

**United States Department of the Interior
National Park Service**

For NPS use only

**National Register of Historic Places
Inventory—Nomination Form**

received APR 3 1985

date entered MAY 9 1985

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Saint Anthony Hall

and or common Saint Anthony Hall

2. Location

street & number 340 Summit Street

NA not for publication

city, town Hartford

NA vicinity of

state Connecticut

code 09

county Hartford

code 003

3. Classification

Category	Ownership	Status	Present Use	
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input type="checkbox"/> museum
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input type="checkbox"/> private residence
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment	<input type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
	<input checked="" type="checkbox"/> - NA	<input type="checkbox"/> no	<input type="checkbox"/> military	<input checked="" type="checkbox"/> other: fraternity headquarters

4. Owner of Property

name Epsilon Corporation

street & number 340 Summit Street

city, town Hartford

NA vicinity of

state Connecticut

5. Location of Legal Description

courthouse, registry of deeds, etc. Hartford Land Records, Town Clerk's Office

street & number Municipal Building, 550 Main Street

city, town Hartford

state Connecticut

6. Representation in Existing Surveys

title See Continuation Sheet

has this property been determined eligible? yes no

date NA

NA federal NA state NA county NA local

depository for survey records

city, town

state

7. Description

Condition

excellent
 good
 fair

deteriorated
 ruins
 unexposed

Check one

unaltered
 altered

Check one

original site
 moved date _____

Describe the present and original (if known) physical appearance

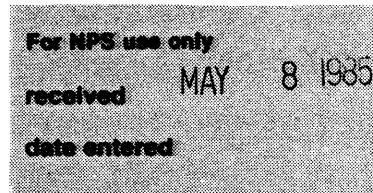
The Saint Anthony Hall is a 2-story, 10-room, High Victorian Gothic-style stone building situated on the east side of Summit Street in Hartford, Connecticut, at the southeast corner of its intersection with Allen Place. The building, which faces Summit Street, sits on a rise toward the south end of its approximately 186' x 200' lot, with its main axis perpendicular to Summit Street. The property has a variety of shade and fir trees, and shrubbery is scattered throughout the lot. The Hall is located directly north of the Trinity College campus and lies adjacent to Ogilby Hall, a college dormitory. Saint Anthony Hall was built in 1877-78 by Trinity College's Epsilon Chapter of the national fraternity of Delta Psi for use as the Chapter headquarters. The building has remained continuously in use since then for that purpose. The architect was Josiah Cleveland Cady, a prominent New York architect.

The Hall is basically rectangular in plan, 30' x 46', with a projecting, 3-sided apse on its front (west) elevation. The walls and foundation are quarry-faced granite, which is laid in even courses in the foundation and laid randomly elsewhere. The foundation walls project and are capped by a water table. The slate roof is hipped, with a slight flare, and is apsidal at its front end. Underneath the projecting eaves of the roof is an entablature featuring heavy stone modillions set in a smooth stone frieze and a molded stone cornice. A shallow projecting pavilion on the south elevation, approximately 9' x 30', has a steep gabled roof and contains the front entrance, which is recessed within a small porch. Rising from the middle of the north elevation is a tall circular tower, approximately 70' in height and 13' in diameter, which has a flared, steep, conical roof and an engaged chimney projecting from its side. Other than the addition of an iron fire escape at the rear of the south elevation, and the alteration of a lancet window to create a small iron door at the top of this stairway, no exterior changes appear to have occurred to the Hall since its construction (Photograph #1).

Each side of the apse of the front elevation has a large, pointed arch at the main-floor level with a double row of smooth stone voussoirs above the impost and smooth, quoin-like stones below, and with a projecting stone sill at the bottom. Within each arch are large, paired, one-over-one, double-hung sash windows with wood frames. The lower sash in each is glazed with plate glass and the small upper sash is glazed with leaded, stained glass in a geometric design. The stone tympanum above each window has a centered, raised stone shield with carved fraternal symbols in bas relief; the center shield, for example, has the Greek letters Delta and Psi. Above each arch, at the second-floor level, are three narrow lancet arches with trefoil heads, within which are recessed windows that have wrought iron grilles. All of the Hall's second-floor windows are identical to these. Encircling the building at the sill levels of both the main and second-floor windows are smooth stone belt courses.

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Representation in Existing Surveys:

Hartford Architecture, volume 2 (1980)
(records on deposit at the Stowe-Day Foundation, 77 Forest Street,
Hartford, Connecticut)

The State Register of Historic Places, 1984
c/o Connecticut Historical Commission, 59 South Prospect Street,
Hartford, Connecticut 06106

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The main entrance doors to the Hall, located on the west side of the shallow projecting pavilion at the southwest front corner of the building, are at the rear of a small porch that is behind a smooth stone, pointed arch (Photograph #2). Above the arch is an entablature with stone modillions, and a gargoyle perches at the corner of the pavilion underneath a pyramidal eave finial. The arch frames a wrought-iron grille gate that is decorated with quatrefoils, fleur-de-lis cresting, and a centered finial of clustered flowers. The heavy, arched, paired wood doors are paneled and have fantastic creatures and heads in bas relief in each of their six panels. Bulky iron hinges extend across their rails. Carved stone lions guard the front doors and memorial plaques are on the side walls of the porch.

The most prominent feature of the south elevation is a group of windows that rise one and one-half stories from the main-floor level. Paired, smooth stone pointed arches, and a large, circular, stone opening centered above them, contain recessed, leaded, stained glass windows. Surrounding these openings is a large, smooth stone, relieving arch (Photograph #3). Each arched window has a horizontal design of alternating rows of leaded lights in narrow vertical or diamond shapes, and this design is surrounded by a border band glazed with a sawtooth, leaded pattern. The glazing in the apex of each arched window has an azure shield that contains the Greek letter Tau, fraternal symbols and Coptic script. Lancet windows with trefoil heads are located to the west of and above these larger windows. To the rear of this projecting pavilion on the south elevation are a basement entrance, recessed in the wall at the bottom of a short flight of stone steps; a large, one-over-one, double-hung sash window at the main-floor level, glazed with plate glass surrounded by a border band glazed with a sawtooth, leaded pattern; and, at the second-floor level, a small, recessed iron door at the head of the fire escape and a lancet window next to it.

The east (rear) elevation has a large, five-part, arched window at the main-floor level and two pairs of lancet windows at the second-floor level (Photograph #4). The five-part window is slightly recessed within a broad, segmental arch of two courses of smooth stone voussoirs, with smooth, quoin-like stones beneath the imposts and a projecting stone sill. The window is composed of wood-framed, one-over-one, double-hung sashes. The lower sashes are glazed with plate glass surrounded by a border band similar to that found in the windows on the south elevation; the upper sashes have the same stained glass band at the borders, but the center upper sash is glazed in its center with a depiction of Saint Anthony in stained glass, and the flanking upper sashes are glazed in their centers with glass having floral-painted designs (Photograph #5).

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The tower dominates the Hall's north elevation (Photograph #6). Lancet windows, without trefoil heads, light the ascending flight of stairs within the tower, and a band of similar lancet windows encircles the tower just below the roof line, with a stringcourse of projecting smooth stones beneath them. Above the windows in the band is an entablature consisting of a smooth stone architrave and frieze, a band of heavy stone modillions, and a molded stone cornice. The chimney, which projects from the upper southwestern corner of the tower wall, is supported by a large, shaped corbel, and it breaks the cornice of the tower in the process of rising over half the height of the tower roof. There is a small, arched, flue opening in each face of the chimney underneath the projecting, truncated, pyramidal chimney cap. The slightly flared and steep tower roof is covered in rectangular and hexagonal-shaped slate. The roof cap is copper and has a crux ansata finial. The north elevation of the Hall also has an iron, basement door at its northwest corner and three windows above it on the second-floor level; a large, one-over-one, double-hung sash window at its northeast, main-floor level, with a border band of stained glass; and three lancet windows above it at the second-floor level.

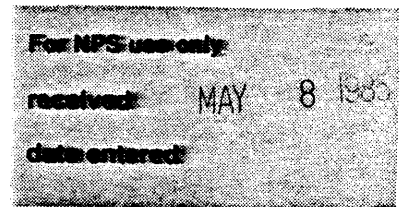
The Hall roof is covered in bands of rectangular and hexagonal-shaped slate. Along the ridge line is decorative iron cresting, and there are large, stone finials, embellished with rosettes and large fleurs-de-lis, at either end (Photograph #6). A large, stone finial is located at the peak of the cross gable on the south elevation.

The interior of the Hall is finely detailed and almost completely unaltered since its original construction. Many of the furnishings are original, and the Hall contains a great abundance of memorabilia relating to the Chapter's history. Some of this collection has historic importance and value beyond just its connections to the fraternity. The woodwork throughout the Hall, which consists of large, molded cornices and baseboards, paneled doors, door frames, reeded wainscotting and wainscotting caps (on the first floor) or chair rails (on the second floor), is oak. The hardware on the doors is brass that is incised with Victorian geometric designs. Several rooms are octagonal because the number eight in masonic tradition is a symbol of equality.

Separating the entrance foyer on the main floor from the stairwell to the basement is a Gothic oak screen with turned posts, railing, a frieze pierced with trefoils and triangles, turned finials and a round-arched opening to the stairwell. Paneled double doors lead to the living room and to the library. A curtained hallway between these front and rear rooms bisects the main floor and leads to the tower, which contains the stairwell to the second floor. The octagonal living room, which lies in the front apse, has a wrought iron chandelier suspended from a molded plaster ceiling medallion. The ceiling has exposed wood cross beams. A large fireplace

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is positioned diagonally in the northeast corner of the room; its hearth is paved with round, decorative ceramic tiles, and large, brass figures, sculptured to represent Saint Anthony, guard the hearth (Photograph #7). Small columns with leafy capitals are located to either side of the hearth and support the oak mantelpiece. The mantel shelf rests on large, curved brackets. A brass plaque honoring Chapter members who died in the Second World War is centered below the shelf and is flanked by linenfold paneling. The overmantel consist of oak paneling surmounted by three, large, gabled canopies, with ball finials and molded bargeboards, that rest on small columns with leafy capitals. The central opening contains a large brass plaque with a likeness of Charles F. Hoffman, the founder of the Chapter, in bas relief, and above the plaque is a recessed medallion with the Greek letters Delta and Psi in relief. The flanking gabled openings are paneled and have medallions with other fraternal symbols.

The octagonal library, at the rear (east) end of the main floor, is notable particularly for its five-part window (Photograph #7, and discussed earlier), which is recessed in the east wall between closets. A plaster guilloche, with leafy bosses at either end, frames an arch in the northwest corner of the room. The two, brushed metal chandeliers in this room are Colonial-style reproductions and are not original to the Hall.

The tower stairwell has heavy iron doors, with vault-like locking mechanisms, at the main and second floor landings. The circular stairs are oak, and the brick walls feature a stepped polychrome design of alternating white-glazed and unglazed brick. Certificates of Brotherhood (Chapter membership) of deceased alumni line the walls.

The second-floor rooms, to a much greater extent than those on the main floor, are intimately associated with the ceremonies and history of the Chapter. All important rituals occur here, and Chapter records and extensive memorabilia dating back to the establishment of the Chapter are stored here or are on display. As on the main floor, a hallway bisects this floor. On the north side are the Upper Library, Cloak Room, and File Room. These rooms and the hall have molded baseboards, chair rails and cornices. The windows on this floor are all recessed within interior lancet arches that have trefoil heads. The windows are pocket windows and have five, rectangular, yellow glass lights; in front of the windows are interior, wood, pocket shutters.

The octagonal Upper Library has an alcove at the east end that is recessed behind a segmental arch. There are two windows in the alcove and three on the north wall in this room (Photograph #8). The concave ceiling has a rectangular, flat center section with a centered plaster medallion, from which is suspended a light fixture with an ornamental brass crown pierced with rosettes. Large wooden shields are positioned on the corner concave

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sections of the ceiling and commemorate Chapter members killed in the Civil War. The File Room contains a large, upright safe, on rollers, that was made by the Marion Safe and Scale Company of New York. The safe appears to date from the construction of the Hall, and its doors are painted on both sides with intricate floral designs.

From an architectural and historical standpoint, the octagonal Chapter Room, which is located in the apsidal end of the second floor, is the most important room in the Hall. This room is used for all official Chapter occasions, such as regular meetings and initiations, and its elaborate detailing reflects this importance. Each of the eight walls has an applied, pointed, wood arch that terminates at the cornice, and within each arch on the exterior walls are three lancet windows. The octagonal ceiling has inclined sides that rise up to a flat, octagonal center roof; the ceiling is supported by molded wood, pointed arches, resting on corbels, that rise vertically, from mid-wall, at the intersections of the wall and ceiling planes. The spandrels of the arches are pierced and are intersected by molded wood, cross beams; smaller, intersecting wood beams divide each side of the ceiling into rectangular sections or bays. The arches join at the center of the ceiling and terminate in a molded pendant. A ceiling bay in the lower northeast corner of the ceiling has a carved wood screen with the Tau symbol that is backlighted for symbolic purposes. The fireplace, in this same corner, has an oak frame and mantelpiece, with paired, curved brackets. The overmantel has a large, brass plaque honoring Robert Coleman, the benefactor for the Hall. The plaque is framed by spirally-turned columns and is underneath a broken, swan's neck pediment. Three Gothic, high-backed, wood arm chairs on daises are situated on the east and west walls; their fine carving and embellished appearance indicate their special status as being reserved for Chapter officials. The chairs on the west wall have arched, gabled canopies that are supported by slender, turned posts, and in front of these chairs are carved, paneled oak desks (Photograph #9). High-backed, attached oak chairs with projecting, pedimented canopies line the north and south walls. Rows of attached, oak chairs are positioned in front of and parallel to these walls. In the center of the room is a white marble altar, approximately 3½' high, with a large marble base, engaged columns at its corners, a molded, projecting top, and an incised memorial inscription (Photograph #10). The chairs in the Chapter Room and the altar are not original: the alumni donated the oak chairs in 1900, and the altar was an alumni gift in 1896 in memory of Frank Roosevelt, an alumnus and brother of this Chapter.

The basement of the Hall has a central foyer, a utility/furnace room, a billiard room, a taproom, and a small room between the billiard room and the taproom that originally was a kitchen and is now used for storage. The billiard room and the taproom have non-original wood paneling.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500–1599	<input checked="" type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600–1699	<input type="checkbox"/> architecture	<input checked="" type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input type="checkbox"/> 1700–1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input checked="" type="checkbox"/> 1800–1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

Specific dates 1878 **Builder/Architect** Josiah Cleveland Cady

Statement of Significance (in one paragraph)

The Saint Anthony Hall is architecturally significant as a fine, completely intact, late 19th-century example of High Victorian Gothic-style architecture. Its well-executed interior detailing adds to this distinction (Criterion C). It is also notable architecturally as one of the earliest extant works of Josiah Cleveland Cady, a prominent 19th-century American architect (Criterion C). The Hall is important historically because of its intimate associations with the Epsilon Chapter of Delta Psi, which was the first chapter established at Trinity College of a national fraternity, and which has played an important role in the life of the College; because it is both the oldest fraternity building and one of the oldest buildings connected with Trinity College; and because of its associations with its benefactor, Robert H. Coleman, a prominent American industrialist (Criterion A).

Criterion C - Architectural Significance

The asymmetrical massing, robust tower, and forceful detailing of the Hall are characteristic of the High Victorian Gothic Style, and the Hall is an outstanding local example of the style. The Gothic-inspired interior is also strong, cohesive and well-crafted, and the second-floor Chapter Room and the main-floor living room are especially notable for their extensive woodwork and furnishings. The ornate, Gothic-style chairs and marble altar that the Chapter has added to the Chapter Room at the turn of the century are stylistically consistent with their surroundings and, in fact, add considerably to them. The newer, non-original chandeliers in the main-floor library are pleasant appearing but are not consistent with the surroundings. The Hall is the only fraternity building of its architectural style at Trinity College, and it is unsurpassed among the fraternity buildings in its architecture and location. The Hall's distinctive architecture and its relatively high elevation make it a well-known Hartford landmark that is visible for miles to the south and west.

The architect of the Hall, Josiah Cleveland Cady FAIA (1837–1919), practiced in New York City toward the end of the 19th century and into the early 20th, and his commissions included a number of well-known buildings. Educated at Trinity and a member of the Epsilon Chapter of Delta Psi, Cady worked for Town and Davis as a draftsman prior to opening his own New York City office in 1870. At various times thereafter, he worked in conjunction with others (chronologically in order: Cady, Berg and See; J.C. Cady and Company; and Cady and Gregory). Cady was also a well-respected civic leader.¹

9. Major Bibliographical References

See Continuation Sheet

10. Geographical Data

Acreage of nominated property 0.90 acre

Quadrangle name Hartford North

Quadrangle scale 1:24000

UTM References

A

1	8	6	9	1	8	0	0	4	6	2	4	5	6	0
Zone			Easting				Northing							

B

Zone			Easting				Northing							

C

Zone			Easting				Northing							

D

Zone			Easting				Northing							

E

Zone			Easting				Northing							

F

Zone			Easting				Northing							

G

Zone			Easting				Northing							

H

Zone			Easting				Northing							

Verbal boundary description and justification

See Continuation Sheet

List all states and counties for properties overlapping state or county boundaries

state NA code county code

state NA code county code

11. Form Prepared By

name/title Gregory E. Andrews edited by: John Herzan, National Register Coordinator

organization on behalf of the Epsilon Corporation date September 13, 1984

street & number c/o Gregory E. Andrews 1643 Boulevard telephone 203-561-3841

city or town West Hartford state Connecticut

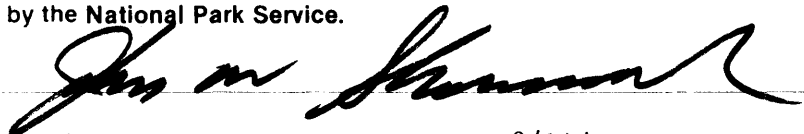
12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

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

State Historic Preservation Officer signature

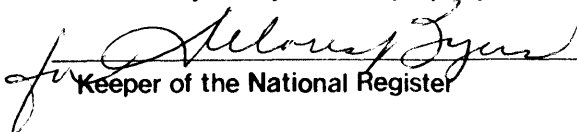


title Director, Connecticut Historical Commission

date 3/14/85

For NPS use only

I hereby certify that this property is included in the National Register


Keeper of the National Register


National Register

date 5-9-85

Attest:

date

Chief of Registration

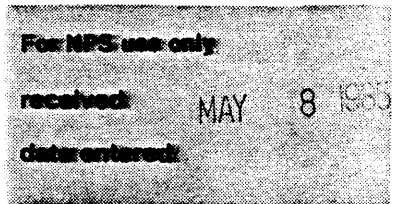
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Cady's works ranged widely in style from the Victorian Gothic to the Renaissance Revival, and they illustrate well the evolution in architectural taste during his life. His earliest commissions of importance, the Brooklyn (N.Y.) Art Association (1870-73) and the Peabody Museum at Yale (1873-76), were elaborate and highly polychromatic examples of the High Victorian Gothic style; a well-executed later commission was the Renaissance-Revival Hendrie Hall at Yale (1894). Most of Cady's work was in the Romanesque Revival style, of which he was regarded to be a leading exponent. Chittenden Library (1888; now part of Linsly-Chittenden Hall) and Sheffield Laboratory (1894-95) at Yale, Hampton (Va.) Institute's Memorial Church (1886), the New York Avenue Methodist Episcopal Church (Brooklyn, New York), and the 77th Street main building of the American Museum of Natural History in New York City (1891-1908) are the finest surviving examples of his Romanesque Revival buildings. Others of his notable commissions that are no longer standing included the Metropolitan Opera in New York (1881-84); the Jarvis Hall of Science at Trinity College (1889); a substantial addition to the New York Presbyterian Hospital (1888-94), which Montgomery Schuyler called a "thoroughly studied and artistic design" in a comprehensive review of Cady's work in the 1896-97 Architectural Record², and a number of buildings for Yale University. Cady designed a total of 15 buildings for Yale, and he received commissions from a number of other educational and public institutions, including Williams College and Wesleyan University.

Cady was known for his hipped and apsidal roofs and tall, often square, towers, and commentators have suggested that he drew inspiration from the work of William Burges, the British architect (1827-1881). The Saint Anthony Hall is a fine representation of these characteristic elements, and its similarity to William Burges' own home in London (1875-80) is apparent in many details, ranging from its steep, hipped roof and cross gable to its five-part library window glazed with stained glass transoms and border lights. Burges also drew the plans for the High Victorian Gothic "new" campus (1878) of Trinity College, and the connection between these architects and their work is not surprising.

Criterion A-Historical Significance

Charles Hoffman founded the Epsilon Chapter of Delta Psi at Trinity College in 1850, and the chapter was incorporated as Epsilon Corporation in 1873. The Epsilon Chapter is the oldest chapter at Trinity of a recognized national fraternity. Since its inception, the Epsilon Chapter members, both undergraduates and alumni, have always made important contributions to college life. As early as 1877, for example, the entire rowing team were Delta Psi men, and a tradition of involvement with this sport continues to this day. Three Epsilon alumni were college trustees in 1900, and Epsilon men raised the money for the construction in 1941 of Ogilby Hall,

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the dormitory adjacent to the Hall. The plans for this building were drawn by two Delta Psi members.

The sense of the history and purposes of the Epsilon Chapter that one obtains from the Hall is impressive and pervasive. Since its construction, the Hall has served continuously as the Chapter headquarters. Most of the rooms are also still used for their originally intended purposes. The good taste and dignity that the building displays, both inside and out, are particularly those values that a fraternal gentlemen's club of the mid-19th century such as Delta Psi sought to represent and inculcate. The Hall and interior also effectively communicate the fraternity's history and goals through the extensive use of fraternal symbols as architectural details. These symbols include the use of the Greek letters Tau, the traditional mark of Saint Anthony, Delta and Psi, octagonal rooms, and the memorial plaques for honored deceased members. The Chapter Room naturally is the focus for this symbolism. Chapter memorabilia that line the interior walls and the extensive records on file in the second floor rooms strengthen this forceful ambience.

The Hall was completed in the spring of 1878 at an approximate cost of \$28,000. This event occurred almost simultaneously with the completion of Trinity College's "new" campus, which was erected following the college's sale of its original campus to the State of Connecticut as the site for the present state capitol. Robert Habersham Coleman, a fraternity member and graduate of the class of 1877, donated \$25,000 toward the construction, and in response other alumni donated the \$2,500 to purchase the site, which originally comprised only a portion of the present parcel. In response to rumors in Hartford about the great cost of the Hall and its threat to the solvency of the Chapter, the alumni members published a newspaper notice assuring the public that the property and buildings were free of financial obligation. The Hall was immediately noted for its departure from the tomb-like, windowless structures erected at other schools, such as Yale, for their fraternities and secret societies.³

Robert H. Coleman (1856-1930) was one of 19th-century America's wealthiest and most powerful industrialists, and his donation of the funds for the Hall's construction lends it added distinction. Following his 1877 graduation from Trinity College, Coleman assumed control of his family's extensive iron ore and steelmaking operations in Lebanon County, Pennsylvania, which at the time were reputedly worth several million dollars. Over the next fifteen years, he increased his fortune to over thirty million dollars and became the richest man in the state. His generosity to his alma mater was legion, and he also served for three terms as an alumni trustee of Trinity College. The Panic of 1893 ruined Coleman by bankrupting the Florida and southern railroads in which he had invested heavily. After this debacle, Coleman fled to Saranac Lake, New York, and spent the remaining years of his life in seclusion.

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Footnotes

1. At the time of his death in 1919, Cady was president of the New York Skin and Cancer Hospital, a governor of the New York Presbyterian Hospital, past president of the National Federation of Churches, and a member of the Century and Quill Clubs. Trinity College honored him with honorary degrees in 1880 (M.A.) and 1905 (LL.D.).
2. Montgomery Schuyler, "The Works of Cady, Berg and See," in The Architectural Record, vol.6, page 523 (1896/1897).
3. "The architect has taken a wide departure from the stereotyped rules which, by a sort of tacit consent, seemed to govern the construction of many of the early society buildings at the older colleges in the country...." From The American Architect and Building News of January/February, 1878.

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The American Architect and Building News, January/February, 1878, Boston:
James R. Osgood & Company.

Haight, Frederick E., The History of the Epsilon Chapter of the
Fraternity of Delta Psi (1850-1900), Hartford: published privately, 1900

The Hartford Courant, April 4, 1919 (obituary of J. Cleveland Cady)

The Hartford Daily Times, October 29, 1877 (reference to construction
of Saint Anthony Hall)

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**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Inventory—Nomination Form**

For NPS use only

received

MAY

8 1985

date entered

Saint Anthony Hall, Hartford, Connecticut

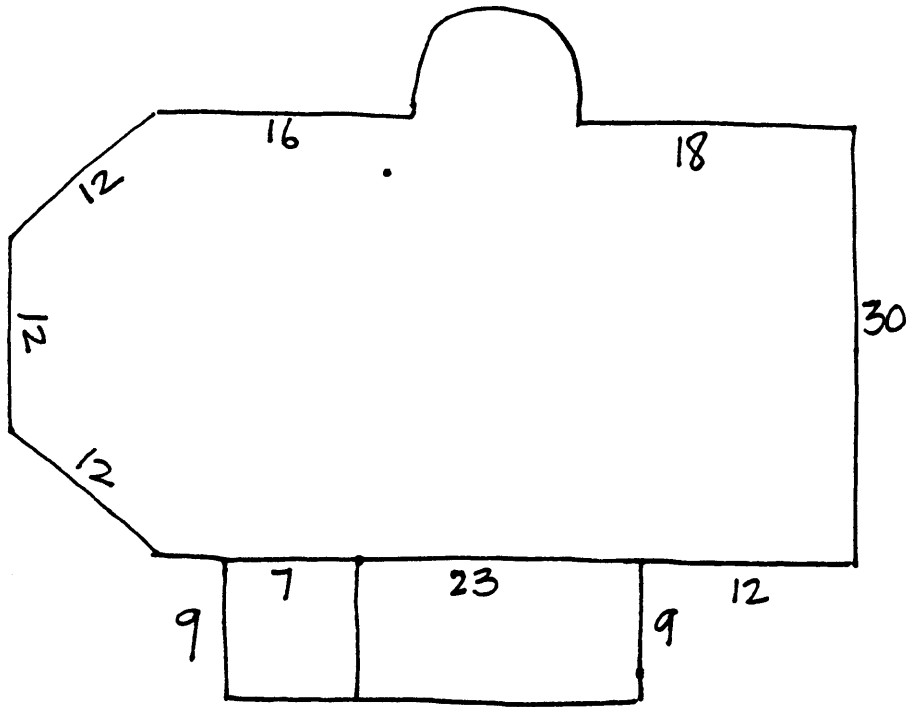
Continuation sheet Geographical Data

Item number 10

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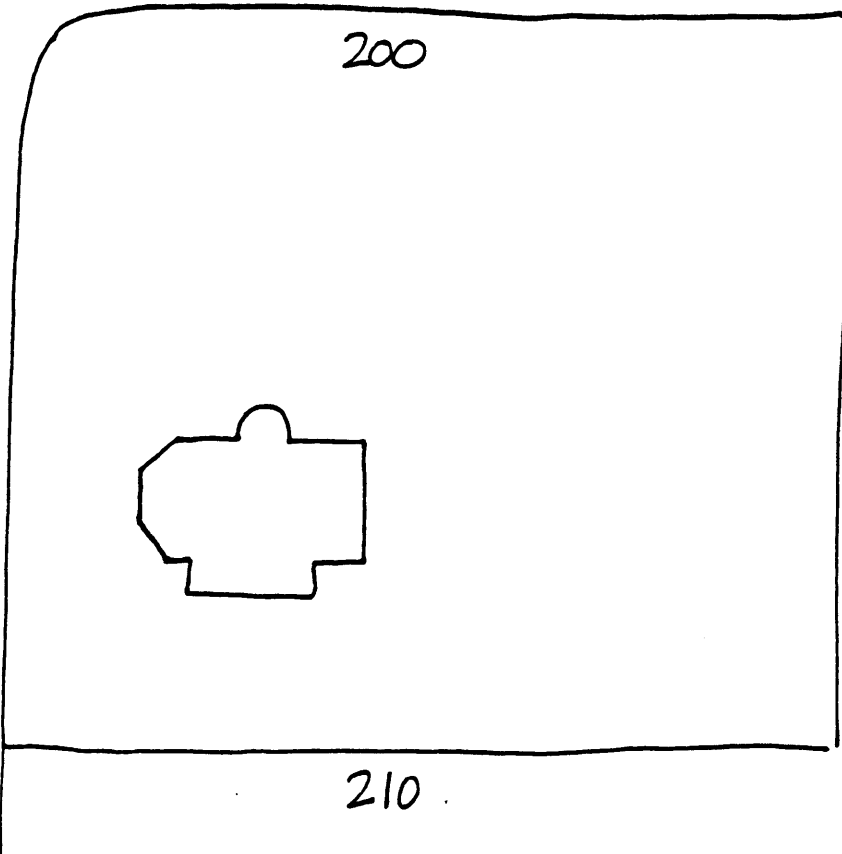
The entire parcel owned in fee simple by the Epsilon Corporation at the southeast corner of the intersection of Summit Street and Allen Place in Hartford, Connecticut constitutes the subject property. The boundaries of this parcel are shown as a dotted line on the attached map (scale of 1:2400). The Epsilon Corporation holds title to this property by virtue of those deeds recorded at volume 165, page 456; volume 165, page 542; and volume 231, page 520 of the Hartford Land Records.

BUILDING DIMENSIONS (SCALE IS APPROXIMATE)



PLOT PLAN (scale 1" = 50'; from City of Hartford Assessments Maps, 1971)

Allen Place



Saint Anthony Hall
340 Summit Street
Hartford, Connecticut
The National Register of
Historic Places