

OUR LADY'S MEMORIAL ALTAR

ST. CHARLES' — OLD AND NEW

always been one to be proud of and to bring joy and consolation to people, priests and Bishops alike. Truly a fruitful field in a conspicuously blessed portion of the Lord's vineyard. Vivat! Floreat! Crescat!



The Story of St. Charles' Church

As we saw in the brief record of the parish history, the present church building goes back 60 years. Save for the top of the tower, which was built at a later date, the gift of Father McCabe, the church presents exteriorally the same appearance that it did at the beginning—an imposing granite structure in Gothic style, one of the noblest of the many splendid churches designed by the great Irish architect, Keeley.

Interiorally, however, it has undergone many changes, as may be readily apprehended by recalling to mind what it looked like in the beginning. Originally there were galleries running all along the side walls, and stretching from walls to columns. There was no vestibule, save for the small square just inside the middle door, and the tower space. The auditorium, with the three aisles as now, ran from the sanctuary to the rear and was filled with small narrow pews, which gave a total seating capacity, counting the galleries, of 1800 people. For decoration, the plaster was all lined off in varied colored paralellagrams, to suggest different colored stones. The altar was of wood, as was also the altar rail. The organ was of the so-called tracker type, and was hand-blown. But withal it was a pleasing interior and, for its day, was conspicuous among the churches of the diocese for its dignified and devotional atmosphere.

The first radical changes were brought about by Father Mahoney. Under him the wooden altar rail was replaced by the delicately carved and beautiful marble rail which still adorns the sanctuary. The galleries on either side were cut away, beginning at the sanctuary wall and extending as far as the second column. The window mullions were removed and the original windows, of the geometric pattern that was common to church windows everywhere at that time, gave way to the pictorial windows of rich color and design that still evoke our admiration. The present splendid stations of the cross replaced those of more humble design that had served to stimulate the piety of that earlier generation. While the entire walls underwent a complete transformation, the vari-colored blocks giving way to paint and fresco under the skillful direction of the great church beautifier, Mr. Locke.

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Great and important as were these ameliorations, however, they did not complete the list of improvements that Father Mahoney had designed for this great object of his love. But the Lord decreed otherwise, and before the noble priest could put his plans into execution, he was called to his reward. Thus, the task of continuing the renovation fell to Father Cassidy.

Under Father Cassidy, guided by the architect, Mr. Fontaine, operations of great magnitude were begun in 1914 and did not cease until the good priest's death in 1920. What may be called the most radical of these changes was the creation of the present splendid narthex, or vestibule. This was effected by building a glass and oak partition clear across the church, 10 feet from the rear wall. The practical as well as artistic advantage of this change is apparent to everybody. True, the seating capacity was thereby lessened, and this diminution was made still greater by the replacing of the old narrow pews by the large quartered-oak-pews that still make attendances at our services so comfortable. However, the loss of sittings was not greatly felt, inasmuch as the division of the parish which had taken place in Father Mahoney's time made an extra large number of sittings unnecessary. The amelioration thus happily conceived was still further advanced in many directions. A complete marble sanctuary was constructed—floors, altars, pulpit. A wainscotting of marble, rising four feet from the floor was built all around the inside of the church, and marble tiles were laid in all the open spaces of the auditorium and narthex. The result served to bring out very strikingly the beauty and taste of the changes that Father Mahoney had made, and imparted to the church an air of glory and richness. Thus the interior stood in 1920 and so it continued until this year of grace, 1928. What the changes are that this year has brought are well known to everybody. However, not only for the sake of record but even still more for the sake of bringing out some features which, if not described, might not be entirely clear, we shall proceed to set them down in somewhat lengthy detail.

The most conspicuous alteration effected in this most recent renovation, is the removal of the side galleries. Ever since Father Mahoney's time this change was contemplated and desired, but circumstances of one kind or another had prevented its accomplishment. The removal, when effected, wrought a most wondrous effect, bringing to light the glories of

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the windows that the galleries had concealed—opening up the side aisles, whose lovely arches and vistas had been practically shut off from view, and giving to the whole interior a vastness and spaciousness that was hardly suspected. The loss of the sittings occasioned by the removal of the galleries is partly made up for by a new gallery which has been constructed where the old choir loft stood. Formerly the loft at this location was useless for worshippers, inasmuch as it was practically all taken up by the organ; but now the old organ has been removed and the space is left, furnishing accommodation for 240 persons. Thus the total seating capacity of the church at the present day is about 1300.

The removal of the old organ meant the installation of a new one; and the introduction of this new organ constitutes one of the most pleasing and important of the many changes made. It is from the house of George Kilgen & Son, Inc., of St. Louis. The pipes, instead of being housed together in the middle of the gallery are divided and placed in the corners on either side. This disposition has enabled the architect of all these renovations, Mr. John F. Hogan of Providence, to develop a treatment which has added greatly to the architectural interior of the church, besides serving to bring to light the three large windows over the main portal and which, up to this time, had been completely concealed. Thus, a splendid opportunity was offered for beautifying this end of the church, and it was taken advantage of by removing the old glass of the stereotyped geometrical style, and putting in its place glass that unquestionably will stand as among the very finest specimens in the country.

These new windows are the work of a Boston firm, Reynolds, Francis and Rohnstock, master craftsmen in this style of church decoration. The type is that of the 13th century, the glory being achieved by the jewel-like arrangements of the blues, and the reds, and the greens. In each of the windows are 10 medallions. Those of the middle window depict as many incidents in Our Lord's agony and death. Those of the two side windows represent angels in different poses, each bearing a different instrument of the passion. The whole is conceived and carried out with rare genius and intelligence.

The impression of vastness which as we have said has been created by the removal of the galleries is still further deepened by the treatment that has been given to the sanctuary. In the first place the sanctuary



THE MEMORIAL ORGAN

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has actually been enlarged by the bringing out of the altar rail almost three feet. Then the pulpit, which occupied a place almost mid-way in the sanctuary, thereby giving the appearance of crowding it, has been removed to the column by the side of the arch. The fine effect of this new location has been greatly enhanced by the erection over the pulpit, of a beautifully carved oak canopy. Thus the altar is given a commanding position, focusing the attention of the worshippers and achieving a new beauty and majesty. Much of this improvement in the appearance of the altar, however, must be credited to the treatment given to the sanctuary walls. Rising from the floor to a height of about 15 feet, and running entirely around the sanctuary, there has been erected an oak wainscotting, with credence and stalls, all richly carved from designs of Mr. Hogan, the architect, by The American Seating Co. The character of this work is such as to remind one who has travelled in Europe of much of the oak carving that is to be seen in the old churches there; and indeed, it has been declared by connoisseurs not to be unworthy of comparison with that work.

Above the wainscotting, for a height of about 10 more feet, the sanctuary walls are covered with brocaded taffata of exquisite pattern, in colors of old rose, old gold and blue. These colors were selected to lead the eye gently to the five paintings that fill the Gothic spaces under the groinings of the ceiling. These paintings, nine feet wide, at the base, and fifteen feet high, are the work of Rudolph Schmalzl of Munich, and they have been pronounced works of art of the very highest order. The middle panel, the one high up behind the altar, depicts the Virgin Mother and Child in glory, with St. Charles vested in his cardinal red and white and St. Francis of Assissi in the brown vesture of the Franciscans, kneeling below. In the panel to the right are St. Monica, representing all Christian mothers leading her son, Saint Augustin, representing all the children of Christian households, to the recognition and adoration of the mother and child. St. Monica is clothed in the flowing garments of the earlier period, while St. Augustin is vested in full pontificals. In the panel to the left of the center are St. Patrick and St. Bridget, standing, bowed in profound reverence. They are depicted as representing the faith and adoration of the Irish people for the Mother of God. St. Patrick is also in full episcopal vesture, while St. Bridget wears the habit of a nun

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and carries a crosier, indicative of her position as abbottess. The extreme panels, on either side, depict angels of radiant splendor, expressive of joy and adoration in the presence of the Divine. All of the five panels have a background of rosy dawn color, and there are springtime flowers growing, to convey the idea of the beginning of Christianity. A boundless sea is shown as suggesting the locality wherein the saints depicted lived their lives. A close study of the details of these remarkable paintings reveal an expressiveness in form and feature that is truly the mark of genius, and their glory gives an atmosphere of other worldliness to the church.

Two other new features add to the sanctuary's beauty. The one, a sedilia, oak carved, to match the wainscotting; the other, a lamp. This sanctuary lamp, because of its unusualness of type, calls for a word of explanation. Instead of being round or hexagonal as is usually the case with sanctuary lamps, it is flat, not a solid shield, but in open design of hand wrought bronze. In general outline it is of a heart, of about four feet in height. The heart design is produced by two peacocks, who face each other and whose long plumage droop to unite at the base. The eyes of the peacocks are fixed on the ruby lamp which rises between them,—worldly splendor gazing into eternal glory. In the center of the heart is wrought a large circle, symbolical of eternity, in the midst of which are emblems of Christ and the deity. This remarkable creation is the work of Mr. Frank Larscheid of Wisconsin who also is the craftsman of the bronze baptistry door of which more will be said later.

Contrasted with the richness of the sanctuary and its ornaments is the manner of treatment of the body of the church. Here all is quiet and subdued, the medium being texture, worked in an intricate but pleasing pattern and glazed in soft tints of old ivory. The menace of monotony has been overcome by allowing the arches between the columns and the ribs of the ceilings to stand out in the shades of caenstone, by the introduction in the bays of the clear story of beautifully colored medallions, and by creating, behind the exquisitely colored relief stations, ornate backgrounds of tapestry design. This whole decorative scheme is the work of the house of S. L. Mortenson of Boston, and has evoked on all side unstinted admiration.

At no matter what hour one visits the church there is that about it which inspires devotion and lifts the heart with gladness. But especially

eighteen

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is this so when the new system of lighting which has been introduced, radiates a warm effulgence everywhere. The lighting fixtures, replacing the old ones that stood out from the gallery front, hang from the ceiling. There are 14 of them, arranged in two rows, seven in each row, and hanging in front of the arches between the columns, just within the line of the nave. They are of the inverted Gothic type in clusters each of seven lights, whose champagne colored stalactytes form a pleasing grouping, lighted or unlighted. The metal by which the lamps are held together, is of bronze wrought from designs of Mr. Hogan, in a manner to impart a remarkable beauty and harmony to the church interior. The fixtures are the product of The Crooker Co., of Providence, as also are the appropriate bronze candelabra that hold the consecration candles along the walls under the stations.

We have said that the impression that one now gets of the spaciousness of the church is due not only to the removal of the galleries but also to the treatment of the sanctuary. We should now add that this has been helped also by something else, namely, the removal of the confessionals, which formerly stood out from the side walls, taking up considerable space, besides obstructing the view of some of the windows. Two of the confessionals have been removed to the vestibule partition in the rear of the church; while the third one has been given the space formerly leading to the side door. This side door had ceased for years to serve as an entrance, on account of the draught that came in there, especially in winter time; while as an exit, it was not found to be absolutely necessary, inasmuch as the large doors of the front of the church easily met the requirements here as they do elsewhere in churches of this type. Besides, a place that would not obstruct, had to be found for a third confessional. Seen from the body of the church, this new confessional presents a very pleasing architectural feature. An oak partition, with door carved in a manner to match the carving of the other woodwork, has been built into the arch that formerly led to the side vestibule. It has been so constructed as to leave the top of this arch open, so that the stained glass above the door on the outside wall, is attractively revealed. A person opening the new oak door, finds himself, not now in a vestibule, but in a confessional.

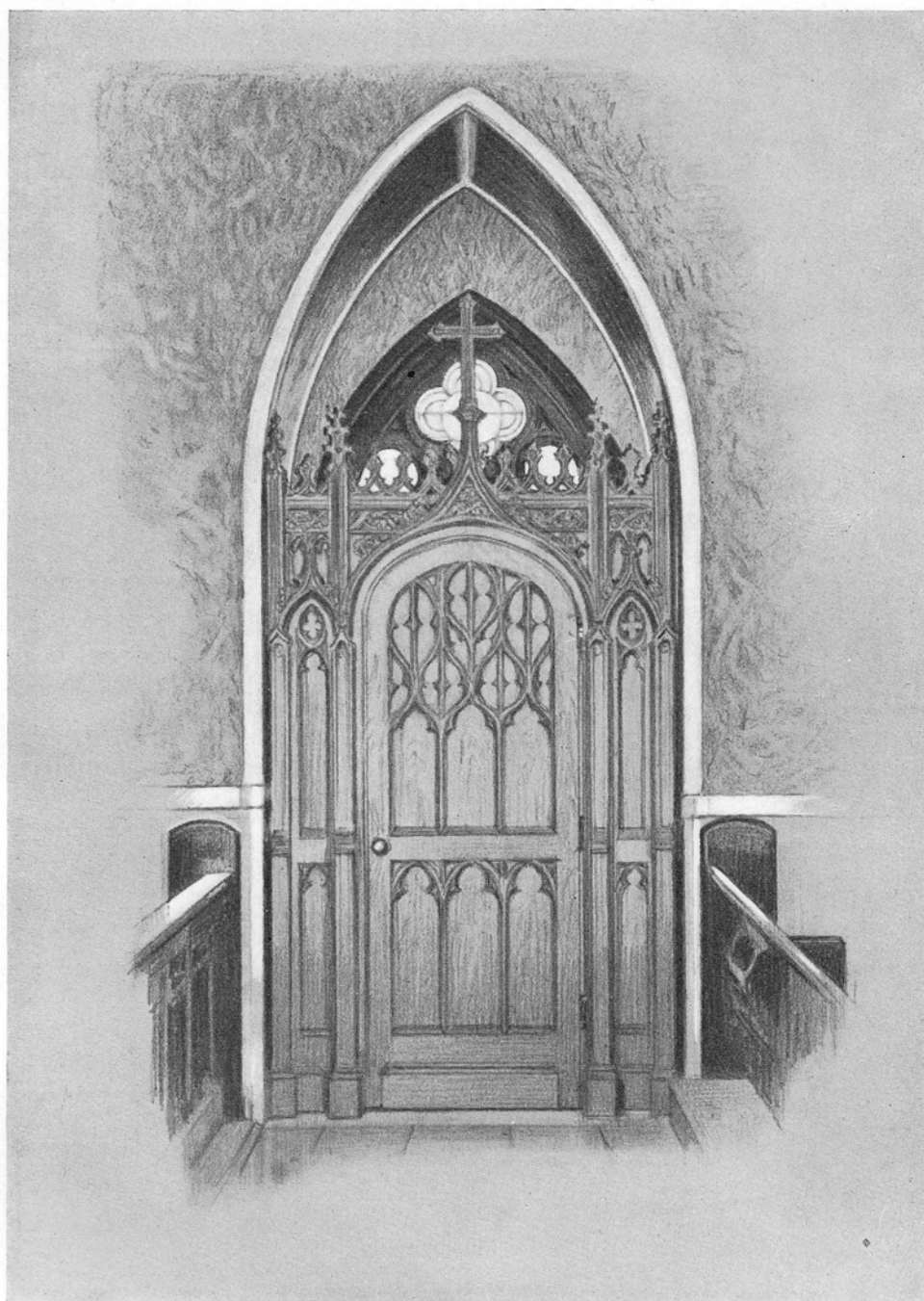
As space had to be found for a third confessional, so it had to be found also for a baptistry. Ever since the church was first built, baptism

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was administered at a provisional baptistry in the vestry. This is contrary to the usual order, and besides was never intended to be permanent. The problem of finding space was met by pressing into use the area that was formerly taken up with one of the stairways mounting to the old choir loft. The room thus secured measures about eight by twelve feet and is reached by a door opening from the narthex. In this room, Mr. Hogan, the architect, felt that he could see opportunity for something unusually fine; and the result has justified his prevision. It is a gem of miniature Gothic. A little chapel-like enclosure, with an oak wainscoting, richly carved, rising eight feet from the floor, and surmounted by a graceful groining whose ribs and side walls and ceiling, are treated in texture of soft greyish stone color. The floor is of zenithum, and the room is heated separately from the general plant, by electricity.

A feature of very special interest in the baptistry is the door. Like the sanctuary lamp, it is of wrought bronze. This door, in addition to the perfection of its workmanship, attracts attention by the wealth of symbolism which Mr. Larscheid, its designer, has put into it. Although a single unit, it may for convenience of description, be divided into an upper and lower half,—each half being made up of nine squares, about a foot in diameter. In the center square of the upper half, the doctrine of the deity is conveyed by a series of circles, symbols of infinity. One circle containing the letter P (Pater) represents the Father; another containing the letter F (Filius) represents the Son; and a third, containing the letters SS (Sanctus Spiritus) represents the Holy Ghost. These three unite in one circle in the center in which is the word Deus—"God." The other squares in the upper part of the door reveal God as creator by the setting forth in wrought outline the sun and moon and stars, and fishes and vegetation. Also in these same upper squares the four evangelists are symbolically depicted,—a bull, for St. Matthew, a lion for St. Mark, a man for St. Luke; and an eagle for St. John.

In the lower half, the squares of the door are taken up by a graphic symbolical representation of the seven sacraments; baptism in the center, where Our Lord is submitting to the water being poured on by John, while the Holy Ghost descends in the form of a dove; penance in an upper square, under the symbol of the keys; Confirmation in the square opposite, as a descending flame; Eucharist just below Penance, as a round host with



THE NEW MEMORIAL CONFESSORIAL

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the monogram IHS; Confirmation in the square across from the Eucharist, by the figures of the chalice and stole, emblems of the priesthood; Matrimony, in the square under the Eucharist, by two rings conjoined and overhung by a stole; and finally, in the lower square on the right, Extreme Unction, by appropriate symbols, and the word Pax-Peace. In short, like the craftsmen of old, Mr. Larscheid, in his wonderful work, has told many chapters of the Christian faith.

With this account of the baptistry, our brief description of the most recent renovations in the church is brought to a close; as also the objects which are the subject of the descriptions mark the culmination of the series of changes which have brought our beloved church to a point where, for beauty and strength and dignity and glory and devotional atmosphere, it may well compare with parish churches anywhere.

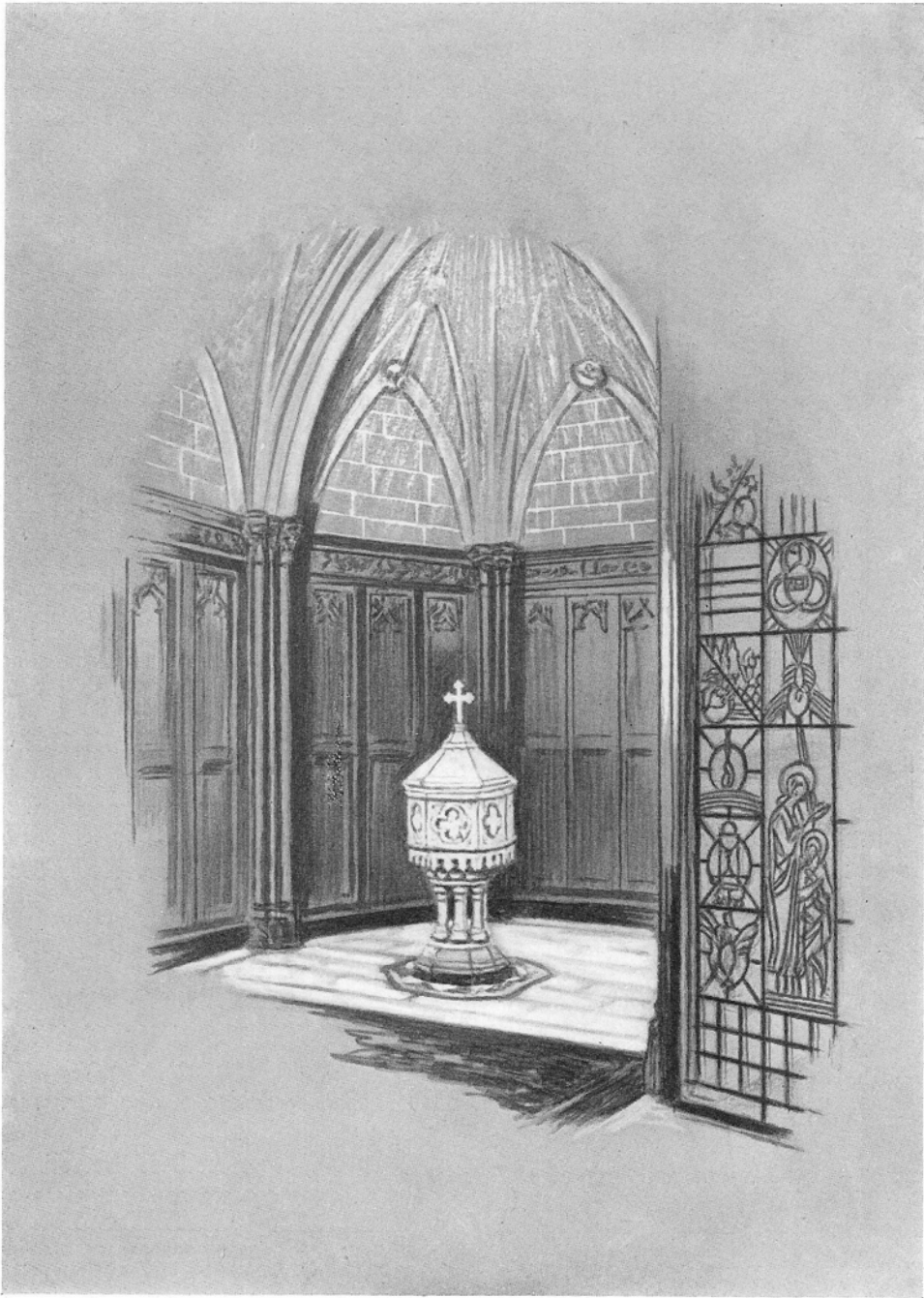
The Story of St. Charles' Generosity

If St. Charles stands as a monument of architectural taste and skill, it does so only by virtue of the generous contributions of many past generations of faithful worshippers; for without the uninterrupted financial stream that flowed from the very beginning, no skill or taste, no matter how excellent, would have been able to express themselves. For the most part, this early giving was not in the form of large donations from a small number, but of small offerings from countless multitudes; for our congregations here as well as elsewhere in Catholic parishes, have always been hard working people, ambitious and persistent in their efforts to give to Ceasar what belongs to him, but never to the point of neglecting to give to God what belongs to Him. Their names are written in the book of life; and into the next world, whither they have departed, their good works have followed them. This is our belief and the basis of our hope. However beside this multitude that no man can number, there were from the very beginning individuals, here and there, whose circumstances and inclinations led them to special acts of generosity; and though their gifts were made for God's glory only, and not for any earthly reward, still their benefactions received due recognition at the time, and they are not entirely forgotten by us who have been the beneficiaries of them.

Now, what is true as regards the past is just as true today. St. Charles is still supported and developed in consequence of the steady stream of contributions from countless numbers of persons who are not circumstanced to give largely, but who week in and week out, and month in and month out, and year in and year out, fail not to set aside out of their small incomes a certain amount for the support of religion. If one were to ask who they are, he would have to be told to read the parish census lists, for they make up practically our entire congregation.

To each and every one of them our gratitude goes out; and we know for certain from the teachings of our faith, that the gift according to one's means, no matter how small in itself, has been found richly acceptable in the sight of God.

However, now too as in the past, there are those whose circumstances and inclinations have led them to make special offerings. We knew when



THE BAPTISTRY

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the present work of renovation was begun that there would be such, and we said then that the gifts so made would form part of the record to be kept in connection with the anniversary celebration. Thus it is with sentiments of sincere gratitude and prayerful acknowledgment that we set down the following list of special contributors in alphabetical order:

Beta Alpha	\$ 100.00	
Hannah Brown	\$ 20.00	In memory of David and Ann Brown.
The Misses Briody.....	100.00	In memory of father and mother.
Thomas J. Barry.....	50.00	
Rosetta Brady	225.00	Lighting Fixture: in memory of Michael Brady family.
Mrs. William Batchelor.....	100.00	Small Lighting Fixture: in memory of Thomas F. Farrell.
Thomas Burns	35.00	In memory of Ann Burns.
Helen Brennan	25.00	Missal: in memory of her mother.
Stephen Crane	20.00	
John Cook	50.00	In memory of Cook and Barry families.
Timothy Cushing	225.00	Lighting Fixture: in memory of Ellen Fahey Cushing.
Richard Cody	225.00	Lighting Fixture: in memory of his wife.
Patrick Cummings	100.00	In memory of Richard and Joanna Cummings and John and Mary Burke.
Mrs. William Cronan.....	50.00	
Eliza P. Corcoran.....	200.00	In memory of Martin and Catherine Reddy Corcoran.
The Misses Ann and Margaret Cox..	100.00	In memory of father and mother.
George W. Carroll.....	100.00	
Mary Cassidy	50.00	In memory of Mrs. Rosella Cassidy.
Thomas Donnelly	100.00	In memory of William J. Donnelly.
John Donovan	25.00	
Michael Donovan	100.00	In memory of Joanna Donovan.
Mrs. Annie Egan.....	25.00	
Elizabeth and Lena Ford.....	40.00	In memory of father and mother.
Maurice Fitzgerald	50.00	
Maria Gilfillan	500.00	Sanctuary Lamp: in memory of William Gilfillan family.
Eva F. Gallagher.....	100.00	In memory of Mr. and Mrs. James Gallagher and family of Ontario, Canada.

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Rev. Cornelius J. Holland.....	2,500.00	The Father Holland Memorial Window.
Nellie Head	300.00	
Holy Name Society.....	1,500.00	
Peter Hackett Estate	100.00	In memory of Peter Hackett and family.
Mrs. J. Holland.....	10.00	
William Houghton	50.00	
Mrs. Bertha I. Houghton.....	50.00	
Immaculate Conception Society.....	1,500.00	
Lucien Jarret	200.00	
John J. Keegan.....	25.00	
Thomas Kennedy	50.00	
John and Loretta Kiley.....	40.00	In memory of John Kiley.
Ambrose Kennedy	100.00	
Dr. Frank Kennedy.....	300.00	
Mary Etta Kelly.....	300.00	Large and Small Lighting Fixtures: in memory of her father and mother.
Thomas Kenney	50.00	In memory of Catherine Kenney.
The Lally Family	300.00	
Mr. and Mrs. Robert Linton.....	250.00	In memory of Parker Linton.
Frank Lally	300.00	The Sedilia: in memory of Mary E. Lally.
Paul Lavimordiere	50.00	
The Misses Lynch.....	250.00	In memory of their father and mother.
Mrs. John Long.....	100.00	In memory of her husband.
Joseph Marrah	200.00	In memory of William A. Marrah.
Mrs. David McCombe.....	25.00	
Dr. Thomas McLaughlin.....	100.00	
Mary S. Mee	200.00	In memory of her father and mother.
James Monahan	100.00	In memory of his wife.
William Myers	1,000.00	The Painting of St. Patrick and St. Bridget: the Myers' Memorial.
Daniel Morris	100.00	
James V. Murray, Raymond T. Murray, Mrs. Agnes Murray McWeeney, Alicia Murray Larose....	2,000.00	Two Side Windows: in memory of Thomas P. Murray, Elizabeth McCabe Murray and Edw. B. Murray.
James Mullen	13,000.00	The Mullen Memorial Organ.
Mr. and Mrs. Richard Murphy.....	225.00	Lighting Fixture.
Mrs. P. B. Mulvey.....	300.00	Credence Table: in memory of Peter B. Mulvey.
Edward McCarthy	100.00	In memory of father and mother.

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Rose McCaffrey	1,100.00	Painting of Virgin and Child: the McCaffrey Memorial in memory of Michael McCaffrey.
“ “	561.00	The Pulpit Canopy: in memory of Denis McCaffrey.
Miss Mary McCarthy and Mrs. H. A. Greiner	200.00	In memory of Mary E. McCarthy and John F. McCarthy.
William McCanna	25.00	
James McCarthy	500.00	Sanctuary Stall: in memory of his wife.
McLaughlin Family, Summer Street	300.00	In memory of John and Bridget McLaughlin.
James McGrath	100.00	In memory of his wife.
Charles Nulty	50.00	In memory of Mr. and Mrs. Barry.
Mary O'Neil	25.00	In memory of Richard and Ellen O'Neil.
Dr. J. V. O'Connor.....	100.00	
O'Donnell Family	500.00	Brocaded Taffata Dossal: in memory of Patrick O'Donnell.
Timothy Quinn	100.00	In memory of William and Margaret Quinn.
Mr. and Mrs. Patrick O'Donnell....	500.00	New Confessional: the O'Donnell Memorial.
Miss Johanna Reilly.....	25.00	
Bridget Ryan	500.00	Sanctuary Stall: in memory of Eugene Ryan.
William Rogers	250.00	
Rosary Society	1,500.00	Bronze Gate for Baptistry and Baptistry Furnishings.
Miss Teresa Shepherd.....	1,000.00	Painting of St. Augustine and St. Monica: the Shepherd Memorial.
Mr. and Mrs. Joseph St. Jean.....	60.00	
John Sweeney	25.00	
Smith Family of Summer Street....	100.00	
T. P. Smith.....	100.00	In memory of Philip A. Smith.
Mrs. Annie Sibley.....	25.00	In memory of Mary McGrath.
The Misses Mary and Sara Trainor ..	50.00	In memory of father and mother.
Mary Winn (bequest).....	1,500.00	Two Paintings representing Angels in Adoration: the Mary Winn Memorial.

.. St. Charles' ..
WORLD WAR — HONOR ROLL

Army

ALLEN, HENRY
*AUCOIN, GEORGE
ANDERSON, GEORGE
AUDITIE, WILLIAM
AUCOIN, GEORGE
BARRY, CORNELIUS B
BEDFORD, JOHN J.
BLAIR, GEORGE
BOLAND, WILLIAM
BOYLAN, WILLIAM
*BRADY, JOHN F.
*BRADY, STEPHEN J.
BRODERICK, ADRIEN
BYRNES, JAMES
BYRNE, RICHARD T.
CALLEN, EDWARD D.
CARNEY, EDWARD
CARNEY, JOHN F.
CARROLL, MYLES
CARTWRIGHT, DANIEL
CASEY, STEPHEN
CASSIDY, GEORGE
CASSIDY, HARRY T.
CASSIDAY, MARK
CAVANAUGH, FRANK
CLANCY, WILLIAM
CLAVEN, JOHN F.
COFFEY, THOMAS
COFFIELD, EDWARD
COHEN, CHARLES
COLLINS, FRED R.
COLLINS, GEORGE P.
CONLON, LUKE
COWITT, JOHN
CRAWFORD, RAYMOND
CRAWFORD, WILLIAM
CREIGHTON, GEORGE W.
CREIGHTON, THOMAS C.
CROKE, JAMES
CROWLEY, DENNIS J.
CROWLEY, THOMAS J.
CRYAN, JAMES
CRYAN, WILLIAM
CULLEN, JAMES
CUNNINGHAM, FRANK
CUSHING, LAWRENCE A.
CUSHING, THOMAS
DALEY, EDWARD
DALEY, PAUL

DALTON, JEREMIAH C.
DARCY, CHARLES B.
DARCY, CHARLES B.
DARCY, EDWARD F.
DARCY, JOHN J.
DARCY, WILLIAM A.
DEERHAM, JOHN
DEVINE, THOMAS E.
DEVOTO, FRANK
DEVOTO, HENRY
DOHENY, JOHN F.
DONAGHUE, JOSEPH
DONOVAN, JOHN
DORNEY, JOHN
DRISCOLL, WILLIAM
DURHAM, JOHN
DURHAM, WILLIAM
DWYER, R. J.
FANNING, JOHN
*FELICE, JOHN
FENLEY, RAYMOND T.
FINNAN, WILLIAM
FITZPATRICK, THOS. B.
FLYNN, THOMAS
FRASER, JOSEPH
FRAYNIE, MORIN
GALLIGAN, EMMETT
GALLIGAN, EMMETT
GALLIGAN, MATTHEW
GARDELLA, ANTONIO
GARDELLA, JOSEPH
GEARY, DANIEL
GEARY, GEORGE J.
GILLERAN, JOHN
GIRARD, LOUIS
GLATKI, STEPHEN
GOUCHER, WILLIAM
GRAY, JAMES
GRAY, JOHN
GREENHALGH,
GUERTIN, RAYMOND
HANDLEY, JAMES C.
HEALY, MARTIN F.
HOLLAND, THOMAS
HUGHES, CHARLES B.
HUGHES, EDWIN
HUGHES, EDWARD
HUNT, EDWARD
HUNT, EDMUND H.

KIRBY, CHARLES
KIRBY, JOHN F.
LINTON, GEORGE E.
LINTON, ROBERT
LONG, JOHN JR.
LONG, JOHN J.
LYNCH, FRANK
McCAFFREY, CHAS. J.
McCAFFREY, JOHN W.
McCARTHY, JAMES
McCLURE, PHILIP
McDONOUGH, EDWARD
McGAFFEY, JOS. LEO
McKERNAN, FRANCIS
McKERNAN, WILLIAM
McLAUGHLIN, REV. J. J.
McMICHAEL, JAMES
*MAGNER, JAMES P.
MCAN, CHARLES
MALONEY, DANIEL
MALONEY, DENNIS J.
MEE, EDWARD
MEE, THOMAS
McCAFFEY, JAMES
MULGREW, WILLIAM J.
MITAVEY, JAMES
MURPHY, FRANK
MURPHY, JAMES A.
MURPHY, JOHN F., JR.
MYERS, CHARLES J.
O'BRIEN, JOHN J.
PARTENDON, PASQUALE
REILLY, FRANK
REYNOLDS, FRANK
REYNOLDS, PETER
RILEY, FRANK
SHEVLIN, ARCHIE
SHEVLIN, FRANK
SHUNNEY, FRANK
SHUNNEY, JOHN A.
SMITH, HARRY C.
THOMSON, GEO. M.
VICTORY, JOSEPH
WALKER, A. LEO
WILLIAMS, AMBROSE
WOLFE, GEORGE
WOLFE, WILLIAM
*YOUNG, ANDREW E.

Navy

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BYRNES, EDWARD C.
COFFEY, MICHAEL
COOGAN, ARTHUR C.
DAIGNAULT, CLARENCE
DARCY, RAYMOND
FARRELL, PATRICK
FITZPATRICK, THOS. B.
FLORENTINE, JOHN
*FLYNN, HAROLD
FLYNN, JAMES P.
FLYNN, JOSEPH A.
FLYNN, RALPH
FOX, GEORGE
FOX, WILLIAM

FRANKLIN, WILLIAM
GILBERT, JOHN J.
GILLERAN, FRANK
GILLERAN, LUKE
GRADY, WILLIAM
GRIMES, JOSEPH
KEARNEY, JOHN C.
KENNEDY, CHAS. B.
KENNEDY, HENRY
KEOUGH, DANIEL
LENNON, FRANK
LENNON, FRED
McKERNAN, JOHN
SHEVLIK, ALICE M., Nurse
McPARTLIN, MICHAEL

MORRIS, WALTER
MURPHY, RAYMOND
MURRAY, JAMES P.
NAYLOR, WILLIAM
NULTY, VINCENT
O'DONNELL, FRANK
OWENS, GEORGE
PADEN, JOHN
QUINN, MARK E.
QUIRK, MICHAEL
QUIRK, WILLIAM H.
SMITH, BENNETT J.
SMITH, HARRY
VICTORY, JOSEPH

Marines

CRANE, EDWARD

McGINLEY, WILLIAM A.

SULLIVAN, JAMES E.

* Denotes died while in service.

