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Welcome to the forty-eighth Friends Newsletter.

Such exciting rehabilitation and restoration is happening at St Patrick's Church, Colebrook. In this issue we show a little of the arduous work of Tony Colman's remediation of the nave and aisle floors. Further work on the floors will now await the completion of the re-plastering and repainting.

Plastering began at the top of the chancel in the east gable and the nave east gable. This has required the erection of tall scaffolding which is also being used by the painter as the plaster dries out. The painting has made a remarkable difference to the interior which enhances the building and brings it back to its original appearance. What is already completed is so beautiful. In the next issue we will have images of the plastering and repainting for you.

Painting preparation and restoration of the holy water stoup in the porch has revealed decorative details just above the stoup and also above the piscina in the chancel. Brian Andrews and Tony Colman have decided to employ 'best practice' and leave a 'window' around them showing the earlier paint colours and designs.

Plans and preparations are well underway for the Bi-centenary of Pugin's birth in March 2012 with the help of many, both in Australian states and in the United Kingdom, where Brian and I will be working for ten days in early November to further the preparations. Please plan to be in Tasmania for several days around 4 March 2012 for the

wonderful celebratory events. Plenty of warning here!!

Thank you to all who have renewed their Friends membership. It is a real joy to be on this wonderful journey with us. Life membership of the Friends is given with much gratitude to Maria and Allan Myers.

With kind regards,

Jude Andrews
Administrative Officer



Friend of Pugin Tony Colman removing render from the badly mutilated stoup in St Patrick's, Colebrook (Image: Brian Andrews)

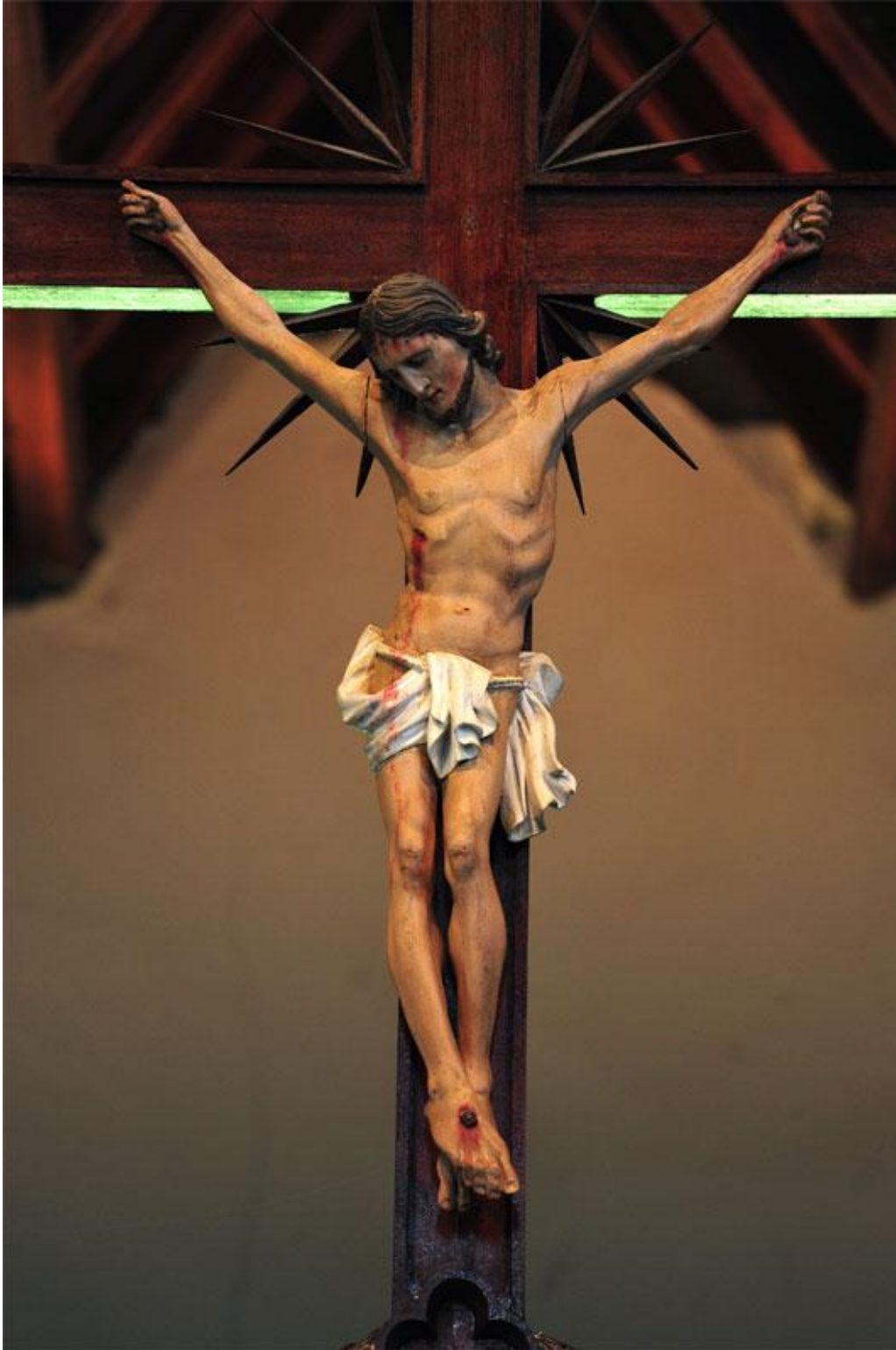
Metalwork Marvels

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

Monstrance: Designed second half 1840s, made by John Hardman & Co., Birmingham, second half 1840s. Gilt base metal, decorated with engraving; 61.5cm high, 20cm across lobes of sexfoil foot. [Surmounting foliated cross cropped in this image.]



A Pugin and Myers Collaboration



This photographic study by Australian artist Graham Lupp of the rood screen figure in St Patrick's, Colebrook, beautifully illustrates the splendid success of the collaboration between Pugin the designer and the craftsmen employed by George Myers his favoured builder. It was designed in 1847, carved in white pine, coated with gesso, rubbed down and polychromed. One of at least fourteen to the same design, but of differing sizes, carved for Bishop Willson of Hobart Town in 1847 for use on rood screens and elsewhere, the keenly observed anatomical accuracy of the figure and its faultless composition are particularly noteworthy. Also, the polychromy, down to subtle details such as the contused and dusty knees and the dirt-soiled feet, makes of the figure a dramatic meditation on Christ's journey with his cross to Calvary. Its separate crown of thorns has been lost.

The Renaissance of St Patrick's, Colebrook

Floors Rehabilitation

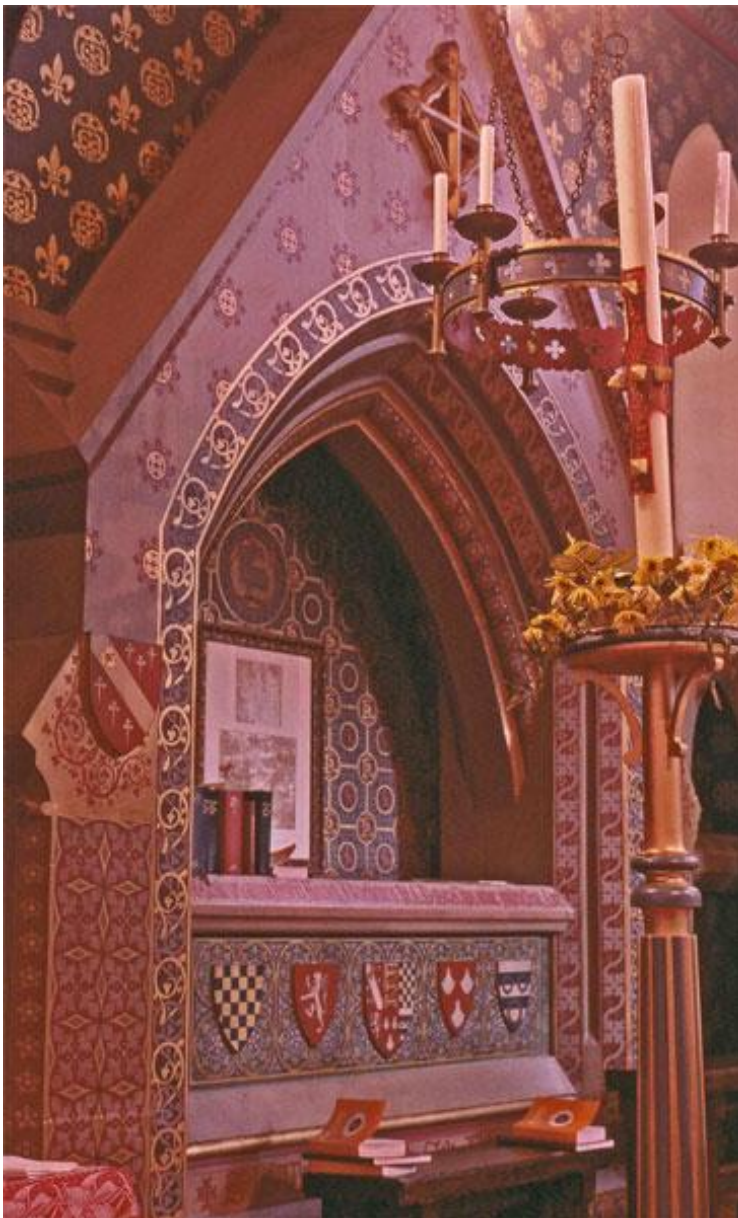
Tasmanian furniture conservator and Friend of Pugin Tony Colman has made a strong start on the sensitive rehabilitation of the floor in the nave and aisles, covered since the 1970s with a particularly nasty carpet, with the texture of Velcro and stuck down to the floor with adhesive. The only way to remove the glue is by very hard and painstaking manual labour. Our images show Tony spreading solvent on the floor to soften the glue, then covering it with a section of carpet to aid the process.



Pugin's Designs

Easter Sepulchres (Part 3)

Amongst Pugin's handful of surviving Easter sepulchres, second place in terms of structural and decorative elaboration after that at Cheadle must go to the one in the chancel north wall in the Church of Our Lady and St Wilfrid, Warwick Bridge, Cumbria.



The Warwick Bridge Easter sepulchre (Image: Brian Andrews)

This small two-compartment Early English church with bellcote is one of that most widely used Pugin type, examples of which survive intact in Australia in Brisbane, Berrima and Oatlands. Designed in 1840 and completed in 1841 its construction was funded by the Howards of nearby Corby Castle.

The sepulchre is of the same form as that in St Giles', Cheadle, comprising a chest-tomb with canopy, a type often utilised in the latter Middle Ages.¹ It is a form of chest-tomb revived to a degree—but not normally to house an Easter sepulchre—during the Gothic Revival, as evident in Downside Abbey, Somerset.



Nineteenth-century canopied chest-tomb with recumbent effigy in Downside Abbey, Somerset (Image: Brian Andrews)

The Warwick Bridge painted and gilded sepulchre chest-tomb houses the mortal remains of the church's founder Henry Howard, both the tomb and the enclosing arched recess bearing the coats of arms of the Howard family and connections.

Set within a deeply moulded stilted arch surmounted by a buttressed gable, the tomb bears an inscription on its moulded upper edge which reads: '+ Orate pro anima Henrici Howard Benefactoris. Ob' A:D: 1842. Cujus anima propitiatur Deus. Amen.' (Pray for the soul of the benefactor Henry Howard, died AD 1842, towards whose soul may God be favourably inclined). The tomb's plinth is inscribed twice with the family motto: '*Sola Virtus Invicta*' (Virtue [alternatively, courage or bravery] alone invincible).

¹ Francis Bond, *The Chancel of English Churches*, Humphrey Milford, Oxford University Press, London, 1916, p. 231.

Bishop Willson's Residence

Ecclesiastical Contents (Part 5)

Chalices (continued)

Bishop Willson owned one other chalice and paten which was never transferred to St Joseph's, his pro-cathedral.



Bishop Willson's 1854 gift chalice (Image: Private collection)

In 1854 he made a second trip back to England to recuperate from a recent bout of illness, purchasing the silver gilt chalice and its paten from Hardmans with gold, a parting gift from his clergy. The story of that gift and the provenance of the gold were recounted in 1888 at a soirée in Hobart Town Hall, tendered by the Catholics of Hobart to Willson's protégé architect Henry Hunter on the eve of his departure for Brisbane.

Shortly after his arrival with his parents in Adelaide and while he was but yet a youth, his father entered into a business which necessitated his obtaining a considerable credit from an English merchant. The venture unfortunately did not eventuate in a success but in a heavy loss, and ... at his death there was a debt of some £320. [Hunter] determined, with the Divine blessing, that some day that amount should be paid to the last shilling. Two or three years later on he found his way, like thousands of others, to the goldfields in Victoria, and though only moderately successful there as a miner, he returned to Hobart early in '53 and placed in the hands of the venerated Bishop Willson nuggets of gold of sufficient value to liquidate all his father's debts. The priests of the diocese having been made acquainted with this noble deed, resolved to purchase a portion of the gold [thirteen ounces] for a presentation in an acceptable form to His Lordship. The good Bishop visited England in '54 and was the proud bearer of his young friend's money and placed it in the hands of his father's creditor; and the gold purchased for presentation to the Bishop was converted into the grand chalice which is now used on the greater festivals in St. Mary's Cathedral, Hobart.²

Not only did Willson pay for the vessels with the gold. He also had them gilt with that same gold won on the Ballarat diggings, surely an unique application for Hardmans' metalsmiths, and he had the following inscription engraved under the edge of the chalice's foot: '*+ Carissimo Praesuli Roberto Gulielmo Willson Episcopo Hobartoniensi Clerus amantissimus dat donat dicatque Die V Februarii A.S. MDCCCLIII.*' (To the most esteemed Prelate Robert William Willson Bishop of Hobart Town a deeply admiring Clergy give and bestow [this

² 'Mr. Henry Hunter', *The Catholic Standard*, May 1888, pp. 846-7.

chalice] on the fifth day of February in the year of the Saviour 1853.) The chalice and paten cost £38.

This large chalice (27.5cm high) is in Pugin's Sienese idiom, which we treated in Newsletters 34, 35 and 38. Although made in 1854, two years after his death it conforms in detail and composition with his own examples. Indeed, it is similar in most respects to one of 1844–5 given by William Leigh to St Peter's, Leamington, as a thank offering for his reception into the Catholic Church.³

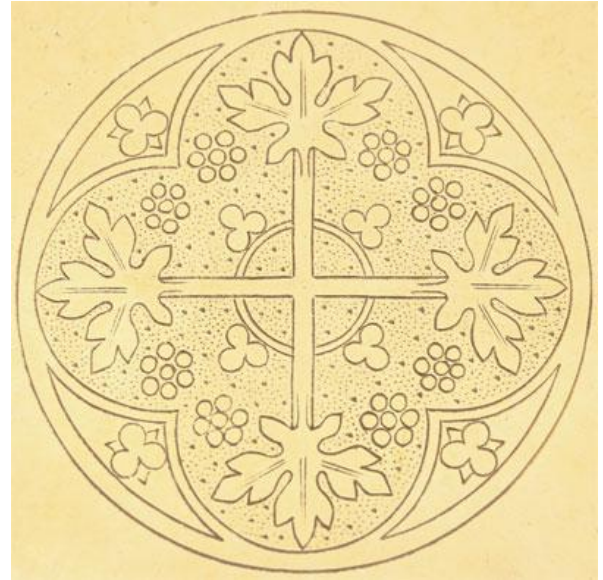
It is richly engraved and decorated with red, blue and green champlevé enamel. The engraved text around the bowl reads: '+ *Calicem : salutaris : accipiam : et : nomen : Domini : invocabo*' (I will take the chalice of salvation and call upon the name of the Lord).⁴ This verse from Psalm 115 occurs in the traditional Mass during the priest's communion. It was also to be found inscribed around the edge of the paten accompanying a 1527 chalice at Trinity College, Oxford. Pugin was aware of these vessels, alluding to a number of pre-Reformation chalices in Oxford colleges in the entry 'Chalice' in his *Glossary of Ecclesiastical Ornament and Costume*.⁵



The 1527 paten at Trinity College, Oxford (Source: Cripps, Old English Plate, 11th edn, 1926, p. 247)

The engraving on the underside of Bishop Willson's paten is clearly the work of Pugin's pupil John Hardman Powell who succeeded him as chief

designer for Hardmans in 1852. The stiffness and thinness of the design are completely uncharacteristic of the master's lush rounded forms, evidence of a diverging trend in Powell's flat decorative designs after Pugin's death.



The engraving to the underside of the paten (Image: Private collection)

Candlesticks

On the altar in Willson's private chapel stood two simple but elegant brass candlesticks to Pugin's design, made by Hardmans c.1843. Just 27cm high, their drip pans were edged with a fleur de lis cresting and their feet had a moulded ogee sexfoil form. The design proved popular and a near identical set was produced a decade later for Pugin's magnificent chapel at St Edmund's college, Old Hall Green (Ware), c.1853.

In 1880 these candlesticks (see image overleaf) were moved with the rest of the contents of Willson's chapel into a chapel in the newly completed episcopal palace in Barrack Street, Hobart, which had been built for his successor Bishop (later Archbishop) Daniel Murphy. They remained in use there until 1999.⁶

Sacring Bell

Pugin's astonishingly prolific creativity in metalwork was perhaps nowhere better

³ *Birmingham Gold & Silver 1773–1973*, City Museum and Art Gallery, Birmingham, 1973, exhibition catalogue, n.p.

⁴ Psalm 115: 13.

⁵ A. Welby Pugin, *Glossary of Ecclesiastical Ornament and Costume*, 3rd edn, Bernard Quaritch, London, p. 59.

⁶ Like much of Pugin's Tasmanian heritage they are now in the Archdiocese of Hobart Museum.

demonstrated than in the at least twenty-three designs he produced for sacring bells.



A Willson altar candlestick (Image: Private collection)

Bishop Willson's sacring bell was of the domed hemispherical type, by far the most common of Pugin's designs, but still capable of great variety in handles, mouldings and pierced openings. It is brass, 19.5cm in diameter and 21.5cm high, with four bells hung from an iron yoke under the dome.

Identical with one in Ushaw College, County Durham, it has a moulded circular rope handle. The dome has a 'calyx' with fleur de lis cresting, a moulded rim, and is pierced with six quatrefoils having diagonally-set solid quatrefoils at their centres.



Willson's sacring bell (Image: Brian Andrews)

Renewals

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

Miss Pip Brettingham-Moore

Hon. William Cox

Mr Daniel Hill

Mrs Sarah Houle

Mrs Patricia Spencer-Silver