Trinity Cathedral
Cleveland

Historical and Architectural Guide

Published by The Altar Society
Trinity Cathedral
1912

Revised, and Memorials and Gifts added, bringing it up to 1939
O LORD, who.designdst once to dwell within
A temple made with hands, whose costly art
Strove to express the shrine of Israel's heart;
We know, as they, the servitude of sin;
Our Red Sea and our Sinai are akin
To those of yore; we feel the same death-smart,
And praise, with them, the reconciling part
Love owns: twixt what shall be and what hath been.

So, Lord, we would make visible, as they,
The supreme preciousness in which we hold
Thy covenants and Thy promises today;
And so we bring our labor and our gold,
To build a House whose heart of hearts shall be
The Altar where we kneel to worship Thee.

--- Orville E. Watson.
IN response to a desire for a fuller knowledge of Trinity Cathedral, both historically and architecturally, this Book of Remembrance has been compiled. As the oldest religious institution in Cleveland and because of its venerable history and long continued ministry, this Cathedral of an historic Church must always have an historical interest for residents of this Western Reserve. But significant though its history be, to the influence of its historical life must be added the influence of its architecture. The ministry of architecture is one that cannot be ignored. And to the stately architecture of the Cathedral there has been added a warmth and tenderness because of the many personal gifts with which its interior has been beautified and adorned. These gifts have contributed not only wealth of color and carving, but, because they have been consecrated to the glory of God and in cherished memory of loved ones who have gone to their rest, they have added to the larger appeal of the building a sense of tender personal association. This Book then, in making both history and fabric familiar and intelligible, is filling a felt want. It has been compiled with great care and after detailed investigation of many sources of possible information.

To Miss Katharine L. Mather and to Miss Millicent Ohmsied, who have been charged with the responsibility of compiling and editing this little Book, will be due the thanks of those to whom it may be of service.

FRANK DE MOULIN,
Dean.

Christmastide, 1911.
A GOOD many years have passed since the first booklet about the Cathedral was published. During those years there have been many changes in the ministry of the Church. Bishop Leonard, great Prelate and beloved Pastor, finished his great work and now the able leadership of our beloved Bishop Rogers is ended and he too has fallen on sleep. Bishop Du Moulin, Bishop Abbott, Dean White and a host of Curates and Canons have come and gone, leaving their contribution to the prestige of the Cathedral in this Community. We are all grateful both to the living and to the dead for their devotion.

We thank God for the guidance of His Holy Spirit in the election of our new Diocesan, Bishop Tucker, who came to lead us in the autumn of 1938.

There have been many gifts, large and small, made to the fabric and to the Altars. All these, so far as we are able to trace them, will be remembered in this new edition of the booklet. We beg forgiveness if by miscalculation any gift should be unnoted. Truly one can not look about in the Cathedral without saying, "We are surrounded by so great a cloud of witnesses," for their loving gifts are before our eyes and at our touch. All praise be given to these good men and women in heaven and on earth whose love and generosity have enriched this Holy Church, materially and spiritually.

We are again indebted to Miss Katharine L. Mather, who with the assistance of the Rev. Benedict Williams, has made possible the revision and publishing of this little booklet. We are very grateful, indeed.

CHESTER B. EMERSON,  
Dean.

Christmastide, 1938.
THE CATHEDRAL CHAPTER IN 1988

THE RIGHT REV. BEVERLY DANDBRIDGE TUCKER, D.D.,
BISHOP OF OHIO.

THE VERY REV. CHESTER BURGE EMERSON, D.D.,
DEAN.

THE VEN. GERARD F. PATTERSON, D.D.,
ARCHDEACON.

MR. RICHARD INGLIS, LL.D.,
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CANON RESIDENTIARY.

THE REV. C. ARCH HOPPER,
CANON RESIDENTIARY.

THE REV. C. C. COMER LILE,
CANON MISSIONER.

THE BISHOP'S CHAPLAINS AND HONORARY CANONS

REV. L. E. DANIELS, D.S.M.  REV. A. R. PEPPER, B.D.
REV. O. E. WATSON, D.D.  REV. V. A. PETERSON
REV. W. F. TUNKS, D.D.  MR. T. P. GOODBODY
(LAT MEMBER)
The Wardens and Vestry, the Executive Committee of Trinity Cathedral

Mr. William G. Mather, Senior Warden
Mr. Robert H. Clark, Junior Warden
Mr. James R. Garfield
Mr. Ralph T. King
Mr. Henry G. Dalton
Mr. Frank Harrison
Honor Chester C. Bolton
Mr. Laurence H. Norton
Mr. Irving C. Bolton
Mr. Benjamin Nields
Mr. Robert B. Tunsall

Organist and Choirmaster
Mr. Edwin Arthur Kraft, F.A.G.O.

Verger—Mr. Eugene R. Nevel

Sexton—Mr. Arthur C. Sterner

Consecrated Oct. 12, 1889
Died Sept. 21, 1930
The Fourth Bishop of Ohio
The reason for Cathedrals in our country is purely missionary — ours is a missionary Church — with one actuating thought, viz., the extension of the Kingdom of Christ. The chief missionary under our system is the Bishop of the Diocese. His work is that of constant pushing of the Christly forces under his control, everywhere, and into every quarter and section. He is the leader in aggressive work, planting missions, laying foundations for future development, building institutions of mercy and kindness, establishing schools of learning, and fostering the sick and orphaned and aged with loving ministrations. He works from a center, and that center is the Cathedral Altar, near to which his Chair of Office, or “Cathedra,” is placed.

The Cathedral is the Church for the masses of the population; it is intended to offer doors wide enough for the religious in-gatherings of many who are even churchless and perhaps creedless. It should be large and spacious and architecturally imposing, so that the passerby and the stranger will realize that it is more capacious in its intention than the local needs. With this end and aim in view, Trinity Cathedral has been projected and erected for our city and our Diocese.

In 1890, Mr. Charles F. Schweinfurth was chosen as architect by the corporation of Trinity Parish, and five years later the Parish House was completed. The actual construction of the Cathedral began August 5, 1901, and after more than five years of continuous toil, on September 24, 1907, we were able through God’s goodness to consecrate the new building, as fully paid for, to His greater glory. The details and description of its present condition are carefully presented in this volume.

Our aim has been to secure the interest of very many people, so that into our noble edifice have been put the gifts, the prayers, and the desires of a godly multitude. The rich and the poor, children and adults, have sent their offerings, so that the building stands, first, for our Heavenly Father, and then for His
Dear people. Of course the largest part of the giving has come from the congregation of Trinity Parish, but I am very thankful in realizing that from all parts of the Diocese, from beyond our borders and from people of other religious denominations, these donations have been received.

This Cathedral should appeal to all Christians and to all good citizens in our beautiful metropolis. It is a center of religious worship in pure form and with dignified and uplifting service. It is to be socially a great civic and moral as well as ecclesiastical church; a place to which the steps of all people, whether strangers or dwellers here, may reverently be bent; and an object of pride and joy and thankfulness for every right-minded man and woman; a shrine of religion for the city, as well as for the communion in whose charge it is vested. Here may be had those great functions that consecrate the State in her national fasts or feasts, in her commemoration of events, and in her voice of request to "all sorts and conditions of men." Here may be had the burial of heroes and statesmen, and men of local renown, with the venerable service and ceremonial that has won the admiration of the generations. We have in every community many kinds of religious methods, but here in such a place, all interests we believe might find a common ground of Christian unity in the ritual and appointed liturgy of our ancient Church; offensive to none and comforting to many.

But the Cathedral stands for more than this. Its idea, embodied in lofty arch, in massive column, in glorious construction, in overhanging tower, indicates permanence. It is a sort of parable in stone. It would teach young and old that there is a permanence and stability in Christianity; that the "Faith" of the ages, without diminution or addition, is preserved inviolable; that the open Bible, daily read in the ears of the people, is guarded against foes, and held up before the indifferent; and that the Sacraments in their Scriptural and primitive pureness, are regularly administered. The Cathedral stands as a perpetual benediction to learning and to refinement; to charity and to humanity. It knows no difference between wise and foolish, between rich and poor; because it is the church for everybody. This is why we find inspiration, as well as gratification, in our visits to the splendid cathedrals of England, and their educative power is appreciated and regarded.

We want such a church in every city as will to some extent at least fulfill these ideas. The guarantee of it is that the chief pastor of the flock, the Bishop, locates here his official seat, with the desire and design of sending forth the generous influences of Christian service and charitable determinations.

From this place each day the prayers of intercession will go up, the general thanksgivings, the petitions for our "President and all others in authority," for "our Senate and Representatives in Congress assembled;" and the conscious knowledge of this, should make every Christian citizen stronger as he rejoices in such safeguards for his home and his land.

Practically we now stand at the beginning of the new life, and developments must be made for the maintenance and perpetuation of this important work. It is built for future generations as well as our own, and it stands in the midst of our great city the representative of an Apostolic religion in the Christian dispensation.

One of the most important objects that we now have in view, is the complete Endowment of this institution. Such a sum of money should be accumulated for this purpose, as would give an income sufficiently large to ultimately arrange that there should be no pew rents received, but that it should be a free Church. In one sense it is practically free at present, since only one service in the week finds reservations of seats for those who have rented the same, and that is on Sunday morning; every other service is free to everybody.

It is earnestly hoped that friends of this undertaking will leave gifts of money in their last wills to be devoted to the
The American Cathedral

Endowment. Large and little sums are requested for this purpose, and so the blessings of the Church will be continued through all time. Each citizen should take pride in it, and there should be a universal consciousness of the truth that its doors are open to everyone, and that a loving welcome is accorded to the passers-by. This, we repeat, should apply especially to those who have no particular Church home; such should realize that they may say gladly, "This is our Church and I have a right in it; and I may call upon its clergy for comfort and service; and I may look to its Bishop for fatherly love; and I may apprehend the truth that I am always at home in this sacred place."

The services rendered here aim at a high degree of dignity and beauty; they are for the uplift of souls, for the direction of weary ones who are sometimes discouraged on the highway of life. Mere parochialism may not find gratification in the Cathedral, but the large, generous vision, and the warm Christian desire, must pervade the atmosphere of this Temple of Grace. Its spiritual welcome is therefore sincere, genial, and earnest.

WILLIAM A. LEONARD.

Trinity Parish was not only the first parish of the Church in Cleveland, but the first religious organization. It was founded on the ninth day of November, 1816, in the house of Phineas Shepherd, a resident of Brooklyn Village. In 1828 Trinity Church was incorporated, this being eight years before Cleveland was made a city.

At this time the Church was almost unknown west of the Allegheny Mountains. There was no diocesan organization, nor even missionary societies, connected with the Church within the State of Ohio.

In the spring following the organization of the parish, the Rev. Roger Searle, from Connecticut, visited the infant Trinity Parish, and reported thirteen families and eleven communicants. For nine years thereafter Mr. Searle made the parish the object of his watchful care, visiting it almost every year, and to his pioneer work its permanent foundation must be largely attributed.

In September, 1819, Bishop Philander Chase made the first episcopal visitation to Trinity Parish, confirming ten persons and celebrating the Holy Communion.

Trinity Parish had thus far been located in the village of Cleveland, but on Easter-Monday, 1820, it was resolved to remove it to Brooklyn, giving an occasional service to Cleveland and Euclid. Mr. Searle, reporting this fact to the Convention of that year, describes Trinity's numbers as small, but its members as earnest workers.

In the same year is found the name of the first delegate to the Diocesan Convention, Carlos T. Hickox.

A little later Trinity was combined with St. Paul's parish, Medina, and St. John's, Liverpool, forming a cure under the charge of Mr. Searle, an arrangement which Bishop Chase cordially approved in his Convention address.
Up to this time the services had been held in the old log courthouse, in the academy and in the Masons’ hall; but in 1832 the parish had increased sufficiently to warrant the project of erecting a church building for its worship, and it was finally determined, after some rivalry between the two villages, to place the new edifice in Cleveland instead of in Brooklyn, and to move the parish back to its former location.

The money was raised by the Rev. Silas C. Freeman, who now succeeded Mr. Searle in his work, and who obtained liberal donations from Boston and western New York. The new church was duly built on the corner of St. Clair and Seneca Streets, and was the first house of worship in Cleveland. Its architecture was a mixture of styles, predominantly colonial. On the belfry were four wooden pinnacles, each one of which bore a weathercock of sheet-iron; but the iron birds refusing to turn, these were subsequently removed. The exterior of the church was painted white, relieved by green blinds. This building was consecrated by Bishop Chase in August, 1829.

Trinity at this time seems to have been joined under Mr. Freeman’s care with Grace Church, Chagrin Falls, and St. James’ Church, Painesville. This work required him to travel two hundred and twenty-eight miles every month, by slow and laborious means of transit, and at the end of the year he resigned and removed to Virginia.

The parish was then placed for a time under the charge of the Rev. William N. Lyster, a deacon, who opened a Sunday school with about thirty scholars. It was recorded in a city paper that Mr. Lyster was the first minister in the West who wore the surplice, all ministers preceding him, and even the Bishop, wearing the Genevan black gown.

From the earliest days, the music of the Church seems to have been considered an important factor. One of the offices to be filled at the Easter election was that of chorister.

In 1830 the Rev. James McElroy became the “minister in charge” of Trinity, devoting three-fourths of his time to the parish, and receiving a salary of four hundred and fifty dollars. This year a bell, weighing six hundred pounds, was purchased and placed in the belfry.

In 1838 the Rev. Seth Davis, a deacon, took charge of the parish, and during his ministry the church was enlarged by the singular method of cutting the building in two and placing a new piece, sixteen and a half feet long, in the center. Mr. Davis was ordained to the priesthood in Trinity Church in September of this year.

The Rt. Rev. Charles P. McLane, D.D., was now the Bishop of the Diocese, and he says in his Convention address at this time, that “few places in the Diocese can vie with Cleveland in its claim for energetic efforts in the promotion of the Gospel.”

Mr. Davis was succeeded in 1835 by the Rev. Ebenezer Boyd of Virginia. In September, 1836, the Diocesan Convention assembled in Trinity Church. In the course of this year, Mr. Boyd reports, a number of the women of Trinity obtained from the legislature an act of incorporation for the Cleveland Female Orphan Asylum, now a wealthy and flourishing institution, though no longer under the church’s influence.

The Rev. Richard Bury succeeded to the rectorship in August, 1839. Under his ministrations the number of members increased to such a degree that the establishment of a second parish was warranted, and in 1845 Mr. Bury organized Grace Church in the parlor of his rectory. Mr. Bury resigned in 1846. He was much beloved by his people and greatly revered for his sincere and unaffected piety. There was also another off-shoot from Trinity about this time. In 1846 a number of the congregation separated and organized a parish of their own, naming it St. Paul’s.

The Rev. Lloyd Windsor followed in the fall of 1846, and remained seven years. Before the close of his rectorate, it was
determined to sell the old property and build a larger church. The lot upon which the old church stood was sold, but before the building could be disposed of, it took fire and was entirely consumed.

The subscription for the new church was started with the gift of one thousand dollars from “T. A. W.” Mr. Windsor laid the corner stone of the building, on Superior Street near Bond Street (now East Sixth), which was completed in the beginning of the ministry of the following rector, the Rev. James A. Bolles, D.D., who succeeded Mr. Windsor in January, 1854. This second church building was consecrated on Ascension Day, May 17, 1855.

In the belfry of this church was hung a full chime of bells. When the building was given up, the bells were preserved, and they will eventually be re-cast and placed in the bell tower of the present Trinity Cathedral.

Dr. Bolles remained five years and a half, and probably no other rectorship in the long history of Trinity parish has left a deeper or more lasting impression than his. The Church Home, founded in 1856, is one monument of his zeal and devotion. A Free Chapel was also consecrated, and the Holy Communion celebrated therein weekly. But the vestry of Trinity was unwilling to accede to his proposition to make the Parish church itself free, and for that reason he left Trinity and accepted a call to Boston.

He was followed by the Rev. Thomas A. Starkey, the late Bishop of the Diocese of Newark, with the Rev. William C. Cooley as assistant minister. A special note is made in the parochial report to the new Diocesan, Bishop Bedell, in 1860, that the church was open for daily prayer, and that the Holy Communion was celebrated on the principal festivals. In 1865 the brick chapel was erected south of the church by the generosity of Mr. and Mrs. Samuel L. Mather. This achievement encouraged a number of the parishioners to undertake the erection of a rectory, and the lot west of the church was purchased for that purpose, for ten thousand dollars. In raising this money, Mr. W. J. Boardman did good service.

Mr. Starkey’s pastorate extended over a period of nine years and a half, until Easter, 1869. The Rev. Charles A. Breck took charge of the parish in October of that year, and was the first incumbent to occupy the new rectory. He remained three years. To this rector is due the credit of organizing the first society for parish work. The Woman’s Auxiliary, then called the Ladies’ Guild, owes its origin to the energy and executive ability of Dr. Breck.

He was succeeded in 1872 by the Rev. William E. McLaren, who also remained but three years, his work in Trinity being brought to a close by his election to the Episcopate of Chicago. During his pastorate the marble memorial altar was placed in the sanctuary by Hon. S. O. Griswold, the Children’s Home was started, and the Chapel of the Ascension was built on the Detroit Road.

The Rev. John Wesley Brown assumed the rectorship of Trinity on Quinquagesima, 1876. In 1878 occurred the fiftieth anniversary of the incorporation of the parish, an event which was celebrated with appropriate ceremonies and festivities. In this administration, besides the Chapel of the Ascension, St. James’ and St. Peter’s were made definite missions of Trinity. Trinity, indeed, is the mother, or grandmother of all the Episcopal churches in Cleveland; St. Paul’s, East Cleveland, being her eldest daughter.

The Rev. Yelverton Peyton Morgan took the place of Dr. Brown on Ascension Day, 1883. During his rectorship the following events occurred: The Rev. Dr. Bolles was elected to the office of rector emeritus; a site for a new church was bought on Euclid Avenue at Perry Street; Trinity Church Home was removed to more commodious quarters; the vested
choir of men and boys was introduced; a Chapter of the Brotherhood of St. Andrew was organized; and the early celebration on all Sundays and the daily celebration during Holy Week were made permanent institutions. Early in 1899 Trinity Church was offered to and accepted by the new Bishop of the Diocese, the Rt. Rev. William Andrew Leonard, D.D., for his Cathedral, and the rector was instituted as dean, with Dr. Bolles as senior canon.

The Rev. Charles D. Williams became dean and rector at the beginning of Lent, 1893. He resigned at the end of January, 1906, to accept election to the Episcopate in the Diocese of Michigan. During his term of office the Cathedral House was built; the Hills' property on Prospect Avenue acquired and adapted to the uses of Deanery and Chorister Hall, largely through the generosity of Miss Emily Hills; and the exterior work on the new Cathedral building completed. Services and parish work were maintained at both Trinity Church, downtown, and at the Cathedral House, until June 29, 1902, when the last service in Old Trinity was held.

In October, 1906, the Rev. Frank Du Moulin accepted a call extended to him and was inducted into office March 1, 1907. The remaining indebtedness on the new Cathedral was removed, and the interior of the building sufficiently completed to permit of its consecration, Tuesday, September 24, 1907. It was occupied by the Trinity Cathedral parish congregation for the first time on the following Sunday, the Festival of St. Michael and All Angels. Under Dean Du Moulin the parochial work was enlarged, particularly along religious educational lines; the Cathedral type of service was developed; and the Cathedral was made to take its place as a potent factor in the civic life in Cleveland. Dean Du Moulin resigned to accept election as Bishop-Coadjutor of the Diocese of Ohio, and was consecrated January 8, 1914.

The Rev. H. P. Almon Abbott was installed as Dean of the Cathedral on October 4, 1914. He resigned at the end of the fiscal year of 1919. During this time occurred the transformation of Trinity Pro-Cathedral into Trinity Cathedral, the merging of the parish organization into a Cathedral organization. This action completed the physical work necessary to make the Cathedral the center of Diocesan work. During Dean Abbott's incumbency the Cathedral took its place as the center of a great sociological work and became a vital influence upon the life of the community. On May 15, 1929, in Christ Church Cathedral, Lexington, Dean Abbott was elected to the Episcopate in the Diocese of Lexington, fulfilling the tradition by which the Cathedral presents so many to the pastoral leadership of the Church.

The fifth Dean of the Cathedral was the Rev. Francis S. White, who, following his election, was installed on March 15, 1929. During the nearly twelve years of Dean White's leadership, the outspread of the municipality to the east and south, and the exigencies of a post-war period, made it necessary to build upon the foundations of Cathedral, rather than parochial life. The endowment was increased, and parochial units were established in the outlying districts of the city, while the Cathedral put itself into vital connection with the parishes of the Diocese. Dean White resigned in November of 1931.

The present Dean was installed as Canon Residentiary of the Cathedral on January 1, 1933, and as Dean on November 22 of that year. His vital preaching has made the Cathedral a motivating center of Christian evangelism in these days of confused minds and troubled hearts. Through the use of the radio, his message of cheer and hope and help have been able to reach into the highways and byways of human existence. Meanwhile, under his able leadership, the Cathedral is becoming even more a shrine of beauty and of peace with the completion of its windows, its lighting and its memorials in stone.

No history would be complete without mention of three
faithful servants of the Church, who have served here for long periods of her history and still do serve. Mr. and Mrs. Eugene Nevel have by their devoted and loyal work made themselves part and parcel of our history. They have served the Cathedral as Verger and caretakers for 36 years. Mr. Edwin Arthur Kraft has given 30 years of his outstanding musical ability and good spirit as organist and choirmaster of the Cathedral.

List of Rectors

Rev. Roger Searle.............. 1817—1823
Rev. Silas C. Freeman........... 1823—1829
Rev. William N. Lyster........ 1829—1830
Rev. James McElroy............. 1830—1833
Rev. Seth Davis................. 1833—1835
Rev. Ebenezer Boyden.......... 1835—1839
Rev. Richard Bury.............. 1839—1846
Rev. Lloyd Windsor............. 1846—1853
Rev. James A. Bolles........... 1854—1859
Rev. Thomas A. Starkey......... 1859—1869
Rev. Charles A. Breck.......... 1869—1872
Rev. William E. McLaneh....... 1872—1875
Rev. John Wesley Brown........ 1876—1882
Very Rev. Yelverton Petton Morgan 1882—1883
Very Rev. Charles D. Williams 1893—1896
Very Rev. Frank Du Moulin...... 1897—1914
Very Rev. H. P. Almon Abbott... 1914—1919
Very Rev. Francis S. White...... 1920—1931
Very Rev. Chester B. Emerson... 1933—

The Deans:
Rev. Y. P. Morgan: First Dean
Rev. Chas. D. Williams: Second Dean
Rev. Frank Du Moulin: Third Dean

Trinity Parish
Organized, November 9, 1816

Trinity Church (first building, St. Clair and Seneca Sts.)
Consecrated, August 12, 1829
Destroyed by fire, March, 1834

Trinity Church (second building, Superior St. near Bond)
Consecrated, Ascension Day, May 17, 1855
Last service in “Old Trinity,” June 29, 1902

Trinity Cathedral
Consecrated, September 24, 1907
TUESDAY, September 24, 1907, was a notable day in Cleveland’s history as well as in the story of the Church in the Middle West. People began to assemble in the vicinity of the Cathedral at an early hour, and the hurrying forms of priest and prelate were conspicuous long before the consecration service began. By half-past ten o’clock well-nigh 2,000 people had gathered within the Cathedral, and a vast throng of persons unable to gain admission had assembled in Euclid Avenue and Twenty-second Street.

The organ pealed forth and the choir passed into the Cathedral singing, “Holy, Holy, Holy! Lord God Almighty.” Then came the verger, lay members of the Cathedral chapter, chaplain bearing the pastoral staff, Archdeacon of Ohio, Bishop of Ohio, Dean of Trinity Cathedral, honorary canons, the visiting bishops, the president of Kenyon College, the Presiding Bishop, Dean of Bexley Hall, crucifer, trustees of the Diocese of Ohio, lay members of the Standing Committee of the Diocese of Ohio, the chancellor, the architect and the clergy. In the stately procession were upward of a hundred priests and deacons and sixteen bishops — the Coadjutor-Bishop of Western Michigan, the Bishops of Michigan, Kentucky, Kyoto, Colorado, Indianapolis, Los Angeles, Michigan City, Arkansas, Oklahoma, Southern Ohio, Pittsburgh, West Virginia, Ontario, Ohio and Missouri.

Arriving at the main entrance on Euclid Avenue, the Bishop of Ohio knocked thrice upon the massive oak doors with his pastoral staff and demanded admission in the Name of the Blessed Trinity. The doors were thrown open by the wardens of the Cathedral parish, and the procession passed up the center aisle to the chancel, repeating Psalms xxiv. When the instrument of donation had been read by Mr. Samuel Mather, the senior warden, Bishop Leonard said the consecration prayers and Dean Du Moulin read the sentence of consecration. Immediately following this the Bishop of Ohio was enthroned.

Compiled from accounts written by Dr. James A. Bolles, Dr. J. W. Brown and Rev. Y. P. Morgan, and brought up to date by Rev. Benedict Williams.
by the dean and archdeacon, and the choir and immense congregation sang “God of Our Fathers, Whose Almighty Hand.” Morning Prayer was said by Bishop Williams, of Michigan, and the lessons were read by Bishops Partridge, of Kyoto, and Johnson, of Los Angeles.

The Presiding Bishop, Rt. Rev. D. S. Tuttle, D.D., preached the consecration sermon. This noble Cathedral was, he said, a living witness to the victory of the spiritual over the subjected material. Taking his text from the account of the burning of the sorcerers' books at Ephesus, whose price was “fifty thousand pieces of silver,” he said that at Ephesus wealth, culture and religious devotion had made a fertile soil in which wild experiment as well as wise experience could take root and grow. But the strength of the Word of God had prevailed at the cost of much of this world’s goods, and there, as in America today, truth exposed and beat down the strongholds of error. Into these foundations and massed walls and soaring towers, the truth of the Word of the Triune God had been built. The Cathedral then would be an outward and visible sign to the people of an inward and spiritual grace, a citadel of protection for the spiritual in its victorious conflict with its insistent foe.

Bishop Leonard celebrated the Holy Communion with Bishop Mills, of Ontario, as epistoler, and Bishop Vincent, of Southern Ohio, as gospeller. Only the bishops and clergy, with the lay officials of the parish and diocese, received. The Men's Missionary thank-offering from the parishes and missions of the diocese was presented at this service and amounted to eight thousand dollars, aside from the general offering for missions and special purposes.

—The Churchman.
THE Cathedral building is designed in perpendicular Gothic style, adapted from fifteenth century English models. Windows, doors, capitals and gargoyles are cut in the conventional Gothic sculpture, and it is said that the details compare most favorably with the best English work of this class. The plan is cruciform, with the chapel at the right and the parish buildings at the left, at which junction are the clergy room, the sacristy, the dean's room and the chapter room. Communication is here made with the parish house, the choir room, Cathedral Hall and the Church Home.

The exterior of the building is of Indiana limestone, cut and laid in courses. The clerestory, gable, baptistery and tower windows are filled with cut and moulded limestone tracery, ready to receive memorial glass. The covering of all the roofs is of extra heavy old copper, laid in cement with raised-lock-rib joints.

A bell-tower rises over the edifice at the crossing of the nave and transepts and is supported from the interior by four cruciform pillars with ornately carved capitals. It is divided into two parts — a clerestory and a bell deck, each being marked by triple windows on each side. The groups of windows in the lower stage of the tower admit light to the crossing and are to be filled with memorial glass. The openings in the upper stage are filled with stone tracery and louvres. The tower, forty feet square, rising over the crossing one hundred and eight feet from the floor level, has octagonal angle pinnacles one hundred and twenty-five feet high and intermediate pinnacles one hundred and fifteen feet high.

The main entrance is from Euclid Avenue through three deeply recessed, moulded and carved, arched openings. There are also west and south entrances and one on the east through the cloister.

The narthex is ten feet wide and sixty feet long. The entrance aisle is seven feet wide and the side aisles are eleven feet wide; the nave and transepts thirty-eight feet. The length of the nave is sixty-seven feet, of the crossing forty feet and of the sanctuary fifty-seven feet. The total length inside is one hundred and sixty-three feet, four inches; the total width at the transepts one hundred and seven feet, four inches. The dimensions of the Chapel are twenty-two by forty-five feet. The extreme height of the interior from the floor to the bell-tower is seventy-seven feet.

The interior facings of the walls are of russet-colored, vitrified brick with cut and moulded limestone pillars, arches and trimmings. The spandrels of the arches of the nave and sanctuary are of stone heavily moulded, with panels formed by tracery mouldings. This detail in the sanctuary is more elaborate in design than in the nave, culminating at the chancel wall with a rich perpendicular reredos, eighteen feet high. Over the entrance to the chancel from each side aisle is a representation of an angel choir, with scroll; cut in full relief. The wall space over the arches in the crossing are faced with stone, cut and moulded into perpendicular paneling.

The floors of the Cathedral and Chapel are of dove-colored marble in two shades, laid in alternate diagonal squares and enclosed in darker-colored marble borders. In the sanctuary, choir, chapel and baptistery, the floors are finished in marble mosaic of Numidian and Verde Antique in rich designs, symbolic in character. The four series of steps leading from the floor of the nave to the altar are of statuary marble.

The ceilings of the nave and transepts are plain early Gothic barrel vaulting in English oak, supported by heavily moulded principal ribs, springing from above each pillar and intersecting with the moulded and carved ridge rib. The minor ribs divide the vaulting into panels. Over the choir and sanctuary the vaulting is heavily moulded, with carved bosses at the intersections. The side aisle roofs are divided into bays by moulded stone arches springing from each pillar to the exterior.
walls. The crossing is paneled with heavily moulded cross beams, intersecting with the cornice.

Each pillar has been made a memorial, and the carving of the capitals is individually different.

All the wood furnishings of the Cathedral are of English oak, paneled. The seats for the congregation are of this oak, with perpendicular paneled ends and oak floors. The seating capacity of the Cathedral is approximately eight hundred. This may be augmented eight hundred by placing chairs.

The Chapel in the southwest corner of the building has been finished in practically the same detail as the Cathedral. The cross beam over the chancel rail has an oak boss from the Cathedral of Southwark, England, which was carved in 1457. It was given by the Lord Bishop of Southwark to the Bishop of Ohio, to be incorporated in Trinity Cathedral. In the Chapel are memorial windows of stained glass and on the walls bronze memorial tablets taken from “Old Trinity” and affectionately placed here. The marble altar, the sanctuary rail, the eagle lectern and sedilia were also brought from the old building to the new Chapel.

The Cathedral buildings are heated, ventilated and lighted by a power plant situated in the basement of the parish buildings.

All designs for memorials and for stained glass have been submitted to the architect, and the building committee, so that in every detail the furnishings of the Cathedral might be in perfect harmony with the design of the building.

To voice the appreciation of the community in general for Trinity Cathedral, the editorial published in the “Cleveland Leader” the day after its consecration seems appropriate to quote. The article says in part:

“Cleveland and Ohio can take unalloyed pride in the noble temple of faith which was consecrated yesterday with the stately ceremonies of the Protestant Episcopal
Church. Trinity is a Cathedral in all that the word implies. It is also a civic glory, a new object of pride and interest for all Ohio. In exterior form and interior finish, in appeal to the eye and the imagination, in utility as well as beauty, the great pile is one of the finest buildings in the country.

"Trinity is a monument to unstinted giving, for the free offerings of devotion and love reared its walls, and made it opulent in every detail of beauty.

"The great Cathedral will ripen and grow richer in spiritual appeal through generations, perhaps centuries, to come. Hallowed memories will cluster about its altars. The worship and spiritual life of multitudes of the devout and the upright will sanctify its walls. The whole noble pile will gain far more in significance and interest than it can lose by the corroding and darkening touch of time. Such edifices have much of the unending force of religion. They are the outward expression of the soul’s faith in the triumph of the spirit over decay and death."

The building of the Cathedral was the dream of Bishop and Mrs. Leonard, and they were its directing genius. When the plans were made, it was arranged that they should be buried in a crypt under the high altar. The crypt was completed and a beautiful chapel built and dedicated shortly after Mrs. Leonard’s death in 1916. This chapel is called The Chapel of Peace.

TRINITY Cathedral has been built by the gifts, both large and small, “free offerings of devotion and love,” of the people of the Diocese of Ohio, more particularly those of Trinity Parish.

Since completion, the splendid edifice itself has been practically furnished by special gifts presented chiefly as memorials and thank offerings. The best artists and craftsmen in this country have been called upon to design and execute these offerings and have produced works of art in rare harmony with the type of building which they adorn. These memorials and gifts, which represent the highest endeavor of the architect, the sculptor, the wood-carver, the goldsmith, the worker in stained glass and the artificer in metals, merit detailed description.

The Corner Stone of the Cathedral was laid May 18, 1903, at the base of the tower pillar at the left side of the entrance to the choir. It is marked:

"To the Glory of the Triune GOD,
The Father, the Son, and the Holy Ghost,
May the twelfth, nineteen hundred and three."

As you enter the building in the Narthex on the left hand side of the center door leading into the Cathedral is this inscription:

“In loving memory of
CHARLES FREDERICK SCHWEINFURTH
Architect and Builder of this Cathedral
1837—1919.
‘For He shall give his angels charge over thee to keep thee in all Thy ways.’
Psalm 91—II.”
On the right hand side is the following:

"This Tablet Records the Rare Simplicity,
Serenity, Optimism, Unfailing Courtesy and
Uncompromising Loyalty to
Christ and His Church
Bishop of Ohio from 1889 — 1930.
Under Whose Inspiring Leadership This
Cathedral was Erected and Consecrated A.D.
1907."

The Altar is one block of Pavonazzo marble, weighing eight and a half tons. It is eleven feet six inches long, two feet six inches wide and three feet three inches high, with three moulded panels, symbols of The Trinity on each side. The top slab — twelve feet long, three feet wide and four and one-half inches thick — is of Sienna marble. The faces are carved in relief with grapevines, leaves and fruit, intertwined with heads of wheat, divided by panels enclosing "Sanctus," "Sanctus," "Sanctus." As a mensa is inset, in the center near the front, a small block of the Jerusalem Stone which forms the altar of the Washington Cathedral. This piece was sent to Bishop Leonard by Bishop Satterlee, who says in his letter accompanying it:

"It was cut from the stone in the quarry of Solomon, just north of the Damascus gate, which is the north gate of Jerusalem. Those who walk over the place from which this stone was sculptured could have heard the cries 'Crucify Him;' and have seen the Crucifixion and Resurrection; for the place is only a few hundred feet, at the outside not a quarter of a mile, from the spot that is generally considered as Calvary and is the same distance from the Church of the Holy Sepulchre."
The Altar is the gift of Mr. and Mrs. William J. Boardman, of Washington, D. C., in memory of their son, and is marked with the following inscription:

"To the Glory of God and in loving memory of
Elijah George Boardman
1868 — 1900."

A silver Chalice and Paten were presented by Mr. and Mrs. Edward S. Page, of St. Paul's Church, Cleveland, as a memorial to their two sons. The gifts are inscribed:

"In memory of
Edward Langley Page, June 27, 1870, March 7, 1882, and
Allan Pierpont Page, Aug. 15, 1884, Oct. 6, 1899."

These sacred vessels are of massive design, gold lined and set with turquoises, opals and carbuncles. The Chalice is nine inches high. The Paten bears a Trinity emblem in allusion to the consecration of the Cathedral, at which service the vessels were first used. Upon the Chalice are engraved the four opening petitions of the Litany.

Two handsome silver Chalices were given by Judge and Mrs. J. C. Bancroft-Davis, of Washington, D. C.

The Flagon, two Chalices, Ciborium, Paten, knife and spoon, and alms basin, all of solid silver, were given to the Church when Dr. Starkey was rector, 1859 — 1869.

In May, 1885, a Ciborium, for use on the High Altar, was given by Miss Florence Sullivan.

It is made of old silver and gold, belonging to Bishop Leonard. The Cross on the cover is made from Mrs. Leonard's engagement ring and set with diamond solitaire.

Inside the Cross is the inscription of the ring,

"W. A. L. to S. L. S. Aug. 89, 1871, Mispah."

A silver Communion Service for the sick, in a leather case,
which had belonged to Dean Y. P. Morgan, was given by Mrs. Morgan, January, 1908.

A private Communion Service, consisting of a silver Chalice and Paten and bottle for wine, with the burse and necessary pieces of linen, was presented as a memorial to Mr. Peter Neff, Jr., by his wife, Sarah A. (Biggs) Neff, and children, Elizabeth Clifford Neff, Rebekah Neff and Peter Neff. The silver is engraved:

"1855 — P. NEFF, JR. — Died 11 May, 1908.  
Presented by his family to Trinity Cathedral, Cleveland, O., 1908."

This Communion Set had belonged to Mr. Neff and was used by him when a priest of the Church.

A silver Communion Service for the sick was given to the Cathedral by Bishop Leonard.

Two glass Cruets were given by Sister Sarah, of the Church Home, September, 1907.

Two Cruets of crystal and sterling silver, given in loving memory of Sister Sarah, by Mrs. P. H. Gimn and Miss Kent, May, 1923.

The silver Lavabo Bowl was given in 1923 by Miss Corinne Meredith in memory of her mother, Katherine Kellogg Meredith.

The Offertory Basin was the gift of the architect, Mr. Charles F. Schweinfurth, and is marked:

"All praise be to Thee  
Trinity Cathedral  
Sept. 21, 1907  
C. F. S."

This magnificent specimen of the goldsmith's art is of sterling silver with gilt and enamel, and measures twenty and a half inches in diameter. A Champlève enamel in the bowl represents with a touch of Byzantine mannerism the Adoration of the Magi. This is surrounded by eight scenes from the life of Christ, executed in repoussé silver, oxidized, and with an enameled border containing four medallions of the evangelists. The heads of the evangelists are noble and beautiful, conceived in the same spirit of love and reverence as are the scenes from the life of Christ. In the panels between the medallions are elaborate vari-colored enamels, studded with malachite, large carbuncles, topaz and crystals. The basin is purely Romanesque in design and perfect in its details of the period. The central group picture and Cross are set with jewels en cabochon. The ornamentation on the outer rim is in filigree. The arches and detail surrounding the subjects which are in bas relief, are beautifully chased in gray silver, contrasting with the gold moulding.

The white, green, red and purple alms basin pads, to be used with the large jeweled Alms Basin, were given by "The Daughters of the Church," of Trinity Cathedral, in 1908.

The blue velvet pad was the gift of Mrs. E. S. Isom, December, 1907.

In December, 1921, a white velvet pad for the jeweled Alms Basin was given by Mrs. S. E. Strong.

The eight silver Alms Basins, for the collection of offerings, were given by Mr. Samuel Mather.

Two Candlesticks of bronze, set with jasper and malachite, were the gift of Mr. and Mrs. Edward S. Isom. Each is marked with the following inscription:

"In memory of  
REY. Y. P. MORGAN, D.D.  
First Dean of Trinity Cathedral."

The Altar Cross of bronze, set with jasper and malachite, was the gift of Mrs. Earl W. Oglesby in memory of her father and mother and brother, and has this inscription:

"In loving memory of  
ANDREW ALLEN HOWELL  
SARAH PAUL HOWELL  
WILLIAM PAUL HOWELL."
Memorials

A pair of beautiful bronze Altar Vases were given by Sarita O. Burton, in loving memory of her mother, Sarah Howard Oglebay.

April, 1930. Beautiful Altar Service Book and Prayer Books for the use of Epistoler and Gospeller at the High Altar. They were made by the Oxford Press in England, a veritable Edition de Luxe, bound in royal purple morocco, silk lined and sewed and adorned with a chaste ecclesiastical design most carefully tooled and impressed with gold on the outer and inner surfaces and edges of the covers. There are probably no finer books of this kind to be found in this country.

A handsome Altar Service Book, with illuminated pages, bound in hand-tooled leather with brass clasps, was given by Mrs. W. Ashton Thompson, of Cleveland, Easter, 1910:

"In memory of
A devoted Mother
EMMA GEORGE BRASSINGTON
1846—1906."

In 1935 a silver gilt Oil Stock to be used in anointing the sick was given by Mr. Robert H. Clark.

Three Oriental Rugs for the Sanctuary, the one at the Altar and an old prayer rug, were given by Mr. Berejik.

A brass Altar-desk, given in 1878, is marked:

"A thank-offering
from
Wm. G. Mather."

A beautifully designed Celtic Cross, of gold and semi-precious stones, was presented by Miss Fulton, of Philadelphia, as a pendant to the Altar Book-marker. It came as a memorial to Rev. Dr. John Fulton, editor of the "Church Standard" for many years. This cross was brought by Dr. Fulton from the Island of Iona, off the coast of Scotland. Its design is that of one of the Runic crosses which stood upon this island of cherished memories.

An antique silver Cross, set with sapphires, was given by "The Ministering Children's League," of Trinity Cathedral, in memory of Miss Leila M. Painter, Easter, 1902.

An artistic, hand-wrought silver Lily, with stalk and leaves, to be used as a funnel for the Piscina, was the gift of Miss Mary A. Whitelaw, as a memorial for her mother, Ann Jerusha Whitelaw, Christmas, 1909.

A Fair Linen Cloth, hemstitched and with lace ends, was the gift of Mrs. W. A. Leonard.

A sheer linen Corporal and Chalice Veil were given by Mrs. J. H. Sheadle, May 1, 1909, to be used with the Fair Linen Cloth. They are finely hemmed, with beautifully embroidered crosses in the center of each.

A Fair Linen Cloth and Credence Cover, embroidered with vines, wheat and crosses on the ends, crosses in the corners and in the center of the top, were given by Mr. and Mrs. F. H. Ginn, as a thank offering, Christmas, 1908.

A Corporal and Chalice Veil, to be used with this Fair Linen Cloth and the Credence Cover, was the gift of Mr. and Mrs. F. H. Ginn, October 11, 1909.

On Christmas, 1907, Mr. Ralph King presented to the Cathedral a white silk Chalice Veil. It is a very old piece of ecclesiastical embroidery and is edged with gold lace.

A Chalice Veil, of linen cambric and Indian lace, was given by Mrs. Morgan in memory of her husband, Dean Y. P. Morgan.

A white silk Chalice Veil, consisting of a piece of ecclesiastical embroidery, elaborately worked, dating from the fifteenth century, having been in use in a church in Germany, was the gift of Miss Leila M. Painter.
Linen Cloth used in "Old Trinity." This exquisite lace, wrought hundreds of years ago for the same holy use in some old convent, was the gift of Mrs. William J. Boardman, in 1887. A piece of the lace was used to complete a credence cover for use on festival days.

A Black broadcloth Altar Frontal for the Cathedral Altar, and the black veil for the Cross, given by Mrs. F. H. Ginn, were used first on Good Friday, 1908.

A pulpit hanging, made of a very old piece of church embroidery, beautifully wrought on "cloth of silver," was presented by Miss Painter, on Christmas, 1899.

A beautiful green Veil and Burse were made and given to the Cathedral in 1937 by Sister Madeleine Mary.

The Reredos, rising eighteen feet against the wall of the The Reredos sanctuary above the Altar, is of carved stone and was in part suggested by the beautiful and famous reredos of Winchester Cathedral, England. Its delicate Gothic canopies, pedestals and traceries accentuate the simple dignity of the Altar. The statues in the niches, of which there are fifty-nine, are of representative characters of ancient and modern Church history.

In the center is seen the risen Christ with arms outstretched in invitation, standing in front of the Cross and victorious over death. St. Mary and St. John are on either side.

The top row of large figures, from left to right, are: St. Bertha, St. Alban, St. Phoebe, St. Elizabeth, St. Timothy, St. Peter; the small figures are adoring angels.

The middle row of large figures are: Moses, Elijah, Isaiah, St. Matthew, St. Luke, St. Paul.

The center group are: St. Mary, Our Lord, St. John, surrounded with adoring angels. Eight figures of the angel choir.

Three singing angels, two soldiers of the Cross, three singing angels.
The lowest row of large figures are: David, Daniel, King Arthur, St. Ignatius, St. Polycarp, St. Irenaeus.

Eight angels in appeal.

The Reredos is the gift of Arthur T. Sullivan; Sarah L. Leonard and William A. Leonard, and the inscription reads:

"PHEBE SAXTON SULLIVAN.
To commemorate a consecrated life."

April, 1928. A Dossal made of cloth of gold. It is placed on the Reredos back of the High Altar Cross and is the gift of Mrs. F. H. Ginn.

The Sedilia, in the North (Eccl.) wall of the sanctuary, is considered one of the most beautiful pieces of stone carving in this country, having required six months of continuous work by the sculptor. In the four panels, each divided into fifteen tile-like squares, are executed designs in Christian symbolism and decorative art comparable only to lace-work in its exquisite workmanship. No two of these panels are alike, and they will bear prolonged scrutiny to read their delicate message in stone. Above these panels at right and left are angels, the upper half of their bodies in full relief, one bearing a shield marked "Jesus," the other one marked "Pax." Between these angels are carved the seal of the Primate of the American Church and that of the Diocese of Ohio. The pillars on either side are ornately carved. At the point of the arch above is a cherub's head. The stone seat and back are protected by leather cushions.

The Sedilia is the gift of Mrs. John Van Nostrand, of Brooklyn, N. Y., in memory of her son, and is inscribed:

"In loving memory of
JOHN JAMES VAN NOSTRAND
1876 — 1906."
At the right of the Altar is the Credence, cut from the solid stone. The tracery in relief above it is supported by an angel with chasped hands. This piece of carving is the gift of Mrs. Mary H. Bainbridge:

The Sanctuary Rail is of bronze and consists of a series of intertwined quatrefoils with fleur-de-lis spandrels enclosed in open pedestals, each holding a cross in the panel, with moulded base and rail. It was presented by Mrs. Frank Billings, of Cleveland, and is marked by a brass plate bearing the inscription:

"Given in loving memory of
John Tod
Born 1834 — Died 1896."

April, 1930. Three Sanctuary Chairs, for the use of the Bishop, the Epistoler, and the Gospeller.

These chairs of rare ecclesiastical design are at least two centuries old. They were made in Toledo, Spain, evidently for the royal family, and were purchased by Mr. and Mrs. D. Z. Norton, during a visit made by them to Seville in 1903. They were given to the Cathedral by the children of Mr. and Mrs. Norton, Mrs. Fred R. White, Mr. Robert and Mr. Lawrence Norton, and are valuable acquisitions to the historic furnishings and adornment in the possession and care of the Cathedral authorities.

The three Prie Dieux and the eight kneeling stools were given by Mrs. White in 1934.

The Bishop’s Throne is of carved English oak. In it has been incorporated a portion of the original Bishop’s Chair from “Old Trinity.” It is elaborately carved with the seal of the diocese, a bishop’s mitre, bosses and heads, recumbent lions,
and surmounted by a cross with foliated ends. It is the gift of Mrs. D. Z. Norton and Mrs. C. C. Bolton in memory of their mother, and is inscribed:

"In memoriam
MARY NEWELL CASTLE
1818 — 1907."

Two Candelabra given by Miss Florence S. Sullivan to Trinity Cathedral in Memory of Bishop and Mrs. Leonard. Both candelabra have been designed in the Gothic style to harmonize with the interior of the Cathedral, and have been cast in real bronze, richly toned, mounted on polished black Belgian marble bases. Each candelabrum is arranged for seven real wax candles.

The candelabrum in Memory of the late Bishop Leonard is placed on the Gospel side of the altar and has the figures of St. Matthew and St. Mark standing on consoles each side of the main column, with six shields around the base, the one at the back having the following inscription:

"We Praise Thee, O God
for
WILLIAM ANDREW LEONARD
Fourth Bishop of Ohio
1848 — 1930
"Ye are the light of the world"

The remaining shields represent The Arms of the Diocese of Ohio, Bishop Leonard's own Coat of Arms, with the symbol of The Trinity on the front shield, with Grapes and Wheat each side at the front, the last two being taken from the Arms of the Diocese of Ohio.

The candelabrum in Memory of Sarah Louise Leonard is placed on the Epistle side of the Altar and has the figures of St. Luke and St. John standing on consoles each side of the
main column, with six shields around the base, the one at the back having the following inscription:

\[ \text{We Praise Thee O God for} \]
\[ \text{SARAH LOUISE LEONARD} \]
\[ 1850 — 1916 \]
\[ "A Candle +} \]
\[ * Giveth light unto all that are in the House." \]

The remaining shields comprise Bishop Leonard's own Coat of Arms, the Sullivan Coat of Arms, with the Grapes, Wheat, and The Trinity emblems repeated.

\[ \text{The Staff} \]

The Bishop's Pastoral Staff, the ancient symbol of his office and authority, was presented to Bishop Leonard by the members of the clergy and laity of the Diocese of Ohio, and was first used in the ceremony of the consecration of Trinity Cathedral, when the Bishop knocked three times upon the oaken portal to demand entrance.

The committee in charge of its design and construction consisted of the Rev. W. Rix Attwood, chairman; Rev. Louis E. Daniels, secretary; Rev. Hunter Davidson; Rev. A. A. Abbott and Rev. Henry E. Cooke. Formerly there were also on it Rt. Rev. Chas. D. Williams, Rev. Orville E. Watson and Rev. Edward W. Worthington. The whole work, from its inception, occupied about four years, and it is one of the finest Croziars in the American Church.

The staff is six feet in length and can be taken apart into four sections, which fit into a large case provided for the purpose.

It is constructed of oak, of bronze and of silver and is richly jeweled. The lower section bearing the heavy silver spike, is a piece of oak from the little building in Woodbury, Conn.,

where the first Bishop of the American Church, Seabury, was elected. The two oak sections above are taken from a beam in the roof of Old Kenyon, at Gambier, which was built under the direction of Ohio's first Bishop, Philander Chase. These three sections of oak are united by heavy silver bands. The upper of these bands bears six beautiful amethysts, the Bishop's characteristic stone.

Above comes the hand-grasp, covered with white shagreen, and above this is the knob which bears the motto:

\[ "Sterne Resistentes \]
\[ Suntis Rege \]
\[ Tolle Jacentes." \]

The three parts of the inscription are separated by three splendid chrysoprases, signifying zeal.

The rich tabernacle work of massive silver above this encloses in its niches six statuettes which are marvels in their combination of minuteness with the rugged strength of Gothic sculpture. They have been chosen with the idea of suggesting the great turning points in the succession of the American Episcopate. They are: — St. John the Divine; St. Irenaeus of Gaul, the second in succession from St. John and a founder of the Gallican Church; St. Augustine of Canterbury, who received his Consecration to the Episcopate from the Gallican Church; Archbishop Parker, the first post-Reformation Bishop; Bishop Seabury, the first American Bishop, and Bishop Chase, the first Bishop of Ohio. The six figures are oxidized and rubbed bright on the projections, thus contrasting strongly with the snowy whiteness of the virgin silver behind them.

Above the delicate finials of the tabernacle work rises the crock proper of bronze, finished a golden green color. Its eight angles are emphasized by twisted silver wire mouldings, and its bronze crockets take the form of buckeye burrs in allusion to the State of Ohio.

The crock encloses two pierced tablets of polished silver,
The Staff

one bearing the Trinity emblem, in token of the dedication of the Cathedral to the Holy Trinity, the other forming the sacred monogram.

The stones with which the staff is studded, thirty-seven in number, enhance its beauty and interest. On one side there are the twelve stones of the High Priest's Breast Plate, as described in Exodus; on the other the twelve foundation stones of the New Jerusalem, as St. John records them in Revelation. The end of the crook is formed by a large and splendid amethyst. The identification and collection of these stones has been in itself a lengthy work. Mr. Henry M. Congdon, Jr., of New York, was the designer.

The Processional Cross is of brass and was presented to Trinity Cathedral in 1907 by Mr. Charles E. Brooks, "In memory of Communicants of Trinity Parish, 1839 to 1909." The following names are inscribed upon it: — "Melinda Brooks, born Keith, 1787 — 1883; Ellen Bradbury Brooks, born Kingsley, 1817 — 1882; Sarah Ann Brooks, born Flagg, 1819 — 1873; Louisa Brooks, born Hicks, 1812 — 1901; Melinda Keith Brooks, 1828 — 1898; Agnes Brooks, born Chapin, 1864 — 1905; Sarah M. Odell, 1910."

The Choir

In the Choir are twelve Stalls of English oak, for the Dean, the Archdeacon and the Canons, six on either side, with elaborate canopied hoods with pinnacles; forty-eight minor clergy Stalls, each with carved finial ends; and fifty choir Stalls.

The Clergy Stalls and Canopies are the gift of Mr. Hermann C. Leonard, of Portland, Oregon. They are a memorial of William Boardman Leonard and his wife, Louisa Dimaou Leonard, of Brooklyn, New York. Oberammergau artists executed these beautiful carvings. Not being able to work from drawings, all of the designs for them were made in sculptural models.
The fronts of the Choir Stalls are paneled and carved with continuous scroll and cherub heads. Over the entrance to the chancel from each side aisle is a representation of an angel choir, with scroll, carved in oak in full relief.

One of the stalls was the gift of St. James' Church, Cleveland.

Miss Clare R. Benedict gave a stall for Grace Church, Cleveland.

The Dean’s stall was the gift of Trinity Social Club of the Cathedral Parish.

The facing of the Chancel walls with stone and the carving of the rosettes in the ceiling of the Choir and Chancel was the gift of Bishop and Mrs. Leonard.

The Memorial Flag, carried after the Cross on high feasts of the Church and national festivals, is a handsome silken “Stars and Stripes,” gold-fringed. It was the gift of Mrs. Helen C. Skinner.

Red Cross flag given by women of the Cathedral, March 1918.

In October, 1927, a beautiful new Cathedral Flag was given by Mr. Andre Tozier Chisholm, in memory of his mother, Mrs. Gertrude Tozier Chisholm.

\[ \text{The Pulpit} \]

The Pulpit and the Rood Screen Base are of Pavonazzo marble from Pietrasanta, Italy. The pulpit is octagonal, pierced with open tracery and mouldings decorated with symbolic carvings. It was given by Mrs. William B. Castle and her daughters, Mrs. Robert R. Rhodes, Mrs. D. Z. Norton and Mrs. Claude C. Bolton, in memory of the husband and father. It is inscribed:

"In memoriam
WILLIAM B. CASTLE
1814—1872."
The Lectern is a bronze eagle on a Gothic standard. In the canopied niches of the base stand the figures of the four evangelists. The Lectern was the gift of Mrs. William Edwards. The inscription reads:

"In loving memory of
William Edwards
September 21, 1898
and
Kate Ransom Edwards
November 29, 1874."

The Lectern Bible was the gift of Mrs. Thomas Lyle and is in remembrance of her husband, the Rev. Thomas Lyle.

The white Bible Markers were given by Miss Josephine Butts in memory of her father and mother, Mr. and Mrs. Bolivar Butts.

A Book of Common Prayer, with jeweled Cross Bookmarker, was the gift of Mrs. Elizabeth L. Mather. September, 1932. Two copies of the Standard Book of Common Prayer for the use of the Bishop and Dean, given by John Pierpont Morgan.

The Litany Desk is of English oak, and is supported by two angels representing "Supplication" and "Intercession." It was the gift of Mrs. H. W. Osborn, of St. Paul's Church, Cleveland, in memory of her father and mother, and is inscribed:

"In memoriam
Zenas King
Born May 1, 1818; Died October 25, 1893
Maranda Wheelock King
Born July 16, 1818; Died March 1, 1890"
The idea is, that any person or persons, wishing to have flowers on the Altar, in memory of their dear ones, can do so for all time by giving as much as $100.00 or more, the principal never to be used, only the interest.

The book provided by the Society has the name of the person to be remembered, and the name or names of the givers.

The date of the death, or the date chosen by the givers, when the flowers shall be on the Altar, some giving the birth, or death, or wedding anniversary, and saying “The Sunday nearest” such a date.

It is hoped that in time, every Sunday will be taken, and the Altar in the Cathedral will always be beautiful with loving memorial flowers, and the names of many early members of the church will thus for all time be commemorated.

In Memoriam in Perpetuity.

SALLIE HOWARD OSBREY
SARAH L. LEONARD
ADA BUTLER ABBOTT
MARY E. BLAKEMORE
MARY SCRANTON BRADFORD
MARY E. SMITH
ANNA Y. ROOT
SAMUEL LIVINGSTON MATHER
ELIZABETH LUCY MATHER
FLORA STONE MATHER
AMASA STONE MATHER
Alice Clark Cushing
KIRK W. Cushing
FRANCES A. AMBERLY
HENRY PLATT CUSHING
KARL W. OSBREY
COURTNEY BUTLER
ADA A. SCOFIELD
MARGERY WARD HART

THE RALPH ARNOLD MEMORIAL FUND
THANKSGIVING, FROM SARAH DOSSETT
LUCINDA J. BERTHIE
MARY HELEN WICK CORNING
HELEN NEWELL GARFIELD
RALPH KING
JULIA CASTLE BOLTON
CHARLES C. BOLTON
SAMUEL MATHER AND HIS WIFE
FLORA STONE MATHER
ISABELLA HEDGREN ARMSTRONG
SARAH KEYS TROT
FRANK BILLINGS
JULIA K. DALTON
FREDERICK AND ELLA DALTON
WILLIAM P. BILDER
WILLIAM W. AND SARAH
HEDGREN ARMSTRONG
The Baptistry is near the side entrance of the Cathedral on East Twenty-second Street, adjoining the west aisle of the nave and the transept. The arches at this junction of side aisles and transept walls are supported by a triple column symbolic of the Trinity, with a richly carved and foliated capital. On the side toward the transept the column is surmounted by a life-size adoring angel. On the exterior, the Baptistry is emphasized by a larger window than those adjoining, filled with moulded stone tracery arranged to receive memorial glass.

The Baptistry is the gift of a number of public-spirited Christian women, not all of whom are members of the Diocese, but who joined a league organized by the Bishop. The following inscription is carved upon a stone tablet set in the north wall of the Baptistry:

"THE CATHEDRAL LEAGUE
A band of Christian Women have
by their gifts erected this Baptistry.
In the name of the Father, and of the Son,
and of the Holy Ghost."

The members of the Cathedral League were:

*Mrs. A. E. Adams*  *Mrs. A. S. Chisholm*
*Mrs. Frank Alcott*  *Mrs. William Chisholm*
*Mrs. Horace Andrews*  *Mrs. L. C. Colburn*
*Mrs. George W. Avery*  *Mrs. John Davis*
*Mrs. G. D. Bannerman*  *Mrs. G. L. Doucass*
*Mrs. H. F. Biggar*  *Mrs. D. P. Eells*
*Mrs. Frank Billings*  *Mrs. Howard P. Eells*
*Mrs. M. S. Bradford*  *Mrs. Samuel Mather*
*Mrs. James C. Brooks*  *Mrs. S. L. Mather*
*Mrs. Stevenson Burke*  *Miss K. L. Mather*
*Mrs. T. W. Burnham*  *Mrs. Herbert McBride*
*Mrs. C. C. Bolton*  *Mrs. J. H. McBride*
*Mrs. Thomas Bolton*  *Mrs. S. D. McMillan*
*Mrs. James Carson*  *Miss Kate A. Miller*
*Mrs. M. H. Castle*  *Mrs. W. S. Miller*
*Mrs. E. D. Childs*  *Mrs. B. F. Miles*
*Mrs. H. B. Childs*  *Mrs. J. C. Morse*

*Deceased*
Within the Baptistry is placed the Font on an octagonal block of marble rising about seven inches from the floor. It bears the following inscription:

"This Font was placed in Old Trinity, on Superior Street, in 1858 by SAMUEL L. MATHER. Restored with canopy added in 1907 by his daughter.

The Font is of white marble, octagonal in shape, one face bearing the phrase, "The Laver of Regeneration. In Memoriam — G. P. M."); the others being handsomely carved. This Font, as the tablet states, was first placed in "Old Trinity" Church by Mr. Mather as a memorial to his wife, Georgiana Pomeroy Woolson, who died November 2, 1833. The canopy of the Font is a miniature reproduction, carved in oak, of the Cathedral Tower. In the laver have been inlaid ten stones taken from the place in the River Jordan where Christ was baptized, near the Damascus Ford. These stones were presented to Bishop Leonard by the late Bishop of Washington, Dr. Satterlee."
The Flagon for the Font is of bronze and copper, inlaid with agates, and is marked:

"In memoriam
CONSTANCE FENIMORE WOOLSON."

On the floor by the Font is this inscription:
"This step is placed here to mark the
Baptism on January 2, 1921, of
AMASA STONE BISHOP
SAMUEL LIVINGSTON MATHER, JR.
CONSTANCE MATHER
ANNE MATHER."

Holy Week 1921
Very beautifully carved baptismal shell purchased in the city of Jerusalem by Rev. Mr. Rogers, after baptizing his little grandson, he presented it to Trinity Cathedral.

An interesting fragment from a medieval French Choir Screen, given by Samuel Mather, and forming a part of an Altar in the Baptistry, is thus described by the Curator of the Cleveland Museum of Art:

In the early sixteenth century, Southern Champagne, and more particularly the city of Troyes, was the animating centre from which spread a school of sculpture of very high quality and of decidedly marked characteristics. At this time, Italian Renaissance ideas and types were seeping into France almost everywhere, and Troyes alone held out for several decades, creating the last great sculpture which was distinctively Gothic. Finally even there the Renaissance ideas won out.

The fairs of Champagne had brought great wealth into this part of France, and many of the finest churches of Troyes and vicinity were built or reconstructed during the early sixteenth century; they were then profusely decorated, both in the round and in low relief, by native sculptors. A most characteristic and beautiful piece, the gift of Samuel Mather, which came from Troyes or its vicinity, is being installed in Trinity Cathedral. It must have formed part of the decoration of a choir screen, and its subject, "A Baptism," makes it a very fitting decoration when it is installed in the new Baptismal Chapel. Its small scale, its highly individualized and realistic types sum up the best characteristics of the sculpture which make this School of Troyes.

An antique Cross brought to the Bishop by Dean White from Spain—an unusual feature, marking it as of a certain period, is the fact that the Corpus is painted rather than carved on the Cross. The Cross has been placed permanently over the Altar in the Baptistry.

On the back of the Altar in the Baptistry is this inscription, placed there by the Vestry:

"In memory of
The Life and Services of
SAMUEL MATHER,
A devoted Churchman and
philanthropic Citizen.
For forty years
Senior Warden of this Cathedral."

The Cathedral Central Tower was the gift of Mr. Samuel Mather. On the floor, directly beneath the Tower, is a bronze tablet on which is inscribed:

"This Cathedral Tower is erected in loving filial memory of
SAMUEL LIVINGSTON MATHER
For thirty-eight years he served this parish faithfully and well as Treasurer, Vestryman and Warden. With equal fidelity he labored in the service of this Diocese and the Church at large.
A devoted Churchman, a Christian Gentleman."
The four large windows of the Cathedral, the East (Eccl.) window in the chancel, the one at the opposite end of the nave, and those of the transepts have been appropriated as memorials. They are unusually beautiful specimens of stained glass and well differentiated. One represents the “Te Deum,” and the others the three glorious events in the life of Our Lord, the Nativity, the Resurrection, and the Ascension.

The windows are described as follows:

The window in the East (Eccl.) wall of the Sanctuary, which is called the “Te Deum” window, was the gift of Mrs. John Tod. The characters represented in this great window are interpreted as follows: — In the upper row, commencing at the left hand of the spectator, the Gospel side of the church, in the first light are St. Peter, St. Paul, St. James the Great, St. James the Less, St. Andrew and St. Bartholomew; in the second light, St. Michael, St. Raphael and St. Uriel; in the third light, the Triumphant King and Redeemer enthroned; in the fourth light, St. Gabriel with the three remaining Archangels, whose names are not given in Holy Writ; they are only spoken of together as the seven spirits before the Throne; in the fifth light, St. John, St. Jude, St. Matthew, Simeon, St. Thomas and St. Philip.

The lower row, commencing as before on the left, are as follows: — In the first light, the kneeling figure of St. Theodore, Archbishop of Canterbury (A.D. 669); the knight standing behind him is St. George, the martyr Patron Saint of England (A.D. 303); next, the Proto-martyr of England, St. Alban (A.D. 303). In the second light, the kneeling figure is John Wycliffe (A.D. 1363); the one immediately above is St. Joseph of Arimathea, holding in one hand the Holy Grail and in the other the Thorn of Glastonbury; back of him is the great St. Columba (A.D. 597) of Iona, the Apostle of southwestern Scotland; next, with mitre and crozier, is the Patron Saint of Wales, St. David (A.D. 543). In the third light, the kneeling figure is Bishop Parker, made Archbishop of Canterbury at the settlement of
religions in England under Elizabeth (A.D. 1559); immediately behind him is Gregory the Great, who, becoming interested in the Anglo-Saxons, sent Augustine to them as an apostle (A.D. 597); standing next to him is St. Augustine of Canterbury (A.D. 597), the Apostle of the Anglo-Saxons, who carries in his hand a representation of the Crucifixion for the reason that the Venerable Bede, in his Ecclesiastical History, says that the procession of Augustine and his companions, when they first landed in England, was headed by such a representation. In the fourth light, the kneeling figure is Bishop Seabury (A.D. 1789), the first Protestant Episcopal Bishop in the United States; standing immediately behind him is St. Margaret of Scotland, and behind her St. Etheldreda (A.D. 679), the foundress and patron of the See of Ely; in front of her stands Hilda of Whitby (A.D. 644), the foundress and promoter of schools for the higher education of women among the Anglo-Saxons. In the fifth light is the kneeling figure of Bishop Chase (A.D. 1810), the first one to hold the Episcopal office in the Diocese of Ohio; immediately behind stands the Venerable Bede (A.D. 753), the historian, scholar and Doctor of the English Church; next to him St. Anselm (A.D. 1099), Archbishop of Canterbury, a saint, doctor, educator, philosopher and statesman.

An artist wise had used his greatest skill, Through each bright bit the light was poured and it Was now one blaze of glory. Christ, the Saints, Apostles, angels, bishops, all, the great The Deum seemed to sing. The glory grew, The organ pealed. Through eye and ear, those gates To soul of man, there came a sense of peace. The hour wore on. The light grew dim: I saw The splendor fade. There came a voice to me,— It said, "Be not dismayed. The window is A guide to truth,— the sunlight made it clear. Both man and all that is in this world Are like small bits of colored glass through which Forever shines the Glory of our Sun,— All shades from light to dark,— but black is sin, Through that the love of God cannot come in, Though once erased by his own blood, all then Is well,— his peace he gives to men."

Thus spake The voice, I know not whence it came. It now Was dark. The music played more soft, then grew At last in volume till the mighty sound Completely filled the great Cathedral Church In glad triumphant strains of faith and joy: I left the place, but since have eager been To look through each translucent man and thing And see the glory of our Lord and King. —HELEN H. COWING

Once, when a child, I read with love and awe The words divine, well known to high and low "God is in all," and asked in wonder great "How can that be?" My question was in vain; They could but say, "Have faith!"

Years passed, and I One afternoon sat in dear Trinity As day was slowly drawing to a close, The great stained glass above the altar glowed Like living holy fire, as through it streamed The last rays of the setting sun. In it The window in the North (Ecc,) transept of the Cathedral was the gift of Mr. Samuel Mather. At its base is the inscription: "In Loving Memory of FLORA STONE MATHER, 1852—1909."

The idea in this window was to represent the triumphant
The resurrection of Our Lord, the joy and the exultation of the spiritual world in the victory won for us over sin and death by the "Strong Son of God."

The central figure of Christ in the deep crimson robe is according to the description of Isaiah, Chapter 63: "Who is this that cometh from Edom with dyed garments from Bozrah? This that is glorious in his apparel, traveling in the greatness of his strength?" The figure entirely dominates the whole window and is easily seen to be the culmination of each part of the design, from the sorrowing disciples to the emblems of purity and love in the tracery above, interwoven with which are four shields bearing emblems of the Passion.

In the center light below is shown the "Angel of the Lord" standing in adoring wonder by the door of the tomb which is itself illumined with the brightness of hope. At the Angel's feet is the heavy stone, rolled away. The soldiers in the panel on either side are shown affrighted at the supernatural manifestations and fall panic-stricken as dead men. Their wild terror emphasizes the peace, and also the infinite power which reigns in the Eternal spiritual world.

In the left hand light are three sorrowing women, bringing sweet spices to anoint the Lord's body. They are shown as smaller figures in the distance, wending their way towards the cave in the rock where he was buried.

In the right hand panel are shown St. John and St. Peter hastening to the tomb to verify the account of St. Mary Magdalene.

In the tracery at the top of the whole window is a scroll with the text, "I am the Resurrection and the Life."

The West (Eecl.) window bears the following inscription:

"In loving memory of CHARLES and CAROLINE SCOTT OGLEY,
By EARL W. OGLEY, A.D. 1910."

The design in this window, representing the Ascension, is based upon St. Luke 24:50-51, and the Acts of the Apostles 1:9: "And he led them out as far as to Bethany, and he lifted up his hands, and blessed them. And it came to pass, while he blessed them, he was parted from them, and carried up into heaven." "And when he had spoken these things, while they beheld, he was taken up; and a cloud received him out of their sight."

The designers wished to suggest the idea of Our Lord having ascended into heaven while taking farewell of his chosen Apostles, showing that this spiritual body was above the laws of time and space, even as thought itself. For this reason, He is shown surrounded by the Seraphis, who are before the face of God. By the attitude of Our Lord's head and right hand, He appears to be gazing on the face of His Father, while His left hand is directed towards the eleven Apostles below, as though it is for them He prays — "Thine they were and Thou gavest them Me."

In the lower panels are the eleven Apostles, St. Peter in the second panel, St. John in the center and St. James the Great in the next. For the purpose of making the design more perfect decoratively, there has been placed in the panel beneath the figure of Our Lord, "the disciple whom Jesus loved," St. John. Under the half-length figures of the Seraphis are the standing figures of St. Peter and St. James, their attitudes suggesting their active character; St. Peter notably so, and St. James bearing a pilgrim's cloak and staff as he is usually portrayed emblemsy.

In the outside lights are kneeling figures of St. James the Less and St. Simon Zealotes. Standing in the panels above are the two supernatural messengers, "two men in white apparel." Their angelic character is partly suggested by light radiating from them in a path-down towards the disciples, and by the conventional scroll on which is written the message to the "men
of Galilee," "This same Jesus, which is taken up into heaven, shall so come in like manner as ye have seen Him go into heaven."

In the tracery above are the emblems of the four Evangelists.

In a scroll at the top is the text for Our Lord's return as the Saviour of Men and the King of Glory; while in the lower tracery are two scrolls bearing David's prophecy of the Christ: "Thou hast ascended on high, Thou hast led captivity captive; Thou hast received gifts for men; yea, for the rebellious also, that the Lord might dwell among men."

The design of this window is strictly in accordance with the "Antique" or English method of glass-painting; the coloring, however, is shown a little deeper and richer, suitable for the more powerful sunlight in this country.

The window in the South (Eccl.) transept represents the Nativity. The inscription is: "In memory of Leila M. Painter, erected by Lydia E. F. Painter." In the middle panel at the base the following verse appears:

"The Book of the Reason Why
Is Written in the Sky."

The upper part of tracery of the window is filled with angelic figures each having a strong individuality of its own. Immediately below is a representation of the first Christmas, or the Nativity. In the center, within the manger, is the Holy Child; at the sides are the Blessed Mother and the foster father in attitudes of adoration, and beyond them adoring angels.

Below this range of lights is another row in which are depicted the Shepherds. In the distance is the City of Bethlehem, with the Guiding Star above it.

While the window is strictly medieval and in complete

architectonic harmony with the architectural lines of the building, nevertheless there has been brought into it all that is good in modern knowledge of drawing and coloration. The window is not only an artistic success, but it is also extremely devotional and sets forth clearly the doctrine of the Incarnation that "he who runs may read."

The window in the Baptistry, just above the Pount, is a picture of the Baptism of Jesus. It consists of two large panels with two small panels above them. The large panel on the left, pictures Christ and John the Baptist talking together. The one on the right, pictures the actual Baptism of Jesus by John. The small panel above, pictures two angels, one carrying on a scroll "This is my beloved Son," and the other carrying a similar scroll on which is written, "In Whom I am well pleased." Above, in two small glass panels, are the letters—Alpha and Omega.

Below, on a marble tablet, is the following inscription:

"To the Glory of God
and in filial remembrance of
Justice Noah Haynes Swayne
of Washington, D. C., 1804—1884
and his wife
Sarah Ann Swayne
1808—1882
The memory of the just is blessed."

The window at the end of the corridor leading from the nave to the Sacristy has always been called the Choir Window, given by Miss Emily Hills. It is a series of nine glass panels picturing the nine choirs of angels. It is in three tiers composed of three panels each. Each of them has one angel in it. Below the whole window is the inscription, "Ye Angels of the Lord, Bless Ye the Lord, Praise Him and Magnify Him Forever."
Two unusual antique stained glass windows are at opposite ends of the transepts. These windows were given by Messrs. Samuel and William G. Mather.

These windows are of English Fifteenth-Century glass from the private chapel at Costessey Park near Norwich. The glazing is composed of figures, heraldry, and conventional ornament on a background of diamond-shaped quarries, some of which are complete cuts made up of contemporary fragments.

One of the medallions of the window in the transept facing the East is typical of the finest work of the Late Fourteenth Century, depicting an act of mercy, a woman handing food to a crippled beggar.

The aisle windows of the nave tell the story of the childhood and ministry of Jesus. Those on the South (Eccl.) picture important incidents in the childhood experiences, while those on the North show incidents illustrating the functions of His ministry. Several have not yet been donated.

Beginning with the window nearest the South Transept and continuing around to the North Transept they are:

1. The Annunciation window picturing the appearance of the Angel to Mary, the Mother of Jesus, announcing the birth of the Son of God. This might also be called the Magnificat Window for the response of Mary is recorded in our Magnificat. This window is given "to the Glory of God and in memory of
   1846 AMELIA G. PARSONS 1931"

2. The Presentation window showing the aged Simeon praising God in the song we have called the Nunc Dimittis because he had been permitted to see the Lord's Christ. This window is given to the Glory of God and in loving memory of
   WILLIAM P. Belden
   Vestryman 1926 — 1935.

3. The Adoration window which shows the three Wise Men presenting their gifts before the Christ Child. St. Mary holds the child while St. Joseph stands beside them. This window is inscribed:
   1882 HERBERT C. FOOTE 1888
   1852 EVA V. FOOTE 1913

4. The Work window showing the boy Jesus at the carpenter's bench learning the trade of His family. This window has not yet been donated.

5. The Wisdom window picturing the boy Jesus "sitting in the midst of the doctors both hearing them and asking questions." This window has not yet been donated.

6. The Blessing window, the first near the door on the North aisle, is the first of a series showing the ministry of Christ. This shows Him blessing the little children. It is given to the Glory of God and in memory of
   LAURENCE HITCHCOCK
   Vestryman 1929 — 1935

7. The Teaching window depicts Christ teaching on the Mount. It is given to the Glory of God and in memory of
   JOHN F. WHITELAW
   1890 — 1912

8. The Healing window showing Christ healing the man born blind. This is given to the Glory of God and in memory of
   RALPH T. KING
   Vestryman 1904 — 1925

9. The Forgiving window which pictures Christ forgiving the woman taken in adultery. It is given to the Glory of God and in memory of
   ALVAN B. CHISHOLM
   Vestryman 1914 — 1919
10. The Praying window shows Christ kneeling in prayer in Gethsemane the night before the Crucifixion while his disciples sleep. This is given to the Glory of God and in memory of

**SAMUEL LEWIS SMITH**

Vestryman 1924—1932

11. The Sacrificing window, around the corner in the North transept aisle, shows in two panels the Crucifixion and the Entombment. This is priceless antique glass, originally made in Belgium, then removed to Costessey Castle, England, and brought over from Europe. It is fifteenth century workmanship. It is given as a thank-offering by

**MR. AND MRS. WILLIAM G. MATHIER**

The three windows in the North (Eccl.) transept under the Transfiguration window show the three progressive stages of human reaction to the Resurrection. Beginning at the West, they are:

1. The Sorrow window which shows the three Marys weeping at the empty tomb. This window is given to the Glory of God and in memory of

**FLORENCE WILLIAMS CUSHING**

1837—1937

2. The Wonder window picturing Christ with the two men on the Road to Emmaus, whose hearts burn within them as He talks with them. It is given to the Glory of God and in memory of

**EMILY C. BRAINARD**

1822—1910

3. The Faith window showing Thomas who doubted the Resurrection and his returning faith. It is given by Mrs. Alice Wann Boyd in memory of her father and mother

**JOHN THOMAS WANN**

1838—1913

**MARY FARAN WANN**

1841—1914

The three windows in the South transept (Eccl.) under the great Nativity window are planned but not yet donated. The middle window will represent the Virgin with the Holy Child and young John the Baptist. The left window will represent St. Anne and the Virgin as a young girl; the right, St. Elizabeth and the Virgin as a young woman.

The first clerestory window in the Nave, North side (Eccl.), celebrates St. Peter and St. Andrew with figures of the Apostles in the upper panels and incidents from their lives in the lower panels. This window is given by Mrs. E. Mercer Barnett, in memory of her parents, Loftus Cuddy, 1852—1917; Helena Grace Cuddy, 1800—1930.

Eventually the six windows on this side will celebrate the Twelve Apostles. The clerestory windows on the opposite side will celebrate Twelve Prophets.

The clerestory window on the Gospel side of the Sanctuary is the first of the windows in the Great Choir, all of which will celebrate the angels of prayer and praise and the Holy Innocents. This window is given by Mrs. Eugene Grasselli “To the Glory of God and in praise and thanksgiving.”

The clerestory window over the pulpit, called the Preaching window, celebrates four incidents in the life of St. Paul and is given by Mrs. Fred R. White in memory of her husband, Fred R. White, 1872—1936.
The four great central columns at the intersection of the transepts and nave, have their capitals beautifully carved.

The one on the Gospel side of the Chancel was given by the architect of the Cathedral, Mr. Charles F. Schweinfurth, in memory of his wife, and its inscription reads:

"MARY ELLA SCHWEINFURTH, 1853 — 1903
A precious name and memory commemorated here,
In faith and hope and tender love."

The column by the pulpit, given by Mr. David Z. Norton, is inscribed:

"A Thank-offering for Many Blessings
D. Z. N."

under which has been added:

DAVID Z. NORTON
1851 — 1928

MARY CASTLE NORTON
1854 — 1928

"They were lovely and pleasant in their lives
and in their deaths they were not divided."

II Sam. 1:23.

The column by the Baptistery was given by Bishop W. A. Leonard, and its inscription reads:

"REV. YELVERTON PEYTON MORGAN, D.D.,
Rector of this Parish, 1882 — 1893, and First
Dean of Trinity Cathedral
A faithful shepherd of souls, he preached
the Gospel of Christ, and lovingly administered
the Sacraments of Grace."

The column opposite, given by Mrs. Marcus A. Hanna, of Washington, D. C., in memory of her husband, is inscribed:

"To the Glory of God, and in loving memory of
MARCUS A. HANNA
A man of integrity, of devoted purpose;
beloved of all people in this community and
an honourable Senator of the United States."
The pillars at the entrance to the Sanctuary, on each side of the Sanctuary Rail, commemorate former Bishops of Ohio.

The one on the Gospel side was given by Mr. Samuel Mather, and its inscription reads:

"CHARLES PETTIT McILVAINE, D.D., LL.D.
Second Bishop of Ohio, 1832—1873.
Distinguished as Scholar, Statesman, Orator and Preacher."

The one on the Epistle side, given by Mr. Wm. G. Mather, is inscribed:

"GREGORY THURSTON BEDELL, D.D.
Third Bishop of Ohio, 1859—1889
A loving Pastor of his Flock."

The pillars in the choir are reserved to commemorate former rectors of Trinity Parish.

The two on the Epistle side were the gift of Miss K. L. Mather. The one nearest the nave is inscribed:

"REV. JAMES A. BOLLES, D.D.
Rector of Trinity Parish, 1854—1859.
Rector Emeritus and Senior Canon of this Cathedral 1882, till his death, 1894.
A Defender of the Faith
A Loyal Priest
A Devoted Pastor."

The other has the inscription:

"In remembrance of the
RIGHT REVEREND THOMAS A. STARKEY, D.D.
Second Bishop of Newark.
Rector of this Parish, 1869—1889.
A Loving Tribute from One of His Spiritual Children."

Of the ten pillars in the nave, all have been appropriated as memorials, the capitals of which are elaborately carved.

The first pillar on the East side, given by Mr. Hubbard Cooke, in memory of his mother, bears the inscription:

"In filial remembrance of
OLIVIA CUTTER COOKE
Born 1820 — Died 1894.
A life-long member of Trinity Church."

under which has been added

"In loving memory of
HUBBARD COOKE
Born May 15, 1843.
Died April 17, 1912."

The second pillar, given by Mrs. Samuel Mather and her four children, is inscribed:

"In gratitude for many blessings, this column is erected by F. S. M., S. L. M., A. S. M., C. M., P. R. M."

The third pillar was given by Mr. Oliver K. Brooks, in memory of his father. Its inscription reads:

"In loving memory of
OLIVER ALLEN BROOKS
Born 1814 — Died 1892."

The fourth pillar was given by Mrs. Francis B. Swayne, of New York, its inscription reading:

"In loving memory of
ANGELINE L. YOUNG
Born 1823 — Died 1897."

The fifth pillar was given by Miss Anne and Miss Margaret Haydn, in memory of their parents, sisters and brother, and its inscription reads:

"In memory of
ASSON and MARY LLOYD HAYDN,
and their son and daughters."
The first pillar on the west side of the nave, given by Mrs. Henry F. Clark, is inscribed:

"In memory of.
John Crowell, 1801 — 1883.
Eliza Estabrook Crowell, 1809 — 1888."

The second pillar, given by Mr. Calvary Morris, in memory of his wife, has the following inscription:

"In memory of.
Flora Pierce Morris.
1858 — 1908."

The third pillar, given by Mr. Thomas Burnham, has this added:

Psalm 52:10,
"I will always give thanks unto Thee for
all that Thou hast done."
T. W. B. — K. C. B.
"In loving memory of Kate C. Burnham.
February 8, 1913."

The fourth pillar was the gift of Mrs. R. H. Clark, in memory of her father and mother. Its inscription reads:

"In memoriam.
Charles Semple Bissell, 1827 — 1895.
Cynthia Dutton Bissell, 1833 — 1901."

The fifth pillar on the west side of the nave, near the transept, bears the inscription:

"To the Glory of God and in grateful recognition
of what they owe to Trinity Cathedral, 'The
Daughters of the Church' dedicate this
Pillar, 1907."

The names of those who contributed to this pillar are:

*Miss Louise C. Seymour
Mrs. F. A. Emmerton
*Miss Ralph King
Mrs. D. K. Brooks
*Miss Mattie Bradford
*Mrs. C. P. Ranney
*Mrs. Wm. Bradford
*Miss Faynna H. Hughes
Mrs. A. R. Spencer
*Miss Cornelia A. Ranney
Miss Ethel Grenough
Miss Ethel Top
Mrs. J. L. Smith
Mrs. A. E. Mingle
Mrs. G. F. Daniellson
Mrs. W. W. Hudson
Miss Frank Billings
Mrs. H. P. Cushing
Mrs. Wm. R. Gerrard
Mrs. Prescott Ely
*Miss Helen B. Olmsted
Miss Mabel Olmsted
Mrs. C. A. Ramann
*Miss E. K. Shuttles
*Miss Isabelle Armstrong
*Mrs. R. H. Clark
Mrs. H. A. Creelom
Mrs. H. M. Snider
Miss Santa H. Oilerat

*Deceased

On the two columns leading to the aisle on the left of the chancel — on the right hand column is this inscription:

"O go your way into His Gates, with thanksgiving
and into His Courts with praise.
Ps. 100 — verse 3."

and on the other column:

"These columns and capitals are carved and inscribed
as a tribute of appreciation to
Francis S. White, D.D.
Dean of this Cathedral 1920 — 1931."
On the wall of the north transept, in the right hand panel, is this inscription:

“To the glory and praise of God,
and in loving memory of
Mary E. Brush
1854—1902.”

and on the left panel is the other inscription:

“1849—Charles Francis Brush, Ph.D., Sc.D., LL.D.—1929
Scientist, Inventor, Chevalier of the Legion of Honor
His scientific researches broadened horizons, increased human
knowledge and provided for human comfort in industry. He
established The Brush Foundation in memory of his son, Charles,
to set human betterment on a scientific basis. He was a Benefactor
of this Cathedral and for years its Junior Warden. He did justly,
loved mercy, walked humbly with God, and his works do follow him.”

The small Chapel situated in the angle between the choir and the south (Eccles.) transept, is finished in the same style as the Cathedral proper, except that the oak ribs and vaulting of the ceiling are somewhat more ornate. In the arch above the chancel has been introduced a large oak boss that was originally in the Cathedral of Southwark, England. It was carved more than four hundred and fifty years ago (1457). This boss was sent to Bishop Leonard while the Cathedral was building, by Dr. Talbot, the Lord Bishop of Southwark, to be used in the Cleveland church.

Many of the furnishings of the Chapel were taken from “Old Trinity” and lovingly placed here at the time of the Cathedral’s consecration. A number of memorials of faithful and devoted workers in Trinity Parish of days past are preserved within this Chapel’s walls.

On the inner face of the handsome pillar at the entrance
The Chapel

to the Chapel from the transept is a marble shield marked:

"This Tablet taken from Holy Innocents' Chapel, Old Trinity on Superior Street"

The tablet is inscribed:

"To the Glory of God, Father, Son and Holy Ghost, and for the Service of His Church, this Chapel, a Thank-offering for Many Mercies, is erected, A.D. 1888."

Beneath this is the bronze memorial tablet taken from the walls of "Old Trinity." Its inscription reads:

"To the Glory of God and in Honored Memory of SAMUEL LIVINGSTON MATHER. Who, during thirty-eight years, lovingly served this Parish, in the several capacities of Vestryman, Treasurer, and Warden. Born July 1, 1817. Died Oct. 8, 1890."

Three other tablets set in the walls of the Chapel were removed from "Old Trinity." One is inscribed:

"In memory of OLIVER A. BROOKS. For twenty-eight years a Vestryman of Trinity Parish. Born Feb. 1, 1814. Died May 6, 1882."

The second has the following inscription:

"ANSEL ROBERTS. Senior Warden of this Church for twenty-seven years. Born Oct. 17, 1807. Died March 19, 1883. A.D. 1885."

The third one reads:

"A.D. 1890. In memory of JOHN SHELLEY. For forty-three years a Warden and Vestryman of Trinity Church. Sept. 29, 1815 — Dec. 15, 1889."

The memorial Altar of polished marble was given to Trinity Church by Hon. S. O. Griswold, when Dr. Wm. E. McLaren, afterwards Bishop of Chicago, was rector, 1872 — 1875. It was placed in the Cathedral Chapel on the day of the Consecration, September 24, 1907.

The eagle Lectern, carved of oak, was the gift of Mrs. S. L. Mather while Dr. McLaren was rector, 1872 — 1875. It was placed in the Cathedral Chapel on the day of the Consecration, September 24, 1907.

The Sedilia, marked "In Memoriam," was given by Mr. and Mrs. S. L. Mather in memory of Mrs. Ansel Roberts. It was re-stained and placed in the Cathedral Chapel, January, 1908.

Two of the windows are memorials that were originally placed in "Old Trinity" Church. That representing Charity is "In Memoriam, SARAH I. ROBERTS." Under its panels are the two Scriptural quotations, "Hungry and Ye Fed Me," and "Naked and Ye Clothed Me."

The other window is "In Memory of CLARINDA SHELLEY, August 27, 1877." It bears the quotations, "The Fruit of the Spirit is Faith," and "The Fruit of the Spirit is Gentleness."

The East Window of "Old Trinity" was the gift of Mr. and Mrs. Patrick Anderson when the church was built in 1854. It was made in Munich. When Trinity Church was torn down in 1902, this window was in part transferred to the Chapel in the Parish House on Perry Street, now known as Cathedral Hall.
The large window, the first on the right in the Chapel, celebrates the great ideals of Mary and Martha and the friendship of Our Lord for them and Lazarus. The two panels below picture Our Lord in the joy of the home and at the raising of Lazarus. It is given by Mr. Robert H. Clark, in loving memory of his wife, Julia Wick Clark.

The window over the Altar in the Chapel is given in loving memory of

ELIZABETH LUCY MATHER

by her children, W. G. M., S. M., and K. L. M.

It represents The Transfiguration of Our Lord, who stands in the center “in raiments white and glistening” with “Moses and Elias,” one on each side, and beneath, Peter, John and James.

On a tablet near is this inscription:

“For all the saints, who from their labors rest,
Who Thee by faith before the world confessed,
Thy Name, O Jesus, be forever blessed. Alleluia.”

The window overlooking the Sanctuary on the right hand side of the Chapel was given by Robert H. Clark in memory of his mother, Mrs. H. F. Clark—and represents the Visit of the Wise Men; there are two panels. One pictures the Wise Men before Herod, and above is the inscription “We have seen His Star in the East!” the other is a picture of the Holy Family, and above the inscription “That it might be fulfilled which was spoken of the Lord.” Across the whole window is the inscription, “Out of Egypt Have I Called My Son.”

On the half pillar, against the wall at the entrance of the Chapel from the transept, is marked:

“This Column is inscribed in appreciation of the devoted life and labors of ASA APPLETON ABBOTT, D.D.,
Archdeacon of Ohio, 1899 — 1920;
Senior Canon of this Cathedral, 1921 — 1931.
‘Well done and faithful servant.’”

The central pillar bears the inscription:

“In loving memory of
ELIZABETH L. MATHER,
Who died August 4, 1908.
With tender gratitude for a mother’s love.”

It is the gift of Miss Katharine L. Mather. The capital is carved with the passion flower.

The pillar near the aisle and Chapel is marked:

“In loving memory
JAMES W. LEE
1830 — 1909
For 26 years Vestryman and Warden of Trinity Parish.
RHODA C. LEE
1834 — 1916.

The half column between the Chapel and Choir is inscribed:

“In loving memory of
DAVID NORTON WHITE
1922.”

The carving of the many blocks in the cornice of the Cathedral was the gift of Mr. Samuel Mather.

Miss Elizabeth Mullins, of Brooklyn, N. Y., gave the lowest rosette overhanging the credence.

The Chapel

In the Chapel is a Tablet placed on the wall by Mrs. Fannie Shepard Jones and Mrs. Ella Shepard Allen, granddaughters of Phineas Shepard, on which is inscribed:
Very frequently men and women come into the Cathedral, The Chapel
to rest as well as to worship. Mindful of them, in 1884 Mrs.
Frank Ginn placed a table and chair by the wall, in the en-
trance to the Chapel, where one may rest and read and medit-
ate and pray. The carving was done by Theo. Kundtz Co.

A pair of brass Candlesticks for the Altar of the Cathedral
Chapel was the gift of Mrs. Y. P. Morgan.

In 1886 Mr. and Mrs. Robert H. Clark gave a beautiful
bronze alms basin for use in the Chapel, in memory of their
little daughter.

October, 1928.

A museum piece of very beautiful old embroidery was
Memorials
given by Mrs. Jane Tracy. It is lined with blue and used on
the Chapel Altar on Feasts of the Blessed Virgin.

The painting in the Chapel, a copy of Raphael's Sistine
Madonna, was given by Miss Emily Hills.

Also in the Sanctuary is a very fine reproduction of Raphael's
Madonna of the Chair, given by Mrs. Samuel Mather.

In 1987, Mrs. Thomas gave two fine glass vases for altar
flowers.

In 1987, four sets of embroidered markers for the lecterns
and markers for the missal, were given by Mrs. E. R. Grasselli.

In the Sacristy is a copy of Murillo’s “The Infant Christ,
with St. John, and the Lamb.” This, like the copy of Raphael's
“Madonna of the Chair” in the Chapel, belonged to Mrs.
Amasa Stone, and was given by Mrs. Samuel Mather after her
mother's death.

In the Sacristy, above the credence, hangs a beautiful paint-
ing of the head of Christ, a fine copy by the donor of a detail
from the great canvas in the Louvre by Paul Veronese, repre-
senting “Les Disciples d’Emmaüs.” The picture is the gift of
Helen Bishop Olmsted, in loving memory of her mother, Martha
Elizabeth Bishop, a member of Trinity Cathedral for fifty years, 1829—1910.

In the Children's Church School Chapel in the Diocesan House is a triptych given in the summer of 1935. The central panel is a picture of Jesus seated with three children around Him. In the left panel is a mother with two children coming to the scene and in the right panel another mother with two children, apparently leaving the scene. It is the gift of Miss Corinne Meredith, in memory of her mother, Mrs. Katharine Kellogg Meredith.

The Cope and Mitre recently presented by Mr. and Mrs. W. G. Mather are made of rich ivory satin brocade, ornamented liberally with blue velvet and embroidery and lined with old gold satin. Both vestments are shaped after old English models, rather than after the corresponding modern Roman garments.

The body of the Cope itself is richly ornamented with embroidered figures of cherubs and seraphs, and with devices of the rose, the triangle and the fleur-de-lis. The whole is edged with a gimp and a fringe in varied colors.

The Cope hangs open in front and its edges are held together by a large silver-gilt clasp called the morse, which is elaborately ornamented with chasing and colored enamels.

The Mitre, the characteristic Bishop's head-dress, rises in two points of stiffened brocade, with soft silk filling in between them. Bands of blue velvet ornament it and they, as well as the body of the Mitre, are decorated with precious stones and elaborately embroidered symbols. These symbols are, in front, the dove and the pelican, and behind, the abbreviated lettering of “Spiritus Sanctus.” The two points of the Mitre suggest symbolically the cloven tongues of flame which sat upon the heads of the Apostles at Pentecost. Two elaborately embroidered bands hang from the back of the Mitre.

The Chapter Room

The morse is of silver gilt enamel and the Mitre is of rich brocaded silk with orphreys and band of velvet richly embroidered.

The Chapter Room was completed some time before the Cathedral and is situated at the angle where the Parish buildings adjoin the Church. The room is finished in yellow oak. The walls are paneled in oak and lined with cases for books. A splendid chimney piece of carved stone occupies one end of the room opposite the Bishop's seat. Between stands the long table flanked with the stalls for the Cathedral Chapter, nine on each side. The Bishop's seat and the stalls are handsomely carved. In the panels above the bookcases are the portraits of the Bishops of the Diocese of Ohio: Bishop Chase, Bishop McIlvaine,
The Bishop Bedell and Bishop Leonard. The clock is the gift of Miss Ellen King, of Stockbridge, Mass., and rings the Salisbury chimes each quarter.

A brass tablet on one side of the Bishop's seat commemorates the gift of the Chapter Room and is inscribed as follows:

"The interior and furnishings of the Chapter Room are given in loving memory of Mary Colden King, of the Diocese of Long Island, by her Husband and Children, and as a Thanksgiving to the Right Reverend William Andrew Leonard, Bishop of Ohio, Who, when Rector of St. John's Church, Washington, D. C., was her Pastor, and ever after continued her friend. She died at Washington, January the Twelfth, 1894, in her Seventy-Sixth year."

On one end of the chimney-piece is carved, "In memory of Mary Colden King, 1896," and on the other end, "Designed and erected by Gherardi and Alice Davis." On the front facings are the Rhinelander arms (of New York) and the arms of the Diocese of Ohio, on which are quartered the Leonard arms. The table bears a brass plate inscribed, "The Table and Stalls given in memoriam, by Mary Rhinelander King."

The Skinner Organ was the gift of Mr. Charles F. Brush in memory of his wife, Mary E. Morris Brush, and is one of the largest in the country. The compass of manuals, CC to C, is sixty-one notes; the compass of pedals, CCC to G, thirty-two notes. The organ has two consoles, one in the choir and the other in the Chapel. There are twenty-six couplers, five combinations to Great Organ, four to Solo, six to Swell, four to entire organ, four to Choir and four to Pedal. All combinations are indicated by electric annunciators and are adjustable at console. There are balanced pedals for Swell, Choir, Solo, Nave and Crescendo, and a Sforzando pedal. The Pedal board is radiating and concave.

The Organ contains 828 magnets, 2,899 pipes and 400,000 feet of insulated copper wire.

The wind pressures employed range from five to twenty-five inches. Compressed air is supplied from a series of rotating centrifugal fans driven by an alternating current motor.

None of the pipes in this instrument are of conventional construction. The Diapasons are of very heavy metal, and all the pipes are of the narrow-mouthed, blunt-lipped type. The Aeoiline and Unda Maris are the only stops of usual scale; all others are from scales drawn by the builders of the instrument.

The action of the Organ is electro-pneumatic and is capable of three hundred cycles per second, a guarantee of correct mechanical design. It indicates that the wind ways are ample, that the mechanism is not too heavy, and that the valves are properly poised and have no excessive movement.

The main Organ is placed at the southeast corner over the clergy and sacristy rooms and the aisle, and also over the southwest aisle. The nave organ is located in the crypt to the right of the main entrance. No organ pipes are visible, the openings of the organ chambers into the transepts being filled with stone tracery and those into the choir with oak tracery.

Following a period of over thirty years, during which Trinity Cathedral was handicapped with temporary lighting, one of the finest and most effective church lighting systems to be found in the country was installed.

Eighteen monumental lanterns are hung from the trusses of
the nave, transepts and chancel by means of long, pewter-hanging rods relieved by symbols in Chinese gold. The important surfaces of the lanterns themselves are of old pewter with a certain amount of antique brass.

The design of the main lanterns represents an upper corona with liberal penetrations which have been glazed with dark ruby, imported stained glass and supporting a candle ring. The bottom surfaces of the coronas furnish the functional lighting for these fixtures.

Gothic valances occur below the coronas, also, with the penetrations glazed in deep ruby glass. This surrounds the final element of the fixtures, which represents a large vertical lantern glazed with iridescent surfaces through which a low-diffusion of grayish blue light is furnished by means of vertical luminaire fixtures inside a blue glass cylinder. These eighteen suspended luminaires are monumental in scale and furnish the major illumination for the Cathedral Proper. They are controlled by two circuits on a resistance dimming basis, thus making it possible to use the functional lighting from a point of zero to ten footcandles at the floor, or to limit the lighting to either nave, transept crossing or chancel.

Nineteen smaller fixtures are hung in the side aisles, of a pendant type of design with iridescent glazed side surfaces and a diffusing glass bottom surface. The upper portion of these fixtures is relieved by a small amount of ruby red stained glass.

In the side chapel six stained glass luminaires have been employed, representing a Gothic ring in design, surmounted by a wine-colored font. Ruby red stained glass has been employed in the side surfaces of these fixtures and stippled glass bottoms furnish a filtered surface for the functioning illumination.

Three smaller units are placed in the aisles each side of the chancel, employing a crown type of design, with the lower surface furnishing the functional downlighting, and the side surfaces glazed with dark, ruby stained glass.

Two large lanterns similar in design to the side aisle fixtures furnish light in the main portion of the narthex, and two minor fixtures of a crown type are employed behind the two side entrances.

All of the fixtures are designed in English Gothic with a careful regard to the related architecture of the Cathedral interior. They were designed by Walsh and Maior, Architects, and Clyde H. Longbridge, Engineer, in Cleveland, and executed by Caldwell and Company of New York City. These magnificent lights were installed in 1938 by the Berg Electrical Company of Cleveland, and were the gift of Mr. Henry G. Dalton, in memory of his wife, Julia K. Dalton. The memorial inscription is in a little bronze plate set in the pavement at the head of the main aisle.

X

1890

A Bier of solid oak was given to Trinity Cathedral by Mrs. S. L. Mather, at the time of her husband's death.

The four legs making four pillars topped by child angels, which support the Bier. Around the outside are the inscriptions, "I Am the Resurrection and the Life," and "Whosoever Believeth in Me."

November, 1931.

A very beautiful Pall, for use at the burial of the dead. It is made of Venetian velvet in a rich shade of violet. It is the gift of Katharine L. Mather and was used for the first time at the burial of her brother, Mr. Samuel Mather.

March, 1933.

From Mr. Samuel Ginn, a book for recording services in the Chapel of Peace. It is bound in tooled leather and illuminated within by the Rev. Howard Haydn.
Memorials and Gifts

June, 1932.

A piece of Mechlin lace which had belonged to Mrs. Leonard, given by Miss Sullivan. It has been mounted in linen for the Altar or Credence in the Chapel of Peace.

In addition to those which have been mentioned in this little book, are many other gifts, both large and small, of money, time and labor, that have been given to the building of this Cathedral.

Carvings of stone finials, corbels, projecting ornaments and windows may be made memorial or votive gifts. Information concerning such gifts may be secured on application to the Dean.

Trinity Cathedral is open each day from seven-thirty until five-thirty for prayer and meditation. Daily offices are said and their hours are indicated weekly in the bulletin which may be found on the desk by the door.

Visitors who wish a guide for careful inspection of the Cathedral may apply at the office in Cathedral House.