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Welcome to the forty-third Friends Newsletter.

Work is underway at last on the conservation of the chancel east window, surrounding stonework and chancel roof of St John's, Richmond. We will be publishing notes on the conservation and images of the progress in forthcoming Newsletters.

Earlier this month we hosted an important visit to St Patrick's, Colebrook, by Professor Sharon Sullivan, a member of the National Heritage Council, the body responsible for assessing and recommending nominations for Australia's National Heritage List. This list is the only conduit for Commonwealth Government funding assistance, and there are very few buildings on it. We want our Tasmanian Pugin churches added to the list as a group. Professor Sullivan was both impressed by St Patrick's and supportive of our initiative. We could sum up our case for their inclusion as follows:

The plenitude of Pugin's vision is best understood through his own church designs. In Tasmania the group of his churches, St Patrick's, Colebrook, St Paul's, Oatlands, and additions to St John's, Richmond, constitutes a unique paradigm for his vision as manifested throughout Australia in an entire class of buildings: churches large and small, sophisticated and crude. Their proximity as a group is a unique exemplar of the rural landscape with churches as its focus, so convincingly promoted in Pugin's writings. Such a close unspoiled group of Pugin small

village churches can be found nowhere else, including England and Ireland.

We will certainly keep you up-to-date with the progress.

With kind regards,

[Jude Andrews](#)  
Administrative Officer



*Removing the St John's, Richmond, chancel window for conservation (Image: Brian Andrews)*

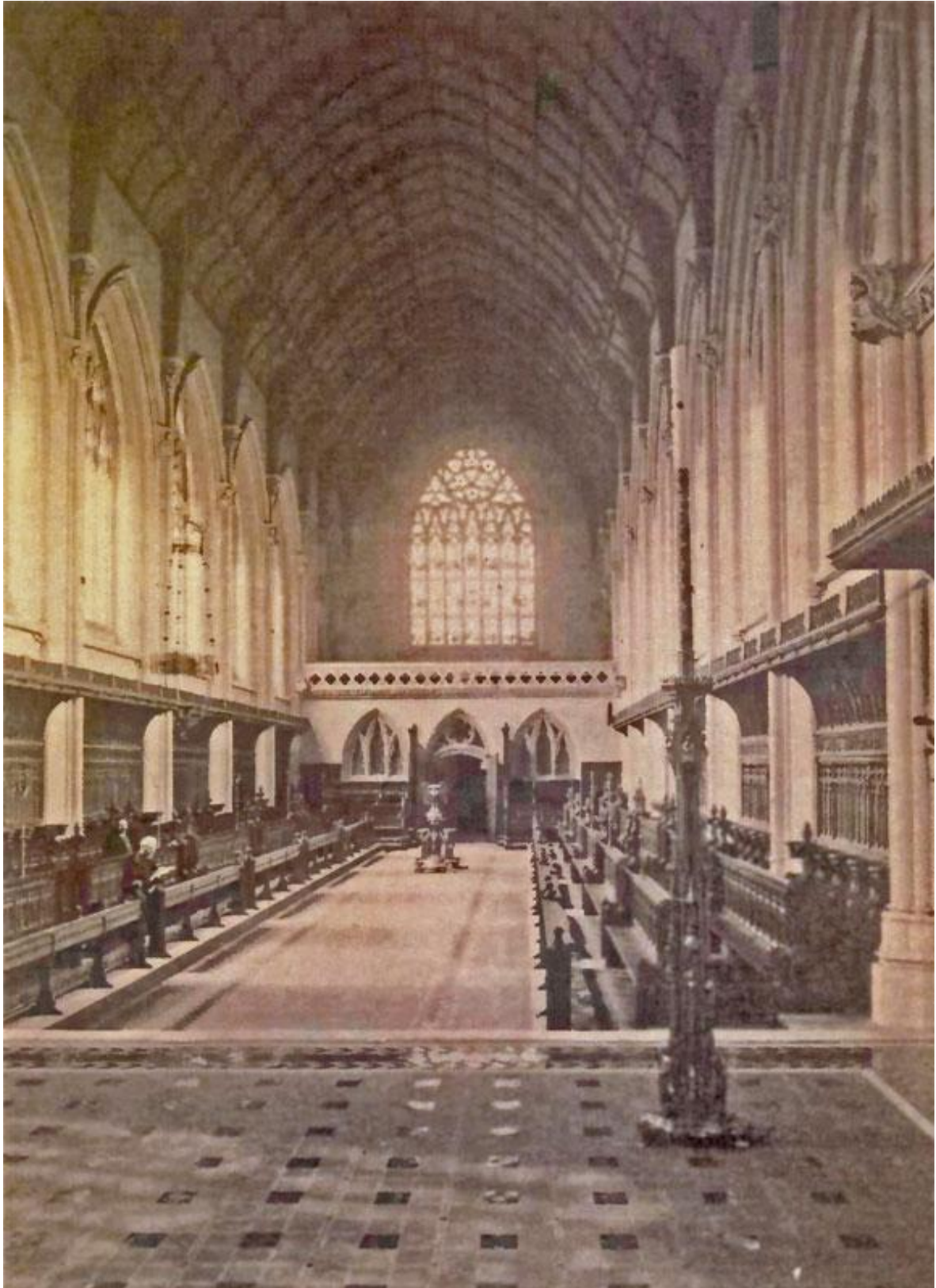


## *Metalwork Marvels*

In this issue we bring you another exquisite example of Pugin's astonishing creativity in reviving the spirit of medieval metalwork.

***Paschal Candlestick:*** Ushaw College. Brass; dimensions not recorded. Exhibited in the Medieval Court at the Great Exhibition, 1851, and at the Great Industrial Exhibition, Dublin, 1853.





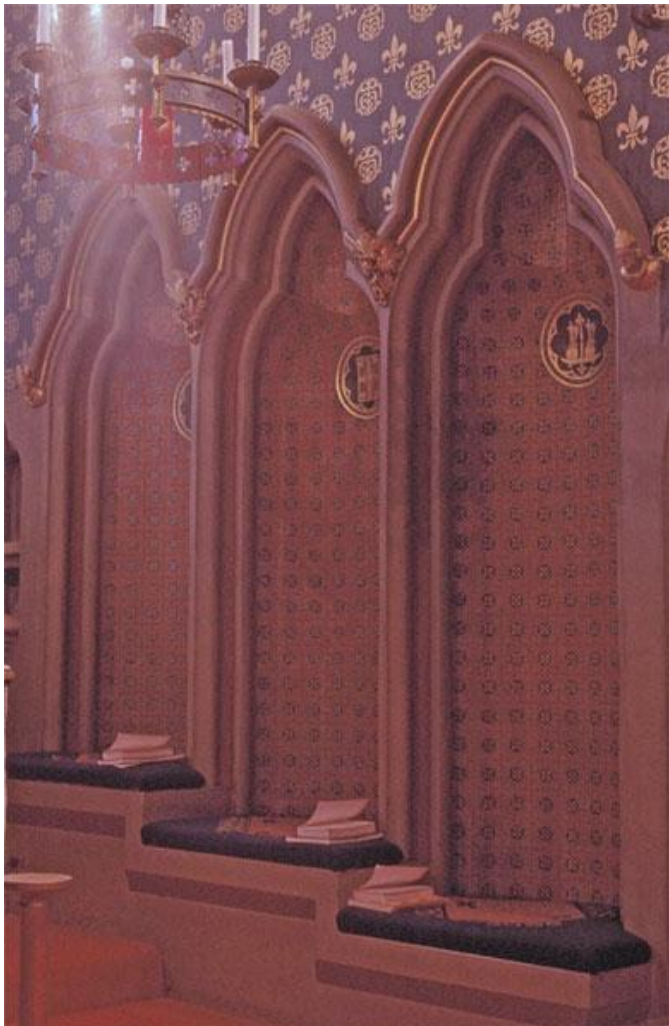
*Pugin's paschal candlestick in the chancel of Dunn & Hansom's 1884 Ushaw College Chapel, which replaced the smaller original 1848 chapel by Pugin, the photo looking west by the architect Archibald Dunn (Source: Henry Gillow, The Chapels at Ushaw with an Historical Introduction, Durham, 1885)*

# Pugin's Designs

## Sedilia (Part 9)

Of Pugin's dozen or so small two-compartment village church designs, sadly only two English examples survive intact and unaltered. One is his only complete Anglican church, the delightful St Lawrence's, Tubney, and the other is the Church of Our Lady & St Wilfrid, Warwick Bridge, Cumbria.

This latter church, in the Early English style, was completed in 1841 at a cost of £2,586 and contained a complete set of Sarum Use liturgical furnishings, including a splendid Easter sepulchre, a rood screen and stepped sedilia.<sup>1</sup>



*The Warwick Bridge sedilia (Image: Brian Andrews)*

The sedilia are in the same Early English idiom as the church and have richly moulded trefoil-headed canopies complete with label mouldings, being in most respects similar to the medieval set in Coulsdon Church, Surrey. The principal difference is that whereas in Warwick Bridge the canopy mouldings are carried down the shafts between the seats, at Coulsdon the canopy arches rest on shafts with moulded capitals and bases.



*The sedilia in Coulsdon Church, Surrey (Source: Francis Bond, The Chancel of English Churches, Oxford University Press, 1916, p. 184)*

Here, as for a number of his other English sedilia, Pugin provided pictograms at each seat to denote the place and function of each minister in accordance with the Use of Sarum, the priest being seated easternmost. As can be seen in the image at left, the centre seat for the deacon has the gospel book and the right-hand seat, for the sub-deacon, has water and wine cruets.

Poor Pugin! He furnished his churches for an English liturgical usage which had lapsed into disuse in the aftermath of the English Reformation. It was for him an integral part of a noble vision to resuscitate the social, liturgical and spiritual life of the late-medieval English church, but this aspect was never to be realised in practice. To the best of our knowledge not one of Pugin's churches—in England or Australia—which were furnished for the Sarum Use has ever been used for the celebration of Mass according to that form of the liturgy, right from his own time down to the present day.

<sup>1</sup> We intend to run a future series on Pugin's Easter sepulchres which will include the Warwick Bridge example. The rood screen was described in our May 2008 Newsletter.



# *Pugin and Medieval Antiquities*

## *St Chad's Cathedral, Birmingham, Pulpit*



*The pulpit, St Chad's Cathedral (Image: Brian Andrews)*

Pugin's first large English church to be completed was St Chad's Cathedral, Birmingham. It was consecrated on 21 June 1841 amidst a great concourse of prelates, clergy, faithful Catholics and the curious, and was the first Catholic cathedral to be erected in Britain since the Reformation. Into it Pugin poured his vast creative energies, providing many medieval antiquities for its stunning interior, the likes of which had not been experienced in England for three centuries.

We have already noted the late-medieval Virgin and Child in our December 2009 Newsletter. Amongst Pugin's other antiquities in the Cathedral were:

- A fifteenth-century brass lectern from Louvain, the gift of the Earl of Shrewsbury.
- The Canons' stalls, fifteenth-century work from the Church of St Mary in Capitol, Cologne.
- The carved woodwork behind the Provost's chair, also fifteenth-century Continental work.
- The rood figure on the magnificent rood screen, probably fifteenth-century Flemish, as well as medieval figures of prophets against the screen mullions.<sup>2</sup>
- The pulpit, another gift of the Earl of Shrewsbury.



*The rood screen with, at right, the pulpit in its original position (Image: Private collection)*

The pulpit, nowadays situated against the easternmost column of the nave north arcade, is fifteenth-century Flemish work and stood originally

<sup>2</sup> Scandalously, this magnificent screen was demolished in 1967, a great part of it being installed in Holy Trinity Anglican Church, Reading.



in the Church of St Gertrude, Louvain.<sup>3</sup> It is richly carved and decorated with four oak panels bearing bas-reliefs of the four great Doctors of the Western Church, namely, St Jerome, St Gregory the Great, St Augustine of Hippo and St Ambrose.



*The present position of the pulpit (Image: John Maidment)*

## ***Bishop Willson's Residence Ecclesiastical Contents (Part 1)***

### ***Introduction***

As we have frequently noted in these pages, Robert William Willson (1794–1866), first Bishop of Hobart Town, was a man whose social, architectural and liturgical ideals were arguably the most fully aligned with those of Pugin. Moreover,

<sup>3</sup> St Gertrude's was attached to a house of Augustinian Canons and possessed a particularly fine set of late medieval choir stalls with rich and delicate detail. The church was mostly destroyed by bombings during World War II. The stalls were restored with difficulty and the rebuilt church was re-opened in 1954.

it is clear from his efforts in Tasmania that he worked untiringly towards making their shared vision a reality. One might therefore expect that this vision would also be evident in his residence during his years in Hobart from 1844 to 1865. In this series we will identify and discuss those ecclesiastical items which can definitely be proven to have been amongst his personal possessions in his Macquarie Street residence.



*Bishop Willson's residence, now part of the Anglican St Michael's Collegiate School, Hobart (Image: Brian Andrews)*

Bishop Willson always intended to retire in Hobart after one last trip back to England in 1865. However, following a severe stroke on board the ship just ten days out from Hobart he lingered on for sixteen months, dying in Nottingham on 30 June 1866. His worldly possessions and his house were willed to his successor Bishop (later Archbishop) Daniel Murphy. When his probate was declared in the Supreme Court of Tasmania on 9 December 1868 the declared contents included 'Chalices Vestments and other articles of Church plate and furniture'.<sup>4</sup>

Bishop Murphy took up residence in the Macquarie Street house in April 1866. On 20 December 1880 he moved into a new Bishop's Palace, designed by Hobart architect Henry Hunter, at the upper end of the city block occupied by St Mary's Cathedral and St Mary's Presentation Convent, taking all of the former Willson property with him.<sup>5</sup> Some items had, however, been taken by Bishop Willson to England on his ill-fated last voyage.

<sup>4</sup> Archives Office of Tasmania SC74/29.

<sup>5</sup> W.T. Southerwood, *Planting a Faith in Hobart*, Hobart, n.d., p. 71.

In all, some eighteen ecclesiastical items have been identified as having been at Willson's residence. Over a period of one hundred and twenty years they came to be scattered widely. The possessions he took to England finished up in the residence of the Bishop of Nottingham, in St Barnabas' Cathedral, Nottingham and at Ampleforth Abbey, Yorkshire, whilst one of them was returned to Tasmania and is now in St Mary's Cathedral, Hobart.

Of the items transferred by Bishop Murphy to his new Palace some remained there, others were placed in St Mary's Cathedral, one was deposited in the library of a college attached to the University of Tasmania, and two finished up in the north of Tasmania.

In coming Newsletter issues we will examine this fascinating legacy of a remarkable friend of Pugin's, looking at the contents of his private chapel, then at his episcopalia and finally at a couple of his personal objects. **To be continued.**

## *Convent of Mercy, Bermondsey*

This convent in Bermondsey, just south of the Thames in Central London, was founded in 1839 by Irish Sisters of Mercy. It was destroyed by bombing in World War II. We publish here Pugin's 1838 drawing of his design for the convent which appeared in the 1839 *Catholic Directory*. Its Continental Gothic style would soon be abandoned by Pugin in favour of English precedent, although St Chad's Cathedral, Birmingham, opened in 1841, showed a similar pedigree.

## *New Friends of Pugin*

We welcome:

[The Pugin Society Committee](#)  
*England*

