

January 2012

Number 64

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Welcome to the sixty-fourth Friends Newsletter.

With this Newsletter you are receiving a brochure and a booking slip for the Pugin Bi-centenary Festival in Tasmania. It is a wonderful program and we hope that you will encourage many to attend. Ticket prices for our Friends of Pugin are at concession rate. We look forward to seeing you at these events to celebrate Pugin's splendid legacy.

We trust that as a Friend of Pugin you have sent notification of your attendance for the Missa Cantata in the Extraordinary Form at St Patrick's Church, Colebrook, on Sunday 4 March 2012 at 10am. Please email, phone or mail your acceptance within the next ten days when you will be issued with your 'ticket'. You will need to be seated 15 minutes beforehand as this Mass is being recorded for later broadcast on ABC Classic FM and is also being filmed as part of a *Compass* program to be screened on ABC1 for the Pugin Bi-centenary year.

Late this month the Foundation's works at Colebrook received unexpected coverage, including a centre-page spread, in the *Saturday Magazine* insert of the Tasmanian *Mercury* newspaper for 28 January.

This latest in a series on 'Tassie Towns' featured the village of Colebrook. Under a headline 'Ringing in the future' it started by stating that 'Colebrook shook off its religious name [Jerusalem] some time ago, but is still home to one of the state's most remarkable churches'. We are delighted to note that the content was accurate, describing the provenance of the St Patrick's design, the reinstatement of the 'distinctive triple bellcote in 2007', Pugin's relationship with Bishop Willson and much more. This material can only have been extracted from our Foundation website, and we are pleased with this evidence of the impact of the site in making Pugin's Australian heritage better known and more fully understood, a key Foundation aim.

With kind regards,

Jude Andrews
Administrative Officer



St Patrick's, Colebrook, features in the Tasmanian press



Pugin's Book Illustrations

(Part 1)

Introduction

In this new series we will be examining a little-known and very minor aspect of Pugin's prodigious output, namely, his illustrations for cheap Catholic books—principally reprints—published by Thomas Richardson of Derby. The Archdiocese of Hobart has a fine representative collection of these works thanks to the apostolic zeal of Pugin's friend Robert William Willson, first Bishop of Hobart Town, and it is the illustrations in these books which we will be presenting.

The availability of affordable Catholic publications was dear to Willson's heart. As early as 1838, four years before his nomination to the See of Hobart Town, he was pressing for the establishment of a Catholic Tract Society.¹ Then two years later: 'In conjunction with the late Canon Sing of Derby,² he made arrangements with the late Mr. Richardson of that town to bring out Catholic books at a very much cheaper cost than that at which they had hitherto been published. They became accessible to the poorer classes ...at about a fourth of their former price.'³

Included in the cargo accompanying Willson on his voyage to Hobart in 1844 were two cases of books of piety and instruction, numbering some 1,000, intended primarily for the convicts who constituted more than half of his new flock. Within two years he was able to report to his English agent, the Benedictine monk Fr Thomas Paulinus Heptonstall OSB, that 'the books have been a blessing beyond conception. This island had scarcely a Catholic book on it!—I could not have imagined such a

dearth'.⁴ And they were indeed being used in convict establishments. A number of the Tasmanian books bear the inscription 'Thos Champney Decr 1845'. On 22 November 1845, following a nomination by Willson, Champney had been appointed by the Convict Department as 'R.C. Religious Instructor' at the Darlington Probation Station on Maria Island off the east coast of Tasmania.⁵

Pugin's illustrations for the Derby Reprints

Pugin's involvement in the enterprise was clearly seen by Richardson to be a valuable selling point. Catalogues of the Derby Reprints bound into the back of a number of these publications offered: 'New, Cheap and Uniform Editions of the best CATHOLIC PUBLICATIONS, *With appropriate Embellishments designed by that eminent artist, A. Welby Pugin, Esq.*'⁶

His own attitude to the illustrations was rather ambivalent. On the one hand his son-in-law John Hardman Powell, who succeeded him as chief designer for Hardmans, recalled in an 1889 memoir that:

So inexhaustible was his energy that he reserved extraneous drawings, such as illustrations for the *Lives of the English Saints*, books of Prayer, etc. for candle light. "It is so pleasant to make an extra guinea or two at the end of the day!"⁷

On the other hand the crudity of execution of many of the illustrations justified his distancing of himself from them, expressed in a letter to the *Tablet* of 31 January 1846:

I am well aware that the illustrations in question [for *Lives of the English Saints*, 1844–45] are very poor, but I must state in justice to myself that it would be difficult to recognise the intentions of

¹ Robert William Willson, *Substance of a Letter on the Propriety of Forming a Society for Printing and Distributing Cheap Religious Tracts, Lately Presented to the Right Reverend Vicars Apostolic of England*, Nottingham, 1838, Archdiocese of Hobart Archives, Willson Papers, CA.6/WIL.443.

² Fr Thomas Sing, a friend of Willson's, had Pugin design his St Mary's, Derby, opened in 1839.

³ [William Bernard] Ullathorne, *Memoir of Bishop Willson, First Bishop of Hobart, Tasmania*, London, 1887.

⁴ Willson to Heptonstall, 1 May 1846, Downside Abbey Archives, L.462.

⁵ Colonial Secretary's Duplicate Blue Book, Archives of Tasmania, C50 50/20.

⁶ For example, catalogue bound into the back of Alban Butler, *The Lives of the Saints*, Vol. VI, Thomas Richardson & Son for the Catholic Book Society, Derby, 1844.

⁷ Alexandra Wedgwood (ed.), 'Pugin in his home': *A memoir of J.H. Powell*, reprinted from *Architectural History*, Vol. 31, 1988, p.15.

the original drawings when the wood engraver has *copied* and cut them. And in these, as well as to a far greater degree in the Derby reprints, I am obliged to bear with patience the disgrace of being the designer of illustrations where every original intention and feeling has been destroyed by the various *hands* who successively mangle them before they appear in the publications.⁸

Richardson's use of the illustrations

In the Derby Reprints two illustrations generally appear in each volume; a frontispiece and one on the title-page. Frequently, but not always, the illustrations bore an obvious relationship to the subject matter of the work. But it seems that Richardson had a stock of the illustrations some of which were used more than once in different publications, and indeed on letter paper he printed. Willson had a stock of Richardson paper. A letter to his friend and episcopal colleague Bishop James Alipius Goold of Melbourne dated 13 February 1860 has in its upper left-hand corner an illustration of the seven corporal works of mercy.



Richardson letter paper (Source: Melbourne Diocesan Historical Commission)

This same illustration had earlier appeared as the frontispiece in the 1843 Derby Reprint of Thomas Hay's *The Sincere Christian Instructed in the Faith of Christ*, Vol. 2.

What must have been particularly galling to Pugin were the frontispiece illustrations for several of the volumes of the Derby *Lives of the Saints*. In these Pugin had provided essentially a framework for a saint's image, but then Richardson had inserted an image which could not have been much further away in style from its Gothic framework. The frontispiece for Vol. VII is reproduced below, showing St Ignatius of Loyola (1491–1556) in vestments which Pugin would have abhorred as being in the 'revived pagan' style. The same framework was used by Richardson for the Vol. VIII frontispiece, enclosing an equally un-Puginian St Dominic.

To be continued.



The frontispiece illustration for Butler's Lives of the Saints, Vol. VII, 1845 (Source: Archdiocese of Hobart Archives)

⁸ CATHOLIC INTELLIGENCE. / LETTER OF A.W. PUGIN, ESQ. / TO THE EDITOR OF THE ECCLESIOLOGIST, *Tablet*, Vol. VII, No. 300, 31 January, 1846, p. 69, c. 2.

The Present State of Pugin's Ecclesiastical Architecture in Australia

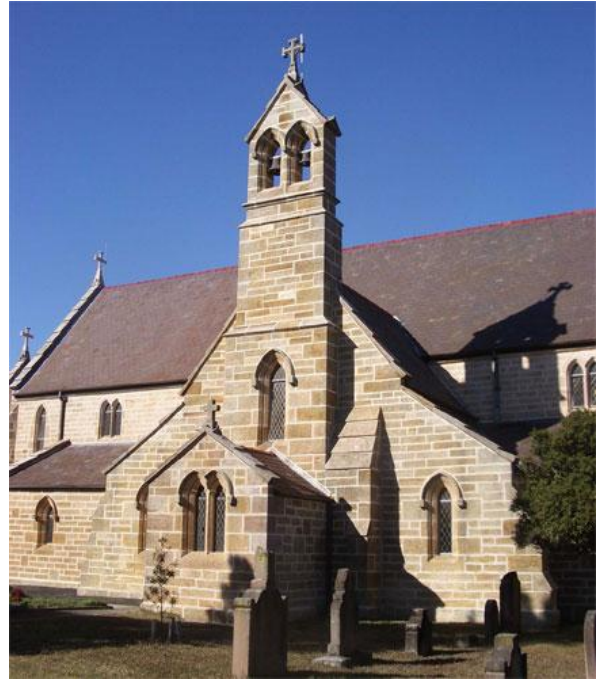
(Part 6)

6. St Charles Borromeo's, Ryde, NSW

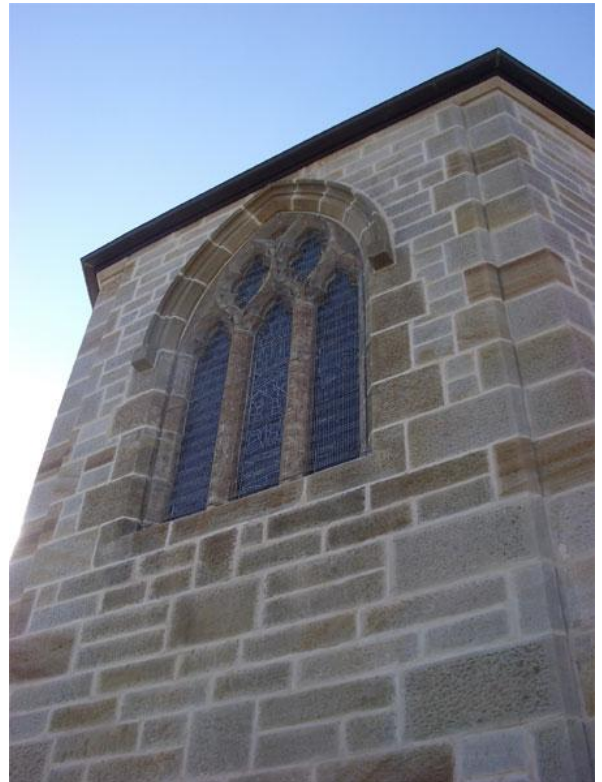
This little church was designed in 1842 and constructed much later, being dedicated in December 1857. It was almost entirely dismantled in 1934, its constituent elements re-cycled into a larger church at right angles. Only the west front was retained, with its bellcote, as the south porch to the new building. **To be continued.**



St Charles Borromeo's Church c.1870 (Image: Private collection)



The original façade, with later porch, dwarfed by the 1930s church against it (Image: Jude Andrews)



Pugin's chancel east window inserted in the apse of the large later church (Image: Jude Andrews)



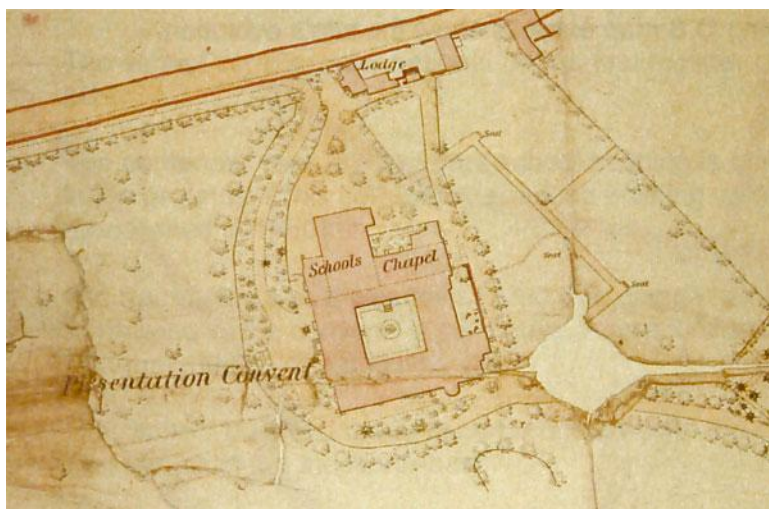
Pugin's Irish Works

Convent of the Presentation, Waterford

Part 2

The design

Drawing as always upon his unrivalled knowledge of the grammar and vocabulary of medieval architecture, but also of the functional layout of monastic houses from that era, Pugin designed the convent in a thirteenth-century idiom around a quadrangular cloister. This structure is strongly evident below in a detail from an 1872 Ordnance Survey plan. The ground floor plan as at 2006 is given overleaf, the internal rooms reflecting inter alia changes over 160 years.



The convent outline as shown in an 1872 Ordnance Survey plan (Courtesy: dbb Architects, Waterford)

Let us now examine the original room disposition, starting with the ground floor, by reference to the plan overleaf (north is at the top of the page). The west range contained rooms such as offices and parlours, conveniently accessible from the main entrance at the centre of the façade via a lobby because from 1806 the Presentation Sisters had a rule of enclosure.⁹

⁹ [Sr Assumpta O'Neill], *Waterford's Presentation Community: A Bicentenary Record 1798–1998*, Waterford, 1998, p. 15.

The south range housed community rooms at its western end, then a refectory with a kitchen situated at the far east end. This kitchen was the full height of the convent's two floors and had a huge open fireplace surmounted by a quite splendid chimney.

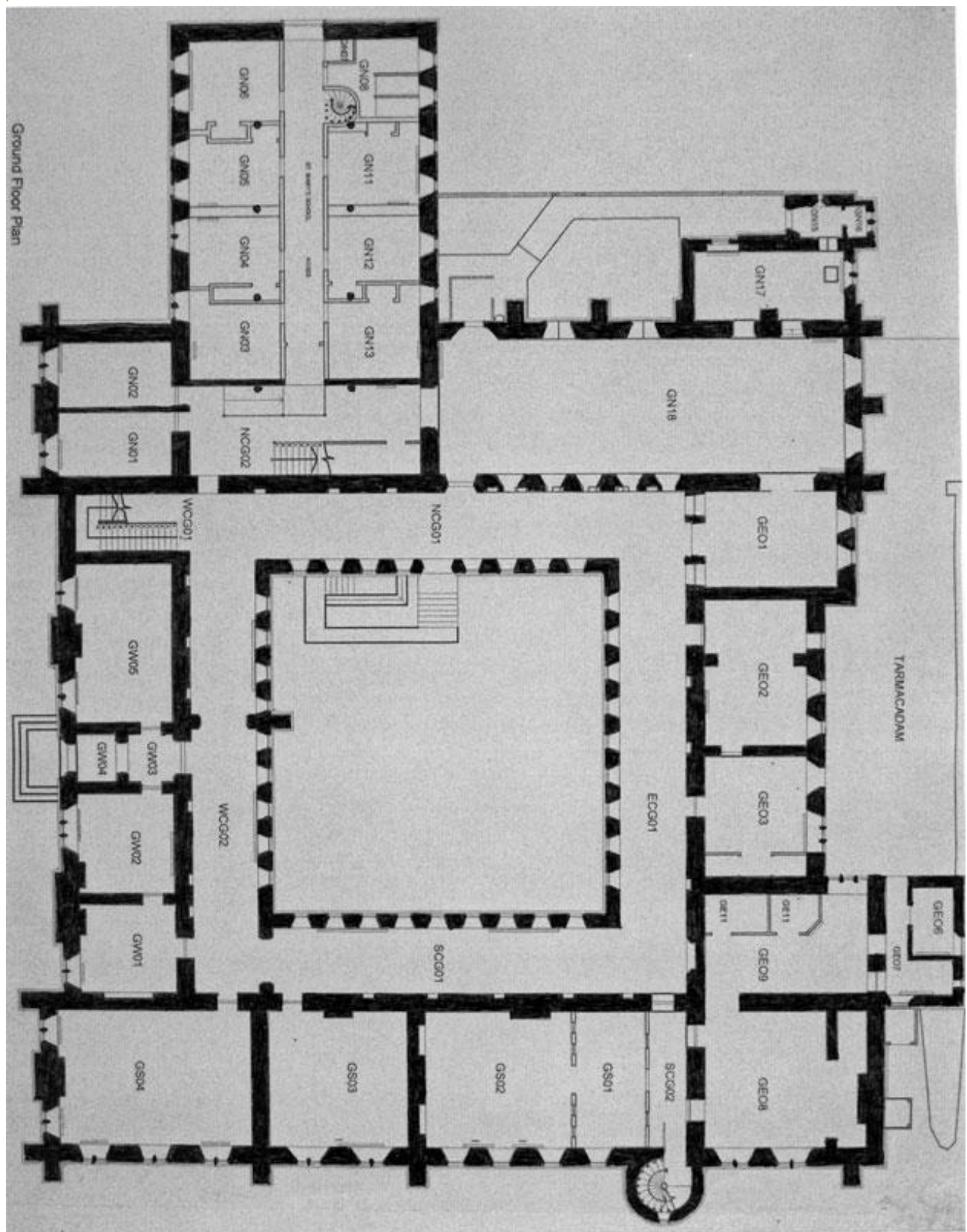


Pugin's massive kitchen fireplace filled with the culinary clutter of a later age (Image: Brian Andrews)



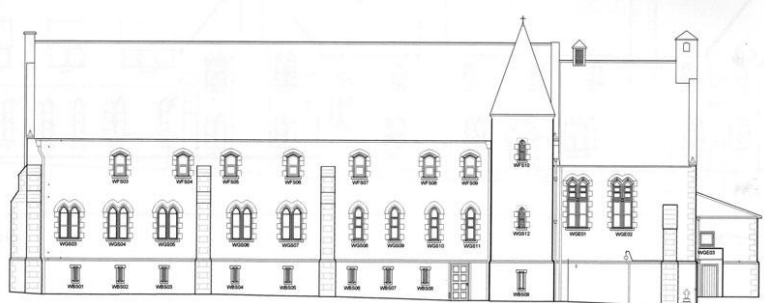
The kitchen chimney (Image: Brian Andrews)





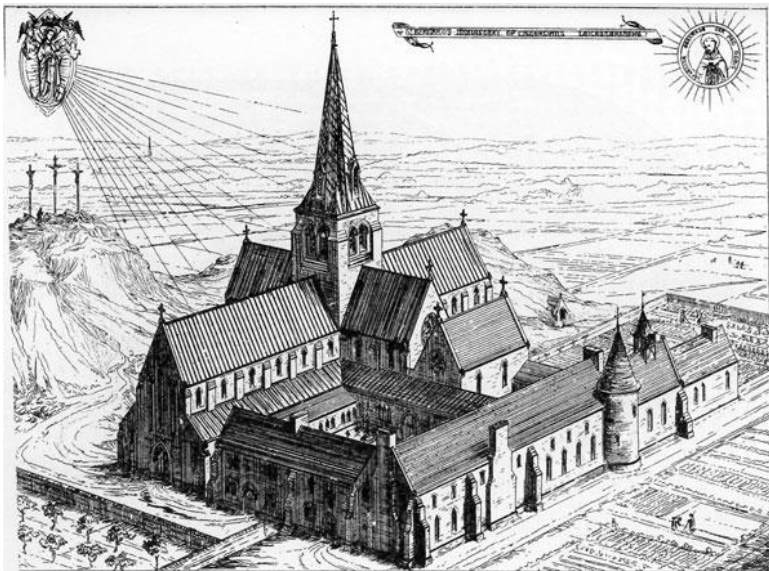
The 2006 ground floor plan (Courtesy: dbb Architects, Waterford)

A circular staircase will be noted on the south side of the refectory. It opened via a narrow corridor onto the kitchen, refectory and cloister. Surmounted by a conical spire (see below and at right) it resembled Irish medieval round towers.



The south range elevation (Courtesy: dbb Architects, Waterford)

It would be tempting to attribute this form to Pugin nodding in the direction of medieval Ireland. However, this aspect of the 1841 Waterford plans had already been incorporated in his 1839 plans for the Cistercian monks' Mount St Bernard monastery in Charnwood Forest, Leicestershire, in the same location between the refectory and the kitchen and for the same purpose.



Pugin's 1841 bird's-eye view of Mount St Bernard's monastery, Leicestershire (Source: [A. Welby Pugin], 'The Present State of Ecclesiastical Architecture in England', Dublin Review, Vol. XII, February 1842, Plate VII.



The stair turret against the south range (Image: Brian Andrews)

Adjacent to the kitchen in the east range was a pantry with a scullery to its east. There were more community rooms in the east range. **To be continued.**

New Friends of Pugin

We welcome:

Mr Peter MacFie	<i>Dulcot, Tasmania</i>
Mrs Joan Smith	<i>Bay Village, New South Wales</i>
Mr Jack Perkins	<i>Burwood East, Victoria</i>
Ms Susan Litchfield	<i>Norwood, South Australia</i>

Donations

We are most grateful to the following for their kind donations:

Ms Susan Litchfield
Mr Jack Perkins
Mr Peter MacFie
Mr Kevin & Mrs Kerry Morgan