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Welcome to the thirty-sixth Friends Newsletter.

We are pleased to report that another chalice from the set of ten identical vessels purchased by Bishop Willson in 1847 for use in the service of Tasmania's convicts has recently been discovered. It had been in a box of ecclesiastical 'junk' in a shed next to a presbytery in southern Tasmania for decades.

At the acclaimed Tasmanian 2002 Pugin exhibition five of these simple chalices were exhibited, a figure thought to be extraordinary after more than a century and a half. Since then more discoveries, including the latest one, have brought the total to eight.

The original order for ten chalices is thought to have been the largest ever placed on Hardmans, the makers, for a single Pugin chalice design. Of the eight now identified, two are still in use and six have been transferred to the Archdiocese of Hobart museum. An indication of their widespread distribution can be gained from their regions when identified: north-west, north, south and Derwent Valley.

In this issue we bring you, as promised, the story of our magnificent Pugin chasuble acquired by the Pugin Foundation thanks to the extraordinary generosity of one of our Friends of Pugin. It is truly an exquisite vestment.

In mid September 2009 work was being done on the church hall adjacent to St Mark's, Darling Point, in the eastern suburbs of Sydney, under

heritage architect Paul Davies. In a ceiling cavity what appears to be the original Pugin three-light chancel east window was discovered. We will bring you details and illustrations in the next Newsletter.



The recently identified 1847 simple chalice (Image: Brian Andrews)

Thank you to all of our Friends who have renewed their membership and a final reminder to those who may still need to renew, to complete your membership forms as soon as possible.

With kind regards,

Jude Andrews
Administrative Officer



Metalwork Marvels

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

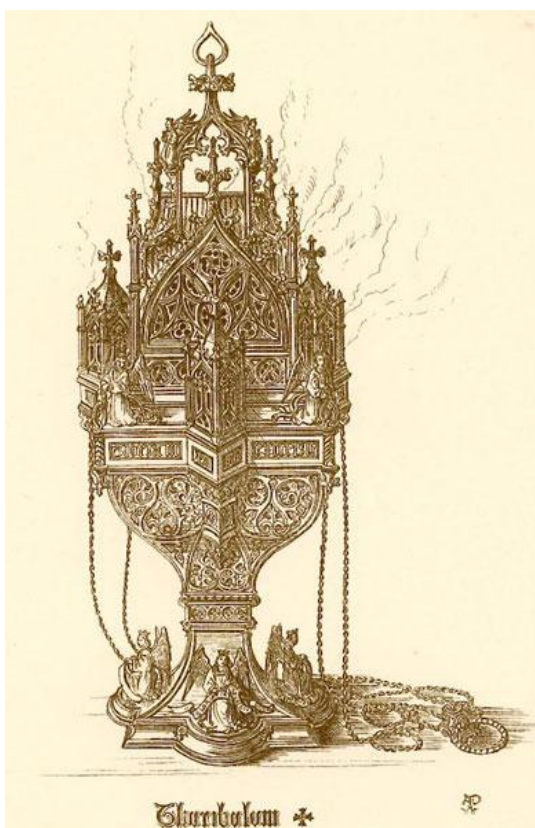
Alms Bowl: designed c.1847, made by John Hardman & Company, Birmingham, 1847; silver, decorated with engraving and repoussé work; 40.5cm diameter. A number of similar bowls with various degrees of decorative elaboration were made by Hardmans, including a particularly fine enamelled and parcel-gilt version, a gift from Pugin to his friend and Ramsgate neighbor Henry Benson.



Pugin's Metalwork Design Longevity

Over the past eighteen months in our 'Metalwork Marvels' series we have offered you an insight into Pugin's remarkable creativity in this field. As this series approaches its conclusion we thought that you might like to see how fruitful and longlasting was his collaboration with Hardmans.

Pugin's earliest suite of church metalwork designs was contained in his 1836 work, *Designs for Gold & Silversmiths*,¹ published fully a year before he would meet John Hardman. These designs were characterized by an abundance of tight, complex and finely-wrought detail, requiring a range of silversmithing skills which would only be fully realized by Hardmans' craftsmen towards the end of the 1840s. Furthermore, the costs involved in such workmanship would have placed the metalwork beyond the means of all but the very wealthiest.



A thurible, typical of the designs in Pugin's 1836 publication, Designs for Gold & Silversmiths

¹ *Designs for Gold & Silversmiths*, Ackermann & Co., London, 1836.

It would appear that Pugin's lifelong friendship with John Hardman dated from 29 May 1837 when he dined at Hardman's Birmingham home.² At Pugin's instigation the Hardman family business expanded to include ecclesiastical metalwork, the first entry in the new Hardman Metalwork Daybook being on 26 June 1838, only just over a year since they had first met.³

By the end of 1838 Hardmans had a substantial illustrated advertisement for their ecclesiastical metalwork inserted in *The Catholic Directory* for 1839. It is reproduced below. Note that virtually the full range of such wares for use in the Catholic liturgy was already on offer.

194 THE CATHOLIC ADVERTISER.

ECCLESIASTICAL ORNAMENTS

Designed from ancient authorities and examples by
A. W. PUGIN,
Architect and Professor of Ecclesiastical Antiquities at St. Mary's College, Oscott,

Executed in a very superior style, and with a scrupulous regard to Canonical laws, by
J. HARDMAN, Jun., of Birmingham.

Consisting of crucifixes of various dimensions, altar and processional candlesticks, processional crosses, portable vats for holy water, with sprinklers, sacring bells, morses for copes, sanctuary lamps, altar bread boxes, stoups for holy-water in chambers or churches, bindings for large altar missals, thuribles, chalices, ciboriums, monstrances, cruets, tabernacles, antependiums, branches for lights, and every other description of church furniture.

In order that a more correct idea may be formed of the description of ornaments made, the annexed plate has been engraved with correct delineations of the various articles. The chalices, ciboriums, and all immediately connected with the Blessed Eucharist, will be made in silver, either plain or gilt, but the other ornaments will vary considerably, both as regards costliness of material and workmanship.

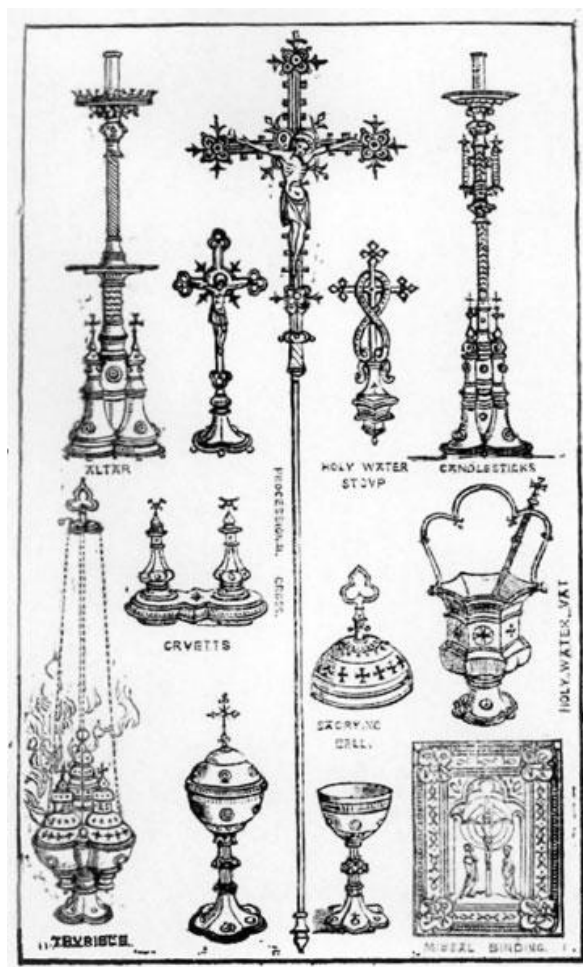
Letters may be addressed to Mr. Pugin, 109, Wardour-street, Oxford-street, London; or Mr. J. Hardman, Jun., 12, Paradise-street, Birmingham.

The great difficulty of procuring ecclesiastical ornaments suitable to the wants and dignity of the ancient religion, has long been felt in this country. The utter ignorance of both artists and artisans in these manners, and the enormous expense always attendant on any attempt at the production of even the most inferior articles of this description, have forced the English Catholics to the alternative of either allowing their churches to remain bare of the necessary ornaments, or to procure them from that mass of vitiated taste, the modern French school. It is with the view of remedying these urgent wants, and enabling the Catholics of England to celebrate the holy rites of their religion in their ancient dignity, that Mr. Pugin, having procured the zealous co-operation of his respected friend, Mr. J. Hardman of Birmingham, has with considerable pains and research, prepared correct imitations of many most beautiful and appropriate ecclesiastical ornaments, used in the ancient Catholic structures of this country previous to their plunder and desecration.

Pugin's and Hardman's advertisement in The Catholic Directory, and Annual Register, for the Year 1839

² Michael Fisher, *Hardman of Birmingham, goldsmith and Glasspainter*, Landmark Publishing, Ashbourne, 2008, p. 17.

³ *ibid.*



The full page illustration accompanying Hardman's 1838 entry in the Catholic Directory for 1839

What we can see is a transformation in Pugin's metalwork designs in less than three years from fanciful and, in some cases, impractical designs to products capable of being made at reasonable prices using contemporary industrial manufacturing technology.

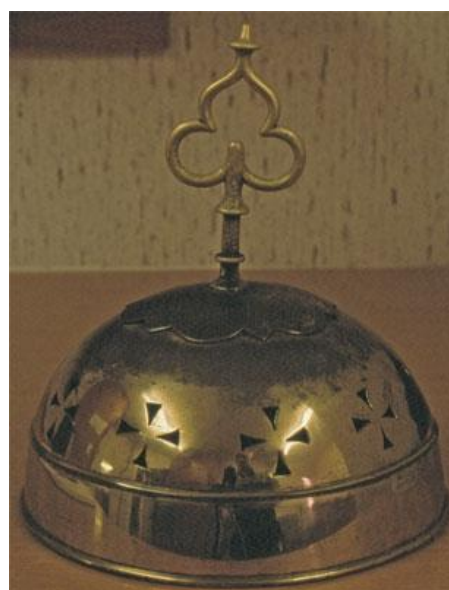
Let us look at some of the advertised items, specifically the altar candlestick at the top left, the holy water stoup, the sacring bell and the holy water vat, or asperges bucket, to see how these were realized in the first years of the company and how the designs were so eminently suited to their purpose that Hardmans continued to manufacture variants of them right up to the end of the nineteenth century and beyond.

Altar candlesticks of the abovementioned type, albeit with simpler bases, were provided to Pugin's St Peter's College, Wexford, in 1841, where they stand on his magnificent painted and gilded wooden high altar.



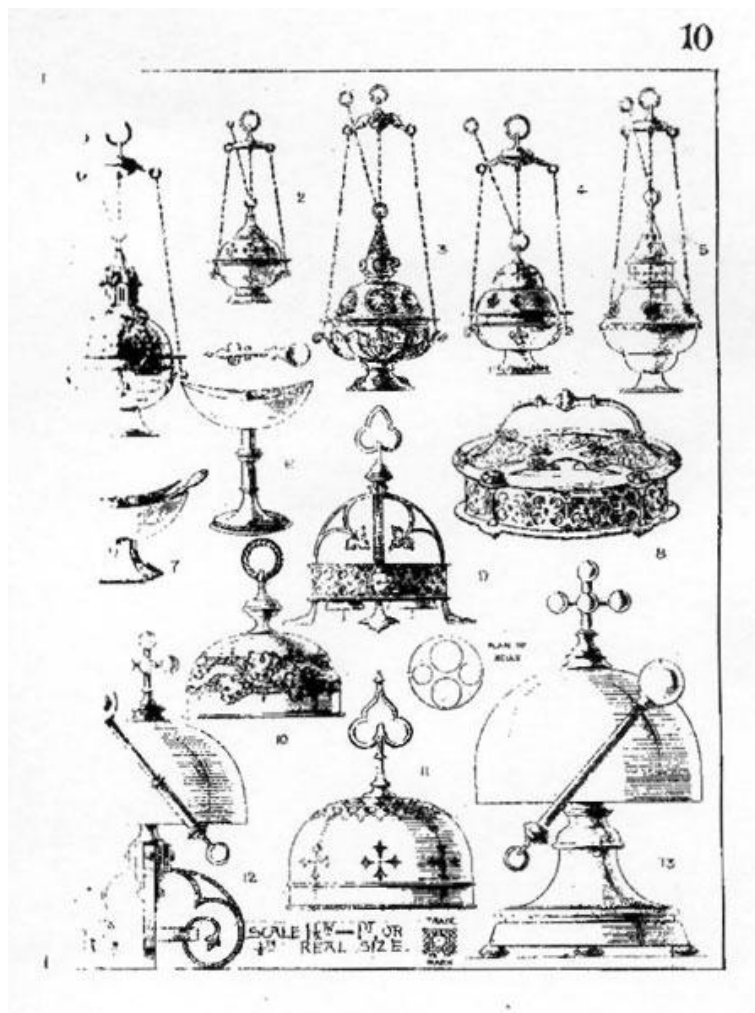
Altar candlesticks, St Peter's college, Wexford (Image: Brian Andrews)

Much earlier is the sacring bell furnished for Pugin's Church of St Augustine, Solihull, which was begun in 1838 and opened on 6 February 1839. It is essentially as illustrated in Hardmans' contemporary advertisement.



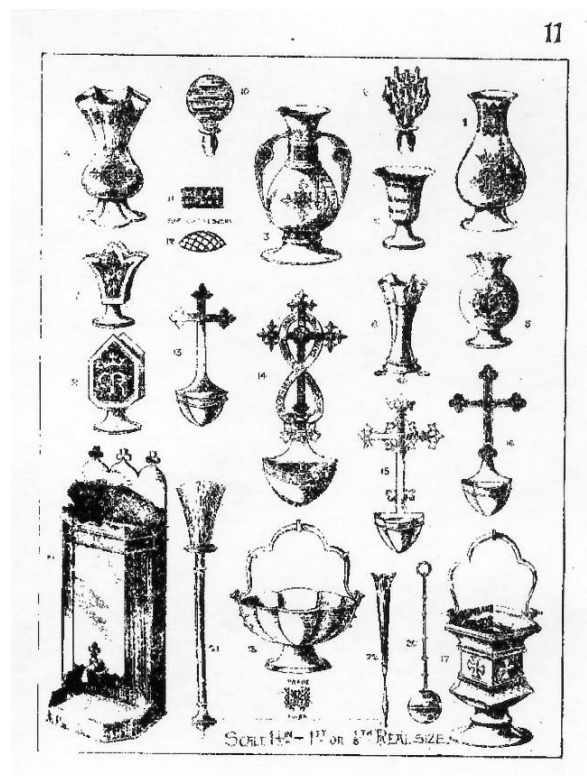
Sacring Bell, St Augustine's, Solihull (Image: Brian Andrews)

As abovementioned, these first advertised designs of Pugin's endured with minor variations alongside later products by his successors as chief designer for Hardmans after his death in 1852. The sacring bell remained largely unaltered in the 1887 catalogue of Hardman Powell & Co., as illustrated below.



A page from Hardman Powell's 1887 catalogue showing a sacring bell at bottom centre essentially the same as that in Hardman's 1838 advertisement (Courtesy: John Maidment)

The same observation can be made for a holy water stoup and an asperges bucket which appeared in the same 1887 Hardman Powell catalogue. Compare the images in the 1838 advertisement with those in the following illustration, specifically the stoup at the centre of the page and the bucket in the lower right-hand corner.



The 1887 catalogue page showing inter alia holy water stoups and asperges buckets (Courtesy: John Maidment)

The above 1887 catalogue page also illustrates an asperges bucket, bottom centre, an example of which was purchased by Bishop Willson for Tasmania in 1854.



Tasmanian asperges bucket, 1854 (Image: Private collection)

Our Pugin Chasuble



Introduction

This very important chasuble has been able to be acquired by the Pugin Foundation thanks to the extraordinary generosity of one of our Friends of Pugin who wishes to remain anonymous. We intend in due course to have it on display in a suitable environment for visitors to St Patrick's Church, Colebrook.

The chasuble is a miraculous survivor, being one of only a tiny handful of Pugin's vestments of such outstanding quality which remain.

Description

Before proceeding with the description it needs to be noted that the chasuble bears evidence of wear, most obviously at the shoulders where patches of compatible but not identical fabric have been sewn in place. The vestment has a later lining, this replacement having resulted in puckering of the edging braid, which had to be removed and re-applied. There is some fraying to the edges of the orphrey braids and some areas of the ground fabric have worn very thin.



The formal description of the chasuble is as follows:

Designer: A.W.N. Pugin, 1849. Made by Lonsdale & Tyler, London (attrib.), 1849. Re-lined, date unknown.

Woven cream and ecru silk ground fabric trimmed with white and red silk and gold metal thread braid. Woven green, white and red silk and gold metal thread orphreys, a pillar orphrey to the front and a cross orphrey to the back. The back cross arms terminating in applied burgundy silk velvet embroidered with raised work in satin stitch in cream silk floss and silver-gilt purl, the silk edged with couched gold purl. At the intersections of the cross orphrey arms four quadrants of applied silk velvet embroidered with raised work in satin stitch in cream silk floss and silver-gilt purl, the silk edged with couched gold purl. The cross orphrey embroidered in long and short stitch in polychrome silk floss and couched gold purl. 119.5cm x 103.0cm.



The ground has a gridded pattern of contiguous quatrefoils enclosing foliated ornament, their interstices bearing the foliated sacred monogram IHS, and is trimmed with a braid having a foliated trail. On the orphreys a pattern of crowned IHS sacred monograms foliated with fruiting vines and set within a framework of fruiting vines, the whole edged with trails of quatrefoil flowers. The back cross orphrey arms terminate in foliated ornament and are backed at their intersection by a disc embellished with foliation and foliated coronets. At the centre of the cross orphreys a crucifixus with nimbus.



In our illustration the central braid is on the Hobart cope, and is identical in colourway except that the gold is implemented in yellow silk. The right-hand braid, on the Nottingham cope, is in a purple colourway.

The ground fabric is one we have not previously seen, but we note the strong stylistic affinity between the floriated ornament within the quatrefoils and illustrations in Pugin's *Floriated Ornament*, published in 1849.⁴

The crucifixus figure has the typical Pugin linearised, formalized composition and stands direct comparison with his altar crucifix figures such as the one illustrated below.



It might also be noted that the plaited regular form of the crown of thorns is identical with surviving crowns separately carved in 1847 by George Myers' craftsmen for rood screen figures purchased in that year for Tasmania by Bishop Willson.

Observations

The orphrey braid design is also to be found on Pugin copes in Hobart and Nottingham.

Finally, we note the exceptionally high level of workmanship evident in the embroidery.

Provenance

This chasuble was purchased from Belgium. Its very high quality, particularly the embroidery and the bullion work, places its standard beyond the surviving Pugin vestment work which emanated from the Powell studio in Birmingham. For his finest vestment work Pugin turned to the old established London firm of Lonsdale & Tyler, 26 Bedford Street, Covent Garden, which advertised as: 'Gold and Silver Lacemen and embroiderers to her Majesty, army accoutrement makers'.⁵



⁴ Augustus Welby Pugin, *Floriated Ornament, A Series of Thirty-one Designs*, Henry G. Bohn, London, 1849.

⁵ *Birmingham Gold & Silver 1773–1973*, City Museum and Art Gallery, Birmingham, 1973, exhibition catalogue, exhibit C.11. (In the 19th century 'lace' was another name for embroidery.)



The manufacture of ceremonial uniform embellishments for the military establishment by Lonsdale & Tyler would have had them producing just the type of raised bullion work on our chasuble.

Given the standard of the chasuble this commission would have most likely been associated with an eminent church person and a significant occasion. A good example of such a commission, is the magnificent, much-exhibited, precious mitre made for Dr Nicholas Wiseman, Co-adjutor to the Vicar Apostolic of the London District,⁶ completed on 30 June 1848 and worn by him at the consecration of Pugin's St George's Church (later Cathedral), Southwark, on 4 July of that year, where he sang the High Mass.⁷

Amongst the foreign clergy present at this major event in the life of the nascent English Catholic community, was the Belgian priest Jean-Baptiste Malou, who met Pugin there.⁸ We note that Lori Van Biervliet in a 1997 conference paper on the influence of the English colony in Bruges on the Gothic Revival in Belgium states that: 'When in 1849 Jean-Baptiste Malou was consecrated Bishop of Bruges, his personal liturgical outfit was executed from designs by Pugin.'⁹

The above provides a plausible reason for our chasuble coming from Belgium, for its quality and for its probable owner, along with the occasion upon which it was first worn. We therefore conclude that the most likely provenance of our splendid chasuble is that it was acquired by Jean-Baptiste Malou and worn for his consecration as Bishop of Bruges in 1849.

Our final comment concerns the colour of the chasuble, namely, white. Before the publication of the revised Roman Missal in 1970 there was no particular colour assigned for the vestments at Masses for ordinations or the consecration of a bishop. The colour of the vestments worn would be those of the particular liturgical Season or for

the Feastday on which the consecration took place.¹⁰

Renewals

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

[Lesley Gulson and John Miller](#)

[Mr Peter Bennison](#)

[Mr Brian Doyle](#)

[Miss Philippa Brettingham-Moore](#)

[Mr Derek and Mrs Mary Lore](#)

[Dr Michael and Mrs Penny Wadsley](#)

[Capt. Richard Burgess](#)

Donations

We thank the following Friends for their generous donations:

[Mr Peter Bennison](#)

[Mr Brian Doyle](#)

⁶ The mitre was a gift from the wealthy convert clergyman Rev. Daniel Henry Haigh 'to celebrate his own ordination by Wiseman and the opening of St George's'. (Ref: Paul Atterbury (ed.), *A.W.N. Pugin Master of Gothic Revival*, Yale University Press, New Haven, 1995, exhibition catalogue, p. 284.

⁷ *Tablet*, vol. IX, no. 427, 8 July 1848, p. 405.

⁸ Lori Van Biervliet, 'The English Colony in Bruges and its influence on the Gothic Revival in Flanders', in Jan De Maeyer and Luc Verpoest, *Gothic Revival: Religion, Architecture and Style in Western Europe 1815-1914*, Proc. Leuven Colloquium, 7-10 November 1997, KADOC, Louvain, 1997, p. 102.

⁹ *ibid.*

¹⁰ Information from liturgical scholar and Friend of Pugin Michael Sternbeck.

