TRUE PRINCIPLES

The Newsletter of the Pugin Society
Registered Charity No: 1074766
WINTER 1999

Chairman's Remarks

This has been a very good year for the Society. We have become a Registered Charity with eight stated aims, the primary one being to 'educate the public in the life and work of A.W.N. Pugin and other members of his family'. We have also organised the finance for, and agreed the contents of, the first definitive guide to St Augustine's Ramsgate, which will be published in the spring. This coincides with fixed opening times for the Abbey church which will allow a greatly increased number of people to appreciate the breadth of vision that Pugin gave to his 'seaside church' and its setting.

At a well attended AGM. at St Simon's Zelotes in October the matter of the Grange was discussed at length and concern was expressed again for the future of this key building in the history of 19th century architecture, a building which is also crucial to the understanding of Pugin's ideas of art and society, built for himself and by himself. It was proposed that a letter be sent to the Landmark Trust urging them to agree a solution for the future of the building which allows for its restoration to proceed as soon as possible. This has been done and we await a reply.

E.W. Pugin
Superb Tiles at All Saints, Barton-on-Irwell

I am pleased to see that the Landmark Trust now features in the 'Archers' on Radio 4 where they have arrived at the 11th hour as the saviours of a derelict historic building in the Country Park. Would members like to suggest to the script writers that, perhaps, a Pugin chantry be discovered at the admittedly Anglican St. Stephen's? The influence of this great man will then have truly been established in the minds of the nation.

Happy Christmas and New Year from the Society.

Nick Dermott

Volume 1 Number 9

Clive Wainwright 1942–1999

Clive Wainwright was a major figure in the study of the decorative arts, especially those of nineteenth century Britain and America, and the gap left by his sudden and tragic death on July 2nd, at the age of 57 is correspondingly great. His knowledge of Pugin's work was impressive and the Pugin Society will certainly miss the wise and helpful advice he always made available to it.

He had a country childhood in Somerset, where he was born on 2nd April 1942, the son of a gardener, and he was educated at Huish's Grammar School, Taunton. There he specialised in science and in 1960, straight from school, he got a job as a laboratory assistant in the plastics division of ICI in Welwyn Garden City. He also joined the newly founded Victorian Society, whose early tours were a meeting-place for those intent on making nineteenth century discoveries. In 1966 he took a drop in salary to become a museum assistant in the National Art Library at the Victoria & Albert Museum. Then in 1968 he transferred to the Department of Furniture and Woodwork, where he stayed until 1991. There the newly appointed Keeper, Peter Thornton, was busy making the department a centre of scholarship and research. Together with Simon Jervis, Clive worked on a scholarly reappraisal of nineteenth century furniture, and he was soon fascinated by Pugin.

In this way, I first met Clive in the early 1970s when I was cataloguing the Pugin drawings at the RIBA, and I found him a source of unfailing help and interest. He was at that time working on his first article on Pugin, 'A.W.N. Pugin's Early Furniture', and also, following a report that he made with his department, 'Furniture in the House of Lords', writing a chapter on furniture in the book, *The Houses of Parliament*, edited by M.H. Port, 1976. These activities led to him becoming an important early influence on the renovation of the interiors of the Houses of Parliament. In 1978 he edited a new edition of Benjamin Ferrey's biography of Pugin, with his wife Jane providing a very necessary index. When I had finished at the RIBA Clive was mainly responsible for recommending me to catalogue the Pugin drawings at the Victoria & Albert Museum, and he then effected my introduction to Sir Robert Cooke who found me my next job at the Houses of Parliament. In turn I recommended Clive as the obvious choice to become advisor to the House of Lords Works of Art Committee when I retired last year. During the 1980s he was involved with some spectacular finds of Pugin or Puginesque objects, principally the State Bed from the Speaker's House, Prince Albert's State Chair and the Alton Towers chandelier, all of which were acquired by the Houses of Parliament. Most recently he was one of the principal advisors to the Lord Chancellor in the redecoration of his apartment. Meanwhile in 1991 Clive had become Senior Research Fellow for Nineteenth Century Studies in the V & A's newly founded Research Department, and in this capacity together with Paul Atterbury he organised in 1994 the important and glamorous exhibition Pugin: a Gothic Passion, plus the accompanying book. The following year the two men arranged a second Pugin exhibition at the Bard Center for the Decorative Arts in New York.

Clive's enthusiasm for sharing his knowledge found a congenial outlet in teaching, where his lively lecturing style and approachability endeared him to all kinds of students. From 1982 he taught nineteenth century design for post-graduates in courses run jointly by the Royal College of Art and the Victoria & Albert Museum. His doctorate in 1987 enabled him to further his academic teaching career, and his thesis became the basis of his principal work, The Romantic Interior, the British Collector at Home, 1750–1850, published in 1989. In the 1990s he became a visiting professor at Sussex University and Birkbeck College.

Photo courtesy of
Victoria & Albert Museum

Above all it was Clive's sharp eye and superb memory, allied to his generous character and tireless work, which put him at the centre of all activity in the study of nineteenth century decorative arts, whether with dealers or institutions, in the salerooms, for exhibitions, learned societies, amenity societies, or any kind of worthwhile research. All enquiries met with a genuinely interested, helpful and sympathetic response, and its loss will be keenly felt. Two unexpected sides of his character which often enlivened his conversation were his left wing politics and his dislike of religion. His distinctive bearded figure, often dressed in tweeds, added nevertheless to the impression that in spirit he belonged to the Victorian age.

From 1967 Clive was blessed with a particularly close and happy marriage. His American wife Jane, who is Director of Information Systems in the House of Commons Library, shared all his interests and together they were generous hosts to their many friends and colleagues in their Clerkenwell house, which is filled with their own remarkable collections. The Pugin Society mourns the loss of a great Pugin scholar and sends Jane its deepest sympathy.

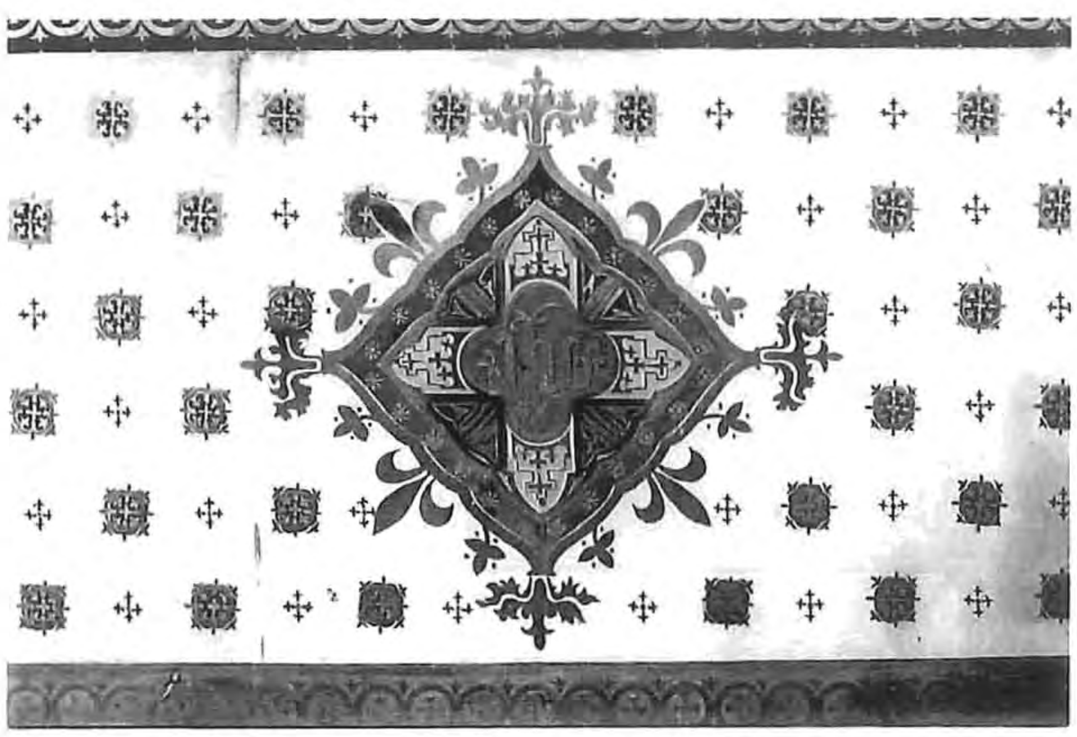
Alexandra Wedgwood

Pugin's *Glossary* at the Antipodes

Brian Andrews *comes up with some surprising information re uses of designs in Pugin's great compendium.*

Pugin's magnificent 1844 work, the *Glossary of Ecclesiastical Ornament and Costume*, with its sumptuous chromolithographic illustrations, proved to be a fruitful source of material for designers of flat decoration not only in England but also at the antipodes.

For the most part designs in the *Glossary* were put to conventional use in Australia. Typical examples are the 1858 wall paintings in the Lady Chapel of St. Francis', Lonsdale Street, Melbourne, and the 1881 decoration of the organ display pipes in Holy Trinity Church, Westbury, Tasmania. However, at times the book was put to uses scarcely envisaged by its prodigiously talented author.



Detail of the centre design, St Patrick's, Blessington altar 1874

In 1869 plans were drawn up for the above mentioned Catholic church, dedicated to the Holy Trinity, in Westbury. The designer was Henry Hunter, protegé of Bishop Robert William Willson, and Tasmania's greatest nineteenth-century architect, who through Willson's sponsorship had commenced his career on a concentrated diet of Pugin influences.[1] The Tasmanian Arts and Crafts architect Alan Walker, who had been articled to Hunter, recalled in later years his old master's devotion to Pugin, noting how many of his works showed 'the influence of Pugin, of whom he was a great admirer, and of whom he was ever fond of talking'.[2]

As well as the building itself, Hunter designed a number of fittings including the high altar and two side altars, all of wood and derived from illustrations of altars in the *Glossary*. In 1888 the high altar was replaced by a particularly fine stone altar designed by Alexander North, and the side altars were later removed. Although the side altars disappeared completely, Hunter's high altar minus its reredos eventually found a new home in the hills to the east of Launceston. Here, in the tiny wooden Church of St. Patrick, Blessington, can be seen Hunter's essay in flat decoration extracted from the *Glossary*.

Detail of the 1890s high altar reredos, St Peter's, Glenelg

For the border to the altar's front as well as for its powdering of stencilled patterns Hunter was able to copy directly from the leaves of the *Glossary*, but when it came to the large design he needed for the centre nothing was suitable. His inspiration for this came not from within the book but from its front cover. The centre piece of the altar front is in fact the embossed design at the centre of the cover, slightly modified by details from a pattern within the book.

Even more bizarre is the use which was made of the *Glossary* for decoration of the high altar reredos of St. Peter's Anglican Church, Glenelg, South Australia, in the last decade of the nineteenth century.

The upper parts of the four main sections are painted with images of angels playing musical instruments. Below each angel is a rectangular panel upon which is painted a copy of an illustration for a hood of a cope, plate 46 of the *Glossary*, reproduced in exactly the same colours as those in the plate. Even more remarkable is the fact that the paintings were executed by a woman named Phoebe Stanton!

Notes

1 Pugin and Willson were close friends. See my essay "Pugin in Australia" in Paul Atterbury and Clive Wainwright, *Pugin: A Gothic Passion*, Yale University Press, London, 1994, pp. 246–257.

2 Alan C. Walker, "Henry Hunter and his Work", *Proc. 19th Meeting of the Australasian Association for the Advancement of Science*, Hobart, January 1928, pp. 419–425.

The Abbey church of St Michael and All Angels, Belmont and the Benedictine Monastery

Rory O'Donnell *wrote the following notes for Rachel Moss as a background paper for the meeting of the Regional Furniture History Society; the photos were taken by Rachel, who has kindly given us permission to use them. The Pugin Society will be visiting this site next summer.*

This church is by Edward Welby Pugin (1834–1875) in at least two building campaigns, completed by his brother Peter Paul in the 1880s. EWP built in the monastery range in what he described as the 'modern gothic' style in 1857.

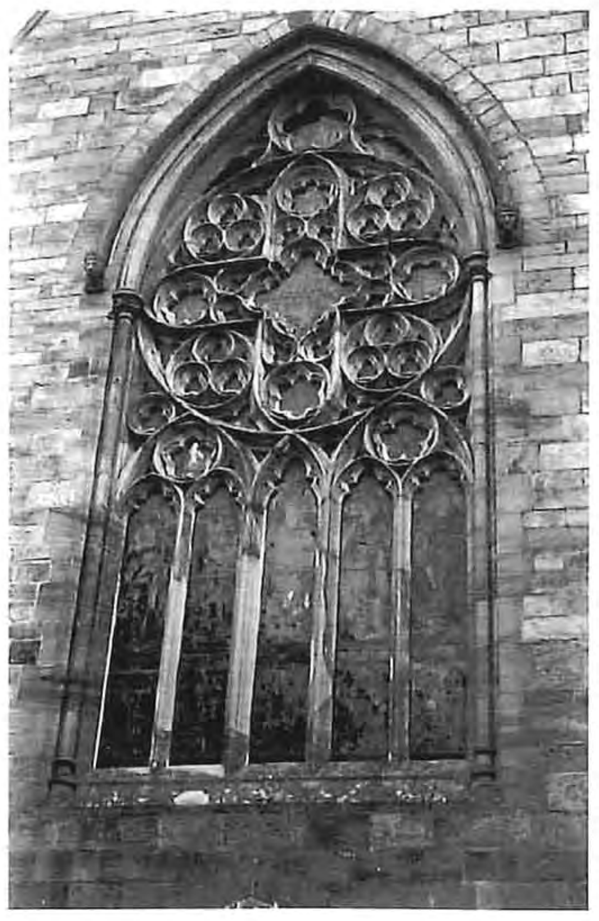
The site was the first Benedictine establishment in England since the Reformation to become an abbey, and served as the central seminary for those joining the Benedictine Order. The buildings and the church, where the young monks were to build up their ésprit-de-l'âme, was to be lavish, much more than the modest buildings then occupied by houses such as Downside or Ampleforth, to which they returned after the formative years at Belmont. As a central house,it was given up c1890, and became an independent monastery, running a school until recently.

Modern Gothic meant a somewhat rationalist Gothic Revival, with big sash windows not poky casements, broad corridors and good ventilation, attenuated proportions and steep roofs.

The monastery is not a picturesque evocation of the middle ages, such as A.W. Pugin preferred, but something very mid Victorian.

The first building was the school-chapel (school during the week, church on sunday) of 1853–4. This began the Catholic presence in the area, on land given by the Catholic convert Wegg-Prosser of Belmont House. He vowed to build a Benedictine monastery. The church began as nave and aisles, crossing and sanctuary (1854–6) still in the decorated Gothic style of his father; in 1865 the sanctuary was rebuilt as a choir. Chapels to St Benedict (1862), St Anthony (1864) and St David (1885) followed. The stone work is beautiful and expensively detailed, as are the roofs. It is one of EWP's best and least known churches. It was also lavishly furnished with altars, screens, statues, tombs, in stone ,alabaster, marble, metal work and wood, but these were largely destroyed in the 1950s in an early example of anti-Victorianism (and the Benedictine Order's then interest in liturgical primitivism which anticipated that of the Second Vatican Council). Then in the 1960s–70s the orientation of worship changed in the church through 180 degrees, but then turned back in the 1980s. So the 1865 reredos of the former high altar survives, but the current holy table-type altar is under the crossing. Much expensive Hardman stained glass from the 1850s onwards, particularly the window of the Angel host by J H Powell and also one important side chapel, remains. PPP completed the bell stage of the tower in 1882.

From 1859 until this century it was the pro-cathedral of the Catholic bishop for South Wales, now at Cardiff.



For further information, see Dom Hemphill OSB *History of Belmont* (c1959) and R O'Donnell 'Benedictine building in the nineteenth-century' in *English Benedictine Congregation History Symposium*, III, (1980), pp. 38–48.

THE PUGIN SOCIETY IN LIVERPOOL, SUMMER 1999

Michael Blaker *re-lives those summer days up North in words and line*

On the first evening of the expedition we all met in the excellent crypt restaurant for a preliminary drink directly underneath the grand soaring ocean-liner Thirties effect of Liverpool Cathedral, mounted upon its dominating hill above the city. We were then shown round this impressive warm red sandstone building by Peter Kennelly, author of *The Building of Liverpool Cathedral* (1991). Coming in, the columns and the great arch beyond them brought to mind early twentieth-century theatre design images of a Gordon Craig-like grandeur, yet without the details we might have expected, even in so late a Gothic design. There were, however, a series of sculptures by Edward Carter Preston, the Liverpool sculptor, including a set of the Virtues with demons clawing at their feet, as (being the Vices) they were trampled upon. In the nave were some good modern figurative paintings by Adrian Wisniewski and Christopher Le Brun, which, for me, fitted in well, with their almost tapestry-like effect. Some members, however, found them intrusive in the Scott ambience.

Friday – off to Port Sunlight, the origin of Tudor Suburbia, where the sun did in fact begin to shine. We had morning coffee in what must have been the prototype of all Tudor tea-rooms; as Julia Twigg observed, it should have been called The Copper Kettle. The Lady Lever Gallery was a phantasmagoria of splendid Victorian paintings housed in mighty gilded frames like altar pieces, emphasising the confidence and sense of sacred calling possessed by the Victorian artists. This conviction also seemed to govern the architects of the great St Paul-like buildings of the shipping firms on the Liverpool dockside.

Port Sunlight had a remarkably effective and moving War Memorial (by Goscombe John), draped about with figures, some of whom looked not unlike some of today's refugees. On the side, as with many, was lettered 'Dulce et decorum est ...' etc, without any sense of the Wilfred Owen irony the phrase now possesses. Rory O'Donnell was not happy about this strangely idyllic-seeming village, built to house Lord Leverhulme's soap-workers: "They've got rid of vice, of disease, of poverty – all is now ordered; there's an almost fascist element in the paternalism – Pugin would have hated it. He would have considered it harked back to Regency silliness."

We proceeded to Sudley House, attractive home of the ship-owning Holts, with more P.R.B. works and Creswick landscapes, and on to the elaborate and imposing Ullett Road Unitarian Church (Stephen Davies pointed out that the Latin in the texts on the scrolls held by the Saints in the splendid Burne-Jones windows here was in fact incorrect). In the connecting library was a remarkable vaulted ceiling, painted by Gerald Moira (1902). Our final stop for the day was at Mere Hall, built by Edmund Kirby, a pupil of Edward Pugin.

Our hosts were Peter de Figueiredo and Julian Treuherz (Keeper of the Walker Art Gallery) who kindly gave us drinks in their bosky garden and allowed us to wander freely, enjoying, amongst other artefacts and books, their excellent collection of etchings – Griggs, Axel Haig, Haden and other stars of the Golden Age of British printmaking.

Following dinner at our Cathedral base on Friday evening, David Meara gave a lecture on: 'How Pugin lost the Battle of the Styles, but won the War'. This even included a short theatrical interlude performed by Rory O'Donnell, our lecturer, and Nick Dermott as Pugin, who, as we know, wanted Catholic churches to reflect the English Gothic style, not the classical style (perish the thought!) to which the Catholic church, under the influence of the Oratorians, showed an unfortunate tendency to turn as time went on. Therefore, it was suggested that Pugin had lost – but had he? One of the party observed that the number of classical catholic churches built was very low; the overriding style in churches in both persuasions still being Gothic after Pugin's death – even to the one over our heads – so perhaps Pugin won the battle and the war, after all. Rory O'Donnell commented that in Peter Paul's and Edward's churches we see that they did indeed win the war, as their churches continued to be Gothic until the firm closed down finally in 1913.

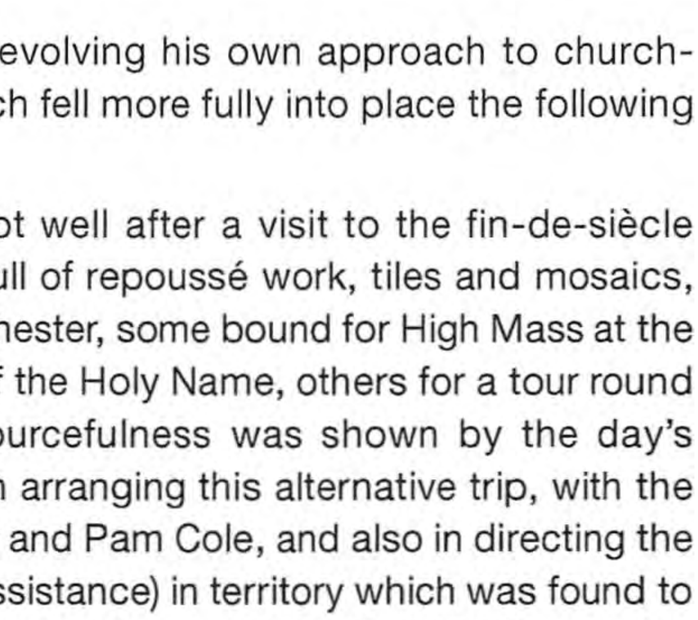
Saturday – an important Pugin day. Off to Scarisbrick Hall, a progression from Rickman (1809–15), A.W.P. (1836–45), E.W.P. (from 1860) and possibly even P.P.P. thereafter. The approach to Scarisbrick was dramatic and extraordinary, dominated of course by Edward's remarkable tower on the right of

Unbelievable: Scarisbrick Hall, Lancs.

the building, which replaced his father's more modest clock tower (the prototype for Big Ben). The interior was unforgettable, even if, for myself, an element of Hammer Horror rather obtruded itself at times over and above the aesthetic. It was interesting to see Edward Pugin's fine additions for Anne Scarisbrick, with very decorative glass by Hardman Powell, and also the unusual portraits of Edward and his Patroness in a staircase window.

Peter Paul's St Elizabeth Bescar was also of interest, as later Pugin work (post 1875), containing some interesting fittings, and also providing a good resting place for consumption of the now obligatory (and not inedible) packed lunches.

The afternoon saw us back in town at St Joseph's Home, Bishop Eaton; very pleasing – a sturdy Pugin building, which somehow expressed the character of Augustus in particular, and reminded Ramsgatonians of The Grange. The Redemptorist Monastery adjacent contained splendid glass, some from the first chapel by A.W.P. (demolished in 1851 and subsequently re-built by E.W.). There was a particularly memorable design of a vase of lilies surrounded by sparkling blue flower motifs . Rory O'Donnell directed our attention to the leaves on the capitals, referring to 'the frozen naturalism of Edward's carving'. The day ended with a visit to the gorgeous St John's Tue Brook, (1868–71) by Bodley and Garner, where the very lively Anglican Vicar talked to us of conservation problems, and we concluded (by way of a stylistic contrast) with a visit to Edward's St Vincent de Paul, a fine, spiky and unspoilt example of his work, cleverly built on a tight site, and gratifyingly full of parishioners at evening Mass. By this time, we were beginning to see more clearly how Edward Pugin was evolving his own approach to church-building, a view which fell more fully into place the following day.



A.W.N. Pugin. A charming garden seat: Scarisbrick again.

Sunday; having slept well after a visit to the fin-de-siècle Philharmonic pub, full of repoussé work, tiles and mosaics, we were off to Manchester, some bound for High Mass at the Hansoms' Church of the Holy Name, others for a tour round the city. Much resourcefulness was shown by the day's leader, Julia Twigg in arranging this alternative trip, with the help of Richard Gray and Pam Cole, and also in directing the driver, (with Rory's assistance) in territory which was found to be unfamiliar to him. After Mass, on to St Francis Gorton, the wrecked and vandalised church still, even after setbacks which she describes elsewhere in this issue, the subject of campaigning by the dedicated Elaine Griffiths and team. The overgrown gardens and vast interior – smashed altar, peeling walls and much worse – were sadly like a John Piper bombed building painting. At least the roof was on though, and the giant structure, in essence, still standing. It would be a great thing indeed to find a way of using this building, one of Edward Pugin's most imposing, so central to its community, and one which must have offered comfort to many of the faithful in its earlier life.

Our last stop was at another of E.W.P's churches; All Saints, Barton-on-Irwell, showing what he could do when funds were not restricted. This church was beautifully detailed and richly decorated, inside and out. It was a sadness, however, not be able to see the chancel and the High Altar more freely, (scaffolding obtruded), but one could still observe the lovely tiles, the Pippet murals (just), a fine chantry altar by Geflowski and some good glass. Although this church was not – one would have thought in a vulnerable position, there had been vandalism even here. Still, we left this church and started for trains and home in a not too depressed state of mind, and with much to think over and discuss with others; surely one of the main points of these events, this summer's being our fourth such outing

Pugin's first proposal for St George's, 1838: our masthead in its true context

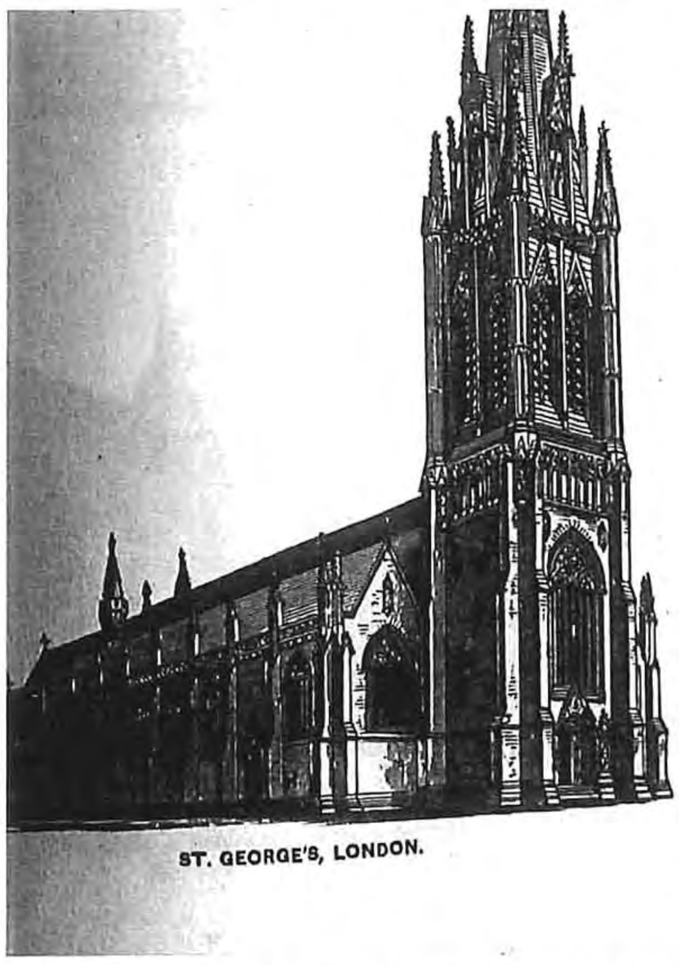
Pugin and Catholic London: an early divorce? II

This is the second half of the paper **Rory O'Donnell** *gave at the Pugin Society AGM 25 October 1997 at Southwark Cathedral; for the first half see* True Principles, *Winter 1998/1999.*

The commission for St George's Cathedral is a microcosm of Pugin's career as a Catholic church builder, with all its early dramas, high hopes and final disappointments. what should have been the apogee of Pugin's career, the long delayed opening of the new cathedral for catholic london, St George's Southwark in July 1848, turned out to be something of a damp squib, the church criticised by some catholics and by many with a professional interest in the Gothic Revival, including Ruskin. Pugin himself criticised the design in *Some Remarks*: 'St George's was spoilt by the very instructions laid down by the Committee that it was to hold 3,000 people on the floor at a limited price: in consequence, height, proportion, everything was sacrificed to meet these conditions'.[1] Moreover, it was with regard to this church in particular that the Rood Screen Controversy broke out. Was St George's Cathedral the very spot where Catholic London disowned Pugin?

THE GENESIS OF SOUTHWARK CATHEDRAL

Pugin became a Catholic in 1835, but his *annus mirabilis* of new Catholic links, as the diary entries make clear, was 1837. Pugin's most important patronage connections were made with his first visit to Oscott in April 1837 where he met Bishop Walsh; at Alton Towers in September, where he met Lord Shrewsbury for the second time; at Grace Dieu in November, where he met Phillipps de Lisle: and in November in London, where he met Bishop Griffiths.[2]



St George's, Southwark, from *The Present State of Ecclesiastical Architecture in England*, 1841–3

Although the Earl of Shrewsbury's patronage centred on the Midlands and Staffordshire, he had some influence in London. Shrewsbury was probably pressing Pugin's claims as an architect at London, where in November 1837 he introduced Pugin to Bishop Griffiths. In December 1837 Pugin was present at a round of clerical dinners in London, meeting the clergy and other potential church builders.[3] Pugin next met the priest of the existing Southwark chapel, Fr Thomas Doyle, on 27 January 1838 and delivered drawings on 2nd February; it was

NOTES

1 A.W.N. Pugin *Some Remarks*, 1850, p. 000

2 Alexandra Wedgwood *A.W.N. Pugin and the Pugin family: Catalogue of the Drawings collection of the Victoria and Albert Museum* (1985), Pugin's Diary 30 November, 5 and 11 December 1837, pp. 38, 79.

3 *ibid*, 11 December 1837, pp. 38, 79.

4 *ibid*, 27 January, 2 February; 1838, pp. 39,80; A. Wedgwood *A.W.N. Pugin and the Pugin Family: Catalogue of the Drawings collection of tlle RIBA* (1977), p. 60 and figs 59, 60.

5 *The Catholic Magazine*, II, 1838, p. 700; IV, 1839, p. 825.

6 *Victoria County History. Cheshire.* III, (1980) p. 93, Shrewsbury to Bishop Briggs on Pugin's appoinment at Macclesfield.

7 The Southwark chapel was by the Catholic architect James Taylor; see Canon Bernard Bogan *The great link: A History of St George's, Southwark. 1736-1848-1948* (1948).

8 Pugin. *Some Remarks*

9 M. Belcher *A.W.N. Pugin. an annotated critical bibliography* (1992), pp. 96-97 gives Pugin's resignation letter 25/7 January 1839.

10 B. Ferrey *Recollections of A.N.Welby Pugin* (1861), pp.

these, for a cruciform church with a great central tower, which lead to the dispute with the commitee.[4] Shrewsbury promised £1,000 for the projected Southwark cathedral and twelve months later Pugin was announced as architect,[5] presumably because of Shrewsbury's backing, who wrote in connection with another commission, 'in consequence of the lamentable failure of most of our modern chapels, I have come to the resolution to subscribe to no buildings which are not erected under the designs and superintendence of Mr Pugin'.[6]

PUGIN AND THE END OF "CONGREGATIONALISM": THE FIRST SOUTHWARK CATHEDRAL SCHEME 1838

The existing Southwark chapel was built by a Committee in 1789-1793 for the Catholics of the Borough Southwark, Lambeth, Newington & Walworth on a site in London Road for £2,000.[7] The new Southwark cathedral, as projected, was to be the product corporate, lay-directed "congregational" church building . Such patronage, which in the 1830s provided much urban church building, was in the hands of lay committees appointed either simply to build a specific church or to manage the entire temporalities of the mission. Pugin, with his romantic view of the pious church-building bishops – "every Bishop a Wykeham"[8] – and generous *seigneurs* such as Shrewsbury, was deeply hostile to this oligarchic, quasi-nonconformist organisation. His meetings with the committee at Southwark, on 27 January 1839, led to his resignation in a letter to Fr Doyle.[9] Pugin "collected his plans .. rolled them up, took his hat, wished the gentlemen good day, and walked out of the house, leaving the Committee in perfect astonishment at his inexplicable conduct"; this famous resignation was probably a tactic, and Pugin later explained: "I .. supposed that I was dealing with people who knew what they wanted. The absurd questions, however .. showed my mistake".[10] In the event, the large church built at Southwark was not erected by a "congregational" committee but by the combination of ambitious architect, dedicated priest and generous individual donors. Such new architectural ambition was clearly the result of Pugin's influence.

THE SECOND SOUTHWARK SCHEME, 1839

Fr Doyle was a guest at Alton Towers in July 1839, and by 26 August Pugin had begun work sent off on 7 September[11] for a second design .This was submitted to a limited competition whose contestants included John Buckler, J.J. Scoles and Edward.M. Foxall, a Catholic builder.[12] Compared to these rivals, Pugin's scheme, with Shrewsbury behind it, was the obvious winner; Pugin was announced as such.[13] Almost two years after his first clerical dinner, he was once again meeting Dr Doyle and the bishop.[14]

Despite the acceptance of Pugin's second design by another committee,[15] the building of the church seems largely to have devolved on the energetic missioner Fr Thomas Doyle.[16] His herculean task was achieved through the force of his efforts, supported intermittently by some gentlemen donors and by the new professional organisation of Catholic church building practice achieved by Pugin and his builder George Myers, who lived opposite the cathedral site.[17] It was these factors, and not the bishop, which brought the church finally to completion in 1848. From the early 1840s until the 1860s Doyle's almost weekly appeals appeared in the Catholic press during the building of the church.[18] Pugin, Hardman and Myers seem to have worked on Southwark as funds and other more pressing business allowed, the site being conveniently close to Myers' Southwark depot. As early as 1842 Myers allowed himself to be made a bondsman for the financial security of the building; a reference to two other bondsmen as Protestants suggests that Myers

Southwark: St Thomas of Canterbury Reliquary, 1849

168-170 quote? 109.

11 Pugin Diary 26 August 1839 'began drawings St George's Fields', 31 'Finished St George's Fields', 7 September 'sent off St George's Fields drawings' Wedgwood, *op cit*., pp. 42-3, 82.

12 John Buckler (1770-1851), the antiquarian and architect; J.J. Scoles (1798-1863) the Catholic architect, and Edward.M. Foxall, a London Catholic builder.

13 *Catholic Magazine*, IV 1839, p. 825; Bogan Great link, p. 48 gives the announcement to 14 December 1839.

14 28 November 1839 'At London with Revd.Mr Doyle',10 December 1839,' with Revd.T. Doyle and L. Bishop': Wedgwood *op. cit.* note 2 above, p. 43, 83.

15 Pugin Diary 16 October 1841 '.. Committee at St George's'. *op. cit.* above, p. 50.

16 Thomas Doyle (1793-1879) was, despite his Irish name, born in Middlesex; Bogan *op. cit.* note 7 above; Gillow, *A Biographical Dictionary of English Catholics*, II, pp.103-105.

17 George Myers' house, No. 131, St George's Road, was, in 1999, identified with an English Heritage plaque; see also P. Spencer-Silver *Pugin's builder: the life and work of George Myers* (1993).

18 For example in the *Tablet*, 1840, p. 238; on Myers' role, 1844, p. 6; see below note 55.

19 *Orthodox Journal*, XIV, 1842, referring to Myers at Mount St Bernard; Spencer Silver is non-committal on the point of Myers' religion; *Tablet* 1884, p. 6.

20 For the committee see M Belcher *A.W.N. Pugin: an annotated critical bibliography* (1992), pp. 94-97; D211, p. 229. I have not studied the papers in the Southwark diocesan archive.

21 Henry Granville Fitzalan-Howard (1825-1860),14th Duke of Norfolk, (1856-1860) is better known as a supporter of Fr Faber and the Oratorians in London from 1849.

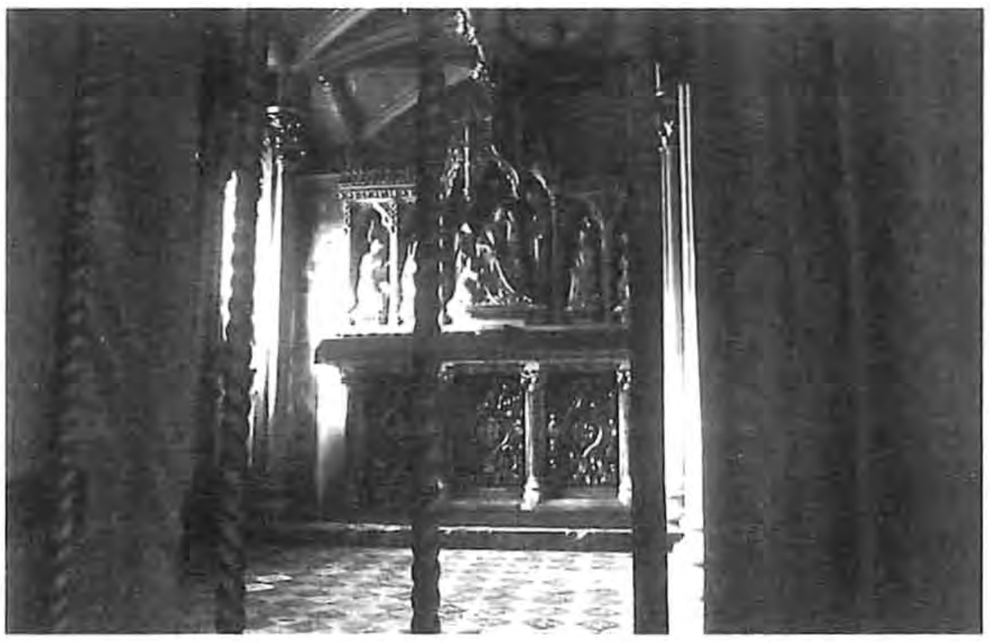
22 Pugin Diary, *loc. cit.* note 2 above p.64, 96.

himself was a Catholic.[19] The piety of such Catholic builders, architects and decorators was thus given intensely practical expression in the undertaking of considerable financial liabilities for their churches - an intervention which was to be decisive elsewhere in London, for instance at W.W. Wardell's SS. Mary and Michael, Commercial Road, (1851-1856). The building committee in fact continued, with M. Forristal as secretary, and Pugin on fairly friendly terms with it.[20] Amongst the lay gentlemen not concerned with the commitee, The Hon Edward Petre (1794–1848), and following his death Lord Arundel,[21] were significant donors, and more importantly, pushed for the opening of the church on July 4 1848. Pugin's Diary records visits to him at Ramsgate on 20 May 1848 of: 'Lord Dormer, Lord Adare [sic], Mr McNull..', joined on 21 May by: 'Lord Arundel and Surrey..', who stayed overnight until 22 May.[22] Another donor was the Protestant Lord Middleton, perhaps on account of his large Irish estates.[23] Lord Shrewsbury gave £1,000 in 1838, and also the east window by Wailes in 1845.[24] The guide of 1851 also names as donors 'the much respected secretary to the church, M Forristal Esq and other lay members of the congregation, amongst whom the names of Messrs Knill, Hodges, and Ernest Scott, Esqs [as] conspicuous.'[25]

SOUTHWARK: HISTORY OF THE BUILDING AND ITS DECORATION

The site, bought from the London Bridge Estate company, cost £3,200 in 1839.[26] The foundations were begun 8 September 1840, and the foundation stone was laid on the feast of St Augustine, 26 May 1841 . Oddly, this ceremony took place privately, apparently so as not to attract Protestant notice, early in the morning, and thus missing the obvious fund-raising opportunity.[27] Pugin built the church (1840-8), with Myers as builder, for £20,000 (excluding the fittings); another estimate of c. 1851 has £30,000. During 1843-4 the clergy house and convent were built, under separately guaranteed funds, by Myers for £6,000.[28]

Pugin's first design of 1838 was, as we have seen, not proceeded with, while that of 1839-1840 was for a quite different church of seven bays, based on the "triple aisle" model of the medieval Austin Friars church in the City, used by him to great effect also at St Mary, Newcastle (1842-4). The 1851 guide to the church explained that Pugin '.. was very much tied by the stringent instructions of the building committee to provide for 3,000 worshippers on the floor of the building and to make the church as ornate as possible',[29] wording interestingly close to Pugin's own claim in *Some Remarks*. It was to be 240' long by 70', with a 40' deep and 40' high chancel and flanking side chapels, and these measurements are followed largely in the rebuilt cathedral.



Southwark: The Knill Chantry, 1856, by E.W. Pugin

There were as usual modifications during the building, including deeper foundations for the tower to take it to 180', making, with the 140' spire, 320'. Interestingly, the bell-stage and spire of the tower are absent from the three 1839 drawings published in the *Survey of London*[30] (but which do show the presbytery and schools). Two watercolours at the Cathedral are also important. The first, which can probably be dated to 1843, emphasises the east-end massing, and a tower and spire,[31] whilst the 1843 *Apology* frontispiece foreshortens the body of the church by making the tower and spire prominent.[32] Finally, another tower and spire drawing, probably that shown at the Royal Academy in 1849, an ambitious statement in Pugin's favourite and technically complex bird's-eye form, survives, but in very poor condition. Pugin clearly set much store by the spire design, and this complex perspective may be a retort to the criticisms of Southwark then being made.[33]

23 *Orthodox Journal*, XXI, I-VI 1845, p. 160.

24 ibid, XVIII, I-VI, 1844, p. 365; XXI, I-VI 1845, p. 45. Pugin, *Present State* (1843), p. 32.

25 [Anon] *A complete Description of St.George's cathedral* c1851. 'Knill is presumably Stuart Knill; 'Hodges' is perhaps the author Nicholas William Hodges, whose *The Catholic Handbook: a history of the Metropolitan Mission with a description of over one hundred churches and chapels in Westminster and Southark* (1857) is decidedly Puginian; Ernest Scott paid some £200 for the painting of the Blessed Sacrament chapel in 1848: Hardman Archive, Decoration Account 1845–1850, f 7.

26 John Newman, architect of the existing Catholic pro-cathedral, St Mary Moorfields (1817–1819) and surveyor to the Bridge Estate which sold the site with conditions to the Church, also made and exhibited a gothic design at the Royal Academy in 1838, although the competition was by invitation only (note 12 above). See R O'Donnell. 'The interior of St Mary Moorfields' in the *Georgian Group Journal*, VII, 1997,71–74.

27 Information Prof.Andrew Sanders; the *Catholic Magazine* 1841, pp. 538–545, describing the opening of St Chad's Birmingham, refers in passing.

28 *Orthodox Journal* XVI, May 1843, p. 334; XVIII, August 1843.p 000.

29 *Complete Description of St.George's cathedral.*

30 *Survey of London, St George's Fields* vol XXV, (1955) pp 72–5, plates 46–8

31 It is reproduced in Atterbury and Wainwright *Pugin: a Gothic Passion* (1994), p. 69, and Atterbury *Pugin: Master of Gothic Revival*, p. 304, 69c, but dated '1841' .See also Wedgwood *op.cit.* note 4 above.

32 A.W. Pugin *An Apology for the Revival of Christian Architecture in England* (1843), frontispiece 'The present revival of Christian architecture.' and *Present State* (1843 ed) p. 22 and plate V.

The church was built to half wall height during 1843, roofed during 1844, so that Myers was able to use it as a carving workshop, and the east window, installed in 1845.[34] Next, the elaborate Blessed Sacrament chapel - which survives with its altar, tiled floor and iron screens - the sanctuary high altar, and the Lady chapel were installed, and also elaborately painted and decorated, largely by Thomas Earley of Hardman & Co.[35] By then, glass from Hardman was arriving. Despite its relative completion,the church however remained unopened. It was therefore the object of much comment not only in the Catholic press, but in the *Illustrated London News*, the *Builder*, and even the suspicious *Ecclesiologist.*[36]

Although it was the intended Cathedral of London Catholicism, Bishop Griffiths was cautious about his support - the opposite of the policy of the 'good bishop' Walsh in the Midlands - and he would not sanction the opening because of the large debts incurred.[37] In 1847 Griffiths died and was succeeded by Thomas Walsh and finally Wiseman (a noted supporter of the 1839-1840 scheme, but from 1840 in the Midlands). It was therefore Wiseman, who finally, with borrowed money, opened the church, which had been structurally complete since at least 1845, on 4 July 1848. So the church which London critics, both Catholic and Protestant, took to be the *ne plus ultra* of Pugin's intentions and talents as an architect, was really an example of his thoughts on church planning and style of 1839-40.

However, there is at least for Pugin's London reputation some truth in Ruskin's bitter attack in *The Stones of Venice* (1851): 'Employ him by all means, but on small work. Expect no cathedrals from him; but no one, at present, can design a better finial'.[38] If we amend the damning-with-faint-praise 'finial' to 'decoration', we are closer to the real critical impact the church with its furnishings must have had; beautiful to the Goths, but horrible to the anti-gothic aesthetic of Fr Faber and the Oratorians, with their preference for an idealised, Italianate religious art. The new Catholic journal, the *Rambler*, described the statue of the Virgin as: 'coarse, fat, stiff and deformed, it is calculated rather to excite the derision of the profane than stimulate the piety of the devout..'.[39] This reaction was due to the caution of those visiting the first major London Catholic church to be fitted up with prominent statues and other iconography, particularly a rood screen. These attacks had a wider implication for Pugin's artistic reputation and employment as a church-architect, for here began the Rood Screen Controversy.

ST GEORGE'S SOUTHWARK AND THE ROOD SCREEN CONTROVERSY

The most striking of the internal fittings of the new cathedral was the double jubé rood screen. Built right across the chancel arch, it was on plan almost like an internal chapel; the surviving examples by Pugin, at St Edmund's Ware and at Ushaw College, are deep enough to house side altars either side of the central arch or doors.[40] Its form and role was attacked in the *Rambler* in its description of the opening: "The nave is too large tor the chancel, which ought to have been two or three times its actual size. The building is very low, the piers and timbers poor and slight.. Approaching the chancel, the eye is stopped by the chancel screen.. [not] at all worthy of Mr Pugin's genius.. above the screen towers the rood.. (the figures being coloured in the coarsest possible way) is to our taste utterly intolerable and repulsive."[41] The Southwark cross was in fact fifteenth-century Belgian work, thought comparable with that at St Peter's Louvain, and retaining medieval colouring; the crucifixus figure was 'by the chisel of the celebrated M. Durlet, of Antwerp, the architect of the new stalls in the cathedral of that city'.[42] The criticism of the Southwark figures was

St George's, Southwark: the Blessed Sacrament altar, tabernacle and reredos

33 Unfortunately, the sacristy corridor at the cathedral where it hangs was not seen on the tour on 25 October 1997; it was shown at the Victoria & Albert Museum 'Gothic Passion' exhibition, 1994.

35 Hardman Archive first Glass Day Book (1845–1853) has its first reference in 1848; A.W.N. Pugin *Present State* (1843 ed) pp. 32; and letters from John Earley are in the Hardman archive, Birmingham City Central Reference Library.

36 Griffiths' caution was lamented by the Italian missionary, Fr Luigi Gentili: Claude Leetham, *Gentili*, pp. 301–2

37 Southwark received a hostile, anonymous review (actually by J.B.A. Beresford -Hope) in July 1848 (*the Ecclesiologist*, New series VI, 1848, pp. 151–164). Benjamin Webb and others had been visiting the site since August 1841; see R.O'Donnell '"blink by [him] in silence?": the Cambridge Camden Society and A.W.N. Pugin' forthcoming in Christopher Webster (ed) The Cambridge Camden Society and its influence on the Victorian Church.

38 John Ruskin, *The Stones of Venice*(1851) pp. 372–3; a different text appears in E.T.Cook and A.Wedderburn *The Works of John Ruskin* (IX), (1903–1912), pp. 438–9.

39 *Rambler* II, 8 July 1848, pp. 227–8

40 A.W.N. Pugin *Present State* (1843 ed) pp. 32–3, plate XII.

41 *Rambler* II, 8 July 1848, pp. 227–8; for the description of the opening ibid, pp. 293–7.

42 The Belgian sculptor Francois-André Durlet (1816–1867). The figures of the Blessed Virgin and St John were carved probably by Myers.

43 *Rambler* II, 1848, p. 293.

44 *Tablet*: 1848, pp. 435–6, report of the opening; editorial p. 440; Fr Doyle, p. 447; Pugin 'On church architecture' p. 563.

45 Joseph.L. Altholz *The Rambler and liberal Catholic movement in England. 1848–1864* (1962) and R O'Donnell 'The architecture of the London Oratory churches',

clearly prompted by their Gothic realism as opposed to idealised classicism: rood screens with their massive crucifixes and statues must have been even more striking, and some of the objections are explained partly by the novelty of these fittings.

Although some had objected strongly to the screen at St Chad's as early as 1841, Pugin generally was suffered to screen his chancels. But now, in 1848, Pugin was challenged on precisely this, his most deeply held and perhaps indefensible position. The 'Rood Screen Controversy' challenged Pugin's equation of Catholicism with Gothic antiquarianism. His medieval and distinctly nationalistic model was not the only one available to the Catholic Revival, although the Pugin party thought it more acceptable to English and Anglican susceptibilities. But others, who knew the Anglican church more deeply, disagreed: as new converts, they wished to be 'more Roman than Rome, more papal than the Pope. 'Pugin now found ranged against him the 'Oxford Men', whom he and Ambrose Phillips had courted since 1841: Newman, W.G. Ward and F.W. Faber; J.M. Capes the editor of the *Rambler*, and behind them, perhaps, Bishop Wiseman.

The screen survived the opening of Southwark, apparently with Wiseman's blessing. But the *Rambler* published a critical letter and invited public comment.[43] Although defended in the *Tablet*, and by Fr Thomas Doyle, Pugin was hard pressed in reply.[44] After detailed criticism of the screen and other furnishings, the dispute went on to the fitness of Gothic churches for a particular church service which Wiseman was anxious to introduce, the *Quarant'ore*, or Forty Hours Devotion to the Blessed Sacramant, actually staged for the first time ever in public in London at Southwark in August 1848, and thereafter annually. But the wider argument was broached over the suitability of the revived Gothic style for the contemporary Catholic liturgy.[45]

LATER HISTORY OF SOUTHWARK

The opening of Southwark on 4 July 1848 was spectacular,with fifteen bishops and three hundred priests in a procession lasting fifteen minutes. The church was lit by gas in the nave and candles in the chancel, which had a large iron corona, as well as many lamps and standard candelabrums and candlesticks on the altar. The account of the opening in the Catholic press was almost certainly written by Pugin.[46] Lord Arundel gave a reception on 5 July.[47] At the opening Wiseman wore a Pugin mitre made by Hardman and given by Dr Haigh, and there is also much Hardman plate associated with him, divided now between Southwark and Westminster Cathedrals.[48] A massive brass lectern, also the gift of Dr Haigh, and weighing over 900lbs, was placed prominently in the chancel; it was perhaps one of the three in the Gothic Court at the Great Exhibition.[49] Although it survived the bombing it was not retained in the rebuilt church. The most important remaining plate is the reliquary (1848-9) of St Thomas Becket, given by Mgr George Talbot, and identifed by this author in 1994.[50]

Southwark is described in the *Complete Description of St.George's cathedral* (c 1851), an early example of a guide to a Pugin church. One of its most striking aspects was its coloured decoration:

> *The lady chapel.... here the symbolical colour of blue is chiefly apparent. The ribs of the ceiling are gilt with blue panels, containing Our Lady's monogram, surrounded by white roses and stars. The walls are diapered in blue, with gilt fleurs-de-lis. The altar is divided into three compartments, separated by angels in small canopied niches, the centre division contains the pot of lilies, with Our Lady and the angel Gabriel on either side; the reredos is surmounted by a row of niches and tabernacle work, with an image of the BV and angels holding lights; the two end clusters of pinnacles run up on either side of the window and are terminated by images of angels. The window over the altar contains in the centre..... a figure of the BV with angels and the side windows..... Annunciation and Presentation. The altar plate is of metal silvered parcel gilt and enamelled, exceedingly rich and beautiful. Before the altar hangs a silvered lamp, richly wrought with fleur-de-lis and stars. This lamp sheds a continual blue light on Our Lady's sanctuary. The chapel is divided from the church by a carved oak screen, surmounted by a row of candlesticks. On a richly carved corbel between this chapel and the chancel is a large figure of the BV richly gilt and diapered before which a small silver lamp is suspended. On her festivals this statue is decorated with lights and flowers.*[51]

The lady chapel is also recorded through an anonymous watercolour of 1854.[52]

In 1849 Pugin added the Petre chantry, the gift of the widow of the Hon Edward Petre (1794-

pp. 21–47 in M.Napier and A.Laing [eds] *The London Oratory*(1984).

46 M.Belcher *A.W. N. Pugin, an annotated critical bibliography*, A43, pp. 94–97, referring to that in the Morning Post, 5 July 1848, p. 3. For other accounts, ibid pp. 97–8.

47 Pugin Diary, 4 July 1848 'St George's opened' 5 July 'Party at Lord Arundel's', op cit. note 2 above p. 64, 96.

48 for the Mitre: *Victorian Church Art* (1972), p. 15, b 17, and Atterbury *Master of Gothic Revival*, [R O'Donnell] catalogue no 56, p. 284. The so-called 'Wiseman High Mass' set, at Westminster Cathedral, sometimes spoken of as worn by Wiseman at the Southwark opening, must be later, although possibly still designed during Pugin's lifetime.

49 Alexandra Wedgwood, 'The Medieval Court', pp. 236–245, ref p. 243, fig 453, in Atterbury et al *Gothic Passion* (1994).

50 Atterbury et al *Gothic Passion* (1994), p. 181; and Atterbury et al Pugin Master of Gothic Revival (1995), [R O'Donnell] catalogue no 66, pp. 299–300.

51 *A complete Description of St George's cathedral* (c 1851) appears to be a reprint of the articles in the *Catholic weekly and Monthly Orthodox journal* (I) (I–VII) 1849, pp. 99;139;159;179, but with 12 lithograph illustrations added; it is reviewed in *The Lamp*, 3, 1851 and the *Rambler*, V, 1851, p. 463.

52 The watercolour was first identified by this author in 1994; Atterbury et al *Pugin.. Master,* fig 69d, p. 304.

53 Pugin to Myers, quoted in Wedgwood *op.cit.* note 4 above, p. 60; two sketches by Pugin sent to Myers survive; Atterbury, *Pugin.. Master*, fig 69b, p 304.

54 *op. cit.* above [R O'Donnell] catalogue no 62, but maddeningly mislabelled as a 'pyx'; a 'pax' is a small, icon-like, devotional object kissed by the clergy, and then handed to representative laiety at the 'Pax Vobiscum' of the High Mass ceremony, just before the priest's communion; its use was

1848), and interesting in that a daily mass was endowed to be celebrated at it. An exquisitely beautiful Perpendicular design, intended by Pugin to be 'late enough in style' survives, except for its stained glass.[53] In 1848 Pugin himself was married here to Jane Knill, and 1851 John and Elizabeth Knill (Jane Knill's uncle and aunt) gave the Pax by Pugin & Hardman.[54] Poignantly, Pugin in his last illness at the Bethlehem hospital came under the pastoral care of Fr Doyle, although his death and burial took place at Ramsgate.[55] In 1856 E.W. Pugin designed the Knill chantry, which, with its plate, survives.[56] E.W. Pugin also began designs for the Talbot chantry, in memory of Mgr George Talbot, completed, after initial work in 1854, as a Relics chapel in 1905. E.W. Pugin's design for the St Joseph chapel was similarly not used, and the chapel of 1890 by a 'Mr Seed' incorporates it.[57] Fr Doyle, who died in 1879, has a surviving tomb in a recess with a recumbent figure, perhaps by F.A. Walters (Bishop Daniell's 1887 tomb by F.A. Walters does not survive); the presbytery and archbishop's house were reconstructed by F.A. Walters in 1888, out of Pugin's 1843–4 buildings; the Rood Screen was demolished in 1889 by Bishop Butt, but the Crucifix rehung in the chancel arch in 1905. The church was burnt out in April 1941 and rebuilt to a different design by Romilly B. Craze in 1953; parts of Pugin's high altar which had been built up within the the new high altar were found when that altar was demolished by the architect Austin Winkley in 1989, and are now displayed in the St Joseph chapel.[58]

Despite the fate of the Rood Screen at Southwark, if Pugin was worsted in the Rood Screen Controversy, his opponents did not succeed in banishing the entire Gothic style trom Catholic church architecture. A Catholic Gothic Revival continued to flourish during the height of the Controversy and even after Pugin's death, though he clearly lost much ground. The opposition to Pugin crystallised slowly but hardened dramatically, and in this sense the 'divorce', of which I have spoken, was forced through. However, it was to be his son, Edward Welby (1834–1875), who reconciled the Gothic Revival with the nineteenth-century Catholic 'modern liturgy' at churches such as St Francis Gorton, Manchester (1866-1878) with its magnificent 'benediction altar', so that the Pugin family remained central to the culture of Catholic church-building until Peter Paul Pugin's death in 1904.[59]

Note: *Following article I of this lecture, Stanley Shepherd has helpfully pointed out (10 Jan, 1999) that the Lady Chapel Window at St Peter's Woolwich is not by Wailes, but by Hardman (1850).*

All photographs are by Rory O'Donnell.

another element of the medieval liturgy Pugin hoped to re-introduce; the 'pyx' is a vessel for containing the Blessed Sacrament.

55 'Fr Thomas' [Doyle] In the *Tablet*, 21 February 1852, p1, 17; 25 September 1852, p. 612.

56 E.W. Pugin Diary 1856; R O'Donnell 'the later Pugins', pp. 258–271, (refs p. 263, 300) in Atterbury et al *Pugin.. Passion*; some plate shown at Gothic Passion exhibition 1994; *Survey of London op. cit.* note 30 above, p 75.

57 Bogan, *op. cit.* note 7 above, pp. 212, 230; 241–2; 249; 287–292.

58 B.Cherry & N.Pevsner, *Buildings of England.London 2: South* (1983), pp. 572–4; Denis Evinson *Catholic churches of London* (1998), pp. 198–202.

59 [R O'Donnell] entry on E.W. Pugin, forthcoming in the *New Dictionary of National Biography.*

The Pugin Coat of Arms

Alexandra Wedgwood *is the bearer of some interesting tidings concerning some hitherto more uncertain elements in the story of the Pugin family's descent.*

Pugin used heraldry extensively in his work, making it the starting point for designs in all sorts of media, such as wallpaper, stencils, textiles, wood, stone and tiles. He used his own coat of arms – *gules*, on a bend *or* a martlet *sable* – in the same way, particularly in his writings, where it decorated many a title page, and in his own house, where it appears on ceilings, walls and floors. It has thus become well known and has led to several fruitless enquiries about its origins. The coat of arms has also been bound up with the question of the social standing of the family from which the Pugins sprang. For British scholars a major stumbling block was that no trace of them could be found in the College of Arms, but a clear reference to their existence is given in Benjamin Ferrey's biography where he quotes a letter (which still exists) written in 1827 from Paris by Mrs. Pugin to her sister:

'You may remember that the family arms which Mr. Pugin's mother burnt in the Revolution, in terror of their being discovered, because of their being of the noblesse of Switzerland, are again restored in the family; they are very handsomely emblazoned, framed and glazed. In the account pasted at the back of the frame (which account is given by the Herald's Office) they are said to have been assumed in the fourteenth century.'

This led me to think that the 'restoration' of the arms had been made by the French authorities and I spent some time

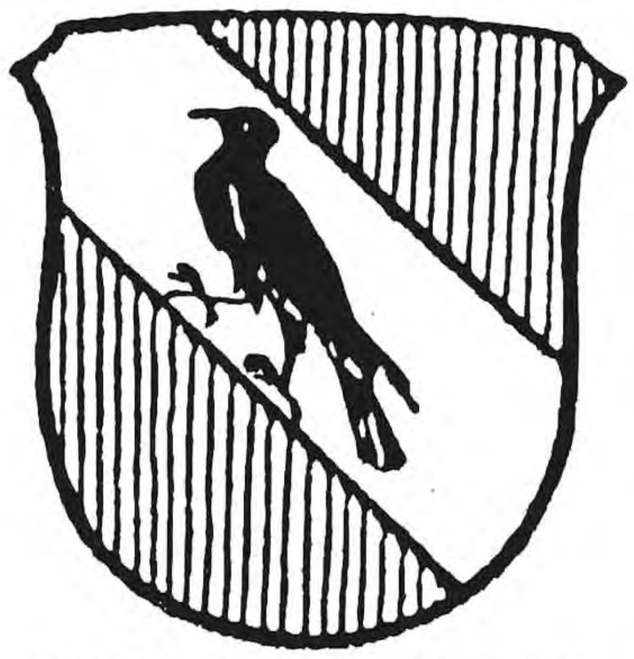
trying to track them down in Paris, but ultimately I drew a blank. Switzerland also seemed an obvious possibility for the source, and the answer of a letter to the cultural attaché of the Swiss Embassy gave me details of Étienne Pugin in the seventeenth century with a completely different coat of arms and the address of the Société Suisse d'Héraldique. Several letters to this society eventually produced the information which I feel finally explains where the arms came from.

The State Archivist in Fribourg gave details of an early nineteenth century armorial in the library of the University and Canton, made by a notary called Combaz. On folio 34 Combaz showed a shield labelled Pugin with the blazon, *gules*, on a bend *or* a bird *sable*. This shield the archivist identified as being a modification of that of the lords of Corbières, a village and commune in the mountains south of Fribourg, where the blazon was *gules*, on a bend *argent* a crow *sable*, the crow, in French 'corbeau', being an obvious reference to the name of the village. He also produced page 579 of the *Dictionnaire Historique et Biographique de la Suisse*, volume 2, 1924, which gives a potted history of the village and the 'noble Fribourg' de Corbières family. In the account of the younger branch of the family Louis de Corbières, who fought at the battle of Morat, is mentioned. This detail fits fascinatingly with another reference in Ferrey's book. On the opening page he gives a story which he must have heard from the Pugin family, that A.C. Pugin 'was descended from a family of distinction, his ancestor being a nobleman who raised a hundred soldiers for Fribourg, the senators augmenting his arms 'd'un oiseau sable', for his valour in having defeated a hundred cavalry at Morat, when besieged by Charles Duke of Burgundy in 1477.' The battle, which took place in 1476, is a key event in Swiss history.

The missing link among these facts is how the Pugins were connected with the de Corbières. The *Dictionnaire* indicates that the family died out in the sixteenth century. It is possible that the Pugins were descended in the female line, which is omitted in the *Dictionnaire*, or that they worked for the de Corbières in some capacity and assumed their arms. In any case it seems clear that the nineteenth century Pugins believed in their connection with noble medieval Fribourg soldiers, and that they felt themselves to be gentlemen. A.W. Pugin seems to have been looking for relatives with his surname on his visit to Fribourg in 1838, and he appears to have tried to check the authenticity of the family arms with his aunt in Paris in 1846. This may be because the year before he had had his portrait painted by J.R. Herbert, which had included his arms surmounted by a count's coronet and his name as 'Augustus de Pugin'. I have not found any evidence to justify either of these elaborations, but the impression that the Pugin ancestors had been counts was handed down in the family and was known to his son-in-law, J.H. Powell. There was however no pretence that in the nineteenth century they were aristocrats.

The full Pugin coat of arms, gules on a bend or a martlet sable, plus coronet, supporters and motto

I do not know of any occasion when A.C. Pugin used the arms, but his son seems to have been aware of their decorative and symbolic qualities from an early period in his life. A.W. Pugin adapted the bird into a footless martlet, which cannot rest and so suited his own restless character. This would seem to indicate that he was ignorant of the de Corbières derivation for the bird, and he explained the martlet, as repeated by J.H. Powell, as symbolic of an ancestor who in a battle flew 'over a rampart like a swallow'. A.W. Pugin also added the motto 'en avant', which appears after the success of *Contrasts* and which he no doubt intended to be provocative in the cause of his faith and his architecture. In conclusion, there is historical evidence going back to the middle ages for the coat of arms used by the Pugin family in the nineteenth century, and their embroidery of the facts as they knew them seems to be slight and harmless.



The De Corbières coat of arms, gules on a bend *argent* a crow sable

GORTON MONASTERY – PROBABLY E. W. PUGIN'S FINEST

If at first you don't succeed ... hats off to **Elaine Griffiths**, *who keeps us up to date with the scenario at Gorton*

When way back in June this year I was first asked to write something for your Winter Issue I was absolutely delighted and felt that it would be the ideal timing for making positive announcements about the future of Gorton Monastery and the capital funding secured. How wrong I was.

Projects of this size and nature are never straightforward... so I am told. In many ways Gorton Monastery is trail blazing into unknown territories and that is why members of the Pugin Society should be totally aware of our thought processes, funding dilemmas and reasons why we are tackling the things we are now facing in such a way.

For the benefit of all your readers who may not be up to date may I take the liberty of giving a very brief resumé of the background to the project. In a nutshell, EW's St. Francis Church and Friary (one of his finest) was the very heart and soul of a working class district of East Manchester, Gorton. Over the previous 130 years the Franciscan Brothers and Fathers in the district nurtured the local catholic community, founded 3 schools, a youth club, parish hall and had an incredible influence over the lives of their parishioners, and the area beyond. Gorton Monastery becarne a focal point and ray of hope, enlightenment and enjoyment in the dreary existence of industrial East Manchester – a place of fond memories of the numerous Whit Walks, Holy Days, Feast Days and Family Celebrations that were centred there. Sadly, during the 1980s, and after declining church attendance was blighted further by the flattening of terraced streets and relocation of the local population, the Franciscans had some hard decisions to make. Despite the fundraising efforts of the faithful few, they had to admit that times were changing and that it was time to move on. They no longer had the demand for Franciscan retreats and missionary training, or even the need to care for the religious needs of the high immigrant populations of their industrial past. Perhaps it was sensible to relinquish their power over Gorton to more commercial and materialistic demands. A property developer was lurking in the wings anxious to take over this prized Pugin treasure and all that remained in it. In November 1989 the last Mass was held, the Church was deconsecrated, and the doors closed on the concerned Gorton community.

Once the dirty deed was done, the rest, as they say, is history. The property developers were first to plunder, stripping out everything that was of value, removable or not. Even the twelve precious 6ft high sandstone statues of saints spent an embarrassing 12 months in a junk/antiques yard in Longsight before appearing in a Sotheby's catalogue as garden ornaments. Through the diligence of a former parishioner (and, I'm proud to say, now one of our trustees) the City Council were alerted, legal battles ensued and for the costly sum of £25,000 those precious saints (with damaged limbs and bruises) are now safely in storage awaiting their return to their rightful home in Gorton. The next lot in the Sotheby's auction was 'The Crucifixion', sold to art dealers, Alex and Pat Wengraf in Jermyn Street, who, I'm delighted to say have in the last decade carefully restored and taken care of this wonderful work of art. They heard of our endeavours in Gorton, contacted Rory O'Donnell who got in touch with us and subsequently they have kindly offered to allow this treasure to return to Manchester. The Trust is desperately trying to find a temporary and safe home for it, until the Monastery is restored, and we have already been promised free and safe transport through haulage expert, Paul Farrell. It is heartening to have this wonderful support.

So, you may be asking, what of the building, who are the Trust and what are the plans for the future? I could flippantly respond, "How long have you got?" as this project has already occupied 3 years of my working life and beyond. I became involved, almost by chance, in September 1996 when my husband Paul, (a former altar boy) wanted me to see the problem building that had meant so much to him in his childhood. I had heard so much about it and I went along with no preconceptions being neither catholic, from Gorton nor having the faintest knowledge of either Pugin or of our architectural heritage.

We visited for the first time when Friends of the Earth were in occupation during their 'Monastery Campaign'. It was a humbling experience and I knew I couldn't walk away when the hairs on the back of my neck told me that I should do something positive to help. Perhaps being näive and totally unqualified can sometimes be useful. I embarked upon endless calls to friendly business/building people for advice as well as to corporate friends and qualified professionals for assistance. The biggest breakthrough was perhaps the Architectural Heritage Fund's 1Oth Anniversary Conference in Manchester when I was able to meet so many experts in this field and try to understand why no-one had ever tried to rescue this powerful, yet pathetic, site.

Having been thrown almost by accident into the world of top flight Heritage movers and shakers, it was a rapid and daunting learning curve. We had to form a Building Preservation Trust, recruit trustees, secure a promise of funding and apply for charitable status.

Then the real fun began in trying to determine a truly viable, realistic and appropriate use for the future of this magnificent ruin. Our Feasibility work considered 3 options; outright residential use had already failed twice so our alternative was to look at a part residential/part arts venue for the church. That didn't really stack up. Neither did the 4/5 star executive hotel. (Nice place and atmosphere but shame about the location) so our option for the Spirit of Life Education and Cultural venue seemed ideal. We could tick all the boxes for the Heritage Lottery Fund application related to our community/heritage access, coupled with the local and regional need for all members of society to access this unique tourist and visitor venue. It seemed to be the ideal solution, and a commercially sustainable and desirable scheme. So much so that we worked for months consulting, researching and developing the concept before presenting it to the HLF in December 1998 for Stage I funding. By February 1999, we had heard nothing and after a few phone calls chasing up the application we were horrified to learn that (despite signatures and receipts) the HLF had managed to lose/mislay all 3 copies of the 3 volumes of documents for the application which had involved 12 months of our team efforts and professionals work. We did it all again and it was re-submitted within weeks. By then it was March/April 1999 and the assessors were starting work. We kept our entire team on standby throughout the process only to be called upon at the very last minute. There didn't ever seem to be the time or the effort to understand what we were trying to achieve with Spirit of Life... it was a wonderful concept and would have worked.

The refusal for Stage I funding was softened by the promise of further support. If we could possibly deliver an alternative/ no risk commercially viable scheme that HLF could feel comfortable with, then, of course, they would welcome our re-submitted application. At this time of the proceedings they obviously had no understanding of how many tens of thousands of pounds had been committed by everyone on either a personal, or professional, basis. It was soul destroying – no way forward yet no way out. We had taken on this powerful Pugin place and it was still testing the faith of all those tied into it.

At this stage, in the midst of summer 1999, it would have been so easy to admit defeat and walk away. But what about our thousands of supporters, our Monastery Friends and the Professionals who had helped us get so far? Not to mention the World Monuments Fund and American Express who have only listed us again, and promised funding, because they believe we can achieve the elusive success of saving and securing the future of such an important ruin. The Monastery shares such good company as Pompeii, the Valley of the Kings and Macchu Picchu which are all on the same list. As one of only 14 sites of the 100 in the World to be allocated funding support, we felt encouraged to carry on. The day job, and spending time with the new baby, would just have to wait a little while longer. Success would be our only outcome and, if we were comrnitted, then we could lead by example, and might believe that the serious funding would follow.

I cannot quote the Radio, TV and Press coverage we have received, there has been so much and it has all been so encouraging.

Our incentives to continue have become clouded along the way, but continue we will. I think we all feel the power of the place in some way or other, and that magic has to be taken to its rightful conclusion.

We could perhaps consider giving up when the project gives up on us. But I know that will not happen. We are already seen as a major landmark site for the potential Regeneration of East Manchester. With the U.K.'s Common-wealth Games in Manchester in 2002, our new plans for Gorton Monastery as a Hotel/ Conference and Events venue are commercially desirable, and realistic. We have no reason to fail. This is the right moment in time to rescue such an amazing place. Perhaps Pugin knew the ultimate agenda all along? By allowing such careless devastation in this focal point of Manchester his building suddenly possesses cult status, and is a symbol of such a powerful renaissance in the area.

I can only allude to the power of his architecture, the strength of the following and the belief that we all have the power to succeed.

Elaine C Griffiths, Chairman

For more information or if you can help in any way or wish to become a member of our Friends Scheme please contact us at: The Monastery of St Francis & Gorton Trust, Gorton Lane, Manchester M18 8BT Tel: 015465 723838 Fax: 01565 723845 or visit our website at **www. gortonmonastery.org**

NEW MEMBERS

at time of going to press

Mrs Jacqui Ansell

Mrs Eileen Anderson

Donna Nicholson-Arnott and Graeme J. Arnott

David Cadman

Ms Mildred Dunne

Mrs Libby Horner

Guy F. Isitt, FFB, FRGS

Mrs Sylvia Querinci

Ms Kathryn Sather

Ms Beth Thomson

The Revd Geoff Wheaton, SJ

Mr B. White

SUBSCRIPTIONS

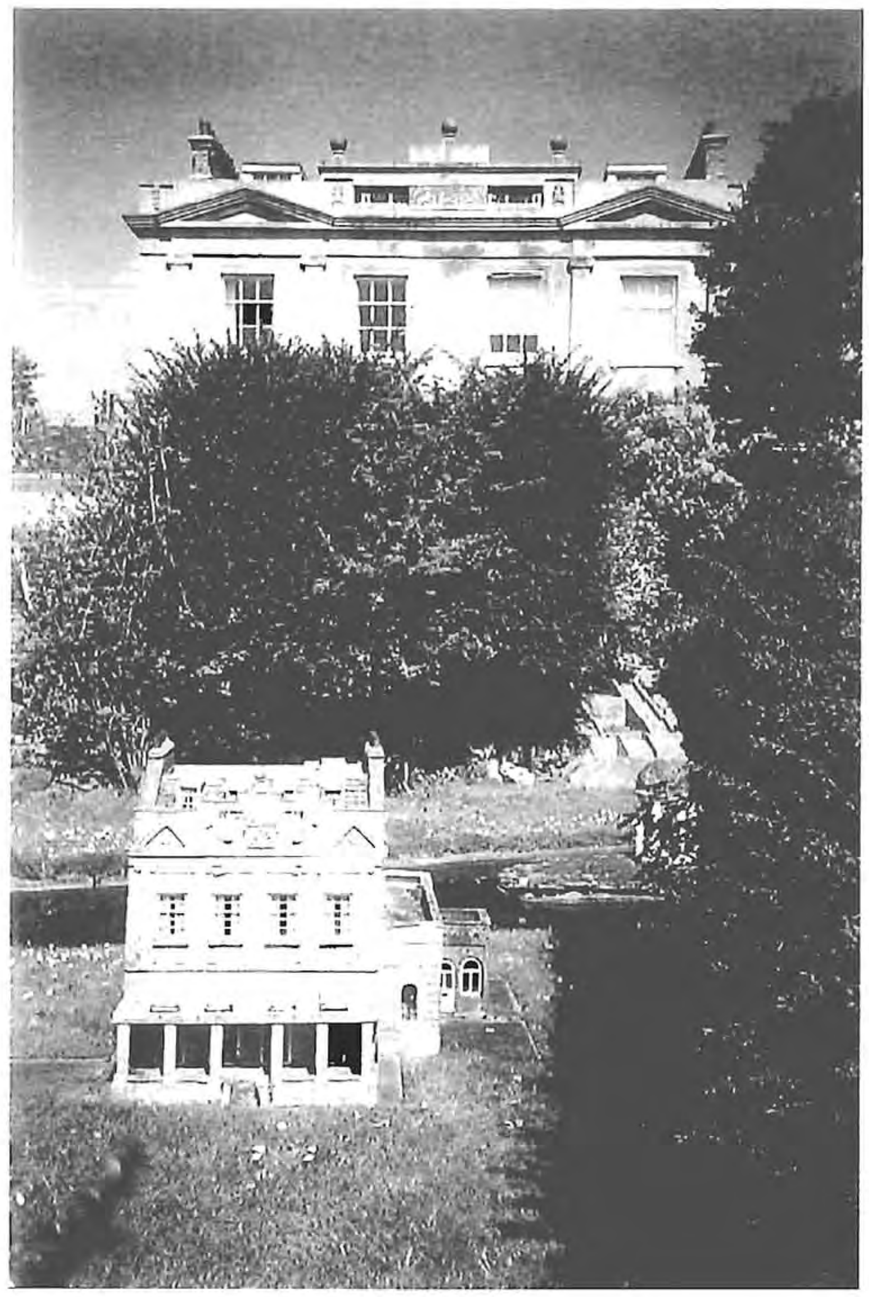
These were due on 1st JULY. Please write us a cheque if you have not already done so. Our new membership form, which will be ready soon, will stress the advantage of using a Banker's Order. More of this anon.

Data Protection Act

The Society now has a database containing names, addresses and telephone numbers of members. This will be used purely for mailing purposes. It is our duty to ask members if they have any objection to their name being on this list. Unless we hear from any of you within twenty-eight days to the contrary (in which case your name and address will be omitted from the list) we will start to use the splendid labels facility for our next mailing of True Principles.

Acknowledgments

As usual, the Society would like to thank all its wellwishers and supporters over the last six months, in particular Alexandra Wedgwood, and patron, all our contributors and members Stephen and Angela Howell for their assistance at St Simon's Zelotes, Chelsea, where we held our AGM. We would also like to thank Mr Mike Clouston for his invaluable aid in helping us to be become computerised, so that the Society is progressing truly En Avant.



Readers of Rosemary Hill's article on Pugin's porch at West Cliff Lodge, Ramsgate in our last issue will enjoy this photograph, which shows West Cliff Lodge from Ramsgate's celebrated Model Village, which is in the garden of the Lodge. Pugin's micro-porch can be seen on the right of the miniature West Cliff Lodge, whilst the actual building (but not the porch) is visible behind.

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

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The next newsletter will be published in December 2000, copy date 1st October 2000.