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Welcome to the forty-sixth Friends Newsletter.

We are delighted to report that the conservation and re-installation of the chancel window in St John's, Richmond, is now completed. For the protection of this significant window, fourteen new wire guard screens are installed on the exterior. These are similar to those of Pugin's famous St Giles', Cheshire. Images of the restoration in the studio of Hobart stained glass conservator Gavin Merrington are included in this issue.

It is with grateful thanks to a particularly generous donation that further work on the conservation of St Patrick's Church, Colebrook, will re-commence in August. This significant donation will essentially complete the interior work which will entail:

1. Re-plastering, including repair of major interior cracking
2. Re-painting in the original colour scheme, identified in the investigation conducted for the Pugin Foundation in 2006 by the historic decorative finishes expert Donald Ellsmore
3. Conservation of the original Pugin pews
4. Removal of the inappropriate carpet from the nave and aisles. This is a hugely labour-intensive and risky task because of how the carpet was originally glued down
5. Gentle remediation of the exquisite floor boards to expose the character and patina, as was completed in the chancel several years ago
6. Laying a carpet runner from the west door to the rood screen and from the north porch to the centre aisle
7. Laying carpet in the sacristy.

It is anticipated that works will be completed by early December 2010 and of course we will keep you up-to-date each month in your Newsletters.

We are very excited that the trees, so generously donated by our Friends, have arrived in Hobart this week and will be planted at Colebrook next week. We will include photos and their donors in the next issue of the Newsletter.

In this issue we commence a new series on Pugin's Easter sepulchres.

With kind regards,

**Jude Andrews**  
Administrative Officer



*Glass conservator Gavin Merrington re-leading a section of the chancel window of St John's Church, Richmond (Image: Brian Andrews)*

The following images detail conservation work on the chancel window stained glass in St John's, Richmond.



1. The upper sections of the centre and right-hand lights as removed from the stonework before removal of the lead and cleaning of the glass (All images: Brian Andrews)



3. Uncleaned elements of the tracery lights in their original 1859 leading.



4. Cleaned glass from two of the tracery lights.



2. The left-hand light partly disassembled. All conservation work is carried out over a rubbing of the lead matrix so as to retain the proper dimensions of the window and to locate the many glass pieces correctly. When restoration work was carried out on St John's in the 1920s the three main lights were re-leaded but the tracery lights were not removed and re-leaded. The 1920s re-leading by the Melbourne firm of Brooks Robinson was quite crude and some pieces of glass were broken and replaced by them.

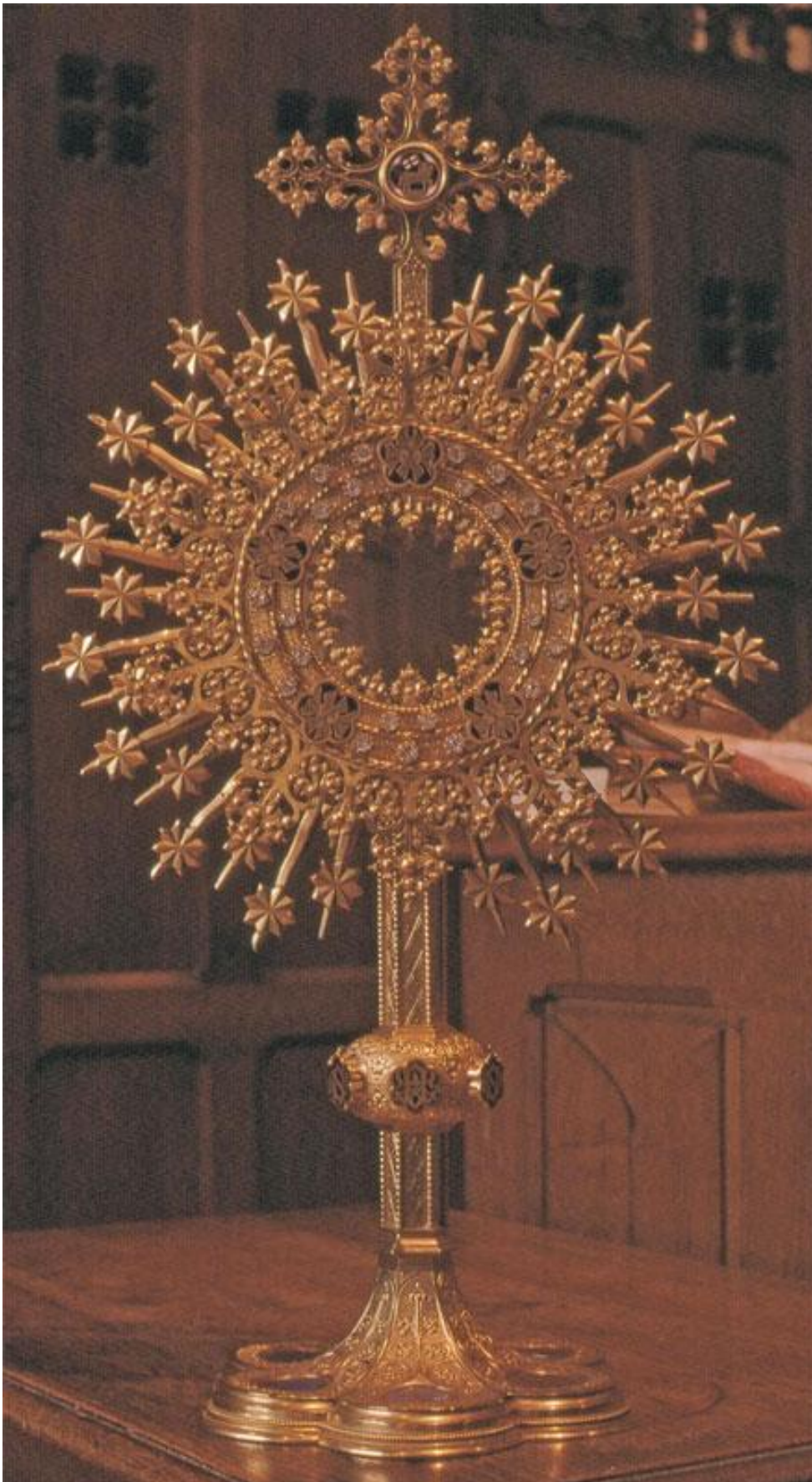


5. The cleaned elements of the canopy section of the left-hand light assembled on their rubbing ready for transfer to a second rubbing for re-leading.



6. Re-leading in progress on the left-hand light canopy.





## *Metalwork Marvels*

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

***Monstrance:*** Designed c.1849, made by John Hardman & Co., Birmingham, 1850. Gilt base metal; 61.0cm high, 20.3cm across lobes of sexfoil foot; champlevé enamel decoration to surmounting cross, face of roundel and knot, the roundel set with pastes. Exhibited in the Medieval Court at the Great Exhibition, 1851.

# Pugin's Designs

## Easter Sepulchres (Part 1)

Frequently in the pages of these Newsletters we have alluded to Pugin's normal practice, unless expressly prevented from so doing, of furnishing his churches for the liturgical ceremonies and rituals of the Use of Sarum. This was a late-medieval variant in non-essentials of the Roman Rite which prevailed throughout Western Christendom. There were many such local and regional variants throughout Europe. By the eve of the English Reformation the Sarum Use had spread through much of the south of England as well as Scotland and Ireland, but it fell into desuetude in the last decades of the sixteenth century.

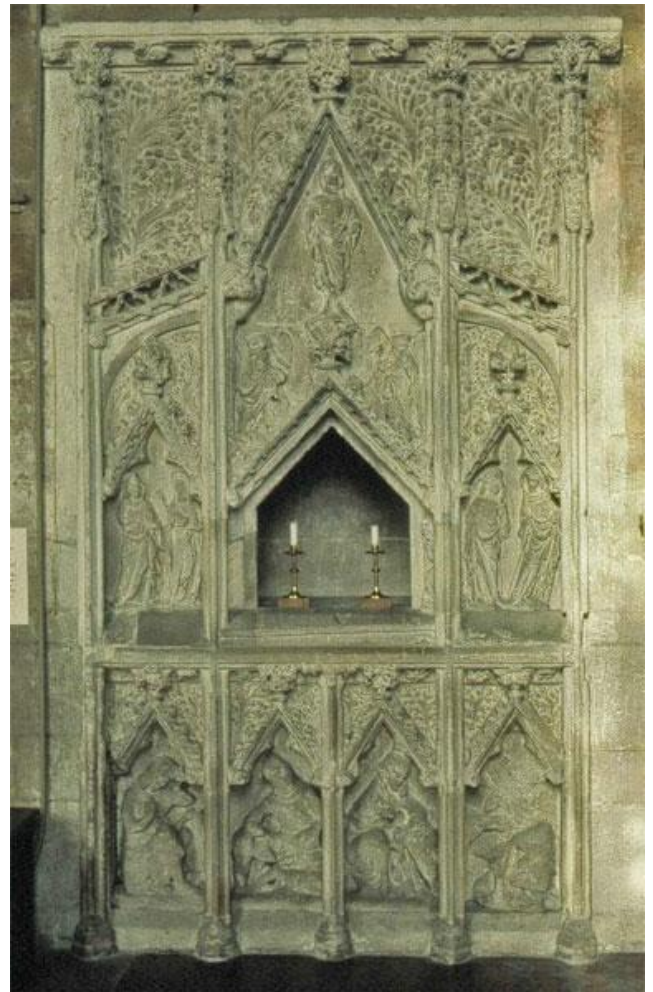
One of the most distinctive, dramatic and theologically rich elements of the Use was associated with the liturgical ceremonies of Holy Week, specifically the period from Good Friday until Easter Day. This involved a furnishing peculiar to the Use, called an Easter sepulchre, situated in the north wall of the chancel, generally opposite the sedilia.

At the conclusion of the Good Friday liturgy a Host consecrated at the Maundy Thursday Mass was wrapped with a crucifix in linen and placed in the sepulchre, in many churches a temporary wooden structure but not infrequently a sculptured recess in the north wall. This action symbolized the burial of Christ in the tomb. It was watched over until Easter Day, when the consecrated Host was replaced in the hanging pyx above the high altar,<sup>1</sup> and the cross was brought forth in triumphal procession.<sup>2</sup>

In his highly influential 1844 work, the *Glossary of Ecclesiastical Ornament and Costume*, Pugin described the principal forms of the sepulchre:

There were two forms of Sepulchres used for this purpose in the old churches. 1. Permanent, built in the north walls of the choir or chancel, and adorned with rich

ornamental covering and appropriate imagery. 2. Composed of frame work and rich hangings, set up for the occasion. Of the first kind, among the most beautiful examples are those at the churches of Heckington and Navenby, Lincolnshire, and Hawton Church, near Newark, Nottinghamshire, but there are few parochial churches which are not provided with a tomb on the north side of the chancel, which served for the Sepulchre, and was adorned on these occasions with hangings and other decorations.<sup>3</sup>



*The richly carved Easter sepulchre in Heckington Church, Lincolnshire (Image: Brian Andrews)*

The Biblical iconography of the superb fourteenth-century sepulchre in Heckington Church, pictured above, includes the Resurrected Christ flanked by angels, the women at the empty tomb, and, at the base, sleeping guards.

<sup>1</sup> A pyx was a vessel within which was normally reserved the consecrated Host. It sometimes took the form of a dove.

<sup>2</sup> A detailed account of the Easter sepulchre and the ceremonies associated with it can be found in Eamon Duffy, *The Stripping of the Altars: Traditional Religion in England 1400–1580*, Yale University Press, London, 1992, pp. 29–37.

<sup>3</sup> A. Welby Pugin, *Glossary of Ecclesiastical Ornament and Costume*, 3<sup>rd</sup> edn, Bernard Quaritch, London, 1868, pp. 206–7.



In our forthcoming examination of a number of Pugin's Easter sepulchres we will encounter his provision for both permanent and temporary sepulchres in his church designs.

## *Bishop Willson's Residence Ecclesiastical Contents (Part 4)*

### **Chalices**

We will be examining two chalices which Willson purchased in 1847 and 1854, but he must have had a chalice for his chapel between his arrival in Hobart Town in 1844 and his first trip back to England in 1847. Here, we will resort to educated guesswork and identify a chalice which was for over a century in St Joseph's Church, Hobart, Willson's pro-cathedral during his time in Tasmania. This would be the likely place for a chalice redundant in his residence to be sent. Furthermore, the chalice we have in mind would have had no other plausible connection with St Joseph's.

The vessel in question is a Catholic Recusant chalice dating from around 1625–50.<sup>4</sup> This dating is based on the evidence of similar chalices illustrated in Charles Oman's standard work on English church plate.<sup>5</sup> At this time Recusant chalices had evolved little from their late medieval predecessors, a principal difference in many of them being the positioning of a flat plate between the lower part of the stem and the foot. Such chalices could generally be unscrewed into two or three pieces to facilitate transport (and concealment?).

The Hobart chalice is silver, parcel-gilt, some 16.7cm high with a plain bowl 8.5cm in diameter. Its stem is hexagonal and its pierced repoussé knot has six lozenge bosses. The outcurving sexfoil foot measures 11.7cm across the lobes. It has a moulded base and one lobe is engraved with a

design consisting of a cross, the Sacred Monogram IHS and a heart pierced by three nails.



*The Hobart Recusant chalice (Image: courtesy Melbourne Diocesan Historical Commission)*

More commonly the foot was engraved with a crucifix as was common on late-medieval chalices, but variants of this design are to be found on patens of around the same period.<sup>6</sup>

It has to be said that the workmanship of this vessel is somewhat crude, particularly in the fashioning and engraving of the knot.

This rare and precious chalice almost met an appalling end in 1959. It was sent up to Melbourne to the silversmith J.W. Steeth to be melted down for its value in old silver.<sup>7</sup> Steeth, recognizing the intrinsic worth of the old chalice, if not its

<sup>4</sup> Catholic Recusants were those who refused to attend the services of the Church of England as required by the Statute of Elizabeth of 1687. If convicted they were heavily fined.

<sup>5</sup> Charles Oman, *English Church Plate 597–1830*, Oxford University Press, London, 1957. See particularly Plates 155 and 156.

<sup>6</sup> *ibid.*, Plate 167.

<sup>7</sup> One must assume in charity that those responsible had no idea about the significance of the vessel they were about to have destroyed.

remarkable provenance, decided to restore it and pay its equivalent value to the former clerical owners. Lest there be any doubt about the events and his actions Steeth engraved the story over five lobes of the foot.<sup>8</sup>



*The chalice foot with its original engraving plus the story of its latter-day fate (Image: courtesy Melbourne Diocesan Historical Commission)*

Bishop Willson owned a small late-medieval chalice and paten which he most probably purchased on his 1847 trip back to England from Selim, Dean & Co. of London. These vessels are, as was stated in the 2002 Pugin exhibition catalogue, *Creating a Gothic Paradise: Pugin at the Antipodes*, ‘a striking token of Bishop Willson’s belief in—and commitment to—the crusade he shared with Pugin, to revive the fullness of medieval religious faith, devotion and liturgy, with its concomitant architecture, decoration and furnishings’.<sup>9</sup>

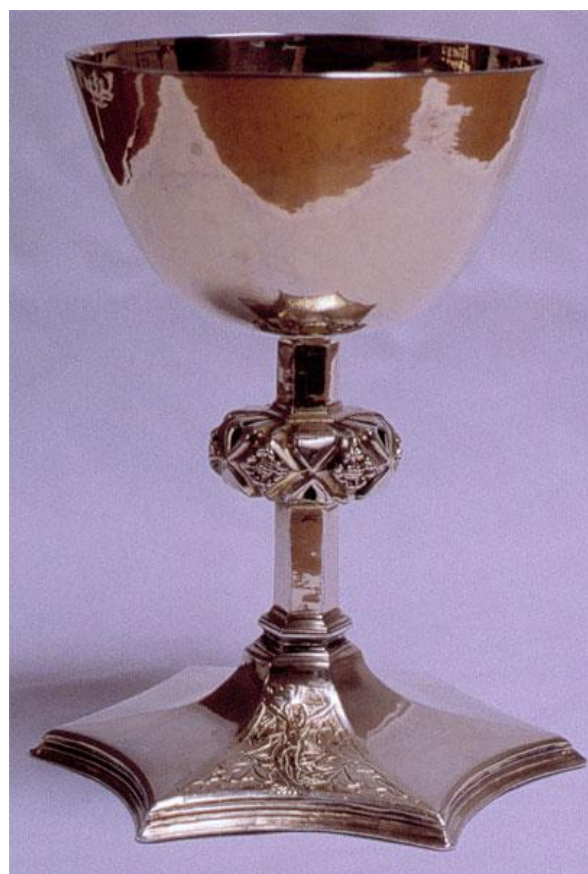
The chalice and paten had been illustrated in *Specimens of Ancient Church Plate; Sepulchral Crosses: &c.*, published in Oxford by John Henry Parker in 1845, at which stage they were still in the possession of Selim, Dean. The significance and great rarity of Willson’s purchase is underscored by the fact that when the first edition of Cripps’ *Old English Plate* was published in 1878, just forty-two pre-Reformation chalices were known to exist.<sup>10</sup>

<sup>8</sup> An engraved plate fixed underneath would have been far preferable, but at least the chalice was saved.

<sup>9</sup> Brian Andrews, *Creating a Gothic Paradise: Pugin at the Antipodes*, Tasmanian Museum and Art Gallery, Hobart, 2002, pp. 94–5.

<sup>10</sup> Wilfred Joseph Cripps, *Old English Plate Ecclesiastical, Decorative, and Domestic: Its Makers and Marks*, 1878, re-print of 6<sup>th</sup> edn, Spring Books, London, p. 243.

The chalice dates from c.1470–80.<sup>11</sup> It is 14.5cm high with a bowl 10.0cm in diameter. Now entirely gilt, there is evidence that it was originally only parcel-gilt, the gilding having been confined to the interior of the bowl.<sup>12</sup> Its form is typical of surviving chalices from the second half of the fifteenth century.<sup>13</sup> The stem is hexagonal with a cast knot having four-leaved roses on the face of the bosses and its spandrels alternately plain and pierced. There is a moulded transition to an outcurving hexagonal foot with moulded concave edges. One face of the foot bears an engraved crucifix set within foliation. **To be continued.**



*Willson’s medieval chalice (Image: Brian Andrews)*

## Friends of Pugin Donations

We express our deep gratitude to the following Friends for their outstandingly generous donations:

Allan and Maria Myers  
Julia Farrell

<sup>11</sup> *Proceedings of the Society of Antiquaries*, 18 January 1906.

<sup>12</sup> *ibid.*

<sup>13</sup> Oman, *English Church Plate*, op. cit., pp. 44, 301.