

SOUVENIR



of

The Church of
Our Lady of Mt. Carmel
& Ss. Peter & Paul
Mullewa, West Australia

GOLDEN JUBILEE
of
MULLEWA CHURCH

Foreword



This beautiful and devotional church of Our Lady of Mt. Carmel and Saints Peter and Paul has been the House of God in Mullewa for the past 50 years.

In it Christ has daily renewed His self-offering in the sacrifice of the Mass; has been ever present sacramentally and given Himself as the Bread of Life to nourish His faithful followers; has pardoned the humble and contrite in the sacrament of Penance; has liberally dispensed His sacramental graces in Baptism, Confirmation and Matrimony. Here too, He has been worshipped, praised and thanked by His people.

The publication of this Golden Jubilee Booklet serves to remind us of those many graces God has lavished on all who have worshipped Him in this church, and of our duty to give Him proper thanks.

It reminds us, too, of our debt of gratitude to all those who have contributed to the construction and preservation of this unique building.

The first name we think of is that of Monsignor J. Hawes, the architect, builder, and pastor of the church for 20 years. His architectural work is well-known and highly esteemed in professional circles. This church in Mullewa is considered as one of his gems.

In the course of time it became necessary to enlarge the church for an increasing congregation and Dean M. Lynch, who was parish priest for 24 years, made the required addition to the building.

The present pastor, Right Rev. Monsignor E. Bryan, V.G., has tastefully and successfully made alterations in conformity with the new Liturgy.

Parishioners and families have been eager to share in the construction of the church and in its furnishings as a discerning visitor to the church will readily see from the various inscriptions. Gratitude to all of them is best expressed by our prayerful remembrance of them on the occasion of this Golden Jubilee.

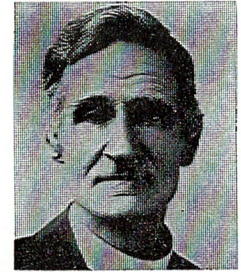
May this House of God continue to be for many years to come what it has been for the past 50 years.

+ F. X. THOMAS,
Bishop of Geraldton.

"When we build, let us think that we build forever. Let it not be for present delight, nor for present use alone. Let it be such work as our descendants will thank us for." —John Ruskin.

Quoted by Rt. Rev. Mgr. J. C. Hawes.

MONSIGNOR HAWES



The late Right Rev. Monsignor John Cyril Hawes was born at Richmond near London in 1876. He was educated at King's School, Canterbury. Qualified as an architect in 1897. Entered the Anglican Ministry in 1902. Later he became an Anglican Benedictine Monk at the Caldey Islands in Wales. In 1908 he went as a missionary to the Bahama Islands where he designed and built five churches, navigating his own sloop between the Mission Stations.

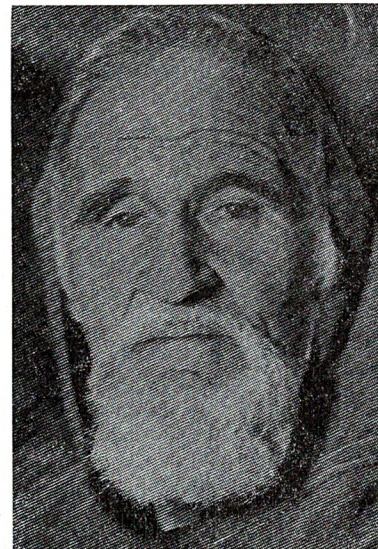
He was received into the Catholic Church in 1911 at the Franciscan Friary, Graymoor, New York, U.S.A. He went to Canada and worked as a farm labourer, then on pick and shovel in a railway construction works in the Rockies. He was promoted to "mule-skinner" driving a dump waggon. Later he was employed driving a timber lorry over rough mountain trails to a saw mill. Often during this time he had to walk up to twelve miles each way for Sunday Mass. He worked his passage from Winnipeg to Montreal in charge of a consignment of cattle and eventually found his way to the Beda Theological College in Rome and was ordained a priest on the 27th February, 1915.

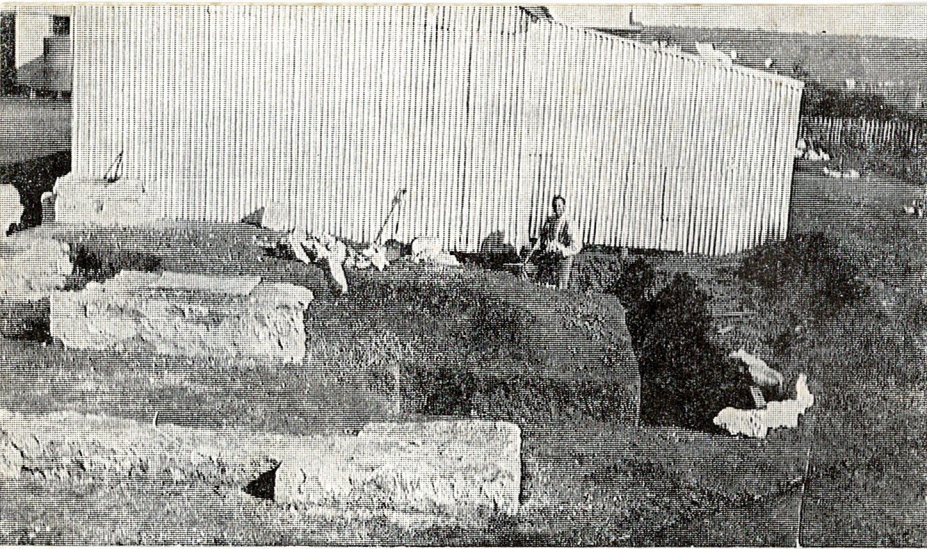
He arrived in Geraldton in 1915, having been accepted for the Diocese by the first Bishop of Geraldton — Bishop Kelly. He was stationed in Geraldton, then in Cue, and finally was appointed to the Mullewa-Yalgoo parish where he remained Parish Priest for twenty years.

In 1932 he was made Dean and in 1937 he became a domestic prelate of His Holiness, Pope Pius XI, with the title of Right Reverend Monsignor. In 1939 Monsignor Hawes returned to the Bahamas and spent the rest of his life on Cat Island as a Franciscan Hermit (known as Fra Jerome). He died in 1956 at the age of 80, after falling and fracturing his hip while at St. Augustine's Monastery, Nassau, Bahama.

The late Monsignor Hawes, apart from his dedication to the service of God, will be remembered throughout Australia for the architectural gems with which his genius enriched the diocese of Geraldton: St. Francis Xavier's Cathedral, St. Mary's in Ara Coeli, Northampton, St. Mary's Star of the Sea, Carnarvon, Holy Cross, Morawa, St. Joseph's, Perenjori, St. Laurence's, Bluff Point, St. James, Kojarena. He designed (among other buildings) the Christian Brothers' Farm school at Tardun, Northampton Convent, the Priest's House at Mullewa, Nazareth House, Geraldton, the Cemetery Chapel at Utakarra and the Convent and Chapel at Yalgoo.

But his crowning joy was his own church of Our Lady of Mount Carmel in Mullewa. Combined with his pastoral duties it took seven years to build, and he was architect, stone-mason, carpenter, modeller and moulder. To this day every stone and feature reflects the love of the man of God — John Cyril Hawes.





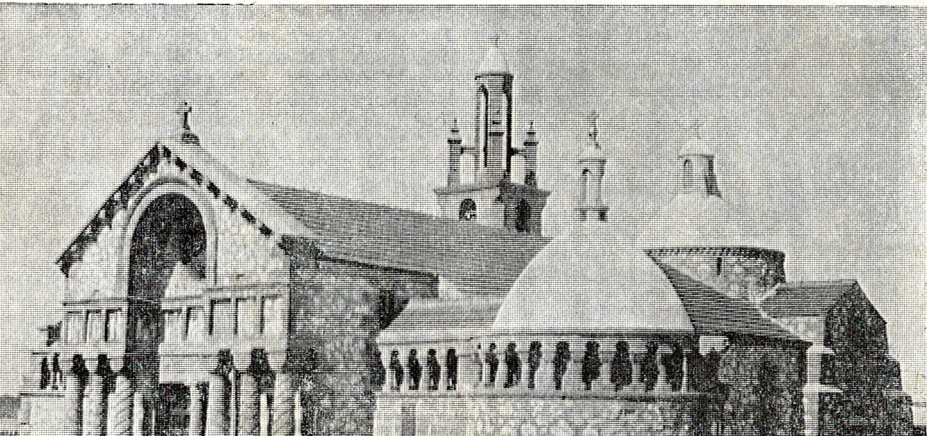
HUMBLE BEGINNINGS

North-east corner, with old corrugated iron Church in background.

DEO OPTIMO MAXIMO

ET . IN . HONOREM . B . MARIAE . VIRG . DE . MONTE .
 CARMELO . ET . SS . AP . PETRI . ET . PAULI . HOC . TEMPLUM .
 SACRUM

To God Most Good, Most Great: and in honour of the Blessed Virgin Mary of Mount Carmel, and the Holy Apostles Peter and Paul, this Holy Temple is dedicated



The Church of Our Lady of Mt. Carmel & Ss. Peter & Paul

Mullewa, West Australia

The Church of Our Lady of Mount Carmel and the Holy Apostles Peter and Paul at Mullewa, Western Australia, is a small village church seating a couple of hundred people. The plan is cruciform, the High Altar being placed under the dome at the intersection of the Nave and Transepts.

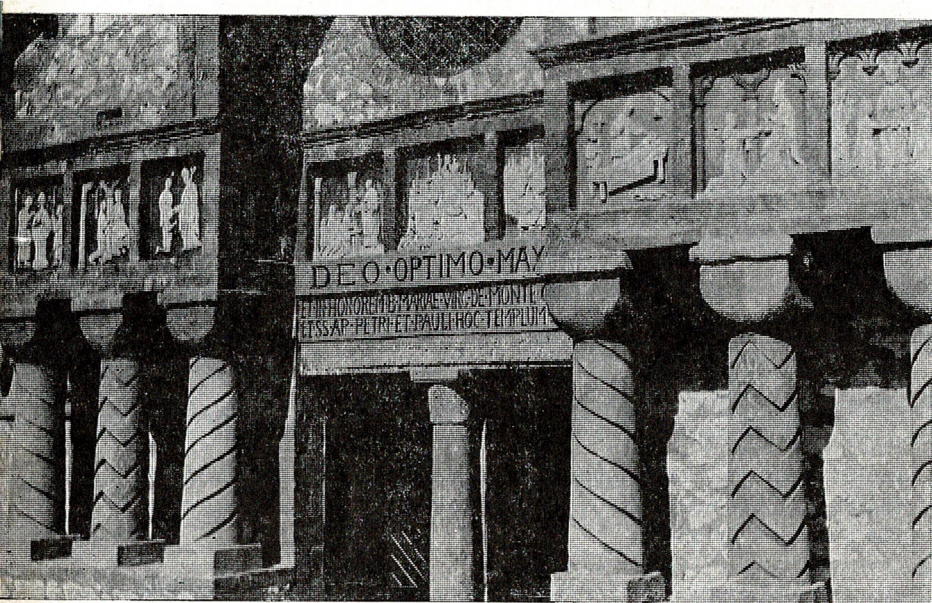
The architecture is of a Romanesque type, somewhat after that of the churches of Southern France at the period when the Romanesque was in a state of transition to the Gothic. The exterior, in general aspect, with its long low proportions is reminiscent of the Spanish Franciscan Mission churches of California.

In St. Mary's, Mullewa, the architect has tried to bring out the idea of the antiquity of the Faith. This he has achieved with outstanding success. The Church can boast no marbles or glittering mosaics. Instead the rough stone walls and absence of mechanical finish reflect the romance and quaintness of those old churches of the past.

Detail of Exterior :

The west front crowned by a corbelled pediment has a deeply recessed arch within which is a large circular window. Above the double doors runs an inscription in Roman lettering — See the opposite page for the text and translation.

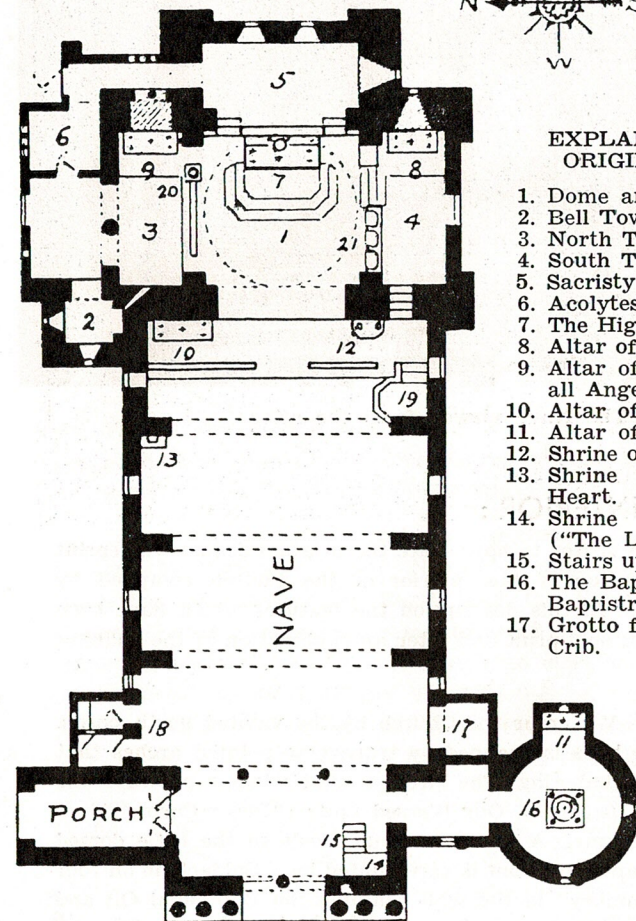
The doorway is divided by a column and on either hand three more massive pillars make up the mystic number of seven, according to the Book of Proverbs IX.1. "Wisdom has built herself a House. She has erected her Seven Pillars." The recesses between the spiral-fluted columns are for statues of the four greater prophets — Isaias, Jeremias, Ezechiel and Daniel.



Along the frieze above the colonnade are a series of eleven carved panels portraying the Seven Sacraments. On the left hand — Baptism, Confession, and Confirmation; on the right — Sacrament of the Sick, Holy Orders and Matrimony. The three central panels depict the Holy Eucharist — (1) as a Sacrament, the reception of Holy Communion; (2) as a Sacrifice, the Mass; (3) the Real Presence, the Host being carried in Procession. The return-panels on either side show Old Testament types — Melchisedek, "Priest of the Most High God," bringing forth Bread and Wine to the victorious Abraham, and the High Priest Aaron offering an holocaust.

Extra width is given to the facade by the porch extending on the north and the Baptistry on the south. From the parapets of these project a couple of carved Gargoyles that spout the rain water clear of the building. The red tiles of the roofs harmonise pleasantly with the gray stone walls. In the angle of the Nave and North Transept rises the Campanile, terminating in an airy octagonal lantern buttressed with pinnacles at its base. In the Belfry are seven bells, the smaller ones being hung in the open arches. The biggest bell is named John Baptist and in the Bell Tower is a small stained glass window depicting a ringing bell and underneath — "My name is John, the voice of one crying in the wilderness, make straight the way of the Lord. Come let us adore."

St. Mary's, Mullewa. - PLAN -

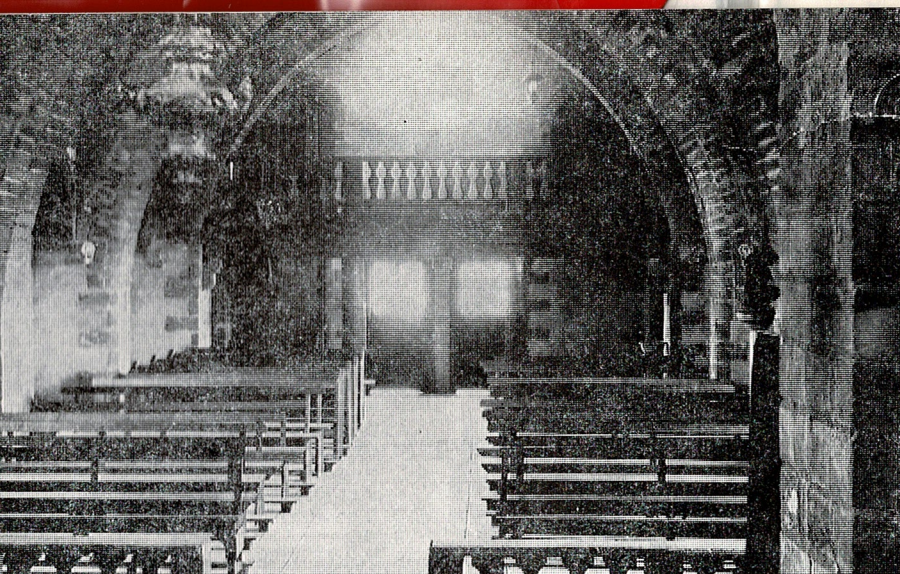


EXPLANATION OF ORIGINAL PLAN

1. Dome and Sanctuary.
2. Bell Tower.
3. North Transept.
4. South Transept.
5. Sacristy.
6. Acolytes' Vestry.
7. The High Altar.
8. Altar of St Joseph.
9. Altar of St Michael and all Angels.
10. Altar of The Holy Rood.
11. Altar of St John Baptist.
12. Shrine of Our Lady.
13. Shrine of The Sacred Heart.
14. Shrine of St. Teresa ("The Little Flower").
15. Stairs up to Organ-Loft.
16. The Baptismal Font and Baptistry.
17. Grotto for the Christmas Crib.
18. Confessional.
19. Pulpit.
20. Paschal Candle-stand.
21. Sedilia.

The following alterations have been made :

No. 3, North Transept has been extended to hold additional 60 seating; 5, Boys and Work Sacristy; 6, Deleted; 7, New position of Altar; 8, Deleted; 14, Now in Nave of Church; 18, Deleted; 19, New Confessional; 21, Deleted.

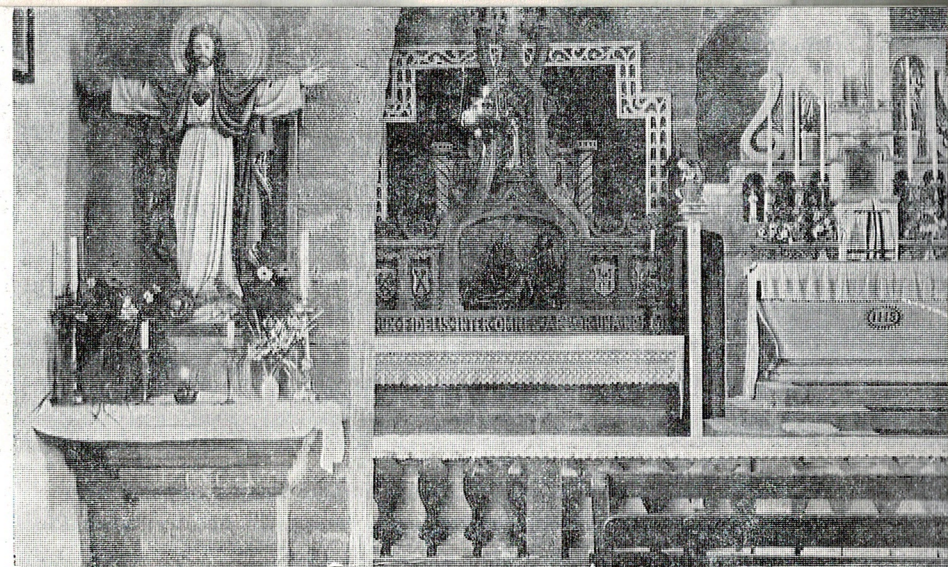
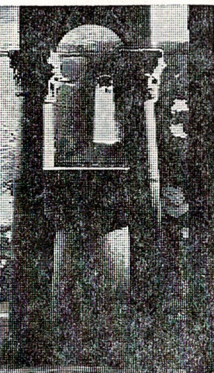


The Nave viewed from the altar

DETAIL OF INTERIOR :

To assist the visitor to appreciate the original design we reprint a detailed description of the interior of the Church compiled by Monsignor Hawes. In this description the features which have been changed will be in bold print and later an explanation of the changes will be given.

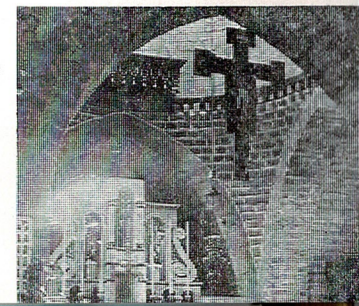
The Nave — We enter the Church by the vaulted north porch. The Nave of five bays is spanned by transverse pointed arches that support the roof timbering. The circular west window portrays the Assumption into Heaven of Our Blessed Lady ("Decor Carmeli") — The Beauty of Carmel. A small vestibule leads to the little domed Baptistry. The Baptismal Font is surmounted by a Baldachino on four columns. An "Aumbry" in the wall contains the Baptismal Oil and the Sacred Chrism. Under an arch on the east side is the Altar of St. John Baptist. The church has five altars (upon which the Holy Sacrifice of the Mass can be offered) and three shrines. On the opposite side to the Confessional a pair of folding doors shuts off a little rock grotto where the "Crib" (representation of the Cave of Bethlehem) is set up at Christmas time with the figures of the Divine Babe, His Blessed Virgin Mother, St. Joseph, the Shepherds and Wise Men. Above is a window with descending angels singing "Gloria in Excelsis." The stained glass for this was made by a Carmelite nun of Woodbridge Convent, Essex, England.

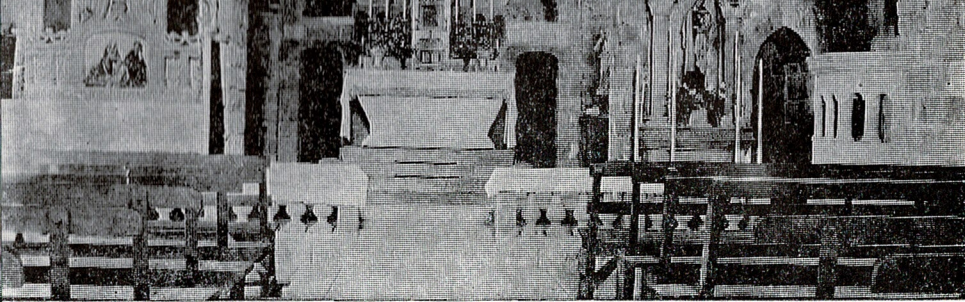


The Sacred Heart Shrine is against one of the arch-piers on the north side of the nave; the statue, carved in wood, is after the model of the Sacre-Coeur of Montmartre, Paris.

Under the Sanctuary arch hangs the Rood; since the body of the church, the Nave (from Lat. "Navis" — ship, ship of the church) symbolises the Church on Earth, and the Sanctuary symbolises Heaven, and it is only by the merits of Christ's Cross that we can enter Paradise, it is an ancient custom to place under this dividing arch a large crucifix called the "Rood," either on a supporting screen or cross-beam, or hanging from above. On the left-hand side of the arch is the altar of the Holy Rood with a Retablo of Flamboyant Gothic; on the apex the Crucifixion, in the central niche an "Ecce Homo," (Behold the Man) — Our Lord in the purple robe and crowned with thorns, as He stood before Pilate. Below this is a "Pieta" representing the Blessed Mother of Sorrows and St. John tending the sacred Body taken down from the cross. On the side panels are shields with emblems of the Passion — the scourges, crown of thorns, spear and reed with sponge, hammer and nails, the money bags with the thirty pieces of silver. Across the plinth runs the inscription;

"Crux fidelis, inter omnes arbor una nobilis" ("Faithful Cross above all others, one and only noble tree") — from the Good Friday hymn "Pange lingua." Carved wooden angels, painted and gilded, support sconces with tapers, on the four corner posts of the altar.





On the opposite side of the nave is Our Lady's Shrine under a lofty canopy of Romanesque form, and beside the shrine stands the Pulpit.

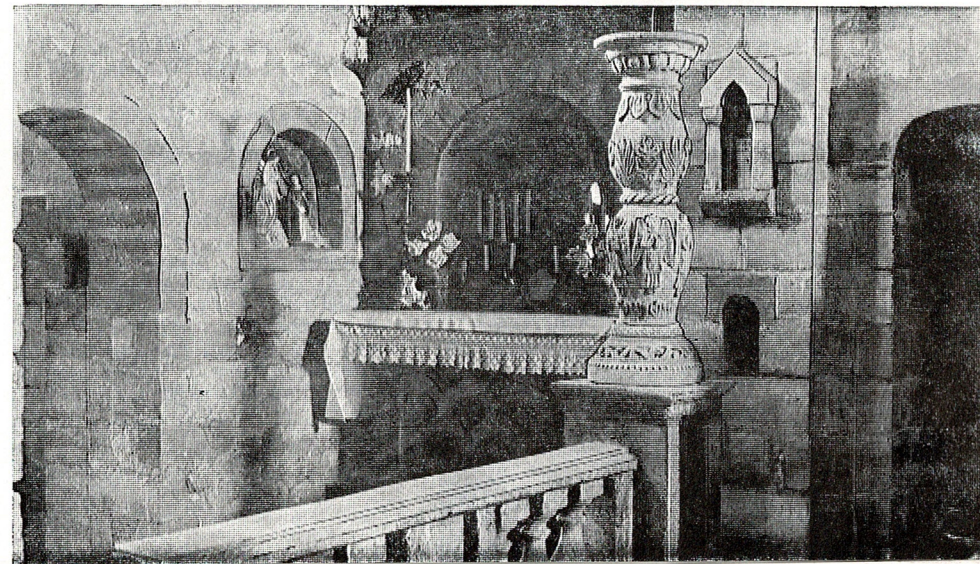
The Sanctuary — From the Communion Rail five steps lead up to the High Altar. Above it, carried on four pendentives between the arches of the crossing rises the cupola; in the nomenclature of the old Romanesque builders, this part of the church is the Domus Arae — “the House of the Altar.”

A dome built of masonry resembles an inverted cup, hence the term “cupola.” This dome of St. Mary's was built from the outside without the support of any wooden framework or temporary centering within. On its summit is a circular turret with glazed windows called a “lantern,” which lets the light down upon the altar below.

The High Altar of solid masonry is in the form of an early Christian sarcophagus such as are to be found in some of the old Roman basilicas. It resembles a tomb because in the subterranean chapels of the Catacombs the Holy Sacrifice of the Mass was offered upon the top of the tomb of some recently slain martyr. Also the Holy Table symbolises both the altar of the Cross and the Tomb of Our Lord Jesus Christ.

Before the altar hangs an old silvered repousse lamp brought from Rome. This is the Sanctuary Lamp. Wherever the Blessed Sacrament is reserved a light burns perpetually day and night. In the centre of the altar stands a detached circular Tabernacle with domed top. It is covered by a silk veil of the liturgical colour of the day. Here is the centre of everything, the dwelling place of Our Divine Saviour in the Sacrament of His Love.

In the base of this is set an oil painting of “Maria Santissima del Carmine,” the patroness of the Church. In niches on either side stand figures of the subsidiary patrons Saint Peter and Saint Paul, the first holding the keys and the cock standing at his feet, the second holding the sword of his martyrdom and a scroll of epistles. Below these statues are six smaller ones all turned, as in adoration, towards the Tabernacle (the House of Bread — Bethlehem). On the left the three Kings, on the right the three Shepherds. Over all, high above the Tabernacle and Throne hangs a richly painted and gilded canopy or Baldakin (Roman, Baldochino). In the centre of the soffit of this, on a blue ceiling powdered with gold stars, is a large silver dove with outspread wings; this symbolises the Holy Spirit brooding over the Sacrifice on the altar below. Behind the Reredos, in the stained glass of the rose-window that catches the first rays of the rising sun in the east, the Holy Dove is again portrayed, with scrolls bearing invocations from the Veni Sancte Spiritus, (Come, Holy Ghost); Veni lumen cordium (Come, Light of our souls); O lux beatissima (O Light most blessed); Consolator optime (Thou of comforters the best). On either side of the altar are arched doorways leading into the Priest's Sacristy, situated just behind the Reredos. At the south side of the Sanctuary are the Sedilia — seats — for the Sacred Ministers at High Mass — for the Priest, the Deacon and Sub-deacon. Opposite to the Sedilia, by the gospel end of the altar, rises the large Paschal Candle Stand, on which burns the Blessed Paschal Candle at Mass on Sundays from the day of the Lord's Resurrection until Ascension Day, during which period it is festooned with flowers. The candle stand is a reminiscence of the one in the old Basilica of SS. Nereus and Achilleus on the Appian Way outside Rome. In the wall behind the Paschal Candle



Necessary Changes

As this Church was built as a Parish Church and still serves this purpose, over the years changes had to take place.

In 1962 it became necessary to enlarge the seating capacity. After much discussion and professional advice it was decided to extend the North Transept, thereby increasing the seating capacity by sixty.

In this manner the nave of the church was not affected at all, but the pulpit was no longer usable.

Also because of deterioration of the interior stone work and a dust factor, the walls were plastered and a ceiling added.

Later as a result of the liturgical reform following the second Vatican Council, the Sanctuary had to be changed. The Sedilia had to be removed, a free-standing altar of Sacrifice had to be erected and the original altar cut back. Fortunately the form of the sarcophagus was able to be retained.

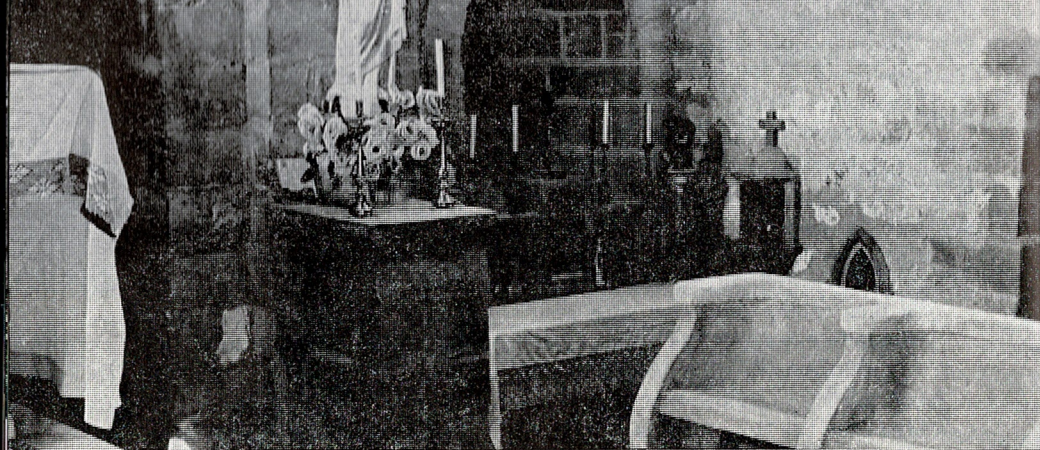
It also became necessary to remove the Sanctuary Lamp and the Paschal Candle — these, together with the statue of the Risen Christ, are now placed in the Baptistry.

Since the altar boys no longer had a Sacristy because of the extension of the North Transept the Sacristy at the back of the altar was turned into a Boys' and Work Sacristy and St. Joseph's Chapel became the Priest's Sacristy.

As the pulpit was redundant and the old Confessional inoperable, a new Confessional was built where the pulpit was and connected to the Priest's Sacristy.

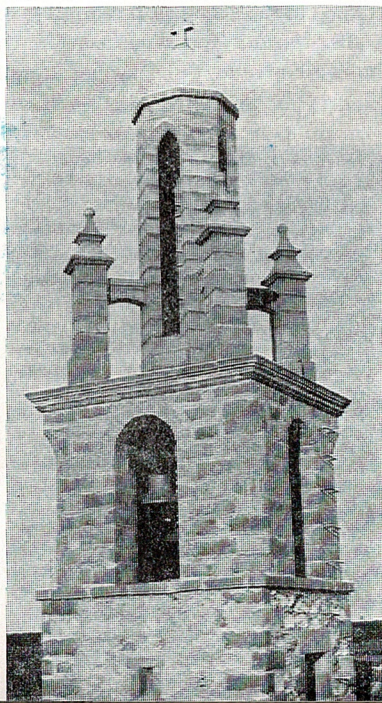
However it is felt that despite the changes, the atmosphere of the original Church has been preserved — that atmosphere of which Monsignor J. C. Hawes, Priest and Architect, writes "If a church carries an atmosphere of prayer and induces a religious mood, an uplifting of the soul, so that merely to enter within its portals helps people to pray — if everything around seems to emphasise the fact of the Divine Presence dwelling within the Tabernacle upon the Altar, then, and then only, can the building be said to fulfil its purpose."

Our Lady of Mt. Carmel and Ss. Peter and Paul, pray for us.

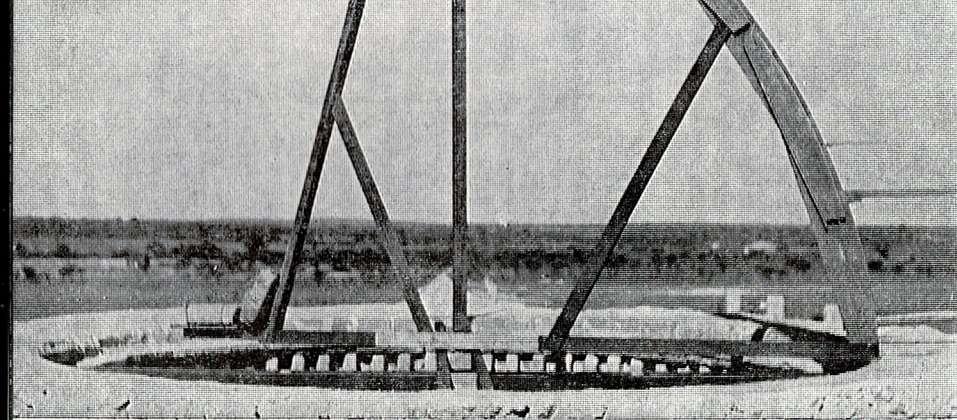


Stand is an Aumbry (or locker) for the Oleum Infirorum — the consecrated oil for anointing the sick. During the Paschal period there is also a white-robed figure of the Risen Christ, holding a bannerette, placed behind the Tabernacle in the centre of the altar, following a mediaeval usage still in vogue in Sicily and Southern Italy.

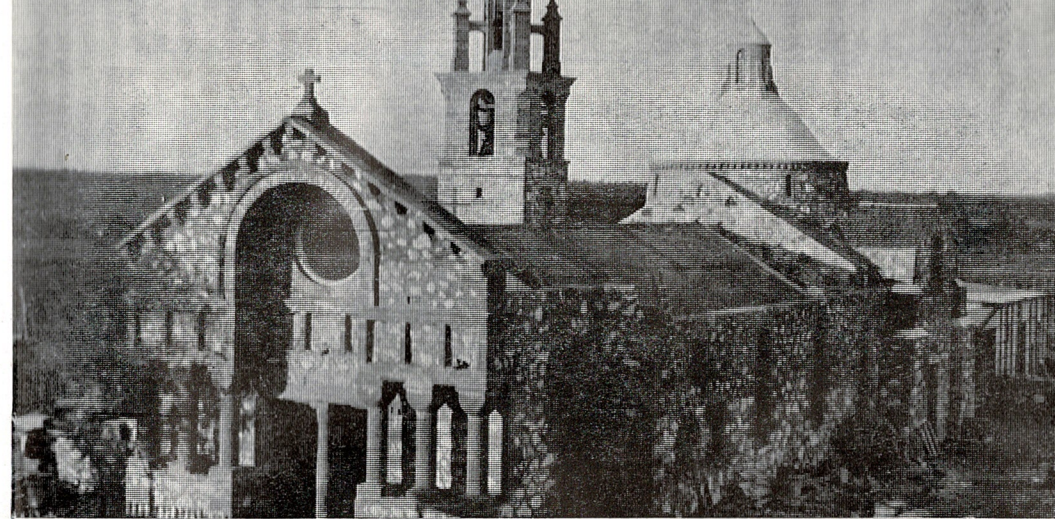
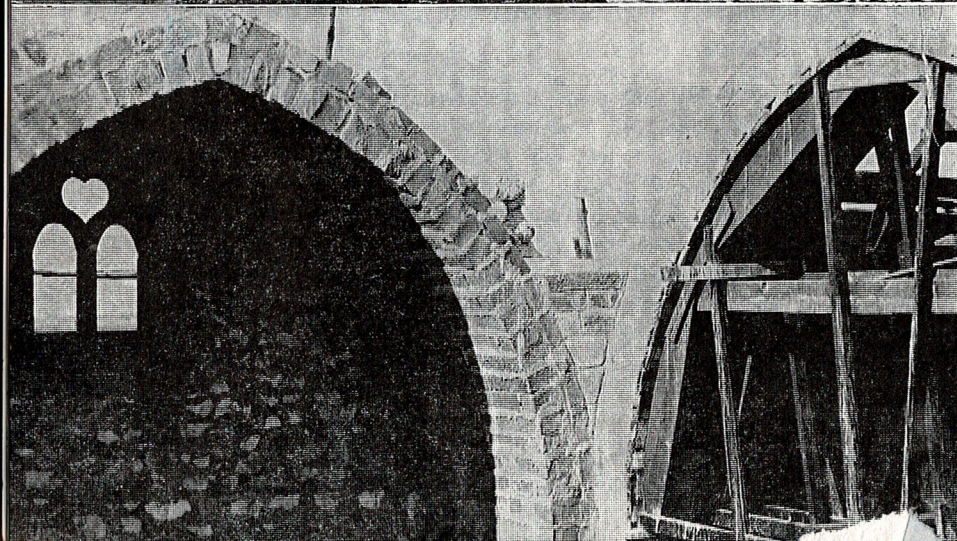
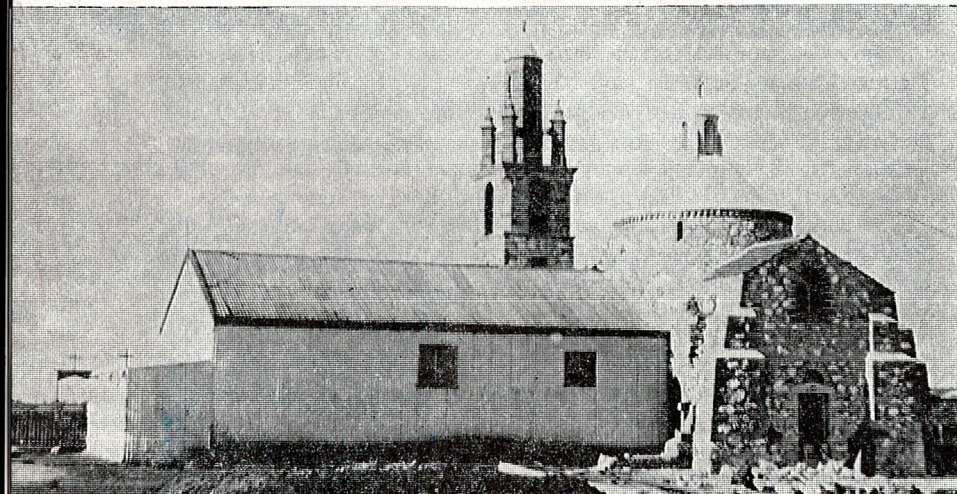
Down some steps into the South Transept is the Altar of Saint Joseph with a "Piscina" in the wall beside it, this latter has a shelf for the wine and water cruets and a basin with a drain for carrying off the water used for washing the priest's hands at the Lavabo after the Offertory of the Mass. The lancet window of St. Joseph over the altar, was made by a Benedictine monk of Caldey Abbey in Wales.



The North Transept contains the Altar of St. Michael and All Angels, with a statue of the Archangel and in a circular-headed recess to one side, a painted and gilded wood carving of the Annunciation, showing the Archangel Gabriel appearing to Our Lady to announce the Blessed Tidings. The altar here is also of a type of the early Christian altar found in the Roman Catacombs. An archway nearby leads to the acolytes' vestry and to the base of the bell tower. Here a "Squint" or little tunnel through the thick wall, enables the bell-ringer to see the Elevation of the Host at the High Altar and to toll the big bell accordingly; this is called the Sacring bell of the Mass.



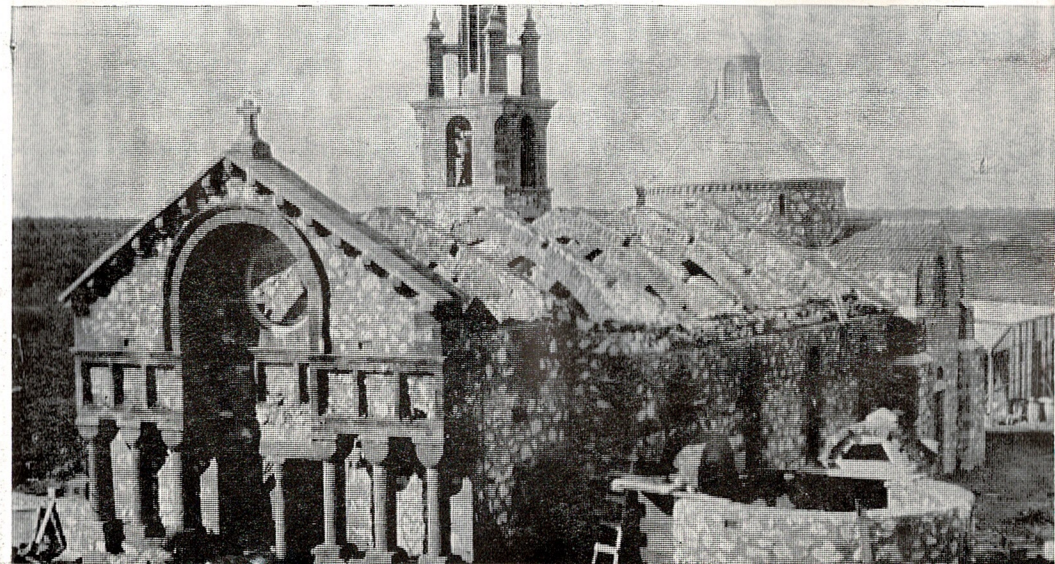
Revolving Template for Dome

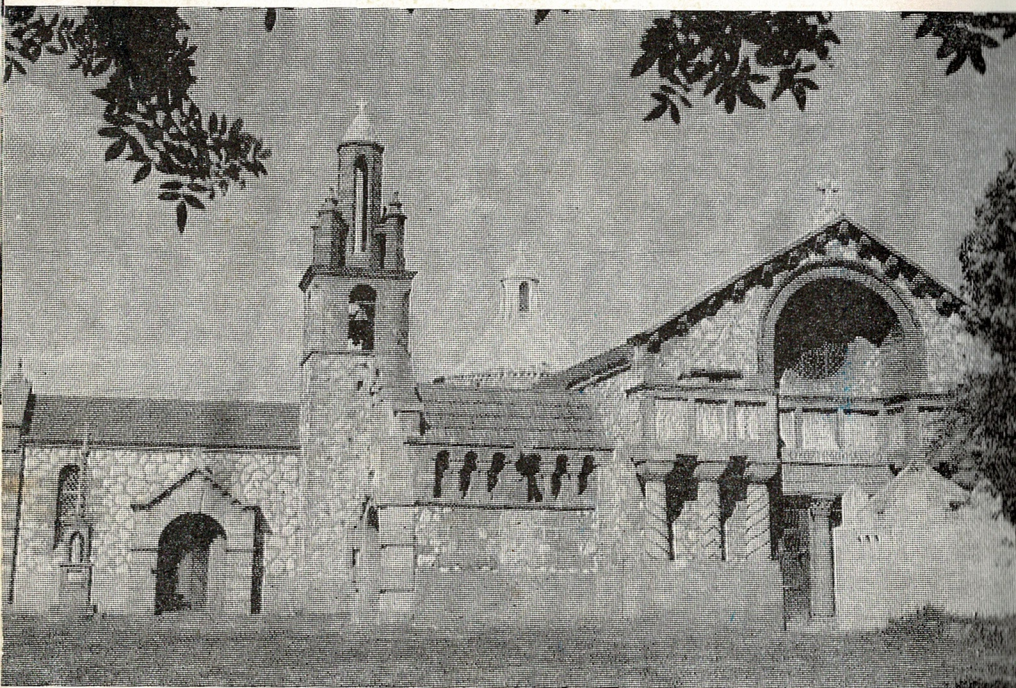


Original iron-roofed church (and still in use) inside the new structure

Listed below are the names of those who helped in the building of the Church. This list is compiled from the work record kept by Mgr. J. C. Hawes.

Harold Giles	Frank Keeffe	Pat Engelbrecht	J. O'Sullivan
Mother Peter	M. Jermy	W. Whitehurst	J. Callaghan
Jack McKay	S. Nevill	T. Shannon	Frank O'Brien
Tim Creed	Terry O'Brien	Tim O'Brien	J. Whitehurst
Maurice	Charley Thomas	Mr. McNamarra	Jack Keeffe
T. O'Donnell	William Toomey	Fr. Prendergast	J. O'Connor
W. Ring	Leo Thomas	Mrs. Thomas	O. Jones
A. Cream	Selby Arnold	Paddy Cayford	Mr. Boyland
W. Keeffe	Patrick Cahill	F. Ventura	Jack Ventura
Bobby Whitehurst	J. Giles	J. Arnold	James O'Brien





This Booklet has been compiled to commemorate the Golden Jubilee of the laying of the Foundation Stone of this unique Church — 14th September, 1924. Much work has been done to preserve the building and credit is due to many parishioners over the years. It is not possible to record them all. However, for the benefit and pleasure of future generations, the Parish Council of this Jubilee year is listed here: Phil Keeffe (president), Kevin Sharry (vice-president), Miss M. Morris (secretary), Mgr. Bryan (treasurer) and the following committee members: Bill Cox, Col Bone, Albert Cream, Ron Bone, Robbie Weir, Merve Fegan, Keith Butler, Ray Keeffe, Fred Bone, Clem Keeffe, Bert Keeffe, Michael Thomas, Alan Desmond, Tim Freeman, Kevin Weir, Brian Weir and Mrs Josephine Docherty.