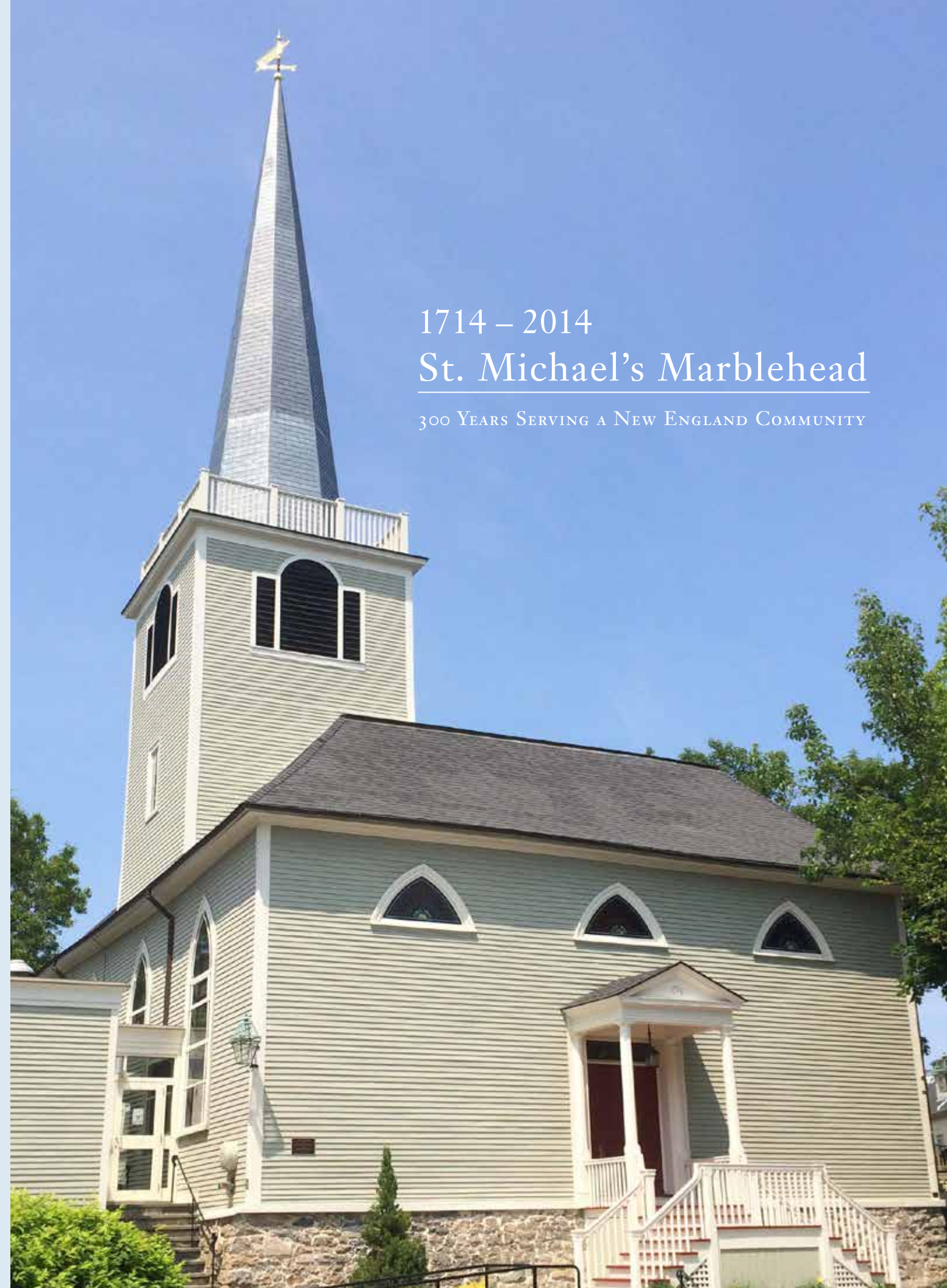




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For further information, visit [stmichaels1714.org](http://stmichaels1714.org), or call 781.631.0657.

Design: Helen E. Riegle [her-design.com](http://her-design.com)



1714 – 2014

## St. Michael's Marblehead

300 YEARS SERVING A NEW ENGLAND COMMUNITY

## ST. MICHAEL'S CHURCH TRICENTENARY 1714-2014

*St. Michael's Church, Marblehead, celebrated its 300th anniversary in 2014. It is the oldest Episcopal Church in New England whose congregation still worships in its original building, built in 1714.*

*An anniversary of this import, while significant, is but a point in time in the long arc of history, mid way between the past three centuries and the next three. Indeed, our fourth century has already begun. Our mission and vision is as historically significant today as it was in 1714 when a small band of sea captains and others came together to erect and raise "A Handsome Church."*

### *Mission*

*Our mission is to seek transformation in God's grace by worshipping God in prayer, song, and study; loving and serving our neighbor in and outside our parish Community; and being good stewards of God's creation.*

### *Vision*

*Our vision is to be a mission-driven Episcopal congregation that will be widely recognized as a vibrant, open, and inviting community, known for liturgically-centered worship and music, for lifelong learning, for pastoral presence and service to communities near and far, for good stewardship of our resources, and for celebration of our legacy as an historic church.*

*This booklet commemorates our Tricentenary celebration. It includes a timeline of the major events from 2013-2015, and the panels from our Tricentenary exhibition that were installed both in Marblehead's Old Town House and in St. Michael's Parish Hall as part of our outreach to the wider community. Planning for the Tricentenary began soon after the parish created a new mission, vision, and five-year strategy for 2010-2014. Early on, we agreed on the importance of celebrating not only our past, but also our future, to inspire ourselves and those who will follow.*

*Three highlights of 2014 were the Tricentenary Symposium at the Peabody Essex Museum on June 7, the raising of a new steeple on August 28, and the Tricentenary Anniversary Service on September 28 presided over by the Lord Bishop of London. The Fourth Century Fund and a successful Tricentenary Capital Campaign made these possible, as well as improvements to our Parish Hall, universal access, repairs to our historic church, and additions to our endowment.*

*The Tricentenary included a comprehensive program of community outreach, historical liturgies, commemorative services, special receptions, organ recitals, lectures, exhibitions, newsletter articles, musical compositions, and anniversary keepsakes for parishioners and townspeople alike. All of these programs were documented to bequeath to posterity and our successors. While many contributed to the success of our Tricentenary, we would especially like to acknowledge David Bittermann, Susan Butterworth, Steve Clay, Douglas Major, Karin McCarthy, Ed and Frances Nilsson, Helen Riegle, and The Rev. Andrew Stoessel.*

*The signature achievement of our Tricentenary is to communicate and proclaim to the wider community and beyond why we exist, what we believe, who we are, and to welcome one and all to this House of God. We celebrate our past as a source of continuity and strength, our present as we live out the Gospel in this place, and, with the church as an anchor to windward, joyfully set our course for the future.*

Robert L. Howie, Jr.

Historian Emeritus and Chair, Tricentenary Committee

## TERCENTENARY TIMELINE

### 2013

- September 22 Organ recital by Douglas R. Major
- October 19 Tercentenary Celebration & Capital Campaign Launch
- November 17 Historical service using the 1662 Book of Common Prayer
- November 17 Organ recital by Bálint Karosi

### 2014

- January 19 Organ recital by Barbara Bruns
- February 9 Historical service using the 1789 Book of Common Prayer
- February 26 Lecture by Judy Anderson on 18th century Marblehead
- March 11 Lecture by Robert Booth on 18th century Marblehead families
- March 16 Organ recital by Nancy Granert
- April 30 Lecture by Edward O. Nilsson on St. Michael's architecture
- May 4 Ecumenical Covenant Exchange Service
- May 10 Parish Historians Society Annual Meeting
- May 18 Historical service using the 1928 Book of Common Prayer  
Organ recital by Bill Crane
- May 24-26 Tercentenary Exhibition opens at Old Town House
- May 31 Tercentenary Exhibition reopens in St. Michael's Parish Hall
- June 6 St. Michael's Church Open House—church tours
- June 7 Tercentenary Symposium at the Peabody Essex Museum, Salem
- July 4-6 Tercentenary Lobster Roll Luncheon

- August 28 Steeple Raising
- September 28 Declaration of St. Michael's Church Day by state and town  
The Feast of St. Michael and All Angels Anniversary Service  
Tercentenary lawn party and presentation at the Lee Mansion
- October 12 Celebration and Blessing of Tercentenary Capital Projects
- October 19 Organ & trumpet recital by Douglas R. Major and Richard Watson
- October 28 Lecture by Thomas Connolly on H.P. Lovecraft and St. Michael's
- November 9 Lecture by The Very Rev. Katherine Hancock Ragsdale on the future of Episcopal seminaries
- November 16 Organ recital by Ryan Patten
- November 20 Old Marblehead Improvement Association gives award to St. Michael's for its Tercentenary
- December 4 Tercentenary Christmas Tree Lighting & Caroling

### 2015

- January 11 Lecture by The Right Rev. Dr. Ian T. Douglas on the future of the Episcopal Church
- January 18 Organ recital by Katelyn Emerson
- March 15 Organ recital by Brian Jones
- April 26 Fourth Century Service—what future worship might look like
- April 28 Lecture by Douglas R. Major on Anglican church music
- May 17 Organ recital by David Carrier
- November 1 Steeple Lighting

# 1714 – 2014 ST. MICHAEL'S MARBLEHEAD

*“...they Hold fast the profession of their faith  
without wavering and when dangers are at hand  
are not afraid of prosecution.”*

THE REV. MR. WILLIAM SHAW, MARBLEHEAD,  
TO THE SECRETARY OF THE SOCIETY FOR THE PROPAGATION OF  
THE GOSPEL FOREIGN PARTS, LONDON, MAY 15, 1717

As early as 1707, Anglican sea captains and local residents pledged to build a church in the seaport town of Marblehead in Puritan Massachusetts. In 1714, they realized their dream. The formation of this congregation in a building both American and European marked the growing religious diversity developing in one of Massachusetts' largest 18th century towns. Over the next 300 years, the Church called St. Michael's struggled, grew, ebbed, and changed with the dynamics of a seaside New England community.



Plan of Marblehead from Actual Survey,  
H. McIntyre, 1850.

Courtesy of the Norman B. Leventhal Map Center  
at the Boston Public Library.

Watercolor by Ashley Bowen in *Autobiographical Volume* (1728-1780)

St. Michael's is on the left and the Second Congregational Church's first building in the middle.  
Marblehead Museum



Photo by Lucy Chen



Photo by David Le

*“At 4 o'clock I was in the  
tower of St. Michael's  
Church, which is founded  
on a Rock and the Gates  
of hell cannot prevail  
against it...”*

ASHLEY BOWEN, SAT., DEC. 16, 1775



Photo by Lucy Chen

SAMUEL ROADS STATES THAT

*“The frame and all the materials used in the construction of the building were brought from England.”*

SUBSEQUENT RESEARCH HAS FOUND THAT THE WOOD IS AMERICAN PINE, BUT CERTAINLY THE UNIQUE DESIGN OF ST. MICHAEL’S IS BASED ON SQUARE ANGLICAN CHURCHES BUILT IN LONDON AFTER THE GREAT FIRE OF 1666 AND ON EARLIER DUTCH PROTESTANT CHURCHES.

The Nieuwe Kerk in Haarlem, Pieter Saenredam (1597–1665) – 1653, oil on oak. Budapest, Szépművészeti Múzeum

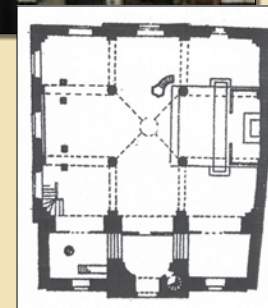
## BEFORE 1714 AN ENGLISH TRANSPLANT

Protestant churches built in the 17th century strived to return to simple forms of antiquity with a focus on the sermons and the ability to hear and observe liturgy. In Haarlem in 1645, Jacob van Campen built a square church based on a 17th century concept of the Temple of Solomon. This church’s ceiling has intersecting barrel vaults forming a cross vault or groin vault resting on four columns with flat ceilings in the corners.

It is also described as a Greek cross in a square plan. The roof over the ceiling has three gables on each side intersecting with a ridge.



St. Martin within Ludgate, rebuilt 1677–1684  
Photo by Rex Harris



Floor plan of St. Martin within Ludgate, rebuilt 1677–1684

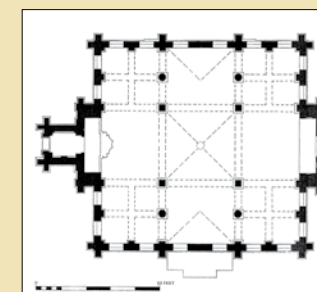
After the Fire of 1666 in London, England, over 50 churches were rebuilt, including St. Paul’s Cathedral, 1675–1710. Several of the churches have features similar to St. Michael’s, including St. Martin within Ludgate, rebuilt 1677–1684 with a roughly square plan with a cross-vault ceiling. Construction was overseen by Christopher Wren’s colleague Robert Hooke, who had strong Dutch connections.



The Nieuwe Kerk in Haarlem, Pieter Saenredam (1597–1665) – 1653, oil on oak Budapest, Szépművészeti Múzeum



Model of Nieuwe Kerk in Haarlem, on display at the Nieuwe Kerk

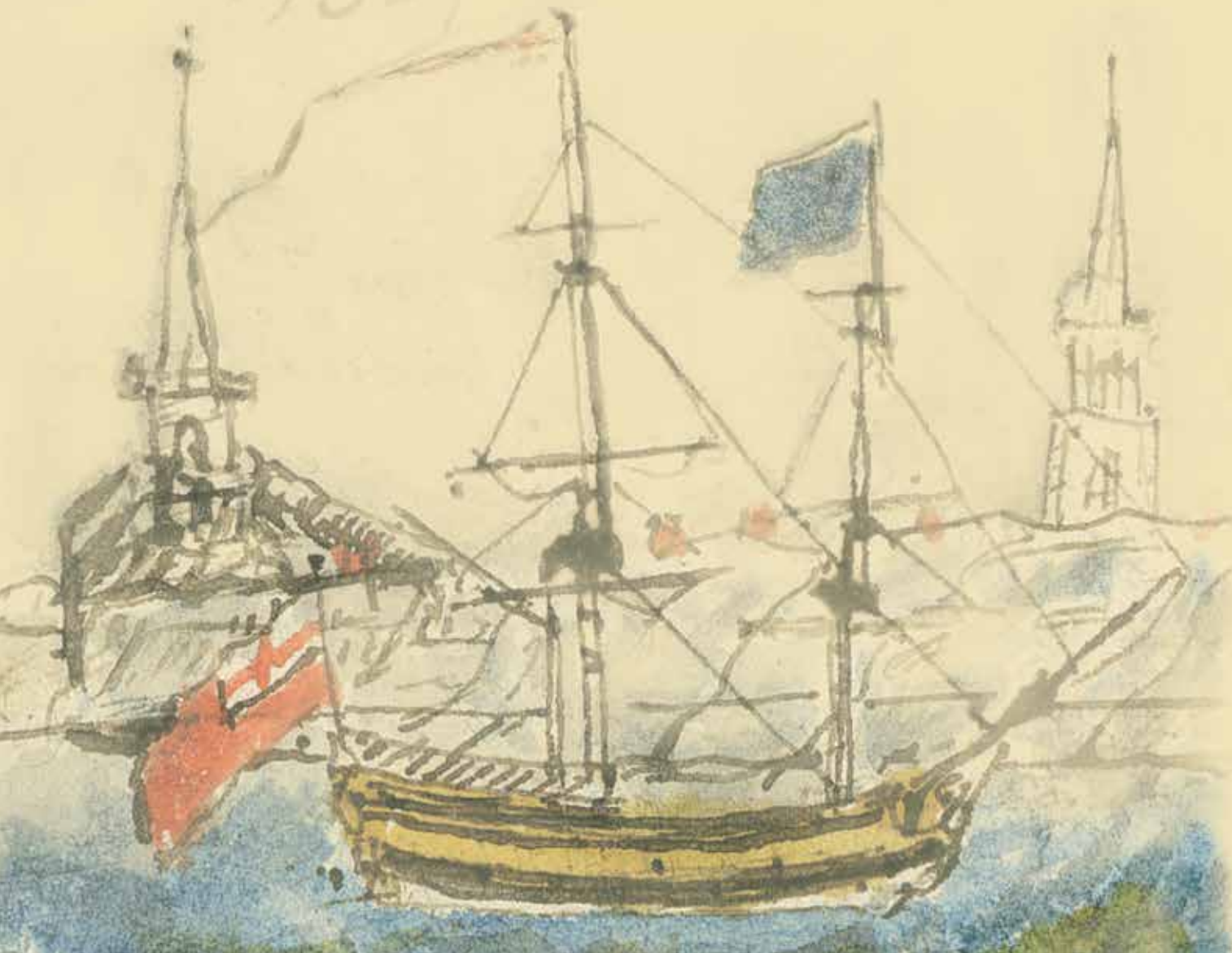


The Nieuwe Kerk in Haarlem, 1645–1649  
Jacob van Campen, floor plan

*“Pursuant the Committee erected & raised a Church  
Sept. 2d of ye dimensions following Vizt. 48. foot  
Square, 23. foot Square, 23. foot had ye Tower being  
50. foot from ye Ground & 17. foot Square And we  
Design ye Spire 53 foot above ye Tower.”*

CHURCH AT MARBLEHEAD TO GENL. NICHOLSON, NOVEMBER 27, 1714

Snow Halley, John Russell of Marblehead, 1754-55  
Watercolor by Ashley Bowen in *Autobiographical Volume* (1728-1780)  
Marblehead Museum



# 1714

## BUILDING A HANDSOME CHURCH

In 1978, the exterior clapboards were removed from St. Michael's and replaced. The project revealed locations of original windows and other details, enabling a more accurate picture of St. Michael's in 1714.

Tucked under the eaves on the east side of the building were curved wood pieces painted to look like tops of arched windows. In the 18th century, arched windows generally indicated the building was an Anglican church instead of a meetinghouse.

In 1728, the church was extended, moving the north wall and pulpit out 16 feet. A new hipped roof was then built over the original roof that was so impractical for New England winters. The original gabled roof from 1714 is visible to belfry visitors today beneath the present 1728 hipped roof.

The 1978 reclap-boarding project also revealed the proud initials of the surveyor of works, Mr. Henry Humphries.



Snow Halley, John Russell of Marblehead, 1754-55 Watercolor by Ashley Bowen in *Autobiographical Volume* (1728-1780)

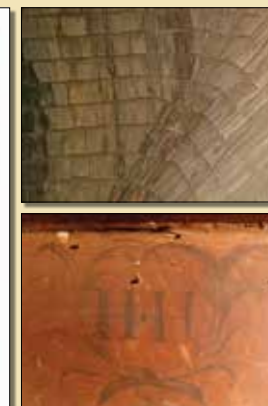
St. Michael's is on the left and the Second Congregational Church on the right.  
Marblehead Museum



St. Michael's Floor Plan, 1728.  
Nilsson + Siden, Associates.  
Based on the "Copy of a Plan of  
St. Michael's Church previous to the  
alterations in 1832."

Dotted line shows the location of the north wall in 1714. The church was extended in 1728, moving the north wall back 16 feet. Names indicate pews owners in 1832, when permission was needed to replace the box pews with slip pews.

St. Michael's Church Archives



Top: Original 1714 roof in  
St. Michael's attic

Photo by Crystal Nilsson

Bottom: Initials of Henry  
Humphries, Surveyor of the  
Works



St. Michael's Church,  
1714

Drawing by Robert L.  
Howie, 1975, revised by  
Edward Nilsson, 2004

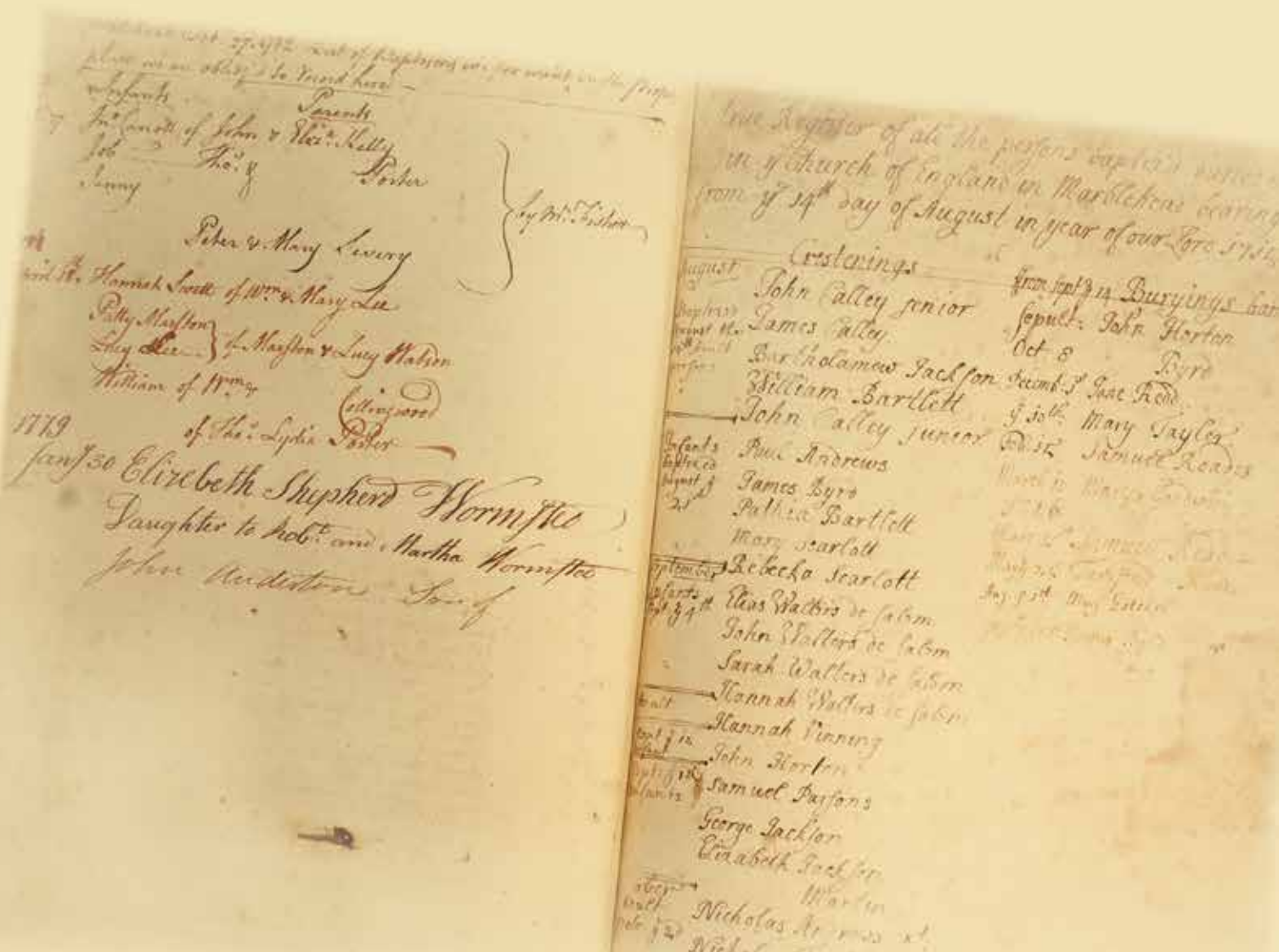
St. Michael's Church,  
1728

Digital rendering, 2000 by  
Nilsson + Siden, Associates

*“I went to church to hear Mr. Malcolm in the forenoon, who gave us a pretty discourse. This church is a building of wood, about eighty feet square, supported in the inside with eight large octagonal wooden pillars of the Doric order.”*

DOCTOR ALEXANDER HAMILTON, 1744

St. Michael's Church Records 1716–1753



1714 – 1780

SOCIETY OF THE CHURCH OF ENGLAND IN THE  
TOWNE OF MARBLEHEAD

*“Upon this church stands a steeple in which there is a public clock. ... The pulpit and altar are neat enough, the first being set out with a cushion of red velvet, and the other painted*



Alexander Malcolm (1687–1763) and Mary Reed Malcolm, 1740–1749, artist unknown, early wood frame

Scottish-born Alexander Malcolm, Rector, 1740–1749, was a well-known teacher and author of texts on music theory, bookkeeping, and mathematics. After teaching in New York City, he returned to England to be ordained. St Michael's was his first parish and where he met his second wife, Mary Reed. Dr. Alexander Hamilton eventually enticed him to a more refined Annapolis, Maryland. Photo by Margaret Caro

*and adorned with the King's arms at top. There is one large gallery facing the pulpit, opposite to which at the south entry of the church hangs a pretty large gilt candle branch. The congregation consisted of about 400 people.”*

*“I dined with Mr. Malcolm, and went to church again with him in the afternoon... In this town are likewise two great Presbyterian meetings.”*



Reredos, about 1717, wood

Since 1604, all Church of England churches and chapels were required to display the Ten Commandments in the east end of the church. St. Michael's reredos was originally on the east wall where the Moses window is today. In 1833, it was moved to the north wall. It was once thought that the reredos came from England, but the wood is American pine and the painting possibly by John Gibbs, Sr., of Boston. Photo by David Le

*“... Mr. Malcolm, the Church of England minister to whom I was recommended, came in. ... I went to his house and drank tea with him. He showed me some pretty pieces of music, and played some tunes on the*



Flagon, 1745–46, John Swift of London, silver; Paten, 1764, unknown artist, probably American, silver; Twin chalices, 1869, Pear and Bacall, Boston, silver coin

In 1745, David Le Gallais, a ship's captain from the Isle of Jersey, had this flagon inscribed and dedicated to St. Michael's for use at Holy Communion. The paten is inscribed with the words, “For the Church of St. Michael's in Marblehead 1764”—the year of St. Michael's 50th anniversary. In 1869, the original chalice was used to create these two small chalices. Photo by Margaret Caro

*flute and violin. He is author of a very good book upon music, which shows his judgment and knowledge in that part of science.”*

HAMILTON'S ITINERARIUM;  
1744, BY DOCTOR ALEXANDER  
HAMILTON (C.1662 – C.1732)



Chandelier, about 1732, Francis Billo of Bristol, brass; Suspension Hanger, about 1732, William Edney of Bristol, wrought iron

John Elbridge, Collector of the Port of Bristol, England, gave the parish this chandelier and suspension grill in 1732. Elbridge's sister, Elizabeth, married Samuel Russell of Marblehead. Her descendants include Elbridge Gerry and Samuel Russell Trevett, among many others. Photo by Crystal Nilsson

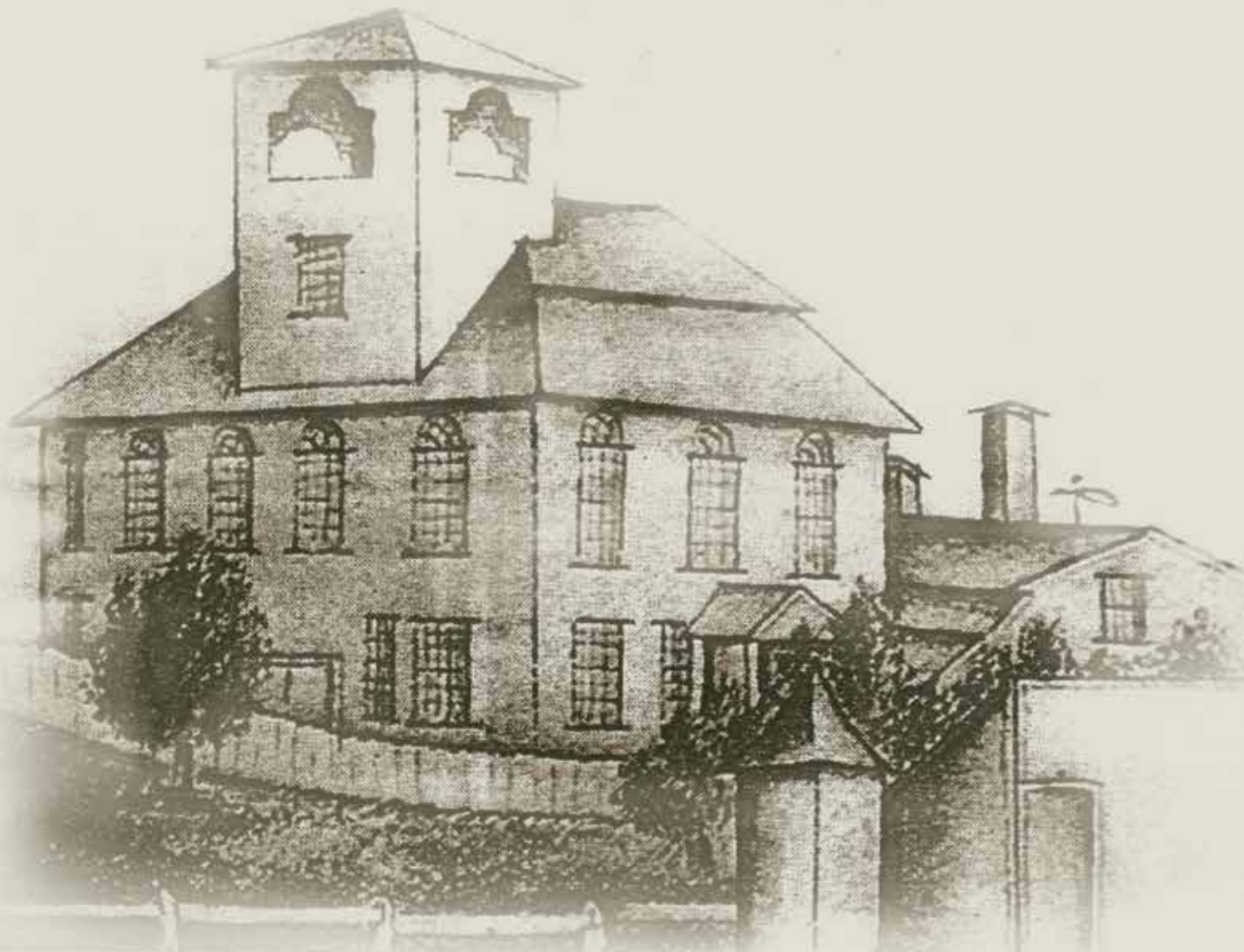
1780 – 1833

# A STRUGGLE FOR SURVIVAL

*“A meeting at St. Michael’s Church and voted that it shall be opened and Mr. Woodward Abraham appointed to read prayers and sermons, nothing to be done contrary to the laws of the land.”*

ASHLEY BOWEN, TUESDAY, FEBRUARY 1, 1780

St. Michael’s Church, 1818, unknown artist  
Reproduced in Harold Hodgkinson’s “Called St. Michael’s, the Church on Frog Lane,” 1939

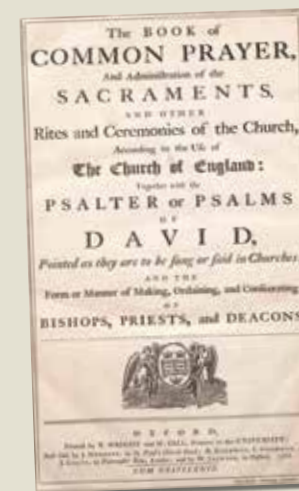


St. Michael’s was closed 1777–1780, when the liturgy with prayers to the king was forbidden. The church reopened after the Revolutionary War with lay leadership and was able to hire a newly ordained priest in 1786.



Bell, Revere & Son, Boston, 1818

St. Michael’s first bell was installed in 1718, and in July 1776 was rung so hard it cracked. It was replaced in 1802, but in 1818 the 506-pound bell was damaged beyond repair. The church then purchased an 839-pound bell from Revere and Son. The bell was cast in the last year of Paul Revere’s life and was most likely cast by his son, Joseph, and grandsons. Photo by Crystal Nilsson



Book of Common Prayer, 1768 T. Wright and W. Gill, Oxford Rebound by Isaac Cushing, Bookbinder, Salem

St. Michael’s has an interesting altar set bound identically and embossed with “St. Michael’s Church Marblehead.” Both the 1768 Book of Common Prayer and the 1759 Holy Bible have added pages with prayers for The President of the United States as well as the earlier prayer for King George and the royal family.

Photo by Margaret Caro

*“Steeple taken down being rotten.”*

ASHLEY BOWEN, JULY 1, 1793

*“...the numbers are small & the wealthy are few whom the support of public worship must fall....”*



Tin sconce and glass chimney, late 18th or early 19th century

The sconce and chimney were found in 1978 between the 1714 and 1833 walls.

*“This evening I had the company of the R.I. Bishop A. V. Griswold, Bishop of the four New England States. ... As he observed to me he was in fear of losing his churches at Salem & Marblehead.”*

WILLIAM BENTLEY, EAST CHURCH, SALEM, 1802 AND 1811

The Parish was struggling. Then William Reed, dissatisfied with his Unitarian minister, bought pews at St. Michael’s. In 1819, he convinced Vestry members that St. Michael’s would not survive and submitted a bill to the Massachusetts

Senate to change its 1799 charter. St. Michael’s stalwarts, the Bishop, and other Episcopalians worked to defeat the measure.

The church struggled 10 more years until,

*“a most noble band of Christian women was provoked, who, with ceaseless toil and prayers, besought the people here, the churchmen in Boston and the Bishop of the diocese for aid and influence in procuring a clergyman for the parish so rich in precious memories. Their efforts at last prevailed... on the first Sunday in Advent, December, 1831.”*

JOHN WICKLIFFE LEEK, HISTORICAL SERMON OF SEPTEMBER 29, 1872.



1833

# A NEAT AND HANDSOME STYLE

*“St. Michael’s Church being in a State of Decay it was thought necessary by the unanimous vote of the Parish to have it repaired as it was no longer tenantable, accordingly in March 1833, the Carpenters proceeded to the repairs.”*

VESTRY RECORDS 1799–1833

**St. Michael’s Church Exterior, about 1880**  
Church with lancet windows and plain glass; building to the left is the new 1844 “Vestry Room”



In the early 19th century, European and American culture in literature and the arts began to look romantically back at medieval times. Georgian architecture was out, and Gothic architecture became the major form for church buildings for the rest of the century. When American architect Charles Bulfinch built the Federal Street Church in Boston in 1809, he incorporated gothic elements. Episcopal churches in Providence, Rhode Island (St. John’s, 1810), and New Haven, Connecticut, (Trinity on the Green, 1814), soon followed in a more deliberate gothic style with tall arched windows and a square tower at the entrance.



**St. Anne’s, Lowell, 1824–1825**  
This church based on the plans of mill owner Kirk Boott, was the church of former St. Michael’s parishioner Deborah Hinckley Huntington. Boott based his design on St. Michael’s Church in Derby, England, where he was married.

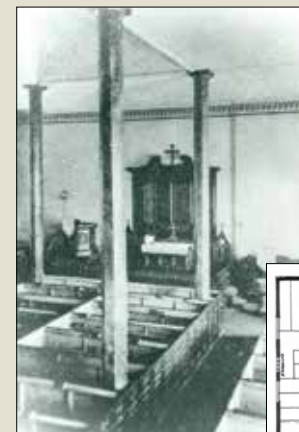
*“Blinds put on in the tower; the old windows taken away and new Gothic Windows substituted.... The old floor and pews were taken away by the consent of former Proprietors, new rafters and*



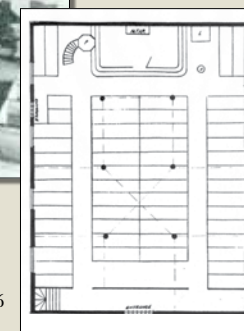
**Trinity Church, Summer St. For the bower of taste. Snow, Margaret Clark; Annin & Smith; Senefelder Lith. Co. (artist; engraver; lithographer), 1829–1831.**

George W. Brimmer’s Trinity Church, built 1828–1829, became an influential model for many New England churches of all denominations. It burned in 1872.

Photo courtesy of the Boston Public Library



**St. Michael’s Church Interior, about 1880**  
View shows the altar and pulpit both at the north wall as modified in 1833 and 1846



**St. Michael’s 1833 Floor Plan by Robert L. Howie**

The layout shown is from after 1846, when the 1833 pulpit and vestry room were removed and a new pulpit placed on the left and a lectern on the right outside the chancel rail.

*beams laid on the ceils and a new floor laid on this, were placed sixty six new slip pews. A new Pulpit including a vestry room. The old chancel stood formerly on the North East part of the Church was now removed on the N.W. part and enclosed the Pulpit vestry &c. The Alter Piece... was placed directly over the Pulpit. ... walls newly firred, lathed and plastered. The old organ taken away and a new organ placed in its stead presented by John Hooper Esqr.”*

RECORDS, 1799–1833



**St. Stephen’s Methodist on Summer St., Marblehead, about 1910; dedicated Sept. 1833**

As St. Michael’s was being renovated in 1833, a new wooden church was rising in the Gothic style. The Methodist Episcopal Church of Marblehead was formed in 1791 with a chapel on the corner of Rockaway and Pleasant streets in 1801.

Photo courtesy of the Marblehead Historical Commission, Abbot Hall, Marblehead, MA

*“In 1844, Ladies’ Parish Aid Society, by their own efforts, with the consent of the Vestry, erected the commodious Chapel and Sunday School Room. ... Other improvements have been made from time to time, mainly by the efforts of the Ladies Parish Aid Society, ...”*

JOHN WICKLIFFE LEEK, HISTORICAL SERMON OF SEPTEMBER 29, 1872

**Church steeples of Marblehead, late 19th century**

Towers of Second Church (Unitarian), St. Stephen’s Methodist, First Baptist (now Grace Community), St. Michael’s, and on the far right, the First Church (Congregational, also known then as the Stone Church).

Image courtesy of Marblehead Historical Commission and William Conly



# 1833 – 1887

## RELIGIOUS GROWTH IN MARBLEHEAD

St. Michael’s expanded in the 19th century with a new Chapel and Sunday School Room in 1844, a new pulpit and lectern in 1846, and periodic interior refurbishing. In 1873, buildings in

the front of the church were purchased and removed through the efforts of Thomas Appleton, providing frontage on Washington Street and a driveway on Summer Street. In 1873, Mary and Eunice Hooper purchased the Powers property next door on Summer Street and built and then donated the Rectory to the church in memory of their mother Eunice Hooper. Vestrymen Thomas Evans, William Haskell, Thomas Appleton, Ezekiel Russell, Samuel Roads, William D.T. Trefry, rectors, the Ladies, and others all made this happen.



**St. Michael’s Rectory, 1844 Chapel and Sunday School Room, and main entry from Summer St driveway, about 1888**



**The Rev. Edwin Bailey Chase, Rector 1860–1866.**

*“On Sunday, June 23, the Mugford Guards attended divine service at St. Michael’s Church. After an address by the rector, the Rev. Edwin B. Chase, each man in the company was made a recipient of a copy of the “Book of Common Prayer”*

SAMUEL ROADS, THE HISTORY AND TRADITIONS OF MARBLEHEAD, 1880  
St. Michael’s Archives



**Historical Sermon Preached by the Rev. John W. Leek, Rector of St. Michael’s Church, Marblehead, Mass., At the Occasion of its 158th Anniversary on St. Michael’s Day, September 29th, 1872. The Peabody Press Office, 1873**

Interest in St. Michael’s history and legends grew throughout the 19th century. The Rev. John Bours Richmond published the earliest known history in 1863, and the Rev. William R. Woodbridge indexed the sacramental records in the 1870s, both with family ties to the parish. Leek published his sermon in 1873.

Photo courtesy of Margaret Caro



**Top: St. Michael’s Whitsuntide Festival of the Sunday School, 1879. T.R. Marvin & Son, Printers, 49 Federal St., Boston**

The Sunday School also flourished in the 19th century from its beginnings about 1818. In the late 19th century, the Sunday School often had special afternoon services with hymns, carols, and readings.

Photo by Crystal Nilsson

**Bottom: Portion of Plan of Marblehead from Actual Survey, H. McIntyre, 1850**

After the Revolutionary War through the 19th century, the number of Christian churches and denominations grew. This map shows neighboring churches: Baptist, Methodist, Unitarian, and Universalist. Not shown were the Roman Catholic and the First and Third Congregational.

Courtesy of the Norman B. Leventhal Map Center at the Boston Public Library

*“Thousands have visited the old Fane, from time to time, curious to learn something of its history, or simply to stand within these time-honoured walls, where prayer and praise,... have ascended...*

*to the FATHER of all...”*

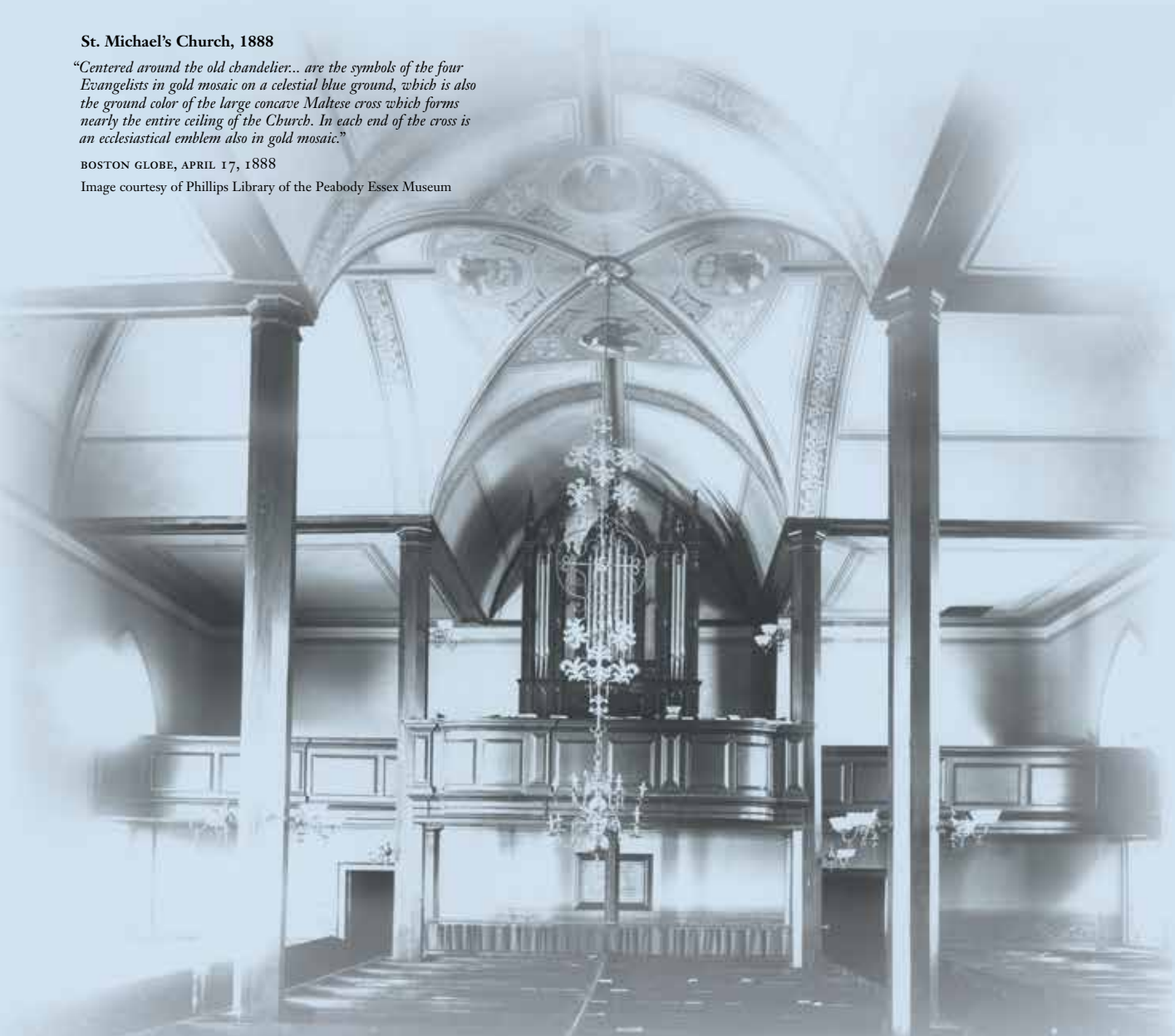
THE REV. JOHN. L. EGBERT, APRIL 18, 1888

**St. Michael's Church, 1888**

*“Centered around the old chandelier... are the symbols of the four Evangelists in gold mosaic on a celestial blue ground, which is also the ground color of the large concave Maltese cross which forms nearly the entire ceiling of the Church. In each end of the cross is an ecclesiastical emblem also in gold mosaic.”*

BOSTON GLOBE, APRIL 17, 1888

Image courtesy of Phillips Library of the Peabody Essex Museum



1888

THIS DEAR OLD  
**TEMPLE OF GOD**

In 1888, the Rev. John L. Egbert led the charge to renovate St. Michael's into *“...a Temple rendered more sacred by handsome memorials of loved ones gone before, and more interesting for all time by the elegant stained glass window placed in this Church as a gift from the members*



**St. Michael's Church, 1888**

*“Over the reredos, which is very ancient, is a large gilt Cross, with the sun's rays coming out from behind it on a background of passion flowers and vines, with the sentence: 'In this place will I give peace, sayeth the Lord of Hosts,' arching over the whole. All the pews and the woodwork of the Church have been grained a dark English oak and glazed and varnished.”*

BOSTON GLOBE, APRIL 17, 1888  
Photo courtesy of Phillips Library of the Peabody Essex Museum



**Senate Window, 1888, Redding & Baird, stained glass**

*“...today Massachusetts Senators, largely descendants of the Puritans, have assembled to pay their homage and tribute to the identical temple their forefathers denounced and opposed. ... The spirit of toleration has kept pace... and now high intelligent men of all religious creeds recognize and admit the merits of belief other than their own.”*

THE HONOURABLE HALSEY J. BOARDMAN,  
PRESIDENT OF THE SENATE, APRIL 18, 1888  
Photo by Crystal Nilsson

*of the Senate of Massachusetts of Eighteen Hundred and Eighty Eight. And it will certainly add greatly to the interest of its history in years to come to find recorded there the fact, that the members of that honourable and distinguished assembly were present in a body, with the President at their head, to present the window to the Parish; thus honouring this Parish as no other was ever honoured before in this country.”*

In his presentation, Halsey J. Boardman, President of the Senate stated: *“In doing this we signalize the departure from the plainness and freedom from decoration that characterized our Puritan ancestors.”*



**St. Michael's Church plaster section, 1888**

*“The side walls are of rich terra-cotta half way up from the dado, which is in antique bronze two feet wide, and a light cream color up to the frieze.”*

BOSTON GLOBE, APRIL 17, 1888  
Photo by Margaret Caro

*“Hail, Michael’s!  
The quick and the dead offer praise,  
‘T is the dawn of the promise of happier days;  
And naught would we bid thee, but be of good cheer  
O church of our fathers, this jubilee year.”*

EXCERPT FROM “POEM” BY JOSEPH W. CHAPMAN A.M.

**Members of St. Catherine’s Guild, about 1910**

In 1894, the Parish Aid Society decided to split, forming the St. Catherine’s Guild for younger women and the Parish Aid Society for older ones. Both groups continue to meet monthly.



# 1888 – 1914 OLD SAINT MICHAEL’S

As adornments were added to the walls of the church, new furniture and altar furnishing were given in memory of loved ones. More silver replaced wood and brass. Symbolic motifs are found in the glass and silver—from quatrefoils that reference the cross-vaulted ceiling with its four evangelists spreading the Word to the four corners of the earth, to passion flowers, lilies, and the lamb as symbols of Christ’s sacrifice and resurrection.

St. Michael’s also continued to expand its footprint with property on Pleasant Street. In 1893, a new

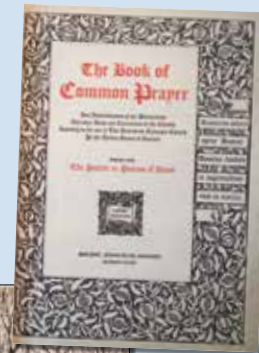
Parish House and Guild Room was built. In 1914, St. Michael’s celebrated the 200th anniversary of the erecting of the church with two days of festivities — four services on Sunday and an historical

address on Monday evening. Bishop William Lawrence and Suffragan Bishop Samuel Babcock participated with other clergy. And the vested boys’ choir of St. Stephen’s in Lynn inspired a new era in music at St. Michael’s.



**Alms Basin, 1912, unidentified Marblehead silversmith, sterling silver**  
Given in memory of Josephine Guy (1890–1904) in 1912  
Photo by Margaret Caro

**Cross, 1890, Gorham & Co., Special 182**  
Engraved on the cross is “Make them to be numbered with thy saints in Glory everlasting. All Saints Day 1890.”  
Photo by Crystal Nilsson



**Book of Common Prayer, Griffiths, 1893–96, Limited edition, printed by the DeVinne Press and supervised by Daniel Berkeley Updike**

One of 500 printed and a gift to St. Michael’s from William Reed Huntington in memory of his mother and her twin sister who grew up at St. Michael’s. Huntington was secretary for the Prayer Book Revisions committee that proposed changes to the 1892 edition. He is best known for the Chicago–Lambeth Quadrilateral that outlined four main points of Anglican doctrine—starting points for ecumenical dialogue.

Photo by Margaret Caro



**Easter 1897, by Edmund H. Garrett, pen and ink**

An illustration in Garrett’s book *Romance and Reality on the Puritan Coast with many little picturings authentic or fanciful*, published by Little, Brown in 1897

Photo by Crystal Nilsson



**Parish House and Chapel, 1893 Daniel Appleton, architect**

In 1892, the adjoining Cross property on the Pleasant Street side became available. The 1844 chapel was removed and a new Parish House and Guild Room was erected.

*“You would enjoy my services which are of course quite different from those you are accustomed to at home. I wear my vestments and have an altar that folds up so I can carry it about.”*

THE REV. LYMAN ROLLINS, CHAPLAIN,  
101ST U.S. INFANTRY, ABOUT 1918

Before the battle, U. S. Signal Corp. USA Official photo  
Chaplain Lyman Rollins, 101st Inf., administers communion  
in the Pantheon Cave near Chemin des Dames, Feb. 20, 1918.



## 1917 – 1918 WORLD WAR I CHAPLAINCY

When the United States joined allies in World War I in 1917, many young ministers heard the call to assist with the spiritual needs of soldiers at war. The Rev. Lyman Rollins at St. Michael's and the Rev. Roy Murray, then in New Jersey, were both sent to France.

*“I'm writing this from my dugout which is 30–40 feet under the ground so dark-damp with cold, rats, bugs and smells thrown in. ... You*

*would enjoy my services which are of course quite different from those you are accustomed to at home. I wear my vestments and have an altar that folds up so I can carry it about. I have baptised nearly 100 of the boys and expect to have the most of them confirmed when the bishop comes. It is rather strange to be down here underground and hear the big guns booming away.”*



Lyman Rollins Crucifix, received 1921  
Sunburst by Samuel Bryant, 1939

After the war, Rollins returned to his parish and oversaw major repairs and renovations to St. Michael's. Major Edward L. Logan, head of the 101st Massachusetts Infantry, presented this wooden crucifix to St. Michael's in honor of Rollins' service.

Photo by David Le



The Rev. Lyman Rollins  
in France, 1918  
Photographer unknown

THE REV. LYMAN ROLLINS, CHAPLAIN, 101ST U.S. INFANTRY, A.E.F., TO PARISHIONER LOUIS [LEWIS] T. THORBURN, MARBLEHEAD



Pyx, brass with leather wallet  
Engraved: R.I. Murray, U.S.A., 1917

The Rev. Roy I. Murray was also a chaplain in World War I for the Red Cross. He used this pyx to carry consecrated host for the sick and dying. The pyx slips into a silk-lined glove leather wallet with a cord that enables it be easily carried around one's neck. A pocket holds a small linen purificator (napkin).

Photo by Crystal Nilsson



The Rev. Welles Mortimer Partridge  
with his kite, about 1917

The Rev. Partridge, Rector 1906–1913, was a charismatic man of many interests and talents. *“A rather unique invention, which, however, unfortunately never received a trial in action, was a man-lifting kite devised by Welles M. Partridge, '96. The kite was so arranged that it would rise from the water when towed by a torpedo boat destroyer, and it was intended to be used to locate hostile submarines.”*

MIT ALUMNI ASSOCIATION,  
TECHNOLOGY'S WAR RECORD

*“Two centuries, dear House of God,  
Thy timbers, framed beyond the sea,  
To cavalier and fisher-folk  
Have given shelter lovingly.”*

EXCERPT FROM “OLD SAINT MICHAEL’S” BY H.L. BURLESON  
(RT. REV. HUGH LATIMER BURLESON, 1865–1933)

**1964 Parish Hall, Campbell & Aldrich, Architects**

St. Michael's 250th anniversary was marked with major fundraising. The Chapel and Guild House had structural issues and the spaces were small. A large new Parish Hall was built with ship lapped interior boards—a structure that invokes images of ships and barns, sea, and land.



# 1915 – 2014 TWENTIETH CENTURY GROWTH

St. Michael's and Marblehead grew and contracted through the 20th century, waxing and waning with the economy, population, and culture.



**Wyman Memorial Chapel of St. Andrew's, 1930s**

In 1910, Isaac Wyman, a St. Michael's parishioner and Salem resident, left a bequest to build a chapel on property he owned at the entrance to Marblehead. Wyman understood that more people would be moving to the southwest portion of town. The Rev. Lyman Rollins proposed that St. Michael's oversee its construction and organization. The Memorial Chapel opened in 1924. By 1927, it was self-supporting, and independent in 1933.

Photo courtesy of the Marblehead Historical Commission, Abbot Hall, Marblehead, MA

The beginning of the century brought increased interest in colonial revival that peaked with the Bicentennial in 1976. When Rollins returned from World War I, he embarked on major renovations, simplifying the wall decorations and making changes to the chancel and extensive repairs in the undercroft.

The footprint of the Episcopal Church in Marblehead also expanded with the establishment of Wyman Memorial Chapel of St. Andrew's, the Thrift Shop in rented property, the purchase of the Davenport House and the Murray House, and the new Parish Hall in 1964 on the occasion of its 250th anniversary.



**St. Michael's Church, about 1920**

In 1920, pews in the corner were removed and the pulpit moved to the left with an added sounding board canopy above. Over the lectern was a list of St. Michael's rectors. New chancel chairs and an altar table were given and a new organ installed. The crucifix given in honor of the Rev. Lyman Rollins was placed over the reredos.



**Proposed renovations, 1937  
Pen and pastel drawing by Sanford Full**

The Anglo-Catholic tradition coming from the 19th century Oxford Movement evolved at St. Michael's in the Rollins and Murray rectorships. In 1937, the chancel area was expanded by stretching the altar rail across the church, a new high altar built with tabernacle, and a sanctuary light hung from the ceiling. With the 1978 Prayer Book, the altar table was brought out to the people and in 1996 two front pews were removed to provide more space.



**Davenport House, 1954**

In 1950, the Graves house, less than 10 feet from St. Michael's north wall, was purchased. The renovation of this building provided desperately needed space for the booming number of children. The house was named for Orlando Davenport, who left a sizable bequest for St. Michael's through his friendship with Samuel Roads.

# SETTING COURSE FOR THE NEXT 300 YEARS

*“Seeking transformation in God’s grace,  
by worshipping God in prayer, song, and study;  
by serving our neighbor inside  
and outside our community;  
and by being good stewards of God’s creation.”*

MISSION OF ST. MICHAEL’S EPISCOPAL CHURCH, MARBLEHEAD

*“Life is short and we do not have too much time  
to gladden the hearts of those who walk this journey with us.  
So be quick to love and make haste to be kind.”*

ADAPTED BY THE REV. ANDREW J. STOESSEL FROM HENRI FREDERIC AMIEL  
JOURNAL INTIME, DECEMBER 16, 1868

St. Michael’s Church with Steeple, Carol Howie Eldridge  
Pen and ink and gouache, 2013



Photos by Karin McCarthy and Margaret Caro

# MUSIC AT ST. MICHAEL'S

*“Upon Reeding the Petition of Peter Jayne & others for Liberty of building a Gallery at the front to the Organ (at their own Expence) for a Singing Gallery, It was Considered & voted that Leave be given for Building Said Gallery...”*

APRIL 23, 1764 MEETING OF THE PROPRIETORS,  
ST. MICHAEL'S CHURCH RECORDS 1714-1784

St. Michael's Men and Boys Choir, 1920  
Photographed at the back of the 1893 Parish House,  
which was demolished and replaced in 1964



*“...delivered Your Bro. Fitch's Letter, and you will probably bear from him. As tomorrow is X[Christ]mas he designs to introduce Chanting in to his Church, as he has some Adepts to carry it on. ...The chanting mentioned above was performed at Marblehead before a very crowded Audience of Churchmen and Dissenters, and to General Acception.”*

THE HON. ANDREW OLIVER IN SALEM, MA  
TO HIS SON DR. B. LYNDE OLIVER, JANUARY 1788



Top: St. Michael's Boys Choir, 1953/54

In July 1915, a boys choir in the Anglican cathedral tradition was begun under the direction of Arthur Cleary. Many today remember earning 10 cents a week singing in the choir. A separate boys choir was discontinued in 1970 after several years using mixed voices at different services.

Middle: St. Michael's Adult Choir, about 1980

In 1969, a mixed-voices choir was formed with teens and adults with male and female voices under the direction of Tom Holland, who was succeeded by Barbara Bruns.

Bottom: St. Michael's Choir, 2014

Today's Adult Choir sings at the mid-morning Sunday service from September through mid-June, and at Evensong the first Sunday of each month, October through May. A Youth Choir performs at special services and events.

Photo by Crystal Nilsson

*“Will it give you any pleasure to learn that our choir at St. Michael's do constantly chant the Venite, the Te deum & in the afternoon the Cantate & Nunc dimittis to great acception. This I assure you is the case & I believe mine is almost the only Church on the Continent in which this is done.”*

THE REV. T. FITCH OLIVER TO HIS BROTHER DR. B. LYNDE OLIVER,  
FEBRUARY 11, 1788

*“Church music: divine, and often free”*

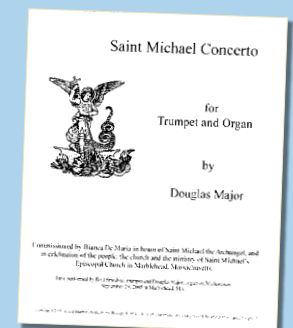
THE MARBLEHEAD REPORTER,  
NOVEMBER 30, 1983



C.B. Fisk Organ Opus 69, 1974  
Case, E. & G. Hook of Boston, 1833

St. Michael's first organ came from St. Peter's, Salem, in 1754. St. Peter's sold their older instruments to St. Michael's again in 1769 and 1818, until the all-new E. & G. Hook organ was installed in 1833. The Hook organ was housed in the case shown and used for the next 87 years until Hook and Hastings provided a replacement in 1920, hiding the 1833 case. Finally, an all-new versatile instrument was built in 1974 by C.B. Fisk & Co. of Gloucester using the restored 1833 case.

Photos by David Le



Saint Michael Concerto for Trumpet and Organ, by Douglas Major, 2005. Good Harbor Productions, Rockport, MA

Dr. Douglas Major, Music Director, 2002 to present, has composed several pieces for St. Michael's, including a Magnificat and Nunc Dimittis for choral evensong, and Tercentenary service music for the Holy Eucharist for congregation and choir.



# CHILDREN

*“March 23, 1788: This day being Easter Sunday the Right Reverend Father in God Bishop Seabury preached, and in the forenoon he confirmed people of all denominations. Note: myself and wife and daughter Molly were confirmed by Bishop Seabury”*

JOURNALS OF ASHLEY BOWEN (1728–1813) OF MARBLEHEAD

*“June 15, 1788: This day I attend Church all day with my children and I sat up in the gallery at St. Michael’s.”*

JOURNALS OF ASHLEY BOWEN (1728–1813) OF MARBLEHEAD

Children are rarely mentioned in 18th century church records except for baptisms and funerals. After the Revolution

and the consecration of America’s first Episcopal bishop, Samuel Seabury, confirmation became possible in America. Bishop Seabury traveled around New England, confirming hundreds in a renewal of their Baptism with a laying on of hands.

In 1818, a Sabbath School Union Society was established in Marblehead. St. Michael’s reported 70 Sunday scholars, who met with other scholars in the Academy Hall. But by 1825, each church established its own society. Sunday School and special services for children were usually held on Sunday afternoons from the late 19th century well into the 20th.

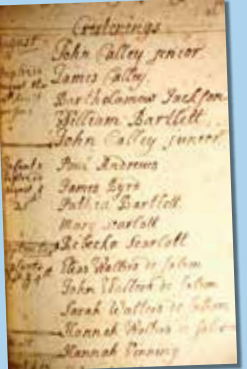


Top: St. Michael’s Band, 1927

In the 1920s, a band was formed to provide additional activities for the boys. Alexander Cleary (left) led the band with assistance from S. Baroni and B. Mielbye (right).

Bottom photos: St Michael’s Acolytes / Football players, 1940

The boys of the 1940s led double lives as acolytes at Church and as football players at other times.



St. Michael’s Church, Records, summer 1715

When the first St. Michael’s rector arrived in Marblehead on July 15th, he baptized 5 adults and a week later 5 infants or children.  
Photo by Crystal Nilsson



Easter, 1889. Artist: RJM. Printed by N. Allen Lindsay & Co., Steam Job Printers, Marblehead, MA.

Program cover for the Children’s Carol Service, Easter Day, April 21, 1889 at 7 pm. Special children’s services of lessons and carols were often held Sunday afternoon or early evening. Church School was held weekly Sundays at 4 pm, and sometimes Saturdays during the 19th century through the mid-1960s.

Photo by Margaret Caro



Davenport House Dedication, April 1955 Bishop Coadjutor Anson Phelps Stokes, Jr., with Father David W. Norton, Jr., lead the dedication of the Davenport House. Acolytes process in front of candidates for confirmation and members of the boys’ choir, with Church School students outside and at the windows. St. Michael’s bought the building in 1950, completed renovations in 1952, and paid off the mortgage in 1954 through the help of St. Catherine’s Guild Thrift Shop.

In 1915, a choir of men and boys was founded. Later, under the Rev. Roy I. Murray, robed acolytes processed and assisted at the altar. Girls began to participate as acolytes under the Rev. George Westerberg.

The children and teachers often raised monies, funding, for example, a new baptismal font and the Good Shepherd window in 1888. In the 1960s, the Church School sponsored a Korean boy. Today, St. Michael’s Youth annually collects for the Souper Bowl of Caring among other special needs.

St. Michael’s Sunday School, 1920s



*“It is worthy of record, that a Sewing Society which was organized in December, 1831, has continued its regular meetings once a fortnight with scarce an intermission, until the present time. The amount of its earnings ... has been expended for benevolent purposes...”*

WILLIAM H. LEWIS, ST. MICHAEL’S 1837  
PAROCHIAL REPORT TO THE DIOCESE

**Lobster Lunch promotion, 2010**

The year after the annual Marblehead Festival of Arts began using St. Michael’s Parish Hall in 1971 for one of its exhibits, St. Michael’s began providing lunch for visitors. In 1993, the Vestry voted that proceeds from the Lunch would be distributed for the work of social concerns and missions.

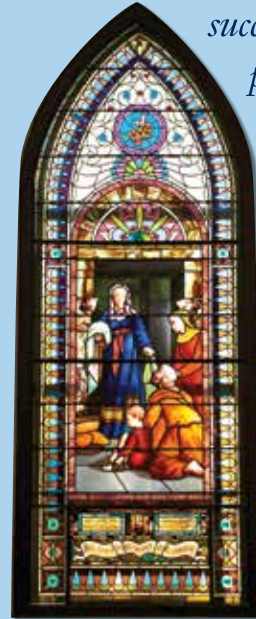
Photo by Crystal Nilsson



# SERVING OTHERS NEAR AND FAR

*“These noble christian ladies continued their labors and by organizing in due time the present “Parish Aid Society,” have ever since, by their successors, been “helpers of the joy” of the ministers of the parish, and also in the care of the sick and the poor, like those pious women whom St. Paul commended to the church in Rome, “Succorers of Many.”*

JOHN WICKLIFFE LEEK, HISTORICAL SERMON ON  
SEPTEMBER 29, 1872.



**Appleton Memorial Window, 1888**  
Redding & Baird, stained glass

This window depicts Dorcas giving out garments to the poor. It is in memory of Maria Therese (Gardiner) Appleton, wife of Thomas Appleton, “a benevolent woman always administering to the poor” (Boston Globe, April 17, 1888). Mrs. Appleton was president of the Parish Aid Society, which formed from the early Sewing Circle of the 1830s and continues to meet today. The Society and its successor groups made clothing and collected items for distribution to the needy and missions. They also sold and held fundraisers to provide funds for salaries and for buildings, such as the parish house of 1845.

Photo by Crystal Nilsson

Even while struggling to establish itself and survive, St. Michael’s parishioners cared for those in need—particularly after the Revolutionary War and sea disasters, the widows, orphans, and poor. The Episcopal Diocese of Massachusetts also asked churches to collect funds for missions within the diocese and for the American

Missionary Society founded in 1821. Individuals, Parish Aid, St. Catherine’s Guild, and other groups have raised funds and gathered and distributed food and clothing. They have also worked directly with those in need in Marblehead, neighboring towns, and abroad. Today, the Lobster Lunch during the Festival of Arts is the primary event for charities, raising over \$234,000 between 1993 and 2013.



**Alms Box, William Harris (1765–1829, Rector 1791–1802 and Marblehead Academy preceptor 1789–1802), oak boards, iron, brass lock**

“On the 19th of February, 1790, the scholars of the Academy gave an exhibition for the benefit of the poor, and under the direction of their preceptor, acted the ‘tragedy of George Barnwell, and the comedies of the Recruiting Officer, and the Haunted House.’ The price of admission was half a dollar...” – Samuel Roads

Photo by Crystal Nilsson



**Fr. Joseph Harold Bessom in Liberia**

St. Michael’s rector in 1816, the Rev. Joseph R. Andrus, resigned his position to pursue missionary work. When an Episcopal missionary society was formed in 1821, Andrus set off for Africa, where he became the first Episcopal missionary to die in Africa. St. Michael’s parishioner Joseph Harold Bessom (1902–1966) who was baptized, confirmed and ordained at St. Michael’s Church, joined the Order of the Holy Cross and worked as a missionary in Liberia. Another parishioner, the Rev. Edward Gleason, worked in Haiti.



**St. Michael’s Team on a Medical Mission, February 1993, Haiti. Nurse Aileen Day and Dr. Charles Davidson consult with families.**

Roughly half of St. Michael’s Lobster Lunch proceeds goes to support our sister parish and school, St. Thomas in Arcahaie, Haiti. St. Michael’s parishioners led medical missions to Haiti in 1984, 1988, 1993, and 1996, bringing supplies and running temporary clinics. St. Michael’s parishioners and clergy continue to exchange visits with those at St. Thomas.

Photo by David Day

*“Blessed are the dead which die in the Lord  
for they rest from their labours  
& their works do follow them.”*

GRAVESTONE OF WILLIAM BODEN, DIED 1803,  
ST. MICHAEL’S CHURCHYARD

**St. Michael’s Churchyard Gate**

Designed by Charlotte Hallet  
Fabricated by Cassidy Brothers Forge of Rowley, 2006  
Photo by Crystal Nilsson



Left: Celtic cross,  
Waterside Cemetery, Marblehead  
This cross marks the St. Michael’s  
plot at Waterside Cemetery, where  
the Rev. Roy I. Murray is buried  
along with several other parishioners.  
Photo by Margaret Caro

Right: Burial Records, St.  
Michael’s Church Records,  
1715–1753  
St. Michael’s first rector, William  
Shaw, performed his first burial at St.  
Michael’s just months after his arrival.  
Photo by Crystal Nilsson



*Pause friend, and read before  
you enter here.  
This vine-clad fence encloses  
holy ground.  
Herein a hallowed  
churchyard dreams  
away the years,  
Steeped in serene, sweet light  
and muted sound.*

*Herein tranquility and peace abide,  
For God walks here at cool  
of evening-tide.  
Then, treading softly,  
pass within this gate.  
There, where ancient trees wait,  
May you find God, and walk awhile with him.*

ADAPTED FROM PEARL COUNCIL HIATT’S POEM  
“THE INSCRIPTION FOR A GARDEN GATE”

## REMEMBERING OUR FOREFATHERS AND MOTHERS

*“The floor of the church is raised six or seven feet above the ground,  
and under it is a burying place.”*

DR. ALEXANDER HAMILTON, ITINERARIUM, 1744

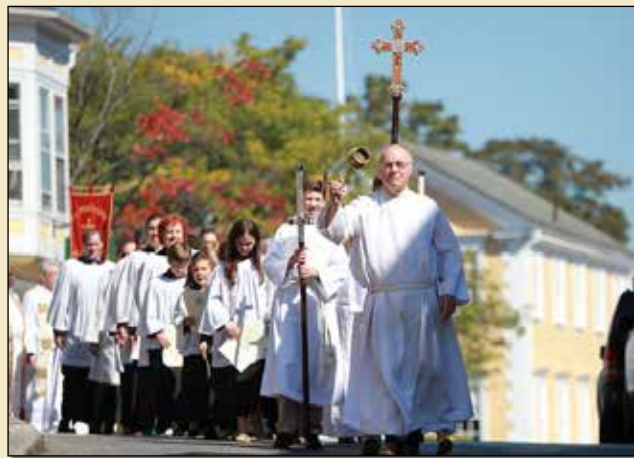
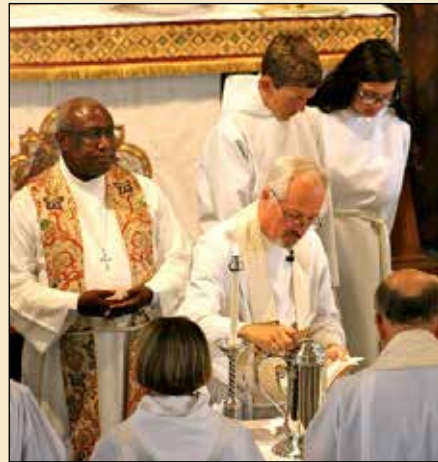
Baptisms, weddings, and funerals are major life events celebrated at St. Michael’s. Parishioners have been buried under St. Michael’s, beside St. Michael’s in the Churchyard, at St. Michael’s small plot at Waterside Cemetery, as well as in family and public cemeteries around Marblehead and beyond.



**Top: St. Michael’s Crypt**  
Excavations in 1920 and an archaeological investigation (1975–1984) confirmed the existence of a rare colonial crypt beneath the church, containing the remains of 30–50 people. A major discovery was identifying the original location of the crypt door in the southeast corner of the church foundation. Four small redwood coffins were constructed to contain the disarticulated remains, which were interred in a new vault-like enclosure.  
Photo by David Le



**Gravestones in St. Michael’s Churchyard**  
Dates of stones, clockwise beginning at the upper left, are 1742, 1772, 1808, and 1818.  
On the east side of the church is a churchyard where, since the early 1700s, more than seventy-five parishioners have been interred, including cremated remains in recent years. The earliest gravestone is for Richard, son of Peter & Elizabeth Pollar, who died in 1718 at age 5. One of the raised tombs is for the Rev. Peter Bours, who died in 1762.  
Photos by Frances Nilsson



## New Saint Michael's

*By R. L. Howie, Jr.*

Three centuries, dear House of God,  
Thy timbers, framed nearby the sea,  
To young and old, rich and poor  
Have given shelter lovingly.

Still in and out, through welcome doors,  
The generations come and go,  
Baptism, marriage, and eternal rest  
Blessing on each you do bestow.

With prayer and song and liturgy  
Gather your children, feed your sheep;  
And guard, in their churchyard graves,  
All of those who round thee sleep.

In the years ahead protect your flock  
Transform us in God's grace above  
And send us forth to do His will  
In faith and hope, and love.

Adapted from H. L. Burleson, Old Saint Michael's, 1914