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Welcome to the fifty-third Friends Newsletter.

Friend of Pugin and Committee member of the Pugin Society, Judith Al-Seffar, has told us of an exhibition coming from Birmingham to the Art Gallery of NSW, opening on June 17 until 4 September, on *'the poetry of drawing'*, which looks at the importance of drawing prior to final works being carried out across several media for applied arts as well as paintings. The exhibition will have over 250 works on display and will include some Pugin works. There is also a paperback catalogue to accompany the exhibition. We thank Judith for giving us the information.

Friend of Pugin, Gail Hughes-Gage, has left her home of many years in Colebrook to live at a beachside suburb closer to Hobart. The Foundation owes her a huge debt of gratitude for all she has done over the years to care for St Patrick's Church. She has been the custodian of one set of keys and has opened the building for visitors and has explained its history and significance. Long before the Foundation began she had placed signs of her own making in the church to give some background to Pugin and his work there. It was Gail who in November 1997 informed Brian Andrews, then living in Adelaide, that vandals had destroyed the churchyard cross. She gathered up the fragments and placed them in the church for safekeeping, awaiting the day when a new cross can be copied from the pieces and re-installed in the cemetery.

Indeed Gail has had a huge impact on the Colebrook community. We wish her well in her new home and know that she will continue her many Colebrook connections, including her involvement with the Pugin Foundation and St Patrick's Church.

With kind regards,

Jude Andrews
Administrative Officer



Colebrook resident and Friend of Pugin Gail Hughes-Gage, third from left, at a recent meeting to discuss extensions to the cemetery alongside St Patrick's Church (Image: John Miller)



Cheadle and Colebrook (Part 1)

Pugin's church designs spanned a remarkable range of plan forms, compositions and degrees of structural and decorative elaboration. Across this continuum two buildings stand out, occupying as they do the extremes in terms of elaboration, namely, St Giles', Cheadle, and St Patrick's, Colebrook. Although startlingly different, both churches are completely faithful to Pugin's true principles, namely, 'that there should be no features about a building which are not necessary for convenience, construction, or propriety' and 'that all ornament should consist of the enrichment of the essential construction of the building' (*True Principles*, p. 1). In this and forthcoming issues we will be presenting contrasting images of the two buildings.



St Giles', Cheadle from the south-east (Image: John Maidment), and St Patrick's, Colebrook, from the north-east (Image: Brian Andrews)

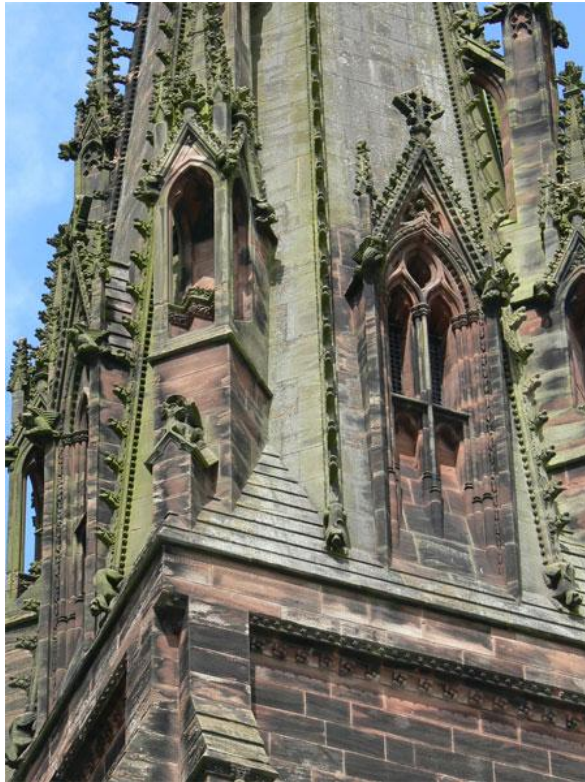
Both churches have aisles flanking the nave but Colebrook also has a clerestory. St Patrick's plan form is mirror-reversed by Pugin for the antipodes so that the entrance porch is on the northern, or sunny, side of the building. St Giles' also has its principal entrance porch on the sunny side, here the south, as for English medieval churches. The sacristies are also reversed, that for St Giles' lying against the chancel north wall with the Colebrook sacristy against the chancel south wall.

The most dramatic difference in overall composition lies in the belfries, St Giles' having a magnificent western steeple, widely regarded as the finest in nineteenth century England, and St Patrick's having a triple bellcote astride the nave east gable. The small bellcote in the same position on St Giles' is a sanctus bellcote, its bell rung to call attention to the more solemn parts of the Mass. Overleaf we present images of the steeple and the triple bellcote for comparison.



St Giles' steeple (Image: John Maidment) and St Patrick's triple bellcote (Image: Brian Andrews)

To further accentuate the huge difference in elaboration between these two elements of the churches we provide overleaf a close-up of the base of Cheadle's spire.



The base of the Cheadle spire (Image: John Maidment)

Bishop Willson's Residence

Ecclesiastical Contents (Part 11)

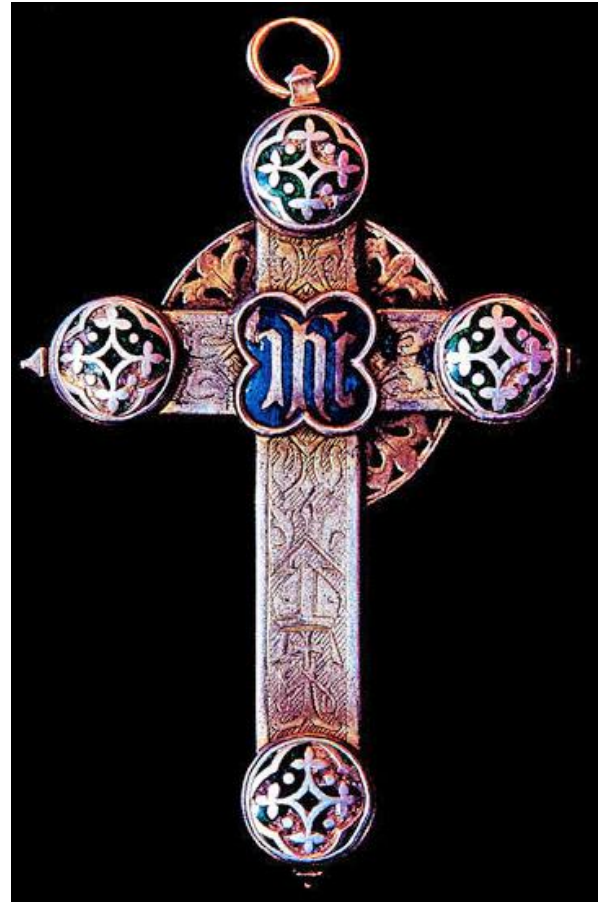
Episcopal Items (continued)

Mention has already been briefly made of Willson's pectoral cross as being one of the Pugin-designed items made for his episcopal consecration on 28 October 1842. Indeed, it was a gift from Pugin for that occasion. Hardman's Metal Day Book records that it was completed on 27 October with a mere day to spare.¹ This pressure had arisen because of Willson's belated agreement to accept the mitre, apparently as late as August of that year.²

¹ Metal Day Book 1838–44: Mr Pugin for Rt Revd Dr Willson Oct 27th [1842], Richly Gilt Silver Pectoral Cross & Chain with enamels 10 10 0', Birmingham City Archives, Hardman Archive.

² Polding to Cardinal Acton, 18(?) August 1842, *The Letters of John Bede Polding OSB*, vol. 1, 1819–1843, Sisters of the Good Samaritan, Glebe Point, 1994, p. 216.

The cross is engraved with foliation as well as a mitre, a cross and a 'W' monogram. At the extremities of the arms foliated crosses reserved on dark green champlevé enamel are set within quatrefoils, and the intersection of the arms bears the Sacred Monogram on blue champlevé enamel within a diagonally set quatrefoil. At the centre of the back of the cross a hinged lid encloses a relic box.



Willson's pectoral cross. Note that the original lower left quadrant of the pierced and engraved disc is long since missing (Image: Private collection)

There are no hallmarks, as Hardmans made it before their first mark H&I (Hardman & Iliffe) was registered at the Birmingham Assay Office on 11 October 1843.

The left-hand side of the cross is engraved with 'ROBERTI WILLSON EPI [illegible] 1866' and the right-hand side with 'EDOUARDI KNIGHT EPI CO[---]S[-] [illegible] CONSECR. 1879'. We can assign the date of these engravings to some

thirteen years after Willson's death in England in 1866. In 1879 it is evident that the cross passed to Edmund Knight who was consecrated as auxiliary Bishop of Shrewsbury and titular Bishop of Coricum *in partibus infidelium* on 25 July of that year. Both lots of engraving must have been executed at that juncture because Willson was always known in his lifetime by his second name William, not his first name Robert.³

After Knight's death in 1905 the cross was passed back to the Willson family and thence to Bishop Willson's grand-nephew Dom Hilary Willson, a monk of Ampleforth Abbey. In 1945 the cross was presented by Herbert H. Byrne OSB, Abbot of Ampleforth, to Edward Ellis, Bishop of Nottingham, and it has remained in the custody of his successors.

Bishop Willson had close connections with the Hardman family. Indeed, his nephew William Edward Willson would marry John Hardman junior's daughter Anne in St Chad's Cathedral, Birmingham, on 13 July 1869. It is therefore not surprising that a Hardman family member would give the new bishop a gift associated with his office. The donor was John Hardman senior, father of John Hardman whose firm manufactured all Pugin's metalwork and, from 1845, his stained glass. Hardman's Metal Day Book for 1838–44 recorded on 25 April 1843 the gift of a ewer and basin.⁴ No cost was recorded against the completed order.

It is greatly to be regretted that the basin has been lost and that the hinged lid and thumbpiece are missing from the ewer. Nonetheless, this ewer, even in its incomplete state, is precious evidence of the close ties which existed between Willson, Pugin and the Hardman family.

The vessel has a pear-shaped body, typical of Pugin's ewer designs, and a rather uncomfortably shaped handle. This shape is found amongst his

designs as early as 1836, where it appeared on a tankard in his *Designs for Gold & Silversmiths*. It is also to be found on one of his earliest manufactured ewers, made by the London silversmith George Frederick Pinnell for Oscott College, Birmingham, and dated 1838. This form would be replaced in Pugin's later designs of the 1840s by a more elegant and comfortable S-shaped handle as exemplified by that on his 1848 ewer for Charles Henry Davis OSB, first Bishop Maitland, New South Wales.



Willson's ewer. Note the lid is missing (Image: Private collection)

The ewer is of base metal, originally silver plated, the gilding being modern.

³ Further evidence exists in the form of his monogram 'WW' on such items as his personal pyx, his seal and his bugia (see illustration in the January 2011 Newsletter).

⁴ Metal Day Book 1838–44: 'Mr Hardman Senr April 25th 1843, 1 Ewer & Basin for the Rt. Revd Bishop of Hobart Town', Hardman Archive, Birmingham City Archives.

There is a band of foliated engraving on a hatched ground around the neck and one of similar design on the foot. On the front of the body is engraved a shield bearing the monogram 'W' entwined with a cross within a foliated quatrefoil on a hatched ground.

Pugin's Designs

The 1847 Crucifix Figures (Part 3)

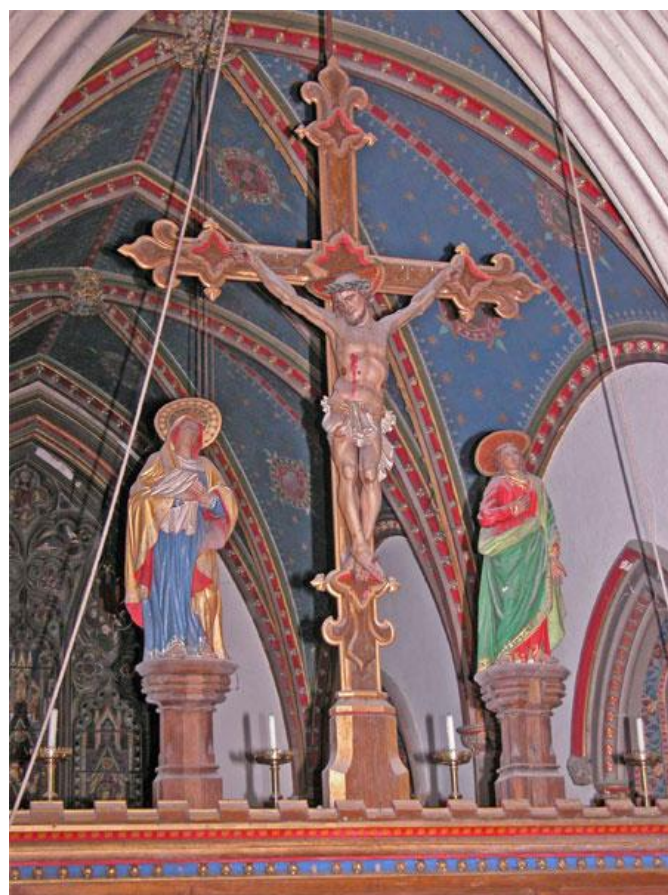
Design provenance

To our knowledge there was only one corpus with the specific characteristics of the 1847 set for Bishop Willson, but which predates them, and it is on the rood screen in Our Blessed Lady and St Alphonsus Liguori's Church, Blackmore Park, Worcestershire, a particularly fine building with attached monastery by the Pugin follower Charles Francis Hansom (1817–88). It was erected entirely at the expense of John Vincent Gandolfi Esq., whose uncle Thomas C. Hornyhold (of an old recusant family) owned the Blackmore Park estate, within the bounds of which it stood.



*Our Blessed Lady and St Alphonsus Liguori's Church,
Blackmore Park, Worcestershire (Image: Nicholas
Bannister)*

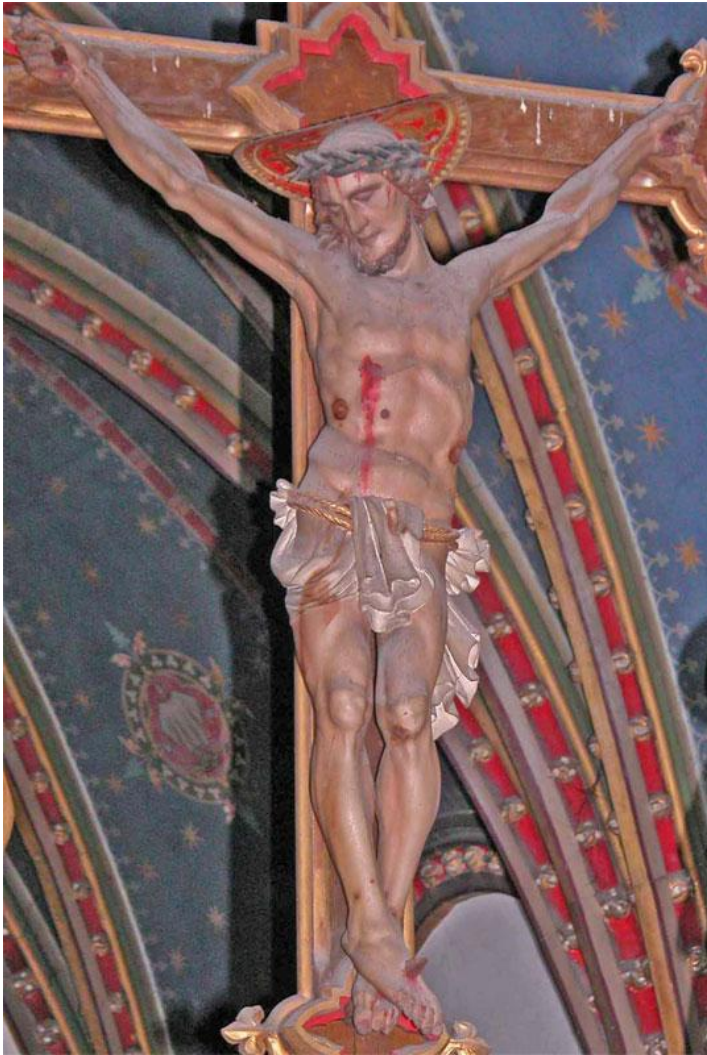
The building, opened on 20 August 1846, has a floor entirely paved with encaustic tiles designed by Pugin as well as a splendid collection of metalwork, also to his designs.⁵ Regrettably it is not possible to ascertain whether he visited the building during its construction, partly because his diary for 1846 is missing, but there must be some connection between the Blackmore Park corpus and Pugin's subsequent design for the Willson set, as the similarities are far too singular to be coincidental. We refer in particular to the composition and massing of the figure, the form and drape of the loin cloth and its rope and, most significantly, the absence of a moustache. As a group these characteristics are distinctively different from any other corpuses placed on screens, crucifixes, etc. in the nineteenth century.



*The rood screen group, Blackmore Park (Image: Nicholas
Bannister)*

⁵ The Pugin-designed metalwork included coronae lucis, the altar crucifixes and candlesticks, the sanctuary lamp, vases, the paschal candlestick and a fine monumental brass. For the latter see Brian Andrews, *Creating a Gothic Paradise: Pugin at the Antipodes*, Tasmanian Museum and Art Gallery, Hobart, 2002, pp. 32–3.

Below, we present the Blackmore Park figure alongside a Tasmanian figure of comparable size for comparison.



At left, the Blackmore Park figure (Image: Nicholas Bannister; at right, the figure in the Passionist Monastery, Hobart (Image: Brian Andrews)

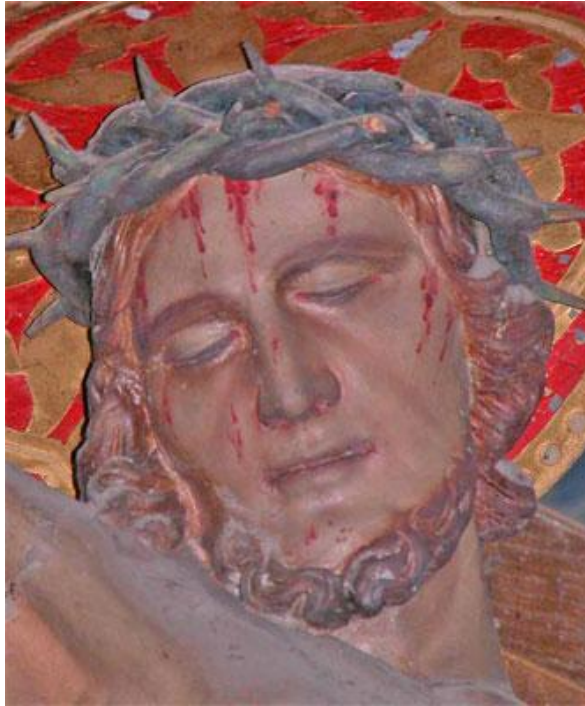
We note the following about the Tasmanian figure:

- It has lost its separately carved crown of thorns, as have all but one of the Tasmanian corpses.
- The joints between the torso and the arms have opened.
- The polychromy is original except for an 'improvement' in the form of a painted-on moustache.⁶

- The differing angle of the arms vis-à-vis the Blackmore Park corpus is of no significance because there are differing angles amongst the many Tasmanian examples.

The most significant difference between the two figures is in the modelling of the head. That on the Blackmore Park corpus is much more thick-set than the Tasmanian ones. We present overleaf close-ups of the heads which show the Tasmanian example with a finer, more Semitic, character.

⁶ The same 'improvement' has been painted on the figures in the Oatlands, Franklin and Launceston Catholic churches.⁷



Above, the Blackmore Park head (Image: Nicholas Bannister); below, the Hobart head (Image: Brian Andrews)



Given the singular similarities between the Blackmore Park corpus and the Pugin-designed Tasmanian figures it strains the credulity to

suppose that the latter were designed with no reference to the former. But what is the relationship? There seem several possibilities.

1. Pugin designed both figure types. Given his other works at Blackmore Park it is conceivable that he also designed the rood screen figures. The attendant figures of Our Lady and St John are certainly nineteenth-century but their detail is less refined than that of the corpus. However, the heaviness of the Blackmore Park face is atypical of Pugin's work.
2. Pugin saw the figure at Blackmore Park and sketched it as an exemplar for copying. It is unlikely, however, that Pugin would have seen a c.19 figure by another hand and decided to copy it. But what if it were not c.19? Would this have struck Pugin as worth copying? There are many examples of Pugin finding inspiration from medieval works.
3. Pugin had acquired the figure—of unknown provenance to us—and provided it with the other figures (designed by him?) for the Blackmore Park screen, but made a sketch which would later be used by Myers' men for the Tasmanian and other figures.

There may be other scenarios, but of one thing we may be certain. There is an indisputable link between the figures, even if the original design provenance of the Tasmanian figures is at this stage still unresolved.

To be continued.

New Friends of Pugin

We welcome:

Geoff Morgan

Burwood, New South Wales