

**ST JOSEPH'S CATHEDRAL
DUNEDIN NEW ZEALAND
CENTENNIAL YEAR 1886-1986**

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**PHOTOGRAPHS AND SCRIPT COMPILED BY
THE REVEREND PETER R. MEE**

**TABLET PRINTING COMPANY
DUNEDIN**

Front Cover:

While the contractors were busy with the foundations of the Cathedral, Rattray Street alongside was the scene of other activity — the construction of the first cable car leading to Roslyn. The service began in 1881 and the line was converted to double track in 1884.

The description of St Joseph's Cathedral from a letter of the special reporter of the *Auckland Evening Star* at the 1889 Exhibition in Dunedin admirably speaks for the postcard print: "The cable tram has carried you up barely two hundred feet when you see a double-towered church of dark grey stone standing on a site cut into the hill. This is the Catholic Cathedral, St Joseph's — and it is a gem. The outside gives you no idea of the beauty within."

Foreword

This publication, prepared for the Centennial Anniversary of the opening of St Joseph's Cathedral, is not a history of the diocese, nor of the Cathedral parish. Rather, this publication aims to tell the story of a building — a Cathedral initially named by Bishop Moran the Cathedral of St Mary and St Joseph, and then later named St Joseph's Cathedral.

In addition to the pictorial history, this book makes special mention of the people particularly responsible for building the Cathedral — the architect, Mr F. W. Petre; the sculptor, Mr L. J. Godfrey; the masonry contractors, Parker and McNamara; and Mr D. W. Woods, who was responsible for the woodwork. It also highlights the work of those people responsible for the stained and coloured windows and other ornamentations in the Cathedral.

The book reveals the foresight, the leadership and the courage of Bishop Moran who, when telling his people in 1878 that a Cathedral was about to be built, said: "We will begin the work . . . we cannot tell who might finish it . . . many years of strenuous effort will be demanded of us." The priests, religious and laity of the diocese responded to Bishop Moran's call by giving tremendous support to his Cathedral project.

Today St Joseph's Cathedral, unfinished as it is, stands as a beautiful example of Gothic architecture, but it is above all a living temple where God is worshipped daily.

May the story of St Joseph's Cathedral unfolded in these pages, like the building itself, raise our minds and hearts heavenwards.

February 8, 1986.

(Reverend) Peter R. Mee

Acknowledgements

I would like to thank the many people who made this publication possible. Without their ready assistance the story of the Cathedral could not have been presented with such detailed information.

Over many months a goodly number of people provided photos, from which the final selection appearing in this publication was made. I refer particularly to Deric N. Bircham, Father Kevin O'Donoghue, S.M. (Hastings), Michael de Hamel, Father John Harrison, and Jane Dawber. Acknowledgement is also made to the Hocken Library and the Diocesan Chancery for the use of photographic material.

The historical information has been gathered notably from the editions of the *N.Z. Tablet* (1878-1890), current newspapers of the period, Diocesan archival material, published and unpublished material on Mr F. W. Petre, and the Hocken Library.

Technical information was willingly supplied by D. S. Combs, Professor of Geology at the University of Otago, D. Anson, Anthropologist at the Otago Museum, the staff of the Dunedin Public Art Gallery, Mayer and Co. (Munich), Messrs E. J. McCoy, F. P. Pettit and K. Dale of the Diocesan Property Services, and especially W. E. Haydon, the Diocesan Building Consultant, whose informative advice and practical suggestions over many months have greatly helped to make this publication a reality.

To one and all who have assisted in any way with the production of this publication, my grateful thanks.

February 7, 1986.

P. R. Mee

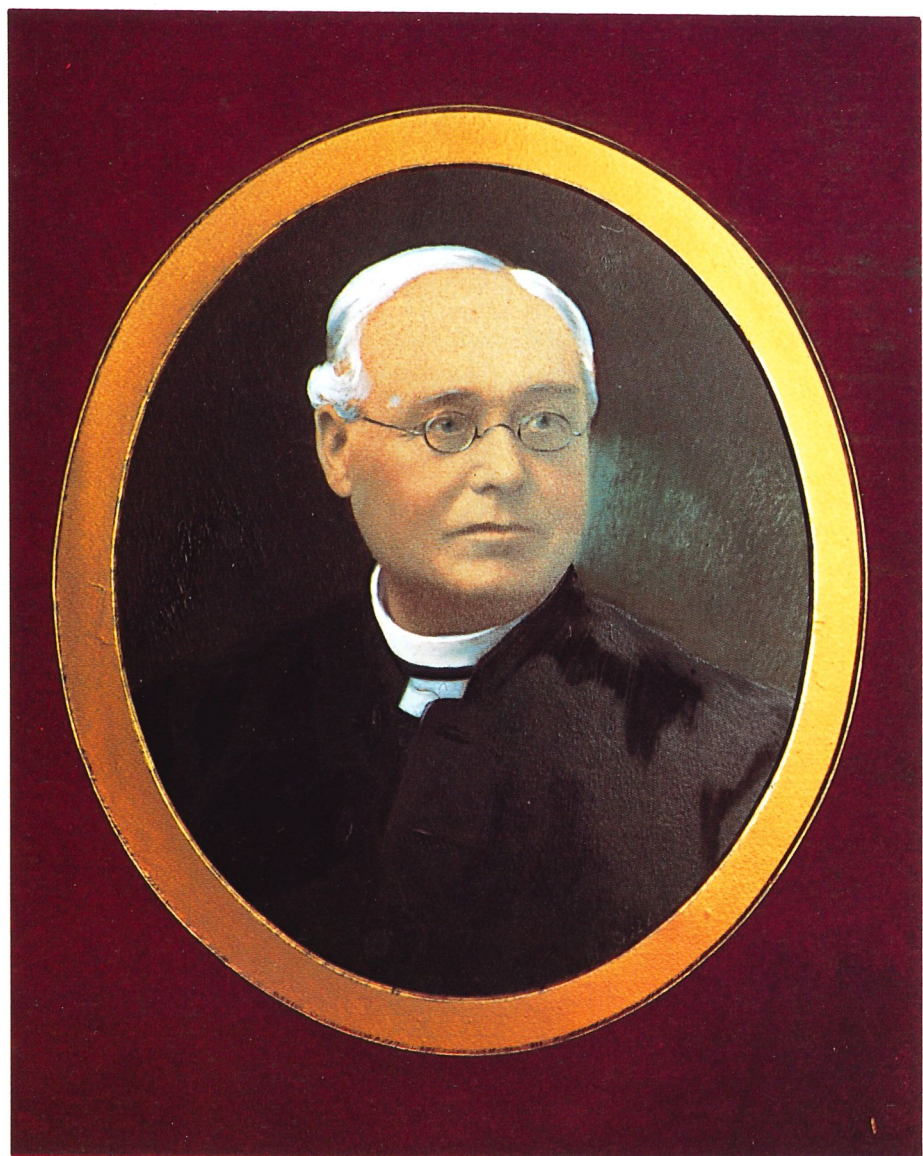
THE CATHEDRAL

"... We may also mention that the time is not far distant when an effort must be made to build a Cathedral in Dunedin that will be worthy of the chief city of the Province and fit to be the Mother Church of the Diocese"

+P. Moran

Feast of St Hilary 1873

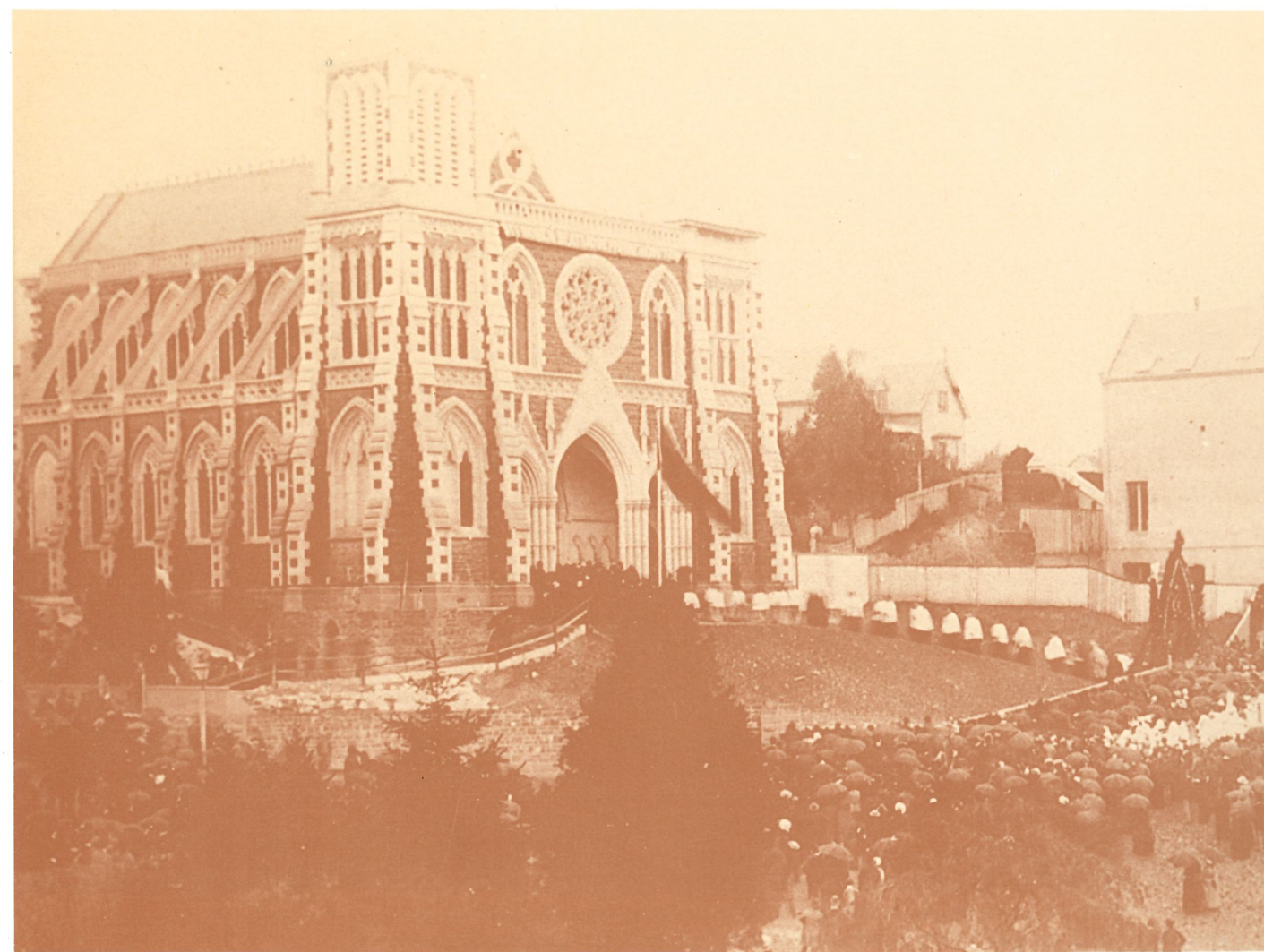
(An extract from the Lenten Pastoral, 14 January 1873)



1 Bishop Patrick Moran, D.D., under whose administration St Joseph's Cathedral was erected.

Born in County Wicklow, Ireland, in 1823, Patrick Moran was ordained priest in 1847. In 1856 at the age of thirty-three, he was consecrated Bishop of Dardania and second Vicar Apostolic of the Vicariate of the Eastern Districts of the Cape of Good Hope, residing in Grahamstown.

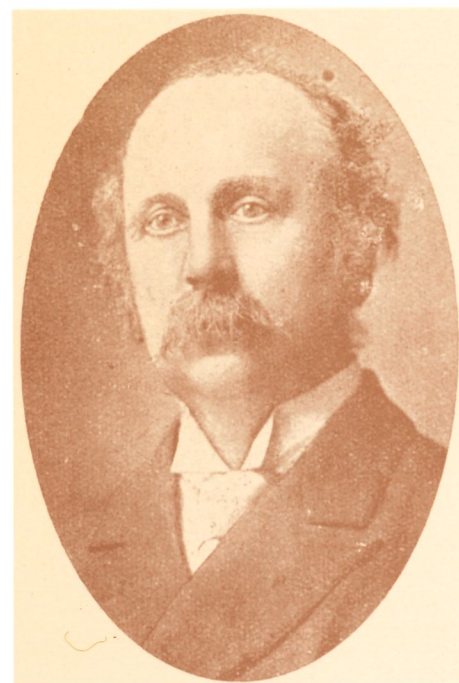
After thirteen years in South Africa, Bishop Moran was transferred in 1869 to the new diocese of Dunedin, arriving here in 1871. Bishop Moran died in Dunedin, May 22, 1895.



2 After the blessing of the new Cathedral by Bishop Moran on Sunday, February 14, High Mass was celebrated by Bishop Reynolds with music by the choir and an orchestra. Cardinal Moran preached at some length. The evening function has been described as a marathon event. Bishop Redwood preached, then Bishop Moran spoke at some considerable length, and many of the laity then presented addresses to the visiting dignitaries — all of whom replied at varying lengths. Bishop Moran intended that the Opening Day of his Cathedral would be a significant and memorable day — and indeed it was.



3 **The blessing and opening of the Cathedral** was a function of lay and clerical magnificence, with a Cardinal, five Bishops and thirty clergy assisting. In addition to Bishop Moran and Bishop Redwood of Wellington, Bishop Luck, O.S.B. of Auckland, Cardinal Moran of Sydney, Bishop Murray of Maitland, and Bishop Reynolds of Adelaide had travelled from Australia via Bluff. The visitors reached Dunedin on February 11, 1886, and were met by clergy and laity, the Mayor of Dunedin and some of the Councillors at the Railway Station. There was a procession via the Octagon lined with children. At the old St Joseph's in Tennyson Street there was a welcome of bell-ringing and a brass band performance, followed by speeches. These preliminaries to the opening of the Cathedral concluded with a fireworks display in the evening.



Cathedral Architect

1847-1918

4 Frank William Petre, the architect for St Joseph's Cathedral, was born in Wellington in 1847. He was descended from an old and notable English family. His father, the Honourable Henry William Petre, first came to New Zealand in 1840 as Director of the New Zealand Company. He returned to England, married, and with his wife, came back to New Zealand in 1842 to take up farming in the Hutt Valley. In 1855 they returned to England for their family's education. After studying in England and France, Frank Petre, at the age of 15, returned to England and completed his studies at Usham College, Durham.

Qualifying in engineering and architecture, Frank Petre engaged in private practice in London. In 1872 he returned to New Zealand under engagement to Brogden and Sons, railway contractors, as one of their engineering staff. He supervised the construction of the Dunedin-Balclutha railway line, and when this was completed he set up his own practice as Engineer and Architect in Liverpool Street, Dunedin, in 1875. Although involved in many engineering projects in which his accomplishments were significant, Frank Petre devoted himself to architecture, and in particular Church architecture.

Frank Petre married Margaret Cargill, the eldest daughter of Mr E. B. Cargill. They had a family of six boys and six girls. Frank Petre was the second president of the N.Z. Institute of Architects from 1907-08, having been a foundation member and elected a Fellow in 1905. For some years he was Consular Agent for Italy. A man of wide experience and one who made a valuable contribution in New Zealand as an architect, Frank William Petre died at "Writtle", St Clair, Dunedin, on December 10, 1918, after 42 years of architectural practice, and is buried at the Andersons Bay Cemetery, Dunedin.

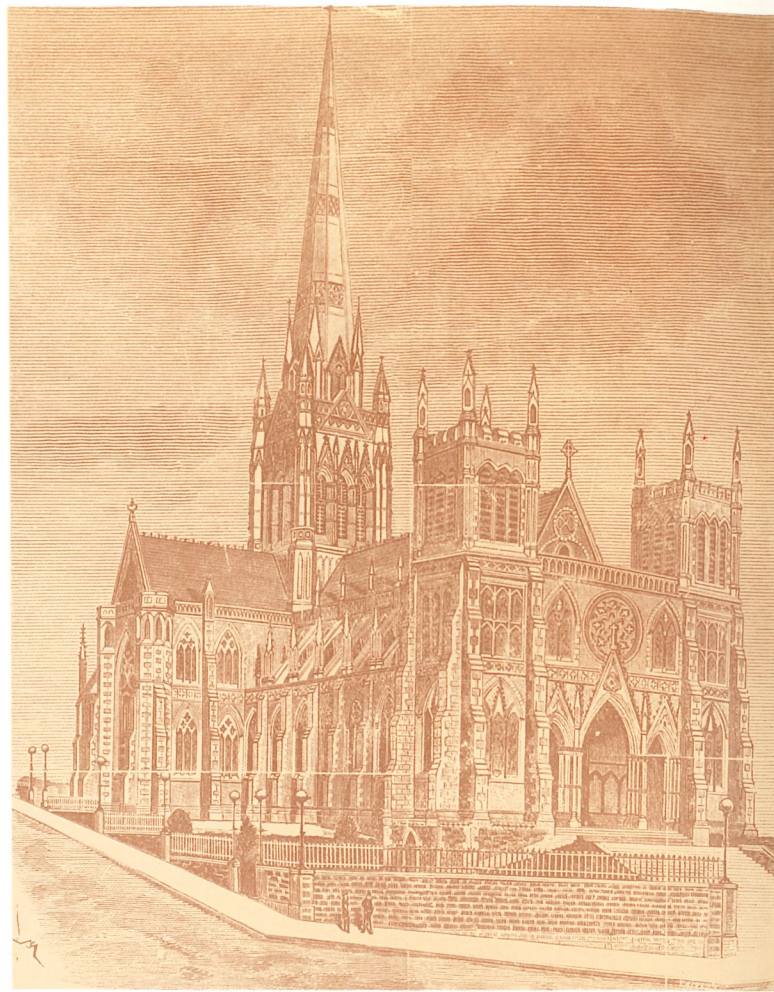
In choosing Gothic architecture for St Joseph's Cathedral, Mr Petre said he saw in this type of architecture "the great richness and delicacy of detail, and the closer application of geometrical rules to architecture — more especially in the window tracery which exhibits greater variety of design, together with an easier and more perfect flow into the various parts of the whole structure". Perhaps he wished to complement the many fine buildings in fine Victorian style which gave Dunedin that air of architectural distinction which has remained to the present day. As well as designing churches, schools, civic and commercial buildings, Frank Petre was the architect for a number of private residences.

The Cathedral as designed by F. W. Petre was more magnificent than the incompleting building we know today, which is in fact little more than a part of the nave with a truncated transept. The present sanctuary is at the junction of the intended transept of one hundred feet and the nave, which was to continue westward, thus creating the traditional cruciform plan. Above this junction a massive tower with spire was to soar to the height of two hundred feet above floor level. The original plan provided accommodation for about two thousand people. Today St Joseph's Cathedral provides less than half the accommodation intended by the architect.

Although the entrance facade and the nave are the only completed elements of the original design, these in themselves establish the Cathedral as a scholarly example of Gothic architecture reminiscent of the many Gothic Cathedrals in France, and in particular the Gothic Cathedrals of Amiens and Rheims. St Joseph's Cathedral is both imposing and of very great beauty. It shows the excellence of Mr F. W. Petre's design.

5 A woodcut by the English engraver, Samuel Calvert (1799-1883), of the completed design of the Cathedral showing the dignity and majesty of the architect's drawing.

5



6 St Joseph's Cathedral as Bishop Moran and the architect pictured it. The sketch is by Mr Petre.

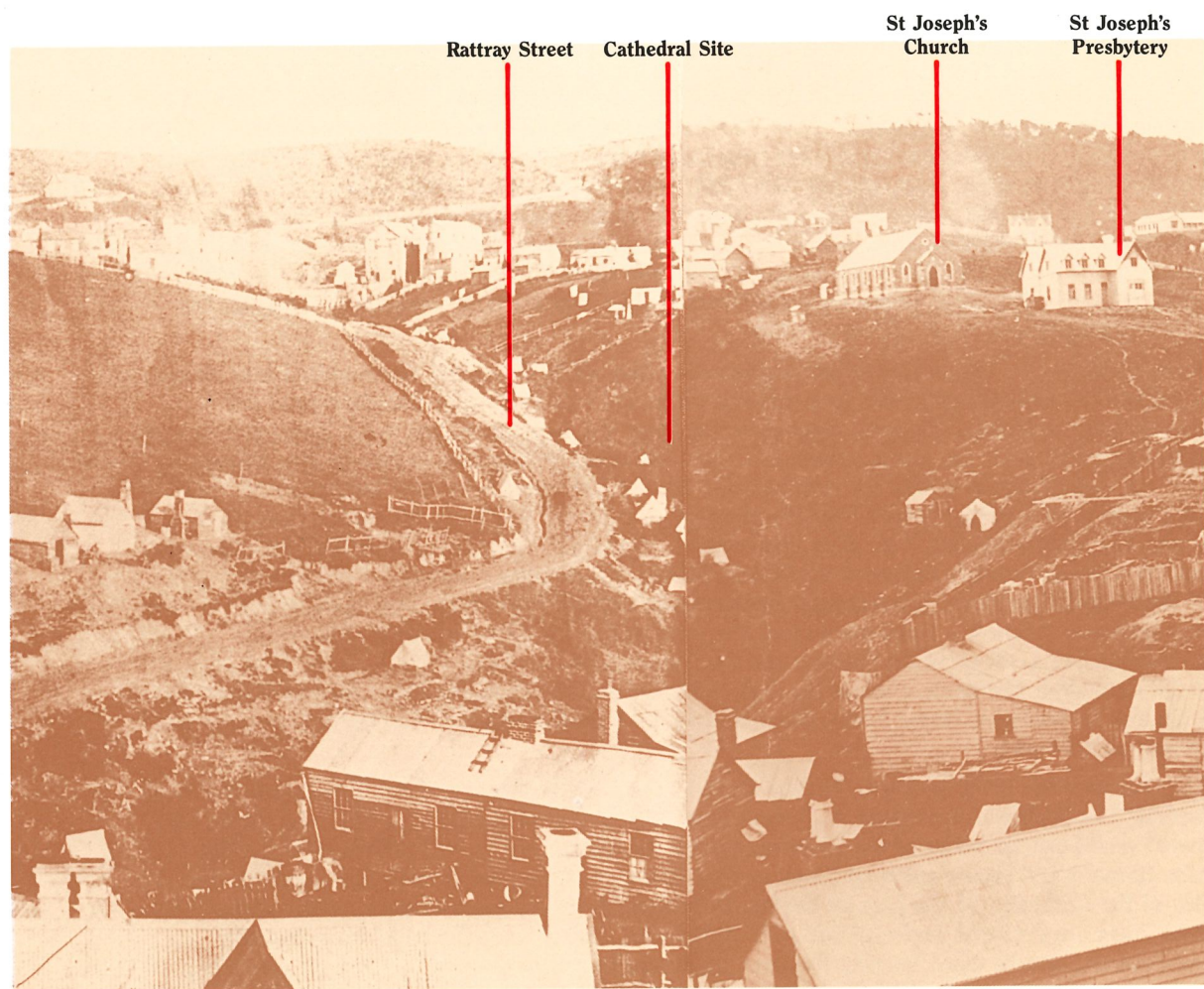
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The Cathedral Site

The selected site for the Cathedral had its difficulties. Situated on the right side of Rattray Street at the point where the winding road alters course to make its way up hill, there were underground streams to contend with. The one acre section purchased from the Crown in September 1868 for fifty-nine pounds was a deep gully back into the hill. Neill Bruce McGregor of North Taieri had negotiated the purchase for the Catholic Church. The Land Title was transferred into the name of Bishop Moran in 1871. Father Delphin Moreau, a French priest in charge of the Dunedin Mission from 1861-1871, had unsuccessfully tried to get City Council assistance to fill the gully. Bishop Moran, however, was able to take advantage of the excavation of the Dowling Street cutting and adjacent road work by buying the spoil to fill in the gully.

A start was made on the foundations of the Cathedral in May 1878. The gully site required very deep foundations to carry the preponderous structure the Cathedral was to be. The foundations of the Cathedral comprise forty concrete piles ranging in size from 4-8 foot square and sunk 30-40 feet to rest on the bluestone reef. Near the surface these piles are connected by concrete arches to give a level surface for the Cathedral walls. Had the original plan for the Cathedral been fully implemented, there would have been a total of eighty-four piles. By the end of 1878 the technical difficulties connected with the site had been overcome. The piles, the concrete shafts and arches on which the Cathedral was to be erected, were sufficiently advanced for Bishop Moran to announce the date for the blessing and laying of the Foundation Stone. Interestingly, fifteen years later Mr F. W. Petre was faced with subsidence problems below the front towers and the front of the Cathedral building. About two thousand pounds had been spent on the site and the foundations — almost a tenth of the total cost of building the Cathedral. Fortunately, when the first collection for church funds took place in the old St Joseph's Church in Tennyson Street twelve months previously, three thousand, five hundred pounds was promised and paid in part.

On Sunday, January 26, 1879, at 3 p.m. Bishop Patrick Moran blessed and laid the Foundation Stone of the Cathedral. The Bishop was assisted by Bishop Francis Redwood of Wellington, the local clergy, and an estimated crowd not far short of ten thousand people (according to the *N.Z. Tablet* report). This Foundation Stone is the brown coloured block of Port Chalmers stone, not inscribed, located on the north side of the Cathedral at the base of the fourth buttress from the north-eastern tower. Under the Foundation Stone were placed copies of the *N.Z. Tablet*, the *Otago Daily Times* and the *Morning Herald* newspapers, several coins bearing the date 1878, and a scroll inscribed in Latin, of which the following is a translated extract: "This Foundation Stone of the Cathedral Church of Saint Joseph, designed by Frank W. Petre, was laid today, 26 January 1879, by the Most Reverend P. Moran, Bishop of Dunedin, assisted by the Most Reverend Francis Redwood, Bishop of Wellington, and almost all the clergy of the Diocese of Dunedin, in the presence of a vast multitude of people of all classes, in the Pontificate of Pope Leo XIII, in the 23rd year of the Episcopate of the Most Reverend P. Moran, and the 10th year as Bishop of Dunedin, in the 42nd year of the reign of Victoria, Queen of Great Britain and Ireland, and Empress of India, Sir Hercules Robinson being Governor-General, and Sir George Grey Premier of New Zealand."



7 This panorama, taken by William Meluish in the second half of 1863, shows St Joseph's Church, built in 1862, and St Joseph's Presbytery, built about the same time. The winding road is Rattray Street, altering course at the gully where St Joseph's Cathedral now stands.

Hocken Library Photograph

In answer to the Bishop's invitation to observe a time honoured practice and deposit their offerings towards the Cathedral fund on the newly laid Foundation Stone, members of the congregation placed on it in cash eight hundred and seventy-four pounds, and in promises one thousand, eight hundred and fifty pounds, including a promise of five pounds and five shillings from His Worship the Mayor. From the day the first payment was made on May 18, 1878, of eight pounds, sixteen shillings and eight pence to three labourers. Geddes, Hamilton and Tierney, working on the excavations for the foundations of St Joseph's, construction on the Cathedral moved slowly.

Bishop Moran preferred strongly to pay his way and not get into debt. Over the next eight years he prided himself on this. Many were the meetings in the old St Joseph's Church to devise ways and means to keep Bishop Moran's dream being realised. Parker and McNamara regularly had their contract interrupted. The contract for one year carried over to two years, and payments to the contractors were most times overdue. Parker and McNamara were the masonry contractors employed right through from the foundations to the opening of the Cathedral. John McNamara, born and married in County Clare, came to Dunedin in the 1870s. Records show he worked again on the Cathedral in 1887, 1891 and 1892. He died in June 1892.

The use of Oamaru stone on such a scale and over a long period for such a prominent building as a Cathedral right in the heart of the City of Dunedin was a real lift for the Oamaru Stone Company (later known as Oamaru Totara Tree Stone Company). At this time the Company was busily engaged in finding markets for the North Otago stone. The constant supply of Oamaru stone from the Railway Station up the hill to the Cathedral in horse drawn wagons provided a regular source of income for James Small, one of Dunedin's many carrier contractors.

It was eight years after the foundations were begun that the building had progressed so far that it could adequately be used for church services and replace the inadequate 1862 old St Joseph's, which in its day had served the Catholic community well.

Copies of the original plans of Mr F. W. Petre, Engineer and Architect

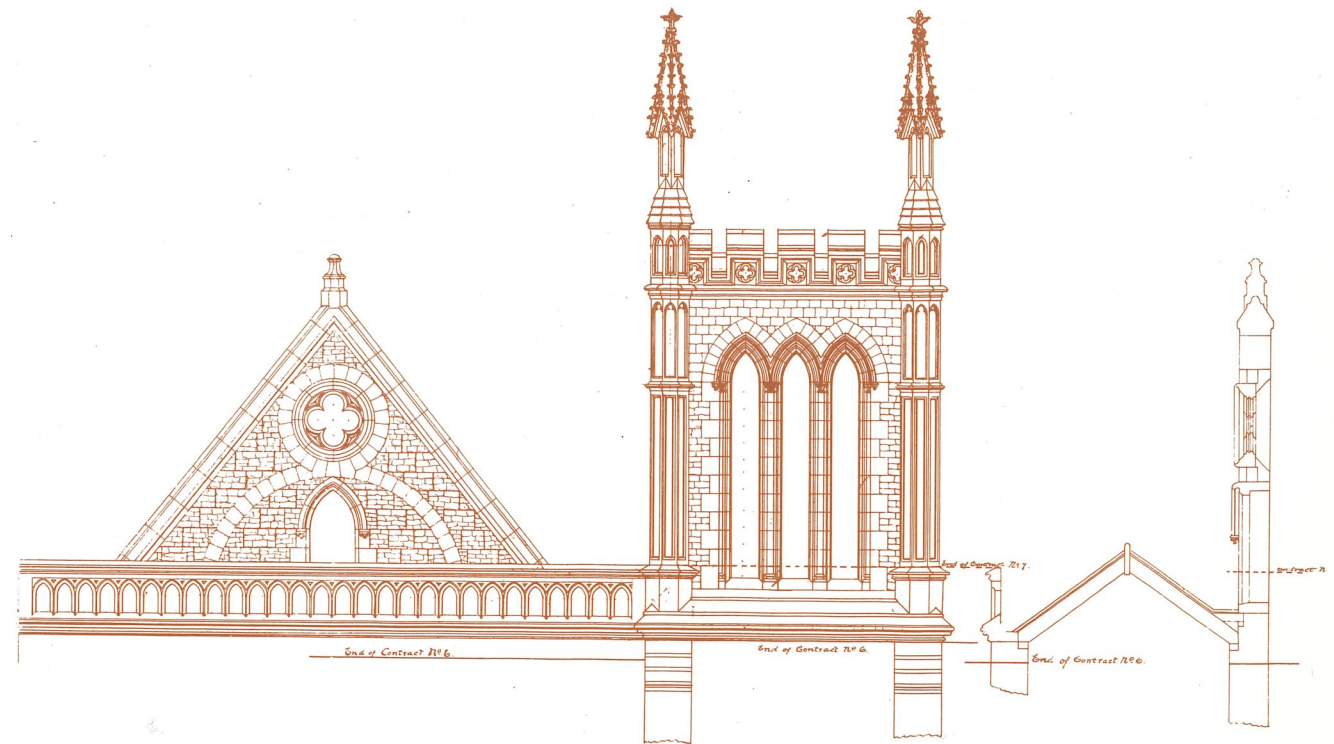
The Diocesan Archives hold eighty-seven sheets of the original drawings of the Cathedral by Mr Petre. Some of the drawings are on heavy paper, others are drawn on linen. The drawings are in pencil and then inked over with a spring-bow pen. Every detail concerning the Cathedral is finely executed on his plans. It is said that Mr Petre's drawings of stones, window traceries, arches and ornamentation were so exact and accurate that the contractors could work from the one drawing sheet. The more one studies Mr Petre's plans, the more one admires his spirit of dedication and the laborious effort involved in drawing in such detail the original and modified plans of the Cathedral.



Parker & McNamara

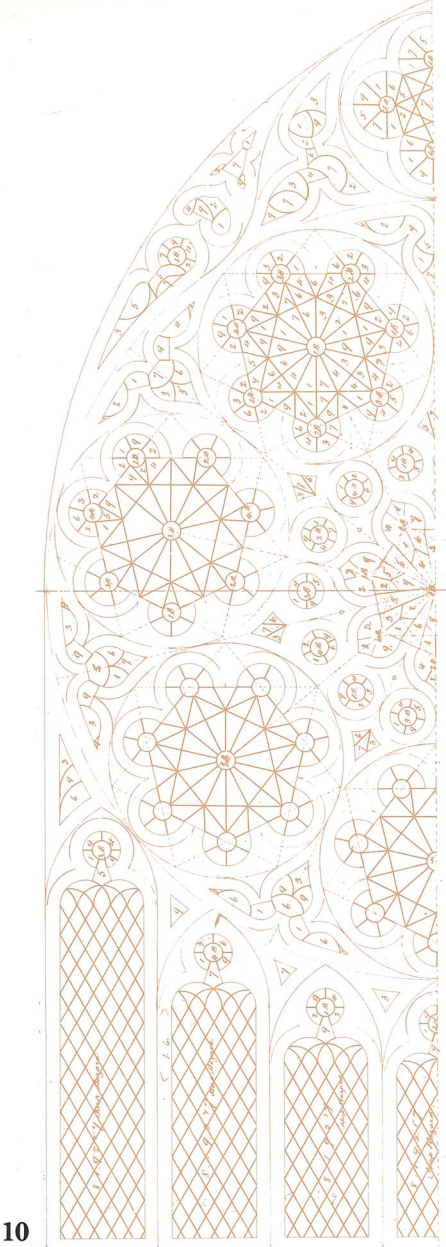
St Josephs Cathedral Dunedin

No. 1

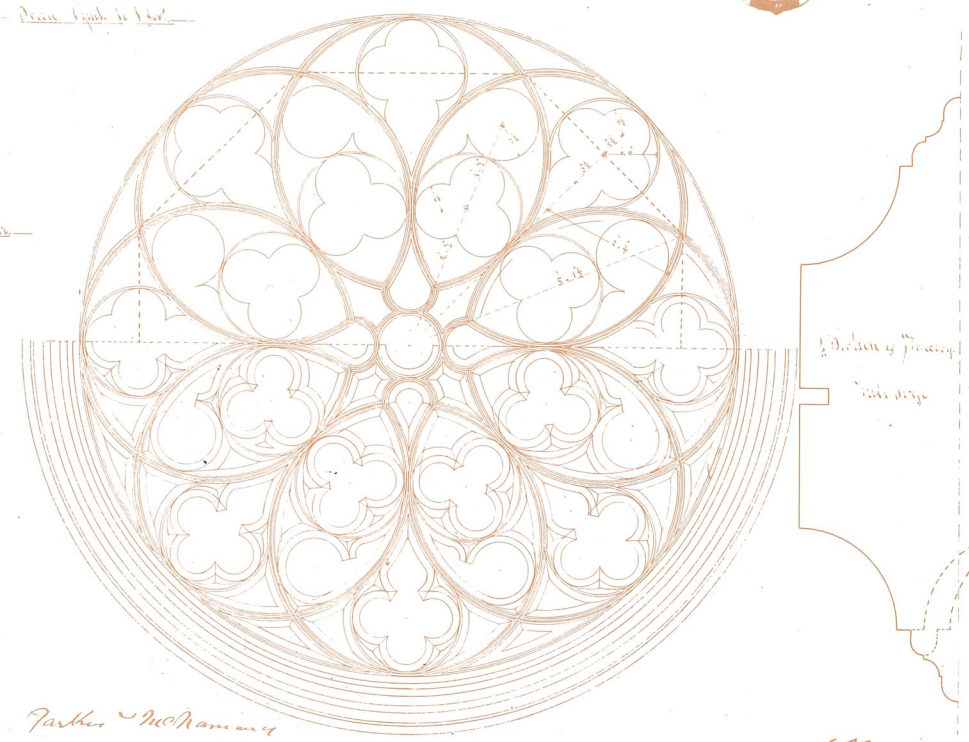


8 This is a modified plan taken from the original plan drawn on linen which shows the completed Cathedral envisaged by Mr Petre. The shaded section is in pencil and was not part of Parker and McNamara's contract. Refer to Sketch 6 for the original design and Photograph 21 for the completed work of this drawing plan.

9 An ink drawing of the next section which fits on the shaded part of the No. 8 drawing. This is the front parapet and the North Tower, showing in great detail the Oamaru stone carved pinnacles, the stone work and the white stone quoins surrounding the totara louvre openings. Mr Petre also shows on this plan the roof section of the choir gallery. The North Tower was not built until June 1886.



*St. Joseph's Cathedral
Oamaru
New Zealand*



Arthur McHammond

c.44

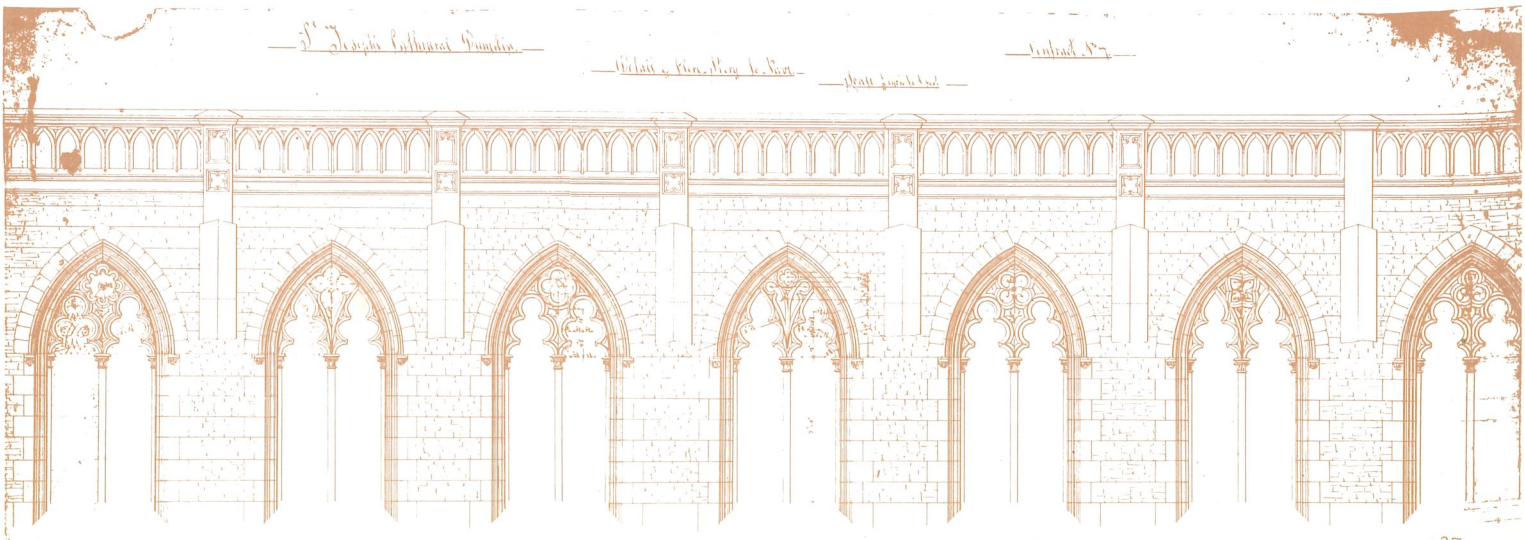
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11

10 The coloured glass arrangement plan for the Rose Window in the back wall of the temporary sanctuary.

11 The architect's design for the stained glass Rose Window in the choir gallery.

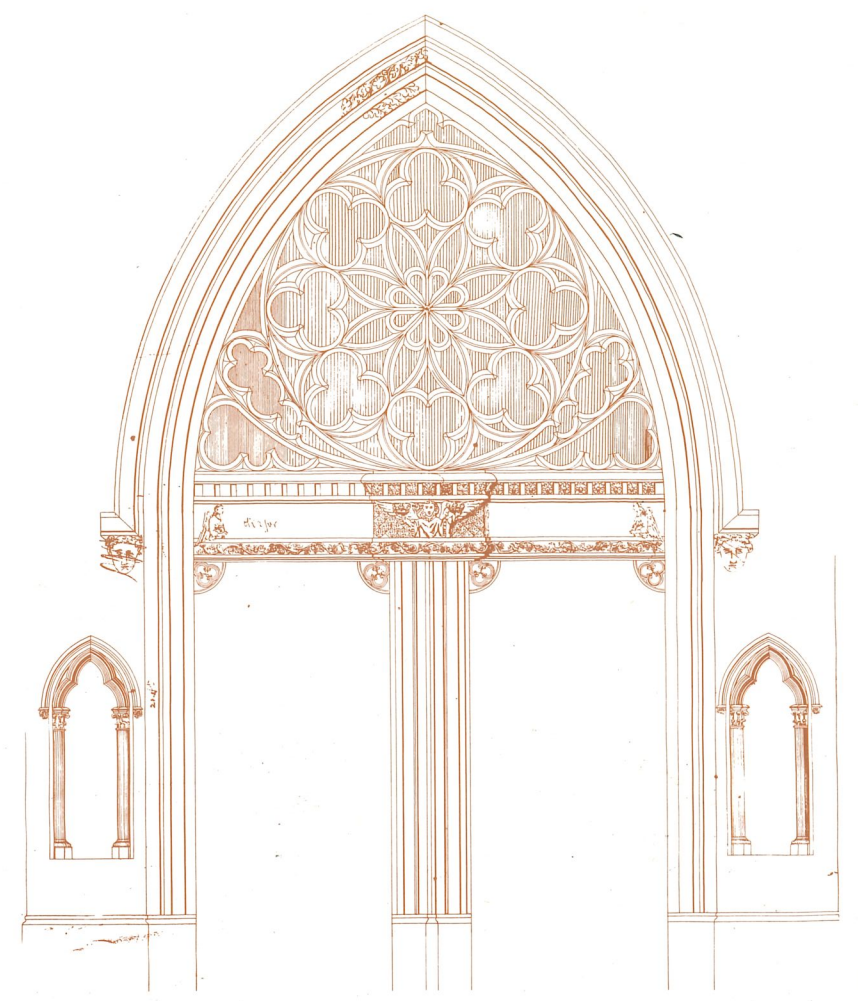
12 The drawing of the Oamaru stone parapet and the seven clerestory windows.



*St. Joseph's Cathedral Oamaru
Detail of Parapet and Clerestory
Contract N.7*

Arthur McHammond

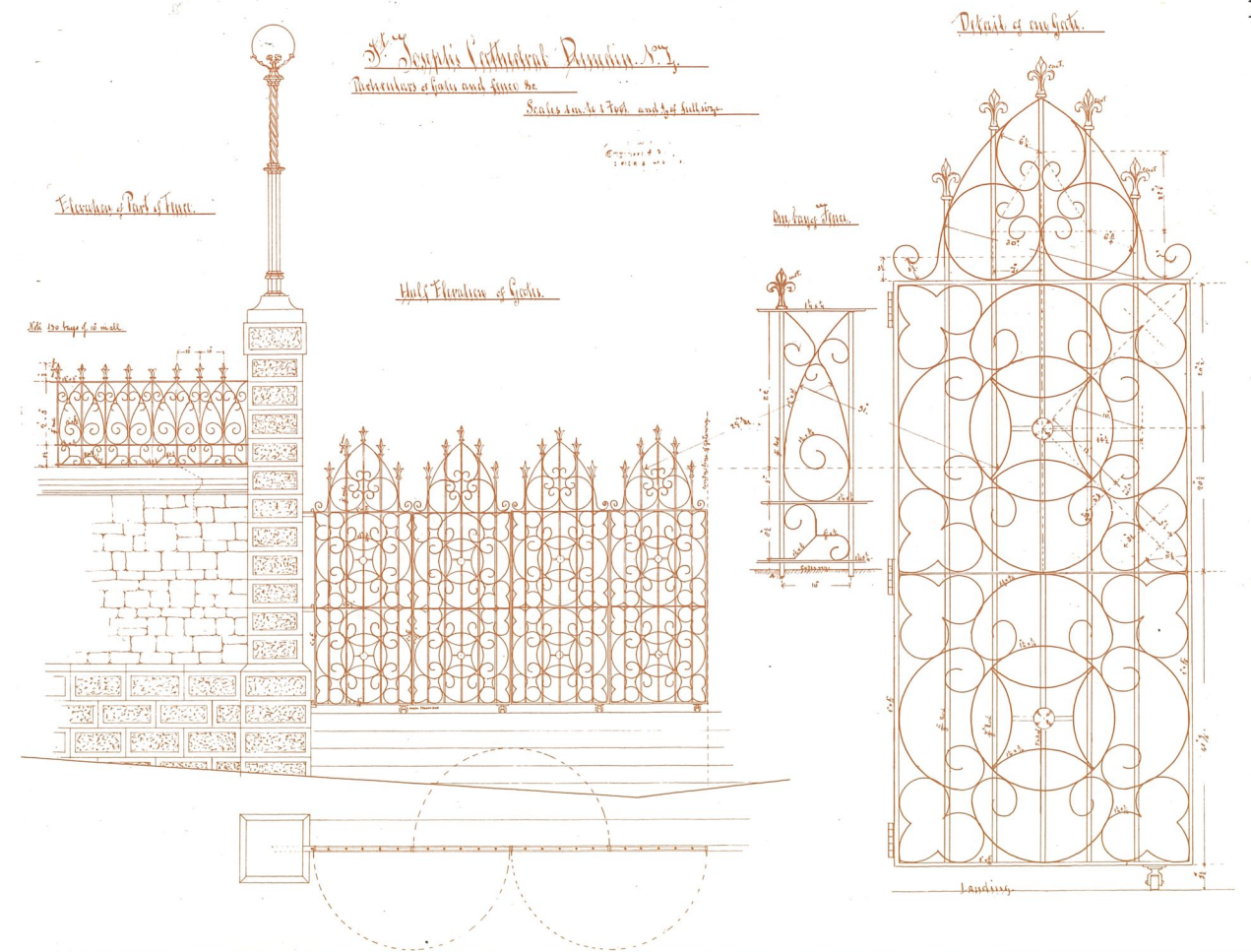
c.27



13 An interior view of the main entrance into the Cathedral, and the carved niches for the holy water fountains.

14 Detailed drawings by Mr Petre of the front iron gates and fencing.

13



*St. Joseph's Cathedral Oamaru N.7
Particulars of gates and fence
Scale 1/4 inch = 1 foot and half height*

Detail of one gate

Elevation of Part of Fence

Half Elevation of Gates

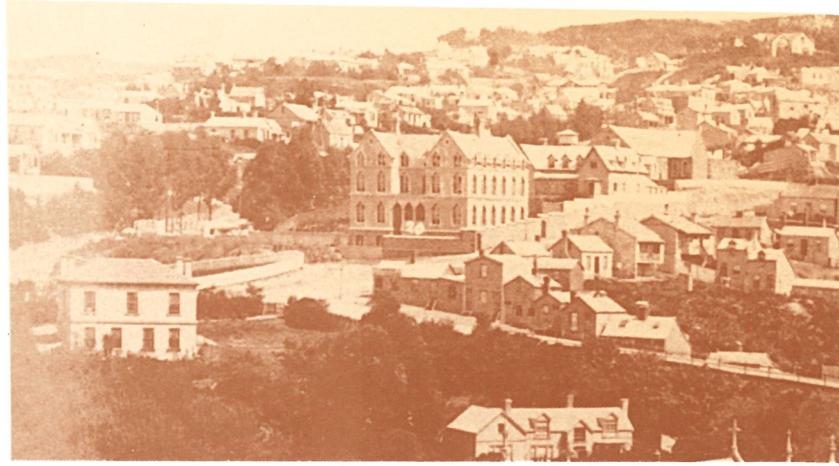
One long view

Landings

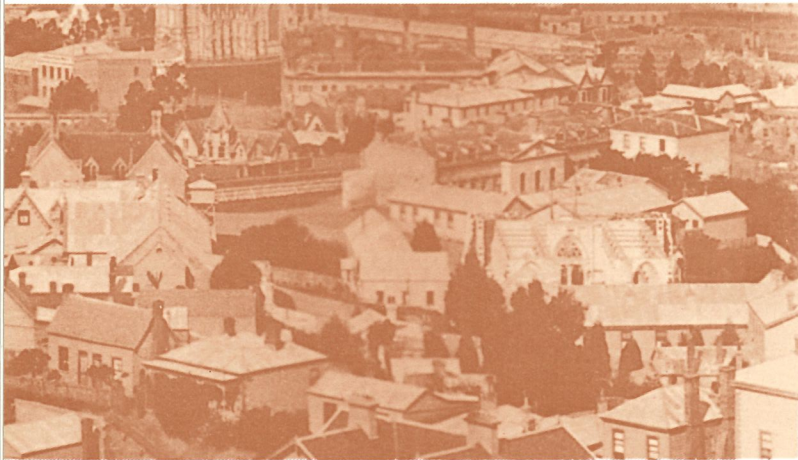
14

Progressive stages of building the Cathedral 1879-1886

15 In June 1879 a tender for the first stage of building the new Cathedral was accepted. The successful contractors were Parker and McNamara, and their tender was two thousand, nine hundred and seventy pounds. The work comprised the base courses of cut bluestone for the aisles and the nave foundations, the construction of the walls, including the fourteen tracery windows in the lower walls, the centre main doorway and the side entrances to the towers, and decorative archways on the inner wall of the Cathedral porch.



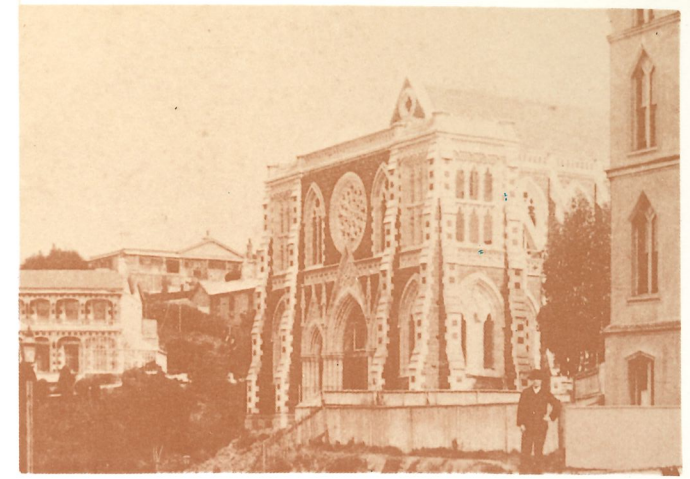
16 Construction of the Cathedral moved slowly. Bishop Moran adamantly refused to get into debt. He had a clause inserted in the contract that if at any time money was not available, the work would stop until further finance could be obtained. This was the reason why the opening of the Cathedral took place seven years after the laying of the Foundation Stone.



17 The main wall construction is Water of the Leith bluestone from the concrete footings finishing one foot below floor level. This is followed by two courses of the imported hard Melbourne stone. Directly above the Melbourne stone is the softer Port Chalmers agglomerate stone which forms the moulded plinth. Within and without the Cathedral there is abundant evidence of the use of Oamaru stone. Waiholo freestone and West Coast white marble were mentioned in the original specifications, but it would seem that they were replaced with other materials.

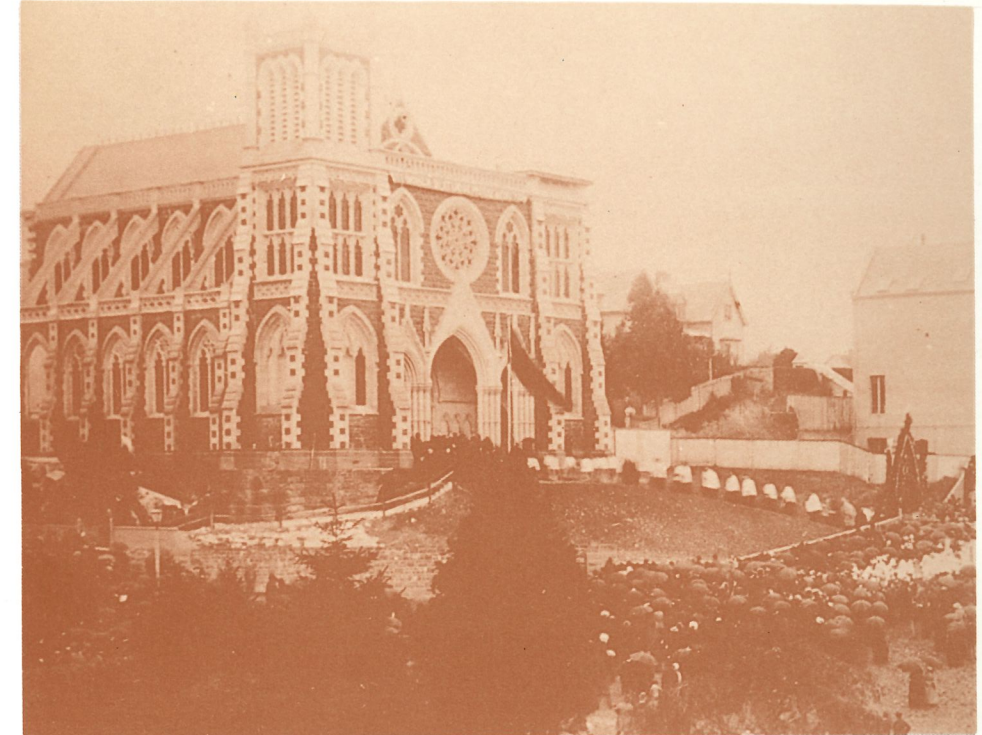


18 Towards the end of 1884 the walls of the Cathedral were completed and ready for the roof. For over five years the Catholic community in Dunedin, by their generosity and considerable self-sacrifice, had taken the Cathedral to its present stage. Every responsible Church member was urged to contribute "at least one shilling a week". Bishop Moran realised additional funds were required to do the roofing in one continuous job. Monsignor Coleman's successful Diocesan Appeal brought the required finance.



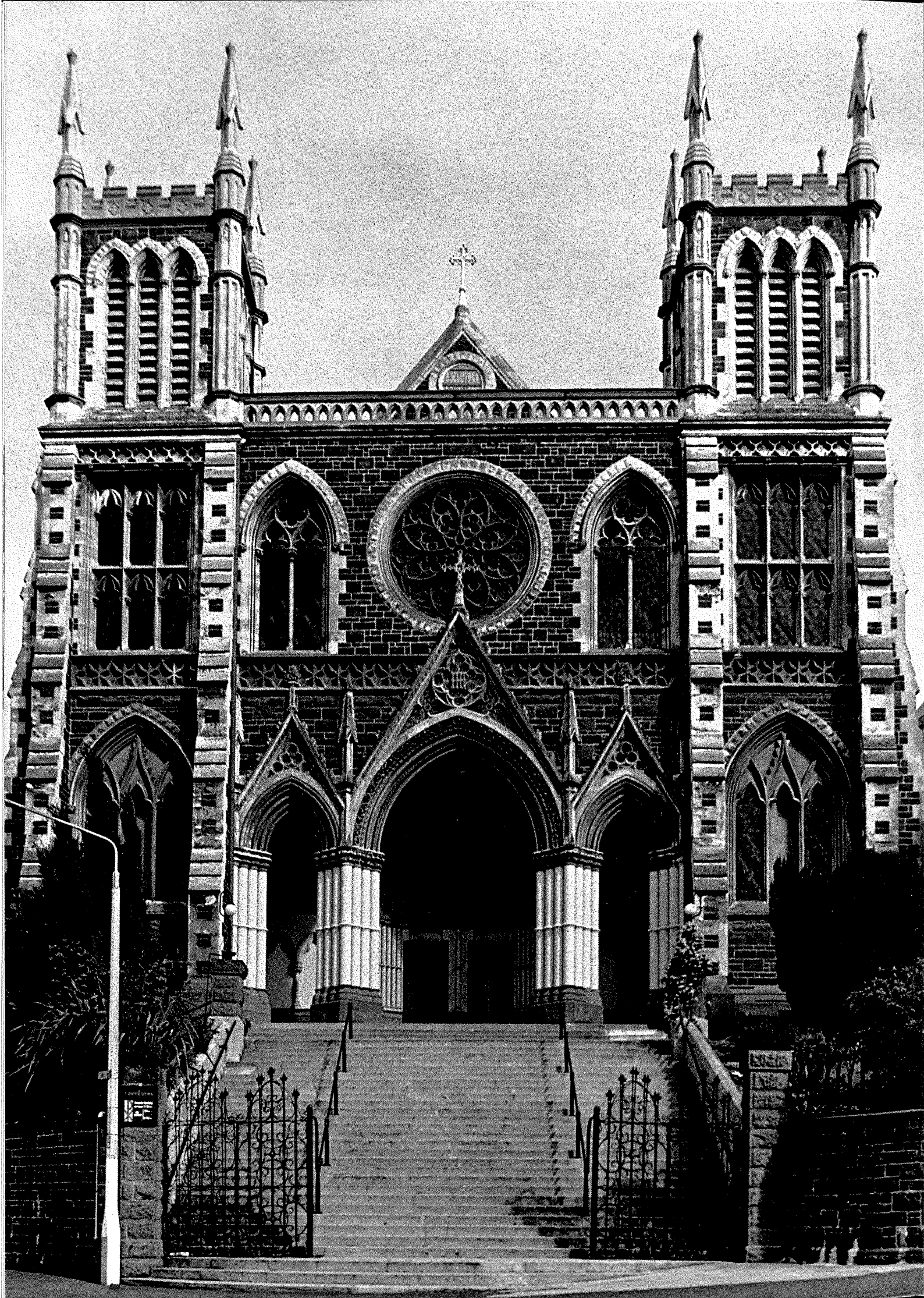
19 Opening Day, February 14, 1886
"The weather on Sunday morning appeared very threatening. There was a thick mist, and those who got up to attend the early Masses in the old church — where Holy Mass was offered for the last time, beginning at 6 a.m. and ending at 9 a.m. — were very much alarmed lest a heavy downpour of rain might be the result. Their fears, however, were not realised, and nothing more than the mist occurred during the day. At 10 a.m. the Most Reverend Dr Moran, attended by cross-bearer, acolytes and assistant priests, circum-ambulated the walls and blessed the new building."

N.Z. Tablet,
Friday, February 19, 1886.



20 By June 1886 the North Tower had been erected and the Cathedral completed in its unfinished state. The final size of the Cathedral would have been twice as long as it is now. The Cathedral cost twenty-two thousand, five hundred pounds, and in May 1889 Bishop Moran was able to announce that the Cathedral was free of debt.

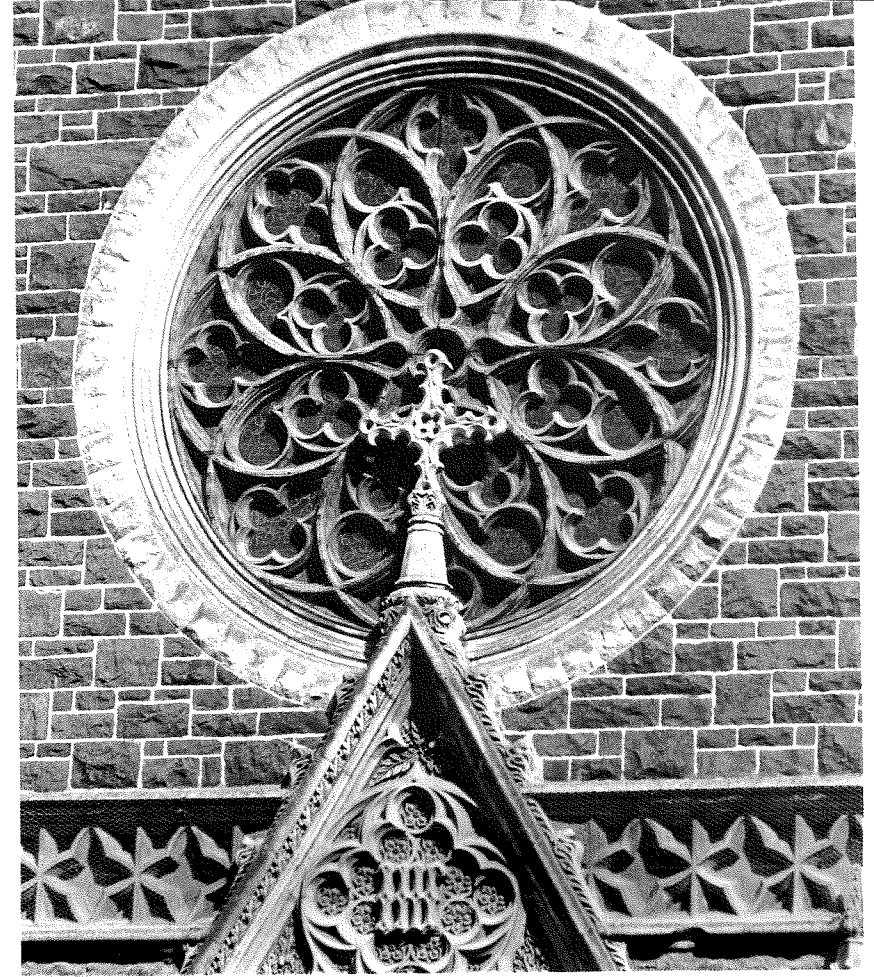


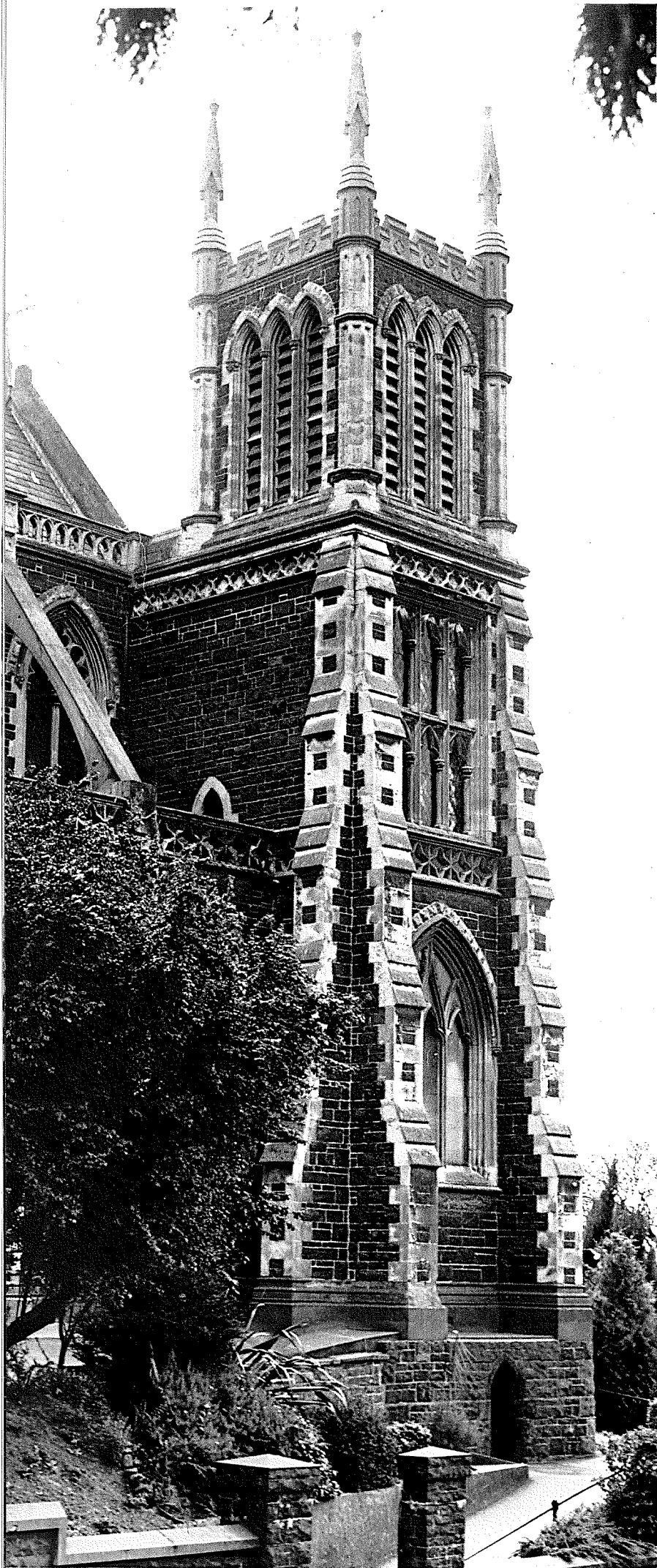


21 Again, Mr Petre's plan for the
 22 Cathedral was not fulfilled. His
 23 original plan provided for 36 steps
 in native white marble thirty-three
 feet wide, and at each of the four
 corners of the wall there was to be
 placed a gas lamp of decorated
 cast iron twelve feet high.

In 1891 Mr Petre designed the
 present flight of concrete steps
 leading up to the Cathedral porch,
 the iron gates and fences.
 Previously the Cathedral was
 approached by paths from Smith
 and Rattray Streets.

The swing gates of an intricate
 design run on little wheels and
 were made by Barningham and Co.
 (See Photo 14 for details of Mr
 Petre's original plan.) The
 contractors for the steps and the
 surrounds were Parker and
 McNamara, and Ferry and Washer
 did the plastering work.





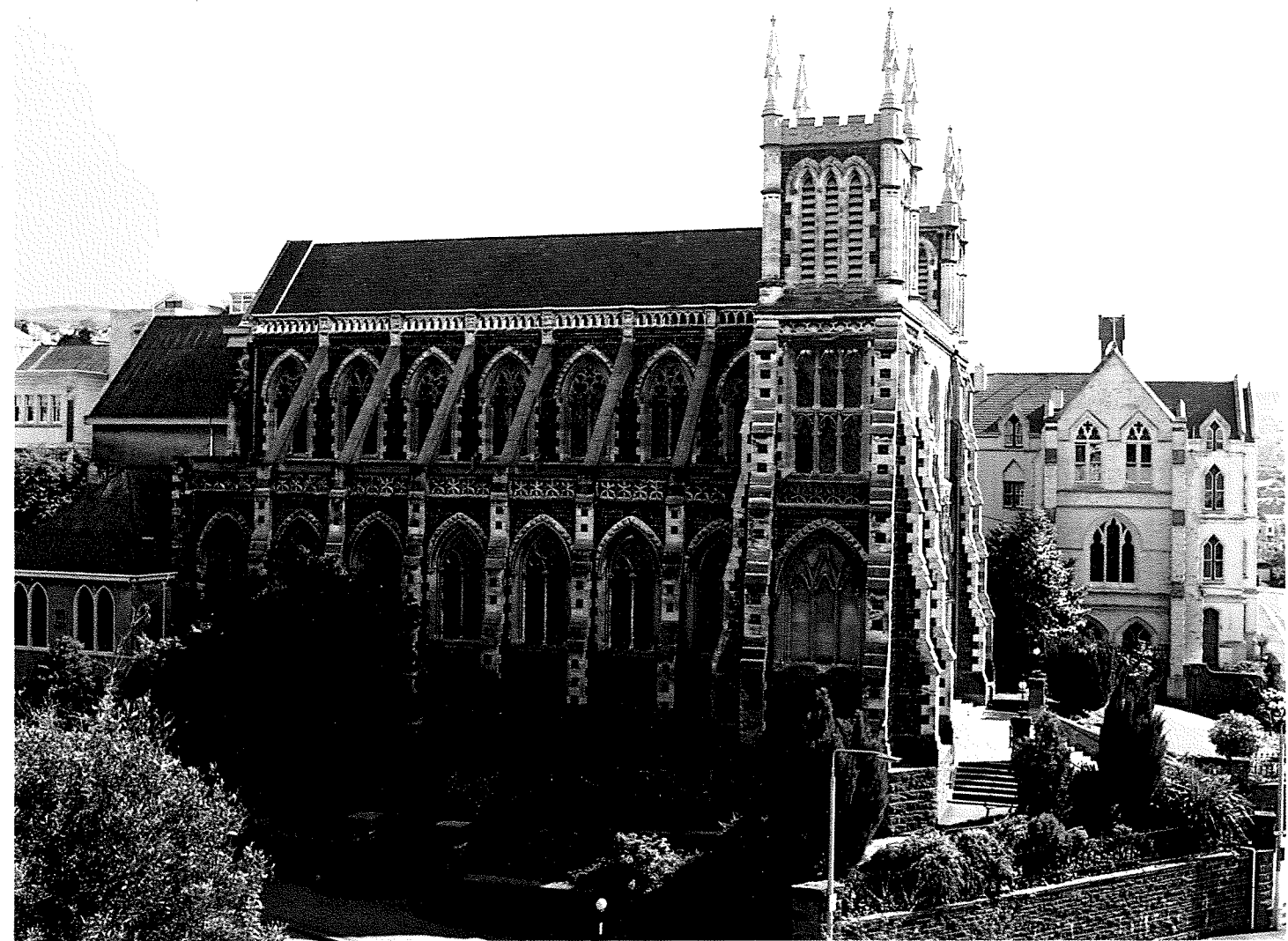
24 **In speaking of the financial position** and the progress of building the Cathedral, Bishop Moran announced in January 1885 that it was his intention to move ahead with a temporary sanctuary and leave the front of the building in its present state without the two front towers. By the middle of the year, sufficient donations had been received to complete the two towers, and Parker and McNamara were commissioned for this work.

By January 1886 the south flanking tower of the Cathedral had been completed. In honour of the occasion the contractors displayed a scarlet flag flying above the pinnacles and bearing in gold letters the words "Deo Gratias".

The carving of the Oamaru stone pinnacles was very fine and detailed, adding a feature of extreme beauty to the Cathedral. The north flanking tower was completed in May of the same year. The height of the front towers from floor level is eighty feet. This work completed the front of the Cathedral.

Unfortunately, the Oamaru stone pinnacles on the turrets of the two front towers did not wear well. They became dangerous and had to be removed in the 1950s. In 1974, when replacement work was being done on the upper towers and the front balustrade, new pinnacles were made by Downer and Co. The making of these was no easy task. The contractors made the twelve foot pinnacles, which were replicas of the originals, in precast concrete. They were lifted by crane and placed in position. The work was completed in August 1975.

The South Tower, as well as containing the Port Chalmers stone steps to the organ and choir gallery, also houses the bell brought over from the old St Joseph's Church. A news item in the local paper of October 25, 1864, states: "... by the Black Swan, lately arrived from London, a very fine bell for St Joseph's Church. Cast in London the bell weighs over 15 cwt." Father D. Moreau, SM, records that "the bell was liturgically blessed by Bishop Philip Viard of Wellington at Evening Vespers on November 22, 1864, with John Griffin and Miss McSweeney, sponsors, and in the presence of a very large congregation".

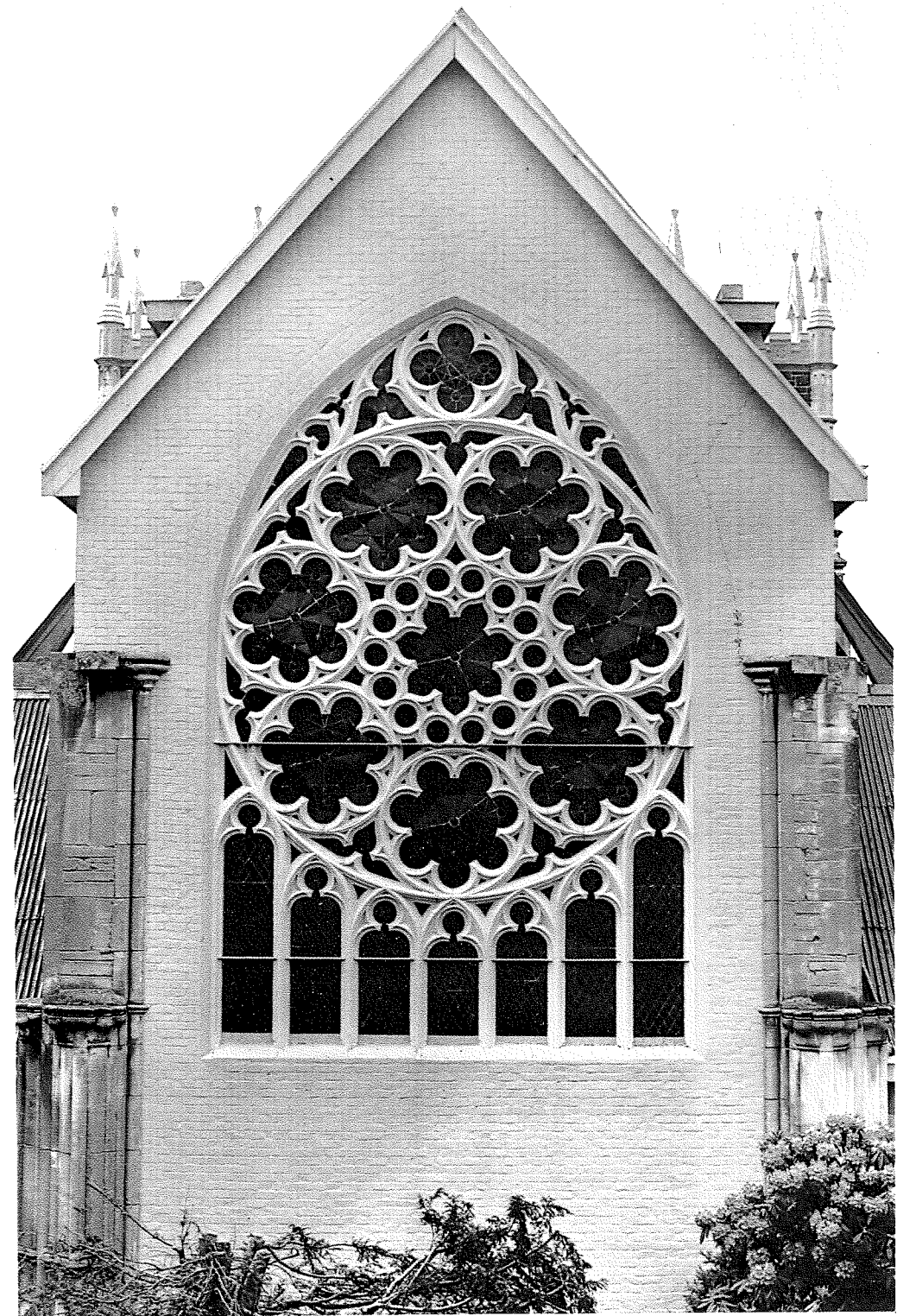


25 **The timber work of the very steep roof** over the nave of the Cathedral was solidly constructed under the supervision of Mr D. W. Woods. The timber framing consisted of fourteen Oregon roof trusses of varying sizes and weights, and with other roof framing of Kauri and Rimu. The roofing-in of the nave and aisles created a financial problem for Bishop Moran who, up to this stage, with local financial support, had been able to keep out of debt. He decided to appeal to his whole diocese for the extra funds he now needed. In 1884 Monsignor Coleman of Oamaru was appointed to make the Diocesan Appeal. The *N.Z. Tablet*, now not only acknowledged local efforts for the Cathedral Building Fund, school concerts, pictures of the Cathedral, and weekly contributions, but also the names of people who gave generously to Monsignor Coleman's appeal. Along with parishes came names from smaller districts — Waipori, Skippers, The Branches, Tinkers, Horseshoe Bend, Garibaldi, Moke Creek, Head of Lake, and other places in Otago and Southland. The appeal was a great success. It was a joyful Bishop who could say of Monsignor Coleman in February 1885: "... he has collected three thousand and three hundred pounds over the past year for the Cathedral ... there is no debt on the Cathedral so far, and now I have this handsome sum in hand."

In March, G. S. Williden commenced work on the nave roof with the conventional standard type slates. The two side aisle roofs were done with solid slates eleven feet long, three feet three inches wide, and one inch thick. There were twenty-eight of these slates on each aisle roof. The payment cash book shows that Mr G. S. Williden received three hundred and twenty-four pounds for the slate work on the nave and side aisles.

In 1955 the slates on the northern aisle roof were replaced with a protective corrugated iron. Likewise, the slates on the southern aisle roof were replaced in 1972 with corrugated iron roofing. At this stage moisture was leaking through the roof and causing dry rot in the sarking and roof timber. Over the years the original gutters and downpipes, by Anderson and Morrison, plumbers and gas fitters, have been replaced.

The roof of the temporary sanctuary seen below the nave roof is galvanised corrugated iron with vertical timber framing.



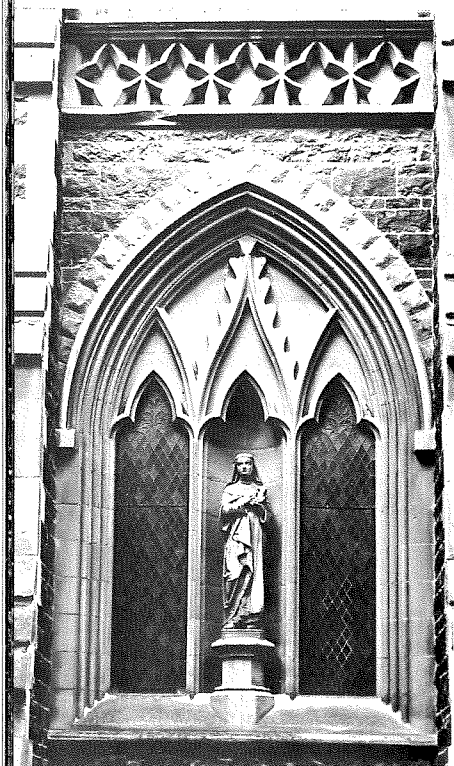
26 Above the clerestory and stained windows of the Saints with the different stone tracery design in each window can be seen the Oamaru stone parapets with their succession of arches and designs which make their way round the front and both walls of the Cathedral. The Oamaru facings in their original white stone must have been very attractive against the Water of the Leith bluestone. The flying buttresses originally made in Oamaru stone blocks by Parker and McNamara to give support to the upper walls had no reinforcing. In 1967 an inspection of the buttresses showed considerable deterioration and that they were in a dangerous condition. The six buttresses on the north and south walls were replaced by Downer and Co. with reinforced concrete. The replacement work took ten weeks.

27 The brick wall of the temporary sanctuary, with Mr Petre's magnificent Rose Window between the two uncompleted columns at the rear of the sanctuary. It was from the four columns now in the temporary sanctuary that Mr Petre had intended building a large tower which, with a spire of ninety-five feet, would reach a height of two hundred feet from floor level. This temporary sanctuary was completed in February 1886, and exteriorly has remained as it was built by Parker and McNamara.



28

28 The clerestory windows in more detail.



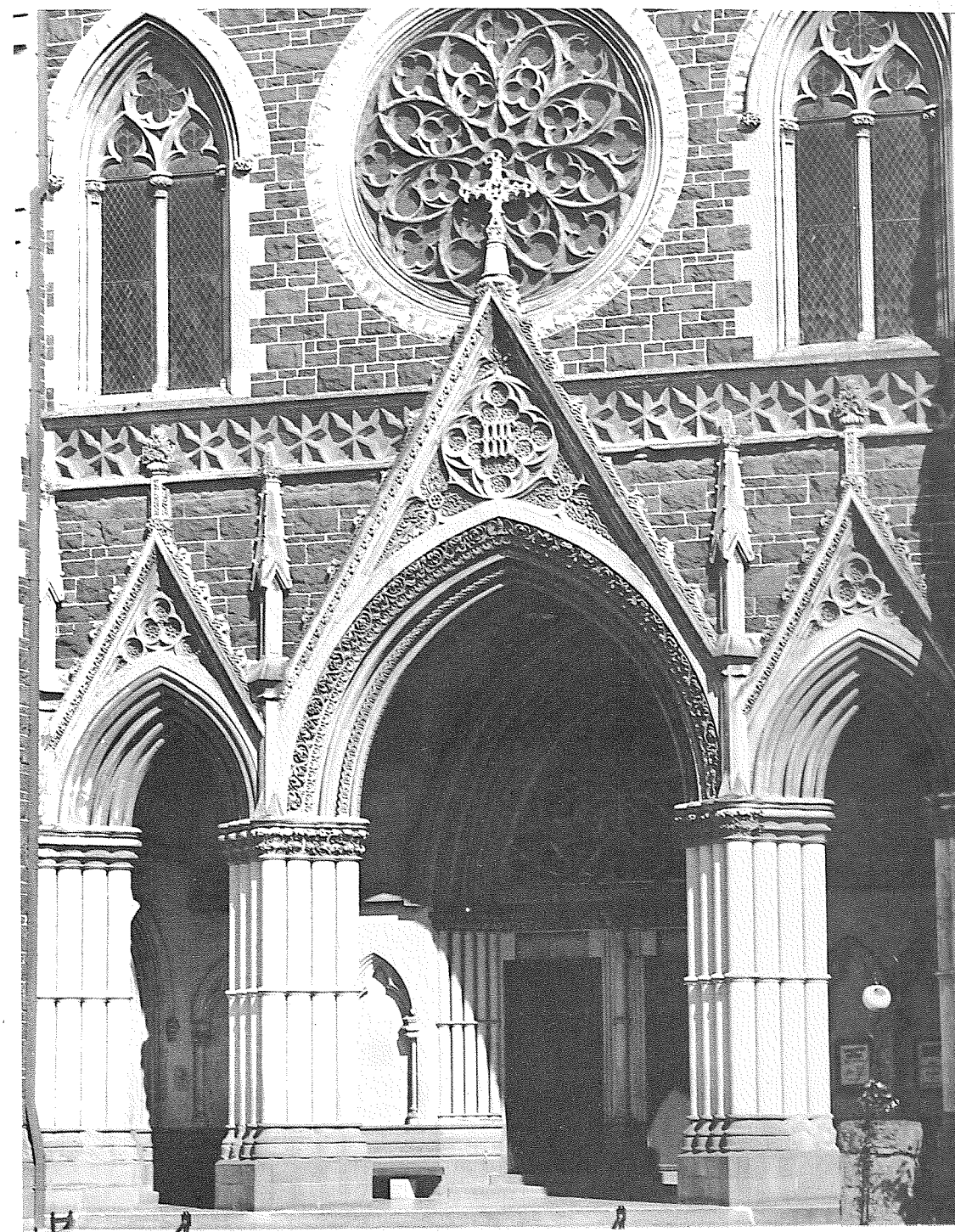
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29 To mark the Golden Jubilee of Mother M. Agnes, O.P., the school children provided a very fine stone statue of the Dominican, St Agnes of Montepulciano. The statue was erected in August 1886 in an exterior niche of the lower storey of the northern tower facing towards St Dominic's Priory. It was a gift to the Cathedral.

30 An enlargement of one of the many Oamaru stone tracery windows in the Cathedral.

30





31 On the porch wall left and right of the main entrance doorway are six arches with their supporting columns in Oamaru stone. Although the eight column heads are ready for carving, only one has been carved by Mr Godfrey. The six arches on the wall, the arch above the main doorway entrance, and the three main archways leading up the steps into the Cathedral porch all bring out the great richness and detail of the Gothic architecture. With arches on both sides of the Cathedral porch, the effect is given of a cloisterway leading along to the baptistry which, until recently, was in the north porch.

32 A more detailed photo showing the entrance to the Cathedral porch. The clustered pillars form the three entrances, the centre archway being twenty-four feet high and twelve feet wide, and the other archways twelve feet high and four feet wide. The stone carving and the surrounds on the facade reflect the craftsmanship of those responsible for it.



33 The flooring of the porch of St Joseph's Cathedral, which had been in concrete, was tiled in November 1890. The underneath side of the tile is impressed with the name of the firm which supplied the tiles — Villeroy, Boch, Mettlach. The firm of Villeroy and Boch was founded in 1841 on the amalgamation of the potteries of Villeroy established in 1879 in Alsace, and the potteries of Boch established in 1766, and which in 1809 bought the Abbey of Mettlach in Rhenish Prussia for making pottery. Mosaic tiles were produced there from 1852.

By 1890, to meet the demand in Britain Villeroy and Boch had agents in Hatton Garden, London, from where they sold mosaics, individual tiles and panels, in addition to a wide range of earthenware and other ceramic goods. Research sources indicate that the technique used in the manufacture of the tiles for St Joseph's Cathedral was either spraying or block printing on a stoneware body. The floors of the North and South Towers were laid with similar tiles at the same time.

Louis John Godfrey Sculptor and Carver

The stone carvings inside and outside the Cathedral were entrusted to Mr L. J. Godfrey. Although Mr F. W. Petre exercised some restraint in the use of ornamentation with the notable sculptor, the interior of St Joseph's Cathedral and the front porch abound with Mr Godfrey's carvings in Oamaru stone. Probably no other building in Dunedin would have the number and variety of stone carvings done by Mr Godfrey and his sons. The carvings of the arch over the main door to the Cathedral, and the carvings of the capitals on the porch clustered columns are examples of exquisite carving. In the central boss of the Oamaru stone porch roof there is a cluster of foliage with birds climbing on it, and the workmanship is masterly in every detail. Within the Cathedral above the sanctuary is the carved arch of the transept, with its wreath of ivy leaves and other ornamentation done by Mr Godfrey Jr. — in all probability Louis Mortimer Marmaduke Godfrey.

Louis John Godfrey, a master craftsman who had distinguished himself in carving in London, came to Dunedin with his three sons in the early 1870s. The sons had followed the trade of their father. Probably William Larnach brought out these tradesmen, as he did with others, to work on his castle being built on the Peninsula. One of the sons, Phillip Godfrey, who was employed at the castle for twelve years, was responsible for much of the wood and stone carving. Although unaccustomed to carving in Oamaru stone, the Godfreys were not long in Dunedin before they were exhibiting very fine carvings of floral and animal life in the North Otago stone. With the completion of the contract at Larnach Castle, the Godfrey family remained in Dunedin working on other buildings in the city.

By May 1885, St Joseph's Cathedral was sufficiently advanced for the stone carving to begin. Under the supervision of Bishop Moran and Mr F. W. Petre, Mr L. J. Godfrey worked and directed the stone carving in the Cathedral for the next two years. Bishop Moran's Cathedral Building Cash Book shows that Mr Godfrey received over that period payments averaging about twenty-five pounds monthly to meet expenses and pay the wages of his workmen. Some of the carving was completed after the Cathedral had been opened. The High Altar, which Mr Godfrey carved, was completed almost on the opening day, February 14, 1886. It is said that Mr Godfrey used to come home at night and work for hours on the kitchen table doing small models of the altar in Oamaru stone. The altar is superbly carved and is the work of a master craftsman. The *Evening Herald* of Saturday, February 13, 1886, in describing the Cathedral, refers to the carving, stating: "... We have only mentioned one or two of the more prominent features of the carving, but we may say generally that it is to permeate the building throughout, and that too high praise can scarcely be accorded to Mr Godfrey for the way in which he has done his work." The original High Altar, designed by Mr F. W. Petre, with carvings by Mr Godfrey, is now in the Dunedin Public Art Gallery.

The carvings on the north and south walls, around the lower windows of the Saints and the windows of the clerestory, on the columns and in the sanctuary, and on the inside wall of the main entrance door are all different designs invented by Mr Godfrey. The designs are chiefly floral, and forms of animal life. With foliage he makes use of ferns, native creepers, sweet briar, bluebells, ivy, the oak, grapes, figs and flowers. Animal carvings appear in all shapes and forms, including lizards, serpents, frogs, and birds in abundance — birds in the nest, on twigs, front and sideways, wings spread and wings folded. The invention of the artist is equalled only by the skill in execution.

Postal Address directories show that by 1894 Mr L. J. Godfrey and other members of the family had left Dunedin. Mr Louis Mortimer Marmaduke Godfrey, who had worked on the Cathedral with his father, remained in Dunedin, and for a time lived in Duncan Street. In 1887 he had married Amelia Basset. They had two children, both daughters. He died on September 23, 1910, at the age of 50, and was buried in the Northern Cemetery.

The effect of Mr Petre's design is greatly enhanced by the Godfrey carvings in Oamaru stone. Their carvings remain one of the features which add to the beauty and glory of the Cathedral.



34 Mr Louis Mortimer Marmaduke Godfrey, Sculptor.



35



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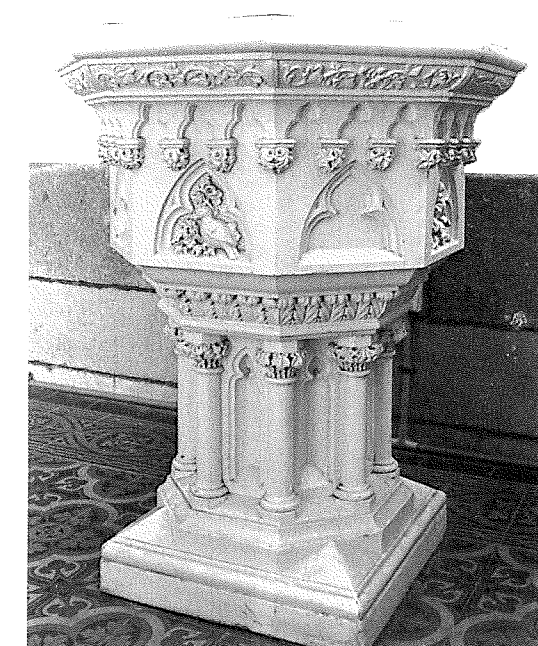
These three photos of Mr Godfrey's carvings on the columns of the Cathedral porch archway show his superb workmanship and creativity. With foliage, figs and grapes he depicts birds, a butterfly, a frog, a snake and a lizard.

35 Carvings on the left hand column of the Cathedral porch archway.

36 Carvings on the right hand column of the Cathedral porch archway.

37 Closer detail of the carvings in Photo 35.

38 The beautifully carved cherub is one of several of Mr Godfrey's carvings in the North Tower porch, formerly the Baptistry. The groined ceiling of Oamaru stone is ornamented with designs which show his skill and imagination. Interestingly, too, is the use he makes of the fern in his designs.



39 The Baptismal Font, now placed near the sanctuary, is as old as the Cathedral. Basically Oamaru stone, the Font was designed by Mr F. W. Petre and the ornamentals by Mr Godfrey.

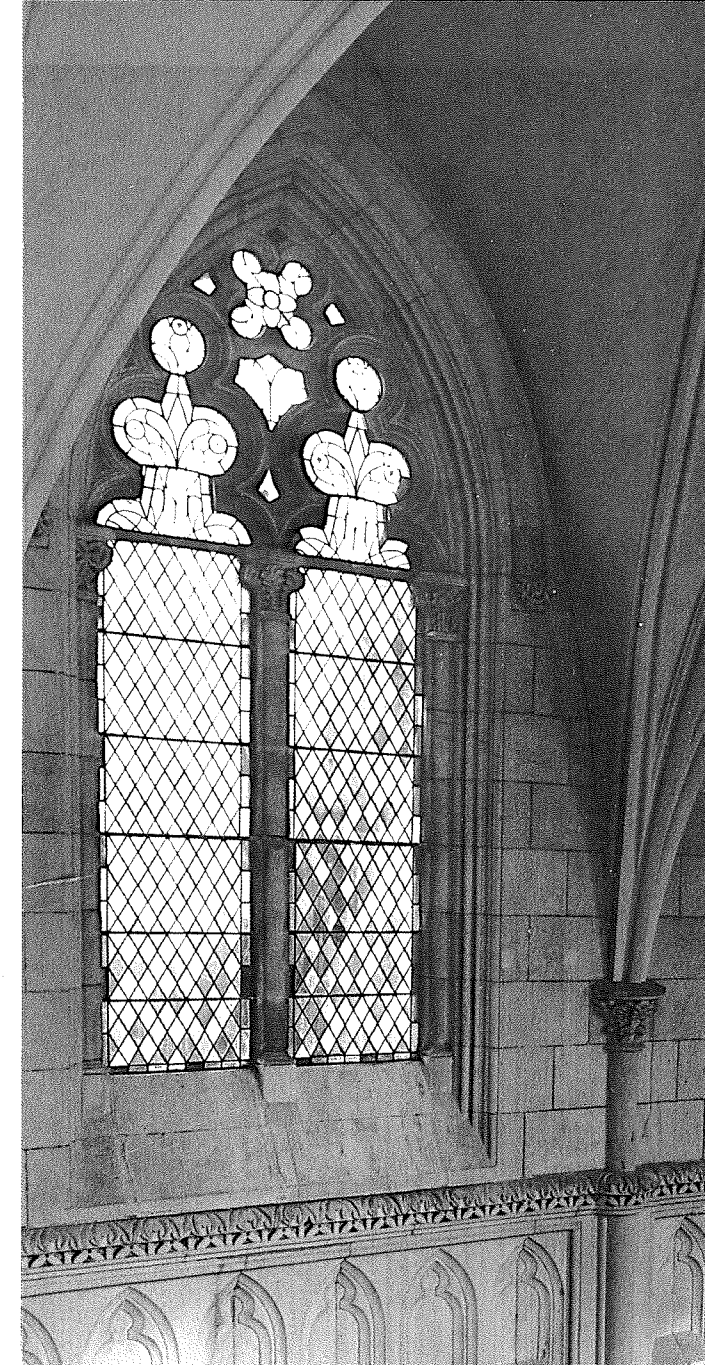
40 A view of the south side of the Cathedral with the six Oamaru stone columns fourteen feet high forming the seven arches twenty-four feet from floor level surrounded with stone carvings by Mr L. J. Godfrey, the Saints stained glass windows, and the clerestory windows in the upper wall. At the base of the Oamaru stone columns are two courses of Melbourne stone. Mr Petre imported this hard stone from Wilson, Corben and Co., Melbourne, in 1881. The masonry work for this Contract No. 2 and all the masonry work in the Cathedral was done by Parker and McNamara. At the opening of the Cathedral, Bishop Moran paid tribute to these contractors, saying: "It is due to their skill and painstaking attention that the plans of the architect have been so faithfully carried out. Several portions of the Cathedral required very exceptional treatment on the part of these contractors with the masonry, especially the Oamaru stone groined roof of the front porch. This was a most difficult task. It has been most successfully executed by the contracting firm's foreman, Mr Crawford, who has shown himself in every respect a thoroughly efficient tradesman."



41 One of the fourteen clerestory windows, seven in the upper north and seven in the south walls. In keeping with the style of architecture, the windows have highly ornate Oamaru stone tracery designed by Mr F. W. Petre. The tracery in each window is of a different design. Towards the end of 1885 the windows were filled in with cathedral coloured glass and, as well as being tastefully arranged, provide light into the Cathedral. The work was done by Mr David Scott, whose trade advertisement appears in Stones Directory 1886: "Mr David Scott, Leadlight and Church Window Manufacturer. Sign and Ticket Writer. Glass Embosser and General Decorator. Moray Place West, Dunedin."

The Cathedral Building Fund Cash Book shows that over six months Mr Scott received two hundred and seventy-six pounds and twelve shillings for his work on the clerestory windows and the other cathedral glass windows.

In August 1984, due to the deterioration of the lead came binding the glass section together, the seven clerestory windows in the north wall were removed for releading. This work was carried out in the factory of W. A. Raffills and Sons, of Dunedin. The windows, repaired and cleaned of the grime of one hundred years, were replaced in the Cathedral.



42 The carvings on the Oamaru stone walls above the arches on both sides of the nave of the Cathedral are done in small panels of six inches by six inches in an oak leaf design. They give a tiled appearance and are an indication of the painstaking effort in carving such an area out of Oamaru stone.



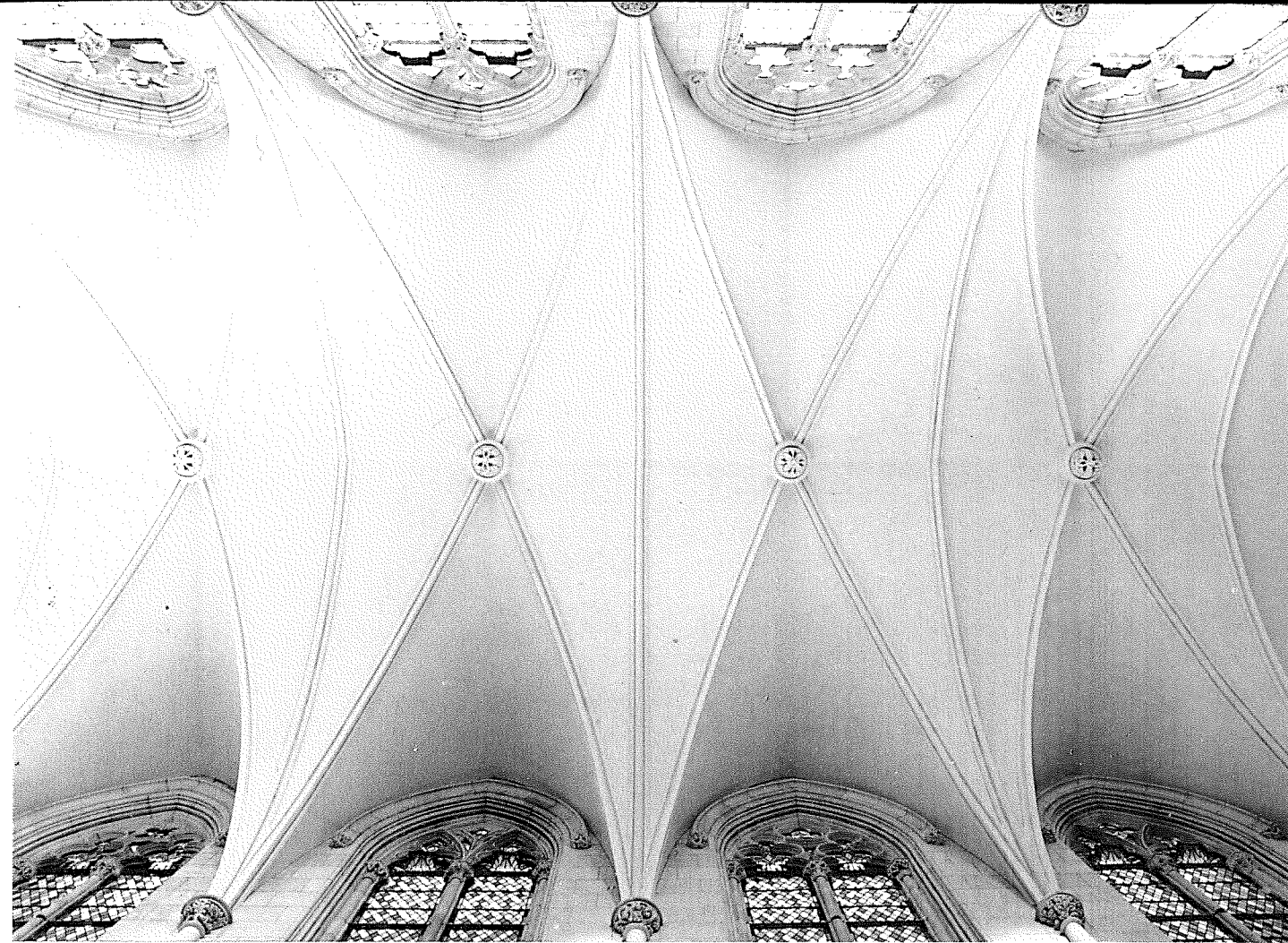


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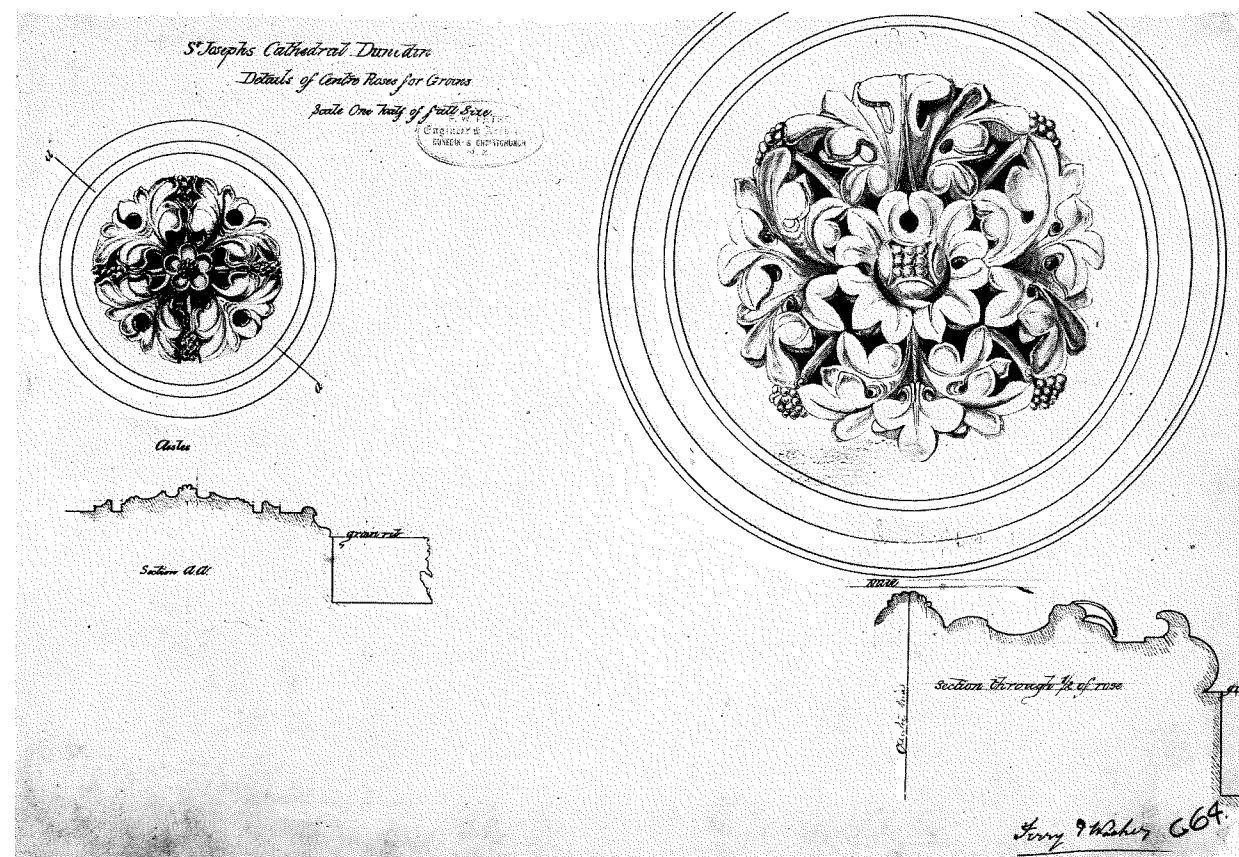
43 These photos highlight the plaster groined ceiling of the nave and plaster roses on the ceiling.
 44 There are seven large roses on the ceiling in the nave and seven small roses cast in
 45 plaster for each of the aisle ceilings.

The timber work of the ceiling would have been done at the same time Mr D. W. Woods was doing the main roof timber framing. The timber used for the intricate work of the groined ceiling was Kauri and ranged in dimensions from sixteen inches by four inches down to six inches by three inches. The profiles and curves of the finished groined ceilings were obtained by cutting the bulk timbers to the required shapes. Baltic pine timber lathes were fixed to the underside of the shaped timbers to take the plaster applied by the contractors, Ferry and Washer. The plasterers then proceeded with the richly moulded ribs and the decorative centre roses. The height to the groined ceiling from the floor in the nave is fifty-four feet, and in the aisles twenty-five feet. The ceiling over the temporary sanctuary was likewise plastered by Ferry and Washer in early 1886.

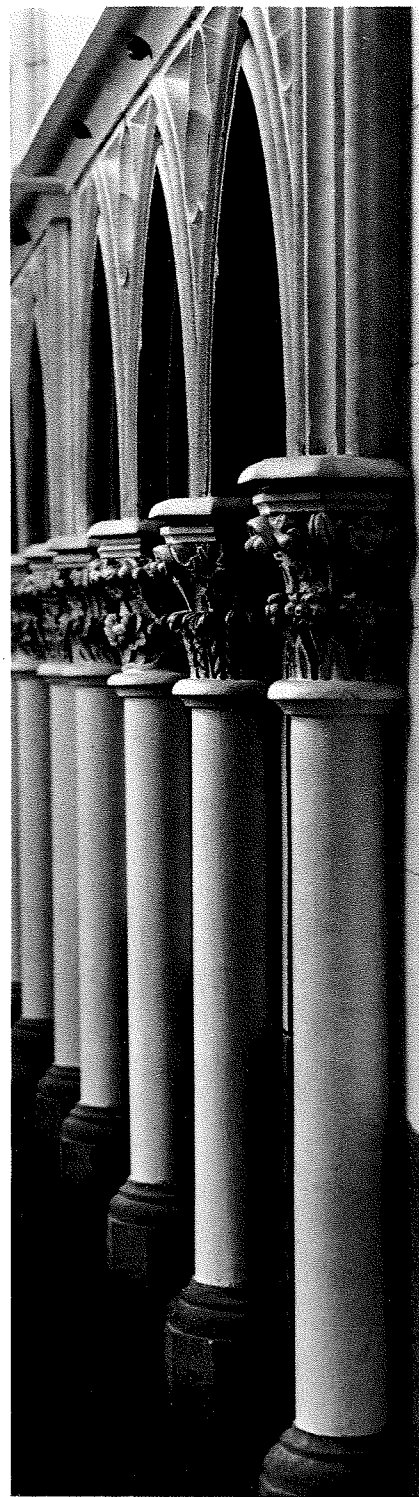
In December 1982 the interior walls and ceilings were spruced up for the first time for about 50 years by R. G. Ravenswood Ltd. When the Cathedral was carpeted, the pews on the side aisles were altered to give better access and to show the grandeur and majesty of the aisle columns.



44



45



46

46 The three confessionals were built by Parker and McNamara in bluestone between the lower buttresses on the north wall. The arches are beautifully made and the stone carving at the top of the columns is that of Mr Godfrey. The carving designs are different on each column.



47



48

48 The original confessional doors and the interior lining were of Kauri, but in 1972 when alterations were made the Kauri doors were replaced.



49 Mr Godfrey's work can be seen on the cluster columns at the entrance to the sanctuary and the carved capitals on all the columns on both sides of the nave. On twelve columns the carvings in Oamaru stone encircle the whole column. Although Mr Godfrey uses an endless variety of carvings — flowers, petals, birds, figs, grapes, leaves, lizards, petals and ferns — no two capitals are alike or the carving repeated. Carved into the Oamaru stone wall above and between the arches are examples of Mr Godfrey's carving in oak leaf. See Photo No. 42.



50 The carved capital on one of the columns shown in greater detail.



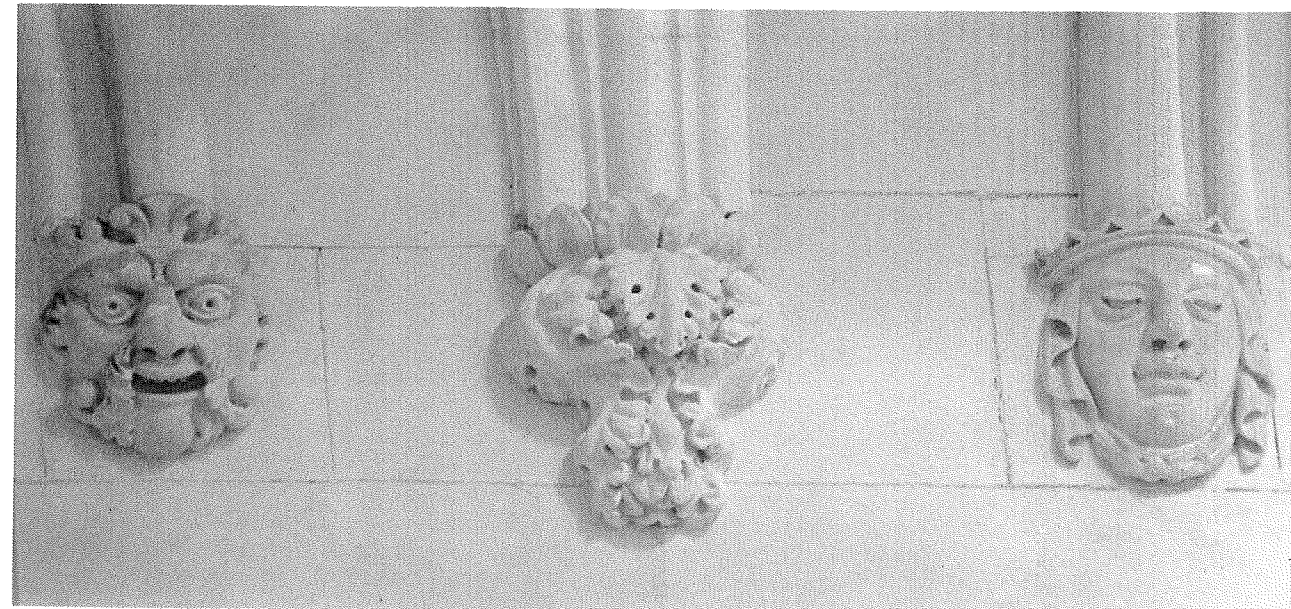
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52

51 These carvings on the south wall are appropriate to Gothic buildings and are of particular skill. Strange monsters and fiends, birds, kings and queens, and foliage are a feature of Mr Godfrey's carvings. It is said that some of the tools he used for the finer details of his carvings in Oamaru stone were as fine as needles.

53





54

Mr Godfrey's skill in carving in Oamaru stone is seen in the varying expressions he achieved in his many carvings of kings and queens, saints and sinners to be seen in many parts of the Cathedral.

54 The kingly carving on the wall at the base of the timber bracket of the choir gallery.

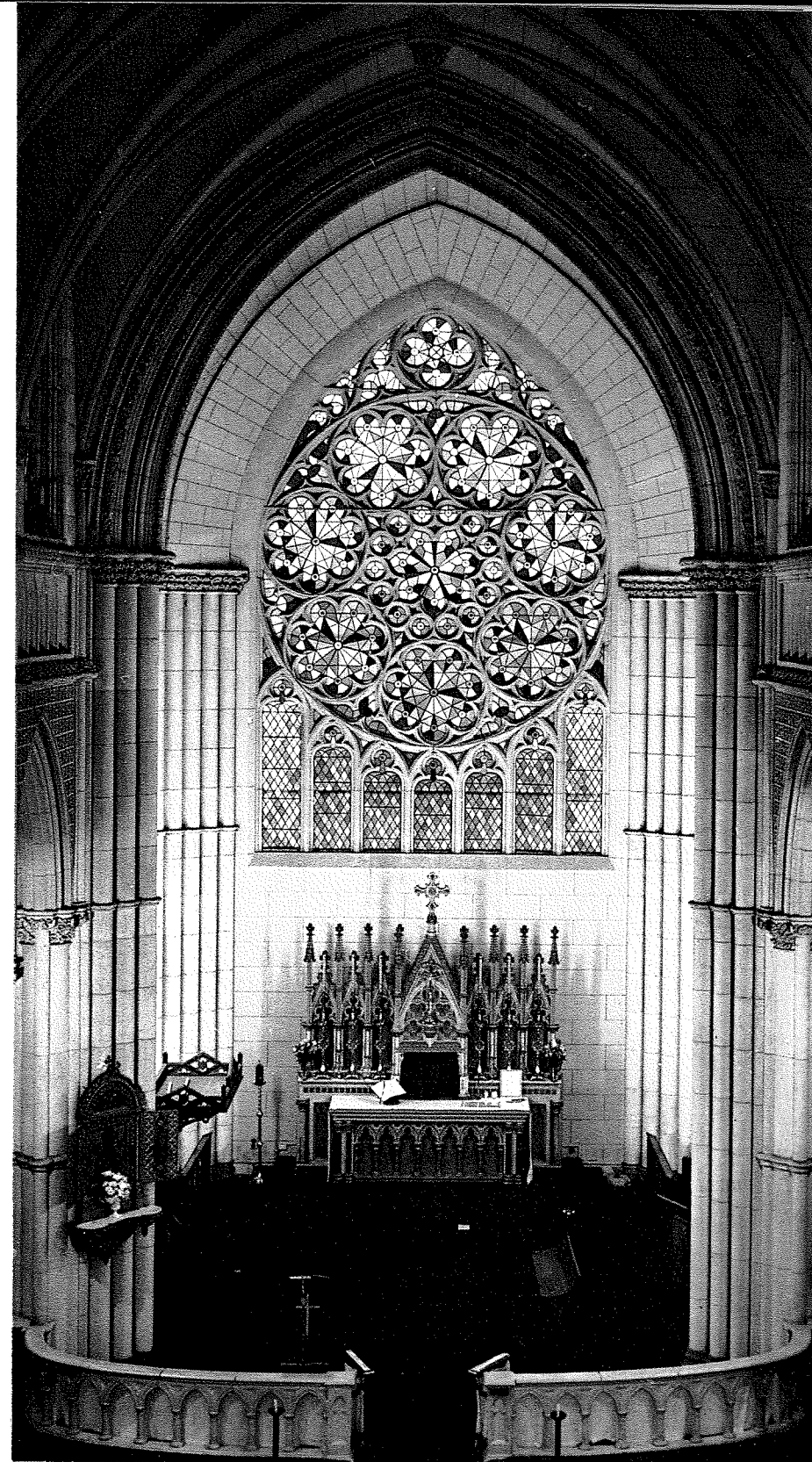
55 These two stone carvings are in the North Tower porch at the junction of the groined ceiling to the wall. The king is on the left hand side, and the queen on the right hand side of the entrance to the porch. The only distinguishing feature of this queen carving, from another queen carving in this porch, is in the lips.



55



56



57 This photo, taken from the choir gallery, looks down on the Cathedral sanctuary before the alterations were made in 1970.

When it was announced that the remodelling of the sanctuary included the removal of the High Altar, and using the Tabernacle element as the focal point of a new Eucharistic Shrine at the present location, some opposition was met with from a number of parishioners. A petition with the names of sixty persons was presented to Bishop Kavanagh requesting that "the altar be preserved whole and complete in any reconstruction of the sanctuary" and "if necessary, a separate Blessed Sacrament chapel be built to house the High Altar".

In December 1969 the Dunedin Public Art Gallery Society, through its Director, expressed an interest in preserving the High Altar and having it rebuilt in the Sargood Wing of the Dunedin Public Art Gallery. Although this meant, in the event of the Art Gallery Council taking over the whole unit of the High Altar, that a new Eucharistic Shrine would have to be designed, the Cathedral authorities indicated they would not stand in the way of the Council. By the time A. E. Tilleyshort and Co. Ltd. had commenced the removal of the High Altar to the Dunedin Public Art Gallery, a public appeal for financial assistance to meet the expenses incurred by the Art Gallery had raised about five hundred pounds. See Photo 60.



58 The original High Altar designed for the Cathedral by Mr F. W. Petre. When the decision was made for a temporary sanctuary, the altar plan was modified.



60 The original High Altar of St Joseph's Cathedral. Designed by Mr F. W. Petre, with carvings by Mr L. J. Godfrey. Since 1970 the altar has been at the Dunedin Public Art Gallery.

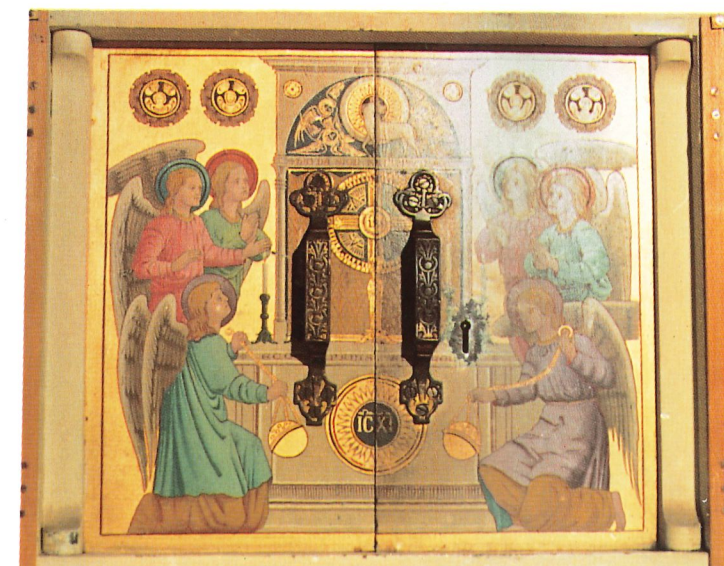


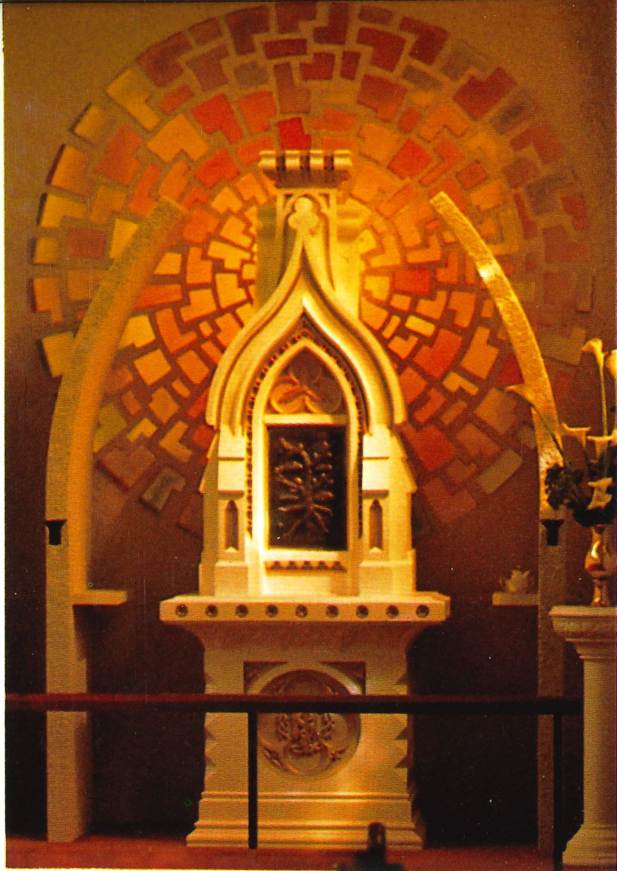
59 The baroque tabernacle doors were a gift from Mr L. J. Godfrey to Bishop Moran to mark the Opening of the Cathedral. The doors are carvings in wood of the Nativity and the Resurrection. They are said to be Netherlandish (or possibly North German) dating from about the seventeenth century, and are most likely back panels from choir stalls. These carved oak panels are presently on loan to the Dunedin Public Art Gallery.

61 In addition to the rich oak doors, the Tabernacle has locally made inside metal doors with ornate bronze handles. One of the many artists in Dunedin at that time who was familiar with the medieval Christian tradition would have been responsible for the highly coloured Eucharistic scene painted on these doors. On the altar back-piece angels are shown adoring the Lamb, while in the forefront more angels in brightly coloured gowns — including the two with swinging thuribles — adore the Eucharistic Lord on the ornamented altar. Above the adoring angels the artist has depicted small-sized emblematic creatures — an angel, a lion, a calf and a bird.

The Latin phrases on the altar are traditional — “Ecce panis angelorum” and “Lauda Sion Salvatorem”.

These doors have remained with the original Altar.





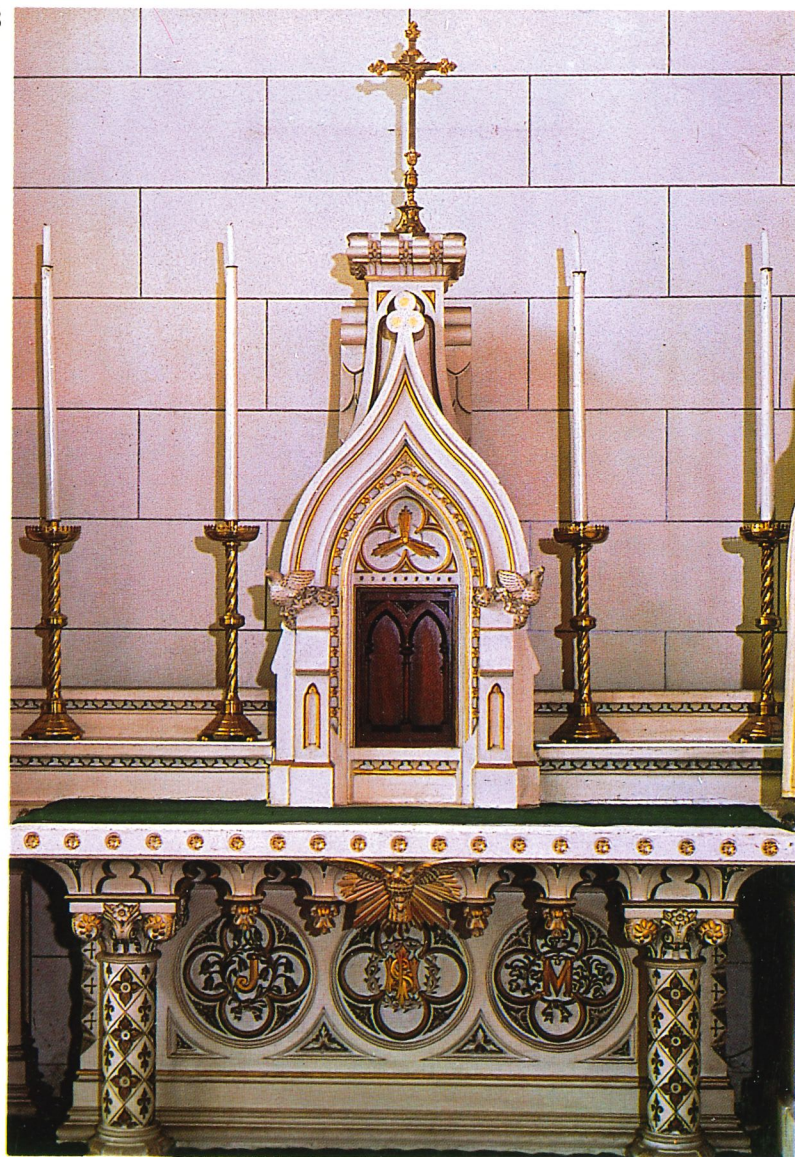
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62 When the sanctuary was remodelled in 1969 by Mr E. J. McCoy, a Dunedin architect, a Eucharistic Shrine outside the sanctuary was designed for private devotion and the reservation of the Eucharist. The side altar was altered so as to become the central point of the shrine.

64 This photo highlights the plaster groined ceiling, the stone carved transept arch, the Rose Window in the west wall, the columns and archways in the nave, and the remodelled sanctuary designed by Mr E. J. McCoy in 1969 to meet the requirements of the liturgical changes following the Vatican Council. A new altar was located nearer the congregation, the presidential chair (with the Bishop of Dunedin's Coat of Arms) was placed on the site of the old altar, and a new lectern was located in the sanctuary.

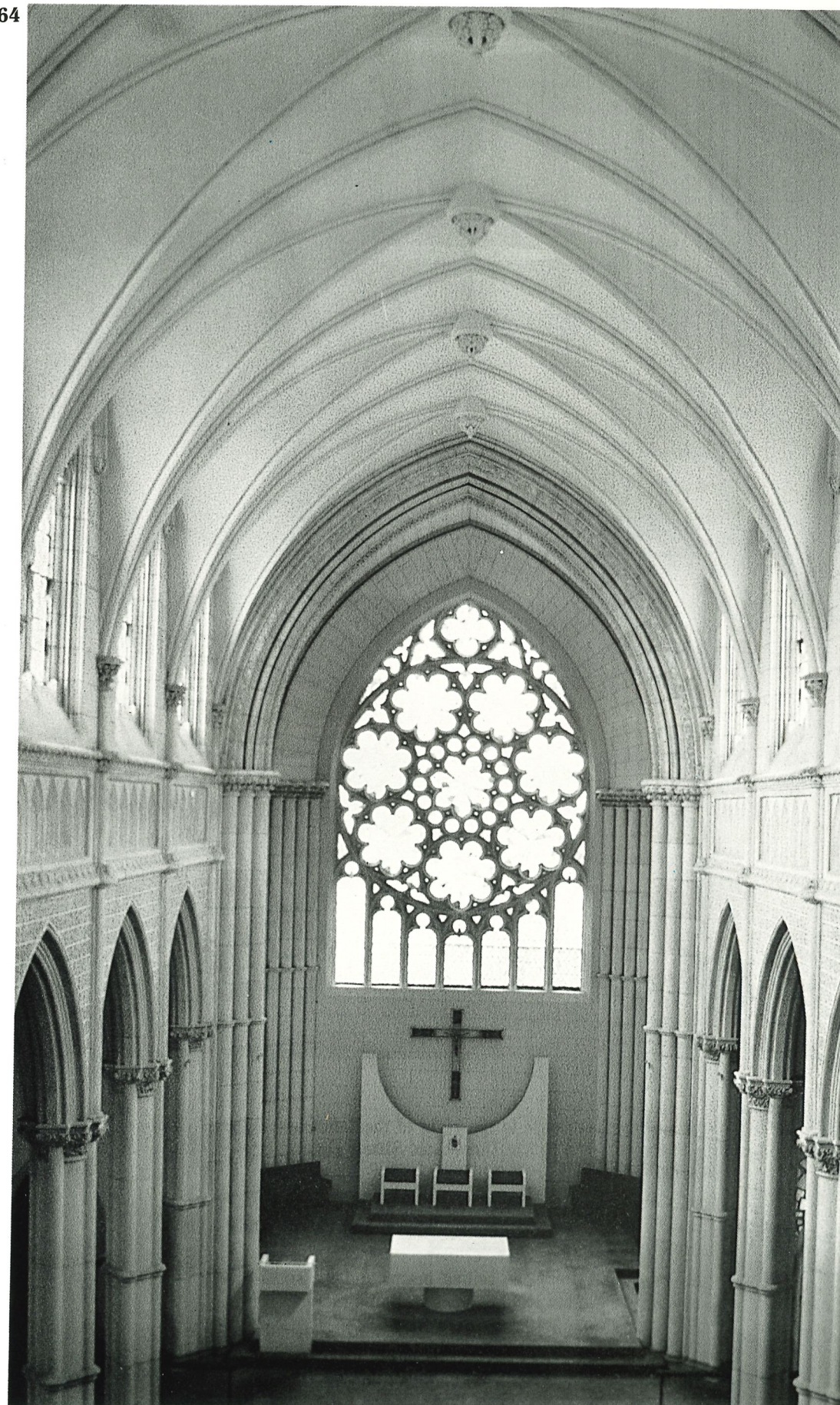
In his modernisation of the sanctuary, Mr McCoy made use of the same quartz materials to achieve a visual unity between the altar, the lectern and the presidential chair. A metal crucifix with coloured translucent panels was suspended on the back wall.

63



63 The 1896 Memorial Altar of Bishop Moran shown in more detail before it was altered to become the Eucharistic Shrine. It was designed by Mr Petre and the stone carvings are the work of Mr L. M. M. Godfrey.

64





65 Looking through the archways to the right of the sanctuary, we see into the temporary side chapel used by the Dominican Sisters coming into the Cathedral from St Dominic's Priory.

The building of the chapel was listed by Mr Petre as Contract No. 17. The construction work was done by Mr D. W. Woods, and Parker and McNamara were the masonry contractors.

The wall panelling, the rafters, the ceiling beams and the small brackets are in Kauri timber, and the original church pews in Baltic pine.

At the time of construction in early 1886, Mr Petre designed two cast iron grills, each section having seven panels. The grills, made by Barningham and Co., were eight feet high and seven feet nine inches in width, and were placed in the archways as an enclosure for the Sisters.

66



66 When Bishop Moran announced that he intended to open the unfinished Cathedral in February 1886, Mr Petre was called upon to design a temporary sanctuary with provision for a suitable window in the back brick wall.

The Oamaru stone tracery window is the design of Mr F. W. Petre, in keeping with Gothic architecture, and was probably carved under the direction of Mr L. J. Godfrey. The window is thirty-six feet from the sill to the arch above the circle, which encloses the seven rose petal sections and the centrepiece. The window is seventeen feet in diameter. The symbolism of the number seven throughout the Cathedral is used again with the rosette circle resting on the seven Gothic arches which meet the window sill.

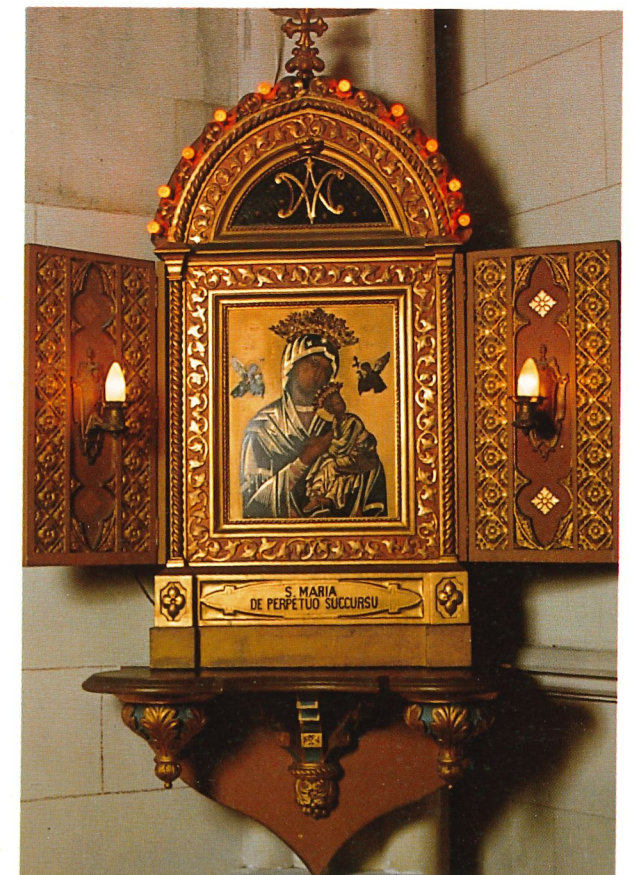
Mr Petre intended that eventually the whole window would be filled with stained glass symbolic of the seven sacraments, and probably matching the other stained glass in the Cathedral from Mayer and Co., but the cathedral coloured glass used in February 1886 has remained to the present day.

The pattern and variety of the coloured glass used in the window was selected and designed by Mr F. W. Petre. It is said that the design provides for over 700 pieces of coloured glass. The contractors for supplying and completing the window were a Christchurch firm, Taylor and Oakley. The cost of the contract was one hundred and seventy-four pounds, thirteen shillings and sixpence. The window is one of the attractive focal points of the Cathedral.

67 The picture of Our Lady of Perpetual Succour is an authentic copy of the celebrated picture which is venerated in the Church of St Alphonsus in Rome. The picture here is painted on wood, and is an example of Byzantine work of the Middle Ages. The picture is a remarkable one and of distinctly Eastern appearance.

The picture, which arrived in Dunedin in a frame, richly gilt and ornamented, was mounted in a shrine designed by Mr F. W. Petre. The woodwork of the shrine is that of Mr D. W. Woods. The richly carved wooden doors on either side of the picture and the wooden bosses supporting the picture are the work of Mr L. J. Godfrey. The original paint and gilding work were done by Mr David Scott, and the brass ornamentation by A. & T. Burt.

In 1935 the brass candle ornamentation was replaced with electric candles on each door and an arc of electric lights above the picture. The shrine was blessed and the picture unveiled by Bishop Moran on Sunday, October 13, 1889.



67



The Stained Glass Windows

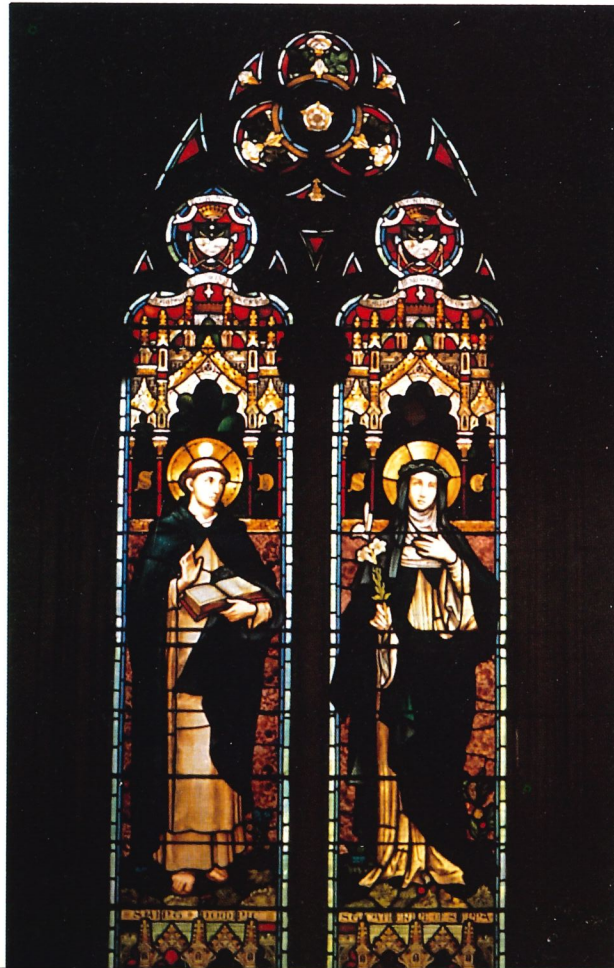
The fourteen stained glass windows on the side walls are one of the Cathedral's many attractive features. The first seven windows were installed before the opening of the Cathedral in February 1886. The remaining seven arrived in May of the same year. In keeping with Mr Petre's style of architecture, each window has a different design in Oamaru stone tracery, which is further enhanced by the stained glass beautifully depicting Saints of the Church.

Six of the Saints depicted on the windows are Irish, and are indicative of the Irish influence among the clergy and laity of the time. The donors of the eighth window of St Rose of Lima and St Thomas Aquin kept alive the Scottish influence with the request on their window: "Pray for Mary, Queen of Scots, and John and Rose Gartland and their family." Of the other Saints on the windows, three are English or connected with England, four Italian, one Spaniard, one French, one Polish and one South American.

The windows were made in the studios of Franz Mayer and Co., Munich. This firm has been working in stained glass from 1848 to the present day. According to Konrad Mayer (fourth generation), Franz Mayer had a school for crippled children. When their schooling finished about the age of fifteen, there were no job opportunities for these children. Franz Mayer founded his Art Studios to provide work for these handicapped children. It is said that at times as many as a hundred young people worked on church furnishings in his studios. Cathedral accounts for 1886 record that Bishop Moran paid five hundred and ten pounds for the fourteen stained windows from Munich.

The Franz Mayer and Co. firm state that the stained glass in the fourteen windows is genuine mouth-blown antic glass produced in Bavaria. The colouring of the glass is made by different metal oxides. After the artist has drawn his subject, it is transferred on to pieces of glass to match the drawing in detail and colour. There can be as many as four to five hundred pieces in each window. The glass is put into a furnace and the colours thoroughly burnt in. This process results in the colours not deteriorating, and they grow more mellow and beautiful with the lapse of time. With the sun shining through the windows, or with the Cathedral lit up, the stained windows are a joy to behold.

In describing the windows, the *N.Z. Tablet* (February 19, 1886) wrote: "Nothing more beautiful of the kind could be seen in any part of the world, and they may be reckoned among the chief works of art in the Colony."



68. The fourth window on the south wall was the gift of the pupils of the Christian Brothers' School established in Rattray Street in 1876. As Irish Christian Brothers, it was natural that they should choose St Columbanus, the most famous of the Irish missionaries in Europe in the sixth and seventh centuries. Founder of the great monastery of Luxeuil, he became a spiritual father of south-western France, Switzerland and north-western Italy. St Aloysius, a youth himself, would be chosen as the Patron of Youth, and perhaps also in compliment to the Jesuits who had come to Dunedin in 1877 and established St Aloysius' College at Wakari, a boys' boarding school.

69. The third window on the south wall was the gift of the Dominican Sisters who came to Dunedin with Bishop Moran in 1871, and had been ardent supporters of the Bishop in his plan to build the Cathedral. The window contains full length figures of St Dominic and St Catherine of Siena.

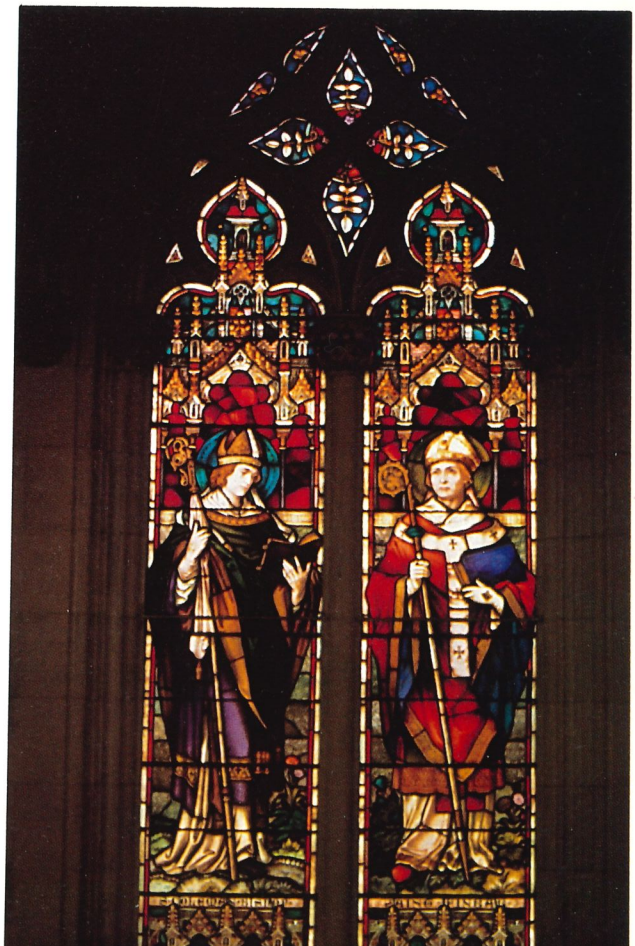
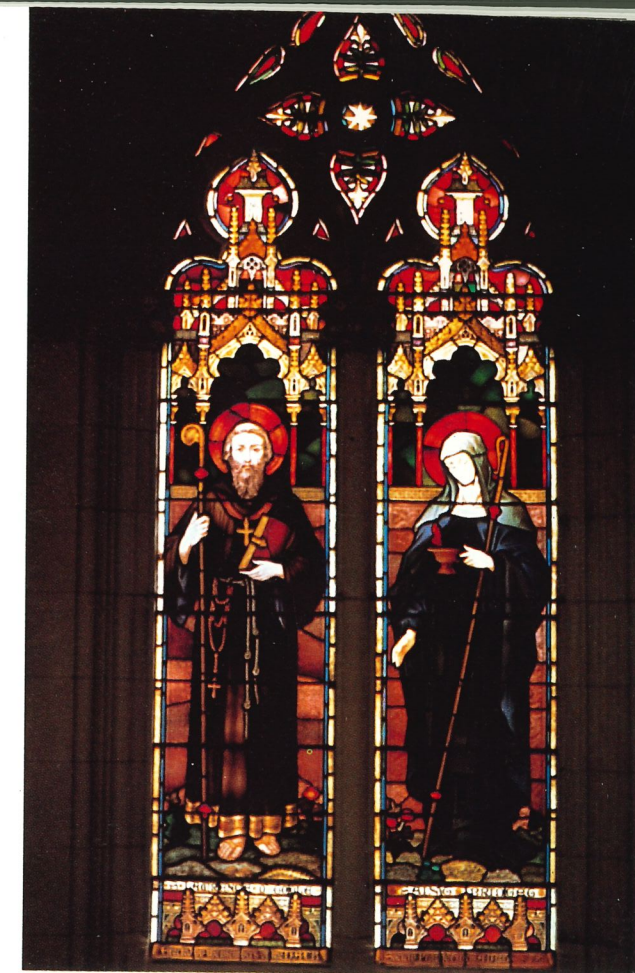
St Dominic founded the Order of Preachers in 1215. St Catherine was a Dominican tertiary who lived at home. She was renowned for her peacemaking efforts between rival States, and it was she who persuaded Pope Gregory XI to return to Rome from Avignon. Along with St Teresa of Avila, she is honoured as a Doctor of the Church.

70. The donor of this window was the Hibernian Australasian Benefit Society. St Joseph's Cathedral Branch was established in 1873. St Lawrence O'Toole was the first Irish Bishop of Dublin and much of his life was overshadowed by politics and conflict with Henry II, who forbade him to return to Ireland. He died near Rouen in 1180 A.D.

St Bridget (450-523 A.D.) is the best known woman Saint of Ireland. The legends and folklore associated with her leave the impression of a strong, attractive, compassionate woman. The lamp in her hand is one of her emblems.

71. The second window on the south wall was one of the seven installed in May 1886. The donor was a Mrs Grant, who gave the window in memory of her relations. The St Coleman, Bishop, would seem to be St Colman of Lindisfarne, who died in 676 A.D. The Venerable Bede, although disapproving of Colman's obstinacy as to the Roman date of Easter, spoke in glowing terms of his simplicity of life and charity to the poor.

St Finbarr is an Irish Saint who died in 633. He is venerated as founder of the City and the episcopal See of Cork. Perhaps Mrs Grant chose this window after consultation with Monsignor Coleman, who was in charge of the Cathedral parish at that time and who belonged to the diocese of Cork before he came to work in the diocese of Dunedin.

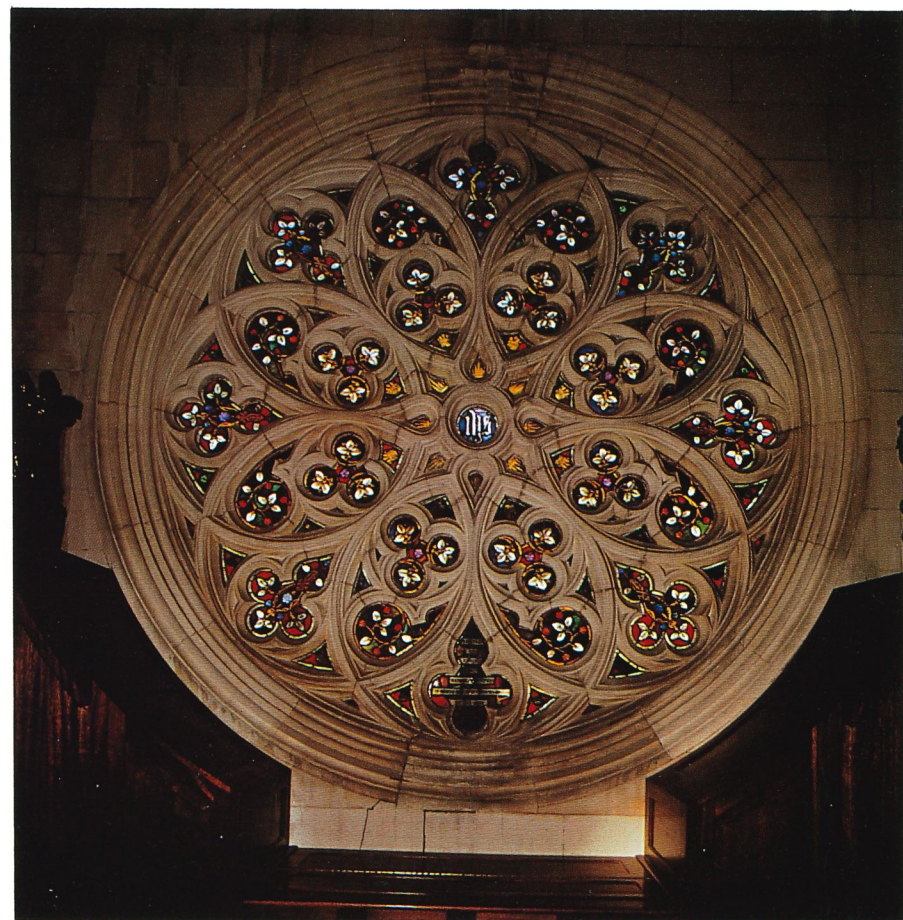




72 In December 1883 Mr D. W. Woods, the contractor for the carpentry and joinery in the Cathedral, began the preliminary work of the choir gallery. In 1897 it was decided that the choir gallery had been placed too high, and to remedy this defect and improve the choral acoustics Mr Woods was asked to lower the gallery by two feet. At the same time, it was decided to extend the gallery further out into the nave to provide additional accommodation. A feature of the gallery is the rich paneled and carved balustrade at the front in a semi-circular form. The timbers used were Kauri for the lighter colours and imported Cedar for the darker colours.

73 The original organ in the Cathedral was built by Fincham and Sons, Melbourne. It was purchased by Father Delphin Moreau, S.M. about 1866 for the first St Joseph's Church built in 1862 which, after the Cathedral was opened, functioned as the parish school until its demolition in December 1983. The organ which had done duty for many years in St Joseph's Church was transferred to the Cathedral early in 1886 to be ready for the opening ceremony. Edward Henry Jenkins, organ builder, of Hereford Street, Christchurch, was responsible for rebuilding the organ in the Cathedral. Over the years various additions and alterations have been made, and in 1974 the organ was dismantled by the South Island Organ Company, Timaru, and rebuilt with the additions deemed necessary. The Liturgical Blessing of the rebuilt organ took place on June 1, 1976.





74 Mayer and Co., Munich, were commissioned to supply the stained glass for the Rose Window above the main entrance up in the choir gallery. The window is in the form of a rose, sixteen feet in diameter, completely circular, filled in with intricate tracery designed by Mr Petre and having, in all, one hundred and thirty-two divisions of stained glass. The Rose Window, a feature of Gothic architecture, is so designed that the eight intersecting circles overlap to form the leaf pattern. The window was completed in February 1887 and, with the detailed stone tracery and the stained glass within the divisions, it is indeed an ornament of outstanding artistry. The Rose Window was a gift to the Cathedral from Edward and Margaret Murphy, of South Dunedin, in memory of Andrew Murphy. In July, Bishop Moran forwarded one hundred pounds to Mayer and Co. to meet payment for the window.

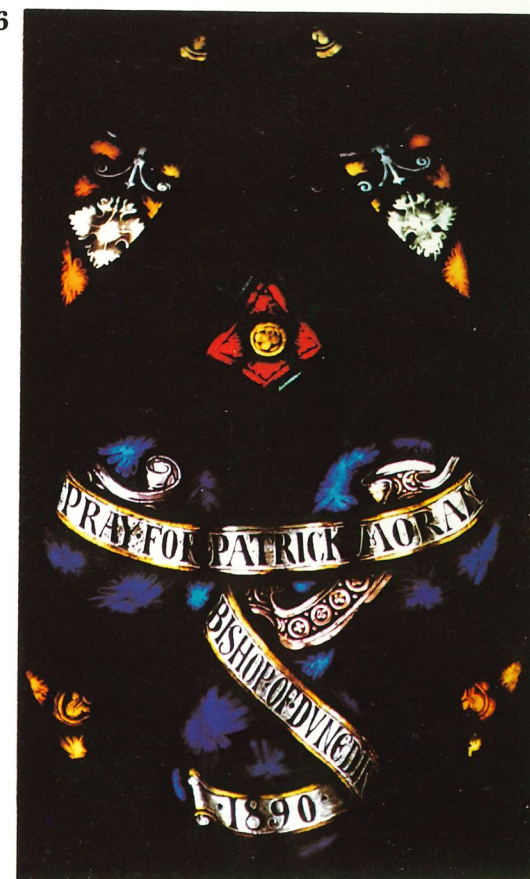


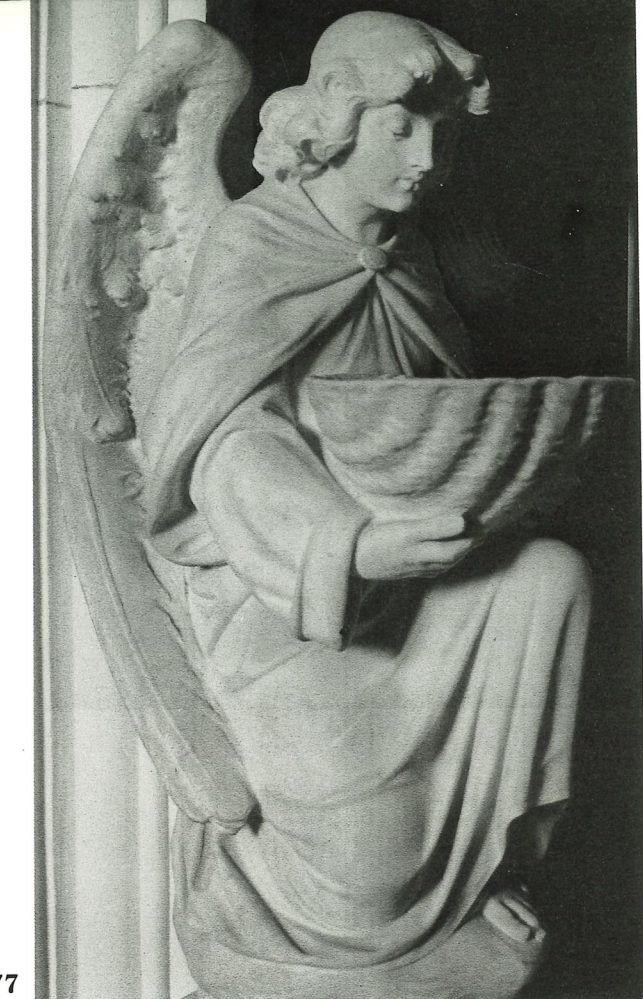
75

75 This octagonal stained glass window nestling within the carving by Mr Godfrey and the Oamaru stone tracery designed by Mr Petre is directly above the main entrance to the Cathedral. It was a gift from Bishop Moran in February 1890. The scroll wrought into the glass has the inscription: "Pray for Patrick Moran, Bishop of Dunedin."

The window, in a variety of rich and deep stained glass, shows a circle of angels in adoration of the Eucharistic host. It is said of this window, along with other windows in the Cathedral, that Mr Petre's plans of the stone tracery were so accurate that when the stained glass arrived in Dunedin from Mayer and Co., it was fitted into the windows without any alteration. The stained glass for this window cost sixty-one pounds.

76

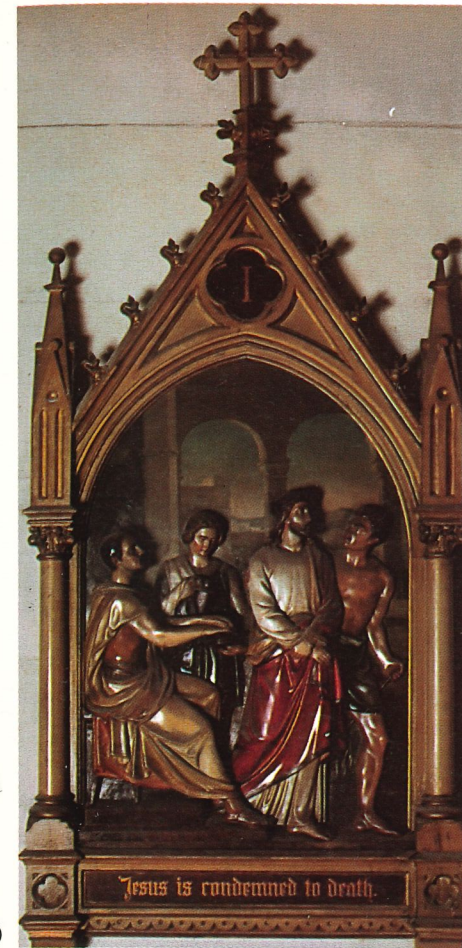




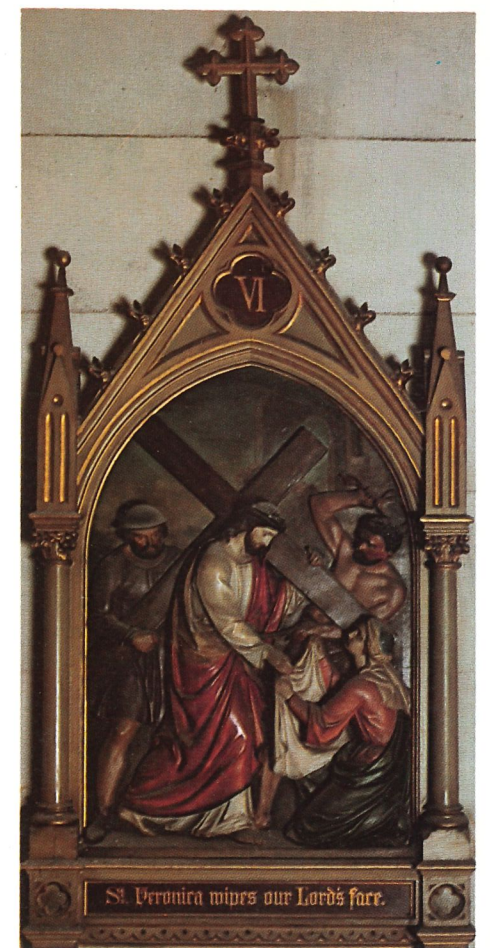
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The Stations of the Cross seen on the walls of the Cathedral are from the studios of Franz Mayer and Co. They were erected in October 1890 and replaced the plain wooden crosses. The fourteen Stations commemorate the journey of Christ to Calvary, His death and burial. The figures were carved in wood and then plaster moulds were made of the figures for each Station. The plaster casts were then appropriately painted. Each Station, framed in a Gothic arch, supported on columns and surmounted by a wooden cross, adds a further beauty to the ornamentation of the Cathedral. The Stations cost one hundred and thirty pounds.

80, 81, 82 & 83: Several of the Stations of the Cross are given in detail.

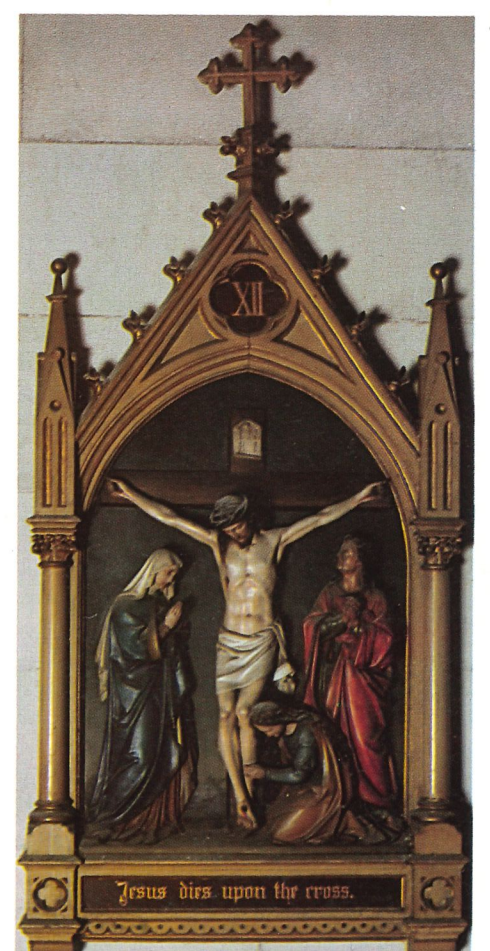
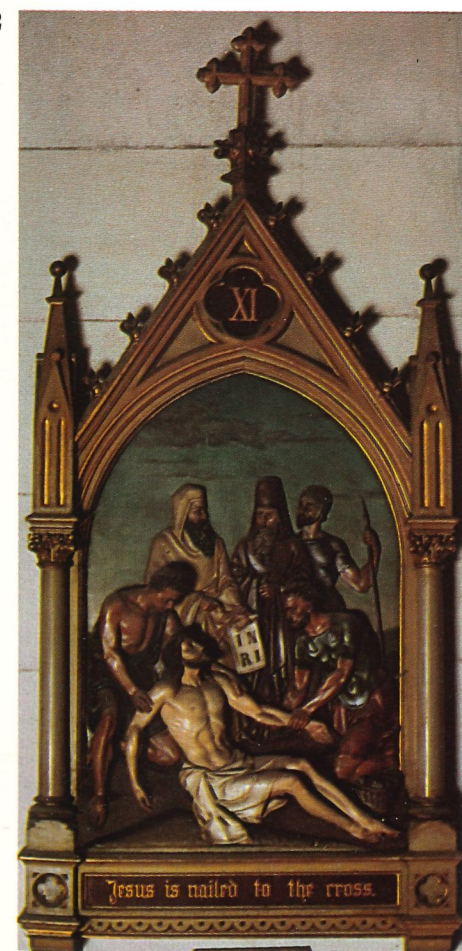


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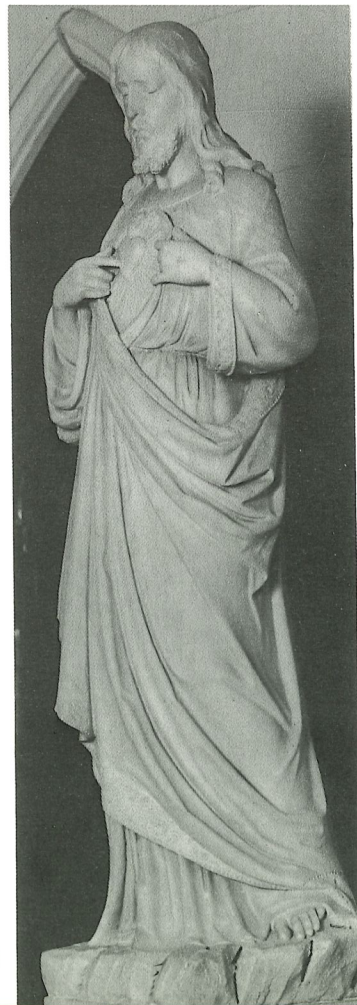


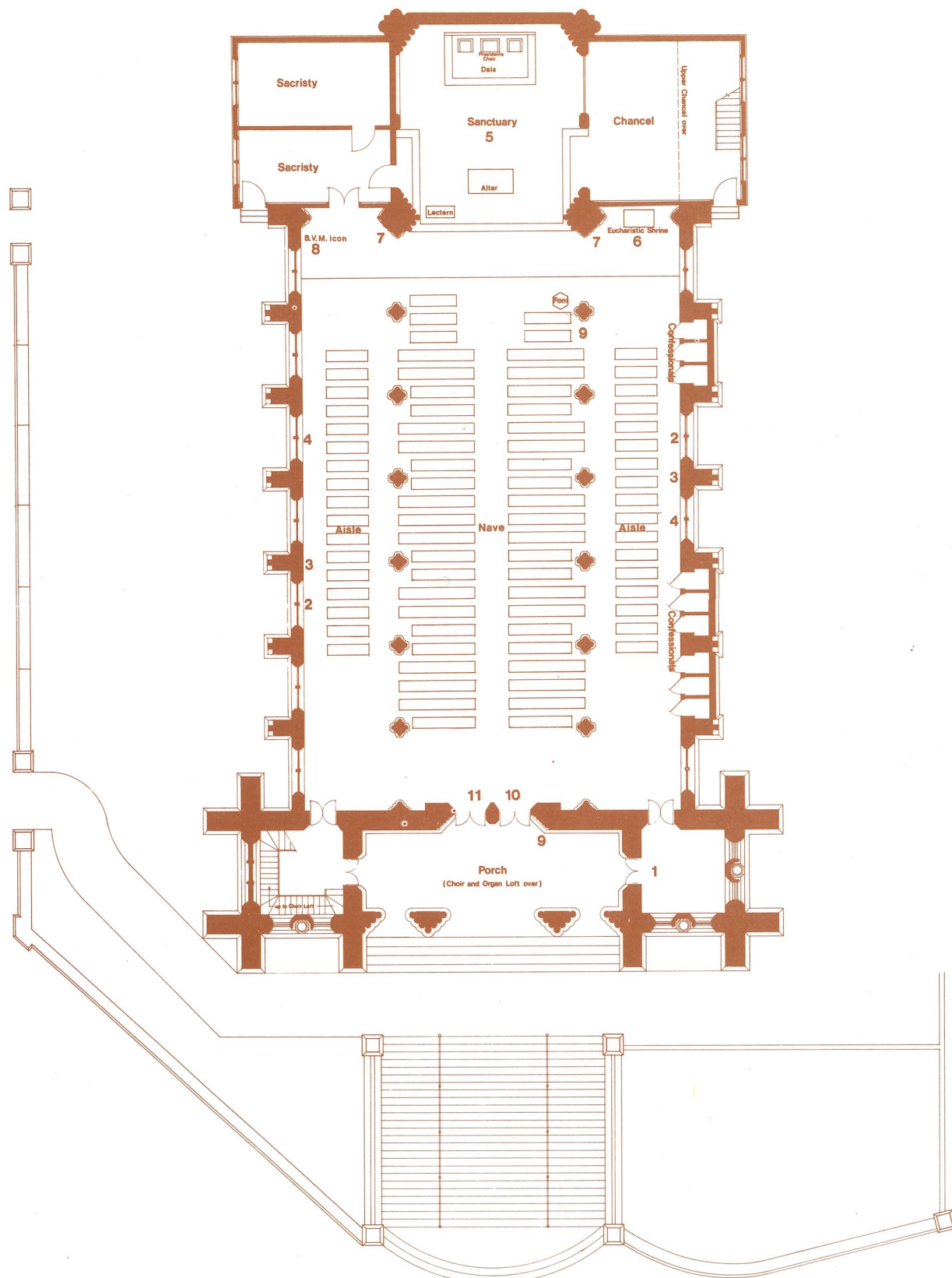
77 In March 1936, when the Cathedral was being renovated, the Lebanese Society in Dunedin gave this holy water front carved from Italian marble. This very beautiful holy water front stands near the main door of the Cathedral, with the simple inscription: "Pray for the Lebanese community."

The Lebanese community settled in the Cathedral parish in the 1880s and, until recent years, formed a large part of the Cathedral parish. The holy water font was given in memory of those who came from the vicinity of Mount Lebanon, and whose families have been closely associated with the life of the Cathedral for many years.

78 The two large well proportioned statues in pure Carrara Italian marble — one representing the Sacred Heart, the other St Joseph — on either side of the sanctuary were presented to the Cathedral in 1900 by Bishop Michael Verdon, second Bishop of Dunedin (1896-1918). They are from the studio of a Carrara sculptor, measure five feet eight inches, and make a fitting devotional adornment to the Cathedral. The marble statues are similar to the Michelangelo stone.

79





ST JOSEPH'S CATHEDRAL DUNEDIN

- 1 Northern Porch**
 Note the Gothic ceiling — a groined roof of Oamaru stone ornamented with L. J. Godfrey's carvings.
- 2 Saints Stained Windows**
 These windows of the Saints were supplied by Mayer and Co., Munich. The first seven windows were installed in February 1886. The remaining seven on the north wall arrived in May 1886. The windows depict figures of the Saviour, the Blessed Virgin, angels and Saints from many walks of life and varying nationalities. At the base of each window is the name of the Saint and the name of the donor of the window. (Note Mary, Queen of Scots)
- 3 Stations of the Cross**
 The fourteen Stations, seven on the north wall and seven on the south wall, are a work of art. They commemorate the journey of Christ to Calvary, His death and burial. The Stations, Gothic in style, were supplied by Mayer and Co., Munich, and were erected in the Cathedral in October 1890.
- 4 The Clerestory Windows**
 These fourteen windows in the upper walls of the Cathedral, seven on the north wall and seven on the south wall, are glazed in cathedral glass and were placed in the Cathedral towards the end of 1885. These windows and the other windows of cathedral glass were the work of Mr David Scott, a Dunedin leadlight and church window manufacturer.
- 5 The Sanctuary**
 The Sanctuary was remodelled in 1969 by Mr E. J. McCoy, Dunedin architect. A new altar was sited nearer the congregation, the presidential chair (with the Bishop of Dunedin's Coat of Arms on it) was placed on the site of the old altar and a new lectern was located in the sanctuary. A metal crucifix with translucent panels was suspended on the back wall.
 The original High Altar designed by F. W. Petre and with carvings by Mr L. J. Godfrey is in the Dunedin Art Gallery.
 The pattern and the colours of glass of the window in the Oamaru stone tracery in the back wall of the Sanctuary were the design of the architect, Mr F. W. Petre. The work was done in early February 1886 by a Christchurch firm, Taylor and Oakley.
 The Font, as old as the Cathedral, is lined with pebbles from Moeraki Beach, where Bishop Pompallier conducted his first Baptisms on his visit to the South in November 1840.
- 6 Eucharistic Shrine**
 With the modernisation of the sanctuary, and the altar as the focal place of sacrifice, a Eucharistic Shrine outside the sanctuary was designed for private devotion and the reservation of the Blessed Sacrament. The side altar (the Memorial Altar of 1896 to Bishop Moran), designed by Mr F. W. Petre with carvings probably by Mr Louis M. M. Godfrey, was altered so as to become the central point of the shrine.
- 7 Statues**
 The two large statues in Carrara marble on either side of the sanctuary — one representing the Sacred Heart, the other St Joseph — were presented in 1900 by Bishop Michael Verdon, second Bishop of Dunedin. The marble statues are similar to the Michelangelo stone.
- 8 Blessed Virgin Mary Picture**
 The picture of Our Lady of Perpetual Succour is a copy of the celebrated picture in the Church of St Alphonsus in Rome. The picture here is painted on wood and is an example of true Byzantine art. The surrounds of the picture were designed by Mr F. W. Petre, constructed by Mr D. W. Woods, the carving by Mr L. J. Godfrey, the paint work and gilding by Mr David Scott, and the brass work by A. & T. Burt. The picture was erected in the Cathedral in October 1889.
- 9 Stone Carvings and Ornamentation**
 The interior of the Cathedral and the front porch abound with stone carvings by Mr L. J. Godfrey. He was employed on the Cathedral from 1885-86. Note the carvings in the Baptistry, especially the carved cherub, the arch of the transept at the entrance to the sanctuary with the wreath of ivy leaves (carved by Mr L. M. M. Godfrey), and the capitals on the pillars and about the windows. The carvings over the principal entrance door and over the porch entrance are of particular skill. Birds and lizards, grapes and leaves, kings and queens, saints and sinners, foliage, fruits, fiends and flowers in endless variety are a feature of Mr Godfrey's carvings. There are other examples of his work in the city.
- 10 Organ and Choir Gallery**
 The original organ was built by Fincham and Sons, of Melbourne. It was purchased by Father Delphin Moreau, S.M., about 1866 for the first St Joseph's Church, which was demolished in December 1983. This organ was transferred to the Cathedral in early 1886. In 1974 the organ was dismantled by the South Island Organ Company Ltd., Timaru, and rebuilt with the additions deemed necessary. A photo of the reconstructed organ hangs on the inside wall to the right of the main entrance doors.
 The choir gallery was built by Mr D. M. Woods in December 1883. In 1897, to improve the choral acoustics, the gallery was lowered two feet and, at the same time, extended outwards to provide additional accommodation. A feature of the choir gallery is the panelled and carved balustrade at the front, visible from the nave. The timbers used were Kauri for the lighter colours and imported Cedar for the darker colours.
- 11 The Rose and Memorial Stained Glass Window**
 The Rose Window above the main entrance door up in the choir gallery has a tracery of one hundred and thirty-two pieces of coloured glass. The window was supplied by Mayer and Co., Munich, in February 1887. The Rose Window, a feature of the Gothic style, is so designed that the eight intersecting circles overlap to form the leaf pattern. The window was a gift from Edward and Margaret Murphy. The octagonal window directly above the main entrance door likewise was supplied by Mayer and Co., Munich. This window was a gift from Bishop Moran in 1890, and it carries the inscription: "Pray for Patrick Moran, Bishop of Dunedin." The window shows a circle of angels in adoration of the Eucharistic host.



84 The metal crucifix with coloured translucent panels, designed by Mr E. J. McCoy for the modernised sanctuary in 1969, is suspended on the back wall of the sanctuary. The figure of Christ on the cross is bronze and enamel. This figure was featured at an artists' exhibition by Arte Granda Studios, Madrid.

THE ORIGINAL CONTRACTORS FOR ST JOSEPH'S CATHEDRAL WERE:

Carpentry and Joinery	Daniel W. Woods Findlay and Company
Masonry	Parker and McNamara George Munro
Carving	Louis John Godfrey and Sons
Glass	Taylor and Oakley (Christchurch) David Scott Franz Mayer and Company (Munich) Suppliers
Plastering	Ferry and Washer
Roofing	George S. Williden James Brennan
Metal Work	Barningham and Company Dunedin Iron and Woodware Company (formerly Guthrie Larnach and Company)
Painting	John J. P. Fottrell
Organ Reconstruction	Edward H. Jenkins (Christchurch)



The construction of St. Joseph's Cathedral began in 1878 during the episcopacy of Patrick Moran, first Bishop of Dunedin 1869-1895. The unfinished Cathedral was solemnly dedicated Sunday, 14th. February 1886 by the Cardinal Archbishop of Sydney His Eminence Patrick Francis Moran, and the Bishops of Maitland, Adelaide, Wellington, Auckland taking part with the Bishop of Dunedin in the ceremonies. Architect for the Cathedral was Frank William Petre.