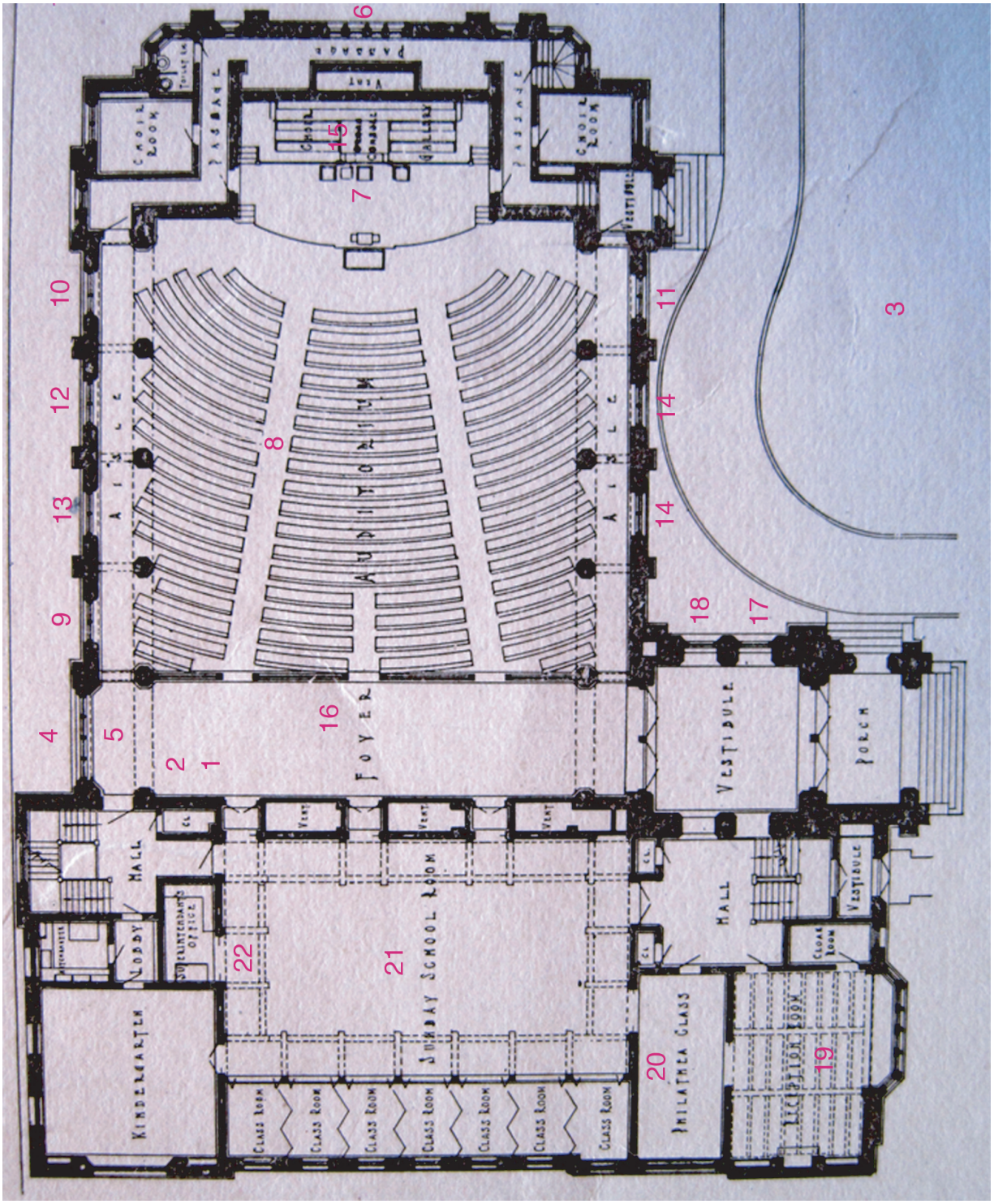
Pilgrim Congregational Church (U.C.C.)

an annotated plan of the first floor with additional notes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Foyer (Narthex) and Pilgrim's Buildings

You are standing in the third structure built (1916-1917) by Pilgrim Congregational Church of Duluth.

An etching of Pilgrim's first (1871-1889) meeting house _1_ hangs on the east wall of the narthex. This etching was done was done (1921) by Duluth's iconic painter David Ericson (1869-1946) who would have been very familial with the original meeting house; his family attended Pilgrim and he joined Pilgrim Church in 1886. Pilgrim's first church building was erected in 1871 during the tenure of Charles Cotton Salter (Pilgrim's minister, 1871-1876 and 1881). Salter (Yale '52) had come to Minnesota in 1862 to try to recover his health which had deteriorated (probably because of a flair up of tuberculosis) while serving (during the Civil War) as chaplain to the 13th Connecticut Regiment at Ship Island off the coast of Mississippi and in New Orleans under General Benjamin Franklin Butler. In Minneapolis, he became minister to a small, struggling group of Congregationalists without a church. In 1863 his congregation was able to build a church and Charles Salter became the first settled minister of Plymouth Congregational Church in Minneapolis. Although popular with his growing congregation, Salter was forced to leave Plymouth in 1869 because of poor health. After a period of rest in the Holy Land, he responded to requests from Congregationalists in Duluth and was one of sixteen charter members who organized Pilgrim Church on January 18, 1871. Shortly before their new building was dedicated on July 16, 1871, a Duluth newspaper reported:

> *The new church of the Congregational society is almost ready for use, and is a very neat and pretty structure...in building this church they have followed the scripture injunction to "owe no man anything," and they will hold their first service in the new church without a dollar of indebtedness thereon.*

Also on the east wall of the narthex is a photograph of Pilgrim's second church building _2_ which stood (1889-1915) on the southeast corner of Lake Avenue and Second Street. The Lake Avenue church was designed by the distinguished American Architects William H. Willcox (1832-1929) and Clarence H. Johnston, Sr. (1859-1936; who would later design Glensheen for Chester Congdon) then in partnership in St. Paul. The exterior structure of the Lake Avenue church was complete when it was partially destroyed by a fire on November 27, 1887. The building was rebuilt and the auditorium was opened for use after the first Sunday in February 1889. The walls were built of gray Mantorville sandstone from southern Minnesota and Arcadian Red Sandstone from an Amnicon River quarry about ten miles southeast of Superior. The main floor held spacious lobbies and an auditorium. Auditorium style churches (as opposed to traditional church forms such as: basilicas (modeled after large public buildings in ancient Rome) with interior colonnades and a deep apse; Gothic cathedrals with a narrow high nave, transept and aisles; Federalist Churches of New England, rectangular in shape with box pews and a high pulpit; etc.) were popular with both liberal and conservative congregations in the last quarter of the 19th century. In auditorium churches, the sanctuary had many features of a theater. The auditorium floor sloped to a stage on which sat a relatively low pulpit, typically with an organ and choir seating behind the pulpit. The auditorium was wide with seats arranged in a curvilinear pattern, allowing every seat to be as close as possible to the stage with an unobstructed view. This arrangement

not only integrated the congregation with the pulpit area but also made the members of the audience more visible to each other (a factor which some have said tended to homogenize the social class of the congregation). Good acoustics were important because the sermon, rather than ritual, was the focus of the service. Such auditoriums were suitable for concerts and "European art music". The auditorium of the Lake Avenue Church had 650 fixed seats plus room for another 100 chairs and provision for a balcony which could have seated 250-300 (in total, potentially more seating than Pilgrim's present church building). Red Oak was used for woodwork. Auditorium carpeting and pew cushions were brown. The auditorium, which was described as having very good acoustics, contained a "large two manual organ" built by Steere and Turner of Springfield, Massachusetts. The minister's study was in the tower of the Lake Avenue Church. Space for meetings, Sunday school and social activities was located in the walk out basement which contained a central room, 62 by 33 feet, capable of seating 375 people. Six additional rooms were separated from the central room by moveable partitions. The inaugural event in the new auditorium was held on Wednesday evening, February 6, 1889, when Chicago musicians James Watson (organist) and Mary Hall (soprano), accompanied by a chorus of thirty under the direction of Duluth's S. W. Mountz, performed a program which began with Mozart (*The Gloria from the Twelfth Mass*) and ended with Handel (*The Hallelujah Chorus*). Just nine days earlier a scantily clad Prof. Mountz and his three children had been rescued from their apartment in Duluth's Grand Opera House (which stood across Superior Street from the present site of the Medical Arts building). Mountz lost all his possessions, including a valuable music library, when the Grand Opera House burned to the ground. For many years, Pilgrim Church on Lake Avenue sponsored a popular series of concerts for the community, particularly during the tenure of Cornelius H. Patton (Pilgrim's minister, 1895-1898) when Arthur G. Drake was "musical" director and organist. The Lake Avenue Church was also the venue of many Matinee Musicale concerts. Even though the Lake Avenue building was adequate in size and only twenty-five years old, Pilgrim's congregation decided (at the urging of Charles Nicholas Thorp (Pilgrim's minister, 1912-1919)) to construct a new church in the East End of Duluth where many of its members were building new homes.

The building you are in _3_ was designed by Frederick German (1863-1937). German came to Duluth in 1892, after graduating from the University of Toronto and working for several New York architectural firms (including McKim, Mead and White). He designed many buildings in Duluth in a wide variety of styles. Pilgrim's Building Committee chose a floor plan for the new church and requested that the buiding have a "Gothic" exterior. The new church was designed with a modified auditorium style sanctuary and an adjacent attached parish house. The sanctuary has the essential characteristics of an auditorium with the addition of more traditional architectural features (side aisles, narthex, chancel, clerestory, etc.). After the Reformation, Protestant churches, in varying degree, abandoned much of the ritual and trappings of the Roman Catholic service. Reformed (Calvinist) churches in the Congregational tradition initially eliminated from their religious services vestments (other than, at most, a simple black scholar's robe), musical instruments (including the organ), statues, images of divine or mortal beings and religious symbols, regarding the latter items as potential objects of idolatry. It is interesting to note that John Calvin apparently did not object to artistic images or sculpture outside the context of the worship service (John Calvin, Institutes of the Christian Religion, Book I, Chapter 11, Section 12). By the early 20th century, Congregational churches had abandoned or modified most of these prohibitions, but they continued to show restraint in the use of religious decoration. Although the degree to which it was intentional is unknown, the original and subsequent decoration of Pilgrim's Fourth Street building reflects this tradition. Stone, woodwork and stained glass (with a few exceptions) largely avoid religious symbols or images, primarily depicting abstract design, historical scenes or

images from nature. A cross was not placed in the sanctuary until the early 1970's. Pilgrim's minister in the era of the building's construction wore a business suit rather than clerical robes when conducting services. This building was dedicated, free of all debt, on Christmas Sunday, December 23, 1917.

A notable exception to the generally temporal decorative style of this building is the Woodbridge Memorial set of four stained glass windows _4_ at the south end of the narthex. These were purchased in Paris in 1888 for installation in Pilgrim's second building then under construction on the corner of Lake Avenue and Second Street. The windows were made by J. B. Anglade whose work had won a silver medal at the 1878 Paris Universal Exposition. The talented American landscape painter Gilbert Munger, who lived in Paris at the time, arranged for their purchase at the request of his brother Roger (long-time Pilgrim trustee whose wife, Olive, was one of Pilgrim's original sixteen members). The four figures depicted on the window have been variably identified as: 1) the four Evangelists, id est, Matthew, Mark, Luke and John (Pilgrim's 125th anniversary history); or as 2) the triumphant Christ, Peter, Paul and John (1889 newspaper description of this window in the new church building). Ultimately, these windows, like all works of art, speak for themselves. Their iconography suggests that the figure on the right is almost certainly Saint John the Evangelist who is often depicted with an eagle (perhaps a soaring metaphor for John's emphasis on the divine and mystical nature of Christ), holding a book (his Gospel) and a writing instrument. Paul the Apostle is likely portrayed in the next window holding a sword (an iconographic feature associated with Saint Paul; although the details of his death are not know, tradition holds that Paul was beheaded quickly with a sword rather than crucified (a perverse sort of courtesy said to have been extended to him because he was a Roman citizen) and a scroll (his Epistles)). The third window from the right appears to be Saint Peter holding keys (Matthew 16:19, Jesus to Peter: "...I will give you the keys of the Kingdom of Heaven...") and a book. Peter is often portrayed with a short "monk's" haircut standing next to Paul. The iconography of the figure on the left is more ambiguous than that of the others. A newspaper description contemporaneous with installation of this window in Pilgrim's Lake Avenue building identifies this figure as "…the Triumphant Christ…". However, the person portrayed looks neither triumphant nor Christ-like. He is an old man, perhaps the oldest of those pictured, holding a book and a quill pen. It would be extraordinary to depict Christ as an old man. It would also be unusual to portray Christ as the least conspicuous of figures. The only feature which suggests that he might somehow be different from the others is the presence of six toes on his feet. Christ was occasionally depicted with pedal polydactyly, particularly in the 19th century. For millennia, a strain of interpretation has held that Genesis 6:1-4 describes heavenly sons of God (fallen angels) mating with women on earth to produce offspring with unusual physical characteristics, exempli gratia, large physical size (Nephilim, translated "giants" in the King James version) and polydactyly (I Chronicles 20:6). Thus, there is a certain logic in depicting Christ with six toes. Polydactyly is not exceedingly rare and has been known in popular culture throughout history. It has been associated with the exotic or mystical (primitive groups in Africa or the New World with a high degree of consanguinity, giants, monsters, space aliens, et cetera). I have been unable to find reference to any depiction of polydactyly in the apostles. The balance of evidence suggests, in my opinion, that the figure in the left window might be best identified as Matthew. Matthew is frequently portrayed as a man writing a book without other symbols (perhaps because Matthew writes extensively of the genealogy of Jesus and emphasizes his human nature). This group of windows would thus have Matthew and John as bookends for two "giants" of the early church, Peter and Paul.

The small dowry chest _5_ below the Woodbridge Memorial Windows was given to Pilgrim by Augusta Wehe Noyce (1899-1995) in 1979. In late August 1926, Augusta and her husband Clyde Souter Noyce

(1897-1928) came to Duluth and settled in a small house at 2831 Jefferson Street. Augusta had been raised in Kansas farming country and Clyde was born in New Brunswick, Nebraska, the son of a Congregational minister. Both Augusta and Clyde attended Doane College in Crete, Nebraska. They were married in 1922 while Clyde was studying in Chicago. In 1924 Clyde graduated with a M.A. from the University of Chicago and a B.D. from Chicago Theological Seminary. The enthusiastic young couple carefully selected a church in the "hinterland" where they could work as a team. Clyde became minister of Union Church in the mining (coal and cement) town of Oglesby, Illinois. Augusta planned to create and direct religious dramas. Clyde hoped to establish and direct a youth choir. Both were athletic and anticipated promoting a program of community playground activities for children of all ages. Their plans did not work out. Oglesby was fertile ground for the Ku Klux Klan. Clyde's sermons of tolerance and love were not well-received by many in the community who believed only in things "100% American". Augusta and Clyde had not anticipated how intimidating and violent the Clan could be. On occasion, the Noyce's were booed at public events. This experience was in striking contrast to their time in Duluth where Clyde was Director of Christian Education (1926-1928) at Pilgrim Congregational Church, working with Noble Strong Elderkin (Pilgrim's minister, 1920-1930). With energy and enthusiasm, Augusta and Clyde were at the center of Pilgrim's youth activities, carrying out the many projects they had dreamed of doing. Clyde's sudden illness and death from pneumonia on December 12, 1928 was a major event in the life of the church. Augusta filled in as Director of Religious Education until Palm Sunday 1929 when she wrote and directed her last pageant at Pilgrim. The next week a young Charles Bagley, President of the Youth Fellowship group, came to her residence and drove Augusta to the "lovely French Chateau" railway station where she boarded the train to Chicago. With financial help from members of Pilgrim Church and a grant from the seminary, Augusta earned a master's degree in religious education from the Chicago Theological Seminary in 1930. She bought this chest the same year (1930) in Mannheim, Germany, her father's birthplace. She believed it to have been about 300 years old when she purchased it. Augusta described the chest as being made of dark Austrian oak with holly and swamp oak inlay. This chest was important to her. "...This dowry chest has a double meaning for me. I think it is very beautiful - but it was also the beginning of a new life on my own. It was about the only piece of furniture I had in the apartment in New York..." Following a brief period of work as a religious education director, her life took another turn after a conversation in New York City with Mary Baldwin Bertram (who grew up in Pilgrim Church and was the daughter of Abigail and Albert Baldwin). Mary Bertram, in charge of the Social Services Department at the Postgraduate Hospital (now incorporated into the New York University School of Medicine), told Augusta that she would never grow if she did not find herself on her own (instead of trying to continue Clyde's work). This led to a period of study at Columbia University where she earned a Master's Degree in social work. During World War II, Augusta was a Red Cross field director in Scotland and the Netherlands. She was one of the few awarded the Royal Red Cross Medal by Queen Juliana for relief work among Dutch children. Augusta returned to Stratford, Connecticut where she was in charge of all family welfare work. In the late 1940's she received a letter from another Pilgrim Church member, and Augusta's life changed course again. Mary Tibbitts (née McGonagle, later Roberts) wrote to Augusta saying that she had settled the estate of her mother, Sarah Sargent McGonagle (Abigail Clapp Baldwin, Mary Baldwin Bertram, Sarah Sargent McGonagle and Mary McGonagle Tibbitts not only had Pilgrim membership in common, but all had attended Mount Holyoke College). In her letter, Mary said that she had decided to invest in people rather than stocks and bonds and asked "...What would like to do?...". Mary's gift allowed Augusta to found the Brook Farm School in Norwalk, Connecticut. Augusta built the school in the style of a "Black Forest chalet", and her dowry chest was prominently displayed at the school. She ran the Brook Farm School successfully for twenty years. Given this history and her sense that

"...Pilgrim Church and its people were my greatest source of strength when I had to walk out into the world alone...", it is not surprising that in her will Augusta wrote "...when I think of its [the chest's] next home...I can think of no more fitting place than Pilgrim Church - a Church that meant more to both of us than anyone will ever know...". Augusta and Clyde Noyce are buried in Duluth's Forest Hill Cemetery (Section E, Block 13, Lot 134).

Chancel

The large Roberts' Memorial Window _6_ was installed in the chancel in 1979. This was funded by a bequest from Arthur Roberts (1899-1973) as a memorial to his first wife, Katherine Matter Roberts, and his widow, Mary McGonagle Roberts. In his will, Arthur Roberts "...suggests but does not require..." that his bequest be used to install a stained glass window to replace the textured green glass then in the chancel window. The original glass in the chancel and other auditorium windows was installed by the Ford Brothers Glass Company of Minneapolis. Ford Brothers Glass Company was a nationally known stained glass window maker in the early 20th century. They made windows in many styles, including complex windows using layered (plated) opalescent glass, and competed with Tiffany Studios for commissions. It is not known if Ford Brothers made the glass originally in the chancel window or if they purchased the glass from someone else. Royal F. Shepard, Jr. (Pilgrim's minister, 1971-1982) was told by "someone in the business" that the original glass was made in Kokomo, Indiana (possibly by the Kokomo Opalescent Glass Company, Inc.). Shepard noted in 1978 that there "...was a considerable difference of opinion within the congregation as to whether..." it would be desirable [...both esthetically and economically...] to install a new stained glass window in the chancel," (letter, Royal Sheperd to Mrs. Eugene V. Weber, August 9, 1978). However, Pilgrim decided to move ahead with planning for a new window in the Fall of 1978. Arthur Roberts requested that the window be made of glass similar to the windows in the vestibule, stipulating that it be impersonal and devoid of any reference to the donor. The committee responsible for proposing a design for the Robert's window originally was opposed to a window with "pictorial representations". However, Royal Shepard advocated placing the symbol of the United Church of Christ (which this congregation joined after much controversy in 1964) in the center of the window, surrounded by a pattern of non-representational color. Dr. Shepard put this suggestion forward with some misgivings because the U.C.C. symbol contains a cross, and he was, he said, "very conscious" of the fact that Arthur Roberts was deeply upset when a cross was placed on the communion table shortly after Shepard came to Duluth (Royal Shepard later said he wanted to put a cross on the communion table because he could not find a cross anywhere in the sanctuary). The educational theme and symbolism of the window was suggested by the window's designer, Odell Prather, after a visit Duluth on November 13, 1978. Kansas native Odell "Billie" Prather (1912-2001) began her career as a commercial artist and children's book illustrator. She developed an interest in stained glass window design in Tulsa, Oklahoma in the late 1930's and early 1940's. Prather moved to Philadelphia in 1954. Working with Willets Studio (Philadelphia) and Conway Universal Studios (Winona, Minnesota), she designed windows for more than 70 buildings. Despite being a lifelong peace activist, Prather was chosen to design stained glass windows for the crypt of the Eisenhower Presidential Library in Abilene, Kansas, and the J. Edgar Hoover Memorial Window in Capitol Hill Methodist Church, Washington, D.C. After 1967 she spent much of her time creating large outdoor metal sculptures. The Robert's Memorial window was fabricated and installed by Conway Universal Studios. The window in its final design by Prather contains the U.C.C. symbol (crown, cross and orb) in its center with subtle religious symbolism (flames of the Holy Spirit, streams of living water, star of the incarnation, Holy City of New Jerusalem) in a woodland setting (Tree of Life, Tree of Knowledge) and a

design which celebrates Congregational contributions to higher education (using symbols of education (oil lamp and open book)) with schematic representations (from bottom, counterclockwise) of Osborn Hall (Yale University), Memorial Hall (Harvard University), Peters Hall (behind Memorial Hall, Oberlin College; alma mater of Katherine Roberts), Jubilee Hall (Fisk University; changed from Baker Library, Dartmouth College to reflect Arthur Roberts concern for racial justice), Mount Holyoke College (alma mater of Mary Roberts), and Wheeler Hall (Northland College, Ashland, Wisconsin; supported by Arthur Roberts and others from Pilgrim)).

Wainscoting _7_ was installed in the chancel below the present Robert's window in 1922 (four and a half years after completion of the sanctuary). The carvings on the wainscoting were attributed at one time to Anton Lang of Oberammergau. Anton Lang was a world-wide celebrity who played Christ three times (1900, 1910 and 1922) in the Passion Play and was on the cover of Time (December 17, 1923). However, Anton Lang, like other members of his immediate family, was a potter. Lang was a common family name in Oberammergau a century ago, shared by hundreds of men. The chancel carvings were likely done by Alois Lang (1872-1954), who was born in Oberammergau (which has a documented wood carving tradition extending to the 12th Century). At the age of 14, Alois was apprenticed to his cousin Andreas Lang. Alois Lang came to the United States in 1890, initially carving elaborate interiors in houses in Back Bay Boston. At the time the wainscoting in Pilgrim Church was carved, Lang worked in the church division of the American Seating Company (then located in Manitowok, Wisconsin; the American Seating Company would later merge with a company in Grand Rapids, Michigan and move there). It has been said that Lang often worked with oak and softer limewood, using amonia fumes to color the wood (Carla Breeze, American Art Deco (New York City, W. W. Norton, 2003), pages 31 & 32). Lang had a long and distinguished career with The American Seating Company, completing many commissions, including the wood carvings in Rockefeller Chapel at the University of Chicago. Pilgrim women, organized as the Ladies Union and, after 1921, as the Women's Assembly, took responsibility for furnishing and decorating the new church. The Women's Assembly paid the entire cost of the chancel wainscoting to provide a "…better background for the choir and pastor and a more restful outlook for the congregation…" (the organ console and choir were located in the chancel until 1988).

Auditorium (Aisles and Nave)

The American seating company also supplied the pulpit furniture and pews _8_ for the auditorium. The communion table and pulpit furniture were donated by W. D. Bailey ("...though not a member of Pilgrim Church, he was always a generous contributor to its support..." (note in Pilgrim bulletin of September 8, 1929 at the time of Bailey's death); Bailey and Jed L. Washburn were senior partners of Oscar Mitchell in the law firm of Washburn, Bailey and Mitchell; in 1924, Mitchell would build his new house (2516 East Fifth Street) a half block from the Bailey home (2603 East Fifth Street)).

In 1919, the Ladies Union (predecessor of the Women's Assembly) discussed for several months the purchase of a Steinway grand piano. It was anticipated that this would be partially paid for by proceeds from the March 13, 1919, Charles Courboin organ concert (see under discussion of the Ames organ below). Upon learning about this, Willard and Jean Matter indicated that they would give a new Steinway grand piano, style B, to Pilgrim in memory of Willard's parents, Elmer and Lizzie Matter, "...both of whom were deeply interested in musical affairs...". For many years Lizzie Matter was Chair of the Music Committee and was deeply involved in planning for the Ames memorial organ.

In an attempt to improve sanctuary lighting, all of the chandeliers were remodeled in 1958 by Cecil Branham and his firm (Branham, Mareck and Duepner, St. Louis Park, Minnesota). Each light in the original sanctuary chandeliers was contained in an elongated glass globe. These globes were removed and replaced with metal and glass tube shaped housings containing colored glass jewels. A 500 watt "down" light was put in the large tube in the center of each fixture. Branham also fabricated sconces for the side aisles which matched the modified chandeliers.

Five paired windows made by Tiffany Studios were installed in Pilgrim Church between 1918 and 1932. Four paired Tiffany windows are located on the south aisle. The fifth set of Tiffany windows is located at the west end of the north aisle. Although Louis Comfort Tiffany (1848-1933), retired from active management of the company in 1919, he continued to be associated with Tiffany Studios until its bankruptcy in 1932. Tiffany Studios had many designers working in an organizational structure which allowed the firm to maintain uniformly high standards of design and production quality. Before the late 19th century, stained glass windows were made of flat sheets of colored or clear glass with a design painted on the surface of the glass (the glass was fired to fix the paint to the surface). Louis Comfort Tiffany avoided paint and used leading around pieces of opalescent glass to create the design (compare a Tiffany window with the excellent, but technically traditional, quartet of windows by Anglade, in which the leading is more functional, holding pieces of painted glass together). Much of the distinctive character of Tiffany windows is due to the extraordinary glass Tiffany made in his own glasshouse (established 1893, after 1902 known as Tiffany Furnaces) at Corona, Queen's County, Long Island. Each piece of glass manufactured was a unique (non-uniform) mixture of color, imperfections and thickness. The glass is commonly described as "opalescent", that is, translucent and not a uniform color. Tiffany developed techniques for making other types of glass such as "fractured" glass which was made by pouring molten glass over glass fragments. More than any of his contemporaries, Tiffany employed the technique of plating (that is, attaching two or more layers of glass together). Tiffany would plate glass in areas of both the front and back of a window. Fractured glass and plating are particularly prominent in the Hoopes Memorial Window _9_ (dedicated January 16, 1921). The last two windows installed were the Duncan-Hegardt Memorial Window _10_ (dedicated, June 3, 1928) and the Matter Memorial Window _11_ (dedicated March 20, 1932) which is beautiful but lacks (like many late Tiffany windows) the complexity and color or the other Tiffany windows. Every Tiffany window had a unique design. The artist-designer supervised all stages of window construction and worked with a glazier to select each piece of glass used in a window from the studio's inventory of glass sheets and pieces (Tiffany began making lamps, in part, to use the small pieces of glass left over from his window making activities). Although Tiffany Furnaces was shut down in 1924, Tiffany Studios had a good supply of glass on hand which allowed the firm to continue making windows. Whether a Tiffany window is "signed" or not is of little significance. Most of the windows made by Tiffany Studios were not "signed" (including much of their finest work).

Pilgrim owes its tradition of installing Tiffany windows to Julius Barnes. The first Tiffany window _12_ in Pilgrim Church, titled "Early Morning", was dedicated on February 24, 1918, to the memory of Julius Barnes' father, Major Lucien Barnes. Although Julius Barnes considered Duluth his home (25 South 26th Avenue East), Barnes maintained a residence in Manhattan on 58th Street near Seventh Avenue (not terribly far from the Tiffany Studios showroom at 357-355 Madison Avenue). The Barnes window was well received by the congregation, whose sensibilities seemed in tune with Louis Tiffany's motto "Nature is always beautiful". The following year, Julius Barnes' sister Henrietta and her husband Edwin

Dewey Field gave a second Tiffany window _13_ to the church. The Sunday bulletin of April 13, 1919 notes that "...The memorial window placed in the church during the past week was designed and executed by the Tiffany Studios of New York under the personal supervision of Louis C. Tiffany...". In fact, Alastair Duncan (*Tiffany Windows;* New York: Simon and Schuster, 1980, p. 45) states that although "...with each year... his contribution decreased...[Louis Comfort Tiffany]...maintained ultimate control of *all* designs. Nothing was shown to the client without his approval..." Noble Strong Elderkin (Pilgrim's minister, 1920-1930) recalled that the Tiffany windows cost about $2,500.00 for each pair (letter to William Halfaker, February 21, 1958). At the time, this was substantially more than other stained glass windows would have cost. Elderkin was under the impression that Tiffany Studios had developed designs for all seven pairs of isle windows in the 1920's.

The Hornby and McGonagle Memorial Windows _14_ on the east end of the north aisle were designed and fabricated by Westminster Studios of New York City under the direction of Oscar Julius. Westminster Studios advertised itself as a successor to Tiffany Studios and employed several artisans who had worked at Tiffany Studios. These windows were constructed similar to a Tiffany window with plated glass. However, Westminster Studios did not operate under the artistic direction of Mr. Tiffany and his team of designers, nor did they use Tiffany glass. The appearance of the Westminster windows (made with painted glass) is strikingly different than the appearance of the Tiffany windows. The Westminster windows came to Duluth (not having been previously seen by Dr. Halfaker or anyone else in the congregation) with an assurance from Mr. Julius that they "...have been greatly admired by everybody who has seen the windows on display in our shop [in New York City]. I am satisfied that they are superior in artistic quality to those now in place [in Pilgrim Church]". After the windows were installed in the Fall of 1954, William Halfaker, minister of Pilgrim Church, wrote to Oscar Julius "...Many have commented very favorably on the new windows. It has been pointed out that they have more life and lift than the other windows. At times the other windows seem heavy and somber. Several have expressed appreciation of the artistic composition. I wished you might have been here to receive the compliments personally...."

Organ

The original sanctuary organ _15_ , dedicated to the memory of Ward Ames, Sr. (1846-1910), was designed and built by J. W. Steere & Son of Springfield, Massachusetts. The Ames organ, much admired in its day, was a large electropneumatic organ with pipes located in tall chambers on each side of the chancel. As modified over the years, the organ was described in 1980 as a "romantic" four manual organ with 54 stops and 3,400 pipes. The inaugural concert was played by the young Belgian organist and composer Charles Courboin (1884-1973) on December 23, 1917. Courboin would become an increasingly celebrated organist who played at Pilgrim Church at least four times. He gave an exciting series of concerts in March 1919. Courboin made his New York City debut concert in Aeolian Hall on March 6, 1919. Reviewing this concert, The New York Times reported "...he has transcendent pedal technique...his lifted hands flying over four manuals like Heifetz's over four stings, and his Toscanini memory, for he played without printed notes, made instant impress on his audience of critical musicians. Even the lights were dimmed as for Paderewski...[the review went on to describe Courboin as]...a "Belgian Bach" caught young, a powerful six footer whose touch is of a delicacy comparable to the surgeon's...[who] has the gift of moving crowds...". The following Thursday evening (March 13), Charles Courboin was in Duluth to give another concert at Pilgrim Church. The March 9 Pilgrim bulletin noted "...Mr. Courboin's career reads like a romance and his work...has placed him among the

foremost organ virtuosos in the country...His repertoire embraces over 500 numbers, all memorized...". On March 27, two weeks after his Pilgrim concert, Courboin gave the inaugural *Musicians' Assembly* concert on Philadelphia's Wanamaker organ (the world's largest organ) to an audience of 15,000, accompanied by Leopold Stowkowski directing the Philadelphia Orchestra ("Upon hearing...the 'indescribable grandeur' of Courboin's rendition of the Bach Passacaglia at the first Wanamaker *Musicians' Assembly*, Leopold Stowkowski was inspired to produce his celebrated transcriptions of Bach's major organ works..." (Friends of the Wanamaker Organ, "A Salute to Rodman Wanamaker" <www.wanamakerorgan.com/rodman.php>)). During the month of December 1921, Charles Courboin and Marcel Dupré gave a series of concerts at Wanamaker Auditorium in Manhattan (9th Street and Broadway). In 1924, Dupré and Courboin worked together to plan a major enlargement of the Wanamaker organ in Philadelphia. Courboin was the organist at St. Patrick's Cathedral, New York City, from 1943 to 1973. Courboin returned to Pilgrim two more times in the 1920's. Other distinguished organists came to Duluth to perform on the Ames organ over the ensuing decades. Marcel Dupré (1886-1971) (one of the most important organists, organ composers and teachers of the 20th century) performed at Pilgrim on September 28, 1939 as part of the Matinee Musicale recital series (Brad Snelling, Matinee Musicale program notes for October 6, 2009). In addition to pieces by Bach, Purcell, Franck and Widor, Dupré played a number of his own compositions at Pilgrim and performed an improvisation. A student of Charles-Marie Widor (1844-1937), Marcel Dupré succeeded Widor as organist at St. Suplice (Paris), playing the largest organ made by Aristide Cavaillé-Coll (1811-1899; regarded by many as the greatest organ builder of the 19th century). Dupré was also professor of organ performance and improvisation at the Paris Conservatoire from 1926 to 1954. His many students included Olivier Messiaen, Jehan Alain and his sister Marie-Claire Alain (who would perform the inaugural concert on Pilgrim's Jaeckel organ on October 30, 1989), Jean Langlais (whose student and widow, Marie-Louise Langlais, would give a concert at Pilgrim on October 24, 1999), and Virgil Fox (the great American organist who would give two recitals at Pilgrim). Thirty-six year old Virgil Fox (1912-1980) performed at Pilgrim on a beautiful Fall afternoon (4:00 PM, Sunday, October 31, 1948), at a time the youthful Fox was described as having "...a huge technique assiduously kept in peak condition through rigorous practice, a knack for perhaps overdoing things, yet striking a feverish nerve that drove audiences wild..." (Jonathan Ambrosino, Choir and Organ, 8/2002). The following Sunday, the church bulletin thanked the Women's Assembly for bringing Mr. Fox for the magnificent concert of last Sunday, "...without the uplift of his musicianship some of us would not have survived election night [with Truman's unexpected victory]". [If you are interested in seeing videos of an older Virgil Fox: go to *YouTube* and search in the *YouTube* search window for "Virgil Fox Legacy/Bach/Gigue Fuge" (choose the 4 1/2 star video) and "Virgil Fox Legacy/Interview/Wanamaker/Heavy Organ"] Virgil Fox returned to Pilgrim three years later (November 1, 1951) to give another concert as part of the Matinee Musicale series. For most of the life of the Ames organ, the wooden floors of the sanctuary were uncovered. Carpeting, which dampens the sound of the organ, was installed in the sanctuary in 1977. By the 1980's, despite having been rebuilt several times, it had become difficult to maintain the electropneumatic control mechanism of the Ames organ, and the congregation decided to replace it with a new organ.

A Coronation Carillon made by Schulmerich Carillons of Sellersville, Pennsylvania was added to the Steere organ in 1955. This was a gift from Marion and Herbert Nordal in memory of their parents, Charlotte and Henry Bridgeman and Sigurborg and Goodman Nordal. The Carillon was delicated March 20, 1955. Alexander McCurdy, who was at that time head of the Organ Department at both the Curtis Institute of Music (Philadelphia) and the Westminster Choir Choir College (Princeton) traveled to Duluth to give a recital on the carillon (April 15, 1955). At the time of Dr. McCurdy's recital, the

carillon was described as consisting "…of twenty-five miniature bell tone generators of bronze metal which are struck by metal hammers. They produced true bell tones almost inaudible to the human ear. These bell vibrations are amplified over 100,00 times by means of specially designed electronic equipment, producing true bell music with all the depth and richnesss of traditional cast bells of massive proportions. The in instrument itself weighs a little over two hundred pounds and is installed in the passageway back of the choir. It provides the tonal equivalent of forty tons of cast bells tuned to the finest English standards…The bells may be played from each of the four manuals of the organ console. Selector switches make it possible to hear the bells within the church, either with or without the organ, as well as from the tower. Automatic daily programs are provided by means of an automatic role player controlled by a calendared clock…". Loudspeakers were placed on the tower. Initially, the bells were programmed to play each week-day at noon and at 6:00 in the evening. This schedule was later adjusted so that the carillon played after bells at Holy Rosary Cathedral had finished ringing. The carillon ceased to be regularly used and maintained before the Steere organ was removed. Traditional bells were never installed in the bell tower.

The organ now in the balcony _16_ was designed and built by Daniel Jaeckel (Jaeckel, Inc.), and installed in 1988. Dan Jaeckel had previously been Pilgrim's organist and choir director (1982-1984). Virtually every part of the organ (except the metal pipes) was made in Duluth. This organ has an entirely mechanical (tracker) mechanism. The Jaeckel organ is widely regarded as an exceptional instrument. The organ's design was inspired by the 1884 Aristide Cavaillé-Coll organ in the Abbaye Aux Hommes, Caen, France. The Jaeckel organ is said to exhibit "...highly stylized Classic (18th century) and Romantic (19th century) French organ building concepts and practices...". Despite strong French influences, this organ was designed to be suitable for music composed by J. S. Bach. The Jaeckel organ has 3,210 pipes, 49 stops and 67 ranks. Three stops (sets of organ pipes) from the Ames memorial organ were used in the Jaeckel organ. The organ case is built of fumed and oiled oak. The organ console is mahogany. Other design details include "...iron combination pedals from a 19th century French organ...all reeds with completely French shallots...tuning according to a scheme by Francesco A. Vallotti, rediscovered in 1975 by van Biezen: a´ = 440 at 70° F...". The inaugural recital was performed by the renowned French organist Marie Claire-Alain (said to be the world's most recorded organist) on October 30, 1989. Since then many of the world's best known organists (including a number of distinguished French organists: Marie-Madeleine Duruflė (Saint-Étienne-du-Mont, Paris; April 26, 1992); Marie-Louise Langlais (Ste.-Clotilde, Paris; October 24, 1999); and Olivier Latry (Notre-Dame, Paris; October 26, 2005)) have given concerts on this instrument. Others who have performed on the Jaeckel organ include Jesse Eschbach, Norma Stevlingson (Pilgrim's organist, 1987 to 2002), Gunther Fetz, Robert Glascow, David Craighead, Thomas Froelich, Clyde Holloway, Robert Anderson, Stephen Hamilton, Richard Heschke, James Higdon, David Schraeder, Delbert Disselhorst, Martin James, James Kibbie, James David Christie and Thomas Trotter. Although Pilgrim's organ was not built there, it is noted that Jaeckel, Inc. is now located in the former C. C. Salter School building which for many years housed a public school named after Pilgrim's first minister.

Vestibule

The vestibule contains the Weaver and Walker Memorial windows. These "history windows" were researched and planned by William Halfaker (Pilgrim's minister, 1952-1971). He initially wrote to his friend, Minneapolis stained glass window designer Edward M. Leighton, on June 29, 1955 with a description of the project. Halfaker had worked with Leighton in 1951 when Leighton designed the

stained glass windows for a new sanctuary at the Edina-Morningside Community Church (originally Morningside Congregational Church) where Halfaker was minister (1944-1952). Halfaker made a considerable effort, writing to historians and historical societies, to get copies of pictures which Leighton could use to help design the various medallions in the windows. The planned design of the Weaver Memorial Window remained relatively unchanged from the Summer of 1955 until the window was finally installed in the Fall of 1957.

The Weaver Memorial Window _17_ (on the right) depicts events involving two closely related groups of English Dissenters who were predecessors of the Congregational Church in America. These two groups would later become known as Puritans and Pilgrims (Separatists). The two groups had a common history until the reign of Elizabeth I (1558-1603) when several congregations in Nottinghamshire and neighboring Lincolnshire began holding Separatist religious services outside the structure of the state church (in which the Puritans continued to participate). Both groups wanted to eliminate many of the teachings and traditions of the Roman Catholic Church which had persisted in the English church after it separated from Rome in 1534. They favored an end to episcopacy (governance of the church by bishops), reliance on the Bible rather than church doctrine, simplification of church decoration and simplification of the church service, emphasizing the sermon as the focal point of the service. The Dissenters avoided ritual, vestments and religious symbols. The group of Separatists (Pilgrims) who would form the core of the settlers in the original Plymouth colony moved to Leiden (Holland) from England in 1609 to avoid persecution. The colony at Plymouth was founded in 1620, and in 1629 Puritans began settling the Massachusetts coast in larger numbers under a Royal Charter as the Massachusetts Bay Colony.

The top medallion of the Weaver Memorial Window shows Pastor John Robinson on the dock at Delfshaven giving his farewell sermon to the group of Separatists (Pilgrims) leaving for America on August 1, 1620. Delfshaven (now part of Rotterdam) was a port about twenty-four miles south of Leiden where the Pilgrims lived after they left England. After failing to get a copy of a painting of this event from the Congregational Historical Society and the Massachusetts Historical Society, Halfaker was loaned (by Isabelle Nason, Massachusetts Society of Mayflower Descendents) a book with pictures of Tiffany stained glass windows depicting Robinson's farewell sermon and the signing of the Mayflower compact which are in the First Parish Church of Plymouth. The book was passed on to Leighton, but he did not copy these images for Pilgrim's Windows. Initially Leighton planned to illustrate a farewell feast at Pastor John Robinson's home. He finally settled on an image of Robinson standing on the dock with arms extended (balancing John Harvard's outstretched arm in the Walker window). William Halfaker chose the text from John Robinson's farewell sermon to the Pilgrims: *The Lord has more truth and light to break forth out of his holy word*.

The second medallion of the Weaver window depicts the signing of the Mayflower Compact on November 11, 1620 on board the Mayflower in Provincetown Harbor at the tip of Cape Cod. The forty-one men who signed this document agreed to form a government in the new colony. William Halfaker described this as "...the first democratic covenant in America...".

The bottom medallion of the Weaver window pictures Thomas Hooker delivering a sermon on May 1, 1639 at the opening of the independent General Court, which was a legislative body set up by the communities of Windsor, Hartford and Wethersfield (all on the Connecticut River in what now is Connecticut) as they withdrew from the control of the Massachusetts Bay Colony. Thomas Hooker was

a Puritan who travelled from Rotterdam to the Massachusetts Bay Colony in 1633 on the Griffin. He became a popular minister at the church in New Towne (now Cambridge). He soon was engaged in a dispute with other religious leaders, particularly John Cotton, over governance of the church and the commonwealth. Cotton hoped to create a utopia governed by a theocracy elected by male church members who owned property. Hooker advocated a more democratic political structure with all the male property owners in the community having the right to participate, without regard to the status of their church membership. In 1635, Hooker led a group of about 100 like-minded colonists to the Connecticut River where they founded Newtown (after 1637, Hartford). At the urging of Thomas Hooker, the General Court of Hartford and surrounding communities wrote and adopted (1639) the *Fundamental Orders*, a set of principles which established the Connecticut River communities as a self-governed entity. Some have argued that this was Europe's and North America's first written constitution. Halfaker selected the following quotation from Hooker for the window: *The foundation of authority is laid in the free consent of the governed*.

The Walker Memorial Window _18_ (on the left) was originally conceived to be a history of Congregationalism in Duluth. By the Spring of 1956, Halfaker and Leighton were considering a variety of representations for the window, including the initial meeting of Congregational friends at the Duluth Y.M.C.A. (11/28/1870), formal organization of Pilgrim Church and reception of sixteen charter members (1/18/1871) with an image of Rev. Charles C. Salter (whom, Leighton said (letter to W. L. Halfaker, 6/28/1956), had a "...fine old face...) or William Starkweather Woodbridge ("...an outstanding face..."), and, perhaps, images of the first, second and third church buildings. This plan was eventually abandoned, and, by April 1957, Halfaker was describing and researching a new design drawn more generally from the history of Congregationalism in the United States, with the founding of Harvard College as the top medallion.

William Halfaker wrote (4/5/1957) wrote to Douglas Horton, Dean, Harvard Divinity School, describing the history window project and asking for suggestions. Horton responded by proposing that Halfaker use a phrase from *New England's First Fruits* (London, 1643), a pamphlet intended to be distributed in London to help raise funds for the new college. Horton suggested incorporating some part of the first sentence of the pamphlet (describing the education of congregational ministers as the motivation for founding of Harvard College) into the top medallion.

> *After God had carried us safe to New England, and we had builded our houses, provided necessaries for our livelihood, reared convenient places for God's worship, and settled the civil government, one of the next things we longed for and looked after was to advance learning and perpetuate it to posterity, dreading to leave an illiterate ministry to the churches when our present ministers shall lie in the dust*.

Edward Leighton described (9/23/1957) the top medallion in the completed window "...I have shown John Harvard in a standing position, holding in one hand the bible, the other hand raised and pointing toward the coat of arms of Harvard University, and to the text: *TO ADVANCE LEARNING AND PERPETUATE IT TO POSTERITY,* I show the gift of 800 pounds (some records say it was 400 pounds, others say it was 800 pounds), I give him the benefit of the doubt and say 800. I show books (library) also deed for tract of land, and the old or first school in the background, and then in the lower left hand corner students with cap and gown, one holding his diploma to symbolize: *TO PERPETUATE IT TO POSTERITY.* Also the original wording of the resolution: *ORDERED THAT THE COLLEGE AGREED UPON SHALL BE CALLED HARVARD COLLEGE;* this is not the exact wording, but that in the window itself is copied exactly from the record..."

The second medallion depicts the Haystack Prayer Meeting, considered to be the beginning of the American protestant missionary movement, which occurred August 1806 in Williamstown, Massachusetts. Five Williams College students met on Sloan's Meadow to discuss missionary service. An unexpected thunderstorm forced them to take shelter under a haystack. This meeting is credited with being the impetus which led some of those present to form the American Board of Commissioners for Foreign Missions four years later. In 1812, the American Board of Commissioners for Foreign Missions sent the first group of Protestant missionaries (two of whom were Williams College graduates) to Calcutta, India. William Halfaker wrote (4/17/1957) to David M. Stowe of the American Board of Commissioners for Foreign Missions asking for any help we could give him. Stowe sent Halfaker a pamphlet about the Haystack Meeting which included a photo of the monument which had been erected at the site of the meeting and an artist's conception of the event. Leighton described the medallion as showing "...the five freshmen students in the background and under the haystack, lightning for the storm [sic]. Then a replica of the monument of the monument erected to the five young men with their names inscribed thereon (small to read, but nevertheless it is in the window) then the missionary converting the Mexican man, boy and wife, then the young American missionary lady teaching the asiatic children...". The text on the medallion reads: *For the cause of Christ around the world*.

William Halfaker's proposal for the third medallion in the Walker Window was 25 year old Lyman Abbott (1835-1922) delivering (12/9/1860) an anti-slavery sermon at the First Congregational Church, Terre Haute, Indiana. Halfaker had been minister (1940-1944) of the same Terre Haute church and, while he was there, had found a copy of Abbott's antislavery sermon which was thought to have been lost. Abbott, who was minister of the Terre Haute church from 1860 to 1865, would go on to become one of the most influential clergyman in the United States. Henry Ward Beecher (1813-1887), said to be America's most renowned 19th century clergyman, had recommended Abbott for the position in Terre Haute, and Abbott would succeed Beecher in the well-positioned pulpit of Plymouth Congregational Church, Brooklyn, New York. Abbott became very well-known as author of numerous articles, twenty-four books, and as the editor of several magazines during his long career. Abbott's broad appeal may have been related to his consistent advocacy of moderate (some felt overly cautious) positions. "...He was an evolutionist but not a Darwinian, a religious liberal but not an agnostic, an anti-slavery man but not an abolitionist, a temperance advocate but not a prohibitionist, and an industrial democrat but not a socialist..." (unsigned history on the website of the First Congregational Church of Terre Haute). Edward Leighton described his design as follows. "...Lyman Abbott preaching in his church on slavery. I show the choir and congregation, the underground railway, the runaway slave with a stained glass window in the church, in which is shown the symbol of hope [an anchor, used as a symbol by Christians since the first century ("...which hope we have as an anchor of the soul...", Hebrews 6:19)], which of course was in the heart of all those enslaved at the time. The text in the window, in part which says, *NOT FOUNDED ON LOVE,* is symbolized with the flaming heart symbol of love or charity...". The full text of the quotation from Abbott's sermon is: *God is showing the inherent weakness of all forms of government not founded on the law of love*. After the windows were installed, Halfaker wrote to Leighton (9/30/1957) that one of the older members of the congregation, "...a man well up in his eighties...", immediately recognized Lyman Abbott whom he had seen years before.

The Weaver and Walker Memorial Windows were dedicated (10/6/1957) "*...for the ministry of beauty, and for the spiritual messages of light and hope that call us forth to lives of abiding faith and willing service...as a constant reminder of the spiritual heritage bequeathed to us by our forefathers; a heritage*

which has given birth to those institutions of freedom we treasure in our common life...as a constant reminder of the Christian concern for higher education, our Christian world mission, and the reign of God's will in all human relations...". For the next six Sundays, Dr. Halfaker preached consecutive sermons based on images in the history windows.

First Floor of Parish House

A main difference between Pilgrim's 1889 church building and the present 1917 building is the spacious parish house which replaced the facilities provided by basement rooms in the older church building.

A reception room and a classroom (for the Philathea class) were originally located across the hall from the vestibule. These rooms are now used as the minister's study _19_ (original reception room) and the church office _20_ (original Philathea classroom). The original minister's study, now the church library, was located on the second floor at the top of the stairs below the tower. The original minister's study has also been used as an office for the Director of Religious Education and as an office for the Assistant Minister. Pilgrim did not have a church secretary or professional staff other than the minister when this building was built. The Philathea class was was part of the Worldwide Philathea Union for Women organized in Syracuse, New York in 1895. Philathea classes were very popular in Protestant churches in the early 20th century. The first Philathea class met at Pilgrim shortly after Charles Nicholas Thorp came to Pilgrim in 1912. The 1917 annual report of the Philathea class at Pilgrim Congregational Church describes it as an "...organization of young women, at work for young women, all standing by the Bible, the Bible school and the church...". The motto of the Philathea class was: W*e do things*. During the Winter of 1917 the class "...assumed the responsibility of caring for a widow and five small children, providing fuel, food and clothing, whenever necessary, giving a few luxuries at holiday time, and securing positions for the two older boys...". They also report that "...with the help of two or three other Philathea classes in the city, we paid the taxes on the property of an elderly lady who, without our help, would have been deprived of her home...". The 1917 report goes on to say "...The furnishing of the Philathea room in the new church has also taken considerable of our time and effort, but all ready [sic] we feel repaid for the hard work necessary to secure the money to pay for our rug and furniture by the pleasure derived from them when holding our meetings in the Parish House...". In 1917 the Philathea class also met "...once a week to receive work to be done at home, and to sew on children's garments to be sent abroad or to be used in Duluth in the Bethel Home [the Bethel Rescue Home for Women and Children, part of the Bethel organization which was given its real start by Charles Salter; the Bethel Home was built in 1916 on the southeast corner of Ninth Street and 13th Avenue East], or to make scrap-books, comfort kits or other articles requested by the Red Cross for our soldiers...".

The area now occupied by Salter Hall _21_ has been altered considerably since 1917. This room was originally two stories high with a stained glass skylight which had been moved from the Lake Avenue building. This stained glass skylight had been given to Pilgrim by Olive and Roger Munger in memory of their son. The vertical space in this area was divided to create a new youth chapel on the second floor in 1958. The original two story high space was initially called the Sunday school room. During the 19th century, Protestant churches placed increasing importance on their Sunday schools. By the late 19th century, the most popular format for Sunday school was a "uniform lesson" consisting of a large group lesson for children of all ages, followed by small group, age specific classes. This was facilitated by a physical arrangement which had a large meeting room surrounded by small class rooms. The First Methodist Episcopal Church of Akron, Ohio built such a Sunday school in 1868, which consisted two

stories of small class rooms in a semicircle opening onto a large central room. This arrangement became known as the Akron Sunday school plan. It was widely copied for the next forty years. The original Sunday school room at Pilgrim was a modified Akron plan Sunday school. Fourteen small rooms, seven on the east side of the first floor and seven on the second floor east balcony opened onto the central Sunday school room. The small rooms could be separated from the central room by folding partitions. Soon after the Sunday school room was completed it became commonly known as the chapel (and later as Salter chapel). The Parish House was completed before the auditorium, and from September until December 1917 Sunday services were held in the Sunday school room (chapel). With fourteen small (doorless) classrooms opening unto a two story high central room, noise was a problem. In 1930, Frederick German provided the church with plans for birch wood shutters which could be rolled up into large boxes on the ceiling. These shutters matched the original woodwork and could be be used to close of the second floor gallery.

In 1958 extensive remodeling was carried out in the church. The large room in the front of the Parish House on the second floor, known for forty years as the junior room, was divided into two rooms. This necessitated covering over the fireplace on the east wall of the junior room. The seven small Sunday school rooms on the east side of the balcony of Salter chapel were repartitioned into two large class rooms. The seven small Sunday school rooms on the east side of the first floor of Salter chapel were divided into two rooms separated by a folding partition (since divided into three rooms separated by permanent walls). As mentioned above, the central room was vertically divided to create a youth chapel on the second floor. The janitor's apartment in the basement was converted into a nursery.

The painting of the Madonna and Child which hangs on the north wall of Salter hall was given to the church posthumously in 1933 by Margaret Blackwell Gray (1877-1931). Born in Winslow, Maine, Margaret Gray joined pilgrim in 1907 after her marriage (in Portland, Maine) to George A. Gray (see footnote 56, *Noble Elderkin Comes to Pilgrim Church*). Margaret and George raised two daughters (Elizabeth and Frances) in their Hunter's Park home (2122 Woodland Avenue). This painting of the Madonna and Child presumably hung in the Gray home until George Gray's death in August 1933, after which it was given to Pilgrim Church in Margaret's name.

The large room in the Parish House known as Salter chapel and, since 1958, as Salter hall is named after Charles Cotton Salter, pictured in the large portrait _22_ by David Ericson hanging on the south wall of Salter hall. Charles Salter was a modest man who left a remarkable imprint everywhere he went. He was described as "lovable" with a "magnetic personality and irrepressible courage". Charles Salter (1831-1897; son of Cleveland J. Salter and Eliza Cotton) was a direct descendent of John Cotton (1585-1652), one of the most influential first generation religious leaders of the Massachusetts Bay Colony. After his last term of service at Pilgrim in 1881, Charles Salter took an interest in the Duluth Bethel Association which had been organized in Duluth in 1873 to aid seamen and their families. Shipping in the 1870's and 1880's was labor intensive. Large sailing ships and steamers carried general cargo to Duluth. Wheat was shipped from Duluth, but there were not yet outbound shipments of iron ore or coal. Groups of rough and burly seamen, often far from home, had a noticeable impact on the area around the waterfront of the small city. Seamen with families in Duluth frequently were unable to provide them with suitable housing or a satisfactory living situation. When Charles Salter began working with the Bethel Association, it did not have a building or a very active program. Ill health forced Salter to leave Duluth again, but he returned in 1887. Salter became Chaplain of the Bethel and immediately began working to build a permanent building. Salter was able to obtain land and financing

for a new building on the corner of Lake Avenue South and Sutphin Street (a good location because the most active part of the waterfront was just east of Minnesota Point). This building was completed in 1889 and became the center of a remarkably varied program of services which eventually included lodging rooms, bathrooms, a coffee house, programs for children and women (kindergarten, day nursery, cooking school, mother's meetings, sewing school, etc.), cultural events (lectures, art exhibits, and concerts), and religious programs (Sunday school, gospel meetings and a Christian Endeavor Society). As logging and mining developed in northern Minnesota, large numbers of (often single) men with seasonal employment lived in downtown Duluth for part of the year. In 1894, the Bethel opened a branch on the Bowery at 521-523 West Superior Street. Charles Salter's flair for kind acts had expression in an annual Thanksgiving dinner for bootblacks and newsboys he began in 1891. The evening began with "...a parade of newsboys from the newspaper building to the Bethel. The evening always consisted of a bountiful dinner, a program of entertainment, and 200 or more happy boys returning home after the occasion that had become the highlight of the year for them..." (unsigned, *History of the Duluth Bethel: 1873-1963*, partially based on an earlier history of the Bethel written by Miss Frances McGiffert). Margaret Culkin Banning, who grew up in Hunter's Park on a hill above Woodland Avenue (2328 Woodland Avenue), remembered (Margaret Culkin Banning, "Hunter's Park as the Century Turned" in Ryck Lydecker and Lawrence J. Sommer, eds., Duluth: sketches of the past (Duluth: American Revolution Bicentennial Commission, 1976) page 129) Charles Salter who lived at 2320 Woodland Avenue, between the Culkins and the McGonagles (9 East Oxford Street). All of these houses at the time had lots which extended from from Woodland Avenue to Roslyn Avenue.

> *Another house on the high spot was owned by Dr. C. C. Salter, a philanthropist who conceived the idea of a Bethel for men in Duluth, a tremendously needed lodging house in those days of transient lumberjacks without homes. The Salters had travelled abroad and their house held many souvenirs of their journeys. But I best remember Dr. Salter going down his front steps, personally carrying hot coffee to the motormen and conductors on the streetcars when they were occasionally stranded during a blizzard.*

Respect for Salter seemed universal in the city. He was described (Duluth News Tribune, December 20, 1897) as "...a man of the people...regardless of denomination or caste...from the tiniest and most wretched gamin to the rich and powerful leader of business and fashion...probably not one person in twenty of his large circle of admirers could tell if asked of what religious denomination Dr. Salter was a member. But all could cheerfully testify that he went about doing good and that he was a stranger to a selfish thought. His chief happiness was in relieving the unhappiness of the unfortunate and despondent...".

Perhaps the best indication we have of Charles Cotton Salter's reputation is public reaction to his death on December 19, 1897. Headlines announcing his death used phrases such as: "Good Life Ended"; "Duluth Mourns the Loss of a Kindly Christian Man and a Gentleman"; "Lived for Others"; "A Life Which Was Spent In Doing Good to His fellow Man". Duluth's newspapers contained editorials, tributes and reminiscences which celebrated this modest man whose life struck everyone as having been well spent. Most striking was the scope of participation in this response which came from every part of the community. Resolutions were immediately passed by numerous organization, some of which follow. The Amalgamated Association of Street Railway Employees passed a resolution which said in part "...not only ourselves, but the city of Duluth and the cause of humanity, and especially the poor and the friendless, have sustained a loss which cannot be estimated...". The Duluth Federated Trades Assembly held a special meeting on Christmas Eve at which they "...Resolved, that we recognize in the death of Dr. C. C. Salter the loss of a worthy citizen, a true friend of the unfortunate and an untiring and

disinterested worker in the cause of humanity...". The Duluth City Council passed a resolution of regret, stating that the death of Charles Salter "...inspired sentiments of general sorrow and universal regret...this council...wishes to pay its tribute to the superlative merit of him that holds first place in the hearts of all...His familiar voice and cheerful face have lent hope and encouragement to thousands when other help was useless. Endeared to all, in every station...his name is blessed alike by all classes...". Mayor Henry Truelson issued a proclamation before Charles Salter's funeral "...There is only one opinion in regard to him - everybody his friend and he the friend of everybody. Therefore, it is becoming that the people should lay aside all business cares...and attend the funeral of our late friend. Let us cast our last look on his kind face and follow him to his last resting place - this is all we can do now for him that has done so much for us...".

Charles C. Salter's funeral was held on Wednesday, December 22, 1897. Flags flew at half mast. All city and county offices, many businesses and all saloons in the central part of the city were closed the afternoon of the funeral ("...The liquor men all liked and respected Dr. Salter, for no matter what a man's business might be, he never shunned the individual..."). Duluth Public Schools suspended their normal curriculum the morning of his funeral. Memorial services for Dr. Salter were held in every classroom in the city and students in many classrooms discussed the lessons which could be derived from his exemplary life. One newspaper reported that three thousand people viewed Charles Salter's body in the auditorium of the Bethel before the funeral. The open casket was initially covered with red roses, white roses, and lilies resting on an american flag. A portrait of Dr. Salter draped in mourning by David Ericson (probably the portrait now in Salter Hall) was situated on a stand behind the casket. People of all ages and social backgrounds walked before the open casket; "...the rich and the poor met on a common ground...men with dinner pails, women with faded shawls, accompanied by scantily clad children with faces old beyond their years, women in seal cloaks, the rich and the poor, all came to pay tribute and carry away a dewy tear of remembrance for Dr. Salter, the friend of the poor, the degraded and forlorn...". The mourners included hundreds of newsboys, each with a little bouquet which they left on the coffin. Many others brought flowers. Heaps of flowers accumulated on and around the casket. At 1:30 p.m., a procession left the Bethel with the coffin (even though long lines of people were still waiting outside the Bethel to view the body). The procession was headed by members of the police department, followed by city officers, members of the City Council, members of the fire department, about two hundred veterans of the Grand Army of the Republic, street railway employees, nearly two hundred newsboys, and citizens. The procession escorted the body to the First Methodist Episcopal Church which stood at the southwest corner of Third Avenue West and Third Street. Crowds of people lined the route of the procession. The Methodist Church seated 2,200 (more than any other church in Duluth), but it was estimated that 3,000 people were packed into the sanctuary. Many more were outside the church, unable to enter. The closed casket was placed in front of the pulpit surrounded by masses of flowers. David Ericson's portrait of Dr. Salter was suspended behind the pulpit. There were four speakers at the funeral: Dr. Albert W. Ryan, Rector of St. Paul's Episcopal Church ("...We mourn not his death but the passing of his kindly face and voice, and we mourn for ourselves our loss..."); Rabbi Frey of Temple Emanuel ("...We shall never forget him nor his kindly labors. He will live in the history of the city for all time to come..."); D. N. Beach of Plymouth Congregational Church, Minneapolis ("...I infer from his great modesty that he had great faith in the people..."); and Cornelius H. Patton of Pilgrim Congregational Church ("...the goodness and sympathy of Dr. Salter was sufficiently great and potent to reach out and affect all classes, the high and the low..."). One newspaper estimated that more than 10,000 people turned out to honor Charles Salter on the day of his funeral. The following

day a newspaper said of the funeral and associated events: "...nothing approaching it was ever before witnessed in Duluth and may never be again...".

Shortly after the funeral there was a popular movement to erect a monument to Charles Salter. The Duluth News Tribune and Duluth Herald both helped with fundraising. Four hundred donations were received the first day of the campaign. Large numbers of contributions followed from individuals, businesses and labor unions. Children sent pennies and nickels. One contribution came with a letter from Franklin Carter, President of Williams College. Charles Salter had been a tutor at Yale when Carter was a student. Carter wrote "...I have never forgotten his kindness to me when a freshman and sophomore at Yale and I have always remembered with peculiar interest his loyalty and devotion to the cause of our common Master...". The money was used to commission a striking bust of Charles Salter which now sits on a tall pedestal above his grave near the crest of the hill in Forest Hill Cemetery (Section D, Block 5, Lot 10; set back and across the road from the Hartley enclosure).