

# Pugin Society

## e-newsletter

Issue 9

December 2020

### Check your Garden Shed!

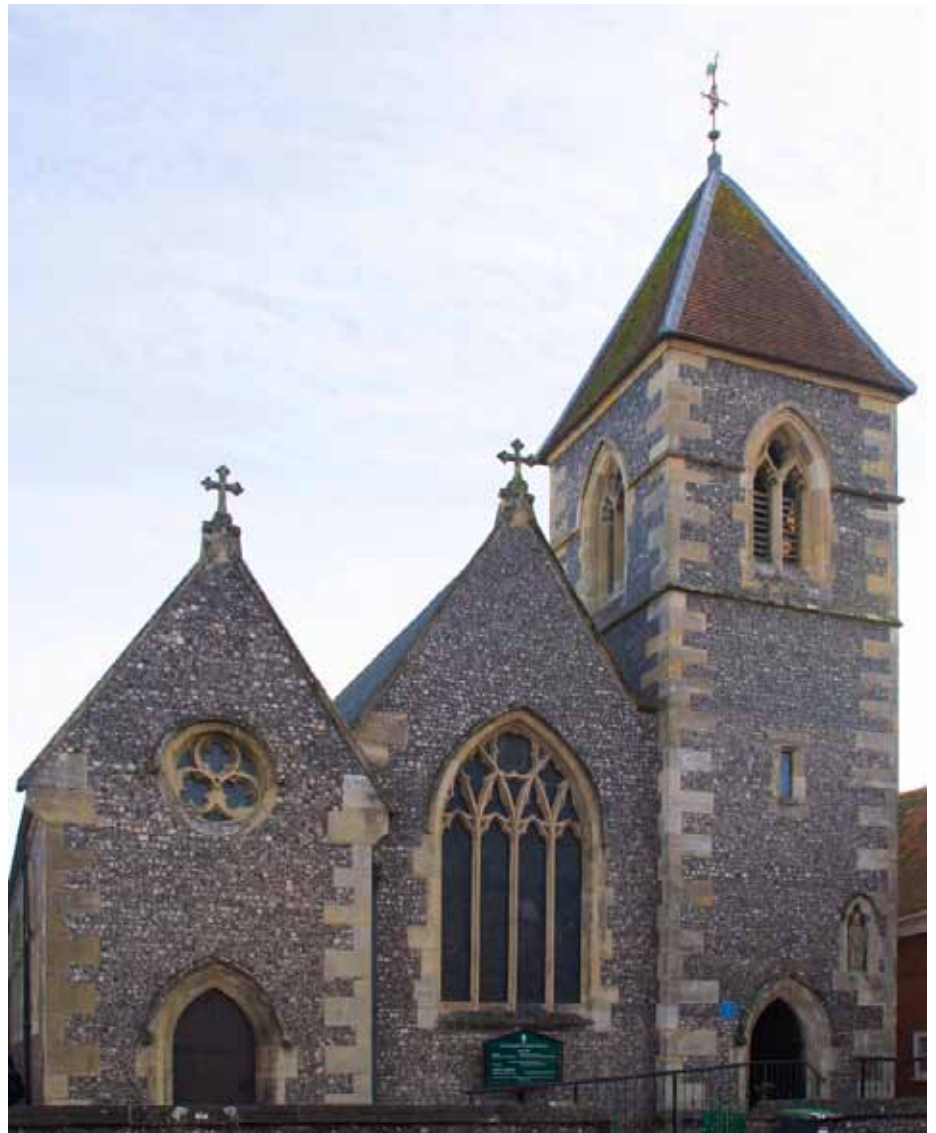
John Elliott

St Osmund's church in Salisbury was designed by Pugin and built in 1847-8. Pugin had lived on the outskirts of Salisbury. He purchased a building plot in 1834 and built St Marie's Grange but the family moved to London in 1837 and he sold the house in 1841. It was while he was in Salisbury that Pugin converted to Catholicism.

Pugin was asked to produce drawings for a church in Salisbury in 1846 and building work started the year after. He only visited the site twice during its construction and was dissatisfied with it, most probably because it was not built by Myers who were his preferred builders, but by a Salisbury firm over whom he had less control. The church was consecrated on 6 September 1848.

There was a major restoration in 1893-4 when a north aisle was added and a major reordering took place sometime in the 1960s or early 70s when a nave altar was introduced in line with the edicts of Vatican II. As a result of all these, and other changes, little of the original building survives apart from the main structure. That was until a few weeks ago when the contents of an old collapsing shed at the end of the garden to the priest's house was cleared along with things that had been stored in the tower. What was revealed is remarkable and some at least of the finds may well have been part of the church as it was initially built.

Everything in the old shed, in the belfry tower and in the loft above the sacristy (vestry) was moved to a nearby hall so that it could be sorted, cleaned to remove the years of accumulated dirt and catalogued. Some idea of the scale of the deposits can be gained from the fact that when they were laid out they occupied a floor space of about 30 ft x 20 ft.



St Osmund's, Salisbury built 1847-8. north aisle added 1893-4.



Photograph of church pre the Vatican II changes showing the rood and screen in place

Apart from a few select items that will be discussed shortly, there were numerous metal flower vases, dozens of candlesticks and a huge assortment of metal rods and pieces of carved Gothic timberwork. All of these needed to be cleaned and then catalogued.

There is a very indistinct photograph of the church as it existed prior to the major restoration of 1894, and while much of the detail is hard to see, the outline of a rood screen is visible. There is a mid 20th century photograph of the church interior as it was prior to the changes prompted by Vatican II (see above). This shows the rood screen very clearly with a central crucifix, statues of Mary and St John, one on either side and four candlesticks. All this was mounted on a wooden rood screen. The crucifix, the statues of Mary and St John, plus various parts of the wooden screen, were quickly identified (see opposite and on page 4). While they are not in perfect condition they have survived remarkably well considering how they have been stored.

There has been much debate about this rood and screen and whether it was part of the original Pugin



The rood that was discovered in the tower.

church or added at some time between 1847 and 1894. There is a letter Pugin wrote to John Hardman on 3 August 1848 in which he ordered various items of ironwork for the church and included in that order was the following (cited from Margaret Belcher, *The Collected Letters of A.W.N.Pugin*, vol 3, p 558):

I have been to salisbury and there are a lot of small things wanted.

1. there are 4 plain standards for Rood 1.2 high [Sketch: standard marked '1.2', 'pin' and '1'''] I think these were ordered some time ago as they belong to Myers contract

This would seem to provide conclusive evidence of a rood being part of the original church and the order for 4 candlesticks to go with the rood matches those shown on the photograph and those found amongst the items that were recovered from the shed. These are spring loaded artificial candles which house a real candle inside that is progressively pushed up the "candle" as it burns.





*Left:* statue of Mary which fits on the rood.

*Right:* statue of John which fits on the other side of the rood

The largest single set of items that have been recovered are a full set of 14 Stations of the Cross. Pugin did not install Stations of the Cross in his churches as this form of devotion was not introduced until around 1860. The stations were examined by Peter Martindale Conservation in 2009. The subject matter of the station is shown in high relief within a trefoil framed arch. Both the figurative panel and the frame are cast in plaster; most probably separately, and then joined together. Paint analysis shows that they have been repainted, at least in part, at some time after 1960, because an acrylic paint has been used and this was not available until that date. The quality of the repainting is not good and now the paint has started to lift and fall off. The best estimated date of origin that we have been able to obtain so far is sometime after 1875. It is possible that they were an addition made to the church during the restoration of 1894.



One of the Stations of the Cross which possibly originated from shortly after 1894

It will take several months to determine exactly what has been recovered and to catalogue it, and then to face the even more daunting task of deciding what will happen to each piece.

**We will report on progress in the coming months. In the interim if you can help in any way with the dating of items please send your comments to the editor [jpelliott@btinternet.com](mailto:jpelliott@btinternet.com)**



# Pugin's Inscription in William Bardwell's Book on Temples

Timothy McCann

The sale of Pugin's library on 27 January 1853 and the two following days<sup>1</sup> revealed what David Watkin described as a 'single-minded, almost fanatical devotion to a single theme: the religious and social life of pre-Reformation Europe'. Inevitably among the 645 lots were a few volumes that Watkin christened as 'rogues', and one of these was undoubtedly William Bardwell's *Temples, Ancient and Modern; or Notes on Church Architecture*, printed for the author in 1837<sup>2</sup>. [Fig. 1] The book was singled out in the published catalogue of the library because of the vitriolic inscription that Pugin had written on the introductory page of his volume.

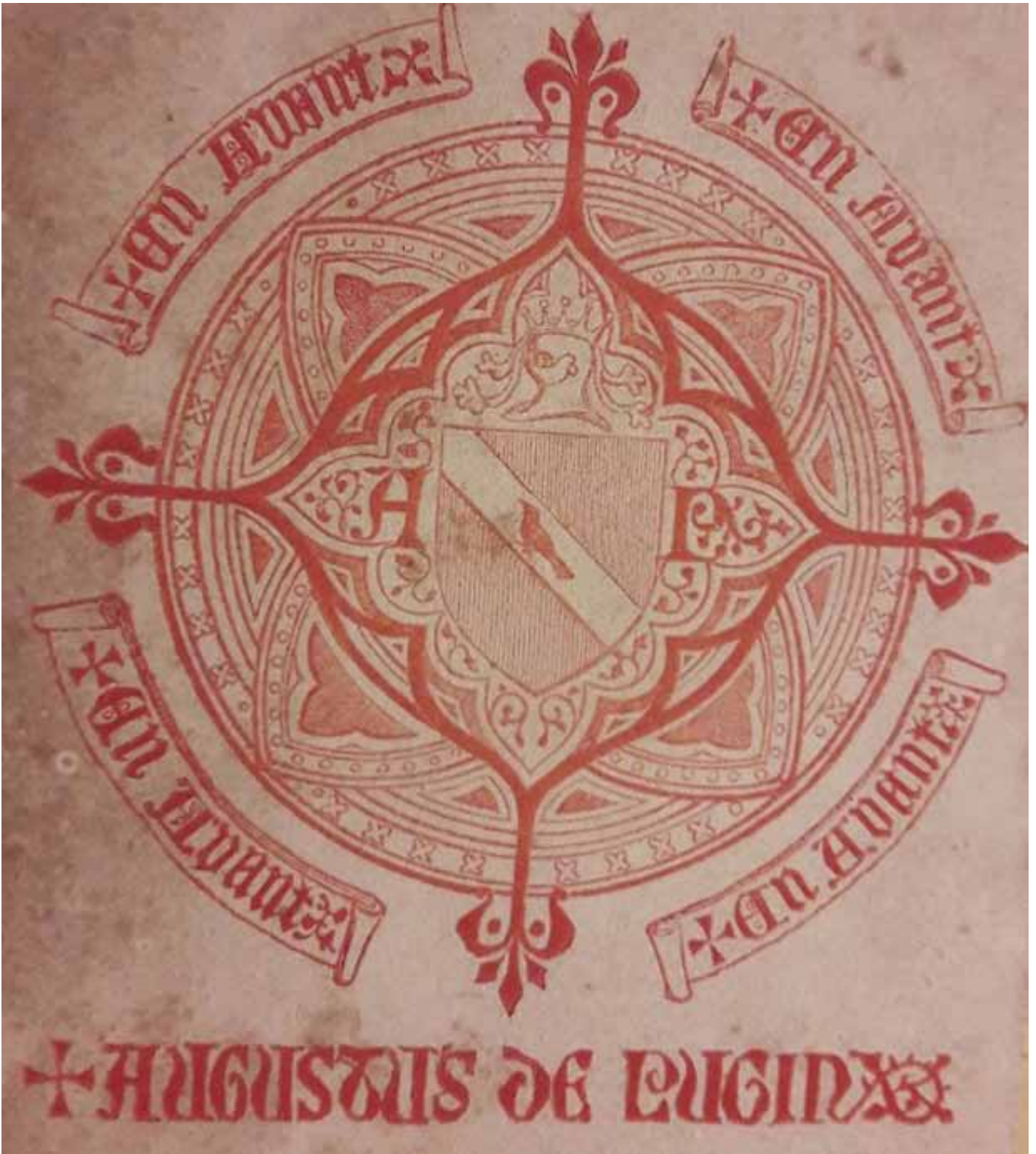


Fig 1: Pugin's bookplate

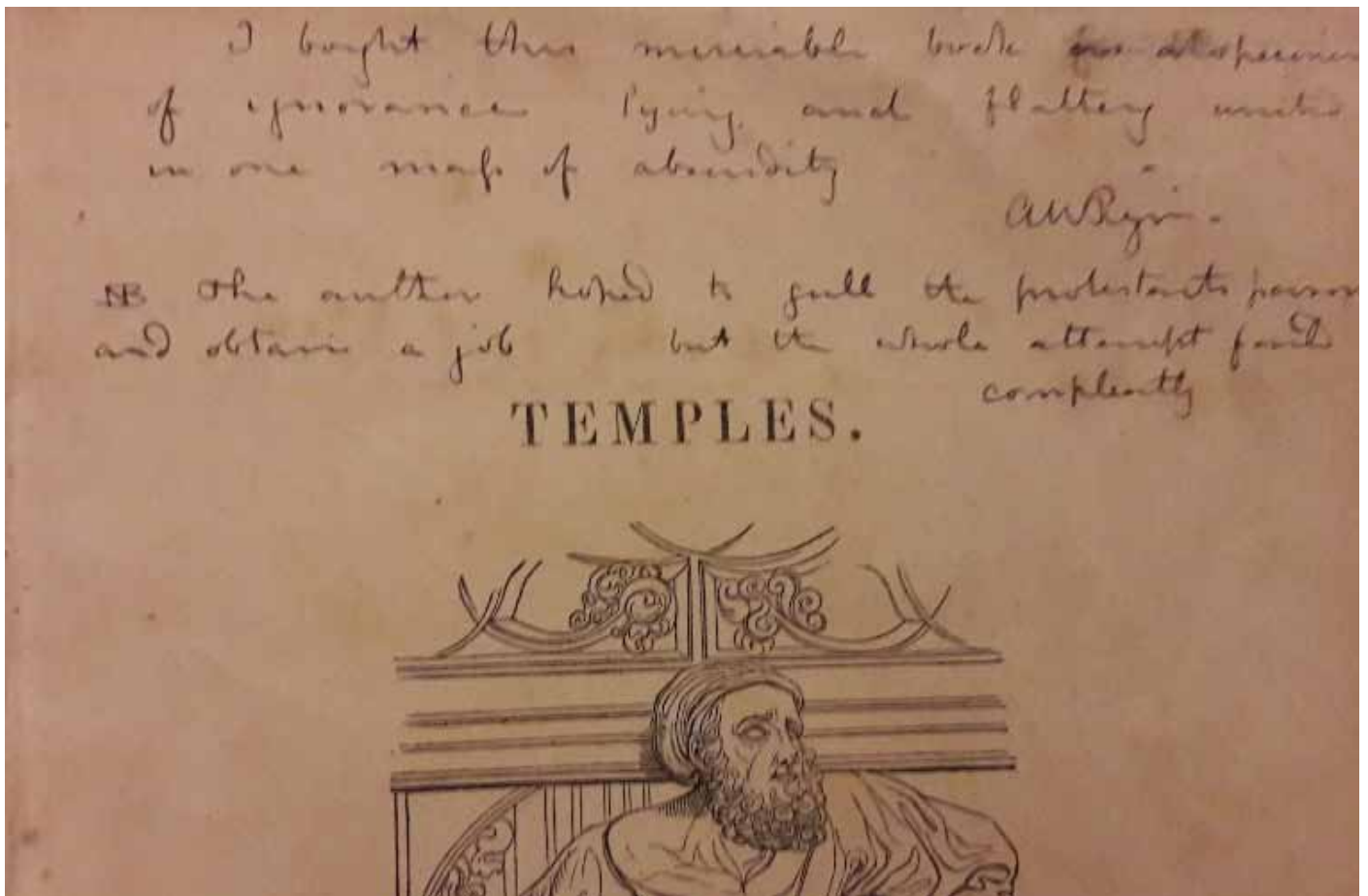


Fig 2: Pugin's inscription in William Bardwell's *Temples Ancient and Modern*

William Bardwell was born in London in 1795 and seems to have enjoyed a busy career as an architect specializing in improving existing buildings and as a sanitary engineer. One of his surviving buildings, though an uncharacteristic one, is Glenstal Abbey School,<sup>3</sup> a Norman revivalist castle in County Limerick in Ireland. Bardwell had got to know Sir Matthew Barrington, the owner of Glenstal and he was familiar with the Norman revivalist style, then fashionable in Ireland, and had put forward a Norman style proposal for the Houses of Parliament competition in 1835. This was an unlikely commission for Bardwell given Pugin's inscription, but it seems that he owed it to his membership of various select committees in the Westminster area particularly relating to drainage and sewage, in which capacity he would probably have come across George Myers, who undertook a great deal of work for the Metropolitan Commission of Sewers. The animosity displayed in the inscription may have been occasioned by their crossing swords in the competition. Earlier, Bardwell had advocated moving the Houses of Parliament to a new site,<sup>4</sup> his suggestion being a site on the east side of St. James's Park, between Birdcage Walk and York Street. He was also the architect for the Prior's Chapel in St. Mary's Church of Ireland Cathedral in Limerick.

In partnership with J.H. Taylor, Bardwell acted as architect and surveyor for the Westminster Improvement Company and was involved in the proposal for a new street running from Broad Sanctuary to Grosvenor Place.<sup>5</sup> After his close involvement with the development of Victoria Street<sup>6</sup> his name is seldom found in the records. He died in 1890.

As well as the usual London booksellers, the sale of Pugin's library was attended by many of Pugin's friends and collaborators including John Hardman, George Myers, John Crace and Herbert Minton. Myers is recorded as purchasing thirty four volumes at the sale and he may well have been attracted to the Bardwell volume having himself been on the receiving end of some of Pugin's invective. Anyway, he is recorded as the purchaser of the volume.

The book has remained with the Myers family ever since, being passed down through five generations. Its condition is not good – it suffers badly from foxing and the spine and back cover have become detached from the volume, though it is not clear whether this has happened since George Myers acquired the volume. It is

extremely doubtful if Pugin ever read the book. The pages remain uncut and there are no further annotations after Pugin's inscription at the front of the book.

In *Temples, Ancient and Modern: or Notes on Church Architecture*, Bardwell attempted to describe the history of architecture from the beginning, and argued for the substitution of the 'Italian' style rather than the pointed architecture then in vogue, with a particular emphasis on the use of stone. Pugin's predicable reaction was enshrined in his copy of the book, where he wrote:

'I bought this miserable book for a specimen of ignorance lying much flattery united in one mass of absurdity.  
A W N Pugin

NB The author hoped to gull the protestant parsons and obtain a job but the whole attempt failed completely'. [Fig. 2]

There was no second edition. However, the book was reprinted in America by Palala Press in 2015 and several reprint houses now advertise the availability of reprints on the internet. Despite Pugin's view, Bardwell continued to have a successful career in Westminster and even received commissions from Catholic clients in Ireland.

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## Gerard Manley Hopkins and Christmas

While it is nothing to do with any of the Pugins, Manley Hopkins lived at the same time as Pugin and was much influenced by the great religious debates that took place. Perhaps we may permitted a brief excursion away from Pugin to celebrate this great feast.

Born in 1844, Gerard Manley Hopkins was initially an Anglican but converted to Catholicism while at Oxford and was received into the church by Newman in 1866 like many others who became involved with the Oxford movement. He was ordained in 1877 and became a Jesuit. He died in Dublin 1889 and is buried in a Jesuit cemetery there. He is noted for his poetry. This particular poem was written at Hampstead on Christmas Day 1865.

**Moonless darkness stand between**  
Moonless darkness stands between.  
Past, the past, no more be seen!  
But the Bethlehem star may lead me  
To the sight of Him who freed me  
From the self that I have been  
Make me pure, Lord: Thou art holy;  
Make me meek, Lord: thou wert lowly;  
Now beginning, and alway;  
Now being, on Christmas day.

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## Lancing College Chapel

**John Elliott**

When reading *Present State* no 17, Spring 2020 I came across a brief report on a talk about Lancing College Chapel (on page 20 column 1). It says the chapel at Lancing was designed by R.H.Carpenter, the 'Anglican Pugin' and shows 'AWPs unmistakable influence'.

Lancing College and its chapel was built for Nathaniel Woodard, an Anglican clergyman who devoted his life to the education of middle class boys. There were three schools in Sussex - Lancing was for upper middle class boys, Hurstpierpoint for middle middle class boys and Ardingly for lower middle class boys. Lancing Chapel was in part a reaction against Arundel Cathedral.



In his youth Woodard had been a friend of the architect Richard Cromwell Carpenter (1812-55). Carpenter planned the college at Lancing but died before much of the detail was worked out. His architectural practice was taken over by William Slater (1819-72), who had been his pupil and I believe that it was Slater who produced the designs for the chapel. There is a lovely pen drawing of the intended chapel in the Lancing College Archive which I believe was produced by Slater. The *Ecclesiologist* (1855 p. 220) said that the works at Lancing had ‘devolved upon Mr Slater, who has designed the chapel’ and the *Illustrated London News* (26 January 1856, p 104) reported that ‘The buildings are proceeding under the direction of Mr W Slater ... who has added to the design a chapel - which although contemplated, had not been designed at the date of the death of the late architect.’ So there seems to be little doubt that it was Slater who designed the chapel.

Slater took Carpenter’s son, Richard Herbert Carpenter (1841-93), into partnership as soon as he was old enough. Slater died in 1872 and the architectural practice, and responsibility for building the college and chapel at Lancing fell to R H Carpenter, though the work outlasted him and then passed to Benjamin Ingelow, Temple Moore and Dykes Bower before it reached anything near completion.

The original design included a large campanile which was eventually abandoned because it was impossible to find rock on which to sit the foundations of such a tall structure. It would have been used as a navigation light for ships, and at times of gales some masters and pupils would have entered the campanile and prayed for those at sea.

It is true that R H Carpenter did much of the work of turning the structural dream into reality but he was not responsible for creating the dream; that had started with R C Carpenter and then William Slater.

The term “Anglican Pugin” was created in the twentieth century by Goodhart-Rendel and referred to R.C.Carpenter (not R.H.Carpenter). Once A.W.N. Pugin converted to Roman Catholicism he became virtually unemployable within the Church of England who were then forced to find Anglican architects who would implement the ideas the Pugin had espoused. R.C. Carpenter was one of their favourites as was William Butterfield.

The subject of the Lancing chapel is my one and only contribution to *Architectural History* (vol 39, 1996, pp 114-123).

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## Seasonal Jollities at the Grange, Ramsgate

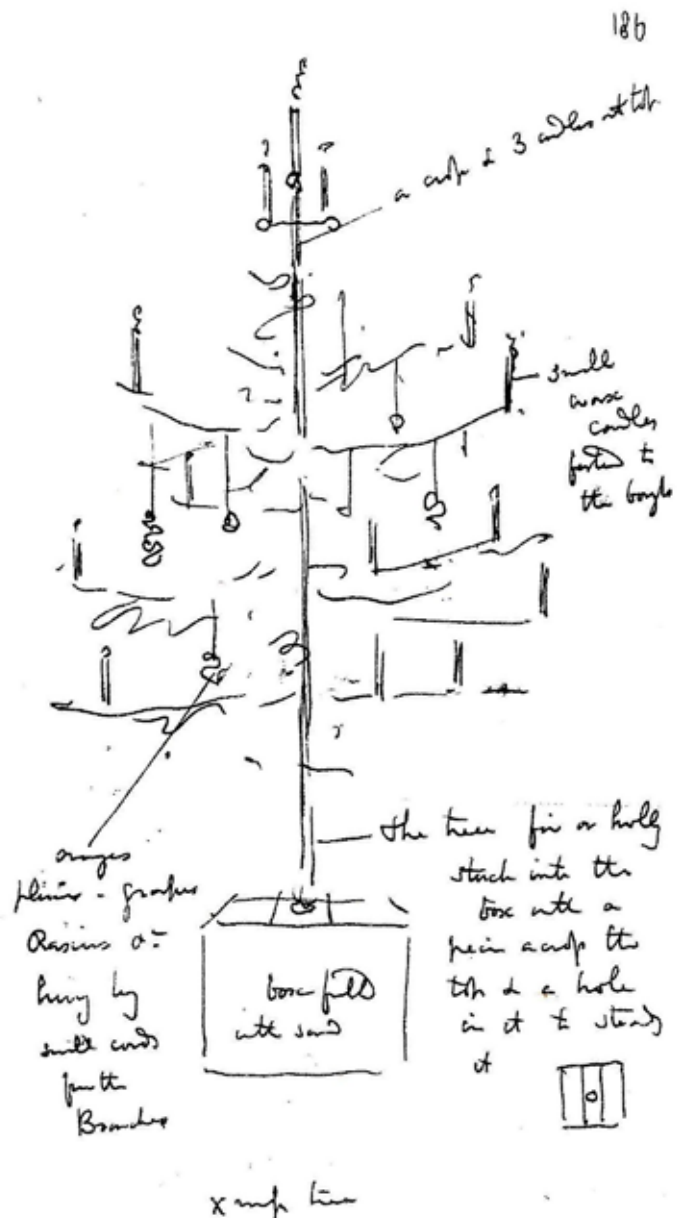
Catriona Blaker

Whilst Augustus Pugin’s festivities over the Christmas and New Year period in Ramsgate have been recorded in his letters, by his wife Jane in her journal, his son-in-law and assistant John Hardman Powell in a later memoir, and his biographer Rosemary Hill, members may not be so familiar with what sometimes happened in later years there. This account, from the *Kentish Gazette* of January 2<sup>nd</sup> 1866, gives a description of a colourful event at The Grange, occurring at the tail end of 1865, involving the Thanet Harriers, or Hunt as it was also known, hosted by Edward Pugin and his stepmother Jane, widow of Augustus. Edward first involved himself with the Thanet Harriers in 1864, when a similar rendezvous took place at the Grange, but the 1866 account is particularly enjoyable. In 1865/66 Edward was still buoyant; his fall from grace, for various reasons, had yet to follow. At this period he was still entertaining lavishly and was enthusiastic about mixing with his fellows in the area.

The fortunes of this pack, details of whose meets were published in the local papers, were somewhat up and down in the later nineteenth century, depending, one cannot help feeling, on how generously it was funded by subscribers and private benefactors, Edward Pugin being of course one such. Later on, in the 1890s, the Hunt, still going strong, was affectionately written up by F C Burnand, Editor of *Punch*, and a Ramsgate resident and Catholic convert, who is buried in St Augustine’s churchyard, close by the Grange. Together with celebrated *Punch* artist, Phil May, he produced in 1897 the *ZZG, or Zig Zag Guide round and about the Bold and Beautiful Kentish Coast*. In this light hearted account of the area, with its lively illustrations, a whole chapter is devoted to the Thanet Harriers.

The thought of a meet moving off from the Grange seems bizarre today, but in winter 1865, heading out of town, the riders could have ridden straight into open country. The hunt lunch was even more bizarre: the paper reports:

Drawing of a Christmas tree, by Augustus Pugin, accompanying a letter to his Oxford friend J R Bloxam, and describing in characteristically practical terms how it can be erected and decorated, date not known, but possibly 1848. By kind permission of the President and Fellows, Magdalen College, Oxford, Magdalen College Archive 528/186



The gentlemen and yeomen of the Isle of Thanet met for a hunt on Wednesday last, and as there was a good "meet", with propitious weather, nothing was wanting to give zest and charm to the pleasures of the chase. After a fine morning's run, the gentlemen proceeded to the Grange, the residence of E. Welby Pugin, Esq., to partake of the hospitalities provided for all those engaged in the morning's sport, and for as many others as were interested in the day's proceedings. The entrance, at a full trot, and of so many horsemen into the town was a sight singularly striking. The same keen interest, as was exhibited in the field, was now shown in the pursuit of game of another sort. But the attack on this game, consisting of all the delicacies of the season and something besides, was by no means an unceremonious onslaught.

There was a prelude to this huntsman's feast which was singularly curious and interesting to those who are at all familiar with the customs of our forefathers at Christmastide. On the assembling of the huntsmen a procession was formed, which issued from the courtyard, but in order to give the outsiders a view it passed through the stable yard into the road and re-entered the grounds under the north archway. First came the seneschal bearing his staff of office, habited in black velvet with cap of the same material bordered with fur. Then came the envoys from the courts of France, of Tunis, of Spain, Turkey, Bulgaria and the Sandwich Isles, all magnificently attired in their various national costumes, bearing tributes of gold and silver tankards and other offerings for the feast. Behind them followed Father Christmas, carrying the boar's head decked with bay and rosemary. After him came Maid Marion, a most comely looking and fine-stepping wench well dressed in blue hose and green kirtle down to her knees, with a coquettish white apron, red cloak, and cap of more than Tyrolese elevation. She bore in her hands the Christmas pudding. Then trooped eight bright-eyed maidens, all clad in white tunics, in red mantles and close-fitting caps, each bearing some portion of the goodly cheer.





In this interesting lithograph of Ramsgate of 1861, after a drawing by H M Ridgway, it is just possible to see, at the top, on the extreme left, just above the Grange, how Edward Pugin and the Harriers could have ridden out into countryside.

*Then followed four beef-eaters in fur and holly, carrying the round of beef, and right well they bore that noble joint to the festive board. After them came other beef-eaters and retainers holding holly poles and banners to which were attached appropriate inscriptions. The feast being set, on the invitation of the seneschal, the Rev. Mr Alcock said grace, after which the gallant sons of Nimrod fell to; and right well did they do justice to the sumptuous fare and plenteous flow of hock and champagne. A bountiful desert having been placed upon the tables, song and toast went merrily round and we need hardly add that the health of the hostess, Mrs Pugin, was drunk with the utmost enthusiasm for the fine old English hospitality with which she had entertained her guests, Mr Pugin acknowledged the compliment on behalf of his mother, and while Mr Collard was thanking the company for having drunk his health the bugle sounded to horse, and the gallant huntsmen sallied forth and pursued their sport over hill and dale, dyke and hedge, until the moon appeared; when, after cheers three times three, and many a good song, the huntsmen dispersed, thoroughly delighted with their day's sport.*

*Whilst the hunt lunch was taking place on the lawn, we ought also to mention that Mrs Welby Pugin entertained in the house upward of one hundred and fifty of her friends, where a table was laid out with the taste and refinement for which the Grange is justly celebrated. The stable yard was thrown open to all comers, where a most ample provision of good cheer was made by the hospitable hostess. This portion of the Christmas festivities was under the efficient direct of Messrs Beeching and Moses. We ought also not to omit that Mr Livick and the police under his direction rendered valuable assistance in carrying out all the arrangements of the day. Before leaving, all the people who had partaken of the feast at the Grange assembled in front of the house and gave three hearty cheers for their generous hostess.*

What a memorable occasion!

**The committee of the Pugin Society wish you all a very happy and holy Christmas and may 2021 be a year when the perils of Covid 19 are destroyed and normal life resumes.**

**We will not be working over Christmas and the New Year so there will be no e-newsletter on 1 January**

# Pugin a Protomodernist? David Watkin's *Morality and Architecture*

Simon Heans

The illustration accompanying this short article is by Sir Osbert Lancaster. I am sure all members of the Pugin Society will recognise its inspiration! However, I think we can be equally certain that Pugin would not have drawn the church looking like that.

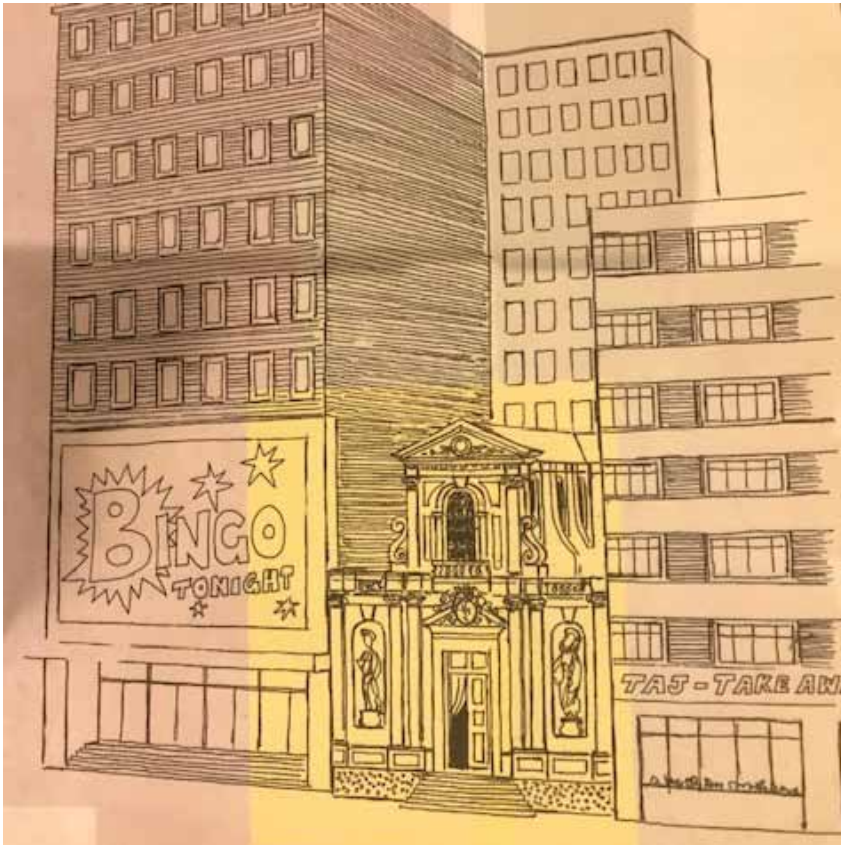
Sir Osbert's drawing is on the front cover of *Morality and Architecture Revisited*, the 2001 reissue of *Morality and Architecture* (1977) by the late David Watkin, sometime Professor of Architectural History at Cambridge and Fellow of Peterhouse in that university. I was an undergraduate at the college when the book was first published (though studying History, not the History of Art) and well remember the stir it created, because it was seen, not without reason, as an attack on Sir Nikolaus Pevsner, who had been Watkin's teacher. After leaving Peterhouse, I had other things to occupy my mind and did not keep up with Professor Watkin's writings. But, some years later, having been baptized as a Catholic (though of the Anglo-variety), and having become interested in arguments about architectural Modernism, I did buy a copy of *Morality and Architecture*, in which I was surprised to see that Watkin, even though like Pugin a convert to Catholicism, linked him with Pevsner, as an early advocate of Modernism. This, admittedly rather worrying claim, was at the back of my

mind when I took up my present post of Priest Administrator at Pugin's 'personal church', St Augustine's in Ramsgate, having been ordained a Catholic priest in 2011. In the last eighteen months, as my knowledge and appreciation of Pugin's buildings and writings have increased, I have tried to organize my thoughts on the subject. Could Watkin be right? And if not, which I hoped was the case, where did Watkin get his interpretation of Pugin from?

My first port of call was Rosemary Hill's *God's Architect*, where I was amused to read that the source of the idea that Pugin was one of Pevsner's *Pioneers of the Modern Movement* (Watkin is impressed by the coincidence that this book was published a century after Pugin's *Contrasts*, in 1936) was in fact the writings of Pevsner himself! Hill then deals with two of Watkin's arguments for Pugin as a Modernist *avant la lettre*. First,

she tells us that the only evidence that has been produced to link Pugin with 'the French rationalist tradition of Cordemoy and Laugier, is the fact that "his father was French".<sup>1</sup> Secondly, she pours cold water on the notion of Pugin the 'protofunctionalist' pointing out that the second of the True Principles ('that decoration should be secondary to construction') was held by one of Watkin's beloved Neo-Classical architects, John Nash, 'who had said the same thing before Pugin was born.'<sup>2</sup>

Should any member of the Society be interested, I have an essay in which I look at the reasons for Watkin's prejudice against Pugin which I will happily send to anyone who would like a copy. However, I end this article with the thought that Pugin might, in view of the possible alternative, have given his imprimatur to Sir Osbert's Contrast, even though the church in the drawing in no way exhibits the Gothic recommended in his *True Principles of Pointed or Christian Architecture*. In any event, we can be sure, *pace* Watkin, that he would have detested the Modernist buildings either side of it. After all, he called Philip Hardwick's heavily Classical





Euston Arch of 1837, which he detested in the same way as Watkin did the architecture of the Modernists, a 'Brobdignagian absurdity'!

*Note: The architectural tradition to which Charles Augustus belonged, and to which he introduced his son, owed little to theorists like Cordemoy and Laugier who were both, in different ways, critics of the Gothic style. Perhaps because he was not an architect himself but a writer about it, Watkin places too much emphasis on books as an influence on Pugin's work. Although Pugin, as we all know, was a reader and writer about architecture, looking at - and drawing - buildings, especially the Gothic churches of northern Europe, came before reading and writing about them.*

#### Notes

1 Hill, p. 4

2 Hill, p. 247

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## Time for a Smile

**W**hat follows below is guidance that was issued by the Portsmouth Diocese of the Catholic church in a recent Diocesan e-News (no 298)

*The coronavirus pandemic has had a huge impact on the way we conduct our lives, with many new rules and restrictions governing our health and safety. One area of concern is your Christmas Crib. Although there are several weeks to go before Christmas, you will need to start planning now. You will need to begin with a thorough risk assessment to ensure your Crib is COVID-secure. Here is some further guidance:*

1. A maximum of 4 shepherds only are permitted in the Crib.
2. Shepherds must wear facemasks (unless exempt) and strictly observe social distancing (2m or 1m+ with mitigations).
3. Jesus, Mary and Joseph form a family bubble and thus may be placed together.
4. The ox and the ass need Declaration of Non-Contamination Certificates, obtainable from the Department of Agriculture.
5. The Three Wise Men, since they come from a non Schengen Area, will be subject to a 14-day quarantine, whether or not they have tested negative for Covid.
6. The straw, moss, palm branches and other decorations must be disinfected, with hands washed for 20 seconds after handling.
7. Angels flying over the Crib are now forbidden, owing to the aerosol effect produced by the batting of wings.
8. Shepherds are permitted provided they are not more than 70 years old or suffering from underlying medical conditions or in another vulnerable category.
9. The inn, along with other businesses in the hospitality sector, is closed until further notice.
10. For 2020 only, a Pontius Pilate should be added to the Crib to explain to authorised participants the protocols for washing and sanitisation of hands.

We will hopefully see you again in January, when full of optimism and enthusiasm we will all start a new year.