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Welcome to the seventy-eighth Friends Newsletter.

For over five years now the bells in St Patrick's Church, Colebrook, have faithfully sounded the Angelus every day at noon and then played one of ten lovely tunes at 2pm. Their sound has become a familiar part of the village landscape, much appreciated by local residents.

Now, we regret to say, they have fallen silent. David Daintree, a local Friend of Pugin, emailed us on Friday the twenty-second of this month about the failure of the bell-ringing system informing us that: 'This morning at 0300 the church bells started tolling irregularly and intermittently, with increasing frequency until they stopped altogether at about 0400.' Not a good event for the sleeping townspeople!

Later that day we contacted Hervey Bagot of Bagot Bell, Adelaide, who designed and installed the system. He told us that he will need to examine the bell control unit to determine the problem and repair it, which means that the unit will have to be removed from the sacristy wall and shipped to Adelaide. Let us hope that the exercise will be both expeditious and—hopefully—not too costly for the Pugin Foundation.

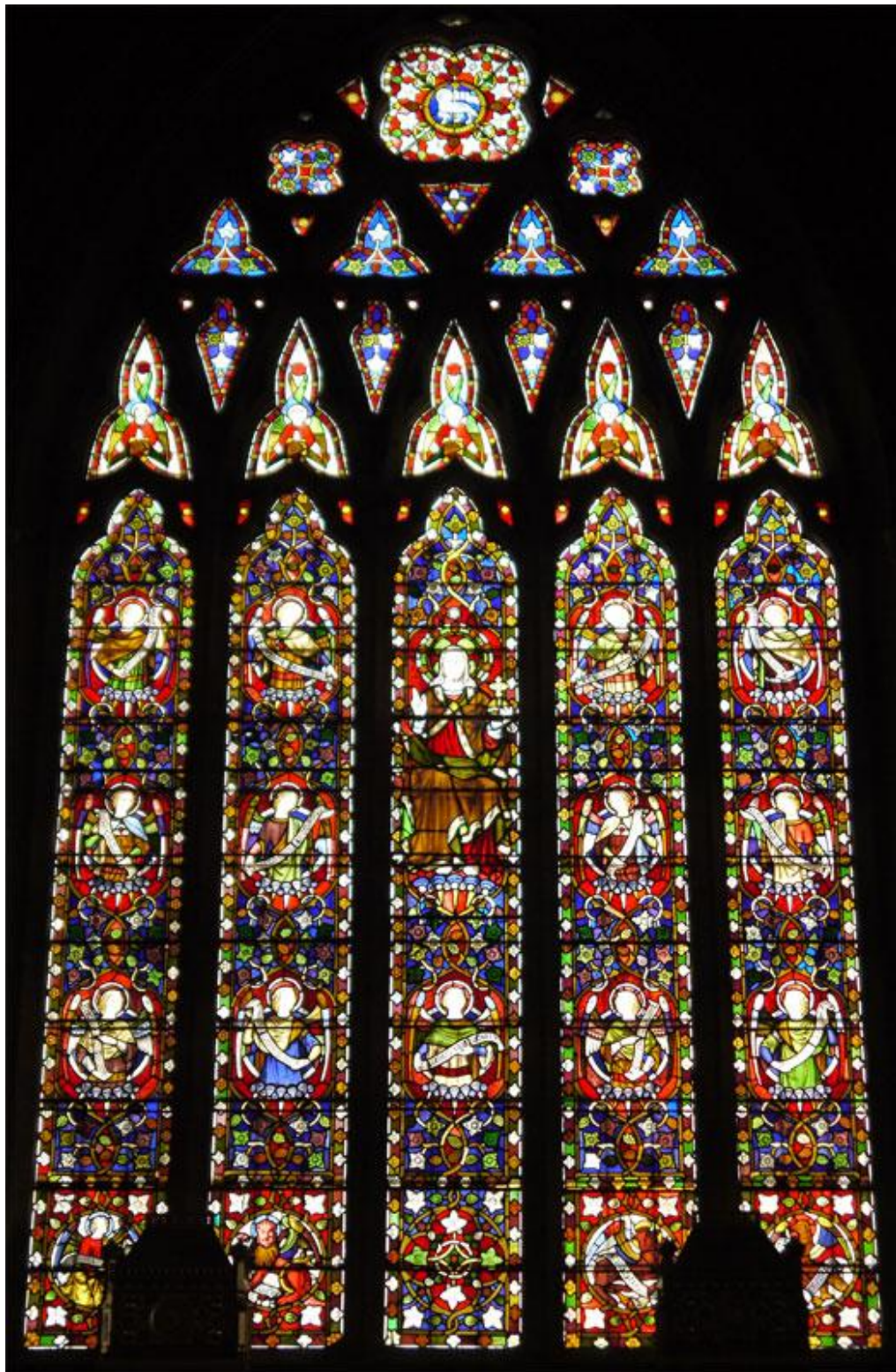
With kind regards,

Jude Andrews
Administrative Officer



The bell William, photographed on 18 December 2007, the day when the three bells for St Patrick's, Colebrook, were blessed and mounted in the newly reconstructed triple bellcote. (Image: Brian Andrews)





Pugin's Stained Glass (Part 4)

We present the glorious Hardman five-light chancel east window of 1848–49 in Pugin's own St Augustine's, Ramsgate, which cost him £100. The windows' theme is the great *Te Deum* hymn ascribed to St Nicetas (335–415). Angels bearing

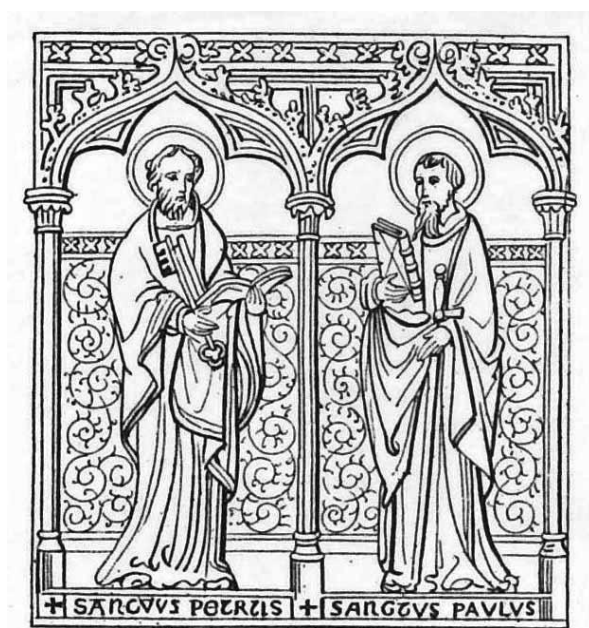
scrolls with verses from the hymn surround the figure of Christ in Majesty. Across the base of the outer lights are symbols of the four Evangelists, and the quatrefoil at the top of the tracery head contains an Agnus Dei.

Pugin's Book Illustrations

(Part 10)

The Lives of the Saints

This work, originally published in four volumes between 1756 and 1759 by Fr Alban Butler (1710–73), was to prove perennially popular, with many editions and translations being produced right up to the present day. Its original full title was *The Lives of the Fathers, Martyrs and Other Principal Saints*, one later version consisting of twelve volumes each containing the saints whose feast days occurred in a particular month of the year. It was this format used for the Derby re-print edition published by Thomas Richardson & Son between 1842 and 1846. Bishop Willson purchased at least one set, illustrations from which we will present in this and forthcoming Newsletters.



The half-title illustration for Vol. VI of 1844

In the half-title illustration above from Vol. 6, the apostles Peter and Paul, holding their traditional symbols—keys and a book of epistles for St Peter, and a sword and a book of epistles for St Paul—stand in an architectural arcade. We wonder

whether Pugin was having a little fun in this illustration. St Peter only wrote two epistles whereas thirteen are attributed to St Paul. Note that Peter holds a slender volume but Paul has a substantial bound one!

The Derby *Lives* had frontispieces for which Pugin only supplied decorative frames and a diaper background within them. Into each of these frames Richardson inserted the decidedly un-Puginian image of a saint whose entry occurred in the particular volume. An example from Vol. 7 is given below. The inset image is of St Ignatius Loyola, founder of the Jesuits, and his monogram appears in the diaper background. It is not hard to imagine why Pugin was less than happy with what Richardson did with his work.



The frontispiece for Vol. VII of 1845

The half-title illustrations were always entirely by Pugin. We illustrate overleaf that for Vol. 7, contrasting in its delicacy with the image contained in the frontispiece above. It is one which was popular in late-medieval iconography, and depicts the Virgin Mary as a young girl being taught the scriptures by the seated figure of her mother St Anne. The scene is set in a coved alcove flanked by

angels standing on pedestals under blind traceried arches. On the face of the pedestals is a quintessential Pugin monogram 'A' for Anne. **To be continued.**



The half-title illustration for Vol. VII of 1845

Pugin's Headstones

(Part 6)

We have dealt from time to time with the subject of this Part, the most splendid of Pugin's Tasmanian headstones, but here we will explore it a little more fully. We refer to the original English limestone figurative stone of 1847 illustrated opposite.

This was one of the pattern headstones brought back to Tasmania by Bishop Willson in 1848. It was copied just once in sandstone by the talented Hobart stone carver Bernard Molloy in 1880, and a good idea of how talented he was can be gained by comparing his headstone overleaf with the pattern stone. Only a close examination of details such as faces and the drape of clothing reveals the

superiority of George Myers' craftsmen in England.



The original 1847 headstone. (Image: Brian Andrews)



Bernard Molloy's 1880 Tasmanian copy of the pattern headstone (Image: Brian Andrews)

We are fortunate in having a copy of Pugin's c.1841–42 sketch design for the original headstone which was carved by Myers' men for the grave of Henry and Elizabeth, two little children of Pierce and Cornelia Connelly. This headstone was sent to Grand Coteau, Louisiana, where the children were buried. The tragic story of these little ones, and indeed of their parents, has been well documented.¹

¹ See in particular, Juliana Wadham, *The Case of Cornelia Connelly*, Collins, London, 1956; also entries D.21 and D.22 in Brian Andrews, *Creating a Gothic Paradise: Pugin at the*

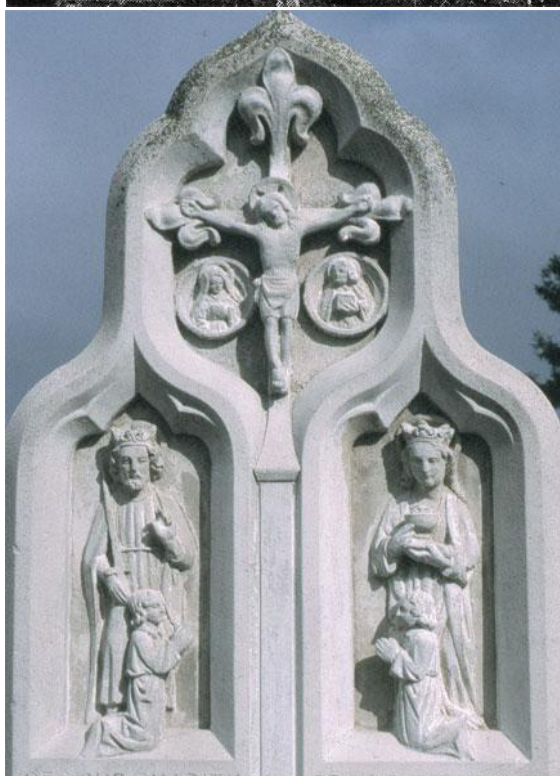


Pugin's sketch for the Connelly headstone (Courtesy: Myers Family Trust)

The drawing illustrates, as we have previously observed, the remarkable skill of Myers' men in interpreting such a rough sketch and producing work which fully met the letter and the spirit of Pugin's intentions. But also, as with the many crucifix figures produced by Myers for Bishop Willson from the one Pugin sketch design (see Newsletters 50 and 52 through 56), there were small variations from one product to the next. Sadly, the original Connelly headstone has long since gone, but a poor image showing it in an already derelict state does show enough detail to demonstrate minor differences from the 1847

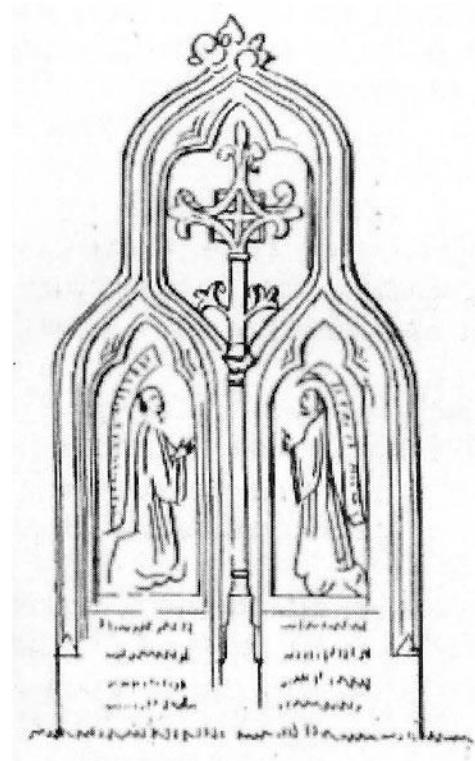
Antipodes, Tasmanian Museum and Art Gallery, Hobart, 2002, pp. 103–4.

pattern headstone for Willson. It is given below, along with the same part of the Hobart one.



We note, for example, different attitudes of the heads of St Henry and the figures in the roundels.

In our previous Newsletter we suggested that a likely source for a page of headstone designs which appeared in the November 1842 issue of *The Ecclesiologist*, an Anglican publication, was Pugin. We illustrated this by showing an illustration of the figurative headstone and the page from *The Ecclesiologist* which included the design reproduced below.



We are indebted to Friend of Pugin Hilda MacLean for bringing to our attention two Australian headstones which were clearly derived from the above design published in *The Ecclesiologist*. Both are in Sydney and, interestingly, were carved for Catholic rather than for Anglican clients, which one might have assumed given the provenance of the design.

The first of the two headstones, illustrated overleaf, was for Patrick Harnett who died on 12 September 1844.² He was a church warden of St Mary's Cathedral.

² K.A. Johnson & M.R. Sainty, *Sydney burial ground 1819-1901: (Elizabeth and Devonshire Streets) and history of Sydney's early cemeteries from 1788*, Library of Australian History, Sydney, 2001, pp. 284, 367, 377.



The Harnett headstone, Bunnerong cemetery (Image: Hilda MacLean)

Except for the absence of angel figures, and making due allowance for some crudity of execution, the Harnett headstone is undoubtedly a copy of the design. We might speculate that the source was John Bede Polding OSB, Archbishop of Sydney, given his acquisition of Pugin church designs in 1842 and his genuine concern for introducing Gothic Revival stained glass, metalwork, vestments and so on.³ Perhaps he like Bishop Willson was subscribing to *The Ecclesiologist* around 1842. It is difficult to imagine who else might be offering this design for a Catholic headstone in the mid 1840s in Sydney.

³ See Andrews, op. cit., pp. 160–2, 164–185.

The second headstone was for John Coyle who died on 2 July 1846.⁴ Again, it is pretty obvious that the pattern for the work was the same illustration in *The Ecclesiologist*. It is fascinating to contemplate how a Pugin design, originally used for a headstone in Louisiana then ‘watered down’ as an illustration in an Anglican journal came to be reincarnated in both its forms for Catholic headstones in Australia.

Again, our thanks to Hilda Maclean for the images and the supporting provenance reference.



The Coyle headstone, Bunnerong cemetery (Image: Hilda MacLean)

⁴ Johnson & Sainty, op. cit., pp. 265, 361.