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*Included in this edition:*

- *Palace of Westminster Visit*
- *St Patrick's, Colebrook, Environs Reinstatement*
- *Pugin's Designs—Easter Sepulchres (Part 2)*
- *Bishop Willson's Residence—Ecclesiastical Contents (Part 5)*

Welcome to the forty-seventh Friends Newsletter.

Father Terry Rush is a Friend of Pugin and the Parish Priest of one and a half Pugin churches, their fittings and furnishings. In this issue we write about his greatly enjoyed visit to the Palace of Westminster, generously arranged by Friend of Pugin, Lady Alexandra Wedgwood.

We have an illustrated report on the most exciting tree planting day to recommence the reinstatement of the environs of St Patrick's Churchyard, Colebrook. These magnificent specimens are off to such a good start with the much needed soaking rains which have occurred since their planting.

Tasmanian furniture conservator and Friend of Pugin Tony Colman has started the latest round of works at St Patrick's, Colebrook. He has previously been responsible for the excellent restoration of the rood screen, as well as the sedilia and piscina and the sensitive remediation of the chancel floor. He has commenced the tedious task of stripping the carpet from the nave and aisles and removing the dreadful glue with which it was stuck down, a slow and painstaking process, prior to remediating the floor.

Tony has made an exciting discovery. He removed the twentieth-century wood sheeting covering the fireplace in the sacristy and found that its surround is stone, as is the mantelpiece above it, which we always thought was painted wood. He will strip the paint from all of these surfaces to reveal a delightful Pugin detail, as simple and pared back as the church itself.

It is with much sadness that we report the death of a very loved Friend of Pugin, Don Sponberg, from New South Wales. Don will be so sadly missed with his lovely emails and letters, and his visits to Tasmania, even coming down just for the day for the solemn blessing of Our Lady of Colebrook. He loved St Patrick's, Colebrook, and will ever be remembered there. Our sincere condolences to Don's wife Catherine and their family.

With kind regards,

[Jude Andrews](#)

Administrative Officer



*Friends of Pugin Fr Terry Rush and Sandra Wedgwood outside the Palace of Westminster  
(Image: Dr Ormond Rush)*

# Palace of Westminster

## Visit

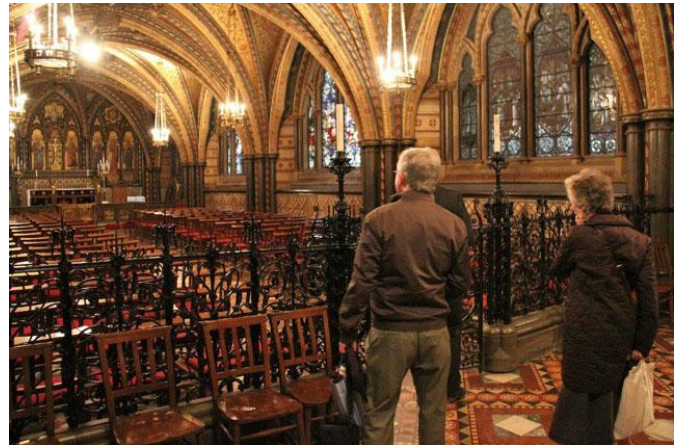
In May of this year we arranged for Fr Terry Rush, Parish Priest of Richmond, Tasmania, and the proud custodian of one and a half Pugin churches,<sup>1</sup> to visit the Palace of Westminster in London. This visit was generously facilitated and guided by Friend of Pugin Sandra Wedgwood, doyen of Pugin scholars and patron of our sister organisation the Pugin Society. She was joined by Malcolm Hay, Senior Curator of Art at the Palace.



*Malcolm Hay, at left, with Sandra and Fr Terry in the House of Lords (Image: Dr Ormond Rush)*

This was a wonderful opportunity for Fr Terry to experience and compare the opulent splendor of the Palace and its furnishings with the pared-back simplicity of Pugin's Tasmanian works with which he is so familiar.

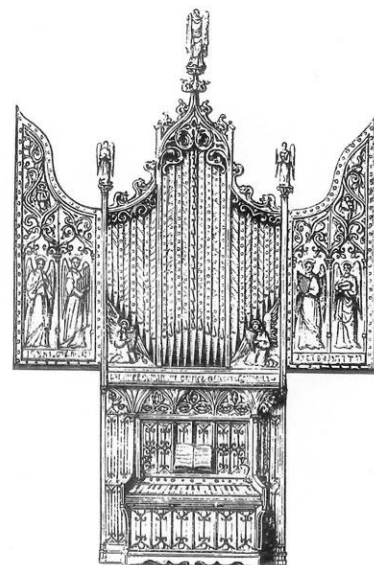
<sup>1</sup> The 'half' is the additions to Pugin's design of 1843 to the 1837 St John's, Richmond. The other is St Patrick's, Colebrook.



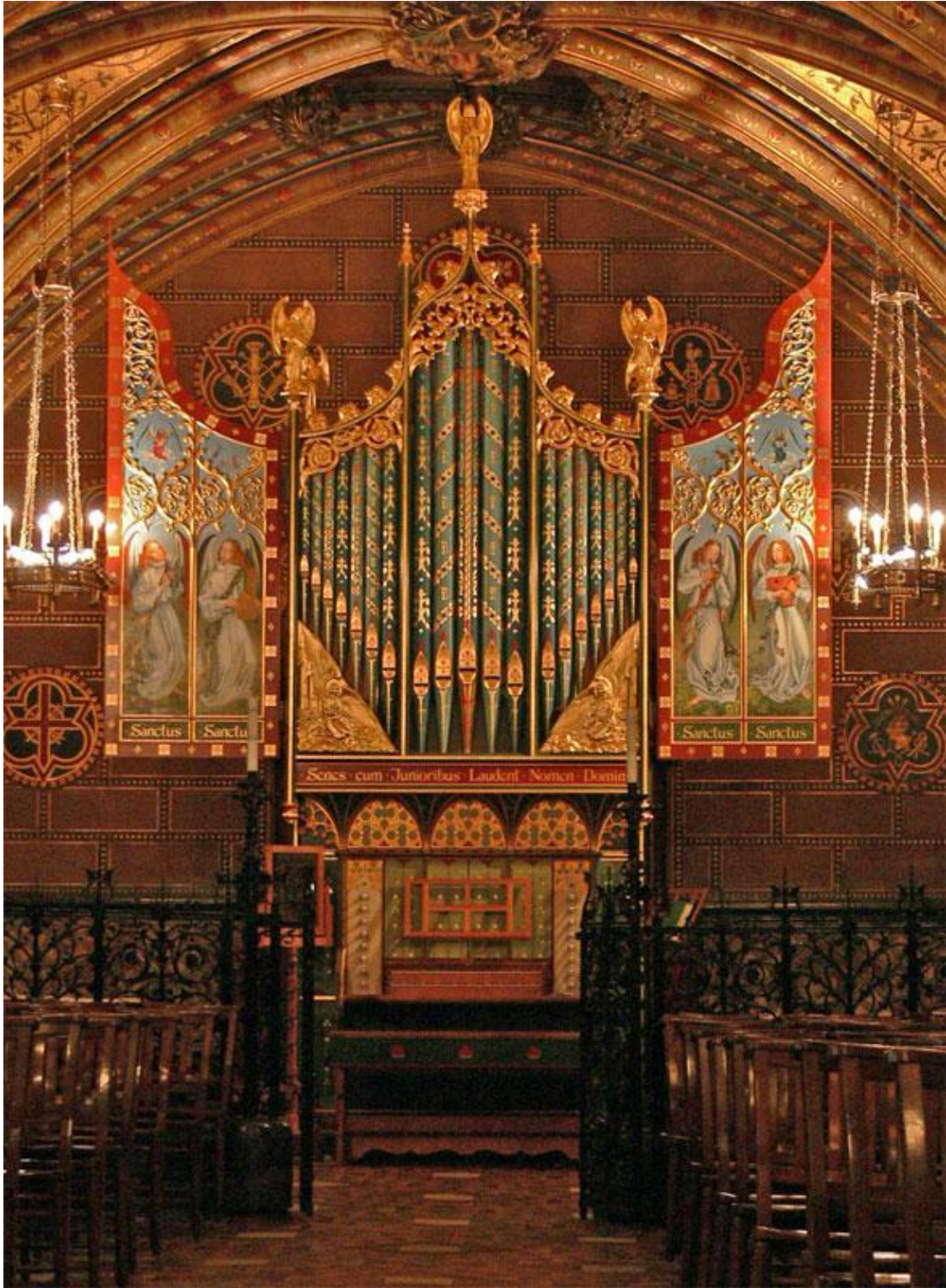
*The interior of the Chapel of St Mary Undercroft, Palace of Westminster (Image: Dr Ormond Rush)*

The visit included the late thirteenth-century Chapel of St Mary Undercroft, pictured above, one of the few structures to survive the great fire of 1834 which destroyed the old Palace. This event was to lead in due course to Pugin's involvement in the design of the new structure and its furnishings. The Chapel was heavily restored between 1860 and 1870, having been used at the time of the fire as a wine cellar.

Immediately behind Sandra and Fr Terry in the above picture is an organ, shown opposite. It was completed in 1999 and was based on a Pugin organ case illustration in Sir John Sutton's 1847 book, *A Short Account of Organs Built in England from the Reign of King Charles the Second to the Present Time*.







*The 1999 organ in the Chapel of St Mary Undercroft, Palace of Westminster, based on an 1847 Pugin organ case illustration (Image: John Maidment)*



# *The Renaissance of St Patrick's, Colebrook*

## *Environs Reinstatement*

In 2007 the Tasmanian landscape architecture firm Ferndene Studio completed a Landscape Conservation Management Plan for St Patrick's, Colebrook.<sup>2</sup> This Plan identified the tree species in two beautiful 1890s photographs of St Patrick's and recommended a selective reinstatement of the original vegetation so as to preserve the views of the church from Colebrook village. It also recommended the re-construction of the 1877 perimeter fence to its original design.

The firm's principals Lesley Gulson and John Miller, who are much valued Friends of Pugin, have been actively involved in bringing about the first stage of the reinstatement, namely, the selective re-planting of the historic trees. In 2007 three fruit trees—a pear and two apples—were re-planted in their original locations. They have since been cared for by Colebrook Friend of Pugin Bruce Slade. Now, thanks to generous donations of trees by our Friends, we have planted a further nine trees, four poplars, an elm, a cork oak, two pencil pines and a cedar of Lebanon, to complete the planned extent of tree reinstatement. Donors of the trees are:

Poplar	Penny & Michael Wadsley
Poplar	Anthony Knight
Poplar	Derek & Mary Loré
Poplar	Derek & Mary Loré
Elm	Sandra Wedgwood
Cork Oak	Julia Farrell
Pencil Pine	Peter Bennison
Pencil Pine	Mark Tuckett
Cedar of Lebanon	John Maidment

The Pugin Foundation is most grateful for these donations.

We present images of the planting, carried out on 5 August by the Hobart firm of Specialised Landscaping Services under the guidance of Lesley and John.

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<sup>2</sup> The Plan is an addendum to the main conservation management plan prepared by the Foundation's Executive Officer Brian Andrews in 2005.

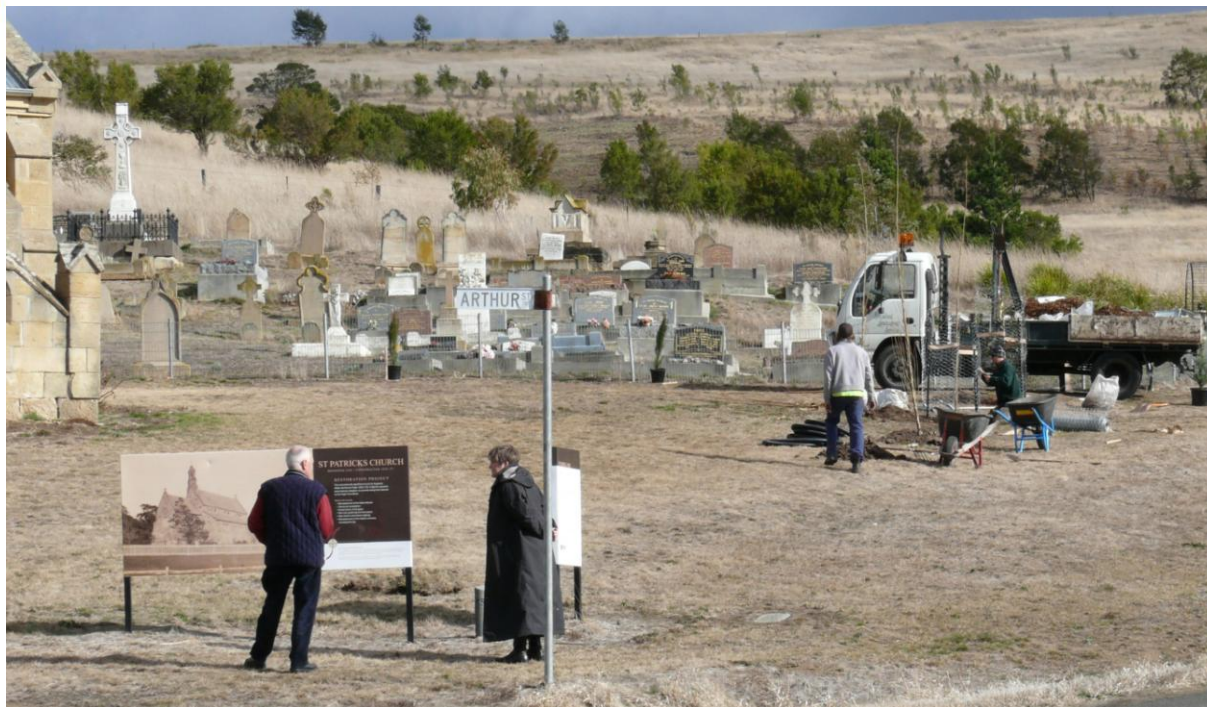


*Digging to plant the cork oak (Image: Brian Andrews)*



*Netting the cork oak to prevent rabbits eating the base and possums eating the top (Image: Brian Andrews)*





*Landscape architect Lesley Gulson and Foundation Executive Officer Brian Andrews comparing the new tree planting positions with the 1890s photograph on the conservation information sign outside St Patrick's (Image: John Miller)*



*In the foreground, from left to right, three poplars and a cork oak in various stages of planting; behind them the two pencil pines in position ready for planting, the cyclone wire fence behind them to be removed as part of the re-integration of the church with its cemetery (Image: John Miller)*





## *A Colebrook Summer Scene*



*In our May 2010 Newsletter we were delighted to share with you a study of St Paul's, Oatlands, by Australian artist Graham Lupp. The above image, also kindly provided by Graham, perfectly captures the character of the beautiful Coal River valley in midsummer.*

### *Pugin's Designs Easter Sepulchres (Part 2)*

We start our consideration of Pugin's Easter sepulchres with the most spectacular of all, the one in his glorious St Giles', Cheadle.

On a par with the other Cheadle furnishings and surfaces in terms of luxuriant decoration, the sepulchre is carved of stone, painted in heraldic colours and according to heraldic convention, and extensively gilded. It takes the form of a tomb recess beneath an ogival arch flanked by pinnacled buttresses. But this bare description does not do justice to the wealth of scholarly detail. Almost the entire surface of the stonework is enlivened with carved or painted foliation.

The flanking buttresses have blind tracery to their faces and are surmounted by crocketed pinnacles with moulded finials. The deeply moulded complex cinquefoil ogee arch over the tomb recess has trefoils within its foils having angel busts to its cusps. This arch, which terminates in a richly foliated finial, interpenetrates a moulded cornice with foliated spandrels and a foliated trefoil cresting.

The rear wall of the sepulchre recess is covered with a painting on metal of Christ in the tomb supported by two angels, the work of the Nazarene painter Eduoard Hauser who also executed the Doom painting over the chancel arch.<sup>3</sup>

<sup>3</sup> The Nazarenes were a group of early nineteenth-century German artists who sought to revive honesty and spirituality in Christian art. Pugin had known of the work of the Nazarenes for some time and had a high opinion of them. In his 1843 work, *An Apology for the Revival of Christian Architecture*, he regarded them as 'deserving of the warmest eulogisms and respect for their glorious revival of Christian art and traditions'.





At the base of the painting is the phrase *PASSUS ET SEPULTUS EST* (suffered and was buried) from the Nicene Creed, the great profession of Christian faith.



*The Cheadle Easter sepulchre (Image: Nicholas Callinan)*

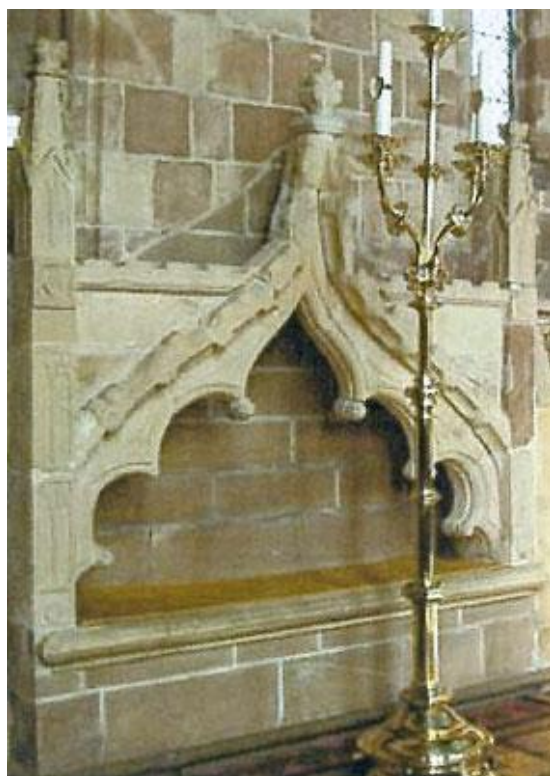




*Detail of the tomb face (Image: Nicholas Callinan)*

The moulded face to the tomb (see above) has a row of five interlocking quatrefoils containing shields painted with subjects related to Christ's passion. They are virtually identical with illustrations within two Plates entitled 'Emblems of our Lord's Passion' in Pugin's *Glossary of Ecclesiastical Ornament and Costume*.<sup>4</sup>

Pugin's designs were frequently inspired by specific medieval examples and the Cheadle sepulchre would seem to be no exception.



*The 1472 Easter sepulchre in St Oswald's, Ashbourne, Derbyshire (Source: [www.thornber.net](http://www.thornber.net))*

Because of the very strong correlation between the form and a number of the detail elements it would appear almost certain that the 1472 Easter sepulchre in St Oswald's Church, Ashbourne, Derbyshire, was the inspiration for the Cheadle sepulchre. The correlation even extends to the blind tracery on the face of the buttresses, but what a difference between the unself-conscious asymmetry of the medieval work and the machine-like precision of that at Cheadle!

It would be surprising if Pugin were not familiar with the Ashbourne church, lying as it does less than 20km from a number of his work locations, including Alton, Alton Towers, Cotton, Uttoxeter, Derby and Cheadle itself.

## ***Bishop Willson's Residence***

### ***Ecclesiastical Contents (Part 4)***

#### **Chalices (continued)**

After Bishop Willson purchased his medieval chalice he had it altered and gilt by Hardmans under Pugin's instructions. The alteration consisted in lengthening the stem so as to make it conform to Pugin's invariable practice regarding his own chalice design proportions, namely, the height of the chalice being twice the diameter of the bowl.<sup>5</sup>

<sup>4</sup> A. Welby Pugin, *Glossary of Ecclesiastical Ornament and Costume*, 3<sup>rd</sup> edn, Bernard Quaritch, London, 1868, Plates 64 & 65.

<sup>5</sup> Measurement of over 30 Pugin chalices in England and Australia confirms that irrespective of their overall size and degree of decorative elaboration the ratio of overall height to the diameter of the bowl is  $2.0 \pm 10\%$ .



Such an intervention into a medieval artifact is a further illustration of Pugin's attitude towards such ecclesiastical objects. They should be pressed—with whatever necessary practical modifications—into the service of Willson's and his vision for the resuscitation of medieval faith and social life.



*Willson's medieval paten (Image: Brian Andrews)*

The paten accompanying this chalice is 13.5cm in diameter. It has a plain rim and a central sexfoil depression with plain spandrels. At the centre is engraved a *Mannus Dei* (Hand of God) on a cruciform nimbus within a circle of short rays on a hatched ground. Its gilding would date, like the chalice, from the 1847 Hardman refurbishing.

At the turn of the twentieth century the paten was dated as c.1350, based on the style of drawing of the central engraving.<sup>6</sup> However, Oman in his seminal work on English church plate dated it after 1450.<sup>7</sup> He observed that although the *Mannus Dei* was to found on patens from the thirteenth century, it 'was still being used on patens at the end of the Middle Ages, though a deceptive archaism in the drawing has misled some writers into dating certain examples too early'.<sup>8</sup>

<sup>6</sup> *Proceedings of the Society of Antiquaries*, 18 January 1906.

<sup>7</sup> Charles Oman, *English Church Plate 597–1830*, Oxford University Press, London, 1957, p. 305.

<sup>8</sup> *ibid.*, pp. 50–1.

When Bishop Willson embarked on a last journey back to England before retiring in Tasmania he took his medieval chalice and paten with him. Being so small they were ideal for shipboard use. His severe stroke a few days out from Hobart and subsequent death in England in June 1866 meant that the vessels did not return to Tasmania, passing via his will to his nephews T.J. and W.E. Willson. In turn, they gave them in 1884 to Willson's grand-nephew Dom Hilary Willson OSB, a newly-ordained Benedictine monk of Ampleforth Abbey, Yorkshire. This donation is recorded on an engraved circular plate affixed under the base of the chalice. It reads '*Calicem hunc cum patena A circa 1480 conflatum qui nuper fuit Reverendissimum R. W. Willson Episcopi Tasmaniae primi T. J. & W. E. Willson ejusdem nepotes Domino Hilario Willson neosacerdoti monacho professo Abbatiae Amplefordiae Anno 1884 D.D.*' (This chalice, with its paten, made about the year 1480 which at one time belonged to the Right Reverend R. W. Willson, first Bishop of Tasmania, his nephews T. J. and E. W. Willson presented to Dom Hilary Willson, newly ordained priest, in the year 1884.)<sup>9</sup>

It was Dom Hilary who had the chalice stem returned to its original length. In a 1927 article about Ampleforth's pre-Reformation chalices he wrote:

An addition of about an inch and a half had at some time been made to the stem which so altered the proportions of the whole as to put it out of harmony with pre-Reformation specimens. Of this I was not at first aware, but later when I was certain of its antiquity and of the alterations made, I had the added piece removed, which at once restored the chalice to its original proportions and beauty.<sup>10</sup>

**To be continued.**

<sup>9</sup> *Proc. Soc. Antiquaries*, op. cit.

<sup>10</sup> E.H. Willson, 'Our Pre-Reformation Chalices', *The Ampleforth Journal*, Vol. XXXII, No. III, Summer 1927, p. 196.





## *New Friends of Pugin*

We welcome:

Mr Gavin Merrington

*South Hobart, Tasmania*

## *Renewals*

We are most grateful to the following Friends who have renewed their membership:

Mr Peter Bennison

Mr Nicholas Beveridge

Captain Richard Burgess

Dr Peter Cunich

Mr Brian Doyle

Col Nell Espie

Mr Simon & Mrs Anna Greener

Mr Desmond & Mrs Margaret Hiscutt

Mr Kenneth & Mrs Judith Hose

Mr Derek & Mrs Mary Loré

Rev Brian Maher

Mr John Maidment

Mrs Lynette Munnings

Mr Alan & Mrs Dominique Oberhauser

Hon Graham & Mrs Anne Prior

Mr Ken Sheahan

Mr Mark Tuckett

Mrs Elizabeth Vincent

Dr Michael & Mrs Penny Wadsley

Lady Alexandra Wedgwood

Mr Leighton Wraith

## *Donations*

Our thanks to the following for their kind donations:

Mr Peter Bennison

Mr Nicholas Beveridge

Dr Peter Cunich

Mr Brian Doyle

Col Nell Espie

Mrs Mary & Mr Derek Loré

Mr John Maidment

Mr Gavin Merrington

Mrs Anne Prior

Mr Ken Sheahan

Mr Mark Tuckett

Dr Michael & Mrs Penny Wadsley

Lady Alexandra Wedgwood

Mr Leighton Wraith

