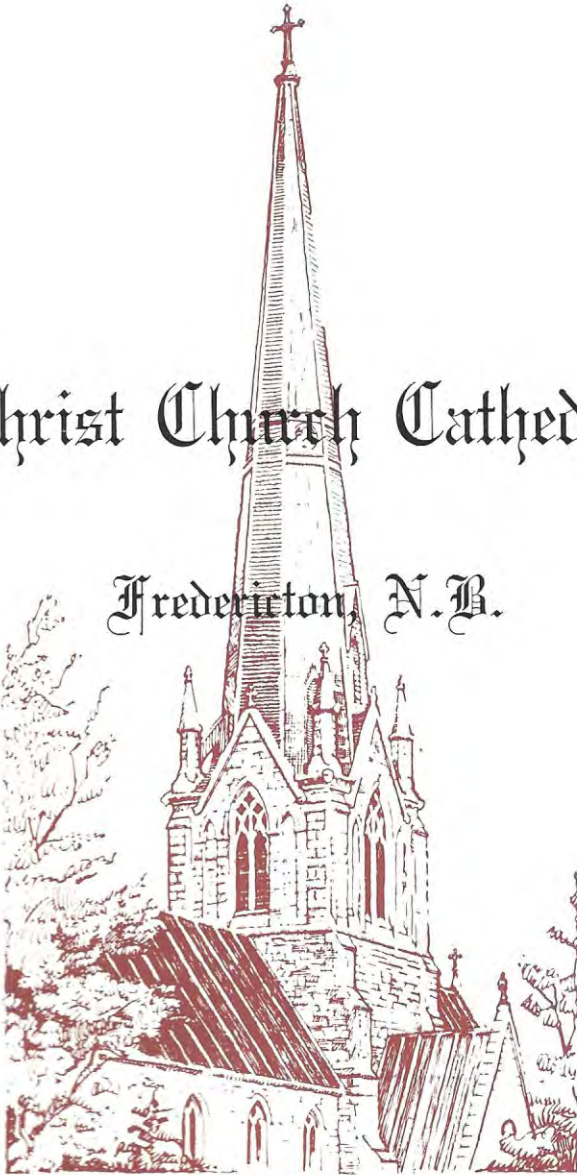


**CHRIST CHURCH CATHEDRAL
FREDERICTON, N.B.**

Christ Church Cathedral

Fredericton, N.B.





Copy of engraving in Cathedral of bishop Medley in the year of his Consecration, from Oil Tainting in Wadham College Hall, Oxford.

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 are in the Cathedral vaults.

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 the Bishop 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. 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 for which the letters "F.S.M." cut on the south-west tower pier are the remembrance, and from that time there was no delay in the work.

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, 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 Chapel was consecrated by the name of St. Anne's Chapel, St. Anne's having been the original name of Fredericton. 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 a fine specimen of that style.

In St. Anne's Chapel, now Christ Church Parish Church of Fredericton, as in all churches consecrated by Bishop Medley and his successors, all seats are free.

The eventful day at last arrived and the Cathedral was consecrated on August 31, 1853. The Bishop wrote in his journal on that day "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 the Bishops of Quebec and Toronto, the Right Reverend Horatio Southgate, a Bishop of the Church in the United States, who preached the sermon, Reverend Dr. Haight, of New York, Dr. Edson, of Lowell, Mass., and clergy of the Diocese to the number of sixty. A procession was formed at 10.00 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 citizens attended by boys bearing banners.

The services connected with consecration of the Cathedral lasted for a week and during this week the Bishop held his first visitation and delivered his first charge.

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 was also autographed by Their Majesties King George VI and Queen Elizabeth in June 1939 and by Her Royal Highness, Princess Elizabeth, now Her Majesty Queen Elizabeth II, and the Duke of Edinburgh in November, 1951, on the occasion of their visit to Fredericton. It is preserved in the Cathedral and is used on great occasions.

Bishop Medley, first Bishop of Fredericton, died on September 9, 1892 at the age of 87. Bishop Medley had served as Bishop of the Diocese for forty-seven years and as Metropolitan of Canada for the last thirteen of these. The clergy of the diocese erected the massive and graceful tomb over his body, outside the east wall of the Cathedral, 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 as Bishop of Fredericton.

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, later Bishop of Columbia, and to the architect, Mr. J. deLancey Robinson, with the whole hearted support of the congregation and friends of the Cathedral.

When the Cathedral was built it had been found necessary to reduce the height of the spire by about twenty-six feet from that called for by the original plans, due to 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.

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 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 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. The large "vesica" or oval shape, which forms the centre of its tracery is particularly appropriate for an East window. The side windows of the West end are copied from the Eastern windows 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 aisle are copies of Snettisham windows, except for the middle ones, which are two very handsome and original designs by Mr. Wills. 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 each. 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 height necessitating a transom bar, which is not usually found in this style of architecture. 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, in the Bay of Fundy; and the walls are 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 copied from an old door in a church in Suffolk. The others were designed by Mr. Wills.

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 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 these arches, soars the massive hammer-beam roof 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.

The north aisle terminates in a very handsome screen, designed by the Reverend Ernest Geldard of London and made by J. Howe of Saint John, N.B. The screen which was at the end of the south aisle before opening it to be the Lady Chapel is now the wall between the Chapel and the Chancel.

At the entrance to the Chapel 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 ancient cathedrals and churches. He is represented in his Episcopal robes, with mitre and archiepiscopal cross. This cenotaph will repay the closest study, being fully equal, both in design and execution, to examples of the kind anywhere in the world. This was placed in the Cathedral as a memorial to the Archbishop by the clergy and laity of the Diocese.

Army, Navy and Air Force are represented in the colours hanging below the west window. Here are the York County Militia Colour presented during the reign of King William (1830-1837) and the Regimental Colour of the 71st York Battalion Canadian Militia formed in 1869. These colours were laid up in perpetuity by the officers and men of the Carleton and York Regiment in 1935.

The White Ensign, from the minesweeper "Chaleur" was



*The Choir and Sanctuary
see p. 12 - 13*



*The Sedelia
see p. 13*



*The Bishop's Throne
see p. 12*



*The Interior
see p. 9*

laid up in the Cathedral in 1961 on the 59th anniversary of the founding of the Canadian Navy. The official Royal Canadian Air Force Ensign was retired at the integration of the Armed Forces and was laid up in the Cathedral Sept. 14th, 1969.

The Queen's Colour of the 2nd Battalion the Royal Canadian Regiment was laid to rest in the Cathedral on June 13th, 1971 by the officers and men of the battalion when they were presented with the new Queen's Colour, the national flag of Canada.

From the nave we ascend three steps and enter the choir and are under the four lofty and massive arches of the central tower. The choir stalls are a memorial to the Rt. Rev. William Henry Moorhead, 4th Bishop of the Diocese of Fredericton.

The memorial to the members of the congregation who fell in the First Great War takes the form of a bronze tablet below a cross of stones. These stones were brought from the Cathedrals of Arras and Ypres by the Right Reverend J. A. Richardson, Bishop of Fredericton at that time.

The rails of the sanctuary are of black walnut. Just within the sanctuary 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 Palaret, and a fine 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 and panelling behind the altar, of solid English oak, subscribed for by the clergy and laity of the Diocese, was dedicated by Archbishop Carrington, Metropolitan of the Ecclesiastical Province of Canada, on May 22, 1951, in memory of the Most Reverend John Andrew Richardson, third Bishop of Fredericton and Metropolitan of the Ec-

clesiastical Province of Canada. The central figure is Christ reigning in glory, on either side of whom we have the figures of St. John and St. Andrew. On the extreme right is St. Alban, first British martyr and to the left St. Augustine, first Archbishop of Canterbury. Between these figures we have from left to right, the arms of Christ Church, the Diocese of Fredericton, the Diocese of Canterbury and the Province of New Brunswick.

The Cathedral possesses a number of furnishings of great interest. The red altar frontal, beautifully embroidered is thought to have been one of the original furnishings of the church at the time of its consecration, but the other three frontals, in seasonal colours of the Church Year are the work of Lucy McNeill, a member of the congregation and one of the few church embroiderers in Canada. The needlepoint cushions which decorate the Canons' stalls in the Chancel were made by the combined effort of many members and friends of the Cathedral.

There is a credence in a recess covered by a carved canopy between the sedilia and the east wall, above which is a beautifully sculptured head of the Saviour crowned with thorns. 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 reredos was brought out from England by Bishop Medley. On the way out the cargo in the vessel shifted its position and the reredos was so completely crushed that only the head of the Christ remained undamaged.

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

The brass eagle Lectern is very handsome, standing seven feet six inches high. It stands upon the floor of the nave south of the choir steps, and 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 execut-

ed 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 bears ample testimony.

The Chapel, dedicated to the Blessed Virgin Mary, was located in its present position in the south transept in 1982. The reredos or screen was the original one in the chapel which was located on the north side in the space which is now a sacristy and clergy vestry. The hanging above the screen is the work of the contemporary artist, John Hooper. The circle symbolizes the unity of the Church. The carved figures are the Blessed Virgin, the founding Bishop, a writer (representing Desmond Pacey, one of the people in whose memory the chapel is given), a musician, a child and a contemporary person. Of course, the plain cross speaks of the Risen Christ.

The new clergy vestry was originally a library and robing room, having become a chapel in 1883 when the robing room on the south side of the building was erected to improve the exterior.

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 Christ Church, the central figure most fitly represents what should always be dear to every believer, Christ crucified, and on either side six of the apostles: from left to right, St. John, St. James the Greater, St. Peter, St. Thomas, St. Phillip and St. Andrew with their 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 represents 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 British North American Sees at the time of its erection, occupy the lower panels of the

window. From left to right the dioceses are: Toronto, Quebec, Nova Scotia, Newfoundland, Rupert's Land, Montreal and Fredericton.

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. 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, subsequent 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 equal to any on this continent. They admit a dim yet cheerful religious light, with nothing garish to offend and nothing gloomy to depress, the worshippers.

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, weighing 2800 lbs. They were cast by the celebrated firm of Warner, of London and 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 iesonet 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 peal ring endlessly,
To the Most Holy Trinity.

After the fire ,of 1911, 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
Er in Saecula Saeculorum. Amen.

Vj g'following are vj g Names of the Bishops of tj g 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 1907-1938, Archbishop and Metropolitan of the Ecclesiastical Province of Canada, 1934-1938.

The Right Reverend William Henry Moorhead, M.A., D.D., D.C.L., Lord Bishop of Fredericton 1939-1956.

The Right Reverend Alexander Henry O'Neill, M.A., B.D., D.D., D.C.L., LL.D., Lord Bishop of Fredericton 1957-1971. Archbishop and Metropolitan of the Ecclesiastical Province of Canada 1963-1971.

The Right Reverend Harold Lee Nutter, M.A., B.S.LITT., D.D., Lord Bishop of Fredericton 1971-

The following arc the names of the Deans of Fredericton

The Very Reverend Francis Partridge, D.D., 1895-1907.

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

The Very Reverend Scovil Neales, D.D., 1916-1932.

The Very Reverend J. F. H. Holmes, D.D., 1932-1936.

The Very Reverend W. H. Moorhead, D.D., 1936-1939.

The Very Reverend S. C. Gray, D.D., 1939-1960.

The Very Reverend H. L. Nutter, D.D., 1960-1971.

The Very Reverend H. Rhodes Cooper, D.D., 1972-