

Pugin Society

e-newsletter

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Johannes de Welby

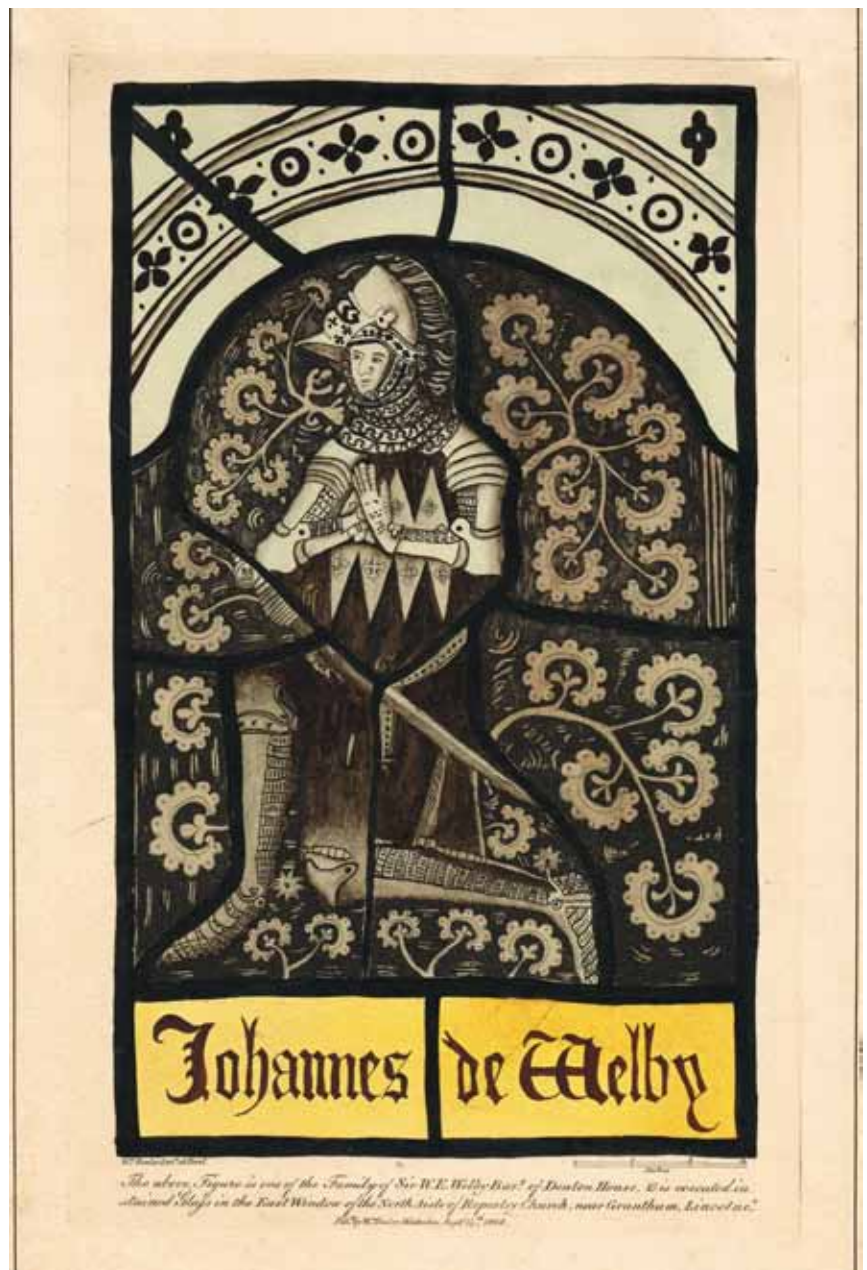
Pugin's mother, Catherine Welby, came from a long-established family of Lincolnshire gentry and was proud to think that the Welby line went back before the Conquest. There is little evidence of this. However, in St Peter's Ropsley, a church with an Anglo-Saxon nave and Norman chancel, a window at the East end of the North aisle commemorated Johannes de Welby, knight; the glass apparently 13th-century.

Early in the researches for my biography of Pugin I spent time in Lincolnshire, tracing the Welby family and looking at the churches near Sleaford, which were later such an influence on Pugin. At Ropsley, near Grantham, however, I had an almost literally shattering disappointment. The window memorialising Johannes had been smashed. Only a few disconnected fragments remained.

It was some years later that the furniture dealer Michael Whiteway acquired the archive of the antiquary and artist William Fowler, which included a watercolour drawing Fowler had made of the window. Michael very kindly gave it to me as compensation for my wasted journey to Ropsley.

I should like to know more about Fowler, if members have any information, and whether it is possible to work out from guide books when, approximately, the window was lost.

It has always struck me as ironic that Pugin went to so much trouble to establish his nobility on his father's side, which required the creation of a largely fictional pedigree and coat of arms, when on his mother's side he had a real-life knight-in-armour for an ancestor.



Rosemary Hill

The Pugin Funeral Hatchment

The Pugin funeral hatchment, also referred to by Mike Galloway in this issue of our newsletter, is normally to be found in the Pugin Chantry at Ramsgate. However, with a view to restoration/conservation it has been taken off the wall for the time being, and this has presented an opportunity to look more closely at it. It also prompts some questions, particularly since heraldry and its design were so central to Pugin. When was it painted, and by whom? Was it in evidence not only at the funeral of AW Pugin, but also at the funerals of EW Pugin, Peter Paul Pugin, Cuthbert Pugin and other members of the family? It is confident, even flamboyant, in its handling and seems to have been executed by a hand skilled in such heraldic work. One wonders if this is the original frame, which seems rather slight for the hatchment, and the reverse of the painting makes one think that the canvas might have been re-backed. These are points which we hope will be resolved when the hatchment is examined further.



Andrew Gray, of the Heraldry Society, wrote about Pugin and related hatchments in *The Heraldry Gazette* of 2004, drawing attention to the Ramsgate example, and considering it as a part of a ‘family’, as one might say, of others, such as that of John Talbot, 16th Earl of Shrewsbury, another for his Countess, Maria Theresa, and a third for Bertram, 17th Earl of Shrewsbury. The 16th Earl’s hatchment appeared in a Sussex dealer’s at that time, and Gray wonders if Edward Pugin, who with John Hardman Powell, masterminded and made copious designs for Shrewsbury’s very grand funeral, may have been the artist. Rory O’Donnell, in *True Principles* of 2006, also refers to the Countess’s hatchment, and suggests that an earlier design featuring the Shrewsbury arms by AW Pugin, for a seal, and dating from the 1840s, may have influenced the form of the heraldry in these later hatchments. But this still does not answer the question of who was responsible for the Ramsgate Pugin hatchment, with its surprisingly simple shape, quite unlike the more commonly lozenge-shaped hatchments and even more unlike the form of the Shrewsbury hatchments. There are always more mysteries to solve.

Catrina Blaker

Events: postponed but not lost...

Sadly all events are currently on hold. As soon as we have signs of a return to normality, we will start re-planning the programme.

Meanwhile I felt you might be interested to hear a little about the thinking behind the study tour to Staffordshire. The county, of course, contains the most significant and famous buildings designed by Augustus and Edward Pugin, to the extent indeed that some have christened it Pugin-land. In this we will be particularly fortunate to have as our guide Michael Fisher, the expert on the area whose publications include: *Pugin-land, Staffordshire and the Gothic Revival* and ‘*Gothic Forever*’: *A.W.N.Pugin, Lord Shrewsbury and the Rebuilding of Catholic England*.

The Society has made a number of visits to Staffordshire, notably to famous sites like Cheadle and Alton, and we will do so again as part of this



Catrina Blaker in Hartshill parish school scouting out the Minton connection

study tour. But it seemed appropriate on this occasion to add an additional theme to our visit. Pugin liked to work with trusted craftsmen and manufacturers who could execute his designs at the highest level. Among these was Herbert Minton (1793-1858), the innovative Stoke on Trent manufacturer who revived the art of encaustic tile making. With Pugin making the designs for many of these, notably at the Palace of Westminster but also for many churches, the reputation of Minton reached unparalleled heights since, as Pugin wrote to him, 'My patterns and your workmanship go ahead of anything'. Led by Catriona Blaker, we will explore Minton's life and work in the Potteries, visiting the Anglican church at Hartshill that he funded and lavishly embellished with ceramics, as well as the adjacent parish school, similarly decked out in tiles, some spelling out pious injunctions to pupils. Minton also built housing for his workers, with different forms of provision for different social levels. Minton's ceramic production whether in the form of tiles, tableware or decorative objects became world famous, and we will take the opportunity to see examples of this in the Potteries Museum and Art Gallery in Stoke.

Julia Twigg

25th Anniversary Awards

This year the society advertised four awards of £500 each that could be used to promote the work and life of the Pugin family. The criteria were deliberately left vague to allow for the widest range of possible projects. This was reflected in the final four projects that were successful.

The Catholic Parish of the Sacred Heart submitted a bid to promote the life and works of A.W.N.Pugin in Cambridgeshire. This project focuses on three buildings namely St. Andrew's at St.Ives, Wilburton Manor and Jesus College Chapel. The aim is to produce a leaflet that will be widely distributed and it was hoped to have a launch in mid-September around the time of Pugin week. St. Andrew's church has an interesting history. The church was designed by A.W.N.Pugin and was originally built in 1841-43 in Cambridge. After the opening of Dunn & Hansom's much larger church of Our Lady & the English Martyrs in Cambridge in 1890 the Pugin church was redundant. By this time drovers coming regularly to the cattle markets in St. Ives from Ireland and Lancashire necessitated the need for a church. A civil engineer and businessman George Craig Saunders Pauling had purchased a plot of land in St. Ives on which a wooden building had been erected as a chapel. He subsequently purchased the redundant Pugin church and paid for its dismantling, transporting and reassembling in St. Ives. The church was reopened in 1902 and was rededicated to the Sacred Heart.

Roderick O'Donnell applied for pump priming funding towards raising the full costs for the restoration of H.W.Brewer's birdseye views of Ushaw College. There are two versions of this picture; both are faded and require cleaning. One also has a large tear in the canvas. Brewer (1836-1903) was a noted architectural draughtsman



The E.W.Pugin drawing is on the left and that by H.W.Brewer on the right.

who seems to have specialised in birdseye views (see Roderick O'Donnell; *True Principles* vol iii pages 32-35). The drawings give unique evidence of the development of the buildings by A.W.N.Pugin and Edward Pugin at Ushaw. Brewer worked in the offices of Edward which is of interest. In the archives at Ushaw in a letter by William Wrennal he noted that Edward Pugin adapted Brewer's drawing without acknowledgement presumably forming the basis of Edward's own birdseye view of Ushaw.



The Revd Fr Simon Heans, priest administrator of the Shrine of St. Augustine and the National Pugin Centre in Ramsgate, applied for a grant towards the restoration of the Pugin funeral hatchment. This had been hanging high on the east wall of the Pugin chantry. It has now been removed, pending an informed assessment of its condition. The focus of this project will be the cleaning and restoring of the canvas of the hatchment and the addressing of some damage to the frame. The amount of work necessary has yet to be decided. The restorers will be Arte Conservation Ltd, Faversham. This firm also restored, to spectacular effect, the painting of 1854 by Ferdinand Platner, an artist working in Rome, of St Augustine of England and St Thomas of Canterbury. This is currently hanging in the Visitor Centre at Ramsgate.

The final project to be funded was a grant towards the publishing of a booklet to accompany an exhibition on the works of the Pugin family at Ushaw. The exhibition will showcase part of the collection of Pugin artefacts and drawings that are held at Ushaw. The décor of the exhibition room includes A.W.N. Pugin designed wallpaper supplied by Watts & Co. The exhibition plans to cover the architectural works of the Pugins (A.W.N. Pugin, Edward Pugin, Peter Paul Pugin and Sebastian Pugin Powell) together with the stained glass and design work by other members of the family (Cuthbert Pugin, John Hardman Powell and Dunstan John Powell). I have been looking through the Ushaw archives to help the curators Claire Marsland and Andrew Heard in the preparation of the exhibition. One thing that has come to light was that Peter Paul Pugin in addition to spending one year at Ushaw as a student also sent one of his sons, Edmond Northmore Pugin, to Ushaw also for one year. According to a handwritten note accompanying the photograph he is first on the left in the second row of this class photograph from 1904. (*Photograph reproduced with the permission of the Trustees of Ushaw*)

EW Pugin Quiz

In last month's edition of the e-newsletter we included a quiz on E W Pugin. Below are the answers.

1. In 1834, in Ellington Cottage in St Lawrence, on the outskirts of Ramsgate
2. Louisa Button
3. Capt John Warman
4. Cuthbert (brother) and his half-brother Edmund Peter (usually known as Peter Paul)
5. At home by tutors and by his father
6. Gordon Square Bloomsbury, London
7. James Murray
8. In recognition of his design of a large pilgrimage church in Dadizele, Belgium
9. Captain
10. The 'South-Eastern Works', which produced items of furnishing in wood and stone
11. George Coppinger Ashlin; he married EWP's youngest sister, Mary
12. William Collingridge Barnett
13. Casilda Hunloke, a grand-daughter of Lady Scarisbrick
14. John Rogers Herbert, RA; the cause of the dispute was EWP's allegation that he had been underpaid by Herbert for the house (*The Chimes*) that he had designed for him in Kilburn in 1869
15. Liberal Party
16. Lord Granville (George Leveson-Gower, 1815-91) - a prominent Liberal who served in Gladstone's Administration (1868-74)
17. Merseyside
18. *All Saints'*, Barton-on-Irwell, Greater Manchester
19. *St Anne's*, in Rock Ferry, a suburb of Birkenhead in Merseyside
20. RL Boulton
21. USA (Manhattan, NY)
22. Chloral Hydrate, which causes symptoms of extreme irritability and an unusual degree of excitability
23. In his residence, Victoria House, London in 1875; he was aged 41
24. In the Pugin Vault in St Augustine's church, Ramsgate