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Welcome to the fiftieth Friends Newsletter.



Spring buds, blossoms and leaves on our trees at St Patrick's, Colebrook, from left: Derek & Mary Loré's poplar, an apple, the pear, Sandra Wedgwood's elm (Images: Brian Andrews)

What an achievement, of which we are so proud. Our sincere gratitude to Maria and Allan Myers, the Board of the Pugin Foundation and all our wonderful Friends who have made these fifty issues possible.

It is with much sadness that we inform you of the death of Sir Martin Wedgwood, husband of Lady Alexandra Wedgwood, Patron of the Pugin Society and generous supporter of our Friends. How blessed we were for his 2002 visit to Australia when Sandra opened Brian's exhibition *Creating a*

Gothic Paradise: Pugin at the Antipodes. Our sincerest condolences to Sandra and her family.

Our next Newsletter will be just before Christmas as we are off to Europe to continue our Pugin Foundation work, for Brian to present a paper for the Victorian Society, and to see some of our Friends of Pugin and our children.

With kind regards,

Jude Andrews
Administrative Officer



Pugin's Designs

Easter Sepulchres (Part 5)

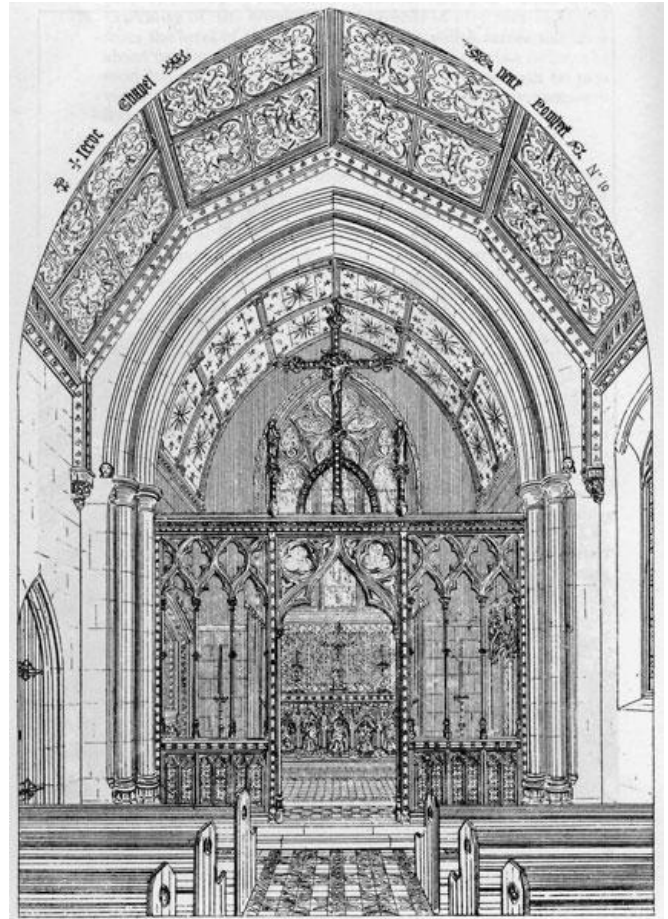
A sepulchre configuration like that at St John's Hospital, Alton, which we described in the last *Newsletter*, was once to be found in the private chapel of the Tempest family next to their residence Ackworth Grange in Yorkshire. Built in the late Decorated Gothic style and richly furnished and decorated, this beautiful little chapel was completed in 1842 but sadly demolished in 1966. We now only have Pugin's own illustrations in his publications to enable us to envisage the sepulchre. He referred to the building as Jesus Chapel near Pomfret (now called Pontefract).



A thumbnail sketch by Pugin of Jesus Chapel, Ackworth Grange (Source: Pugin's Apology frontispiece)

In describing Jesus Chapel in the second of his two articles 'On the Present State of Ecclesiastical Architecture in England' Pugin wrote:

It consists of a nave, chancel, chantry chapel containing the family vault, and a sacristy ... On the Gospel side of the chancel is a richly ornamented niche, which also opens towards the chantry, and within it a high tomb to serve for the sepulchre at Easter.¹



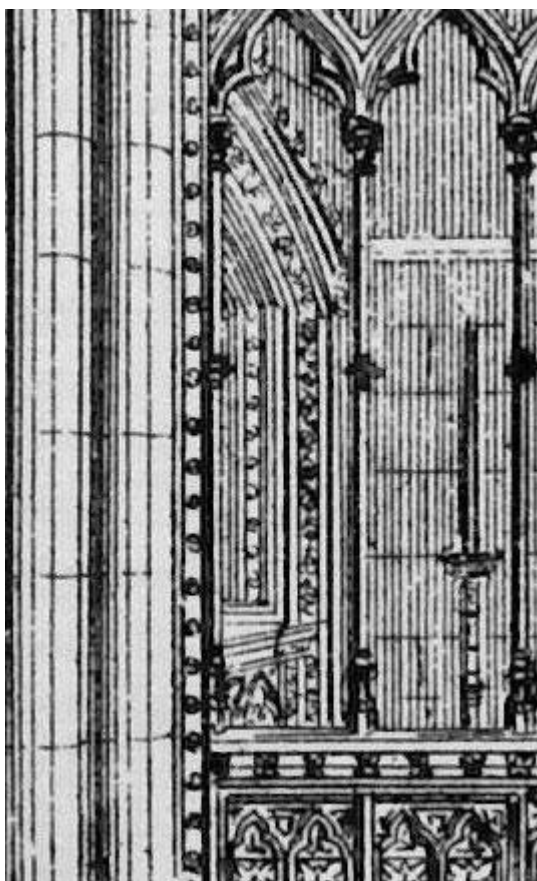
Pugin's illustration of the interior of the Jesus Chapel near Pomfret (Source: Pugin's 'Present State')

The sepulchre is partly visible at the east end of the chancel north wall in Pugin's illustration, above, in his 'Present State'.² A detail of the sepulchre is given overleaf. It must have been splendid.

The niche had a moulded segmental arch with foliated carving surmounted by a crocketed label moulding with carved figurative stops. The sides and top of the niche were enriched with mouldings including a trail of ballflowers, whilst the face of the tomb was likewise heavily carved.

¹ [A. Welby Pugin], 'The Present State of Ecclesiastical Architecture in England', *Dublin Review*, Vol. XXII, February 1842, pp. 126-7 & Plate X.

² *ibid.*



A detail of the sepulchre (Source: Pugin's 'Present State')

Bishop Willson's Residence

Ecclesiastical Contents (Part 7)

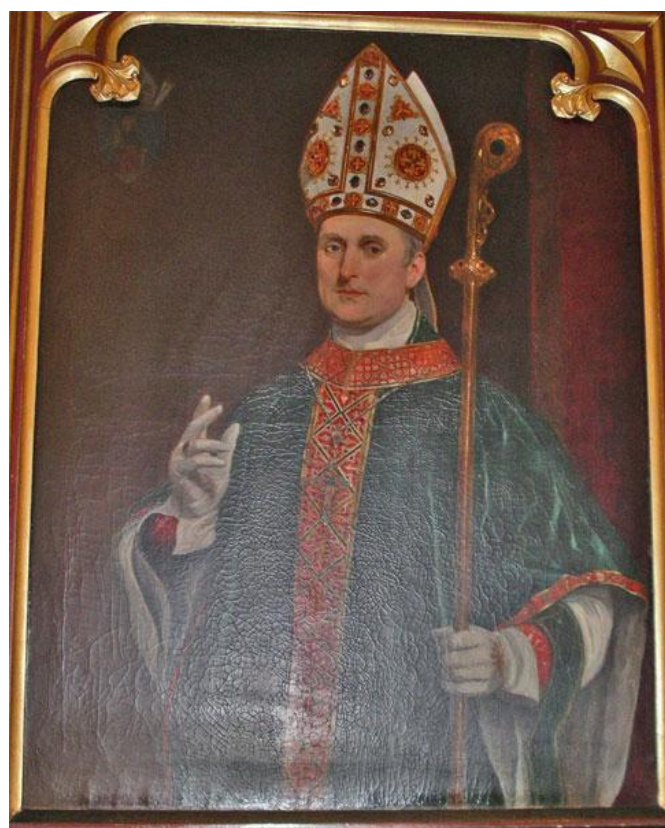
Vestments

Of the vestments which Bishop Willson would have worn when celebrating Mass in the chapel of his Macquarie Street, Hobart, residence there remains not a trace. Presumably they would have been transferred with all his effects in 1880 to the new episcopal residence in Barrack Street, built for his successor Daniel Murphy. But being in the Gothic style they would likely not have been to that Irish prelate's taste.

Willson's initial five sets of vestments (in the liturgical colours of green, red, white, purple and

black) was probably amongst the '40 sets of vestments' mentioned by him in a speech to his clergy in October 1844 as having been procured and brought out from England earlier that year.³

However, it is conceivable that a portrait which shows him in full episcopal vesture and which hangs in the pransorium of Oscott College, Birmingham, his alma mater, may include his own chasuble, stole and maniple. It was painted by Pugin's and his mutual friend John Rogers Herbert in late 1853 or early '54 during his second trip back to England.⁴



Willson's Oscott College portrait (Image: Nicholas Callinan)

Although it has been suggested that it would have been unlikely for Willson to take a chasuble back to England, the fact is that he took back all else in the portrait, including his episcopal gloves and

³ Draft of a speech by Bishop Willson on 'the state of church temporalities', given to a meeting of the clergy and others, Hobart, 23 October 1844, Archdiocese of Hobart Archives, Willson Papers, CA.6/WIL.12.

⁴ Herbert also painted the most famous portrait of Pugin, which now hangs in the Pugin Room, Palace of Westminster.

precious mitre, perhaps with the intention of having the portrait painted. It is to be noted that Willson is wearing his white gloves, which therefore don't liturgically match the chasuble colour. However, there is no doubt that the beautiful green chasuble would have made for a better portrait than a white one.⁵

The chasuble ground fabric is green silk velvet trimmed with half-inch braid. The front pillar orphrey is partly visible, its design being identical with that on a chasuble made c.1847–8 for Pugin's own church at Ramsgate.⁶ Interestingly, the chasuble has a collar, something Pugin disliked but Willson preferred.⁷ In describing the material for chasubles in his *Glossary of Ecclesiastical Ornament and Costume* Pugin had stated: 'Perhaps the best materials for chasubles is plain velvet, on which the embroidery of the orphreys tells with surprising effect and richness ...'⁸

We will consider Willson's other episcopalia shown in his portrait in later parts of this series.

Statue

Bishop Willson owned a statue of the Virgin and Child which he had purchased during his 1847 visit to England. It was carved in limestone by George Myers' men to a Pugin design. We dealt with this statue in detail, along with another from the same design at Ratcliffe College, Leicestershire, as well as the late medieval Flemish statue which served as Pugin's inspiration for it in our Newsletter No. 33, April 2009.

For the sake of comprehensiveness in dealing with Willson's possessions we have included another image of the statue from a slightly different angle, following completion of conservation works needed after almost 140 years exposure to the elements in a niche above the entrance porch to St Mary's Convent, Hobart.



Willson's 1847 Virgin and Child statue (Image: Richard Eastwood)

Processional Cross

The Archdiocese of Hobart has three simple Pugin-designed brass processional crosses, one of which is now in St Mary's Cathedral, Hobart, and can only have finished up there were it originally at Bishop Willson's residence.

Standing 204cm high, it is of the utmost simplicity, with trefoil terminations to the arms, a roundel at the intersection of the arms and an applied cast corpus. The cross and roundel are edged with roll

⁵ I am grateful to Michael Sternbeck for a helpful discussion about the vestments in this portrait.

⁶ Paul Harrison, 'Woven Braids' in Paul Atterbury & Clive Wainwright, *Pugin A Gothic Passion*, Yale University Press, London, 1994, p. 215.

⁷ Willson to Fitzpatrick, Shrove Tuesday, n.d., Melbourne Diocesan Historical commission.

⁸ A. Welby Pugin, *Glossary of Ecclesiastical Ornament and Costume*, 3rd edn, London, 1868, p. 65.

mouldings and there is a moulded knot and shaped circular toe.



Willson's processional cross (Image: Private collection)

The cross may be the one of Willson's 1847 purchases from Hardmans. This was listed in the Hardman Metal Day Book 1845–49, 6 December 1847, p. 261: 'Rt Revd Bishop Willson Hobart Town A plain Brass Processional Cross & figure 959 2 -5 -0'. Or it could be one of a number to the same design among the 'sale or return' goods supplied to Willson by Hardman in 1854 and described in a 1860 list of items still unsold as '1 Brass Processional Cross 2 -15 -0'. The higher price of the latter most probably reflects the later date of manufacture.⁹

⁹ 'Articles remaining unsold', enclosed in Willson to Heptonstall, 13 March 1860, attached to Heptonstall to Hardman, 9 May 1860, BCA, Hardman Archive, Metal Client Correspondence, 1860.

Pugin's Designs

The 1847 Crucifix Figures (Part 1)

Introduction

A singular aspect of Pugin's relationship with Bishop Willson, flowing from the need to supply all the items to establish an entire diocese, was the provision of multiple objects to the one design either by manufacture in England or by copying from exemplars in Tasmania. An example of the former is the ten simple Hardman chalices and patens used for service at convict establishments around the island, and of the latter is the large number of headstones in Catholic cemeteries which were locally copied in sandstone by Hobart stonemasons from English limestone exemplars carved by craftsmen employed by George Myers, Pugin's favoured builder.¹⁰

An extraordinary example of design replication, again by George Myers' men, but in this instance not through the provision of an exemplar but by the carving of multiple copies, is the at least fifteen corpuses (or figures) for placement on crucifixes which were obtained by Willson during his 1847 visit to England.¹¹ Along with a great quantity of items including metalwork, carved stonework, ironwork, woodwork, textiles, stained glass, casts, stencils, glassware and printed material, all to Pugin's designs,¹² these figures were brought back to Hobart Town on the 556 ton barque *Tamar*, arriving on 19 April 1848.¹³

General Characteristics

The overall height of the figures ranges from 45cm to 132cm. From their size range, most were

¹⁰ We will look at the Tasmanian headstones in forthcoming issues of our Newsletter.

¹¹ Fifteen is the number rediscovered to date. There may conceivably be more.

¹² See Margaret Belcher, *The Collected Letters of A.W.N. Pugin*, volume 3 1848 to 1848, Oxford University Press, Oxford, 2009, pp. 310–2, 345, 359, 361.

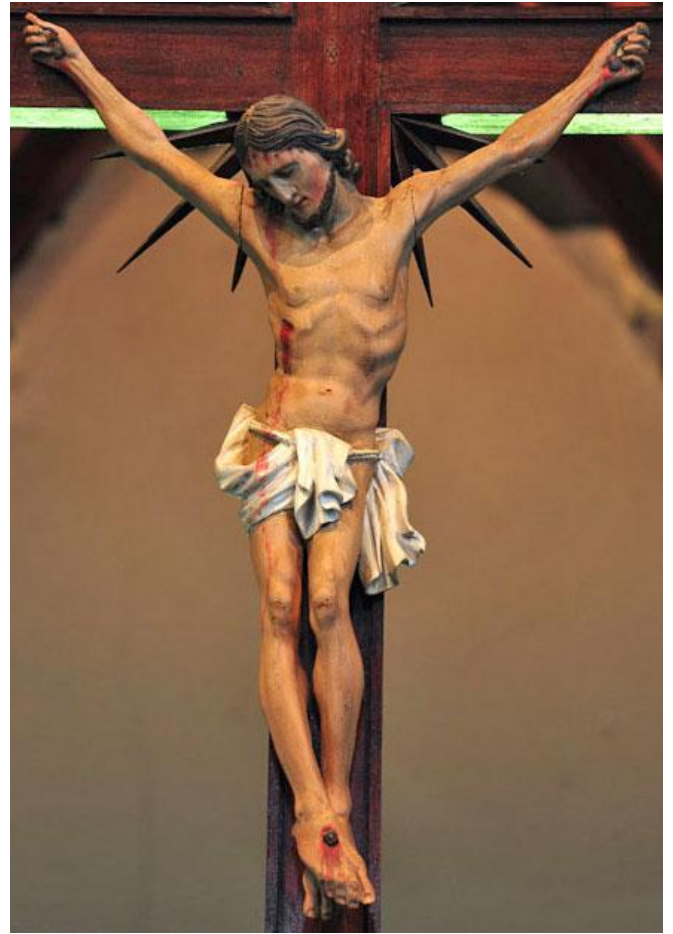
¹³ Thomas Kelsh, "Personal Recollections" of the Right Reverend Robert William Willson D.D. (First Bishop of Hobart Town), with a Portrait of His Lordship, and an Introduction to the State of Religion in Tasmania, prior to the year 1844, Hobart, 1882, p. 62.

evidently intended by Willson for placement on rood screens, as indeed many were. All were carved from White Pine (*Pinus Strobus*), coated with gesso, rubbed back and then polychromed, although many have subsequently been re-painted, with unfortunate results. They were carved in three pieces, the arms being separately attached, and all originally had a separate crown of thorns for placement on the head.

They differ substantially in design and composition from the more characteristic Pugin corpus, such as is found on his altar crucifixes, processional crosses and rood screens from the late 1830s until at least 1845. The characteristic corpus (see the illustration on the previous page) has a somewhat linear stylized form, akin to medieval exemplars, a beard and moustache, a loin cloth draped in skirt-like manner and—sometimes—an integral crown of thorns. The outstretched arms make a relatively small angle to the horizontal.

The Tasmanian genre corpuses have a more anatomically natural body, no moustache, a somewhat Semitic countenance, and a loin cloth held in place by rope. Indeed, the astutely observed and superbly carved bodily detail is more akin to works appearing early in the Renaissance, not a period generally emulated by Pugin. All but one have lost their separate crown of thorns. The outstretched arms make a noticeably larger angle with the horizontal than Pugin's earlier corpuses and the fingers are clenched. Minor but obvious differences in the treatment of the hair, the rope and the loin cloth across the Tasmanian group can be a reliable pointer to the corpuses having been carved from a typical Pugin sketch design.

Regarding the fact that these figures have no moustache, this is particularly rare in representations of Christ over the ages, and does not feature in any of Pugin's other crucifix figures. We attach no special significance to this singularity other than that it might help in identifying a possible exemplar which Pugin could have used as inspiration for this design.



The best preserved corpus, with its original polychromy intact, on the rood screen of St Patrick's, Colebrook (Image: Graham Lupp)

Method of attachment

The larger corpuses, with nominal heights of 95 cm and 132 cm, are attached to the cross by a single metal pin at the buttock. The buttock area is flattened to give a good bearing surface against the cross. This is a logical point of attachment, being around the centre of gravity of the figure. The nails to the hands and feet are decorative and do not attach to the cross. The smaller corpuses are attached by the nails in the hands and feet.

To be continued.