



Fig. 1. Jesus College Chapel, Cambridge. Detail of Pugin/Hardman window. 1848-50.
(Photo: S.A. Brown)

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Shirley Ann Brown

The "Late Gothic" Stained Glass Windows in the Cathedral of St. John the Baptist in St. John's, Newfoundland

In England, the nineteenth-century Neogothic revival in architecture, along with the Anglo-Catholic revival and the renewal of the importance of ritual in the Anglican Church, led to a corresponding upsurge in the demand for suitable stained glass to complete the devotional package.¹ Stained glass windows were considered an essential part of the Anglican Church's architecture. They enclosed the interior and eliminated potentially distracting views of the outside world. The coloured light they produced contributed to the feeling of a mystical, ritualized space. They afforded an opportunity to permanently display images depicting the beliefs and lessons of the Church for the edification and contemplation of the members of the congregation.

Among the firms producing ecclesiastical stained glass in the second half of the nineteenth century, the majority followed an aesthetic based on medieval models. In the eyes of A.W.N. Pugin and his followers, the stained glass that best answered the needs of the ecclesiologists and thus true devotion, was to be found in the figural windows of England and France of the thirteenth and fourteenth centuries. Finding a kindred spirit in the person of John Hardman of Birmingham who executed his designs for stained glass, Pugin was able to establish an archaeologically convincing style for mid-nineteenth-century windows. An excellent example is the set of three lancets created by this team ca. 1850 for the east end of the chapel in Jesus College, Cambridge (fig. 1). Colourful, two-dimensional, decorative, with fragile figures, these medallion windows reflect Pugin's medievalist dictates.

The traditional techniques for the art were revived. This meant that all colour was produced by light passing through glass coloured throughout in the furnace by the addition of metallic oxides. Applied paint was restricted to the black and brownish tones used for shading and linear definition and was kiln-fired onto the coloured glass. Yellow stain, a fired silver oxide solution, was employed for tones ranging from light lemon through orange to brown. The individual pieces were assembled like a jigsaw puzzle held together by channelled lead strips

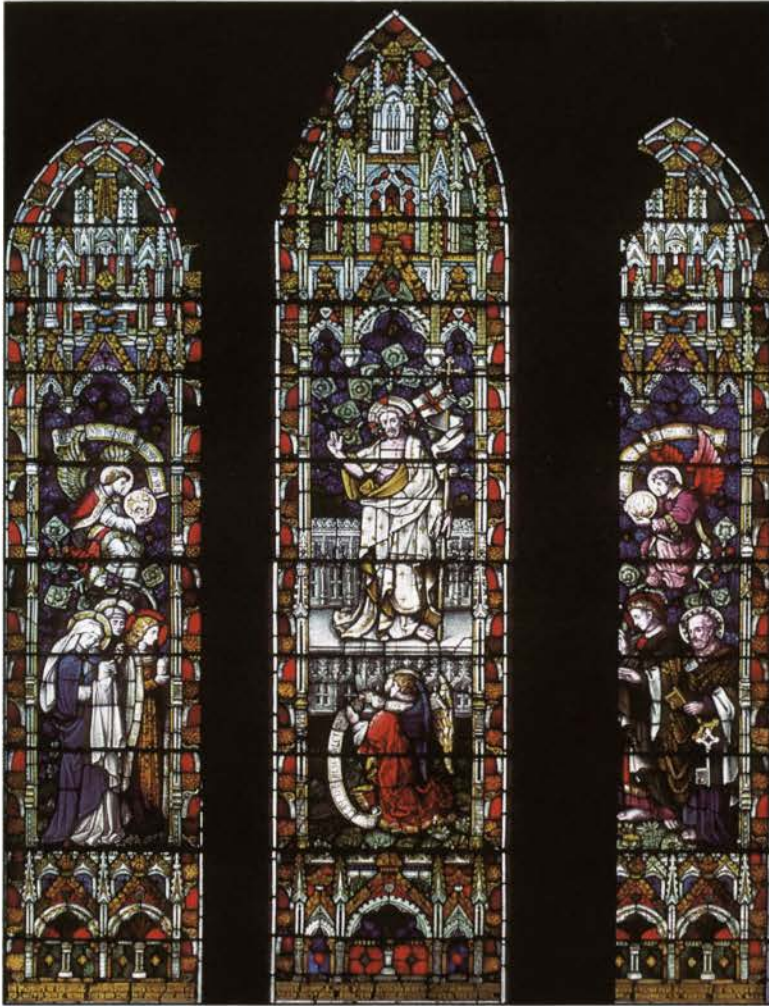


Fig. 2. Resurrection window by Lavers, Barraud & Westlake of London, installed ca. 1886-87.

(Photo: S.A. Brown)

George Gilbert Scott (1812-1887)³ and asked him to prepare plans for the cathedral. Ground was broken on Whitsunday (May 25) 1847, the same day that the sub-architect, William Hay of Edinburgh, arrived in St. John's harbour after a tempestuous thirty-eight-day voyage from Torquay. William Hay was later to move on to Canada, building, among many others, Holy Trinity Church and St. James' Cathedral in Toronto. By September 1850, Scott's Neogothic nave was completed, funding ran out, and construction ceased.

For thirty years the church was used this way until construction on the transepts and choir could be resumed. In 1880 the building committee contacted George Gilbert Scott Jr. (1839-97),⁴ son of the original architect, who recommended considerable improvements to the original plan and furnished details for the new work. On September 1, 1885 the expanded Cathedral was once again consecrated, without its planned tower and spire. For the next seven years attention was given over to the adornment of the interior, including the placement of stained glass windows in the new section. This was a task that Bishop Llewellyn Jones took very much to heart. In a remote colony, a visible link was created with the religious and cultural past, with history, and with the English "homeland."

In a sermon on November 15, 1885, Bishop Jones outlined his plans for the windows. He indicated that the windows in the nave had already been filled with representations of the Twelve Apostles and events connected with St. John the Baptist. The great west window over the main entrance portrayed the Genealogy of Christ, in the form of the Tree of Jesse. He further specified that the subjects to be placed in the north side of the new chancel were to be chosen from the life of Christ: Annunciation, Nativity, Wedding at Cana, Sermon on the Mount, and the Transfiguration. The Ascension and Adoration of the Lamb were to occupy the great east window above the high altar, with the Crucifixion and the Resurrection in the smaller side windows of the east wall. Three miraculous "resurrections" commanded by Christ were to appear in the south chancel windows: the revivifications of Lazarus, the widow's son, and the daughter of Jairus. The south transept window was to show the Sea of Galilee and that in the opposite north transept was to exhibit the Last Judgment. It is not known how many of the proposed windows were actually installed, but it is documented that the Crucifixion and Resurrection windows in the east wall were completed and put into place.

called "comes." The entire assemblage was attached by copper wires to an iron armature inserted into the stone window frame. Stained glass has always been very expensive and churches invariably cost more to build or restore than anticipated, often leaving little money for the windows. In the nineteenth century, the memorial window, which commemorated an individual or a group and was often paid for by the family, appeared. The majority of windows were financed in such a way.

The Anglican Church has a long history in Newfoundland.⁵ The first Church of England prayer service there is supposed to have taken place on the beach near what is now St. John's on August 5, 1583, when Sir Humphrey Gilbert took formal possession of the island in the name of Queen Elizabeth I. With the constant struggles of the French and English for control of the land, the Anglican settlement grew slowly and it wasn't until 1843 that the Church was in a position to lay the foundation stone for a masonry cathedral. An added impetus came on June 12, 1846, when fire broke out and three quarters of the town was left a smouldering ruin. The pro-cathedral, built forty-five years earlier and still serving the congregation as their place of worship, was a victim.

Immediately after the fire, Bishop Feild sailed to England to raise money for a new and grander structure. He contacted Sir

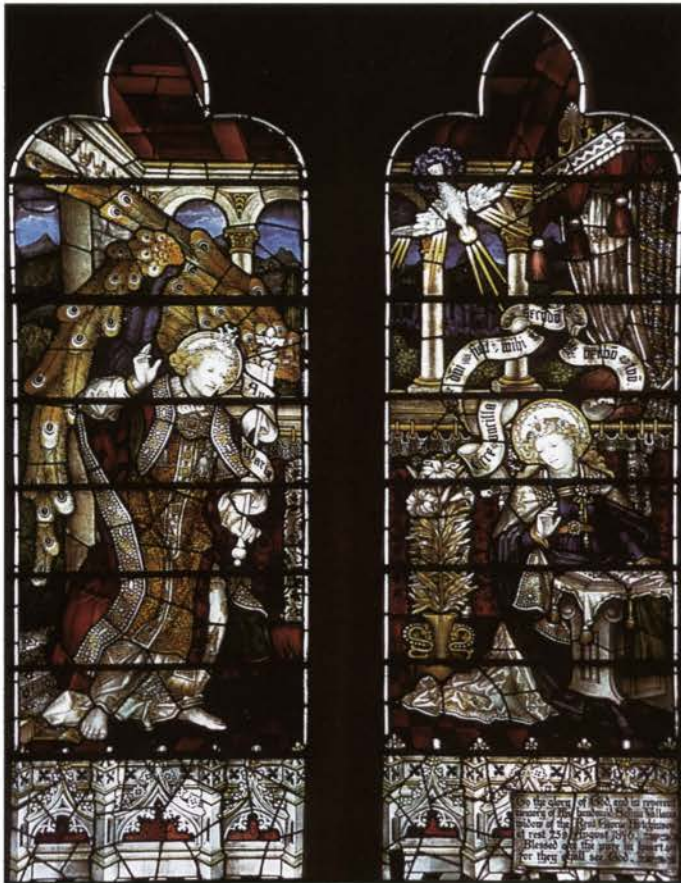
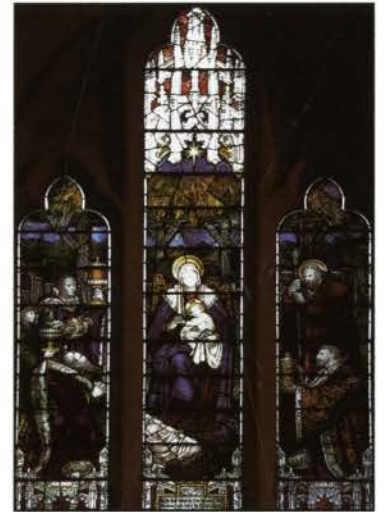


Fig. 4. Adoration of the Magi, C.E. Kempe, installed 1898. (Photo: S.A. Brown)

Fig. 3. Annunciation window, C.E. Kempe, installed 1898. (Photo: S.A. Brown)



Kempe glass is distinctive and immediately recognizable, and the glass produced before the First World War is an excellent indicator of popular taste and successful craftsmanship. Contrary to the practice of many other European firms, the windows created by the Kempe Studios for export to North America were of the same high standard as those intended for the domestic market. As a result, the St. John's windows reflect not only the taste of the colonial patron but also the output of the studio. The Cathedral's wall openings had to be filled in gradually, as donors and funding became available. As a result, thirteen memorial windows were supplied by the Kempe firm between 1898 and 1913, with two more being added between 1924 and 1933.

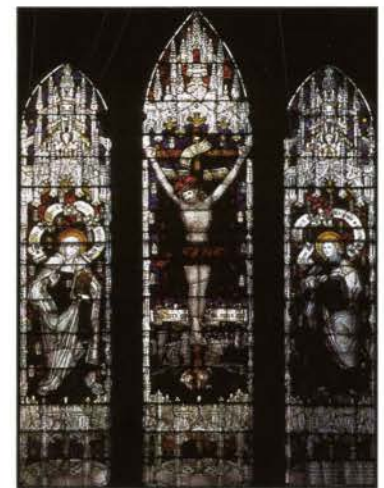


Fig. 5. Crucifixion, C.E. Kempe, installed 1904. (Photo: S.A. Brown)

On July 8, 1892, St. John's was once more devastated by a great fire. When the tumult died down, only the outer walls of the Cathedral remained standing, for the nave arcade had fallen along with the clerestory when the roof collapsed. Rebuilding was undertaken almost immediately after the fire, beginning with the choir and transepts. The work was done primarily under John Oldrid Scott (1841-1913), brother of G.G. Scott Jr., who had taken over their father's practice.⁵ As much of the remaining wall as possible was reused, with the new structure encasing the old, so that in June 1895, the east end was once again usable for services. Seven years later, the restoration of the nave and aisles was undertaken and was completed by September 1905.

Of the early stained glass, only one window survived the fire: the Gothicising Resurrection window (A13) by Lavers, Barraud & Westlake of London,⁶ installed ca. 1886 (fig. 2). The window was later reinstalled at the east end of the rebuilt south aisle. This window, with its dark, rich tonality, flat fourteenth-century type painted canopies enlivened with coloured areas, and delicate figures enfolded in gracefully composed drapery, is a development of the Puginesque ideal.

The commission for supplying the new stained glass windows for the revitalized east end of the Cathedral was awarded not to Lavers, Barraud & Westlake, but to the C.E. Kempe Glass Studios,⁷ one of the most prolific stained glass studios in England (it had been established in London by Charles Eamer Kempe in 1869 and remained in operation until 1934).

Charles Eamer Kempe, the founder/ director/ owner of the company, was a friend of George Gilbert Scott for whose churches in England he had received several stained glass commissions. When Bishop Jones turned to the younger Scotts for rebuilding after the 1892 fire, they may very well have recommended Kempe for the stained glass. By 1898, when their first window was installed in St. John's Cathedral, the company had already supplied windows for Anglican churches in Charlottetown and St. John, New Brunswick.⁸

The Kempe style was considered well suited to the type of architecture, based on late Gothic models, that the Scotts were designing. In stained glass, an interest in Renaissance design had overcome the antiquarian medievalism of the first six decades of the nineteenth century. Many found medieval design crude and naive and thought that stained glass had reached perfection in the Renaissance of the sixteenth century. By the 1890s, the Kempe studio style had undergone an aesthetic shift and looked to the late Gothic precedent of the fifteenth and early sixteenth



Fig. 6. *Ecce Homo*, C.E. Kempe, installed 1907.
(Photo: S.A. Brown)

centuries in England and on the continent for inspiration. Kempe had decided to incorporate the influence of Netherlandish and German stained glass and painting into his own aesthetic. This was motivated by the need to create full pictorial win-

dows, which would express biblical narratives in clear terms for all to see and understand.

The first Kempe windows to be placed in the restored Cathedral in St. John's were in the north side of choir. The subjects, which would have been chosen by Bishop Jones and a church committee, are narratives from the life of Christ. The Annunciation (A7) (fig. 3) and the Adoration of the Magi (A8) (fig. 4) were the earliest, placed in 1898, followed shortly after, in 1904, by the Crucifixion (A12) (fig. 5) and, in 1907, by the *Ecce Homo* (A11) (fig. 6) windows. Of these, all but the *Ecce Homo* reflect the subject and placement of the windows planned in 1885, before the fire. This latter window is an excellent example of how the Kempe designers incorporated dramatic gestures and facial expressions in order to convey the reality of the narratives being depicted, so that the viewer could relate directly to what was seen (fig. 7). Both the Adoration and Annunciation windows mostly eschew the Gothic framing canopies so beloved by the more archaeologically-minded medievalisers, as seen in the window created by Lavers, Barraud & Westlake thirteen years earlier. Instead, the narratives are played out within an imaginative, naturalistic setting which, interestingly enough, includes a view of distant mountains. For that type of composition, Kempe looked to early sixteenth-century English glass, in which, under the direct influence of Flemish and German glaziers, narrative windows used descriptive backgrounds to fill the space previously made of patterned coloured glass. The most complete extant cycle is at St. Mary's church in Fairford,⁹ which Kempe had first visited in 1868. These served as the inspiration for the details to be seen in the landscapes stretching out behind the figures in the Kempe windows. Mountains were employed to create a certain sense of exotic distance in the eyes of the viewer used to the flatter expanses of northern Europe. Kempe's decision to use Italian Renaissance-inspired architecture as the stage for these narratives is also taken from the study of late fifteenth-century prototypes.

But the most immediately striking attribute of a Kempe window is the sumptuousness of the painted details and the skill of

Fig. 7. *Ecce Homo*, detail.
(Photo: S.A. Brown)



the craftsmanship, as seen in his Annunciation and Adoration of the Magi windows. The rich brocades in which his holy figures are robed are akin to those seen in early Netherlandish painting, such as that created by Jan Van Eyck, Robert Campin, and Rogier van der Weyden—painting which is sometimes labelled “Late Gothic” and sometimes “Northern Renaissance.” The glittering jewels and pearls of collars, borders, and brooches are so skilfully and liberally used by no other stained glass house. The angel Gabriel of the Annunciation, wearing a heavily brocaded cope, is additionally laden with huge wings of peacock feathers (fig. 8). This standard Kempe combination brought howls of derision from the more hellenistically-minded stained glass artists who felt that angels should be depicted as ethereal beings in light, clinging drapery, spiritual beings capable of flying unhindered by such vainglorious wings.

In 1903, Kempe created the Queen Victoria Memorial window (A15) (fig. 9) for the south chancel wall. It is a true monument to the continuity of both the British monarchy and the English Church. The crowned queen is shown kneeling in the lower right corner (fig. 10). In the upper left-hand light, St. Augustine of Canterbury, who brought Christianity to England in 597, stands beside Pope Gregory the Great, who



Fig. 8. Annunciation, detail.
(Photo: S.A. Brown)

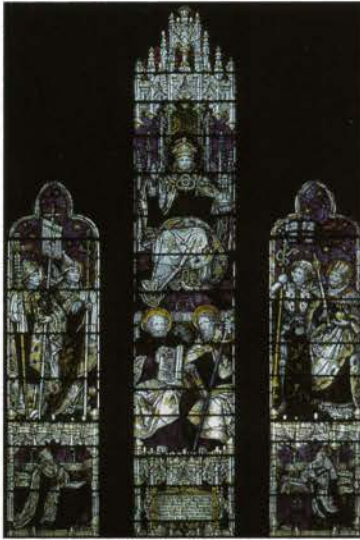


Fig. 9. Queen Victoria Memorial window, C.E. Kempe, installed 1903. (Photo: S.A. Brown)



Fig. 10. Queen Victoria Memorial, detail. (Photo: S.A. Brown)

ordered the mission. Augustine converted King Ethelbert of Kent who is shown in the upper right light with St. George, patron saint of England. King Alfred the Great is included opposite Queen Victoria. All figures are paying homage to Christ crowned, in the presence of St. Peter and St. Paul, as King of Heaven and Earth, and bearing the familiar jewelled orb of dominion in his right hand. The Divine Right of Kings is emphatically implied, and the linkage between Church and State is clear. As with all the Kempe windows in this church, there is a goodly amount of text included so that the figures are identified and the message is clearly stated. The inscription here refers to Queen Victoria as "by the Grace of God, Queen of the United Kingdom of Great Britain and Ireland, and of all the British Dominions beyond

the seas, defender of the Faith, Empress of India." The linkage of the Cathedral with the English homeland, the status of Newfoundland as a member of the family of the Commonwealth, and the reference to the larger body of the Church all serve as an antidote to the physical isolation of the colony. This window is different from those on the opposite wall, the subject being an unhistorical assemblage of individuals rather than a narrative. It is less pictorial and relies more heavily on the canopy design, a feature which allies it more closely with the windows in the nave.

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its great size and division into five lancets with tracery above. It is difficult to create a unified narrative for a divided window of this type, and the Kempe designers returned to the schema of placing a series of individual figures in ascending registers within a flat, non-pictorial background. This is an adaptation of the format invented by fourteenth-fifteenth-century English glaziers when faced with filling the immense east windows of their cathedrals, such as York Minster of ca. 1405. But instead of using the medieval device of painted gothic canopywork as the framework to support the figures, Kempe utilized a foliage background faintly reminiscent of the type employed by William Morris and Edward Burne-Jones. A painted canopy device is used only to fill in the space at the top of each of the lancets. The design of this window is a skilful adaptation of the medieval model to suit more modern sensibilities. The use of foliage also emphasizes the subject chosen for the window, The Tree of the Church, which envisions Christ as the trunk of the Church with the apostles and early saints being the branches that consolidate the Word of God and spread it throughout the world. The enthroned Christ is accompanied by SS. Peter, Paul, and John the Baptist, by saints and doctors of the early Church: Ignatius, John Chrysostom, Augustine of Hippo, Cyril, Athanasius, Ambrose, and by two saints associated with the early Church in England: Augustine, first Archbishop of Canterbury who brought Christianity to southern England, and Aidan, an Irish missionary who brought the Faith to the north of England in the seventh century. Each of these figures is identified by means of a name scroll. Kempe often insisted on this as a means of ensuring that the iconography was grasped by all members of the congregation. The lesser spaces are filled with figures of angels.

Fig. 11. The Great East Window, The Tree of the Church, C.E. Kempe, installed 1911. (Photo: S.A. Brown)



Fig. 12. St. John the Baptist/Baptism of Christ, C.E. Kempe, installed 1908. (Photo: S.A. Brown)

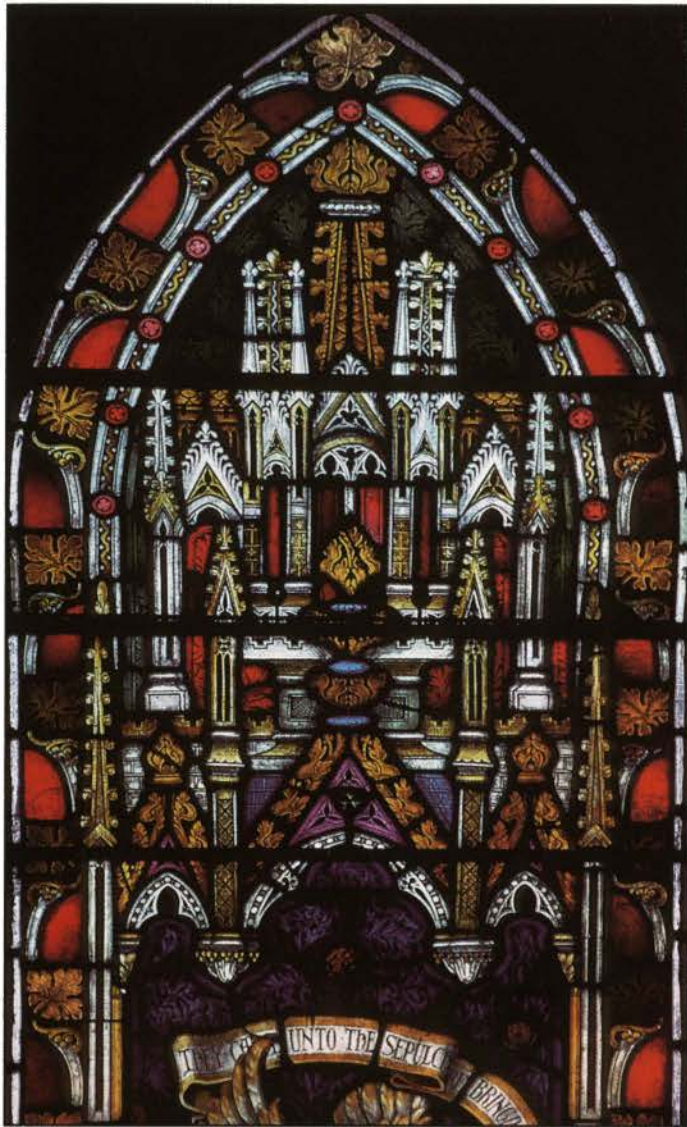


Fig. 13. Resurrection, detail.
(Photo: S.A. Brown)

Fig. 14. Crucifixion, detail.
(Photo: S.A. Brown)



The window apertures in the nave aisles of St. John's Cathedral are not identical: on the south wall, the windows are paired lancets while on the north side the openings are single and wider, with one exception that is a paired lancet. Such variety may very well reflect the design of the 1850 building, for the remains of that outer wall that survived the 1892 fire were reused and encased in the reconstruction which now stands.

Stained glass must be designed to take into consideration the nature of the architectural opening it fills and the tall, narrow proportions of the outer aisle windows restricted the possibilities for the designer. The solution was to visually divide each opening into stacked halves and insert individual figures or small narrative scenes into each section thus created (fig. 12). To accommodate this scheme, Kempe referred to the model of so many English windows of the fifteenth century. Elaborate white and yellow painted tracery fills the window openings and establishes a framework for the insertion of standing figures of patriarchs, prophets, evangelists, and suitably Anglican saints. The liberal use of white glass enlivened with yellow stain creates a

dominant tonality and shimmering brightness particularly suited to northern latitudes, which experience low light levels during much of the year. While preventing the intrusion of exterior views, it allows a generous amount of light to penetrate the church's interior, an important consideration in designing for rather small windows piercing thick stone walls. Economy had been one of the additional original reasons for the medieval English preference for white glass, for it was much less expensive than coloured pot metal glass. In the nineteenth and early twentieth centuries, translucent white glass was still cheaper than coloured glass. The development of yellow stain in the thirteenth century meant that a surprising number of different tones could easily be achieved on one piece of white glass, speeding up the fabrication process and allowing greater flexibility in the designing. That technique was used to great effect by the Kempe studio and was one of its identifying hallmarks.

Painted tracery, also referred to as canopies, had been a standard filler device in medieval stained glass design. The motif had been adopted by nineteenth-century revivalists as one of the means of recreating the essence of what was considered to be the best of the art. As seen in the 1886 Resurrection window (fig. 13), these canopies were essentially flat, two-dimensional designs with a strict adherence to the ruled line. The elaborateness of the white-and-gold canopies created by the Kempe designers (fig. 14) has moved them far beyond the thirteenth-century models demanded by Pugin and company. With its somewhat overwrought ornamentation and curving arches, striving towards an understated three-dimensionality, the Kempe tracery designs reflect models like the 1437 window in St. Martin le Grand, in York, or the traceries in St. Mary's, in Fairford, of ca. 1500 (fig. 15). The very elaborate ornamentation of the medieval memorial chapels and canopies erected at the same time in many of the English churches is of the same ilk. Taken also from the same fifteenth-century model types, is the idea of the patterned red or blue background for the figures or scenes. Instead of the early Gothic rinceaux or diaper pattern, Kempe preferred the lively seaweed or oakleaf form to modulate the light passing through the

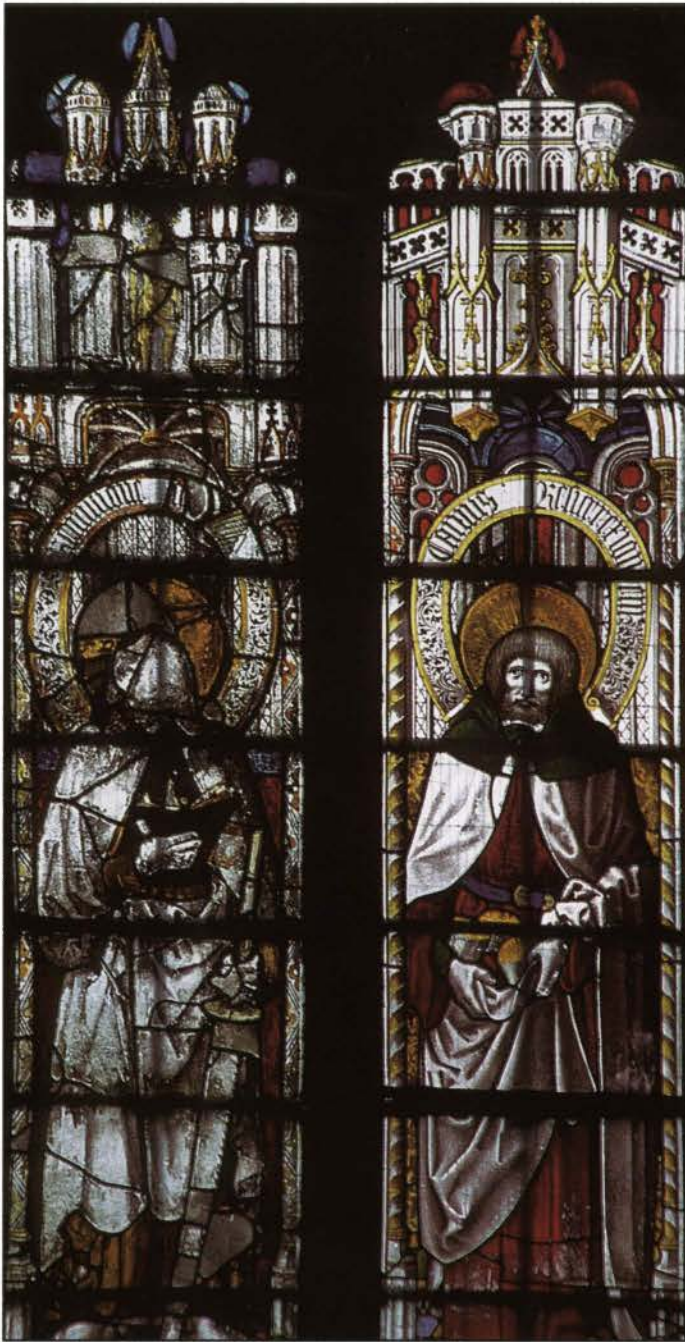


Fig. 16. St. Michael/Mary & Child, C.E. Kempe, installed 1909.
(Photo: S.A. Brown)

Fig. 15. Apostles window, St. Mary's, Fairford, ca. 1500, detail.
(Photo: S.A. Brown)



Fig. 17. St. Michael/Mary & Child, detail.
(Photo: S.A. Brown)

coloured glass. The notion of putting resident figures within the tracery is also to be seen in fifteenth-century glass.

The iconographic program devised for the rebuilt nave differed from that proposed for the pre-1892 building. The windows in the south wall, all paired lancets, were filled with an array of Old Testament Prophets and Patriarchs, and Fathers of the early Church in the lower register; the upper register contained images of early theologians and bishops, saints and martyrs, along with two English kings. Of these, the figures which had a particular connection to the medieval Church in Britain were: Anselm, Aidan, Alban, Columba, Oswald, and Edward the Confessor. It is interesting to note that the later history of the

Church was not alluded to in the choice of subject for the windows in the Cathedral. The sequence is completed by the window on the south side of the entrance door, which contains images of St. Michael above, and Mary and the Christ Child below. The north wall follows a somewhat different scheme. Five single lancets and one paired set contain standing figures in the upper register and small narrative scenes in the lower. The four Evangelists, along with SS. Thomas, Stephen, and John the Baptist were chosen for these windows, along with scenes from the life of Christ. The sequence starts with the window on the north of the main entrance wall with John the Baptist paired with the Baptism of Christ.

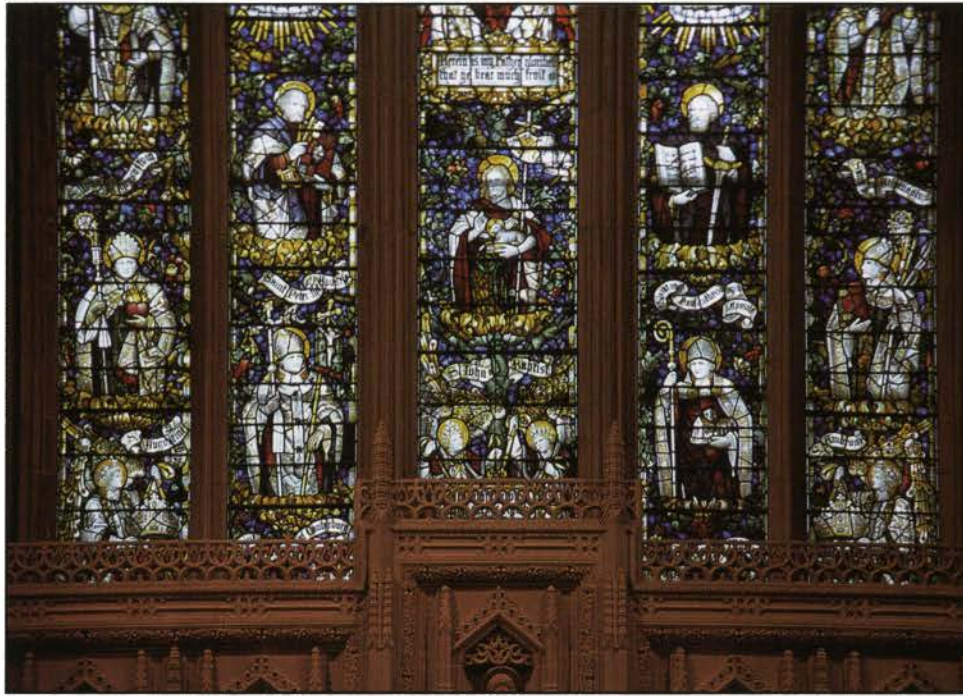


Fig. 18. Great East Window, detail.
(Photo: S.A. Brown)

Fig. 19. St. John the Baptist/Baptism of Christ, detail.
(Photo: S.A. Brown)



The windows afforded the opportunity not only to commemorate individual members of the congregation, but also to pay tribute to the bishops who were particularly involved with the establishment of the diocese and the building of the Cathedral. The 1909 St. Michael/Mary & Child window (A25) (fig. 16) was dedicated to Bishop Aubrey George Spencer, who had been consecrated first bishop of Newfoundland in 1839, serving until 1843. He was responsible for the foundation of the proposed Cathedral of 1843. The Cathedral Branch of the Church of England Temperance Society, of which the bishop had been the first president, had financed the window. An episcopal mitre and pastoral staff inserted just above the dedicatory inscription are a reference to the dedicatee's status (fig. 17). Bishop Llewellyn Jones, who served from 1878 to 1917, had overseen the pre-1892 fire expansion of the Cathedral fabric and the post-fire rebuilding, as well as directing the two stained glass campaigns. The 1908 St. John the Baptist/Baptism of Christ window (fig. 12) was erected as a celebration of his thirtieth anniversary as bishop. The coat of arms and mitre at the bottom of the window are his (fig. 19). Thus, the windows on either side of the main entrance celebrate two of the three bishops who were responsible for the building of the Cathedral.¹⁰ Bishop Jones had, in 1885, launched an appeal for funds to erect a window in commemoration of Bishop Feild, who had spearheaded the building of the Cathedral after the 1846 fire. But it appears that he was unsuccessful in his campaign. The figure of the bishop holding a model of a church, which appears in the Great East window to the right of St. John the Baptist (fig. 18), was at one time thought to be a reference to Bishop Feild. But in fact, the name scroll attests that it is a figure of Bishop Aidan, the seventh-century Irish founder of the monastery of Lindesfarne in northeast England.¹¹

It is easy to understand why the medieval figure style caused some difficulties for the Victorian designer (fig. 20).

Throughout the nineteenth century, stained glass artists and theorists admitted that medieval figure drawing could, and must be, improved upon, no matter what model was being used. Refusing to be bound by the strictures of the ecclesiologists, Kempe had been particularly attracted to the figure style of German art of the fifteenth century, which he had seen on his continental travels. He created his own gentler and sweeter version of these monumental figures, evolving a distinctive family of physically similar beings. Kempe's figures, always visual siblings, exude a certain grace and poise, upper-class members of a blonde dynasty (figs. 14 and 17).

The Kempe style was very much dictated by the taste and character of Charles Eamer Kempe. Born in 1837, he was admitted to Pembroke College in Oxford in 1858 with the aim of entering the ministry. He was very impressed by the principles of the Tractarian Movement with its call for a more ritualized and sacramental approach to Anglican worship. This love was to remain with him for the rest of his life, but he was hampered in his vocational intentions by a severe stammer and a love of drawing and watercolour. So upon taking his degree, he apprenticed with the architect George Frederick Bodley in whose office he was encouraged to pursue a career in designing for stained glass. Backed by a certain personal wealth, he opened his own studios in 1869. He designed windows almost exclusively for churches in communion with the Church of England and was a stickler for correct, acceptable Anglican iconography, occasionally going so



Fig. 21. Sawyer window, installed 1905.
(Photo: S.A. Brown)

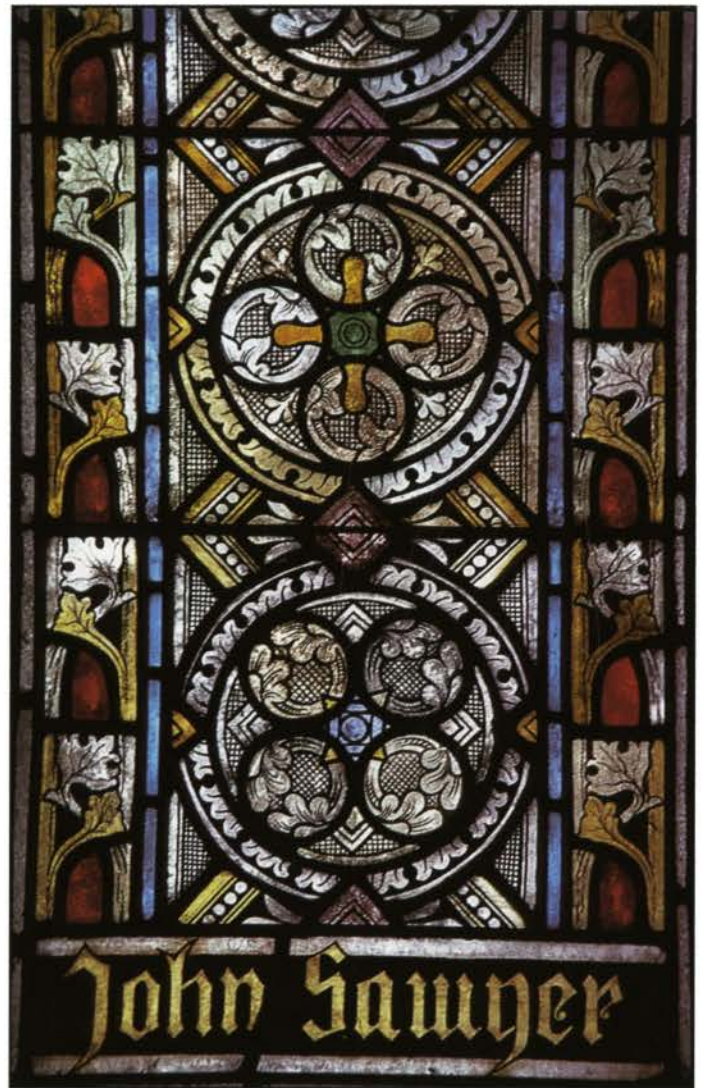
Fig. 20. Peasant & Knight, English, 14c. Ely Glass Museum.
(Photo: S.A. Brown)

far as to correct a client's iconographic choice. For the first several years he did much of the designing himself, but as success made the workload impossible, he gave up most of the artistic responsibility to his trusted designers and craftsmen while he served as the overseer and final judge of quality. It was a studio dictum that the designers would adhere to the Kempe style. All windows bore the studio in-

signium and never the name of the individual artist. The Kempe symbol was a bound wheat sheaf; a black tower was added to it when the firm passed to Kempe's nephew, Walter Tower, after his death in 1907.

As with late fifteenth- and early sixteenth-century windows, the designs take into account the division of the windows into lights, and each section acts as a complete design within the larger unit. The air of Renaissance logic is strong, but the obsession with decorative detail is still equally assertive. Kempe always stated that he felt stained glass should look at home in its architectural surrounding. Thus for him it was imperative that glass for a Neogothic building should express the essence of the Middle Ages, but in a manner which was palatable to nineteenth-century consciousness. In his mind, the Middle Ages were seen to cover many centuries and any model was fair game. Kempe glass expressed the strong aesthetic opinion of one man, one who was unwavering in his convictions.

Kempe stained glass was wildly popular in Church circles of the Victorian and Edwardian eras. He died, after catching pneumonia at age seventy, in 1907, perhaps fortunately before the First World War and the resulting disillusionment that brought about profound changes in the history of ecclesiastical stained glass. Styles of art changed rapidly; cubism, expressionism, surrealism, and many other alternatives all had their days. Stained glass in a previous tradition became an anachronism and orders began to slacken off in the 1920s. Following what they felt was an outworn tradition must have been galling for young, more original artists and with the fixing of its last window in 1934, Kempe & Co. closed down, after sixty years of production.



Addendum

Thirteen of the fifteen windows created for the Cathedral by the Kempe Studio were installed between 1898 and 1913. After the lapse caused by WWI, the last two were placed in 1924 and 1933 respectively. WWII caused another hiatus, and installation resumed in 1947. Since then, windows created by a number of different studios have been commissioned, all figural, but in a variety of different visual styles. These can be identified from the following list of windows, which starts to the north of the main entrance. Figures are identified from top to bottom. In the north-west porch there are also two excellent examples of the Neogothic decorative window type, which was commonly used in the nineteenth century as an alternative to the more expensive figural window (fig. 21). It consists of a series of medallions filled with painted leaf forms and a crosshatched background. The Sawyer paired windows were given in 1905, while the similar single window on the opposite wall was designed by Theodore Lubbers in 1979. The clerestory windows in the nave are filled with clear glass.

Floor Level

- A1: Kempe, 1908: St. John the Baptist/Baptism of Christ.
 A2: Kempe, 1924: St. Stephen/Christ's Charge to St. Peter.
 A3: Powell (London), 1969: a) St. Thomas/Doubting of Thomas, b) St. Mark/Temptation of Christ.
 A4: Kempe, 1907: St. Luke/Supper at Emmaus.
 A5: Kempe, 1907: St. John the Evangelist/Angels and Women at the Tomb of Christ.
 A6: Kempe, 1907: St. Matthew/Christ's Appearance to Mary Magdalene.
 A7: Kempe, 1898: Annunciation.
 A8: Kempe, 1898: Adoration of the Magi.
 A9: Whippel Mowbray (Exeter), 1972: Gethsemane.
 A10: Powell (London), 1953: Passion of Christ.
 A11: Kempe, 1907: *Ecce Homo*.
 A12: Kempe, 1904: Crucifixion of Christ.
 A13: Lavers, Barraud & Westlake (London), 1886: Resurrection of Christ.
 A14: McCausland (Toronto), 1987: Ascension of Christ.
 A15: Kempe, 1903: Queen Victoria Memorial.
 A16: Blank.
 A17: McCausland (Toronto), 1997: Christ's Commission to the Church.
 A18: Lubbers (Montreal), 1981: St. Anne and Mary.
 A19: Kempe, 1909: a) St. Jerome/Noah, b) Anselm/Moses.
 A20: Kempe, 1913: a) St. Aidan/Abraham, b) St. Paulinus/Joshua.
 A21: Kempe, 1933: a) St. Lawrence/David, b) St. Alban/Isaiah.
 A22: Powell (London), 1951: a) St. Nicholas/Daniel, b) St. Columbia/Ezekial.
 A23: Powell (London), 1947: a) St. Cecilia/St. Jerome, b) St. Catherine of Alexandria/St. Gregory the Great.
 A24: McCausland (Toronto), 1949: a) St. Oswald/St. John Chrysostom, b) St. Edward the Confessor/St. Basil.
 A25: Kempe, 1909: St. Michael/Mary and Christ Child.

Upper Level

- B1: West wall: Powell, 1952: *Te Deum*.
 B2: North transept: blank.
 B3: East wall: Kempe, 1911: Tree of the Church.
 B4: South transept: blank.

Notes

1. For information about nineteenth-century English stained glass, see Harrison, Martin, 1980, *Victorian Stained Glass*, London, Barrie and Jenkins.
2. Rowe, C. Francis, 1989, *In Fields Afar. A Review of the Establishment of the Anglican Parish of St. John's and its Cathedral*, St. John's, Seawise Enterprises Book, provided the basic information needed for that study. It includes a very useful bibliography of archival sources and many period photographs.
3. For information on G.G. Scott Sr., see Cole, David, 1980, *The Work of Sir Gilbert Scott*, London, Architectural Press.
4. For information on G.G. Scott Jr., see Stamp, Gavin, 2002, *An Architect of Promise: George Gilbert Scott Jr. and the Late Gothic Revival*, Donington, Shaun Tyas.
5. Unfortunately, Rowe confused the roles played by the younger Scotts and credited Sir Giles G. Scott (1880-1960) with work which was actually done by his father, George Jr., and his uncle, John Oldrid Scott. Giles G. Scott contributed drawings for the proposed tower in 1921.
6. This firm had been established in London by Nathaniel Wood Lavers (1828-1911) in 1855. He was joined in 1858 by Francis Philip Barraud (1824-1900). In 1868, N.H.J. Westlake was made a partner in the firm, which continued to operate until a few years after his death in 1921 (Harrison : 80-81).
7. Stavridi, Margaret, 1988, *Master of Glass. Charles Eamer Kempe 1837-1907*, Hatfield, Herts. John Taylor Book Ventures, is the major source of information concerning Kempe's life and work.
8. There are five Anglican churches in Canada that received glass from the Kempe Studios between 1880 and 1934: the Cathedral of St. John the Baptist in St. John's, Christ Church in Bonavista, St. Peter's Cathedral in Charlottetown, Trinity Church in St. John, and St. Paul's Church in Toronto.
9. Wayment, Hilary, 1984, *The Stained Glass of St. Mary, Fairford, Gloucestershire*, London, The Society of Antiquaries.
10. The most recent window, dedicated in 1997, visualizes Christ's command that the Church spread the Word throughout the world through the ages. It includes the figure of a cleric dressed in the style of the Anglican clergy of the late seventeenth century. It is meant to represent Rev. John Jackson, the first incumbent priest of the parish, appointed in 1699.
11. The author wishes to thank the Cathedral Archivist, Julia Mathieson, for climbing up into the tower in order to get a view of the scroll—which is hidden behind the reredos—with binoculars to ascertain the true identity of the figure.