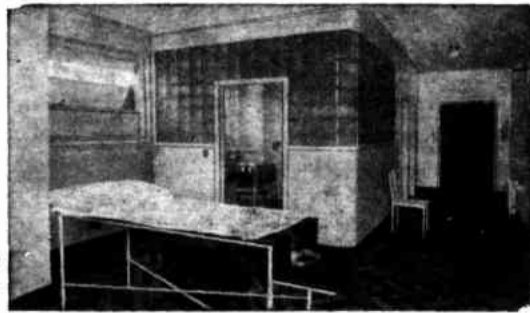


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The Jesuits' Ecclesiastical College, Pymble

Another Contract Carried Out.

The first portion of the Jesuit establishment at Pymble—Cantius College—was built in 1938, and it was only a small section of the impressive edifice which the well-known architects, Messrs. Fowell, McConnel and Mansfield, have planned for the Society of Jesus, and which, when completed, will accommodate a large professorial staff and over 100 students, besides at least 40 retreatants in the Retreat House, which will be an outstanding feature of the premises. For a beginning it was decided to erect portion of the retreatants' wing, as this could be very conveniently used as a House of Studies until the

tory accommodation has had to be postponed to some future date.

The temporary roof, which was over the first floor, has been re-erected over the new first floor rooms, and eventually another storey will be added.

The Jesuits' property in Pitt Water Road, Pymble, not so very far from St. Ives, to which the House of Studies has now been transferred, already attracts attention, although there is still so much to be done there, as our reproduction of the architect's plan of the finished building shows. A neat stone wall, with an artistic gateway, divides the Ecclesiastical College from the main road, and the



The Jesuit House of Studies, Pittwater Road, Pymble, when the first portion was completed at the beginning of 1939.

building was ready for its dual purpose. The first section comprised 46 rooms, including bedrooms. Also erected was the lower part of one of the main three-storey wings, containing the Philosophers' Hall, whilst the retreatants' refectory, and the kitchens were also put in hand. When completed, these premises were occupied by a Jesuit community of 41 professors, students and lay brothers.

It was indicated at the time that another contract would be let as soon as possible, and that gradually the plan would be carried out according to the ideas of the architect until this ecclesiastical college would be one of the largest and most complete units of its kind in Australia. The builders have been busy on the second contract for some time past, and the additions provide another fifteen bedrooms, in what will be the southern wing of the college

simple light-colored walls of the portion already erected stand out against the darker background of native trees. It is an ideal site for a House of Studies, for the elevation is high; there are many pleasant walks in the surrounding hills for the students, and not far away is a permanent reserve of almost virgin bush.

The Jesuit House of Studies was, until moved to Sydney, part of "Loyola," Watsonia, Melbourne, which is the Novitiate and House of Enclosed Retreats for men and boys, founded in 1934. The name "Loyola" will remind Sydney Catholics of the fine three-storey building at Greenwich, over the Lane Cove River—now in possession of the Ladies of the Grail—which was opened as a Jesuit Novitiate in 1890. For twelve years any Australian subjects who entered the society made their novitiate there, but in 1902



A sketch of the House of Studies and Retreat House for the Jesuit Fathers at Pymble as it will appear from the air when completed according to the plans of the architects, Fowell, McConnel and Mansfield.

proper, the present two-storey wing, now used as the college, being, as we have said, the future Retreat House and staff quarters. The new rooms form the first portion of the first floor of the main college, and are situated over the present Philosophers' Hall and refectory. Owing to war restrictions on expenditure, it was not possible to complete the accommodation in all its details, and only the bare rooms have been provided. The completion of the bathrooms and lava-

a different policy was adopted and all novices were sent to Ireland. It was thought wise in 1914 to re-open the Novitiate at "Loyola," and there it remained for many years before the change was made which brought Watsonia, Melbourne, into existence, and left Sydney's "Loyola" empty.

The first Jesuit Novitiate, it is worthy of note, was opened at Seven Hills, South Australia. Seven Hills is the oldest Jesuit foundation in the Common-

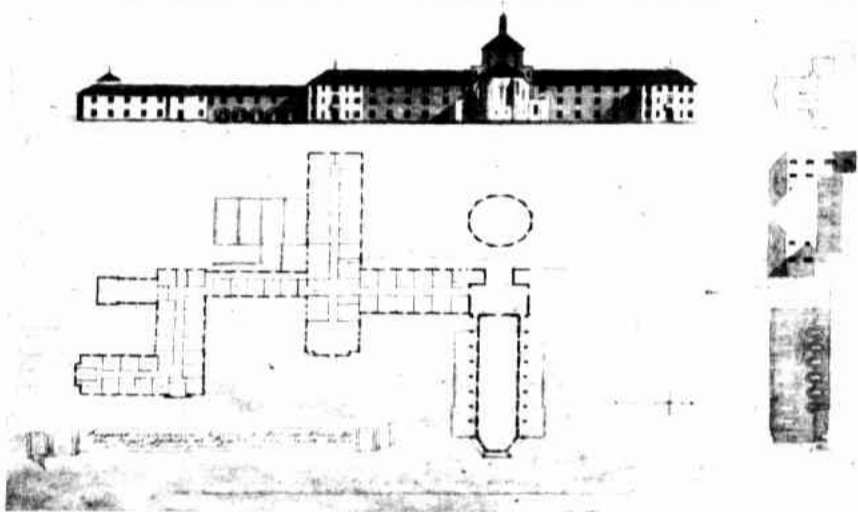


wealth. In eight years' time the Society of Jesus will be in a position to celebrate its Australian centenary. On December 8, 1848, in company with a band of German immigrants, Fathers Kranewitter and Klinskowstroem, of the Austrian Province of the Society, landed in Adelaide. Owing to ill-health the latter Father was soon obliged to return to Europe, but Father Kranewitter joined some of the immigrants in their new settlement near Clare, about 80 miles north of Adelaide.

In the following year (1849) two Austrian lay brothers arrived, and with their help the first house at Seven Hills was established; on adjoining land a vineyard was planted. The wines produced here, and especially the altar wine, became famous. A few years later, after the arrival of Fathers Tappeiner and Pallhuber, a more commodious residence was built. In 1856 Seven Hills College was opened, and till its closing in 1886, provided education of the usual stand-

ard of the Society for a considerable number of students. The house at Seven Hills was used also as a Novitiate and House of Studies for those who entered the Society. On April 27, 1901, the Mission of South Australia was handed over to the Irish Jesuits, who had already established themselves in Melbourne and Sydney. Many of the Austrian Fathers and Brothers, however, remained in Seven Hills and carried on their fine traditions of zeal and devotion for the people of South Australia.

After the Irish Province began its mission in Victoria (1865) and New South Wales (1878), it still sent its novices for some time to South Australia. In May, 1884, the Irish Fathers opened a Novitiate at Richmond, one of Melbourne's suburbs. Two years later it was transferred to Kew, a rural area outside Melbourne in those days, and, as already mentioned, four years later—1890—the Novitiate at "Loyola," Greenwich, in our own State, was opened.



Ground plan of the Jesuit House of Studies and Retreat House at Pymble, which also gives an idea of the frontal appearance of the completed building, of which only a couple of sections have been erected. Fowell, McConnel and Mansfield are the architects.

The Church and the Art of the Bell Founder.

Quaint Lore of Earlier Days.

One of the most interesting subjects connected with the Church's Liturgy is the history and use of bells in worship. In this article Julia Pember gives a brief survey of this extensive subject, including some of the quaint lore of earlier days.

In the liturgy God is unceasingly praised by the tongues of men, and because of the consecration of all things to Himself, He is unceasingly praised in the same liturgy by the tongues of bells. Bells of reverence; bells of attention; bells of warning; bells of sheer exuberance of joy; bells knolling the solemn hour of death.

In the old dispensation Aaron was charged to fringe his garment with bells to announce his appearance, that all might reverence his "holiness to the Lord." The old dispensation has merged into the new, and bells are still heralding "holiness to the Lord."

The early Church, however, has no record of the use of bells. The reason is not far to seek; there were no furnished edifices; it was a persecuted Church and so it was necessarily hidden and quiet. The summons to prayer was made on a clapper of wood or iron. The conservative Greek Church, changeless in many customs of the early ages, retained the clapper up to the ninth century, and even now many monasteries have not surrendered the semantron, as this clapper was called. The Latin Church, too, was reluctant to change to the bell, as it was considered to be worldly, writes Julia Pember in the "Catholic World."

Our own liturgy for Holy Week, which has also kept to so many age-long customs, uses the mallet, called in Spanish by the raucous name machota. By

striking contrast it supersedes the joy-bells of the Gloria on Maundy Thursday. The harsh rattle of the machota is not, however, solely to call to prayer. It is also a weapon to frighten away the demons which press in on this their hour of darkness. During the Triduum, after office, the Abbot crashes his book against his stall. This noise will still further help in the combat with the fiends. The one remaining candle, after Tenebrae has been chanted, is hidden from their malignant power.

After the hardening discipline of the Church by persecution in her first three centuries, after her testing by the heresies and the blossoming of her first saints, then could the Church put on her beautiful garments and deck herself with the glories of art and song. Basilicas, vestments, the chant and, in the fifth century, bells were all offered with their wealth and variety. It is said that in the year 400 A.D. St. Paulinus of Nola erected a bell tower in his see-city equipped with a large bell and with a little bell which he named respectively campana and nolla. Of course campana was sung in a campanile and we have never found sweeter names for these. Three hundred years later Pope Stephen II. (752-757) erected a campanile with three campanae at St. Peter's, Rome. But for strictly liturgical use, Pope Sabinianus ordered the horae canonicae to be rung that the faithful might join in the recitation.

The art of blending bells in chimes and carillons has produced for us the symphonies of Ghent and Zurich, of England and Italy and all others which make music for the Church of God. These choirs of bells were mostly in vogue in the sixteenth century.

But the real art of the bell-craftsman is in the pure exquisite tone of his bell. Atmospheric conditions have an effect upon tone, and this is one reason why the

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bells of the Low Countries and of Ireland and England are notably low and soft. The air is damp and still. From this it would seem that bells should be cast and tuned in the country which they will inhabit. But it is proved to be not a necessity. To be melodious and supreme in tone a bell must have a large weight of metal. Its component parts must be perfectly adjusted. It should consist of three parts of copper to one part of tin which are fused together over a wood-fire, not so hot that it sublimes the tin. There is a fanciful idea that at the end of the fusing a small bit of gold must be added to the mixture to give the final tang, but, alas for the romance! this is not a fact. The gold would rather deaden the resonance, as lead does.

The recipe sounds simple, and the casting may be successfully done by a mechanic, but the real genius of the artist is in the rare perfection of the tone which only he can so delicately produce. A bell must be in tune with its companion bells and it must also be in tune with itself. There are three tones in each bell, forming a complete triad. The root note is at the point where the clapper strikes, at the sound bow. The third is at the waist; the fifth is three-quarter of the way up; the octave at the shoulder. There is also a "hum tone" below all, like a bourdon on an organ. The sound of a single, exquisite, finished bell holds enchantment for an intent listener. For a bell is an en-harmonic instrument and round about the high note of percussion lingers a cloud of quarter tones, eighth tones or less, forming delicate nuances with fascinating effect.

The Chinese philosopher Lao-Tse (600 B.C.) was sent, in his youth, to a great master for his musical education. For lessons, the master struck one single note which he repeated and repeated, for three years. He never varied. At the end of the three years the musical education of Lao-Tse was complete. In his examination the master asked, "What is the music which you have heard?" The answer was, "A composition by yourself, my Master." This is as history recounts it; but we can imagine that as the ear of the pupil grew more and more sensitive in intense concentration, he heard en-harmonic vibrations clustered about the central note in an indescribably grand composition.

We should reverence the bell-caster. In the Bodleian Library is a beautiful record of one Sir William Corvehill: "... a priest of the service of Our Lady of this church, who was buried next to St. Owen's Well. He was well skilled in geometry, not by speculation but by experience. He could make organs, clocks and chimes. A very pati-

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ent and good man... all the country had great love for Sir William for he was a good bell-founder."

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