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Welcome to the eightieth Friends Newsletter.

Each year the National Trust of Australia celebrates our unique national cultural heritage with a Heritage Festival. In Tasmania the 2013 festival runs throughout the month of May with around 300 participating organisations and over 1,800 events.

Early this year we were approached by the National Trust to arrange for St Patrick's, Colebrook, to be included in the Festival, so we agreed for it to be open on Sunday 5 May for four hours from 1.00pm. The response from visitors was most appreciative, with the first arriving a quarter of an hour before the official opening time, the start of a steady stream all afternoon.

For most visitors it was their first look inside a Pugin church, although a number had seen the June 2012 Compass program on ABC television about Pugin's Tasmanian works, and several recalled with pleasure the big Pugin exhibition at the Tasmanian Museum and Art Gallery back in 2002. All were struck by the perfect proportions and composition of this pared-back work by the great master designer.



With kind regards,

Jude Andrews
Administrative Officer

*St Patrick's, Colebrook, interior viewed from the north-west
(Image: Brian Andrews)*



Pugin's Stained Glass (Part 6)



We present another beautiful window from Pugin's St John the Evangelist's Church, Kirkham, Lancashire, again made by William Wailes of Newcastle upon Tyne. Made c.1844 for the sum of £35, it is at the east end of the north aisle, in the former Holy Cross chapel, in the tradition of previous local chapels at Mowbreck Hall and The Willows.¹

¹ F.J. Singleton, *Mowbreck Hall and The Willows: A History of the Catholic Community in the Kirkham District of Lancashire*, Kirkham, 1983, pp. 35–6.

As with the Kirkham window which we featured in our April Newsletter, it impresses with its brilliance and range of colours.

In the central light stands St Helena (c.250–330), empress and mother of the emperor Constantine who extended toleration to Christianity after 312. Her name has always been associated with the Finding of the True Cross which she is shown holding, hence her inclusion in the window's iconography. The flanking lights each have two six-

winged seraphim holding plaques bearing the instrument's of Christ's Passion as mentioned in the Gospel narratives—crown of thorns, lance, seamless robe, sponge on a hyssop stick, nails, hammers, pincers, loin cloth, bowl and dice, ladder. Two of the tracery lights also contain seraphim. Their plaques bear the Sacred Monogram IHS.

Pugin always portrayed seraphim in deep red as being associated with the 'ardour of love'. He used them in the windows of Blessed Sacrament Chapels, in their biblical role as attendants giving glory at the throne of God, for example in St Giles', Cheadle, and St Barnabas' Cathedral, Nottingham.

Pugin's Book Illustrations

(Part 12)

The Lives of the Saints (continued)

In the final part of this series we present the half-title illustrations for volumes 3 and 4 of Butler's Lives of the Saints in its Derby cheap reprint edition.



The half-title illustration for Vol. 3 of 1842 followed by that for Vol. 4 of 1843

These two illustrations belong together, being derived by Pugin from a single image. The first illustration, from Vol. 3, comes from the upper half of the source image and the second, from Vol. 4, from the lower half. The whole image is a visualization of the first part of the magnificent *Te Deum* hymn, ascribed to St Nicetas (335–415), which 'functions as a hymn of thanksgiving on occasions of great solemnity both civil and religious'.² Essentially, the source image is a hymn of praise to the Blessed Trinity, the praise of the Saints and Angels in heaven, and of the faithful on earth'.³

Pugin's source image likely came from his rare copy of a Sarum Use missal, the Mass book in use throughout southern England, Scotland and Ireland before the English Reformation.⁴ We reproduce overleaf the image from a Sarum Use

² Dom Matthew Britt OSB, *The Hymns of the Breviary and Missal*, Benziger Brothers, New York, revised edn, 1952, pp. 16–17.

³ *ibid.*, p. 17.

⁴ D.J. Watkin (ed.), *Sale Catalogues of Libraries of Eminent Persons, Volume 4: Architects*, Mansell, London, 1972, p. 243 (front page of the sale catalogue for Pugin's library, 27–29 January 1853).



missal which belonged to Bishop Willson of Hobart Town.⁵ It is positioned in the missal at the Vigil of the feast of St Andrew, Apostle, which is the beginning of Calendar of Saints in the Church's liturgical year, and thus an appropriate image. It can be compared point for point with the Pugin illustrations, and the derivation of his drawings is crystal clear.



A detail from Bishop Willson's Sarum Use missal with its Te Deum illustration (Archdiocese of Hobart Archives)

Other nineteenth-century missal illustrators drew from the same late-medieval source as Pugin. The renowned liturgical book publishers Desclée, Lefebvre et Soc. of Tournai, Belgium, produced a fine set of néo-gothique illustrations for use in missals. Their enduring popularity lasted until at least 1933 when the Te Deum image appeared in a Dominican Rite missal published in Rome, some four centuries after its appearance in Sarum Use

missals. This version, illustrated below, is even closer to the medieval example than Pugin's, but then he was constrained by having to produce line drawings for simple reproduction in cheap publications.



A Te Deum illustration from a 1933 Dominican Rite altar missal (Private collection)

On the Continent it was in Belgium where Pugin's influence was arguably the strongest, both through his writings and from his contact with leading figures in the Gothic Revival there. It was Thomas Harper King, an English architect and illustrator, resident in Bruges between 1849 and 1858, who translated Pugin's 1841 *True Principles* into French and published it there in 1850 as *Les Vrais Principes de l'Architecture Ogivale ou Chrétienne*. It also contained much extra material from other works by Pugin.⁶

⁵ Willson's missal was printed at Antwerp by Christoffel Van Ruremond for the London book dealer Franz Birkman on 28 March 1527.

⁶ T.H King, *Les Vrais Principes de l'Architecture Ogivale ou Chrétienne*, Bruges, 1850.

A Puginesque illustration from the full title page of a 1901 Desclée altar missal clearly demonstrates the master's influence on the Revival in Belgium.
Concluded.



A Puginesque illustration in an altar missal by the Belgian publisher Desclée (Private collection)

Pugin's Headstones


(Part 8)

There is just a solitary copy in Tasmania of this particular Pugin pattern headstone, standing up at the back of the St Patrick's, Colebrook, cemetery, on the hill behind the church.



The Colebrook headstone, with a detail of the head below (Images: Brian Andrews)

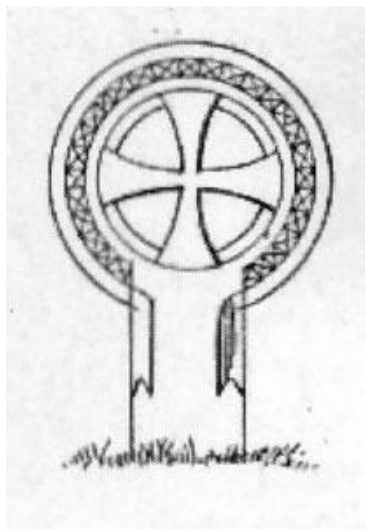




The year of death inscribed on its face is 1858. Of the utmost simplicity it bears the characteristic Pugin pyramidal stops terminating its chamfered upper edge. A couple of our valued Friends of Pugin refer to it affectionately as ‘The Martian’!

In Newsletter 77 we claimed Pugin as the author of a page of designs for headstones published in the November 1842 issue of *The Ecclesiologist*, organ of the Anglican Cambridge Camden Society. One of those designs, illustrated below, shares some detail and composition with the Colebrook headstone.

To be continued.



A Miniature Metalwork Marvel

We conclude this issue with an exquisite example of Pugin’s small-scale metalwork designs, a pyx. Just 4.6cm in diameter and 1.7cm high, it was designed c.1841–43 and manufactured by Hardmans for Bishop Willson of Hobart Town in 1849–50. The hinged lid is engraved with a foliated cross embellished with wheat heads and vine leaves on a hatched ground set within a quatrefoil enclosed by two concentric circles having foliated spandrels. This design brilliantly sums up Catholic belief concerning the Mass, and thus relates succinctly to the purpose of the container, namely, to carry consecrated Hosts to the sick.



A Pugin-designed pyx (Source: Private collection)