

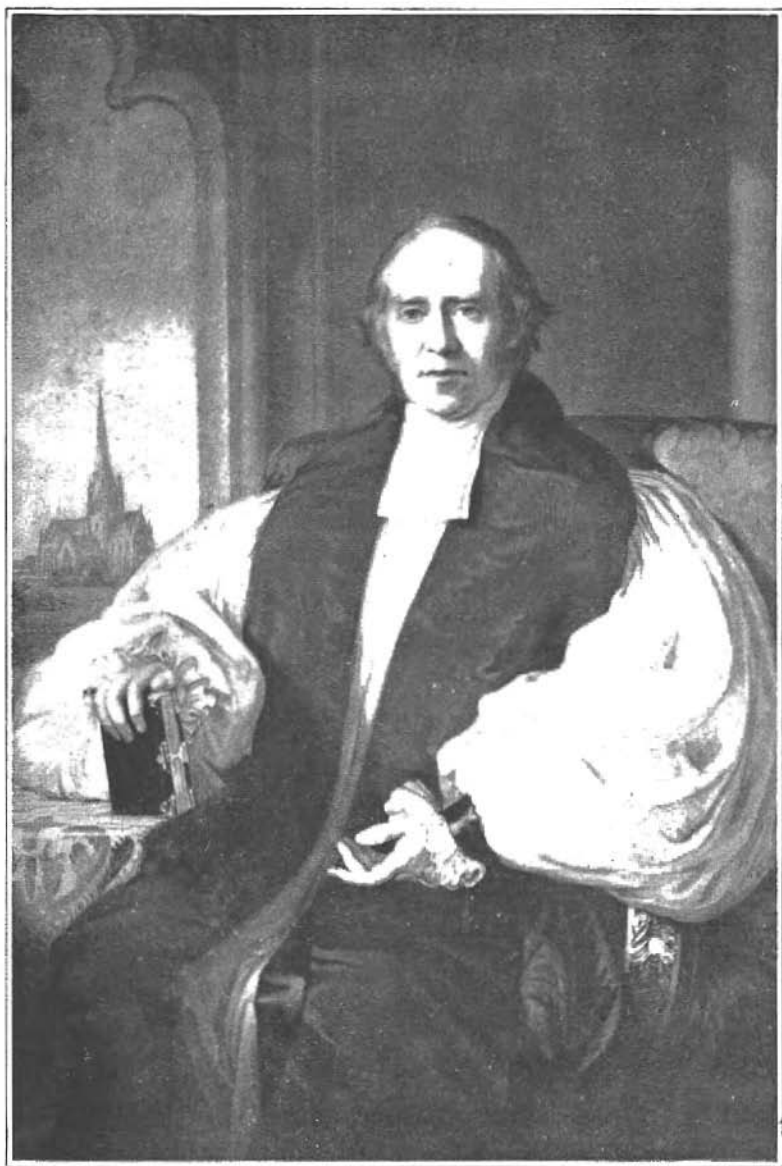


Christchurch Cathedral
Fredericton N.B.



Christchurch Cathedral

Fredericton, N. B.



*Copy of Engraving in Cathedral of Bishop Medley in the year of his Consecration,
from Oil Painting in Wadham College Hall, Oxford.*

Foreword.

THIS present Guide is based on the Guide by the late Bishop Kingdon, now out of print. We are very greatly indebted to Prof. F. L. Harvey for his work in bringing the history of the Cathedral up to date, his researches in Bishop Medley's Diary and at Snettisham, in Norfolk, and for the very fine photographs from which the plates illustrating this Guide were made; also to Wallace Alward, Esq., of Saint John, for his drawing of the spire, and to Mr. R. FitzRandolph, Jr., for preparation of the Guide.

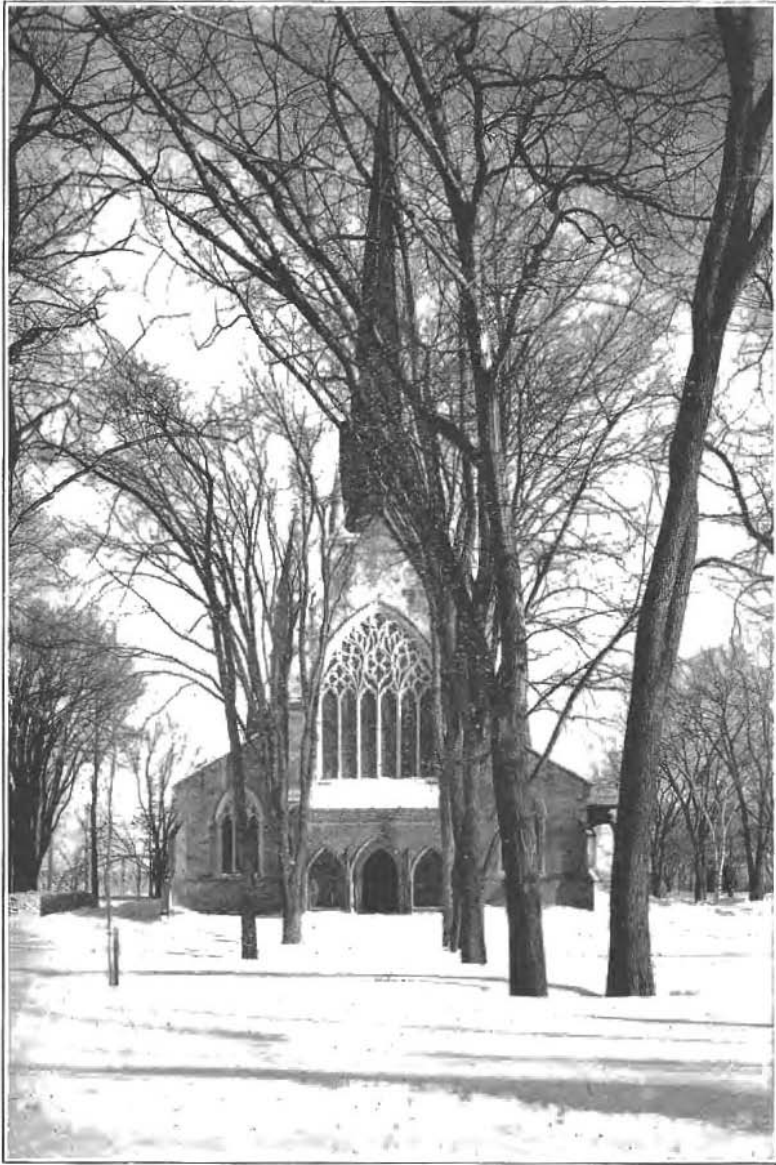
Christchurch Cathedral Fredericton.

THE CELEBRATION of the Seventy-Fifth Anniversary of the Consecration of our beautiful Cathedral recalls the most interesting and affecting ceremony which dedicated it forever to the worship of Almighty God. The Bishop writes in his journal, on August 31, 1853, "The Cathedral, the corner stone of which was laid October 15, 1845, was consecrated this day. All praise be to God, who has enabled me, amidst many difficulties, to finish it. May the Lord pardon all that is amiss, and make it His holy dwelling place for evermore, Amen."

The Consecration was of course performed by the Bishop of the Diocese. There were present also the Bishop of Quebec, Right Reverend G. J. Mountain, the Bishop of Toronto, the Right Reverend John Strachan, and Right Reverend Horatio Southgate, a Bishop of the Church in the United States, besides the Reverend Dr. Haight, of New York, Dr. Edson, of Lowell, Mass., Archdeacon Coster, Rector of Fredericton, Reverend Richard Podmore, Curate of St. Anne's Chapel, Reverend F. Coster, Rector of Carleton, and other Clergy of the diocese to the number of sixty. A procession was formed at 10 a. m. in which were several members of the Bench and Bar in their robes, Officers of the 76th Regiment, the Mayor, and other distinguished inhabitants of the city and neighborhood, attended by boys bearing banners.

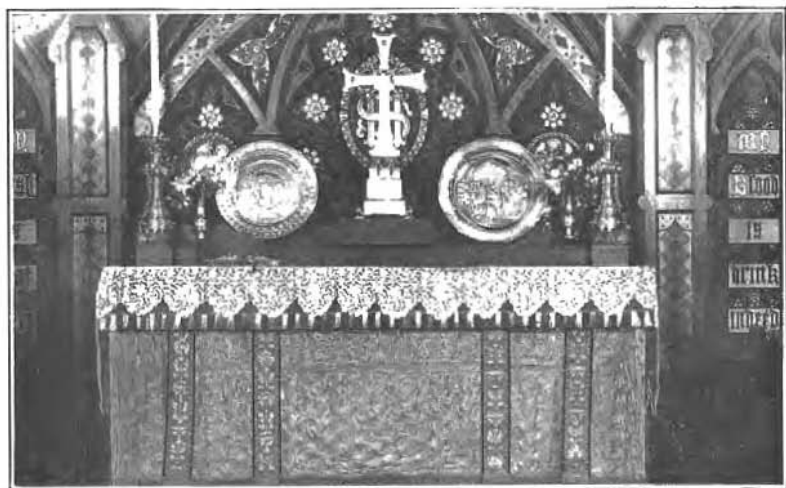
The sermon was preached by Bishop Southgate from Ps. cxxii., v. 8, 9. It was an able and eloquent address, expressive of the deep joy felt by the members of the American Church in this event as an earnest of the wider extension of catholic unity.

The music at the consecration service was very fine, and included a beautiful anthem by Dr. George Elvey, organist of St. George's Chapel, Windsor Castle, and was well rendered by a large and efficient choir. The organist was Mr. S. A. Hayter, who had received his training at Salisbury Cathedral. The organ was built by Mr. Naish, who had served his apprenticeship with Walker, the great London organ builder, and who was brought out by the Bishop to do this work.



THE CATHEDRAL, WEST END, SHOWING TRIPLE PORCH

The services connected with the consecration of the Cathedral lasted for a week; during which eloquent and appropriate sermons were preached by the Bishop of Quebec, formerly Rector of the Parish of Fredericton; by Dr. Haight, and by Dr. Edson. The Bishop held his first visitation, and delivered his first charge to his clergy on the Thursday of this week. Addresses were presented to the visiting Bishops and Clergy, and also to the Bishop of the Diocese from his clergy, before the proceedings terminated. The crowded congregations, the reverent demeanor of the worshippers, and the large amount of the offertory collections, showed that the great body of the people took a very hearty interest, and an honest pride, in their new Cathedral.



CLOTH OF GOLD, FROM WILLIAM IV'S CORONATION
(WESTMINSTER ABBEY).



THE RT. REV. H. T. KINGDON

THE MOST REV. JOHN MEDLEY

THE RT. REV. JOHN A. RICHARDSON

History.

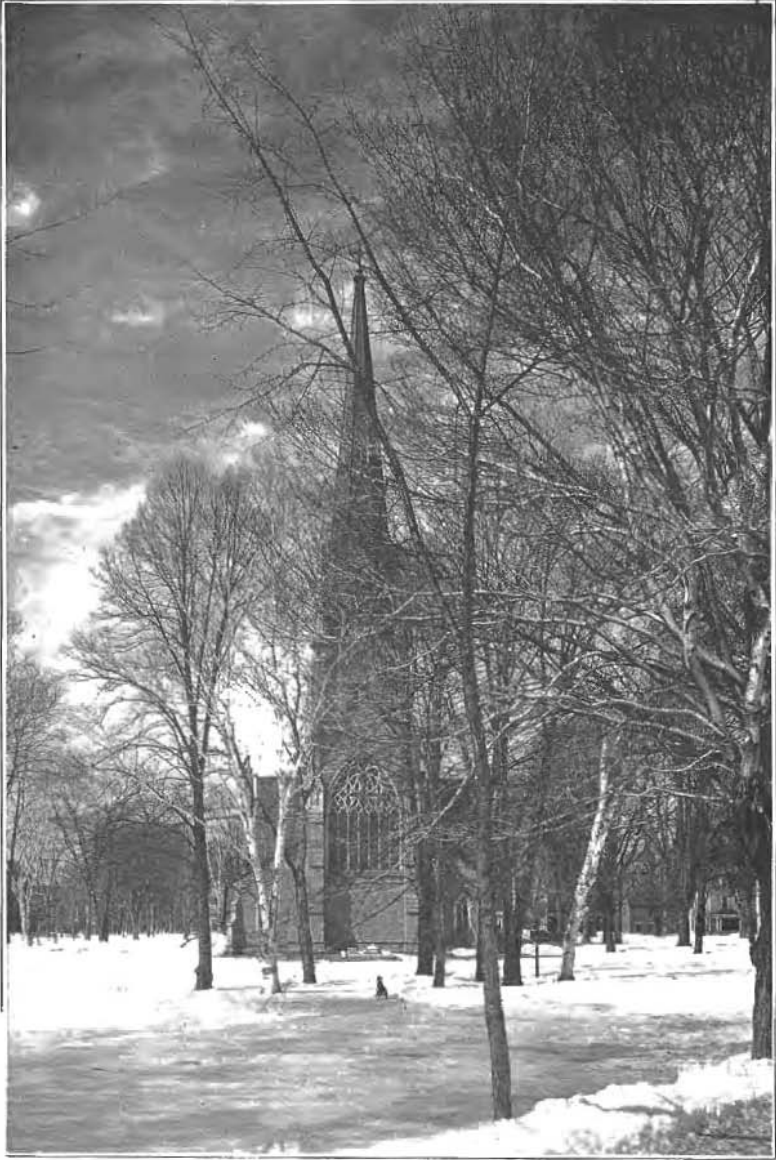
It was Major General Sir Howard Douglas, Lieutenant-Governor of New Brunswick from 1824 to 1831, who first urged upon His Majesty's Secretary of State for the Colonies the establishment of a separate Diocese for this Province. This, however, did not come about until 1845, when the Reverend John Medley, of the Diocese of Exeter, was consecrated the first Bishop of Fredericton. The Letters Patent appointing him may be seen in the McCord Museum at Montreal.

The first impulse was given to the erection of the Cathedral by friends of the Bishop in Exeter who presented him, when he left for New Brunswick, with a cheque for £1400 "towards a cathedral church, or any other church purpose."

Stimulated by this generous offering the Bishop employed Mr. Frank Wills to draw plans for a cathedral for his new Diocese. He sent him to Snettisham, in Norfolk, to take measurements of the fine parish church there, which appeared to him to be a suitable model. The noble proportions of the nave are a faithful copy from this church. In general style we may trace Bishop Medley's love of Exeter Cathedral, and the "Decorated" period of Gothic architecture.

The first sod for the foundation was turned on August 28, 1845, and the work so far progressed as to be ready for the laying of the foundation stone on October 15 of the same year. The ceremony was performed by Sir William Colebrooke, Lieutenant-Governor of the Province, in the presence of nearly three thousand people.

After many struggles and amid numerous discouragements, its graceful walls and pillars steadily rose. Difficulties of no light nature had to be met and overcome, some of which have hardly disappeared even now. Funds at times came in but slowly. At one period they had ceased, and it did not appear from what quarter they were to be replenished. Then the Bishop's unswerving faith and fervent prayers brought an anonymous contribution of which the letters "F. S. M." cut on the tower pier are the remembrance, and from that time there was no delay in the work.



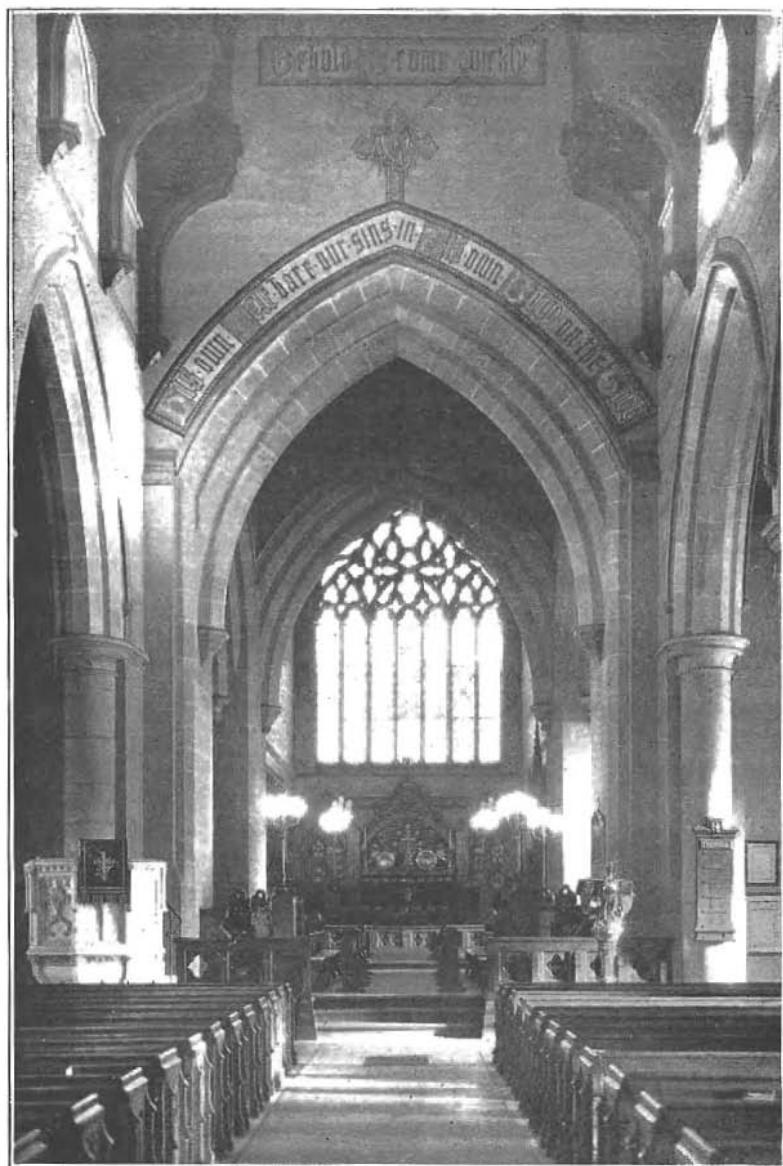
THE CATHEDRAL, EAST END

It is the first Cathedral built in the Anglican communion since the Reformation, and it may be truly said to be the first Cathedral foundation since the Norman Conquest, for although many of the English Cathedrals as they now stand have been erected since that great event, they are all on the site of earlier Christian edifices.

It was indeed a work of faith to undertake so onerous a task, at the time at which it was begun. Nothing short of the energy and persistence of the first Bishop of the See of Fredericton could have accomplished it. Not only did he raise by himself and through his friends in England large sums towards the cause so dear to his heart, not only did he contribute a considerable portion of his own private fortune, but he was able by his strong trust in the Divine assistance and in the ability and willingness of the people of this country to give, to arouse a widespread interest in the work, and to obtain substantial aid for the building fund. The Cathedral itself will always be his most fitting and enduring monument.

While the Cathedral was in process of building, the Bishop determined to erect a Chapel of Ease in the northern part of the city, of which the seats were to be free, for the accommodation of the increasing population in that quarter. The foundation stone was laid on Saturday, May 30, 1846, by the Hon. John S. Saunders, by whom the site had been given to the Bishop, a distinguished company of church people and others being present. On March 18, 1847, only ten months after the laying of the corner stone, the Bishop's Chapel was consecrated by the name of St. Anne's Chapel, St. Anne's having been the original name of Fredericton. It is a signal tribute to the far seeing sagacity of the Bishop, that he perceived that the erection of this building for the worship of Almighty God, so far from being a check upon the operations at the Cathedral, would rather advance them, which turned out to be the case. This Church is of the style of architecture generally known as "Early English," which prevailed in England in the reign of Henry III, and is an elegant specimen of that style. It is now the Parish Church of Fredericton.

The eventful day of the consecration of the Cathedral at last arrived, and on August 31, 1853, that ceremony was duly performed.



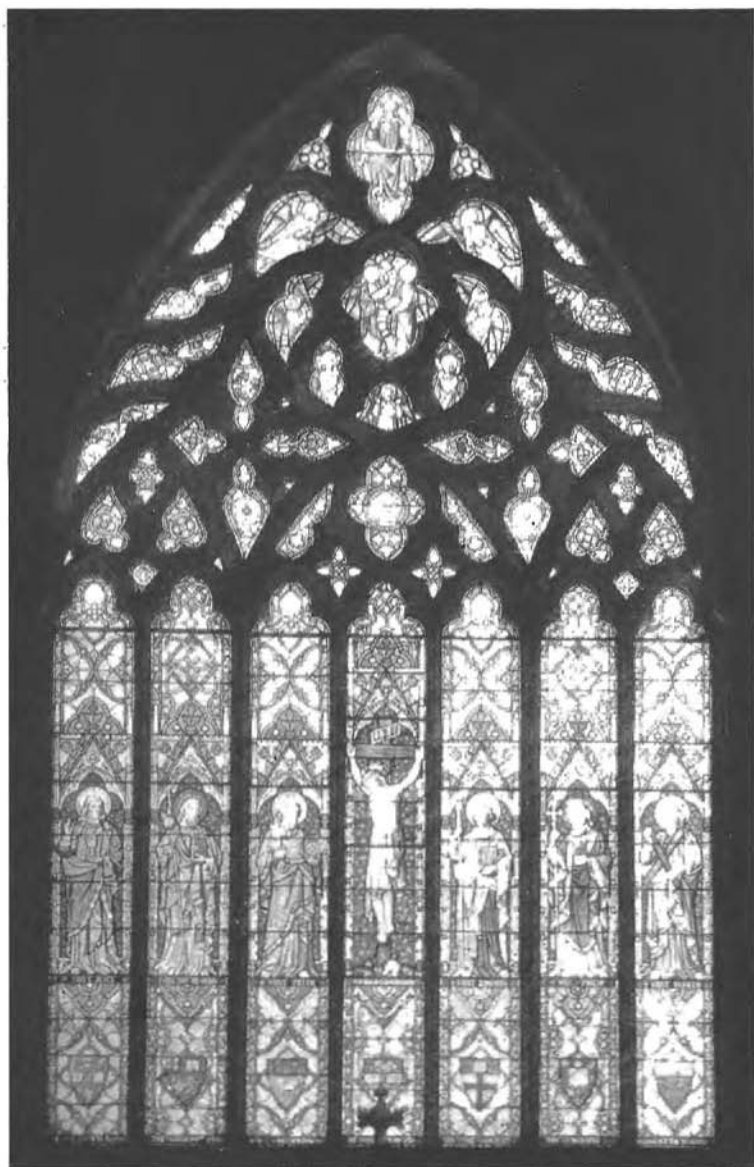
CHANCEL

On August 4, 1860, H. R. H. the Prince of Wales, who was travelling in Canada, paid a visit to the Cathedral, where he was received by the Bishop. On Sunday, August 5, the Prince with his staff attended Divine Worship at the Cathedral, the Bishop preaching. As a memento of his visit, his Royal Highness sent a beautiful and valuable copy of the Holy Bible, inscribed with his autograph. This Bible is preserved in the Cathedral, and is used on great occasions.

The lamented death of Bishop Medley, first Bishop of Fredericton, whose work in building the Cathedral has been delineated above, took place on September 9, 1892, he having been Bishop for the extended period of forty-seven years. He died at the age of eighty-seven. The clergy of his diocese erected the massive and graceful tomb over his body, which lies at the exterior of the east end of the chancel, in a spot selected and consecrated by himself. The Right Reverend Hollingworth Tully Kingdon, D.D. of Trinity College, Cambridge, had been consecrated Bishop-Coadjutor in 1881, and on the death of Bishop Medley, succeeded him in the See.

On the night of July 3-4, 1911, the Cathedral was struck by lightning and badly damaged by fire. The spire was razed and the organ ruined. The bells were a total loss and considerable portions of the roof and glass were destroyed. That these losses were made good, and that the Cathedral to-day is even more beautiful than before the fire we owe to the energy and faith of the Dean of the time, The Very Reverend Charles D. Schofield, now Bishop of Columbia, and to the architect, Mr. J. deLancey Robinson, with the whole hearted support of the congregation.

When the Cathedral was built it was found necessary to decrease the height of the spire about twenty-six feet below what the architect's plans called for, due to the difficulty in obtaining a firm foundation. At the restoration the foundations were strengthened by inverted arches under the main central piers enabling the spire to be built according to the original plans, adding greatly to the harmony and beauty of the design.



THE EAST WINDOW

Description of the Cathedral.

DIMENSIONS:

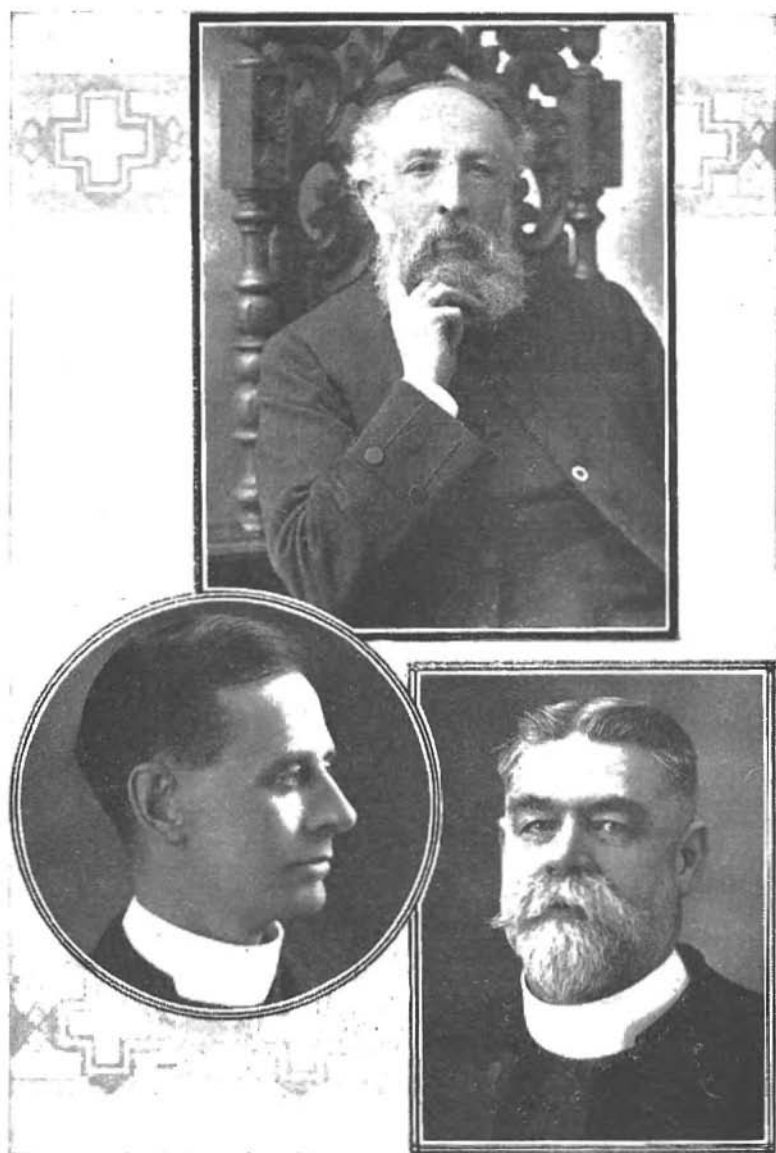
Extreme length.....	172 feet
Width, exclusive of porch.....	67 feet
Height of nave and choir to the ridge of the roof.....	62 feet
Height of tower to base of pinnacle.....	84 feet
Height of spire including cross.....	114 feet
Height of tower and spire.....	198 feet
Height of aisle walls.....	20 feet
Height of clerestory.....	43 feet

STYLE OF ARCHITECTURE:

It is what is technically termed "Middle-Pointed," or "Decorated," with a determination rather towards the Flamboyant than the geometrical in the great eastern and western windows. It is, in fact, a specimen of that period of ancient art, when what is called Gothic architecture had attained its highest point, and had not begun to degenerate into mere frippery of detail. The equilateral triangle will be found to be the leading feature of the design. Every arch within, every window without, every gable of nave, transepts and choir, every principal rafter, obeys this fundamental law, with more or less of exactness, and the same principle is observed in the relation which the height of the spire bears to the length of the building. The old architects observed this principle in nature, and made it the foundation of some of their best works.

THE EXTERIOR, WINDOWS, ETC.

Standing in the road at the south west corner, we obtain one of the best views of the building, and of its six-light West window, agreeably filling the eye, and rising above the triple western porch. This window is divided into seven pear-shaped forms, the mouldings of which all branch out of the two principal mullions or upright stems, which act as the pillars of the whole



VERY REV. FRANCIS PARTRIDGE

VERY REV. CHARLES D. SCHOFIELD

VERY REV. SCOVIL NEALES

structure. Each of these seven divisions is sub-divided by another series of mouldings into four or more quatre foils, the principal mouldings branching upward like a tree, and terminating in a single quatre foil in the head.

At the other extremity of the building is the East window, which, as the chancel of Snettisham was destroyed, was copied from Selby Abbey. It consists of seven lights, and is thirty feet in height by eighteen feet in width. This window is less remarkable for its tracery than for its happy combination of triplets, and of multiples of three in all its parts, rendering it peculiarly suggestive to the reflective mind of that high doctrine of Christianity, to which all our thoughts tend, and in whose mighty depths our minds are lost. It is peculiarly suitable for an East window, by the large "vesica," or oval shape, which forms the centre of its tracery, and furnishes the glass painted with an admirable mode of treatment. The side windows of the West end are copied from the Eastern window of Exwick Chapel at Exeter, built by the Bishop in 1841. This window was drawn by Mr. Hayward, architect, Exeter. The side windows of the aisles are most of them copies of Snettisham windows, except two very elegant and original designs by Mr. Wills, the middle window on each side. They are all of three lights, with varied tracery in the window head. There are also eighteen clerestory windows in the nave, above the aisles, of two lights. The transepts are necessarily short, from the difficulty of warming so large a building, and the windows are of two lights, with tracery, their great length rendering a transom bar across them necessary, which is not usually found in this style.

How much we moderns owe to ancient art may be seen by any one who takes the trouble, first to study these windows, and then to copy them exactly on paper. The tower windows are a modification of the original windows of Snettisham, and are somewhat smaller, as is suitable to the climate. All the windows are of Caen-stone. The weatherings and buttresses are of stone from Grindstone Island, the walls of sandstone from the neighborhood of the Cathedral.

THE DOORS:

The external doors are all of New Brunswick grey oak. The West door is a reduced copy of that of Exeter Cathedral, and the inner South door, which is of butternut, or white walnut, is taken from an old door in a church in Suffolk. The others were designed by Mr. Wills.



HEAD OF CHRIST
(ABOVE SEDILIA IN THE CHANCEL)

THE INTERIOR:

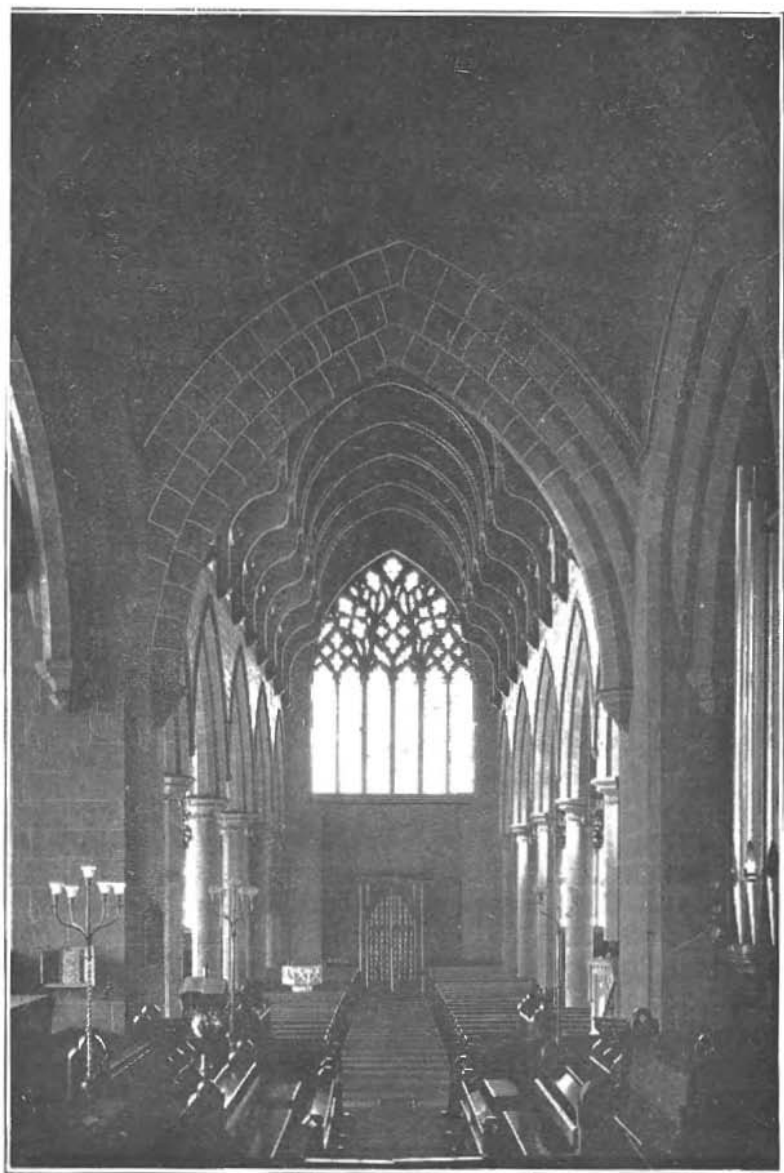
The building consists of a nave and two aisles, eighty feet by fifty-six feet, a central tower standing on four massive arches and piers of cut stone, short transepts on either side of the tower, the whole transept being sixty-seven feet across by fifteen wide; and a Sanctuary eastward thirty-six feet by twenty, and sixty-two feet in height. The whole design and arrangement of the structure is presented at once to the eye on entering the West door. Five lofty arches on either side, thirty-six feet in height, divide the nave from the aisles, and carry the eye onwards to the nave arch, on which is imprinted the emblem of man's salvation. Above this, soars the massive hammer-beam of eleven bays, which, though a little later in style than the windows, yet from its elevation and steepness and the boldness of its mouldings is entirely in harmony with the building. This roof was designed by Mr. Wills, and is greatly superior to the original at Snettisham.

Both aisles terminate in very elegant screens, designed by Reverend Ernest Geldard of London and made by J. Howe of Saint John, N. B.

At the entrance to the South transept lies the exquisite cenotaph of Bishop Medley. The sculptors, Bacon Bros. of London, executed an excellent figure of the Bishop, lying upon an altar tomb, after the manner of similar effigies in the ancient cathedrals and churches. He is represented in his Episcopal robes, with mitre and crosier. This cenotaph will repay the closest study, being fully equal, both in design and execution, to examples of the kind anywhere in the world.

From the nave we ascend three steps, pass through a low screen of walnut, and find ourselves in the choir, and under the four lofty and very massive arches of the central tower, designed by Mr. Butterfield, of London. Looking upwards the ceiling of the lantern is divided into nine squares diapered and painted in red, blue, gray and gold. This pattern was taken from Malvern Abbey.

In the North transept stands the organ, the third of its line, installed by Casavant Freres after the fire of 1913, which ruined its predecessor. Its mellow and rich tone is unexcelled.



NAVE AND WEST END

The memorial to the members of the congregation who fell in the Great War takes the form of a bronze tablet below a cross of stones from the Cathedrals of Arras and Ypres let into the South West tower pier.

The rails of the sanctuary are of black walnut. Just within the sacarium is the Bishop's Throne, finely carved in oak, presented by the clergy of the Diocese as a memorial to the second Bishop, the Right Reverend Hollingworth Tully Kingdon, D.D. Sixteen simple and beautiful stalls lead us on to the sedilia of stone for the officiating clergy at the time of the communion, opposite to which is the Bishop's chair, a present from Captain Palairt, and a perfect specimen of English oak. To the North of the altar stands Bishop Medley's throne. At his own wish this was not much elevated nor richly carved. The altar is of black walnut, massive and simple, with a slab of fine Devonshire marble, the gift of Mr. Rowe of Exeter, surmounted by two candlesticks, as in all English cathedrals. The Brass Altar cross is a replica of the altar cross designed for Norwich Cathedral by the Reverend John Medley son of Bishop Medley. The reredos is a stately and dignified erection of wood, which will serve its turn until a more costly one of stone may be erected at some future time. Among the altar vestments are two of great value, one from Mr. Justice Coleridge, the other a present from a lady. There is also a frontal of cloth of gold, which was used in Westminster Abbey at the coronation of His Majesty King William IV, and was given to the Bishop by Prebendary Edwards of Westminster Abbey.†

There is a credence in a recess covered by a carved canopy between the sedilia and the rear wall, above which is an exquisitely designed head of the Saviour crowned with thorns, which is one of the most beautiful conceptions to be found anywhere.

† Rubric from Coronation Service:

"Then the King, kneeling as before, should make his oblation, offering a Pall or Altar Cloth delivered by the officer of the Great Wardrobe to the Lord Great Chamberlain and by him, kneeling, to his Majesty, and an ingot or wedge of gold of a pound weight, which the Treasurer of the Household should deliver to the Lord Great Chamberlain, and he to His Majesty and the Archbishop coming to him should receive and place them upon the Altar."

The King's oblation, and the furnishings of the Service were divided into lots and given to the Dean and the twelve prebendaries. It is possible that the cloth of gold is the one presented by William IV according to the rubric.

It formed part of a reredos of stone, depicting the Ascension, with figures of life size, which would have formed a most fitting climax to this noble sanctuary. This stone reredos was brought out from England by Bishop Medley. Some of the congregation objected to it, and not wishing to hurt the feelings of any of his congregation, the Bishop did not erect it. It is said that the reredos is buried somewhere in the Cathedral grounds.

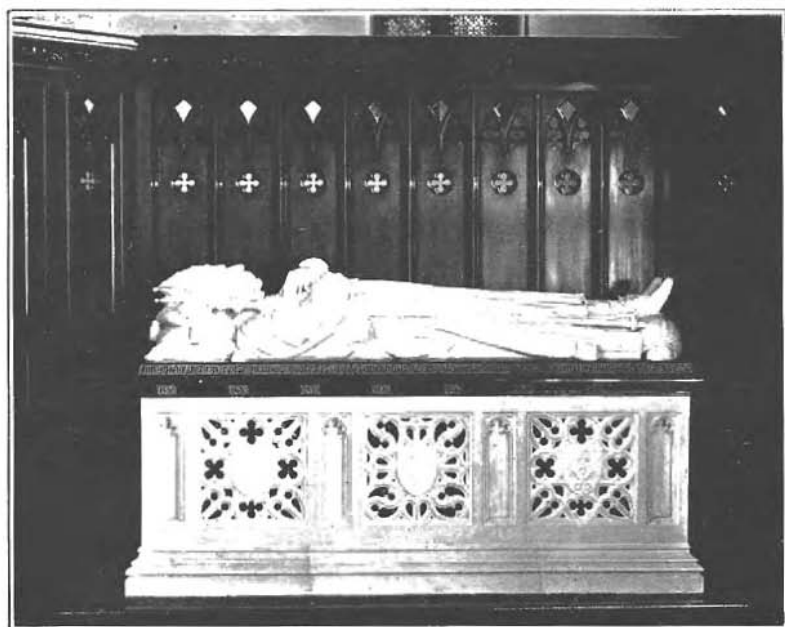
The whole of this part of the Church is visible from the west end, and though the distance is great, the Communion service is heard distinctly.

The brass eagle which forms the lectern is a very handsome and costly work of art, seven feet six inches high. It stands upon the floor of the nave south of the choir steps, and is a prominent object on entering the building. It was the gift of Reverend R. Podmore. The pulpit is the gift of Mrs. James I. Fellows, in memory of her mother, and replaces the fine original pulpit of black walnut designed by Mr. Butterfield, which was given to Trinity Church, Sussex.

The Font, which stands near the second pillar from the entrance is a present from a lady of Fredericton, and is executed very beautifully in Caen stone by Mr. Rowe, for many years the Mason of Exeter Cathedral, to whose abilities the carved work of the east and west windows and canopy of the sedilia does ample justice.

GLASS:

On entering the west door, the eye is at once caught by the subdued and chastened brilliancy of the east window. It is chiefly the gift of members of the Church in the United States, though the artist, Mr. Wailes, of Newcastle, England, liberally gave £40 sterling towards it, besides the copper grating, worth £20 more. Beneath it are the words, "This window was given by members of the Church in the United States, and by the artist, W. W." As the Cathedral is called Christchurch, the central figure most fitly represents what should always be dear to every believer, Christ crucified, surrounded by six apostles, with appropriate emblems, drawn with great feeling and dignity. The background is grisaille, very subdued and chaste. The upper part is most skilfully and effectively grouped. It repre-

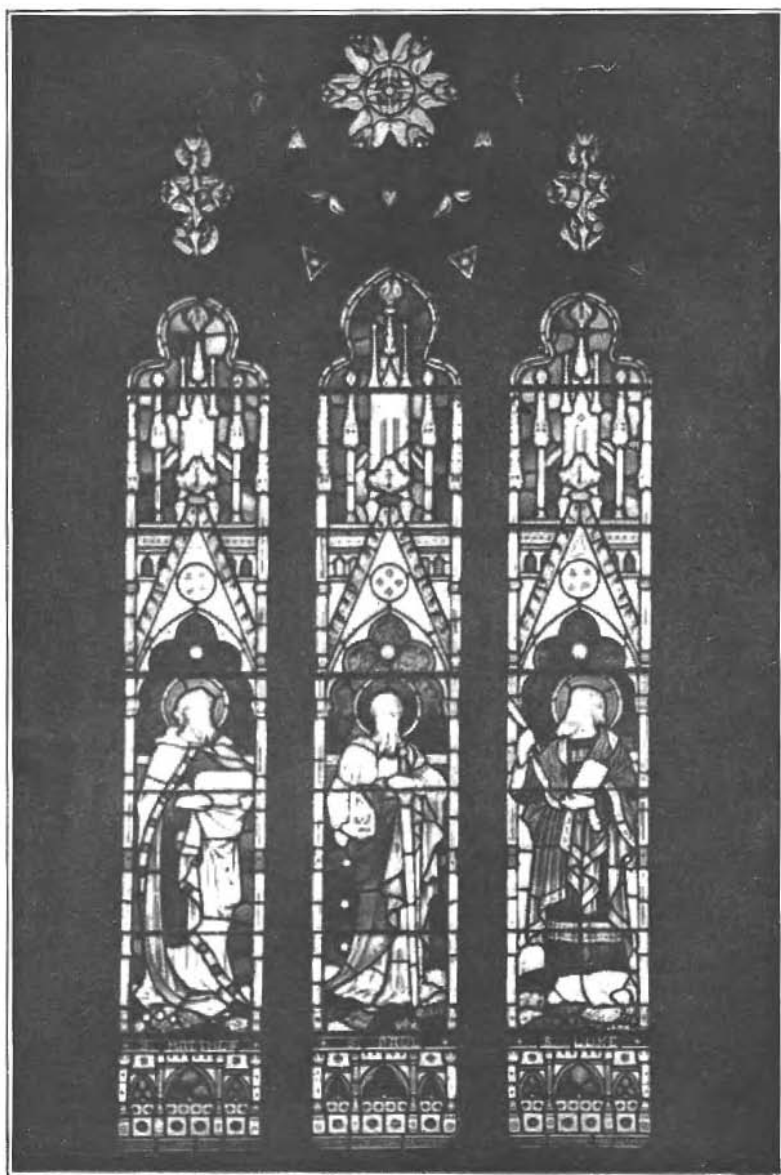


CENOTAPH OF BISHOP MEDLEY

sents our Lord enthroned, a small but most distinct figure, seated, and surrounded by adoring angels, which form the compartments of the great heart-shaped oval in the centre of the window. The arms of the seven North American British Sees, including Newfoundland, occupy the lower panels of the window, and mark the time of its erection.

The West window is a mass of glowing colour, especially when the sun shines through it, with the flood of brilliancy which pours in from our bright, clear atmosphere. It represents the parallel between the Old Testament and the New. At either extremity are the two martyrs, Abel and St. Stephen, then Elijah and John the Baptist above, Hannah with the child Samuel, and the Blessed Virgin with her Divine infant, then Moses with the Law, and Jesus as the good shepherd, full of grace and truth. The interstices are filled with angels, and the whole interwoven with a net-work of leaves of white glass. The upper tracery presents a most brilliant array of rich hues, illuminating the whole roof.

The eighteen clerestory windows are of simple diapered pattern, flinging their radiance upon the floor. The aisle windows have a totally distinct character, their object being to let in light and yet avoid a painful glare. This is accomplished by the designs here adopted. The windows are a series, and are almost all memorial. Those at the west end of the aisles are considered by many to be the finest in the building. They are not the original windows, but were given by Bishop Medley subsequently to the consecration in memory of two very dear friends. They were made by Clayton & Bell, and are greatly admired. Taken as a whole, both in design and execution, it may safely be said that the windows in the Cathedral are unrivalled on this continent. They admit the dim yet cheerful religious light; they have depth, richness, brilliancy, and intensity, with nothing garish to offend, and nothing gloomy to depress, the worshippers.



NORTH WEST AISLE WINDOW

THE BELLS:

The original bells, destroyed in the fire, were the gift of friends in England. They were eight in number, weighing about five tons, the tenor, or largest bell, being 2800 lbs., in the key of E. flat, and were cast by the celebrated firm of Warner, of London. They were full and mellow in tone. On each Bell was a line of this beautiful legend:

Ave Pater, Rex, Creator, Ave Fili, Lux, Salvator,
Ave Spiritus Consolator, Ave Beata Unitas,
Ave simplex, Ave Trine, Ave regnans in Sublime,
Ave resonet sine fine, Ave Sancta Trinitas.

Which may be thus translated:

Hail Father, King of all Creation,
Hail Son, our Light and our Salvation,
Hail Holy Ghost, our consolation,
Hail O most blessed Unity,
Hail Three in One, and One in Three,
Hail Thou that reignest gloriously,
So let our pealing endlessly,
To the Most Holy Trinity.

After the fire Sir James, then James Dunn, Esquire, of London, England, formerly of Bathurst, N. B., presented a chime of fifteen bells, eight being duplicates of the original bells inscribed with the same verses. The tenor, or largest bell, weighs 3800 lbs. They were cast by the same firm and on each of the new bells is a line of this old Latin Doxology:

Gloria Patri et Filio et Spiritui Sancto
Sicut erat in Principio
Et Nunc et Semper
Et in Saecula Saeculorum. Amen.

THE FOLLOWING ARE THE NAMES OF THE BISHOPS OF
THE DIOCESE OF FREDERICTON:

The Right Reverend John Medley, D.D., D.C.L., LL.D.,
Lord Bishop of Fredericton 1845-1892, Metropolitan of
Canada 1879-1892.

The Right Reverend Hollingworth Tully Kingdon, D.D.,
D.C.L., Coadjutor Bishop of Fredericton 1881-1892.
Lord Bishop of Fredericton 1892-1907.

The Right Reverend John Andrew Richardson, D.D.,
D.C.L., Coadjutor Bishop of Fredericton 1906-1907,
Lord Bishop of Fredericton 1907-

THE FOLLOWING ARE THE NAMES OF THE CLERGY
WHO HAVE SERVED THE CATHEDRAL:

The Reverend J. B. Medley, M.A., to June, 1861.

The Reverend C. S. Medley, B.A., to April, 1864.

The Reverend E. S. Medley, B.A.

The Reverend John Pearson, Sub-Dean, May, 1864, to
October, 1875.

The Reverend Finlow Alexander, Sub-Dean, November 5,
1875-1893.

The Reverend Clarence W. McCully, M.A., Vicar, 1893-1894.

The Reverend H. F. E. Whalley, Sub-Dean, November, 1894,
to December, 1899.

The Very Reverend Francis Partridge, D.D., Dean, April,
1895.

Reverend H. H. Gillies, B.A., Curate, June, 1900-June, 1901.

Reverend F. M. C. Bedell, Curate, June, 1901-November,
1902.

Reverend Thos. W. Street, M.A., Sub-Dean, December, 1902.

The Very Reverend Charles D. Schofield, Dean, 1907-1915.

The Very Reverend Scovil Neales, Dean, 1915-

