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Included in this edition:

- *Cheadle and Colebrook (Part 4)*
- *Bishop Willson's Hobart Pro-cathedral Renovations (Part 2)*
- *Pugin's Designs—1847 Crucifix Figures (Part 6)*
- *Another Discovery*

Welcome to the fifty-sixth Friends Newsletter.

On 27 April we hosted a visit to St Patrick's Church, Colebrook, by fifty participants in the Organ Historical Society of Australia (OHTA) annual Conference, this year being held in Tasmania. Pugin Foundation Executive Officer Brian Andrews gave a talk on the history of the building and its recent conservation work.

Amongst attendees were Friends of Pugin John Maidment, the OHTA Chairman, and Nick Beveridge from Auckland.

It was noted that the church does not have an organ. The Foundation is mindful of this and aware that installing a small high quality instrument would not only enhance the attraction of the building but its use for concert recitals could prove an important source of funding for the ongoing maintenance of the church once conservation is complete as well as its high annual insurance costs.

With kind regards,

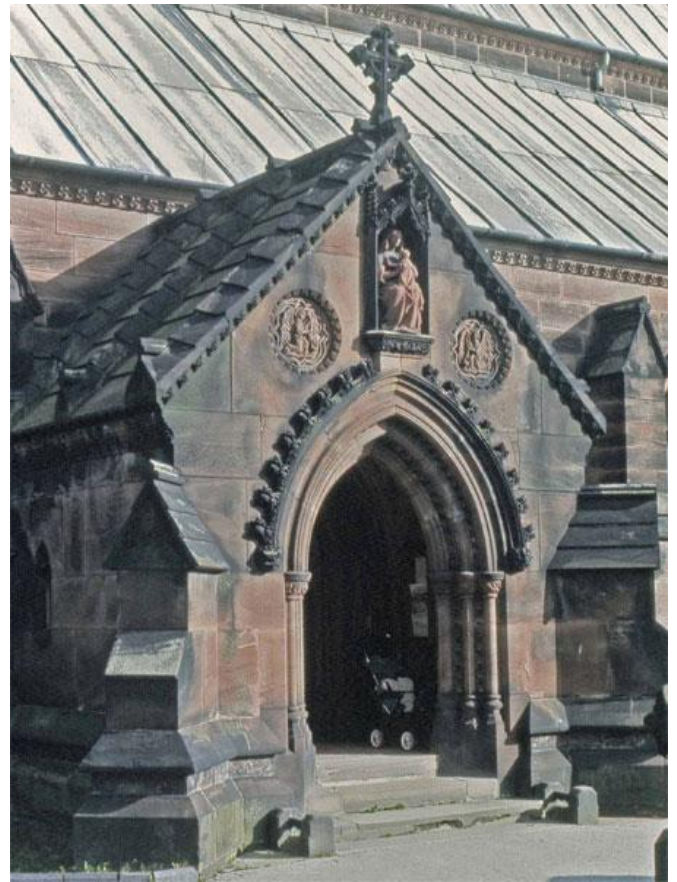
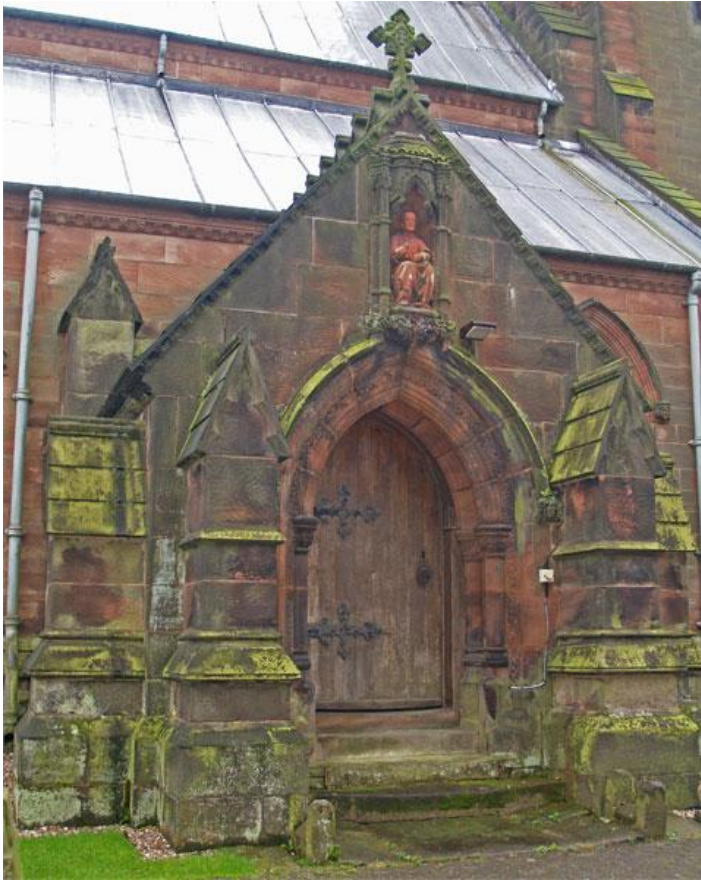
[Jude Andrews](#)
Administrative Officer



Participants in the 2011 Conference of the Organ Historical Trust of Australia outside St Patrick's, Colebrook (Image: Brian Andrews)

Cheadle and Colebrook (Part 4)

We continue our series of comparisons between the composition and details of St Giles', Cheadle, and St Patrick's, Colebrook.



Above left: St Giles', Cheadle, north porch; above right: Cheadle south porch; at left: St Patrick's, Colebrook, north porch (Images: Brian Andrews)



Above: St Giles' nave arcade pier base (Image: Jude Andrews); below: St Patrick's nave arcade pier base (Image: Brian Andrews)



Bishop Willson's Hobart Pro-cathedral Renovations

(Part 2)

The 1856 renovations

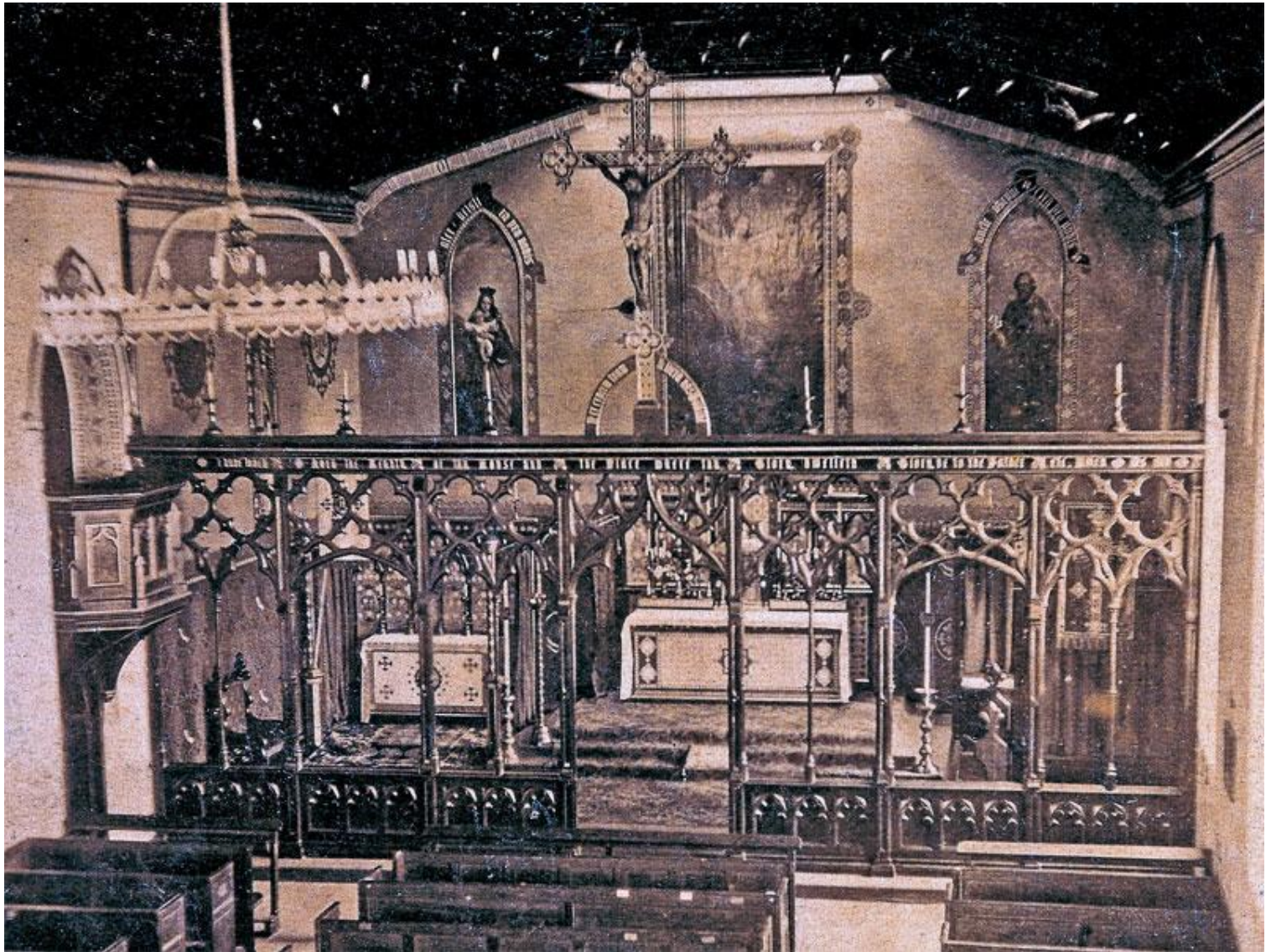
On 9 August 1856 Hobart's *Colonial Times and Tasmanian* gave an account of the re-opening of St Joseph's Church on 6 August after some weeks of closure for 'enlargement and internal decoration'.¹ After commenting favourably on the Mass celebrated for the Feast of The Transfiguration by Bishop Willson, 'accompanied by all the clergy of the city and the vicinity', and upon the music which included 'selections of music from Baldi and Haydn ... performed on the organ, assisted by the instrumental accompaniment of several members of the band of the 12th regiment', the paper continued:

The additions to the fabric of St. Joseph's consist of two new sacristies. The internal improvements comprise a very handsome rood screen [*sic*] of gothic tracery, constructed of colonial wood and highly polished. There is also a new altar and reredos diapered in gold and blue, after a very elaborate mediæval pattern ... A painted window on the southern side of the church, representing the Annunciation of the Virgin, is the gift of the late celebrated Catholic architect, Mr. Pugin. A large and massively framed painting of the Resurrection hangs immediately above the altar, and on each side of it are frescoes on the eastern wall, portraying, on the left, The Madonna and Child, and on the right, St. Joseph with his typical lily, the patron saint of the church. The steps of the altar and floor of the chancel are richly carpeted, and a new throne has been provided for the bishop in the proper locality. Immediately over the door into the sacristy, just without the rood-screen, of corresponding design and similar material, is erected a new pulpit ... The church itself is

¹ *Colonial Times and Tasmanian*, Vol. XLV, No. 10,360, 9 August 1856, p. 3, c. 2.

freshly painted throughout, and the walls of the chancel are stained of a deep azure ... We cannot close our account of these proceedings without congratulating our Roman Catholic fellow-citizens on their zeal for the beautification of the fabric and interior of their principal place of worship in Hobart Town ...²

which we will now describe, by reference to the photograph below, firstly noting that the new sacristies added against the nave north wall as well as the renovations to the chancel were to Hunter's designs under Willson's instructions.



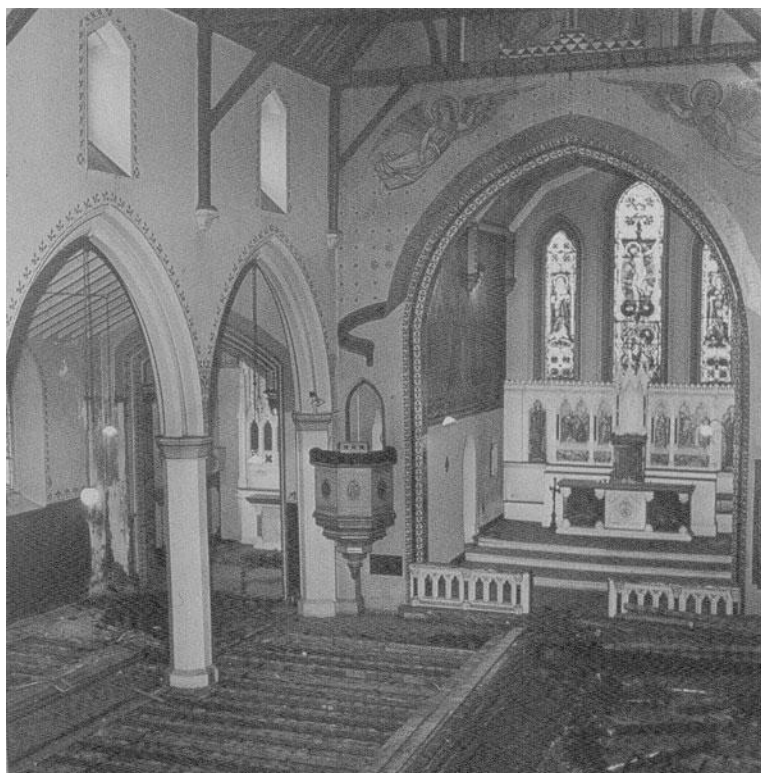
The renovated chancel c.1859, image by pioneering Hobart photographer John Mathieson Sharp (Source: Private collection)

Willson's efforts to transform St Joseph's culminated between 1856 and 1859 in the installation of a Lady Altar by his novice architect Henry Hunter in the north-east corner of the chancel, and it is this completed arrangement

Before turning our attention to the chancel, notice the Hunter-designed elevated pulpit of Colonial Cedar, painted and with gilt mouldings, corbelled out above the door into his new sacristies and entered from within, also the painted and stencilled intrados to the arch above it. This was Pugin's own oft-used arrangement, which can still be seen inter alia in Oscott College Chapel and which was illustrated in the first of his 'Present State' articles

² *ibid.*

published in 1841 in the *Dublin Review*.³ The 1841 and 1842 articles along with Pugin's *Glossary* were Hunter's design 'bibles'.



An old image of the interior of Pugin's St Mary's, Dudley, showing the elevated pulpit accessed from the sacristy (Image: Courtesy Tipton Parish)

Not discernable on the sacristy door beneath the pulpit are Pugin-designed iron hinges, handles and latches which were brought out from England by Bishop Willson on the *Bella Marina* in 1844 as part of the remarkable cargo to outfit his nascent diocese, all of it designed by his friend at no cost.⁴

Hunter's rood screen, also of Colonial Cedar and 'painted to represent oak',⁵ spans the entrance to the tiny chancel, just nine metres wide by six metres deep, into which all Willson's liturgical, ceremonial and devotional requirements have been crammed, making of it far and away the most Puginesque chancel of any church in Australia. Six candlesticks to be lit on great feasts stand on the screen's cornice in accordance with Pugin's dicta,

³ 'On the Present State of Ecclesiastical Architecture in England', *Dublin Review*, No. XX, May 1841, pp. 301–48.

⁴ They were included in Pugin's and his builder George Myers' initial list of items to be manufactured for Van Diemen's Land.

⁵ *The Hobart Mercury*, Vol. 3, No. 310, 8 August 1856, p. 2, c. 5.

and the face of the cornice bears a gilt inscription, 'I have loved O Lord the Beauty of thy House and the Place where thy Glory dwelleth, Glory be to the Father, Son and Holy Ghost'.

Standing on the screen is a crucifix whose polychromed wooden corpus is one of those to Pugin's design brought back from England by Willson in 1847.⁶ The rood itself is crocketed and diapered, its typically Puginesque curved rood brace inscribed with '*Per crucem tuam libera nos Domine*' (Set us free O Lord through your cross), just as for the rood brace in Willson's former St Barnabas' Church, Nottingham.⁷ Note the absence of the usual attendant figures of St Mary and St John on either side of the crucifix. To afford the many such carved and polychromes wooden figures to go with his corpuses on Tasmanian rood screens must surely have been beyond Willson's means during his 1847 England visit. Not one of the Pugin or Hunter churches with rood screens had attendant figures.⁸

Above the rood screen an inverted trefoil cresting applied to the roof truss serves to further delineate the chancel space.

A sui generis aspect of the Hunter screen is the wider openings corresponding with the ends of the nave aisles.⁹ This would seem to be a convenient provision for communicants to kneel at the screen, that length of the top rail of the screen's lower part serving as a communion railing.¹⁰

Let us now consider the furnishings and decorations within the chancel, starting with the north-west corner and working our way around to the south-west corner.

⁶ See the present series in our Newsletter on these corpuses.

⁷ Such curved braces are to be seen in Pugin's 'Present State' articles and thus would have provided ready examples for Hunter to emulate.

⁸ St Joseph's, Oatlands, Colebrook, Franklin, Campbell Town and Glenorchy.

⁹ Willson, at this juncture, was not making any changes to the Gothic nave including its seating arrangements. All Hunter's church designs under Willson's tutelage had an aisle along the central axis as, of course, did the three church designs made for Willson by Pugin.

¹⁰ The existence of small moulded wooden buttons just below this rail on the chancel side of the Colebrook rood screen (completed 1856), around which tape attached to lengths of communion cloth could be fastened, seems to confirm this conclusion.

Against the north wall is Willson's episcopal chair, designed by Hunter. A c.1860 studio portrait of Willson reproduced below reveals a little more about it. The curved braces, canted back legs and pegged joints are all reminiscent of elements in Pugin's own design repertoire.

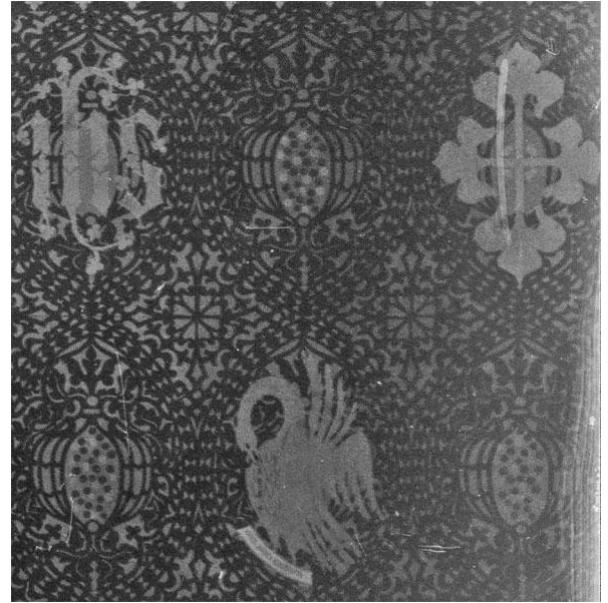


Hunter's episcopal chair (Image: Private collection)

On the north wall are two levels of decoration.

The dado has an overall stencilled pattern with a stencilled cresting. Discernible within this pattern are three repeated motifs set within vesicas, namely, a foliated cross, the Sacred Monogram IHS and the 'pelican in its piety', the latter a Eucharistic symbol.¹¹ The motifs are splendidly Puginian in design, but don't appear in these forms in Pugin's *Glossary*, so were not culled from there by Hunter. In a later re-decoration scheme the motifs were

copied and re-used. A detail from a photograph which includes parts of this latter scheme (see below) gives us a good view of them—they must be by Pugin, dating as they do from their original application of 1856.



Detail of the stencilled symbols re-applied over a later stencilling scheme

A likely source of these stencils has recently been revealed in Volume 3 of Pugin's collected letters.¹² Pugin in a letter of 14 November 1847 to John Hardman, when discussing items for Bishop Willson to take back to Tasmania, remarks: 'it has occurred to me that Early must have a great quantity of stencils & if we were to transfer the patterns on sheets of paper they would be exceedingly useful—so pray see to this.'¹³

Above the dado are three more stencilled patterns on an azure ground. The centre one corresponds in outline to a window in the chancel south wall, which will be described in due course, while the flanking ones have a disc-like form with foliated cresting. Again, the most probable source for these is the abovementioned patterns supplied to Willson in 1847.

¹¹ Its use in Catholic imagery derives from the medieval belief that the pelican fed its young with drops of its own blood, a symbolic allusion to Catholic belief in the Eucharistic sacrifice.

¹² Pugin to Hardman, 14 November 1847, in Margaret Belcher, *The Collected Letters of A.W.N. Pugin*, Volume 3 1846–1848, Oxford University Press, Oxford, 2009, p. 310.

¹³ Thomas Early (or Earley) was a Hardman employee who later helped to set up the Dublin branch of the firm.

The form of these outer patterns is strongly reminiscent of ones applied to the walls of Pugin's St Barnabas' Cathedral, Nottingham, Willson's own English church, visible in early pictures of that building in the spandrels of the nave arcade arches, the spandrels of the crossing tower eastern arch and elsewhere. In the re-decorating of St Barnabas' in the early 1930s position of these decorations was retained (see below) but we are uncertain as to whether their detail was.



Painted and stenciled detail on the chancel east wall of St Barnabas' Cathedral, Nottingham, early 1930s (Image: courtesy Nottingham Diocesan Archive)

Finally, we note a painted band of text just under the cornice of the chancel north wall, which continues at that level across the top of the east and south walls. **To be continued.**

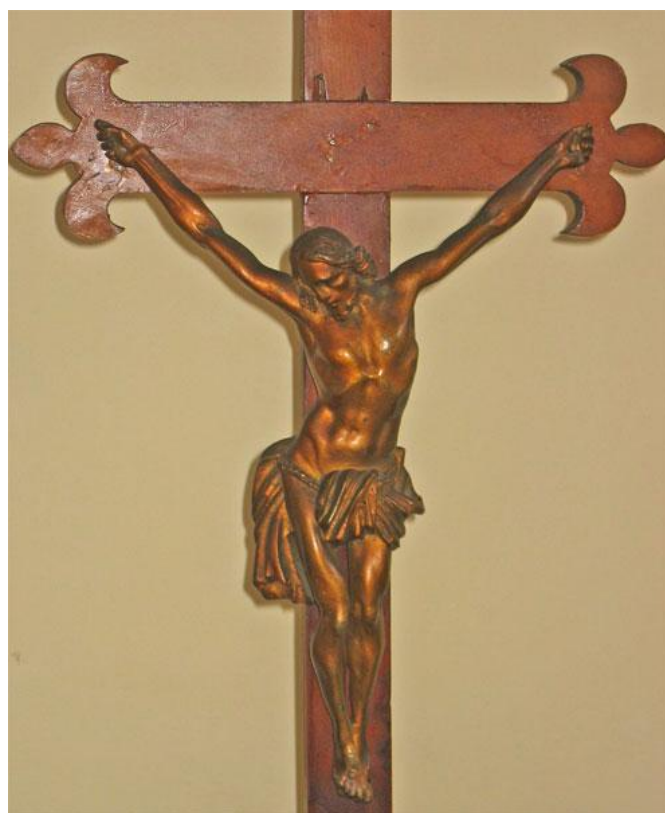
Pugin's Designs

The 1847 Crucifix Figures (Part 6)

We conclude our examination of this singular set of corpuses with two small figures of bronze which appeared in the Table at the end of Part 5 of this series.

At 26cm in overall height these corpuses are the smallest of the set but are identical in all detail to the others. It is possible that they were cast from a wooden figure, now lost. Pugin in a letter of 14 November 1847 to John Hardman, when

discussing items for Bishop Willson to take back to Tasmania, remarks: 'The Bishop tells me he got our plain Candlesticks Cast in Hobart town ...'.¹⁴



One of the two small bronze corpuses (Image: courtesy Fr Terry Southerwood)

It seems probable that one of the corpuses, affixed to a standing cross, was originally in the sacristy of St Joseph's, Willson's pro-cathedral.

The other, illustrated above, belonged originally in the Orphanage operated by the Sisters of Charity, located in Willson's time across Harrington Street, Hobart, from St Joseph's. An added interest pertains to the cross itself with its naïve fleur de lis terminations. The underside of the base is inscribed: 'Huon Pine / From / Van Diemens Land'.¹⁵ **Concluded.**

¹⁴ Pugin to Hardman, 14 November 1847, in Belcher, *Letters*, loc. cit.

¹⁵ Huon Pine is a highly sought-after Tasmanian timber, cut to near extinction. The name Van Diemen's Land was officially changed to Tasmania on 21 July 1855.

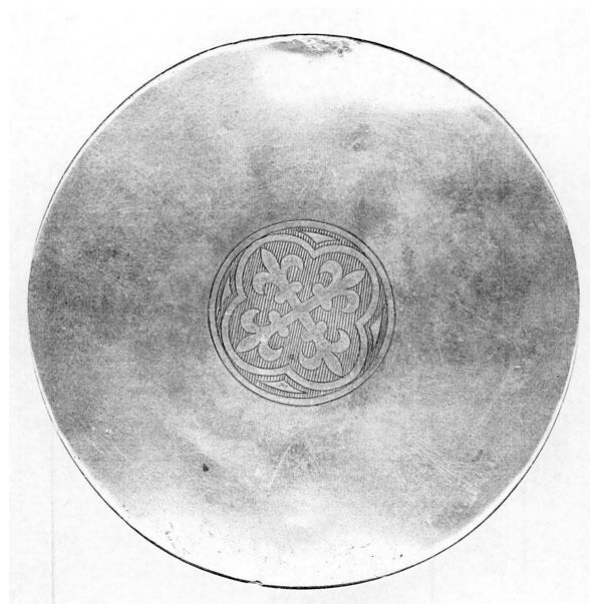
Another Discovery

On 6 December 1847 Hardmans completed an order for 10 chalices and patens to a special design by Pugin for Bishop Willson of Hobart Town.¹⁶ Destined for use by his pioneering clergy and by his Convict Department chaplains on Norfolk Island, at the Port Arthur Penal Settlement, and at the Convict Probation Stations scattered across Van Diemen's Land, these simple but elegant vessels were manufactured for the sum of £40 and represent probably the largest order ever filled by Hardmans for multiple copies to the one design.

At the 2002 exhibition, 'Creating a Gothic Paradise: Pugin at the Antipodes', five of these chalices and four patens were displayed, believed at the time to be a noteworthy instance of survival after 145 years, particularly given the purpose for which they were designed.¹⁷

Remarkably, since 2002 a further two chalices have been re-discovered, making eight of the original ten. And now a fifth paten has been identified at Gladstone in a remoter area of north-east Tasmania.

St Michael's Church, Gladstone, was closed c.1969 and the church furnishings were given into the custody of local families. Recently, Mass celebration returned to Gladstone every fifth Sunday of the month in the local hall and the old altar vessels were brought out. Fr John McKay from Scottsdale Parish, within whose boundaries Gladstone lies, sent them to the Church Archives for examination. We had the opportunity to examine them and identified the Pugin paten.¹⁸



The 1847 paten recently re-discovered (Image: courtesy Archdiocese of Hobart Archives)

Survival of such small patens, just 10.5cm diameter, is all the more noteworthy because the liturgical changes which followed in the wake of the Second Vatican Council resulted in the adoption of much larger patens, often to the detriment of the smaller ones.

Donations

We are most grateful to the Organ Historical Trust of Australia for its kind donation.

¹⁶ Birmingham City Archives, Hardman Archive, Metal Day Book 1845–49, 6 December [1847], p. 261: 'Rt Revd Bishop Willson Hobart Town 10 Chalices & Patens gilt inside @ 80/- 40 0 0'.

¹⁷ Appendix B in Brian Andrews, *Creating a Gothic Paradise: Pugin at the Antipodes*, Tasmanian Museum and Art Gallery, Hobart, 2002, pp. 221–3, outlines the probable dissemination of these vessels.

¹⁸ The chalice associated with it in Gladstone is early c.20 and unrelated, a not uncommon situation where altar vessel sets get mixed up through a lack of understanding.