NPS Form 10-900
(Oct. 1990)

OMB No. 10024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Seven Dolors Catholic Church

other names/site number 161-3490-0049

2. Location

street & number NE corner of Juliette and Pierre Streets ☐ not for publication

city or town Manhattan ☐ vicinity

state Kansas code KS county Riley code 161 zip code 66502

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this ☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☒ meets ☐ does not meet the National Register criteria. I recommend that this property be considered significant ☐ nationally ☐ statewide ☒ locally. (☐ See continuation sheet for additional comments.)

Richard D. Pankratz, D-SHPO June 16, 1995
Signature of certifying official/Title Date

Kansas State Historical Society
State of Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. (☐ See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is: Signature of the Keeper Date of Action

☐ entered in the National Register.
☐ See continuation sheet.

☐ determined eligible for the National Register
☐ See continuation sheet.

☐ determined not eligible for the National Register.

☐ removed from the National Register.

☐ other, (explain:) _____

Seven Dolors Catholic Church
Name of Property

Riley County, Kansas
County and State

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- [X] **A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [X] **B** Property is associated with the lives of persons significant in our past.
- [X] **C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] **D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark "x" in all the boxes that apply.)

Property is:

- [X] **A** owned by a religious institution or used for religious purposes.
- [ ] **B** removed from its original location.
- [ ] **C** a birthplace or grave.
- [ ] **D** a cemetery.
- [ ] **E** a reconstructed building, object, or structure.
- [ ] **F** a commemorative property.
- [ ] **G** less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance
(Enter categories from instructions)

Architecture

Religion

Period of Significance

1920-1945

Significant Dates

1920

Significant Person
(Complete if Criterion B is marked above)

Luckey, Monsignor Arthur J.

Cultural Affiliation

N/A

Architect/Builder

Brinkman, H.W.; Architect

Green, Mont J.; Builder

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography
(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- [ ] preliminary determination of individual listing (36 CFR 67) has been requested
- [ ] previously listed in the National Register
- [ ] previously determined eligible by the National Register
- [ ] designated a National Historic Landmark
- [ ] recorded by Historic American Buildings Survey # _____
- [ ] recorded by Historic American Engineering Record # _____

Primary location of additional data:

- [X] State Historic Preservation Office
- [ ] Other State agency
- [ ] Federal agency
- [ ] Local government
- [ ] University
- [X] Other

Name of repository:

Kansas State Historical Society
Diocese of Salina, Kansas

The Seven Dolors Catholic Church (c. 1920) is located at the northeast corner of Juliette Avenue and Pierre Street in Manhattan, Riley County, Kansas (pop. 37,712). The red brick Romanesque Revival church with an above grade limestone block foundation is surmounted by a green tile gable roof. Two symmetrical, square towers frame the gable facade, a green tile, hipped roof with a cross at the roof apex surmounts each tower. Two pedimented pavilions project slightly from the most eastern bays of the north and south elevations, forming a transept. A cross is located at the apex of each pediment. A five-sided apse projects from the center of the eastern nave wall and is surmounted by a green tile roof. A one-story, square vestry room is fitted into the corner between the southern side of the apse and the east elevation. The church maintains a western facade orientation, with overall measurements of approximately one hundred and twenty-four feet west to east and sixty-six feet north to south. The towers measure eighty-five feet in height. A 1925 rectory stands south of the church and is not included in the nomination.

The Romanesque Revival church employs two symmetrical, square towers that frame the gable facade, a shortened transept, and a five-sided apse to achieve its streamlined, twentieth century appearance. Red brick is employed in recessed panels and arches to provide textural diversity for the ecclesiastical form. Limestone belt courses, arches, imposts, and watertables provide visual articulation of form against the red brick body of the church. Green tile delineates the building's various roof shapes and heights. Located on the northwest corner of the tower is the corner stone. Inscribed on the stone is "SEVEN DOLORS B.V. M. 1920" on the north and "PARISH ESTABLISHED 1880" on the west.

The red brick church is visually enhanced with contrasting limestone details. The church is constructed of red brick which is broken by recessed panels, soldier coursing and a series of small arches under the raking front gable. The foundation is constructed of local limestone blocks that rise several feet above grade. Bedford limestone, which lends itself to carving and sculpting, is used for the arched entry way, belt courses, uppermost tower windows, gable roof caps, and watertable. The window sills are concrete.

The west facade of the church is composed of two symmetrical, square towers that frame the gable. The arched entry way provides the most ornate display of sculpture on the church. Two columns on either side of the main double doors surmounted by a stained glass semi-circular transom support a double arch. The double arch is defined with ecclesiastical symbols carved into boxed segments. The columns are Corinthian. Lintels with a scroll motif surmount the two doors on either side of the arched door way. The pediment is capped with a miniature limestone arcade. The rosette window and gable are capped with limestone. A cross is located at the apex of the gable. A series of small arches is located under the gable.

Each tower contains three sets of vertical, rectangular windows set into two recessed panels. The uppermost story on every elevation of the tower is defined by an open arched window placed on columns. The imposts extend out and are supported by pilasters. Enlarged keystones define the

arch. Hipped roofs surmount each tower.

The north and south elevations are roughly symmetrical. Four, arched, stained glass windows; a slightly projecting, pedimented transept; and another arched, stained glass window pierce each elevation. A five-sided apse projects from the east elevation. A one-story, square vestry room is fitted into the corner between the southern side of the apse and the east elevation. A door surmounted by a transom and a 1/1 double hung sash window pierce the south elevation of the vestry. Another square room is fitted into the corner of the northern side of the apse and the east elevation. Two windows pierce the north elevation. The appendage is entered through a narrow entry room connected to the west elevation of the appendage and the north elevation of the church. A door pierces the west elevation and three arched windows pierce the north elevation.

Fenestration is composed primarily of arched, stained glass windows. A rosette window is located on the facade above the entry pediment. The towers contain three sets of vertical, rectangular windows set into recessed brick panels. Small 1/1 double hung sash windows pierce the basement.

The building's interior space is defined by an uninterrupted nave that terminates at the shallow transept. A five-sided apse extends east into the transept. A vestry extends from the southern wall of the apse. All interior woodwork, except the vestibule, is yellow pine with an oak finish. An organ loft projects from the building's west wall. The space below the organ loft was enclosed in c. 1989, providing an enlarged vestibule with oak woodwork. The church is entered through double doors surmounted by a semi-circular stained glass transom. Pilasters separate each stained glass grouping on the nave walls and provide an impost from which the semi-circular barrel ribs can spring. Two rows of pews fill the nave.

The windows were dedicated to the memory of individual church members, pastors and organizations. New Testament scenes depicted include The Good Shepherd, The Annunciation, The Visitation, The Nativity, The Presentation, Christ in the Temple, The Holy Family, Christ Blessing the Children, The Sacred Heart, The Crucifixion, The Resurrection, and The Seven Dolors (Sorrows) of the Blessed Virgin Mary. The rose window overlooks the choir loft. The windows in the sacristies and the towers are of a more plain style and also bear the names of church members and pastors.

The building sits on a full, finished basement that is used for a meeting space and kitchen. The basement was remodelled in 1924, 1969 and 1995. The 1995 remodelling will include the installation of all new cabinets and equipment in the kitchen, replacement of the suspended tile ceiling and reconfiguration of the lighting system.

A coordinating eight-room rectory was built in 1925 for $13,000. "The financial report of 1925 states that in the period of 1920 to 1925, $82,000 had been spent for new buildings and furnishings and in addition several thousand dollars were spent on school improvements and equipment. More than 3/4 of these obligations were already paid." (Irvine, p.6)

The First Presbyterian Church of Manhattan installed a new pipe organ in the summer of 1930. Their old Kilgen organ was installed in Seven Dolors Catholic Church for $2,000. The organ was used until 1981 when a new pipe organ was installed.

On Sunday, January 4, 1942 the high altar, side altars, Christmas crib and sanctuary furnishings were badly damage by a vandal. The January 11, 1942 Concordia Register reported, "The destruction of the vandal was of a peculiar nature which caused him to direct his attack against all external articles of worship. The center of the attack was the main altar." The damage was estimated at $500.

By 1943, the church and social memberships were increasing rapidly. For the first time since the building of the church in 1920, the parish had no debt. In 1944, the church was redecorated. "Walls of the church have been painted, woodwork varnished, pews taken up and the floors sanded and refinished. The altars, statuary, stations of Cross and art glass windows have been cleaned." (Manhattan Mercury Chronicle September 24, 1944)

In 1967, Seven Dolors remodelled and redecorated to conform to the new Mass directives mandated by Vatican II at a cost of $37,066. No major changes were made to the church until 1989 when the church was remodelled again. At this time new electrical wiring and heating systems were installed, the brick was waterproofed, the stained glass was restored, and miscellaneous repairs and improvements were made to the exterior and interior of the church. In 1990 an elevator was installed north of the confessional. The Seven Dolors Catholic Church maintains a high degree of exterior and interior architectural integrity as an ecclesiastical interpretation of the Romanesque Revival church.

The Seven Dolors Catholic Church (1920) is being nominated to the National Register under criterion A for its historical association with the growth and development of the Catholic Church in Manhattan, Kansas; under criterion B for its historical association with Monsignor Arthur James Luckey, pastor of Seven Dolors Catholic Church from 1913-1954; and under criterion C for its architectural significance as a Romanesque Revival church. The congregation purchased their first church, a limestone block structure, in 1880. By the 1920s the congregation had grown from twenty-five families to over three hundred and fifty people and required a much larger building, hence the present Seven Dolors Catholic Church.

The Romanesque Revival church employs two symmetrical, square towers that frame the gable facade, a shortened transept, and a five-sided apse to achieve its streamlined, twentieth century appearance. Red brick is employed in recessed panels and arches to provide textural diversity for the ecclesiastical form. Limestone belt courses, arches, imposts, and watertables provide visual articulation of form against the red brick body of the church. Green tile delineates the building's various roof shapes and heights.

The Romanesque Revival style is characterized by massive articulated wall structures, round arches, and powerful vaults; this style was used primarily for churches. Romanesque architecture is based on Roman and Byzantine elements; it emerged in Western Europe in the early 11th century and lasted until the middle of the 12th century. The Romanesque Revival style became popular in America during the second half of the 19th century, and is most frequently applied in church design. Twentieth century interpretations are frequently seen in communities such as Manhattan, where the second and third generations built a new church.

"Semicircular arches are used for all openings and sometimes where there are no openings, in a series as a form of wall enrichment; in such cases the arches may intersect one another. Nearly always the round-arch form is repeated in miniature in the arcaded corbel table. Under stringcourses and eaves, including the raking eaves of the gables, this is a feature -and may on occasion be the only feature- which distinguishes the Romanesque from other round-arched styles (such as Italian Villa). Buttresses are normally of slighter projection than Gothic. Towers may be finished off with parapets or topped with pyramidal roofs or- though these are strictly speaking Gothic- with spires. A favorite form of tower roof is pyramidal with concave slopes. Massing may be symmetrical or asymmetrical; in churches with two-towered facades one tower is often taller than the other. The wheel window (really a Gothic feature, like the spire, but with precedents in the late Romanesque architecture of Italy) is common. Wall surfaces are broad and smooth." (Whiffen, 1992, p.61)

The architect for the building was Henry W. Brinkman, a 1907 Kansas State Agricultural College (now Kansas State University) Architecture graduate. This Emporia, Kansas based architect designed schools, Catholic churches, and public buildings in the Midwest between 1910 and 1947. During his career Brinkman designed over 125 churches across a five state area. Sacred Heart

Catholic Church in Emporia, the Emporia Civic Auditorium, the Kansas Avenue Elementary School in Emporia, St. Peter's Cathedral in Kansas City, the Church of the Holy Family in Kansas City, Bishop Ward High School in Kansas City, and St. Mary's Cathedral in Grand Island, Nebraska were all designed by Brinkman.

The builder of the Seven Dolors Catholic Church was Mont J. Green, Sr., a prominent Manhattan, Kansas contractor who attended Kansas State Agricultural College (now Kansas State University) and was a Seven Dolors parishioner. Green built schools, university buildings and other public buildings in the West and Midwest. His commissions in Manhattan include the Woodrow Wilson School, the high school and junior high school (now combined into Manhattan Middle School), Van Zile Hall and half of Memorial Stadium at Kansas State University. Green built the courthouses at Lyndon, Kansas and Binkleman, Nebraska, and by 1928 he had built forty churches and thirty school buildings in Kansas.

Arthur J. Luckey (1877-1954) was born in Greenleaf, Washington County, Kansas. After graduating from St. Benedict's College in Atchison, Kansas in 1900, he entered Kenrick Seminary in St. Louis, Missouri. He was ordained there on June 10, 1904 by Archbishop Glennon. In July, Bishop Cunningham appointed him to a temporary assignment at Ellsworth, Kansas which lasted nine years. He was the first diocesan born priest in the Concordia Diocese.

In 1913, Father Luckey was transferred to the Seven Dolors Parish in Manhattan, Kansas from Ellsworth. Upon arrival he found a small parish of twenty-five families with a $4,000 debt on the Sacred Heart Academy. The population of Manhattan at this time was 4,000.

During World War I, Father Luckey was the chairman of the local War Camp Community Service and chairman of the building committee for the present Community House built by the American Legion. In 1918 he was commissioned into the Chaplain's Corps in the army and served as Chaplain at Camp Funston at Ft. Riley until the war ended in November of 1918. He was the first Commander of Pierce-Keller Post of the American Legion, and in 1920-21 was the Legion's First State Chaplain.

Under the guidance of Father Luckey, the congregation of Seven Dolors grew from twenty-five families to over three hundred and fifty people by the end of World War I. The rise in church membership was a direct result of Father Luckey's strong leadership and ambition to attract new members. By 1919, the congregation outgrew their church. In the Spring of 1919 it was decided to build a new church. In addition to Father Luckey, C. E. Floersh, Mont J. Green, Vern Ingraham, and John F. Peak were members of the building committee. The church was constructed c. 1920 under the personal supervision of Father Luckey.

Father Luckey devoted a remarkable amount of time to Catholic education. Within a year of his ordination, he was made secretary of the diocesan school board and held that position until 1916.

In 1921, he was made president. Monsignor Luckey's interest in education led to the enlargement of the Sacred Heart Academy in Manhattan (1920 and 1938), a new Seven Dolors Elementary School (1954-55), the Monsignor Luckey High School (1951), named at the request of the parishioners, and successful lobbying for laws providing school bus transportation for parochial school students and funding for textbook rental for indigent students of parochial schools.

"When the vacation religion school plan was presented by the rural life bureau of the National Catholic Welfare Conference some years ago, Father Luckey was one of the first school leaders in the country to put it into effect. With this system and the parochial schools, every child in the Concordia Diocese may now obtain instruction in the Catholic religion. Father Luckey was active in developing higher educational standards in parochial schools of the diocese." (Riley County Historical Museum, p.445)

In October of 1926, Father Luckey was elected president of the National Catholic Rural Life Education Conference in Cincinnati, Ohio and served as national president from 1928 to 1930. In recognition of his activity in the religious rural life program he was appointed in November of 1934 Domestic Prelate by Pope Pius XI with the title of Rt. Rev. Monsignor.

Catholic students at Kansas State University also occupied a large portion of Father Luckey's time and energy. He is credited with promoting the Newman Club and the Phi Kappa fraternity, established at Kansas State University in 1920. He also initiated the financial campaign to build the Catholic student center near the campus of Kansas State University.

For achievement in ecclesiastical and educational fields he received the LL.D. degree from St. Mary's College in 1925 and St. Benedict's College granted him the honorary degree, doctor of humane letters, in 1948. Monsignor Luckey was invited to give the Inaugural Benediction for former Kansas Governor Payne Ratner on January 9, 1939.

The monsignor was also responsible for bringing the Sisters of St. Joseph to take over the former Charlotte Swift Hospital, now "The St. Mary Hospital." In 1936, Dr. Belle Little put the Swift Hospital up for sale. Finding no buyer, she told the realtors to sell the building for any purpose. "Father Luckey found out an organization not good for a college town was about to buy it. He contacted the Chamber of Commerce and they were aroused to action. Father Luckey contacted the Mother of the Sisters of St. Joseph of Concordia to see if they would buy and operate it. They had just built a hospital and didn't feel like they could take on another project at his time. When Dr. Belle Little was informed of the situation, she definitely didn't want the hospital she and her father had established to fall into the hands of unscrupulous persons. She offered to reduce the sale price if the Sisters would buy it. The sisters agreed." (Irvine, p.3 Luckey)

After fifty years in the priesthood and forty-one years as pastor of Seven Dolors Church, Monsignor Luckey announced his retirement effective February 1, 1954. He died at St. Joseph's Hospital in Concordia on December 15, 1954 at the age of seventy-seven. His obituary comments that "His pastorate in Manhattan began Feb. 1, 1913 with twenty-five families, two missions and a debt of $4,000. This parish today is one of the largest and best organized in the state. He increased the land holdings and built the church, rectory, grade school and high school." (Raven Review, 1955)

The first Catholic Mass in Manhattan was celebrated at Matthew Peak's home in 1865 by one of a series of traveling priest, Father Durmortier, who served the area. Services were conducted sporadically in private homes until 1880, when a limestone block church (1858) built for the Methodists was bought for $1,400. In fear of prejudice, a non-Catholic lawyer of Wamego negotiated the purchase, and a non-Catholic business man helped raise $800 as a down payment. The church was named Seven Dolors, signifying the Seven Sorrows of the Virgin Mary, by Mrs. Ellicott, an early parishioner. On August 5, 1881 the first resident pastor of Seven Dolors, the Rev. A. T. Ennis, was assigned to Manhattan.

In August of 1884, Rev. D. D. Curtin succeeded Father Ennis. He paid the church debt and built a rectory in 1885. This frame structure cost $531.95 and occupied the same site as the present rectory. No improvements to the church or rectory occurred until Father M. J. M. Reade came to the parish in September of 1907. Upon his arrival he redecorated the church and built a vestibule.

In 1908, Father Reade purchased the Anderson home, a three-story limestone mansion on the southwest corner of Juliette and Pierre Streets for $14,000 to use as a school. Sacred Heart Academy opened in September of 1908 with Sisters of St. Joseph from Concordia in charge. In the first year, forty students enrolled for the grade school and first year of high school. Each year thereafter, another year of high school was added, so by September 1911, a full four year course was offered. It was the first complete high school course offered in the city of Manhattan.

Father Luckey came to the parish of Seven Dolors in February of 1913. He transferred from Ellsworth after the death of Father Reade on January 11, 1913. Between 1913 and 1919, the congregation experienced a dramatic increase in membership. This increase is attributed to the population growth in Manhattan and Father Luckey's ability to attract these people as new members of the Seven Dolors Catholic Church.

In the Spring of 1919, a building committee was named. Henry W. Brinkman was chosen as the architect and Mont. J. Green, Sr., was named general contractor. "Announcement was made today by Father Luckey of the new Catholic church which will be built near the site of the present building....Every bit of space has been utilized in the old building and usually two Masses

are held on Sundays, but even then the congregation is unable to find room." (Manhattan Nationalist, August 19, 1919)

The old limestone church was demolished to make way for the new church. According to the August 9, 1919 edition of the Manhattan Nationalist, "The old church will be torn down and the material used in the new building." The parish held services during the summer of 1920 in the auditorium of the public high school. The corner stone was blessed on March 25, 1920.

The new Seven Dolors Catholic Church was dedicated on October 31, 1920. "One of the biggest events in the religious history of Manhattan was observed on Sunday when the new Catholic church, the Church of the Seven Dolors, was dedicated in this city....The building is 66 feet by 124 feet in size, with twin towers 85 feet high in front. The towers are pinacled with metal crosses. The material is dark matt faced brick with Bedford stone trimming and native limestone foundations." (Manhattan Nationalist, November 4, 1920) Seating capacity was 500. The total cost for the church and furnishings was $66,577.

The stained glass windows of Seven Dolors were designed by Max Schoeler of the Munich Glass Company in Chicago. Max Schoeler immigrated to America in c. 1910 and established the Munich Glass Company, which made stained glass solely for churches. The company employed four artists, five glass cutters, and one outside salesman. After the subject matter was chosen for the window, Max Schoeler completed the scene full size, drawn in charcoal in about one and a half days. Each window in the Seven Dolors Catholic Church contains a minimum of 550 pieces of colored glass held together by strips of lead came. It would take four to five people six weeks to complete one window. The Munich Glass Company flourished up until the Great Depression, which caused its demise.

The windows were dedicated to the memory of individual church members, pastors and organizations. New Testament scenes depicted include The Good Shepherd, The Annunciation, The Visitation, The Nativity, The Presentation, Christ in the Temple, The Holy Family, Christ Blessing the Children, The Sacred Heart, The Crucifixion, The Resurrection, and The Seven Dolors (Sorrows) of the Blessed Virgin Mary. The rose window overlooks the choir loft. The windows in the sacristies and the towers are of a more plain style and also bear the names of church members and pastors. The November 4, 1920 edition of the Manhattan Nationalist said "their beauty can only be explained by seeing them."

A coordinating eight-room rectory was built in 1925 for $13,000. "The financial report of 1925 states that the period of 1920 to 1925, $82,000 had been spent for new buildings and furnishings and in addition several thousand dollars were spent on school improvements and equipment. More than 3/4 of these obligations were already paid." (Irvine, p.6)

The First Presbyterian Church of Manhattan installed a new pipe organ in the summer of 1930. Their old Kilgen organ was installed in Seven Dolors Catholic Church for $2,000. The organ was

used until 1981 when a new pipe organ was installed. In 1938, the church purchased a forty feet by seventy feet wood frame annex from the First Methodist Church. The building was cut in thirds and moved south of the stone Academy building. When reassembled and remodelled, the Sacred Heart Academy had three addition class rooms for $3,000.

On Sunday, January 4, 1942 the high altar, side altars, Christmas crib and sanctuary furnishings were badly damaged by a vandal. The January 11, 1942 Concordia Register reported, "The destruction of the vandal was of a peculiar nature which caused him to direct his attack against all external articles of worship. The center of the attack was the main altar." The damage was estimated at $500.

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In 1967, Seven Dolors remodelled and redecorated to conform to the new Mass directives mandated by Vatican II at a cost of $37,066. No major changes were made to the church until 1989 when the church was remodelled again. At this time new electrical wiring and heating systems were installed, the brick was waterproofed, the stained glass was restored, and miscellaneous repairs and improvements were made to the exterior and interior of the church. In 1990 an elevator was installed north of the confessional.

Father Luckey arrived at the Seven Dolors Catholic Church, a small parish of twenty-five families with a $4,000 debt, in 1913. Between 1913 and 1919, the congregation experienced a dramatic increase in membership. This increase is attributed to the population growth in Manhattan and Father Luckey's ability to attract new members. By the 1920s, the congregation and finances had grown to allow for the construction of a new church. This Romanesque Revival church represents the growth, development and commitment of the Catholic community in Manhattan. The Seven Dolors Catholic Church maintains a high degree of exterior and interior architectural integrity as an ecclesiastical interpretation of the Romanesque Revival church.

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Irvine, Mrs. Alex. "History of Seven Dolors Parish of Manhattan." (Privately published, 1961).

Manhattan Mercury Chronicle, 24 September 1944, 15 April 1951, 16 April 1954.

Manhattan Nationalist, 19 August 1919, 28 October 1920, 4 November 1920.

Seven Dolors Cookbook. Manhattan, Kansas, 1986.

Raven Review (St. Benedict's College, Atchison, Kansas) 1955.

Walter, Doug. "Summary of Improvements to Seven Dolors Church Since 1986."

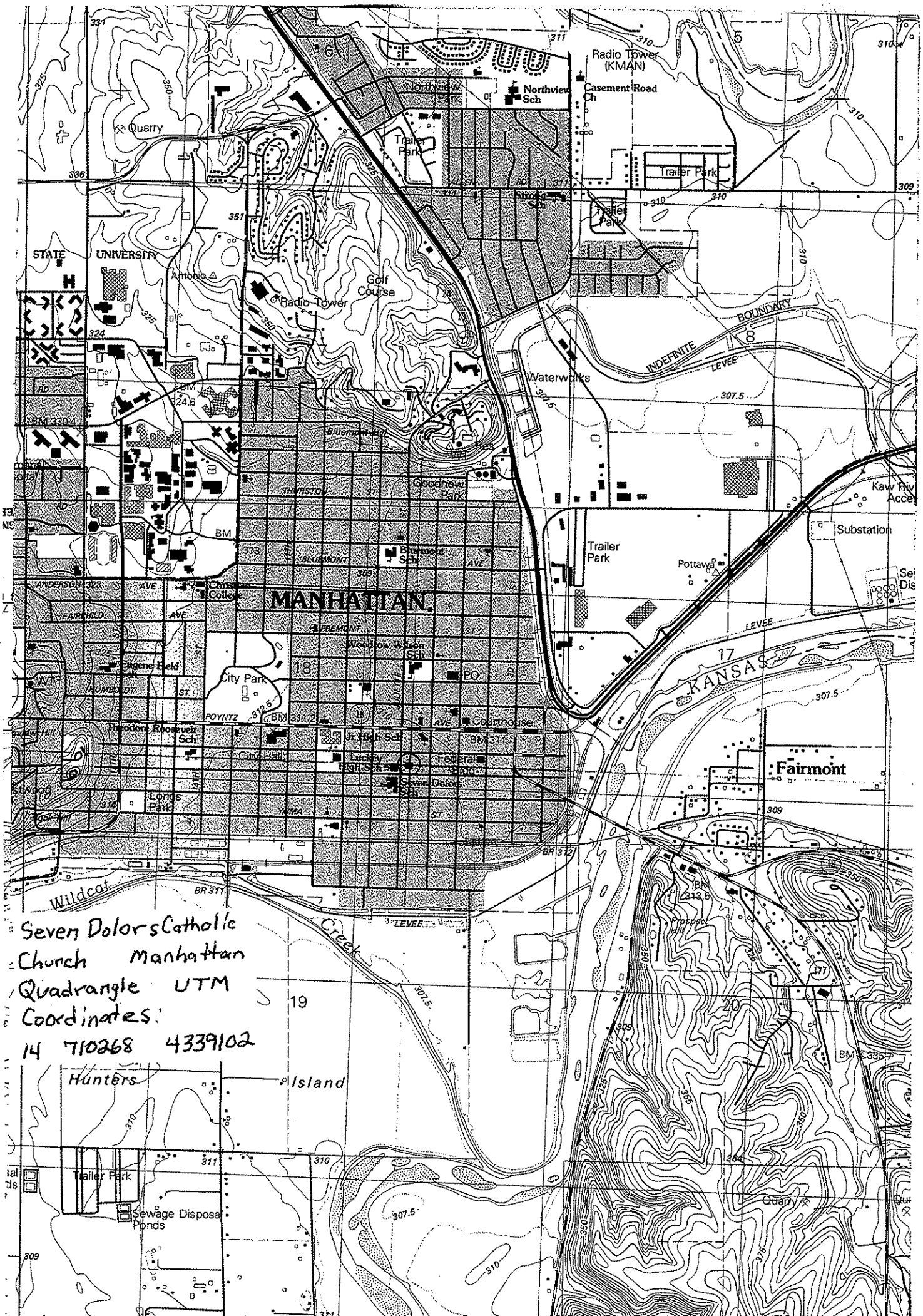
Whiffen, Marcus. American Architecture Since 1780: A Guide to the Style. Boston: MIT Press, 1992.

VERBAL BOUNDARY DESCRIPTION

The nominated property stands on Lots 630, 631, 632 in Ward 1 of Manhattan, Riley County, Kansas. The property is bounded to the south by Pierre Street, to the west by Juliette Street, to the north by an alley, and to the east by adjacent property lines.

BOUNDARY JUSTIFICATION

The boundary includes property historically associated with the church. A 1925 rectory stands to the south of the church, it is not included in the nomination.



Seven Dolors Catholic Church Manhattan Quadrangle UTM Coordinates:
14 710268 4339102