

St. John the Evangelist

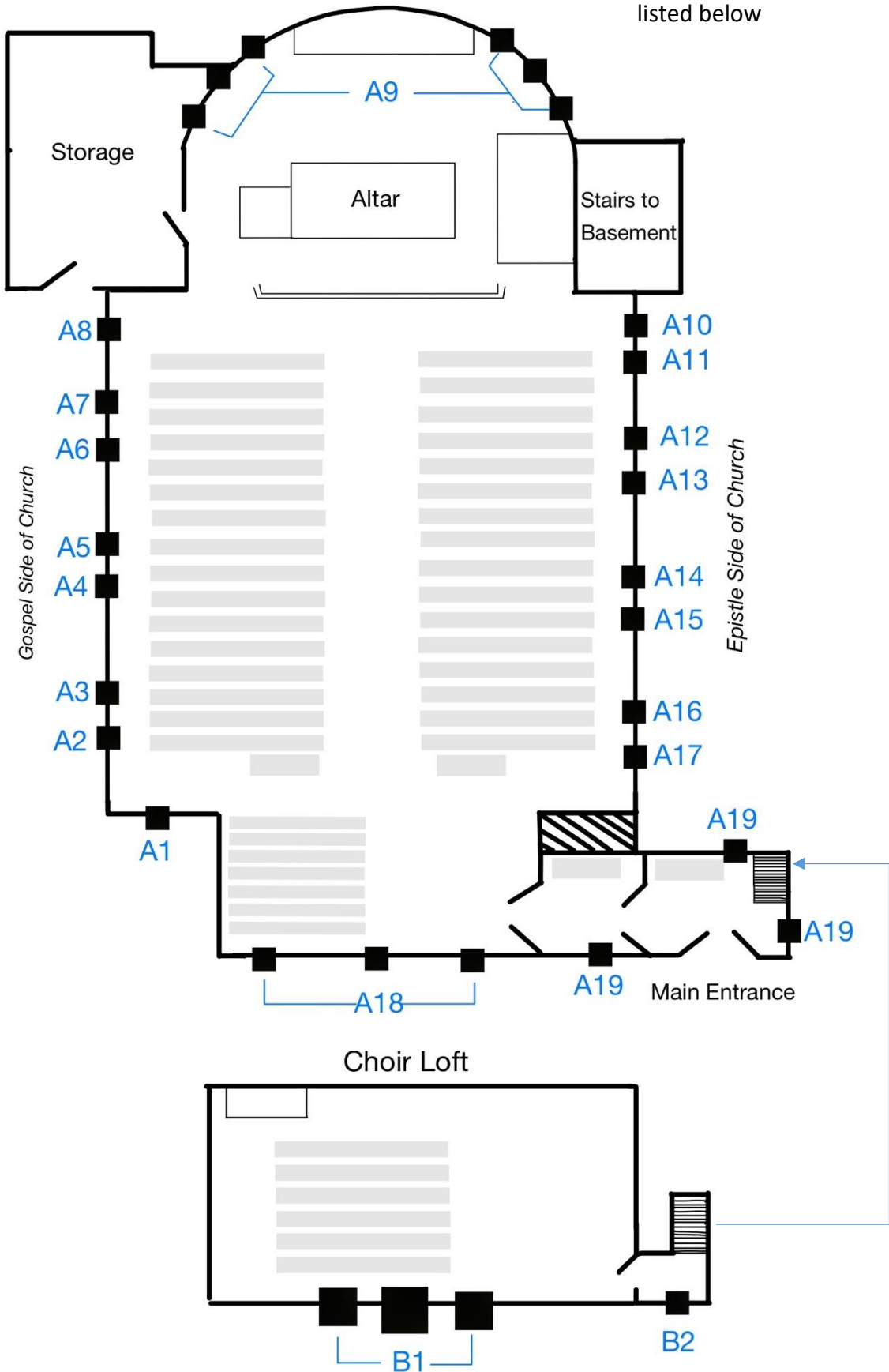
Roman Catholic Church

“Gathered in faith since 1834”

Alissa Condotta

Building Plan

*Building Plan was created specifically for the project and outlines locations of windows listed below



Stained Glass in the Church

The stained glass windows that flank the nave of the church exclusively depict religious figures. The Church divides these figures by the “Gospel Side of Church” and “Epistle Side of Church”. The majority of the windows incorporate the same stained glass techniques. Rippled glass surrounds all of the figure’s head or upper half of body. The figures are situated within a space through decreasing tile size, washes of black matte and distinct backgrounds suggesting perspective. The background patterns behind each figure provides variety to the stained glass, while the decorative pattern at the bottom unifies all windows on the sides of the church. A black matte paint combined with a painterly shading technique are used to portray three-dimensionality through folds in clothing and shading of decorative objects which some figures hold. Vitreous paints cover the majority of the window and thin strips of translucent coloured glass outline the window structure. This mixture creates an interesting contrast within each composition. Each window emphasizes the holy nature of St. John’s Church. The transmitted light from the various stained glass adds to the religious atmosphere. Religious symbolism and overall importance of Saints and their stories allow members of the church to meditate and contemplate their significance within Catholicism.

Gospel Side of Church



A1: St. Elizabeth

The St. Elizabeth window starts the “Gospel Side of the Church”. This window was a memorial to a parishioner named Patrick Callaghan. The donor is unknown to the church, except for their initials E.C. The window is the smallest figural window within the church measuring 7 feet by 15 inches. St. Elizabeth is recognized by the basket of bread and crown. St. Elizabeth was the daughter of the King of Hungary and wife of the Landgrave of Thuringia, therefore, she is often depicted with a crown to represent her royal lineage (Stracke, 2014). The basket of bread refers to the “miracle of roses” in which St. Elizabeth would frequently leave the palace in order to take food to the poor. When the king discovered this he forbade it. One night while sneaking out, the king stopped her and asked to reveal what she was hiding beneath her dress. St. Elizabeth was smuggling bread to the poor, however, when she opened to show the king the bread had turned into roses (Stracke, 2014). The St. Elizabeth window is one of the few windows in the church that have a clear studio signature, the Mackay Studio Co. Toronto.



A2: St. Stephen

The St. Stephen window was donated by parishioner Ambrose Kenny. St. Stephen is an important figure within the Catholic church as he was the first Christian martyr. The red flashed glass that outlines the window references this, as the colour red is typically associated with martyred saints (Ellwood Post, 1964). The rock the figure is holding represents how he was martyred. St. Stephen defended his faith before the rabbinic court, this enraged the Jewish audience as he was speaking about being a Jesus follower. He was then taken out of the city and stoned to death (Stracke, 2014). St. Stephen is the patron saint of deacons and stonemasons.



A3: St. Michael

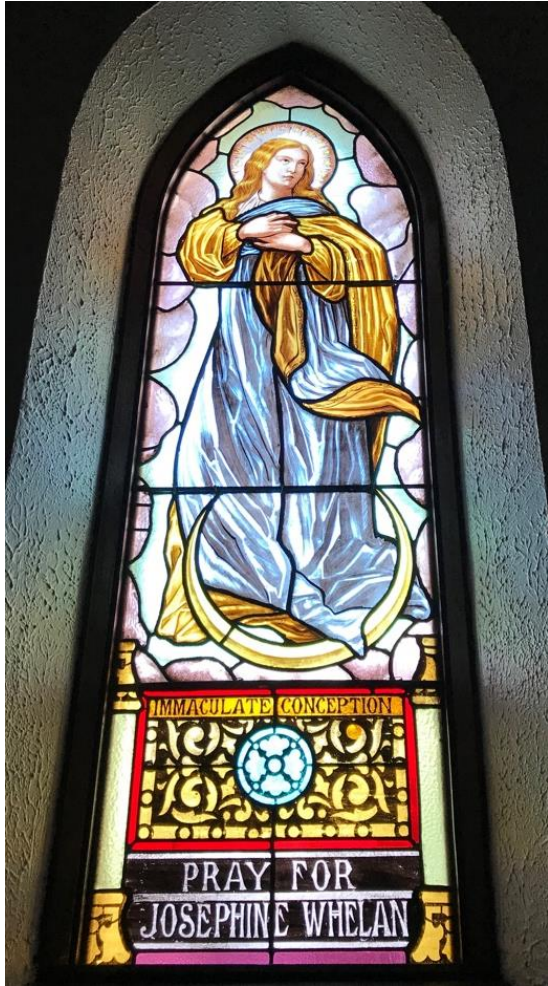
The St. Michael window is partners with the St. Stephen window along the Gospel side of the Church. This window was donated by member Michael Horan. St. Michael is easily recognized through his armour coupled with the spear and shield in his hands as he is known to be the protector or spiritual warrior against Satan. Satan is symbolized through the conquered dragon at the feet of St. Michael. The white circle indicating a halo also contributes to the recognition of being a Saint. The St. Michael window is one of the few windows in the church that was created by the Mackay Studio Co. Toronto



A4: St. Martin

The St. Martin window was donated by Mrs. Cornelius Sullivan. The saint is recognized through the armour and purple cloak. Compared to St. Michael's cloak which is full length, St. Martin's appears to be cut in half. At the age of 15, St. Martin was required to follow his father into the cavalry corps of the Roman military (Britannica). When St. Martin encountered an unclothed and cold beggar, he removed his cloak and with his sword cut it in half to give it to the beggar. St. Martin is the patron of the poor and soldiers. This was especially important to many parishioners, as many prayed to St. Martin when World War II had commenced.





A5: Immaculate Conception

The Immaculate Conception window was donated by the 7th Pastor of Caledon, Reverend Martin D. Whelan (1897-1904) in memory of Josephine Whelan. The Immaculate Conception is the doctrine that Mary is free from original sin from the moment of her conception (Stracke, 2017). Mary is typically accompanied with a crescent moon such as the one at the bottom of the window. This window has the lightest colours out of all the windows. The use of light blue glass as the sky and light pink as the clouds emphasize the heavenly quality of Mary and her immaculate conception. This window is coupled with the St. Martin window on the Gospel side of the Church.



A6: St. Paul

The St. Paul window was donated and memorializes Daniel and Margaret Callaghan. St. Paul is known for his dramatic career shift. He used to preside over the persecution of the early Christians, however, after experiencing a vision it converts him to following Jesus and spreading his message to any many as he can. The sword that St. Paul holds is a symbol for his martyrdom. St. Paul was beheaded by Emperor Nero in Rome. The violet purple coloured glass that outlines the structure of the window represents truth and passion (Ellwood Post, 1964). This symbolizes St. Paul's passion to spread the truth of the word of Christ to all gentiles. St. Paul is the patron saint of missionaries, evangelists, writers, journalists, authors and public workers.





A7: St. Peter

The St. Peter window is dedicated to the memory of James and Honora Hayes. St. Peter, also known as Cephas is an important figure within the Catholic church. He was considered to be the first “pope” of the religion. St. Peter laid the theological foundation of Catholicism. The keys St. Peter is holding represents the keys of Heaven. In the Gospel of Matthew, Jesus promises St. Peter the keys to the kingdom of Heaven. These keys symbolize papal authority. St. Peter is the patron saint of Popes, Rome, fisherman and locksmiths. The St. Peter window is paired with the St. Paul window.



A8: Sacred Heart

The Sacred Heart window completes the Gospel Side of the Church. This window was donated by the 8th and last pastor of Caledon and 1st pastor of Albion, Reverend James Minnehan (1908-1914). This window was dedicated to his brother Joseph Minnehan. The figure of Jesus is easily recognizable due to the nail marks on the front of his hands and the typical clothing treatment. Jesus wears a cinched full-length robe and mantle that hangs from one shoulder. His robe is typically red and mantle green (Stracke, 2013). The heart in the middle of Jesus’s chest is considered to be his heart that is aflame with love for mankind. The heart is surrounded by a crown of thorns, mounted by a cross which is framed by a burst of light. The figure of Jesus points to this heart to engage the viewer. This stained glass window concept is especially important for the Catholic church as it represents the main teachings of God’s love and brilliance. It is also intended to remind members of church the sacrifice that Jesus made for their sins.



Epistle Side of Church

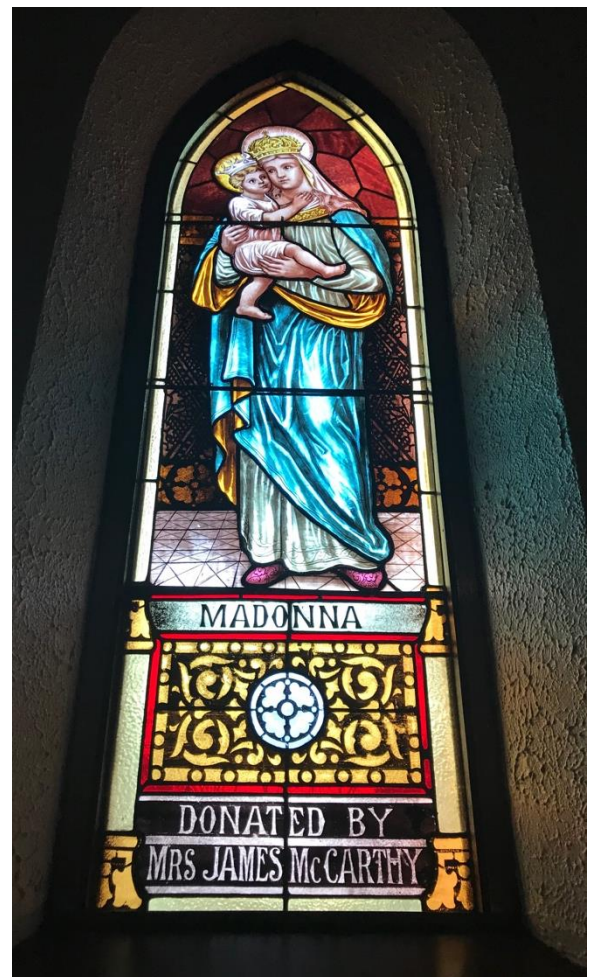
A10: St. Joseph

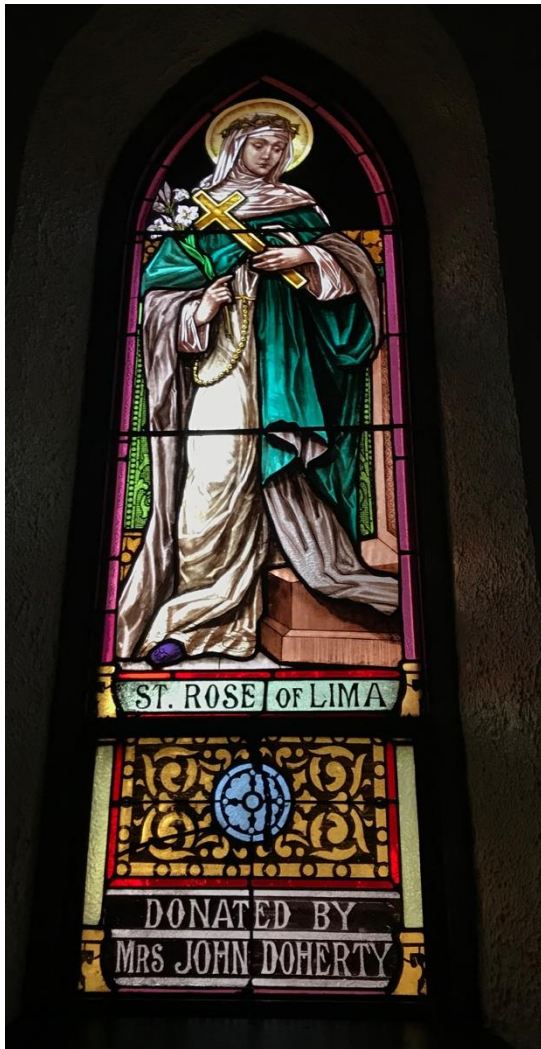
The St. Joseph window is the closest window to the altar on the Epistle Side of the Church. This window was donated by Mary Kenny. St. Joseph is known as the husband of Mary and the foster father of Jesus. He is often depicted with a staff topped with flowers. In this window he holds a bouquet of lilies. This flower represents purity which is an attribute of the Virgin Mary (Ellwood Post, 1964). This refers to his acceptance of the Mary's pregnancy as Joseph knew if he left Mary she would have been stoned to death. St. Joseph is the patron saint of workers, the Universal Church, father, immigrants and more.



A11: Madonna and Child

The Madonna and Child window was donated by parishioner Mrs. James McCarthy. The figure of Mary is easily identified as she is posed with the infant Jesus and is wearing a blue mantle. Mary is known by several different names such as; the Blessed Virgin Mary, Saint Mary, Mary Mother of God, Virgin Mary or the Madonna. She is the greatest of all Christian saints. Mary and Jesus are both given crowns. Mary's crown represents sovereignty as the Queen of Heaven (Audsley, 1865). She was given this title by Pope Pius XII, "Jesus is King throughout all eternity by nature and by right of conquest... Mary is Queen by grace, by divine relationship..." (Britannica). Mary is thought to be the spiritual and physical Mother of those who follow Catholicism. This window is coupled with the St. Joseph window.





A12: St. Rose of Lima

The St. Rose of Lima window was donated by Mrs. John Doherty. St. Rose of Lima was the first person born in the Western Hemisphere to be canonized by the Roman Catholic Church. She is the patron saint of South America, the Indies and the Philippines. St. Rose was remembered for her piety and Chasity. At a young age, she made a perpetual vow of virginity resisting her parents wishes that she would marry. She is depicted with lilies as a way to represent her purity. St. Rose wore a heavy silver crown with spikes that pierce her flesh in order to be reminded of the Crown of Thorns Jesus wore at the time of his death.



A13: St. Anthony

The St. Anthony window was donated to the church by member Mrs. Edward Rossney. St. Anthony is commonly referred to as the “finder of lost articles”. This is due to the story of his own lost book. Anthony had a book of psalms that had notes and comments to help when teaching students. This book was stolen by a member of his monastery. He had prayed for it to be found or returned to him. The thief returned the book and to the monastery (Britannica). St. Anthony was known for his simple teachings of the Catholic faith. Pope Pius XII declared him Doctor of the Church in 1946. He is typically shown holding the child Jesus. Jesus is identified by the crown he is wearing. St. Anthony is the patron saint of lost articles.





A14: Good Shepherd

The Good Shepherd window was donated by Mrs. John Sullivan. The painterly style of the background distinguishes this window from the rest. The artist has carefully painted the grain of the wood and the blades of grass, while the rest of the windows relied on a pattern background and tile flooring. The symbol of Christ as the Shepherd comes from the book of John in which Christ is leading the faithful. Jesus becomes the loving protector and caretaker for his flock of sheep or faithful followers. Christ is identified through the red mantle and off green robe. This window is coupled with the St. John window as this image of Christ derives from his writings.



A15: St. John

The St. John window is in memory of Bernard and Bridget Ingoldsby. St. John is not only the namesake of the church, but also this window. St. John was one of the twelve apostles of Jesus. He is believed to have been the longest living apostle and the only one to not die a martyr's death. St. John was also the only one out of Jesus twelve apostles to not forsake the Savior in the hours of his passion (Britannica). He stood at the cross when Christ made him the guardian of his mother. St. John is known as the author of the Gospel of John and four other books in the New Testament. In the window composition he is holding a scroll to represent his writings. St. John is the patron of love, loyalty, friendships and authors.



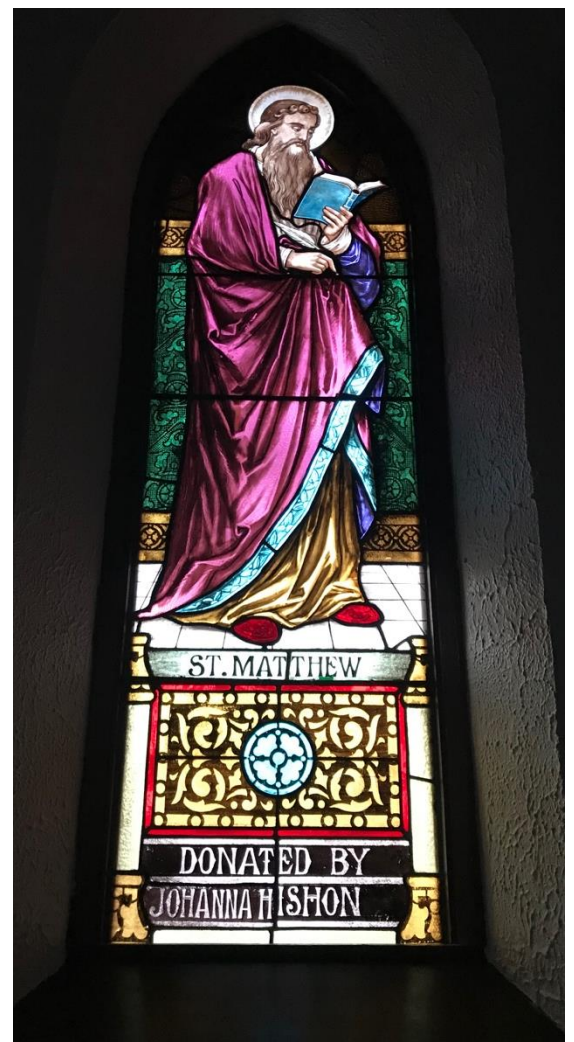
A16: St. Patrick

The St. Patrick window is a memorial to parishioners Charles and Mary McLaughlin. St. Patrick is especially important to the Irish settlement that founded the parish in 1834. Even though the figure is not holding the traditional symbol of a shamrock (which he used to explain the Holy Trinity) the conquered snake at the figures feet is an identifying feature. According to the legend of St. Patrick, he chased the snakes out of Ireland. Serpents are used as a symbol for Satan (evil spirit) just as the Dragon in the St. Michael window. St. Patrick preached and is attributed with converting Ireland to Christianity. The book the figure holds symbolizes that St. Patrick was famous as a teacher of the truths of the Gospel (Audsley, 1865). St. Patrick is the patron saint of Ireland. This window is one of the few windows in the church that have a signature of the stained glass artist, Walter Jeffery.



A17: St. Matthew

The St. Matthew window completes the Epistle side of the church. This window was donated by Johanna Hishon. St. Matthew is known to be the author of one of the four Gospels. He is depicted with a book symbolizing his writings and the Gospel. St. Matthew was a tax collector before becoming one of Jesus's twelve apostles. He is the patron saint of bankers. The St. Matthew window is paired with the St. Patrick window.



Choir Loft Stained Glass



B1: Crucifixion

The Crucifixion window is the Church's largest stained glass window measuring at 10 feet by 18 inches for the center panel and 8 feet by 18 inches for the other two panels. This window is hidden to those in the nave of the church as the rail of the choir loft obstructs the view. These windows were donated by Mary Sullivan, Catherine McGuire, and Mrs. T Harton. These trio of windows are the most decorated and detailed windows within the church. The triptych depicts the crucifixion of Christ. The figure on the cross is Jesus as he is typically identified through the inscription "INRI". This is an abbreviation for the Latin phrase "Iesus Nazarenus Rex Iudaeorum" meaning "Jesus of Nazareth, King of the Jews". The female figure at the bottom of the crucifix is Mary. The lily flower adjacent to the figure not only identifies Mary, but also references her purity. The figure on the left window is presumed to be Mary Magdalene. Mary Magdalene is typically portrayed in crucifixion scenes to intensify grief. In the Gospels of Matthew, Mark and John she is named and is said to have followed Jesus to his crucifixion, witnessed his death and burial. The figure on the right window is presumed to be St. John who was also present at Jesus' death. According to the Gospel of John, he accounts his own presence at the cross where Jesus bestowed the guardianship of his mother onto him. The celestial bodies of the sun and moon are incorporated into the sky to symbolize the darkness at

daytime when Christ died (according to the Gospel of Matthew). The artist who created this window is unknown, however, the paint application style is similar to the Good Shepard window on the Epistle side of the Church. The Crucifixion window is the most significant window within St. John the Evangelist Roman Catholic Church.

Studio Information

There is currently no information on the studios that have signed their windows. The known artists are William Jeffery and the Mackay Stained Glass co. Toronto. All other windows are unknown.

Bibliography

- Audsley, W. & G. *Handbook of Christian Symbolism*. London: Day & Son Limited, 1865.
- Ellwood Post, W. *Saints, Signs and Symbols*. Great Britain: Morehouse-Barlow Co, 1964.
- Encyclopaedia Britannica*. Encyclopaedia Britannica, Inc. <https://www.britannica.com/>. Accessed 16 Nov. 2019.
- Ferreira, Carlos. "St. Elizabeth of Portugal: Bread into Roses". *Salt and Light TV*. July 5 2012. <https://saltandlighttv.org/blogfeed/getpost.php?id=38052> Accessed 16 Nov. 2019.
- Glynn, Fr. Robert. Personal Interview. 22 Nov. 2019.
- Peel Art Gallery Museum and Archives (PAMA). *Perkins Bill Collection*. File 383 pp. 13-16.
- "St. John's Church, Albion 110th Anniversary" Pamphlet. *St. John the Evangelist Roman Catholic Church*. Caledon: August 4 2011.
- Stracke, Richard. *Christian Iconography*. United States of America: Augusta University, 2012-2017. <https://www.christianiconography.info/index.html>. Accessed 16 Nov. 2019.