

H. MISCELLANEOUS SMALLER WORKS

H(I): RC Ecclesiastical & related

a) Realised (21):

1. **1852: (with JH Powell): Alton, Staffs – Fitting-up & decoration of the chapel at *The Towers for the funeral of John Talbot, 16th Earl of Shrewsbury***: the centre-piece was a *chapelle ardente*¹ consisting of a cruciform, gabled canopy supported on 12 pillars of beautifully carved and gilded wood, those at the 8 outer angles having gilt coronets and Talbot dogs supporting candelabra; each of its 4 gables were decorated with the emblems of the earldoms of Shrewsbury, Waterford & Wexford and other devices. Beneath the canopy was positioned an elevated catafalque, surrounded on the floor by other large candelabra. To the canopy was attached a large number of tapers whose several hundred flames, together with those from the candelabra on illuminated the whole structure – hence the appellation *chapelle ardente*. Other works included the installation of black drapery to the windows to block all natural light, and the erection of a temporary altar in front of a black curtain screening the apse. The coffin, pall, embroidery etc were by *Hardman & Co*, to the designs of EW Pugin & JH Powell.

The *chapelle ardente* was a cruciform elaboration of that devised by AWN Pugin for the funeral of his second wife, Louisa, at St Chad's, Birmingham in 1844, which had a triangular roof supported on only 4 columns 14ft high.

Belcher[(2003) 230] Fisher[(2012) 75] *Illustrated London News*[(1852, 25 Dec) 563-64 (plate)]
O'Donnell[(2002a) 17] T[(1852, 4 Dec, 11 Dec) 778, 803]

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2. **1852-53: Ushaw, DH7 9RH, Co Durham – Altar & reredos in St Joseph's chapel at Ushaw College**: the altar is supported on 4 colonettes between which are 3 carved, high-relief rectangular panels. In the centre of the reredos is a statue of St Joseph above circular tabernacle within a canopied niche each side of which are 2 carved Caen stone panels, each under 3 crocketed gables, depicting scenes in the life of the saint; the whole surmounted by a cornice and cresting.

This was probably EW Pugin's first attempt in this genre; the central statue of St Joseph is now removed. The design of the reredos has elements in common with that installed the following year (1854) in the Lady Chapel at *St Alban's*, Macclesfield, which is attributed to EW Pugin [H(Ia)-iv]. The date (1854) given by Milburn (1964) is incorrect.

BoE[Co Durham (1983) 480] Campbell[(2008) 117] Gillow[(1885) 111] Laing[(1895) 151]
Marsland[(2015-16) 16] Milburn[(1964) 219]
<https://historicalengland.org.uk/listing/the-list/list-entry/1185959>

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3. **post-1853 (with JH Powell): Ramsgate, Thanet, Kent – AWN Pugin's tomb-chest (cenotaph) & the tiled floor in the Pugin Chantry in *St Augustine's*** (Figs.110): recumbent effigy (with feet resting on two martlets) on a bevelled marble slab above a cenotaph, on the front of which are 5 pointed (cusped) niches containing carvings of the children of his second wife, Louisa, in order of descending age (starting with Edward at the LH end) facing E and kneeling in attitudes of prayer; in the left return, within a similar niche, is his eldest daughter Anne with husband JH Powell & daughter Mildred, and in the

¹ Literally 'blazing chapel'.

RH is his third wife², Jane, with her 2 children. At the 2 front corners is a marble column with carved capitals circular stone base. The wall behind the effigy is slightly recessed under a segmental hood-mould with prominent label stops, and is panelled in alabaster on which are carved intertwined roses and martlets each side of a large central (undecorated) roundel. The bevelled plinth of the tomb-chest is surrounded by Minton tiles with the legend: *PRAY FOR THE SOUL OF AUGUSTUS WELBY PUGIN FOUNDER OF THIS CHURCH*. The tomb-chest was carved and installed by AWN Pugin's builder, George Myers.

The parclose screen separating the chantry from the S aisle of the church was not installed until sometime between 1858 & 1861 when EW Pugin informed the Bishop of Southwark that 'the screen and tomb are fixed in the chantry' – see Blaker (2003); the unfinished state of the chantry had been noted in a letter to the *Tablet* of Sept 1858.

Blaker[(2003) 18(Fig.11)] BoE[Kent: North-East & East (2013) 495] Horner & Hunter[(2000) 35 (Fig.21), 36] T[(1853, 17 Dec) 806: (1858, 4 Sept) 571] Wainwright[(1994) 4(Fig. 6), 7(Fig.10)] Wedgwood[(1977) 116^[24]]

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4. **1854: Birmingham, W Midlands – Minor works at *St Chad's*:** includes the re-siting of the Rood Screen further west to create a longer chancel for the choir (formerly in the W gallery), a tribune above the sacristy to the S side of the chancel to accommodate the organ upon its removal from the W gallery, and the replacement of AWN Pugin's (Sarum Rite) sedilia by a canopied Choir Stall for the Bishop.

The Rood-screen was removed *post*-Vatican II, and reinstalled in *Holy Trinity* Anglo-Catholic Church, Reading.

BAA[ADP/P1/12] Doolan, Fr Brian – personal communication (Oct 2008) O'Donnell[(2002) 62] *The Cathedral Clergy*[(1904) 79, 124] <https://historicengland.org.uk/listing/the-list/list-entry/1113550>

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5. **1854: Killarney, Co Kerry, Ireland – High Altar, reredos & tabernacle in *St Mary's Cathedral*:** no details available.

Commissioned by JJ McCarthy who, in 1852, replaced AWN Pugin as Cathedral Architect; the cathedral was designed by AWN Pugin, and built 1842-55. The Hardman reference supports the involvement of EW Pugin. The items were removed and destroyed 1972-73.

Hardman's Metalwork Daybook[Jul 1849-Nov 1854] O'Donnell[(1995) 145 & endnote 43] Stanton[(1971) 117, 200]

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6. **1854–55 (with *JH Powell*): Derby, Derbys – High altar, screen & decoration in *St Mary's*:** High altar and reredos in Caen stone, the mensa supported on 4 paired, marble columns, between which are carvings; the reredos has 2 carved panels under nodding ogees each side of a spired exposition throne that surmounts the tabernacle, the whole of the reredos being under a straight, brattished cornice. Furnishings include the installation of an open chancel screen beneath AWN Pugin's Rood arch, pulpit, and gates to the Lady Chapel, all in wrought-iron and brass, together with a new font. Minton encaustic chancel pavement, and Hardman stained-glass in the apse to replace the original by Warrington.

(Continued)

² His two deceased wives are depicted in the stained-glass window in the S wall of the chantry above the tomb-chest.

This work is part of [A(IIIe)-1]. The pulpit and chancel screen are now removed, and the latter partly re-erected around the baptistery in the church of *St Mary, Crowned*, in Glossop³. The Derby church was designed by AWN Pugin, and built 1838-39.

B[(1855, 27 Oct) 513] BoE[Derbyshire(2016) 314] Howell, P, personal communication 2019 T[(1855, 13 Oct) 647] Wickes[(2016) 18]
<http://taking-stock.org.uk/Home/Dioceses/Diocese-of-Nottingham/Glossop-St-Mary-Crowned>

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7. **1855–56: Ushaw, DH7 9RH, Co Durham – Extension of the Professors’ Parlour to create their own Dining Room in Ushaw College:** by incorporating an adjacent room originally used for other purposes, a dining-room of double the length (42ft) by 20ft wide was achieved. An elegant bow window (flanked on each side by a smaller window, surrounded by oak panelling) projects N into the Infirmary Court; the chimney-piece is in Caen stone, richly carved with and decorated with 3 emblazoned shields above the grate arch; the work entailed a ‘gothicisation’ of the room and the provision of X-frame chairs.

Kelly[(2015) 42] Laing[(1895) 48, 100] Marsland[(2015-16) 16] T[(1859, 1 Oct) 630]

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8. **1857: Wrexham, LL11 1RB, Clwyd, N Wales – Tomb-chest for Ellen Thompson in *Our Lady of Sorrows*:** recumbent effigy of the deceased attended by 2 angels on a bevelled marble slab above a cenotaph, the sides of which are decorated with recessed, sculpted panels under segmental heads supported on columns of green marble.

Ellen Thompson (d 1852) was the wife of Richard Thompson (1799-1866), Founder of the church [A(IIIa)-5], whose grief at her death probably underlies the dedication. It is likely that JH Powell designed the effigy.

Wedgwood[(1977) 117^[25]]

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9. **1857-58: Ware, Herts – Re-arrangement of the Chapel of St Thomas (now the Griffiths Chantry) in St Edmund’s College Chapel:** includes the installation of a modification of AWN Pugin’s projected altar & reredos. The altar is supported on 3 columns of green marble with carved capitals & stone bases, between which are circular *bas-reliefs* representing the Annunciation. In the centre of the reredos is a niched statue of St Thomas of Canterbury in full pontificals, flanked by marble panels with arcading of paired lancets linked by a superior trefoil with carving. Each end of the reredos is a niche containing kneeling angels, below which are encaustic tiles that extend to the ground, decorated with *fleur-de-lys* motifs on a deep blue field; all 3 niches are within square-headed frames. The floor of the chantry is laid with plain Minton tiles.

The antependium has *bas-relief* representations of the Annunciation, which derive from the fact that the altar was originally intended to serve as the chapel’s Lady altar, whose central statue was to have been of the BVM. Fleur-de-lys tiles each side of the altar at the base of the reredos were used as a less expensive substitute for the carved stone panels of AWN Pugin’s original design.

O’Donnell[(1994) 263, 489(plate)] T[(1857) 23 May] 324] Ward[(1903) 127]

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10. **1859: Newcastle-upon-Tyne, Tyne & Wear – Installation of dormers in the chancel of *St Mary’s Cathedral*:** located in the higher section of the roof; no other details known.

EW Pugin was consulted concerning possible strategies to remedy the poor light level in the vicinity of the chancel caused by the opaqueness of Wailes’ stained glass, and recommended dormers.

T[(1859, 29 Jan) 69]

³ I am indebted to Peter Howell for this information

11. **1861(27 Oct): Liverpool, Merseyside – Altar & tomb-chest in the S side-chapel of *St Mary's* (OSB):** the altar front has 3 roundels with carving in *bas-relief*, and the reredos consists of one large pointed carved panel (below a high crocketed gable) depicting of the Deposition of Christ, flanked by high columns supporting statues. The tomb-chest against the S wall of the chapel comprises a recumbent effigy on a bevelled marble slab above a tomb-chest (cenotaph), the front of which is divided into 3 panels, each with a carved roundel, by 4 marble columns with carved capitals circular stone bases, which rise from a deep bevelled plinth; the sides are similarly treated. The wall behind the effigy is slightly recessed under a pointed segmental hood-mould with prominent label-stops, and is filled with *bas-relief* carving, the whole surmounted by a gable with a roundel in the apex. Carving by EE Geflowski of Liverpool.

The given date is that of the inauguration of this memorial to Dom Joseph Sheridan OSB, Rector of *St Mary's*, 1850–60. Apart from the gable and the carvings, the back-drop to the tomb-chest ensemble is very similar to that in the Pugin Chantry [**H(Ia)-3**(Fig.110a)] in *St Augustine's*, Ramsgate. The church of 1844-45 by AWN Pugin was dismantled stone by stone and rebuilt at a new site in 1885 by *Pugin & Pugin*, but was totally destroyed by bombing in WWII. A new church designed by *Weightman & Bullen* was opened in 1953; it closed in 2000, & was demolished in 2001.

O'Donnell[(1994) 270] T[(1861, 12 Oct, 9 Nov) 646, 710]

12. **1862: Ripon, N Yorks – High Altar & reredos in *St Wilfrid's*:** the mensa of the altar is supported by 4 colonnettes of green marble, between which are 3 hexagonally cusped roundels with *bas-relief* carving. High above the alabaster tabernacle is an exposition throne surmounted by 3 crocketed gables (2 ones linking the structure back to the reredos) supported on red marble shafts rising from above the corners of the tabernacle, the whole surmounted by a high open-work spire. Each side of the throne is a tableau in *bas-relief* depicting scenes in the life of St Wilfrid above which, supported on red marble shafts, is a triple-gabled canopy (comprising a wider central gable flanked by narrower, lower ones) above which rise 8 finials. The reredos, which fills the whole width of the chancel, is extremely high, extending to the top of the arcade that separates the chancel from the side-chapel. At each side of the altar is an opening giving access to the rear of the reredos where there are stairs to the exposition throne. The carving is by W Farmer.

The architect of the church was JA Hansom who, at the time, was in partnership with EW Pugin – see Appendix I of the book.

B[(1862, 17 May) 356] BoE[Yorkshire: West Riding: Leeds, Bradford & the North (2009) 669] Harris[(2012) 261] *Ripon & Richmond Chronicle*[(1862) 19, 26 April] T[(1862, 3 May) 277] <http://www.davidchappellconsultancy.org.uk/Catholic%20Churches%20Leeds%201793-1916%20vol%20II.pdf> [Figs. 111-121]

13. **1862-63 (*Pugin & Ashlin*): Waterford, Co Waterford, Ireland – High altar in Holy Cross Convent chapel (PBVM):** the mensa of the High altar is a single slab of Sienna marble, supported at each end by a pillar of green Irish marble, between the antependium consists of 3 carved panels, the central one depicting the Crucifixion. From the super-altar (slightly more extended than the mensa) rises the reredos, comprising a central section within which is the tabernacle surmounted by the exposition throne below a crocketed gable of width equal to that of the niche higher in the E wall. The outer sections of the reredos comprise sculpted panels each under twin gables; in the E-wall, each side of the reredos, below a pierced frieze, are 3 pointed panels with paintings. Altar and reredos supplied by the Dublin branch of *Hardman & Co* (*Earley & Powells* from 1864). (Continued)

The date of 1856 given by Tobin (2018) for the completion High altar is incorrect, since work on the chapel did not commence until 1862, and it was not consecrated until the following year, on the Feast of the Finding of the Holy Cross; it is possible, however, that the *design* of the altar dates from 1856 – a possibility that is consistent with its style. *The Tablet* of 1863 attributes the altar solely to Ashlin; since, however, at this date, he was in partnership with EW Pugin, the work has here been entered under *Pugin & Ashlin*, although it is quite possible that EW Pugin was not involved.

B[(1875, 12 Jun) 523] O'Donnell[(1995) 147] Presentation Sisters Archives T[(1863, 23 May) 332]
 Tobin[(2018) 383, Fig.49]
<https://www.buildingsofireland.ie/buildings-search/building/22829002/presentation-convent-slievekeale-road-waterford-city-waterford-county-waterford>
<https://www.flickr.com/photos/tags/presentationconvent>
<https://core.ac.uk/reader/199373858>

14. **1863: Greenwich, London – Marble tomb-chest in the church of Our Ladye, Star of the Sea:** a recumbent effigy (with feet resting on a poodle) on a bevelled marble slab above a cenotaph, the front of which is divided into 3 panels, each with a carved roundel, by 4 marble columns with carved capitals and circular stone bases, which rise from a deep bevelled plinth; the sides are similarly treated. The carving is by W Farmer.

The tomb-chest (for Canon North, 1800-60) is located beneath an arch separating the NE Lady Chapel from the chancel; its design is very similar to that for Fr Sheridan OSB in *St Mary's*, Liverpool [H(1a)-11], which was installed 2 years earlier. Canon North was the Founder of the Greenwich church (by WW Wardell, 1851).

Egan[(2002) 22] T[(1861, 6, 13 Apr) 212, 230]
<http://www.victorianweb.org/art/architecture/puginew/8.html>
<https://historicengland.org.uk/listing/the-list/list-entry/1358941>
<http://taking-stock.org.uk/Home/Dioceses/Archdiocese-of-Southwark/Greenwich-Our-Lady-Star-of-the-Sea>

15. **1867: (with JH Powell): Hales Place Canterbury, Kent – Stained glass designs for chapel windows:** included a depiction of the Crucifixion in a roundel, and a window to St Catherine of Bologna.

For Miss MBF Hales.

Hardman's Rough Glass Daybook[(1867) 13 Jun]

16. **1867 (Pugin & Ashlin): Dungarvan, Co Waterford, Ireland – Altar to St Joseph in St Mary's Church:** the front corners of the moulded cornice of the mensa are supported by red marble columns with carved capitals and semi-octagonal marble bases, between which is a carved depiction of the 'Marriage of St Joseph'. In the centre of the reredos is a pedestalled statue of St Joseph within a pointed niche above which is a crocketed gable; to each side are 3 recessed panels with trefoil-headed cusped lancets, each surmounted by a small gable.

The realised design was in preference to one submitted also by G Goldie. The altar, which was in the S side chapel, was removed some time during 1989-90. Dunne (2001) misidentifies the altar with the High altar (which dates from 1865).

Dunne[(2001) 212] IB[(1867, 15 Feb) 44 & plate] T[(1865, 21 Sept) 559]
<http://www.dia.ie/works/view/349/building/CO.+WATERFORD%2C+DUNGARVAN%2C+EMMET+STREET%2C+CHURCH+OF+ST+MARY+%28RC%29>

17. **1867: Darlington, Co Durham – Cemetery monument to Bishop Wm Hogarth** (Figs.111): 4-step base of polished Park Spring stone from which rises the monument's dark red 13 ft octagonal plinth with light-grey mouldings from which rises an octagonally tapering obelisk of polished granite reaching 31ft, with a carved capital in light grey stone surmounted by a gilt cross. W of the obelisk, but connected to the same base, is a much shorter pillar of square cross-section with chamfered edges with a moulded and carved capital supporting a solid lantern-like structure whose 4 principal faces have slightly recessed panels containing an image of the deceased and inscriptions, above each of which is a gable, which together form the base of a short spire.

The monument is in the West Cemetery. Hogarth was the first Bishop of the Diocese of Hexham, but continued to live in Darlington.

BN[(1867, 16 Aug) 571] *Daily News*[(1867) 29 Aug] *Darlington & Stockton Times*[(1867) 31 Aug]

18. **1867-71: (with JH Powell): Kensal Green, London – Tomb of Cardinal Wiseman in Kensal Green Catholic Cemetery** (Fig.112): the mitred head of the recumbent figure in white marble of the Cardinal in pontifical vestments, supported by angels, rests upon an inscribed bevelled slab of reddish-brown alabaster above the tomb-chest with a slender column of dark marble at each angle. Centrally on each side of the tomb-chest, beneath a crocketed and triple-arched canopy, are figures of the saints; this is flanked by quatrefoil panels with sculptured representations in *bas-relief* of incidents in the life of the deceased; that in the end of the chest contains a representation of his achievements (Cardinal's cap is above his shield). The plinth is of dark-toned marble. Beneath his effigy's feet lies a defeated dragon. The figures were drawn by JH Powell, and the tomb was carved by *Farmer & Brindley*.

The tomb was not completed until Sept 1871. Prior to being moved to Westminster Cathedral in 1907, it was protected from the weather by strong plate glass within a timber structure.

BoE[London 6: Westminster (2003) 677] *Daily News*[(1871) 29 Sept] Fisher[(2017) 130] *Freeman's Journal*[(1871) 30 Sept] O'Donnell (2015) T[(1867, 12 Jan) 20: (1869, 6, 13 Nov) 727, 759: (1870, 28 May) 681: (1871, 30 Sept) 435]

<http://www.victorianweb.org/art/architecture/puginew/3.html>

19. **1871: (with JH Powell): Nice, France – Monument in memory of Mrs Lamb:** in Italian Gothic, consisting of a canopy, supported by columns of marble, covering a recumbent figure of the deceased, with a lamb at her feet, to the design of J H Powell; around sides the tomb-chest are hexafoils with reliefs of the Seven Corporal Works of Mercy, and (at the head end) of the family crest, featuring a lamb.

Erected (in Cimiez Cemetery, Grave No 330317) by Richard Westbrook Lamb of *Ketton Hall*, West Denton, Newburn, Northumberland, in memory of his wife, Georgiana Elizabeth (née Eaton, b.1830) who died in Nice on 17 Mar 1868. The work is described in the *Tablet* of 1871 as 'most costly and magnificent', costing £42000 (which must be a misprint). The canopy is no longer extant. Richard (1826-95) is buried here also.

T[(1871, 12 Aug) 217]

<https://northumberlandarchives.com/docs/Wills%20a-z%20index%201858-1878.pdf>

<https://www.gravestonephotos.com/public/cemeterynamelist.php?cemetery=2401&limit=1>

<https://www.gravestonephotos.com/public/namedetails.php?grave=330317&forenames=Georgiana%20Elizabeth&surname=Lamb>

20. **1872: Scarisbrick, Lancs – Coffin for Lady Scarisbrick:** on the coffin, which was of Gothic form, were the Scarisbrick arms, and the monogram was placed on a magnificent brass Cross on the raised portion of the coffin. The inscription stated: ‘Ann Scarisbrick died March 6th 1872, aged 84.’

EW Pugin did much work at *Scarisbrick Hall*, 1861-65 for Lady Scarisbrick [G(Ie)-6]; she was one of his most indulgent patrons.

Preston Guardian[(1872) 16 Mar]

21. **1873-74: Ushaw, DH7 9RH, Co Durham – Extension & re-flooring of the refectory at Ushaw College:** the room (60ft × 38ft wide × 25ft high) was increased by 40ft to a total length of 100ft, and a semi-octagonal apse (with a central pair of 3-light stained glass, transomed windows) added to the W end; the original red tiles were replaced with white Sicilian and black Galway marble, laid diagonally.

This was EW Pugin’s final work at Usher College, which altogether spanned 20 years.

Campbell[(2008) 30, 51] Kelly[(2015) 40] Laing[(1895) 89, 96] Marsland[(2015-16) 16]
Milburn[(1964) 276] *Preston Guardian*[(1868) 8 Aug]

Attributed (14):

- i. **1852–56: Alton, Staffs – Minor works at the Hospital of St John the Baptist:** involved the completion of some of AWN Pugin’s buildings, including possibly the bell-cote surmounting the Guildhall staircase tower (but not the Guildhall itself); although the bell-cote is similar to that at AWN Pugin’s convent in Cheadle, more closely prefigures that at EW Pugin’s church in Warwick of 1859-60 [A(IIIa)-14].

For Bertram Talbot, 17th Earl of Shrewsbury.

Fisher[(2012) 157]

- ii. **1853: Ware, Herts – Installation of modified Choir Stalls in St Edmund’s College Chapel:** AWN Pugin’s projected return stalls on the E side of the screen were omitted, as were the finials to the coved canopy above the stalls at the junctions between each of the 3 sets of 3-tier stalls, which had featured in the original design to relieve the monotony of the long canopy that runs the full length of the Choir.

The return stalls were said to have been vetoed by Cardinal Wiseman, whilst the finials were omitted in the interest of economy. The stalls were installed prior to the dedication of the chapel on 19 May 1853.

T[1853, 28 May] 341] Ward[1903] 46]

- iii. **c.1853: Skipton, N Yorks – Oversees the installation of AWN Pugin’s High altar & reredos in *St Stephen*’s:** no details available

Belcher[(2015) 278, 305, 306, 340] BoE[Yorkshire: West Riding (1967) 486] Hyland[(2014) 221]
<https://taking-stock.org.uk/building/skipton-st-stephen/>
<http://www.davidchappellconsultancy.org.uk/Catholic%20Churches%20Leeds%201793-1916%20vol%20I.pdf>
[p.71]
<http://www.davidchappellconsultancy.org.uk/Catholic%20Churches%20Leeds%201793-1916%20vol%20II.pdf> [Fig.49]

- iv. **1854: Macclesfield, Ches – Pulpit & reredoses in *St Alban's*:** the square plan pulpit has traceried panels and statues in niches at the angles. It is possible that EW Pugin was responsible also for other work involving 2 reredoses: into the centre of the reredos to AWN Pugin's original High altar, he introduced a central tabernacle surmounted by an exposition throne⁴, and in the Lady Chapel, which at the time of opening had only an altar, he installed a reredos. The latter has a central niched statue of the BVM statue surmounted by a triangular canopy with a crocketed gable on the 2 front faces, each side of which, under a pair of such gables, is a high-relief panel depicting scenes from her life. The whole of the reredos, which extends to the base of a 3-light E window, is surmounted by cresting. The sculptor was Richard Hassell of Macclesfield.

The date of 1850 given in *Historic England* is incorrect, and the *Taking-Stock* website states (without specifying which reredos): '...it is known that the reredos and pulpit were designed by E. W. Pugin and made by Richard Hassell of Macclesfield'; BoE states that the reredos is that in the SE Lady Chapel. It is likely that EW Pugin also modified the reredos to the High altar to accommodate a central tabernacle and a surmounting exposition throne.

BoE[Cheshire (2011) 457] *Orthodox Journal*[(1841, Vol.12, 29 May) 347]

<https://www.historicengland.org.uk/listing/the-list/list-entry/1206898>

<http://taking-stock.org.uk/Home/Dioceses/Diocese-of-Shrewsbury/Macclesfield-St-Alban>

- v. **1856: Waterford, Co Waterford, Ireland – Fittings at Holy Cross Convent (PBVM):** includes a fireplace in the convent Community room, and also possibly in the refectory. The grate of the former is below a depressed pointed arch, flanked by columns of green marble supporting the overmantle in the centre of which is a statue of the Virgin and Child within a pointed niche; each side of the niche is a frieze with a sculpted Marian monogram, above which the overmantle is canted back to the chimney-breast.

The convent is by AWN Pugin, 1841-48. The fittings include a fireplace, the style of which is High Victorian, in contrast to those in the reception rooms that were completed by AWN Pugin. The fireplace, as built, differs in certain details from that shown in the drawing described in Wedgwood (1977), but is similar to that later installed in the Sitting Room at *Scarisbrick Hall*, particularly the way in which the overmantle is canted back to the chimney-breast.

B[(1875, 12 Jun) 523] Richardson[(1983) 308] Stanton[(1971) 202] Tobin[(2018) 385 Fig.50] W[(1977) 116 [15]]

<https://core.ac.uk/reader/199373858>

- vi. **1860s: Hulme, Greater Manchester – Confessionals & sacristy extensions at *St Wilfrid's*:** 3 separated, gabled confessionals in brick with stone dressings (to match the church) and attractive fish-scale slates, which project from the S aisle of AWN Pugin's church of 1841-42, E of the original porch. Each has a quatrefoil in the gable-end above two 1-light windows – one for the confessor's compartment, one for the penitent's.

The church was deconsecrated in 1990, and is now partitioned into offices.

BoE[Lancashire: Manchester and the South-East (2004) 453]

<https://www.britishlistedbuildings.co.uk/101283075-roman-catholic-church-of-st-wilfrid-hulme-ward#.Wm5VsTfLi1s>

<http://www.victorianweb.org/art/architecture/pugin/38.html>

⁴ AWN Pugin's original reredos had 13 canopied niches with statues, and *no* central tabernacle – see OJ reference. The present tabernacle occupies the space of the 3 original central niches.

- vii. **1861**(26 May, inaugurated): **Burnley, Lancs – High altar (& reredos) & other related works in *St Mary's***: the mensa of the altar is supported by 4 marble columns with carved capitals & high bases, between which are 3 roundels with *bas-relief* carving. Above the tabernacle is an exposition throne under a semi-octagonal canopy, surmounted by a high open-work spire. Each side of the tabernacle, beneath a triple-gabled canopy supported on marble shafts (comprising a wider central gable flanked by narrower, lower ones) is a tableau in *bas-relief*, one depicting the Sermon on the Mount, the other the Last Supper. At the LH end of the reredos (which extends the full width of the chancel) is a statue of St Hubert, and at the RHS one of St John the Baptist; both statues are under a semi-octagonal canopy with a high spire. Each side of the altar, below the level of the mensa, the reredos is decorated with tabernacle work.

Related works include raising the level of the E window (to avoid its obstruction by the new reredos), interior re-roofing of the sanctuary, tiling of the sanctuary floor and the installation of brass parclose screens and a pulpit; in addition, the arches were moulded, caps and bases formed, and granite pillars erected, and the sanctuary re-decorated.

The work was made possible through the munificence of Messrs Richard Eastwood⁵ & Culshaw to the sum of £4000. The design of the reredos was similar to the post-1928 reconstruction of that originally in Hales Place chapel [H(Ia)-x] – see Fig.113 of the book. The High altar & reredos (together with the pulpit and altar rails) were removed 1973-74.

BoE[Lancashire: North (2009) 179] *Burnley Advertiser*[(1861) 1 Jun] Durkin[(nd) 21]

Gregory, L – private communication, Jan 2018

<http://taking-stock.org.uk/Home/Dioceses/Diocese-of-Salford/Burnley-St-Mary-of-the-Assumption>

- viii. **1861: Ware, Herts – St Edmund's Reliquary**: the relic is housed for display in a cylinder of ruby glass mounted in silver, and borne by two kneeling angels wrought in brass, vested as deacons in dalmatics and albs. On the base of the reliquary is a representation in silver of a mitre set upon a cushion, surrounded by flowers and accompanied by a crosier and an archiepiscopal cross; a silver scroll bearing the words SANCTE EDMUNDE ORA PRO NOBIS completes the reliquary. The backdrop to the whole ensemble is an aureole of rays in fine brass work radiating from a silver cross set with amethysts and topazes.

The reliquary was made to contain the relic (fibula of the left leg) of St Edmund, and was inaugurated on St Edmund's Day 1861. The reliquary now occupies a recess behind the altar of the Shrine Chapel (of 1904-05), which is reached *via* the Lady Chapel off the N transept. At the command of Cardinal Wiseman, the reliquary (minus relic) was exhibited in the Roman Court of the International Exhibition of 1862 in S Kensington, London.

Schofield[(2013) 72] *St Edmund's College & its Chapel – Historical Guide*[(2010) 42] Ward[(1903) 123, 175]

- ix. **1862: Ramsgate, Thanet, Kent – Work in the Lady Chapel of *St Augustine's***: oversees the installation of the wrought-iron gates designed by JH Powell, and possibly encaustic tiles designed by himself.

The unfinished state of the Lady Chapel was commented on in a letter to the *Tablet* of 1860, and in the same year the contributors to the 1860 Pugin Memorial commissioned the gates, which were awarded a prize at the 1862 International Exhibition; the Memorial Committee gifted also the stained-glass window above the Lady altar.

Horner & Hunter[(2000) 33] T[(1860, 27 Oct) 683]

⁵ Eastwood's contribution came from the prize money of his mare *Butterfly* that won the 'Epsom Oaks' in 1860 – a circumstance similar to that which occurred in connection with the church at Dunsop Bridge [A(IIIa)-39].

- x. **1864-65: Hales Place, Canterbury, Kent – High altar in the chapel** (Fig.113): the mensa of the altar is supported by 4 marble colonnettes, between which are 3 roundels with *bas-relief* carving. Above the tabernacle is an exposition throne under a semi-octagonal canopy surmounted by the base of a spire. Each side of the tabernacle, beneath a pair of triple-gabled canopies (comprising a wider central gable flanked by much narrower, lower ones), supported on marble shafts, are two tableaux in high-relief; between each triple-gabled canopy is a carved angel elevated on a column. Each side of the altar, below the level of the mensa, the reredos is decorated with tabernacle work.

In 1928, just prior to the demolition of the chapel, the altar was removed and assembled at the church of *St Thomas More*, E Dulwich, when the 2 canopied statues that were originally on the walls of the Hales Place chapel were attached one each end of the original reredos to produce the ensemble shown in Fig.113, which is still extant, and which is similar to that originally in *St Mary's*, Burnley [H(Ia)-vii].

Derrick[(2012) 255]

<http://taking-stock.org.uk/Home/Dioceses/Archdiocese-of-Southwark/Dulwich-St-Thomas-More+>

- xi. **1865: Woolton, Liverpool, Merseyside – High altar & reredoses in *St Mary's***: the mensa of the High altar is supported by 4 marble colonnettes between which are 3 quatrefoil panels with carving. Each side of the tabernacle, separated by slender marble colonnettes that support 3 crocketed gables, are 3 sculpted panels with scenes of the life of Christ; between each gable is a carved angel with wings upstretched. At each end of the reredos is a large pedestalled, gabled niche with statue, above which rises a pinnacled canopy.

These were replacements of the temporary ones dating from the opening of the church (designed by RW Hughes) in 1860. *Taking Stock* gives 1863 as the date of the original installation, which is incorrect, the correct date being 1865, as given by BoE. EW Pugin's reredos was detached from the altar, and set back against the E wall when the sanctuary was reordered by *Weightman and Bullen*, 1948-50. For other works at this site, see [C(a)-iv].

BoE[Lancashire: Liverpool and the South West (2006) 507] History of the Parish [copy in LAA] T[91860, 10 Nov) 708]

<https://historicensland.org.uk/listing/the-list/list-entry/1280345>

<http://taking-stock.org.uk/Home/Dioceses/Archdiocese-of-Liverpool/Woolton-St-Mary>

- xii. **1873: Garendon Park, Shepshed, Leics – Conversion of the former garden Temple of Venus into a chapel**: no details available.

For Ambrose Lisle March Phillipps de Lisle, in Garendon Park, and was originally built (in Classical style) in the early 18th century. It is of circular plan with Ionic columns and a shallow coppered dome, and is loosely based on the Temple of Vesta at Tivoli. The temple was transformed into a wayside shrine, and was blessed by Cardinal Manning during a visit in 1873. The structure still exists, but is no longer a chapel.

O'Donnell[(2002) 88] Purcell [(2010) 225 – a reprint of the 1900 edition] Schulz[(2009) 121]

<https://historicensland.org.uk/listing/the-list/list-entry/1116109>

- xiii. **nd: Greenwich, London – Miscellaneous works in the church of *Our Ladye, Star of the Sea***: possibly includes the Lady altar and the raising the Rood-Screen to improve visibility of the sanctuary.

This work is additional to [H(Ia)-14], and possibly includes the Lady altar and the raising of the Rood-screen to improve visibility of the chancel.

M Egan (2008), personal communication.

- xiv. **nd: Oscott, W Midlands – Fireplace overmantle in the students’ dining room at St Mary’s College:** the fireplace is located in a slightly raised alcove at the end of the room.

O’Donnell[(2002) 68]

b) Unrealised (2):

1. **1856–57: Windle, St Helens, WA10 6DF, Lancs – Laying out St Helens Borough Cemetery & its entrances gates:** no details available.

The cemetery is listed in EW Pugin’s obituaries⁶ in *The Architect*, *The Builder* and *The Building News*, but only in the latter is ‘laying out’ explicitly mentioned. It is known from the cemetery records that EW Pugin was invited to submit plans for the laying out the cemetery (and also for 3 chapels and 2 lodges [A(VIIb)-4]), which were, however, rejected in favour of ones by TD Barry. The cemetery, which opened in 1858, is adjacent to the site of the pre-Reformation Windleshaw Abbey.

A[(1875) 12 Jun] 350] B[(1875, 12 Jun) 522] BN[(1875, 11 Jun) 670]

Minutes of the Meetings of the Burial Board of the Parish of St Helens for 17 Aug, 6 Oct, 13 Oct, 20 Oct 1856, 6 Feb, 23 Feb, 8 Jun, 15 Jun, 31 Aug, 14 Sept 1857 (personal communication to the author from Marlene Downey of the *Friends of St Helens Cemetery*).

2. **1861: Ushaw, DH7 9RH, Co Durham – Marsland tomb in Ushaw College cemetery:** the side elevation is of 3 compartments: a central one with a large carved roundel (below a pointed segmental head) flanked by smaller ones beneath a horizontal, highly carved frieze from which rises a low-pitch, cruciform lid formed by the intersection with the longitudinal ridge of the lid of the 2 cross-gabled, segmentally headed central sections of the tomb, the whole decorated with carving.

Drawings survive in Ushaw College Archives. For some reason, the tomb-monument (the drawings for which are in the Ushaw College archives) was never realised, and his grave was, until the 1970s, marked with a wooden Cross. Henry Marsland was born in Burnley in 1823, and was ordained sub-deacon at Ushaw on 22 Sept 1849 by Bishop Hogarth (see [H(a)-17]). After his priestly ordination in 1851, he became Professor of Humanities. He, together with V Rev Canon Vavasour, paid for the building of St Joseph’s chapel [A(Vd)-1], 1852-53. He died in 1859 – see also [H(If)-2]).

Ushaw College Archives[UC/AD1/2/13, 14]

c) Not known if ever realised (3 authenticated):

1. **1858: Edinburgh, Scotland – Work at St Patrick’s:** no details available.

The building was originally an Episcopalian church. It opened as a Catholic church in 1856, and a new sanctuary was added 1898.

A[(1875, 12 Jun) 350] B[(1875, 12 Jun) 522] T[(1858, 8 May) 293]

2. **1859: Ford, Liverpool – Lays out the Catholic Cemetery:** no details are known, other than the site being of 24 acres (incorporating a lodge, entrance gateway & cemetery Cross), and was first opened for interments in March 1859.

(Continued)

⁶ The obituaries were hurriedly compiled following the sudden, unexpected death of EW Pugin on 5 June, 1875, and at least 2 other entries are known to refer to designs that had been prepared & submitted by EW Pugin, but which were rejected in favour of those by other architects.

The only obituary that specifically states that the cemetery was ‘laid out’⁷ by EW Pugin is that in *The Building News*, the others stating only ‘Ford Cemetery’, which could refer to the cemetery *chapel* [A(VIIa)-4], built 1860-61.

BN[(1875, 11 Jun) 670] Burke[(1910) 142] *Liverpool Mercury*[(1859) 16 Mar]

3. **nd: St Peter Port, Guernsey, Channel Islands – Additions at St Joseph’s:** no details known.

AWN Pugin was architect of this church (built 1846-51), and *Pugin & Pugin* added the spire in 1899. The only references to EW Pugin being involved here are those in 3 obituaries (*Architect, Builder & Building News*), which mention *additions* to this church. It is possible, on stylistic grounds, that in 1865 he designed the Sacred Heart altar & reredos, and also the (now removed) reredos to the High altar, although the latter was not installed until 1885, on the occasion of the church’s consecration. During 1866-68, all windows were fitted with stained glass, which could have been to EW Pugin’s design.

A[(1875, 12 Jun) 350] B[(1875, 12 Jun) 522] BN[(1875, 11 Jun) 670] Lawrence (1985)

Attributed (2):

- i. **nd: unspecified location – Altar and reredos:** ‘The reredos has a central gabled niche to contain a monstrance, with two smaller gabled niches to either side containing carvings of angels.’

The only reference to this is in Wedgwood (1877).

Wedgwood[(1977) 116^[22]]

- ii. **nd: unspecified location – Pulpit:** ‘hexagonal pulpit supported on chunky columns with carved panels of seated bishops set in niches. The stair to the pulpit has a slight metal handrail’.

The dedication on the drawing is deciphered by Wedgwood (1977) as ‘Church of the Sacred Heart of Queen Mary Bl...’ This is clearly erroneous; more plausible candidates being either *Sacred Hearts of Jesus & Mary* [A(IIIa)-6, 69], or *Our Lady of the Sacred Heart* [A(IIIa)-67].

Wedgwood[(1977) 116^[23]]

f) Erroneous attributions (3):

1. **1859: Boreham, Chelmsford, Essex – Altar and reredos at the chapel of New Hall Convent (CRSS):** *The Tablet*, of 27 August 1859, contained the following report: ‘A most beautiful altar & reredos has recently been presented by Stuart Knill, Esq to the Convent of New Hall. It consists of a figure of Our Blessed Lady, in the centre, under a canopy of stone; on either side are represented groups of the young ladies who form the society of the *Enfants de Marie*. The first figure is that of Mr. Knill’s eldest daughter. The altar is supported on marble columns by two arches, under which there is much elaborately-worked stone. The work was executed by Mr Farmer, of London, under Mr Pugin’s direction.’

Stuart Knill’s benefaction of the altar & reredos, reported in *The Tablet* of 27 Aug, 1859, was denied the following week: ‘In the Catholic intelligence from the diocese of Westminster in last week’s *Tablet*, there was

⁷ Whether this included the lodge, entrance gateway and cemetery Cross is not known

a description (sent to us for publication by a correspondent) of a “most beautiful altar & reredos” said to have been lately presented to the Convent of New Hall by Stuart Knill, Esq. Mr Knill’s attention has been called to the paragraph, and he writes to us that he begs most decidedly to contradict it.’ Consistent with this disclaimer is the fact that the altar that was in the convent chapel until the 1970s was decidedly non-Gothic

T[(1859, 27 Aug, 3 Sept) 548, 565]

2. **1861: Ushaw, DH7 9RH, Co Durham – Marsland tomb in Ushaw College cemetery:** in its listing of the Cemetery at St Cuthbert’s College, Ushaw, *Historic England* include the Marsland tomb. This is a mistake, since, although EW Pugin did design a tomb for Rev Henry Marsland, it was never built [**H(b)-2**].

Marsland’s grave remained marked with only a wooden cross; even this was removed in the 1970s, and all that remains is its identifying metal plate, which is now affixed to the wall of the cloister adjoining the cemetery.

Galloway, M - personal communication (2020) Ushaw College Archives[UC/AD1/2/13, 14]
<https://historicengland.org.uk/listing/the-list/list-entry/1407274>

3. **nd: Greenwich, London – Sacred Heart Chapel in the church of *Our Ladye, Star of the Sea*:** the attribution of this chapel to EW Pugin in BoE is erroneous; the chapel was not inaugurated until 1891. The confusion arises because the site of the chapel (off the S side of the church) coincides with where a chantry chapel by EW Pugin for the Knill family had been planned, but never realised [**A(VIIb)-2**].

BoE[London 2: South (1983) 248] Evinson[(1998) 99] T[(1891, 26 Sept) 517]
<http://taking-stock.org.uk/Home/Dioceses/Archdiocese-of-Southwark/Greenwich-Our-Lady-Star-of-the-Sea>
<https://historicengland.org.uk/listing/the-list/list-entry/1358941>

H(II): Secular

a) Realised (2):

1. **1863-64 (May): Charnwood Forest, Leics – Monument in memory of Lieut Everard Aloysius Lisle March Phillipps⁸, VC (Fig.114):** a square, embattled tower of non-symmetric termination. Corbelled out of the corner left of the arched entrance at half-height is an embattled stair-turret extending higher than the rest of the tower, some 80ft high overall; it was deliberately constructed to look Mediaeval.

The monument, in Cademan Wood (on High Calvary Rock), is said to have been modelled on the Delhi Water Bastion that March Phillipps captured. It was originally surmounted by a flag-staff, and was paid for by public subscription; it was **demolished** in the 1960s, having falling into disrepair.

Derby Mercury[(1863) 8 Jul] *Leicester Chronicle*[(1864) 7 May] Purcell[(2010) 221 – reprint of the 1900 edition] Squire de Lisle (1997/8)

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2. **1868: (*Pugin & Ashlin*): Dublin, Ireland – Lays out part of Mountjoy Estate:** a site of about 9 acres bordering the Royal Canal, at the head of Berkeley St & Eccles St.

The site was intended for building.

IB[(1868, 15 Jul) `182]

b) Unrealised (1):

1. **1865: (*Pugin & Ashlin*): Dublin, Ireland – O’Connell Monument:** the monument was intended to rise from a square base of unhewn granite. The statue of O’Connell, 12ft tall in bronze on a pedestal of crimson granite enriched with agates, stands 25ft above the pavement below a canopy supported on clustered columns of coloured marbles. The canopy is enriched with ornamentation based on ancient Irish motifs, and above O’Connell’s head are wreaths. At each angle of the canopy is a niched statue under a crocketed gable (each with a Celtic cross), above which rises an open arcaded octagon terminating in a pinnacle reaching to 90ft.

In 1864, a competition was opened for the design of the monument, but none of the 60 entries met with approval. Accordingly, a second competition was held in 1866 in which *Pugin & Ashlin* were not among the 3 architects (out of the 9 contenders) subsequently invited to submit designs, none of which were apparently accepted; at this stage, John Henry Foley (1818-74) was commissioned, and, after his death, the work was completed by Thomas Brock.

Freeman’s Journal[(1865) 2 Mar: (1866) 4 May]

<http://archiseek.com/2010/1880-oconnell-monument-oconnell-street-dublin/>

https://www.dublincity.ie/sites/default/files/content/SiteCollectionDocuments/history_monuments_oconnell_st.pdf

⁸ Everard, the second son of Ambrose Lisle March Phillipps de Lisle, was killed in the Indian Mutiny in Delhi in 1857.