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Welcome to the thirty-fifth Friends Newsletter.

We are especially grateful to our Friends who have renewed their 2009–2010 Friends membership and to those who have given donations. Thank you so much.

There is great news for St Patrick's Church, Colebrook. The Tasmanian Heritage Council and the Southern Midlands Council are proposing that a 'Heritage Precinct Special Area' be established at Colebrook to, in their words, 'protect the collection of heritage buildings, and specifically the internationally recognised Pugin church'. The precinct would place planning restrictions on the hill face behind St Patrick's so as to preclude inappropriate development there. In essence, no buildings of any kind or obtrusive vegetation.

We are delighted to report that the Foundation has recently been able to acquire an exquisite chasuble, designed by Pugin, thanks to the incredible generosity of a Friend of Pugin who wishes to be an anonymous donor. How blessed we are! We will present images and the likely provenance of the chasuble in a special article in the next issue of the Newsletter.

Finally, a reminder to Friends whose renewal is due to complete your membership forms and post them off by the end of September.

With kind regards,

Jude Andrews
Administrative Officer



Henry Connelly kneeling at the feet of his patron saint, St Henry, Holy Roman Emperor. Detail from a Pugin designed headstone carved in 1847 by George Myers' men and brought back from England to Hobart Town in that year by Bishop Willson (Image: Brian Andrews)



Metalwork Marvels

Each issue we bring you an exquisite example of Pugin's astonishing creativity in reviving the spirit of medieval metalwork.

Monstrance: designed c.1845, made by John Hardman & Company, Birmingham, 1846; gilt base metal, decorated with engraving, cast detail and a faceted amethyst; 49.5cm high, 23.0cm across width of base. Pugin's design drawing for the upper part of this monstrance is reproduced below. (Image: courtesy Birmingham Museums and Art Gallery)

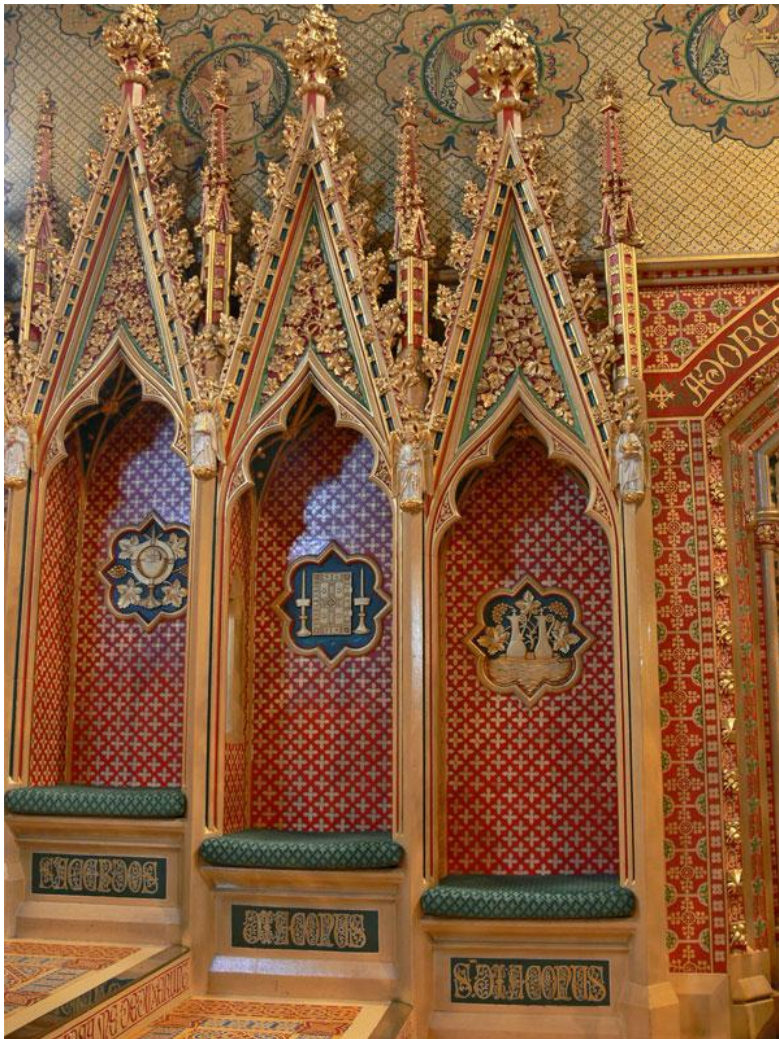


Pugin's Designs

Sedilia (Part 2)

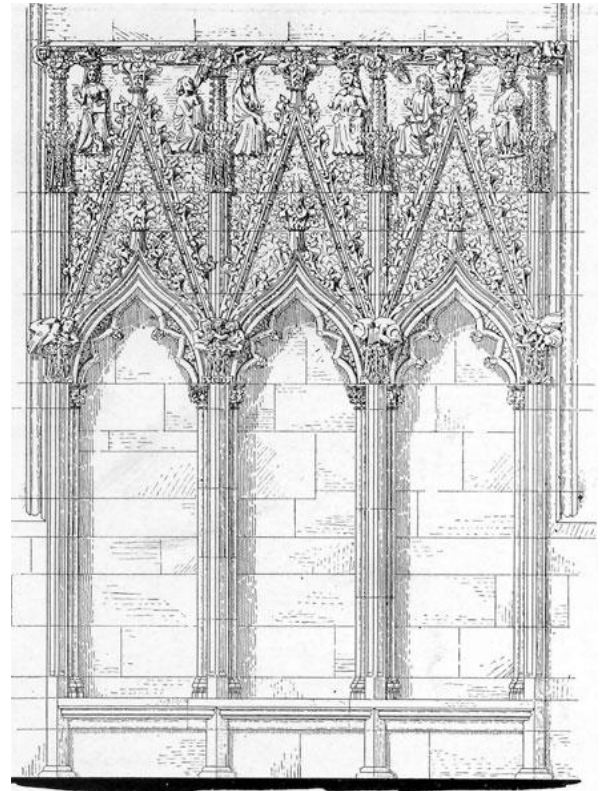
Having introduced the place of sedilia in Pugin's church furnishings we shall, over coming Newsletters, look at examples in his English churches. For details of his surviving Australian sedilia at Balmain, Berrima, Colebrook and Richmond readers are referred to past issues of the Newsletter.¹

We will start with the most magnificent of all, those in his glorious St Giles', Cheadle. In the Flowing Decorated idiom of the early fourteenth century, they were carved in stone then painted and gilded.



The Cheadle sedilia (Image: John Maidment)

The composition and decorative detail of the Cheadle sedilia would appear to have been closely derived by Pugin from the 'richest of all' medieval parish church examples,² those in Heckington church, Lincolnshire, although these latter are not stepped.



The sedilia in Heckington church (Source: Bond, p. 188)

Aside from their decorative splendor they reveal something of the issues that Pugin had to deal with in reviving not just the grammar and vocabulary of medieval churches and their furnishings but also the liturgical purpose and use of those furnishings.

In designing furnishings for the Use of Sarum Pugin was introducing ritual elements of which the English Catholic clergy, apart from a tiny handful,³ had neither knowledge nor experience in its celebration. No wonder that he exclaimed to his friend Ambrose Lisle Phillipps: 'The church at Dudley is a complete facsimile of one of the old English parish churches, and nobody seems to know how to use it.'⁴

² Francis Bond, *The Chancel of English Churches*, Humphrey Milford, Oxford University Press, London, 1916, p. 191.

³ Such as Fr (later Bishop) William Willson and Dr Daniel Rock.

⁴ Pugin to Phillipps, 18 December 1840, in Margaret Belcher, *The Collected Letters of A.W.N. Pugin*, volume 1: 1830 to 1842, Oxford University Press, Oxford, 2001, p. 175.

¹ See issues 3, 13, 16 and 29.

Dudley had Sarum Use furnishings.⁵

It would appear that Pugin introduced 'signage' into the furnishings in a number of his churches so as to clearly identify their purpose. This was very much in accord with one of his great design principles, namely, that: 'In pure architecture the smallest detail should *have a meaning or serve a purpose*'.⁶ We can see this clearly illustrated in the Cheadle sedilia.

On the face of the seats, reading from east to west, are the words 'SACERDOS' [priest], 'DIACONUS' [deacon], 'S.DIACONUS' [sub-deacon], delineating the seats to be occupied by the clergy in a solemn Mass according to the Sarum Use. This is further amplified by a series of gilded bas-reliefs, set within quatrefoils behind the seats, whose iconography describes the functions of the occupants of those seats. The priest's place has a chalice and paten with wheat heads and fruiting vines, showing the vessels he uses in the Mass and the elements to be consecrated. The deacon's place has a gospel book flanked by candles, describing the deacon's role of proclaiming the gospel while flanked by acolytes holding lighted candles. The cruets backed by fruiting vines behind the sub-deacon's place denote that he brings the cruets containing water and wine and presents them to the deacon during a solemn Mass.

Not content with naming the clergy and their functions with words and pictographs, Pugin added a third layer of symbolism at the base of the sedilia canopies. Whereas in the Heckington sedilia the medieval craftsman had sculpted secular imagery in this position Pugin placed angels holding instruments, again proper to the functions of the adjacent clergy. Reading from east to west, the instruments are a chalice, a gospel book, a candlestick and a bowl containing bread, representing a paten. Regarding the latter, it was also the role of the sub-deacon to present the paten with its wafers to the deacon.

Before leaving the Cheadle sedilia we should note that, as for the medieval sedilia in Preston Next Faversham illustrated in our last Newsletter, a piscina with credence shelf is contiguous with them to the east and is an integral part of the design. Its face bears painted symbols of water and wine, for the cruets stand there on the credence shelf.

⁵ As evidenced by its stepped sedilia which could only, therefore, be used for the Use of Sarum.

⁶ A. Welby Pugin, *The True Principles of Pointed or Christian Architecture*, John Weale, London, 1841, p. 1.

Pugin and Medieval Antiquities

Sienese Chalice (Part 2)

In his first *Dublin Review* article, 'On the Present State of Ecclesiastical Architecture in England', Pugin described at length the contents of the sacristy in his 'small, simple, but complete, church lately erected at Dudley'.⁷ Included in the inventory was 'a silver gilt chalice, with an enamelled foot of the thirteenth century'.⁸ In Pugin's parlance the foot referred to everything below the bowl.



The Dudley chalice (Image: Brian Andrews)

⁷ [A. Welby Pugin], 'On the Present State of Ecclesiastical Architecture in England', *Dublin Review*, vol. X, May 1841, p. 329.

⁸ *ibid.*, p. 330.

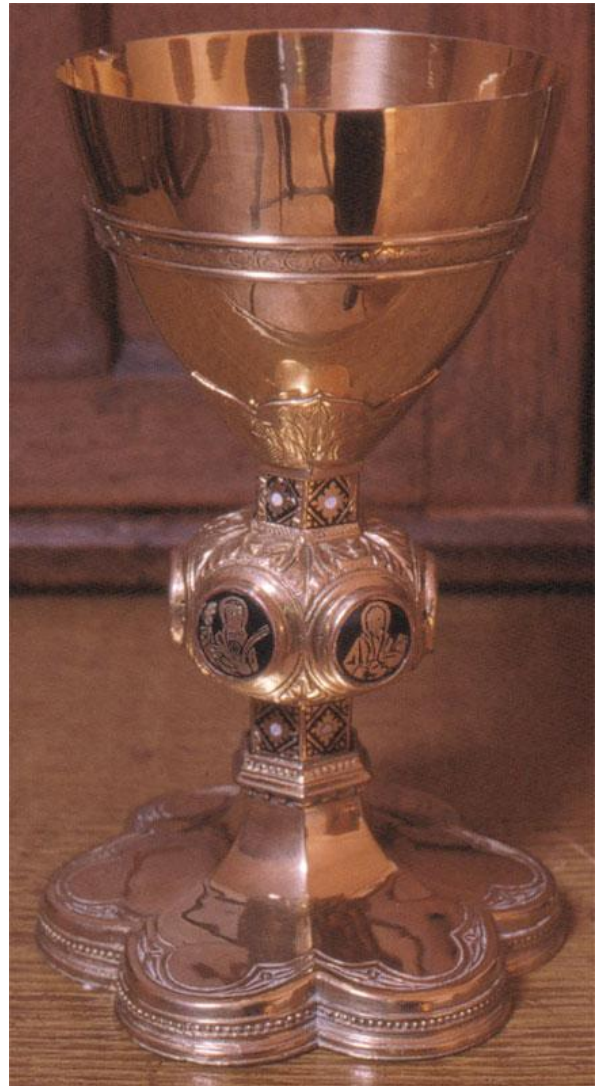
The bowl was a new one designed by Pugin and made by Hardmans, and the 'enamelled foot of the thirteenth century' was in fact Sieneese and of the fourteenth century. This vessel, restored and placed back into use, still retained some of its original blue champlevé enamel to the stem and knot bosses, unlike the Tasmanian example described in our last Newsletter.

This type of Sieneese chalice had more significance for Pugin than just in providing an opportunity to return precious medieval liturgical vessels into service. The complex quatrefoil shape of the foot, as well as the form of the knot along with its embossed foliated decoration, was to be widely used in his own chalice designs, as shown below. In this example the champlevé enamel pattern on the Sieneese stem has been replaced by a similar engraved pattern.



A Pugin-designed chalice based on the forms of the cheapest type of Sieneese chalice (Image: Brian Andrews)

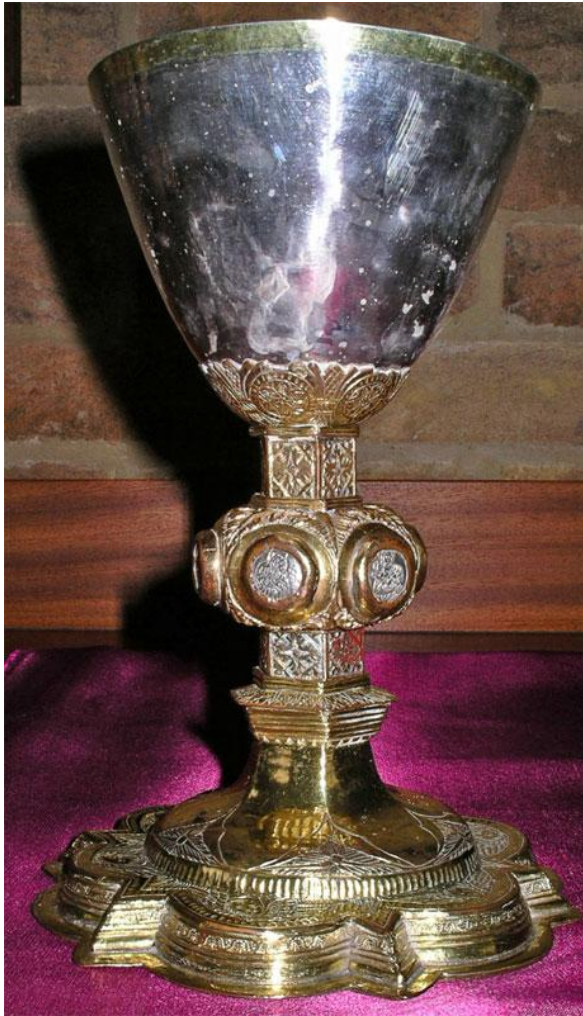
Another instance of Pugin providing a new bowl design for a Sieneese chalice is to be found at St John's Hospital Chapel, Alton, Staffordshire.



The Alton chalice (Image: Brian Andrews)

In this chalice the champlevé enamel has survived in near-perfect condition. The plain sixfoil shape of the foot differs from the usual complex sixfoil footprint of Sieneese chalices but in other respects, including the construction and decoration, it is typical.

Pugin pressed complete Sieneese chalices back into liturgical service without the need for restoration work. A good example is that at his Church of St Peter, Marlow.



The Marlow chalice: (Image: Nicholas Callinan)

None of the enamel work has survived on this chalice and the base is somewhat more complex than the norm. What makes it particularly interesting is the presence of the original large bowl. It has to be said that Pugin's custom of articulating his chalice bowls (including replacement bowls for Sienese chalices) with a band of engraving, often between mouldings, made for a much more balanced composition and pleasing balance overall by comparison with the Sienese genre.⁹ **To be continued.**

⁹ In Pugin's most expensive late chalices this band could also include enamel and jewels. This can be seen in a chalice illustrated in 'Metalwork Marvels' in Friends Newsletter number 20 for May 2008.

Friends of Pugin

We welcome:

Mr Bryan Woodward

Hamilton, Victoria

Renewals

We are most grateful to the following Friends who have renewed their membership to date:

Hon William Cox

Mr Allan & Mrs Maria Myers

Mr John Maidment

Lady Alexandra Wedgwood

Mrs Lynette Munnings

Hon Graham Prior & Mrs Anne Prior

Mr Kenneth & Mrs Judith Hose

Dr Peter Cunich

Mrs Elizabeth Vincent

Mr Nicholas Beveridge

Mr Alan & Mrs Dominique Oberhauser

Rev. Brian Maher

Mr Don & Mrs Catherine Spongberg

Mr Ken Sheahan

Mrs Paddy Pearl

Colonel Nell Espie

Mrs Patricia Spencer-Silver

Donations

We thank the following Friends for their generous donations:

Colonel Nell Espie

Mr Ken Sheahan

Mr Don Spongberg

Dr Peter Cunich

Hon Graham & Mrs Caroline Prior

Lady Alexandra Wedgwood

Mr John Maidment

Anonymous