

**The Virginia Architecture of Robert Cary Long, Jr., 1839 - 1849.**

**By**

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## Chapter One – Robert Cary Long, Jr. (1810-1849)

Robert Cary Long, Jr. was born in Baltimore, Maryland, the son of Robert Cary Long, Sr., a Baltimore builder and architect. Long was educated at St. Mary's College in Baltimore, where he completed his studies at age sixteen. He was unable to travel to Europe at the completion of his studies due to an outbreak of cholera. Instead, he began his professional education under New York architects Martin E. Thompson and Ithiel Town. During Long's time in New York, he had access to Town's extensive architectural library, as well as exposure to Thompson's designs for the United States Branch Bank (1822-1824), and the Merchant's Exchange (1827), both in New York city.<sup>1</sup>

Long returned to Baltimore in July, 1832, and established himself in his father's office at the corner of Fayette and St. Paul's Street. He remained in the office until his father's death in 1833.<sup>2</sup> Long's first documented design as an independent architect is for the Patapsco Female Institute (1834) in Ellicott City, west of Baltimore. The

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The biographical information concerning Long's early career is taken from Phoebe B. Stanton, "Long, Robert Cary," *Macmillan Encyclopedia of Architects*, Ed. Adolph K. Placzek, (New York: Free Press, 1982) vol. 3, 22-23, and T. Buckler Ghequiere, "The Messrs. Long, Architects," *American Architect and Building News*, 1 (1876) : 207.

Stanton, "Long, Robert Cary," *Macmillan Encyclopedia*, 22-23.

Patapsco Female Institute, located on a hill overlooking Ellicott City, was a T-shaped building with a Doric portico. The school was sponsored by the Ellicott and Dorsey families of Howard County.<sup>3</sup> In February and April of 1834, Long advertised in the *American and Commercial Daily Advertiser* in Baltimore for stone masons and carpenters to build the institute.<sup>4</sup> Local granite was used for the walls and was supplied by Charles Timanus.

Long established his own office in Baltimore in 1835. His designs, following the establishment of his office, included two designs for the Record Office (1835) in Baltimore. One design is Egyptian in style, the other Classical. In 1838, Long was appointed architect for the newly organized Greenmount Cemetery in Baltimore. His proposed design for an Egyptian gateway leading into the cemetery was accepted, but later replaced by a Gothic gateway of his design in 1840.<sup>5</sup>

Between 1839 and 1840, Long's reputation as Baltimore's leading architect had been established, and he was engaged to design two major commissions. The first was the Virginia School for the Deaf and Dumb and Blind in Staunton, Virginia, and the proposed State Armory and Town Hall in Baltimore (1840). Both buildings were to be Classical in their designs. The Virginia School was designed with a central Doric

<sup>3</sup> Mills Lane, *Architecture of the Old South, Maryland* (New York: Abbeville Press, 1991), 152.

<sup>4</sup> Advertisement, *American and Commercial Daily Advertiser*, April 9, 1834.

<sup>5</sup> Wilber H. Hunter, Jr., "Robert Cary Long, Jr., and the Battle of Styles," *Journal of the Society of Architectural Historians*, XVI, 1 (1957), 28.

pavilion flanked by two wings, while the State Armory was to be an L-shaped building with a Corinthian portico. The State Armory was to fill an entire city block in order to house the Hanover Market, a new town hall and armory, urban courtyards, market, and ceremonial center. Long wrote that the order was to be from the Tower of the Winds, and that the building would be "purely Grecian" in detail.<sup>6</sup>

In addition to public buildings, Long also specialized in house and cottage design. He utilized a Classical vocabulary for the Perine Mansion, Baltimore (1839), and the Baker Mansion, Altoona, Pennsylvania (1844). He also favored Gothic detail and included it in his design for the Patterson family's Baltimore villa, Evesham (1846-1847).<sup>7</sup>

Though Long excelled in his designs for secular and domestic architecture, he is most noted for his church designs. In Baltimore, he designed two Roman Catholic churches, the Gothic St. Alphonsus (1842), and the Classical St. Peter the Apostle (1843-1844). Gothic had not been quickly adopted in Baltimore, and St. Alphonsus proved to be an exciting commission for Long. The Redemptorist Fathers of the church were missionary priests accustomed to large churches designed as chambers for preaching. Since the Fathers wished to have a German Gothic church, Long based his design on Georg Moller's *Denkmaler deutscher Baukunst* (1830), and the English Gothic mentioned by A.W. Pugin in articles he wrote for the *Dublin Review*. St.

<sup>6</sup> Stanton, "Long, Robert Cary," *Macmillan Encyclopedia*, 22-23.

<sup>7</sup> Ibid.

Alphonsus is rectangular in shape with the central door opening into the nave. The roof is supported by clustered columns which were painted rose brown and marbleized, and the ceiling vaulting is arranged in patterns of ribs with bosses at their intersections. Long was so pleased with the vaulting that he wrote "We are not aware of any church yet executed in this country that has a ceiling so elaborately ribbed as this will be."<sup>8</sup>

St. Alphonsus brought Long local fame and led to his receiving the commission for the Tudor style Franklin Street Presbyterian Church (1841-1846). Long impressed the Scottish Presbyterian congregation by his explanation that Classical architecture, which the committee had first wanted, would cost more than Gothic if it were constructed properly. Long preferred Tudor for his Presbyterian clients because he believed that it was roughly of the same date as the founding of the denomination, and provided a certain reverence to Presbyterians.<sup>9</sup>

Long relocated his practice from Baltimore to New York in the fall of 1848. In New York he established an office at No. 61 Wall Street to practice his profession. While in New York, Long began to write articles addressing architectural issues for *The Literary World*. The first of six articles entitled "Architectonics" appeared in *The Literary World* in November, 1848. Throughout his career, he wrote articles outlining

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<sup>8</sup> Phoebe B. Stanton, *The Gothic Revival and American Church Architecture: An Episode in Taste, 1840 - 1856* (Baltimore: John Hopkins Press, 1968), 227 - 228.

<sup>9</sup> *Ibid.*, 240.

his theories of architecture. In 1841 he stated that architects should "enlighten public opinion on the subject of their profession."<sup>10</sup> The first "Architectonics" addressed the proper style of architecture for churches. Long believed that Gothic was the only style which expressed "a home, a holy place a response to the inner voice, an utterance of all that is good, and lovely, and reverent."<sup>11</sup> He regretted his use of "Norman, Byzantine, and other proximate styles."<sup>12</sup>

In the second "Architectonics," Long became a critic. The subject of the article was St. George's Church, Stuyvesant Square (1846-1850) by Blesch and Eidlitz. This church was considered by Long to be the newest and largest offender of his theories. Long stated that in St. George's it was easy to find "architectural anachronisms."<sup>13</sup> The third essay dealt with the architecture of street facades, and illustrated his architectural astuteness and his intelligence for problems of design, aesthetic principles, new building materials, and new building types. He believed that architecture was too serious to be treated as fashion since Gothic, Roman, and Greek buildings had expressed the nature of the societies that they had served.<sup>14</sup>

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<sup>10</sup> Robert Cary Long, Jr., "On the Alleged Degeneracy of Modern Architecture," Journal of the Franklin Institute, 32 (October 1841) : 246.

<sup>11</sup> Long, "Architectonics. No. I. Gothic Church Architecture," The Literary World, 3 (November 18, 1848) : 833.

<sup>12</sup> Ibid.

<sup>13</sup> Long, "Architectonic. No. II. St. George's Church, Stuyvesant Square," The Literary World, 3 (November 25, 1848) : 853.

In the fourth essay, Long stuck a blow at Richard Upjohn. Richard Upjohn was one of the most important church architects of the nineteenth century, and specialized in Gothic Revival architecture. In his review of Grace Church, Brooklyn, Long praised the integrity which Upjohn had demonstrated in his attempt to make the wooden interior expressive of its material. Yet he believed that there was too much horizontal, too much "thinness and meagerness" in some parts, while others were "fashioned with a ponderosity of proportion, suggestive of a Thor's hammer among the carvers."<sup>15</sup>

Polychromy was addressed in the fifth "Architectonics." Long believed that a de-emphasis of color on buildings had occurred because architecture had been too often confused with sculpture. He writes, "Architectural mass is imagined to be the same as a sculptured one, only made up of many stones instead of one, on account of its immensity. To resemble a stupendous monolith, not builded at all, but carved out of one which is, in fact, no unity at all."<sup>16</sup> The final "Architectonics" addresses shop fronts, and allows Long to describe the type of building which would be expressive of nineteenth-century America.<sup>17</sup>

Long's career ended abruptly in June, 1849. It is reported that he took ill with

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<sup>14</sup> Long, "Architectonics. No. III. Street Architecture," *The Literary World*, 3 (December 23, 1848) : 949.

<sup>15</sup> Long, "Architectonics. No. IV. Grace Church, Brooklyn Heights," *The Literary World*, 4 (February 10, 1849) : 131.

<sup>16</sup> Long, "Architectonics. No. V. Polychromy," *The Literary World*, 4 (March 3, 1849) : 193-94.

<sup>17</sup> Long, "Architectonics. No. VI. Shop Fronts," *The Literary World*, 4 (March 31, 1849) : 297-98.

cholera, and died while supervising the construction of a church of his design in Morristown, New Jersey. At the time of his death, he was working on designs for the Astor Library, designing a monument to Washington, and preparing to publish a general work on architecture.



## Chapter Four - St. George's Episcopal Church

The present St. George's Episcopal Church in Fredericksburg, Virginia was the third church to be constructed on the corner of Princess Anne and George Street.

This church is Romanesque Revival and its design is currently attributed to the Baltimore architectural firm of Niernsee and Neilson.<sup>1</sup> The church records and vestry books for the period of construction (1847-1849) were destroyed during the Civil

War. This lack of documentation prevents a firm attribution to any one architect.

This chapter will examine the role of Richard Upjohn and Robert Cary Long, Jr., in the design and building of the present St. George's Episcopal Church in the late 1840's.

Evidence will be presented which supports the attribution of the design to Long. The chapter will include a history of St. George's Parish, and document the major structural changes in St. George's since its consecration in 1849.

The original St. George's Parish, was established by Alexander Spotswood in

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<sup>1</sup> Telephone Conversation between John Pearce of the Department of Historic Preservation at Mary Washington College, Fredericksburg, Virginia, and Kimberly Rorrer, August 1, 1997. According to Pearce, the attribution to Niernsee and Neilson is based on the research of Douglas Harnsberger. Harnsberger suggests that Niernsee and Neilson are the architects because the design of St. George's resembles their design for St. Paul's Episcopal Church, 1855-1857, 102 Union Street, Petersburg, Virginia. However, there are no known drawings or account books which establish Niernsee and Neilson as architects of St. George's, ca. 1849. They may have been responsible for the alterations of the church following the fire in 1854. Again this cannot be proven since the church records for this period were destroyed in the Civil War.

1714 for the settlement of forty Protestant Germans on a branch of the Rappahannock River.<sup>2</sup> This settlement was the first German Reformed congregation in Virginia. By 1720, the parish boundaries were being changed by the Virginia House of Burgesses who passed an act creating Spotsylvania County from parts of Essex, King William, and King and Queen county. A section of the act repealed the 1714 statute, and ended the existence of the original parish, resulting in the new county of Spotsylvania becoming St. George's Parish.<sup>3</sup> After the new parish was formed, the act called for the construction of three new parish churches in the 1720's. The earliest was Rappahannock Church (ca. 1724), a simple frame building located ten miles above Fredericksburg on the Chancellorsville-Ely's Ford road. The second, Mattaponi Church (1724-1725), was located six miles south of Spotsylvania Court House. The third, Germanna Church (1724-1726), was located in a remote part of the parish, and criticized by Lieutenant Governor Hugh Drysdale. Drysdale criticized Governor Spotswood for authorizing the use of public funds for construction of a church in such a remote location of Virginia. Germanna Church was soon to burn in 1732.<sup>4</sup>

The city of Fredericksburg was founded in 1727, and it began to grow and increase in importance as a port on the Rappahannock River. Due to Fredericksburg's

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<sup>2</sup> Carrol H. Quenzel, The History and Background of St. George's Episcopal Church Fredericksburg, Virginia (Richmond: Clyde W. Saunders and Sons, 1951), 2.

<sup>3</sup> Ibid., 3.

<sup>4</sup> Ibid., 4-5.

growth, the vestry of St. George's Parish resolved on March 13, 1732 to build two new churches, one in the city of Fredericksburg, and the second at Mattapony. Both churches were constructed by Churchwarden Henry Willis for a cost of 150,000 lbs. of tobacco.<sup>5</sup>

The Fredericksburg church, originally named Rappahannock Church, was located on a corner plot which stretched from Princess Anne to Main Street.<sup>6</sup> The Rappahannock Church was to be sixty feet long and twenty-four feet wide, of wood construction with brick underpinning. The contract with the builder stipulated that payments were to be made in three installments, with the final installment forfeited if the church was not completed by 1734.<sup>7</sup> A thirty-two foot addition was added in 1753

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<sup>5</sup> Ibid., 9.

<sup>6</sup> Ibid., 9.

<sup>7</sup> Ibid., 9.

The Vestry Minutes (I, 22-23) as quoted in Quenzel, provide complete specifications for the sizes of both the Fredericksburg and Mattapony churches. Each church is to "be undepinn'd with brick or stones at Least two foot above the highest part of the Surface of the Earth whereon they stand Eighteen Inches thick, to be fourteen foot pitch from the upper part of the sills to the upper part of the plates, Each Church to have ten windows Seven foot by three Each pain-by — of Good Crown Glass from London to have Eighteen panes in Each window to be well shingled with good cypress shingles to the floors of said Churches to be Laid with good pine plank without any Sap. Inch and half thick at Least, all the Rails and Stiles of Doors and pews to be Inch and half Pine. Likewise the Roofs to be overjetted twelve inches to have a handsom Madilion Cornice the Rafters to be five inches by four; the studs nine by four; the posts nine by twelve; the braces nine square; the plates twelve by nine; the sills twelve square; the summers and girders the same as the sills; the sleepers nine by six and the Summers and Girders of the underfloor to be supported by brick or stone the same as the underpinning, the beams above to be nine by twelve. The Pews to be waincoated and the walls Likewise the height of the Pews; the Doors, windows and cornice to be three times well painted and Laid with white Lead; all the rest of the outside to be well Tarr'd. Each Church to be well plastered and white washed with Lime and to be sufficiently and Completely Done and finished in a workmanlike manner with the best materials.

on the North side of the church, resulting in a T-shaped plan. The same year John Spotswood provided the gift of the first bell. In 1759, Fielding Lewis and Robert Jackson gave money for a gallery to be erected in the West end of the church. A final addition was made in 1789 to the south side of the church in "so as to form the said Church into a cross." The Church was described by a citizen as "cruciform in shape, with steeple and bell . . . in each projection of the cross there was a small gallery, one contained the organ, the others two pews each...a frame building, painted yellow...the pulpit was at one of the angles of the cross, highly elevated, with reading desk and clerk's desk in front below."<sup>8</sup>

The second St. George's Church in Fredericksburg was the result of the influence of its new minister, the Reverend Edward McGuire. Following McGuire's arrival at St. George's from Baltimore in 1813, he commented on the condition of the present church. McGuire stated that the 1732 building was an "exceedingly dark and cheerless" sanctuary.<sup>9</sup> In December 1813, the trustees decided to begin immediate construction of a new building, and seven subscribers were appointed to contract for and to superintend the work. The commissioners were to fix the site of the new church on the most "eligible" part of the lot currently occupied by the old church, and dispose of the old building in the most advantageous manner with the proceeds going

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<sup>8</sup> Barbara P. Willis, "The Three Churches of St. George's Fredericksburg," File 111-89, Department of Historic Resources, Richmond, Virginia, p. 2.

<sup>9</sup> Quenzel, *History of St. George's*, 26-27.

towards the erection of the new building. Part of the original plot of the church closest to Main Street had been sold by the vestry before the Revolutionary War.<sup>10</sup> The cornerstone of the brick structure was laid in 1814, and the church was consecrated on October 16, 1815 by Bishop Channing Moore. The following day the pews were sold for a profit exceeding the cost of construction. The pewholders were allowed a refund, but the money was solicited for the construction of the steeple in 1816.<sup>11</sup>

The church served the needs of the congregation until June 27, 1846, when a broadside entitled "To the Pewholders and friends of the Protestant Episcopal Church, Residing in the towns of Fredericksburg, Falmouth, and vicinities", attempted to raise funds for the construction of the third new church on the present site.<sup>12</sup> The congregation of St. George's had been greatly enlarged in 1831 by a successful revival, and according to the Reverend Philip Slaughter "the only thing wanting in this congregation is room for growth."<sup>13</sup>

The broadside presented three arguments for the construction of a new church. The first concern addressed the serious construction faults in the building. The church had three-foot foundations, and the weight of the building rested on oak planks laid on

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<sup>10</sup> Ibid., 15.

<sup>11</sup> Ibid., 27.

<sup>12</sup> Ibid., 33.

<sup>13</sup> Slaughter, *History of St. George's Parish*, 49.

the earth. The weak foundations caused serious cracks to form in the walls. The second argument addressed the need to accommodate the large number of families that were excluded from the worship service due to lack of pews. The third argument stated the lack of accommodations for the Sunday schools. According to the broadside:

Better accommodation than we now have is wanted for our Sunday Schools. For one of the Schools, (the Infant) we have no Room we can call our own. Another is taught in the Galleries of the Church. Besides the inconvenience of position to teachers and children, there is also, from the irrepressible levity of youth a degree of indecorum exhibited from time to time, which dishonors the sacred place, while the Sanctuary should ever inspire. The use of a Room duly arranged and devoted to the purpose, would prevent this evil, and very much facilitate the arduous work of Sabbath School instruction and control. Such a Room we could have in the basement of a new Church, as also, a permanent accommodation for the Infant School.<sup>14</sup>

The vestry believed that the financing of a new church would be troublesome for the congregation; the broadside attempted to allay these fears. The new building was to be financed with revenue generated from the sale of pews and gifts from the congregation. Pewholders were encouraged to purchase pews in the new church, and a credit of \$100 would be allotted for those owners of single pews, and \$200 for the owners of double pews.<sup>15</sup> The broadside persuaded the congregation to support the building of a new church, and according to the Reverend Slaughter, the rector and parishioners had begun to make "praiseworthy efforts to erect a building" which would

<sup>14</sup> Quenzel, *History of St. George's*, 33-34.

<sup>15</sup> *Ibid.*, 33-34.

address the deficit of seating space, and "at the same time be a suitable offering to God, and a beautiful ornament to the town."<sup>16</sup>

The 1847 publication of the Reverend Slaughter's *A History of St. George's Parish* provides for the parishioners the first view of a design solicited for the new church. In 1847, Slaughter traveled to New York at the request of the Reverend McGuire. Slaughter states that McGuire requested of him to "employ some of my leisure hours in visiting the church edifices in which this great city, to its honor, abounds, and select for him a plan for a church, in good taste, with at least six hundred sittings, whose cost in Virginia, would not exceed eighteen thousand dollars." Slaughter visited most of the churches in New York and "advised with Mr. Richard Upjohn, the distinguished church-architect," concluding to adopt a plan of a church "which Mr. Upjohn is building at Newark, New Jersey."<sup>17</sup> The Newark, New Jersey church under construction at the time of publication was Grace Church. The cornerstone of Grace Church was laid on May 17, 1847, and the church was consecrated on October 5, 1848.<sup>18</sup>

The frontispiece in Slaughter's book included a print of the "Proposed Design for a new Episcopal Church in Fredericksburg, Va" by Richard Upjohn. This elevation

<sup>16</sup> Slaughter, *History of St. George's Parish*, 51.

<sup>17</sup> *Ibid.*, ii.

<sup>18</sup> Everard M. Upjohn, *Richard Upjohn Architect and Churchman*, (New York: Da Capo Press, 1968), 202, and Phoebe B. Stanton, "Upjohn, Richard," *Macmillian Encyclopedia of Architects*, 4 (New York: The Free Press, 1984), 236-244.



for the new St. George's shows a Gothic Revival cruciform church. According to Slaughter, the "picture represents its outward appearance – the arrangement of the interior will be agreed upon by the rector and architect." Slaughter states that "By the kindness of the rector, Rev. Mr. Watson, I am permitted to have a drawing of it made and published before the church is finished." Slaughter describes Grace Church, Newark as an "early English" style, "with dimensions as follows: interior length, one hundred eighty feet; nave width, thirty-seven feet; transept width, thirty-four feet; width across, sixty-seven feet; height of tower, sixty-eight feet; and height of tower and spire, one hundred and forty-one feet." The specifications of the interior include the placement of a gallery in the north transept for the organ, in the south transept, and over the west door. The church would accommodate six hundred sittings on the lower floor.<sup>19</sup>

Unfortunately, the reviews of Upjohn's Grace Church, Newark in the *New York Ecclesiologist* and *The Literary World* were not as complimentary as the Reverend Slaughter. The review of Grace Church in the *New York Ecclesiologist*, dated April 1849, began in a complimentary tone, but soon degenerated. The reviewer stated that "We must not judge this edifice by the standard of Ancient Church Architecture, since scarcely a feature in its general plan corresponds thereunto." He criticized Upjohn's design for the tower, which he believed was too small in relation to

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<sup>19</sup> Slaughter, *History of St. George's Parish*, ii.



the nave. The resulting design gave the tower the general appearance of a chimney.<sup>20</sup> 50

An earlier review of Grace Church, Newark, appeared in *The Literary World* on October 14, 1848. The editor of *The Literary World*, George Duyckinck, had resolved that he would increase the number of articles on the arts, especially on architecture. At this time, Long was relocating his offices from Baltimore to New York, and began contributing articles to *The Literary World*, including a series of six articles entitled "Architectonics". Phoebe Stanton suggests that the review published on Grace Church, Newark, may have been authored by either Duyckinck or Long.<sup>21</sup> The article began with praises for Gothic, which in the reviewer's mind had come to replace "the wretched, abortive Grecian Temples, of whitewashed pine boards, which have so long been an eye-sore to the judicious." The tone of the review soon changed, and the reviewer states that:

but here, alas, all commendation must end; for it is really lamentable that a man of Mr. Upjohn's ability should have so far forgotten the meaning and feeling of the noble and simple style which he has chosen, as to condescend to the meanest sort of paltry gingerbread devices, by which he has literally destroyed the *tout ensemble* of what would otherwise have been as stately and chaste a church, as any on the continent.<sup>22</sup>

Regardless of the later reviews of Upjohn's design for Grace Church, Newark,

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<sup>20</sup> Phoebe B. Stanton, *The Gothic Revival and American Church Architecture: An Episode in Taste, 1840 - 1856* (Baltimore: John Hopkins Press, 1968), 187-88.

<sup>21</sup> *Ibid.*, 243-44.

<sup>22</sup> "The Fine Arts. Church Architecture. Grace Church, Newark, New Jersey.", *The Literary World*, 3 (October 14, 1848), 733.

his "Proposed Design for a new Episcopal Church in Fredericksburg, Va" was published in Slaughter's *A History of St. George's Parish*. Both the publication of the broadside addressed to the pewholders, and Slaughter's text influenced the congregation's decision to begin building a new church. However, the reasoning for not accepting Upjohn's design for St. George's is not known.

The correspondence between Long and Baylor, in the Baylor family papers, provides the first lead to Long as architect of St. George's Episcopal Church. Long's role as architect of St. George's is supported by statements which he made in letters to Richard Baylor. The correspondence between Long, Jr. and Baylor primarily addresses the work taking place at Baylor's estate Kinloch, in Essex County. But statements in two letters provide support for Long as the architect of St. George's, and presents information which establishes that construction began in 1847.

A letter from Long to Baylor, dated "Fredericksburg, Thursday Dec. 21, 1847", is the first letter in the series of correspondence which places Long in Fredericksburg. In the letter Long informs Baylor of the arrangements he has made for the transport of the glass for the front and rear doors at Kinloch. The glass was delayed in leaving Baltimore, therefore Long has arranged for Mr. Jones to travel with the glass from Baltimore to Kinloch the next Tuesday on the *Mary Washington*. Long requests that Baylor "arrange to send to the port on Wednesday for him and the box and when he has completed putting it in, he can make his arrangements to return either

by the boat or by the railroad to Fredericksburg, where he may be wanted at the church."<sup>23</sup>

Support of Long as architect of St. George's comes from Long's admission in the letter dated "Baltimore, July 9, 1848." Long writes, "Mr. Reynolds and myself expect to leave here for Fredericksburg in about 10 days from this date to see about the Church there, for which I have prepared the plans, and we propose to come to your place."<sup>24</sup> According to these letters, this may have been Long's last visit to oversee the construction in Fredericksburg and Kinloch due to his relocation to New York in October 1848.

Additional support for Long as architect of St. George's comes from an inscription in a prayerbook dated 1849. In the inscription, Long thanks a member of the congregation of St. George's for his support of Long's work at the church.<sup>25</sup>

St. George's Church was consecrated on Sunday, April 22, 1849 by Bishop William Meade, who was then Bishop of Virginia, and the service attracted people from all the surrounding counties. The congregation's numbers were further swelled by the Presbyterians who did not have a public worship scheduled for that day. The consecration ceremony followed the accepted consecration procession as set forth by the Protestant Episcopal Church, with Bishop Meade entering first, followed by Dr.

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<sup>23</sup> Robert Cary Long, Jr. to Richard Baylor, Letter, December 21, 1847, Box 4, Baylor Family Papers.

<sup>24</sup> Long to Baylor, Letter, July 9, 1848, Box 4, Baylor Family Papers.

<sup>25</sup> Telephone conversation between John Pearce and Kimberly Rorrer on August 1, 1997.

William Sparrow, Dr. McGuire, and four other priests.<sup>26</sup>

Matilda Hamilton, an eyewitness to the ceremony, stated in a letter to her sister Margaret Hamilton Thomson, that "Mary Green did her best on the organ, Dr. Sparrow from the pulpit gave out the 'Old Hundred' and the sublime *Gloria in Excelsis* was chanted for the first time." Bishop Meade conducted the ceremony in a resonant voice, which sounded like a "trumpet with a silver tone", and made an address on the new church. Hamilton also wrote that the church was "very handsome" and she was "not at all disappointed" in the new building.<sup>27</sup>

According to a report which was later published in the *Weekly Advisor*, the church cost "some \$19,000" to construct, and was insured by the Mutual Assurance Company of Virginia for \$12,000. The policy stipulated that the Company would pay 4/5 of the actual loss.

Prior to the church being consecrated, the women of the parish held a church fair to raise funds to pay for the interior decorations and carpeting. The fair netted \$500 towards the cost.<sup>28</sup> On Monday, April 23, 1849, the pews were sold to generate the rest of the funds needed to absorb the cost of the church. A written account by the daughter of a purchaser wrote that the sale was "highly exciting and entertaining" and

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<sup>26</sup> Quenzel, *History of St. George's*, 35.

<sup>27</sup> Ibid.

<sup>28</sup> Details of the Mutual Insurance policy were published in the *Fredericksburg Weekly Advertiser*, July 22, 1854.

that the pews sold "like hotcakes." The most expensive pew was sold to the Coalters family for \$460. According to the vestry minutes, the pew sale was sufficiently commodious to meet the longtime needs of the church, and the church was entirely free of debt.<sup>29</sup>

Because of the surviving seating plan from 1849, and a newspaper account following a fire which destroyed the vestry room and part of the chancel in 1854, the original layout of Long's design can be inferred. The chancel was arranged with the pulpit in the center, desks on either side of the pulpit, and a table placed in front.<sup>30</sup> Since the church was built during the period in which Bishop Meade was Bishop of Virginia, the layout followed the Calvinistic chancel plan which located the pulpit in the center of the east wall, with the Holy Table placed in front of the pulpit. It was Meade's prerogative that the emphasis of the service should be placed on preaching the gospel, not on communion. Thus the pulpit was centered and raised to become the focal point on the east wall. An arched window of glass illuminated the pulpit and chancel area, and a communion rail separated the chancel area from the nave of the church. The vestry room was located on the north wall of the church, and the *Fredericksburg's Weekly Advisor* reported that "The Vestry room communicates with the Church by a door, and by an open space above."<sup>31</sup>

<sup>29</sup> Ibid., 35.

<sup>30</sup> Ibid., 99.

<sup>31</sup> Willis, "Three Churches of St. George's", 4.

St. George's was damaged by fire on July 19, 1854. The fire began directly below the vestry room, and completely destroyed the vestry room and the pulpit. The total loss was estimated at \$5,000, which included \$1,250 for the organ which was not insured. The Reverend McGuire reported in his parochial report in 1855 that although the church had been partially consumed by fire, it was "repaired with renovated beauty and convenience."<sup>32</sup> The side galleries were added at the time of renovation, and increased the seating capacity to eight hundred. The Mutual Assurance Policies from 1855 and 1857 describe the building as a brick, ninety-five feet by fifty-five feet, with a vestry room of twenty-two feet by twenty-three feet.<sup>33</sup> The church presently measures one hundred five feet by sixty feet.

The tower of the church contains the town clock. The mayor of Fredericksburg in a council meeting on October 12, 1848, called for the city to purchase and install a town clock in the tower of St. George's which was under construction at the time. The proposal was not adopted until May 31, 1850 when an appropriation of \$20 per year was allotted by the city of Fredericksburg for keeping the clock and church tower in order.<sup>34</sup>

The church underwent additional changes as a result of misfortune. In October

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<sup>32</sup> Quenzel, History of St. George's, 36. See also Mutual Insurance Policy in Weekly Advertiser, July 22, 1854.

<sup>33</sup> Willis, "Three Churches of St. George's," 3.

<sup>34</sup> Quenzel, History of St. George's, 35.

1856, violent winds damaged the roof. The Civil War further damaged the church, and in 1862 it was hit at least twenty-five times by cannon fire in the Battle of Fredericksburg. The final damage resulted from a seventy-five mile per hour gale which badly twisted the steeple and blew over a portion of the rear gable end.<sup>35</sup>

The windows of the church began to be replaced in the later part of the nineteenth century. The three original windows in the chancel were replaced with stained glass in 1885. The windows were in memory of the Reverend McGuire and manufactured for the church in Heidelberg, Germany. The center window depicts the Ascension of Christ, flanked on the left by the Apostle Peter and John on the right.

The windows around the nave of the church were also converted to stained glass, including three windows from Tiffany Studios and Colgate Glass Company of New York. The first Tiffany window "Christ on the Road to Emmaus" was set in the church in 1912, and followed by "Angel Standing in the Field of Lilies" in 1914, and "The Angel of Victory" in 1917. The two windows from Colgate Glass Company were installed in 1907, and were the first windows replaced in the nave of the church. The "Mary Ball Washington Window", a gift from the local chapter of the Daughters of the American Revolution, was installed first at a cost of \$1000. The second Colgate window, "Christ with the Little Children" was installed the same year for a cost of \$500.

This chapter has presented the history of the church from the beginning of the

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<sup>35</sup> Ibid., 36.

formation of the Parish in 1720 to the installation of its stained glass windows in the early part of the twentieth century. The history of the church has established a timetable which aids in attributing the plan to Robert Cary Long, Jr., however, it is the letters between Long and Richard Baylor which provide the most documented support of this claim. Long states in his own words that he "prepared the plans", and sent a workman, Mr. Jones to work on the church. St. George's is an important church because of the involvement of two of the major church architects of the period, Long and Upjohn.