

NOTES ON CONGREGATIONALISM

INTRODUCTION

For the first 139 years of its history, St Michael's was a Congregational Church known as *Collins Street Independent Church*. (The word *Independent* was frequently used in the name of Congregational Churches).

St Michael's owes much to its Congregational heritage —

If Congregationalism had not been alive and well in early Melbourne, we would not have the opportunity to worship in a church on such a prominent city site.

If the Melbourne Congregationalists of the 1860's, had not been proud of their heritage, we would not have been able to enjoy the ambience of our beautiful church building.

If the members of the Collins Street Independent Church, at the end of the 1960's, had not been aware of their inaugural lineage and had not recognised the tremendous challenge facing the church, we would not have been able to benefit from Dr Macnab's vital ministry.

Recognising that heritage, a note on Congregationalism is being included in the resource materials for Guides. Such information may be of particular value in preparing addresses for special interest groups, especially groups of school children.

The note is not intended as a history of Congregationalism. As will be seen, Congregationalism has its roots in the 16th Century and a detailed history would involve discussion of many momentous events in the history of Britain and USA. The note picks out some highlights from that past.

WHAT IS CONGREGATIONALISM

Before beginning comment on the history of Congregationalism many, no doubt, will wish to know what distinguished Congregationalism from other Protestant groups. The following explanation is a précis of material in an article on Congregationalism, in *Encyclopaedia Britannica*.

The distinctive tenet of Congregationalism has been that of the spiritual autonomy of the congregation. It involves a recognition of the principle that the primary agent in church foundation is not man, but God's spirit. The claim has been made that if a church in a particular place possesses the Bible, the Sacraments, a properly called and appointed minister and Deacons and members who have made a genuine Christian profession, it is complete. The members of that church are responsible to God for its life in that place and must have freedom to discern and obey God's will for it. No outside body should dictate what it should do.

The Sacraments in the Congregational Church are Baptism and Communion.

EARLY HISTORY

Congregationalism had its origins in the Puritan movement. The Puritans continued the Protestant Reformation in England and, in particular, sought to rid the Church of England of such vestments and ceremonies as seemed to them calculated to preserve the superstitions of the Church of Rome. One stream of Puritans felt that the church could be reformed from within while another stream believed that it would be necessary to break away from the Established Church. The Puritans in the latter stream were called *Separatists*. Congregationalism grew from the Separatist stream.

Under Elizabeth I, England became, by law, a Protestant country and the Sovereign was declared the Supreme Governor of the English Church. So closely were Church and State interwoven that disobedience to one was a challenge to the other. Separatists, who effectively sought to break away from the Sovereign's authority over the church, were inevitably in for a rough time. Indeed Puritans were generally seen as the Opposition to the Government and were persecuted for their beliefs.

The Puritans were strong enough to defy the Queen's authority for a time and a number of religious communities were set up, with their own ministers and forms of worship. International politics were such that the Queen and her Government realised that they could not yield a fraction of their authority to the Puritans and Elizabeth set about destroying the Puritan organisation. They retaliated by setting up a secret, itinerant press which poured out a stream of anonymous pamphlets attacking the English Church. Elizabeth's agents eventually located the source of the pamphlets and destroyed it. Those authors and printers that could be identified were arrested and imprisoned or executed.

It has been reported that an Independent Church was established in London in 1567. That Church has been generally acknowledged as the *first Congregational Church*. However, this congregation led by the Rev Richard Fitz, seems to have lasted only a few months. Its members were forced into exile in Holland.

Another Congregational-style church was established in London in 1592. The founders of this church were John Greenwood, a radical Puritan clergyman, and a lawyer, Henry Barrow who joined forces with another clergyman, Francis Johnston and John Penry. This church had a *more systematically developed doctrine* than the 1567 church. The doctrine, developed by Greenwood and Barrow, owed much to the teachings of Robert Browne who was identified with the Separatists. Barrow's ideal church was one in which there was no distinction between clergy and laity and in which the sovereign autonomy of each congregation was established.

Greenwood and Barrow were prolific pamphleteers who were imprisoned in 1587 for their activities. They continued their activities from prison. They were released in 1592 and set about establishing their new church. However, they were re-arrested, tried and executed in April 1593. They are regarded as Congregational martyrs.

By the end of Elizabeth's reign, it was felt that the Puritans' power had been broken. However, small illegal gatherings continued to meet. It seems that in the reign of James I there was no systematic persecution of such groups but they were unsettled by petty restrictions and spying. It was in this atmosphere that a Congregational-style church was established in the Southwark district of London on 1616. That church survived the vicissitudes of the intervening years and was still functioning into the 20th century - *the first permanent Congregational Church*.

CONTINUING THE STORY

As we know, Elizabeth I and her immediate successor, James I, did not succeed in stamping out the Puritan movement. Puritans dominated the Parliament of Charles I and some were directly involved in the events leading to his execution. The Commonwealth that followed, under Oliver Cromwell,

was led by Puritans. Cromwell aligned himself with the Separatists and many held high office during the Commonwealth period.

At the beginning of the Civil War, the word *Congregational* and, alternatively, *Independent* began to replace the word *Separatist*. It seems that at about the same time, similar words were adopted in the North American Colonies.

The Restoration began with hopes for religious freedom. They were not fulfilled until the time of William and Mary when the Toleration Act 1689, opened the way for all non-conformists to meet and worship openly.

In Britain, Congregationalism like many other religious groups, gained new vigour during the Evangelical Revival of 1750-1815 and continued to expand its influence throughout the 19th Century. Congregationalism has always occupied a liberal and democratic position among churchmen and, in the latter half of the 19th Century, many of its members were associated with the Liberal Party. The victory of that Party in the 1906 Elections is generally regarded as the peak of Congregational influence in English society and politics.

One example of Congregational influence is seen in its domination of the London Missionary Society. That society was founded in 1795 as a non-denominational body to spread the Christian Gospel overseas. Early Melbourne Congregationalists would have been aware of the vital work that that organisation had achieved in its first 40 years.

In 1972, most Congregational churches in England (but not Wales) and Presbyterian churches in England united to form the United Reform Church.

CONGREGATIONALISM IN NORTH AMERICA

A Separatist congregation formed in Scrooby, Nottinghamshire in 1605 moved to Leyden, Holland, to gain religious freedom. In 1620, 35 members of that congregation became part of the contingent that sailed on the *Mayflower* to form a colony in North America. They called the colony Plymouth.

About 10 years later, another group of Puritans (not Separatists) migrated to form a colony at Massachusetts Bay. Members of this group spread out to form other colonies, because the leaders and ministries who ruled in Massachusetts had narrow views of their own about freedom. Some moved to Hartford in Connecticut. Others moved to form a colony at Rhode Island.

Of course not all members of these four New England colonies came from the original migrant parties. There was a steady stream of migrants, mainly Puritans, joining them.

Even those Puritans who were not Separatists found that the Separatist ideas for government were suited to their situation in these New England colonies. Thus the New England colonies all had a Congregational flavour. They all joined in the New England Experiment which began in the 1640's and persisted until 1664. During that period, political franchise was confined to members of the Congregational Church and statutes were passed to provide for ministerial support through universal taxation.

The colonists in this area were called on for a radical commitment of an intellectual and spiritual intensity that was not matched elsewhere. They were keenly interested in education for the outset and one of their early acts was to establish a college to maintain the succession of learned ministers.

Thus was founded Harvard College (1639). This was the first of a long line of outstanding colleges begun under Congregational auspices in America.

By the early 19th Century, many of the oldest Congregational Churches in America had become Unitarian Churches.

In modern times, in 1961, most remaining Congregationalist Churches achieved a union with the Evangelical and Reformed Church. The new church body is known as the United Church of Christ. (It is of interest that the Evangelical and Reformed Church could claim among its ministers the eminent theologians Reinhold Nieburgh and Paul Tillich.)

A FINAL WORD

The article on Congregationalism in *Encyclopaedia Britannica* contains the following comment -

“Congregationalism has clearly not succeeded in establishing itself as one of the major forms of churchmanship in the modern world. Congregational ideas and practices have, however, had a deep influence on many other churches. It has also been a major factor in shaping the institutions and the general culture of the US and to a lesser degree of Britain and the British Commonwealth.”

SOURCES

The sources of the information in this note are *Encyclopaedia Britannica*; *Encyclopaedia of Religion and Ethics*; and to a lesser degree, Winston Churchill's *A History of the English-Speaking Peoples*.

NOTE ON CHURCH BUILDING

INTRODUCTION

By the end of 1865, influential Congregationalists around Melbourne were strongly of the view that the Collins Street Independent Church should be developed to become the focal point for

Congregationalism in Victoria. Early in 1866, the congregation of the church took the decision to demolish the small chapel on the site and to erect a new church that would be worthy of its commanding position and fit to be a representative church of the denomination. Simultaneously, it called the Rev Anketell M Henderson to be the Minister.

A M Henderson was born in Ireland in 1820. He became a minister in 1845 and after serving in Ireland for some years, he spent the years 1856 to 1865 as minister at Claremont Chapel, London. He was called to the Richmond Congregational Church in 1865 and at the same time became Principal of the Congregation College of Victoria. He began his ministry at Richmond on 2 September 1865, showing considerable preaching skills and transferred to our church toward the end February 1866. It seems that he did not begin preaching until 22 April 1866, when the congregation met in the Theatre Royal to allow for the demolition of the earlier chapel. However he chaired the church's Building Committee from its inception in February 1866.

After inviting designs from several leading architects of the day, the committee decided to work with Joseph Reed of Reed and Barnes, to develop detailed plans that met the committee's requirements for the interior while retaining significant aspects of Reed's original proposals for the exterior.

Joseph Reed came to Melbourne from overseas in 1853 and rapidly became one of Melbourne's leading architects. Many examples of his fine work remain.

These include -

Public Library	(1853)
Wesley Church	(1857)
Melbourne town Hall	(1867)
Trades Hall	(1873)
Scots Church	(1873)
Exhibition Building	(1888)

The collaboration between architecture and pastor had created one of Melbourne's very special buildings. For a time at least, it was the largest church in Australia and some claim its design has no parallel in England or Australia.

It is classified by the National Trust, is registered by the State Government through the Historic Buildings Council and has been placed on the National Estate Register of the Australian Heritage commission.

Peter Staughton, a noted Church Architect, has said -

“The importance of this church as part of the Australian heritage, cannot be overstated. Indeed, I submit it is of world importance in Victorian-age Church building.”

THE INTERIOR OF THE CHURCH

It is fitting that the description of the detail should commence with the interior of the church, for it appears that the final design was fixed from the inside out. The Building Committee, no doubt strongly influenced by Henderson's views, established several important criteria for the interior. It was to be such that the preacher would be clearly audible to all members of the congregation and also clearly visible to them. It should be large enough to accommodate upward of 1,000 people.

The audibility criterion was met by having the congregation seated within a circle that had the preacher on its circumference, and by adopting a coved (concave) ceiling to improve the acoustics. The visibility criterion was met by raking the floor, at both levels, by arranging the pews in an arc and by paying special attention to the level of the preacher's platform (NB not a traditional pulpit with a sounding board above it.)

The theory of the day was that a speaker would be audible to all within a circle with a 92 foot diameter. That effectively set the overall dimensions of the church and established the need for a substantial gallery to accommodate a total congregation of upwards of 1,000. The final capacity was 1,250 people but subsequent alterations have reduced it.

The circular design is not evident as the interior walls are all straight lines but note how the corners, which would have been outside the circle, have been cut off. They provide foyers at the three main doors and room for the circular staircases to the gallery. On the Collins and Russell Streets intersection, the corner space allows for the underpinning of the campanile.

A notable feature of the interior is the horse-shoe gallery which the Argus of 6 July 1867, aptly described in the following terms -

“The gallery is a miracle of lightness and proportion. It is sustained on iron columns with foliated capitals and from it spring iron columns spreading symmetrically into a series of round headed arches. These arches, the side windows and the occasional introduction of the dog-tooth ornament admirably preserve the Romanesque character.”

The gallery's elegant cast iron balustrade adds to the spacious feeling of the building as does the unusually shaped, coved (concave) ceiling, with its special acoustic properties. The choice of colours used in the decoration complements the architect's basic design.

There are arcades outside the auditorium, on the east, south and west. They are at both floor level and gallery level, except on the south wall at the upper level, where the arcade has been made part of the interior but has been separated from it by pillars at the rear of the pews. These arcades provide some protection against summer heat and street noise.

It has been said that the design was strongly influenced by the fact that the congregation met in the Theatre Royal after the previous small chapel had been demolished. It has also been said that John Pascoe Fawkner was the one who said that the interior should be like a theatre. The fact is that the criteria established by the Building Committee are equally valid for the design of the church or a theatre. Those criteria were influenced by Henderson, the pastor, and it is likely that he came to Australia familiar with recent 19th Century theory on church design, including the possibilities for theatre-like design. The spell in the Theatre Royal probably served to convince his fellow committee men of the appropriateness of 'borrowing' from the theatre. If any feature could be attributed to that sojourn, it would be the shape of the gallery which it is reported, follows that of the gallery in the theatre.

CHANGES TO THE INTERIOR

During its history, the interior has been altered on a number of occasions. The stained glass windows have been added and the furnishings have been altered. Comment on the windows and on the current furniture is included in separate notes. This note is concerned with alterations that have affected the architecture of the interior.

The original organ has been rebuilt and modified on a number of occasions. The pipes have always been in the apse but, until 1958, they were arranged in 'U' formation with space on either side. The Apostle windows were installed in those spaces. When the organ pipes were fanned out to fill the apse, the windows were relocated to their present position.

Until 1923, there were no choir stalls, choristers sat on chairs in front of the preacher's platform. Stalls were then installed in front of the platform and at right angles to it. The organ console occupied a central position. The stalls and the console were moved to their present position in 1977.

The 1977 move was made to permit the opening up of the chancel to its present state. At the same time, the central aisle, which had previously extended from the door to the middle of the church, was brought through to the chancel and all the original Oregon pews at ground floor level were replaced.

The last major redecoration of the interior took place in 1958 when services were transferred to a nearby Masonic Hall for a number of months. The extent of the changes in the colour scheme are not known. Changes were proposed; some were probably carried through but at least one was abandoned. That proposal was for the removal of the inscription over the organ apse but it met with strong resistance from the congregation. Painting work has been undertaken since but has not changed the overall design of the interior decoration adopted in 1958.

The present chandeliers were installed in about 1985. They have added to the feeling of spaciousness.

In 1967, a side chapel was built to commemorate the centenary of the building. It did not affect the main auditorium but it is a change to the overall interior of the church as well as a change to its exterior.

THE EXTERIOR OF THE CHURCH

Joseph Reed sojourned in Northern Italy a year or so before he was asked to submit a design for the church. He had been struck by church architecture in the region and especially by the use of polychrome brickwork. He felt that Melbourne's climate was not unlike that of the parts of Italy that he visited and that its architectural style could sensibly be transferred to Melbourne. He also felt that polychrome brickwork was particularly suitable for an area which was not rich in local stone for construction work. Reed became that greatest exponent of polychrome brickwork in Melbourne.

The external design of the building has its origins in that visit to Italy. Right from the outset, Reed had been keen to use polychrome brickwork for the church and that was a feature that had attracted the Building Committee to his work. They were also impressed by his proposal for a campanile on the south-west corner.

The brickwork makes use of the dark Hawthorn bricks with red and white (sic) Brunswick bricks for ornamentation. Stone from Oamaru (NZ) and Charente (France) is used in sills and pillars. The building stands on bluestone footings.

The building is described as being in the Lombardic style with Romanesque features, including its rounded arches. It is 90 feet square with a campanile 20 feet square at its base and rising to a height of 150 feet.

The best place from which to view the building is diagonally opposite across the intersection of Collins and Russell Streets. From there, you obtain a clear view of the symmetry of the south and west facing frontages and the beauty of the ornamentation on both facades. Note in particular, the way in which the arcades on both sides have pillars with Romanesque arches. (It is not clear when the arcade facing Collins Street was enclosed at ground floor level).

From there you also see how much the building dominates the intersection. The presentation is much more forceful than that of Scots Church which Joseph Reed designed some years later.

The two stairways rise from street level to doorways surmounted by arches of rubbed bricks. Above each arch there is a mock gable with a celtic cross at its apex. This feature is carried through to each of the gables on the two frontages, including the gables just under the spire.

At the sides of the two central stairways, balustrades rise gracefully to buttresses which seem to push the campanile upwards. Light Brunswick bricks are used for the sides of the campaniles to convey a sense of lightness rather than a feeling that it is bearing down on the viewer and this sense is enhanced by the mock gable above each doorway with an apex pointing upwards, to a similar feature high in the tower.

For a few years the tower dominated the skyline and was used for fire spotting purposes.

There have been a number of changes to the external surroundings of the church. Railings have been removed and the garden changed in character. From an architectural point of view there have been two significant changes.

The external doorway at the northern end of the Russell street frontage was added in 1926. This gives symmetry with the doorway at the eastern end of the Collins Street frontage.

A chapel was added at the northern end of the Russell street frontage in 1967. Hawthorn bricks from several demolished homes were used for that addition to complement the existing brickwork.

Another feature which adds to the feeling of lightness and grace is the decorative lamp posts which stand at the foot of each stairway.

CONSTRUCTION TIME

The design of the building took until August or September 1866 and work commenced shortly afterwards. The Foundation Stone was laid on 22 November 1866 by Henry Hopkins who was the church's original benefactor in 1838 and who had also laid the foundation stone of the original chapel.

The first services were held in the new church in 25 August 1867, even though there was some construction work yet to be done. *The Argus* of 26 August 1867 reported -

“The actual building is almost complete, the architects, Mssrs Reed and Barnes, and the contractor, Mr John Young, having made every effort to have all done before services were held. They would have succeeded, but the weather prevailed against them. The spire surmounting the elegant and lofty shaft of the campanile had to be slated, and the high wind made

the work one of such danger that the delay was necessary. Beyond this, and the building of the organ, just received from England per *Star of Peace*, there is scarcely anything waiting to receive its final touch.”

THE ORGAN

1. The organ was built in London, in 1866, by *Hill & Son*.
2. It was installed by George Fincham and was available for use from September 1867.
The firm founded by George Fincham has serviced this organ ever since.
3. It was a two manual organ with tracker action and hydraulic blowing.
4. It appears that, some time before June 1988, the keyboard was extended and the position of the organ was altered.

5. In 1893, oboe and four composition pedals were added. The case and the front pipes were altered.
6. In 1923, the organ was rebuilt and enlarged with tubular pneumatic action.
7. In 1951, it was rebuilt with electro pneumatic action.
8. In 1958, it was rebuilt and enlarged - at this stage the front pipes were spread across the front of the apse, as we see them today. Photos taken shortly before that time show the pipes in 'U' formation in the centre of the apse.
9. In 1978, the console was relocated to its present position.
10. In 1979, the organ was cleaned, its action renovated and the swell mixture rebuilt.

NB Nearly 2,500 pipes.

NOTES ON STAINED GLASS WINDOWS

INTRODUCTION

This note deals with the stained-glass windows, other than, the windows and miniatures designed by Klaus Zimmer.

The comment in the note is not a detailed exposition on the art involved. The note has been prepared by a layman, with some appreciation, which may be of interest to visitors to St Michael's.

The windows mentioned in this note have been installed over a long period of time ranging from 1869, when the present building was new, to the late 1960s. These windows are the work of many artists, who created designs, and craftsmen, who executed those designs. They have given us a kaleidoscope of colour to enhance the ambience of our church. Unfortunately, we do not have the names of these artists and craftsmen. It is quite possible that in some cases at least, artists were not commissioned to create individual windows for our church. Designs could have been chosen from a portfolio of designs carried by the craftsmen who made the windows.

Given that a number of artists/craftsmen are likely to have been involved, it is interesting to note how the windows in particular areas have been bound together. For example, each window in the east and west walls of the church has a border consisting of an ornamental design at the bottom of the window and columns with capitals on either side leading to an ornamental canopy at the top. The borders are very similar but a closer look reveals some differences which are not noticeable at a cursory glance. These differences can be of use in dating the windows or in drawing conclusions about the use of different artists/craftsmen.

Dr Macnab has given names to these windows, to identify their themes. A schema of the names and positions of the windows, including the Bicentennial Windows, appears on **p 11** (clerestory windows) **and 12** (ground floor windows) of this note. This schema was first presented in the inside covers of the Order of Service for Christmas Day, 1991. These names have been followed in the preparation of these notes. The notes have several sections and, in each, comment of windows proceeds through the schema in a clockwise direction.

ABOUT STAINED GLASS

On occasion, it may be useful for guides to have some knowledge of stained-glass techniques. The brief comment that follows is based mainly on information in *Stained and Decorative Glass* by Elizabeth Morris (A Quintet Book, 1990).

There are many ways of producing colour and texture in glass. A staining process, applying a silver-nitrate solution to white glass and then firing it, can produce colours from the palest lemon to the orange. It is this process which has given the generic name 'stained-glass' to glass pictures created using all the techniques at the craftsman's disposal.

In stained-glass art, pieces of coloured glass are joined together with lead. The 'art' is to bind pieces of richly coloured glass with ornamental leadwork. In medieval times, paint was applied to the glass to allow for shading and to delineate, for example, faces and folds in garments. The object of this type of painting was to control or exclude light coming through the glass. More recently, other painting techniques have been developed.

To keep the glass panels from sagging under their own weight or bending from wind pressure, bars are placed horizontally across the glass; copper wires attached to the leadwork are then twisted around these bars.

In the 17th Century, craftsmen began to use enamel paint to create images on clear glass, in a manner that allowed light to pass through, and this process gradually took over. It enabled craftsmen to match the realism attainable in painting on canvas. Elizabeth Morris points out, that as this process gained favour, craftsmen began to create pictures *on* glass rather than pictures *from* glass. Lead lines were less important and increasingly large areas could be covered without lead divisions. Unfortunately, the use of this technique may produce 'stained-glass' that has lost its sparkle and translucency.

Interest in the traditional methods of creating stained-glass pictures began to revive in the mid 19th Century. Klaus Zimmer's windows show how the old techniques have been adapted to modern times.

It would take an expert to describe the various techniques used in the creation of our windows and to tell us whether each one is a picture on glass or one made from glass. Some windows may lie somewhere between these two extremes. What we can expect is that the people who created our windows used the techniques of their day. We cannot expect medieval coloured glass if artists were generally using enamel painting techniques when our windows were created.

Without trying to pre-empt expert judgement, it can readily be seen that painting has been used extensively. Sometimes it has created shading within a piece of glass. In many other places, there are several different colours within a single piece of glass. On occasion, painting has been used to simulate leadwork. It is also possible to find spots where the paint has chipped to show, what appears to be, clear glass as backing.

The amateur can also see how leadwork has been used to outline particular features of a picture or to create interesting ornament. Most of the windows are extensively leaded but there are parts of some windows where the leadlines are widely spaced. In these latter cases, one can see how painting has been used to effect, to create pieces of glass of rich design, for example, in the outer sections of the Apostle windows.

However, the techniques used to achieve the effect are probably of no real importance to us. We are all aware of the range of dramatic colour that can be seen in our windows especially when the external light is at its strongest, and that the appropriateness of the subject matter is what really matters.

Some of our stained-glass seems to lack the sparkle that is evident elsewhere. That may be due to the lack of available light for a particular window at the time you are viewing it. Or, it may be due to heavy shading on darker pieces of glass - even in the best circumstances very little light may get through such a shaded piece of dark glass. A third possibility may be that even in the short time some windows have been on place, pollution is having an effect.

THE CLERESTORY WINDOWS

THE APOSTLE WINDOWS

These windows in the *north wall* were installed in the church in 1869. They are the gift of Henry Brookes and his brother Maurice. Henry Brookes was one of a number of benefactors who ensured that the church was fully paid for in a short time after it opened for worship. They selected the subject for the windows and insisted that they be installed in the organ apse - the organ pipes were then in a 'U' formation in the centre of the apse. That installation must have imparted a special glow to the apse. The windows were moved to their present position in 1958, when the organ pipes were fanned out across the apse. These windows are now artificially lit.

The placement of the windows is a strong reminder of the centrality of the Gospels and the New Being of Christ which the Apostles described and portrayed.

Note the monogram at the foot of each window - an 'S' (Saint) intertwined with the Apostle's initial.

In Revelation 4:6-8, John speaks of a vision in which four animals were grouped around the Throne. One was like a lion, the second like a bull, the third had a human face and the fourth was like a flying eagle. Ezekiel had a somewhat similar vision (Ezekiel 1:5-11). Early Christians associated these visions with the Apostles and the tradition has been carried through to our windows. Ian Guthridge, in his book *All About Italy* (Medici School Publications, 1991), gives the following explanation of the medieval mindset that established relationships between the animals of the visions and individual Apostles.

Matthew's Gospel begins with the genealogy of Christ, so he is identified with the human face.

Mark's Gospel begins with John the Baptist, in the desert, in the lion's lair, so he is identified with the lion. (In our window there is an animal with a yellow coat peering out from behind Mark. Our artists may not have had a very clear picture of a lion's head in his mind.)

Luke is the one who concentrates on the Sacrifice and Passion of Christ, so he is linked with the age-old sacrificial animal, the ox. (In our window the ox appears in front of Luke.)

John is the theologian, the 'high-flyer' and is identified with the eagle. (The eagle is seen clearly in our window.)

THE TALENTS

This window, the first in the *east wall*, is a memorial to J Newman Barker, "for 48 years an honoured member and officer of the Church". He died on 5 June 1936. The window was presented by his widow and daughter.

It is a reminder of the Parable of the Talents (Matthew 25:14-30) and signifies, for us, a response to the preaching of the Gospel.

MUSIC

This window was presented by Mr and Mrs Herbert Norman in 1937, which was regarded as the church's Centenary Year. It is in remembrance "of singers and players of instruments who have faithfully carried on the Service of Praise in this church".

In 1st Samuel, we are told that David was a cunning player on the harp and that his introduction to Saul was as a harpist who could dispel the evil spirit that settled on Saul from time to time. Maybe the harpist is David. However, even if that is not the case, there are many references to the harp as an instrument of praise in the Old Testament, especially Psalms, and the harpist is an appropriate image for this window. Note the angel harpist in the background.

THE SERMON ON THE MOUNT

The Sermon on the Mount is the subject of the next three windows. They are a memorial to Rev Llewelyn David Bevan LLB DD who was minister of the church 1886-1910 and who died in 1918.

Jesus is seen in the middle panel, preaching to two people - one young and the other old. The rest of the audience is represented in the windows on either side.

These latter windows contain quotations that have references to Rev Bevan rather than to the subject portrayed. They are -

Thou wilt keep him in perfect peace, whose mind is stayed on thee: because he trusteth in thee. Isaiah 26:3

Behold, thou hast instructed many, and thou hast strengthened the weak hands. Job 4:3.

Some of the people in these windows are interesting, especially the older person in the centre window. Artists frequently have a particular person in mind. Is this man John the Baptist? Or is it possible that in the manner of the Middle Ages, Moses who was given the Commandments, has been introduced to the scene?

In the right hand window, note the Apostles with halos and note, in particular, the youthful clean shaven one. In this window, the youthful one has more masculine features than the youthful Apostle in the second Healing Window (two windows to the right). It is differences in presentation, such as this, that point to the involvement of different artists/craftsmen in different windows.

Another interesting feature of these windows is the way in which jewels have been depicted in the woman's gown - a forerunner for Klaus Zimmers' use of jewels.

HEALING

These two windows are a memorial to Hubert James 1851-1922, "A faithful member and devoted worker of this church." They were given by his sister.

They are a reminder of the vital concerns of health and wholeness and the quest for new way of Being.

The story is that of the raising of Jarius' daughter, which is recorded in several Gospels. Luke 5: 35-43, records that the miracle occurred in the presence of the child's mother and father and Peter and James and John, the brother of James, and no others. All are shown in these windows.

Dr Macnab has said that it is, perhaps, no coincidence that the particular windows in the south wall are there to be always in front of the preacher.

PREACHING

The first two windows in the *south wall* are in memory of Thomas Jones, "Pastor of this Church 1877-1880", who died in 1882. He was Welsh and had been recognised as one of the foremost preachers in England, being known as the 'Welsh Poet Preacher' because of his great love of literature and poetry and his friendship with Robert Browning.

The scene depicted in the windows is identified by the quotation at the bottom. "And a certain Jew names Apollos, born at Alexandria, an eloquent man and mighty in the scriptures" (Acts 18:24).

That verse goes on to say that Apollos preached at Ephesus and subsequent verses testify as to his eloquence and his preaching of the Good News in the synagogue. Further evidence of his eloquence is contained in Paul's first letter to the Corinthians. This is a very appropriate memorial to Thomas Jones.

The windows show Apollos preaching to a spellbound audience and have an interesting and detailed background, including what appears to be a Greek or Roman temple.

THE GOOD SHEPHERD & CHRIST THE KING

These two windows are a joint memorial to Rev A M Henderson, "in whose ministry this Church was built and paid for". They were given by Wm Peterson who was clearly much impressed that the church was not burdened with continuing costs for its construction.

These two central in the south wall signify concern, compassion and the uniqueness and dignity of every human being (in the Good Shepherd) and the focus of allegiance and the nature of power (in Christ the King).

Note the roundel at the head of the windows, representing the Trinity.

The Gospels include many references to Jesus, the Good Shepherd. However, the window seems to present the risen Christ as the Good Shepherd (see 1 Peter 5:4) to complement the risen Christ, as Christ the King, in the next window.

These two windows are unusual as a 'pair'. In the Good Shepherd window, the colours are rich and strong. In Christ the King, the colours are much softer and include some delicate, sepia faces of angels in the upper ornamentation. It also seems that the Christ figure has a fuller face and heavier build in Christ the King, than the Good Shepherd window. Differences can also be seen in the ornamental arches and in the panels at the foot of the windows. Very likely, different artists were involved in designing the two windows.

COMMENDATION & COMMITMENT

These two windows form a memorial to Rev Alexander Morison "for 21 years Pastor of this Church - 1843-1864". He died on 14 April 1887.

Note the roundel above these windows which applies the text incorporated into the Preaching Windows, at the other end of the south wall to Rev Morison.

The *Commendation* window shows Simeon, in accordance with the Jewish custom that every first born male must be consecrated to the Lord, presenting Jesus in the Temple. This story is in Luke 2:22-28 where we are told that the Simeon was an upright and devout man who had been visited by the Holy Spirit and told that he would not die until he had set eyes on the Lord's messiah.

This window has an inscription - "Lord now lettest thy servant depart in peace" (Luke 2:29) - which embodies some of the words spoken by Simeon as he presented the child, Jesus. They are words which apply equally to a memorial to Rev Morison.

The infant Jesus is identified with humanity and participation in the rites and customs of his day.

The *Commitment* window has an inscription from Genesis 11:31, "And they went forth with them from Ur of the Chaldees to go into the land of Canaan". That verse tells of Terah's journey with his

family, including his son Abraham and his wife Sarah, from Ur which only took the party as far as Haran. Genesis 12 goes on to tell how the Lord later commanded Abraham to go on to Canaan and promised Abraham great things.

Abraham is portrayed in the window. He committed himself to the journey that God called on him to take.

Take note of the delightful sepia portrait of camels and people in the background.

NB There is some confusion in the placement of plaques for the windows in the west wall. They are not under the appropriate windows. The plaque relating to the Last Supper is at the right hand end and is specific, mentioning both the subject and those memorialised, but the other two are not so specific. It is believed that this note correctly portrays the position.

ENTRY INTO JERUSLAEM

The first two windows in the *west wall* commence a sequence dealing with the Easter story. It is believed that these windows are a memorial to W Henry Pawsey, a Deacon of the church who died in London on 6 March 1919. The memorial was presented by his mother.

The story of the windows needs not amplification.

THE LAST SUPPER

The three central windows are a memorial to -

William Froggatt Walker	- died 23 January 1890
Theodore Lindsay Walker	- died 13 January 1890
Rev D Jones Hamer	- died 7 March 1886

The subject of the picture needs no embellishment. However, note that there is some beautiful work in these windows. Note especially, the delicacy of the design worked into the tablecloth.

ANTICIPATION OF THE RESURRECTION AND ITS PROCLAMATION

These two windows are believed to be a 1937 (Centenary) Memorial “To the praise of God for his manifold mercies during the past 100 years in the history of this church and in memory of all who have here served the Gospel”.

They show some of the Disciples grieving at the tomb. Christ, not yet risen, emerges from the tomb and the cup, the New Covenant in his blood, shines brightly.

The scene might be taken to be in the Garden of Gethsemane but the disciples are clearly grieving, not asleep.

Note other disciples coming through the trees in the background.

THE GARDEN OF GETHSEMANE

This window is situated outside the door on the west wall, nearest to the *Entry into Jerusalem* windows. It is a memorial to Alexander Moodie, “a faithful servant of this church”, who died on 18 October 1945, aged 81 years. It was presented by his family.

It depicts the scene in the Garden of Gethsemane, with the disciples clearly asleep. In the background we see the cross which is a potent reminder, for all who leave by this door, of the message of faith.

This window bears the inscription “Thy will be done”.

THE GROUND FLOOR WINDOWS

THE PROMISE

This window is on the *east wall* in the entry foyer for the Collins Street door at the east end of the church. It is a memorial for Mrs J Betts and was presented by members of her family. It bears the inscription “A woman that feared the Lord - she shall be praised”.

The risen Christ is shown wearing a crown of thorns and knocking at a door. This immediately takes us to the promise in Revelations 3:20, “Behold I shall stand at the door and knock: if any man hear my voice and open the door, I will come into him, and will sup with him, and he with me”. There is also a hint of another promise as Christ carries a lamp. In John 8:12, Jesus refers to himself as the light of the world and promises his followers the light of life.

This window has a delicate floral border which is different from the borders in all other windows.

CALLING OF THE DISCIPLES

Moving clockwise, this is the next window. It is on the *south wall* and is also situated in the entry foyer for the upper Collins Street door. It was presented by Anna Florence Brain and is memorial to her deceased brothers and sisters, John George, Leslie, Kate and Linda. It was dedicated on 5 September 1948.

TRANSLATION OF THE WORD

This window on the south wall and on the other side of the narthex from *Calling of the Disciples* is another presented by Anna Florence Brain and is in memory of her father, Robert Smith Brain, her mother, Louisa Brain and sister Evelyn June Brain who were “for many years regular worshippers of this church”.

It depicts John Wyclif translating the bible into English. There is some subtlety in the choice of subject as Robert Smith Brain was Victorian Government Printer 1887-1906.

John Wyclif was a theologian at Oxford in the later years of the reign of Edward III (1327-1377). Winston Churchill in *A History of the English-Speaking Peoples*, says that he made a frontal attack on the church’s absolute authority over men in this world, implied the supremacy of the individual conscience and challenged ecclesiastical dogma. His efforts to translate the bible into the common tongue were part of that fight. In many respects, he seems to have been a forerunner of the Puritan movement which led to Congregationalism. That symbolism was probably not lost on the members of the Collins Street Independent Church, when the window was installed.

GOOD SAMARITAN

This window is on the *west wall* outside the south-west door into the church's interior. It is a memorial to Robert Norman who died on 25 January 1940. It was presented by his family. It bears the inscription "He had compassion on him".

ROUNDELS OVER THE MAIN ENTRY DOORS

These roundels over the two entries on the corner of Collins and Russell Streets and over the upper door to Collins Street were the gift of Miss Winifred Leckie, a Deacon and devoted church member. The one over the upper Collins Street door is dedicated to the Rev C Bernard Cockett MA: DD (1888-1965).

They show the strong colours of green (hope), blue (the life force), pink (transcendence over suffering) and the deep red of the cross. Behind the cross, centrally placed, is the circle of gold (triumph) the symbol of our continuing quest for completeness and wholeness.

While these roundels are simple in construction, they show an interesting example of ornamental lead work. The lead winds its way through panes of the same colour.

THE CHAPEL

There is a window in the north wall, at the end of the chapel. It was the gift of Mrs Anne Ruddock in 1966 when the chapel opened and is in memory of her husband.

The art is modern and depicts the Descent of the Holy Spirit.

DATING THE WINDOWS

It is not an easy matter to date the windows, as most of them do not carry dates of dedication. To a large extent, this attempt to date them depends on the dates given on the windows.

1869

THE APOSTLE WINDOWS

LATE 19th CENTURY

THE GOOD SHEPHERD
CHRIST THE KING
PREACHING WINDOWS
COMMENDATION
COMMITMENT
THE LAST SUPPER

The first two windows in this group memorialise Anketell Henderson and it is clear that the gift came from one who was still well aware that the church had been paid for during his ministry which ended with his death in 1879. These two facts support a late 19th Century installation.

Thomas Jones followed Anketell Henderson and retired because of ill health after three years and died in 1882. Given the shortness of his ministry it is almost certain that the memorial would have followed shortly after his death.

Commendation and *Commitment* memorialises Alexander Morison whose long ministry extended from 1843 to 1864. He died in 1887. As the date of death appears in the memorial it is assumed that the installation of the window came shortly after the event.

In the case of *The Last Supper*, all three persons memorialised died in the short period 1886 to 1890. That supports a late 19th Century installation.

1920'S

SERMON ON THE MOUNT
HEALING WINDOWS
ENTRY INTO JERUSALEM
THE PROMISE

Llewelyn Bevan died in 1918 and it is reasonable to assume that the memorial windows, *The Sermon on the Mount*, date from around this time.

Hubert Jarman died in 1922. *The Healing* windows were probably installed after *the sermon on the Mount* - there are differences on ornamentation and the depiction of the young disciple is different.

The Entry in Jerusalem windows seem to be associated with W Henry Pawsey, who died in 1919, and were presented by his mother. They are likely to have been installed not long after his death.

The Promise presents something of a puzzle but the artwork, especially the border, is consistent with this era.

LATE 1930'S

THE TALENTS
MUSIC
ANTICIPATION OF THE RESURRECTION AND ITS PROCLAMATION

Apart from *The Talents*, these windows are specifically associated with the Centenary of the church. As J Newman died in 1936, it seems likely that *The Talents* window was installed at about the same time.

LATE 1940's

CALLING OF THE DISCIPLES
TRANSLATION OF THE WORD
THE GOOD SAMRITAN
THE GARDEN OF GETHSEMENE

The first of these four windows has a date of dedication and it is reasonable to assume that the second of these, from the same donor, has a similar date.

Herbert Norman died in 1940 and Alexander Moodie dies in 1945. The ornamentation of both these windows is identical with the ornamentation of the first two windows assigned to this period and that fact, taken in conjunction with the dates of death, tends to suggest that all four windows were executed at the same time.

LATE 1960's

ROUNDELS IN MAIN ENTRY DOORS
WINDOW IN CHAPEL

The schema of the windows is on the next two pages.

HOW CONGREGATIONALISM CAME TO MELBOURNE

INTRODUCTION

This is a note about the way in which Congregationalism came to Melbourne and the building of the first Independent Church, which was the first permanent church to open in our city. It also contains some comment on Melbourne at the time when the Independent Church opened for worship. It deals with these matters in a somewhat more focussed and a more detailed manner than in the *Note on Early Melbourne*.

The note is a series of jottings rather than an attempt to cover every detail. It contains material that the writer feels may be of interest to guides and visitors, especially some interest groups.

Information in this note has come from a number of resources -

The Early Development of Melbourne 1836-1839. Volume 3 of the Historical Records of Victoria, edited by Michael Cannon,

Pastors and Ministers of Collins Street - from 1839 by Mary Howard, a Church Elder, 1984.

Notes and extracts from William Waterfield's diary, lent to the writer by Mary Howard.

First Years at Port Phillip 1834-1842 by RD Boys, published by Robertson and Muller, 1935.

THE BEGINNING

Congregationalism came to Melbourne at a very early stage in the town's development; much sooner after the arrival of the first settlers than in Sydney (1833) or Hobart (1832). For this, our thanks are due to the resolve of three men - John Pascoe Fawkner, John Gardiner and Henry Hopkins - all of the Congregational or Independent persuasion.

John Pascoe Fawkner first came to Port Phillip as a child with the first settlement fleet in 1803. He returned to Port Phillip in October 1835, this time to the site of Melbourne. (See the note of Early Melbourne for further information.) He became a publican and in the period covered by this note, the first newspaper publisher.

John Gardiner arrived in Melbourne in 1836 having brought his first stock overland from Sydney. He established his station roughly in the area now occupied by Scotch College. Gardiner's Creek bears his name. Although this station was outside the main settlement, he had land on the south-east corner of Little Collins and Elizabeth Street and established his home there.

Henry Hopkins arrived in Hobart in 1822 to establish an ironmongery business. He became a trader in wheat and wool and has been described as the pioneer wool broker. However, his interests extended beyond brokering and he acquired extensive property holdings in both Tasmania and Victoria. In 1837, he set up a pastoral property about four miles south-east of Winchelsea, which became known as 'Wormbete'. While visiting Melbourne in 1837 to pursue his interests, Henry Hopkins got together with John P Fawkner and John Gardiner and they decided to take the steps to bring a congregational pastor to Melbourne.

Henry Hopkins had recently been through the same exercise in Hobart. He wrote to the Colonial Missionary Society in England asking them to send a pastor to Melbourne. Hopkins undertook to pay for outfitting and passage and to pay a stipend for a period after the pastor arrived in Melbourne.

THE MOST SIGNIFICANT EVENTS

Reverend William Waterfield, ministering to a church at Wrexham, in northern Wales, volunteered to come to Melbourne and sailed from London on 28 December 1837. He arrived in Melbourne roughly 5 months later on 21 May 1838.

Details of William Waterfield's early ministry appear later in this note. We now deal with the important meetings and decisions that led, over a period of more than 30 months, to the opening of the chapel - 'chapel' being a term frequently used by Independents and term best suited to describe the building that was erected.

On 4 June 1838, Rev Waterfield went to tea at John Gardiner's house, where a meeting of friends took place "to adopt the best means to provide a place of worship in connection with our body." J P Fawkner was in the chair and a number of resolutions were passed. A subscription list was opened and £111 was promised, including £50 from Fawkner. (One of Waterfield's continuing activities over the next 12 months or more was a search for further subscribers to meet the cost of building and to secure the future of the church.)

Rev Waterfield then entered into correspondence with Captain Lonsdale, seeking land for the denomination. His request was for land in the area bounded by Flinders, Swanston, Bourke and Russell Streets. He was advised that land in that area was not available and that could be selected in

the area bounded by Collins, Russell, Bourke and Exhibition Streets. On 20 August 1838, the committee proceeded to the area indicated by Captain Lonsdale and selected two acres on the north-east corner of Collins and Russell Streets. The request had to be refereed to Sydney and it was not until 1 January 1839 that Captain Lonsdale wrote to formally approve the choice. Rev. Waterfield was reminded that the land would not been transferred until £300 had been raised by public subscription for building purposes.

Trustees to hold the land were appointed in September 1839 and the formal documents for the transfer were completed in December of that year. There were some deficiencies in the original Trust Deed and these were repaired by a special Act of the Victorian Parliament in the early 1900's, containing the complete Trust Deed. The land was held under those trusts until the major part of it was sold for commercial development in 1981. While it is not part of this story, the terms of sale of the land in 1981 included provisions requiring the developer to provide suitable space in the new building for halls and an office. We all know how those provisions have been met.

Steps to draw up a plan for the chapel began on 24 August 1838. That was just a few days after the committee had chosen the land. It was resolved that plans should be made for a chapel to measure 30 feet by 20 feet. Discussions continued and tenders were called for. That process occupied nearly 12 months and was not without disputation. Eventually, on 1 August 1839, the tender for Mr Morrison was accepted. Work proceeded rapidly and on 3 September 1839, a service was held at the chapel site, at which the foundation stone was laid by Henry Hopkins.

By the end of 1839, work and proceeded sufficiently to enable the Rev Waterfield to begin holding regular services "in one end of the chapel". However it was some 12 months later that it was possible to have a service on 1 January 1841, to mark the completion of the chapel.

THE CHAPEL ITSELF

The chapel has been described as "a small neat building with an exterior devoid of all pretensions to architectural beauty". It was a brick building with a simple gable roof. The windows were rectangular. Until the 1850's there was no portico at the entrance to give protection from the elements. On the west side, the church bell hung on a gum tree.

Inside, there were old fashioned, high, straight-backed pews with doors providing seating for around 300 people. There must have been separate accommodation within the building for a Sunday school and perhaps a vestry. The writer's sources of information were silent on these matters.

The recollections of a later pastor in the 1850's suggest that the mode of worship was extremely simple. There was no organ; no musical instrument of any kind, no chanting, no anthems and Dr Watt's Hymn Book was the only one in use. However, it is possible that the level of austerity in services varied from time to time, for there are some references in other documents to the use of a simple reed organ or harmonium as accompaniment at some stages.

The chapel was altered and extended in the 1850's. Externally, a portico was placed over the main entrance and some of the windows were blocked in. The reason for the latter action is not recorded.

THE CHAPEL: THE FIRST PERMANENT CHURCH

On Friday 1 January 1841, the day on which a service was held to mark the completion of the chapel, Rev Waterfield recorded in his diary that the day was an interesting day in Ecclesiastical history in Melbourne, as it marked the opening of "the first permanent building erected expressly for the work of God".

This fact is recorded on the Memorial Stone for the present church building and on an historical plaque neat the main Russell Street entrance.

As indicated in the *Note on Early Melbourne*, it was not the first church-like place used for church services. That honour belongs to the Pioneer Church. Rev Waterfield's diary also shows that, in 1839, there were five separate buildings used for worship, by different denominations. However, all of these buildings served another purpose during the week or were clearly temporary, to be replaced by something more lasting in the immediate future.

The Independents won the race for a permanent place of worship, by a few months. A Wesleyan Methodists chapel was opened on 24 June 1841 and the first Scots Church was opened on 3 October 1841. St James cathedral was opened on 2 October 1842 and St Francis Church was also completed that year.

OTHER IMPORTANT MATTERS

When the approach was made to the Colonial Missionary Society in Britain, Henry Hopkins undertook to pay a stipend to Rev Waterfield for some time after his arrival in Melbourne and he did so until the end of 1839. In the afternoon of 3 September 1839 after the laying of the chapel's foundation stone, Hopkins approached eight potential members of the congregation who entered into arrangements to pay a stipend of £135 per annum, from the beginning of 1840.

Henry Hopkins was also instrumental in the building of a house for the pastor, on the property that had been selected by the committee. He made a loan of £300 for the purpose. Mr Morrison's tender for the building came in at £292 and was accepted in January 1839. His diary shows that he was diligent in preparing a garden and that outworks, such as a pig-sty, were added.

It seems that formal steps to establish a church body and to adopt a set of church rules were not undertaken until the end of 1839. Rev Waterfield's diary shows that a meeting was then held to establish the church body and that he was then formally invited to be the pastor.

The church functioned for some time without Deacons. The Deacons were not elected until 1842.

A Day school with one teacher opened in March 1841. It apparently met in the Sunday school area. The source of this information did not give the number of pupils.

The last matter to record in this part of the note is the appointment of John Pascoe Fawkner as the first treasurer of the Independent Chapel. He remained active in the Chapel's affairs for many years and played a part in planning for the re-building if 1866-67.

REVEREND WATERFIELD'S MINISTRY

Rev Waterfield began preaching almost immediately after his arrival in Melbourne and conducted his first service in the Pioneer Church in Sunday 27 May 1838 with another meeting that evening at his lodgings. He preached in several homes until at the beginning of July when Fawkner opened a new tavern in the south-east corner of Collins and Market Streets. A room for services was made available until February 1839. John Fawkner then made a house in Bourke Street available and

services were held there until the end of 1839. From the beginning of 1840, services were held in the church, even though the roof had not been completed.

Rev Waterfield's diary reveals that, at times, he had an overflow congregation at several of the places at which he preached. The chapel's statistical return at the end of 1839 shows the number of people regularly attending at between 150 and 200.

One important part of his early ministry was the establishment of a Sunday School. It opened in January 1839 with 20 pupils and 8 teachers.

Rev Waterfield was active in all Christian endeavours. His diary shows his involvement with the Port Phillip Temperance Society, a Religious Tract Society and in missionary prayer meetings.

His ministry at Collins Street came to an end when he resigned in March 1843 after some unpleasantness with a few members of the congregation. He went to Tasmania where he continued his ministry until his death in 1868.

THE CHAPEL IN EARLY MELBOURNE

In 1838, when the committee chose land at the corner of Collins and Russell Streets for a church, its members must have wondered how long it would be before the township extended past the site. The commercial centre of Melbourne had not passed Elizabeth Street at that stage. Moreover, Elizabeth Street had a stream running through it and became a considerable body of water after rain. Rev Waterfield's diary shows that, when he arrived in May 1838, there were only five or six brick buildings and the rest were tents or wooden. Of course the committee were not free agents; they had to choose land in the block indicated by the authorities.

Samuel Jackson's panorama shows that, by 1841, settlement had spread beyond our corner site. But habitation to the east, along Collins Street, consisted of homesteads rather than commercial buildings.

The population of Melbourne in 1839 has been reported as being between 2,500 and 3,000. By early 1841 the figure had increased to 4,500. We cannot be certain what area was covered by the statistics and it is probably very relevant to quote figures for the Port Phillip area, including Geelong and other outlying parts. At the beginning of 1841, the population was a little over 10,000. By the end of 1842, the figure had grown close to 24,000.

It is likely that the first Independent chapel drew its congregation from wider Melbourne, much as we do today. Settlers had spread out widely from the centre. For example, we know of John Gardiner's station four miles out and Waterfield's early diary talks of visits to Heidelberg, Williamstown and other points around the area. It is quite likely that the other churchgoers from the wider area rode in to services, especially on Sundays.

It is interesting to note that a small Independent chapel was opened in Richmond on 17 October 1842. (Rev Waterfield laid the foundation stone.) This indicated the demand from people outside the centre of the settlement for a more convenient place to worship.

Other points of interest, relating to the location of the chapel are the opening of the Melbourne Mechanics Institute in December 1842, on the site of the Athenaeum Library and the incorporation of Melbourne as a Town in August of that year. Apparently the Mechanics Institute housed the Town's offices for some years.

As mentioned earlier, the chapel drew a congregation of the order of 200. The number of members on the roll was very much less than that. At a chapel meeting in 1841, only five members were present, but that is not a true indication of the membership. However, even when Rev Waterfield left in 1843, there were only 68 members on the roll. Of course, membership is not a true measure of a congregation, as many people do not take the step to become members of a church.

In this instance, the congregation may have been augmented by people of other denominations. When the chapel opened both the Methodists and Baptists were without permanent ministers and it was probable that at least some worshippers of those persuasions, attended the Independent Chapel. It is also likely that people from other denominations attended, especially if the site was more convenient for them or services were held at more convenient times than those of their own denomination.

ABORIGINES

There were many aborigines in the area and it has been reported that corroborees were held in the Collins and Russell Streets junction. A few extracts from Rev Waterfield's 1838/1839 diaries may give something of the atmosphere -

- 3 July 1838* Today many of the poor natives were made drunk by the brutal whites.
- 6 Jul 1838* After dinner I watched a pack of natives around a fire and it was a wretched sight. There was a saucepan with some pieces of fat boiling in it and after taking out the fat and eating it, they first dipped their fingers in the saucepan and rubbed it on their bodies and then drank the rest.
- 28 Sep 1838* At night we had a singing meeting upon Collins Street hill east. The natives were very much pleased and some of the Native Police came to see and hear.
- 6 Nov 1838* At night we went to see a corroboree. It was a large one. The manner in which the natives were painted and the scene altogether reminded me of the description given of a set of demons.
- 22 Mar 1839* We heard two of the Van Diemen's natives read the New Testament and were pleased with the answers they gave to several questions. They sang us a verse and then wrote for us. I was much pleased. Spent the rest to that day in making visits and at night saw a small corroboree of the natives.
- 23 Mar 1839* About 5 pm the town was alarmed with a report that the natives were fighting with each other, that a tribe from the Goulburn had come in and thus hostilities had commenced. In consequence of this, the military were called out and a stop put immediately to the fray. Two natives speared or hurt. A great crowd of people there. It looked anything but pleasant. They had a corroboree in the course of the night.
- 28 Mar 1839* This afternoon the Protectors gave a feast of bread and meat to the natives who were at first very much afraid to assemble, as they had been wickedly told by some of the whites that they were to be kidnapped and sent away. We had something to do to disabuse them. They afterwards ran for axes and knives, climbed a greasy pole for handkerchiefs, shot at a target with their spears and lastly some few of them engaged in a corroboree.

8 Apr 1839

I went on the hill this before breakfast and found the natives quarrelling. They were drawn out in battle array and were much excited, especially the women. The cause was difficult to find out. I assisted to quiet them and they returned to their mia-mias.

11 Apr 1839

As soon as we got a sight of the native encampment we found them just rushing to the onset, the Port Phillip tribe and the Jacka Jacka tribe against the Barrabool, who had just arrived. It commenced by letting fly a shower of boomerangs. There was a great deal of sparring and after the interference of the Protectors and others it was stopped. The women were the most infuriated. At night there was a double corroboree. It was all together a singular sight to witness their warlike movements.

12 Apr 1839

This morning while at breakfast, we were again dinned with another disturbance with the natives. It was a repetition of last night's sparring only there seemed more determination. It came to nothing.

NOTE ON EARLY MELBOURNE

INTRODUCTION

Many volumes have been written about the founding of Melbourne and its early development. As St Michael's story starts in early Melbourne, these notes are a brief introduction to the subject and are intended to give guides some background information about early developments, especially the development of religious institutions that may be of some interest to our visitors.

FIRST SETTLEMENT IN PORT PHILLIP BAY

Early in 1802, the *Lady Nelson*, commanded by Lieutenant Murray, sailed into Port Phillip Bay and on 8 March he hoisted the Union Jack and took possession of the country around the bay in the name of George III.

The first settlement followed in 1803 when Colonel David Collins arrived with two ships, the *Ocean* and the *Calcutta* and went ashore at Sullivan's Bay, near Sorrento. The expedition had been despatched from England because the French exploration along the south coast of Australia had raised fears that the French had territorial ambitions in the area.

The *Ocean* was the supply ship and carried a few settlers. One of the settlers was William Pascoe Crook, a Congregational minister, whose tombstone from an early Melbourne cemetery (on the site of the Queen Victoria Market) now stands in St Michael's east foyer.

The *Calcutta* carried the main force, including some 300 convicts. William Fawkner, one of the convicts, had his wife and children with him. One of those children was John Pascoe Fawkner who was closely connected with the early history of St Michael's.

The settlement was short lived as there was no source of permanent water nearby. After about six months, the expedition moved on to join the new settlement on the Derwent in Tasmania.

There is a memorial to this settlement at Sullivans' Bay, on the beach road to Sorrento. It includes a grave-yard and an Information Centre (which is not always open).

MELBOURNE'S FOUNDATION

John Batman, a pastoralist from Tasmania, came to Port Phillip Bay in June 1835 and decided that there was a good place for a settlement on the banks of the Yarra. He made a 'treaty' with the Aborigines to 'buy' land from them. He returned to Tasmania to finalise his affairs before settling in Melbourne.

Meanwhile, John Pascoe Fawkner, who had been part of the Sullivan's Bay settlement since childhood and was then a publican and newspaper proprietor in Tasmania, decided that Port Phillip Bay offered good opportunity for settlement. He sent a ship *Enterprise*, under the command of Captain John Lancey, to begin development. *Enterprise* anchored in the Yarra in August 1835. A store and a few huts were built and some ground was prepared for wheat. Fawkner himself came on a later voyage in October 1835. He arrived before Batman returned with his settlement party.

This is not the place to enter into argument about the name or names of the actual founders of Melbourne. However, it is noted that Batman's 'treaty' was valueless as Governor Bourke, in Sydney, proclaimed on 26 August 1835, that all land in the Port Phillip area was at the disposal of the Crown. All private claims to land in Port Phillip were abolished.

Government control over the settlement did not follow until September 1836 when Captain William Lonsdale arrived with troops to act as Police Magistrate. Later, in 1839, Charles Joseph La Trobe was appointed to the more senior post, Superintendent of the Port Phillip District.

THE GROWTH OF MELBOURNE

Melbourne began as a port, with its heart at a point somewhere around the junction of Market and Flinders Streets. To the east of that point, the Yarra was not navigable as there was a natural barrier of rocks and stones, creating 'falls'. That barrier was later blasted away.

The 'heart' of Melbourne was divided into lots of roughly half and acre. Land sales took place at intervals in the early years. The first sale took place on 1 June 1837 and by the time of the fifth sale, on 11 April 1839, all the land bounded by Flinders Street (to the south), Spring Street (to the east), Lonsdale Street (to the north) and Spencer Street (to the west) had been offered for sale or reserved for public purposes. While all the available land in that area had been offered for sale, quite a lot of land between Exhibition (then Stephen) and Spring Streets remained unsold.

A map of Melbourne of 1838 shows most of the development in the area closest to the 'port' area - that is, in the area bounded by Flinders Street, Elizabeth Street, Collins Street and Williams Street. However, it is interesting to note that the Police Magistrate, Captain William Lonsdale, had his residence (a prefabricated cottage shipped from Sydney in March 1837) built to the south-east of the present corner of Spring Street and Wellington Parade. (Probably in the present railway yards.)

The population of Melbourne increased rapidly. Some readily available figures put the population at 200 in June 1836; at 600 in March 1838 and at more than 1000 in September 1838. There were between 2000 and 3000 by the end of 1839.

A fascinating panorama of Melbourne in 1841 was sketched by Samuel Jackson, architect of the first Scots Church which was then being built on the corner of Collins and Russell Streets. He sketched the scene from a revolving barrel suspended from the roof trusses of the unfinished church. Looking west, to the first areas of settlement, the buildings were quite close together. But in the foreground close to the church, there was still plenty of room for an extensive market garden. Looking east, the first Independent Church on the opposite side of Russell Street is in the foreground, and beyond there are many houses in a rustic setting. A painting by an unknown artist looking east. It shows a wooden dwelling in open ground with cows, pigs, and dogs and men carrying rifles.

The panorama shows at least one group of Aborigines camped in the vicinity of the two churches bordering Russell Street. One feature of the sketch is the absence of the dense bush. Indeed there is

evidence that timber was always in short supply around Melbourne and wood cutting had to be closely controlled.

GOVERNMENT SUPPORT FOR RELIGION

In 1836, the NSW Legislative Council approved an Act to support church building through out the Australian colony. Grants (up to a maximum of £1, 000) were to be made on £ for £ basis, matching private contributions, once £300 had been privately subscribed toward a church building. The legislation also enabled the Government to contribute to the support of clergymen and indeed, it seems that in early Melbourne, stipends were sometimes totally provided by Government grant and sometimes on a £ for £ basis.

In the absence of State education, church and school were so closely identified, that it seems that these arrangements applied equally to churches and school and to Ministers and school masters. However, school masters' salaries were always supported on a £ for £ basis. Indeed, the authorities were at pains to emphasise that they paid grants to managers of schools on £ for £ basis, and that it was up to them to decide whether to use money they received to support the school master.

It seems that, even before this legislation was passed, it was established practice to make a grant of two acres of land to each denominational group forming in a settlement, such as Melbourne. One acre was for the church and the remainder was to be divided equally between a residence for the clergy man and a school house.

RELIGIOUS PRACTICE IN EARLY MELBOURNE

Early religious observance, in Melbourne, was in the hands of layman. For example, Henry Reed, a Methodist layman and Tasmanian merchant, is thought to have given the first sermon (to a congregation of 6 or 7 from the Batman household) when he visited the settlement in 1835. John Pascoe Fawkner is known to have performed regular services for his family and servants.

By mid 1836 there were enough people in the settlement for them to consider the erection of a communal church and school. This structure was built on land near the corner of Williams and Little Collins Streets. The money to build it was raised by public subscriptions from members of the settlement, regardless of denomination. The building (accommodating 150-200 people) was wooden and seems to have had an earthen floor. Rev Waterfield preached in this 'church' on 27 May 1838 shortly after his arrival in the settlement. His diary records that he preached "in what was called a church, which was a mere wooden shell and shingles and was incapable of keeping out the cold". (About 50 people attended that service.)

This building became known as the *Pioneer Church*.

When the first police magistrate, William Lonsdale, arrived in September 1836, the building was not finished and no clergyman was available. He read the service to the soldiers and convicts in the Police Court.

Early in 1837, when the building was nearly completed, the subscribers offered it to Captain Lonsdale for use as an official temporary church and school. For about a year, the main denominations (Anglican and Presbyterian) shared the church but, in April 1838, Captain Lonsdale claimed the building exclusively for Anglicans. (It was on land which, by that time, had been reserved for the Anglican Church.)

The Pioneer Church was moved about 200 feet to the west, late in 1838, to allow work to commence on an Anglican Church. The Pioneer Church building continued to be used for services for some time and then became a day school until it was demolished in the early 1850's.

The next church seemed to have been erected on private land by Wesleyan Methodist laymen. This small building (30 feet x 16 feet), with accommodation for about 150 people, stood on the north-west corner of Swanston Street and Flinders Lane. It is said that the first services were conducted in March 1839 by visiting ministers who spent most of their time ministering to an Aboriginal Mission near Geelong.

In 1838, more orderly development began with the appointment of clergymen to the Presbyterian, Congregational and Anglican communities. The story is continued, looking at each denominational group separately.

ANGLICAN

The Rev J C Grylls arrived in Melbourne in September 1838 to begin his ministry.

In 1839, approval was given for a church to be built in the area bounded by Collins, Williams and Little Collins Streets. (See the note on the Pioneer Church.) The foundation stone was laid on 8 November 1839. The original estimate for the cost of the building was £6, 270 and, while early subscriptions had encouraged the commencement of work, it appears that building was interrupted through lack of funds. As late as September 1840 only £1, 384 had been subscribed. The church was still unfinished when it officially opened in 1842. It was finally completed in 1847.

In 1913, the church, which had become known as St Kames Old Cathedral, was shifted stone by stone to its present site in Kings Street.

PRESBYTERIAN

The Rev James Forbes arrived in Melbourne in January 1838. He was the first minister appointed to lead a congregation to arrive in Melbourne. Shortly after his arrival, the Presbyterians were denied use of the Pioneer Church and were thus spurred on to build for themselves.

A grant of two acres of land on the north-west corner of Collins and Russell Streets, was made in May 1838. By May 1839, some £400 had been raised and taking into account the Government grant, work was able to commence on building a combined school and public meeting hall which doubled as a church on Sundays. That building was erected in the site currently occupied by Georges. Work proceeded but struck snags. Unseasoned timber had been used for the flooring and there were doubts about the roof trusses. These doubts were reinforced by the removal of a party wall without authority to accommodate the congregation. The whole roof had to be rebuilt in 1840. (The Independent Church used the same builder and also had to replace its roof in 1843.)

In 1841, the Presbyterians began building the first Scots Church on their Collins and Russell Streets corner site. It was later demolished to make way for the Scots Church we know.

ROMAN CATHOLIC

The first priest arrived in May 1839 and commenced his ministry in a temporary chapel, erected on private land, at the west end of Collins Street (near Menzies Rialto).

In July 1839, the church was granted about two acres of land at the corner of Elizabeth and Lonsdale Streets. A temporary chapel (about 60 feet x 20 feet) was erected on this site. Work on St Francis Church, on this site began in October 1841 and it was completed in 1842. It is thus the oldest church building in Melbourne, existing on its original site.

METHODIST

As recorded earlier, worship commenced in a small chapel on private land in March 1839. It seems that a permanent minister was not appointed in the very early years of the Melbourne settlement. However, an application for a grant of land was lodged. After some discussion between the applicant and the authorities, the Methodists were allotted two acres on the north-west corner of Collins and Queen Streets. That site was sold in the mid 1850's and the proceeds were used to purchase the Lonsdale Street site where Wesley Church now stands.

The foundation stone for a chapel (57 feet x 47 feet) on the Collins Street site was laid in 1840 and the first services were held there in June 1841 even though the building was not completed until 1847.

CONGREGATIONAL

The story of the first Independent Church on the corner of Collins and Russell streets is told in a separate note. Here it is suffice to say that the Rev Waterfield arrived in May 1838. He was the second clergyman appointed to minister to a denominational flock, to arrive in Melbourne. He preached at the Pioneer Church shortly after his arrival and after that, at Fawkner's Hotel and John Gardner's home.

His diary shows that a temporary place of worship was erected "at the top of Bourke Street" in February 1839.

A meeting of Congregationalists in June 1838 resolved to apply for a grant of land. It seems that they hoped to gain land in the same block as the Presbyterians but were advised that no land was available there, as it had been advertised for sale or otherwise appropriated. They chose the two acre corner site of the north-east side of Russell Street.

Building of the first chapel commenced in mid 1839 and the first service was held in the roofless church in December 1839. The builder seems to have had difficulties completing the building during 1840 and it was not finally completed until January 1841. (As recorded earlier, the roof had to be replaced in 1843.)

SOURCES

The main sources of information for this note is *The Early Development of Melbourne 1836-1839* Volume 3 in the series *Historical Records of Victoria* edited by Michael Cannon, 1984.