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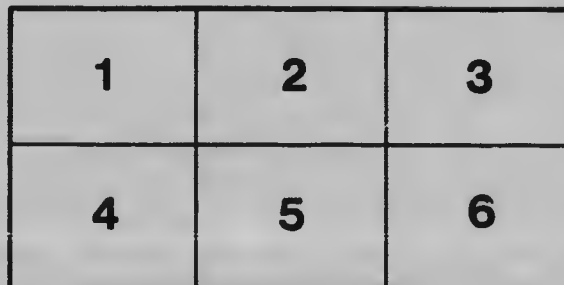
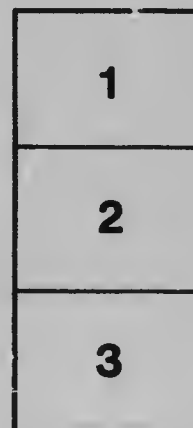
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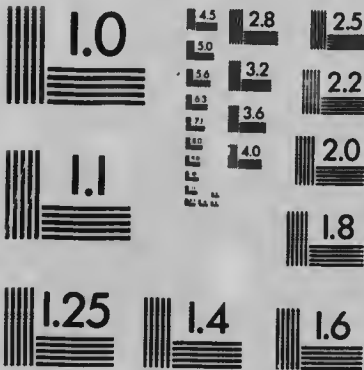
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Christchurch
Cathedral.

Report of the Commission
of Enquiry into the
Cathedral, 1966

DESCRIPTION OF
THE CATHEDRAL

Published by the General Synod of the
Anglican Church of Canada, 1966

Fredericton, New Brunswick

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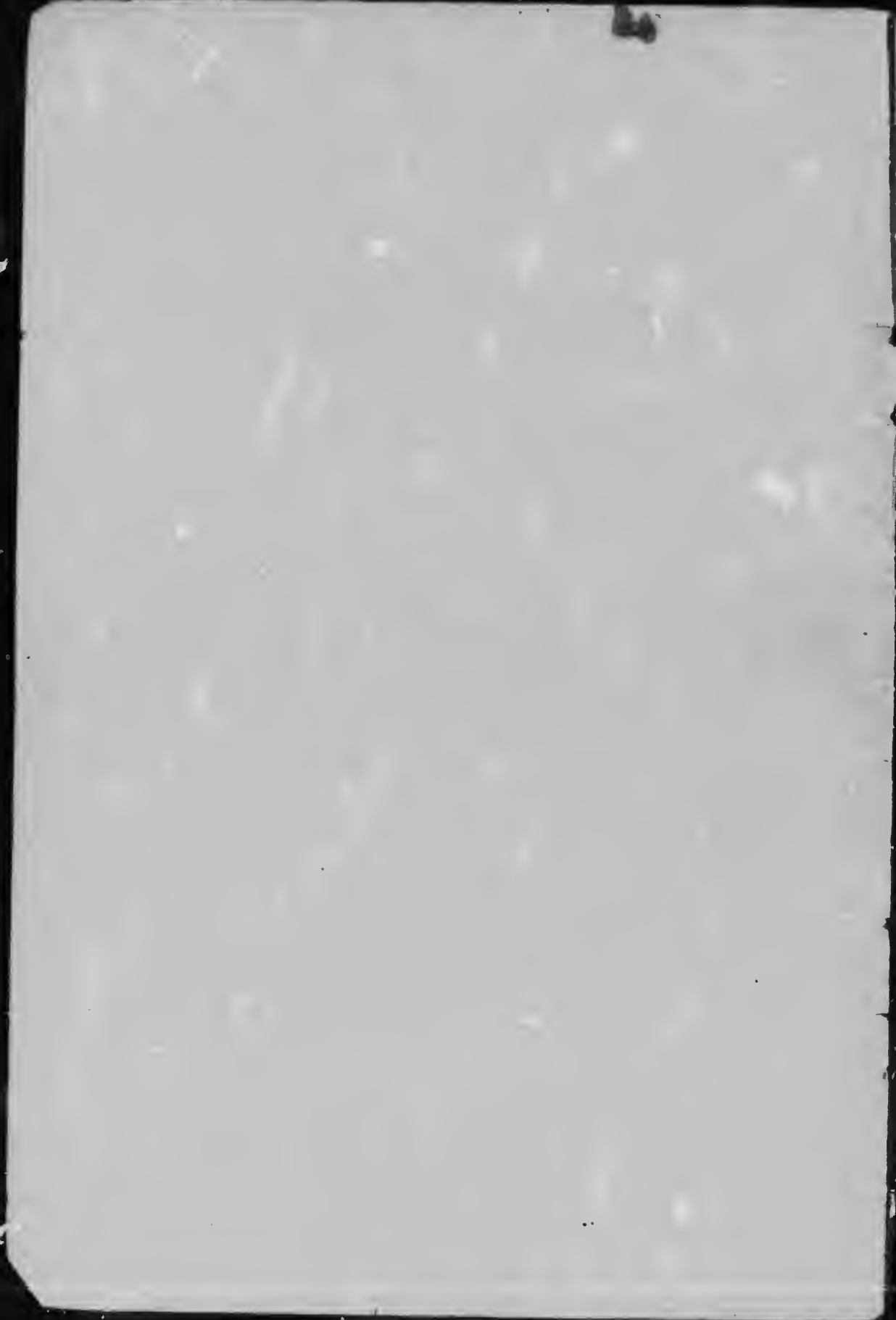
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CHRISTCHURCH CATHEDRAL, FREDERICTON.

Consecrated August 31st, 1853.

ANGLICAN CHURCH OF CANADA
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PROLOGUE.

RATHER more than eighty years ago a clever lad wandering about the streets of Old London, and visiting all the delightful old book stalls which were common at that time, came across a book which attracted his attention. It was a large quarto, somewhat thick, and printed in curious Gothic characters, which were new to him. He bought the book, and because the characters were strange he set himself to read it. As it was then difficult for him to read, and not very easy to translate, (ecclesiastical Latin), he read it slowly, and naturally took the deeper interest in it. The book was the "Rationale" of the great Canonist Durandus, and the clever lad was Benjamin Webb. Soon the lad went to college, Trinity College, Cambridge, and took the book with him.

Benjamin Webb had been brought up in a school which cared nothing for beauty of architecture without, nor beauty of service within the Church. The book was a revelation to him, and he inspired two college friends with the enthusiasm which he himself felt for this book. When as yet a freshman, he, with these two friends, also freshmen, founded in his rooms at college what they called "The Cambridge Camden Society," to promote the study of Architecture and the restoration of Churches. The movement at Oxford had no care for this, they had not read Durandus; and the one church they built was known soon after as "the boiled rabbit," a white building with four little quasi towers like the four legs of the animal on its back.

The three founders of the "Cambridge Camden" were Benjamin Webb, who provided the solid practical talent, John Mason Neale, who provided the poetical and imaginative, and Beresford Hope, who provided the useful foundation of cash. The name Camden was derived from the fact that Webb was a "Camden" Exhibitioner. The motto chosen was from the Latin Grammar, "Donec templa refeceris."

But England was ready for this; the "Society" issued blank

"Church Schemes," and undergraduates in the long vacation marched over England with knapsack, tape measure and notebook; and notes, measures and sketches were taken of every church in England. These have formed the basis of the modern knowledge of Church Architecture in the English Church.

At the same time Architectural societies were formed throughout England, in the various dioceses, with their headquarters generally in the Cathedral cities. In the diocese of Exeter the architectural society elected Rev. John Medley as its Secretary, who was thus at once brought into correspondence with Benjamin Webb. As the "Cambridge Camden" attacked all shams and mistakes, they attacked "pews" and pewrents. Mr. Medley took this up and published a tract against pews, which the society circulated.

In the report of the Church Society of New Brunswick for 1843 we find that the Church Society had been in correspondence with Rev. B. Webb for designs of Churches, which brings this clever lad and his "Durandus" into touch first of all with New Brunswick.

In the meeting of the Cambridge Camden Society on Feb. 13 1845 we find it reported that "the Bishop-elect of New Brunswick was admitted a patron by acclamation;" the See title had not then been settled. The report of the committee at that date read by the Rev. B. Webb records, "the committee have been able to assist the Bishop-elect of New Brunswick in procuring designs for churches, and details for use in his diocese."

A translation of the first book of Durandus was at an early period published by Messrs. Webb and Neale.

Some twenty years ago a Parliamentary return was made showing that over one hundred millions of dollars had been spent in restoration of Churches and Cathedrals, which had been set on foot by that youthful trio, in the rooms of a freshman at Trinity College, Cambridge.

We need not altogether wonder then, that when Bishop Medley was searching for a Coadjutor, he turned for advice to the Reverend Benjamin Webb whom he had known, off and on, for forty-five years.

Christchurch Cathedral.

Fredericton.

THE celebration of the fiftieth 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. After many struggles and amid numerous discouragements, its graceful walls and pillars had steadily gone up. 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 anonymous contributions, of which the letters cut on the tower pier are the remembrance, and from that time there was no delay in the work.

The first sod for the foundation was turned on Aug. 28th, 1845, and the work so far progressed as to be ready for the laying of the foundation stone on October 15th of the same year. The ceremony was performed by Sir William Colebrooke, Lt. Governor of the Province, in the presence of nearly three thousand people. The Bishop offered prayer, and the Governor and the Bishop both addressed the assemblage. The Band of the 33rd Regiment led the procession, and played the 100th psalm, which was sung by all with great heartiness.

The building operations proceeded steadily, and in the short space of eight years this most important and epoch-making structure was completed and ready for consecration. 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 30th, 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 18th 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 the 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 31st 1853 that ceremony was duly performed. The Bishop writes in his journal "The Cathedral, the corner stone of which was laid Oct. 15th 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 Rev. G. J. Mountain, the Bishop of Toronto, the Right

Rev. John Strachan, and Right Rev. Horatio Southgate, a Bishop of the Church in the United States, besides the Rev. Dr. Haight, of New York, Dr. Edson, of Lowell, Mass., Archdeacon Coster, Rector of Fredericton, Rev. Richard Podmore, Curate of St. Anne's Chapel, Rev. 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 1st lesson was read by Rev. Dr. Haight, Professor in the Theological Seminary of New York, the second by Rev. W. Q. Ketchum, Curate of the Parish. The Litany was sung by Rev. Dr. Edson of Lowell, Mass., the Epistle by the Bishop of Toronto, and the Gospel by the Bishop of Quebec.

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, where he was a choir boy under the celebrated Joseph Corfe, at that time organist of Salisbury, whom Mr. Hayter succeeded. Becoming eminent in his profession, he was offered and accepted the organ at Hereford Cathedral. Thence he came to New York, and finally became organist of Trinity Church, Boston, which position he held for more than a quarter of a century. He was an organist and musician of the very first rank, and a personal friend of Bishop Medley, who invited him to play on the new organ at the consecration. 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. Bishop Medley says of Mr. Hayter: "He took a zealous part in the performance of divine worship, during stated visits to Fredericton from 1853 to

1861. No organist (even in England) rendered more felicitously the great compositions of our Cathedral composers, and for nine years he delighted us by his masterly performances and simple, unaffected manner." He died in 1873.

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 reverend 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.

IT may be interesting to describe the architectural details of a building, which, we trust, will stand for centuries as a monument of the zeal and devotion of Churchmen of that age, and as a centre of the Christian work and activities of the Church of England, which time will develop and evolve.

The extreme length of the Cathedral is 172 feet, and its width, exclusive of the porch, 67 feet. The height of the nave and choir to the ridge of the roof, 62 feet. The tower is 84 feet high to the base of the pinnacles, and the spire about 84, or 178 in all, including the cross; breadth across transept, 60; height of aisle walls, 20; height of clerestory, 43 feet.

The first impulse was given to the erection of this structure by two old and zealous friends of the Bishop, who determined to present him with some memorial of their affection and esteem. This feeling was shared by others, and the sum gathered amounted to £1500 sterling, which was presented to his Lordship by his former Diocesan, who bade him farewell in the presence of a large company, and presented him with a cheque for £1400 "towards a cathedral church, or any other church purposes." Stimulated by

this generous offering, the Bishop sent down Mr. Wills, then a young draughtsman in an architect's office in Exeter, to take the measurements of a fine church in Norfolk, at the village of Snettisham, a small place near the sea coast, which appeared to him to be a suitable model. There can be little doubt that Bishop Medley, being a Devonshire man, and the Vicar of St. Thomas's Church, Exeter, was greatly influenced in his choice of the style of architecture for his cathedral by his proximity to and acquaintance with the cathedral in that city. This exquisite specimen of Gothic architecture was practically rebuilt by Bishop Quivil, who died in 1292. His work, and that of his successor, Bishop Bitton, who died in 1307, was of the Second Pointed, or Decorated style. This model has been followed in our Cathedral. Two features mark the Cathedral character, first, the triple Western Porch, which only appears in Collegiate and Cathedral churches; and secondly, the uniform height of the choir and nave, which is rarely found in English parish churches of this style.

The principal features, external and internal, of the building, will now be described.

It's General Style of Architecture.

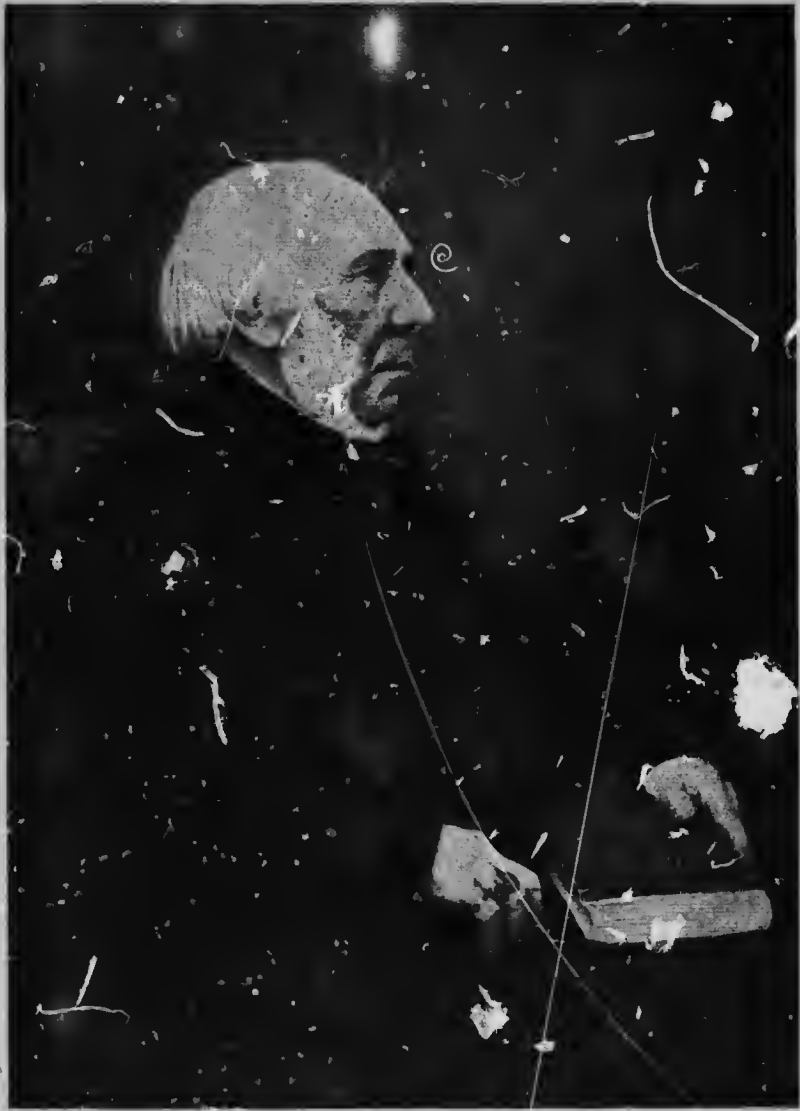
IT is what is technically termed "Middle-Pointed," or "Decorated," with a determination rather towards the Flamboyant than the geometrical in the great eastern and western windows. It is, in fact, a specimen of that period of ancient art, when what is called Gothic architecture had attained its highest 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 or nave, transepts and choir, every principal rafter, obeys this fundamental law, with more or less of exactness, and the same principle was intended to be 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.

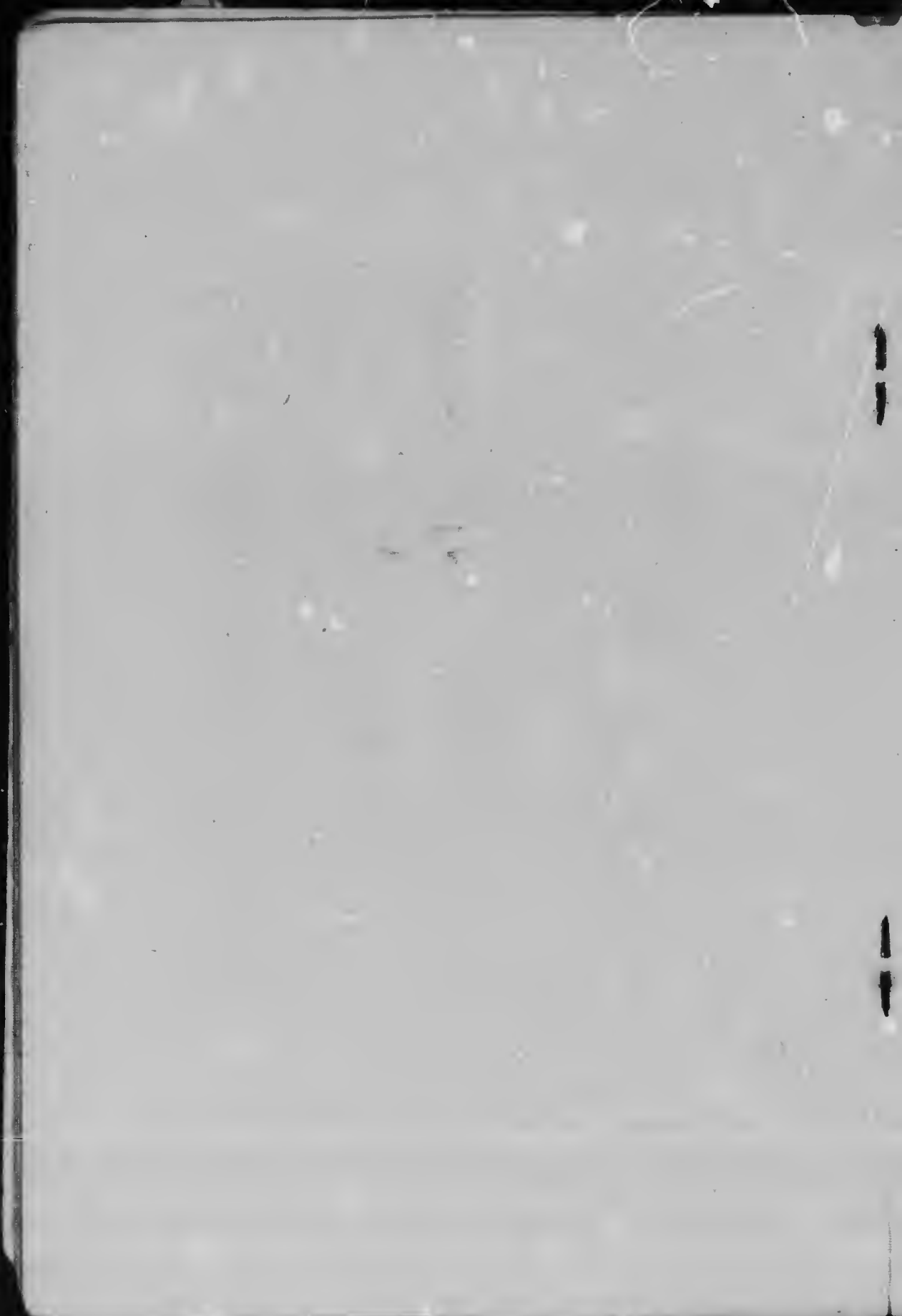
THE WINDOWS.

Standing in the road at the S. W. 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 18 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 taken 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. 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 transome bar across them necessary, which is not usually found in this style.



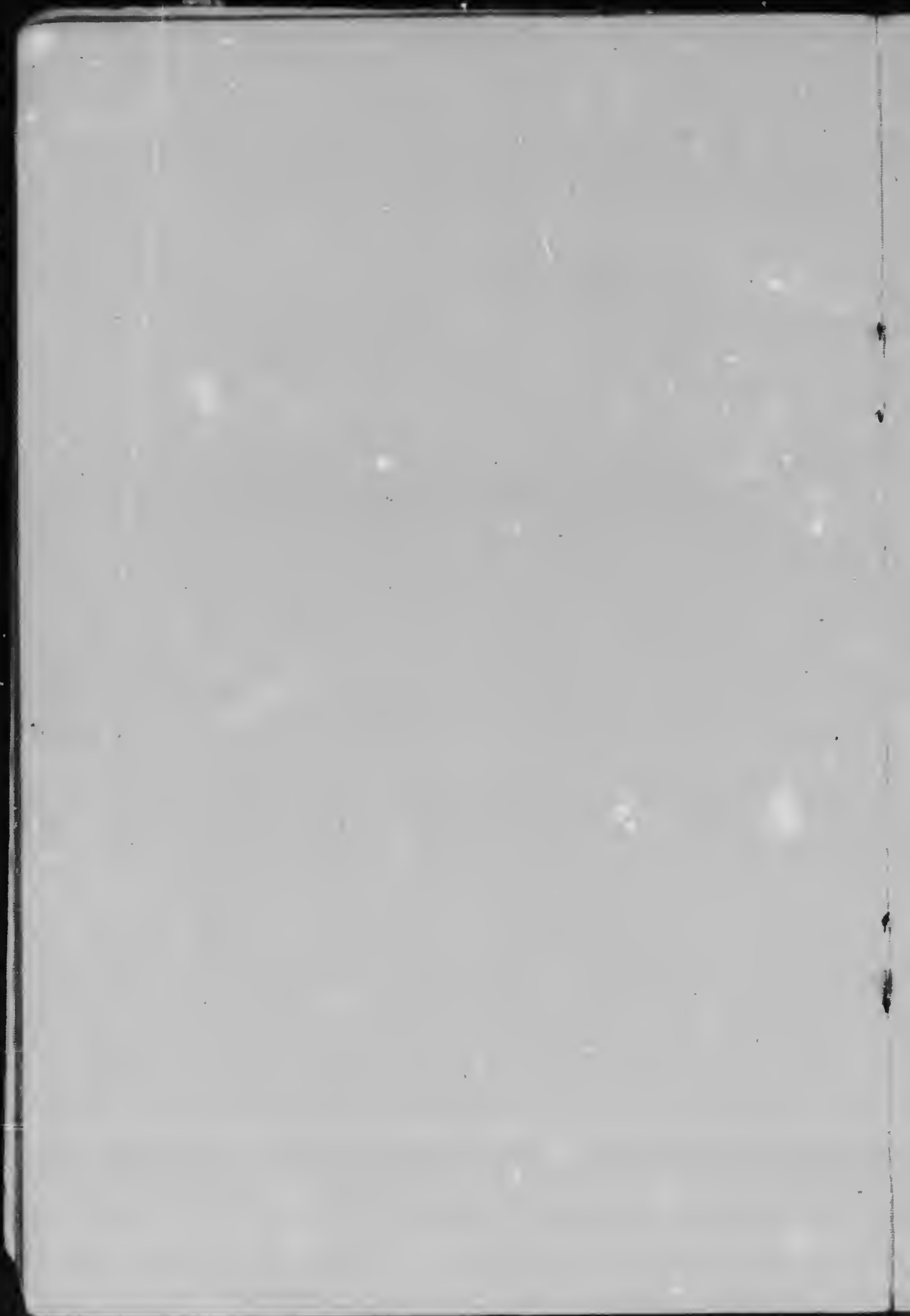
THE MOST REV. JOHN MEDLEY, D. D.
FIRST BISHOP OF FREDERICTON,
METROPOLITAN OF CANADA.





THE RIGHT REV. HOLLINGWORTH TULLY
KINGDON, D. D.

BISHOP OF FREDERICTON.



The South aisle and vestry terminate Eastward with a simple two light window, and there is another with more complicated tracery on the northeast side of the vestry.

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 ordinary windows are of Caen stone. The weatherings and buttresses are of stone from Grindstone Island, the walls from 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.

We now proceed with

THE INTERIOR

The building consists of a nave and two aisles, 80 feet by 56 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 67 feet across by 15 wide; and a Sanctuary eastward 36 feet by 20, and 62 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, 36 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 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.

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. The organ stands in the North Transept, a mellow and rich toned instrument, of which the plan was given to the Bishop by Rev. E. Shuttleworth, Vicar of Egloshayle, Cornwall, and was built by Mr. Naish. The tone of it is heard, even in its softest stops, distinctly throughout the building, and its pedal pipes cause every window to vibrate. It is of three manuals, with 32 speaking stops and two octaves of pedals. The diapering of the front pipes, which nearly all speak, was tastefully done in blue and gold by Mr. Gregg of Fredericton.

The Bishop's seat is at the east end of the south choir seat, not very elevated nor richly carved, as it was not wished to give it undue prominence. Mounting one more step we reach the rails of the sanctuary, of black walnut. Entering the sacarium, seventeen 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 Palairet, and a perfect specimen of English oak. 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 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 Lord John Thynne, Junior Canon of Westminster.

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. It formed part of a reredos of stone, depicting the Ascension, with figures

life size, which would have formed a most fitting climax to this noble sanctuary. But the carved work was so battered and disfigured on the voyage out from England that it was unable to be used. This head of Christ escaped uninjured, and the Bishop had it inserted in the south wall near the altar. The whole sacristy is carpeted, and the carpets near the Lord's Table were the gift of four ladies in England, two of whom worked the upper part in 1845 and two more the lower and larger part in 1852, being a whole autumn and winter's work.

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

The brass eagle which forms the lectern is a very handsome and costly work of art, 7 feet 6 inches high. It stands upon the floor of the nave in the centre of the choir steps, and is a prominent object on entering the building. It was the gift of Rev. R. Podmore. The pulpit, a bold and original design by Mr. Butterfield, is of black walnut. It stands in the nave projecting a little from the north side of the nave arch, and commands the whole congregation.

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.

We must pass on now to the glass of the windows. 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 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 North American British Sees 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 brilliance 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 18 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 were given by Bishop Medley subsequently to the consecration to replace others 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.

A word must be said about the bells. They were the gift of friends in England, and will sound forth their invitation to the Sanctuary, when the names of the donors are forgotten. They are 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 are full and mellow in tone. On each Bell is 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 Sancte 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 glorious!
So let our pen ring endlessly,
To the Most Holy TRINITY.

And long may their glad summons be heard.

The following are the principal gifts which have been bestowed upon the Cathedral not already mentioned :

Several Chalicees, Patens &c., for the Holy Communion, by the Bishop and the Rev. R. Podmore.

Memorial Windows—3 by the Bishop; 1 by Mrs. Shore; 1 by Mr. Fisher; 1 by Mr. Street; 1 by Mr. R. Hickens of London, a great benefactor to the Diocese. Besides these, there were several special donations to the windows by Clergymen of the Diocese and others.

The Worsted Work for the back of the Sedilia, by ladies in England.

A beautiful copy of the Holy Family, by Murillo, which hangs over the south door, by the Rev. R. Podmore. This picture is a very fine one, and is deserving of study. Mr. Podmore also presented the books for the choir, 2 service books for the altar, the 2 massive candlesticks, and the frontal for the pulpit.

The Bible for the Lectern and folio Prayer book, by Capt. Locke Lewis of Exeter, England.

The texts on the western wall by a lady in England.

The Eucharistic tiles in the chancel, by H. Mutton, Esq., Stoke-upon-Trent, England.

To these must be added the valuable donation of the Cathedral library, to be used by the clergy of the diocese, which is placed in a room projected from the north side of the chancel, used also as a sacristy. Of the valuable books which it contains, a number were contributed by the University of Oxford, Mrs. Hayshe of Exeter, Mr. Coleridge, and others; but the great bulk, to the number of 1700, were the generous gift of the Rev. R. Podmore, who became the first librarian. The library has been added to from time to time 'till it now numbers nearly 4000 volumes.

Mention must now be made of some additions to the Cathedral since its consecration.

On August 4th 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 Aug. 5th, 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 Sept. 9, 1892, he having been Bishop for the extended period of 47 years. He died at the age of 87. 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. A movement was begun by Bishop Kingdon for the erection of a recumbent effigy of Bishop Medley within the walls of the Cathedral. Sufficient funds having been raised by the church people of the diocese, the order was given to Bacon Bros., the eminent sculptors, of London, who executed in due time 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 the Episcopal robes, with mitre and crosier. The monument lies at the entrance to the south transept, in front of an elegant decorated screen, designed by Rev. Ernest Geldart, of London, and made by J. Howe of St. John. The whole erection will repay the closest study, being fully equal, both in design and execution, to examples of the kind anywhere in the world. A similar screen to that which forms a background for the effigy, has been also extended across the east end of the north aisle, in front of the organ.

The following are the names of the Clergy who have served the Cathedral :

The REV. J. B. MEDLEY, M.A., to June, 1861.
 The REV. C. S. MEDLEY, B.A., to April, 1861.
 The REV. E. S. MEDLEY, B.A.
 The REV. JOHN PEARSON, Sub-Dean, May, 1831 to Oct., 1875.
 The REV. FINLOW ALEXANDER. Sub-Dean, Nov. 5, 1875-1893.
 The REV. CLARENCE W. McCULLY, M.A. Vicar, 1893-1894.
 The REV. H. F. E. WHALLEY, Sub-Dean Nov., 1894, to Dec., 1899.
 The VERY REV. FRANCIS PARTRIDGE, D.D., Dean, April, 1895.
 REV. H. H. GILLIES, B. A. Curate, June, 1900-June, 1901.
 REV. F. M. C. BEDELL. Curate, June, 1901-Nov., 1902.
 REV. THOS. W. STREET, M. A. Sub-Dean, Dec., 1902.

The following is a list of the organists of the Cathedral during the last 50 years :

REV. E. S. MEDLEY, B. A.
 MR. GEORGE WOLHAUPTER.
 MR. E. CADWALLADER, B. A. (for 21 years).
 MR. F. C. D. BRISTOWE. (for 18 years).
 MR. F. H. BLAIR.
 MR. E. C. GIBSON.
 MR. HIBBERT NEWTON, Mus. Bac.
 MR. W. D. SAUNDERS, A. R. C. O.
 MR. F. B. POWELL.

(Miss Medley, Miss Thornton, Miss Garrison, Sir James Carter, Mr. Sutton Fenety, Mr. G. Roberts and Mr. Stanley S. Carman, played at various times).

The Vergers during the same period were :

MR. A. WELCH
 MR. G. BOWLES.
 MR. W. CADWALLADER.
 MR. J. COOMBES.
 MR. T. WANDLESS.

J. F. ...
Mr. H. ...
...

