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Welcome to the seventy-second Friends Newsletter.

You will recall that when we ran our series from April to September 2011 on Bishop Willson's Hobart pro-cathedral renovations of 1856 we discussed at length Pugin's 1847 Annunciation window which was a gift to Willson from him. The window has just been removed from St Joseph's by Tasmanian stained glass conservator Gavin Merrington, a valued Friend of Pugin. Gavin was responsible for the excellent conservation of the original crown glass windows in St Patrick's, Colebrook, several years ago.

We intend to bring you news of the conservation work as it progresses, along with images from Gavin's studio, and to share some of his conclusions about the window's history, including earlier interventions in the fabric. The window has hitherto unknown and exciting connections with Willson's Tasmanian aspirations which we will be revealing in due course.

A big thank you to all those who have already renewed their Friends membership for 2012–13. Your continued financial support is vital to our success. For those who have not as yet renewed, a reminder that this issue of the Newsletter is the last one for your 2011–12 subscription.

With kind regards,

**Jude Andrews**  
Administrative Officer



*Pugin's 1847 gift window for Bishop Willson being removed from St Joseph's Church, Hobart, for conservation by stained glass conservator Gavin Merrington (Image: Brian Andrews)*

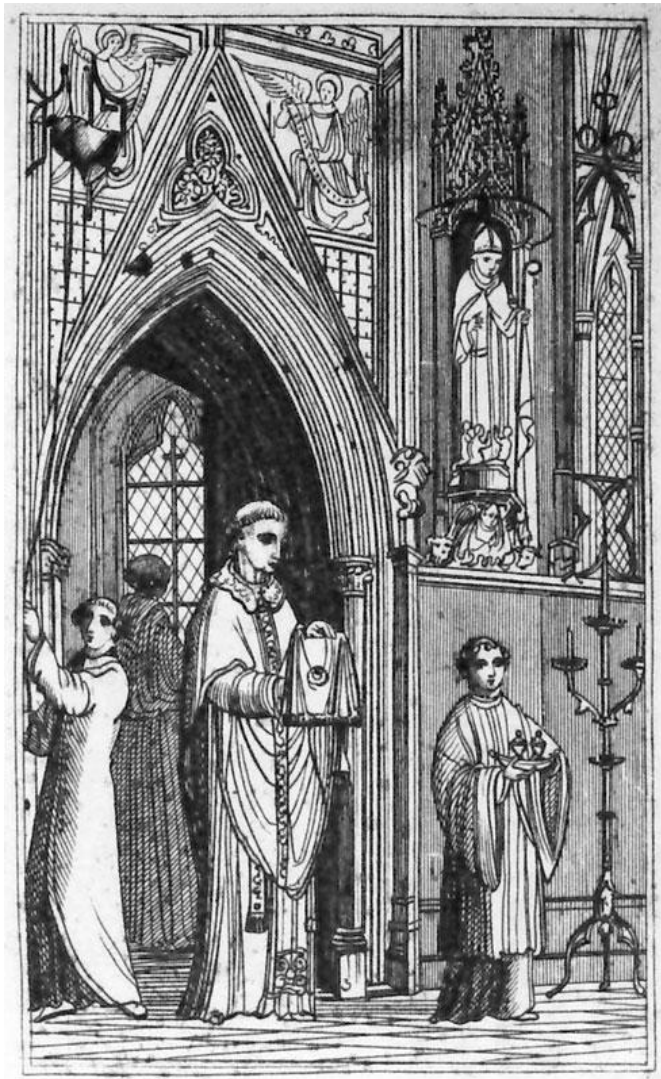


# *Pugin's Book Illustrations*

## *(Part 7)*

### **Sacerdos Sanctificatus**

This cheap reprint by Thomas Richardson of Derby was published in 1846 and bore the long-winded title, *Sacerdos Sanctificatus; or, Discourses on the Mass and Office, with a Preparation and Thanksgiving before and after Mass for every Day of the Week*, being a translation from the Italian of a work by St Alphonsus Liguori.



*The frontispiece*

The frontispiece is somewhat more accurately reproduced than many of Pugin's illustrations in the Richardson reprints and depicts a quintessential Pugin church interior along with liturgical details. A tonsured priest in Gothic vestments, complete with appareled alb and amice, and carrying his chalice and paten under an embroidered chalice veil, emerges from the sacristy preceded by a server with water and wine cruets for the Mass, as the sacristan announces his entry by ringing the adjacent sacristy bell. Through the open door of the sacristy can be glimpsed another priest wearing a traditional alb as described by Pugin in his *Glossary*.<sup>1</sup> In the entry entitled 'Albe' he trenchantly criticized 'Modern Albes':

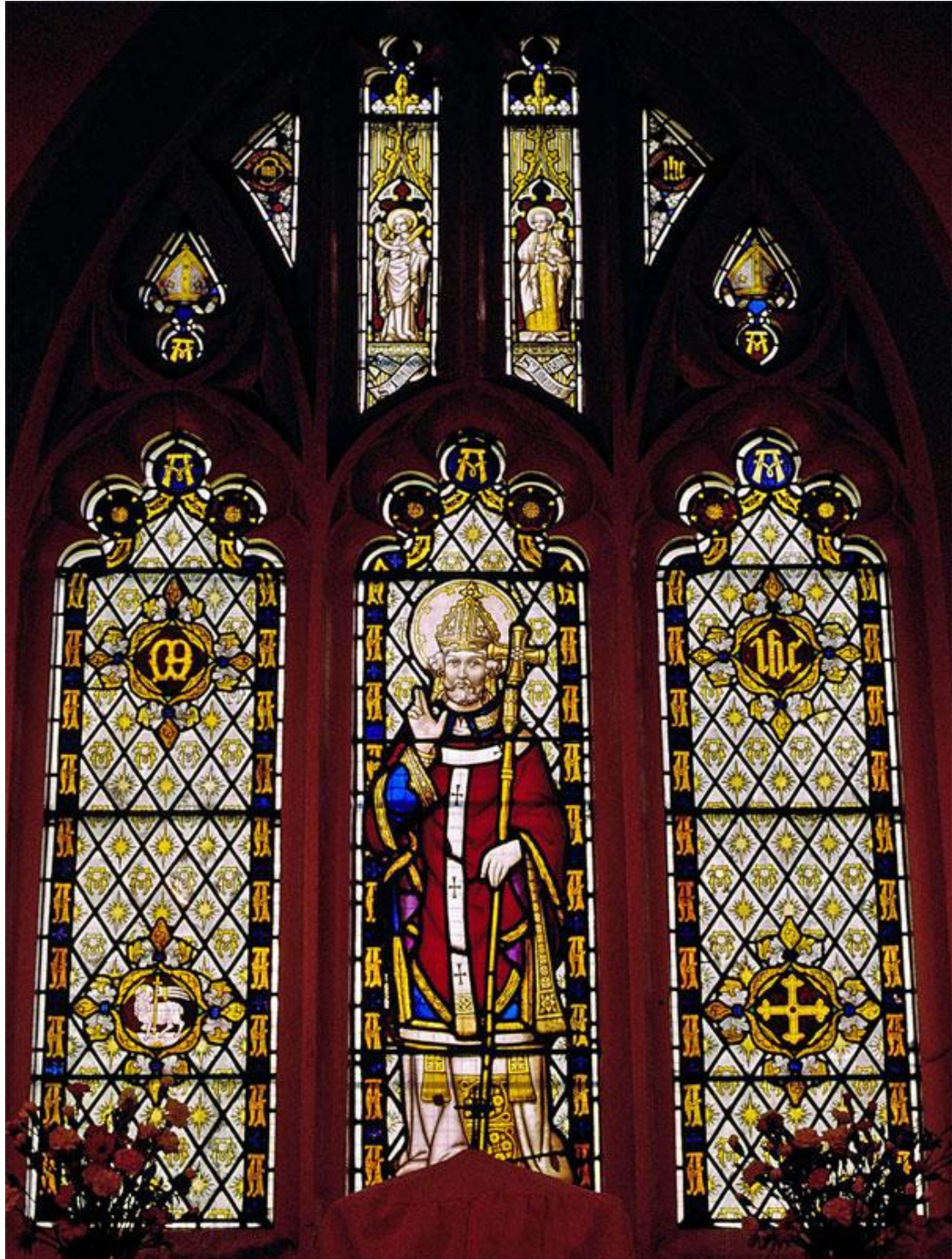
Modern albes are for the most part departures from ecclesiastical antiquity; they are frequently embroidered with paltry and unmeaning designs, as high as the waist, on a sort of open net work, and occasionally plaited like the folds of a frill. In Ireland they are indescribably ridiculous in appearance, and very often made of uncanonical materials, to suit the caprice or whim of the individuals. A clergyman habited in one of these modern albes has much the appearance of wearing a lady's dress, and both dignity and mystical signification are utterly lost through these paltry substitutes for those anciently used.

Unlike the other Richardson reprints being considered in this series, this work is not amongst those brought out to Tasmania by Bishop Willson, although for some reason it eventually finished up in that State. The book's title page is inscribed 'J.P. Roche C. Town 1858', indicating that it had belonged to Fr John Paul Roche OSB, a Benedictine monk who was ministering in Campbelltown, New South Wales, at the time. Roche had been one of Archbishop Polding's Benedictine community in St Mary's Monastery adjacent to old St Mary's Cathedral, Sydney.<sup>2</sup>

<sup>1</sup> A. Welby Pugin, *Glossary of Ecclesiastical Ornament and Costume*, 3<sup>rd</sup> edn, Bernard Quaritch, London, 1868, p. 4.

<sup>2</sup> Frances O'Donoghue, *The Bishop of Botany Bay: The Life of John Bede Polding, Australia's First Catholic Archbishop*, Angus & Robertson, Sydney, 1982, p. 109.

## *Pugin's Stained Glass (Part 2)*



This is the chancel east window of Pugin's St Augustine of England, Kenilworth, Warwickshire, which was opened on 9 June 1842.

The window, designed in 1841, was one of the first to be made by William Wailes of Newcastle upon Tyne, following Pugin's progressive dissatisfaction with his earlier stained glass manufacturers William

Warrington and Thomas Willement.<sup>3</sup> Wailes continued to make glass to Pugin's designs until 1845 when he was superseded by Hardmans. By then Pugin wanted to have more control over the entire process of making windows where until now he had only created the initial design sketches, the drawing of the cartoons and the choice of glass being left in the hands of his window-makers. He had, of course, intervened when he was unhappy with their work ...<sup>4</sup>

The Kenilworth window is of three lights with traceried head. The central light depicts St Augustine against a diaper ground edged with the letter 'A', and the flanking lights have symbols set in cartouche-like frames, again on a diaper ground edged with 'A'. In the two central tracery lights stand St John the Evangelist with his eagle symbol and St John the Baptist with an Agnus Dei (Lamb of God).

## *Pugin's Headstones*

### *(Part 2)*

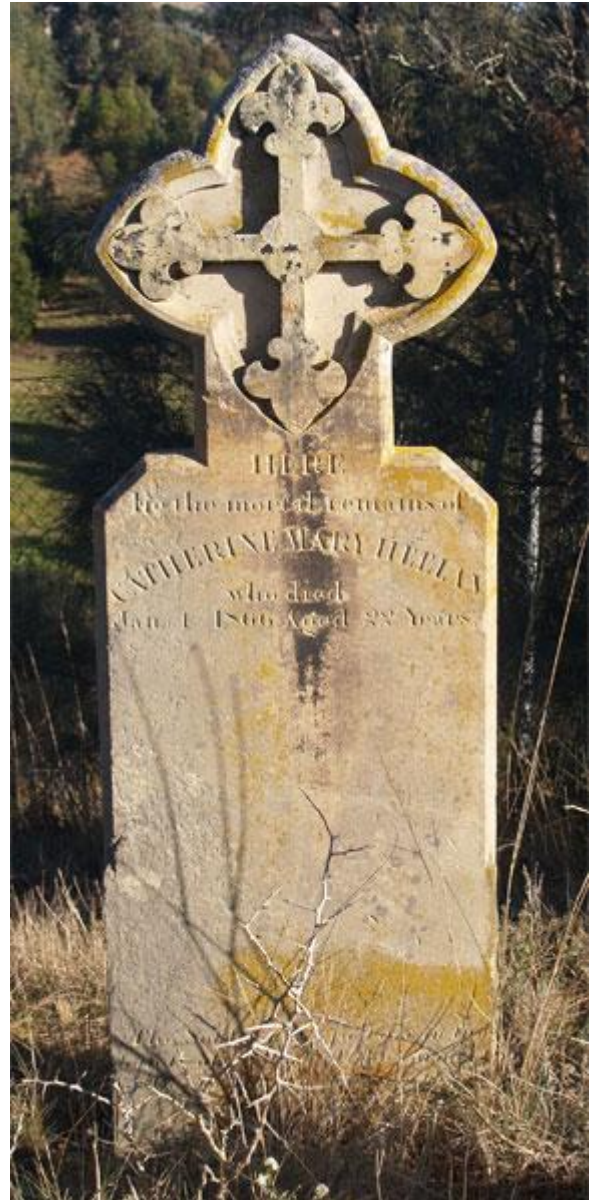
By examining the date inscriptions we are able to gain an idea of over what period each pattern headstone was replicated, always bearing in mind that an indeterminate time would elapse between the death and the carving of the headstone. Thus, the earliest date inscription found so far is 1843, the pattern for this headstone having only arrived in Tasmania in mid 1844. Remarkably, the latest date inscription on a Pugin headstone is 1926, found on a headstone whose pattern arrived some seventy-eight years earlier in 1848!

Measurement of the key dimensions of the various headstone types clearly indicates that the stonemasons did not take accurate measurements

<sup>3</sup> A list of windows in date order designed by Pugin is at Appendix 1 in Stanley A. Shepherd, *The Stained Glass of A.W.N. Pugin*, Spire Books Ltd, Reading, 2009, pp. 413–23.

<sup>4</sup> *ibid.*, p. 34.

from the pattern headstones. It seems that 'close enough is good enough' was the rule of the day. So, on the headstone type illustrated below, the thickness of six examples varies from 95 to 121mm, the width from 457 to 508mm and the width of the head from 451 to 476mm.



*Headstone in Richmond Catholic cemetery (Image: Brian Andrews)*

The range of date inscriptions on this headstone type is 1847 to 1903, revealing that its pattern was one of the four brought out in 1844. The neck and angled shoulders form of this type is common to many of the Pugin headstones in Tasmania, but almost all share a chamfered edge to the front face

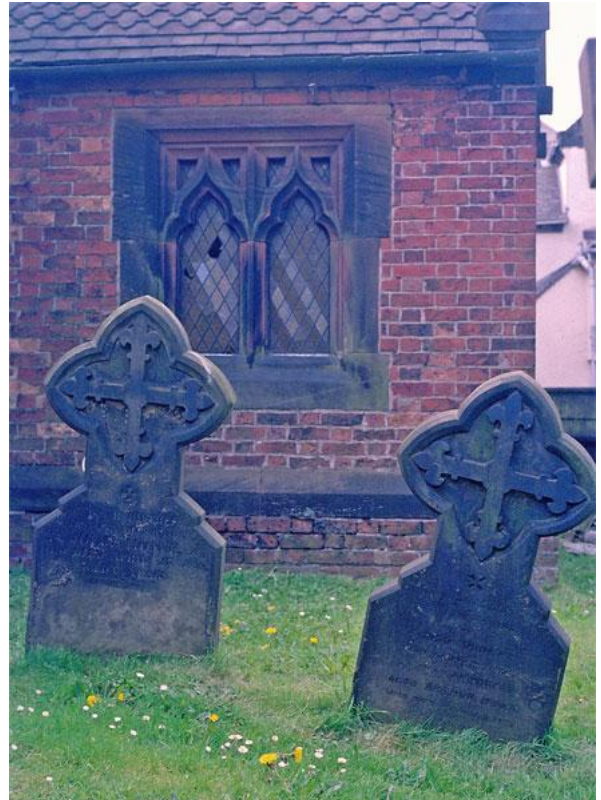
which terminates in a favoured Pugin motif, the pyramidal stop. Its quatrefoil-shaped head encloses a cross having fleur de lis terminations and a central roundel. This headstone type is also to be found in churchyards of Pugin churches in England.



*A headstone to the east of the chapel of Pugin's Hospital of St John the Baptist, Alton (Image: Brian Andrews)*

The details of the Alton headstone depicted above are identical with those of the Richmond example, however one suspects that its proportions and composition are closer to Pugin's intentions than those of its antipodean cousins.

In the churchyard of St Giles', Cheadle, are two similar examples, differing only in the stepped sloping treatment of the shoulders from the eight Tasmanian ones discovered to date. **To be continued.**



*Two similar headstones in the churchyard of St Giles', Cheadle, with a glimpse of the cloister of Pugin's convent at rear (Image: Brian Andrews)*

## *Charles Francis Hansom, a Pugin Follower*

### *(Part 1)*

#### **Introduction**

Charles Francis Hansom (1817–88) was one of that earnest band of Catholic architect practitioners of the Gothic Revival who sought to achieve archeological fidelity and ecclesiological correctness, all in the context of Pugin's revolutionary writings, particularly his 'great rules of design' enunciated in *True Principles* (1841) and his detailed exposition of 'what is to be regarded as

forming a complete Catholic parish church for the due celebration of the divine office and administration of the sacraments, both as regards architectural arrangement and furniture', as set out in his *Present State* of 1841.<sup>5</sup> Catholic patrons, clerical and lay, found in him an architect who could design monasteries, convents and churches which embodied the Puginian ideal, and not infrequently at a lower cost than those of the master. For more than a decade and a half his many churches in England, Wales and Australia were faithfully archaeologically based in their architecture and furnishings.

Charles Hansom was born in York into a family 'rooted in that city's Georgian construction trade'.<sup>6</sup> He received his professional training from his better-known elder brother Joseph Aloysius Hansom (1803–82), designer of Birmingham Town Hall, inventor of the Hansom cab and founding editor of the *Builder*. His career as a Gothic Revivalist started in Coventry when in 1843 as a parishioner there he was asked to design a new church for the priest in charge of the mission, Fr (later Archbishop) William Bernard Ullathorne OSB, a Benedictine monk and former Australian missionary. Ullathorne was passionately committed to the revival of Gothic architecture. In a letter to his confreres at Downside Priory just prior to the opening of his Coventry church he wrote: 'I hope Bloxam's *Principles of Pointed Architecture* are in operation. Every priest must be an architect now, as in other days.'<sup>7</sup> Ullathorne was determined that his Coventry church 'was to be a model of what church architecture and furnishing should be, recalling, as far as possible, the glories of pre-Reformation parish churches'.<sup>8</sup> To this end he

embarked on a tour of the Continent with Hansom. His aim was:

... to investigate, in such relics as remain, the internal decoration of churches prior to the fifteenth century. We carried out our investigation through Bruges, Ghent, St. Trond, Leau, Louvain, Aix-la Chapelle, Liege and Cologne. We found some valuable references for our guidance in Pugin's superb *Glossary*.<sup>9</sup>



*St Osburg's, Coventry (Image: John Dalwitz)*

Hansom's Church of The Most Holy Sacrament and St Osburg, Coventry, was consecrated on 9 September 1845. It had an aisled and clerestoried nave with a separately articulated chancel, south porch, a Lady Chapel and south-west tower with

<sup>5</sup> A. Welby Pugin, *The True Principles of Pointed or Christian Architecture*, John Weale, London, 1841, p. 1; [A. Welby Pugin], 'On the Present State of Ecclesiastical Architecture in England', *Dublin Review*, No. XX, May 1841, pp. 312–48. This article and a second part which appeared in the *Dublin Review*, No. XXIII, February 1842, were re-published in book form by Charles Dolman, London, in 1843.

<sup>6</sup> Bryan Little, *Catholic Churches since 1623*, Hale, London, 1966, p. 90.

<sup>7</sup> Norbert Birt, 'Archbishop Ullathorne on Architecture and Decoration', *Downside Review*, 1909, p. 113. Ullathorne's reference would be to Matthew Holbeche Bloxam, *The Principles of Gothic Ecclesiastical Architecture*, first published in 1829 and running to eleven editions by 1882.

<sup>8</sup> *ibid.*

<sup>9</sup> *ibid.*



broach spire. The church was predominantly in an Early English style, but its ornately furnished chancel and Lady Chapel were in the early Decorated style.<sup>10</sup> A doom painting was above the chancel arch and the chancel was furnished with sedilia. Looking back at the beginning of Hansom's career this observation has been made:

It is easy to criticize the Coventry design now. The tower is too tightly engaged to the nave, the massing and proportions are awkward in places and the roof trusses are ungainly. But Ullathorne was well pleased and he used his knowledge of the style together with his considerable powers of persuasion to good effect. Within a year Charles Hansom was the favoured architect of the English Benedictines, receiving the lion's share of their commissions over the next two decades.<sup>11</sup>

Charles Hansom FRIBA died in 1888. He was at that time President of the Bristol Society of Architects and had enjoyed a long and successful career as an architect in what might be justly termed the second rank. The *Builder* noted in his obituary notice that he 'was a most successful designer of churches, and in the Gothic revival of 1840, he took a prominent part.'<sup>12</sup> It would be fair to say that the majority of his English churches are scholarly, competent and at times above ordinary examples of the early Gothic Revival genre.

In forthcoming issues of the *Newsletter* we will be looking at around ten examples of his work in England and Australia, including churches, monasteries and cemetery chapels. As a foretaste of his status as a talented Pugin follower we give here a detail from the south porch of his Ss Thomas & Edmund of Canterbury, Erdington, opened on 29 January 1850. **To be continued.**



*A detail from the south porch, Ss Thomas & Edmund of Canterbury's Church, Erdington (Image: Brian Andrews)*

## *Bi-centenary Organ Appeal*

We thank Bishop Geoffrey Jarrett for a further most generous donation.

<sup>10</sup> The east end of the church was severely damaged by bombing in the Second World War and was rebuilt with simpler furnishings, omitting Hansom's sedilia.  
<sup>11</sup> Brian Andrews, 'The English Benedictine Connection – The Works of Charles Hansom in Australia', *Fabrications, the Journal of the Society of Architectural Historians of Australia and New Zealand*, December 1989, p. 36.  
<sup>12</sup> *Builder*, 8 December 1888, p. 423.

