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The interiors of the memorial chapels have been completed in carved stone by the firm of Farmer and Brimley of London to the designs of Mr Sebastian Pugin Powell. The stained glass is by J. Hardman & Co of Birmingham and the painted panels are by Mr Elephege Pippet of the same firm.

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The altars of the two Memorial chapels were consecrated by the Bishop of Hexham and Newcastle on June 8th 1928 and are now in use.

The two memorial chapels – one in memory of our alumni who fell in the war, the other in memory of Bishop Wilkinson, have been added to the west end of the church.

They are entered from the antechapel through a very beautiful archway which takes the place of the old west door.

Passing through this archway one finds on each side a handsome screen in Bath stone, each with a smaller archway which gives access to a chapel – the chapel on the right or north being that of the English Martyrs in memory of our fallen alumni, the one on the left being that of St Thomas of Canterbury in memory of Bishop Wilkinson.

Set in the outside of the screen of the War Memorial Chapel is a beautiful painted panel containing down the centre a striking figure of Christ on the Cross and on each side of this the names of those in whose memory the chapel has been built. The names amount to 99. In the top part of the panel two angels hold a scroll which bears the words "precibus ac sacrificiis vestris animae alumnorum hujus collegii qui regis patriaeque servitor sunt interfecti pie humiliterque commendantur."

The altar in the chapel of the English Martyrs has been dedicated "in honorem Beati Cuthberti Mayne et omnium Sanctorum Martyrum Angliae." It was felt to be a most desirable thing that the martyrs of our Alma Mater. Douai should be associated with this chapel erected by Ushawmen to the honour of our English Martyrs our college brethren who lost their lives in the war, and therefore advantage was taken of a grant of the Holy See which allows one altar in each diocese to be consecrated in honour of each of nine of the most illustrious of our martyrs of the 16th century – of whom our proto-martyr Blessed Cuthbert Mayne is one.

Unfortunately, two painted panels represented this glorious Seminarist and Blessed Ric. Thirkeld, who was both a Douai priest and native of the county of Durham, were not ready for consecration day. We hope that these two panels will soon be fixed in the wall of the chapel at the gospel corner of the altar.

As will be seen from the illustration, in the centre of the reredos of the altar of the War Memorial Chapel is a painting of the martyrdom of St. Alban, a visionary representation of St. Alban's cathedral forming a background with the river flowing between. In the panels at the side are the two great martyrs whose canonisation is so earnestly desired -–on the gospel side Blessed Thomas More as Chancellor, the Great Seal in its case on the pavement, on his knee his book "Memorare Novissima" and in his hand a crucifix; on the epistle side Blessed John Fisher, in his hand a crosier in the crocketed niches of which are little statuettes of his patron saints St. John the Baptist and St. John the Evangelist and on his knees the New testament lying open at the passage in St. John's Gospel which he read on being summoned by the Lieutenant of the Tower to go to the scaffold on the morning of his martyrdom. "Haec est autem vita aeterna;ut cognoscant te, solum deum verum et quem misisti Jesum Christum. Ego te clariificavi super terram, opus consummavi quod dedisti mihi ut faciam." On the orphrey of his cope are the arms of St Andrew, the patron saint of his cathedral at Rochester, and at his feet is the Cardinal's hat. In the altar front is represented the martyrdom of St Stephen the first martyr. (There then follows a description of the Wilkinson Chapel)

The scheme of the colouring of the panels in both chapels is rich and glowing, each panel being surrounded with elaborately embossed and gilded framework. But perhaps the most striking feature of these two new chapels is the magnificent fan tracery in the vaulting of both chapels and of the space between them. This is a new feature at Ushaw and the general style of it is that of the famous cloisters at Gloucester. In his handling of this Mr S. Pugin Powell has certainly been most successful.

Not the least pleasing feature of the two memorial chapels is the stained glass with which each is enriched. The glass has been made in very delicate colours so as to give as much light as possible and the effect is most successful.

In each chapel there are two windows, a four lighted window on the west end, facing the altar and a two lighted window at the side. As a matter of fact, in each case the two lighted window is set in an interior arch which is divided into four compartments, two of which are filled with glass the other being hitherto blank stone. It is into these blank spaces that the painted panels of which we have spoken are to be fixed.

The subject of the windows are as follows. Starting from the entrance into the chapel of the English Martyrs the first two lights in the four lighted window represent Blessed Thomas More kneeling in the lower court of his father, who was a judge, to obtain his blessing before taking his seat as Lord Chancellor in his higher court – a constant practice of the martyr. In the second pair of lights the martyr is represented a bidding farewell to his daughter Margaret, who kneels to get his blessing as he is led back to the Tower after receiving sentence of death. The glass in the two lighted window represents the martyrdom. In the tracery of these windows are woodcocks from the Moore arms and three figures of saints – St. Luke, for St. Luke's Church at Chelsea, where the martyr lived; St. Peter, for fidelity to whose successor he died; St. Peter in chains the patron Saint of the Tower of London.

(Details follow of the windows in the Wilkinson Chapel)

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The panels were completed and fixed some time ago and we can now judge the result of the whole work. By universal consent the chapels are extremely beautiful. No written description can do justice to them and no photograph can do more than give a very incomplete idea of the interiors.