

EDWARD JOHN BARKER PENSE AND THE ADDITIONS MADE TO ST. JAMES' ANGLICAN CHURCH, KINGSTON, AND ST. MARK'S ANGLICAN CHURCH, BARRIEFIELD, 1886-1897

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During the late nineteenth century, as the population and wealth of Ontario grew, established institutions like churches pursued a variety of strategies to accommodate the pressures of an increased membership, changing patterns of worship, and the increasing popularity of Sunday schools. Meeting these new demands sometimes involved the demolition of an existing church and its replacement by a new, larger structure. But many churches found it more economical to make additions to the existing buildings. Architects and builders became quite expert at carefully taking down load-bearing walls, replacing them by iron pillars or steel supports, and adding new structures—walls, transepts, galleries, extended chancels, organ chambers—to the old fabric.

This paper will examine the extensive additions made to two Anglican churches in the Kingston area, St. James', Kingston, and St. Mark's, Barriefield. The vestry of the former considered several options, including adding transepts and building a new church, before adopting a plan to replace the side walls with aisles and lengthen the chancel in 1888. The latter received a new extended chancel as a memorial gift in 1897. In both cases, the additions to the chancel enabled a new style of choral worship. The choir and organ moved from a gallery at the back of the nave to the chancel at the front, where they had sat in the Middle Ages and where they could now lead the congregation in its responses during the liturgy and in the singing of hymns. In both parishes, a prominent Anglican layman, Edward John Barker Pense, played



FIG. 1. ST. JAMES' INTERIOR AS PHOTOGRAPHED C. 1884. | LYON, *LIVING STONES*, P. 61.



FIG. 2. ST. JAMES' EXTERIOR AS PHOTOGRAPHED C. 1850. | BY PERMISSION OF THE ANGLICAN DIOCESE OF ONTARIO ARCHIVES.

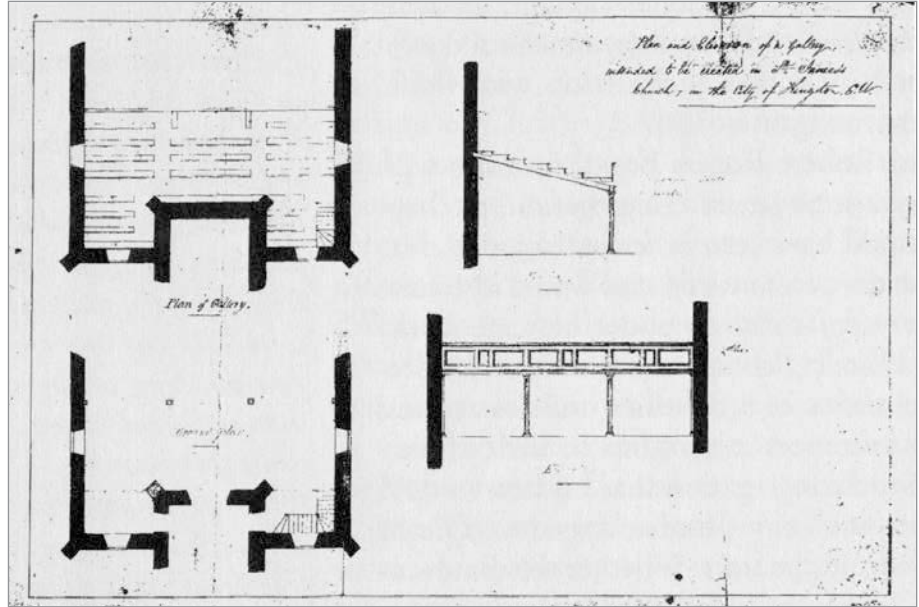


FIG. 3. DRAWING BY WILLIAM COVERDALE FOR THE GALLERY ADDED IN 1855. | LYON, *LIVING STONES*, P. 60.

a leading role in initiating and planning the changes.

The son of Michael Lorenzo Pense, editor of the *Kingston Argus*, and grandson of Dr. Edward John Barker, founder and editor of the *British Whig*, Edward suffered the death of his father in his sixth year. He must have grown up in Barriefield, a village just across the Cataraqui River to the east of Kingston, where his grandfather had lived, for Edward was confirmed on September 25, 1862, at the age of fourteen, along with other young people from St. Mark's, Barriefield.¹ In the same year, Edward went to work for his grandfather at the *British Whig*, and in the next nine years learned through hands-on experience how to run a newspaper. On the last day of 1871, he succeeded his grandfather as proprietor of the *British Whig*, switching it from a conservative to a liberal orientation and "increasing the value and circulation of that paper nearly seven-fold in twelve years."²

By the late 1870s, Pense had become a very prominent member of the Kingston community. He "sat for six years at the Public School Board and was chairman during the years 1878 and 1879. He was president of the Young Men's Liberal Club of Kingston from 1877 to 1884; of the St. George's Society in 1878 and 1882; of the Kingston Lacrosse Club" and "master of the Minden Masonic lodge in 1878 and 1879"; he was elected as an alderman from 1875 to 1880 and as mayor of Kingston in 1881.³ He also served as "a trustee of Kingston Collegiate Institute; a life governor of the Kingston General Hospital; [and] was president of the Canadian Press Association in 1881-1882."⁴ An energetic and intelligent man whom others saw as a leader, Pense clearly participated in many pursuits.

During the same decades, he held positions of responsibility at St. James' Anglican Church, where his future father-in-law, Ray S. Vaughn, served as a warden in 1865-1867.⁵ The first record of

Edward Pense at St. James' appeared in the minutes of a meeting of vestry held on May 16, 1870, signed "E.J. Barker Pense V[estry]. C[lerk]."⁶ He would continue to serve as vestry clerk until 1876.⁷ In 1873, he was elected one of the lay delegates to Synod, a position he held for twenty years.⁸ In 1877, the year after his marriage in St. James' to Cornelia Marcia Vaughn, he was elected as people's warden.⁹ He would serve as one of the wardens of St. James' from 1877-1882 and 1886-1895.¹⁰ Twenty-two when elected vestry clerk and still under thirty years old when first elected warden, Pense moved into leadership positions in that parish at a young age.

The years of Pense's rise to prominence at St. James' came during the incumbency of Reverend Francis W. Kirkpatrick, scion of a prominent Kingston family, who had received his B.A., M.A., and divinity training at Trinity College, Dublin. After returning to Canada West in 1864, Kirkpatrick took up the Anglican



FIG. 4. THE EXTERIOR OF ST. JAMES' FROM THE SOUTH, FROM A PHOTOGRAPH OF SUMMERHILL TAKEN IN 1865. | WITH PERMISSION OF THE QUEEN'S UNIVERSITY ARCHIVES, V28 B-SUMM-3.



FIG. 5. ST. PAUL'S ANGLICAN CHURCH, FROM THE SOUTH; NOTE THE CHANCEL ADDED IN 1855 AND THE ORGAN CHAMBER PROBABLY ADDED IN 1878. | PAUL CHRISTIANSON, 2008.

mission on Wolfe Island until he succeeded Reverend Robert Vashon Rogers at St. James' in 1869, and served until his death in 1885.¹¹ One of Reverend Kirkpatrick's last contributions was a major renovation of St. James' in 1882-1883, that included replacing the old box pews with slip pews, installing a furnace, new gas lights, and repainting the interior (fig. 1).¹² After the death of Reverend Kirkpatrick, Pense printed a memorial and distributed copies to members of the congregation. On April 20, 1885, the vestry authorized the churchwardens to spend up to three thousand and five hundred dollars for a memorial to Reverend Kirkpatrick and a year later passed a motion to appoint "a special Committee . . . to consider the propriety and form of a Memorial to the late Rev. F.W. Kirkpatrick."¹³

During the meetings of this committee, the search for a proper memorial for Reverend Kirkpatrick became entwined with the goal of expanding the capacity of St. James' Church. On May 10,

1886, Pense reported from "The special Committee upon building and memorial" that "having considered various plans and proposals for the enlargement of the Church, they are unable to recommend one that will warrant the expenditure of \$4500.00 or \$5000.00 considered necessary in order to secure 150 additional sittings."¹⁴ Arguing that the "age and architecture of the building and the positions of the vestry room and the parochial schoolhouse are obstacles in the way of enlargement," it was recommended that "the vestry and congregation consider the advisability of hastening by a short period the replacing of the edifice by an entirely new structure."¹⁵ After discussion, the vestry adopted this report and appointed a large committee of ten men and seven women to put it into effect. Upon careful examination, the committee must have found the cost of tearing down the old structure and building a new one prohibitive, but it had not decided upon a new plan to recommend by the annual vestry meeting of April 11, 1887.¹⁶

On September 26, 1887, a special meeting of vestry assembled "to consider plans to be submitted by the churchwardens for the erection of a Memorial to the late pastors of the Congregation, the Rev. R.V. Rogers and Rev. F.W. Kirkpatrick and for the increasing of the seating accommodations of the Church."¹⁷ "Mr. Pense addressed the meeting setting forth in a forcible manner the schemes and changes proposed, and also giving a full statement of the financial standing of the congregation and church" and he invited "Mr. [Joseph] Power, Architect," who discussed "three plans with proposed changes, and fully explained the extent of the seating capacity to be obtained thereby, with the estimated costs of the same."¹⁸ After "some discussion," a motion was put forward and carried "that scheme No. 1. for extending the church accommodation by the erection of a double transept and extension of the chancel at a cost not exceeding \$4000 to be carried out under the superintendence, of the Rector, the Churchwardens, and Memorial Committee."¹⁹

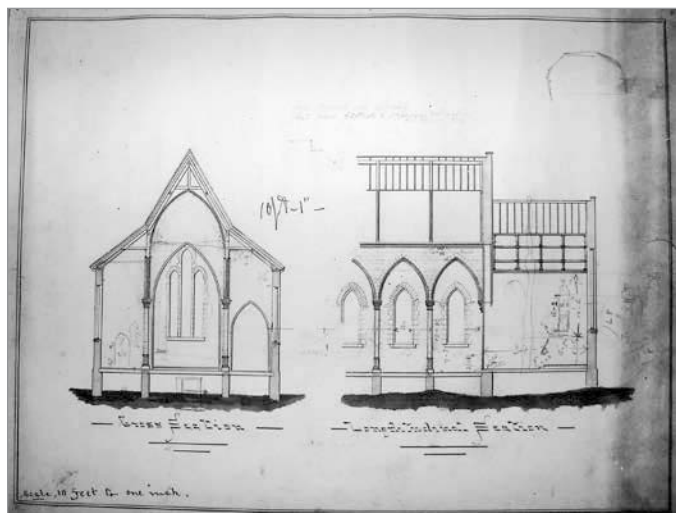


FIG. 6. ST. PAUL'S, ARCHITECTURAL DRAWINGS FOR THE CHANGES OF 1878; NOTE THE OPENING FOR THE ORGAN CHAMBER. | BY PERMISSION OF THE NATIONAL ARCHIVES OF CANADA, POWER COLLECTION, NMC 138925.

The drawings for the three plans for expanding the seating and chancel of St. James' that Power presented do not appear to have survived, but the motion passed by the vestry called for new transepts on each side of the nave and extending the chancel. According to the story in the *Kingston News*, on the laying of the cornerstone in 1844, "St. James' Church, when erected, will be a neat Gothic structure, 80 feet in length by 45 in width, and capable of seating 400 persons"²⁰ (fig. 2). As far as one can determine, the external size of the original nave measured forty-two by eighty feet, plus the external extension of the tower and the original chancel. The tower extended into the centre of the nave by about eight feet and the two wood stoves that heated the nave until 1883 took away space for seating. When a gallery was added there in 1855, it provided space above for an organ and several rows of seats that more than held the choir, but had stairs that took up most of the space between the tower and the other external wall²¹ (fig. 3). This meant that the space on the floor of the nave for pews was roughly thirty-eight by sixty-eight feet (2584 square feet). Subtracting

three feet for each of the existing aisles left 2176 square feet in the nave for pews.

In order to provide more seating and to fit on the existing lot, two transepts twenty feet deep by thirty feet wide would have added 1200 square feet of usable space to a nave; subtracting space for aisles, transepts of this size would have added 1080 square feet of seating space. The original chancel was twenty-one feet wide by about twelve feet deep internally (252 square feet), with none of that space available for seating members of the congregation, and stood above the floor of the nave by two steps (figs. 1 and 4). Extending the chancel by fifteen feet would have added 315 square feet; of this, however, only about 168 square feet would have held choir stalls. Added up, the transepts and extension of the chancel would have provided about 1248 square feet of additional seating. Since the existing nave and chancel already contained 2176 square feet of usable space, plus the gallery, the proposed additions would have increased seating by fifty-seven per cent.

This was the first mention of extending the chancel in the Vestry Minutes of



FIG. 7. ST. PAUL'S INTERIOR AS PHOTOGRAPHED C. 1890. | BY PERMISSION OF QUEEN'S UNIVERSITY ARCHIVES, POWELL COLLECTION ALBUM.

St. James'. In 1844-1845, the church was built with an externally differentiated chancel about twelve feet deep that still remained in 1887 (figs. 1 and 4) Since the early 1840s, Ecclesiologists had advocated the building of larger chancels in Anglican churches, John Mason Neale contending, in 1841, that "the Chancel should not be less than a third, nor more than the half, of the whole length of the church."²² The perceived need for a deep chancel gained greater urgency in Canada West in 1850, when it became the official policy of the Church Society of the Diocese of Ontario, an organization that made small grants for a host of projects, including the building of new churches and parsonages. The Church Building Committee of the Church Society printed recommendations on "Churches and their precincts" in the official publication of the Anglican Diocese of Toronto, *The Church*, in April 11 and 18, 1850, and the Church Society adopted these on September 4, 1850.²³ The relevant sections stated that "Every Church should have a chancel separated from the nave by an arch; and except where the Church is very small it should be narrower and lower than the rest of the church." And that "The chancel should never be

less than twelve feet in internal width nor less than nine feet in length.”²⁴ The original chancel at St. James’ stood well within these specifications.

However, the paragraph on “Choirs” recommended that the clergy sit in the chancel: “In all ancient Churches and in many modern ones provision is made for the accommodation of the Clergy in the Chancel . . . Seats facing each other are accordingly provided for them on each side of the Chancel, at the part nearest to the congregation.” It also suggested that choirs either join them there: “In many churches seats are provided in front of those for the singers.” Or, where this was “not thought desirable, it will be found more conducive to congregational worship to place the singers in seats fronting each other next to the chancel, rather than in a separate gallery at the west end of the Church.”²⁵ This section envisaged clergy and choirs leading congregations in choral services from an elevated position in the chancel or at the east end of the nave. Choirs sitting in the chancel of parish churches had started in England in the 1830s, and had spread somewhat in the 1840s, but in Canada West, in Anglican churches, organs and choirs normally occupied a gallery in the west end.²⁶ The regulations argued that having the choir in the east end better fit historical practice: “Some such arrangement is in accordance with the universal practice in ancient Churches, down to a comparatively recent period.”²⁷

In its recommendations of 1850, the Church Society adopted *de facto* rules that sought to enforce a polemical view of worship and architecture that derived from the works of the Oxford Movement and Cambridge Ecclesiologists in England. Members of these groups sought in various ways to rebuild a sense of continuity between the Anglican Church of the late

sixteenth through nineteenth centuries and the Latin Church of the Middle Ages.²⁸ The early publications of the Ecclesiologists centred on the building of Gothic Revival churches and furnishing them in ways closer to those of the Middle Ages than to Anglican practices of the intervening centuries. They also began to shape worship to fit this vision, including the revival of a sung liturgy and choral services, the translation of Latin hymns into English, the revival of Gregorian chants (to replace the eighteenth-century chants that were commonly used in worship), and the revival of English church music from the sixteenth and seventeenth centuries.²⁹ These ideas and practices came to Canada from books and pamphlets published in Britain, British clergy who moved to British North America, and Canadian clergy who had studied at Oxford, Cambridge, or Trinity College Dublin. Leading Anglican clergy in Toronto and at Trinity College, Toronto, helped to bring new practices of worship to their parishes, synodical meetings, and the pages of the *Church*. For example, Reverend Alexander Neil Bethune, as editor of the *Church*, head of the Anglican seminary in Cobourg, Archdeacon of York, and Bishop of Toronto, fostered these practices from the 1840s onward.³⁰

New practices of worship and ceremony met with strong resistance in many parts of British North America, including the Kingston area, where in 1867 the vestries of St. George’s, St. Mark’s, St. James’, and St. Paul’s all resisted what they saw as “ritualism.” The vestry at St. James’ voted its “irreconcilable opposition” to what it perceived as “incipient Romanism,” while that at St. Mark’s voted that it “deeply deplores the attempts being made at introducing into our Church Services” a “gorgeous and unmeaning ceremonial,” which it saw as a “great and growing evil.”³¹ As late as the major renovation of

St. James’ in 1882-1883, the incumbent and parishioners made little attempt to introduce the ideas of the Ecclesiologists. For example, instead of having a central aisle between two rows of new pews, they were installed in three rows divided by two aisles. What appears to have been a communion table (rather than an altar) rested on the floor at the ecclesiastical east end of the chancel (not upon a raised platform), and had no reredos behind it. The raised pulpit stood on the floor of the nave on the ecclesiastical north side, just outside the chancel arch, while a lectern or reading desk stood on the other side in the same position³² (fig. 1). St. Mark’s did have a central aisle between its new slip pews installed in 1885 (and may well have from the beginning), but apparently received its first altar and reredos in 1895 as a gift from Edward Pense.³³

All Saints Anglican Church, Kingston, a small wooden church built on the southwest corner of Division and York Streets in the 1860s, followed Ecclesiological patterns of worship from the beginning and for this received considerable criticism in the vestry meetings of St. James’ and St. Paul’s in 1867.³⁴ By 1886, it was described by Canon Albert Spencer, Secretary of the Synod of Ontario, as having the following furnishings: “The altar is well furnished with Cross, Candlesticks, vases &: the choir in surplices, and the Service as nearly like that of St. John’s, Montreal as can be attained in the present instance.”³⁵ St. Paul’s had a large chancel after the restoration carried out by William Hay in 1855 (fig. 5). In 1878, Joseph Power enclosed the wooden pillars, rafters, and support beams installed by Hay behind a peaked plaster vault, plaster Gothic arches, and plaster covers with capitals for the pillars. At the same time additional changes were made, including a new quatrefoil window placed high on the north wall of the chancel, a new door



FIG. 8. ST. PAUL'S REREDOS DONATED BY REVEREND CAREY IN 1887. | PAUL CHRISTIANSON, 2009.



FIG. 9. ST. GEORGE'S ANGLICAN CATHEDRAL, KINGSTON, INTERIOR C. 1891. | BY PERMISSION OF QUEEN'S UNIVERSITY ARCHIVES, POWELL COLLECTION ALBUM.

opened through the northeast wall of the nave, and a new organ chamber added to the south side of the chancel³⁶ (fig. 6). In addition to repainting the interior, the changes made at that time also included a new pulpit, reading desk, lectern, a new bishop's chair, and altar rails, all introduced by the controversial incumbent, the Reverend W.B. Carey³⁷ (fig. 7). The choir may have moved to the chancel at that time, but it may have come slightly later when a new organ was installed, and Reverend Carey completed the transition by placing a carved oak altar and elaborate reredos at the east end of the chancel as a memorial to his mother in 1887 (fig. 8). As a result, St. Paul's became the first of the established stone Anglican churches in the Kingston area to adopt the placement of the choir recommended by the Church Society in 1850.

By the late 1880s, the dispute over "ritualism" seemed less pressing to the younger generation coming into leadership positions in the Kingston Anglican

churches. St. James' was about to adopt a variation on the style of worship practiced at St. Paul's and the other old Anglican churches in Kingston would follow and make the appropriate architectural changes before the end of the century. St. George's added a new dome and an extensive chancel designed by Joseph Power in 1890-1891³⁸ (fig. 9). St. John's completely refitted the interior in 1892, replacing the original box pews with new slip pews, replacing the original long communion table with a new altar and Gothic reredos at the east end of the chancel, and adding a new brass altar rail and lectern, and stalls for the choir at the east end of the nave, probably in the space between the transepts, as mentioned in the recommendations of 1850 (fig. 10). This renewal would be completed before 1905 at St. John's when a member built and donated a new organ for the north transept.³⁹ St. Mark's would finally join the other Anglican churches of greater Kingston with the building of a new, extended chancel in 1897.

The vestry of St. James' took a major step in the planning stage on April 2, 1888, when Edward Pense reported from the "Building and Memorial Committee" that the "plans for transept and chancel additions" ran into "structural difficulties, and also [that] the cost would far exceed the sum voted, \$4000."⁴⁰ After abandoning this scheme, the committee had the architect prepare "another plan . . . for the widening of the church its full length, and providing for 600 sittings, leaving the church as it now exists, intact as a nave, the additions forming side aisles."⁴¹ The difficulty was to find the needed funding of around ten thousand dollars.

On July 30, 1888, "a meeting of the Congregation" was held; in addition to the men who normally made up the vestry, it included "a number of Ladies," whose earlier membership on the building committee in 1886 was now extended into the traditional male confines of a general meeting. Over the years, the women of St. James' had raised considerable funds

for building and other projects, so their increased presence reflected their important contributions. More favourable tenders had been received for accomplishing the work. "Mr. Pense fully explained the whole matter to those present" and moved: "That contracts be at once let for the enlargement upon the plan as presented as approved by the building committee, and based upon the tenders received Thursday, July 19th."⁴² The motion carried and the "contracts and work" were placed "under control" of a committee consisting of "the Incumbent [Rev. McMorine], the Wardens [Pense and Rogers], Messrs. Shore Loynes and James Wilson," who were given powers "necessary for the speedy completion of the church."⁴³ Loynes had served as a warden from 1882-1885 and Wilson had overseen the extensive renovation of the church in 1882-1883, so this decision marked a serious commitment to expansion. After three years of discussion, the work could finally begin and arrangements were made for the congregation to worship in the nearby Frontenac County Court House.

Both John Power and his son Joseph had considerable experience in enlarging existing stone structures in Kingston. John had added new transepts and a chancel to St. John's Anglican Church in 1863; Joseph had enlarged the nave and added a tower to the west end of Christ Anglican Church, Cataraqui, in 1877, built a large addition to the ecclesiastical east end of the First Congregational Church in 1883, extended the nave and added a large transept to Queen Street Methodist Church in 1882-1884, and substantially widened the nave and redesigned the interior of Sydenham Street Methodist Church in 1887.⁴⁴ Although the demolition work was finished, construction moved slowly because of inactivity by the sub-contractors. On October 22, 1888, the



FIG. 10. ST. JOHN'S ANGLICAN CHURCH, PORTSMOUTH, INTERIOR PHOTOGRAPH FROM 1949. | BY PERMISSION OF QUEEN'S UNIVERSITY ARCHIVES, GEORGE LILLEY COLLECTION, V25 5-8-181.



FIG. 11. ST. JAMES' FROM THE NORTHWEST IN A PHOTOGRAPH FROM C. 1894. | COLLECTION OF JENNIFER MCKENDRY.



FIG. 12. ST. JAMES' EAST AISLE AND ENTRANCE PORCH FROM 1888-1889. | PAUL CHRISTIANSON, 2008.



FIG. 13. ST. JAMES' DETAIL OF THE AISLE FROM THE NORTHWEST FROM THE 1890s. | BY PERMISSION OF QUEEN'S UNIVERSITY ARCHIVES, RELIGIOUS BUILDINGS, V23 ST. JAMES', 2-1.

"Building and Subscription Committee" met to discuss remedies and voted that "the authorities of St. James'" hold the architect "responsible for the noncompletion of the Mason and Carpenter work according to the specifications."⁴⁵ This must have met with success, for the enlarged building finally opened on March 27, 1889.

At St. James', the new aisles considerably increased the interior space of the nave by adding twelve feet by sixty-eight feet on each side. New entrance porches on the ecclesiastical west end of each aisle and on the chancel end of the ecclesiastical south aisle facilitated more ready access to worshippers and added some gathering spaces. The chancel grew by at least fifteen feet, adding over three hundred and ten square feet of space. A central aisle and two side aisles replaced the earlier two aisles in the nave. After subtracting the area taken up by one of the new side aisles, plus a wider aisle and the altar area in the chancel, these

additions produced at least 1370 square feet of seating space, sixty-three per cent of the previously existing internal seating space on the floor of the nave. This building project successfully created a larger space for worship and provided a more practical solution for the congregation than the transepts designed by the architect in 1887.

In order to incorporate the new aisles into a pleasing exterior design, Power made a series of architectural changes in the design of the building. He decreased the height of the exterior walls by two feet, which produced a slight slope from where the old roof joined those of the aisles. Instead of the five large Early English lancets on each of the side walls of the original nave, the new walls featured rectangular openings separated by substantial buttresses, five large rectangular windows on one side of the nave and four large rectangular openings, plus a smaller window and a door, on the other (fig. 11). Splayed at the sides and sill, the

rectangular openings have single large blocks of ashlar at the top and bottom. Glazing bars divide each of the windows into three lancet shapes (fig. 12). Power probably used coloured glass windows of this shape from the start to provide inexpensive references to the lancet openings of the original building and to let considerable light into the worship space (fig. 13). Since the original lancets still existed in the tower and on the ecclesiastical west wall, this design showed sensitivity to the original fabric. The front and rear corners of the aisles received additional support from substantial buttresses at forty-five degree angles to the walls much like the buttresses from the original building that remained on the four corners of the tower and the western corners of the nave.

The stonework on the new side walls, the organ chamber, and the extension of the chancel has a higher proportion of large stones and a more medieval style of coursing than the original, with some of the



FIG. 14. ST. JAMES' DETAIL OF THE NEW AND ORIGINAL PLINTH COURSES AND STONEWORK. | PAUL CHRISTIANSON, 2013.

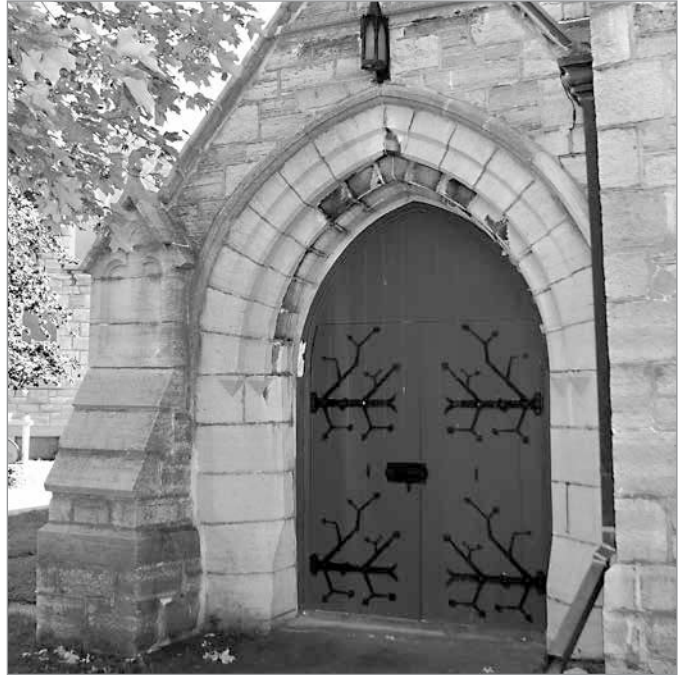


FIG. 16. ST. JAMES' ENTRANCE AT THE NORTH END OF THE EAST AISLE. | PAUL CHRISTIANSON, 2013.



FIG. 15. ST. JAMES' ORIGINAL ENTRANCE FROM 1844-1845. | PAUL CHRISTIANSON, 2010.

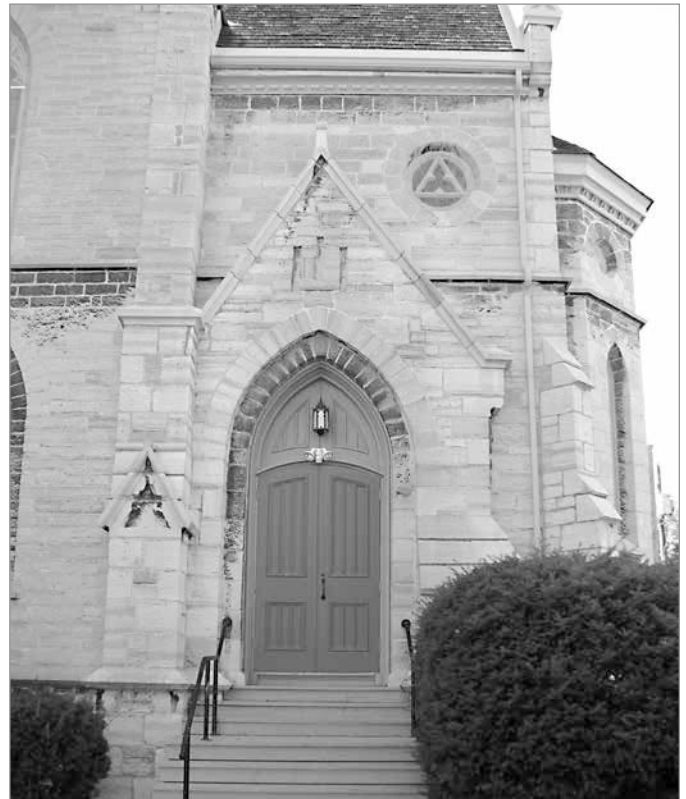


FIG. 17. SYDENHAM STREET METHODIST (NOW UNITED) CHURCH, DETAIL OF THE ADDITION FROM 1887. | PAUL CHRISTIANSON, 2013.

rectangular stones laid vertically instead of horizontally. Most of the stones appear to have been new. Since St. James' had experienced structural problems with the tower and walls over the years, the masons could recycle only carefully selected old stones.⁴⁶ The new walls feature a more prominent plinth course than the original. This course projects two inches from the wall by two feet four inches to two feet eight inches and extends along the walls and around the buttresses (all like the original). However, the new plinth course was finished by a band of very long, more smoothly finished, nine-inch high stones splayed at the top, that set off this course from the adjoining fabric and provide a strong horizontal emphasis (fig. 14).

At the ecclesiastical west end of the new aisles Power placed entrance porches that allowed large numbers of people ready access into and out of the enlarged building. During the Middle Ages, the placement of three entrances on the west façade emerged as a common pattern for cathedrals and large churches in Latin Europe where it continued into the nineteenth century. The new porches at St. James' have doors similar in shape to that in the original entrance, but with more elaborate frames. Large blocks of hammer-dressed stone splayed along the inner edge create a plain, but powerful composition surrounding the original entrance (fig. 15). The sides and top of the openings of the aisle entrances on the ecclesiastical west façade consist of even larger blocks of ashlar, splayed along much of the side and top, but finished along the interior portion the upper part by two plain mouldings and topped by a peaked drip rail. The peak above the doorframe consists of hammer-dressed stone, with a string of ashlar outlining the peak and an ashlar pinnacle crowning it. On the outer sides of the aisle doorframe stands a short, but sturdy buttress—made



FIG. 18. ST. JAMES' ENTRANCE PORCH NEAR THE SOUTH END OF THE EAST AISLE BUILT IN 1888-1889. | PAUL CHRISTIANSON, 2013.

mostly of ashlar—topped by a gablet with a pinnacle on its apex (fig. 16). This derived from the similar, but less elaborate ensemble that Power had designed for the extension of Sydenham Street Methodist just a year earlier (fig. 17). The outer side roof above each of the front porches contains a dormer with a stained glass window. The rear of the aisle on the ecclesiastical south side has an additional entrance porch with buttresses at a forty-five degree angle at the front corners and a broad door opening with a rounded top (fig. 18). The sides of the porch contain rectangular windows with mouldings to make them look like lancets (fig. 19). The coloured glass that they contain today looks like that appearing in the black and white photographs of the church from the 1890s. The short wall of the aisle beyond has a similar window.

The new aisle walls and porches have much more decoration than those of the original fabric. The aisle walls include a prominent moulding and strap-work that run between the top of the windows and the lower edge of the roof. Together with the new plinth course, they provide a strong horizontal emphasis to the side walls (fig. 20). Balancing this, the



FIG. 19. ST. JAMES' DETAIL OF WINDOW FROM THE SIDE ENTRANCE PORCH. | PAUL CHRISTIANSON, 2014.

buttresses of the aisles, with pinnacles above, the reworked buttresses at the leading edge of the original nave, with more substantial pinnacles above, and the buttresses at the back corners of the new aisles, also with pinnacles above, add further decoration and create a vertical thrust (fig. 21). Although the pinnacles above the buttresses at the ends of the aisles remain, those above the side buttresses are no longer in place. They were made from tinplate rather than stone, as were the peaks of the pinnacles at the leading edge of the nave, another cost-saving measure. In addition, Power added battlements at the top of the remaining sides of the old nave and above the entrance porches (fig. 22). The windows, mouldings, strap-work, pinnacles, and battlements of the aisles create a lively visual effect although they clash with the plain but powerful feeling of the remaining portion of the original Early English style building.

While they also share the style of stonework and the plinth course of the aisle additions, the large areas of stone contained in the extended chancel and the attached organ chamber more closely resemble the plain, "rugged simplicity"



FIG. 20. ST. JAMES' AISLE FROM THE NORTHWEST WITH FRONT AND SIDE ENTRANCES ADDED IN 1888-1889. | PAUL CHRISTIANSON, 2013.

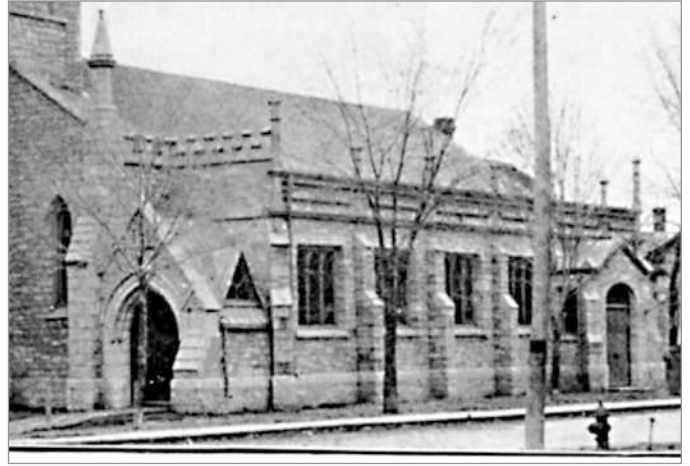


FIG. 21. ST. JAMES' DETAIL OF A PHOTOGRAPH BY T. MCAULEY, C. 1894. | COLLECTION OF JENNIFER MCKENDRY.



FIG. 22. ST. JAMES' DETAIL OF PINNACLES AND BATTLEMENTS ON ADDITIONS OF 1888-1889. | PAUL CHRISTIANSON, 2013.



FIG. 23. ST. JAMES' ORGAN CHAMBER AND CHANCEL FROM 1888-1889. | PAUL CHRISTIANSON, 2013.

of the original St. James'.⁴⁷ These sections have a much higher proportion of wall to glass than the aisle additions. While shorter because of the lowness of the outer wall, the shape and stonework of the paired lancets on the organ chamber even more strongly mirror the lancets on the sides of the tower than the rectangular window openings along the new aisles (fig. 23). The end corner of the organ chamber has a sturdy buttress at a forty-five degree angle to the walls. The last section of the chancel side walls slant inward and combine with the flat end

wall to create a truncated pyramid, which has some of the feel of a rounded apse. A Perpendicular style window, divided into three large sections and ten smaller sections on the exterior by glazing bars, graces the end of the chancel extension (fig. 24). In this case, the Perpendicular window in the chancel reflects the shape of the original chancel arch and forms an appropriate finish to the ecclesiastical east end of the church.

The interior of the enlarged St. James' contains four cast iron pillars per side

topped by six Gothic arches that mark off the aisles and support the roof of the nave. Around 1910, Ella Fraser painted a water colour of the interior of St. James' that provides a number of details not available in other visual sources.⁴⁸ On the Gothic arches between the pillars, it shows smaller plaster columns with capitals from which emerge rounded mouldings that follow the curves of the arches and emphasize their shape. It also depicts fairly plain timber beams resting on corbels on the inside of the external wall as supports for the roofs of the new



FIG. 24. ST. JAMES' OUTSIDE END OF CHANCEL WITH PERPENDICULAR WINDOW. | PAUL CHRISTIANSON, 2013.



FIG. 25. ST. JAMES' INTERIOR TOWARD THE CHANCEL FROM A WATERCOLOUR BY ELLA FRASER C. 1910, IN THE KINGSTON FRONTENAC PUBLIC LIBRARY, CENTRAL BRANCH. | COURTESY OF JENNIFER MCKENDRY, 2013.



FIG. 26. ST. JAMES' CHANCEL AS PHOTOGRAPHED C. 1900. | LYON, *LIVING STONES*, P. 73.



FIG. 27. ST. JAMES' ALTAR AND REREDOS DONATED BY EDWARD PENSE IN 1889. | PAUL CHRISTIANSON, 2008.

aisles. In addition, it portrays the colours not only of painted plaster ceilings in the aisles and extended chancel, but also of the patterned, painted ceiling of the nave from 1882-1883⁴⁹ (fig. 25).

New Gothic Revival choir stalls graced the expanded chancel and enabled the move of the choir from the gallery at the back of the nave to the front of the worship space (fig. 26). St. James' had always enjoyed a strong musical tradition, but the migration of the choir and organ to the chancel marked a major innovation in

worship. The earlier acrimonious debates over "Romanism" and "ritualism" did not emerge publicly during this change. Indeed, the correspondent for the *British Whig* who covered the reopening of the church in 1889 saw the new location of the choir in practical, rather than ideological terms: "The acoustic qualities of all parts of the building were excellent, the singing being heard with greater effect than it had been from the gallery."⁵⁰

A magnificent carved wooden altar and reredos, with multiple Gothic arches,

and thirteen pinnacles topped by fleurons, stands upon a raised platform at the end of the chancel (fig. 27). Carved into the face of the altar is the command of Christ at the passing of bread and wine during the Last Supper: "This do in remembrance of me." Just above, carved into the face of the reredos are the words: "Holy, Holy, Holy." A lovely Perpendicular style stained glass window depicting Jesus in glory ascending to heaven on a cloud, dedicated to Reverends Rogers and Kirkpatrick, glows above the reredos (fig. 28). The altar and reredos came as a

memorial to his father and mother from the chairman of the building committee, Edward Pense. By this gift and by his major role in building this addition, Pense revealed a devotion to the beauty of holiness so prized by many of the Gothic Revival architects.

The enlargement of St. James' took place after a long, drawn-out process that started with the desire for some sort of memorial to the late Reverend Kirkpatrick in 1885 and that transformed into several proposals to expand the size of the nave and chancel. In 1886, the committee, after considering proposals for additions, recommended the demolition of the existing building and the erection of a new church. In 1887, after a presentation of three plans by the architect, the vestry voted for the addition of transepts and an enlarged chancel to the existing church. This ran into structural problems and finally a plan was devised and adopted in 1888 to lengthen the chancel and add aisles to the nave. From the early stages to the reopening of the church, Edward Pense took a leading role in this whole process. At the annual vestry meeting of St. James' held on April 23, 1889, thanks were voted for many people involved in the enlargement of the church, but the most elaborate came in the form of the following motion:

That for the recently completed improvements of St. James' Church, the special and very hearty thanks of the Congregation are due to Mr. E.J.B. Pense, who perseveringly advocated the undertaking, who carefully and lovingly watched over the progress of the work in all its stages, who gave time, and thought and labor to every detail of the plan, and to whom more than to any other is due under God, the successful completion of the enlargement.⁵¹

Eight years later, in the summer of 1897, Edward John Barker Pense approached the incumbent and churchwardens of St. Mark's Anglican Church, Barriefield, with an offer to pay for an extended new chancel and organ chamber for their church, dedicated to the memory of his recently deceased wife, Cornelia Marcia.⁵² On August 23, when this project came before a special meeting of the vestry, Kingston architect Joseph Power presented plans that included adding small lancets to the eastern portions of the walls of the nave, an extended chancel, with a vestry on the north side and an organ chamber on the south. The members of vestry passed a motion

to thank Mr. Pense for his generous offer and hereby agree to carry out the conditions upon which the offer is made so far as improvement to the nave are concerned and further the vestry agrees to carry out the suggestions of Power & sons [sic] in regard to outside repairs so far as may be possible.⁵³

Although he had long been a very active member of St. James' Anglican Church, Pense also had long-standing ties with St. Mark's. His maternal grandfather, Dr. Edward John Barker, sat on the committee that built the church in 1843-1844.⁵⁴ After Dr. Barker died in 1884, the family donated a stained glass window of "Saint Mark and Saint John" for the south nave of St. Mark's as a memorial to Dr. Barker, his first wife Elizabeth, and their three daughters, Charlotte, Elizabeth, and Catherine⁵⁵ (fig. 29). The connection of Edward Pense to St. Mark's grew in the following years. From 1893 to 1909, he served the parish as a lay delegate to the Anglican Diocesan Synod and, in 1896, he contributed a new oak altar and reredos, which may well have replaced the original communion table.⁵⁶ His offer to build an extended chancel fit



FIG. 28. ST. JAMES' CHANCEL WINDOW, 1889. | PAUL CHRISTIANSON, 2014.

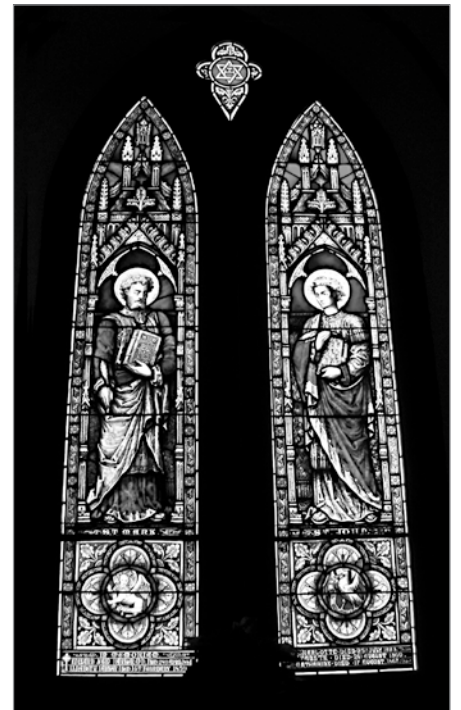


FIG. 29. ST. MARK'S ANGLICAN CHURCH, BARKER MEMORIAL WINDOW OF 1884. | PAUL CHRISTIANSON, 2013.



FIG. 30. DETAIL OF AN ARCHITECTURAL DRAWING OF ST. MARK'S ANGLICAN CHURCH FROM 1843; NOTE THE SHALLOW EXTERNAL PROJECTION OF THE CHANCEL. | ANGLICAN DIOCESE OF ONTARIO ARCHIVES, PHOTOGRAPHED BY PAUL CHRISTIANSON, 2008.



FIG. 32. ST. MARK'S, DETAIL OF LANCETS IN THE NAVE AND THE ORGAN CHAMBER ADDED IN 1897. | PAUL CHRISTIANSON, 2013.



FIG. 31. EXTERIOR PHOTOGRAPH OF ST. MARK'S FROM 1897. | PATTERSON, *COURAGE, FAITH AND LOVE*, P. 91.

well within the context of this renewed contact with his home church.

A decade earlier, Edward Pense had gained considerable experience in guiding the process that led to substantial additions to St. James' Anglican Church. Now, he wanted to provide a lasting memorial for his wife and also equip his home church, St. Mark's, for a style of worship in which the incumbent and the choir led the congregation in a choral liturgy from in front of the worshippers, as had become common among Anglicans

in the greater Kingston community. To convert this vision into a working proposal, he turned again to Joseph Power, the experienced Kingston architect with whom he had worked at St. James'. The original St. Mark's had an externally differentiated chancel that extended five feet beyond the east end of the nave with a short peaked ceiling and another five feet into the nave⁵⁷ (fig. 30). This arrangement still existed in 1897. The new plans would eliminate most of the portion that extended into the nave and transform the external chancel into a much longer,

more complex space, twenty-three feet wide by thirty feet long, with an attached organ chamber to the south, and a vestry to the north with a new door from the nave that led into the vestry, and a new external door that led out to the horse sheds (fig. 31).

The exterior of the addition to St. Mark's recycled some of the stone from the original fabric, adding many new stones as well. The design of the organ chamber drew upon that built at St. James', taking the form of a stone shed with two short lancets on the south façade and a buttress along the western edge to replace the buttress that originally stood at the southeastern corner of the nave (figs. 32-33). The vestry had a similar shape, but included a larger, wider window with a curved top, as indicated by the stones in the wall above the current, smaller rectangular window that has replaced it. The vestry also had a large buttress on its western edge (fig. 34). The walls of the chancel extend beyond these structures to the east and end with a flat eastern wall pierced by a large pointed window.

All of the new windows, including the tall lancets added to the eastern end of the



FIG. 33. ST. MARK'S, DETAIL OF THE ORGAN CHAMBER AND CHANCEL ADDED IN 1897. | PAUL CHRISTIANSON, 2006.



FIG. 34. ST. MARK'S, DETAIL OF NEW VESTRY ADDED IN 1897. | PAUL CHRISTIANSON, 2006.

nave, have no external splaying along the sides and top (unlike those in the original church), but have long limestone splayed sills. The stonework on the additions to St. Mark's has a very similar appearance to that on the organ chamber and chancel at St. James'. It mixes large with small stones, like the original fabric, but in less regular courses, with a higher proportion of large stones and some large rectangular stones placed vertically instead of horizontally. The additions lack the horizontal stone moulding that runs around the sides and front of the church just below the window sills. The original architect's drawings portrayed this moulding as running around the back of the church and it was probably built that way. Although less horizontal, the new stonework works well with the original fabric of St. Mark's.

The interior in Power's design for the chancel displays a similar respect for the original building. The architect carefully studied the spaces created by the original hammer beam ceiling in the nave and bent their curved and straight lines into a series of curves and rectangles that created a chancel arch topped by a wooden tripartite screen and complex chancel walls. The lower portion of the chancel walls are flat at the back, but

feature massive Gothic arches near the front (that on the south is recessed to hold an organ). These bend the space and have points that intrude into the curved ceiling. Behind these arches, a chunky moulding divides the straight portion of the wall from a central portion that curves up sharply to another moulding at the height of the top of the ceiling, from front to back, curves gently to a peak. The lines of the chancel ceiling follow similar curves as those of the chancel arch, but extend them into solid surfaces (figs. 35-38). This creates a lively space in the Decorated style, different from, but complementary to the Early English space of the nave.

A colourful stained glass window on the east wall of the chancel contains three scenes depicting the clothing of the naked, quenching of the thirsty, and feeding of the hungry, three of the acts of charity commended in Matthew 25:35-36; an angel holding the sacred heart of Jesus, in the central panel above, completes this composition⁵⁸ (fig. 39). It replaced three graduated lancets, with the larger in the centre and probably filled with a geometrical pattern of stained glass, designed by the original architect. The new window

displays vivid colours, with a wide range of blues, and strong portrayal of the women carrying out these acts of charity. Purchased in Montreal, it bears the inscriptions: "In loving remembrance Michael Lorenzo Pense 1823-1854 / Cornelia Marcia Pense 1849-1897 / Harriet Grace Pense 1824-1892," each name placed at the bottom of one of the three main sections of the window. These were, respectively, the father, wife, and mother of Edward John Barker Pense. "A plain brass tablet on the south arch bears the words: 'To the glory of God, and in loving memory of Clara Vaughn, beloved wife of E.J. Baker Pense. She hath done what she could.'"⁵⁹

This new, deep chancel came equipped with new oak and brass furniture largely purchased by the donor: "a prayer desk, a clerk's desk, pulpit with brass reading desk and brass panels, communion rail, and choir seats" that complemented the "altar and reredos" that Pense had presented a year earlier.⁶⁰ The altar and reredos rested on a platform two steps higher than the floor of the chancel, which stood two steps above the floor of the nave. Fulfilling the spirit of the additions financed by Edward Pense, the congregation installed four new large figurative and two new smaller geometric,



FIG. 35. INTERIOR OF ST. MARK'S FROM THE GALLERY, 1897. | PATTERSON, *COURAGE, FAITH AND LOVE*, P. 92.



FIG. 36. ST. MARK'S INTERIOR FROM THE GALLERY. | PAUL CHRISTIANSON, 2007.



FIG. 37. ST. MARK'S INTERIOR DETAIL OF CHANCEL. | PAUL CHRISTIANSON, 2014.



FIG. 38. ST. MARK'S INTERIOR DETAIL OF CHANCEL SHOWING ORGAN CHAMBER. | PAUL CHRISTIANSON, 2014.



FIG. 39. ST. MARK'S CHANCEL WINDOW. | PAUL CHRISTIANSON, 2007.

stained glass windows that joined those of "St. Mark and St. John" dedicated to Edward John Barker and his wife by his family in 1884, and of "St. Matthew and St. Luke" dedicated to the Reverend Kearney Leonard Jones by his family in 1897. They also had the interior "effectively tinted in light colors" and "the woodwork on the ceiling, gallery, and wall . . . oak grained."⁶¹ These changes made for a more finished, fresh interior.

At the annual meeting of April 11, 1898, the vestry passed a motion:

to place on record its deep feeling of thankfulness to Mr Pense for his generous and beautiful gift. It is the Prayer of the Vestry that Mr Pense may be long spared to fill the prominent place in the hearts of the Community which he has won by his unselfish and straightforward dealings. May the costly memorial he is erected to the

memory of his wife be to him and his [family] a great source of comfort in their loss as it ever will be inspiration to worship to the Members of this Congregation.

to be forwarded to Mr Pense. Carried.⁶²

The enlarged chancel would codify the adoption of a style of worship now common to all of the Anglican churches in greater Kingston, a choral service led

by the choir and clergyman at the east end of the church. This would be further confirmed by the installation of a fine tracker organ in the organ chamber in 1901. No doubt, Reverend Clarendon Lamb Worrell, who had become the new rector in 1892, greatly welcomed these changes.⁶³

The additions made to St. James' and St. Mark's Anglican churches fit into a common process in the late nineteenth century, the enlargement of existing churches to better fit new modes of worship, expanded membership, and other needs perceived by a society with an expanding population and greater wealth. The architect who designed these additions, Joseph Power, had considerable experience in enlarging stone churches in the greater Kingston area. He collaborated with congregations from a number of denominations for many years both before and after these projects, working professionally with the clergy and leaders of these churches, as well as with the contractors and craftsmen who carried out the work. Also key to the projects discussed in this paper, however, was the leadership exercised by Edward John Barker Pense, who helped to renew both of these congregations by transforming the perceived needs of these two churches into new spaces that enabled a style of Anglican worship that would last well into the twentieth century.

NOTES

1. Anglican Diocese of Ontario Archives [ADOA] (Kingston, Ontario), St. George's Church (Kingston), fonds, Confirmation Book, St. Mark's, Barriefield, September 25, 1862. I would like to thank Arthur Keats for bringing this information to my attention. I would also like to thank Paul Banfield, the diocesan archivist and the archivist of the Queen's University Archives, for permission to cite documents held in the ADOA and to reproduce photographs from that collection and the Queen's University Archives, and Jennifer McKendry for her helpful suggestions after reading an early draft of this article and for permission to reproduce several photographs in her collection. An earlier, much shorter version of this paper will appear in: 2014, *A Collection of Talks 2013*, Kingston, ON, Pittsburgh Historical Society.
2. Rose, George Maclean (ed.), 1886, *A Cyclopædia of Canadian Biography*, Toronto, ON, Rose Publishing Company, p. 448.
3. *Ibid.*
4. *Ibid.*
5. Lyon, David, 1995, *Living Stones: St. James' Church, Kingston, 1845-1995: From Stuartville to Queen's Campus*, Kingston, ON, Quarry Press, p. 182.
6. ADOA, St. James' Church (Kingston), fonds, Vestry Minute Book, 1870-1934, p. 2, 4.
7. *Id.* : 4-8, 11, 15-16, 19, 22, 24-26, 28.
8. *Id.* : 6, 8, 12.
9. *Id.* : 31
10. Lyon : 182.
11. *Id.* : 52-54.
12. ADOA, St. James', Vestry Minute Book, 1870-1934, p. 51-56.
13. *Id.* : 73, 76.
14. *Id.* : 78-79.
15. *Id.* : 79.
16. *Id.* : 82-84.
17. *Id.* : 85.
18. *Id.* : 86. Joseph William Power (1852-1925) practiced architecture with his father, John Power (1816-1882), for at least nine years before taking over the firm of "Power & Son" upon the death of his father. See the *Biographical Dictionary of Architects in Canada 1800-1950* under their names [<http://dictionaryofarchitectsincanada.org>], accessed September 2011.
19. *Id.*
20. [Kingston] *News*, October 3, 1844; also see the brief notice in the *British Whig*, October 4, 1844.
21. See the drawing for this structure made by Coverdale as reproduced in Lyon : 24.
22. See the anonymously published: [Neale, John Mason], 1841, *A Few Words to Church Builders* Cambridge, UK, Cambridge University Press, p. 6.
23. *The Church*, April 11, 1850, p. 145-146; April 18, 1850, p. 149; and October 10, 1850, p. 81.
24. *The Church*, April 11, 1850, p. 146.
25. *The Church*, April 18, 1850, p. 149.
26. See especially, Rainbow, Bernarr, 1970, *The Choral Revival in the Anglican Church 1839-1872*, New York, NY, Oxford University Press, chaps. 1-4; and Yates, Nigel, 1999, *Anglican Ritualism in Victorian Britain 1830-1910*, Oxford, UK, Oxford University Press, chap. 2.
27. *The Church*, April 18, 1850, p. 149.
28. For these complex changes, see White, James F., 1962, *The Cambridge Movement: The Ecclesiologists and the Gothic Revival*, Cambridge, UK, Cambridge University Press; Yates, Nigel, 1991, *Buildings, Faith, and Worship: The Liturgical Arrangement of Anglican Churches 1600-1900*, Oxford, UK, Oxford University Press; and Faught, C. Brad, 2002, *The Oxford Movement: A Thematic History of the Tractarians and Their Times*, University Park, PA, Pennsylvania State University Press.
29. See Rainbow : chaps. 5-7; and Adelmann, Wayne, 1997, *The Contribution of the Cambridge Ecclesiologists to the Revival of Anglican Choral Worship 1839-62*, Aldershot, England and Brookfield, VT, Ashgate.
30. See Thompson, Arthur N., "Alexander Neil Bethune," and Millman, T.R., "James Beaven," in *Dictionary of Canadian Biography [DCB] Online*, 2000, [<http://www.biographi.ca/en/index.php>], accessed January 2012. For an attempt to defend Bishop Lewis as a moderate, see Schurman, Donald, 1991, *A Bishop and His People: John Travers Lewis and the Anglican Diocese of Ontario 1862-1902*, Kingston, Anglican Church of Canada, Ontario Diocesan Synod.
31. *Daily British Whig*, April 24, 1867. Disputes of this sort also arose within the Anglican Diocese of Quebec; see the articles on ritualism published in the *Lennoxville Magazine* in January, April, and June 1868, as discussed in Vaudry, Richard W., 2003, *Anglicans and the Atlantic World: High Churchmen, Evangelicals, and the Quebec Connection*, Montreal, QC, McGill-Queen's University Press, p. 215-217.
32. These had become common positions for the pulpit and reading desk in early nineteenth-century Anglican churches in England and British North America. Indeed, in England, the Church Building Commission "insisted on separating the reading-desk [for reading the liturgy] and the pulpit, and placing one on each side of the nave" just in front of the

- chancel. Port, M.H., 2006, *600 New Churches: The Church Building Commission, 1818-1856*, Reading, Spire Books, UK, p. 99.
33. Patterson, William J., 1993, *Courage, Faith and Love: The History of St. Mark's Church, Barriefield, Ontario*, Barriefield, ON, St. Mark's Church, p. 75-77, 88. For an account that shows little sympathy for the congregational vestries in this dispute, see Schurman : chap. 12.
34. See Anderson, Allan J., 1963, *The Anglican Churches of Kingston*, Kingston, ON, pub. by the author, p. 81-83; and the *Daily British Whig*, April 24, 1867. All Saints was not represented on the map of Kingston published by John C. Innes in 1865, but did appear on the Ordinance Survey map of Kingston from 1869.
35. *Id.* : 83. Edmund Wood, the founding priest of St. John the Evangelist Anglican Church, Montreal, was a leader in introducing "Anglo-Catholic" Anglican worship to British North America. Starting off in a stone mortuary chapel in 1859, building a new church in 1861, and opening worship in the basement of its present building in 1878, Wood received support from Bishop Fulford but had several disputes with his successor, Bishop Oxenden. Starting in the small stone chapel, "the first choral evensong in Montreal, if not in Canada, was sung by Wood on Christmas Eve 1859." Francis, J.P., "Edmund Wood," *DCB Online*, [http://www.biographi.ca/en/index.php], accessed December 2013.
36. ADOA, St. Paul's Church (Kingston), fonds, Vestry Minutes 1876-1883, May 11, 1876, April 22, May 6, May 20, May 27, and July 15, 1878. At the time, Joseph W. Power was an active member of St. Paul's. A careful examination of the drawing for this work reveals that both the door and the opening for the quatrefoil were added to Power's drawing in pencil, while the organ chamber, plaster vault, pillars, arches, and the ceiling of the chancel were drawn in ink. National Archives of Canada, Power Collection, NMC 138925.
37. See Christianson, Paul, 2011, "The Design, Building, and Rebuilding of St. Paul's Anglican Church, Kingston, 1844-1856," *A Collection of Talks 2010*, Kingston, ON, Pittsburgh Historical Society, p. 19-20; and *Daily News and the Daily British Whig*, November 11, 1878.
38. McKendry, Jennifer, 1991, *William Coverdale and the Architecture of Kingston from 1835 to 1865*, Ph.D. thesis, Toronto, ON, University of Toronto, p. 103-105.
39. ADOA, St. John's Church (Portsmouth), fonds, Vestry Minutes 1851-1931, May 9, 1892; and Good, Glenys, 1973, *Saints Among Sinners: St. John's—Portsmouth 125 Years*, Portsmouth, ON, St. John's Anglican Church, p. 16-17.
40. ADOA, St. James', Vestry Minute Book, 1870-1934, p. 90.
41. *Ibid.*
42. . *Id.* : 96-97.
43. *Id.* : 96.
44. See Christianson, Paul, 2013, "St. John's Anglican Church, Portsmouth, and the Gothic Revival in Canada West," *Journal of the Society for the Study of Architecture in Canada*, vol. 38, no. 1, p. 16-17; McKendry, Jennifer, 1995, *With Our Past Before Us: Nineteenth-century Architecture in the Kingston Area*, Toronto, ON, University of Toronto Press, p. 76-77, 79-81, 64; 2003, "First Congregationalist Church (Masonic Hall): a Remarkable Gothic Church," *Historic Kingston*, vol. 51, p. 44-54; and 2013, "The Queen Street Methodist Churches of 1864 and 1886, Kingston, Ontario," *Journal of the Society for the Study of Architecture in Canada*, vol. 38, no. 1, p. 38, 40-41.
45. ADOA, St. James', Vestry Minute Book, 1870-1934, p. 98.
46. ADOA, St. James', Vestry Minute Books, 1844-1869, January 23, 1855, Easter 1856, August 9, 1856, April 21, 1862, May 5 and 12, 1862, April 6 and 20, 1863, May 11, 1864, and 1870-1934, p. 4, 13-14, 50-54, 56.
47. McKendry, *With Our Past Before Us...* : 79.
48. Along with other paintings of hers, it hangs in the Central Branch of the Kingston Frontenac Public Library.
49. The more elaborate supports that now exist stem from the changes to the interior made in 1927; see Anderson : 57.
50. *Daily British Whig*, March 29, 1889, p. 8.
51. ADOA, St. James', Vestry Minute Book 1870-1934, p. 100-102, at p. 101.
52. For her death date and ancestors, see The Gnarini Genealogy Project under Cornelia Marcia Vaughan, born August 29, 1849, in Watertown, New York, and died February 28, 1897, in Kingston, Ontario, [http://www.ralph-vaughan.com/vaughan/gp165.htm], accessed August 12, 2013. In Kingston, the family spelled the name Vaughn.
53. ADOA, St. Mark's Church (Barriefield), fonds, Vestry Minute Book 1876-1917, August 23, 1897. The official name of the firm was Power and Son. See McKendry, Jennifer, 1986, *Selected Architectural Drawings and Buildings of John and Joseph Power of Kingston, Ontario, 1850-1900*, M.Phil. thesis, Toronto, ON, University of Toronto.
54. Dr. Barker was secretary of the Building Committee in 1843-1844 and served as a lay delegate to Synod in 1869-1870 and 1876-1879. See Patterson : 9, 15, 23-24, 36, 44, 60, 88, 218. Also see Spurr, John W., "Edward John Barker," *DCB Online*, [http://www.biographi.ca/en/index.php], accessed August 2011.
55. Dr. Barker and his first wife had thirteen children. At the Easter vestry meeting in 1885, a motion was passed to establish a committee "to draft a resolution expressing a vote of thanks to Mr. Barker for the gift of the memorial window." This was the first memorial window at St. Mark's. ADOA, St. Mark's, Vestry Minute Book 1876-1917, April 6, 1885. A letter to "R.W. Barker Esq." for this purpose was approved at the vestry meeting of April 20, 1885.
56. *Id.* : April 6, 1896; and Patterson : 218-219.
57. See Christianson, Paul, 2010, "St. Mark's Anglican Church, Barriefield, and the Gothic Revival in Canada West," *Journal of the Society for the Study of Architecture in Canada*, vol. 35, no. 1, p. 17-30.
58. In the King James translation of the Bible, Matthew 25:35-36 reads as follows: "For I was an hungry, and ye gave me meat: I was thirsty, and ye gave me drink: I was a stranger, and ye took me in: I was naked, and ye clothed me: I was sick and ye visited me: I was in prison, and ye came unto me." [http://www.kingjamesbibleonline.org/Matthew-25-35], accessed February 10, 2014.
59. *Kingston News*, December 20, 1897 p. 5.
60. Patterson : 88, 94.
61. *Daily Whig*, Monday, December 20, 1897, p. 6.
62. ADOA, St. Mark's Church, Vestry Minute Book 1876-1917, April 11, 1898.
63. Educated at Trinity College, Toronto, Reverend Worrell also was professor of English at the Royal Military College; he went on to become Bishop of Nova Scotia and Metropolitan and Primate of Canada. See Patterson : 83.