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Number 58

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Welcome to the fifty-eighth Friends Newsletter.

Our program for celebrating Pugin's Bi-centenary in March 2012 is progressing well. The following events and activities are presently confirmed:

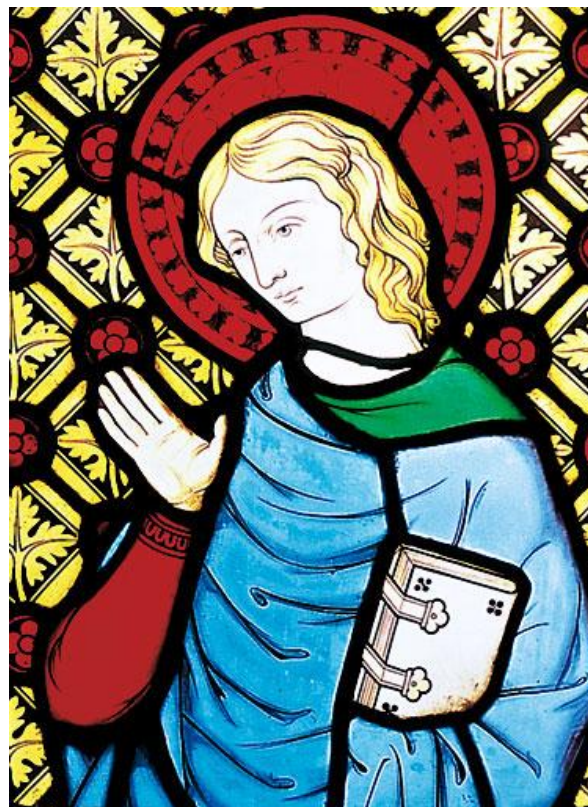
- A modest exhibition of Pugin metalwork, textiles, books, wood and stone carvings, to be held in the newly-completed St Mary's Cathedral Centre, Hobart, from 1 to 5 March
- An organ recital by the respected organist, composer and musicologist Dom Alban Nunn OSB in St Mary's Cathedral, Hobart, on Friday evening 2 March, the time to be announced
- A concert by the Hobart Chamber Orchestra, conducted by Peter Tanfield, in St John the Evangelist's Church, Richmond, on Saturday afternoon 3 March, the time to be announced
- A concert by the Choir of Newman College within the University of Melbourne, conducted by Gary Ekkel, in St Mary's Cathedral, Hobart, on Saturday evening 3 March, the time to be announced
- A special Mass in St Patrick's, Colebrook, on Sunday 4 March at 10.00am, the liturgical music to be sung by the Choir of Newman College. It will be followed by:
- A light luncheon in the Colebrook Village Hall for attendees
- A Bach solo violin recital by noted Australian violinist Peter Tanfield in St Patrick's Church, Colebrook, on Sunday afternoon 4 March, the time to be announced
- Open days in Pugin's Tasmanian churches on Saturday 3 and Sunday 4 March
- A free public lecture in Hobart on Pugin's Australian heritage, the date, time and venue to be announced

We are also planning a special Bi-centennial edition of our Newsletter, issue number 66 for March 2012.

As our valued Friends you will be given concession rates to attend the above-listed concerts and recitals. In addition you will be offered first choice to attend the Mass on 4 March, given the limited seating capacity of St Patrick's Church.

With kind regards,

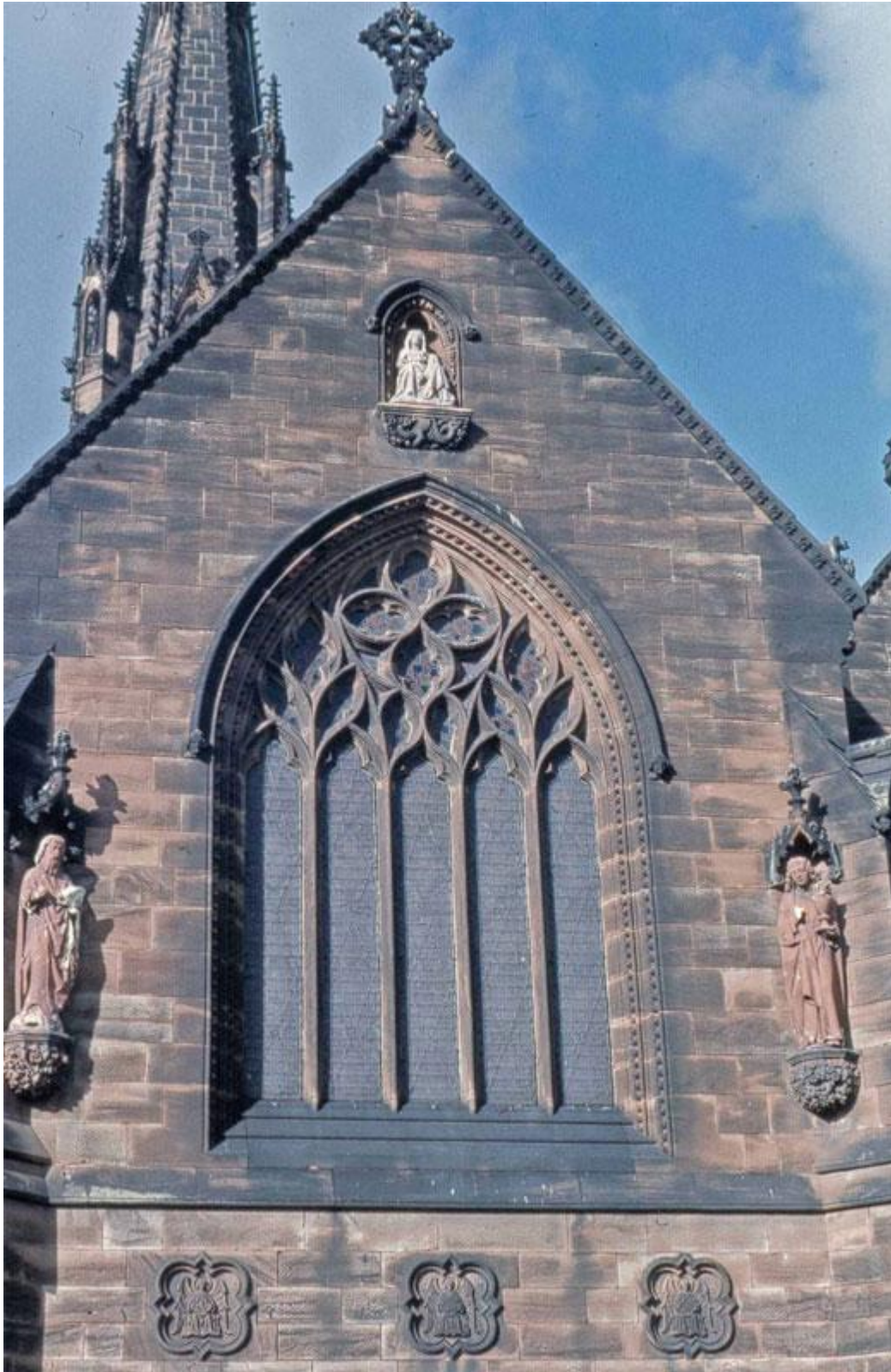
Jude Andrews
Administrative Officer



*1847 Annunciation detail, St Joseph's,
Hobart (Image: Private collection)*

Cheadle and Colebrook (Part 6)

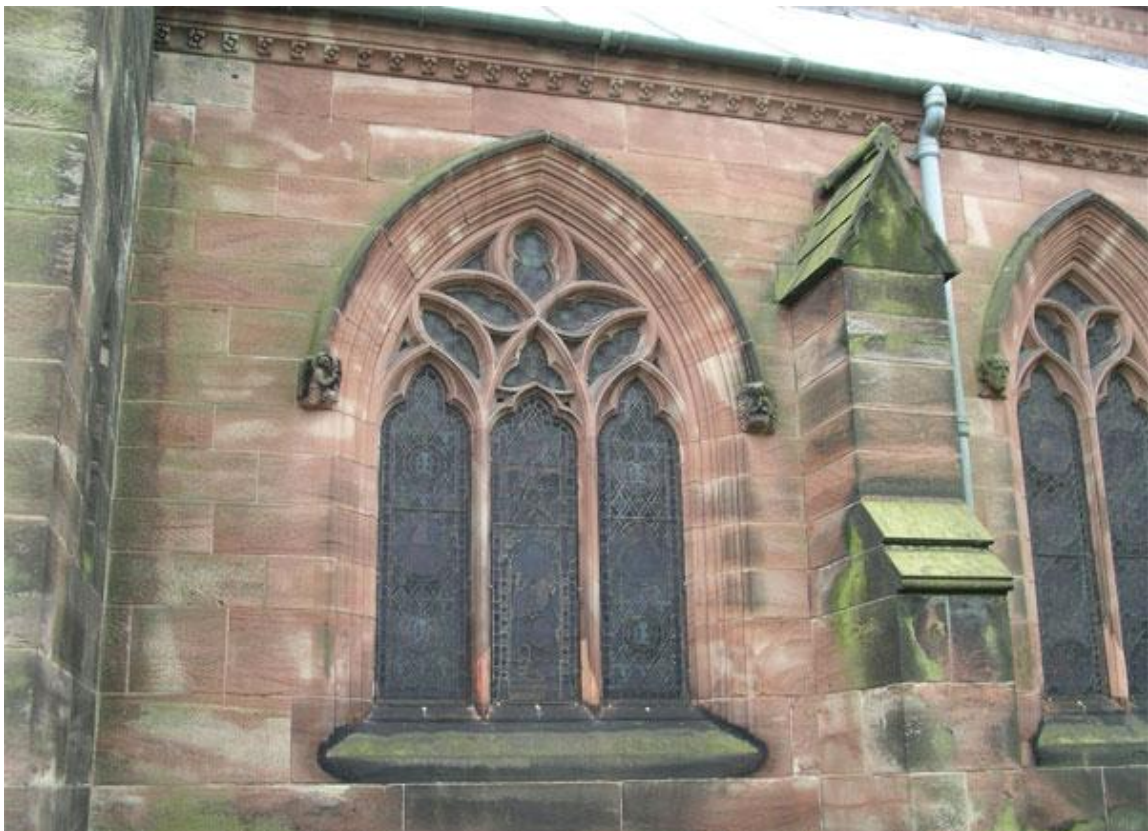
We present here the final instalment in our series of comparisons between the composition and details of St Giles', Cheadle, and St Patrick's, Colebrook.



*A 1977 image of the Cheadle chancel east wall. Note that the statues of St John the Baptist, at left, and St John the Evangelist, at right, are no longer in situ
(Image: Brian Andrews)*



The Colebrook chancel east wall (Image: Brian Andrews)



Cheadle nave bay (Image: Brian Andrews)



Colebrook nave bay (Image: Brian Andrews)

Bishop Willson's Hobart Pro-cathedral Renovations

(Part 4)

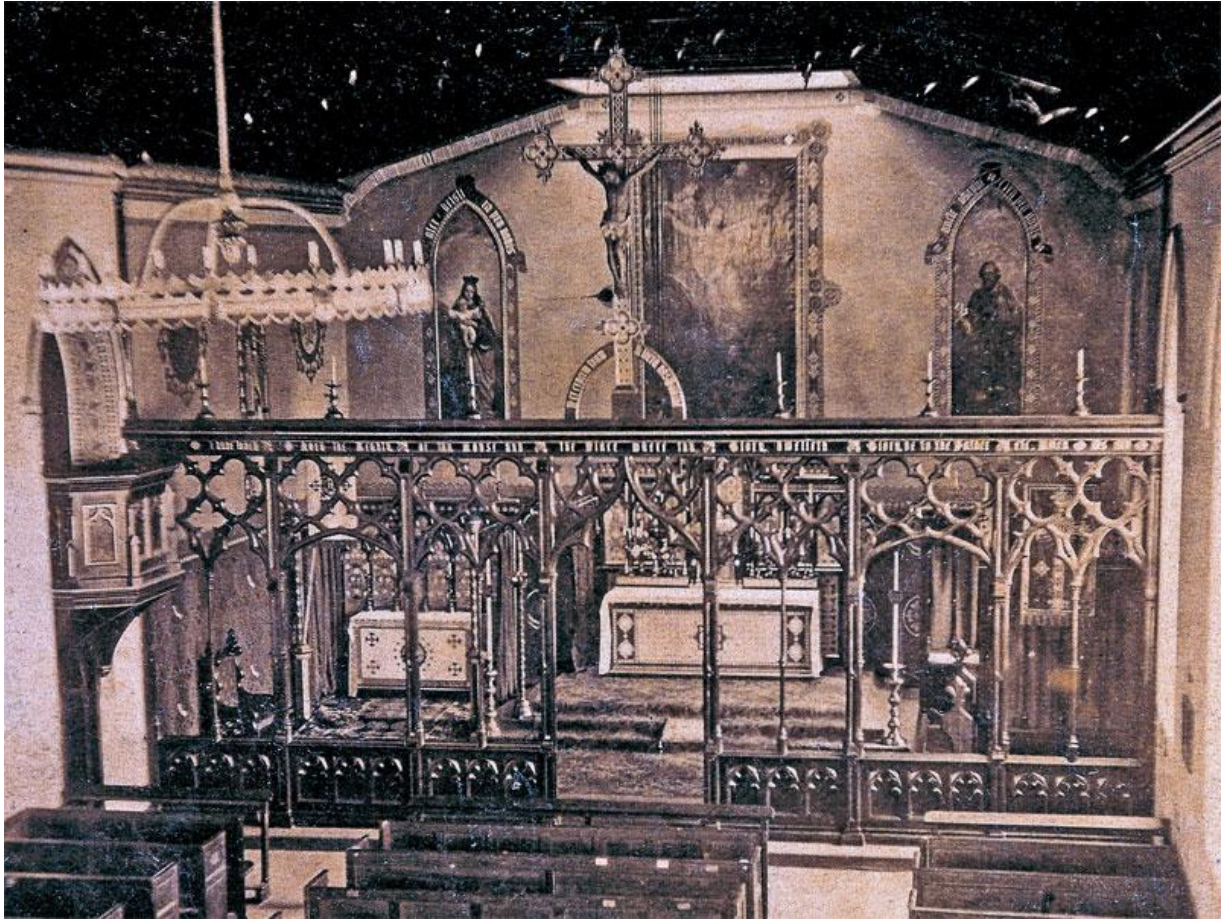
The 1856 renovations (contd)

To help you keep visual track of Willson's renovations we reproduce again overleaf the c.1859 image presented in the previous parts of this series.

On the east wall above the Lady altar is an oil painting of the Virgin and Child in a slender frame with a pointed head, Surrounding the frame is a stencilled border with gives weight to the frame proper and 'anchors' the image to the azure background of the wall. The top of this border takes the form of a scroll bearing the text "Mater Christi Ora pro nobis" (Mother of Christ Pray for us).



*Dowling's Virgin and Child (Image:
Brian Andrews)*



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

The unusual form of the painting and thin frame was a clever way of solving the problem of two pointed-arch doors in the upper part of the chancel wall which, in the old arrangement prior to the 1856 renovations, gave access to the gallery above and behind the altar. The painting and frame neatly covered the door.

This painting was the work of William Paul Dowling (c.1824–77) who arrived in Hobart Town from Dublin on 29 November 1849 as a political prisoner convicted to a life sentence for sedition, giving his profession as ‘artist’. He was granted a ticket of leave upon arrival and received a full pardon in 1857. Dowling, a close friend of Bishop Willson, worked at various times in Hobart and Launceston as a painter, engraver and photographer. He painted Willson’s portrait, which we included in Newsletter Number 54.

We now turn our attention to the central section of the chancel. Directly above the High Altar is a large painting of the Resurrection by the early American artist Mather Brown, again in a slender frame and ‘anchored’ as for the Dowling painting with a broad framework of stencilling.

This painting had well pre-dated Willson’s renovations, having been in the church since its opening in 1841. Because of its substantial art-historical significance it is perhaps worth digressing from the Pugin/Willson narrative to tell its story.

Of the major early American artists, painter and portraitist Mather Brown (1761–1831) is the least known. Born and reared in Boston Massachusetts, Brown began a successful career in London where he became the favourite portrait painter of John Adams and Thomas Jefferson, and the official portraitist of two of George III’s sons, Frederick Augustus, Duke of York, and the Prince of Wales, later King George IV. He was one of only two American painters to hold a royal appointment. His

1788 portrait of Adams and his 1786 portrait of Jefferson are regarded as major items in the iconography of the United States of America. His large historical compositions, including a series based on the British war in India, brought increased recognition when engraved as prints.



The Resurrection by Mather Brown (Image: Archdiocese of Hobart)

Although initially highly successful, his fortunes changed with the wartime economic depression of the early 1800s. A devout man, many of his latter paintings were of biblical subjects. Two of the last were *The Resurrection* and *The Adoration of the Wise Men*. Both were huge works over three and a half metres high, painted using live models.

The Adoration was painted about 1828 and exhibited in that year at the Royal Academy, London, as *The Offering of the Wise Men*, No. 375. It was exhibited again in 1831 at the British Institution, London, as

The Adoration of the Wise Men, No. 521. In a letter of 6 July 1830 Brown wrote: 'I likewise painted another of the holy family of the same size [about 12 feet high] which was in the exhibition of the Royal-Academy at Somerset House—these pictures escaped censure, and were approved of by the public, but ... they remain in my room unsold'.¹ His letter offering this painting, 'a large picture', for the Royal Academy exhibition of 1828 is in the Metropolitan Museum of Art, New York.

The Resurrection was painted in 1830 and exhibited at the British Institution, London, No. 480. In his abovementioned 6 July 1830 letter Brown wrote: 'I have recently compleated [sic] an historical Painting *twelve* feet high, representing the Resurrection of our blessed Saviour, with many figures, which was placed in a centre situation in the Institution Pall Mall ...'.

Mather Brown died in reduced circumstances in a London boarding house on 25 May 1831. In his will, written on 20 April 1831 and proved on 3 June 1831, Brown left all but two of his unsold paintings to 'William Henry Back the pupil of Mr. Thomas Christopher Hofland (in whose house I now reside)'. Two of these, *The Adoration of the Wise Men* and *The Resurrection*, were shipped to Van Diemen's Land in 1838.

When they arrived in Hobart Town the paintings were displayed in the Argyle Rooms and were much praised in the local press. The Argyle Rooms were being used by Fr John Joseph Therry as a temporary chapel pending the construction of St Joseph's Church, Macquarie Street.

The Adoration of the Wise Men was purchased for the then huge sum of £200 for the one-year-old St John's Church, Richmond.

Of *The Resurrection* the Hobart *Colonial Times* for 22 May 1838 had the following to say:

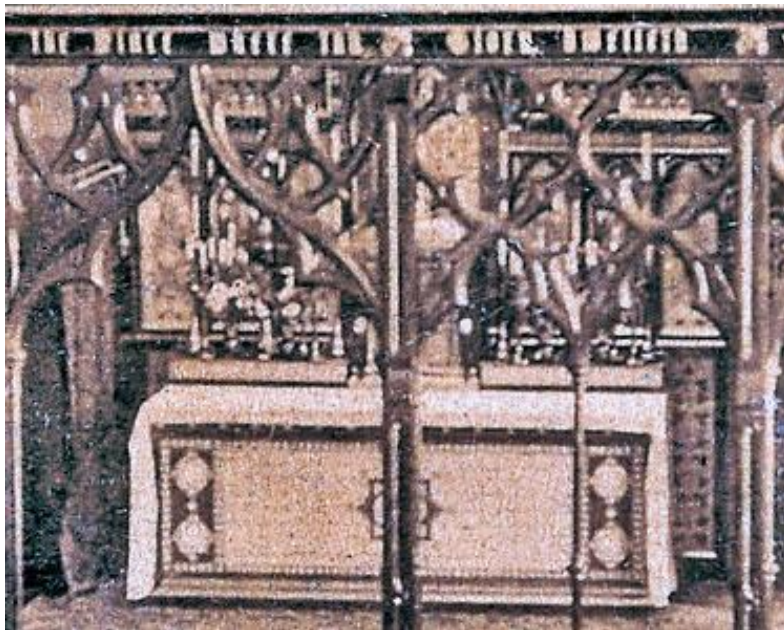
The price is so moderate—only £65—that we cannot, for a moment, suppose, *The Resurrection* will be allowed to leave the Colony. The inhabitants of Richmond

¹¹ Dorinda Evans, *Mather Brown, Early American Artist in England*, Wesleyan University Press, Middletown, Ct., 1982, p. 239.

have shown a good example in the purchase of one,—let us, of Hobart Town, follow that example, and purchase the other; it would amply adorn any religious edifice in the Colony.²

The *Resurrection* was indeed acquired for £65 and hung in Fr Therry's temporary chapel, finding a permanent home in St Joseph's upon its completion in December 1841. The *Adoration of the Wise Men* hangs on the left-hand wall of the chancel in St John's, Richmond.

Returning to our examination of the chancel, its focal point is the painted and gilded High Altar, most probably ordered from Hardmans by Bishop Willson on 7 September 1854, following his visit to the factory three days earlier.³



High Altar detail from the Sharp photograph

A Hardman Metal Day Book 1855–57 entry for 28 March 1855 (the day the order was completed), pp. 65–6 provides a particularly detailed description of the altar. Given the difficulty in reading the detail of the altar in Sharp's photograph, the only known image which shows it in original condition, we could not do better than to reproduce the entry:

² *Colonial Times*, 22 May 1838, p. 6, c. 4.

³ Willson's Diary, 1 Jan. 1854 – 7 Sep. 1855, entries for 4 and 7 September, Archdiocese of Hobart Archives, Willson Archive, CA.6/WIL.467.

Right Revd Willson Hobart Town Van Dieman's Land [sic]

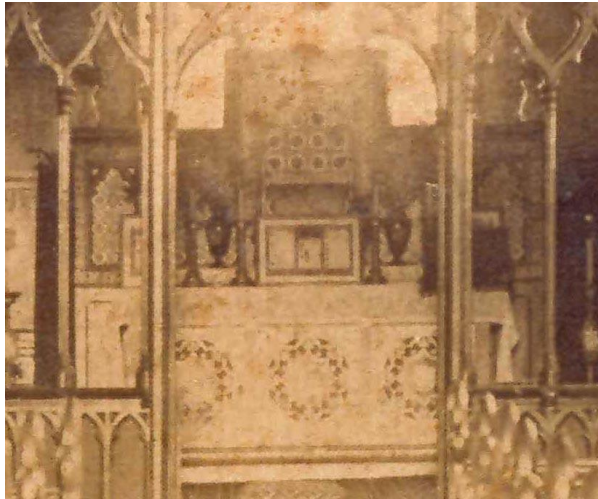
To An Altar and Reredos; the Reredos of Oak with 6 small and 1 large Panel and Carved Bratishings at top; the Panels painted with Lilies and Inscriptions; Bratishings, mouldings &c gilt; the Altar of Oak, with 2 panels at sides, painted in patterns & Antependium of painted Canvass [sic]; the Altar Steps of Oak painted and gilt. The Reredos 9:10½ in wide; 9:4in high The Altar 3:3 in high; 3:3½ in wide; 7:11 in long The Oak Tabernacle with carved cresting, pateras on upper moulding, & simple buttresses at corners, the doors painted & gilt, cresting & slants of buttresses gilt, & mouldings & pateras gilt and picked in color [sic]; simple white silk lining; two keys, one with Brass bow; moveable throne on roof, painted red 2:7 to top of cresting; 2:1 greatest width; 1:3½ deep

Then follows a description of the altar furnishings. We will deal with the crucifix and candlesticks in due course, but include here that part of the Day Book entry describing the riddel curtains:

A Pair of wrought Iron Curtain Rods, painted Blue, with Brass knobs; and iron back plates 2:0 clear
18 Curtain rings
A Pair of Damask Curtains of 2 shades, of Crimson, 6 feet long, trimmed with fringe

The whole cost of this order, including two packing boxes lined with tin, insurance, shipping expenses and carriage to London, amounted to the considerable sum of £131-12-5, paid for personally by Willson, as were almost all of the costs associated with his 1856 renovations.

Henry Hunter would adopt the form of this altar for those he designed during Willson's tenure in Hobart, starting with that for the Pugin church in Oatlands in 1858 where he executed the painting and gilding himself (see overleaf). All had the reredos wider than the altar and with a raised central panel, and were complete with riddel curtains.



A detail from an early c.20 photograph of the interior of Pugin's St Paul's, Oatlands, showing Hunter's altar and reredos complete with riddel curtains (Source: Archdiocese of Hobart Archives)

To be continued.

Wind Braces in Pugin's Churches (Part 2)

2. Analysis

The ready availability of visual evidence in the form of illustrations in Pugin's publications and photographic images has limited the sample size to forty-two buildings designed between 1837 and 1847. However, this is believed to be sufficient to be able to draw useful inferences from the data, which are given in chronological order in Table 3 at the end of this Part. Wind braced designs are shown in red.

The first point to note is that almost all of the wind-braced roof designs are clustered in the first five years of Pugin's architectural career, the two exceptions being for Irish buildings. The second point is that the typologies, or compositional forms, definitely associated with the wind-braced designs are in some instances also associated with

later designs that have no wind bracing, as is evident in Table 1 below.⁴

**Table 1
Typologies of the Sample Churches**

Typology Key

S	Single compartment encompassing both nave and chancel
S2P	Single compartment encompassing both nave and chancel with two pent-roof aisles
N0	Aisleless nave
N1P	Nave with single pent-roof aisle
N1G	Nave with single gabled aisle
N2P	Nave with two pent-roof aisles
N2G	Nave with two gabled aisles
A	Apsidal chancel
C	Clerestory
X	Cruciform plan
Tc	Crossing tower/spire
TW1	Central west tower/spire
TW2	Twin west towers/spires
TA	Tower/spire placed anywhere off the central east-west axis

N0

1838	Southport, St Marie on the Sands Keighley, St Anne
1839	Alton, St John's Hospital Chapel
1840	Warwick Bridge, Our Lady & St Wilfrid
1841	Kenilworth, St Austin of England
1842	Berrima, St Francis Xavier Brisbane, St Stephen
1843	Stone, St Anne's Chapel Oatlands, St Paul

TW1N2PCA

1837	Derby, St Mary
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S

1838	Utttoxeter, St Mary Wexford, St Peter's College Chapel
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SA

1838	Bree, The Assumption
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TW1N0

1838	Ramsgrange, St James
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⁴ This typological table is an extracted and augmented version of that in Brian Andrews, *Creating a Gothic Paradise: Pugin at the Antipodes*, Tasmanian Museum and Art Gallery, Hobart, 2002, Appendix E.

TW1N2PC1838 **Macclesfield, St Alban**

1842 Kirkham, St John the Evangelist

TW2N2PXA

1839 Birmingham, St Chad's Cathedral

N2PC

1839 Dudley, Our Blessed Lady & St Thomas of Canterbury

1843 Colebrook, St Patrick

N2PCXTCA1839 **Gorey, St Michael the Archangel's****N2PCXTc**1840 **Mount St Bernard's Abbey Church**1841 **Nottingham, St Barnabas' Cathedral**

1842 Killarney, St Mary's Cathedral

1843 **Enniscorthy, St Aidan's Cathedral****TAN2PC**1839 **Hulme, St Wilfrid, as designed**

1839 Hulme, St Wilfrid, as constructed

TW1N2P1840 **Cheadle, St Giles**

1842 Brewood, St Mary

N2P

1841 Cambridge, St Andrew

Shephed, St Winefride

1842 Ryde, St Charles Borromeo

TAN2G

1841 Newcastle upon Tyne, St Mary

1842 Broadway, St Benedict

1845 St Peter Port, St Joseph and St Mary

1847 Fulham, St Thomas of Canterbury

N2PCX1843 **Tagoat, St Mary****S2P**

1844 Barntown, St Alphonsus

TAN1G

1844 Cotton, St Wilfrid

1845 Marlow, St Peter

Rugby, St Marie

Handsworth Convent of Mercy Church

N1GTc

1845 Ramsgate, St Augustine

We are now in a position to consider each wind-braced design and determine the reason for the inclusion of bracing.

St Marie's on the Sands, Southport

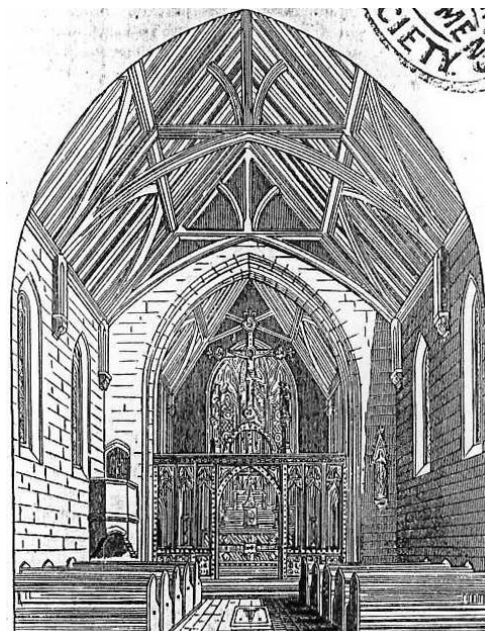
This early (1838) church had wind bracing to both nave and chancel. As one of the nine small two-compartment churches of identical typology for which visual evidence is available, it is significant that the six last designs from 1840 to 1843 had no wind-bracing in nave or chancel.

Bracing in the chancel of such a small building would seem to have been unnecessary, and indeed the same observation might be made about the nave. This is borne out by the key dimensions of the three Australian buildings of this type, which we give in Table 2 below.

Table 2
Small Australian Church Dimensions (ft)

Building	Bays	Nave	Chancel
Berrima	4	40 L x 22 W	20 L x 17 W
Brisbane	5	47½ L x 22 W	18 L x 17 W
Oatlands	4	40 L x 20 W	15 L x 12 W

So its use in the nave and chancel of St Marie's on the Sands would appear to have been purely for decorative effect, an early practice that Pugin abandoned for this genre from 1840.



St Marie's on the Sands, Southport (Source: [A. Welby Pugin], 'On the Present State of Ecclesiastical Architecture in England', Dublin Review, vol. X, May 1841, Plate X)



Table 3
Wind Braces in a Sample of Pugin's Church Buildings

BUILDING	DESIGN	BRACES	COUNTRY
St Mary's, Derby	1837	No	England
St Alban's, Macclesfield	1838	Yes	England
St Peter's College Chapel, Wexford	1838	Yes	Ireland
St Mary's, Uttoxeter	1838	Yes	England
St Mary's on the Sands, Southport	1838	Yes	England
The Assumption, Bree	1838	Indeterminate	Ireland
St Anne's, Keighley	1838	Indeterminate	England
St James', Ramsgrange	1838	Yes	Ireland
St John's Hospital Chapel, Alton	1839	Yes	England
St Chad's Cathedral, Birmingham	1839	No	England
Our Blessed Lady & St Thomas of Canterbury's, Dudley	1839	No	England
St Michael the Archangel's, Gorey	1839	Yes	Ireland
St Wilfrid's, Hulme (as designed)	1839	Yes	England
St Wilfrid's, Hulme (as constructed)	1839	No	England
St Giles', Cheadle	1840	Yes	England
Our Lady and St Wilfrid's, Warwick Bridge	1840	No	England
Convent of Mercy Chapel, Handsworth	1840	No	England
Mount St Bernard's Abbey Church	1840	Yes	England
St Barnabas' Cathedral, Nottingham	1841	Yes	England
St Mary's Cathedral, Newcastle upon Tyne	1841	No	England
St Austin's, Kenilworth	1841	No	England
St Winefride's, Shepshed	1841	No	England
St Andrew's, Cambridge	1841	No	England
St Mary's, Brewood	1842	No	England
St Charles Borromeo's, Ryde	1842	No	Australia
St Francis Xavier's, Berrima	1842	No	Australia
St Stephen's, Brisbane	1842	No	Australia
St Benedict's, Broadway	1842	No	Australia
St John the Evangelist's, Kirkham	1842	No	England
St Peter's, Woolwich	1842	No	England
St Mary's Cathedral, Killarney	1842	No	Ireland
St Anne's Chapel, Stone	1843	No	England
St Patrick's, Colebrook	1843	No	Australia
St Paul's, Oatlands	1843	No	Australia
St Aidan's Cathedral, Enniscorthy	1843	Yes	Ireland
St Mary's, Tagoat	1843	Yes	Ireland
St Alphonsus', Barntown	1844	No	Ireland
St Peter's, Marlow	1845	No	England
St Marie's, Rugby	1845	No	England
St Joseph & St Mary's, Guernsey	1845	No	England
St Augustine's, Ramsgate	1845	No	England
St Wilfrid's, Cotton	1846	No	England
St Thomas of Canterbury's, Fulham	1847	No	England

