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Welcome to the forty-first Friends Newsletter.

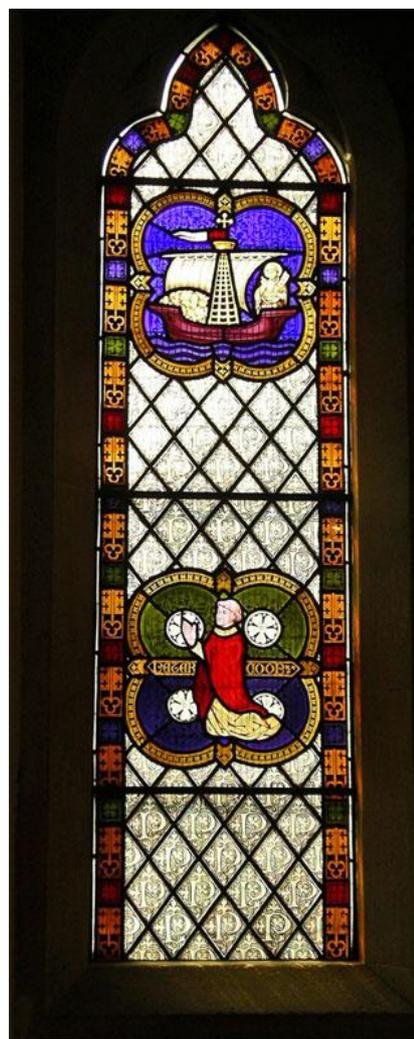
We have been enjoying the company of some special visitors to Hobart this year who have enjoyed guided tours of Pugin's Tasmanian heritage. The highlight of these tours has been St Patrick's Church, Colebrook. These visitors, hosted by Executive Officer Brian Andrews, have included: Friends of Pugin the Honourable Justice Graham and Mrs Anne Prior of Adelaide; a prominent former Federal politician, who is deeply involved in heritage conservation, and his wife; a group from the Church Office, Archdiocese of Hobart; a visiting scholar at the Tasmanian Conservatorium of Music who is a Benedictine monk of Ealing Abbey, London; and attendees at the one-week Summer School on 'Pugin' held in Hobart at Jane Franklin Hall during January. This course will be held again next January and we will give details in future Newsletters for those of you who may be interested in attending.

Cleaning and preparation of St Patrick's Church for these visits, often at short notice, has been generously undertaken by local Colebrook Friends of Pugin Gail Hughes-Gage and Elizabeth Daintree, and Mark Tuckett from Hobart. We are most grateful.

We are hopeful of making a modest start to having St Patrick's open for visitors on a limited regular basis a little later this year through a small team of our Tasmanian Friends. Details will be posted on the 'Pugin Trail' page our website.

With kind regards,

**Jude Andrews**  
Administrative Officer



*Pugin's 1846 window in the chancel south wall of his St Peter's, Marlow (Image: Nicholas Callinan)*



## *Metalwork Marvels*

In this issue we bring you another exquisite example of Pugin's astonishing creativity in reviving the spirit of medieval metalwork.

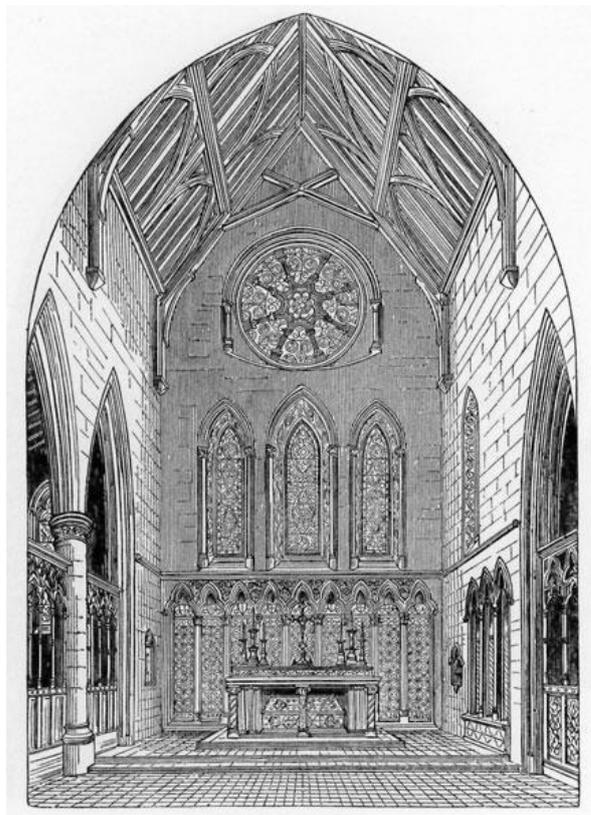
***Holy Oil Stocks & Container.*** designed 1837–8, made 1837–8, the stocks by George Frederick Pinnell, London. Stocks: silver, 36.5cm high, 14.0cm dia.; container: oak with gilt brass mounts, embellished with semi-precious stones, 47.0cm x 54.0cm x 25.7cm. For his earliest silver work (before Hardmans) Pugin used Pinnell as well as the Birmingham firm of Tomlinson and Davis.



# Pugin's Designs

## Sedilia (Part 7)

In our last issue we gave an example of sedilia initially designed for the Use of Sarum but altered for the Roman Rite before construction. In the case of Pugin's former Church of St Wilfrid, Hulme, Manchester, it is evident that the chancel furnishings were designed for the Roman Rite from the outset. The clue is given in his illustration of the Hulme chancel in his 1841 *Dublin Review* article 'On the Present State of Ecclesiastical Architecture in England'.<sup>1</sup>



*The Chancel of St Wilfrid's, Hulme, Manchester (Source: 'Present State')*

Pugin's 'Present State' illustrations invariably show the chancel furnishings for the planned liturgy, which in the case of the Sarum Use but not the Roman Rite include standard candlesticks. Thus the illustrations for Cheadle, Uttoxeter, Dudley and

Southport include standard candlesticks but that for Hulme does not.

St Wilfrid's, a capacious church designed to seat 800 persons,<sup>2</sup> was in a severe Early English idiom. In the 'Present State' Pugin wrote that the 'sedilia and sacrarium are of stone, and taken out of the thickness of the wall'.



*The Hulme sedilia (Image: Brian Andrews)*

As always, the sedilia are in the same style as the building. Each seat is beneath a moulded trefoil-headed arch supported on moulded cluster columns. The seats, being for the Roman Rite, are on the same level.<sup>3</sup>

As an aside, the Hulme district is in inner Manchester, an area which experienced a period of urban decay around the middle of the twentieth century, along with a substantial population decline. By the 1980s St Wilfrid's Church, a Grade II listed building, was too large for the remnant Catholic population. It was deconsecrated and closed as a church. Since 1987 the building has housed Firmstart's St Wilfrid's Enterprise Centre, an inner city regeneration company which provides serviced office space. The interior spaces provided by the company are all reversible and key furnishings such as the high altar reredos, sedilia and piscina survive unaltered.

<sup>1</sup> [A. Welby Pugin], 'On the Present State of Ecclesiastical Architecture in England', *Dublin Review*, Vol. X, May 1841, Pl. XIV.

<sup>2</sup> 'Present State', op. cit., p. 331.

<sup>3</sup> As we have noted before, Sarum Use sedilia could be level or stepped but Roman Rite sedilia were always level.

# *Pugin and Medieval Antiquities*

## *The Brewwood Processional Cross*

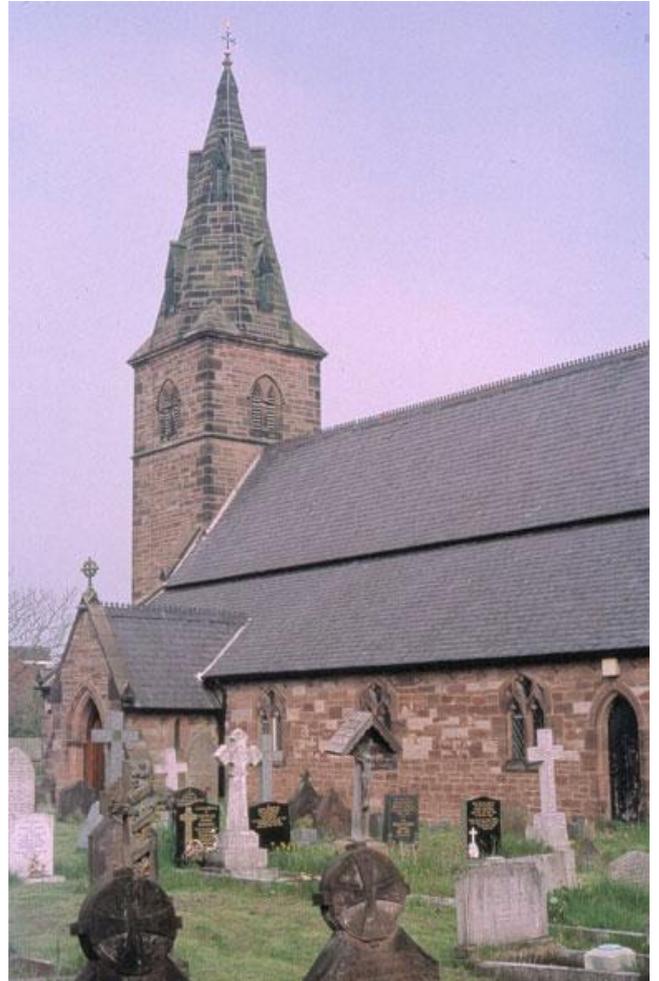


*The processional cross head, St Mary's, Brewwood (Image: Brian Andrews)*

The village of Brewwood lies in the south of Staffordshire close to the Shropshire in an area 'particularly rich in Catholic history.'<sup>4</sup>

<sup>4</sup> Michael Fisher, *Pugin-Land: A.W.N. Pugin, Lord Shrewsbury and the Gothic Revival in Staffordshire*, Michael J. Fisher Publishing, Stafford, 2002, p. 135.

Between 1843 and 1844 an aisled church with western steeple, a school and a presbytery were built there by George Myers to Pugin's designs with the financial support of the Earl of Shrewsbury.



*St Mary's, Brewwood, from the south-east (Image: Brian Andrews)*



*Pugin's school house, Brewwood (Image: Brian Andrews)*



*The Catholic presbytery, Brewood (Image: Brian Andrews)*

For his church Pugin designed all the furnishings, including a wooden rood screen, long-since demolished, the fine stone altar and a singular baptismal font, the latter described and illustrated in our Newsletter 23 of August 2008. His too are almost all the metalwork items, but the processional cross only partly bears his imprint.

In March 1844, some two months before the consecration of the church, Fr Robert Richmond, who served as the priest at Brewood, wrote to John Hardman with the following request:

Herewith I send you a procession cross from Black Ladies—a really catholic one, wh. perhaps has been there since before the Reformation. Will you have the goodness to fit it up, & put a proper *staff* to it, or whatever it is called, in as cheap a manner as will be decent.<sup>5</sup>

Black Ladies was the local name for the remains of a priory of Benedictine nuns founded c.1140.<sup>6</sup> The Giffards of Chillington Hall, a local Catholic family who had held to the old faith after the Reformation, owned a house built on the Black Ladies site and ‘built a Catholic chapel at Black Ladies in about 1790’.<sup>7</sup>

Hardmans promptly attended to Richmond’s request, the firm’s Metalwork Daybook entry for 23 March 1844 recording: ‘Repairing & regilding Pro Cross & new Staff to Do.’ for £7.10.0.<sup>8</sup>

<sup>5</sup> Richmond to Hardman, 10 March 1844, quoted in Margaret Belcher, *The Collected Letters of A.W.N. Pugin*, Volume 2: 1843–1845, Oxford University Press, Oxford, 2003, p. 44.

<sup>6</sup> Fisher, loc. cit.

<sup>7</sup> *ibid.*

<sup>8</sup> Belcher, *op. cit.*, p. 45.

The foliated processional cross head itself is late medieval, but the figure is almost certainly a Pugin design. Both the linearised formalized pose of the body and the engraved nimbus attached to the back of the head by a screw are near identical with numerous such examples of his work on altar crucifixes and processional crosses.

The moulded roundels at the extremities of the cross arms have fleurs de lis set in blue champlevé enamel, whilst the backs of the roundels bear symbols of the four Evangelists in red champlevé enamel.<sup>9</sup> One cannot help wondering whether the figure of Christ was perhaps inadvertently affixed to the back of the cross, because it would be more usual to have the Evangelists on the front face. This was certainly Pugin’s practice, as illustrated below.



*The lower end of a Pugin-designed processional cross showing an Evangelist symbol engraved on the lozenge at the extremity of its front face (Image: Nicholas Callinan)*

The very thin layer of gold plate applied to the cross by Hardmans using the electro-deposition process has not worn well.

<sup>9</sup> Most of the original enamel was already lost when Hardmans gold-plated the cross, as evidenced by the gold in areas where enamel had once been.



# *Pugin's Irish Works*

## *St Alphonsus', Barntown (Part 2)*

### *The Design (continued)*

The church was in a severe late thirteenth-century style with minimal structural and decorative embellishment.

Angle buttresses against the chancel east wall in the plane of the nave arcade effectively book-ended those on the façade, which latter as previously mentioned also supported the bellcote. The only other buttressing was to the south porch. Dripstone mouldings were used over the east and west windows and the porch door, but not the remaining windows which were punched into the wall planes in a manner pre-figuring one of the key characteristics of the later High Victorian Gothic.



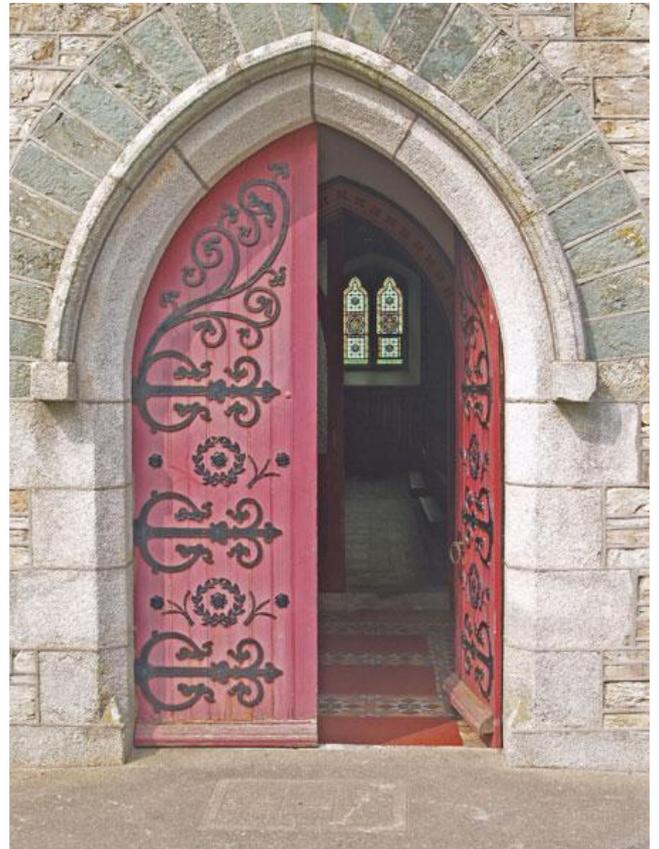
*The tough character of the Barntown design (Image: Brian Andrews)*



*The south porch (Image: Brian Andrews)*

There were paired trefoil-headed windows in the aisles, a three-light window with traceried head in the nave west wall and a large five-light window with Geometrical Decorated tracery in the chancel east wall. Beyond this, detail elaboration was confined to splendidly elaborate wrought iron hinges and strapwork to the west and south doors.

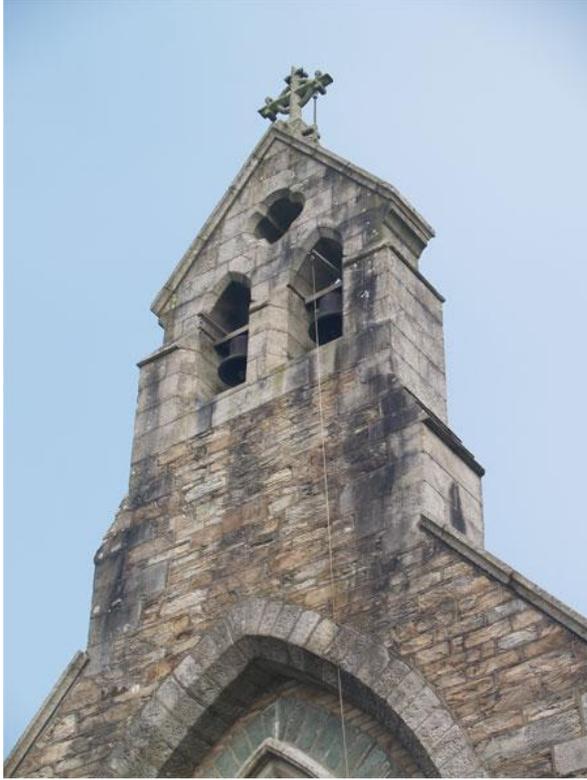
The totality of this stringent approach to the overall design gave it a tough character in keeping with actual Irish medieval architecture.



*Wrought iron work to the porch door (Image: Brian Andrews)*

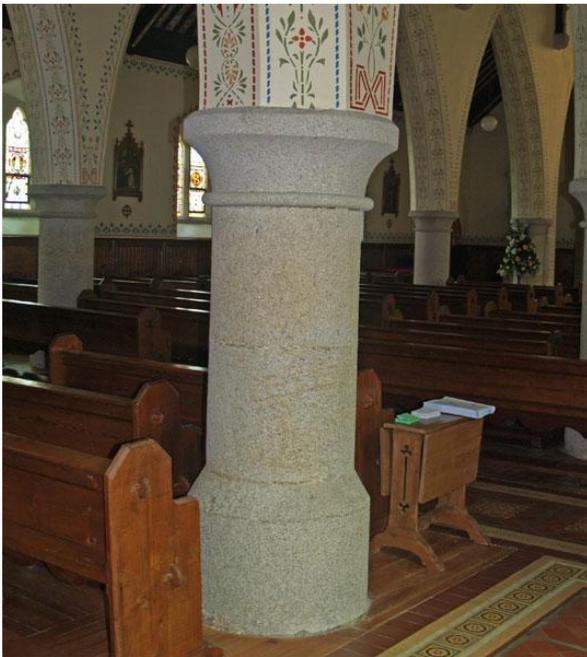
Pugin crowned the nave west gable with one of his more muscular bellcotes. It had two openings for bells, the space above being pierced by a quatrefoil, a composition which he would use again in his slightly later design for the little Anglican Church of St Lawrence, Tubney.





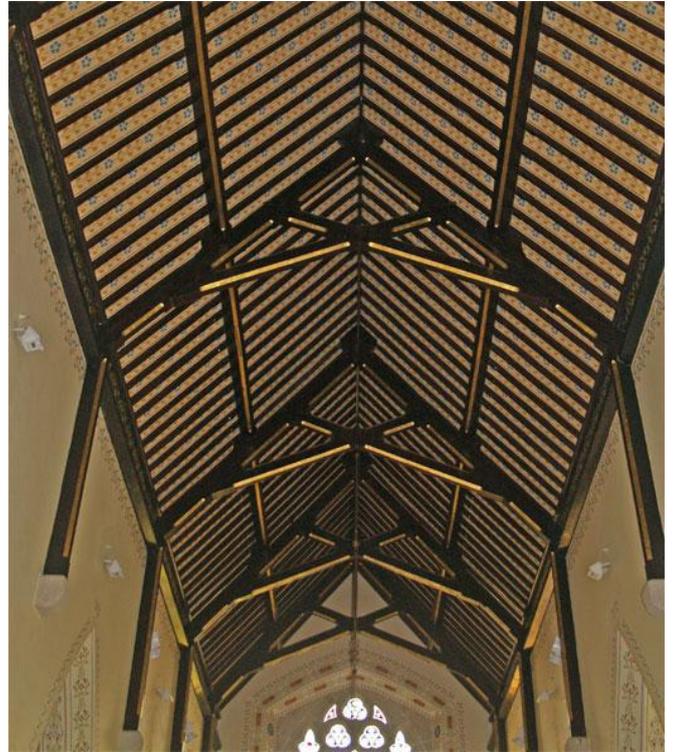
*The bellcote (Image: Brian Andrews)*

The nave arcade was supported by short sturdy piers having elemental capitals and bases, the only moulding to the nave arches being a simple chamfer.



*A nave pier with is very simple capital and base (Image: Brian Andrews)*

The nave roof was again a simple form consisting of scissor trusses resting on wall posts supported by plain corbels, and the aisle roofs were merely lean-to structures.



*Nave roof trusses (Image: Brian Andrews)*

The net effect of the simplicity of Pugin's design elements—nave piers, arch mouldings, roof trusses, no separate structural expression of the chancel—was to impart to the interior a feeling of uncluttered spaciousness (see image overleaf), something which he had equally achieved in his slightly earlier design used by Bishop Willson for St Patrick's Church, Colebrook.

**To be continued.**

## *New Friends of Pugin*

We welcome:

[Mrs Leta Craig](#)

*Box Hill South, Victoria*



*The interior looking east, St Alphonsus', Barntown  
(Image: Brian Andrews)*