

WAYS to GIVE

The Cathedral Church of St. James exists today through the gifts of time, talent and treasure of both past and present members of the Cathedral community. Through you, we can continue to be witnesses to the salvation of God given to us in Jesus Christ – right here at the corner of King and Church Streets and to those whom we are called to serve beyond our doors. May the story of St. James be one that inspires you to give generously to help the Cathedral continue in its mission to be a “symbol of God’s love, a community inspired by the Gospel of Jesus Christ and ones who serve with compassion and mercy.”

Your financial support of the Cathedral is so important to our continuing ministries. We thank you and deeply appreciate your generosity.

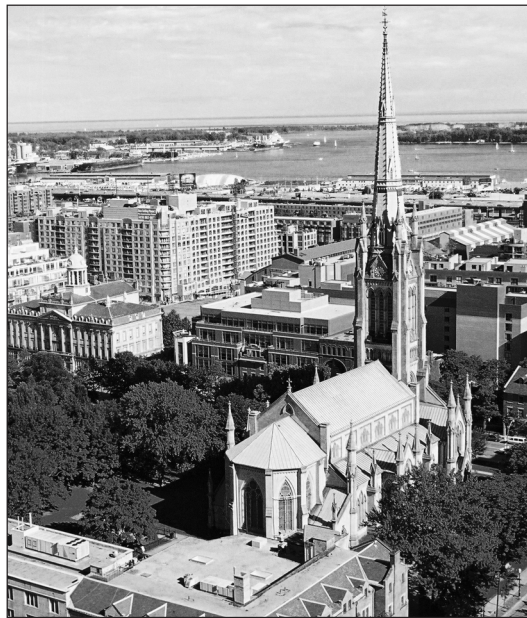
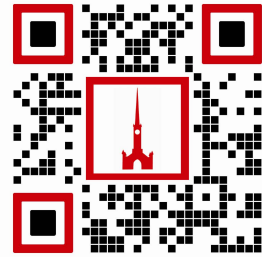
See below for details on different ways to make your donation:

*Scan the QR code.

*On-line at stjamescathedral.ca/donate/give-online

*E-Transfer at gifts@stjamescathedral.ca

*In person/by mail to 65 Church Street, Toronto, ON M5C 2E9.



VISIT US:

The Cathedral is open Monday-Saturday from 10:00am–3:00pm.

The Cathedral Centre offices are open Monday-Friday from 9:00am–4:00pm.

All are welcome to visit St. James and to pause for prayer and contemplation.

The Cathedral is a house of prayer for all peoples (Isaiah 56:7).

WORSHIP at the CATHEDRAL

All are welcome to attend liturgical services at the Cathedral and to participate in the many other opportunities St. James provides for people to explore the significance of the Christian gospel for their lives.

SERVICE HOURS

WEEKDAYS

8:30am: Online Morning Prayer (*Watch it on the Cathedral YouTube channel*)

12:15pm: Holy Eucharist

SUNDAYS

8:00am: Said Eucharist

9:00am: Sung Eucharist

11:00am: Choral Eucharist (*also live-streamed on the Diocesan YouTube channel*)

4:30pm: Choral Evensong (*also live-streamed on the Cathedral YouTube channel*)

Sunday Children’s Program: At the 9:00am and the 11:00am services.

Coffee Hour: After the 9:00am and the 11:00am services.

The Cathedral Church of St. James

The Diocese of Toronto – Anglican Church of Canada

Cathedral: 106 King Street East, Toronto

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 Cathedral YouTube Channel: @stjamescathedraltoronto

 Diocesan YouTube Channel: @anglicandioto



The Cathedral Church of St. James The Diocese of Toronto – Anglican Church of Canada

A Brief History

St. James is the Cathedral Church of the Diocese of Toronto. The diocese is an area of over 26,000 square kilometres: the southern boundary lies along Lake Ontario from a point approximately 30 km west of the city to a point about 130 km to the east; the area extends north to Georgian Bay and the highlands in the district of Haliburton. There are 230 congregations in 83 parishes in the diocese – more than 118 lie within the bounds of the city of Toronto. St. James, as the cathedral for the diocese, is the location of the bishop’s *cathedra*, or seat.

In 1791, the British Parliament passed *The Constitutional Act* separating Canada into two parts at the Ottawa River: Lower Canada, largely French, and Upper Canada to follow the English model. John Graves Simcoe was appointed Lieutenant Governor of Upper Canada and one of his chief concerns was to find a site suitable for the capital. The site of what is now the city of Toronto was chosen, and he arrived here with his family in 1793. Although Mrs. Simcoe wrote an entry into her diary a few days after their arrival of a church service held under the trees, it was not until 1797, on the arrival of a resident priest, that land was set aside for a church and the congregation formally organized.

The parliament buildings and fort were among the first buildings to be constructed, and the congregation was able to hold services in those parliament buildings for 10 years before the first church was constructed on the site. It was a simple wooden structure in the Georgian style with its door opening onto a lane now known as Church Street. It opened on Easter Sunday, 1807.



That first church in the town was soon too small for the rapidly growing population following the War of 1812. In 1818, an addition was added with its door opening onto King Street, complete with a tower housing the town’s first bell. Known simply as “the Church” in York, it was not until 1828 that it was dedicated to St. James. Soon after, it had to be taken down for a much larger stone church built in the Classical style able to accommodate 2,000 persons. Described by Anna Jameson “as the very ugly church without a tower”, the tower was never completed before a fire broke out in January of 1839. The congregation set about re-building the church immediately, and it re-opened for services in December of the same year. This time it had a completed tower. In August of that year, its rector, John Strachan, was consecrated first Bishop of Toronto. What had been a simple parish church had become a Cathedral housing the Bishop’s seat.

That first Cathedral was completely destroyed 10 years later by a fire that started a block away on Holy Saturday, 1849. An ember landed on the tower, and the people could only watch as it took hold and the tower collapsed. But the fire enabled the congregation to build a Cathedral suitable for a growing city. By this time the Gothic style was considered the ideal form of architecture for a church, and it was decided to hold an international competition to design a Gothic-styled cathedral. Frederic Cumberland won the competition and the church you are standing in today, built of local brick and Ohio stone, opened for services on June 19, 1853. The tower, pinnacles, and porches were completed in 1874 to the design of Henry Langley, and the illuminated clock was installed the following year as a gift from the citizens of Toronto. From its founding, the Cathedral has been a centre for prayer and outreach serving its parish, the Diocese and the wider needs of the surrounding city.



A self-directed tour of the Cathedral

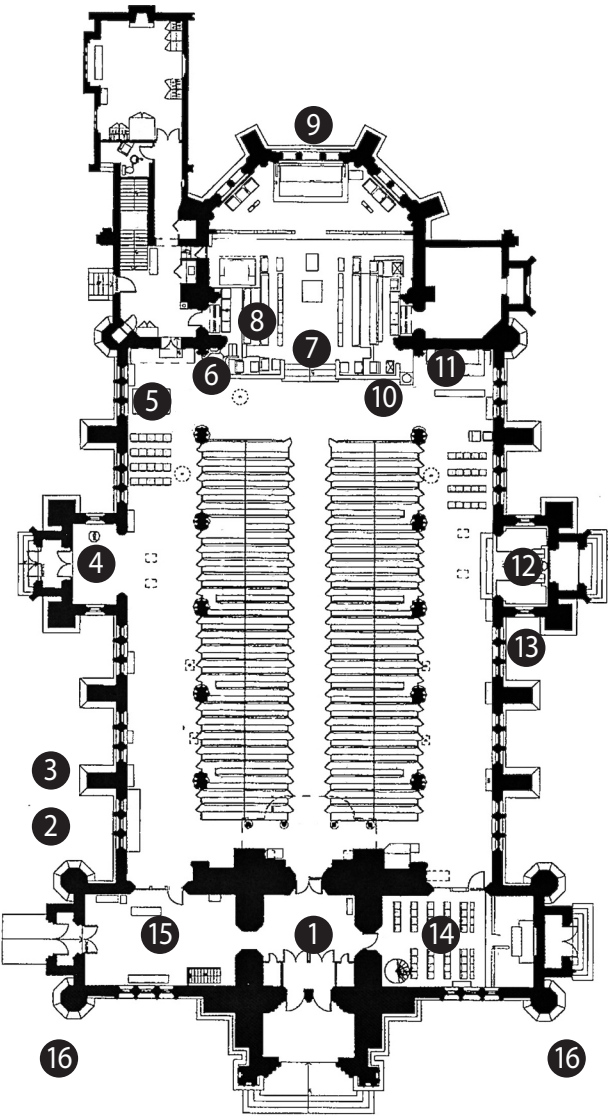
1. Narthex (main entrance) As you enter the narthex, note the tile floor. These tiles are early 20th century French from the factory in Paray-le-Monia, and typical of what would have been available in 1914. They are unlike anything that came out of the many British factories producing encaustic tiles. The pattern is created by different coloured clays pressed a few millimeters into the main body of the tile through metal frets. On the wall you will see a carving commemorating the ordination here in 1960 of the first Inuit priest into the Canadian Church. Overhead is the tallest church spire in Canada that not only houses our carillon bells made in Troy, N.Y., but also a peal of 12 change-ringing bells installed in 1997. These bells can be heard every Sunday between 10:00 and 11:00am, and on special occasions. As you go through the glass doors and into the nave (main body) of the Cathedral, note the shield etched into the glass combining emblems associated with the patron, St. James. The ship recalls the boat in which he was fishing when called by Jesus, and also ships in which pilgrims journeyed to his shrine at Compostela. Pilgrims may carry staffs like the one shown, and on their return still wear scallop shells as proof that they have fulfilled their vows. Shells can also symbolize baptism, and St. James baptized many into the Church. The sword commemorates his martyrdom.

2. Nave Windows (West Aisle, on your left as you enter) The nave windows, mainly executed by Clayton Bell of London, England, tell the story of the spread of the Gospel from Jerusalem to Toronto. The first (left) depicts two people instrumental in the building up of the English Church: King Alfred the Great (871-899) and St. Dunstan, Archbishop of Canterbury (959-988). The second shows King John signing the Magna Carta in 1215 at Runnymede. The memorial book of the Royal Regiment of Canada is stored within the Archives and Museum and brought out only on occasion. The next window refers to the Reformation in England and the separation of the Anglican Church from the supremacy of Rome. It shows Hugh Latimer, or possibly Nicholas Ridley, both reform churchmen, preaching before King Edward VI in 1550. When Mary became queen in 1553, both men were arrested and burned at the stake at Oxford. The last two windows depict the early development of the Anglican Church in Canada: one, the consecration of the first bishop for the colonies, John Inglis, and the other, a dedication to Bishop Strachan, seen presiding over the first synod of the Diocese held in Holy Trinity Church in 1851 (the Cathedral was then under construction). Above he holds the plans for this Cathedral with angels holding pictures of his two foundations, St. James’ Cathedral and the University of Trinity College, shown on its original site on Queen Street West.

3. The Colours This colour (or flag) was not moved into St. George’s Chapel with the others from the Royal Regiment of Canada because it was considered to be too fragile to be moved. It will hang here until it turns to dust.

4. Mid-West Porch The white marble baptism font was the only item to survive the fire of 1849. Of the interesting small windows, the ones on the south side show the first church of 1807, the present Cathedral, and a group of northerners representing the remote missions of the Canadian Church. The window above shows the three Marys being greeted by the angel at Christ’s tomb on Easter morning. It was made by the Robert McCausland Co. of Toronto. Note too the memorial to Captain John Henry Gamble of H.M. 17th Regiment of Foot who was killed while serving in Afghanistan in 1879.

5. St. John’s Altar This altar was used in a chapel in the former “Parish House”. It was installed in the Cathedral in 1974. The Parish House, originally opened in 1909, was renovated into the St. James Cathedral Centre, which opened in 2012.



6. The Pulpit The pulpit was installed in its present position in 1870. The paintings on the plaques were done by Sydney Watson, a parishioner of the Cathedral and Principal of the Ontario College of Art. They depict the four evangelists, Matthew, Mark, Luke, and John – with the books they wrote in the New Testament – and St. James blessing the congregation. They date from the 175th anniversary of the Cathedral, given in memory of Dr. Herbert Bruce, Lieutenant Governor of Ontario from 1932 to 1937. Note how the pulpit is shaped like a chalice, with bunches of grapes hanging below representing the Eucharist (mass / Holy Communion) and the blood of Christ (the wine of the eucharist).

7. The Chancel and Choir Toronto artist Gustav Hahn painted the ceiling with angels peering through acanthus leaves down at the knot garden patterned tiles below. The square shape of the tiles represents the earth. Note how the interwoven pattern is seemingly without beginning or end. These tiles were made by Maw & Company of Staffordshire, the largest tile manufacturer in England. Note the border of grape vines at the top of the steps as you move toward the High Altar to partake of the Eucharist. Several of the frontals used at the High Altar were made by the Royal School of Needlework in London, England. To the right of the High Altar is the cathedra, or Bishop’s seat, while the sedelia on either side are used by the clergy and assistants during services and are memorials to those who died during the First and Second World Wars. The carved oak choir stalls date from 1889, while the brass plaque on the floor is in memory of those whose remains lie in the crypt below, including the first Bishop of Toronto, John Strachan, and the first Dean, Henry Grasett. You will also see a panel on the floor commemorating the worldwide Anglican Congress that was held in Toronto in 1963.

8. The Organ The original organ by S. R. Warren has undergone many changes since its installation soon after the Cathedral opened. The firm of Casavant Frères undertook a major overhaul in 1936, and a further tonal revision in 1967. The organ now has over 5,000 pipes controlled by a moveable console installed by J.W. Walker & Sons in 1979. The elaborately carved organ casings are the work of the Toronto firm of Jacques & Hay.

9. Windows over and around the High Altar The window over the High Altar begins the theme of the windows in the nave tracing the path by which the Christian faith spread from Palestine to the present time and place. As was often the custom of the period, these windows were inspired from paintings, the lower of the *Last Supper* by da Vinci, and the one above of the *Ascension* by Raphael. Installed in the late 1880s, they are the work of the Franz Mayer Company of Munich, Germany. To the immediate left you see six windows of familiar parables, including the Talents, the Pharisee and the Publican, the Good Samaritan, the Prodigal Son, the Sower, and the Wise and Foolish Virgins. On the right are the “Works of Mercy” emphasizing the importance of tending the sick, visiting prisoners, sheltering the homeless, clothing the naked, and providing food and drink to the hungry. These are the work of Clayton Bell of London, England. The windows on the left are of the four prophets, Isaiah, Jeremiah, Ezekiel and Daniel, and on the right the four evangelists, Matthew, Mark, Luke, and John.

10. Eagle Lectern The eagle lectern is adjacent to the Dean’s stall and was presented to the Cathedral by Catherine Lyon Cameron in 1889. An eagle is said to symbolize intellect, illumination, and inspiration, in addition to the capacity to fly to great heights, and it was a common practice to use an eagle lectern for the reading of the Bible and prayers of intercession in the medieval church. Note the four lions protecting this sacred place.

11. Icon The Vladimir Mother of God Icon, presented to the Cathedral in 2001, is one of a series entitled *Lovingkindness*. This type of icon became widespread in Russia for expressing human feelings and warmth. Look closely: the Mother is grieving at the coming Passion of the Son. Look then at Christ. His arm is reaching around her neck, and his cheek is pressed against hers, emphasizing his human nature and understanding as well as great tenderness and love.

12. Baptistry The original mid-east porch was converted into the present day baptistry in 1891 by the Nordheimer family in memory of their two sons who died of diphtheria in childhood. The font, of cast bell metal, is large enough for complete immersion after the custom of the early Church. On the wall to the left of the Baptistry is a replica of a Saxon cross mounted on stone from Canterbury, England. Similar crosses were distributed to Anglican cathedrals across the British Empire by the Friends of Canterbury Cathedral in 1932. On the wall to the left of the baptism font there is a hanging icon of the Trinity designed and stitched by Toronto artist Doris McCarthy, showing the Father, Son, and Holy Ghost represented by a dove. The window above, again by Franz Mayer of Munich, shows Christ blessing the children.

13. Nave Windows (East Aisle) The first window in the series shows the coming of the Holy Spirit upon the Apostles at Pentecost. It was designed by Edward Sperry of New York from Tiffany glass, and installed circa 1905 as a memorial originally to Diane Jarvis. Diane died of shock on hearing of her best friend, Augusta Strachan’s death. The two had a double funeral here in the Cathedral and the memorial window to Augusta Strachan (daughter-in-law to the Bishop) is seen right next to the Jarvis window and shows the conversion of Saul/Paul on the road to Damascus. Continuing past the Baptistry you first see Pope Gregory dispatching St. Augustine, who was to become the first Archbishop of Canterbury, to England as a missionary in 596. Next you see St. Hilda (614-680) in a window designed by N.T. Lyon Co. of Toronto. She was a great educator in the days before universities, and ruled over monasteries of men and women at Whitby in Yorkshire. The final window on the aisle shows Caedmon, the first English poet to relate the Gospel stories in the English language, and the Venerable Bede, shown writing the *Ecclesiastical History of the English People* in his monk’s cell at Jarrow.

14. St. George’s Chapel This area was converted into a chapel as a gift by the Cawthra family in 1935, and commemorates the silver jubilee of King George V, grandfather of the present Queen. You can see the dome of St. Paul’s Cathedral where they held the service of thanksgiving for the occasion, and over it a dove, the symbol of the Holy Spirit. Next to the King is his consort, Queen Mary, and on the other side, his eldest son, who abdicated from the throne and became the Duke of Windsor in 1937. Below is the Primate of Canada, Derwyn Owen, and the Archbishop of Canterbury of the period, Cosmo Lang. Below them, St. George, patron saint of England, and figures representing some of the larger countries of the Empire. Canada is symbolized by the lumberjack with William Cawthra as the business man and patron in the centre. This window was designed by Peter Haworth, then Head of the Art Department at Central Technical School, Toronto from a preliminary sketch by Tony Adamson. Peter Haworth, with the assistance of Gladys Allen, was responsible for the window over the altar as well. Unveiled in 1939, it depicts the risen, glorified Christ the King and Priest standing with outstretched arms before the cross on which he was crucified. The Holy Spirit in the form of a dove showers rays of divine light down from heaven.

15. West Porch (side entrance) The window was commissioned by the Governor General’s Horse Guards as a memorial for members of the regiment, and unveiled by Queen Elizabeth II on June 29, 1997 during the Cathedral’s bicentennial celebrations. Designed and executed by Stuart Reid of Toronto, it depicts the calling of St. James the Apostle from the boat where he had been fishing with his father. The colours chosen accentuate the symbolism: red, the symbol of blood, martyrdom, and courage (St. James was the first of the apostles to be martyred); blue (around the figure of St. John seen following his brother to Christ) is associated with the spirit and with faith. Of the many memorials in this area, the busts of Bishop Strachan, the first Bishop of Toronto, Dean Grasett, the first Dean, and Chief Justice Draper are perhaps the most notable. The large banner depicting the various church buildings that have stood on this site over the past 200 years was designed by Merv Patey and Danny Fobert of Screen Art in Toronto.

16. Gardens and Grounds The Preaching Cross located on the west lawn along the Church Street side of the Cathedral was erected in 1924 as a memorial following the First World War. As you look to the north towards the Cathedral Centre, you will see that an extension was added to the Cathedral in 1953 to house a vestry and sacristy. St James’ Park on the east side of the Cathedral is on land originally owned by the Church. It was sold at a very nominal amount to the City in 1959 on the condition that it be made into a park. The 19th Century Garden within that park, installed in 1981, is the vision of the Garden Club of Toronto. The Club has continued to support the garden through all of the years since.