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Welcome to the fifty-ninth Friends Newsletter.

We thank all of our Friends of Pugin who have renewed their membership for 2011-2012. It is so wonderful to have so many Friends over so many years. We also thank you for your kind donations.

A special thank you too to all our Friends who week in and week out give up time to have St Patrick's, Colebrook, open every Sunday between 2 and 4. We receive many appreciative comments from visitors who are delighted to find the church open. Almost all churches are closed these days because of theft and vandalism.

We regularly get comments from Friends about our Newsletter and web content and we greatly value this. We encourage you to take time to give us your thoughts, either by email or in writing, because we are thinking of starting a comments section in our Newsletter.

Details of Pugin's Bi-centenary continue to be refined. We now have online details of the organ recital program at:

<http://www.puginfoundation.org/assets/DomAlbanNunnOrganRecital.pdf>. We also have the music for the Bi-centenary Mass on line.

For our Friends who do not access the internet, you won't miss out, as we will send a package to all Friends with events and booking details, well in advance.

From beautiful Spring flowering in Hobart, we send you best wishes.

With kind regards,

Jude Andrews
Administrative Officer



Encaustic tiles on the footpace of Pugin's altar in his chantry chapel, St Augustine's Church, Ramsgate. The altar was originally in the oratory attached to his residence, The Grange, adjacent to the church (Image: Nicholas Callinan)

The Present State of Pugin's Ecclesiastical Architecture in Australia

(Part 1)

Introduction

In past issues of the Newsletter we have presented detailed histories and analyses of most of Pugin's Australian churches, as well as of several Irish ones. Musing upon Pugin's highly influential work entitled *The Present State of Ecclesiastical Architecture in England*,¹ and observing how often his designs and ideals as presented therein were either not completed or were subsequently altered, we looked into the 'present state' of some fifty-nine of his churches and cathedrals. To our great surprise, just six of those buildings, four in England, one in Ireland and one in Australia, are fully structurally complete according to his original design and have not been altered or extended in any way, or indeed completed to the designs of another architect. We are not considering furnishings in this statement other than rood screens, which are regarded by heritage authorities as walls, albeit perforated ones!

We will present a listing of these fifty-nine buildings and their 'present state' at the end of this new series, but simply observe in passing that such a renowned example of Pugin's work as his own St Augustine's, Ramsgate, was never completed, and his delightful little Church of Our Lady and St Wilfrid, Warwick Bridge, although appearing intact at first glance as per the original design, has in fact had its sacristy extended at some stage. Here, we will look at his Australian cathedral and churches, comparing the earliest images of them with their 'present state', and detailing their departures from his designs.

¹ A. Welby Pugin, *The Present State of Ecclesiastical Architecture in England*, Charles Dolman, London, 1843. Originally published as two articles in the *Dublin Review*, No. XX, May 1841, and No. XXIII, February 1842.

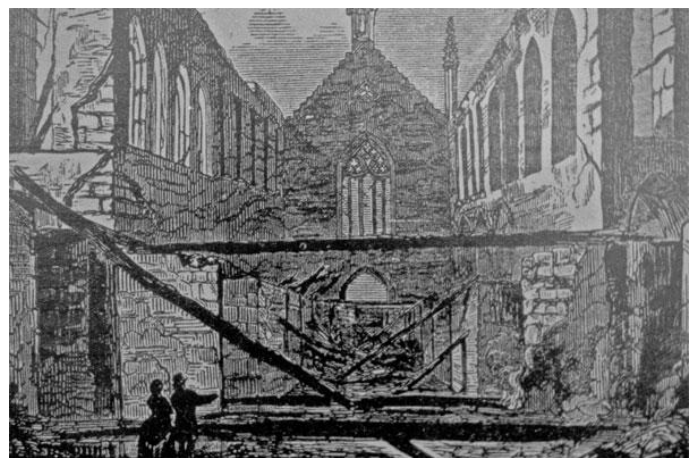
1. St Mary's Cathedral, Sydney

In 1842 Pugin produced a design for westward extensions to St Mary's Cathedral for Archbishop Polding, with a view to the ultimate replacement of the 1830s Gothick structure by a complete new cathedral. These extensions were constructed between 1851 and c.1860, with the exception of the belfry stage and spire of the south-west steeple.



An early 1860s engraving of Pugin's incomplete extensions to St Mary's Cathedral (Source: Private collection)

All was lost, including—most regrettably—Pugin's magnificent organ case, in the disastrous fire on the night of 29 June 1865 which consumed the building, sparing only the structural stonework and the façade statues by the French Benedictine monk sculptor Fr Jean Gourbeillon OSB.



The gutted interior looking west towards Pugin's extensions (Source: Private Collection)

The remains were cleared away in the early 1900s to make way for the nave of William Wardell's huge replacement cathedral (1866–2000).

Just one element survives from the Pugin building, namely, Gourbeillon's statue of the Virgin and Child, which originally stood in a niche beside the nave west window (see illustration on previous page). Following many decades off site it was carefully restored and now stands on a plinth on the north side of the eastern limb of Wardell's cathedral. **To be continued.**



Fr Jean Gourbeillon's statue of the Virgin and Child, originally on the façade of Pugin's extensions to St Mary's Cathedral, Sydney (Image: Sydney Archdiocesan Archives)

Bishop Willson's Hobart Pro-cathedral Renovations

(Part 5)

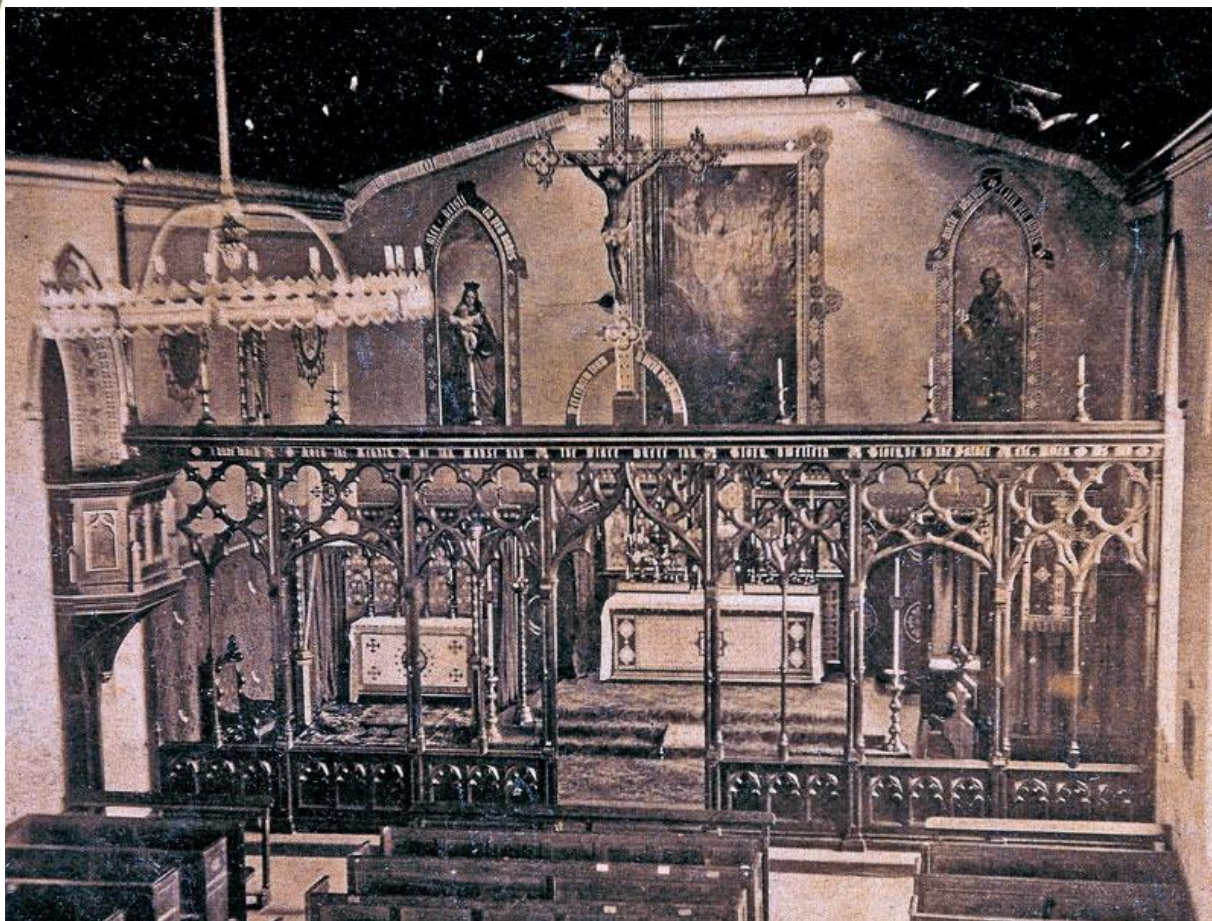
The 1856 renovations (contd)

To help you keep visual track of Willson's renovations we reproduce again overleaf the c.1859 image presented in the previous parts of this series.

We next consider the metalwork furnishings on and in the vicinity of the High Altar. On the altar are six candlesticks and a crucifix by Hardmans.



The High Altar crucifix (Image: Private collection)



The renovated chancel c.1859, image by pioneering Hobart photographer John Mathieson Sharp (Source: Private collection)

The altar crucifix was purchased by Bishop Willson as part of the new High Altar ensemble, the description in the Hardman Metal Day Book 1855–57, pp. 65–6, 28 March 1855, being as follows: ‘Right Revd Bishop Willson Hobart Town Van Dieman’s [sic] Land, To an Altar and Reredos ... To a Brass Altar Cross, as 4119, but without Lions, & simply engraved in corners, not painted; 3 feet high No 4713 @ 140/– 7 0 0’.

This description situated the crucifix at the lower end of Hardman’s price range for this model and shows how they could produce a set of variations on the same basic design through the substitution and/or addition of a range of finishes. Thus, a crucifix acquired for St Marie’s, Rugby, in 1847 was from the same design but a couple of grades up in quality and price, with its crouching lion feet and engravings of the Evangelists at the extremities of the arms.



Altar crucifix, St Marie’s, Rugby (Image: Nicholas Callinan)

The candlesticks were also stock items, their Day Book entry (same page as the crucifix) being: 'Right Revd Bishop Willson Hobart Town Van Dieman's [sic] Land, To an Altar and Reredos... To 6 Brass Candlesticks 3491 @ 40/- 12 0 0'.

A similar fate overtook the c.1843 Paschal candlestick, another victim of liturgical vandalism and visible in the c.1859 image at the left corner of the steps leading to the altar. It was cut down in height but, at least, not discarded.



High Altar candlestick (Image: Private collection)

These candlesticks met the fate of many church furnishings in the unthinking—and frequently misguided—aftermath of the Second Vatican Council; they were removed from liturgical use.² Their ferrules were removed, then they were painted grey and converted into smoker's stands for use in the clergy lounge of the adjacent presbytery. Mercifully, two were restored for the 2002 Australian national travelling exhibition 'Creating a Gothic Paradise: Pugin at the Antipodes', and are now back in use in St Joseph's Church.

² Many objects were sold to antique dealers and not a few wooden altars finished up as bars in private homes.



At left, the original Paschal candlestick and, at right, the cut-down version from the 1960s (Image: Private collection)

In recent days some, but not all, of the missing sections of the candlestick have been reinstated.

Notice also in the c.1859 image two standard candlesticks on the corners of the lowest step. No better image survives, and they were clearly not in the Gothic idiom. But they were a Sarum Use furnishing not to be found in the Roman Rite, and therefore a clear indication of Bishop Willson's unfulfilled intentions, as with Pugin's, of reinstating the ancient liturgical ceremonies of the English medieval Church.

We now consider a metalwork item barely detectable through the opening in the rood screen.

Indeed, the only obvious evidence of it is in the cords visible behind the rood crucifix, being part of the counterweight suspension arrangement for the object: the sanctuary lamp.



The Sanctuary lamp (Image: Brian Andrews)

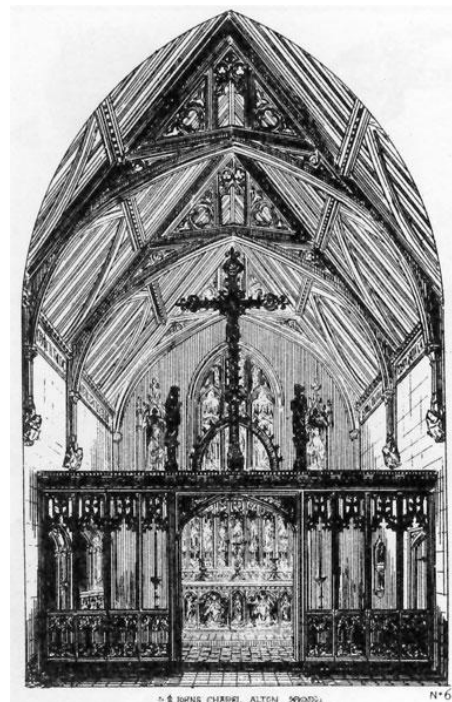
This fine lamp, of which only the red glass lantern is not original, was most likely one of the some £306-13-9 worth of metalwork items sent out to Tasmania in 1855 on a sale or return basis by John Hardman.³ **To be continued.**

³ 'Articles remaining unsold', enclosed in Willson to Heptonstall, 13 March 1860, attached to Heptonstall to Hardman, 9 May 1860, Birmingham City Archives, Hardman Archive, Metal Client Correspondence, 1860.

Wind Braces in Pugin's Churches (Part 3)

St John's Hospital Chapel, Alton

Again, there are wind braces in the physical chancel of this small 1839 two-compartment design. This building differs, however, from the others of the genre in that the part now used as the physical nave was originally designed to function as a school classroom, with the 'chapel proper east of the chancel arch'.⁴ Accordingly, the wind-bracing was above the functional chancel and the functional nave. We don't have an image which shows the roof above the physical nave (the classroom), but given the positioning of the braces in this building we can conclude that their inclusion was, as for Southport, purely decorative.



St John's Hospital Chapel, Alton (Source: [A. Welby Pugin], 'On the Present State of Ecclesiastical Architecture in England', Dublin Review, vol. XXIII, February 1842)

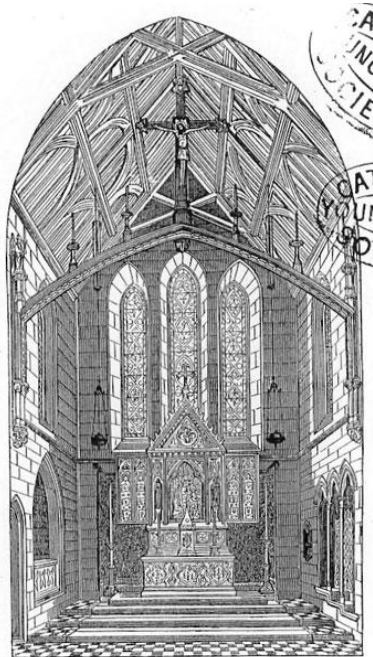
⁴ Michael Fisher, *Pugin-Land: A.W.N. Pugin, Lord Shrewsbury and the Gothic Revival in Staffordshire*, Michael J. Fisher (Publishing), Stafford, 2002, p. 57.



Two levels of windbracing in the original nave and chancel of St John's Hospital Chapel, Alton (Image: Nicholas Callinan)

St Mary's, Uttoxeter

Another early design (1838), this small building was a single vessel encompassing both nave and chancel.

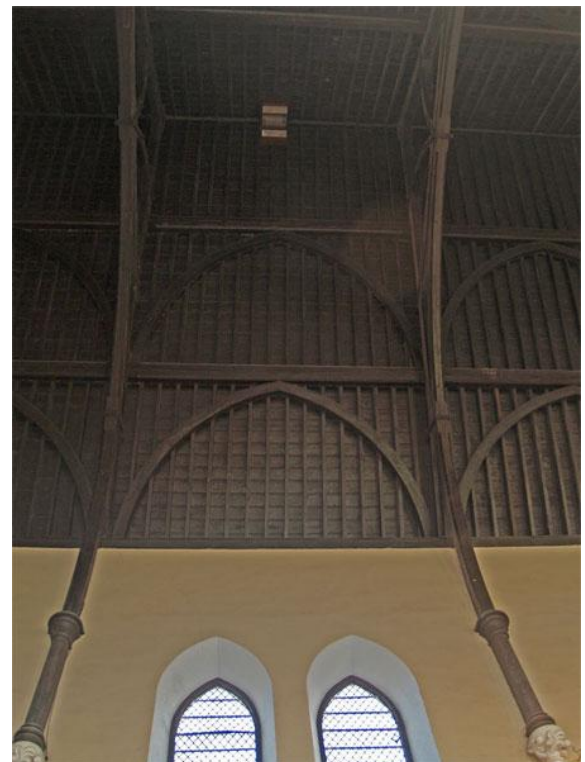


St Mary's Uttoxeter (Source: [A. Welby Pugin], 'On the Present State of Ecclesiastical Architecture in England', Dublin Review, vol. X, May 1841, Plate XV)

It was subsequently considerably enlarged by another hand. Pugin's 1841 *Dublin Review* illustration only shows the chancel end of the interior, so it is unclear whether the wind braces were also in the nave section. If they were not, then it would seem that their use in the chancel was for reasons of propriety. However, if there were braces in the nave part of the building then their use in both nave and chancel must have been decorative, as for Southport.

St Peter's College Chapel, Wexford

Another single vessel building, this was considerably larger than Uttoxeter but designed in the same year, 1838. The wind bracing here may have been for structural reasons, perhaps because Pugin may have been made aware of higher wind loadings in Ireland during his first visit there from 15 to 21 June 1838.⁵ He was in Wexford on 18 June for the laying of the foundation stone of the chapel.



Two levels of wind braces in the roof of St Peter's College Chapel, Wexford (Image: Brian Andrews)

⁵ Pugin's diary for 1838 in Alexandra Wedgwood (Ed.), A.W.N. Pugin and the Pugin Family, Catalogues of Architectural Drawings in the Victoria and Albert Museum, Victoria and Albert Museum. London, 1985, p. 40.

St James', Ramsgrange

This large church was also designed in 1838 and its nave has the same roof structure as St Peter's, Wexford, with two levels of wind bracing. The chancel has a coffered ceiling, so the roof structure cannot be seen. But insofar as the ceiling is more elaborate than the open nave roof, it is a text-book example of Pugin's theory of propriety. The likely reason for the choice of wind-bracing here is, as for Wexford, structural. **To be continued.**



The nave roof in St James', Ramsgrange (Image: Brian Andrews)

interior a smaller rood group complete with side figures of Our Lady and St John, but then in what appears to have been a late change of mind he installed the actual rood and corpus. Both are late medieval, the rood itself without doubt from the Low Countries, but they did not originally belong together. Holes in the rood beyond the ends of the arms and feet clearly show that the original corpus for this rood was larger. Once this change had been made, the large span of the rood precluded the addition of the usual side figures in the width of the chancel arch. In this regard the Ramsgate rood screen was unique in his works.



The Rood, St Augustine's, Ramsgate (Image: John Maidment)

The Ramsgate Rood

From February 2008 to January 2009 we ran a series in the Newsletter on Pugin's rood screens. Not included in this series was the screen in his own Church of St Augustine, Ramsgate, principally because its integrity had been destroyed in July 1970 through the screen proper having been moved into the Lady Chapel and the rood suspended from the tower ceiling in front of the chancel arch. A recent query about the Ramsgate rood from one of our English Friends of Pugin gave us cause to look closer at it. As late as 1850 Pugin was showing in a watercolour of the church

Donations

Our thanks to the following for their kind donations:

Mr Brian Doyle	Mr Brian Flanigan
Mr Peter Bennison	Mrs Sylvia Salverda
Mr Gavin Merrington	Col. Nell Espie
Mr John Maidment	Dr Peter Cunich
Ms Patricia McGill	Mr Derek & Mrs Mary Loré
Dr Michael & Mrs Penny Wadsley	
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