

TRUE PRINCIPLES

The Newsletter of the Pugin Society

Registered Charity No: 1074766

Chairman's Remarks

SUMMER 2000



Photograph courtesy George Garbutt



he launch of the first definitive guide book to St Augustine's Ramsgate, 'A flint seaside church', was held at Ramsgate on 24th June. The Midday Office in the church, and the placing of flowers in the Pugin Chantry, was followed by a reception and lunch at the Abbey. We would like to thank the Abbot and the community at Ramsgate for their hospitality, and for the impromptu tour of the Abbey library which all made for a most successful and memorable day. For the record the following are pictured in the above historic photograph (amongst others): Frs. Benedict Austen and John Seddon, Lady Wedgwood, Libby

Horner and Gill Hunter (the authors), Catherine Pearson and Michael Pennamacoore (the designers), Nick Dermott, Catriona Blaker, Judith Crocker, Oonagh Robertson, Pat McVicker, Dr Julia Twigg, Paul Drury, Dr Roderick O'Donnell, The Chairman of the Council, the Mayor – Mrs J. Coppock – Cllrs Mr B. Coppock, Mrs I. Johnson, Rev. Peter Adams (Rector of Ramsgate), Sisters Gertrude and Monica, Sarah and Georgina Houle, Martin Peach, Michael Blaker, Victoria Farrow and Georgina Maude. A review of the guide by Rory O'Donnell is on page 15 of this edition. Best wishes to you all.


Nick Dermott



Debtor to ...

Margaret Belcher reports on what must be a previously unknown area of research springing from the Hardman Archive in Birmingham.



Id commercial stationery may seem an unlikely source of interest for anybody, but what is preserved in the Hardman deposit in the Birmingham City Archive has attractions for those who study Pugin. John Hardman, the manufacturer in Birmingham who made up Pugin's designs for metalwork and, from late 1845 onwards, for stained glass too, retained, besides many other papers from his business, the invoices presented by the workmen to whom he contracted out parts of his operation, and they form part of this great archive.

Some of the invoices coming in from tradesmen are written on tiny fragments of paper, like a corner torn from a larger sheet already used by somebody else, and thus silently recall the relative scarcity and expense of paper at the time. The pencil picked up to inscribe them has a thick lead – perhaps it is the sort supplied to a carpenter; and the hand that manipulates it so laboriously is evidently more at home with a hammer.

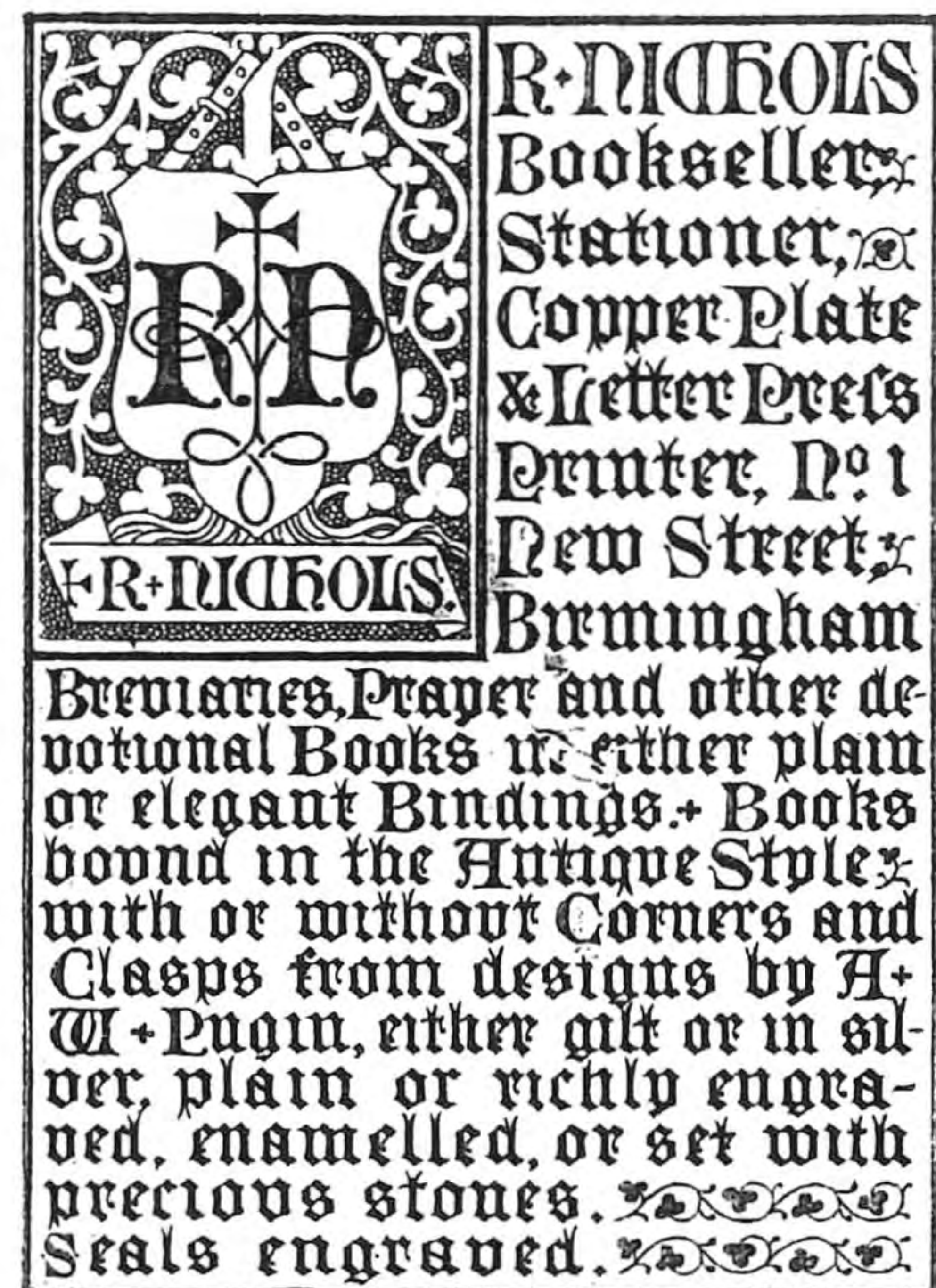
At the other end of the spectrum, established firms submit invoices with printed headings, clear, business-like, professional: unremarkable – except for those sent in by engravers, who exploit the occasion for a display of their capabilities. John J. Heath, the Birmingham craftsman who engraved Pugin's memorial brasses, has an elegant printed letterhead, with elegant, handsome handwriting to follow; one of his invoices is illustrated in David Meara's book on Pugin's brasses, on p. 45.



The most splendid paper is that prepared by Henry Weigall, an engraver of seals in St James's Street, London, whom Hardman joined royalty in patronizing. Pugin expresses high praise of Weigall's workmanship in one of his letters to Hardman, and the elaborate heading of the invoice, with its wide array of sizes and styles of type surmounted by an impressive regal device, demonstrates why.

Among these records, it is a delight to discover stationery apparently designed by Pugin. No documentary proof has come to light to confirm that it is Pugin's work, but the stylistic evidence is almost unassailable, and it is reinforced by Pugin's known associations with the people in question.

One of these is Richard Nichols, a young man who bound books for Pugin and for Pugin's clients, bound them in

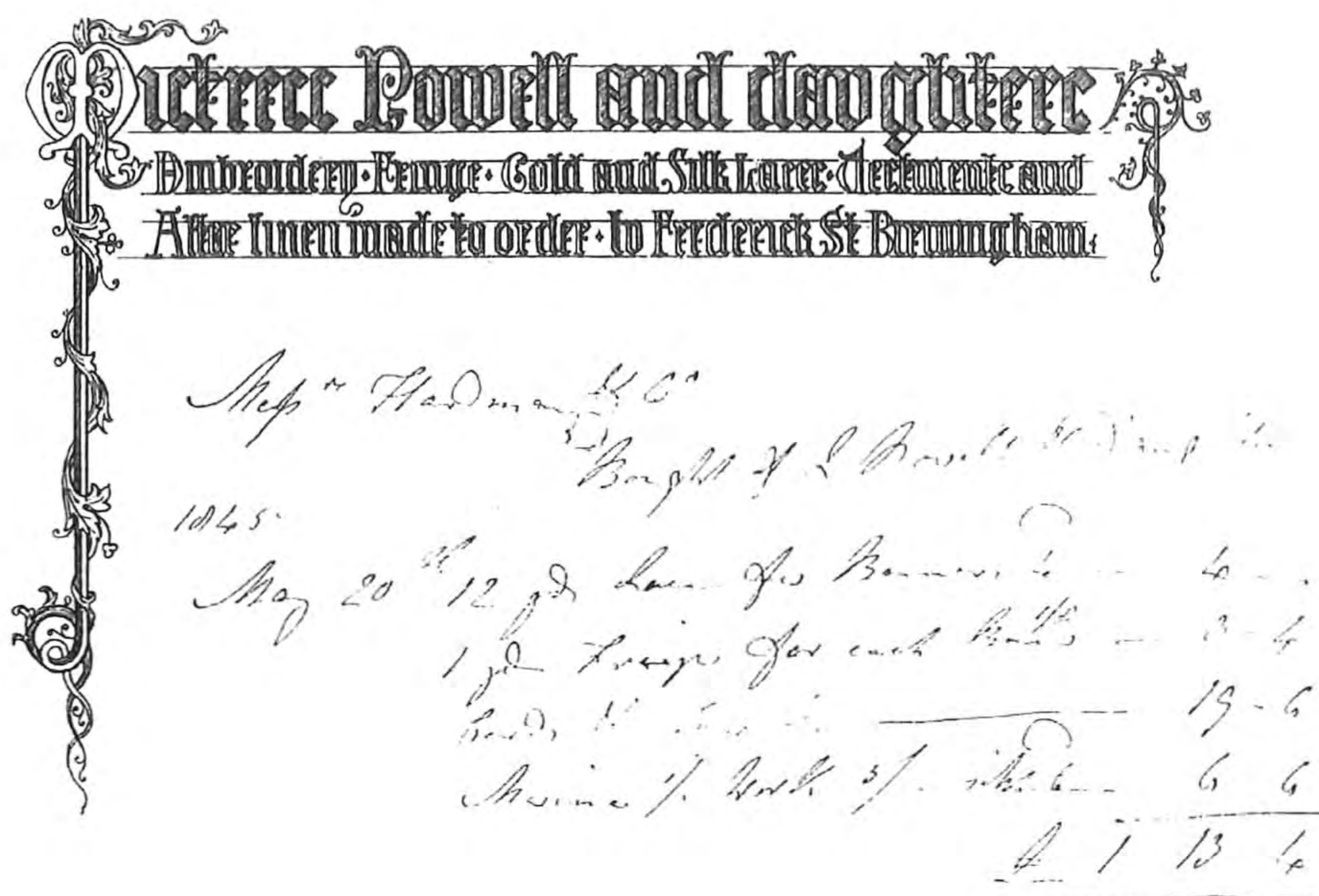


Pugin's way. The device and the lettering on his trade card look as though they were designed by Pugin: 'R Nichols Bookseller, Stationer, Copper Plate & Letter Press Printer, No. 1 New Street Birmingham Breviaries, Prayer and other devotional Books in either plain or elegant Bindings. Books bound in the Antique Style with or without Corners and Clasps from designs by A W Pugin, either gilt or in silver, plain or richly engraved, enamelled, or set with precious stones.

Seals engraved.' Some of the letters on the card are printed in red, after the manner of a missal. Its place in the archive suggests that it was current in December 1847.

Another acquaintance whom Pugin seems to have obliged in this way is Lucy Powell, Hardman's half-sister, who set up a textile business in Birmingham, located for a time at 55 Frederick Street. Her invoices, dating from 1845, announce: 'Mistress Powell and daughters Embroidery Fringe Gold and Silk Laces Vestments and Altar linen made to order by Frederick St Birmingham'.

There may be other instances of invoices and cards designed by Pugin elsewhere in the archive, which has not yet been thoroughly explored, but these samples serve to make again the point often made before, that Pugin was eager and happy to seize any opportunity to advance his cause. Nothing was too insignificant, ephemeral or humble to be turned to his purpose. Be it for a cathedral or a coal scuttle, the termini which he offered in one of his letters, he gladly produced designs; everything, in his view, ancient or modern, could be made Gothic – even commercial stationery.



The Pugin Family: a Pictorial Celebration

Mrs Sarah Houle has generously created for the Pugin Society a memorable souvenir collection of some of the remarkable photographs of the Pugin family in her possession. These unique images, most of which are not generally known, will be a delight for any Pugin enthusiast.

These captioned photographs are reproduced as two A4 full colour laser prints, and are laminated both sides for protection. They may either be framed or simply kept on your

desk or mantelpiece for enjoyable and quick reference. The two sheets, accompanied by a separate family tree (researched by Libby Horner, part author of our recent publication *A Flint Seaside Church*), are available for £4.50, including postage and packing, from: Hon. Secretary, The Pugin Society, 22 Grange Road, Ramsgate, CT11 9PT. Cheques to be made out to: The Pugin Society.



EDWARD PUGIN'S KENTISH OBITUARY

Rory O'Donnell, in advance of the cause of the sometimes misunderstood but prolific eldest son of A.W.N.Pugin, writes on the obituary of Edward Pugin in Ramsgate's local newspaper.



Edward Welby Pugin was born on 11 March 1834 at Ramsgate and baptized at St Lawrence's church on 15 June. He died in London on 5 June 1875, so that 5 June 2000 marks his 125th anniversary. He was unmarried, aged only 41, and his death was as unexpected as his father's in 1852. Authoritative obituaries of him appeared in the national building press, which published long lists of buildings, presumably from an office log book, and they would appear to have a common source. Of those in Kent newspapers, that in *Pullen's Kent Argus* was known to me from the references in the *Irish Builder* obituary¹. Now Catriona Blaker has kindly supplied me with a copy of the obituary in the *Thanet Advertiser*, 12 June 1875 of which the text is the same as that in the *Kent Coast Times* of 10 June 1875, acknowledged as 'our contemporary of Thursday last'. The obituary is long, warm in its appreciation of Edward Pugin and written from a strong local perspective. A close reading suggests a family source: the writer is a Roman Catholic, has an intimate knowledge of Edward's social life, recalls some very early commissions, as well as work in hand at his death; and it makes claims for an affecting deathbed scene not mentioned elsewhere.

Candidates for authorship include Edward's brother Cuthbert Welby or his half-brother Peter Paul. Cuthbert is mentioned twice in the obituary, as present at the deathbed and as one 'who has for 15 years worked with him, and for some considerable times past has been of great assistance to him'². This is a surprising claim, since it has been understood that it was Peter Paul³ who carried on the practice after 1875 under the name Pugin & Pugin⁴ and for some prestigious works such as the completion of St Francis Gorton and Belmont Abbey the name of George Ashlin also appears. Cuthbert was clearly the draughtsman of many of the firm's most elaborate perspectives, including the two of St Augustine's Grange of 1872 and 1873 published in 1879 [illus], which show the house in its heyday as altered and completed by Edward⁵. The reference to Cuthbert might be by Peter Paul, who is not himself mentioned, except as a pallbearer. Other possible authors are Edward's brothers-in-law John Hardman Powell⁶ and George Coppinger Ashlin⁷ both of whom had been in business relations with him. Another is Edward's step-mother Jane Pugin (1827–1910). As A.W.Pugin's wife she lived at the Grange 1848–1852, and then as his widow under the protection of John Hardman in Birmingham 1852–1858, but with Edward's assumption of responsibility as head of the family she followed him to London 1858–1861 finally returning to Ramsgate in 1861; the reference to this event is another pointer to a family source⁸.

She is described as one 'who has devoted her life to him' in the obituary.

Edward Pugin was unwell for some weeks before his death in London, where he lived at 111 Victoria Street, Westminster,

by which time he was seriously indisposed....He took to his bed. On this day fortnight thinking a change of air would benefit him. He came back to Ramsgate and so far recovered as to take an interest in all that was going forward He returned to London [on the previous Monday May 31?] and would not keep his bed; and such was his pertinacity for work that on the day before he died he went to superintend the works of the new College at Kilburn⁹.... On Saturday night, at 9 o'clock, he died in the arms of his brother Cuthbert; his stepmother, who has devoted her life to him, was also present

The *Builder* obituary, which contains the most authoritative list of his buildings, describes him, however, as working on the day of his death, then relaxing in a Turkish Bath, and returning home to his apartment, where he died; it makes no mention of his brother or stepmother¹⁰.

The *Thanet Advertiser* obituary mentions very few buildings, and the references given are confused. For example, it is stated that

the first design from the pencil of Edward Pugin was for the Catholic [sic for Anglican] church at Tofts, Norfolk, and this is an excellent example of how a small church can be, economically, yet artistically treated¹¹. Amongst his earlier works are the Roman Catholic College at Ushaw¹²; St Mary's Church, Newcastle¹³ Danesfield for Mr Scott Murray¹⁴.

For the 1850s, only two churches are named, at Barking in Essex¹⁵ and St Joseph, Kingsland, London E2¹⁶, both since replaced and neither of particular significance when considered in retrospect. The obituary mentions only one other church: 'the Church of the Martyrs, Tower Hill, now in course of erection from his designs – his last, and perhaps one of his most telling works'¹⁷.

More interestingly the break with his father's use of the Decorated style is noted:

.. his erections had become more marked with a strong individuality. He had little of the severity of treatment which that marked some of his father's churches; that conventional mode of building a



church either in Early English or Ornamented Perpendicular was thrown aside for free bold vigorous conceptions. Probably two of his best examples at this period are Queenstown Cathedral¹⁸ ... and Stanbrook [Abbey Church], Worcester¹⁹; the towers of which, had he built none other, would perpetuate his fame for generations'.

The odd phraseology 'ornamented perpendicular' rather than the accepted word 'Decorated' to describe A.W.Pugin's preferred style suggests a non-professional assessment; but by contrast the reference to the 'college at Kilburn' .. [and] 'English martyrs church' show a familiarity with the practice's latest works. The references to Cove cathedral suggest another sort of internal knowledge of the practice, since from 1869 it was exclusively in the hands of George Ashlin but presumably known from drawings; the highly individual layered brick and stone tower at Stanbrook is an equally unusual reference, again explained by a family connexion since J.H.Powell's daughter[s] were nuns or schoolgirls there. The obituarist insists upon the energy, application and individuality of Edward Pugin's practice: *'from a mere unknown boy he had probably carried out more work than any architect of his time such was his devotion to work that nearly all of the drawings were executed by his own hand ..150 churches and ecclesiastical edifices were erected by him'*. He is described not merely as a church architect, for *'not only were buildings created but decorations of all descriptions were being designed: metalwork, carpets, wall decorations, vestments, tiles and in fact, wherever it was necessary to call in the decorative art, his busy pencil was called into requisition'*. This reminds us that for his more important commissions, Edward was as involved as his father had been in the decoration of his interiors, both religious and domestic; and indeed it was his overcommitment to the Granville Hotel which lead inter alia to his bankruptcy in 1873 with liabilities of over £187,000²⁰.

The religious prejudices of the day, that is against Roman Catholics, are twice referred to as *'holding up his career'*, particularly the failure to ask him to join the eleven architects asked to submit to the limited competition for the Law Courts on the Strand²¹. *'This and other competitions showed plainly that the hand of prejudice was pointed at him as it had been at his father'*. This led to one of Edward Pugin's first pamphlet attacks on the profession in general and the Barry family in particular over the New Palace of Westminster, which the obituarist characteristically settles in favour of A.W.Pugin²². The references to the work and status of A.W.Pugin are from somebody who had a claim to know his mind.

Edward Pugin's close involvement in the development of Ramsgate as a resort is noted: *'the Granville, Artillery Hill, St Augustine's and other buildings in Ramsgate were going on.'* The Granville Hotel was where Edward met his nemesis,

beginning as a terrace of houses, converted and opened as an hotel (1869–70) with many subsequent additions²³. The 'Artillery Hill' development led to Pugin's perjury charge against the developer Hodgson²⁴ and something of a persecution mania on the part of Edward Pugin, following his many, and mostly unsuccessful, appearances in court on civil cases.

That he had been grievously wronged took possession of his mind, and where other men would have quietly put up with wrongs he fought them to the bitter end. His recent [court] cases are too numerous and too recent to require recapitulation here, [and it was the most recent court judgement against him which] weighed heavily on his mind and he took to his bed

'St Augustine's' could refer to work to the Grange, which took place in two campaigns of 1861 and 1873 or to additions to the church: the Digby chantry 1857–9; the west cloister 1859; the north cloister and the building of the monastery from 1860; the furnishing of the Pugin chantry with his effigy of his father in 1852, and the Lady chapel in 1862²⁵. The interesting claim is also made that A.W.Pugin had spent £15,000 on the church.

The attractive, sociable aspect of Edward's character is sketched in. Edward's involvement with the Volunteer Movement in the 1860s, an expensive but prestigious military pastime of the middle- and upper-class gentlemen, was an important recreation for the bachelor architect. He was *'unanimously requested'* to become captain of the Artillery Volunteer corps, giving a reception and speech to the detachment of a certain Sergeant Williams which had won the Queen's Prize²⁶. He was also host at a luncheon for the Thanet Harriers, another well remembered local fête.

His involvement with his workmen reminds us of his father: *'his workmen speak of him with reverence.'* This was reflected in the attendance at the railway station when his body arrived from London, the hearse *'followed by some hundreds of persons Many of the fishing smacks in the harbour had their flags at half mast, as were also those at several private residences while many of the tradesmen showed their respect for the memory of the deceased by part closing their shops.'* Following his father's charities, after the burial one hundred poor persons received a loaf and one shilling each. The obituary was obviously written by someone familiar with the Roman Catholic burial liturgy of the reception of the body at the church the night before, the High Mass of requiem celebrated by the Bishop of Southwark. It gives the names of the pallbearers and the male family attendance; according to Victorian proprieties at funerals the women are not named. Edward was buried in the Pugin chantry. The Ramsgate businessman E.T.Davis, who had saved him from his financial embarrassments erected the bust of Edward Pugin on the East Cliff²⁷.



Edward Pugin is seen in retrospect as borne down by the involvement in the East Cliff development in Ramsgate which made him 'an altered man ... Care and responsibility which up to this time had been thrown to the winds and superseded by labour now seemed to irritate him.' His bankruptcy, surely a disgrace to the family, is not mentioned; he left under £600 on his death, his executor being Jane Pugin²⁸.

In conclusion:

to sum up Edward Pugin's character would be a difficult thing. He was truly one of Dr Johnson's men – a good hater and firm friend – impetuous to a degree and generous to a fault. He had a large number of friends notwithstanding his erratic ways, there being a charm about him that few men could resist. One of his highest qualities was his truly generous heart²⁹.

- 1 Compare 'Death of Mr. Edward Welby Pugin' in *Pullen's Kent Argus*, 12 June 1875 with the *Dublin (later Irish) Builder*, 15 June 1875, p372.
- 2 Cuthbert Welby Pugin (1840–1928)
- 3 Peter Paul Pugin (1851–1904)
- 4 The title of Pugin & Pugin, or occasionally Pugin, Ashlin & Pugin; Cuthbert was in partnership 1875–1880 'when he retired' but he technically came back into partnership again in 1904 on the death of Peter Paul: R O'Donnell 'The Later Pugins', pp256–71, 300 in *Pugin. a Gothic Passion*, P.Atterbury and C.Wainwright (eds) (1994) and John Sanders 'Pugin & Pugin in the diocese of Glasgow', pp98–107, in *Caledonia Gothica: Pugin and the Gothic Revival in Scotland*, Architectural Heritage Society of Scotland, (1997).
- 5 *Building News*, vol 37, 7 November 1879, pp548, 550–1. Cuthbert's two perspectives "Bird's-eye view of the "Grange" looking south-east", signed C.W.Pugin 1872, and "looking north-east 1873" were exhibited at the Royal Academy in 1879; the 'north-east' view [private collection] is reproduced in O'Donnell 'Later Pugins', p258, plate 480.
- 6 John Hardman Powell (1827–1895) married Anne Pugin in 1850.
- 7 George Coppinger Ashlin (1837–1921) married Mary Pugin in 1859, and was in partnership in Ireland as 'Pugin & Ashlin' 1859–69.
- 8 Jane Pugin nee Knill, born 1827, married 1848, widowed 1852, died in 1909; her dates are rather charmingly cut into the door case of St Edward's, the presbytery built by A.W.Pugin for the Catholic mission he founded, in which she later lived.
- 9 EWP designed the Juniorate or minor seminary of the oblates of Mary Immaculate (OMI) at Kilburn London NW6, (*Builder* 28 xi 1874, p998) later continued by PPP; the church of the Sacred Heart begun in 1878 was completed in 1889, and much rebuilt after 1945.
- 10 *The Builder*, 12 June 1875, XXXIII 1875, pp522–3. *The Building News* obituary, with a similarly important list of buildings, makes no claims about the deathbed.
- 11 In fact the Anglican church of St Mary, West Tofts, Norfolk; its rebuilding by A.W.Pugin was completed in 1855 by EWP, who added the chancel: *Builder* 1855, p452.
- 12 St Cuthbert's College, Ushaw, co Durham: EWP won a limited competition to build the junior seminary as St Aloysius College in 1856; R O'Donnell 'The Later Pugins', pp256–71.
- 13 Probably St Mary's Catholic Church, Crook, Co. Durham (1852–4), still closely modelled on his father's decorated style; but he also made additions to his father's St Mary's Cathedral, Newcastle.
- 14 The private chapel at Danesfield House, Berks, was certainly begun by AWP, but claimed by EWP as his own in the *Catholic Directory* (1856). It was demolished after 1908, but fittings including the high altar were installed the Catholic church of the Sacred Heart, Henley-on-Thames: O'Donnell *op cit* above. pp262, 299.
- 15 SS Mary and Ethelburga, Barking (1869) was replaced in 1979.
- 16 St Joseph Kingsland, London, E2, was replaced 1962–4 by W.C.Mangan. It was begun by W.W.Wardell in 1855 and remodelled by E.W.Pugin in the 1860s.
- 17 The Church of the English Martyrs, Prescott St, Tower Hill, London E1, (1873–5) is remarkable in being galleried, a form repeated in Glasgow by P.P.Pugin who went on to complete this church.
- 18 St Colman's Cathedral (1859–1916) by Pugin and Ashlin, later by G.C. Ashlin and finally Ashlin & Coleman; now Cove, co Cork. The tower and spire are over 300 feet high.
- 19 Stanbrook Abbey Church, Powick, Worcester (1869–71): O'Donnell. 'Benedictine building in the nineteenth-century' pp38–48 in Dom Geoffrey Scott OSB [ed] the *E[nglish] B[enedictine] C[ongregation] History Symposium*, 1983. Drawings and letters from EWP survive at Stanbrook, were PPP continued the buildings.
- 20 C.T.Richardson *Fragments of History pertaining to the Vill, or Wille, or Liberty, of Ramsgate* (Ramsgate 1885) p56
- 21 The present Royal Courts of Justice, the Strand, WC1, by G.E.Street, competition 1866, built 1868–1882; David B. Brownlee, *The Law Courts: the architecture of George Edmund Street* (Cambridge, Mass, 1984) pp151, 159–60; 193, 243, 249.
- 22 E.W.Pugin 'Who was the art-architect of the Houses of Parliament. A statement of facts, founded on the letters of Sir Charles Barry and the diaries of Augustus Welby Pugin' (1867).
- 23 The Granville hotel development (1869–70).
- 24 E.W.Pugin and others bought the Mount Albion estate in Ramsgate in 1867: Richardson. *op cit* p55.
- 25 See the second draft 'The Grange Ramsgate Kent, conservation plan' ,Paul Drury (ed) March 2000, ppl0–13 and Libby Horner and Gill Hunter 'A Flint Seaside church' (the Pugin Society, Ramsgate; forthcoming 2000).
- 26 He was later dismissed by the War Office; Richardson, *op cit* p56
- 27 Busson, *The Book of Ramsgate*, p107.
- 28 EWP's will was granted 2 November 1875; he left less than £600: see Probate Record, 1875, vol O-G, p415.
- 29 The *Thanet Advertiser*, 12 June 1875. Other obituaries of Edward Pugin are found in *The Architect* XIII, 12 June 1875, p350; *The Builder*, XXXIII 12 June 1875, pp522–3 the most authoritative but with some inaccurate spellings and locations; it would seem to be the work of Edward Pugin's long family acquaintance, J.R.Herbert, who painted him in 1859 and for whom EWP built, The Chimes, Kilburn, which also went to law. The *Building News*, volume XXVIII, 11 June 1875, p670. *The Illustrated London News* LXVI, 12 June 1875, p571. *The Dublin (later Irish) Builder*, 15 June 1875, p372, quoting *Pullen's Kent Argus* which has some detail of specific buildings shared with the *Builder*. *The Tablet*, XIV, 00 June 1875, p760, 792. More considered views are in *The Dictionary of National Biography* XLVII, 1890, p10 by P[aul] W[aterhouse.] and J .Gillow, *A literary and biographical history of bibliographical dictionary of English Catholics*, [five volumes, London 1885–1902], V, p381. C20 and C21 commentators include A.Wedgwood, *Catalogue of the RIBA Drawings Collections. the Pugin Family* (1977), p172; R O'Donnell 'The Later Pugins', pp 56–71 in *Pugin. a Gothic Passion* (1994), P.Atterbury and C.Wainwright (eds); O'Donnell, 'E.W.Pugin' in *The Macmillan Dictionary of Art*, XXV, pp716–717; *ibid*, 'E.W.Pugin', in the *New Dictionary of National Biography*, (forthcoming).



PUGIN IN RURAL SURREY

The Society's day trip to Surrey was held on 10th June. The summer tour to Hereford and Worcester took place between 13th and 16th July. Next year the summer tour will be to Belgium.



etting off at eight fifteen from The Grange, the Pugin Society enjoyed an excellent expedition to Surrey, efficiently organised by Julia Twigg and most interestingly led by Alexandra Wedgwood. Our first stop, St Peter's at Hascombe, suddenly plunged us into a scheme of decoration in the chancel of such richness as to take the breath away; we were all amazed, not least by the state of preservation of the gleaming gold fittings and the freshness of the painted stylized angels on the walls. The waving design of fishes in the nave was, as our leader remarked in her notes, 'an enchanting scheme, with an almost Art Nouveau style. Pugin would have approved of this church!' The original scheme was 1864, Hardman and Powell, but had been added to over a number of years.

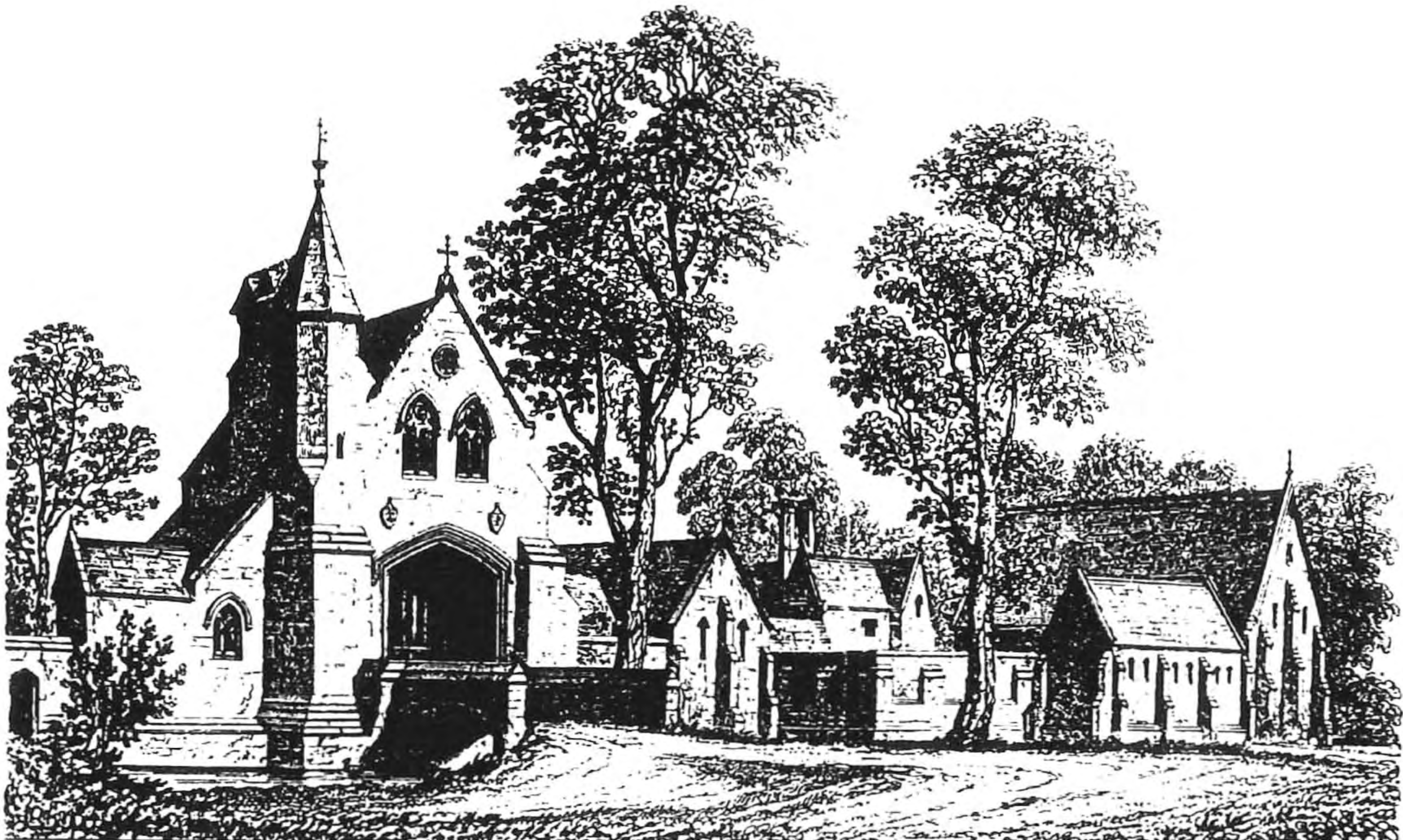
At the church of St Nicholas, our next stop, we admired Pugin's chancel arch, inserted in the reconstruction of the originally Norman church in 1844–5. Here we saw, to all intents and purposes, what a Norman arch would have looked like when freshly set up. The elaboration of the columns on either side, supporting the chevron-decorated arch, and their differing patterns of winding rope mouldings and other effects, were full as well of Pugin's enthusiastic personality.

We lunched on the lawn of Oxenford Grange, by kind permission of the owners, and then explored Pugin's barn and great Gatehouse, this last a dramatic piece with a massive studded door overlooking the moat – in fact a small lake. Mark Negin, theatrical designer, said he could have used this image on a stage, and pointed out how the receding buttresses, unnecessarily close to each other, served visually to extend the effect of the depth of the building – exactly like flats in the theatre. We went on to discuss, of course, Pugin's early days in that field.

A visit to Albury followed, where in Pugin's splendid mortuary chapel for the Drummonds, set in the old church of SS Peter and Paul, we were shown the stencilled and painted heraldic decoration by Thomas Earley. A brief look at the house, and a climb to the roof, and then on to tea at Alexandra and Martin Wedgwood's home. Here we were generously allowed to roam at will, entertained most hospitably, and were additionally able to inspect various very interesting Pugin items.

Another stimulating Pugin Society day out, filled with interest and enjoyment.

Michael Blaker



The Gatehouse at Oxenford Grange: engraving from Brayley's *History of Surrey*, vol V, 1848
(reproduced courtesy of Alexandra Wedgwood)



Patrick Charles Keely

*The Keely Society is dedicated to the art and architecture of Patrick Charles Keely, the most prolific church architect in America. The aim of the Keely Society is one of Education, History and Preservation for the future of Keely's treasured legacy. The Society acts as a repository of information to those who seek information on this great architect. It is open to all. The foundation of the Keely Society came about as the monumental Keely Church of St Peter in Lowell, MA, 1892, had begun demolition. Its founder and president is **Edward H. Furey**, an art instructor in a Catholic school in Enfield, CT. Mr. Furey is a member of the Enfield Zoning Board of Appeals, and the Enfield Historical Society Board. He has appeared as an expert witness at Landmark Hearings. The Society has given numerous presentations and exhibitions in the Northeast of the United States on the works of Patrick Charles Keely. The First Annual Keely Congress took place on May 20th 2000 at the Cathedral of the Holy Cross in Boston, MA. Here Edward Furey tells us about the great man.*



Something very unusual was happening in America from the 1840s to the 1890s. This extraordinary happening had ties to the great cities of the East coast of America, Albany, NY, New York City, Philadelphia, PA, Providence, RI, Portland, ME, Boston, MA, even Chicago, IL, and many more, even from Montreal, Canada to the Southern bayou area of Baton Rouge, LA. Along and among small hamlets of New England and including the great industrial centers of the East this indelible mark was creating a legacy in Roman Catholicism that would never be matched. This incredible happening was the creative genius of the Irish Catholic Immigrant, Patrick Charles Keely. Keely's birthdate is accepted as August 11, 1816 in Thurles, County Tipperary, Ireland. His father William Kiely and an uncle John Kiely are listed as carpenters or "sawyers" on the papers associated with the building of St. Patrick's College in Killkenny, Ireland. Little is known beyond this of Patrick's Irish origins. Patrick's innate ability as a carpenter must have been nurtured at his father and uncle's side because in young manhood, Keely's expertise began to flourish.

America beckoned young Patrick to its shores for whatever reason we can only imagine, but privations suffered by his fellow countrymen and the lack of opportunities for a young visionary Catholic, must have played some part. Arriving in his



1. St Joseph's Church, Albany, New York, 1855



2. Church of the Jesu, Montreal, Canada, 1865

new homeland in 1842, Patrick settled in the Williamsburg section of Brooklyn, NY. With an expanding Irish immigrant population, Keely would have felt completely at home, not only with people of similar thinking and status, but also with a Gaelic rhythm and zest for life that entwined through their Catholic Faith. At sometime in the transformation to America, Patrick would begin spelling his surname Keely. At that time Brooklyn had a rather rural feel to it, and was only reachable from the growing city of New York by boat. The population of Williamsburg, twelve years before Keely's arrival, numbered 1007 inhabitants.



During this time Patrick began practising his trade in the growing Brooklyn borough. Not much has come to light about Keely's earliest endeavours, but we know that he created a splendidly carved altar and reredos for the simple steepled clapboard Church of St James, that was to serve as the Pro-Cathedral in a few years. How this came about and who recognized his proclivity for religious craftsmanship is not clear. His name must have been mentioned among the clerics of the day for soon Father Patrick Moran called upon Keely to do carvings for St John's Church in Newark New Jersey. As the population of catholics, mainly from Ireland escalated in the late 1840s, most notably due to the horrendous potato famine ravishing the Irish countryside, the spiritual needs increased in Brooklyn and the swelling population of Williamsburg was now nearing 30,000! Archbishop Hughes of New York sent an indomitable newly ordained priest of Irish ancestry, over to Brooklyn in 1844 to expand St Mary's Parish, the second church for the Irish in this expanding enclave of Catholicity. This legendary figure of a man was Father Sylvester Malone. A lifelong friend and champion of Patrick Charles Keely had arrived on the scene. Father Malone had been sent to build a newer and larger St Mary's church. Many discussions must have ensued between Father Malone and Keely, for the plans envisioned a splendid church of brick with soaring spire, finials abounding along the



3. Looking west, Holy Cross Cathedral, Boston, 1865



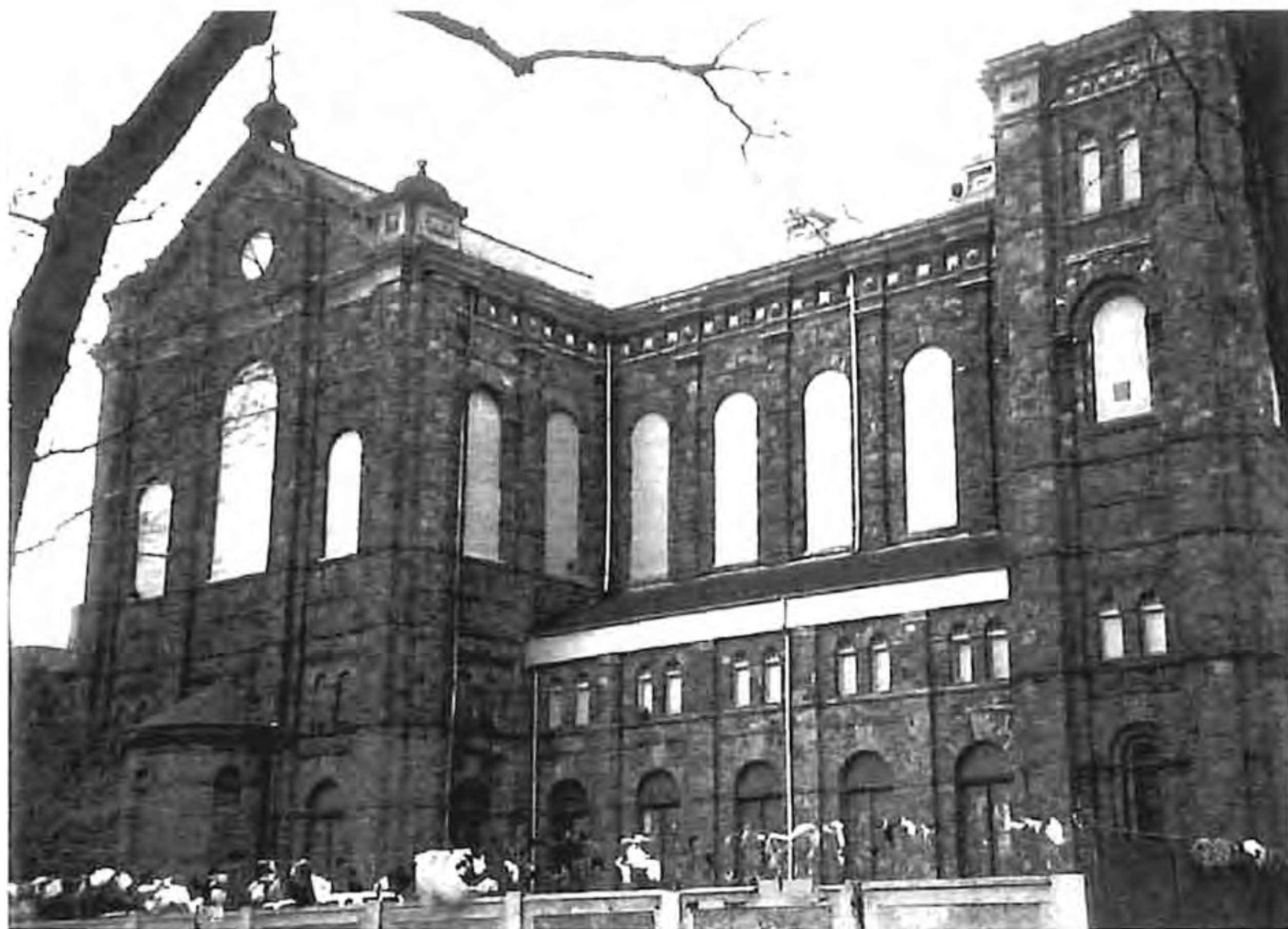
4. Jesuit Church of St Francis Xavier, Manhattan, New York, 1878

parapet, and dormer windows breaking the long expanse of the nave roof on the exterior. The interior plan was of even more splendor, with a reredos filling the sanctuary wall and encapsulating the small apse area in which, at a carved marble altar, the sacrifice of the Mass would take precedence. Enclosing the side sanctuary walls would be shrines to the Virgin and St Joseph. Two small apse windows would create a miracle of glass around the precious altar. The nave would carry galleries to provide for additional seating. The amazing design was not to be in the classical style of the Catholic churches of New York City, but a revival of the 'Gothic' style.

The plans were laid before the Archbishop of New York and he would have none of it. The expense of such a building could not be put upon an immigrant population. Archbishop Hughes would not burden the struggling Irish with debt. Father Sylvester persuaded the Archbishop that the building would not be an extravagance, and that the new church could be built for the modest sum stated. Keely reviewed the plans and was convinced his quotation was correct. The expense would not be a burden to the parishoners. Father Malone prevailed again on Archbishop Hughes and he relented, if the costs could remain as stated, but he had his doubts. Here on the East side of Wythe Avenue, a short distance from the East River and facing East, despite some local opposition, the bishop laid the cornerstone of Keely's first church on May 30,



1847. A year later the church was dedicated in honour of St Peter and Paul, so as not to cause confusion with the St Mary's Church on Grand Street in New York City. During its time of construction many a distant cleric and local Sunday stroller came out to admire the transformation going on in building this gothic structure. The dedication of a Catholic Church was one of such importance that many priests and hierarchy travelled from distant cities by rail to be at the ceremonies. In this manner, those who were ministering to fledgling congregations could see for themselves this grand



5. The Vincentian Church of St John the Baptist, Brooklyn, New York, 1870

edifice and learn of the skill of Patrick Charles Keely, who could construct churches economically by using local workers and craftsmen, and also local materials. They knew who they could call upon – a man, not only one of their own faith, but one who shared their same heritage. Keely was now asked upon to build St Mary's, Yonkers, NY, a simple building of brick, yet elegant in its steepled simplicity. He began St Bridget's in New York City, and also – for a German congregation – a more lavish style gothic structure, St Nicholas Church, whose congregation would later call upon Keely again, to enhance its façade and interior as the fortunes of the German immigrants flourished. Summoned to Philadelphia, he was to build Assumption Church. The rush to build Catholic churches for the swelling Irish populations in East coast cities had begun. In upstate New York Keely began to build Holy Cross Church for another German congregation. St Peter's in Troy, New York, would be built for the Irish. Keely's first cathedral, and the first with this title in the United States, was the Cathedral of the Immaculate Conception in Albany, NY. Bishop John McCloskey gave Keely this most promising commission after seeing St Peter and Paul's Church in Brooklyn. The plans were laid for this edifice as early as 1848, on designs by Keely, after Bishop McCloskey, it was said, had seen, and been impressed by, Cologne Cathedral in Germany. Bishop McCloskey was determined that America should have its share of great

cathedrals. The building of the Albany cathedral was a challenge for Keely in that Bishop McCloskey would only build when he had collected some five or ten thousand dollars to proceed. Not only a problem for an architect, this caused difficulties with suppliers who complained about Keely to the Bishop. This eventually led to a letter to Keely from the Bishop. Keely responded with vigour and stated that he would step aside if the Bishop found anything wanting in his actions. The letter settled the whole affair and Keely continued with the erection of the cathedral. Keely's name became synonymous with good quality work at favourable costs. By the time of the dedication of this venerable Cathedral of the Immaculate Conception in 1852, Keely had already seen, just two weeks before, the dedication of St John's Cathedral in Cleveland, Ohio, from his designs.

Cathedrals in New England

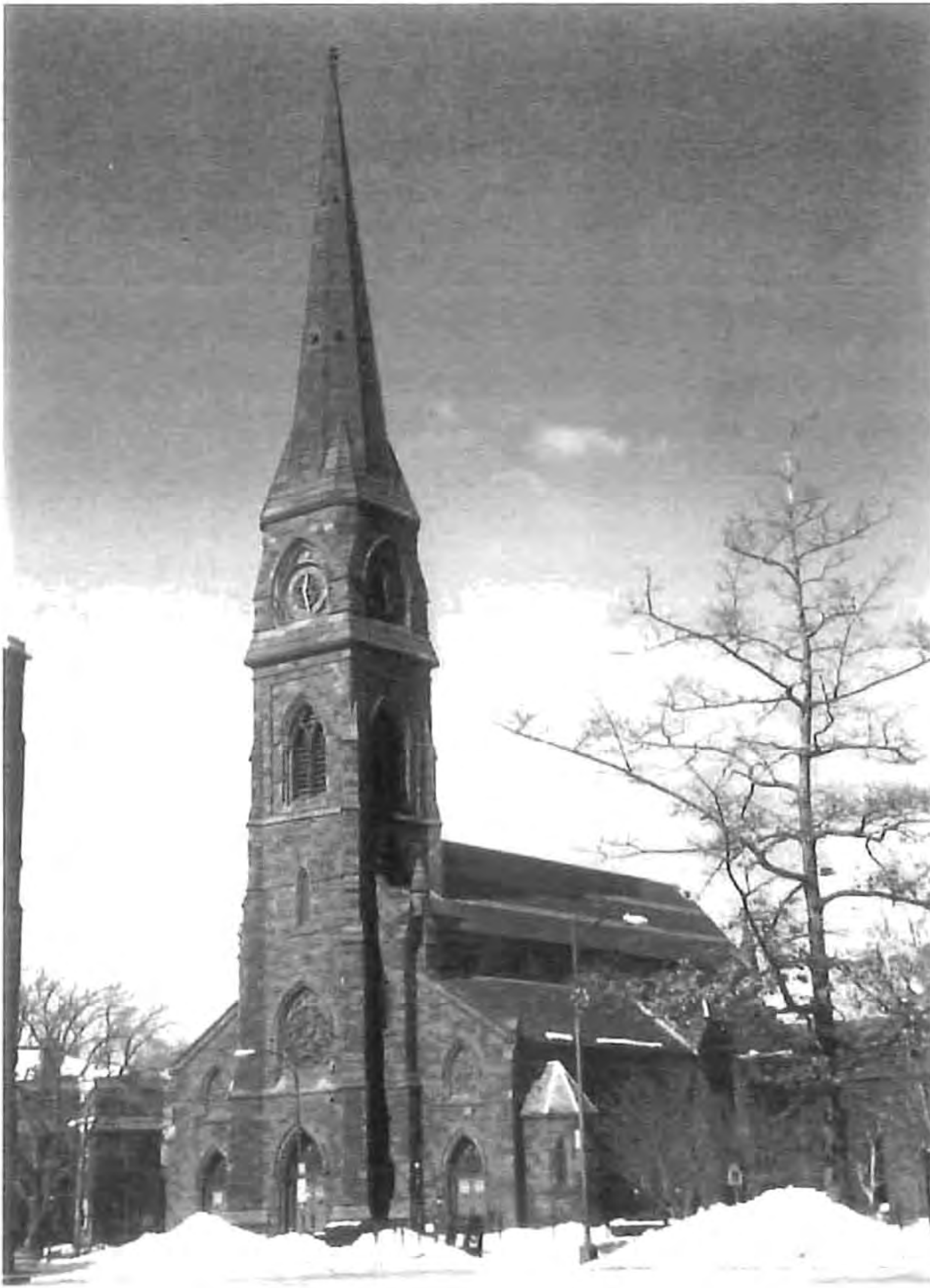
As the demand for new and larger churches grew for the immigrating Irish and other groups, demand for Keely's architectural services increased. In a few short years, Keely would be commissioned to build all the Catholic cathedrals of New England. The first one was the cathedral at Burlington, VT, in 1863. Great interest was taken by Bishop De Goesbriand in the erection of this building. Keely met De Goesbriand in Cleveland while building St John's Cathedral. Built in gothic cruciform shaped pink granite, it reflected the



6. Detail, St Agnes Church, Brooklyn, New York, 1881

pink-hued dawn and the saffron gold of evening, when the sun's rays struck its sturdy walls. Shortages during the Civil War interrupted the construction, after the placing of the cornerstone on September 15, 1863. The pure white soaring nave columns were donated by priests of the Vermont Diocese. Local craftsmen carved the elaborate altar, and the wood reredos rose from the sanctuary floor to the ceiling with carved angels and the Virgin tenderly holding the Christ Child. The transept windows were chosen by the bishop while in France. Letters indicate that the clerestory windows were the work of the Morgan Brothers studio of Brooklyn NY. Keely had first used their services for his St Peter and Paul's sanctuary



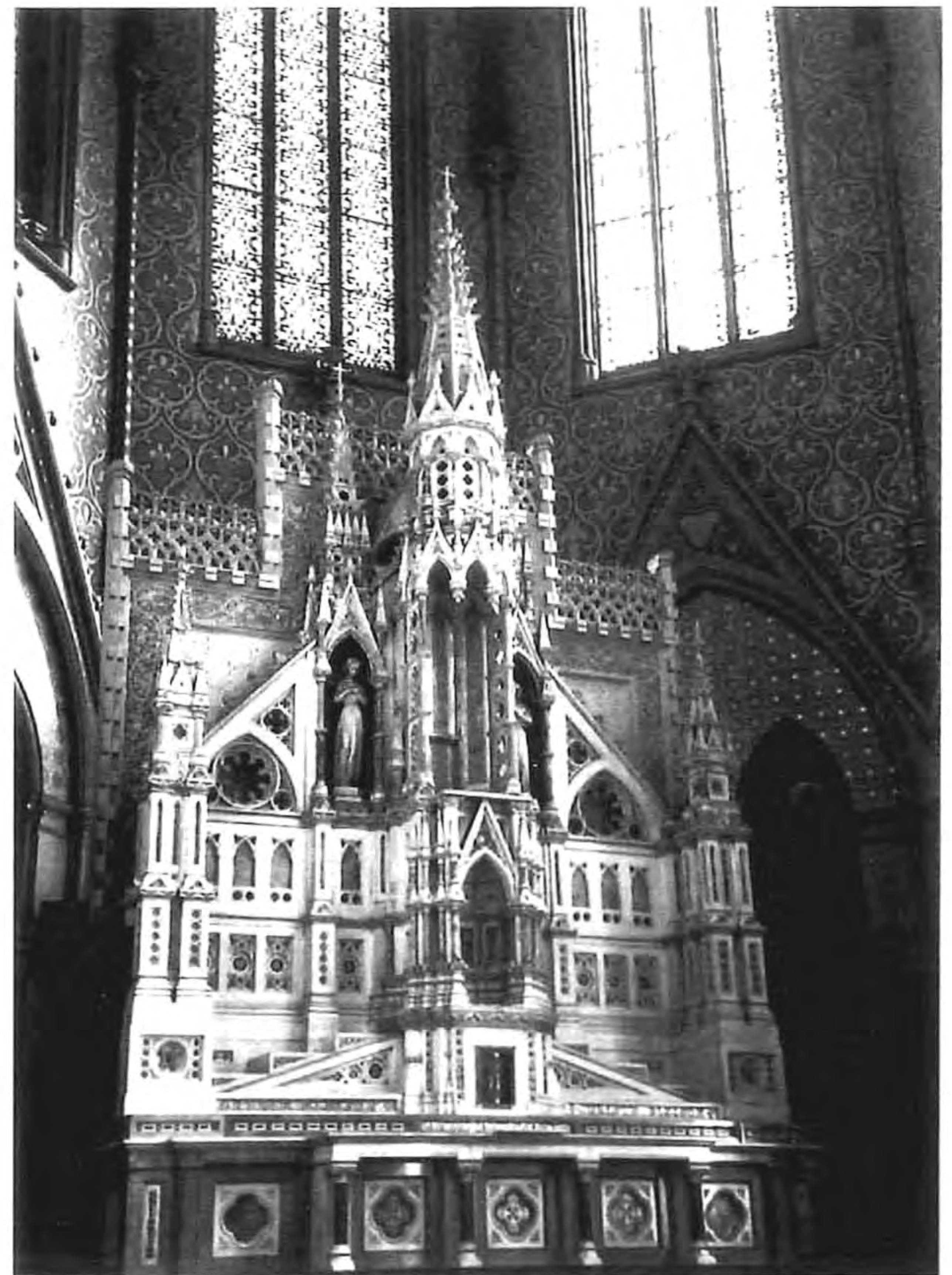


7. Asylum Hill Congregational Church, Hartford, 1864

windows, and often used Morgan for his larger commissions. The first set of saint windows for the Cleveland Ohio cathedral appear to be the work of Morgan. The studio was in business from this period until the mid-1980s. Local pride swelled in Burlington, VT, on the day of dedication, December 8, 1867.

Keely's most monumental work is the Cathedral of the Holy Cross on Washington Street, in the South End of Boston. It is quite a sight from many vistas in the South End, especially travelling on the Interstate Expressway, North. The building, of nearby Roxbury pudding stone of some 46,000 square feet covers over an acre and is greater than some of the more notable cathedrals of Europe. Keely would use Roxbury Pudding stone in 1873 in building the gothic style St Peter's Church in Dorchester, MA, a suburb of Boston, for his friend Rev Peter Ronan. The stone was quarried on the church property. Holy Cross Cathedral was the second major cathedral Keely was working on at this time. In 1865, Keely began work on the Brooklyn Cathedral of the Immaculate Conception, whose Bishop at the time, John Laughlin, D.D., in the good spirit of raising another House of God, had hoped his cathedral would rival or surpass Archbishop Hughes Cathedral of St Patrick on Fifth Ave., New York City. The Chapel of St John was erected, but nothing more would

come of this monumental cathedral, which some say was modelled after the florid gothic Cathedral of Rouen in France. In 1931 the church-sized Chapel was demolished for the erection of Bishop Loughlin Memorial High School. The massive Bishop's residence finished by Keely still dominates the corner of Greene and Lafayette Streets in Brooklyn today. It serves its original purpose as a residence for Bishops of the Brooklyn Diocese. As details of Brooklyn's plans were being developed, Keely worked in the late 1860s on the construction of Holy Cross Cathedral whose dedication would come in 1875. The gothic Cathedral stands today as one of the more outstanding ecclesiastical structures in the United States. Built in the cruciform shape, with the Blessed Sacrament Chapel located to the left of the high altar, the cathedral has three majestic altars in the main sanctuary. The main altar rises above the floor of the Cathedral to a height of nearly forty feet. The altar designed by Keely, is a masterpiece of intricately inlaid rosette designs, soaring peaks and pinnacles with columns and shafts of Mexican onyx. On the altar frontal are placed pillars of a rare Siena marble with intricately carved capitals, between which are placed, distinctively incised in the marble, Keely designed crosses, overlaid in 22 Kt. nugget gold. Five impressive canopies raise the eye upward on the great reredos. The central canopy, the



8. High Altar, Holy Cross Cathedral, Boston, dedicated 1875



largest and most elaborate contains two bowers or recesses. The uppermost bower once contained a figure of Christ with his hands reaching out to the faithful. Today a striking carved purple and gold-leafed crucifix, whose height is close to four feet is placed there. The lower bower was reserved for the Blessed Sacrament, exposed in large monstrance during Benediction, and other periods of the Church year that called for Adoration. Two smaller, but flanking canopied bowers contain standing angels in adoration. On the sanctuary wall on each side of the great altar are gothic niches, which in Keely's original design were a pair of lower lancet windows. In a former renovation the windows were blocked, and life-sized paintings of the great prophets were placed in each niche on a background of a mustard saffron hue. Above the sanctuary, the ceiling is finished with a rich maroon and gold background with busts of five heavenly angels representing Faith, Hope, Charity, Temperance and Fortitude. Each holds an appropriate symbol and smaller angels flank each side.

The sanctuary ceiling was finished in 1875 by Schumaker of Portland, Maine, and has remained in excellent condition since that time. Some of the great treasures of Holy Cross Cathedral are the magnificent Morgan Brothers windows designed under Keely's hand. Some glass experts claim they are the finest enamel painting on glass in the United States. The nave windows portray saints, the Virgin and scenes from the life of Christ. The two transept windows, measuring twenty two feet wide by forty feet in height recall the Finding of the True Cross and the Emperor Heraculus Carrying the True Cross into the basilica at Jerusalem, after its recapture from the Persians. It is interesting to note in the transept windows, and also in the vestibule window depicting the Miracle of St Gregory, the number of small cherub-like children depicted in these scenes. Keely had numerous little ones at home in Brooklyn. The Stations of the Cross are paintings on canvas, and could be the work of Martin Fuerstein, who was the main artistic painter of the noted firm of Franz Mayer of Munich, Germany, during the 1870s, according to the Mayer firm today. The maintenance of the fabric and integrity of the building has always been upmost in the minds of those to whom the building was entrusted since its beginnings in 1866. Periodic repaintings and changes have been minor changes in its long history. In 1875 the cathedral's mammoth Hook and Hastings organ was installed in great ceremony. At that time it was the largest installation of a pipe organ in the United States. Its historical significance has been realized in the last decade and while the cathedral also possesses a large electronic organ that fills the vast cathedral with music, the Hook and Hastings masterpiece is being restored to its former glory. It is used for special pieces at Holyday services and for concerts. The two massive steeples of varying height, designed by Keely were never added.

Keely and Pugin: connections?

Keely's plans for churches began around 1847 and his first cathedral was completed in 1852, the same year as Augustus

W. Pugin's death. It is obvious in some of Keely's churches such as St Joseph's Church, 1855, Albany, NY, St Mary's, Taunton, 1872, MA, St Patrick's, Lowell, MA, and the Boston Cathedral, that Pugin had an impact on the development of Keely as an architect. What Keely saw of Pugin's work in Ireland before his departure in 1842, aged twenty-five, we can only surmise. We know that Keely regularly read the London *Art Journal* and other similar publications. It is interesting that in Keely's first major cathedral in Albany, NY the large transept window, now situated in the North side of the cathedral, was the work of William Wailes of England, who worked with Pugin. Many of Keely's churches have sets of windows fabricated by the firm of John Hardman, and St Joseph's Church in Albany, NY, has a vast sanctuary floor of Minton tiles. The façade of St Anthony's Church in the Greenpoint section of Brooklyn, NY, and also that of Keely's Romanesque brick church of St Michael in Jersey City, NJ, both have the distinctive blue, gold, and white tiles so similar to the sanctuary tiles of St Joseph's, Albany. Perhaps there were some letters between Pugin and Keely in those few short years; again, we can not be sure [but see 'Postscript']. Few records remain of Keely's correspondence or plans for his structures. Many of the architectural drawings in Keely's day were drawn on linen. Not only did the good nuns bleach them for altarcloths after the dedication of a church, but this may have been the practice in Keely's office a few years after the completion of a building. Very few remain, on linen or paper. Since he constructed nearly 21 major cathedrals, five more major churches that would later be elevated to cathedral status, and nearly 700 parish buildings ranging from small town wooden structures to monumental edifices of stone, it is odd that so little remains of his plans. One must take into account the vastly growing and changing cities and towns of Keely's time. Cities and mill towns were expanding at such a rate that once a building was up, little else mattered.

Keely the man

Patrick Charles Keely's first place of residence was at 87 Hudson St. in Brooklyn, NY. A few years later, he would move to 89 Hudson St. It is today a quiet, forgotten, tree lined, cobblestone street, leading down to the East River. It appears little changed from Keely's young manhood. His place of residence for most of his life, and up until he died in August of 1896, was 257 Cleremont St., in the Clinton Hill section of Brooklyn. It is just about three streets away from what would have been his greatest achievement, The Cathedral of the Immaculate Conception. Today, only his rectory, a handsome building of imposing granite at the corner of Greene and Lafayette Streets remains. His St John's Chapel, and the walls of the cathedral, which were constructed only up to about fifteen feet are gone. Keely's Cleremont St. residence is a simple three story brownstone, typical of the area. One would think that such a noted and prolific architect of the period would have lived in one of the more grand homes of the area. One has only to look at the character of the man. Keely's fees



were always modest. As a daily communicant at mass, he was uncommonly good to the Catholic church. For struggling religious communities his fees would be modest or non-existent. For example, with regard to the construction of his noblest classical church for the Jesuits on 16th Street in Manhattan, St Francis Xavier, this grand edifice cost \$370,356.74 at its dedication in 1882. The murals of Keely's decorator, William Lamprecht amounted to \$14,325.01 and the roof a mere \$4,006.72. Keely's fee for designing this magnificent edifice, that is still a treasured building today, amounted to \$3,170! In building one of the few protestant churches, Asylum Hill Congregational Church in Hartford, CT, the finished edifice cost \$116,208.58. It was completed in 1866, construction having begun in 1864 with a Keely fee of \$630.00, although Keely did not supervise construction. This brownstone gothic church, until the disastrous fire that destroyed Keely's Hartford masterpiece, St Joseph's Cathedral on December 31, 1956, was a case where Keely Churches were back to back. The Catholic Cathedral was begun in 1872.

Aftermath

Of the churches mentioned, Keely's first, St Peter and Paul, survived 115 years until destroyed by fire in 1962. St Nicholas Church in Manhattan was demolished in the 1950s to make way for a new Catholic high school. Holy Cross Church in Albany was demolished in the 1930s and was replaced with a newer structure. The carved reredos Keely created for St James Pro-cathedral in Brooklyn, NY, was destroyed in a fire that consumed the structure in the summer of 1889 seven years before Keely's death in 1896. Destroyed, only a few weeks before Keely's death was the Brooklyn Church of St. Veronica, designed and built by Keely. The Burlington, VT, Cathedral burned in March of 1972, intertwined in a set of sad and ironic stories. Providence, RI's cathedral is still a twin towered massive edifice of brownstone. All Keely's other cathedrals survive with varying changes. Keely's last days must have brought him great sadness. His most promising son, architect Charles, died of pneumonia in the rectory he designed in Hartford, CT, while he was supervising the construction of what some say was Keely's gothic masterpiece, St Joseph's Cathedral. This occurred in December of 1889. However, Keely persevered and in the 1890s erected some of his more monumental churches, such as Our Lady of Victory in Brooklyn, NY, Our Lady of the Assumption in Ansonia, CT, and his grand Church of St. Peter in Lowell, MA, which, unfortunately, was demolished in the Spring of 1996, a tremendous loss to the community. Numerous Keely churches are the pride of their pastor and congregations. New efforts are emerging to preserve and restore Keely structures. His prolific legacy would carry into the 21st Century.

Patrick Keely and his wife Sarah Farmer Keely had a total of 17 children. Many died in infancy and a few in young adulthood. Two of his boys were architects in his office, and

one son, Patrick, was an artist. Another son was a physician, and two daughters married men who were architects for Keely's firm, Thomas Houghton and Patrick Ford. Both these men later had architectural firms of their own. James Murphy, who started in Keely's office, married Keely's sister-in-law. He worked with Keely, was made a partner, and later would lead a successful practice in Providence, RI. and also in Boston, MA. It was said that at one time as many as 50 structures were being developed in Keely's architectural office. Keely never sought fame or prestige. The only known photo of him was taken in 1850. Many desired to be his friend and his friendships were made up of men similar in character to himself and churchmen for whom he had built the churches and great cathedrals.

'A great missionary work'

Of the many tributes to Keely in life and after his death, two fitting tributes stand out. One is little known and unseen, yet it is included on parchment in nearly every cornerstone of a church Patrick Charles Keely built. "Architectonis partes suscepit et laudabiliter implebit Patricus Carolus Keely." "Patrick Charles Keely, Architect, performed his work in a laudable and praiseworthy manner." The second tribute of note were the words of his life long friend and champion Father Sylvester Malone, who at Keely's mass in September of 1896 spoke these words. "Patrick Charles Keely, was indeed a man who, for fifty years, honored and served God as fervently as priest or bishop at the altar. His thoughts were constantly on God and on His sanctuary. He had genius, inspiration and the stimulus of Catholic principles, and of the Catholic Faith deep down in his soul ... His was a great missionary work, and we would be unworthy of the Celtic race, unworthy of benediction, were we to allow the memory of such a man to perish."

NOTES TO PHOTOGRAPHS

- 1 St. Joseph's Church, Albany, NY- This church of P.C. Keely could be placed in Nottingham, England, and identified as a design of A.W.Pugin. Constructed with funds supplied by upper New York state lumber barons in 1855, it dominates the skyline as one comes into Albany with its three soaring steeples. Its hammer beamed ceiling has carved angel busts as found in a church in Woolpit, England.
- 2 The light and open Romanesque interior designed by Keely for his Church of the Jesu in Montreal, Canada, 1865. Restored in 1984 by the Jesuit community, the church is attracting parishioners again, who were lost during the decline of city dwellers in the late 1960s. The altar reredos is a carved treasure, and the interior abounds with magnificent monochrome paintings by Daniel Muller from the Bible, while richly hued paintings of the major Jesuit saints fill the chapels around the vast structure.
- 3 The soaring interior of Keely's monumental 1865 Holy Cross Cathedral in Boston, MA. Its pillars are cast



iron, so as to give an unobstructed view. The mammoth Hook and Hastings organ, over the front entrance, was America's largest when installed in 1875. This edifice is equal in size to Westminster Abbey and its chapel has the same placement.

- 4 The Classical interior of Keely's Jesuit Church of St Francis Xavier, 1878, 16th Street, Manhattan, NY. It is considered by some as Keely's best, in the Romanesque style; 43 major paintings by the Munich Academy gold medal winner William Lamprecht, a friend of Keely's, illuminate the interior. Lamprecht received \$14,000 for his murals, while Keely's modest fee for this magnificent \$350,000 structure was \$3,200. It was no wonder he was beloved by the Catholic Hierarchy!
- 5 The huge Vincentian Church of St John the Baptist, 1870, has not fared well in the Bedford Stuyvesant section of Brooklyn, NY. Its soaring clerestory windows, as well as the triforium windows are boarded up, while the lower nave windows admit light to a vacant nave. Faced with unpayable heat bills, the small congregation chose to build a cinder block bunker in the large sanctuary to worship in, while ministering to the needy of the area, and hoping for a return of the neighborhood, whose worst days had been in the 1960s, to a more stable condition.
- 6 Interior designs fill the spaces between Keely's plaster arches, corbels and brackets in St Agnes Church in Brooklyn, 1881. The interiors of churches

in the New York Archdiocese remained rather unchanged after Vatican II, as Cardinal Spellman did not believe in radical changes. Some of Keely's best preserved churches are found there, while in nearby Springfield, MA, Hartford, CT, and the Boston Archdiocese, many Keely churches were irretrievably altered and resemble empty halls.

- 7 Asylum Hill Congregational Church, Hartford, CT, 1864, is one of the few Protestant churches designed by Keely. The back of Keely's Gothic masterpiece, St Joseph's Cathedral, was across the street. St Joseph's brownstone Cathedral was destroyed by fire on the last day of 1956. It was replaced by a 1962 design that looks outdated today, while its brownstone neighbour soars majestically in its splendour. Keely designed this edifice for his minister friend. He received \$630.00 for his design, but did not supervise construction for this \$116,208.58 church.
- 8 The high altar of the Holy Cross Cathedral, Boston, MA. Five major pinnacles bring the altar to a height of 40 feet above the floor. The 1875 Morgan Brothers window celebrating the Annunciation, Nativity, Crucifixion, Resurrection and Ascension were unfortunately separated in the 1940s. At that same time the plaster gothic square reredos was also added, but removed in the multi-million dollar refurbishment of 1998.

POSTSCRIPT: Ted Furey reveals an exciting Pugin link

May 20, 2000, was an historic occasion in the annals of the Keely Society for on that day, in Keely's heroic and monumental Cathedral Of the Holy Cross, an assemblage of patrons of the Keely Society met to honour, learn about, and gather around in Eucharistic celebration in remembrance of, this great Irish Catholic immigrant architect Patrick Charles Keely. It was the first of such events in that noble edifice in which we could share, confer, and enjoy ourselves, while we paid homage to a man who had shaped the face of Roman Catholic architecture for generations to come.

In a letter of 30th June 2000 to member Professor Ted Cocking, Edward Furey writes:

First my thanks and gratitude for your supportive phone call for our first Keely congress. It was a wonderful event. While people drifted in and out during our conference we had a core of 30 people each of whom was an expert or deeply interested in ecclesiastical architecture or Keely. I was most impressed with the pastors of Keely churches, who I did not know, who came and fully participated. One big step that came out of the congress was the need for a periodic newsletter, therefore I have instigated the 'Keely Chronicle' whose first issue of 8 pages, 4 in color, will be sent in July.

Only this week I had exciting news, we came in contact with the great granddaughter of Keely, Teresa Roberts, in upstate N.Y. She told me "grandfather (she calls him) worked on the building of a college in Thurles, Ireland, for which Pugin was the architect. He asked Patrick Keely on the completion of the building to come to England and work for him. Keely chose to come to America." So it is true that Pugin and Keely knew each other. What, if any, correspondence passed between them I do not know. There must have been some because of Keely's use of John Hardman and Minton tiles. The interesting hunt on Keely goes on. I've enclosed 2 momentos and two programmes from the Keely congress. People were quite impressed that we had friends in the Pugin Society, and that you would be so gracious to take the time to wish us your best. I hope the weather in England is as beautiful as it is in the New England area.

Best regards, Ted Furey.

ps. I look forward to the next *True Principles*

Mr Furey can be contacted at 157 Pearl Street, Enfield. CT. 06082 1-860-745-4394



'A FLINT SEASIDE CHURCH': ST AUGUSTINE'S ABBEY CHURCH RAMSGATE

Libby Horner and Gill Hunter with a foreword by Lady Wedgwood

(The Pugin Society, Ramsgate, 2000. ISBN 0 953857301)

REVIEW by **Rory O'Donnell**

"A flint seaside church..." [A.W.N.Pugin to the Earl of Shrewsbury, c1846] is the quotation chosen to characterise the church, which was Pugin's ex-voto gift to the diocese of Southwark on his death. This new guide to the Church of St Augustine is a reminder that much of the Society's most useful work has been in Ramsgate and for Ramsgate, as in the case of Rosemary Hill's *Pugin and Ramsgate* (1999)

Church guides must reach a wide, nonspecialist audience; this guide should hit exactly the right note. It plugs into the wider scholarship on Pugin since the Second World War, and into the wider field of Victorian studies, as well as into original research, and as such sets a standard which other Pugin churches and cathedrals should follow¹.

Gill and Libby have, of course, searched much further than the local archive, having looked, for example, at the archives of the Catholic dioceses of Westminster and Southwark, particularly the letter of 21 October 1844 from Pugin to Bishop Griffiths, including an early birds-eye sketch of the proposed church, already published in *Pugin and Ramsgate*. With its parallel aisle and south transept plan and crossing tower with conical roof, it follows some Kent church types known to Pugin, as John Newman has already established².

The tradition of writing church guides is an antiquarian one; what for Catholics was lacking in antiquarian interest was made up by piety, both in the descriptions of the various shrines and in recording the heroic deeds of the clergy. Many Pugin churches were well published in the Catholic, the local, and the national press, as well as in the specialist building press at the time of their opening; for example, Cheadle in 1846, and Southwark in 1848. The publicity-conscious Pugin wrote much architectural and controversial journalism on his churches and he had a hand in some of these reports. Some seem to have been quickly formalised into guides, thus St Mary's, Newcastle in 1848³ and Southwark in 1851⁴. Others date from the end of the century, when a certain *floruit* of Pugin studies took place with guides to St Chad's Birmingham⁵, beautifully illustrated by Alphege Pippet, and to St Edmund's College chapel (1903) by the historian and later Bishop Bernard Ward⁶. Because of the tragedy of Pugin's death, St Augustine's, Ramsgate was never properly publicised in his lifetime, and there does not seem to have been a proper guide until *St Augustine's Ramsgate: the churches: the abbey and the college* (1906)⁷, with its important contemporary photographs. This remains the authority for much in the new guide. Such guides tended to be written by the clergy, and to have been simplified, in later

editions such the current *Short Guide to St Augustine's*⁸.

The guide is long, and its first part is in the form of a short course dissertation; Catholics used to the old style "devotional" guide will find this unusual. Before the description of the church begins, there are extensive paragraphs on "Pugin the Man", "Scholarship", "Charity", "Sailing", the charming "the Road to Ramsgate", and the illuminating "A Gift to the Church", drawing on Pugin's letter to Bishop Griffiths. The sub-section "Religious Debate in nineteenth century England" and particularly its analysis of the character of early 19th century Catholicism obviously exercised this reviewer. Popularly there have been two explanations of the religious dynamic within the Catholic community at this date. Gill and Libby point to the first, with the claim that "the Roman Catholic faith has been kept alive since the Reformation by the old aristocratic recusant families", of whom they cite the Earl of Shrewsbury. The second is that the Catholic bishops appointed in 1850 (the 'Restoration of the hierarchy' or the 'Papal Aggression') introduced new, more efficient and dynamic Catholicism, much more in touch with that of the Continent and much more attractive to certain Anglican converts. But this is to ignore the important "Third Way", represented precisely by the 16th Earl of Shrewsbury, by Pugin and the Oxford Movement, for whom the enthusiasms of the restoration of churches and the science of ecclesiology gave a shared platform, for example, with the Rev J.R.Bloxam, Pugin's first Oxford contact. Pugin's writings and churches provided, at least during the late 1830s and until about 1848, a common language between certain Anglicans and those Catholics who spoke of 'our ancestors ... not Roman Catholics they were English Catholics' (Pugin to C.Clarkson Stanfield). The impact of churches such as Cheadle and Ramsgate are vital evidence of the phase, and the extent to which such churches were not to the taste of converts such as Newman, and Oxford Movement figures who followed him into the Catholic church after 1845, is evidence of the rejection of such a third way within the Roman Catholic Church⁹. The authors, it seems to me, fail to bring this out while reiterating received views on the Oxford Movement and on Anglican ecclesiology. I have written something of a riposte to the standard view of the relationship between Pugin and the *Ecclesiologist*¹⁰. And of course the Gothic Revival continued vigorously and fruitfully in the Catholic Church, most notably in the hands of Edward and Peter Paul Pugin, well into the 20th century¹¹.

The second part, the description of the church, lists "Pugin's team", a very useful section on "intentions and costs";



“materials”, “stained glass,” “plan,” “dimensions” and then discusses the church element by element: “The Tower, East Cloister, Sacristy, Southern Sacristy, North Cloister, Altar of the Sacred Heart, St Joseph’s Chapel, St John the Evangelist Chapel. West Cloister, the Garth, Nave, Chancel, Lady Chapel, Pugin chantry, South aisle, South porch, churchyard”. This form means that attention is drawn to detail, particularly the description of stained glass, on which the guide is excellent, especially in distinguishing between the early Hardman glass and the later J.H.Powell lights. But the writers do not attempt to analyse the shift in taste represented by such a contrast, or by the equally individual work of E.W.Pugin or P.P.Pugin. This means that the family aspect does not come across. There is no description or illustration of any of the plate or vestments, a disappointment considering that certain of them were the gift of Pugin.

The illustrations are excellent, many of them new, and varied, including a plan which has been redrawn from one made in 1941. One of the most important, Pugin’s Birdseye, ‘A true prospect of St Augustine’s Church now erecting at Ramsgate’, shown at the Royal Academy in 1849 and at the V & A in 1994, is reproduced in detail on the cover and as a frontispiece inside the book¹². But the scale of reproduction means that this primary document, a very precise prediction of how Pugin planned the site and intended to furnish and use the church, cannot be fully analysed. For instance, a distinct chantry chapel is shown. Is this the ancestor of E.W.Pugin’s Digby chantry of 1856 (which is itself given a skimmed description)? Had Digby already decided to build such a chapel, even before the shattering series of deaths in his family which occasioned the 1856 campaign? Pugin is also precise about the church interior, but there is no definitive photograph of the sanctuary layout before the reordering in 1968–9, although the excellent NMR photographs do exist to show it. The Pugin High Altar was demolished, and the tabernacle and spire disposed of (now at Southwark Cathedral) and the stalls and the screens resited. This controversial episode involved the Victorian Society, and it was probably at the intervention of the architect Roderick Gradidge that the parclose and rood screens were reassembled in the Lady Chapel¹³. This is commented upon by the Abbot Dom Lawrence O’Keefe OSB, who suggests that at least the displacing of the rood screen could be undone: the stalls and parclooses repositioned in their original places would no doubt result in a more prayerful monastic choir. The pulpit of 1867 (by EWP?) was also destroyed; Pugin’s 1850 watercolour (plate 13) shows his preferred reading desk-type pulpit. A lectern was also provided for the choir; Pugin was as usual way ahead of the clergy in his understanding of different functions of the liturgy taking place at different points. His concept of the church was of a series of quite distinct rooms.

As is so often the case in post-Vatican II reordering, the

replanned sanctuary is in strong contrast to the now over-furnished side chapels, as if two different religions were occupying the same building. The Lady Chapel has important Pugin and post-Pugin furniture, dating from four different campaigns: Pugin’s own; the unsuccessful appeal to the Catholic Architects of England in 1853 to complete the church; the intervention of the 1860 Pugin memorial committee, and the installation of the screen by J Hardman Powell shown at the exhibition of 1862. These phases require better definition: no sources are given. Equally the Pugin tomb must be one of the first independent commissions of Edward Pugin¹⁴. Lady Wedgwood has already noted that the design of the tessellated floor tiles looks like EWP rather than his father and now Catriona Blaker has found a letter from EWP to the Bishop ‘the church has lately undergone considerable change... the tomb and screen are fixed in the chantry’¹⁵. The late date (1861) of this statement suggest to me that EWP was talking of the alabaster retable above the tomb, which is close to that above the tomb for the Benedictine founder of St Marie’s, Liverpool¹⁶. We can now suggest an artist for the painting of Our Lady of Pity. with St John and St Mary Magdalene, given by Sir John Sutton¹⁷. The string course above the picture and tomb would also seem to of 1861 therefore. In the south aisle the surviving Myers font and magnificent font cover were of course not intended for Southwark Cathedral, which was already furnished with a font when opened in 1848, as it was indeed with a high altar tabernacle.

Although Atterbury and Wainwright, *Pugin a Gothic Passion* (1994) is cited, the authors have not digested the most recent essay on Pugin’s church architecture, (and on Edward Pugin’s continuation of it) by this reviewer, nor on his domestic architecture, and the Medieval Court, by Lady Wedgwood¹⁸. Certain 19th century citations are somewhat out of date, for example, quoting Newman as relayed in the E.S.Purcell, *The Life and letters of Ambrose Phillipps de Lisle* (1900) where the definitive edition of *The letters and diaries of John Henry Newman...* (C.S.Dessain et al, 1961 et seq.) is available. Equally, the moving Bernard Holland *Life of Kenelm Digby* (1916) could have been referred to for the references to the west cloister and Digby Chantry.

Such criticisms arise because the guide does set itself a certain commendable research-based, historical criterion, seldom attempted in guides to Catholic churches of the “devotional” tradition; the second edition is therefore eagerly looked forward to .The guide includes a short description of The Grange, of St Edward’s and of St Augustine’s Monastery, and ‘other sites of note’ including local churches which Pugin drew. There is also a useful family tree.

1 Other recent guides to Pugin churches to note are V[ernon] B[artlett] *Saint Mary’s Catholic Cathedral, Newcastle-upon-Tyne a short guide* (Newcastle, 1998); David Higham OSB and Penelope Carson *Pugin’s Churches of the Second Spring: an historical guide to the Catholic churches of Cheadle, Alton and Cotton, (Uttoxeter, 1997.)*, see review by this author in *True Principles*, vol 1, no 5 Winter 1998; Monsignor Martin



- Cummins BA, *Nottingham Cathedral. a History of Catholic Nottingham* (Nottingham third edition 1994); Michael Hodgetts *St Chad's Cathedral. Birmingham* (Archdiocese of Birmingham History Commission, 1987); Denis Evinson *St Thomas of Canterbury, Fulham*, (Hammersmith 1976)
- 2 John Newman 'St Augustine's, Ramsgate as a Kentish church' (Pugin Society offprint 1996)
 - 3 C[harles] E[yre] *A guide to St Marie's Newcastle* (1848); not noticed in Belcher, A.W.N. *Pugin, an annotated critical bibliography* (1994)
 - 4 [anon] 'A complete description of St George's Cathedral, Southwark' (c.1851); Belcher *op cit* p273; see, R O'Donnell 'Pugin and Catholic London, an early divorce?' I&I in *True Principles* Winter 1998/9 vol I no 7 winter 1999, vol 1, no 9
 - 5 [by the cathedral clergy] *A History of St Chad's Cathedral Birmingham 1841-1904*, (1904), probably by William Canon Greaney; Belcher *op cit* pp375-6; there is also an 1891 edition not noticed by Belcher.
 - 6 Bernard Ward *St Edmund's College chapel: an account historical and descriptive written on the occasion of the fiftieth anniversary of the opening* (1903); Belcher *op cit* p375. Ward was the son of Pugin's antagonist in the Rood Screen Controversy, W.G.'Ideal' Ward.
 - 7 [anon] *St Augustine's Ramsgate: the churches: the abbey and the college* (Ramsgate, 1906 perhaps by Abbot Erkenwald Egan OSB; Belcher *op cit* p377. *The Illustrated guide to St Augustine's Abbey Ramsgate* (Exeter, n.d, c1962) would seem to be its descendant. Dom Bede Walsh OSB wrote 26 December 1970: 'This is the last copy of this guide as it is now out of print... so I shall have to write a new one.'
 - 8 [anon] *A Short Guide to St Augustine's abbey church Ramsgate* (Ramsgate 1958; another printing 1968; and 1997).
 - 9 R O'Donnell 'Pugin as church architect' pp61-89 in P.Atterbury and C.Wainwright, *Pugin a Gothic Passion* (1994)
 - 10 R O'Donnell "'blink by [him] in silence': the Cambridge Camden Society and A.W.N.Pugin" in the forthcoming *A Church as it should be: the Cambridge Camden Society and the Victorian Church* (Christopher Webster, Ed, forthcoming autumn 2000).
 - 11 R O'Donnell 'The later Pugins' pp258-271, in P.Atterbury and C.Wainwright, *Pugin a Gothic Passion* (1994)
 - 12 See Alexandra Wedgwood 'Domestic architecture' p59, pl.105 in Atterbury & Wainwright *Pugin. a Gothic Passion*.
 - 13 The Victorian Society Annual 1968-9, p25 refers to: '... the Abbot who...invited us to give advice. Mr Denis Evinson and Mr Roderick Gradidge [who] devised a scheme whereby the screen is moved eastwards one bay of the two-bayed chancel and the altar is brought forward under the chancel arch. The most easterly bay would then be used as the monks' choir with the abbot's seat under the east window. This scheme retains all Pugin's work..The drawings are now being considered by the authorities.' The scheme as implemented however is quite different. It should be noted that the demolition of such fixed east facing altars was not mandated by the Second Vatican Council, which ruled only altars in new churches must be freestanding; the Council did not comment upon the re-ordering of existing churches.
 - 14 The reference from the *Tablet* 17 December 1853, p809, should have been credited to this reviewer.
 - 15 EWP to Bishop Grant, 1 October 1861, Southwark diocese archives. Info Catriona Blaker.
 - 16 See R O'Donnell 'The later Pugins' pp270-1, plate 505
 - 17 Antoine Jacobs, "Leben und Wirken des Kirchenmalers August Martin (1837-1901)", pp151-168 in *Gothic Revival: Religion. Architecture and Style in Western Europe 1815-1914*. (Jan de Maeyer and Luc Verpoest, eds, Leuven, 2000)
 - 18 Alexandra Wedgwood 'Domestic architecture' pp41-59, and 'The medieval Court' pp237-245 in Atterbury & Wainwright *Pugin, a Gothic Passion*.

Was George Myers a Cradle Catholic?

By Patricia Spencer-Silver

In a footnote to an article in the Winter 1999 number of *True Principles*, Dr Rory O'Donnell comments that I am non-committal on the point of Myers' religion. He is presumably referring to my book *Pugin's Builder: the Life and Work of George Myers*, 1993. The reason for this is quite simple – despite extensive research, I do not know whether Myers was born a Catholic or not. At the time of his death in 1875, he, his wife Judith and their seven children were Catholic.

No record of George Myers' birth or baptism has been found. He was accepted as an apprentice by William Comins, the master mason at Beverley Minster and was employed to carry out work at Holy Trinity, Hull, both Establishment churches. In 1829, on the 10 May, Myers married his first wife, Isabella Patterson, in Holy Trinity Church. Hardwicke's Marriage Act of 1753 made void any marriages other than those solemnized in the Parish Church. Only Jews and Quakers were exempt. Children born of an illegal marriage could not inherit and the couple concerned were banished to the Colonies for 14 years. Isabella was pregnant at the time of her marriage so it is possible that she and George had been married by a Catholic priest at an earlier date, and that it was only to ensure the legitimacy of the child that they went through the Protestant form of marriage. This was just after the passing of the Catholic Emancipation Act in 1829. The Myers were married by banns. Catholics, if they could afford it, were usually married by licence.

The three children born of this marriage were all christened at the parish church of St Mary's, Sculcoats (Hull) by the Rev. John Scott, Sir G.G. Scott's uncle. In 1834 Isabella died. Seven years later, in 1841, when Myers married again, it was to Judith Ruddock in the church of St Martin le Grand, York. Once again this was a Church of England church, but on this occasion they were married by licence and this time there is no doubt about it, Judith was a member of a God-fearing Church of England family.

By 1842, George and Judith Myers and George's two surviving sons from his first marriage, were established at 9, Laurie Terrace, St George's Fields, opposite the building site which was to become St George's Catholic Cathedral, Southwark. From now on, the whole Myers family show every sign of being Catholic. Judith's six babies, as they were born, with one exception, (who seems to have been missed out), were carried across the road and baptised in St George's. There is no record of the parents being baptised.

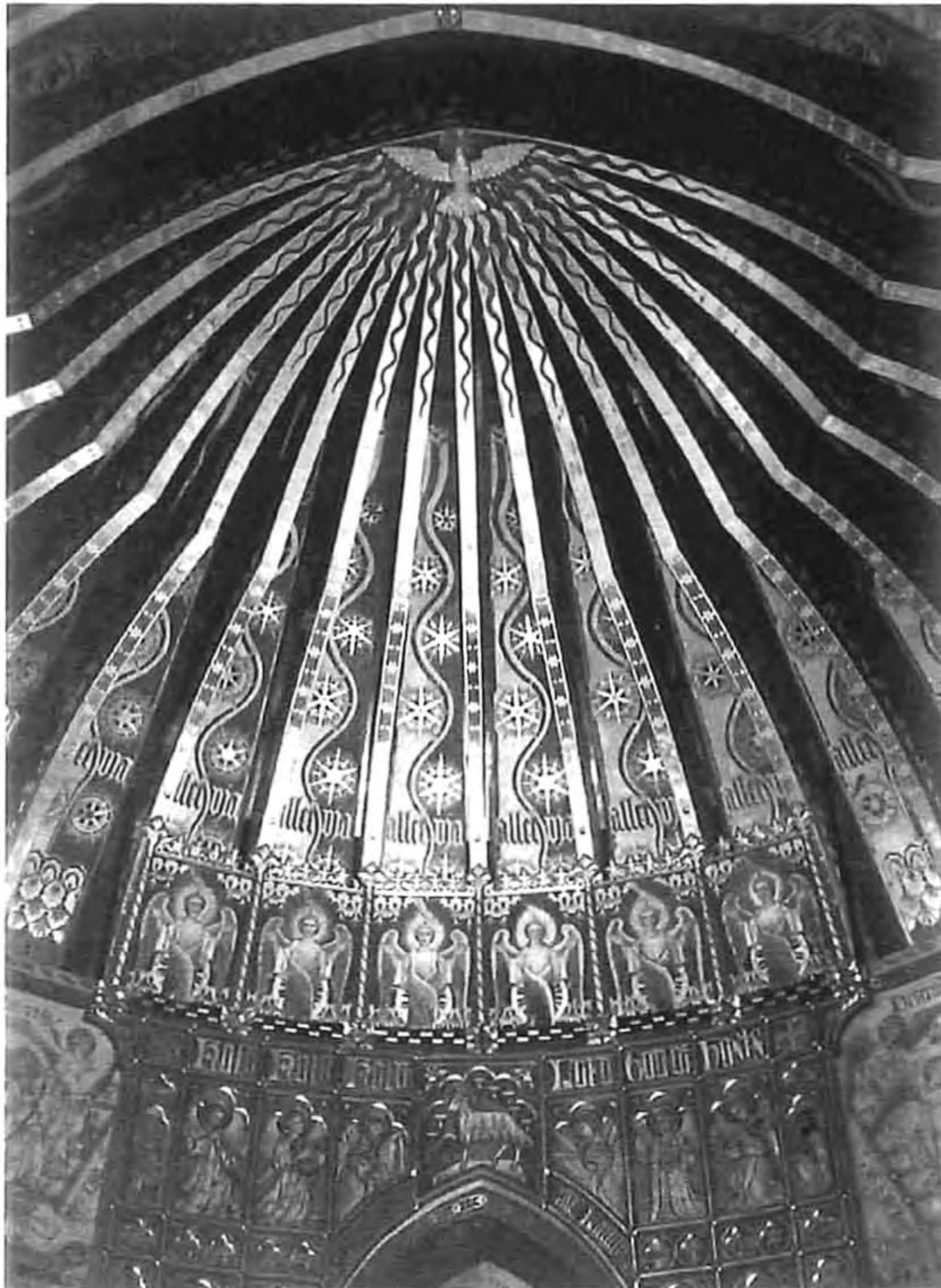
There is one other relevant fact that bears on Myers' religion. The Grimstons, a prominent Catholic family in Hull, were one of Myers' earliest backers.

Myers does not give the impression of being a particularly devout man and there was no advantage in becoming a Catholic if he was not one already. Pugin had promised on the first occasion that they met professionally, that Myers should 'execute all his buildings'.

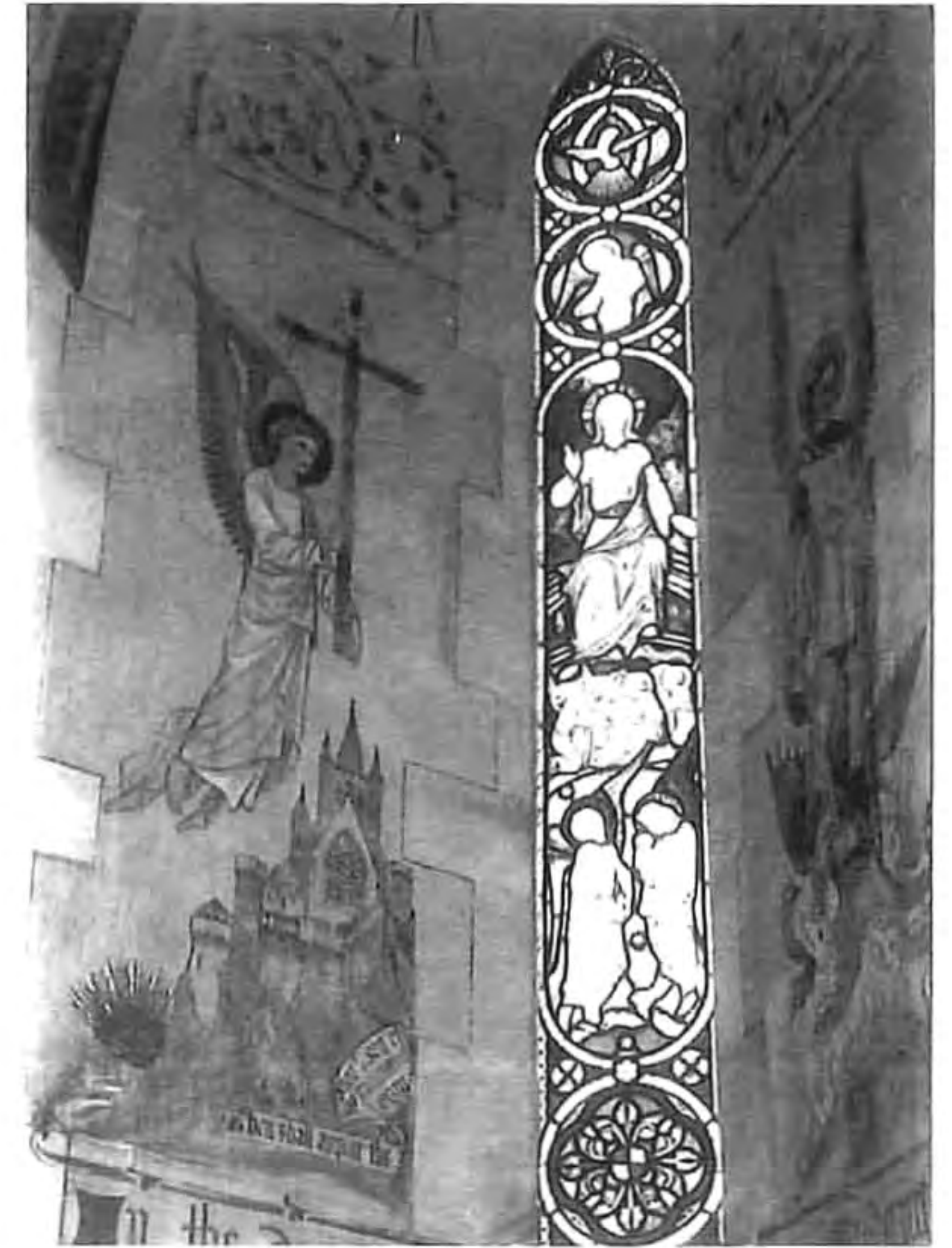


Surrey Souvenir

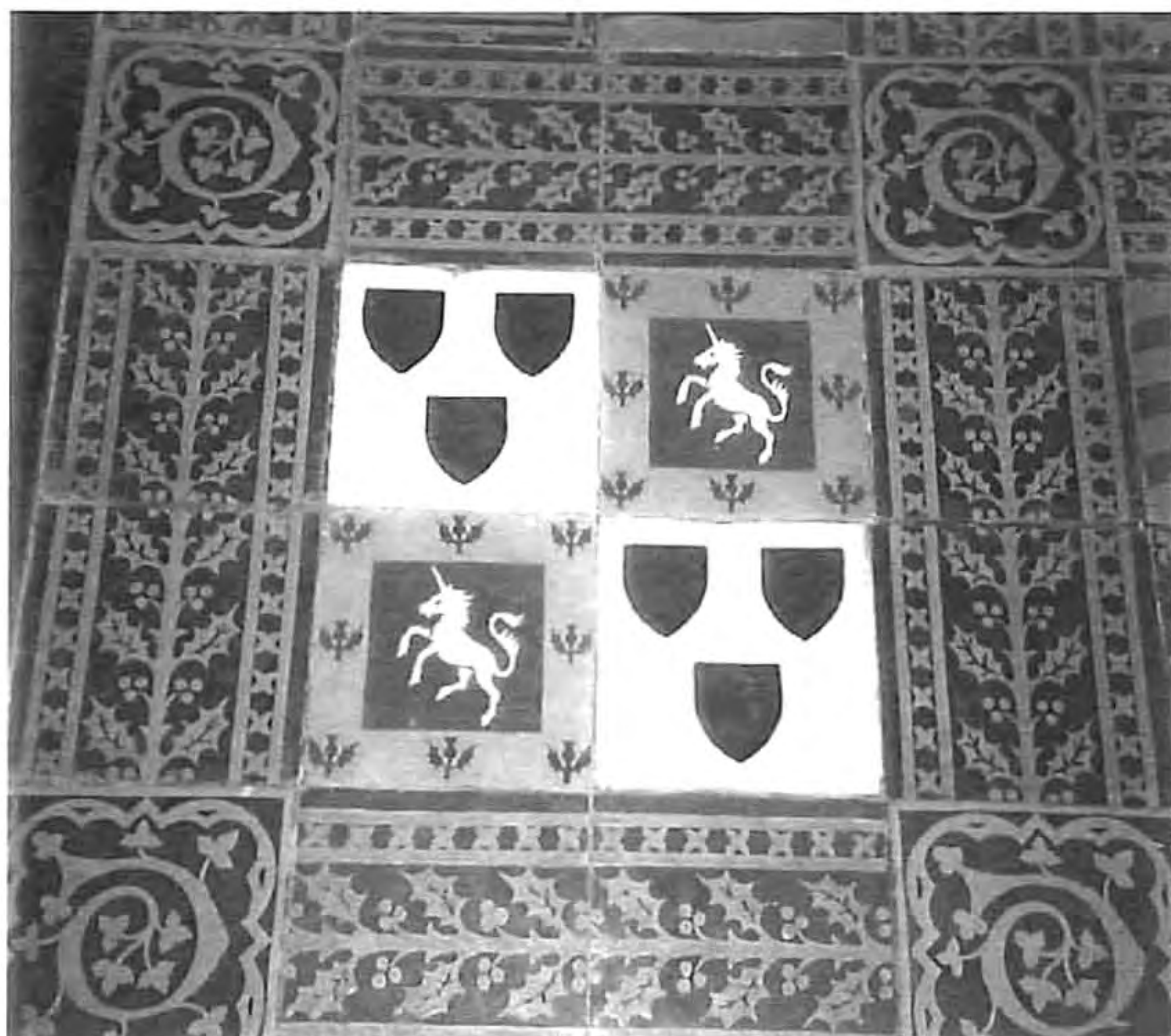
A FEW PHOTOGRAPHS RECORDING SOME OF THE SPLENDOURS OF OUR DAY OUT ON JUNE 10TH



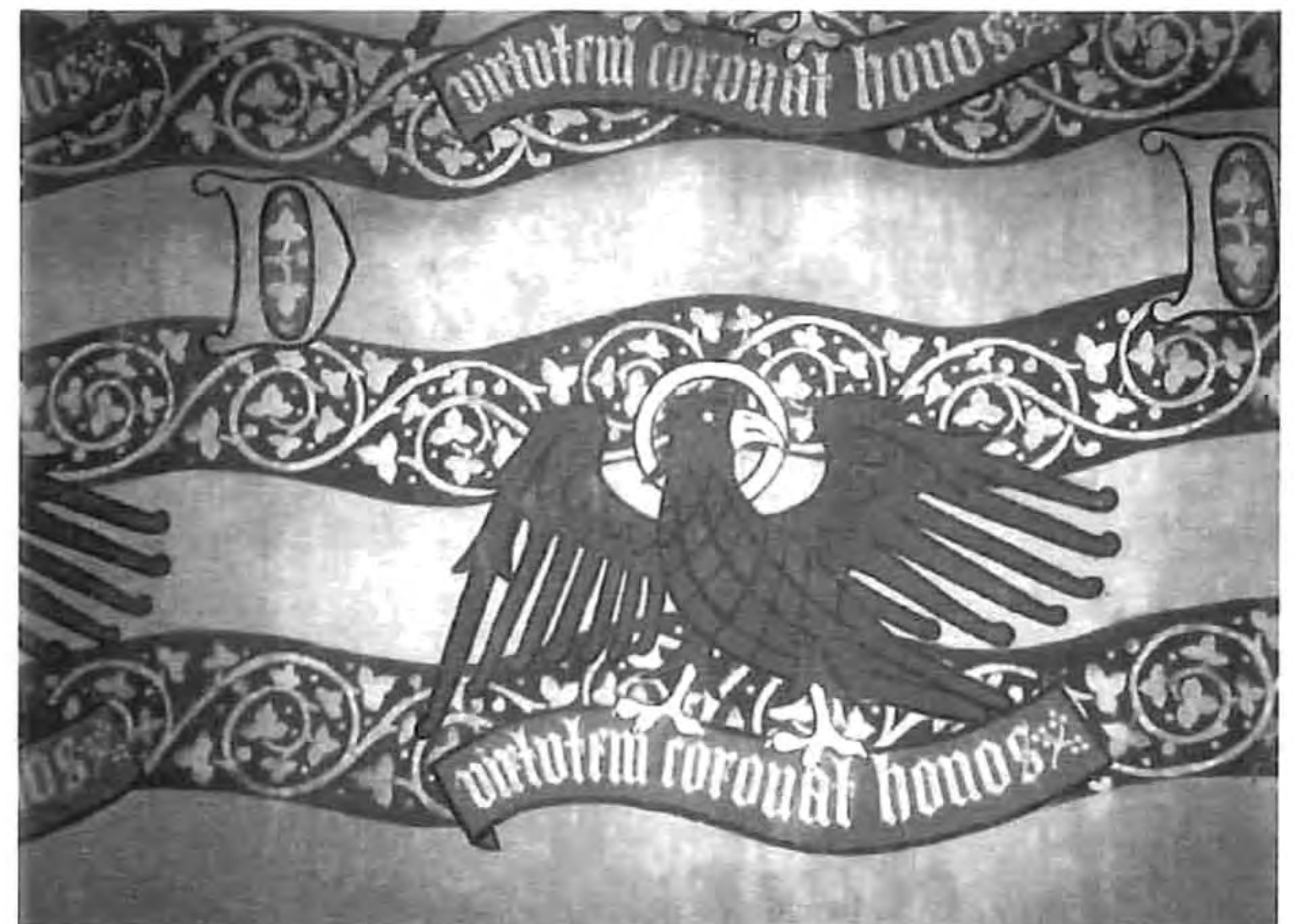
Woodyer's St Peter's, Hascombe: the apse



In the chancel: St Peter's, Hascombe



A.W.N. Pugin: tiles in the Drummond chantry,
SS Peter and Paul, Albury



SS Peter and Paul, Albury: decorative work, to Pugin's designs, painted by Thomas Earley



Altar frontal: St Peter's, Hascombe again



Letters Page

A Pugin Masterpiece

It is such a graceful Church, with its Tower Spire tall
Generously provided by an inspired soul
Built stone by stone in difficult times
The work of a master his youthful prime.

A generous benefactor with vision clear
When nothing but perfection was allowed to steer
By commissioning an Architect nationally known
Who accepted his vision, providing superb plans drawn

James Lomax the Squire was proud of his town
And also his religion, his father handed down
He was an ex pupil of Stonyhurst, the Jesuit school
Whose values were paramount, with God's work the rule.

The Architect was a genius, still young in years
His outstanding works, the envy of peers
Including Cathedrals and Churches, both home and abroad
Pugin the junior, followed his father's Gothic mode.

Pugin senior, died with his son only seventeen
Junior thrust into business, among tasks hardly seen
But complete them he did, together with works of his own
His reputation untouchable, his young years outgrown

St. Hubert's is the building to which this story relates
A fine Gothic example of Victorian date
Masterminded by a craftsman, with a reputation world wide
A most elegant masterpiece where we worship with pride.

J.B.Phelan

Dear Sir,

I am presently conducting research on the Pugin church of Our Lady and St. Hubert R.C. Church Great Harwood which was completed in 1859.

I have discovered newspaper reports from the period, both the stone laying ceremony, and also the opening and consecration ceremony at which Mr. E.W. Pugin the Architect was present. The church was commissioned and paid for on completion by Great Harwood's local Squire Mr. James Lomax.

I now write to you on the off chance that you may have information about this building and in particular details of the fifty magnificent stained glass windows and the story they tell.

Mr. Pugin was only 25 when this building was built. Also it seems he was the subject of a light hearted comment during the chairman's proposal of his toast. I quote from the 1859 newspaper report

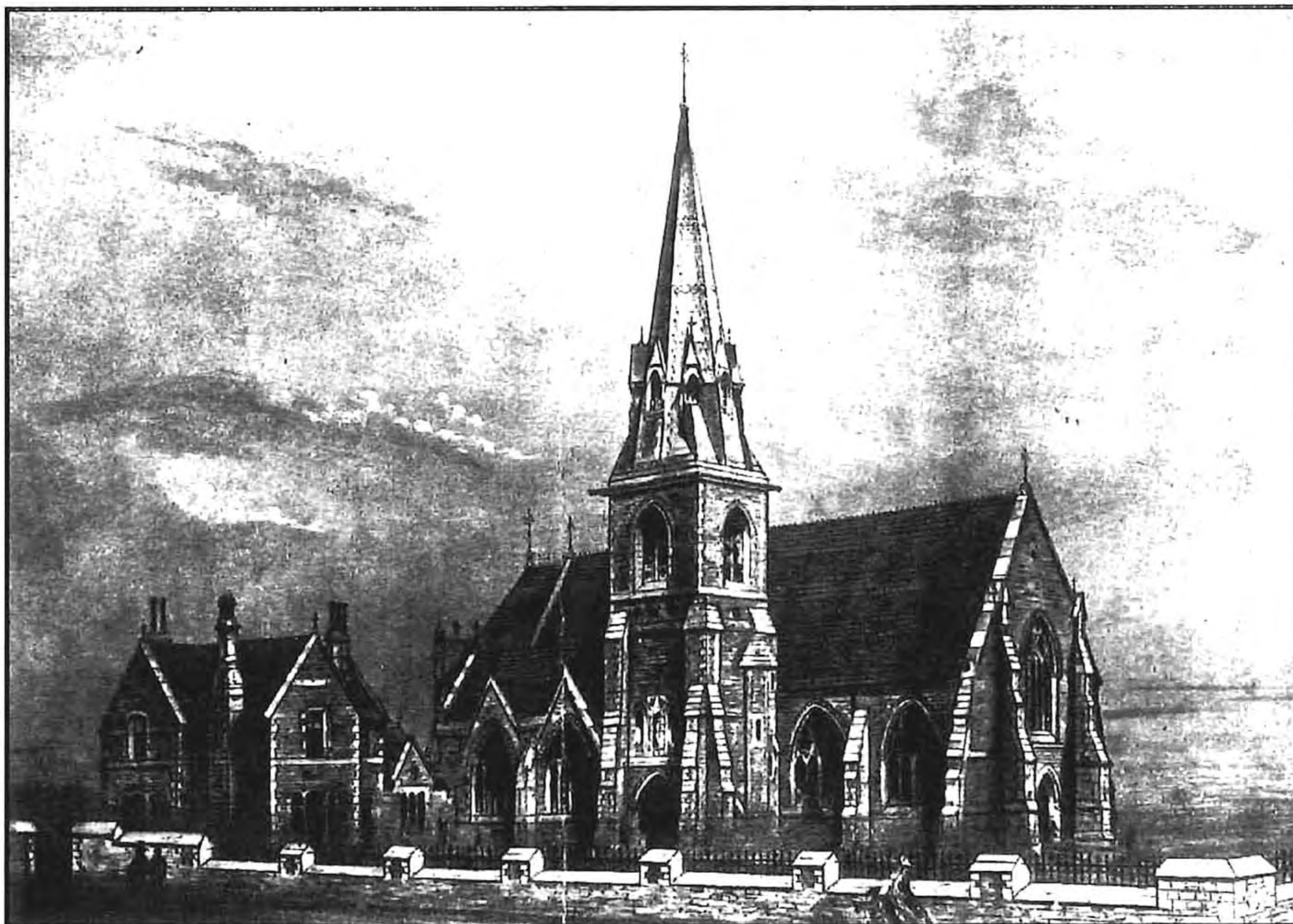
The chairman had great satisfaction in proposing the health of the Architect of the Church, Mr. Edward Welby Pugin, his skill needed no comment; he wished to make one addition to the toast, he hoped he would take unto himself a good wife soon (Laughter) He might think it was too premature (Laughter)

Mr Pugin replied saying he had done his utmost in trying to meet the wishes of Mr. Lomax, and he had been greatly assisted by Father Dunderdale, and he was highly delighted on finding their efforts had not failed. He thanked them for their favour.

I hope the speech may be of interest to you. I enclose an addressed envelope with stamps in case you have anything to send

Yours Sincerely

J. Bernard Phelan Mr.



Engraving of E.W.Pugin's Our Lady and St Hubert, of 1859, Great Harwood, Lancs.



A.W.N. Pugin Sites in Australia

©Brian Andrews 1999

The Winter 1997/8 issue of *True Principles* carried a gazetteer of Pugin sites in England, prepared by Jack Kleinot. As a contribution to the extension of that work I have compiled a list of Australian sites, all of which can be visited, and have included a little extra information concerning location, condition and accessibility. For more detailed information I am happy for Society members to contact me at PO Box 538, Sandy Bay, Tas. 7006, Australia, or on my phone/fax: +618 6224 6390. Additional material on most of the buildings can be found in my essay 'Pugin in Australia' in *Pugin: A Gothic Passion*, 1994.

Incidentally, Jack's list attributed the chapel at Thorndon Hall to Pugin, following no doubt the attribution in Pevsner's *Buildings of England* volume on Essex. The building is in fact by Pugin's acquaintance William Wilkinson Wardell, who migrated to Australia in 1858, becoming one of our greatest nineteenth-century architects. His complete working drawings for the Thorndon Hall chapel are amongst his drawings collection in the Mitchell Library, Sydney.

QUEENSLAND

Brisbane

St Stephen's Chapel. Elizabeth St., next to St Stephen's Cathedral. Designed 1842. Constructed 1847–50. Small two-compartment church with western bellcote. Restored 1999. Open daily.

NEW SOUTH WALES

Berrima

St Francis Xavier's Church. South end of village beside turn-off to Moss Vale. Designed 1842. Constructed 1849–51. Small two-compartment church with western bellcote in St Marie's, Southport idiom. Unaltered. Normally closed.

Sydney

Former St Mary's Cathedral Chapter Hall. St Mary's St., next to St Mary's Cathedral. Designed 1842 as school. Constructed 1844–5. Plans modified prior to construction. To view interior enquire at adjacent Sydney Archdiocesan Archives Office on weekdays during office hours.

Sydney

St Augustine of Hippo's Church. Jane St., Balmain, next to present church. Designed 1842, same plans as Berrima. Constructed 1848–52, but north-east tower and spire substituted for bellcote. Nave extended and west porch added in 1860. Closed and disused.

Sydney

St Benedict's Church. Broadway, Ultimo, corner of Abercrombie St. Designed 1842. Constructed 1845–8. Triple-gabled with south-west tower and spire. Shortened by 26 feet and nave widened by 13 feet in 1942 due to widening of Broadway. Open daily.

Sydney

St Charles Borromeo's Church. Charles St., Ryde, corner of Victoria Rd. Designed 1842. Constructed 1857. Small aisled church with western bellcote in St Andrew's, Cambridge idiom. All but façade and westernmost bay demolished in 1934, the remnant subsumed into new church as south porch. The new church reused the old nave columns and arches as well as windows. Open daily.

Sydney

St Patrick's Church. Villiers St., Parramatta. Designed 1842. Constructed 1854–9. Unaisled with western tower and spire. Demolished but for tower and spire in 1930s and larger church built against tower using detail elements from old church. Guttered by fire in 1996. Ruin.

TASMANIA

Colebrook

St Patrick's Church. Edge of village. Designed 1843. Constructed from model 1855–7. Aisled and clerestoried with eastern bellcote to nave. Intact but for bellcote. Rood screen in process of restoration. Normally closed. Enquire for key at Nicholls Store Gallery in main street.

Hobart

St Joseph's Church. Macquarie St., corner of Harrington St. Church of 1841–3 by James Alexander Thompson. In nave north wall is Pugin's 1847 Hardman Annunciation window, his gift to Bishop Willson, inscribed 'Orate pro bono statu Augusti Welby de Pugis'. Open daily.

Oatlands

St Paul's Church. Gay St. Designed 1843. Constructed from model 1850–1. Small two-compartment church with western bellcote in St Marie's, Southport idiom. 1930s addition of small stone enclosure around west door, otherwise intact, including rood screen. Open daily. If closed enquire at adjacent parish house.

Richmond

St John the Evangelist's Church. Nave of 1836–7 by Henry Edmund Goodridge of Bath. Truncated tower, spire, chancel and sacristy constructed 1859 from details on Pugin model designed in 1843. Chancel east window of 1843 by Wailes, a gift of the Earl of Shrewsbury. Font carved by George Myers in 1843. Open daily.



St Anne's Bede Houses

Members might wish to contemplate a life at St Anne's Bede Houses in Lincoln. For application form and further information contact the Clerk to the Trustees; 01522 523215

Well maintained listed buildings in secluded up-hill area of Lincoln designed by A.W.N. Pugin (architect of the Houses of Parliament).

The houses/bungalows consist of entrance porch, lounge, kitchen, bedroom with en-suite facilities, gas central heating and small court-yard.



- On-site Warden
- 24 hour alarm call monitoring.
- Inclusive of water rates and television licence.
- On site visiting groceries, fishmonger, hairdresser, newsagent and laundry.

There are 14 houses all at ground level, each with its own private entrance. All premises and utilities are professionally maintained to good order.



Private Chapel for residents use. Designed by W. Butterfield in 1854 renowned Victorian Ecclesiastical Architect.

Pleasant, well maintained gardens.



Close to local hospital, arboretum and 15 minute walk to the historic Lincoln Cathedral, Castle and shopping centre.



Buildings at risk

Former Convent of Our Lady of Charity, attached chapels and graveyard, Bartestree, Hereford.

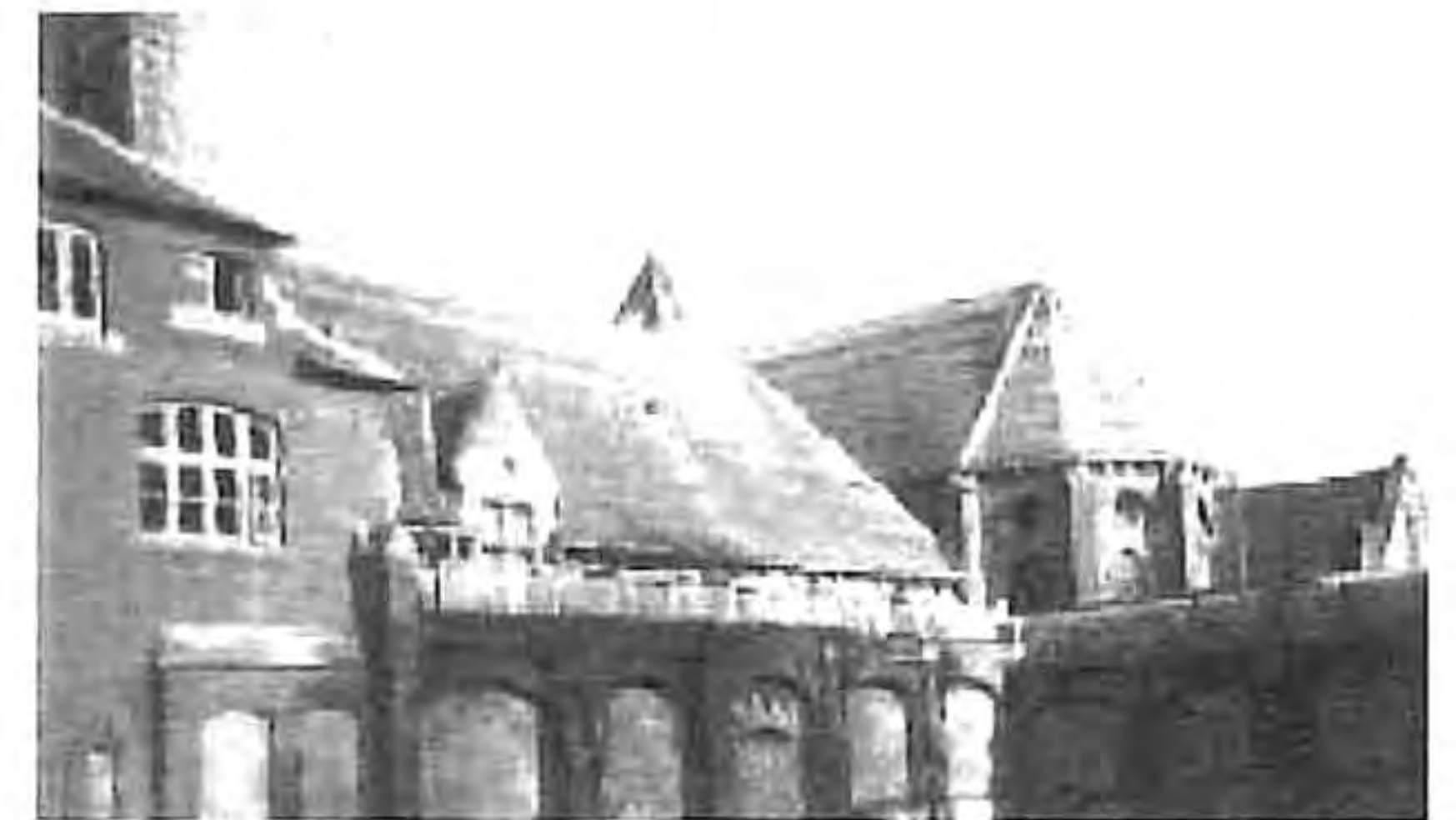


eaders may recall that the plight of this building has been featured on Victoria Farrow's web site. This vast building (E.W.Pugin 1862, P.P.Pugin 1885 and others) was sold to a property company when the Order moved out some 10 years ago. Under an 'enabling Development' proposal Planning Consent was granted for the building of houses within the grounds provided that the developers renovated the Convent. Due to a poorly drafted 'Section 106 Agreement' the houses were built but the Convent remained untouched. Since this time, and despite its position of splendid rural isolation, the building has been repeatedly vandalised.

New proposals have now been submitted to Hereford Unitary Authority to convert the main body of the building to 23 (large) flats, the building of 17 terraced houses and the demolition of the dairy and those parts that are left of the laundry block. The proposals, submitted by Smith Hotchen Architects of Cheltenham, are said to have the backing of English Heritage.

The problem that (perhaps) remains is that of the chapels and graveyard. These were retained by the Diocese when the rest of the property, including all land, was disposed of. One of the chapels is medieval, moved to Bartestree from a nearby site; and both chapels contain fine and significant fittings; the graveyard has an unusual grotto-like monument. Although the medieval chapel has recently been upgraded to II* both chapels and the graveyard face an uncertain future.

Much helpful information has been given to the Society by Peter Evans, Planning Officer, of Hereford Council. Local resident Mr Desmond Keohane has been campaigning for many years to secure the future of the medieval chapel and can be contacted on 01432 850400.



Bust of Edward Pugin



his marble bust, on a granite base, is in front of the Granville in Ramsgate Kent; the cause of E.W.Pugin's financial problems (see Rory O'Donnell's article on Edward Pugin's Kentish obituary in this edition of *True Principles*).

The bust is signed by Owen Hall and the base has the most revealing inscription:

Edward Welby Pugin The Gifted And Accomplished son of Augustus Welby Pugin One of England's Greatest Architects Born 11th. March 1834 Died 5th June 1875 THIS BUST IS ERECTED BY EDMUND T. DAVIS 1879

The bust has been knocked off its plinth on at least one occasion and is in need of some careful and sensitive repair. English Heritage have agreed, in principle, to put funding into the project. Since this is the 125th anniversary of Edward Pugin's death the Society intends to launch an appeal for funds to match those of English Heritage. Details in the next edition.



Pugin's Nottingham convent

Ted Cocking reports on the uncertain future of this architectural gem



he city centre Convent of Mercy, designed by Pugin and completed in the late 1840s, closed last summer. The few remaining Sisters of Mercy have left the premises and the order is seeking to sell the building for redevelopment. There is increasing concern within the city that the proposed alternatives for its reuse will detract from its value to cultural heritage. Residential property in this part of Nottingham is greatly sought after and large buildings are frequently turned into apartments.

The Chapel, located within the main fabric of the building is Grade 1, the rest of the Convent being listed as Grade 2. The Convent is part of a larger development in the Derby Road area of Nottingham begun in 1841 by Fr. Robert Willson¹ who acquired the site of 10,000 square yards. The larger part was to be used for the building of a church (now St. Barnabas Cathedral – also designed by Pugin) and the remaining 4000 square yards for the Convent.

The beautiful stained glass windows are a particular feature of the Convent, the magnificent Rosary window and decorations in the Chapel being of special note². The building is cloistered and has its own gardens and cemetery

surrounded by a high brick wall. The architectural detail, skyline and building mass of the Cathedral, Cathedral House and Convent combined are of great significance to Nottingham's Victorian heritage.

The Convent of Our Lady of Mercy's Trust has been established to co-ordinate efforts for its preservation and acquisition for appropriate reuse. The Trust has been taking the advice of, and working closely with, the Victorian Society, Nottingham Civic Trust, the Diocese of Nottingham and, recently, the Pugin Society. The Chairman, Alex van Spijk, would be grateful for individual insights and experience. I am also a Trustee, and in an excellent position to represent the Pugin Society's interests and provide information on developments.

The Trust can be contacted by phone or fax on 0115 9822766, email van_spijk@msn.com or post at Van Spijk Design, 16 Melton Road West Bridgford, Nottingham, NG2 7NU.

1 Fr Robert Willson later became the first Catholic bishop of Hobart, Tasmania.

2 The glass and decorative work within the Chapel was all carried out by Hardman of Birmingham.



NEW MEMBERS at time of going to press

Professor Brian Allison
Mike Clouston (honorary member)
Paul Drury
Katherine Davey and Gareth Hughes
Harry Hitchen

Howard Hoy
Dr Carol Richardson
Tommy and Jane Roberts
John Sanders
D J Shipton

Alex van Spijk
L R M Tibble
John E Vaughan
Lisa Atkins

LIZ GILMOUR

The Society was very sorry to hear of the death of founder member Liz Gilmour in February of this year. Liz was a live wire in Ramsgate. As instigator of the Ramsgate Spring Festival, she was behind many valuable cultural events in the town and always a strong supporter of Pugin Society activities and a convinced believer in their value to the community. RIP.

SUBSCRIPTIONS

These were due on 1st JULY. Please write us a cheque if you have not already done so. Our new membership form, stresses the advantage of using a Banker's Order. Please send for a form if you would like to change to Banker's Order.

NOTE: The Society's Sort Code Number has now been added to the Banker's Order Form.

Acknowledgments

As usual, the Society would like to thank all its wellwishers and supporters over the last six months, in particular Alexandra Wedgwood, our patron, all our contributors and members, all those many people who assisted us in producing our new guide book to St Augustine's Church, particularly Thanet District Council and Millennium Festival Awards For All. We would also like to thank those who helped to make our recent summer trip to Malvern so enjoyable, particularly Anthony and Caroline Hornyold, David Annett, Tom Fenton, and George Chesterton.

A.W.N. Pugin's *Expenses for the Erection of St Augustine's Church, Ramsgate*

Libby Horner has made an excellent and thorough transcription of this important document. It is not possible, owing to problems of space, to reproduce it in *True Principles*, but please contact us for a photocopy if you would like one.

Membership (renewable 1st July)

Annual Membership UK: £10 or £12 Joint
Annual Overseas Membership: £14, U.K. or £17 Joint
Cheques/Money orders (Sterling only, please) payable to: The Pugin Society.

Subscriptions should be sent to:
Hon. Membership Secretary: Pat McVicker

10 Mill Cottages
Grange Road
Ramsgate
Kent CT11 9NE

Chairman: Nick Dermott Dip. Arch., IHBC

Vice-Chairman: Judith Elland Crocker

Hon. Secretary: Catriona Blaker

Hon. Treasurer: Oonagh Robertson

Details of the Society can also be found on Victoria Farrow's associated Pugin Website: pugin.com

Your subscription covers the possibility of arranged tours, the receipt of a twice-yearly newsletter, participation at the annual conference, and also assures you of a warm personal welcome from the officers of the Society should you wish at any time to come and see, and be shown around, the Ramsgate sites.

Credits

The Pugin Society Newsletter is edited by Catriona Blaker, Nick Dermott and Judith Crocker and published at 122 Grange Road, Ramsgate, Kent CT11 9PT

Design is by SandwichDeSign ☎ 01304-617626;
e-mail: pennamacoor@enterprise.net and Nick Dermott.

Digital copying by SPC design & print, Sandwich, Kent
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The next newsletter will be published in December 2000, copy date 1st October 2000.

