

The Venerable John Langtry D. D. Archdeacon of York, who has been in failing health for some months past, died on the 22nd of August.

The Rev. Canon and Mrs. Macnab have returned from their visit to the Province of Quebec.

Mr. Frank Turner has given to the Cathedral a stained glass window, which has been placed in position in the Chancel. The Chancel windows, excluding that directly behind the altar, contain twelve parts, and it has been intended that these shall contain figures representing the twelve Apostles. Those in the new window are St. James and St. Peter. The former window given by Mr. Turner was a memorial of his father and mother, and the present one is, as to half of it, a memorial of his sister, the other half being left with the intention of being appropriated in a similar manner at some future time. In a panel in the window are Miss Turner's arms, shown in their proper arrangement for an unmarried woman. The old window has been moved from the north side of the altar to the south side, because the heraldic work in it is designed for a "south side" position, and has therefore always been a little inconsistent with proper heraldic rule, a fault which is now corrected by the change of the position. The new work is placed in the window hitherto occupied by one so moved. These two windows being a pair, are much alike in general design.

It was thought that the filling of the windows on each side of the east window with coloured glass, while the middle one remained entirely bare, would have an unpleasing effect. To remedy this, as far as at present practicable, it was decided to fill the tracery in the upper part of the east window with glass of a brilliant character and of colours which would have a brightening effect on the whole scheme of colour. The tracery is composed chiefly of trefoils and equilateral triangles, emblematic of the Holy Trinity; the design for the glass therefore followed that idea, and the tracery and glass together now contain the triangular and trefoil emblem repeated twenty times in varying forms.

Although it is quite unnecessary to do so, we may note that Mr. Turner's gift for the adornment of the Cathedral is most highly appreciated and valued by the Bishop, as we are sure it will be also by the members of the congregation and all friends of the Cathedral.

The work was executed by the N. T. Lyon Company of Toronto, and is fully in keeping with the well known excellence of the work produced by that firm.

Stained glass art is a thing not well or generally understood. The present occasion seems a fitting opportunity for a few short observations which may help to a better understanding of this beautiful method of adorning our churches, and one not only of beauty but useful as well, for it has for one of its purposes the

softening of the light which otherwise is apt to be too glaring, similar in fact to the use we make of blinds in our dwelling houses.

In designing stained windows, there are some things which never should be, but commonly are, forgotten.

In the first place it is an axiom of art that any object or scene to be represented should be treated in a manner consistent with the medium through which it is represented. For example, a figure or scene if carved in marble or wood must be designed, as to details, and executed very differently from the same figure or scene represented in a painting on canvass. And if it is to be the subject of stained glass work, it requires again a quite different treatment, such in fact as is consistent with representation in coloured glass; but the mistake is constantly made of inserting in stained windows what we may call brush pictures, and which although perhaps more costly than work properly designed and executed, are valueless as works of art. Such work is usually much over painted—the artist, or manufacturer, seeming to think that the whole glass surface must be smeared with pigment, forgetting that the true value and beauty of stained glass is the brilliancy of effect of light passing through the coloured glass. This is the essential feature or condition of glass as a picture medium, and to disregard it is simply throwing away the opportunity which the artist has at his hand. This brilliancy of effect should be used so as to take full advantage of the opportunities which it affords, and that is true stained glass art. The other method, obscuring the brilliancy, is merely painting a picture which is not likely to be anything else than a poor one, in a medium altogether unsuitable, and placing it in a position which it fills without truly adorning.

Tricks of manipulation should be avoided. Of late years in the United States a practice has arisen of producing certain effects by pasting pieces of glass at the back of the visible surface. Such pieces are sometimes doubled, trebled, or even manifold. The effect produced may please the taste of some persons, especially those who appreciate a thing for the amount it costs, but it is not plain honest stained glass work, and has no valid claim to be recognized as art. Besides, the pasted pieces are apt to become loose and fall off.

Another point apt to be over looked is that a window is made to admit light, not to exclude it. But the kind of work which we are condemning as, in our opinion, wrong in principle and valueless in result, is generally executed as if its chief purpose was to obscure the light and admit as little as possible. Heavy or deep shading should be sparingly introduced.

Architectural perspectives should be used with much moderation and great care, if at all; and distant perspectives should be avoided. The effect of such perspectives is to carry the eye out of the building, to some distant point. A painting on canvas has no such effect, which is caused by looking at a window, for the eye is always ready to look through and beyond it as the natural or accustomed use of a window.