
The Trinity Windows



Stories of early San Jose

2020 Vision

Prototype of catalog photographs of the historic stained glass windows

with essays from the series published in *The Carillon*, online journal of Trinity Cathedral and *The Trinity Windows* published by The Vestry in 1977



Measurements and art language description

Maker unknown installed ca. 1940

Photographed by Cathedral Warden Daniel Hall with a Canon EOS 5DS-R, 50.6 megapixels camera and Canon 28-300 mm telephoto, prime, wide lens on July 27, 2017

Essay "The Wakefield Family Window" by Jean Libby for the Dean and Rector, Officers, Wardens, and Members of the Vestry of Trinity Cathedral in San Jose

April 2019

The Wakefield Family Window

Hark, Hark My soul
Angelic songs are swelling

O'er Earth's green fields
And Ocean's wave beat shore

Angels of Jesus Angels of light
Singing to welcome the pilgrims of the night
(Hymn 472)

Perfect love casteth out fear (I John 4:18)

In Memory of
George Fiske Wakefield
June 9 1925



The central figure of the Wakefield family memorial window illuminating the north transept of Trinity Episcopal Cathedral is Mary Magdalene, who witnessed the Crucifixion of Jesus. (I John 20:1-20) She is recognizable with a red robe and long reddish-brown hair. Other colors significant to Mary Magdalene are green representing earth (her sash) and gold lining her robe, which signifies the financial support she gave to Jesus Christ during his human lifetime. The clasp holding her robe is a gold coin. ¹

Stories circulate for centuries about the controversial "apostle to apostles"—she was the first to see the Resurrected Jesus and told the disciples, returning to the empty tomb with them. The Wakefield Family window has other elements signifying Mary Magdalene, who was kept alive by angels during her long period of penitential fasting. The red orbs within the top element of a canopy over heaven are likely representing red eggs, a miracle that is said to have occurred when Mary Magdalene visited Caesar, inspiring Roman Christianity.

The window's artist and manufacturing origin was unknown to the Vestry Committee who published *The Trinity Windows; Trinity Episcopal Church, San Jose*, in 1977. ² Installation occurred about the same time as the Ascension Window at the front entrance, which was a gift from the Free Church of the Holy Savior in Santa Clara. The Santa Clara parish was established in 1867, the Civil War intervening between its origin and that of Trinity in 1861. According to the late John Francis Hogan, designer of the modern Centennial Window, the material used to make the Ascension Window at the Free Church of the Holy Savior was enameled glass used for a short time in 18th century Germany. The gift was made to Trinity during the Great Depression of the 1930s when the Santa Clara congregation closed. (See "The Ascension Window" in *The Carillon*, Sept. 2017)

The development of Trinity Episcopal Church was guided by The Rev. Dr. John B. Wakefield, Rector during the last quarter of the 19th century (1884-1899). Membership quadrupled to over 400, which was greatly contributed by his wife Isabella Wakefield in charge of the popular Sunday School. It was more than facts and figures. Janice Paull, Trinity historian, wrote of the ecclesiastical issues from a diary and letters of Rev. Edward Lambe Parsons in Menlo Park then beginning his career--later the Episcopal Bishop of California. Conversations with San Jose Trinity's rector Rev. Wakefield took place in a carriage where he was escorted to Los Gatos and many outlying areas: "...he was the only clergyman in the diocese who seemed to have kept up with modern Biblical scholarship. He was liberal in his attitude and a modernist (in the good sense) in his theology."³

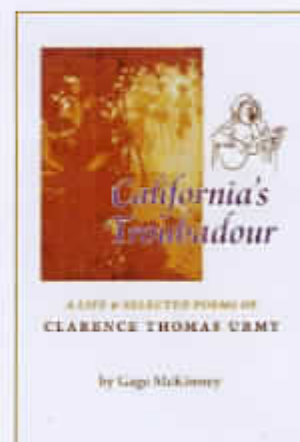
The memorial is to George Fiske Wakefield, son of Rev. Dr. John B. Wakefield. The Wakefield family came to San Jose from Richmond, Indiana, in 1884. George Wakefield actually preceded his parents to Trinity, a member and bell ringer in 1880-1881. He returned to Indiana and likely encouraged his parents to emigrate. In the 1880s George Wakefield was Sunday School Secretary, assisting his mother Isabella.

Jerry Estruth writes in *The Trinity Windows* (1977): *George Wakefield was an engineer and surveyor, and is remembered as the planner of the Hanchett Park District. For many years his office was in the Porter Building at the corner of 2nd and Santa Clara Streets...Mrs. Anne Whitney Wakefield, the donor of the window in memorial to her husband, was devoutly religious, a poet, and a patron of music. She and her husband both participated in the founding of the Humane Society: he was president in 1919 and she was on the Board of Directors. At Trinity she was on the Altar Guild, served as custodian of Mite Boxes, and was co-chairman of the Music Endowment Committee. George Wakefield died on June 9, 1925, Anne Wakefield on October 3, 1952, aged eighty-eight.*⁴

The employment of Clarence T. Urmey as organist and musical director was a significant factor in the membership increase and community presence of Trinity Episcopal Church in the Wakefield era. Clarence Thomas Urmey (1858-1923) was celebrated as California's first native published poet, appearing in the *Overland Monthly* and other periodicals. His first book of poetry, *A Rosary of Rhyme*, was just published in 1884 from San Francisco publishers Joseph Winterburn and Company. The son and grandson of Methodist ministers, Clarence Urmey was offered the position by Trinity Episcopal while he was the organist at the Methodist Church.⁵ He was confirmed into the Episcopal Church by Rev. John B. Wakefield. The instrument that he played was the original Stevens organ shipped from Boston around the Horn of South America in 1863—the same time as the stained glass windows by Owen Doremus of New Jersey.⁶

In 1890 Clarence Thomas Urmey organized a vested Men's Choir, becoming known for his musical diligence. At the same time he was resident in the new Hotel Vendome in an upstairs bachelor's penthouse. Active in local theater productions with music and singing—Gilbert and Sullivan his forte—Mr. Urmey contributed reviews to the *San Jose Mercury* for many years. When the earthquake of 1906 dislodged his famous residence to the Montgomery Hotel his primary attention returned to poetry and the organization of a Boys' Choir at Trinity which also functioned as serious religious instruction. Clarence Urmey's relationship with successive rectors following Rev. Wakefield's departure in 1899 is reflected in the records as sometimes stormy. He insisted upon extensive absence, traveling to further his writing and religious maturation, becoming an adherent of the Oxford Movement with close Anglican-Catholic liturgies. He was ordained a lay minister by Bishop of California the Right Rev. William J. Nichols in 1910.

California's Troubadour; A Life & Selected Poems of Clarence Thomas Urmey by historian Gage McKinney (Comstock Bonanza Press, 2011) is an excellent resource of biography, literature, and analysis of Trinity's music director from 1885 to 1918.



In 1911, with Trinity's rector The Rev. Halsey Werlein, a new Episcopal mission in rural Sunnyvale was established with Clarence Urmey as lay minister. St. Thomas continued as a mission from Trinity Episcopal Church for 54 years achieving parish status in 1965. Their website is an immediate reference of the fascinating story:

<http://www.stthomas-svale.org/about-us/our-history/>

References

¹ Lisa Small, Senior Curator of European Art at the Brooklyn Museum has several articles about Mary Magdalene on the blog <http://artelisaart.blogspot.com/search/label/Mary%20Magdalene>. The most understandable religious biography is the online New World Encyclopedia http://www.newworldencyclopedia.org/entry/Mary_Magdalene

² *The Trinity Windows; Trinity Episcopal Church, San Jose, California and Trinity Church San Jose California; Advent, 1860 to Easter 1903* published by Trinity Parish Guild (1903) are online in pdf at <http://www.alliesforfreedom.org/stained-glass-windows-Trinity-Episcopal-Cathedral-San-Jose.html>

³ Janice Paull, *Trinity's History* (1994). 1896 entry. The work cited is Stanley Pearce, *Lift Up Your Hearts, a history of Trinity Parish in Menlo Park* (1974)

⁴ *The Trinity Windows; Trinity Episcopal Church, San Jose, California*. Jerry Estruth, editor, The Committee. 1977:21.

⁵ In April 1873 his maternal grandfather Rev. Eleazer Thomas, a member of a peace commission appointed by President Grant negotiating with the Modoc nation who had left a reservation in an attempt to regain their own land, was assassinated. The Modoc chief Captain Jack was hanged, and the entire nation was removed to Oklahoma as prisoners of war. His father Rev. William Smith Urmey was an itinerant Methodist minister serving in many areas of California including the New Almaden Mines and Gilroy. After the death of his mother Emma Brainard Thomas Urmey the future poet attended the Methodist seminary in Napa. Many of his poems are written in her honor; his ashes were interred with her grave in Colma at his passing in 1923. Gage McKinney, *California's Troubadour; A Life and Selected Poems of Clarence Thomas Urmey*. Comstock Bonanza Press, 2011.

⁶ "In Pursuit of an 1863 Church Organ." *The Trailblazer, Quarterly Bulletin of the California Pioneers of Santa Clara County*. Vol. 21, Number 2, May 1981:3-6. The Stevens organ was given to St. James Episcopal Church in Paso Robles in 1924, when it was replaced by the present 1893 Hook and Hastings organ.

Stained glass windows of Trinity Episcopal Cathedral, San Jose

The stained glass windows at Trinity Cathedral are historic treasures that illuminate worship with color and light. Each Gothic-arched window is a textbook of layered subjects: religious symbolism, 19th century art history, bearing stories of San Jose at the time of the Civil War. The magnificent Chancel Triplet of the crucifixion of Jesus, witnessed by Mary, His Mother and John the Evangelist is the signature of Trinity Church, the cathedral of the Episcopal Diocese of El Camino Real. Fifteen of eighteen original windows by Owen Doremus (1819-1878) installed at Advent, 1863 are extant at the little brown church built of wood by a ship's captain at 81 N. Second Street, now the heart of Silicon Valley. Carried around the Horn, where the Atlantic and Pacific Oceans meet with devastating blows, the stained glass windows and the organ for the new church nestled into place. Set in wood instead of stone, the windows of Trinity Cathedral as well as the church building have survived. The historic bells recently restored and replenished began with five bells funded by Sunday School collections in 1879.

People of the Windows—memorials to the departed inscribed on the bottom—are expanded into stories of their pioneer lives. Pathfinders of the Overland routes to California and botanical innovation move forward to the first meeting at San Jose City Hall on Market Street, in November 1860, the election of Abraham Lincoln. Bishop of California Rev. William Ingraham Kip formed and consecrated the church. Abolition was more than impulse for organization of Trinity Episcopal Parish. Philadelphia black abolitionist Peter Williams Cassey organized a secondary school in San Jose in 1862 for African Americans who were denied access to California public schools by state laws. Rev. Peter Williams Cassey was ordained a deacon at Trinity in 1866, continuing three generations of Episcopalian ministry. Six African American families were included among the Trinity Episcopal church founding communicants. Scientific innovation that gives Silicon Valley its name is well-represented by Trinity's founders. Dry goods merchant James Hart, an English immigrant with his wife Anne, expected their astute real estate purchases in San Jose to create a dynasty "James Hart & Sons." But it was their daughter Mollie, who married Irish steamship engineer Archibald Beatty Brolly in 1891, who brought the promise to local history in nearby Saratoga. Their son Archibald Hart Brolly (1900-1990) was the inventor of the cathode ray tube pulse that created television. He and his experimental television company donated their services to the U.S. Navy in World War II, establishing the successful Electronics Training Program for enlisted servicemen.

Founding minister Rev. Sylvester Etheridge, from upstate New York by way of the frontier seminary in Wisconsin that combines Anglican traditional service with Roman Catholic ritual, died February 18, 1864, just six weeks after the church was completed. Buried under the altar, as traditional with founding ministers in many demoninations, Reverend Etheridge's coffin is still beneath the floor, although its location is now beside Trinity's Hook and Hastings 1893 organ. His original ministry based on community integration and outreach continues with Dean and Rector The Very Reverend David Bird, serving from 2002 until retirement in 2019.

The descriptions and histories were first published in *The Trinity Windows; Trinity Episcopal Church San Jose California* (1977), edited by Jerry Estruth. Catalog quality photographs were rendered by Cathedral Warden Daniel Hall on July 27, 2017. New essays published each month from July 2017 to January 2019 in *The Carillon*, Trinity Cathedral's online journal edited by Sara Calkins, are by public historian Jean Libby for The Dean and Rector, Officers, Wardens, and Members of the Vestry of Trinity Cathedral in San Jose (nonprofit organization).

The shipping route Around the Horn of South America: New York City to San Francisco, California



Overland wagons and clipper ships to rail between San Francisco and San Jose

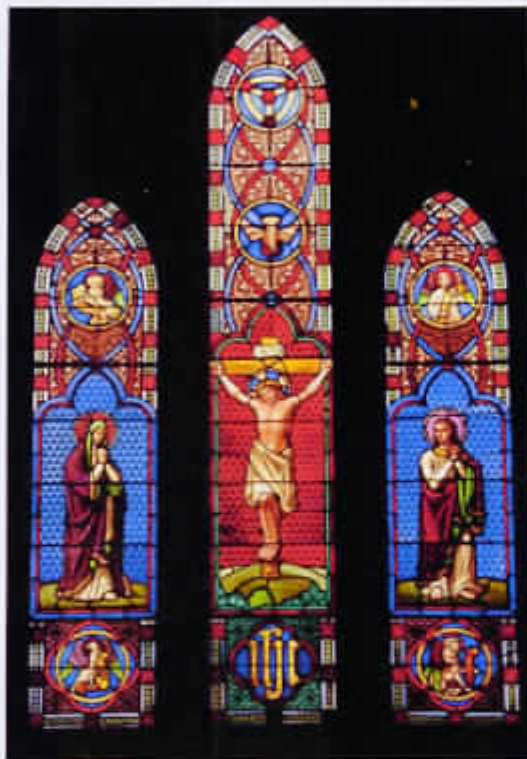


The Centennial Window at Trinity Cathedral

1871 photograph by Eadweard Muybridge shows the original church orientation to St. John Street and St. James Park

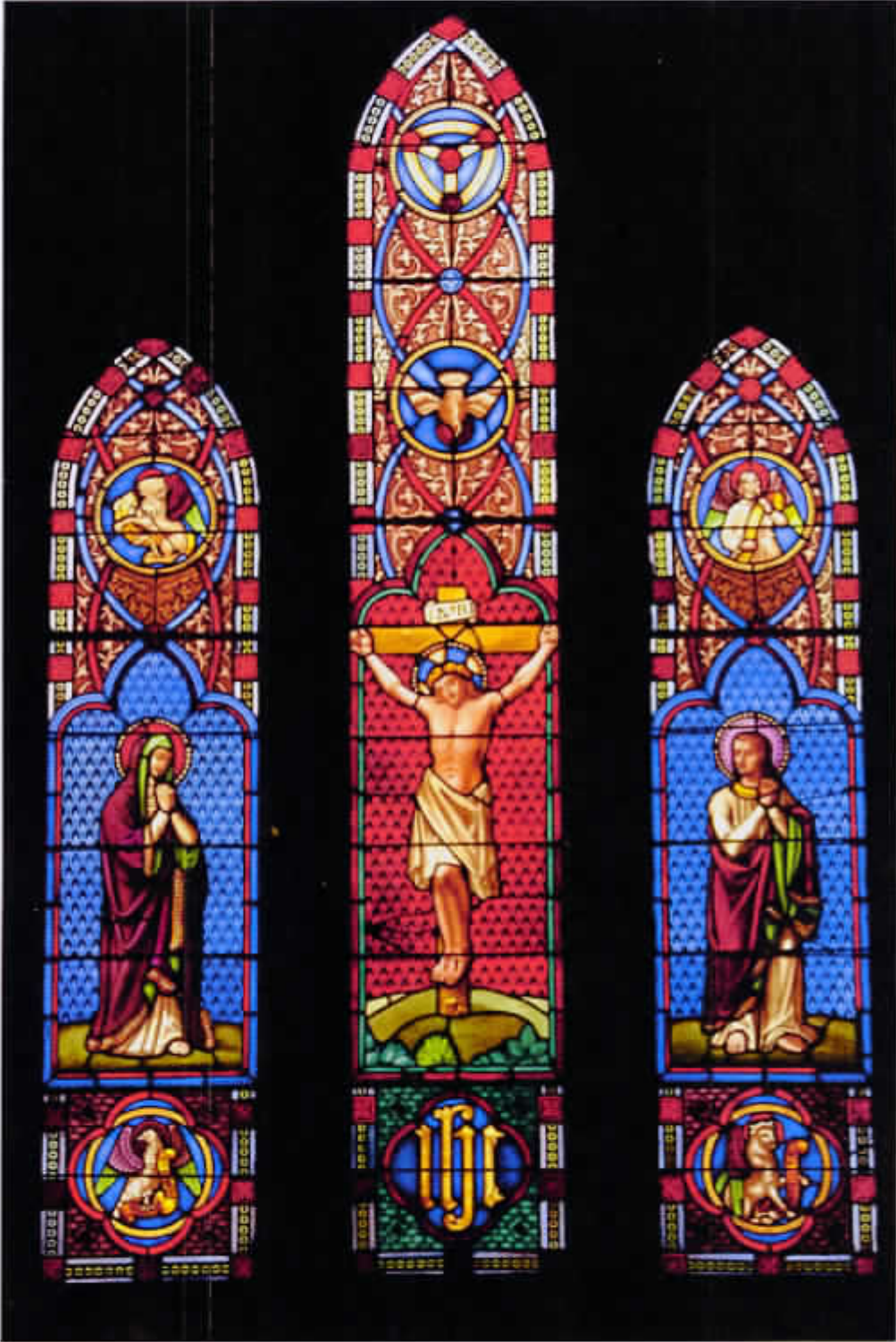


The signature stained glass windows at Trinity designed by Owen Doremus of New Jersey were installed at Advent, December 1863



Photographed by Cathedral Warden Daniel Hall with a 5D SLSR camera and high resolution lens, July 2017
Flyer created by Jean Libby for congregation meetings March 2019

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Measurements, art language description

Crucifixion Triplet Owen Doremus, artist, installed Advent 1863

Photographed by Cathedral Warden Daniel Hall with an SD SLSR camera on July 27, 2017

Essay by Jean Libby, member of the congregation for The Dean and Rector, Wardens and Members of the Vestry of Trinity Cathedral in San Jose

Originally published in *The Carillon*, the monthly online journal of Trinity Cathedral edited by Sara Calkins, April 2018.

The Chancel Triplet (Crucifixion) Windows

The Chancel Triplet windows depicting the Passion of Jesus witnessed by Mary His mother, and John the Evangelist are the signature of recognition of Trinity Cathedral in San Jose. The Mystery of the Trinity -- appositional and complementary lines forming a shield -- at the top of the central window is described by The Rev. Deacon Lee Barford:

Father is the Creator, a continuing work in progress

Son Jesus Christ, sent to Redeem us

Holy Spirit binds us together to understand

The window draws us both theologically and artistically into the center, witnessing the event at the point 'When Jesus therefore saw his mother, and the disciple standing by, whom he loved, he saith unto his mother, Woman, behold thy son! Then saith he to the disciple, Behold thy mother! And from that hour that disciple took her into his own home.' John 19:26-28



The Rev. Penelope Duckworth, Artist in Residence at Trinity Cathedral and author of books of meditation and prayer through the life of the Mother of God, suggests that portraying Mary with a brown robe "that of an ordinary Palestinian woman" rather than the traditional blue "Mary's color" is a 19th century American influence. Rev. Duckworth's sermon on December 24, 2017 referenced Henry Ossawa Tanner's "The Annunciation" at the Philadelphia Museum of Art in comparison with the Chancel Triplet window.

All three figures stand on pavement stones that suggest the historic tribunal seat of judgement from which Jesus was condemned by Pontius Pilate. The cross was wedged into the hillside with bricks. The foliage and stones are designed as "earthen, telling us that this was a real event that happened in a real place, not symbols." Rev. Lee Barford

A curved horizontal line and rectangular objects—a railing and a brick wall—lie behind the cross. The artistic interpretation is made by St. Matthew's Church in Northampton, England for a 1946 painting of the Crucifixion that is used in worship: *At the foot of the Cross, the suggestion of a brick wall emphasizes the background of civilization against which Christ is crucified. The little railing serves the double purpose of stressing the sacredness of the event and, at the same time, associating the spectator with what is going on.*²

Above His Head on the cross are the letters INRI, which is "Jesus of Nazareth, King of the Jews" in Latin. According to John (19:22), Pontius Pilate had this placed on the cross above Jesus' head in Greek, Latin, and Hebrew. At the bottom center the element IHS, the first three letters of the name of Jesus in Greek, is usually obscured by the Bishop's chair behind the altar. It was moved for this photograph.

The crucifixion portrayal installed at Trinity Episcopal Church in San Jose in 1863 is a serene event, quite in contrast to “many, if not most crucifixion depictions,” according to art historian Thomas L. Libby who provides regular analysis for this series: *It is perhaps significant to note the relatively bloodless, not gory, nature of the wounds. There are tiny traces of blood at the hands and feet, none from the crown of thorns, and relatively little from the thrust of the Holy Lance. Jesus’ face is in no corporeal anguish and He is in overall healthy demeanor...*

The contrast was remarked by Rev. Lee Barford in eulogy when the restored bells tolled for The Rev. Canon Douglas Williams, Canon Preceptor of Trinity Cathedral, San Jose, memorial service in December 2017: *“The congregation looking to the altar sees the humanistic portrayal on the stained glass windows, but what I see looking outward is a crucifix showing Christ’s agony.”*

Rev. Barford makes church architecture in Europe a deliberate study as he pursues seminary training from the University of Wales Trinity St. David. The Trinity Chancel Windows composition of Mary the mother and John the beloved disciple witnessing the crucifixion is frequently seen throughout Europe.

Stained glass windows are textbooks to continue the culture of Biblical authority. For this writer, the stained glass windows at Trinity Cathedral in San Jose are textbooks of early California history—People of the Windows, as Joan C. de Lisle called them—beckon.

Two ecclesiastical leaders who brought the windows from their design and manufacture in New Jersey around the Horn of South America were the first Bishop of California William Ingraham Kip and the first rector of Trinity Episcopal Church Sylvester Smith Etheridge. It is remarkable that Rev. Etheridge accomplished so much because his contribution is usually prefaced with his ill health upon arrival in California about 1859 and his death in February 1864.

That said, we focus on his life during that period as he nurtured the First Communicants meeting at City Hall on Market Street downtown. Interesting fellow, Rev. Etheridge. We have his primary source accounts of the building of Trinity Cathedral because of reports to the Domestic and Foreign Missionary Society of the Episcopal Church. In his eulogy at the burial beneath the altar of the sanctuary (now beside the organ), Bishop Kip spoke admiringly that Rev. Etheridge: *“With all the delicacy and refinement which seem distinctive rather of female character, he united an iron will which few of his own sex possess.”*²

A proper Episcopal church was needed at a location that would solidify the community congregation who were leaders in the formation of state and local government. Trinity Episcopal Parish Vestry had purchased land at the corner of 5th and San Fernando Streets. Major Samuel J. Hensley, a bold pioneer California pathfinder who had prospered with steamship business, owned a significant estate which had a corner to spare at 2nd and St. John, functioning as his horse corral. Dry goods entrepreneur James Hart stepped in to purchase the San Fernando property. Both Hart and Hensley were members of Trinity Episcopal Parish.³

Funding of the Chancel Triplet window was accomplished by the women of Trinity Episcopal Parish. The individual credited most was “Mrs. S. J. Hensley,” a California pioneer with significant participation in the formation of California as a free (non-slave) state in 1850. Mary Helen Crosby crossed the isthmus of Panama carrying the incorporation papers for statehood hidden in her blue silk parasol, which is now at the California State Museum in Sacramento.⁴

The entire wall containing the Chancel Triplet windows was moved to its present location on the west side of the church in 1876: *The building was sliced in half, crosswise, and the front half, which had faced St. John Street, was swung around 90° to face Second Street. A new apse and north transept were added, and the crossing filled in. The wall behind the altar, with the Crucifixion windows, was moved in its entirety from its original location where the organ now is, to its present place.*⁵



Easter 2018 service includes the two clergy who contributed to this article: The Rev. Penelope Duckworth, celebrant, and The Rev. Deacon Lee Barford.

Photograph by Lorenzo Carrillo-Arciñiega, member of the Vestry

Stained glass windows are intended to illuminate individual souls with the light from outside. At Trinity, the Chancel Triplet is a call to prayer and renewal. When the Eucharist to which all are invited to partake is celebrated beneath it the experience is directly connected to those who receive it.

References

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Endnotes

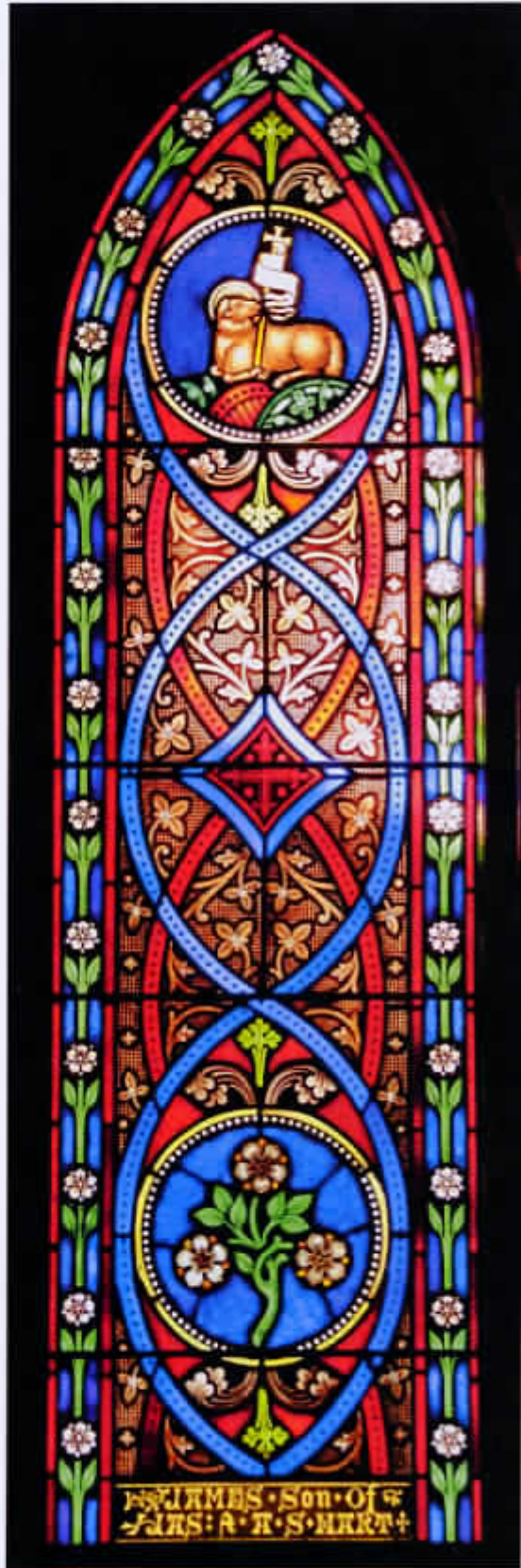
¹ Graham Sutherland was an official artist for the British War Artists Scheme in the Second World War. St. Matthew's Church, Northampton. Church of England in the Diocese of Peterborough. "The Crucifixion. 1946."

² "Death of Reverend S. S. Etheridge," extracts from the address of Bishop William Ingraham Kip at his burial. *The Spirit of Missions*, Vol. XXIX, March 1864:19. The burial of Etheridge, Re. Sylvester Smith (Rector of the Parish) is listed February 20, 1864 in *Trinity Church, San Jose, California, Advent 1860 to Easter 1903*. Trinity Parish Guild.

³ *The Trinity Windows*: 10. See *The Carillon* October 2017 for "The Hart Family Window", expanding the story with interview of descendants.

⁴ Mary Helen Crosby Hensley is frequently noted as the "daughter of Elisha O. Crosby" a member of the first California legislature. This is unlikely, as Crosby was born in 1818 and Mary Helen in 1830. It is more likely that she was his niece, as it is historically known that E. O. Crosby took responsibility for care of the children of a deceased older brother. See *The Carillon* July 2017 for "The Hensley Family Windows."

⁵ Julie Pifer, "An Oral History." The original Stevens organ at Trinity installed in 1863 was replaced in 1924. Henry Calloway, "In Pursuit of an 1863 Church Organ." *The Trailblazer, Quarterly Bulletin of the California Pioneers of Santa Clara County*, Vol. 21, No. 2, May 1981:3-6. Cover photograph "Trinity Church Organ."



FOR JAMES Son of
MRS. A. T. SMITH

Measurements and art language description

Photographed by Cathedral Warden Daniel Hall with an SD-SLR camera on July 27, 2017

Essay by Jean Libby, member of the congregation for The Dean and Rector, Wardens and Members of the Vestry of Trinity Cathedral in San Jose

Originally published in The Carillon, the monthly online journal of Trinity Cathedral edited by Sara Calkins, October 2017

The Hart Family Window

The Lamb of God bears the alpha and omega (Greek letters chi and rho) banner to victory over death. Joan de Lisle (principal author of *The Trinity Windows*, 1977) described the scene as “the prophecies of the life to come ... symbols of love and sacrifice which promises peace to all who will strive for it. ... Revelations 5.”

The central section of the window is the four-sided diamond containing a dot in each of the internal quadrants. These are the four gospels—the evangelists. Within the diamond is the Greek cross, with four equal arms. This suggests mankind, nature, and humanity. According to art historian Thomas L. Libby: “In ancient times the symbol represented the elements (earth, air, wind, fire) and the seasons. The red background is the symbol of blood, which can also imply the Holy Spirit. Taken as a whole, the design speaks of Christ’s human nature.”

The five-petaled rose, which when it is white the symbol of Mary, Queen of Heaven, reigns in trinity on the lower third of the stained-glass window. The element is encircled with beads, a characteristic of the artist Owen Doremus of New Jersey who supplied eighteen original windows installed at the new wooden church at Advent, 1863. Fifteen are extant in the sanctuary of Trinity Cathedral, San Jose. The entire group was photographed by Cathedral Warden Daniel Hall in July, 2017, using an SD SLR camera with a high-resolution lens.



Recently a descendant of James and Ann S. Hart came to Trinity Cathedral looking for details of her ancestry. Greeted by Dean and Rector David Bird she was guided to the Hart window on the south wall. It is well-protected from elements due to its placement after the 1863 church building was split in two and pulled by mule teams to orientation facing 2nd Street rather than St. John Street in 1876. However, it is only lit in the middle of the day when the sun is at its height.

Two descendants – Verna Mary Brolly Morris and her niece Elizabeth Brolly McGlaufflin – met with me at the California Room of the San Jose Public Library to correlate our histories. This is another remarkable Providence in the monthly series for *The Carillon*. We consulted *The Trinity Windows* published by the Trinity Episcopal Church in 1977 and found an entire page devoted to the Hart family.¹

James Hart and Ann Sangster married in Newcastle-Upon-Tyne in 1845. They emigrated almost immediately to Columbia, South Carolina. Their first child James Hart, Jr. who is memorialized in the window was born in June 1846. Two more children were born before the family emigrated to San Francisco in 1851. Mary Hart (b. 1855 the ancestor of Verna and Elizabeth) was an infant when James and Ann decided to settle in San Jose and establish a dry goods store. James Hart, Jr., age 13, died in San Jose in January 1859 and is the first burial in the Hart family plot at Oak Hill Memorial Park.

The legacy of James Hart to Trinity Episcopal Church is the purchase of land owned by the parish at San Fernando Street and Fifth (near present day City Hall) in 1863. This paved the way for church funds (with mortgage) to purchase a parcel from Samuel Hensley, another founding member, at its historic site of 2nd and St. John Streets. James Hart, Sr. was the church Treasurer from 1863-1867, a member of the select committee for the first Vestry in 1861 and a member of the Vestry at varying times until 1875. At his death in 1890 the pallbearers were members of the Trinity Episcopal Church vestry.

In the early days of Trinity Episcopal Church, the congregation met at the City Hall on Market Street. The first Hart's Dry Goods store (ca. 1864) was on the lower floor of the Masonic and I.O.O.F. Hall on the northwest corner of Santa Clara and Market Streets. The Hart family with five children lived on South Second Street in 1860, expanded to include a servant from Ireland and two clerks. It is noted in *The Trinity Windows* (1977) and in this publication October 2017 that the Hart Department Store located at First and Santa Clara Streets during the 1930s was not the same family.²

The American Civil War officially began in South Carolina in April 1861. Family tradition suggests that James and Ann Hart emigrated to San Francisco in 1851 because of growing tensions. This was the height of emigration due to the Gold Rush, when merchants and bankers realized that guiding the fortunes found by miners were an excellent investment.

In any case, the Hart's move to San Jose in 1856 or 1857 brought them to a nascent Episcopal congregation organized by Bishop of California William Kip which was clearly pro-union. Samuel Hensley married Helen, the niece of Elijah Crosby of New York, who was herself a political actor at California statehood in 1851. (see "The Hensley Family Windows" in *The Carillon* July 2017 and "The Centennial Window" in *The Carillon* August 2017)

Further, the congregation and minister Rev. Sylvester Etheridge were racially inclusive. Trinity celebrates the ordination of abolitionist Rev. Peter Williams Cassey as deacon in 1866, the first African American west of the Mississippi. Recent research with San Jose community college instructor and Arcadia Press author Jan Batiste Adkins reveals six African American families among the Early Communicants. This is established by the U. S. census of 1860 and 1870, which does categorize people by race, correlated with the records of Trinity Episcopal Church published in 1903. Church records do not specify race or color.³

Slavery and the removal of citizenship by the Dred Scott decision (1854) were the law in California at the founding of Trinity Episcopal Church in 1861. Inclusion of African Americans was a deliberate act by the Episcopalians in San Jose from the Bishop to the ministers and the members of the congregation. Slavery did not end until passage of the 13th Amendment to the Constitution in 1867, the same year Bishop William Ingraham Kip signed the consecration papers for Trinity Episcopal Church.

The early congregation meeting on the second floor of City Hall on Market St. (now a fire station) could see uniformed troops marching on the streets of San Jose as early as 1857. Robert Burch, president of the South Bay Civil War Round Table, identifies a pre-Civil War photograph from the digitized Arbuckle Collection as the "National Guard Company of San Jose" which resigned in mass in late 1861 to volunteer for three-year service with the 1st California Volunteer Infantry Regiment. ⁴

In subsequent years the store was at 239 Santa Clara Street, then 305-307 First Street at Fountain Alley. The family home(s) compound covered a large parcel of the 400-500 block of South Second Street; as the sons and daughters became adults and married they remained, evidently smaller premises with new house numbers were added. In 1890, shortly before his death, James Hart, Sr. deeded the home property at 472 South Second Street to his wife Ann. She passed away in 1893; both are buried in the Pioneer section at Oak Hill Memorial Park.

Mary (Mollie) Hart broke through this pattern, marrying an Irish steamship engineer, Archibald Beatty Brolly, at Trinity Church in 1891. Both were 36 years old. They moved to Saratoga, establishing the Brolly Farm, also known as Cherrymount. Their son Archibald Hart Brolly was born in 1900. In a reminiscence in 1984—he lived to be ninety years old—Brolly spoke of Mollie's insistence that her husband who was away on the steamships most of the year retire when he was born in order to care for him together. The Brolly Farm and that of Vince Garrod, Sr. at the foothills were the largest in Saratoga. Both families were founders of the Saratoga History Museum. The home of Archibald and Mollie Brolly was the first to be electrified in the community, in 1906. ⁵

When his parents passed away in the 1920s, Archibald Hart Brolly was an engineering student at UC Berkeley. He met Helen Elizabeth Riddell, a fellow student, married and returned to Saratoga briefly. Leaving Cherrymount in family management, they moved to Pennsylvania, then to Chicago. The mathematical and engineering career of A. H. Brolly, inventor of the means for generating a pulse in a cathode ray tube in 1933 was influential in the creation and manufacture of television.

World War II was Archibald Hart Brolly's finest hour. He was the chief engineer of an experimental television station owned by Balaban and Katz. Cooperating with the U. S. Navy, the station and its staff was made available at no cost for the establishment of the Electronics Training Program, selective instruction in highly complex electronic systems for enlisted men. Chief Engineer Archibald Hart Brolly became Chief Instructor, co-authoring *Wartime Refresher in*

Fundamental Mathematics and serving at many locations directly teaching the servicemen who had passed the rigorous “Eddy Test” for complex radio operation.⁶

Moving around became the rule for the family. After high school graduation in Michigan, Stuart Dyer Brolly (father of Elizabeth Brolly McGlaufflin) took a pioneer computer class while obtaining a degree in art history at Stanford University in 1951. He then earned another B. A. in mathematics at San Jose State University, and went on to develop computerized surveillance programs for the government. In 1959 he joined Lockheed, where he remained until 1996.⁷

“You will attend the Episcopal Church,” his daughter Verna Brolly Morris recalls a stern command. Her mother Elizabeth became active in the Episcopal Women’s Union; the family were (and are) members of Episcopal congregations in Santa Cruz and Los Gatos. Family history includes St. Andrews Episcopal Church on Saratoga Avenue, where Verna sang in the choir.

At the California History Room we learned that the lot once owned by Trinity Episcopal Church purchased by her great-grandfather James Hart in 1861 to help the new church, was now owned by the Catholic Charities of Santa Clara County. On the day of our appointment, September 14, 2017, Verna Brolly Morris—who is over eighty years of age—had worked as volunteer ombudsman visiting clients and assessing if the agency was meeting their needs. Place: Catholic Charities Joan D’arc Manor, the same location at 195 San Fernando Street, San Jose.

Endnotes

¹ “Mr. and Mrs. James Hart, in memory of James Hart, Jr.” by Joan C. de Lisle in *The Trinity Windows*. Trinity Episcopal Church, San Jose California (1978), edited by Jerry Estruth: 10.

² *Bishop’s Directory of the City of San Jose for 1876, Containing a General Register of the Names of All Residents, and a Classified Business Directory, Together with a Historical Sketch of the City, a General Review of Its Progress, and a Variety of Statistical Information*. San Francisco, B. C. Vandall, 1876.

³ Jan Batiste Adkins, *African Americans of San Jose and Santa Clara County*. Images of America Series. Arcadia Publishing, Charleston, South Carolina, 2019:17-19. *Trinity Church San Jose California Advent, 1860, to Easter, 1903*. Trinity Episcopal Church Parish Guild, 1903. Correlations were made by Jean Libby.

⁴ ARB-0024, Clyde Arbuckle Collection, Dr. Martin Luther King Jr. Public Library, San Jose.

⁵ City of Saratoga Historic Resources Inventory #19, April 1988. Includes interview of Archibald Hart Brolly in 1984 and newspaper feature “Cherrymount celebrates 100th anniversary” by Kim Malansczuk, September 1988. <https://ifonline.saratoga.ca.us/WebLink/DocView.aspx?dbid=0&id=213631&page=3&cr=1>

⁶ “Electronics Training Program by U. S. Navy in WW II” https://en.wikipedia.org/wiki/Electronics_Training_Program
Wartime Refresher in Fundamental Mathematics by Lieutenant W. C. Eddy, U.S.N. (Ret.), A. H. Brolly, Chief Instructor, et al., New York: Prentice-Hall, 1942.

⁷ “Stuart Dyer Brolly” *Half Moon Bay Review*, November 3, 2003.



† IN MEMORY OF †
MARY A. LOWE †

measurements and art language description

Photographed by Cathedral Warden Daniel Hall with a 5D SLR camera on July 27, 2017

Essay by Jean Libby, member of the congregation for The Dean and Rector, Wardens and Members of the Vestry of Trinity Cathedral in San Jose.

Originally published in *The Carillon*, the monthly online journal of Trinity Cathedral edited by Sara Calkins, November 2017

The Lowe Family Window

Walking the south perimeter of the nave (where the congregation sits), the second window is dedicated to Mary A. Lowe, wife of the Master Gardner James R. Lowe, Sr. Mary passed away at age 52 on October 1, 1862, before the Trinity Church building—the same in use today—was completed.

The top element design of Adam and Eve in heaven evoking the Garden of Eden was evidently chosen by James Lowe, an original vestryman. The central element of a Greek cross within a diamond is an exact duplicate of the Hart Family window next to it suggesting mankind, nature and humanity with four equal arms. Both windows differ only by the top and bottom elements, encircled with glass beads, a notable characteristic of Doremus. The exquisite detail of the open flower in sumptuous red with cobalt blue (color of Mary mother of Jesus) is variable with the seasons of the sun through the open door of the side entry. The artificial light behind is seldom turned on, which is a blessing.

The Garden of Eden of San Jose began in Newburyport, Massachusetts in the 1830s. The young Englishman James R. Lowe learned landscape gardening at Chatsworth Hall, the estate of the Duke of Devonshire.



Emigrating to Massachusetts in 1828, he laid out several gardens, including that of James Arnold in New Bedford, whose Boston grounds designed by Olmstead are now a research arboretum at Harvard University.¹ Mary Tuckwell, college-educated, married James R. Lowe about 1836. In 1852, with three adolescent sons, they followed Charles E. Allen of Newburyport, who had distinguished himself in the Mexican War and settled in San Jose in 1849. Allen recommended Lowe to Major Samuel J. Hensley, a pathfinding pioneer who married Mary Helen Crosby of New York after her uncle Elijah O. Crosby participated in the California Constitutional Convention. The Lowe's, Charles Allen, and the Hensley's were founding members of the early congregation of Trinity Episcopal parish.

The Lowe gardens flourished with the commission by General Henry M. Naglee, another Mexican War veteran, whose 140-acre property was located from South 11th Street east to Coyote Creek and Santa Clara Street south to William Street. His estate is now developed as Naglee Park. Lowe was one of the first landscape gardeners in Menlo Park (north in San Mateo County), at the Flood estate. He started the grounds at San Jose University with bulbs and specimens that were shipped from around the world to the Post Office in San Jose managed by General C. E. Allen (Brigadier General of the California State militia) who was appointed by President Buchanan.

Ralph Lowe, the oldest son of James and Mary, was employed as a clerk in the office of New Almaden Quicksilver mines from 1865. Samuel F. Butterworth was superintendent when the Quicksilver Mining Company took charge following the attempted seizure of the mines by President Abraham Lincoln in 1863.² Lowe formed a partnership with Thomas Derby, the original Butterworth agent, for the merchandising store that supplied the miners and their families. Rigidly enforced company rules included employment termination if they were caught shopping anywhere else. Ralph and James R. Lowe, Jr. were also Justices of the Peace in Almaden.

Waldo, the youngest son of James and Mary, married another California pioneer Eliza Whiteman. Their son Samuel Butterworth Lowe was born in 1872, when his uncle Ralph Lowe was an agent to Butterworth. Waldo Lowe died young (1879) but is well-represented in San Jose annals by his son Sam, who opened the first general merchandise store in Agnew and later was financial clerk for Board of Supervisors of Santa Clara County.

The wedding of James R. Lowe, Jr. and Ines Juana Pacheco that Mary and James Lowe attended on May 22, 1861, united their California pioneer son with the Spanish soldier settlers in San Jose pueblo.³ The marriage was performed first at St. Joseph's Catholic Church, now a basilica, on Market Street.

President Andrew Johnson appointed James R. Lowe, Jr. as consul to the Mexican port of Tehuantepec in 1867. The assassination of President Benito Juarez cut short the diplomatic path. James and Ines and their small children returned to San Jose, where he became the Commissioner of Deeds for Santa Clara County with an office at 289 Santa Clara Street.

Ines passed away in 1872. Mercifully she did not share in the tragedy of the deaths of all but one of their children—beautiful Mary (named for her grandmother) thrown from a horse-carriage she was driving (1887); her brother Waldo, a promising mover and shaker of the City of San Jose of abruptly mysterious cause, likely food poisoning (1892); and James A. Lowe, who murdered his lover when his wife threatened high alimony, then killed himself in jail in Sacramento (1896). The singular exception was Ralph A. Lowe (named for his uncle) who became an official of the State Reform School advocating "the more modern policy of placing the pupils somewhat upon their honor and giving them certain liberties with restrictions, rather than to place them behind bars and high fences."⁴

James R. Lowe, Jr. married twice after Ines passed away and his own death in 1904. Emma Forsyth, president of the San Jose School Board, was the mother of three children before dying of consumption in November 1887. The grieving husband eulogized to the *San Jose Evening News*: "Everything that wealth, affection and medical skill could do was done for her, but all to no purpose."

Ellen McDermott of San Francisco became James R. Lowe, Jr.'s third wife in 1889, a society event taking place at St. Mary's Cathedral. They are listed in the census of 1900 with Ralph, the only surviving child of Ines, age 31, the three children of Emma, ages 24, 20, and 16, and her son Edmund, born in 1890 (she was 24 years younger than her husband James). It was remarked at James R. Lowe's funeral that "a touching personal tribute was offered by Rev. Father Walshe of St. Joseph's Church."

All are buried together at Oak Hill Memorial Park—Master Gardener James R. Lowe, Sr. and Mary A. Lowe (memorialized in the stained glass window); James Jr. and his first two wives Ines and Emma, with all Ines's children and one of Emma; Waldo H., Eliza (d. 1919) and their sons Sam Butterworth Lowe and Sherbourne W. Lowe; Ralph Lowe "born in NEWBURYPORT MASSACHUSETTS" proclaimed on the large granite monument died in 1919 at age 80 the St. Claire Hotel where he lived as a bachelor.

Edmund Lowe studied to become a priest at the Jesuit seminary at Santa Clara, but left to pursue a career in motion pictures in the 1920s.⁵ His debonair persona changed to a rough and ready World War I hero, Sergeant Harry Quirk in a film written by Maxwell Anderson, *What Price Glory?*

In his film biography Edmund Lowe remembers his father James R. Lowe, Jr. as a judge in San Jose.

According to church historian Janice Paul "One of Mr. Lowe's gifts to Trinity was ivy from Melrose Abbey in Scotland. The ivy was planted beside the church, grew rapidly and festooned the windows and porch and even found its way inside the church.... Today the ivy resides in a communicant's garden waiting to be replanted in the church garden again." The communicant is indeed Jan Paul.



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Endnotes

¹ Julie Pifer, Trinity member and historical associate at History San Jose, researched the Arnold connection to confirm in her Tour of Trinity at the 150th anniversary commemoration in 2013. Mary Lowe is especially beloved by Trinity historians Janice Paul and the late Joan C. deLisle, primary author of *The Trinity Windows* (1977), the base for these monthly articles for *The Carillon*.

² The best historical synthesis of Abraham Lincoln and the New Almaden Mine is by the late R. Larry Comstock, South Bay Civil War Round Table. After the U. S. Supreme Court declared the Mexican grant of ownership was fraudulent, Lincoln was unable to enforce nationalizing the mine due to rough protests from miners. Mercury is used for the hydraulic extraction of gold and silver from solid rock. Comstock wrote that Lincoln "recognized his mistake and corrected it; did not seek to blame others and was re-elected by a majority of Californians in 1864." Photographer Cariton Watkins was working in San Jose, producing images of the New Almaden Mine. His large plates of Yosemite Valley inspired President Lincoln to declare the Yosemite Valley "inviolable" at the same time (1863) as the mine controversy.

³ Ines's mother, Rafaela Soto de Pacheco (1816-1902) was "one of the few women left of the old Spanish aristocracy" according to her obituary in the *San Jose Mercury News*. The Pachecos had been Recorder of Deeds as well as *alcalde* (judge) in the San Jose pueblo. After the death of Ines in 1872 Rafaela had significant responsibility in raising her grandchildren. She lived on W. St. James Street in a home that was provided by her son-in-law.

⁴ "Whittier: a very interesting letter from Ralph A. Lowe." *The Evening News*, September 26, 1904 The letter was concurrent with the death of his father James R. Lowe, Jr.

⁵ Thanks to Trinity choir member Elizabeth Finkler Hanasaki for finding Edmund Lowe in a restored version of *What Price Glory?* (1925) in a recent retrospective of the films of Dolores del Rio, who plays Charmaine de la Cognac.

The Communion-Baptismal Window

Visible from the choir and organ loft, the Communion-Baptismal window glows the sacramental artifacts that create the Lord's Supper (Eucharist) in Baptism. Once it was at the altar of the little brown church in downtown San Jose; today it signifies the resting place of Trinity's founding minister, Reverend Sylvester Smith Etheridge, who died a few weeks after completion in Advent, 1863. The original window is among the group of eighteen designed and manufactured by Owen Doremus (1819-1878) of New Jersey. Fifteen are extant, including the chancel triplet Crucifixion windows that are the signature of Trinity Episcopal Cathedral, San Jose.

Identified as the Communion Window in *The Trinity Windows; Trinity Episcopal Church San Jose, California* published in 1978, it is discerned as Baptismal by art historian Thomas L. Libby of San Francisco for publication in *The Carillon*, the online journal of Trinity Cathedral.



The bottom element (a *roundel*) portrays the seashell symbol associated with baptism since the beginning of the Christian Church. The story of the baptism of Jesus by his cousin John the Baptist is a continuum with the sacramental seal of water from a shell performed by Trinity's Dean and Rector The Very Reverend David Bird at the massive oak Baptismal font on the north wall, which was donated and installed by Rev. George W. Foote, rector of Trinity from 1871 to 1884.¹ The design contains a silver chalice with the Eucharist bread containing the symbol IHS, a monogram of the first three letters of the name of Jesus in Greek. The top *roundel* with its circle of glass beads (a characteristic of Doremus design) is a golden goblet with grapes, the Communion wine.

The middle piece is unusual because it is an eight-armed cross. According to the online Lutheran glossary: "The Greek cross is superimposed on a Greek "chi", the first letter of the Greek word for "Christ." It forms a cross with eight arms. Since the number eight is symbolic of rebirth or regeneration, this cross is often used as a baptismal cross." It is the only cross of its type among the Doremus windows, but is often repeated in the Wakefield window above the Baptismal font. It appears to be a repaired piece on the Communion-Baptismal window, one of four evident patches noted in *The Trinity Windows* (1978).

The exquisite repeating design motif of the window border includes a tree branch, trefoil leaves, and brilliant red-colored eggs. Thomas Libby tells the story:

Mary Magdalene brought a basket of white eggs to the tomb when she discovered His missing body. At that moment the basket of eggs turned red, reflecting the blood shed for mankind in His passion. According to further tradition, Mary Magdalene then presented herself to Emperor Tiberious Caesar in Rome to proclaim the Resurrection with a white egg in hand. As she proclaimed 'Christ is risen,' the Emperor mocked her, saying 'he is no more risen than that egg is red.' At that instant the white egg turned red. This has given rise to the traditional association, particularly in Eastern Christianity, with the gifting of colored 'Easter eggs' representing the risen Christ.

The stained-glass designer and manufacturer Owen Doremus (1818-1878) was at the peak of his career when he was commissioned for Trinity Episcopal Parish's windows for wooden building still in use, completed in 1863. He was American of Dutch/Flemish ancestry, a successful portrait painter who learned the art of stained-glass making with Chapman in New Rochelle, New York. He was possibly as an assistant and certainly influenced by the Bolton brothers who created the first stained-glass figurative window in the United States in nearby Pelham in 1843.² Doremus was an active Episcopalian, including service as a founding senior warden in St. Luke's Episcopal Church in the industrial area of West Bloomfield, New Jersey.

The earliest known extant Doremus windows are four installed in 1858 at the Church of the Holy Trinity in Hertford, North Carolina to replace storm-damaged origi-

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The Communion-Baptismal Window, continued

(Continued from page 6)

nals in the 1848 wood Gothic Revival structure. Holy Trinity's historian Raymond A. Winslow, Jr. writes movingly of the art and science:

What is commonly called stained glass actually consists of two types of artistry: applying paint or other substances onto glass and mixing pigments into the glass. What Doremus had learned about painting was supplemented with knowledge of how to bake the glass so that paint fused on or in it.³

Raymond Winslow's research from census records of Bloomfield (now Montclair), New Jersey reveals that "The Doremus household in 1860 included family and servants, as well as English-born architect Charles Humpage and French-born glass painter Alfonse Frederic." Manufacture and design was in a special section in the back of the home. Doremus also had a studio in New York City where samples were shown and orders made, but his production took place primarily at his New Jersey home studio.

Commissions for windows by Doremus increased dramatically in 1860 with a window created for a memorial to Bishop George Washington Doane at St. Mary's Hall (now the Doane Academy) in Burlington, New Jersey. Bishop Doane was controversial for many reasons, one of which was leadership in the Oxford Movement which began at the university in Britain reviving Roman Catholic doctrines and rituals into the Anglican Church.

The Oxford Movement spread west to the frontier in Wisconsin at the seminary Nashota House, founded in 1842. Trinity's founding minister Rev. Sylvester Etheridge was a graduate of Nashota House, the "Holy Catholic Church of God" in 1858.⁴ Nashota House remains firmly orthodox Anglo-Catholic. It has an academic program to train clergy and lay leaders in the Anglican Communion officially recognized by the Anglican Church

in North America. Their missionary purpose in the 1840s and 1850s was to Christianize the Oneida and Ojibway people as well as the rapidly-growing emigrant population from eastern United States. Curriculum and campus life was ascetic and personally rigorous. Just a year ago, in January 2017, the small wood houses painted red and blue built in 1842 by the Apostle to the Wilderness were listed on the National Register of Historic Places. They are the classrooms attended by seminarian Sylvester S. Etheridge.



St. Timothy's Episcopal Church in Roxborough was in rural Pennsylvania at its formation in 1854 for the purpose of providing Sunday school for families vacationing from Philadelphia. Today it is suburban, actively reviving its mission. The online history of the parish cites the importance of the Oxford Movement with an emphasis on liturgical structure also known as Anglo-Catholic. Direct contact with St. Timothy's Church through social media is warm and receptive. We can look forward to catalog of Trinity's historic windows with consistent documentation through this cooperation.⁵

Owen Doremus was commissioned for windows at St. Timothy's and Trinity Episcopal Parish in San Jose, California at the same time: 1861-1863. Trinity's congregation in the context of the American Civil War is explored in this series of articles published in *The Carillon*. Consider the artist at this time, faced with the urgency that war creates in his design and manufacture of stained glass windows. The architect of St. Timothy's in Pennsylvania, Emian T. Littell, was actually in the field and sent drawings by courier to keep the building in construction in progress.

In New England the Anglo-Catholic movement took root at the campus of Brown University, where St. Stephen's Episcopal Parish built its present Gothic Revival church in Smithfield (Rhode Island) granite with windows by Doremus framed in New Jersey brownstone. His

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The Communion-Baptismal Window, continued

(Continued from page 7)

work in the Lady Chapel (a classroom at the time) was consecrated with the entire church designed by Richard Upjohn in February 1862.⁶

St. Stephen's was struggling with two mortgages. Just seven months later a member of the congregation, Robert Hale Ives, Jr. was killed at the Battle of Antietam, September 17, 1862. He bequeathed \$5000 to the church with instructions that it should be used to repay a portion of the \$20,000 debt if the balance was forthcoming from others. By April 1863 the needed funds were raised.

Trinity Episcopal Parish in San Jose and St. Stephen's Episcopal Parish in Providence share another unique history: racially integrated congregations. St. Stephens was integrated due to closure of the black congregation in downtown Providence during the 1850s. Founding members of Trinity Episcopal Parish in San Jose, first meeting at City Hall on Market Street since November 1860 (the month of the election of Abraham Lincoln to the presidency) included six African American families. It was an abolitionist action in a time of war, which began in Charleston, South Carolina in April 1861.

The nucleus of six families—representing a large portion of the total African population of San Jose in 1860—was two barbers from Philadelphia, Peter Williams Cassey and Alfred J. White. Both had married sisters, daughters of Henrietta Lockwood who was a free head of household in Charleston in 1830. Peter Williams Cassey was the namesake grandson of Rev. Peter Williams of New York, the second African American to be ordained to the Episcopal priest in America. Alfred and Rebecca White emigrated to San Jose in 1857, establishing a successful barber enterprise at the Auzerais Hotel. Cassey and his wife Annie, with Henrietta Lockwood, joined them in late 1860 after several years of abolition activity in San Francisco and community-building statewide through Black Conventions. It is evident from the records of Trinity Episcopal Parish that the four other African American families became Communicants to associate with the well-known abolitionist family of Peter Williams Cassey. Baptismal records throughout the 1860s show names that consistently honor the Philadelphia Casseys.

Trinity's records are not identified by race except for the first Baptism of the parish performed by Rev. Sylvester Etheridge in 1861. Infant Amy Henrietta Cassey is noted as "colored." Census enumeration of the population is identified by race or color. The names are correlated by this author in ongoing discovery. In 1866 Peter Williams Cassey was ordained a Deacon at Trinity Episcopal Parish in San Jose, California. It was the first ordination of any kind west of the Mississippi after the Civil War.

Stained glass windows for All-Saints Memorial Church in Navesink, New Jersey, constructed in 1863 and completed in 1864, are extant and well-preserved, credited to Owen Doremus of Montclair in church literature and—in the National Historic Landmark nomination—to Doremus and Sharp of New York, commissioned in 1864.⁷ The congregation was formed during the Civil War by John Henry Stevens and his brother-in-law Charles E. Milnor, who was a Quaker "read out of meeting because he married an Episcopalian."⁸ The church is unique in its creation as a replica of the Stevens estate on the Isle of Wight; the board of trustees holding title to the property are descendants and all memorials are limited to descendants of the founding families. All-Saints is featured in the Old Monmouth Historical Weekend tour with recommendation that the stained glass windows are attended by a docent.

Christ Church Cathedral in St. Louis, which has some original stained glass windows by Owen Doremus, has a different Civil War history. Missouri was a slave state that remained in the Union; much of the Civil War took place within its borders. The congregation, founded in 1859, was divided over allegiance to the United States or to the Confederacy. Construction of the church as well as its commissioned windows was halted and did not resume until the war was over. The Doremus windows are dated 1867 with the completion of the church:

All the windows are of stained glass; the chancel windows and memorial windows being of the most gorgeous colors and truly artistic in design and workmanship. The whole of the stained glass was executed by Mr. Owen Doremus of Montclair, New Jersey, and fully sustains his already well-earned reputation.⁹

In the decade before his death in 1878 Owen Doremus made additional windows for St. Timothy's Episcopal

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The Communion-Baptismal Window, continued

(Continued from page 8)

Church in Roxborough, a memorial window for Bishop Doane in Newark, the historic Zion Episcopal Church in Dobbs Ferry, New York, and Grace Episcopal Church in Newton, Massachusetts.

Because most stained glass windows are set in stone with the church building, the window is lost in demolition for reconstruction. There are no known studio records for the Doremus business, so the history is kept within the churches. Art historian Linda Morey Papanicolau wrote the most complete biography and attempted to list the remaining extant Doremus windows for *Stained Glass Quarterly* in 1994. Appreciation is expressed to Kenneth L. Burns of the Rakow Research Library at the Corning Museum of Glass for scanning the article and emailing the contents in November 2017. Although the author lived and worked in Palo Alto, just 25 miles north of San Jose, the Doremus stained glass windows at Trinity Cathedral were not known to her.

Those of us who remember research before Google searching became the medium understand that process is tedious and limited. Many also understand that a Google search is not the ultimate authority for the existence of objects or facts, because their source is online publication from Search Engine Optimization. Googling "Owen Doremus stained glass" reveals many locations, now including those at Trinity Cathedral, San Jose published online in *The Carillon* since July 2017.

Church historian Janice Paull researched *The San Jose Patriot*, a paper published weekly during the Civil War, wherein "Great credit was given to the Rev. Etheridge for the pains he took in securing the windows, which, with the edifice would be monuments of his faithfulness and perseverance for many years to come." Sylvester Smith Etheridge was born in Frankfort, New York in 1826, the youngest of seven children of Samuel Etheridge and Sally Ingham. Struggling with mills he built for mercantile business, Etheridge moved his family to Michigan in 1837 and became successful there, elected a state senator in 1838.

A schism occurred in the 1840s when Samuel Etheridge, his wife and four of their children professed the Baptist Church. Apparently Sylvester was not among this group and returned to the Herkimer County, New York home-

stead. After earning a Divinity degree at Nashota House in Wisconsin in 1858, he returned to New York, emigrating to San Jose in 1859. He is found in the Census of 1860 in the boarding house of John Bonner, an engineer. S. Etheridge's occupation is listed as "mechanic." Bishop of California William Ingraham Kip found him there and ordained him as rector of the Trinity Episcopal Parish congregation in November 1860.

Rev. Sylvester Smith Etheridge's story of innovation and perseverance is told in contrast to his declining health. Before his death at age 37 on February 18, 1864 he preached, played the melodian, and led the antiphonal responsive singing of the liturgy. The ordering of the windows from Doremus, to be shipped around the Horn of South America and arrive in December 1863 was accomplished by Etheridge at the same time as arranging the purchase of Trinity's historic organ, which was replaced in 1923 and still in use in Paso Robles, California. It is fitting that a large plaque in his memory is placed above his grave beneath the floorboards of the organ—then the sanctuary altar. The Communion-Baptismal window, whose memorial panel is blank, suits the scene very well.

One of the goals of research and publication of the histories of the Doremus windows at Trinity Cathedral, San Jose, is cooperative analysis of the extant treasures. Of the eighteen original Doremus windows at Trinity Church in San Jose, fifteen are extant. The windows were photographed on July 27, 2017 by Cathedral Warden Daniel Hall with a 5D SLR camera. Details are made from these high-resolution images and new ones added from an HTC-11 Android by Jean Libby for the nonprofit entity The Dean and Rector, Wardens and Members of the Vestry of Trinity Cathedral in San Jose.

- Jean Libby, Member

Endnotes

¹Rev. Foote was in charge of the enlargement of the church in 1876 which created a new chancel on the west side of the church. The entire wall with the chancel triplet windows by Doremus was moved, leaving the Communion-Baptismal window in its original place facing East.

²William Jay Bolton returned to England in 1845; he later became an Anglican priest.

³"Through the Glass Lightly, Part Four." *Trinity's Trumpet, The Newsletter from the Church of the Holy Trinity, Hertford, North Carolina, June-July-August 2014.*

(Continued on page 10)

The Communion-Baptismal Window, conclusion

(Continued from page 9)

⁴There is a Memorial to Rev. Sylvester Etheridge citing his ordination and education from the Convention of the Diocese of California in May, 1864, on display beneath his portrait in the Parish Hall.

⁵St. Timothy's Church, Roxborough is cited in the Census of Stained Glass in America and featured in Philadelphia Architects and Buildings Project. https://www.philadelphiabuildings.org/pab/app/glass_display_building.cfm?Buildingid=147

⁶Richard Upjohn was a founder and the first president of the American Institute of Architects in 1857. <https://www.sstephens.org/building>

⁷All Saints' Memorial Church, Navesink, New Jersey National Historic Landmark Nomination, November 1973. This is the only reference to a business association with Henry E. Sharp, another notable stained glass designer and manufacturer with offices in New York City.

⁸All Saints' Memorial Church, Navesink, New Jersey. Wikipedia

⁹Christ Church Cathedral, St. Louis, Missouri.

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Internet Insights

A New Year's Prayer

Lord, You make all things new
You bring hope alive in our hearts
And cause our Spirits to be born again.

Thank you for this new year
For all the potential it holds.
Come and kindle in us
A mighty flame
So that in our time, many will see the wonders of God
And live forever to praise Your glorious name. Amen.

The William R. Davis Window

The bold and bright window next to the sacristy door shares its sacred space with the red-lighted sanctuary candle, kept continuously lit by the Altar Guild of Trinity Cathedral, San Jose. What lies beneath the candle is the reserve sacrament, bread and wine blessed with the priest's consecration awaiting its journey to someone ill or other need. The receptacle for the reserve sacrament is called the *ambry*.

The jeweled gold crown with a cross aloft at the top is a Masonic symbol of the Knight's Temple Order with the York Rite of Freemasonry, also known as the American rite. According to *The Travelin Templar* (online author Barry Newell): *"Together they represent the reward awaiting in Heaven that the Faithful will receive after the suffering and trials of this life on Earth; the cross secures and the crown assures. Some have interpreted it to stand for the meaning of the life, ministry, message, and glory of our Blessed Redeemer, our Savior, Jesus Christ."*

Association of William R. Davis with the Masons was documented by Joan C. De Lisle for *The Trinity Windows; Trinity Episcopal Church San Jose, California* in 1977. Davis applied for membership to Masonic Lodge #10 in San Jose on January 6, 1855, age twenty-one. Equally compelling is the Masonic association with Rev. Sylvester Etheridge, Trinity's first rector who organized the ordering by design of the stained glass windows for the new church. His father Samuel Etheridge, a mill-owner and elected to the Senate in Michigan—where he had moved his family from upstate New York—was a Knight's Templar Mason.



The central section of the window is the four-sided diamond containing a dot in each of the internal quadrants. These are the four gospels—the evangelists. Within the diamond is the Greek cross, with four equal arms. This suggests mankind, nature, and humanity. These descriptions are made for *The Carillon* by art historian Thomas L. Libby: *"In ancient times the symbol represented the elements (earth, air, wind, fire) and the seasons. The red background is the symbol of blood, which can also imply the Holy Spirit. Taken as a whole, the design speaks of Christ's human nature."*

The exquisite repeating borders have the fleur de lis throughout, the influence of the French artist who lived at the New Jersey home and studio of Owen Doremus and his family, found in the 1860 census. An English architect was also in the household.¹ The borders were patterned from European medieval and renaissance stained glass that was cataloged in the 1840s and eagerly adapted by Americans in the Anglican Communion.

The William R. Davis memorial window is one of the eighteen original designed by Owen Doremus of New Jersey and shipped around the Horn of South America, where the Atlantic and Pacific oceans meet with devastating blows, in 1863. Set in wood instead of stone, fifteen Doremus windows are extant in the original church in downtown San Jose built of wood fitted together by a ship's captain, James C. Hammond. From San Francisco the delicate cargo was shipped by steamer to the port of

Alviso. Major Samuel Hensley, another church founder,

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The William R. Davis Window

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owned the steamship line. The rail line from San Francisco to San Jose was not completed until 1864, when it would soon displace the slower water traffic which still had to be carted to its delivery point at landing.

In his sermon of January 28, 2018, Trinity's Dean and Rector the Very Rev. David Bird instructed the congregation to remember that "Episcopalians always cooperate with city governments." The William R. Davis memorial was the gift of Rev. Sylvester Etheridge in memory of his friend who was instrumental in obtaining property and other documents for the organization of Trinity Episcopal Church in 1861. When the two met in 1860, Davis was the City Clerk of San Jose recently elected to be the Assessor.²

William R. Davis was active in many circles. His allegiance to the Democratic Party was rewarded with endorsement in 1859; he was a frequent delegate from Santa Clara County at conventions and committees. In 1858 Davis was Secretary of a group protesting the injunction against the New Almaden Mining Company from producing mercury. In 1860 he was on a committee representing miners at Dutch Flat seeking reduction in water rates for their hydraulic mining.³

The cause of the death of William R. Davis on February 14, 1863, before he was thirty years old, is shrouded. On February 12 he was the defendant in a trial before the 4th District Court which plaintiff was a woman seeking wages compensation for two years in his household. The jury ruled in his favor when he showed proof that Eliza Jane Foster was not his servant, but his mistress who was well-paid with gifts and support. William R. Davis died in Watsonville (where he owned property) two days later. Two cryptic newspaper announcements state only his name and residence as San Jose, one that he was from Fayette, Missouri. Neither state his age. Rev. Sylvester Etheridge buried him on February 17. Records at the Oak Hill Cemetery are only his initials (incorrectly listed as W. S. Davis) and no other details except the location of his unmarked grave.

The process of ordering the stained glass windows from New Jersey was near completion. Rev. Etheridge, whose health was steadily declining (he passed away a year later on February 18, 1864), made a gift of a memorial window to his friend William R. Davis. All the memorial windows

were endowed by the families. After he selected the Masonic crown and cross for the top, the missionary symbol of the cross and Bible placed on the lower portion.

The missionary was Rev. Sylvester Smith Etheridge himself. After earning a divinity degree from Nashota Institute in Wisconsin in 1858, he returned to the New York of his youth where a sister was dying. Contracting pneumonia himself, Rev. Etheridge answered the call for missionaries to California in hope of improving his health, which did occur for a time. He is found in the 1860 census of San Jose Township with a number of other single men at the residence of John Bonner, an engineer.⁴

Rev. Etheridge's missionary activities were within the aegis of Rev. William Ingraham Kip, Bishop of California, who came to the state as Missionary Bishop in 1853. Reports by both were sent to *The Spirit of Missions; edited for The Board of Missions of the Protestant Episcopal Church* published annually. These reports are outstanding primary resources of the experiences of the Episcopal clergy. To fully appreciate them it is helpful to move back from our present speed of time to theirs, where the months noted are often that of the previous year sent by stagecoach in Overland Mail and then by rail to New York. Only the scholar Bishop Kip puts the year as well as month in his submissions.

The reports of Rev. Sylvester Etheridge are important descriptions of early San Jose in a time of rapid change that is compressed in histories. The rail line from San Francisco to San Jose is not yet complete—extending to Santa Clara—so he must travel by stagecoach to accomplish his missionary work in Centerville and Milpitas in Alameda County and Watsonville (still unincorporated but thriving) and San Juan in Santa Cruz and San Benito counties. The ride on the stagecoach is as eventful as the destination: *San Jose is a place of about 4,000 people, in one of the finest valleys in the State, fifty-five miles from San Francisco, and eight miles from the bay. The place is growing rapidly, and though now an important place, it will doubtless increase in importance. This valley is the great nursery and garden of the State....*

This place is well supplied with religious services; we have three kinds of Methodists—North, South, and Wesleyan, Baptists, Presbyterians, and Romanists....And yet the open

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The Sunday School Windows

The legacy of Sunday School begins forty days after the birth of Jesus, when He was brought to the temple in Jerusalem by his mother, Mary, for her traditional purification rites after childbirth. The lower portion of the window by the artist Owen Doremus, installed at Trinity Episcopal Church San Jose in 1863, contains what looks to be a red rose—which is a symbol for Mary. Looking more closely, Rev. Penelope Duckworth recognized a heart which has a protruding object within the petals. She references Luke, chapter 2, verses 22-40, in which the elderly Simeon, upon



seeing the Child, proclaimed that he has seen the Christ and can die with that assurance.

Even in his joy that he had “seen the light to lighten the Gentiles, and the glory of thy people Israel” Simeon made a prophecy to the parents that the Child will suffer in “the fall and rising again of many in Israel; and for a sign which shall be spoken against...”

He told Mary “a sword will pierce through thy own soul also, so the thoughts of many hearts may be revealed.”

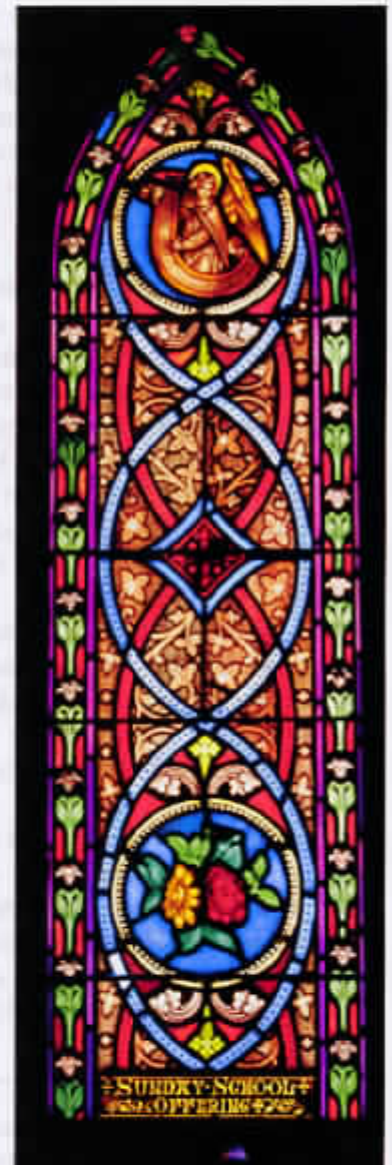
The flower to the left of the rose with Immaculate Heart is a daisy, a symbol of Jesus. The petals are stained with the blood of His Passion.¹

The memorial plaque reads “Sunday School Offering.” Church historian of the 1950s to 1970s Joan C. de Lisle,

wrote that “It is probable that the window was paid for through the children’s offerings and through special money-raising projects, doubtless with parents’ contributions.”² It is one of the original eighteen windows ordered from Owen Doremus of New Jersey which were shipped around the Horn of South America and installed in the new church built by a ship’s captain in time for Advent, 1863. Fifteen of the Doremus windows are extant at Trinity today. See *The Carillon* January 2018 for information about the artist and the windows he designed and manufactured which are at Episcopal churches in other parts of the United States.

Sunday School is the lifeblood of the Episcopal Church in the United States of America, which is often called ECUSA: “Perhaps it is more properly called PECUSA (The Protestant Episcopal Church in the United States of America). If you think that being Episcopalian is about being proper, then you should probably call it the *Domestic and Foreign Missionary Society of the Protestant Episcopal Church in the United States of America*.”³

The Spirit of Missions reports of the Board of Missions in the 1860s are treasures of Trinity’s history with the submissions of the first Rector Rev. Sylvester S. Etheridge, who founded the congregation with Bishop of California William Ingraham Kip in 1861.



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The Sunday School Windows

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By 1864, at the time of his death at age 37 due to complications from pneumonia incurred a few years earlier, Rev. Etheridge resigned as missionary because the church was self-supporting. At the same time he noted that he would devote his remaining limited energy to the Sunday School.⁴

The upper portion of the Doremus Sunday School Offering window has hidden meaning as well. The child angel holds a banner "Suffer Thy Little Children Come Unto Me." As seen from inside the chancel, the words are in reverse image. Rev. Duckworth suggests the window was installed that way in order to invite passers-by to come to church with their families. Specific study is needed to determine where the window was positioned at installation in 1863, as the church was enlarged and sections moved in the re-orientation of the building from St. John to Second St. in 1876.

The American Civil War, 1861-1865, brought Emancipation for four million enslaved people in the defeated Confederate States, Virginia south to Florida and west to Texas, Arkansas, and Tennessee. The United States of America, struggling with the assassination of President Lincoln at the time of victory, declared a strict military occupation, organizing help for the refugees by establishing a Freedmen's Bureau for Refugees and Abandoned Lands that was managed by General O. O. Howard. The Reconstruction Acts that occurred in 1866 under President Andrew Johnson rescinded the promise of land to former slaves made by the Lincoln government. Land was returned to former slaveholders and their citizenship quickly restored, ensuring the resumption of political power in the former Confederate States of America.

The chaos of the earliest period following the Civil War is seldom recorded. There was widespread famine and death among this most vulnerable population. The domestic missions of the Protestant Episcopal Church in previous years were concentrated in the western territories of the United States. The Board of Missions responded to the urgent need:

Among the objects of mercy and charity which present themselves at the present time to the minds and hearts of the Christian people of this land, there is none whose claims are so pressing as those of the freedmen of the South. In the very midst of our borders, born and reared upon our soil, there are between three and four millions of human beings for whom Christ died, in a condition of poverty and ignorance, looking to us, under God, for instruction in spiritual and secular learning, and in industry, worldly prudence, and thrift. Their wants are most urgent, their destruction imminent, their extinction threatened. We have the ability and means, in connection with our brethren in the South to relieve, to preserve, to elevate, to save them, and therefore, we owe it to them, to ourselves, and to God, to put forth our efforts for their succor and deliverance; what we must do we must do quickly, at least we must begin to do quickly.⁵

The Freedman's Commission to Colored People of the Protestant Episcopal Church was established at the General Convention in October 1865, to be within the auspices of the Board of Missions.* The structure was enabled by southern Episcopal clergy and leaders—who had formed themselves into a separate entity allied with the Confederacy only at the end of the war—to respond as an internal rather than occupying agency.⁶ Pleas for physical assistance were met whole-heartedly by parishes in the North, particularly New York and Pennsylvania.

Assistance was not effective enough for Episcopalians in Philadelphia. In November 1866 "a few earnest churchwomen who had been working for the freedmen through other associations, met there and were addressed by the general agent of the Episcopal Commission, and consented to undertake the work" of managing and staffing a separate Pennsylvania branch of the Freedman's Commission:

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*Note the spelling variance "Freedman's Commission" with the government "Freedmen's Bureau" for Refugees and Abandoned Lands. The writer's repetition of "Protestant Episcopal" throughout this article is due to the strong presence of the Methodist Episcopal Church among the communities of freed people, and the African Methodist Episcopal denominational leadership in the elevation of the four millions enslaved within a generation.

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"The agent agreeing that all money collected ... should be under the control of an Executive Board in Philadelphia, who were competent to select and direct their own teachers and schools, only reporting to and advising with the General Board of the Church Commission, to which they were responsible."⁷

Former slaves demanded literacy. Letters and reports from teachers and missionaries are unanimous of this movement which produced astonishing immediate results of attainment in mathematics as well as reading and writing. The Protestant Episcopal schools known as Sunday Schools met in the evenings during the week after farm labor tasks as well as Sundays. Tradition of organization brought classroom structure in which the already-literate and quick learners instructed others. Teachers were developed among the freed people as a policy and practice. In addition, leadership was encouraged to maintain discipline. Since rowdy behavior detracted from the purpose of learning, this was readily achieved.

The churchwomen continued in earnest:

We long to have each one feel she, individually, has something to do for Christ and for the coming of His Kingdom, not alone or as a member of a single parish but one of that great company wherein in their own special station, wait and watch and labor for their Lord.⁸

Julia Chester Emery devoted forty years as Secretary of the Women's Auxillary (1876 to 1916), initiating the United Thank Offering, in which blue boxes are kept at home for small contribution whenever a woman or child feels gratitude to God in events of daily life. The UTO boxes, collected annually, have accomplished mighty things for missions and missionaries throughout the years. The process continues today with a grant campaign beginning March 2, 2018.⁹

The end of the Civil War and its legacy among African Americans was felt at Trinity Episcopal Church in San Jose. Peter Williams Cassey, grandson of the ordained Episcopal priest Peter Williams whose church, St. Philip's flourishes

in New York City today, was ordained into the Episcopal clergy as a deacon at Trinity in 1866. Rev. Cassey was a leader in civic activities for African Americans in San Jose, San Francisco, and Oakland well into the 1870s. With the blessing of the Bishop of California William Ingraham Kip and the support of Trinity Episcopal Parish in San Jose, the Rev. Cassey and his wife Anna, his brother-in-law Alfred J. White (a successful barber at the Auzeais Hotel) and other African American pioneers established St. Philip's Academy secondary school. By California law schools were racially segregated until 1875. The Whites and Casseys were founding members of Trinity Episcopal Parish in San Jose in 1861.¹⁰ Alfred J. White passed away in San Jose in 1873; Anna B. Cassey on September 3, 1875. Both were buried from Trinity at the Pioneer Cemetery of Oak Hill Memorial Park.

In 1881 Rev. Peter Cassey, the first African American ordained Protestant Episcopal clergyman west of the Mississippi River, went to North Carolina to minister among the former slaves and their children born in freedom. He remained in the South the rest of his life, marrying a much-younger teacher there, Ella Clarke, raising a new family of numerous children.⁸

The issue of Rev. Deacon Peter Williams Cassey not attaining Episcopal priesthood was addressed by the Bishop of Florida at the time of his passing in April 2017: *"He was a remarkable teacher. Had he possessed a knowledge of Latin and Greek, he would have been advanced to the Priesthood. His knowledge of English was in advance of many who claim to be scholars. Could I have had permission from the Standing Committee, I should have been glad to advance him to Priest's Orders."¹¹* The legacy of the Sunday School windows are most evident in the present ministry of Dean and Rector The Very Rev. David Bird at Trinity Cathedral in San Jose. Rev. Bird's inclusion of the children (who are instructed each week by his wife Diane Bird) in the service unites the congregation with the families who are indeed the lifeblood and future of Trinity Cathedral.

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⁸ Descendants of Peter and Ella Clarke Cassey participated in a program at San Jose State University and Trinity Cathedral in April, 2015.

⁹ "Standing Witness: Commemorating the 150th Anniversary of the End of the Civil War and Abolishing Slavery."

<http://www.alliesforfreedom.org/Symposium.html>

The Sunday School Windows

Trinity's diverse Sunday School students are as international in ethnic origin as seen in the stained glass window called the Mite Box window which was installed in the hallway leading from the church to the Parish Hall in 1964, exactly 100 years after the Sunday School window in the sanctuary. "Children of Many Lands" was funded by the offerings of children and their parents just as the original was endowed.¹²

The Mite Box Window was designed by Hogan Studios of Los Gatos in 1964. Photographs were made by Cathedral Warden Daniel Hall with a 5D SLR camera and high resolution lens in July 2017.



O Lord Hear and Bless Thy Children of Every Place and Nation as They Pray

Jean Libby, member of the congregation

Endnotes

¹<https://udayton.edu/imri/marv/e/earthly-and-heavenly-floral-symbols.php>

² *The Trinity Windows, Trinity Episcopal Church San Jose, California. 1977: 12. This is the base publication for the essay series published in The Carillon, monthly journal of Trinity Cathedral, San Jose, edited by Sara Calkins.*

³ <https://www.episcopalchurch.org/>

⁴ *Episcopal Church, Domestic and Foreign Missionary Society, and Episcopal Church, Board of Missions. The Spirit of Missions. Burlington, N.J.: J. L. Powell, 1836-1939. https://catalog.hathitrust.org/Record/005947667* Vol. 1864

"San Jose: Rev. S. S. Etheridge": 57-58

⁵ *Ibid.* 1866 "Editorial": 285.

⁶ It was not always safe. Whites carrying supplies in carpetbags or suitcases were routinely robbed and sometimes murdered. One minister wrote that the Sunday School (meeting outdoors) was surrounded by white men on horses. He invited them to come to the lectern and sit in the front, but they did not and finally rode away.

⁷ *Episcopal Church, Domestic and Foreign Missionary Society, and Episcopal Church, Board of Missions. The Spirit of Missions. Burlington, N.J.: J. L. Powell, 1836-1939. Vol. 31, December 1867 "Communication. Freedman's Commission of the Protestant Episcopal Church; Anniversary of the Pennsylvania Branch of the Freedmen's Commission:" 28-29*

⁸ *The Spirit of Missions. Vol. 37, 1872*

⁹ "A Spiritual Discipline: Women Leaders in the Church and Gratitude" by Sandra Squires, UTO Board President. January 9, 2018.

<https://www.episcopalchurch.org/posts/uto/spiritual-discipline-women-leaders-church-and-gratitude>

The Episcopal Church recommends the Wikipedia article for Julia Chester Emery's history. In 1921 the Board of Missions published Emery, Julia C. *A Century of Endeavor, 1821-1921: A Record of The First Hundred Years of the Domestic and Foreign Missionary Society of the Protestant Episcopal Church in the United States of America.*

¹⁰ *Trinity Church San Jose California Advent, 1860, to Easter, 1903.* Trinity Episcopal Church Parish Guild, 1903.

¹¹ *Journal of the Diocese of Florida, 1917: 41-42. "Bishop's Address" (The Right Rev. Edwin G. Weed)*

Courtesy The Episcopal Archives.

¹² *The Trinity Windows, Trinity Episcopal Church San Jose, California.* Jerry Estruth, editor. The Vestry, 1977: 8-9.