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Welcome to the thirty-seventh Friends Newsletter.

We recently received Volume 3 (1846 to 1848) of Pugin's letters, published by OUP and edited by Dr Margaret Belcher. As with the preceding two volumes Dr Belcher's scholarship is of the highest order and adds a great deal to the value of the work.

The latest volume covers Bishop Willson's 1847 trip to England, and several letters from Pugin to John Hardman contain matter of great interest regarding Tasmania's Pugin heritage. One such example is the statement that Pugin has arranged for Willson to take back '2 sorts of benches'. Based on this information we have re-examined the pew design in Pugin's St Paul's, Oatlands, a design repeated in his St Patrick's, Colebrook, and in St John's, Richmond, and now believe that it is copied from one of the two abovementioned benches. A great find!

In future Newsletters we plan to share with you the fascinating material contained in these letters, shedding as it does new light on several aspects of Pugin's relationship with Willson and its concrete outcomes in Tasmania.

With kind regards,

Jude Andrews
Administrative Officer.



*A section of the recently rediscovered Pugin window at St Mark's Church, Darling Point, in Sydney's eastern suburbs
(Image: courtesy Rick Allen)*



Metalwork Marvels

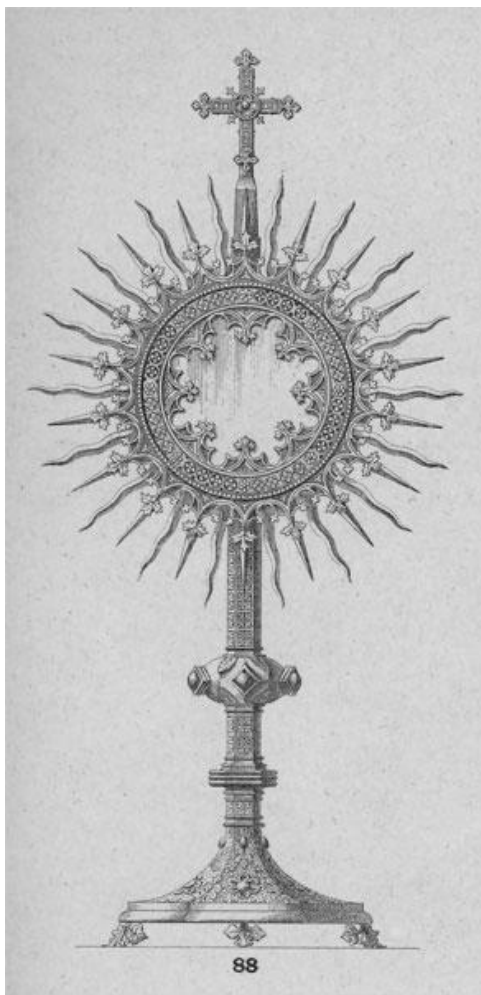
Each issue we bring you an exquisite example of Pugin's astonishing creativity in reviving the spirit of medieval metalwork. Here are three examples of his many variations on altar crucifix designs. All have foliated crocketting to the arms and terminating bosses, but the treatment of the shafts and bases differs, as does the decorative engraving to the bosses. The bosses on the left-hand crucifix have foliated engraving, those on the right-hand crucifix have engravings of symbols of the four Evangelists, while those on the central crucifix are plain.



Pugin's Metalwork Plagiarism

Pugin's metalwork designs, as manufactured by John Hardman & Co., Birmingham, were widely imitated by that firm's competitors in England. We will bring you a glaring and particularly unethical example of such plagiarism in our next issue.

Less well known are instances of plagiarism by nineteenth-century French manufacturers of ecclesiastical metalwork. One clear-cut example is a monstrance illustrated in the 1893 catalogue of the major Parisian firm Poussielgue-Rusand Fils, based at 3 rue Cassette in the 6^e arrondissement.¹



Monstrance advertised in the 1893 Poussielgue-Rusand catalogue, p. 46

¹ This extraordinarily prolific and successful firm began manufacturing metalwork in 1847 and closed in 1963. See Bernard Berthod & Élisabeth Hardouin-Fugier, *Dictionnaire des Arts Liturgiques XIX^e–XX^e siècle*, les éditions de l'amateur, Paris, 1996, pp. 366–374.

It can be compared with the Pugin monstrance which we illustrated under 'Metalwork Marvels' in our August 2009 Newsletter, reproduced again below.



A Pugin monstrance of c.1846 (Image: Nicholas Callinan)

Hardmans produced many versions of this design in varying degrees of elaboration, with and without the glory of rays.

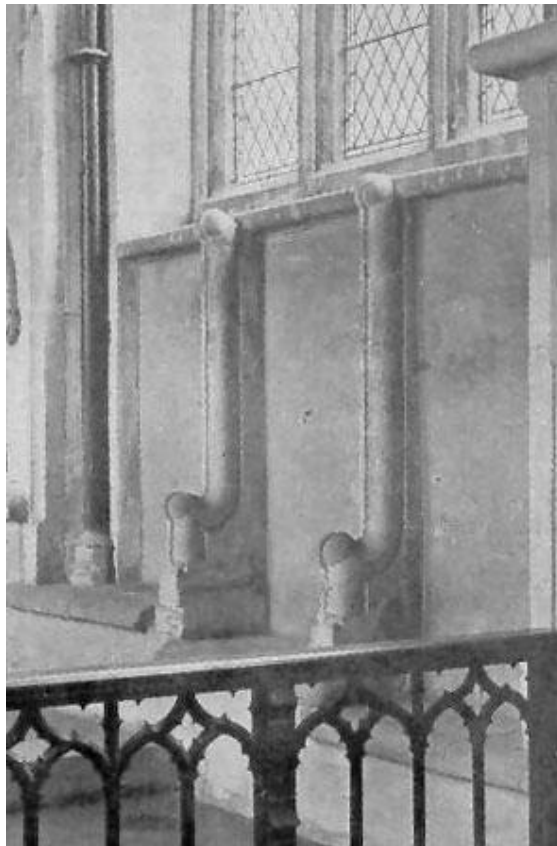
It is painfully obvious that the Poussielgue-Rusand offering was a clear, if crude, copy of the Pugin monstrance from the tip of the cross to just above the knot. From the knot downwards it was their own invention, and one feels that they would have produced a better result had they simply copied the Pugin monstrance in its entirety.

Pugin's Designs

Sedilia (Part 3)

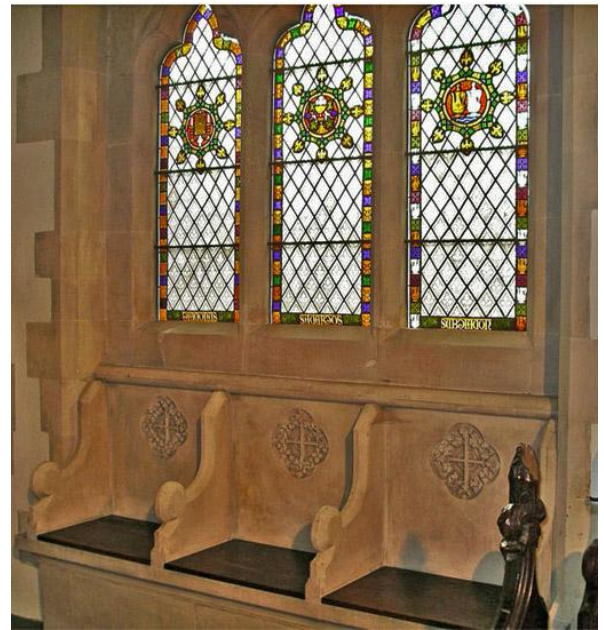
As we noted in Part 1 of this series Pugin normally designed his liturgical furnishings for the late medieval English Sarum Use unless he was specifically prevented from so doing. There are several extant examples of his sedilia which were clearly required to conform to the Roman Rite, in which the priest occupied the middle seat. Here, we consider Roman Rite sedilia in his St Peter's Church, Marlow, Buckinghamshire, opened and consecrated on 29–30 July 1846.

St Peter's, a small church of great beauty and richness of ornament, was entirely paid for by the wealthy convert MP Charles Robert Scott Murray. It is not known whether the requirement for Roman Rite furnishing came from him or from the first priest in charge of the Marlow mission, Fr Peter Toop. Be that as it may, the iconography associated with the sedilia, and present from the building's completion, is indisputably Roman.



*The dropped sill sedilia in Mildenhall Church, Suffolk
(Source: Francis Bond, The Chancel of English Churches, p. 182)*

The sedilia are of a type known as 'dropped sill', not uncommon in English medieval churches. They were the cheapest of all types of sedilia, being obtained by merely lowering the sill of a window south of the altar. Sometimes they just comprised a flat bench, in others there were divisions between the three places for the clergy, as in Mildenhall Church, Suffolk, illustrated at left.



The Marlow sedilia (Image: Nicholas Callinan)

The Marlow sedilia appear to have been inspired by those at Mildenhall, except that they bear some decorative elaboration in the form of foliated crosses sunk in quatrefoils on the back of each seat.

Pugin provided his usual 'keys' to the seats and their use in the three-light windows behind them. This was alluded to in the account of the church's opening published in *The Tablet* issue of 1 August 1846.² It read: 'The second window is over the sedilia, the compartment above the deacons with the cruets, that over the priest with the chalice, and the place of the Gospels under the figure of a dove.'

The above passage fixes the designation of the seats as being original to the church, but the correspondent was not entirely accurate or comprehensive in his description. As for the Cheadle sedilia, described in Part 2 of this series,

² Quoted in [Pat Taylor], *St. Peter's Church, Marlow 1846–1996*, Marlow, 1996, p. 10.

the positions of priest, deacon and sub-deacon are designated by both words and pictographs. The central light has a roundel, set within a foliated concave-sided hexagon, depicting a chalice and host against a background of fruiting vines, pointing to the role of the priest. The border of the light has chalices and across the base the word 'SACERDOS', or priest. In the roundel of the left-hand light is the gospel book flanked by candlesticks, with the Holy Spirit in the form of a dove below the book. At the base of the border to this light is the word 'DIACONUS', or deacon. The roundel of the right-hand light encloses two cruets against a background suggestive of water and wine. Its border bears alternating water and wine cruets set between diagonally-set foliated crosses and the base has the word 'SUBDIACON', being a contraction of the Latin word for sub-deacon.

Pugin's Window for St Mark's, Darling Point

In our last Newsletter we reported briefly on the sensational discovery of the long-lost Pugin-designed chancel east window of St Mark's Anglican Church, Darling Point, in the eastern suburbs of Sydney. The following is an account of its design, manufacture and subsequent history.

St Mark's Church was designed by the eminent New South Wales colonial architect Edmund Thomas Blacket. In the Early English style, it was largely based on an engraving of Holy Trinity Church, Horncastle, which had been published in the *Illustrated London News* of 17 April 1847.³ Construction was started in 1848 and the building, except for its later tower, spire and vestries, was completed in 1852.

It may be that Blacket suggested Hardmans as a source for the manufacture of the three-light chancel east window. At any rate, it was a Darling Point parishioner Acton Sillitoe, then in London, who addressed a letter to John Hardman on 27 July 1849 requesting an estimate for the window and ordering it. Sillitoe owned a substantial property,

'The Willows', in Darling Point Road, the street upon which St Mark's was being constructed.⁴ He wrote:

I inclose the dimensions of the Window received from Sydney, please take into consideration the distance & poor state of the colony—Give me an estimate of a Neat plain Window, and one with a figure of St. Mark in the Centre & a neat centre in each of the side compartments, & if I can with safety to myself give the order on my own responsibility without consulting my fellow Parishioners it will give me great pleasure—Accept my sincere thanks for the many Kindnesses I have received from you & believe me yours very truly A Sillitoe
P.S. An Answer on Monday morning will oblige⁵

At the top of the letter he had added: 'I leave for Sydney on Tuesday'.⁶

Pugin's design in response to Sillitoe's letter is reproduced below.⁷



Pugin's design for the Darling point window (Courtesy: Birmingham Museums and Art Gallery)

³ Joan Kerr, *Our Great Victorian Architect, Edmund Thomas Blacket (1817–1883)*, The National Trust of Australia (N.S.W.), Sydney, 1983, exhibition catalogue, p. 22.

⁴ Ref: www.woollahra.nsw.gov.au/library/local_history/

⁵ Birmingham City Archive (BCA), Hardman Archive, Glass Correspondence, 1849.

⁶ *ibid.*

⁷ Birmingham Museums and Art Gallery, ref.: 1970 M238.4287 (AUS 50).

In the sketch design Pugin provided the general scheme for the three lights along with some enlarged details, including the central figure of St Mark. Colours were marked as B,g,w,r, etc. and 'Sydney' was written at the bottom of the drawing. For comparison, and to illuminate the production process we reproduce the St Mark section of the sketch and the corresponding section of the cartoons from which the window was made.⁸



The cartoons were drawn by Pugin's son-in-law John Hardman Powell and Edwin Hendren,⁹ members of a team which produced cartoons for his stained glass in a purpose-built cartoon room in the garden of his house at Ramsgate, Kent. For this job they were paid £5.0.0 and £2.0.0 respectively.¹⁰

Pugin constantly monitored the process of cartoon production.



⁸ Cartoon is the name for the full-size working drawing from which the window is made. I am grateful to Sydney scholar Robin Hedditch who discovered, identified and photographed the Darling Point cartoons in the Birmingham Museums and Art Gallery and made this detail available to me.

⁹ Stanley Shepherd, *The Stained Glass of A.W.N. Pugin*, Spire Books Ltd, Reading, 2009, p. 392.

¹⁰ BCA, Hardman Archive, ledger book summary in Shepherd, loc. cit.



Powell described this in a memoir of 'Pugin in his Home', written in 1889.

Pugin's ideal of Stained Glass was a high one, not content with skilful drawing or even right principles, but aiming to rival the religious spirit and fervor of the Middle Ages. So he built a Cartoon Room in his Garden, covering its walls with fine carvings and casts, and got Hardman to send youths who showed marked gifts for Art, from the works at Birmingham to be trained and influenced by himself. ... Pugin was incomparable as finding the right thought, designing arrangements of groups, compositions, giving breadth of effect and character. He has been too hard worked to find time to study the Human figure or the detail form of draperies, but had a keen eye for what was high in expression, and at pauses in his Architectural work he used to enjoy rushes into the Cartoon room, praising, condemning, and roughing out a figure etc. in pencil. ... He always wrote himself the colouring of windows on the cartoons knowing that their chief excellence or defect must lie here.¹¹

Powell's last point is crucial to understanding how Pugin could ensure the result he desired when the design and cartoon production was in Ramsgate and the actual window production was in Birmingham. An alpha-numeric code was used on the cartoons, defining the required colour and its depth, this in turn corresponding to a particular glass pattern held in the Birmingham works. So 'green 3', for example, would refer to green of a particular intensity.¹² This coding can be seen on the Darling point cartoons.

Sillitoe's window was completed in August 1850.¹³ The Hardman Glass Day Book covering November 1845 to January 1854 gives the details:

Acton Sillitoe Esq. Sydney, New South Wales, Australia			
A Stained Glass Window of 3 lights,			
1 = 13:4 x 1:6½	70	"	"
2 side do 11:2 x 1:3½			
Measure of lights	[not given]		
Case & Packing	"	12	"
To Shipping Expenses & Insurance	2	9	6

¹¹ Alexandra Wedgwood (ed.), 'Pugin in his home: A memoir of J.H. Powell', reprinted from *Architectural History*, vol. 31: 1988.

¹² Shepherd, op. cit., p. 62.

¹³ BCA, Hardman Archive, Glass Day Book Nov 1845–Jan 1854, p. 96, 23 August 1950.

Hardman's records show that Acton Sillitoe paid for his window in full by cash on 3 December 1853.¹⁴

The Pugin window was duly installed in St Mark's, but only lasted in situ until the early 1870s. At that time it was replaced by a memorial window given by Thomas Ware Smart.¹⁵ At present the reasons for the removal of the Pugin window rest in the realms of conjecture. The Smart window was in turn replaced in 1922 by yet another, attributed to the Sydney stained glass firm of John Ashwin & Co.¹⁶

Then in September of this year came the extraordinary discovery of the Pugin window in a sealed space above the toilets ceiling in the church hall, just metres from its original location. The window is damaged and some material is missing, but given the existence of the original cartoons a complete restoration is possible. We reproduce overleaf several images of the glass courtesy of stained glass conservator Rick Allen into whose studio the window has been deposited pending decisions on its future.

There is an assortment of damaged pieces, most still covered in the accumulated dust of well over a century of roof space storage. But the cleaned sections prove that it is indeed the Pugin window, designed in an elegant thirteenth-century manner.

Given the considerable significance of the window in the history of stained glass in Australia there is a powerful case for having it restored and reinstated in its original location. Perhaps it is appropriate for its cartoon producer John Hardman Powell to have the final say on this:

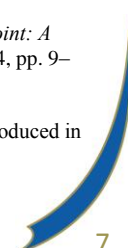
Restoration is a thankless task at best: but we cannot allow gems of the Art to fall from their lead-work; to take them to Museums is to ruin the intention of their desired effect; to plate-glass them on either side, or both, in order to make them weather-proof, is impossible on any big scale; to acid off and repaint is a profanity. Nothing remains but the exercise of the most tender care by the restorer or rather *preserver* ...¹⁷

¹⁴ BCA, Hardman Archive, Glass Sales Ledger, Nov 1845–Dec 1850.

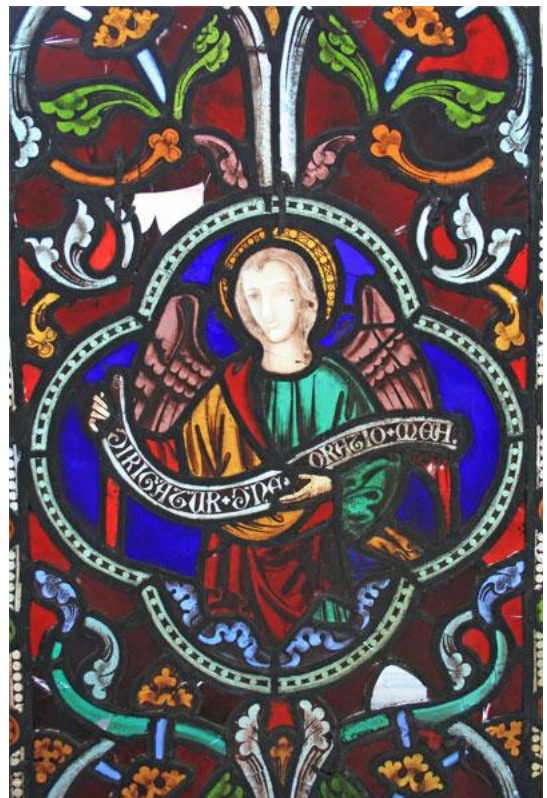
¹⁵ Ross A. Hayes, *St Mark's Anglican Church, Darling Point: A Guide to the Church and its Windows*, Darling Point, 1994, pp. 9–10.

¹⁶ *ibid.*, p. 9.

¹⁷ John Hardman Powell, 'Some Stray Notes on Art', reproduced in *True Principles*, vol. 2, no. 2, Summer 2001, p. 25.









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We thank the following
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We are most grateful to the following Friends who
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