

TRUE PRINCIPLES

Summer 2003

The voice of the Pugin Society

Registered Charity No 1074766



in this issue:

- September 14th 2002: special commemorative coverage
- A Force for Good: The Hardman Family in Birmingham
- A Pugin Bed and Breakfast?
- Pointing Upwards, or: Art Theoretic
- Pugin and Mount St Bernard's Abbey

and much more...

NOT WHERE ONE WANTS TO BE

A.W.N. Pugin describes the horrors of a new town in Lancashire, recently built by Decimus Burton, in a letter to Lord Shrewsbury of 1842:

I think Fleetwood is the most detestable place I ever was in. It is only four years old and it is half ruin already. Everybody sold up and bankrupt. It is the abomination of desolation, a Modern Greek Town is quite insupportable. I am sitting in a Grecian coffee room in the Grecian hotel with a Grecian Mahogany table close to a Grecian marble chimney piece, surmounted by a Grecian scroll pier glass and to increase my horror the waiter has brought in breakfast on a Grecian sort of tray with a pat of butter stamped with the infernal Greek scroll. Not a pointed arch within miles. Everything new and everything beastly. Fortunately I can cheer my imagination with hopes of reaching Furness Abbey before night.

This quotation is from Margaret Belcher's *The Collected Letters of A.W.N. Pugin*, Volume One 1830–1842, Oxford University Press 2001, p.368.

Volume Two of *The Collected Letters of A.W.N. Pugin* is appearing shortly (see enclosed flier). The Society warmly congratulates Dr Belcher on her outstanding achievement in having successfully completed the second book in this series, and on her continuing and invaluable work on behalf of Pugin.

Front cover: Alton Castle, c.1860, lithograph by Newman & Co, London (Courtesy, Staffordshire County Record Office)

With thanks to Michael Fisher for his assistance.

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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, Nick 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. Handwritten articles are not acceptable. All illustrations must be clearly captioned and all credits and permissions to reproduce must be cleared by the writer. 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. All material is copyright and may not be reproduced without permission.

Copy date for 2004 issue: 1st April

True Principles is published by The Pugin Society, printed by Hammond Press, and designed by Michael Pennamacoar of Abgrundrisse [set in Palatino 10/13] (e-mail: michael@abgrundrisse.net, Tel: 01304 617626).

Editorial

In my view there is no form of communication that can rival the power and influence, or the sheer enjoyment, of the printed word. A magazine, unlike a computer, can be carried with one on the train or plane, read propped up against the marmalade jar of a morning, and mulled over in bed at night. It is infinitely portable, and can be read and re-read, in comfort, at any time. Publications such as ours can have a huge influence for good, and for spreading knowledge. I have always felt that it was of primary importance to build up the quality and standing of *True Principles*, and I have tried to do so. It

additional broadsheet which might act as a kind of solution to this problem, and add a slightly different dimension. The Society's website, which will soon be launched, will also complement and help to promote our publications and work, providing interesting information, a gazetteer, a family tree, and news flashes which can easily be altered or added to as the need dictates. This should be particularly useful for reportage on buildings at risk, or for any situation that is in a state of flux.

I feel that, two and half years in (in its present format),



Society tour, July 2002: Ushaw College, Durham. Photo: Jim Nancarrow

should be lively, accessible, and at the same time a fulcrum for new research and original ideas relating to Pugin and allied subjects. It should also, without losing caste, be comprehensible to a slightly wider range of readers than those people to whom Pugin referred as 'the bigwigs at the colleges' (of Oxford). To achieve this balance is not always easy, and I have hoped, by the introduction of our winter bulletin – *Present State*, with its shorter, more immediate, items – to provide a small

True Principles is well enough established for me to stand down now and hand over the tasks of editorship, greatly though I have enjoyed the experience. The Society's new editor, committee member Tim Brittain-Catlin, who is currently concluding a Ph.D on the subject of Pugin's domestic buildings, will, I know, do a splendid job. He is on the cutting edge of Pugin studies, he is a professional writer and reviewer, and he is also a qualified architect. I am sure that we shall have no lack

of fine contributions under his editorship, and whilst on the subject I should like to thank all those scholars and writers who have so generously come forward, mostly unsolicited, to write for *True Principles* in the past, and who have done so much to build its reputation. I should also like to thank Rory O'Donnell for his valuable assistance with editing sections of the current issue.

This number of *True Principles* sees a major resumé of the exciting events of our sesquicentennial year, coverage of a comparatively little known architect, Charles Canning Winmill, tidings of a Ramsgate link with New Zealand, comments from our old friend John Hardman Powell, some new Pugin (A.W. and E.W.) discoveries, some substantial book reviews, and much more. Owing to the amount of copy included, **Society Sorties** does not in this issue have a section as such. The Sorties are a most important part of our work; we have all learnt so much from them and so I would like pay tribute here to Julia Twigg's flawless organisation of our outings, and to mention in particular Rory O'Donnell's grand circuit of the north last year (Yorkshire and Durham), Michael Fisher's intensive mini-tour earlier this year in Staffordshire, Roger Turner's and Peter Howell's trips to Kent and Sussex

sites, and Oxford ones respectively, and our recent day looking at the wondrous and eccentric Wagner (mainly) churches of Brighton with Richard Morrice; churches which arguably might never have existed had it not been for the influence and example of Pugin a little earlier.

Finally, and on a lighter but not insignificant note, I was astonished to see recently in one of the national newspapers a photograph of a portable inflatable church, designed to help spread the Christian message more easily – a sort of 'have church, will travel' approach. This church was clearly Gothic, and the concept somewhat reminiscent of Pugin's model churches for Tasmania. The very 'Gothicness' of this object made me think of our Patron Alexandra Wedgwood's words in the introduction to *A Flint Seaside Church*, the Society's guide to St Augustine's, Ramsgate, in which she wrote: 'More than any other nineteenth-century architect, A.W.Pugin determined the style of church buildings throughout the world in that century. It is thanks to him that when we see pointed arches and pointed windows we automatically expect to be looking at a church.' Obviously this message holds good in unexpected ways.

Catriona Blaker

WEB SITE CONTENT EDITOR

Our overworked staff would welcome a volunteer – and we must stress volunteer – member of the Society to take on this very interesting role. The site will need someone with a good basic knowledge of Pugin lore, plus the enthusiasm to learn more and to liaise with our site and publications designer, Michael Pennamacoor, and to consult with Pugin scholars as and when necessary. The site will also need careful editing in a literary sense. If you think you have what it takes, please contact the Hon. Sec., Pam Cole, 33 Montcalm House, Westferry Road, London, E14 3SD Tel: 020 7515 9474, e-mail: Apamakapam@aol.com

Sesquicentennial Roundup

1. PUGIN COMMEMORATIONS IN THE MIDLANDS

Michael Fisher brings members news of the multifarious happenings during 2002 in Staffordshire and Birmingham.

The 150th anniversary year of the deaths of AWN Pugin and the sixteenth Earl of Shrewsbury was marked by several events in the Midlands, some definitely planned, others coincidental. Among the latter was the official re-opening of Alton Castle by the Archbishop of Birmingham on June 15th 2002. The castle had in fact never been completely closed during a two-year programme of extensive repairs and renovations, but had continued to function as a Retreat for young people – the purpose for which it had been acquired by the Archdiocese of Birmingham. The castle's location on the edge of a cliff overlooking the Churnet valley makes it

used by St John's Catholic Junior School. These buildings are therefore in very safe hands, in excellent order, and – equally important – they are being used and enjoyed by hundreds of young people who are being brought into contact with the exceptionally fine heritage of Pugin's work on and around the former Shrewsbury estates. The only debit side is that the castle chapel, described by Pevsner as 'a room which inspires worship'¹ is now used as a refectory.

At the time of writing, no purchaser has been found for the redundant college buildings at Cotton, which incorporate work by A.W. and E.W. Pugin. The spire of

St Wilfrid's church became unsafe early in 2002, but essential repair work has now been carried out. Though St Wilfrid's (1848–8) was altered and extended after Pugin's time, its somewhat plain interior provides a contrast to the intensity of Cheshire, and its asymmetrical plan is a contrast too, reflecting the progression of Pugin's ideas in the 1840s.

Special events: Staffordshire

No commemorations of Pugin and Lord Shrewsbury had been planned for this area during 2002, so the parish priest of St Chad's, Stafford (whose enthusiasm for Pugin's work is hardly a secret), decided to use the opportunity afforded by the annual Heritage Open Days, which in 2002 coincided precisely with the Pugin anniversary in September. So a large

and impressive collection of Hardman metalwork was brought to Stafford and exhibited in St Chad's by Neil Phillips, the proprietor of the John Hardman Studio in Birmingham. Included in the display was a magnificent eagle lectern in polished brass (advertised in Hardman's original metalwork catalogue at £26!) and matching standard candelabra, and a three-branch candelabrum which had been shown at the Great Exhibition of 1851. A Mass was said for Pugin on the morning of September 14th, using Hardman altar-vessels. In the evening a concert was given by the 'Pugin Singers', a choir drawn partly from members of St Giles', Cheshire, the musical items being interspersed with readings – biographical



Alton Castle, prior to restoration, in 1996. Photo: Michael Fisher

one of Pugin's most dramatic and romantic buildings (see front cover for a fine lithographic view). The restoration work included the renewal of the coloured tiles on the chapel roof, unique in Pugin's *oeuvre*, and inspired no doubt by the patterned roofs of medieval Burgundian buildings such as the Hôtel Dieu at Beaune. Careful study of Pugin's *Glossary* has enabled local decorators to apply the kind of stencilled patterns that might originally have been used had the castle not been left unfinished when the seventeenth Earl of Shrewsbury (the last in the Catholic line) died in 1856. As well as the castle, the Retreat comprises the former Hospital of St John, while the Guildhall continues to be

material, extracts from Pugin's letters, and various amusing anecdotes.

Birmingham

At the same time, St Chad's Cathedral, Birmingham, was the scene of a spectacular exhibition of Pugin's work, drawn from the cathedral's considerable resources of metalwork and textiles, and displayed in one of the finest settings imaginable for such an event. Among the items exhibited were the Shrewsbury cloth-of-gold vestments designed by Pugin and given by the sixteenth Earl, and also the huge funeral pall made for Lord Shrewsbury's obsequies at Alton in 1852.² Simon Williams, a former chorister at the cathedral, gave the opening talk, in which he reflected on Pugin's unique role in bringing together architecture and liturgy to promote the Catholic faith. Fr Brian Doolan, the Cathedral Dean, has made considerable progress towards the development of the huge undercroft into a permanent exhibition area.

A great tradition

During the last year Neil Phillips has continued to develop the Hardman Studio as a museum, a stained-glass workshop, and as a place where craftsmen might be taught once more to work to Pugin's metalwork designs. Amongst Neil's most recent 'acquisitions' is Justin Hardman, who has come to work at the studio, thereby re-establishing the family connection. The Hardman Studio is located at Lightwoods House, Lightwoods Road, Birmingham (just off the Hagley Road), and the collection of artefacts and drawings already displayed there is by any standards impressive and well worth seeing. Appointments to visit may be made by telephoning 0121 429 7609.

On November 8th Birmingham (Handsworth) also saw the launch of Rory O'Donnell's *The Pugins in the Catholic Midlands*, currently enjoying well-deserved success, (Gracewing, 2000, see review by Brian Andrews on page 47), a commemorative Mass for the sixteenth Earl of Shrewsbury, Pugin and various members of the Hardman family, and an unveiling of a Blue Plaque to John Hardman Junior. Of those present, Loyd Grossman's English Heritage connections are not so well known as his television roles in *Masterchef* and *Through the Keyhole*, so his appearance, in particular, at the unveiling came as a surprise to some. For further coverage of this memorable day, and an interesting article on 'The Hardman Legacy', see Sister Barbara's Jeffery's contribution on page 22.

Developments at Alton

It was the approach of the anniversaries – Pugin's and Lord Shrewsbury's – which impelled this writer to build

upon earlier research into Pugin's work at Alton Towers. Michael Fisher, *Pugin-Land* (Stafford 2002), sets the magnificent home of the Talbots into a landscape rich with some of Pugin's finest buildings – a dozen or so – financed wholly or partly by Lord Shrewsbury, and which have been researched from original sources.³

Meanwhile, another phase of conservation work has begun at Alton Towers, with some important (pre-Pugin) stained glass being restored at the Hardman Studio, and the masonry of the east front stabilised and repaired. A detailed Conservation Plan has been put together, and this makes provision for the restoration of the elaborate Pugin screenwork which once covered the east wall of the chapel. Though demolished in 1952, significant portions of the screen have survived, sufficient to make a complete reconstruction possible.

Unexpected pleasures

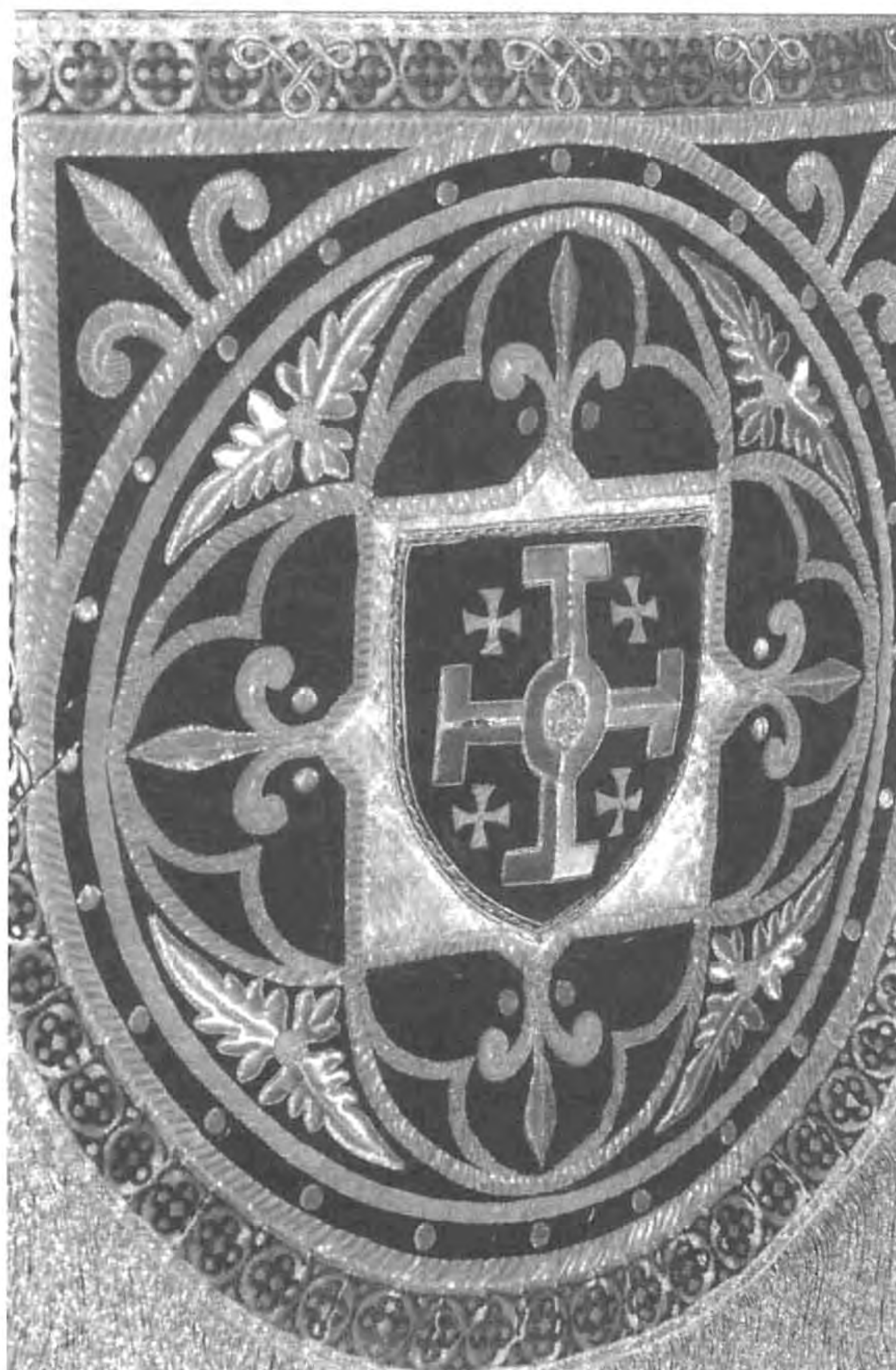
Two previously unknown letters written by Pugin, and pertaining to his work in the Midlands have been discovered: 'cherries on the anniversary cake', as it



Eagle Lectern from the Exhibition of nineteenth-century Ecclesiastical Arts and Crafts, by the Hardman Studio, at St Chad's, Stafford.
Photo: Deryck Clark

were. The first – addressed to Herbert Minton – turned up at a Collectors' Fair in Sydney, even as Brian Andrews was preparing for the opening of *Pugin at the Antipodes*. The purchaser bought it simply because of its penny-black stamp, but the letter itself is of considerable importance as a very rare example of Pugin-Minton correspondence, and an early one at that (see back cover). Secondly, a letter from Pugin to John Knill has come to light, giving details of transport arrangements from Stafford to Cheadle on the day of the consecration of St Giles' church in 1846.⁵

Thus the anniversary year has given cause for celebration, and the prospects for the care, conservation and use of Pugin's buildings in this area are brighter than ever before. The Pugin Society must surely take much of the credit for a growing public appreciation of Pugin's key role in the history



Detail of red/gold cope designed by A.W.N. Pugin and displayed in the Commemorative Exhibition at St Chad's Birmingham, September 2002. Photo: Deryck Clark

of nineteenth-century architecture and design.

NOTES

1. N. Pevsner, *The Buildings of England: Staffordshire* (Harmondsworth 1974) p.59.
2. See R. O'Donnell, 'No "maimed rites": the funeral obsequies of the Earl of Shrewsbury, 1852', in *True Principles*, Summer 2002, pp.17–21.
3. For a review of *Pugin-Land* see *True Principles*, Summer 2002, p.47.
4. This letter refers to the manufacture of encaustic tiles for the Convent of Mercy at Handsworth, and it was this which caused the purchaser (who lives in new South Wales) to contact a friend and ceramic tile enthusiast, Mr William Irik, of Romsey, Hants, who in turn sent a copy to me.
5. John Knill (the uncle of Jane Knill) was told by Pugin to catch the 6am train to Stafford, where a fleet of coaches would be waiting at the Swan Hotel to convey guests to Cheadle for the consecration of St Giles' on Tuesday 1st September. The letter, which is currently in my custody, will be included in the appropriate volume of Margaret Belcher's *Collected Letters of A.W.N. Pugin*.

2. PUGIN IN THE ANTIPODES – AND WE WENT TOO!

David Houle, husband of our President Sarah Houle, Pugin's great-great-granddaughter, reports on the epic visit down under, in Part One of our Australian coverage.

Sandra and Martin Wedgwood, Sarah and myself had been invited to the opening of the Pugin exhibition in Tasmania by Brian Andrews, who organised everything for us, when the visit proposed by the Victorian Society fell through. He met us at Hobart airport with the car he had arranged, and escorted us to the hotel, where Sandra and Martin arrived later. We met for dinner while Brian left to labour late, putting final touches to the exhibition.

In 1842 Bishop Willson was appointed the first Bishop of Tasmania. He was a priest at Nottingham, and he and his brother were great friends of Pugin and are credited with his conversion to Catholicism. When Willson was appointed, he asked Pugin to produce designs for three sizes of churches and also furnishings, metalwork and stained glass for the churches which

Willson hoped to build in Tasmania. Until Father, now Bishop, Geoffrey Jarrett discovered some of these fittings, and started to ensure that the churches and their contents were protected, they had largely been unappreciated and unknown.

Here I think we must pay tribute to Brian Andrews. Although he has had support from the Hobart Museum, and many others, this assistance has, of necessity, been limited in finance and personnel. However, Brian has produced an exhibition of which Hobart can be proud, and a catalogue which we feel is the best and most informative for any Pugin exhibition. This, and all the research it entailed, must have involved a workload that even Pugin would have admired.

In the afternoon we met Brian at the Museum for a pre-opening viewing. It was only then that we began to



Sunday 15th September, 2002. L. to R: Brian Andrews, David Houle, Alexandra Wedgwood, Sarah Houle. Photo: Martin Wedgwood

realise the scope of the exhibits and the range of items Willson had imported, from Myers' template for letters for tombs, through Hardman's church plate and Powell & Brown's vestments, to Pugin's designs for all these, plus plans and models for churches. It is all there, in a wonderful rich display which would need several visits to be fully appreciated. Bishop Willson's pectoral cross, made by Hardman to Pugin's design – a gift from Pugin to Willson, which was carried by him on all his sea voyages, including his last one home to Nottingham, where he died – is the most poignant.

One aspect which is particularly astonishing is that all these items were transported in the *Bella Marina*, and other ships, which had to carry crew, passengers, and all their provisions, including livestock, plus the cargo for a voyage that would have lasted three months. At one point Hardman agreed a sale or return basis for his metalwork; we wondered how much *was* actually returned.

So to the opening in the evening, preceded by a reception for three hundred people, with Sandra opening the exhibition beautifully, and reminding guests of the celebrations at Ramsgate. Sarah followed nicely, and her reference to Pugin the racehorse went down well. I hope listeners took her advice and didn't back him for the Melbourne Cup. We were then entertained royally to dinner with the Chairman and Director of the Museum, and others, with their wives.

On Sunday we all attended Mass at St Paul's, Oatlands, with the Bishop of Hobart and Bishop Geoffrey Jarrett, and a congregation of about eighty filled Pugin's little church. Bishop Geoffrey gave an excellent address to commemorate the 150th anniversary of Pugin's death. Once again, we were made very welcome by the parish at a

sumptuous buffet meal, only terminated for me when I had to leave to play golf with an English Amateur Champion of the past, as the result of an invitation at the exhibition opening.

Unfortunately the Governor had been unable to attend the opening, but he kindly invited us to drinks with his Lady at Government House, followed by a personal guided tour. The building is regarded as one of the best Vice-Regal Residences in the Commonwealth. Designed by William Porden Kay in neo-Gothic style, it certainly lives up to that claim, we felt from our visit. On the Pugin front, the Governor and I admired our exactly similar V & A ties (different colours). There was also a fine Pugin wallpaper in the ballroom, and Sandra located a portrait of a relative, who had been a previous Governor's wife.

The next day Brian took us on a conducted tour of the 'model' churches – St John the Evangelist, Richmond, St Patrick's, Colebrook, and St Paul's, Oatlands. St John's was a 'squashed' version of the original design, while the other two were close to their models, especially the interiors.

This was the end of the 'Pugin' part of our trip, but we should mention that later we passed the church at Oatlands and got a most unusual photograph of it, under three inches of snow. We also discovered that in both Sydney and Melbourne the cathedrals contain fine examples of Hardman glass.

Latterly we were looked after most beautifully in Christchurch, New Zealand, by Margaret Belcher, and were glad to hear that Vol. Two of the *Pugin Collected Letters* is inching its way through the printers, at Oxford University Press.

* * *

Finally, for those interested in how Pugin the horse got his name, I asked a friend to speak to John Oxx, the Irish



St Paul's, Oatlands, 19th September, 2002. The weather in Spring in Tasmania is unpredictable! Photo: Sarah Houle

trainer. This horse's dam was 'Gothic Dream'. Her first progeny was named 'Chartres'; the second, 'Pugin'.

Clearly the breeder, whose name I don't know, knew his architect.

PUGIN IN THE ANTIPODES – AND WE WENT TOO! PART TWO

Sandra Wedgwood *takes up the tale ...*

The invitation was just too tantalising: to open an exhibition on the other side of the world and to see a whole new body of Pugin's work. In addition, to have the opportunity to visit relatives in Australia and Margaret Belcher in New Zealand on our

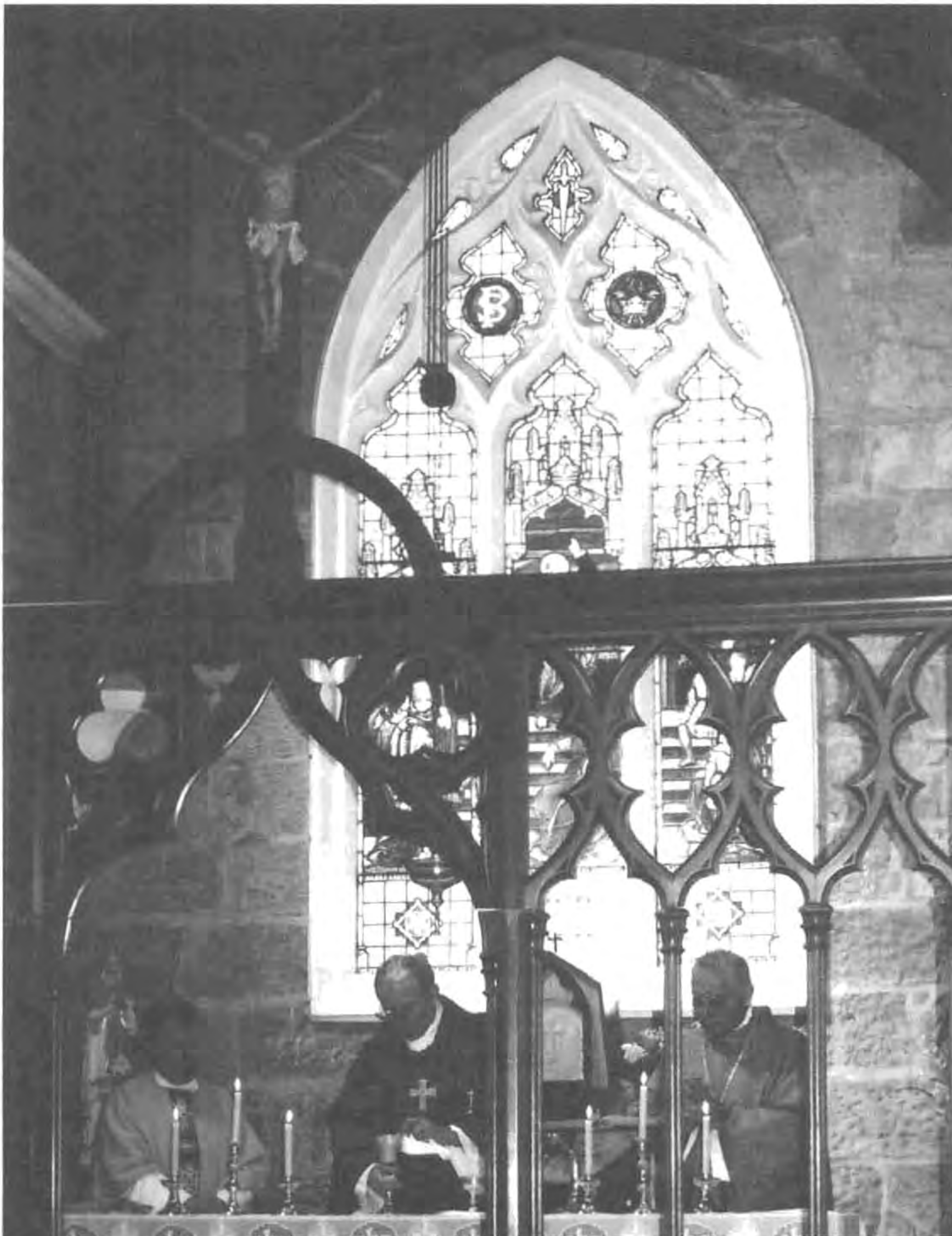
which Brian Andrews had chosen them. For me, an overwhelming characteristic of the majority of the exhibits was their simplicity (the result of the poverty of the Hobart diocese, which could not afford more elaborate items) and which emphasized the beauty of their proportions and of their slight but perfectly judged decorations.

Unlike most exhibitions, however, this is one that you can enjoy from your armchair in Britain. This is because of the superb – there is no other word – catalogue which accompanies the exhibition, with every exhibit illustrated by a lovely colour photograph, a precise description and an illuminating commentary. If you are serious about Pugin I do urge you to get a copy. Is it not extraordinary that a major academic publisher like Yale considers that there is no market nowadays for exhibition catalogues when a small provincial museum with minimal resources can achieve such a spectacular result? The answer is of course that Hobart had Brian Andrews, who had the knowledge, would only accept the best, and was prepared to work ceaselessly. (To be fair I should add that he also has a totally supportive wife, Judy.)

Tasmania: a wealth of material

As well as all his work at the exhibition, Brian was, as David has mentioned, a wonderful host to us, looking after both our physical and intellectual needs. His dedicated research was exemplified to me when he took us to the Cornelian Bay Cemetery to show us the more elaborate exemplar headstone, originally designed by Pugin c.1842 for two American children. This copy had been made by George Myers in 1847 for Bishop

Willson who had brought out four simpler exemplars in 1844. Does this discovery sound easy? Consider that this is a large cemetery, one of several, and that the headstones all have their backs to the paths, but Brian found it. Along with this headstone Bishop Willson took back with him to Tasmania in 1848 a most lovely two-light stained glass window of the Annunciation made by Hardman, which Pugin had both designed and given. The window has a Latin inscription asking for prayers for the donor. It was probably intended for Bishop

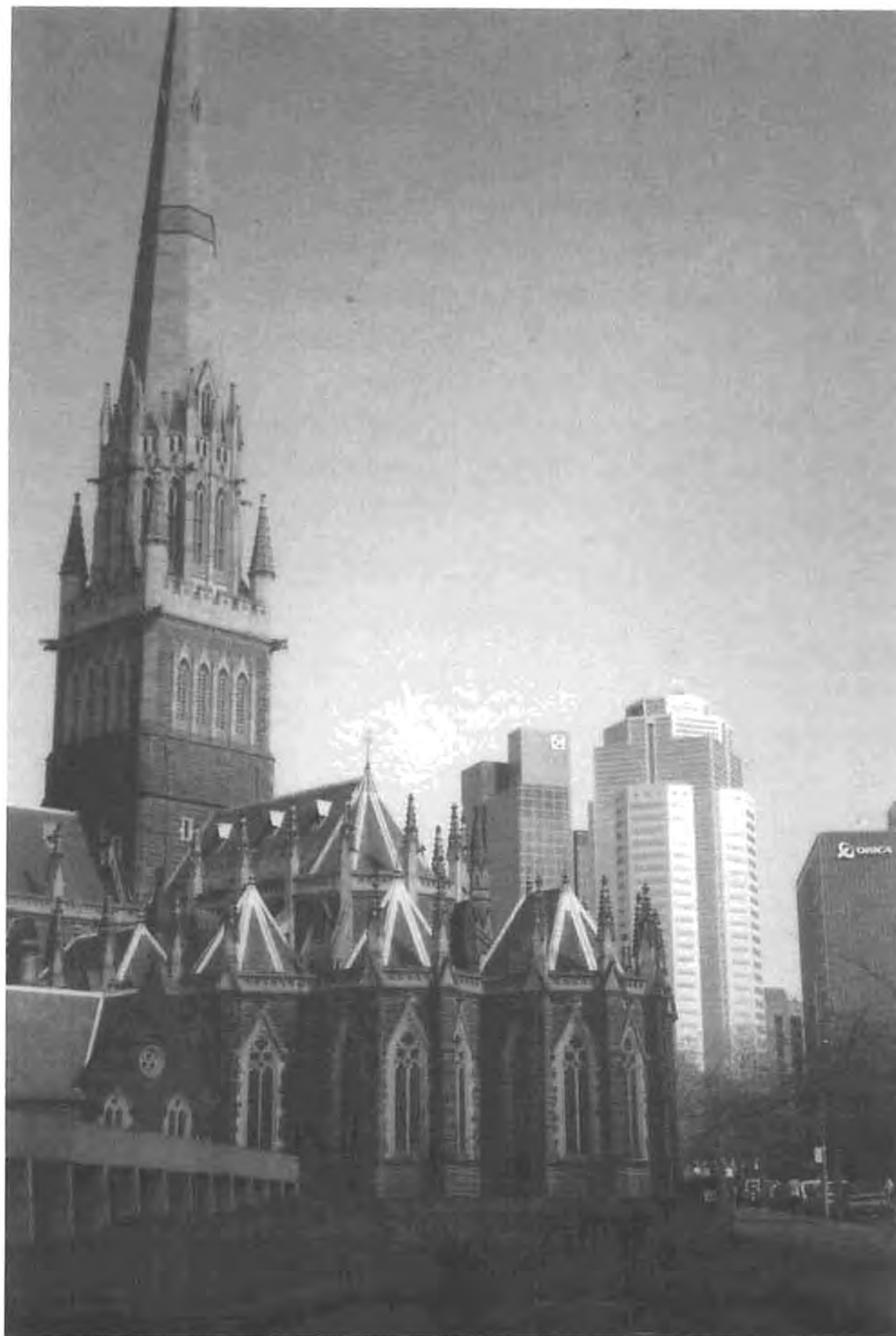


Pugin Sesquicentenary Mass, St Paul's, Oatlands, 15th September, 2002.
Photo: Penny Edman

circumnavigation of the globe, was just too good to miss. Even the undoubted importance of being in Ramsgate on the sesquicentenary of Pugin's death did not deter us and on the 14th September 2002 Martin and I joined an enthusiastic crowd to celebrate the opening of Brian Andrews' splendid exhibition in the Tasmanian Museum and Art Gallery in Hobart. The display was excellent. Every object in the exhibition told an important part of the story, such was the care with

Willson's proposed cathedral, but this project failed, and the window is now rather uncomfortably sited in the north wall of St Joseph's Catholic church in Hobart, the basic Neo-Gothic church built just before Willson's arrival. The three little parish churches which were built from the models which Pugin designed are also very moving, and Brian Andrews explains in his catalogue just how each has been adapted to its situation. They are simple buildings in country positions, built of a honey-coloured stone, and of particular interest are the rood screens in St Paul's Oatlands and St Patrick's, Colebrook.

In view of the many beautiful objects in the exhibition, it is sobering to read of Willson's difficulties in Tasmania, where he found both debt and a particularly 'erratic, obstinate and divisive Irishman', Fr John Joseph Therry, as Vicar General. Thus his plans for the development of his diocese were severely hindered and delayed; much more could have been accom-



St Patrick's Cathedral, Melbourne, William Wardell, 1883-7.
Photo: Martin Wedgwood

plished. Pugin's other major Australian patron was Archbishop Polding of Sydney. Here again he was unlucky and his principal work there disappeared with the destruction of St Mary's Cathedral by fire in 1865. Pugin came a bit too early in the history of the Australian Catholic community. It was left to his some time English follower, William Wilkinson Wardell, to build the vast and magnificent cathedral of St Patrick, Melbourne and to rebuild St Mary's Cathedral, Sydney in similar grandeur.

So what are my lasting impressions of our great journey? The astonishing strength of the British legacy in this part of the world, of which, of course, Pugin and the Gothic Revival is an essential element, the bizarre and disgraceful episode of the pe-

nal settlements, the courage of the early explorers and settlers and the fascination of antipodean flora and fauna. I am very glad we went!

3. RAMSGATE REMEMBERS

An account from the Pugin heartlands by your Thanet reporter

The weekend of September 14th and 15th, 2002, was indeed special. Not only was the Society commemorating the 150th anniversary of Pugin's death, but events seemed to follow each other on those two days with a rapidity and intensity somewhat reminiscent of our founder, and of which he would surely have approved. Abbot Laurence O'Keeffe, Father Benedict Austen, Father John Seddon, our composer, musicians (two brought in as last minute substitutes), flower arrangers from the Island Floral Group, Landmark Trust staff – all these people, and more, gave of their utmost to ensure the success of the proceedings.

There was much pleasurable anticipation and discussion in the planning of this event. The choice of

hymns, for example, for the splendid Mass on the Saturday morning, which commemorated not only Pugin's death but also marked the Feast of the Exaltation of the Holy Cross, was a case in point. In the end, *Vexilla Regis prodeunt*, 'The royal banners forward go', brought translator and ecclesiologist John Mason Neale interestingly into the proceedings, 'Eternal father strong to save/ Whose arm doth bind the restless wave' proclaimed Pugin's nautical tendencies, 'Let all mortal flesh keep silence' with its fourth-century words and its spine-tingling melody, was of appropriate era, and, finally, 'Now Thank we all Our God', expressed suitable sentiments and, through being of Lutheran origins, gave perhaps a useful element of the inter-denominational.

Participating in this service, and observing the beauty of Pugin's church in use, and the dignity and refinement of the ritual, was something members will always remember. Rosemary Hill and Roderick O'Donnell read the lessons, and Father Anthony Symondson SJ gave us a fine address. The church was lovingly dressed by the Island Floral Group with a veritable effusion of flowers.

Lunch at the Royal Temple Yacht Club hurried by, with the Mayor of Ramsgate rightly stressing in his speech that Pugin's official recognition in the town was long overdue, and that he was glad indeed to be able to redress the balance.

Our Saturday evening concert featured 'A Trio for Pugin', by Ramsgate resident and composer Jeremy Hewett, commissioned by the Society. This work, for violin, piano and clarinet, was an expression of the composer's response to the personality and thoughts of Pugin, in particular through reading John Hardman Powell's account of him. The music was descriptive and melodic, and at the same time challenging and fresh, in its approach. Jeremy also set 'I think continually of those who were truly great', a poem by Stephen Spender, for this occasion. The lovely sound of the chamber choir, Cantate, floating through the darkening Gothic voids of St Augustine's singing this piece, and other Renaissance and earlier works, demonstrated how well Pugin had considered the acoustics of the building. In addition, pianist Christine Croshaw provided an excellent selection of solos by composers of the time of Pugin or before.

Sunday saw much bustle at The Grange, which Landmark opened for much of the day. Large numbers of members crowded in to the courtyard to swarm round the rooms which are to many of us almost legendary in their importance and emotive power. Amongst other descendants, Mrs Beatrix Brooking, who had been specially driven up from Winchester by friends for the day, could be seen holding

court to enthralled listeners in the house as she regaled them with stories of her visits there as a child.

In the Pugin chantry on Sunday afternoon, whilst pianist Richard Goffin-Lecar played in the background, it was a joy to see two monstrosities, one by Pugin and one by Hardman Powell, on display, and also a cruet set for use in the Mass, the Luck crucifix and candlesticks, and even one of the original poor boxes, all designed by Pugin. It was pleasant too to observe the good-natured and rather Romantic countenance of Kenelm Digby, as revealed in his self-portrait, which was also on show for this occasion. Pugin's publications were well

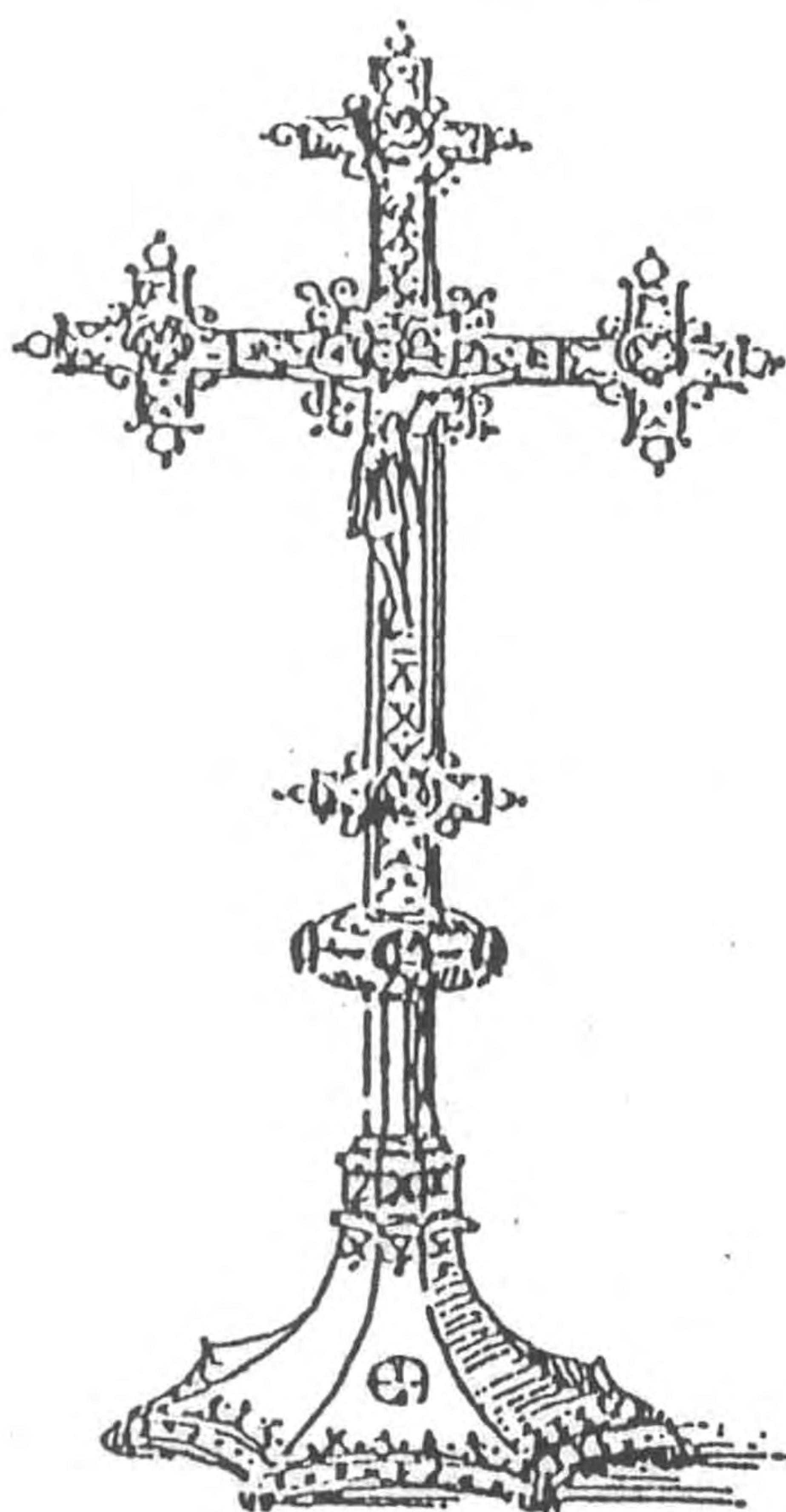
represented also, since fine editions of the *Glossary of Ecclesiastical Ornament and Costume*, *Contrasts*, *True Principles* and *Floriated Ornament* were all there to be admired and pondered over as well. We can only be pleased that the Monastery was so supportive in letting us show these great treasures.

Throughout the weekend there was a strong shared feeling of the importance of the event, plus also a gala atmosphere and a genuine spirit of camaraderie. None of this could have come about without our founder, that man described by the Victorian novelist Mrs Oliphant (whose husband Francis, the stained glass cartoonist, had assisted Pugin) as:

Working with flying pencil and crowding fancies, yet stopping his work at the sound of the Angelus, with a house full of children again motherless in the square-towered flint-built house and the daintiest labours of love going on for his consolation in St Augustine's, close by; and all the family and its hangers-on, the ateliers scattered over the country, the

workers in stone, in glass, in gold, in iron, in silken broideries and delicate carvings, dependent upon his teeming brain and laborious hands....

There is something strongly compelling about this image and world, so skilfully conjured up here, and it was that something which made the whole occasion worthwhile.



Pugin altar cross from a Hardman catalogue of 1846. This cross appeared on the front cover of the Mass for Pugin at Ramsgate on September 14th, 2002, along with the solemn words *zelus domus tuae comedit me* (zeal for Thy house has consumed me).

Some Stray Notes On Art (3)

In this article we finally bid a regretful goodbye to John Hardman Powell, who now leads his students on an exciting and inspiring climb to the very summit of their studies – 'Art Theoretic'. As before, the text has been somewhat reduced in length, and punctuation and spelling, etc, are Powell's own.

We have now come to the highest peak of our figurative Mountain, where the Artist-climber, finding the air freer from the exhalations of earth, may hope to catch gleams of celestial "Truth with Beauty," which he may use like a Jacob's Ladder of Art, not only for himself, but for his fellow-workers and diggers in the plain.

One of the Artist's high privileges is the power of influencing others by his work, just as a Poet or Musician; only while the sister arts need repetition to complete their mental impression, his is almost instantaneous.

No man ought to be happier than one who can conceive a noble picture and make it live by his brush. In fact we call such an one "inspired."



A picture, to produce a direct and permanent effect, whether it be of simple pathos or tenderness only, or, at the other extremity of the line, anguish or sorrow, must have certain qualities—truth, unity, force, harmony; but should it have intensity of feeling as well, if the painter has "flung his soul" at the canvas, then the spectator is silent in the absorption of his faculties. The hard task is, that this effect is just in proportion to the Artist's earnestness. To remember only how someone else has painted or treated a subject, or some Actor personated it, whether of grief or love, will not suffice; he must weep or rage or love mentally as he paints, and not by proxy. Reverting in memory to other Artists' successful works produces only affectation. That is almost worse in Art than in manners.

The Artistic temperament is "childlike," impressionable, full of impulse, wayward, easily encouraged by kindness, even a word, and unduly depressed under disappointment, which often becomes dangerous when endured silently. This susceptibility being the Artist's normal condition, adverse criticism, even with only a little truth in it, may shatter him for a time.

Artists may take comfort in the thought that the highest and strongest works of all peoples approximate and assimilate in character as they near the point of excellence, obeying some guiding law of aspiration in the human mind. And they have in Time, the great tonist, an ally who never ceases work, with his sun and weatherstains, and lichen charitably clothing the bad whilst harmonising the good. Even the intelligent accumulation of dust is not to be despised by the Sculptor.

Poetry

Theoretic Art has a whole "armoury" of methods with which to illustrate or enforce thought,—Mythology, Allegory, and Poetry,—besides the mere rendering with literal truth. Poetry, indeed, might be called the twin sister of Art, who graciously leads her more

material companion into nobler paths. Who would care about the geologic strata of the Catskills without the Dutchman? The Rhine and Lurline are inseparable! Even we prosaic Britons have our Tintagel, and Arthur's Excalibur, and our Glastonbury with its Christmas-blossoming staff of St. Joseph of Arimathea. Sweep poetic fictions out of Art, and her music would be gone; let Poetry follow, and there would be only left an illustrated "dry bone" encyclopedia of a few undisputed facts.

Pagan Art

It would perhaps be well here to make a rough sketch of Pagan Art, its aims and results, before considering Christian. Old civilized Pagan Art means Grecian; for all countries—India, Syria, Palestine, Egypt, Etruria—seem to have poured into that small land of culture their traditional Art-lore to be perfected. Roman Art means Grecian Artists doing less fine things in Rome than in their own country. The Romans being an imperial race, fought and conquered everywhere, employing Art to celebrate their victories and adorn their capital.

The Greek Ideal was a truthful representation of the human form in all its natural beauty, perfect proportion, appropriate movement and expression, and, in ornamentation,—graceful foliage of emblematical plants, such as the ivy, honey-suckle, &c. There is no gainsaying that in an Art which depended upon the keen observation of their own beautiful race, with the contour and muscles nearly always exposed—for when clothed their tissue drapery could hardly be said to conceal—they reached the very apex; and the result of continually witnessing their public games, combats, and processions, we see in many of those bronzes, statues, reliefs and gems, which have been the admiration of the world ever since. For instance, the relief we all know so well, called "Electra and Clytemnestra"; the intent fair face of exquisite Greek type coronetted with hair of the one, and the undulating dance of the other, are copies in marble of what had enchanted the sculptor in life.

Again, the young warrior who draws out a dart from a dead maiden whom he supports on his other arm, known as the Farnese Gem, is, if possible, even finer in motive, expression, composition, and sculpturesque principle and feeling. And so on with numbers.

The subjects of Greek Art are chiefly banquets, nuptials, sacrifices to ideal gods, a few interesting and pathetic historic facts or legends, with myths of many nations, mostly monstrous or absurd, which had taken root in the country. The aim of Greek Art seems to have been the ministering to pleasure, either intellectual or luxurious. So their highest religious ideal was to show their gods enjoying on clouds what they saw most esteemed on earth—heroic fighting, perpetual banquets, and love-making. Their pictures are, compared with their sculpture, tame and feeble. They all seem intended for architectural purpose, for which indeed they are quite suitable, having little shade or shadow; but many of their colours in juxtaposition—lilacs, orange, and sea-greens—appear to us inharmonious. Some sort of emblematical idea was seemingly studied, as blue for ecclesiastics and nymphs, Tyrian red for princes, yellow for heroines. Big rivers were personated, as in their sculpture, by long-bearded old men leaning on large urns, little ones by youths of either sex with or without smaller ones, following the imagery of their poets. The very finest is said to be the Aldobrindini Banquet, a nuptial one, conserved in the Vatican Library. After all praise has been given, there is only a sensitive appreciation of created beauty and the preciousness of materials, with a reach after the colossal.

But Greek Art remains of the "earth earthy," with no more aspiration than its architecture,—a formal, chilly, child of a soulless creed, whose gods are strong men, angels graceful genii, scriptures distorted myths or unclean fables, and kept only from the outward shame of representing that voluptuousness of daily life historians describe, by intellectual refinement and taste.

Aspiring to a spiritual standard by day whilst attending life classes at night is futile.

Christian Art

Having made a slight sketch of Pagan Art, with its aims

and results, let us do the same of Christian.

Its beginning is to be seen still in the Catacombs,—a mere seed it is true, but that which was to grow into a giant tree in the Middle Ages, with all variety of good fruits,—on sculptured tombs and in rude wall-paintings, but earnest, grave, and full of faith, Roman in character, probably the work of converts. The subjects are such as defined our Blessed Lord as the Messiah typically, Jonah, Noah, &c., or the events that were proofs, or the three recorded raisings from the dead, &c; and those that denoted the foundations of the New Faith—the Good Shepherd, the Madonna between S. Peter and S. Paul; with Christian symbols everywhere. The "Loaves and Fish" with cruciform glory, the Dove, the Lamp, the Crown, &c.

When Christian Art came into daylight she began slowly but irresistibly to show that the "Triumph of the Cross" and the hope of a "Resurrection from the Dead" had taken firm hold on men's minds, energies, and hearts; and, shaking off the fetters of Byzantine formalism, helped to fertilize Europe like a golden river, from the Tiber to Scandinavia, with the higher morality and wider sympathy of Christianity.

Whilst claiming to admire to the utmost the Beauty of all created things and all that was good in human thought, and after fulfilling temporal Art needs, recording history and heroic deeds, portraying the actors of them, illustrating poetry and depicting all the visible world, she aspired to become the handmaid of Truth of Faith with Beauty, to enforce lessons of virtue and wisdom, and help to withdraw the curtain on the spiritual side; but always, like "a true handmaid," with her "eyes on the hand of her mistress," the Christian Church.

Witness the great Mosaics of the Basilicas with their interwoven explanatory Revealed Facts, from the Creation to the end of the Holy Gospels, stately almost to grimness in drawing, and mystical in colour on their gold firmaments. Then the cathedral porches of Christendom, a storehouse of the scientific knowledge of their times as well as Christian and Biblical typology and poetry, chipped in stone with such architectural and artistic skill and ingenuity that their unravelling tires



JH Powell: Study, stained glass window (private collection)

the hasty mind; the uncountable wall-frescoes, covering every available space inside (and outside where climate permitted) with historic interest or instructive thought; even the little wayside chapel contained Art jewels. The graveyard cloister at Pisa, enclosing veritable earth from the Holy Land, called the Campo Santo, is alone a museum of such Art in painting and sculpture. The bridges, cloisters, every-thing, every-where, was alive with Christian thought in Art form.

The Churches became the Christian picture galleries of all, young and old, rich and poor, scholar and peasant, where everyone might learn what was True as well as Beautiful; and Art thus fulfilled her highest mission, making sensible to others the thoughts of Saints, from the early Fathers to their own time, upon the inexhaustible inspired History, not only the incidents recorded, but with reverent imagination filling in such as must have been,—the daily life at Nazareth, the three years' wandering from city to city, the night in the cell, &c.,—thoughts springing up at any chapter and verse; for the method of inspiration is not like a mere legal document, but is teeming with hints to the imaginative mind. And the Artists took their fair share in this, not only illustrating thoughts of others, but their own, though so hand in hand with the Theologians, that on looking back the most critical eye cannot detect one discordance.

It is the increased fertility and higher and wider range of subjects that we Artists ought to be grateful for to Christianity, from the sublimity of prophetic vision down to the deaths of Martyrs with their often prosaic surroundings. The historic and traditionary incidents and legends connected with the Advent of Faith into these isles would alone furnish themes for Galleries of pictures.

Mediævalists made use of every way of illustrating facts and ideas besides the merely historic or literal representation, or conventional, allegorical, or poetical. They rose still higher, to the typical, symbolical, and mystical.

Christian Art has been represented as being Religious Art only. It is true that the Mediæval people, compared to ourselves, were very simple; that the Church Feasts marked the holidays of all. Miracle plays and processions, with strolling dancers and jugglers and

animals, were the chief diversions from work. But battles by sea and land, receptions of embassies, meetings of kings, fêtes of all kinds, found their proper place of representation on walls and in tapestry, in the glass of halls of justice, castles, and houses, besides the secular art in statues, monuments, tombs, &c.

If we could only see the hundreds of miles of illuminated manuscript, burnt and unburnt, extended, their drawings covering the whole range of serious knowledge, full of intelligent observation and admiration of natural things, besides artistic fancies, the most sceptical would be convinced. In fact they would have been an impossibility except that an army of monks had been freed in all countries from the cares of "moneygetting" to give their lives to it. The difficulty of dividing religious from secular in Art by a "knife line" is as great as in politics. It is all easy enough so long as they are in extreme antagonism or far apart, but as they draw nearer and interfringe, the simple "clean cut" is impossible.

All Religious Art must be not only an embodiment of the doctrines of the Faith that gives it birth, but also the expression of its spirit, whether in bud, blossom, or fruit. So the Christian Tree of Art, being rooted in the Apostles' Creed and its spirit, that of the "New Law of Love," its

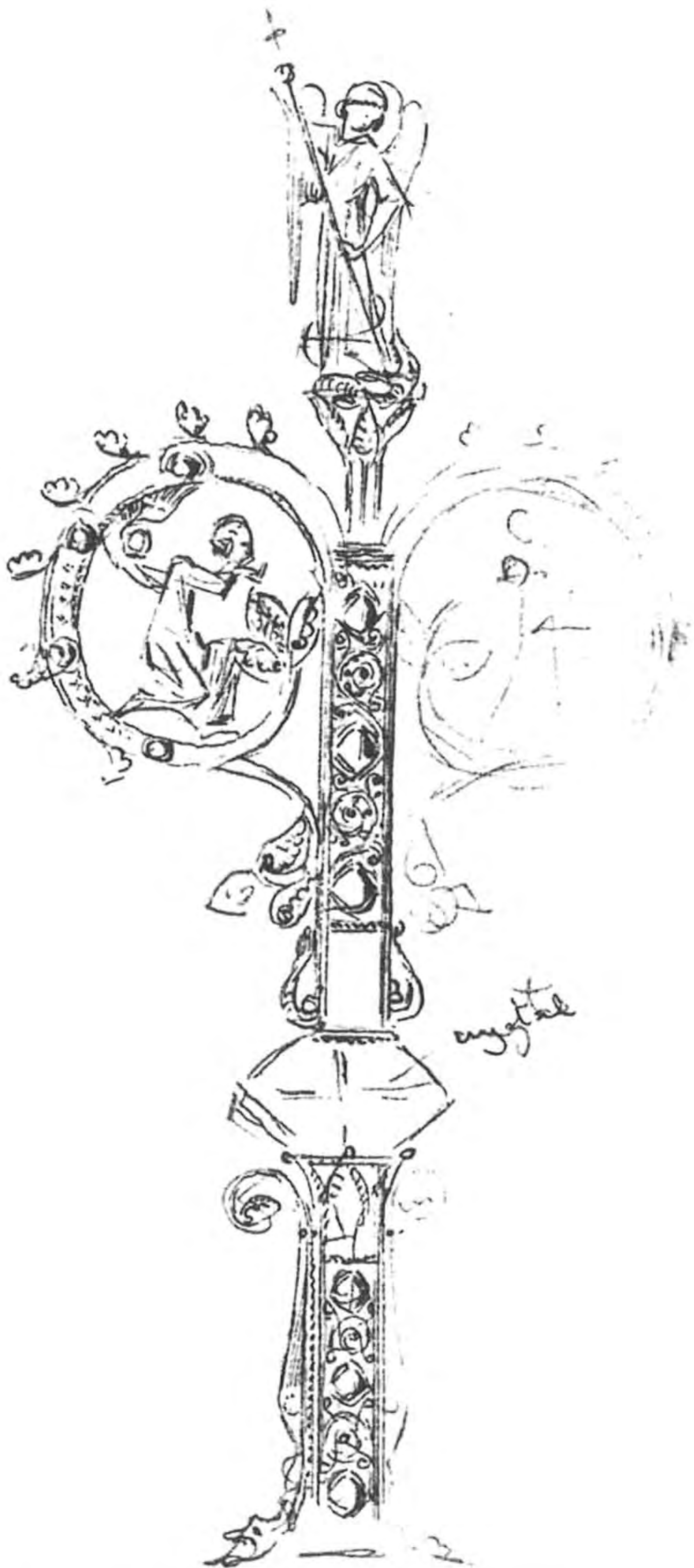
awe and reverence for the sublime Truths of Faith are accompanied with charity, aspiration and self-abnegation. The belief in the virginity of the Mother of God necessitated the Artist's respect for purity and the dignity of Womanhood, chastened his choice of subjects and their representation, and gave a tenderness to his brush never seen before, and chivalry to his thought. Every collection of Mediæval pictures proves that in those days Religious subjects were most sought after, not only those which represented the facts of Inspired History, but the illustration of its essence. In such works, the artist was forced to show that he was composed of more than brain, and will, and skill,—that he must breathe on to his canvas (through his brush) the whole of his gifts as a man.

Things To Come

Typology – the inspired description of a Type being "a show of good things to come," we find, as we should have expected, the early Christians seeking in the "aforetime" for typical signs, and using them in their



JH Powell: Study, (2) stained glass window. (private collection)



JH Powell: pastoral staff (private collection)

Art as explanatory enrichment around the Mysteries of the Faith to add dignity and lustre, like setting to a gem; and by choice and treatment showing the Inspired relation they had to each other, from the "Garden of Eden" to the "Heavenly Jerusalem"; that the two Covenants, when unrolled, were one continuous scroll of Prophetic type and fulfilment, even in minute detail; that names and dates, as well as deeds, had a spiritual meaning, like the measurement and divisions of the "Tabernacle in the Wilderness." This alone was a world of Religious subject to the Painter and the Sculptor, and they delighted in it.

Let any Artist read from this point of view the lives of Jacob, Joseph, Esther, Judith, Sampson, where perhaps the grandeur of type is fullest. Or the words of St. John and St. Paul, or the Visions of the Prophets, where no talent of the Artist alone will suffice without

bowing down, as they did.

Another resource of the Christian Artist was to represent, especially in church porches, collected instances of piety or profanity, and their reward or punishment. Another, to treat sacred subjects sacramentally, such as "the Feeding of the Chosen People in the Desert" with miraculous bread and water;—the self-invoked curse of the people of Jerusalem upon their city turned into a blessing. Another was to put into Art-form the Beatitudes, Parables, and every word of our Blessed Lord.

In poetic resource Christian Art is supreme. One of Memling's trypticks has for centre the "Madonna," holding Our Lord as an Infant surrounded by the Holy Innocents, and on the doors the two saintly Maiden Martyrs who had visions of the Divine Infancy, St. Catherine and St. Dorothy, all in a Paradise of fruit and flowers.

Then there is Angeology, that "heirloom" to the New Covenant from the Old, its tri-triple orders, with their different offices, captains, emblems; their continual appearances and interest in man from his Creation to the prophetic part they are to take at his Final judgment, all understood and gratefully used by Artists to fill every spare niche and spandril with angelic presence.

No doubt the continual representation of Mysteries and Miracle Plays must have been a great help to Artists in the realizing of Sacred History.

Symbolism

This has been resorted to by all thinkers to make their ideas intelligible, in words or form; a symbol being some accepted sign which contains a concentrated meaning. Heathens and Pagans used it all the world over; the Assyrian mystic tree, the Egyptian sacred scarabæus, the Indian fylfot, the Oriental dragon, &c., all are condensed thought in symbol. Some have come down even to us, like the Aryan horse and shoe, the "inverted torch" of death, the serpent with tail in mouth for eternity.


Some may be native born, like the mistletoe branch, the chalking of doorsteps, &c. Symbols have great "life tenacity"; witness the curious wholesale collection that may be seen in any Masonic Hall, and said, a great deal of it, to be traceable back to the "Wise King."

Holy Writ is filled with Symbolism in Visions and Prophecies, facts and words. Witness in the Old Testament the Rod of Moses, and the Ark itself; down even to trees and flowers: in the New, the "Unbroken Net," the Vision of St. Peter, &c. The Apocalypse is one sea of symbolic profundity, from the "Alpha to Omega." Then we have the Christian Cross, the Palm of Martyrdom, the Celestial Crown, &c., &c. The Christian

Artists, following the Christian Writers, accepted its help gratefully, as it is more useful in putting thoughts into material form even, than into words; and imperative in themes like the History of Job, the Fallen Angels, the Burial of Moses, Resurrection of the Just.

Symbolism was at last so thoroughly understood and accepted, that it became a sort of universal Art language whereby to interpret the essential meaning of the words of Scripture, and, seeking in every land the highest ideal of Beauty as well as the most costly and worthy each had to offer, like the celebration anew every year of the recurring festivals of the Liturgy, resulted in the endless variety we see in Christian Art, within the circle of Christian dogma and its unchangeable principles of "Truth with Beauty."

To get an example of Symbolic treatment, let us take one out of the millions of Mediæval pictures of the Annunciation. The Great Fact of the Incarnation had very simple surroundings as recorded by St. Luke:—a young Maid of the Royal Tribe of Juda in a simple house at Nazareth,—the Angel comes in and speaks the few momentous words,—and her answer, given as briefly. To an Artist, wishing to represent this, if only historically, there is ample scope for the highest genius;—the majesty of the Angel, the Celestial light, the shrinking humility and beauty of the Virgin, and the expression of the words of each seen in their faces. The Christian Painters knew little or nothing of the Holy Land and its beauty, but they gave such as they did know of. In the picture we have a groined cloister, supported by columns of choicest marble; the Blessed Virgin, as perfect in beauty as the Italian artist could imagine, seated with the passage from Isaiah—"A virgin shall conceive"—opened before her, clothed in a mantle of celestial blue covered with fleur-de-lis in gold and pearls and precious stones, her fair hair arranged symmetrically over her shoulders. The Holy Spirit hovers above as a dove with outspread Wings coming down from the Eternal Father, Who is seen surrounded by Seraphim in the Heaven above. The Archangel Gabriel floats in from a fountained garden of emblematic flowers, his white garments diapered with "Aves," of gold, his wings glowing in rainbow tints; one hand holds the royal sceptre of office, whilst the other bears a



Albrecht Dürer

scroll inscribed with his salutation, "Ave Maria," which twines round an alabaster pot of purest lilies. The marble seat is carved with the Temptation of Eve, and the pavement inlaid with prophetic texts and strewn with roses.

Here is one of their symbolic representations of the Holy Trinity: The Eternal Father and the Son of Man are seated upon the same throne of "Jasper," the Holy Spirit as a dove proceeding from both; one cope for mantle, one nimbus for Glory, the Chalice and the Book of the Word are held before them, whilst around circle myriads of angelic spirits in praise with folded wings of fire, and beneath is a terrestrial globe filled with churches.

The Christian Artists delighted also in Mystical subjects of their Faith, taken from the Psalms. This is one of Our Lord as the "Spouse of the Canticles": He comes into the porch of the Heavenly Jerusalem, His "Wedding Garment" shining in white and gold, the City is of the



Albrecht Dürer: *Melencolia* (line engraving)

"finest stones," the pavement crystal, the glorified Church as His Bride, represented by the Blessed Virgin in white embroidered with her fleur-de-lis, is brought into the Divine Presence by an angelic choir; all above is resplendent with the emerald rainbow, whilst below the earthly Jerusalem is in quiet tones.

Another frequent mystical subject is our Lord bearing His Cross and all kinds of people bearing theirs after Him. Another is the Ship of the Church filled with Apostolic sailors, angels calming the waves at the Divine command, whilst demons try to tear the sails. Another is the "Triumph of the Cross." It is borne aloft on a car by angels, whilst the Prophets and Evangelists pull it forward. And so numbers of others.

The Apocalypse was less often chosen by painters than engravers because of its difficulties of representation. Dürer has left the impression of awe produced by it on his strong mind in the series of woodcuts which will hardly ever be excelled.

Allegory

This fruitful branch of the Christian Art tree illustrated Moral maxims from all sources, especially that inexhaustible collection of divine and worldly wisdom known as Proverbs and Ecclesiastes. We find everywhere out of the Sanctuary the contrasted lives and death-beds of the wise and the foolish, Dives and Lazarus, the Scales of justice, Triumphal processions of Virtues, Dances of Death, &c., &c. Perhaps Dürer's finest work by the graver is the—mis-named—"Melencolia" (for it is in fact a moral sermon against it). A female Allegorical figure is seated, thinking profoundly, girded with housewife keys, and surrounded with emblems of science and crafts, and order and abstinence. Melancholy is flying away from her as a bat, but she has angel-wings with which to fly upward.

The decline and disuse of typology and symbolism in Art narrowed the range of subjects. Allegory lived on for two or three centuries, perhaps kept alive by the divergence of religious thought and the need of some moral restraint. Then came in Pagan Allegory and Symbolism, the Art-form of which was generally grotesque; then, after lingering for some time, that died out, and artists sought on lower ground for themes, which gradually ended in cows, interiors, village sentiment, and suchlike.

Contrasts

In placing these two outline sketches of Pagan and Christian Art side by side it is difficult not to see that the latter, with its higher and more varied themes, is a worthier field for the artist's skill and energy than the former. For Christian themes we have on one side the

whole of Revelation with all its sublime visions and thoughts, and, on the other, gods and goddesses as strong men and beautiful women, in a perpetual state of feasting and free-love.

Let us contrast subjects such as the labours of Hercules with the life of Sampson,—the search of the "Golden Fleece" with that of the "Holy Grail," any flight of Mercury with that of the Mighty Angel carrying the Prophet Habbakuk by the hair of his head to Daniel amongst the lions,—any Pagan Apotheosis with the Ascension—any heroic death to that of St. Thecla,—any nuptial banquet to that of the Marriage Feast at Cana,—and the palm would be given by artists to the Christian ones. In sculpture we can almost see an epitome of the two sources of inspiration contrasted in the Gladiator and Donatello's St. George, the one dying in the mere beauty of simple naturalness, the other aflame with saintly ardour from head to heel.

A few of the pathetic or interesting stories and myths of Paganism, where some moral lesson was to be learnt, as e.g. by self-sacrifice, never died out in Art, but appeared now and again in Christian company and costume, such as Niobe, Andromeda, Lucretia, &c., in appropriate place on marriage coffers, lamps, or mirrors, until the Renaissance, when they were of course seized upon by those artists who were skilled in representation of the nude, and they soon outnumbered all other subjects.

It has often been urged as a reproach against Mediæval artists, that they did not regard sufficiently the natural beauty of the human form, and that their presentation of it was archaic; such objectors only judge Christian Art from one standpoint, its comparison to Nature, as if the one should be only a copy of the other. Whereas the Mediævalists understood Art to be the using of all created Beauty for Art purpose, modified by such rules as influenced their representation in different materials, Nature's beauty always remaining the same perfect creation. Who would like to see the sculpturesque severity of the Annunciation in the Chapter House of Westminster softened by any artist?—indeed no true artist would try; or the Pilgrim windows at Canterbury; or any of our great old works. The Mediæval artists thought more about telling and explaining their story than the abstract qualities of Art, or of displaying their talent so as to be obtrusive to other folk, or an injury to their work. Regarded as born of true principles and motive this self-abnegation is worthy of all honour, and produced combined results we may well envy.

Renaissance

For 500 years Christian Art had steadily developed itself. The Schools of France, Germany, and Flanders, had arisen and become perfected during the time Religion had been the animating and directing influence. The result we can all estimate in their national collections, not only in grandeur, but in amount, for whether the Artists worked single-handed, or with few or many pupils, equal credit is their due. Now all was to be changed: the bulwark principle of "Truth with Beauty" to be broken down, solemnity to give place to familiarity, and natural feeling to artificiality.

The finding in Italy of the remains of old Pagan Art, with its earthly beauty, fascinated everybody, and led to a frenzied desire to obliterate all the work of their Christian ancestors. Art was at once stripped of its dignity, propriety, and clothing, and as soon as the Renaissance fell into less gigantic hands than those of Michael Angelo and Raphael, the seeds of decadence sown under their influence sprang up a plentiful crop of irreverence, profanity, and luxury. An artist's mistress became his ideal for the Madonna, not in feature-type only, but in character and expression, and his ascetic art-dream brought down to the level of a voluptuous commonplace.

If this spirit of the Renaissance could have been confined to the country of its birth, it might have served as a warning to all artists, but the noxious seed was wafted as the good seed had been before, and took root everywhere, and was nurtured and grew, and poisoned

the air, until true principles in Art and Architecture sickened and died. A few, of course, protested by brush, graver, or chisel, but so few, that on looking back the Art historian only sees them as stones marking distance.

In the track of this Art decadence followed a whirlwind of Iconoclasm, differing now and again in strength and form; sometimes a puritanic acidity, quoting one half of the "Written Word" as texts for destroying the art of the other half; at others an indifference which let treasures tumble to pieces or rot; or it was a demoniacal fury, seeking only devastation; but whether by force or neglect, destruction of Christian Art was the inevitable result of the Renaissance.

Turning to our own country, what a wreck was left after the storm had passed any old man can tell;—cathedrals mere shows of the remnants of their glory, parish churches whitewashed all over inside as the most economical way of hiding their pictures, elaborate encaustic tiles split by the sinking of the ground and upgrowth of weeds, stained glass remaining in almost every parish church in fragments sufficient to point sadly, to what was lost for ever with its religious and local historic interest.

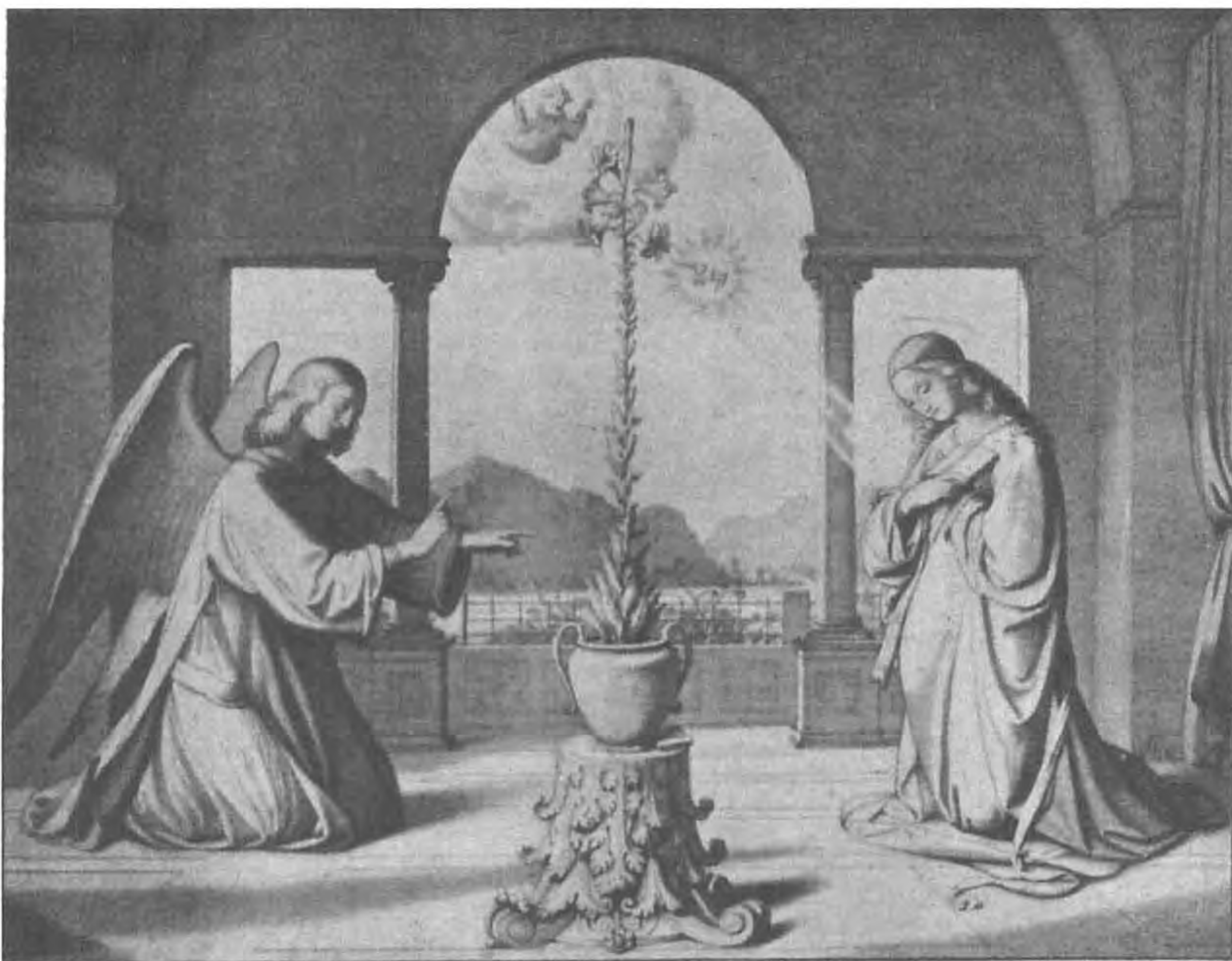
Religious Art In The Nineteenth Century

Happily for all, but especially for all Artists, the effects of the Renaissance are passing away quickly, and the "silver edge" is spreading again into a "bright cloud."

The honour of reviving Religious, especially Devotional, Art in our time, belongs to a number of young German painters chiefly working under the influence of Overbeck in Rome, who was a master in

Catholic poetic thought. They seem to have felt the difficulty of trying to combine the excellencies of Pagan Art with the faith, fervour, simple naturalness, and colour-glory of the old Italians; and so compare unfavourably with either. The neglect of studying naturalness in action of real life led to too much use of the lay-figure and drapery; but they did and are still doing a good work, for which Christianity ought to be grateful, particularly for their generosity in getting their drawings published in a cheap form so as to be within reach of all.

France is, all will own it, the foremost country now where the qualities that go to make good pictures are most cultivated, encouraging schools that emulate each other in correct drawing, with the study of colour in all its moods and tenses, and the best method of



Overbeck: *The Annunciation* (engraving by Consée)

putting it on canvas, to all of which is added a fervent temperament that makes the impression of their pictures irresistible. But in their Religious, and Devotional Art especially, affectation ruins all; in pathetic subjects there is even passionate grief, but no self-abandonment; and saints, instead of wearing their own simple dignity, seem selfconscious of their goodness and piety as if challenging the world to produce the like!

It is chiefly from not following naturalness in action or expression that we moderns have arrived at the sickly smile and feeble drawing, which, having been reduced to market price by descending repetitions, have flooded the world with work called religious, but totally unworthy of the Christian Faith and its grand poetic Liturgy. If one of the old Sienese painters could look for a moment at the window of a devotional art shop he would more than smile.

There is one honourable exception to be made, among others, a school of Religious and Devotional Art-work in Belgium, under the influence of the Baron de Bethune, which is full of the Mediæval spirit of reverence, gravity, and symbolism, and utterly free from sentimentality.

In England Religious Art, after its loner trance, is awake again with its old spirit of reverence. The munificent restoration of old churches, big and little, is nearly finished (though sweeping away much of interest, however to be regretted, was inevitable). New churches are springing up all over the land,—London having already a cordon of spires; and they must and will be covered inside with pictured interest, both walls and windows, on the old motive of keeping quick intellects from wandering outside; there will be no more lack of patrons, except stingy ones; and the subjects must be religious, or at least grave.

And this good example may be followed in the exhibitions of pictures. At present four-fifths of their subjects need lifting up many rungs on the ladder of Art. All must deplore to see genius and extreme skill making a vain effort to galvanize into life Pagan Art, for however beautiful a corpse she may be, she is dead; or the painting of so many lotus-eating dreams, which lack sympathy with the "struggle of life" and its miseries, and the imperative need all have of some hope of future reward,—

such as was painted over most of the chancel-arches in England.

Luscious fruit can never satisfy a cry for bread. Whether the fault is the patron-purchaser's or the artist's, or the inexorable law of demand and supply, there is the mischief all the same. We on the Art side think it is mostly that of the patrons, as they need not buy, while the painter must work whether he does his best or no, for nearly all Art life must be more or less a compromise between aspiration and realization. Most know that they have one or more talents entrusted to them to put to use, and try to do so simply and earnestly, without conceit or envy, and would gladly aim at a higher standard of subject if they had any encouragement from without. One great obstacle of course is the absence of religious unity, some high common ground of "thought interest."

But granting this, is it not strange that there should be so little "demand" amongst us, a Bible-loving people, for illustrations from its limitless resource of incidents of heroism, tenderness, pathos, and tragedy? especially now, when artists can go to and think in the Holy Land for £50! Holman Hunt went over and over again at personal risk and difficulties that are happily over and gone.

Here is another strange thing, that we should have



Overbeck: *The Triumph of Religion in Art* (engraving by Amster)

let our Shakespearean tercentenary pass without any artistic tribute to the writer—to whom, after the Holy Scriptures, and perhaps Dante, the artistic world is most indebted for insight into individuality and imaginative thought without a Government “blank cheque” to the Academy for an illustrated edition, which would have been a boon to everyone. It is not so strange that Chaucer, Dryden, and Spenser should have been so little unworked; or that Walter Scott and the old ballads should have fared best after Robinson Crusoe. The “Dream of Gerontius” awaits its artists, like a seam of gold its miners. It is not the fault of our great Art Critic, who, with his fearless criticism, word-painting, and few exquisite drawings in colour, has tried to rouse England to think about the high and the low. Anyway, too many of our theoretic painters have taken refuge in seeking amongst the affections of animal life for the subjects of their pictures; not that these are not admirable, but they are on a lower level.

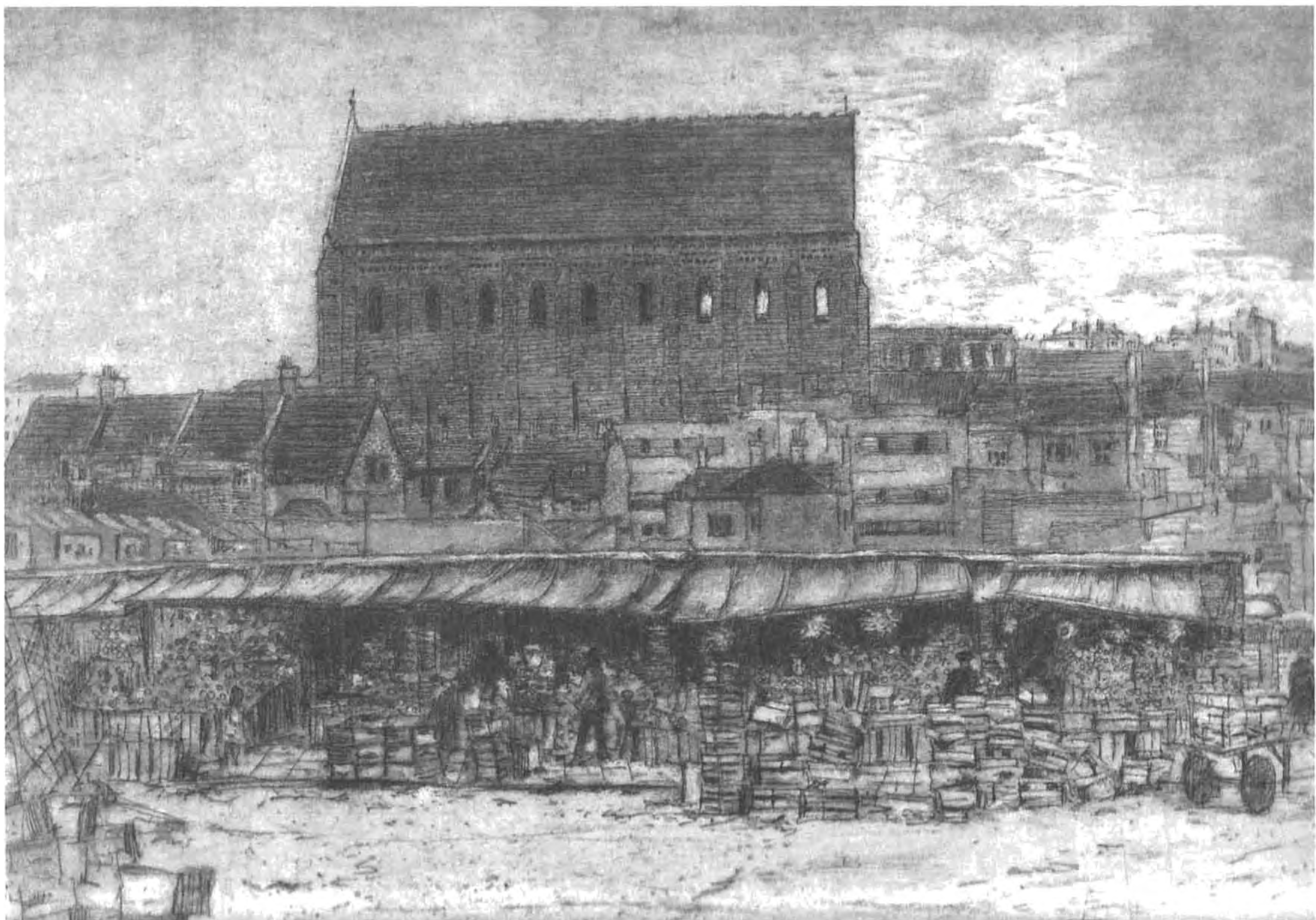
Birmingham, despite her smoke, can show a fair “muster roll” of Art genius. When Pugin said in his youthful enthusiasm, at the laying of the first stone of St. Chad’s Cathedral, “May her spires overtop the

chimneys and her bells drown the whistle of the steam-engine,” he did not mean dispraise to machinery, for his genius was eminently a practical one, but that the higher things should be the highest, and the nobler loudest. Burne-Jones has brought upon his native-town the honour in Theoretic Art that David Cox did in Landscape, and younger men of genius are coming out from “amongst the chimneys” who have done and are still doing works full of the possibility of renown for themselves and their birthplace.

Now the ends of the “thread” that binds these few “stray thoughts,”—which hold “Beauty” cannot be divorced from “Truth” without losing her wifely dignity—are tied together at last.

On the Cumberland Fells the natives have a custom of placing white stones, against misty weather, to mark where precipices lie, and the right way to the top. If the old student can have served any such purpose in these few thoughts for the younger ones, his pleasant trouble will have been amply repaid. Anyway, he knows that he has pointed upward.

‘Art Theoretic’ is published courtesy Birmingham Library Services.



St Bartholomew's Church, Brighton (Edmund Scott, 1872–4): a reminder of the Society's recent visit to Brighton.
Etching, Michael Blaker (detail).

A Forgotten Episode in the History of St Augustine's, Ramsgate

Peter Howell helps to fill in what was perhaps a grey area in our knowledge of these key buildings.

The name of Charles Canning Winmill (1865–1945) is not as well-known as it should be. After his father died in 1869, his family moved to Ramsgate. In 1884 he was articled to the London architect John T. Newman. Between 1888 and 1892 he worked as an assistant to the Roman Catholic architect, Leonard Stokes, whose highly individual work has a strong Arts and Crafts flavour. Winmill had a great regard for Stokes, but maintained that the greatest influence on him was that of the architect Philip Webb. In 1892 he joined the housing department of the London County Council. His best known work is the St John's Wood fire station, in Eton Avenue, which was opened in 1915. Sir John Summerson called it 'a masterpiece... in that English tradition of practical sensitive building'. He retired in 1923, and devoted himself to private practice, and especially to the repair of old churches, according to the principles of the Society for the Protection of Ancient Buildings, which he had joined in 1898.

In 1930 Dom Adrian Taylor, Headmaster of the St Augustine's Abbey School, Ramsgate [demolished 1973] was concerned about the leaking roof of the school building. His father told him that Winmill had solved a similar problem at his house. In the following year Winmill was approached. In 1932 a new copper roof was put on, at last preventing the senior dormitory from flooding in gales. The re-tiling of the south side followed in 1933.

Dom Adrian described Winmill's first visit as follows: 'I need hardly say that, since it received the attentions of Mr Winmill, our school roof has never leaked again ...we mounted to the roof of the lofty building and looked across the Narrow Seas... I remarked that the condition of the roof was not a matter for surprise, since the site, he must admit, was a



Charles Canning Winmill (1939). Photo: Dora Head

somewhat exposed one. He turned to me and said emphatically: "It is not 'somewhat exposed'; it is the most exposed spot on the English coast"... From our interview I carried away a mental picture of a man who was straightforward, downright, and transparently sincere, and I thanked God for it ... As time went on I discovered that these admirable qualities were wedded to a professional skill which made Winmill the ideal architect for the kind of work he was doing for us... Nothing slipshod, nothing makeshift, nothing merely superficial would satisfy him... Yet... Winmill was always out to spare his client's pocket...'.

After Dom Adrian was elected Abbot in 1934, Winmill was appointed consulting architect to the abbey and school. 'His brief', writes Fr. John Seddon, 'was to inspect all property periodically, advise on its upkeep and control whatever work was undertaken'. The Abbot's 'liaison officer' with Winmill was the Prior, Dom Edward Hull. In January 1935 Winmill produced sketch designs for a new gateway into the monastery grounds from Grange Road, to allow cars to enter. It was executed the next year, and is a solid, simple and attractive example of Arts and Crafts work. In 1936 four of the school classrooms were enlarged, and wider corridor was formed. In the same year the abbey refectory was lengthened, 'with a success which surprised even himself' (to quote the Abbot). In 1937 the domestic quarters of the monastery were improved. The east cloister was extended northwards to a new exit, and new bathrooms and lavatories, and a new pantry, were built. Minor improvements were made to both abbey and school buildings.

In 1938 the church tower came under consideration. It was suggested that it should be re-roofed, and the two internal floors removed. Winmill was advised by a 'Mr

Win, an expert in work of this kind', who recommended that, if the tower were opened out, 'more than enough light would be thrown down into the body of the church'. The tower was re-roofed in asphalt, and the eight windows at the top were lead-glazed. Winmill himself recorded: 'My trouble there is the curious construction of Pugin – girders with flitch plates that are sagging and pushing out walls'. 'Pugin's tower is again to the fore. I am advising against completion. The old stump has its interest, and I believe it has more real interest than any top I or anyone could add.' It was further proposed that the floors should be removed and a stone balcony erected at first floor level: the interior of the tower would be decorated. However, the outbreak of war prevented any further work.

Winmill told the Abbot: 'I am not boasting when I say I give your work the utmost thought I am capable of, for various reasons: (1) My mother's memory, who put up a big fight at Ramsgate – she came when she was twenty-nine years old, with three small children and a very small sum of money, and kept going for ten years, and then I was able to start to earn. (2) In memory of Stokes, the R.C. to whom I went as an improver. I could never do anything but my best for his church.' The Abbot added that 'St Augustine's held a special place

very near his heart... also because he revered monks and the contribution they had made in past ages to the architectural glories of England'.

In 1946 Winmill's daughter Joyce published *Charles Canning Winmill: An Architect's Life*. The Abbot of St Augustine's provided an introduction (date December 1945). In it he quoted from an appreciation by Dom Edward Hull, who wrote: 'He was one of the few men I met who made you feel that his work was not just done by him – it was Winmill.' The Abbot wrote: 'I have never met a man whom I considered more English than Charles Winmill... His transparently honest attitude to the world around him, with its many problems and its varying personalities, explains not only the peace and harmony of his own life, not only his success in his profession, but also the ease with which he won and kept his place in the hearts of so many devoted friends.'

NOTE: I am grateful to Fr. John Seddon, OSB, Archivist to St Augustine's Abbey, for his kind assistance.

Peter Howell is an architectural historian with a particular interest in Victorian churches and triumphal arches. He is also a past Chairman of the Victorian Society.



A rooftop view, looking towards St Augustine's Abbey School, perhaps from the tower of the church opposite. The core of the school, St Gregory's, with its bargeboarded gables, can be seen on the left, behind the Monastery buildings. No date: c 1950? (Courtesy, Ralph Hoult)

The Hardman Legacy

Sister Barbara Jeffery recounts the life and good deeds in Birmingham of members of the Hardman family.

Last November 8th, on a cold, wet, miserable Friday, there was a bright shaft of sunlight over Hunters Road, Handsworth, Birmingham as the Hardman family were at last honoured with some of the acclaim that has been long overdue. It was a day of great celebration and excitement and began with a Mass in St Francis of Assisi Church to commemorate the benefactors and founders of St Francis Parish (1894) and St Mary's Convent (1841). There was quite an impressive roll call with John Hardman Senior, John Hardman Junior, Mother Mary Juliana Hardman, Augustus Welby Pugin and John Talbot, 16th Earl of Shrewsbury. After the Mass there followed the launch of Dr Rory O'Donnell's book *The Pugins and the Catholic Midlands* (see also *Present State*). This was introduced with short speeches from Professor Jack Scarisbrick and from Mrs David Houle who quoted from delightful letters written by John Hardman Powell. Finally we all trooped outside the present presbytery that had actually been the family home of the Hardman family, to witness the unveiling of a blue plaque granted by English Heritage to mark the home of "John Hardman Junior, 1811–1867, Master Metalworker and Stained Glass Maker". Some of the group then made their way across to admire the building of St Mary's Convent, built and opened in 1841, just three months after St Chad's Cathedral and designed by Augustus Welby Pugin. It was here that Mother Mary Juliana Hardman was Reverend Mother for such a long period of her religious life.

The Hardman family, it must be said, were quite a remarkable set of individuals. They left their mark on the society of their day, not only in Birmingham and the Midlands but much further afield – in fact as far away as Australia and New Zealand. The more I looked into their story the more impressed I was with the influence of one good family on the area in which they lived.

The Hardmans in Birmingham

The family had roots in Lancashire, in Lytham St Anne's and it was from there that James and Lucy Hardman moved to Birmingham. Since the November unveiling I



John Hardman Junior 1811–1867. (Courtesy, St Mary's Convent, Handsworth)

had been keen to unearth the various strands of the Hardman family and have added significantly to the family tree of the Hardmans – I think at the last count I had managed to expand it to twelve generations. James and Lucy had four children, John, Maria, Joanna and Sarah. Sarah appears to have been born in Birmingham as she was baptised in St Peter's Church in Broad Street (now sadly demolished but the registers are in the Archdiocesan Archives at St Chad's). As an adult John Hardman Senior became an accomplished button maker and medallist with his partner Thomas Lewis and it is quite probable that they would have had contact with other skilled craftsmen working in the nearby Jewellery Quarter. No doubt he would also have been aware of the Soho Manufactory started by

Matthew Boulton in 1762 that employed over 1,000 workers engaged in the manufacture of buttons, buckles, boxes and trinkets. John Hardman Senior married three times, his first wife being Juliana Wheetman. He had a large family with her, three girls and two boys, of whom only two survived into adulthood, Lucy and James. His second wife was Lydia Wareing with whom he had four girls and four boys, Mary, Elizabeth, John Junior and Juliana surviving into adulthood. Finally he married Barbara Sumner, nee Ellison, a widow, who outlived him by another twenty-eight years and who ended her days in St Mary's Convent.

John Hardman Senior was a kind benefactor to the Church, contributing generously to the building and furnishing of St Chad's Cathedral and to the maintenance of Catholic schools throughout the city. When the cathedral was consecrated on 21st June 1841 it was John Hardman Senior who delivered a speech of support in the presence of Bishop Thomas Walsh. John Hardman Senior also gave the land for the Convent of Mercy to be built on and provided much of the furniture at the time. Bishop Thomas Walsh had written to Catherine McAuley, the foundress of the Sisters of Mercy in February 1840. He had met Catherine in Bermondsey in 1839 at the opening of the first Mercy

Convent in England, designed by Augustus Welby Pugin and he wrote to ask her to consider establishing a Convent in Birmingham. He wrote:

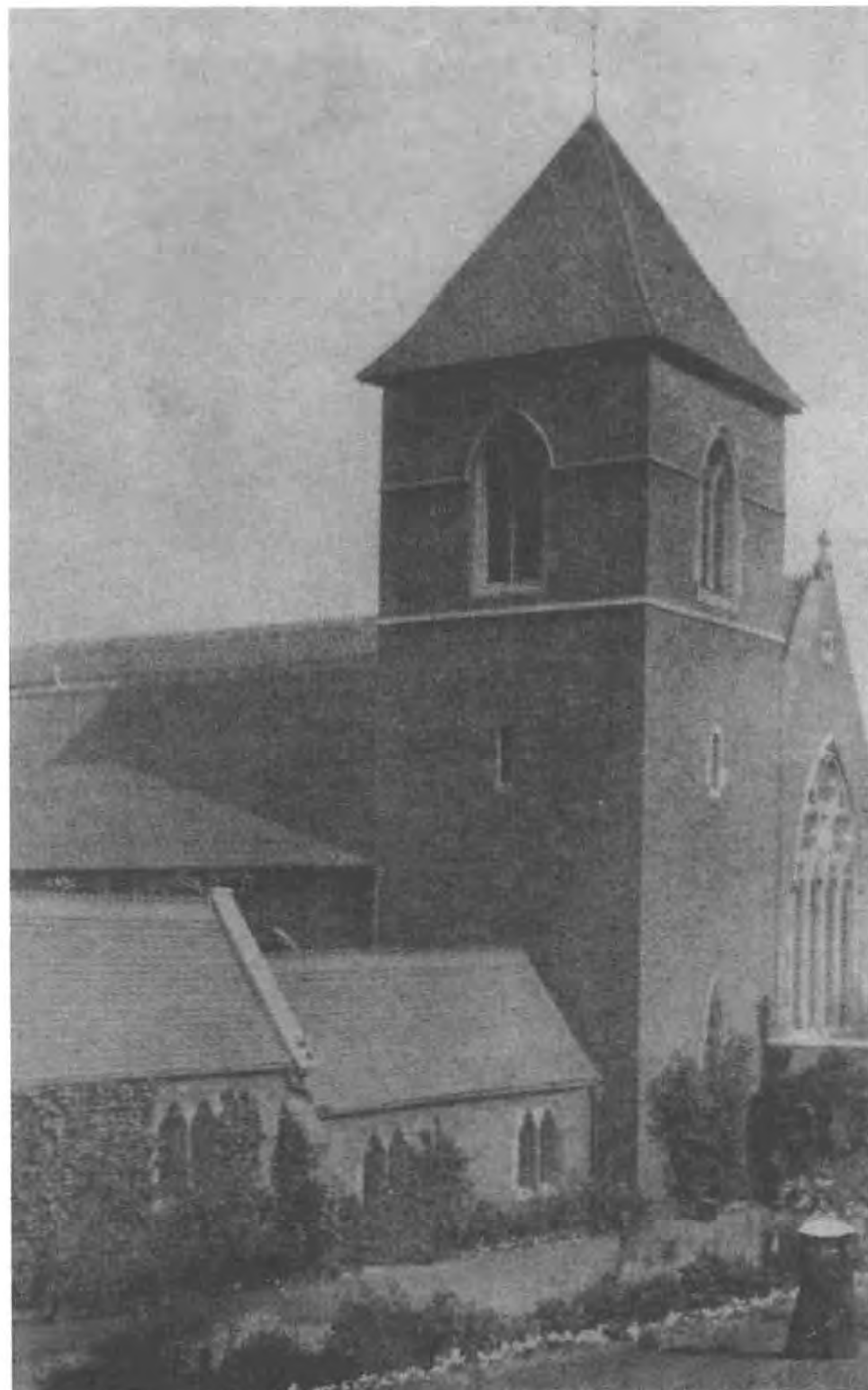
"Mr Hardman, a respectable Catholic, who for some time past has in great measure supported an orphan school of some twelve to twenty poor children, is desirous of placing the dear little ones of Jesus under the Sisters of Mercy and offers, at his own expense, to build and to furnish a small convent for the Sisters of Mercy. He wishes to know what would be required for the building to render them comfortable."

John Hardman Junior born in 1811, started work with his father and gained much experience in the field of metal work, then in the spring of 1837 he met Augustus Pugin. Pugin with John Hardman Junior became pivotal to what was designed at the time. John Hardman Junior started the firm of John Hardman & Co in 1838 to produce the increasing amount of metal work and fittings needed to decorate and beautify any structure that was given the title "gothic". In the beginning the firm specialised in ecclesiastical metal works, then in 1842 Lucy, John's sister, who had married William Powell, took on the business of making vestments to fulfil orders that were already flooding in as the gothic style gained in popularity. John Hardman was able to advertise that he was producing work exclusively from Pugin's designs and he produced a catalogue featuring the range of ecclesiastical metalwork from which dealers and individuals could order. In 1845 the company expanded again into stained glass windows that graced many churches up and down the country and further afield too.

As we have already seen the Hardman family were very generous to the Church, not only with their monetary gifts but many of them gave themselves to the life of the Church in various religious orders. Two of

John Hardman Junior's sisters became Sisters of Mercy in Handsworth, his sister Juliana being Reverend Mother for 35 out of her 42 years of religious life and his sister Mary being Reverend Mother at Maryvale. His company had built St Mary's Church at the corner of the Convent property in 1846-7 and this was to serve as the Catholic Church in this area until the church of St Francis was built in 1894. One only has to see photographs of the building to see what a fine structure it was. John's other sister, Elizabeth became an Augustinian Sister in Devon. John, not to be out done in generosity carried on his father's tradition and contributed to St Chad's Cathedral, to the Catholic Schools, to St Mary's Convent, to the Catholic cemetery at Nechells in Birmingham and also founded a choir in St Chad's for the performance of Gregorian Chant. He attended twice weekly rehearsals for this choir for 18 years and was often the cantor for all the services at the Cathedral. He apparently had a fine baritone voice and enjoyed using it in praise of God. When one thinks of

the increasing workload that he must have had, it is astonishing to think that he could find time to fulfil such a role in the Church too. In one of his letters to his Sister Juliana, John Hardman Junior talks about writing accompaniments for the principal Feasts of the year. He grieves that he hears no Gregorian music now – this being 1863 and mentions that when "the Boys were at home for the holidays we used to go through the Proper..." John Hardman's devotion to his religion was rewarded in his own family when his daughter Mary joined the Sisters of Mercy in 1857. The Sisters of Mercy possess a very touching letter from him on the occasion of her Final Profession that clearly shows the depth of his feeling towards his daughter and the sacrifice required on his part to allow her to follow her particular vocation in life.



St Mary's Church, Handsworth, Birmingham, designed by A.W.N. Pugin, opened 1847, destroyed 1942 (bombing). Courtesy, St Mary's Convent

When his health began to fail he retired to Clifton near Bristol, where he died on May 29th 1867. He was just 55 years of age, and, like his friend and colleague Augustus Welby Pugin, he had crammed into his relatively short life more achievements than most of us can hope to realise in our longer life spans. He was buried in the crypt of St Chad's Cathedral alongside his father – two men who had done so much to promote the good of the city in both its buildings and its worship of God. The influence of the Hardman family continues to leave a lasting legacy both in the stained glass that

adorns many churches throughout the world, the exquisite metalwork of chalices, ciboria, other church plate as well as secular jewellery and other metal artefacts and finally in the continuance of various members of the extended family, who still seek a closer unity with their God through religious life. Long may their legacy continue to be appreciated.

Sister Barbara Jeffery of St Mary's Convent of Mercy, Handsworth, Birmingham, is the archivist for the Sisters of Mercy of the Union of Great Britain.

Pugin: A Godly Man?

Pugin? A saint? Following on from his introductory piece in our last True Principles, Jim Thunder makes out an impassioned case in defence of his great-great-grandfather's perhaps unconventional, yet no less convincing, credentials for possible canonization. Note: All references, unless as numbered below, are from J.H. Powell, 'Pugin in his home', 1889, edited by Alexandra Wedgwood and republished in *Architectural History*, vol. 31, 1988, reprinted in 1994.

Would Augustus Welby Pugin be an appropriate candidate for canonization by the Catholic Church to which he was a convert? Did he live a life of heroic Christian faithfulness, serving as a model for imitation? This article is intended to initiate a conversation on this question.

A preliminary issue is whether a person's *work* is necessarily canonized when the *person* is. Since Pugin was an architect, the issue is whether an architect can be canonized so that his life and work will be appreciated and his life will serve as a model for imitation – but without his work also being canonized. This question may be answered in the context of the pending cause for the canonization of Antoni Gaudi, Spain's most famous architect and an original and eccentric Symbolist. In the 1890s, Gaudi, a bachelor, was a member of the Artistic Circle of St. Luke, a group of poets, painters, sculptors, and architects who worked under the direct patronage of the Catholic Church. Gaudi's most notable work is the Sagrada Familia Church, Barcelona. His cause for canonization has been advocated by a coalition of scholars and clerics, including bishops, since 1994, and by the Archbishop of Barcelona, Cardinal Carles, since 1998.¹

Let us examine Pugin's relationships with his wives; his relationships with relatives, friends, and supporters; his dealing with adversity; his charity; his social criticism; and his evangelism.

Pugin's Marriages

Not only was Pugin not a priest or a bachelor, but he was also married three times: to Anne Garnet (1831–32), Louisa Burton (1833–44) and Jane Knill (1848–52).

Although the first two marriages ended due to the deaths of his wives, some people may argue that an heroic Christian would have remained a widower. They would say it was unseemly that he should remarry not just once but twice and, furthermore, he courted several women in the four years after the death of Louisa Burton before he married Jane Knill – and one of these was an Anglican when he was a Catholic convert.

A closer look at the facts, however, can reveal Pugin's heroic Christian faithfulness. Pugin was only twenty when he was widowed the first time, and he had a newborn child to raise. When he was widowed the second time he was more mature and established but was still young at thirty-two and was now the single father of six children, aged twelve and younger. In this context, he first courted Mary Amherst, a cousin of the Earl of Shrewsbury, and the sister of Francis K. Amherst, later Catholic bishop of Northampton. [Powell, p. 23, n.147] After an extended period of time, she decided to enter the convent.² He then paid some attention to Miss Greaves, a friend of the family [Powell, p. 8, n.7], but when Anglican Helen Lumsdaine decided to become a Catholic, he courted her. After she had agreed to marry Pugin, her parents intervened and terminated the relationship. Lastly, Pugin successfully wooed Catholic Jane Knill.

Holiness grows in the context of relationships. That each marital relation was a success no doubt says something good about each wife, but it also no doubt says something wonderful about Pugin.

Relationships with Relatives, Friends and Supporters

Consider Pugin's relations with his parents. Pugin was

the only child of his parents, Auguste Charles and Catherine Welby Pugin. He was the apple of their eyes; from all we know, they had an excellent relationship. Pugin spent a great deal of time in their presence. Pugin was one of his father's pupils and they collaborated on a number of projects. Pugin accompanied his father and fellow pupils on tours of England and France. One of these pupils, Talbot Bury, became a lifelong friend of Pugin. [Powell, p. 24, n.160] Although the parents did not fully approve of Pugin's first wife as a proper match, nonetheless Pugin and his wife moved in with his parents.

Pugin was also very close to his maternal aunt, Selina Welby, moving to Ramsgate to be near her after his father's death in 1832 and his mother's in 1833.

Consider the care Pugin took of his children. As already noted, he married women who were good mothers. At the time of his death in 1852, six of his children were minors, including his eldest son, Edward, age eighteen, whom Pugin had trained in architecture – successfully – since Edward became a well-known architect and trained his younger brother, Peter Paul.³ Agnes was almost sixteen, Cuthbert twelve, Katherine almost eleven, Mary eight, Margaret almost three, and Peter Paul fourteen months.⁴ His eldest child, Anne, who was twenty, had married his long-time pupil, John Hardman Powell, and had borne him a grandchild.[Powell, p. 5]

May we not infer from the fact that since Powell, a pupil who resided in Pugin's home, chose to wed Pugin's daughter, Pugin had obviously created a wholesome home environment? Indeed, this is clear from Powell's 1889 memoir of his six years (1844–1850). We may say that Pugin had designed this home life inasmuch as he had designed their home, The Grange at Ramsgate, with its chapel, 'the brightest of Kitchens', [Powell, p. 10] and the adjacent church, St. Augustine's. The rhythms of Pugin's life became his family's as well. 'Pugin set himself to illustrate 'True Principles' in the Household life. Reverence, order simplicity, Holy Mass in the Chapel... work, good food and exercise...' [Powell, p. 11]

Fun times were called 'Jacks-alive' days. [Powell, pp. 15, 26] Pugin's children played with neighbours' children and he 'used to play with his little children at storms, in his library, whistling the wind in capital imitations'. [Powell, pp. 25, 12] Powell provides his readers with a number of examples of Pugin's sense of humour.

Powell also provides details of Pugin's relations with various friends, supporters, and benefactors and describes them as good. [Powell, pp. 23-26]

Dealing with Adversity

Pugin is a model for marshaling one's resources to discern how to earn a living with a natural talent, and how to do so in the service of God. How many times did Pugin marshal his resources? After a near-death shipwreck at age eighteen. After being jailed for nonpayment of the debts from his business at age 19. After the death of his first wife when he was 20. After the death of his father seven months later. His mother four months later. His favorite aunt 17 months later. After becoming blind in 1841 at the age of twenty-nine, not knowing whether it was permanent, and, later, not knowing whether it would recur.⁵ After the rejection of his plans for Balliol College, Oxford, because of his Catholicism in 1844. After the death of his second wife in the same year. After his failed attempts at remarrying. After the bishops who had supported him died, left England, or changed their minds.⁶

Charity

Pugin was a charitable man. While some might be cynical about the fact he used his boats to salvage goods from ships in distress, as being purely self-interest in the monetary value of the goods, and because of the adrenaline rush occasioned by these operations, there is no doubt that Pugin cared for foreign sailors. For them, he kept a sea-chest of clothes, hired nurses for their health care, arranged for the celebration of Mass, and set aside a portion of St Augustine's graveyard. [Powell, p. 11] Similarly, some might be cynical about his construction of St Augustine's as pure self-advertisement. Yet it was a church largely unknown at his death, and, although built at substantial expense with his own money, he intended to give it away. Pugin could freely give other things as well. Powell reported that he gave, off his feet, more than one pair of boots, and he continued to employ an elderly man as a gardener out of kindness. [Powell, pp. 9, 11]

Social Criticism

Pugin dismissed many features of modern industrial life as being ungodly and unsuitable for man. Pugin's first book, issued in 1836, *Contrasts*, preceded Karl Marx's social critique of the industrial world, *The Communist Manifesto*, by twelve years.⁷ One set of drawings showed Pugin's concern for what we might call institutional charity; he contrasted contemporary with historical methods by which a society cares for its poor members.

Evangelism

Christian believers are of the opinion that there is no greater charitable act than to respond to the Great Commission to go throughout the world and to baptise (Matt. 28:19), to live one's life so as to bring others to the

truth of life. Pugin regarded the Catholic Faith as the truth of life; and so, we might well expect him to attempt to evangelise individuals around him. Indeed, he did. Pugin was responsible for the conversion of his second wife, Louisa Burton, in 1839, and the bringing up of all his children as Catholics, including the two oldest, Anne and Edward, who had been baptised as Anglicans.⁸ He was also responsible for the conversion of his friend and portraitist, J.R. Herbert.

This charitable interest of Pugin extended beyond his immediate relations and friends to the world through his work. Pugin did not believe that art and architecture are an expression of self. Rather, Pugin believed that he had immersed himself in a tradition – like a Chinese calligrapher, or a Jewish cantor or an Impressionist painter.⁹ He believed he could articulate the ‘true principles’ of that tradition in order to bring others to the Truth of Christ. He intended his life and work to be evangelical. He intended his churches to be not just places of worship but also places that induced worship. In his evangelical fervor, in his work and life, in his talks and writings and drawings, he dismissed both low church ‘protestantism’,¹⁰ and Christian use of classical (Roman or Greek) art and architecture. We might suppose that his critics might have charged that if Pugin were preaching any gospel, it was the Gospel of Goth. That certainly was not Pugin’s view; he preached the Gospel of Jesus Christ. As Powell put it: ‘Pugin’s faith as a “Goth” was this – that the Art externals in the Middle Ages were the natural leaves and fruit of the Christian Tree, which could have grown on no other, enforcing its dogmas, fulfilling its liturgical needs and expressing its spirit in material form truthfully...’ [Powell, p. 13] So, in Pugin’s view, Gothic architecture is quintessentially Christian architecture. Not ‘was’ as a matter of historical assessment and antiquarian interest, but ‘is’.

This is therefore the very view that would pose what we might call a political difficulty in canonizing Pugin, namely, that in canonizing him for his evangelism we would be canonizing the Gothic form, including the Rood Screens he promoted, as well.

Criticism and Reaction

What of criticism of Pugin? Various pejorative adjectives were, and are, used, words like: pugnacious, aggressive, intolerant, polemical, propagandizing, opportunist, antiquarian, passionate, opinionated, single-minded, narrow. Contemporary American idiom might employ: outside the mainstream, politically incorrect, extremist, divisive, partisan, a loose cannon. Are these used with respect to Pugin’s views – and if so, all of them, or only certain ones? Or how he expressed his views? Do they

describe a fault, as in bad judgement, or a moral fault? If there is a moral fault (a sin), did it rise to a level that would bar him from canonization? The following is my assessment.

One day, a young fellow by the name of Francesco di Bernardone dropped by an abandoned, blighted church near his village. He heard an image of Christ in the building say to him, “Repair My falling house.” Francesco quickly went to work rebuilding this church named San Damiano. As his faith deepened, he realized that God’s call extended to the entire Church.

Francesco di Bernardone is the name of the man we know as St Francis of Assisi (1181–1226). I think we can better appreciate Pugin the man if we compare him favourably with someone like St Francis. As G.K. Chesterton called St Francis ‘God’s Troubadour’,¹¹ Powell, in several places, refers to Pugin’s ‘boyish’ enthusiasm. Just as Francis picked up the stones and repaired the church of San Damiano, so did Pugin pick up the ruins of the Catholic Church in England to repair the Catholic Church.

Pugin was a man smitten by God. He wrote to Edward Willson in August 1834 and described the first steps on the path that would lead to his reception into the Catholic Church on June 6, 1835: ‘[A]t Nuremberg... when I first entered the church & the grandeur of the interior burst on me I could have repeated the song of Simeon¹² without profanation.’¹³ Entering this church for Pugin was like falling off a horse for St Paul. Of course, entering the Nuremberg church was no more the first time Pugin was in a Gothic church than the first time St Paul had fallen off a horse, or that St Augustine of Hippo had read the Christian Scriptures in a garden, but this time it was a Romantic ‘epiphany’.

Two years after his conversion, Pugin wrote that he had studied Catholicism for three years prior. He had been raised anti-Catholic. As he studied Gothic art, ‘[t]he origin, intention, and use of all I beheld around was then perfectly unintelligible to me; but, applying myself to liturgical knowledge, what a new field was open to me! with what delight did I grace the fitness of each portion of those glorious edifices to the rites for whose celebration they had been erected! Then did I discover that the service I had been accustomed to attend and admire was but a cold and heartless remnant of past glories, and that [Anglican] prayers... were in reality only scraps plucked from the solemn and perfect offices of the ancient Church...’¹⁴ In Pugin’s work, the altar and chancel, the place of the sacred mysteries, were central in any church.

Some people come to God through a friend, a pastor, a crisis, a sermon, a book, a song, a poem, or a

work of art. The Spirit moves however He will. The Spirit can move even stones to cry “hosanna!” (Luke 19:40) For Pugin, this is what the stones in the Nuremberg church did. Pugin came to God through architecture; Gothic architecture. In that moment, he recognised that this was the work of godly men and was of God. He was born again. From that moment on, life as a Christian was fully entwined with life as an architect, and was all consuming.

Yes, Pugin had boyish enthusiasm and a zest for life, and such enthusiasm and zest may have resulted in naivety, political ignorance, lack of tact, under-appreciation of *realpolitik*, stubbornness. How gracious God is to let some people live long enough to outgrow their faults – yet take them from this world before they acquire the sins that may come with advancing age. Had Pugin lived beyond the age of forty, he would have outgrown his rough edges. His fellow student, Benjamin Ferrey, wrote of how persuasive Pugin could be when he lowered his tone.

Pugin’s zest for his wives, his children, drawing, sailing, living near water and a church brings to mind St Luke’s Gospel account where Martha carps to Christ about her sister Mary who sits at His feet, listening to Him, rather than helping her prepare dinner. (Luke 10:38–42) This account is typically used to elevate the contemplative over the active life. Perhaps it is better used to praise the kind of life lived by Pugin; a life of following one’s heart’s desire with free abandon, living joyously, with Christ as its centre, rather than a life of doing what is necessary and rational. Those who live by the evangelical counsels (celibacy, poverty, obedience) should not carp, like Martha, about those of us who live lives of passion like Mary, or Pugin, and we should the more willingly promote their canonization.

John Henry Cardinal Newman (1801–1890), a contemporary of Pugin’s and, like him, a convert, receives good press these days. It would be wrong, however, to favour Newman at the expense of Pugin, when we can favour them both. The two men were different. Newman lived to be eighty-nine, Pugin forty. Newman was more of a thinker; Pugin more of a doer. Newman presented superb sermons to large congregations weekly, amounting to 1,000 in twenty years; Pugin made ‘sales presentations’ to clergy, patrons and building committees, and he coached craftsmen. Newman was a master of restraint and of words, Pugin a master of emotion and of images.

No, Pugin was not like Newman. Pugin was more like the apparently foolish St Francis, who tore his clothes off in public, left every material thing behind to live with Lady Poverty, and composed his ‘Canticle of

the Sun’, a paean to all creation. Pugin abandoned the established, well-endowed Anglican Church and joined the impoverished, marginalised, minority Catholic Church, and he loved every created thing – colour, tiles, metal, stone, brick, wood, cloth – because, in proportion, mass, shape, shadow, they could all glorify the living God.

Pugin’s collaborator in interior decoration, John Gregory Crace, described Pugin as ‘vigorous, manly, fearless’.¹⁵ Many believers may rightly perceive Pugin as a model of heroic Christian witness because he exemplified the Psalm: ‘Zeal for Your house consumes me’. (Ps. 69:9; Jn 2:17)

NOTES

- 1 Gabriel Meyer, ‘Canonization for an Architect?’, *Sacred Architecture*, vol.1, no.1, Notre Dame, Indiana, 1998, p. 7.
- 2 Rev. David Meara, ‘The Death of AWN Pugin’, *True Principles*, vol.1, no.3 (Winter 1997) (hereafter ‘Meara on Pugin’s Death’).
- 3 See Roderick O’Donnell, ‘The Later Pugins’, in *Pugin: A Gothic Passion*, edited Atterbury and Wainwright, New Haven and London, 1994.
- 4 Libby Horner and Gill Hunter, *A Flint Seaside Church: St Augustine’s Abbey Church, Ramsgate*, The Pugin Society: Ramsgate, 2000, p.53 (family tree).
- 5 Meara on Pugin’s Death; Phoebe Stanton, *Pugin*, New York: Viking Press, 1972, (hereafter ‘Stanton’), pp.66,147.
- 6 Early supporters included, a number of Catholic bishops: Thomas Walsh, Thomas Griffiths, William Riddell, R.W. Willson, and Nicholas Wiseman. But Willson went to New Zealand in 1844, Griffiths died in 1847, Walsh and Riddell died in 1849, and Wiseman changed. *Master of Gothic Revival*, pp. 56–7.
- 7 See especially Margaret Belcher ‘Pugin writing’ in *A Gothic Passion*, pp. 105–116.
- 8 *Flint Seaside Church*, p. 53 (family tree) suggests that they were (re)-baptised on 19 January 1847 which may be connected with their first holy communion or confirmation.
- 9 See Pugin’s letter to the students of St. Edmund’s College, Ware, dated December 3, 1842. Catriona Blaker, Editorial, *True Principles*, vol. 2, no. 3 Winter 2001, p. 2.
- 10 *An Apology for the Revival*, pp.30-31, 49, and *True Principles of Pointed or Christian Architecture*, p.42.
- 11 G.K. Chesterton, *St FRANCIS OF ASSISI*, Doubleday & Co.: Garden City, New York 1957, originally George H. Doran & Co., 1924, p.15.
- 12 Simeon’s *Nunc Dimittis* begins: ‘Lord, now let thy servant depart in peace according to thy word,/ For mine eyes have seen thy salvation.’ (Luke 2:29–30)
- 13 Pugin’s letter 22 August 1834 quoted in Rosemary Hill ‘A. W. N. Pugin: A Biographical Sketch’, in *Master of Gothic Revival*, p.39.
- 14 Michael Trappes-Lomax, *Pugin: a Mediaeval Victorian*, London: Sheed & Ward, 1933, pp. 57–8.
- 15 Trappes-Lomax, p. 324.

A Pugin Link with New Zealand – The Benedictine Bishop

Nick Beveridge closes the Gothic gap between Ramsgate and Auckland, in an unexpected and interesting manner.

John Edmund Luck was the fourth Catholic Bishop of Auckland, New Zealand, from 1882 until his death in 1896. His family had a close connection with the Pugin Family, although not related to them, and both families were notable benefactors of the Ramsgate Benedictine community. In his formative years, and beyond, he had been exposed to the work of Pugin, and he brought some of that influence with him to the Antipodes.

John Luck was born in 1840 at Peckham in London, the fifth of the seven children (one of whom died in youth) of Alfred Luck. Alfred had been born around 1807/8 into a Kentish Protestant family. Like Pugin, he was a convert, having become a Catholic while studying French at Abbeville, France. After the death of his wife in 1847, he and his family moved to Ramsgate, presumably because of his friendship with Pugin.¹ While there he became a major owner with him (Pugin) of a boat, the lugger *Caroline*.² Following Pugin's death in 1852, his widow and the rest of the family left for Birmingham and the Luck family moved into The Grange, his former house. The Pugins' subsequent desire to return to The Grange may have encouraged Alfred to build his own house which he called St Gregory's, after the Pope who had sent St Augustine to England.

In 1856 Dom Wilfred Alcock OSB returned to England from Subiaco, the cradle of the Benedictine Order in Italy, to establish the Ramsgate Benedictine Mission



Bishop Luck wearing Abbot Alcock's pectoral cross
(Courtesy, St Augustine's Abbey Ramsgate Archives)

centred on St Augustine's.³ This particular branch of the Order, known as the Cassinese Congregation of the Primitive Observance, was founded only in 1848, as a revised form of the old Congregation based at Monte Cassino in Italy. He stayed initially with Alfred Luck, who had considerable wealth, and who later built the monastery, designed by Pugin's eldest son Edward, at his own expense. Edward also designed St Gregory's, a two storey building with gable ends and a bay window that was built behind the monastery before the return of the Pugin family in 1861. In one of the principal rooms 'over the fireplace the initials are to be seen (carved in stone) of the Rev. Alfred Luck's children. Each initial is accompanied by symbols denoting the career adopted by the son or daughter signified'.⁴ All had entered religion; two of the sons, John and Francis, having joined the Order of St Benedict. Alfred was an Oblate OSB, and in 1863, with the sanction and encouragement of Pope Pius IX, he was ordained as a secular priest.⁵ On his death in 1864 he left the house, which was to become the nucleus of St Augustine's College for boys (and which has since been demolished), to the Benedictine community at Ramsgate. He also left £17,500, known as 'the Luck endowment', to found a house of the Observance in England. In return for this, two Masses were to be said daily, one for his soul and one for his family.⁶ He requested to be buried at the entrance to St Augustine's church so

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that all who entered might think of him and pray for him. He is commemorated in the west cloister by a fine memorial brass depicting him in eucharistic vestments.

John, from the age of nine, was educated at St Edmund's College Old Hall, Ware in Herefordshire, and would have been familiar with Pugin's chapel there.⁷ After two years study at the Seminary of St Sulpice in Paris, he was professed as a Benedictine monk in 1861, taking the name of his English alma mater, Edmund. He was sent to Ambrogio, the Benedictine house in Rome, to complete his theological studies and acquired a Doctor of Divinity degree at the Collegio Romano in 1865, the year of his ordination to the priesthood. For the next two years he was Professor of Philosophy at Subiaco, and in 1872 was appointed to the triennial office of Superior of the monastery at Ramsgate. Due to failing health he had another spell away, and returned to the monastery in 1878, this time as Vice-President of the College, which had been founded by Alcock, and Procurator of the whole establishment. Pugin's youngest son, Peter Paul, had been educated at the college and was President of the Society of Past Students of St Augustine's for 1882.⁸

After leaving the college he had become a pupil of his half-brother Edward, and designed further extensions to the college in 1893 (as well as a new wing for the abbey in 1901).

In 1882 John Edmund Luck was elected Bishop of Auckland, and was consecrated by the Archbishop of Westminster, Cardinal Manning, on August 13 of that year in St Augustine's church, Ramsgate. Among those present were Peter Paul Pugin and Stuart Knill.⁹ Abbot Parry wrote that 'Before he left for his diocese in New Zealand, Bishop Luck presided in the college on exhibition day. The boys presented him with an address and a pectoral cross, the community offered him a mitre, and the congregation of St Augustine's a crozier. He sailed on September 6th'.¹⁰

It was not unusual for the Benedictines in England (and the colonies) to patronise the firm of John Hardman and Company, and the community at Ramsgate continued to commission pieces from them up to the end of the nineteenth century and beyond.¹¹ Both the pectoral cross and the pastoral staff ('crozier')

mentioned above were made by Hardman & Co, and are now held at the Auckland Catholic Diocesan Archives.¹² After Abbot Alcock's death Luck sometimes wore his pectoral cross, as may be seen from a contemporary photograph.¹³ This was designed in 1872 by Pugin's former pupil, assistant and successor as chief designer to Hardman's, John Hardman Powell.¹⁴ Powell

also designed some of Alcock's other 'pontifical ornaments'.¹⁵ The pectoral cross is a variation on the design by Pugin of his only known existing pectoral cross, that designed for Bishop Willson of Hobart, Australia.¹⁶ It is believed to have been included with the rest of Alcock's pontificals when they were returned to Ramsgate in 1897.¹⁷ This presumably was to enable them to be used by the first abbot, following the raising of St Augustine's Priory to abbey status in 1896.¹⁸ However, the current whereabouts of the pectoral cross is unknown.

In his will, Luck left '...all my Pontifical ornaments (except such as are enumerated in an inventory, enclosed herewith, which are the property of the Benedictine fathers at Newton)' to his successor, and '...to my dearly loved brother the Rev. F. A. Luck OSB as a souvenir, the gilt

chalice I had been accustomed to use in my private chapel...'.¹⁹ His obituary mentioned the vestments that were to be returned to the Order, but these items, along with the chalice and the previously mentioned mitre, have yet to be located.²⁰ Given this background it is quite likely that the mitre, and possibly the vestments, would have come from Mesdames Powell and Brown's vestment establishment in Birmingham, where they continued to make vestments for Hardman & Co after Pugin's death.²¹

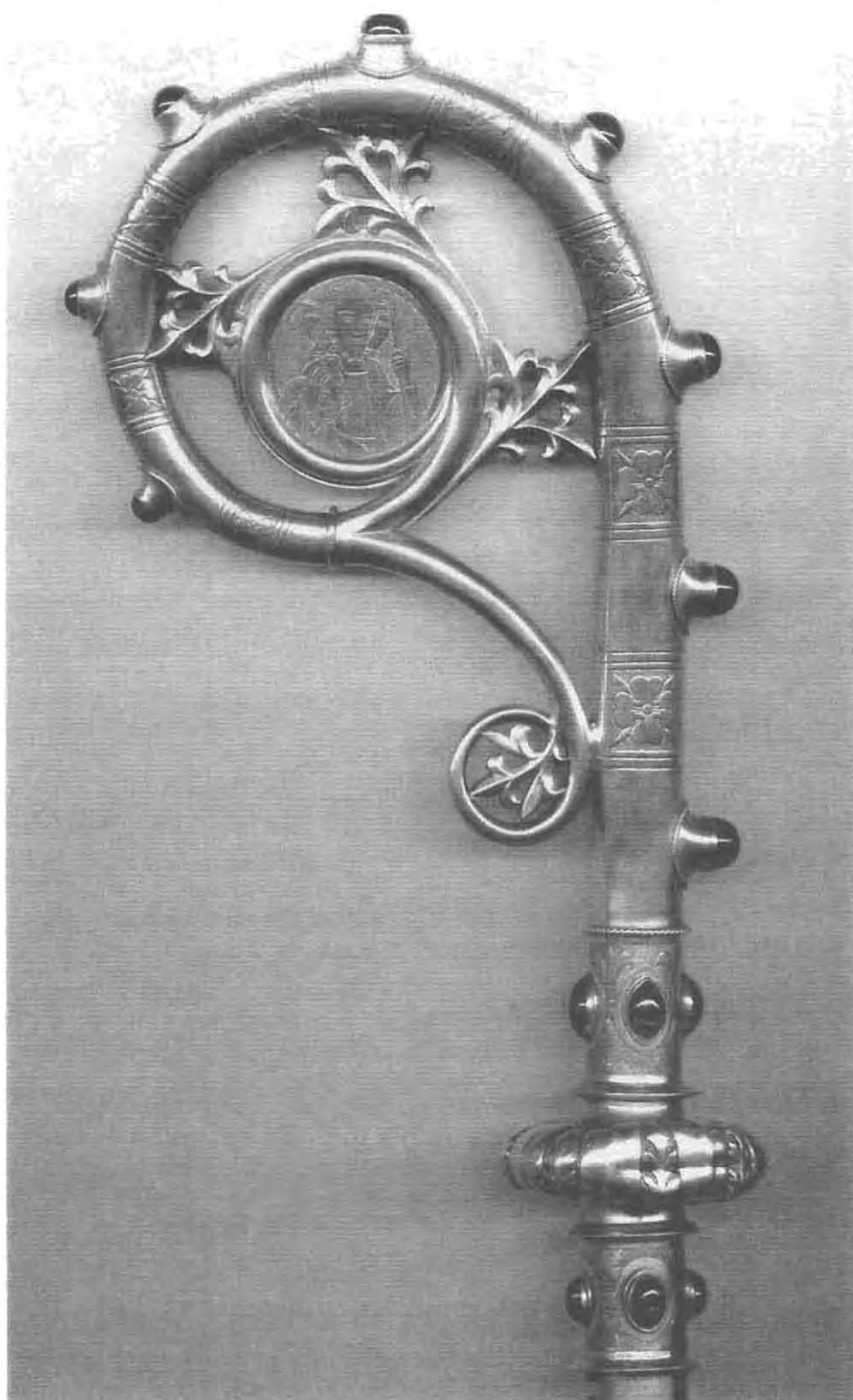
The pastoral staff is in the Early English Gothic style and, like its original possessor, is quite delicate. 'A Silver and Ebony Pastoral Staff, 5'8" long the mounts parcel gilt, beaten and engraved, the head set with 16 Carbuncles [cabochon garnets], plate in the centre of Crook engraved on one side with the figure of the Good Shepherd & on the other with Bishop Luck's Arms' and 'Engraving presentation Inscription above and below one of the knobs'; it cost £42.²² The engraving reads: *Right Rev. F.(sic) Edmund Luck, OSB, Bishop of Auckland. Presented by the Congregation of St Augustine's, Ramsgate,*



John Hardman Powell's design for Alcock's pectoral cross (Courtesy, Birmingham Museums and Art Gallery)

and other friends. Aug. 13, 1882.²³ It also has been attributed to J H Powell, but demonstrates the further evolution of his own style in the ten years since he designed Alcock's pontificals.²⁴ [Hardman & Co had been asked if they would consider making an offering of a bugia (pontifical candlestick).²⁵ However, it is interesting to observe that the one owned by Luck, and now in the Auckland Diocesan Archives, is not of a style or quality that would be associated with Hardman's and was probably made locally.] Luck ordered from Hardman's 'a special portmanteau ... to take my Pontificals', but it is not known if this commission was carried out.²⁶

Bishop Luck was not the first Benedictine to work in New Zealand. His predecessor in Auckland had enlisted monks from Ramsgate, a community noted for its strong missionary orientation, to assist him in his diocese. There was even a proposal to hand over the



Luck's pastoral staff, attributed to John Hardman Powell, and made by John Hardman & Co. (Courtesy, Auckland Catholic Diocesan Archives)

diocese to the Order, but this was not carried through. The monks began arriving in 1879, and included in their number was Father (the title 'Dom' does not seem to have been normally used in New Zealand) Francis Augustine Luck. Eventually there were seven monks in priest's orders (one third of the clergy of the diocese) and a number of lay brothers. Another monk to join them was Emeritus Abbot Alcock who arrived in Auckland, via South Australia, in 1880. Alcock died in Auckland in 1882, just days before Luck's consecration, and is buried there. He is commemorated by Peter Paul Pugin's altar of the Sacred Heart in the north cloister of St Augustine's, Ramsgate. This elaborate altar, carved by Boulton of Cheltenham, together with its reredos, is said to have cost over £500. Together with a memorial brass, it was paid for by Alcock's many friends and admirers,²⁷ and consecrated by Luck on a return visit in November 1884.²⁸

Bishop Luck's relationship with the Auckland Benedictine community was severely strained at times, especially with the Superior, who refused to cooperate with him. No doubt this had something to do with the fact that he had expected to become bishop instead of Luck. This situation must have been particularly difficult for Luck because the same Superior had squandered the Luck endowment on ventures in Ireland, resulting in the resignation of Abbot Alcock, who took the blame. While in Auckland he had managed to create financial problems, including the building of the substantial first St Benedict's church, Newton, with the intention of it eventually becoming the cathedral. He managed to do this without securing adequate funding, thereby running up a large debt.²⁹ As a result of a canonical visitation by the then Superior of the English Mission at Ramsgate, Prior Thomas Bergh, Luck was appointed (extra-mural) Superior of the Auckland Mission in 1889.³⁰

During his fourteen-year episcopate, Bishop Luck was responsible for some very significant building work, including nineteen new churches (one of which was the modest cathedral church of the diocese), six new presbyteries and eight new convents. The buildings were mostly in the Early English style because, as used by Pugin, it was the simplest Gothic style and therefore the cheapest to build. They were usually built of brick, which was often rendered with cement. The firm of Edward Mahoney and Son were the principal architects, and have been described as 'the most important Catholic followers of Pugin in nineteenth-century New Zealand...whose ecclesiastical works reveal the greater intricacy of detail and irregularity of outline usually associated with Pugin'.³¹ In 1884 Thomas Mahoney



Bishop Luck seated at his Puginesque desk. (Courtesy, Auckland Catholic Diocesan Archives)

visited Ramsgate, where Luck was staying on his return trip. This experience would have increased his awareness of the work of Pugin, which had a marked effect on his subsequent work.³² He is credited with having designed the second St Benedict's church following the destruction by fire of the first church, constructed of timber, in 1887. St Benedict's is a lofty brick building and arguably the most Puginesque church in Auckland, if not in New Zealand, and is currently undergoing a major restoration. The firm also designed the new cathedral presbytery, built in 1888, 'which shows traces of the influence of the Pugin family of English architects'.³³

No doubt it was Luck's friendship with Peter Paul Pugin that led to the firm of Pugin and Pugin being chosen as the architects for the new Bishop's House at Auckland in 1893. (This building will be the subject of a future article.) A late photograph of Luck in his study shows him seated at a 'structural table' after a design by Pugin. It is now in the Luck Room at Bishop's House and interestingly it is made from heart Kauri, a New Zealand native timber tree. This table and two matching side tables, also in a Puginesque style, are believed to have been made by his brother, Francis Augustine.³⁴ The tables reflect the simplicity of Pugin's later work and were possibly inspired by examples at St Edmund's College, Ware, and at Ramsgate.

Bishop Luck died from a chronic heart condition at the age of 56. In his obituary he was described as 'saintly', and: 'as a preacher he was eloquent and logical, his discourses being delivered in a language

singularly choice, and with an exceptionally pleasing voice. He was an accomplished musician, and took an active interest in the encouragement of horticulture, being himself a skilled botanist'.³⁵ Luck published *Short Meditations for Every Day of the Year*, translated from an Italian original, and *The Life and Miracles of St Benedict*, a new edition of the seventeenth-century English translation of the second book of St Gregory's Dialogues. Following his request he is buried in a vault sunk beneath the floor of the Church of Our Lady of the Assumption in Auckland, one of the churches he had built.

Acknowledgments

I would like to thank Dr Margaret Belcher, University of Canterbury, New Zealand for suggesting the topic of this article and for commenting on the draft; Brian Andrews, Australia for his ongoing inspiration, support and advice; Alexandra Wedgwood for all her guidance and Catriona Blaker for her patience.

I am most grateful to the following for providing assistance: Fr John Seddon OSB, Librarian and Archivist, St Augustine's Abbey, Ramsgate; Dr Rory O'Donnell, English Heritage; Glennys Wild and Iain Harrison, Birmingham Museums and Art Gallery; Alison Smith, Birmingham Central Library; Clive Beardsmore, Birmingham; the staff of the Auckland Catholic Diocesan Archives and the staff of Good Shepherd Theological College, Auckland.

NOTES

- 1 Little is known about Alfred's origins and more research is needed in order to unravel them.
- 2 Robin Craig, 'Pugin's Caroline', in *True Principles*, vol 1, no 3, Winter 1997, n.p.
- 3 Pugin had said before dying was that he wanted Benedictines at Ramsgate. See David J. Parry, *Monastic Century: St Augustine's Abbey Ramsgate, 1865-1965*, London, 1965, p21.
- 4 Anon, *St Augustine's Ramsgate, The Churches, the Abbey and the College*, 1906, p64.
- 5 An Oblate is a lay associate of the Order.
- 6 David J. Parry, *op.cit.*, p41.
- 7 From Bishop Luck's scrapbook of newspaper clippings about his consecration, undated, Auckland Catholic Diocesan Archives, (ACDA).
- 8 The Freeman's Journal, 22 September, 1882, p10.
- 9 Stuart Knill was a cousin of Jane Knill, mother of P. P. Pugin, and was to become Lord Mayor of London.
- 10 Parry, *op. cit.*, p88.
- 11 Fr John Seddon OSB, personal communication by letter, dated 30 March, 2000.
- 12 Pugin maintained that the crook of a bishop (and abbot/abbess) was called a pastoral staff, whereas the crozier was a cross on a staff borne by an archbishop. See A. Welby Pugin, *Glossary of Ecclesiastical Ornament and Costume*, London, 1846, p107.
- 13 Wilfred Alcock OSB had been made Abbot Visitor of the Anglo-Belgian Province of the Cassinese Congregation of the Primitive Observance in 1872, thereby becoming the first mitred

- Benedictine abbot in England since the Reformation. He ended up in New Zealand where he died in 1882.
- 14 Hardman Warehouse Book (Metal) of 1872, p65 (dated 25 October 1872), Birmingham Museums and Art Gallery.
 - 15 The ceremonial ornaments proper to those of episcopal rank but also certain other prelates who, to a greater or lesser degree, have been granted the privilege, eg. abbots. In the Latin Rite prior to 1968 these were strictly eight in number: pectoral cross, ring, mitre, gloves, dalmatic, tunicle, buskins and sandals (shoes). However, other items such as the pastoral staff and bugia are sometimes also included. See *The Catholic Encyclopedia*, vol XII, 1911.
 - 16 See Brian Andrews, *Creating a Gothic Paradise, Pugin at the Antipodes*, Hobart, 2002, p48.
 - 17 Abbot Bergh to Bishop Lenihan, dated 18 October 1897, ACDA.
 - 18 As a consequence the prior, Thomas Bergh, became titular abbot. See Parry *op. cit.*, p105.
 - 19 Bishop Luck's last will and testament; however, the inventory is missing, ACDA.
 - 20 This presumably was his Puginesque precious mitre and the last known record of it is a photograph taken in 1929 showing it being worn by a visiting cardinal: *The Month*, 20 November 1928, p23.
 - 21 Brian Andrews, personal communication by letter, dated 2 December 1998.
 - 22 See the Hardman Archive Metal Day Book for 1881/1882 (Hardman 17/8), entry for 17 August 1882, p345, Birmingham City Archives.
 - 23 Prior Bergh to Messrs Hardman & Co, 7 August 1882, Birmingham City Archives.
 - 24 Roderick O'Donnell, Hardman Metalwork Folios from Birmingham, in *True Principles*, Vol 2, No 3, Winter 2002, pp7-9; B. Andrews, personal communication, January 2002.
 - 25 Prior Bergh to Messrs Hardman & Co, 29 July 1882, Birmingham City Archives.
 - 26 Bishop Luck to Hardman & Co, 28 August 1882, Birmingham City Archives.
 - 27 Anon, *op. cit.*, p25.
 - 28 Parry, *op. cit.*, p88.
 - 29 Felice Vaggioli, *A Deserter's Adventures, The Autobiography of Dom Felice Vaggioli*, Dunedin, 2001, p125-126.
 - 30 Gavin Ardley, *The Church of St Benedict, Newton, Auckland: A Centennial Narrative*, Auckland, 1988, p26.
 - 31 D. B. Wynn-Williams, *The Basilicas of F. W. Petre*, unpublished MA thesis, University of Canterbury, New Zealand, 1982, p44.
 - 32 John Stacpoole, *Colonial Architecture in New Zealand*, Wellington, 1977, p204.
 - 33 Ernest Simmonds, *The Story of St Patrick's*, Auckland, n.d., p10.
 - 34 R. O'Donnell, personal communication by e-mail, 30 January 2002; Handwritten inventory notes of Bishop's House by Archbishop J. M Liston, 25 September 1970.
 - 35 He had a pet cockatoo and was co-vice patron with the Anglican bishop of the Society for the Protection of Cruelty to Animals: Bishop's Council minutes, 18 October 1883, p3, ACDA.

SOURCES

- Libby Horner & Gill Hunter, *A Flint Seaside Church*, 2000, 58pp.
- Gael O'Leary, *The Churches of E. Mahoney & Son, 1858-1919*, unpublished MA thesis, University of Auckland, New Zealand, 1982, 150pp.
- J. H. Powell, 'Pugin in his home', Alexandra Wedgwood (ed), in *Architectural History*, vol 31, 1988, pp171-205.
- E. R. Simmons, *In Cruce Salus, A History of the Diocese of Auckland 1848-1980*, Auckland, 1982, 295pp.
- A Short Guide to St Augustine's Abbey Church, Ramsgate*, 1968, 16pp.
- Illustrated Guide to St Augustine's Abbey, Ramsgate*, 1962, 32pp.
- Newspaper clippings about Bishop Luck's death and funeral, from the diary of his successor, Bishop G. M. Lenihan, ACDA.

Nick Beveridge works part-time for an environmental conservation organisation. He is an altar server at the Auckland Cathedral Church of St Patrick and St Joseph and has a particular interest in pontifical ornaments.



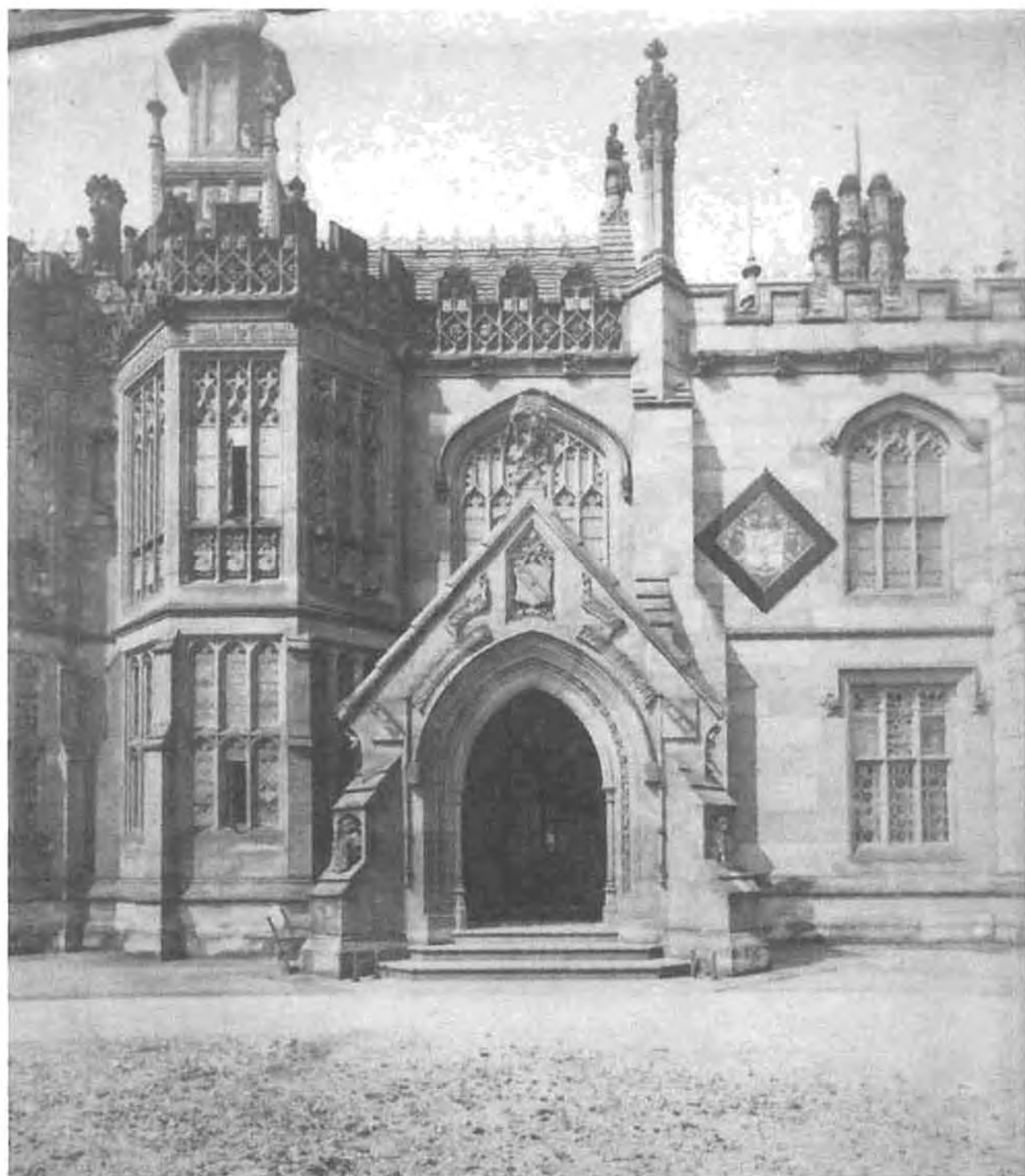
Seen in the Pugin Chantry

Ramsgate Pugin 150th Commemorative Weekend 14th/15th September 2002, l. to r. Judith Crocker, Pam Cole, Catriona Blaker, Norma Welby Brown, John des Forges. See 'Ramsgate Remembers' on pp. 9, 10.

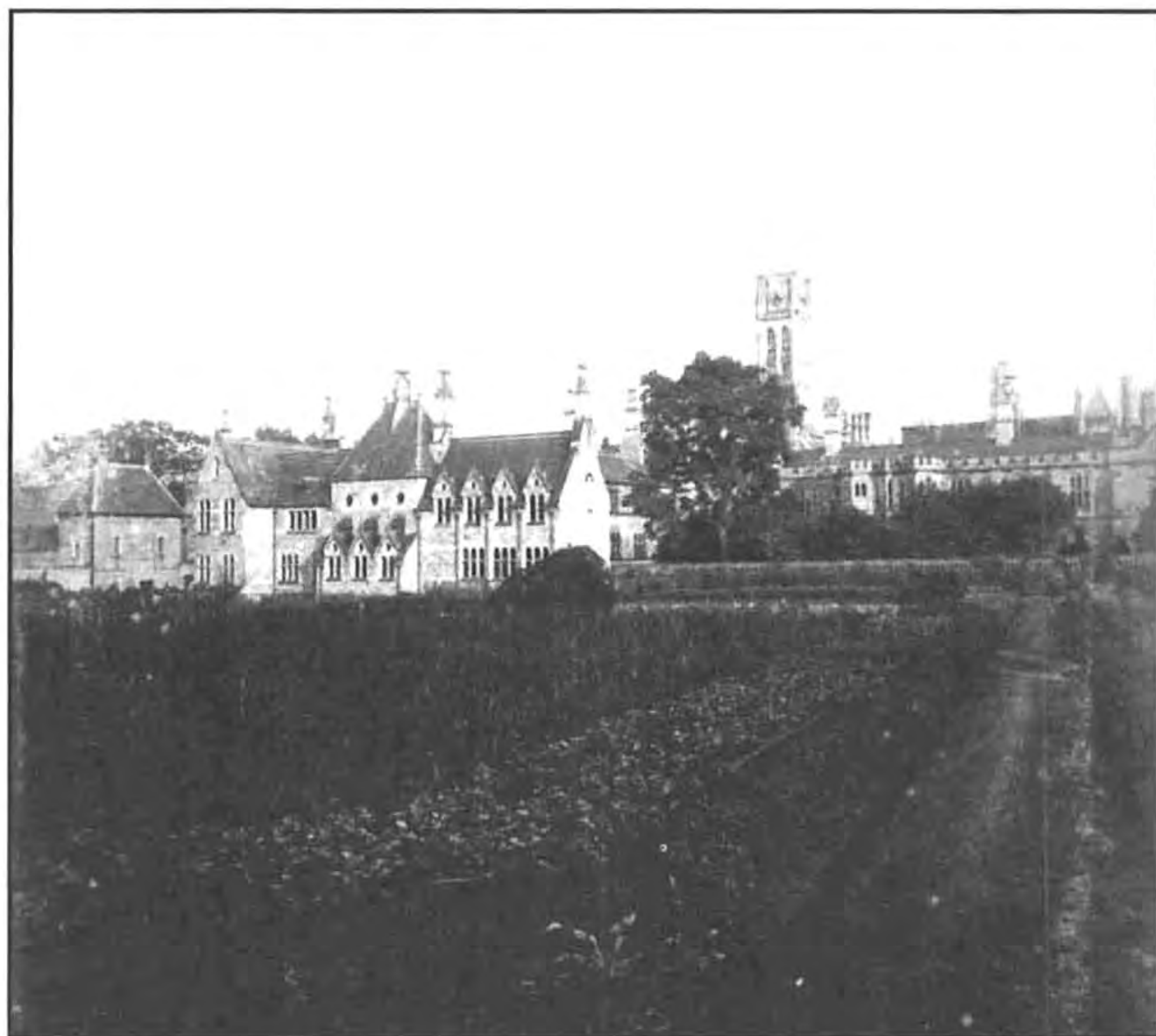
Photo: Oonagh Robertson

Scarisbrick Hall

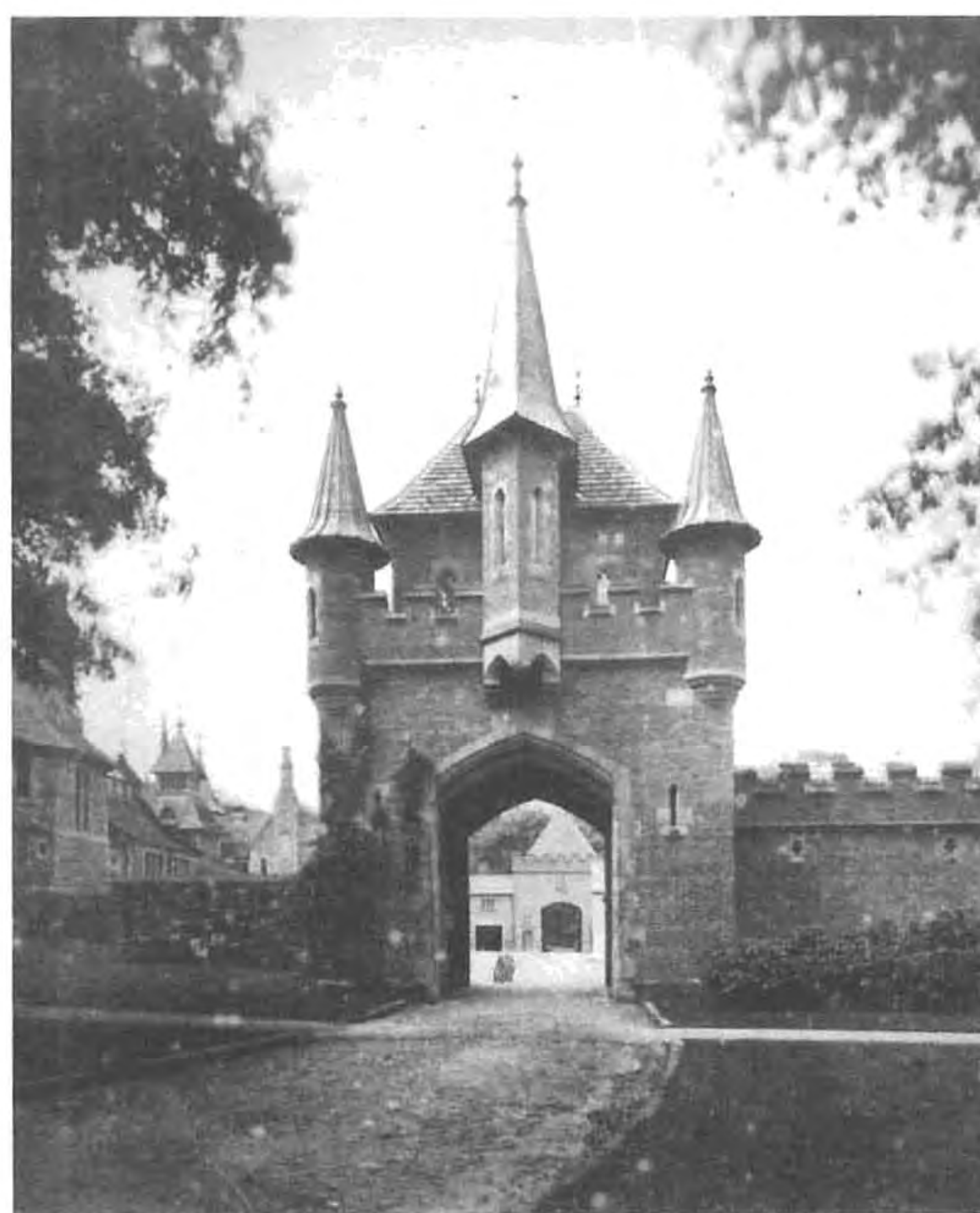
A recently discovered series of nineteenth-century photographs sheds fresh light on the complicated history of Scarisbrick Hall, Lancashire, a house on which both A.W.N. and E.W. Pugin worked. **Rosemary Hill** discusses a selection of the pictures, published here for the first time. They are albumen prints of c1872–3. The photographer's identity is, at present, unknown. For information regarding the present condition of the Hall, see 'Buildings at Risk', on page 41.



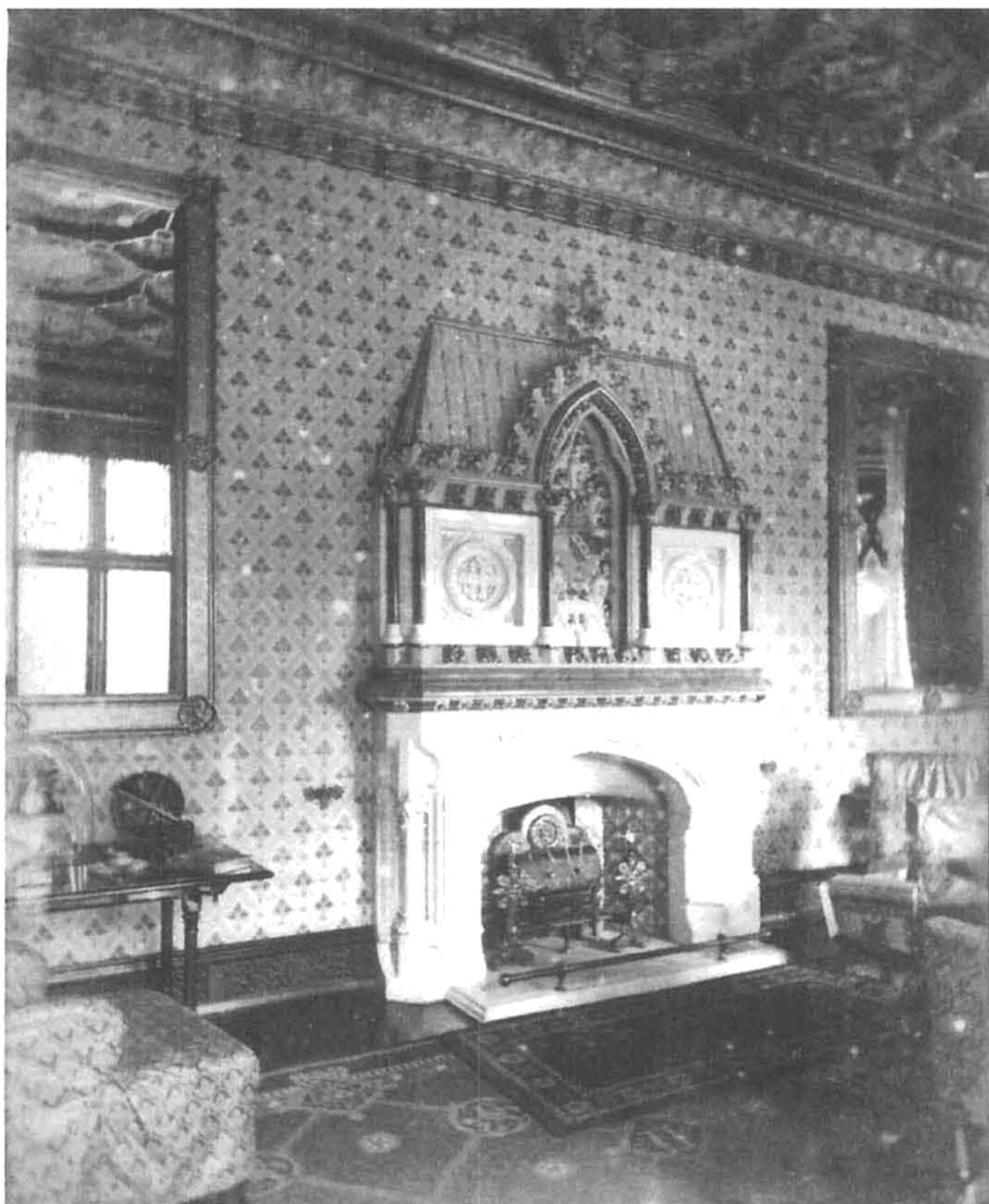
The south porch and oriel window are part of A.W.N. Pugin's work for Charles Scarisbrick carried out during the 1840s. The hatchment bears the arms of Anne Scarisbrick, who inherited the house in 1861 on Charles's death. According to custom, her arms would have been displayed for a year, suggesting a date for the photographs of 1872–3. The marks left by the fixings for the hatchment are still visible on the wall today.



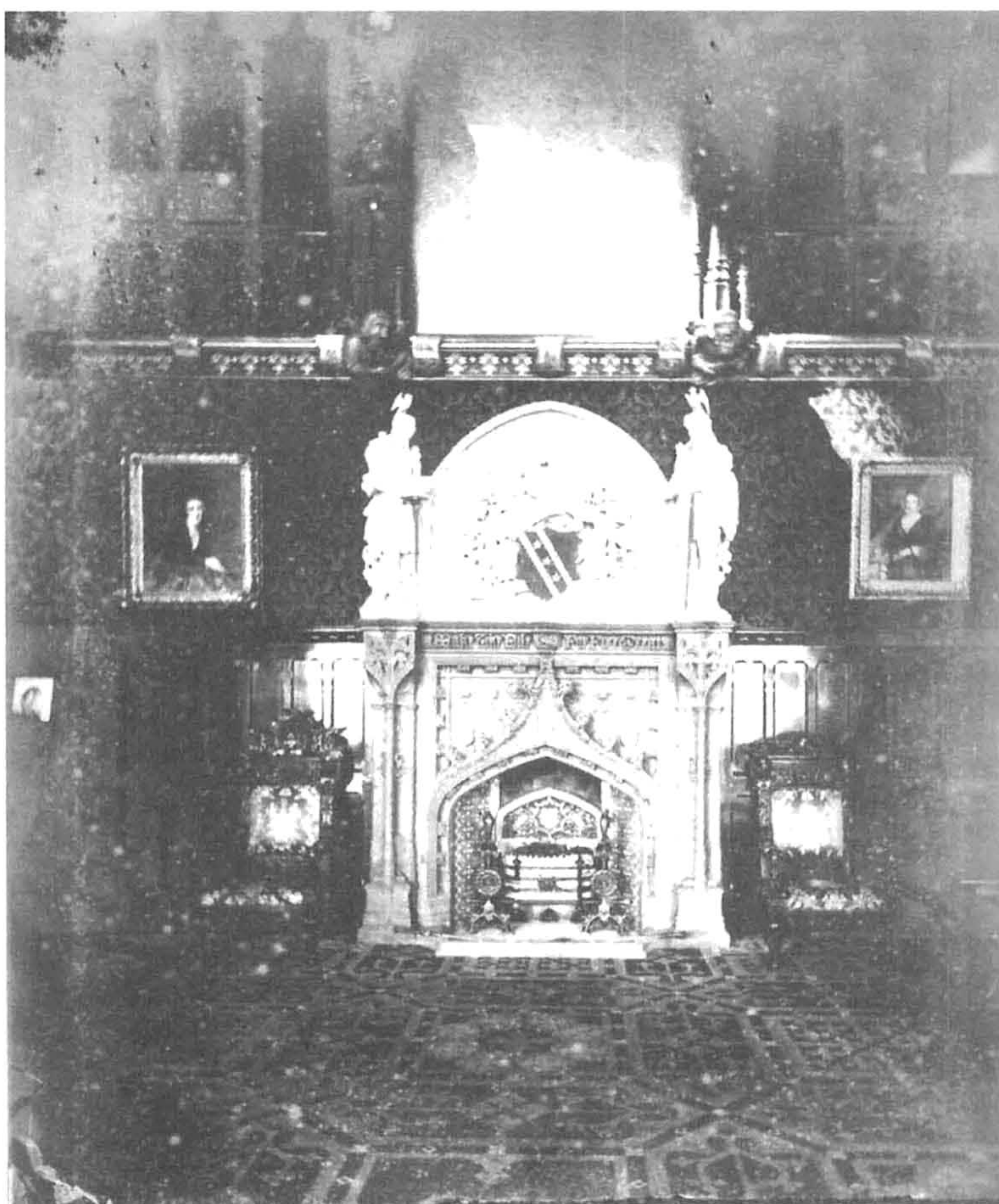
A view from the north, showing the service court with the main house in the background. This part of Scarisbrick grew gradually and in a somewhat ungainly way. Both A.W.N. and E.W. Pugin concealed it in most of their views of the Hall, making its history particularly hard to unravel. The photograph shows E.W. Pugin's additions, including a lantern since removed. The court was extended again, at a later date, possibly by Peter Paul Pugin.



Entrance to the stable court by E.W. Pugin, a French-inspired design that relates both to A.W.N. Pugin's early Ideal Schemes and to the High Victorian preference for Continental Gothic sources. It has now lost two of its spirelets, but here appears in its full romantic glory.



The Blue Drawing Room, by E.W. Pugin for Anne Scarisbrick. Anne employed the Craces, and the high quality of the original workmanship is evident here. The carpet, bearing her initials, is no longer in the house, and the interior of the fireplace has been modified.



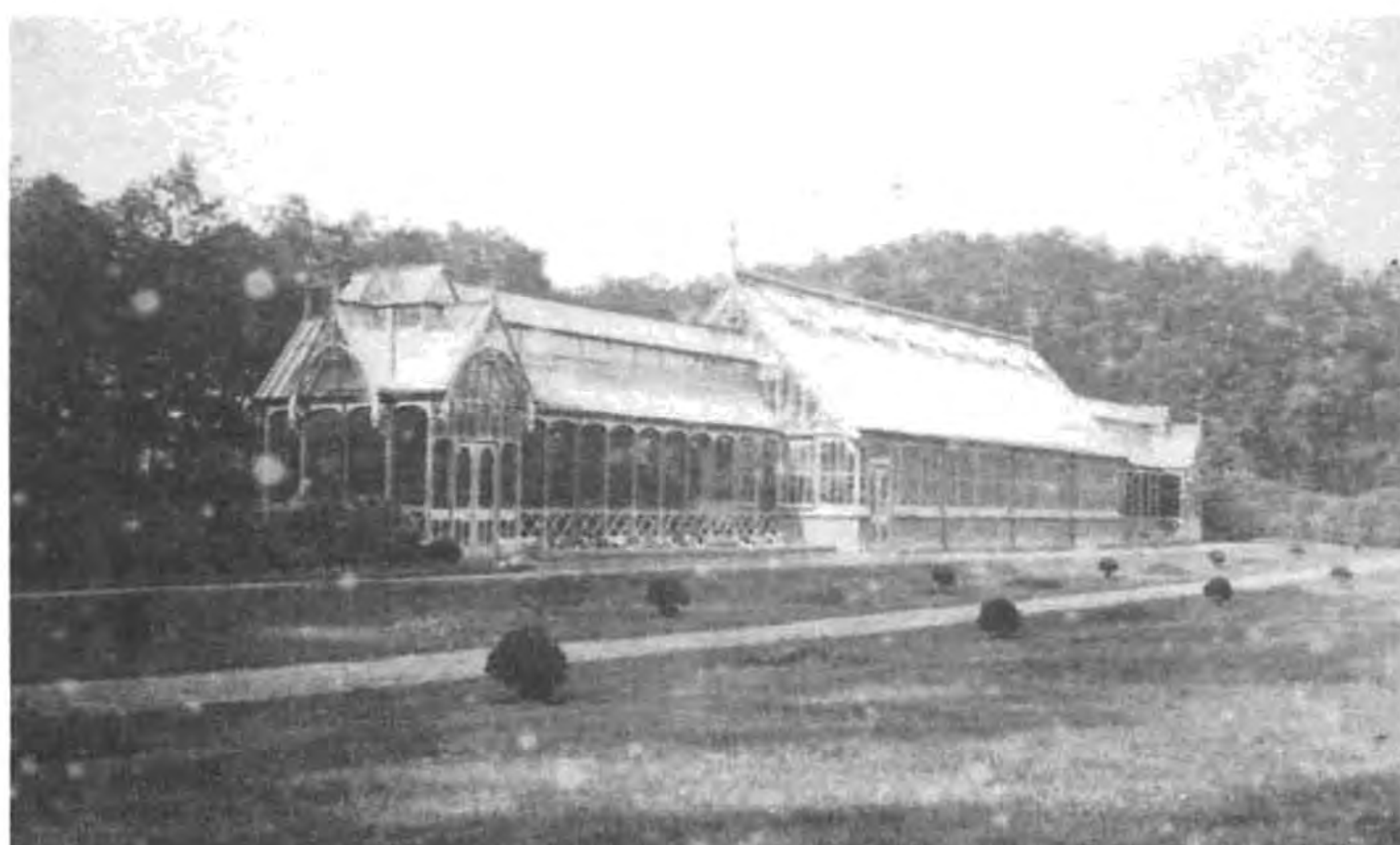
The Great Hall. The fireplace by A.W.N. Pugin of c1836 contrasts with the overmantel by his son of c1867. It survives today unchanged. With its glimpses of portraits and other furnishings long since dispersed, this is a tantalising image.



Scarisbrick from the south.



This enlarged detail of the south front shows the point at which A.W.N. Pugin's work ended and his son's began. The distinction, which is clearer in the original photograph, is marked by the greater weathering and discolouration of the stone, up to the right hand side of the porch. This would have been thirty years old at the time of the picture. Immediately beyond this, the more recent work of E.W. Pugin shows up as lighter and cleaner.



There is now no trace of these conservatories and vineries, designed by E.W.Pugin in about 1867, but designs for them survive in the RIBA's collection. With their elaborate panelling and Gothic gables they were splendid, but costly to maintain.

Some Little-Known Pugin Houses

Reportage from Timothy Brittain-Catlin keeps us au fait with some of the latest Pugin discoveries.

A recent short trip around the Midlands and the north of England has thrown some light on a number of Pugin's lesser-known domestic projects. My first destination was Whitwick in Leicestershire, where Ambrose Phillipps de Lisle established a Roman Catholic mission in 1837. A chapel was soon built, and, according to a letter from Phillipps to Bishop Walsh, a presbytery added in 1847.¹ The chapel is indicated on the first edition Ordnance Survey maps, on the south side of Parsonwood Hill opposite the present early twentieth-century Catholic church, but the location of the presbytery is unmarked.

I had been to Whitwick last year and had noticed that a two-storey Charnwood stone building, now known as the 'Old Convent', also opposite the modern church, has splendid Pugin hinges on its front door. Mr Albert Robinson, a local historian, subsequently pointed out to me that these were the same as those at Pugin's St Winifride's Church at nearby Shepshed. Mr Robinson's own history of the modern church at Whitwick records that the original presbytery became a convent of the Sisters of Providence in 1902.² The 'Old Convent' with the Pugin hinges is, in all probability, that original presbytery.

Internally, the house is full of characteristic Pugin

detailing: chamfered joists and architraves have survived in spite of many changes. Some mysteries remain: the first is that the plan is unusually awkward; the second is that the eastern wing of the house simply abuts the main part, without the stonework being properly bonded: these suggest that he was working with some pre-existing structure. I suspect that his personal involvement was limited to the giving of some general advice, and an encouragement to use his familiar detailing; he was not in Leicestershire at all that year³. At any rate, Phillipps claimed that the house cost him £500: not enough for a complete new house of this size⁴. A further mystery is that what is now a modest upstairs closet has a comparatively grand open roof and a low floor level: I suspect that this was once the top part of a stair hall that rose directly from the eastern yard up into the upper floor, to provide separate access perhaps for nuns. The chapel itself was at the western end of the building and has disappeared completely: perhaps not surprisingly, as Phillipps had once remarked on the poor quality of the workmanship there⁵.

My next stop was the RC church of St Marie's at Stockton-on-Tees. I assumed that Pugin's presbytery had disappeared long ago, in 1909 at the latest when a

new one was built to designs by Arthur Harrison of 'The Hermitage, Norton' on the same site. I was therefore surprised to see a further pair of 'Shepshed' hinges on Mr Harrison's front door. More astonishing yet was the discovery that a small part of the back of the house, including a staircase, was clearly a remnant of Pugin's building. Since these areas are located over a cellar, it seems possible that Harrison decided to avoid disturbing the foundations of a part of the house so close to the south side of the church. It was fascinating to discover that this architectural palimpsest also retained some distinctly pre-Pugin Tudor-Gothic windows at the back, for



Terraced houses at Windermere: possibly A.W. Pugin Photo: Tim Brittain-Catlin

Pugin too, it appears, had been obliged to incorporate some parts of a recent previous house. This is supported by an account of the parish given by the late Francis Harrison which points out that the new church's first parish priest, a Father Dugdale, had originally built a house there in the 1830s⁶.

I crossed the Pennines to Windermere, to see for myself a terrace of houses built near Windermere station, and by the local railway company, which a Cumbria tourist website claims to have been designed by Pugin. The railway arrived in 1847, and Pugin made a day trip there in the course of his honeymoon in September 1848; more definite facts may be harder to track down since the death of a local historian who apparently knew the story well.

I stayed at a house in the terrace, now a very pleasant guest house called Alice Howe, and, in spite of the vagueness surrounding the attribution, I thought it likely that Pugin had indeed designed the houses. He probably made no more than a sketch, since the windows at the back are distinctly less grand than the gothic ones at the front; and the detailing is not entirely consistent with his general practice: I imagine that when working with unfamiliar builders he transmitted his ideas to them in writing or small sketches, and these were interpreted differently by different people. However, the group as a whole does look like one of his

hurried ideal schemes: the buttresses between the houses, the corner buttress that continues the front plane of the wall sideways, the double gable at the western end and the overall consistency of the detailing are distinctly Puginesque, and, bluntly, too good to be the work of his immediate contemporaries.

A final project not much known is the presbytery at St Anne's, Keighley. Pugin's church has been altered out of recognition, but to my surprise I found that Pugin's house of 1838 had been built, and has survived with some later Victorian additions back and front. It is an interesting house because it is extremely early, and one can see that he is still experimenting with detailing. Each of these four projects is worth a further look.

NOTES

- 1 Birmingham Archdiocesan Archives (BAA) B1359 (23.12.1848).
- 2 A.E. Robinson, *Holy Cross, Whitwick 1837-1937*, Whitwick, 1937 [?], p12. My thanks to Canon Dolan of Nottingham Diocesan Archives for pointing this out.
- 3 The detailing is familiar but it is also very much pre-1847, suggesting that builders, perhaps monks, who had worked for Pugin locally some years before were now reproducing it from that at Mount St Bernard's.
- 4 BAA B1359.
- 5 BAA B843: Phillipps to Walsh 25.2.1845.
- 6 Francis E. Harrison, *A History of St Mary's Stockton on Tees*, Stockton 1975; in Stockton local history library, ref 942851 Q9495351; p3.

PETER PAUL PUGIN: A RAMSGATE CHURCH



This fine high altar was designed by Peter Paul Pugin for his church of St Ethelbert and St Gertrude, Ramsgate (1902). Sadly the altar no longer exists in this form, but the church is an interesting one, and will be open on Sunday September 14th 2003, from 2.30pm, as part of European Heritage Weekend. (*Parish Archives*)

The Significance of Architectural Style at Mount St Bernard Abbey

Brian Andrews describes the reasons behind Pugin's approach to design at this most important Leicestershire Monastery

'It is erroneously imagined by many persons that the monks of La Trappe are a new order, whose rule is framed with unexampled and unnatural severity. But, in fact, they are only a reform of the Cistercians, established by the famous Abbé Rancy, in the monastery of La Trappe, in France, from whence the appellation of Trappists has been applied most improperly to those religious who returned to the strict observance of the primitive rule of the order...'¹

This significant footnote accompanied Pugin's text on 'The Cistercian Monastery of St. Bernard, Leicestershire' in the second (February 1842) of his two *Dublin Review* articles on 'The Present State of Ecclesiastical Architecture in England'. He was explaining how the community of English Cistercians that would soon be occupying his Mount St Bernard Monastery had returned to native soil from the French monastery of La Trappe and he was at pains to establish the fact that these monks were 'bound by the same rules, practising the same austerities, devotions and charity, wearing the same habit, and in all respects like the devout men of old, whose works and lives are yet the theme of admiration and respect among men of true piety and antiquarian research'.² Earlier in the article he had reminded his readers that this order had erected 'some of the noblest churches that ever graced this glorious land arising in the solitude of her forests and uncultivated valleys'.³ He had continued:

Even yet, how famous are the names of Fountains, Furness, Tintern, Joreval, Kirkstall, and a host of others, although the glory of their sanctuaries is departed, and little more than prostrate pillars and crumbling walls remain to attest to their ancient dignity, so desolate indeed do they seem, and so passed away is the generation of men by whom they were raised and inhabited; so changed is the spirit of mortification, solitude and prayer, which instigated their erection; that when we behold the chilling spectacle of their sad decay, we might indeed mourn the ancient faith as utterly departed.⁴

His conclusion was obvious. The 'ancient faith' had not, in fact, 'utterly departed'. And the spirit of those venerable monastic institutions was not to be found in the ruins of Fountains or Tintern but at Mount St Bernard. 'Pugin knew that monasticism lay at the heart of English medieval life, and here he was doing nothing less than re-appropriating the whole of that history and

significance for resurgent English Catholicism.'⁵

One of the most crucial keys to interpreting Pugin's designs is to be found on the first page of *True Principles* where he stated that: 'In pure architecture the smallest detail should *have a meaning or serve a purpose*...'⁶ It should therefore be possible to examine the fabric of Mount St Bernard to see his powerful assertion in 'The Present State' embodied in its forms.

In his description of the monastery, Pugin stated that:

The whole of the buildings are erected in the greatest severity of the lancet style, with massive walls and buttresses, long and narrow windows, high gables and roofs, with deeply arched doorways. Solemnity and simplicity are the characteristics of the monastery, and every portion of the architecture and fittings corresponds to the austerity of the order for whom it is raised.⁷

All this is true as far as it goes. Further, the description would probably have been composed with a view to allaying the usual concerns of Lord Shrewsbury, the monastery's principal patron, that every economy was being observed in the use of his funds. However, the reality is both subtler and more complex. A detailed study of the monastic buildings – including photographic evidence where later alterations have occurred – reveals that the 'lancet style' as applied to the windows is not confined to the plain lancets conventionally associated with the Early English idiom, but includes trefoil-headed lights and ogee trefoil-headed lights both singly and paired. The historical span of these styles is, roughly speaking, from around the beginning of the thirteenth century to about the mid-fourteenth century. When Pugin used more than one period of English Gothic in his buildings an underlying meaning for the choice can always be found. Mount St Bernard is no exception. The question is whether this application of styles is indeed a concrete expression of his claims for 'resurgent English Catholicism'.

Rory O'Donnell has observed that: 'Pugin and perhaps Pugin alone had in 1839 a strong visual sense of how a medieval monastery worked and the manner in which the Rule was followed.'⁸ This knowledge is reflected in the layout and disposition of the original functional spaces at Mount St Bernard⁹ which are, within the limitations of the then state of understanding

about medieval Cistercian ground plans, reasonably faithful to such plans.¹⁰

If the incidence of use of Pugin's range of styles is examined more closely in relation to the functional requirements of a developing and maturing monastic establishment, a remarkable – and surely not accidental – correlation is evident with the growth of a typical late English medieval Cistercian foundation. Thus, the earliest style is to be found in the core functional spaces ranged around the cloister. Later styles correspond with such needs as expanded refectory and dormitory space to cater for a growing community, carrels in the cloister, a separate infirmary wing, guest accommodation and enlarged quarters for the monastic superior.¹¹

It is possible to piece together Pugin's vision of Mount St Bernard as a paradigm for an English monastic institution. The 'history' would go something like this.

In the year of Our Blessed Lord 1210 a party of twelve monks from the Abbey of the Blessed Virgin Mary, Garendon, took possession of a wild tract of land amongst granite crags in the depths of Charnwood Forest and set about constructing a temporary wooden monastery. Within twenty years their permanent monastic home was complete and ready for occupation.

Built from rubble granite quarried thereabouts, the monastery buildings were set around a traditional cloister. The aisled cruciform abbey church stood against the north cloister walk, its south transept abutting the east walk. Next to the south transept in the east walk was the chapter house with a moulded entrance flanked by two-light plate tracery windows. To the south of the chapter house was the monk's lavatorium, conveniently close to their refectory that occupied most of the south range. Just to the west of the refectory was a smaller

infirmary refectory with its kitchen in a basement below it, while the main kitchen, scullery and calefactory (monk's warming room) occupied a single-story eastern extension of the south range. This extension was probably the last part of the monastery complex to be constructed, for it had both trefoil-headed and pointed seg-

mental arch windows. The monks' dormitory was situated on the upper floor of the south range and the west range contained, inter alia, parlours for conducting external business as well as the abbot's quarters on the upper floor at the north end.¹²

As the community grew and prospered, intolerable pressure on the accommodation resulted in several extensions becoming necessary during

the second half of the thirteenth century. The dormitory was enlarged by adding a second story to the eastward extension of the south range. By removing the wall between the monk's refectory and the infirmary refectory, a larger refectory was achieved, then a new two-story infirmary wing was built as a westward extension of the south range. An important addition during these years

was the enlargement of the north cloister walk to provide carrels in a warm sunny position for the monks to study and write in (Fig. 1).¹³

Mount St Bernard Abbey's final building campaign took place late in the first half of the fourteenth century, a result of the increased political and economic importance of the abbey's estates. To cater for the need for substantially greater contact with the secular world, but to retain the integrity of the monastic precinct, a new free-standing guest house was built to the west of the west range and parallel with it (Fig. 2). At the same time, reflecting the increased power and importance of the abbot, his apartments in the west range were enlarged. A new chapel was constructed within the suite, its square-



Fig. 1. An early twentieth-century view looking north-east in the cloister garth, showing the north cloister 'extension' housing the carrels. (Courtesy, Mount St Bernard Abbey archives.)

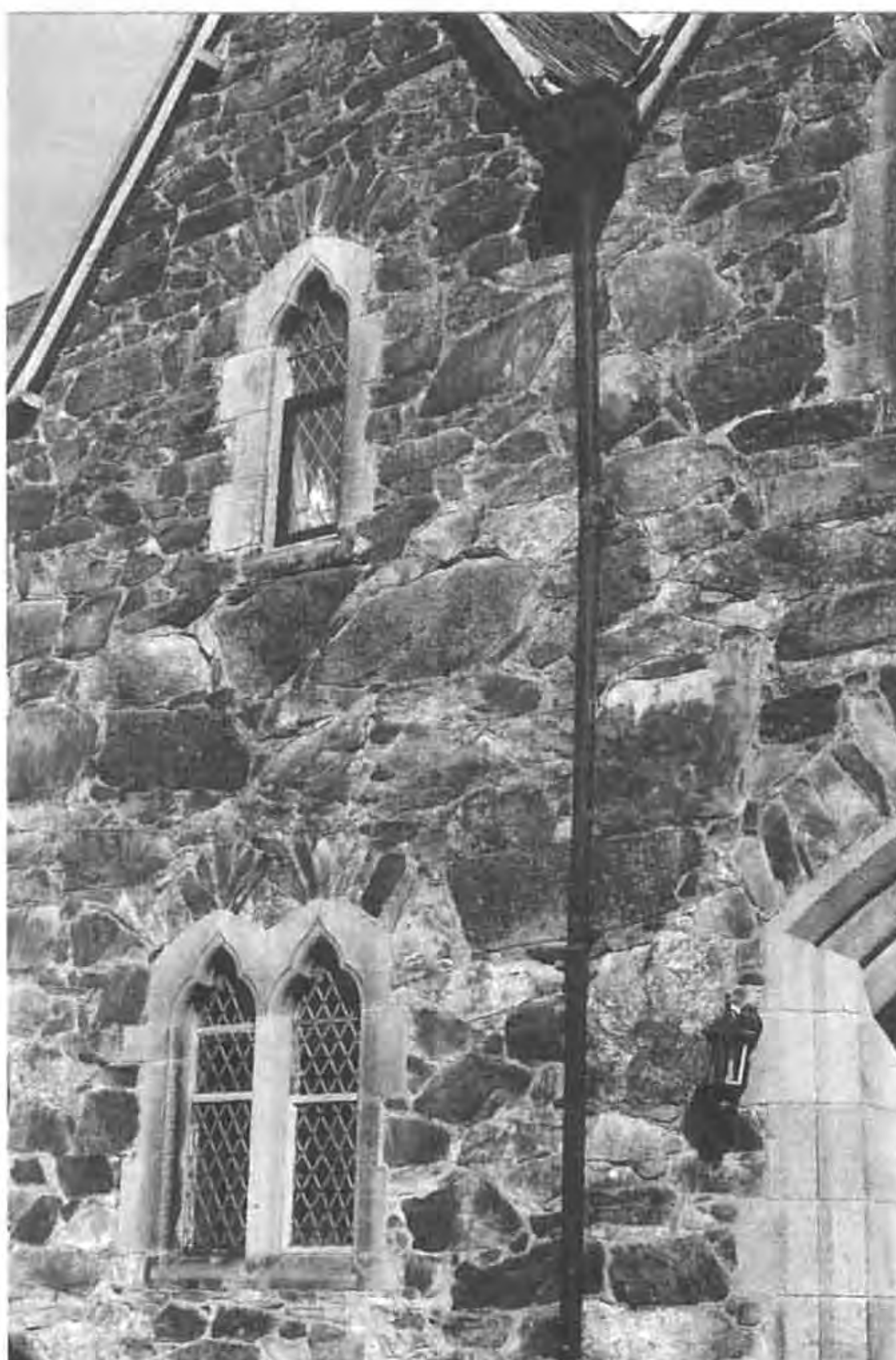


Fig. 2. A detail of the guest house façade. Photo: Brian Andrews

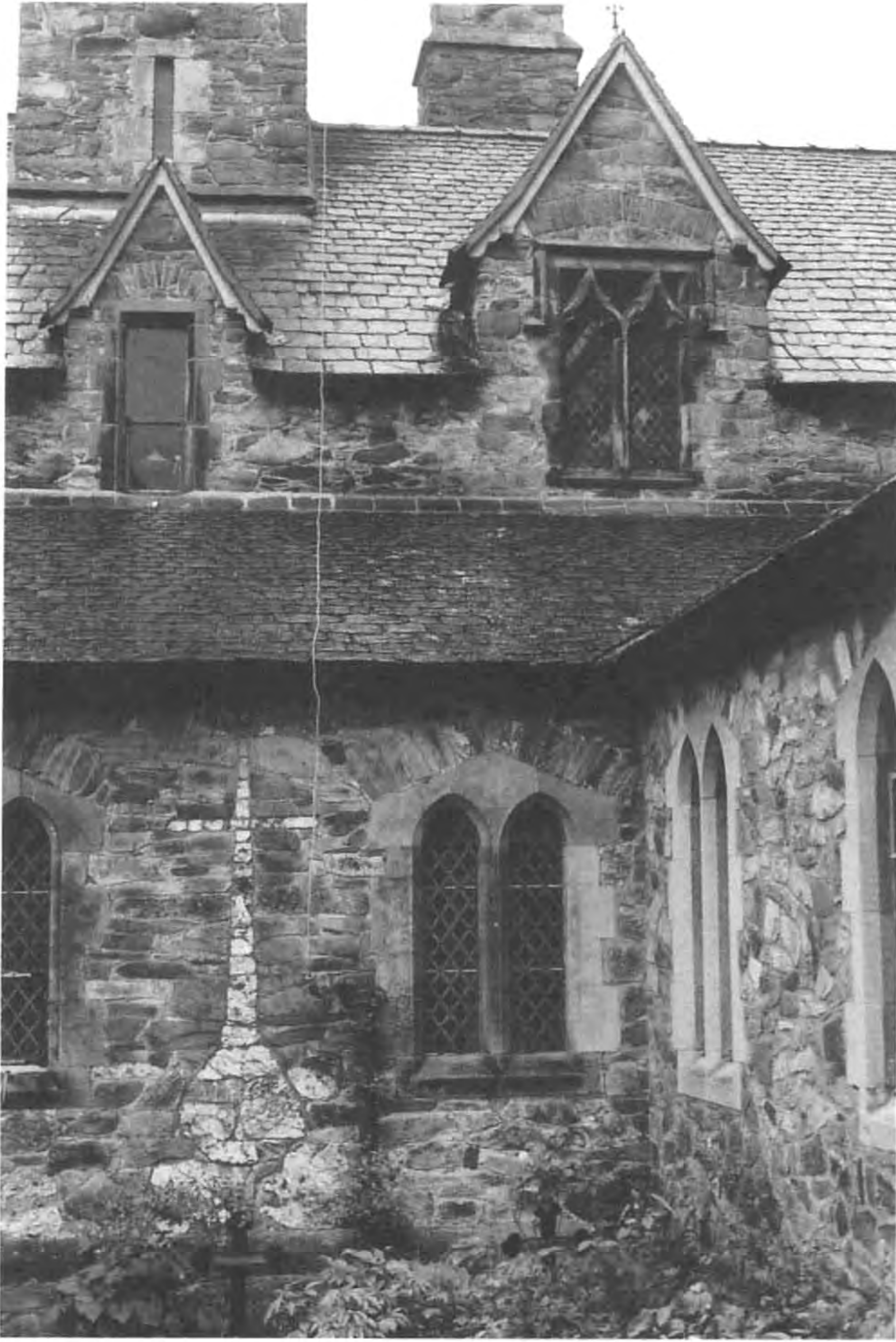


Fig. 3. A view looking north-west in the cloister garth, showing the east window of the former abbot's chapel.

Photo: Brian Andrews

headed dormer window with two ogee trefoil lights looking out over the cloister garth (Fig. 3). Within a few short years the Black Death would decimate the abbey's

lay brother numbers, leading to a long decline in its fortunes and putting a halt to any further expansion of the monastery buildings.

The story to be read in the fabric of Mount St Bernard is that of organic growth over centuries, surely an identification with medieval English Catholicism and a re-appropriation of its core institutions. The details undoubtedly 'have a meaning or serve a purpose'.

NOTES

- 1 [A. Welby Pugin], 'The Present State of Ecclesiastical Architecture in England', *Dublin Review*, vol. XII, February 1842, pp. 121–2.
- 2 Ibid., p. 122.
- 3 Ibid.
- 4 Ibid.
- 5 Brian Andrews, *Creating a Gothic Paradise: Pugin at the Antipodes*, Tasmanian Museum and Art Gallery, Hobart, 2002, p. 31.
- 6 A. Welby Pugin, *The True Principles of Pointed or Christian Architecture*, John Weale, London, 1841, p. 1.
- 7 [Pugin], 'Present State', p. 123.
- 8 Roderick O'Donnell, 'Benedictine Building in the Nineteenth Century', *Proc. E.B.C. History Symposium*, 1983, p. 44.
- 9 Wholesale changes have been made to the uses of Pugin's original spaces over the past century and a half.
- 10 Perhaps the most obvious divergence from the medieval Cistercian norm is in the placement of the refectory parallel with the adjacent cloister – as for Benedictine monasteries – rather than at right angles to it.
- 11 The range of styles is already to be found in the earliest part of the monastery, completed by 1841. The diversity was continued in the additions that were in place not later than 1850.
- 12 I am indebted to Fr Adrian Farmer OCSO for placing his unpublished research notes on the functional and architectural evolution of Mount St Bernard at my disposal.
- 13 Pugin was doubtless influenced by the well-known arrangement of carrels in Gloucester Cathedral (formerly Benedictine abbey) cloister. This interesting aspect of Mount St Bernard was removed, probably at the time of the completion of the abbey church when the north cloister roof was lowered to permit the insertion of windows in the nave south aisle. I am grateful to Br Jonathan Gell OCSO, archivist, for access to historic photographs of the monastery.

Buildings at Risk

The Grange

Two more listed building applications are about to be made by the Landmark Trust, one of which is particularly controversial, involving the possible demolition of Edward Pugin's extension to the drawing room. There appears to be a delay in submitting the applications. The Trust has produced full tender documents for the scheme for which they already have consent. It is to be hoped that they will address all these issues as soon as possible, and it is regrettable that we have now heard that work is not to start until late autumn.

Church of the Sacred Heart, Henley on Thames

Following the decision of the Birmingham Archdiocese Historic Churches Committee to agree the proposal to part-truncate the A.W./E.W. Pugin altar, the Society and others opposed are to have the benefit of appearing at an oral hearing, to be held under the rules of Catholic Canon Law, by three priest-adjudicators at the church on 2nd/3rd June. Given the short shrift our advice and that of the statutory consultees was given at the Historic Churches Committee, we welcome this widening of the debate.

Our case for the integrity of the altar and reredos is made all the stronger by the circulation of the report by

Bob Meeson, which showed that the altar had *not* been unthinkingly reassembled when installed here by the Catholic architect A.S.G. Butler in 1937, and a photograph of the altar in situ at Danesfield underlines this point. There is therefore no 'conservation' case to unpick the altar and reredos, so we presume that the parish priest's case must now rest on his interpretation of current Catholic liturgical rules, about which there is widespread disagreement. The Society's role and input has been noted in the *Oxford Times* (28.2.03), the *Henley Standard* (7.21.03) and the *Catholic Herald* (29.3.03 and 4.4.03). We very much hope that the hearing will advise the Archbishop to reject the scheme. **R O'D**

Mount St Mary's, Leeds

Sanctuary Housing is showing great reluctance to fulfil its obligations to repair the fabric which continues to deteriorate. The Society is consulting, and will take appropriate action. **CB**

St Osmund's, Salisbury

The vandalism here was not sanctioned by the Diocese, but was perpetrated by an impious attacker of the church and its statues (information, John Elliott); however, the effect for the works of art concerned, and the offended worshippers, is largely the same. Two of Pugin's four categories of vandalism come to mind, the first being 'the modern Catholic ambonoclast!!!' (ie, he who opposes rood screens), and the second, the crazed hatred of the French Revolutionary for God's House. **R O'D**

Our correspondent on the spot, Peter Blacklock, has sent us the following description of this most unpleasant incident, and tells us something also of the history of the building:

Thousands of pounds worth of damage were done to AWN Pugin's Church of St Osmund in April. The Pugin artifacts remaining since its dedication on September 6, 1848 escaped undamaged however, although his font, moved from the main entrance, was used as an anvil to smash statues. One of these embedded dark red paint on the font. The vandal threw one statue through a window, from the 1890s, commemorating the Lambert family. Sir John Lambert, a privy councillor, became a friend of Pugin when the architect lived near by. The statue went through the image of Christ's face on the handkerchief held by St Veronica, breaking it into pieces. Five



The Lambert window, St Osmund's, Salisbury.
Photo: Peter Blacklock

statues in all were smashed. They are thought to date from the 1920s–30s, though two used an earlier production technique. A book cabinet was also shattered.

Only two statues – neither damaged – are mentioned in the *Salisbury Journal's* report of the church's opening. One is above the tower entrance, the other above the pulpit that replaces Pugin's pulpit. Three Pugin windows were in jeopardy during the attack. A copy of one of these was included in the V&A exhibition of 1994.

Sir John Lambert commissioned Pugin to build St Osmund's, and paid £3,367 of the £4,039 bill. Pugin, who was working on the Houses of Parliament, visited Salisbury only once, on October 14, 1847. He is thought to have designed three types of tile for the church, and indicated how they should be used on that visit.

In 1894, E Doran Webb (1864–1931) added a north aisle to the chancel, nave and south aisle. He replaced two plain Pugin columns with three more elaborate ones matching his own. The chancel and Lady Chapel screens have been removed, and in the 1960s the chancel walls were whitewashed. A Salisbury artist repainted Pugin's original patterning in the 1980s.

St Mary's College, Oscott, St Cuthbert's College, Ushaw

The Bishops Conference, at their Low Week 2003 meeting, have decided not to push any of the four English seminaries into closure, therefore the beauty contest that we feared between the claims of Oscott and Ushaw will not now take place, which would indeed have been a difficult judgment for us to make. Without sight of the report (May 2002) that Bishop McMahon of Nottingham made, it is not clear if the high grade listed status of the historic buildings and their collections was taken into account. **R O'D**

Scarisbrick Hall, Lancashire

A conservation plan has recently been written by the Architectural History Practice for Kingswood College Ltd, the owners of the school on the site. It seems that the original building is in a bad way, with large sums of money needed. Some chimney pots have already been dismantled. **AW**

Book Reviews

Charles Tracy, *Continental Church Furniture in England*, Antique Collectors' Club, 2001, ISBN 1 851 49 376X, £50, 295pp, 348 black-&-white and 19 colour illustrations

This handsome volume traces the history of the importation of wooden church furniture into England from the continent of Europe between the later Middle Ages and the early twentieth century, and is generously illustrated with excellent photographs, the majority taken by the author. The major period of this activity is from the end of the eighteenth century until the 1840s, when dealers and collectors were able to buy all sorts of desirable ecclesiastical objects on the continent following the disruptions of the French Revolution and the Napoleonic Wars. In this way some important objects came to this country, and some extraordinary antiquarian church interiors were created. Two outstanding ones are those of St. John the Baptist, Cockayne Hatley, Bedfordshire, and St. Wilfrid's Chapel, Brougham, Cumbria, put together by the Rev. Henry Cockayne Cust and William Brougham respectively.

Pugin obviously features prominently in this history, and we know that from an early age he was collecting on the continent and working with the principal London dealers, Edward Hull and John Swaby. There is substantial information about Scarisbrick Hall, Oscott College and St. Chad's Cathedral. Yet for several reasons this book cannot do justice to the full range of Pugin's fascinating work with continental church furnishings. These are largely due to

the limitations that the author has, no doubt necessarily, set himself: only England is included, and so there is nothing on Taymouth Castle or Adare Manor for example, and movable items and objects in any material other than wood are excluded, so no altarpieces, statues or details of great pieces like the Oscott Lectern are discussed. Moreover, Pugin's aims in using medieval pieces in his own buildings were, it seems to me, quite distinct from any others described in this book. In St. Chad's Cathedral Pugin deliberately combined the real Gothic with the Revival to create the 'true thing'. This is perhaps most obvious in his great rood screen there (see the last issue of *True Principles*) which nowhere gets a mention, not even in the gazetteer, which briefly lists objects that are not considered elsewhere and which is perhaps the weakest part of the book. This is a different approach from the more usual antiquarian one, which Pugin also used for patrons like Charles Scarisbrick. The most bizarre piece of furniture here attributed to Pugin is a confessional at Oscott with four large seventeenth century figures, possibly of the Evangelists, set as caryatids within a basically neo-classical carcass. Did he really design this?

But it is very easy to be critical and always to want more. There is a great deal of interesting information here and, as the author himself acknowledges, there is still more research needed by local historians.

Alexandra Wedgwood

Brian Andrews, *Creating a Gothic Paradise; Pugin at the Antipodes*, Tasmanian Museum & Art Gallery, Hobart, 2002, 246pp, ISBN 0724672427, AUD\$39.95pb

Brian Andrews' *Creating a Gothic Paradise* is the book-catalogue that accompanied the exhibition he researched and curated and which Lady Wedgwood opened at the Tasmanian Museum & Art Gallery on 14 September 2002, to mark the 150th anniversary of Pugin's death. This is one of the most important exhibitions of Pugin's work since the Victoria & Albert Museum's "Pugin: A Gothic Passion" (1994). Moreover, it achieves precisely the curatorial consistency and rigour which that exhibition lacked. Nor is it merely an Australian event, since Brian Andrews spent much time in Britain, in particular in Spring 2000, visiting almost every Pugin site, taking many excellent photographs; others are by Simon Cuthbert of the Tasmanian

Museum & Art Galleries Photography Department. Visually, the book is splendid, not only as a paperback but also in a deluxe bound edition which itself imitates and perhaps even revives aspects of Pugin's own ambitions for book production.

Brian Andrews has shared many ideas with colleagues, as the Introduction "Who was Pugin? The Architect and the Age" by Rosemary Hill, as well as a Foreword and two catalogue entries by Alexandra Wedgwood underline. But the choice of the objects, both the exemplars in England and the objects and designs exported to Tasmania, is entirely his selection. He is also very much his own man in the typological appendices 'Liturgical arrangements in Pugin's churches', showing

the Roman or the Sarum forms of furniture (pp.218–9), and 'A Pugin church typology' (pp.225–6), neither of which have been attempted before. Equally fresh (and perforce conjectural) is the identification of the organ case at St Mary's College Oscott as c1837 (pp.164–5). Another very early date is claimed for a table crucifix he ascribes to Bishop Willson in 1837 (catalogue B4, p.43–4). Here published for the first time are four drawings (1845) for Pugin's Catholic Church at St Peter Port, Guernsey, executed to another scheme 1846–51, (pp.183–5). The most important English research has been in the Hardman Archive, where he has published many new references for church plate located in England and in Tasmania, especially such beautiful examples as the 1854 chalice (pp.97–100). The most delicious contrast is between an 1846 neo-classical-style chalice given by the Pope to the Bishop of Adelaide (D.13 p.95–6), and the Gothic chalice by Hardman, to Pugin's design in 1847 (D.14 p.96–7) cheekily remade from the melted down content of the chalice the Pope had presented to Willson! This evangelical fervour for the Gothic is the key for this extraordinary episode in taste and piety. The scope is therefore more concentrated, more Catholic, and more ecclesiastical than that at the V&A (which was wary of too religious a reading of Pugin). It is underpinned by Brian's clear exposition of (and one suspects nostalgia for?) Catholicism before the Second Vatican Council. His work is therefore part of a wider re-evaluation of the Catholic contribution to, and presence in, the Antipodes (where they form a much larger minority than in Great Britain).

The export of the Pugin culture to Tasmania came about through the appointment as first bishop of Hobart in 1842, while he was missionary at Nottingham, of Robert William Willson (1794–1866). He is the subject of the first chapter, 'To van Dieman's Land', and the second, with his departure in 1844 with a ship stuffed with precious and base metalwork, vestments, cheap prayer-books, tombstones and a font, Gothic alphabets and stained glass windows to create what Andrews calls a 'Gothic Jerusalem'. Later metal work and vestments are associated with other priests and with Willson's return visits to England in 1848 and 1853–4. Two of the



most important are catalogues nos. D.37 (pp.113–8), a cream and gold Gothic vestment probably ordered in Birmingham during the 1853–4 visit and given to the newly ordained Fr. Fitzgerald (one of the "Bishop's pets"), and a red set, attributed to the same visit (D.38 pp.118–9). However, these dates cannot be as certain as those for metalwork. In 'Building a Gothic Jerusalem', the harsh realities of Tasmania impinge. Willson failed to re-build the church of St Joseph, Hobart, which acted as his pro-cathedral, despite Pugin's scheme (D3, pp.88–9) for a three-aisle church 1847, and had to be content with a refitting. But other churches to Pugin's designs were erected in

the interior, for example St Paul, Oatlands (1850–51 pp.125–6), now roofed in corrugated iron, and St Patrick's, Colebrook, 1855–7, (pp.129–132). More important church building was carried on by Henry Hunter (pp.142–4) whom we might call 'the Tasmanian Pugin', to the extent of providing the Rood Screen in St Joseph's Hobart, and in all his own churches, all of which have of course been destroyed (p.154). The chapter and entries 'Commercial Clients' widens the story beyond Tasmania, looking at buildings and church furnishings in New South Wales, whilst the final chapter, 'The Wider Pugin Legacy', broadens the theme yet further to include Puginesque furniture for the governor of Tasmania as well as Catholic clients.

The exhibition is staged with the full co-operation of the Hobart Catholic Archdiocese, for Brian is now the Heritage Officer. The architectural, curatorial, and historical standards achieved here put England and Ireland in the shade – as witness the continued witless 'know-nothing' ignorance of some clergy when the Archdiocese of Birmingham can in 2003 agree the truncation and part demolition of a Pugin Father and Son altar. The work of both Brian Andrews (and Margaret Belcher, as editor of *The Collected Letters of A.W.N. Pugin* 2001), are examples of another New World redressing the balance of the Old. Those not privileged to see the exhibition will treasure this beautiful catalogue, and all are very much in Brian's debt.

Rory O'Donnell

Gavin Stamp, *An Architect of Promise: George Gilbert Scott Junior and the Late Gothic Revival*, Shaun Tyas, 2002, ISBN 1 900289 51 2, £49.50

'You ought never to be able to see from end to end of a Gothic churchThe very effect that the old architects aimed at producing was to make you wish to see it all open, to stimulate imagination, but they knew very well the old truth that the half is better than the whole.'

This quotation says much about the vision of George Gilbert Scott Junior – 'Middle Scott' – and his exquisitely screened and furnished Late Gothic churches, and, as Gavin Stamp comments, reminds us also of the sombre atmospheric etchings of interiors of continental churches by Axel Herman Haig. None of these churches was more significant, or created more of a stir at the time, than Scott's St Agnes, Kennington Park. This refined and beautifully considered building stood for a symbol of reaction to the thirteenth-century, often Italian or French-inspired, spiky polychromatic Gothic of the High Victorian era, as typified by Rogue architects, such as S.S. Teulon, E.B. Lamb, or even by Butterfield. With his colleagues and friends, G.F. Bodley and Thomas Garner in particular, Scott introduced an approach to church building and planning which was seen – suitably for *True Principles* – as a return to Pugin, and (broadly speaking) to English Late Gothic. It is ironic that despite Scott's conversion to Catholicism in 1880, and his subsequent building of the RC church (later cathedral) of St John the Baptist in Norwich, his most celebrated church, St Agnes, represented the apogee of High Anglicanism. It is tragic indeed that this church, bombed in 1941, was demolished in 1956.

The life of George Gilbert Scott was a sad one, particularly in view of his auspicious beginnings; brought up as a gentleman by his famous father Sir (George) Gilbert Scott, a giant of the previous generation of Revivalists, he was a schoolboy at Eton and, at a slightly later period, attended Jesus College, Cambridge, where he was elected a Fellow (not taken up until 1872, and only briefly, since his marriage in the same year precluded him from continuing as such). He joined his father's assistants in 1856 – twenty-seven of them in the late 1850s – in Spring Gardens, near Charing Cross. Sir Gilbert Scott's office, famed for its legendary bustle and multifarious commissions, teemed with young men who would be the rising architectural stars of the next generation. It was here that Scott came to know Thomas Garner, J.J. Stevenson and T.G. 'Oxford' Jackson. Bodley also had served a pupilage under Sir Gilbert, but slightly earlier.

'Queen Anne'

Although much has been written about Scott Junior's contribution to Gothic and his reversion to an earlier

approach, he was also a 'Queen Anne' man, or one who was prepared to 'dabble with dirt', as the loyal Goth William Burges trenchantly and disapprovingly described those who espoused this cheerful, somewhat eclectic style. Indeed, Scott himself chose to live with his family in Hampstead, in an artistic environment at 26 Church Row (where Bodley and Garner, and also George du Maurier, were his near neighbours) in an early Georgian terrace. 'Queen Anne', a reaction to the overwhelming dominance of Gothic in the previous generation of architects, was a broader term than its name suggests. It covered a mixture of Jacobean, sometimes Flemish, seventeenth- and early eighteenth-century Classical and Baroque elements, and involved particularly the use of red brick, white paint and sash windows. It was a versatile style, and for Scott it meant veering from the country house neo-Jacobean, yet classically detailed, dignity of his now demolished (except for the stable block) Garboldisham Manor, to the luxurious and large Rectory – some might say self-indulgent for a Churchman – at Leamington Spa, for the Revd Carus Wilson, formerly of Ramsgate (see below), and even to designing original and unusual terraced housing in Hull. Scott also essayed Renaissance and Classical designs for, and alterations to, churches and their fittings, as for example at the Chapel of Pembroke College, Cambridge.

'Middle Scott', along with others, was an architect who felt that churches, in particular, should be conceived with an overall unity of design, and his views on the part to be played in his buildings by stained glass artists and contributing craftsmen were fairly arbitrary. Gavin Stamp suggests that this is probably why Scott ultimately preferred to work with the stained glass firm Burlison & Grylls, rather than the obviously more artistically adventurous and independently minded Morris, Marshall, Faulkner & Co, with whom he had earlier been associated. Indeed, Watts & Co, church furnishers, an important firm which still flourishes, was created by Scott, Bodley and Garner, so that there could be an element of control over what was produced, and to create the fine furnishings and other items designed by Scott and his colleagues.

One of the (perhaps many) problems of being the son of Sir Gilbert Scott was that poor Sir Gilbert was the most famed of Victorian church restorers, and therefore became the main target for SPAB, or the Society for the Preservation of Ancient Buildings, when it was founded in 1877. The younger Scott was put in an embarrassing position here, since although sympathetic to the aims of

some of the architect members of S.P.A.B., it would have shown disloyalty to his father to join the Society, and he did not do so. His own restorations however, although not always completely conservative, became increasingly cautious and considered, in tune with the architectural and artistic climate of the day, and the increasing publicity given to restoration controversies, such as those at Tewkesbury Abbey and St Alban's Cathedral.

Later Life

George Gilbert Scott Junior was clearly intelligent and articulate, and the author of, amongst other pieces, *An Essay on the History of English Church Architecture Prior to the Separation of England from the Roman Obedience*, a respected and scholarly work written in 1880, a year after his conversion to Catholicism. Regrettably though, Catholicism does not seem able to have given him whatever it was that he had sought. In 1881 his behaviour became increasingly odd, and by 1884 he was legally declared to be of unsound mind. It was not until 1892, after a period first in Bethlem, and later, sessions in St Andrew's Hospital Northampton, that he was finally discharged. He ultimately died, having lived a solitary existence for some time, in the Midland Grand Hotel at St Pancras Station, that splendid work of his father's; an ironic ending indeed to a life which could, and should, have been so successful. Gavin Stamp quotes Scott Junior's son, Giles, who said of him: 'Grandfather was the successful practical man, and a phenomenal scholar in Gothic precedent, but Father was the artist'.

On a regional note, members of the Pugin Society who hail from Kent will find various interesting connections with Scott Junior, not least of course, a possible comparison with the – in some ways – rather similar life of Edward Pugin, likewise the son of a famous father, whose local supporters were annoyed when Scott, rather than he, landed the commission from the Revd Carus Wilson, then the incumbent at St George's Ramsgate, for the building of Ramsgate Cemetery chapel (1869–71; see also Gavin Stamp in *True Principles* Vol.1, No. 6). This is a building which Stamp considers important in Scott's oeuvre as signalling the start of his 'back to Pugin' approach, and indeed sees as

a conscious tribute to A.W. Pugin himself. Members in Kent should also all make a point of going to see the medieval church of St Dunstan, Frinsted, with its outstanding restoration by Scott in the chancel and north chapel. There is a glorious screen by him here, and also extraordinary and lively wall decorations to his design, in memory of the first Lord Kingsdown, and executed probably by Burlison & Grylls, who were also responsible for some of the glass. Members would only then have to go a little way (although admittedly on somewhat obscure roads) to find Edward Pugin's St Catherine's church, Kingsdown, which like the work at St Dunstan's, was also paid for by Lord Kingsdown, who died in 1867; comparisons could be rewarding. Finally, it is interesting that there is in Margate, in the form of what is now Shottendane Nursing Home, a pleasing example of the Arts and Crafts-influenced work of Hugh Thackeray Turner, whom we are told became Scott's chief assistant after 1878.

Gavin Stamp has woven together the strands I have attempted to describe above, and many more, in a masterly and exceptionally thorough way, highlighting a hitherto neglected but also extraordinary, highly original and talented figure. In so doing, he has also conveyed an illuminating, full and vivid portrayal of various social and aesthetic aspects of the Late Victorian era. For those of us who tend to get somewhat embedded architecturally and historically in the mid-Victorian world, it is particularly valuable to consider later developments in the century. It is also cheering for us as a Society to discover that these developments manifested such respect stylistically for Augustus Pugin.

An Architect of Promise is handsomely produced, and full of excellent photographs, some in colour, and many taken by the author. It is written in a lively fashion, with plenty of enjoyable quotes and some memorable chapter titles. Notes are at the bottom of the page, rather than at the end of chapters, or the book; this is very helpful. There is also a comprehensive and useful list of Works and Projects, and a select bibliography. The book is a revelation, both in terms of Scott and also of the rich and varied background detail it provides, and the many interesting architectural, religious and sociological issues it raises. **C. Blaker**

***Journal of Stained Glass, Vols XXIV and XXV*, edited Sandra Coley. Cost per volume £17 or £21 (overseas), p. and p. inc. Cost of both vols ordered together, £32 or £40 (overseas) + £5 for cheques in foreign currency. Cheques should be made payable to B.S.M.G.P., and sent to Hon. Sec. Ruth Cooke, PO Box 167, Ilkley LS29 8W9**

The *Journal of the British Society of Master Glass Painters* first appeared in April 1924. Intended as, 'an international medium for the exchange of views as

information respecting stained glass, old and new', it established itself from the start as an important source for studies in stained glass.

In recent years a series of changes aimed at broadening its appeal have been made, including: shortening the title to the *Journal of Stained Glass*; using eye-catching coloured illustrations of stained glass window details on the front and back covers; enlarging the page-size; and producing a single-part volume, annually, instead of – as previously – a three or more-part series.

The current re-launch (Vols XXIV, 2000, and XXV, 2001) builds on these changes. The articles are now no longer randomly presented, but are grouped under four separate headings: History; Research and Methodology; Contemporary Practice; and Technical Inquiry (making for greater clarity on the Contents Page, without restricting the individual reader's freedom of choice) and, in an innovative move, the editorial is given over to a guest writer.

Vol XXIV sees Martin Harrison contribute the first of these editorials, and he makes a spirited plea for a greater degree of constructive criticism and interpretation of the work of practising artists in the Society's history. This, he suggests, would lead to the enhancement of the status of some, but, and more importantly perhaps, to the censure of others whose work is not only bad but does damage to the building of which it is a part.

A wide range of subject matter is covered in the articles which follow.

Dr James Bugslag gives an intriguing, if specialised account, of the development of monumental canopywork, from its early function in late twelfth-century stained glass as a simple frame enclosing the subject matter portrayed, to its complex role, by the mid thirteenth century, of pointing towards an allegorical reading of what it contained.

More generally, Professor Richard Marks, in a scholarly but nonetheless very readable essay, deals with recent and future trends in medieval stained glass scholarship, telling of the foundation in 1952, and the progress thereafter, of the Corpus Vitrearum Medii Aevi project (a venture aimed at publishing a detailed inventory with illustrations of every panel of medieval stained glass in Europe) and taking what he describes as, 'a canter through the rich field of post-war stained glass studies', highlighting the avenues explored and introducing the reader to related research material subsequently published.

By comparison, John Barrett, describing how he came to produce sheets of glass by flattening out waste

glass bottles, might seem prosaic, but in fact proved rather interesting. It could well have attracted Pugin's attention, for, disconsolate about Hardman's 'nasty modern white [glass]', he wrote: 'I have a white bottle an old wine bottle, with a green shade that is beautiful just the thing'. [sic]

Modern methods of research are brought to the fore, with Tony Benyon using CD-ROMs, containing part of the 1851 census and of the 1881 census, to produce informative tables relating to Glass Painters of Warwick, Birmingham and London, and Karen de Latis considering the Internet as a source of visual and textual information on stained glass.

Alan Younger relates in fascinating detail how he designed and made the large clerestory east window of Westminster Abbey, the original sixteenth-century glass of which had been destroyed by the middle of the seventeenth century and replaced with white glass. Younger worked on the principle of trying to convey a feeling that his glass had always been in that position and 'belonged' to the Chapel, but at the same time was undoubtedly of 'today'.

Had the above outlook prevailed at Sherborne Abbey, perhaps Pugin's great west window might still be there. John Haywood, whose work replaced Pugin's, recalls forty or so years as a stained glass artist. He deals with the acrimonious public controversy Sherborne aroused by referring to his earlier article (Vol XXI, 1997) which reveals him as uninformed about the history of the Pugin glass and unconcerned at its removal.

Ann O'Donoghue's highly personal and entertaining investigation of the work of her great-aunt, and champion of women's suffrage, Mary Lowndes (1856–1929), is one of three biographical contributions to appear – Dennis Hadley and Ruth Cooke on Ada Curry (1852–1913) and William Thomas Morris (1874–1944) respectively being the other two.

The varied approaches to stained glass that the *Journal* has always taken (a list of every Contents Page since 1924 is posted on the Society's website www.bsmgp.org.uk) is typified by the above, including as it does the: Art Historical; Practical; Technical; and Biographical. Volume XXV is equally diverse, and maintains the same quality of writing. Both volumes are splendidly produced, with a wealth of coloured illustrations. Interesting to read and good to look at, they add greatly to the high reputation gained by their predecessors.

Stanley Shepherd

Roderick O'Donnell, *The Pugins and the Catholic Midlands*, pub. jointly by Gracewing (ISBN 0 85244 567 9) and the Archdiocese of Birmingham (ISBN 1 871269 17 8), 2002, xviii + 124pp., 87 illus. incl. 29 col., £7.99.

Readers of *True Principles* will be very familiar with Rory O'Donnell's valued contributions to the life of the Pugin Society through his numerous articles and his much enjoyed leadership of many Society excursions.

This latest publication, a welcome addition to the excellent series published by the Archdiocese of Birmingham Historical Commission, draws upon the research undertaken for his 1983 Cambridge PhD thesis 'Roman Catholic Church Architecture in Great Britain and Ireland 1829–1878'. It constitutes the first comprehensive guide to the works of the Pugin family in the Midlands.

Many readers, wishing to explore and understand the Pugins' oeuvre, will doubtless have been frustrated by the short-hand and often dismissive entries in Pevsner's 'Buildings of England' series. Dr O'Donnell's book is the much-needed antidote. A.W.N. Pugin's St Mary's, Uttoxeter, gets a scant three lines in Pevsner's *Staffordshire*, whereas O'Donnell's entry emphasizes the importance of this building to Pugin, describes its evolution under several architects, includes Pugin's own illustration of the original chancel arrangement and – as for all fifty-five buildings dealt with – provides comprehensive end notes. These latter are particularly appreciated, enabling the reader to further explore the topic.

A major strength of the book is that the descriptions and analysis are underpinned by O'Donnell's comprehensive knowledge of the theological and liturgical rationale for the Pugins' ecclesiastical buildings and furnishings, a facility that he has generously made available to other Pugin scholars over many years. In this post-Modern – some would say post-Christian – era, many of us will have problems with arcane furnishings and symbolism. This book helps us to 'read' and understand the buildings described therein. Importantly too, the significance of seemingly humble buildings is made clear. For example, of St Anne's Chapel, Stone, O'Donnell writes: 'With

such diminutive, serviceable, matter-of-fact Gothic buildings, Pugin illustrates his revolutionary architectural thinking, as demonstrated in *True Principles* (1841), perhaps more clearly than in his more elaborate architecture.' And he adds: 'A surprisingly unsympathetic entry by Pevsner in *Staffordshire* misses this point, as well as dating the building ten years later.'

A succinct yet comprehensive introductory essay, with no less than 167 endnotes, provides an excellent contextual setting for the gazetteer entries. Equally helpful are the large number of photographic illustrations, particularly because many of them reveal church interiors with their full complement of original furnishings as existed before the Second Vatican Council. The fact that most of these buildings have been re-ordered in recent decades – some within an inch of their lives, as so painfully documented by Dr O'Donnell – will leave readers both grieving for what has been lost and, hopefully, determined to value what remains.

The contributions of Edward Welby and Peter Paul Pugin to the architecture of the Catholic Midlands are generously covered, including a number of lesser known buildings such as EWP's 'beautifully detailed and executed' Oulton Abbey, described as 'still in his father's English Decorated style'. Such tantalising tidbits make one yearn for more on Edward Pugin's career, especially the evolution of his mature style and an assessment of the significance of this brilliant but erratic figure. There is, of course, Rory's essay on 'The Later Pugins' in *Pugin: A Gothic Passion* (1994) and now Catriona Blaker's *Edward Pugin and Kent: his life and work within the county* (2003). Let's hope that Rory will publish the definitive monograph on Edward Welby Pugin in the not too far distant future.

In the meantime, buy two copies of this most valuable addition to the growing literature on the Pugins, one to enjoy at home and one for the car's glove box.

Brian Andrews

Catriona Blaker, *Edward Pugin and Kent: his life and work within the county*, The Pugin Society 2003, ISBN 0-9538573-1-X, £5 (£6 p and p)

It is never easy being in the shadow of a famous father, and Edward Welby Pugin's childhood was more difficult than most. His mother died when he was ten, his father when he was eighteen, leaving the young architect with the inheritance of Welby Pugin's reputation both to exploit and to defend together with

his remaining commissions to complete, while becoming anxious to be regarded as a designer in his own right. No wonder, perhaps, that Teddy was assertive, argumentative and intransigent, seemingly revelling in controversy, although his volatility and vexatious enthusiasm for litigation suggests a mind far

from calm (even without his addiction to chloral hydrate). Inevitably compared with his father, his importance still remains difficult to assess. Much of his work during his short career consisted of producing well-planned but hard and repetitive Roman Catholic churches but, at his best, E.W.P. was a vigorous Rogue Gothic architect, and his vertiginous masterpiece at Gorton is a design of great originality. In the absence of a full biography, rumours have abounded: that he was mad (J.R. Herbert thought so, and he was certainly paranoid towards the end); that he died in a Turkish Bath (almost true). Furthermore, the way he treated some of his father's buildings has not helped his reputation: most of his alterations at The Grange, for instance, were scarcely improvements, after all.

Catriona Blaker's excellent book deals with Edward Pugin's work in the county where he was born, where he lived for much of his life and where he was buried next to his similarly short-lived father. She tells us the full, curious story of the building of the Granville Hotel on the East Cliff in Ramsgate, which resulted in its architect's bankruptcy. But this is much more than a thorough survey of E.W.P.'s work in Kent, for Blaker has performed a great service by giving us the first

convincing, scholarly portrait of this intriguing and ultimately rather pathetic figure. His life in Ramsgate is the key to understanding Edward Pugin's character, and she provides a full account of his involvement in local affairs, of his speculations and financial troubles, and, of course, of his numerous legal battles. Perhaps the most poignant and unexpected new insight involves Captain Pugin of the Ramsgate Corps of the Cinque Ports Artillery Volunteers, and the author convincingly suggests that his enthusiasm for drilling and shooting was an attempt by an unstable Roman Catholic outsider to be accepted by Ramsgate society. Sad, but typical, that this should have ended with Pugin's dismissal by the War Office for refusing to obey an order. But there was another, sympathetic side to this difficult man, and Catriona Blaker ends her essential and enthralling little book (more, please...) with a quote from his obituary in the *Thanet Advertiser*: "Edward Pugin was a great favourite with the poor – his workmen speak of him with reverence – and well they might... He had a large number of friends, notwithstanding his erratic ways, there being a charm about him that few men could resist."

Gavin Stamp

OBITUARIES

The Pugin Society was sorry to learn of the death on 5 May 2003, at the age of 89, of **Dr. James Peter Pugin Mackey**, a great-grandson of A. W. Pugin. He was the third child and only son of Flory Pugin and Dr. Leonard Mackey. Flory was the eldest child of Peter Paul Pugin, A. W. Pugin's youngest child, and of Agnes Mary Bird. Dr. Leonard Mackey was a physician and his son followed in his profession, but joined the colonial medical service and worked in Tanganyika. On his return to this country he and his family settled at Crawley Down in Sussex, where he worked at the Reigate and Redhill Hospital, and also at Crawley Hospital. As with other twentieth century members of his family, he grew more interested in his illustrious ancestors as he grew older. His mother had deposited most of her important collection of family drawings at the Royal Institute of British Architects in 1946, where I later catalogued them. I subsequently helped Dr. Mackey find good and permanent homes for the major items in his collection when he inherited it. They are now to be found in the RIBA, the Victoria & Albert Museum and the British Museum, but he retained most of the single topographical drawings to dispose of separately. He had a most responsible attitude to his inheritance and was always kind, helpful and interested in all matters relating to the Pugin Society.

We send our deep sympathy to his wife, Joanna, and to his children, Diana and Charles.

AW

We are very sorry indeed to report the death, earlier this year, of **Richard Tait**, artist, of Ramsgate, whose wife Shirley is a member of the Society. Richard supported several of our Sketching Days, and produced some charming drawings on these occasions. We send our sympathy to Shirley and her family.

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 an annual Journal – True Principles – and also a separate annual newsletter – Present State – and is open to anyone interested in A.W.N.Pugin, his family, those he influenced, and the Gothic Revival.

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e-mail: Apamakapam@aol.com

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Jack Kleinot, c/o 33 Montcalm House, Westferry Road, London, E14 3SD Tel: 020 7515 9474,
e-mail: Apamakapam@aol.com

Hon. Treasurer

Oonagh Robertson, 32 St Mildred's Avenue, Ramsgate, Kent, CT11 OH5 Tel: 01843 592012,
e-mail: billoona@bushinternet.com

Events Organiser

Professor Julia Twigg, 9 Nunnery Road, Canterbury, Kent, CT1 3LS, Tel: 01227 766879,
e-mail: j.m.twigg@ukc.ac.uk

Pugin website

An official Society website is currently in preparation; meanwhile some Society information can be found on: www.Pugin.com

To join the Society, please contact the Hon. Membership Secretary (see above).

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

Dom Aidan Bellenger, Dr and Mrs Stephen Chan, Mr S.G. Dowell, The Marquess of Hartington, Jane Howell (with apologies for omission from previous membership list in *Present State*), Judy Mummary, Jenny Murray, Mark Nottingham, Sean Ormonde and Ruth Plews.

Back cover: One of the 'cherries on the anniversary cake' (see Michael Fisher, p5). Letter from A.W. Pugin to Herbert Minton, September 1840 (private collection, Sydney). Photo: Andrew Frolovs.

With thanks to John Wade for his assistance.

+ Buryham⁴⁴⁰ Saturday in holy week
19 Sep. 1840

Dear Sir

I shall feel greatly obliged by your sending
us the tiles for the Hospital chapel at Birmingham
as soon as you possibly can as we are in a great
hurry to finish this part of the building when your tiles
arrive we shall be able to perform Divine service
in the course of a few days.

I remain your truly

+ Alfred Payin