

INTRODUCTION

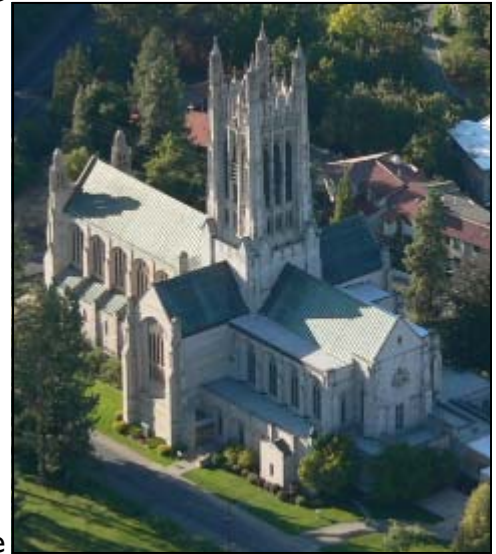
The Cathedral of St. John the Evangelist was begun in 1925 and completed in less than a generation. It is the successor to All Saints Cathedral, which stood in downtown Spokane, and is the fulfillment of the dream of the Rt. Reverend Edward Makin Cross, third Bishop of Spokane.

The Cathedral has three interwoven functions. 1) It is the Cathedral of the Episcopal Diocese of Spokane, the location of the official seat of the Bishop, and the center of many Diocesan activities. The Diocese includes Eastern Washington and the Idaho Panhandle. 2) The Cathedral is also the home of the largest parish congregation in the Diocese, and one of the largest in the Pacific Northwest. 3) In addition, its prominent location above the city lends to the Cathedral's role as a center for public gatherings and cultural activities for Spokane.

DESIGN AND CONSTRUCTION

The building itself suggests the typical English Gothic cathedral, but its detail includes the French influence. The structure is solid masonry with exterior stone quarried near Tacoma, Washington; the interior of the nave is of sandstone from Idaho, and the remainder of the interior is of Indiana limestone.

Mr. Harold C. Whitehouse, F.A.I.A., of the Spokane firm of Whitehouse and Price, and a member of the congregation, was the architect from the beginning. Fred Phair of Spokane was the master builder of the entrance, the nave, and the base of the tower (1925 to 1929). The Spokane firm of Henry George and Sons built the chancel, sanctuary, tower and transepts (1948 to 1954). Jewett House, the working space of the Cathedral, was built by Sceva Construction of Spokane (1960 to 1961).



THE WEST ENTRANCE

As you stand before the west door you will see the carved entrance arch. Above the arch are two triangular panels, depicting love and unity, interwoven with the coat of arms of the Diocese and the Bishop. The panel over the doors includes the symbols of Jesus Christ and the Apostles.

As you pass through the doors of the narthex, notice the window in the south wall, depicting the landing of the pilgrims in New England, and the window in the north wall depicting the Church of the middle west in the nineteenth century.

THE NAVE

Each of the three aisles leads to an altar—the center aisle to the high altar, and the north and south ambulatories to St. Peter's and St. James' Chapels. The baptismal font is made of Tennessee and Italian marble. It weighs 2,600 pounds and is decorated with carvings symbolic of regeneration and the descent of the Holy Spirit.

Notice also the interior ceiling. The beams are of solid California redwood. The ceiling itself is painted blue to symbolize the eternal heavenly world, marked with gold-leaf symbols: the fleur-de-lis, the IHS, the seven-pointed star, the cross-crosslet, and the quatrefoil and chalice.



THE CROSSING

The crossing is the space under the tower where the nave, chancel, and transepts meet. At the spring point of the four main arches are four symbols of the Church: a ship, the Ark of the Covenant, a candlestick, and the house built upon a rock. Above, inside the tower, are eight heraldic shields tracing the historical development of the Episcopal Church: Glastonbury Abbey, St. Alban's, St. David's, Canterbury, Salisbury, Aberdeen, (all in England) Colonial Virginia, and Christ Church, Philadelphia.

A nave altar stands in the center of the crossing so that the Eucharist may be celebrated in the midst of the congregation. When not in use, the nave altar and the predella on which it stands are placed in the north transept.

In the northeast pier of the tower is the Cathedral foundation stone set in place on June 10, 1928 by Lemuel Henry Wells, first Bishop of Spokane. In it are inserted stones from the Mount of Olives (upper left), Glastonbury Abbey (upper right), the first Episcopal Church in Jamestown, Virginia (lower left) and the former All Saints Cathedral, Spokane (lower right).

THE CHAPELS

There are three chapels in the Cathedral, commemorating the three congregations which united to form the Cathedral parish. At the end of the north aisle is St. Peter's Chapel, and at the end of the south aisle is St. James' Chapel. The largest is All Saints' Chapel, entered from the south transept, commemorating the first Cathedral in Spokane.

THE NORTH TRANSEPT

The north transept is dominated by the window depicting the Revelation of St. John. Beneath it is a hanging crafted by persons from throughout the Diocese. The tapestry bears the seals of the twelve apostles, and the Chi Rho, the ancient symbol for Christ. Near the north aisle is a memorial book, which records all memorials for the building and furnishings of the Cathedral. To the east is the Archives Room, which houses artifacts and displays of interest concerning the history of Spokane and the Cathedral.

THE SOUTH TRANSEPT

The south transept is dominated by the Te Deum window and another transept tapestry. The window portrays the Te Deum, an ancient hymn of the Church, found in the Book of Common Prayer. The hanging includes the shields and scrolls of the parishes of the Diocese of Spokane.

To the east is the entrance to All Saints' Chapel. In the west wall is the Memorial Cenotaph, placed in memory of all those who have given their lives in war "for freedom and for Christ." Above the Cenotaph is a mosaic, crafted by Walter Graham of Wenatchee, Washington, depicting the Biblical account of the Archangel Michael contesting evil in the form of a dragon.

THE CHANCEL

The chancel furniture, like all the furniture of the Cathedral, is made of oak. The lectern, from which the lessons from the Bible are read, stands on the south side. On it are carved likenesses of four great biblical scholars of history: St. Jerome, Martin Luther, William Tyndale, and Brooke Foss Westcott. To the north is the pulpit, adorned with likenesses of five great preachers of history: John the Baptist, St. John Chrysostom, Savonarola, John Wesley, and Phillips Brooks. Seats in the chancel are for the clergy and choir.

THE SANCTUARY

The sanctuary is the portion of the Cathedral east of the communion rail. On the north side is the *Cathedra*—official chair of the Bishop. It is the presence of this chair that makes this church a Cathedral. On the south wall is the Dean's stall, or *sedilia*. The Dean is the principal pastor of the congregation.

The Holy Table, the focal point of the life of the Cathedral, stands in the center of the sanctuary. It was crafted in Italy of Carrara marble, and weighs nearly four tons.

Rising behind the holy table is the limestone reredos, carved by Arcangelo Cascieri of Boston. At the first level are the symbols of the twelve apostles. Above them is the eagle, symbol of the patron saint of the Cathedral, St. John the Evangelist. In the center is the great resurrection cross, framed by the delicate blue of the glass and the lacework tracery of the stone. On either side of the reredos are the figures of the four Evangelists—Matthew, Mark, Luke and John, all dominated by the figure of Christ the King.

Above the Evangelists are eight shields, symbols of Christ's passion: the lantern symbolizing the search in Gethsemane; the basin and ewer representing Pontius Pilate washing his hands; the club with rawhide reminding us of the flagellation of Christ; a ladder and rod with sponge soaked in gall, given Christ to drink; a cross draped with winding sheet representing the Crucifixion; pincers to remove nails from the hands and feet of Jesus; a hammer with nails to fasten his body to the cross; and the seamless robe for which the soldiers cast lots.

