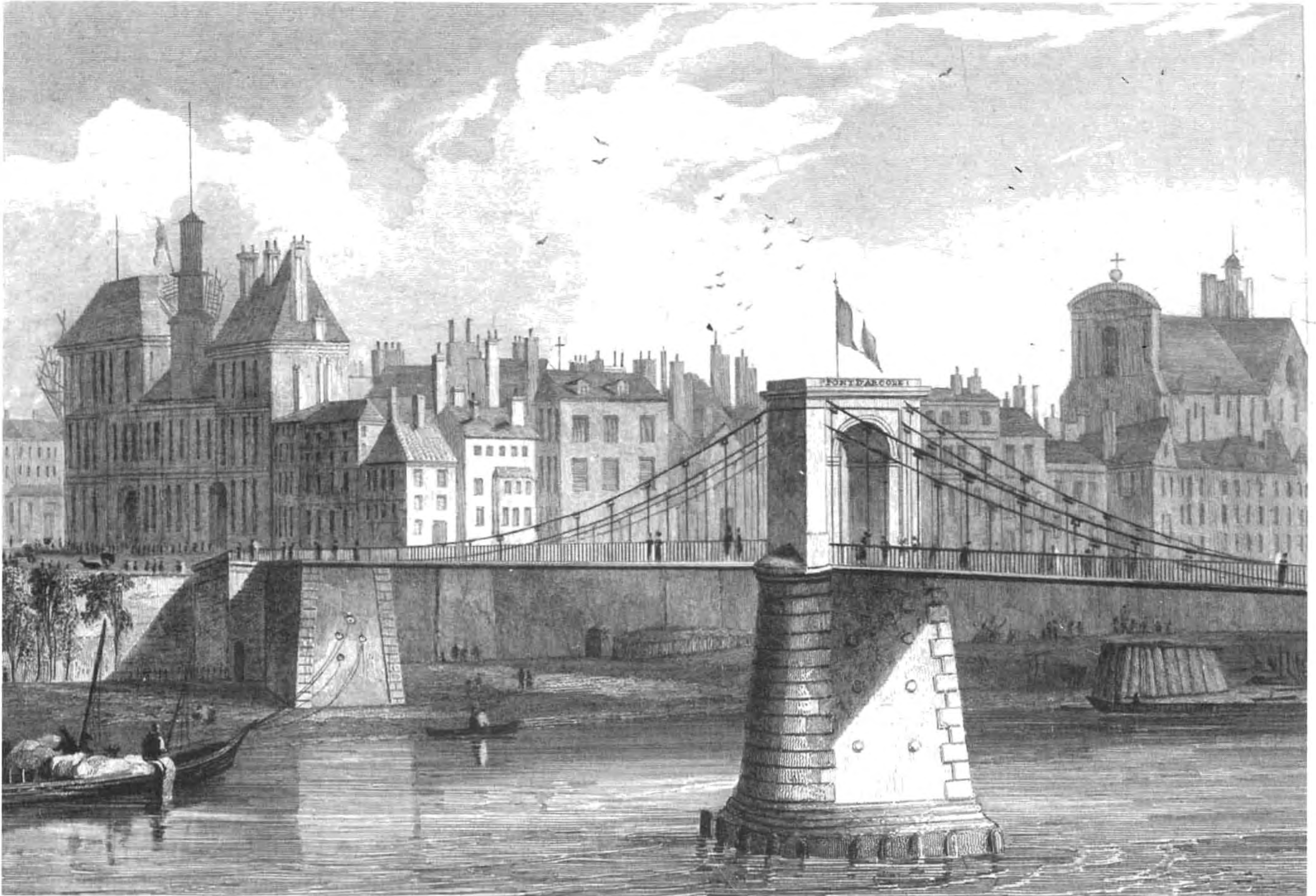


# TRUE PRINCIPLES

Summer 2001

The voice of the Pugin Society

Registered Charity No 1074766



*in this issue:*

- The Grange: Latest News
- More from the Antipodes
- A Pugin Puzzle
- Benjamin Ferrey: Biographer and Architect

*and much more...*

*Volume 2 Number Two*



**A.W.N. Pugin to a friend, on receiving a cheese (1833):**

Dear Osmond, I fear you will by this time have thought me neglectful in not acknowledging the receipt of a most acceptable and kind present from you in the shape of an enormous Cheddar cheese, which although not strictly Gothic in its present shape may be daily rendered more so by cutting it into 4, which will make it a quatrefoil. But I fear me much in the course of a short time its style will be scarcely perceptible, as it will have gone through such a variety of form, owing to the extreme partiality of all at home to do full justice to its merits.

**Quoted in:**

*Benjamin Ferrey, Recollections of A.N. Welby Pugin and his Father, Augustus Pugin, London, 1861*

**Front cover:** Engraving, after a watercolour by Benjamin Ferrey, of the Pont d'Arcole, Paris, from the second volume (London 1830) of *Paris and its Environs displayed in a series of picturesque views*, 'the drawings under the direction of A. Pugin Esq, the engravings executed under the superintendence of Mr C. Heath'.

*These two volumes of plates, plus topographical descriptions by L.T.Ventouillac, were the result of A.C.Pugin's trips to Paris with his students, undertaken to help to train them up as expert architectural draughtsmen. Although this print is Ferrey's (and therefore particularly appropriate to this issue of True Principles), the young Augustus Pugin, Thomas Talbot Bury, and Joseph Nash were also amongst those of A.C.Pugin's pupils who were represented.*



# The Pugin Society

**The Pugin Society**, Registered Charity No.1074766, was founded in 1995. It exists, to quote its Constitution, to further 'the advancement of the education of the public in the life and work of A.W.N.Pugin and the other architects and designers in his family', and to watch over, and if possible save, threatened buildings by members of the Pugin family, or near colleagues. The Society also aims to give advice on the conservation and restoration of relevant buildings or decorative schemes, and, in addition, organises events and outings to raise awareness of this great architect, designer and writer. It produces a bi-annual Newsletter – True Principles – and is open to anyone interested in A.W.N.Pugin, his family, those he influenced, and the Gothic Revival.

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### Editor

Catriona Blaker, Prospect Lodge, 122 Grange Road, Ramsgate, Kent, CT11 9PT, Tel: 01843 596401, e-mail: catblake@freeuk.com

### Sub-editing/proof-reading

Judith Crocker, Michael Blaker, Caro Dermott

We are always happy to read and consider articles for True Principles. It would be very helpful to the editor and staff if a disk, in particular, and also hard copy could be provided. Articles should be 2,500 words at the most, and accompanied by not more than four illustrations, preferably of a reasonably crisp and tonally fairly contrasting nature. All illustrations must be clearly captioned. It should be remembered that the views expressed in True Principles are not necessarily those of the editorial staff and also that the editor's decision is final.

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# Editorial

On the inside front cover of this number of *True Principles* readers will find a quotation from one of A.W.Pugin's letters to his friend William Osmond of Salisbury thanking him for a gift of cheese. On the outside back cover we reproduce, grandly, and in toto, another of the young Pugin's exuberant communications to the same correspondent. In case anyone should query the positioning of this celebrated letter, we have intentionally put it there since it gives us an unrivalled and, in terms of design, luxurious opportunity to pay tribute to it. The letter is significant in various ways. It evinces, for example, many of the characteristics that draw us to Pugin in the first place – the ardour, the humour and the obsessiveness; also it is delightfully embellished, 'headed,' as Benjamin Ferrey remarks, 'by a clever sketch contrasting a modern marble tablet stuck against a wall with a beautiful canopied tomb and recumbent figure' (a foretaste of *Contrasts*, surely). In particular, though, it is important for Pugin Society members since it is one of those included in the eagerly awaited first volume (1830–1842) of Margaret Belcher's *Collected Letters of A.W.N. Pugin* (Oxford University Press) which will be available when you read this. This book, to be reviewed by Alexandra Wedgwood in our next issue, will surely quickly become a major resource for all Pugin scholars and enthusiasts, and for many others interested in various related aspects of the nineteenth century. We do hope that you will seek it out.

Changing tack slightly, I recently re-read Rosemary Hill's article on A.W.P in the 1995 Bard Centre exhibition catalogue (*A.W.N. Pugin: Master of Gothic Revival*) and was struck afresh by her comment that: 'The Gothic Revival grew up in dialogue with literary Gothic'. Indeed, it is impossible to imagine the development of the architectural revival without the accompanying all pervasive influence of – in particular – the great novels of the Wizard of the North (alias Sir Walter Scott), not to mention many others. It seemed to me, on further reflection, that this dialogue continued for longer than we might suppose, gradually taking a somewhat different path, and that the subject, and its implications, could be an absorbing one to pursue. Whilst in the earlier period of Revival, works of literature helped to fuel the imagination of the architects, it was eventually the architects themselves – in particular Pugin – who established a style and approach so dominant and celebrated that both he and the Revival and its far reaching consequences became absorbed into the novel, and even into poetry.

There are many literary references to Pugin, of which a mere three will have to suffice here; one of the most light-hearted being in Arthur Hugh Clough's engaging and original poem of 1848 *The Bothie of Tober-na-Vuolich* – for example:

Ah, could they only be taught, he resumed, by a Pugin of women,  
How even churning and washing, the dairy, the scullery duties,  
Wait but a touch to redeem and convert them to charms and  
attractions,  
Scrubbing requires for true grace but frank and artistical  
handling,  
And the removal of slops to be ornamentally treated.

Then, turning to the novel, there is *Barchester Towers* (1857) for example; John Steegman, in his *Victorian Taste*, has pointed out that Mrs Stanhope, in this splendid work, is described by Trollope as dressing very tastefully: 'She knew well the great architectural secret of decorating her constructions, and never descended to construct a decoration.' Oddly, Steegman seems to think that the source of this description comes from Owen Jones' *The Grammar of Ornament*, whereas of course, as all Puginites will know, it refers to the opening sentences of the Master's *True Principles*. Jumping next to 1881, to Thomas Hardy's *A Laodicean*, the hero, architect George Somerset, in the first paragraph of Chapter Two, shakes his head, on observing a (to him) architecturally undesirable building, and utters the memorable words, 'Shades of Pugin, what a monstrosity!' (A phrase which perhaps Society members might like to adopt.)

Pugin has gone into the literary canon, and with him a whole set of aesthetic associations. Often, in literature, as in life, the man and what he represented have been misunderstood, and misinterpreted. It is surely though a measure of his greatness that because of him architectural debate became so universal a theme that it even permeated the writing of the period. Whereas during the early part of the Revival Romantic/Gothic literature nourished and inspired it, by the time of Thomas Hardy the actual consequences of Revival had themselves become the stuff of novels and other literary forms.

\* \* \*

There is plenty of interesting material in this issue of *True Principles*, with subjects ranging from an important assessment of the current situation re The Grange, to Benjamin Ferrey and to Edward Pugin's dealings with the Venerable English College at Rome. The Antipodes are particularly well represented with a review of a new book on Benjamin Mountfort, an article on Sampson Kempthorne, and mention of Brian Andrews' new *Australian Gothic*. Our strong team of contributors includes amongst others Gavin Stamp, Peter Howell, and Rosemary Hill. Some excellent events are forthcoming, as you will see from the yellow sheet, and as usual we contain a Buildings at Risk page, plus Letters and Comment. It remains only for me to say now, 'Read and enjoy!'

Catriona Blaker



# The Grange: Current State of Play

*Pugin Society Chairman Nick Dermott gives us a resumé of the evolution of The Grange and considers the Landmark Trust's proposals for the alteration and refurbishment of the building and their current planning application to Thanet District Council.*

One of the most remarkable things about The Grange is that it has survived so intact. During the twentieth century it had periods both as an army billet and as the boarding house for a prep school; neither uses are exactly a guarantee for the preservation of an historic building. Moreover, later alterations have made the building 'hard to read', and little seemed to be known regarding how it evolved. It was clear though that a great deal of A.W.N. Pugin's original design survived intact, including some parts of the original interior decoration.

The recent history of the building is as follows. The property passed into the ownership of the adjacent St. Augustine's Abbey following the death of Cuthbert Pugin in 1928. The Abbey sold the freehold in 1991 to a private buyer who, I understand, never occupied it. After the Victoria & Albert exhibition, 'Pugin: a Gothic Passion', it was placed back on the market, with an asking price of £300,000, and was eventually sold in 1997 to the Landmark Trust, the purchase being partially funded by the Heritage Lottery Fund.

The house as it stands today is, of course, a hybrid product of its past. It is the Trust's intention to use it as a 'Landmark', a place of architectural and historic interest where guests can stay so they can better appreciate its full character. It is recognised that, in order to achieve this, it will be necessary to alter the building in some respect. Any alteration to an historic building needs an informed approach and this is especially true of The Grange, given its prominence in architectural history.

On the instruction of the Trust, Maureen O'Connor of Donald Insall Associates, Architects, Susie Barson of English Heritage and Paul Drury, historic environment consultant, have produced a conservation plan for The Grange. The object of a conservation plan is to establish what is of merit in a building or structure, to assess its vulnerability and to set out guidelines for its conservation.

The plan, which has been through many revisions, traces the history of the house using both documentary evidence, such as it exists, and archaeological investigation. This exercise has produced a most important, and impressive, piece of original research which sheds much light on the form and development of the building. This process was undertaken to inform the decisions that the Trust had to take when making the current planning application.

## The development of The Grange

A.W.N. Pugin began building his house in 1843, the date inscribed on the foundation stone, on land he had purchased on what was then the edge of the town; everything to the west of the house until the 1920s was open farmland. His builder was George Myers, and the craftsmanship of this original work is excellent. The walls are yellow brick on a Portland stone base with Caen dressings to openings. The pitched roofs were, (and still are), Welsh slate.

The only working drawing to survive is a foundation plan, now in the RIBA Drawings Collection, which matches closely the house as built, the most notable difference being that the chapel was almost doubled in size during the course of the works. It seems probable that the high boundary wall that still encloses the site was also created during this first campaign, as was the tunnel that runs from beneath the main stairs to the beach. The house was sufficiently complete in 1844 for Augustus to move there in August, six days after the death of his second wife.

During the early days of his occupancy a wall was constructed across the north court, parallel with the house, to create an entrance yard. Engaged in this wall was a single storey 'gatehouse', a one room building with fireplace and chimney, which controlled access to the house. The arrangement is reminiscent of the defensive layouts of mediæval manor houses in the way it allowed visitors to the house to be screened. Augustus also used this device at some convents and presbyteries. The existence of this building, and the wall, was unknown until the yard was excavated during the preparation of the conservation plan.

South of the wall was the house with its 'strong oak door', referred to by John Hardman Powell, and north, the service yard, with its vehicular entrance on the west side. The most prominent of the buildings in the yard was the 'cartoon room' on the north side – a 12.5m x 5.5m studio which was well lit and provided with a fireplace. The east side of the yard was closed with a series of service buildings linked to the scullery door of the house by a pentice. These buildings were later to be absorbed into St Edward's – the presbytery – also by Augustus. The cartoon room, at least, was completed by December 1845, for it was then that it was used as a chapel for German emigrants stranded in Ramsgate.

Work on St Augustine's Church, on the plot next to The Grange, was started in 1845, and must surely have



## True Principles

occupied an appreciable amount of Augustus' time, along with his other commitments, for the church was substantially complete by the time of his death in 1852. However, in 1846 he was still working on The Grange, for in that year he wrote to his fiancée, Helen Lumsden, that he was fitting out the house with panelling and stained glass, a process probably repeated prior to the arrival of Jane Knill in 1850. The presbytery does not appear on the 1849 map of Ramsgate, but in March 1851 Augustus was writing to Hardman that work was progressing well on this building, and it is probable that it was complete by 1852, since the priest took up residence in that year.

Augustus died on September 14th 1852, and the family, now headed by the eighteen year-old Edward, moved to Birmingham, letting The Grange to Alfred Luck. They did not move back until August 1861, although Edward returned periodically in the late 1850s since he was the designer of both the Digby Chantry and the monastery. In preparation for the return of the family, Edward made alterations, which must have been viewed at the time as modernising, to the house. He moved the vehicular access from the west to the north side of the service yard, and sub-divided the cartoon room to form a stable and coachman's house. New plumbing was installed throughout and two new bathrooms added, one, oddly, built above the sacristy and one above the front porch. Most radically, he extended the kitchen and the room over it by almost completely demolishing the east wall, including his father's kitchen bay window. He also added a conservatory. The most striking stylistic aspect of these alterations is that Edward used sash windows with



East elevation as at present  
(Courtesy, Donald Insall Associates Ltd)

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large glass panes throughout, in marked contrast to the metal casements used by his father.

Edward had considerable business interests, and was also a prominent citizen of Ramsgate. A second phase of works, carried out c1870, aggrandised the house and removed much of its defensive character. The wall and gatehouse on the south side of the entrance court were demolished, and the striking gothic covered walkway was extended from the porch. The cartoon room was again remodelled and the presbytery/pentice on the east side radically altered to form, in part (it is suggested), Edward's drawing office. Perhaps the heraldic lions on the entrance gate piers also date from this time. The house was redecorated throughout, and the drawing room extended, incorporating a new conservatory.

Edward's death in 1875 marked the close of major alterations to the house. Up to the death of Cuthbert Pugin in 1928, and the sale of the property, the family seems to have let the house for most of the time and lived in St Edward's. This necessitated alterations to the former presbytery and some changes were made to the house itself, most notably the addition of the now demolished summerhouse and the east-west covered way leading to the porch. However, the most significant event of this period was the fire of June 1904, which destroyed the roof and the panelled ceiling to the entrance hall. The subsequent rebuilding of the roof, with its flat crown and large clumsy dormers, was clearly an act of expediency which greatly alters the character of the house.

The changes to the house (although not to St Edward's) since 1928 have not been great, although it is clear that architectural detail has been constantly eroded throughout the twentieth century. The most striking change to the site was the building of classrooms on the



East elevation in conjectured 1850 form  
(Courtesy, Donald Insall Associates Ltd)





North elevation in conjectured 1850 form (Courtesy, Donald Insall Associates Ltd)

east side of the entrance court in 1957, an act that destroyed a great deal of the fabric of St Edward's and created an eyesore which most people would be happy to see removed. Internally, most of the original fireplaces in The Grange survive, although some were

altered during Edward's remodelling. Some original decorative features also remain, especially in the library, which was Augustus' workroom, and there is an impressive collection of Wailes glass.



North elevation in present form (Courtesy, Donald Insall Associates Ltd)



### Recommendations of the Conservation Plan

The Conservation Plan provides helpful suggestions regarding the care and use of The Grange, which has now been unoccupied, and hence deteriorating, for several years. It also sets out which works it considers appropriate to enhance public understanding of the building. The Plan has been submitted as information supporting the Listed Building Consent application.

### The Trust are proposing the following strategy in their application for Listed Building consent:

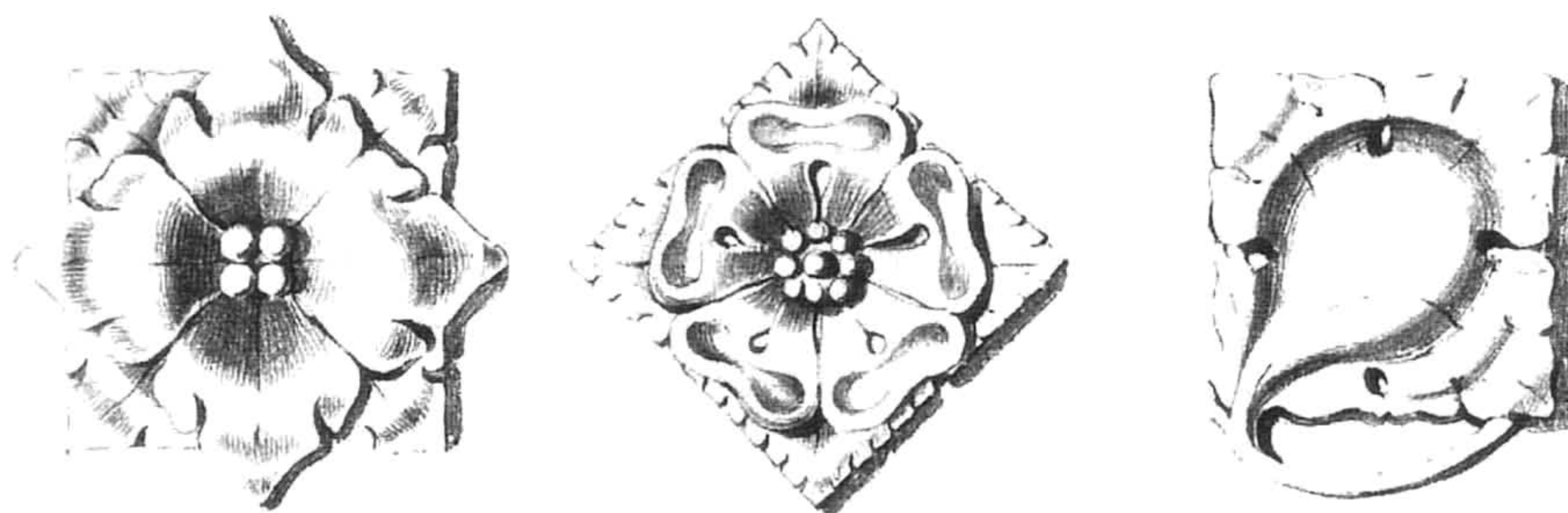
All alterations that post date 1875 (the death of Edward Pugin) should be reversed; this includes re-instating the central roof valley. Edward's work of c1870, his works of 'aggrandisement', should be retained; this includes the covered way from the porch and the extension to the drawing room. In connection with this the Trust propose to rebuild the conservatory (contemporary with Edward's extension) which was demolished in 1951. It is proposed to remove the alterations of Edward's first building campaign, that of 1860 to 1861, and replace them with recreations of his father's work as it previously existed. This would include the removal of the bathrooms above the porch and sacristy, the ground floor cloakroom and the kitchen extension, and the re-instatement of Augustus' east elevation to the kitchen court. Additionally, it is proposed to re-instate the wall that sub-divided the main garden, and also to mark the position of the wall that crossed the service yard with a hedge. It is hoped that the cartoon room would have a dual purpose, both as an interpretative centre explaining the significance of the site, and also as the parish hall for St Augustine's church. The latter use

would allow for the possibility that, some time in the future, the 1957 classroom block (at present used as the parish hall) could be demolished.

Internally, it is proposed to recreate, as far as practical, the layouts of 1850; there is some evidence of the decorative scheme of this pre-Edward period. Most of Augustus' furniture and effects were dispersed after his death, and, although its subsequent provenance is mostly known, it seems likely that the most appropriate way forward in this respect will be to reproduce the major items.

### Conclusion

I am sure that all readers of this piece will be glad that The Grange, Listed Grade I in 1968 and for many years on the English Heritage Buildings at Risk Register, is to be brought back into beneficial use; especially a use that will allow some public access. Being able to grasp what Augustus' house was like, and put visual images to John Hardman Powell's vivid description of it, is an enormously exciting concept. However, the Trust's proposals are radical in the way in which they propose to remove a large amount of the son's alteration of the father's work. Edward Pugin was a considerable architect in his own right, and his attitude to the Grange surely sheds much light on his attitude to its creator. Furthermore, the proposals, by removing Edward's earlier work but keeping the later, will produce a situation that has never historically previously existed. The proposals are currently being considered by the local authority (Thanet District Council application reference TH/01/0196), and members' comments to the editor of *True Principles* would be appreciated.



Details from A.C.Pugin's *Gothic Ornaments from Ancient Buildings in England and France*, 1831

## SUBSCRIPTIONS ... SUBSCRIPTIONS

Just a reminder, in case you may inadvertently not have paid up, that subs to the Society were expected on **1st July** (unless you joined after the 1st March this year). For amount due, see inside back cover of this issue. Cheques to be made payable to: The Pugin Society and sent to **Pat McVicker**, Hon. Membership Secretary, whose address and contact number are also on the inside back cover.



# Benjamin Ferrey 1810–1880

Following Anthony Symondson's article on Michael Trappes-Lomax in the last issue of True Principles, **Rosemary Hill** gives a lively account of Pugin's first and seminal, if controversial, biographer, the architect Benjamin Ferrey.

**B**enjamin Ferrey was not destined to come down to posterity as the hero of his own life. That distinction belongs to his childhood friend, A.W.N. Pugin, whose biography Ferrey wrote and published in 1861.

A successful architect in his day, a popular man and a happy one, who enjoyed music and spent the intervals of his working hours either in the company of his family, or fishing, Ferrey seems never to have resented Pugin's greater fame. He might, however, have been disconcerted by the extent to which his own reputation has declined. Today he is all but forgotten, yet in 1872 Charles Eastlake, in his *History of the Gothic Revival*, called Ferrey 'one of the earliest, ablest and most zealous pioneers of the modern Gothic school', whose work 'possessed the rare charm of simplicity without lacking interest'.<sup>1</sup> In Eastlake's list of Selected Examples, a chronology of significant buildings of the Revival, Ferrey first appears at Number 18, for his work at Baynards Park, Surrey. Pugin enters the Gothic hit parade only three years later, at No 21.

Ferrey was born in 1810, in Christchurch in Hampshire, into a family of Huguenot descent. George Ferrey, Benjamin's father, was at one time Mayor of Christchurch. The family ran a prosperous linen drapery, and the shop 'George Ferrey and Sons' survived in Christchurch until the 1940s.

With older brothers to carry on the business, Ferrey was allowed to pursue his interests in drawing and architecture. After grammar school in Wimborne he was sent to London, in about 1825, to study architectural draughtsmanship with A.C. Pugin. This was the determining episode in his life. In the Great Russell Street drawing school he learned as much about Gothic archi-

tecture as could be known in the late 1820s. Here too, of course, he met Pugin, two years his junior, and became his friend. Ferrey's time in the Pugin household was not entirely happy. The account he gave of Pugin's mother

as a martinet of Dickensian severity, was criticised by his fellow pupil, Talbot Bury, as exaggerated.

Ferrey was not spiteful. Perhaps he suffered from homesickness, for he was the only one of the boys who lived too far away to see his family at weekends. Nevertheless he applied himself to his studies. He is credited with several of A.C. Pugin's *Paris and its Environs*, and he drew the lithographed plates for Pugin's *Ornamental Timber Gables*.

After A.C. Pugin's death in 1832, the drawing school closed, whereupon Ferrey temporarily deserted the Gothic cause. He went to work in the office of William Wilkins, where he was responsible for the detail drawings of the National Gallery. He also gained a conventional grounding in architectural practice, something Pugin never had, as

well as an introduction to the professional world of architecture in which he now began steadily to make his way.

Ferrey seems always to have had a sure sense of professional direction. He was good at seeing his opportunities and taking them. In 1834 he went into partnership with the young Scottish architect, Thomas Larkins Walker, another of A.C. Pugin's pupils. They kept an office in Great Russell Street, next to their former school. That year Ferrey published his first book, a study undertaken in his home town, of *The Antiquities of the Priory of Christ Church*. He drew the plates himself. The text was by Edward Brayley, a well-respected antiquary and occasional collaborator of A.C. Pugin.



Benjamin Ferrey: artist not known.  
(Courtesy, Simon Ferrey)



Books like this, illustrated with views, plans and details of medieval buildings, had become essential to the Gothic Revival as architects strove to make their buildings archaeologically accurate. Ferrey was careful to send a copy of his to Sir John Soane.

The battle within the architectural profession between Greeks and Goths burst into the popular press in 1835. The competition for the New Palace of Westminster was the catalyst for a public debate about architecture on a scale that had no precedent (and no successor, until the present Prince of Wales's famous Hampton Court speech.) Ferrey was ready for the fray. He published a pamphlet of his own on the subject and, unlike Pugin, he entered the competition under his own name. He chose the Elizabethan style for his design which he felt combined 'breadth of effect and grandeur'.<sup>2</sup> He also pointed out, shrewdly, the difficulties posed by the long river front to a Gothic design, difficulties which Barry did not entirely overcome.

Ferrey cannot have had high hopes of winning the competition, and any passing disappointment was doubtless forgotten in the excitement of his first commissions. He was laying out an estate of villas and a hotel in Bournemouth for Sir George Gervis, and on the strength of his improved prospects he married Ann Lucas in 1836.

Ann had been brought up in Hornsey in part of Stapleton Hall, a much altered building whose heart is a timber-framed Jacobean house. She shared her husband's antiquarian interests, disapproving in true Puginian fashion of any church without a 'heaven pointing spire'.<sup>3</sup> Her surviving letters to 'Dearest Ben' give the impression of a lively woman. They also offer a picture of the increasingly popular Victorian hobby of 'taking' churches – and its hazards. Visiting Ramsgate in 1838, Ann Ferrey talked the sexton into opening up St Laurence's for her, only to find he had locked her in and forgotten her. She 'rattled all over the church' until she found a way out into the churchyard, which was also locked.<sup>4</sup> There she passed the time 'sketching some tombs I fancied' until he came back.<sup>5</sup>

The Ferreys were a model of moderate, conventional Anglicanism, and Benjamin's career flourished accordingly. His education with the Pugins had given him a precocious grasp of both Gothic architecture and ecclesiology. This was a great advantage in the 1840s. There was to be no recurrence of Ferrey's brief Grecian phase. In 1841 he was appointed Honorary Architect to the Diocese of Bath and Wells, and held the post for the rest of his life. Among the dozens of commissions for churches, schools, vicarages

and civic buildings that followed over succeeding decades, one of the most important was the church and schools of St Stephen, Rochester Row of 1845–7, built for Angela Burdett Coutts.

St Stephen's was 'One of the most complete and costly churches erected at this time in London'.<sup>6</sup> Miss Coutts's enormous wealth and generosity gave Ferrey the chance, which Pugin never had, to show the full range of his abilities in the capital, where they would be most widely seen. Like all Ferrey's best churches, St Stephen's is in the decorated style. It was enriched with stained glass (by William Wailes), encaustic tiles, wall painting, carved capitals and a needle-fine spire, and it secured Ferrey's reputation.

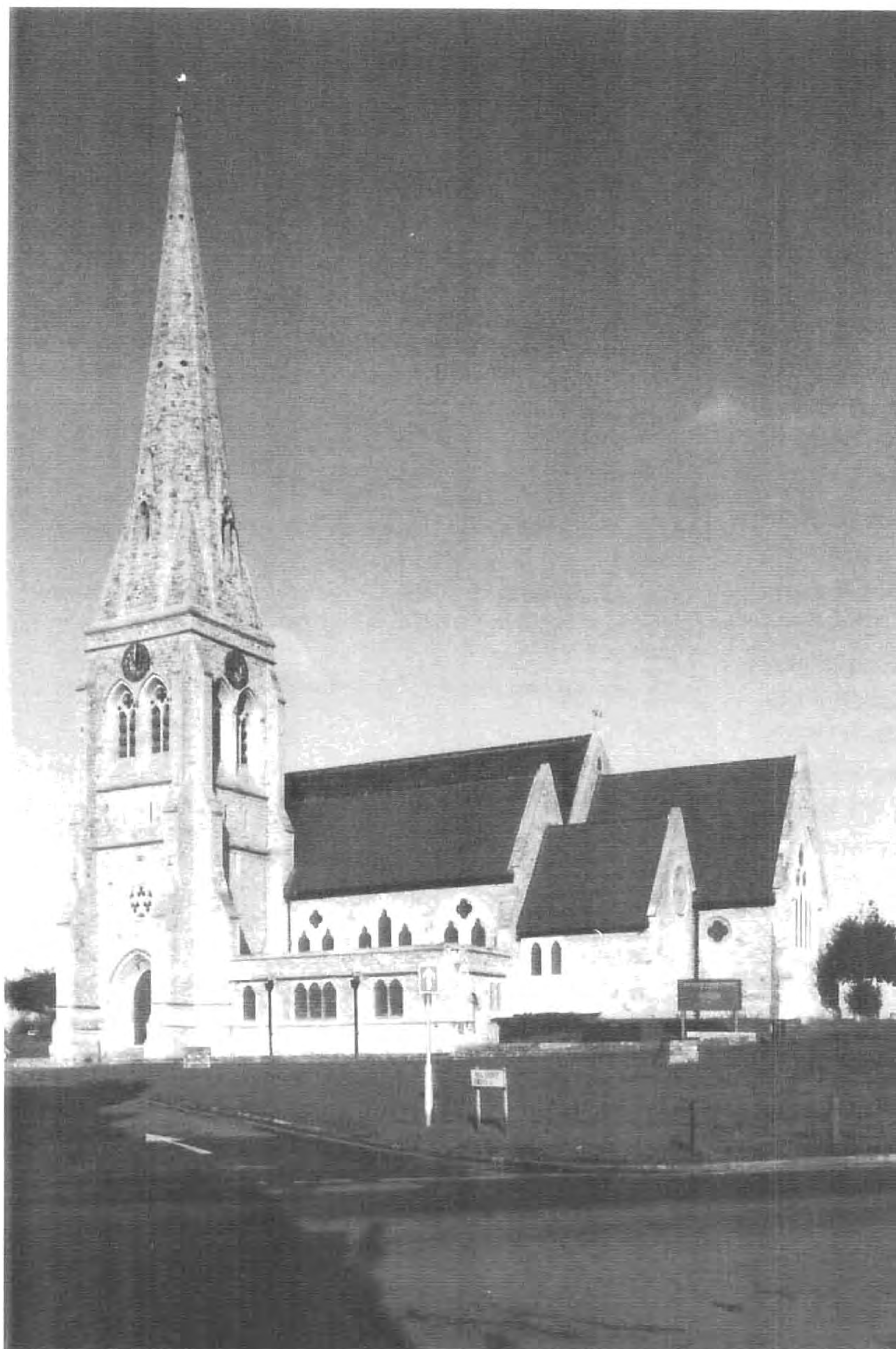
He had a gift for picturesque siting. His All Saints, Blackheath, of 1857–67, is a three-aisled hall church, rather old fashioned for its date but with a hint of High Victorian toughness in the plate tracery. It presents a lovely prospect, sitting in the rolling folds of the Heath like a painting of a gothic church, its spire slicing up into the sky. At Dorchester, where he built the Town Hall in 1847–8, he showed how well he could manage a town site. The two-storeyed oriel and the clock tower, added at an angle, complicate the relation to the street line and give the whole building a somewhat toy-like charm.

Among Ferrey's most successful buildings, certainly those he understood best from personal experience, were small family houses. Many of them were built as rectories and they are well-planned, solid but cheerful.<sup>7</sup>

If he had a fault as an architect it was a failure to recognise his limitations. When he went beyond the Gothic which he understood the results were usually unhappy. At Wynnstay in Clywd he rebuilt the home of Sir Watkin Williams Wynn after a fire in 1858. He had met Sir Watkin on a train and afterwards always told his pupils to travel first class in the hope of similar good luck. Possibly at his patron's suggestion, Ferrey decided to build the new Wynnstay in the French Renaissance style of which, as the results demonstrate, he knew nothing. The house is lumpy and unco-ordinated, the dormers too far apart, the pilasters too small, every detail wrong in itself and the whole a cacophony of howlers.

Even within his own repertoire Ferrey occasionally over-reached himself. In 1842 he was commissioned to build a church, St Nicholas, at East Grafton in Wiltshire. He chose the Norman style, and decided to vault the entire building in stone, much to the delight of the incumbent, who was a keen antiquary. News of the building spread, and the Rev Augustus Montgomery of Bishopstone near Salisbury, another antiquary and an





All Saints Church, Blackheath  
Photo: Gavin Stamp

acquaintance of both Ferrey and Pugin, came to see the work in progress.

It was a cold and muddy November, bad building weather. Ferrey had perhaps hurried the workmen on in order to get the keystone in place in time for the visit.<sup>8</sup> In due course Mr Montgomery and a friend arrived. As they looked up to admire the vault it gave way. Mr Montgomery was killed on the spot. That his companion survived is especially fortunate, for he was Sidney Herbert, Secretary to the Admiralty, who thereby lived to send Florence Nightingale to the Crimea. Augustus Montgomery was buried in his own church in a beauti-

ful tomb designed by Pugin – who may have seen some irony in the commission.

As a restorer Ferrey was also overconfident – though no more so than many of his contemporaries. He drastically rearranged the facade of the Bishop's Palace at Wells, evening it out and adding the dormer windows which Pevsner, with some justice, calls 'silly'.<sup>9</sup> Pevsner also found the interiors Ferrey created at Wells lacking in both 'the charm of the early Gothic Revival' and the 'truthfulness' of the later.<sup>10</sup> This is harsh. The Ferrey rooms do have charm, not to mention a close resemblance to the interiors, now lost, that Pugin created for Sir George Philips at Weston Park in Warwickshire.

After his pamphlet on the new Palace of Westminster, there was a hiatus of more than twenty-five years in Ferrey's career as an author. In 1861, when subscriptions were being raised for a Pugin Memorial, he published the book for which he will be remembered, *The Recollections of A.N.W. Pugin, and his father, Augustus Pugin*. The fact that Pugin's initials appear the wrong way round in the title is indicative of Ferrey's approach as a biographer, which was more enthusiastic than methodical. The book has been attacked ever since it appeared. Contemporaries complained that it was exaggerated and indiscreet. Catholic critics point out what Ferrey made no effort to conceal, that he was unsympathetic to Pugin's conversion and uninterested in his adopted faith. Architectural historians bemoan the lack of architectural detail.

Goodhart-Rendel called it 'the worst-written biography in the language', which is absurd.<sup>11</sup>

Exasperating as it may be, Ferrey's *Recollections* is invaluable. It was written at a time when biographies were generally cast in the spirit of Longfellow's contemporary verse: 'Lives of great men all remind us/ We can make our lives sublime.'

Ferrey did not attempt a moral tale. He wrote the truth as he remembered it. He dealt with subjects that Victorian biography considered taboo; money troubles, illness, family quarrels, madness and unhappy love affairs. He thereby gave his picture light and shade and truth. In his case it was artlessness that concealed art.



No other biographer had, or can have, his unique advantage of first-hand memory. In Ferrey's reports of conversations, the echo of Pugin's own, living voice survives. They survive too in Hardman Powell's 'Memoir' of course, but that is on a smaller scale and written from the touching, but uncritical, perspective of a hero-worshipping son-in-law. In Ferrey's book, the details of the Great Russell Street household, jotted down with all the randomness of reality, convey the complex texture of London in the 1820s. The mixture of art and commerce, of Regency style and religious fundamentalism, the last years of Jane Austen's England, the dawn of Dickens's, all this he makes vivid.

It has, furthermore, some importance of its own as one of the first attempts to write the life of a modern architect. It would be unreasonable to compare Ferrey, on either literary or intellectual grounds, with Elizabeth Gaskell. Yet they have something in common. Four years before Ferrey's book appeared Mrs Gaskell's life of her friend, Charlotte Bronte, was published. Both were written to capture a life and character the authors knew, and which they felt was in danger of being misunderstood or lost to memory. Both have been much criticised, yet they stand as landmarks in a period of English biography that is otherwise somewhat desolate.

Ferrey made no more literary excursions. His career continued to prosper. Having been one of the first fellows of the Institute of British Architects (later the RIBA) he went on to be Vice President twice and in 1870 received the Institute's Royal Gold Medal. He and Ann lived in London, in Inverness Terrace in Bayswater, and had two daughters and a son, Edmund, who joined his father in practice. After Ann's death the family was somewhat scandalised when Ferrey married again, in 1872, a much younger woman, Emily Hopkinson. His last years, when he worked less and had more time for music and to tie fishing flies, were apparently as happy as the rest. He died on August 22nd 1880, nearly thirty years after his childhood friend.

Anyone with an interest in Pugin must see him partly through Ferrey's eyes. Those of us who continue Ferrey's work by pursuing research of our own, find him our constant companion and become, to an extent, his biographer as well as Pugin's. Each life casts a light on the other, and together they tell a story that has an element of the parable. Pugin's talents were many, but he spent them in all directions and ran through his fortune fast. His more stolid friend husbanded his modest gifts carefully and made them go as far as possible. As an architect his early grasp of Gothic launched a career more promising than his ability really deserved.

His ideas never developed far beyond his early training and although his work deserves to be better known, his reputation will never stand as high again as it did in his lifetime.

As a biographer, however, he has a claim to distinction that has yet fully to be acknowledged.

### Acknowledgements

I am most grateful to the Ferrey family for their help with my researches and their interest in my work and to Gavin Stamp for the photograph of All Saints, Blackheath.

R H.

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- 2 *Catalogue of the Designs ordered for the New Houses of Parliament, now exhibiting at the National Gallery*. Fourth ed. London, April 28, 1836 p17
- 3 Letter from Ann Ferrey to her husband in private possession
- 4 *ibid*
- 5 *ibid*
- 6 Eastlake, *op. cit.* p381
- 7 Two Pugin Society members, Lucinda Lambton and David White live, very happily, in Ferrey rectories in Buckinghamshire
- 8 The Reverend Thomas Mozley gives a detailed account of the whole terrible episode in his *Reminiscences* 2 vols, pub. London 1882, vol. 2 pp181-89
- 9 *Buildings of England*, 'North Somerset and Bristol', by Nikolaus Pevsner, reprinted London, 1995, p314
- 10 *ibid*
- 11 'English Gothic Architecture of the Nineteenth Century', *Journal of the RIBA* 31, 5 April 1924, pp321-39, p327

**Rosemary Hill** is a writer and historian who is working on a biography of A.W.N. Pugin. She is a Trustee of the Pugin Society.



Pugin's first house: St Marie's Grange, near Salisbury.  
(From Ferrey's *Recollections*, drawn by him and engraved by O. Jewitt)



# Sampson Kempthorne and the Gothic Revival in New Zealand

John Butler and Renatus Kempthorne tell the interesting story of a sometimes unlucky architect-emigrant.

For a man called Sampson to become an architect might seem almost to be inviting trouble, for ever since the exploits of the biblical Samson against the Philistines in Canaan the name has been associated as much with the demolition of buildings as with their construction. Yet this was the profession that the scripturally literate Sampson Kempthorne entered in the 1830s; and some of his buildings duly fell down.

Sampson Kempthorne was born at Claybrook, Leicestershire, in 1809, into an old Cornish family with a long tradition of service in the Navy and the Church. His father, the Reverend John Kempthorne, is said to have written the well-known hymn 'Praise the Lord, Ye heavens, adore him!', and his grandfather, Rear-Admiral James Kempthorne, served in the American War of Independence. For reasons that can only be guessed at, Sampson decided upon a career in architecture, and in 1833 he was admitted to the Royal Academy Schools as a pupil of Annesley Voysey.<sup>1</sup> He began his architectural practice in London, and with S.S. Teulon he competed for the new town hall and market-place at Penzance in 1835. Soon afterward he became architect to the Poor Law Commissioners. The circumstances behind Sampson's appointment, and the difficulties which it caused him, were recounted in the memoirs of his friend and colleague George Gilbert Scott:

In 1834 the new Poor Law Act came into operation and my friend Kempthorne had, through the interest of the Chief Commissioner, a friend of his father's, been employed to prepare normal designs for the proposed Union Workhouses. Being inexperienced, in an unhappy moment he called in the aid of his old master Mr Voysey, a clever and ingenious man without a spark of taste. The Commissioner pressed the newly formed Boards of Guardians to employ Kempthorne and thus he had a vast practice thrust upon him before having experience to conduct it. I received a letter from Kempthorne in 1834 telling me that a set of chambers next to his own in Carlton Chambers, Regent Street, were vacant, and that if I took them I could help him with his Union Workhouses in my spare time. I closed with this and was soon ensconced in my new chambers and buried on work even more mean than that of my pupilage ... A few weeks later Kempthorne broke the news of my father's death ... I wrote to all the friends of my father begging their patronage, left Kempthorne, and used my interest to obtain appointment as architect to the Union Workhouses in the district where my father was known.<sup>2</sup>

The *First Report* of the Poor Law Commissioners in 1835 contained Sampson's designs for workhouses that were to serve as models for many of those built in the 1830s and 1840s. His workhouse at Abingdon, in Berkshire, was the first to be completed under the provisions of the Poor Law Amendment Act of 1834 at a cost of £8,500. Nor was Sampson's work as a public architect confined to the Poor Law Commissioners: he also undertook commissions for the Committee of the Council on Education, and in 1839–40 the *Rules to be Observed in Planning and Fitting Up Schools*, published by the Council, contained twenty-three sheets of school-houses drawn from his designs. One of these designs, for a school at Cranleigh in Surrey, has been preserved in the Surrey Record Office.

It was in the mid-1830s, perhaps encouraged by his clerical father, that Sampson Kempthorne began the design of churches, mainly in the gothic style. They included Holy Trinity and All Saints at Rotherhithe and others in Berkshire, Somerset and Northamptonshire. After meeting Marianne Pratt, whose own father Josiah had been instrumental in founding the Church Missionary Society (CMS), he prepared the designs for a mission church at Waimate North, New Zealand; the plans were exhibited at the Royal Academy but later discarded.<sup>3</sup> Undaunted, Sampson married Marianne in 1838, and when he was among the first to be elected to the (later Royal) Institute of British Architects,<sup>4</sup> he seemed to be heading for a settled, even successful, career as a minor English practitioner of the True Principles; but this was not to be. With the completion of the English workhouses and with Sampson's hopes of Poor Law work in Ireland failing to materialise, his income began to drop; an experience which Marianne described in her diary as 'a painful subject'.

Confident that God would 'prosper them in their worldly affairs', the two decided to make a new life for themselves in New Zealand, and Sampson began to lay his plans. In a letter to his brother Richard (then the Archdeacon of St Helena) in November 1841, Sampson related his hope for work as an agent of the CMS or, failing that, as a surveyor.<sup>5</sup> He also secured an interview with W.E. Gladstone, then a Tory MP, about 'a project entertained by myself and some other Gentlemen of forming a Church of England settlement in New Zealand'. Another interview took place with the Reverend George Selwyn, then of St John's College Cambridge, who was about to leave for New Zealand as Bishop Elect.<sup>6</sup> Plainly, Sampson Kempthorne's vision



was both architectural and ecclesiastical.

By April 1842 he and Marianne, together with their three children who had been born in London between 1838 and 1841, were ready to sail. Writing to Richard at the end of that month, Sampson reported that:

I take out a bailiff, carpenter and four labourers, all married except one, and some cattle, so that we make a pretty large party. The Emigration Commissioners have sent about 60 emigrants with us. We take a four-roomed cottage, a tent, our piano, dining table, some furniture and a good stout boat about 22 feet long.<sup>7</sup>

They left aboard the *St George* in May 1842, and after a tempestuous journey during which their ship had to put in to Rio for repairs, they arrived in Judges Bay, Auckland, in October. On land which he had purchased in what is now the fashionable Auckland suburb of Parnell, Sampson erected the pre-fabricated cottage that had first been put up in London in order that Marianne's parents could inspect the house in which their daughter would be living on the underside of the world.<sup>8</sup> In the following year the cottage was replaced on the same site by a more substantial property, named 'Claybrook' after Sampson's birthplace, which still stands today, as one of Parnell's heritage buildings, at 6 Claybrook Road.

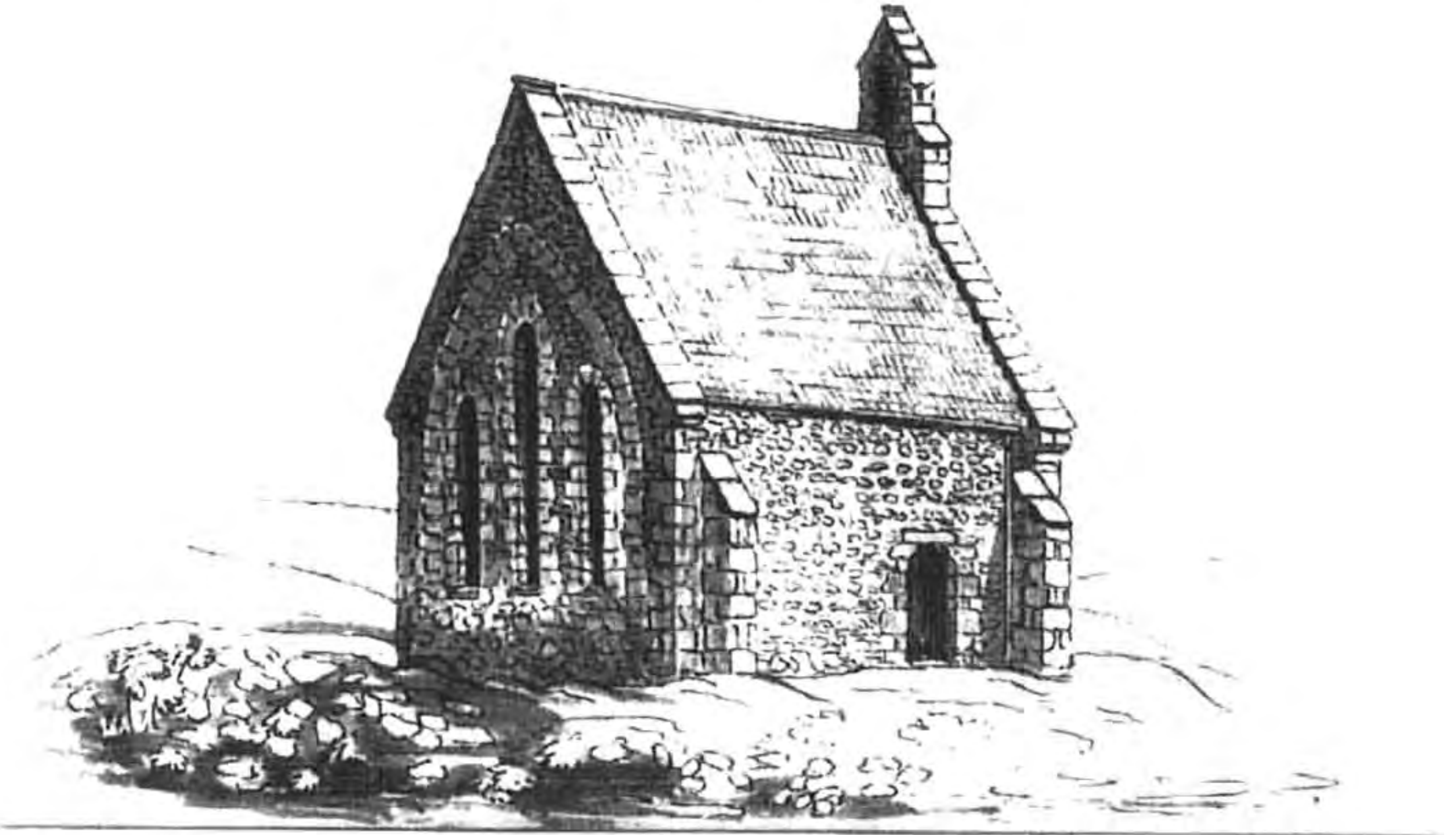


'Claybrook', Sampson Kempthorne's house in Auckland  
Photo: John Butler

As it happened, Claybrook was barely a quarter of a mile from the site that Bishop George Selwyn (who had arrived in New Zealand a few months before the Kempthornes) had earmarked for the new Anglican cathedral. Selwyn was eager for new churches to be built to meet the needs of the Church Missionary Society's burgeoning activities in New Zealand, and Sampson Kempthorne was an obvious choice as architect. Not only was he of a strongly evangelical disposition and well-connected with the CMS through his father-in-law, Josiah Pratt, but both he and Selwyn

were agreed on the desirability of establishing in New Zealand a tradition of stone-built churches in the Gothic Revival style.

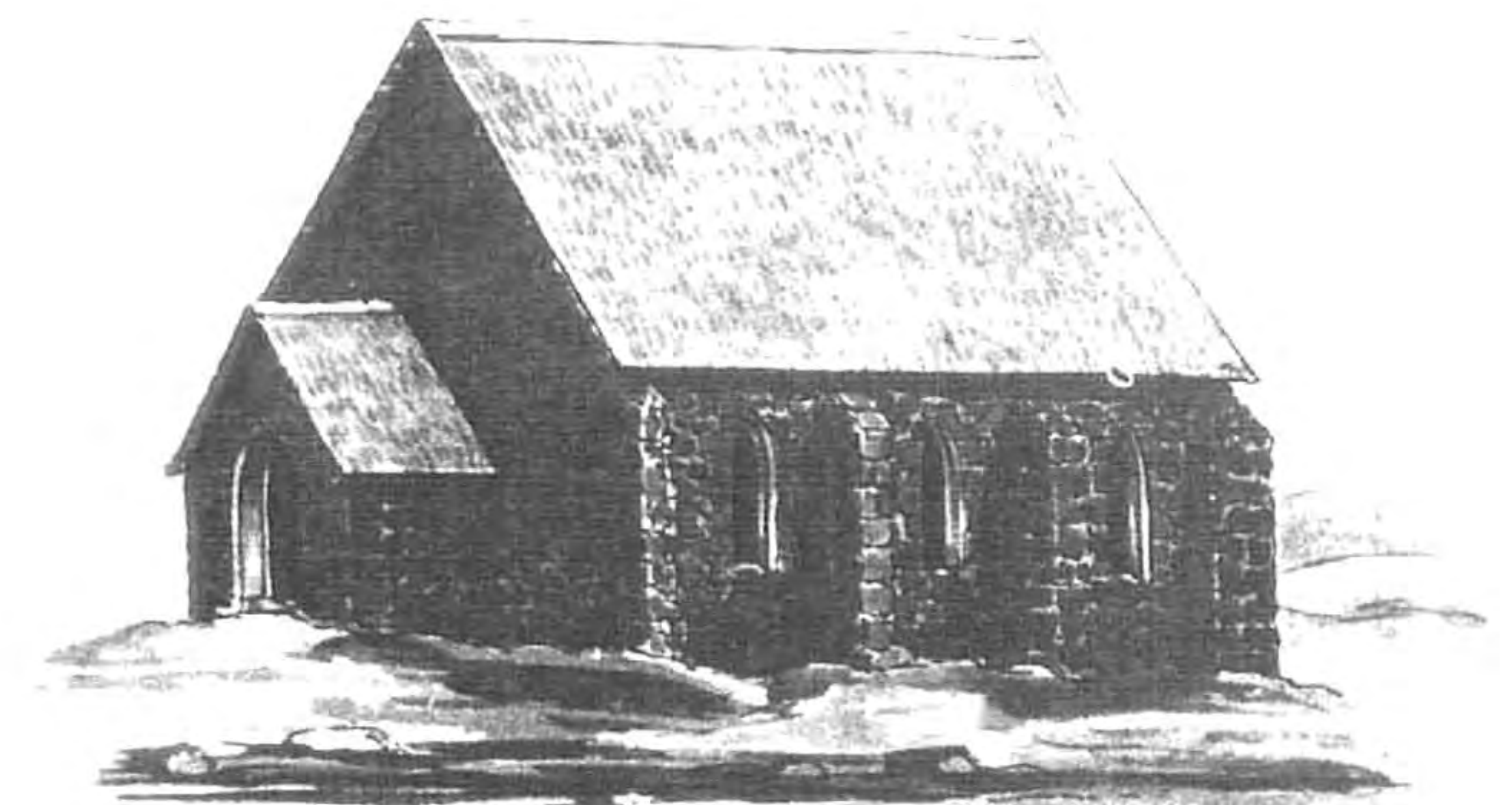
As a start, Selwyn commissioned two small churches in Auckland. One, St Stephen's at Judges Bay,



The first St Stephen's, Judges Bay, 1844  
(Courtesy, Dixon Library, State Library of New South Wales, Australia)

was built in 1843 for the Maoris who came across in their canoes from islands in the Hauraki Gulf; the other, St Thomas' at Tamaki, was intended for the white settlers.<sup>9</sup> But neither building proved to be sound: St Stephen's collapsed in a hurricane in 1847 and St Thomas' was condemned in 1859 though its ruins stood as a landmark into the 20th century. The faults were probably Sampson's: he simply failed to make enough allowance for the red clay that forms the sub-soil stratum in Auckland.<sup>10</sup>

In 1844 Bishop Selwyn established St John's college, near Auckland, for the education and training of the



Old St Thomas's, Tamaki. Sketch of c1844 by the Rev Cotton  
(Courtesy, Dixon Library, State Library of New South Wales, Australia)

growing number of Anglican ministers in New Zealand, and Sampson Kempthorne was appointed superintendent of works. Two stone buildings were designed



on a hill above St Thomas' – a kitchen, which still stands as the Waitoa Room, and a larger building to accommodate the Selwyns and other staff and students. But Sampson fell out of favour with the bishop and in the middle of 1845 he was replaced by Frederick Thatcher, another English architect recently arrived in New Zealand. Sampson completed his two buildings at St John's College but thereafter Selwyn worked with Thatcher, possibly because Thatcher's preference for wood as a building material was both more economical and better suited to Auckland's clayey sub-soil.<sup>11</sup>

Following his professional (and later his personal) rift with Selwyn, Kempthorne completed some further architectural commissions, and in fact his designs for the ill-fated church of St Stephen at Judges Bay were scaled up for the stone chancel of Thatcher's church of St Mary, New Plymouth, which still survives.<sup>12</sup> In 1864 he was secretary of a Public Buildings' Commission that planned an extremely ambitious programme for a kind of Whitehall in central Auckland between Princes Street and Symonds Street. Harking back to Christopher Wren's plans for seventeenth century London, there was to be a grand square on the crest of a hill with a campanile in the centre and electric light to guide the mariners in Auckland harbour. The scheme also contained government buildings, hotels, a library, a museum, some colleges and the like. It was described as 'a brave but impossible conception',<sup>13</sup> and it is perhaps unsurprising that nothing came directly of it. By now Sampson was working as much as a surveyor as an architect. In 1858 he was assistant surveyor in the Native Land Purchase Department in the Wellington province, and four years later he was licensed under the Native Land Act. In 1862 he was surveying in the New River Hundred in the Southland region of the south island.<sup>14</sup>

Sampson Kempthorne died at Parnell in November 1873 at the age of 64. His wife Marianne died eleven years later. Both are buried in the churchyard of St Stephen's, overlooking Judges Bay. Their tombstone records, simply and modestly, that 'They trusted in God and were not confounded'. A grandson later remembered Sampson for his 'stern and puritanical ways, just but unbending'. Life in the Kempthorne household at Claybrook was strict. The children were denied the fun of playing cards and they were not allowed to smoke or dance. But the family was musical, with its own Glee Club to which outsiders were always welcome; and renditions took place of what would now be described as 'The Messiah from scratch', with a good deal of ingenuity and imagination.<sup>15</sup>

In addition to the three children who migrated to New Zealand with their parents in 1843, five more were



St Stephen's Church, Auckland, Sampson Kempthorne is buried here  
Photo: John Butler

born there between 1844 and 1854, and many of their descendants are still inhabiting the islands. The evangelical strand continued: Sampson and Marianne's sixth child, John Pratt Kempthorne, was an archdeacon and vicar of Christ Church Cathedral, Nelson, for over thirty years and three of John's sons were also ordained. One of them, Leonard Stanley Kempthorne, was Bishop in Polynesia for nearly forty years, being honoured with a CBE in 1953 and a Lambeth DD in 1958.

Sampson Kempthorne was not a major figure in the Gothic Revival, though he certainly rubbed shoulders with those who were. In the end, he may even be counted as something of a failure as an architect. But he was among the very small number of English architects who, in the earliest waves of nineteenth-century emigration from England, took the True Principles of Christian Architecture to a country which had seen nothing remotely resembling them and began to establish them there. That he enjoyed mixed fortunes as an architect in no way detracts from the significance of his venture. As a man and as an architect he unquestionably merits this modest footnote in history.

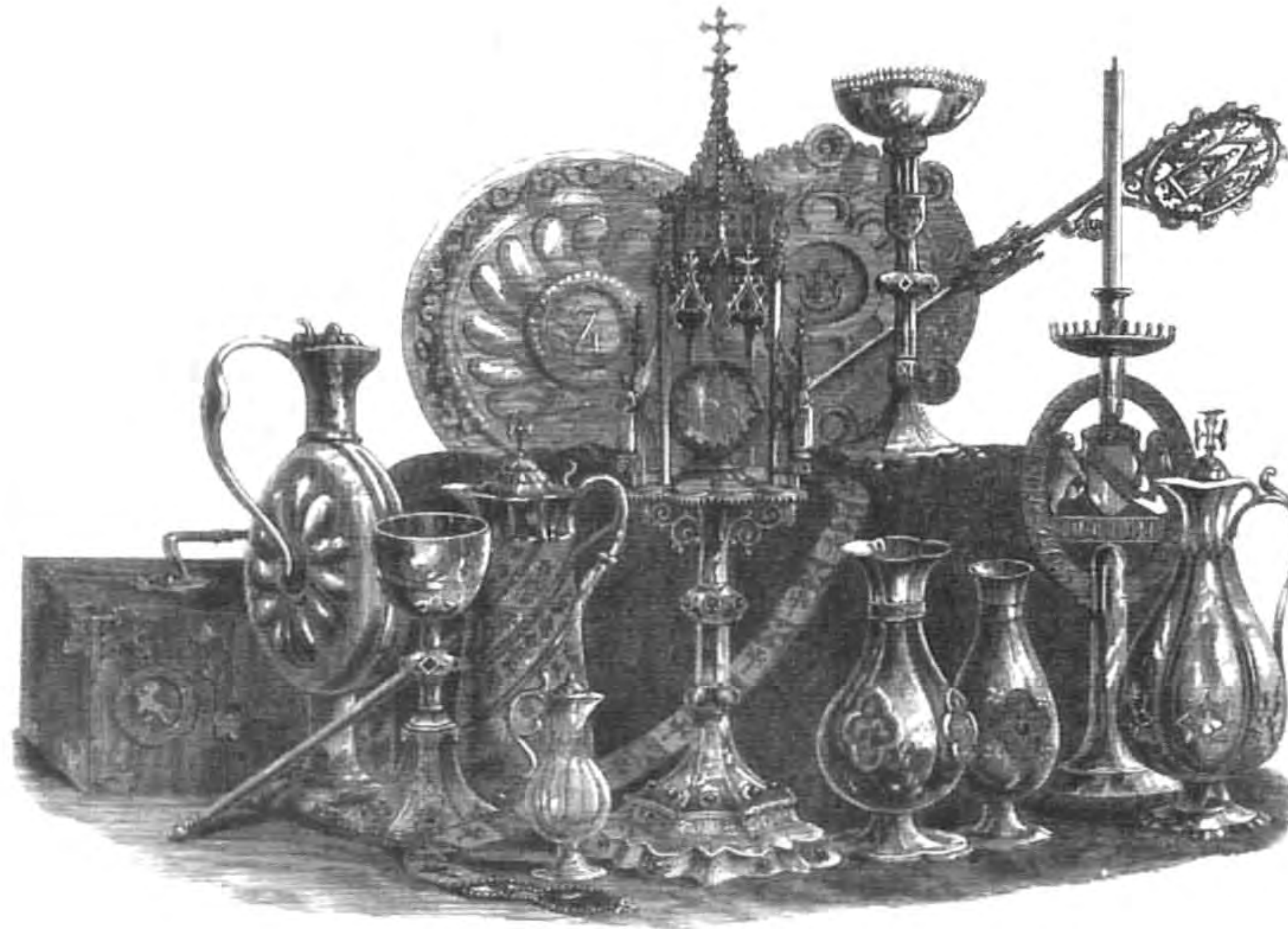
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- 2 G.G.Scott. *Personal Recollections*. Sampson Low. 1879. Page 76. 1
- 3 J.Mane-Wheoki. Selwyn Gothic: the formative years. *Art New Zealand*. 1990. 54. Page 81.
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- 5 Sampson to Richard Kempthorne. 19 November 1841.
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- 10 C.R.Knight. *The Selwyn churches of Auckland*. 1972. Page 21.
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**John Butler** is Professor of Health Services Studies at the University of Kent at Canterbury, England. The Reverend **Renatus Kempthorne** of Nelson, New Zealand, is a descendant of Sampson's great-grandfather. They are co-authors with Gillian Butler of **KARANZA WHELAS KARANZA: The story of the Kempthornes 1300–2000**.



Pugin church plate: engraving from the *Art Journal* catalogue of the Great Exhibition, 1851

## SOCIETY SORTIE

Curiously, at the time of writing, there is only one sortie – a memorable one though – on which to report, although many more are in the pipeline, some of which will indeed have occurred shortly before you receive the current *True Principles*. This sortie was our Christmas event, very well attended, which took place at All Saints Margaret Street, giving us, for a change, an Anglican/ Butterfield focus rather than a Catholic/Pugin one. This is not to say, however, that we do not always of course gauge the quality of other leading Victorian architects by the Pugin yardstick, as indeed we should do. We were fortunate to have with us Paul Thompson, author of *William Butterfield* (1971) who gave us a most interesting address in the church, starting from abstract architectural and Butterfieldian concepts and ideas and then applying them in detail to what we saw, both inside and out. As we strayed round the building thereafter much discussion broke out as to the merits of the various fittings and particularly of the multi-coloured marble flat patterning everywhere and the

illustrative wall tiles. The strongly assertive nature of this flagship Ecclesiological Society church lent itself to enjoyable debate.

After a delicious lunch in the cosy on-site Parish Room, Michael Kerney treated us to a talk on various styles of Victorian stained glass, taking an original and lively approach, at times linking sources of glass designs with engravings and other art forms, and showing many agreeably non-predictable and enjoyable slides. This must be a huge field to work on, but one felt that he had successfully imposed an admirable order and control on a subject which could perhaps get out of hand if one let it. Michael (see enclosed flyer) has just produced a book on the stained glass of designer and architect Frederick Preedy, whose St Mary's church, Madresfield, Worcestershire, we saw last summer.

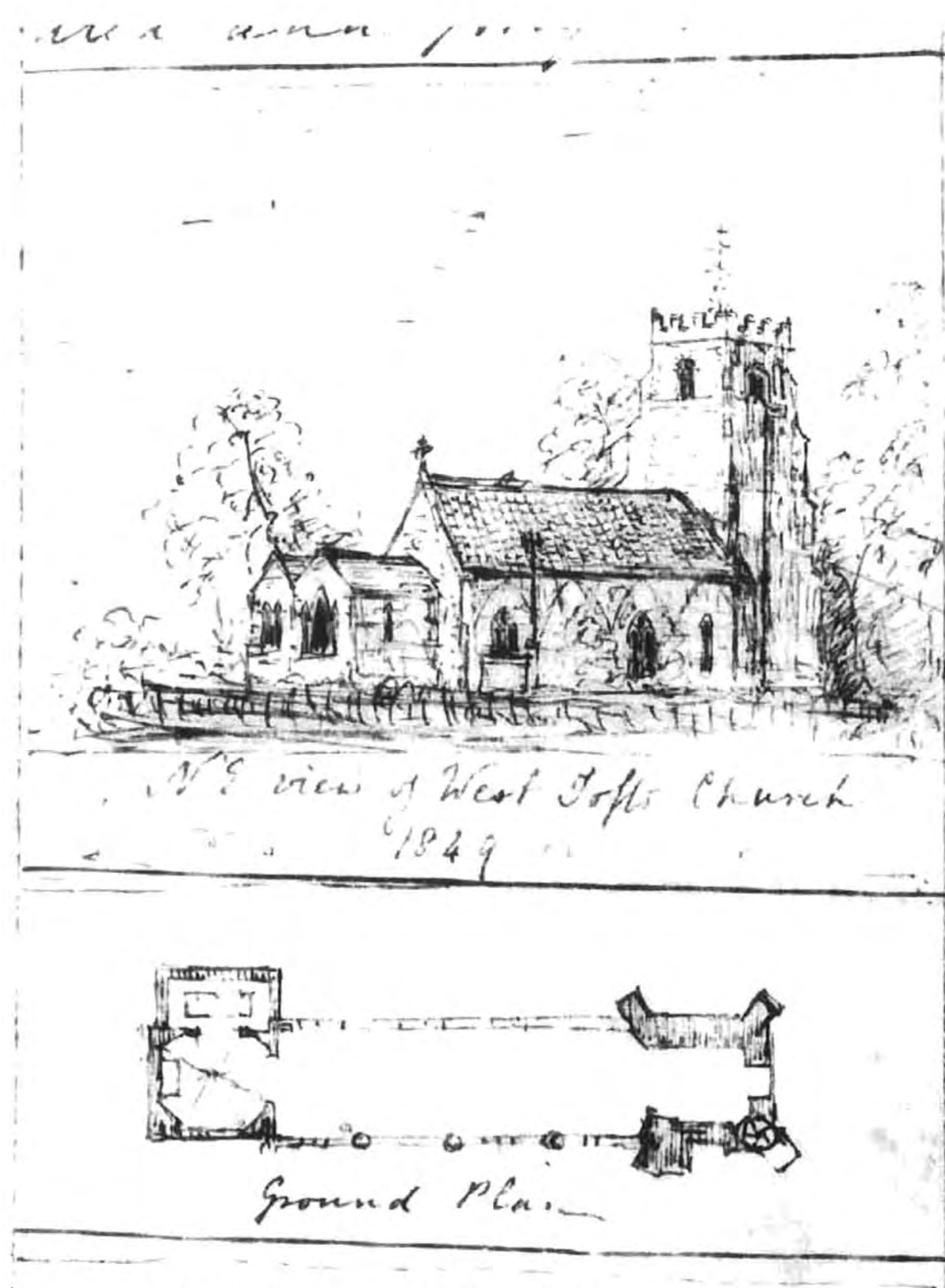
Special thanks should go to Julia Twigg, ably supported by Martin Peach, in her new role as Events Organiser, for putting on such a really very successful day. **C.B.**



# A Pugin Rediscovered?

*New uses for a Pugin chantry – here **Anthony Barnes** develops an interesting theory regarding the sanctuary of the church of All Saints, Santon, in Norfolk*

According to his diary for October 4th 1844 A.W.N. Pugin visited the Sutton family at Lynford Hall near Thetford in Norfolk. It is likely that one purpose of the visit was to discuss a chantry to be built at West Tofts church in memory of Lady Sutton, who had died in 1842. In the Norfolk Records Office there is an 1843 sketch in an unidentified hand for a chantry in the Perpendicular style. This was marked 'not executed' and what was erected, to judge by a drawing in the church registers by the Revd Augustus Sutton and dated 1849, was a south chapel to the chancel with two Early English lancets in the east wall, similar to the three in the east wall of the chancel itself.



Augustus Sutton's 1849 drawing of West Tofts.  
(Courtesy, Norfolk Record Office)

Pugin's chantry can be dated precisely from an entry for 5th December 1846 in the Hardman Company's Painting Daybook, in the Birmingham City Archives, and from a Faculty in the Norwich Diocesan Records of the same year. (At that time John Hardman's company carried out most of Pugin's glass and metalwork, only



West Tofts church: the Sutton chantry with Sir Richard Sutton's memorial below the window.  
Photo: Kate Weaver

developing an in-house design capacity after his death in 1852.) It did not survive for long. The demolition of the old chancel and the chantry began on March 24th 1856, for Sir Richard Sutton's death in 1855 made possible the restoration of the whole church, including the construction of a grander chantry, aligned north and south, like a transept. It is still there. Its gable was up by December 10th 1856, completing the desired south aspect of the building in the Decorated style. The interior of the chantry would still not have been completed that Christmas when the Rector, Sir Richard's fifth son Augustus, reported that the boarding was removed between the nave of the church and the newly finished chancel, revealing some of Pugin's finest work. It appears that the designs were completed by 1850 but only executed, after his death in 1852, by his



son Edward. References on page 452 of the *Builder* 22.9.1855 and in the *Thanet Advertiser's* obituary of the younger Pugin, claim much of the work for him rather than his father (see *True Principles*, vol.1, no.10, summer 2000). The painting of the chantry, by John Hardman Powell and Sutton himself, was finished in September 1859, as recorded in the West Tofts church Burial Register, where Augustus kept a diary of the progress of restoration.

### All Saints, Santon

On April 26th 1857 the Revd. William Weller Poley preached twice at West Tofts. He was a member of a well-known family from Boxted in Suffolk and had recently become Rector of Santon All Saints' (or St Helen's), a short distance away. Poley, or Weller-Poley as he later styled himself, had been curate at Attleborough for some years after obtaining his degree at Cambridge, during the years when the Camden Society was being founded. At Attleborough he had married the daughter of the Rector, J.Tyers Barrett. After her father's death in March 1851, she inherited money from the Tyers family connection with the Spring Gardens at Vauxhall in London. (Jonathan Tyers had leased them in 1728 and was so successful, thanks in part to Hogarth's support, that he bought them in the 1750s.) A few years later she inherited more from a

cousin, Felix Slade, who left his name to the Art School and the Slade Professorships at Oxford, Cambridge and London.

Santon church is situated in Thetford Forest. It is a very small building, the nave some 30' x 15' and the chancel smaller, with an unexpectedly emphatic tower at the southwest corner and a north porch. When Francis Blomefield was writing his *History of Norfolk* (from 1739) all that existed was the nave and a small structure for housing the bell – a 1628 rebuilding of a very dilapidated medieval building on or near the site. This was done by Thomas Bancroft, said to be the only parishioner at the time. (He had been a King's Remembrancer, a tax-gatherer in other words, and one wonders if the choice of this remote location had anything to do with his responsibilities.) Some old material was used and the brickwork diaper patterns, faintly to be seen in the west and east gables, look like recollections of grander buildings of the sixteenth century that he would have known during his royal service, as at Hampton Court.

So Weller-Poley had come to an inconveniently small church with no chancel. He had the financial means to do something about it, and at West Tofts large elements of the first Pugin chantry lay recently dismantled and only ten years old. The Sutton family had been eager to dispose of the estate because John, the new bar-

onet, could not inherit his share (and make his substantial contribution to the restoration of West Tofts church) until large legacies in cash had been paid to his siblings. John Sutton was a widower, recently received into the Roman Catholic church and living on the Continent, where his main interests now lay. The implication in Canon C.Hilary Davidson's biography is that he did not want to stay too long in England. Presumably the family would also have been ready to find a good home for redundant elements of a building that was now to be substantially improved. The legal papers about the sale of the estate were handed to sal-



All Saints, Santon.

Photo: Richard Barham



vage during the Second World War, so documentary evidence of what happened is unlikely to emerge now.

Canon Davidson has shown that the organ designed and installed at West Tofts by John, the eldest of the Sutton children, is now at Great Walsingham. It was replaced at West Tofts by the organ and case now at South Pickenham, and it went to Great Walsingham from Santon. If it went to Santon when no longer required at West Tofts, it suggests that there were links between Weller-Poley and the Suttons that amounted to more than inviting the new neighbour to preach. The implication that significant parts of the 1846 chantry at West Tofts were re-used at Santon is made stronger because the dimensions of the chancel at Santon accord closely with those stated in the Faculty for Lady Sutton's chantry at West Tofts. The dimensions cited in the Faculty are 12'1" x 8'10" with a screen occupying a 6' gap to the chancel; the dimensions of the Santon chancel are 12'6" x 9'1" with a screen 5'10" wide. The 1856 chantry is vaulted and only a little over half as wide.

Fifty years after Mr. Weller-Poley preached at West Tofts, T. Hugh Bryant wrote about Santon in his long series of articles about Norfolk churches in the *Norwich Mercury*. He pays tribute to the help he had in writing the piece from the Revd M.A. Gathercole, who had succeeded Mr Weller-Poley. Bryant reports that the roof, screen and floor tiles in the Santon chancel came from West Tofts. Stars have been painted on the roof, with rosettes on the rafters, all resting on carved corbels. The fleur-de-lys (the same tiles are still to be seen at West

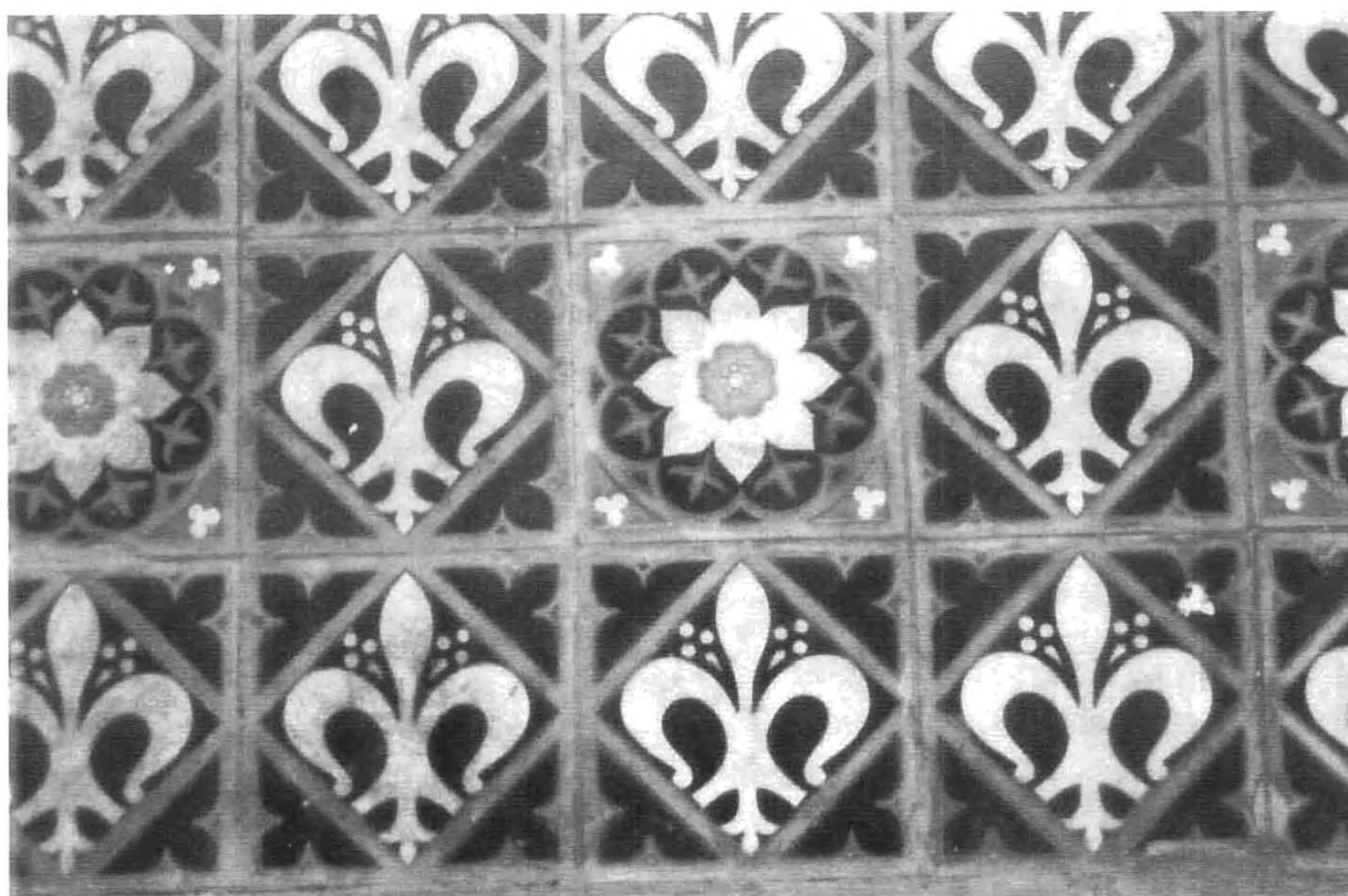
Tofts), and incised yellow tiles of the reredos and the large patterned floor tiles are all grander than one would expect in such a remote place; and grander than even a relatively wealthy patron could have justified in a new build. While tales often get taller with the re-telling, the chain here is short and likely to be authentic.

Santon All Saints, or St Helen's, as Bryant and others have called it, was declared redundant some years ago. As so often, no-one had any idea of what should happen to this listed building after redundancy. However, a Trust has been formed to look after it. All the repairs called for in the last quinquennial report have been carried out with generous help from the Heritage Lottery Fund and the Norfolk Churches Trust – and also from the literally hundreds of visitors who come there each year.

#### Acknowledgements

Many people have helped me to follow this trail, notably Neil Birdsall, architect at West Tofts for many years; Canon Davidson; Kate Weaver of The Churches Conservation Trust; Rachel MacGregor at the Birmingham City Archives and Glennys Wild at the Birmingham Museum; and numerous patient people in the Norfolk Record Office and Local Studies Department. The many drafts were patiently and perceptively improved by Alexandra Wedgwood and Rory O'Donnell. A.B.

**Anthony Barnes** was for some time Director of what is now called *The Churches Conservation Trust*.



All Saints, Santon: reredos tiles.

Photo: Richard Barham



# Pugin and Glasgow

*An unexpected photographic find prompts Gavin Stamp into reflecting on the clash of architectural principles between Classicists and Goths, as represented respectively by Alexander 'Greek' Thomson and Augustus Pugin.*

We reproduce a photograph of the interior of the Catholic Apostolic Church in Glasgow, a building demolished in 1970 which may well have been Pugin's only complete work in Scotland. As Rosemary Hill describes in her article in *Caledonia Gothica*, or *Architectural Heritage VIII* (the book of the conference organised in 1996 by the Architectural Heritage Society of Scotland in conjunction with the Pugin Society) Henry Drummond of Albury commissioned an Irvingite church from Pugin in 1849, and the drawings were sent despite the architect's increasing impatience with his patron's religious position. The Architectural Publication Society's *Dictionary*, edited by Wyatt Papworth, names James Salmon as the executant architect for the Catholic Apostolic Church which stood on the corner of Catherine Street and McAslin Street in Glasgow; the *Builder's Journal* for 28th November 1906 and 25th December 1907 refers to the church being built from sketch designs by Pugin, when reporting that the successor firm of Salmon, Son & Gillespie had added a narthex.

The interior of this church in its last days is illustrated in Frank Worsdall's depressing book, *The City That Disappeared: Glasgow's Demolished Architecture* (1981); a rather better photograph of the interior by David Walker is reproduced in *Caledonia Gothica* (photographs of the exterior are at the National Monuments Record of Scotland in Edinburgh). The interior view reproduced here comes from an album of photographs by the great Glasgow photographer, Thomas Annan, now in the Mitchell Library. It must date from the 1860s, and shows the church, as originally built, looking towards the



The Catholic Apostolic Church, Glasgow, demolished 1970.  
Photo: Thomas Annan. (Courtesy, Mitchell Library, Glasgow)

organ and entrance at the west.

I discovered this photograph when searching for material for the exhibition about the architect Alexander 'Greek' Thomson which was held in Glasgow in 1999. As a good Presbyterian, of course, and as a practical believer in the timeless qualities and eternal laws exemplified by ancient Greek architecture, Thomson was hostile to the Gothic Revival (although some of his earliest villas down the Clyde at Cove and Kilcreggan are, in fact, Gothic). However, he did admire some 'real' medieval buildings, and would have talked about them



in a planned second series of his Haldane Lectures, had he not died in March 1875.

To coincide with the exhibition, the Alexander Thomson Society published a volume containing all of the Haldane Lectures on Art and Architecture together with Thomson's other surviving lecture texts, some of which only existed in reports in local newspapers. Thomson's derogatory opinion of the contemporary Gothic style is well known from his public lecture of 1866 attacking Gilbert Scott's designs for rebuilding Glasgow University at Gilmorehill. 'We are next told we should adopt it because it is the Christian style, and, strange to say, this most impudent assertion has also been accepted as sound doctrine even by earnest and intelligent Protestants; whereas it ought only to have force with those who believe that Christian truth attained its purest and most spiritual development at the period when this style of architecture constituted its corporeal frame...' [i.e., the Catholic Middle Ages] '... All the parts in Gothic architecture seem to aspire at standing upon end,' Thomson continued; 'but perhaps this violent conflict of forces, this incessant struggle between stick and knock-down, may account in some measure for the favour which the style has obtained with a cockfighting, bullbaiting, pugilistic people like the Anglo-Saxons...'

What is interesting about this is that Thomson attacked the Gothic by taking Pugin's arguments in favour of the style and turning them upon their head. Five years younger than Pugin, Thomson lived and worked exclusively in Glasgow. He was largely self-educated and widely read, and there can be no doubt that he read Pugin's principal polemics, if only to refute them. This is evident in a little-known lecture, 'On The Unsuitableness of Gothic Architecture to Modern Circumstances', delivered to the Glasgow Architectural Society in 1864. 'Stonehenge exhibits more truthful construction than York Minster' he asserted here for the first time, surely defending trabeated architecture with Pugin's dismissal of 'lintelled construction' and Stonehenge in *True Principles* in mind. 'Another dogma of the mediævalist's creed is, that a building should honestly confess its structure, and, that the structure alone should be aesthetically treated. They call for decorated construction and vehemently condemn all constructed decoration', asserted Thomson, referring to Pugin's second "rule", and suggesting its absurdity by pointing out that inside medieval gothic buildings 'we see the roof vaulted with stone, and intersected in all directions with moulded ribs, having carved bosses at all their jointings... On the outside we look in vain for any indication of this structure; all we see is an ordinary

sloped roof of timber covered with lead... what structural purpose do these vaults serve? None whatever...'

One can surely admire the art and the integrity of both Pugin and Thomson: both were great and imaginative designers who carried others with them by force of personality. But one does not have to be a non-Catholic to appreciate the greater rationality of Thomson's dialectic when he pointed out that, 'as to [Gothic] being a Christian style, this might have some weight with the Romish church, but to Protestants of any sort, and more particularly Presbyterians, and still more particularly Presbyterian dissenters, the argument seems very absurd, for what has the philosophic Christianity of the Reformation to do with the sensuous ritual of the middle ages? The architecture which was a consistent part of the latter, is diametrically opposed to the former.'

But reason has never really had much to do with architectural fashion. 'The Romish Church sought to impress the minds of the people by means of imposing ceremonials and splendid pageantries, and everything that was calculated to enhance the effect of these was called to their aid. [Pugin certainly knew how.] The Presbyterian Protestant Church of the present day, instead of thus seeking to impose upon the minds of its people by spectacles, professes rather to inform their minds with truth; and to this end the principal part of the service consists in sermons addressed by the minister of the congregation, and the church should be designed and arranged in harmony with the spirit and form of the worship. Instead of being crowded with stone piers, it should be as open as possible. But the mediævalists never give us such forms. Of course iron pillars and lath and plaster arches are not to be thought of...' For there was no resisting the romantic appeal of the Gothic - except in Glasgow.

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*The Light of Truth and Beauty: The Lectures of Alexander 'Greek' Thomson, Architect 1817-1875*, edited and with an introduction by Gavin Stamp (200 pages with 16 plates), is available from the Alexander Thomson Society, 1 Moray Place, Glasgow G41 2AQ; hardback £16.95p; paperback £9.95p. For Thomson's architecture, see *Alexander 'Greek' Thomson* by Gavin Stamp, Laurence King Publishing, 1999.

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**Gavin Stamp** is senior lecturer at the Mackintosh School of Architecture, Glasgow School of Art, and will shortly publish a book about the life and work of George Gilbert Scott junior.



# Edward Pugin and the English College in Rome

Carol Richardson describes E.W.Pugin's not altogether happy connection with the building of a new church.

The Venerable English College, or English College at Rome, established as a seminary in 1579 for the training of priests to send back to Protestant England, was part of the cultural landscape of the society into which the Pugin family had entered with the conversion of Augustus Pugin in 1835. Since the fourteenth century it had been a hospice for pilgrims from England, focused on the church of St Thomas of Canterbury, which had been added to the complex at the end of the fifteenth century. Many of the significant figures in the re-establishment of the Roman hierarchy in England in 1850, such as Nicholas Wiseman and Daniel Rock for example – both of course connected with the Pugins – came through the *Venerabile*. In the early nineteenth century, however, its history had not been a happy one. On 27th July 1819 work had begun on demolishing the old church of the College. This was not in preparation for a new building scheme, but a desperate response to the predicament of the few years before. In 1798 the College had been emptied of its staff and students when Napoleon Bonaparte's army entered Rome under General Berthier. The French used the College buildings as a barracks and the church to stable their horses. The wood of the College roof and the trees in the garden seem to have been used to repair and heat the buildings during the French occupation. By the time of the Apostolic Visit of 1824 the English College church no longer existed<sup>1</sup> nor was one planned until, in 1864, Edward Welby Pugin, Augustus' eldest son, who was 'brought up in his father's office', was asked to submit plans for a new national church in Rome.<sup>2</sup>

The correspondence between Edward Pugin and the English College covers the period from 7th April, 1864, when the architect was about to leave Ramsgate for Rome, to 2nd March 1874 when settlement was finally reached between the parties. This correspondence between Pugin and the English party in Rome features the chief representatives of English Catholicism there, among them Monsignor George Talbot, fifth son of Lord Talbot of Malahide, confidential adviser to the Pope on English affairs, convert to the Catholic faith since 1846 and vehement supporter of Roman Catholicism. The rebuilding of the English College church was clearly of significance beyond the confines of the seminary. The negotiation between Rome and the younger Pugin is a unique and impassioned dialogue of principle over compromise. The high values espoused by the Gothic cause had to be balanced with the severe pressures – political and

financial – suffered throughout the newly recognised Church. In this respect, the story of the Pugin firm's contact with the Venerable English College is a telling case study of a defining era in English religious and architectural history.

In his first letter to the English College, at the same time as announcing his site visit to Rome, the architect made clear the principles that he hoped would inform his plan. An English church, even one far away in Rome, should be in the English, i.e. Gothic, style, not the Italian. In this Edward Welby Pugin proved himself to be his father's son:

...the English Church should rather be in the distinctive marks of our own style of Gothic, of course as applied to the requirements of the Country rather than follow the Italian type. I imagine the windows might be fewer in number and smaller in size than in our own northern climate, but even this individuality may be in a great measure met by filling the windows with deep stained glass. The heat being kept but by means of double glazing.<sup>3</sup>

A.W.N.Pugin's thesis that a building should be appropriate to its locale and true to local materials obviously informed Edward's initial response to the commission.<sup>4</sup> In the very different Italian context, unaltered English solutions would not be fitting: less wall space given up to windows would keep the building cooler in the Roman sun and warmer in the winter. Double glazing or darkly coloured stained glass – an obviously Gothic touch – would have the same effect. There was no question that the new church would be in anything but the Gothic style. That the local style of Rome was not Gothic did not seem to worry Edward. Augustus, on his visit to Rome of 1847, had been disgusted at the architectural, classical, style of the city while to Edward an English church, even one in Italy, should be Gothic – truth to local building traditions and materials meant truth to *English* building traditions and materials.

Edward Pugin's visit to Rome seems to have been a tremendous success, for he returned to Ramsgate not only to carry out designs but also to raise money for the commission. On 27 May, almost as soon as he had returned from Rome, he wrote to thank Monsignor Talbot for his hospitality on his visit, and to press the continuance of the cause he was obviously enthusiastically supporting in every way. Edward reported that he was making progress in ensuring subscriptions for the project and pressed the College to



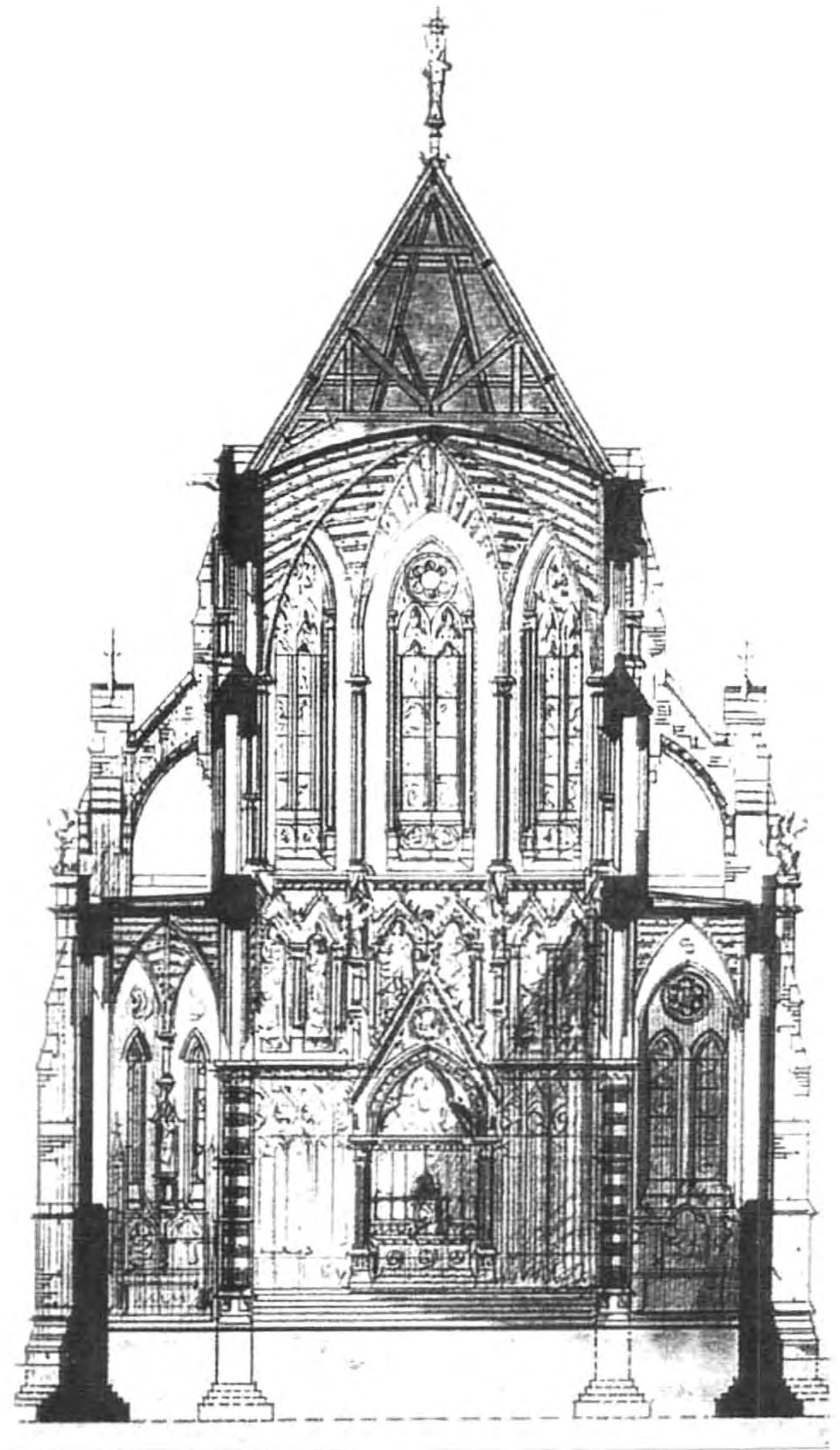
publish a list, headed by the Pope, as: 'on this list will depend the position which the matter will take in the view of the Public... do an immensity of good and crush all opposition'.<sup>5</sup> Progress with the plan, and financing it, was obviously not altogether taken for granted, as this last point suggests. Indeed, the next letter from Pugin to the English College makes it clear that not all was well. The plans for the church had, of necessity, to be reduced: 'The Church is now in hand, and I trust will turn out to be, one of the most successful, as well as being one of the cheapest Churches ever built. I hope to forward Dr Neve my reduced plans for St Thomas's towards the end of next week'.<sup>6</sup> But the same letter also suggests that the Pugin firm was experiencing some problems in public relations of its own. Monsignor Talbot had become arbitrator in a disagreement between the architect George Goldie and Pugin concerning the construction of a church in Kensington for the Carmelite community there. The building boom was clearly not without its problems.

By 1867 however, Edward Pugin's part in the rebuilding of the English College church in Rome was over. In October he wrote what was obviously not the first letter asking for a settlement: 'I have written such times both to yourself and to Mon Neve respecting a settlement in one form or other of my claim to St Thomas's Church in Rome, as no attention has been paid to my proposition I now have to forward my a/c and should be glad to receive then a cheque for the same at your early convenience'.<sup>7</sup> Indeed, Pugin made it clear that the way he had been treated by the English College was 'thoroughly unsatisfactory . . . But although I feel deeply aggrieved at the manner in which I was treated, I have no wish to insist upon my legal rights, but I should be glad to have the matter fairly and finally settled without delay'.<sup>8</sup> These legal rights entitled him to 3½% of the original commission which he duly reduced to 2½% plus expenses, a total of £350 minus £25 donation to the appeal he had been working for.

Perhaps the only reason that the plans for the Pugin church have survived at all is due to the vision of the architect. In 1868 Talbot wrote to Henry O'Callaghan, recently appointed as the new Rector of the English College after Frederick Neve, of the latest development:

After a considerable deal of consideration I have made an offer to Pugin of £100 now and another £100 within five years. As yet he has not accepted. Nevertheless he is finishing his designs as he wishes them always to remain in the English College. This I have promised him would be the case. They will be beautiful.<sup>9</sup>

By May 1867 another architect, but this time an Italian, Count Virginio Vespignani, was well under way with



Edward Welby Pugin's 1864 Gothic design for the College church.  
Reproduced by kind permission of the Rector, Venerable English College, Rome.

the task of building the church.<sup>10</sup> However even this scheme was not straightforward. It was dogged by financial problems and work halted, not least because of the depth of the foundations necessary in that part of the city near the river. Nevertheless, in July 1868, Vespignani wrote that the church would be able to open to the public in 1870 'sotto gli occhi dell'Episcopato Cattolico riunito ancora nel Concilio Ecumenico'.<sup>11</sup> Pugin was appalled by the plans which had replaced his own:

I have just seen the designs of the architect who succeeded me. I should not hesitate in saying that such a change is a disgrace to everyone concerned. The design is utterly worthless in every respect ... but the work of the signore the professional gentleman in question, not only in your case, but in anything he has touched, shows a wealth of decadence which can only be described as



deplorable. If my work had been replaced by something more worthy of the occasion, I should have had but small right to complain, but when I was ... set aside, I can no longer repress my indignation, not only on account of myself but on account of the causes. If the building is like the view, it is not a Church and it does not even pretend to be a collegiate chapel. I now enter my protest against it, nobody will deny many a vigorous line about it. What single characteristic mark has it to show its origin? ... I have been most shamefully treated in this matter, but whatever the treatment has been towards myself personally it has been more towards that of the College and the cause.<sup>12</sup>

But why was Edward Pugin dropped as architect of the new English College Church when at the start all sides had seemed so enthusiastic? Edward spent another five years searching in vain for a clear answer to this question. He clearly felt aggrieved in the way he had been treated. Having lost the commission for the College he had been bought off with the promise of another, but this did not come to anything:

...you are perfect in your impression that I intend to act generously towards you, but I should certainly expect a quid pro quo in your acting fairly towards me. I will here remark that Cardinal Wiseman on several occasions promised that I should be the architect of the Westminster Cathedral whenever it was erected, and on the occasion when staying here, His Eminence said, "In return I shall expect you will do your best with Sir John Sutton to obtain me a site". I performed my part of the bargain, but I now learn that Archbishop Manning has given the intended work to Mr Clutton. This I consider simply unjust, and such I believe is the opinion of almost everyone. This is my statement and I believe you will find it consistent in every particular.<sup>13</sup>

Without a satisfactory explanation, Pugin decided that his loss of the contract was due to the personalities involved:

From all I hear I firmly believe that the Archbishop has been in this, as well as in everything else my unrelenting enemy, and probably the principal cause of my not having the work. I wish you could discover and let me know the cause of this extraordinary persecution.<sup>14</sup>

Edward had been convinced in London that Archbishop Manning deliberately excluded him, probably because of his [Manning's] loyalty to Rome and the Roman style. In 1862 Pugin had written to Cardinal Wiseman about the negative influence of 'Dr Manning and the Bayswater clique' on his career.<sup>15</sup> Manning, by all accounts, owed his career in the Roman church to his ability to make such associations, something he did with consummate skill in Rome.<sup>16</sup> Indeed it must have been

quite a blow for the Gothic cause when Cardinal Wiseman died in February 1865, less than a year after Pugin's first involvement with the cause to rebuild the English College church.

In July 1873 an emissary visited Pugin, 'who was very civil', to prove his claim for compensation as promised by Talbot.<sup>17</sup> Only in February 1874 did Pugin finally receive the money promised him despite the financial difficulties the College found itself in.<sup>18</sup> In the end the church of the English College was only completed in 1888, almost twenty years after the Vatican council. Vespignani's finished building was judged a compromise between old and new by Cardinal Newman, according to whom 'the unsightly shell of a thoroughly modern Church was substituted for the old basilica under the direction of Valadier [sic], a good architect, but one who knew nothing of the feelings which should have guided his mind and pencil in such work'.<sup>19</sup>

The whole scheme seems to have started as a compromise, something that Edward Pugin does not appear to have been ready to accept at any stage. In fact the 1860s saw four plans for four very different churches being drawn up for the site including a 'Roman Medieval Church', complete with coffered ceiling inside and iron railings outside (a most un-Italian detail). As it had been for his father Augustus, so it was for Edward Pugin. He had found his contact with Rome distasteful. In his final letter to the English College he bitterly concluded:

For my part I always thought I said that building the Church of St Thomas of Canterbury at Rome was a mistake. What was the use of building the 366th church in Rome? The true thing would have been, to have sold off the property and have founded a College in England.<sup>20</sup>

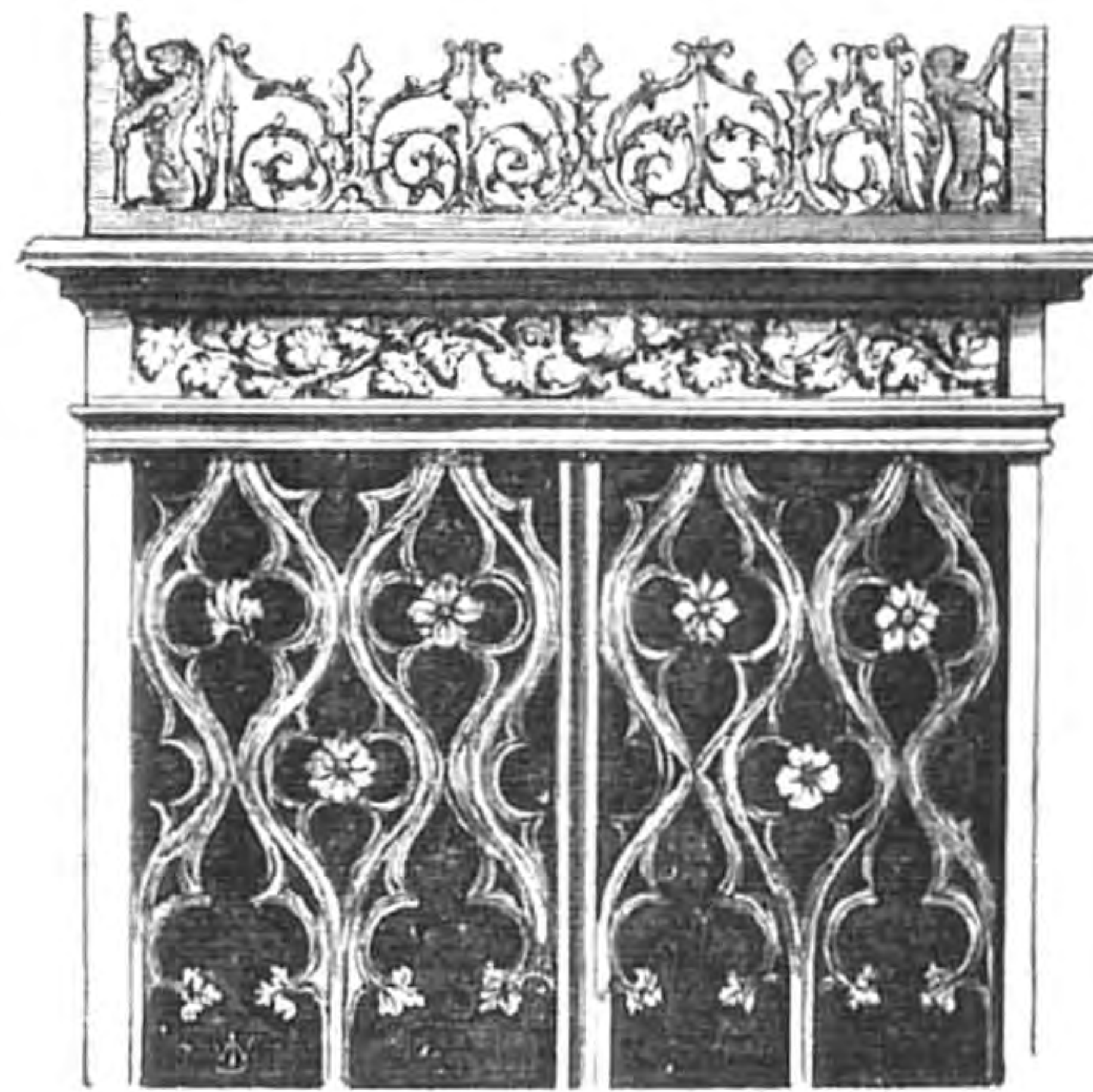
## NOTES

- 1 VEC (Venerable English College) *Scrittura* 61:1
- 2 Roderick O'Donnell, "The Later Pugins", *Pugin: A Gothic Passion*, 259
- 3 VEC *Scrittura* 81:4 - 1 Ramsgate 7th April 1864
- 4 See Stanton, *Pugin*, 81 for a discussion of these principles.
- 5 VEC *Scrittura* 81:4 - 2, Edward Pugin to Talbot.
- 6 VEC *Scrittura* 81:4 - 3, Edward Pugin to Talbot dated 31st May 1865. Monsignor Frederick Neve was rector of the English College from 1863 to 1868.
- 7 VEC *Scrittura* 81:4 - 4, Edward Pugin to Talbot dated 30 October 1867.
- 8 VEC *Scrittura* 81:4 - 6, Pugin to Talbot Ramsgate 8th April 1868.
- 9 VEC *Scrittura* 81:5 - 11, Talbot to O'Callaghan dated 18 July 1868.
- 10 VEC *Scrittura* 81:6, Vespignani to Talbot dated 10 May 1867.
- 11 VEC *Scrittura* 81:6, Vespignani to Talbot dated July 1867.
- 12 VEC *Scrittura* 81:4 - 9 Pugin to Talbot Ramsgate 21st July 1868.



- 13 VEC *Scrittura* 81: 4 - 5 Pugin to Talbot Ramsgate 24th October 1867.
- 14 VEC *Scrittura* 81: 5 - 12 Pugin to Talbot Ramsgate 4th September 1868.
- 15 Archdiocese of Westminster, Wiseman papers W3152155, Pugin to Wiseman, 26 February 1862, quoted in O'Donnell, "Later Pugins", *Pugin: A Gothic Passion*, 262.
- 16 Norman, *The English Catholic Community in the Nineteenth Century*, 258-9.
- 17 VEC *Scrittura* 81: 5 - 17 19 July 1873.
- 18 VEC *Scrittura* 81: 5 - 21 2nd March 1874.
- 19 Quoted in Joseph Cartmell, "The Church of St Thomas of the English", *Venerabile*, Vol.III No I (October 1926) 39
- 20 VEC *Scrittura* 81:5 - 20, Pugin to O'Callaghan, dated 2 March 1874.

**Carol Richardson** is Research Lecturer in Italian Renaissance Art History at the Open University. She has recently edited with Graham Smith of St Andrew's University a volume of essays: *Britannia Italia Germania: Taste and Travel in the 19th Century* (available from VARIE, University of Edinburgh 0131 650 4124).



Detail of Pugin/Myers Gothic screen  
(*Art Journal* Great Exhibition catalogue, 1851)

## Obituary: Roderick Gradidge

My old friend and mentor, Roderick Gradidge, who died last December at the age of 71, was an extraordinary figure, larger than life. In later years, he took to wearing 'rational dress' in the form of an English tweed kilt and wore his long silver hair in a pigtail. He also demonstrated the merits of Pugin's second principle on his own person in terms of tattooing. As an architect, he loathed the Modern Movement and admired both the ideals and the buildings of the Arts and Crafts movement; in 1987 he was Master of the Art-Workers' Guild. Roderick was the author of an excellent biography of his hero Edwin Lutyens, of a celebration of Arts and Crafts houses of the 1890s entitled *Dream Houses*, and of a study of *The Surrey Style*. One of his happiest creations was the decoration of the interior of Bodelwyddan Castle in North Wales as an outpost of the National Portrait Gallery, in which some of the finest Victorian portraits are supremely well displayed.

What will be of particular interest to members of this society is Gradidge's involvement in saving Pugin's

work from destruction. A stalwart of the Victorian Society, he rescued the rood screen so stupidly removed in 1967 from St Chad's Cathedral in Birmingham and installed it in Holy Trinity Church, Reading, where his old friend, the Revd Brian Brindley, was vicar, so making a pedestrian Gothic Revival box into a peculiar treasure house of ecclesiastical art. But most important was his reordering of St Augustine's, Ramsgate, in 1970. Perhaps it was regrettable that the interior was going to be reordered, but Roddy's concern was to retain as much of Pugin's furniture as possible and to ensure that everything could be reinstated one day. The tabernacle may have gone – to Southwark (Anglican) Cathedral – but the screens are still there. What is sad is that at the time of his death there was talk of inviting him back to Ramsgate to try and restore the sanctuary of Pugin's masterpiece, but the very fact that it is now possible to consider undoing his reordering is a tribute to Roderick Gradidge's care and foresight.

**Gavin Stamp**



# Some Stray Notes on Art

*In part one of the second of John Hardman Powell's lectures to students at Birmingham School of Art he discusses what he calls 'Art Imitative'. He covers much ground, revealing some interesting priorities en route. There are a number of points here which we felt might need further elucidation, so endnotes have been added, and the text has been slightly reduced in length. Punctuation, etc, is Powell's own.*

After having considered the relation of Art to handicraft,—in a very imperfect way it is true, at best a few hasty glances,—we reach a higher region on what we have called our "Mountain of Art," where the student, seeing the marvellous beauty of created things, desires to copy them for their own sake; hence we have called this part of our climb "Imitative Art,"—the portraying of natural effects and forms, without any *original conception*<sup>1</sup> by the artist being essential.

We shall find the Mediaeval men never divorced "truth" from "beauty," but in all branches of Art, as well as Art-Craft, held on to principles derived from and belonging to each such branch according to its capabilities and difficulties, and thus a special character and method was evolved, without the confusion attendant on trying to mix their separate qualities; and with the result that there was little or no attempt to make one branch resemble another by tricks or conceits (none at all in England). Art thus became the handmaid of *Truth*, who reigned imperially over all.

## Colour

Of all the essentials of Art, colour with its subtle mysteries is the most intangible,—a "Will o' the wisp" to the artist, who is continually changing his own ideal, even without his own perception.<sup>2</sup> Then we are told some physical deterioration is at work in the eye from age, so that as his judgment matures he often does not see what he thinks he sees; and when to this is added the fact that everybody's estimation of harmony is different, we get a glimpse of the colour problem, both for artists and critics!

Fortunately, most of the great works of the master-colourists in Italy, France, Germany, Flanders, and Holland, remain, from which we can get hints and deduct rules.<sup>3</sup> Such as, for instance, the necessity in a composition for a key-note, a theme dominating the whole (as in music or poetry),—the lavish use of white sometimes, either as background or in subject, answering to the reflected light and colour in nature, without which neither tree, nor sands, nor water, nor anything, can have any glamour.



## Stained Glass

Of all the Arts that depend upon colour for high excellence, that of Stained Glass claims the first place, because the Sun himself acts as illuminator; and when the material is of the old translucent quality, his rays, getting entangled in the uneven metal, transpose it into one mass of precious stones.

Principles and Rules it must have, in colour, design, drawing, and painting, such as, the character of window suiting the building; the amount of colour meeting the light demand; the panels being of a workable size, and the pieces of glass convenient in form for firing and leading together; the drawing sufficiently displayed and flat to suit a transparent material, and the iron bars and frames honestly accepted in the design as a necessary part of its construction, &c. &c.

It is not a little singular that the more ancient the stained glass the more we see these principles in force; just as the older work is distinguished by greater vigour in drawing and colouring. Unhappily these qualities gradually weakened, and became more delicate and refined, until the splendid sunset of the Art in the sixteenth century.

The slackening of these rules must be disapproved by all reasoning minds; but oftentimes the splendour of colour overpowers and in a measure conceals the absence of principle in other directions by its wondrous glamour.

Stained glass has an artistic life of its own,—its range of colour complete, from pearly grisaille down to an intensity unknown to other Arts; and for subject it embraces everything,—beginning with domestic quarries, heraldry and history, up to the Visions of the Prophets; indeed there is no material so congenial for the portrayal of poetic or mystical scenes.

To appreciate the full effect of its grandeur one needs to spend a day in a church like Chartres Cathedral, still nearly full of the old glass,—to catch the Sun at daybreak turning the deep chancel into a glowing furnace of coloured harmony; then revealing in turn each illuminated lancet, as varied in subject as in tints, bringing out the Evangelists seated on the shoulders of the gigantic figures of the four great





J.H.Powell: Virgin and child: Chartres (Private collection)

Prophets, in the South Transept; then the South Aisle and Clerestory with their multitude of varied stories; till, throwing his most gorgeous rays over the finest windows of all, the western triplet, he glimmers aslant the North Aisle, with its dying grey light, and the day's poem of colour will never be forgotten by the artist.

In our own country there are remnants of priceless work at York, Canterbury, Lincoln, Chapels of the Universities, and, though not often to be measured by more than precious inches, in many of our parish churches.

The earlier works are clearly by French artists. Sens and Canterbury are identical in material and painting, but the glass in the chapel of King's College, the latest of all, is known to be by English painters, showing that before that time the Art had taken firm root in the country.

Unfortunately restoration has woefully injured much of the old glass left us, especially abroad. And Restoration is a thankless office at best; but we cannot allow gems of the Art to fall from their lead-work; to take them to Museums is ruin to the intention of their designed effect; to plate-glass them on either side, or both, in order to make them weather-proof, is impossible on any big scale; to acid off and repaint is profanity. Nothing remains but the exercise of most tender care by the restorer or rather *preserver*; and the retention of every fragment can abate, though it cannot effectually do away with the evil.<sup>4</sup>

### Fresco

In the countries where fresco painting was possible the old artists never lost sight of the fact that it was *wall* painting, either in design, tone, or execution. The windows being few and comparatively small, the wall space between was very considerable. Colours were used that would set durably with the limed plaster, and a flat and architectural arrangement of design was adopted. A necessity arose for decision of touch, from each day's work being exactly allotted, in consequence of the rapid drying of the ground, after which no re-touching could be relied upon: this fixed condition conduced to a rapid freedom of the artist's brush, and served to expose his individuality more clearly than all other painting.

The frescoes in the Vatican by Raphael, and at Florence by Fra Angelico, are full of interest in this respect. The coarser touch used confirms their thorough acknowledgment of purpose and material requiring special treatment.<sup>5</sup>

The mediæval wall painting in England called distemper (and nearly every church was so painted) is a happy instance of the choice of a process (if that can be so called where only water was the vehicle, and earths the colour), the value of which is, that in a changeable climate like ours, the painting may get wet and dry again without chemical disturbance being set up, and remain durable for many centuries.

The artist's method was to outline boldly in brown, and shade slightly in colour on the uncoloured plaster, and the ivory effect with its delicate tinting is simply perfect; except where quite close to the eye painstaking finish was thought nothing of, but an expressive outline everything.

These old church painters of ours were content to cover their roof timbers and screens with positive colour and white, helping and distinguishing the architectural lines with a little shading, and then adding a few powderings of patterns on the surfaces; they filled in the panels almost rudely with figures on a gold and white



ground, but skilled in judgment, so that a maximum of effect was produced by a minimum of execution.

The much-abused churchwardens of the last century did good service unwittingly, by their perpetual plastering and whitewashing, which preserved the old distemper paintings underneath.<sup>6</sup>

When the country awoke to the poetic side of Christianity in England, there began a religious restoration of old churches, with the well-meant but exceedingly injudicious sweeping away of inestimable wall paintings, even in our own neighbourhood—such as the Epiphany subjects in the Guesten Hall at Worcester,<sup>7</sup> and the story of St. Kenelm (it is supposed) in his church on the Clent Hills.<sup>8</sup> Happily all this is over, for a century at least.

Texts and inscriptions always formed an important part in mediæval enrichment, whether on brasses, tiles, or carvings in wood or stone, uniting thought to decoration; and when the fifteenth-century artists saw the full scope their handsome black-letter gave them, they used them without stint.

### Tapestry

Let us turn for a moment to Embroidery and Tapestry. Here again, we find in studying the mediæval work the same presence of laws and rules,—*principle everywhere!*

From the most interesting of all, the famous Bayeux Tapestry, which is really an illustrated history on a canvas roll of the Norman invasion, correct in every detail though conventionally arranged and quaintly drawn,—and the grand series at Rheims,—and the story of the Psalmist at the Hotel de Cluny,—and thousands of others, including, nearer at home, the historic allegory at St. Mary's Hall at Coventry<sup>9</sup>—down to the smallest piece of embroidery left us, it is all unmistakable; loomwork or needlework, whether rich or simple, figures or emblems, coloured grounds in white or gold, or the reverse, the true lesson is learnt, in the very stitching as well as in the design.

### Other Approaches to Colour

Earthenware, again, had a colouring of its own derived from the possibilities of the Art not to be mistaken for any other;—the blues, greens, and a little purple and red, all toned pleasantly by the whites, yellows, and greys.

And so, the Enameller's Art, in its two distinct processes, each perfect in its way, so deep, rich, and precious that their works were set as jewels and considered as such. Our Celtic and Saxon ancestors seem to have known and used this Art with a result that fairly amazes us.

Heraldic colouring is rigid,—positive colour on gold or silver, or metal on positive colour. Here the very



J.H.Powell: detail from a stained glass window, probably also Chartres (*Private collection*)

distinctiveness aimed at precluded all subtle harmonies of colour, but for splendour there is nothing comparable. Colour in Heraldry was frequently used for symbolic purpose.

In the Gothic times it was a custom for artists to paint on gold grounds (generally gilt all over), thus imitating the earlier mosaics after seeing how it added to the solemnity, distinctiveness, and richness of colouring in their dark churches, and helped to give the "religious light" so much prized by ourselves in this century (who had been just a little over-done for a few generations by a white unpictured light; and had naturally revolted).

Of all the helps we students can have in regarding colour and its harmonies there is nothing more instructive than the plumage of birds, "sheen" of insects, and even of inanimate things—precious stones,



oyster-shells, and marbles: even our sand-stones, and weathered park-rails, when intelligently observed, are found to be resplendent with rich and delicate colouring.<sup>10</sup>

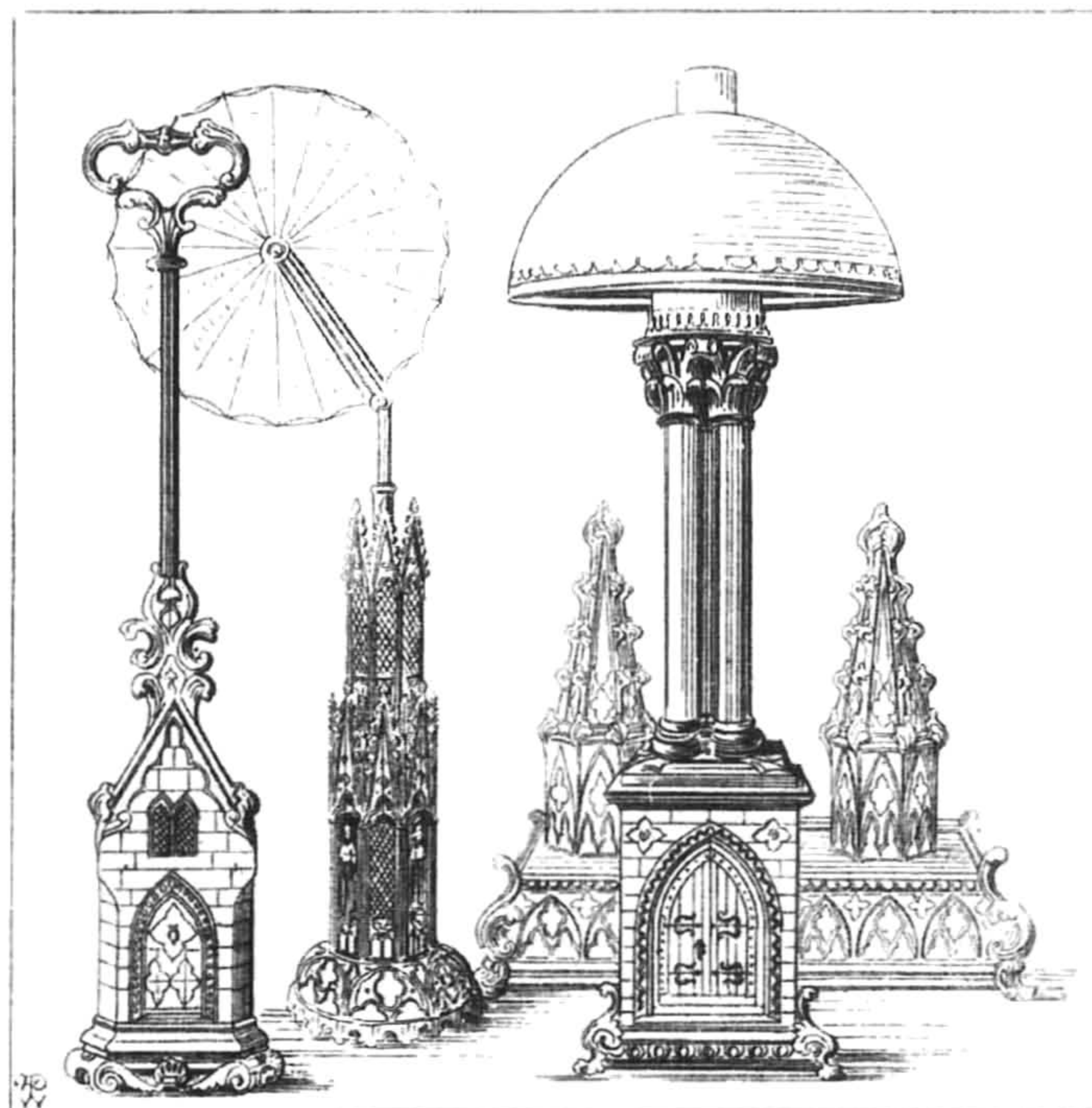
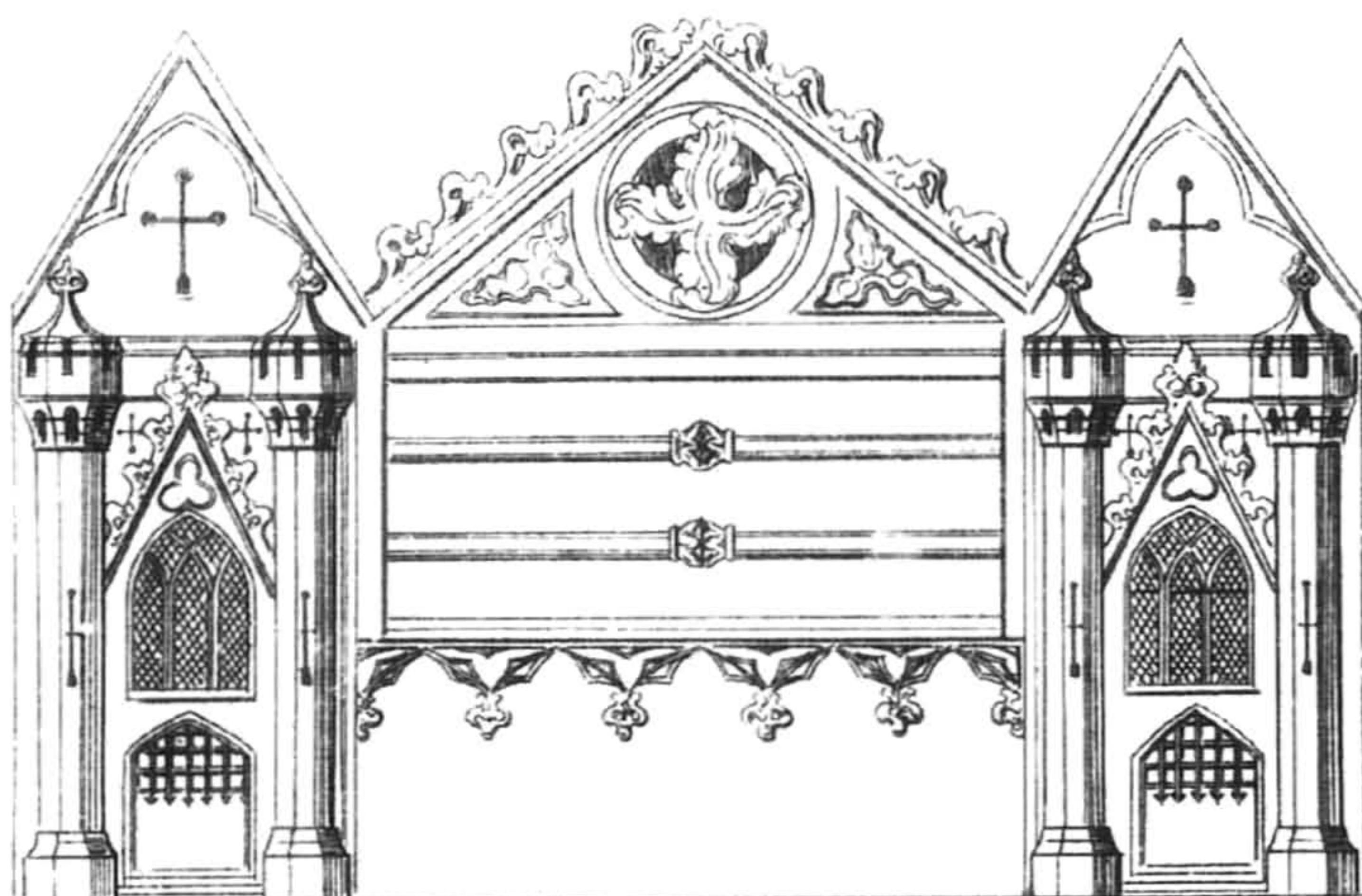
[to be continued]

## NOTES

- 1 ie., not a work of the imagination.
  - 2 That is, continually – and perhaps randomly – changing preferences with regard to colour range.
  - 3 J.H.P. himself footnotes this, by means of an asterisk, commenting: 'They seem to have written but little'.
  - 4 Coming from John Hardman Powell, these views are particularly interesting.
  - 5 Pugin remarked re Fra Angelico: 'Could I pretend to one-tenth part of the divine talent of that wonderful and good man I would abandon the compass for the palet [sic].' Letter to the *Tablet*, 1846, quoted in Belcher, A.W.N. *Pugin: an annotated critical bibliography*, London and New York, 1987, p.150
  - 6 Compare and contrast with J.H.P.'s statement in 'Pugin in his home': 'What did Pugin find? Cathedrals turned into shows ... the glass destroyed, the wall-paintings whitewashed.' In *Architectural History*, Vol 31, 1988, p.14, edited by Alexandra Wedgwood.
  - 7 The great Guesten Hall at Worcester was regrettably demolished in 1862. Its splendid medieval roof has however been saved, and is now in the Avoncroft Museum of Historic Buildings, Bromsgrove, Worcs. (Information, *The King's School, Worcester*, ed. Caroline Roslington, Worcester, 1991, p.48).
  - 8 This must be the church of St Kenelm at Romsley, Worcs - Pevsner refers to 'one figure, all that remains of an early C14 cycle'. *Buildings of England*, 'Worcestershire', Harmondsworth, reprinted 1985, p.254
  - 9 This is still in St Mary's Hall.
  - 10 These views – the love of nature, mineralogy etc, reflect the influence of Ruskin, particularly in *Modern Painters*. The mention of park railings suggests a surprisingly twentieth-century attitude.
- \* 'Art Imitative' is published courtesy Birmingham Library Services.

## A MISAPPLICATION OF GOTHIC

Two illustrations by Pugin from *The True Principles of Pointed or Christian Architecture*, 1841



'... modern grates, which are not unfrequently made to represent diminutive fronts of castellated or ecclesiastical buildings with turrets, loopholes, windows and doorways, all in the space of forty inches .... How many objects of ordinary use are rendered monstrous and ridiculous simply because the artist, instead of seeking the *most convenient form*, and then *decorating it*, has embodied some extravagance to conceal the real purpose for which the article has been made!



# Crace Albums at Auction

A report by Rosemary Hill

On November 17th last year a collection of Crace family papers came up for sale at Phillips, Bond Street. The ten volumes included three of drawings, among which were some by Pugin and one attributed to his son, Edward.

The firm of Crace was one of the best and best-known Victorian decorators, founded in the eighteenth century. Pugin may well have encountered the Craces in his youth at the Brighton Pavilion. They carried out the interiors there and his father made a series of watercolours recording their work. It was only in the mid-1840s, however, that Pugin came to know the firm well when he worked with John Gregory Crace (1809–89) on the furnishing of the Palace of Westminster. Crace executed most of Pugin's designs for wallpapers, furniture and textiles.

The two men became friends, each bringing the other work. Pugin recommended Crace at Bilton Grange and Burton Closes. In later years, when his architectural commissions were scarce, the process generally went the other way. Crace asked Pugin to design decorative schemes and furnishings at Chirk Castle, Lismore, Leighton Hall and several other great houses.

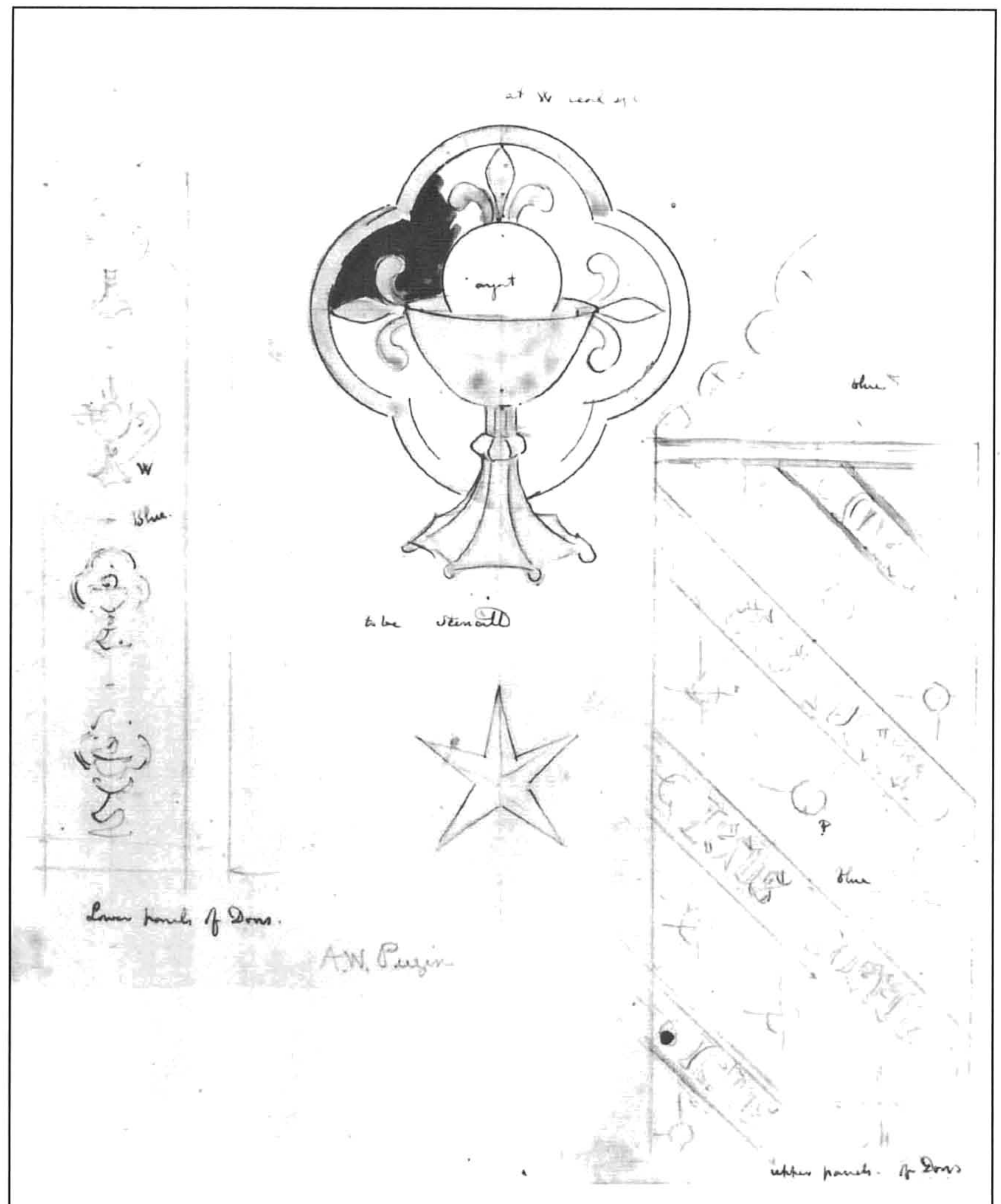
These albums include little by Pugin, though there are details relating to Leighton Hall and Burton Closes. The designs illustrated, for an ecclesiastical interior, are less easily placed. Two possibilities are Bolton Abbey or St David's Pantasaph. If readers have any other suggestions, *True Principles* would be interested to hear them.

The chief interest of the collection is the light it casts on the Craces themselves in their professional and private lives. Photographs of 'Springfield', their home at Dulwich, show their own taste – the decorators' decorations. Also among the notes, somewhat randomly collected, is the description by J.D.Crace of a professional apotheosis:

Father [J.G.] has told me that he was in one of the galleries when the

House of Lords was opened. The Duke of Wellington with two other peers was the first to enter. They sat down & patted the new leather covered seats evidently admiring their appearance and quality.

The estimate for the albums was conservative at £4000–6000. They were sold for £10,580 to the Victoria and Albert Museum. This is a happy outcome. Not only will the papers join the V&A's other Crace/Pugin drawings but they will soon be united with the RIBA's Crace collection as the RIBA drawings collection is now moving to the V&A. Thus a substantial proportion of the Crace records will be under one roof.



Designs by Pugin 'to be stencilled' in an unidentified interior.

From the catalogue of a sale at Phillips November 17th, 2000, Lot 378



# Buildings at Risk

## Church of the Sacred Heart, Henley-on-Thames

Rory O'Donnell reports that the proposal to part dismantle the E.W.Pugin high altar here was rejected by the Birmingham Roman Catholic diocese Historic Churches Committee. The parish will now be asked to leave it in situ, and to come up with proposals for its conservation, with perhaps some slight 'easing' of the cramped relationship between the tabernacle and the



High altar, Church of the Sacred Heart, Henley-on-Thames

reredos which seems to date from the re-erection of the 1856 altar in this 1936 church. It was originally in the private chapel (demolished in 1908) at Danesfield, Berks, and is one of the most complete E.W.P. high altar ensembles to survive.

## St Colman's Cathedral, Cove, Co. Cork, Ireland

The Society has written again to the Bishop of Cloyne, but there has as yet been no response. The Irish Heritage Service, (Dúchas), has however written to Rory O'Donnell re St Colman's, and other re-ordering issues, asking for information on English practice in dealing with such matters.

## St Francis Church and Friary, Gorton, Manchester

The Trust writes:

*The Stage 2 application was submitted to the Heritage Lottery Fund in January, and the Trust hopes to have a positive response sometime in June. In addition to the development work necessary for the Stage 2 application, the Trust has recently carried out some further emergency repairs to stop the water ingress into the church, which should allow the stonework to dry out before the restoration work begins. We are currently very busy trying to secure the necessary matching funding, which is substantial for a building of this condition and size. If any members of the Pugin Society have knowledge of, or connections with, private grant making trusts we would be very thankful for any leads.*

Readers, please offer help if you can.

**Contact:** tel 01565 723838 OR through website: [www.gortonmonastery.org.uk](http://www.gortonmonastery.org.uk)

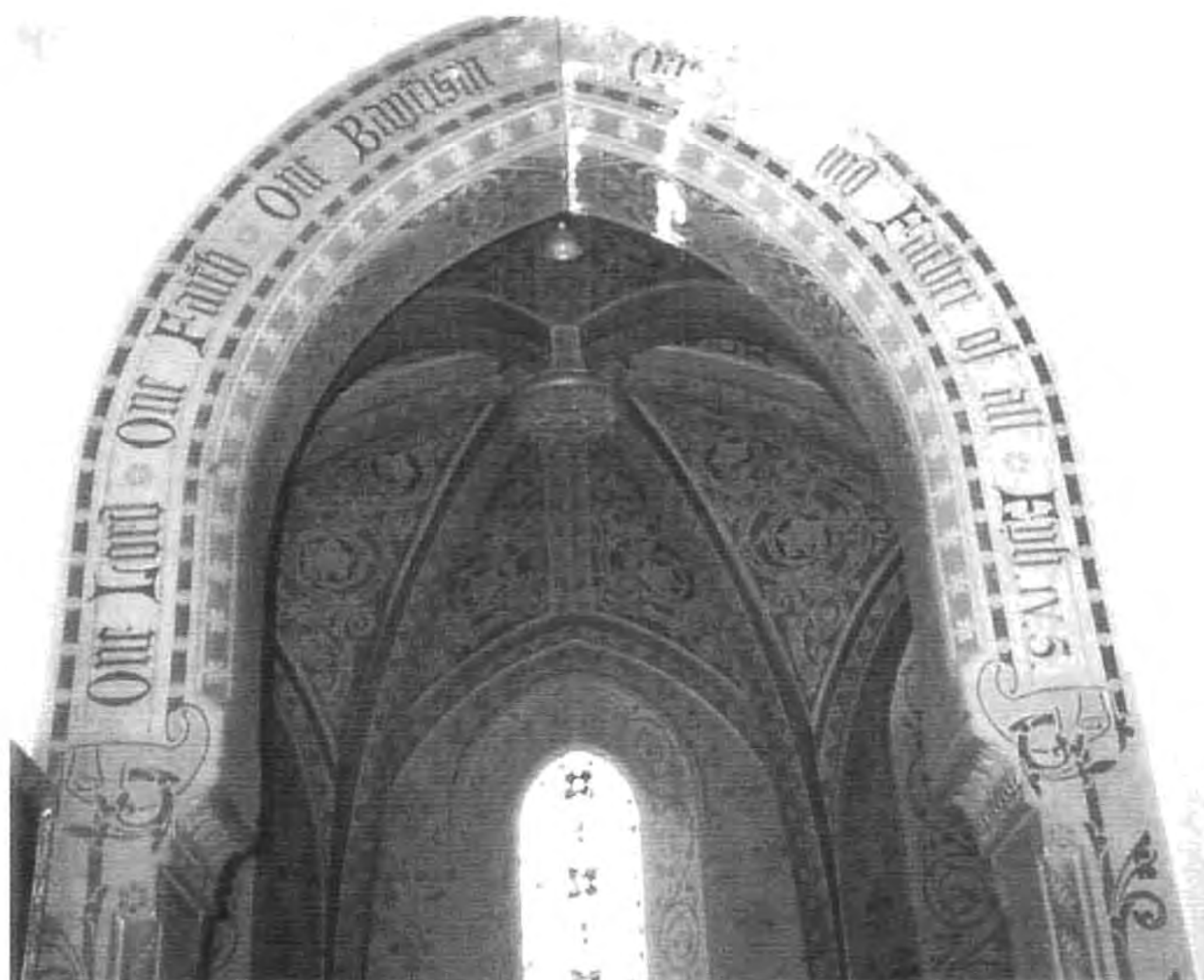
## Loretto Abbey, Rathfarnham, Dublin

The Abbey has closed and is to be cut up into flats. Rory O'Donnell comments:

*How this will affect the fine baroque house, and the chapel by Patrick Byrne with its Pugin octagon (a development of an early design c.1838) we don't yet know; we will be alerting Dúchas to our concerns.*

## St Wulstan's RC Church, Little Malvern, Worcs

By Benjamin Bucknall (1833–1895), and visited by the Pugin Society last summer. This beautifully sited and architecturally interesting church contains amongst other items some Hardman glass and a particularly attractive stencilled and decorated baptistery (added



Detail: the baptistery St Wulstan's RC church, Little Malvern.  
Photo: Dom Aidan Bellenger



1890) which is in need of restoration. All the decorative work needs attention, and a survey has recently been made by the Perry Lithgow Partnership to see how this may best be effected. First, though, re-roofing has to be undertaken, and for this alone £50,000 is needed. A request will eventually be sent to English Heritage to request an upgrade from Grade II to II\* and to EH/HLF for funding.

### **St Mary of the Angels, Fox Street, Liverpool**

This church of c1910 for the Franciscan Order was paid for by a nun, a member of the White Star Shipping Line family, in an Italian round arch style, and houses architectural objects and other sculptures such as altars sent from demolished churches in Italy. Surprisingly, it is by Pugin & Pugin (Sebastian Pugin Powell). It is one of the six central Liverpool Catholic churches selected for closure and in this case demolition. For the moment, it is still in use while St Francis Xavier is under repair; if any local member would care to visit and photograph the church please do so.

### **Bust of Edward Pugin, Ramsgate, by Owen Hale.**

Thanet District Council received a report on the bust from the restorers Fairhaven of Anglesey Abbey. Cost of renovation, including new nose, would be £1800. It is probable that monies will be forthcoming for most of this sum from Council-related funding; when this has been established the Society will start an appeal for the remaining sum, which will be in the region of £500.

### **The Mercy Convent, Nottingham**

Revised drawings have been submitted for the re-use of the building and its grounds. Although the design reflects more closely the advice of the Pugin Society, English Heritage and Alex van Spijk, this remains a controversial application. It would seem that there is a lack of will to go beyond the basic minimum, either on the part of the developer or of development control. Nottingham City Council have given full permission on the basis of the latest proposals. It is good news that the building is unlikely to fall into disrepair and now has a new future. It is a shame that the planning system has once again failed to exercise real interest in our heritage.

The Trust set up by Alex van Spijk in a bid to secure the future of the Convent has unfortunately failed to secure the interest of Nottingham Diocese for its re-use within the mission of the Church. The building and site will be soon put onto the market by the order which currently own it. It is estimated that it will be disposed of for £1m. It will be converted into 24 apartments each retailing at approximately £200,000–350,000.

### **The Rectory, Rampisham, Dorset**

Now called 'Pugin Hall'. This beautiful rurally situated example of Augustus Pugin's domestic architecture is, at the time of writing, for sale for £850,000. The agent is Jackson-Stoppes (01935 474066). It is so important that this house goes to a sympathetic purchaser.

## Book Reviews

*The Houses of Parliament: History, Art, Architecture* edited by Christine Riding and Jacqueline Riding, Merrell 2000; 288 pages ISBN 1 85894 112 1

In 1976 Yale University Press published *The Houses of Parliament*, edited by Michael Port, who himself wrote almost half of the book. The sections on Pugin were contributed by Phoebe Stanton, and others were the work of seven further experts. The book had 218 illustrations, of which eleven were in colour.

Twenty-four years later, another collaborative book has been published, with the same title. This one has sixteen authors, including the two editors. It too is profusely illustrated, though with far more colour than the earlier book. It has the look of having been produced to accompany an exhibition, and this was in fact the

case, though the exhibition was subsequently abandoned.

There is comparatively little overlap with the earlier volume – no doubt deliberately. The new one devotes more space to the symbolic role of the building, and the extent to which 'invented tradition' influenced the planning of the Palace as rebuilt after the 1834 fire. (This phrase provided the title for the 1983 book, edited by Eric Hobsbawm and T.Ranger, in which David Cannadine – author of the first chapter here – wrote about monarchical ritual.) There is more on the palace as it existed before the fire. New research is called upon, as in Sean Sawyer's chapter, 'Sir John Soane and the Late Georgian origins of the Royal Entrance', in Gavin Stamp's chapter on Sir Giles Gilbert Scott's rebuilding of



the House of Commons, and in the chapters on the furnishings and the painted decoration. It is interesting to learn that the Speaker's State Bed (bought back in 1981) was designed by John Braund, a draughtsman of 'little original talent', employed by the Office of Works.

Pugin's collaboration with Barry is dealt with now by Alexandra Wedgwood, and it is a blessing to have the benefit of her detailed knowledge of both Pugin and the Palace. She also covers E.M. Barry's continuation of his father's work. The one contributor common to both books is Benedict Read, who has ensured that his new chapter does not repeat the earlier one: there he dealt more with the architectural sculpture, here with the free-standing statuary.

Some important topics covered in the earlier book are missing: of particular importance were Denis Smith's chapters on 'The techniques of the building' and 'The building services'.

The book could have done with tighter editing, to avoid some unnecessary overlap, and a few inconsistencies and errors. One of these might mislead: those who (like Pugin) love Nazarene painting need to know that the Casino Massimo is not in Florence (p.218), but in the Via Boiardo, Rome (near the Lateran – regularly open and well worth visiting). The new book forms a fine supplement to the first, and everyone interested in the Houses of Parliament should have both.

One particularly heartening result of a comparison is that so many good things have happened in the interim, not least the replacement of the figures of Justice and Clemency on either side of John Gibson's statue of Queen Victoria in the Prince's Chamber. However, one less happy development is that, when new sculpture has been made to replace worn pieces on the exterior, no effort has been made to preserve the originals. Instead, many have been given to Members of Parliament to adorn their gardens. Future generations will regret the loss of the opportunity to study one of the most important projects in architectural sculpture of the nineteenth century.

**Peter Howell**

**Ian Lochhead, *A Dream of Spires: Benjamin Mountfort and the Gothic Revival*, Canterbury University Press, 1999; 364pp. ISBN 0-908812-85-X.**

It is not just in Australia that Pugin's influence can be traced. Benjamin Mountfort (1825–98) was aboard the first ship bringing settlers to Canterbury on the east coast of the South Island of New Zealand in 1850. Then aged 25, he was a trained architect and set out to achieve in the furthest Antipodes what Pugin's admirer and

collaborator, William Wardell, would attempt in Australia a few years later. Even if Mountfort would not be granted Wardell's opportunities in the more recently colonised and less developed islands further south, he similarly left his mark by building a series of churches. Although his early attempts at using timber construction were defeated by the climate, he was able to use stone to realise the ideals of the Gothic Revival which exemplified the contemporary vision of New Zealand as a transplanted British civilisation. As Ian Lochhead puts it in his sumptuously illustrated and well produced study of the architect's life and work, 'By making visible the historical links between the old world and the new, Mountfort's buildings mitigated the sense of rootlessness and disorientation that pervaded life in the colonial world. Ultimately, his architecture transcended the circumscribed preoccupations of a small and remote colonial settlement by linking it to an artistic movement that spanned the globe.'

Mountfort was born in Wolverhampton and brought up in Birmingham, a city in which – thanks to Rickman, Barry and Pugin – the Gothic Revival was flourishing. He apparently wanted to train with Pugin but, as that was impossible, he became a pupil of Pugin's Anglican follower, Richard Cromwell Carpenter, instead (and he may also have worked for Lewis Cottingham). Pugin's writings, however, would be the greatest influence on the young Mountfort – his only executed work in England, a school at Croft in Herefordshire, is certainly Puginian – and he applied Pugin's principles to local conditions in New Zealand with great resourcefulness and considerable success.

With the aid of the building journals, Mountfort succeeded in following architectural fashion, if with a slight time lag, as can be seen in his collegiate buildings and, in particular, in the tough Canterbury Provincial Council Buildings of 1864–65. And when George Gilbert Scott needed a local architect to carry out his design for Christchurch Cathedral, he turned to Mountfort. But it is Pugin who has the largest number of references in the index of this fascinating and illuminating study (which, by British standards, is very reasonably priced). *A Dream of Spires* is a product of much research and wide knowledge; it deserves a place on the shelves of any student of the Gothic Revival, and especially on those of admirers of Pugin.

**Gavin Stamp**

[available from Canterbury University Press, University of Canterbury, Private Bag 4800, Christchurch, New Zealand; e-mail: mail@cup.canterbury.ac.nz; \$NZD79.95, plus 5.00 post and packing]



# Letters and Comment

As usual, the Society has enjoyed a varied mailbag in the past few months. For example, a letter was recently received from reader **Andrew Joynes**, commenting that in our last *True Principles* he had found John Hardman Powell's 'Some Stray Notes on Art' particularly interesting, and remarking that it 'gives a telling insight into the nineteenth century Romantic view of the glorious middle ages. Indeed,' he goes on, 'I was struck by the similarity between some of his ecstatic responses to jewelled textures etc and the writings of the twelfth-century Abbot of Saint-Denis, Suger . . . it might be worth somebody getting out Suger's *De Consecratione* for a comparison one day.' There is the basis of an interesting article here, perhaps.

We have also had an intriguing news snip from **Rachel Moss**, who writes:

*Members of the Pugin Society might be interested to hear of an article by James Joll, entitled 'A Pugin Commission', which has been published in The Decorative Arts Society Journal, No.24, 2000. Fully 14 pages long, with many illustrations including ten in colour, it is a deeply researched commission of a corona lucis with sanctuary lamp. The confirmation of authorship was one of Clive Wainwright's last acts as a Pugin scholar, and the history of the Jermingham commission is enjoyably detailed, including, for instance, the sales ledger account (Hardman, 1851) for the corona Decorative Arts Society Journals can be obtained from: Richard Dennis Publications, The Old Chapel, Shepton Beauchamp, Ilminster, Somerset TA19 0LE Tel: 01460 240044.*

A press release from Melbourne University Press, regarding **Brian Andrews'** new *Australian Gothic: the Gothic Revival in Australian Architecture from the 1840s to the 1950s*, which Rosemary Hill will be writing about for us, has recently come our way. Brian's book promises to be a revelatory and colourful publication. MUP reports that he examines the Revival 'from the grand buildings, the great architects and their patrons, to the not-so-good, the humorous, the pretentious, the copycats and their works'. This sounds like a rich diet.

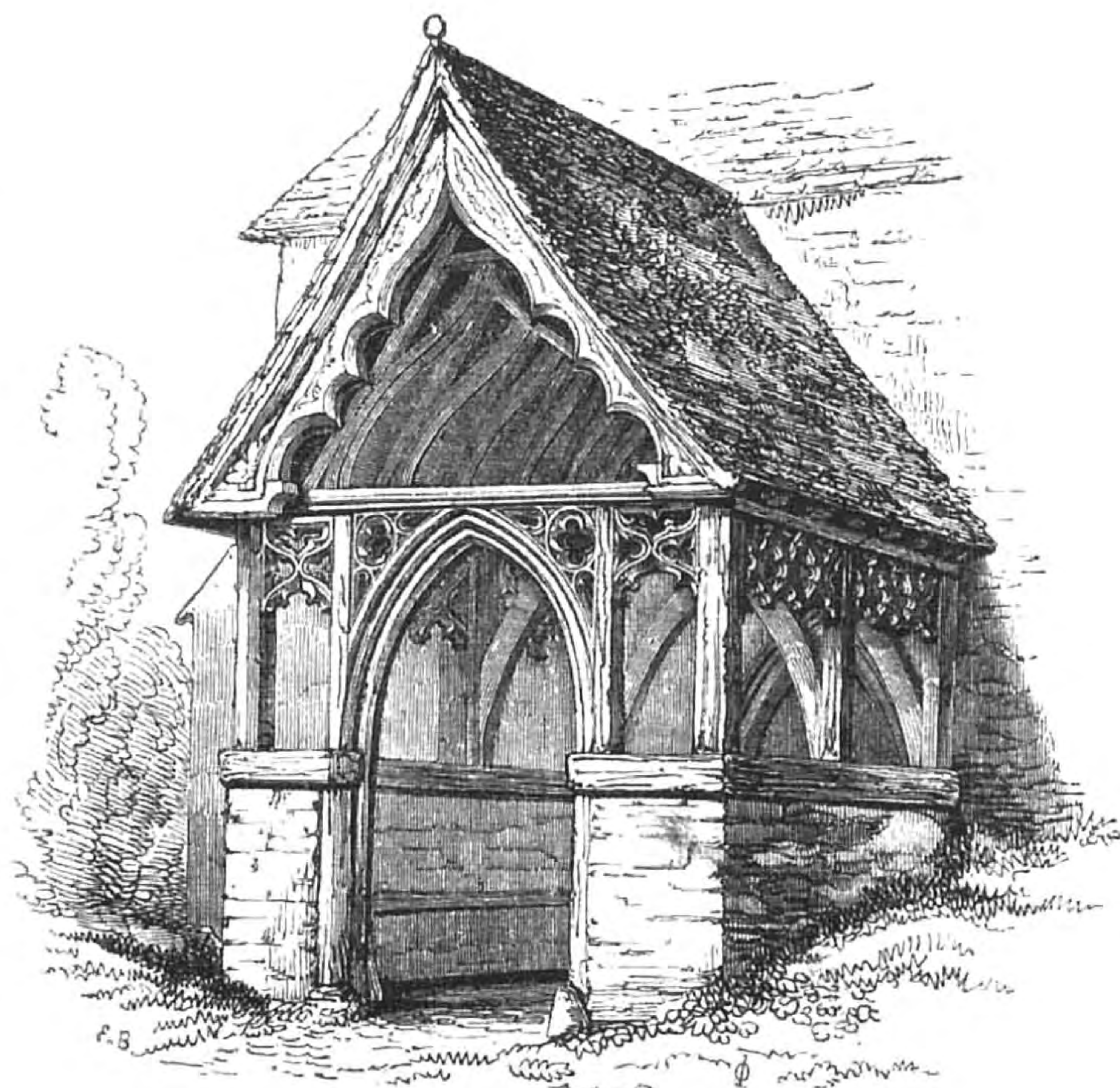
Finally, Hon. Secretary Pam Cole was sent a most interesting – if slightly enigmatic as we shall see – item from **Father Barry Bossa SAC**, the American Catholic liturgical and historical expert. Father Bossa is closely connected with the Keely Society, whom he has recently addressed at their impressive-sounding second annual Congress in Brooklyn, NY. In his letter to Pam, Father Bossa cites a booklet celebrating the 150th anniversary of the Catholic Diocese of Buffalo, NY, and quotes an incident from it, reported by the secretary of Bishop

Ryan of Buffalo, and recorded as occurring in 1876; it refers to the Keely cathedral there:

*I found a gentleman standing in the centre of the sanctuary viewing the proportions of the edifice. In response to the question why he dared make so free with the sanctuary, he smiled and said ... 'Excuse me your reverence, but I have been, perhaps, a little presumptuous. My name is Pugin, and I wish to survey this magnificent Church from the best point of view. "Pugin? Pugin?" "Well," said he, noticing the interrogatory tone, "I am not the older Pugin of whom you are no doubt thinking – I am his son. I have travelled all over the States to learn what you have in the way of Gothic architecture particularly, and I must say that this is the finest pile that I have met with in the whole land. The lines and proportion are perfect ... Mr Kiely [sic] may well be proud of this creation."*

Buffalo Diocese 150th Anniversary, p.122.

The author, according to Fr Bossa, goes on to comment that this must have been Edward Pugin. Could Edward have visited Buffalo while in America, whither he went in 1873? He died in 1875, so either 1876 is not the right year, or perhaps the visitor could have been Peter Paul Pugin, who also travelled in the USA, at a slightly later date.



Decorated wooden porch, Aldham, Essex, c.1350  
(Parker's *Introduction to Gothic Architecture*, this edition 1881)



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Oonagh Robertson, 32 St Mildred's Avenue, Ramsgate, Kent,  
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01227 766879, e-mail: j.m.twigg@ukc.ac.uk

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**Membership of The Pugin Society costs £10.00 (single) or £12.00 (joint) in the UK, and £14.00 (single) or £17.00 (double) overseas, and is renewable every 1st July. Payments from overseas must be made by Sterling Order, please. To join the Society, please contact the Hon. Membership Secretary (see above).**

## **LIST OF NEW MEMBERS:** (At the time of going to press)

Mr and Mrs L.E. Armstrong, Mr W. P. Anelay, Ralph Bowmaker, Christopher Butcher, Eloise Carpenter and Antony Dawes, Sir Robert and Lady Craufurd, The Revd Brian Doolan, Mr B.T. Frear and Ms J. Dunford, Simon Ferrey, The Revd Peter Harris, The Revd G.Hetherington and the Revd S. Restori, Michael J. Hodges, James Jago, Sister Barbara Jeffery, Daphne and Andrew Joynes, Tim Knox, Kyle Leyden, Ms Heather Lorne, Mr D. J. Morgan, Scott Nethersole, Faith and Paul Rogatzki, Ian C.D.Scott, Warren C. Southward, Mandy Wilkins, James D.Wood.

**Back cover:** Letter from A.W.Pugin to his friend William Osmond, a sculptor and stonemason in Salisbury, 20th September 1832. (Courtesy, Salisbury and South Wiltshire Museum)



Wells. Wednesday.

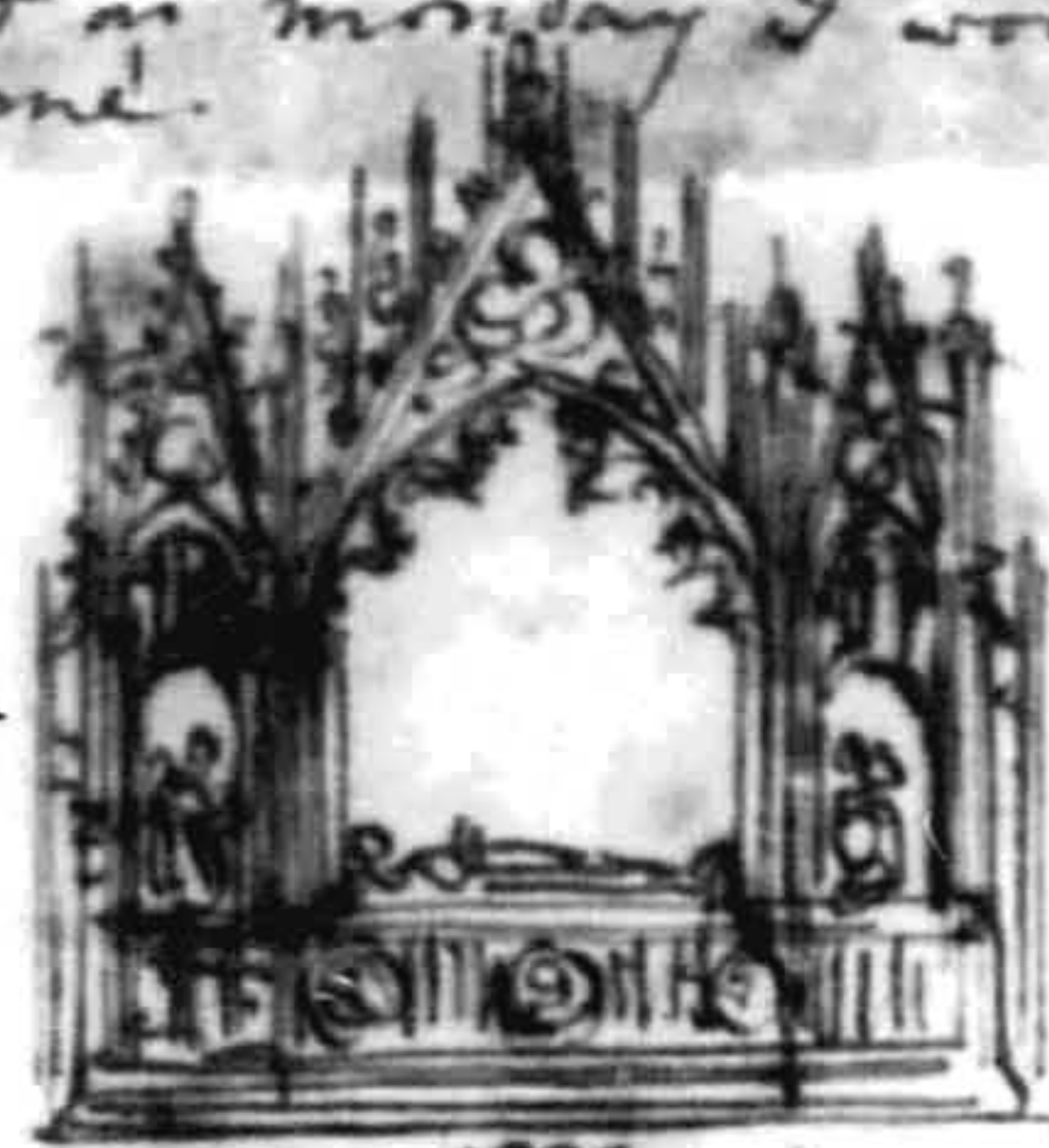
if you could not start on Monday I would wait  
here till you could come.



My Dear Sir



1632.



1832.

if you want to be delighted if you want to be  
astonished if you want to be half as mad as I at present am,  
for gods sake come over to wells. the most magnificent things  
for detail that can be seen splendid remains of every style  
and every description of gothic architecture. you have no concep-  
tion of the magnificence of the cathedral & one day would  
suffice I am well acquainted with every thing here and have  
got introductions to all the most secret corners. and I declare  
I would not leave you till you had seen every interesting object  
in the place. pray come I entreat if you I leave here either  
at the end of this week that is the beginning of next about  
Tuesday or Wednesday. if you start on Monday morning next  
you will arrive here Tuesday morning leave your horse &  
sit at bath and ride over by <sup>Lydney</sup> I am Lodging at Mr. Hatch  
beyer boot & shoe maker alias Mender, entrance of the vicar  
close I would not think of. wishing you so much to come  
down were I not certain you would be delighted no artistic  
indeed the figures of the west front are magnificent splendid  
specimens of sculpture tell that to Mr. Lucas and tell  
him that the (antique) fades away before the (antient)  
gothic for ever. Mr. Conter one of the vicars here is most  
anxious to see you, & pray come down and don't be ruled  
by your wife for without you make a pilgrimage to this  
shire you will never obtain absolution for the number of  
(blusters) you have been the instrument of giving and polluting  
against ancient art, give me your remembrance to Mr. Arnold  
and all my good friends at Bath. I am sure you will be  
your most sincere friend and fellow labourer.

Send a line to me by Post  
Direct Mr. Pugin at Mr. Hatch's  
Shoemaker vicar's Close Wells

A Pugin

free mason though not a member of.  
the maw milliners lodge.