

**Cathedral of Christ the King  
Hamilton, Ontario  
Canada**



**Dedicated  
December 19, 1933**



***“We will have the finest church in Canada”***, said Bishop John McNally, when he announced the construction of a new Cathedral for the Diocese of Hamilton in 1931. The Cathedral of Christ the King dominates the western entrance to the City of Hamilton. From its excellent location on King Street West, alongside Highway 403, the Cathedral serves as a beacon attracting parishioners, pilgrims and visitors from across the Diocese, Canada, the United States and the world. In 1933, this exquisite Gothic structure was dedicated to Christ, King of Kings, and the first Cathedral so dedicated to Christ the King in the world. Measuring 235 feet in length and 72 feet in width, the exterior of the Cathedral is stately, solid and serene. It is built of limestone, quarried in Indiana, U.S.A. and Georgetown, Ontario. After a fire in 1981, the Cathedral was refurbished and solemnly blessed and dedicated by the Most Reverend Paul F. Reding, Seventh Bishop of Hamilton on the Solemnity of Christ the King, November 21, 1982.





Dear Visitors to the Cathedral of Christ the King,

Welcome to the Cathedral of Christ the King. This beautiful house of prayer, built in 1933, is the central place of worship for the Diocese of Hamilton. All who visit are inspired by its lofty beauty which raises our minds to heaven and encourages our prayer. Passers-by are impressed with its architecture and hopefully are reminded that God is near.

Enjoy your visit. May God be with you.

Yours sincerely in Christ,

A handwritten signature in black ink, which appears to read "A. F. Tonno".

+ A. F. Tonno  
BISHOP OF HAMILTON

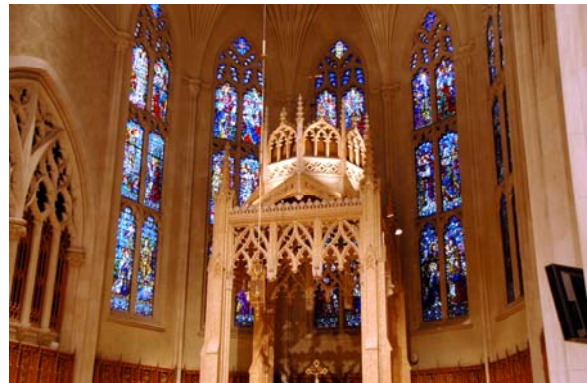
## BACKGROUND

Welcome to this house of God, this place of prayer and sacrament, the centre of the Catholic Church for the Diocese of Hamilton in Ontario. We hope that your visit will nourish your spirit. As you enter the Cathedral, you find its soaring columns and pointed arches lifting you upward. You are within the finest example of French Gothic architecture in Canada.



In the year 1150, an anonymous French architect piled stone upon stone in such a way that the delicate spires of his new Christian temple reached up to caress the very face of God. The construction of the Abbey of St. Denys was a break with centuries of tradition. It came at the start of an era that marked the beginning of man's emergence from the most chaotic corridor of world history. From here, the loftiness of man's ideals took wing and soared and out of this intellectual and spiritual ascent came Gothic; the most religiously significant form of architecture in the world. This architectural style was developed to raise the worshippers' eyes and hearts beyond even its ten-storey height toward Heaven. It was an adaptation of the Romanesque derived principally from Normandy, but actually brought to a point where it was a distinct style itself. It remained the finest medium for the expression of religious impulses in church building. The upper reaches of a Gothic cathedral are bright with stained-glass windows which give glory to God and inspire the viewer. Indeed every work of cathedral art has this double purpose. For the mediaeval Christian, windows and statues taught the lessons of the Church, lessons still meaningful for us today. They also surround the earthly community with reminders of its heavenly members, the saints.

**And so it was** when the Most Reverend John T. McNally, Fifth Bishop of the Catholic Diocese of Hamilton set out to build the finest Church in Canada, seven hundred and eighty years later, he chose this dramatic and ecclesiastically perfect form. *"We want it beautiful, as well as useful. Blending use with beauty has great results, for a beautiful Cathedral is not only the Seat of the Bishop ruling, teaching and dispensing of God's spiritual gifts, but it is a great, silent, irresistible agency for the influencing of souls of people throughout the ministry of exalted art."* Local architects, Hutton and Souter and the Piggot Construction Company were retained to design and build the Cathedral. Canadian and European craftsmen were employed to fashion its artistic beauty. During construction, all the hand-crafted articles were accompanied to Hamilton by their artisans, who supervised their installation. In 1933, this exquisite Gothic structure was dedicated to Christ, the King of Kings, the first so dedicated in the world after the Solemnity of Christ the King was first inaugurated by Pope Leo in 1925. Gothic architecture was selected as the vehicle of design. The Cathedral cost one million dollars to build.



## Former Bishops of Hamilton



**Bishop John Farrell, D.D.**  
Consecrated: May 11, 1856  
1st Bishop of Hamilton: 1856-1873



**Bishop John F. McNally, D.D.**  
Consecrated: June 1, 1913  
5th Bishop of Hamilton: 1924-1937



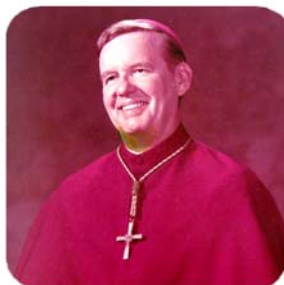
**Bishop Peter F. Crinnon, D.D.**  
Consecrated: April 19, 1874  
2nd Bishop of Hamilton: 1874-1882



**Bishop Joseph F. Ryan, D.D.**  
Consecrated: October 19, 1937  
6th Bishop of Hamilton: 1937-1973



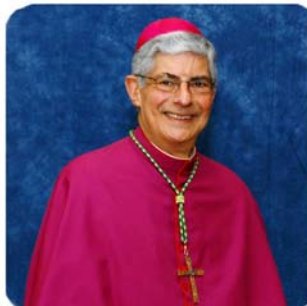
**Bishop James J. Carbery, D.D.**  
Consecrated: November 11, 1883  
3rd Bishop of Hamilton: 1884-1887



**Bishop Paul F. Reding, D.D.**  
Consecrated: September 14, 1966  
7th Bishop of Hamilton: 1973-1983



**Bishop Thomas J. Dowling, D.D.**  
Consecrated: May 1, 1887  
4th Bishop of Hamilton: 1889-1924



**Bishop Anthony F. Tonnos, D.D.**  
Consecrated: July 12, 1983  
8th Bishop of Hamilton: July 18, 1984



## THE TOUR

Let us begin our tour in front of the Cornerstone of the Cathedral. Centred in the face of the stone is a marble block excavated from the Roman Catacombs of St. Pamphilus on the Via Salaria. The marble block was a gift to Bishop McNally from Msgr. Carlo Respighi, Prefect of Pontifical Ceremonies. The cornerstone encloses a marble tablet excavated from the Roman Catacombs of the early Christians. Soaring high above the cornerstone is the Cathedral's stately bell tower.

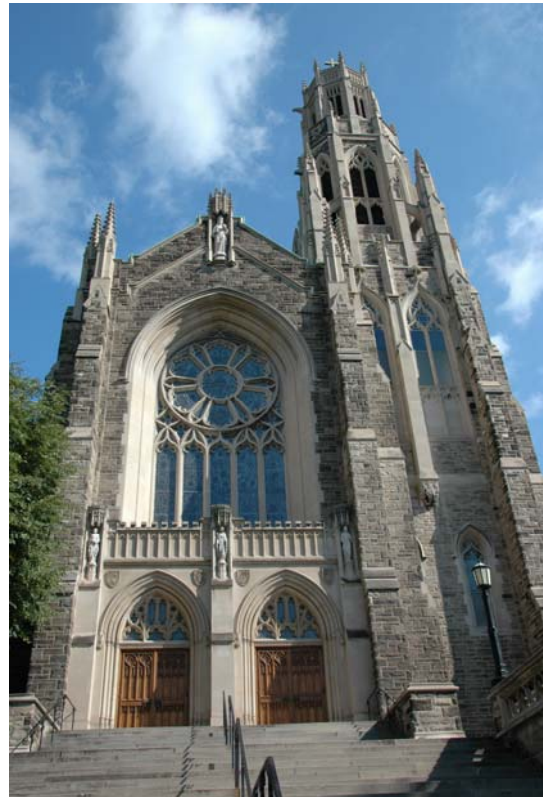


The Cathedral tower stands 165 feet from the ground level to the tip of its seven-foot bronze cross. It is patterned after the Tour de Beurre in Rouen, France, which is considered to be one of the most perfect Gothic towers in the world. Measuring 235 feet in length and 72 feet in width, the Cathedral's exterior is stately, solid and serene. Housed in the tower is a carillon of 23 bells, weighting 64,000 pounds. The Carillon was made by the White Chapel Foundry of Mears & Stainbank, manufacturers of bells in England since 1750. The Prime Minister of Canada, the Right Honorable R.B. Bennett, donated the largest bell, the Bourdon, to the Cathedral. On the exterior of the Bell Tower entrance are the Coats of Arms of His Holiness Pope John Paul II and of the Most Reverend Anthony F. Tonnos, D.D., Eighth Bishop of Hamilton.



## THE GREAT FRONT DOORS

The approach to the main entrance of the church is a wide apron of stone steps, buttressed on either side by four burial crypts, originally intended for the diocese's bishops, a plan long ago abandoned.

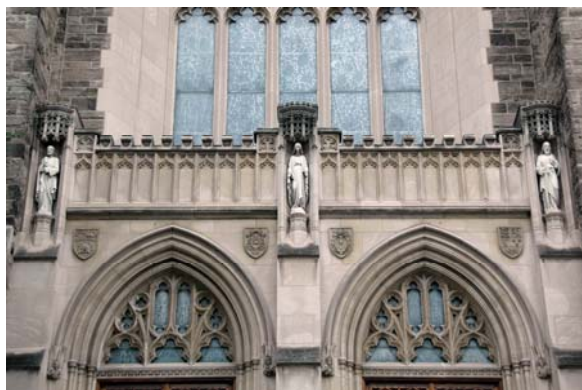


The view of the church is dominated by the tall, slender tower and the large Rose window, one of the most unique, because of its fine tracery. In the centre of this rose window is the stained glass figure of Christ the King holding orb and scepter. The Cathedral is flanked on either side by substantial stone buildings; the Bishop's Residence and the Cathedral Rectory.



The two doorways of the main entrance to the Cathedral are in a slightly projecting buttressed porch which is confined at either end by the main westerly buttresses of the nave. The detail of this porch is more refined than that of the general mass of the exterior of the church because of the closeness to the eye. This porch, with its two richly outer door openings, forms a base for the great "West" Window. This window is heavily recessed to give the impression of strength and to emphasize its importance. It is the dominant feature, with the exception of the tower, of the 'west' front. The tracery of this window while not heavy, adequately supports the rather original "Rose" which is emphasized by a separate ornamented moulding.

The four shields in the spandrels of the wall at each side of the doorways are from left to right: The Arms of the City of Hamilton, the Arms of the Most Reverend J. T. McNally, Fifth Bishop of Hamilton; the Arms of His Holiness Pope Pius XI, the Arms of the Dominion of Canada. The three statues housed in canopied niches are: St. Peter, the Blessed Virgin and St. Paul.



**At the top of the west front gable**, protected in a richly canopied niche, is a colossal crowned statue of **Christ the King**, the dignity of which gives a final touch to the beauty of the front of the Cathedral.



## TOWER ENTRANCE

The doors and doorway of the tower entrance are identical with those of the main or front entrance. The two statues housed in the rather flat niches of the tower entrance are St. Patrick, the titular of the former Cathedral, and St. Thomas Aquinas, the patron Saint of the original parish.



One enters the main doors of the Cathedral into a narthex. The narthex is the full width of the nave and is flanked on the left by the Sacristy and the Tower entrance. The doors are carved from Canadian oak. From the vestibule one sees the most impressive view of the Cathedral, the expansive sanctuary, the geometrically perfect fanning, ribbed vault overhead, the slender columns, the exquisite stained glass windows around the Cathedral.

## FOUR CARVED STATUES

Four carved statues from the former Bishops' throne are placed in the vestibule. These are four Bishops and Doctors of the Church, namely, St. John Chrysostom, Bishop of Constantinople, the greatest Christian orator of all time and the most prolific writer among the Greek Fathers who died A.D. 407; Saint Anselm, Archbishop of Canterbury, one of the church's greatest philosophers; Saint Ambrose, Archbishop of Milan, and St. Francis de Sales, Bishop of Geneva.





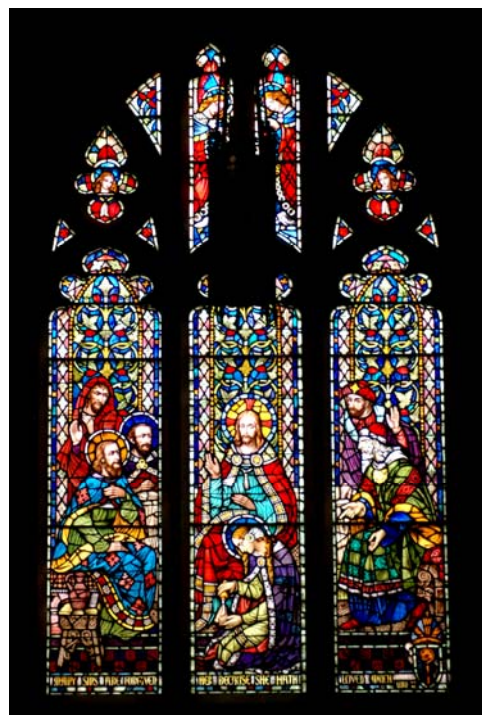


The body of the Cathedral is simply designed consisting of a nave and aisle. Royal blue carpeting covers the floor, since the Cathedral's restoration in 1981. It is patterned with three symbols: the Crown of Christ the King, the English rose and the Fleur de Lis, representing Canada's founding nations. The oak pews seat 900 people.

## THE CATHEDRAL WINDOWS

An outstanding feature of the Cathedral of Christ the King is the **82** stained glass windows that sparkle with vibrant colour. With their more natural figures and pictorial detail, they are closer to Renaissance than to Gothic design. The fourteen nave windows depict the life and teachings of Christ. The mysteries of the rosary are represented in the fifteen sanctuary windows at the front of the Cathedral. In the clerestory above, thirty-eight apostles, saints and holy people shine with light. The clerestory windows are simple singled mullioned tracerized windows, carrying representations of various saints, one to each light. The windows have been treated so as to admit the majority of maximum light. The major part of the glass in these windows is almost clear; the figures of the saints not being very large and being centred with plenty of open field. The aisle windows are large and doubled mullioned forming three panels with traceried heads. These windows now constitute the glory of the Cathedral inasmuch as they have been filled with some particularly fine stained glass. Each window represents an event in the life of Christ. In almost every window Christ is the central figure. In the side panels there are supporting figures.

The great variety of colour and the smallness of the pieces of the mosaic make them particularly brilliant. The stained glass windows are not true Gothic in pictorial detail or in actual design. They are closer to Renaissance and therefore more pictorial, the figures more natural than the Gothic purists would have permitted. It was Bishop McNally's wish that the windows should inspire among the parishioners and visitors a feeling of piety and devotion. His purpose has been most certainly accomplished.





## THE ROSE WINDOW

The great “West” window is composed of five lancet lights, supporting a rose of rather unusual design. Bishop McNally expressed a wish for a fairly large central panel to house the representation of Christ the King, also for six other fairly large panels that represent the Holy Family and our Lord’s encounters during His life.

The window portrays Christ the King in the centre panel, and the three archangels, Gabriel, Michael and Raphael in the three lower rondels, with angels holding the instruments of the passion in the upper three rondels. The small lancets separating the larger lights are filled with formal background glass. The symbols of the four Evangelists are used in the four quatrefoils immediately below the rose and are from left to right, St. John, St. Mark, St. Luke, St. Matthew. A galaxy of saints and apostles fill the upper three quarters of the five lancets below headed by the Virgin Mother at the top of the centre panel. These figures are shown in an attitude of adoration of the Christ above. In the left hand panel are depicted from the top down – St. Rose of Lima, King David, St. Philip, St. Bartholomew, St. Paul.



The second panel from the left is St. Sebastian, St. Benedict, and St. Augustine with a child, St. Thomas, St. Thaddeus. The centre panel shows the Blessed Virgin Mary, St. John the Baptist, St. John the Evangelist, and St. Joseph.

In the second panel from the right are St. Francis of Assisi, St. Elizabeth of Hungary, St. Louis of France, St. Andrew, St. James the Greater, and in the right hand paean are St. Margaret of Scotland, St. Ignatius, St. Mathias, St. Simon and St. Peter. The lower portions of these lancets shown in the same order – the African races; the European; His Holiness Pope Pius XI, giving a scroll bearing the name to the Cathedral to His Excellency, Bishop McNally; the American races and lastly the Asiatic races. The window from the inside dominates the whole west end with its great massing of rich, lovely colouring. The stained glass was made in Munich, Bavaria.

In 1981, an 85-year-old German artisan, who worked on the original windows, came out of retirement to oversee the design of a stained glass window destroyed by fire that year.

## STATIONS OF THE CROSS

Between the windows spaces along the aisle walls are placed the Stations of the Cross. The fourteen Stations of the Cross hang along the side walls. Done in three-quarter or bas relief, each is sculptured from a single block of Carrara marble, the same materials used by Michelangelo for many of his great works. These panels have purposely been kept rather neutral in colour so as not to conflict with the windows and in particular to avoid giving a band of dark colour around the walls of the Church, hence each panel is carved out of a single block of white marble. These frames are of a mild rose colour. They were carved in Italy and the perfection of the modeling and grouping has attracted much attention.



## THE SANCTUARY

While it is surrounded by the pure, natural beauty of line, colour, shape and symmetry, the Sanctuary is the focal point of the Cathedral. Slightly raised, the floor is smooth patterned marble. Its glowing colours reflect the white of flesh and the red of blood, reminders of the Eucharist.



A fire which damaged the Cathedral in 1981 prompted a complete refurbishment of the interior. The most notable changes took place in the sanctuary as its area was expanded. The Bishops' chair, or Cathedra, was moved from the side to its present location behind the Altar of Sacrifice. The large pulpit which was mounted on one of the pillars and was taken down and placed in a modified form in the sanctuary.

The sanctuary is a continuation of the nave and separated from it merely by a more elaborate rib in the ceiling. The floor is done in polished marble of brown and amber with strips of black and yellow mosaic. This marble is laid in a large geometrical pattern. Around the entire Sanctuary and below the arches just described, is a beautiful carved and molded dado; it forms not only the wall from the floor to the sills of the arches, but also constitutes the back of the stalls. There is considerable carving in this dado and in the arms of the seats where the pelican

motif is used (pelican being the symbol of the self-immolated Christ). The renewal mandated by the Second Vatican Council emphasizes in a beautifully simple manner, the reality of a Cathedral: the People of God gathered around one Altar, one Ambo, and the Chair of the Bishop. In the course of these renovations, the Sanctuary floor was extended in order that the Altar and the Ambo may be closer to the people.

## ALTAR

The Altar made of marble and embellished by intricate carvings, stands front and centre. Near the Altar is the Ambo, formerly the pulpit basket, it is delicately carved from Canadian Oak. It was crafted by the Globe Company of Waterloo, Ontario, as was most of the Cathedral's woodwork.



Behind the altar is the "Cathedra" or "Bishop's Chair. On the back of the Chair is the Coat of Arms of the Eighth Bishop of Hamilton, His Excellency, the Most Reverend Anthony F. Tonnos, D.D. It reads "Incrementum Dat Deus" (God gives the Growth).





## THE CIBORIUM (Baldachino)

The rear sanctuary behind the Bishop's Chair, is dominated by a ciborium. It is the marble crown (Christ the King), supported by flying buttresses.

The ciborium, sometimes erroneously called a baldachino (a baldachino is a canopy suspended from the ceiling or brackets on a wall) is supported on four buttressed piers rising from the first altar step. The top of these piers are tied together with pierced tracery panels of rich and flowing design. From the inner corner of each of these piers spring three pierced flying buttresses, which support the octagonal marble crown. The roof or top of the cross is of bronze surmounted by a gold cross.



The whole of this altar is formed of rare and beautiful figured marble, the colouring of which give a wonderful richness to the whole. The bronze work of the Sanctuary which includes the altar candlesticks, and crucifix, the sanctuary lamp are very richly and delicately designed and are worthy of attention. The crucifix with its silver corpus upon inlaid rosewood cross stands on a permanent support behind the tabernacle. This support is also used for the monstrance in exposition. The ciborium serves as a canopy over the Tabernacle, where the Blessed Sacrament is reposed.

## AMBO

The Ambo is the original Ambo and was taken from the far side of the Sanctuary. It was situated on the first pillar and was reached by means of a curved staircase from the side aisle. The pulpit is richly carved in Canadian Oak.



## BAPTISMAL FONT

The baptismal is the original font and was placed in its present position in 1982.



## SIDE SHRINES

The two side altars are of similar design as the altar. The altar fronts and ends are paneled and enriched with tracery and cusping. Forming a dossel or altar piece are two large panels framed in marble. On each side of the dossel are piers with canopied niches which house statues of four saints. On the left are: ***Our Lady, St. Mary Magdalene, St. Anne and St. Martha.***



The right altar is dedicated to Our Mother of Perpetual Help and includes the following saints: ***St. Joseph, St. Peter, St. John the Baptist and St. John the Evangelist.***



In both cases these were saints who were closely associated with Christ during his earthly life. Surrounded by meticulously crafted marble, bronze and gold, are two large paintings that were painted in Munich, Germany. One depicts Jesus' triumphal entry into Jerusalem and the other the Adoration of the Magi. The themes chosen depict the two occasions when our Saviour Jesus Christ was declared King.

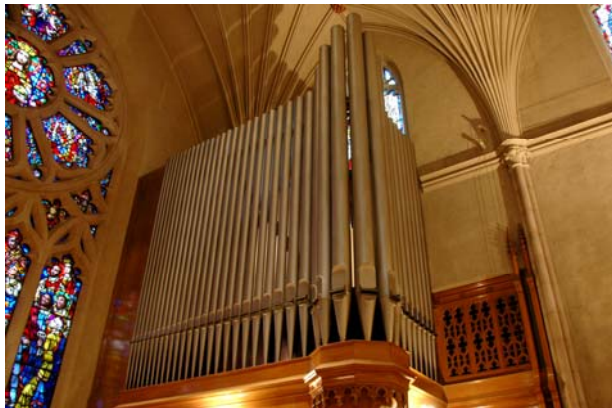


## THE ORGAN

The organ was a creation of G. F. Steinmeyer & Co. It is placed in the choir gallery at the south end of the Cathedral, the console being on the west side. It is now a four manual, "4 keyboards" with 52 stops; connected with it is a Sanctuary organ of two manuals with 16 stops. Among the attachments on the organ are the chimes, the celesta and the cimbelstern. The latter is a series of little bells, which give forth a tuneful, merry sound. The cimbelstern is an historic feature on old organs and is widely used for weddings. The organ from Oettingen, Bavaria, is more lyric of tone than other organs in North America.







The tone of the organ is very bright, high and brilliant, strong in quality. The organ console is made of handsome oak; the pipes are made of tin and alloy. The original organ, built in 1933 by Steinmeyer of Bavaria, consists of two main divisions: one in the gallery and the other in the sanctuary. There are approximately 5,000 metal and wooden pipes arranged in 86 ranks (sets of pipes). In 1990, a new four manual Colbey & Son console was built. It is capable of operating both the Sanctuary and gallery divisions of pipes and contains 189 draw knobs to select different ranks.

## THE CARILLON



The Carillon is composed of twenty-three bells whose weight is forty-six thousand pounds. The largest bell, the Bourdon, weighs nine thousand pounds and is the only bell that swings. The bells which are about seventy-five feet above the ground level are played from a clavier about twenty feet below them. This clavier resembles the keyboard of a piano except that instead of white and black keys there are wooden handles which are pulled down to make the bells ring. Underneath, operated by the feet, are pedals resembling the pedals of a pipe organ.

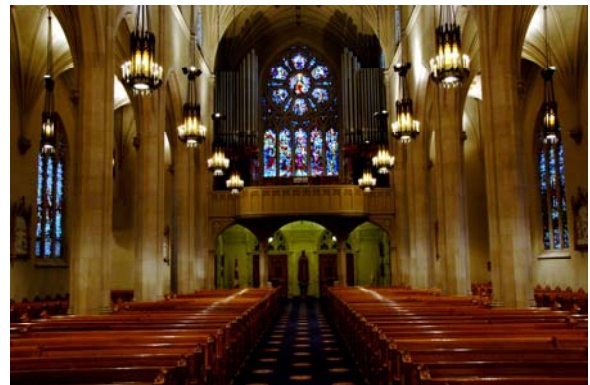




Attached to the mechanism and operated on the clavier, is an electric console of twenty-three keys placed beside the organ in the choir gallery. The bells may be played from the console. Once the bells are tuned, they are tuned for all times. The bells are made of a composition of copper and tin, two parts of copper to one of tin. The carillon in the Cathedral tower comes from the foundries of Mears and Stainbank, and the White Chapel Bell foundry, the oldest and largest manufacturers of bells in the United Kingdom; The firms has been doing business since 1750 and always in the same place. It is interesting to note that the bells of the carillon were cast in the same foundry as was London's famous, Big Ben.

### **CATHEDRAL REFURBISHING 1981**

As a result of a fire in 1981, the Cathedral of Christ The King underwent a major refurbishing as mandated by the Second Vatican Council. You will notice a few unique additions. Speakers are placed in front of every pew for quality sound. In order to accommodate the overflow, monitors have been placed on side pillars enabling those seated on the side to follow the celebration of Mass.







*We hope you have enjoyed your tour of the Cathedral of Christ the King*

## **Rectors of the Cathedral of Christ the King**

Bishop Joseph Ryan  
Reverend Msgr. Arthur J. O'Brien  
Reverend Edward Lawlor  
Bishop Paul Reding  
Reverend William Sherlock  
Bishop Matthew Ustrzycki  
Reverend Raymond Modeski  
Reverend David Wilhelm  
Reverend Edward House

**Cathedral of Christ the King  
714 King Street West  
Hamilton, Ontario  
L8P 1C7**

**Tel (905) 522-5744 Fax (905) 528-0377  
office@christthekingcathedral.org  
www.christthekingcathedral.org**





Easter panoramic view of the sanctuary



A winter evening



Christmas panoramic view of the sanctuary