



Present State

the newsletter of The Pugin Society



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WELCOME to our twentieth *Present State*. New members may like to know that this title is a reference to Pugin's *The Present State of Ecclesiastical Architecture in England* of 1843. The monogram 'AWP' is taken from the title page designed by him for his *True Principles of Pointed or Christian Architecture*, first edition 1841, from which the name of our journal *True Principles* has been adopted.

Theme for this issue: Timelines

Introducing Snapshots

Judith Al-Seffar

In recent years there have been significant restoration projects of Pugin's buildings, not least at the sites in Ramsgate: The Grange, St Augustine's Abbey Church (P2) and St Edward's Presbytery. How many of us can remember exactly what was done and when, and the project's completion date? Due to some recent confusion, one of our Ramsgate members sent in a *Timeline* for clarification. This has evolved into the first article of a new series in *Present State* (see next page).



P2) Visitor centre

To go back to the origins of a Victorian building and document its chronological history has the potential to evolve into an illustrated book. Snapshots of that history can therefore focus on a window of time and just include key events within that timeframe, with brief notes for clarification. Such timelines offer readers a quick reference and

overview. We already have a *Timeline* on our website – the publications by or about Pugin... and the list just keeps on growing!

In a location such as Ramsgate, which now has 32 sites listed on the latest Pugin Trail (edition 5, 2020), even a *Snapshot* can be quite complex. This offers an interesting challenge for authors to focus on key dates and the most relevant events. The *Snapshot* overleaf takes us on a journey from the 1990s through to 2022.

Members now have the opportunity to send in *Timelines* and *Snapshots* of their local Pugin sites (preferably with a few photographs), for publication in future issues of *PS*. These could also be developed into leaflets for the visiting general public. With the provision of more general information, additional *Timelines* could show Pugin in a wider context.

Editor's Foreword

Judith Al-Seffar

The theme for this issue is *Timelines* with *Snapshots* of a portion of the *Timeline*. To launch this new section, we have a *Snapshot* of the Pugin's in Ramsgate (pp.2-6), the largest article to date in *PS*. Then, following on from the article *Pugin's Tunnels*, in the last issue of *PS*, with their links to the sea, we have an article on *Pugin and the sea*, taking another look at Pugin's interest in and ownership of boats (pp.7-8). This is followed by a review of the gravestones in St Augustine's churchyard, a third article with a Ramsgate setting (pp.9-12). Following on, we have an article on Pugin's work at Gawthorpe Hall (pp.13-15).

Sometimes we include articles on the work of less well known Victorian Gothic Revival architects. We have an article on John Hayward, who practiced in Devon, and whose church has a direct link, literally, to the Pugin-designed Rolle mortuary chapel in Bickton (pp.16-19).

We have only one item of news in our regional roundup, from Ushaw (pp.19-20), followed by several reviews (pp.20-25). There are three short articles near the end: Contrasts between Pugin and landscape artists (pp.25-26); Pugin and colleagues in the landscape via the Parks and Gardens UK website (p.26). The final item is the latest news on Victoria Tower Gardens (pp.26-27). Notices are positioned throughout and, as always, conclude this issue (p.28).

The size of *PS* has been reduced for this issue as the larger editions of up to 40 pages are not sustainable on a regular basis. Nevertheless, we have a range of articles which we hope will be of interest.



Snapshot

Moving Pugin forward at Ramsgate

Jayne Evelyn



P3) General view facing west

Pugin's adoptive hometown possesses a remarkable collection of Gothic Revival buildings (P3) by both father and sons. All are erected on the single square mile of land flanking the UK's only Royal Harbour.¹ Several occupy prime sites on the East and Westcliff promenades and command exceptional views of the English Channel and coastal landscape of southeast Kent. The French white cliffs at Cap Gris Nez are often visible in the near distance. This Snapshot highlights important developments in the recent rescue and restoration of the architecture, history and reputation of Ramsgate's most illustrious resident, visionary architect, designer and writer, Augustus Pugin and his gifted sons.



P4) St Augustine's church - exterior

Late 1990s St Augustine's Abbey Church AWP Westcliff Promenade Grade I Listed

This picturesque, clifftop church (P4), where Augustus Pugin and family are buried, opens to the public one Sunday afternoon a month. The Pugin Society provides expert guides, including co-founder member, Catriona Blaker.² Comfort

facilities and winter heating are virtually non-existent. The roof has multiple leaks. Nevertheless, the major part of this exquisitely designed and sculpted structure continues to hold good.

2002 - 2004 Granville House Eastcliff Promenade

EWP
Grade II Listed

This former seafront Spa Hotel, once a stately destination for European royalty and converted in the late 1940s into residential apartments, now resumes a former grandeur (P5, P6). The southwest end wing and corner elevations, destroyed by enemy action in 1940, are rebuilt. The slightly modified new build is visually harmonious and its addition greatly enhances the parade of buildings along the Eastcliff promenade. The principal public function rooms and parts of the lower ground floor long remain unused and neglected, awaiting restoration and regeneration. In 2022 Heritage Lab CIC³ is awarded £300k government funding towards their renovation and the creation of a community venue with creative spaces, the Pugin Studios.



P5) Granville House

2005

The Pugin Town Trail and Brochure

Catriona Blaker, Ramsgate resident and Pugin scholar, pours her passion, knowledge and expertise into creating this excellent trail. Her comprehensive brochure appears in print and proves a popular pamphlet in local Visitor Information Centres.⁴

2004 - 2006 The Grange Westcliff Promenade

AWP
Grade I Listed

Pugin's seafront home and prototype of the English, modern, family house (P7) is rescued from an uncertain fate by Landmark Trust.^{5a} Painstakingly restored to its near original state, with accommodation for eight guests, it rapidly becomes a popular Landmark residence. Weekly guided tours of ground floor rooms are introduced and the whole property can be visited during annual UK Open Heritage Weekends. The Cartoon Room doubles as a public function room and a Pugin Information Point for visitors. The Landmark Trust's presence raises Pugin's public profile enormously and generates excellent television and media coverage.



P6) Granville House and bust of Edward Pugin

2006

The Victoria Gardens Kiosk

Eastcliff Promenade

Grade II Listed

This charming micro-Gothic kiosk is renovated using Heritage Lottery Funding. Originally a tollgate to private gardens in front of the former Granville Hotel and a pleasing, central structure at an ungainly junction, it is listed in 2019.

2009 ongoing The Abbey Church

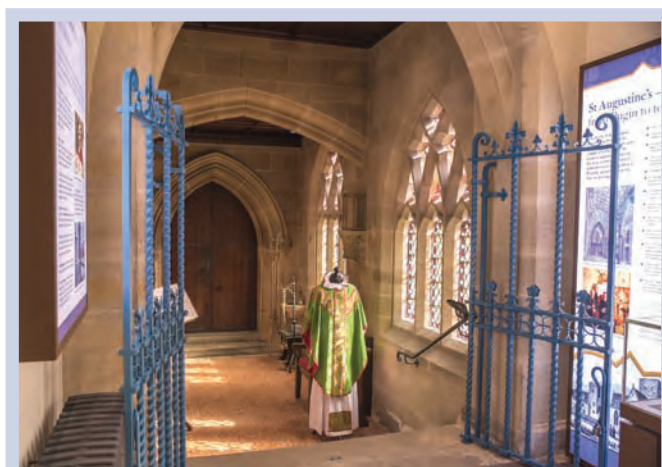
becomes The Shrine to St Augustine

AWP

Westcliff Promenade

Grade I Listed

In 2009, faced with massive maintenance and repair costs, the Archdiocese of Southwark proposes to close and deconsecrate the Abbey Church.



P8) St Augustine's church - interior



P7) The Grange

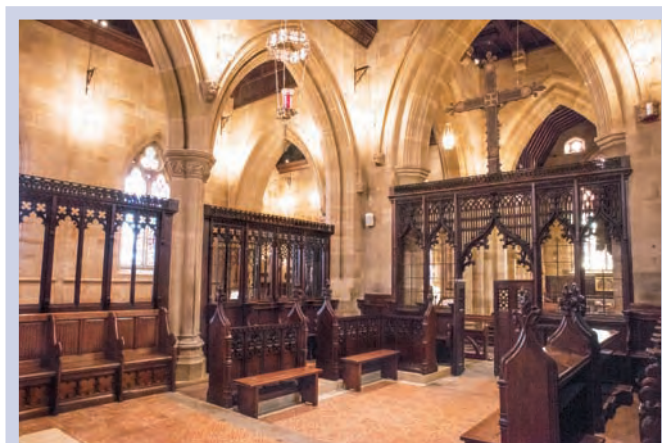
In 2010 Father Marcus Holden, newly appointed parish priest, steps up with an ambitious plan to save the Gothic Revival masterpiece (P4, P8). Three phases of grant supported restoration soon follow in order to rescue the building. A Friends group and a dedicated website are created.^{6a}

In 2012 the church acquires a rare authenticated relic of Saint Augustine from the Oxford Oratory and becomes a shrine. This must surely be the ultimate outcome desired by AWP who well understood both the spiritual and the financial benefits conferred on a catholic place of worship when in possession of sacred relics.⁷

In 2014, staffed by local volunteers and parishioners, the church opens daily to visitors from ten till four. Footfall is closely monitored. John Coverdale, MA Oxon, whose thesis is on St Augustine's 6C Mission to evangelise Anglo-Saxon England, is appointed as Visitor Centre Manager. He assists Father Marcus in writing a bid for Heritage Lottery Funding.

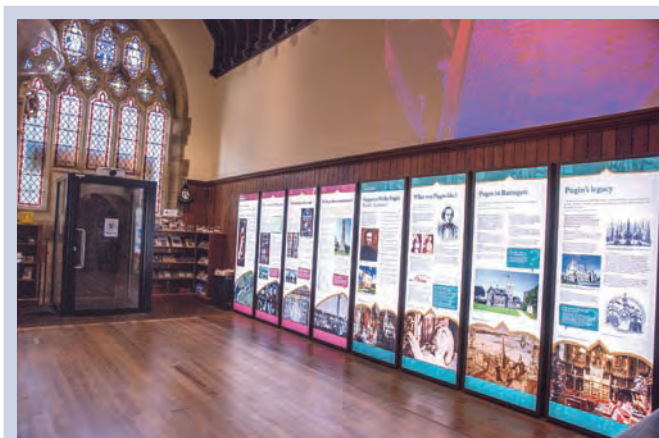
In 2015 the first-time bid is successful, reflecting both the national and international importance of the site. The grand plan of restoration and development goes ahead. The church remains open for worship and cultural visits throughout.

In 2017, building works completed, the church now opens with improved lighting, heating, disabled ramp access, kitchen and restroom facilities. AWP's Rood Screen (P9), a vital component of his design, is reinstated in its original position at the entrance to the Chancel. The northeast wing now houses the National Pugin Centre, with a state-of-the-art education and visitor centre at ground level (P10) and on the upper floor an administration facility and research library, the Pugin Archives.



P9) Rood screen



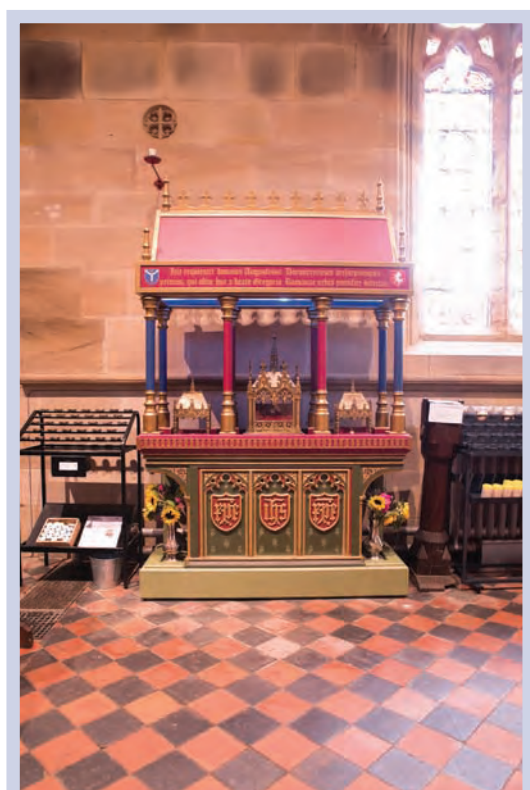


P10) Education and Visitor Centre

In 2018 a bespoke feretory (P11), housing three 19C reliquaries which contain the sacred relics of Saints Augustine, Gregory, Laurence and Leo, is installed in the southwest corner of the nave, close to AWP's magnificent font (P12). It has been designed by John Coverdale and incorporates elements of Gothic design by AWP which are visible throughout the church.

Ben Scott, church organist and cantor, is appointed Director of Music with a remit to establish and expand the Shrine's liturgical music and concert programme. After 25 years serving the diverse community of St Bede's in London, Father Christopher Basden becomes parish priest at St Augustine's Shrine.

In 2019 an AWP High Altar frontal, replicated in fibreglass, is gifted to the Shrine by Farm Street Church, Mayfair, and installed in the Chancel.⁸



P11) Feretory

In 2020 the global pandemic and national lockdown severely restrict activity. The incumbent manager, Father Simon Heans, obtains further funding and oversees the updating of the website and introduction of a virtual tour.^{6b}

In 2021 St Augustine's opens again to visitors but opening hours and the volunteer workforce are temporarily reduced. Government funding is obtained to repair the roofs of the North Cloister, Bell Tower and St John's Chapel. Andrew Kelly, creator of The Augustine Camino (*see below*), is appointed manager of the Shrine and National Pugin Centre. He is working hard to attract volunteers, visitors and pilgrims to the site as well as further funding.



P12) Font

2011 ongoing

St Augustine's Abbey Monastery
becomes The Divine Retreat Centre
St Augustine's Road

EWP and PPP
Grade II Listed

The Monastery, home for almost 150 years to a Benedictine Community, changes ownership. It remains in catholic hands and becomes the Divine Retreat Centre, new home to a Vincentian body of monks with a 21C mission to evangelise in the UK.

2012 – 2015

St Edward's Presbytery
St Augustine's Road

AWP
Grade I Listed

Standing between AWP's home and church is the parish priest's house. It is also rescued and restored by Landmark Trust. Insensitive, historic alterations and all manner of disrepair and neglect are righted. The exquisite, aerial drawing office, a later addition by EWP, is retained. The result is a quirky, short stay Landmark property accommodating four guests.^{5b}

2015 ongoing

The Augustine Camino:

A Pilgrimage Route to the Shrine

Andrew and Paula Kelly, Ramsgate parishioners and long distance walkers with a passionate interest in Christian pilgrimage, create the Augustine Camino. The 70-mile-long route connects the cathedral cities of Rochester and Canterbury with the Ramsgate Shrine and the birthplace of English Christianity. The ancient trail passes through magnificent Kent countryside, with multiple opportunities to visit living medieval cathedrals, churches, monasteries, shrines, villages and public houses! There are also many Gothic Revival gems to be viewed, reflecting AWP's influence on 19C ecclesiastic architecture.

Mr and Mrs Kelly offer a comprehensive Camino Support service including: speedy communication via email; hotel booking and baggage handling; a flexible 1-7 day pilgrimage to suit the modern devotee; an optional, personal guide; a Pilgrim's Guidebook and Passport; a mobile App to ensure no pilgrims lose their way. Visit their user-friendly website for full details and reviews.⁹



P14) Tiles designed by schoolchildren



P13) Mill conversion

2016 ongoing

Industrial Mill Conversion

Millers Hill

Standing inland at the town's highest point and close to Ramsgate Railway Station, this former industrial flour mill is converted into 21C luxury apartments (P13) and gains two striking, external lift shafts. A group of complementary apartment blocks and town houses is rising behind. Communal gardens will complete the prestigious complex which has been retitled, The Bread Factory, Millers Hill.

EW P

Grade II Listed

2017 – 2022

Ramsgate is a Heritage Action Zone¹⁰

In order to reverse its recent decline and create a brighter future for residents and visitors alike, the town's many substantial assets are recognised and mobilised. A stunning coastal location, an eventful modern and ancient history, a rich built environment with a magnificent Royal Harbour and an invaluable architectural contribution from Pugin and Sons, all make AWP's adoptive hometown highly attractive to new 21C investors.¹¹

2019 ongoing

AWP enters the local secondary school curriculum

Ramsgate Grammar and Academy Secondary Schools collaborate on a design project inspired by Pugin's tiles. Key Stage Three students of Art visit the Grange and St Augustine's Church to study his designs in situ. They create decorative, Puginesque floor tiles (P14). The best designs are manufactured and installed as risers on the Kent Steps (P15), a popular public stairway by Ramsgate's Royal Harbour. An information panel is prominently displayed nearby, raising awareness of Pugin's work and legacy both in Ramsgate and beyond. The project is highly successful and teachers plan future Pugin-related design work and visits.



P15) Kent steps



2020 ongoing

The Pugin Town Trail and Brochure

Trail and brochure are updated to include the EWP Mill conversion, the Puginesque tiled Kent Steps and newly researched buildings by Pugin and Pugin in Chapel Place and West Cliff Terrace.¹²

Moving Pugin Further Forward at Ramsgate

There has been a massive, recent influx of new residents to Ramsgate. Many are working families from London in search of a healthier work-life balance, able to work from home with online connectivity, and also benefitting from a high-speed train link into the city. This is transforming the tired seaside town into a smart, vibrant, outer suburb of the metropolis. Soon, a Pugin Train Trail could place Big Ben, The Palace of Westminster, The Grange, St Augustine's Shrine et al on one and the same map. Perhaps, one bright, blustery day in the future, the three seaside towns of Thanet could join forces and gain coastal city status. St Augustine's Shrine could then become its catholic cathedral.



P16) Pugin chantry chapel

In The Pugin Chantry Chapel at St Augustine's (P16), beneath the stained-glass window depicting the 6C Augustinian Mission to evangelise Anglo-Saxon England and AWP's 19C Mission to build his ideal seaside church, there you will find the eldest son Edward's exquisite, memorial tomb chest to his father. Around its three outward-facing sides are the sculpted figures of the grieving family (P17), young widow, eight children, son-in-law and first grandchild.



P17) sculpted figures around Pugin's tomb

Above them lies the recumbent effigy of Pugin, lifelike and instantly recognisable. He wears the same, distinctive costume as his sculpted figure on the Albert Memorial in London's Hyde Park. The expression on his face is serene, the slightest smile of joy on his lips, but the most astonishing detail is in the eyes. They are wide open, never to close, always in sight of his magnificent creation and heavenly home, ever the catholic visionary.

Acknowledgements

To all who have devoted their time, energy and resources to safeguard Ramsgate's Pugin Heritage and in particular to the Pugin Society, Catriona Blaker, Nick Dermott¹³ and Father Marcus Holden.¹⁴

Endnotes

¹ <https://www.ramsgate2021.co.uk>

² Catriona Blaker - Ramsgate resident, 19C historian, author, Pugin scholar and guide, co-founder of the Pugin Society.

³ <https://www.heritagelab.org.uk> for a panoramic clifftop view of Ramsgate and a short film inside EWP's neglected public function room. For details of Heritage Lab's grand plan of regeneration and creation of a community asset, see Present State 2020: No. 17, p.20.

⁴ First edition published by Thanet District Council, in association with the Pugin Society and with assistance from Landmark Trust.

^{5a,b} <https://www.landmarktrust.org.uk>

^{6a,b} <https://www.augustine-pugin.org.uk>

⁷ M. Belcher (2012) *The Collected Letters of AWP Pugin, Volume 4*, OUP. See letter dated 5 Feb, 1850c, to Bishop James Gillis, writing about the planned church of Saint Margaret, Edinburgh, and advocating the acquisition of sacred relics.

⁸ To view AWP's original and integral High Altar visit Farm Street Church, Mayfair or see <https://www.jesuit.org.uk/farm-street-church-restoration> or Present State Spring 2020 p19, p.41.

⁹ <https://www.augustinecamino.co.uk>

¹⁰ <https://www.historicengland.org.uk>

¹¹ Geraint Franklin, with Nick Dermott and Allan Brodie (2020), *Ramsgate The Town and its Seaside Heritage* on behalf of Historic England.

¹² Fifth edition published by the Pugin Society.

¹³ Nick Dermott – Thanet resident and Thanet Conservation Architect and Heritage Advisor; Pugin Society long-serving and recently retired Chair - for 24 years (1995-2019), nearly matching AWP's quarter-century-long career (1827-1852), he attended all committee meetings bar one and was involved in all architectural developments listed above.

¹⁴ Father Marcus Holden – Priest, Author, Speaker and Media Presenter.

En Avant

Heritage Open Days 2023

8th - 17th September

Pugin events are being planned, both live and on-line, for the general public in Ramsgate, Birmingham and beyond...

Please let us know of other places, dates and times.

<https://www.heritageopendays.org.uk/>

Pugin and the sea

David Meara

Pugin liked ‘messaging about in boats’, but he was also aware that the sea could be a perilous place. His early experience of shipwreck, in 1830, off the Scottish coast, when he only just made it to shore and then crawled some miles to a cottage, meant that, as he told John Hardman Powell, “Only the ignorant despise the dangers of the sea.”

Ramsgate would have been a fascinating place for a ship-lover like Pugin to make his home. There was always a constant succession of craft from Boulogne and Etaples two-masted luggers (P19), to clinker-built Hastings luggers, trawlers from Yarmouth, Brixham smacks, and Brighton hoggies. The bluff-built, brown-bulled, red-sailed Deal hovelling luggers must have appealed to Pugin’s sense of line and colour.

Pugin’s biographer Benjamin Ferrey describes his early interest in boats:

Regardless of the eminent position which laid within his reach, he made up his mind to go to sea. First, owner of a small boat which he kept for his own pleasure, he successively commanded a smack, and afterwards a schooner, in which amongst other merchandise he generally managed to bring over many interesting carvings and other antiquities purchased in the old stores of Holland and Flanders⁶



P18) Facsimile of a sketch of the Priory Church and ruins of the Castellan's House, Christchurch, Dorset, by AWN Pugin, aged 13, 1825

In his lovely memoir of his father-in-law ‘Pugin in his home’, John Hardman Powell says this:

Pugin was a Sailor, not only in appearance, but in habit of life, “A place for everything and everything in its place” (was a household rule with him.) Books, papers, hats and telescopes, he kept all things “shipshape”, every drawing put away each night, books, levelled on shelves, candles uprighted – a rare thing for a genius to be orderly, but he was!¹

It is interesting to speculate where this passion originated, because his early life was passed in Bloomsbury, far from the sea. However, Clive Wainwright has suggested that it was kindled both by his trips across the channel with his parents, which began when he was seven years old, and by a prolonged sojourn at Christchurch in Hampshire in 1825, while convalescing from an illness. His biographer Benjamin Ferrey, in his ‘Recollections of A.W.N. Pugin’, includes a sketch Pugin made at the time (P18), which neatly illustrates his later remark, “There is nothing worth living for but Christian Architecture and a boat.”²

After his parents died he moved to Ellington Cottage at St Lawrence, Ramsgate, to be near his aunt Selina, which enjoyed ‘a magnificent view of the channel’.³

The proximity of the sea, with its constant change and movement, helped to alleviate Pugin’s restless and anxious personality, as suggested by Rosemary Hill in her biography.⁴ The sea also fed his romantic spirit, just as it exercised a powerful influence on Byron and Shelley. Pugin grew up in an age that was learning to view the sea, not as a place of mystery and fear but as a source of pleasure and enjoyment. As Alain Corbin has shown in his study ‘The Lure of the Sea’⁵ it was in the late eighteenth and early nineteenth centuries that the rise of Romanticism helped to present the sea as a magical place, and paved the way for the development of the seaside resort.

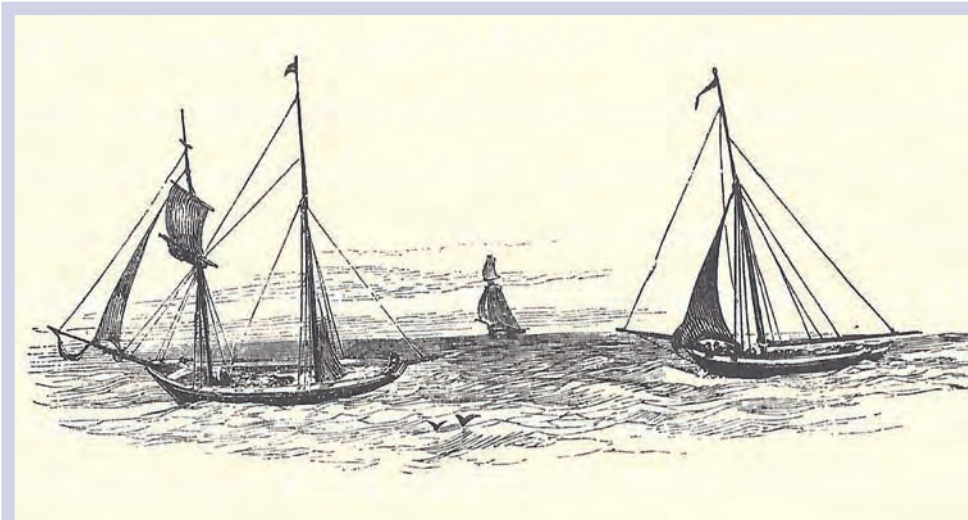


P19) Lugger beached at Brighton, engraving after a drawing by EW Cooke, 1830

Ferrey muddles the types of boat, but Pugin undoubtedly used his first boat mainly for coastal expeditions.

An engraving of Pugin’s earlier boats is included in Ferrey’s biography.⁷ One is a cutter-rigged yacht, and the other a two-masted schooner (P20). It is difficult to know which he owned first, or whether he owned both at the same time.

In fact when, in 1849, Pugin bought his most substantial boat⁸ it was a Deal lugger. In a letter to his friend John Hardman he writes:



P20) Two boats (Ferrey, p.149)

I have got some money from Mr Luck and we are going to buy the finest lugger in the port at a price that ought to bring in 100 per cent... we fish in spring and autumn and mean to make an excursion boat in the height of summer...⁹

He illustrates the letter with a sketch, and in another letter to Hardman gives us an even better picture:

I have got a boat fit for any work. She is just 6 inches longer than my studio 40 feet 6 inches and will carry 36 tons – I shall have a red cross painted on the foresail!¹⁰

Robin Craig, in an article in TP Vol 1 has described the history of the Caroline in detail, and some of its adventures. Luggers were large, strong boats, nearly 40 feet long, with three masts and a crew of seven men and a boy. Strength was essential as the lugger might be launched off and hauled up the beach 50 times in a year. Pugin had bought, not a pleasure boat, but a working vessel, fitted out for wrecking.

With the proximity of the Goodwin Sands to Ramsgate, shipwrecks were common at that time, because there were no lightships to warn about that ocean graveyard. In the winter of 1848–9 the crews of three ships lost their lives, and Pugin felt this keenly. So he operated his boat as a life-saving craft, as much as a salvage craft, because at that period there was no lifeboat at Ramsgate. Pugin was a great benefactor to the seafaring community; he devoted part of the graveyard at St Augustine's for foreign sailors.¹¹ In the hall at the Grange he had a chest filled with suits of spare clothes for destitute sailors, and he arranged for Mass to be said for visiting ships' crews from abroad.

After encountering cases of seafarers abandoned because of ill-health, Pugin decided to rent two small houses in King Street, and engaged women to nurse them. He contributed towards the foundation of a Seamen's Infirmary in 1849, which later developed into the General Hospital in West Cliff Road.¹² His love of the sea, and of the Kent coast in particular, led him in 1843 to build his own house and church at Ramsgate, looking out from the cliff top over

the Goodwin Sands, and from where on a clear day the distant coast of France was visible.

Pugin's love of the sea had been nurtured by his time working as a super-flyman at the English Opera House off the Strand in London in 1829 amongst former sailors, and by his transgressive desire as a young man to shake himself free of the stuffy gentility of his parents. Some of the rougher habits of manner and dress never left him, and, as Powell says "in crises he fell back into sailor life, and cursed freely though unconsciously." The lure of the sea, and the love of boats

clearly appealed to a deep-rooted part of his character, both as an artist and a man of action. As Trappes-Lomax says:

After hours of concentration on a mass of pointed detail, there was rest and refreshment in the clean curve of a fishboat's sheer, there was calm and healing in the movement of the sea. As a boy he had found 'some element of real power in the boats'. That element remained. Behind him always there was the unchanging sea, a source of power, a desire, and a reconciling.¹³

Endnotes

¹ Alexandra Wedgwood (Ed) (2006) *Pugin in his home: The Pugin Society & Thanet District Council: Ramsgate*: p.17.

² Michael Trappes – Lomax (1932) *Pugin, a mediaeval Victorian*: London: p.28.

³ Margaret Belcher (2001) *The Collected Letters of AWN Pugin, Volume 1 – 1830 to 1842*: OUP: p.20.

⁴ Rosemary Hill (2007) *God's Architect, Pugin and the Building of romantic Britain*: Penguin: London.

⁵ Alain Corbin (1995) *The Lure of the Sea: Seaside in the Western World, 1750–1840*: Penguin: London.

⁶ Benjamin Ferrey (1861) *Recollections of A.W.N. Pugin and his Father Augustus Pugin*: London, p.62.

⁷ Ferrey: *op. cit.* p. 149.

⁸ Alexandra Wedgwood (1985) *A.W.N. Pugin and the Pugin Family*: V and A Museum, London. See Diary entry for 21st February 1849, p.28.

⁹ Belcher (2012) *op. cit.* Vol.4: p.43.

¹⁰ Belcher (2012) *op. cit.* Vol.4: p.44.

¹¹ David Meara (1994) *Monuments and Brasses in Pugin: A Gothic Passion*: Yale: p.194.

¹² An amusing incident connected with Pugin's hospitality towards foreign sailors concerns the family cats Blubb and Sambo, which vanished. Only Blubb's collar was found, and Pugin thought they had been the victims of night attack. However in a later letter to Hardman Pugin reveals that they 'were not killed but taken to Spain. The Spanish boat was full of mice and rats and the sailors coming from Mass stole both our cats...'. They must eventually have been returned to the Grange!

¹³ Michael Trappes-Lomax (1932): *Pugin: a mediaeval Victorian*: London: p. 277.

St Augustine's Church, Ramsgate:

The Cemetery - some thoughts

Catriona Blaker

In 1851 Pugin wrote in *The Present State of Ecclesiastical Architecture in England* (after which this periodical is named) '...nothing can be more calculated to awaken solemn and devout feelings, than passing through the resting place of the faithful departed'. This is true of the cemetery at St Augustine's, and although at Ramsgate Pugin could not expect to re-create immediately the venerable churchyards with which he so much empathised, it has now, with time, acquired its own gravitas and poetry; wonderful changing vistas out to sea throughout the year, a fine prospect of The Grange adjacent, and abundant wildflowers in the spring. For Pugin the view out to sea must surely have been strongly emotive, looking towards the Goodwin Sands and the area in which St Augustine had landed in 597 BC. The graveyard is a tranquil place, lending itself to quiet contemplation.

Until as late as 1931, as can be seen from maps and an aerial photograph of the site, the whole of the lower half of today's churchyard was still the Pugin family's kitchen garden, so the original churchyard was considerably smaller. A ridge across the site still remains, marking what had been the dividing line between the Pugin family property and the original churchyard, where many of the older graves are sited.

Before the church was completed, the first graves were dug within the area which is now the garth, later fully enclosed. These graves can be seen in a drawing of the unfinished church from the north, dated 1854, by the architect W. E. Nesfield. Pugin's watercolour view of 1849, *A True Prospect of St Augustine's Church now erecting in the Isle of Thanet*, suggests that he thought the garth would continue to be a place of burial (although ultimately this did not happen) as well as the more extensive space behind the church, to the south. A few headstones have just about survived in the garth, including one designed by Pugin in 1846 commemorating Captain Isan Thomaso and two other mariners who had perished at sea. Pugin's drawing for this memorial still exists, giving not only the design of the headstone but also the names of those for whom it was intended.¹ He was particularly concerned for, and caring about, the sailors injured from accident and shipwreck.

Elizabeth Peters, local parishioner and professional genealogist, writes, 'It is known from Pugin's letters and diaries that a number of sailors were buried here but they weren't listed in the burial records that I have seen. His diaries note: "A Portuguese seaman has been buried in the cemetery". In Pugin's diary in December 1847 he notes "Spaniard died" on 9 December and "Spaniard buried" on 10 December. This was likely to be Antonio Ueria, or Veria, as this was the only male Spanish name registered in Thanet for deaths at the time.'²

Further, writes Elizabeth, 'an extract from the *South Eastern Gazette* of January 1851 reads: "A Spanish sailor lately fell from the mast head of the vessel to which he belonged; he was immediately picked up by the crew, and conveyed to the Ramsgate Hospital, but expired before he arrived there; he has since been buried in Mr Pugin's Roman Catholic burial ground". This would have been Antonio Gueller, from looking at the Thanet registered deaths of the time'.

Pugin wished for Christian burial in consecrated ground, according to pre-Reformation Catholic rites, appropriately conducted, involving no vulgar commercialism, and, in particular, featuring graves in the form of headstones, ledger stones, and other styles of memorial more, or less, elaborate according to the status of the deceased, and strictly non-Classical or 'Pagan', as he termed the Classical style, in appearance. These he often designed himself, as at St John's church, Alton in Staffordshire.



P21) Sir John Knill KCSB

In *An Apology for the Revival of Christian Architecture* (1843) he wittily lambasts the new Cemetery Companies, both for their commercialism and for their design – 'the entrance gate is usually selected for the grand display of the company's enterprise and taste, as being well calculated from its position to induce persons to patronise the undertaking by the purchase of shares or graves'.³ Indeed, his views on funerary rites and memorials are a substantial subject in themselves.

The churchyard at Ramsgate contains a large number of interesting and thought-provoking graves, whose occupants covered a wide ranging number of countries and professions. Elizabeth Peters, referred to earlier, has been researching these and hopes, eventually, to produce a booklet on the subject. We have, with Elizabeth's permission, incorporated some of her information here, and added a few other points of interest, focussing particularly on the Pugin connections.

There were three burials listed in the cemetery records at the church before Augustus Pugin died in 1852, as Elizabeth reports. The earliest interment was that of Jane Walmesley, in early 1849; Jane was possibly the child of Michael and Harriet Walmesley, who share the same grave plot. Michael was living at Spencer Square, Ramsgate, in 1841. Members of the notably Catholic Walmesley family were acquaintances of the Pugins, referred to by Jane Pugin and also, later, by John Hardman Powell.^{4,5}

Another grave of interest for members of this Society is that of Sir John Knill KCSB (P21), who died in March 1934 and was Lord Mayor of London 1909-1910. Elizabeth writes: 'Upon his appointment there was a lot of interest in the newspapers that a Catholic had been given the role and Knill had to give assurances that he would not toast the Pope before the King and would attend Church of England services in relation to his duties. His father, Stuart, had also faced the same scrutiny when he became the second Catholic Lord Mayor of London since the Reformation. Sir John's wife, Mary Edith Powell, who is commemorated here but buried elsewhere, was a grand-daughter of Augustus Pugin and a daughter of Pugin's daughter Anne and husband John Hardman Powell, the stained glass and metalwork designer who was Pugin's chief assistant and who successfully carried on his work. Sir John's grandfather, also called John Knill, was the uncle of Augustus Pugin's third wife, Jane Knill'. The Knill coat of arms, seen also in The Grange and the church, can be clearly discerned on this grave.

Adjacent to the Knill grave, and in the same low-lying style, is that of three more children of Anne and John Hardman Powell – James Kenelm, who died in 1924, Cecily, died 1925, and Dunstan John, like his father a talented stained glass designer, and who by the time he died in 1932 had become chief director of the stained glass department of the Hardman firm.

Not far from the Knill and Powell plots is a grave in the form of an upright cross marking the burial place of Richard Pugin Gladstone, only child of Eily (Eileen) née Purcell, and Charles Gladstone, Eily being a Pugin descendant from Margaret, daughter of AWN Pugin, and her first husband, Henry Francis Purcell. The unfortunate Richard Pugin Gladstone died aged only ten, of measles, in 1915, whilst attending St Augustine's College.⁶ Commemorated as well are Margaret Eily Gladstone (1961) and Teresa Mary Alford (1964), further Purcell descendants. Also buried here is Michael Hubert Francis Thunder (P22), son of Margaret Pugin by her second marriage; he was a second lieutenant in the Royal Flying Corps during World War One and died in Norfolk in 1916 from burns received as the result of a flying accident when preparing to meet a Zeppelin attack.⁷

Another grave, quite close to the Thunder/Gladstone one, is that of Priscilla Williams Thomas, who died in 1904. This is touchingly inscribed 'Priscilla Williams Thomas. Faithful friend and companion of Jane Welby Pugin'. This loyal member of the Pugin household is mentioned as living at The Grange, aged 42, in the 1901 census. The cryptic inscription is tantalising; one longs to know more, particularly about conversations and interchange generally between Priscilla and Jane.



P22) Michael Hubert Francis Thunder

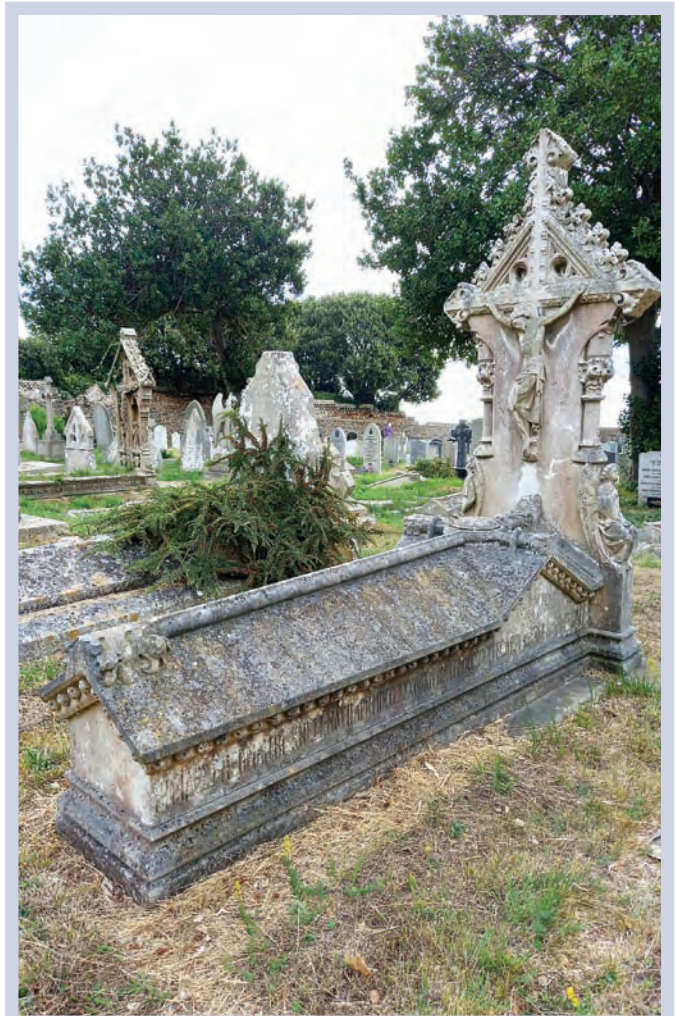


P23) Patricia McVicker

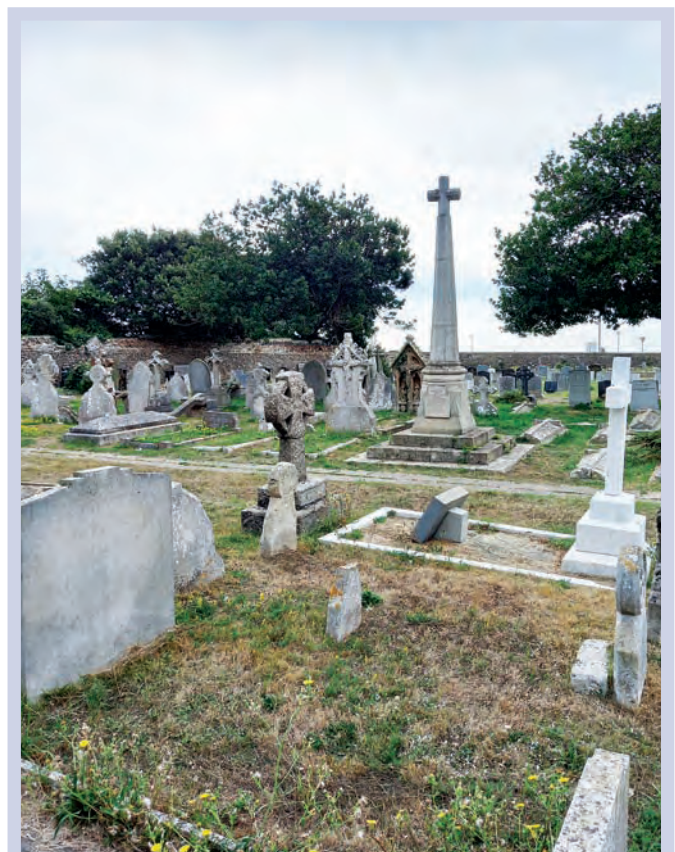
Near the re-created entrance to the graveyard, in the wall of The Grange garden, lies Patricia (Pat) McVicker (P23) who died in 2014. Pat was the first membership secretary of the Pugin Society and was clearly proud of her role; in her will she specifically requested that this should be inscribed on her gravestone and also that it should be in Puginian style. With the help at the time of Michael Fisher, this was duly accomplished. Behind and to the left of her grave can be seen the name Morelli; the Morelli graves mark the resting place of members of the ice cream making family of Broadstairs, who were very well-known locally.

Jane Pugin lived on until 1909; her standing in Ramsgate was high and she and the younger Pugins were connected with various society persons locally, such as, for example, the Burnands, as can be seen from a study of the local papers of the time. Sir Francis Cowley Burnand, born in 1836, and buried here, was an English comic writer and prolific playwright. He was knighted in 1902 for his work on *Punch* of which he was the editor for twenty-five years. Elizabeth writes: 'The son of a prosperous family, he was educated at Eton and Cambridge, and was expected to follow a conventional career in the law or in the church, but he concluded that his vocation was the theatre. He enrolled at Cuddesdon theological college, where his studies of divinity led him to leave the Anglican church and become a Roman Catholic. Burnand lived for much of his life in Ramsgate and after a winter of bronchitis, died in 1917 at his home in Ramsgate, at the age of 80'. Demonstrating his enjoyment of East Kent, Burnand, with the famous *Punch* illustrator, Phil May, wrote an affectionate short guide to the area in 1897, called *The Zig Zag Guide to the bold and beautiful Kentish Coast*. Burnand, not a particularly skilled football player, but adept at word play, is said to have remarked that when on the football field he was 'more shinned against than shinning'.

An interesting and unusual grave here is that of the orientalist, linguist and mountaineer Herman Bicknell (died 1875), and his wife (P24). Herman Bicknell, son of the Unitarian Elhanan Bicknell, was particularly famous for his translation of the work of the fourteenth-century Persian poet, Hafez, or Hafiz. The Bicknells were also acquainted with the Pugins, and looking at this rather fine grave one does wonder if it could have been pre-designed by Edward Pugin, particularly since he appears to have also designed an observatory for Bicknell, just to the west of the Monastery. Elizabeth tells us: 'Herman Bicknell was born in Surrey and was a surgeon in the army, using his four years in service in India to study oriental dialects. He resigned his commission in 1861 to devote his time to his travels and study of languages. From this period he undertook many journeys of various duration and difficulty, extending from the Arctic regions to the Andes of Ecuador, and from America to the far East, more especially with the object of improving himself in ethnology, botany, and general science'. Locally, Bicknell was known for the curious distinction of holding a horse-flesh feast at the Falstaff Hotel in Ramsgate. His son, also called Herman, attended St Augustine's College, Ramsgate. He died during the Great War and is commemorated on the Old Boys' War Memorial, a new version of which can now be seen in the West cloister of St Augustine's church.



P24) Herman Bicknell



P25) Father Thomas Costigan

We should not forget to mention the tall cross, a feature which Pugin felt essential to a churchyard, on which is a plaque commemorating the Irish Father Thomas Costigan (P25), born 1788, died 1860. He was an eccentric but dedicated and pioneering priest, based at Margate, who served an extensive area of East Kent (including St Augustine's Ramsgate), from Sheerness to Hastings from 1829 onwards.



P26) William Gilbee Habershon

Finally, the visitor entering the cemetery will soon see, on his left, the sheer flank wall of the adjacent Chartham Terrace. On the wall can be seen a carving showing the monogram 'WGH' and the date, A.D. 1850 (P26), unfortunately eroding fast. These are the initials of William Gilbee Habershon, son of Matthew Habershon, someone far from popular with Pugin, and the architect responsible for the terrace. Does it suggest that WG, rather than his father, was in fact the architect? At one time too, embedded in the south wall of the cemetery could be seen a sculptured panel from a wall mounted pulpit designed by Edward Pugin and given to St Augustine's by a parishioner in 1869. It is probable that this pulpit was dismantled in 1970, when the church was re-ordered. The panel has now found a happier home in the Cartoon Room of The Grange.

In conclusion, this short article is a brief attempt to portray something of the character of St Augustine's cemetery, to think about it in context with Pugin's own views on burial rites and appropriate memorials, and to touch briefly on some of the more significant graves and a few other details. It is a rich subject.

Acknowledgements

With many thanks to Elizabeth Peters, for generously sharing her notes which offered a significant contribution to this article.

Endnotes

- ¹ Libby Horner and Gill Hunter (2016) 'A Flint Seaside Church': a guide to St Augustine's Church, Ramsgate: 2nd edition: p. 27.
- ² Margaret Belcher (Ed) (2009) *The Collected Letters of A.W.N. Pugin: Volume 3: 1846-1848*: OUP: p.332.
- ³ Roderick O'Donnell (2003) Introduction to *The True Principles of Pointed or Christian Architecture and An Apology for the Revival of Christian Architecture*: Gracewing reprint: Apology p.12.
- ⁴ Caroline Stanford (Ed) (2004) 'Dearest Augustus and I': the Journal of Jane Pugin: Landmark Trust and Spire Books: pp.54, 55.
- ⁵ Michael Fisher (2017) *Guarding the Pugin Flame: John Hardman Powell 1827-1895*: Spire Books: p.55.
- ⁶ Personal communication, information from Jeremy Pugin Purcell.
- ⁷ For further information see the Pugin Society website: www.thepuginsociety.co.uk account by James Thunder, following the subheadings from 'About Pugin and the Society' on the left hand menu.

Opportunities for members

When curating exhibitions of well-known works of art, a new interpretation may show these works in a different light. Similarly in other creative fields, fresh interpretations may be of interest to others.

Pugin had several interests which offer opportunities to explore lesser known topics. For members not yet published, or younger members wishing to further explore Pugin's designs and hobbies, there are opportunities to have your own articles published in future issues of *Present State*.

Some Pugin themes from articles in this issue could be further explored:

- ◆ Timelines/Snapshots of local Pugin sites (pp.1-6)
- ◆ Local headstones designed by Pugin (pp.9-12)
- ◆ Woodwork designed by Pugin (pp.13-15)
- ◆ Lesser known Neo-Gothic architects (pp.16-19)
- ◆ Pugin's designed items in a local museum (p.25)
- ◆ Pugin and other artists (pp.25-26)
- ◆ Parks and gardens (pp. 26-27)

Further information, including reading lists, is available on our website:

<http://www.thepuginsociety.co.uk/>

Support is available from the PS editorial office, if needed, contact details are on the back page.

Gawthorpe Hall and Pugin

Rachel Pilling

In 1849, newly retired from his position in Whitehall and ennobled for his efforts, Sir James Kay-Shuttleworth enlisted Charles Barry to renovate and refurbish the family home at Gawthorpe Hall (P27) in Lancashire. Whilst the accounts and letters of the builders, carpenter and Clerk of the Work, F.H. Groves, still exist there is currently little documentary evidence as to who furnished the Hall and the involvement therein of A.W.N. Pugin who was, at the time, involved with Barry's work at the Palace of Westminster. What little evidence we do have is found in the decorative elements and furniture still housed at the Hall.



From the moment of crossing the threshold Pugin's designs are obvious. The front door is assembled with decorative ironwork (P28) – a wicket plate with openwork KS monogram, a motif taken from the family arms, and the door handle suspended from weavers' shuttles. Both were made by Hardman of Birmingham in 1851, costing £17 1s 6d, although this apparently excluded a locking mechanism. In May 1852 a letter to Sir James from Mr Groves states:

*From enquiries I have made, I find that Mr Bulcock or any other tradesman at Burnley would not attempt to make them (locks) themselves but would sent to Birmingham...*¹

Further metalwork elements are found in the Drawing room with the cast iron Gothic fire grate (P29), a good specimen of a Pugin design, with andirons carrying armorial plates and finials of wrought brass.²

Pugin's designs are also evident in the tiles of the entrance porch and staircase lobby (P30). These were supplied by Minton in 1851 and are laid in several different configurations, some of which follow Pugin's Westminster patterns. An unsolicited basket of Minton tiles was delivered to the Hall in 1851 and only kept once Minton's had confirmed there would be no charge. The fireplace in the Dining room was also tiled using Minton and Pugin designs but the encaustic tiles had to be replaced in the 1880s after

cracking. 'This early failure of glazed tile is known to have occurred at Westminster and elsewhere during the same period'.³



The Dining Room (P27) showcased two other Pugin designs: wool and brocade curtains, produced by J.G. Crace, called Gothic Tapestry (P31). These were remade in the 1980s from fragments of the originals that had been kept at the Hall; and a Minton soup tureen and stand, minus its lid (P32), patterned with Pugin's Shamrock design of dark green bands, pink flowers and ivy leaf motifs, with gilt decoration to the handles, which dates from 1856. (Fragments of other items of this design have been found in a midden located near the river Calder that runs behind the Hall). It is in this room that the evidence of Pugin's collaboration with J.G. Crace is most prevalent. From a handful of mentions in Groves' letters to Sir James it is known that Crace also supplied a red flock 'narrow French paper' in May 1852. Several lengths of the original paper which Crace would later market as the 'Rutland' design were received but 'owing to the indifferent printing of eight pieces out of the eleven that have been sent down and one out of the three perfect pieces (being) much



damaged' it proved difficult to match the pattern without a light red stripe on one edge showing.⁴ Sir James, in a hurry to finish an overrunning project and unwilling to brook any unnecessary delays, tolerated the blemish and the paper remained on the walls until the 1960s.

Pugin's collaboration with Crace could range from whole schemes for fittings and furnishing to single small items. 'In many cases the client had no direct dealing with Pugin at all',⁵ but Crace's fashionable showroom at 14 Wigmore Street provided a base for the commercial sale of Pugin designed items.



P30) Tiles



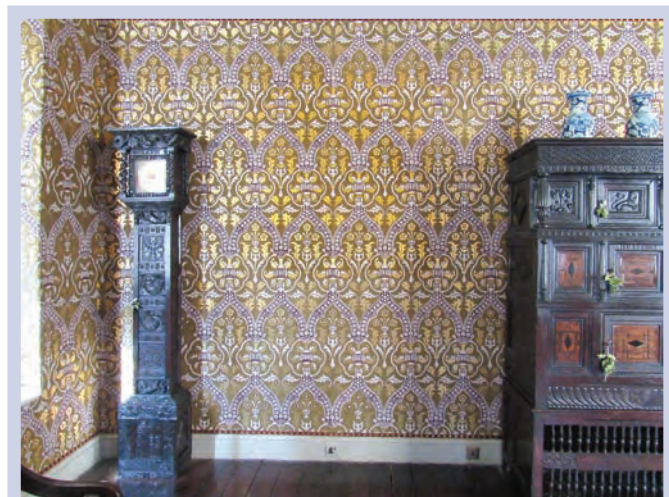
P31) Dining Room Curtain

After the success of the mediaeval court at the Great Exhibition of 1851, Crace provided all that Pugin needed for the decorative side of his practice... Whole Pugin interiors were possible when Crace was available to manage the details and manufacture from his designs.⁶ With a lack of any other evidence it is probable that most, if not all, of the Pugin decorative elements at Gawthorpe Hall came via the Crace route.



P32) Tureen

There remains a second example of Pugin wallpaper in the Long Gallery (**P33, P34**). It was not until 1852 that Sir James decided to paper this room rather than having it panelled. A Pugin design of rich flock wallpaper was ordered and remained in place until the early 20th Century. Only when renovating the Hall in the 1980s was a fragment found, left hidden behind a door frame. It showed a 'bold ogival pattern' of thistles and flowers on a ginger flock with gold leaf details and a maroon flock on a vellum ground,⁷ heavily influenced by 15th century Italian brocades and velvets. A reproduction paper was handmade using the original woodcut block and rehung in 1987.



P33) Long Gallery wallpaper

Sir James also purchased furniture designed by Pugin. A teapoy (**P35**) was commissioned as a gift from James to his wife Janet, her initials gracing the side of the piece designed to look like a church kneeler. The lockable chest containing two lead lined tea caddies, has a burr walnut top and front inlaid with dog roses and flower chains and is seated on rosewood ends.



P34) Long Gallery wallpaper - detail

A very similar design can be found in the V&A archive.⁸ The Teapoy stands in front of an octagonal table (P36) by Pugin and Crace, which has an inlaid border of Lancashire roses and holly leaves in a burr walnut top, supported on a carved oak trestle with ogee supports. It is similar to a table made for the Prince's chamber at the House of Lords and to one exhibited at Crystal Palace.⁹ The inlay in both pieces was chosen to match the 17th century inlaid panelling of the room which had been cleaned with soap and water to remove two centuries of soot and grime as part of the renovation. There were also two beds of a linenfold panel design purchased, probably for James and Janet, although they are no longer at the Hall.



P35) Teapoy



P36) Octagonal table

Whilst few of the items can be traced back to Pugin with certainty, the furnishing of Gawthorpe Hall bears the hallmarks of his collaboration with J.G. Crace. Research is ongoing to discover more evidence of the links and add to the interpretation of the decorative elements of the scheme for visitors.^{10, 11}

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Endnotes

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² **R. Dean (2009)** p.17.

³ **R. Dean (2009)** p.13.

⁴ **F. H. Groves n.d. but probably May 1852**: NT archive: Gawthorpe Hall.

⁵ **D. F Lewis (2021)** pp.68-69.

⁶ **P. Stanton (1971)** p.169.

⁷ **R. Dean (2009)** p.27.

⁸ Unidentified design, tea caddy | Crace | Pugin | V&A Explore The Collections (vam.ac.uk).

⁹ **R. Dean (2009)** pp.18-19.

¹⁰ Rachel Pilling is Site Supervisor at Gawthorpe Hall. She began her research into the Groves letters as part of her Master's dissertation.

¹¹ Gawthorpe Hall is run by Lancashire County Council Museums Service and is owned by the National Trust. The Museums Service is also custodian of Pugin's work at Scarisbrick Hall, Lancashire.

Friends of... Pugin sites

These are the current known sites with Friends:

- **Ramsgate:** St Augustine's Church
- **Birmingham:** St Chad's Cathedral
- **Warwick Bridge:** Our Lady & St Wilfred's Church
- **Co. Durham:** Ushaw College

If members know of any other Pugin sites where Friends groups have been set up we would be very pleased to hear.

A biography of John Hayward

Darren Marsh



P37) The Royal Albert Memorial Museum, Exeter¹⁵

John Hayward is a little known but nevertheless important Victorian architect. This short article offers an introduction to his life and career whilst highlighting some interesting connections with A.W.N. Pugin.

John Hayward was born in London on 26th September 1807 to John Pearson Hayward (1776-1849) and Frances Barry (1781-1814), sister of Charles Barry (1795-1860).¹ The Haywards enjoyed a comfortable existence in Newgate Street, City of London, and were well respected;² Hayward's father (hereafter Hayward snr.) was a Freemason, a Freeman of the city, and a goldsmith trading as a house painter, in fact a specialist in gilding and heraldic painting.³

The first – and the more tenuous – of the Pugin connections relates to Hayward snr.'s possible involvement with the Palace of Westminster. Given his skills, standing, and his relationship with Barry, it seems highly likely that Hayward snr. worked on the Palace of Westminster during the 1840s, perhaps directly under Pugin himself. Unfortunately, evidence of this connection remains elusive; historians are continually disadvantaged by the fact that Barry destroyed most of his business records.

Young Hayward exhibited regularly at the Royal Academy between 1826 and 1837. His initial submissions were of classical subjects created from direct observation such as Hawksmoor's *St. Mary Woolnoth* (1828). In 1827 Hayward started working with Barry, undertaking the Grand Tour in 1830, and it is noticeable that from 1833 the paintings submitted were of mediæval subjects such as *The Leaning Towers of Bologna* (1835).⁴ Hayward annotated most of his Italian images with their locations so we know that these, too, resulted from direct observation; his sketchbook, like Pugin's, is a combination of pencil sketches and watercolours.⁵

In 1835 Hayward moved to Exeter, where he would live for the rest of his life, and in 1837 married Sarah Maningford Ellerby at Westbury-On-Trym.⁶ In 1838 he, too, became a Freemason,⁷ and in 1837-8 built his first church, All Saints, Blackborough, Devon, for the fourth Earl of Egremont; attributed in Pevsner to James Knowles snr.,⁸ Parker has proved otherwise.⁹ The Haywards' first child, Pearson, was born in 1838, and would follow his father into both architecture and freemasonry.¹⁰ A daughter, Sarah, was born in 1842.¹¹ By 1856 Hayward was a widower, and in the same year he married a cousin, Charlotte Augusta Hayward, in London.¹²

In 1841 Hayward found himself working with the Rev. John Medley (1804-1892), the incumbent of the Church of St. Thomas the Apostle, Exeter, refurbishing the sanctuary and re-ordering the interior of that church in line with Tractarian principles.¹³ Later that year Hayward was commissioned to build St. Andrew's Church, Exwick – a chapel of ease to St. Thomas the Apostle – on the outskirts of the city, again collaborating with the Rev. Medley, and once more adhering to strict Tractarian tenets. When consecrated in 1842 the Camdenians declared it 'The best specimen of a modern church we have yet seen...'¹⁴

The influence of the Ecclesiologists continued to spread, and in 1841 the Exeter Diocesan Architectural Society (EDAS) was formed. Medley and Hayward were founding members, with Hayward appointed Architectural Adviser. The following years saw Hayward engage in new build, extension and restoration projects from Jedburch (the well-received Church of St. John the Evangelist (1844-5) for the Marchioness of Lothian, co-foundress of the Camden Society) to Jersey, but mainly throughout Devon, including the Diocesan Training College, Exeter (1852-4) and its chapel (1863); Exeter Prison (1853); Holcombe Court, Holcombe Rogus (from 1859); Bradfield, Uffculme (from 1860), and, with his son Pearson, the spectacular Royal Albert Memorial Museum, Exeter (P37) (from 1865).¹⁵ The architect of seventeen new churches and thirty known church restorations, significant secular work and institutional buildings still being used today, Hayward was deservedly referred to in his lifetime as 'the leading architect of the West'.



P38) Church of St Mary, Bickton¹⁶



P39) Church of St Mary, Bickton: Interior from the west¹⁷

We now turn to the years around 1850, and the Bickton estate in East Devon. After the death of Lord John Rolle in 1842, six years later Louisa, Lady Rolle, decided to honour his memory and so, in 1848, commissioned Hayward to create a new church (P38, P39) adjacent to the existing fifteenth-century parish church.^{16, 17} A Sentence of Consecration dated 22nd March 1850 refers to the existing church being 'decayed' and Lady Rolle's desire to provide 'more ample accommodation'. It continues: 'That by Deed bearing date the twenty fourth day of May one thousand eight hundred and forty eight made under the authority of the Acts of Parliament for building new Churches the Petitioners the said Louisa Lady Rolle and the said Trustees conveyed to Her Majesty's Commissioners for building new Churches a parcel of land immediately adjoining to the said Parish Church and Church Yard...' ¹⁸ The foundation stone was laid on 27th September 1848.¹⁹ From Pevsner:

*St Mary, the new church by Hayward, is a careful cruciform composition with S tower, N porch and Dec tracery. It was an early demonstration in Devon of Camdenian ideals. The Diocesan Architectural Society commended the 'spirit of liberal zeal' and 'the judicious regard to ecclesiastical propriety in which the whole has been conceived and executed'. Much carving by J. Dudley of London: kings and queens on the dripstones, from Edward I to Victoria (and Albert), English divines in the nave, evangelists at the crossing. – font by Simon Rowe. – Unvarnished **woodwork**; colourful Minton **tiles**; **stained glass** by Warrington.²⁰*

Winning the approbation of EDAS would have been straightforward, of course, and a leading newspaper of the day referred to it as the 'Gem of the West'.²¹ This is, indeed, a charming Grade II* listed building that sits well in its landscape, and is worthy of its place next to a

Puginian work. The building was erected by Ware of Exeter, completed on 21st March 1850²² and consecrated by Bishop Phillpotts the next day.²³ To commemorate the occasion a book – *Bickton Church* – was produced. L. A. Gendall illustrated it and dedicated it to Lady Rolle, whilst Hayward provided the architectural text. Although there is no known written reference to the adjacent lychgate, its inclusion in this volume implies that it, too, was designed by Hayward.²⁴

Now that Hayward's new church was finished (P40), the old one was deemed redundant.²⁵ Correspondence from February and March of 1850 indicates that, having been introduced by the Earl of Shrewsbury, Pugin's most important patron, Lady Rolle now commissioned Pugin to replace the old church with a mausoleum (Pugin himself preferred the term 'mortuary chapel').²⁶ A faculty was granted on 5th April 1850 to '...take down the said Old Church of the said Parish of Bickton, retaining the said Tomb and Burial place of the Rolle Family, and for erecting over it a Building of a proper Character for such use and for receiving the Monuments in the said Old Church...' ²⁷

Gray tells us that Pugin '...chose to use the south chantry [...]'. Pugin did little to change the structure of the existing chapel: he retained the two existing windows and three exterior walls. A fourth wall was built on the north side which had led from the chancel into the chapel and he created a new door in the south side.²⁸ However, when comparing the east window of the south chantry, seen in (P40), with that existing today, one notes differences in the tracery (P41, P42); clearly Pugin chose to remodel it.^{29,30}



P40) Sketch of Bickton church c1842²⁵

Intriguingly, Stanton writes: 'It was Pugin's idea to preserve the fragments of the old church and build the chapel in their midst.'³¹ Hyland tells us: '...at the SE corner of the mediæval church of Holy Trinity, which was largely demolished (after the opening nearby of the church of St. Mary in 1850) to create a 'planned ruin' backdrop for the chapel that then appears as though it is a surviving S chapel.'³² Although officially condemned as ruinous, the original church was still intact in 1835, when the antiquarian James Davidson reported on its integrity;³³ further, a site visit by EDAS in c.1846 failed to report any damage.³⁴



P41) Exterior of Pugin's mortuary chapel, from the North²⁹

Correspondence suggests that by April 1852 the stained-glass windows were ready for installation.³⁵ Pevsner again:

*Severe, steeply roofed, heavily buttressed exterior. Inside, blue on yellow Minton tiles on the floor, a vaulted ceiling with square, prettily decorated panels, E and W windows also designed by Pugin (made by Hardman), and on the N wall the surprisingly elaborate Rolle monument carved by George Myers, a tomb-chest with ornate quatrefoil decoration and a foliated brass cross on the lid and behind the back wall, with angels and shields with supporters all in ogee arches.*³⁶



P42) Exterior of Pugin's mortuary chapel, from the South³⁰

The building is today listed as Grade I. Among the last of Pugin's creations,³⁷ it was completed in the momentous year of 1852, and is, according to Pevsner, '...a memorable building, among the most convincing which exist by Pugin.'³⁸ Stanton thought it '...one of his finest works of this sort'.³⁹

John Hayward died on 7th May 1891 and is buried in Exeter in an unmarked grave; his son, who pre-deceased him by three years, rests nearby. When considering his legacy we

must not overlook John Hayward's Grand Tour sketchbook, the work of his protégés overseas, some stunning architectural drawings and the papers that he wrote for EDAS, but his extant buildings are, of course, his abiding memorial.

Acknowledgements

I am indebted to Martin Cherry, Dr. David Parker and Dr. Richard Parker for their assistance.

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- ¹⁴ **J. Cox (Winter 2018)** *Exwick Chapel*: in Devon Buildings Group Newsletter: Number 36: pp.36-53.
- ¹⁵ "The Royal Albert Memorial Museum, Exeter", by John and Pearson Hayward, c.1865-8 (P37). Photograph: the author.
- ¹⁶ "Church of St. Mary, Bickton", with the mortuary chapel and the fifteenth-century ruins (P38). Photograph: the author.
- ¹⁷ "Church of St. Mary, Bickton: Interior from the West", from Bickton Church, 1850 (P39). Privately published. Image supplied courtesy of Special Collections, University of Exeter. Photograph: the author.
- ¹⁸ South West Heritage Centre, Exeter: 1181A/add2/PW/6.
- ¹⁹ **L. A. Gendall (1850)** *Bickton Church*: privately published: p.viii: South West Heritage Centre, Exeter: Reserve s942.35 GEN/X.
- ²⁰ **B. Cherry and N. Pevsner (2004)** Ibid: pp.173-4.
- ²¹ *Trewman's Exeter Flying Post*, 31st January 1850.
- ²² **L. A. Gendall (1850)** Ibid: p.viii. South West Heritage Centre, Exeter: Reserve s942.35 GEN/X.
- ²³ *Trewman's Exeter Flying Post*, 28th March 1850
- ²⁴ **Gendall, L. A. (1850)** Ibid: South West Heritage Centre, Exeter: Reserve s942.35 GEN/X.
- ²⁵ **W. Spreat jnr. (c.1842)** *Picturesque Sketches of the Churches of Devon: Bickton Church*. This "Sketch of Bickton church c1842" (P40) shows the fifteenth-century Church of The Holy Trinity, Bickton. Pugin used the south chantry for his mortuary chapel, seen here on the far left. The top of the extant tower can also be seen. Image from the collection of the Devon and Exeter Institution. Photograph: the author.
- ²⁶ **R. Hill (2007)** *God's Architect*: Allen Lane, London: p.436.
- ²⁷ South West Heritage Centre, Exeter: 1181A/add 2/PW/5.
- ²⁸ **T. Gray (2011)** *Devon's Fifty Best Churches*: The Mint Press, Exeter: p.52.

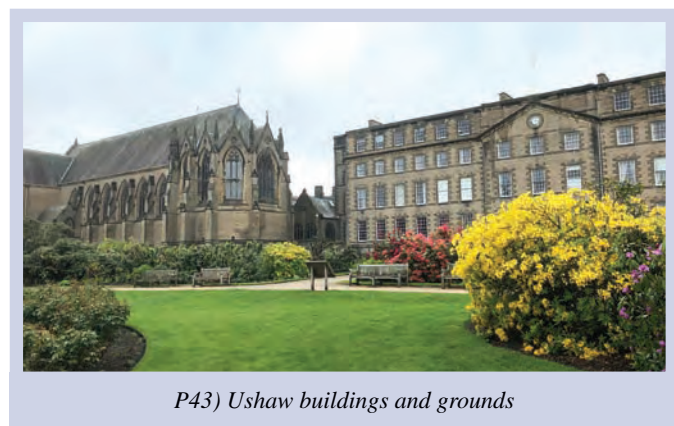
- ²⁹ “Exterior of Pugin’s mortuary chapel from the North” showing the remains of adjoining fifteenth-century church (P41). Photograph: the author.
- ³⁰ “Exterior of Pugin’s mortuary chapel from the South” showing the remains of adjoining fifteenth-century church (P42). Photograph: the author.
- ³¹ P. Stanton (1971) *Pugin*: Thames and Hudson, London: p.170.
- ³² G. J. Hyland (2014) *The Architectural Works of A. W. N. Pugin*: Spire Books, Reading: pp.158-9.
- ³³ J. Cobley Ed. (2022) *James Davidson’s East Devon Church Notes*: Devon and Cornwall Record Society and The Boydell Press, Woodbridge: p.192.
- ³⁴ E. D. A. Society (1846) Sheet No.7: *Rough Notes (for Correction) of Part of the Churches in the Deanery of Aylesbeare, and Archdeaconry of Exeter*.
- ³⁵ S. Shepherd (2009) *The Stained Glass of A. W. N. Pugin*: Spire Books Ltd., Reading: p.216.
- ³⁶ B. Cherry and N. Pevsner (2004) *Ibid*: p.173.
- ³⁷ R. Hill (2007) *Ibid*: p.436.
- ³⁸ B. Cherry and N. Pevsner (2004) *Ibid*: p.173.
- ³⁹ P. Stanton (1971) *Ibid*: p.170.

News from Ushaw

Michael Galloway



P44) Assorted designs



P43) Ushaw buildings and grounds

Since reopening, following the pandemic, the gardens and grounds at Ushaw have continued to be a focus for outside events. Over the last year this has included music festivals, classic car rallies and an illuminated trail for Christmas. There is also an outdoor exhibition space that has covered *dogs in art, the architecture of Ushaw and illuminated manuscripts* in the collection at Ushaw.

Claire Marsland, curator at Ushaw, also opened an exhibition of the work of the Pugins at Ushaw. Items on display include furniture, wall paper, encaustic tiles, church plate and jewellery, together with H.E. Brewer’s birds eye view of Ushaw that was subsequently copied by Edward Pugin.

In August the Society organised a joint venture with the Friends of Ushaw looking at the work of the Pugins at Ushaw. The day was led by Gerard Hyland, who started the day by giving an overview of the architectural work of the Pugins. For nearly 100 years three generations of the Pugin family have worked at Ushaw.

A.W.N. Pugin’s work in the 1840s included the original St. Cuthbert’s chapel together with the initial designs for St. Joseph’s chapel and the Oratory of the Holy Family. When he died, in 1852, Edward Pugin took over and completed the designs for these two chapels. Over the following two decades Edward worked extensively at Ushaw. This included designing additional chapels (St. Michaels Mortuary Chapel, St. Charles Borromeo Chapel, Nuns’ chapel), a wide range of domestic building (kitchen, bake house, laundry, maids’ dormitory) and other College buildings (Junior Seminary, Chemical Laboratory, Infirmary). As a result, Ushaw is the single most important site of the work of Edward Pugin. Edward was then followed by Sebastian Pugin Powell who continued the architectural work at Ushaw until the 1930s. Claire Marsland gave an overview of some of the design work of the Pugins at Ushaw. Her session included vestments, church plate, encaustic tiles (P44).

Matthew Watson, who is part of the library team at Ushaw, showed us some of the books and manuscripts that are in the main library. Also on display were copies of the publications by A.W.N. Pugin that are in the collection. This seemed to be a complete set of all Pugin’s books. I was surprised to see one of A.W.N.P.’s own books – *National Antiquities* by Aubin Louis Millin. This had the original Pugin bookplate plus the Ushaw Library bookplate that was also designed by Pugin (P45).

We also had the opportunity to view part of the collection of the Pugin architectural drawings and letters that are held in the archives. These linked to the areas that we were to see in the afternoon walking tour, which covered areas that are not open to the public, including the maid’s dormitory, the nun’s quarters - including their own small chapel, the bake house and the Infirmary, together with a selection of major features of the chapel complex. The day was attended by

Book Reviews

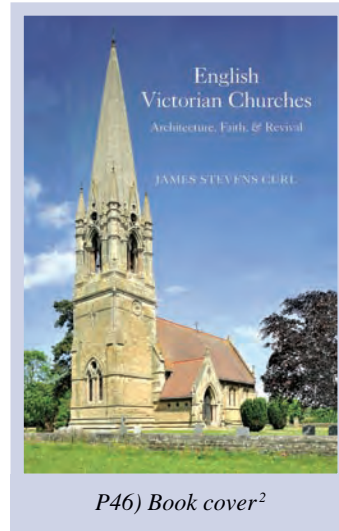
English Victorian Churches: Architecture, Faith, and Revival

by James Stevens Curl

John Hudson Publishing, 2022. xvi +222 pages,
Hardback. ISBN 978-1-7398229-4. RRP £50.¹



P45) Pugin's Bookplates



P46) Book cover²

nineteen members and Friends of Ushaw. Those who had been to Ushaw previously commented that they had seen parts of Ushaw that they had not visited before which was good feedback.

During the summer an exhibition was held of historic railway posters from the golden age of steam trains: *From Edinburgh to London*, housed in the William Allen Art Gallery (the old school museum). September included a repeat of the Ushaw flower festival. A variety of voluntary groups prepared displays both in the main building and the chapels.

Ushaw is gradually recovering from the effects of the pandemic. With the reopening of the gift shop normal service has resumed.

For further information on visiting Ushaw members can contact me at:

michael.galloway@btinternet.com

Recent Publications

Pevsner Architectural Guides: Buildings of England:
Birmingham and the Black Country

By Andy Foster, Nikolaus Pevsner and
Alexandra Wedgwood

Hardback, ISBN: 9780300223910, Cost £45

Published by Yale University Press, March 2022

968 pages, 137 colour and
56 black and white illustrations

In his preface, James Curl admits that 'in some respects, this book has an elegiac quality', an opinion that recurs from time to time even at moments when he is expressing his admiration for the almost miraculous achievements of some of our most imaginative architects. He can see - he knows - what skills, what intelligence, what ordering of refractory stone and wood and glass go into the making of a successful church to promote spiritual expressiveness, and he recognises that Victorian architects were able to design some of the finest Gothic churches in existence. Yet the fading of the Christian faith in this country means that fewer and fewer people are aware of the riches the Victorians have left us, or indeed understand how these churches were once used. The forms of service they were designed for have been largely forgotten.

As I was reading this book, the findings of the 2021 census were released, amongst which was the information that, for the first time, less than fifty per cent of the population of the United Kingdom regard themselves as Christian. This news shows how timely Curl's book is. He has written a work to address the 'terminal decline' of broadly understood Christian practice caused by 'widespread indifference', by offering his reader an overview of the main issues in the religious contentions of the Victorian age, giving prominence to those that had relevance to the strengthening of the formal aspects of Anglican worship. On this large and complicated subject, Curl writes with considerable pungency and commendable clarity. His admiration for the Anglo-Catholic tendency is evident and understandable, for not only did that movement produce so many outstandingly beautiful churches, it also aspired to create interiors conducive to a sense of spiritual harmony through a combination of architecture and liturgy.

Having evoked the varied contexts of Victorian worship, Curl then turns his attention to specific architects and their most striking creations. Pugin receives a high degree of credit here for the impetus that his polemical books and his buildings gave to the Gothic Revival. Curl himself is a polemical writer, and appreciates the combative vigour that Pugin showed: strong convictions are necessary if one wants to change the present state. Pugin's belief that 'a revival of mediæval architecture would herald a regeneration of English Roman Catholicism' and lead to a more co-operative society could also inspire Protestant architects and ecclesiologists who wished to regenerate Anglicanism. Curl notes that Pugin's influence 'was strongest among those Oxbridge-educated young men who were to serve both Church and State in the years to come', many of whom would become patrons of restoration or new church projects in their careers. His ideas appealed to 'many Anglican High Churchmen and numerous old Catholic families who longed for some kind of understanding between Rome and Canterbury'. Although his Catholicism was something of a disadvantage, Pugin's forceful advocacy of Gothic for its moral qualities seems to have bitten more deeply into the imagination of Victorian architects than Ruskin's eloquent writings, which offered a comparable programme, because Pugin was a practising architect who knew what could be achieved, and his understanding of the principles of English Gothic was more relevant than Ruskin's promotion of European varieties of Gothic.

Curl's knowledge of Victorian churches is encyclopaedic, his observations sparkle with insight, and his admiration for 'the finest architecture that England ever produced' is infectious. The impact of this stimulating book is heightened by the exceptionally good colour photographs, the majority of them by the late Geoff Brandwood, whose skill captures the imaginative force inherent in a successful architectural composition. So many outstanding yet unfamiliar buildings appear in these pages that the book becomes a guide to a gothic wonderland that lies close at hand yet is barely known. The buildings under review are always linked to the historical moment of their design, and are seen as expressing some strand of belief within the Victorian Church. This makes an illuminating approach to a complex subject, one that enables Curl to present the prolific creation of churches in this era as a network of interrelated structures all connected to the core of Anglican doctrine. The author's observations are invariably acute; they sharpen one's own ability to appreciate the character of a particular church and provide a model for describing and expressing the ways in which Victorian sacred architecture conditioned the experience of worshippers.

It is not entirely clear whom Curl envisages as his audience. The ecclesiastical history sections assume a reader who needs to be informed about the main subjects of religious argument in the Victorian age, but the parts devoted to individual architects and particular churches take for granted a fairly high knowledge of the architectural scene. Descriptions of buildings are made with relatively specialised ecclesiological terminology: First Pointed or Middle Pointed, for example. Curl has decided to write his text without footnotes, targeting a general reader, but there is much information in the book for which a

more specialised reader would welcome a reference. Nevertheless, this is a book that should be given to every minister in charge of a Victorian Church as a reminder of their inheritance; it is also a book of revelations that will raise the spirits of all those who delight in the work of the architects and designers of the most vigorous age of the post-Reformation Church.

Endnotes

- ¹ See page 27 for discount available for members.
- ² Church of St Leonard, Scarborough, Yorkshire (ER) (1857-9), designed by J.L. Pearson.

Reviewed by Graham Parry

A.W.N. Pugin

by David Frazer Lewis

**The Victorian Society and Historic England,
Liverpool, 2021. Paperback, 160 pages. RRP £50.¹**

ISBN 978-1-80034-864-6.



P47) St Mary's church Newcastle

David Lewis, formerly the editor of *True Principles*, writes this assessment of Pugin's achievements as a member of a new generation of scholars of the Gothic Revival, who are able to take advantage of Rosemary Hill's biography and Margaret Belcher's edition of Pugin's letters. Lewis writes succinctly and fluently, laying emphasis on Pugin's declared ambitions for an architectural style that would promote Christian community in an increasingly inhumane society and provide an effective setting for Catholic worship that he believed could transform the spirit of the nation if it were allowed to flourish.

The Pugin we see in this book is a man developing a broad critique of Victorian society, exposing its relentless

materialism, its sterile ambitions, its stunted spirituality, and its debased taste in almost all matters moral and aesthetic. He damns his contemporaries for their inability to see the ugliness with which they have surrounded themselves, for their toleration of specious values and the inhumanity of their treatment of the great mass of the poor.

The Pugin we meet here has a great deal in common with Ruskin, but his social commentary and his belief that a revival of gothic architecture and decoration would be the means of restoring England as a Christian nation were developed some ten years before Ruskin began to express similar ideas. *Contrasts* is the key text here, and Lewis uses it repeatedly as a reference work to explain the broad scope of Pugin's early social concerns. Pugin, however, narrowed his interests to architectural matters and details of gothic design as his career developed, whereas Ruskin enlarged his outlook from architectural detail to ambitious programmes of social improvement. Both recognised that gothic exercised an unusual moral and spiritual influence over the communities that it served, but Ruskin had the advantage of being a Protestant advocate of Gothic, whereas Pugin made it clear that he saw Gothic as a means of advancing the Roman Catholic cause in Britain.

By drawing attention to the positioning of Pugin's statue at the corner of the base of the Albert Memorial, in the line of the most significant British architects that runs along the north side, Lewis makes the point that George Gilbert Scott, the monument's designer, recognised that Pugin was literally 'the cornerstone of the High Victorian architectural world'. Scott himself, in his *Recollections*, recalled that he was 'morally awakened' by Pugin's writings, 'excited almost to fury', and indeed, 'I was, in fact, a new man'. This conversion experience, of a kind usually associated with religious impulses, was in Scott's case a revelation of the superior virtues of Gothic in all the functions of architecture, above all in its affective power over those that use its buildings. Lewis writes well about the ways in which Pugin's churches and houses, his designs and decorations, exert their influence: there is a psychological force peculiar to Gothic that raises it above other styles. Its long association with settings of worship undoubtedly conveys the idea that in all our dealings we are acting in the presence of the divine. That surely was a belief that infused Pugin's creative drive.

A welcome feature of this survey is the broadness of its scope. Pugin designed incessantly for commissions from all across Britain and Ireland. A whole new world of buildings for the recently emancipated Catholic Church was opening up, and he leapt at the opportunity to influence its architectural character by his designs for cathedrals, churches, monasteries and colleges. He rapidly acquired a reputation for imaginative interior decoration, receiving more country house commissions than he could fulfil. His designs for the Palace of Westminster would have occupied the whole career of a lesser architect. Then there was the invitation to create the display of Gothic art for the Mediaeval Court at the Great Exhibition... His output was prodigious. The coverage given to Pugin's achievements in this book extends to all aspects of his work, and is well supported by illustrations, many of them of unfamiliar locations. In all respects, this is an excellent overview,

dealing with the whole interconnected scene that Pugin presided over. It is a book that will stimulate its readers to get out onto the Pugin trail and experience the pleasure and power of his buildings with a heightened understanding. Very satisfying.

(This book forms part of a series on Victorian architects sponsored by The Victorian Society and English Heritage.)

Endnote

¹ See page 27 for discount available for members.

Reviewed by Graham Parry

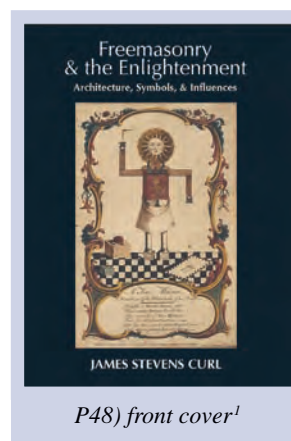
Freemasonry and the Enlightenment Architecture, Symbols and Influences

By James Stevens Curl

2022 2nd edition. ISBN 978-1-3999-2727-7.

Terfl Press. 384 pages, 71 colour plates,
227 black and white illustrations, 24 figures.

Cost inc. P&P: £60 UK, £72 Europe, £85 outside Europe.



P48) front cover¹

This might be considered an unusual title for a Pugin Society review but '...the history of Freemasonry is itself so closely bound up with the history of architecture' (p.xvii) and the definition of a Freemason states: "a member of a class of skilled workers in stone" (p.313). It is suggested that these two statements alone warrant further enquiry. This book encompasses a range of topics going back to antiquity, with different strands crisscrossing through the book.

Following the Preface by Professor Andrew Prescott (University of Glasgow), there are 11 chapters, a *Select Glossary of Terms* (pp.307-321) and a *Select Bibliography* (pp.322-346), with an estimated 2000+ entries). There are two references to Pugin publications – one each for ACP and AWP, and the index (pp.347-356) concludes the book.

Professor Curl (JSC) takes us back in time to include the eras of Babylonian, Egyptian, Greek and Roman civilisations. The history of Freemasonry and its evolution

over the millennia is described. It mentions, and even names, practitioners from many walks of life including philosophers, poets, authors, musicians, composers, artists, mathematicians, architects and surveyors. Many prominent people across the ages were Freemasons, including royalty.

JSC focusses on Freemasonry in the Enlightenment; there is a dedicated chapter on *Elysian Fields and Garden Transformations* (ch. VIII, pp. 175-203), with landscape architects such as Lancelot (Capability) Brown and William Kent featured. In the final chapter (ch. XI, pp. 281-306), cemeteries, monuments and mausolea are discussed. These chapters cover the architecture and symbols used within gardens and cemeteries, including gothic follies and chapels. Of the musicians, Mozart features prominently, having his own chapter (ch. X, pp. 246-280), with several of his compositions, especially operas, discussed. The links between Freemasonry and the architectural features on stage sets for these operas are considered and, one could argue, might have been of interest to Pugin, who also designed stage sets when working in Covent Garden.

The evolution of symbols used in architecture and Freemasonry is illustrated and explained (ch. VI, pp. 97-140; glossary pp. 307-321). This includes architectural tools (e.g. the compasses that Pugin used, as depicted in some of his illustrations and images, and as can be seen on some of his headstones in churchyards). Did any of the masons working on Pugin's buildings leave their names or marks on their work, as can be seen in other churches and cathedrals?

Two chapters of particular interest (ch. I, pp. 1-17 and ch. II, pp. 18-32) cover the history of masons, their categories, hierarchies, regulations and working practices, and the politics surrounding their world; all make compulsive reading. A Company of Masons in London was running in 1376, with similar Companies of Masons being set up in other parts of the country. However, in some locations these were set up as Companies of Freemasons (p. 3). The evolution of Freemasonry from its early days of practicing masons onwards is described.

JSC provides much thought-provoking material which contradicts the often negative general perceptions of Freemasonry as a secret society and an undesirable cult. The conflicts of interest between freemasonry and mainstream religions are discussed in some detail, and catholic opposition was dated from 1738, by Pope Clement XII (p. 116, p. 292).

JSC has been doing research on this topic for several years and a flyer for the 2011 first edition was circulated to our members at that time. Indeed, a review of the 1st edition was written by Timothy Brittain-Catlin, a previous editor of *True Principles* (although published elsewhere – in *The Tablet*, 21 April 2012), who commented that "... the scholarship is exemplary". This 2nd edition has been significantly expanded and yet JSC regards the contents of this book a mere scratching of the surface – thus the provision of a huge bibliography for future researchers. Over the years the perceived lack of relevant literature and academic enquiry has now been contradicted by JSC, with named libraries where such publications are available.

Books by Professor Curl are always fascinating and beautifully written, and this is no exception. They cover a huge amount of material and are extremely well referenced. The history of Freemasonry is a complex and intriguing topic and readers are taken on several interesting journeys. Although this book is not about Pugin there are various themes which link with his work, some previously mentioned. An article for a future issue of *Present State* might explore Pugin's likely views on Freemasonry.

Copies are only available directly from the author:

jscurl@btinternet.com

Endnotes

¹ *A Free Mason Form'd out of the Materials of his Lodge (1754).*

Reviewed by Judith Al-Seffar

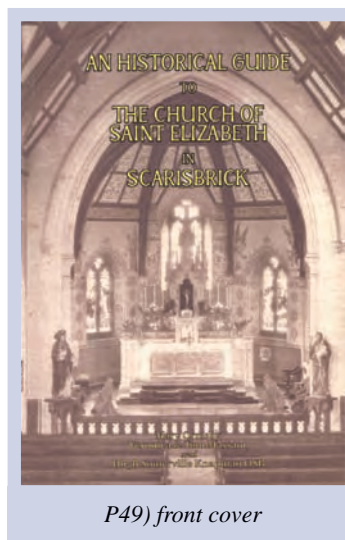
An historical guide to the church of St Elizabeth in Scarisbrick

By Mary Ormsby and Fr Hugh Knapman OSB

**2022: Weldon Press. ISBN 978-0-9955853-3-1.
A5, 8 Chapters, 108 pages.**

**Cost: £6 + P&P UK £2.50; Zone 1 £6;
Zone 2 £10.50**

Contact Email: h.SomervilleKnapman@rcaol.org.uk



P49) front cover

In this well illustrated guidebook the authors describe the history of the church and the links to Scarisbrick Hall. Also briefly described is the history of catholicism in Scarisbrick (ch. 1), and the families linked to the church. The fascinating family history is outlined, with the Scarisbricks and the aristocratic French de Castéjas families brought together by marriage (ch. 2, pp. 11-18). The Scarisbricks and local catholic history can be traced back to the C12, and the presence of a chapel to 1420;

the subsequent chapel buildings are also described. The current church was designed by Peter Paul Pugin (PPP) and opened in 1889. It was named to honour Elizabeth Scarisbrick, who died suddenly in 1878 (p.13).

The firms which designed and built the church are described, including the Pugins and Hardmans (pp.19-23). AWP did extensive work at the Hall, as did his eldest son Edward. The younger brothers Cuthbert and PPP took over the family firm after Edward's death.

There are brief descriptions with illustrations of the church grounds and its history (pp.25-36). A private family walkway from the Hall to the church is described. Also of interest are the eighteen mediæval crosses within a four-mile radius of Scarisbrick, thought to be the resting places for funeral processions. One cross is situated in the churchyard.

The building and interiors, the furnishings and fittings are described in some detail (pp.37-68).¹ PPP designed the high altar, which is still in place, and the bespoke frames of the stations of the cross. However, most of the Pugin wall paintings had been covered or lost, including those in the sanctuary and Lady chapel. Hardmans made most of the stained glass windows, the earliest being designed by John Hardman Powell. Hardmans also made the baptistry gates, the tabernacle doors, and possibly the six monumental candlesticks on the high altar. Some of the Hardman correspondence is housed in the Hardman archive in Birmingham library.

The appendices (pp.93-95) include a list of Vocations from the Scarisbrick family from 1639; the priests at Scarisbrick Hall from 1622 to 1825, and priests at the church from 1802 to the present day.

Endnote

¹ An unfamiliar term was used within the text (pp.6-7): the *gospel side* of the church - footnote 15: Ormskirk Advertiser, 2 May 1889. (The gospel side of the church was to the left of the altar when looking from the nave; the right side of the altar was called the *epistle side*. These terms are no longer in regular use).

Reviewed by Judith Al-Seffar

Special Events

As we prepare the newsletter for printing, the King's coronation bank holiday weekend is approaching. In a recent news item it was reported that King Charles had been invited to spend the night before the coronation in a Pugin-designed bed in Speakers House.

Are there any celebrations taking place at a Pugin site near you? It would be lovely if we could include such events in our news roundup in the next issue. Please send your news to the email address on the back page.

Saint Laurence Parish Church A brief History and Guide

By Stuart Andrew

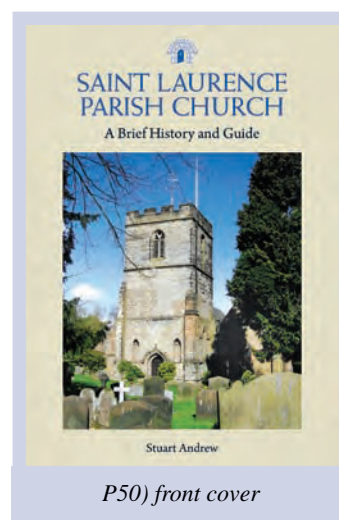
2022. A4, 24 pages, maps, colour illustrations.

Cost including P&P: UK £10, overseas £14.

Free online access –

<https://www.stlaurencenorthfield.org/history.html>

Email: enquiries@saintlaurence.info



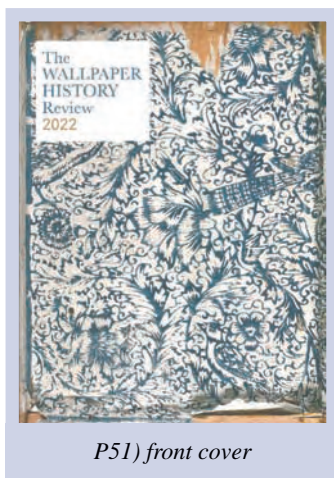
P50) front cover

This grade I listed church is one of only four mediæval churches left in Birmingham. It is located in the suburb of Northfield, on the south side of Birmingham. This attractively produced and well illustrated guidebook takes us from the early C9 settlers of Anglo-Saxon England to the Norman Conquest, and the formation of the old Northfield parish, which was eventually divided into nine smaller parishes. The history of the church is outlined, from mediæval times to the present day. The well selected illustrations, mostly modern photographs, dominate and with the brief text entries clearly convey key points.

Of particular interest is the section on Pugin and the Hardmans (pp.12-14), with photographs of AWP and JHP. There is one window attributed to AWP (s1), with others from the Hardman studios, of which all but two were completed in the lifetime of Revd Henry Clarke (1804-1880). A follower of the Oxford Movement, he commissioned the Victorian restoration and served the parish for 51 years (1829-1880). A tall and elegant memorial to Revd Clarke can be seen in the churchyard.

There are interesting features on the external walls of the church, and in the grounds are two ancient yew trees dating from the C12. A lychgate, the main entrance into the churchyard, is still in use. Burials still take place, as they have done for centuries. The oldest headstone dates from the early C18.

Reviewed by Judith Al-Seffar



The Wallpaper History Society (WHS) was founded in 1986. Visits to relevant sites are arranged, including occasional visits to Pugin sites such as Scarisbrick Hall and the Grange. There is common ground between our two Societies, especially as Pugin designed so much wallpaper. The Review (P51) is the well illustrated journal of the WHS and is published every 3 years. AWP appeared in this issue but not as a main article, it was embedded within an article on wallpaper designed by Walter Crane for Gawthorpe Hall (pp.8-10). This led to the author, Rachel Pilling, being invited to write an article for this issue of PS (see pp.13-15) which, in turn, led to a search on the P&GUK database (see article p.26).

Reviewed by Judith Al-Seffar

Artefacts

Friends of Birmingham Museums Magazine

Winter 2022, Issue 71.
www.fbmt.org.uk

<https://www.birminghammuseums.org.uk/>

Artefacts is an A4 quarterly printed colour publication, with free downloadable copies available on the Friends website (see above). An article in this issue gave an overview of the history of the Friends, which was founded in 1931 (pp.12-13). This was followed by a full page photograph of the 'Silver Claret Jug and cover' which introduced the article *Hardman, Pugin and all things Gothic* (pp.14-15) by Jim Wells, a Trustee of the Friends. This forms part of a series on *Changing Birmingham – its people and places*. As well

as a brief overview of the friendship between Pugin and the Hardmans, photographs are included of another two items from the museum's collection. The description brings into focus the important role the Hardman company had in the mid-C19 for changing the image of Birmingham, from a producer of poor quality goods into a town of high quality manufacturing.

Following on (p.16), is a notice about the Friends Acquisitions, informing us that there is a newly published database of the acquisitions funded by the Friends, since 1931, with over 2,700 entries. Included are seven items made by Hardman and twenty two items made by Minton although it does not specify whether they were to Pugin's designs or the year of manufacture. There were no entries for Pugin, as designers were not specified, only manufacturers. Items donated or purchased with funds from other sources are not included.

Birmingham Museum and Art gallery remains closed through 2023 for continuing refurbishment and re-opens in 2024, date to be confirmed. It is to be hoped that at least some of the Pugin-designed items will be on permanent display, as in the past.

Reviewed by Judith Al-Seffar

More links to Pugin

Contrasts

Pugin, Constable and Turner

Initially there seemed to be no connection between Pugin and the two famous English Landscape artists, Constable and Turner, but having read the article by Nicholas Williams in the previous issue of PS¹ the matter warranted further consideration.

'...That they [Pugin's drawings] are rich in the delicate and accurate interpretation of detail goes without saying; but many of them exhibit an appreciation on the part of the artist of general pictorial effect, of the disposition of mass, of grouping, and of light and shade unsuspected by those who would brand Pugin as a master rather of component parts than of composition.'^{2,3}

John Constable (JC) and Joseph MW Turner (JMWt) produced many landscape paintings that could be discussed in the context of the above points. JC was well known for his skyscapes, some of which he painted from the same location at different times of day, varying the light and shade to achieve his desired effect. JMWt was similarly famous for his seascapes, and both painted other themes including mediæval buildings or ruins, for example JMWt's Fountain's Abbey and Tintern Abbey, and JC's Salisbury Cathedral. Each painting was well composed, although Constable, in some of his paintings, moved his

component parts to different locations from the reality of what he saw. This may have created a good pictorial effect, but it was not a 'true' picture, unlike Pugin's image, compared with a recent photograph, in another article.⁴ Images of paintings by JC and JMWt are easily accessed on the internet, with their titles, dates and locations.

A drawing by Pugin could be compared and contrasted with one of a similar category by Constable or Turner, for inclusion in a future issue of *PS*. This could further demonstrate the comments, above, by Paul Waterhouse.

Endnotes

¹ Nicholas Williams (2022) *Further drawings from Pugin's continental tour of 1838* in: *PS* No.19 pp.4-5.

² Paul Waterhouse (December 1897-November 1898) 'The Life and Work of Welby Pugin' in: *The Architectural Review*, seven parts: Volumes 3 & 4.

³ Paul Waterhouse *op. cit.* Vol 4: p.69.

⁴ Nicholas Williams (2021) *Auction News*. *PS* No. 18 p.17.

Reviewed by Judith Al-Seffar

Pugin's Parks

Parks and Gardens UK

Some years ago a report was published in *PS* on the Pugins' entries on the P&GUK online database.^{1a} While looking up some background information on John Hayward, architect (see earlier article pp.16-19), one of the links was to the P&GUK site.² When searching for people, if they are on this database the name comes up with a list of sites with which they are associated. The only entry for John Hayward was Bickton, in Devon. Pugin's name was also listed for his work on the Rolle Mausoleum.

Gawthorpe Hall was also listed and the site entry explored. Rather surprisingly, an entry in the garden history section included Pugin: '...Stone steps lead up from the garden on each side of the Hall. These have stone urns decorated with encaustic tiles designed by AWN Pugin' (presumably made by Minton but he is not mentioned). However, Pugin is not listed in the section on Associated People at this site, even though he not only made a contribution to the garden design but also within the house (see earlier article pp.13-15).

Another surprise was finding artists and writers such as Turner, Constable, Scott and Wordsworth listed on a parks and gardens database. It seems this was mainly due to their relationships with the site owners or the locality.

At the time of searching for people on the P&GUK database, there were no entries for Peter Paul Pugin, George Myers, John Hardman Jr, Minton or Crace. It could be argued that their work, which directly contributed to the design or structures on some sites, would have more relevance

than some of the artists and writers. Pugin and Myers are still missing from the entries at some sites, such as Chirk Castle;^{1b} Myers and Hardman from the Rolle Mausoleum, Bickton; and at another site AWP is listed as both Augustus Pugin and Alexander Pugin,³ so there is opportunity for us to correct errors and expand the relevant entries.

Extracts from the P&GUK database

Name	No.	Some listed sites
ACP	1	Claremont
AWP	12	Bickton, Scarisbrick Hall, Alton Towers, St Thomas of Canterbury churchyard
EWP	5	Scarisbrick Hall, Stanbrook Abbey
B Ferrey	5	Bishop's Palace, Wells
C Barry	21	Gawthorpe Hall
J Hayward	1	Bickton, Devon
JMW Turner	5	Petworth House
J Constable	2	Flatford Mill, Coleorton Hall
W Scott	7	Coleorton Hall
Wordsworth	9	Coleorton Hall

Endnotes

^{1a,b} Judith Al-Seffar (2011) *P&GUK, the Pugins and George Myers* in: *PS* 9 p.14.

² <https://www.parksandgardens.org/> [Accessed August 2022].

³ St Thomas of Canterbury churchyard.

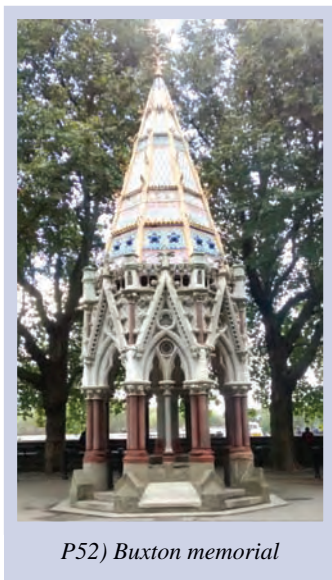
Reviewed by Judith Al-Seffar

News update:

Victoria Tower Gardens

The fate of this listed grade II* Victoria Tower Gardens (VTG) is still uncertain.^{1,2,3} Part of the park is within the UNESCO world heritage site and yet the government still has plans to erect a building within the park. This would significantly alter the park and affect the views to the Palace of Westminster (PofW), to which the park is adjacent.

The background to this campaign is available in earlier articles published in *PS*.^{4,5} In April 2022 the Judicial Review reminded the government that there was the 1900 Act of Parliament which stated that Victoria Tower Gardens should not be built on – now or ever. The judge ruled that an appeal would not be allowed.



P52) Buxton memorial

Current Pugin Society officers

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Secretary: David Bushell
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Membership Secretary: Fiona Newton
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**Could members who change their address
please send the new one to Fiona.**

On 25 January 2023 the Prime Minister announced that the law would be changed, i.e. the London County Council (Improvements) Act of 1900 would be repealed, so that the building of the Holocaust Learning and Memorial Centre (HL&MC) in Victoria Tower Gardens could go ahead.⁶ This is a very controversial issue and the London Gardens Trust⁷ has led the campaign to stop this building going ahead in VTG – it being *the right idea in the wrong place*. This small park would be drastically changed and spoilt for local people, with the potential for many more visitors to the park, and a security risk for the area, including the PofW.

The Save VTG campaign⁸ is recommending that members of the public write to their MPs, asking that they vote against the government so that the existing legislation stays in place, leaving VTG intact, and seeks another local venue for the HM&LC.

The Victoria Tower Gardens and the Buxton Memorial (P52) were seen quite regularly on the news while the Queen was lying in state. The huge queues zigzagged around the park as mourners awaited their turn to enter Westminster Hall.

Endnotes

- ¹ <https://www.theguardian.com/world/2023/jan/26/lord-pickles-desperate-for-construction-of-uk-holocaust-memorial-to-begin>
- ² Richard Morrison (3 February 2023) *The Bungling of the Holocaust Memorial is a national embarrassment* in: *The Times*.
- ³ Dorian Gerhard (4 February 2023) Letter: *Memorial Wrangle* in: *The Times*.
- ⁴ J. Al-Seffar (2021) Book Review: *Victoria Tower Gardens* by Dorian Gerhold in: *Present State* No.18: p.34.
- ⁵ J. Al-Seffar (2022) News Update: *Victoria Tower Gardens* in: *Present State* No.19: p.17.
- ⁶ <https://hansard.parliament.uk/Commons/2023-01-25/debates/CC1C6066-E0E7-4BF6-84D4-BB5C11BC1EBA/Engagements?highlight=holocaust%20memorial#contribution-7CA63DD0-DC87-40EA-B12B-66031660E5F2>
- ⁷ <https://londongardenstrust.org/campaigns/victoria-tower-gardens/>
- ⁸ www.SaveVictoriaTowerGardens.co.uk

Reviewed by Judith Al-Seffar

Discounted books

English Victorian Churches By James Stevens Curl
RRP hardback £50 UK; eBook (PDF) £19.99

Member's price including P&P –
UK: £40 Europe £50

Early orders will receive a signed copy
(only a few left)

For further information or to place your order:
Email: john@johnhudsonpublishing.com
(reviewed on page 20-21)

A.W.N. Pugin By David Fraser Lewis
RRP hardback £50 UK

Member's price UK: hardback £40 inc P&P
Discount code: PUGIN25

Online orders: www.liverpooluniversitypress.co.uk
For further information or orders by post
Email: Catherine.Pugh@liverpool.ac.uk
(reviewed on page 21-22)

Corrections – Apologies from your editor

Errors were picked up after the last issue (PS19) had gone to print:

1) *Ushaw news* (pp.23-25), the photograph (P69) had been labelled *Detail: college chapel* which should have read *college library*.

2) *Mass of Ages: The Cathedrals of E.W. Pugin* by Paul Waddington (pp.27-29) was reviewed by G.J. Hyland – his name had been missed off the page.

AGM 2023

SATURDAY 9 December

Venue: the Art Workers' Guild, London.

*Further details from Professor Julia Twigg
will be sent out soon.*

j.m.twigg@kent.ac.uk

ABBREVIATIONS

ACP	Auguste Charles Pugin
AWP/Pugin	Augustus Welby Pugin
EWP	Edward Welby Pugin
PPP	Peter Paul Pugin
JGC	John Gregory Crace
PH&P	Pugin, Hardman & Powell
JH&Co	John Hardman & Co
JHP	John Hardman Powell
HM	Herbert Minton
GM	George Myers
BF	Benjamin Ferrey
PS	<i>Present State</i> (newsletter)
TP	<i>True Principles</i> (journal)
PofW	Palace of Westminster

Pugin's Book Timeline

1835 – 1851

[http://www.thepuginsociety.co.uk/
major-publications.html](http://www.thepuginsociety.co.uk/major-publications.html)

Other Pugin timelines are also available on the website.

Pugin Society Website:

www.thepuginsociety.co.uk

If you have any items to be added please send them to:

Catrina Blaker: c.blaker@thepuginsociety.co.uk

Pugin Society Online Shop:

<http://www.thepuginsociety.co.uk/bookshop.html>

Books and back issues of *Present State*
are available for purchase.

**Copy deadline for the next issue is
30 September 2023**

Articles should be sent to the address or email below:

Editor: Judith Al-Seffar
Carbis, 55, Tennal Road,
Harborne, Birmingham B32 2JD
email: judith.pugin@gmail.com

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References

Items of news included in this issue may be from websites, newspapers, e-circulars, personal reports or other sources. Due to limited space, not all references or links have been included, but are available from the editor if required.

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• *All articles were correct at the time of going to press, but events may have moved on since then.*

Acknowledgements

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• Photo credits:

*Page 1 'Gothic Lily' wallpaper and Photo P1 of AW Pugin: private collection;
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the remaining images are from the editor.*

• *The photomontage (below) is a photographic glimpse of a selection of Pugin's designs in Ramsgate*

En Avant

