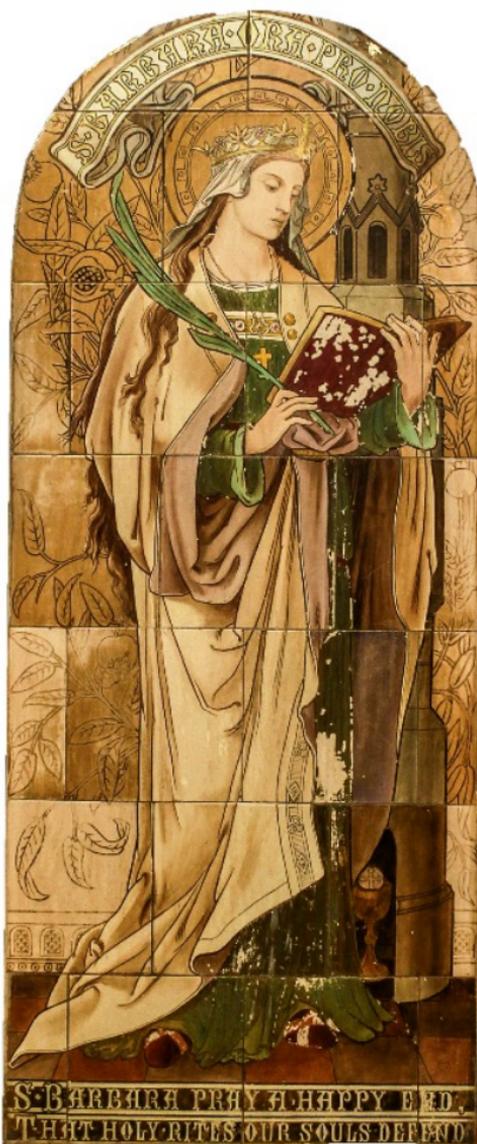




The Cathedral Church  
of Saint Marie

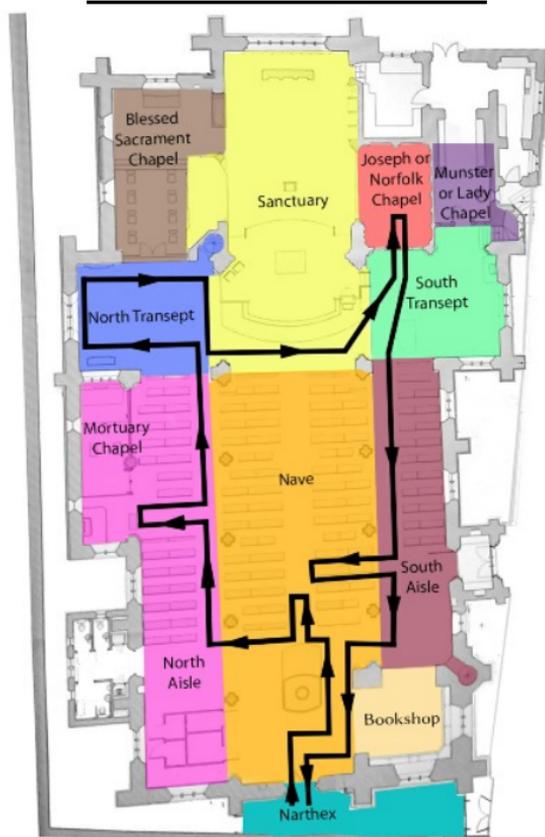
# Edible England Heritage Open Day



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## Route of your visit



## Welcome to St Marie's Cathedral

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The Cathedral of St Marie is built in the Gothic Revival style and largely modelled on the 14<sup>th</sup> 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 follows the theme chosen for 2021's Heritage Open Days - Edible England.

Heritage Open Days is England's largest festival of history and culture, bringing together more than 2,000 organisations and 46,000 volunteers organise 5,500 events.

St Marie's has also developed audio, video and web-based tours on the same theme, which you can find at:

**[stmariecathedral.org/visit-us/heritage-guides/](https://stmariecathedral.org/visit-us/heritage-guides/)**.

This guide is designed to supplement that material and to create a permanent reminder for the 2021 festival.



**heritage open days**



Food and drink play a central role in many religions.

They are symbols of life, a focus for celebration and thanksgiving, and a focal point, bringing the faithful together around a communal table.

What we eat and drink can also become an act of faith.

That could be through the observance of dietary laws, which may ban the consumption of some foods and drinks such as pork, beef and alcohol.

It might also be through abstinence from certain foods and fasting during holy periods such as Lent or Ramadan.

It can also be through the consumption of specific foods, recipes or menus, eaten in memory of religiously significant events such as the Passover for Jewish people and the Last Supper for Christians.

Above all, in Christianity, food and drink act as a direct, physical communion with our creator, in the person of Jesus Christ.

For Catholics, the communal table is the Altar, the food is the bread, which, becomes the Body of Christ, while the drink is wine, which becomes His blood, and water, which flowed from His side, along with blood, following His death on the Cross.

Most of the images relating to food and drink that you will find in the Cathedral concern bread or wine - or their key ingredients - wheat and grapes.

However, it doesn't stop there.

You will also find images of pomegranates, fish, scallop shells, vine leaves and acorns, all of which can be used as food.





Enter the church through the glass covered corridor, called the Narthex, and the West Door.

You will see the baptismal font in front of you and the nave, stretching towards the Sanctuary.

Walk around the font and carry on a little way up the Nave.

Turn around and look back towards the entrance you came through. Above it you will see the great West Window.

The Window was given to the Cathedral by Lady Augusta Mary Catherine Minna, the mother of the 15th Duke of Norfolk and Countess of Arundel and Surrey, to whom you will find a dedication at the bottom of the window.

It was designed by the renowned English architect, designer, artist and critic Augustus Welby Pugin and made by Hardman & Co, one of the world's leading manufacturers of stained glass and ecclesiastical fittings in the mid-1800s.

St Marie's West Window is what is known as a 'Typological Window' because it links events from the Bible's Old Testament with events during the life of Jesus Christ, recorded in the New Testament.

Look at the two panels to the left of the second row from the top of the main part of the window.





## Sustaining Body and Soul

The panels explore the concept of priesthood and the offering to God or sacrifice of bread and wine in thanksgiving.

The scene on the left focuses on an encounter in Genesis between the father of the Jewish and Christian faiths, Abraham and the enigmatic Old Testament character, Melchizedek.

Melchizedek is seen as a model for Christ.

His bringing of bread and wine and blessing of Abram is seen as pre-figuring Christ's blessing of bread and wine at the Last Supper to institute the Christian Eucharist, a Greek word meaning 'Thanksgiving', which is shown in the sister panel.

As Matthew describes it in his Gospel: *While they were eating, Jesus took a loaf of bread, and after blessing it he broke it, gave it to the disciples, and said, 'Take, eat; this is my body.'*

*Then he took a cup, and after giving thanks he gave it to them, saying, 'Drink from it, all of you; for this is my blood of the covenant, which is poured out for many for the forgiveness of sins.'*

Look closely at the Last Supper panel and you will see only ten of the 12 disciples are shown in the window.

Immediately below these two panels are two panels emphasizing the importance of water for physical and spiritual life.



The panel on the left illustrates a story from the Old Testament Book of Exodus.

After escaping slavery in Egypt, the Israelites wandered in the desert for many years. During their wanderings, they complained to Moses that they and their livestock were dying of thirst.

God told Moses to strike a rock with his staff and, when he did, water flowed out of it, allowing the Israelites to drink their fill.

The panel to the right, meanwhile, shows a soldier piercing Jesus' side with a spear, to show he is, indeed dead, causing water and blood to flow out.

Blood and water provide a direct link to two Sacraments - the Eucharist and Baptism.

St Paul provides a further link illustrated in these panels in his First Letter to the Corinthians when he writes: *"They all ate the same spiritual food and all drank the same spiritual drink. For they drank from the spiritual rock that followed them, and the rock was Christ."*

Last of all, look at the apex of the window.

At the bottom, on the left, you will find a personification of Peace, crowned and carrying the bread and wine of the Eucharist, opposite Justice, blindfolded and carrying the Tablets of the Law.



## The Miracle of the Loaves

Return to the Font, turn right, enter the North Aisle and walk up the aisle to the Mortuary Chapel, which is immediately after the statue of St Joseph, which was presented to the church by Doctor Allanson in 1860 in memory of his wife, who died in 1860, aged 25.

To the right, you can see the main body of the chapel with its altar and reredos, carved by Johann Petz, the Austrian-born sculptor, who lived from 1818 to 1880, setting up his own sculpture workshop in Munich.



The panels in the reredos, on either side of the carving of the Pieta contain carvings of grapes and vine leaves

Directly in front of you is an icon depicting the Virgin Mary as Our Lady of Perpetual Mercy, together with her son, Jesus Christ.

To the left, in the west wall of the chapel you will find two stained glass windows depicting Saints Elizabeth of Hungary and Mary

Magdalene, given to the church by Mary Ellison and Elizabeth Wake for its opening in 1850.

Both the Ellisons and the Wakes were prominent local Catholic families, acting, respectively, as Agents for the Dukes of Norfolk and leading solicitors.



Saint Elizabeth carries flowers in her apron, miraculously transformed from loaves which she secretly was taking to the poor.

Elizabeth lived in the 12th century and is said to have spent enormous sums on alms-giving, founding hospitals and setting up homes for orphans, to the anger of some members of the court.

Several versions exist of the legend of St Elizabeth and the loaves.

All agree that, fearing a reprimand when challenged by her opponents to say what

she had hidden under her cloak, she told them she was carrying roses.

When she was forced to open the cloak, the food was miraculously transformed into roses.

Following the death of her husband, King Ludwig, Elizabeth was thrown out of the court by her brother in law and was exiled.

Elizabeth became a lay member of the Franciscans, living a life of poverty but still working for the poor, this time by cleaning the houses of the elderly.

She later refused an offer to return to court and died among those she served, in hardship and poverty.

Leave the Mortuary Chapel and continue up the North Aisle to the North Transept.

The main window in the North Transept is dedicated to Michael Ellison, who became the Duke of Norfolk's Land Agent in Worksop and Sheffield and was the father of Michael Joseph Ellison, shown below, as pictured in The Sheffield Banking Company - An Historical Sketch 1831-1916, in the writer's possession.



In addition to following his father by becoming the Duke of Norfolk's Agent in Sheffield, M J Ellison played a key role in the life of Sheffield.

He was a director of the newly formed Sheffield Banking Company, a first class cricketer and one of the founders of Yorkshire Cricket Club, becoming its first treasurer and, soon afterwards, its President.

M J Ellison was instrumental in persuading the Duke of Norfolk to let Sheffield Cricket Club rent land on Bramall Lane and, until his death in 1898, paid the rent for that land - £70 a year at the time, which is the equivalent of £7,960 in today's money.

Ellison was a playing member of the world's oldest football club, Sheffield Football Club, and became Sheffield United's first chairman in 1889, holding the post until his death.

The window dedicated to his father, who died in 1861, contains another image of St Elizabeth of Hungary in its third panel, once again revealing the bread turned to roses in her cloak.



## The Blessed Sacrament Chapel

The Blessed Sacrament Chapel, at the top of the North Aisle, is one of the holiest places in the Cathedral and is reserved for private prayer.

We would respectfully ask you to view the features without entering the chapel itself.

The most evocative panel in the chapel, and arguably the whole of the church can be found in the centre of the chapel's east window.



The panel shows Christ holding a chalice with the Host - a disc of unleavened bread that becomes His body, just as the wine in the chalice becomes His blood on consecration during the Celebration of Mass.

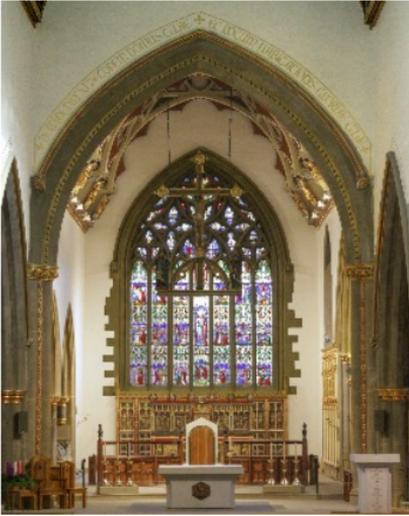
Immediately beneath this panel you will find another representation of the Last Supper, which we first met in the West Window.

You will find this part of the window pictured at the top of Page 4 of this guide.

Now, look up at the roof of the Blessed Sacrament Chapel. You will see bosses depicting sheaves of wheat, bunches of grapes and chalices.



## The Sanctuary



To the right of the Blessed Sacrament Chapel is the Sanctuary.

This is another of the most holy parts of the church, with the High Altar in the centre and Bishop's throne - known as a 'cathedra' - behind it.

Look up at the angels in the Sanctuary roof.

You will see that the angels are themselves celebrating the Mass.

Amongst other sacred items, they hold a chalice - or deep cup - containing wine and a ciborium, a similar shaped receptacle for unleavened bread.

The angels were designed by the Catholic artist, Henry Taylor Bulmer, and carved by Arthur Hayball, whose father, Thomas, was the contractor for all the carpentry in St Marie's - a contract worth £1,870 in 1850 or more than a quarter of a million pounds in today's money.

Arthur Hayball started carving as a child while convalescing, after breaking his leg, trained at Sheffield School of Design and became the School's Master of Wood Carving in 1875.

A year after the Cathedral opened Arthur won a gold medal at the Great Exhibition and his youngest daughter, Clara, later became a skilled carver.



## The Historic Lewis Organ

Now look at the carved case of the organ on the left hand side of the Sanctuary.

The organ was designed by Thomas Christopher Lewis. Only three remaining Lewis Organs are tonally unaltered and St Marie's is not only the largest and most impressive of the three, but is also the only one on daily public view.

The organ case was designed by John Francis Bentley, a Victorian architect who came from Doncaster and became best known for designing Westminster Cathedral.



The case was carved from Austrian oak by James Erskine Knox, who later became Bentley's assistant when Bentley was working on Westminster Cathedral.

Look above the columns where the organist sits and you will see a series of carvings of pomegranates, around 20 in all, each one different from the other.

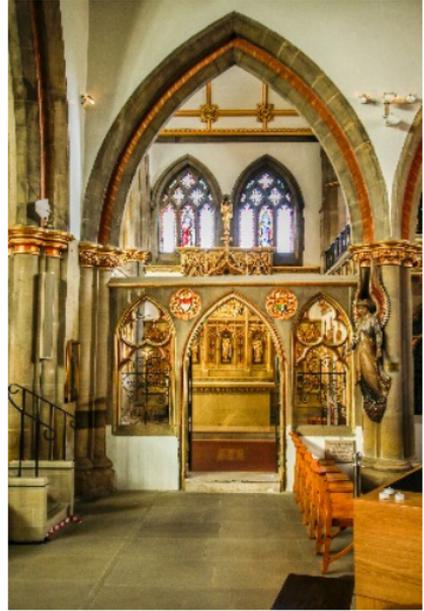


## The St Joseph Chapel

You will find more pomegranates in the St Joseph chapel to the right of the Sanctuary.

The Chapel is also known as the Norfolk Chapel as it is dedicated to the family of the Dukes of Norfolk, the leading Catholic nobles of England.

The Dukes somehow maintained their Catholic faith and their position in English society in the face of the persecution of the Reformation under, most notably, the reigns of Henry VIII and Elizabeth I and were major donors to St Marie's.



The right hand wall of the chapel contains tiling images of six female saints, all virgins and five of them martyrs.

The saint in the second tiled niche from the left is St Barbara.

She carries a palm frond - a symbol of martyrdom - and you will find pomegranates in the background.

Pomegranates can signify a number of Christian concepts.

The seeds bursting out of a pomegranate are likened to Christ bursting out of the tomb after his crucifixion, so the fruit represents resurrection and the promise of eternal life.

The pomegranate's numerous seeds can also represent the Church, unity in faith and a community of believers. Pomegranates appear in depictions of the Virgin Mary as Mother of the Church and can also symbolise royalty.



Some of the symbolism harks back to the ancient myth of Proserpina (Persephone), the Roman goddess of fertility, wine and agriculture, who was abducted by the god of the underworld and forced to live with him for six months of every year after eating six pomegranate seeds during her stay in the underworld.

Legend has it that St Barbara was the daughter of a rich pagan who tried to kill her after she became a Christian. She was taken before the prefect of the province where she lived and every night, after being tortured, her wounds miraculously healed.

Eventually she was condemned to be beheaded.

Her father carried out the sentence and was then struck by lightning and burnt to death as he returned home.

Saint Barbara's day is celebrated by Arab Christians on December 4 with a feast where attendees eat a traditional dish called Burbara, made from boiled barley, pomegranate seeds, raisins, anise and sugar.

Pomegranate seeds are used in both sweet and savoury dishes, ranging from pomegranate chicken, almond couscous and an Indian snack called cauliflower chaat to cheesecakes and ice creams.

Pomegranates are also used to make fruit drinks and are the main constituent of Grenadine, which is used to flavour cocktails.

To St Barbara's right is the image of St Dorothy who was martyred in 313 at Caesarea in Cappadocia (Turkey), during the great persecution of the Roman emperor Diocletian.

Dorothy was executed because she refused to worship idols and because she would not give up her consecrated virginity.

Legend has it that a man called Theophilus jeered at her from the crowd as she was on the way to her execution, asking her to send him produce from the garden of this Paradise she was supposed to be going to.

## Vines and Oaks in the South Aisle

Leave the St Joseph Chapel, turn left into the South Transept and walk down to the first pillars at its junction with the South Aisle.

Pillars on either side of the point where the South Transept meets the South Aisle bear stone carvings of a grape laden vine and an oak, heavy with acorns.



Dorothy agreed and, just before being executed, prayed for him.

A messenger from God is said to have appeared and given Theophilus a basket containing apples and roses, after which Theophilus became a Christian and was later martyred himself.

As you can see, the tiling image in the St Joseph Chapel shows St Dorothy holding a basket containing apples and roses.

Behind the saint, you can see a design of apple and rose tree branches, as if she is standing in that garden of paradise about which she was mocked.



In addition to providing food and drink, the vine itself represents the growth of the church. John's Gospel quotes Jesus as saying "*I am the vine*" before going on to explain how God tends Christ's church to encourage growth.

Grapes symbolise abundance, prosperity and fertility, but above all Christ's Blood, received during the Mass in the form of wine.

Oaks and acorns are also symbols of growth, again specifically the growth of the church.

Although acorns are not commonly seen as a food for human beings, they are packed with healthy fats, vitamins, minerals, and plant compounds.

They are also good sources of vitamins A and E.

Acorns also contain poisonous and bitter tannins, so they must be broken up and soaked to remove the poisons.

After that, they can be roasted and eaten, turned into a flour or meal that can be used to make a porridge or used to produce acorn milk and coffee.

## The South Aisle

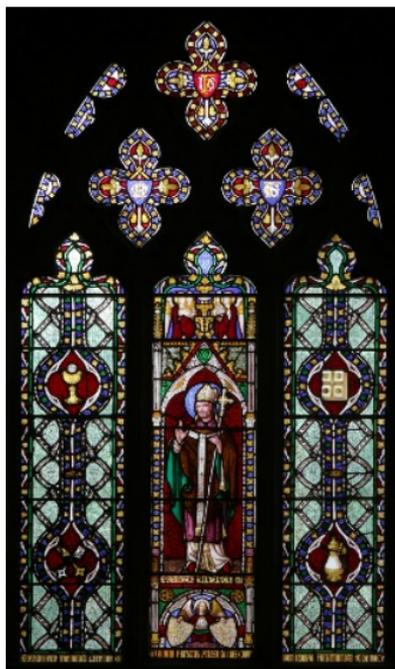
Many of the windows in St Marie's have depictions of grapes, vines and vine leaves.

Of course, grapes can be eaten raw, turned into jams, jellies and sorbets and, of course, wine.

Meanwhile, their leaves have long been used in Mediterranean countries as an edible packaging for rice, meat, fish, vegetables and cheeses.

Look at the window commemorating the life of St William of York at the east end of the South Aisle.

You will find acorns, vine leaves, a chalice and carafe containing wine and bread in the form of a sacred Host.



The William of York window was erected in memory of Fr William Parsons.

Fr Parsons succeeded Fr Charles Pratt, the priest who launched the construction of St Marie's, but died in 1849, the year before the church's completion.

Charles Hadfield, the son of St Marie's architect, Matthew Ellison Hadfield, described Fr Parsons as "a man of some taste and large ideas."

Fr Pratt had held back from committing to the erection of St Marie's spire because of a lack of funds, but Fr Parsons pressed ahead with that and other initiatives, including the panelling of the nave ceiling, at a cost of £180 - or £25,000 in today's money.

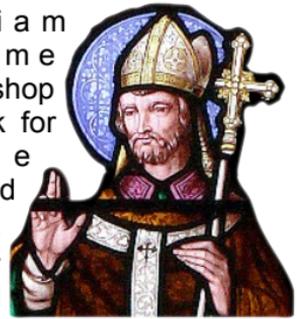
Fr Parsons tenure was not seen as a success and he left the church in "formidable financial difficulty" after less than a year

Fr Parsons tenure at St Marie's ended, but his legacy includes the William of York window, whose design features vines, leaves, a chalice and host and oak trees with acorns.

William of York lived in the twelfth century and is thought to be related to King Stephen, who helped to become Archbishop of York.

William was opposed by the Cistercian monastic order and was deposed as Archbishop following the election of the Cistercian Pope Eugene the Third in 1145.

William became Archbishop of York for the second time, following Eugene



ne's death in 1153, but died a year later, after, it was rumoured, someone slipped poison into the chalice with which he was celebrating Mass.

Miracles began to be reported as taking place at William's tomb in 1177 and he was canonised in 1226.

The neighbouring Our Lady of Sorrows window shows the Virgin Mary between St Teresa and St Helen and has a profusion of vines, bunches of grapes and vine leaves.



It was given to the church by William and Margaret Cadman in memory of their daughters, Helenor and Teresa.

William and Margaret were major donors to Catholic causes in the area.

William's grandfather, Peter Cadman, had been a merchant and table knife manufacturer, operating out of Norfolk Street, the road which runs along the bottom of where the church stands.

The business had ceased to exist by the 1840s, by which time, William and his elder brother, also called Peter, were gentlemen farmers.

William married Mary Smelter, who is likely to have been the daughter of one of three well to do Catholics who acquired the land on which the Cathedral now stands from the then Duke of Norfolk.

William and Mary had at least ten children, including Helenor and Teresa.

The twins were born in 1852, two years after St Marie's was completed, and died at the age of seven from scarlatina maligna, a severe and usually fatal form of scarlet fever that was a leading cause of death among children before antibiotics were discovered.

## Two 'Fishy' Tales

Turn towards the centre of the church and walk back to the Nave.

Once you reach there, turn back towards the South Aisle, look up at the headstops - the carved heads where the arches meet.

All the saints depicted in the headstops on the right hand side of the Nave, as you face the Sanctuary are male, while those on the left are female.

The saint above the second pillar on the male side of the nave is St Roch, who has a scallop shell on his hat.

St Roch is depicted as a pilgrim. The scallop shell is traditionally worn by pilgrims taking part in the Camino, a pilgrimage to Santiago di



Compostella, where, tradition holds that the remains of the Apostle St James the Great were buried in the Cathedral.

St Roch was born in France in the 14th century, but travelled to northern Italy, where he cared for plague victims.

Legend has it that he retreated to a forest after becoming victim to the plague himself and that he was looked after by a dog in the forest who brought him bread and licked the plague sore on his thigh until the saint recovered.

Close by, in the bookshop under St Marie's bell tower, the former site of St Marie's Baptistry, you can see a window depicting the Baptism of Christ (pictured right).

The window's left hand panel shows St Simon the Zealot, one of the lesser known of Jesus' twelve Apostles, holding a fish.



According to tradition, Simon and another apostle, Jude, who is shown in the right hand panel, introduced Christianity to Persia, now Iran, and other parts of the region.

The fish symbolises Simon's role as a "Fisher of men," or



gatherer of believers, taken from the Gospel of Luke.

However, Simon the Zealot should not be confused with his fellow Apostle Simon Peter.

Simon Peter was, actually, a fisherman, before he left his nets to follow Christ.

Indeed it was Simon Peter, rather than Simon the Zealot, who Christ originally urged to follow him and become a "fisher of men."

This window commemorates the 40th anniversary of the marriage of John Bernascone and Lavinia Thorpe.

Both were members of two families that were among the major donors to St Marie's.



The Bernascones came from Switzerland and established an opticians, cutlery and hardware business in Waingate.

John was the last person to run the family firm, which ceased to trade after he retired.

Following his death, Lavinia gave the angel, carved from alabaster, which is on the right hand column at the entrance to the St Joseph Chapel.

Lavinia's family, the Thorpes, established a confectionery and cake business in Fargate, which later grew to incorporate a restaurant, grill room and tea rooms, in addition to providing catering for events and delivering cakes, confectionery and other food products to homes across the Sheffield area.



Lavinia donated the window to the right of the great West Window (pictured left), in memory of her mother, Jane.

Jane, in turn, had donated the Guardian Angels window to the left of the door in the North Aisle (back page).

She also paid for the Sacred Heart Shrine (pictured below) in the North Transept, which cost a total of £300 or £40,650 in today's money.



You have now reached the end of your tour.

We hope you have enjoyed your time in the Cathedral. You can find more information about the artworks in St Marie's and details of other tours in the Visit Us section of the St Marie's web site:

[stmariecathedral.org/visit-us/](http://stmariecathedral.org/visit-us/)

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The Saints of St Marie's

**Other St Marie's publications by Deacon Bill Burleigh include:** Mary - Reflections and readings about the Mother of Jesus, based on the decoration of St Marie's

The Angels of St Marie's

