

## JOSEPH CONNOLLY IN THE ROMAN CATHOLIC ARCHDIOCESE OF KINGSTON, ONTARIO

MALCOLM THURLBY was born in London, England, and received his Ph.D. from the University of East Anglia in 1976. He is now Professor of Visual Arts at York University. He has published widely on aspects of medieval architecture and sculpture, and 19th-century architecture in Canada. His passion for buildings extends to fine food and wine, the Muppets, rock music and soccer.

>MALCOLM THURLBY<sup>1</sup>

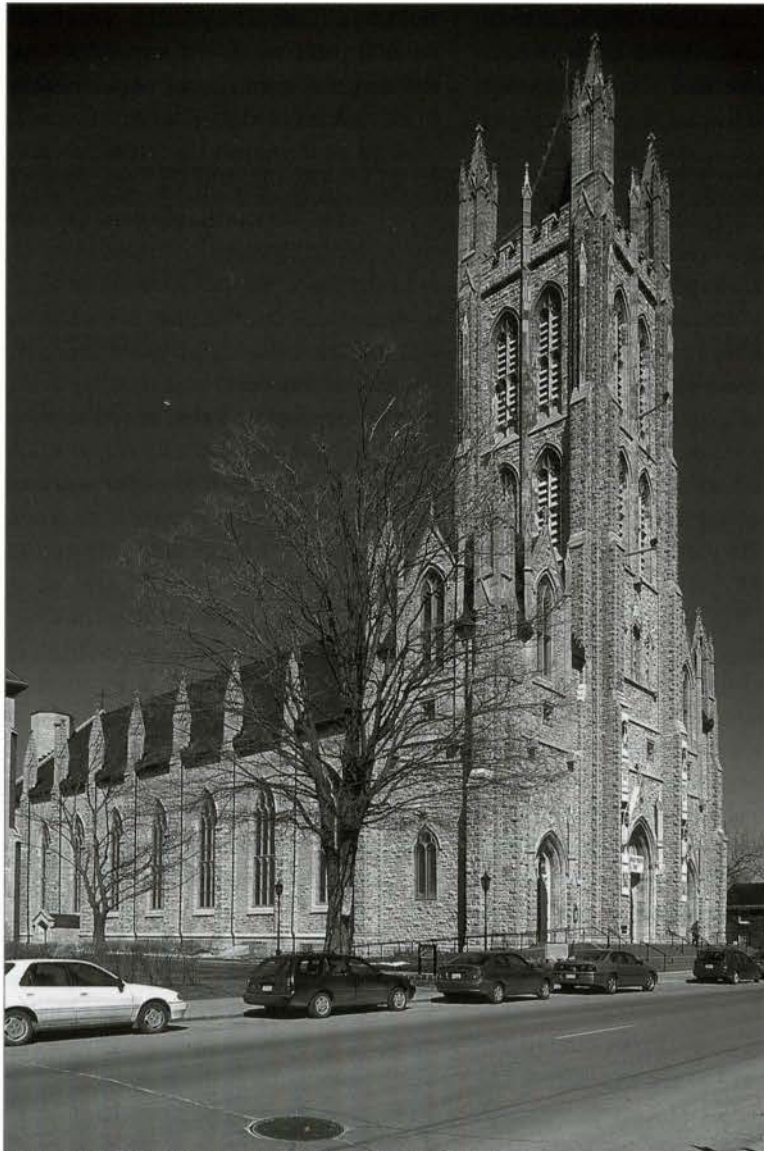


FIG. 1. KINGSTON, ST. MARY'S CATHEDRAL. EXTERIOR FROM NW. | MALCOLM THURLBY

Joseph Connolly's obituary in the December 1904 issue of the *Canadian Architect and Builder* recorded that, in Kingston, he built "the new front of the cathedral and several churches," and also the churches at Belleville, Kemptville, Prescott, and Tweed, which are located in the Roman Catholic archdiocese of Kingston.<sup>2</sup> Of the several other churches in Kingston, Connolly designed the Chapel of St. James Boanerges, located at the northeast angle of St. Mary's Cathedral; the Church of the Good Thief (St. Dismas), in the village of Portsmouth just west of Kingston; Holy Name of Jesus at Kingston Mills; and the Chapel of the House of Providence in Kingston. In addition, he was responsible for St. John the Evangelist at Gananoque and St. Gregory the Great at Picton in the archdiocese, and St. Mary at Grafton, now in the diocese of Peterborough, but in the Kingston diocese when it was built in 1875. Most of the churches are in the Gothic style and announce a distinct Irish architectural heritage. However, the west tower of the cathedral provides a very interesting and quite specific reference to an English Gothic prototype. Connolly's churches at Gananoque, Kemptville, and Portsmouth are Romanesque and, like the majority of his Gothic churches, reflect Irish sources. He also designed the rectories at Gananoque and Portsmouth and they likewise reveal an Irish heritage in certain details. This paper investigates the sources of Connolly's designs and interprets the significance of their stylistic associations.

The prime motivator behind this rash of church building in the last two decades of the nineteenth century was James Vincent



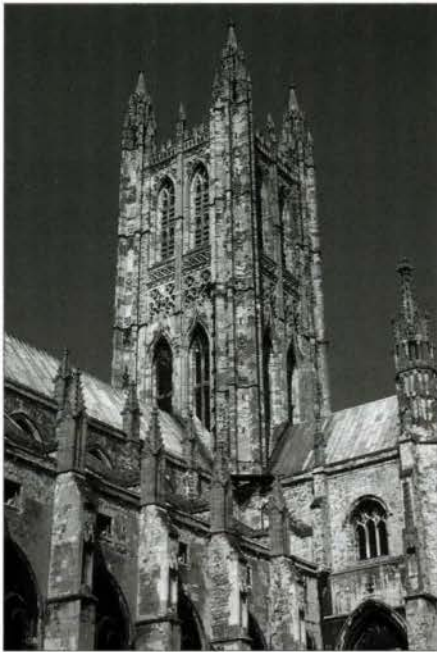


FIG. 2. CANTERBURY, CHRIST CHURCH CATHEDRAL  
CROSSING TOWER, "BELL HARRY". | MALCOLM THURLBY

Cleary (1828-1898), Bishop of Kingston (1880-1889) and Archbishop (1889-1898). Cleary was born on 18 September 1828 in Dungarvan, County Waterford.<sup>3</sup> In 1875, he was appointed Vicar General of the diocese of Waterford and parish priest of Dungarvan.<sup>4</sup> When Cleary arrived in Kingston in April 1881, the first address presented to him "was the external completion of St. Mary's Cathedral."<sup>5</sup> In 1889, it was reported that, under Cleary's administration, fifteen new churches were either erected or under construction.<sup>6</sup>

It is not surprising that Cleary held Connolly's skills as an architect in high esteem. Connolly had trained in Dublin with J.J. McCarthy (1817-1881), the leading Gothic Revival architect for the Catholic Church in Ireland, and by the late 1860s, he was McCarthy's chief assistant. Since his arrival in Toronto in 1873, Connolly had been responsible for such important commissions as the Church of Our Lady in Guelph (begun 1876), St. Peter's Basilica



FIG. 3. KINGSTON, ST. JAMES BOANARGES CHAPEL.  
EXTERIOR. | MALCOLM THURLBY

in London (begun 1880), and St. Mary's, Bathurst Street at Adelaide in Toronto (begun 1885). Moreover, in 1881 he was commissioned to design the Cathedral of Sault Sainte Marie, Michigan.

When Connolly examined the walls of the old tower of Kingston Cathedral, he found the "angular turrets in a dangerous state and three of its four main walls cracked nearly from top to bottom." He also reported that, owing to the baldness and inferior character of the present front of the cathedral, "it should be masked by a noble façade, but as economically as the means of the people might require, and as much in harmony with the architecture of the church."<sup>7</sup> For the design of the new façade of the cathedral (fig. 1), the starting point was reference to the nineteenth-century Irish Catholic church-building heritage, especially that of J.J. McCarthy, and E.W. Pugin and G.G. Ashlin.<sup>8</sup> The basic concept of the central façade tower is allied to Pugin and Ashlin's St. Augustine and St. John the Baptist, Dublin (designed in 1860, construction commenced 1862), where is also found a family resemblance in the transept-like projections to either side of the tower at Kingston Cathedral. At St. Mary's, Bathurst Street, Toronto, Connolly worked with this plan so as to align the façade tower with the head of Adelaide Street.<sup>9</sup> There the details follow the work of J.J. McCarthy, especially at Monaghan Cathedral, while the open



FIG. 4. WEXFORD, ST. PETER'S COLLEGE CHAPEL. A.W.  
PUGIN. EXTERIOR FROM SW. | MALCOLM THURLBY

turrets at the base of the spire ultimately reflect the early French Gothic of Laon Cathedral. It may also be significant that the west front of St. Mary's Cathedral, Halifax, Nova Scotia (1860) by P.C. Keely, who has been called the Irish-American Pugin, also has a centrally placed tower with transept-like projections as at Kingston.<sup>10</sup> Be that as it may, the details of the Kingston tower were not taken from Irish sources, but from "Bell Harry," the crossing tower of Canterbury Cathedral (fig. 2). Canterbury Cathedral was founded by the Augustine mission sent to England by Pope Gregory the Great in 597, and the Archbishop of Canterbury became head of the Roman Catholic Church in England, subject to the authority of the pope. That situation remained until 1536-1540, when King Henry VIII broke with the Church of Rome and appointed himself as head of the Anglican Church.<sup>11</sup> Thus, in choosing the tower of Canterbury Cathedral as the model for his cathedral in Kingston, Bishop Cleary boldly re-appropriated the Mother Church of England for the Roman Catholics of Kingston, and concomitantly returned it to papal authority.

Cleary commemorated the elevation of Kingston to a Metropolitan see by commissioning Connolly to design the Chapel of St. James Boanerges (1890) to the northeast of the cathedral (fig. 3). It is a single-storey, rectangular chapel with a steeply pitched, patterned slate roof,



a south porch, and projecting architectural confessionals in the north, west, and south walls.<sup>12</sup> Connolly's design is closely related to St. John's Chapel that he added at the east end of St. Michael's Cathedral, Toronto (1890-1891).<sup>13</sup> Both recall A.W. Pugin's 1839 Chapel of St. Peter's College, Wexford, in the use of a large rose window in the façade and simple lancet windows along the sides of the chapel (fig. 4). The proportions are more satisfactory in Connolly's work with the lower sidewalls and a steeper pitch to the roof. That is more in keeping with medieval Gothic models, something that Pugin had not worked out satisfactorily at that early stage of his career. Connolly's stonework is hammer-dressed, in keeping with the fashion of the late nineteenth century, and he also introduced architectural confessionals, which were first featured in Pugin's St. George's, Southwark (1840-1848). *The Ecclesiologist*, recorded that: "Mr. Pugin has ingeniously met with the question of confessionals, which are indispensable to a modern Roman Catholic church, by making them constructional, and placing them between the buttresses, approached of course by a series of doors from the nave. This was an afterthought, but is more felicitous than architectural afterthoughts generally are."<sup>14</sup> Architectural confessionals were then adopted by J.J. McCarthy at St. Saviour, Dublin (1852-1861),<sup>15</sup> and St. Ignatius, Galway (1860),<sup>16</sup> and subsequently by Edward Welby Pugin and George Ashlin in St. Augustine and St. John the Baptist, Dublin, and St. Colman's Cathedral, Cobh (Co. Cork) (1867-1919).<sup>17</sup> Connolly also incorporated architectural confessionals at St. Joseph's, Chatham, St. Paul's, Toronto, and his Kingston archdiocese churches at Gananoque, Tweed, and Picton. The entrance to St. James Boanarges' Chapel is through a south porch, as suggested in A.W. Pugin's *True Principles*.<sup>18</sup> An Irish parallel for that is found in Pugin's

Roman Catholic Parish Church at Tagoat (Co. Wexford).<sup>19</sup> Unusually, however, in Connolly's chapel, the entrance to the porch is not from the south, but from the west. Inside the chapel there is a paneled roof on arched braces and wall posts (fig. 5), a fine example of the truthful exposure of wood in the tradition of Pugin, as illustrated in his *True Principles*.<sup>20</sup> That stands in sharp contrast to the lath-and-plaster rib vaults in the cathedral. Connolly's very combination of arched braces and panels is used by A.W. Pugin in Killarney Cathedral (1842) and by J.J. McCarthy in Sacred Heart and St. Brigid, Kilcullen (Co. Kildare) (1869).

Before Bishop Cleary arrived in Kingston, Connolly had been employed in the diocese to design St. Mary's at Grafton in 1875, one of his earliest commissions in Ontario.<sup>21</sup> It is constructed of yellow brick with red brick articulation for stringcourses and labels above windows (fig. 6). The placement of the tower at the northwest angle of the nave towards the village maximized the architectural impact of the Roman Catholic church in the community.<sup>22</sup> Connolly's design is distinctly different to the carpenters' Gothic of St. Andrew's Presbyterian Church of 1844, just down the road.<sup>23</sup> The asymmetry of Connolly's façade design is taken from Pugin's, St. Wilfrid's, Hulme, Manchester (1839-1842), which also provides parallels for the use of brick and the paired early Gothic lancet windows.<sup>24</sup> St. Mary's, Grafton, also has a separately articulated, square-ended chancel and a vestry in the northern angle of the nave and chancel. The juxtaposition of red and yellow bricks reflects the impact of High Victorian permanent polychrome on Connolly and closely comparable examples are seen in his churches of St. John the Evangelist at Arthur (commenced in 1874) and St. Peter's Ayton (1876). Later at St. Joseph's, Macton (1878); St. Patrick's,



FIG. 5. KINGSTON, ST. JAMES BOANARGES CHAPEL. INTERIOR TO NW. | MALCOLM THURLBY



FIG. 6. GRAFTON, ST. MARY. EXTERIOR FROM NW. | MALCOLM THURLBY



FIG. 7. GRAFTON, ST. MARY. INTERIOR TO E. | MALCOLM THURLBY





FIG. 8. BELLEVILLE, ST. MICHAEL THE ARCHANGEL. EXTERIOR FROM NE (SW). | MALCOLM THURLBY

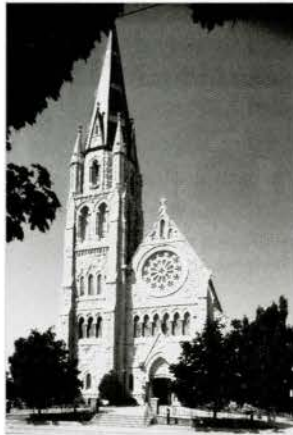


FIG. 9. BELLEVILLE, ST. MICHAEL THE ARCHANGEL. EXTERIOR FROM W (E). | MALCOLM THURLBY

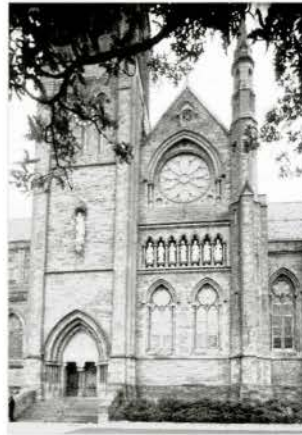


FIG. 10. MONAGHAN CATHEDRAL. J.J. MCCARTHY. S TRANSEPT FAÇADE. | MALCOLM THURLBY

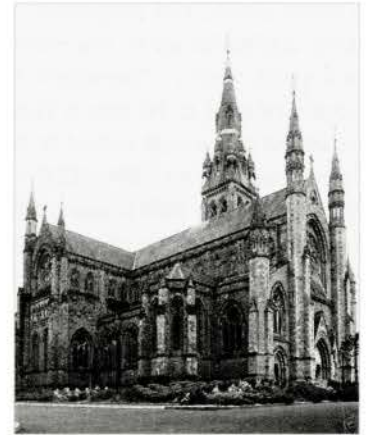


FIG. 11. MONAGHAN CATHEDRAL. J.J. MCCARTHY. EXTERIOR FROM NW. | MALCOLM THURLBY

Kinkora (1880), and St. Paul's, Dornoch (1890), he indulged in rather more elaborate polychrome. The painted paneled roof and the truthful exposure of timber in St. Mary's, Grafton, stands in contrast to the lath-and-plaster vaults that were the norm in Catholic churches in Ontario from Kingston Cathedral in the 1840s (fig. 7).<sup>25</sup> While the vaulted churches recall Santa Maria Sopra Minerva in Rome, Grafton is in the Irish Gothic tradition of A.W. Pugin and J.J. McCarthy.

The cornerstone of St. Michael the Archangel, Belleville, was laid on 22 August 1886, and the church was dedicated two years later on 7 October 1888.<sup>26</sup> The church was destroyed by fire in December 1904 and was rebuilt according to Connolly's design by his former assistant, Arthur Holmes.<sup>27</sup> St. Michael's is a town church as opposed to the smaller and simpler country church at Grafton (figs. 6, and 8-9). The impression of monumentality is also enhanced through the use of hammer-dressed limestone masonry, which was quarried locally at Point Anne just to the east of Belleville. The façade design is an amalgam of the west front and transept façades of J.J. McCarthy's

Monaghan Cathedral (1861), but without the pointed arch to enclose the rose window (figs. 9-11). In Connolly's oeuvre, it relates to St. Patrick's, Kinkora, and Sault Sainte Marie Cathedral, Michigan, and may be read as a single-towered version of the twin-towered façades at Our Lady at Guelph and St. Peter's Basilica, London. Like the façade design, the polygonal apse and interior elevation of St. Michael's, Belleville, are ultimately based on McCarthy's Monaghan Cathedral (figs. 12-13). The articulation of the interior with two-light plate-tracery windows above plain, pointed, blind arches and a wooden rib vault are closely related. This imparts a cathedral-like grandeur to the church as at St. Peter's Basilica in London, a point also evidenced in the use of polished granite shafts in the main arcades. Perhaps surprisingly, McCarthy did not use polished granite shafts in Monaghan Cathedral, but he did employ them in his churches at Kilcullen (Co. Kildare) (1869), Rathdrum (Co. Wicklow) (1856-1858), and Rathkeale (Co. Limerick) (1866). Similarly, E.W. Pugin and George Ashlin used polished granite for the shafts of the main arcades in St. Augustine and St. John the Baptist, Dublin, and Cobh Cathedral.

At St. Mark the Evangelist, Prescott, the cornerstone was laid on 22 May 1887, and on 21 October 1888 the church was dedicated.<sup>28</sup> The façade design is a reduced version of Belleville that retains the rose window in the façade, while the simplified (and unfinished) tower is moved from the liturgical northwest to the southwest (southeast) angle of the nave (figs. 9 and 14).<sup>29</sup> As at Belleville, there are granite shafts to the nave arcades but the capitals are not carved, while in the apse at Prescott simple lancet windows are preferred to the two-light plate-tracery windows in the Belleville apse (figs. 12 and 15). In keeping with A.W. Pugin's desire to design the furnishings for a church as an integral part of a perfectly appointed church, it seems likely that Connolly was responsible for the reredos at Prescott.

Bishop Cleary laid the cornerstone of the Church of the Holy Name of Jesus at Kingston Mills in June 1887, and the church was completed in October of the following year.<sup>30</sup> Kingston Mills is also known as Cushendall and it is recorded in the RCA Catalogue (Montreal, 1887, 18, no. 185) that Connolly exhibited a drawing of the new church of St. Mary, Cushendall.





FIG. 12. BELLEVILLE, ST. MICHAEL THE ARCHANGEL.  
INTERIOR TO E (W). | MALCOLM THURLBY



FIG. 13. MONAGHAN CATHEDRAL. J.J. MCCARTHY.  
INTERIOR TO E. | MALCOLM THURLBY



FIG. 14. PRESCOTT, ST. MARK. EXTERIOR  
FROM SW (SE). | MALCOLM THURLBY

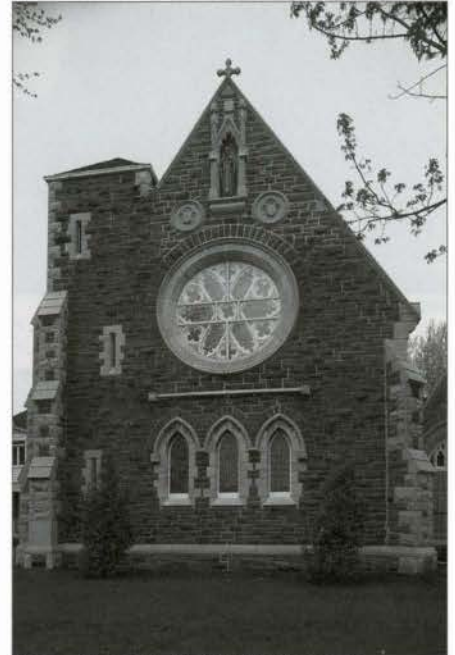


FIG. 16. KINGSTON MILLS, HOLY NAME OF JESUS.  
W FRONT. | MALCOLM THURLBY



FIG. 15. PRESCOTT, ST. MARK.  
INTERIOR TO E. | MALCOLM THURLBY

The pattern of the rose window and the gabled niche flanked by two roundels in the gable of the façade relate closely to these features on the façade of St. James Boanarges' Chapel in Kingston and hammer-dressed masonry is used for the exterior wall surfaces of both buildings (figs. 3 and 16). Unlike the Kingston chapel, however, at Kingston Mills, Connolly introduced a polychromatic aspect to the exterior stonework and also incorporated a turret at the northwest angle of the façade. The juxtaposition of brown stone walls with white stone quoins and window and door frames recalls Pugin and Ashlin's St. Peter and St. Paul at Cork (1859) (figs. 16-17). The masonry at St. Peter and St. Paul is not hammer-dressed, but an interesting Irish analogue for this and the disposition of dark and light stonework is in the Church of the Sacred Heart at Dunlewey (Co. Donegal) (1877) by Timothy Hevey (1846-1878), who had spent three years as a draughtsman in Pugin and Ashlin's office.<sup>31</sup> The turret at the angle of the façade is paralleled in McCarthy's churches at Fieries (Co. Kerry) (1860), Portlaw (Co. Waterford) (1858), and Taghadoe (Co. Kerry) (1859-1863) (figs. 16 and 18). It is also a Gothic mirror image of

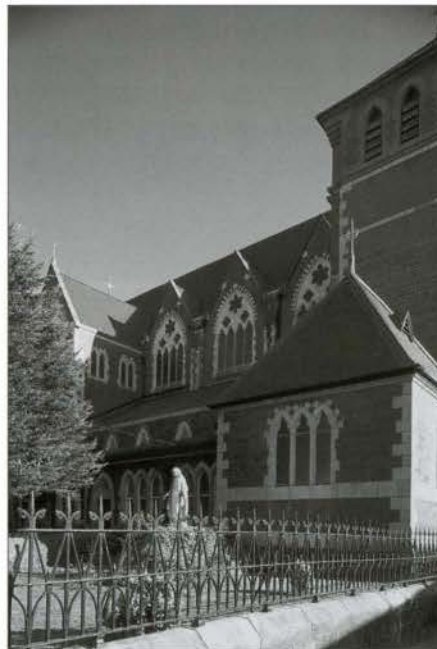


FIG. 17. CORK, ST. PETER AND ST. PAUL. PUGIN AND ASHLIN.  
EXTERIOR FROM NNW. | MALCOLM THURLBY

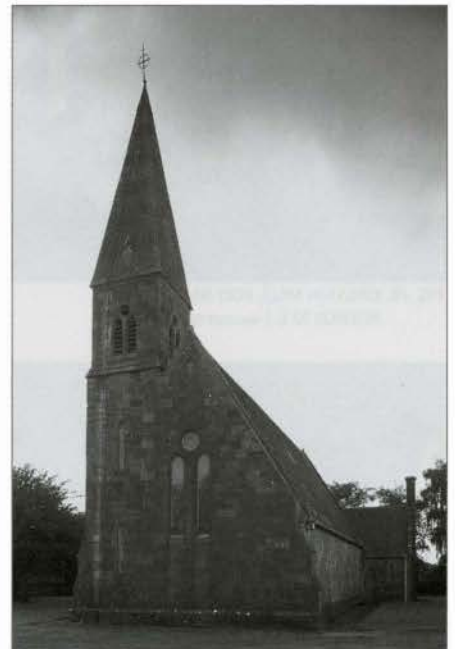


FIG. 18. TAGHADOE. J.J. MCCARTHY. EXTERIOR  
FROM W. | MALCOLM THURLBY



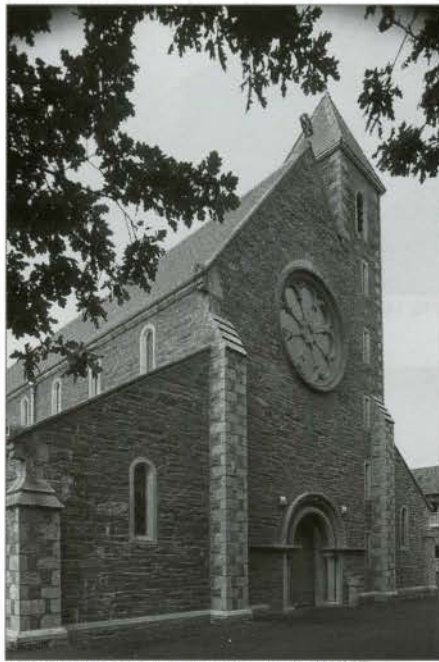


FIG. 19. BALLITORE, ST. LAURENCE. J.J. MCCARTHY.  
W FRONT. | MALCOLM THURLBY



FIG. 22. TWEED, ST. CARTHAGH. ARCHES TO S (N)  
TRANSEPT. | MALCOLM THURLBY



FIG. 23. GLENEALY. PUGIN AND ASHLIN.  
INTERIOR TO E. | MALCOLM THURLBY



FIG. 20. KINGSTON MILLS, HOLY NAME OF JESUS.  
INTERIOR TO E. | MALCOLM THURLBY



FIG. 24. ENNISCORTHY CATHEDRAL. A.W. PUGIN.  
INTERIOR TO E. | MALCOLM THURLBY



FIG. 21. TWEED, ST. CARTHAGH.  
INTERIOR TO E (W). | MALCOLM THURLBY



FIG. 25. TWEED, ST. CARTHAGH. EXTERIOR  
FROM SW (SE). | MALCOLM THURLBY

McCarthy's Hiberno-Romanesque façade of St. Laurence at Ballitore (1860), where there is a circular window as at Kingston Mills, albeit with a wheel design as opposed to the bar-tracery at Kingston Mills (figs. 16 and 19). Inside Kingston Mills, a broad, chamfered, pointed arch connects the aisleless nave and the square-ended chancel (fig. 20). The nave is covered with a magnificent single hammer-beam roof as in Connolly's churches of St. Cornelius at Caledon (1885) and St. Joseph's at Macton (1878), and in Kingston archdiocese at St. Carthagh's, Tweed (fig. 21).

The cornerstone of St. Carthagh's, Tweed, was laid on 18 September 1887.<sup>32</sup> In 1884, Bishop Cleary made Tweed a mission of Stoco and appointed his friend and former student at Waterford College, the Reverend J.P. Fleming, the first pastor of Stoco and Tweed.<sup>33</sup> The church was ready for use in 1889, but the belfry stage of the tower was not completed until 1939. In 1898, Tweed was elevated to the parish church and Stoco became the mission.<sup>34</sup> The interior boasts an even more ambitious hammer-beam roof than at Kingston Mills, which may be compared with McCarthy's Church of St. Ignatius at Galway (1860). The juxtaposition of the aisleless nave with low, aisle-like transepts is paralleled in Pugin and Ashlin's Church of St. Joseph, Glenealy (Co. Wicklow) (1868-1869) (figs. 22-24). At Glenealy, the transepts and nave communicate through two pointed arches carried on a moulded capital and a polished granite shaft. The moulding of the octagonal capital at Glenealy is also close to Tweed and further reflects McCarthy at St. Mary, Thomastown (Co. Kilkenny) (1858-1862), and ultimately Augustus Welby Pugin at both Killarney and Enniscorthy cathedrals (figs. 22 and 24).

The simplicity of the Tweed façade stands in sharp contrast to St. Michael's,



Belleville, but follows Pugin's principles as at Tagoat (Co. Wexford) and reflected in McCarthy's St. Mary, Thomastown (figs. 25-26). We are here reminded of Pugin's plea to the Irish clergy. Indeed, in 1843, he announced:

If the clergy and gentry of Ireland possessed one spark of real national feeling, they would revive and restore those solemn piles of buildings which formerly covered that island of saints, and which are associated with the holiest and most honourable recollections of her history. Many of those were indeed rude

and simple; but, massive and solemn, they harmonized most perfectly with the wild and rocky localities in which they were erected. The real Irish ecclesiastical architecture might be revived at a considerably less cost than is now actually expended on the construction of monstrosities; and an apathy of the clergy on this most important subject is truly deplorable.<sup>35</sup>

Pugin set a good example in Ireland by practicing what he preached. At Killarney Cathedral (commenced in 1842), the sharply pointed arches of the nave

arcade follow Irish Gothic precedent, as in the thirteenth-century Cistercian Abbey Church of Dunbrody (Co. Wexford).<sup>36</sup>

On the west side of the south (north) transept at St. Carthagh's, there projects an architectural confessional, as discussed above at St. James' Chapel at Kingston (figs. 3 and 27). Projecting to the south (north) of the west (east) bay of the south (north) nave aisle, there is a baptistery with a semi-circular apse. The idea of a separately articulated baptistery located towards the west end of the nave is inherited from Augustus Welby Pugin's Church of St. Michael at Gorey (Co. Wexford) (1838-1839), where a polygonal baptistery projects to the south from the west bay of the south aisle of the nave. The motif was adapted by J.J. McCarthy on the north side of the nave at both Monaghan Cathedral (fig. 11) and Sacred Heart and St. Brigid's, Kiltullen (1869), and was inherited by Connolly at St. Patrick's, Hamilton (1875), still using a polygonal plan. In the corresponding bay on the north (south) side at Tweed, there is a separately articulated porch (fig. 25).

At St. Gregory the Great, Picton, the cornerstone was laid by Archbishop Cleary in 1892 and he dedicated the new church on 4 October 1893.<sup>37</sup> The primary building material is red brick with hammer-dressed limestone used for the quoins and window and door frames. This polychrome follows the same principle that Connolly used for his church at Kingston Mills, but the juxtaposition of red brick and stone is otherwise only used by Connolly in the rectory at Portsmouth (figs. 16, and 28 29). St. Gregory's is a small church with an aisleless nave and a short square-ended chancel, but it also incorporates a number of features normally associated with larger churches. The sketch of the church reproduced in the *Catholic Record* shows that a tower was planned

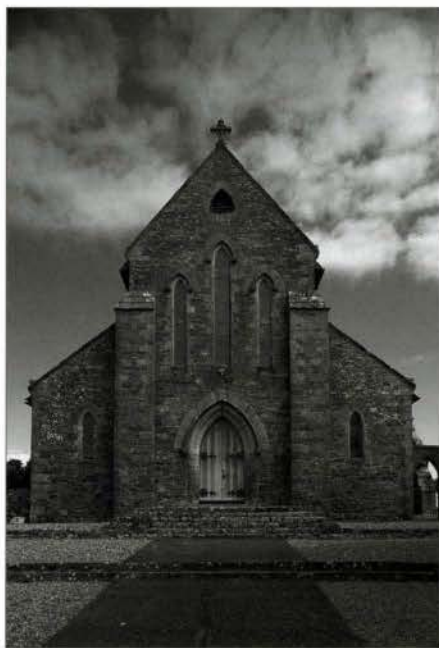


FIG. 26. TAGOAT (WEXFORD). A.W. PUGIN.  
W FRONT. | MALCOLM THURLBY

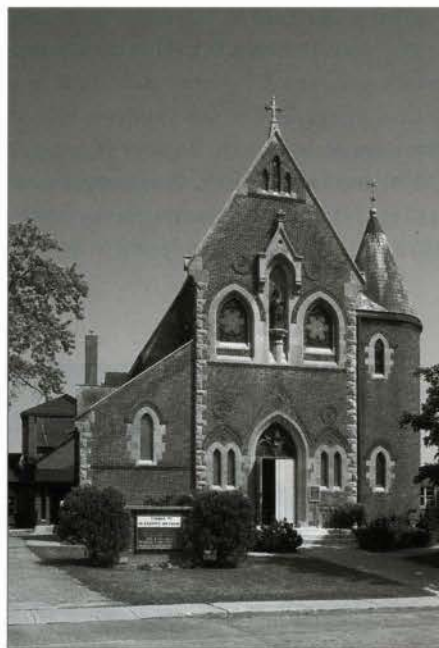


FIG. 28. PICTON, ST. GREGORY. W FRONT. | MALCOLM THURLBY



FIG. 27. TWEED, ST. CARTHAGH.  
EXTERIOR FROM S (N). | MALCOLM THURLBY



FIG. 29. PORTSMOUTH, ST. DISMAS.  
RECTORY. | MALCOLM THURLBY



for the northern angle of the nave and chancel, and it was built to just above the height of the nave wall.<sup>38</sup> However, as at St. Mark's, Prescott, the superstructure was not completed (figs. 14 and 30). Like St. Carthagh's at Tweed, St. Gregory's has low, transept-like, two-bay chapels but with piers to carry the arcades in place of the polished granite shafts and moulded capitals at Tweed (figs. 21-22 and 31). At St. Gregory's, Connolly introduces further variations on the Tweed formula that give a certain degree of monumentality to the exterior of the church. First, the chapels are lit by two two-light bar-tracery windows that rise above the sloping chapel walls and are capped with gables (fig. 30). Second, in the nave roof and in line with these chapel windows, there are round clerestory windows also set in gables. The gables above the windows ultimately reflect French Rayonnant practice as in the nave of the Abbey Church of Saint-Denis or the Sainte-Chapelle in Paris. More immediately, though, the motif was fa-

voured by Pugin and Ashlin in the nave aisle windows at Cobh Cathedral and the nave clerestory windows at St. Peter and St. Paul at Cork (figs. 17 and 30). Before using the gabled windows at Picton, Connolly employed the motif in the clerestory of the Church of Our Lady at Guelph (fig. 34).

Projecting to the south at the west end of the nave, there is a semi-circular turret that is capped with a conical roof at level of the nave roof (fig. 28). In formal terms, it may be read as a taller version of the baptistery in this position at St. Carthagh's, Tweed, but at Picton the function is quite different. The turret houses a staircase to the western gallery in the nave. It recalls the Hiberno-Romanesque version of the staircase set in the round tower at the northwest angle of the nave at St. Eunan, Raphoe (Donegal) (1874) and Sacred Heart, Dunlewey (Donegal) (1877), both by Timothy Hevey (1846-1878).<sup>39</sup> The motif is also found in an Irish

Canadian context in William Critchlow Harris's Catholic churches in Prince Edward Island, such as St. Malachy's, Kinkora (1899) and St. Mary's, Indian River (1902).<sup>40</sup>

The façade design of St. Gregory's, Picton, is an ingenious adaptation of motifs used by Connolly in his larger stone churches (fig. 28). The gable above doorway and the flanking windows surmounted by blind roundels evolves from the façade of St. Michael's, Belleville (figs. 9 and 28). Above, the statue of the patron saint in a niche between windows recalls St. Patrick's, Hamilton (1875), and is in turn derived from McCarthy's Sacred Heart and St. Brigid at Kilcullen (1869) (figs. 28 and 32).

The Chapel of Our Lady of Sorrows of the Sisters of Providence of St. Vincent de Paul, Ordnance Street, Kingston, is one of Connolly's latest works.<sup>41</sup> From the archives of the Sisters of Providence, we learn that on 7 October 1896, the nuns were dissatisfied about tenders for Mr. Connolly's chapel. There was a private blessing of the chapel on 13 October 1898, and the public consecration ceremony followed on 21 November 1898.<sup>42</sup>

The hammer-dressed masonry, the polygonal plan of the apsidal east end with two-light bar-tracery windows topped with gables, and the statue on a corbel surmounted by a gabled canopy on the



FIG. 30. PICTON, ST. GREGORY. EXTERIOR FROM N. | MALCOLM THURLBY



FIG. 31. PICTON, ST. GREGORY. INTERIOR TO E. | MALCOLM THURLBY

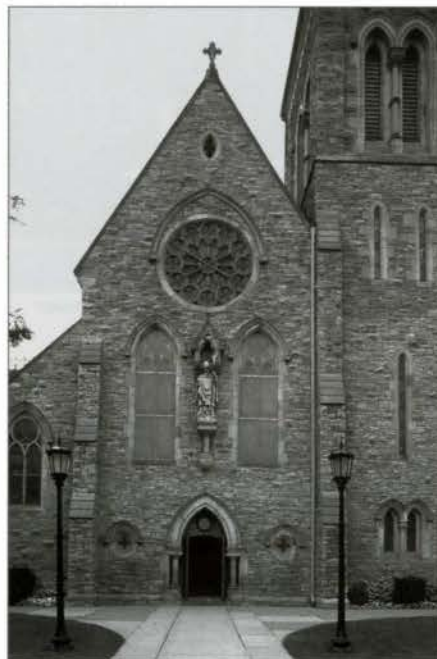


FIG. 32. HAMILTON, ST. PATRICK. W (N) FACADE. | MALCOLM THURLBY



FIG. 33. KINGSTON, CHAPEL OF THE HOUSE OF PROVIDENCE. EXTERIOR. | MALCOLM THURLBY



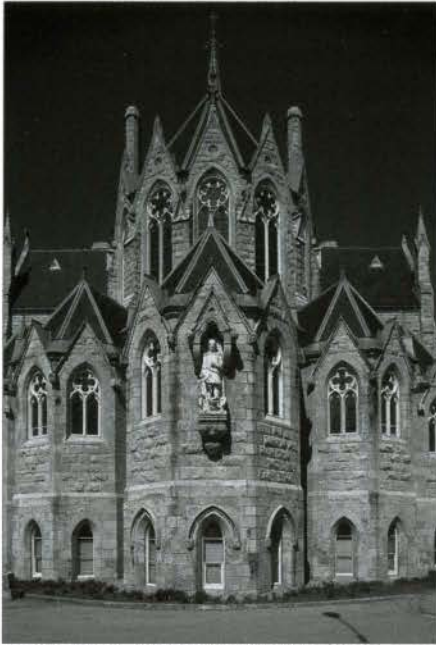


FIG. 34. GUELPH, CHURCH OF OUR LADY. EXTERIOR FROM E (W). | MALCOLM THURLBY



FIG. 35. KINGSTON, CHAPEL OF THE HOUSE OF PROVIDENCE. INTERIOR TO E (W). | MALCOLM THURLBY



FIG. 36. KEMPTVILLE, HOLY CROSS. INTERIOR TO E (N). | MALCOLM THURLBY



FIG. 37. BALLITORE, ST. LAURENCE. J.J. MCCARTHY. INTERIOR TO E FROM S NAVE AISLE. | MALCOLM THURLBY

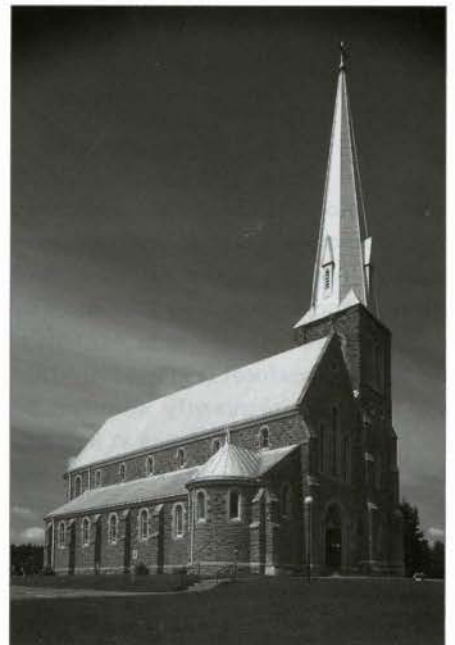


FIG. 38. KEMPTVILLE, HOLY CROSS. EXTERIOR FROM NW (SW). | MALCOLM THURLBY

east (west) wall all relate to Connolly's Church of Our Lady at Guelph (figs. 33-34). Inside, the articulation of the apse with blind arches below the windows and a wooden rib vault recalls St. Michael's, Belleville, and related works cited above (figs. 12 and 35). To these should be added Connolly's Toronto chapel of the House of Providence, of which the cornerstone was laid on 1 May 1881; the chapel was dedicated on 6 January 1882, and again on 19 December 1895.<sup>43</sup> Both the Toronto and Kingston chapels use wooden main arcades, a motif Connolly had used in his churches at Arthur (1874) and Kinkora (1882). Whether those earlier arcades truthfully exposed the wood or were painted in imitation of stone is not known. Be that as it may, the Kingston chapel arcade exposes the wood truthfully as in medieval fashion at St. Oswald, Lower Peover, and St. James and St. Paul, Marton (Cheshire).<sup>44</sup> There is also precedent for it in the original state of the nave of St. Basil's, Toronto, by William Hay (1856).<sup>45</sup> Hay was a well-known advocate of Pugin's *True Principles*,<sup>46</sup> and Pugin had declared that "[e]very building that is treated naturally, without disguise or

concealment, cannot fail to look well."<sup>47</sup> It therefore comes as no surprise that, in an article entitled "Ecclesiastical architecture: village churches," William Hay announced that, "[i]n this country (Canada) where woodwork is comparatively cheap and masonry dear, we should have better and cheaper fabrics by letting the wooden element enter more largely into the composition of our ecclesiastical edifices than is generally done."<sup>48</sup>

In contrast to Connolly's Gothic churches in the archdiocese of Kingston, his churches of Holy Cross at Kemptville (1887-1889), St. John the Evangelist at Gananoque (1891), and St. Dismas at Portsmouth (1892-1894) are Romanesque in style.

The cornerstone of Holy Cross at Kemptville was laid by Bishop Cleary on 20 July 1887 and the church was dedicated on 27 February 1889.<sup>49</sup> A contemporary report states that the "style [of the church] is known as Norman Gothic with clerestory windows" (fig. 36).<sup>50</sup> The statement is difficult to understand unless we equate Norman with Romanesque, something that is often done in England, and Gothic





FIG. 39. GANANOQUE, ST. JOHN THE EVANGELIST. INTERIOR TO E (W). | MALCOLM THURLBY



FIG. 40. GANANOQUE, ST. JOHN THE EVANGELIST. EXTERIOR FROM E (N). | MALCOLM THURLBY



FIG. 41. GANANOQUE, ST. JOHN THE EVANGELIST. CHURCH AND RECTORY. EXTERIOR FROM NW (SE). | MALCOLM THURLBY



FIG. 42. THURLES CATHEDRAL. EXTERIOR FROM W. | MALCOLM THURLBY



FIG. 43. HOWE ISLAND. CEMETERY, GRAVE OF REV. JOHN O'GORMAN. | MALCOLM THURLBY



FIG. 44. GANANOQUE, ST JOHN THE EVANGELIST, RECTORY, EXTERIOR FROM E. | MALCOLM THURLBY

is understood as Christian architecture. Yet, Connolly's design is best explained with reference to the round-arched Hiberno-Romanesque style introduced by Augustus Welby Pugin at St. Michael's, Gorey (Co. Wexford) (1838-1839).<sup>51</sup> That style was subsequently adopted by J.J. McCarthy in St. Laurence at Ballitore (Co. Kildare) (1860) and elsewhere, and enjoyed considerable popularity in late nineteenth-century Ireland (figs. 36-37).<sup>52</sup> The polished granite shafts of the main arcades, which were from the New Brunswick Granite Company,<sup>53</sup> recall this

motif in Connolly's Gothic churches in the diocese at Belleville and Prescott. The uncarved capitals also recall Prescott, while the apsidal baptistery that projects to the north (west) from the westernmost (southernmost) bay of the north (west) nave arcade relates to that feature at Tweed.

Closely related to Holy Cross at Kemptville is the Church of St. John the Evangelist, Gananoque (figs. 39-41). The church, which cost approximately \$48,000, was dedicated by Archbishop Cleary in 1891,

when he also laid the cornerstone of the rectory.<sup>54</sup> From the western (eastern) bay of the south (north) nave aisle, there projects a circular variant of the baptisteries of Tweed and Kemptville (figs. 27, 38, and 40). It should also be seen in relation to the octagonal baptistery in this position used by Pugin at St. Michael's, Gorey, and J.J. McCarthy's circular baptistery at the Cathedral of the Assumption at Thurles (Co. Tipperary) (1865-1872) (fig. 42). At the opposite end of the aisle, the first storey of an intended tower projects to the south (north), while in the central bay



of both the south and north aisles there are architectural confessionals (figs. 40-41). In the tradition of A.W. Pugin, the lateral entrance in the western bay of the north (south) aisle is provided with a porch. The other entrance to the church is through the large round-headed doorway in the west (east) front. It is flanked by single round-headed windows and surmounted by a wheel window in McCarthy's St. Laurence at Ballitore (figs. 19 and 41). It is quite possible that the choice of the Hiberno-Romanesque style at Gananoque reflects the wishes of the incumbent Father John O'Gorman whose Irish heritage is proudly proclaimed by the Irish high cross that marks his grave in Howe Island cemetery (fig. 43).

Connolly also designed the rectory at Gananoque, as he was later to do at Portsmouth (figs. 29, 41, and 44).<sup>55</sup> Both buildings reflect an Irish heritage in the use of round-headed arches and hammer-dressed masonry, as in J.J. McCarthy's Cahirmoyle House (Co. Limerick) (fig. 45) and the Venetian-inspired work of Deane and Woodward.<sup>56</sup> The polychromatic treatment of the masonry and the delicate, continuous roll mouldings on the windows at Gananoque are especially close to Cahirmoyle House. One further detail at Gananoque is an especially remarkable reference to the Irish medieval past, namely the smooth lintel above the doorway with a roughly textured central roundel. It is adapted from the lintel of the west doorway of early medieval Church of St. Fechain at Fore (Co. Westmeath), on which the central roundel contains a cross (figs. 44 and 46).

The cornerstone of the Church of the Good Thief, St. Dismas, Portsmouth, was laid by Archbishop Cleary on 20 July 1892 and the church was dedicated on 24 April 1894.<sup>57</sup> The first pastor, the Reverend J.V. Neville, was a nephew of Archbishop

Cleary.<sup>58</sup> Like Kemptville and Gananoque, St. Dismas is Romanesque in style, but the composition of the façade (fig. 47), with a statue of the patron saint between two windows, is a variant on Connolly's earlier pointed designs at St. Patrick's, Hamilton (1875) (fig. 32), and St. Joseph's, Macton (1878). Those in turn are derived from J.J. McCarthy's façade of Sacred Heart and St. Brigid, Kilcullen (1869). It is also significant that there is an analogous composition in Ireland in the Hiberno-Romanesque style in the Church of the Sacred Heart at Dunlewey (Co. Donegal) (1877) by Timothy Hevey (1845-1878).<sup>59</sup>

The design of the tower at St. Dismas is comparable to J.J. McCarthy's northwest tower of the Cathedral of the Assumption at Thurles (Co. Tipperary) (1865-1872) (figs. 42 and 48).<sup>60</sup> The stair turret at the south-west angle of the tower is allied to the one at the northwest angle of Pugin's crossing tower at St. Michael at Gorey and may ultimately be associated with the early medieval round tower at the north-east angle of the north transept of Cashel Cathedral (Co. Tipperary) (fig. 49). On the evidence of the large blocked arch in the east wall of the nave, a chancel seems to have been planned but not built.



FIG. 45. CAHIRMOYLE HOUSE, J.J. MCCARTHY, EXTERIOR FROM W. | MALCOLM THURLBY



FIG. 46. FORE, ST FECHAIN, W PORTAL. | MALCOLM THURLBY

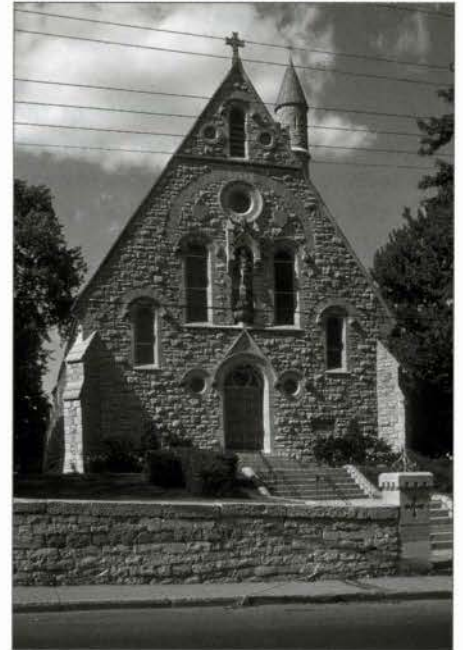


FIG. 47. PORTSMOUTH, ST DISMAS, W (S) FRONT. | MALCOLM THURLBY



FIG. 48. PORTSMOUTH, ST DISMAS, EXTERIOR FROM SW (SE). | MALCOLM THURLBY



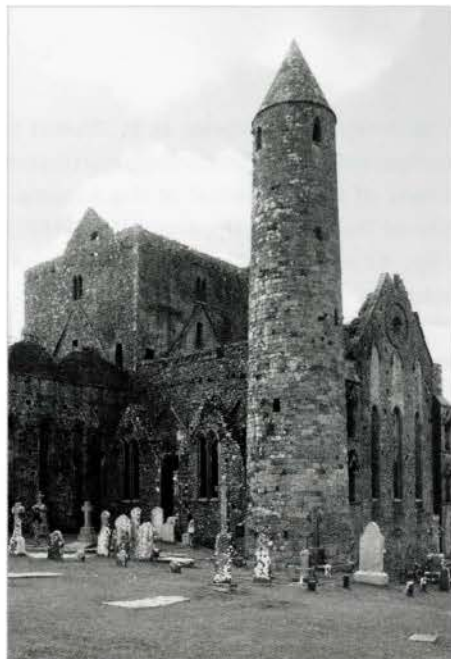


FIG. 49. CASHEL CATHEDRAL, N TRANSEPT, EXTERIOR FROM NE. | MALCOLM THURLBY

To sum up, in the last quarter of the nineteenth century, patrons of church architecture in Ontario became increasingly self-conscious about the stylistic associations of their buildings. From 1850 to 1875, the promotion of Gothic as the Christian style of architecture had had an impact well beyond the realm of Catholic and Anglican churches. In Ontario, and indeed throughout Canada and the English-speaking world, Gothic had been remarkably successful with nonconformist denominations.<sup>61</sup> Nonetheless, many Baptist, Methodist, and Presbyterian churches in Ontario were built in the Romanesque style in the third quarter of the nineteenth century. For the most part, the details were derived from Milanese or Lombard Romanesque and, by the 1880s, their plans were increasingly centralized. Thus, both in terms of stylistic detail and plan, Connolly's Hiberno-Romanesque basilicas were far removed from their contemporary nonconformist Romanesque counterparts.

The choice of the crossing tower of Canterbury Cathedral as the model for the

west tower of Kingston Cathedral was probably an act of bravado on the part of Bishop Cleary to symbolically assert the proper historical right of Roman Catholic ownership of the Mother Church of England. The new tower overwhelmed its nearest rival in the city, the tower of Sydenham Street United Church, and, to this day, it dominates the skyline of the city. With the exception of the cathedral façade, Connolly's churches in Kingston archdiocese drew closely on Irish models. In that regard, they were the Irish analogues to the Anglican churches that were modeled on English Gothic models.

We have suggested that, at Grafton, Connolly's church was infinitely superior to its Presbyterian neighbour and, elsewhere, the spirit of rivalry is evident in Connolly's designs. In Belleville, St. Thomas's Anglican is an undistinguished Gothic church of 1858 that was rebuilt after a fire in 1875. A far more serious contender was Tabernacle United, former Methodist, Church of 1875-1877 by C.W. Mulligan of Hamilton.<sup>62</sup> Tabernacle Church was located diagonally across Church Street to the northeast of St. Michael's and with its twin-towered façade, which until 1950 boasted spires, it must have seemed like a cathedral of Methodism. In light of this rival edifice, it is perhaps surprising that the Catholics settled for a single tower on the façade of St. Michael's. Be that as it may, there was the comfort that Connolly's Gothic had a fine Irish pedigree in the Pugin-McCarthy tradition, the kind of precise historical reference that was entirely lacking in the generic Gothic of the Tabernacle. With that in mind, it is interesting that Bridge Street United, former Methodist, Church of 1886-1887, located closer to downtown at the northwest corner of Bridge and Pinnacle Streets, is Romanesque, by George M. Miller of Toronto, so as to clearly differentiate it from Anglican or papist Gothic.

At Gananoque, the Hiberno-Romanesque of Connolly's Catholic church was quite distinct from the English-inspired Gothic of Christ Church Anglican (1857-1858, tower and spire 1880) on the west side of town, on Princess Street, and St. Andrew's Presbyterian Church to the north of St. John the Evangelist, on Stone Street South. At Kemptville, the scale of Connolly's Holy Cross Church was a worthy rival for the monumental English Gothic of St. James Anglican Church (1878-1880), while, as at Gananoque, Connolly's Hiberno-Romanesque was uniquely Catholic.

At Picton, the thoroughly Irish Gothic of St. Gregory's contrasted with St. Mary's Anglican Church, which started as a simple brick gothicized Gibbsian box in 1823 and had been made more correctly ecclesiological in 1864, with the addition of a stone chancel and west tower.<sup>63</sup>

St Mark's, Prescott, was quite distinct from the English Gothic-inspired St. John's by Thomas Seaton Scott (1860). And here we have written documentation that this difference was appreciated by the building committee who recorded that Connolly was a "former pupil of McCarthy, a distinguished architect of the Welby Pugin School."<sup>64</sup>

## NOTES

1. I should like to thank Robert Hill, Candace Iron, Stephen Otto, and Kent Rawson for their help with references to Joseph Connolly. Gerry Boyce kindly supplied information on Tabernacle United Church in Belleville, and Peter Coffman advised on matters concerning William Hay. Jennifer McKendry generously provided all the documentary evidence for the Kingston House of Providence Chapel.

Research for this article was made possible through a generous grant from the Social Sciences and Humanities Research Council of Canada, and a Specific Research Grant from York University.



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7. *Ibid.*
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18. Pugin, A.W. 1841, *The True Principles of Pointed or Christian Architecture*, London, John Weale, p. 49-50.
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20. Pugin, 1841 : 34-37, pl. VI.
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26. *Globe* [Toronto], 30 March 1886, p. 2 (on tender call); *Catholic Record*, vol. 8, no. 412, 4 September 1886, p. 1 (on laying corner stone by Dr. Cleary); *Catholic Record*, vol. 10, no. 522, 20 October 1888, p. 1 (description); [Belleville] *Intelligencer*, 8 October 1888; *Irish Canadian*, 18 October 1888, p. 2; *Toronto Daily Star*, 17 December 1904, p. 12. Foundation stone was laid on 22 August 1886 (Flynn : 235). See also, Buckley, Edward J., 1993, *A History of the Parish of St. Michael the Archangel 1829-1993*, Belleville, privately printed, p. 53 and 61.
27. *Toronto Daily Star*, 17 December 1904, p. 12; Buckley : 76-79.
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29. Throughout this paper references are to the liturgical compass with the high altar at the east end of the church. Geographical compass references are recorded parenthetically.
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50. *Catholic Record*, vol. 11, no. 520, 6 October 1888, p. 1.
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