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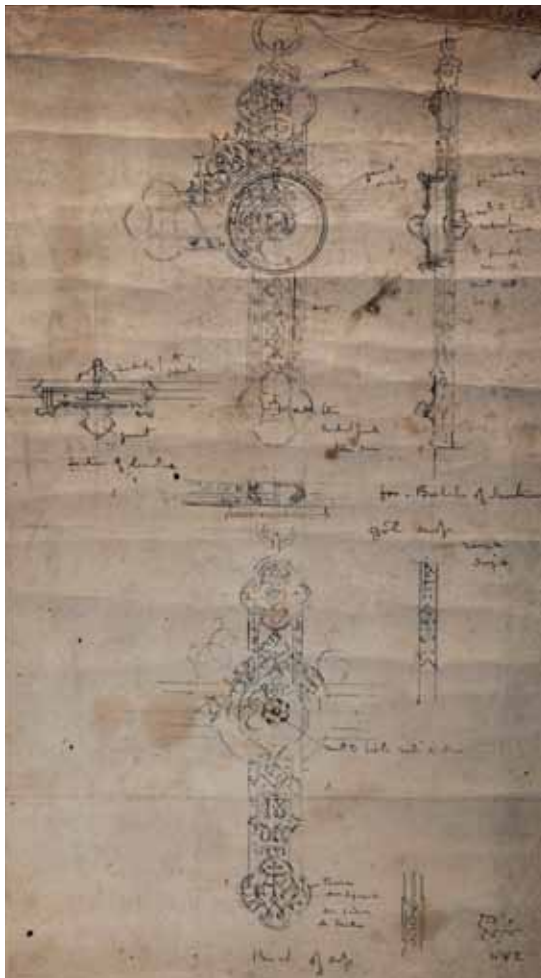
November 2020

More on Pugin Pectoral Crosses

Nicholas Beveridge

In the article with the title *Another Pugin Discovery* which appeared in the 2016 edition of *True Principles* (Spring 2016, Vol 5, No.1) I stated that the drawing of the pectoral cross which Pugin designed for George Goldie was, to my knowledge, the only drawing of a pectoral cross by Pugin.¹ Since writing that I have become aware of the existence of at least one other such drawing by Pugin.

A pectoral cross is mentioned in a letter which Pugin wrote to John Hardman on 12 January 1852, 'My dear Hardman I must make a cross for Dr Grant. It is a wonderful cure.'² This refers to the cure of Pugin that Bishop Thomas Grant of Southwark effected with a relic of the True Cross and is mentioned in a letter from Pugin to Hardman in December 1851, 'On 17 December the Bishop of Southwark, Thomas Grant, came to St Augustine's to give confirmation. Grant placed a relic of the Holy Cross on Pugin's forehead and Pugin pronounced himself at once cured. It was instantaneous ... a few minutes'.³ It was to hold this relic that Pugin designed the pectoral cross.



Pic 1: Pugin drawing of pectoral cross for Bishop Thomas Grant of Southwark

The drawing is described in the notes to the January letter as 'design for the cross "for Bishop of Southwark etc", signed and dated 1852', survives in a private collection (Pic 1).⁴

Description

The drawing designs for the elaborate cross are inscribed *for Bishop of Southwark & gold cross & real size* and, as mentioned already, is signed with Pugin's monogram and dated 1852. There are front, back, side and section views with much annotation in Pugin's hand, some of which is undecipherable.

The front view shows a large central disc edged with rope molding and the arms terminating in quatrefoils. The whole is engraved, including a quatrefoil pattern running along the arms. The central disc has a *garnet or ruby* in the centre of an engraved quatrefoil and the terminal quatrefoils have an *emerald* to their centres. There is foliated filigree ornamentation between the arms reminiscent of that on the Goldie cross drawing.⁵

The back is also engraved and includes the date of 18 DEC 1851, which is the day after Bishop Grant's visitation to St Augustine's and possibly the day of the actual cure. What is even more interesting is the AWP monogram in the bottom quatrefoil.

The side views show the space for the relic and the engraving to the edges.

A noticeable feature of the design is that the lower vertical arm is not as long (a ratio of 3 to 1) in proportion to the rest of the cross as on other Pugin crosses that are in the form of a Latin cross (such as that designed for Goldie which has a ratio of 5 to 1) in which this arm is always longer than the other three arms.

The late Margaret Belcher, in her research for Volume 5 of Pugin's *Letters*, did not find an entry for the cross in the Hardman Metalwork Day Books⁶. Also, my enquiries with the Archdiocese of Southwark have failed to find any evidence of it, including in the portraits and contemporary photographs of Bishop Grant.⁷ I am therefore left wondering whether the design was ever executed.

Nevertheless I have come across another drawing of a pectoral cross in the same private collection. It is completely unannotated, which seems unusual for Pugin who usually provided some handwritten notes, and is accompanied by an unfinished drawing of a pastoral staff. The design is a simpler version of the Grant one, with a smaller central disc and reduced filigree work between the arms but the lower arm is similarly proportioned. However, there is no obvious cavity for a relic (Pic 2).



Pic 2: Unidentified drawing of a pectoral cross



Pic 3: Hardman pectoral cross from The Saleroom online auction website

An image of the actual cross (with slight variations in that the engraving on the central enamelled disc has been rotated 45 degrees and the presence of the protruding ends of screw fittings) from 'the saleroom' auction site is shown below.

[image 3]

The item was sold by auction in November 2013 and was described as "A Victorian silver gilt and enamel cross, by John Hardman & Co, hallmarked Birmingham 1852, heavily chased and decorated and with blue enamel, with screw fittings opening to reveal a crucifix, 8.5cm".

As the original design was accompanied by that of a pastoral staff, it could be inferred that it was intended for someone of episcopal or abbatial rank. However, there is an absence of symbols or other distinguishing features that might give a clue as to the intended recipient, although the pastoral staff did have the Marian Monogram in the centre of its head.⁸

The Grant cross design seems to have an affinity with some other pectoral crosses of which I am aware and which have arms ending in quatrefoils, a large central disc and gemstones but a lower arm of 'normal' length. These include one shown in a contemporary portrait of Francis Kerril Amherst, Second Bishop of the Catholic Diocese of Northampton from 1858 until 1879 (and whose sister Mary and Pugin had been secretly engaged to each other until she broke it off to become a nun)⁹ and that for James Alipius Goold OSA, First Catholic Bishop of Melbourne, Australia.¹⁰ The latter was solid gold and entered in the Hardman Metalwork Day Book on 4 October 1859 as 'richly engraved, enamelled and set with stones'.¹¹ This cross has not been located but can be seen in contemporary photographs of Goold and seems to have been adapted as an archiepiscopal cross in a portrait commissioned in 1874 following the raising of Melbourne to a Metropolitan See.¹²

Although I have been unable to establish the existence of the cross which Pugin designed for Bishop Grant I have found some information that may shed light on the eventual fate of the relic of the True Cross. In December 1874 a cross which had belonged to Bishop Grant was given to the dying

Mother M. Clare Moore RSM of Bermondsey by Grant's successor at Southwark, James Danell.¹³ This could be the cross 'which opens to reveal 11 relics from the Passion of Christ' and which has an accompanying catalogue note questioning whether the cross containing them was Bishop Grant's pectoral cross.¹⁴ However, this cross unfortunately bears no resemblance to the design by Pugin.

If any readers have more information that could help with this line of enquiry I would be very pleased to hear from them.

Acknowledgements

With special thanks to Jenny Delves, Southwark Archdiocesan Archives, for information about the Talbot pectoral cross, Vida Milovanovic, Institute of Our Lady of Mercy Archives, Great Britain, for information about the Clare Moore pectoral cross, and Abdul Al-Seffar for kindly formatting the image of the unannotated drawing.

Sources

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- Belcher, Margaret. *The Collected Letters of A.W.N. Pugin*, Vol 5 1851-1852. Oxford: OUP, 2015
- Beveridge, Nick. 'Another Pugin Discovery,' *True Principles*, Vol 5, No 1 (Spring 2016)
- Bury, Shirley. 'Pugin's Marriage Jewellery,' *Victoria and Albert Museum Year Book*, 1, 1969, 85-96
- Hill, Rosemary. *God's Architect, Pugin and the Building of Romantic Britain*, Penguin Books, 2007
- Lance, Derek. *The Returning Tide*. Northampton: RC Diocese of Northampton, 2000
- Sullivan, Mary C. (ed.), *The Friendship of Florence Nightingale and Mary Clare Moore*, Philadelphia: University of Pennsylvania Press, 1999

Notes

- 1 I neglected to mention that the known existing pectoral crosses by Pugin comprise the two in the set displayed in the Medieval Court of the Great Exhibition of 1851, and that which he designed as a gift to Bishop Willson of Hobart, Australia.
- 2 Belcher 2015, p. 534.
- 3 Hill 2007, pp. 477-478.
- 4 Belcher 2015, p.535; the Bishop of Southwark could only be Thomas Grant as in 1851 he became the First Bishop of the Diocese since the restoration of the Latin Rite Catholic Hierarchy in England and Wales in 1850. The Church of England Diocese of Southwark was not created until the early 20th Century.
- 5 Beveridge 2016, p. 31.
- 6 These record completed orders before they are dispatched.
- 7 The cross in all portraits is that identified as such in the Southwark Archdiocesan Archives as being that which belonged to James Talbot, Vicar Apostolic of the London District 1781-1790.
- 8 This has certain features in common with the Hardman pastoral staff made for the first Bishop of Salford in 1851.
- 9 Lance, 2000, p. xiv.
- 10 Goold was an Irish Augustinian Friar who incidentally was also Apostolic Administrator of the Diocese of Auckland in New Zealand for a period following the resignation of the sitting bishop in 1869 and he made a Visitation in that capacity.
- 11 Andrews, 2002, p. 162.
- 12 Melbourne Diocesan Historical Commission collection.
- 13 Sullivan, 1999, p. 177.
- 14 Institute of Our Lady of Mercy Archives, GB.

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The Dowager Viscountess Southwell and The Chapel of St Joseph

Catriona Blaker

This little chapel was given to St Augustine's by Charlotte, née Mostyn, Dowager Countess Southwell (sister of the Catholic Archbishop of Cardiff, Francis Edward Mostyn), as a thanksgiving for the coming of age of her son Arthur, Viscount Southwell, who at one time attended St Augustine's College, run by the Benedictines here in Ramsgate. The school buildings, which were demolished in 1973, were opposite the entrance to St Augustine's church, in the garden behind the Monastery buildings. The chapel was indeed a generous gift, costing £400, approximately £36,000 today.

The reredos shows the death of St Joseph on the left hand side, the saint in the centre with his attributes, a set square and a flowering staff, and on the right, the Holy Family fleeing to Egypt. It is, reputedly, the work of the De Beule firm of Ghent. The windows, made by the Hardman firm, show from left to right St Joseph, Our Lady of Lourdes, St Theresa of Avila and St Michael. Between the windows is a statuette of Winifred of Wales,



The Dowager Countess Southwell. (Joseph Byrne, Ramsgate, c.1880 - courtesy St Augustine's Abbey Archives.

marking the strong Welsh connections of the Mostyn family. It is a copy of the statue of St Winifred at St Winifred's (Winefride's) Well, Holywell, Flintshire. St Joseph is, among other things, the patron saint of fathers and families. Perhaps, therefore he commended himself particularly to the fatherless Southwell family.

Charlotte, Viscountess Southwell - and by the date this chapel was built the Dowager Viscountess - was the daughter of Sir Pyers Mostyn, 8th Baronet, one of the wealthy Catholic Mostyn family of Talacre Abbey (still standing, and now known as Westbury Castle) in Flintshire. This imposing early Tudor Gothic house and estate was built for the the Mostyns between 1824 and 1829 by the architect Thomas Jones. The Mostyns sold the estate in 1919. In 1871 Charlotte married Thomas Arthur, 4th Viscount Southwell, KP, who died in 1878. Southwell is an Irish title, and the Viscountcy was established in 1776. The original seat of the Southwell family was Castle Mattress, or Matrix, in County Limerick.

Arthur Robert Pyers Southwell, 5th Viscount, born on 16th November 1872, was the only son of Charlotte and Thomas Arthur and the brother of the Hon. Frances Mary Winifred. In 1891, and for some time before, the Dowager Viscountess Southwell, Arthur and Frances were living in Rostrevor House in Grange Road, Ramsgate, along with four servants, so that the young Arthur could be educated at St Augustine's College. Although the number of pupils there was not large, the aspirations and standards of the school were high, and in addition to sporting and scholastic achievements

many enterprising dramatic performances and concerts were put on by the boys. In 1884, his voice presumably having not yet broken, Arthur took the part of Nerissa in the College's production of *The Merchant of Venice*. His mother was clearly a great supporter and benefactress of the school and helped to give it social standing on 'Exhibition Days', as they were called, by presenting prizes on many occasions, along with her daughter and Augustus Pugin's widow, Jane, together with other Catholic luminaries of elevated rank. At the College, what had been the Hales Medal, awarded for general proficiency and good conduct, was re-named the Southwell medal in 1885. In 1893, presumably after Viscount Arthur had officially left, the College and Benedictines held a banquet, a not unfrequent event at the College at that time it would seem, followed by toasts and fireworks, to celebrate his coming of age. It was at this point that his mother gave the chapel, surely her most costly gift, to the community and St Augustine's.

Viscount Southwell later became a Captain in the Royal Monmouthshire Engineers Militia, then a Major in the Shropshire Imperial Yeomanry, and eventually acting Lieutenant-Colonel in the Machine Gun Corps during World War One. In 1897 he married the Hon. Dorothy Walrond, daughter of the 1st Lord Waleran, and, with



Arthur, 5th Viscount Southwell, in 1900 (Wikipedia Commons)

his five children, lived at Knolton Hall, Ellesmere, Shropshire. It was here that his mother, the Dowager Viscountess Southwell, died, in 1929, when her death and benefactions were recorded in the *Tablet*. Interesting insights about the life of the family at Knolton can be found on <http://gladysvaughan.wordpress.com/Knolton-Hall/1909-1910>. From 1929 the Viscount lived at Bourne House, East Woodhay, Hampshire, until his death in 1944. During the Second World War he led the local Air Raid Precautions Unit, using the dining room at Bourne House as the control room. It is pleasant to think that, in addition to his involvement in the First World War, he was still, it seems, making himself useful in a military capacity during the Second cataclysmic outbreak.

The story of this chapel illustrates in a unique manner the piety and remarkable commitment, and generosity to her faith of a member of Catholic high society in the 1890s and is also a nostalgic reminder of what was a golden period for St Augustine's College – Exhibition Days with theatrical performances, receptions on the lawn, the band playing and Benedictines and Catholic society figures working together for the greater good of their school, pupils and beliefs. It is good to have this window into a small but rather unusual and special community, not long before it would all change at the outbreak of the First World War.

Many thanks to Andrew Sharp and Peter West for their generous sharing of archival material and photographs

The 'Leigh china'?

Nick Beveridge

I was most interested to read the letter, courtesy of Sarah Houle, by Sebastian Pugin Powell in the October e-newsletter.

The mention of Woodchester and the tea and dinner sets is of particular interest to me as I have been on the trail of the so-called 'Leigh china' since I read a reference to it in *Pugin: a Mediaeval Victorian*.¹ I am curious to know to what tea set SP Powell was referring and whether his dinner set was in fact of the same pattern.

Woodchester Park in Gloucestershire was purchased by William Leigh from Lord Ducie in 1845. It is known that Leigh commissioned Pugin to provide plans for a manor house, church and monastery but these were never used. The church, finally to the design of Charles Hansom, came to be served by the Dominican friars who also occupied the monastery (also by Hansom).

Trappes-Lomax refers to the fact that Leigh ordered a design for a tea and breakfast set from Pugin for the priest at the mission which Leigh had started at Nympsfield. 'It is a simple design of trefoils in dark blue on white china, and some of it is still in the possession of Miss Leigh, at Scar Hill, Woodchester Park'. Note that this description is similar to that of Powell's and also his mention of a sky blue set which he may have seen at Sir Stuart Knill's.²

From my enquiries with the Woodchester Mansion Trust it seems that what has been referred to as the 'Leigh china' ended up at the Dominican Priory in Edinburgh but it is unclear whether this was the Pugin set. My subsequent correspondence with the Dominicans, including with their Archives in London, have failed to locate it.

I wondered whether any readers might know more about these elusive sets of china?

Notes

1 Trappes-Lomax, Michael, *Pugin: a Mediaeval Victorian*, Sheed & Ward, London 1932

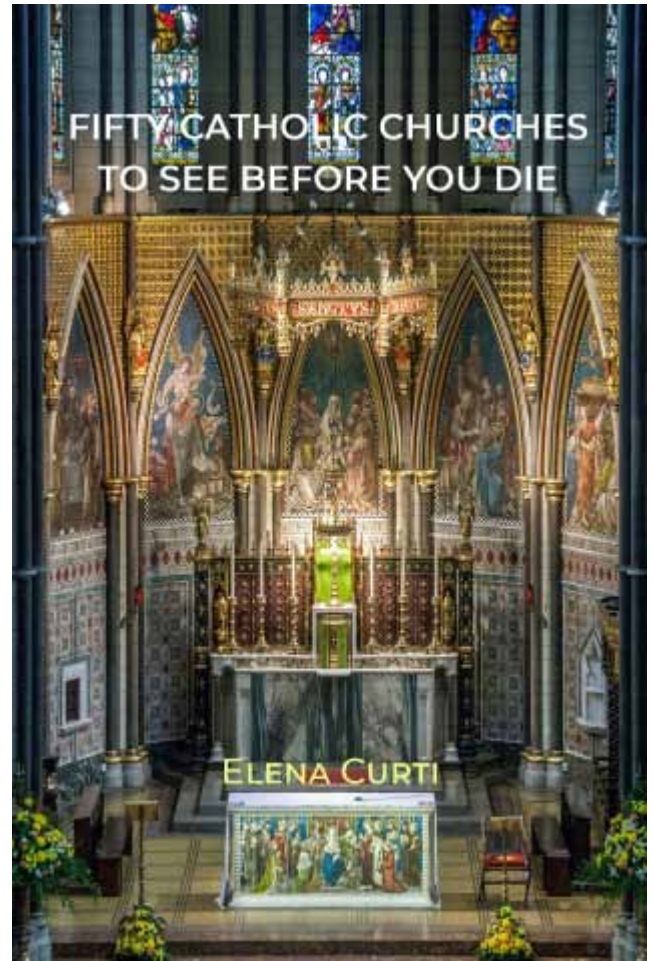
2 Knill was a cousin of Jane Knill, Pugin's third wife.

Elena Curti, *Fifty Catholic Churches to See Before You Die*

Gracewing 2020, ISBN 978 0 85244 962 2, £14.99

This new and lively book can be seen as a follow-up to Christopher Martin's *A Glimpse of Heaven*, English Heritage's publication of 2006. Both of these are part of the Catholic Church's admirable drive to highlight the marvellous buildings within its patrimony, to explain how they evolved and to encourage greater understanding of their value, not only spiritually but also artistically, historically and architecturally.

Whilst the hardback *Glimpse* had considerable design chic, with its outstanding photographs, and gravitas generally, it was not the sort of book that could easily be read in bed, unceremoniously bugged into the car, or studied at the breakfast table. The paperback *Fifty Catholic Churches* is perhaps more handy for field trips; it is a less formal account, and although also attractively produced, with a fine front cover showing the High Altar of St James, Spanish Place, will possibly be seen as less inhibiting to some readers. The tone can be seen in the dedication: 'This book is dedicated to the volunteer cleaners who keep Catholic churches sparkling'. After an informative introduction outlining the history behind these churches, and the many different factors and personalities that contributed to their building, the author launches into a splendid account of her chosen fifty, with copious illustrations. The range is right across the board, both in date and stylistically. For someone who is somewhat immersed in one particular period it is



good to be made to confront so many other eras and styles, as for example the arresting 1937 Our Lady Star of the Sea and St Winefride, Anglesey, built in the form of an upturned boat by Giuseppe Rinvoluceri, or Austen Winkley's St Margaret of Scotland, Twickenham, 1969.

In this book can be found an enlivening and eclectic mix of Classical churches, Gothic Revival ones, neo-Romanesque ones, twentieth century ones and some with ancient foundations, such as St Etheldreda's, Ely Place and the Slipper Chapel, Walsingham. I was pleased to see St Anthony of Padua in Rye, by John Bernard Mendham, included, described by Curti as 'Spanish Colonial in old England', since only recently I discovered it for the first time, tucked away in Rye's Watchbell Street and despite being Spanish Colonial fitting perfectly into its historic setting. We Puginites can rest assured that the Pugin family is well represented, as at Cheadle, Ushaw, Barton-upon-Irwell, Ramsgate, Workington, and with fittings at Pantasaph, Farm Street in Mayfair, and elsewhere. Other Pugin disciples and Gothic Revivalists include J A Hansom at the sensational St Walburge's, Preston and The Holy Name of Jesus, Manchester, and the very grand Edward Goldie's St James, Spanish Place, London.

'Glitz galore' is the author's subheading for the entry on the Church of St Charles Borromeo, in Hull which, although having a neo-Classical exterior, has an extraordinarily flamboyant and very Baroque (though constructed between 1829 and 1895) interior, the work of Hull resident Heinrich Immenkamp, from Munich. Various other neo-Classical churches have been selected, including All Saints, Hassop and St Francis Xavier, Hereford, a church which particularly attracted the ire of Pugin. Unique churches such as the neo Gothique Flamboyante Abbey Church of St Michael, Farnborough, of 1872, built to house the remains of Napoleon III, and the Church of Our Lady Queen of Martyrs and St Ignatius at Chideock, initiated by Charles Weld and others, to commemorate seven local Catholic martyrs, are described. Another remarkable church included is that of the Sacred Heart and St Catherine at Droitwich of 1929, with its sensational and extensive mosaics designed by Gabriel Pippet. There is just so much.

An excellent aspect of this book is that after each description is appended a section headed 'Visit also', recommending other interesting and noteworthy sites in the vicinity. This is very valuable, and the reader or

church visitor will feel that he is really getting his moneysworth, or more. Elena Curti also, by telling the history of the building and commissioning of these churches by priests, Orders, aristocratic recusants, the poor, and others brings out forcefully the tribulations, financial, social and historical, involved in their completion. And not least, she draws our attention to the constant care, vigilance and funding that are needed to maintain such a wonderful array of places of worship, issues which all denominations have urgently to consider in a more secular age, and particularly in the present Covid and post-Covid era. At the back of the book is a section on the main artists and architects mentioned and also a Glossary, confidently but slightly surprisingly blending the more predictable architectural terms with such other major subjects such as ‘The Counter-Reformation’ and the ‘Glorious Revolution’. This publication will undoubtedly fire up the reader and make him or her look forward greatly to setting forth as soon as possible to discover and learn more about the built heritage of Catholicism, both before, during and after its nineteenth century revival, or what Newman called its ‘Second Spring’.

Catriona Blaker

AWN Pugin ‘An Earnest Appeal for the revival of the Ancient Plain Song by A. Welby Pugin

Martin Renshaw

A copy of this Appeal, as reissued with a Prefatory Note dated July 7th, 1905 and signed by ‘Becket’, was given to me recently by a fellow singer in the choir of St Mary’s St John’s Wood church, Lisson Grove in NW London. When normal circumstances apply, we sing an a capella polyphonic Mass with motets every Sunday, with all the appropriate plain song propers. Even if Pugin pronounced the church itself, by JJ Scholes and built in the early 1830s to be ‘too modern’, with its plaster vaults and iron columns, its excellent acoustics make it a joy to sing in, and – we hope – to hear singing in it, too.

According to ‘Becket’, this pamphlet ‘first saw the light’ in 1850, and a copy of it was given to him with permission to reprint it by ‘the devoted widow of the great and gifted architect’. He does not say where it first appeared however, but remarks that ‘The medieval revival was not confined, in Pugin’s scheme, to architecture; it was to affect all the arts that had an ecclesiastical function, and notably Church Music’ and hopes that by reprinting his Appeal, he may ‘make his influence once more active in favour of the Ritual Music of the Church’. I’d also suggest that this pamphlet reveals the considerable extent of Pugin’s knowledge of music, an attribute not usually highlighted by his biographers, who not being musicians themselves will not have picked up some perhaps arcane references and hints contained in this essay.

The pamphlet, as reissued in octavo format, runs to 18 pages of Pugin’s text, or about 4500 words. Written rapidly and in the full heat of inspiration or, perhaps more accurately, powered by *saeva indignatio* (fiercely righteous indignation), one can imagine Pugin striking it off in a day, its tone being pretty well unvaried, with some repetition and perhaps one could argue in need of some editing. But that is the way of pamphlets: they are the 19th-century equivalent of a long piece in a Sunday newspaper or an article in the *London Review of Books* or the *New Yorker* – punchy and thoroughly argued from a strongly-felt standpoint. But there is in it, as we might expect from AWNP, much more than just a defence of plain song.

We know indeed that Pugin and his family sang the offices at home, accompanied on his house organ, played by his daughter Anne, but this would have been highly unusual at the time, and I think we aren’t aware of any of his friends and clients doing the same. Nor would many of his churches have resounded to the eight tones of plain song, at least not on a regular basis, because the impetus for doing this was yet to be felt in the NW corners of the Roman Church. It would not be for another fifty years, following Pope Pius X’s *Moto Proprio*. However, the fact that the pamphlet starts with a riposte to those who denigrated Pugin’s defence of ‘chancel screens’ as he calls them (we would now say ‘rood screens’) shows that his defence of such a separation of the chancel was only part of a wider scheme to have the correct music sung in it when appropriately separated from the rest of the church. Pugin’s love of theatre would also, I suspect, have suggested that music heard from afar off would be at once mysterious and entrancing. His churches, like his medieval models, were intended to be the places for liturgies (the sacred plays) to be enacted every day, even up to nine times a day in those churches

that could afford to maintain the staff of clerkes to sing and carry out these ceremonies. ['Ceremony' means a service with music ...]

His enemy, as regards the adoption of what he considers is the proper music for the Church, was none other than the Catholic hierarchy itself, which it seems (according to the *Rambler* for 1850, to which he refers), was bent on making changes to 'the divine services of the Catholic Church, under the specious pretence of rendering them more popular and adapting them to the spirit of the age'. And 'what is scarcely credible[,] this change is advocated not merely for the services of a peculiar order or body, but for the Parochial Churches of the whole country'.

Pugin then develops a splendid riff that ought to be read today by every church leader, regardless of denomination; I can do no better than to ask him to make his own voice heard:

'Now, however we may deplore the wretched taste and principle which regulates the services of some religious bodies, yet as long as they are confined within the walls of their own institutions and are not censured by the ecclesiastical authorities, we may view them in silent sorrow. No Catholic is compelled to assist at their maimed rites or to enter their conventicle-looking chapels, if any among the faithful are so debased as to prefer the trumpery display of a toy-shop and the vocal entertainment of a concert-room to a more solemn service, why we only pity and pray for them. But when we find that an attempt is made to thrust this parody of a Catholic service into Parochial Churches of this country, *where we are all bound to worship*, it is time that every man who has a heart in the Catholic cause should testify his unbridled horror of so unhallowed an attempt to change the ancient offices. What shall the song of Simeon, the hymn of Saint Ambrose, the canticle of our Blessed Lady herself, give place to the doggerel rhymes and poetical effusions of a few individuals whose tendencies and principles should have led them down to Geneva, but who appear to have mistaken their road and found their way into the Catholic Church, only to create divisions among the faithful, and to use the ancient liturgy as a mere vehicle for the display of their Methodism. I do not hesitate to say, that the *Book of Common Prayer*, bare as it is in comparison with the ancient office from which it is taken, is yet a far more Catholic service, and more in accordance with the ancient tradition than what is now proposed in the beau ideal of a popular service. On the same principle of lowering the divine service to the debased spirit of the age, some moral essays and family tales, embodying amusing anecdotes, should be substituted in lieu of the old lessons taken from Holy Writ, which certainly are quite out of date, and far more suited to the ambos of the Basilicas, and the rood lofts of the pointed churches, than for the assembly rooms for 19th century Christians.'

Wow! and if only we had a 21st-century Pugin to protest with such fervour against the same feeble-minded tendencies today! If, as has been suggested, Pugin was beginning to reconcile himself to the proponents of the more catholic elements – those few historically – aware liturgists emerging in his life-time in the Church of England, he would have had to write along the very same lines in the early 21st century, to oppose with all his force those same tendencies in that Church as he attributed to his own Church 170 years ago: the debasing of all that was left in the 1549 and 1552 *Books of Common Prayer* of the ancient morning and evening offices into toe-curling 'spontaneous' exercises in uncultured public assemblies – or those that would be public if the public had not given its verdict on the result of these 'popular' initiatives by staying away from them in ever-increasing numbers.

Pugin goes on to describe services he had attended in Flanders where the Sunday Masses were sung with full orchestra, 'reducing', as he says, clergy and people 'to the position of *listeners* rather than *worshippers*' with the service 'transferred to a set of hired musicians, frequently heretics and infidels'. Even at Assisi, he was told by a 'dignitary of the French Church', on St Francis' Day 'the most glorious church [is] converted into a *salle d'opera*'.

By contrast, 'Formerly such persons as now constitute the choir were unknown. The service was sung in Parochial Churches, between the clerks and the devout laymen (*ministri*), who assisted them in the chancel, and the people in the body of the church, who responded in unison.' This is remarkably perceptive of Pugin, who must have worked this out from his knowledge of English parochial chancels, the majority of which in his life-time were still in the state in which they had been abandoned since the first few years of Elizabeth's reign. Few medieval documents mention the '*ministri*' or their equivalents, but one that perhaps Pugin knew was the set of injunctions issued to the diocese of Canterbury by Archdeacon Nicholas Harpsfield in the early years of Queen Mary's reign, when he repeatedly demands that those parishioners who formerly sang in the quire should do so again. Pugin will also have remarked on the space available in 'long chancels' to accommodate the quire stalls even if the stalls themselves had gone, and will have been able to see that most parish churches (even those in the deepest countryside) would have been able to accommodate upwards of 26 persons, not all of whom could possibly have been salaried clerks with their varied functions (only some of these being primarily to sing).

‘What a difference from the vicarious reply of three of four *professionals* ... for it must be distinctly understood that all persons who sing in galleries are performers by *position*.’ With this remark, Pugin adds his voice to the Victorian destroyers of galleries, even if at least some of them would have either been medieval galleries or had incorporated parts of a rood screen, moved westwards according to injunctions from the 1560s. But one can see why western galleries were in his sights, especially when trying to explain and restore the use of the typically long medieval chancels with which most English churches were designed. And so he paints a contrasting picture of the surpliced occupants of a medieval chancel: ‘All are habited in vestments, whose colour reminds them of the purity of heart and intention, with which they should celebrate the praises of Almighty God. They stand within the sacred enclosure set apart for sacrifice; the very place tends to preserve a recollection of the Divine presence, and to keep the singers in a devout posture. The distinct and graduated Chant offers no impediment to the perfect union of the heart and mind with the words as they are sung ...’ One has the strong impression that Pugin is speaking from experience, presumably gained in the screened chancel of his own church at Ramsgate, if not elsewhere in the few churches of his that were being used as he had designed them to be used.

‘It is no new scheme or system, proposed for trial; it is simply carrying out the practices of the Church for certainly more than fourteen centuries. Not only were the cathedral and collegiate churches provided with stalls and seats, and ample space for the ceremonies of the choir, but every parish church, and even chapel, had its due proportion of chancel, where the divine praises were always sung ..’ So, Pugin links the revival of ‘the ancient plain song’ with the revived use of those functional east ends of churches which in England and everywhere else that the substitute services of the Genevan Reformation had made redundant. Much of our research under the general heading of ‘Soundsmedieval.org’ has been indeed to rediscover and document precisely what Pugin saw: that these chancels, of which England preserves more than any other country and whose unique history still allow such discoveries, are functional buildings. Once their functionality is discovered, then it is possible to re-imagine more fully the ceremonial and practical uses to which they were put. It is possible to understand once again more precisely why they were arranged as they were, why their windows were placed where they were, and how their dimensions were conceived for the best acoustical circumstances possible. It is possible to see why their ancillary buildings were placed and designed as they were, for the storage of vestments and ornaments, to allow for the decent vesting of the three main officiants at masses, and in many cases also to make room in their lofts for the bellows of organs and their operators when the joyful voices of their pipes were released by their players as would have been anticipated on feast and other special days.

Pugin refers to the more enlightened members of the Church of England who had been his clients. He may be thinking of St Mary’s, Wymeswold in Leicestershire, where Henry Alford, the future Dean of Canterbury, had asked Pugin to restore the chancel correctly – which he certainly did – or of the Suttons at St Mary’s, West Tofts, where Pugin and his son were to build a new long chancel, to be imitated for another branch of the same family by Bodley at Brant Broughton some years later. Pugin muses on this contradiction: ‘Whenever an attempt has been made by the members of the separated English communion to restore some of the external ornaments of religion which were lost by the apostasy of their Catholic forefathers in the 16th century, they have been usually met by insult and ridicule from a great portion of what is called the catholic press; but I must say that the dedication of a modern Catholic church ... accompanied by a full band of music ... is a far more ridiculous and inconsistent exhibition.’

So the threatened down-grading of the Catholic offices appears to Pugin as another step in a descent from decency that has already begun; ‘instead of advocating the only remedy, a return to the real music of the Church in all its purity, we are assailed by a scheme for its utter abolition. Monstrous suggestion!’ He contrasts the present state, and these new threats, with the liturgy and its powerful plain chant:

‘What can be more perfect, what more edifying and consoling than that Divine Office, the compilation of so many saints and glorious men, and which is so wonderful in the perfection of its system and composition, that the more it is studied, the more it gains on our reverence and love! What appropriate fitness in all the antiphons – what noble simplicity in the hymns! while the Chant of the Psalter has an almost sacramental power in calming a troubled spirit and leading the soul to God; these were the divine Chants that penetrated the heart of St. Augustine, and though many centuries have elapsed, they have not lost one fraction of their influence.’

To this eulogy, even a heretic and infidel – once he is versed and bathed in this wonderful music – cannot but agree with full heart.

Martin Renshaw was born in 1945, his father being a priest in the Church of England. He trained as a chorister at St Paul's Cathedral (1955-9), was then a lay tenor at Canterbury Cathedral (1970-7). He has a degree from Christ Church, Oxford, in English, Latin and Anglo-Saxon languages and English Literature. He has spent much of his life restoring and making historically-based organs - about 200 to date - writing about them and playing them.

Martin has twice sung Lauds of St John Baptist in the C10/11 cathedral of Sovana, birthplace of Gregory VII one thousand years ago this year (2020) in southern Tuscany, early in the morning at the summer solstice while waiting for the sun to rise through its narrow east window. During his singing of the Easter antiphon 'Exsultet' and other appropriate hymns and playing some organ music based on these, seeing, with the 150 or so others present, the sun's rays traverse the nave and eventually 'die' into the domed chancel's floor. The experience of doing this made it possible to understand that building designed combination of light and acoustics, where a single voice can be clearly heard throughout the building, itself carefully orientated. Sound and light are indeed the two primary, although both by their nature evanescent and fleeting, aspects of a medieval church for which they were designed, but which have largely escaped the notice of all merely architectural descriptions of such buildings.

See soundsmedieval.org for further details on Martin and his work rediscovering the origins of English music.

Pugin bookplates at Ushaw

Mike Galloway

A team of archivists from Durham University is currently working in the library at Ushaw to re-catalogue the books and manuscripts to modern standards. The catalogue for the documents and manuscripts is now available on-line (<https://www.dur.ac.uk/library/asc/localother/ushaw.htm/>).

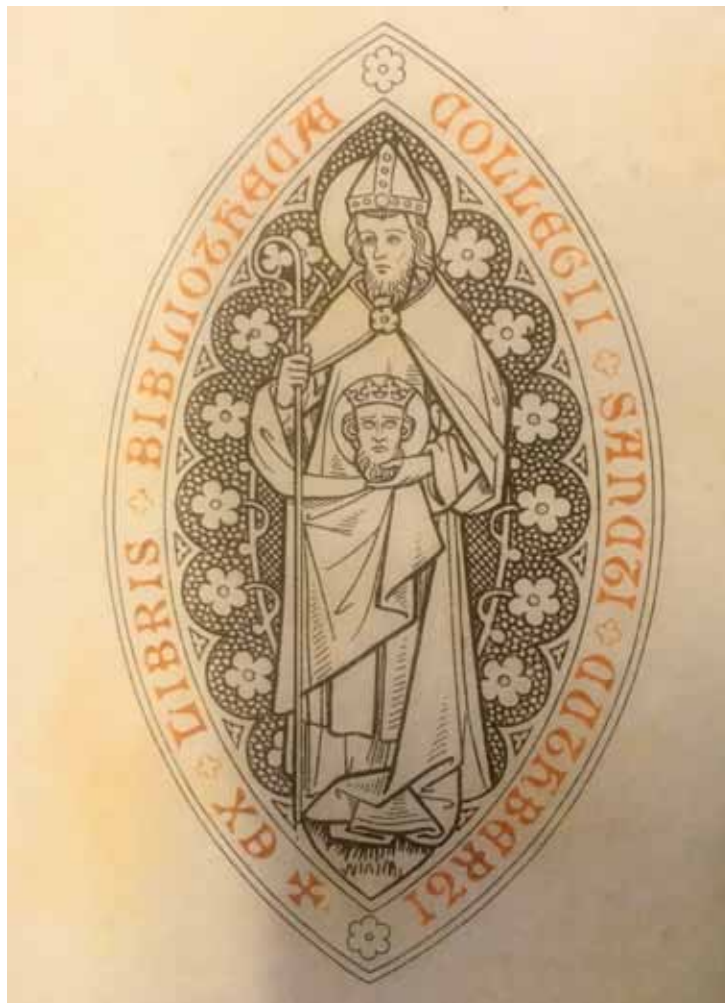


Fig 1.

While I was volunteering in the library one of the archivists showed me the bookplates that were mounted in the books at the time of the opening of the library and wondered who had designed them? The library at Ushaw was completed in 1851 and was designed by Joseph and Charles Hansom. A.W.N. Pugin had submitted a design but this had been rejected in 1848 by the president of Ushaw, Charles Newsham. As outlined in a letter to John Hardman in November 1848 Pugin was upset by this rejection since he felt that he had already made a major contribution to the building at Ushaw with the completion of St. Cuthbert's chapel and the lady chapel in 1848.

However, all was not lost on this project as Joseph Hansom subsequently wrote to John Hardman in March 1850 with a commission to execute the stained glass and other interior design work for the library. Pugin as chief designer at Hardman's therefore completed these designs. In April 1850 Pugin sent Hardman two designs for the bookplates at Ushaw. Figure 1 shows a traditional image of St. Cuthbert holding the head of St. Oswald. Figure 2 shows an image of the coat of arms of Ushaw that includes (i) three coney or rabbits: the coat of arms of Cardinal William Allen the founder of



Fig 2.



Fig 3.

the English College in Douai (ii) the cross of St. George: the coat of arms of the English College in Douai (iii) St.Cuthbert's cross: St Cuthbert was adopted as the patron saint of the college in the 1840's. By chance we also found a book from the library at St.Mary's College at Oscott including a bookplate that was also designed by Pugin in 1849 (Figure.3).

2020 Annual General Meeting

The Committee has decided that this year's AGM will be held via Zoom on Saturday 12th December at 11.00am. We will not be able to have the traditional format of the AGM followed by the annual lecture. So that we can make the meeting run smoothly we will be producing an annual report in advance of the meeting that will be circulated to members. This will allow for any questions to be submitted in advance of the meeting so that the officers can answer on the day. For this year it will not be possible to raise issues on the day. I realise that this is not ideal, but I hope that members understand the reasons for these changes. We will ask you to register for the meeting and you will then be sent the link via email to join.

At this year's meeting Joanna Lyall will be standing down after 10 years as Honorary Secretary. The committee would like to thank Joanna for her outstanding contribution to the running of the Society and to its on-going development that she has supported over the last 10 years.

Since the start of the pandemic the committee has continued to meet, and we are all becoming more familiar with Zoom as a format for the meetings. As part of our change to the digital world members are now familiar with the e-newsletter that John Elliott has developed. I know members will be disappointed that there will not be a lecture as part of the AGM. So, our next development has been to purchase a Zoom subscription for Webinars. This will allow us to host on-line lectures. Our events co-ordinator Julia Twigg is currently working on the lecture programme. I am now on a steep learning curve on how to host Webinars. Fortunately Zoom does provide some excellent educational resources in the format of seminars and training guides.

Mike Galloway