

Included in this edition:

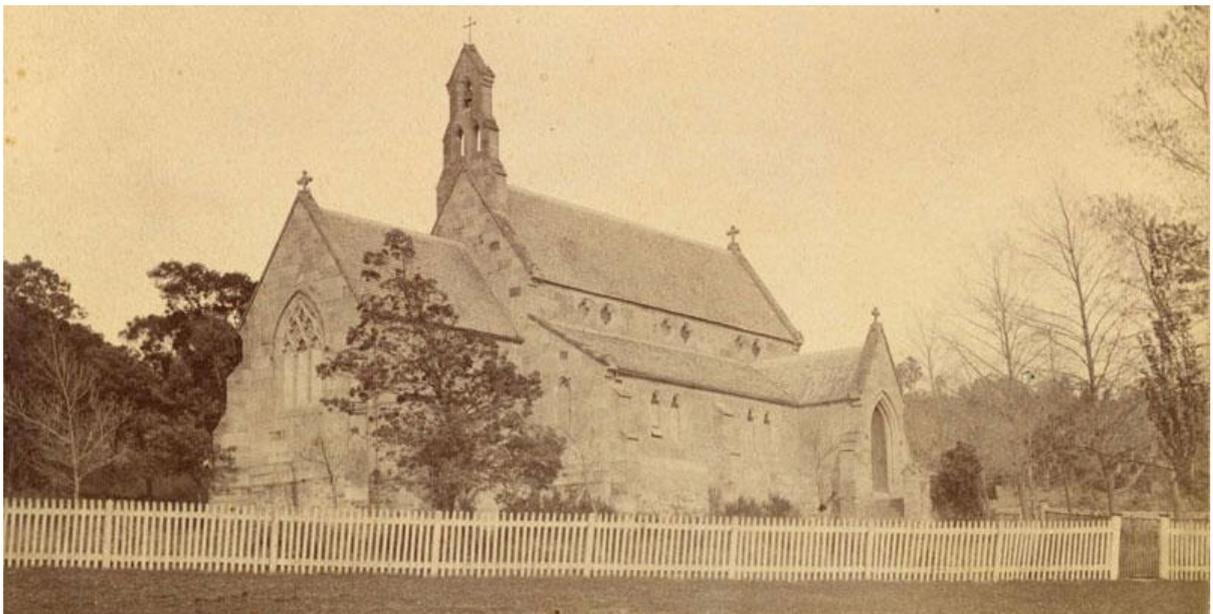
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Welcome to the forty-fourth Friends Newsletter.

We are delighted to report that the weekly Sunday afternoon openings of St Patrick's Church, Colebrook, are proving to be very successful with a steady stream of visitors. Our Friends of Pugin are proving wonderful and committed guides and enjoy being involved.

We are currently planning to add to the selective reinstatement of Colebrook's historic environs during this winter. Trees will be planted to their original position and species. The pear and two apple trees planted several years ago have flourished thanks to being cared for by local Colebrook Friend of Pugin Bruce Slade, who also does a great job of caring for the cemetery grounds.

Preparatory work is being carried out by Friends of Pugin Lesley Gulson and John Miller who prepared St Patrick's Landscape Conservation Management Plan. Historic trees to be re-planted include an elm, poplars, a cedar and pencil pines. We would like to give our Friends the opportunity to donate a tree or trees for the reinstatement of these historic environs. We hope to give details of tree prices in the next Newsletter. Poplar species will be grey or black poplar, neither of which is any longer commercially available in Australia. We will need to graft material from a mature specimen tree, possibly from Tasmania's Southern Midlands, onto commercial rootstock, so the poplars will probably not be available for planting this season.



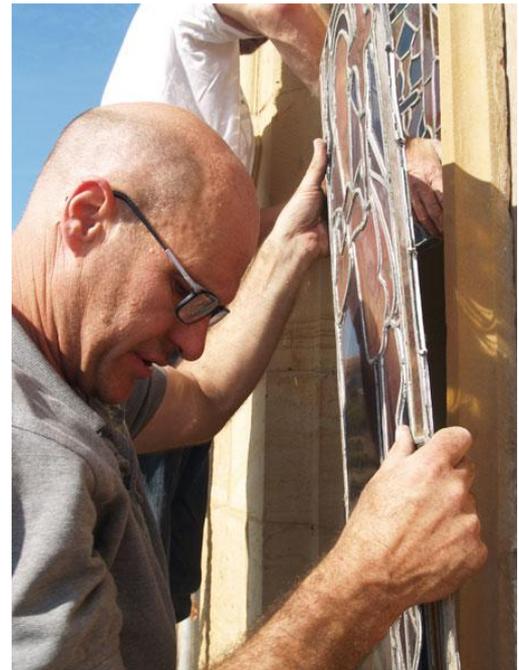
The accompanying early 1890s photo shows the original trees in the church grounds. By planting this winter we are moving closer to preparations for the Bi-centenary of Pugin's birth on 1 March 2012.

For some of our Friends your subscription for Friends of Pugin is to be renewed by 30 June. I will send you a renewal form at the end of May **only** if your subscription is due to be renewed in 2010.

We also bring you photos of the removal of the stained glass in the chancel window of St John's, Richmond, as promised, and will continue to include photos of the restoration.

With kind regards,

[Jude Andrews](#)
Administrative Officer





Metalwork Marvels

In this issue we bring you another exquisite example of Pugin's astonishing creativity in reviving the spirit of medieval metalwork, in this case a particularly early one.

Asperges Bucket. Designed 1837, made by George Frederick Pinnell, London, assay marks for 1837–38. Silver; 22.0cm high (handle down), 41.5cm high (handle up).





Summer Idyll



We are delighted to publish this lovely study of St Paul's Church, Oatlands, in its rural setting on the edge of the village. It is by the talented Australian artist Graham Lupp whose works may be seen on his website: www.grahamlupp.com.au

Pugin's Designs

Sedilia (Part 10)

In the penultimate part of this series we look at the sedilia in St John the Evangelist's Church, Kirkham, Lancashire.

The aisled and clerestoried 1845 building in the Decorated idiom, with tall western broach spire, had a fine set of liturgical furnishings including three carved altars, a lectern-style pulpit and a splendid rood screen,¹ all in Caen stone, as well as sedilia and a piscina in the chancel south wall.

¹ In the late 1890s the rood screen was dismantled and re-erected at the west end of the nave, but with two extra bays to match the width of the nave. It became the front wall of a gallery housing the organ and choir. The polychromed wooden Calvary group from the rood screen was hung from the easternmost nave truss. At least the fine workmanship of the screen can still be admired in its dislocated setting.



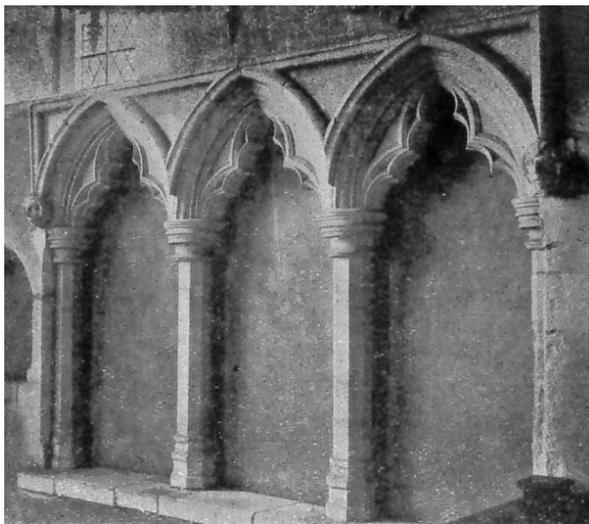
The Kirkham sedilia (Image: Brian Andrews)





The chancel as it appeared before the removal of the screen, with the sedilia just visible near the east end of the south wall (Source: F.J. Singleton, Mowbreck Hall and The Willows: A History of the Catholic Community in the Kirkham District of Lancashire, Kirkham Parish, 1983, p. 33)

The sedilia are on the level, the cinquefoil arches above each seat resting on attached columns with moulded capitals and bases. Above each arch is a label moulding, all three of which are set below a rectangular label moulding much after the fashion of the sedilia in the medieval Shalford Church, Surrey.



The sedilia in Shalford Church, Surrey (Source: Francis Bond, The Chancel of English Churches, Oxford University Press, 1916, p. 193)

In the case of Pugin's sedilia, the spandrels between the two levels of label mouldings are carved, the outer two with foliage and the inner two with angels. The crude modern painting of details does little for this disused furnishing.

Pugin and Medieval Antiquities

The Alton Candlesticks

In this series we have seen many ways in which Pugin used medieval antiquities in his church work. Here, we consider his creation of an original design to match a medieval item, the altar crucifix pictured below.



The Alton crucifix (Image: Michael Fisher)

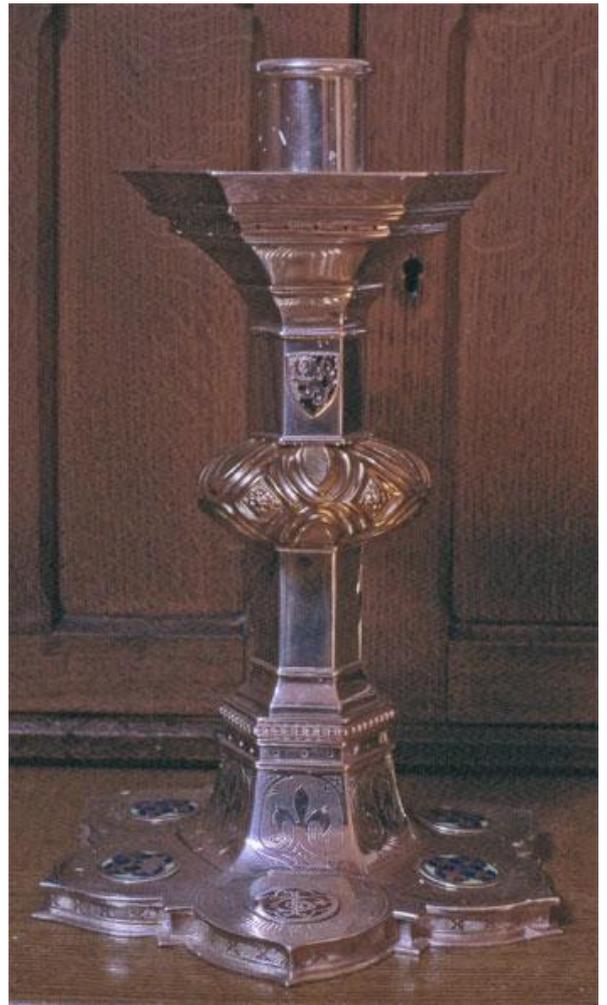
In September 1839 Pugin prepared drawings for the Hospital of St John in the village of Alton, Staffordshire.² Work started on the buildings in 1840, Pugin describing their purpose and layout in the second of his articles ‘On the Present State of Ecclesiastical Architecture in England’, published in the *Dublin Review* of February 1842 as follows:

This hospital ... is now erecting in the village of Alton, Staffordshire, within half a mile of the seat of the Earl of Shrewsbury, by whose pious munificence it is being raised; and when completed it is intended for the following foundation: a warden and confrater, both in priest's orders, six chaplains or decayed priests, a sacrist, twelve poor brethren, a schoolmaster, and an unlimited number of poor scholars. To accommodate these various persons, the building will consist of a chapel, school, lodging for the warden, common hall, kitchen, chambers and library for six chaplains, lodging for the poor brethren, and a residence for the schoolmaster, all connected by a cloister.³

The cross is an exquisite specimen of ancient silver work of the fifteenth century, made, as the inscription round the foot relates, by one Peter, for a German bishop, who bore the charge for the love of Christ crucified. This precious relic of Christian art is parcel-gilt, and covered with ornaments and images of wonderful execution. A pair of parcel-gilt silver candlesticks have been made to correspond in style with this cross; they are richly chased, engraved and ornamented with enamels.⁴



A detail of the Hospital buildings (Image: Nicholas Callinan)



One of Pugin's two candlesticks designed to complement the Alton crucifix (Image: Brian Andrews)

Further on in his account of the Hospital, in describing the contents of the chapel's chancel he wrote of the cross and candlesticks intended for the alabaster altar:

Pugin was particularly taken by the cross. Writing to Lord Shrewsbury in late 1840 he exclaimed:

The cross that you secured at Pratts is so exquisitely Beautiful that it may be considered dirt cheap at the price your Lordship gave. it is imdeed a glorious

² This was to be a hospital in the medieval sense of the word, namely, sheltered accommodation for the poor and elderly.

³ [A. Welby Pugin], ‘On the Present State of Ecclesiastical Architecture in England’, *Dublin Review*, Vol. XII, February 1842, p. 117.

⁴ *ibid.*, p. 119.

acquisition. it is delicious to think of—and I will get up a pair of candlesticks to match. everything at the hospital must be perfect.⁵

Pugin's remark about his candlesticks matching the medieval cross is interesting because the match was achieved not by copying or adapting many of the details on the cross but rather by the composition creating a harmonious group with the cross in terms of height and proportions. Indeed, the only element of the cross more or less replicated on the candlestick design was the knot, just sufficient to tie the three items together.

The candlesticks are hexagonal in, with broad—for their height—strong moulded drip pans. The upper stem has an enamelled shield bearing the Talbot lion rampant. There is a complex moulded transition to the outcurving sexfoil foot with ogee cusps. The highly engraved foot includes fleurs de lis and a band of text drawn from St Matthew's gospel at its edge, *'Præcursor Domini venit de quo ipse testator nullus major inter natos mulierum Joanne Baptista'*,⁶ a direct link with the saint in whose honour the chapel is dedicated. The lobes of the foot bear champlévé enamel roundels. Five have foliated crosses reserved on blue enamel within quatrefoils, and the front one, directly below the Talbot shield on the stem, bears the Talbot monogram 'IT' (Ioannes Talbot) reserved on red enamel within a quatrefoil. The moulded base of the candlestick has a typical Pugin run of diagonally-set engraved foliated crosses on a hatched ground.

when a painted and gilded wooden one designed by his protégé architect Henry Hunter was installed.⁷ Aside from this one furnishing all the contents of the chapel were from Pugin's designs.



Henry Hunter's altar, originally in Bishop Willson's residence and now in the Archdiocese of Hobart Museum; the items on it are not Willson's (Image: Brian Andrews)

Bishop Willson's Residence

Ecclesiastical Contents (Part 2)

Chapel

Bishop Willson's private chapel occupied one room of his Macquarie Street residence. It is likely that it lacked a permanent altar until the mid 1850s

⁵ Pugin to Shrewsbury, 6 November 1840, in Margaret Belcher, *The Collected Letters of A.W.N. Pugin*, volume 1: 1830 to 1842, OUP, Oxford, 2001, p. 161. Samuel Pratt was a London antique dealer.

⁶ 'The fore-runner of the Lord comes, of whom the Lord himself bears witness. Among those born of women there is none greater than John the Baptist' (Tr. Michael Fisher).

Altar Missals

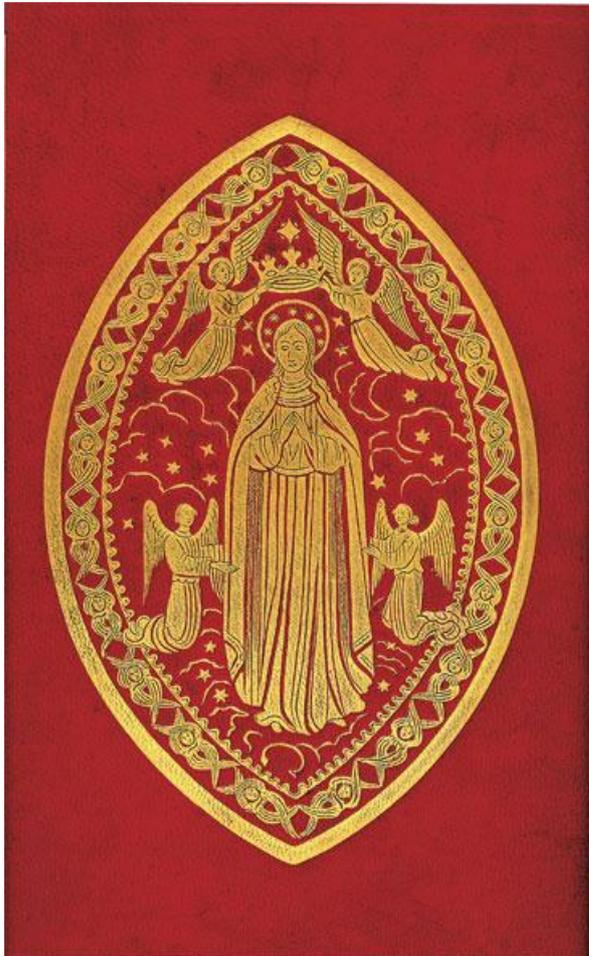
Willson owned two missals, one in use daily in his chapel and the other purchased in the hope of one day being able to use it.

The former was published in Rome in 1846 by the Presses of the Sacred Congregation for the Propagation of the Faith and was likely purchased in Rome by Willson in 1847. Its binding in full morocco with gold-stamped spine and end boards was almost certainly the work of the Derby bookbinder Thomas Richardson, the designs to the boards being produced by Pugin. As for other of Pugin's designs for Richardson's publications they underwent a degree of artistic degradation in their translation. Willson once remarked to his episcopal

⁷ It was transferred to Bishop Murphy's 'palace' and is now in the Archdiocese of Hobart Museum.

colleague James Alipius Goold of Melbourne 'I had nearly all my books bound by Richardson, Fleet St London, or Derby ...'⁸

The design to the upper board shows the Coronation of the Virgin Mary in heaven by angels, set within a vesica with a border of cherubim. It has an affinity with the half-title vignette for Vol. 2 of Richardson's edition of Butler's *Lives of the Saints*,⁹ one of the large number of cheap reprints of Catholic works published by him at the instigation of Willson and of Fr Sing of Derby, a great many of them including illustrations by Pugin.



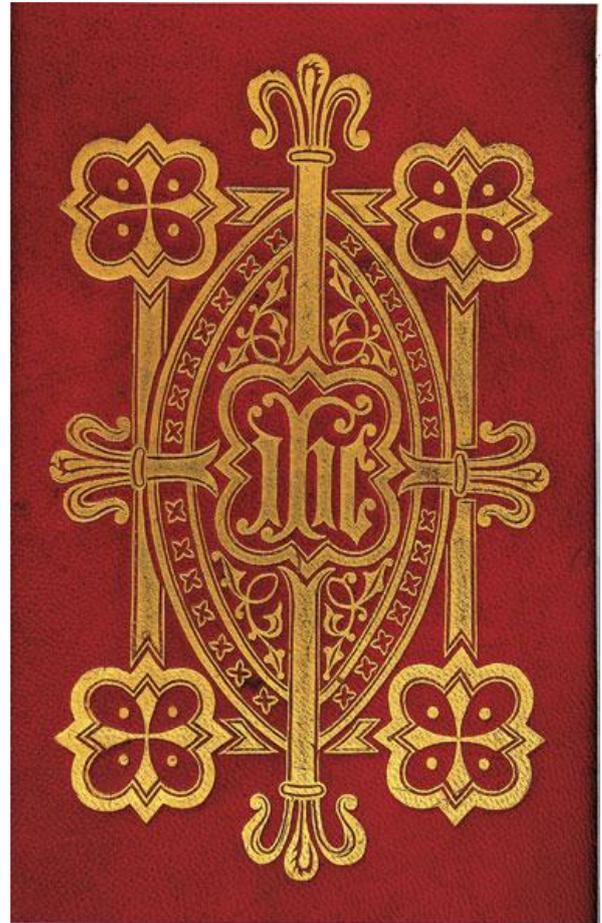
The embossed cover to the upper board of Willson's altar missal (Image: Private collection)

The lower board design is a complex one which includes a foliated cross, fleurs de lis, a vesica, the Sacred Monogram and foliated ornament. It is identical with one that Richardson had earlier used

⁸ Willson to Goold, 2 May 1849, Archdiocese of Hobart Archives, CA.6/WIL.465.

⁹ Alban Butler, *The Lives of the Saints*, 12 vols, Thomas Richardson, Derby, 1842–46.

on the front board of his 1843 reprint of *The Poor Man's Manual of Devotions*.¹⁰ **To be continued.**



The embossed cover to the lower board of Willson's altar missal (Image: Private collection)

New Friends of Pugin

We welcome:

[Dr Jan Schmidt-Loeliger](#) and [Dr Carl Loeliger](#)
Lubeck, Victoria

We thank Jan and Carl for their generous donation.

¹⁰ *The Poor Man's Manual of Devotions; or, the Devout Christian's Daily Companion*, Thomas Richardson, for The Catholic Book Society, Derby, 1843.