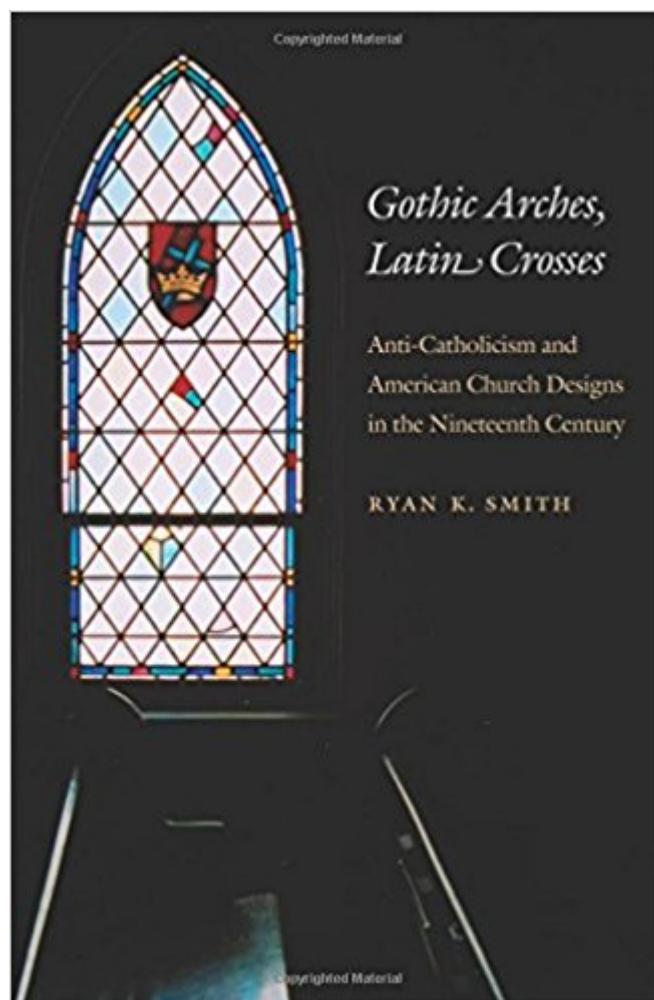




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Gothic Arches, Latin Crosses: Anti-Catholicism And American Church Designs In The Nineteenth Century



Synopsis

Crosses, candles, choir vestments, sanctuary flowers, and stained glass are common church features found in nearly all mainline denominations of American Christianity today. Most Protestant churchgoers would be surprised to learn, however, that at one time these elements were viewed with suspicion as foreign implements associated strictly with the Roman Catholic Church. Blending history with the study of material culture, Ryan K. Smith sheds light on the ironic convergence of anti-Catholicism and the Gothic Revival movement in nineteenth-century America. Smith finds the source for both movements in the sudden rise of Roman Catholicism after 1820, when it began to grow from a tiny minority into the country's largest single religious body. Its growth triggered a corresponding rise in anti-Catholic activities, as activists representing every major Protestant denomination attacked "popery" through the pulpit, the press, and politics. At the same time, Catholic worship increasingly attracted young, genteel observers around the country. Its art and its tangible access to the sacred meshed well with the era's romanticism and market-based materialism. Smith argues that these tensions led Protestant churches to break with tradition and adopt recognizably Latin art. He shows how architectural and artistic features became tools through which Protestants adapted to America's new commercialization while simultaneously defusing the potent Catholic "threat." The results presented a colorful new religious landscape, but they also illustrated the durability of traditional religious boundaries.

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A vehicle for interesting anecdotes and insights into the alterations and accommodations within the history of a massively influential force in American cultural life. . . . Fascinating.--The Journal of American StudiesA fresh perception that bridges architectural and intellectual histories, usually two distinct disciplines.--American Catholic StudiesA valuable addition to the literature on American church design. Smith brings together strands of research on the histories of the Roman Catholic Church, Protestantism, and architecture that too often have been viewed in isolation and convincingly demonstrates how they interlock as threads of a shared story.--Catholic Historical Review[A] concise, well written book.--Catholic Historical ReviewThe most important contribution of this book . . . is its examination of the struggle for supremacy between two sects of Christianity that was manifested in physical form.--Winterthur PortfolioA highly readable and painstaking attempt to unravel and understand a complex phenomenon: the 'Catholicization' of American Protestant worship in the mid-nineteenth century. . . . A diligent piece of historical work and certainly deserves attention from anyone seriously interested in understanding America's religious landscape.--Religion and the ArtsSmith demonstrates significant connections between rising anti-Catholicism and Protestant appropriation of 'Catholic' design and decoration in nineteenth-century America. The links he shows are compelling and their articulation of signal importance. Gothic Arches, Latin Crosses is a welcome addition to the new literature on religion and visual/material practice in the United States.--Sally M. Promey, University of MarylandWell-researched and engagingly argued,

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WOW what a pleasant surprise. I got this book as a gift from a fellow colleague, and at first I thought to myself, "Hmmm, what an interesting topic." I was pleased as I moved from chapter to chapter witnessing the fluidity and well structured work of literature that he will be known for. Great read, this page turner will benefit the collection of any architectural historian seeking knowledge on Gothic Arches and/or Latin Crosses. Please write more BOOKS!!!! thaanks - Ken Smith

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