702243 Formative Histories of Architecture

Pugin and the Ecclesiologists
COMMONWEALTH OF AUSTRALIA
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The object of the present lecture is to set forth and explain the true principles of Pointed or Christian Architecture, by the knowledge of which you may be enabled to test architectural excellence. The two great rules for design are these: 1st, that there should be no features about a building which are not necessary for convenience, construction or propriety; 2nd, that all ornament should consist of the enrichment of the essential composition of the building. The neglect of these two rules is the cause of all the bad architecture of the present time.
Augustus Welby Northmore Pugin

*The True Principles of Pointed or Christian Architecture,*

begun in 1838 and published in 1841

'Willow Cathedral' by Alexander Carse, 1792
Lever & Richardson, *The Art of the Architect*, p 14
Greek design

Fitzwilliam Museum, Cambridge, by Thomas Rickman: Gothic design 1829

Pevsner, Some Architectural Writers, pls 9,10
Alternative designs for Commissioners' Churches, by John Soane, 1825

design for a model church, by John Soane, c 1835, drawn by J M Gandy

Summerson, John Soane, p 112
St Michael's, Stockwell, by William Rogers
B L F Clarke, Church Builders of the Nineteenth Century
(Newton Abbot [Devon] 1969 [1938]), pl IV, facing p 2

St Mary's, Haggerston, by John Nash, 1826
Emil Kaufmann, Architecture in the Age of Reason,
pl 6
two churches by Sir Charles Barry

St Matthew's, Camp Field, Manchester, 1822-5
St Peter's Church, Hattersfield, London, 1835

MUAS 16,120; Hermione Hobhouse, Thomas Cubitt: Master Builder (London 1971), pl 74
Augustus Welby Northmore Pugin (1812-1852)

portrait by John Rogers Herbert

Brian Andrews lecture flier 2007
Ste Marie's Grange, near Salisbury, by A W N Pugin, 1835: Pugin's sketch and watercolour view

Atterbury & Wainwright, *Pugin*, p 44
'I assure you that after a most close and impartial investigation, I feel perfectly convinced that the Roman Catholic Church is the only true one, and the only one in which the grand and sublime style of church architecture can ever be restored. A very good chapel is now building in the North, and when it is complete I certainly think I shall recant.'
Contrasts; or, a Parallel Between the Noble Edifices of the Fourteenth and Fifteenth Centuries, and Similar Buildings of the Present Day; shewing the Present Decay of Taste; accompanied by appropriate Text.

London 1836
Contrasted English towns, 1840 and 1440, from A W N Pugin, *Contrasts*, 2nd ed, 1841
The true principles of pointed architecture
Government Preaching houses, &c,

Pugin, *True Principles*, p 47

Baptist Chapel, Market Place, Woodstock, Oxfordshire, 1827

Chapel, Middle Wallop, Hampshire, 1841

Miles Lewis 1974
Timbered fronts of curious and ingenious design are swept away before the resistless torrent of Roman-cement men, who buy their ornaments by the yard, and their capitals by the ton. Every linen-draper's shop apes to be something after the palace of the Caesars ...

Pugin, *True Principles* (1853), p 48
Church ornamented with pagan emblems

Pugin, *True Principles* (1853), fig 2, facing p 38
Bridges on the 'Antient Principles' by Pugin, 1843
Cardinal Newman:

[Pugin has] the great fault of a man of genius, as well as the merit. He is intolerant, and if I might use a stronger word, a bigot ... The Canons of Gothic architecture are to him points of faith, and everyone is a heretic who would question them.

Scaribrick Hall, near Ormskirk, Lancashire: west wing probably by John Foster of Liverpool, 1815

*Country Life*, CXXIII, 3191 (31 March 1958), p 506
Scarisbrick Hall:  
Pugin's views of the south front


Scarisbrick Hall: plan

Girouard, The Victorian Country House, p 112
Scarisbrick Hall: north porch and exterior detail of the Great Hall

*Country Life*, CXXIII, 3191 (31 March 1958), p 509

Girouard, *The Victorian Country House*, frontispiece
Scarisbrick Hall: Red Drawing Room and Kings Room
(both within the wing by Foster)

*Country Life*, CXXIII, 3191 (31 March 1958), p 508
Atterbury & Wainwright, *Pugin*, p 48
Scarisbrick Hall, Pugin's colour sketches for the Great Hall fireplace and for roundels

Girouard, *The Victorian Country House*, pls VII & IX
Scarisbrick Hall: Pugin’s sketch for the Great Hall

Girouard, *The Victorian Country House*, pl. 70
Scarisbrick Hall: views of the Great Hall

*Country Life*, CXXIII, 3191 (31 March 1958), p 507
Atterbury & Wainwright, *Pugin*, p 47
Scarisbrick Hall, exterior, as altered and completed by E W Pugin: view from the south

Hitchcock, *Early Victorian Architecture*, II, pl VIII, 3
WESTMINSTER NEW PALACE
(HOUSES OF PARLIAMENT)

destruction of the Houses of Parliament at Westminster in a fire in 1834

surviving: part of St Stephen's Chapel & the old Westminster Hall (of 1394-1402)

competition for the design of a new building, 1835

Charles Barry wins with Pugin’s assistance
Westminster New Palace by Charles Barry, 1840-60: view from the river, plan

George Tibbits, undated
MUAS 13,417
Westminster New Palace, aerial view

Walton Colour no 1340
Westminster New Palace, 'Big Ben' clock tower as designed c 1851 and as built; detail of top


Jeff Turnbull

Miles Lewis
Westminster New Palace, the south-west or Victoria tower, and the great south window

Jeff Turnbull
Westminster New Palace
details of the west wall
and the porte-cochère

Jeff Turnbull
Westminster New Palace: views of the west side with the old Westminster Hall at the left, and from St Stephen's Porch to the Victoria Tower

Miles Lewis
Palace of Westminster CR 114
Westminster New Palace: St Stephen's Hall and the Central (Octagon) Lobby

Walton Colour nos 9341 & 9207
Westminster New Palace, Queen's Robing Room, and detail of the 'Tapestry' [flock] wallpaper, c 1850, designed by Pugin, and manufactured by Arthur Sanderson & Sons Ltd

Palace of Westminster CR 118
Atterbury & Wainwright, Pugin, p 123
Westminster New Palace, the Royal Gallery

Palace of Westminster CR 104
Westminster New Palace: designs for floor tiles for the central hall or lobby, by Pugin 1851, and actual encaustic floor tiles made by Mintons, c 1850

Lever & Richardson, *The Art of the Architect*, p 9
Atterbury & Wainwright, *Pugin*, p 146
Westminster New Palace: carpet designs by Pugin

John Cornforth, 'The Pugin Revival at Westminster', *Country Life*, CLX, 4141, p 1369
Westminster New Palace: samples of wallpapers, from the sample book of Crace & Co, 1854; design illustrating 'Mr Barry's idea of introducing badges connected with the history of Westminster Palace, c 1851

Westminster New Palace: fleur-de-lys & pomegranate wallpaper, c 1848 (used extensively in the conference and committee rooms); Pugin designs from an order book of the 1850s.

Cornforth, 'The Pugin Revival', p 1369
Westminster New Palace: the Commons Lobby, with the Churchill Arch

Palace of Westminster, unnumbered
‘The House of Commons, looking towards the Speaker's Chair, 1858', gouache by Joseph Nash, Palace of Westminster collection

Atterbury & Wainwright, *Pugin*, p 235
Westminster New Palace, House of Commons: view, and detail of the speaker's chair

Palace of Westminster CR 100
Walton Colour no 1339
Westminster New Palace, the Peers Lobby, with brass doors by Hardman and tiles by Minton); detail of the ceiling with woodwork painted by Crace (after restoration in the early 1990s)

Westminster New Palace, the House of Lords

Walton Colour no 1331
Westminster New Palace, House of Lords: view, and a ceiling detail, after restoration, in the early 1980s

Andrews, *Gothic Paradise*, p 73
Atterbury & Wainwright, *Pugin*, p 227
Westminster New Palace, House of Lords: dais and detail of the throne; the Queen opening Parliament

Palace of Westminster, unnumbered
Atterbury & Wainwright, *Pugin*, p 117
Walton Colour no 1332
ECCLESIOLOGY

the Tractarians, or Oxford Movement

the Camden Society (Cambridge, 1841)

the Ecclesiologist magazine

the Camden Society becomes the Ecclesiological Society 1845
church plan advocated by the Camden Society in 1841

MUAS 13,448
St Mary's, Bridegate, Derby, by A W N Pugin, 1837-9, as designed and as built; and interior detail

Stanton, *Pugin*, pp 45, 99
Hitchcock, *Early Victorian Architecture*, II, pl III.9
Pugin's churches
frontispiece from his An Apology for the Revival of Christian Architecture in England (London 1843)
‘building for the sake of uniformity never entered into the ideas of the ancient designers.'

'when a building is designed to be picturesque by sticking as many ins and outs, ups and downs, about it as possible ... [it is like] an artificial waterfall or made-up rock ... so unnaturally natural as to appear ridiculous.'

‘the medieval builders ... made beauties out of necessity'
Pugin's churches: frontispiece from his *An Apology for the Revival of Christian Architecture in England* (London 1843)
St George's, Southwark: Pugin's project for the interior, 1838

Hitchcock, *Early Victorian Architecture*, II, pl III.14
St George's, Southwark

above: Pugin's rejected proposal of 1839

left: Pugin's revised design of 1839-41

Stanton, *Pugin*, pp 57, 99
St George, Southwark

after bombing in World War II

modern view

Warwick Forge 1975
St Chad's Cathedral, Birmingham, by Pugin, 1839-41, exterior & interior
T S R Boase, English Art, 1800 – 1870 (Oxford 1959), pl 69A
Hitchcock, Early Victorian Architecture, II, pl III.17
I would not depart from our own peculiar style of English Christian architecture on any account. I once stood on the very edge of a precipice in this respect ... Captivated by the beauties of foreign pointed architecture, I was on the very verge of departing from the severity of our English style, and engrafting portions of foreign detail and arrangement.
St Chad, Birmingham
interior views with and
without the rood screen

Andrews, *Gothic Paradise*, p 47
T S R Boase, *English Art, 1800 – 1870*
(Oxford 1959), pl 69A
St Chad: rood screen; high altar and reredos; roof at the crossing

National Monuments Record
Atterbury & Wainwright, *Pugin*, p 73
Stanton, *Pugin*, p 61
rood screens, from Pugin, *Treatise on Chancel Screens*
St Giles, Cheadle, 1841-6: view & plan

Andrews, *Gothic Paradise*, p 28
Hitchcock, *Early Victorian Architecture*, II, pl III. 26
St Giles, Cheadle, contemporary view of the aisle, and interior looking east.
Hitchcock, *Early Victorian Architecture*, II, pl III. 27
Atterbury & Wainwright, *Pugin*, p 62
St Giles, Cheadle, east window by William Wailes
high altar & reredos (the Coronation of the Virgin, flanked by six angels) by Pugin

Margaret Monk, 1985
Atterbury & Wainwright, *Pugin*, p 74
St Giles, Cheadle: sedilia, piscina, pulpit and Easter sepulchre

Margaret Monk 1985
St Giles, Cheadle: screen of the Blessed Sacrament Chapel, by John Hardman & Co of Birmingham, c 1845, and view of the chapel

Atterbury & Wainwright, *Pugin*, pp 178, 75
St Giles, Cheadle, floor tiles with the Shrewsbury and Comyn family crests; wall decoration; floor & reredos tiling in the Blessed Sacrament Chapel

Margaret Monk 1985; Atterbury & Wainwright, Pugin, pp 146, 148
the Grange and St Augustine’s, Ramsgate, Kent, by Pugin, 1843-5, perspective from above

Builder, XI, 540 (11 June 1853), p 377
The Grange, Ramsgate, by Pugin, 1843-4 (single storey extension by E W Pugin 1850s), and St Augustine's, by Pugin, 1845-1850

Atterbury & Wainwright, *Pugin*, p 42
St Augustine's, Ramsgate: interior views; detail with the statue of Our Lady by Myers and the Pugin Chantry Chapel parclose screen; floor tiles by Mintons, with Pugin's monogram and the martlet emblem, c 1852

Pevsner, *Some Architectural Writers*, pl 37
Hitchcock, *Early Victorian Architecture*, II, pl III.34
Atterbury & Wainwright, *Pugin*, pp 78, 146
Our Lady of Help of Christians and St Peter of Alcantara (RC cathedral),
Town Walls, Shrewsbury,
Shropshire, by E W Pugin, 1856

Miles Lewis 1974
St Mary Magdalene, Munster Square, London, original design by R C Carpenter, 1849

St Patrick's, Kilmore, Victoria, by Joseph and Charles Hansom, 1857-1860, completed by William Wardell, 1871

Hitchcock, *Early Victorian Architecture*, II, pl V.16
Miles Lewis 1973
St Patrick's Cathedral, Melbourne, by W W Wardell, 1859-68, -1897

Rodney Garnett
St Matthias, Richmond Hill, Surrey, by Sir G G Scott, 1858
St Giles, Camberwell Church Street, London, by Scott & Moffatt, 1842-4
St John’s Anglican Cathedral, Newfoundland, by Scott, begun 1846

Hitchcock, *Early Victorian Architecture*, II, pl IV.19
MUAS 13,427
George Gilbert Scott –

I was awakened from my slumbers ... by the thunder of Pugin’s writings. I well remember the enthusiasm to which one of them excited me, one night when travelling by railway ... I was from that moment a new man ... I cared for nothing as regarded my art but the revival of Gothic architecture. I did not know Pugin, but his image in my imagination was like my guardian angel, and I often dreamed that I knew him
