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Welcome to the seventy-first Friends Newsletter.

As our Tasmanian winter draws to a close we are welcoming the splash of garden colour from bluebells, freesias, daffodils, polyanthus and jonquils.

Those of you who saw the ABC *Compass* program 'Tasmanian Gothic' on 24 June which covered our Pugin Bi-centenary celebration will recall an interview with stonemason Edrei Stanton who is carving the replacement Pugin churchyard cross for St John's, Richmond. A recent visit to his workshop revealed that he has completed the shaft and only has a small amount of carving to do around the base of the capital to complete that as well.

Our picture at right shows the new capital with the capital from the demolished Colebrook churchyard cross in the background. This is being copied because it is identical with the original Richmond one, only photographs of which remain.

After this comes the carving of the cross itself. Here, Edrei will be relying entirely on photographs of the cross on the demolished churchyard cross at Oatlands, which was again identical with the Richmond one. In time the Pugin Foundation hopes to have the Colebrook churchyard cross re-carved.

With kind regards,

Jude Andrews
Administrative Officer



The Richmond churchyard cross capital, copied from the Colebrook one (Image: Brian Andrews)



Pugin's Book Illustrations

(Part 6)

Memoirs

We have already presented Pugin's illustrations in the cheap Derby reprints of two works by Bishop Richard Challoner (1691–1781). The last work of his which we present here is the 1843 Thomas Richardson edition of his *Memoirs of the Missionary Priests, and other Catholics of both sexes, that have suffered death in England on religious accounts, from the year 1577 to 1684*, in two small but thick volumes. First published in 1741, Challoner's mini-biographies ran counter in many respects to the received wisdom about the English Reformation, its causes and aftermath, his position anticipating to a degree the early 1990s revisionist writings on the Reformation from historians like Eamon Duffy and Christopher Haigh.¹

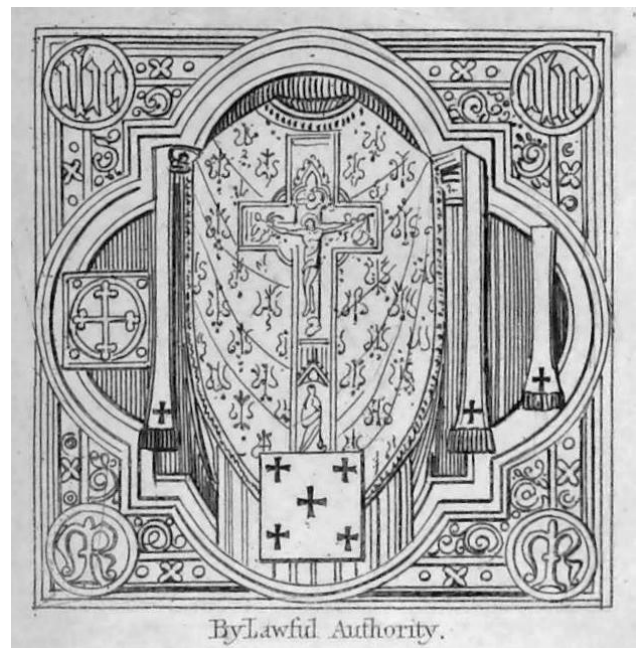
Pugin's half-title illustrations for the reprints are quite confronting. In both volumes he uses a cross-sectional view—common practice in architectural drawings—to provide heightened drama to the scenes depicted. In the first volume, pursuivants (priest-hunters) with swords drawn have burst into a house to the surprise and consternation of the women occupants. By means of the sectional view we see the priest hiding in his 'priest's-hole' presumably—as was often the case—evading their clutches.

The related half-title illustration of this volume shows typical Pugin priestly vestments, Gothic chasuble, stole, maniple and alb, along with a burse and an altar stone, all set within a quatrefoil, the foliated spandrels of which contain the Sacred Monogram IHC (the first three letters of the Greek word for Jesus) and the Marian monogram MR (Maria Regina) enclosed by roundels.

¹ Eamon Duffy, *The Stripping of the Altars: Traditional Religion in England 1400–1580*, Yale University Press, London, 1992; Christopher Haigh, *English Reformations: Religion, Politics, and Society under the Tudors*, Oxford University Press, Oxford, 1993.



Above: the Vol. 1 frontispiece illustration; below: the half-title page illustration



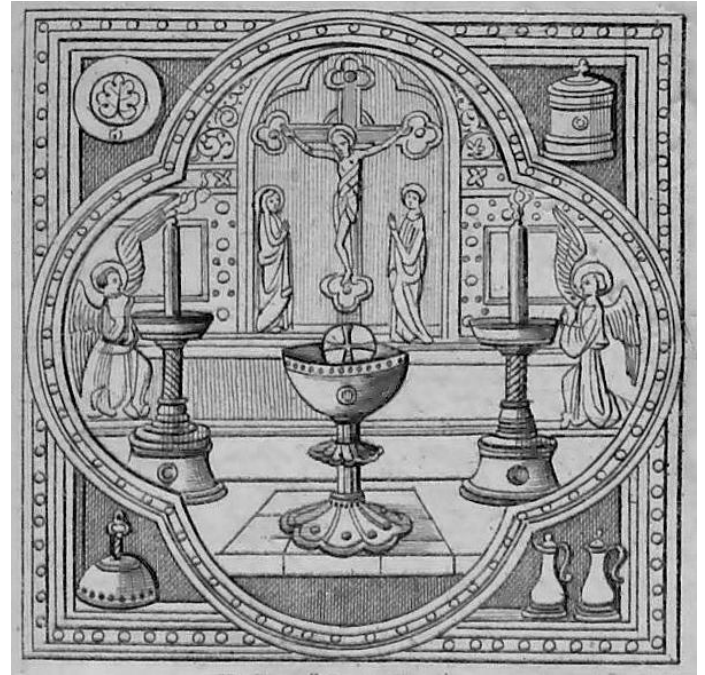
In the second volume three priests are depicted hung on the gallows, the ‘Tyburn Tree’.² Pugin has flanked the gallows with martyrs’ palms and severed heads, it being the practice at that time to display the heads on gates and other prominent locations to serve as a crude deterrent. The sectional view here shows—beneath the gallows, in a piece of artistic license—two trussed priests in Newgate prison awaiting execution.



The Vol. 2 frontispiece

The half-title illustration, again related to the books’ subject matter, portrays a detail of an altar ready for Mass, set as for the first volume within a quatrefoil, the spandrels here depicting four requisites for Mass, clockwise from the top, being an altar bead box, water and wine cruets, a sacring bell and a lavabo bowl with towel.

² Pugin’s drawing of the gallows is an accurate depiction of the form of the gallows used from 1571 for mass hangings at Tyburn near Marble Arch, London.

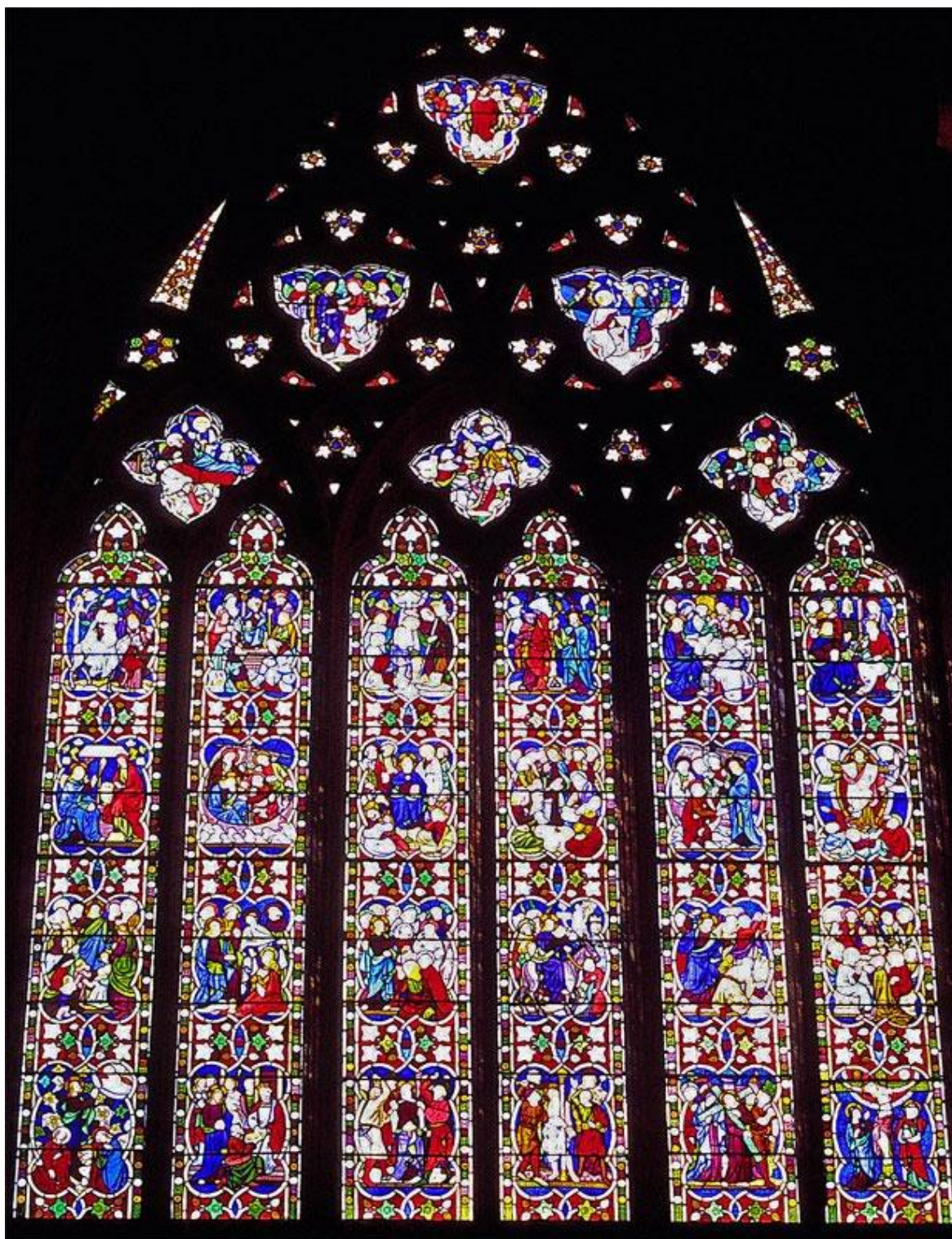


The half-title illustration

Pugin’s Stained Glass (Part 1)

Over the past seventy issues of the *Newsletter* we have looked in some detail at a range of Pugin’s extraordinary design skills. Our topics have included his buildings: Australian and Irish churches; church furnishings: rood screens, sedilia, Easter sepulchres, baptismal fonts, lectern pulpits; churchyard crosses, book illustrations, metalwork and so on. In this issue we introduce you to some of his beautiful stained glass windows, starting with the west window in Ss Thomas & Edmund of Canterbury Church, Erdington. This fine building was not by Pugin, although he designed splendid metalwork and glass for it. It was the work of arguably the most faithful of his early Catholic architect followers, Charles Francis Hansom (1817–88), whose buildings are to be found—like those of Pugin himself—both in England and Australia.

This is also by way of introducing another new series, starting in our next *Newsletter*, in which we will be looking at a selection of Hansom’s English and Australian churches.



The west window, Ss Thomas & Edmund of Canterbury Church, Erdington (Image: Brian Andrews)

This six-light window was completed by Hardmans in 1850 and is one of four by Pugin in the church. It depicts in the main lights and in the tracery scenes from the life of Christ.

For those of you wishing to explore Pugin's stained glass further we strongly recommend the definitive work on the subject, namely: Stanley A. Shepherd, *The Stained Glass of A.W.N. Pugin*, Spire Books Ltd, Reading, 2009. This 443-page book includes a gazetteer of all Pugin's windows and is superbly illustrated.

Pugin's Headstones

(Part 1)

Introduction

We have mentioned this before, but it bears repeating. The vision of Pugin and his close friend Bishop Willson for the nascent Diocese of Hobart Town, Van Diemen's Land (later Tasmania), encompassed all that would be needed to establish the plenitude of Catholic practice in a distant place, lacking—it was believed—all but the most rudimentary craft and other skills. Pugin would design all, from buildings to vestments, to church plate, to ledger stones. It is fair to state that in the friends' shared vision:

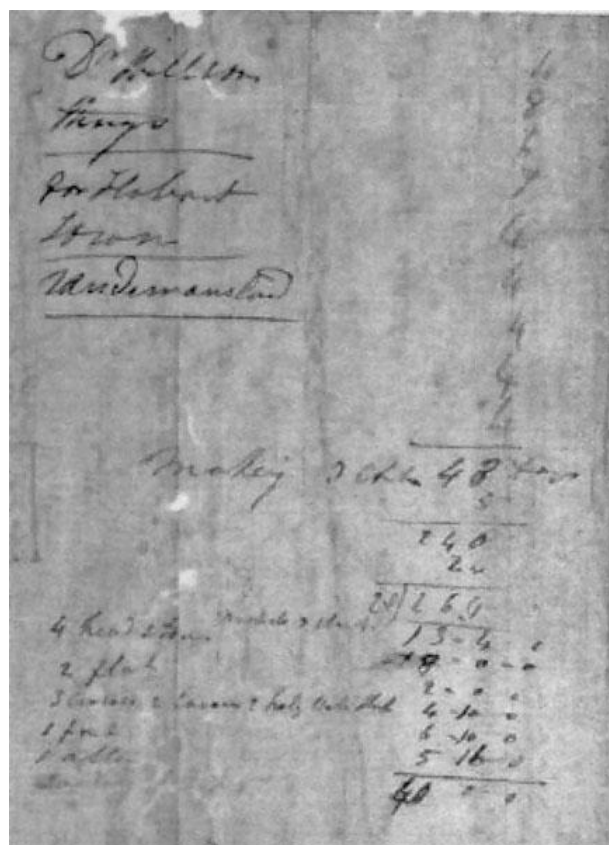
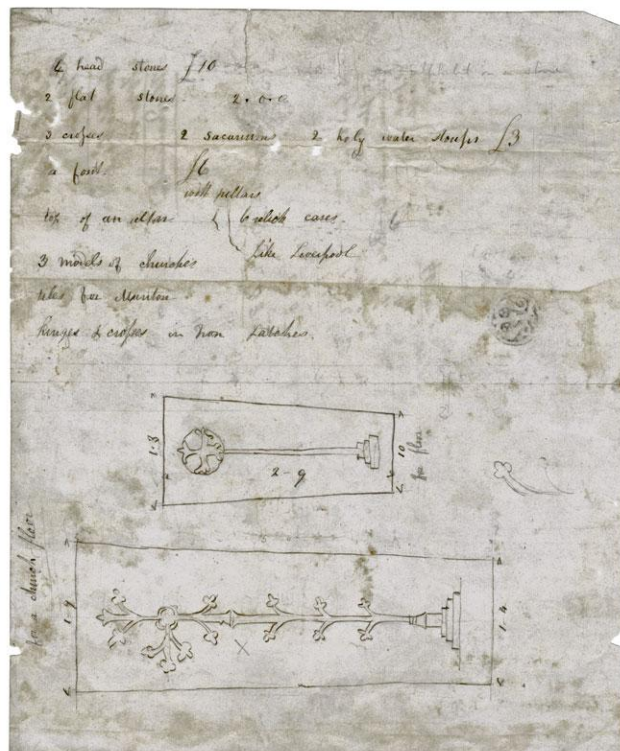
"The faithful of Van Diemen's Land would be baptised in a Pugin font and attend Mass celebrated in a Pugin-designed and furnished church by a priest wearing Pugin vestments and using Pugin altar vessels. Then at life's end they would be buried in the shadow of a Pugin churchyard cross, their final resting place marked by a Pugin headstone."³

It is this latter part of Pugin's Tasmanian legacy which we will be considering in this new series. And it is a not inconsiderable one given that there are over sixty-five headstones from Pugin designs in Tasmania, not to mention large numbers derived by local stonemasons from the pattern headstones entrusted to them for copying.


The pattern headstones

These were produced in two batches, the first in 1843 and the second in 1847, in both cases being carved by craftsmen working for George Myers, Pugin's favoured builder. Some detail on the first batch is contained in a checklist, produced by Pugin and Myers, for the items needing to be made for Willson, entitled 'Dr Willson things for Hobart Town Vandemansland (sic)'. On one side is a list

with cost estimates as well as designs for two ledger stones labelled 'for a church floor'. On the other side are the actual production costs for the items. Both are reproduced below, courtesy Myers Family Trust.



³ Brian Andrews, '“Solemn Chancels and Cross Crowned Spires”: Pugin's Antipodean Vision and its Implementation', in G.A. Bremner (ed.), *Ecclesiology Abroad: The British Empire and Beyond*, Studies in Victorian Architecture & Design, Volume 4, The Victorian Society, forthcoming.



Pugin's and Myer's 'shopping list' shows four headstones with an estimated cost of £10. The actual cost given on the reverse side is £8. That figure would represent a total of 32 days work based on the costs to construct the three church models listed on the same page. This latter calculation reveals that the craftsmen's wages were five shillings per day. When this figure of £8 for four stone carvings is compared with the actual costs to produce seven stone carvings of comparable complexity for Willson—three crosses, two sacrariums and two holy water stoups—at a cost of £4 10 0 (18 days work) one is drawn to the conclusion that at least one of the headstones must have been considerably more complex, perhaps requiring the carving of small and delicate detail. If this is so then it probably means that a headstone previously attributed by us as resulting from Willson's 1847 visit may have been one of the 1843 batch.⁴ We will deal with it as such when considering the headstones in detail.

The second batch of headstones is referred to in a letter dated 14 November 1847 from Pugin to John Hardman, largely concerned with Willson and the needs of his diocese. He starts the letter by informing Hardman that: 'Bishop Willson is here & is much delighted with all here. I am very anxious about his Diocese—he is so anxious to do all right ...'⁵ Amongst the long list of items he plans to provide for Willson he states: 'I am getting 12 sorts of headstones for him', and he concludes the letter by telling Hardman that: 'I am very anxious to establish a regular correspondence with Bishop Willson—so as to keep him supplied with such things as he may require.'⁶

This headstone batch is also mentioned in a late 1847 letter from Pugin to Willson. He writes: 'will your lordship be so good as to pay the £8.10. I owe Mr. Denny for Head stones | to Mr. Myers. to save trouble'.⁷ At the end of the letter he adds a note: 'Since writing this I have received the

accompanying letter from Denny which shows me the cost of the stones is £9.10'.⁸ Based on the aforementioned cost figures this implies that a total of 38 days work was expended on the twelve headstones, which is more in line with the expenditure on Willson's 1843 crosses, sacraria and stoups. Thus, although we cannot be certain that Pugin did in fact supply twelve headstones as declared to Hardman, the costs at least make it appear possible, meaning that he furnished a remarkable total of sixteen headstones to Willson. To date we have identified thirteen of them in Catholic cemeteries across Tasmania.

Stonemasons

The first four pattern headstones—and doubtless the further twelve—were placed with Hobart stonemason John Gillon (1821–1900). He had probably come to Willson's attention through his wife Catherine Fitzgerald whom he, a Scots Presbyterian, had married in St Joseph's Church, Hobart, on 21 August 1843.⁹ Gillon conducted a flourishing business in Macquarie Street, describing himself variously in local directories as grave-stone cutter, stonemason, letter-cutter and builder, and his name is incised on a number of the Pugin headstones. A few other names appear on later headstones, such as 'F F Blyth / New Town', and may have been the work of copiers. However, there is one exception, namely Bryan Molloy, whose very fine work we will encounter when looking at the two most complex headstones.

To be continued.

Bi-centenary Organ Appeal

We thank Mrs Betty Vincent for her generous donation.

⁴ Brian Andrews, *Creating a Gothic Paradise: Pugin at the Antipodes*, Tasmanian Museum and Art Gallery, Hobart, 2002, pp. 103–4.

⁵ Margaret Belcher, *The Collected Letters of A.W.N. Pugin*, Volume 3 1846–1848, OUP, Oxford, 2009, p. 310.

⁶ Belcher, *Letters*, op. Cit., p. 311.

⁷ Pugin to Willson, late 1847, copy courtesy Peter Cheney.

⁸ *ibid.* The Denny mentioned was John Bun Denny (1810–92) who was master of works for the Earl of Shrewsbury at Alton Towers from 1839 to 1856. He superintended the construction of many Pugin works in the neighbourhood including St Giles', Cheadle, and buildings in Alton village. In 1860 he migrated to Victoria where he was responsible for the erection of churches by William Wardell and others, as well as designing several fine churches himself.

⁹ Information from Bernard Gillon.