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**The History of the Tiffany Windows at  
the Erskine and American Church,  
Montreal**

Christine Johanne Mathieu

A Thesis  
in  
The Department  
of  
Art History

Presented in Partial Fulfillment of the Requirements  
for the Degree of Master of Arts at  
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## **ABSTRACT**

### **The History of the Tiffany Windows at Erskine and American Church, Montreal**

Christine Johanne Mathieu

This thesis examines the history of the twenty stained glass windows at the Erskine and American Church, Montreal, attributed to the Tiffany Studios of New York (1879-1932); from their original installation in the American Presbyterian Church from 1897 to 1932, until their placement in the Erskine and American Church in 1938.

These windows are explored as part of the history of the American Presbyterian Church in Montreal, as memorials to some of the prominent members of the church, and as works of art created by the Tiffany company.

## **ACKNOWLEDGEMENTS AND DEDICATIONS**

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My greatest thanks goes to my family, especially my parents, to whom this thesis is dedicated. I thank them for their unfailing patience and confidence in my abilities, not just in this instance, but throughout my life. Last but not least, this thesis is also dedicated to my new husband, Michael Bourne, who is waiting for me in New South Wales, Australia, to start our life together.

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## INTRODUCTION

The twenty Tiffany stained glass windows at the Erskine and American Church, Montreal, have never been the subject of a detailed study. The likely reason for the absence of such work is that so little documentation concerning these windows exist from the time they were commissioned and installed in the American Presbyterian Church (1897 to 1931), to their transfer into the Erskine and American Church in 1938.

The United Church of Canada Archives in Montreal contain both the archives of the American Presbyterian Church and the Erskine Church. They hold a few documents about the windows. The first is a book entitled A Short History of the American Presbyterian Church of Montreal 1823-1923, written by George R. Lighthall in 1923. It contains a section on the memorials in the church, including the windows, but while the inscriptions on each of the windows are included, as well as their locations, they are not accompanied by photographs, and only a few are described. Also, just nineteen of the windows are listed, making it reasonable to assume that the set of twenty had not been completed by 1923.

The second important holding of the United Church of Canada Archives in Montreal is a sermon given by Rev. Thomas Samuel McWilliams, pastor of the American Presbyterian from 1892 to 1902. The sermon was given on September 5<sup>th</sup>, 1897, and published the same year under the title, Memorial Sermons. In it, he gives lengthy descriptions of two of the larger windows. One was dedicated to a former elder, Benjamin Lyman, and the other to a former minister, Rev. Wells (Figs. 1 and 2).

The third source is a collection of seventeen black and white photographs of each window, none of which are dated. It is labelled, "Tiffany Glass Windows, 20 photographs, including list of breakage and blueprint plan of windows." Three of the photographs have gone missing. The backs of the photos are marked with the colors of the pieces of glass which make up the window on the reverse side. Not all the windows were dedicated at the time the photos were taken, but when applicable, the dedications are also written here. As indicated in the title, a blueprint plan for the windows and a list of breakage are also included. The plan is not complete, it only shows the manner in which the window openings were placed in the American Presbyterian. No indication of which window fills the space is made. The openings are numbered 1 to 20, which suggests there might have been a list with the corresponding windows, but this was not found. The list of breakage is equally frustrating because it only gives a number and then the description of the breakage, yet no description of the window. It is possible that the numbers on the blueprint plan correspond to those on the list. Using this information and that from Lighthall's list of the windows, an effort has been made in the appendix at the end of this thesis to make a plan of the windows as they were originally placed.

Where the photos come from and when they were taken is a mystery. They were taken after the installation of each window which is evident in the photos. It is possible that the photos were taken in 1938 by Hobbs Glass (branch established in Montreal in 1910), who transferred the windows to the Erskine and American Church. The company may have taken them before they removed the windows from the American Presbyterian Church to record what they looked like incase any damages occurred in the transfer .

This would explain the list of breakage, which Hobbs Glass would have noted in order to make any necessary repairs before placing the windows in the new church. The blueprint plan would have been used to remember the order in which the windows had appeared in the old church, if certain windows were made to be seen side by side. But, as shall be seen later on in this thesis, one case will show disregard for a pair of windows which were separated upon their installation in Erskine and American Church. The other possibility is that these photos were given to the church by the Tiffany Studios, after each window was installed.<sup>1</sup> The designs for the placement of the colors and the colors themselves, found behind each photo are very specific, perhaps only intended to be understood by Tiffany designers. This is more plausible also because two of the windows were not yet inscribed. They all would have been inscribed by 1938, which makes it unlikely the photos were taken by Hobbs Glass. Still, the list of breakage and the blueprint plan may have been made by Hobbs Glass for the aforementioned reasons. The fact that they were filed along with the photos may be inconsequential.

With respect to the Tiffany Studios, there is no available archive. Upon the death of its founder, Louis Comfort Tiffany in 1933 (born 1848), several public auctions were held for the inventory at the Studios which were located at 84 Madison Avenue, New

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The Tiffany company which produced stained glass windows, among other things, went through many name changes from 1879 until its closure in 1932. Established by Louis Comfort Tiffany, it began as L.C. Tiffany & Associated Artists, and then became the Tiffany Glass Company in 1885. In 1892, it was known as the Tiffany Glass and Decorating Company, and finally in 1900, became the Tiffany Studios. To avoid confusion, the company will be referred to in this thesis as Tiffany Studios.

York, and the “contents of Laurelton Hall”, Tiffany’s home in Long Island, New York.<sup>2</sup> Any paperwork, such as design books, cartoons for windows and instructions from customers which were not disposed of, may very well have been sold and now belong to various museums and private collections. For example and most importantly, the Charles Hosmer-Morse Museum of American Art in Winterpark, Florida, has accumulated a large amount of documents and works from Tiffany Studios. The museum’s founder, Hugh McKean, who died in 1995, had spent a few months in 1930 at Laurelton Hall as a young man, when Tiffany was opening his home and grounds to art students. After the fire which destroyed Laurelton Hall in 1957, Comfort Tiffany, one of Tiffany’s daughters, invited McKean to salvage whatever he could find in the ruins of the great old house. He was able to save some decorative elements, including a few windows. McKean devoted much of his time into finding whatever he could concerning the Tiffany Studios, purchasing them from auctions, private owners, antique shops and museums. Today, the museum’s warehouse holds an overwhelming assemblage of items. Unfortunately, it is only in the beginning stages of being catalogued and is not available for any extensive research. Even the employees of the museum are unsure of what it contains.<sup>3</sup>

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<sup>2</sup> Alastair Duncan, Martin Eidelberg and Neil Harris, Masterworks of Louis Comfort Tiffany (New York: Harry N. Abrams, 1989): 158.

<sup>3</sup> This information was provided by Lindsay Riepma, assistant to the director of collections at the Charles Hosmer- Morse Museum in Winterpark, Florida.. Telephone interviews, 11 and 16 February 1999.



Fortunately, the Tiffany Studios did publish A Partial List of Windows Designed and Executed by Tiffany Studios in 1910. The windows at Erskine and American Church appear under the heading, “Canada-Montreal-American Presbyterian Church”.<sup>4</sup> Only seventeen of the windows are listed, which could mean the remaining three were commissioned after 1910. Determining which three is complicated because some confusion is apparent on the list. Certain windows are recorded under incorrect family names and the Studios titles for the windows are vague, and do not offer more precise descriptions. For instance, there are two “Faith” windows on the list for the American Presbyterian Church. After some research, this author has found that one was rendered as an androgynous cloaked figure with a flame, sword and a key, while the other as a young blonde woman (Figs. 3 and 4).

Dating these windows has proven somewhat difficult. Very little exists in the church records concerning their installation. Aside from Rev. McWilliams Memorial Sermons of 1897, that suggests the windows dedicated to Benjamin Lyman and to Rev. Wells were installed that same year, only brief references are made to the others. These references are found in the minutes of the meetings of the Board of Trustees in the years of 1902 and 1906. In a meeting held on October 9<sup>th</sup>, 1902, it was stated:

Dr. McWilliams, after some remarks, stated that before Christmas thirteen beautiful memorial windows would be placed in the lower part of the Church by Tiffany, of

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<sup>4</sup> According to Alastair Duncan, author, art dealer and Tiffany expert residing in New York, this is the most concise list of ecclesiastical windows issued by Tiffany Studios. No similar lists were published after 1910. However, in his book Tiffany Windows (1982), Duncan has reprinted the list including several windows which were omitted. Still, the entry for the American Presbyterian Church remains unchanged. Telephone interview . 11 January 1999.

New York.<sup>5</sup>

No distinction was made as to which thirteen windows these might have been, and no entry for the event was found in the minutes of meetings in December of that year.

During a meeting held on January 10<sup>th</sup>, 1906, this was recorded: “A stained glass window in acknowledgement of the faithful services of Mr. William McClurg, our sexton for forty years, has been placed in the lower part of the church”<sup>6</sup> (Fig. 5). This evidence gives us the dates for sixteen of the windows, three for certain, the other thirteen are unidentified, leaving seventeen undated windows. By looking at the date of death for the person to whom each window was dedicated, either inscribed on the window or found in the church’s Registry of Civil Status, thirteen did die before 1902, and four afterwards. These four were Albert D. Nelson, who died in 1904; Charles Cassils, who died in 1918; Anna S. Warren Nelson who died in 1924; and Rev. Kenneth McLeod Munro who died in 1931. It can then be assumed that the windows dedicated to these people were installed in or near the year of their deaths and all the rest were placed in 1902. However, an additional problem is found in the collection of the seventeen photos which show that at least two of the windows were placed without inscriptions. Because of the three missing photographs, it cannot be known how many more were placed in this fashion. Therefore, the year of death for the deceased does not necessarily mean the year of installation. Adding to the confusion is that a number of inscription panels were switched by accident or negligence prior to being transferred to the Erskine and American Church

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<sup>5</sup> American Presbyterian Church, Montreal, Board of Trustees, Minutes, 1902.

<sup>6</sup> American Presbyterian Church, Montreal, Board of Trustees, Minutes, 1906.

in 1938, by Hobbs Glass. As a result, the windows as seen today may not belong to the person named in the accompanying panel. Some of the windows presented in chapter two of this thesis are thus dated using highly educated “guesses.”

One final, more contemporary source is The Windows of Erskine and American Church, Montreal, Quebec: A Guide. This pamphlet was written in 1994, by Betty Coffey, a member of the congregation. It provides the location, provenance, approximate date, inscription and measurements for every memorial window in Erskine and American. Mrs. Coffey also notes that two of the Tiffany windows are signed.

This thesis is an amalgamation of all the primary sources just mentioned as well as many others which have helped to put the twenty Tiffany windows at Erskine and American Church in their historical context. They have been explored here as memorials to the members of the American Presbyterian Church, many of whom were prominent figures in Montreal’s Anglo-Protestant community at the turn of the century and, as examples of work from the firm of Louis Comfort Tiffany, rarely found in Canada.

# CHAPTER 1

## A SHORT HISTORY OF THE AMERICAN PRESBYTERIAN CHURCH IN MONTREAL

The history of the American Presbyterian Church in Montreal goes all the way back to 1786, when the first Presbyterian congregation was established in Montreal. For sometime, they held their services in a house they rented on Notre Dame Street, until 1820 when they erected and opened a church on St. Gabriel Street (Fig.6).<sup>7</sup> The congregation consisted mainly of people of Scottish descent, but there were also a good number of Americans. After the American Revolution (1775-1776) and later the War of 1812, many Americans emigrated to Montreal. Many of them were loyalists who “preferred to remain under British rule.”<sup>8</sup> Their trades were simple and varied. They were fur traders, merchants, shoe makers, tanners and farmers, who saw Montreal as a city of opportunity. They were hard working and pious people who were well accepted by the Presbyterian community.

In 1803, a number of the members, both Scots and Americans, seceded from the St. Gabriel Street Church. The church was divided after a long ordeal concerning the

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<sup>7</sup> Historic Sketches of the Pioneer Work and the Missionary, Educational and Benevolent Agencies of the Presbyterian Church in Canada (Toronto: Murray Printing Co., 1903): 18 .

<sup>8</sup> Elizabeth Ann McDougall, The American Element in the Early Presbyterian Church in Montreal, thesis, McGill University, 1965, 4.

dismissal of the pastor.” The new congregation’s church was not built until 1807 on St. Peter Street, under the ministry of Rev. Robert Easton of Scotland (Fig. 7).

By 1822, Rev. Easton wished to retire and so the search for a new minister commenced. The Scottish contingent of the congregation, which was the majority, insisted on a minister from Scotland and no where else. This enraged the American members, who, although in the minority, had greatly contributed financially to the building of the church, its upkeep and the substantial raise Rev. Easton received in 1818. Many of them who had begun as humble tradesmen and merchants, were gaining prominence in Montreal’s business quarter and did not hesitate in their generosity towards their church. In addition, the church, which was now called St. Andrew’s, aligned itself with the Church of Scotland. This was the final insult for the Americans. Their opinion was, they ““wanted to go to heaven, but could not see why they had to go there by way of Scotland.””<sup>10</sup>

In 1822, the Americans formed the American Presbyterian Church of Montreal, with only twenty-one members.<sup>11</sup> The Americans were embittered by the rejection they experienced by the Scots at St. Andrew’s. As a move of solidarity and patriotism, the American Presbyterian Church was registered not with the Canadian Presbyterian Church, but with the American Presbytery of New York in 1823, a union that would last

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<sup>9</sup> For a precise telling of this story, please refer to the thesis cited in the previous footnote.

<sup>10</sup> Edgar Andrew Collard, “All Our Yesterdays: Scots, Americans Clashed over a Church,” The Montreal Gazette (26 October 1991): B4.

<sup>11</sup> George R. Lighthall, A Short History of the American Presbyterian Church of Montreal 1823-1923 (Montreal: The American Presbyterian Church, March 1923): 6.

many years. The New York Presbytery would provide their church with American ministers, born and educated in the United States. The Americans would no longer have to accept ministers and traditions derived from a nationality other than their own. Ironically, they were following the same example the Scots had set for them and used against them.

Their first minister was the young Rev. Joseph Stibbs Christmas (1803-1830). Born in Philadelphia and a graduate of Washington College, he was only 21 years of age when he came to Montreal in the spring of 1824. When he arrived, the congregation still did not have a church of its own, but paid rent to meet at a number of different churches when they were not in use. At one point, they were meeting in a room of a large private home.<sup>12</sup> It was through the tireless efforts of Rev. Christmas that the funds were procured to build a church. He often returned to the United States to gather funds and his gentle demeanor and heartfelt sermons drew many new members to the congregation.<sup>13</sup>

On September 8<sup>th</sup>, 1824, the cornerstone was laid at the corner of St. James Street and the Haymarket (now known as Victoria Square). The architect for the church was recorded as Moses Marshall of Montreal, but there is some evidence that James O'Donnell (1774-1830), an Irishman who emigrated to New York, was responsible for the building. The church resembled O'Donnell's style, and he was known to have been in Montreal at the time of the building. He was also a friend of one of the members of the congregation. It is plausible that the congregation would have chosen an

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<sup>12</sup> Lighthall, 9.

<sup>13</sup> Lighthall, 8.

architect from New York because of their strong ties with the city, and also as a patriotic gesture. O'Donnell would later be known as the architect of Montreal's Notre Dame Cathedral.<sup>14</sup>

The church's design had classic Grecian features, a large oblong building with pilasters surmounted by a triangular pediment on the facade (Fig. 8). It is not presumptuous to think that the choice for the design may have been a conscious effort by the American congregation to associate themselves with the United States by imitating the classical features found in the Georgian style of architecture, which had been so prevalent in that country. The building was completed in 1827. Unfortunately, Rev. Christmas would only enjoy the church he had worked so hard to erect for four years. His health had begun to deteriorate and he returned to the United States where he would die two years later, at the age of twenty-seven years.

After Rev. Christmas, the American Presbyterian Church continued to prosper. The congregation had grown considerably and a large part of the members were now wealthy businessmen. In 1831, William Lyon Mackenzie visited the church and later recounted:

"The house is a large and commodious stone building, handsomely finished both inside and outside...The congregation is numerous, and the people generally well-dressed, forming evidently an important and influential part of the citizens of Montreal."<sup>15</sup>

The church stayed on St. James Street for almost forty years, until the congregation

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<sup>14</sup> For more information on this subject, please see Franklin Toker's book, The Church of Notre-Dame in Montreal, Montreal: McGill-Queen's University Press, 1970.

<sup>15</sup> Lighthall, 19.

decided to erect a far more prestigious building on Dorchester Street (now René Lévesque Street), at the corner of Drummond Street.<sup>16</sup> On April 27<sup>th</sup>, 1865, the cornerstone was laid with much formality and a large crowd of onlookers. Many of the local newspapers were represented. The next day, the Montreal Herald reported:

“This interesting ceremony was performed yesterday afternoon in the presence of a considerable number of the members and congregation of the above Church, as well as of other congregations of the City. The cornerstone so laid was at the south-west angle of the new edifice, and a small platform had been erected there for the convenience of those more immediately engaged in the ceremony and services with which it was accomplished.”<sup>17</sup>

The event opened with a hymn, and several Bible readings, and a time capsule was placed under the cornerstone.

The second American Presbyterian Church was designed by James Morill, a New York architect, and was executed by Alexander Cowper Hutchison of Montreal (1838-1922). In another more blatant exhibition of their American origins, the congregation chose the Lafayette Avenue Church of Brooklyn as the model.<sup>18</sup> The structure cost \$68,222.61 to build, a lofty price for a church in 1865, attesting to the congregation's affluence. The new church was quite large and able to accommodate over 1070 people in the seats on the ground floor and in the massive gallery(Figs. 9, 10 and 11). It was open

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<sup>16</sup> After the old church was demolished, the site was occupied by the Henry Morgan and Co. department store in 1891 and in 1909 that building was replaced by the Eastern Township Bank. The Bank of Nova Scotia took over the former bank in 1920 and remains there to this day.

<sup>17</sup> Lighthall, 14.

<sup>18</sup> Lighthall, 13.



for worship on June 24<sup>th</sup>, 1866.<sup>19</sup>

The American Presbyterian Church had come a long way from the congregation of twenty-one people who seceded from St. Andrew's Church in 1822. Although Americans still made up the majority of the congregation, many members were of Scottish and Irish origin. Some of their names were Cassils, Lyman, Murphy, Nelson and Ogilvie. Like the Americans, they had started with small businesses when they, their fathers or grandfathers had come to Canada. Now several of these families were part of the upper and upper-middle class Anglo-Protestant community of Montreal.

As a result of the success of its members, the American Presbyterian Church prospered as a whole. This was exemplified by its extensive involvement in charitable and missionary work. During the latter half of the nineteenth century, the church founded a number of these institutions, the most notable being: the Benevolent Fund Committee, founded in 1875; the Woman's Missionary Society, founded 1892 and the Ready Circle of the King's Daughters, founded 1890.

The Benevolent Fund Committee obtained its contributions directly from members of the congregation. The recipients were:

...the Church Extension Fund of the Canadian Presbytery of Montreal, the City Missionary, and other local charitable organizations; also to Home Missions of the Canadian Presbyterian Church in the Western Provinces, as well as to the Work of Foreign Missions."<sup>20</sup>

These foreign missions were found in Africa, China and India.. The Woman's Missionary

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<sup>19</sup> Lighthall, 13.

<sup>20</sup> Lighthall, 23.

Society also funded foreign missions in Africa, Armenia, China and South America, as well as two girls' schools in India and Turkey. They extended their work to home missions, such as the Chinese and Italian Missions in Montreal.<sup>21</sup> The Ready Circle of the King's Daughters was an institution which used a more hands-on approach and concentrated on helping the sick and the poor in Montreal. Members made clothing and blankets, they held rummage sales of secondhand items to provide essential articles at minimal cost. They also visited hospitals and gave Christmas dinners for the needy.<sup>22</sup>

Organizations such as these allowed the more successful members of the American Presbyterian Church to share some of their wealth with the less fortunate. Especially in Montreal, it elevated their social status and established their church as an influential and thriving part of the community.

At the end of the nineteenth and into the twentieth century, the congregation decided to install stained glass memorial windows. It is not written in the church records as to why this decision came to pass. No pictures or descriptions were found of the windows which existed prior to the installation of stained glass windows. It is very likely they were made of plain sheets of clear glass or of stained glass in simple geometric patterns.

This was in keeping with the austere program of the Presbyterian Church which then preferred to keep such decorative elements to a minimum, and because of a long-held

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<sup>21</sup> Lighthall, 27.

<sup>22</sup> Lighthall, 28-29.

doctrine that images in stained glass were idolatrous.<sup>23</sup>

Perhaps the windows let in too much light and stained glass windows were seen as a pleasant solution. More likely, the reason behind the congregation's decision was the possibility for dedication. Those members who were wealthy enough could thereby ensure the memory of a loved one by donating a window to the church. It was also a means of establishing he or she as a part of the history of the church and the community. The memorial window was a status symbol. If the family of the deceased could afford one, it meant that they had achieved a high level of financial and social success.

Twenty stained glass memorial windows were commissioned from the Tiffany Studios by the American Presbyterian congregation from 1897 to 1931. As mentioned in the previous chapter, determining the dates of installation has been very difficult and a result of some guess work, but have been included in the next chapter.

In 1925, the Canadian Presbyterian Churches, Baptists, Congregationalists and Methodists, all joined under the United Church of Canada. By this time, the congregation of the American Presbyterian was no longer primarily American, but Canadian. After some consideration, the church decided that they should join the union. Their over one hundred years of being aligned with the New York Presbytery had ended, the American Presbyterian Church was finally a part of the United Church of Canada.

After many years on Dorchester Street, the American Presbyterian Church chose to amalgamate with the Erskine Church in 1934 probably for financial reasons. They joined

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<sup>23</sup> Sandra M. Coley. The Church of St. Andrew and St. Paul, Montreal: An Architectural History 1805-1932 and Catalogue of Memorials, thesis, Concordia University, 1993, 57.

in the Erskine building (built 1894) located on the corner of Sherbrooke Street West and Ontario Avenue (now du Musée Street) (Fig. 12). The old American Presbyterian Church was demolished in 1937.<sup>24</sup> The twenty Tiffany windows had been removed prior to this and were placed in the sanctuary and the chapel of the Erskine and American Church during the extensive renovations to the interior in 1938. The renovations were undertaken by the architectural firm of Nobbs and Hyde (1912-1944).<sup>25</sup> The windows were installed by Hobbs Glass.

Although there is no record of their reaction, the American Presbyterian congregation must have appreciated having the windows transferred to their new church. It was a visual affirmation of the agreement between the two congregations that the heritage of the American Presbyterian Church should be preserved. This was emphasized by the fact that new items were dedicated to long deceased members of the former church during the renovations. This was noted in an article in The Protestant Church News on April 31<sup>st</sup>, 1939. After the first service in the newly designed church:

The Communion table has been erected to the memory of the Lyman family, members of the American Presbyterian Church since 1823. The lectern and rail are placed in memory of the Hagar family, the hundred years members of the American Presbyterian Church. Among other memorials are the choir stalls erected to the memory of Jacob DeWitt 1785-1859 and his family. The panelling of the chancel wall is in Memory of Robert Anderson Beckett 1834-1910, elder and

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<sup>24</sup> "An Old Landmark Passes," The Montreal Gazette (27 November 1937), 16.

<sup>25</sup> "Erskine and American Church," Royal Architectural Institute of Canada, Journal (16 April 1939): 80.

for many years presenter of the Church.<sup>26</sup>

Jacob DeWitt had been an elder and founding member of the church.<sup>27</sup> Even the memorial to those members of the American Presbyterian who died during World War II was placed at the back of the sanctuary. These dedications can still be seen dispersed throughout the Erskine and American Church today. There had been a definite effort put into preserving the history of the American Presbyterian and incorporating it with that of Erskine under one roof. The twenty windows are a prime example of this.

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<sup>26</sup> "The Reconstructed Erskine-American," Protestant Church News (31 January 1939), 6.

<sup>27</sup> Lighthall, 32.

## CHAPTER 2

### DESCRIPTIONS OF THE TWENTY TIFFANY WINDOWS AND BIOGRAPHICAL INFORMATION ON THE MEMBERS OF THE AMERICAN PRESBYTERIAN CHURCH TO WHOM THEY WERE DEDICATED

Prior to going into the descriptions of the windows and the information on the people behind them, it is necessary to understand why they were purchased. Since no references exist in the archives of the American Presbyterian Church to answer this question, a brief examination of their historical context must be undertaken.

Twenty stained glass memorial windows were purchased by the congregation from the Tiffany Studios of New York during the years of 1897 to 1931. This was a result of a couple of contributing factors, first, was the popularity of memorial windows at the time; and second, was the financial success of certain members of the congregation.

The memorial window was a phenomenon which began at the second half of the nineteenth century in England. It emanated from the Gothic revival, which brought about renewed interest in the craft of stained glass, and also the Victorian preoccupation with death, or more importantly, remembering the dead.<sup>28</sup> Ginette Laroche put it succinctly in her article “Les ‘Memorial Windows’: Une Mémoire de Verre” (1986):

L'apparition du concept de fenêtre commémorative au XIX<sup>ème</sup> siècle coïncide avec l'émergence d'une conscience historique. Cette tendance s'est manifestée de différentes façons et concerne

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<sup>28</sup> This subject is extensively examined in John Morley's book, Death, Heaven and the Victorians. (Pittsburgh: University of Pittsburgh Press, 1971).

aussi bien la fondations des grandes musées, que l'érection des monuments rappelant un événement ou une personne. La mode du memorial window n'aurait toutefois jamais pu surgir et se réprendre sans la réunion de facteurs favorables, tels que la 'redécouverte' du vitrail et l'individualisation du culte de souvenir.<sup>29</sup>

By the 1860s, the memorial window had made its way to Canada and came into favor with all Christian denominations, even Presbyterianism.<sup>30</sup> That the congregation of the American Presbyterian Church waited until 1897 to order their first window is a testament to their adherence to the tradition of the Presbyterian Church of restrained ornamentation. But the desire to commemorate departed loved ones was strong and several windows followed. A number of the windows, eight in all, were dedicated to members of the church who had been deceased prior to 1897. This shows an effort to compensate for lost time, having not made these dedications earlier. It also establishes that these windows were commissioned by their patrons in order to preserve the memories of those loved ones, of those members who had come before them. In effect, to preserve the history of the American Presbyterian Church in Montreal.

The financial success of a large number of the congregation's members was another deciding factor in purchasing the windows. As mentioned in the previous chapter, many of the American Presbyterian families which came from humble beginnings at the start of the nineteenth century, were now part of the Montreal elite.

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<sup>29</sup> Ginette Laroche, "Les 'Memorial Windows': Une Mémoire en Verre," The Journal for Canadian Art History 9, no. 2 (1986): 97.

<sup>30</sup> Laroche, "Les 'Memorial Windows'...", 99.

They were not the McGills or the Molsons, who were virtual royalty in Montreal. But they and their forefathers had come from the same hardworking entrepreneurial spirit, all hoping to make a life and a mark in this young and promising city. They could certainly afford a memorial window to commemorate a husband, or a father who had long labored towards attaining his ambition. By all means, it was their duty to have a small monument raised in his memory. Yet these memorial windows were not commissioned solely on the basis of the deceased's financial success, but because they were husbands and fathers who were well loved in life and sadly missed in death. For the same affectionate reasons, wives and mothers had windows dedicated to them, as did former ministers, and in one case, a loyal sexton. The memorial windows were not only symbols of status, but tokens of admiration and love.

In any case, the windows were expensive and attest to the wealth of many of the members of the congregation. At the turn of the century, the Tiffany Studios were charging \$700 for "an average three-by-five foot" window.<sup>31</sup> Sixteen of the windows would have fallen into this approximate price range, although their measurements are slightly different. Four of the windows are quite large at five feet wide and thirteen feet tall, over four times the size of the small ones.<sup>32</sup> They are also much more detailed. Their price must have been in the area of \$4,000 apiece. The members of the American

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<sup>31</sup> "Tiffany Stained Glass Windows," New York Landmarks Conservancy, online, Internet, 26 January 1999.

<sup>32</sup> This is based on the measurements of the windows as they appear today in the Erskine and American Church. In most cases, the measurements had not been drastically changed from what they originally were at the American Presbyterian Church.



Presbyterian Church had developed the capital to invest in such luxuries. With much perseverance, they had come far from being that secessionist congregation in 1823 who had struggled to collect funds to build a church. Their purchase of twenty memorial Tiffany windows were symbols of that achievement.

The twenty Tiffany windows at the Erskine and American Church are located on the east and west walls of the sanctuary and in the chapel. In fig. 13, they are numbered 1 to 20. This description will start with window 1 on the west wall and proceed clockwise until window 14. The windows in the chapel will be described last.

It must first be understood that because of the rededications that occurred in 1938, a few of the windows do not bear the names of the deceased to whom they were originally dedicated. Where necessary, the original inscription will be provided, in order to appreciate the window as it was meant to be seen. Any other changes to the windows will also be included.

A description of the windows, their theme and their symbolism, presented in conjunction with a short biographical sketch of the persons in memoriam, provide some insight as to why the design was chosen for them. In many cases, not enough information was found to make a connection.

Great difficulty was encountered in finding information on the women to whom eleven of the windows were dedicated (five were for the women themselves and six were for the women together with their husbands). In comparison to what exists on the men of the time, there is little concerning Montreal women of the nineteenth century. While

their successful male relations were the subjects of interest in yearly publications such as Who's Who in Canada and Prominent Men of Canada, virtually nothing was recorded on individual women. In these books, they were referred to only as a wife, a sister or a daughter. No extensive information was found in the archives of the American Presbyterian Church concerning the female members or their organizations. The sketches which appear here are compilations of several brief references, findings in the American Presbyterian's Registry of Civil Status, and the more available biographical information on the male members of their family. Sadly, all the women represented here have been rendered in terms of what their fathers, brothers, husbands and sons achieved.

Seventeen of the windows are listed in the Partial List of Windows Designed and Executed by Tiffany Studios, published in 1910. In these instances, their titles as they appear in the publication are employed to aid in their identification. Otherwise, the family name of the deceased is applied, for example, "Nelson Memorial". In the cases where rededication has occurred, the family name of the original recipient is used. The dates of installation for each window are also included.

The following three windows 1, 2 and 3 (Figs. 1, 14 and 2) and window 12 (Fig. 15), are all large arched windows, composed of two arched lights in diptych form. The tops of the windows are decorated with elaborate canopies. Their measurements are approximately thirteen feet high and five feet wide.

WINDOW 1, "Lyman Memorial Window, Christ at Emmaus""<sup>33</sup> (Fig. 1)

This window was dedicated to Benjamin Lyman by his children. (Fig. 16) It was installed in the American Presbyterian Church in 1897. Both the window and its recipient were the subjects of a long discussion in Rev. Thomas Samuel McWilliams' Memorial Sermons, when the window was placed.

The inscription on the left panel reads: "IN MEMORY OF/ BENJAMIN LYMAN", and on the right: "ABIDE WITH US FOR IT IS TOWARD/EVENING AND THE DAY IS FAR SPENT." The window depicts the Biblical scene in the book of Luke 24:29.<sup>34</sup> On the third day after Christ's death, two disciples left from Jerusalem for the village of Emmaus. On their travels, a stranger joined them, kept them company and talked at length about the Scriptures and the sufferings of Christ.<sup>35</sup> When they reached Emmaus, they urged the stranger to stay with them. He broke the bread, blessed it and at that moment, the disciples recognized him as Christ. He then disappeared before their eyes.

The scene as rendered by the Tiffany Studios takes place in an interior, although a curtain has been pulled aside and the colors of the sunset can be seen in the sky. Two men stand on either side of Christ who bears a halo and red and blue, almost turquoise robes. "There are no sandals up on the feet of Jesus, for the risen and glorified need not

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<sup>33</sup> A Partial List of Windows..., 119.

<sup>34</sup> Holy Bible (New York: Consolidated Book Publishers, 1976): 70.

<sup>35</sup> Rev. T.S. McWilliams, Memorial Sermons (n.p.: 1897): 16.

fear thorns or stones.”<sup>36</sup> A table has been set for dinner and a lamp has been lit for the on coming evening. The window depicts the exact moment when the disciples ask Christ to stay.

Benjamin Lyman was a prominent figure in both the church and Montreal’s business arena. He was an elder of the American Presbyterian Church from 1860 until his death in 1878. On April 27<sup>th</sup>, 1865, he laid the cornerstone of the church on Dorchester Street.<sup>37</sup> He was the chairman of the Board of Trustees for two consecutive years, 1864 and 1865.<sup>38</sup> The Lyman family had a long history in the church. Benjamin’s father, Elisha, had been one of the first elders upon its founding in 1823.

Benjamin Lyman was born on June 11<sup>th</sup>, 1810 in Derby, Vermont.<sup>39</sup> His father Elisha , a farmer and tavern owner, and mother, Hannah Stiles Benjamin, came to Montreal in 1816.<sup>40</sup> Elisha’s brother, Lewis Lyman, had established a drug firm in Montreal in 1800. By 1827, Benjamin and his younger brother Henry (1813- 1897) and his older brother William (1794-1857) were the sole partners of the firm, under the name William Lyman and Company, their uncle having moved to New York in 1819.

The firm went through many name changes and partnerships, but during that time, the Lyman family was the driving force behind its success. The business became one of

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<sup>36</sup> McWilliams, 17.

<sup>37</sup> Lighthall, 36.

<sup>38</sup> Lighthall, 38.

<sup>39</sup> Dictionary of Canadian Biography (Toronto: University of Toronto Press, 1990): 450.

<sup>40</sup> Dictionary of Canadian Biography, 450.

the foremost drug wholesaler and manufacturing companies in both Montreal and Toronto. The main firm was located in Montreal, on St. Paul Street.<sup>41</sup> One of their ads appeared in Mackay's Montreal Directory 1861-62, when William Clare was a partner (Fig. 17). They sold everything from drugs, to paint, to seeds and more. During his time with the firm, Benjamin Lyman worked to elevate the standards of the drug business.<sup>42</sup> He helped establish the Canadian Pharmaceutical Association of Ontario in 1867, which in 1873 became the Ontario College of Pharmacy where he was president for many years.<sup>43</sup> He was also founder of both the Canadian Pharmaceutical Journal (1868) and the Montreal Chemists' Association (1870). He remained with his family's company until his death on December 6<sup>th</sup>, 1878.

As for his personal life, Lyman married Delia Almira Wells (d. 1883) in 1834. They had thirteen children, six of whom did not survive infancy.<sup>44</sup> (One of his sons, Charles, would enter the firm after his death.) In his introductory address in Rev. McWilliams' Memorial Sermons, a Rev. Theodore Lafleur was recorded as saying about Lyman: "I confess to some surprise when I first met him that a man so engrossed in

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<sup>41</sup> Dictionary of Canadian Biography, 450.

<sup>42</sup> Dictionary of Canadian Biography, 450.

<sup>43</sup> Dictionary of Canadian Biography, 450.

<sup>44</sup> Montreal, American Presbyterian Church, Registry of Civil Status, 1832-1851 and 1852- 1899, microfilm, Archives Nationales du Québec, Montréal.

business care could be so simple a Christian.”<sup>45</sup> Lyman was known as an imposing figure with a kind and generous character.<sup>46</sup> This next insight was taken from his funeral sermon and is telling of the reason why his children chose “Christ at Emmaus” to commemorate their father:

‘Mr. Lyman was always given to hospitality, mindful to welcome and to entertain strangers; and multitudes of many nationalities and of various faiths can gratefully recall his Christian cordiality and kindness. He was especially prompt to notice and greet new-comers in the house of God.’<sup>47</sup>

A congregation member went so far as to say that the tall figure in the window looked much like Lyman himself, because she had seen him in that posture several times in both his home and at church.<sup>48</sup>

#### WINDOW 2, “Childs Memorial Window, ‘Nativity’”<sup>49</sup> (Fig. 14)

This window was dedicated to George Childs (1825-1895) and his wife, Christian Murphy Childs (d. 1876) by their sons. According to the inscription, it was “erected” in 1901, but may have been commissioned that year and was one of the thirteen installed in 1902. The inscription panel on the left light reads: “To the Honoured Memory of/

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<sup>45</sup> McWilliams. 3.

<sup>46</sup> McWilliams, 14.

<sup>47</sup> McWilliams, 14.

<sup>48</sup> McWilliams, 15.

<sup>49</sup> A Partial List of Windows..., 119.

George Childs/ and his wife Christian Murphy.” The right one reads: “Erected by/ their sons/1901.”

The scene is of the Holy Family being visited by three shepherds. It is depicted in the dark interior of the stable where Christ was born. In the left panel, are the three shepherds. One kneels in the foreground, with his hands held in prayer and two in the background talk amongst themselves. All their faces and bodies are illuminated by the light which seems to emanate from the Holy Family, and especially the Christ Child, who are represented in the right panel. All three members have halos around their heads, traditional denotations that they are filled with the Holy Spirit, but the Christ Child glows with white light, His features almost disappearing in its brightness.

George Childs and Christian Murphy, both of Montreal, were married on September 22<sup>nd</sup>, 1852.<sup>50</sup> Childs was a wholesale grocer. In Mackay’s Montreal Directory 1861-62, his business is recorded: “CHILDS, GEO., groceries, wholesale, 275 St. Paul, house 11 Hanover.”<sup>51</sup> His store also specialized in tea and spices.<sup>52</sup> He was ordained an elder of the American Presbyterian Church in 1865 and was very much involved in the church’s charities.

Christian Murphy Childs was the daughter of Alexander McAuley Murphy (1791-1876) and his wife, Jane Allen Murphy (d. 1863). They came to Montreal from

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<sup>50</sup> Montreal, American Presbyterian Church, Registry of Civil Status, 1852-1899....

<sup>51</sup> Mackay’s Montreal Directory 1861-62 (Montreal: Oowler & Stevenson, 1861.): 49.

<sup>52</sup> Mackay’s Montreal Directory 1861-62, 287.

Carrickfergus, Ireland in 1819. The same year, Alexander McAuley Murphy opened a linen and dry goods store, specializing in Irish linens, on Notre Dame Street. When he retired in 1860, his sons Alexander and John took over the business under the name of Murphy Brothers.<sup>53</sup> The brothers separated in 1869 and John opened his own store, also on Notre Dame Street, called John Murphy & Co. (Fig. 18). He became “one of the largest dry goods merchants of the city.”<sup>54</sup> In 1893, he opened a six storey store on St. Catherine Street.

George Childs and Christian Murphy had seven children, all boys. One of their sons, Alfred William Childs, began to work at his father’s grocery store in the 1870s and eventually took over the business before his father’s death on April 14<sup>th</sup>, 1895. Christian Murphy Childs had died earlier, on May 5<sup>th</sup>, 1891.<sup>55</sup> They were married for thirty-nine years.

It is not known exactly why the Childs’ sons chose the “Nativity” for a memorial to their parents. Perhaps because it was a family portrait: with a mother, father and child, they felt it an appropriate dedication to their beloved parents.

WINDOW 3, “Cheney Memorial Window, ‘The Good Shepherd’”<sup>56</sup> (Fig. 2)

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<sup>53</sup> Rev. J. Douglas Borthwick, ed., History and Biographical Gazetteer of Montreal to the Year 1892 (Montreal: John Lovell & Son, 1892): 176.

<sup>54</sup> Borthwick, 176.

<sup>55</sup> Montreal, American Presbyterian Church, Registry of Civil Status, 1852-1899....

<sup>56</sup> A Partial List of Windows..., 119.



This window was a gift of the American Presbyterian congregation to the memory of Rev. George H. Wells, who had been their minister from 1871 to 1891 (Fig. 19). Why the Tiffany Studios listed it as the “Cheney Memorial” is somewhat perplexing. It is possible that it was paid for through the Cheney Sunday School Fund, which had been established in 1892 by elder and Board of Trustees chairman, Gilman Cheney. It was known that Rev. Wells adored children and they adored him. It would not be presumptuous to assume that the money for the window was collected through this fund and ordered under the Cheney name. The window was installed in 1897 along with that of Benjamin Lyman and was also discussed at length in Rev. McWilliams’ Memorial Sermons. The left panel is inscribed: “IN MEMORIAM/ GEORGE H. WELLS D.D.” The right one reads: “PASTOR OF THIS CHURCH/ 1871 TO 1891.”

“The Good Shepherd” depicts Christ as a shepherd before a multitude of sheep. He stands near a tree and is looking up, with hands clasped in prayer. A bright sunrise occurs behind the figure of Christ in a pulsating array of colors.

Rev. George H. Wells was born in New York and was educated at the Chicago Theological Seminary. He became an ordained minister in 1867.<sup>57</sup> In 1871, the New York Presbytery sent Rev. Wells to be the sixth minister of the American Presbyterian Church in Montreal. His ministry lasted twenty years. During that time, he helped to organize the Benevolent Fund Committee in 1875 and in 1888, the American Presbyterian branch of the Young Peoples’ Society of Christian Endeavour.<sup>58</sup>

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<sup>57</sup> Lighthall, 16.

<sup>58</sup> Lighthall, 17.

Rev. Wells was much loved by his congregation. He never married and therefore spent much of his time with the members both at the church and at visits to their homes.<sup>59</sup> They came to know him very well and admired his intelligence (he was most knowledgeable on the subjects of art and architecture), his love of children and his happy and affectionate nature. In 1891, he returned to the United States, where he died in 1897.

The congregation chose “The Good Shepherd” as a memorial for their former minister because Rev. Wells was not unlike their shepherd, and they, his flock.<sup>60</sup> In his introductory address to Rev. McWilliams’ Memorial Sermons, Rev. Theodore Lafleur recounted of Rev. Wells:

What he attempted and in a measure accomplished with his varied gifts, was to lead everyone by his preaching and prayers, acts of kindness and devotedness in the spirit of the Heavenly Shepherd who spiritually and invisibly always ministers to the needs of our spiritual souls.<sup>61</sup>

This window was a way of honoring the inspirational example he had set for the congregation for twenty years.

The next six windows, 4 to 9 (Figs. 20-23, 5 and 3), are all identical in their measurements and their shape. They are simple, arched windows and rather small as

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<sup>59</sup> Lighthall, 16.

<sup>60</sup> McWilliams, 2.

<sup>61</sup> McWilliams, 2.

compared to the three previous windows. They are six feet, three inches high, and two feet, one inch wide. Originally, these windows had plain backgrounds of what Tiffany Studios called mottled glass. The art of manufacturing this glass will be explained in this thesis later on. The result was a multicolored, textured glass. In the case of these windows, the colors varied. The backgrounds were mostly white, with blue, grey, lavender, yellow and green, subtly combined (For example, please see fig. 26). When these windows were installed in the Erskine and American by Hobbs Glass, the firm changed the backgrounds to alternating stripes of blue and white in a cobblestone-like pattern. Some of the glass in the latter color are remnants of the mottled glass. The reason for this change was probably to add color to these rather plain windows to balance with the brightly colored ones above them.

#### WINDOW 4, "Ross Memorial Window, 'St. Paul'"<sup>62</sup> (Fig. 20)

This window was dedicated to Michael Babcock, by his family and installed in 1902.<sup>63</sup> It may have been listed under the name of Ross because one of his daughters, Ida Elizabeth Babcock, married a William G. Ross in 1888.<sup>64</sup> She could very well have ordered the window from the Tiffany Studios using her married name, which the Studios used to identify the window. The inscription on the window reads: "IN LOVING MEMORY OF/ MICHAEL BABCOCK/ 'BLESSED ARE THE PURE IN HEART'."

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<sup>62</sup> A Partial List of Windows..., 119.

<sup>63</sup> Lighthall, 31.

<sup>64</sup> Montreal, American Presbyterian Church, Registry of Civil Status, 1852-1899...

Saint Paul is the subject of this window. He is identified in Margaret Tabor's book, The Saints in Art as being short in stature, "with a brown beard, high forehead, and aquiline nose, holding a book or a sword."<sup>65</sup> In this example, he is holding a book and dressed in blue robes.

It was not discovered where or when Michael Babcock was born. He worked as a clerk and then a merchant for Millard & Co., a "Railway chain and spike factory", located at 147 Prince Street.<sup>66</sup> Babcock married Mary Duclos (d. 1891) of Montreal, the daughter of Francis Duclos, an innkeeper, in 1849.<sup>67</sup> They had three daughters. At the church, Babcock was a Sunday School teacher. He died on November 28<sup>th</sup>, 1899.<sup>68</sup>

Saint Paul is known as the patron saint of laypersons. As a Sunday School teacher, Michael Babcock would have fallen under this title and it is therefore understandable why his family chose the saint to commemorate him.

WINDOW 5 AND 14, "Nelson Memorial Window, 'Cornelius and Angel'"<sup>69</sup> (Figs. 21 and 24, right)

These two windows are discussed together because, although they are now seen separately in the Erskine and American Church, they originally were the two parts of one

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<sup>65</sup> Margaret E. Tabor, The Saints in Art. (Detroit: Gale Research Company, 1969): 158.

<sup>66</sup> Lovell's Directory for Montreal 1870, microfilm, Archives Nationales du Québec, Montréal.

<sup>67</sup> Montreal, American Presbyterian Church, Registry of Civil Status, 1832-1851,...

<sup>68</sup> Montreal, American Presbyterian Church, Registry of Civil Status, 1852-1899,...

<sup>69</sup> A Partial List of Windows..., 119.

memorial situated beside each other at the American Presbyterian Church. They were dedicated to Horatio Admiral Nelson (1816-1882) and his wife, Maria Davidson Nelson (d. 1882) by their children.<sup>70</sup> They were installed in 1902.

When they were transferred to the Erskine and American Church by Hobbs Glass in 1938, their inscriptions and appearance were changed drastically. When in the American Presbyterian, window 14, the “Angel” (Fig. 25), was seen on the left of window 5, “Cornelius” (Fig. 26) and were listed as such in George R. Lighthall’s book, A Short History of the American Presbyterian Church in Montreal 1823-1923. In it, they are referred to as windows “L” and “M”:

#### L and M

The inscription on these two reads-

L	M
‘Thy Prayers and Thine Alms are Come up for a Memorial before God	‘Thy Prayers and Thine Alms are Come up for a Memorial before God
IN MEMORIAM	IN MEMORIAM
H.A.NELSON-M.D.NELSON	H.A.NELSON-M.D.NELSON
FROM THEIR CHILDREN	FROM THEIR CHILDREN <sup>71</sup>

When they were separated, window 14, the “Angel”, was placed on the east wall of the sanctuary and window 5, “Cornelius”, was put on the west wall. The appearance of the “Angel” was changed from a small, simple window into a long one, elongated by the addition of some geometrically patterned, decorative glass above and below it. Its inscription which had been: “THY PRAYERS AND THINE ALMS ARE/ IN MEMORIAM/ H.A.NELSON-M.D.NELSON/ FROM THEIR CHILDREN,” is

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<sup>70</sup> Lighthall, 30.

<sup>71</sup> Lighthall, 30.

now: "COME UP FOR A MEMORIAL BEFORE GOD/ IN MEMORIAM/ H.A.NELSON-M.D.NELSON/ FROM THEIR CHILDREN," which was the original inscription on its partner, window 5. Window 5 now reads: "IN BELOVED MEMORY OF/ EDWARD K. GREENE/ DECEMBER THIRD 1899," which was an inscription that originally appeared on window 11 (Figs. 27, right and 28). Which, in turn, has been dedicated to one Anna S. Warren Nelson. Her memorial, determined after a process of elimination, was probably window 13 (Fig. 24, left). Evidently, Hobbs Glass experienced quite a bit of confusion in transferring the windows from one church to the other.

"Cornelius and Angel" depicts the Biblical story in which Cornelius, a Roman centurion, known for his good deeds, is visited by an angel. Soon after, he becomes a Christian. Here, Cornelius is rendered in his military uniform, his helmet held in the crook of his arm and his sword in hand. He holds his other hand, in a fist, to his heart, a gesture representing the revelation he is experiencing from the visit of God's messenger. The angel has its hand raised as he or she proclaims the word of God before Cornelius. A palm branch is held in the other hand; a symbol of peace and heaven.<sup>72</sup>

Horatio Admiral Nelson was born on October 22<sup>nd</sup>, 1816, in Keene, New Hampshire (Fig. 29).<sup>73</sup> He was the son of Ezekiel and Ruth Harkins Nelson. He came to Montreal in 1840, and entered into business that same year with Isaac Butters, forming Nelson & Butters. They were in the business of merchandising wooden goods, such as

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<sup>72</sup> F.R. Webber, Church Symbolism, 2<sup>nd</sup> ed. (Detroit: Gale Research Company, 1971): 183.

<sup>73</sup> Borthwick, 415.

brooms, pails and clothes pins, among other things.<sup>74</sup> In 1841, he married Maria Davidson of Burlington, Vermont.<sup>75</sup> They had ten children, three of whom died in infancy. In 1874, Nelson made partners of his four sons, Albert, Frederick, Horatio and Charles, forming the firm of H.A.Nelson & Sons.<sup>76</sup> They expanded their line of merchandise to include toys, sporting goods and fancy dry goods from Europe and the United States.<sup>77</sup> Even after their father's death, the sons kept the firm's name (Fig. 30). Albert (who will later be discussed concerning his memorial) and Frederick took over the business in Montreal and Horatio and Charles managed the branch in Toronto.<sup>78</sup>

Nelson held a variety of other positions aside from being the head of his store. He spent fourteen years on the Municipal Council of Montreal, was the "Director of Molsons Bank, President of the Loan and Investment Association, and Vice-President of the Provincial Loan Association."<sup>79</sup>

His works at the American Presbyterian Church were numerous. He and his wife were known for their Christian generosity and were greatly involved in charities. He was

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<sup>74</sup> The Canadian Biographical Dictionary and Portrait Gallery: Quebec and Maritime Provinces Volume. (Toronto: American Biographical Publishing Company, 1881): 71.

<sup>75</sup> The Canadian Biographical Dictionary and Portrait Gallery..., 71.

<sup>76</sup> Borthwick, 415.

<sup>77</sup> The Canadian Biographical Dictionary and Portrait Gallery..., 72.

<sup>78</sup> The Canadian Biographical Dictionary and Portrait Gallery..., 72.

<sup>79</sup> Borthwick, 415.

the first chairman of the Benevolent Fund from 1875 until he died.<sup>80</sup> He was an elder and a member of the Board of Trustees and served as the chairman in 1867 and from 1874 to 1882, and as the treasurer in 1865. He was also the chairman of the building committee for the Dorchester Street church, as well as the superintendent of the Sunday School.<sup>81</sup>

Horatio Admiral Nelson died on December 24<sup>th</sup>, 1882, his wife Maria Davidson Nelson having predeceased him on June 25<sup>th</sup>, 1882. "Cornelius and Angel" was an appropriate memorial for the Nelsons. They had given so much of themselves to the business community and to the church. It is evident why their children chose the theme and the inscription: "THY PRAYERS AND THINE ALMS ARE/ COME UP FOR A MEMORIAL BEFORE GOD." Just as God had recognized Cornelius for his kindness, this was their way of honoring their parents' good works.

#### WINDOW 6, "Cassils Memorial Window, 'St. Agnes'" (Fig. 22)<sup>82</sup>

This window, dedicated to Agnes Simpson Hossack Cassils, was installed in the American Presbyterian Church in 1902. It was given by the Cassils family.<sup>83</sup> The inscription reads: "IN MEMORIAM/ A.S.C. 1843-1868."

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<sup>80</sup> Lighthall, 23.

<sup>81</sup> Lighthall, 36-38.

<sup>82</sup> A Partial List of Windows..., 119.

<sup>83</sup> Lighthall, 30.



The figure represented is Saint Agnes. She was a virgin martyr who died by the sword in the fourth century for refusing the advances of Sempronius, son of Rome's Prefect.<sup>84</sup> For claiming that she was the bride of Christ, she was humiliated, burnt at the stake and eventually beheaded. She is often portrayed as she is here, very young, with long blonde hair, holding a book and accompanied by a lamb.<sup>85</sup>

Little was discovered about Agnes Simpson Hossack Cassils. She was born in 1843. Her father was William Hossack of Quebec.<sup>86</sup> In 1856, she married the successful communications and transportation executive, William Cassils, who shall be addressed later in this chapter. Sadly, she died in 1868, at only twenty-five years of age. The couple had no children and her husband would never remarry.

Aside from being the namesake of Agnes Simpson Hossack Cassils, Saint Agnes is the patron saint of girls, virgins and engaged couples.<sup>87</sup> Perhaps because of her youthful death and childless marriage, her family thought "St. Agnes" a fitting memorial.

#### WINDOW 7, "Cassils Memorial Window, 'Shepherd'"(Fig. 23)

This window was dedicated to John Cassils and his wife, Margaret Murray Cassils,

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<sup>84</sup> Tabor, 4.

<sup>85</sup> Tabor, 5.

<sup>86</sup> Borthwick, 338.

<sup>87</sup> "Agnes of Rome," Patron Saints Index. Online. Internet. 23 February 1999.

presumably, by their children.<sup>88</sup> It was placed in 1902.

The subject of the window is a lone shepherd, sitting with his staff leaning on his shoulder and gazing away from the viewer. Perhaps he is watching his flocks or looking towards God. The inscription is: "IN MEMORIAM/ J.C. 1800-1880/ M.M.C. 1808-1889."

John Cassils was born in Scotland in 1800. His wife Margaret Murray Cassils, was also born there in 1808. They married possibly in the late 1820s and had eight children, five sons and three daughters.<sup>89</sup> It is not known what John Cassils' occupation was, but he must have worked hard, for all his sons received educations. All the Cassils children made their way to Canada. The five sons would become prominent Montreal businessmen.<sup>90</sup> Two of which, William and Charles, will be addressed later in this chapter. John and Margaret Cassils did not follow their children to Canada. He died in 1880 and she in 1889.

The symbol of the "Shepherd" can mean many things. As has been seen in "The Good Shepherd", it can denote guidance and inspiration by example. This meaning is likely that which the Cassils children considered when choosing their parents' memorial. Even though they never came to Canada, they still had a strong influence in their childrens lives through their fine example. Rev. J. Douglas Borthwick wrote about John

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<sup>88</sup> Betty Coffey, The Windows of Erskine and American Church, Montreal, Quebec: A Guide.(pamphlet)(Montreal: Erskine and American Church, 1994): 2.

<sup>89</sup> Borthwick, 339.

<sup>90</sup> Borthwick, 339.

and Margaret Cassils in his History and Biographical Gazetteer of Montreal to the Year 1892: “Both were of the spirited, sterling God-fearing people of whom Scotland has furnished so many to this and other lands.”<sup>91</sup>

#### WINDOW 8, McClurg Memorial Window (Fig. 5)

This window does not appear in the list Tiffany Studios published in 1910. It was given by the congregation to commemorate William John McClurg’s forty years of work as sexton of the church. Its installation was recorded in the Minutes of a Board of Trustees meeting on January 10<sup>th</sup>, 1906:

A stained glass window in acknowledgement of the faithful services of Mr. William McClurg, as sexton for forty years, has been placed in the lower part of the church... Mr. McClurg replied expressing his thanks to the congregation for their great kindness.<sup>92</sup>

The window was given upon his retirement.

A shepherd is the subject of this window. The figure stands, eyes alert, staff in hand, as if ready to work. The inscription reads: “WILLIAM McCLURG/ IN APPRECIATION OF FORTY YEARS FAITHFUL/ SERVICE AS SEXTON OF THIS CHURCH 1866-1906/ Well done good and faithful servant. Matt.25-23.”

William John McClurg was born in 1829 in Belfast, Ireland.<sup>93</sup> It is not known when

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<sup>91</sup> Borthwick, 339.

<sup>92</sup> American Presbyterian Church, Montreal, Board of Trustees, Minutes, 1906....

<sup>93</sup> Montreal, American Presbyterian Church, Registry of Civil Status, 1905-1910, United Church of Canada Archives, Montreal.

he came to Montreal, but by 1866, he was working at the American Presbyterian Church and living in a cottage behind the building.<sup>94</sup> He married Jane Elizabeth Hudson either in Ireland or in Montreal. By 1879, they had a daughter, Jane. Both mother and child died on March 25<sup>th</sup>, 1879, “in the Small Pox Hospital.”<sup>95</sup> Around 1890, McClurg was remarried to Ellen Elizabeth McCullum and they had two sons. He retired in 1906, and died on June 21<sup>st</sup>, 1910.<sup>96</sup>

The shepherd depicted in this window, chosen along with the inscription, was chosen by the congregation to express the gratitude and respect they felt towards McClurg for his work throughout the years. The choice of such an attentive looking shepherd was most appropriate.

#### WINDOW 9, “Cassils Memorial Window, ‘Faith’”<sup>97</sup> (Fig. 3)

This window was dedicated to the memory of William Cassils by his Family, and installed in 1902.

The Tiffany Studios used the design for this window in several other commissions across the United States.<sup>98</sup> It was more often recorded under the title “Truth”. An

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<sup>94</sup> American Presbyterian Church, corner of Dorchester & Drummond Streets, Montreal. (pamphlet)(Montreal: Louis Perrault, 1880).

<sup>95</sup> Montreal, American Presbyterian Church, Registry of Civil Status, 1852-1899,...

<sup>96</sup> Montreal, American Presbyterian Church, Registry of Civil Status, 1852-1899,...

<sup>97</sup> A Partial List of Windows..., 119.

<sup>98</sup> James G. Smart, “Truth: An Historical Interpretation of the Tiffany ‘Truth’ Windows,” Stained Glass ( Spring 1998): 24-31.

example is found in the Unitarian Universalist Church in Keene, New Hampshire, installed in 1900 (Fig. 31).<sup>99</sup> Knowing this helps to decipher the ambiguous symbolism in the design. In his article “Truth: An Historical Interpretation of the Tiffany ‘Truth’ Windows,” published in Stained Glass in 1998, James G. Smart offers his commentary:

...the torch signifies Truth’s illuminating power and the key symbolizes the ability to unlock and pass beyond barriers of ignorance. The wreath, if it be a crown of roses, was well chosen. Truth can be sweet as a rose and as painful as the thorns, both to those who speak it and to those who listen.<sup>100</sup>

The sword, however, is more problematic. Smart suggests that it is a symbol of the force sometimes used by lawmen to protect truth and justice.<sup>101</sup> More likely, it is the willingness of the just to fight for truth.

The inscription on the window reads: “IN MEMORIAM/ WILLIAM CASSILS/ 1832-1891.” William Cassils was born on June 25<sup>th</sup>, 1832, in Denny, Scotland.<sup>102</sup> His parents were John and Margaret Murray Cassils. He grew up in Renton, Scotland, where he also received his education. Cassils came to Montreal in 1851, where he took a job as an apprentice at the Montreal Telegraph Company.<sup>103</sup> The company prospered in the following years, and expanded its offices. Cassils became the manager of the Quebec

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<sup>99</sup> Smart, 26.

<sup>100</sup> Smart, 28.

<sup>101</sup> Smart, 29.

<sup>102</sup> Dictionary of Canadian Biography..., 167.

<sup>103</sup> Dictionary of Canadian Biograohy..., 167.

branch in 1853, and then in 1856 was made the superintendent of the eastern division.<sup>104</sup> In 1867, he left the Montreal Telegraph Company and joined with George A. Cameron to form "Cassils & Cameron, Wholesale Importers of Fancy Dry Goods."<sup>105</sup> The union lasted nine years and Cassils then returned to the telegraph business by becoming the president of the Canadian District Telegraph Company in 1876.<sup>106</sup> The following year, he also became the president of the Canadian Central Railway Company, which would be absorbed by the Canadian Pacific Railway in 1881.<sup>107</sup> But with his renowned expertise in the communications and transportation fields, he had no shortage of work. He became the receiver for the St. Lawrence and Ottawa Railway Company, and in 1885 was named the president of the Dominion Transport Company.<sup>108</sup> 1889 was a busy year for Cassils. He became the president of the Federal Telephone Company, in addition, he was

...also president of the Electro-mechanical Clock Company, vice-president of the British American Ranch Company, and director of the Montreal Herald, the Windsor Hotel Company of Montreal, and several financial institutions.<sup>109</sup>

Cassils was a very social man and well liked. He was a member of the St. Andrew's Society, the St. James Club and was president of the Fish and Game Club. He

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<sup>104</sup> Dictionary of Canadian Biography..., 167.

<sup>105</sup> Lovell's Directory for Montreal 1875, microfilm, Archives Nationales du Québec, Montreal.

<sup>106</sup> Borthwick, 338.

<sup>107</sup> Borthwick, 338.

<sup>108</sup> Dictionary of Canadian Biography..., 168.

<sup>109</sup> Dictionary of Canadian Biography..., 168.

was also said to have a fine voice, and would often grace his friends with songs from his native land, rendered with candid poignancy.

In 1856, Cassils married Agnes Simpson Hossack. As mentioned earlier, their marriage would only last twelve years, for she died at the young age of twenty-five. They had no children and Cassils never remarried. Perhaps it is for this reason that he threw himself into his work and kept himself busy at all times. He died on December 25<sup>th</sup>, 1891, at the age of fifty-nine.

The “Faith or, better yet, the “Truth” memorial, given by Cassils’ family was somewhat fitting for a man who strove for the advancement of Canada’s transportation and communication industries. Two causes which would open doors to the country’s future, in effect, a new truth.

The next two windows, 10 and 11, as well as 13 and 14 (Figs. 27 and 24), were originally small windows (For example, please see fig. 25.). They were approximately six feet high and two feet wide. Before placing them in the Erskine and American, Hobbs Glass had them elongated to over double their initial height, by placing decorative glass above and below the windows and the inscription panel at the bottom of the new design.

#### WINDOW 10, Nelson Memorial Window (Fig. 27, left)

Determining the year this window was installed has proven unsuccessful. It does not appear on the list published by Tiffany Studios in 1910, nor is it on the list of memorials in Lighthall’s A Short History of the American Presbyterian Church of

Montreal: 1823-1923. In the collection of seventeen photographs from the church's archives, this window is not inscribed (Fig. 32). Lighthall makes mention of two windows, "Stained, but no inscription."<sup>110</sup> Whether this is one of those windows cannot be said for certain, for Lighthall did not provide a description. It was dedicated to Albert Davidson Nelson, who died in 1904. The year of his death makes it possible that this was one of the four remaining windows ordered after the large commission of 1902. Therefore, it would have been ordered and installed in 1904. The other possibility is that it was one of Lighthall's uninscribed windows, which may have been one of the thirteen installed in 1902, but remained blank until after 1923. The window was dedicated to Nelson by his wife and children. His wife had died in 1924, which makes it plausible that she ordered the window inscribed before her death.

The subject of the window is a cloaked angel, looking up, with hands clasped below its waist. The feeling is one of pensiveness, even mourning. It reads: "IN LOVING MEMORY OF/ ALBERT D. NELSON/ 1843/ THIS WINDOW IS PLACED BY HIS/ WIFE AND CHILDREN."

Albert Davidson Nelson was born on December 24<sup>th</sup>, 1843, in Montreal (Fig. 33).<sup>111</sup> He was the son of Horatio Admiral Nelson, merchant and Martha Davidson Nelson both of the United States. In 1874, his father had made him and his three brothers, Frederick, Horatio and Charles, partners in his store, under the name H.A. Nelson & Sons.<sup>112</sup> The

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<sup>110</sup> Lighthall, 30.

<sup>111</sup> Montreal, American Presbyterian Church, Registry of Civil Status, 1832-1851,...

<sup>112</sup> Borthwick, 415.



store manufactured and sold a variety of merchandise, from wooden goods, sporting goods, to fancy dry goods (Fig. 30).<sup>113</sup> After his father's death in 1882, Nelson took over the store along with his brother Frederick.

Nelson married Anna Stayner Warren (1847-1924) in 1865. She was the daughter of Samuel Russell Warren, organ builder and first organist of the American Presbyterian Church, and Harriet Stayner Warren. The Nelsons had two children, a son and a daughter.<sup>114</sup>

Nelson was the secretary of the Board of Trustees of the American Presbyterian Church from 1893 until his death. He died at the age of sixty-one in 1904. His wife departed twenty years later at the age of seventy-seven.

WINDOW 11, Greene Memorial Window (Fig. 27, right)

This window was one of those rededicated in 1938. It reads: "IN LOVING MEMORY OF/ ANNA S. WARREN/ 1848-1924/ WIFE OF ALBERT D. NELSON."

As can be seen in the collection of seventeen photographs, it had been originally dedicated to Edward Kirk Greene (Fig. 28). It read: "IN BELOVED MEMORY OF/ EDWARD K. GREENE/ DECEMBER THIRD 1899." This inscription now appears with "Cornelius," window 5 (Fig. 21).

The Tiffany Studio List from 1910 does not have a record of this window. A

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<sup>113</sup> The Canadian Biographical Dictionary and Portrait Gallery..., 72.

<sup>114</sup> Rev. William Cochrane, ed., The Canadian Album: Men of Canada. (Ontario: Bradley, Garrestson & Co., 1893): 353.

“Green Memorial Window, ‘Angel of Resurrection’” is listed, but the simple angel in this window does not match this description.<sup>115 116</sup>

This memorial was dedicated to Edward Kirk Greene by his family.<sup>117</sup> It was installed in 1902.<sup>118</sup> The subject of the window is a blonde angel, in a pose of supplication. With its head turned upwards, it appears to be looking to God for help.

Edward Kirk Greene was born in Montreal in 1829 (Fig. 34). He was the son of Thomas Jefferson Greene (1802-1860), “furrier and hatter” and Ellen Ogden Greene (d.1874).<sup>119</sup> He was a partner with his brother, George Augustus Greene, in their father’s business, Greene & Sons. After their father’s death in 1860, the two brothers took charge of the business under the same name. They are recorded in Lovell’s Directory for Montreal 1870: “Greene & Sons wholesale fur and hat manufacturers and importers. 517, 519 and 521 St. Paul.”

Sometime in the mid-1850s, Greene married Jane P. Frank. They had three children.<sup>120</sup> He and his wife were active in the church. Greene was the secretary of the

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<sup>115</sup> A Partial List of Windows..., 119.

<sup>116</sup> An “Angel of Resurrection” does exist in the twenty Tiffany windows. Found in the chapel, it was dedicated to Rev. Kenneth MacLeod Munro. It shall be examined later in this chapter.

<sup>117</sup> Lighthall, 31.

<sup>118</sup> Lovell’s Directory for Montreal 1870, microfilm, Archives Nationales du Québec, Montréal.

<sup>119</sup> Montreal, American Presbyterian Church, Registry of Civil Status, 1832-1851 and 1852-1899,...

<sup>120</sup> Montreal, American Presbyterian Church, Registry of Civil Status, 1852-1899,...

Board of Trustees for a span of twenty-three years, from 1870 to 1893.<sup>121</sup> She was the first president of the Woman's Missionary Society in 1892.<sup>122</sup>

In addition to his store, and his work for the church, Greene was an officer of the Montreal Board of Trade in 1885.<sup>123</sup> He was also a member of several clubs, the Montreal Thistle Club, the Montreal Racket Club and the St. James Club. Edward Kirk Greene died on December 3<sup>rd</sup>, 1899, at the age of seventy years.

WINDOW 12, "Hayes Memorial Window, 'Charity'"<sup>124</sup> (Fig. 15)

Why this window was recorded under the name Hayes in Tiffany Studios 1910 list is unknown. It was dedicated to the memory of Emily Clark Holden who died in 1899. It was given by her husband, James Clement Holden (d. 1919).<sup>125</sup> The left inscription panel reads: "In memory of Emily Clark/ beloved wife of James Clement Holden," the right one reads: "who departed this life April 18<sup>th</sup>/ 1899 in Cairo, Egypt."

This memorial window "is illustrative of the perfect wife as described by Solomon."<sup>126</sup> Among other characteristics of the perfect wife as rendered in the Bible,

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<sup>121</sup> Lighthall, 38.

<sup>122</sup> Lighthall, 26.

<sup>123</sup> Frederick William Terrill, A Chronology of Montreal and of Canada from a.d. 1752 to a.d. 1893. (Montreal: John Lovell & Son, 1893): 373.

<sup>124</sup> A Partial List of Windows..., 119.

<sup>125</sup> Lighthall, 29.

<sup>126</sup> Lighthall, 29.

her husband is a well known citizen and she brings honor to his standing. She is always well dressed in fine purple robes. An industrious woman, she makes her own thread and cloth, and thereby clothes and blankets for her family. She also sells these items at the markets. She is thrifty with money, but is still very generous to those in need.<sup>127</sup> She is depicted here standing on what is probably the front steps of her home, where a family has come to her for assistance. She is dressed in purple and blue robes, one hand resting on her spinning wheel, the other holding out a bag of coins. A woman in red stands by her side, carrying a basket of food for the poverty stricken family. A beautiful sunset and a body of water can be seen through a set of columns.

Emily Clark Holden was the wife of James Clement Holden. He was a partner in the firm of "Ames, Holden & Co., wholesale boot and shoe manufacturer."<sup>128</sup> Her husband was also an elder of the church and the chairman of the Benevolent Fund Committee from 1888-1910.<sup>129</sup> It is not known if the couple had any children. Emily Clark Holden died during a visit to Cairo, Egypt, on April 18<sup>th</sup>, 1899.<sup>130</sup>

The theme of the perfect wife was a common choice as memorial to a deceased spouse. While little biographical information was found concerning Emily Clark Holden, it is evident her husband held her in high regard and felt this memorial an ideal tribute.

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<sup>127</sup> Holy Bible..., 467.

<sup>128</sup> Lovell's Directory for Montreal 1873, microfilm, Archives Nationales du Québec, Montréal.

<sup>129</sup> Lighthall, 23.

<sup>130</sup> "Births-Marriages-Deaths," The Montreal Gazette (19 April 1899): 3.

WINDOW 13. “Nelson Memorial Window, ‘Angel of Praise’”<sup>131</sup> (Fig. 24, left)

There are two options for the year this window was installed, either 1902 or 1924. If it was in 1902, it was installed along with the twelve others and left blank until 1924, when its recipient, Anna S. Warren Nelson died. To support this theory, in the collection of seventeen photos, it bears no inscription (Fig. 35). It may have been one of the uninscribed windows Lighthall mentions in his history of the church in 1923. If it was in 1924, it was commissioned upon her death and was one of the four remaining windows ordered after 1902.

A process of elimination was used to determine that this window was originally dedicated to Anna S. Warren Nelson. Today, it reads: “THY PRAYERS AND THINE ALMS ARE/ IN MEMORIAM/ H.A.NELSON-M.D.NELSON/ FROM THEIR CHILDREN.” This was an inscription which originally belonged to its neighbor, window 14 (Fig. 25). An inscription panel with her name now appears on window 12, a window which was initially a memorial to Edward Kirk Greene (Figs. 27, right and 28). This leaves her inscription panel without a window. The only possibility is window 13, which, according to the Tiffany Studios, was listed under the family name Nelson. The angel in the window also matches the Studio’s title “Angel of Praise.”

The “Angel of Praise” depicted in this window wears a laurel wreath upon its head. This is a symbol of achievement and “a mark of distinction, either in poetry or literature in the service of Christianity.”<sup>132</sup> The original dedication read: “IN LOVING

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<sup>131</sup> A Partial List of Windows..., 119.

<sup>132</sup> Webber, 221.

MEMORY OF/ ANNA S. WARREN/ 1848-1924/ WIFE OF ALBERT D. NELSON.”

Anna Stayner Warren was born in Montreal on March 17<sup>th</sup>, 1847. She was the daughter of Samuel Russell Warren and Harriet Stayner Warren<sup>133</sup>. Her father was an organ builder and the first organist of the American Presbyterian Church.<sup>134</sup> In 1865, she married Albert Davidson Nelson, a partner in his father’s firm, H.A.Nelson & Sons. He was also the secretary of the Board of Trustees of the church from 1893 until he died in 1904.<sup>135</sup> Whether she held a position in the church was not discovered, but she did donate slipcovers for the communion service which she made and embroidered herself in 1906.<sup>136</sup> She died at the age of seventy-seven years in 1924, having been a widow for twenty years.

WINDOW 14, “Nelson Memorial Window, ‘Cornelius and Angel’”<sup>137</sup> (Fig. 24, right)

This window is the “Angel” in a two window memorial dedicated to Horatio Admiral Nelson and his wife, Margaret Davidson Nelson (Figs. 25 and 26). Whereas they had originally been installed side by side in the American Presbyterian Church in 1902, its partner “Cornelius”, window 5 , is now on the wall across the sanctuary (Fig. 21). The confusion which led to these windows being separated and erroneously rededicated is

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<sup>133</sup> Montreal, American Presbyterian Church, Registry of Civil Status, 1832-1851,...

<sup>134</sup> Lighthall, 21.

<sup>135</sup> Lighthall, 21.

<sup>136</sup> Lighthall, 33.

<sup>137</sup> A Partial List of Windows..., 119.

explained thoroughly in the discussion of window 5, earlier in this chapter.

The next six windows are numbered 15 to 20 and are located in the chapel of the Erskine and American Church (Fig. 13). They all measure six feet and a half tall and two feet one inch across. They are very simple windows with mottled glass as their backgrounds. This multicolored glass was a characteristic of many Tiffany windows.

#### WINDOW 15, Munro Memorial Window (Fig. 36)

This window was dedicated to Rev. Kenneth MacLeod Munro who died in December 1931. Clearly it was one of the four windows ordered after 1902. Likely commissioned in 1931 and installed the following year, it was the last window the church ordered from the Tiffany Studios. The subject of the window is an Angel of Resurrection. There is one entry in the 1910 Tiffany Studio list, "Green Memorial Window, 'Angel of Resurrection.'" <sup>138</sup> This must have been a faulty entry because the one angel window dedicated to a Greene, does not match this description (Fig. 27, right).

The figure in this window, an Angel of Resurrection, is depicted wearing a crown on its head and holding a trumpet. The crown is a symbol of Christ as King of the universe and of his infinite powers, including that of rising from the dead. The trumpet or horn is used in order to sound his resurrection. The angel's robes and wings have a luminescent quality, like that of mother-of-pearl. The inscription reads: "IN MEMORY

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<sup>138</sup> A Partial List of Windows..., 119.

OF/ REV. KENNETH MacLEOD MUNRO/ 1885-1931.”

Rev. Kenneth MacLeod Munro was born in 1885. He received his education at Dalhousie University in Halifax, Nova Scotia. His first post came in 1911, at a church in Inverness, Nova Scotia. In 1920, he is recorded in The Canadian Almanac as being a minister in North Sydney of the same province.<sup>139</sup> He then spent some time as pastor to the United Presbyterian Church in Boston, and then returned to Nova Scotia to a church in the town of Truro.<sup>140</sup> In January of 1931, he came to Montreal to be the minister of the American Presbyterian Church. Six months into his ministry, Rev. Munro took gravely ill, and on December 11<sup>th</sup>, 1931, he died.

During his suffering, he had experienced serious doubts in his faith. But just prior to his death, he wrote a letter to his congregation, read after his demise.<sup>141</sup> It “proclaimed afresh his faith in God which had triumphed over the doubts that had assailed him.”<sup>142</sup> It was such an inspirational piece that it was published in many religious journals.<sup>143</sup>

Though he was only with them for a short time, the members of the American Presbyterian Church came to admire Rev. Munro greatly, so much that they commissioned a window in his honor. Regarding the end of his life, when his soul, his

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<sup>139</sup> Arnold W. Thomas, ed., The Canadian Almanac 1920. (Toronto: Copp, Clark Company Limited, 1921): 445.

<sup>140</sup> United Church of Canada, Record of Proceedings of the Montreal Presbytery, February 29-March 1, 1932, vol.2 (Montreal: n.p., 1932): 447.

<sup>141</sup> United Church of Canada, Record of Proceedings..., 447.

<sup>142</sup> United Church of Canada, Record of Proceedings..., 447.

<sup>143</sup> United Church of Canada, Record of Proceedings..., 447.



Christianity, experienced rebirth, it is easy to understand why the congregation chose an Angel of Resurrection for his memorial.

#### WINDOW 16, Cassils Memorial Window (Fig. 37)

This window was dedicated to Charles Cassils, who died 1918. It was probably installed the same year. It was one of the four windows commissioned after 1902.

The subject of this window is an allegorical figure of Faith. One hand holds a book, presumably a Bible, and the other is raised in a gesture that denotes oration. Originally, the figure was surrounded by a field of flowers, symbolizing finding God in the beauty of nature.(Fig. 38) This was a theme Louis Comfort Tiffany tried to incorporate into his religious windows, as we shall see in a discussion later on in this thesis. The floral background may have been removed by Hobbs Glass before the window was installed in the Erskine and American Church in 1938 because of extensive breakage or because it did not match with the plain backgrounds of the five other windows along the same wall of the church's chapel. Its removal provided a more fluid view of the windows as a group. The inscription reads: "IN MEMORIAM/ CHARLES CASSILS/ JUNE 16<sup>th</sup> 1841- JULY 2<sup>nd</sup> 1918."

Charles Cassils was born in Renton, Scotland, on June 16<sup>th</sup>, 1841 (Fig. 39).<sup>144</sup> He was the son of John and Margaret Murray Cassils. He was one of eight children, five sons

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<sup>144</sup> Dr. C.W. Parker, Who's Who and Why, 1915-16, vol.6 (Toronto: International Press, 1917): 1187.

and three daughters, who would all eventually leave Scotland for Canada.<sup>145</sup> His brother William and his parents have windows dedicated to them in the sanctuary, which have already been referred to.

Charles Cassils was educated in Scotland, and at the tender age of twelve was also employed at the Glasgow Iron Office.<sup>146</sup> In 1873, he decided to come to Montreal, where his brother William had been living since 1851. That same year, he became a partner of the boot and shoe manufacturing firm of Cochrane, Cassils & Co.<sup>147</sup> Soon after, he joined the Carnegie Steel Company as a sales representative.<sup>148</sup> Cassils prospered in Montreal, which is evident in the positions he held in the business community in 1912. They are listed in The Canadian Men and Women of the Time (1912):

...presdt. Dom. Transport Co.; a dir. Bell Telephone Co., Dom. Bridge Co., Can. Transfer Co., Crown Life Ins. Co., Northern Electric & Manfg. Co., Wire & Cable Co., and Windsor Hotel Co.<sup>149</sup>

His interest in the communication and transportation fields equalled that of his brother, William. The last position he held along with William, who was also a director of the Windsor Hotel. In addition, Cassils was a member of over a dozen clubs and societies.

He married twice in his life. His first marriage was in Scotland, to Agnes Shearer

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<sup>145</sup> Borthwick, 339.

<sup>146</sup> Parker, 1187.

<sup>147</sup> Henry James Morgan, ed., The Canadian Men and Women of the Time. (Toronto: William Briggs, 1912): 212.

<sup>148</sup> Parker, 118

<sup>149</sup> Morgan, 212.

of Glasgow.<sup>150</sup> They had no children and Shearer died in 1868. His second marriage took place three years after his arrival in Montreal, in 1876. He married Ermina Maria Cochrane, daughter of the Honorable M.H. Cochrane, a senator, of Compton, Quebec.<sup>151</sup> They had four children, one of whom, Amy Grizel Cassils, was memorialized in the window next to his. Charles Cassils died in Montreal on July 2<sup>nd</sup>, 1918, at the age of seventy-seven.

WINDOW 17, "Cassils Memorial Window, 'Madonna and Child'"<sup>152</sup> (Fig. 40)

This window was dedicated to the memory of Amy Grizel Cassils, who died in 1901. It was installed in 1902.

The "Madonna and Child" are rendered here in the utmost simplicity. Mary wears blue robes, traditionally the color she is most depicted in, and a headdress, which bears a amber colored glass "jewel." The Tiffany Studios often incorporated these "jewels" in their windows, either faceted or smooth, as is this one.<sup>153</sup> Unfortunately, it is cracked, a result of the window buckling with time or something that occurred when it was transferred from the American Presbyterian Church. Mary holds an infant Christ in her arms. The window is inscribed: "IN MEMORIAM/ AMY GRIZEL CASSILS/ 1877-1901." It is signed in the lower right hand corner: "Tiffany Studios-1902."

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<sup>150</sup> Morgan, 212.

<sup>151</sup> Morgan, 212.

<sup>152</sup> A Partial List of Windows..., 119.

<sup>153</sup> Alastair Duncan, Tiffany Windows. (New York: Simon and Shuster, 1982): 97-98.

Amy Grizel Cassils was born in Montreal on July 13<sup>th</sup>, 1877. She was the eldest of three daughters of Charles Cassils and Ermina Cochrane Cassils. Her father was a prominent businessman of Scottish origin. Among many positions he held in Montreal's business community, he was a partner in the firm of Cochrane , Cassils & Co., a boot and shoe manufacturer. Her mother was the daughter of a Quebec senator, the Honorable M.H. Cochrane. <sup>154</sup> Amy Grizel Cassils died at the young age of twenty-four on November 14<sup>th</sup>, 1901. <sup>155</sup>

WINDOW 18, "McWilliams Memorial Window, 'Christ Blessing Children'"(Fig. 41)

This window was a gift of Rev. Thomas Samuel McWilliams and his wife, Susan Probasco Nipgen McWilliams to the American Presbyterian Church. Rev. McWilliams was pastor of the church from 1892 to 1902. It was under his ministry that most of the twenty windows were ordered from the Tiffany Studios, including the large thirteen window commission of 1902. This window was installed with those twelve others in December of that year. The window reads: "' OF SUCH IS THE KINGDOM OF HEAVEN'/ THE GIFT OF/ THOMAS S. AND SUSAN N. McWILLIAMS/ IN MEMORY OF TEN HAPPY YEARS."

The title "Christ Blessing Children" implies more than one child, but only one is seen here. Christ, in blue robes, is depicted gently touching the child's blonde head. This

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<sup>154</sup> Morgan, 212.

<sup>155</sup> Montreal, American Presbyterian Church, Registry of Civil Status, 1901, United Church of Canada Archives, Montreal.

design was popular and used numerous times by the Tiffany Studios. Each version would differ and many would have several children on either side of Christ, an example being in the First Methodist Church in Pennsylvania (Fig. 42).

Rev. McWilliams was born in Shelleyville, Kentucky on November 22<sup>nd</sup>, 1865, the son of Samuel and Martha A. Harrington McWilliams.<sup>156</sup> He was educated at Centre College in Kentucky and graduated from the Princeton Theological College in 1889.<sup>157</sup> That same year, he received his first charge as pastor of the First Presbyterian Church in Chillicothe, Ohio.<sup>158</sup> It was there that he met and married Susan Probasco Nipgen.

The New York Presbytery called him to be minister at the American Presbyterian in Montreal. He started there in 1892 and stayed until 1902. In that time, the congregation came to love Rev. McWilliams and his wife. He himself thought that the ten years at the church were “the happiest days of his ministry.”<sup>159</sup>

The church had all the evidence of prosperity. The children of the congregation filled the Sunday Schools. Teachers readily volunteered for service. Numbers were added to the membership of the Church both from the School and by letter.<sup>160</sup>

His wife became president of the Women’s Missionary Society, which blossomed

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<sup>156</sup> Morgan, 792.

<sup>157</sup> Lighthall, 17.

<sup>158</sup> Lighthall, 17.

<sup>159</sup> Lighthall, 17.

<sup>160</sup> Lighthall, 17.

under her guidance, and grew in “efficiency, influence and popularity.”<sup>161</sup>

Before leaving, Rev. McWilliams and his wife wished to commemorate their stay and commissioned “Christ Blessing Children.” Perhaps the subject of the window was a reminder of the many children who had become a part of the congregation during his ministry. The inscription, “OF SUCH IS THE KINGDOM OF HEAVEN”, compliments the subject. It illustrates that a youthful church is a strong and growing church, and that the years spent at the American Presbyterian Church were ideal for the Rev. and Mrs. McWilliams.

WINDOW 19, “Hastings Memorial Window, ‘Faith’”<sup>162</sup>(Fig. 4)

This window was dedicated to Margaret Ogilvie Hastings, who died in 1890. It was installed in 1902.

The subject of the window is yet another allegorical figure of “Faith.” Here she is depicted as a young blonde woman in blue and purple robes. She looks upward as she holds one hand to her chest. These gestures indicate that her heart, her faith, is with God. The inscription reads: “IN LOVING MEMORY OF/ MARGARET OGILVIE HASTINGS/ 1821-1890.”

Margaret Ogilvie Hastings was born in Montreal in 1821, to Alexander Ogilvie (d. 1858), farmer, and Helen Watson Ogilvie (d. 1862). Her parents were both from

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<sup>161</sup> Lighthall, 18.

<sup>162</sup> A Partial List of Windows..., 119.

Stirlingshire, Scotland. Her father came to Montreal in 1801 and her mother followed.<sup>163</sup>

She was one of eight children, three sons and five daughters.

She came from a very old Scottish family which was “celebrated in history for having long preserved the Crown and Sceptre of Scotland from the hands of Cromwell.”<sup>164</sup> In nineteenth century Montreal, Margaret Ogilvie Hastings’ brothers created a history of their own. The three brothers, Alexander Walker Ogilvie (1829-1902), John Ogilvie (1835-1900) and William Watson Ogilvie (1835-1900), were partners in the firm of “A.W. Ogilvie and Co., flour manufacturers.”<sup>165</sup> The business was founded in 1855 by Alexander, and by the 1890s it was one of the largest flour mills in North America.<sup>166</sup> The Ogilvies had become an extremely wealthy family.

In 1847, Margaret Ogilvie married George Hastings (1817-1865), a farmer of Petite Cote (now part of the city of Montreal).<sup>167</sup> He was the son of George Hastings (d. 1835) and Cynthia Adams Baker Hastings (d. 1843). His father was also a farmer. He had come from Lexington, Massachusetts and bought the land in Petit Cote and passed it on to his son when he died.<sup>168</sup> George and Margaret Ogilvie Hastings had eleven children, six sons and five daughters. Four of their sons, William Alexander Hastings, George

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<sup>163</sup> The Canadian Biographical Dictionary, 285.

<sup>164</sup> Borthwick, 382.

<sup>165</sup> The Canadian Biographical Dictionary..., 286.

<sup>166</sup> The Canadian Biographical Dictionary..., 286.

<sup>167</sup> Montreal from 1535-1914. (Montreal: S.J. Clarke Publishing Company, 1914): 350.

<sup>168</sup> Montreal from 1535-1914..., 349.

Victor Hastings, Alexander Ogilvie Hastings and Robert Ward Hastings, became partners in the Lake of the Woods Flour Milling Company in 1887. Their mills were located in Montreal, Ontario and Winnipeg.<sup>169</sup>

George and Margaret Ogilvie Hastings lived at the farm at Petit Cote the whole of their married lives.<sup>170</sup> He died in 1865 and she on May 18<sup>th</sup>, 1890.<sup>171</sup> Their youngest daughter, Maria, commissioned the window in memory of her mother.

WINDOW 20, "Green Memorial Window, 'Come Unto Me'"<sup>172</sup> (Fig. 43)

This window was dedicated to Jean Malloch Greene, who died in 1888. It was installed in 1902. It is signed: "Tiffany Studios" in the bottom right hand corner.<sup>173</sup> The inscription reads: "IN LOVING MEMORY OF/ JEAN MALLOCH GREENE/ 1839-1888/ WIFE OF GEORGE A. GREENE."

The figure in the window is Christ, in a welcoming pose, his hands stretched out to the viewer as He steps forward. His gaze is penetrating, but gentle. The color of His robe has a luminous quality, which makes the figure seem to glow.

Very little information was found on Jean Malloch Greene. She was born in 1839. Her husband was George Augustus Greene, brother of Edward Kirk Greene, whose

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<sup>169</sup> Terrill, 378.

<sup>170</sup> Montreal from 1535-1914..., 350.

<sup>171</sup> Montreal, American Presbyterian Church, Registry of Civil Status, 1852-1899,...

<sup>172</sup> A Partial List of Windows..., 119.

<sup>173</sup> Coffey, 7.



memorial window is in the sanctuary of the church. The brothers were partners in the firm of Greene & Sons, fur and hat manufacturers, which had been established by their father, Thomas Jefferson Greene. The couple had one daughter, Flora Malloch Greene in 1869.<sup>174</sup> Jean Malloch Greene died on January 7<sup>th</sup>, 1888 at the age of 49 years.<sup>175</sup> The window was probably commissioned by her husband, who outlived her.

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<sup>174</sup> Montreal, American Presbyterian Church, Registry of Civil Status, 1832-1851,...

<sup>175</sup> Montreal, American Presbyterian Church, Registry of Civil Status, 1852-1899,...

### CHAPTER 3

#### LOUIS COMFORT TIFFANY AND THE TIFFANY STUDIOS

Louis Comfort Tiffany (1848-1933) founded L.C. Tiffany & Associated Artists in 1879 in New York (Fig. 44). The company was one of interior design and covered a broad field including the creation of elaborate woodwork, carpets, wallpaper, fabrics, mosaics, murals, stained glass windows and more. The company disbanded and Tiffany formed the Tiffany Glass Company in 1885. He and his designers specialized in glass mosaics and stained glass windows, both religious and secular. In 1892, Tiffany changed the firm's name to Tiffany Glass & Decorating Company, incorporating lamps, vases, and tiles into the inventory. The final name change was into Tiffany Studios in 1900. At that time, the company was producing everything from textiles to windows, including tombstones, mausoleums, and small items like candlesticks, altar crosses and jewellery boxes. But it was in the glass works, especially the windows, that Tiffany took the most enjoyment in creating.

Louis Comfort Tiffany was the son of Charles Lewis Tiffany (1812-1902), the celebrated and very wealthy founder of Tiffany & Co., the world famous jewellers. As a teenager, Tiffany began to paint, and after some years became quite accomplished. His favorite subjects were the outdoors and nature, his preferred medium, watercolor. He loved the translucency of the colors, as if light itself had found their way into the paintings. At the age of seventeen, Tiffany went to Europe. He spent much time in

France, where he saw “the twelfth- and thirteenth- century windows in Chartres Cathedral...the windows haunted him.”<sup>176</sup>

The viewing of these and other medieval European windows began Tiffany’s obsession with colored glass. Unlike the glass windows produced in the nineteenth century, which were painted with enamelled colors, here “the colors were in the glass.”<sup>177</sup> Medieval window makers combined various proportions of chemicals and metals in molten glass to produce a myriad of colors. Tiffany also admired the irregularities of thickness in the glass and their bright, intense colors. Nothing impeded the natural beauty of the glass.

Throughout his career, from L.C. Tiffany & Associated Artists to Tiffany Studios, Tiffany would pay homage to this old and seemingly forgotten way of creating colored glass, by producing stained glass windows in which glass was the main medium. He and his designers mastered the art of glass making. They perfected formulas for every color and effect imaginable. They manipulated glass while still molten to create sheets which could imitate the look of drapery, the grain of wood or the multicolored glory of a single autumn leaf. The possibilities seemed endless. Tiffany’s goal was to eliminate the use of enamel in his windows, which was being used by other stained glass firms to render the images in their windows. They were, in effect, painting pictures on glass, which Tiffany

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<sup>176</sup> Hugh F. McKean, The “Lost” Treasures of Louis Comfort Tiffany. (New York: Doubleday & Company, 1980): 2.

<sup>177</sup> McKean, 2.

thought totally negated the glass medium.<sup>178</sup>

To Tiffany, this was important. It involved an art principle. He believed an artist should bring out the beauty of his materials. He was convinced the enamels darkened the glass and made it less attractive.<sup>179</sup>

The only instances in which Tiffany allowed the use of enamel was to render bare parts of the body, such as details in the face, hands or feet. In addition, he tried to keep the lead lines which attached one piece of glass to another to a minimum.<sup>180</sup> He found that they interrupted the flow of the design and destroyed any attempts to depict a subject realistically. But because they were structurally necessary, he used them “to define forms in a window without the need for painted lines.”<sup>181</sup> Lead lines became branches, the folds in robes, the outline of an arm or that of an angel’s wing.

Tiffany wanted to create glass and windows different to anything his contemporaries were producing, and that he did. He went so far as to procure patents for certain of his kinds of glass, so that competitors would not try to reproduce them. He received high praise for the originality of his pieces at international exhibitions, and his insistence for quality craftsmanship became renown.

At the end of the nineteenth century, Tiffany’s company met the enormous demand for stained glass memorial windows in the United States. The number of employees also

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<sup>178</sup> McKean, 2.

<sup>179</sup> McKean, 3.

<sup>180</sup> Rosalind Pepall, “Stained Glass Windows in Montreal at the Turn of the Century,” Association for Preservation Technology 13, no. 3 (1981): 52.

<sup>181</sup> Pepall, 52.

grew. Although no numbers exist for the window department, the department which produced the stained glass lamps had almost two hundred workers alone.<sup>182</sup> Tiffany had designed many of the early works from his company, but by this time, he could only supervise their creation. “With each year, however, his contributions decreased, although from the start, he maintained ultimate control of all designs. Nothing was shown to the client without his approval.”<sup>183</sup> Every window had to pass his inspection before leaving the Studios.

The completed window was scanned with the blue eyes of a perfectionist. If each piece suited him, all was well. If one piece was not quite right, no matter how large or small, he punched it out with a stick he carried for that purpose. Sheet after sheet of new glass was then scanned until a satisfactory part was found.<sup>184</sup>

In order to help things go more smoothly, Tiffany surrounded himself with several very capable designers he knew he could count on to uphold his standards for quality and beauty. The most respected of these was Frederick Wilson, the “principle designer after Tiffany himself,” head of the ecclesiastical windows department, he stayed with the company for over thirty years.<sup>185</sup> His designs are found in the windows at the Erskine and American Church. They are, “The Good Shepherd” (window 3, fig. 2), “Cornelius and Angel” (windows 5 and 14, figs. 21 and 24, right), and “Christ Blessing Children”

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<sup>182</sup> Duncan, Tiffany Windows, 77.

<sup>183</sup> Duncan, Tiffany Windows, 45.

<sup>184</sup> McKean, 41

<sup>185</sup> Duncan, Tiffany Windows, 65.

(window 18, fig. 41). Another designer, Edward Peck Sperry, was responsible for the “Nativity” (window 2, fig. 14).<sup>186</sup> Thomas Calvert, who worked at the Tiffany Studios from 1889 to 1899, created the design for “Charity” (window 12, fig. 15).<sup>187</sup>

By 1910, the market for stained glass memorials had decreased. While there was still some demand for them and for memorial glass mosaics, the Tiffany Studios began to concentrate more on interior decorating and their smaller decorative pieces, such as the famous Tiffany lamps. The Tiffany Studios remained open until it declared bankruptcy in 1932. The once bustling company overflowing with commissions found they no longer had a market, they had fallen out of style. Tiffany, on the other hand, was still a rich man. In 1894, his father named him as a director of Tiffany & Company. After his father’s death, the younger Tiffany received one third of his estate.<sup>188</sup> Tiffany & Company prospered, and continues to do so today. Louis Comfort Tiffany died one month short of his eighty-fifth birthday, on January 17<sup>th</sup>, 1933.

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<sup>186</sup> Lindsay Riepma, assistant to the director of collections at the Charles Hosmer-Morse Museum of American Art (Winterpark, Florida) generously provided me with this information found in catalogues in the holdings of the museum, entitled Memorial Windows, Tiffany Glass & Decorating Company, Furnishers and Glassworkers, Domestic and Ecclesiastical, Decorations and Memorials. (New York: Tiffany Glass & Decorating Company, 1892 and 1896). Telephone interviews, 11 and 16 February 1999.

<sup>187</sup> Shirley Ann Brown, director of the Registry of Stained Glass in Canada, informed the author that when Calvert left Tiffany in 1899, he established his own firm, Calvert & Kimberly. He took with him the design for “Charity,” as it appears several times in a list of windows in a catalogue published by Calvert & Kimberly. The window from the American Presbyterian Church is included on this list, as it is in Tiffany’s list of 1910. Both companies had been claiming it as theirs. Telephone interview, 16 February 1999.

<sup>188</sup> McKean, 14.

## CHAPTER 4

### CHOOSING TIFFANY AND COMMISSIONING A WINDOW

From 1897 to 1931, the American Presbyterian Church of Montreal commissioned twenty stained glass windows from the Tiffany Studios of New York. Why the church chose Tiffany was not recorded and has not been discovered. There were plenty of stained glass companies in both Montreal and in Europe from which they could have ordered their windows. Most notably in Montreal were the firms of J.C. Spence & Sons (established 1856), and Castle & Son (established 1865). Their works can be seen in several Montreal churches, including St. Andrew's and St. Paul's on Sherbrooke Street. The traditional choice for Montreal churches were the numerous British firms such as William Morris & Company (established 1861), Sullivan and Sweetman, and the Bromsgrove Guild (established 1894). There was also the Scottish firm of Ballantine & Son (established 1837).

The choice of Tiffany may be assumed to have been made out of a sense of American patriotism. A large number of members of the congregation were from the United States or descendants from that country. The church was still connected with the New York Presbytery, while other Presbyterian churches in Canada were united under the Canadian Presbyterian Church.<sup>189</sup> Choosing an American company would have reinforced the church's connection with the United States.

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<sup>189</sup> Guy Tombs, One Hundred Years of Erskine Church, Montreal, 1833-1933. ( n.p.:United Church of Canada, 1934): 26.

The New York Presbytery may have suggested Tiffany's company because several New York churches commissioned their memorials from him, as did many churches in the United States.<sup>190</sup> By 1897, "Tiffany's furnaces and work rooms were mass-producing in the spirit of the time, but everything was made by hand and made well."<sup>191</sup> The company had established a reputation for making windows of the highest standards of quality, they were also some of the most original, as compared to what was being produced by other firms at the time. Tiffany had surpassed his main rival, John LaFarge (1835-1910), whose work was often compared to that of Tiffany's. Even J. & R. Lamb Studios, which was founded in 1857, and is today still in existence, did not experience the same popularity as Tiffany. The Tiffany Studios had recently received international acclaim and high praise for the windows exhibited at "the 1893 Columbian Exposition in Chicago, the 1895 Salon at the Champs-de Mars pavilion in Paris and at the Salon of La Libre Esthétique in Brussels in 1897."<sup>192</sup> In addition to religious windows, the Tiffany Studios designed many windows for secular interiors and those for private residences.<sup>193</sup> The latter were usually for wealthy patrons and others were for friends. The company was also producing small domestic decorative pieces, such as desk sets and jewellery boxes, often set with precious stones. There were the Tiffany lamps made of the same

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<sup>190</sup> Duncan, Tiffany Windows, 200-224.

<sup>191</sup> McKean, 5.

<sup>192</sup> Alastair Duncan, Martin Eidelberg and Neil Harris, Masterworks of Louis Comfort Tiffany. (New York: Harry N. Abrams, 1993): 125.

<sup>193</sup> For more information on this topic, please see Hugh McKean's The "Lost" Treasures of Louis Comfort Tiffany (New York: Doubleday & Company, 1980).



kind of glass as the windows, but in much more intricate designs. These items were highly desired and equally highly priced. On top of all this, the company was still creating interiors for those who could afford it. Tiffany had instilled his ideas of beauty and good taste in the upper echelons of American society, who, in turn, were the models for both the middle and lower classes.<sup>194</sup> Owning a Tiffany window was a symbol of prestige, surely something the congregation of the American Presbyterian Church could not have overlooked. They themselves belonged to the upper and upper middle class society of Montreal, and even though they made their homes in Canada, they were aware of the Tiffany name. This appreciation attests to the strong affiliation which existed between the congregation and the United States.

The manner in which a Tiffany window would be commissioned has not been studied at length, mainly because relative documentation was destroyed or lost to private collections upon the bankruptcy of the Tiffany Studios in 1932 and the subsequent public auctions.<sup>195</sup> Much insight has been gained from the catalogues which had been published by the company, that were recently found in the holdings of the Charles Hosmer-Morse Museum of American Art. The catalogues, one from 1892 and another from 1896 are entitled: Memorial Windows, Tiffany Glass and Decorating Company, Furnishers and Glassworkers, Domestic and Ecclesiastical, Decorations and Memorials. They were described to the author by Lindsay Riepma, assistant to the director

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<sup>194</sup> Russel Lynes, The Tastemakers: The Shaping of American Popular Taste. (Connecticut: Greenwood Press, 1954): 172.

<sup>195</sup> Duncan, Eidelberg and Harris, 158.

of collections. They contain designs of windows created by the company, as well as descriptions of them. Riepma suggested that these catalogues were given to potential customers in order to provide them with examples of windows (among other things, as the title indicates) the Tiffany company were capable of making. She also suggested that Tiffany may have sent some of his designers to look at the prospective locations for the windows and to propose a number of possibilities to the customers. The designers would discuss the suitability of different sorts of windows, taking into account the desires of the customers, and help them to make a decision.<sup>196</sup>

Another insight was given by Alice Cooney Frelinghuysen, curator of the American Decorative Arts at the Metropolitan Museum of Arts in New York. She offered that watercolor proposals were sent to the customer, providing variations on a theme, such as different versions of "Christ Blessing Children." Examples of such proposals can be seen in the Metropolitan Museum's collection. The suitability of a windows design for the church, home, or public building, and the customer's budget and requirements would have been taken into consideration with each proposal. Frelinghuysen also suggested that a price negotiating process would have been undertaken during this time, until an agreement was reached and the customer was satisfied with the design and cost.<sup>197</sup>

Upon the completion of the window, it would have been inspected by Louis Comfort Tiffany himself.<sup>198</sup> If it passed his inspection, the window would then be

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<sup>196</sup> Lindsay Riepma, Telephone interviews, 11 and 16 February 1999.

<sup>197</sup> Alice Cooney Frelinghuysen, Telephone interview, 27 January 1999.

<sup>198</sup> McKean, 41.

delivered to the customer. In his book, Tiffany Windows (1982), Alastair Duncan wrote that Tiffany sent a “team of technicians who crated, and travelled with, the windows to install them,” giving the customer a complete and efficient service.<sup>199</sup>

Sadly, no documentation has been found pertaining to any proposals, bargaining process or correspondence between the members of the American Presbyterian Church and the Tiffany Studios concerning the twenty windows commissioned. It can be assumed by the evidence given by expert sources, that the windows were decided upon, created and received in the manners mentioned.

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<sup>199</sup> Duncan, Tiffany Windows, 77.

## CHAPTER 5

### THE WINDOWS AT ERSKINE AND AMERICAN CHURCH AS EXAMPLES OF TIFFANY CRAFTSMANSHIP

Whereas the Tiffany Studios used so many types of glass to depict numerous pictorial effects, and lead lines were applied in such a specified manner, there are thus several characteristics which distinguish a Tiffany window from all other stained glass windows. The twenty at Erskine and American Church provide some examples of these characteristics.

The first thing one notices when looking at a Tiffany window is the lack of enamel used by other stained glass companies in the nineteenth century to render form, shading, and detailing. Enamel was used on a Tiffany window only to depict the delicate details of hair, faces, feet and hands.<sup>200</sup> It was also sometimes applied in the features of animals and to depict their fur. This is evident in windows 3 and 6, in the many sheep in “The Good Shepherd,” and in the lamb in “St. Agnes” (Figs. 2 and 22). The second thing a viewer will notice is that the color is in the glass. Unlike Tiffany’s contemporaries, who were painting a layer of enamel onto clear sheets of glass and then heating it so that the two components would fuse, Tiffany himself was adding coloring agents such as metals and chemicals into the molten glass.<sup>201</sup> The results being sheets of glass saturated with every color possible. The third trait that is obvious is the manner in which lead lines were

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<sup>200</sup> Duncan, Tiffany Windows, 102.

<sup>201</sup> McKean, 2.

used. They were employed where other window designers might have used painted enamel lines to delineate form. They were applied only where necessary, so that they would not intersect a torso, arm or leg, something that was commonplace in most windows being created at the time. Tiffany disliked this practice, claiming it distorted the design and the ability to create a realistic image. All these characteristics, the lack of enamel, the colored glass, and the sparingly applied lead lines can be seen in the twenty Tiffany windows at the Erskine and American Church. However, there are many other distinctive traits that identify them as Tiffany pieces which must also be discussed.

A description of the various types of glass the Tiffany Studios created and used shall first be undertaken, illustrated by examples taken from the windows.

The glass which was vastly different from the thin enamelled glass used by other companies was Tiffany's opalescent glass. It has been described as "a multicolored glass that is translucent but not transparent,"<sup>202</sup> and "various streaks of color, when fused, result in a milky textured, iridescent appearance."<sup>203</sup> Opalescent glass was achieved by adding into molten glass amounts of "saltpeter, bone ash, arsenic, salt, black antimony, and manganese."<sup>204</sup> The blues, were made by adding cobalt oxide, and greens by adding copper and red ochre into the mixture.<sup>205</sup> Opalescent glass was used in many of the

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<sup>202</sup> McKean, 33.

<sup>203</sup> Robert Koch, Louis C. Tiffany, Rebel in Glass, 3<sup>rd</sup> ed. (New York: Crown Publishers, 1982): 52.

<sup>204</sup> McKean, 33.

<sup>205</sup> McKean, 33.

windows at Erskine and American. The best representations are in the “Nativity” (window 2, Fig. 14), “Faith” (window 9, Fig. 3), the Angel of Resurrection (window 15, Fig. 36) and “Come Unto Me” (window 20, Fig. 43). In the “Nativity” scene, the opalescent glass can be seen in Mary’s robes, which contain touches of the colors grey, blue, lavender and yellow. In “Faith,” the figure’s robe has grey, blues and some yellows. In the Angel of Resurrection, the figure is virtually made of opalescent glass, found in both its wings and its robe. In “Come Unto Me,” the glass was used in Christ’s robe. In the last two instances, the use of color is very subtle. Light blue, grey and pink are apparent, while maintaining an overall white appearance. The opalescent glass emphasizes the angelic and heavenly aspects of the subjects rendered.

Drapery glass was one of Louis Comfort Tiffany’s most important inventions. It eliminated the need to use enamels to paint the folds and shading in drapery and robes, something which appeared frequently in the clothing of Biblical figures of religious windows.<sup>206</sup> The process for creating this glass was most exhausting, as described by Duncan in his book Tiffany Windows (1982):

The glass, while still molten, was thrown onto an iron table and rolled into a disk. The glassmaker, clad in thick asbestos gloves and armed with tongs, then manipulated the glass mass, as one would pastry dough, by taking hold of it from both ends and pulling and twisting till it fell into folds. Where necessary, pliers were used to help form the corrugations.<sup>207</sup>

The results were convincing. The glass, because of the process, was thick in some places,

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<sup>206</sup> Duncan, Tiffany Windows, 97.

<sup>207</sup> Duncan, Tiffany Windows, 97.

emitting no light, while emitting light in thinner areas. The effect achieved was a gradation of whatever color was used, which “gives the illusion of a fabric turning toward and away from the source of light.”<sup>208</sup> Drapery glass can be seen in all twenty windows at the church, including the robes of the figures in “Charity” ( window 12, Fig. 15), and in “Christ at Emmaus” (window 1, Fig. 1). The most advantageous view of the use of drapery glass is in the six smaller windows in the sanctuary and the other six in the chapel. In these cases, one can see and touch the folds in the glass.

Another procedure created a mottled effect in glass. Drops of molten glass of one color were added to a pool of molten glass of another color on an iron sheet. Sometimes the sheet would be allowed to cool at this point. The colors could also be stirred while still molten “in a way that mixed but did not blend them.”<sup>209</sup> Several colors could be combined on one sheet in this fashion. This glass was often used for the depiction of two-toned flower petals, or leaves or fruits and vegetables. Examples of this sort of glass can be seen in the shine in the helmet of “Cornelius,” which uses grey and yellow (window 5, Fig. 21). Purple and yellow are combined in the cloak of the kneeling figure in the “Nativity” (window 2, Fig. 14). Here, the glass is employed to depict the light emanating from the Holy Family and falling on the shepherd. Some pieces of the glass appear in the robe worn by the Faith figure in the chapel (window 16, Fig. 37). Here the colors combined are white, red and black. As mentioned earlier, mottled glass can be viewed in the backgrounds of the six windows in the chapel (windows 15 -20, Figs. 36, 37, 40, 41,

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<sup>208</sup> McKean, 34.

<sup>209</sup> McKean, 34.

4 and 43), although in these backgrounds, it is not refined and the colors are somewhat muddy.

The process of scattering pieces of colored glass onto a sheet of clear molten glass resulted in “fractured glass.”<sup>210</sup> It was employed in the depiction of foliage in backgrounds “providing a diffused impression of looking through variegated foliage.”<sup>211</sup> This glass was used very effectively in “The Good Shepherd” (window 3, Fig. 2). Pieces of dark green glass seem to have been embedded in a sheet of clear glass, over which was placed another sheet containing several leaded “leaves” in a lighter green. This brings about the topic of plating.

Plating of two and up to six layers of glass in a window was used by Tiffany as in the prior instance, but more often to render perspective in landscapes. This was achieved by plating different colors of glass together. For example, to depict a distant mountain, a small darker colored piece might be plated to a sheet of a light color, thereby diffusing the shape of the smaller piece, and achieving a faraway effect. It was also employed when a landscape called for a multicolored sky in a sunrise or sunset. In these cases, sheets of etched glass would be plated together. Etched glass must first begin as flashed glass, which “consists of two or more colored layers rolled together while still molten to form a single sheet.”<sup>212</sup> A sheet like this would be etched by hydrochloric acid, applied where desired, to dissolve the color on top and leave the color(s) underneath. Plating two

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<sup>210</sup> Duncan, Tiffany Windows, 97.

<sup>211</sup> Duncan, Tiffany Windows, 97.

<sup>212</sup> Duncan, Tiffany Windows, 98.



sheets like these would be employed to effectively render a distant sunrise or sunset.

“The Good Shepherd” and “Charity” are examples of these procedures (windows 3 and 12, Figs. 2 and 15). To what extent plating was used is not certain. Only by dismantling the windows would one be able to find the answer.

The use of smooth and faceted glass “jewels” in a window was a detail Tiffany added to create a look of luxury. They were most often applied to the borders of windows for decoration or in the depiction of jewellery, such as crowns and crucifixes.<sup>213</sup> A humble version appears on the headdress of Mary in “Madonna and Child,” in the form of a small amber colored “jewel”(window 17, Fig. 40).

Glass was scored while it was still soft enough, to suggest certain minute details. This is evident in Angel of Resurrection (window 15, Fig. 45). Each piece of opalescent glass in the wings of the angel is scored to suggest real feathers.

It has already been mentioned that Tiffany wished to eliminate the use of paint in his windows. In lieu of painted lines to outline forms, he employed lead lines. By doing this, he gave his windows an organic quality; lead lines often became the branches of trees or the veins in a leaf. A problem developed when very thick or very small and curvilinear pieces, like the glass “jewels,” had to be leaded into a window. Lead comes, which are shaped like an “H” in order to accommodate and attach two pieces of glass together, were difficult to fit around these complicated pieces.<sup>214</sup> To overcome this, Tiffany devised the “copper foil” technique of leading. Hugh McKean explained it in his

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<sup>213</sup> Duncan, Tiffany Windows, 98.

<sup>214</sup> McKean, 41.

book, The "Lost" Treasures of Louis Comfort Tiffany (1980):

The "copper foil" technique, used first in the leaded lamp shades and later in the windows, involves wrapping the edges of each piece of glass with tissue-thin copper foil, treated on the inside with beeswax (to make it adhere) and on the outside with muriatic acid (to make it bond with solder). The pieces thus wrapped are laid on the cut line and melted solder is run between them. This method permitted more freedom in designing the individual pieces, which could be large or minute, thick or thin, and as long, slender, and complicated as even Tiffany could want.<sup>215</sup>

This technique was employed in many windows of the church, but is most easily viewed in Angel of Resurrection (window 15, Fig. 45). The small pieces of glass which make up the wings of the angel are put together using the "copper foil" method. This is evident because of the manner in which the lead changes from thick to thin, indicating the use of melted solder.

Many of the innumerable techniques and kinds of glass which Tiffany and his designers used to make the windows were happened upon incidentally. They "were the result of Tiffany's seeing a workman make what a workman considered a mistake, but which Tiffany welcomed as a discovery."<sup>216</sup> Only a few have been discussed here. The windows at the Erskine and American Church are not as complicated as Tiffany's best work. But even these simple examples are evidence of the detailed care that was taken in making a Tiffany window and the vastly original approach Louis Comfort Tiffany and his designers took to create them.

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<sup>215</sup> McKean, 41.

<sup>216</sup> McKean, 34.

## CHAPTER 6

### THE JOINING OF THE AMERICAN PRESBYTERIAN CHURCH AND THE ERSKINE CHURCH AND THE TRANSFER OF THE WINDOWS

In 1934, the American Presbyterian Church amalgamated with the Erskine Church. A decision was met by both congregations to join in the Erskine building, located on Sherbrooke Street, at the head of Crescent Street (Fig. 12). Why this occurred was not recorded in the minutes of the meetings of the Board of Trustees of the American Presbyterian, which state only that it had been considered for several years prior to 1934. Many of the entries mention the practicality of the move, but nothing more.

A likely reason may have been the devastating effects of the Great Depression, which began in October of 1929. Montreal businesses, large and small, were going bankrupt. Even if they could stay afloat, the majority of their employees had to be let go. The rising numbers in unemployment, suicides and breadlines became commonplace.<sup>217</sup> The wealthy in Montreal were not immune to the financial disaster, losing most, if not all the investments they lived on. This was the case for many of the families in the congregation of the American Presbyterian Church, who had always been so generous with their money towards their church. Their generosity had been the financial cornerstone of the maintenance of the church. With the onset of the Depression, and into

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<sup>217</sup> Margaret W. Westley, Rememberance of Grandeur. The Anglo-Protestant Elite of Montreal 1900-1950. (Montreal: Éditions Libre Expression, 1990): 241.

the 1930s, their ability to upkeep the huge building would have become more difficult, and eventually impossible.

In 1937, the lot on Dorchester Street where the American Presbyterian Church had stood for seventy-two years was sold for \$130 000 to the Provincial Transport Company to make way for a bus terminal.<sup>218</sup> The demolition of the church took place on November 27<sup>th</sup>, 1937 (Fig. 46).<sup>219</sup> Of the money from the sale, \$50 000 was given to the Montreal Church Extension Fund.<sup>220</sup> The remaining \$80 000 was used to renovate the interior of the Erskine and American Church.

The church had been built in 1894. The architect was Alexander Cowper Hutchison, who had executed the building of the American Presbyterian Church on Dorchester Street. Hutchison went to the United States to study the new trends in church building. The exterior of the church is evidence of this research. The influence of American architect, Henry Hobson Richardson (1838-1886) can be seen in the rough hewn stonework and the large arches so prevalent in his work which was heavily inspired by Romanesque architecture. The interior was built in the Byzantine style, with wide arches supporting a large central dome. The floor plan was the Akron auditorium design, very popular at the time (Fig. 47).<sup>221</sup> The Akron design tended towards the theatrical,

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<sup>218</sup> Erskine and American Church, Montreal, Board of Trustees, Minutes, 1937.

<sup>219</sup> "An Old Landmark Passes, " The Montreal Gazette (27 November 1937):16.

<sup>220</sup> Celebrating 100 Years on Sherbrooke Street: Erskine and American Church, pamphlet (Montreal: Erskine and American Church, 1993): 3.

<sup>221</sup> "Erskine and American United Church," Royal Architectural Institute of Canada , Journal 16 (April 1939): 80.

with a diagonal axis and a sloping floor which led to the pulpit. Behind the pulpit, the gleaming pipes of the massive organ, some real and some “dummy pipes,” created a dramatic backdrop (Fig. 48).<sup>222</sup>

In 1937, the congregation decided to undertake renovations to the interior. The Akron plan had come to be looked upon in architectural circles as inappropriate for church design. The desired goal of the renovations was to achieve a design more conducive to dignified worship.<sup>223</sup> One of the architects who had supported this view was Percy Erskine Nobbs (1875-1964). His firm of Nobbs and Hyde preformed the renovations, which were completed in 1939 (Fig. 49). The new interior now had a central axis and the sloped floor was levelled out. The organ was hidden behind screens and a marble communion table was placed at the centre of attention.<sup>224</sup> What had been a very large gallery was greatly reduced and now occupied only the back of the church. This left plenty of wall space on the west side of the church, where Nobbs and Hyde made openings to accommodate the windows from the former American Presbyterian Church. Existing openings had to be enlarged on the east wall as well (Fig. 50). A small chapel was also part of the new plan, where more of the windows would be placed.

The actual installation of the twenty windows was done by the stained glass firm of

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<sup>222</sup> W.M. Birks, The Symbolism of Erskine and American Church. (Montreal: Erskine and American Church, 1940): 17.

<sup>223</sup> Rev. Richard Roberts, Rev. S.P. Rose and Percy Nobbs, “United Church of Canada, Presbytery of Montreal, Committee on Architecture,” Royal Architectural Institute of Canada, Journal 3, no. 4 ( July- August 1926): 157.

<sup>224</sup> Birks, 17.

Hobbs Glass (Fig. 51). They were paid a total of \$ 2835.50 for their services.<sup>225</sup> Of the twenty windows, fourteen were placed in the sanctuary and six were placed in the chapel. Hobbs glass made extensive changes to some of the windows and switched some of the dedications, as discussed in Chapter 2. Nobbs referred to the windows in a speech he made to the congregation on February 10<sup>th</sup>, 1939:

These are technically of great interest, and very rich in colour. The colour scheme of the Church has been reduced to the utmost simplicity in deference to the high merits and strength of the glass. As it does not let very much light through, flood lighting has been resorted to.<sup>226</sup>

The newly renovated Erskine and American Church opened for its first service on January 15<sup>th</sup>, 1939. The event was recorded in an article in the Protestant Church News, which occupied four pages of the newspaper. The Tiffany windows were only mentioned briefly: "Memorial windows from the old American Presbyterian Church building have been placed at each side of the nave of the Church."<sup>227</sup> Though this was an incomplete statement, having omitted the windows in the chapel, the article makes thorough mention of the other memorials placed in honor of past members of the American Presbyterian Church, as discussed in the first chapter of this thesis. Today, those memorials, and the twenty Tiffany windows, are the only reminders of the once prominent congregation of the American Presbyterian Church of Montreal.

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<sup>225</sup> Erskine and American Church, Statement and Accounts, Building Committee, 1938-1940.

<sup>226</sup> Birks, 17.

<sup>227</sup> "The Reconstructed Erskine-American," Protestant Church News, 7.

## CONCLUSION

### HISTORICAL IMPORTANCE

It is understandable that the twenty Tiffany windows at the Erskine and American Church have never been extensively studied. The primary sources for them are brief and incomplete. The American Presbyterian Church did not put much effort into recording their commissions and their installation. The seventeen photographs of the windows, accompanied by the list of breakage and the blueprint plan, have no known origin and are undated. The latter two items are rendered almost useless because they do not identify or describe the windows. Lighthall's list of memorials in his A Short History of the American Presbyterian Church in Montreal 1823-1923 includes their inscriptions, but once again, no descriptions. The list published by the Tiffany Studios in 1910 does not contain all the windows, while some of those that do appear were incorrectly entered. The rededications which occurred in 1938 add more problems to an already perplexing amount of information. These factors do not encourage a researcher. Determining when a window was installed, and, in the case of the rededications, who the window was originally dedicated to, was quite a task. Some clarification has been achieved in this thesis. Instead of dwelling on the difficulties, the approach taken here emphasizes the windows as memorials to a former thriving congregation of Montreal that made its mark in the nineteenth and early twentieth centuries. It also emphasizes that they are pieces which were made by the celebrated Tiffany Studios.

Most contemporary reports concerning these windows contain erroneous information. No doubt, this is a result of the lack of previous research on the subject. The Erskine and American Church itself claims that the windows are “among the best examples of the work of the studio of Louis Comfort Tiffany of New York and constitute one of the largest collections of religious stained glass from this studio.”<sup>228</sup> The latter part of this statement may be true, but that these are some of Tiffany’s best works is certainly false.

The largest collection of Tiffany windows is at the Charles Hosmer-Morse Museum of American Art in Winterpark, Florida. The museum has nearly one hundred windows, the majority of which are of religious subject matter.<sup>229</sup> No other art institution or church has claimed to have up to twenty Tiffany windows. In his book, Tiffany Windows (1982), Duncan reprinted the Tiffany Studio list of 1910, and added windows he had found to have been omitted.<sup>230</sup> Although he admits there is still some margin for error, this is the most complete list of Tiffany windows that exist throughout the world. Looking at it, it is evident that no other church is recorded to have twenty Tiffany windows. It is curious that in the United States, where the company was most popular, not one church has such a large collection, and that it is in Canada where such an accumulation exists.

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<sup>228</sup> Celebrating 100 Years on Sherbrooke Street: Erskine and American Church, 4.

<sup>229</sup> The author once again thanks Lindsay Riepma, assistant to the director of collections at the museum, for this insight. Telephone interviews, 11 and 16 February 1999.

<sup>230</sup> Duncan, Tiffany Windows, 200-224.



Tiffany windows are extremely rare in Canada. The fashion for these pieces was not fervent here as it was in the States. Canadian churches usually commissioned their windows from British firms, and other European companies. Perhaps this was because of Canada's ties to Britain as a Commonwealth country. Only one other Canadian church appears on Duncan's list, St. Paul's Episcopal Cathedral in London, Ontario.<sup>231</sup> It is recorded as having only one window from Tiffany, but actually has four, one of which is a version of "The Good Shepherd."<sup>232</sup> It is possible that other Tiffany windows exist in Canada, in churches or in secular settings and private homes, but this has yet to be ascertained. Regardless, the collection at the Erskine and American Church is one of the largest in North America, if not the entire world.

However, these windows do not exemplify the Tiffany Studios' best work. The finest windows which emerged from the company were often designed by Louis Comfort Tiffany himself. They were often domestic commissions for wealthy customers, for himself and for personal friends. Without exception, they were depictions of nature. Two examples of these are the Magnolia window he designed for himself (circa 1885)(Fig. 52), and View of Oyster Bay (circa 1905)(Fig. 53), designed for a private residence. But such orders came few and far between, and the company could not survive on them.<sup>233</sup> Unfortunately for Tiffany, the main source of income were the seemingly

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<sup>231</sup> Duncan, Tiffany Windows, 224.

<sup>232</sup> Bill Irvin, tour guide at the cathedral, graciously provided this information. Telephone interview, 2 March 1999.

<sup>233</sup> Duncan, Eidelberg and Harris, 125.

infinite number of ecclesiastical commissions his company received. He found these windows restricting. Clients wanted Biblical scenes and religious figures and angels. Tiffany felt his true art, his ability to render nature, was denied.<sup>234</sup> With some trepidation, Tiffany introduced depictions of nature into his religious memorial windows. In his attempts to justify the designs, he insisted their inspiration came from God Himself, who created nature in all its beautiful diversity.<sup>235</sup> Therefore, a tree, a river, or waterfall symbolized the journey of life. A sunset would mean the end of a good life. These proposals were often rejected by clients who had a more traditional view of religion, but when they were accepted, the results were astoundingly striking and make up some of the Tiffany Studios finest creations. Some examples are the Sumner Memorial in the First Reformed Church in Albany, New York (1912)(Fig. 54), the Oothout Memorial at the Third Presbyterian Church in Rochester, New York (circa 1902)(Fig. 55), and the Russell Sage Memorial in the First Presbyterian Church, Far Rockaway, New York (circa 1905)(Fig. 56). The windows at the Erskine and American Church do not fall into the same category as these windows. Their subject matter is mainly figural, with only small references to nature. They are the results of the Tiffany Studios efforts to meet the huge demand for traditional religious memorials and do not reflect the creative originality found in the examples mentioned.

The designs for the windows at the Erskine and American Church were used over and over by the Tiffany Studios. Any one of their titles is repeated numerous times in

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<sup>234</sup> Duncan, Eidelberg and Harris, 124.

<sup>235</sup> Duncan, Eidelberg and Harris, 129.

Duncan's list.<sup>236</sup> However, each version is different, having characteristics all its own. An example of "Christ Blessing Children" (window 18, Fig. 41) appears in the Bodine Memorial in the First Methodist Church, Germantown, Pennsylvania (circa 1902)(Fig.42). A window with "St. Agnes" (window 6, Fig. 22) is in the Cassat Memorial in the Third Presbyterian Church, also in Germantown, Pennsylvania (circa 1905)(Fig. 57). Yet another interpretation of "The Good Shepherd"(window 3, Fig. 2) can be seen in the Hensel Memorial at the Bryn Mawr Presbyterian Church in the same state (circa 1900)(Fig.58). It was discussed earlier that the "Faith" or "Truth" was reproduced several times (window 9, Figs. 3 and 31). These designs are very common, and can be found in churches across the United States.

The windows at the Erskine and American are not so important as Tiffany Studio pieces, because when compared to other, more elaborate windows by the company, they are very simple. But they still provide examples of the care and craftsmanship that was taken in creating every Tiffany window. Especially in the four large windows in the sanctuary, "Christ at Emmaus" (window 1, Fig. 1), "Nativity" (window 2, Fig. 14), "The Good Shepherd" (window 3, Fig. 2) and "Charity" (window 12, Fig. 15), which are the best pieces in the collection, one can see many of the methods Tiffany and his designers invented and used to depict reality in glass.

The windows are more important as rare examples of Tiffany windows in Canada. The fact that they are even here, in such an abundant amount, is very lucky. This fortune

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<sup>236</sup> Duncan, Tiffany Windows, 200-224.

was the result of one factor: the strong connection the American Presbyterian Church had with the United States. Instead of procuring the services of a Canadian or British company, as the other churches in Montreal were doing, this patriotism led the congregation of the American Presbyterian to choose an American company. It must be repeated that this was the same church that retained its alignment with the Presbytery of New York for one hundred and two years before it agreed to become a part of the United Church of Canada in 1925. If it had not been for the church's desire to emphasize its American affiliation, the Tiffany windows would not be here.

As memorials to the history of a congregation and of Montreal, these windows are very important. They represent the prominent members of the American Presbyterian Church who were also a part of the Montreal Anglo-Protestant elite in the nineteenth century and at the turn of the century. Many of these people were of American and Scottish origin. They, their fathers or grandfathers had come to Montreal with little money or education, but through hard work and perseverance, established themselves as important businessmen.

Today, the twenty Tiffany windows at the Erskine and American Church are a source of pride to the congregation. In recent years, the church has had to deal with the threat of closure because of a shrinking membership and a lack of financial means to maintain the large building. Several offers have been made to buy the building, including one from the Montreal Museum of Fine Arts, located across the street from the church.<sup>237</sup>

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<sup>237</sup> Harvey Shepherd, "Church Undecided on Sale Offer," The Montreal Gazette (11 October 1990): A3.

The congregation has done everything in its power to keep their church, including renting out the sanctuary as a concert venue for classical orchestras. Only last January, the church acquired the good news that it has been designated a historic monument by Canadian Heritage Parks Canada.<sup>238</sup> The church will now receive funding from the government that will help it to stay open. One of the deciding factors in this designation was the presence of the twenty Tiffany windows of the American Presbyterian Church.

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<sup>238</sup> Harvey Shepherd, "Religion," The Montreal Gazette (30 January 1999): J7.

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## ILLUSTRATIONS



Fig. 1

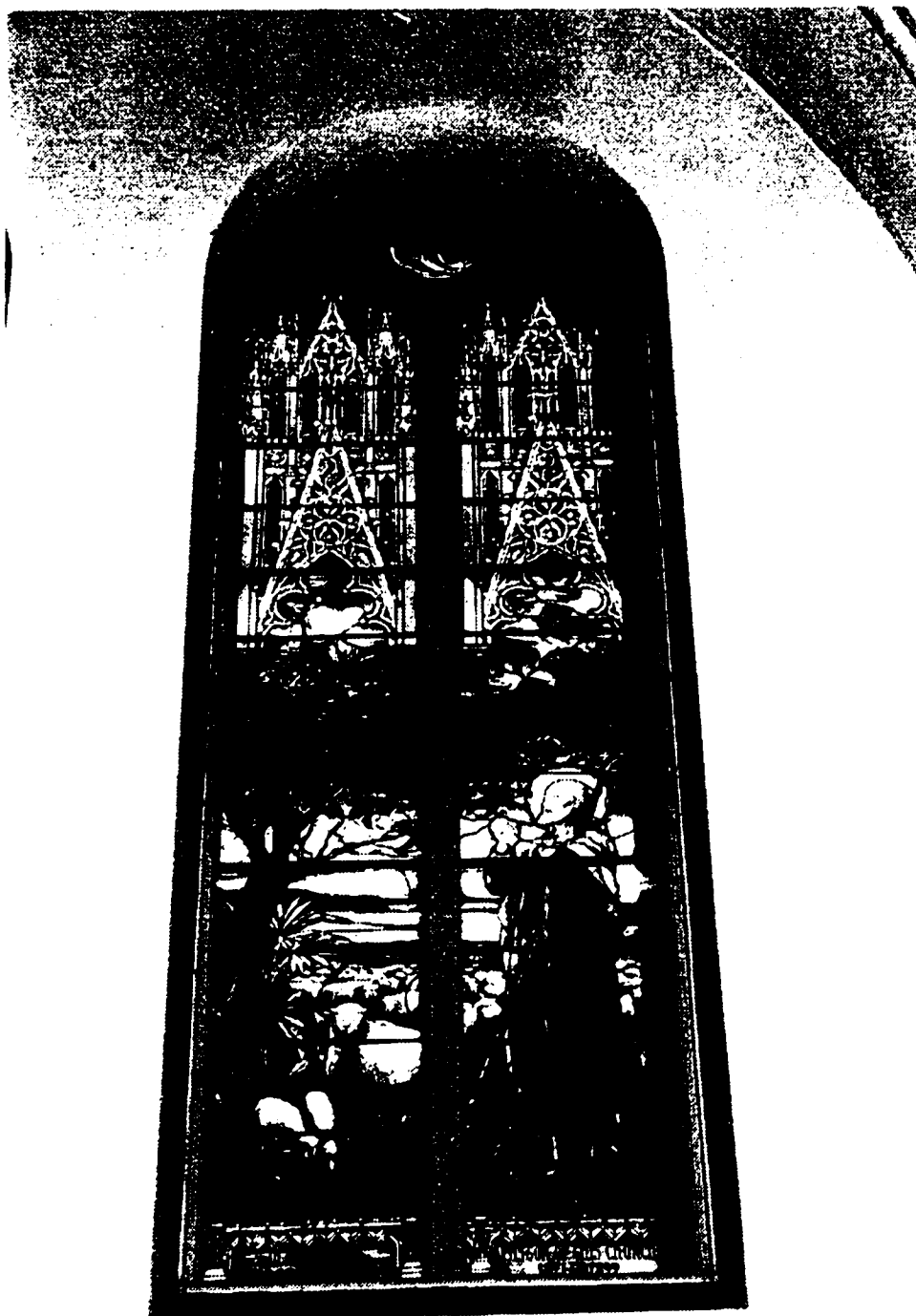


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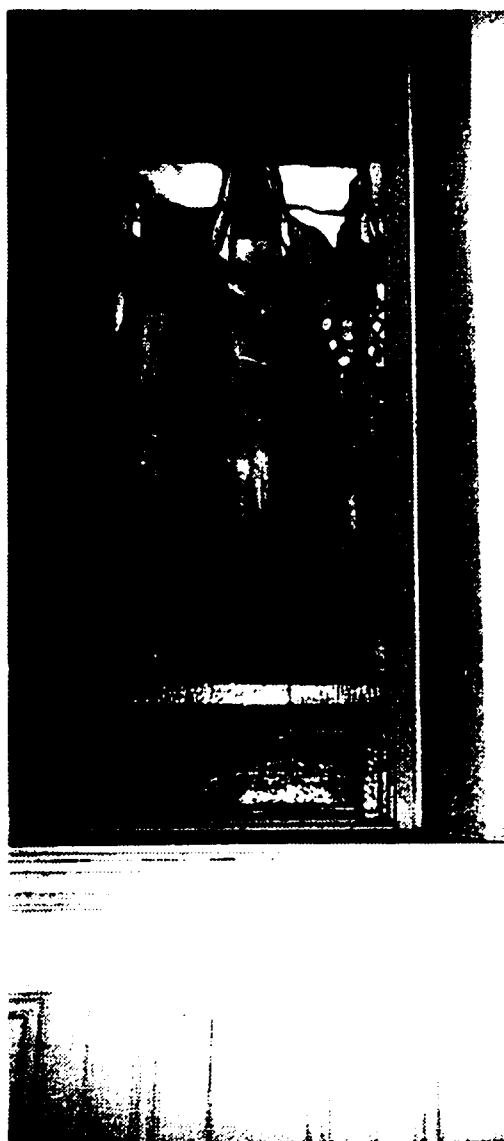


Fig. 3



Fig. 4



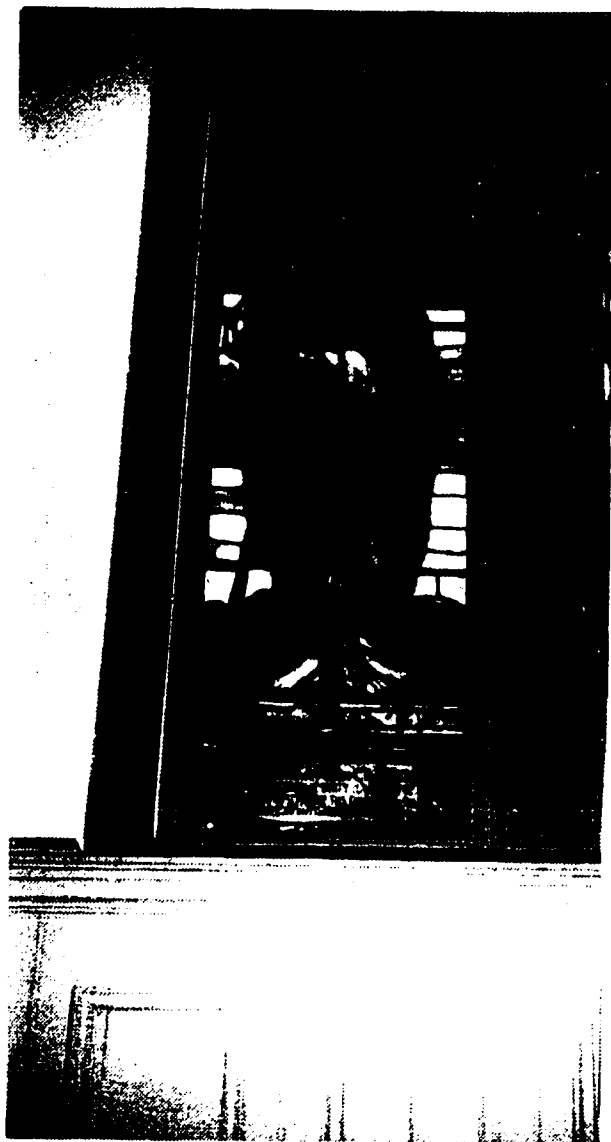
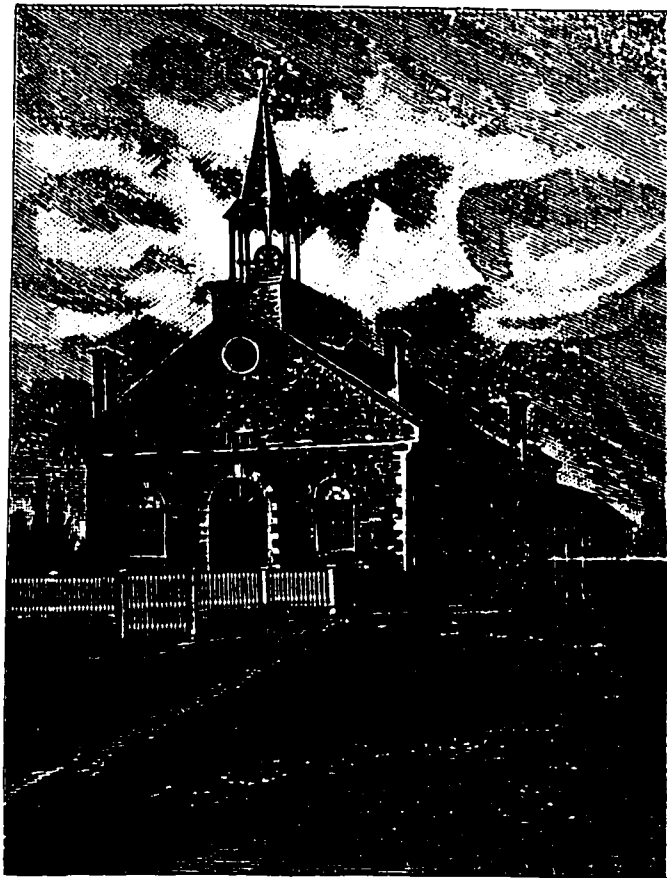
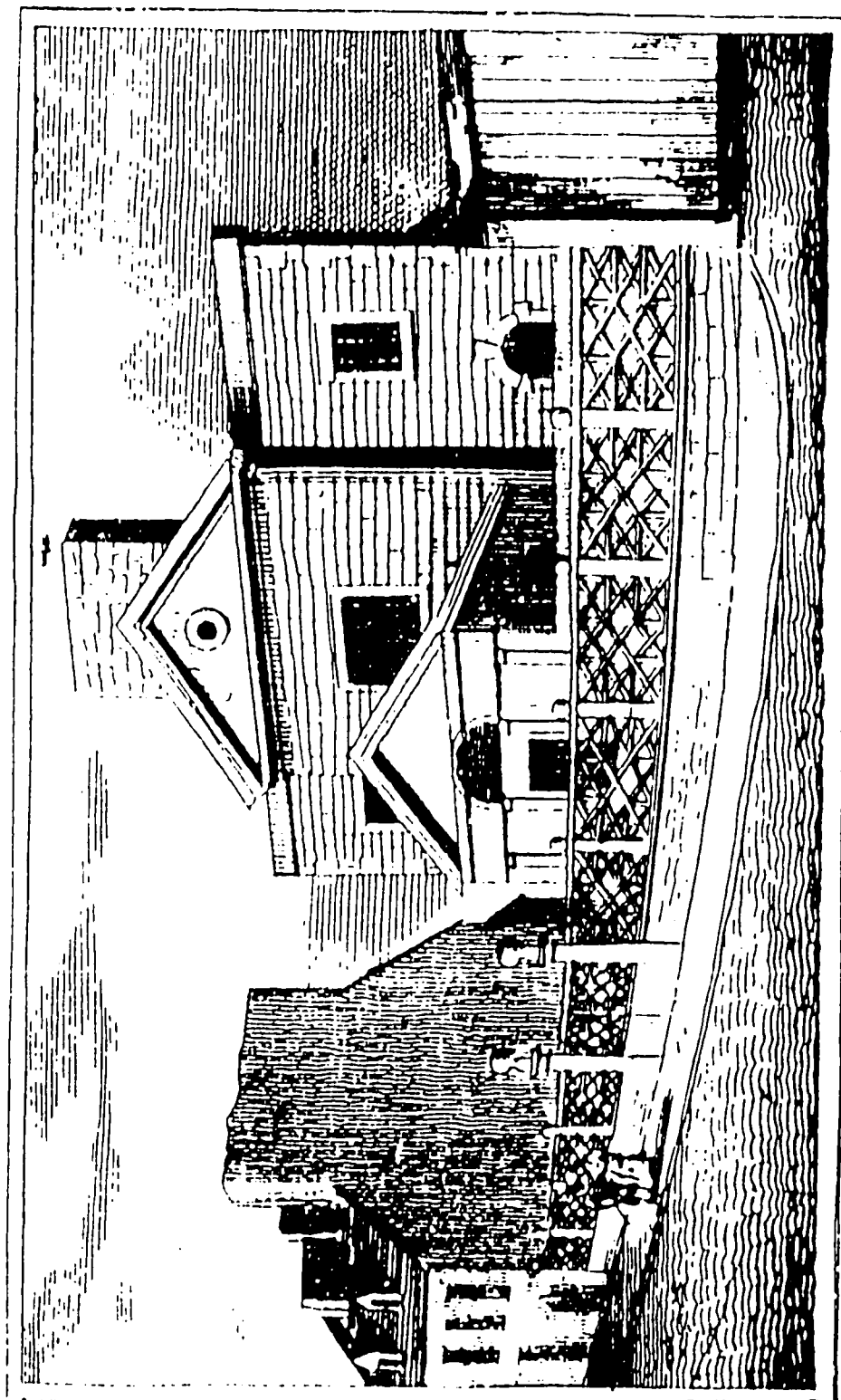


Fig. 5



OLD ST. GABRIEL STREET CHURCH, MONTREAL.

Fig. 6



ST. ANDREWS' SCOTCH CHURCH

Fig. 7

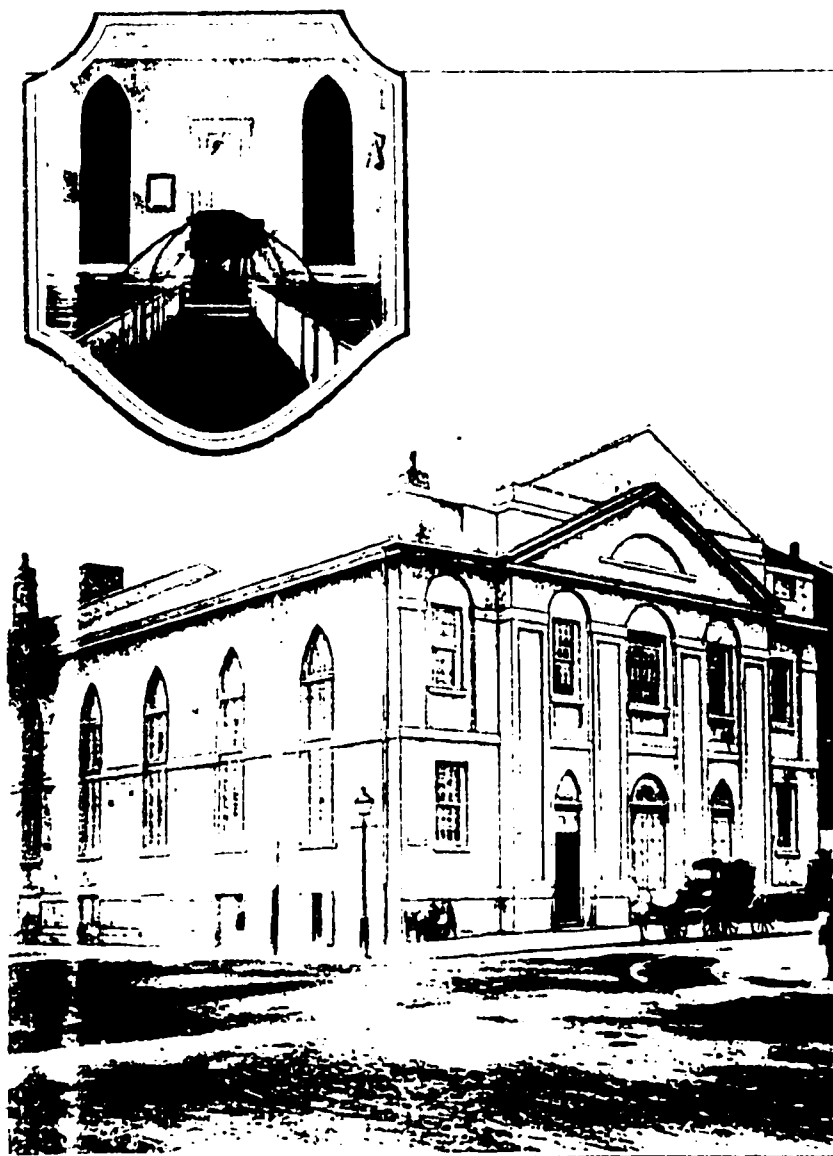


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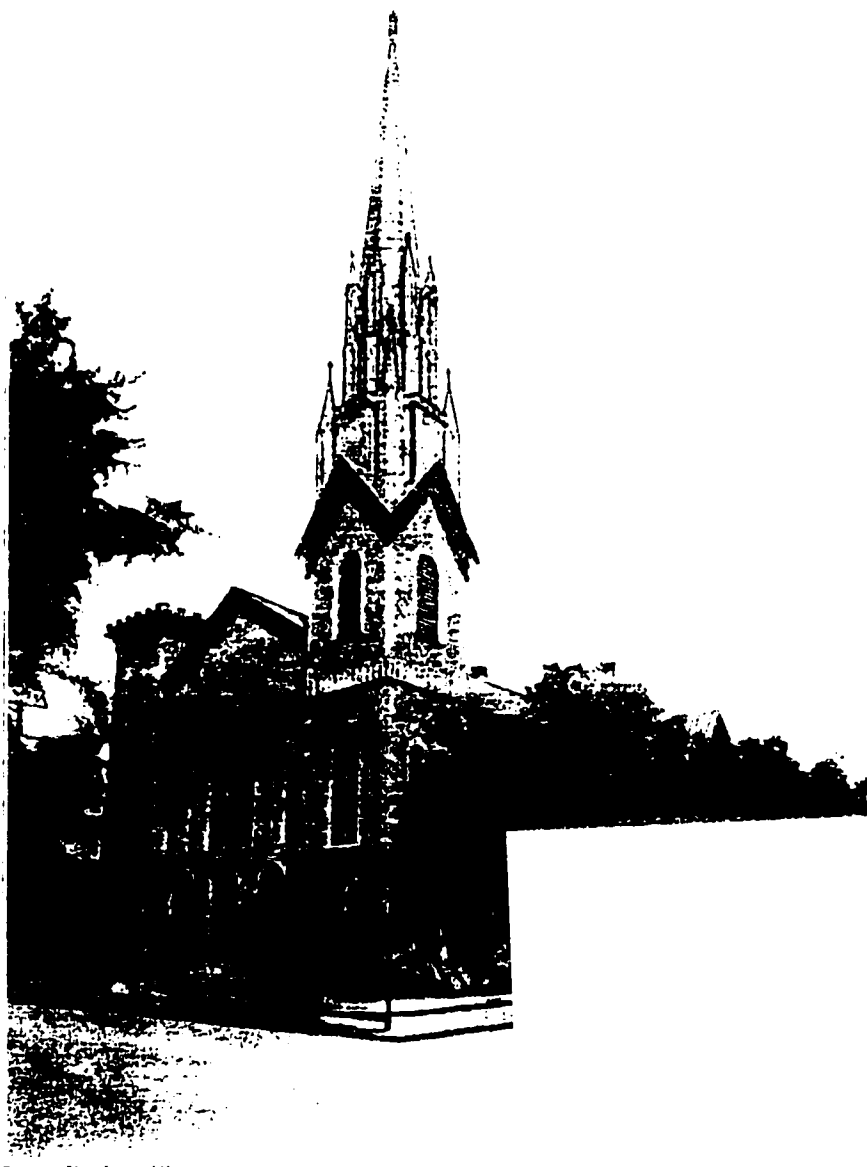


Fig. 9

# AMERICAN PRESBYTERIAN CHURCH

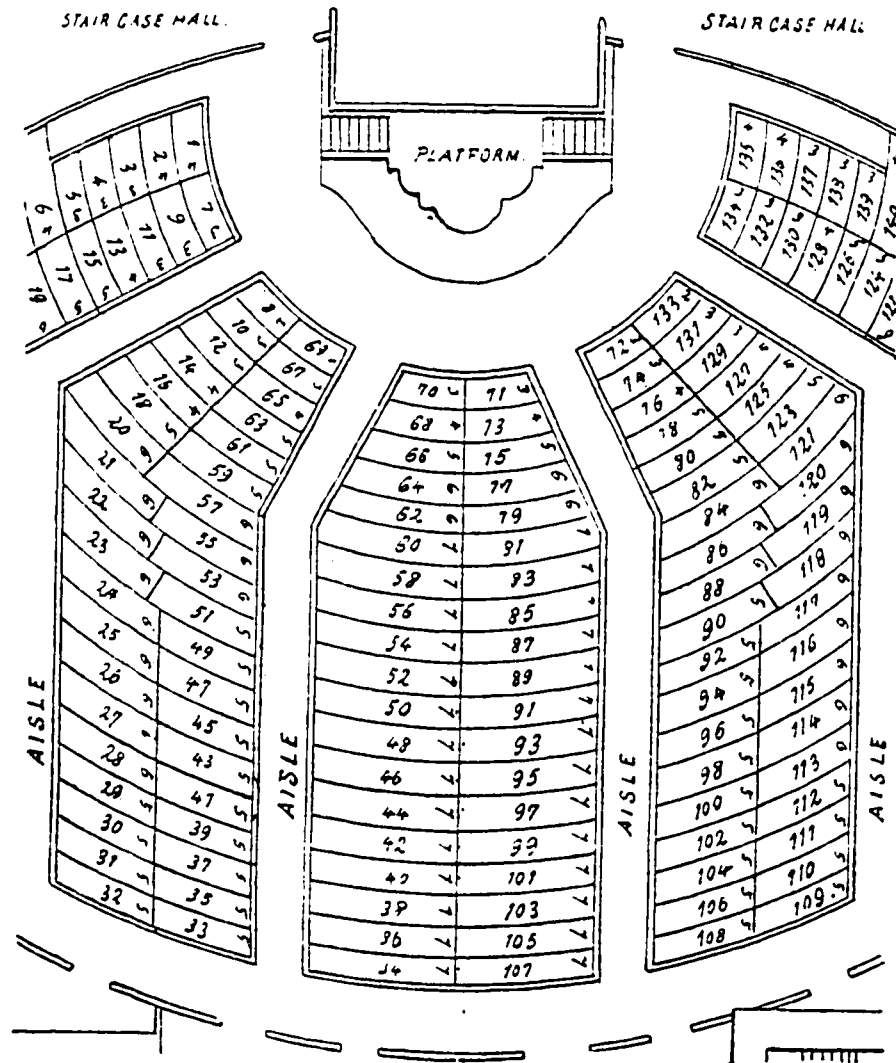


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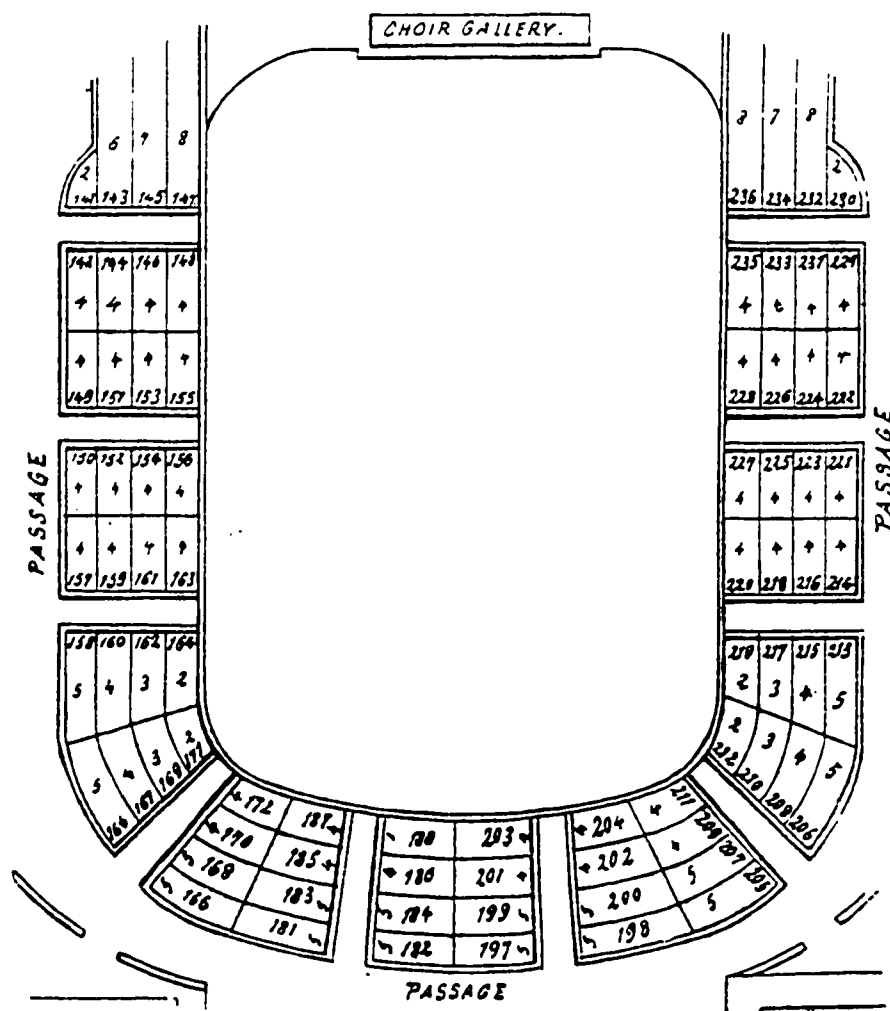


Fig. 11

III MONTRÉAL — Church  
Sherbrooke — J. J. J.  
MONTRÉAL — Palace,  
Luc Sherbrooke

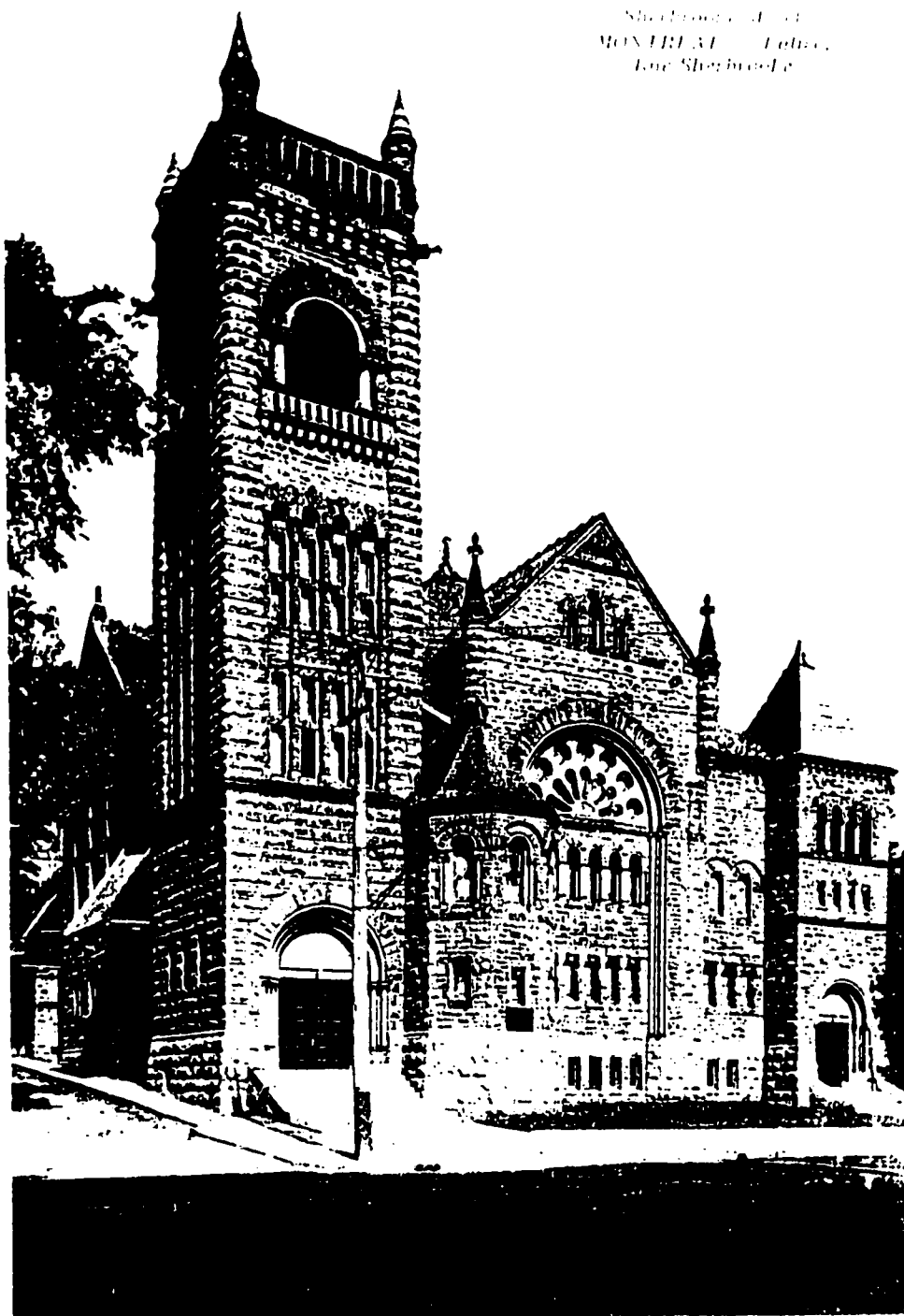
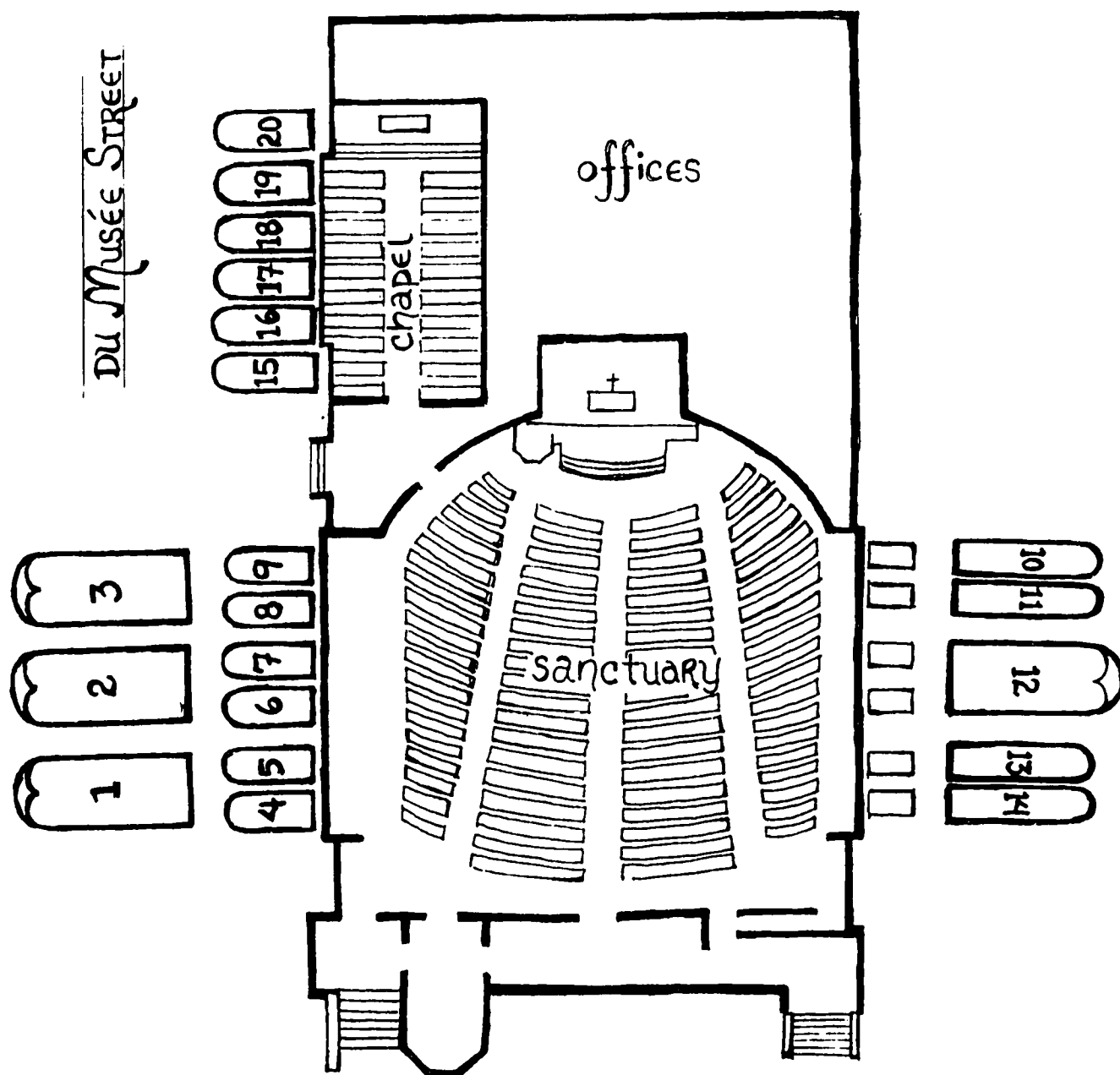


Fig. 12





SHERBROOKE STREET  
 ERSKINE and AMERICAN CHURCH

Fig. 13



Fig. 14

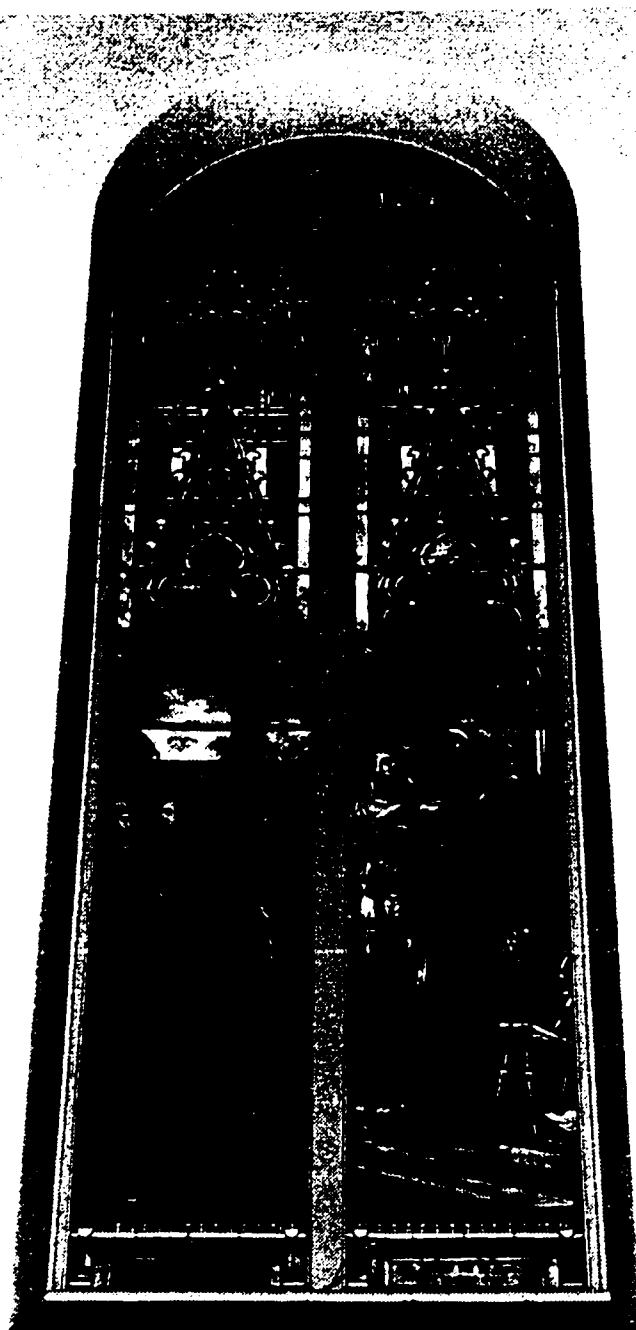


Fig. 15



THE LATE BENJAMIN LYMAN

Fig. 16

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BENJAMIN LYMAN,  
 HENRY LYMAN,  
 WILLIAM H. CLARE, }

Fig. 17

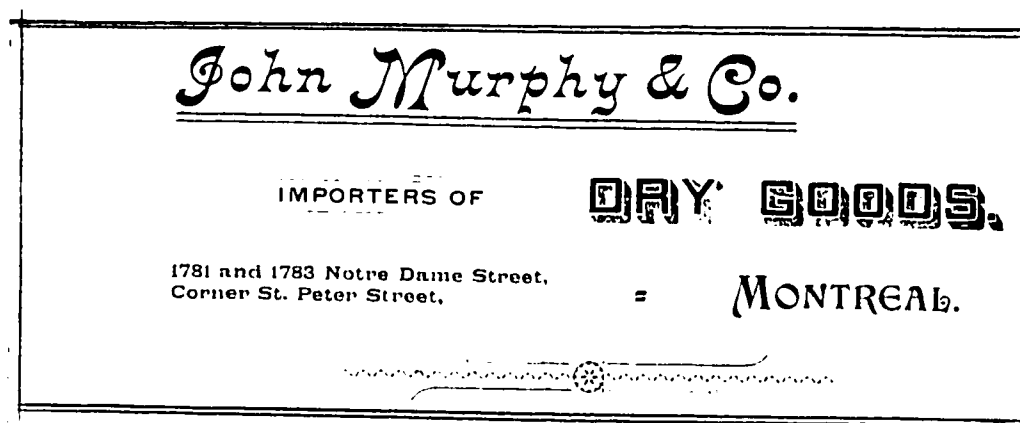


Fig. 18

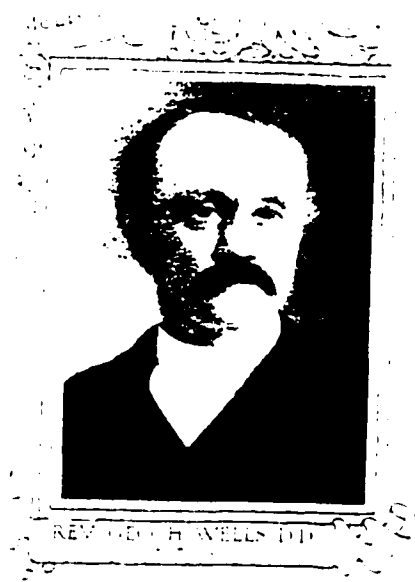


Fig. 19

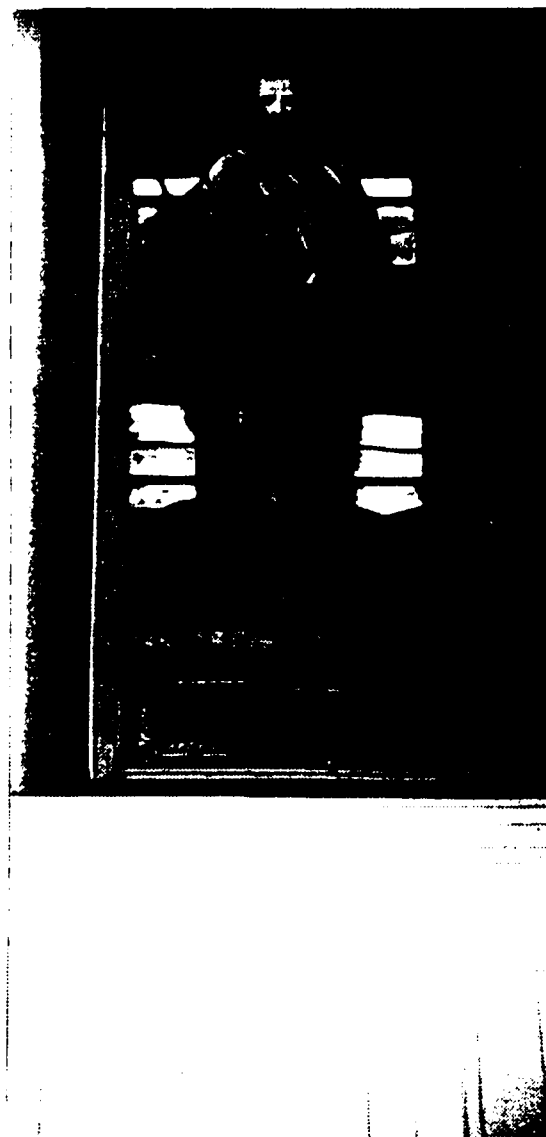


Fig. 20





Fig. 21



Fig. 22



Fig. 23



Fig. 24



Fig. 27



Fig. 29

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Fig. 30



Fig. 31





Fig. 33



Fig. 34



Fig. 36



Fig. 37



CHARLES CASSIUS

Fig. 39



Fig. 40



Fig. 41

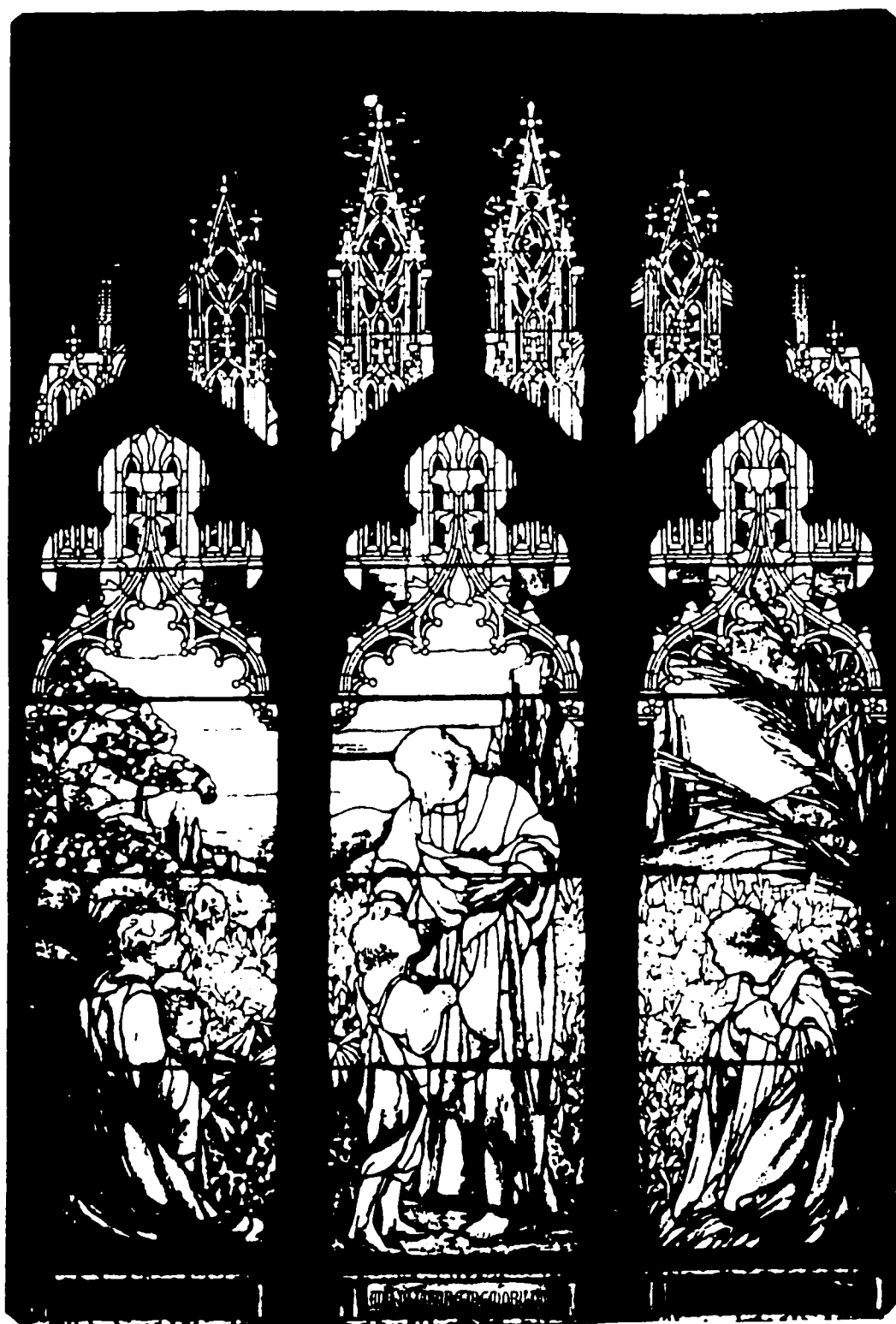


Fig. 42



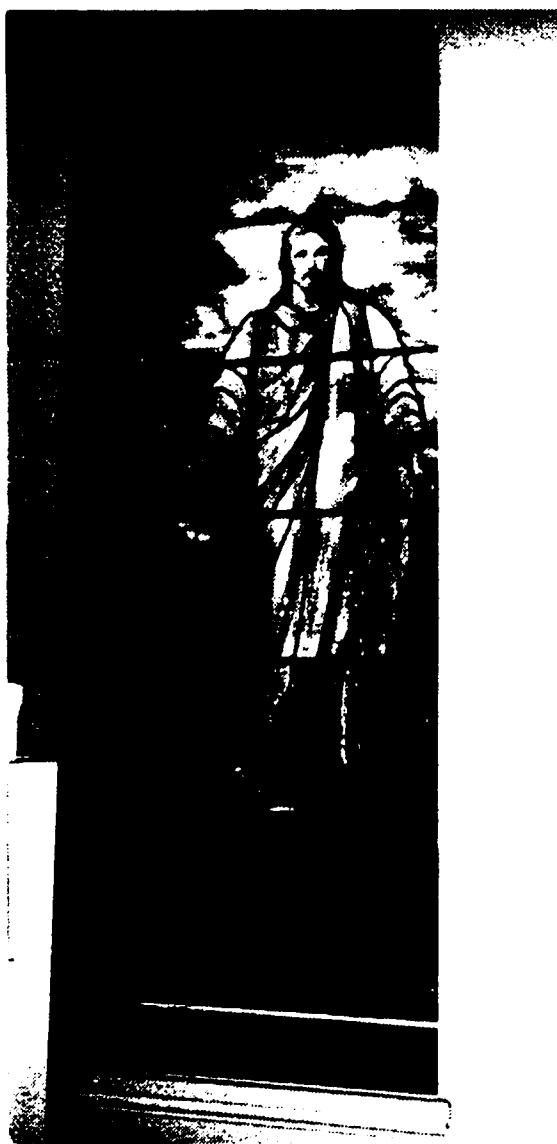


Fig. 43

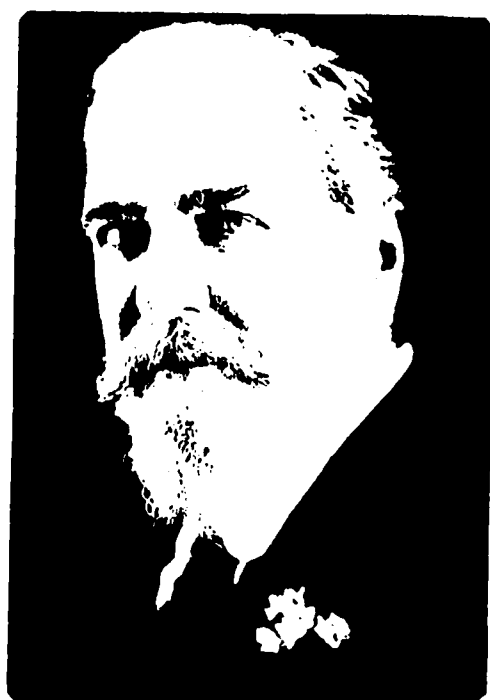


Fig. 44



Fig. 45

# AN OLD LANDMARK PASSES

*Gazette 27 Nov. 1937*

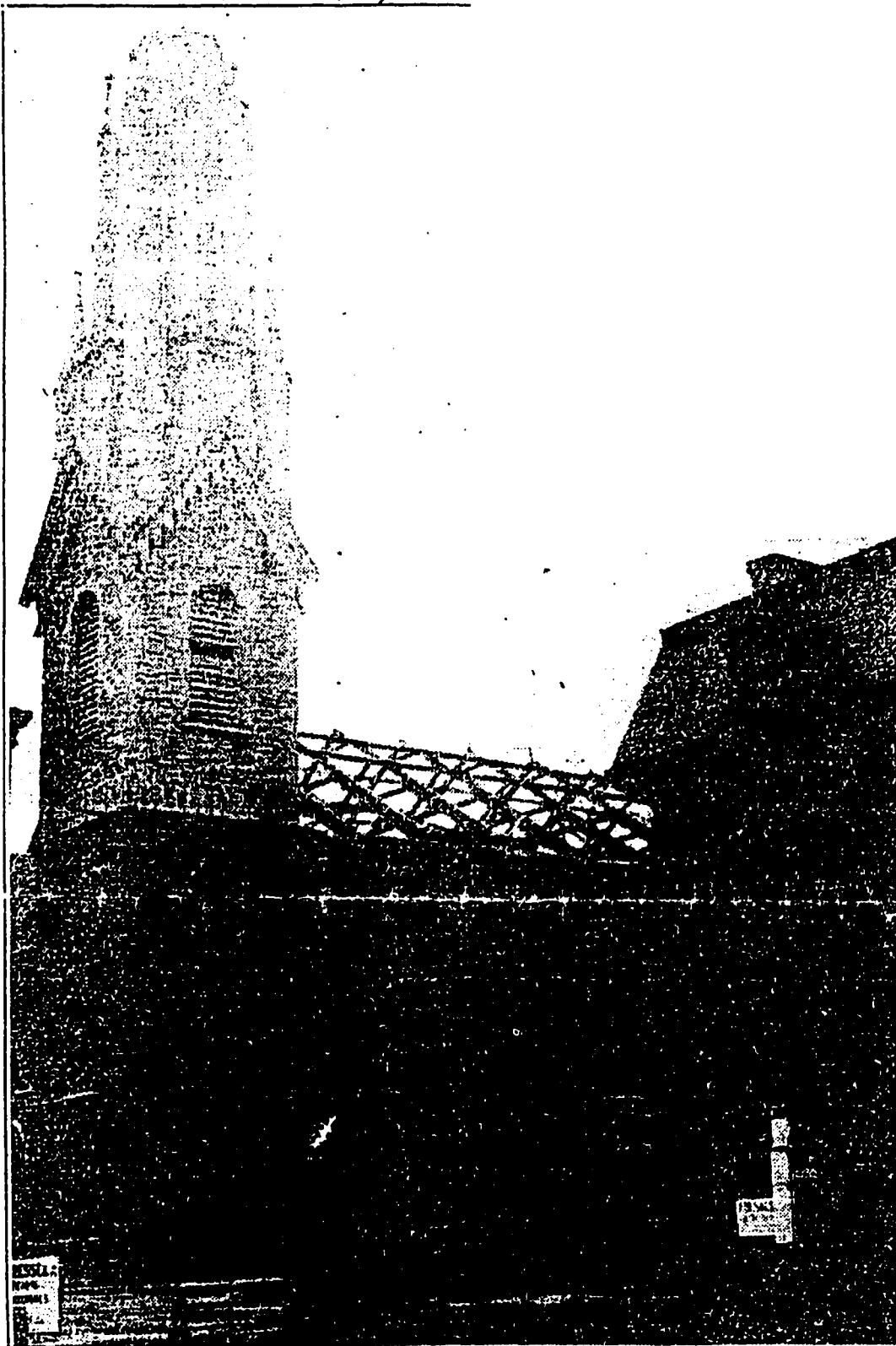


Fig. 46

Demolition of the old American Presbyterian Church is under way to make way for the new terminal of the Provincial Transport Company. A moment before this picture was taken yesterday the steeple had toppled, causing a well known landmark to disappear.

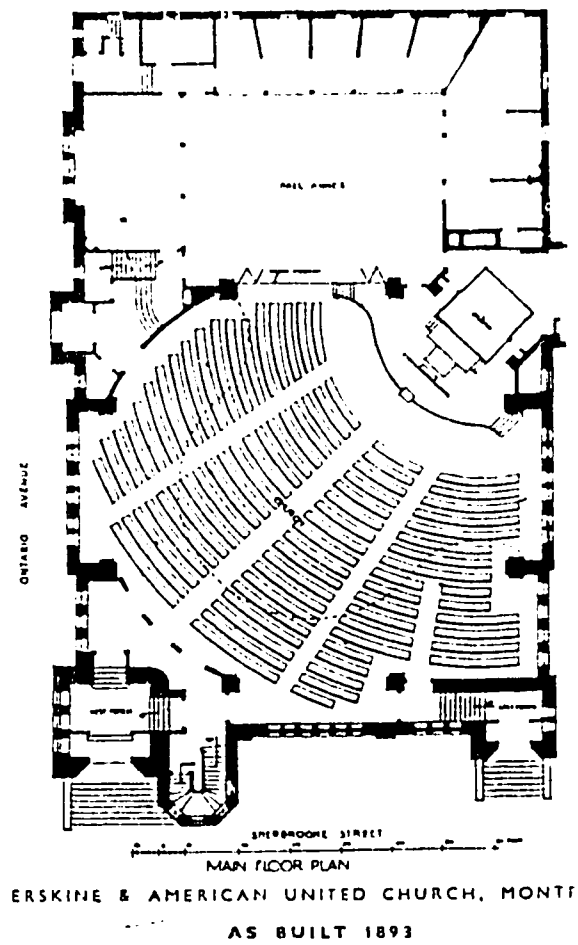
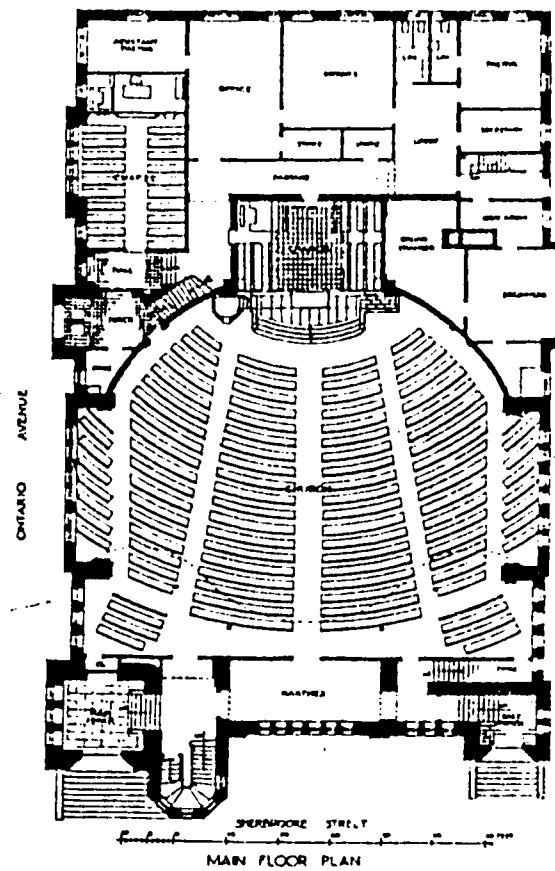


Fig. 47



ERSKINE AUDITORIUM 1933

Fig. 48



ERSKINE & AMERICAN UNITED CHURCH, MONT  
AS ALTERED 1938

NOTE  
DRAWN

Fig. 49

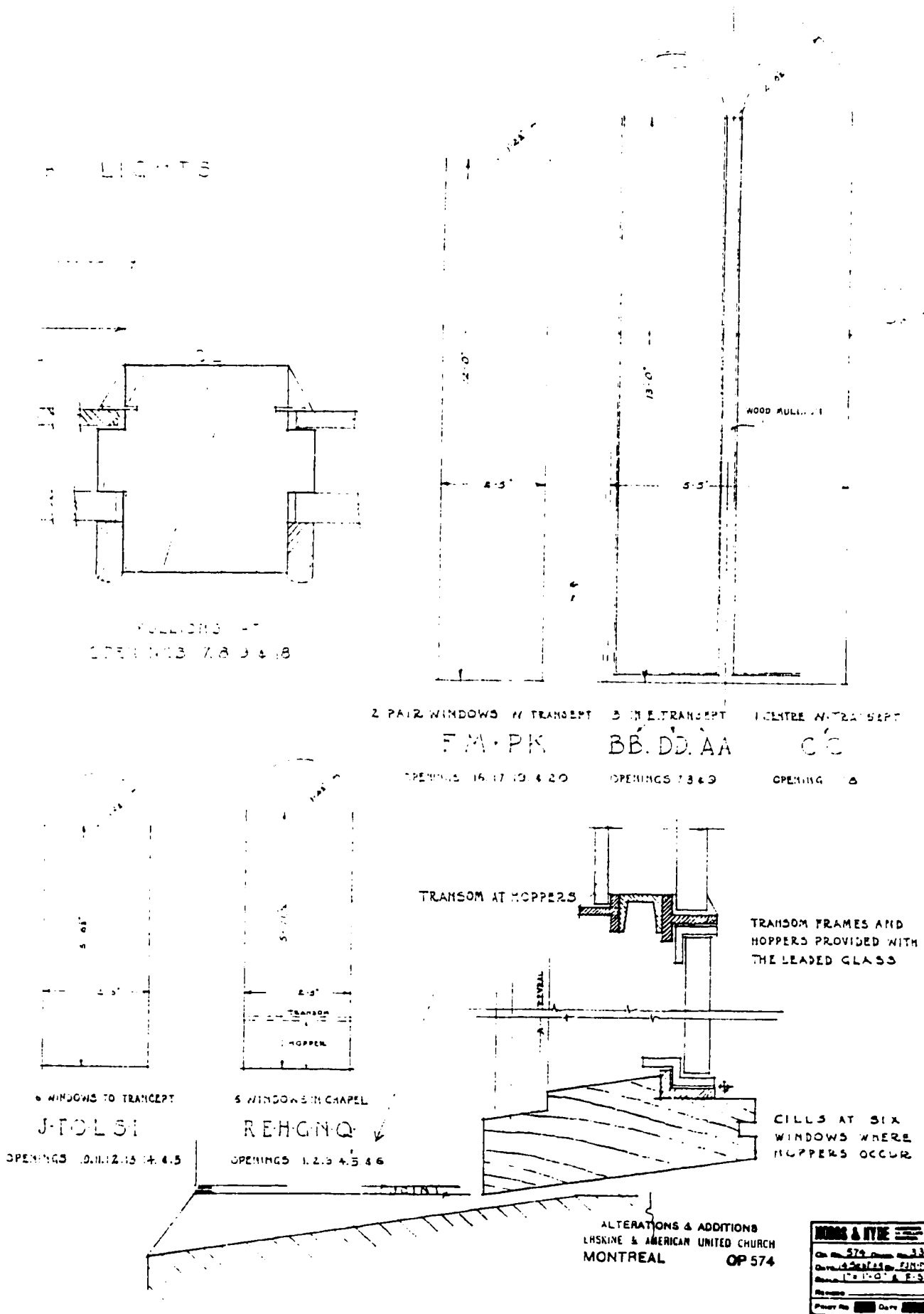


Fig. 50



**AMERICAN UNITED CHURCH**

Memorial Stained Glass Windows Installed In The

ERSKINE AMERICAN CHURCH

by

**Hobbs Glass Ltd.**

**689 Notre Dame St. West**

**MONTREAL, QUE.**

Fig. 51

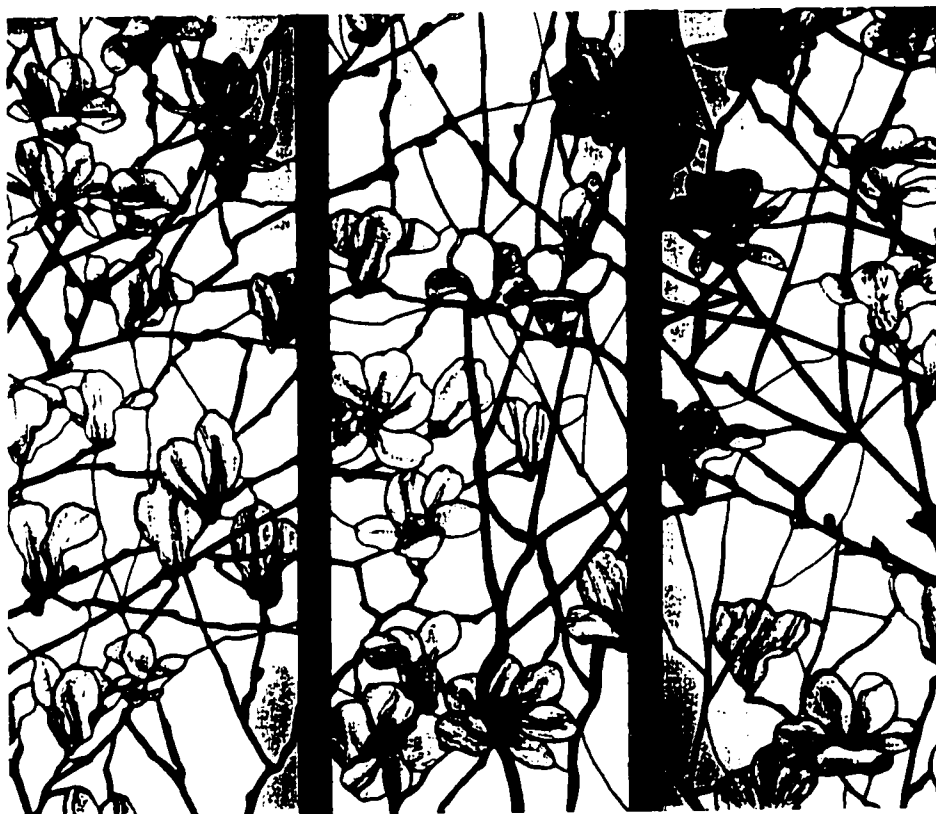


Fig. 52

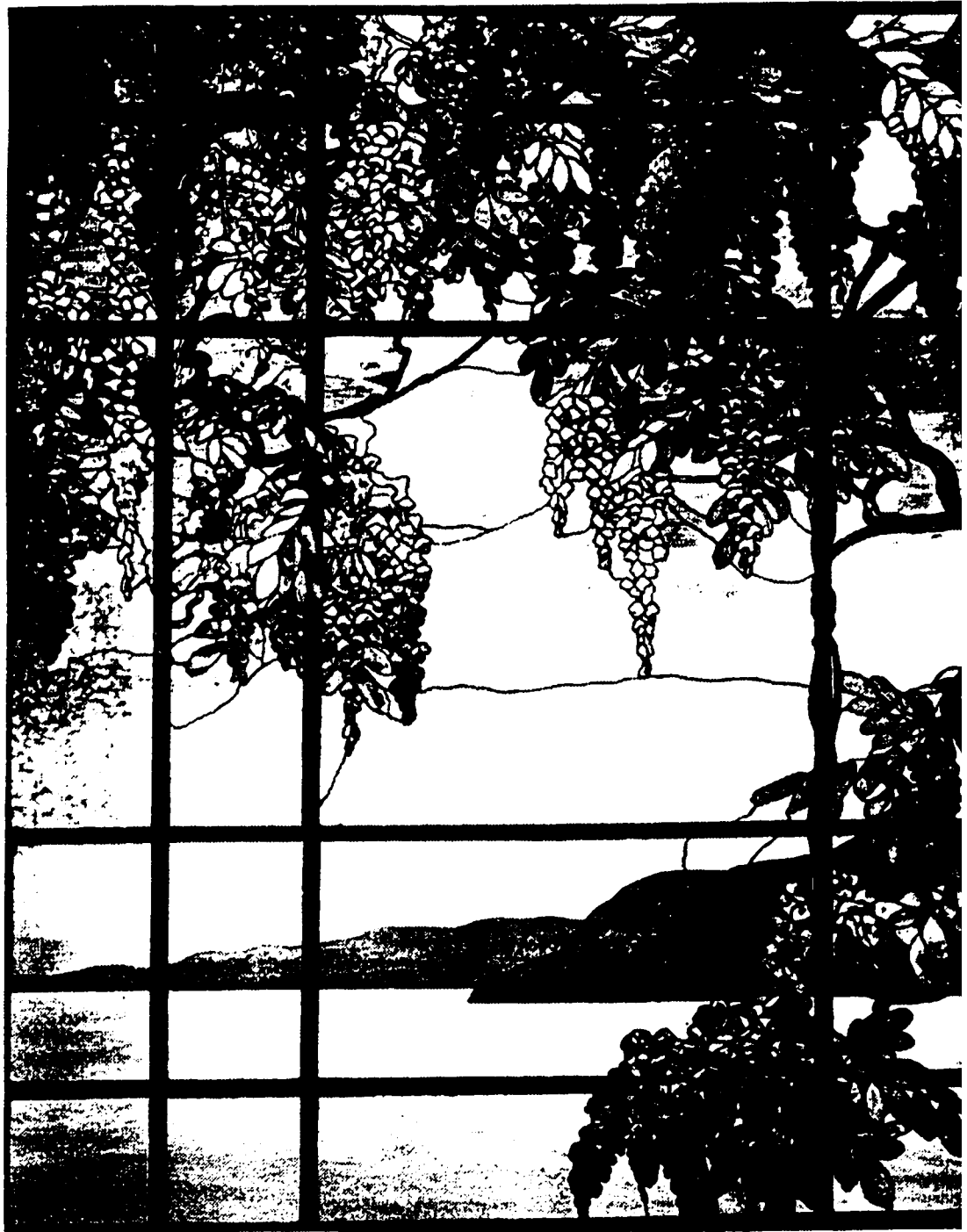
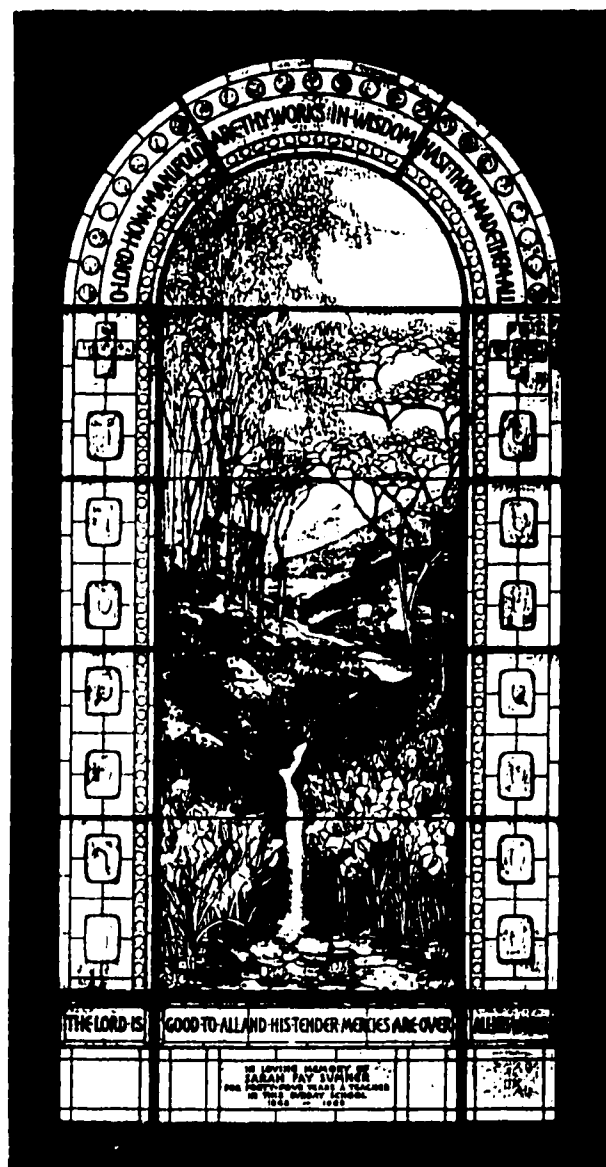


Fig. 53



A LANDSCAPE WINDOW

Fig. 54



Fig. 55



THE RUSSELL SAGE MEMORIAL WINDOW

Fig. 56



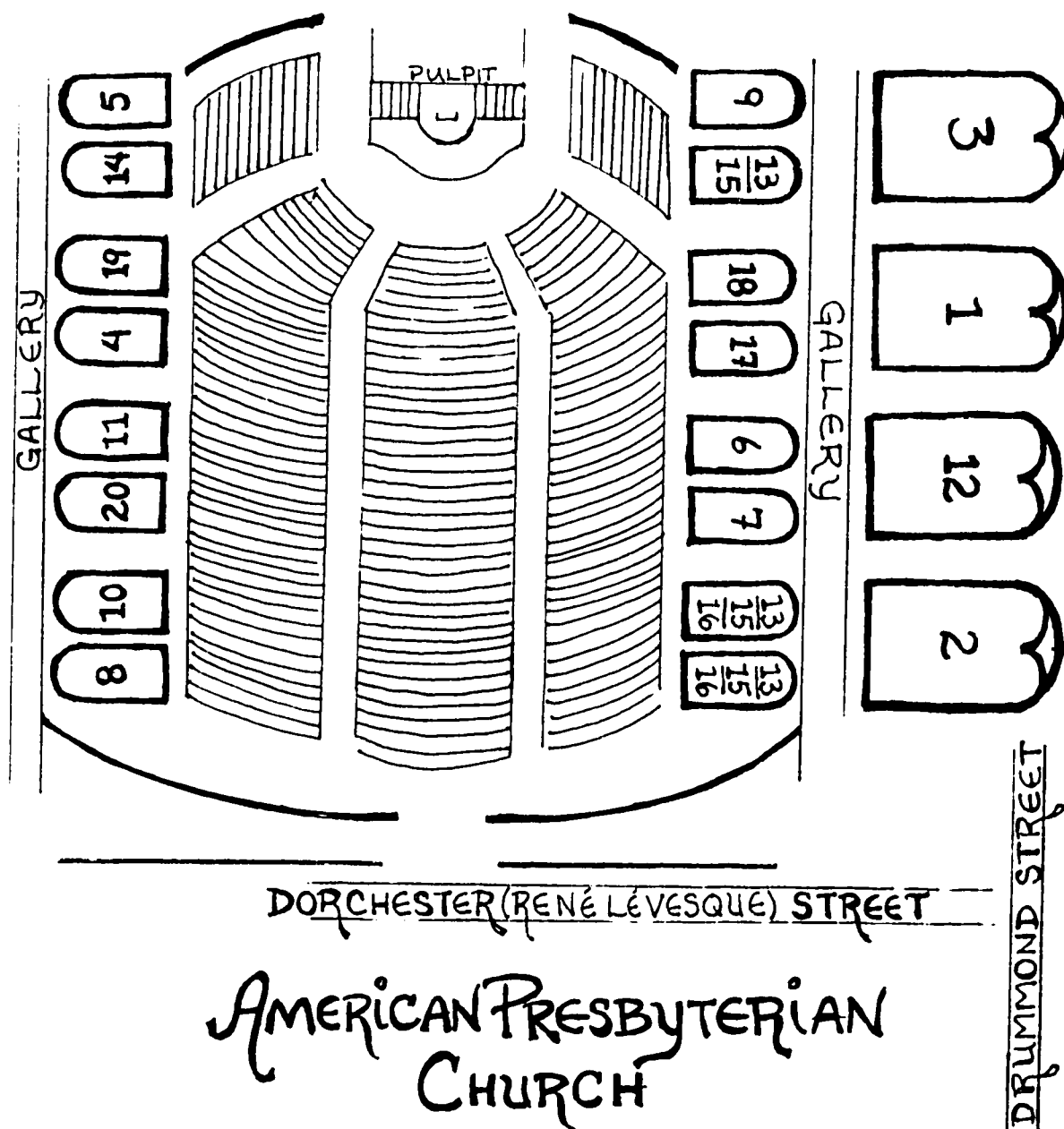
Fig. 57



Fig. 58



## **APPENDIX**



Using George R. Lighthall's list of the memorials in *A Short History of the American Presbyterian Church of Montreal: 1823-1923*, and the source "Tiffany Glass Windows, 20 photographs, including list of breakage and blue print plan of windows" (United Church of Canada Archives, Montreal), this is a speculative plan of how the windows may have been arranged in the American Presbyterian Church on Dorchester Street, circa 1932. The same numbering system used to identify the windows in fig. 13 has been applied here. Where more than one number is indicated, there is a possibility that any one of these windows may have appeared in said space. Plan drawn by author.