

Pugin Society

e-newsletter

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Variations on a Pugin Mitre Design

Nick Beveridge

To Pugin, the design of items required for the use of a building were as important as the building itself. This applied to vestments used in his (and others') ecclesiastical buildings and included cloth of gold pontifical sets, several of which still survive. Furthermore between 1840 and 1851 he is known to have designed several mitres, including one for an abbot¹ In his *Glossary* he devoted a section to descriptions of 'antient' examples of mitres and illustrated four such 'Examples of Precious Mitres'.²

A drawing of the design for a mitre, attributed to AWN Pugin, is described in the *Catalogue of the Drawings Collection of the Royal Institute of British Architects: The Pugin Family* (Wedgwood, 1977):³

'Elevations, half of the front shown with the central motif of the descending Dove & half of the back partly drawn, with one lappet shown separately

Insc: *Holy Spirit in raised silver upon red velvet / rays gold* (this refers to the Dove), *metal gilt* (this refers to the edging of crockets & the central cross), *white silk or pearls, silver cloth, amethyst [sic] or garnet, red stones, green enamel or velvet, this for Back* & many other colours marked

Pen & pencil on paper blind stamped Hardman & Co. (545 x 425), in poor condition

Prov: Pres. on loan by Mrs F. Mackey, 1946

The front elevation has a decorated roundel to either side of the central band to which is applied the motif of the descending Dove in a mandorla...⁴

There was no accompanying image, but a photograph of the drawing was subsequently commissioned from the RIBA and is shown on the next page.

Unfortunately, the lower right corner of the sheet is missing, which is where Pugin would usually inscribe his signature (with monogram) and date. The handwritten annotations do resemble Pugin's, but the handwriting of his assistant, John Hardman Powell, was so similar that it is hard to tell them apart. When asked for her opinion, Pugin handwriting expert Margaret Belcher wrote:

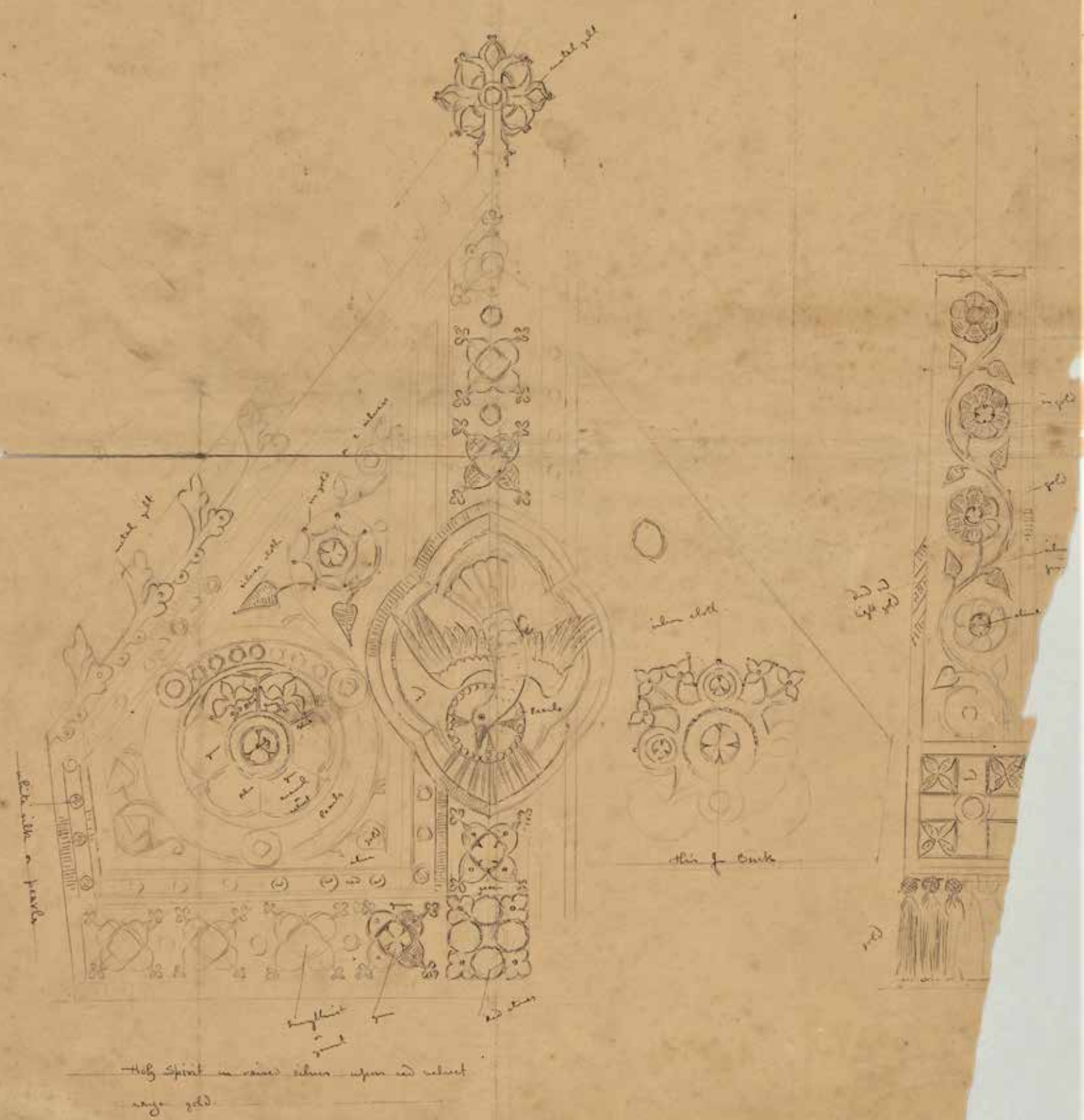
'I am quite sure that some of the writing is not Pugin's but Powell's. That doesn't mean it is not Pugin's drawing; I can quite imagine that Pugin made a drawing, told Powell how it was to be finished, and left the young man to fill in the details. I think that probably happened frequently, even regularly, at Ramsgate. But ... Pugin's touch is sure, Powell's is often tentative.'⁵

The intended recipient of the mitre is unknown, but the date could be around 1850 thereby coinciding with the momentous restoration of the Catholic Hierarchy in England and Wales.⁶

The e-newsletter is edited, designed and typeset by Dr John Elliott

Do continue to send your material in for inclusion in the e-newsletter. The next edition will be published in September or October.

All material for future editions, and comments on the current edition, should be sent to jpellott@btinternet.com



Design drawing of mitre showing lappet at right (RIBA Drawings Collection)

An obvious variation on the Pugin design is the ‘Bishop of Beverley’ mitre. This is reputed to have been made for John Briggs, first Bishop of Beverley (1850-1861). Nonetheless it is perhaps more likely to have been later and for Robert Cornthwaite, second Bishop of Beverley (1861-78) and first Bishop of Leeds (1878-1890). The latter’s pastoral staff was also a virtual copy of that which Pugin designed for Bishop Riddell of the Northern District in around 1843.⁷

Identical to Pugin’s design are the horizontal and vertical orphrey bands and the lappets. Slight differences include the descending dove being reversed and mounted on cloth of gold instead of red velvet, and in the ornamentation of the fields between the orphreys. However, the design of the surmounting gilt cross and crockets is quite different.⁸

Although the descending dove was not an unusual motif for a bishop’s mitre and Pugin illustrated one such



Above: Front view of the Beverley mitre (N Beveridge)

Next page: Rear view showing decoration of lappets (N Beveridge)

in the previously mentioned *Glossary*, another possible and even later variation is the so-called 'Welsh mitre'. Described as 'of Gothic design with very fine wrought metal, it has in repoussé work a dove on the front, symbolic of the Holy Ghost...' and was worn by Archbishop Francis Mostyn of Cardiff at the opening of St Dubritius Church in 1927.⁹ Moreover it could be the same mitre, with a descending dove in a mandorla and similarly crossed and crocketed, that is shown below being worn by Mostyn, then Bishop of Menevia, in a group photo at the Abbatial Blessing at Caldey Abbey in 1914.

The mitre may have been made by Hardman & Co for Francis Mostyn when he became Titular Bishop of Ascalon and Vicar Apostolic of Wales in 1895.¹⁰ This connection is reinforced by the fact that his pastoral





Above: Abbatial Blessing, Caldey 1914 (Prinknash Abbey Trustees Registered)

staff, which is still used by the current Archbishop of Cardiff, appears to be a Hardman product and similar to others of that period.

Grateful thanks to Robert Finnigan, Leeds Diocesan Archivist, for arranging access to the Beverley mitre and to the Prinknash Abbey Trustees for kind permission to reproduce the image of the Caldey Abbatial Blessing.

Notes

1 In 1848 the Cistercian Dom Bernard Palmer of Mount St Bernard's Abbey in Leicestershire became the first mitred abbot in England since the Reformation (See Wedgwood, 1977: Pugin's Diary for 1849, p. 67)

2 A Welby Pugin, *Glossary of Ecclesiastical Ornament and Costume, Compiled and Illustrated from Antient Authorities and Examples*, Plate 69

3 Entry number 87, p. 86

4 Florence (Flory) Mackey was the eldest child of Peter Paul Pugin, of Pugin & Pugin, who designed what are now the Metropolitan Cathedral of St David, Cardiff, and St Joseph's Cathedral, Swansea (for the current Diocese of Menevia)

5 Quoted from personal communication via email, November 2015

6 It may have been intended for Thomas Grant of Southwark, for whom Pugin designed a mitre in 1851, the year of his consecration

as bishop (See Belcher, 2015, p. 409)

7 Differences are the addition of the letter 'C' under a mitre and the shield from his coat of arms in the centre on opposite sides of the head, and elongation of the neck

8The mitre was worn, perhaps for the last time, by the eighth Bishop of Leeds at his installation in September 1985 and is currently on display at the Leeds City Museum

9 Quote from blessing and dedication ceremony of 14 November 1927 in St Dyfrig's Parish Registers & Archives, Document 13

10 Pugin had designed the pontificals (including a 'rich Mitre embroidered in gold and sett [sic] with stones') made by Hardmans for Mostyn's uncle (also Francis Mostyn), who had been VA of the Northern District of England (See Belcher, 2001, p. 180)

Message from Nick Williams

In the last edition of the e-newsletter we ran an article by Paul Atterbury and Rosemary Hill on an intriguing, if enigmatic, lot from a sale in Dorchester; a hand painted bookplate in an illuminated style which contained the name A Bhouley, or Baouley, and the date 1862.

Nick Williams responded with what follows.

I'm sure I won't be the first person to respond saying that the name on the cover of the album is surely A C Baguley. I have found an Alfred Clayton Baguley (1837-1908), who would have been 25 in 1862. He was a banker's clerk, later a cashier at the Bank of England, but I can see no obvious connection with either the Pugin or the Knill families. His father, John Edward Baguley (1792-1870) lived in Charlotte Street, Bloomsbury, and seems to have been variously clerk to a silversmith and a 'proprietor of mines'.

I will continue digging, but in the meantime I wonder if you have any other images of pages from the album that might help me make a connection, whether with this A C Baguley or any others I can find.

Editor: The illustration that appeared in the e-newsletter 21 is reproduced below. Sadly there are no more images available.



Pugin and the Tractarians

**Day Visit to Oxford
Friday, September 23**

**‘Were it not for the Oxford men I should quite despair’
A.W.N. Pugin, 18 December 1840**

A day visit to Oxford led by Dr David Lewis, Pugin scholar and Fellow of Kellogg College, Oxford, focusing on Pugin’s work in Oxford and its connection with the Tractarian movement.

In hopes of reviving the spiritual life of England, a group of Oxford clergymen and academics in the mid-19th century promoted the re-establishment of aspects of Catholic doctrine and liturgy within the Church of England. Pugin found this group, who would come to be known as the Tractarians after the tracts and pamphlets they distributed, particularly inspiring. Some of Pugin’s greatest supporters would emerge from the Oxford Movement, and they would help to popularise the Gothic Revival. But others would prove more interested in theological questions than aesthetic ones and bitterly disappoint Pugin by opposing his principles.

The day starts at Oxford railway station at 10.30am, where we will join the coach. We will visit the Balliol College Archives at the former St Cross church where we will see the illuminated book of drawings that Pugin made for the Fellows of Balliol, showing his designs for the proposed rebuilding of the college.

This will be followed by a sandwich lunch at Pusey House, Oxford’s Anglo-Catholic chaplaincy, where we will see its incredible Gothic Revival chapel, designed by Temple Moore.

After lunch, we will go to St Edward’s School, a Gothic Revival masterpiece rarely open to the public, where we will join a group attending a conference on The Oxford Movement and Education. Architectural tours of the school will be led by Rev Prof William Whyte and Rev Dr Ayla Lepine, followed by three 20-minute talks exploring the impact of the Oxford Movement on the University of Oxford and on Catholic higher education in Britain. At 5.30 the coach leaves the college to return to Oxford railway station, but for those who wish to stay on, there will be the option of attending a special evensong in the St Edward’s Chapel and making your own way back to Oxford station.

Cost is £55, including lunch, coach and attendance at the conference.

To book, please email Events Organiser, Professor Julia Twigg, j.m.twigg@kent.ac.uk to confirm a place, as numbers are limited. We will then ask you make a direct payment to The Pugin Society; Sort code: 40-38-02, Account: 51218689, Reference: Oxford. We greatly prefer direct transfers, but if you need to write a cheque, please add £1 to cover handling costs.

Conference link: <https://www.stedwardsoxford.org/whats-on/the-oxfordmovement-and-education-conference/conference-schedule/>