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Welcome to the seventy-sixth Friends Newsletter.

As we were putting the finishing touches to this month's Newsletter the eastern States of Australia have been subjected to a series of disasters including cyclones, flooding and bushfires, and they are not over yet. We know that several of our Friends of Pugin are in the affected areas and we hope that they have been spared the anguish and the damage to property which has been experienced by thousands of Australians.

Here in Tasmania several severe bushfires, some of which are still burning, have caused great loss and suffering, the worst being caused by the fire which wiped out over 100 properties in the town of Dunalley and isolated the entire Tasman Peninsula for many days. The people of Tasmania have been extremely generous in providing food, clothing and even feed for livestock to help the victims of this, the most devastating bushfire since the terrible 1967 bushfires in which so many people lost their lives.

The utter fury of these bushfires has made us all too aware that had they occurred near Colebrook there would have been no way of preventing the destruction of St Patrick's Church. A sobering thought.

With kind regards,

Jude Andrews
Administrative Officer



As the Pugin bi-centenary year nears its end we want to share this lovely image of his tomb in the chantry chapel of his Church of St Augustine, Ramsgate. It was captured by Fr Seán Finnegan, an authority on the English late medieval Use of Sarum, during a recent visit. Pugin advocated a return to this Use and designed most of his churches, including the Australian ones, for it.



Richmond Churchyard Cross Progress

In recent issues of the Newsletter we have been illustrating progress on the re-carving of the St John's Church, Richmond, churchyard cross which had been destroyed many decades ago when it fell over following the collapse of an adjacent vault in the historic cemetery. Like many of the headstones in the cemetery it was a copy made from Pugin's pattern stonework dating, we would estimate, from the early 1860s.

Regrettably no good photograph of the cross is known to exist, the only one to our knowledge showing that it was copied from the same pattern as that alongside Pugin's St Paul's Church, Oatlands.¹ This photo also showed that the Richmond cross was never finished, the 'capital' at the top of the shaft being an amorphous blob. The stone carver Edrei Stanton has therefore only had as his guide a blurry A4 print enlarged from a detail on a mid 1860s photograph of St Paul's which shows the cross in front of the church.

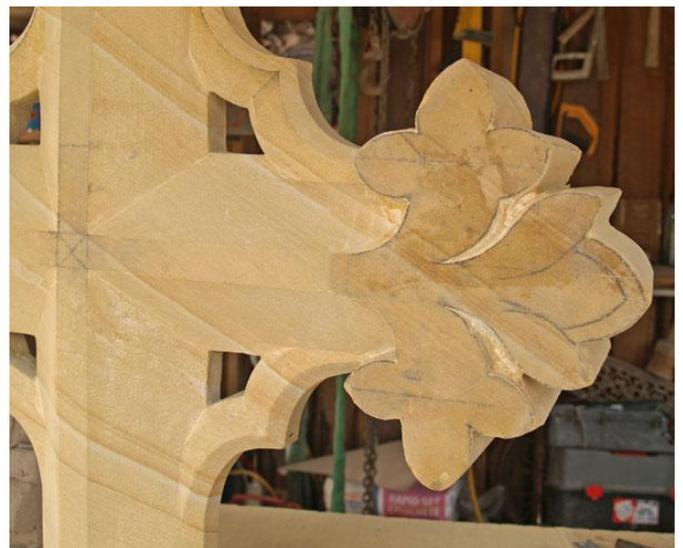


St Paul's, Oatlands, mid 1860s (Image: Archdiocese of Hobart Archives)

To gain an idea of the difficulty facing Edrei in reproducing the cross from this image, the original print of the church is around 20cm wide, so the cross itself is approximately 13mm wide on the print. It does not take much imagination to realise how indistinct and ambiguous is the detail on the A4 enlargement. Little wonder that Edrei's progress has been painfully—for him—slow. But progress there is and this has recently been helped by Edrei carving a clay model to help visualize where and how he tackles the raw stone.



Above: the clay model; below: a detail of the current state of the cross showing the foliation marked out in pencil ready for carving (Image: Brian Andrews)



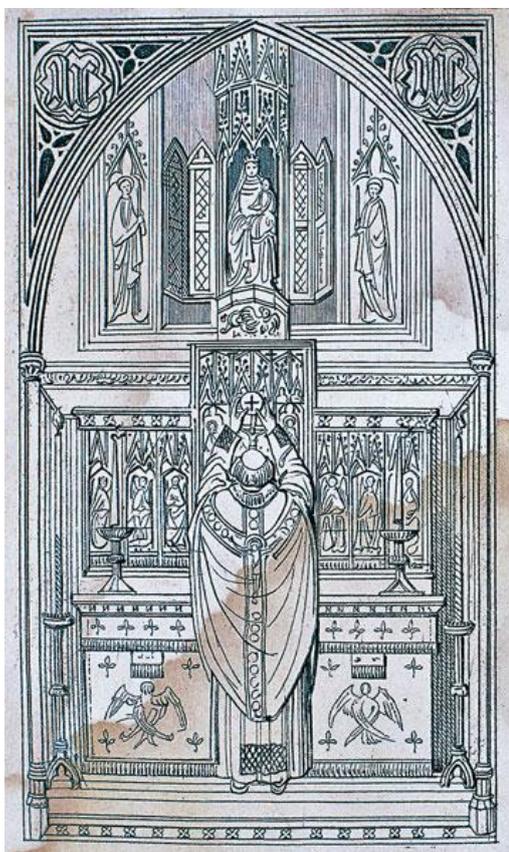
¹ The image, dating from the early 1930s, was kindly provided by Richmond resident and Friend of Pugin Pip Brettingham-Moore.

Pugin's Book Illustrations

(Part 8)

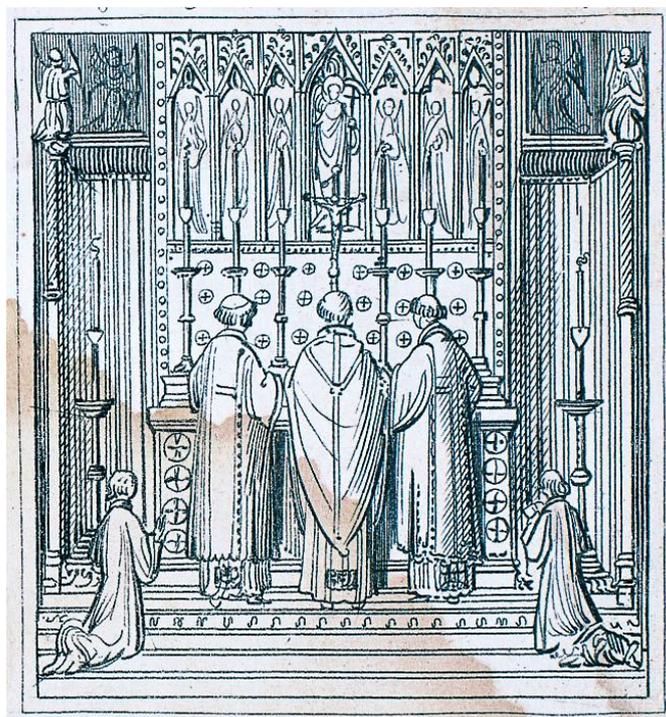
Missal for the Laity

Bishop Willson purchased additional inexpensive publications from Thomas Richardson of Derby during his 1847 trip to Europe, among them a small missal for the laity of 1846 measuring just 14.6cm by 11.7cm, bound in full leather and with 'MISSAL' gold-stamped on the spine. With its text for the ordinary of the Mass in parallel columns of Latin and English, its English translations of the proper texts for Sunday Masses and feast days and its wealth of devotional prayers it would typify countless editions of lay missals published right up to the eve of the Second Vatican Council in the early 1960s. Richardsons published several such missals, all with illustrations by Pugin. This was the smallest and simplest.



The frontispiece illustration

Its frontispiece offers a glimpse into a quintessential Pugin chancel during Low Mass, at the instant of the Elevation of the Host. There is no doubting the Englishness of the scene, for Pugin included a pair of standard candlesticks, characteristic of the Sarum Use. However, as we described in our Newsletter Number 63 for December 2011, the composition was derived from a sketch he had made in 1843 of a detail from Rogier van der Weyden's c.1445–50 *Seven Sacraments Altarpiece* in the Royal Museum of Fine Arts, Antwerp.



The half-title illustration

The half-title vignette depicts a priest, deacon and sub-deacon celebrating a Solemn Mass at a high altar whose canopied reredos is painted with the resurrected Christ attended by angels. Enclosing the altar are riddel curtains and posts topped by carved angels, a setting that would be successfully promoted half a century later by the architect John Ninian Comper as the so-called 'English altar'.

The inside of the front cover is inscribed in ink 'Father Keohan. For the use of the Bothwell Priest May 25th 1850'. On the upper margin of the frontispiece is inscribed in ink 'For the use of the Priest at / Bothwell'.



Because of its small size, this missal was ideal for carrying in the saddle bag by priests attending the far-flung convict probation stations across Tasmania. This one was given by Bishop Willson to the recently ordained Fr Martin Keohan in May 1850 for use at Bothwell in the Central Highlands. (Fr Keohan can be seen in the image of St Paul’s, Oatlands, on page 2 of this issue, leaning nonchalantly against the churchyard cross.) Keohan had been appointed to the mission at Oatlands in the Southern Midlands after his ordination in March of that year. Willson had applied to the Convict Comptroller for financial support to chaplains for convicts on probation passes, but he succeeded in getting support for only one, Fr Keohan, ‘to ‘itinerate’ the Derwent Valley as far as Bothwell and Hamilton’. **To be continued.**

that the odd stone might be a hybrid copied from parts of two pattern stones.

Pugin’s Headstones

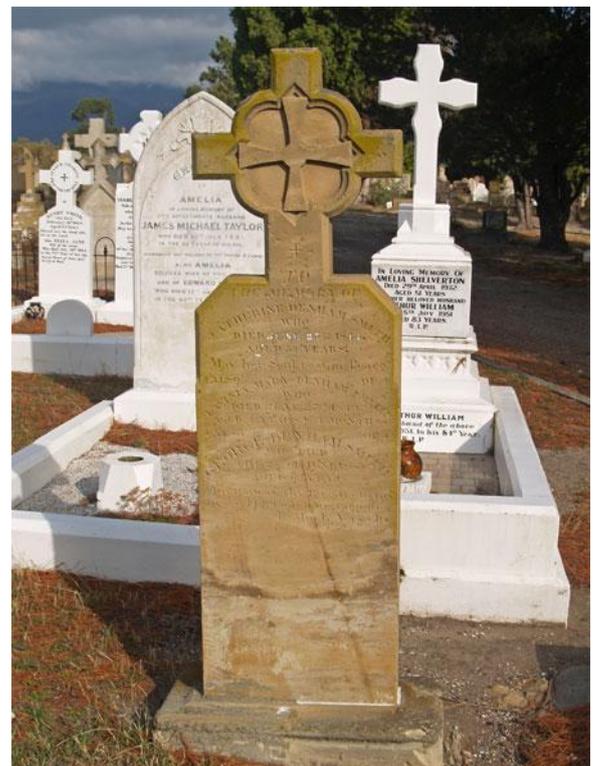
(Part 4)

There are three examples of the headstone illustrated below in Tasmania, two in St John’s Catholic cemetery, Richmond, and one in Cornelian Bay cemetery, Hobart. Their inscription dates of 1848, 1849 and 1852 would indicate that they were most probably copied from one of the four pattern headstones brought out to Hobart town on the *Bella Marina* in 1844, because the earliest date is the fourth oldest of any of the more than sixty copies made of a Pugin pattern.²

Two of the stones have pyramidal stops at the bottom of the chamfered front edge, a characteristic of most of the pattern copies. The third lacks them and also differs in having battered shoulders, something to be found on several other pattern copies, and indeed on Pugin-designed headstones in England. It is possible, therefore,



Above: An example in Richmond Catholic cemetery; below: one in Cornelian Bay cemetery (Images: Brian Andrews)



² This is, of course, not conclusive because one or more of the first four pattern stones may not have been copied until later than Willson’s return in 1848 from his visit back to England when he brought back a further twelve pattern headstones.



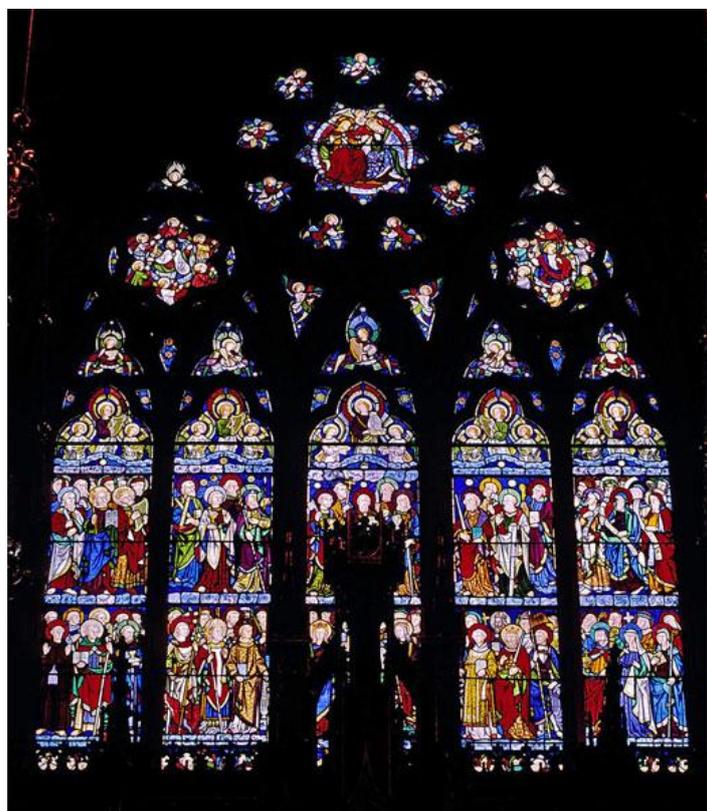
Charles Francis Hansom, a Pugin Follower

(Part 2)

Ss Thomas & Edmund of Canterbury, Erdington

In the first part of this new series we included two images from this church, namely, the glorious Pugin west window and a detail of the south porch, the latter as a foretaste of Hansom's talent as a devoted Pugin follower. We have therefore chosen to look at this building to show what Hansom was capable of achieving when he had virtually unlimited funds at his disposal, as Pugin had been with St Giles', Cheadle. This latter church was opened on 1 September 1846, the first drawings having been completed (although subsequently extensively modified) in December 1840, but Hansom's Erdington church was some years later, being designed in 1848 and consecrated on 11 June 1850.

The church was entirely paid for by the newly-appointed parish priest, Fr Daniel Henry Haigh, a recent High Church Anglican convert to Catholicism, ordained at Oscott in April 1848.³ He would pour over £20,000 into the construction and furnishing of the building, with no expense being spared to achieve the highest quality. Thus, he turned to Pugin to design a number of stained glass windows,⁴ including the magnificent six-light nave west window which we illustrated in Newsletter 71 (August 2012) and the equally beautiful five-light chancel east window, each of which cost £300.⁵ He also purchased a splendid collection of Pugin-designed metalwork, several examples of which are illustrated below.⁶



*Above: the chancel east window; below: a reliquary (Images:
Brian Andrews)*



³ Michael Hodgetts, *Erdington Abbey 1850–2000*, Erdington, 2000, p. 5.

⁴ Stanley A. Shepherd, *The Stained Glass of A.W.N. Pugin*, Spire Books Ltd, Reading, 2009, pp. 360–4.

⁵ *ibid.*, p. 360.

⁶ We already illustrated a chalice in our May 2008 Newsletter and a reliquary in the June 2009 issue.



Above: a reliquary; opposite: the lectern (Images: Brian Andrews)

Hansom designed the red sandstone church in the Decorated Gothic style with an overall length of 113ft, comprising a four-bay aisled nave, a relatively deep four-bay chancel, eastern chapels, a sacristy, south porch and a north-west steeple with broach spire 117ft in height. There was also a typical Hansom octagonal turret with one bell tucked into the north-west corner of the south porch,⁷ the gable of which had a statue of St Thomas of Canterbury in a niche with a crocketed nodding ogee canopy (see image in Newsletter 72). The building was embellished both inside and out with much beautifully executed foliated and figurative stone carving and statuary.

The nave arcade had octagonal piers with moulded capitals and the roof trusses rested on wall posts supported by corbels carved with angel busts. Hansom designed an elegant stone rood screen surmounted by a polychromed Calvary group. Regrettably, this fine furnishing shared the fate of a number of Pugin's screens, being demolished in the often unthinking aftermath of the Second Vatican Council.⁸ Flanking the screen at the east end of the nave were statues of Saints Thomas and Edmund, standing on cluster columns with floriated capitals. The Pugin lectern (see above) had two angels bearing a scroll, 'Sit Nomen Domini benedictum' (Blessed be the Name of the Lord).

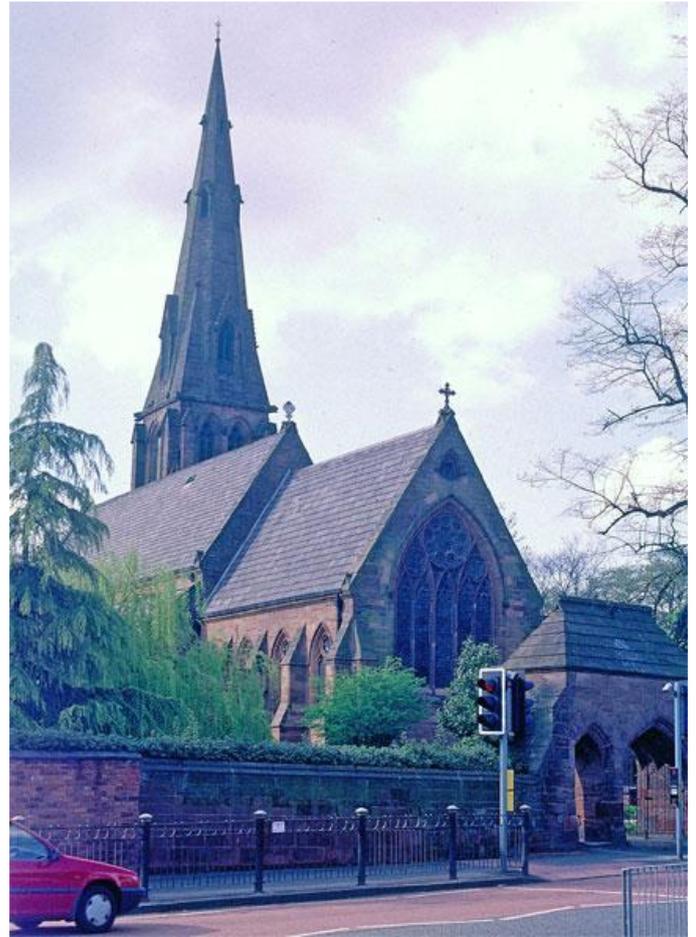
⁷ As, for example, on his Downside Abbey school buildings, Ss Peter and Paul and Elizabeth, Coughton, Warwickshire, and St Patrick's, Port Fairy, Victoria.

⁸ The 'spirit of Vatican 2' was all too often invoked to justify radical liturgical re-ordering and outright destruction which had no mandate in *Sacrosanctum Concilium*, the Council's document on the liturgy.

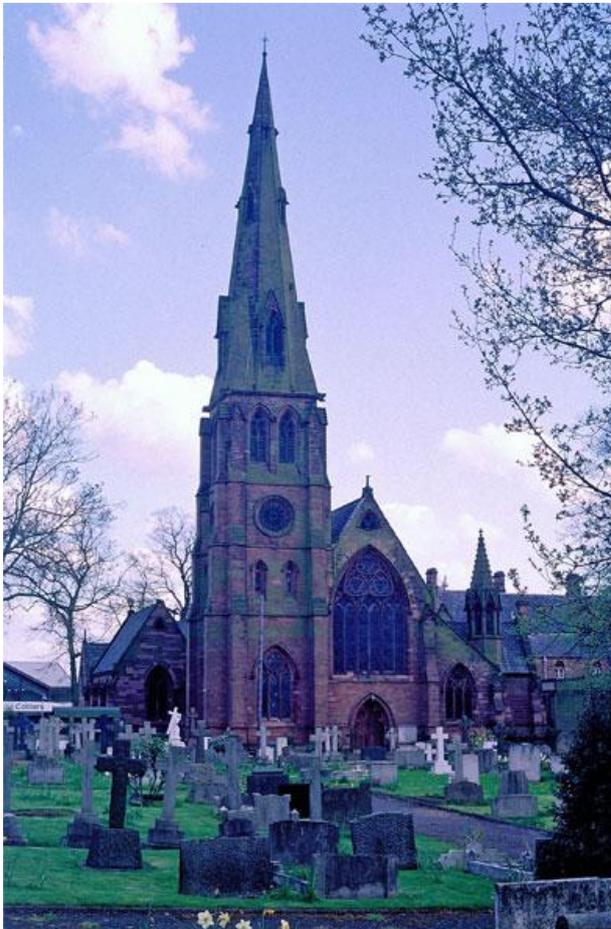
The chancel had an elaborate roof with cusped arch-braced trusses and two levels of wind-bracing. Along the north and south walls of the chancel statues of Saints Peter, Celestine, Gregory the Great, Paul, German and Augustine of Canterbury stood on richly moulded and foliated corbels.

In the centre of the original Blessed Sacrament Chapel (later re-named St Joseph's Chapel) is Fr Haigh's tomb. It bears the inscription:

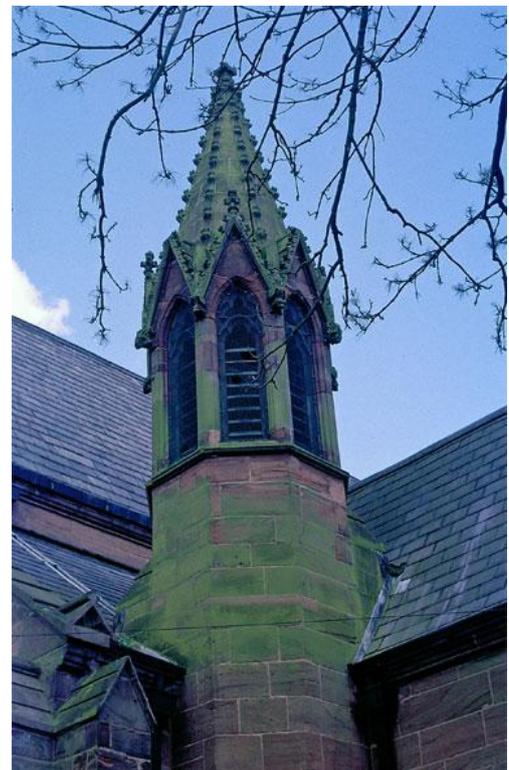
Here rests in peace the Rev. D.H. Haigh,
born Aug 7th 1819. Having exhausted his
substance in erecting this church, and his
strength in feeding his flock, he entrusted
them both to St. Benedict's sons and died
in the Lord May 10th 1879.⁹



*Above: south-east elevation; below: the octagonal turret
(Images: Brian Andrews)*



North-west elevation (Image: Brian Andrews)



⁹ This is a reference to the arrival in Erdington in 1876 of Benedictine monks from Beuron Abbey in Germany, refugees from Bismark's *Kulturkampf* against Catholics which had resulted in the suppression of religious orders. The monks built a monastery adjacent to the church which became in due course Erdington Abbey Church. In 1922, in the aftermath of World War I the monks returned to Germany to Weingarten Abbey in Bavaria.



Above: the south flank. Note the later blocked-up south porch entrance. (Image: Brian Andrews). Below: The interior looking east (Weingarten Abbey Archives)





The rood screen and chancel with its later High Altar not by Hansom (Weingarten Abbey Archives)

To be continued.

A Correction

In part two of our recently-completed series on Pugin's unexecuted design for St Mary's Church, Hobart, we expressed difficulty in reading the note which he had written beside the cross and weathercock surmounting the steeple, interpreting it as: 'this cross has been sent out but Mass should be [indecipherable word] from it before it is fixed', which clearly did not make much sense. Subsequently we sent a copy of that part of the

drawing to Dr Margaret Belcher, the noted Pugin scholar and editor of his collected letters, whose ability to interpret his handwriting is unmatched. Margaret kindly sent us the correct text which makes complete sense when we recall that much pattern stonework detail on the building was sent out with the drawings to Tasmania for copying. The correct translation is: 'this cross has been sent out but others should be made from it before it is fixed'. Our thanks to Margaret.

New Friends of Pugin

We welcome:

Dr Peter Ingle

Bowral, NSW

Mr Robert Turnbull

Hunter's Hill, NSW