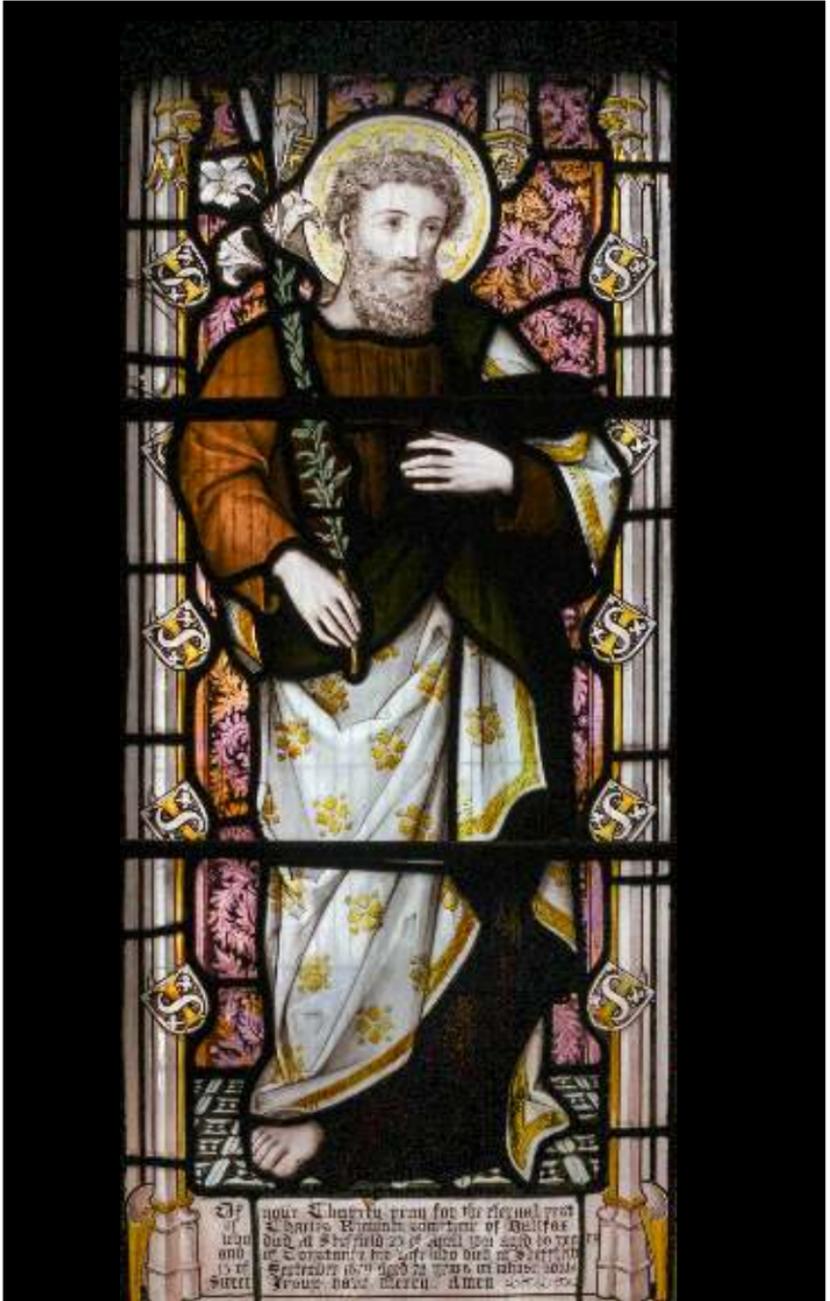




The Cathedral Church of Saint Marie

St Joseph Memorials



St Joseph Guide V2

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Text: Bob Rae. Photographs: Bob Rae and Maggie O'Malley

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Welcome to St Marie's Cathedral



The Cathedral of St Marie is built in the Gothic Revival style and largely modelled on the 114th century church of St Andrew's, Heckington in Lincolnshire.

It opened in 1850 at the end of three centuries of legal suppression of Catholicism in England, following Henry VIII's unsuccessful bid to have his marriage to Catherine of Aragon annulled by Pope Clement VII.

St Marie's became a cathedral in 1980 when the Diocese of Hallam was created to serve the Catholics of South Yorkshire, parts of Derbyshire and the District of Bassetlaw.

This guide was written to mark the 150th anniversary of Pope Pius IX's declaration of Saint Joseph the patron of the universal Church in 2020.

In 1955 Pope Pius XII added the feast of Saint Joseph the Worker to the calendar of celebrations.

The two celebrations acknowledge St Joseph as the silent saint, who was given the noble task of caring and watching over the Virgin Mary and Jesus and who now cares for and watches over the Church and models for all the dignity of human work.

The Feast of St Joseph is celebrated on March 19, while the Feast of St Joseph the Worker is celebrated on May 1, a date deliberately chosen to coincide with International Workers' Day.

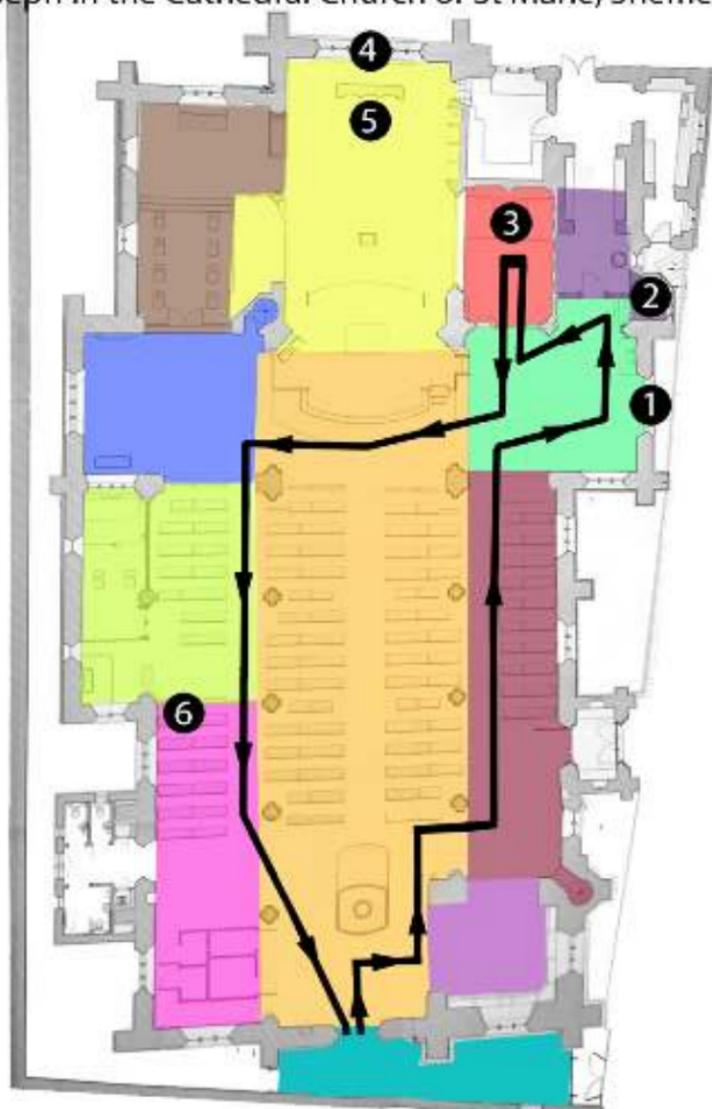
For more information on St Marie's visit the Cathedral website:

<https://stmariecathedral.org>.



Plan of the Visit

St Joseph in the Cathedral Church of St Marie, Sheffield



1. The South Transept
2. Munster Chapel Staircase
3. St Joseph Chapel
4. Great East Window
5. Retable
6. St Joseph Statue

Introduction

As befits a Cathedral dedicated to the Virgin Mary, St Marie's includes a number of representations or references of her spouse in its decoration - 16 in all.

Two show him as an artisan. Joseph is often thought of as a carpenter, but the Greek source - the Septuagint - on which the New Testament is based describes him as a *tektōn* which could translate as craftsman.

Meanwhile, the use of the term in the Talmud, the central text of Rabbinic Judaism can signify a very learned man.

Because of this, the New Testament description of Joseph as a carpenter could indicate that he was considered wise and literate in the Torah - the five 'Books of Moses' at the heart of the Jewish Bible.

South Transept Main Window

We start our tour of St Marie's tributes to the part Joseph played in protecting and nurturing Jesus in the South Transept.

The main window of the south transept depicts St Joseph the Worker (*far right, holding a set square*) as well as (*left to right*) St Teresa of Avila, St Anna - mother of the Virgin Mary - and her husband, St Joachim.

The window was installed in 1850, when the church was built, and the inscription at its base shows it was donated by Teresa Wright of 'Revill' - more commonly Revell - Grange - who can be seen kneeling at St Teresa's feet.

The earliest reference to the Revell, Revill or Ryvell family in the Sheffield region is in The Sheffield Court Roll of 1287.

The Revells went on to become the most influential family in the township of

Stannington - now part of Sheffield - and remained so until the middle of the 18th Century, despite being persecuted for staunchly maintaining their Catholic faith and practices following Henry VIII's break with Rome, which launched the Reformation in the 16th century.

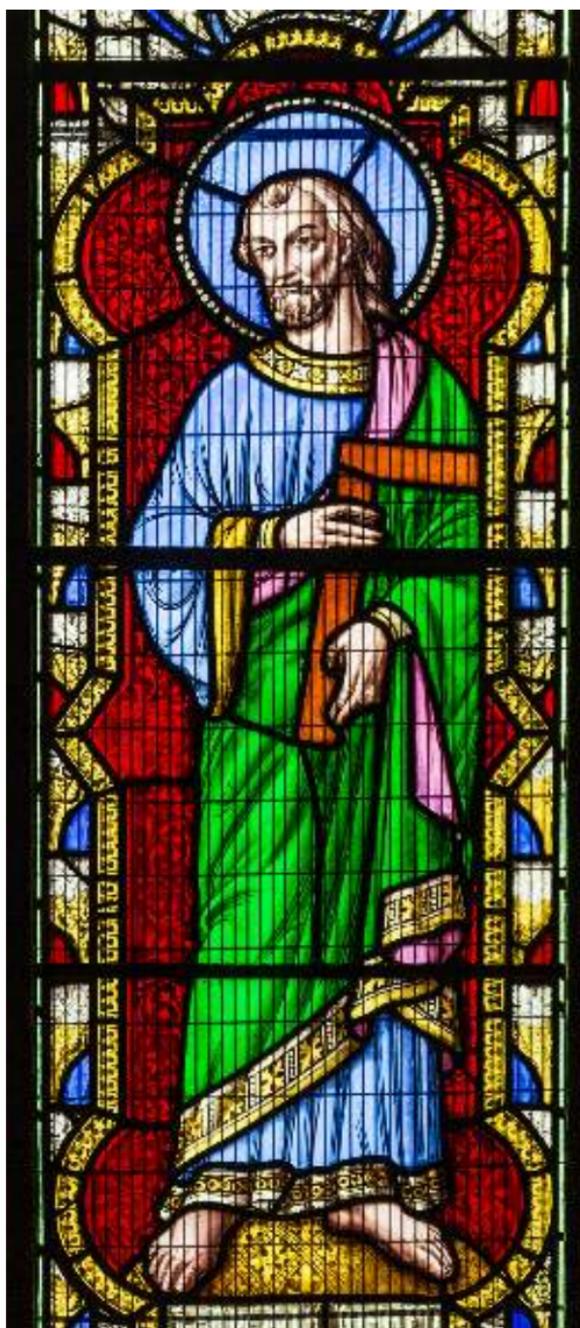




By 1744 the last male Revells - Rowland, who was unmarried, and his younger brother Thomas - had both died and Revell Grange was occupied by Thomas's daughter, Anne, and her husband, Richard Broomhead.

Revell Grange passed to Anne and Richard's eldest son - another Richard - and in 1841, his youngest child, Theresa, and her husband, Francis Wright inherited the Grange.

It was as Teresa Wright that she donated the South Transept window to St Marie's and later allowed an old Revell family residence on Nethergate, Stannington to be turned into the Roman Catholic St Mary's Boarding School.



✠ pray for the good estate
of General Wright of Revell Grange
who caused this window to be made
in the year of Grace 1851 ✠

Stairs to the Lady (Munster) Chapel

The spiral staircase to the left of the South Transept leads to St Marie's Lady Chapel - also known as the Munster Chapel after Henry Munster, who contributed to its development.

The staircase contains two stained glass windows designed by John Francis Bentley [1839-1902], the architect who went on to design Westminster Cathedral and who also designed the wooden casing for the Lewis organ in St Marie's Sanctuary.



The first window shows the Annunciation and is dedicated to the memory of Carolina Bernasconi, who died in 1879, aged 16, while the second is a depiction of St Joseph erected in memory of Charles Rimondi and his wife, Constance.

Both the Rimondi and the Bernasconi families - whose name is also spelt Bernascone and Barnascone in local records - were Swiss Catholics working in similar lines of business.

Charles - a jeweller, silversmith and maker of watches, clocks and chronometers - and his wife,

Constance left Switzerland to set up business in Halifax around 1837 - about 17 years after Lewis Barnascone and his wife Martha arrived in Sheffield from the small Swiss town of Mendrisio, close to the Italian border and city of Como. In 1857 the Rimondi's eldest child, 25-year-old Savina, married Lewis Barnascone's brother, Henry, who had moved from Switzerland to Sheffield, in 1851 to join the opticians, cutlery and hardware business Lewis had established in Waingate.

The Annunciation window is a tribute to their third child - and Charles and Constance's grand daughter - Carolina, who died seven months before her grandmother.

Charles and Constance lived in Halifax until not long before Charles' death in 1861, when they moved to Sheffield with their teenage daughters, Rosa Maria and Emily Angelina.

Six years later Emily would marry Charles Hadfield, son of St Marie's architect, Matthew Ellison Hadfield, and the designer of several features of the Cathedral, while Rosa Maria continued to live in the city until her death in 1936 at the age of 94



The St Joseph Chapel

The St Joseph Chapel to the right of St Marie's Sanctuary is also known as the Norfolk Chapel and is the family chapel for the Dukes of Norfolk, who continued in the Catholic faith and covertly supported the faith during and after the Reformation.

The Duke of Norfolk is the premier Duke and Earl in the English peerage and the family has been by far the major contributor to the construction and, latterly, the restoration of the Cathedral Church of St Marie.

The tiled floor bears the initials of the Norfolk family, surmounted by a ducal coronet, and the initials of 'the Earl of Arundel and Surrey' with the Lion of the House and the motto *Sola Virtus Invicta* (Virtue alone is victorious).

On the stone screen separating the Chapel from the Sanctuary is a request in Latin for prayers for the House of Norfolk.

There are three representations of Joseph in the Chapel - two carvings in the reredos, which dates back to 1877, was designed by Charles Hadfield and reputedly sculpted by Theodore John Baptiste Phyffers.



Phyffers was born in Belgium around 1820 and was recruited by Augustus Pugin, the English architect, designer, artist and critic, to carve models and provide guidance for artisans producing woodcarvings for the Pugin-designed new Houses of Parliament in London.

In addition to Pugin, Phyffers worked on several projects with Matthew and Charles Hadfield and John Francis Bentley and carved the original High Altar and reredos in St Marie's Sanctuary to Pugin's designs. The carvings at the top of the reredos in the St Joseph Chapel show Joseph on his deathbed, with Christ poised to welcome him into heaven. Panels on either side show the Archangels Michael and Gabriel.

Michael is sheathing his sword, symbolising the completion of task of guarding Joseph from danger in life, while Gabriel holds a finger to his lips, a reference to the strength of Joseph's faith.



When told of Mary's pregnancy ahead of their formal marriage, Joseph was initially in favour of leaving her, but took her into his own home after being told to do so in a dream.



Joseph's relative, Zechariah, on the other hand, when told by Gabriel in a vision, that his "barren" wife would give birth to the future John the Baptist, refused to believe and was struck dumb until he named his new born child John.

The central figure beneath the deathbed scene is St. Joseph holding a lily, a traditional symbol of purity and rebirth, which may also be used to signify virginity.

The Altar bears words from Psalm 42, Introibo Ad Altare Dei - I will go to the altar of God - the opening words of the Mass in Latin as it was celebrated at the time.

Along stone screen separating the chapel from the Sanctuary

you will find tiling commemorating the work in Sheffield of the Sisters of Notre Dame.

The tiling to the right shows Joseph holding a lily, the Virgin Mary and, on the altar behind them, the Agnus Dei, or 'Lamb of God' A representation of Jesus who, by sacrificing his life on the cross, saves mankind from sin and death.

The image also evokes the idea of God shepherding his flock and, as is traditional, shows the Lamb with a pennant bearing a red cross on a white background resting on one shoulder and held by the Lamb's cocked foreleg.

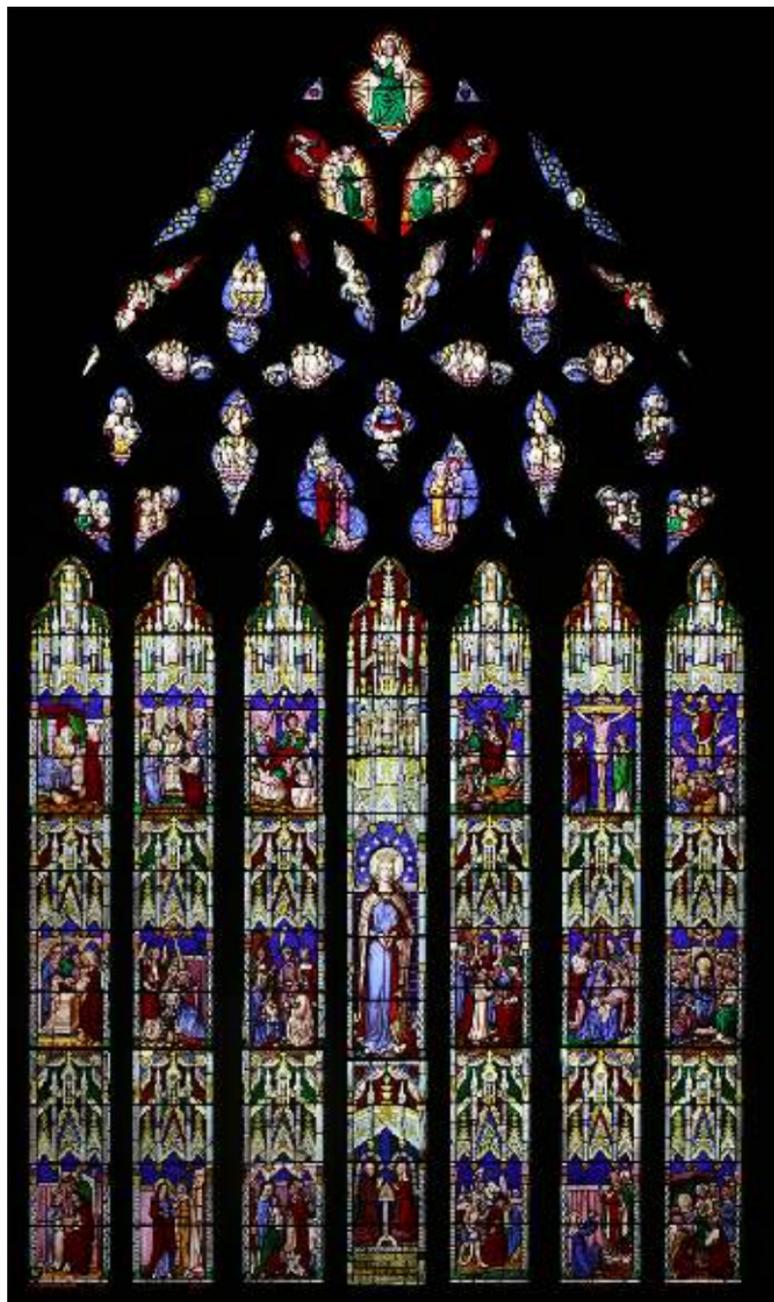
The cross pre-dates the Cross of St George. It was St George who became associated with the cross and not the other way round.

Below the image is a dedication to one of the Notre Dame sisters. The tiling to the left shows seven saints, six of whom are also represented in the tiling on the right hand wall of the chapel - Saints Agnes, Barbara, Catherine, Clare, Elizabeth and Margaret. The chapel also contains statues representing Saints Winifrede (Sanctuary side), Rose of Lima, Margaret and Hilda of Whitby (opposite).



The Sanctuary

The most representations of St Joseph in any one part of the Cathedral - eight in all - are to found in the Sanctuary. The great East Window tells the life story of the Virgin Mary from her birth to her Assumption into Heaven in a series of panels that are 'read' from top to bottom and left to right.





The window was donated to the Cathedral by its architect, Matthew Hadfield, whose image, along with that of his wife can be seen in prayer

below the central representation of the Virgin, above the inscription: "*Of your charitie pray for the good estate of Matthew Hadfield Architect of this church and Sarah his wife who caused this window to be made.*"

The window was designed by George Goldie and made by William Wailes, whose firm also made windows for Chichester and Gloucester Cathedrals.

Goldie trained as an architect with Hadfield on the suggestion of Augustus Pugin, who was working on the Chapel of St Cuthbert's College, Ushaw, while Goldie was a pupil there.

He worked with Hadfield for more than 20 years, practicing in Sheffield and London before establishing his own practice in London and was awarded Cross and Order of St. Sylvester by Pope Pius IX for his work 'as a Catholic architect

Joseph makes his first appearance at the top of the second column, which shows his betrothal to the Virgin Mary. In Biblical times, betrothal preceded marriage and the bride would continue to live at her father's house until the second ceremony when she would be brought to the groom's house and the marriage would be consummated.



Joseph's next appearance is at the top of the third column, in which he appears in all three panels, beginning with the Nativity of Christ, where he appears as Joseph the Worker, carrying the set square of a craftsman.





The topmost panel shows the Flight into Egypt, when the Holy Family became refugees to escape Herod the Great, King of Judea's order to execute all the male children two years old and under in a bid to kill Jesus, who he believed had come to supplant him.

The next panel shows the Epiphany - the appearance of Christ to the Gentiles (non Jewish people) in the form of the Wise Men, or Magi - and is followed by the Presentation at the Temple, where Joseph holds a basket containing the offering prescribed by Jewish Law for a firstborn son, two doves.



The second panel shows Mary and Joseph finding Jesus talking with teachers in the Temple in Jerusalem after finding him missing on their journey back to Nazareth from their visit to Jerusalem to celebrate the Feast of the Passover.



Joseph's final appearances in the East Window is in the two panels at the top of the fourth column.





Joseph also appears in the first and last of the four alabaster panels which represent the Cardinal Virtues - Prudence, Justice, Fortitude and Temperance in the retable at the rear of the sanctuary, in front of the reredos, designed by Augustus Pugin and carved by Theodore Phyllers, immediately below the East Window.

The retable was part of a memorial High Altar, installed in 1921 to commemorate the 68 men of the parish who died in the First World War.

The first panel shows the betrothal of Mary and Joseph and

represents Prudence as exemplified by care for the future by doing the will of God.

The last panel represents Temperance, as represented by the life of the Holy Family in Nazareth.

Mary is shown with a skein of flax, while the child Jesus is helping Joseph and is carrying two pieces of wood on his shoulder in a cross shape, foreshadowing His passion.



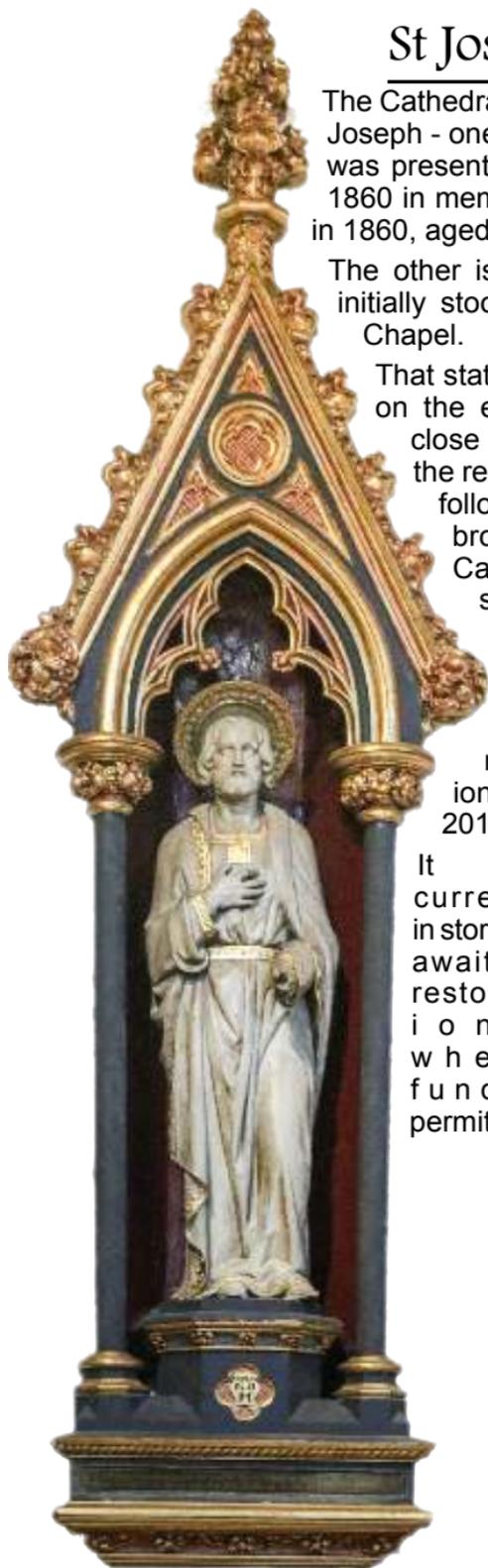
St Joseph Statues

The Cathedral boasts two statues of St Joseph - one in the North Aisle, which was presented by Doctor Allanson in 1860 in memory of his wife, who died in 1860, aged 25.

The other is a painted statue which initially stood beside the St Joseph Chapel.

That statue was moved to a niche on the exterior of the Cathedral close to the South Door during the re-ordering of the Cathedral following Vatican II, but was brought back inside the Cathedral to prevent it suffering further weather damage, when St Marie's under went major renovation in 2012.

It is currently in storage, awaiting restoration, when funds permit.



Acknowledgements

Sources include: Continuity And Change In A Pennine Community: The Township Of Stannington c.1660-c.1900 by Julia Elizabeth Hatfield (PhD Thesis 2002).

Tweedale's Directory of Sheffield Cutlery Manufacturers 1740-2013.

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The following publications by Deacon Bill Burleigh: A Guide to St Marie's Cathedral (2014) Mary - Reflections and Readings about the Mother of Jesus, based on the decoration of St Marie's Cathedral Sheffield (2014) A history of St Marie's Cathedral and Parish Parts 1-3.

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Deacon Bill Burleigh and Eileen Maher

Other St Marie's Publications

By Deacon Bill Burleigh

A Guide to St Marie's Cathedral Sheffield

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Mary - Reflections and readings about the Mother of Jesus, based on the decoration of St Marie's Cathedral, Sheffield.

The Saints of St Marie's - short lives of more than 50 saints represented in the decoration of the Cathedral church of St Marie's Sheffield.

The Angels of St Marie's - Angels represented in the decoration of the Cathedral church of St Marie's Sheffield.

By Bob Rae

St Marie's Hidden Nature

The West Window

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