



ROYAL INSTITUTE OF BRITISH ARCHITECTS, LONDON

*Catalogue of
the Drawings Collection
of the Royal Institute
of British Architects*

THE PUGIN FAMILY

by Alexandra Wedgwood
with a contribution by Christopher Wilson

GREGG INTERNATIONAL



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Introduction

This volume began as a catalogue of the drawings by A. C. Pugin, A. W. Pugin and E. W. Pugin in the RIBA Drawings Collection. It was soon realized that the catalogue would provide an excellent opportunity to give a survey, in chronological order, of all the architects and designers in this remarkable family, whose work extends over four generations and more than a hundred and fifty years. An attempt was made, therefore, to obtain examples of the work of each architect and designer, but three of the later Pugins are listed who are not represented by any drawings in the Collection. In addition the volume draws together other material at the RIBA that relates to the Pugin family, including the interesting collection of portraits and the manuscripts of A. W. Pugin. It was also thought useful to include in this catalogue all the drawings from the folios which came from Scarisbrick Hall. These are principally by A. W. and E. W. Pugin but include a few drawings not by members of the Pugin family. Printed material, however, has been omitted, and it should be noted that filed with the drawings are a number of A. W. Pugin's etchings and engravings which were used to illustrate his own writings. Moreover, in the RIBA Library is a fine and comprehensive collection of those books which were written or contributed to by A. C. Pugin, A. W. Pugin and E. W. Pugin.

After the recent publication of Mrs Stanton's monograph, this volume was clearly not the place to give a full biography of A. W. Pugin. Instead short essays on subjects relating to the drawings are given.

The collection of Pugin family material at the RIBA was enlarged by some valuable additions while this volume was under preparation. This has meant that the plates, which were among the first parts of the volume to be decided on, are not as representative as could be wished.

ALEXANDRA WEDGWOOD

January 1976

Acknowledgements Abbreviations

The RIBA wishes principally to thank Mrs Flory Mackey and her son Dr James P. P. Mackey, descendants of A. W. Pugin, who have so generously deposited with it their family collection of books, drawings and paintings. I am glad to acknowledge their help and kindness to me, and also that of those other members of the Pugin family, who have shown me documents and given me information, especially Lady Alford, Mrs Houle, Mrs Watts, Major-General & Mrs R. A. Riddell, and Mr Michael Purcell. Similar help and kindness has come from a descendant of Sir Charles Barry, Mrs Stanley-Evans, who deposited another very welcome and interesting group of Pugin drawings in the RIBA.

I am very much aware of how much I owe to other research workers and colleagues, but I must single out for special thanks Mr Clive Wainwright, whose knowledge and encouragement have never failed me. Professor Stanton, the leading contemporary Pugin scholar, has generously given me permission to quote from her unpublished thesis and has been most stimulating in sharing some of her discoveries which are the result of her intensive study of A. W. Pugin. It has been of great value to have a contribution from Mr Christopher Wilson, who has been able to bring the experience of a medieval specialist to the work of A. W. Pugin and has made many identifications among the topographical sketches. I wish to thank in particular for their help Mrs Shirley Bury, Mr Michael Darby, Mr Edward Hubbard, Miss Jeanne Sheehy, Mr David Walker, Miss Glennys Wild, everyone who works in the RIBA Drawings Collection and Library, all those who have given me permission to visit buildings and all those who have answered difficult and tiresome questions, whether in conversation or by post or telephone.

I am grateful to Mrs Jill Lever for the opportunity to write this volume, which has greatly deepened my understanding of one of the great geniuses of the nineteenth century. The publishers have been most long-suffering in granting considerable extensions of the time available for completing the book, which enabled me to work more thoroughly than would otherwise have been possible; Mr Ian Macnab has persevered kindly but firmly with my text in making it conform with its companion volumes; and Miss Joanna Symonds has done an editorial job with consistent sympathy and helpful criticism.

I could not have attempted to compile such a volume with scholarly pretensions, working part-time and frequently interrupted by the pressing demands of everyday family life, without the support of a loyal, interested and uncomplaining husband and adaptable children. To these dear people are due my final thanks.

A.M.W.

BIBLIOGRAPHICAL

- AR *Architectural Review* 1897-
 APSD *Dictionary of Architecture*, ed. Wyatt Papworth for the Architectural Publication Society, 8 vols, 1852-92
 Builder *The Builder* (later *Building*), 1843-
 BN *Building News* (later *Architect & Building News*), 1856-1926
 Colvin H. M. Colvin, *A Biographical dictionary of English architects, 1693-1840*, 1954
 CL *Country Life*, 1897-
 DNB *Dictionary of National Biography*
 Ferrey B. Ferrey, *Recollections of A. N. Welby Pugin & his father, Augustus Pugin*, 1861
 Pevsner 'Buildings of England' volumes e.g. Pevsner, *Herts*, 1953
 RIBA Jnl *Journal of the Royal Institute of British Architects*, 1894-
 Stanton Phoebe B. Stanton, *Pugin*, 1971
 T.B. Ulrich Thieme & Felix Becker, *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, Leipzig 1907-50

TEXTUAL

A	Associate of RIBA
Bibl	Bibliography
BM	British Museum
c.	circa
C	century
dem.	demolished
Engr	engraved
Etch	etched
F	Fellow of the RIBA
fl.	floruit
ft	foot, feet
FS	full size
in	inch, inches
Lit	Literature
NMR	National Monuments Record
pl.	plate
pres.	presented
Prov	provenance
PRO	Public Record Office
publ.	published
Pur.	Purchased
RA	Royal Academy
Reprd	reproduced
RIBA	Royal Institute of British Architects
s&d	signed & dated
V&A	Victoria & Albert Museum
w/m	watermark

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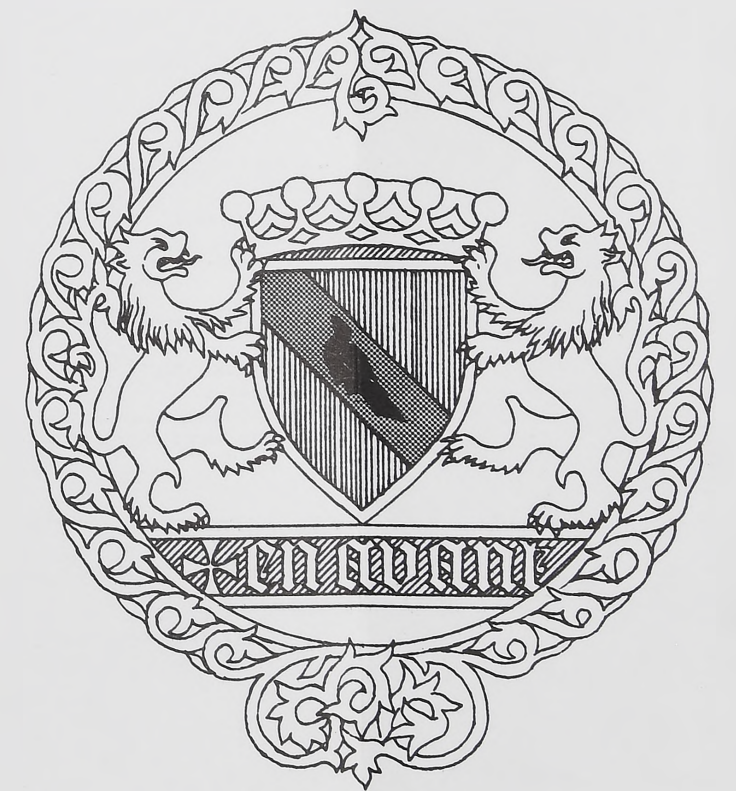
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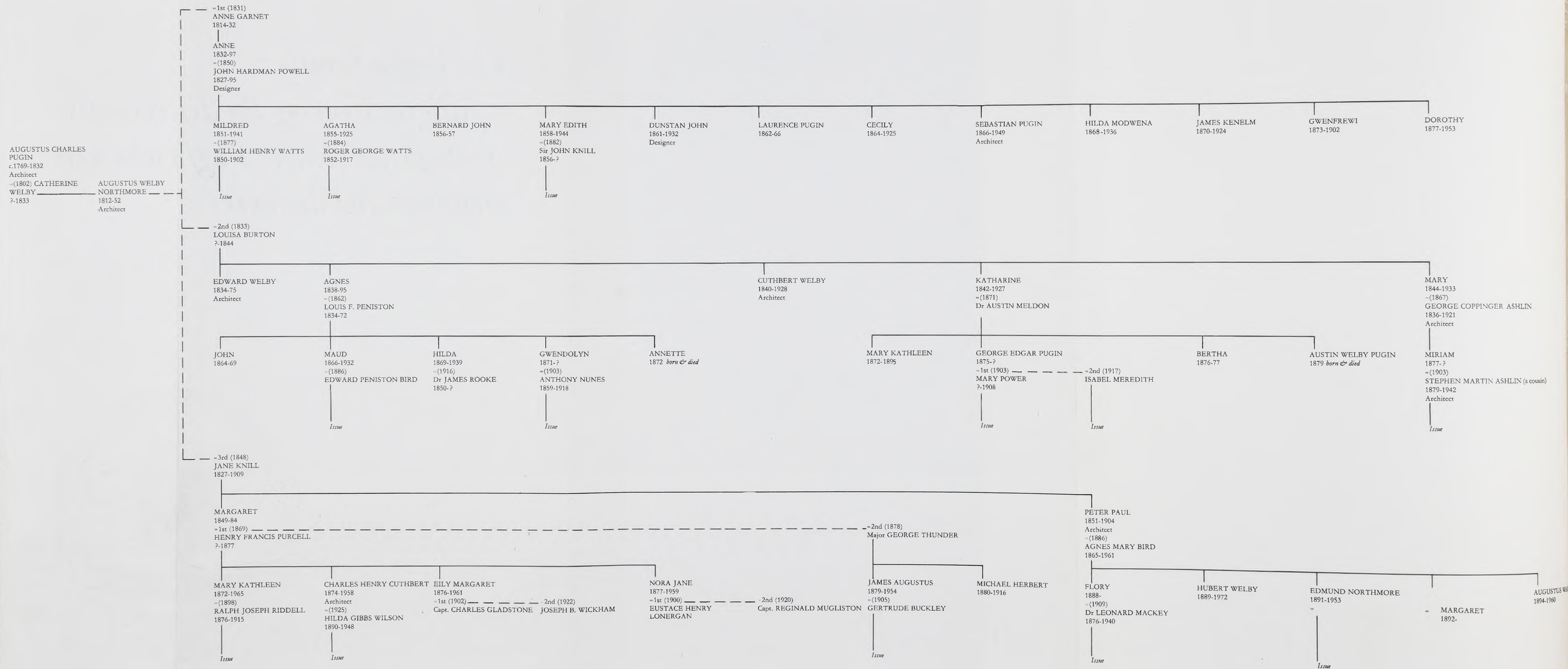
- PLACE (if place not known, subject mentioned first, e.g. villa)
- Stage of realization: preliminary design (first ideas), design or
competition design (before building), contract drawing or working
drawing (for building), measured drawing, topographical drawing
(after building)
- Aspect treatment: plans (site, block, ground, first floor &c), elevations,
sections, details, perspectives, views (topographical)
- Scale (only given when shown on sheet or when obvious)
- Inscription: 'as above' refers to the italicized words in the lines above
in each entry; words that are in italic are actually inscribed on the
drawing
- Signature &/or date
- Watermark
- Medium: where type of paper is not stated, cartridge paper or similar
to be understood
- Size of sheet: height before width, in millimetres
- Provenance
- Engraved or etched
- Exhibitions
- Literature & reproductions
- Notes

FOR
MARTIN

*The Pugin family:
a pedigree showing the descendants
of Auguste Charles Pugin who were
architects and designers*

The Pugin coat of arms:
Gules, on a bend or, a martlet sable
Motto: En avant





Aug

PUGIN, Augustus C.
The first thing that no
the elder Pugin is the
wrongly given as 176
This is probably due
book, *Recollections of*
Augustus Pugin, 1861,
which all authorities
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architectural career

Augustus Charles Pugin

PUGIN, Augustus Charles (c.1769-1832)

The first thing that needs to be emphasized about the elder Pugin is the fact that his date of birth is wrongly given as 1762 in all English reference books. This is probably due to a simple error in B. Ferrey's book, *Recollections of A. N. Welby Pugin and his father, Augustus Pugin*, 1861, p.1, where that date is given and which all authorities subsequently followed. Ferrey also says on p.101, however, that he died in 1832 at the age of sixty-three. 1769 is given as his date of birth in the *Biographie Universelle*, LXXVIII, 1846, in A. Lance, *Dictionnaire des architectes français*, 1872, and also in Bellier-Auvray, *Dictionnaire général des artistes de l'école française*, 1885. That year must be approximately correct, though the information given in the register of the Royal Academy (see below) makes 1768 also probable.

Almost nothing is known of Pugin's French origins. The place of his birth is unknown but was probably in northern France (Bellier-Auvray states that he was born in Normandy). It seems likely that he came from an artistic family with claims to nobility. One of his two sisters married an artist, Louis Lafitte (1770-1828), who was a Neo-Classical history painter, and Ferrey mentions that he knew David and Isabey when he was young. These men all became court painters to Napoleon. The exact circumstances of Pugin's decision to leave France and come to England are not known, and obviously many dramatic stories were told in later years in his drawing office. B. Ferrey and C. J. Mathews have quite different accounts.

The date of his arrival in England is not known, but on 27 March 1792 he entered the Royal Academy schools, and his age in the register is given as twenty-four. How long he stayed as a student in the RA is not known, but it seems certain that he soon had a position as a draughtsman to Nash, who was at that time working in Wales. Again several versions are told of how he came to be employed by Nash, but Pugin himself put the essential facts in his dedication 'To John Nash Esq., Architect to the Office of Works, Private Architect to the King, etc, etc,' in the first volume of *Specimens*, 1821. He wrote: 'Sir, soon after my arrival in this country, I was very fortunately introduced to you, and prosecuted my architectural studies in your office, with much gratification and advantage to myself. It is therefore, with no small degree of pleasure that I inscribe to you the present volume of *Specimens* which none better than yourself, know how to appropriate and to appreciate. Indeed from your friendly and judicious counsel I have already profited much, and I trust that the present work, as well as any other I may hereafter be induced to undertake may merit the approbation of so distinguished a judge.' There is a set of drawings in the library of the Society of Antiquaries, London, which documents this early work in Wales. The drawings are of the cathedral of St David, with one view of the city of St Davids. The view is signed *In Nash Archt. A Pugin delin*, and the drawings of the cathedral, which show the proposals for rebuilding the west front, are signed *J. A. Repton delin* and *A. Pugin delin*. The drawings are undated but one has a watermark of 1794.

Pugin moved to London with Nash about 1796. He was by this time established as Nash's expert in Gothic detail and as one of the best architectural draughtsmen of the day. Probably he also considered himself a trained architect and in 1799 exhibited a design for an intended villa at the RA. His architectural career did not develop greatly, however,

but soon he had ceased to work exclusively for Nash. Instead he formed connections with publishers and topographical writers, first Ackermann and then Britton and Brayley. For Ackermann he combined with Rowlandson to make the illustrations for *The Microcosm of London*, 1808, and with other architectural draughtsmen in the following volumes, *Westminster Abbey*, 1812 (see below [4] & Figs.2-4), *The University of Oxford*, 1814, *The University of Cambridge*, 1815, and *The History of the colleges of Winchester, Eton and Westminster*, &c in 1816. In 1808 he was elected an Associate of the Old Water-Colour Society, and became a full member in 1812, though he was never a prolific exhibitor. He was in the vanguard of the changing technique in watercolour painting that was transforming the C18 coloured drawing to the art form of the C19. Pugin was particularly interested in rendering light and shade. It should be noted that these effects were often lost in the prints made from his work. In his graphic work Pugin's measured architectural drawings were of an unrivalled clarity and accuracy. He also continued to exhibit occasional topographical views in the RA.

Pugin clearly also had success in society. In Islington, which had become a centre for the French royalist émigrés, he met his future wife. On 2 February 1802 he married Catherine Welby, the daughter of William Welby, barrister, and a member of a good Lincolnshire family. She was known as the 'Belle of Islington'. Ten years later, on 1 March 1812, their only child, Augustus Welby Northmore Pugin, was born.

Pugin continued to make drawings for Nash, and his work for him from 1816 is recorded in Nash's account book, the Shide Ledger, which is in the RIBA MSS Collection. The major commission was for the plates of Nash's book, *The Royal Pavilion of Brighton*, 1826, on which Pugin worked between 1819 and 1824. At the same time he became an author in his own right. His first effort was a small book entitled *Specimens of Gothic architecture*, in which he collaborated with F. Mackenzie, another leading architectural draughtsman. The book has no publication date but was probably printed c.1816. It is a slight work, with oddly chosen subjects. In the autumn of 1818, however, Pugin was in Lincoln, making drawings for the fifth volume of Britton's *Architectural antiquities*, when he was approached by E. J. Willson with the idea of producing a book for the builder where he could find the various parts of Gothic architecture, laid down from actual measurement, with scales of their proper dimensions. (Edward James Willson (1787-1854) was a Roman Catholic architect in Lincoln and his relationship with the Pugins, father and son, must have been an interesting one, which has not yet been fully investigated. Some of Willson's papers are in the library of the Society of Antiquaries, London, and A. W. Pugin's correspondence to him is in the John Hopkins University, Baltimore.) As a result the two volumes of *Specimens of Gothic architecture* were begun immediately and published in 1821 and 1823, with the text in both volumes by E. J. Willson. Willson also compiled for these volumes the pioneer 'Glossary of medieval technical terms'. In order to do this work Pugin took on pupils and soon had established a flourishing school of architectural drawing. One of his first pupils was Charles James Mathews, later a famous actor, who gave a good description of Pugin's school in his autobiography, *The Life of Charles James Mathews*, edited by C. Dickens, 1879. He wrote, p.41: 'Pugin was a delightful instructor.

In business hours strict enough and firm enough to command obedience and respect, at other times he was all gaiety and good humour, making himself quite the companion of his pupils and joining in all their amusements with the ardour of a boy', and he goes on to describe how the routine was varied by constant sketching excursions around the country and also in northern France.

Pugin probably returned to France with his family for a visit to his relations for the first time in 1819. He certainly had many contacts in France, including several prominent French antiquarians, in particular E. H. Langlois (1777-1837) and A. de Caumont (1801-1873). They helped him in his researches for his books on *Specimens of the architectural antiquities of Normandy*, 1827, and *Views of Paris and its environs*, 1829 & 1831.

After the success of his first publications the production of illustrated books of architecture mostly devoted to Gothic detail became his primary occupation (see the list of publications given below) and his pupils continued to come. In the summer of 1825 a new pupil arrived, Benjamin Ferrey (1808-1880), who has left a vivid account of the strict régime for the household that was insisted upon by Mrs Pugin. He wrote (*Ferrey*, pp.26-28): 'the discipline . . . was severe and restrictive in the extreme, unrelieved by any of those relaxations essential to the healthy education of youth, and the smallest want of punctuality or infringement of domestic rules excited the marked displeasure of the lady . . . and excellent as was the course of studies pursued in the office, the cold, cheerless, and unvarying round of duty, though enlivened by the cheerful manner and kind attention of the elder Pugin, was wretched and discouraging. It was hardly to be expected that amongst a number of young men of various temperaments there should not be some who either resented or disregarded these domestic rules, and violent were the disputes which ensued when the transgressions of some unhappy youth brought upon him Mrs Pugin's wrath in no measured terms. On such occasions the good offices of her husband were frequently exerted to calm the raging storm and mediate between the belligerent parties.' It may be conjectured, in contrasting Ferrey's description with that of Mathews's, that it was partly Mrs Pugin's growing concern for her precocious and talented only child, during his uneasy and unsettled adolescence with its spectacular ups and downs, that led her to vent her anger on her husband's pupils.

Pugin was fully occupied as a draughtsman; nevertheless he called himself 'architect', and it seems possible that his architectural achievement has been hidden. This is largely because many of his designs were executed by others. Ferrey described the process (*Ferrey*, pp.50-51): 'The superior knowledge of Gothic architecture which the elder Pugin was known to possess, led many architects whose acquaintance with medieval art was superficial, to apply to him for aid. This he was always ready to afford, and through the help of his son and his pupils he assisted others in carrying out their works. Many buildings might in strictness claim him as their author instead of the architect to whom they are publicly ascribed.' It is suggested below (see [1] & Figs.5 & 6) that the design for the Gothic mausoleum for Princess Charlotte at Claremont is an example of this process. Another design for a Gothic conservatory, [2] & Fig.8, makes one think that such work might have been quite considerable. Apart from these examples he is known to have designed the interior of the diorama in Park Place in 1823 (see [8], f.36 & Fig.7). He was associated

with Sir Mark Isambard Brunel in the laying out of the cemetery at Kensal Green, and in 1827 exhibited at the RA a design for one of the gateways. *Colvin* gives references to show that he may have been the architect of the picture gallery which his friend Charles Mathews added to Ivy Cottage, his house in Kentish Town, and that he was employed as an architect by the Earl of Essex and the Marquis of Downshire. Unfortunately there is no way of assessing the full extent of his architectural activity. The reference to a 'monumental tablet' in the letter below is also intriguing.

In conclusion the text of a letter written by Pugin to his wife in Salisbury on 29 August 1832, which is in the possession of a descendant of Pugin, Lady Alford, is given. It gives a good picture of the elder Pugin organizing his work near the end of his life and of his relationship with his son: 'My dear Catherine, I send you everything you ordered and have added 25 sheets of tracing paper for Augustus, whom I am very happy to hear is much better for health and very successful over his profession as well as connection - the patronage of a Dean is a great thing, and I trust in the end will prove profitable. My present intention is to leave London to go to Bath to Wells on Wednesday next this day week? but it must depend on my being paid by Mr Nash and for the monumental tablet, which is quite ready to be sent to Winchester. According to my calculation I am still short of £25 to assist me in defraying the expense attending the journey. I have written to Dollman at Bath, and told him to go from there to Wells the beginning of next week, and to engage a room for one week, and to live as economically as he could. Meanwhile yourself and Augustus could set off from Salisbury, there is a coach going to Wells from London which passes through Salisbury, whenever Augustus has done all what he has to do. Arrived at Wells, Augustus may begin what he may consider proper for my work, and direct Dollman in what he is to do, and by so doing, it will much forward my object. Please to explain to Augustus that it is my full wish and intention to pay him *so much per day* for all the time he may be employed for me, and whatever price he will fix I shall be happy to comply - half of the money I shall pay him directly, the other half in diminutions of our former account.'

The younger Pugin honoured his father's achievement in the splendid frontispiece to Vol.II of *Examples*, which was published in 1836. By making available Gothic details which could be used in contemporary architecture, the elder Pugin made it possible for the Gothic Revival to become historically accurate. The next stage was soon to be achieved by A. W. Pugin, who insisted that Gothic architecture was synonymous with Christianity.

Bibl: *APSD*; *DNB*; *Colvin*; *Ferrey*; *Life of C. J. Mathews* (ed. C. Dickens), 1879; Phoebe B. Stanton, 'Welby Pugin and the Gothic Revival', unpublished thesis for PhD, University of London, 1950; F. Gordon Roe, 'The Elder Pugin', *The Old Water-Colour Society's Club*, XXXI, 1956, pp.18-27

The major publications of A. C. Pugin, in chronological order:

(with F. Mackenzie), *Specimens of Gothic architecture from Oxford*, n.d.

(with text by E. W. Brayley), *Views in Islington and Pentonville*, 1819

(with text by E. J. Willson), *Specimens of Gothic architecture*, 2 vols, 1821 & 1823

(with J. Britton), *Illustration of the public buildings of London*, 2 vols, 1825 & 1828

(with text by J. Britton, engravings by J. & H. Le Keux), *Specimens of the architectural antiquities of Normandy*, 1827

Gothic Furniture, n.d.; the plates, dated between 1825 & 1827 were republished from Ackermann's *Repository of the Arts* (this volume has frequently been confused (see *DNB* & *Colvin*) with the book by A. W. Pugin, *Gothic furniture in the style of the 15th centy.*, 1835: they are completely separate publications)

C. J. P. Normand, *A New parallel of the orders of architecture*, 1829, text translated & 2 additional plates by Augustus Pugin

(with text by L. T. Ventouillac, engravings by C. Heath), *Paris and its environs*, 2 vols, 1829 & 1831

(with lithographs by Joseph Nash, text by W. H. Leeds), *A Series of views illustrative of Pugin's examples of Gothic architecture*, 1830

(with lithographs by J. D. Harding), *Gothic ornaments from ancient buildings in England and France*, published in 5 parts between 1828 & 1831

(with lithographs by Benjamin Ferrey, text by E. J. Willson), *A Series of ornamental timber gables from existing examples in England and France of the sixteenth century*, 1831

(with text by E. J. Willson), *Examples of Gothic architecture*, Vol.I, 1831; Vol.II (by A. Pugin & A. W. Pugin, with text by E. J. Willson), 1836; Vol.III (pt.i by A. W. Pugin with text by T. L. Walker), 1837, pts.II & III (by T. L. Walker), 1837 & 1838

Draughtsmen working for A. C. Pugin

The following list is compiled from the signatures on the drawings in this collection. To find the work by each individual, follow the references given in the index. Most of these artists were A. C. Pugin's regular pupils; some, however, only contributed the occasional plate for his publications. This applies particularly to those who made drawings for *The Public buildings of London*, for example Decimus Burton, and perhaps J. Bishop and W. & J. Jenkins. This is not a complete list of those who made measured drawings for A. C. Pugin: other names are given in the *DNB* and *APSD*. There are biographical references to several of these draughtsmen in the general volumes of the RIBA Drawings Collection catalogue where any independent designs in the Collection are also mentioned; extra information is mentioned here where relevant.

Amos, J.

His name appears in the list of Pugin's pupils given as still living in 1861 in *Ferrey*, p.28. His subsequent occupation is not stated but he is not among those identified as either architect or artist.

Arundale, Francis (1807-1853)

He was one of A. C. Pugin's first pupils. For his biography see Vol.A, p.33.

Beloe, A.

He may have been one of A. C. Pugin's last pupils.

Bishop, J. (fl. early C19)

Burton, Decimus (1800-1881)

For biography and designs see Vol.B, pp.146-147.

Bury, Thomas Talbot (1811-1877)

Bury is one of the major draughtsmen of the RIBA volumes of measured drawings made for A. C. Pugin. He belonged to the second main group of pupils and was largely responsible for the plates in the first two volumes of *Examples*. Bury was a contemporary of the younger Pugin, whose lifelong devoted friend he became. A. W. Pugin often asked for his help in the preparation of his drawings for publication, and Bury usually did the etching. The two men were frequently together at Ramsgate, and J. H. Powell commented on the gay times that were had when Bury came to stay. He wrote Pugin's obituary in *The Builder*, which gives a full and no doubt accurate account of his life. During the controversy in 1867 and 1868 between E. W. Pugin and the sons of Sir Charles Barry over the respective parts their fathers took in designing the Houses of Parliament, Bury maintained, rather strangely and in some instances, inaccurately, that Pugin took no part in designing the building, either during the competition of 1835 or later during its execution. For further notes on his biography and his designs see Vol.B, p.147.

D., V.

The initials *VD* appear on several drawings, but the draughtsman has not been identified.

D'Egville, James (c.1806-?)

In the list of A. C. Pugin's pupils given in the *DNB* D'Egville is described as being the son of the ballet-master of the Italian opera, and he is mentioned in Ferrey's list of those pupils who were still alive in 1861. Ferrey does not mention his subsequent occupation but he is described as a watercolourist in J. L. Roget, *The Old Water-Colour Society's Club*, I, 1891, p.368.

Dollman, Francis Thomas (1812-1900)

For his biography and another measured drawing see Vol.C-F, p.82.

Donaldson, T.

Probably this is the signature of Thomas Leverton Donaldson (1795-1885). For a biography and his designs see Vol.C-F, pp.82-83.

Ferrey, Benjamin (1808-1880)

Ferrey, one of the most important architects trained by A. C. Pugin, is also one of the major draughtsmen of the volumes of measured drawings in the RIBA. He was a member of the second main group of pupils who were responsible for the first two volumes of *Examples*. Ferrey was clearly one of the best friends of the younger Pugin while they were together in A. C. Pugin's office. They do not, however, appear to have remained very close in later life, and Ferrey is not mentioned in Pugin's diaries. Ferrey's architectural style was strongly influenced by that of A. W. Pugin, and he wrote Pugin's biography, *Recollections of A. N. Welby Pugin and his father, Augustus Pugin*, 1861. This book, though confusing in its arrangement, contains much important material. For further details of his biography and his designs see Vol.C-F, p.118.

Grantham, R. (fl.1822-1861)

His name appears in the list of A. C. Pugin's pupils given as still living in 1861 in *Ferrey*, p.28, where he is called 'the Civil Engineer'.

Green, Benjamin (1808-1876)

He may probably be identified as Benjamin Richard, son of James Green (1771-1834), who painted a portrait of A. C. Pugin (see Appendix B [1] & Fig.1). According to the *DNB* he studied at the RA, where from 1837 to 1858 he exhibited portrait paintings.

Gwilt, G. Jnr (fl. early C19)

The entry in the *DNB* for the architect George Gwilt (1775-1856) mentions that he had a son George who was 'a promising architect but who died young'.

Jenkins, J. (c.1798-?)

For his biography see Vol.G-K, p.161.

Jenkins, William (fl.1814-1827)

For his biography see Vol.G-K, p.161.

Kearnan, T.

Kearnan was one of the chief engravers of A. C. Pugin's plates, but an indecipherable monogram, possibly TK, on some drawings may refer to him.

Mathews, Charles James (1803-1878)

Mathews was one of A. C. Pugin's first pupils, and his cheerful account of the office life is in marked contrast to that given by Ferrey, who was a pupil a few years later. For further details of his biography, bibliography and a topographical drawing see Vol.L-N, p.66.

Mauduit, A. (fl. early C19)

He may have been the son of the architect A. F. Mauduit (1774-1854) who went to Russia in 1808. There he became court architect to Alexander I (T.B.) The address in Paris of 'A. Mauduit' is given in A. W. Pugin's diary for 1838.

Moore, Charles (fl. early C19)

Moore was probably Pugin's first pupil, and he is mentioned in the Shide Ledger (John Nash's account book) from 1816. For further details of his biography and further measured drawings see Vol.L-N, p.90.

Moore, George Belton (1806-1875)

In later life Moore became principally a landscape painter. For his biography and other topographical drawings see Vol.L-N, p.91.

Nash, Joseph (1808-1878)

Nash became a well-known artist of landscape, topographical and genre scenes. For his biography and further topographical drawings see Vol.L-N, p.111.

Pennethorne, Sir James (1801-1871)

Pennethorne was a pupil of A. C. Pugin from 1821 to 1823, and his fees were paid by John Nash (this information comes from the Shide Ledger in the RIBA MSS Collection). For further details of his biography and his designs see Vol.O-R, pp.45-46.

Pugin, Augustus Welby (1812-1852)

The young Pugin was probably never an ordinary pupil to his father, though no doubt he learned much about the art of draughtsmanship from him. He certainly worked at his side on the visits to Normandy and Paris, but it would seem a reasonable supposition that a proud mother kept him apart from the more humdrum activities of the office. After his brilliant début with royal patronage at the age of fifteen, he would no doubt have been considered too grand for the work of making measured drawings. He did, however, continue to contribute a few plates for later volumes. The letter from his father, which is quoted on p.10, shows that as A. C. Pugin got older he relied on his son for the administration of his work. A number of A. W. Pugin's early drawings have been mounted among his father's volumes. Cross-references to them will be found in the section devoted to his 'Juvenilia' (pp.40 et seq.).

Shaw, George W. (fl. early C19)

George Shaw was the son of the architect John Shaw (1776-1832). He was a friend of the young A. W. Pugin, who mentions in his early autobiography in the library of the V&A that Shaw was drowned as a young man.

Walker, Thomas Larkin (?-1860)

Walker was a member of the last group of A. C. Pugin's pupils. Pugin must have admired his qualities, for he made him his executor. Walker faithfully completed Vol.III of *Examples* between 1836 and 1838. For further details of his biography and another measured drawing see Vol.T-Z.

Whitaker, Francis (fl. mid-C19)

His name appears in the list of Pugin's pupils given as still living in 1861 in *Ferrey*, p.28. His subsequent occupation is not stated, but he is not among those identified as either architect or artist.

Willis, J. (fl. mid-C19)

For his biography see Vol.T-Z.

Wollaston, G. B. (fl. mid-C19)

Wollaston may have been one of A. C. Pugin's last pupils, and it seems that after his death he joined the office of T. L. Walker. In the first part of Vol.III of *Examples* several drawings are signed G. B. Wollaston, pupil to T. L. Walker. In the final part of Vol.III he is listed as a subscriber and called 'architect'.

[1] CLAREMONT (Surrey): Gothic summerhouse Designs for remodelling a Gothic summerhouse as the mausoleum of Princess Charlotte, for Prince Leopold, c.1817 (3):

1 Perspective of the interior looking towards a bust of Princess Charlotte on a high Gothic base [Fig.5] Pencil (145 × 195)

The room appears to have a square centre with three-sided bays on the entrance and opposite ends, with shallow rectangular openings on the other two sides. The central space has fan vaulting and a shallow central dome with a pendant. The bays have flat panelled ceilings; there is a central three-light window behind the bust, and the walls to either side have blank arcades, above which are coats of arms. The openings to the other sides are articulated with many mouldings. The overall impression is one of considerable richness.

2 Perspective of the interior

Pencil (145 × 195)

This is essentially a copy of No.1. There are a few minor variations of details.

3 Perspective of the exterior looking towards the entrance door, showing the surrounding park [Fig.6] Pencil (145 × 195)

This view shows that an elaborate Gothic casing has been designed for a simple rectangular building, but it is not easy to work out the exact details. The chief feature of the elevation is the tall ogee canopies ornamented with crockers, which surround the central part of the building and its three-sided entrance and opposite side. These pinnacles and canopies hide the roof with its shallow dome and give the impression of a crown to the centre of the building. The small rectangular projections to either side of the entrance are treated more simply.

1-3 Prov: Bound into the volume of measured drawings made for *Illustrations of the public buildings of London*, [8].2-4; volume pres. by H. E. Kendall (F), 1846

The draughtsmanship of these drawings is superb, but the problem is whether A. C. Pugin made them as designs or simply for engravings. (No engravings from these drawings are known.)

This Gothic conservatory was under construction at Princess Charlotte's death in 1817, and her husband ordered it to be adapted as her mausoleum. The building no longer exists. It is a documented work of J. B. Papworth, who, together with J. W. Hiort, was responsible for various improvements at Claremont at this time. There are working drawings for it from the office of J. B. Papworth in the RIBA Drawings Collection (see Papworth, J. B. [199] in the separate volume by George McHardy in the RIBA Drawings Collection catalogue series).

These working drawings show that the design as built was very close to that shown in the Pugin drawing. The quality of the Gothic detail is, however, much superior to what Papworth generally did, judging from the examples in his *Rural residences* of 1818. It is therefore suggested here that Pugin provided the design for Papworth. (Both men were in the Ackermann circle and must have known each other.) The style fits in well with that of A. C. Pugin's other known designs (see [2]), and *Ferrey*, pp.50-51, mentions that Pugin frequently helped other architects in their difficulties with Gothic details, and that 'many buildings might in strictness claim him as their author instead of the architect to whom they are publicly ascribed'. This would seem to be an instance where one can see this in operation.

[2] LONDON: Holloway Lane, Highgate
Designs for *Mr. Hurst's Summer House* (2):

1 Plan of the roof, a rectangle with 1 curved side & 2 elevations of different walls: the roof has a complicated pattern of wooden ribs, with glass between, meeting at a central boss containing a shield, thus forming a Gothic vault; the elevations show wooden panelling with ornate decorated tracery above [Fig.8]

Insc: As above & *Mr Hurst | Highgate | corner of Holloway Lane*, with some measurements given
Pencil with brown, blue & yellow washes, shield watercolour (265 x 240)

2 Plan of half of the roof (including the curved side & central shield) & elevation of end wall

Insc: 1 measurement given
Pencil with brown, blue & yellow washes, shield watercolour (295 x 196)

1-2 Prov: Stuck on to ff.86 & 87 of *Gothic specimens*, II [6]; exact provenance of these volumes not known
These drawings are most attractive and the Gothic forms imaginatively, though intricately, used. The handwriting is probably that of A. C. Pugin, and the style is what one would expect from an architectural draughtsman so knowledgeable about Gothic forms. The designs may safely be attributed to A. C. Pugin, and their importance is therefore considerable, since so little is known of his work as an architect. Their style also fits well with designs for the mausoleum at Claremont (see [1]), here attributed to A. C. Pugin.

[3] Sketchbook

Slight sketches & details, with some notes, of a river funeral procession: *The mourning barges* appear frequently; also slight views from the gallery round the dome of St Paul's cathedral; heads of naval officers & other figures to illustrate this occasion which were all published as aquatints on 1 April 1806 by James Cundee. This first is titled 'Remains of Lord Viscount Nelson lying in state in the Painted Chamber at Greenwich Hospital, engraved by M. Merigot from a drawing by C. A. Pugin [sic] executed during the period of the exhibition'. The second is titled 'Funeral Procession of the late Lord Viscount Nelson, from Greenwich to Whitehall on the 8th January, 1806, engraved by I. Hill from a drawing made by C. A. Pugin during the time of the Procession'. This aquatint shows the start of the procession on the River Thames, with many barges in position in front of Greenwich Hospital. The third is titled 'Funeral Procession of the late Lord Viscount Nelson from the Admiralty to St Paul's London on the 9th January, 1806, engraved by M. Merigot from a drawing made by C. A. Pugin during the time of the Procession' and illustrates the funeral coach passing in front of St Paul's cathedral. The fourth and final print is titled 'Interment of the Remains of the late Lord Viscount Nelson in the Cathedral of St Paul London, on the 9th January 1806, engraved by F. C. Lewis from a drawing made by C. A. Pugin during the time of the ceremony'. It is a view of the catafalque under the dome encircled by the vast congregation. The original watercolour by Pugin from which this aquatint was made is now in the National Maritime Museum, Greenwich.

Many prints were made of this event, and pictures of four similar subjects by different artists were engraved among the illustrations to F. W. Blagdon, *Life of Nelson*, 1806.

Topographical drawings

[4] LONDON: Westminster Abbey

Volume of topographical drawings, most of them made preparatory to finished watercolours for aquatints in William Combe, *History of the Abbey Church of St Peter, Westminster*, published in 2 volumes by R. Ackermann, 1812 (these volumes are referred to as *op. cit. I & II* in the catalogue entries); other drawings were made preparatory to finished watercolours in the *Historical record of the Coronation of George IV*, 1837, and there are some rough sketches for a drawing of the exterior of the abbey which was subsequently engraved
65 drawings, mounted on paper with w/m J. Whatman 1842; they were subsequently bound into this volume, in which they are followed by 50 blank pages; half-bound in brown leather with marbled paper covers (355 x 290), labelled on spine (on green leather) *A. C. Pugin & | Draughtsmen | Westminster Abbey & labelled on front of volume, in pen in blackletter style, Drawings by | Augustus Pugin | Messrs Pugin & Pugin | Westminster*

The drawings are catalogued in the order in which they appear in the volume

1 View of the exterior of the E end of Henry VII chapel

Pencil (270 x 210)

Engr: *Op. cit. II*, pl.4, *Henry Seventh Chapel shewing 2 renovated Pinnacles*, A. Pugin delt, J. Black sculpt., publ. May 1, 1811

The drawing is very close to the published aquatint: this is the case with the majority of drawings. Where there are differences these are indicated.

2 View of Poets' Corner looking S

Pencil (265 x 210)

Engr: *Op. cit. II*, pl.26, *Entrance into Poets Corner*, A. Pugin delt., J. Black Aquat., publ. Novr 1, 1811

3 View of N transept looking N

Pencil (205 x 270)

Engr: *Op. cit. II*, pl.55, *North Entrance*, MacKenzie & H. Villiers delt., Black & Williamson sculpt, publ. Novr. 1, 1811

In spite of the names of the draughtsmen given on the published aquatint, the print is very close to the Pugin drawing.

4 View of the chapel of St Edmund & St Thomas Martyr looking E

Pencil (210 x 275)

Engr: *Op. cit. II*, pl.29, *E. View of St. Edmund's Chapel*, A. Pugin delt., J. Black sculpt., publ. Sept. 1, 1811
See No.8 for a preparatory drawing.

5 View of the chapel of St Edmund & St Thomas Martyr looking W, with rough scale

Pencil (220 x 270)

Engr: *Op. cit. II*, pl.30, *W. View of St. Edmund's Chapel*, A. Pugin delt, J. Black sculpt, publ. June 1, 1811

6 View of chapel of St Nicholas looking W

Pencil (285 x 215)

Engr: *Op. cit. II*, pl.32, *W. View of St Nicholas Chapel*, A. Pugin delt, J. Black sculpt, publ. 1. July, 1812

7 View of chapel of St Erasmus looking W

Pencil (280 x 220)

Engr: *Op. cit. II*, pl.43, *W. Side of St. Erasmus Chapel*, A. Pugin delt, J. Black sculpt, publ. March 1st 1812
See also No.46.

8 Outline sketch view of chapel of St Edmund & St Thomas Martyr looking E, with rough scale

Pencil (205 x 275)

This drawing was made preparatory to No.4.

9 Elevation of the sedilia in the E bay of the S side of the presbytery

Pencil (225 x 285)

Engr: *Op. cit. II*, pl.B, *Interior of King Sebert's Monumnt*, Pugin & Mackenzie delt, J. Black sculpt, publ 1st Feb, 1812

10 View of Edward the Confessor's monument looking NE

Insc: (in margin) *The Pilasters strait (sic)*

Pencil (290 x 225)

Engr: *Op. cit. II*, pl.M, *Edward the Confessor's Monumnt*, Edward the Confessor's Chapel, A. Pugin delt, J. Black sculpt, publ. May 1, 1812

11 View of monuments in the N transept

Pencil (100 x 135)

Engr: See No.12

12 View of monuments in the N transept

Pencil (100 x 135)

Engr: *Op. cit. II*, pl.54, *North Cross*, A. Pugin delt J. Hamble sculpt, publ. 1. Sept. 1812

Nos.11 & 12 together form half the plate; see also No.13.

13 View of monuments in the N transept

Pencil (195 x 130)

Engr: *Op. cit. II*, pl.54, *North Cross*

See Nos.11 & 12: this drawing forms the other half of the plate.

14 View of the monument to Lord Norris

Pencil (205 x 140)

Engr: *Op. cit. II*, pl.45, *Chapel of St. Andrew*, A. Pugin delt, J. Black sculpt, publ. 1. Novr 1812

This drawing forms half the plate, see No.15.

15 View of the E aisle of the N transept

Pencil (200 x 155)

Engr: *Op. cit. II*, pl.45, *Chapel of St. John the Evangelist*

See No.14: this drawing forms the other half of the plate.

16 Elevations, a composite arrangement of various external parts of the abbey

Pencil (215 x 295)

Engr: *Op. cit. II*, pl.13, *Fragments, Windows, Doors etc*, A. Pugin delt, T. Sutherland Aquat publ. Nov. 1, 1811

See No.49 for a preliminary study.

17 Elevations, a composite arrangement of various internal parts of the abbey

Insc: Some measurements given

Pencil (210 x 270)

Engr: *Op. cit. II*, pl.14, *Fragments, Parts, Windows, Pillars etc etc*, A Pugin delt T. Sutherland sculp. publ. 1 Decr. 1811

There are minor differences between the drawing and the published plate. For a preparatory drawing see No.26.

18 View of monuments in the S transept looking S

Pencil (215 x 270)

Engr: *Op. cit. II*, pl.27, *South View of Poets Corner*, Pugin & H. Villiers delt, Black sculp. publ. May 1, 1811

19 View of the N transept looking N

w/m: J. Whatman 1811

Pencil (265 x 210)

Engr: *Op. cit. II*, pl.57, *North Transept*, A. Pugin delt, Hamble sculpt, publ. 1. Novr 1812

20 View of monuments in the S aisle [Fig.2]

Pencil (305×230)

Engr: *Op. cit. II*, pl.19, 6th & 7th window S. aisle, A. Pugin delt, J. Bluck sculpt. publ. 1st April 1812 [Fig.4]

Verso: Rough outline sketch of the shrine of Edward the Confessor

Pencil

See also No.40.

21 View of the monuments on the 2 W bays of the S transept

Pencil (210×280)

Engr: *Op. cit. II*, pl.24, West side of Poets Corner, H. Villiers delt, J. Bluck sculpt. publ. June 1, 1811

In spite of the name of the draughtsman given on the print, this drawing by Pugin is followed exactly.

22 View of the monument to General Wolfe

Pencil (280×210)

Engr: *Op. cit. II*, pl.47, North Area, T. Uwins delt, J. Bluck sculpt. publ. 1. Sept 1812

In spite of the name of the draughtsman given on the print, the drawing by Pugin is reproduced exactly, except that figures of onlookers have been introduced.

23 View of 2 bays in the S aisle

Pencil (280×205)

Engr: *Op. cit. II*, pl.17, 2nd & 3rd windows, S. Aisle, H. Villiers delt, J. Bluck sculpt. publ. 1 Jan'y 1812

In spite of the name of the draughtsman given on the print, this drawing by Pugin is followed exactly.

24 Details of tracery & mouldings, a composite arrangement of internal details

w/m: J. Whatman 1805

Pencil (205×280)

Engr: *Op. cit. II*, pl.11, Fragments & Arches, A. Pugin delt, T. Sutherland sc. Publ. Augt 1 1811

This drawing is close to the published print, see also No.42.

Verso: Woman seated on sofa on which stands a child

Aquatint

The sofa and the pose of the woman are in a Neo-Classical style.

25 Two views of the N aisle of the Henry VII chapel looking E & W

Pencil (200×285)

Engr: *Op. cit. II*, pl.40, North Aisle Henry 7 Chapel, Thompson delt, Sutherland sculp. publ 1 Novr. 1812

The draughtsmanship of this drawing is not typical of Pugin's hand: it has a harder and colder quality. Possibly this drawing is not by Pugin but is by Thompson, whose name is on the published aquatint.

26 Rough sketches of internal details made preparatory to No.17 (q.v.)

Pencil (220×300)

27 View of monuments at the W end of the S aisle & the monument to Capt. James Cornwall (2 views on the same sheet), with scales

Pencil (210×280)

Engr: *Op. cit. II*, pl.16, West Entrance. Turning to the right, H. Villiers delt, J. Bluck sculpt. publ Dec 1, 1811

The published print follows the Pugin drawing exactly.

28 View of monuments on the W side of Poets Corner; the drawing divided into 2, the RHS

unfinished

w/m: Edmeads & ... (cut) 1804

Pencil (205×280)

Engr: *Op. cit. II*, pl.25, West side of Poets Corner, H. Villiers delt., J. Bluck sculp. Publ. Augt. 1, 1811

In the print Pugin's drawing has been followed, but some more monuments have been added to the right-hand side.

29 View of 2 bays of the S aisle

Pencil (285×210)

Engr: *Op. cit. II*, pl.18, 4th & 5th window S. Aisle, A. Pugin delt, F. C. Lewis sculpt. publ 1. March 1812

30 Unfinished view of the transept arcade looking towards the crossing

Pencil with brown, grey & yellow washes (320×205)

31 Perspective view of the E aisle of the S transept

Pencil with brown, black & grey washes (295×240)

Prov: Pres. on loan by Mrs F. Mackey, 1946; probably inserted in this volume when it was rebound by the RIBA

The view is very similar to that shown in No.2 (q.v.), but the sculpture is not shown in so much detail.

This view was reproduced, *op. cit. II*, pl.26 (see No.2), but with different colouring. It is worth noting that the paper of this drawing is rougher and different from the cartridge used for the other sketches made for Ackermann's book, and also that this drawing is faded and possibly rubbed.

32 Unfinished, rough view of the transept arcade & crossing from a slightly different viewpoint to No.30

Pencil with brown, grey & yellow washes

The handling is the same as that in No.30.

33 Rough view of the N transept looking N

Brown, grey & yellow washes (260×185)

The view shown in this drawing is almost exactly that reproduced in *op. cit. II*, pl.9, North View across the Transept from Poets Corner, F. Mackenzie delt. J. Bluck sculpt. publ. Sept'r 1, 1811. The handling here is very free, and it is mainly a study of the light flooding in through the windows. The treatment of the light in the print by Mackenzie is much more restrained.

34 View from the S transept looking NE, with the screen in the foreground

Pencil with brown & grey washes (325×190)

The drawing is in the same style as Nos.30 & 32 (qq.v.) but with a lower viewpoint and only showing the transept arcades.

35 Unfinished view of upper part of the N wall of the N transept

Pencil with grey & brown washes, heightened with white (250×110)

Possibly this drawing is also connected with No.33.

36 View of the monument to Capt. Bayne, Capt. Blair & Lord Robert Manners

Pencil with grey & brown washes (315×220)

There is a very similar watercolour by A. Pugin of the same monument, but from a different viewpoint, in the Langley Collection, Westminster Abbey Library; there is no individual print of the monument, though it appears in *op. cit. II*, pl.55, with the draughtsmen given as Mackenzie and Villiers, see No.3.

37 Oblique view of the monument to Lord Mansfield

Pencil & grey washes (270×150)

There is a frontal view of this monument in *op. cit. II*, pl.56, where it is shown together with the monument to the Duke of Argyll. The draughtsman is given as H. Villiers.

38 Detail of tracery of the nave triforium

Insc: Nave

Pencil & grey wash (210×160)

Engr: *Op. cit. II*, pl.11 (with others)

See Nos.41 & 42.

39 Detail of the chancel or transept triforium viewed from below

Pencil with brown & grey washes (195×135)

This small example gives an excellent idea of the skill of Augustus Pugin as a watercolourist, and is connected with the group of drawings Nos.30, 32 & 33.

40 View of 2 bays in the S aisle [Fig.3]

Pencil with grey & brown washes (270×195)

Engr: *Op. cit. II*, pl.19, 6th & 7th window S. aisle, A. Pugin delt, J. Bluck sculpt. publ. 1st April 1812 [Fig.4]

There is a preliminary pencil sketch for this plate, see No.20, with the monuments drawn in detail. It is very interesting to observe Pugin's methods in these two drawings: here he is observing the fall of light, which is used, though modified in the finished aquatint; in No.20 he was concentrating on an accurate rendering of detail. Pugin also exhibited at the RA 1812, No.820, 'South side of nave, Westminster Abbey'.

41 Details of the tracery of the choir triforium

Insc: Choir

Pencil with grey & brown washes (165×170)

Engr: *Op. cit. II*, pl.11 (with others)

See Nos.38 & 42.

42 Detail in perspective of the triforium at the S end of the S transept, with sculptures; sections of mouldings; detail in perspective of the E aisle of the N transept

Insc: Measurements given of mouldings

Pencil with grey & brown washes (140×195)

Engr: (2 finished details) *op. cit. II*, pl.11, Fragments & arches in Westminster Abbey, A. Pugin delt. T. Sutherland sc. Publ Augt 1811

See also preparatory pencil study, No.24, & Nos.38 & 41.

43 Rough view of monuments in the N transept, an oblique view looking towards the crossing with a spectator in the distance

Pencil with brown, yellow & grey washes (210×155)

Pugin did frontal views of some of these monuments reproduced in *op. cit. II*, pl.54, North Cross. It is also worth remembering that in *Microcosm of London*, III, pl.93, Pugin did a view of these monuments in the N transept, but looking N.

44 Rough sketch elevation of the monument to the Duke of Argyll by Roubiliac

Pencil (220×140)

Engr: *Op. cit. II*, pl.56, Duke of Argyll, H. Villiers delt, Williamson & Sutherland sculpt. publ. 1 Decr. 1811

See also No.37.

45 Rough sketches of figures from monuments, including an angel, probably from the monument to the Earl & Countess of Montrath, & a mourning figure holding an oval portrait bust

Pencil (225×150)

Verso: Careful sketch of the angel on recto

Pencil

46 Rough view of the chapel of St Erasmus looking W

Pencil with some pen (325×240)

Engr: Early study for *op. cit. II*, pl.43, W. side of St. Erasmus Chapel

See No.7 for a more finished pencil study.

Verso: Slight diagram of position of tombs in the chapel of St Erasmus

Pencil

47 Rough unfinished view of part of the exterior of the abbey from N, with part of the church of St Margaret in the foreground

Pencil on thick yellow cartridge (240×175)

48 View across Old Palace Yard, with Henry VII chapel &, opposite, the old Houses of Parliament & Law Courts
Pencil on thick yellow cartridge (235 × 160)
Verso: Sketch of the W towers of Westminster Abbey
Pencil

In the Gardner Collection of the Local History Collection, Westminster City Library, there is an engraving of New Palace Yard looking towards the abbey and the church of St Margaret. The view shown in the print closely follows that of drawings Nos. 47 & 48. The print is titled 'Engraving by R. Brandard from a Drawing by A. Pugin. Publ. Nov 20, 1826 by J. Robins'.

49 Rough sketches of parts of monuments with 3 identifications made
Pencil (235 × 220)
Verso: Very rough sketch of parts of elevations
Pencil
Apparently this is an early study for *op. cit. II*, pl. 13.
See also No. 16 for a finished pencil study.

50 Rough sketches of details of monuments
Insc: *Poets' Corner*
Pencil (220 × 160)

51 Rough sketches of details of medieval tombs
Pencil (190 × 220)

52 Details of children from monument to the Duchess of Somerset; outline of a sarcophagus
Insc: Measurements given
Pencil (145 × 150)

53 Detail in perspective of kneeling figures from the tomb of Lord Norris
Pencil (150 × 210)

54 Rough sketches of details of monuments, including that of the Duchess of Somerset
w/m: J. Whatman 1807
Pencil (290 × 220)

55 Sketches of 2 monuments, to *The Earl of Exeter & Kendall*
Insc: As above & *Mr (?) James Watts*
Pencil (185 × 215)

56 Slight sketches of details of the W front
Pencil (250 × 155)
Op. cit. I, pl. 1, *West Front of Westminster Abbey*, published Aug 1. 1811, was drawn by A. Pugin.
Probably these sketches were done in connection with this plate.

57 Slight sketch of the exterior of the ambulatory
Pencil (250 × 155)
58 Sketch of lower half of the E wall of *Poets' Corner*, with other details
Insc: As above
w/m: Edmead 180... (cut)
Pencil (230 × 190)

59 Sketch details of tombs & architectural details
Insc: *Poets' Corner*
Pencil (240 × 170)

60 Sketch of the tomb of Edward Talbot, Earl of Shrewsbury, & other details from the chapel of St Edmund
Pencil (195 × 240)

61 Slight sketches of details of monuments & architecture
Pencil (245 × 170)

These details mostly come from the chapel of St John the Evangelist; other details from the same chapel are seen in Nos. 46, 52, 53 & 54, but in *op. cit. II*, pl. 46, *Chapel of St. John the Evangelist*, is given *Mackenzie del., Lewis sculpt, publ. 1. Decr 1812*.

62 View of the S transept, with the abbey decorated with red trappings for the coronation of George IV
Pencil with red, grey & brown washes (140 × 180)

63 View looking E from a high viewpoint at the W end, with the abbey decorated with red trappings
Pencil with red, grey, brown & yellow washes (245 × 135)

64 View of the crossing looking E, with the crossing & the chancel heavily decorated with red trappings
Pencil & watercolour (235 × 310)

65 View of the crossing looking W, with the abbey decorated for the coronation
Pencil & watercolour (245 × 330)
Verso: Slight sketches of details of the elevation
Insc: Notes on the colours & fall of light for this view
Pencil

Nos. 62, 63, 64 & 65 are studies made for two of the coloured aquatints of the coronation of George IV which were published in 1824 by Sir George Naylor as illustrations to his sumptuous book, *The Historical record of the coronation of George IV*, 1837. Pugin drew the architecture for two of these aquatints, in which the figures were done by James Stephanoff. These are 'The Archbishop of Canterbury placing the crown on the King's Head', which scene takes place in the crossing looking W, and 'The Ceremony of Homage', looking across the crossing to the S transept. The finished watercolours, the combined work of Pugin and Stephanoff, are in the Department of Prints & Drawings of the V & A.

Prov: How and when this volume came to the RIBA Drawings Collection is not known, but it clearly belonged to the Pugin family for a considerable period. The careful mounting, with the w/m of 1842 of the paper, indicate that it was one of the volumes of drawings that A. W. Pugin made up of his father's work, see also [11]. The 'Messrs Pugin & Pugin [of] Westminster' on the label on the front of the book are his sons Peter Paul and Cuthbert Welby, who, according to street directories, had an office together at No. 117 Victoria Street from 1877 to 1899.

This volume of drawings and watercolours is an excellent example, and the only one in the RIBA Collection, of the mature style of Augustus Pugin before he started to take students to help him with his publications. (The label on the spine, *A. C. Pugin & Draughtsmen*, is incorrect.) It is perhaps worth emphasizing here the intimate and detailed knowledge that Pugin had of Westminster Abbey; he constantly used examples from it in his own books, and his pupils made countless sketches of it (see [5], [6] & [7].)

Ackermann intended his book on Westminster Abbey as a 'companion and continuation' (as is stated on the frontispiece to Vol. II) of the *Microcosm of London*, which had been published in 1808. It has not generally been considered as interesting in plates or text as either the *Microcosm* or the succeeding books on the universities and public schools, but Ackermann himself was very proud of it. In Wyatt Papworth, *Life of J. B. Papworth*, 1879, p. 34, is described how Ackermann had all the original drawings bound up with the letterpress printed on vellum. J. B. Papworth then designed the binding with Gothic details and brass mountings. These volumes are now in the library of Westminster Abbey, to which they were presented in 1926 by King George V.

The partnership of Pugin and Rowlandson that had been so successful in the *Microcosm* was clearly not suitable here, where the need was for straightforward architectural drawings. These accurate plates, which are drawn to scale (though it is not usually remarked), provide a valuable record of the condition of Westminster Abbey in the early C19. The main artists used were Pugin and Frederick Mackenzie (1787-1854), who was a fine topographical draughtsman. A watercolour of the abbey by Mackenzie, though not reproduced in Ackermann's book, is in the RIBA Drawings Collection (see *Mackenzie, Frederick*).

The work of the other artists in the book, including H. Villiers, T. Uwins and G. Shepherd, is not so accomplished, and perhaps Pugin was helping less experienced men.

PUGIN, Augustus Charles & draughtsmen

[5] Gothic Specimens I

Volume of preliminary measured drawings, most of them made in connection with work for the publication of *Specimens of Gothic architecture*, Vol. I, 1821, & Vol. II, 1823, by A. Pugin with the text in both volumes by E. J. Willson. 112 leaves with, usually, 2-3 drawings simply mounted on the recto of each leaf. There are 7 blank pages from which the drawings have been removed. The drawings were arranged when the book was made up so that on ff. 1-45 are preparatory drawings for *Specimens I*, and on ff. 46-80 preparatory drawings for *Specimens II*. Ff. 81-112 contain some drawings of Westminster Abbey, buildings in Oxford and elsewhere, sometimes connected with the published plates in the volumes, sometimes not. Half-bound in brown leather with green cloth boards & metal clasps (375 × 280); spine labelled on green leather *A C Pugin | and | Draughtsmen & Gothic | Specimens | I*.

Prov: Unknown, but most probably made up by a member of the Pugin family. The volume is similar in the scope of its contents and the style of its make-up to the volume titled 'Coventry, Houghton, Herstmonceux etc' [12]. In the catalogue of the collection of engravings, drawings and paintings belonging to A. W. Pugin which were sold by S. Leigh Sotheby & John Wilkinson on 7 April 1853, lots 179-182 may apply to volumes of drawings by A. C. Pugin & draughtsmen now in the RIBA Drawings Collection and whose provenance is not known. They are described thus: '179: Sketches of Figures, Monuments, Effigies, Stalls, Wooden Gables, Mouldings, Spandrils, Gothic Ornaments, and other Architectural detail by A. W. Pugin and pupils; 180: Others by A. W. Pugin and pupils; 181: Similar lot; 182: Similar lot.' The numbers of the sketches in each lot are respectively 34, 55, 56 and 62. These numbers do not tally, however, with any RIBA volume. The name given, A. W. Pugin, is probably a mistake for A. C. Pugin, especially since A. W. Pugin did not have pupils.

The volumes of *Specimens* were the first major independent publications to be undertaken by A. C. Pugin, and the idea for them seems to have originated with E. J. Willson (1787-1854), the Roman Catholic architect and antiquarian who lived in Newport, Lincolnshire. In his essay 'Remarks on Gothic Architecture and Modern Imitations', *Examples of Gothic architecture*, II, 1836, Willson tells how he suggested to Pugin when he visited Lincoln in the autumn of 1818 to make drawings for Vol. V of Britton's *Architectural antiquities*, that a practical book was needed for the builder where he could find the various parts of Gothic architecture 'laid down from actual measurements, with scales of their proper dimensions, not picture-books for the scholar'. This plan was immediately followed up, and the first volume was published in 1821, with a short essay on the decline of the Gothic style in this country and progress of its revival, as well as a description of the engravings and a glossary of architectural terms, all of which were by E. J. Willson. The publisher was John Britton, but his name did not appear on the title-page. The volume had a considerable success and was quickly followed by a second in 1823. The plates are attractive in themselves and models of clarity and accuracy. It was as a result of the need for assistance with this work that Pugin set up a school of architectural draughtsmanship, though it seems likely that Charles Moore was already a pupil as early as 1818 (see introductory note to [6]). Most of these drawings are the work of his first group of pupils: Charles Moore (fl. early C19), C. J. Mathews (1803-1878), G. B. Moore (1806-1875), James d'Egville (c.1806-?) and J. Willis. All the plates except one in the first volume are signed *A. Pugin del.* The remaining plate was the work of

F. Mackenzie, a colleague of A. C. Pugin and a fine architectural draughtsman. In the second volume a number of plates are signed by his pupil, Charles Moore. This was in fact a sign of considerable good nature on behalf of Pugin, because it was not usual to allow pupils to sign their work.

Most of the preliminary studies in this volume are the work of his pupils, with many by Charles Moore. The majority of them, however, are not signed, and little attempt has been made to distinguish the different hands, even that of A. C. Pugin himself, though in some places, where there is a noticeable difference in style, a tentative attribution to E. J. Willson has been made.

The choice of subjects intended as 'specimens' to be followed by the contemporary builder was both limited and impractical, defects which the authors tried to remedy when they came to publish *Examples of Gothic architecture* (see introductory note to [11]). The number of buildings in Lincoln and its surroundings was no doubt the result of Willson's knowledge of that area, and Oxford, Cambridge and Westminster Abbey are obvious choices. The arrangement of the book is also somewhat confusing (for example the muddled numbering of the plates in Vol. I); no doubt Pugin and Willson were amateurs and Britton complained (*Builder*, XLII, 1855, p.5) that he had to manage all the business side of the project.

The finished drawings from which the engravings were made were formerly in the collection of Mr Rupert Gunnis and are now in the collection of Mr & Mrs Paul Mellon.

The drawings have been catalogued in alphabetical order of place, irrespective of their position in the volume, and the entries for each building have been summarized to give only the basic details. Nearly all the drawings have titles from which the identifications are made, and many measurements are given but few signatures or dates. Inscriptions are also few and unimportant, and generally these have been omitted. The drawings are all in pencil unless otherwise noted; the average size is 215 × 155.

1 BOSTON (Lincs): Church of St Botolph

f.45 Perspective of pinnacle with statues
See also [6].2.

2 CAMBRIDGE: Church of the Holy Trinity

f.63 Measured details of the N porch (2)
Engr: Preliminary study for part of pl. XIX, *Specimens*, II, publ. 1 Dec 1822

f.112 Elevation of corner buttress

3 CAMBRIDGE: King's College

f.68 Measured sketch elevation of window on W side of quad
Engr: Preliminary study for pl. XXVIII, *Specimens*, II, publ. 1 Jan 1823

f.75 Measured elevation & details of turret & gable (2)

s: CM
Engr: Preliminary study for pl. XLVI, *Specimens*, II, publ. 1 Dec 1822; the plate is signed *C. Moore del.*

4 CARLTON, SOUTH (Lincs): Church of St John the Baptist

f.90 Measured plan & elevation of S window (2)
Engr: Preliminary studies for pl. XLIII (No.15), *Specimens*, I, publ. 1 June 1821
These drawings are pages from a notebook and are in a different style from the others in this volume. It is suggested that they may be the work of E. J. Willson.

5 HAINTON (Lincs): Church of St Mary

f.91 Measured plan, elevation, section & details of font (2)
Pen on tracing paper
For similar drawings see note to No.15, f.91.

6 HEYDON (Norfolk): Church of St Peter & St Paul

f.90 Measured details of decorative carving (2)
Pen & pencil

f.91 Measured details of decorative carving

Pen on tracing paper
For similar drawings see note to No.15, f.91.

HORNCURCH (Essex): Church of St Andrew

f.31 Elevation of a Perpendicular doorway & measured section of mouldings

s: C. J. Mathews

Pen with pink, brown & yellow washes
Engr: Finished study for part of pl. LIV (No.7), *Specimens*, I, publ. 1 Dec 1820

8 IFFLEY (Oxon): Church of St Mary the Virgin

f.44 Measured elevation & details of a buttress
Engr: Preliminary study for part of pl. LXXV (No.19), *Specimens*, I, publ. 1 June 1821

f.58 Measured sketch elevations of the S doorway (2)

Engr: Preliminary study for part of pl. XVI, *Specimens*, II, publ. 1 June 1822

f.59 Further slight details of the S doorway

For other drawings of this church see [7].3.

9 INGWORTH (Norfolk): Church of St Lawrence

f.90 Measured elevation of a round-headed window in the round tower & measured elevation of a 2 light Perpendicular window above the S porch
Pen & pencil
This drawing is not in the style of A. C. Pugin or his pupils.

10 LINCOLN: Bishop's Palace

f.8 Incomplete measured elevation of a door
Engr: Preliminary study for part of pl. XXXIX (No.9), *Specimens*, I, publ. 1 June 1820
Details of a carved bracket
Engr: Preliminary study for part of pl. LXII (No.23), *Specimens*, I, publ. 1 June 1821

11 LINCOLN: Cathedral church of the Blessed Virgin Mary

f.91 Details of carvings, mostly head-stops (2)

f.92 Measured elevation of part of the central gable of the W front

Pen on tracing paper
For similar drawings see note to No.15, f.91.

f.93 Finished elevation of part of a window & details of carving in Bishop Longland's chantry

Engr: One detail used in pl. LV (No.28), *Specimens*, I, publ. 1 June 1821
A different elevation, section and detail from the ones given here reprd in pl. LV (No.59), *Specimens*, I, publ. 1 June 1820.

f.95 Finished measured elevation of a door in the small cloisters

Engr: Finished drawing for part of pl. LXVII (No.8), *Specimens*, I, publ. 1 June 1821

f.96 Another finished measured elevation of the door above & details of carvings throughout the cathedral (5)

12 LINCOLN: Church of St Mary-le-Wigford
f.5 Measured sketches of elevations & details of the S doorway
 Engr: Preliminary study for part of pl.V (No.6), *Specimens*, I, publ. 1 June 1820
 Measured elevation, section & details of the font
 Engr: Preliminary study for part of pl.XXVII (No.26), *Specimens*, I, publ. 1 June 1820

f.99 Measured elevation of the window & corner buttress at the E end & details of carving

For drawings of other windows in this church see [7].5, f.31 & 32.

13 LINCOLN: 'House of John of Gaunt', High Street
f.4 Measured elevations, profile & details of carving of the Norman doorway & gateway (3)
 Engr: (sketch of doorway) preliminary study for part of pl.IV (No.3), *Specimens*, I, publ. 1 June 1820

f.8 Measured plan, elevations & details of carving of the oriel window (2)
 Engr: Preliminary study for pl.XLII (No.14), *Specimens*, I, publ. 1 June 1820
 The oriel window has subsequently been built into the castle (see Pevsner & Harris, *Lincoln*, 1964, p.150).
 For another preliminary study of this window see [7].6, f.29.

f.89 Details of windows (4)
 Engr: Preliminary studies for part of pl.XLIII (No.15) *Specimens*, I, publ. 1 June 1821
 These drawings, apparently pages from a notebook, do not seem to be connected with A. C. Pugin or his pupils; possibly they are the work of E. J. Willson.

The building no longer exists (other than the window noted above).

14 LINCOLN: Stonebow, High Street
f.96 Elevation of top of on arch with statues

f.99 Elevation of the statue of the Archangel Gabriel, niche & battlement (2)

f.101 Elevation of the statue of the Virgin Mary & niche

15 LINCOLN: The Chancery, Minster Yard
f.9 Measured elevation of a gateway & door
 Engr: Preliminary study for pl.XLV (No.46), *Specimens*, I, publ. 1 June 1820
 For another preliminary study for the same plate see [7].7, f.30

f.10 Measured elevation & section of the oriel window (2)
 w/m: J. Whatman 1816
 Engr: Preliminary study for pl.LVIII (No.47), *Specimens*, I, publ. 1 Dec 1820

f.31 Measured elevation of a door

f.91 Measured details of the screen
 Pen on tracing paper
 There are a number of these drawings in pen on tracing paper (see Nos.5, 6, f.91, & 11, f.92; [6].13, f.7, 14, f.55, 15, f.53, & 27, f.50 & 51) which are not in the style of A. C. Pugin or his pupils; possibly they are connected in some way with either John Britton or E. J. Willson. For a finished drawing of this screen, definitely by a draughtsman to A. C. Pugin, see [6].11, f.19.

16 LINCOLN: The Jew's House, The Strait
f.2 Measured sketches of elevations, profiles & details of a window, door & carving (5)
 Engr: Preliminary study for pl.II (No.2), *Specimens*, I, publ. 1 June 1820

17 LINCOLN: Vicars' Court
f.94 Elevation & section of a window
 Engr: Finished drawing for part of pl.LIX (No.16), *Specimens*, I, publ. 1 Dec 1820
 For a preliminary study of this window see [7].8, f.27.

18 LONDON: Cathedral church of St Saviour, Southwark
f.59 Measured sketch elevation of part of the W door
 Engr: Preliminary study for pl.XVII, *Specimens*, II, publ. 1 June 1822

f.76 Measured details of capitals & bases
 s: Willis
 Engr: Preliminary study for pl.XLVIII, *Specimens*, II, publ. 1 Dec 1821

f.77 Details of foliage capitals (2)
 Engr: Preliminary study for pl.XLIX, *Specimens*, II, publ. 1 Dec 1821
 The published plate is signed *Drawn & Etch'd by C. Moore*.

f.81 Rough measured details of the W door
 Engr: Another preliminary study for part of pl.XVII, *Specimens*, II, publ. 1 June 1822

19 LONDON: Crosby Hall (formerly in Bishopsgate, City), Danvers Street, Kensington & Chelsea
f.13 Measured details of carvings on the roof
 Engr: Preliminary study for part of pl.XLIII (No.43), *Specimens*, I, publ. 1 Dec 1820

f.15 Measured elevations & section of the roof
 Pen on tracing paper, mounted
 Engr: Preliminary studies for part of pls.XLIII (No.43) & XLIV (No.44), *Specimens*, I, publ. 1 Dec 1820

f.16 Measured details of carvings of the roof

f.17 Measured details of the roof

f.18 Profiles of window mouldings (4)

f.24 Measured details of stone bracket to the roof
 Engr: Preliminary study for part of pl. XLIII (No.43), *Specimens*, I, publ. 1 Dec 1820

20 LONDON: Hampton Court Palace, Richmond-upon-Thames

f.36 Detail of carving in the spandrel of door in the great hall opposite the oriel window
 Engr: Preliminary study for part of pl.XI, *Specimens*, II, publ. 1 June 1822

f.48 Measured details of the parapet of the entrance tower & gable of the great hall (2)
 Engr: Preliminary study for part of pl.I & part of pl.II, *Specimens*, II, publ. 1 June 1822

f.49 Measured details of the gable of the great hall (2)
 s: Moore
 Engr: Preliminary study for part of pl.II, *Specimens*, II, publ. 1 June 1822

f.50 Measured plan & elevation of chimneystacks on the W side of the fountain court (2)
 Engr: Preliminary study for part of pl.IV, *Specimens*, II, publ. 1 June 1822

f.51 Measured plan & elevations of chimneystacks in the 1st court (3)
 Engr: Preliminary study for part of pl.III, *Specimens*, II, publ. 1 June 1822

f.52 Measured elevation of the oriel window above the 2nd gateway (2)
 Engr: Preliminary study for part of pl.VI, *Specimens*, II, publ. 1 June 1823

f.53 Measured details of vaulting to the 2nd gateway
 Engr: Preliminary study for part of pl.VII, *Specimens*, II, publ. 1 June 1822
 Measured details of carving of stone brackets in great hall
 d: October 1821
 Engr: Preliminary study for part of pl.IX, *Specimens*, II, publ. 1 Dec 1821

f.54 Measured details of pendants in the great hall (4)
 Engr: Preliminary study for part of pl.IX, *Specimens*, II, publ. 1 Dec 1821

f.55 Detail of ogee lead turret
 w/m: J. Whatman 1820

f.56 Measured details of the music gallery & window in the great hall (2)
 Engr: Preliminary study for part of pl.X, *Specimens*, II, publ. 1 June 1822

21 LONDON: Houses of Parliament
f.47 Measured sketch elevation of a doorway in the lobby, House of Commons
 Engr: Preliminary study for the frontispiece 'Doorway St Stephen's Chapel', pl.XXV, *Specimens*, II, publ. 1 Jan 1823
 Measured profile of mouldings of doorway in the lobby, House of Lords

22 LONDON: Westminster Abbey
 Henry VII chapel (11):
f.1 Measured sketch details of vault in the S aisle (2)
 Engr: Preliminary study for part of pl.LXXVII (No.30), *Specimens*, I, publ. 1 June 1821
 Part-elevation of entrance to the N aisle
 Engr: Preliminary study for the frontispiece (No.53), *Specimens*, I, publ. 1 June 1821

f.33 Measured details of elevation of the brass screen to the Henry VII monument (2)
 Engr: Preliminary study for pl.LX (No.55), *Specimens*, I, publ. 1 June 1821

f.34 Measured details of window tracery
 s: J. D'Egville
 Engr: Preliminary study for part of pl.LXI (No.50), *Specimens*, I, publ. 1 June 1821
 Detail of bracket
 Engr: Preliminary study for part of pl.LXII (No.23), *Specimens*, I, publ. 1 June 1821

f.35 Unfinished measured elevations & profiles of mouldings of a door & window (3)
 Engr: Preliminary study for pl.LXIV (No.57), *Specimens*, I, publ. 1 June 1821

f.36 Details of the brass screen to the Henry VII monument
 Engr: Another preliminary study for part of pl.LX (No.55), *Specimens*, I, publ. 1 June 1821

f.37 Measured elevation of flying buttress, with many details given
 Engr: Preliminary study for pl.LXV (No.58), *Specimens*, I, publ. 1 June 1821

f.71 Measured sketch elevation of a niche for a statue (2)
 s & d: JW Oct 12th/21
 Measured elevation of sculpture in a niche
 Engr: Preliminary studies for pl.XXXVIII, *Specimens*, II, publ. 1 Dec 1821

f.72 Measured elevation, section & details of misericords to stalls
 s: J. D'Egville
 Engr: Preliminary study for pl.XI, *Specimens*, II, publ. 1 Dec 1821

f.73 Measured sketch elevation of the canopy to one of the stalls
Engr: Preliminary study for pl. XLI, *Specimens*, II, publ. 1 Dec 1821

f.84 Measured details of bases of columns & tracery of the oriel window (2)
s: *D'Egville*

f.85 Details & profiles of mouldings & carving (3)
s: *D'Egville*

Chapel of St Erasmus (3):

f.32, 84 Details of carvings of coats of arms (2)
Engr: Preliminary studies for part of pl. LV (No. 28), *Specimens*, I, publ. 1 June 1821

f.112 Measured details of the doorway
s: *Willis*
Engr: Preliminary study for part of pl. LXVII (No. 8), *Specimens*, I, publ. 1 June 1821

Chapel of St Nicholas

f.34 Measured elevation & profile of an angle bracket
Engr: Preliminary study for part of pl. LXII (No. 23), *Specimens*, I, publ. 1 June 1821

Passage from Dean's Yard to the cloisters

f.38 Measured elevation, profile of mouldings & details of carvings of the doorway
Engr: Preliminary study for pl. LXVII (No. 8), *Specimens*, I, publ. 1 June 1821

Chapel of Edward the Confessor (2):

f.65 Measured elevation of wooden door in the screen
s: *GBM*
Engr: Preliminary study for part of pl. XXIV, *Specimens*, II, publ. 1 Dec 1822

f.87 Plan, elevation, section & details of mouldings of pedestal on W side of chapel

S transept (4):

f.67 Details of tracery of the rose window (2)
Engr: Preliminary study for pl. XXVII, *Specimens*, II, publ. 1 Dec 1821

f.76, 77 Measured details of foliage capitals (2)

Engr: Preliminary studies for part of pl. XLIX, *Specimens*, II, publ. 1 Dec 1821
The published plate is signed *Drawn & etch'd by C. Moore*.

Monument to Lady St John

f.70 Rough measured sketch elevation of the canopy
s: *G. B Moore* (partly cut)
Engr: Preliminary study for pl. XXXV, *Specimens*, II, publ. 1 Dec 1821

Chapel of Abbot Islip (2):

f.70 Measured sketch elevation of the door & screen
s: *J. Willis*
Engr: Preliminary study for pl. XXXVII, *Specimens*, II, publ. 1 June 1822
The plate is signed *C. Moore del.*

f.83 View of the entrance

Shrine of Henry V

f.75 Details of sculpture

Monument to Edward III

f.82 Sketch elevation & details, including statuettes (2)
s: *JW*
Engr: Preliminary study for pl. XXXII, *Specimens*, II, publ. 1 Dec 1821
The published plate is signed *Drawn & Etched by T. Kearnan*.

Monuments to Edward III & Queen Philippa

f.86 Details of canopies to the monuments (3)
s & d: *C. J. Mathews* | *Feb 24th 1821*

23 LONDON: Westminster Hall

f.19 Finished measured section of the roof & details, with some rough sketches of further details
Pen, pencil & brown & pink washes
Engr: Preliminary study for pl. XXXII (No. 32), *Specimens*, I, publ. 1 Dec 1821

f.20 Measured details of the roof (4)

d: *June 2nd 1820*
Engr: Preliminary studies for part of pl. XXXIII (No. 33), *Specimens*, I, publ. 1 Dec 1820

f.21 Measured elevation of 1 bay & details of carving of the roof (4)

Engr: Preliminary studies for part of pl. XXXIII (No. 33), *Specimens*, I, publ. 1 Dec 1820

f.22 Unfinished measured elevation of the S window

& details of window mouldings (2)
Pen, pencil & grey wash
Engr: Preliminary studies for part of pl. XXXIV, (No. 34), *Specimens*, I, publ. 1 Dec 1820

f.23, 32 Elevations & sections of bases of niches on the entrance front (2)

Engr: The coat of arms at the base of the niche appears in pl. LX (No. 28), *Specimens*, I, publ. 1 June 1821

f.81 Measured mouldings of mullions of the N window

d: *June 3rd 1820*
Pen, pencil & pink wash

24 OXFORD: All Souls College

f.39 Rough measured elevation of pinnacle to a buttress

f.64 Measured sketch elevation of a gateway

Engr: Preliminary study for pl. XXII, *Specimens*, II, publ. 1 Dec 1822
Measured sketch elevation for a doorway in the small quadrangle

f.104 Incomplete measured section of a gateway

f.108 Details, in perspective, of niche over the entrance gateway
s: *JW*

25 OXFORD: Balliol College

f.68 Measured sketch elevation of a window in the hall
Engr: Preliminary study for pl. XXVIII, *Specimens*, II, publ. 1 Jan 1823

f.109 Measured elevation & details of a window on the N side of court (2)

f.110 Measured detail of a single-light window

26 OXFORD: Brasenose College

f.69 Measured elevation of upper part of the entrance tower
Engr: Preliminary study for pl. XXX, *Specimens*, II, publ. 1 Dec 1822
The published plate is signed *A. Pugin direct C. Moore del.*

f.78 Details of gargoyles & carvings in string-courses & tracery on the entrance tower

Engr: Preliminary study for part of pl. L, *Specimens*, II, publ. 1 Dec 1822

f.109 Profile of the tower

s: *JW*

27 OXFORD: Christ Church

f.40 Measured elevations & details of mouldings of windows in Chaplain's Court & in the small quadrangle (2)
Engr: Preliminary study for part of pl. LXIX a (No. 17), *Specimens*, I, publ. 1 June 1821

f.60 Measured elevation & section of part of a doorway in the great quadrangle
Engr: Preliminary study for part of pl. XVIII, *Specimens*, II, publ. 1 Dec 1821

28 OXFORD: Corpus Christi College

f.108 Details of a niche
Engr: Preliminary study for part of pl. XXXIX, *Specimens*, II, publ. 1 Oct 1822

f.109 Detail of soffit of canopy to the niche on f.108

29 OXFORD: Church of St Mary

f.42 Measured plan of the tower & elevation of the spire, with enlarged detail of a statue in a niche (2)
Engr: Preliminary study for part of pl. LXXXII (No. 36), *Specimens*, I, publ. 1 June 1821

f.57 Measured elevation of a bay on the N side, section of the W end & details of mouldings

s: *CM*
Engr: Preliminary study for pl. XV, *Specimens*, II, publ. 1 Dec 1822
The published plate is, however, titled 'compartment S. side St. Mary's Church Oxford'.

f.76 Measured details of capitals & bases

Engr: Preliminary study for part of pl. XLVIII, *Specimens*, II, publ. 1 Dec 1821

f.78 Elevation of a buttress

30 OXFORD: Church of St Mary Magdalen

f.40 Measured unfinished elevation & details of window tracery
Engr: Preliminary study for part of No. 1 in pl. XXVI, *Specimens*, II, publ. 1 Dec 1821

f.41 Measured elevation & details of window tracery

Engr: Preliminary study for part of No. 5, pl. LXIX (No. 17), *Specimens*, I, publ. 1 June 1821
On the plate this detail is labelled as 'Magdalen College', but in the text as 'Magdalen Church'.

f.43 Measured elevation & details of a buttress to the S side

s: *Charles Moore*
Engr: Preliminary study for part of pl. LXXXIII (No. 18), *Specimens*, I, publ. 1 June 1821

f.66 Measured elevation & details of a window
Engr: Further preliminary study for part of No. 1 in pl. XXVI, *Specimens*, II, publ. 1 Dec 1821
See also f.40.

f.163 Rough measured elevation & details of another window

Engr: Preliminary study for No. 4 in pl. XXVI, *Specimens*, II, publ. 1 Dec 1821

f.164 Rough measured details of carvings & part-elevation of the gable (2)

31 OXFORD: Church of St Michael, Ship Street & Cornmarket Street

f.61 Measured plan, elevation & section of the S porch (3)
Engr: Preliminary studies for pl. XIX, *Specimens*, II, publ. 1 Dec 1822

f.62 Measured details of niche & doorway moulding of the S porch (2)
Engr: Further preliminary studies for pl.XIX, *Specimens*, II, publ. 1 Dec 1822

f.105 Measured plan, elevation & details of carved spandrels of the wooden pulpit; also measured unfinished elevation & section of altar in the N aisle (2)
See also No.32, f.105.

f.106 Measured sketch plan & details of the pulpit; measured base & capital of a column

f.107 Measured details of the S porch & altar (3)

f.108 Further measured details of the S porch

32 OXFORD: Church of St Peter-in-the-East, Queen's Lane

f.44 Measured elevation & details of corner buttress to the porch
Engr: Preliminary study for part of pl.LXXV (No.19), *Specimens*, I, publ. 1 June 1821

f.45 Measured details of capitals & carving in the parapet
Engr: Preliminary study for part of pl.LXXIV (No.25), *Specimens*, I, publ. 1 June 1821

f.67 Unfinished measured sketch elevation of the W window
Engr: Preliminary study for pl.XXVI, *Specimens*, II, publ. 1 Dec 1821

f.105 Measured plan, elevation, section & detail of the stone pulpit
Pencil & pink wash
This is a finished drawing, presumably made for publication, and shows this pulpit together with that of the church of St Michael. It does not appear to have been published. For a preliminary study for this drawing *see* [6].21, f.38.

33 OXFORD: Magdalen College

f.39 Measured elevations & details of the pinnacle to buttress & pinnacle to staircase turret, Magdalen tower (2)
Engr: (pinnacle to the staircase turret) preliminary study for part of pl.LXVIII (No.24), *Specimens*, I, publ. 1 June 1821

f.41 Measured elevation & details of the oriel window
Engr: Preliminary study for part of pl.LXIX (No.17), *Specimens*, I, publ. 1 June 1821

f.74 Measured plan, details & elevation of the stone pulpit (2)
s: (plan & details) *JW*; (elevation) *C. Moore*
Engr: Preliminary study for pl.XLIII, *Specimens*, II, publ. 1 Nov 1822

f.78 Measured elevation of a bracket to the vault of the gateway
Engr: Preliminary study for No.14 in pl.L, *Specimens*, II, publ. 1 Dec 1822
On f.78 there are also drawings of carvings in a string-course, which are labelled 'St. Mary's Church'. They are, however, reproduced at Nos.9, 10, 12 in pl.L, *Specimens*, II, as being in Magdalen College.

f.101 Measured elevation & section of battlements
Engr: Preliminary study for No.4 in pl.LXXIV (No.25), *Specimens*, I, publ. 1 June 1821

f.102 Measured elevation of the wooden door leading from the cloister to the chapel; rough measured elevation of half of the gable to the chapel (2)

f.103 Measured plan & details of the wooden door leading from the cloister to the chapel; measured elevation of a niche with statue in the gateway (2)

f.104 Measured details of canopy, soffit & base of niche in the gateway

34 OXFORD: Merton College

f.43 Rough unfinished elevations of a buttress & details of a gargoyle on a buttress (2)
Engr: Preliminary study for part of pl.LXXIII (No.18), *Specimens*, I, publ. 1 June 1821

f.44 Measured elevations & details of 2 buttresses (2)
Engr: Preliminary studies for part of pl.LXXV (No.19), *Specimens*, I, publ. 1 June 1821

f.60 Measured part-elevation & plan of mouldings of a doorway in the small quadrangle
Engr: Preliminary study for pl.XVIII, *Specimens*, II, publ. 1 Dec 1821

f.66 Incomplete measured elevations of 2 windows in the chapel (2)
Engr: Preliminary studies for Nos.3 & 5, pl.XXVI, *Specimens*, II, publ. 1 Dec 1821

f.110 Elevations of parts of gables to the W end & N transept & details (2)

f.111 Details of gable to the N transept, carving of angels with coats of arms in the gateway & statue in niche over the entrance (3)
Engr: (statue) preliminary study for use in part of pl.XXXIX, *Specimens*, II, publ. 1 Oct 1822
It is interesting to compare the drawing of the carving of angels with that done of the same subject by the young A. W. Pugin when ten years old (*see* [6].25). Possibly the two drawings were done at the same time.

35 OXFORD: New College

f.65 Measured elevation of wooden door in the cloisters
Engr: Preliminary study for part of pl.XXIV, *Specimens*, II, publ. 1 Dec 1822
For another drawing of this door *see* [6].24, f.39.

36 SHOREHAM, NEW (Sussex): Church of St Mary de Haura

f.3 Measured elevation & section of the E end
Engr: Preliminary study for pl.III* (No.5), *Specimens*, I, publ. 1 Dec 1820
For another preliminary study *see* [7].16, f.20.

37 SLEAFORD (Lincs): Church of St Denys

f.36 Measured elevation of head of an Early English doorway

38 TATTERSHALL (Lincs): Castle

f.11 Measured elevations of 2 fireplaces
Engr: Preliminary studies for pls.XXXVII (No.37) & XXXVIII (No.38), *Specimens*, I, publ. 1 June 1820

39 TATTERSHALL (Lincs): Church of the Holy Trinity

f.11 Measured elevation & section of the S doorway
Engr: Preliminary study for part of pl.XLI (No.11), *Specimens*, I

f.12 Measured elevation of the W doorway & details of tracery & mouldings
Engr: Preliminary study for part of pl.XL (No.10), *Specimens*, I

40 WINDSOR (Berks): Windsor Castle Chapel of St George

f.26 Measured plan, elevation, section & details of niche & monument to Bishop Beauchamp (3)
Engr: Preliminary studies for pl.XLIII (No.48), *Specimens*, I, publ. 1 Dec 1820
For another drawing of details *see* [6].30, f.56.

f.27 Measured sketch elevation of a bay of the Aldworth chapel
Engr: Preliminary study for part of pl.LII (No.52), *Specimens*, I, publ. 1 Dec 1820
Measured part-elevation of the entrance to the refectory
Reprd: Preliminary study for pl.LIX (No.12), *Specimens*, I, publ. 1 Dec 1820

f.28 Rough measured details of windows to the S aisle of the choir, battlements & other carving (5)
Engr: (studies of windows in S aisle) preliminary to use in part of pl.XLIX (No.49), *Specimens*, I, publ. 1 Dec 1820; (studies of battlements) preliminary to use in pl.LI (No.51), *Specimens*, I, publ. 1 Dec 1820

f.30 Measured elevations & section, with details of mouldings of a doorway in the cloisters (2)
Engr: Preliminary studies for part of pl.XLIX (No.49), *Specimens*, I, publ. 1 Dec 1820

Castle

f.79 Measured elevation, sections & details of the chimneypiece, Queen Elizabeth gallery (4)
Engr: Preliminary studies for pls.LIII & LIV, *Specimens*, II, publ. 1 Dec 1821
Pl.LIII is signed *A. Pugin del*; pl.LIV is signed *Drawn & etch'd by Char. Moore*.

f.80 Further measured details of the chimneypiece on f.79 (3)

f.100 Rough measured elevation of chimney shaft d: *Nov. 25th 1820*
Engr: Preliminary study for No.1 in pl.LVI (No.40), *Specimens*, I, publ. 1 June 1821

[6] Gothic Specimens II

Volume of preliminary measured drawings, some of them made in connection with work for the preparation of *Specimens of Gothic architecture*, Vol.I, 1821, & Vol.II, 1823, though most of them were not published. There are other drawings of similar medieval subjects ranging in date between 1807 and 1824. A few of these were made in connection with work for J. Britton, *Architectural antiquities*, V, 1827. 111 leaves with, usually, 2-3 drawings simply mounted on the recto of each leaf. Several drawings have been removed and 28 pages are now blank. Half-bound in brown leather with green cloth boards & metal clasps (375 x 280); spine labelled on green leather *A C Pugin | and | Draughtsmen & Gothic | Specimens | II*
Prov: Unknown, *see* [5]

The drawings have been catalogued in alphabetical order of place, irrespective of their position in the volume, and the entries for each building have been summarized to give only the basic details. Some drawings have not been catalogued. Nearly all the drawings have titles, from which the identifications are made; many measurements are given but few signatures or dates. Inscriptions are also few and unimportant and have been omitted. The drawings are all in pencil unless otherwise noted; the average size is 210 x 135.

The draughtsmen are mostly A. C. Pugin's first group of pupils - Charles Moore, G. B. Moore, G. W. Shaw, J. Willis and the young Talbot Bury.

There seems to be evidence from these drawings (*see* Nos.1 & 2) that Charles Moore was already an assistant to A. C. Pugin in 1818.

1 BEVERLEY (Yorks): Minster church
f.48 External details of the N transept (2)

f.49 Further external & internal details & plan of buttress at 2 levels (2)

f.55 Internal details of the N transept

f.58 Internal & external elevation of the NE transept
 Engr: Preliminary study for pl.42, J. Britton, *Architectural antiquities*, V, publ. 1 Nov 1820
 The published plate is signed *Drawn by A. Pugin*.

The drawings on ff.48, 49 & 55 are attributed here to Charles Moore. See note to No.2.

2 BOSTON (Lincs): Church of St Botolph

f.25 W tower: plans of the belfry, bellchamber & lantern (3)
 Scale given
 Red pen & pink wash

f.26 W tower: ground plan & details of internal elevation (2)
 Scale given (plan)
 Red pen & pink wash (plan)

f.27 Measured section from E to W of the W tower (2)
 d: taken September 1818

ff.25-27 Engr: Preliminary studies for pl.65, J. Britton, *Architectural antiquities*, V, publ. 1 Dec 1820
 The published plate is signed *Drawn by A. Pugin*.

f.28 Detail of the W tower, measured elevation & section of the knocker on NE door of the tower & perspective of the pinnacle with statues on a buttress (3)

f.60 Verso: Measured plan of lantern to the W tower

f.78 Measured plans of mouldings of piers in the clerestory of the W tower
 w/m: J. Whatman 1816
 Verso: Measured ground plan of the W tower

f.79 Plans of mouldings of windows of the W tower
 w/m: J. Whatman 1816
 Verso: Profile of the base mouldings of the arches of the W tower

f.83 Measured plan of the belfry storey of the W tower
 w/m: J. Whatman 1817

f.84 Measured plan at the lead roof above the belfry of the W tower

f.85 Measured plan at the clerestory of the W tower

With the exception of the section of the W tower (see f.27), these drawings are not in the hand of A. C. Pugin. They are here attributed, on stylistic grounds, to Charles Moore, who therefore seems to have been Pugin's first pupil. For another drawing of the church of St Botolph see [5].1.

3 CAMBRIDGE: Church of St Mary-the-Great
f.5 Measured details of the N door
 s: GBM

f.18 Measured elevation of inside of the doorway

ff.5 & 18 Engr: Preliminary studies for pl.XXIII, *Specimens*, II, publ. 1 Dec 1822

4 CAMBRIDGE: Church of the Holy Sepulchre, Bridge Street

f.24 View from the SW

A view very similar to the drawing here is reproduced as pl.IV, J. Britton, *Architectural antiquities*, III, publ. 1 May 1811. The plate is signed *etch'd by Wm Woolnoth from a drawing by F. Mackenzie*. Another view of the W entrance was given, pl.II, *Architectural antiquities*, I, publ. 25 Dec 1805. The plate is signed *Engraved by J. Stoner, from Drawing by G. Shepherd, after a sketch by S. Pratt*. In Vol.III the earlier view is called 'incorrect in proportion and form'.

5 CAMBRIDGE: Jesus College

f.17 Details of soffit to the oriel window in the great hall
 Engr: Preliminary study for part of pl.XXIX, *Specimens*, II, publ. 1 Dec 1822

f.46 Measured elevation & profiles of mouldings of doorway on the E side of 1st court

f.47 Measured section of the oriel window in the great hall
 Engr: Preliminary study for part of pl.XXIX, *Specimens*, II, publ. 1 Dec 1822
 Details of carving to the doorway on the E side of 1st court

f.48 Measured external elevation of the oriel window in the great hall; further details of carving to the doorway

f.60 Details of carving on interior of the oriel window in the great hall

f.68 Measured internal elevation of the oriel window in the great hall
 Engr: Preliminary study for part of pl.XXIX, *Specimens*, II, publ. 1 Dec 1822

f.73 Details of carving on interior of the oriel window in the great hall
 s: Pennethorne

6 CAMBRIDGE: King's College

f.8 Slight details of gateway, W side of the quadrangle

f.9 Measured elevation & details of an early C16 brass lectern

f.10 Measured side elevation & details of carvings of the above lectern (4)
 s: (elevation) Shaw

f.12 Slight details of gateway, W side of the quadrangle

f.14 Measured elevation & details of gateway, W side of the quadrangle (2)
 Engr: Preliminary studies for part of pl.XX, *Specimens*, II, publ. Dec 1822

f.15 Part ground plan, part-elevation & details for the above gateway (3)
 Engr: Further preliminary studies for the same plate

f.16 Measured details & profiles of mouldings for the above gateway (2)
 Engr: Further preliminary studies for the same plate

f.41 Profiles of mouldings of the above gateway

f.42 Details of carving in string-courses on the above gateway (2) & on turrets (1)

7 CAMBRIDGE: St John's College

f.45 Plan, details of mouldings & carvings of the oriel window on the E side of the hall (2)

8 CAMBRIDGE: Trinity College

f.43 Measured elevations of staircase turret & corner pinnacles to the chapel (4)

f.44 Measured plans of staircase turret, corner pinnacles & battlements to the chapel (3)

9 ELY (Cambs): Cathedral church of the Holy Trinity
f.108 Rough measured sketch plans of the octagon (2)
 s: Pennethorne (1 only)

f.109 Part-section of the wooden construction of the octagon & rough sketch plans of the octagon on page of notes describing the great S gatehouse & the W porch or Galilee (2)
 The page of notes is undoubtedly in the hand of A. C. Pugin.

10 LINCOLN: Cathedral Church of the Blessed Virgin Mary

f.61 Unfinished elevation & section of the entrance to Bishop Fleming's chantry from the angel choir

11 LINCOLN: The Chancery, Minster Yard

f.19 Plan, elevation & section of the wooden screen
 Scale given
 This is a finished drawing but does not seem to have been published. For another drawing of this screen see [5].15, f.19.

12 LINCOLN: Cobb Hall, the Castle

f.59 Measured ground plan

13 LONDON: Cathedral church of St Saviour, Southwark

f.7 Measured plan, elevation & section of the E wall of the Lady chapel
 Scale: 1/2 in to 1 ft
 Black & red pen on tracing paper
 This drawing is not typical of the hand of A. C. Pugin or his pupils. See note on similar drawings [5].15, f.91.

14 LONDON: Eltham Palace (Woolwich), Greenwich

f.52 Incomplete measured elevations of windows, with profiles of mouldings & detail of the roof of the great hall (4)
 Pen on tracing paper

f.54 Measured cross-section of the roof of the great hall, detail of internal tracery of window & profile of mouldings (3)
 Pen on tracing paper

f.55 Part-elevation of the roof to the great hall
 d: 4th Sep. 1815

Pen on tracing paper
 The date on this drawing probably applies to this group. Neither the writing nor the style of draughtsmanship seem typical of A. C. Pugin, see note on similar drawings [5].15, f.91. For several other drawings of this building, certainly by draughtsmen of A. C. Pugin, see [11].10, ff.97-101 & 111.

LONDON: Mr Hurst's house, Holloway Lane, Highgate
 See [2]

15 LONDON: Westminster Abbey

Henry VII chapel

f.53 Measured elevation of the statue of St Peter in niche on the S side of the E apsidal chapel
 d: December 10 1807
 Pen on tracing paper
 This does not seem to be the hand of A. C. Pugin; see note on similar drawings, [5].15, f.91.

Shrine of Henry V

f.70 Rough plan of the canopy of the staircase
 s: GBM

f.71 Measured sections of part of the staircase

Monument to Edmund Crouchback, Earl of Lancaster
f.88 Figure sculpture & decorative carving on the monument (3)
s: G. W. Shaw

f.89 Incomplete measured elevation, details of crockets & recumbent figure on the monument (3)
s: G. W. Shaw

f.90 Incomplete measured elevation of architectural details & figure sculpture on the monument (2)
s: G. W. Shaw

Monument to William de Valence, Earl of Pembroke
f.92 Measured elevation of the side profiles of mouldings & details of shields & quatrefoils of the tomb chest of the monument (2)
s & d: T. Bury 1824

f.93 Measured elevation of the foot, with details of decorative carving, side & frontal views of the effigy of the monument (3)
s & d: T. Bury, 1824
Bury was thirteen years old when he did these drawings.

Monument to Edward III
f.102 Measured part side elevation of monument, plan & view of canopy to figure sculpture on tomb chest, plan & elevation of canopy to effigy & profiles of mouldings, forming a finished drawing, presumably made for publication
Pencil & pink wash
This was not, however, the drawing used for pl.XXXII, *Specimens*, II, publ. 1 Dec 1821.

N transept
f.104 Measured plans, elevations & mouldings of capitals & bases
Pencil & pink wash
This is a finished drawing.

16 LONDON: Westminster Hall
f.5 Elevation of an angel on hammer-beam truss & details of decorative carving (4)
s & d: Illegible monogram & June 8th 1820 (1 only)

f.6 Part-elevation of lantern or louvre, details of angels in the roof & unfinished elevation of the N window (3)
The lantern to the roof has been demolished.

17 OXFORD: All Souls College
f.35 Measured plan of the W entrance

f.39 Measured plan of mouldings

18 OXFORD: Christ Church
f.3 Measured elevations of buttresses & parapet in the small quadrangle

19 OXFORD: Church of St Mary
f.2 Elevation & section of the string-course

f.3 Measured section of stone stall in the chancel

f.4 Decorative details of a niche
Engr: Elevation & section of the angel holding a shield at the base of the niche is a preliminary study for No.13, pl.L, *Specimens*, II, publ. 1 Dec 1822

f.36 Cross-section of the nave & S aisle
s & d: JW 1822
Engr: Preliminary study for pl.XIV, *Specimens*, II, publ. 1 Dec 1822

f.37 Measured plan & elevation & details of decorative carving (2)

f.66 Measured plan of moulding & profile of the S aisle window & profiles of S buttress
s & d: JW 1822
These details were used in the preparation of pl.XIV, *Specimens*, II, publ. 1 Dec 1822.

f.68 Measured elevation of spandrel of the door
s: A Pugin
Probably this is the work of the young A. W. Pugin.
See also No.25.

f.69 Measured plan of soffit of the canopy & view of canopied niche with an angel bracket
s & d: JW 1821

f.71 Measured elevations & unidentified details
s: JW

f.72 Measured unfinished elevation of exterior of 1 bay of the N side
s: CM

20 OXFORD: Church of St Michael, Ship Street & Cornmarket Street
f.38 Plan & elevation of the wooden pulpit
See No.21, f.38.

21 OXFORD: Church of St Peter-in-the-East, Queen's Lane

f.2 Measured plan and mouldings, probably of the E window, & measured elevation & profiles of brackets to the roof (2)

f.3 Elevation of capital, probably to the N arcade, measured elevation of window in the porch & measured details

f.34 Measured plan, part-elevation, profile of mouldings & details of the stone pulpit of 1631

f.37 Elevation of the W gable, part-elevation of a window, probably in the porch, & measured plan of capitals (2)

f.38 Plan, elevation & details of the pulpit
This is a preliminary study for the drawing in [5].32, f.105. The pulpit is shown together with that of the church of St Michael, Oxford, but for that church only the plan and elevation are given here and not the details of carved spandrels which appear in the finished drawing.

22 OXFORD: Corpus Christi College
f.4 Details, in perspective, of a niche
This niche is similar to but not identical with that reproduced as pl.XXIX, *Specimens*, II, publ. 1 Dec 1822.

f.35 Side & frontal elevations of the effigy of the founder of Corpus Christi

23 OXFORD: The Divinity Schools
f.35 Side & frontal elevations of quatrefoils
Engr: Preliminary studies for part of pl.10, *Pugin's Gothic ornaments*, J. D. Harding lithog., publ. June 1828

24 OXFORD: New College
f.39 FS details of wooden door in the cloisters
Engr: Preliminary study for part of pl.XXIV, *Specimens*, II, publ. 1 Dec 1822
For a further study of this door see [5].35, f.65.

25 OXFORD

f.65 Measured elevations & sections of decorative details from the church of St Mary, the Divinity Schools, Magdalen College & Merton College [Fig.17]
Scale: 1/2 in to 1 ft
s & d: A Pugin fecit | september (sic) 1822 (the signature repeated 2 more times)
Pencil, pink & grey wash (245 x 190)
It is suggested that this is the work of the youthful A. W. Pugin, who was no doubt accompanying his father and his pupils on a visit to Oxford to make drawings for *Specimens*. See also No.19, f.68, which is probably also of 1822. If these two drawings are by the ten-years-old Pugin they must be among his earliest existing ones.

26 ROUEN (Seine-Inférieure, France): Church of St Nicholas

f.40 Elevations & sections of 2 string-courses
s & d: F. Arundale Octr | 1824
Engr: One published as No.6 of pl.74 '6 specimens of String-courses' in Pugin & Britton, *The Architectural antiquities of Normandy*; the plate was published on 25 June 1825 & is signed *Drawn by J. Kearnan, from measurements by A. Pugin*

27 SEFTON (Lancs): Church of St Helen
ff.50-51 Details of decorative wood carving on screens, stalls & a door, with scales given (2)
Pen on tracing paper
These drawings are not typical of the hand of A. C. Pugin or his pupils. See note on similar drawings, [5].15, f.91.

28 TATTERSHALL (Lincs): Castle
f.23 View of a medieval gateway, overgrown & in ruins in a garden
d: Sept 1818

f.60 Measured ground plan of the keep

29 TATTERSHALL (Lincs): Church of the Holy Trinity
18 Elevation & section of a window

f.21 Measured elevation of a buttress at the W end

f.66 Measured plans & profiles of bases of buttresses

30 WINDSOR (Berks): Windsor Castle
Chapel of St George
f.55 Measured elevation of parapets
Engr: Preliminary study for part of pl.LII (No.52), *Specimens*, I, publ. 1 Dec 1820

f.56 Measured elevations of parts of the niche & monument to Bishop Beauchamp
Engr: Preliminary study for pl.XLIII (No.48), *Specimens*, I, publ. 1 Dec 1820
For other drawings for this plate see [5].40, f.26.

31 WORCESTER: Cathedral Church of Christ & the Blessed Virgin Mary
f.29 Measured section & elevations of details of the stone pulpit (2)
Engr: Preliminary studies for part of pl.XLII, *Specimens*, II, publ. 1 Dec 1822
The published plate is signed *A. Pugin direct C. Moore del.*

f.30 Measured plan & measured profiles of mouldings of the stone pulpit (2)
Engr: Further preliminary studies for the same plate

f.31 Measured elevation & profiles of mouldings of the stone pulpit (2)
Engr: Further preliminary studies for the same plate

f.32 Measured details of decorative carving of the stone pulpit
 Engr: Further preliminary study for the same plate
 Measured plan, profiles & mouldings & detail of carving of the wooden door to Prince Arthur's chapel

f.33 Details of tracery & carving to the above door

32 Mr Omerod's chest

f.17 Measured elevation & details (2)
 Engr: Preliminary studies for pl.XLIV, *Specimens*, II, publ. 1 June 1822

f.18 Measured detail of carving, said to be the coronation of Henry VI, on the above chest
 Engr: Further preliminary study for the same plate

[7] Gothic Specimens III

Volume of preliminary & finished measured drawings, most of them made in connection with work for the publication of *Specimens of Gothic architecture*, Vol.I, 1821, & Vol.II, 1823

110 leaves, with drawings simply mounted on the recto of each leaf. The majority of the drawings have been removed. The back cover is insc. *203 sketches contained in this volume: there are now 36.*

Half-bound in brown leather with marbled boards & metal clasps (375×280); spine labelled on green leather *A C Pugin | and | Draughtsmen & Gothic | Specimens | III*

Prov: Unknown, see [5]

These drawings have been catalogued in alphabetical order of place, irrespective of their position in the volume, and the entries for each building have been summarized to give only the basic details. Some slight drawings have not been catalogued. Nearly all the drawings have titles, from which the identifications are made; many measurements are given but few signatures or dates. The drawings are all in pencil unless otherwise noted; the average size is 255×200.

The draughtsmen are A. C. Pugin's first group of pupils, which included Charles Moore, G. B. Moore, G. W. Shaw and C. J. Mathews.

1 CAMBRIDGE: Church of St Mary-the-Great

f.36 Details of carved brackets to the roof of aisles & of carving in hood-mould of the N door
 s: *G Shaw*

Engr: (carvings on door) preliminary studies for use in pl.XXIII, *Specimens*, II, publ. 1 Dec 1822

2 CAMBRIDGE: King's College

f.34 Elevations of window in gable, window in turret & pinnacle to turret

Engr: Preliminary study of details for pl.XLVI, *Specimens*, II, publ. 1 Dec 1822

The published plate is signed *A. Pugin dirext C Moore delst J. Roffe sculpt.*

3 IFFLEY (Oxon): Church of St Mary the Virgin

f.25 Measured elevation & section of a Norman window; scale given

s & d: *G. B. Moore June 6th 1821*

Pencil & pink wash

This is a finished drawing but was not used for publication. For other drawings of this church see [5].8.

4 LINCOLN: Bishop's Palace

f.28 Measured plan, elevation, section & details of the exterior battlemented gateway; scale given

s & d: *C J Mathews Dec 15 1820*

Pencil & pink wash

5 LINCOLN: Church of St Mary-le-Wigford

f.31 Measured plan, elevation & section of the 3 light E window to the N aisle

f.32 Finished drawing of the above window

This drawing was not published, though a N window in the N aisle is shown in pl.LII (No.13), *Specimens*, I, publ. 1 June 1820.

For drawings of other parts of this church see [5].12, f.5 & 99.

6 LINCOLN: 'House of John of Gaunt', High Street

f.29 Measured section of base of the oriel window & detail of angel corbel at the base of the window

Engr: Preliminary study for part of pl.XLII (No.14), *Specimens*, I, publ. 1 June 1820

This window has now been built into Lincoln Castle (see Pevsner & Harris, *Lincoln*, 1964, p.150). For another drawing of the window see [5].13, f.8.

7 LINCOLN: The Chancery, Minster Yard

f.30 Measured plan, elevation & section of the Chancellor's gateway & doors

Engr: Preliminary study for pl.XLV (No.46), *Specimens*, I, publ. 1 June 1820

For another preliminary study see [5].15, f.9.

8 LINCOLN: Vicars' Court

f.27 Measured elevation, section & details of 3 light window

Engr: Preliminary study for part of pl.LIX (No.16), *Specimens*, I, publ. 1 Dec 1820

For a finished drawing of this window see [5].17, f.94.

9 LONDON: Cathedral Church of St Saviour, Southwark

f.17 Measured elevation with profiles of mouldings of the W door

Engr: Preliminary study for pl.XVII, *Specimens*, II, publ. 1 June 1822

f.18 Measured plan & section of vault of the Lady chapel; scale given

s: *G. Gwilt Junr delst G. Gladwin sculpt.*

Pencil & pink wash

Engr: Finished drawing very close to pl.XLVII, *Specimens*, II, publ. 1822, which is signed as above

f.19 Measured profiles of mouldings of the W door
 d: *April 1822*

10 LONDON: Hampton Court Palace, Richmond-upon-Thames

f.33 Measured plan & elevation of bracket of the 2nd archway

s & d: *J. Pennethorne | April 1822*

f.35 Measured plan, elevation & section of part of the inner court; scale given

s: *A. Pugin dirext C. Moore delst | Clegborn sculpt*

Pencil & pink wash

Engr: Finished drawing, used with very slight alterations as pl.V, *Specimens*, II, publ. 1 June 1822

11 LONDON: Westminster Abbey

Henry VII chapel (5):

f.7 Measured front & side elevation of the statue of

St Roche in the SE apsidal chapel

s & d: *J. Willis Octr 9th 1821*

Verso: Front elevation of the statue of St Christopher in the SE apsidal chapel

f.11 Measured plan, elevation & section of a niche

f.12 Measured details of entrance to the N aisle

Engr: Preliminary studies for the frontispiece (No.53) to *Specimens*, I, publ. 1 June 1821

f.13 Measured elevation of pedestal for statue at the foot of shrine of Henry V

s: *GBM*

Engr: Probably a preliminary study for use in the preparation of pl.XXXIII, *Specimens*, II, publ. 1 Dec 1822

f.26 Measured plans, elevations & sections of capitals, 3 in Henry VII chapel & 1 in chapel of St Erasmus

Pencil & pink wash

This is a finished drawing but apparently was not used for publication.

N aisle

f.14 Measured elevation & section of string-course

S transept

f.15 Elevation of half of the rose window, details of tracery & measured profile of mouldings; scale given

Insc: (in A. C. Pugin's hand) *not to be done*

s: *G B Moore & Ex JB*

Pencil & pink wash

This is a finished drawing but was not published.

A different version of the same subject is given in pl.XXVII, *Specimens*, II, publ. 1 Dec 1821. Possibly *Ex JB* means examined by John Britton.

12 LONDON: Westminster Hall

f.3 Measured profile of internal mouldings of the S window

s & d: *JD June 3rd 1820*

Pen & pink wash

f.5 Incomplete elevation of carved spandrel to arch on the N front

f.6 Elevations of spandrel above window & capital of pilasters to the roof; details of window label

s: *K*

Pen & pencil

Engr: Preliminary studies to be used for parts of pl.XXXIII (No.33), *Specimens*, I, publ. 1 Dec 1820

f.8 verso: Measured profile of mouldings of lower windows

s: *K*

Pen & wash

f.9 Measured side elevation of carved bracket to the roof

s & d: *June 2nd 1820 K*

Pen, pencil & grey wash

Engr: Preliminary study for part of pl.XXXV (No.35), *Specimens*, I, publ. 1 Dec 1820

Perhaps the signed initial *K* refers to either J. or T. Kearnan, whose names both appear on plates as draughtsmen and engravers.

f.10 Measured plan & elevation of a pedestal

Engr: Preliminary study for No.4, pl.LXII (No.23), *Specimens*, I, publ. 1 June 1821

13 OXFORD: Church of St Peter-in-the-East, Queen's Lane

f.26 Measured plans, elevations & sections of 2 capitals

Pencil & pink wash

This is a finished drawing but was apparently not used for publication.

14 OXFORD: Magdalen College

f.22 Elevation of part of the tower

f.23 Measured elevations & details of buttresses to the cloisters

Engr: Preliminary study for part of pl.LXXV (No.19), *Specimens*, I, publ. 1 June 1821

15 OXFORD: Merton College

f.2 View of the medieval archway from the

quadrangle to a small court

Pencil & brown wash

16 SHOREHAM, NEW (Sussex): Church of St Mary de Haura

f.20 Measured elevation of round-arched window at the E end, detail of capitals & profile of mouldings
Engr: Preliminary study for part of pl.III* (No.5),
Specimens, I, publ. 1 Dec 1820
For another preliminary study see [5].36, f.3.

17 STEYNING (Sussex): Church of St Andrew

f.21 Measured detail of carving on a Norman arch

18 TATTERSHALL (Lincs): Church of the Holy Trinity

f.16 Plan, elevation & section of window of 4 lights with almost round heads

19 WINDSOR (Berks): Windsor Castle

Chapel of St George

f.4 Measured elevation & section of chimneyshaft
d: Nov. 25th 1820

Pen & pencil

Engr: Preliminary study for No.4, pl.LVI (No.40),
Specimens, I, publ. 1 June 1821

Castle

f.28 Measured elevation & section of the gateway from Castle Street; scale given

s & d: C. J. Mathews Dec 15 1820

Pencil & pink wash

This is a finished drawing but was not used for publication.

[8] Public Buildings of London

Volume of measured drawings made for J. Britton & A. Pugin, *Illustrations of the public buildings of London*, Vol.I, 1825, & Vol.II, 1828, & 4 other drawings (46)
Half-bound in green leather with marbled boards (210×155); paper label on spine insc. *A. C. Pugin and others*

Prov: Presented by H. E. Kendall Fellow (q.v.) | 14th December 1846 (insc. inside front cover)

The drawings, which are not mounted and have been bound directly into the volume, have been catalogued in page sequence and not in alphabetical order of place. The first four drawings have no connection with *Illustrations of the public buildings of London*.

1 ROME: The Pantheon

Topographical view: perspective from between the columns of the central niche at the right on entering; the entrance is on the left; the high altar faces it on the right; there are several figures in the foreground
Pencil (135×155)

This view is probably based on the very similar one shown in an etching of c.1768 by G. B. Piranesi (reprd. M. Scherer, *Marvels of ancient Rome*, 1955, pl.194). The hand is most probably that of A. C. Pugin.

2-4 CLAREMONT (Surrey): Gothic summerhouse & mausoleum for Princess Charlotte

Designs for remodelling the Gothic summerhouse, c.1817 (3)

For a detailed discussion of these drawings see [1].

5-11 LONDON: St Paul's cathedral

5 Section across the Nave looking West; scale given

Insc: As above & *Edifices of London - Churches No 4* | *St. Paul's Cathedral Church* | Sir C. Wren Archt 1710, with several measurements given & (in pencil) some rough calculations

s: Measured and drawn by C. Moore G. Gladwin sculpt

Pencil with pink, brown & yellow washes; inscriptions in red pen (145×195)

Engr: *Illustrations of the public buildings of London*, I, pl.IV, publ. 1 July 1824

Lit: *Op. cit.*, I, pp.30-31

In these drawings the pink washes are used to denote the masonry, the yellow washes the wood and the brown washes the voids. Most of the inscriptions and measurements are in red pen. All the following drawings are the above size unless otherwise stated.

6 A Section of N. Transept and half of Dome | B.

Elevation of S. transept & Dome; scale given

Insc: As above, titled as No.5 & Pl.6 (the inscription above was presumably given recto in red pen, but the page has been cut at the bottom & made unreadable; therefore the inscription is given verso in black pen); parts of the drawing are marked with reference letters

s: A. Pugin delt G. Gladwin sculpt; verso (in pencil)

Measur'd and drawn by A. Pugin

Pencil with pink, brown & yellow washes (very rubbed)

Engr: *Op. cit.*, I, pl.VII, publ. 1 Dec 1824

Lit: *Op. cit.*, I, p.31

This drawing is preparatory to the engraving and contains a few minor differences from it in the treatment of details. Also different reference letters are given in the engraving.

7 Plans | C Plan at Base of Dome D. Plan of Colonnade E Ground Plan F. Plan of Vault | Plans of Lantern Plans of SW Tower

Scale: One scale given for plans of dome, larger scale for lantern & tower

Insc: As above, titled as No.5 & Pl.7, with some measurements given & parts of plans lettered

s: A. Pugin delt G. Gladwin sculpt; verso (in pencil)

measured & drawn by A. Pugin

Pencil with pink & yellow washes (very rubbed); the drawing has been cut & a strip of paper inserted between the plans of the dome & the plans of the lantern & SW tower

Engr: *Op. cit.*, I, pl.VIII, publ. 1 Dec 1824

Lit: *Op. cit.*, I, pp.31-40

This drawing is preparatory to the engraving and contains a few very minor differences from it. Also the reference letters to the various parts of the plan are different from those on the engraving.

8 Transverse section and Plan of Vaults; scale given

Insc: As above, titled as No.5, with a few measurements given; (in A. C. Pugin's hand, in pencil) to put woodwork in the dome | as Mr. Gladwin suggested

to give the appearance of | a tint & (referring to the drawing of the woodwork in the dome) to be very light

s: A. Pugin direct. C. J. Mathews delt. G. Gladwin sculpt.

Pen & pencil with pink & grey washes (section); pen & black wash (plan)

Engr: *Op. cit.*, I, pl.I, publ. 1 April 1823

Lit: *Op. cit.*, I, pp.26-28

The changes to be made in the representation of the dome, noted by A. C. Pugin, were executed in the engraving.

9 Longitudinal section; scale given

Insc: As above, titled as No.5 & Pl.3, with a few measurements given

s: A. Pugin direct C. J. Mathews del Gladwin sculpt

Pencil & pen (very rubbed)

Engr: *Op. cit.*, I, pl.III, publ. 1 June 1823

Lit: *Op. cit.*, I, p.30

Probably this is not the final drawing for the engraving and it has been only partly inked in. Also the vaults of the crypt have been added to the published plate, and there are other minor differences.

10 NE View of St. Paul's Cathedral Church

Insc: As above, titled as No.5 & pl.5

s: A. Pugin delt G. Gladwin sculpt

Pencil & brown wash (rather faint)

11 NE View of St. Paul's Cathedral Church

Insc: As above, titled as on No.5 & pl.5; NE view of the North and East sides has been crossed out; London, Published Jan'y 1st 1824 by J. Taylor High Holborn (date has been crossed out in pencil)

s: A. Pugin delt & J. Tingle sculpt (this name has been crossed out in ink & that of Charles Moore substituted in pencil)

Pencil & brown wash

Engr: *Op. cit.*, I, pl.V, publ. 1 July 1824

The published plate is incorrectly titled 'SE View of St Paul's Cathedral Church' and the engraver is given as G. Gladwin.

10-11 The two drawings are essentially identical, but No.11 is more finished and distinct, with the masonry outlined, and is presumably the final drawing. A few crosses are marked on the drawing, which would seem to be notes to the engraver to make some very slight alteration. The only significant difference between the drawing and the engraving is in the treatment of the figures in the foreground. In the book there are also engravings of the 'West front and the ground plan, J. D'Egville del.', pl.II, and a 'View of the Interior taken from the North Transept, A. Pugin del.', pl.VI. These drawings of St Paul's are very fine, with an almost incredible clarity of detail on a small scale. They represent the masterpieces of the series, an opinion that was shared by the reviewer in *Gentleman's Magazine*, XCIII, 1828, p.444.

12-14 LONDON: Westminster Abbey

12 Westminster Abbey and Henry 7th Chapel | North Front

Elevation; scale given

Insc: As above & *Edifices of London Churches No 1*, with a few measurements given

s: A. Pugin delt H. Winkles sculpt

Pencil (very rubbed)

Engr: *Op. cit.*, II, pl.I, publ. 1 Nov 1823

Lit: *Op. cit.*, II, pp.159-163

13 Henry 7th's Chapel | Plan and transverse section looking West

Scale: One scale given for plan, larger scale for section

Insc: As above & *Edifices of London Churches*, with some measurements given & some notes in pencil (mostly illegible)

s: A. Pugin delt F. J. Havells sculpt

Pencil with pink & brown washes (very rubbed)

Engr: *Op. cit.*, II, (no plate number given, though inaccurately called pl.6 in the text; it is really pl.7 & has been confused with the longitudinal section), publ. 1 May 1824

Lit: *Op. cit.*, II, pp.178-186

The tombs shown in the aisles in the plan have been omitted or only shown in outline in the engraving.

14 A.B. Elevation and Section of South Transept. C.

Section of Nave; scale given [Fig.11]

Insc: As above, titled as No.12 & No.4, with some measurements given

s: A. Pugin delt. T. Bradley sculpt

Pencil with pink & yellow washes (S transept), pen & pencil with pink & brown washes (nave)

Engr: *Op. cit.*, II, pl.IV, publ. 1 Dec 1823

Lit: *Op. cit.*, II, pp.173-174

The transept and the nave have been drawn on two pieces of paper and stuck together. In the published book several other engravings are given for Westminster Abbey: the ground plan, pl.2, publ. April 1825; 'The Choir, looking East', also labelled pl.2, publ. 1 Nov 1824; the 'Longitudinal Section' (not given a plate number), publ. 1 June 1826; and the 'Longitudinal Section of Henry 7th's Chapel', pl.6, publ. 1 March 1827. The plan and the view of the choir were drawn by A. C. Pugin; the two sections were redrawn by A. C. Pugin from the

drawings made by J. P. Neale for J. P. Neale & E. W. Brayley, *History and antiquities of the abbey church of St. Peter Westminster*, 2 vols, 1823. Neale's drawings are on a much larger scale, and it is interesting to compare their treatment with those by Pugin, who nevertheless achieves greater clarity.

15 LONDON: Church of St Paul, Covent Garden, Westminster

Plan, E elevation & section looking E

Scale: One given for elevation & section, smaller one for plan

Insc: *St. Paul's Church Covent Garden* | Inigo Jones Archt. 1600 (the noughts are crossed out & 40 substituted in pencil), with some measurements given

s: A. Pugin delt T. Bradley sculpt

Pencil with pink & yellow washes (rubbed)

Engr: *Op. cit.*, I, publ. 1 Nov 1823

Lit: *Op. cit.*, I, pp.107-117

There are very minor differences between the drawing and the engraving.

16-27 LONDON: Church of St Marylebone, Marylebone Road (St Marylebone), Westminster

16 Plan & N (liturgical W) elevation

Scale: One given for elevation, smaller one for plan

Insc: *Edifices of London Churches* | St. Mary-le-bone Church North Front | Thos. Hardwick Archt. 1819, with some measurements & a few labels given

s: A. Pugin direct J. Roffe sculpt

Pencil & pink wash (rubbed)

Engr: *Op. cit.*, I, publ. 1 July 1823

Lit: *Op. cit.*, I, pp.173-179

J. Pennethorne is given as the draughtsman on the engraving. There are some minor differences between the drawing and the engraving. A strong room, shown behind the altar in the drawing does not appear in the engraving.

17 Plan & N (liturgical W) elevation; scale given (elevation)

Insc: *Edifices of London Churches*, with some measurements given

s & d: *Elevation examined Janry 12th, 1824, GBM*

Pencil & pink wash

This drawing appears to be a fair copy of the preceding one. It will, of course, be noted that the date on the drawing is later than that given on the engraving.

18 LONDON: Church of All Souls, Langham Place (St Marylebone) Westminster

Plan & W elevation

Scale: One given for plan, larger one for elevation

Insc: *Edifices of London - Churches* | St-Mary-le-bone new Church Langham Place | John Nash Archt, with several measurements given

s: A. Pugin delt F. J. Havell sculpt

Pencil with pink & yellow washes (190×125)

Engr: *Op. cit.*, II, publ. April 1825

Lit: *Op. cit.*, II, pp.90-101

In the engraving the church is called 'All Souls Church, Langham Place'. There are minor differences between the drawing and the engraving. The plan is drawn on a separate piece of paper and carefully mounted with the elevation.

19-20 LONDON: Church of St James, Piccadilly, Westminster

19 W elevation & transverse section looking E; scale given

Insc: *Edifices of London Churches* plate 1 | St. James's Church West Front | rustics wrong (in pencil by the elevation, presumably referring to the rustication) & Transverse section, with a few measurements given

s: J. Bishop delt R. Sands sculpt

Pen & pencil with pink & grey washes (180×115)

20 Ground plan & N elevation; scale given

Insc: Titled as No.19, & plate 2 | North front | ground plan, with some measurements given

s: J. Bishop delt R. Sands sculpt. (A. Pugin direct has been crossed out)

Pen & pencil with black & grey washes (170×100)

19-20 These drawings were not used in the book.

There is an entry on the church in *op. cit.*, I, pp.180-185, and it is illustrated by one plate, published 1 August 1824 and signed 'A. Pugin delt Jas. Carter sculpt'. It shows the plan and the transverse section. It is to a larger scale than Bishop's drawings and differs from them in certain ways, chiefly in the plan. It must be assumed that Bishop's drawings were not considered good enough.

21 LONDON: Chapel of St Philip, Regent Street, Westminster

Longitudinal Section; scale given

Insc: As above & *Edifices of London Chapels* | Plate 21 | St. Philip's Chapel Regent St | G. Repton Archt. 1820,

with a few measurements given

s: A. Pugin delt F. J. Havell sculpt.

Pencil with pink & brown washes

Engr: *Op. cit.*, I, publ. 1 June 1824

Lit: *Op. cit.*, I, pp.102-106

There are some minor differences between the drawing and the engraving, chiefly in the treatment of the basement. In the published book there is also an engraving of the ground plan and the W front, which is signed 'A. Pugin delt, J. Roffe sculpt', and was published 1 November 1823. See also Repton, George Stanley [17].

22 LONDON: Chapel, Great Queen Street (Holborn), Camden

Ground plan & transverse section looking E

Scale: Faintly given; section drawn to larger scale than plan

Insc: *Edifices of London Chapels* | Great Queen St. Chapel | W. (or H.) Jenkins Archt | built 1817, with some measurements given

s: J. Jenkins delt.

Pen & pencil with pink & brown washes (section); pen & black wash (plan)

This drawing does not appear in the book, and there is no mention of the chapel in the text. There is an entry for W. Jenkins in *Colvin*, where it is also mentioned (p.320) that 'an architect named Jenkins added an Ionic portico to the Wesleyan Chapel, Great Queen Street, in 1841' (J. Timbs, *Curiosities of London*, 1855, p.177). The drawing is in an inexperienced hand, and the design is for a basic rectangular preaching box, with galleries, an eastern apse and some Corinthian detail. It seems to have been the policy of the authors to illustrate contemporary work, but presumably this was not judged sufficiently important to be included.

See also Jenkins, J. and Jenkins, William

23-24 LONDON: The King's Opera House (or Theatre), Haymarket, Westminster

23 Plan of 1st floor & elevation to the Haymarket; scales given

Insc: *Edifices of London Public Buildings* | East Front of the King's Theatre Haymarket | John Nash & G. S. Repton Archts 1818 & parts of plan labelled, with a few measurements given

s: A. Pugin delt J. Roffe sculpt

Pencil & pen (elevation); pencil with pink & yellow washes (plan)

Engr: *Op. cit.*, I, publ. 1 June 1823

The elevation and the plan are on separate pieces of paper (though apparently originally one sheet) and have been back-mounted. The elevation has not been completely drawn out and is a preliminary drawing for the engraved plate.

24 Transverse section from the Haymarket to the Royal Opera Arcade, with details of the roof truss; scale apparently erased [Fig.10]

Insc: *Edifices of London. Theatres* | King's Theatre

Haymarket Transverse section shewing the Concert Room, with several measurements given

s: A. Pugin direct J. Willis del J. Lekenx sculpt

Pencil with pink & yellow washes

Engr: *Op. cit.*, I, pl.II, publ. 1 Aug 1823

Lit: *Op. cit.*, I, pp.72-79

The interior of the theatre, with a horse-shoe auditorium and a first floor concert room, was begun by M. Novosielski in 1790. Nash and Repton rebuilt all round the theatre to a new design (J. Summerson, *John Nash*, 1935, pp.214-215). See Repton, George Stanley & Nash, John for designs of the building.

25-26 LONDON: Theatre Royal, Haymarket, Westminster

25 Ground plan & elevation to Haymarket, with some details in margin; scales given

Insc: *Edifices of London Theatres* | Theatre Royal

Haymarket | J. Nash Archt 1821 | West Front, with a few measurements given & parts of the plan labelled

s: A. Pugin delt G. Gladwin sculpt

Pen & pencil with black wash (plan); pencil (elevation)

Engr: *Op. cit.*, I, publ. 1 Nov 1823

The plan is drawn on a separate piece of paper and has been stuck to the page. This drawing is not completely finished and is a preliminary one to the engraving.

26 Perspective of auditorium

Insc: *Pl 2* | Haymarket Theatre | Interior view taken

(this word crossed out) from the stage

s: A. Pugin delt G. Gladwin sculpt

Pencil

Engr: *Op. cit.*, I, pl.II, publ. 1 March 1825

Lit: *Op. cit.*, I, pp.262-272

The definition in this drawing is not quite so precise as it is in the engraving. Probably therefore it is a preliminary drawing.

27 LONDON: Bank of England, Threadneedle Street, City

Plan of articulation & elevation to Threadneedle Street; plan of articulation & elevation to St Bartholomew Lane; scale given

Insc: *Edifices of London* | Bank of England | Front

Threadneedle St | Front St. Bartholomew Lane, with 2 measurements given

s: A. Pugin direct H. Adlard sculpt

Pencil with pink & brown washes

Engr: *Op. cit.*, II, publ. Jan 1828

Lit: *Op. cit.*, II, pp.242-256

The draughtsman is not identified on the engraving, and the quality of the drawing is not as high as usual. In the book there are two further plates of the Bank of England, both fine perspectives and both drawn by F. Arundale: pl.II, 'From Lothbury Court', publ. 1 March 1827, and pl.III, 'View of N. & W. Fronts', publ. 1 May 1827.

28 LONDON: The British Museum (Montagu House) (Holborn), Camden
Ground plan & N elevation of main block; scales given

Insc: *Edifices of London Public Buildings* | *British Museum* | *Garden Front* | *Plan of* | *Ground Floor*, with some measurements given & rooms labelled; (in pencil, possibly in A. C. Pugin's hand) *Fine office*

s: A. Pugin delt J. Roffe sculp

Pencil with pen & pink wash

Engr: *Op. cit.*, I, publ. 1 Aug 1823 (architect given as Pouget & date 1678)

Lit: *Op. cit.*, I, pp.55-65; J. M. Crook, *The British Museum*, 1972, pp.52-71

The plan is on a separate sheet of paper that has been stuck to the drawing, which is dirty and covered with penitenti. The drawing is a preliminary one, the elevation being not completely drawn out, and there is a more finished drawing of the door and stairs in the margin.

29 LONDON: Somerset House, Strand, Westminster
Elevation to the Strand & plan of articulation at ground floor & 1st floor; scale given

Insc: *Edifices of London - Public Buildings Pl 1* | *Somerset House* | *Strand front* | *Sir W. Chambers Archt Built 17--*, with some dimensions given

s: W. Jenkins delt G. Gladwin sculp

Pencil with pink & brown washes

Engr: *Op. cit.*, II, publ. 1 May 1824 (*Built 17--* omitted)

Lit: *Op. cit.*, II, pp.16-31

In the book there are five other plates of Somerset House, each with A. Pugin as the draughtsman: 'Vestibule, looking to the West', publ. 1 Sept 1825; 'View of the Court, looking North', publ. 1 Aug 1825; 'Navy Office', publ. July 1825; 'River Front', publ. 1 Aug 1825; and 'Ground Plan', publ. 1 July 1826.

30-32 LONDON: Royal Exchange, Threadneedle Street & Cornhill, City

30 S elevation; scale given [Fig.9]

Insc: *Edifices of London - Public Buildings No 1* | *The Royal Exchange South elevation* | *Sir C. Wren Archt* (sic) *Alt by G. Smith Archt* (sic) 1820, with dimensions given

s: A. Pugin del Gladwin sept

Pencil & brown wash

Engr: *Op. cit.*, I, publ. 1 May 1824

Lit: *Op. cit.*, I, pp.287-297

The engraving is made to a larger scale, the measurements given are also slightly different and there are minor variations in the elevation, chiefly in the treatment of the entrance arch. Possibly some of these differences illustrate changes made during the rebuilding, because the drawing and engraving must have been made while G. Smith's alterations were in progress. On the engraving the original architect's name is (correctly) given as Edward Jerman, with the date 1667.

31 S elevation; scale given

Insc: As No.30

s: As No.30

Pencil with pen & wash

This is a preliminary unfinished drawing for the engraving, but the various differences noted between No.30 and the engraving do not apply here.

32 Plans at 5 stages of tower over entrance arch & section; scale given

Insc: *Edifices of London - Public Buildings Pl 2* | *Royal Exchange Section of Tower* | *G. Smith Archt*, with measurements given & some notes & correction marks in pencil

s: A. Pugin delt

Pen & pink wash

This drawing was not used in the published book. From the notes and marks on the drawing it may be deduced that it was not thought satisfactory. In the book there is one other plate of the Royal Exchange, a perspective looking SW across the courtyard, signed 'J. B. direct, F. Arundale del., T. Kearnan sc.'

33 LONDON: Custom House, Lower Thames Street, City

First floor plan & section of the 'Long Room'; scales given

Insc: *Public Buildings* | *Custom House London* | *D. Laing Archt 1817* | *Plan of the first floor* | *section of the Long Room*, with some measurements given & rooms numbered & labelled, some of the labels crossed out; (in pencil, in A. C. Pugin's hand) *Pr all the writing in the building to be omitted*

s: A. Pugin delt G. Gladwin sculp

Pencil with pink & yellow washes

Engr: *Op. cit.*, I, publ. 1 April 1823

Lit: *Op. cit.*, I, pp.46-54

The labels of the rooms have been omitted in the engraving. There is a second plate of the Custom House in the book, a plan of the ground floor and the elevation of the S or water front, which is signed 'A. Pugin direct C. J. Mathews delt J. Le Keux sculp', publ. 1 Aug 1823. The centre of the S front collapsed in 1825 and (including the 'Long Room') was rebuilt by R. Smirke.

34 LONDON: Blackfriars Bridge, City/Southwark
No 1 West Elevation and Plan. 2 Elevation and section of Centre Arch; scales given

Insc: As above, *Edifices of London Bridges* | *Blackfriars Bridge* & *Plan of the Superstructure* | *Plan of the Piers* | *Longitudinal Section Shewing* | *one of the Ribs of the Centering*, with a few labels & measurements given

s: A. Pugin direct F. Arundale delt G. Gladwin sculp

Pencil with pink, yellow & brown washes

Engr: *Op. cit.*, II, publ. Jan 1828

Lit: *Op. cit.*, II, pp.315-318

The architect's name and the date of the bridge, 'Robert Mylne Archt. 1760', are added to the engraving, and there are several very minor differences in the way in which details have been drawn, particularly the plan of the superstructure. The account of Blackfriars Bridge comes at the end of Vol.II in 'An essay by John Britton on the history and structure of Bridges', pp.295-327. Accounts and engravings are given of each of the seven London bridges then existing. The engravings are all measured drawings except a perspective 'View of Old London Bridge' then in course of demolition.

35 LONDON: The County Fire Office, Regent Street, Westminster

Plans of ground & 1st floors & elevation to Regent Street; scales given

Insc: *Edifices of London Public Buildings* | *The County Fire Office* | *Robt. Abraham Archt 1819* | *Ground floor* | *Principal Floor*, with some measurements given & parts of plan labelled

s: A. Pugin direct J. Pennethorne delt J. Roffe sculp

Pencil & pink wash

Engr: *Op. cit.*, II, publ. 1 Feb 1825.

Lit: *Op. cit.*, II, pp.126-129

The published engraving is signed 'A. Pugin delt' and shows greater detail in the plans. Probably the drawing is a preliminary one which was not thought good enough.

36 LONDON: Diorama, Park Square, Regent's Park (St Marylebone), Westminster
Plan of the Principal Story & elevation to Park Square; scales given [Fig.7]

Insc: As above & *Edifices of London Public Buildings* | *Diorama Park Square Regent's Park* | *J. Morgan & A. Pugin Archts 1823*, with a few measurements & labels given

s: R. Grantham delt G. Gladwin sculp

Pencil with pink, yellow & brown washes

Engr: *Op. cit.*, I, publ. 1 Nov 1823

Lit: *Op. cit.*, I, pp.66-71; J. Summerson, *John Nash*, 1935, p.186

In the margin of the drawing an alternative elevation is given for one of the doors. It seems probable that this drawing was made while the buildings was under construction. The building is one of the very few known to be designed by Augustus Pugin, although Nash was responsible for the façade to Park Square. The diorama was a French invention for the display of architectural and landscape scenery. Jacob Smith, an Englishman living in Paris, employed Pugin to visit Paris and inspect the building there in order to establish a similar exhibition in London. Pugin and Morgan completed the building in four months, and it was opened to the public on 6 October 1823. Pugin was responsible for the skilful plan and elegant interior; the engineering part was the work of James Morgan, a Welshman who began his career as a carpenter to Nash. In the library of the V&A there are notebooks containing details for the internal decoration of the diorama in the hand of A. Pugin, and sketches and plans of the machinery needed, probably in the hand of James Morgan.

37 LONDON: Bethlem Hospital (now the Imperial War Museum), Lambeth Road, Southwark
Ground plan & S elevation; scale given

Insc: *Edifices* (sic) *of London Public Buildings* (Bethlem Hospital) *South Front* | *James Lewis Archt* (sic) 1815, with some measurements given & parts of plan labelled

s: A. Pugin delt (crossed out & direct substituted in pencil); (in pencil) G. W. Shaw del, J. Le Keux sculp & (written out again, in ink) John Le Keux

Pencil with pink & grey washes

Engr: *Op. cit.*, publ. 1 Dec 1823

Lit: *Op. cit.*, I, pp.298-314

The engraving is signed 'P. Hardwick del'. A. Pugin is not mentioned and the engraver is given as 'J. Le Keux'.

38 LONDON: Cornwall Terrace, Regent's Park (St Marylebone), Westminster

Site plan of terrace in relation to Regent's Park, outline plan of terrace with mews & elevation to park

Insc: *Edifices of London Private Buildings* | *Cornwall Terrace* | *Marylebone Park*

Pencil with pink, yellow & blue washes

Lit: *Op. cit.*, II, pp.224-235; J. Summerson, *John Nash*, 1935, pp.189-190

This is a preliminary drawing for the plate engraved in *op. cit.*, II, publ. May 1826. The engraving is signed 'A. Pugin delt' and shows the elevation of Cornwall Terrace and plan of the principal storey, and also the elevation and plans of the ground floor and principal storey for Hanover Terrace. The architect of Cornwall Terrace is given as Decimus Burton, with the date 1823, but Summerson (*op. cit.*) thinks that the main lines of the design were determined by Nash, who is given as the architect for Hanover Terrace, with the date 1825.

39 LONDON: Nos.14-16 Regent Street, Westminster
Ground plan & 1st floor plan & elevation to Regent
Street; scales given

Insc: *Edifices of London Private Buildings | The houses of
John Nash and John Edwards Esqrs Regent St | J. Nash
Archit 1823*, with a few measurements given, rooms
lettered & a key; (in pencil, in A. C. Pugin's hand)
*The letters in the plate to be a great deal smaller
s & d: A. Pugin direct C. J. Mathews* (very faint)

I. Roffe sculpt | Jany 24th 23

Pencil & pen with pink wash (very rubbed)

Engr: *Op. cit.*, II, publ. 1 Jan 1823

Lit: *Op. cit.*, II, pp.287-289; J. Summerson, *John Nash*,
1935, pp.209-213

Verso: Slight sketches of a branch, a Gothic doorway
& a building

The drawing, which is very rubbed and faint, seems
to be a preliminary one for the engraving; the date
that appears on the drawing – and is subsequent to
that on the published engraving – may have been
added later. There are various minor differences
between the drawing and the engraving. The houses
were probably still under construction at this time
(see J. Summerson, *op. cit.*, p.209). In the book a
second engraving is given for this entry, a perspective
of the 'Gallery in the House of John Nash Esq, A.
Pugin direct, F. Arundale delt, T. Kearnan sculpt'.

40 LONDON: Burlington House, Piccadilly, Westminster
Ground plan, elevation of *South Front & Entrance
Gateway*; scale given (plan)

Insc: As above & *Edifices of London Private Buildings |
Burlington House, Piccadilly | Lord Burlington and Colin
Campbell Archts 1717*, with a few measurements given,
rooms labelled & a key (key crossed out & not
included on the engraving); *Colin Campbell Archt 1717*
(written separately, crossed out); (in pencil, apparently
not in A. C. Pugin's hand) *The letters to be engraved
very small*

s: A. Pugin delt G. Gladwin

Pencil & pink wash

Engr: *Op. cit.*, I, publ. Dec 1823

Lit: *Op. cit.*, I, pp.95-101

The drawing is in poor condition and has been
considerably worked on. The plan is stuck to the
page and there have been several erasures. This seems
to be a preliminary drawing and there are various
minor differences in the engraved plate.

41 LONDON: Uxbridge House, No.7 Burlington
Gardens, Westminster
Plans of *Ground story & First story*, elevation of *South
Front*; scales given

Insc: As above & *Edifices of London Private Buildings |
Uxbridge House | Vardy Archt 1792*, with a few
measurements given

s: A. Pugin direct C. J. Mathews del J. Roffe sculpt

Pencil & pink wash

Engr: *Op. cit.*, I, publ. 1 April 1823

Lit: *Op. cit.*, I, pp.80-82

In the engraving the rooms are lettered and a key is
given.

42-43 LONDON: Grove House (now Nuffield Lodge),
Regent's Park (St Marylebone), Westminster

42 Ground plan, elevation to garden & transverse
section; scale given

Insc: *Edifices of London Private Houses | Villa of G. B.
Greenough Esqr Regent's Park | D. Burton Archt 1822*;
rooms labelled, but crossed out in pencil & numbers
& letters substituted (these numbers & letters are
those used in the engraving); there is a considerable
amount of faint & illegible writing in pencil

s: D. Burton delt G. Gladwin sculpt

Pencil with pink & yellow washes

Engr: *Op. cit.*, II, publ. 1 May 1824

Lit: *Op. cit.*, II, pp.1-4; *The Age of Neo-classicism*,
catalogue of an exhibition prepared for the Arts
Council of Great Britain, 1972, p.508

In the published book there is also a perspective view
of the garden front. This perspective was based on
the finished watercolour of the view from the same
angle, surrounded by plans and elevations, that was
exhibited in the RA 1822 and is now in the
Department of Prints & Drawings of the V & A.

43 Ground plan, & elevations of *Garden Front &
Entrance Front*; scale given (plan)

Insc: As above & *Private Buildings | Villa in Marybone
(sic) Park belonging to ... Greenough Esqr | D. Burton
Archt 1823*, with 2 measurements given

s: D. Burton del

Pencil & pink wash

This drawing seems to be a preliminary idea for the
engraving which was altered as on No.42, where
minor changes were made to the elevation to garden,
major changes in the treatment of the ground plan
and the transverse section was substituted for the
entrance front.

44-46 LONDON: The Holme, Regent's Park (St
Marylebone), Westminster

44 Plan of *Principal Story* (ground floor), elevations
of *Garden Front* and *Entrance Front*; scale given

Insc: As above & *Villa of James Burton Esqr
Marylebone Park*, with rooms labelled & a few
measurements given

s: D. Burton Esq. Delt. J. Roffe sculpt

Pencil

Engr: *Op. cit.*, I, publ. 1 Nov 1823

Lit: *Op. cit.*, I, pp.87-88; J. M. Crook, 'The Villas in
Regent's Park', *CL*, CXLIV, 1968, pp.22-25

The drawing is faint and gives the appearance of being
a preliminary one because the masonry has not been
blocked in; there are minor differences from the
engraving. Decimus Burton built this house on its
superb site c.1818 for his father, the great speculative
builder, who was responsible for so many of the
Regent's Park terraces. It must have been among his
earliest works (Decimus was then eighteen years old),
and it is interesting that his name is not mentioned
as the architect on the engraving (see No.46).

However, the published engraving is insc. *D. Burton del.*

45 Plan of *Principal Story* & elevations of *garden front
& entrance front*; scale given

Insc: As above & rooms labelled

Pen with black & grey washes

This seems to be another preliminary drawing for the
engraving. It is essentially the same as No.44, but
there are no measurements, no titles and the use of
wash gives a different effect.

46 Proof of the engraving of No.44

Insc: Very minor alterations marked in pencil & pen;
James Burton Archt & 1816 (crossed out in pencil)

For another measured drawing made for Britton &
Pugin, *Illustrations of the public buildings of London*, see
[9].

Illustrations of the public buildings of London was produced
by Britton and Pugin as a sequel to the two successful
volumes of *Specimens of Gothic architecture*, 1821 &
1823 (see [5]-[7]), where Britton had been editor and
publisher but had declined to put his name on the
title-page. Pugin had contributed some drawings to
Britton's fifth volume of *Architectural antiquities*, but
in these volumes there was a close co-operation
between the two men: Britton supplied most of the
text (though several sections were written by E. W.
Brayley, J. B. Papworth, C. R. Cockerell and W. H.
Leeds among others) and Pugin supervised most of
the drawings, though some, especially in Vol.I, were
under the direction of Britton, who had himself at
this time, following the example of Pugin, started to
take pupils. Pugin made a few of the drawings
himself, but most were the work of his pupils, who
were permitted to sign their work. It was a thoroughly

professional production and (in the words of Dr J.
Mordaunt Crook in 'John Britton and the Genesis of
the Gothic Revival', *Concerning Architecture* (ed. Sir
John Summerson), 1968, p.117, from which most of
the information in this paragraph is taken) 'Britton
and Pugin are still our most reliable guides to Regency
London'. The books were the subject of long reviews
in the *Gentleman's Magazine*, with five detailed
comments published in 1827 and 1828, but they made a
loss of £460, as opposed to the profit of £1,400
made on the *Specimens*. Concurrently Britton, Pugin
and Le Keux, the engraver, were working on *The
Architectural antiquities of Normandy*, 1825-28, which
followed the format of the *Specimens*. These three
publications, with their beautiful and accurate plates
and their reliable text, formed the masterpieces of the
three men. Unfortunately Pugin and Britton became
involved in litigation while the books were being
produced and they quarrelled. They never again
co-operated, and Pugin went on to publish *Examples
of Gothic architecture* and other books of illustrations
under his own name and with the help and advice of
E. J. Willson.

These drawings only comprise about one-quarter
of all the drawings that appeared in the two published
volumes. In the Gardner Collection of the Local
History Collection, Westminster City Library, there
are four drawings of Westminster Hall that were
made for the book. Of these, two were used:
'Transverse section looking South, A. Pugin direct, J.
Willis delt', published June 1826, and a perspective,
'Westminster Hall looking South, A. Pugin direct,
T. T. Bury delt', published November 1826. There
is also a section and plan of Westminster Hall, drawn
by A. Pugin, and a transverse section looking N which
were not used in the book.

The drawings in this volume have been much
handled and worked over. The inscriptions and the
signatures are in several hands, and some give the
impression of having been put on later, perhaps
copies from the engravings. Most of the engravings
do not have plate numbers but are placed in the
volumes at the beginning or end of the relevant text.

[9] LONDON: Newgate prison, Newgate Street, City
Measured drawing made for J. Britton & A. Pugin,
Illustrations of the public buildings of London, II, 1828
Elevation and ground plan of Newgate | West Front; scale
given

Insc: As above, with rooms lettered & some alterations
marked in red ink; verso, some notes for an account
of the prison

Pen with black & grey washes, back-mounted
(145 x 225)

Engr: *Op. cit.*, II, publ. 1 Jan 1826

Lit: *Op. cit.*, II, pp.54-66

Prov: Pres. by Lt-Col. Sir Godfrey Dalkyple-White,
1937

The published plate is signed *T. Bradberry delt J. Le
Keux sc.* The alterations marked in the drawing were
followed in the engraving, but the lettering of the
rooms has been changed. The drawing has been
mounted with another which shows the plan of the
prison as built in 1769, without the subsequent
alterations of the 1780s, when the quadrangles were
subdivided and other changes made. For other
measured drawings made for this publication see [8].

[10] **Westminster Abbey, Oxford, Eltham Palace &c**
Volume of preliminary measured drawings and views, chiefly of the places given in the title, some of which were intended to be used in various of A. C. Pugin's publications, especially his two books of lithographs *Pugin's Gothic ornaments*, 1831, and *Views illustrative of Pugin's examples of Gothic architecture*, 1830. There are 2 drawings of 1818 and 2 of 1824 by A. C. Pugin, but most are from the years 1825, 1827 & 1829, and are by his pupils, including several by his son, A. W. Pugin. A design of 1842 by A. W. Pugin found in this volume has been removed, see **Pugin, A. W. N.** [71].
55 leaves, usually with 2-3 drawings simply mounted on the recto of each leaf; leaves have w/m of T & J H 1859; there are 6 blank pages
Half-bound in brown leather with beige cloth boards (530 × 385); spine labelled on green leather *A. C. Pugin & Co. Draughtsmen & Westminster Abbey | Oxford | Eltham | Palace | etc*
Prov: Unknown, but the nature of the contents & the date at which the volume was apparently made up (judging from the w/m of 1859) suggest that it was the work of & belonged to a member of Pugin's family, possibly his widow. See also note on provenance of [5].

The drawings have been catalogued in alphabetical order of place (with the exception of one much later design drawing, not connected with the rest of the volume, and subjects in France, which for convenience are grouped together first), irrespective of their position in the volume, and the entries for each building have been summarized to give only the basic details. Not all the drawings are titled or signed or dated. Inscriptions are not given in full unless they are important. The ornamental details are drawn to scale, but in most cases the scale and measurements are not given. Some of the drawings, especially those of 1825, are slight studies by Pugin's inexperienced pupils, others are more finished work made for the purpose of reproduction. The drawings are all in pencil unless otherwise noted; sizes are between 195 × 160 and 195 × 260.

1 DERBY: RC Church of St Mary, Bridge Gate
f.49 Design for chancel rails, c.1855
Elevation
Scale: 1 in to 1 ft
Insc: *Elevation of half of brass altar railing | Derby*, with 1 label & 1 measurement given
Pen & pencil (185 × 245)
This drawing is not in the hand of A. W. Pugin and was probably made in the studio of John Hardman's Birmingham manufactory. It is similar in style to the many metalwork designs made by John Hardman's business that are now in the Birmingham City Art Gallery. The RC church of St Mary, Bridge Gate, Derby, was one of Pugin's earliest ecclesiastical buildings and was dedicated in October 1839. Mrs Stanton in her London University thesis of 1950 mentions that E. W. Pugin added a NE chapel in 1855 with an iron chancel screen. Probably the drawing is connected with this addition.

France
2 ABBEVILLE (Somme): House, corner of Rue St Gilles & Rue du Port de Boulogne
f.44 Detail of carved ogee arch to doorway
Insc: *Doorway wooden house at the corner of Rue St Gilles & Du port | ... (cut) Boulogne | Abbeville*
d: *Sept 1827*

3 AMIENS (Somme): Cathedral
f.34 Details of wooden carving on stalls in choir
s & d: *Sept 1827 Nash*

4 ARQUES (Pas-de-Calais): Church
f.27 Detail of carving of stone string-course
Repr'd: *Gothic ornaments*, pl.32, publ. June 1829, J. D. Harding lithog. (together with string-courses from the churches of Beddington, East Barsham & St Mary's, Oxford)

f.39 Detail of the same string-course
d: *August 20. 1827*

4 BEAUVAIS (Oise): Cathedral of St Peter
f.23 Details of carvings on string-course of N transept
s: *Nash*

f.35 Details of carving on string-course of N transept

5 BEAUVAIS (Oise): Church of St Étienne
f.35 Details of external romanesque carving

6 PARIS: Cathedral of Notre Dame
f.41 Details of stone carvings in spandrels of choir
Repr'd: Several of these carvings appear in *Gothic ornaments*, pl.74, publ. May 1830, drawn by J. Nash

7 PARIS: Musée de Cluny (Hôtel Cluni)
f.30 Details of carving on string-courses & brackets
s & d: *1827 Sept | Nash*

8 PARIS: Palais de Tuileries
f.38 View from the Quai Voltaire
s: *A. Pugin Junr*

This drawing was not reproduced in *Paris and its environs, displayed in a series of 200 picturesque views*. The drawings made under the direction of Mr. Pugin, I, 1829, & II, 1831. It is, however, in the style of the illustrations for those volumes, which include several by the younger Pugin. It seems probable that this drawing dates from the autumn of 1827, when A. C. Pugin, his son and pupils were in northern France.

9 ROUEN (Seine-Inférieure): Palais de Justice
f.39 Detail of string-course

Great Britain
10 BARSHAM, EAST (Norfolk): Church of All Saints
f.27 Detail of carving of stone string-course
Repr'd: *Gothic ornaments*, pl.32, publ. June 1829, J. D. Harding lithog. (together with string-courses from the churches of Arques, Beddington & St Mary's, Oxford)

11 BARSHAM, EAST (Norfolk): Manor House
f.37 View of the S front with figures & horses
Repr'd: Used as basis for pl.17, *Views illustrative of Pugin's examples*, publ. April 1830, drawn by J. Nash
See [11].1 for more drawings of this building.

12 BEDDINGTON (Surrey): Beddington Place (now Carew Manor School)
f.29 Perspective of the belfry & elevation & details of 3 carved panels
s & d: *A. Pugin Junr 1829*

f.41 Elevation & details of 3 more carved panels
Panels very similar to, but not identical with these are illustrated in *Gothic ornaments*, pls.33, 52, 56 & 72, publ. June 1829, Oct 1829 & May 1830, drawn by J. Nash.

13 BEDDINGTON (Surrey): Church of St Mary
f.29 Details of carving on the stalls
s & d: *Nash 1827*
Repr'd: (1 carving) *Gothic ornaments*, pl.1, publ. April 1831, J. D. Harding lithog.

f.27 Detail of carving of stone string-course
Repr'd: *Gothic ornaments*, pl.32, publ. June 1829, J. D. Harding lithog. (together with string-courses from the churches of Arques, East Barsham & St Mary's, Oxford)

14 COVENTRY (Warwicks): Houses in Bayley Lane & Hay Lane
f.32 Finished measured drawing of part of a carved gable in Hay Lane & part of a carved panel & bracket from houses in Bayley Lane [Fig. 12]
s & d: *B. Ferrey Sept 1830*
Repr'd: (gable & bracket) *Ornamental gables*, pl.2, publ. Nov 1830; (carved panel) *Ornamental gables*, part of pl.20, publ. Jan 1831, both drawn by B. Ferrey
For other drawings made for this publication see [12].

15 HATFIELD (Herts): Bishop's Palace
f.24 Measured details of Porch | *Old Palace Buildings*
Insc: As above & no 5
s & d: *A. Pugin Junr 1829*

f.26 Measured elevation of an elliptical-headed window & a basement moulding
Insc: As above & *Details of the old palace Hatfield | No 2*
s: *A. Pugin Junr*
Measured elevation & details in section of a timber arch
Insc: As above & *old Palace Buildings Hatfield | No 7*
s & d: *A. Pugin Junr 1829*

f.28 Measured elevation of a brick buttress
Insc: As above & *Old palace Buildings Hatfield | No 3*
s: *B. Ferrey*

There is an entry in A. W. Pugin's early autobiography in the library of the V & A recording how he and Ferrey visited Hatfield and St Albans between 21 and 25 September 1829.

16 HATFIELD (Herts): Church of St Etheldreda
f.28 Elevation of a 2 light window & measured details of mouldings of the tower
Insc: *Details of tower. Hatfield Church | Herts & labelled*, with measurements given
s: *B. Ferrey*

17 HOUGHTON ST GILES (Norfolk): Slipper chapel
f.36 Measured elevation of the W window
s & d: *J. Whitaker Decr 21 | 1830*
This is apparently a copy, to a larger scale, of the drawing by T. T. Bury, see [11].6, f.94, which was published as pl.3 in *Examples*, II, in September 1831.

18 LINCOLN: Cathedral church of the Blessed Virgin Mary
f.36 Details of carving of figures on front of stalls
Insc: As above
The draughtsmanship and the handwriting are clearly that of the young A. W. Pugin, and this drawing may be dated 1827-28.

19 LONDON: Archbishop's Palace, Old Palace Yard, Croydon (Surrey)
f.29 Details of boss in centre of the porch
s: *Nash*

f.35 Elevation & profile of carved stone corbel in the guardroom
s & d: *Nash July 1827*
For other drawings of this building see [11].9. Joseph Nash also made five lithographs for *Views illustrative of Pugin's examples*, 1830.

20 LONDON: Canonbury Tower, Islington
f.47 View of the Canonbury Tower, with a pond & waterfowl in the foreground, 1818
Pencil, pen & brown & grey wash (65 × 90)
Engr: *A Series of views in Islington and Pentonville, from original drawings made in the year 1818, by Augustus Pugin, with a description of each subject, by E. W. Bragge*, published 1819 by R. Ackermann, facing p.4
See also No.22.

21 LONDON: Cathedral of St Saviour, Southwark
f.43 Details of capitals & carvings in angles of buttresses
 Repr'd: *Gothic ornaments*, pls.78 & 79, publ. May 1830, drawn by J. Nash

22 LONDON: Church of St Mary, Islington
f.47 View of the interior looking E during a service, with many figures, 1818
 Pencil, pen, brown & grey wash (90×65)
 Engr: *A Series of views in Islington and Pentonville, from original drawings, made in the year 1818, by Augustus Pugin, with a description of each subject*, by E. W. Brayley, published 1819 by R. Ackermann, facing p.8
 See also No.20.
 The 28 remaining finished drawings made for this publication are to be found in the Bromhead Library, University of London Library, bound in a volume titled 'Pugin's Islington Sketches'. These little sketches have been mounted, and the mounts have a watermark of 1843. They obviously formed one of the volumes in A. W. Pugin's library, and were sold at the sale of his library as item 505: '27 original drawings by A. Pugin'. For some reason the two drawings subsequently mounted in this volume were left out. The great charm and delicacy of these little drawings is lost in the rather crude engravings.

23 LONDON: Eltham Palace (Woolwich), Greenwich Views & preliminary measured drawings, 1827 & 1828 (22):
f.17 View of the great hall from the NW, with kitchen garden in foreground
 s & d: *Nash Octr 1827*
 Repr'd: Used as basis for pl.12, *Views illustrative of Pugin's examples*, publ. June 1830

View of E side of the bridge
 s & d: *Nash 1827*

f.18 *View of the House of Robert T. Saunders Esq. Eltham Palace | forming part of the royal Palace*
 Insc: As above
 s & d: *J. Nash October 1827*
 In the 'Catalogue of Drawings, Books, etc belonging to A. C. Pugin', which were sold by Mr Wheatley on 4 June 1833, lot 570 consisted of two drawings: 'Mr Sander's [sic] House & Eltham Bridge, Kent, by Nash, in colours'.

View of Entrances to subterraneous passages on the West side | in the moat Eltham
 Insc: As above & (in A. C. Pugin's hand) *Talepiece*
 s: *Bury*

f.19 Measured details of wooden roof of the great hall
 Insc: Many measurements given
 s: *B. Ferrey*
 Engr: Preliminary study for pl.49, *Examples*, I, publ. Jan 1830, drawn by T. T. Bury

Rough measured elevation of doorway on N side of the hall
 s & d: *T. T. Bury | April 14th 1828*
 Engr: Preliminary study for part of pl.48, *Examples*, I, publ. May 1828, drawn by T. T. Bury

f.20 Measured sketch plan of vault of bay window on S side of the great hall
 Engr: Preliminary study for part of pl.43, *Examples*, I, publ. May 1828, drawn by T. T. Bury.

Measured elevation & profile of capitals of columns in the bay windows of the great hall
 s & d: *T. J. Amos | Oct 23 1827*

f.21 Measured details of the N doorway of the great hall
 s & d: *B. Ferrey Oct. 24 | 1827*
 Engr: Preliminary study for part of pl.48, *Examples*, I, publ. May 1828, drawn by T. T. Bury

Preliminary measured elevation of exterior of 1 bay of the N façade of the great hall
 s: *Ferrey*

f.22 Measured details of bridge over the moat
 s & d: *T. J. Amos Oct 24th | 1827*

Unfinished longitudinal section of the great hall
 s & d: *Ferrey 1827*
 Engr: Preliminary study for part of pls.46 & 47, *Examples*, I, publ. May 1828, drawn by T. T. Bury

f.23 Measured elevation of the W side of bridge over the moat
 See note to f.18, another drawing by Nash.

f.24 Measured elevation & details of wooden screen Hall *Eltham Palace in its | Present State*
 Insc: As above

Details of carved bosses & spandrels in the great hall
 s & d: ... (illegible) *Octr 1821*

f.25 Part cross-section of roof of the great hall
 s & d: *B. Ferrey Octr 1827*
 Engr: Preliminary study for part of pl.49, *Examples*, I, publ. Jan 1830, drawn by T. T. Bury

f.27 View of the W side of bridge over the moat, with house in background
 s & d: *Nash Octr 1827*
 Repr'd: (with different foreground figures) *Views illustrative of Pugin's examples*, pl.10, publ. Jan 1830, drawn by Joseph Nash
 See also note to f.18, another drawing by Nash.

f.33 View of the great hall from the SE
 s & d: *Nash 1827*
 Repr'd: Used as basis for pl.11, *Views illustrative of Pugin's examples*, publ. Jan 1830, drawn by J. Nash

f.34 *View of the House of Mills Esq*, with E side of bridge over the moat
 Insc: As above
 s & d: *J. Nash Octr 1827*

f.43 Measured elevation & profile of bases of columns in the great hall

f.46 Tracery in roof of the great hall
 s: *B. Ferrey*

f.48 Rough measured drawing of mullion of wooden screen in the great hall

Four views of this building were published in *Views illustrative of Pugin's examples*, June 1830, drawn by Joseph Nash, and six measured drawings were published in *Examples*, I, May 1828 & January 1830. For the final measured drawings made for publication see [11].10. In the 'Catalogue of Drawings, Books, etc belonging to A. C. Pugin' lot 616, in the section 'Drawings by A. C. Pugin', consisted of '8 very accurate and highly finished drawings of Interior and Exterior Views, Ground plans, sections and elevations of Eltham Palace Kent'.

24 LONDON: High Street (Kensington), Kensington & Chelsea

f.38 View of the procession of the *Funeral of the Duke of York at Kensington*
 Insc: As above
 s: *Augustus Pugin*

In the early autobiography of A. W. Pugin in the library of the V & A there is an entry for 5 January 1827: 'I saw the funeral procession of the Duke of York from Knightsbridge. The funeral was not very splendid.' This drawing by the fifteen-year-old boy is rather unsophisticated. The street scene, a straight road lined with early C19 houses, gives the impression of Kensington rather than Knightsbridge.

25 LONDON: London Bridge, City/Southwark
f.37 View of the S bank of the river, with the tower of Southwark cathedral in the background & boats & the river in the foreground
 Insc: (in pencil, in A. C. Pugin's hand) *For the view of London Bridge*
 s & d: (in pencil, in A. C. Pugin's hand) *Augustus Pugin Junr 1829*
 In the 'Catalogue of Drawings, Books, etc belonging to A. C. Pugin', which were sold by Mr Wheatley on 4 June 1833, lot 573 included a drawing of London Bridge by Pugin Jnr which was withdrawn before the auction. In her London University thesis of 1950, Mrs Stanton states (p.48) that a 'View of New London Bridge', signed by A. W. Pugin and dated 1829, formed part of the estate of Sebastian Pugin Powell.

26 LONDON: Houses of Parliament, Westminster
f.42 Unfinished elevation of door to the lobby of the House of Commons

f.44 Section & details of mouldings of door to the lobby of the House of Commons
 The frontispiece to *Specimens*, II, drawn by A. C. Pugin and published 1 January 1823, is the similar doorway to St Stephen's chapel in the Palace of Westminster. These two drawings are not in the hand of A. C. Pugin.

27 LONDON: Westminster Abbey
f.1 Perspective of N side of the ambulatory looking E
 Insc: Names of monuments given
 s & d: *A. Pugin fecit | August 1824*
 Pencil (310×280)
 This drawing is in the style of the illustrations to Ackermann's volumes of 1812 on Westminster Abbey (see also [4]).

f.2 Figures from the shrines of Henry VII, Henry V & Edward III (4)
 s & d: *July 1825 T. T. Bury & B. Ferrey July 1825*
 (1 only of each)
 Two further drawings appear to have been removed from this page.

f.3 Perspective of the shrine of Henry V
 s & d: *A. Pugin fecit August 1824*
 Carvings from the shrine of Henry V (2)
 s & d: *J. Nash | July 15th 1825*
 Misericord from Henry VII chapel
 s & d: *T. T. Bury June 27*

All these drawings are in heavy black pencil, in a style suitable for lithographic reproduction.

f.4 Details of statues & carving in Henry VII chapel (4)
 s & d: *B. Ferrey June 1825 (2) & F. Arundale June 1825*
 (1 only)

f.5 Details of carving in Henry VII chapel (2)
 s & d: *T. T. Bury 1825* (1 only)

f.6 Details of carving in Henry VII chapel (2)
s & d: TTB (1 only)
Figure on monument to Aymer de Valence
s: F. Arundale

f.7 Ornamental details in the N transept; details of carving from monument to Aymer de Valence (2)
s & d: F. Arundale | 1824

f.8 Details of carving of monument to Edmund Crouchback
s & d: Shaw July 15
Details of external carving
s & d: T. T. Bury July 27th 1823
In 1823 Bury would have been only twelve years old.

f.16 Detail of stone string-course
s: drawn by Jos. Nash Pupil to A. Pugin
Repr: *Gothic ornaments*, pl.57, publ. Oct 1829
(together with string-course from York Minster)

f.23 Figure of Adeline, wife of Edmund Crouchback
s: Shaw

f.46 Detail of figure on monument in chapel of St Edmund
s: J. D'Egville

f.48 Detail of figure from a C15 monument
s & d: F. Arundale | June 29th 1825

28 LONDON: Westminster Hall
f.8 Details of external carvings
s: TTB

29 OXFORD: All Souls College chapel
f.15 Elevation of finial to a stall
s & d: T. Bury April (cut)
Repr: *Gothic ornaments*, pl.2, publ. June 1828

30 OXFORD: Church of St Mary
f.14 Details of stall finials in the chancel
s & d: Nash April 19 1827
Elevation & profile of an angel roof corbel
s & d: Nash | April 20 1827

f.16 Measured drawing of details of the carving on the confessional in the chancel
s: Ferrey

f.27 Detail of carving of stone string-course
Repr: *Gothic ornaments*, pl.32, publ. June 1829, J. D. Harding lithog. (together with string-courses from the churches of Arques, Beddington & East Barsham)

31 OXFORD: Magdalen College
f.9 Perspective of the cloisters
Etching with alterations in pencil (the page has been roughly cut)
This is apparently a trial plate for the illustration of this subject made for R. Ackermann's volumes, *A History of the University of Oxford*, 1814. In the published plate the figures in the foreground are treated differently.

f.10 Elevations & profiles of carvings in string-courses from Magdalen College & Merton College chapel
Repr: *Gothic ornaments*, pl.8, publ. June 1828, J. D. Harding lithog.

f.13 Details of bosses under gateway of the tower
s & d: Nash | 1827

OXFORD: Merton College chapel
See No.31, f.10

32 OXFORD: New College chapel
f.10 Details of wooden spandrels & bracket from the stalls
s & d: Nash 20th April 1827

f.11 Details of wooden carvings (2)
s & d: Nash | April 21 1827 & April 22 1827
Repr: Some of the carvings appear in *Gothic ornaments*, pl.16, publ. June 1828, J. D. Harding lithog.

f.12 Details of wooden carvings on the stalls (2)
s & d: Bury | April 1827 & B. Ferrey April 21st 1827
Repr: Some of the carvings appear in *Gothic ornaments*, pl.1, publ. April 1831, J. D. Harding lithog.

f.13 Further details of carving from the stalls
s & d: Nash April 22 1827

f.28 Detail of carving from the stalls
s: Nash

33 ST ALBANS (Herts): Cathedral & abbey church of St Alban
f.25 Details of string-courses from Abbot Ramryge's chantry
s: drawn by J. Nash Pupil to AP
Repr: *Gothic ornaments*, pl.62, publ. May 1830, drawn by J. Nash

34 SALISBURY (Wilts): Cathedral of the Blessed Virgin Mary
f.39 Effigy of a bishop
s: T. T. Bury

35 STRATFORD-UPON-AVON (Warwicks): Church of the Holy Trinity
f.31 Details of carvings in the chancel & nave
s & d: Sept. 1830 J. Nash
Repr: *Gothic ornaments*, pls.92 (1 carving) & 96 (2 carvings), publ. 1831, both drawn by J. Nash

36 YORK: Minster
f.16 Detail of stone string-course
s: Jos. Nash
Repr: *Gothic ornaments*, pl.57, publ. Oct 1829, drawn by J. Nash (together with string-course from Westminster Abbey)

f.45 Details of carved figures from the organ screen & the N aisle
Insc: *J'ai eu dans le office trois mois*
s & d: B. Ferrey | June 182... (cut)
This is a very tentative drawing by the young Ferrey, who (to judge from the inscription) had apparently been a pupil of A. C. Pugin for three months.

[11] Castellated, collegiate and domestic architecture
Volume of measured drawings made for *Examples of Gothic architecture*, Vol.I by A. Pugin, 1831, and Vol.II by A. Pugin & A. W. Pugin, 1836, the text in both volumes by E. J. Willson. (The titles of these volumes are referred to as *op. cit.* in the catalogue entries.) 112 leaves, with 1 drawing mounted on each leaf, & 2 loose drawings; leaves have w/m of J. Whatman 1844

Bound in brown leather with A. W. Pugin's usual monogram of his initials, *AWP*, in gold set in a quatrefoil on the front & back boards (380 x 280); spine labelled on green leather *A. C. Pugin and Draughtsmen & Castellated | Collegiate | and | Domestic Architecture*

The binding and the mounting show the hand of A. W. Pugin, and this volume is in the same style as those also in the RIBA Collection that contain A. W. Pugin's own topographical sketches, and whose provenance is Mrs F. Mackey. They clearly all formed part of A. W. Pugin's own library.

Prov: Pres. on loan in 1946 by Mrs F. Mackey; insc. (on inside cover) *Jane Welby Pugin | 16th July 1880*

The volume contains the finished drawings for every plate except three (pls.14, 31 & 45) of Vol.I of *Examples*, and those for pls.2-37 (except pls.22 & 32) of Vol.II. Vol.II was completed after A. C. Pugin's death by A. W. Pugin in accordance with his father's wishes, and pls.45-73 were all sketched and measured by him. None of these is included here. The drawing for A. W. Pugin's splendid frontispiece for Vol.II is in the Department of Prints & Drawings of the V&A, and in the library of the same museum is a volume titled 'Drawings of Examples not published' (L5205.1969), which includes further finished drawings of the same size and in the same style for several of the places given below. Again, the style of the mounting of that volume is clearly that of A. W. Pugin - and the watermark of the mounts is 1843 - though the binding is not so ornate. It also formed part of his library and is inscribed inside the cover *Jane Welby Pugin*. For some preliminary drawings made for *Examples* in the RIBA Drawings Collection see also [10] & [12].

The third volume of *Examples* was published in three parts by T. L. Walker, a pupil of A. C. Pugin, who had made him his literary executor. The first part was published in 1837 and devoted to Vicars Close, Wells; A. W. Pugin had made the sketches and measurements and most drawings were by G. B. Wollaston, a pupil of T. L. Walker, who wrote the text. The sketches had been made in 1832 during A. C. Pugin's last sketching tour in the autumn of 1832. The subsequent two parts were entirely in the hands of T. L. Walker: part II, 'The Manor House and Church at Great Chalfield, Wiltshire', 1837, and part III, 'The Manor House, South Wrexham, Wiltshire and the Church of Saint Peter at Biddestone', 1838. Walker sketched and measured and wrote the text, and the drawings were mostly the work of his pupils, G. B. Wollaston and J. Prichard. None of the drawings for this volume is in the RIBA Drawings Collection.

These volumes of *Examples* were the first works to be published by A. C. Pugin under his own name after he had quarrelled with Britton (see note to [8]). As with the *Specimens of Gothic architecture*, the literary part was in the hands of E. J. Willson. The scheme of *Examples* is similar to that of *Specimens*, but the subjects were generally more elaborate, and the plan and principal features of each building selected were illustrated in detail, rather than a series of unrelated parts from many buildings as before. The choice of buildings is interesting: in Vol.I nearly half the plates are devoted to Oxford colleges and churches, details from which had also been illustrated in *Specimens*, and then follow a number of places near London and finally a large section showing a group of later C15 and early C16 red brick manor houses in Norfolk. This is no doubt evidence of the growing fashionable interest in Tudor architecture. The sketching tours to Oxford and the places near London were made in the spring of 1827, and that to Norfolk in the spring of 1828.

The sketching tours in preparation for Vol.II continued annually between 1829 and 1832, the last being within three months of A. C. Pugin's death. The first part of Vol.II mostly consists of castles, and the second part shows medieval domestic buildings in Wells and Glastonbury, and Willson says that they were chosen with the express intention of providing practical examples for contemporary architects to follow. The main period of church building in the C19 had not yet got under way, and the authors, with architects like Blore and Salvin in mind, must have expected their chief influence to be with the country house. Scarisbrick Hall (see Pugin, A. W. N. [64]) is a splendid example. The importance of these books in the development of the architectural style of A. W. Pugin is obvious, as is influence of E. J. Willson on his architectural theory. Willson was a Roman Catholic architect whose ideas on the supremacy of the Gothic

style and its principles of construction the younger Pugin made his own.

A. C. Pugin must have realized that there was a limited market for his *Examples*, exclusively illustrated with engravings of measured architectural drawings, and he simultaneously produced books illustrated with lithographs. (Lithography was a new art form in the early C19 and had been much encouraged by Ackermann, whose example Pugin was following.) His series of 100 plates of details of carving in wood and stone such as bosses, string-courses, crockets and the treatment of spandrels, was known as *Pugin's Gothic ornaments*, and was published between 1828-31. Many of the details came from buildings which were also illustrated in *Examples*. The artists were J. D. Harding and Pugin's own pupils, Joseph Nash and Benjamin Ferrey. A work of even more direct popular appeal was *Views illustrative of Pugin's examples of Gothic architecture*, 1830, with lithographs by Joseph Nash. It showed several buildings engraved in Vol. I of *Examples* in pretty perspectives with landscape settings and many figures, often in medieval dress, in the foreground. The soft texture of the blacks and greys of these lithographs gives a totally different impression of the buildings from the precise lines of the engravings. Several preparatory drawings for the plates in *Pugin's Gothic ornaments* and *Views* exist in the volumes catalogued at [10] & [12].

The drawings have been catalogued in alphabetical order of place, irrespective of their position in the volume or the published books. There are only three drawings which may be in A. C. Pugin's own hand, (see No.15). Unlike the *Specimens and Illustrations of the public buildings of London*, it seems that at this date his hand was becoming shaky and he was relying on the draughtsmanship of his pupils, now the younger group who were about the same age as his son and whose chief members were Thomas Talbot Bury (1811-77), Francis Thomas Dollmann (1812-1900), Benjamin Ferrey (1808-80), Benjamin Green (1808-76) and Thomas Larkin Walker (?-1860). The younger Pugin made a few contributions, but was clearly considered on a different level from the others (see Nos.5 & 6). The quality of the drawings by these different men is uniformly high, with strong stylistic similarities. Numerous minor corrections are marked in pencil on the drawings by A. C. Pugin, who always had his way and understood what was needed for architectural book illustrations. Other signs of the great care taken over these books are the large numbers of finished drawings that were made and not used (see the V & A volume, 'Drawings of Examples not published', and the detailed notes that A. C. Pugin made on his visits in the V & A notebook (L5172-1969) with descriptions of his work at Raglan and Thornbury Castles).

The inscriptions (including the signatures) on the drawings are made in red pen. The titles are not given in full in the catalogue entries: they correspond to those in the published books. All drawings are measured ones and the scale is given, except for some details. Dates can only sometimes be given exactly; the finished drawings obviously must have been made within the period between the date of the sketching tour and the date of publication on the engraving. Neither the scale nor the size or medium are mentioned in the individual entries; pencil is used throughout, with pink wash to denote the masonry and brown or yellow washes for wood and voids. The size, which varies little, is approx. 250 x 185.

1 BARSHAM, EAST (Norfolk): Manor House (in *op. cit.* called 'Wolterton Manor-House, at East Barsham')
Measured drawings, 1829 (12):

f.66 Small outline plan of building; plan & elevation of S front

Insc: Title, labels & measurements given

s: *A. Pugin direct* T. T. Bury delt

Engr: *Op. cit.*, I, pl.59, publ. Jan 1829

f.67 Small plan of gatehouse, elevation of S front & section of S wall of gatehouse

Insc: Title & a few measurements given

s: *A. Pugin direct* T. T. Bury delt J. Le Keux sculpt

Engr: *Op. cit.*, I, pl.60, publ. Jan 1829

f.86 Elevation of N front of gatehouse & section of N wall

Insc: Title & measurements given

s: *A. Pugin direct* B. Ferrey delt J. Le Keux sculpt

Engr: *Op. cit.*, I, pl.61, publ. Jan 1829

f.69 Plans & elevations of turrets on N & S fronts of gatehouse

Insc: Title & measurements given

s: *A. Pugin direct* B. Ferrey delt J. Le Keux sculpt

Engr: *Op. cit.*, I, pl.65, publ. Jan 1829

f.70 Details of S front of gatehouse

Insc: Title & measurements given

s: *A. Pugin direct* B. Ferrey delt J. Le Keux sculpt

w/m: J. Whatman 1827

Engr: *Op. cit.*, I, pl.66, publ. Jan 1829

f.71 Elevation, section & details of entrance porch, S front

Insc: Title & measurements given

s: *A. Pugin direct* F. Arundale delt J. Le Keux sculpt

w/m: J. Whatman Turkey Mill 1827

Engr: *Op. cit.*, I, pl.62, publ. Jan 1829

f.72 Elevation & section of tower, S front

Insc: Title & measurements given

s: *A. Pugin direct* B. Ferrey delt J. Le Keux sculpt

Engr: *Op. cit.*, I, pl.64, publ. Jan 1829 (with addition of a small-scale plan)

f.73 Elevation of bay window at W end of S front & section of wall

Insc: Title & measurements given

s: *A. Pugin direct* T. T. Bury delt J. Le Keux sculpt

Engr: *Op. cit.*, I, pl.63, publ. Jan 1829

f.74 Plan & elevation of stack of chimneys at W end of hall

Insc: Title & a few measurements given

s: *A. Pugin Architect direct*, drawn by T. T. Bury J. Le Keux sculpt

Engr: *Op. cit.*, I, pl.67, publ. Oct 1829

f.75 Details of decoration on chimneystack at W end of hall

Insc: Title & a few measurements given

s: *A. Pugin direct* drawn by T. T. Bury J. Le Keux sc

Engr: *Op. cit.*, I, pl.68, publ. Oct 1829

f.76 Ornamental details from gatehouse, tower & S front

Insc: Title & measurements given & (in pencil, in A. C. Pugin's hand) *Mr. P. requests that this drawing should be preserved with care*

s: *A. Pugin direct* T. T. Bury delt James Davis

Engr: *Op. cit.*, I, pl.69, publ. Dec 1829

f.77 Details of windows of tower & capitals & bases of porch

Insc: Title & measurements given

s: *A. Pugin archt direct* B. Ferrey delt G. Rawle sculpt

Engr: *Op. cit.*, I, pl.70, publ. July 1829

As well as these engravings, there is a series of five pretty lithographs of the Manor House made by Joseph Nash for the book, *Views illustrative of Pugin's examples*, 1830, and for the preparatory drawing of the 'View of the South Front', see [10].11. Also in the V & A volume, 'Drawings of Examples not published', p.57, is an unfinished drawing of of external details of the porch, s&d A. Shaw May 30th 1828.

2 BEDDINGTON (Surrey): Beddington Place (now Carew Manor School)
Measured drawing

f.110 Elevation & profile of gilt iron lock from the hall of Beddington Place; elevations & profiles of iron handle & lock from the author's collection

Insc: Title & a few measurements given

s: *A. Pugin architect direct* drawn by T. T. Bury E. Kemion sculpt

Engr: *Op. cit.*, I, pl.37, publ. Jan 1830

There is another pencil drawing, also elevation and profiles of this handle and lock from the author's collection, which is put beside an elevation of a fire-dog, see [12].22, f.95. In the V & A volume, 'Drawings of Examples not published', p.61, there is a drawing of panels at Beddington Place s&d F. J. Dollman Sept 25 1829. There are also details of panels and an elevation of the belfry on [10].12, f.29 s&d A. Pugin Junr 1829 and on f.41. Several similar carved panels are illustrated in *Pugin's Gothic ornaments*, pls.33, 53, 56 & 72.

3 BEDDINGTON (Surrey): Church of St Mary
Measured drawings, 1828 (2):

f.108 Elevation & details of monument of Sir Richard Carew

Insc: Title & measurements given

s: *A. Pugin direct* J. Le Keux sculpt

Engr: *Op. cit.*, I, pl.36, publ. May 1828

There are a few very minor alterations in the engraving, where the draughtsman's name is given as F. Arundale. The drawing is made up of several pieces of paper stuck together.

f.109 Elevation of 1 bay of chancel & screen & details of screen

Insc: Title & measurements given & (in pencil in A. C. Pugin's hand) various marks & comments indicating alterations

s: *A. Pugin Archt direct* G. Gladwin sculpt

Engr: *Op. cit.*, I, pl.35, publ. May 1828

There are a number of differences between the drawing and the engraving; no draughtsman's name is given on either.

In the V & A volume, 'Drawings of Examples not published', p.83, there is a drawing of a window in the nave s&d T. L. Walker, Nov 26th | 29. On [10].13, f.29, there are details of wooden carving on stalls s&d Nash 1827, which was reproduced as pl.1 in *Pugin's Gothic ornaments*. Other details from this church appear on pls.9, 18 & 32 of the same work.

4 FAKENHAM (Norfolk): Church of St Peter & St Paul
Measured drawings 1829 (2):

f.88 Plan, elevation & section of W doorway

Insc: Title & measurements given

s: *A. Pugin Archt. direct* Drawn by T. T. Bury G. Rawle

Engr: *Op. cit.*, I, pl.52, publ. Jan 1830

f.89 Details of niche beside W door

Insc: Title, labels & measurements given

s: *A. Pugin Archt. direct* B. Ferrey delt G. Rawle

sculpt.

Engr: *Op. cit.*, I, pl.53, publ. Oct 1829

There are three further drawings of this church in the V & A volume, 'Drawings of Examples not published'. One, p.70, s&d F. T. Dollman Nov. 30th 1829, shows details of mouldings at the base of the

tower and spandrels and capitals of the W doorway; another, p.82, gives the elevation and section of the N doorway and is s & d T. L. Walker Nov 13th 1829; on p.85 there are details of a window on the N side of the chancel s & d T. L. Walker Nov 10th 1829. The details in the drawing above of the niche, which form only half the plate, have many corrections on them in the hand of A. C. Pugin; the other half, which is unfinished, has details of a window in Great Walsingham church. Details of carving in Fakenham church are given in *Pugin's Gothic ornaments*, pl.20, lithograph by J. D. Harding, published June 1828.

5 HERSTMONCEUX (Sussex): Castle
Measured drawings, c.1829-31 (6):

f.19 Plans of entrance gateway
Insc: Title & measurements given
s: *A. Pugin Archt direct* drawn by B. Ferrey G. Gladwin
sculpt
Engr: *Op. cit.*, II, pl.10, publ. Sept 1831

f.20 S elevation of great gateway [Fig.14]

Insc: Title & measurements given, with a few minor alterations marked & (in pencil) *scale to be removed below*
s: *A. Pugin Archt Direct* drawn by B. Ferrey; names crossed out & *A. Welby Pugin delt & Ed Kennion sculpt* (in pencil, in A. C. Pugin's hand) added
Engr: *Op. cit.*, II, pl.11, publ. Sept 1831
There are a number of minor changes between the drawing and the published engraving.

f.21 Section of great gateway & details of mouldings

Insc: Labels & measurements given, with several alterations indicated on the labels & (in pencil, in A. C. Pugin's hand) *not so dark* (in a doorway); illegible writing possibly contains title
s: *Sketd and measd by A. Welby Pugin Junr* (written beneath a line of crasures) & (in pencil) *Ed Kennion sculpt*
Engr: *Op. cit.*, II, pl.12, publ. Sept 1831, incorporating the alterations on the drawing
A. C. Pugin's insistence that his son's name appeared alone beneath the engravings indicates how he was regarded and set above the other pupils in his father's office.

f.22 Details of loophole & window over entrance gateway

Insc: Title & measurements given, with some alterations marked in pencil & some illegible comments in margin
s: *A. Pugin Archt direct*. Drawn by B. Ferrey G. Gladwin
sculpt
Engr: *Op. cit.*, II, pl.13, publ. Sept 1831, with a number of minor changes from the drawing

f.23 Plan, elevation & section of machicolation on S elevation of gateway

Insc: Title, labels & measurements given
s: *A. Pugin Archt direct* Drawn by B. Ferrey Gladwin
sculpt
Engr: *Op. cit.*, II, pl.14, publ. Sept 1831, with a few very minor changes from the drawing

f.24 Outline plan & S elevation to small scale; plans, elevation & section of the central tower on the E range to larger scale

Insc: Title, labels & measurements given, with a few corrections marked
s: *A. Pugin Archt direct* drawn by B. Ferrey G. Gladwin
sculpt
Engr: *Op. cit.*, II, pl.9, publ. Sept 1831, with a few minor changes

Twenty preparatory measured drawings of Herstmonceux Castle, 1829, are stuck in the volume catalogued at [12].12 (q.v.). Eight of these drawings are by A. Welby Pugin and twelve are by B. Ferrey, and they include studies for parts of all the finished drawings given above and a few others that were not used in the published book. The drawings are d. June 1829 to Oct 3 1829.

There is an entry in A. W. Pugin's early autobiography in the library of the V & A recording how he and Ferrey went to Herstmonceux Castle on 3 October 1829. A. W. Pugin returned to London on 5 October. Herstmonceux Castle was partly a ruin during the C19, and in A. W. Pugin's preparatory study ([12].12, f.51) of the sculptured panel over the great gateway the heraldic beast is shown without a head, but the panel is 'restored' in the finished drawing (f.20 above). Presumably this was a constant practice.

6 HOUGHTON ST GILES (Norfolk): Slipper Chapel
Measured drawings, c.1831 (5):

f.92 Plan, elevation & section of W front
Insc: Title (*Chapel of Houghton-in-the-Dale, Norfolk*) & measurements given; *A. Pugin Architect direct* has been crossed out in pencil & *from a measured sketch by A. Welby | Pugin & Engraved by E. Kennion* (in A. C. Pugin's hand) added; there is another line in pencil in his hand that has been crossed out
s: *Drawn by T. T. Bury*
Engr: *Op. cit.*, II, pl.2, publ. Sept 1831, where fewer measurements are given than on the drawing
Here again A. C. Pugin emphasizes his son's importance, and this plate is placed first of the illustrations in the volume (see also No.5, f.21). The preparatory measured sketches that Pugin refers to are in [12].13, f.40, section of the W front s & d Aug. Pugin Jun | May 26th 1828, and f.41, elevation of W front s. *A. Pugin Jun* (signature partly cut).

f.93 Plans, front & side elevation of canopy at end of gable on W front

Insc: Title & measurements given
s: *A. Pugin Archt direct* Drawn by T. T. Bury E. Kennion
Engr: *Op. cit.*, II, pl.4, publ. Sept 1831

f.94 Detail of tracery of W window & elevation of pinnacle on top of gable; a rough outline of the jamb of the W window has been added

Insc: Title & measurements given
s: *A. Pugin Archt direct*, drawn by T. T. Bury, engraved by G. Gladwin
Engr: *Op. cit.*, II, pl.3, publ. Sept 1831, where the jamb has been drawn out & measurements given & a number of other minor details altered or added

f.95 Detail of niche by window & niche by door on the W front

Insc: Title & measurements given; verso (in pencil, in A. C. Pugin's hand) *A proof to be sent | with the copper*
s: *A. Pugin Architect direct* Drawn by T. T. Bury
Engraved by E. Kennion
Engr: *Op. cit.*, II, pl.5, publ. Sept 1831

f.96 Details of W front

Insc: Title & measurements given; 1 moulding has been ringed in pencil
s: *A. Pugin archt direct*. drawn by T. T. Bury, engraved by G. Gladwin
Engr: *Op. cit.*, II, pl. 6, publ. Sept 1831, with the moulding ringed in pencil in the drawing omitted
There are ten preparatory measured drawings, 1828, of this chapel stuck in the volume catalogued at [12].13; they include studies for parts of all the finished drawings given above. Where exact dates are given they are between 26 & 29 May 1828, and the signatures of the draughtsmen are A. W. Pugin, T. T. Bury, B. Ferrey and J. Nash. For another measured drawing of this chapel see [10].17.

7 KENILWORTH (Warwicks): Castle
Measured drawings 1830 of castle (9) & gatehouse (2):
f.1 Banqueting hall: part of plan at window level & longitudinal section

Insc: Title & measurements, given with a few pencil marks to denote alterations
s: *A. Pugin Archt. direct*. Drawn by B. Ferrey E. Kennion
sculpt
Engr: *Op. cit.*, II, pl.18, publ. Sept 1831, with a few minor alterations to measurements & inscriptions

f.2 Banqueting hall: internal elevation & section of window

Insc: Title & measurements given
s: *A. Pugin Archt direct* Drawn by Benjn. Green F. J. Havell sculpt
Engr: *Op. cit.*, II, pl.19, publ. Sept 1831

f.3 Banqueting hall: details of tracery & mouldings of window to larger scale

Insc: Title & measurements given (some very faint)
s: *A. Pugin Archt direct* drawn by Benjn Green (very faint)
Engr: *Op. cit.*, II, pl.20, publ. Sept 1831

f.4 Banqueting hall: plans & internal elevation of bay window & detail of still

Insc: Title & measurements given (some very faint)
s: *A. Pugin Archt direct* drawn by Benjn Green
Engr: *Op. cit.*, II, pl.21, publ. Sept 1831
The various parts of the drawing, plans, elevation and detail, are drawn on different pieces of paper which have been stuck together.

f.5 Elevation of the octagonal lobby

Insc: Title & measurements given & (in pencil, in A. C. Pugin's hand) *not to be used*
s & d: *Thos. L. Walker Nov. 23d 183...* (cut)
This drawing is not reproduced in this form but appears, with several minor alterations, as part of pl.17 in *Op. cit.*, II, publ. Sept 1831. Included in this plate are several details of the octagonal lobby, see f.8 below.

f.6 Section of the octagonal lobby, & details of rib & corbel

Insc: Title & measurements given
s & d: *Thos. L. Walker Nov. 18th 1830*
Engr: As part of pl.16 in *Op. cit.*, II, publ. Sept 1831
The published engraving is to a smaller scale, gives fewer measurements and includes the plan, see f.7 & 9 below.

f.7 Plan of octagonal lobby

Insc: Title & measurements given
s & d: *T. L. Walker Oct 20 1830*
The drawing has been cut to an irregular shape. This plan, with several substantial modifications and drawn to a smaller scale, is used as part of pl.16 in *Op. cit.*, II, publ. Sept 1831.
See also f.6 & 9.

f.8 Elevation of the octagonal lobby & details

Insc: Title, labels & measurements given
s: *A. Pugin Archt direct* Drawn by T. L. Walker
Engr: *Op. cit.*, II, pl.17, publ. Sept 1831, incorporating a few changes
The drawing is very faint and much rubbed. The details, drawn to a larger scale, appear on f.32 of the V & A volume, 'Drawings of Examples not published', s & d *Thos L. Walker Nov. 25th 1830* and inscribed (in A. C. Pugin's hand in pencil) *drawn again published*.

f.9 Plan & section of octagonal lobby, with details of corbels & ribs

Insc: Title, labels & measurements given
s: *A. Pugin Archt direct* drawn by T. L. Walker
Engr: *Op. cit.*, II, pl.16, publ. Sept 1831
This drawing, which is rather faint and damaged at the top left corner, has only very minor differences with the published plate, see also f.6 & 7.

There is no drawing in this volume for the plan, elevation and section of a fireplace in the great hall that was published as pl.22 in *op. cit.*, II, in July 1832.

E elevation of gatehouse

Insc: *Elizabethan Architecture Pl.3*, with title of building & measurements given

s & d: F. T. Dollman | Nov. 12th 1830

The drawing has not been mounted in the volume and was not engraved in *op. cit.*, I or II.

Cross-section of gatehouse from E to W

Insc: *Elizabethan Architecture Pl.4*, with title of building & measurements given

s & d: F. T. Dollman | Nov. 19th 1830

The drawing has not been mounted in the volume and was not engraved in *op. cit.*, I or II.

In the V & A volume, 'Drawings of Examples not published', ff.35-40, there are six other drawings for the gatehouse in the same series as the two given above for f.112. They are all under the heading 'Elizabethan architecture' and numbered pls.1, 2 & 5-8. They are all signed by F. T. Dollman and dated 30 October, 5 & 24 November 1830, 10 & 20 January and 1 March 1831.

In the same V & A volume, ff.32, 33 & 41-42, are four drawings of details of the castle and the priory, three by T. L. Walker with two dates, 25 November 1830 and 4 February 1831, and one by B. Green; these are in the same series as those on ff.1-9 above. There is also a further group of three drawings, ff.29-31, all dated August 1832, which must be, though similar measured architectural drawings, for a different use because of their date. Finally in the V & A volume, f.34, there is a pencil view inside the banqueting hall, inscribed (in A. C. Pugin's hand) *drawn by Kearnan*.

8 LONDON: Church of St Katharine, Tower Hill, Tower Hamlets (now Chapel of the Royal Foundation of St Katharine, Butcher Row (Stepney), Tower Hamlets)

Measured drawing, c.1828

f.65 Elevation, section & details of canopy to 1 of stalls

Insc: Title & a few measurements given

s: A. Pugin direct B. Ferrey delt J. Le Keux sculpt

w/m: J. Whatman 1826

Engr: *Op. cit.*, I, pl.33, publ. May 1828, with a few very minor changes

See also [13].3 for a discussion of a very similar drawing.

9 LONDON: Archbishop's Palace, Old Palace Yard, Croydon (Surrey)

Measured drawings, c.1828-29 (5):

f.103 Great hall: small-scale plan, cross-section looking E & a few details, including the carving of the arms of Henry VI

Insc: Title, labels & measurements given; there are a number of marks in pencil indicating corrections & some writing, also in pencil, illegible except for the name *Arundale*

s: A. Pugin direct G. B. Moore delt

Engr: *Op. cit.*, I, pl.38, publ. Jan 1829, with several alterations from the drawing

This E wall collapsed very shortly after this drawing was made and the carving of the royal arms fell with it: see note at end of entry.

f.104 Chapel: small-scale plan, cross-sections & plan of 1 bay of ceiling

Insc: Title & measurements given

s: A. Pugin direct

Engr: *Op. cit.*, I, pl.41, publ. July 1829

There are several differences between the drawing and the plate. The plate is signed *A. Pugin direct*, no draughtsman is given and the engraver is G. Gladwin.

f.105 Great hall: external & internal elevation of 1 bay, longitudinal section & details of window, to different scales

Insc: Title & measurements given

s: A. Pugin direct T. T. Bury delt E. Kennion sculpt

Engr: *Op. cit.*, I, pl.39, publ. Jan 1829

f.106 Guardroom: small-scale plan; plans of part of S bay window, elevation of bay window & details of window

Insc: Title & measurements given

s: A. Pugin direct B. Ferrey delt G. Gladwin sculpt

Engr: *Op. cit.*, I, pl.40, publ. Jan 1829

f.107 Chapel: longitudinal section of 1 bay & details of wooden screen

Insc: Title & measurements given; one part of the details of the screen has been crossed out in pencil & there is an illegible pencil note in the margin

s: A. Pugin direct

Engr: *Op. cit.*, I, pl.42, publ. July 1829

In the engraving a small-scale longitudinal section of the whole chapel is given in the place of the cancelled detail of the screen. The draughtsman is given as B. Ferrey and the engraver as G. Gladwin.

For two other drawings of details see [10].19. Joseph Nash made five lithographs of the building for the book, *Views illustrative of Pugin's examples*, including a dramatic perspective of the great hall 'as it appeared after the fall of the E. end wall, on the 8th June, 1830'. Nash also did a lithograph of the royal arms that had been on the E wall, and this was published as pl.82 in *Pugin's Gothic ornaments*. There are some differences between the lithograph and the drawing on f.103, where the angel supporters are shown with wings.

10 LONDON: Eltham Palace (Woolwich), Greenwich Measured drawings (5), 1827-28, & copy of a measured drawing (1), 1830:

f.97 Great hall: small-scale plan, 1 bay of roof plan & cross-section

Insc: Title & measurements given

s: A. Pugin direct

This is probably not the final drawing for the engraving (*op. cit.*, I, pls.46 & 47, publ. May 1828), which includes one bay of the longitudinal section of the hall showing the bay window. The drawing, which is made up of three sheets of paper stuck together, includes a number of other minor differences with the engraving. The engraving is signed *drawn by T. T. Bury*. There is a preparatory drawing of the longitudinal section on f.22 of the volume catalogued at [10].23 s & d Ferrey 1827.

f.98 Plan, elevation & section of the hammer-beam construction of the wooden roof

Insc: Title & measurements given, with some pencil notes (not in A. C. Pugin's hand) for alterations

s: A. Pugin architect direct, drawn by T. T. Bury G. Gladwin sc.

Engr: *Op. cit.*, I, pl.49, publ. Jan 1830, with the

addition of the section of a principal rafter

There are two preparatory studies for this drawing, [10].23, ff.19 & 25, signed B. Ferrey and dated Octr 1827 respectively.

f.99 Great hall, N bay window: elevation, cross & longitudinal sections towards hall of vault

Insc: Title & a few measurements given

s: A. Pugin direct T. T. Bury delt G. Gladwin sculpt

Engr: *Op. cit.*, I, pl.44, publ. May 1828, with slight differences from the drawing

f.100 Great hall, N bay window: plan of vault & longitudinal section of vault towards window

Insc: Title & a few measurements given

s: A. Pugin direct T. T. Bury delt G. Gladwin sculpt

Engr: *Op. cit.*, I, pl.43, publ. May 1828

The engraving clarifies this extremely complicated drawing, on which some lines are very faint. There are also minor alterations.

f.101 Great hall: elevation & details of N door

Insc: Title & measurements given

s: A. Pugin direct T. T. Bury delt

Engr: *Op. cit.*, I, pl.48, publ. May 1828

There are two preparatory studies for this drawing, [10].23, f.19, s & d T. T. Bury | April 14th 1828, f.21, s & d B. Ferrey | Oct. 1827.

f.111 Great hall: plan & elevation of octangular stone bracket

Insc: Title & measurements given

s & d: F. T. Dollman | April 3rd 1830

w/m: J. Whatman 1828

This drawing, which is not mounted in the volume, is a copy (with a few differences) of part of the engraving in *op. cit.*, I, pl.45, which was published in May 1828. The original drawing for this engraving, which includes details of windows is not in this volume.

Eltham Palace was also one of the places chosen for *Views illustrative of Pugin's examples*, and there are several preparatory sketches for this in the volume catalogued at [10].23. Furthermore, in *Pugin's Gothic ornaments* details of Eltham Palace are illustrated by two gables on pls.21 & 30 and stone bosses on pl.35. There is a drawing in the V & A volume, 'Drawings of Examples not published', f.43, an elevation and section of entrance gate to the offices s & d P. J. Amos Nov. 19th | 1827; and finally there are details of the roof, mouldings and tracery, one dated 4th Sep. 1815, ff.52, 54 & 55, in the volume catalogued at [6].14 (q.v.).

11 OXBOROUGH (Norfolk): Oxburgh Hall

Measured drawings of the entrance gatehouse, 1828-29 (5):

f.78 N elevation & section through centre of elevation

Insc: Title & a few measurements given

s: A. Pugin direct F. Arundale delt E. Kennion sculpt

Engr: *Op. cit.*, I, pl.54, publ. Jan 1829

f.79 Small general plan, plan of battlements & S elevation to quadrangle

Insc: Title & some measurements given

s: A. Pugin direct T. T. Bury G. Gladwin sculpt

Engr: *Op. cit.*, I, pl.57, publ. Dec 1829

f.80 Plans for ground & 1st floor & cross-section through centre

Insc: Title & measurements given

s: A. Pugin Architect direct drawn by T. T. Bury G. Gladwin sc

Engr: *Op. cit.*, I, pl.56, publ. Dec 1829

f.81 Plan, elevation & details of SE octagonal turret

Insc: Title & a few measurements given

s: A. Pugin direct Edw Kennion sculpt

Engr: *Op. cit.*, I, pl.55, publ. Jan 1829, with a few

other details included

No draughtsman is given on either the engraving or the drawing.

f.82 Details of N façade

Insc: Title, labels & measurements given

s: *A. Pugin direct, drawn by F. Arundale*

Engr: *Op. cit.*, I, pl.58, publ. Jan 1829, including some minor alterations

Three 'costume-piece' scenes of Oxburgh Hall are given in *Views illustrative of Pugin's examples*. The RC chapel of Our Lady & St Margaret, built near the gatehouse in 1835, has been attributed to A. W. Pugin (Pevsner, *NW & S Norfolk*, 1962, p.282), and so has some of the internal decoration of the library (A. L. Bedingfeld, *Oxburgh Hall*, The National Trust, 1972).

12 OXFORD: Church of St Mary

Measured drawings, 1827 (2):

f.63 Elevation of exterior of 1 bay, S side of nave, & details of tracery & mouldings

Insc: Title & measurements given

s: *A. Pugin direct G. B. Moore delt G. Gladwin sculpt*

Engr: *Op. cit.*, I, pl.30, publ. Jan 1828

f.64 Sedilia in chancel: elevation, section & details

Insc: Title & measurements given

s: *A. Pugin direct F. Arundale delt John Le Keux*

Engr: *Op. cit.*, I, pl.32, publ. May 1828, with slight differences from the drawing

In this volume there is no drawing for the engraving, *op. cit.*, I, pl.31, publ. Jan 1828, illustrating the external elevation of one bay of the S side of the chancel and its details. The church of St Mary, Oxford, was constantly sketched by Pugin and his pupils, and illustrations from it appear also in *Specimens*, I & II.

13 OXFORD: Church of St Peter-in-the-East

Measured drawings of S porch, 1827 (2):

f.60 Plan, elevation & section of S wall

Insc: Title & measurements given & published July 1827 by J. Taylor, 59, High Holborn

s: *A. Pugin direct T. T. Bury delt*

Engr: *Op. cit.*, I, pl.28, publ. Jan 1828, with some minor differences

f.61 Plans, W elevation, longitudinal & transverse sections

Insc: Title & measurements given; verso *Received of Mr Pugin £4.4.0 on account for two | Etchings April 15th 1827 G. Rawle*

s: *A. Pugin direct T. T. Bury delt*

Engr: *Op. cit.*, I, pl.29, publ. Jan 1828, including several alterations from the drawing

f.62 Details of N façade

Insc: Title, labels & measurements given

s: *A. Pugin direct, drawn by F. Arundale*

Engr: *Op. cit.*, I, pl.58, publ. Jan 1829, including some minor alterations

14 OXFORD: All Souls College

Measured drawings, 1827 (4):

f.53 Gateway: small-scale plan showing vaulting; elevations to High Street & to quadrangle

Insc: Title & measurements given

s: *A. Pugin direct F. Arundale delt T. Kearnan sculpt*

Engr: *Op. cit.*, I, pl.10, publ. Jan 1828

f.54 Chapel: external elevation of 1 bay, S wall; section of wall & details of mouldings

Insc: Title & measurements given

s: *A. Pugin direct G. Gladwin sculpt & (in pencil) F. Arundale delt*

Engr: *Op. cit.*, I, pl.12, publ. Jan 1828, where the draughtsman is given as A. Mauduit

f.55 Passage leading to chapel: plan of vaulting, section of vault, detail of tracery on vault & details mouldings

Insc: Title & measurements given, with several marks (in pencil, probably in the hand of A. C. Pugin) indicating corrections & a comment, partly illegible & therefore incomprehensible

s: *A. Pugin direct F. Arundale delt G. Gladwin sculpt*

Engr: *Op. cit.*, I, pl.11, publ. May 1828
There are a number of differences between the drawing and the engraving, especially in the section of the vault. A small piece of paper with a detail has been stuck to the sheet.

f.56 Chapel: elevation & section of oak tracery at the back of stalls

Insc: As above, with title & measurements given;

verso (in ink, in A. C. Pugin's hand) *Tracery All Souls College | for | Mr | Hunter | Nov. 14th 1827*

s: *A. Pugin direct T. T. Bury delt & (in pencil) T. Kearnan sculpt*

Engr: *Op. cit.*, I, pl.13, publ. Jan 1828, where the engraver is given as G. Gladwin.

15 OXFORD: Balliol College

Measured drawings of oriel window N side of quadrangle, 1827-28 (3):

f.43 Small-scale plan, part-plan of soffit & elevation

Insc: Title & measurements given, with (in pencil, not in A. C. Pugin's hand) a few notes about the drawing & marks to indicate alterations

s: *Meas'd & Drawn by A. Pugin*

Engr: *Op. cit.*, I, pl.6, publ. May 1828

The names under the plate are *A. Pugin Archt direct* and *J. Le Keux sculpt*, with no draughtsman mentioned.

There are a number of differences in detail between the drawing and the engraving, where the elevation is to a slightly smaller scale and the plans are treated differently.

f.44 Cross-section & details

Insc: Title & a few labels given, with (in pencil) some marks indicating alterations & (probably in A. C. Pugin's hand) *joints*

s: (in pencil, very faint) *A. Pugin direct & H. Shaw sculpt* (repeated twice, both names probably in A. C. Pugin's hand)

Engr: *Op. cit.*, I, pl.7, publ. May 1828, with slight alterations from the drawing

The names under the plate are *A. Pugin Archt direct* and *H. Shaw sculpt*, with no draughtsman mentioned.

See also the following entry.

f.45 Cross-section & details

Insc: Title, measurements & labels given, with several marks in pencil indicating alterations

s: *Meas'd & drawn by A. Pugin*

There are a number of differences between the details given in this drawing and those in f.44 above. The latter drawing is closer to the engraving and was presumably the final one. The drawings on f.43 & 45 are the only ones in this volume to have A. C. Pugin's name given as draughtsman, and they are certainly by the same hand. On the engravings, however, no draughtsman is mentioned, and it seems doubtful if these drawings are indeed A. C. Pugin's work. He is mentioned specifically as the measurer of the W doorway of Magdalen College chapel, see No.17, f.33 & 40 below.

f.46 Cross-section & details

Insc: Title, measurements & labels given, with several marks in pencil indicating alterations

s: *Meas'd & drawn by A. Pugin*

There are a number of differences between the details given in this drawing and those in f.44 above. The latter drawing is closer to the engraving and was presumably the final one. The drawings on f.43 & 45 are the only ones in this volume to have A. C. Pugin's name given as draughtsman, and they are certainly by the same hand. On the engravings, however, no draughtsman is mentioned, and it seems doubtful if these drawings are indeed A. C. Pugin's work. He is mentioned specifically as the measurer of the W doorway of Magdalen College chapel, see No.17, f.33 & 40 below.

The names under the plate are *A. Pugin Archt direct* and *H. Shaw sculpt*, with no draughtsman mentioned.

See also the following entry.

f.47 Details of N façade

Insc: Title, labels & measurements given

s: *A. Pugin direct, drawn by F. Arundale*

Engr: *Op. cit.*, I, pl.58, publ. Jan 1829, including some minor alterations

Three 'costume-piece' scenes of Oxburgh Hall are given in *Views illustrative of Pugin's examples*. The RC chapel of Our Lady & St Margaret, built near the gatehouse in 1835, has been attributed to A. W. Pugin (Pevsner, *NW & S Norfolk*, 1962, p.282), and so has some of the internal decoration of the library (A. L. Bedingfeld, *Oxburgh Hall*, The National Trust, 1972).

12 OXFORD: Church of St Mary

Measured drawings, 1827 (2):

f.63 Elevation of exterior of 1 bay, S side of nave, & details of tracery & mouldings

Insc: Title & measurements given

s: *A. Pugin direct G. B. Moore delt G. Gladwin sculpt*

Engr: *Op. cit.*, I, pl.30, publ. Jan 1828

Three 'costume-piece' scenes of Oxburgh Hall are given in *Views illustrative of Pugin's examples*. The RC chapel of Our Lady & St Margaret, built near the gatehouse in 1835, has been attributed to A. W. Pugin (Pevsner, *NW & S Norfolk*, 1962, p.282), and so has some of the internal decoration of the library (A. L. Bedingfeld, *Oxburgh Hall*, The National Trust, 1972).

The names given under the plate are *A. Pugin direct*, drawn by T. T. Bury J. Le Keux sculpt

Engr: *Op. cit.*, I, pl.32, publ. May 1828, with slight differences from the drawing

In this volume there is no drawing for the engraving, *op. cit.*, I, pl.31, publ. Jan 1828, illustrating the external elevation of one bay of the S side of the chancel and its details. The church of St Mary, Oxford, was constantly sketched by Pugin and his pupils, and illustrations from it appear also in *Specimens*, I & II.

13 OXFORD: Church of St Peter-in-the-East
Measured drawings of S porch, 1827 (2):
f.60 Plan, elevation & section of S wall
Insc: Title & measurements given & published July 1827 by J. Taylor, 59, High Holborn
s: *A. Pugin direct T. T. Bury delt*
Engr: *Op. cit.*, I, pl.28, publ. Jan 1828, with some minor differences

f.61 Plans, W elevation, longitudinal & transverse sections
Insc: Title & measurements given; verso *Received of Mr Pugin £4.4.0 on account for two | Etchings April 15th 1827 G. Rawle*
s: *A. Pugin direct T. T. Bury delt*
Engr: *Op. cit.*, I, pl.29, publ. Jan 1828, including several alterations from the drawing

f.62 Details of N façade
Insc: Title, labels & measurements given
s: *A. Pugin direct, drawn by F. Arundale*
Engr: *Op. cit.*, I, pl.58, publ. Jan 1829, including some minor alterations

14 OXFORD: All Souls College
Measured drawings, 1827 (4):
f.53 Gateway: small-scale plan showing vaulting; elevations to High Street & to quadrangle
Insc: Title & measurements given
s: *A. Pugin direct F. Arundale delt T. Kearnan sculpt*
Engr: *Op. cit.*, I, pl.10, publ. Jan 1828

f.54 Chapel: external elevation of 1 bay, S wall; section of wall & details of mouldings
Insc: Title & measurements given
s: *A. Pugin direct G. Gladwin sculpt & (in pencil) F. Arundale delt*
Engr: *Op. cit.*, I, pl.12, publ. Jan 1828, where the draughtsman is given as A. Mauduit

f.55 Passage leading to chapel: plan of vaulting, section of vault, detail of tracery on vault & details mouldings
Insc: Title & measurements given, with several marks (in pencil, probably in the hand of A. C. Pugin) indicating corrections & a comment, partly illegible & therefore incomprehensible
s: *A. Pugin direct F. Arundale delt G. Gladwin sculpt*
Engr: *Op. cit.*, I, pl.11, publ. May 1828
There are a number of differences between the drawing and the engraving, especially in the section of the vault. A small piece of paper with a detail has been stuck to the sheet.

f.56 Chapel: elevation & section of oak tracery at the back of stalls
Insc: As above, with title & measurements given; verso (in ink, in A. C. Pugin's hand) *Tracery All Souls College | for | Mr | Hunter | Nov. 14th 1827*
s: *A. Pugin direct T. T. Bury delt & (in pencil) T. Kearnan sculpt*
Engr: *Op. cit.*, I, pl.13, publ. Jan 1828, where the engraver is given as G. Gladwin.

15 OXFORD: Balliol College
Measured drawings of oriel window N side of quadrangle, 1827-28 (3):
f.43 Small-scale plan, part-plan of soffit & elevation
Insc: Title & measurements given, with (in pencil, not in A. C. Pugin's hand) a few notes about the drawing & marks to indicate alterations
s: *Meas'd & Drawn by A. Pugin*
Engr: *Op. cit.*, I, pl.6, publ. May 1828
The names under the plate are *A. Pugin Archt direct* and *J. Le Keux sculpt*, with no draughtsman mentioned.
There are a number of differences in detail between the drawing and the engraving, where the elevation is to a slightly smaller scale and the plans are treated differently.

f.44 Cross-section & details
Insc: Title & a few labels given, with (in pencil) some marks indicating alterations & (probably in A. C. Pugin's hand) *joints*
s: (in pencil, very faint) *A. Pugin direct & H. Shaw sculpt* (repeated twice, both names probably in A. C. Pugin's hand)
Engr: *Op. cit.*, I, pl.7, publ. May 1828, with slight alterations from the drawing
The names under the plate are *A. Pugin Archt direct* and *H. Shaw sculpt*, with no draughtsman mentioned.
See also the following entry.

f.45 Cross-section & details
Insc: Title, measurements & labels given, with several marks in pencil indicating alterations
s: *Meas'd & drawn by A. Pugin*
There are a number of differences between the details given in this drawing and those in f.44 above. The latter drawing is closer to the engraving and was presumably the final one. The drawings on f.43 & 45 are the only ones in this volume to have A. C. Pugin's name given as draughtsman, and they are certainly by the same hand. On the engravings, however, no draughtsman is mentioned, and it seems doubtful if these drawings are indeed A. C. Pugin's work. He is mentioned specifically as the measurer of the W doorway of Magdalen College chapel, see No.17, f.33 & 40 below.

f.46 Cross-section & details
Insc: Title, measurements & labels given, with several marks in pencil indicating alterations
s: *Meas'd & drawn by A. Pugin*
There are a number of differences between the details given in this drawing and those in f.44 above. The latter drawing is closer to the engraving and was presumably the final one. The drawings on f.43 & 45 are the only ones in this volume to have A. C. Pugin's name given as draughtsman, and they are certainly by the same hand. On the engravings, however, no draughtsman is mentioned, and it seems doubtful if these drawings are indeed A. C. Pugin's work. He is mentioned specifically as the measurer of the W doorway of Magdalen College chapel, see No.17, f.33 & 40 below.

f.47 Details of N façade
Insc: Title, labels & measurements given
s: *A. Pugin direct, drawn by F. Arundale*
Engr: *Op. cit.*, I, pl.58, publ. Jan 1829, including some minor alterations

17 OXFORD: Magdalen College
Measured drawings of entrance tower (6) & chapel (4), 1827 & 1829:
f.32 Great gateway of entrance tower: W elevation
Insc: (on the door) *Examples | of | Gothic Architecture | by | A. Pugin Architect | consisting of | Plans, sections, Elevations | and Details | Vol.1; verso (in pencil, in A. C. Pugin's hand) Examples of Gothic Architecture | as a continuation of the Gothic | Specimens | consisting of plans | sections elevations | and details | By | Augs Pugin Architect; this inscription is repeated in ink, with forming substituted for as*
s: *A. Pugin architect direct Drawn by T. T. Bury J. Le Keux sculpt*
Engr: *Op. cit.*, I, pl.1, publ. Jan 1830, & used as the title page, with the inscription as given on the drawing recto

f.33 Chapel: elevation of W doorway [Fig.13]
Insc: Title & measurements given
s: *Measured by A. Pugin T. T. Bury delt*
Engr: *Op. cit.*, I, pl.17, publ. Jan 1828, including minor alterations
The names given under the plate are *A. Pugin direct*, drawn by T. T. Bury W. Law sculpt

f.34-35 Entrance tower: small-scale plans & elevations
Insc: Title & measurements given, with (in pencil, very faint) *Mr Kearnan August 1827*
s: *A. Pugin direct G. B. Moore delt Thos. Kearnan delt (sic) (405 x 270)*
Engr: *Op. cit.*, I, pls.23-24, publ. May 1828
The drawing is very faint and rubbed; the joints of the masonry have been inked in, giving a very muddled effect.

f.36 Chapel: 1 bay, S side, elevation, section & details
Insc: Title & measurements given, with (in pencil in margin) faint calculations
s: *A. Pugin direct & (in pencil) T. T. Bury delt R. Sand sculpt*
Engr: *Op. cit.*, I, pl.20, publ. Jan 1828

f.37 Entrance tower: small-scale plan of roof, plans & elevations of chimneyshaft & part-plan & elevation of SE octagonal turret
Insc: Title, labels & measurements given, with some marks indicating alterations
s: *A. Pugin direct G. Gladwin sculpt*
w/m: J. Whatman 1826
Engr: *Op. cit.*, I, pl.21, publ. May 1828, with minor alterations
No draughtsman is given on either drawing or plate.

f.38 Oriel window near entrance tower: elevation & section
Insc: Title & measurements given, with (in pencil, in A. C. Pugin's hand) a number of marks indicating alterations
s: *A. Pugin direct Drawn by A. Mauduit W. Law sculpt*
Engr: *Op. cit.*, I, pl.22, publ. Jan 1828, including slight alterations

f.39 Chapel: details of carving on W doorway
Insc: Title & a few labels given & (in pencil) *(not on plate X)*
s: *A. Pugin direct & (in pencil) T. T. Bury delt R. Sand sculpt*
Engr: *Op. cit.*, I, pl.19, publ. Jan 1828
The relevance of the pencil inscription, which is written beside the drawings of the *Niche in Battlement*, is not apparent.

f.40 Chapel: section & details of moulding on W doorway
Insc: Title, labels & measurements given, a number of labels erased, with pencil marks indicating alterations
s: *Measured by A. Pugin T. T. Bury delt*
Engr: *Op. cit.*, I, pl.18, publ. Jan 1828, with a few minor alterations
The names given under the plate are *A. Pugin direct Dravn by T. T. Bury W. Law sculpt*.

f.41 Entrance tower: details from E elevation & vaulting
Insc: Title & a few measurements given, with (in pencil, in A. C. Pugin's hand) *for No IV - April 15, 1829*
s: *A. Pugin direct Ed Kennion sculpt*
Engr: *Op. cit.*, I, pl.26, publ. Dec 1829
There are several differences between the drawing and the engraving, where the draughtsman is given as B. Ferrey.

f.42 Entrance tower: details from W elevation
Insc: Title, labels & a few measurements given
s: *A. Pugin Archt direct Dravn by B. Ferrey Edmd Kennion sc*
Engr: *Op. cit.*, I, pl.25, publ. Dec 1829, including very slight differences
One detail has been drawn on a separate sheet of paper and stuck on.

In the V & A volume, 'Drawings of Examples not published', ff.75-76, is a double plate of Magdalen College tower, with three small-scale plans, S elevation and section N-S. The only name given under the illustration is A. Pugin. It is a superb drawing.

18 OXFORD: Merton College chapel
Measured drawings, 1827-c.1832 (7):

f.46 N wall, chancel: elevation of 1 bay, section & details
Insc: Title & measurements given, with a number of marks indicating alterations & some illegible comments & erasures of labels
s: *A. Pugin direct T. T. Bury delt & (in pencil) I. Le Keux sc*
Engr: *Op. cit.*, I, pl.5, publ. Jan 1828

f.47 Details of stained glass windows
Insc: Title & a few measurements given; verso (in pencil, in A. C. Pugin's hand) *Mr Hunter | May 12th 1827*
s: Verso *A. Mauduit*
Pencil & sepia pen with blue, red, yellow, green, beige & black washes
Engr: *Op. cit.*, I, pl.4, publ. Jan 1828, where it is coloured in a similar manner, though with minor alterations

f.48 Elevation & details of wooden tracery of stalls
Insc: Title & a few measurements given
s: *A. Pugin direct B. Ferrey delt G. Gladwin sculpt*
Engr: *Op. cit.*, I, pl.16, publ. Jan 1829, with some slight alterations
The details of the Merton College chapel stalls have been drawn on four pieces of paper that have been stuck together. They only occupy part of the drawing and the plate, which also includes details of the door of the entrance gateway, St John's College (No.20).

f.49 Tower: small-scale plan & cross-section of wooden ceiling
Insc: Title & many measurements given
s: *A. Pugin Architect direct Dravn by T. T. Bury G. Gladwin sculpt*
Engr: *Op. cit.*, II, pl.7, publ. July 1832

f.50 Tower: details of wooden ceiling
Insc: Title, labels & measurements given
s: *A. Pugin architect direct Dravn by T. T. Bury G. Gladwin sculpt*
Engr: *Op. cit.*, II, pl.8, publ. July 1832
There are preparatory drawings for this ceiling in the volume catalogued at [12].15. One of these drawings is s & d *A. Pugin 1827 | 20 April* and another *April 1827 Mauduit*.

f.51 N transept: elevation, section & details of 1 bay, E wall
Insc: Title & measurements given
s: *A. Pugin direct J. Roffe sculpt*
Engr: *Op. cit.*, I, pl.2, publ. Jan 1828, with slight alterations
No draughtsman is mentioned on either drawing or plate.

f.52 N transept: details of doorway
Insc: Title & measurements given
s: *A. Pugin archt. direct & (in pencil) W. W. Law sculpt*
Engr: *Op. cit.*, I, pl.3, publ. Jan 1828
No draughtsman is mentioned on either drawing or plate.

19 OXFORD: New College
Measured drawings, c.1827 (2):

f.57 Cloisters: plan, elevation & section of centre bay & bay next to it
Insc: Title & measurements given
s: *A. Pugin direct*
Engr: *Op. cit.*, I, pl.8, publ. May 1828, with slight differences
The names under the plate are *A. Pugin Archt direct, dravn by T. T. Bury, B. Winkles sculpt*.

f.58 Chapel: details of niche & pinnacles on gabl of W front
Insc: Title & measurements given
s: *A. Pugin direct T. T. Bury delt E. Kennion sculpt*
Engr: *Op. cit.*, I, pl.9, publ. May 1828, with minor differences

20 OXFORD: St John's College
Measured drawing, c.1827

f.62 Stone vault of passage to garden: general plan, quarter-plan, sections & details of ribs
Insc: Title, labels & some measurements given
s: *A. Pugin direct T. T. Bury delt G. Gladwin sculpt*
Engr: *Op. cit.*, I, pl.15, publ. May 1828

There is no drawing in this volume for the plan, elevation and section of the entrance gateway of St John's College chapel which was published as pl.14, of *Op. cit.*, I, in May 1828. There is a drawing of the detail of the tracery on the wooden door of the entrance gateway on f.48 of this volume, where, together with some details of wooden tracery in Merton College chapel, it forms pl.16 of *Op. cit.*, I, published in January 1829. The draughtsman of this drawing is B. Ferrey. On f.60 of the V & A volume, 'Drawings of Examples not published', is a drawing with the title 'St Johns College Oxford Wooden Door of entrance gateway', giving the external and internal elevation, but showing no tracery in the heads of the panels. The drawing is signed *A. Shaw*.

21 RAGLAN (Mon): Castle
Measured drawings, 1831-32 (7)

f.10 General ground plan & elevation of gatehouse & hexagonal tower
Insc: Title & a few measurements given & parts of plan labelled
s: *A. Pugin Archt direct dravn by T. L. Walker*
Engr: *Op. cit.*, II, pl.23, publ. May 1832
The plan and elevation are on separate sheets of paper.

f.11 Great hall: small general plan, E elevation & plan of articulation & longitudinal section
Insc: Title & measurements given
s: *A. Pugin Archt direct dravn by F. T. Dollman E. Kennion sculpt*
Engr: *Op. cit.*, II, pl.24, publ. June 1832

f.12 State bedroom: external & internal elevation & section of great window
Insc: Title & measurements given, with (in pencil, above external elevation) *This has been | altered from | what it was*
s: *A. Pugin Archt direct dravn by F. T. Dollman H. Winkles sculpt*
Engr: *Op. cit.*, II, pl.25, publ. May 1832

f.13 State bedroom: details of great window
Insc: Title & measurements given, with a note (in pencil by detail C) *This | scroll | to be | expressed | as it is here | on the | copper*
s: *A. Pugin Archt direct dravn by F. T. Dollman H. Winkles sculpt*
Engr: *Op. cit.*, II, pl. 26, publ. May 1832, with very minor differences

f.14 Window above entrance gateway: elevation, sections & details
Insc: Title & measurements given, with several erasures & crossing out of pen inscriptions
s: *A. Pugin Archt direct dravn by F. T. Dollman E. Challis sculpt*
Engr: *Op. cit.*, II, pl.29, publ. June 1832

f.15 State apartments, fountain court: details of window
Insc: Title & measurements given
s: *A. Pugin Archt direct dravn by B. Green Engraved by G. Gladwin*
Engr: *Op. cit.*, II, pl.28, publ. June 1832, with slight differences

f.16 State apartments, fountain court: external & internal elevations & section of window
Insc: Title & a few measurements given
s: *A. Pugin Archt direct Dravn by B. Green Engraved by G. Gladwin*
Engr: *Op. cit.*, II, pl.27, publ. June 1832

In the V & A volume 'Drawings of Examples not published', ff.21-27, there are eight further drawings of Raglan Castle by B. Green and F. T. Dollman; they are for the entrance gateway, fireplaces in the entrance tower and entrance gateway, the entrance porch to the great hall and windows of the hexagonal tower. Dates given on these drawings are January, 13 & 17 March 1832. In the library of the V & A is a notebook (L5172-1969) belonging to A. C. Pugin with his account of the visit he and his pupils, Walker Dollman and Green, made to Raglan Castle from 14 September 1831.

22 ST ALBANS (Herts): Cathedral & abbey church of St Alban
Measured drawing, 1829

f.102 Elevations of oak doors to chapel of St Alban & to Abbot Ramryge's chantry
Insc: Title & measurements given
s: *A. Pugin Architect direct dravn by T. T. Bury & (in pencil) T. Kearnan sculpt*
Engr: *Op. cit.*, I, pl.34, publ. Jan 1830
In the V & A volume, 'Drawings of Examples not published', f.62, there is an unfinished drawing of another door with very ornate decorated tracery inscribed *Door St Albans Abbey* and signed *Bury*. There are a number of illustrations of details of carving in St Alban's abbey in *Pugin's Gothic ornaments*, pls.61-64, 66, 67 & 71. These include several details from Abbot Ramryge's chantry.

23 SNORING, GREAT (Norfolk): Rectory
Measured drawings, 1829 (2):

f.86 Part of S elevation, elevation of 3 light window to larger scale & detail of upper string-course
Insc: Title, labels & measurements given, with (in pencil, in A. C. Pugin's hand) *returned from Hunter | Feby 4 1829*

s: *A. Pugin direct B. Ferrey delt J. Le Keux sculpt*
(*J. Le Keux* is repeated twice more in pencil)
Engr: *Op. cit.*, I, pl.74, publ. Jan 1829

f.87 Details of entrance door, chimneyshafts & parts of polygonal turret

Insc: Title & measurements given, with (in pencil) *X to be removed a little lower (referring to the lowest profile of mouldings marked on niche in the angles of the turret)*

s: *A. Pugin direct B. Ferrey delt J. Le Keux sculpt*
Engr: *Op. cit.*, I, pl.75, publ. Jan 1829, where the change indicated in the note has been carried out

24 THORNBURY (Glos): Castle
Measured drawings, 1831-32 (7):

f.25 S front: plan & elevation
Insc: Title & measurements given, with (in the margin, in pencil, possibly in the hand of B. Green, the draughtsman) a number of comments for engraver, *The battlements | to be dotted, joints to be lightly expressed | on the engraving, This alteration | in the staircase & joints of machecoulis | to be expressed | on engraving*
s: *A. Pugin Archt direct drawn by Benjn Green H. Winkles sculpt*
Engr: *Op. cit.*, II, pl.30, publ. June 1832

f.26 General ground plan & plan & elevation of office wing

Insc: Title, labels & measurements given
s: *A. Pugin Archt direct drawn by F. T. Dollman G. Gladwin sculpt*
Engr: *Op. cit.*, II, pl.37, publ. July 1832

f.27 Great hall, bay window: internal & external elevations

Insc: Title & measurements given
s: *A. Pugin Archt direct Drawn by T. L. Walker Edwd Kennion sculpt*
Engr: *Op. cit.*, II, pl.31, publ. May 1832

f.28 Great hall, fireplace: elevation, section & details

Insc: Title, labels & measurements given
s: *A. Pugin direct drawn by T. Walker* (name added in pencil, probably in A. C. Pugin's hand, apparently over F. T. Dollman which is in red pen & has been partly erased)
Engr: *Op. cit.*, II, pl.35, publ. May 1832
The engraving has fewer details, is to a larger scale and the draughtsman's name is given as F. T. Dollman.

f.29 S front: elevations & sections of a light to 1st floor & other details of bay window

Insc: Title, labels & measurements given
s: *A. Pugin Archt direct drawn by T. L. Walker G. Gladwin sculpt*
Engr: *Op. cit.*, II, pl.33, publ. June 1832

f.30 S side gallery, doorway & oriel window: plan, elevation, section & detail

Insc: Title & measurements given, with some erasures & illegible comments
s: *drawn by F. T. Dollman | H. Winkles sculpt*
Engr: *Op. cit.*, II, pl.34, publ. June 1832

f.31 Octagonal tower: details of machicolations

Insc: Title & measurements given, with (in pencil, in margin, possibly in T. L. Walker's hand) *Mr Hunter | is requested | to put | this | dotted line*
s: *A. Pugin Archt direct drawn by T. L. Walker G. Gladwin sculpt*
Engr: *Op. cit.*, II, pl.36, publ. June 1832, with minor alterations

There is no drawing in this volume of details of the bay window of the great hall published as pl.32 in *op. cit.*, II, in May 1832. Pls.38-44, with illustrations of the entrance gateway, the oriel window on the N front, another fireplace and brick chimneystack on the N front, were published in September 1833 by A. W. Pugin, who sketched and measured the chimneys himself, but there are no drawings for them in this volume. There are seven further drawings of Thornbury in the V & A volume, 'Drawings of Examples not published', ff.14-20. They are mostly details of small windows, the draughtsmen are F. T. Dollman, B. Green, A. Beloe, H. Whitaker and W. Lea, and T. L. Walker's name has been added (in pencil, in A. C. Pugin's hand) on two drawings; dates given on drawings are 25 & 26 October 1831 and 27 September 1832. In the notebook in the V & A library, mentioned under Raglan Castle (q.v.), A. C. Pugin describes the visit that he and his pupils made to Thornbury Castle, where they arrived on 23 September 1831.

25 THORPLAND (Norfolk): Thorpland Hall
Measured drawings, 1829 (3):

f.83 Plan & elevation of main façade
Insc: Title & a few measurements given
s: *A. Pugin Architect direct drawn by T. T. Bury J. Le Keux sculpt*
Engr: *Op. cit.*, I, pl.71, publ. Jan 1830

f.84 Chimneystack & pinnacle at E gable: plans & elevations

Insc: Title, labels & a few measurements given; verso (in pencil, in A. C. Pugin's hand) *sent to Mr. Rawle June 15th 1829*
s: *A. Pugin Archt direct drawn by B. Ferrey G. Rawle sculpt*
Engr: *Op. cit.*, I, pl.72, publ. Dec 1829

f.85 Porch: plan, elevation, section; details of ground floor

Insc: Title, measurements & labels given
s: *A. Pugin Archt direct, drawn by B. Ferrey, J. Kearnan sculpt*
Engr: *Op. cit.*, I, pl.73, publ. Dec 1829

26 WALSINGHAM, GREAT (Norfolk): Church of St Peter

Measured drawing of oak bench, 1829
f.90 Elevation, section & details of oak desk & seat
Insc: Title (*Old Walsingham Church*) & measurements given, with (in pencil, probably in A. C. Pugin's hand) some alterations noted
s: *A. Pugin Archt direct drawn by B. Ferrey, J. Davis sculpt*
Engr: *Op. cit.*, I, pl.50, publ. Jan 1830, where the alterations have been included
This church has a famous complete set of C14 benches (Pevsner, *NE Norfolk & Norwich*, 1962, p.140). In the V & A volume, 'Drawings of Examples not published', ff.77-81 & 84, are plans, elevations, sections and details of the S porch of this church, all signed by T. L. Walker and dated 1, 6, 7, 21 & 29 October 1829. There is also an unfinished drawing with details of tracery of a C14 N aisle window on f.85. It is s & d T. L. Walker Nov. 10th 1829 and forms half the illustration, the other half being a N chancel window of Fakenham church.

27 WALSINGHAM, LITTLE (Norfolk): Church of St Mary

Measured drawing, 1829
f.91 Plan, section & details of oak ceiling, S aisle
Insc: Title (*New Walsingham Church*) & measurements given
s: *A. Pugin architect direct drawn by T. T. Bury T. Kearnan sculpt*
Engr: *Op. cit.*, I, pl.51, publ. Dec 1829

In the V & A volume, 'Drawings of Examples not published', ff.71 & 72, are drawings of the font that are signed by F. T. Dollman and dated 23 December 1829 and 10 February 1830.

28 WARWICK: Castle

Measured drawings of Guy's tower, 1830 (2):
f.17 Plans of each stage, N elevation & section N-S
Insc: Title & measurements given
s: *A. Pugin Archt direct drawn by T. L. Walker Ed. Kennion sculpt*
Engr: *Op. cit.*, II, pl.15, publ. Sept 1831, including minor alterations
The drawing is very rubbed and faint.

f.18 Plans of each stage, N elevation & section E-W
Insc: Title & measurements given, with many comments (in pencil, some in A. C. Pugin's hand & some in another) about corrections, e.g. *this | loophole | wrong & why are not the plans placed the same as the section | from East to West; (in ink, at top in margin) not to be used*
s & d: *Thos L. Walker Octo. 19 | 1830*
This drawing is a preliminary one to that on f.17. The chief differences are in the orientation of the plans.

In the V & A volume, 'Drawings of Examples not published', there are twelve more drawings of Warwick Castle, ff.2-13. These include five pages with details of Guy's tower, signed by T. L. Walker, F. T. Dollman and B. Green, and three dated 4, 13 & 14 October 1830. Six drawings consist of general plans, elevations, and one page of details from the entrance gateway. The draughtsmen are B. Green, T. L. Walker and F. T. Dollman; and dates given are 6 & 22 October 1830. There is also a view from the river s & d *Benjn Green | Nov. 13th 1831*.

[12] Coventry, Houghton, Herstonmonceux & c
Volume of preliminary measured drawings, chiefly of timber-framed buildings in Coventry, the Slipper chapel, Houghton St Giles and Herstonmonceux Castle, made on site between 1828 and 1832, with one drawing of 1823, by A. C. Pugin's pupils. They are preparatory to finished drawings intended to be used in various of A. C. Pugin's publications, though several were in fact never published. Further details are given in the notes to the individual drawings, and in a general entry under COVENTRY.
99 drawings, mostly single sheets bound directly in the volume, but some with a second smaller drawing stuck on the verso; a few of the smaller drawings have been simply back-mounted
Half-bound in brown leather with marbled boards (360 x 270); spine labelled on green leather *A. C. Pugin | and | Draughtsmen & Coventry | Houghton | Herstonmonceux (sic) | etc*
Prov: Unknown, see note on provenance of [5]

The drawings have been catalogued in alphabetical order of place, irrespective of their position in the volume, and the entries for each building have been summarized to give only the basic details. Nearly all drawings are titled and measurements given: the drawings for Houghton and Herstonmonceux are more carefully executed than the others, which are mostly rough unfinished studies. Inscriptions are not given in full, and it should be noted that there are many comments and corrections made in the hand of A. C. Pugin. The drawings are all in pencil, unless otherwise stated, and the average size is 355 x 245.

1-5 COVENTRY (Warwicks)

It seems certain that A. C. Pugin was at one time intending to devote a part of his second volume of *Examples* to timber-framed domestic buildings, or possibly Elizabethan architecture, and he and his pupils were in Coventry, Stratford-upon-Avon and Warwick in August and September 1830 making studies for this purpose. In the library of the V & A is a volume (L5205-1969) titled 'Drawings of Examples not published', which includes a number of pretty, finished drawings of these buildings, dated from November 1830 to early August 1831. (This volume is referred to as 'V & A volume' in the following entries.)

A drawing of details of Harvard House, Stratford-upon-Avon, s & d *Benj. Green* | Nov 17 1830 (f.54 of the V & A volume), has two inscriptions in A. C. Pugin's hand: *to form part of a work on wooden houses and if done | to be in Lithograph with the wooden houses.* In fact these measured drawings remained unused, but A. Pugin did publish in April 1831 *Ornamental gables, selected from ancient examples in England by Augs. Pugin, architect, & drawn on stone by his pupil B. Ferrey* (referred to as 'Ferrey, *Ornamental gables*' below). The examples are nearly all in Coventry, and the illustrations are in the same style as, and formed a supplement to, the series of lithographic plates in *Pugin's Gothic ornaments*, 1828-31.

1 COVENTRY (Warwicks): St Mary's Hall, Bayley Lane

Preliminary measured drawings, August & September 1830 (12):

f.17 Table: plan & elevation
s & d: *Benj. Green* | August 31st 1830

f.18 Guild chair: back elevation
s & d: *F. T. Dollman* | Sept 1 1830

f.20 Guild chair: front & side elevations
s & d: *B. Ferrey* | August 1830
There is a finished drawing of this chair in the V & A volume, f.65.

f.19 Sideboard: plan & details of elevation
s & d: *Thos. L. Walker* | Sept 5 1830

f.38 Ground plan
s & d: *T. L. Walker* | Sept 1830

f.36 First floor plan of great hall
s & d: *F. T. Dollman* | Sept 2nd 1830

f.33 Plan of part of kitchen & offices
s & d: *Thos. L. Walker* | 2nd Sept 1830

f.34 Plan of 1 bay of vault to ground floor
s & d: *T. L. Walker* | Sep 2 1830
Outline of arrangement of tapestry
s & d: *F. T. Dollman* | Sept. 2nd 1830
Both drawings are on the same sheet.

f.30 Elevation to Bayley Lane
s & d: *Ferrey* | Sept

f.32 E elevation & section N-S

f.35 Elevation of window & details of roof to great hall
s & d: *B. Ferrey* | Sept. 1830

f.37 Transverse section across whole building
s & d: *B. Ferrey* | Sept. 1830

f.29 Details of mouldings in great hall
s & d: *Benj. Green* | Sept 2nd 1830

In the V & A volume, ff.66-69, there are four finished drawings of St Mary's Hall: two plans, a section and an elevation. They are all signed by T. L. Walker and dated 27 November & 8 December 1830 and 9 & 14 February 1831. In the same volume, ff.63 & 64, there are two unfinished watercolours of the famous late C15 tapestry in St Mary's Hall s & d *J. Nash* | Sept. 1830.

2 COVENTRY (Warwicks): House, corner of Bayley Lane

Preliminary measured drawings, 31 August 1830 (2):

f.14 Elevation of gabled entrance elevation
s & d: *F. T. Dollman* | Aug 31st 1830

There is an eight-light window to the first floor and an inscription in A. C. Pugin's hand: *This window did belong to St Mary's Hall | it was removed about 7 years.*

f.13 Side elevation
s & d: As f.14

The carved tracery on the angle-post of this house is illustrated in Ferrey, *Ornamental gables*, pl.20, fig.2, publ. Jan 1831.

3 COVENTRY (Warwicks): Bond's Hospital, Hill Street

Preliminary measured drawings, 31 August & September 1830 (7):

f.31 Ground plan

f.26 Elevation of end gable
s & d: *T. L. Walker* | Aug. 31st 1830
This elevation is illustrated in Ferrey, *Ornamental gables*, pl.21, fig.2, publ. March 1831.

f.25 Side elevation & details of mouldings
s & d: *B. Green* | August 31st 1830

f.5 Cross-section showing timber construction
s & d: *B. Ferrey* | Sept. 1830

f.21 Details of 2 differently carved barge-boards to gables & of mouldings
s & d: *B. Ferrey* | Aug 31st | 1830
These two gables, partly shown here, are completely illustrated in Ferrey, *Ornamental gables*, pls.9 & 19, publ. Nov 1830 & Jan 1831 respectively.

f.23 Details of carving of barge-boards to a gable, of spandrels to a doorway & of 2 string-courses to great gable
s & d: *J. Nash* | Aug 31st 1830
The gable is completely illustrated in Ferrey, *Ornamental gables*, pl.6, with the string-courses on pl.1, fig.2 (where they are called ornamental boards), both publ. Nov 1830.

f.27 Details of carved barge-boards & window tracery
s: *B. Ferrey*
The gable in this drawing is completely illustrated in Ferrey, *Ornamental gables*, pl.III, publ. Nov 1830.

In the V & A volume, ff.45 & 46, there are two finished measured drawings of Bond's Hospital, an elevation and details, s & d *F. T. Dollman* | June 27 & July 6th 1831. From 1832-34 much restoration took place at Bond's Hospital and the W range was constructed. This work was carried out by Rickman & Hutchinson, and as Pevsner remarks (*Warwicks*, 1966, p.268) 'is remarkably conscientious archaeologically'. It may be speculated that this historical accuracy by Rickman & Hutchinson was encouraged and perhaps assisted by these measured drawings.

4 COVENTRY (Warwicks): Ford's Hospital, Greyfriars Lane

Preliminary measured drawings, August & September 1830 (15):

f.6 Ground plan
s & d: *T. L. Walker* | August 30th 1830

f.3 Elevation to Greyfriars Lane
s & d: *B. Green* | August 28th 1830
This elevation is illustrated in Ferrey, *Ornamental gables*, pl.21, fig.3, publ. March 1831.

f.16 Elevation & section of 9 light window either side of entrance door, Greyfriars Lane
s & d: *T. L. Walker* | August 28th 1830

f.15 Details of elevation of 9 light window
Insc: *Walker*

f.24 Elevation of principal entrance doorway
s & d: *F. T. Dollman* | August 28th 1830

f.12 Elevation of the 6th door in the courtyard
s & d: *Benj. Green* | August 28th 1830

f.9 Elevation & section of wooden buttress & pinnacle at principal entrance doorway
s: *Benj. Green*
Elevation of doorway, S side passage to courtyard
s & d: *August 31st 1830* | *B. Green*
Two drawings stuck together.

f.7 Plan of upper room, N range & cross-section showing timber construction
Insc: (probably in A. C. Pugin's hand) *Benj. Ferrey*

f.8 Cross-section through both ranges showing elevation of central gable to courtyard
s & d: *B. Ferrey* | Aug. 1830

f.10 Section of street façade
s & d: *B. Green* | Sept 1st 1830

f.22 Longitudinal section W-E
s & d: *F. T. Dollman* | Aug 30th 1830

f.2 Details of window & spandrels of doorway, both in courtyard
s & d: *August 30th 1830* | *B. Green*

f.4 Details of mouldings & buttress shafts
d: *August 31st*

f.11 Details of tracery & carving to heads of windows
s & d: *B. Ferrey* | August 1830

f.28 Details of mouldings

These preliminary studies were used to make the seven finished drawings that are in the V & A volume, ff.46-52. They consist of a plan, elevation, sections and details, of which two are signed by F. T. Dollman and dated 23 & 28 July 1831, and the others by B. Green and dated 22 & 27 June and 18 & 21 July. Four gables from this building are illustrated in Ferrey, *Ornamental gables*, pls.I, VIII, IX, X, XXI & title-page.

5 COVENTRY (Warwicks): House, Wells Street

Preliminary measured drawing

f.1 Elevation & a few details
s & d: *B. Green* | Sept 1st 1830
This elevation was illustrated in Ferrey, *Ornamental gables*, pl.XXI, fig.1, and the gable alone on pl.VII.

6-10 GLASTONBURY (Som)

f.69-75 Preliminary measured drawings, September & October 1832

A. C. Pugin was in Glastonbury with his pupils for his last sketching tour in the autumn of 1832, only a few months before his death, and in *Examples*, Vol. II, several buildings in Glastonbury are illustrated: the Abbot's barn and kitchen, the George Inn and Tribunal House. All these buildings, however, appear as sketched and measured by A. W. Pugin, and the RIBA has no finished drawings or studies for them. The following drawings are not all identified, and they are from an unusual selection of buildings. Possibly A. C. Pugin was still following his interest in wooden construction and Elizabethan architecture.

6 GLASTONBURY (Som): Church of St Benedict

f.71 Elevation of wooden windows, with details of tracery & mouldings
s & d: A. Beloe October 4 1832

7 GLASTONBURY (Som): Chapel, St Mary's almshouses, Magdalene Street

f.75 Front & side elevations of bell-cote
s & d: A. W. Pugin Oct. 1832

8 GLASTONBURY (Som): House, Northload Street

f.73v Elevation & details of wooden door
s & d: A. Beloe | October 4th | 32

f.72v Detail of tracery & carving to head of 2 light wooden window
s: G. B. Wollaston

Both these drawings are identified as Northload Street; perhaps they are for the same house.

9 GLASTONBURY (Som): Unidentified

f.69 Elevation of 2 windows & details
s & d: G. B. Wollaston | October 4 1832
The tracery shown in one window is very similar to that on f.58v.

f.72 Detail of tracery & carving to head of 2 light wooden window
Presumably the draughtsman is G. B. Wollaston. This is the most ornate tracery of this group. Its location in Glastonbury is not clearly identified, but it may be in the Tribunal House, or it may be part of the Northload Street building

10 GLASTONBURY (Som): House

f.74 Detail of gable & 3 light window to Jacobean house
s & d: A. Beloe | October 6 1832

11 GLASTONBURY or WELLS (Som): Unidentified

f.70 Elevation of oriel window with sculpted device on central panel & details of mouldings
s & d: G. B. Wollaston | Sept. 27 1832

12 HERSTMONCEUX (Sussex): Castle

f.49-68 Preliminary measured drawings, June September & October 1829 (20)
Fifteen of these studies, made of plans, elevations, sections and details of different parts of the building, were used to form the illustrations of the castle in A. C. Pugin, *Examples*, II, pls.9-14, which were published in September 1831. For the six finished drawings used for the engravings, and details of the visit made by B. Ferrey and A. W. Pugin to the castle in 1829, see [11].5. Of these fifteen studies, five are s & d A. Pugin Jun 1829, and the remainder are signed B. Ferrey, with one dated Sept 1829, and one other Oct 3rd 1829.

The following five studies were not used in *Examples*,

II:
f.64 Outline plan of the castle
s: A. Pugin Junr

f.52 Elevation 2 brick chimneyshafts
s: B. Ferrey

f.59 Elevation & section of brick fireplace
s & d: A. Pugin Jun 1829

f.60 Elevation of fireplace in entrance hall
s & d: B. Ferrey 1829

f.65 View of the great gateway
Insc: (in pencil, in hand of A. C. Pugin) a reduced drawing for my | work to be done by Ferrey | March 18th 1831 | AP
s: A. Pugin Junr
This drawing does not seem to have been published. Perhaps A. C. Pugin was planning a second volume of *Views illustrative of Pugin's examples of Gothic architecture*

13 HOUGHTON ST GILES (Norfolk): Slipper chapel
f.39-48 Preliminary measured drawings, May 1828 (10)

Nine of these studies made of a plan, elevations, sections and details were used to form the illustrations of the chapel in A. C. Pugin, *Examples*, II, pls.2-6, which were published in September 1831. For the five finished drawings used for the engravings see [11].6. The draughtsmen of these preliminary studies are A. W. Pugin, T. T. Bury, B. Ferrey and J. Nash, and where exact dates are given they are between 26 & 29 May 1828.

The following drawing was not used in *Examples*, II:

f.47 Details of carving: head-stops, parapet & pateras on gable
s & d: J. Nash | 1828

These details are in the style of those illustrated in *Pugin's Gothic ornaments*, but they are not published there.

14 LONG MELFORD (Suffolk): Kentwell Hall

f.91 Preliminary measured drawing, 1823
Elevation of porch
s & d: Charles Moore | 1823

15 OXFORD: Merton College chapel

Preliminary measured drawings of roof to tower, April 1827 (3):
f.97 Plan
s & d: A. Pugin 1827 | 20 April
The style of draughtsmanship and the writing make it certain that this is the work of the fifteen-year-old A. W. Pugin.

f.98 Cross-section combined with a perspective
Again for stylistic reasons it seems certain that this rather muddled drawing is the work of the young A. W. Pugin, who has not understood his task.

f.99 Cross-section N-S
Insc: (in A. C. Pugin's hand) April 1827 Mauduit
This is an orthodox drawing.

For the two finished drawings of this roof, which were engraved in A. C. Pugin, *Examples*, II, pls.7 & 8, publ. July 1832, see [11].18, f.49 & 50.

16 ST ALBANS (Herts): Cathedral & abbey church of St Alban

Measured drawings of Wheathampstead monument (2):
f.92-93 Details of C15 ironwork
Insc: From sketches by T. Donaldson Esq
w/m: J. Whatman 1828
These drawings are in a different style from the others in this volume.

17 STRATFORD-UPON-AVON (Warwicks): Church of the Holy Trinity
Preliminary measured drawing
f.80 Piscina in chancel: elevation & section
s & d: T. L. Walker | Sep 1830

18 STRATFORD-UPON-AVON (Warwicks): Harvard House, High Street

Preliminary measured drawings, September 1830 (2):
f.76 Elevation
s & d: Benj Green Sept 22nd 1830

f.77 Section of front façade & details of carved wooden ornaments
s & d: F. T. Dollman | Sept 22nd 1830

There is a finished drawing of each of the above subjects in the V & A volume, f.54 & 55. They are s & d Benj. Green November 17th & 20th 1830. It is the drawing on f.54 that has the two inscriptions in A. C. Pugin's hand: *to form part of a work on wooden Houses and if done | to be in Lithograph with the wooden houses.* These drawings do not appear to have been published.

19 WARWICK: Church of St Mary, Beauchamp chapel

Preliminary measured drawings, September 1830 (2):
f.89 FS elevation, unfinished, of iron handle of door to confessional
s & d: Benj. Green Sept 24th 1830

f.90 Elevation of iron handle on door near altar & detail of unidentified carving

20 WARWICK: Lord Leycester Hospital, Westgate

Preliminary measured drawings, September 1830 (5):
f.78 Elevation & details of wooden gallery to courtyard
s: Benj. Green
There is a finished drawing made from this study in the V & A volume, f.53, s. Benj. Green.

f.88 Elevation of 1 bay & transverse section of the guild hall
s & d: B. Ferrey Sept | 1830

f.86 Elevation of entrance gateway
s & d: F. T. Dollman | Sept 21st 1830

f.79 Detail of carved spandrel from roof of hall & side elevation of a wooden porch
s & d: Benj. Green Sept 21st 1830

f.87 Front elevation of same porch
s & d: F. T. Dollman | Sept 21 1830
There is a drawing made of this subject in the V & A volume, f.56, s & d Benj. Green Aug. 4th 1831. The house to which this porch belongs now forms part of the Lord Leycester Hospital.

21 WARWICK: St John's House, Eastgate

Survey drawings, Sept 1830 (5):
f.84 Ground plan
s & d: T. L. Walker | Sep 1830

f.83 Elevation of entrance front
s & d: T. L. Walker Sep. 1830

f.81 Back elevation

f.82 Side elevation

f.85 Detail of strapwork from parapet to bay windows & porch

No measurements are given on these drawings and they are in a different style to those usually made by Pugin's pupils.

22 Unidentified

Preliminary measured drawing

f.96 Sketch elevation of late C17 façade of red brick & flint, 2½ storeys with a shaped gable, with measured details

Pencil & pen

This drawing is attributed to A. C. Pugin.

Measured drawings of fire-dogs (2):

f.94 Plans & elevations of 2 fire-dogs belonging to Mr Swaby

s: T. T. Bury delt

f.95 Plan & elevation of fire-dog; elevations of handle & lock

The handle and lock belonged to A. C. Pugin, and there is another finished drawing of it, this time together with another lock (see [11].2), which was engraved in A. C. Pugin, *Examples*, I, pl.37, publ. July 1830.

PUGIN, Augustus Charles & draughtsmen
Attributed to

[13] St Katharine, Tower Hill

Volume of measured drawings of church furnishings and one monument, c.1825

Half-bound in brown leather with green cloth boards (375 × 315); spine labelled on green leather *A. C. Pugin & Draughtsmen - St Katherine (sic) Tower Hill*

14 drawings, back-mounted; inscribed on verso of mount *Church of St Katharine*, with titles & as below; a few labels given; pen & wash (250 × 195) unless otherwise stated

Prov: The drawings formed part of the collection pres. by P. C. Hardwick, 1885; they were subsequently bound in a volume by the RIBA Library (RIBA Library Committee minutes of meetings commencing 1879, pp.116, 117 & 139)

1 *No 1 and 2 Elevation and Section of part of Screen separating (sic) the Choir from | Nave*; scale given
Insc: (on mount) *No 1*

2 *Section from West to East of Wooden Screen separating (sic) the Choir from Nave*; scale given
Insc: (on mount) *No 2*; some measurements given
Pen & brown wash

3 *Elevation of Canopy to one of the Stalls in the Choir*, with some sections of mouldings; scale given
Insc: (on mount) *No 3*
Pen & brown wash
See [11].8 for an almost identical drawing in pencil and brown wash by B. Ferrey. Ferrey's drawing was reproduced in *Examples of Gothic architecture*, I, pl.33, 'Church of St Katharine Tower Hill, | Elevation, Section and Details of a Canopy to one of the Stalls', publ. May 1828. There are differences between the two drawings in the sections and details given, but there are also minor yet significant differences in the elevations, especially in the elevations of the pinnacles between the canopies.

4 *No 1 and 2 Elevation and Section of lower part of one of the Stalls in Choir*, showing a misericord; scale given
Insc: (on mount) *No 4*; some measurements given
Pen & brown wash

5 *Sections, Plan and details of Canopy to one of the Stalls | in Choir*; scale given
Insc: (on mount) *No 5*
Pen & brown wash
The drawing refers to the soffit of a stall.

6 *No 1 and 2 Elevation and Section of desk in front of the Stalls in Choir*; scale given
Insc: (on mount) *No 6*
Pen & brown wash

7 *No 1 and 2 Elevation and Section of Upper and Lower Compartment of Door | Entrance to the Choir*; scale given
Insc: (on mount) *No 7*; a few measurements given
Pen & brown wash

8 *Plan of Soffit over the Screen separating (sic) the Choir from Nave*; scale given
Insc: (on mount) *No 8*
Pen & brown wash

9 *Elevation and Section of Wooden Pulpit*
Insc: As above, with several measurements given (some words erased & the title written on top) & (on mount) *No 1*
Pencil

10 *Plans of Pulpit & Sculptures at No 5 on Plan*
Insc: As above, with many measurements & a few notes given & (on mount) *No 2*
Pencil & brown wash

11 *Sculpture on the Pulpit*: 2 unfinished elevations of the carved round-headed panels
Insc: As above & (on mount) *No 3*
Pencil

12 *Sculpture on a Pulpit*: 2 further unfinished elevations of the carved round-headed panels
Insc: As above, with a few notes given & (on mount) *No 4*
Pencil

13 *Elevation of Stone Monument of the Duke of Exeter in St. Katharines (sic) Church - Tower Hill*; scale given
Insc: As above
Pencil & brown wash (310 × 240)

14 *Transverse section of the Duke of Exeter's Monument*; scale given
Insc: As above, with some labels
Pen with brown, pink & blue wash (365 × 250)

The Royal Hospital and Collegiate Church of St Katharine on Tower Hill was demolished in 1825, after an Act of Parliament had been pushed through against fierce local and antiquarian opposition, in order to make way for the St Katharine Docks.

In 1826 the chapel was rebuilt in Regent's Park to a design of Ambrose Poynter, and some of the furnishings and monuments were moved there. In 1951 this chapel was cleared of tombs and furniture to become the Danish church. The Royal Foundation of St Katharine was then re-established in Butcher Row, Stepney, and a new chapel for it was built on the site of the former parish church of St James, which had been damaged by enemy action during the Second World War. Into this new chapel were fitted the original C14 stalls and the early Jacobean pulpit which appear in these drawings. The base of the pulpit has been altered, but otherwise it is as it is shown in the drawings. The central section of the chancel screen has been changed, and so also have the front elevations of the desks to the stalls. The canopies of the stalls are, however, substantially as shown here, though there are minor differences of detail in the treatment of the pinnacles between the buttresses and in the outlines of the crockets. The monument of John Holland, Duke of Exeter (died 1447) has now been placed in the Chapel of St Peter ad Vincula at the Tower.

The purpose of the drawings is not apparent. The careful and precise drawings of the stalls could have been made for engravings or in connection with the removal of the church furnishings from Tower Hill to Regent's Park. The pen and wash drawings seem to be by one hand, whereas the rough unfinished drawings of the pulpit are by another, and possibly those of the Duke of Exeter's monument by a third. None of the hands can definitely be identified and all are in a different style from that usual to Pugin's draughtsmen.

It must, however, be remembered that A. C. Pugin was obviously interested in the church of St Katharine; he used an illustration of the canopy to one of the stalls in his *Examples of Gothic architecture*, I, pl.33 (see note to No.3), and in *Pugin's Gothic ornaments* lithographs of details of the Duke of Exeter monument appeared on pls.3, 34 & 39, and details of wooden spandrels of stalls on pl.4 and of stone pateras on pl.29. Finally eleven casts of carving from the church were included in the auction of his possessions sold after his death. Nevertheless it seems safer to consider this an attributed work.

Augustus Welby Northmore Pugin

Pugin, Augustus Welby Northmore (1812-1852)

Note on arrangement

The RIBA Drawings Collection is particularly rich in A. W. Pugin's youthful drawings, many of which were carefully preserved by his descendants. In order to establish a detailed picture of Pugin's early artistic development, the pre-1835 drawings have as far as possible been catalogued in a separate 'juvenilia' section. The drawings of post-1835 have been catalogued in the usual way, in alphabetical sequence, designs preceding topographical drawings. Cross-references are made from the juvenilia section to the designs and the topographical drawings sections and vice versa.

Select bibliography

No attempt has been made here to compile a comprehensive bibliography. Pugin's own major writings have been listed together with those works which have been extensively used in the preparation of the present book and a note on documentary sources. There are, of course, entries on him in the *APSD*, *T.B.* and the *DNB* and surveys of his achievement in all histories of C19 architecture. Other literary references are given in the text.

The major publications of A. W. Pugin, in chronological order:

Gothic furniture in the style of the 15th centy designed and etched by A. W. N. Pugin, 1835

Designs for gold and silversmiths, 1836

Designs for iron and brass work in the style of the XV and XVI centuries, drawn and etched by A. W. N. Pugin, 1836

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, 1836; 2nd, much revised, edn, 1841

Details of ancient houses of the 15th and 16th centuries selected from those existing at Rouen, Caen, Beauvais, Gisors, Abbeville, Strasbourg, etc, drawn on the spot & etched by A. Welby Pugin, 1836

The True principles of pointed or Christian architecture: set forth in two lectures delivered at St. Marie's, Oscott, by A. Welby Pugin, architect, and professor of ecclesiastical antiquities in that college, 1841

'The Present state of ecclesiastical architecture in England', *The Dublin Review*, XX, May 1841, XXIII, February, 1842; reprinted 1843

'An Apology for the revival of Christian architecture in England', *The Dublin Review*, 1841-42; reprinted 1843

Glossary of ecclesiastical ornament and costume, compiled and illustrated from ancient authorities and examples, by A. Welby Pugin, architect, professor of ecclesiastical antiquities at St. Marie's College, Oscott. With extracts from the works of Durandus, Georgius, Bona, Catalani, Gerbert, Martene, Molanus, Thiers, Mabillon, Ducange etc. Faithfully translated by the Rev. Bernard Smith, of St. Marie's College, Oscott, 1844; 2nd edn revised & enlarged by the Rev. Bernard Smith, 1846

A Short account of organs built in England from the reign of King Charles the Second to the present time, by John Sutton with five designs by A. Welby Pugin, 1847

Floriated ornament: a series of thirty-one designs, 1849

An Earnest appeal for the revival of the ancient plainsong, 1850

Some remarks on the articles which have recently appeared in the 'Rambler', 1850

A Treatise on chancel screens and rood lofts, their antiquity, use, and symbolic signification, 1851

An Earnest address on the establishment of the hierarchy, 1851

List of works extensively used, in chronological order:

Benjamin Ferrey, *Recollections of A. N. Welby Pugin and his father, Augustus Pugin*, 1861

Edward Welby Pugin, *Who was the art architect of the Houses of Parliament? A statement of facts, founded on the letters of Sir Charles Barry and the diaries of Augustus Welby Pugin*, 1867

Alfred Barry, *The Architect of the New Palace at Westminster: a reply to the statements of Mr. E. Pugin*, 2nd edn, 1868

Edward Welby Pugin, *Notes on the reply of the Rev. Alfred Barry, D.D. to the Infatuated Statements' made by E. W. Pugin on the Houses of Parliament*, 2nd edn, 1868

Paul Waterhouse, 'Life and work of Welby Pugin', *AR*, III, 1898, pp.167-175, 211-221, 264-273; IV, 1898, pp.23-27, 67-73, 115-118, 159-165

Michael Trappes-Lomax, *Pugin, a medieval Victorian*, 1932

John Piper, 'St. Marie's Grange: the first home of A. W. N. Pugin', *AR*, XCVIII, 1945, pp.90-93

John Summerson, 'Pugin at Ramsgate', *AR*, CIII, 1948, pp.163-167

Phoebe B. Stanton, *Welby Pugin and the Gothic Revival*, unpublished thesis for PhD, University of London, 1950

Phoebe B. Stanton, 'Pugin at twenty-one', *AR*, CX, 1951, pp.187-190

Phoebe B. Stanton, 'Some comments on the life and works of Augustus Welby Northmore Pugin', *RIBA Jnl*, LX, 1952, pp.47-54

Phoebe B. Stanton, *Pugin*, 1971

Victorian church art, V & A exhibition catalogue, 1971

Birmingham gold and silver, Birmingham City Museum exhibition catalogue, 1973

The Furniture in the House of Lords, report by the V & A, 1974

Obituaries:

Builder, X, 1852, pp.605-607

Illustrated London News, XXI, 1852, pp.281-282

The Ecclesiologist, XIII, 1852, pp.253-357

Documentary sources

A large amount of source material exists. In the library of the V & A there is an autobiographical account, written about 1831-32, and also Pugin's pocket diaries for the years 1835 to 1851, with the exception of those for 1843 and 1846. In the words of Mrs Stanton (*RIBA Jnl*, LX, 1952, p.48): 'They are the spine of all Pugin research for they contain a brief daily account of his travel, expenses, meetings with people and a few comments on art.' In addition the progress of many of Pugin's metalwork and stained glass commissions may be followed through the day books of the John Hardman Company, which are in the Birmingham City Museum. Probably the Minton Archives, at the University of Bangor, provide similar detailed documentation of work executed to Pugin's designs. Much information is also to be found in Pugin's surviving letters; a list of the larger collections of correspondence is to be found in the section 'Manuscripts' on p.109.

Pugin's draughtsmanship

Pugin must have been surrounded by drawings and the apparatus of draughtsmanship from his earliest days. He gave his own account of his early experiences as a draughtsman in his notes for an autobiography written about 1831-32, which are in the library of the V & A. Pugin said there that he began to draw in 1819 at the age of seven during his first visit to France and his French relations in Paris. The family was living in Store Street at that time, where his serious artistic training started under the guidance of his father. He wrote that he 'began to learn drawing and perspective regularly and made a drawing of the Corinthian capital in perspective. I was very fond of perspective and made a good proficiency in it, began to design buildings etc.' For the year 1823 Pugin made the following notes: 'Assisted my father in his work of Normandy by making several sketches. I worked very hard all the time and measured a great deal.' All accounts emphasize his precocious nature. Ferrey commented, *Ferrey*, p.33: 'He had an almost intuitive talent for drawing, and as soon as he could handle a pencil commenced sketching.' There is, however, no clear evidence of this youthful ability in the early drawings in the RIBA (see Fig.17). His picturesque views of Hastings in a sketchbook [2] of 1824 are competent but not outstanding. The sketchbook also includes a few measured drawings which are simple but convincing. The two drawings of 1825, [3] & [4], of views in Salisbury and Old Sarum are very tentative, as is also the view of the funeral of the Duke of York which took place on 5 January 1827 (the drawing has been mounted in one of his father's books, see *Pugin, Augustus Charles* [10], 24). None of this prepares one for the remarkable accomplishment that is shown in the watercolours, also of 1827, that are in the Department of Prints & Drawings of the V & A. These drawings are for a set of church plate, probably for one of the chapels royal, possibly that at Brighton, and were made when Pugin was working for Rundell and Bridge, the royal goldsmiths. Also in the V & A are two drawings for furniture at Windsor Castle by Pugin: for these early commissions see the introduction to 'Juvenilia'. These drawings are very similar in style, with strong coloured washes and the contours of the pattern picked out in red ink. The handling is deliberate and careful, the ornament repetitive, but with great technical facility. They are, however, prestige drawings and no others of this type by Pugin are known to the present cataloguer.

There are a few drawings in the RIBA which show him making measured drawings in his father's office. Even in this self-effacing work it is possible to detect a distinctive style: the young Pugin's drawings, when they are compared with those of his fellow students. There is a certainty and a clarity in the firm continuous outline that marks them out. For example, the drawings of 1828 of the Slipper chapel, Houghton St Giles, Norfolk (see *Pugin, Augustus Charles* [11], 6, f.92 & [12], 13), and those of 1829 of Herstmonceux Castle, Sussex (see *Pugin, Augustus Charles* [11], 5, ff.20 & 21 & [12], 12). Such work, however, clearly never appealed to Pugin, as was shown by Ferrey, pp.34-35: 'Notwithstanding his great power of delineation he rendered but little assistance to his father in the prosecution of his architectural works, as the labour of drawing out the details of building in a strictly geometrical manner from given measurements little suited his active habits or mental energy. Sedentary occupations were distasteful to him, and his imagination

sought pursuits more congenial to its natural instincts.' It is certainly remarkable that in all his subsequent topographical sketches he almost never made measured drawings of plans, elevations or sections, but concentrated on details.

During his restless and unsettled years of adolescence he continued to make delightful perspectives of buildings in a conventional manner, and these are shown in two sketchbooks in the RIBA, one of c.1828 [5], and one of 1831 & 1832 [17]. At the same time, however, he was developing a new style in an almost aggressive attempt to be different, perhaps to break away from that anonymous clarity that was the hallmark of his father's work. This style appears in those drawings in the RIBA that are dated between 1830 and 1832 and are mostly connected with the business that he set up to supply decorative fittings. The predominant characteristics of these drawings are the hard outline, usually heavily drawn in blue ink, and the chunky, almost grotesque shapes of the objects (see Figs.21-28 & [7]-[15]). The designs for stage sets made at this time, though in pencil, are similar in style (see [16].3 & 4).

The characteristics of this style were those of immaturity and they did not last long. The year 1832, in which both his first wife and his father died, proved a turning point, and from then Pugin concentrated on training himself as an architect, and at the same time developed his outstanding ability and distinctive style as a draughtsman. He made extensive tours of medieval buildings, some of the results of which may be seen in his sketchbook [20]. He also studied the written sources for Gothic architecture intensively and probably began to build up his own library at this time. His father's library had been sold by Mr Wheatley on 4 June 1833. It had included many French and English architectural treatises of the C18 and C19. The younger Pugin must have realized the best illustrations of Gothic architecture were to be found in the volumes of the great topographical illustrators of the C17. The plates of volumes like J. Le Roy, *Castella et praetoria nobilium Brabantiae delineata*, 1696, and David Loggan's books, *Oxonia et Cantabrigia depicta*, 1675 & 1690, must have taught him much, both about medieval architecture and how to draw it. (Pugin's own copy of J. Le Roy's book is in the RIBA Library to which it was presented by J. D. Crace.) Pugin's use of the bird's-eye view, with buildings often viewed diagonally, thus making a more interesting and asymmetrical composition, are taken from such books, and certain devices like shields and inscriptions drawn in the sky above the buildings from Le Roy's book.

Other ingredients that went to make up both his graphic style and his knowledge were learned from Hollar and Dürer. Pugin studied them both in the British Museum, and probably his own considerable collection of prints by these and other Flemish and German C16 and C17 artists was started at this time. He no doubt admired the superb technique of Hollar, but in his own work he usually conveyed more actual architectural detail than appears in Hollar's prints and drawings with their small-scale buildings. Pugin would certainly have appreciated Dürer's vivid imagery, technical refinement, masterly draughtsmanship and his deeply felt religious iconography. There are few examples of direct influence, but see [28].23, where Pugin adapts one of Dürer's compositions. Also Pugin's own use of a monogram perhaps derives from his admiration for Dürer. Above all, in Dürer's work Pugin must have felt close to his interpretation of the extravagant and yet troubled spirit of the late medieval world.

It is in the series of little books in which between 1832 and 1834 Pugin designed imaginary buildings that his new style of draughtsmanship was fully developed. Indeed, his draughtsmanship reached maturity considerably before his architectural style, which kept the qualities of youthful extravagance and impracticability. Four of these books, *The Shrine*,

Le Chateau, St. Margaret's Chapel and *St. Marie's College*, are now in the library of the V & A, and another, *The Deanery*, has been the subject of an article by Mrs Stanton, 'Pugin at twenty-one,' *AR*, CX, 1951, pp.187-190. In the course of illustrating these ideal schemes the hard outlines which are still present in *The Shrine* of 1832 disappear from his work for ever and are replaced by his familiar light but sure touch. On p.4 of *Le Chateau*, which is dated 1833, is one of the first examples of Pugin's use of a bird's-eye view to illustrate a large and complicated building. An excellent example of his sophisticated technique may be seen on p.46, 'View of the organ screen and antichapel', of what was probably the final book in the series, *St. Marie's College* of 1834. In this drawing he shows his ability to organize immensely crowded compositions without losing clarity. The penultimate drawing in this book, p.63, 'View of ye college from ye meadows', demonstrates the extraordinary delicate penmanship of which he was now capable.

It was indeed as an artist rather than an architect that Pugin saw himself at this time, and the frontispiece of *St. Marie's College* shows a medieval illuminator and scholar at a desk labelled *A Pugin*. His career as an architect did not develop immediately from these early projects, and he built instead on his experience as a superb draughtsman. The following years see the culmination of his pictorial work. This is chiefly to be found in the illustrations of the books of designs for the applied arts, furniture, gold and silver, and iron and brasswork which were published by Ackermann in 1835 and 1836. It is significant that the illustrations were published as etchings rather than either of the more common contemporary forms of reproduction, engraving or lithography. Etching, with its greater delicacy and variations of intensity, was more suitable for Pugin's style than the hard line of engraving or the soft texture of lithography. The original drawings for *Designs for gold and silversmiths* are in the RIBA ([27]), and the beauty and control of detail that they show is extraordinary. The published etchings were made by Talbot Bury, and, fine though they are, cannot compare with the delicacy and clarity of Pugin's own hand. The best known work of this period must be his book of *Contrasts*, the first edition of which was published in 1836. The witty and skillful illustrations powerfully demonstrated his arguments. In his comparisons early C19 architecture looks mean and bald and the C14 and C15 buildings rich and substantial, and each time a moral judgment on the social order of the two periods is also implied by the figures. A fine example of his method is given in 'Contrasted Residences for the Poor'. More purely pictorial works, with several interiors and many figures, which probably followed *Contrasts*, were his preliminary drawings to illustrate a projected book 'The Church of Our Fathers' [28].

It is to this high point of artistic achievement that the competition drawings for the Houses of Parliament belong. Though these drawings are now lost, on the evidence of Pugin's known work of this date it is easy to agree with the Report of Commissioners appointed to consider the plans for building the Houses of Parliament, 29 February 1836, pp.2-3. They wrote about the winning entry: 'We beg leave respectfully to add, that it is impossible to examine the minute drawings for this design and not feel confidence in the author's skill in Gothic architecture.' It was an architect that Pugin was determined to be, and this is the moment when his independent career began. The magnificent set of preliminary designs for Scarisbrick [64], which date from 1836 to 1837, show him combining his powers as a draughtsman with those of an inventive and daring architect. His splendid designs for the exterior, Nos.1, 7 & 8 (see Figs.36 & 48), the great hall, Nos.4 & 21 (Figs.41 & 39), the internal corridor, No.5 (Fig.51), and the kitchen, No.6 (Fig.55), are all the more convincing for being shown as charming pictures. Pugin had arrived

as an architect, armed with the immense advantage of his superb draughtsmanship.

Pugin's graphic style was well established by 1836 and did not alter fundamentally thereafter. His first architectural schemes were drawn in orthodox manner with pen and wash and details drawn to scale. Examples of such work may be found in the Scarisbrick drawings and the contract drawings of 1839 for the RC cathedral of St Chad, Birmingham [36] (see Fig.66), and the design of 1838 for the projected RC church of St Marie, Manchester [51] (Figs.61 & 62). There was, however, a fundamental difference between Pugin's architectural drawings and those of most successful C19 architects: Pugin never had an office with assistants. He is reported as having said: 'Clerk, my dear Sir, Clerk? I never employ one. I should kill him in a week' (Ferrey, p.187). Pugin's energy was phenomenal, and speed soon became one of the chief characteristics of his style. Moreover, before long he had gathered around him a group of men, builders and craftsmen, who understood his work and knew how to interpret his drawings without every line being drawn in. These included Myers, Hardman and Crace, for whom his draughtsmanship became almost a shorthand, with instructions being given to use certain medieval casts in order to obtain information on various details. This process may be seen in the drawings for furnishings to be executed by Myers for his own RC church of St Augustine, Ramsgate [59].5-8 (Fig.95), and his designs for the Houses of Parliament [50].18-98 (see, for example, Fig.83).

In spite of this rapidity there is rarely any loss of power in Pugin's drawings. The detail is always implied vividly and sufficiently. This is true whether it is a scheme for a church, such as is shown in the lovely presentation volume for Ambrose Lisle Phillips [43] (Figs.71-76), or the attitude of the royal lion in countless positions in the decoration of the Houses of Parliament, or a group of figures in a stained glass window, e.g. [102]. Pugin never hesitated and never altered his design. J. H. Powell described Pugin's method of work in his manuscript reminiscences, *Pugin in his home*, of 1889: 'Designing and drawing were as natural and easy as talking, and he usually kept up conversation during this part of his work'; and Paul Waterhouse, a sensitive critic, appreciated (*AR*, IV, 1898, p.162) the essence of his design style with reference to two drawings, a pastoral staff of 1840 [100] (Fig.77) and an altar cross of 1851 [97] (Fig. 108). He wrote: 'they serve to illustrate an invariable characteristic of Pugin's work - the avoidance of any line that could be omitted. Of the general effect of whatever he designed, Pugin, it would seem, was content to judge, not by its presentation on paper, but by the vision of it which was in his mind's eye before his pencil touched paper. The drawing was but a diagram to show with clearness, but without elaboration, what the craftsman would need, but nothing more.' The span of eleven years from which these examples are taken shows both the consistency of his method and that there was no loss in ability towards the end of his life.

Pugin's sheer love of drawing is overwhelmingly demonstrated in his great collection of topographical sketches [105]-[162]. It was through this activity that he constantly renewed his knowledge and thus his own powers of invention. Many of his topographical drawings are simply picturesque views, but many more are details of mouldings and patterns from metalwork or stained glass. In these sketches his extraordinary capacity for accurate observation is shown again and again, as he effortlessly and boldly draws intricate patterns. Another characteristic of his work is that the slightest drawing of details is so instinctively composed that it is clear and attractive, a complete picture in itself (see Figs.112-116).

Pugin continued to illustrate his own writings throughout his life, but the purely pictorial content becomes less and the emphasis is architectural. Paul Waterhouse described his method for a finished

perspective drawing by referring to the original sketches for Pugin's *Treatise on chancel screens* of 1851. He wrote (AR, IV 1898, pp.68-69): 'It will be noted that the work is a very fine pen drawing, almost microscopically fine; yet, none the less, it is bold and dashing, suggesting often by the merest scratch a richness of ornament which the transcriber has had much ado to render in the finished illustration by a much greater profusion of line. The minuteness of the execution is partly explained by the fact that in all such work Pugin used a lens like a watchmaker's glass, held in the eye. Clearly, most of the sketches were first of all "set out" with guiding lines of pencil, and this first process must have been followed up by ruling in the principal vertical and horizontal lines, and by turning in with a "pen bow" the more important curves. The final process was the freehand addition of the ornament. No appreciative draughtsman can fail to admire the latitude and power with which delicate tracery, fine carvings, mouldings, and figures are indicated by the master hand that has travelled laboriously, but with exceeding rapidity, over the drawings before us . . . It remains a marvel that any instrument so pin-pointed as this pen must have been should be capable of keeping up an effect of decorative ensemble among work every particle of which is so intricately minuscule. It is touch that does it – touch is the secret of the result. However small the work becomes, freedom remains.'

Pugin was, of course, primarily a graphic artist, and his watercolour technique always comes as a surprise. When one is accustomed to the mass of details, lightly applied in pen or pencil, the breadth of his washes, the strong colours and the sense of light and shade seem to come from another hand. Possibly these characteristics come from his early experiences as a scene painter at Covent Garden. He is quoted as saying about that period of his life: 'I have never regretted the time spent, if an artist wants to get breadth, buckets of colour give it' (J. H. Powell, *op. cit.*). There are some splendid examples of his watercolours among the Scarisbrick drawings, both finished pictures of 1836, [64].2 & 4 (Figs.38 & 41), and bold designs for decorative details such as bosses of 1832, [64].111-125 (Fig.46). He more usually reserved his paintbox for his topographical work, where it doubtless formed a relaxation from the more serious study and transcription of the patterns and details of medieval architecture, see for instance [132] and [141]. In the catalogue of Pugin's collection of engravings, drawings and paintings which were sold by Sotheby & Wilkinson on 7 April 1853, No.194 in a list of drawings is described as 'Interior of a kitchen with Figures, one of whom is telling Fortunes, by A. W. Pugin, a chef d'oeuvre, highly finished'. It would indeed be interesting to trace this genre work, which would perhaps add a new dimension to Pugin's style.

It seems probable that Pugin was not closely in touch with the contemporary art world. It is doubtful if he visited the RA; he only exhibited there twice and then did not show works that were representative of his style. He never mentioned Turner or Bonington, and his artist friends were John Rogers Herbert, Clarkson Stanfield and William Etty. Etty (1787-1849), who painted the nude almost exclusively, was a surprising choice, but more obvious was the appeal of Herbert (1810-1890), whose conversion to Roman Catholicism in 1840 was made largely through Pugin's influence and who subsequently painted mainly religious subjects, and of Clarkson Stanfield (1793-1867), whom Pugin had met when they were both scene painters and who then turned to marine painting in the 1830s and sometimes sailed with Pugin. Pugin's own style was, however, unaffected by contemporary work and he kept strictly to his chosen subjects and his own ways. He drew for himself, not others. He was, for example, never prepared to learn how to draw people, and his figures are usually heavily concealed in medieval robes.

In conclusion it may be stated that Pugin has not been ranked highly enough as an artist. This is probably because his pictorial achievement has not been widely known; he exhibited very rarely, the two volumes of photographs of his topographical sketches which were published by Stephen Ayling in 1865 and his illustrations published in his books cannot compare with the originals. His early masterpieces all remained in the possession of his descendants until recently. Pugin has always been a controversial character – in his religious beliefs, in his writings, in his theory and practice of architecture – but there is one aspect of his work on which there must be general agreement, his superb draughtsmanship.

I Juvenilia, 1827-35

It was as a designer of both furniture and metalwork that the young Welby Pugin's independent career began with two very grand commissions in the same year, 1827. Ferrey, pp.51-52, relates how Pugin was discovered by a member of the firm of celebrated goldsmiths, Rundell & Bridge, in the Print Room of the British Museum, where he was copying the prints of Dürer. According to Ferrey his services were immediately secured, and much beautiful plate was executed by the firm from Pugin's designs. No doubt Ferrey was exaggerating, but in the Department of Prints & Drawings of the V & A are designs for a set of church plate, usually considered as being intended for one of the chapels royal, possibly that at Brighton, signed and dated *A Pugin Invenit et fecit* 1827, and countersigned by J. G. Bridge (see S. Bury, 'Rundell's', *Connoisseur*, 1966, CLXI, p.154, and *Victorian church art*, V & A exhibition catalogue, 1971, pp.1, 2, 20-21).

Ferrey then continues, pp.52-53, to describe the next commission, that of furnishing the new apartments at Windsor Castle. This task had been given to the firm of Morel & Seddon. According to Ferrey, 'Mr. Morel applied to the elder Pugin to aid them in the execution of their commission. This was just the opportunity calculated to draw forth the abilities of the son, to whom his father immediately transferred the business.' Morel probably turned to A. C. Pugin because of his designs for Gothic furniture that had been published in Ackermann's *Repository of Arts*. A selection of furniture designs, with a few Gothic ones, had been published as a book by Ackermann in 1823 entitled *Fashionable furniture*. Some of these designs were by Pugin senior, but a further and more important book entirely of his Gothic designs and consisting of twenty-seven coloured engravings, which had also been printed originally in the *Repository of Arts*, between June 1825 and September 1827, was published with the title *Gothic furniture*, by A. Pugin (n.d. but probably 1827).

The furniture made for Windsor has been carefully documented, identified and assessed in G. M. de Bellaigue & P. Kirkham, 'George IV and the furnishing of Windsor Castle', *Furniture History*, 1972, VIII, pp.1-34, pls.1-32. The influence that Pugin's father may have had, in spite of his generosity in turning the commission over to his son, does not seem to have been considered. Some of the Windsor furniture, in particular a large sideboard (G. M. de Bellaigue & P. Kirkham, *op. cit.*, pls.3B, 4A & 4B), has substantial similarities with that shown in No.37 of Ackermann's *Repository of Arts*, published on 1 January 1826, and reproduced in Pugin's *Gothic furniture*. The drawing for the Windsor sideboard is in the Department of Prints & Drawings at the V & A and is undoubtedly in the hand of young Pugin.

Mr Clive Wainwright, however, considers that the book *Gothic furniture* may be principally the work of A. W. Pugin. This seems to deny unduly the ability of A. C. Pugin, who certainly did make some furniture designs, for instance in his own building, the Diorama in Regent's Park and for Nash. (In Nash's account book, the Shide Ledger (RIBA MSS Collection), there are entries for 1825 concerning drawings which were made by A. C. Pugin of a Gothic chimneypiece and a bookcase.) Also there is no documentary evidence to support this theory: in his notes for an autobiography, written about 1831-32, which are in the library of the V & A, A. W. Pugin mentions all the volumes of his father's publications in which he collaborated, and A. C. Pugin for his part always drew attention to his son's work. There are clear indications of A. C. Pugin's interest in medieval furniture: several oak panels from his own collection are illustrated in *Pugin's Gothic ornaments*, and his pupils made drawings of fire-dogs which belonged to John Swaby, the antique dealer, see Pugin, Augustus Charles [12].22, f.94, and of carved chests and locks, see Pugin, Augustus Charles [6].32 & [12].22, f.95. A. W. Pugin's own love and knowledge

of Gothic furniture almost certainly followed from that of his father.

In any case, the young Pugin's precocious reputation was well-established and no one seems to have questioned his ability to do the work. His own account, given in his notes for an autobiography, states that in March 1827 he 'began to make drawings of furniture in Carlton Palace for Mr. Morel previous to their removal to Windsor Castle'. An entry dated 26 June 1827 reads: 'Went to design and make working drawings for the Gothic furniture of Windsor Castle at £1.1s per day for the following rooms. The Long gallery, the coffee room, the vestibule anti-room, halls, grand staircase, octagon room in the Brunswick tower, and Great Dining Room.' There are no further entries in connection with Windsor Castle, and it is not clear how long this employment lasted. Probably it was only a few months, for he accompanied his father and his pupils on a working visit to France in the autumn of that year.

After this glamorous start it seems likely that things did not go so smoothly for the young Pugin. During the next few years of his life there are stories which mark a difficult period for this energetic and highly-talented youth and which no doubt caused much concern to his conventional parents. He was frequently at sea in his boat, the *Elizabeth*; he was shipwrecked in Scotland, where he was helped by Gillespie Graham who urged him to become an architect; and he worked as a stage carpenter.

There can be no doubt that Pugin was a stage-struck youth: in his early autobiography he made notes of the many theatrical performances that he attended from 1822. (It should be noted that the statement in *Ferrey*, pp. 57-58, that Pugin had never entered a theatre until 1827 because of his mother's prohibition is completely mistaken.) Probably he inherited his love for the theatre from his father, who was a friend of Charles Matthews, the actor. They had met in Wales, while Pugin senior was working there for Nash. Young Pugin soon began to make theatrical friends: George Dayes, Mr Strilby the master carpenter at Covent Garden, the Grieve brothers, the scenery designers, and Clarkson Stanfield, who at the time was also a scenery painter. W. Grieve and Clarkson Stanfield became lifelong friends. *Ferrey*, p. 60, describes how Pugin constructed a complicated model theatre in the upper floor of his parents' house in Great Russell Street where he could make his own experiments in new techniques of stage design. It was not long before Pugin found work at Covent Garden. During the autumn of 1829 he noted: 'It was through the perseverance I had to serve as a stage carpenter all the season that I acquired the thorough knowledge of the practical part of the stage business which has so materially served me since' (see Figs. 19 & 20). At the same time he made an attempt to establish this own business, and an entry for 1829 in his autobiography states: 'November 23 began business for myself in the carving and joining line at 12, Hart St., Covent Garden. At this time I had only the upper loft.' Probably the two jobs complemented each other, and the stage carpentry helped Pugin to gain much practical knowledge.

Over the next two years the business expanded to include all sorts of interior decoration, and there are a number of designs for furniture and metalwork which date from this period, see [7], [9], [10], [11], [12], [13] & [14] (Figs. 21, 23 & 25).

From what is known of his furniture at Windsor in 1827 it is clear that by 1830 his designs have become far more exaggerated and aggressive, grotesque even. They appear to be based chiefly on C16 Flemish examples. Pugin later would have rejected them, and the remarks that he made in 1841, in his book *True principles*, pp. 40, 41, 42, about his designs at Windsor apply with far more truth to these ones: 'everything is crocketed with angular projections, innumerable mitres, sharp ornaments and turreted extremities ... I have perpetrated many of these enormities in the

furniture I designed some years ago for Windsor Castle ... All my knowledge of Pointed Architecture was confined to a tolerably good notion of details in the abstract, but these I employed with so little judgement or propriety that, although the parts were correct and exceedingly well executed, collectively they appeared a complete burlesque of pointed design.'

Ferrey, p. 65, says that Pugin at first enjoyed a considerable success and that he got many orders from Scotland and Ireland, where there were few skilled carvers. Most of the designs in the RIBA Collection appear too extravagant and impractical to execute. It should, however, be noted that in the case of the altar at Christchurch Priory [8] (Fig. 26), the only one of these designs where the finished work is known, the drawing has been greatly modified in execution. The progress of another executed order is documented in a set of letters and designs for Jacobean type furniture which are in the Department of Prints & Drawings of the V & A. They were sent by Pugin to Mrs Gough at Perry Hall, Birmingham, dated between 22 September 1830 and 1 September 1831. From these letters it is clear that Pugin was finding himself short of money by October 1830, and by 7 March 1831 was in considerable financial difficulties, and eventually the business failed. In his final letter to Mrs Gough he wrote: 'In my endeavour to render my designs as handsome as possible I have never spared my money in their execution and as in most cases my prime cost has far exceeded my estimate and in no work in which I have been hitherto engaged in have I ever been able to clear any remuneration for my exertions I have at length determined to relinquish the execution of work myself altogether and to confine myself entirely to my original profession of an architect and designer.'

A complementary activity to Pugin's interior decoration in 1831 was his attempt at producing books of designs for the decorative arts. The pages for *Designs for silversmiths* (see [15] (Figs. 27 & 28)) probably mark his first effort of this kind. There is a title-page in the Department of Prints & Drawings of the V & A for *Designs of brass and ironwork*, which is also signed and dated 1831. This seems to be the beginning of Pugin's delightful habit, and one which was to last all his life, of making the original drawings of his designs for certain projects into little books, often bound in leather. The *Designs for silversmiths* and his other metalwork designs of this date (see for example [7]), seem to be much influenced by Dürer's drawings in the Sloane Collection of the British Museum. They include a design for an elaborate Gothic table fountain and others for fanciful cups. Pugin also no doubt knew of the records of plate designed as miniature architecture in French royal inventories as early as the middle of the C14. The fashion spread through Europe and lasted until the end of the C15.

Pugin's connections with the theatre also continued, and he was promoted from stage carpenter to designer. There are no entries in his autobiography for 1830, but in March 1831 he wrote: 'The ballet of Kennilworth [sic] composed by Mr. Deshayes, for this ballet I painted 2 scenes: the interior of Cumnor Place and Greenwich Palace with the exception of the back cloth by Mr. W. Grieve. I likewise furnished documents for costume and other scenes of the ballet.' This production, according to *Ferrey*, p. 60, 'created a great sensation, presenting as it did in all its features one of the most gorgeous and correct representations which had hitherto been witnessed'. Pugin continued to help Mr Grieve with scenery for other performances and also built a private theatre for a nobleman. His son, E. W. Pugin, in his book *Who was the art architect of the Houses of Parliament?*, 1867, p. 3, revealed that he also made scenery and decorations for *La Juive* and *Count Ory* in Paris. This work would have probably brought him in contact with J. R. Planché (1796-1880). Pugin met his first wife, Anne Garnet (1814-1832), through his colleagues at Covent Garden.

A dissertation by Alan Marlis, *Augustus Welby Northmore Pugin's influence on theatre and early cinema*,

City University of New York 1974, makes a close study of Pugin's stage designs. There can be no question of his talent for this kind of work, but 'his connection with the theatrical world was not of long duration; it served to satisfy his taste for a while, but his impulsive mind could not rest satisfied with mere fictitious representations of the buildings. His desire was to carry into reality some of the designs which he so skilfully indicated upon a small scale' (*Ferrey*, p. 61). It seems clear that Pugin had no difficulty in putting his theatrical work behind him and moving on to more serious things, and yet his early practical experience of stage design was probably a seminal influence in his life. The results may be seen in his treatment of space, particularly in the way he liked to frame the space within his buildings (perhaps in his attachment to the rood screen there is a reflection of his earlier love for the proscenium arch), his bold use of colour and his delight in ceremonial.

It is difficult to establish a detailed and accurate sequence of events in these early years. Pugin probably stopped designing for the stage in 1832 or 1833, after a period during which he had suffered a number of misfortunes. His business had failed in 1831, his first wife died in childbirth in May 1832, in December that year his father died, a few months later his mother died, and finally his aunt, Miss Welby, died; her legacy gave him a certain independence. These events may have been responsible for leading Pugin to concentrate on training himself primarily as an architect. He made an intensive study of medieval architecture (see [20] & [26]) and designed a series of elaborate imaginary buildings. He devoted a book of beautiful drawings to each project: they have been referred to above (see 'Pugin's draughtsmanship'). In designing these buildings, however, Pugin did not leave them as architectural shells; on the contrary, he included all the necessary furnishings, whether secular or ecclesiastical, for their use.

In these same years Pugin continued to produce designs for furniture and metalwork alone, and these culminated in the three books that were published by Ackermann in 1835 and 1836. These were *Gothic furniture in the style of 15th centy.*, 1835, *Designs for gold and silversmiths*, 1836, and *Designs for iron and brass work in the style of the XV and XVI centuries*, 1836. Mr Clive Wainwright points out that most of Pugin's major innovations as a furniture designer appear in his first book, *Gothic furniture*. These include the new form of an X-frame chair with the X placed sideways, as in pl. 5, and the revealed construction, as shown in the stool at the top of pl. 21. Also most of the decorative motifs which he was to use throughout his life appear already in this book. For the original drawings of *Designs for gold and silversmiths* see [27].

It must have seemed more likely to him that he would find work through his furniture designs, and in 1834 he made a series of such designs for Edward Hull, the well-known antique dealer (these drawings are now in the Department of Prints & Drawings of the V & A). The young Pugin would have been a well-known figure to the antique dealers of Wardour Street, in particular John Webb, John Swaby and Edward Hull, during this period. These dealers were catering for the growing interest in the collection of British medieval artifacts and frequently made up pieces of furniture from old fragments. Pugin's knowledge and skill must have been invaluable to them, and at the same time he would have learned much. For an assessment of the antiquarian movement in the study of medieval furniture in the early C19 see C. Wainwright, 'Specimens of ancient furniture', *The Connoisseur*, CLXXXIV, 1973, pp. 105-113. *Ferrey*, p. 62, mentions that Pugin on his sailing trips in the late 1820s brought over many medieval carvings from Holland and Flanders. *Ferrey* also states (*Ferrey*, p. 117) that the first meeting between Pugin and his future patron, the Earl of Shrewsbury, took place in the shop of Edward Hull in the summer of 1832. This date is usually considered to be too early (see note to [28]), but *Ferrey* may well be

right about the place. In any case Pugin's close connection with the Wardour Street antique dealers continued throughout his life: he constantly bought medieval objects for his own considerable collection and also for those of Lord Shrewsbury and Charles Scarisbrick (see [64].147), and it was in the workshop of John Webb in 1846 and 1847 that some of the principal pieces of furniture for the House of Lords and the Prince's Chamber were made up from his designs (see [50].19-20, 22, 23 & 41-45).

Pugin also made in 1834 or 1835 a scheme for furnishing a Gothic house for Charles Barry [24]. This was to prove the turning point: through his work for Barry his architectural career began and rapidly expanded. The results of the versatility of these early years and the practical experience that Pugin had gained in designing furniture, metalwork and stage sets were not forgotten but rather developed with his skill as an architect, so that eventually, with the craftsmen of Hardman and Crace, he could create interiors and furnishings like those of the Palace of Westminster.

[1] Fourteen letters from a medieval illuminated alphabet, illustrated with biblical scenes
Wodcut, with blue green & brown washes (each letter 50 × 50); each letter has been cut out & back-mounted
Prov: Pres. on loan by Mrs F. Mackey, 1946
The alphabet seems to be of late C15 early C16 German origin. The washes are ineptly applied. Possibly the young Pugin coloured this alphabet. The mounting paper on which the alphabet is stuck contains an inscription in German, dated 1809 and signed *Alexander Engerer / als controleur*. It is concerned with an account.

OXFORD
Measured elevations & sections of decorative details from the church of St Mary, the Divinity Schools, Magdalen College & Merton College, 1822
See Pugin, Augustus Charles & draughtsmen [6].25

OXFORD: Church of St Mary
Measured elevation of spandrel of door, c.1822
See Pugin, Augustus Charles & draughtsmen [6].19, f.68

[2] Sketchbook
Views of Hastings, measured drawings of buildings & sketches of boats, 45 leaves
d: (inside cover) *Sketches in this Book were begun April 19th 1824*
Pencil (155 × 223)
Half-bound in red leather with marbled boards (165 × 233)
Prov: Pres. on indefinite loan by Dr J. P. P. Mackey, 1974

This sketchbook gives a good idea of the young Pugin's first style of draughtsmanship. Most of his perspectives are of picturesque and dilapidated old cottages. He uses a soft pencil and concentrates on conveying texture. He draws buildings (and ships) noticeably better than landscapes or figures. His measured drawings of elevations and details are simple but convincing, and there is an amusing *Plan elevation and Longitudinal / section of one of the Capstons / Hastings*. He gives an index to his drawings inside the cover, and this mentions that several of them are copies from Harding. J. D. Harding was a leading artist in the new art of lithography and he made plates for A. C. Pugin's series of *Gothic ornaments*. This tends to confirm the impression that in these early drawings the young boy is experimenting with a style suitable for lithography. It was a passing phase; Pugin's draughtsmanship soon developed its characteristic light, quick and sure touch that was best reproduced by etching.

[3] SALISBURY (Wilts): The Poultry Cross
Topographical sketch, 1825
View, with several figures standing under the cross
Insc: *Market Cross Salisbury*
s & d: A. Pugin fecit 1825
Pencil with pen inscription, back-mounted (140 × 155)
Prov: Pur. 1965
This view shows the market cross, now the only surviving one in Salisbury, in a poor condition. It was restored by the architect Carter in 1852 and 1854 for the Salisbury Corporation, at which time it was substantially rebuilt above roof level.

[4] SALISBURY (Wilts): Old Sarum
Topographical sketch, 1825
View of slight ruins in a landscape, with figures
Insc: *View of Old Sarum from the Portal*
s & d: A. Pugin / fecit / 1825 (the g and the n written in an unusual way)
Pencil, back-mounted (190 × 250)
Prov: Pur. 1965

Mrs Stanton knows of documentary evidence that the young Pugin and his mother stayed in Salisbury in 1825 and that the boy was doing a lot of drawing. These are tentative sketches, particularly this one of Old Sarum.

LONDON: High Street (Kensington), Kensington & Chelsea
View of the funeral of the Duke of York, 5 January 1827
See Pugin, Augustus Charles & draughtsmen [10].24

OXFORD: Merton College chapel
Preliminary measured drawings of roof to tower, April 1827
See Pugin, Augustus Charles & draughtsmen [12].15

ABBEVILLE (Somme, France): House, Rue du Port de Boulogne
Elevation of part of timber-framed house, 1827
See [106], f.104

ABBEVILLE (Somme, France): House, Rue St Gilles
Elevation of part of timber-framed house, 1827
See [106], f.105

PARIS: Palais de Tuileries
View from the Quai Voltaire, 1827
See Pugin, Augustus Charles & draughtsmen [10].8

HOUGHTON ST GILES (Norfolk): Slipper chapel
Preliminary measured drawings, May 1828
See Pugin, Augustus Charles & draughtsmen [12].13
Finished measured drawing of plan, elevation & section of W front
See Pugin, Augustus Charles & draughtsmen [11].6

LINCOLN: Cathedral church of the Blessed Virgin Mary
Details of carving on stalls, 1827-28
See Pugin, Augustus Charles & draughtsmen [10].18

[5] Sketchbook
Views & architectural details of a tour of south-western England, including Wells, Glastonbury, Chewton, Bristol, Salisbury, Christchurch, Southampton & Winchester, c.1828; views of shipping & the coast in the Thames & Medway estuaries; series of diary notes for 1827, & 1 note for 1825 & 1 for 1826 (these subsequently copied out into Pugin's early autobiography now in the library of the V & A); a few sketch designs, including designs for furniture, particularly a prie dieu & altar table, c.1829, 78 leaves
Pencil (105 × 175)
Bound in brown leather with a metal clasp (115 × 180)
Prov: Pres. on indefinite loan by Dr J. P. P. Mackey, 1974

The major part of the book is taken up with the delightful, if conventional, perspectives that the young Pugin could execute with such ease. The architectural details are drawn with the hard clear outline that is a characteristic of his draughtsmanship at this time. Possibly the sketches were made during a tour that Pugin made with his mother when recovering from a severe illness: Ferrey, p.70, mentions this and says that he 'selected the neighbourhood of Christchurch as his temporary residence'. The date inscribed inside the front cover, *Saturday October 25, 1828*, probably indicates when the sketchbook was first used and the beginning of the tour. The views of Christchurch Priory are in a similar style to the one reproduced in Ferrey, facing p.69. The design of the altar table with its symmetrical front of five bays is a simplified version of the one that Pugin presented to Christchurch Priory in 1831, see [8].

[6] Designs for architectural settings, probably schemes for stage sets, c.1829 (2):

1 Sketch design for buildings & landscape, seen through a trefoil arch
Perspective: the corner of a classical building with a mansard roof on the left is balanced by a large tree on the right; there are further buildings in the distance
Watercolour, in Pugin mount, mounted (125 × 80)

2 Sketch design for the corner of a classical courtyard, seen through a trefoil arch [Fig.19]
Perspective: the buildings are of 2 storeys with a corner tower of 3 storeys
Black, blue & grey washes in Pugin mount, mounted (115 × 65)

1-2 Prov: Pres. on loan by Mrs F. Mackey, 1946
The architecture looks very insubstantial and there are obvious places for entrances and exits. The design in No.1 has more the characteristics of a back-drop.

BEDDINGTON (Surrey): Beddington Place (now Carew Manor School)
Perspective of belfry & elevation & details of 3 carved panels, 1829
See Pugin, Augustus Charles & draughtsmen [10].12

HATFIELD (Herts): Bishop's Palace
Measured drawings, 1829
See Pugin, Augustus Charles & draughtsmen [10].15

HERSTMONCEUX (Sussex): Castle
Preliminary measured drawings, September & October, 1829
See Pugin, Augustus Charles & draughtsmen [12].12
Finished measured drawings of S elevation, section & details of great gateway
See Pugin, Augustus Charles & draughtsmen [11].5
See also note at end of entry

LONDON: London Bridge
View of the S bank, 1829
See Pugin, Augustus Charles & draughtsmen [10].25

[7] Designs for furniture and metalwork, 1830 (13):
1 Design for a processional cross
Elevation, with the bottom of the shaft shown separately: the head of the cross is very ornate, the arms consisting of fat trefoil shapes, divided by smaller more spiky ones; it encloses a central roundel with a scene of the Crucifixion; at the base of the cross is a small roundel engraved with the emblems of the Passion; at the head of the shaft are 8 canopied niches in which stand statues of saints; beneath this the shaft is elaborately ornamented in 2 different patterns divided by an angular knot; the shaft ends in a point
s & d: A. Pugin Jnr 1830
Pencil, 2 sheets joined, back-mounted (630 × 200)

2 Design for a casket or coffer

Elevation: the casket has small feet to a rectangular base, with a steep pitched roof, which is surmounted by a handle; the base & roof of the casket are covered with intricate patterns of rounded motifs; there are corner buttresses, crockets to the roof & 2 alternative knobby handles are shown

s & d: *A. Pugin Junr. 18...* (illegible, but possibly 1829)

Pencil, back-mounted (190 × 247)

Probably this design was meant to be executed in metal, but it could be made of wood.

3 Design for a chest

Elevation of *front, side view & top*: each side is divided into 3 panels, which are carved with foliage patterns

Insc: A above

s & d: *A. Pugin Junr. 1830*

Pencil, back-mounted (290 × 205)

4 Designs for 2 reading desks, an armchair & a stool

Perspectives: one reading desk is a double one, like a lectern, to be used standing; it has large poppy heads above thin, spindly legs; the other desk is to be used seated & is provided with 2 candles; the legs are more robust; the armchair is a solid design with an X-frame, the back surmounted by a fat trefoil shape; the high back is balanced by heavy carved panels ogival in form below the seat; the stool has an X-frame, ornately carved

s & d: *A. Pugin Junr 1830*

Pencil, back-mounted (290 × 195)

5 Designs for a table & a bench

Perspective of the table & the bench, side elevation of the bench & detail of 1 of its panels; the table has heavy carved legs, joined by stretchers; panels to the bench are an ornate linen-fold type, the arms have the same heavy outline ogival in form as the chair in No. 4

s & d: *A. Pugin Junr 1830*

Pencil, back-mounted (290 × 195)

6 Designs for 2 bolts & a door handle

Elevations: all have the ornate & florid patterns, based on late Gothic models, typical of this series

s & d: *A. Pugin Junr. invent et fecit 1830*

Pencil, back-mounted (145 × 265)

7 Designs for crestings

Elevations of 3 different patterns, each of a floral design

Pencil, back-mounted (105 × 190)

8 Designs for crestings

Elevations of 3 different patterns, each a variation of the fat trefoil shape

s & d: *A. Pugin Junr 1830*

Pencil, back-mounted (187 × 187)

9 Design for a cup with an octagonal bowl

Perspective: the cup is extremely bulbous with an octagonal foot, a thick stem to an angular knot & a shaped octagonal bowl; the cup is engraved with intricate rounded patterns; each side of the bowl has a central crocketed ogree with a flower to either side

s & d: *A. Pugin Junr 1830*

Pencil, back-mounted (325 × 197)

Verso: Alternative design for a cup with an octagonal bowl

Perspective: the decoration of the bowl is similar to that on the recto, the knot more clearly worked out, the stem very short & the foot unfinished

Pencil

10 Designs for 2 cups, apparently octagonal in shape, 1 with a cover

Perspectives: the 2 designs are extremely ornate & florid, with twisted stems & shaped & knobby bowls; the cover is octagonal, each side with a crocketed canopy & pinnacles, with a central ogree crocketed cap

s & d: *A. Pugin Junr 1830*

Pencil, back-mounted (315 × 200)

11 Design for a pastoral staff

Elevation: there is a tightly curled crocketed crook, & at the head of the shaft are 8 elaborately canopied niches in which stand figures of bishops; below this there is a knot & the rest of the shaft is not drawn

s & d: *A. Pugin Junr 1830*

Pencil, back-mounted (315 × 185)

Lit & reprd: P. Howell, *Victorian churches*, 1968, p. 8, pl. 7

12 Design for a door plate & a handle

Front elevations of the door plate & handle & side elevation of the handle: the door plate consists of 2 canopied niches to either side containing the figures of saints, a central niche containing a coat of arms & a kneeling figure, with larger coats of arms between the niches; the handle is twisted & rises from a plate that has pinnacles to either side, familiar flat trefoil motif at top & bottom & a scroll with *Dieu et mon droit* to either side of the handle

s & d: *A. Pugin Junr invent et fecit*

Pencil, back-mounted (197 × 283)

The identification as a door plate is tentatively made because of its association with a handle. It is impossible to judge the scale intended or whether the design is flat or in relief. It has some similarities with the design for a lock for a chest at the bottom of pl. 16 in *Designs for iron & brass work*, publ. 1 Feb 1836.

13 Design for a reading desk, 2 hanging candelabra & a sconce

Perspectives: the reading desk is double-sided, with a single pedestal to an octagonal base; there is an ornate crocketed fat trefoil-shaped panel to either side of the lectern; one of the candelabra is larger than the other, both are based on elaborate late Gothic models

s & d: *A. Pugin Junr 1830* (date difficult to read)

Pencil, back-mounted (195 × 300)

1-13 Prov: Pres. on loan by Mrs F. Mackey, 1946

[8] CHRISTCHURCH (Hants): Priory church of the Holy Trinity

Design for a communion table, 1830

Front & side elevations: the front elevation is divided by buttresses into 5 panels, each with an elaborate canopy, the central one being the largest & containing a carving of the Last Supper; there are statues of saints at either end & small angels sit on the feet; the panel on the side elevation appears to represent the Marriage of the Virgin; every part of the altar is richly carved [Fig. 26]

Insc: (in pencil, in Pugin's hand) *given by me to XChurch Hampshire*

s & d: *A. Pugin Junr | invent et fecit 1830*

Blue pen, back-mounted (115 × 370)

Prov: Pres. on loan by Mrs F. Mackey, 1946

This communion table is still in Christchurch Priory and its importance as a documented work by Pugin of this early period cannot be overemphasized. It had been used as the high altar and fitted against the E wall of the chancel with some sort of a superstructure. It is illustrated, in a simplified version, in this position in B. Ferrey & E. W. Brayley, *The Antiquities of the priory of Christchurch*, 1834, pl. II, 'Elevation of the Altar-screen in the Choir'. It is now (1974) the altar to the Montacute chapel in the N transept.

After the elaboration of the drawing the altar appears as a quite small and simple oak table. Indeed, the design has few direct similarities with the executed work, which has a symmetrical five-bay front divided

by four buttresses of two stages with pinnacles. There is a central niche which contains an ornate cross, whose arms are formed by roundels with fat trefoil shapes between. A central roundel in the head of the cross contains the sacred monogram. There are more fat trefoiled shapes at the foot of the cross and in the other bays, and carved pendants hang from the projecting table top. The side elevation is simpler, with three bays. An inscription on the top front edge reads *This table was made and presented to this Church by Augustus Welby Pugin AD 1831*. As if this was not enough, one of the fat trefoils on the front elevation contains the initials AP.

Pugin's connection with Christchurch was probably made through his friend Benjamin Ferrey, a pupil of A. C. Pugin, who came from a leading family in Christchurch. His father, Benjamin Ferrey (1779-1847), a draper, was Mayor of the town in 1840, and it must surely have been through his influence that this altar found its way to the chancel of the priory. It seems likely that Pugin first visited Christchurch in 1828 when on a visit to south-western England with his mother following an illness (see [4]). He probably fell in love with the place, which had for him that magical combination of Christian architecture and boats. It was in the N chancel aisle of the priory that he buried his first wife Anne in 1832. Ferrey states (Ferrey, p. 71) that shortly after the death of his wife he wanted to build a house near Christchurch but that his father disapproved and refused to give his consent.

Ferrey, who was later to restore the church, described the altar simply as 'in the olden style' in his book of 1834. He did not, however, altogether approve of his friend's work, and in his biography (Ferrey, p. 70) criticized it thus: 'though admirable as a piece of carving, it was wanting in ecclesiastical expression, and too much resembled the richly carved cabinets of the 16th century.'

[9] Designs for furniture, possibly intended for a catalogue to his Hart Street business, 1830 & 1831 (16):

1 Design for a wardrobe

Elevation: a fairly simple design, with 2 main panels carved with Gothic tracery

Insc: *Cabinets & Wardrobes, 1 & as to io*

Blue pen, back-mounted (175 × 167)

It is suggested that the letters inscribed on this series of drawings, e.g. *as to io*, form some kind of a price code and that the numbers refer to a catalogue.

2 Design for a cabinet

Plan looking up into roof of canopy & front elevation: the plan may not be accurately drawn, but it seems to show a base of a narrow chest with panels carved with Gothic tracery; the chest has a back with carved panels from which projects a canted canopy held up at the front on freestanding columns

Scale: $\frac{3}{4}$ in to 1 ft

Insc: *2, as to ci & Plan*

s & d: *A. Pugin Junr | invent et fecit | 1830*

Blue pen, back-mounted (190 × 207)

For a similar type of work, though of different details, see *Gothic furniture in the style of the 15th centy*, pl. 2, publ. 1 April 1835.

3 Design for a cabinet

Front elevation: the cabinet stands on legs that are joined by stretchers; its 2 main panels are carved with circular patterns & its cresting has a flamboyant outline

Insc: *Cabinets and Wardrobes, 3 & is to bi*

Blue pen, back-mounted (175 × 165)

4 Design for a wardrobe

Front elevation: the bottom half of the design has 3 pairs of drawers & above are 2 pairs of doors each carved with a panel of simple Gothic tracery; the wardrobe has a gay curvy outline

Insc: *4 & ti bo hs*

s & d: *A. Pugin Junr | invent et fecit. 1830*

5 Design for a wardrobe

Front elevation: a heavily carved design divided into 3 panels, with an especially elaborate central one
Insc: *Cabinets and Wardrobes* (partly cut), 11, in *Oak*
gs in Ebony & Gold & oss to ois
Blue pen, back-mounted (180 × 153)

6 Design for a cabinet

Front elevation: the base is a chest with 2 carved foliage panels from which rises a back with 2 more carved panels; a vaulted canopy covers the top
Insc: *12 & is to ic*
s & d: *A. Pugin Jun | Invent et fecit 1830*
Blue pen, back-mounted (167 × 210)

7 Design for a cabinet

Front elevation: the cabinet stands on carved legs, each of which includes a roundel with a coat of arms; above is the very elaborate main part, divided into 3 principal sections; a triple ogce canopy projects over the main central panel, & behind is an immense superstructure in the shape of a truncated gable
Insc: *13 & is*
Blue pen, back-mounted (215 × 210)
This is the most grandiose and the least practical of this set of designs.

8 Design for a side-table

Elevation, with carved frieze & stretcher
Insc: *Tables, 10 & oi*
Blue pen, back-mounted (100 × 157)

9 Design for a side-table

Elevation, with frieze of carved panels & traceried spandrels between the legs & the frame [Fig.21]
Insc: *11 & oi to ts*
Blue pen, back-mounted (87 × 140)

8-9 These two tables show strong resemblances to similar Gothic side-tables at Windsor Castle, which were presumably also designed by Pugin in 1827 (see Fig.22 and *Furniture History*, 1972, VIII, pls.1B, 2A & 2B). A particular characteristic of this furniture is the cusped spandrel that Pugin used to mask a right-angle. This is sometimes a very pronounced feature, as may be seen in No.9 and *op. cit.*, pls.2A & 2B, sometimes a slight one, as in No.8, pl.1B, or at the feet of his cabinets (Nos.1 & 2) and the altar at Christchurch Priory [8].

10 Designs for 2 side-tables

End elevations showing ornately carved legs: one has 2 legs carved with flowers & joined by a stretcher, the other a single support ending in a type of scroll foot
Insc: *17 & oi to ts; 18 & is to is*
Similar tables, though of a much less extravagant form, exist at Windsor Castle, see *Furniture History*, 1972, VIII, pls.6A & 6B.

11 Designs for 6 stools or window seats

Elevations: each stool has an upholstered seat, with a different ornately carved frame with Gothic details; 3 have an X-frame, 1 contains a roundel in which is set a coat of arms; a scroll on the roundel is insc. *Honi soit qui mal y pense* [Fig.23]
Insc: (stools) 3, 4, 5, 9, 10 & 11
Blue pen, back-mounted (115 × 182), cut
For further designs for stools belonging to this series see [15].13v.

12 Designs for 2 stools or window seats

Elevations: each stool has a different ornate carved frame
Insc: *Stools & Window Seats, 14 & 15*
Blue pen, back-mounted (90 × 130)
Belongs to the same series as No.11.

11-12 The stools or window seats are all in a far more complicated style than those made for Windsor Castle in 1827, see Fig.24 and *Furniture History*, 1972, VIII, pls.10A & 10B. The ones at Windsor Castle may derive from the footstools and window seats shown in the plates made for Ackermann's *Repository of the Arts* in 1826 and 1827. Nos.11-12 are closer in design to that shown by A. W. Pugin at the bottom of pl.21 in *Gothic furniture in the style of the 15th centy*, publ. April 1835.

13 Design for an armchair

Perspective
Insc: 3
s & d: *A. W. Pugin 1831*
Blue pen, back-mounted (208 × 135)
The design of the chair is closely based on that shown in [6].4, which is dated 1830. The carved panels, with some different details, are more carefully drawn out in this drawing.

14 Design for an armchair

Perspective: the chair has a high carved back with an ogce arch, on top of which is a squashed trefoil shape; the arms have an ogce curve & the space beneath them is filled with a carved panel; the legs are joined by shallow arches, the space above the arch being filled with carved panels
Insc: 4
Blue pen, back-mounted (205 × 135)

15 Design for an armchair

Front & side elevations: the whole chair is ornately carved; the high back has 2 ogce arches which contain traceried panels & these are surmounted by a pointed & crocketed arch which contains a shield; there are angels on the arms & the spaces between the legs are filled with tracery
Insc: *Chairs, 15th Cent & 8*
Blue pen, back-mounted (175 × 143)
A similar chair, though with many differences in detail, may be seen in Pugin's book, *Gothic furniture in the style of the 15th centy*, 1835, pl.9.

16 Designs for 2 chairs & 2 stools

Perspectives: one chair is an armchair with a high back surmounted by a crest; the arms have an ogce curve that is filled with carving; there are cusped spandrels between the legs & seats; the other chair has a triangular seat, the back side of which is apparently curved; the low back to the chair, which is carved, follows this curve; the spaces between the legs are filled with carved panels; one stool has no carving but a cusped outline to its simple and solid shape; there is a stretcher half-way down the legs; the other stool (or bench) is more ornate, with carved end panels that have scroll feet joined by a stretcher
Mauve pen over pencil, back-mounted (155 × 250)
The shape of the more ornate stool is reminiscent of those occasional side-tables at Windsor Castle shown in *Furniture Histry*, 1972, VIII, pls.6A & 6B. The plain stool is also interesting and is very close to the top one in pl.21 of Pugin's book, *Gothic furniture in the style of the 15th centy*, 1835. There is, however, an essential difference that was pointed out by Mr Clive Wainwright. The side member of the stool shown in the book is pierced by the stretcher, which is then prominently pegged. This is an example of the principle of revealed construction that was to become such an important part of Pugin's theory. Mr Wainwright feels that this may be the first example in his furniture.

1-16 Prov: Pres. on loan by Mrs F. Mackey, 1946

[10] Designs for decorative details, probably made in connection with his Hart Street business, 1830 (4):
1 Designs for 16 decorative borders
Elevations, mostly based on late Gothic motifs
Insc: Numbered 9 to 24
s & d: *A. Pugin Jun 1830 | invent et fecit*
Blue pen, back-mounted (330 × 210)

2 Designs for 60 square ornaments

Elevations, mostly based on late Gothic motifs, with many floral & foliage designs, also several heads & some grotesques
Insc: Numbered 1 to 60
s & d: *A. Pugin Jun | Invent et fecit | 1830*
Blue pen, back-mounted (350 × 210)
These ornaments could be intended for use in friezes or string-courses as corbels or label-stops. They could be made of plaster, stone or wood. This series of designs emphasizes yet again Pugin's incredible powers of invention.

3 Designs for 3 roundels

Elevations: the roundels are filled with medieval tracery patterns
Insc: 21, 22 & 23
Blue pen, back-mounted (55 × 65)

4 Designs for 12 roundels

Elevations: the roundels are filled with more medieval tracery patterns & from part of the same series as No.3
Insc: Numbered 24 to 35
s: *A. Pugin Jun | Invent et fecit*
Blue pen, back-mounted (230 × 215)
Probably these roundels were intended as windows.

1-4 Prov: Pres. on loan by Mrs F. Mackey, 1946

This set of designs illustrates well the account that Ferrey gives (*Ferrey*, p.65) of Pugin's 'Art Manufactory' in Hart Street: 'having secured the assistance of one or two clever carvers whom he had himself already taught, he made it known generally amongst his friends that he would undertake to supply all the ornamental portions of buildings which could by possibility be executed apart from the structure and be fixed afterwards.'

[11] Designs for door handles, possibly intended as a catalogue for his Hart Street business, 1831 (6):

1 Designs for 2 swinging-bar handles
Elevations of simple shapes
Insc: 1 & 2
Blue pen, back-mounted (175 × 110)

2 Designs for 1 swinging- & 2 fixed-bar handles

Elevations with slight Gothic details
Insc: *Door Handles* & numbered 6 to 8
Blue pen (195 × 195)

3 Designs for 4 fixed-bar handles

Four front elevations & 1 side elevation: all have elaborate back plates with late Gothic motifs [Fig.25]
Insc: *Door Handles* & numbered 11 to 14
s & d: *A. W. Pugin 1831*
Blue pen, back-mounted (190 × 310)

4 Designs for 4 shaped ring handles

Elevations: the back plates are in the shape of quatrefoils with Gothic details
Insc: *Door Handles* & numbered 15 to 18
s & d: *A. W. Pugin 1831*
Blue pen, back-mounted (180 × 300)

5 Designs for 2 ring handles

Elevations, with ornate circular back plates
Insc: *Door Handles*, 20 & 21
s & d: *A. W. Pugin 1831*
Blue pen, back-mounted

6 Designs for 3 ring handles

Elevations, 2 with floral back plates
Insc: *Door Handles* & numbered 22 to 24
s & d: A. W. Pugin 1830

Blue pen, back-mounted (190 × 310)

This drawing is clearly part of the same series, in spite of the date. It is suggested that they were all designed early in 1831, and that on this drawing Pugin made a mistake of the year. Design 23, with its back plate of Tudor roses, is very similar to but not identical with the ring door handle shown at the top left corner of pl. 10 in *Designs for iron & brasswork in the style of the XV and XVI centuries*, 1836.

1-6 Prov: Pres. on loan by Mrs F. Mackey, 1946

[12] Designs for fire-dogs, possibly intended as a catalogue for his Hart Street business, c.1830-31 (8):

1 Designs for 4 fire-dogs

Elevations: florid late Gothic details

Insc: *Brand Irons* & numbered 5 to 8

Pencil, back-mounted (145 × 200)

Pugin consistently uses the word 'brand iron', both on his drawings and in his book, *Designs for iron & brasswork in the style of the XV and XVI centuries*, 1836, instead of the more usual 'fire-dog'. A brand iron is a kitchen utensil, commonly a gridiron.

Perhaps Pugin is confusing the word with 'andiron', a correct and more erudite alternative to 'fire-dog'.

2 Designs for 4 fire-dogs

Elevations: a mixture of late Gothic & Renaissance motifs

Insc: *Brand Irons* & numbered 9 to 12

Pencil (145 × 210)

3 Designs for 4 fire-dogs

Elevations: late Gothic motifs

Insc: *Brand Irons* & numbered 17 to 20

Pencil, back-mounted (140 × 200)

4 Designs for 4 fire-dogs

Elevations: 3 of the designs incorporate heraldic beasts

Insc: *Brand Irons* & numbered 33 to 36

Pencil, back-mounted (140 × 210)

5 Designs for 4 fire-dogs

Elevations: especially elaborate designs, with many little figures & Renaissance motifs

Insc: *Brand Irons* & numbered 37 to 40

Pencil (145 × 215)

This set of designs seems to be based on examples of Flemish mannerism.

6 Designs for 4 fire-dogs

Elevations: florid late Gothic details

Insc: *Brand Iron* & numbered 41 to 44

Pencil, back-mounted (145 × 225)

7 Designs for 6 fire-dogs

Elevations: further combinations of late Gothic details

Insc: *Brand Irons* & numbered 45 to 50

Pencil, back-mounted (145 × 220)

8 Designs for 2 fire-dogs

Elevations: the tops of the fire-dogs in the shape of florid crosses

s & d: AWP (in monogram, not his usual one) 1831

Pen & pencil (145 × 230)

1-8 Prov: Pres. on loan by Mrs F. Mackey, 1946

For other designs of fire-dogs (or 'Brand Irons' as Pugin called them) see [17], f.28v. Pugin also illustrated eight more in his book *Designs for iron & brasswork in the style of the XV and XVI centuries*, 1836. Though many motifs recur, especially the fat trefoil and the cusped legs, they are always combined in different ways.

[13] Designs for hinges, possibly intended as a catalogue for his Hart Street business, 1831 (5):

1 Designs for 3 hinges

Elevations: each hinge has double vertical straps decorated with late Gothic detail

Insc: *Hinges B* & numbered 2, 3 & 4

s: A. W. Pugin Jr

Blue pen, back-mounted (190 × 215)

2 Design for a hinge

Elevation: double vertical straps, with simple details

Insc: 8

s & d: A. W. Pugin 1831

Blue pen, back-mounted (195 × 85)

3 Design for 3 hinges

Elevations: each hinge has a single horizontal strap decorated with late Gothic ornament

Insc: *Hinges C* & numbered 1 to 3

s & d: A. W. Pugin 1831

Blue pen, back-mounted (190 × 315)

4 Designs for 3 hinges

Elevations: same type as those in No.3; 1 carries an inscription *dieu et mon droit*

Insc: *Hinges C* & numbered 4 to 6

s & d: A. W. Pugin 1831

Blue pen, back-mounted (195 × 315)

5 Design for a hinge

Elevation: same type as those in Nos.3 & 4

Insc: 9

s & d: A. W. Pugin 1831

Blue pen (85 × 310)

1-5 Prov: Pres. on loan by Mrs F. Mackey, 1946

[14] Designs for 12 nail heads & 9 nail plates, 1831

Elevations with side elevations of nail heads, varying from plain examples to ones with some detail: the nail plates very ornate with late Gothic details

Insc: *Nail heads, Nail Plates* & numbered 1 to 18

(3 nail plates unnumbered)

s & d: A. W. Pugin 1831

Blue pen, back-mounted (305 × 185)

Prov: Pres. on loan by Mrs F. Mackey, 1946

[15] Designs for silversmiths, probably intended to form a book, 1830 & 1831 (15):

1 Design for a title-page: an ornate architectural border

surrounds a central panel, to either side of which are elaborate crocketed niches containing 2 statues, *Albertus Durer* & *Benvenuto Chetini* (sic); the niches are carried upwards in fantastic finials ending in roses; beneath the central panel are 5 small scenes illustrating the silversmiths' art; in the centre of the border at the bottom is a triangular shape built up from roundels, the largest of which contains the Pugin crest (apparently drawn in reverse); at the centre of the border at the top is a roundel surmounted by a crown, with, in the centre the letter H & in the outer ring the letters A, W, N, P
Insc: (on central panel) *As above & Designs for / Silversmiths by A. Welby Pugin / 1831*

Blue pen, back-mounted (310 × 165)

It seems likely that this was Pugin's first attempt at an illustrated book. During the next few years he made several books of ideal schemes, for example *St Margaret's Chapel*, 1833 (in the library of the V & A). His first published work was *Gothic furniture in the style of the 15th centy.*, which appeared in 1835. His final version of *Designs for gold & silversmiths* was published in 1836. For the finished drawings made for this book see [27] below. The initial H in the centre of the roundel of this title-page is puzzling. It appears also on several of the illustrations in Pugin's *Gothic furniture*. It is not known to whom it refers.

2 Design for a cup & cover

Perspective: an elaborate design with an 8 lobed base, a stem of 4 shafts with a slight knot to an ogee curved bowl of 8 curved sides; the base of the bowl is decorated with a Tudor rose to each side of the octagon, above which is a cartouche enclosing a shield; the cover has 8 free-standing ribs that have a crocket to their underside & meet at a central finial

Insc: *Cup & Cover 4*

s & d: A. W. Pugin 1831

w/m: Dewdney & Tremlett 1830

Blue pen, back-mounted (305 × 190)

3 Design for a cup & cover

Perspective: an 8 lobed base, a stem of 8 shafts with a slight knot to a bowl of 8 curved sides; the main decoration of the bowl is a fleur-de-lis set under an ogee arch to each side; the cover has 4 free-standing ribs, which have ogee curves & crockets & meet in a central finial

Insc: *Cup & Cover No 9*

s: A. W. Pugin

Blue pen, back-mounted (307 × 138)

4 Design for a cup & cover

Perspective: an elaborate design with an octagonal foot containing roundels which are probably set with precious stones; the stem is of 4 shafts, with a knot of 4 rounded shapes; the bowl has an ogee section, with 8 roundels at its base & 8 more at the top, all the same as those on the foot; the cover has 2 rings of curved shapes rising to a central finial, around which is twined a scroll which is inscribed *droit* [Fig.28]

Insc: *As above & Cup and Cover No 10*

s & d: A. W. Pugin 1831

Blue pen, back-mounted (307 × 185)

5 Designs for 2 salt cellars & their spoons

Perspectives of the salt cellars & elevations of the spoons: one salt cellar has an 8 lobed foot rising to an octagonal knot, above which is the curved & shaped octagonal bowl; there is an illegible inscription round the rim in 'Gothic' script; the whole surface is decorated, including many Tudor roses; the spoon has a pointed shovel-shaped bowl & a trefoil knot to the handle; the second salt cellar has a quatrefoil base that rises to a quatrefoil knot, above which is the quatrefoil bowl; there is no decoration except a double roll moulding on the foot & another on the bowl; the spoon has a trefoil bowl & a simple knot to the handle
Insc: *Salt cellars, 1 & 2*

s & d: A. W. Pugin 1831

w/m: Dewdney & Tremlett 1830

Blue pen (305 × 175)

6 Designs for 2 salt cellars & their spoons

Perspectives of the salt cellars & elevations of the spoons: both have quatrefoil shaped bowls; in that numbered 8 each lobe of the quatrefoil is supported on a separate stem which has a circular base, the 4 bases then joined; the rim is engraved & the stems are made to look like the stems of plants; the spoon has a trefoil-shaped bowl & at the end of the handle a roundel enclosing a shield; in the cellar numbered 9 the bowl is supported on an octagonal stem with an octagonal knot & 8 lobed foot; the foot & stem are covered with engraving & there is a band of engraving on the rim of the cellar; its spoon has a shovel-shaped bowl & a quatrefoil enclosing a shield at the end of the handle [Fig.27]

Insc: *Salt Cellars, 8 & 9*

s & d: A. Welby Pugin 1831

Blue pen, back-mounted (310 × 190)

7 Design for a *State Salt Cellar for a Regal Hall*

Perspective: the salt cellar has a cover, but the join between cover & salt cellar is not obvious & the design reads as a whole; the foot is a shaped quatrefoil which rises to form the stem; the bowl consists of an undulating octagonal shape from which hang 4 pendants; the cover has a large central drum capped with 4 crocketed ribs which meet at a ball & cross to form a crown, surrounded by 4 medium sized drums capped by similar crowns, in between which are smaller crowned shapes: a band round the salt cellar is engraved *Dieu et mon droit*; every surface is ornately decorated

Insc: As above

s & d: A. W. Pugin 1831

w/m: Dewdney & Tremlett 1830

Blue pen, back-mounted (310 × 185)

8 Design for a *State Salt Cellar & Cover for a Collegiate Hall*

Perspective: the join between the cover & the salt cellar is not obvious &, as in No.7, the design is complete with the cover on; the foot is a shaped quatrefoil with 4 square turrets that have ogee caps, the stem apparently square; the bowl is of a complicated polygonal shape, which includes 4 circular niches in which sit statues, above the niches rise circular turrets on which crouch angels holding shields; in between the small circular turrets are 4 larger square turrets with ogee caps; from the circular turrets crocketed ribs go to a central & larger square turret with an ogee cap; the main part of the bowl is decorated with coats of arms & the initial H; every surface is ornately decorated

Insc: As above

s & d: A. W. Pugin 1831

Blue pen, back-mounted (215 × 195)

Verso: Half *Plan of top*, half *plan of soffite* & half *plan of foot* of the salt cellar for a regal hall (cf. No.7)

Insc: As above

Blue pen

9 Design for a *State Salt Cellar and Cover for a Castle Hall*

Plan of foot, plan of top turrets & perspective (plans to a smaller scale): the foot is a shaped quatrefoil with 4 small round turrets with ogee caps; the stem is a quatrefoil with 4 niches each containing a standing knight, the knot in the form of a paraper; the bowl is a complicated shape based on 4 main circles which meet in a central one, with 4 minor circles at the edges; the section is also very complicated; the cover continues the shape of the bowl with 4 main circular turrets, 4 minor ones & 1 in the centre, which is higher; all the turrets have arcading of ogee arches & also ogee caps; there is an inscription near the rim *drot* (sic) *et loyal*; there is less engraved decoration to this design

Insc: As above

s & d: A. W. Pugin 1831

Blue pen, back-mounted (310 × 190)

Verso: Half *plan of foot*, half *plan of soffite* & half *plan of Pinnacles* of the salt cellar for a collegiate hall

Insc: As above

Blue pen

These plans do help in the understanding of these very intricate objects. It seems doubtful, however, if Pugin has thoroughly worked out their construction. Nevertheless, they are imposing pieces and display his ability for ceaseless invention.

10 Designs for 3 paper knives

Elevations: the blades are short & the handles decorated with Gothic details that are characteristic of this set of designs; the knife numbered 9 has 2 roundels with the initials A & H

Insc: *Paper Knives* & numbered 8 to 10

Blue pen (190 × 165)

11 Designs for 2 paper knives

Elevations: similar designs to the paper knives in No.10 & clearly part of the same set

Insc: 11 & 12

s & d: A. W. Pugin 1831

Blue pen, back-mounted (190 × 140)

Verso: (stuck to verso of mount) 2 alternative sketch designs for a castle

Perspectives showing a large building, possibly with a moat; the entrance tower is shown & other towers, including 1 with an ogee spire

Pencil (145 × 135)

12 Designs for 5 spoons

Elevations: there are 3 larger spoons, 2 with heart-shaped bowls & 1 with an oval bowl, & 2 small spoons, both with oval-shaped bowls; the handles are decorated with Gothic details including a Tudor rose & an angel characteristic of this set of designs

Insc: Numbered 1 to 5

Blue pen, back-mounted (185 × 140)

13 Designs for 3 spoons

Elevations: 6 has a trefoil bowl & its handle is surmounted by a dragon; a scroll inscribed *Dieu et mon droit* is wrapped round the handle, 7 has a heart-shaped bowl; 8 is larger & has a circular bowl which, unlike all the others, is covered with an intricate pattern

Insc: *Spoons* & numbered 6 to 8

s & d: A. Welby Pugin 1831

Blue pen, back-mounted (185 × 125)

Verso: (stuck to mount) designs for 5 stools, 1831

Elevations

Insc: 7 & 8

Blue pen (60 × 65, the complete stool)

The drawings have all been cut. Only 7 is shown complete. They form part of the series with [9].11 & 12.

14 Design for an altar cross

Elevation: the base of the cross is octagonal with seated angels, joined together by a scroll, as feet; the shaft is very complicated & includes 8 niches with ogee canopies in which stand figures of saints; the cross itself is formed of circles with IHS in monogram in the centre; the outer edge of the cross is formed from roundels; at the apex, under a canopy, sit the Virgin & Child with an angel to either side; the other 2 arms of the cross are formed by a fat trefoil with a crocketed final; all surfaces are decorated

s & d: A. Pugin Junr 1830

w/m: J. Whatman 1830

Blue pen, back-mounted (385 × 245)

This design has strong similarities with the processional cross [7].1.

15 Design for a monstrance

Elevation: in the shape of a cross, the foot & shaft of which are probably octagonal; the centre of the cross, intended to display the Sacrament, is probably a glass cylinder engraved with the figure of Christ on the Cross & is drawn in pencil; this glass cylinder is set under a canopy within a square placed diagonally & engraved with adoring angels; at the 2 side angles of this square are figures of angels holding the Sacrament; at the top of the monstrance is an open niche surmounted by a tall finial & supported by 2 flying buttresses

Insc: *The Host* (words partly cut out, apparently deliberately; they are nevertheless clearly legible)

s: A. Pugin

Blue pen & pencil, back-mounted (385 × 180)

1-15 Prov: Pres. on loan by Mrs F. Mackey, 1946

[16] Designs for stage sets, c.1831 (4):

1 Design for a stage set of medieval gateway with buildings to either side

Perspective: the gateway has a symmetrical design with a central niche above the arch & 2 Perpendicular windows to either side of it; above the niche is a stepped gable & to either side turrets with ogee caps; a distant view is seen through the arch [Fig.20]

Scale: 1/2 in to 1 ft

Pencil, back-mounted (200 × 240)

The drawing has been squared up for enlargement.

2 Design for a stage set of a medieval gateway, with adjacent buildings, set under the outline of a proscenium arch

Perspective: the gateway is a more massive & simple design than that in No.1; the adjacent buildings are set at a diagonal to the arch; the perspective view through the gateway shows a flight of steps to a raised platform around which are more buildings

Pencil, back-mounted (155 × 170)

Verso: Sketch design for an alternative gateway, with a round arch, windows & towers; detail of the construction of a flat

Pencil

3 Sketch design for a stage set, beneath the outline of a proscenium arch

Perspective: an imposing vaulted hall, with a staircase at the far end which leads up to a statue; the architecture seems to consist of 2 tiers of round-arched arcades

Pencil, back-mounted (220 × 175)

Lit & reprd: G. L. Hersey, *High Victorian Gothic*, 1972, pp.162-163

Verso: Rough sketches of plans or sections

Insc: *Sinking steps*

Pencil

4 Designs for stage sets

Perspective, elevations & details: 3 alternative designs for the grand hall shown in No.3, that numbered 3 here is closely based on it, with the round arches, apparently with zig-zag mouldings, even more emphatically drawn; the other 2 alternatives show grey Gothic versions; there is a feature at the far end of the stage & 2 sketch elevations drawn of what seems to be a shrine or altar; a detail of a fountain & 2 pieces of Gothic architecture are given

Insc: Numbered 1 to 3 & 2, 3 & 4 wings

Pencil, back-mounted (225 × 190)

The paper is blind stamped 'Bath' with a coronet

1-4 Prov: Pres. on loan by Mrs F. Mackey, 1946

[17] Sketchbook

Designs for a *Catholic Chapel, Contrasted Domestic Architecture*, 2 prie-dieus, a set of fire-dogs, perspectives of ideal schemes for churches, a college & country houses, views of imaginary townscapes that may be intended for stage sets, views of ships at sea, 1831 & 1832

31 leaves, at least 4 have been removed & some now loose

Pencil with some blue pen (175 × 270)

Half-bound in red leather with marbled boards (180 × 270)

Prov: Pres. on indefinite loan by Dr J. P. P. Mackey, 1974

f.1 Diagrams of different triangles & angles

Insc: Some labels given

Pencil

f.2 View of a medieval great house or palace, seen from a garden across a wide moat
Pencil

Reprd: *The Architect & Buildings News*, CL, 1937, p.89
The house has several round towers with conical roofs, and a chapel and great hall can be picked out. In the garden is a little gazebo of a classical design. Everywhere there is a mixture of French, English and German motifs.

f.3 View of a church above a cliff by the sea, with houses & a windmill
Pencil

The church has a W tower with an unusual blunted ogee cap, a short nave and aisles and a short chancel. Its appearance is that of a real medieval church, with some Romanesque details plus later work. In several of these drawings it seems likely that Pugin combines real and imaginary features.

f.4 View of a quayside, with a house overhanging the water & several vessels in the foreground
Pencil

Verso: Elevation of street façade of a timber-framed house with 2 gables & 2 oriel windows to the 1st floor; sections through the oriel windows
Insc: *Design for a wooden street front, Section at A looking up & section at B looking down*
s & d: AP (in monogram) 1832 *invent et fecit*
Blue pen
The façade is very ornate with much carving. It is symmetrical either side of the central door.

f.5 View of an imaginary port, with a great fort to one side of the water & a strange octagonal tower to the other, with a town gate & houses beyond; many small sailing boats & figures are shown
Pencil

f.6 View of an imaginary street scene looking towards a town gate with a high pitched roof; to one side in the foreground is a building with a tower from which projects a clock & an elaborate doorway in the Baroque style; there are also medieval buildings & several figures
Pencil

f.7 View of a lifeboat being launched in rough seas; there is a lighthouse & a pier & the masts of many ships in the harbour, with a shipwreck in the far distance
Pencil

f.8 View of an imaginary great church or monastery covering the summit of a small rocky island; a path leads up the steep hill from a little harbour, where several ships are at anchor
Pencil
This scene is obviously based on Mont St Michel.

f.9 Design for an entrance gateway
View with small octagonal corner turrets which have steeply pitched caps; the centre has 2 traceried windows, a central niche, an elaborate battlement & a steeply pitched roof; there are many heraldic creatures holding vanes
Pencil
The style is based on that of early C16 France.

f.10 Design for a great country house
View of the house in a landscape with a 3 sided entrance tower, turrets, another larger tower & dormer windows to the steeply pitched roofs
Pencil
The gatehouse of the preceding drawing clearly belongs to this house, whose style is also that of early C16 France.

f.11 Design for a manor house in the Tudor style
View of the entrance façade: there is an entrance porch of 2 storeys with an ogce roof; to one side there is a gabled wing & to the other projects a narrow wing with a steeply pitched roof which ends in a 3 sided bay with windows at 1st floor level, possibly the chapel; behind is seen a tall gabled block with a large Perpendicular window, possibly the great hall
Pencil
The design is determinedly asymmetrical and English.

f.12 Design for a manor house in the Tudor style in diapered brick
View of entrance & side façades: a 2 storey gabled entrance porch, 2 storey bay windows, battlements, other gables, a tall complicated bell tower, a smaller octagonal tower & Perpendicular windows
Pencil
This is a larger house and a more complicated design than the preceding drawing.

f.13 View of an imaginary market-place in a cathedral town, with an octagonal market cross on one side in the foreground; in the background, around an open space, are ranged medieval buildings, an entrance gateway, gabled wooden houses & a small church; in the distance are the towers of a cathedral
Pencil
The open space in the centre of this drawing, and the several possible places for exits and entrances, give this drawing the appearance of a stage set. The market cross may be based on the Poultry Cross at Salisbury.

f.14 View of an imaginary townscape: in the foreground is a bridge over a little river; to one side the scene is framed by a polygonal tower, on the other is an ornate gabled timber-framed house; the central space in the middle ground is empty & in the distance is a fine Perpendicular church with a W tower & flying spire
Pencil
As with the preceding drawing the arrangement of the buildings here seems to suggest that it was an idea for a stage set.

f.15 Blank

f.16 Design for college buildings in the Tudor style
View of a 3 storey gabled entrance tower & a wall joining it to the great hall which has a louvre to the roof, an oriel window at one end and an octagonal turret; beyond the hall is seen part of the octagonal kitchen with its steeply pitched roof
Pencil
The buildings are awkwardly arranged and it is difficult to understand the reason for the turret adjoining the great hall, which obviously contains a spiral staircase. The design of the kitchen is based on that at Glastonbury.

f.17 Blank

f.18 View of an imaginary townscape: medieval buildings are set around a large open space; in the background is a castle on a hill; only the edges of the buildings are shown
Pencil
Like the drawings on f.13 & 14, this gives the impression of being a design for a stage set. There are several doors shown in the walls of the buildings which would make exits and entrances.

Verso: *Design for 2 prie diens*

Perspectives

Insc: As above

s & d: AP (in monogram) 1832

Blue pen

One design combines a solid stall with a place to kneel and has two carved statues as finials to each end. The other design has a shelf supported on two legs which are joined by a stretcher. A simple upholstered hassock is separate. The chunky ornament is typical of Pugin's furniture of this date.

f.19 Blank

f.20 Slight sketch of part of a fortified harbour
Pencil

Verso: Design for a church

Perspective of the W end of a church in the medieval style, with a ruined abbey in the background: there is a Perpendicular W tower with an ornate bell chamber & parapet, a N aisle with a 7 light Perpendicular W window & a S aisle which has a 4 light W window with plate tracery
Pencil
The W tower is closely modelled on the types found in the W of England, particularly Somerset.

f.21 Blank

f.22 View of cottage & an inn at the edge of the sea; there are some small boats & little islands out to sea
Pencil

Verso: Design for *Contrasted Domestic Architecture*
Elevations of the street façades of 3 houses: a gabled timber-framed house of 3 storeys with ornate bargeboards labelled 1470; a stone 3 storey house which has a complicated shaped gable & is covered with elaborate decoration in a Flemish Renaissance style, labelled 1532; a plain brick 3 bay & 3 storey house with dormer windows in a mansard roof, labelled 1832

Insc: As above

s: AP (in monogram) *ugin invenit et fecit*

Blue pen

Lit & reprd: *The Architect & Building News*, CL, 1937, p.89; P. Stanton, 'Some comments on the life and work of Augustus Welby Northmore Pugin', *RIBA Jnl*, LX, 1952, p.48
This drawing is extremely interesting. It is one of the first in which Pugin compares his delight in the richness of late medieval and early Renaissance buildings with his rejection of the bare Neo-Classicism of the late Georgian period. (The house of 1832 in the drawing is typical of the London streets around Bloomsbury among which he grew up.) This comparison in favour of the Middle Ages occupied Pugin over several years and culminated in his famous book of *Contrasts*, first published in 1836. In the book Pugin was writing as a new convert to Catholicism and he connects the Catholic faith with good architecture. In this drawing there are no moral implications, and Pugin's choice is made on architectural grounds alone. It is important to recognize the strength of the aesthetic element in his dislike of early C19 architecture. No doubt there was a general desire for a more decorative style: Pugin's arguments for the Gothic, whether religious, emotional or practical, fell on receptive ears, and within a few years his propaganda had given a new and serious direction to the Gothic Revival.

f.23v Unfinished sketch of a street scene with the chevet & crossing spire of a cathedral in the background
Pencil
The style of the architecture shown is French.

Design for a Catholic chapel, 1831 (4):

f.29v Plan of vaulted building with a double apse to *chancel*, NE *chantry* chapel, SE vestry of 2 bays, *choir* of 2 bays & *anti chapel* of 1 bay; elevation of *altar railing*; perspective of *pulpit*

Insc: As above

Pen & grey wash; a hole has been cut in the page to the shape of the upper part of the W window, f.29r (see below), & the apses on the plan have been drawn on another piece of paper which is stuck over the hole

The complicated lierne vaulting has been well managed, especially at the E end. The ornate hexagonal pulpit is shown in the centre of the chapel, in front of the altar.

f.29 Elevation of the W end

Insc: *Design for a Catholic Chapel & This niche to be reduced*

s & d: AP (in monogram) 1831

Pen & grey wash

The elevation shows an extremely ornate building in the Decorated style. The W elevation appears to be based on the Slipper chapel, Houghton St Giles, Norfolk, which Pugin and some of his father's other pupils had drawn a few years earlier (see Pugin, Augustus Charles & draughtsmen [11].6 & [12].13). In this design there are innumerable crockets, niches, finials and pinnacles. The niche that Pugin noted as being too large surmounts the W gable. The little building, in all the aspects shown in these splendid drawings, is indeed weighed down with ornament. It is an early example of one of his ideal schemes, and it is interesting to note that he uses the word 'Catholic' already in 1831.

Verso: See above

f.30 Internal elevation of 1 bay of the choir, details of window tracery & of stalls, perspective view toward altar

Insc: As above, *Compartment of choir & stall finial*

Pen & a little grey wash

f.25v External elevation of 1 bay of the choir; elevation of 1 of the heavily carved W doors

Insc: *Exterior compartment of choir & west doors*

Pen & grey wash

For f.25r see below.

f.25 Transverse section looking West showing the organ screen & section of chantry looking north, with 2 tomb chests under canopies against the wall

Insc: As above

Pen & some black wash

Verso: See above

f.24 Details of the tracery of the 4 chantry windows, which are spherical triangles, & the 2 light windows of east chapels; perspective of exterior NE view of chapel

Pen & grey wash

Verso: Incomplete sketch of a doorway in a wall

Pencil with some pen

f.26 Design for a rose window, surrounded by a frieze of carved angels

Elevation of window; section showing projection of angels; section of the Mullion

Insc: As above, *The Window of the nativity, The subjects angel appearing to the shepherds | Left side annunciation BV Mary | Right side the birth | bottom | the wise mens offering & Diameter of window 50ft*

s & d: AP (in monogram) 1832

Pen with blue, red, yellow & brown washes

Verso: View of the centre of a village by the sea, with, to one side, a small medieval church which has a N tower &, to the other side, some cottages, one timber-framed

s & d: AP (in monogram) 1831

Pencil

This leaf is dated 1832 recto and 1831 verso. It seems probable therefore that the drawings in this sketchbook date from the turn of the year.

f.27 View of a calm sea, with a ship, a marker buoy & the setting sun

Insc: *The shears beacon*

Pencil

Verso: View of a gateway to a cathedral, which is seen in the background

Pencil

The cathedral is drawn with Norman nave and transepts, a C14 crossing tower and an Early English porch.

f.28v Designs for 9 Brand Irons (fire-dogs), a Poker tongs and shovel

Elevations

Insc: As above, fire-dogs numbered 1 to 9

s & d: AP (in monogram) 1832

Blue pen

These designs are in the same style as the many other fire implements that he was producing at this time, see [12].

f.30v View of ruined monastic buildings, with a town in the background & a castle on a hill

Pencil

For f.30r see above.

This sketchbook, with its marvellous drawings, reveals in a fascinating and instructive way all the interests and activities of the restless, brilliant young Pugin, as yet unsettled in any one vocation. Architecture, theories of architecture, the stage, furniture and boats all vied for his attention. They are united only in his ability to draw them. It is difficult to be precise about how close the views of townscapes, landscapes and seascapes are to real scenes. They are probably all invented, but based on Pugin's thorough knowledge of his subjects.

[18] Designs for door knockers, 1832 (2):

1 Designs for 3 door knockers

Elevations, with 2 side elevations to smaller scale: decorated with Perpendicular details

Insc: *Knockers & numbered IV to VI*

s & d: AP (in monogram) ugin 1832

Blue pen, back-mounted (190 x 310)

Designs IV & VI must be intended for ecclesiastical buildings, because their details include angels and IHS in monogram.

2 Designs for 4 door knockers

Elevations: 3 have shaped ring handles & all have florid late Gothic details

Though there is not much stylistic difference between the designs for 1831 (see [11]) and 1832, nevertheless those for the latter year do seem stronger and more confident, qualities that are specially noticeable in these gay designs.

1-2 Prov: Pres. on loan by Mrs F. Mackey, 1946

GLASTONBURY (Som): Chapel, St Mary's almshouses, Magdalene Street

Elevations of bell-cote, October 1832

See Pugin, Augustus Charles & draughtsmen [12].7

ANTWERP (Belgium): Royal Museum of Fine Arts

Copy of a painting 'The Holy Women at the Tomb'

by Gerard David, 1833

See [112].4

[19] Design for a conduit, c.1833

Perspective of a small gabled building with diagonal corner buttresses & a pointed arched entrance above which is a niche containing a statue of the Virgin & Child; against the back wall of the shallow rectangular space of the building is a hexagonal well which has a vaulted ogee canopy & water pouring from 3 niches; a young girl is drawing water from the well [Fig 18]

Insc: *The Conduit*

s: AWP (twice, both in monogram, not his usual one)

w/m: J. Whatman 1831

Pen & grey wash, in Pugin mount, mounted (140 x 145)

Prov: Pres. on loan by Mrs F. Mackey, 1946

Pugin frequently made drawings of conduits; perhaps he liked the symbolism of the free-flowing water. He drew another in a little incomplete folder titled 'The Deanery in 1830' (in the Department of Prints & Drawings, V&A) and another in his more elaborate imaginary scheme of 1833 for a deanery. 'Contrasted Conduits' was a plate in his book *Contrasts*, 1836. A scheme that has many similarities with this drawing was actually built in 1843, and a design for it is in the Collection, see [58].

[20] Sketchbook

Architectural details, especially of tracery, & critical comments on *New buildings at Kings Cambridge*, Bristol cathedral, Tintern Abbey, Hereford cathedral (*The west end has been vilely repaired by Wyatt, and some of the compartments of nave have been attempted to be restored by that same villain*), Worcester cathedral, Lichfield cathedral, Cambridge, Ely cathedral, church of St Margaret, King's Lynn, church of St Botolph, Boston, Norwich cathedral, church of St Peter Mancroft, Norwich, church of S Margaret, Ipswich, note on Wardour Castle, *observations on Fonthill Abbey* (... *the building is entirely misconceived and built in every part in the slightest manner* ...), Winchester cathedral & Netley Abbey, 1833 & 1834, 28 leaves

Pencil, with many of the comments in pen (145 x 205)

Half-bound in red leather with marbled boards (155 x 210)

Prov: Pres. on indefinite loan by Dr J. P. Mackey, 1974

This was a sketchbook that Pugin used during two cathedral tours that he made in the autumn of 1833 and early in 1834. Most fortunately letters that he wrote to his friend Osmond in Salisbury commenting on what he saw during these tours were published in *Ferrey*, pp.75-89. The sketchbook and the letters complement each other perfectly and give a vivid picture of this passionate young man on the verge of his conversion to Roman Catholicism, studying medieval architecture in England in the early C19. The sketches that he made in his letter of the tracery of the E window of Bristol cathedral (see *Ferrey*, p.78) and of the W window of Tintern Abbey (p.79) are taken from this sketchbook, f.4 and f.3v respectively.

In his detailed notes about the churches he comments particularly on the decayed condition and the bad modern restorations of many of them: *All the ancient features of this church* (an unidentified one in Norwich) *in the interior have nearly been destroyed, the oak ceilings have been painted marble in the most wretched manner, the whole church is truly disgusting*. He also notices with horror the behaviour of the clergy of the established church. Two of his comments in one of his letters (*Ferrey*, p.88) about the worldly manners of the Lincolnshire clergy occur in this sketchbook. This letter continues: *I can assure you that, after a most close and impartial investigation, I feel perfectly convinced 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*. The exact date of his conversion is not known, but was probably sometime in 1834. The germ of the

¹Idea of *Contrasts* is evident on the little sketches on f.2 of the sketchbook, where medieval and C19 church interiors are compared and there are also illustrations of Protestant iconoclasm.

Pugin's wonderful powers of accurate observation are everywhere apparent in this sketchbook, where many different details are placed together but always forming clear and attractive pages.

[21] Designs for altarpieces, c.1834 (2):

1 Design for a painting of the Last Judgment, with St Michael standing on the Devil in the centre, the damned on the right pleading for mercy & the blessed on the left being crowned by angels
Pen & pencil, back-mounted (70×150)

2 Design for a painting, possibly a triptych: a narrow panel with 3 pointed arches containing the figure of a canonized cardinal; to either side are lower but wider panels each with 2 pointed arches, one with a scene of the cardinal visiting a Pope, the other with a canonized bishop visiting a group of sick people
Pen & pencil, back-mounted (130×180)

1-2 Prov: Pres. on loan by Mrs F. Mackey, 1946

[22] Design for the hood of a cope, c.1834
Pen (90×90)

Prov: Pres. on loan by Mrs F. Mackey, 1946
The hood is decorated with a design of the pelican in her piety.

[23] Illustration of Protestant iconoclasm & destruction of ecclesiastical buildings c.1834: in the centre, in a roundel, sits a figure mourning among the ruins of a monastery; around the sides are pictures of pillage of shrines, altars & statues & scenes of martyrdom; by each scene is an inscription in Latin &, at the bottom of the page, *novi evangelii fructus*
Pencil, Pugin mount (230×175)

Prov: Mounted on f.1 of the volume catalogued at [108].

The small scenes of pillage have strong similarities with those on f.2 of his early sketchbook [20], which is dated 1833-34. At this date, when he is on the verge of conversion to Roman Catholicism, his anti-Protestant feelings are at their strongest.

[24] Designs for furniture, in the form of a booklet, intended as a possible scheme for furnishing 3 rooms of a house, probably made for Charles Barry, c.1834 (14):

1-5 Dining-room

1 A scroll

Insc: *Dining Room*

Black & red pen (230×185, half a folded sheet)

This is the outside page of a folder. The size and the medium are the same for all the drawings in the set, the red pen being used for inscriptions.

2 Design for a dining-room table

Plan of tables: plan of 1 set of supports & elevation

Insc: As above, *Dining tables* & (in pencil, perhaps in Pugin's hand or possibly that of Charles Barry)

Table for 8 persons | to enlarge to accommodate | 24

The design is for a study and simple Gothic table, with Pugin's characteristic use of cusps and crockets.

3 Design for a sideboard

Perspective

Insc: As above, with (in pencil, probably in Pugin's hand) measurements added

The sideboard has a tripartite shape of cupboards to either side of a drawer and a high back in the centre, like a dresser, with a slightly projecting cornice which supports a crest. On the shelves is displayed some splendid plate. It is similar, though less grand, to the piece of furniture that Pugin drew in his early scheme for Scarisbrick, see [64].4.

4 Design for a cellaret

Perspective

Insc: As above

A very attractive design for a solid chest with decorative panels at the front, including two carvings of birds and foliage. To either side are half octagonal corner shafts decorated with imbrication.

5 Design for a side table

Front & end elevations

Insc: As above, *side & end*, with (in pencil) some dimensions added

The table has cusped ogival quadrant supports above the central stretcher. These supports, however, do not meet to form the 'wishbone' motif that is characteristic of his later furniture. (Mr Clive Wainwright suggests that Pugin took his 'wishbone' motif from the ogee arched braces of timber-framed roofs.) This design is a simpler version of that given in A. W. Pugin, *Gothic furniture in the style of the 15th centy*, 1835, pl.13.

6 Design for a chair

Perspective

Insc: As above & (in pencil, possibly in Pugin's hand or possibly that of Charles Barry) *a plain chair | ...*

(illegible) *2 arm chairs*

The chair with upholstered seat and back is of X-frame construction.

7-10 Hall

7 Insc: *Hall*

8 Design for a table

Front & end elevations

Insc: As above, *side & end*

The table has a semicircular support above the central stretcher. There is little carving, but the mouldings are complicated.

9 Design for a bench

Perspective

Insc: As above

There is linenfold panelling to the back of the bench. It is similar, but plainer to that shown in A. W. Pugin, *Gothic furniture in the style of the 15th centy*, 1835, pl.15.

10 Blank

w/m: R. Turner Chafford Mill 1834

11-14 Library

11 A scroll

Insc: *Library*

12 Design for a table

Perspective

Insc: As above

This solid piece of furniture, with cupboards decorated with carved panels which are based on the linenfold design, gives the appearance of a knee-hole desk.

13 Design for an armchair

Perspective

Insc: As above

w/m: R. Turner Chafford Mill 1834

This design has carved panels to the front and sides and little animals on the arms. The seat and the back, below a carved shield, are upholstered.

14 Design for a stool

Elevation

Insc: As above

w/m: R. Turner Chafford Mill 1834

The stool has an upholstered seat and a solid frame with octagonal corner shafts, decorated with imbrication.

1-14 Prov: The family of Charles Barry by descent; pres. on indefinite loan by Mrs B. Stanley-Evans, 1974

These delightful drawings are for noticeably simpler and more practical furniture than that which Pugin produced for Edward Hull or in his book for Ackermann. The fact these early drawings, not apparently connected with any particular commission, have remained in the possession of the Barry family must be significant. Surely Pugin, looking for work in late 1834 or early 1835, must have presented these little folders to Barry as examples of what he could do to furnish Barry's interiors. (Mrs Stanton has already suggested that Pugin used his early imaginary schemes in this way, *Stanton*, p.135.) It would seem that these furniture designs proved that point, and Barry set him to work at once on the fittings for Birmingham Grammar School (see [25]). The first mention of Barry in Pugin's diary for 1835 is an entry for 28 April: 'began Mr Barry's drawings'. The fruitful collaboration thus begun lasted until Pugin's death, each man fully respecting the genius of the other.

[25] BIRMINGHAM: King Edward VI Grammar School, New Street

Designs for decorative details, 1835 (40):

1-9 Drawings by A. W. Pugin made for Charles Barry

1 Details of *Pateras in parapet over Doorway*

Insc: As above & *to be laid in quatrefoils*

s & d: *Charles Barry Archt | May 1835*

Pencil & brown wash (260×535)

Verso: Another patera

Pencil

This design shows initials set against a background of leaves.

2 Elevation & details of *fire place in schoolroom*

Scale: $\frac{1}{8}$ FS, details FS

Insc: As above, with details identified

Pen, pencil & grey wash (355×585)

The design is plain, with initials in the spandrels of the arch, a frieze insc. *Edwardus Fondaor* and pendants ending in a shield with a crowned Tudor rose to either side.

3 Details of *great | fire placee & pateras in string | over quatrefoils*

Scale: FS

Insc: As above; verso (on mount, in another hand)

Birmingham Grammar School | Headmasters drawing room | details of Great fireplace

Pen, with grey, yellow, red & blue washes on tracing paper, mounted (500×315)

There is a design for a square panel carved with Tudor roses, and foliage and initial designs for five smaller paterae, two of which have been crossed through.

4 Details of *Pateras in Upper String*

Scale: $\frac{1}{2}$ FS

Insc: As above & repeated in another hand

s & d: *Charles Barry Archt | 29 Sept. 1835*

Pencil & grey wash (360×585)

The drawing shows designs for two delightful mythical beasts.

5-7 Designs for decoration of the library ceiling

5 Details of *Bosses at B*, showing 2 designs of decorative patterns

Scale: FS

Insc: As above & *Library ceiling no.*

s & d: *Charles Barry Archt | 13 Oct. 1835*

Pencil & grey wash (585×355)

6 Details of *Bosses at B*

Scale: FS

Insc: As above & *Library ceiling*

s & d: As No.5

Pencil & grey wash (585×360)

This shows two designs, one with a figure of a king, the other with the inscription *Laus Deo* repeated four times.

7 Details of *Pateras C*: 4 designs with religious symbols & decorative pattern
Scale: FS

Insc: As above & *Library ceiling no. s&d*: As No.5
Pencil & grey wash (355×585)

8 Half-plan & elevation of *pendant entrance door*, with 2 fliers attached to give an alternative ring of decoration & an inscription, *Edwardus rex fondator*
Scale: FS

Insc: As above & (in pencil, in another hand) *Query inscription on leaves; verso* (in ink, in another hand) *Pendant Porch Groin*
Pencil & grey wash (585×345)
An alternative, slightly larger outline has been given in pencil to the pendant.

9 Perspective sketch of the headmaster's desk, with details of mouldings of pendants & panels
Insc: (in pencil, in an unknown hand) *Query are the Panels in the whole of wall framing to have drapery panels as here shown at C | as a reference was made on the full sized drawing | of the door panels into Gr School & Liby to agree | with the detail given for wall framing at end | -I believe a detail was given for these panels | on a drawing or section of the Screen to a larger | Scale which was returned for your consideration | as to the Headmasters Desk; (in pencil, in Charles Barry's hand) The drapery pannels to be confined to the framing of the headmaster's seat and the projecting gallery front | The other pannels | to accord with those | of the wall framing | of the school generally | CB*
Pen, pencil & brown wash (585×355)

Some alternative outlines have been given in pencil for one panel and another moulding. The headmaster's desk was built into the wall at one end of the main schoolroom. It has a high back and a canopy which formed part of the gallery to the room. It has several similarities with the design for a state chair which Pugin published on 1 April 1835 as pl.20 of his book *Gothic furniture in the style of the 15th centy*. This desk still survives in the rebuilt premises of King Edward VI Grammar School at Edgbaston Park Road. It is known as 'Sapientia' from the word carved on the front of the canopy to the desk.

1-9 Prov. Pres. by C. A. R. Barry, 1938

This set of designs proves the subordinate position of Pugin at the beginning of the business relationship between the two men: Pugin's drawings are signed by Barry.

10-40 Tracings of drawings by Pugin made by James Murray (1819-1898) while he was working in Barry's office 1839-47, mounted in a small folio volume labelled *Gothic*

10-21 Drawing-room

10 Half-plan, elevation & section of *Pendant of small ceiling*

Scale: $\frac{1}{2}$ FS
Insc: As above & (B.G.S.) *Drawing Room (No 9)*
Grey wash on tracing paper (515×370)
f.116

11 Elevations of 2 carved panels

Scale: FS
Insc: BGS *Drawing Room*
Grey wash on tracing paper (280×505)
f.117

12 Plan, elevation & section of *Window cases*

Scale: $\frac{1}{8}$ FS
Insc: As above & (B.G.S.) *Drawing room (No.11)*
Pen & grey wash on tracing paper (525×345)
f.118
A Gothic frame is given to the window with the inscription *Laus Deo* as a frieze at the top.

13 Half-plan of fireplace, half-plan of overmantle, elevation of *Great fire place* [Fig.30]

Scale: $\frac{1}{8}$ FS
Insc: As above & (B.G.S.) *Drawing Room*
Pen on tracing paper (570×355)
f.123

The design is an elaborate one with complicated mouldings and much carving. The framing members of the fireplace are placed diagonally, thus looking forward to the design that Pugin was to make the following year for the great hall at Scarisbrick, see [64].3. The overmantel here has a tripartite division with two coats of arms of Edward VI set in niches, divided by a centre niche containing an angel. This part of the design also looks forward to the overmantel of the library fireplace at Scarisbrick (see [64].23).

14 *Details of Great Fire Place*

Scale: FS
Insc: As above & (B.G.S.) *Drawing Room*, with mouldings identified
d: 20/1/45 (presumably the date on which the tracing was made)
Pen & grey wash on tracing paper (495×345)
f.130

15 Plan & elevation of *Doorcases*

Scale: $\frac{1}{8}$ FS
Insc: As above & (B.G.S. No.13) *Drawing Room*
Pen & grey wash on tracing paper (535×355)
f.126

16 Plan & elevation of *End Fireplace*

Scale: $\frac{1}{8}$ FS
Insc: As above & B.G.S. *Drawing Room*
Pen on tracing paper (495×260)
f.133

17 Details of above fireplace: mouldings & carving on *Terminal*

Scale: $\frac{1}{2}$ FS
Insc: As above & (B.G.S.) (No.18) *Drawing Room*, with details identified
Pen & grey wash on tracing paper (500×305)
f.133

This fireplace is smaller and simpler than the 'Great' fireplace in the drawing-room. It has a frieze, a shaped panel above which includes Edward VI's coat of arms, and to either side are buttresses on which sit little lions holding shields.

18 Plan & elevation of *Doorcases*

Scale: 1in to 1ft
Insc: As above & (B.G.S.) *Drawing Room*
Pen & grey wash on tracing paper (475×275)
f.134

19 Plan of ceiling & elevation & section of *arrangement of oriel window*

Scale: 1in to 1ft
Insc: As above & (B.G.S.) *No.20 Drawing Room*
Pen & grey wash on tracing paper (480×275)
f.134

20 Half-plan & elevation of *pendant*

Scale: FS
Insc: As above & *Birmingham Grammar School Drawing Room No.5*
Pen on tracing paper (490×295)
f.135

21 Elevation & section of *string and corbel under ceiling*

Scale: FS
Insc: As above & (B.G.S.) *(Drawing Room No.6)*
Grey wash on tracing paper (365×505)
f.138

22 Elevation of *Screen for schoolroom* & details of 2 mouldings

Scale: $\frac{1}{2}$ in to 1ft
Insc: As above & BGS, with mouldings identified
Pen & grey wash on tracing paper (305×510)
f.117
There is a heavy door in the screen and linenfold panelling with coats of arms at the top.

23-28 Library

23 Six heads, *Ideas for labels of Library of Grammar School Oriel & Dressing Room Windows*
Scale: $\frac{1}{2}$ FS
Insc: As above
Grey wash on yellow paper (495×345)
f.119

24 Plan of mouldings of 1 side of doorway & elevation of *Doorway to Library* [Fig.29]

Scale: $\frac{1}{8}$ in to 1ft
Insc: As above & B.G.S.
d: 7/2/45 (presumably the date on which the tracing was made)
Pen & grey wash on tracing paper (525×365)
f.128

There is a splendid carved panel over the top of the doorway: the King's coat of arms is held up by angels and a scroll entwined with Tudor roses stretches between the two little lions which sit on buttresses to either side of the door holding bannerets.

25 Plan, elevations & sections of *bookcases*

Scale: 1in to 1ft
Insc: As above & (B.G.S.) *No.4. Library*
Pen & grey wash on tracing paper (420×290)
f.132

26 *Details of Bookcases*

Scale: $\frac{1}{2}$ FS, FS
Insc: As above, B.G.S., *bratishing; enrichment of angle pieces & uprights* (showing 4 kinds of decorative patterns) & *cap mould of octagons*
d: 24/1/45 (presumably the date on which the tracing was made)
Pen on tracing paper (570×355)
f.127

27 Elevation & section of *bookcases for library*

Scale: $\frac{3}{4}$ in to 1ft
Insc: As above, (B.G.S.) & *wall line*
Pen & brown wash on tracing paper (390×535)
f.136

This is a splendid design, with a curve to a canopy above the shelves which is surmounted by carvings saying *Historia, Theologia* &c.

28 Elevations of 2 *spandrils* & section of *mould(ing) in library*

Pen & grey wash on tracing paper (495×285)
f.135

29-31 Staircase

29 *Details of Doors from lower corridor to Library Staircase*

Scale: FS, $\frac{1}{2}$ FS
Insc: As above, *Birmingham Free Grammar School, Bratishing and Cornice for top of Doors & Drapery Panels, Top Rail*
Pen on tracing paper (525×370)
f.121
This is a tracing of a straightforward architectural drawing; possibly the original is not in Pugin's hand.

30 Details of *Staircase: Spandrils, pendant & joist*

Scale: $\frac{1}{2}$ FS, joist FS
Insc: As above & (B.G.S.)
Grey wash on tracing paper (575×335)
f.122

31 Plans & elevation of *finial on staircase*

Scale: $\frac{1}{2}$ FS
Insc: As above & No.4
Pen on grey wash on yellow paper (570×260)
f.129

32-33 Boudoir

32 Decorative details of *spandril, shields & corbel*
Scale: $\frac{1}{3}$ FS, $\frac{2}{3}$ FS, FS
Insc: As above & *Birmingham Grammar School Boudoir No.5*, with details identified
d: 13/3/47 (presumably the date on which the copy was made)
Black, blue & red washes on yellow paper (535×360)
f.124

33 Elevation & section of carved frieze of Tudor roses

Scale: FS
Insc: *Birmingham Grammar School | Boudoir frieze No.2. Gold on a blue ground.*
Black wash on yellow paper (205×400)
f.129

34-37 Dining-room

34 Plan & elevation of *Dining Room Door*
Scale: $\frac{1}{8}$ FS
Insc: As above & *Birmingham Grammar School (No.5)*
Pen on yellow paper (495×350)
f.125

35 Details of Ceiling

Scale: $\frac{1}{2}$ FS, patera & moulding FS
Insc: As above & *B.G.S. Dining Room*
Pen, with grey, yellow & pink washes on yellow paper (570×355)
f.128

36 Elevations of 2 sets of linenfold panels

Insc: (B.G.S.) *Dining Room (No.14) & Drapery pannels in large room*
Pen & grey wash on tracing paper (495×255)
f.131

37 Plan & elevation of decorative panel

Scale: 1in to 1ft
Insc: *Dining Room*
Pen & grey wash on tracing paper (375×280)
f.132

38 Designs for square panels containing letters

Insc: *Letters for pannels*
Pen on tracing paper (470×245)
f.130

39 Details of dado & carved panels in *Entrance Hall*

Scale: FS
Insc: *B.G.S. & Head of drapery pannels, top mould of dado*
Pen & grey wash on tracing paper (490×310)
f.131

40 Designs for decorative details, probably for a fireplace

Scale: $\frac{2}{3}$ FS, $\frac{1}{2}$ FS
Insc: *Birmingham Grammar School, shield on pilaster, frieze over chimney arch & cap of pilasters*
d: 13/5/46 (presumably the date that the tracing was made)
Pen with black & red washes on tracing paper (350×510)
f.137
These details are similar to ones shown on the elevation for the great fireplace in the dining-room (see No.13), but they are not identical.

10-40 Prov: Tracings mounted on ff.116-138 of a small folio volume labelled *Gothic*, pres. by the Misses Murray, 1935

For designs & working drawings see **Barry, Sir Charles**, BIRMINGHAM (Warwicks): King Edward VI Grammar School (Nos.76-98 (sic) refer to the drawings catalogued above). For survey drawings, 1848, see **Plashby, Thomas & Plevins, Thomson**.

Pugin's work for Barry on the decorative details of Birmingham Grammar School was of crucial importance both in the development of the relationship between the two men and in the development of Pugin's own career. It led on to the competition drawings for the Houses of Parliament that he did for Barry in 1835 and 1836, and to his own work at Scarisbrick Hall, also in 1836. All these projects are very close in style.

[26] Sketchbook

Views & architectural details, with many notes, of ecclesiastical & secular buildings in Germany & Belgium, 1834 or 1835 (27 leaves, 3 leaves have been removed)
Pencil, with occasional inscriptions in pen (120×150); marbled boards half-bound in red leather
Prov: Pres. on indefinite loan by Dr J. P. P. Mackey, 1974

This sketchbook includes studies of Strasbourg, Mainz, Nuremberg, Heidelberg, Mannheim, Frankfurt, Aachen, Cologne, Louvain, Brussels, Antwerp, Ghent and Bruges. A very large number are of the city walls and gates of Nuremberg. Pugin's admiration of Dürer led him to make a careful study of his tomb and to copy the epitaph. The sketchbook is probably the product of one journey, but it cannot be dated exactly as Pugin's diaries survive only from 1836 on. However, it must belong to 1834 or 1835, for a note on f.15v mentions restoration to the choir of Cologne cathedral in 1834, and on f.8v is a drawing of a dormer window which was engraved as part of pl.10 in *Details of antient houses of the 15th and 16th centuries selected from those existing at Rouen & Caen & Beauvais & Gisors & Abbeville & Strasbourg & etc, drawn on the spot and etched by A. Welby Pugin*, which was published on 20 February 1837. Moreover, the 1836 diary makes no reference to travel in Germany or Belgium. Larger drawings of the Nuremberg walls and gates, identical in viewpoint and composition to some in this sketchbook, were made in 1838 (see [149] & [150]). A larger version of the view of the Strasbourg Frauenhaus on f.2v was made in 1845 (see [139]). The book itself once belonged to his father, and there is a short list in his hand of the sales of books to Frenchmen. There are several examples in the library of the V & A of the elder Pugin's notebooks used up by his son.

[27] Designs for Gold & Silversmiths

Finished drawings made for his own book, *Designs for gold & silversmiths*, published by Ackermann, 4 April 1836
26 drawings interleaved with blank pages & bound into a volume bound in red morocco leather; title inscribed in gold on the spine (230×195)
Prov: Pres. on indefinite loan by Dr J. P. P. Mackey, 1974

In *Designs for gold & silversmiths* there are numerous minor differences between the drawings and the published etchings (cited as *op. cit.* below), which, fine though they are, cannot match the delicacy and clarity of Pugin's own hand. Only the more important differences are noted. There are no drawings for pls.19, 'Altar candlesticks'; 21, 'Monstrance'; and 24, 'Paxes' (standing pyxes). There is also a drawing of 2 salt cellars, No.8, which was not reproduced.

1 The frontispiece of a dresser laden with precious objects, some of which are illustrated in the book
Insc: *Designs for gold and silver smiths | drawn and etched by A Welby Pugin*
Engr: *Op. cit.*, pl.1

In the drawing a man in C16 dress stands to the left-hand side of the dresser. He has been removed in the plate, and there are also some variations to the objects shown on the dresser. In the published book another frontispiece is placed before this one, repeating the title within the ornate frame of an empty monstrance, with scrolls to either side giving the publisher's name, address and the date.

2 Plan & perspective of a *Cup and Cover*

Insc: As above
Engr: *Op. cit.*, pl.2

3 Plan & perspective of a *Cup and Cover*

Insc: As above
Engr: *Op. cit.*, pl.3

4 Perspectives of 2 *cups*

Insc: As above
Engr: *Op. cit.*, pl.5

5 Perspectives of 3 *tankards*

Insc: As above
Engr: *Op. cit.*, pl.8

6 Perspective of an *Epergne*

Insc: As above
Engr: *Op. cit.*, pl.4

7 Plan & perspective of *Great salt cellar*

Insc: As above
Engr: *Op. cit.*, pl.7

8 Perspectives of 2 smaller *salt cellars*

Insc: As above
This drawing was not used in the book.

9 Perspectives of 2 *flaggons*

Insc: As above
Engr: *Op. cit.*, pl.6

10 Obverses of 2 *salvers*

Insc: As above
Engr: *Op. cit.*, pl.10, where the designs are called *Chargers*

11 Perspectives of 2 *candlesticks*

Insc: As above
Engr: *Op. cit.*, pl.11

12 Obverses of 4 *spoons*

Insc: As above
Engr: *Op. cit.*, pl.9

13 Elevation of a *Sconce*

Insc: As above
Engr: *Op. cit.*, pl.12, where candles have been added & the finials to either end made more ornate

14 Elevation of a bracket *Clock*

Insc: As above
Engr: *Op. cit.*, pl.13

15 Insc: *The second part*

16 Perspective of a high altar, surmounted by a triptych, with a priest & 2 acolytes on the altar steps
Insc: *The second part being designs for church plate*
Engr: *Op. cit.*, pl.15

17 Elevation of the head of a processional cross, with the crucified Christ & figures of St Mary & St John standing on branches to either side
Insc: *Sancta cruce pro processione*
Engr: *Op. cit.*, pl.16

18 Perspective of a chalice & elevation of obverse of a paten
Insc: *Calix cum patena*
Engr: *Op. cit.*, pl.17

19 Perspective of a chalice & of a ciborium
Insc: *Calix & Ciborium*
Engr: *Op. cit.*, pl.18

20 Perspective of a holy water vat & cruets for water & wine on a stand
Insc: *Cuna & Phialae*
Engr: *Op. cit.*, pl.22

21 Perspective of a censer or thurible
Insc: *Thuribulum*
Engr: *Op. cit.*, pl.23

22 Elevation of the cover of the Gospels book
Engr: *Op. cit.*, pl.26
The plate is titled *Textus Evangeliorum* and the patterns on the spine of the book and on the border of the central panel illustrating the Crucifixion have many differences between the drawing and the plate.

23 Plan & elevation of a shrine of feretory, apparently dedicated to a saintly bishop
Insc: *Ferretum* (sic)
Engr: *Op. cit.*, pl.25
The title on the plate is *Feretrum*.

24 Elevations of 2 reliquaries
Insc: As above
Engr: *Op. cit.*, pl.20

25 Perspectives of 2 Hour glasses
Insc: As above
Engr: *Op. cit.*, pl.14
This drawing belongs to the first part of the book which is devoted to secular plate.

26 Tailpiece, with a cross of Lorraine carrying a scroll, inscribed *The End*
The tailpiece in the book, pl.27, is quite different, showing a scroll inscribed *The End* coming from the handle of an altar bell. The plate is titled *Sacring Bell*.

1-26 s: *AWP* (in monogram)
w/m: J. Green & Son 1834
Pen, with inscriptions & signatures in red pen (220 × 180)

These drawings were almost certainly made in 1835. There are several relevant references in his diaries: on 12 February, 'began works on Ironwork & Plate'; 21 February, 'finished drawings for Ironwork'; 12 March, 'finished work on Plate'. He appears to have been working simultaneously on what became his second and third books of decorative ornament to be published by Ackermann. *Designs for iron & brasswork in the style of the XV and XVI centuries* was finished first and published a few months earlier, on 1 February 1836. There is a note for 17 June 1835, 'began etching work of Iron-work', but for next few months he was largely occupied with the preparation of the competition designs for the Houses of Parliament for Gillespie Graham and Charles Barry. On 8 December 1835 his diary reads 'began silver work', and on 15 December he sent some plates to Bury. (Talbot Bury, a pupil of A. C. Pugin, see p.10, was a lifelong friend to A. Welby Pugin and a faithful assistant in preparing his drawings for publication, usually etching the plates.) This activity continued into January 1836, with more plates being sent to Bury on the 8th and 13th, when he notes that he is completing 'Ironwork'.

The *Designs for gold & silversmiths*, especially the second part devoted to church plate, must have seemed even more unusual and original than the two earlier books, with their extravagant designs. Few among the English public of the day would have had much knowledge of thuribles or pyxes; indeed, Pugin's learning on the types and forms of medieval church plate is remarkable. The plates also contained an element of Catholic propaganda, making the connection between beautiful objects in a medieval style and

Catholic worship. This aspect would have been more obvious if it had been published as Pugin intended, with the 'curious letter-press relative to the magnificent church plate formerly belonging to the ecclesiastical establishments in this country' (letter from Pugin to E. J. Willson, 4 January 1836, quoted by P. Stanton, 'The Sources of Pugin's contrasts', *Concerning architecture*, ed. J. Summerson, 1968, p.120).

This book was closely followed by Pugin's famous *Contrasts*, with its unequivocal message that the Catholic faith is necessary for good architecture and good design. Certainly the element of propaganda in the church plate design already aroused the interest of a serious Catholic scholar, Dr Daniel Rock, whose letter of congratulation on this book of 19 August 1836 to Pugin is quoted in *Ferrey*, pp.122-124: 'The work is a most elegant and correct one: the designs are really beautiful. In the second part I was quite at home, amid chalices, monstrances, cruets, etc. and I cannot tell you how much I feel indebted to you, not only for the delight you afforded me as an individual who is enthusiastically attached to the study of the architecture and church antiquities of Catholic England, but for the assurance which I felt that your designs of Catholic church-plate would, on many occasions, propitiate the good-will of the man of taste towards the olden faith, and perhaps, induce some to inquire into, and adopt its tenets.' (For other comments on Dr Rock's letter see also note to [28].)

This lovely book of drawings is the best example in the RIBA Drawings Collection of the superb pen draughtsmanship that Pugin had developed over the years 1833-35, when he was producing his ideal schemes. Though the draughtsmanship has changed dramatically from the hard blue line of his drawings of 1830-32 (see, for instance, [8] & [11]), the designs here, with their ornate bulbous shapes, decoration and complicated mouldings, are clearly in the same style as his earlier ones. A companion volume, bound in brown leather, *Designs for furniture by A. Welby Pugin, 1834*, of the finished drawings for the first book which was published by Ackermann with a different title and a new frontispiece, is in the library of the V & A.

[28] The Church of Our Fathers

Preliminary designs for illustrations, probably for a projected book on the ceremonies & customs of the medieval Catholic church, c.1836 (23):

1 Design for the title-page of a book: the central panel gives a perspective view of the high altar of a Gothic church with the scene of the elevation of the Host, with many kneeling figures at the foot of the chancel steps; above & below this scene is inscribed in 'Gothic' letters *The Church of Our Fathers*; a border around this panel contains portraits of pre-Reformation British saints & scholars, each inscribed with his name in Latin
Pencil, with Pugin mount, back-mounted (250 × 180)

2 Illustration of the entrance of a bishop into a large Perpendicular church: he is shown knocking at the W door with his crozier, with many ecclesiastical figures in the foreground
Pencil, with Pugin mount, back-mounted (240 × 200)

3 Illustration of a scene with a bishop seated at the high altar of a C13 cathedral or large church: there are several figures kneeling before him, apparently nuns (possibly it represents the ceremony of the Clothing of Nuns); there are further ecclesiastical figures grouped by the lectern; on the N side of the chancel is a tomb which is based on that in Westminster Abbey to Edmund Crouchback, Earl of Lancaster
w/m: Weatherley 1830
Pencil, with Pugin mount, mounted (225 × 185)

4 Illustration of an Easter sepulchre in the style of late C15 English architecture, with a scene of the entombment of Christ; a figure kneels in prayer before it
w/m: Smith & Allnutt 1830
Pencil, with Pugin mount, mounted (255 × 205)
This illustration shows an interesting example of Pugin's knowledge of French and English ecclesiastical buildings: the architecture of the canopy is typical of England, whereas the scene of the entombment is common in France.

5 Illustration of a scene of the confirmation of children: the bishop is seated by a nave altar before the rood screen in the crossing of a great C13 church or cathedral; there are many figures in the background
w/m: Smith & Allnutt 1830
Pencil, with Pugin mount, mounted (250 × 190)
The triforium shown in this drawing, with its double arcade, is clearly based on that in Beverley Minster. It is interesting to note that in these illustrations, in which Pugin clearly intended to clothe the rubric in Gothic forms, he includes altars with gradines and clergy wearing birettas, which were innovations of the Reformation.

6 Illustration of an almy in the treasury of a cathedral or church, with a priest showing the relics & plate to a kneeling group of pilgrims
w/m: Smith & Allnutt 1830
Pencil, with Pugin mount, mounted (230 × 175)
Very similar objects are shown in pl.V, 'Almy in a Reliquary Chamber', in A. W. Pugin, *The True principles of pointed or Christian architecture*, 1841.

7 Illustration of 2 priests hearing confession in the side chapel of a great church or cathedral; there are 2 other kneeling figures
Pencil, with Pugin mount, back-mounted (245 × 200)
The priests are shown sitting in stalls with arm-rests and slight canopies, which are fitted into the wooden panelling shown on two sides of the chapel, which is of C15 English type. Enclosed 'confessionals' were introduced after the counter-Reformation.

8 Illustration of a rich medieval interior with a canopied bed in which lies an old man; he is surrounded by a priest & attendants on one side, kneeling figures at the foot of the bed, a weeping woman & child on the other side; the priest is presumably administering Extreme Unction
w/m: Weatherley 1830
Pencil, with Pugin mount, back-mounted (180 × 210)
The architecture and furnishings of this room are typical of those of late C15 France.

9 Illustration of a grand medieval funeral taking place before the high altar of a great church or cathedral, viewed from the NE corner of the chancel; a high canopy with penants at the corners is held over the hearse, which is on a high base & surrounded by mourners holding hearse lights
Pencil, with Pugin mount, back-mounted (255 × 190)
The architecture is based on that of C13 French cathedrals.

10 Illustration of a medieval tomb shrine with a canopy which is hanging above the shrine so that the feretory is displayed; by the shrine, which is in a great church or cathedral, are 2 kneeling & 2 standing pilgrims
Insc: *the shrine*
Pencil, with Pugin mount, back-mounted (215 × 160)
The form of the shrine is closely based on that of St Edward the Confessor in Westminster Abbey. Pugin uses, in somewhat altered form, the twisted angle columns, but he substitutes English or French details in place of the Cosmati patterns. It is almost as if Pugin is making his own ideal reconstruction of the shrine of St Edward. It is most interesting to note

that one of the first of Pugin's ideal schemes was called 'The Shrine', produced in 1832. It is now in the library of the V & A (press-mark 86.MM.14). This is his own scheme for the shrine of St Edmund, Archbishop of Canterbury, at Fontenai. The designs in the V & A are in blue pen and drawn with a hard line. They are very ornate with bulbous rounded forms, reminiscent of Flemish mannerism, altogether the opposite of the light but sure pencil strokes of this drawing which effortlessly evoke the magnificence of a real medieval shrine.

11 Illustration of the interior of a sacristy, with an open cope chest in the foreground with an ecclesiastical figure putting something away; there are further chests & cupboards around the walls & another ecclesiastical figure
Pencil, with Pugin mount, back-mounted (250 × 195)
The architecture shown is of the C15.

12 Illustration of the burial of a coffin outside the W end of a C15 church of East Anglian type; a priest holds a cross as the coffin is lowered into the grave & is surrounded by many figures
Pencil, with Pugin mount, back-mounted (250 × 190)

13 Illustration of a rood screen before the altar of a grand Perpendicular church; the priest is shown entering to say mass & figures are kneeling before the rood screen & at the chancel steps
w/m: Smith & Allnutt 1830
Pencil, with Pugin mount, back-mounted (255 × 190)

14 Illustration of a priest saying a requiem mass in a chantry chapel which has a fan vault; in the centre is a tomb with a recumbent effigy on it, to either side candles & kneeling figures, boys on one side & a woman & a girl on the other
Pencil, with Pugin mount, back-mounted (245 × 155)
The architecture of the chapel is similar to that of Abbot Lichfield's chantry chapel in the church of St Lawrence, Evesham, Worcs.

15 Illustration of the interior of a library (or scriptorium) with a stone vault; on one side of the long room are bookcases & on the other are reading desks or carrels; several monks at their studies are shown
Pencil, with Pugin mount, back-mounted (230 × 175)
This interior is similar to the C14 library at Gloucester cathedral.

16 Illustration of a bishop surrounded by acolytes at the high altar of a cathedral or church; before him kneel a group of monks who are being priested
w/m: Smith & Allnutt 1830
Pencil, with Pugin mount, back-mounted (220 × 155)
The kneeling group are identified as monks because they appear to be tonsured.

17 Illustration of the baptism of a child in a C15 church, with a group of figures standing around the font; the priest stands on the steps of the font
Insc: (not in Pugin's hand) no 1
Pencil, with Pugin mount, back-mounted (250 × 185)
The ornate octagonal font and cover are reminiscent of Flemish C15 work. The church in which it stands is reminiscent of English C15 architecture.

18 Illustration of the mandatum (washing of feet) on Maundy Thursday taking place in the cloisters of a monastery; there are many monks shown standing in groups & a row of men sitting on a bench having their feet washed by a monk
Pencil, with Pugin mount, back-mounted (245 × 185)

19 Illustration of a medieval monument to a bishop which fills 1 bay in the aisle of a great church or cathedral; a procession is passing the tomb
Pencil, with Pugin mount, back-mounted (235 × 195)
The monument is very closely based on that to Bishop Giles de Bridport (died 1262) in the S chancel aisle of Salisbury cathedral.

20 Illustration of suppliants by a wayside cross on a high base set in a wide landscape
w/m: Weatherley 1830
Pencil, with Pugin mount, back-mounted (245 × 180)

21 Illustration of a procession of priests & acolytes entering a great church or cathedral to say high mass
Pencil, back-mounted (205 × 145)

22 Illustration of the procession of the Blessed Sacrament through the streets of a medieval town on the feast of Corpus Christi; a crowd of people is shown in the foreground surrounding the ecclesiastical procession
w/m: Smith & Allnutt 1830
Pencil, back-mounted (210 × 160)
The town in which the procession is taking place might possibly be based on Coventry. Half-timbered gabled houses are shown to either side of the drawing and in the background there is a church with a tall tower and spire and a market cross.

23 Illustration of an allegory of the rosary: in the centre on a crescent moon sits the Virgin Mary & Child; around her are the beads of the rosary divided by little roundels illustrating the 7 joyful & the 7 sorrowful mysteries of Our Lady; from the rosary hangs a crucifix, around which is a scroll bearing the words of the Ave Maria; several figures kneel in prayer under the rosary
w/m: Smith & Allnutt 1830
Pencil, with Pugin mount, mounted (250 × 300)
The design for the Virgin and Child is based on the woodcut that Dürer made in 1511 as the frontispiece to his series *The Life of the Virgin*. Pugin's admiration for Dürer is well known: it led to his first independent commission in 1827, when he was discovered in the Print Room of the British Museum copying the work of Dürer by a member of the goldsmithing firm of Rundell & Bridge. In Pugin's own collection at The Grange, Ramsgate, were many of Dürer's best engravings. On the basis of the watermark and the stylistic similarities – and indeed its propaganda message for the Roman Catholic church – this drawing is associated with those made to illustrate *The Church of our fathers*. For another example of an allegory of the rosary by Pugin see *Glossary of ecclesiastical ornament and costume*, 1846, pl.LX.

1-23 Prov: Pres. on loan by Mrs F. Mackey, 1946
All the drawings in this group have a typical Pugin mount with a ruled border; most of the mounts have been cut down.

A famous book by Daniel Rock DD, with the title *The Church of our fathers*, was published in three volumes between 1849 and 1853. It constituted the first scholarly investigation into English medieval religious life and was illustrated by small and crude engravings. Dr Rock (1799-1871) was a leading English Catholic priest of the middle years of the C19. He was domestic chaplain to Lord Shrewsbury from 1827 to 1840, and one would expect that he would have got to know Pugin at about the same time that the Earl made his acquaintance. The exact date of this meeting is not known, though Ferrey, p.117, dates it in the summer of 1832 in the shop of the antique dealer, Mr Hull of Wardour Street (see introduction, 'Juvenilia', p.40). It seems more likely, however, that it took place in 1836 (see Stanton, p.27) after Pugin had made his reputation as an author, with the publication

of his books of ornaments, particularly *Designs for gold & silversmiths*, 1836 (see [27]) and *Contrasts*, also 1836.

Ferrey quotes in full (Ferrey, pp.122-124) the first letter that Rock wrote to Pugin from Alton Towers on 19 August 1836: 'Dear Sir, Though, as yet, I have not had the good fortune of making your personal acquaintance, but know you only by your admirable and very valuable works on the architecture of our country, I still cannot resist the pleasure of addressing a line to you, to offer you my most cordial congratulations and sincere thanks for the manner in which you have contributed to honour our holy religion, by the way in which you have executed the screen part more particularly of your Book of Designs for silversmiths ... Having written a work, entitled "Hierurgia", in which I attempted to trace the origin, and note the accidental changes in the vestments of the priests and his attendant ministers at mass, and to explain to our Protestant fellow countrymen the meaning of our church ceremonies, I feel very interested in everything which can illustrate the subject. May I, therefore, request of you to inform me where you found the originals or models of the second part of your Designs?'

Ferrey tells us of Pugin's delight at receiving this letter. It seems very probable that the two men discussed their ideas, and that Pugin made this group of preliminary drawings, perhaps to illustrate the new book, *The Church of our fathers*, that Dr Rock was already planning, perhaps to make a second edition of the book that Dr Rock had just published, *Hierurgia*, 2 vols, 1833, which had been illustrated with rather dull woodcuts 'from paintings, sculptures, and inscriptions found in the Roman catacombs, or belonging to the earliest ages of faith'. *The Church of our fathers* was eventually illustrated in an uninteresting way with small and few reproductions of medieval and early examples.

There are two entries in Pugin's diary which appear relevant: 'September 30, 1836 Dr Rock paid me' & 'October 30, 1837 began Dr Rock work'. Mrs Stanton, however (Stanton, p.198) considers that Pugin's work of Dr Rock consisted of designs for metalwork. For some reason these pictures were not used, and it must be remembered that they are preliminary designs, and therefore have a quite different character to his careful finished illustrations of this date (see for example [27]).

[29] Illustration of a priest carrying the Blessed Sacrament to the sick, with 2 acolytes, one carrying a processional torch & the other a bell; they are passing along a street of timber-framed houses & people are kneeling in the foreground; there is a large C15 church in the background, c.1836
Pencil, Pugin mount (240 × 195)
Prov: Pres. on loan by Mrs F. Mackey, 1946
Mounted on f.45 of the volume catalogued at [110]. This drawing, both in its style and subject matter, has strong similarities with those made for *The Church of our fathers* [28], and it is therefore connected with them.

[30] Design for a library, c.1836
Perspective looking towards a bay window: there are fitted bookcases along the walls & linenfold panelling under the bay window; the ceiling is a Tudor arch in section & has decorated square panels
w/m: G. Wilmott
Pencil, Pugin mount (215 × 185)
Prov: Pres. on loan by Mrs F. Mackey, 1946
Mounted on f.42 of the volume catalogued at [110]. This design has the characteristics of an early work. Possibly it is a design for interior decoration which Pugin made for either Charles Barry or James Gillespie Graham.

[31] Design for a frontispiece of a book, c.1837

A medieval scholar is shown in his study writing at his desk with a splendid octagonal reading desk in the foreground; there is an ornamental frame to the scene, with a coat of arms at the top with a scroll to either side with the words *drawn & etched*; the title of the book is given below but is indecipherable; at the bottom of the frame are the words *A. Welby Pugin 1837* [Fig.16]

Insc: As above

s & d: As above

w/m: Weatherley 1830

Pencil, with Pugin mount, mounted (250 × 195)

Prov: Pres. on loan by Mrs. F Mackey, 1946

The date could be read as 1831, but the later reading seems more probable. The design has several similarities with the frontispiece Pugin drew for *The True principles of painted or Christian architecture*, 1841, especially in the type of octagonal reading desk. There are, however, many differences in the details, and the scholar in the illustration to Pugin's book has clearly become an architect. The design is also a development from the frontispiece he drew for the second volume of his father's *Examples*, which is dated 1834, where another medieval architect sits at his desk. This drawing still has the characteristics of his youthful style.

The drawing above, because of the watermark and the stylistic similarities, is associated with the drawings made for the illustration of *The Church of our fathers*.

[32] Illustrations of a medieval pilgrimage, perhaps to illustrate a projected allegorical story, c.1836 (2):

1 Small perspective sketches, the first showing 2 pilgrims on a road with a town in the distance; the others are of interiors and exteriors of ecclesiastical buildings

Insc: *The 1 Day | the country | the cross by the road | the spring the Bridge & Chapel; 2 | the Bridge | the gate | the market cross | the hospital | the street | the Gild Hall | the high Church | the conduit; 3 The great abbey | the gate house | Church | Shrine | refectory cloister | the high altar; 4 | The Priory in the meadow (?) | the hermitage | the ... (illegible) bridge; 5 | The Dance of Death | the cemetery | the ... (illegible) cross | the high tomb | the brass the slab; 6 the court, the castle, the Priory on the headland | the bay, Our Lady of goodhelp | the watch tower; 7 the cathedral approach west end*

Pencil and pen on grey writing paper, mounted (245 × 200)

2 Perspectives of medieval gabled houses in a rural setting

Pencil on grey writing paper, mounted (245 × 200)

Prov: Pres. on loan by Mrs F. Mackey, 1946

The ideas and the style of draughtsmanship make it clear that these illustrations belong to the period when he was writing *Contrasts* and looked on the Middle Ages as the golden age for Christianity and architecture. They may also be associated with *The Church of our fathers* [28].

II Designs

One should not expect to find a complete illustration of Pugin's work in the RIBA Drawings Collection. Indeed, the reason which has made the Collection rich in Pugin's juvenilia, the family provenance of the majority of the drawings, means that the designs are in some ways unrepresentative. Those schemes which remained in Pugin's own possession were often those which were not executed, see for example the splendid designs for St George's RC cathedral, London [49].1 & 2 (Figs.59 & 60), and that for the Lady chapel of St Mary's RC cathedral, Edinburgh [42].5 (Fig.98). There is an unfortunate absence of Pugin's best ecclesiastical work from the years 1840 to 1844, with only one drawing for his great RC church of St Giles, Cheadle [40] (Fig.70), and none for the RC cathedral of St Barnabas, Nottingham, the RC churches of St John the Evangelist, Kirkham, St Mary, Killarney, and St Peter, Woolwich, the Jesus chapel, Ackworth Grange, Pontefract, Mount St Bernard's Abbey, Oscott College or the Convent of Mercy, Handsworth, Birmingham. George Myers was the builder of several of these places, and many of the drawings which Pugin sent him have survived and their existence is known to Mrs Stanton (Stanton, p.169). It is also sad there are no drawings known to the present cataloguer of Pugin's great commissions at Alton Towers and Alton Castle for the Earl of Shrewsbury. Some more architectural designs are to be found in the Department of Prints & Drawings of the V & A.

Nevertheless there are enough examples in the RIBA to represent most of the aspects of Pugin's very varied oeuvre. His domestic work is well illustrated by the major set of designs for Scarisbrick Hall [64] (Figs.31-58); the contract drawings for the RC cathedral of St Chad, Birmingham [36] (Fig.66), and the unexecuted scheme for the RC church of St Marie, Manchester [51] (Figs.61 & 62), show his early church designs; and the lovely presentation volume made for Ambrose Lisle Phillips [43] (Figs.71-76) contains two ideal schemes, one for a church and the other for a great country house, which belong to the middle of his career. There are examples of his late architecture in his project for Edinburgh RC cathedral [42] (Figs.98, 100 & 101) and his cloister at Ushaw College [67].

Much of Pugin's work was, of course, devoted to the applied arts, and there are examples of most of them in the RIBA. It is particularly satisfying that his achievement at the Houses of Parliament may be studied in a small, but valuable and representative group of drawings [50] (Figs.79-92). His style for stained glass windows is demonstrated in the lovely set of cartoons for the priory church of St Cuthbert & St Mary, Bolton Abbey [37] (Figs.110 & 111). Many more cartoons of stained glass made by the John Hardman Co. are to be found in the Birmingham City Museum. There are also good examples of his church furnishings (see [46], Fig.78 & [82]) and his metalwork designs (see [92]-[101], Figs.77, 104, 107 & 108). There is, however, a much larger collection of Pugin metalwork designs in the possession of John Hardman Powell's descendants. There are few of Pugin's mature designs for furniture apart from those made for the Houses of Parliament and a prie-dieu [39]. Such work may best be studied in the Department of Prints & Drawings of the V & A, where are deposited those designs for furniture and interior decoration that Pugin made for J. G. Crace.

[33] ALBURY (Surrey): Albury Park

Designs for alterations to the house for Mr Henry Drummond, 1848

Plan of entrance hall, plan of upper story of NW tower, elevation of entrance front & section through top of NW tower [Fig.99]

Scale: 1 1/4 in to 10 ft

Insc: As above, *Albury House West Front No 1 & (by NW tower) the height of these window | ... (illegible) to be determined by floors*, with many pencil inscriptions in another hand, either that of George Myers or of Henry Drummond, noting which work was to be *all new & making several alterations*; verso (in the hand of George Myers) *Elevation | Drummond Esq | Albury Park | Nr Guildford | Surrey*

s & d: AWP (in monogram) *ugin* | 1848

Pen & pencil with pink & brown washes (490 × 610)

Prov: Pres. by I. Williams through Arthur Keen, 1914

Lit: Stanton, p.175, where the date of the drawing is given incorrectly as 1849

Entries in Pugin's diaries show that he visited Albury frequently in 1844 and 1845, and apparently for the last time on 13 December 1848. His first commission for Mr Drummond was the creation of a funerary chapel for his family in the medieval church of St Peter & St Paul (the church, in the park near the house, ceased to be used for public worship in 1842, when Mr Drummond built a new church with the same dedication at Weston Street, a hamlet to which the village had been transplanted in the early C19). There are drawings for the chapel in the Department of Prints & Drawings of the V & A d. 1843. According to Mrs Stanton's researches, however (Stanton, p.173), the building work took place in 1847. It is a most successful example of Pugin's chantry chapels, perhaps because every aspect of the decoration and furnishing was under his control.

Presumably Mr Drummond subsequently asked Pugin to make alterations to his house, and a note in Pugin's diary records that he went to Albury on 13 December 1848. It seems likely that this drawing, one of a set, was the result of this visit. As the provenance of the drawing is connected with George Myers, it seems certain that Pugin's alterations were a serious commission that had been sent to the builder. Pugin does not, however, seem to have visited Albury Park again, and there are innumerable differences in the entrance façade as it was executed which give it a quite different and weaker character. In 1974 the only recognizable features on the house that were taken from this design are the entrance doorway and the brick chimneystacks, which are repeated all over the house. It seems most probable that Mrs Stanton's suggestions, Stanton, pp.175 & 202, are correct and the alterations to the house were not carried out by A. W. Pugin, though some of his ideas may have been incorporated.

Mr Drummond was himself a leading member of the Catholic Apostolic, or Irvingite, Church, and he also built a large church for the sect, designed in 1840 by William McIntosh Brookes. There are drawings (not in the published catalogue) for this building by Brookes in the RIBA Drawings Collection.

[34] ALTON TOWERS (Staffs)

A page of rough memoranda with notes on furnishings, a rough elevation of shields labelled *60 panels*, a slight plan with measurements labelled *stone for staircase*, a sketch elevation of bannisters, probably metal, c.1850

Insc: As above, *Alton Towers & ... Hardman a window for the small library; verso A ... (illegible) light for the bishops | window & an angle | one of Gilbert | ... and another*

Pen & pencil (410 × 162)

Prov: Pres. on loan by Mrs F. Mackey, 1946

This is, sadly, the only material in the Collection that relates to Alton Towers, the seat of his great patron, Lord Shrewsbury, to the embellishment of which Pugin devoted so much of his time. It is a tattered page and has been attached to a similar one headed *Ramsgate* (see [59]), which deals with furnishings for the church, and may probably be dated 1850, which is therefore the date given to this page also. There are a number of references to his work at Alton Towers between 1844 and 1850 in the correspondence with John Crace in the RIBA MSS Collection. They are mostly concerned with furnishings, particularly for the chapel at Alton Towers, which were being made by Crace. See R. A. Storey, *A. W. N. Pugin correspondence*, Historical Manuscripts Commission, 1969.

[35] BILTON (Warwick): Bilton Grange

View of the hall & staircase

Insc: Verso (not in Pugin's hand) *Rough sketch of staircase at | Capt W. Hibbert's made for the | drawing he presented to him 1849*

Pen, pencil & watercolour, back-mounted (155×125)

Prov: Pres. on loan by Mrs F. Mackey, 1946

Pugin exhibited a painting of Bilton Grange at the RA 1849. Perhaps this is a preliminary sketch for it. *Stanton*, p.200, states: 'Pugin started work at Bilton Grange in 1841 and continued until 1851. First plans were fairly modest; extensive addition to the two older houses composing the Grange made 1846-7.' Capt. Hibbert was a most difficult client and there were constant quarrels. Later additions were made when the house became a school. There are a number of references to his work for Capt. Hibbert between 1846 and 1848 in the correspondence with John Crace in the RIBA MSS Collection. They are mostly concerned with furnishings for Bilton Grange, which were being made by Crace. See R. A. Storey, *A. W. N. Pugin correspondence*, Historical Manuscripts Commission, 1969.

[36] BIRMINGHAM: RC cathedral of St Chad

Contract drawings, 1839, & designs & working drawings for church furnishings, 1839 & 1840 (10): 1-5 Contract drawings, 1839

1 Plan of basement

Scale: $\frac{1}{2}$ in to 1ft

Insc: As above, *St Chads Birmingham no 1*, with a few parts labelled & *Memorandum that the above is the Plan elevation | or drawing No 1 referred to in the Contract entered into | between Dr Walsh and Messrs Myers & Wilson for the erection | of the Roman Catholic Church in Birmingham intended | to be called "St Chad's", (s) Thomas Walsh, Geo Myers, Richd Wilson*

2 East elevation & transverse section cut through transept [Fig.66]

Scale: $\frac{1}{2}$ in to 1ft

Insc: As above & *St Chads Birmingham no 5*, with a few notes on materials & a number of calculations in another hand

3 W front: details of tracery of windows & profiles of mouldings

Scale: W window $\frac{3}{4}$ in to 1ft, side windows 1in to 1ft, mouldings $\frac{1}{4}$ FS

Insc: *St Chads Birmingham no 6¹₂* & all details labelled; some dimensions given in Pugin's hand & many other calculations in another hand

4 Plans, elevations, sections & details of pillars of nave, their capitals & bases, & of pillars of N transept

Scale: $\frac{1}{8}$ FS, $\frac{1}{4}$ FS

Insc: *St Chads Birmingham no 9* & all details labelled

5 Elevations & details of doorways & windows to school in crypt; detail of sacristy door & entrance doors; plan, elevation, section & details of screen under organ loft

Scale: Elevations of school 1in to 1ft, screen under organ loft $\frac{1}{2}$ in to 1ft, details $\frac{1}{4}$ FS

Insc: *St Chads Birmingham no 10*, all parts labelled & some materials & several dimensions given

Pen with grey, brown & blue washes

2-5 Insc: Additionally with contract agreement as No.1 s & d: *AWP* (in monogram) *ugin | 1839*

1-5 Pen with grey & brown washes, linen backed (660×980), much rubbed

The history of St Chad's cathedral began at a meeting of the Catholics of Birmingham on 19 January 1834, when the resolution was passed 'That it appears to this meeting highly desirable that a commodious and splendid Catholic Church be erected in the town of Birmingham' (*A History of St Chad's cathedral, Birmingham, 1841-1904*, p.10). Thomas Rickman was engaged as the architect, and he prepared designs, some of which are now in the Collection (see Rickman, Thomas [3]). There were, however, differences of opinion over the site, and the scheme was dropped. In 1839 it was revived again by Bishop Walsh, who 'of his own free will determined and without consulting any committee or human council' to build a cathedral on the site of the existing church of St Chad (*op. cit.*, p.11). Pugin was called in to advise. He came to Birmingham on 28 February and the diary entry for 1 March reads 'with the Bishop'. Presumably he quickly disposed of Rickman's designs, one of which, [3].1, has a quick pencil sketch on it, certainly in Pugin's hand, in which he succinctly demonstrated the difference between Rickman's Gothic box and a building constructed on medieval principles. (Rickman's designs remained in Pugin's possession, and they were presented to the RIBA in the same bequest as these.)

No time was wasted, and it seems probable that this set of contract drawings was immediately prepared. Pugin wrote in his diary for 4 March 'Mr. Myers at Birmingham', for 5 March 'began Birmingham drawings' and on 14 March 'Birmingham drawings finished'. There are more references to drawings for Birmingham in April. On 29 October 1839 the foundation stone of the cathedral was laid.

The main lines of the building as it was executed (see Fig.65) follow this set of contract drawings though there are many differences in details. The design clearly belongs to Pugin's early period and has considerable stylistic similarities, particularly in its plan and treatment of light and space, with St Mary, Derby (see [41]), St Marie, Manchester (see [51]) and the first design for St George's cathedral, Southwark (see [49]). At Birmingham it should also be noted that Pugin used a steeply sloping site with considerable success, particularly in the composition of the E elevation. A number of modifications to the contract were made while the cathedral was building. The N aisle was considerably widened and the baptistery added near the E end. The two altars designed to be at the entrance to the choir were omitted. The towers were carried up above the ridge of the roof, and the idea of using the crypt for schools was abandoned (W. Greaney, *A Guide to St Chad's cathedral church*, 1877, p.34).

6-10 Designs & working drawings for church furnishings, 1839 & 1840

6 *Sedilia*: plans, elevation, section & details of tracery & mouldings

Scale: 1in to 1ft, details $\frac{1}{4}$ FS, FS

Insc: As above, *St Chads Birmingham* & parts identified

Pen & brown wash, linen backed (665×1000)

Pugin said that he had designed the *sedilia* after those in Westminster Abbey (*Stanton*, p.63).

7 Elevation & details of screen of Ladye Chapel; elevation & details of screen of St. Thomas's chapel; plan, elevation, section & details of confessionals for side chapel

Scale: 1in to 1ft, details FS

Insc: As above, *St Chads Birmingham* & parts identified

Pen & brown wash, linen backed (665×1000)

8 Plan, elevation & details of altar in the Ladye Chapel & reredos

Scale: 1in to 1ft, details $\frac{1}{4}$ FS, $\frac{1}{2}$ FS, FS

Insc: As above, *St. Chads Birmingham* & parts identified

Pen & grey wash, linen backed (980×615)

Among the 'List of work to be done' in Pugin's diary for 1839 appears 'altar of Blessed Virgin' at Birmingham. The altar and its reredos were executed closely following this design and they remain unaltered in 1974. Only the scene of the Crucifixion, shown in this drawing as the centre panel in the lower half of the reredos, was never carved.

9 Elevation of the Great Rood & details

Scale: 1in to 1ft, details $\frac{1}{4}$ FS

Insc: As above, *St Chad's Birmingham* & parts identified

Pen & brown wash, linen backed (1000×665)

The elevation of the crucifix is drawn from the level of the rood loft. No figures are shown, though the positions of the Blessed Virgin and St John are marked. The statues used were medieval. This design was closely followed in the executed work. The rood is no longer hanging in the cathedral and is (1974) awaiting re-erection at the RC church of the Sacred Heart, Coleshill, Warwicks. The statues of St Mary and St John are in the crypt of St Chad's cathedral. See also note to No.10.

6-9 s & d: *AWP* (in monogram) *ugin | 1839*

This group of drawings, Nos.6-9, probably belongs to the end of 1839. There is an entry in Pugin's diary for 17 December 1839 'began Birmingham drawings', and in a 'List of work to be done' on the endpapers of that diary appear 'Birmingham furnishings'.

10 Part-elevation, section & details of the rood screen, below the rood loft

Scale: 1in to 1ft, details FS

Insc: *St. Chads Birmingham* & parts identified

s & d: *AWP* (in monogram) *ugin | 1840*

Pen & brown wash (595×810)

The screen was executed to this design, and small medieval statues were used in the niches. This rood screen had its antagonists from the beginning, and in his defence of it Pugin revealed his passionate attachment for what he regarded as an essential part of Catholic worship. He wrote to Ambrose March Phillipps on 18 December 1840: 'An affair has happened at Birmingham which has gone through me like a stab. We have had a tremendous blow aimed at us. Dr Wiseman has at last shown his real sentiments by attempting to abolish the great Rood Screen after good Mr Hardman has given £600 for its execution. I say attempted, because I immediately wrote to John Hardman to this effect, that if the screen was suppressed I should not remain architect to the church one day longer. You know how decidedly I act on these occasions, and you know how I can sacrifice anything to the advancement of Catholic principle' (E. S. Porcell, *Life and letters of Ambrose Phillipps de Lisle*, 1900, pp.213-214).

The screen was designed to run across the chancel arch, and for its original state see the description and illustration by Pugin in his second article for the *Dublin Review*, XXIII, February 1842, which was reprinted as *The Present state of ecclesiastical architecture in England*, 1843, p.78 & pl.4. In the late C19 it was moved forward to accommodate an extended choir, and new corner towers and side screens were designed.

There had been a long-standing feeling among some of the cathedral clergy that the screen was an obstruction, and in 1968 there was a fundamental reordering of the chancel during which the screen was taken down and stored. It was then offered to the Anglican church of Holy Trinity, Reading, Berkshire, where Roderick Gradidge was the architect in charge of additions and of reordering the E end. In this church he therefore reinstated Pugin's screen from St Chad's, including the late C19 additions, in a straight line at the E end of the nave across the full width of the church, where it forms a reredos to the free-standing high altar. The work was completed by April 1969.

The medieval statues which had originally adorned the screen were not given to Holy Trinity, Reading, nor was the rood itself. The rood which is now above the centre of Pugin's screen is that originally in Holy Trinity, designed by Fellowes Prynne. Copies of three drawings by Mr Gradidge which illustrate the final state of Pugin's beloved screen are filed with his designs.

Pugin had been especially concerned with the internal fittings of St Chad's, and they have always been recognized as one of the most successful features of the church. Eastlake commented in *The Gothic Revival*, 1970, p.157: 'the furniture of the church ... [is] as correct in form as any antiquary could wish, and ... wrought with marvellous refinement.' Several important medieval objects which had been bought by Lord Shrewsbury and presented to the cathedral, including the pulpit, the stalls and many statues, stood beside or were combined with Pugin's own designs. Here was one of his first opportunities to combine the Revival with the 'true thing'. The furnishings of the chancel, whether medieval ones or Pugin designs, were fundamentally altered in 1968 and, apart from the high altar with its canopy, little now survives of the original arrangement.

1-10 Prov: Pres. by John Hardman & Co. Ltd, 1972, from the estate of Sebastian Pugin Powell

[37] BOLTON ABBEY (Yorks): Priory church of St Cuthbert & St Mary
Designs in the form of cartoons for stained glass windows of a quatrefoil shape with scenes from the life of Christ for J. G. Crace, a commission for the Duke of Devonshire, 1850-51 (30):

1 The Annunciation
Pencil & sepia wash with some yellow wash

2 The Angel appearing to Shepherds [Fig.110]
Pencil & sepia wash

3 The Adoration of the Magi
Pencil & sepia wash with some yellow wash

4 The Nativity
Pencil & sepia wash with some yellow wash

5 The Circumcision
Pencil & sepia wash with some yellow wash

6 The Flight into Egypt
Pencil & sepia wash with some yellow wash

Nos.1-6 form the first window.

7 *Our Lord disputing with the Doctors*
Insc: As above
Pencil with sepia wash

8 *St. John B. Preaching in the Wilderness*
Insc: As above
Pencil with sepia wash

The cartoon for the Baptism of Christ is missing.

9 *The Temptation in the Wilderness*
Insc: As above
Pencil with sepia wash

10 *The Sermon on the Mount*
Insc: As above
Pencil with sepia wash

The cartoon for the Marriage at Cana is missing. Nos.7-10, plus the two missing cartoons, form the second window.

11 *Christ & the Woman of Samaria at the well*
Pencil with sepia wash
This cartoon has made an extremely successful scene in stained glass.

12 *Woman touching our Lord's garment*
Insc: As above & (in pencil, in another hand, perhaps that of J. H. Powell) *Increase bands & outlines of features*
Pencil with sepia wash

13 *The Decollation of St. John*
Insc: As above
Pencil with sepia wash

14 *St. Peter and Our Lord*, showing Christ walking on the water
Insc: As above & *NB a good deal of skill is required in adapting the shades of blue to smoke colour for the water*
Pencil with sepia wash
In the cartoon this complicated scene is most effectively represented with figures of Christ and St Peter shown in front of the boat containing three other Apostles. In the glass, however, it is obvious that the skill that Pugin asked for in his note was not to be had: the water has become green and is incomprehensible as such from a distance.

15 *The Miracle of the loaves and fishes*
Insc: As above
Pencil with sepia wash & a little brown wash

The cartoon of the Healing of the Blind Man is missing. Nos.11-15, plus the missing cartoon, form the third window.

16 *The Transfiguration*
Insc: *All the faces and hands pale pink*
Pencil & sepia wash

17 *Christ blessing the little children*
Insc: *Heads & hands pale pink & (in another hand) female heads white & 3*
Pencil & sepia wash

18 *The Raising of Lazarus*
Insc: (in another hand) 2
Pencil & sepia wash

19 *Christ with Mary & Martha*
Insc: (in another hand) 4
Pencil & sepia wash
The narrative content of the scene is eloquently conveyed by the composition.

20 *Christ riding into Jerusalem*
Insc: (in another hand) 5
Pencil & sepia wash

The cartoon of the Last Supper is missing. Nos.16-20, plus the missing cartoon, form the fourth window.

21 *The Agony in the Garden*
Pencil & sepia wash

The cartoon of the Betrayal is missing.

22 *The Scourging of Christ*
Insc: (in another hand) 3
Pencil & sepia wash with some yellow wash

23 *Christ carrying the Cross*
Pencil & sepia wash

24 *The Crucifixion*
Pencil & sepia wash
This design is very effective in stained glass.

25 *The Deposition*
Pencil & sepia wash

Nos.21-25, plus the missing cartoon, form the fifth window.

26 *The Entombment* [Fig.111]
Pencil & sepia wash with red, blue, yellow & green washes
This is another powerful composition with marvellously expressive faces. The cartoon has not been completely coloured, and the colours indicated by the washes have not been followed in the glass.

The cartoon of the Resurrection is missing.

27 *Christ appearing to Mary in the Garden*
Pencil & sepia wash with red, blue, yellow & green washes
This cartoon is perhaps the masterpiece of the series, with its splendid diagonal composition making the most effective use of the quatrefoil shape. The cartoon has again not been completely coloured, and this applies to the following three drawings.

28 *The Risen Christ appearing to the Apostles*
Pencil & sepia wash with red, blue, yellow & green washes
Lit & reprd: P. Howell, *Victorian churches*, 1968, p.8, pl.6

29 *The Ascension*
Pencil & sepia wash with red, blue, yellow & green washes

30 *The Descent of the Holy Spirit*
Pencil & sepia wash with red, blue, yellow & green washes

Nos.26-30, plus the missing cartoon, form the sixth window. For some reason the cartoons for the final window seem to have been delayed, and there are references to them in 1851 and 1852 in the correspondence with John Crace which is also in the RIBA. In a letter of 7 January 1852 Pugin says that the cartoons 'go off to-night', and a plan was enclosed to show the positions of the subjects in the last window. He also wrote: 'I think you will like the style of the groups very much they are a wonderful improvement. I marked every colour with my own hand. I am sure you will think them a fine job.'

1-30 Insc: As above, with colours of the glass noted in pen in Pugin's hand
Leading indicated by grey wash (660 x 490)
Prov: Unknown, possibly part of the J. D. Crace donation, 1916

This lovely set of cartoons, the only one for this architect in the Collection, provides an excellent example of Pugin's style for stained glass windows. He found an effective balance between the qualified naturalism of the figures and the stylized backgrounds and accessories, based on the C13 examples of northern Europe that he loved and constantly studied. The narrative content of his scenes is usually clear and is conveyed by a strong composition, expressive faces, especially the eyes, and gestures, and is not overlaid with details. The modelling of the figures is achieved

by linear means and areas of colour. Pugin always respected the properties of glass and never tried to make his windows into canvas paintings.

Stained glass was extremely important to Pugin and at the beginning of his career, he used a number of artists including Willement, Wailes and Warrington. His exacting requirements, however, led to constant problems, so that from 1845 he designed the windows and prepared the cartoons at his home in Ramsgate putting the production of the glass in the hands of John Hardman. This work was, of course, very time-consuming. J. H. Powell, Hardman's nephew and Pugin's only pupil, supervised the 'Cartoon Room' that was specially built at The Grange, where a group of suitable youths from Birmingham were trained; Francis Oliphant, who was based in London, was chief draughtsman. Pugin would make sketch designs for the glass, determining the main lines of the composition from which a full-size cartoon would be drawn out by the young men in the studio. For an example of such a sketch design see [102]. Powell described the studio in his manuscript recollections, 'Pugin in his home', written in 1889 (the quotation is from a copy, in 1974 in the collection of Lady Alford). 'Pugin was incomparable at finding the right thought, designing the arrangements of groups, compositions, giving breadth and effect and character. He had been too hard at work to find time to study the human figure or the detail form of draperies, but had a keen eye for what was right in expression, and at pauses in his architectural work he used to enjoy rushes into the Cartoon room, praising, condemning and roughing out figures etc. in pencil ... As a colourist he was supreme, not only for splendour and contrast but in his knowledge of the juxtaposition of tones and subtle harmonies ... He always wrote the colouring of windows on the cartoons knowing that their chief excellence or defect must be there.' This last observation is borne out in this group of cartoons. Stained glass took up more and more of Pugin's time towards the end of his life, as his architectural practice fell off. He continually strove after better effects and was often disappointed.

Hardman built up a large business in stained glass and this was continued after Pugin's death under the direction of J. H. Powell. An enormous number of cartoons of the glass produced by the firm have recently been acquired by the Birmingham City Museum. These have not yet been catalogued, but a brief inspection showed that different hands could be distinguished. After 1852 there seems to be a distinct shift from Pugin's qualified medievalism towards a more pictorial and sentimental realism. Cartoons produced during Pugin's life, however, identified by his unmistakable handwriting noting the colours, seem to be very similar in style to this group, thus confirming his overriding control.

An entry in Crace's accounts with Pugin for 1850 (in the RIBA), which were settled in January 1852, show a charge of £100 for cartoons for Bolton Abbey. The priory church is in the grounds of Bolton Hall, which belongs to the Duke of Devonshire. The 6th Duke was a client of Crace rather than Pugin, and this would seem to explain why the commission was handled by Crace and why these cartoons are separate from those made by Hardman. The glass was made for the six narrow set two-light windows with transoms for the mid-C13 S wall of the nave of the priory. The inscription at the bottom of the easternmost window reads: *These windows were placed by order of William Spencer, sixth Duke of Devonshire: John G Crace fecit 1853*. Each two-light window contains six of the quatrefoil scenes, set in decorative borders of three main patterns. The life of Christ is told window by window reading from E to W. The cartoons are catalogued following this order (six cartoons are missing from the sequence). The designs of these cartoons were executed with only minor variations, but in most cases the drawings are more effective than the glass. In particular, details such as the delightful

stylized landscape which is vividly conveyed in sepia wash became lost in the windows. It should, however, be noticed that the colours that Pugin stipulated have frequently been altered or crudely interpreted. Also the decorative borders to each window, though of suitable patterns, are done in different colours, some of which are more flattering to the narrative panels than others. These differently coloured borders also destroy the unity of the windows as a group.

The E window of the chapel of Jesus College, Cambridge, has similar roundels, with narrative scenes from Christ's passion set in decorative borders; they were executed by Hardman from Pugin's designs between 1849 and 1853 and show greater subtlety of colours and overall tonality. It seems probable that Crace, who took the responsibility for these windows, could not match Hardman's experience with stained glass or his skill in interpreting Pugin's designs.

[38] BROUGHTON (Lancs): RC church of St Mary, Fernyhalgh

Design for a reredos, c.1846

Elevation of half of the reredos

Insc: Some notes & dimensions given; verso (in another hand, probably that of George Myers) *The Honble Revd | Mr. Ponys | Warrington | Reredos for | Broughton*

Pen & pencil (255 × 310)

Prov: Pres. by I. Williams through Arthur Keen, 1914
The reredos has an arcade of cusped arches set in pairs, with a carving of the Lamb and Flag in the centre. Above the arcade are quatrefoils containing the signs of the four Evangelists and IHS in monogram.

[39] BRUGES (Belgium)

Design for a prie-dieu, 1852

Plan, front elevation, and elevation, section & detail of carving

Scale: 1/8 FS (except detail)

Insc: As above, *Prie Dieu | for Balfree Bruges & Drawing to be returned when done & labelled kneeling cushion | red plush, shelf pegs*, with an illegible note on construction s & d: *AP* (in monogram) *ugin* | 1852

Pen, pencil & red wash, mounted (490 × 305)

Prov: Pres. on loan by Mrs F. Mackey, 1946

There are two traceried panels at the front of the prie-dieu. This design must be among Pugin's last, because his illness made it almost impossible for him to work during 1852. His book *The True principles of pointed or Christian architecture* was translated into French by T. H. King & P. Lebrocq, and published in Bruges in 1850. Bruges then became a centre for producing Pugin designs in church furnishings (P. F. Anson, *Fashions in church furnishings, 1840-1940*, 1965, p.45).

[40] CHEADLE (Staffs): RC church of St Giles
Design & working drawing for Easter sepulchre & pulpit, 1840

Part-plan, part-elevation & details of *sepulchre* in chancel; plan, elevation & details of *stone pulpit* in nave [Fig.70]

Scale: 1/8 FS, details 1/2 FS, FS

Insc: As above, *St Giles Cheadle no 19*, with the parts identified & *this stone to tall well in wall*; verso (in pen, in another hand) *Mr. Denny Alton Towers | with care & kept dry | 10th*

s & d: *AWP* (in monogram) *ugin* | 1840

Pencil, pen & grey wash, linen backed (660 × 980)

Prov: Pres. by John Hardman & Co. Ltd, 1972, from the estate of Sebastian Pugin Powell

The church was built at the expense of Lord Shrewsbury, whose seat of Alton Towers was close to Cheadle. As a result there was more money to spend than was usual for Pugin, and the design was consequently richer. The project was always close to his heart, and he worked intensively on it for six years. This drawing must belong to the first set of designs which Pugin made in December 1840. The final entry in his diary for that year, 31 December,

reads 'finished Cheadle church'. There were considerable revisions and alterations before it was opened in 1846, but the designs given here are substantially as they were executed (see Fig.69). Mr Denny, who is referred to on this drawing, was in charge of building operations at the church. He was the estate builder at Alton Towers and Lord Shrewsbury had specified that he wanted as much of the work as possible to be carried out 'by resident artisans of the village ... that all his dependents should ... be benefited by the effects of his munificence'. This quotation is given in *Stanton*, p.101, where it is also stated that George Myers was called in late in the building process 'and then only for the carving of the most intricate stonework, such as the figures of St Peter and St Paul on the west front, the sculptures of the spire, and the complex finials of the Easter Sepulchre'. It should be noted that on this drawing alterations have been indicated in pencil to the central finial of the ogee canopy to the sepulchre, and as executed certain enrichments were made to this design, particularly in the cresting and the finials.

[41] DERBY: RC church of St Mary, Bridge Gate
Design for a new church, 1838

Plan below windows, with indications of a few subsequent alterations to chancel & sacristies roughly sketched in

Insc: *No 1*, with many dimensions given & flooring materials marked; some calculations in another hand s & d: *AWP* (in monogram) *ugin* | *Caementarius* | *AC* 1838

Pen & grey wash with pencil alterations, linen backed (960 × 630)

Prov: Pres. by John Hardman & Co. Ltd, 1972, from the estate of Sebastian Pugin Powell

The church of St Mary, Derby, was Pugin's first major church. Negotiations about it began towards the end of 1837, and he was frequently in Derby during 1838. The church was consecrated in October 1839. Here Pugin used George Myers as his builder for the first time, and from thenceforward they worked together on most of Pugin's designs. This drawing represents the building substantially as it was built. A NE chapel was added in 1854 by E. W. Pugin. The church is a good example of Pugin's early work, with its Perpendicular style and its tower in the centre of the W front. The interior shows his interest in height and dramatic treatment of light. The slender arcades frame and punctuate the space in a characteristic way and the climax of the design comes in the vaulted choir with its apse. Here Pugin has used the medieval Latin 'caementarius', meaning 'mason', as part of his signature: see also [51].

[42] EDINBURGH: RC cathedral church of St Mary
Designs for a new building, 1849 (5):

1 Ground plan for an elaborate cruciform church: there are 2 W towers, nave & aisles of 5 bays, a central crossing tower, N & S transepts each with 2 chapels, chancel & aisles of 4 bays, with a chapel at the E end of each aisle; there is a Lady chapel beyond the chancel, divided into 3 equal aisles & 4 bays; a building, possibly intended for sacristies, projects from the S chancel aisle [Fig.100]

Scale: 1 in to 20 ft

Insc: *Cloister* (twice: the cloister is not shown but is intended to run between the S transept & the SW tower)

s & d: *AWP* (in monogram) *ugin* | 1849

Pen & wash (520 × 315)

Prov: Pres. by John Hardman & Co. Ltd, 1972, from the estate of Sebastian Pugin Powell

The style is that of the early C13 with a mixture of French and English motifs. The building is shown vaulted throughout, except in the chancel, where vaulting may have been omitted from the drawing for the sake of clarity. The aisle vaults are particularly complicated and possibly derive from those of St Hugh's choir in Lincoln cathedral.

2 Ground plan, an alternative version, with many slight alterations to No.1

Scale: 1in to 20ft

Insc: *Cathedral Edinboro | A W Pugin 18 ... , Cloister* (twice) & *to Sacristies*

Pen on tracing paper (565 × 360)

Prov: Pres. by John Murray (F), 1941

This drawing is not in Pugin's hand. In this plan the building has been made slightly larger, particularly the W towers. The transepts have also been enlarged by the addition of a W aisle. N and S chapels have been added at the W ends of the chancel aisles, and the western bay of the Lady chapel is treated differently.

3 W elevation [Fig.101]

Scale: 1in to 20ft

s&d: *AWP* (in monogram) *ugin* | 1849

Pen (540 × 360)

Prov: Pres. by John Hardman & Co. Ltd, 1972, from the estate of Sebastian Pugin Powell

This elevation is for a slightly larger building than that given in No.1. The elevation is completely symmetrical, with two towers and spires either side of the gabled W end of the nave. The W window consists of a rose above four pairs of lancet windows. All the other windows are lancet lights.

4 Transverse section through transepts, showing central tower & spire

Pen on tracing paper (485 × 320)

Prov: Pres. by John Murray (F), 1941

This section, which is not in Pugin's hand, corresponds to the plan in No.2. It has been roughly sketched, but the windows appear to have plate tracery. There are squinches to the central crossing tower, and an alternative design for these has been indicated in pencil.

5 Perspective of Lady chapel looking E [Fig.98]

Insc: *Interior of Lady Chapel*

s&d: *AWP* (in monogram) *ugin* | 1849

Pen, back-mounted (530 × 365, cut to follow the shape of the vault)

Prov: Pres. on loan by Mrs F. Mackey, 1946

The three aisles of three bays are vaulted in the form of a hall church. The columns are of four clustered shafts and support quadripartite vaults. There is cusped blind arcading all around the lower walls of the chapel, and the two-light windows have double arcading with plate tracery. The roof is painted with angels, and the rich stained glass with designs in quatrefoils is indicated. This is a particularly good example of Pugin's sophisticated draughtsmanship.

Pugin was in Edinburgh between 9 and 15 August 1849, and no doubt this project was under discussion during his visit. The scheme for this ambitious cathedral is referred to in *Builder*, VIII, 1850, p.566: 'At Greenside, where the Roman Catholics have a convent and bishop's residence, a cathedral and college for parties of the same persuasion are to be built, - the former from a design by Mr. Pugin; the latter from a design by Mr. Gillespie Graham. The cathedral we are informed is to be 350 feet long, and to have a spire 380 feet high. The two buildings are to be connected. The funds required for the erection are said to be £400,000, more than half of which has already been obtained through large donations and bequests.' Probably the scheme proved too expensive and it was abandoned. The existing RC cathedral of St Mary, Broughton Street, was originally built by Gillespie Graham in 1813 as a simple Perpendicular rectangle. *Stanton*, p.200, mentions a complete remodelling of its interior in 1841 and suggests that Pugin may have had some hand in it. There was considerable rebuilding in 1891 and 1895, with John Biggar as the architect. Further alterations were made to the nave in 1932-33. (Information from Mr David Walker, 1974.)

[43] GARENDON HALL (Leics)

Presentation volume for Ambrose Lisle Philipps containing designs for a new RC church, 1842 (9); designs for a great country house, 1841 (6); 2 survey plans of a house in another hand; design for a reliquary, 1847, etching; 2 designs for the College of St Edmund, Old Hall Green, Hertfordshire, etchings

Pen (220 × 185) unless otherwise stated; drawings bound into a volume with red morocco leather-covered boards (227 × 190); stuck on the inside cover is the bookplate of Ambrose Lisle Philipps of Garendon

Prov: Pur. 1954

Lit: Cyril Bunt, 'An Important Pugin item for the RIBA Library', *RIBA Jnl*, LXI, 1954, p.420-421

f.1-9 Design for a church, 1842

f.1 Dedication page, with a drawing showing Ambrose Philipps & his wife kneeling to either side of the W end of the new church; above them is a mandorla containing the Virgin & Child, with 2 angels supporting a vast crown overhead
Insc: *ALP* (in monogram), *Pray for the founders & (on scrolls by each donor) Ladye help & Jesu Mercy*
Pen with red & black, gold & blue washes

f.2 Plan of church: W tower to a 6 bay nave with N & S aisles & S porch; the arcades have hexagonal piers; at the E end there is a chancel, with a large N chantry chapel, a slightly smaller S Lady chapel & a S sacristy [Fig.73]

Insc: Parts of the church labelled

The arrangement at the E end, with a continuous E wall and three separate gables, is somewhat similar to Pugin's design for St George's cathedral, Southwark.

f.3 View from the SE [Fig.74]

Insc: *SE Prospect*

w/m: J. Whatman Turkey Mill 1841

The spire is very similar to the one Pugin designed for St Oswald, Liverpool, as it was shown in the illustration he made of it in woodcut for his first *Dublin Review* article, 1841. There are also close connections in the design of the church with that of St Giles, Cheadle. This view is an excellent example of the way in which Pugin had learned to articulate his buildings subtly by using differences in levels of roofs, crosses or bellcotes on gables and so on. In this way the function of each part of the building is clearly shown.

f.4 View from the SW

Insc: *SW Prospect*

Reprd: *RIBA Jnl*, LXI, 1954, p.420; *Stanton*, fig.88
Stanton, p.131, points out that the clerestory of this church is based on the one Pugin designed for the church of St John the Evangelist, Kirkham, begun in 1842.

f.5 Perspective of nave looking E [Fig.76]

Insc: *Nave*

w/m: J. Whatman Turkey Mill 1841

The roof has braces to collar beams, with a king-post above. There is a rood to the chancel screen and a Last Judgment painted above the chancel arch.

f.6 Perspective of chancel looking E [Fig.75]

Insc: *Choir & chancel*

w/m: J. Whatman Turkey Mill 1841

The roof is covered with decorated quatrefoils in square panels. There is panelling with trefoiled heads below the five-light E window

f.7 Perspective of *The Chantry Chapel* looking E

Insc: As above

There is a big tomb chest in the centre of the chapel and two tomb chests in the N wall with big arched canopies. The roof has large decorated square panels and a frieze of shields. There is a reredos consisting of gabled panelling beneath a five-light E window.

f.8 Perspective of figures kneeling by a calvary cross in the churchyard with, in the background, a priest & an acolyte leaving from the porch of the church
w/m: J. Whatman Turkey Mill 1841

f.1-8 s&d: *AWP* (in monogram) *ugin* | 1842

f.9 *ALP* (in monogram)

w/m: J. Whatman Turkey Mill 1841

Red & gold washes

f.10 Blank

f.11-16 Design for a great moated country house with 4 ranges round a courtyard, 1841

f.11 Perspective view from the SE

Insc: As above

Reprd: *RIBA Jnl*, LXI, 1954, p.420; *Stanton*, fig.163

This view is of the main entrance to the house. The church is shown to the NE of the house. It differs in several respects from Pugin's drawings for the church of 1842: here it is cruciform, with a crossing tower and spire and two gables at the E end.

f.12 Plan of principal story, with scale [Fig.71]

Insc: As above & main rooms numbered with a key
w/m: J. Whatman Turkey Mill 1839

Red pen inscriptions

This is a splendid plan of Pugin's ideal great house of the C14. There are four ranges round a courtyard, with connecting corridors to the eastern entrance range and the S range where the main reception rooms are placed. The great hall is at the southern end of the western range, and has one entrance to the dais and another entrance up steps from the courtyard. The chapel is in the NE corner. The offices are in the NW corner and N range, adjoining a large kitchen court which is not shown.

f.13 Perspective view from the SW

Insc: As above

w/m: J. Whatman Turkey Mill 1839

Reprd: M. Girouard, *The Victorian country house*, 1971, fig.4

This view well demonstrates Pugin's ability to compose varied and balanced designs with each part of the building clearly defined. It is a splendid example of the 'natural' shape of Gothic domestic architecture which he advocated and of his 'true principles' of construction. Nothing could be in greater contrast to the severe Palladian house that Garendon Hall was at this date.

f.14 Perspective of the great hall looking towards the dais with a feast in progress

Insc: As above

The roof is hammer-beamed. The drawing has an arched pointed top.

f.15 Bird's-eye view from the entrance range, showing the park landscape [Fig.72]

Reprd: *RIBA Jnl*, LXI, 1954, p.420

This is one of the best drawings in the collection to show Pugin's use of the bird's-eye view, which he had developed as early as 1833 in his ideal schemes. He used them particularly in his presentation volumes, and this one may be compared with 'A General Prospect of Balliol College', 1843, which is illustrated in *Stanton*, fig.115. It is an effective way of illustrating a large and complicated building.

f.16 Plan of basement story

Insc: As above & rooms numbered with a key
w/m: J. Whatman Turkey Mill 1839
Red pen inscriptions
The entrance across the moat is on this level, and most of the rooms are for the servants.

f.11-16 s&d: AWP (in monogram) ugin / 1841**f.17 Plans of a house including a kitchen court,**

possibly survey plans of an existing house, c.1843 (2):

1 Plan of the principal or 1st floor

Insc: Rooms labelled

w/m: J. Dewdney 1842

2 Plan of the ground floor

Insc: Rooms labelled

1-2 Pen & pencil (185×230; this is the size of the whole sheet on which both plans are drawn), sheet folded in half & mounted on a page w/m J. Whatman Turkey Mill 1839

These plans are both interesting and puzzling. They are not in Pugin's hand; they may be in that of Ambrose Philipps. They do not seem to refer to either Garendon Hall or Grace Dieu as they must have existed in 1842, yet they have more the character of survey drawings than designs. Perhaps they represent an attempt by Ambrose Philipps to design a new house at Garendon using the late C17 range that stood behind the Palladian house. The ground floor plan (No.2) has a main entrance through an arch into the office wing, with the *Chapel* to one side. The office wing has a large courtyard with the *servant hall* opposite the entrance. There is a stair in the corner of the courtyard giving access to the *nursery* on the floor above. In the main part of the house, the plan shows a *dining room*, which has obviously been built within a second smaller courtyard. Around this court are ranged *bedrooms*, *cellars*, *breakfast room*, with the servants' hall on the fourth side. Adjoining the breakfast room is the principal stair. The other plan (No.1) shows the entrance to the main part of the house upstairs by a *lobby and entrance hall*. The arrangement shown indicates a screens passage to a great hall. Adjoining the hall is the *best dressing room* and *best bedroom*. The small courtyard is shown and the *lead roof of dining room* marked. On one side of the courtyard is the *Drawing room* and *Library*; on another the *Breakfast room* appears again next to the principal staircase. Nothing is marked over the servants' hall. Around the larger courtyard are further bedrooms and the nursery suite.

f.18 Design for an illustration of a reliquary: 2 angels stand on a decorative base either side of a reliquary, which has a statue of a bishop at its base; it has a gabled top between pinnacles, with an open central part in which is displayed what looks like a bone; below the relic is an inscription which appears to read in part *Sanc Thoma*

s&d: AWP (in monogram) / 1847

Etching, mounted (195×140)

f.19-20 OLD HALL GREEN (Herts): RC College of St Edmund

Designs for the chapel, 1845 (2):

f.19 Perspective of exterior from SE, showing NW tower & spire

Insc: (in ink, in another hand) *SE Prospect of St.*

Edmund's Collegiate Church

s: AWP (in monogram) ugin

Etching, mounted (180×220)

f.20 Perspective of interior looking E

Etching, mounted (220×175, shaped in a pointed arch at top & slightly cut top & bottom)

The original drawing from which this etching was made is reproduced in Paul Waterhouse, 'The Life and work of Welby Pugin', pt.6, AR, IV, 1898, p.117.

The chapel as built is very close to these designs, except that the tower and spire were not executed. The foundation stone was laid on 28 October 1845, and Pugin continued to work there until his death. Stanton, p.205, says of it: 'The chapel is a particularly good example of his late style; remarkable stone screen, altar and reredos.'

f.22-41 Blank

w/m: J. Whatman 1842

Ambrose Lisle March-Phillips (1809-1878), who in 1863 added 'de Lisle' to his name, was the elder son of a Leicestershire squire whose family seat was the fine Palladian house of Garendon Hall. He was converted to Catholicism when he was seventeen years old, and he was, like Pugin, 'inspired by two leading passions - in his case it is not too much to call them so - love for the Church, with an absorbing desire for the return of England to Catholic unity, and an intense reverence for Christian art and Gothic architecture' (E. S. Purcell, *Life and letters of Ambrose Phillips*, I, 1900, p.72). He was indeed the perfect friend for Pugin, who first stayed with him at Grace Dieu Manor in November 1837. In 1835 Phillips had founded the Cistercian monastery of Mount St Bernard. In 1839 Lord Shrewsbury provided a major donation, and, with Pugin as the architect, building began. Pugin also made additions and repairs to the chapel at Grace Dieu for Phillips (see [44]), but it seems that this lovely set of drawings for a new church and a great country house must always have been a fantasy, for Phillips was not a wealthy man. It is probably this presentation volume which is described in E. S. Purcell, *op. cit.*, II, p.286: 'a series of exquisite drawings, preserved in the Library at Garendon, which, if carried out, would have made old Garendon, then a ramshackled rats' castle, into a miniature Palace of Westminster, with the twenty-seven old fish-ponds artistically connected with another, to form a complete moat of defence, which was to have been approached by a drawbridge and gateway.' Alterations and additions were made to Garendon Hall for Phillips in 1861 by E. W. Pugin.

[44] GRACE DIEU (Leics): Grace Dieu Manor Design for a side altar in chapel for Ambrose Lisle Phillips, c.1841

Sketch elevation & details

Scale: 1/8 FS

Insc: *Mr. Phillips side altars*, with some measurements given

Pen & pencil on blue notepaper (250×200)

Prov: Pres. by I. Williams through Arthur Keen, 1914

The altar has five panels, each with a cusped trefoil headed arch, and a frieze of quatrefoil leaf ornaments. According to Stanton, p.200, drawings were made for alterations and repairs to the chapel in 1841 and a second set of drawings was prepared in 1848. Grace Dieu Manor belonged to Ambrose Lisle Phillips. It was given to him by his father together with £1200 a year when he married in 1833. He had a new house and chapel built 1833-34 by William Railton in a Gothic style. A nave was added to the chapel by Father Lithgoe SJ, who also designed a rood screen. Thus when Pugin first came to the house in November 1837 'he fell upon De Lisle's neck with delight at the sight of a screen and Rood, and exclaimed with enthusiasm, "Now at last I have found a Christian after my own heart"' (E. S. Purcell, *The Life and letters of Ambrose Phillips de Lisle*, II, 1900, p.289). Pugin designed a number of furnishings for the chapel, and he was especially pleased with the ciborium. For other designs for Ambrose Lisle Phillips see [43].

[45] HOBART (Tasmania, Australia)

Design for a church for Bishop Willson, c.1844

Plan of a rectangular church, section of part of E wall, sketch elevation of 1 pier & details of mouldings

Scale: Details FS

Insc: Some parts of plan labelled, with dimensions given & (in pencil, in another hand) mouldings labelled *Ful* (sic) *size*, with some comments, partly illegible, e.g. *work this | many only*; verso (in pen, in another hand) *to be attended to for | Bishop Wilson* (sic) & (in pencil) *ask Mr Pugin | about the | triptic Rugby*

Pencil & pen (330×510)

Prov: Pres. on loan by Mrs F. Mackey, 1946

Bishop Willson (1794-1866) was the younger brother of E. J. Willson, the Roman Catholic architect in Lincoln who collaborated with Pugin's father, writing the texts for the volumes of *Specimens* and *Examples*. He must have been a friend of Pugin, who noted in his diary Willson's consecration as first Roman Catholic Bishop of Hobart in St Chad's cathedral on 28 October 1842. He arrived in Tasmania in 1844 and there is a note in Pugin's diary for 22 January 1844 that 'Bishop Willson's ship sailed'. Willson used his English friends in setting up his mission in Tasmania: two boat-loads of church furnishings made by John Hardman were shipped to him in Tasmania. This seems to be a design for a simple church to be constructed in Australia. The plan shows a rectangular plan divided by N and S arcades of five hexagonal columns. The chancel is marked by a raised step enclosing the last two bays of the nave, and there are altars to the N and S aisles. A S porch is clearly drawn, and there is an indication that there could also be a N porch. The nave and aisles have three parallel pitched roofs with scissor trusses. The design is roughly drawn, and possibly only the plan is in Pugin's hand.

[46] LIVERPOOL: RC church of St Mary, Highfield Street

Designs for church furnishings, 1844 (2):

1 Design for the altar & reredos in the Lady chapel

Elevation: the altar has 3 square panels with the Annunciation to either side of the central panel; the reredos has a central canopied & gabled niche containing a statue of the Virgin & Child with 2 other similar but smaller niches to either side containing angels; there are hangings to either side of the altar [Fig.78]

Insc: *St Maries Liverpool | Altar of Our Blessed Ladye*

s&d: AWP (in monogram) ugin / 1844

Pen (360×290)

Prov: Pres. on loan by Mrs F. Mackey, 1946

This church was destroyed during the Second World War and has been replaced. Charles Eastlake, in his *History of the Gothic Revival*, 1872, drew particular attention to the altar fittings of this church. He comments (1970 edn, pp.161-162) that the reredos 'of the Lady Chapel is most elaborate in design and workmanship. Figures, niches, canopies, pinnacles, crockets and finials crowd into a sumptuous group - worthy of the best workmanship in the latter part of the fourteenth century ... The altar and reredos in the Lady Chapel of St. Marie are real gems in their way, and may be cited as specimens not only of Pugin's thorough knowledge of detail, but also of the success with which in a very few years he had managed to educate up to a standard of excellence, not realised during many previous generations, the art-workmen whom he entrusted to execute his designs.'

2 Design for the sedilia

Elevation & details of mouldings

Scale: 1/8 FS, details FS

Insc: *St Maries Liverpool sedilia* (sic) & (beside carved quatrefoil on back wall of sedilia) *angels with | Chalice | Book & Crewetts*; some measurements given

Pencil (510×330), torn edges

Prov: Pres. by I. Williams through Arthur Keen, 1914

f.13b COBLENZ (Rheinland-Pfalz): Court house of the Archbishops of Trier
View of S front
Pencil (160×90)

The court house, built 1528-30, has angle turrets with Gothic panelling and, seen from the River Moselle, forms a highly picturesque group with the adjacent market hall which has similar turrets (see f.15).

f.14a COBLENZ (Rheinland-Pfalz)
Details of iron grille, C16 Gothic doorway, dormer window & metal hinge
Insc: *at Coblenz, Doorway & hinge with a bracket under the hook*
Pen (90×160)

f.14b COBLENZ (Rheinland-Pfalz)
Details of iron grating in front of a window & halo of image of Virgin
Insc: *As above & open nimbus with stars | on image of B. Virgin | very good*
Pencil (160×90)

f.15 COBLENZ (Rheinland-Pfalz): Custom house & court house of Archbishops of Trier
View from River Moselle, with shipping, Moselle bridge & Burg in background
Insc: *Coblenz*
s & d: *AWP* (in monogram) 1846
Pencil (260×200)

Pugin's diary of 1845 notes that he was in Coblenz 28-29 July. The date may be a mistake, but one cannot be sure for the diary of that year is missing. Another drawing, of two churches in Cologne (see [144]), is dated 1846, which proves that Pugin was in Germany in this year. For a drawing of 1846 of Abbeville (Somme, France) see [106], f.22.

f.16a OBERWESEL (Rheinland-Pfalz): Church of St Martin
Elevated view looking SW, with timber-framed houses in foreground
Insc: *Oberwesel*
Pencil (160×90)

f.16b OBERWESEL (Rheinland-Pfalz): Church of St Martin
Ground level view looking SW, with canopied well in foreground to right
Insc: *Oberwesel*
Pen (160×90)

f.17a OBERWESEL (Rheinland-Pfalz)
Distant view of church of St Martin, with timber-framed houses in foreground, from a viewpoint farther round to N than those on f.16
Insc: *Oberwesel*
Pen (160×90)

f.17b OBERWESEL (Rheinland-Pfalz)
View of town from banks of River Rhine looking S to Church of Our Lady & castle on hill in distance
Insc: *Oberwesel*
Pencil (160×90)

f.18a OBERWESEL (Rheinland-Pfalz): Church of Our Lady
View from SE
Insc: *Oberwesel*
Pen (160×90)

f.18b OBERWESEL (Rheinland-Pfalz): Church of Our Lady
View from NW, with chapel of St Michael on right
Insc: *Oberwesel*
Pen (160×90)

f.19a OBERWESEL (Rheinland-Pfalz): Zehner Tower
View with cliffs behind
Insc: *Oberwesel*
Pencil (160×90)

The Zehner Tower is part of the medieval town defences and notable for its elegant two-stage silhouette.

f.19b OBERWESEL (Rheinland-Pfalz): Castle
View of octagonal belfry in castle, with wooden bridge in foreground
Insc: *Oberwesel*
Pencil (160×90)

f.20a OBERWESEL (Rheinland-Pfalz): Werner Chapel
View of N side from street
Insc: *Oberwesel*
Pencil (160×90)

This late C13 chapel is built partly on a bridge spanning the public roadway

f.20b OBERWESEL (Rheinland-Pfalz)
Studies of C14 metal candlestick with inscription in Lombardic letters & grave crosses, some of metal
Insc: *Oberwesel*, with (beside candlestick) dimensions given
Pen (160×90)

f.21 OBERWESEL (Rheinland-Pfalz): Church of Our Lady
Studies of open tracery of rood screen doors, including part-section through mullion, early C16 entombment group with detail to larger scale of 1 of mourning women seen from side, early C16 painting of sainted abbot from nave pier & tomb slab of Dean Johann (died 1336)
Insc: *Oberwesel*, *pannels of screen doors & Fresco*, with (beside part-section of mullion) dimensions given
s & d: *AWP* (in monogram) *ugin* 1845
Pen (280×200)

f.22 OBERWESEL (Rheinland-Pfalz): Church of Our Lady
Studies of high altar reredos, including elevation of 1 compartment, tracery in gables over lower range of figures & 2 horizontal sections of mouldings
Insc: *Triptych over high altar & Oberwesel*, with dimensions given
Pen (280×200)

f.23 OBERWESEL (Rheinland-Pfalz): Church of Our Lady
Studies of high altar reredos, including rose windows from upper range of gables & musical angels, with detail of portative organ to larger scale
Insc: *Triptych high altar & Oberwesel*
Pen (280×200)

f.24 OBERWESEL (Rheinland-Pfalz): Church of Our Lady
Studies of C14 choir stalls, including elevation of end compartment, sketch perspective, section through seats, details to larger scale of open tracery & pinnacles, standing male martyr & early C16 painting of sainted abbot from nave pier
Insc: *fresco, stalls & oberwesel*, with dimensions given
s & d: *AWP* (in monogram) *ugin* 1845
Pen (280×200)

f.25 OBERWESEL (Rheinland-Pfalz): Church of Our Lady
Studies of C14 rood screen, including part-elevations of interior & exterior W faces, part-plans & perspective & plan of organ gallery below W tower
Insc: *arrangement for organ under W tower & jubé. oberwesel*
Pen (280×200)

The reredos, choir stalls and rood screen at Oberwesel form the most impressive and complete ensemble of early C14 church furnishings in Germany. The church itself was begun in 1308 and dedicated in 1331.

Pugin's diary for 1845 notes that he was in Oberwesel 8-9 August.

f.26a MAINZ (Rheinland-Pfalz)
View of Late Gothic house on corner site, with angle turret, canopied image & ground storey arcade & on right a C17 house with corner oriel
Insc: *Mayence*
Pen (160×90)

f.26b MAINZ (Rheinland-Pfalz)
View of winding street with late medieval gabled houses, 2 with images at corners
Insc: *Mayence*
Pencil (160×90)

f.27a MAINZ (Rheinland-Pfalz)
Studies of dormer window, oriel window & corner façade of 3 different houses
Insc: *Mayence*
Verso (in top right-hand corner of leaf): View of street of old houses & sketch plan of church & monastery of St Stephen, Mainz
Insc: *Mayence*
Pen & pencil (160×90)

f.27b MALINES (Antwerpen, Belgium)
Studies of grave slab with cross & border inscription, metal lattice work, Late Gothic iron railing & bracket from timber-framed house
Insc: (above tomb slab) *at Mechlin*, (beside metal lattice work) *wicket, Iron Railing | in | Market Place & (beside bracket of timber-framed house) Malines*
Pen & pencil (160×90)
Pugin's 1845 diary notes that he visited Malines 26-27 July.

f.28a MAINZ (Rheinland-Pfalz): Church of St Stephen
Studies of C14 door surmounted by tracery, C14 stone lantern in cloisters & view inside cloisters showing Crucifixion group against end wall
Insc: *St Stephens Mayence*, (beside study of lantern) *opening at top | stand for lamp | lit from inside | storm lantern for cloister & (beside view of cloisters) cloisters 9. feet wide about 75 square*
Pen (160×90)

f.28b MAINZ (Rheinland-Pfalz): Cathedral
Study of brass corner mount of service book, with dragon among foliage
Insc: *1/2 thick on return & Brass corner | to an antique choral | book. Cath. Mayence*
Verso: Outline perspective of Late Gothic hanging lamp & study of foliage on underside
Insc: (on study of foliage) *too open*
Pen & pencil (160×90)
Pugin has used part of this sheet to make a rubbing of the foliage of the brass book mount.

f.29a MAINZ (Rheinland-Pfalz): Cathedral
Study of holy water bucket & Late Gothic brass pillar from altar canopy
Insc: *Cathedral Mayence, holy water vat 12th Cent | all brass engraved, with dimensions given; these Pillars | support a Canopy | 4 Brass Pillars | round altar | St Silvester | St Stephen, with dimensions given; Large chasuble of the round form | cloister full of monumental slabs in relief | which is bad in principle & splendid set of vestments in high | relief embroidery*
Pen (160×90)

f.29b MAINZ (Rheinland-Pfalz): Cathedral
Studies of pricket candle stand with openwork scrolls, C16 pedestal with foliage & part-elevation & part-section of mid-C14 canopy
Insc: *Cathedral Mayence*, with (on part-section of canopy) dimensions given
The pedestal comes from the tomb slab of Archbishop Jakob von Liebenstein (died 1508) and the canopy from the tomb slab of St Boniface, brought from the church of St John, Mainz, in 1823.
Pen (160×90)

f.30a MAINZ (Rheinland-Pfalz): Cathedral
Studies of figure of Christ Crucified & crowned lion rampant among foliage from brass corner mount of service book [Fig.103]
Insc: *Mayence Cathedral | Bindings of Choral Books kept | in the inner sacristies*
Pen (160×90)
Verso: **MAINZ** (Rheinland-Pfalz): Church of St Stephen
Outline view of from E
Insc: *St Stephens Mayence*
Pencil

f.30b MAINZ (Rheinland-Pfalz): Church of St Stephen
Studies of brass corner mounts of service books, 1 with cusped quadrant framing dragon [Fig.103]
Insc: *Cathedral | Mayence, Bindings of the | old choir Books, Bindings of choral Books kept | in the inner sacristies & (beside mount with dragon) 5 of these, with dimensions given*
s: *AWP* (in monogram)
Verso: Studies of service book, including details of straps
Insc: *hollowed out | to receive | strap*, with dimensions given

As Mrs Stanton has noted (*Stanton*, p.104), Pugin copied the Mainz corner mounts for the binding of the missal at the church of St Giles, Cheadle (see Fig.102).

f.31 MAINZ (Rheinland-Pfalz): Cathedral
Studies of Late Gothic metalwork, including 2 chalices, a paten & details of stole & buttress & pinnacle from tabernacle
Insc: (beside numbered plan of scenes on foot of a chalice) *1 crucifixion 2 Descent from the cross 3 our Lady of Pity | 4 stoning of St Stephen 5 Betrayal of our Lord | 6 our Lord before Pilate 7 Scourging at the pillar | 8 Bearing the cross, a stole gold ground, gold ground | on a stole, Paten & Chalices &c. in the sacristy. of the Cathedral*
s & d: *AWP* (in monogram) *ugin* | 1845
Pen (280×200)

f.32 MAINZ (Rheinland-Pfalz): Cathedral
Studies of Late Gothic metalwork, including plaque with Crucifixion, 2 chalices & censer
Insc: (beside plaque) *St Peter & Paul, Border of a text & Sacristy of cathedral Mayence*, with notes of colours & dimensions given
Pen (280×200)

Pugin's diary for 1845 notes that he visited Mainz 29-30 July.

f.33 STRASBOURG (Bas-Rhin, France)
View of quayside, with steep roofed tower & church spire in distance
Insc: *Strasbourg*
Pencil (160×90)

f.34a STRASBOURG (Bas-Rhin, France)
Studies of 2 figures of bishops, figure of St Peter & hanging candelabra
Insc: *from 4 fine carved panels, 8 very fine panels . series of the passion | in the same church & Strasbourg*
Pen (160×90)

f.34b STRASBOURG (Bas-Rhin, France)
Studies of 4 kneeling figures from C15 or early C16 paintings
Insc: *Strasbourg. | Early painted panels*
Pen (160×90)

f.35a STRASBOURG (Bas-Rhin, France): Cathedral
Studies of traceried gables from central W portal
Insc: *West center Door - Cath | Strasbourg*
Pen (90×160)

f.35b STRASBOURG (Bas-Rhin, France)
Studies of window frame with figures in niches from Late Gothic timber-framed house & C14 stained glass window borders from church of St Thomas
Insc: *Strasbourg*, with notes of colours
Pen (90×160)

f.36 STRASBOURG (Bas-Rhin, France): Cathedral
Studies of upper sections of stained glass in nave clerestory windows, including 2 tall Gothic tabernacles [Fig.114]
Insc: *Strasbourg. Cath. volute canopy & (below roundel of taper-bearing angel) splendid effect*, with notes of colours
Pen (280×200)

f.37 STRASBOURG (Bas-Rhin, France): Cathedral
Studies of details from stained glass windows, metal & stone crests, 4 Evangelist symbols from the 'Angel Pillar' in the S transept & bust of late medieval master mason holding a plan & pair of dividers
Insc: *Strasbourg & emblems of Evangelists | on pillar south transept*, with notes of colours
Pen & wash (280×200)

f.38 STRASBOURG (Bas-Rhin, France): Cathedral
Studies of canopies from stained glass windows, view & part-plan of nave organ
Insc: *Strasbourg & Great organ Nave. Strasbourg*, with notes of colours
Pen (280×200)
The organ case dates from 1489.

Pugin's diary of 1845 mentions that he was in Strasbourg 6-7 August.

A leaf between ff.38 & 39 has been cut out, see [139].

f.39 Insc: *Basle* (in large 'Gothic' letters) | *one of the most interesting cities on the Rhine | The Dom is used for the Lutheran service but | all the ancient ornaments remain & are extremely | interesting & beautiful the furniture of the council chamber | is one of the rarest examples remaining | in Europe | A W Pugin*

f.40a BASLE (Switzerland)
View of city from right bank of River Rhine
Insc: *Basle from the opposite side of the Rhine*
Pencil (90×160)

f.40b BASLE (Switzerland)
View of E end of cathedral & part of city from right bank of River Rhine
Insc: *The Dom from the Rhine*
s: *AWP* (in monogram) *ugin*
Pen (90×160)

f.41a BASLE (Switzerland)
Three views of outskirts of city
Insc: *Basle*
Pen (160×90)

f.41b BASLE (Switzerland)
Street with C16 conduit in foreground
Insc: *Basle*
Pen (160×90)

f.42 Cut out

f.43a BASLE (Switzerland)
View of the Birsig Fluss showing mill wheels & tall houses rising on either side
Insc: *Overshot. Mills*
s: *AWP* (in monogram) *ugin*
Pencil (160×90)

f.43b BASLE (Switzerland)
View of St Paul's Gate, otherwise known as the Spalentor
Insc: *St Paulus gate Basle*
s: *AWP* (in monogram) *ugin*
Pencil (160×90)

f.44a BASLE (Switzerland)
Two views of tower & old houses
Insc: *Basle*
Pen (160×90)

f.44b Cut out
Insc: *Basle & (in Peter Paul Pugin's hand) Cut out | by PPP (in monogram) ugin | to give to F. Caswell | Princethorpe*
The priory church at Princethorpe College, Warwickshire, was designed by P. P. Pugin and completed 1901.

f.45a BASLE (Switzerland)
Studies of metal plate pierced with foliage patterns & wooden pent roof & view of street & porch with high pavilion roof
Insc: *Basle, (beside metal plate) pierced and twisted shaft | inside & (beside pent roof) over church Door*
Pen (160×90)

f.45b BASLE (Switzerland)
View of tower on city walls, studies of polychrome roof tiles & heraldic lion holding shield
Insc: *Basle, Coloured tiles of | Roofs & (on shield) City | arms*
Pen (160×90)

f.46a BASLE (Switzerland): Cathedral
Studies of Gothic iron door pierced with foliage patterns & animals & stone lectern ornamented with busts of angels from choir screen
Insc: *Basle, Iron Door & stone desk | on the jubé*
Pen (160×90)

f.46b BASLE (Switzerland): Cathedral
Studies of iron grating, corbel with angel playing trumpet, figure of angel playing lute under richly panelled Gothic niche, panel with lion of St Mark & 2 light Gothic window under ogee hood-mould
Insc: *Basle & (under angel playing trumpet) fountain*
Pencil (160×90)

f.47 BASLE (Switzerland): Cathedral
Studies of window tracery from sacristy S of S transept, crockets from transept gable, metal finial on apse roof & foliage cresting
Insc: *Basle, (on gable crockets) angle ridge tiles & 5 wise & 5 foolish virgins is Byzantine | Door - wheel of life above - N transept*
Pencil (150×90)
Pugin's note on 'the wheel of life' refers to the C12 figures carved round the rose window of the N transept.

f.48 BASLE (Switzerland)
Studies of Late Gothic key plates, door knockers & other ironwork
Insc: *Iron work on Doors. Basle*
Pen (280×200)

f.49 Torn out
Insc: (on stub) *A. Welby Pugin | 20/8/16*
See [160] & note to ff.8-11.

f.50 BASLE (Switzerland): Church of St Martin
Distant view of spire with river (the Birsig Fluss) in foreground
Insc: *Basle*
Pencil (200 × 140)

A leaf between ff.50 & 51 has been cut out, *see* [159].

f.51 BASLE (Switzerland): Church of St John & bridge chapel
View of bell turret of St John's, with detail of gargoyle & view of Late Gothic bridge chapel with details of sculpture to a larger scale
Insc: *Basle, chapel on the Bridge & St John*
Pencil (200 × 280)
The bridge chapel no longer exists.

f.52 BASLE (Switzerland): Cathedral
Study of metal gargoyle, view of C14 group of St George & the Dragon backed by astronomical clock with Gothic dial & canopy, studies to larger scale of dragon & 2 angels holding crested helm above St George, outline elevations of C15 window tracery
Insc: *gargoyle in thin metal, clock & windows of cloisters*
Pen & coloured washes (280 × 200)
Of the ten tracery patterns shown, one is from the easternmost window of the S nave aisle, the rest are from the cloisters.

f.53 BASLE (Switzerland): Cathedral
Plan of large cloister, view inside E walk, plan & view of 1 bay of W walk, study of Late Gothic foliage knot & outline elevation of tracery of southernmost window of E walk of small cloister
Insc: *Cloisters Basle*
s & d: *AWP (in monogram) ugin | 1845*
Pen (280 × 200)
Pugin has added non-existent ridge ribs to his plan of one W walk bay.

f.54 BASLE (Switzerland)
View in street of late medieval houses
Insc: *Maison de M. De Spire & Basle*
Pencil (280 × 200)

f.55 BASLE (Switzerland): Fish market well
View of well with smaller well to the left & tall houses with mansard roofs beyond
Insc: *Basle*
Pencil (280 × 200)

f.56 BASLE (Switzerland): Town hall
Studies of furniture of council chamber, including chest front with Virgin & Child among foliage, lock plate, tiles, hinge & section of decorated beam
Insc: *Part of a stone in wall, incised Beams*, with notes of colour & *Council Chamber Basle*
Pencil, (section of beam) pen & blue wash (280 × 200)

f.57 BASLE (Switzerland): Cathedral
Studies of tracery & foliage carving on choir stalls, view of Late Gothic bench, with details of foliage carving to larger scale
Insc: *Basle & seats in Cathedral*, with dimensions given
Pencil (280 × 200)

f.58 BASLE (Switzerland)
Elevation & details to larger scale of Late Gothic cupboard in cathedral & view of old houses among trees
Insc: *Basle & Key 4013*, with dimensions given; (under elevation of cupboard) *1 1/2 to a foot, Ambry Cathedral Basle & Date 1518*
s & d: *AWP (in monogram) ugin | 1845*
Pen, (old houses) watercolour (280 × 200)

f.59 BASLE (Switzerland): Cathedral
Studies of choir stalls, including end partition, seat, pinnacle, blind tracery & mouldings
Insc: *Basle*, with dimensions given
Pencil (280 × 200)

f.60 BASLE (Switzerland): Town hall
View of courtyard, with details of cornice to larger scale, studies of clock dial, view, part-plan & details of foliage of bell turret
Insc: *town hall & Basle*
Pencil (200 × 280)

Pugin's diary for 1845 records that he was in Basle 31 July to 2 August.

f.61a SCHAFFHAUSEN (Switzerland)
General view of town from W with River Rhine in foreground
Insc: *Schaffhausen*
Pencil (90 × 160)

f.61b SCHAFFHAUSEN (Switzerland)
Distant view of minster from E with part of town in foreground
Insc: *Schaffhausen*
Pencil (90 × 160)

f.62a & b SCHAFFHAUSEN (Switzerland)
Views of Rhine Falls with castle (Schloss Laufen) on right
Insc: *Schaffhausen*
Pencil (90 × 160)

f.63a SCHAFFHAUSEN (Switzerland)
View of river bordered by old houses with bridge in middle distance & tower with tall roof beyond
Insc: *Schaffhausen*
Pencil (160 × 90)

f.63b SCHAFFHAUSEN (Switzerland)
View of other side of tower seen in No.1 showing the river flowing under it through 2 arches with portcullises
Insc: *Schaffhausen*
Pencil (160 × 90)

f.64a SCHAFFHAUSEN (Switzerland): Citadel
General view & studies of wooden caves construction
Insc: *Schaffhausen*
Pencil (160 × 90)

f.64b (Switzerland): Citadel
View of tiled stove, outline plan of staircase & study of roof tiles
Insc: *antient wall stove in the Citadel & five under from the other room*, with (plan of staircase) dimensions given
Insc: *Schaffhausen*
Pencil (160 × 90)

f.65a SCHAFFHAUSEN (Switzerland): Citadel
View of exterior with steps in foreground
Insc: *Schaffhausen*
Pencil (160 × 90)

f.65b SCHAFFHAUSEN (Switzerland): Citadel
View of circular tower with conical roof & weir in foreground
Insc: *Schaffhausen*
Pencil (160 × 90)

f.66 BASLE (Switzerland)
SCHAFFHAUSEN (Switzerland): Schloss Laufen
View of street scene & study of early C15 window tracery in Basle & distant view of Schloss Laufen
Insc: *Basle & Schaffhausen*
Pencil (90 × 160)

Pugin's diary for 1845 notes that he was at Schaffhausen 2-4 August.

A leaf has been cut from between ff.66 & 67, *see* [151].

f.67a FREIBURG-IM-BREISGAU (Baden-Württemberg): Falkenstein Haus
View of early C16 door & oriel of Falkenstein Haus, studies of wooden brackets & tracery of cloister walk
Insc: *Freiburg*
Pen (160 × 90)

f.67b FREIBURG-IM-BREISGAU (Baden-Württemberg): Kaufhaus
View & details of C16 oriel from Kaufhaus & outline elevation of another C16 oriel
Insc: *Freiburg*
Pen (160 × 90)

f.68a FREIBURG-IM-BREISGAU (Baden-Württemberg): View, horizontal section & detail of Late Gothic fountain
Insc: *Freiburg*
Pen (160 × 90)

f.68b FREIBURG-IM-BREISGAU (Baden-Württemberg): Minster
View of organ in nave
Insc: *Fribourg*
Pen (160 × 90)

f.69 FREIBURG-IM-BREISGAU (Baden-Württemberg): Minster
Studies of bell carriages
Insc: *Fribourg & first (sic) & best castings of bells. | I have ever seen*, with dimensions given
Pen & yellow wash (160 × 90)

f.70 FREIBURG-IM-BREISGAU (Baden-Württemberg): Minster
Studies of late C13 statues of Wise & Foolish Virgins in W porch, stained glass figure of St John & iron grille inside S nave porch
Insc: *from the W. Porch, Fribourg*, with (on stained glass figure of St John) notes of colours
Pen & pencil (280 × 200)

f.71 FREIBURG-IM-BREISGAU (Baden-Württemberg): Minster
Studies of iron railings from choir ambulatory chapels
Insc: *Iron Railings in Minster & Fribourg*
Pen (280 × 200)

f.72 FREIBURG-IM-BREISGAU (Baden-Württemberg): Minster
Studies of early C14 niche canopies from nave piers
Insc: *Details Minster Freyburg*
s & d: *AWP (in monogram) ugin | 1845*
Pen (280 × 200)

f.73 FREIBURG-IM-BREISGAU (Baden-Württemberg): Minster
View & details to larger scale of early C16 fountain behind high altar
Insc: *fountain back of high altar | Fribourg*, with dimensions given
s & d: *AWP (in monogram) ugin | 1845*
Pen (280 × 200)

This extraordinary object is no longer to be seen in the Minster.

f.74 FREIBURG-IM-BREISGAU (Baden-Württemberg): Minster
Studies of early C14 niche canopies & organ in nave
Insc: *Canopies of nave pillars | Fribourg*
s & d: *AWP (in monogram) ugin | 1845*
Pen & wash (280 × 200)

f.75 FREIBURG-IM-BREISGAU (Baden-Württemberg):
Minster
View of wall arcading in W porch & details to larger
scale
Insc: *Details of W. Porch, Minster, Freyburg*
s & d: *AWP* (in monogram) *ugin* | 1835
Pen (280×200)
The date on this drawing must be a mistake.

f.76 FREIBURG-IM-BREISGAU (Baden-Württemberg):
Minster
Studies of early C14 stained glass windows in nave
aisles
Insc: *Freiburg, windows of nave & none of the blue very*
dark, with notes of colours
s & d: *AWP* (in monogram) *ugin* | 1845
Pen (280×200)

Pugin's 1845 diary notes that he was in Freiburg 4-6
August.

f.77a WORMS (Rheinland-Pfalz): Cathedral
Distant view, with part of town seen from the Rhine
Insc: *Worms*
Pencil (90×160)
Pugin's 1845 diary records that he visited Worms on
30 July.

f.77b BRAUBACH (Rheinland-Pfalz)
View of town & Marksburg Castle from the Rhine
Pencil (90×160)

f.78a BRAUBACH (Rheinland-Pfalz): Marksburg Castle
Distant view from the Rhine with town in foreground
s: *AWP* (in monogram) *ugin*
Pen (90×160)
Verso: Two views & part-view
Insc: *Maxburg*
Pencil

f.78b OBERWESEL (Rheinland-Pfalz)
Views of church of Our Lady & castle
Insc: *oberwesel*
s: *AWP* (in monogram)
Pen (160×90)
Verso: KAUB (Rheinland-Pfalz): Burg Gutenfels
Distant view from the Rhine with town in foreground
Insc: *Caub*
Pencil

f.79a BOPPARD (Rheinland-Pfalz)
KAMPBORNHOFEN (Rheinland-Pfalz)
Views of Boppard, with Carmelite church in foreground
& Kamp-Bornhofen from the Rhine, with castles
of Liebenstein & Sterrenberg
Insc: (in pencil) *Boppard & Liebestein. Sternburg*
Pen (160×90)
Verso: FREIBURG-IM-BREISGAU (Baden-
Württemberg): Minster
Slight sketches of W tower
Pencil

f.79b ST GOARSHAUSEN (Rheinland-Pfalz)
Views of town from the Rhine, with castle of Burg
Katz & of small unidentified church with W steeple
Insc: *near St Goar*
s: (on mount) *AWP* (in monogram) *ugin*
Pen (160×90)
Verso: COLOGNE (Nordrhein-Westfalen): Church of
St Kunibert
Slight sketches of head reliquaries on shelves & study
of figure of praying canon
Insc: (in pencil) *corpora sanctorum in pace sepulti sunt |*
et vivunt nomina eorum in | aeternum
Pencil, (praying canon) pen
More considerable studies of the same reliquaries are
on f.3 and the same inscription appears on f.5.

f.80a WORMS (Rheinland-Pfalz)
Two street scenes & study of Late Gothic door
handle
Insc: *Worms*
Pen (160×90)

f.80b WORMS (Rheinland-Pfalz)
Study of C18 bench & view of small parish church
Insc: *Byzantine ... (word illegible) chapel with Carvings |*
of the Root of Jesse annunciation (sic) &c | round the walls.
font 7 prophets bearing skulls & our Lord choir vile 17
Cent | immense painting of St Christopher with incised
nimbus, with (on study of bench) dimensions given
Pen (160×90)

f.81a MALINES (Antwerpen, Belgium): Market hall
Studies of angle turret
Insc: *Turret | Malines*
Pen (160×90)

Verso: OBERWESEL (Rheinland-Pfalz)
Two views of town, 1 with church of Our Lady &
1 with church of St Martin
Insc: *oberwesel & from St Goar to oberwesel by carriage*
Pencil

f.81b WORMS (Rheinland-Pfalz): Church of Our Lady
Part-plan, part-elevation & detail of canopy of W door
Insc: *Worms, 5 wise virgins, our lord, angel, Death of |*
B virgin our Lord | receiving her soul, W door | Liebfrauen
kirche | fine South | Door | cloister demolished 1804 &
west door | Worms, with dimensions given
Pen (160×90)

f.82 BASLE (Switzerland)
Studies of wooden refectory table & roof of railway
station
Insc: *Framing of | Railway stations. | Baden Line |*
very good & Basle
Pen (160×90)

f.83 BRUGES (West-Vlaanderen, Belgium): Town hall
Studies of Late Gothic lock plates & door knockers
Insc: *Iron work. | Town hall | Bruges, with dimensions*
given
s & d: *AWP* (in monogram) *ugin* | 1845
Pen (280×200)
Pugin's diary for 1845 records that he was in Bruges
14-15 August.

[108]-[110] Miscellaneous sketches, English &
foreign I-III
Volumes of sketches mostly of ecclesiastical buildings
but including some secular buildings in England
(mainly in the E Riding of Yorkshire, Leicestershire,
Nottinghamshire & the Fenland areas of Lincolnshire
& Norfolk), Scotland, Wales, Belgium, France &
NW Germany, of many dates including 1839, 1841,
1842, 1847, 1849, 1850, 1851
91, 92, 50 leaves respectively; drawings inlaid, often
more than one to a leaf; partly original brown leather
bindings insc. on front & back in quaterfoil with
Latin cross & *AWP* (in monogram) & on spine on
red labels *A. W. N. Pugin & Sketches Miscellaneous*
English & Foreign I, II & Sketches Miscellaneous English
& Foreign I, II & III (375×275)
[4], [5] Insc: (verso of front endpaper) *Jane Welby*
Pugin; front endpaper of [6] missing
Prov: Pres. on loan by Mrs F. Mackey, 1946

These three volumes are bound uniformly with
[105]-[107] and the drawings are inlaid in a similar
manner. However, it may be suspected that they date
from after Pugin's death for unlike [105]-[107] they
contain no inscriptions on the leaves themselves and
the drawings follow no particular order. There are
several groups of sketches which are scattered at
random through all three volumes. Because of this,
and because the drawings are generally rather slight,
no attempt has been made to catalogue them as fully
as the previous volumes.

However, it has been possible in many cases to give
identifications, and these have now been added to the
volumes in pencil. The majority of the drawings are
on pages from small sketchbooks such as [111] and
are mounted four to a page. There are also occasional
large studies as in [105]-[107]. From Pugin's diaries
it is clear that most of the English sketches were done
between visits to clients and building sites. The many
drawings of Leicestershire, for example, are explained
by Pugin's friendship with Ambrose Lisle Phillips
of Garendon, for whom he made a presentation volume
of drawings (see [43]), designed furnishings for the
chapel at Grace Dieu Manor [44] and designed a
Cistercian monastery at Mount St Bernard. Several
groups of drawings may be dated by reference to the
diaries. They are as follows: Bristol cathedral and
Whitby Abbey (on opposite sides of the same sheets)
31 January and 4 April 1839; Naworth Castle,
Cumberland, 6 July 1841; Thornton Abbey gatehouse,
Lincolnshire, 11 May 1842; Bologna, Padua, Ferrara,
Verona and Venice 17-28 May 1847 (see note to [106]);
Scottish regalia at Edinburgh Castle and C15 maces
at St Andrew's University 10-13 August 1849; France,
Belgium and NW Germany (mainly Lübeck, Münster,
Minden, Brunswick) 14 May to 3 June 1850; France,
Belgium, Netherlands 15-31 July 1851 (numerous
studies of rood screens, possibly in connection with
his book *A Treatise on chancel screens and rood lofts, their*
antiquity, use & symbolic signification, 1851). There are
in addition several non-topographical items: illustration
of Protestant iconoclasm, c.1834, [108], f.1 (see [23]);
design for an unidentified library, c.1836, [110], f.42
(see [30]); sketches of Pugin's family with other
decorative details [110], f.44 (reprd *Stanton*, fig.118);
illustration of a religious procession [110], f.45
(see [29]).

[111] Sketchbook
Studies of ecclesiastical buildings & furnishings in
East Anglia, Lincolnshire & Kent, floor tiles &
arch mouldings at St Patrick's cathedral, Dublin,
studies of shipping & various notes, including a list
of accommodation for Maynooth College, Co Kildare,
Ireland, 1845 & 1848
Pencil & pen (90×160)
76 leaves, bound in brown leather boards with metal
clasp
Prov: Pres. on indefinite loan by Dr J. P. P. Mackey,
1974

The sketches in this book are all executed with the
light, rapid touch that characterizes Pugin's mature
drawing style. They can be assigned to various dates
in the years 1845 and 1848 by comparing the subjects
with the itineraries noted in the diaries for those years
(for exact dates see entries for individual drawings).
This sketchbook is chiefly interesting as an example
of the kind of material used by Pugin to compile the
English sections of the bound volumes of sketches
[108]-[110]. Most of the drawings were made during
journeys undertaken in connection with his architectural
practice, in contrast to the Continental sketches
which were the products of extended study tours.
Inscriptions have not been given as most are simply
place names. The majority but not all the identifications
given are Pugin's.

f.1 Verso: Slight sketches of obtuse arch springings &
of quaterfoil

f.2-3 REEPHAM (Norfolk): Church of St Mary
Studies of piscina & other details; study of iron door
hinge

f.3 REEPHAM (Norfolk): Churches of St Mary &
St Michael
View of 2 churches in 1 churchyard; parapet of St
Michael & window from St Mary
Pugin's diary for 1845 notes a visit to Reepham on
4 July.

f.4 FOULSHAM (Norfolk): Church of the Holy Innocents
Studies of window, W door & tower base course

f.5 GUESTWICK (Norfolk): Church of St Peter
Plan, studies of tower parapet & head of saint from dado of rood screen

f.5v WOOD DALLING (Norfolk): Church of St Andrew
Studies of window & niches over S porch

ff.6-12v SALLE (Norfolk): Church of St Peter & St Paul
Studies of traceried bell opening of tower, S porch jamb & arch mouldings, wooden tracery of W doors; wooden tracery of S door; plan & section of chancel roof; details of stalls & woodwork; sketch plan, plan & elevation of stalls, tracery; traceried spandrels from aisle roofs; painted cove of nave roof, part-elevation of font; mouldings & plan of font; general view of font with cover & W gallery, part vertical elevation of font cover; study of fronts of choir stalls, details of nave roof truss
Pugin's diary for 1845 notes a visit to Salle on 4 July

ff.9, 10, 12r Blank

ff.13v, 14v, 15v CAWSTON (Norfolk): Church of St Agnes
Studies of foliage diaper, S transept tracery & gable cross; details of W tower; part-elevation & mouldings of W tower

ff.16, 16v, 17v AYLHAM (Norfolk): Church of St Michael
Tracery patterns; mouldings & study of niche of W tower; S transept tracery, sedilia

f.18v ERPINGHAM (Norfolk): Church of St Mary
Details of window tracery & tracery of W door

ff.19v, 20v, 21, 21v CROMER (Norfolk): Church of St Peter & St Paul
Details of tracery & base mould, key; niche & base mould of tower, details of N porch; details of buttress niches & flushwork
Pugin's diary for 1845 mentions a visit to Cromer 4-5 July.

f.22v OVERSTRAND (Norfolk): Church of St Martin
TRIMMINGHAM (Norfolk): Church of St John the Baptist
Mouldings & elevation of W door arch & bell opening of W tower at Overstrand, part-plan of tower & detail of chancel window at Trimmingham

ff.23v, 24 PASTON (Norfolk): Church of St Margaret
Details of rood screen; outline elevation & details of rood screen

ff.24v, 25v BACTON (Norfolk): Church of St Andrew
Details of tracery; details of W door & rood screen

f.26v WALCOTT (Norfolk): Church of All Saints
Details of rood screen

f.27 WALCOTT (Norfolk): Church of All Saints
HAPPISBURGH (Norfolk): Church of St Mary
Details of sedilia at Walcott; end elevation of seat at Happisburgh

ff.27v, 28 HAPPISBURGH (Norfolk): Church of St Mary
Details of screen & steps to font; view through open door to sea, with many notes of colours

ff.28v, 29v WALSHAM, NORTH (Norfolk): Church of St Nicholas
Details of tracery & sedilia; view of porch & outline plan of church
Pugin's diary for 1845 notes a visit to North Walsham on 5 July.

f.30v Details of unidentified C15 rood screen

ff.31v, 32v WORSTEAD (Norfolk): Church of St Mary
Details of screen roof & font cover; details of tracery & flushwork of W tower

f.33v CATFIELD (Norfolk): Church of All Saints
Crowns from paintings of kings on rood screen

f.34 TERRINGTON ST CLEMENT (Norfolk): Church of St Clement
TRUNCH (Norfolk): Church of St Botolph
Views of font cover

f.35 RANWORTH (Norfolk): Church of St Helen
Elevation & plan of rood screen

f.35v HUNSTANTON (Norfolk): Church of St Mary
Details of decorative painting on rood screen

ff.36v, 37 DUBLIN (Ireland): Cathedral of St Patrick
Tiles & arch mouldings from choir
Pugin crossed from Birkenhead to Dublin on 12 July 1845. The main reason for his visit to Ireland was to discuss the project of building Maynooth College in Co Kildare (see ff.72-73 below). Presumably this sketchbook was then put away for three years, see ff.37 onwards.

ff.37v, 38 MAIDSTONE (Kent): Church of All Saints & Archbishop's Palace
Plan of choir & sedilia of church, view of palace from river & elevation of late medieval timber framed wing of palace
Pugin married his third wife Jane Knill on 10 August 1848. On 21 August they set out on their wedding tour, travelling from Ramsgate through Maidstone to London. Most of the remaining sketches in this volume (ff.37v-58) were made in the first part of this extensive tour, during which they travelled around the country going as far N as Dundee, W to Bangor and S to Dorchester, returning to Ramsgate on 23 September.

f.39 EAST FARLEIGH (Kent)
Outline sketches of church & medieval bridge

f.39v CAMBRIDGE: King's College chapel
Kneeling figure, crowns & mitre from stained glass windows

f.40 CAMBRIDGE: Christ's College & church of St Michael
Study of oriel from founder's lodgings at Christ's College; ground plan of a bench end from St Michael's
Pugin's 1848 diary notes a visit to Cambridge on 24 August.

f.40v, 41v HADDENHAM (Cambs): Church of the Holy Trinity
S transept window; tracery & mouldings of W tower windows

ff.42v, 43, 43v, 44, 45 SUTTON-IN-THE-ISLE (Cambs): Church of St Andrew
Bench end; aisle tracery; section & mouldings of pier; elevation & details of image niche in S aisle; N elevation & details of N porch

ff.46-55 ELY (Cambs): Cathedral
Mouldings of great gate of precinct; view of S end of Prior's house with other details; details of refectory undercroft & cloister window; jamb moulding & transomed window in precinct; fireplace of Prior Crauden's study; details of cathedral church including plan of presbytery pier; canopy of tomb of John Tiptoft, Earl of Worcester; canopy work & grille from Bishop West's chantry; tracery from pinnacle of choir, tracery & vault plan from Lady chapel
Pugin's 1848 diary notes a visit to Ely on 24 & 25 August.

f.56 ELY (Cambs): Cathedral
PETERBOROUGH (Northants): Cathedral
Traceried parapet from octagon at Ely & gable cross from Peterborough
Pugin's 1848 diary notes a visit to Peterborough on 25 August.

f.57 PETERBOROUGH (Northants): Cathedral
STAMFORD (Lincs): Church of St Martin
Moulding of arch in cloister & details of arcading from W tower of St Martin's, Stamford
Pugin's 1848 diary notes a visit to Stamford on 25-26 August.

f.58 View of & part-plan of late C16 or early C17 manor house, possibly Marston Hall (Lincs)
See also ff.64 et seq.

f.59 FORDWICH (Kent)
Study of C17 & C18 civic maces & seal

f.60v Studies of 2 light Perpendicular opening

f.61 RANWORTH (Norfolk): Church of St Helen
View & details of rood screen

ff.62v, 63v Miscellaneous small details of unidentified churches

ff.64, 65v, 66, 66v Studies of house shown on f.58

f.67v Studies of shingled spire & C14 tracery

f.68v ELY (Cambs): Cathedral
View of W tower from octagon
This view is of considerable interest because it shows the octagon before the restoration by Sir Gilbert Scott, begun in 1860.

f.69 Outline plans of unidentified buildings

f.72 Outline plan of a chapel incorporating an antechapel of Oxford College type; probably an idea for Maynooth College, Co Kildare, Ireland

ff.72v, 73 Notes of numbers of students to be accommodated in new buildings for Maynooth College, Co Kildare, Ireland
These notes, which are of a preliminary nature, were probably made during Pugin's first visit to discuss plans for Maynooth on 13 July 1845. See also [53].

f.73v Slight sketches of Gothic canopies & notes on projects on which Pugin was currently working, including Bilston, St George's cathedral, Southwark, Albury & Ushaw College

ff.74v-76 Miscellaneous jottings & sketches

[112]-[162] Unbound topographical drawings
Prov: Unless stated otherwise all the following
drawings were pres. on loan by Mrs. F. Mackey, 1946

Belgium

[112] ANTWERP: Royal Museum of Fine Arts
Studies of paintings by later medieval & Renaissance
masters (9):

1 Angel of the Annunciation by Simone Martini

Insc: *Gallery Antwerp*

Pen & watercolour, on Pugin's mount & later mount
(160 × 110)

2 Lectern, morse, cup with hinged lid & priest
celebrating Mass before altar surmounted by reredos
& Virgin & Child in tabernacle from triptych of the
Seven Sacraments by Roger van der Weyden
Insc: *Gallery Antwerp* & (beside cup with hinged lid)
for holy oils

s & d: *AWP* (in monogram) *ugin* | 1842

Pen, with traces of Pugin's mount (150 × 110)

Reprd: S. Ayling, *op. cit.*, pl.47

Pugin did not travel abroad in 1842 but it is possible
that he added this date when the drawing was
mounted and bound into a volume of his topo-
graphical sketches. The study of the cup with the
hinged lid was used for an illustration of an ampulla in
Glossary of ecclesiastical ornament and costume, 1844, p.34

3 Kneeling censing angel & banderole from panel of
the Benediction formerly attributed to Justus van
Gent

Pen, with traces of Pugin's mount (130 × 90)

4 The Holy Women at the Tomb by Gerard David,
with studies of heads to larger scale

Insc: *Gallery Antwerp*

s & d: *AWP* (in monogram) *ugin* | 1833

Pen & watercolour (study of whole), pen (studies of
heads), on remains of Pugin's mount (110 × 160)

Reprd: S. Ayling, *op. cit.*, pl.41

5 Head of Virgin from panel by Quentin Massys, with
details of left eye & edging of cloak to larger scale

Insc: *Gallery Antwerp*

Pen, on remains of Pugin's mount (160 × 110)

Reprd: S. Ayling, *op. cit.*, pl.46

6 Virgin from left-hand panel of diptych painted by
so-called 'Bruges Master of 1499' & details to larger
scale [Fig.115]

Insc: *Gallery Antwerp*

s: *AWP* (in monogram)

Watercolour (Virgin), pen (details), on remains of
Pugin's mount (160 × 110)

Reprd: S. Ayling, *op. cit.*, pl.44

7 Kneeling abbot from right-hand panel of diptych
by so-called 'Bruges Master of 1499', with details
from both panels to larger scale

Insc: *Musee Antwerp*

s: *AWP* (in monogram) *ugin*

Pen, on remains of Pugin's mount (150 × 110)

Reprd: S. Ayling, *op. cit.*, pl.36

8 Seated Virgin from Calvary by Antonello da Messina,
with details including cloth canopy from left-hand
panel of triptych by the Master of Hoogstraeten
Insc: (beside canopy) *for B Sacrament & Antonello da*
Messina

s: *AWP* (in monogram)

Watercolour (Virgin), pen (details), on remains of
Pugin's mount (150 × 110)

9 Standing figure of St Paul from fresco by Bicci di
Lorenzo, flying angel holding cloth canopy from
painting of standing Virgin by Jan van Eyck,
kneeling nun from panel of Christ before the
Crucifixion by follower of Cornelis Engelbrechts &
cursing from portrait of an unknown canon by
Memlinc

Watercolour (St Paul & angel), pen (nun & cursing),
on remains of Pugin's mount (160 × 110)

It seems likely that these studies of paintings in the
Antwerp Museum were originally bound into one
volume of Pugin's sketches as several of them appear,
with others not in the RIBA Drawings Collection,
as pls.31, 34-36, 38, 41-47, S. Ayling, *op. cit.*

[113] LOUVAIN (Brabant): Church of St Peter
Studies of crozier & cross from wings of triptych
by Dieric Bouts

Insc: *from a picture by Jean de Bruges* | *Cathedral, Louvain*,
(beside stave of crozier) *Red & blue* & (beside stave
of cross) *chrysal*

Pen (250 × 190)

[114] NAMUR: Convent of Les Soeurs de Notre-Dame
General view & more detailed studies of a lectern;
studies of a ring & a foot reliquary, 1851

Insc: *Reliquaries at* | *Les Soeurs de Notre Dame* | *Namur*,
There are 2 curious | *low embroidered mitres*, (beside study
of enamel quatrefoil on base of lectern) *Black* | *groumd*
& *Crucifixion St John* | *B. Virgin*

Pen (250 × 160)

The Department of Prints & Drawings of the V & A
has two studies of metalwork belonging to the same
convent identical in style and format and dated 1851.
Pugin's diary for 1851 notes that he was in Namur
on 23 & 24 July.

France

[115] AMIENS (Somme): Cathedral

Views (2):

1 N transept façade & N side of nave, 1836 [Fig.113]

Insc: *Amiens from. The NW*

Pencil, on Pugin's mount, later back-mounted
(260 × 170)

Reprd: S. Ayling, *op. cit.*, pl.202

This sheet was originally f.19 of [105].

2 Upper part of flèche, 1836

Insc: *termination of spire Amiens*

w/m: (mount) J. Whatman 1842

Watercolour, on Pugin's mount (190 × 100)

This sheet was originally f.29 of [105].

[116] AMIENS (Somme): Church of St Germain

View of portal, 1836

Insc: *S Germain Amiens*

w/m: J. Whatman Turkey Mill 1836

Pencil, on Pugin's mount, with later mount (260 × 160)

Reprd: S. Ayling, *op. cit.*, pl.196

This sheet was originally f.21 of [105].

[117] AMIENS (Somme): Church of St Leu

View of W front from street, with towers of cathedral
in background, 1836

Insc: *St Leu Amiens*

Pencil, on remains of Pugin's mount, later back-mounted
(190 × 120)

Reprd: S. Ayling, *op. cit.*, pl.201

This view was originally bound in [105].

[118] AMIENS (Somme)

View of façade & tower of Late Gothic parish church,
1836

Insc: *Amiens*

Reprd: S. Ayling, *op. cit.*, pl.200 (identified wrongly
as St Leu, Amiens)

This view was originally bound in [105].

For other topographical sketches of Amiens of 1836
see [105], ff.22-25, 32.

[119] BEAUVAIS (Oise): Cathedral

Views (3):

1 Exterior of chevet, 1836

Insc: (on mount) *apsis of cathedral Beauvais*

Pencil, on remains of Pugin's mount, later back-
mounted (210 × 180)

Reprd: S. Ayling, *op. cit.*, pl.205

2 Façade of N transept, 1836

Insc: *N Portail. Beauvais*

Pencil, on remains of Pugin's mount, later back-
mounted (210 × 180)

3 C14 clock in N transept, 1847

View & section of cornice, below dial

Insc: *clock. Cathedral. Beauvais*

s: *AWP* (in monogram) *ugin*

Pen & pencil, on remains of Pugin's mount, later
back-mounted (180 × 110)

No.1 was originally f.35 in [105], No.2 was part of the
leaf between ff.32 & 33 in [105] and No.3 was part of a
leaf between ff.12 & 13 in [106]. For other
topographical drawings of Beauvais of 1836 see [105],
ff.33-34, 37-42, 44-46, and for others of 1847 see [106],
ff.10-13.

[120] BEAUVAIS (Oise)

View of street with timber-framed houses looking
towards gateway, 1847

s: *AWP* (in monogram) *ugin*

Pen, on remains of Pugin's mount, later back-mounted

This view has been cut from f.11 of [106]. For other
topographical drawings of Beauvais of 1847 see [106],
ff.10-13.

[121] BLOIS (Loir-et-Cher)

View of medieval street crossed by an enclosed
wooden bridge, 1847

s & d: *AWP* (in monogram) 1847

Pen, on remains of Pugin's mount, later back-mounted
(160 × 100)

This view has been cut from f.55 of [106]. It belongs
to a group of drawings of Blois made 6 April 1847
(see [106], ff.54-58).

[122] BOURGES (Cher): Hôtel Cujas

View of courtyard, 1851

Insc: Verso (in later hand) *Jacque Coeur Bourges* |
A Welby Pugin | 1851

Pencil, on later mount (170 × 100)

Pugin's diary for 1850 records that he was in Bourges
12-13 July. The Hôtel Cujas, completed in 1515, is
interesting as a rare French example of diapered
brickwork. The inscription is incorrect.

[123] CHARTRES (Eure-et-Loir): Cathedral

Views of interior, 1837 (2):

1 S choir aisle from transept

Insc: *Chartres* | *S aisle of choir*

2 N choir aisle from transept

Insc: *Chartres* | *N aisle of choir*

1-2 s & d: *AWP* (in monogram) *ugin* | 1837

Watercolour, on Pugin's mount, with later mount
(170 × 120)

Pugin's diary for 1837 records that he was in Chartres
14-16 July. These studies show exceptionally well his
ability to capture the play of coloured light from
stained glass windows upon limestone interiors. Both
drawings appear to have been mounted for framing
(see note to [154]).

[124] ÉVREUX (Eure): Cathedral
Views of interior, 1837 (2):

1 Pulpit seen across nave
s & d: *A Pugin* | 1837

Watercolour, on remains of Pugin's mount, with later mount (170 × 100)

2 N transept rose window & triforium

s & d: *A W Pugin* 1837

Watercolour, on remains of Pugin's mount, with later mount (180 × 100)

Pugin's 1837 diary records that he was in Evreux 16-17 July. Other views of Evreux, presumably from the same sketchbook, are reproduced as pls. 227, 229-236, 239-242 in S. Ayling, *op. cit.*

[125] GISORS (Eure): Church of St Gervais

Views of exterior, 1836 (2):

1 W front

Insc: *Gisors*

Pencil, on remains of Pugin's mount, with later mount
Reprd: S. Ayling, *op. cit.*, pl. 204

This sheet was originally f. 48 of [105].

2 Chevet from SE

Insc: *Gisors*

Pencil, on Pugin's mount, later back-mounted
(260 × 180)

Reprd: S. Ayling, *op. cit.*, pl. 107

This sheet was originally f. 49 of [105].

Pugin's diary for 1836 records that he was at Gisors 8-9 July. For other drawings made on this visit to Gisors see [105], ff. 47-53.

[126] HONFLEUR (Calvados)

View of shore with ships, 1836

Insc: *Honfleur*

Pencil (120 × 170)

This view was originally part of f. 73 of [105]. Pugin's diary for 1836 notes that he was at Le Havre 17 & 19 July, and possibly he visited Honfleur on that occasion. Honfleur is also mentioned in the diary for 1837 under 23-24 July.

[127] NOYON (Oise): Cathedral

Studies of incised tomb slabs, 1851 (2):

1 C17 tomb slab of priest, with details to a larger scale

Insc: *Noyon, Singlar* (sic) *indication of the legs through albe, 1573 & 1607*

Pen over pencil, on later mount (170 × 110)

2 C15 tomb slab of priest, showing details of costume to a larger scale & position of inscription

Insc: *Noyon & inscription*

Pen over pencil, on later mount (170 × 110)

The Department of Prints & Drawings of the V & A has three very similar studies of effigies at Noyon dated 1851. Pugin's diary for 1851 records that he made a day trip to Noyon from Paris on 19 July.

[128] PARIS: Church of St Gervais & St Protas
Interior view of axial chapel, showing altar with high reredos, 1836 or 1837

Insc: *Lady Chapel St Gervais Paris* | *recently decorated but not well done*

Pencil, on Pugin's mount, later back-mounted
(260 × 180)

This sheet originally formed f. 2 of [105]. For dating see note to [105].

[129] POITIERS (Vienne): Ducal Palace & Hôtel de la Prévôté

Views & details, 1847 (4):

1 Ducal Palace: part external elevation & detail of pinnacle of great hall; part-plan, outline elevation & study of 1 of buttress statues of Tour Maubergeon
Insc: (beside elevation of Tour Maubergeon)
weathering goes down | 17 - feet

2 Ducal Palace; plan of corner turret, interior elevation & details of tracery, mouldings & springer of great hall

Insc: (beside vertical section of over mantel cornice)
The Mould | *projects more* | *in proportion* | *to its height*,
This end has been spoilt | *from* ... (illegible) *the piers in*

centre of windows & The lancets go behind the other windows
... (word illegible) *is very bad*

3 Part-plan & part longitudinal section of 1 bay of roof over great hall of Ducal Palace; detail of window on street front of Hôtel de la Prévôté

Insc: *hotel de la prévôté, Roof of the* | *Salle des pas perdus*
& (under section) *50 feet wide*

4 View of street front of Hôtel de la Prévôté

Insc: *hôtel de la Prévôté*

1-4 Insc: As above & *Poitiers*

Pen, on Pugin's mount (160 × 100)

This sheet has been cut from between ff. 63 & 64 of [106]. Pugin's diary of 1847 shows that he stayed in Poitiers 8-10 April. For other drawings made on this visit to Poitiers see [106], ff. 60-64.

[130] ROUEN (Seine-Maritime): Cathedral

Views of interior, 1837 (2):

1 S transept looking S in W aisle, with kneeling figures

Insc: *aisle. S. transept*

Watercolour, on remains of Pugin's mount, later back-mounted (160 × 80)

2 N transept E aisle

s & d: *AWP* (in monogram) *ugin* | 1837

Watercolour, on remains of Pugin's mount, later back-mounted (180 × 80)

Reprd: S. Ayling, *op. cit.*, pl. 390 (where wrongly identified as S transept)

The view of the S transept may be dated 1837 on account of its similarity to the view of the other transept. Both have evidently been cut from a volume of sketches devoted to Rouen (see note to [138]).

[131] ROUEN (Seine-Maritime): Church of St André-aux-Fèvres

View of choir & tower from street looking NW

Pencil, on remains of Pugin's mount (210 × 140)

Pugin's view shows this small Flamboyant church already secularized, with windows blocked and a door forced through the E wall. Only the tower is now standing.

[132] ROUEN (Seine-Maritime): Church of St Maclou
View of N transept rose window & triforium, 1836 or 1837

Insc: *St Maclou & window of N transept*

s: *AWP* (in monogram) *ugin*

Watercolour, on Pugin's mount (190 × 80)

Reprd: S. Ayling, *op. cit.*, pl. 429

For evidence of date see note to [138].

[133] ROUEN (Seine-Maritime): Church of St Patrice
View in N aisle

s: *AWP* (in monogram) *ugin* | 1837

Watercolour, on remains of Pugin's mount, later back-mounted (180 × 110)

Another view of the N aisle of St Patrice is reproduced as pl. 405 in S. Ayling, *op. cit.* For evidence of date see note to [138].

[134] ROUEN (Seine-Maritime): Church of St Vincent
Views of interior (2):

1 north aisle of choir *St Vincent* | *Rouen*

2 south aisle of *St Vincent* | *Rouen*

1-2 Insc: As above

s & d: *AWP* (in monogram) | 1836

Watercolour, on Pugin's mount (160 × 100)

Both drawings seem to have been mounted by Pugin for framing (see note to [154]). For evidence of date see note to [138].

[135] ROUEN (Seine-Maritime): Museum of Antiquities

Studies of medieval metalwork: morse, 2 spoons, jewelled cross & 3 candlesticks, 1 in the form of a group of Samson wrestling with the lion, 1836 or 1837
Insc: *Museum of Antiquities Rouen*, with dimensions given

Pen & watercolour (270 × 200)

The Museum of Antiquities at Rouen was opened in 1831.

[136] ROUEN (Seine-Maritime): Rue des Moulins

View showing tall timber-framed houses, 1836 or 1837

Insc: *Rue des Moulins*

Pencil, on remains of Pugin's mount, with later mount (220 × 140)

Reprd: S. Ayling, *op. cit.*, pl. 411

For evidence of date see note to [138].

[137] ROUEN (Seine-Inférieure)

View of narrow street with tall timber-framed houses, 1836 or 1837

Insc: (in later hand) *Rue des Moulins*

s: *AWP* (in monogram)

Pencil, later back-mounted (220 × 140)

Reprd: S. Ayling, *op. cit.*, p. 417 (where identified as a street near the Rue des Moulins)

For evidence of date see note to [138].

[138] ROUEN (Seine-Maritime)

View of tall timber-framed house on street corner, 1836 or 1837

Pencil, on remains of Pugin's mount, later back-mounted (220 × 140)

Reprd: S. Ayling, *op. cit.*, pl. 413

Since five of the studies of Rouen are reproduced in S. Ayling, *op. cit.*, among a single sequence of Rouen subjects (pls. 380-438), several of which are dated 1836 & 1837, it seems likely that they were originally bound in the same volume. Pugin's diaries show that he was in Rouen 10-17 July 1836 and 19-22 July 1837.

[139] STRASBOURG (Bas-Rhin): Frauenhaus

View of courtyard & details of ironwork, 1845

Insc: *nail head, Iron railing & Frauenhaus. Strasbourg*

s: *AWP* (in monogram) *ugin*

Pen, on Pugin's mount, with later mount (280 × 200)

This sheet has been cut from between ff. 38 & 39 of [107]. For other drawings of Strasbourg from 1845 see [107], ff. 33-38. A diminutive view of the same courtyard is on f. 2v of [26], a sketchbook probably dating from between 1834 and 1837.

[140] VILLENEUVE-LES-AVIGNON (Gard): Porte St-André

View of entrance, 1847

Insc: *Entrance to Fort St André Villeneuve*

s & d: *AWP* (in monogram) / 1847

Sepia wash, on remains of Pugin's mount, later back-mounted (160 × 110)

Repr'd: S. Ayling, *op. cit.*, pl.280

Pugin's diary for 1847 records that he was in Avignon 17-20 April. Presumably this study belonged to the volume of sketches of Avignon and Italy partly or wholly reproduced as pls.275-374 in S. Ayling, *op. cit.* Another drawing of this subject, also dated 1847, is in the Department of Prints & Drawings of the V & A.

Germany

[141] COLOGNE (Nordrhein-Westfalen): Cathedral & church of St Ursula

Studies of St Peter with kneeling donor & arms of city of Cologne, from stained glass windows, 1845

s & d: *AWP* (in monogram) *ugin* / 1845

Pen & watercolour, on remains of Pugin's mount, later back-mounted (280 × 200)

The donor panel comes from the second window from the W in the N nave aisle, dated 1509. The kneeling figure is Archbishop Philipp von Daun zu Oberstein; the standing figure of St Sebastian to whom he prays is shown in [142]. The arms of Cologne, surmounted by a very ornate jousting helm, come from the adjacent window to the E. The whole series of windows in the N aisle at Cologne is generally regarded as one of the most outstanding examples of early C16 German stained glass, and indeed Pugin, in a sketchbook apparently compiled between 1834 and 1837 (see [26], f.15v), noted that it was 'probably the most beautiful in the world'.

[142] COLOGNE (Nordrhein-Westfalen): Cathedral & church of St Ursula

Studies of a standing figure of St Sebastian from a stained glass window in the cathedral & of a stone statue of St Ursula in the church of St Ursula, with part-plans & details of pedestal, 1845 [Fig.116]

Insc: *N aisle Dom., St Ursula & Cologne*

Pen & watercolour (stained glass), pen & wash (statue), on remains of Pugin's mount, later back-mounted (270 × 200)

This sheet originally formed f.8 of [107]. The panel of St Sebastian forms the pendant to the donor panel in [141]. The statue is a work of the late C15 attributed to the Cologne sculptor Tilmann von der Burch; until recently it stood against a pier in the S aisle of the church. Pugin's drawing shows it prior to the application of the existing polychromy.

[143] COLOGNE (Nordrhein-Westfalen): Cathedral & church of St Ursula

Studies of 2 standing figures of St George & St Gregory from a stained glass window in the cathedral & of 4 reliquary busts & a metal crucifixion group at St Ursula, 1845

Insc: *silver reliquaries St Ursula & windows of nave. Dom*

Pen & watercolour, on later mount (270 × 200)

This sheet formed either f.9 or f.10 of [107]. The figures of St George and St Gregory are part of a series of the four patron saints of Cologne in the third window from the W in the N nave aisle, which was installed 1507-08. The panel with the arms of Cologne in [141] comes from the bottom register of the same window. The Late Gothic reliquary busts stand in niches in the Goldene Kammer or treasury of St Ursula's church.

[141]-[143] belong to a series of drawings of Cologne made in 1845 (see [107], ff.1-7).

[144] COLOGNE (Nordrhein-Westfalen):

Unidentified church & church of Klein St Martin

Views of unidentified church from between a house ornamented with a crucifixion group & a walled garden & of church of Klein St Martin from the W, 1846

Insc: *at Cologne*

s & d: *AWP* (in monogram) 1846

Pen, on remains of Pugin's mount, with later mount (230 × 150)

This sheet has evidently been cut from a volume of mounted sketches similar to [105]-[110]. Pugin's diary for 1846 is missing, but for other drawings from that year see [107], f.15, [106], f.22.

[145] FREIBURG-IM-BREISGAU (Baden-Württemberg): Cathedral

Studies of stained glass, 1845

Insc: *stained glass. Freiburg & The streaky Ruby is | admirable in effect, with many other colour notes*

s & d: *AWP* (in monogram) *ugin* / 1845

Pen & watercolour over pencil, later back-mounted (280 × 190)

This study has been cut from between ff.66 & 67 of [107]. It belonged originally to a series of drawings of Freiburg made in 1845 (see [107], ff.67-76).

[146] LÜBECK (Schleswig-Holstein): Cathedral

Plans, elevations & details of Late Gothic chandelier decorated with seated figures of bishops & angels holding candlesticks, 1850

Insc: *hanging Chandelier | given by a confraternity | Dom. church | Lübeck*

s & d: *AWP* (in monogram) *ugin* / 1850

Pen, on Pugin's mount (230 × 160)

This study has been cut from [108], probably from between ff.8 & 9. This extraordinarily elaborate object dates from the early C15 and was given by the Lübeck millers' confraternity. Pugin's diary records that he was in Lübeck 27-28 May 1850.

[147] LÜBECK (Schleswig-Holstein): Cathedral

Study of the tomb effigy of Bishop Heinrich von Bockholt, with details of costume & frame, 1850

Insc: *Henry de Bockhold D 1341, Dom Kirche Lübeck & effigy in relief | lies on a (sic) inlaid brass, with notes of costume*

Pen, on later mount (230 × 160)

The edges of this drawing show clearly that it was mounted in one of Pugin's volumes of his sketches. It has almost certainly been cut from [108]. Pugin's diary of 1850 records that he was in Lübeck 27-28 May. Von Bockholt's tomb is one of the finest examples from its period of a fully three-dimensional cast bronze effigy.

[148] NEUSTADT-AN-DER-WEINSTRASSE (Rheinland-Pfalz)

General view of town from S, with church towers in distance & gate in foreground

Insc: *Neustadt*

Pencil (250 × 200)

Prov: Pres. by S. Stevenson-Jones (A), 1959; Mr Stevenson-Jones was a partner in the firm of Pugin & Pugin with C. H. Purcell (see Purcell, Charles Henry Cuthbert in this volume).

[149] NUREMBERG (Bayern): Deer park gate

View from Bergstrasse, 1838

Sepia wash (250 × 140)

Repr'd: S. Ayling, *op. cit.*, pl.5

This study is painted directly on to a leaf from a bound volume of sketches (cf. [152] & [161]).

It belongs with a series of views of Nuremberg reproduced as pls.1-29 in S. Ayling, *op. cit.* Some drawings in this sequence are dated 1838 and it is probable that this study dates from then. According to his diary Pugin was in Nuremberg 3-10 August 1838.

[150] NUREMBERG (Bayern): Naussauer Haus

View of C15 oriel window with details of mouldings & lion's mask at base, 1838

Insc: *Nuremberg*

s & d: *AWP* (in monogram) / 1838

Pencil & sepia wash, on Pugin's mount (260 × 180)

Prov: Pres. by F. G. Broadbent & Partners & Miss R. Rendel, 1966

This drawing clearly comes from a volume of Nuremberg sketches reproduced wholly or in part in S. Ayling, *op. cit.*, pls.1-29. Pugin's diary for 1838 notes that he stayed in Nuremberg 3-10 August. A much smaller sketch of the Naussauer Haus appears on f.7 of [26], a sketchbook probably dating from between 1834 and 1837.

[151] ULM (Baden-Württemberg): Cathedral

View of choir stalls, 1838

Sepia wash & pencil, on later mount (250 × 130)

Repr'd: S. Ayling, *op. cit.*, pl.164

This drawing may be dated 1838 since pls.128-171 in S. Ayling, *op. cit.*, correspond closely to Pugin's 1838 itinerary and many of the drawings in that sequence are dated 1838 (including another of the Ulm stalls, pl.135). Pugin's diary notes that he was at Ulm 17 August 1838.

[152] View of unidentified church on cliff overlooking the Rhine, 1844 [Fig.113]

Sepia & blue wash, on later mount (280 × 200)

Repr'd: S. Ayling, *op. cit.*, pl.87 (identified as a church on the Rhine)

This study is painted directly on to a leaf from a bound volume of sketches (cf. [149] & [161]).

It belongs with a series of French, Flemish, German and Swiss views which correspond to Pugin's two itineraries of 1844 and are reproduced as pls.30-127 in S. Ayling *op. cit.* 1844 is therefore the most probable date.

Great Britain

[153] BASLOW (Derbys)

View of 3 arched medieval bridge

Insc: *Baslow Bridge*

Pen & pencil, on remains of Pugin's mount (70 × 120)

The mount of this drawings shows that it has been cut from one of Pugin's volumes of sketches.

[154] FORDWICH (Kent)

View of village from river

Insc: *Fordwich from the bridge*

s & d: *AWP* (in monogram) / *ugin* / 1850; verso 1849

Watercolour (180 × 250)

This charming if conventional study seems to have been mounted by Pugin for framing (cf. [123], [134]). It is darkened by sunlight and is not mounted in the same way as the drawings which were bound in volumes. Pugin exhibited a painting of Fordwich at the RA 1849 and several views of the town and church were sold with other watercolours in the sale of his collection at Sotheby's, 7 April 1853.

[155] GEDNEY (Lincs): Church of St Mary Magdalen

Studies of C15 tracery & C14 porch arch

Insc: *Gedney & jamb of porch*

Pen, on Pugin's mount (130 × 80)

These studies are mounted with [156] and have been cut from a leaf of a volume of sketches, probably [108], [109] or [110].

[156] SHREWSBURY (Salop): Church of St Mary

Studies of flowing tracery & stained glass

Insc: *Shrewsbury | Church & The painted glass in the old church | is a singular collection mixed of | old & new. some of the detail is good | but that is all. general ... (2 words illegible)*

Pen, on Pugin's mount (130 × 80)

These sketches are mounted with [155] and have formed part of a leaf from a volume of sketches, probably [108], [109] or [110].

[157] Studies of details from unidentified C14 parish churches in the E Midlands (2):

1 Details of buttresses
Pencil (110 × 70)

2 Studies of 2 windows with flowing tracery
Pen (110 × 60)

These studies are mounted together and have been cut from a leaf of a volume of sketches, probably [108], [109] or [110].

[158] Distant view of tall ruins on hill with houses in foreground
Watercolour, on later mount (80 × 200)
It is possible that this watercolour hung over the arch between the library and chapel at St Marie's Grange, Pugin's first house near Salisbury, for a study of 1836 of 1837 (reprd S. Ayling, *op. cit.*, pl.376) shows two similarly long narrow views in that position.

Switzerland

[159] BASLE: Church of St Martin

View from SE, with medieval conduit in foreground, 1845

Insc: *Basle*

Pencil, on Pugin's mount, later back-mounted (280 × 200)

This study has been cut from between ff.50 & 51 of [107]. The W tower of St Martin's has a saddleback roof surmounted by a spirelet or 'Dachreiter', such as Pugin gave to the tower of the convent at Cheadle.

[160] BASLE

Street scene with Late Gothic houses, 1845

Insc: (in pen, on mount) *Basle*

s: *AWP* (in monogram) *ugin*

Pencil, on remains of Pugin mount (170 × 140)

This study was originally f.49 of [107].

[159]-[160] belong to a series of drawings of Basle made in 1845 (see [107], ff.40-41, 43-48, 50-60).

[161] FRIBOURG

View of street & church with tall needle spire, with church on hilltop in background, probably 1844
Sepia wash (350 × 250)

Reprd: S. Ayling, *op. cit.*, pl.102 (identified as Fribourg)

This view is painted directly on to a leaf from a bound volume of sketches (cf. [149] & [152]).

For dating see note to [152].

[162] LUCERNE

Views (2):

1 Street scene with old houses & canal, probably 1847

2 Inside Hofbrücke, probably 1847

1-2 Insc: *Lucerne*

Pencil, on Pugin's mount (210 × 150)

This sheet has been cut from between ff.78 & 79 of [106]. For other drawings of Lucerne see [106], ff.76-80; for dating see note to [106], f.80.

Manuscripts

A. W. Pugin was an immensely prolific correspondent, and large numbers of his letters have survived. These include letters to his family, John Hardman, Herbert Minton, Lord Shrewsbury, E. J. Willson and J. R. Bloxam. Many are still to be found in the possession of his descendants and some in public institutions, among them the V & A, Birmingham City Museum, the University of Bangor (the Minton archives), the Johns Hopkins University, Baltimore, and Magdalen College, Oxford. This list is in no way complete and should merely be regarded as an indication of the larger collections. These letters are extremely important and revealing, both for the close details they provide of Pugin's work and methods and for the clear illustration of his character and literary ability. Quotations have often been given from his correspondence, but no attempt has yet been made at a comprehensive publication of his letters.

The Pugin correspondence in the RIBA MSS Collection contains more than 350 letters written between 1844 and 1852 to John Gregory Crace (1809-1889), the head of the well-known firm of decorators which was established at No.14 Wigmore Street, plus some accounts between them and a much smaller group to three other correspondents. Most of the designs made by Pugin to be used by Crace, which are mentioned in the letters, were presented to the Department of Prints & Drawings at the V&A by Crace's son, John Dibblee (1838-1919), in 1908 and 1912. By using the references in the letters it is possible to give detailed documentation for many of these designs. The letters have been sorted by the Historical Manuscripts Commission and an itemized list has been compiled by it (see R. A. Storey, *A. W. N. Pugin correspondence*, Historical Manuscripts Commission, 1969). No detailed catalogue, therefore, is given here, except for the designs included in the letters. A general comment is made on the relationship between Pugin and Crace, together with a yearly résumé of their work. This is followed by notes on the remaining letters.

Letters to J. G. Crace

The correspondence was kept by Crace from January 1844, and this probably marked the beginning of the close association between the two men. The families may, however, have been acquainted over a long period, because John's father, Frederick (1779-1859), did the internal decoration of Brighton Pavillion and may have known A. C. Pugin from that time. Crace kept the correspondence carefully, often writing the dates on the letters and sometimes brief remarks. The clear evidence is that he admired Pugin greatly and that Pugin in return valued his friendship. From the end of 1845 he addressed Crace as 'My dear Sir' and there were never any quarrels between them. Pugin wrote, 'your man is like his master, everything that could be desired', and he found Crace extremely useful as a friend in London who was prepared to do odd jobs for him.

In their professional relationship Pugin trusted Crace's ability to interpret his drawings and often asked him to choose the colours for a design. He wrote on 2 June 1846: 'Do make any improvement you can, keeping to the principle' (PUG 3/6). He could, however, also be very critical of Crace's own efforts at design and never spared his words. He called Crace's idea for an X-frame chair, apparently that for the confessional in his own church of St Augustine, Ramsgate, which was probably made during the autumn of 1850, 'the very acme of bad construction ... I hope no one will spy it out and bring it up against my true principles' (PUG 8/53). Again, late in 1851, he wrote about a design by Crace, apparently for a ceiling, possibly for Abney Hall, Cheadle, Cheshire, for Mr Watts: 'it is the true thing that I have ever done and yours was the worst ... (illegible) I ever saw since Wyatt's time (pray forgive me) but my dear friend you are worn out with imitation and cannot design

other things' (PUG 8/68). It seems that Crace was not offended and would finally accept Pugin's judgment.

In the beginning Pugin was obviously putting business in Crace's way. The project of overwhelming importance was that for the internal decoration of the Houses of Parliament, on which Crace worked from 1845. His appointment must have been due to Pugin's recommendation. Later on, however, it seems that the initiative often came from Crace, both for commissions from major clients like the Duke of Devonshire and for very minor jobs, some of which Pugin clearly disliked. He wrote sometime during 1851, about some chairs for a church: 'these framed Gothic chairs are abominations and poor as I am, I would rather do anything than draw them. It is like a dose of filthy medicine to try and draw in gothic which is in its nature contrary to its principles. There were no such tracery (?) chairs of this kind except in Wyatt's restoration at Oxford' (PUG 8/6). Again he wrote in an undated letter about a design for stalls: 'They cannot be made good jobs, they are bad and incorrect in principle and I only sketch them in a friendly way just to help you out.' It seems Crace would ask Pugin's advice over any 'gothic' work that came his way.

The correspondence also reveals something of Pugin's business methods and his practical approach to design problems. Once in 1844 Crace lost a drawing and Pugin commented: 'If you cannot find it it must stand over for I cannot draw it again. I have hardly a moment for anything and I hate doing things twice. I never lose a drawing out of the hundreds that pass through my hands, because I have books in which I keep every main work separate, little portfolios, and slip every bit of paper belonging to a job into them till all is done' (PUG 1/37). The impetus for a business association between them in which Pugin's designs for furnishings were manufactured by Crace and on sale to the general public probably came from Pugin. He also gave Crace practical advice on the importance of keeping stock and where to look for his markets. Perhaps Crace was not a very effective salesman for Pugin, or possibly the retail market had not yet developed sufficiently, but it seems that no great volume of trade developed. Pugin would, however, never compromise his principles for financial gain. He wrote to Crace on 22 July 1849 describing his visit to the Wigmore Street shop where he 'set several little matters straight' and remarked: 'see how difficult it is to accomplish the true thing ... I see clearly that we must work as simply as possible so as to produce great effect with little cost. I am sure I shall be able to do this' (PUG 6/8).

Pugin did, however, worry constantly over money, particularly towards the end of his life. His once prosperous architectural practice had dropped off; he had a large family to support and there was his own beloved church of St Augustine to build. The accounts with Crace show that Pugin was receiving very small amounts in commission on his designs. He put the problem clearly when he wrote about the design for an octagonal table for Lismore on 15 May 1850: 'I worked as hard as possible but this sort of inlay furniture takes as long as a church' (PUG 7/31), and again in a letter of 9 October 1851: 'I have only sent you one angel but I fear this will not be enough. If you want more I can do them. Only these things take so much time that I fear it will make them too costly for your purpose ... as I know you estimate these things rather too low. If done well they take great time and labour' (PUG 8/52). Pugin also complained bitterly to Crace about his salary for his work for the Houses of Parliament. He wrote on 5 November 1851: 'It is almost past bearing; the idea of paying a man £2 a week, making him pay his journeys and expenses and postage of heavy drawings all the year round, is a disgrace to a civilised country' (PUG 8/59). He was always anxious to have his accounts with Crace settled, and remarked already in 1844, 'I am very unwell indeed and dread the idea of dying in debt' (PUG 1/34).

Pugin's constant concern in these letters is for his principles of design and his desire to improve the general standard of interior decoration. Above all, his aim in furniture was for 'good construction decorated'. The commonly-held reputation of Pugin's work with Crace, based on such interiors as those at Eastnor and Lismore Castles, is that it is ornate and lavish. It should be noted that in his correspondence Pugin is always emphasizing the importance of plainness and simplicity. These two styles coexist throughout his work, with no clear development from one to the other. Probably he designed according to the requirements of his clients. He remarked in a letter of 6 March 1850: 'I send you the 3 pieces of furniture for Westminster. I have kept them very simple ... & I imagine they will be better satisfied with substantial looking furniture than any slighter of a richer description' (PUG 7/15). His own house he certainly wanted to be plain and simple. He was very annoyed in 1850 to find that his worsted bed curtains had been bound with silk: 'It is quite out of character with the rest of the house which is very plain' (PUG 7/61).

Pugin's deep interest in and knowledge of furniture goes back to his very earliest experiences as a designer (see the introduction to *Juvenilia*, p.40). An important letter which is not dated but most probably was written in the autumn of 1849 reveals his policy: 'I am extremely anxious about this plain furniture & send you at once a lot of drawings. Rely on it, the great sale will be in articles that are within the reach of the middling class, clergymen furnishing parsonage homes etc. I should almost advise you to let them out piece work to your men. You ought to frame (?) a dozen of each to make them pay & keep them all ready seasoned for putting together at a day's notice, keeping one of a sort always on show. Pray excuse me talking in this way to an old hand like you but I just write what I think on the subject, & I am also an old furniture man and have shown ladies round a ware room before now ... I am so anxious to induce a sensible style of furniture of good oak & constructively put together that shall compete with the vile trash made and sold. These things are very simple & I am certain with a little practice can be made to pay & sell well. By the way I don't call that foot cushion made on true principles with a lot of gimp [sketch], horrible curly wiry gimp tacked right across the top where the feet come - very bad. You must get the oak of this furniture to a nice brown colour & this will look very handsome. Only don't let your Father see this, or he will say they are only fit for a tap room & that nobody but pipes & beer ought to go there. But I know this feeling that is arriving for simple good things in preference (?) to bad show. Of this I am quite certain' (PUG 10/6). His views were always clear and put across with wit. He wrote about the design for a dining-room table in April 1850, and illustrated his point with a sketch: 'it can hardly be too plain as long as the framing is strong & well ... (illegible). Nobody can see a dining table without a cloth, at least it is not a desirable sight. The great thing is good framing to keep up the beef & resist the cutting down of the slices. The only part requiring embellishment are the feet' (PUG 7/23). Sometimes he found it difficult to get Crace to agree about his designs, but he never had any thought of compromise. Crace was obviously worried about Pugin's design for a sideboard, which included openwork cupboards and was probably being made for the Great Exhibition, and must have made some alternative suggestions. Pugin replied to him on 8 December 1850: 'I am astonished how a man like you can be led away by the fears of others from the true thing. It is the old mahogany dodge done in gothic. I see the same mitering of mouldings, everything that was done at Windsor when I was at Morells. I have delivered you from this horrible bondage and yet you would go back to your vomit & return to bestialities long exploded. My dear friend is it possible that you would forsake one of these fine legs worked out of the solid & take

up a mitred octagon foot. Now look at Willemin or all works on ancient furniture. You will find Buffets universally open at the bottom - on posts & our posts are 3 times as handsome as the old ones & on the true principles, & your sketch is full of glue & mitre boxes - Seddon Morel & Morant all over - vile ideas Why I did the same thing myself 15 years ago' (PUG 7/68). (The book referred to is N. X. Willemin, *Monuments français inédits*, 6 vols, 1806-39.)

Finally the correspondence does much to illustrate Pugin's use of medieval patterns in his own decorative designs. He constantly searched for examples which he could adapt, especially during his visits to the Continent, and he kept Crace supplied with the results. He wrote in September 1849: 'I have got a great many fine things abroad this time in various ways & a few very good tracing panels for you for models to work by, which I got very reasonable, & they will be very useful for no drawing can give these things' (PUG 6/11). These patterns were principally intended for wallpapers and textiles. Later in 1849 he wrote again: 'I have found you 2 patterns of stuffs in my last sketches which I now send you ... I hope & think they would make very handsome stuffs for altar hangings, curtains etc.' (PUG 6/18). In the same letter he describes how he took another pattern from a late C15 stained glass window. Again he wrote on 4 June 1850: 'I have returned home safely & bought an immense quantity of fine documents for stuffs' (PUG 7/34). Pugin referred continually to the medieval 'authorities' for his own work, and felt that their use guaranteed the quality of his designs. For carved work it is obvious that many plaster casts of medieval examples were kept in the Thames Bank workshops of the Houses of Parliament, and Crace is frequently directed to go there for certain details. Pugin of course had his own collection of carvings and above all his volumes of sketches (see *Topographical drawings*, p.89). On 4 July 1850 he sent Crace a panel for inlay work, and in an undated letter of 1851 he discussed the design of a cabinet, probably for the Great Exhibition, saying: 'I have got a famous pattern to work the carved ones by but whenever anything gets to your shop it does not return & I miss my patterns dreadfully for I work by them' (PUG 8/16). It seems probable that many of these patterns had a Germanic origin. Lübeck and Münster are mentioned by Pugin.

In conclusion it can be simply stated that this collection of letters written to one of Pugin's regular correspondents during the last phase of his working life contains much valuable source material. More research is necessary, particularly in order to trace the connections between the letters in the RIBA and the designs in the V & A.

Four designs have been removed from the correspondence to the RIBA Drawings Collection: they are catalogued at [74], [88], [91] and [99]. Those designs which were drawn in the letters themselves are catalogued below under the relevant year.

Prov: These letters pres. on loan in 1933 by Michael Waterhouse (A), to whose father, Paul, they had been given by J. D. Crace

1844 Crace was doing internal decorative work, mainly wallpapering and upholstery, to Pugin's directions at Alton Towers for Lord Shrewsbury and at Pugin's own house, The Grange, Ramsgate, which was nearing completion. It is clear that there were already some thoughts of a business partnership between them. Pugin wanted to impress some guests with his house and wrote to Crace that it was of 'great consequence & perhaps to you in the long run, for if this sort of thing takes we may do wonders' (PUG 1/31). On 22 December he wrote: 'I am delighted with the stuff I think it is the best thing that has been done & I think I can get it extensively used for vestments. Now have you any objection to invest a little capital & keep about 50 to 100 yards?' (PUG 1/43).

1845 On 23 March was the first mention of work for the Houses of Parliament. All references to the project during this year seem to be concerned with the decoration of the House of Lords. Crace was also doing small amounts of decorative work for Pugin at the RC church of St Giles, Cheadle, Staffs [40], and the RC church of St John, Kirkham, Lancs. There are fewer letters for this year, and it seems that there was less work between them. Pugin wrote on 23 August: 'I have 3 other large buildings since I saw you. One of them will I hope turn up something for you' (PUG 2/7).

1846 The major new project was for alterations and decorations at Chirk Castle, Denbighshire, for Col. Myddleton Biddulph. The work gave Pugin a great deal of trouble and he expressed his annoyance in a letter: 'I could make a church as easy as a grate ... Such a job as Chirk is enough to drive any man mad. All little things are as difficult to get properly done as the greatest. It is worse than the House of Lords' (PUG 3/20). There are many references to the work at the Houses of Parliament, including details about the decoration of the House of Lords, the throne carpet and the Prince's Chamber. With the letters is a single design:

PUG 3/15 Design for a chair for his house, The Grange, Ramsgate
Perspective with measurement
Pencil

Pugin asked for 6 of these chairs, 'oak & crimson velvet with nails ... The backs, of course, must lean back ... be exact in the height for I want the back to rest against a shelf when it is pushed back'. Mr Clive Wainwright points out that the design is closely based on an English C16 prototype.

1847 The decoration of the Houses of Parliament continued to be the main work between the two men, and the letters give many details, including some comments on the iconography of some of the decorative schemes. Crace was also doing furnishings at Oswaldcroft, Bishop Eton, Liverpool, for Mr Sharples, at Burton Closes, Bakewell, Derbyshire, for Mr Allcard, at the RC church of St Peter, Great Marlow, Buckinghamshire, for Mr Scott Murray, and at Bilton Grange, Warwickshire, for Capt. Hibbert (see [35]). Late in the year it seems that they started a serious attempt to introduce Pugin's designs for materials and wallpaper, to be manufactured and sold by Crace: 'I think the stuff admirable in effect - you may depend on it, a deal of this will be sold. I will get it introduced anywhere I can' (PUG 4/24); and in a letter of 10 November: 'I am very anxious to get lots of good patterns for papers. I am sure they will answer your purposes but when you get a stock you should make this known. We must have a turn at carpets next. Let us reform them altogether' (PUG 4/26).

1848 The year began with Pugin sending Crace several designs for carpets as he had promised. On 16 February he wrote: 'I found 2 patterns which I think would make beautiful carpets so I have drawn them out carpet width & I think you will find they will come capitally. I leave the colours to you' (PUG 5/14). Other carpets he designed on the 'all over principle' (PUG 5/5). Pugin was also making many improvements to his house between January and March, with Crace providing the decorations and furnishings. Pugin's preparations were in anticipation of his marriage to Miss Helen Lumsden, and he had asked Crace to make the wedding dress for his future bride. For an account of this unsuccessful courtship and the dress see [88]. Their work for the Houses of Parliament continued and also that at Burton Closes, Bilton Grange and Chirk Castle. Crace also did some furnishings for Pugin at the church of St Mary, West Tofts, Norfolk, for Mr Sutton and at the RC College of St Cuthbert, Ushaw, Durham. The first mention is made of stained

glass windows, and it is clear that Crace was to be responsible for the manufacture of the glass (PUG 5/39 & 5/45). This must be the start of the project for windows at the priory church, Bolton Abbey, Yorkshire [37].

1849 During this year Pugin devoted much time to supplying Crace with designs for furniture to be made up and sold by Crace. These included '4 sorts of circular & hexagon tables, . . . 2 with inlaid tops for walnut' (PUG 6/12), '2 other cabinets, one octagon furniture, the other open at the top, both the real old things' (PUG 6/15) and three plain chairs, 'it is very important to have some simpler chairs - Nothing more required, nothing more difficult to get at present' (PUG 6/19). Pugin's general comment was: 'I do not think we make enough plain furniture. I shall send you a lot of designs for plain things & furniture for bedrooms which would come moderate & suit gothic houses. I am sure these things are very much wanted indeed & would take well' (PUG 6/14). Crace was still working to Pugin's designs at Chirk Castle, and Crace asked his advice how to decorate the roof of the abbey church of Sherborne, Dorset. They also began a new project at Eastnor Castle, Herefordshire, for Earl Somers. The references are mostly concerned with the insertion of a new fireplace in the saloon where the wall was unexpectedly thin and caused great problems. Pugin planned the decoration of the fireplace with the Somers pedigree.

1850 There was a large correspondence during this year. The two men worked together on a new scheme for decorations and furnishings at Lismore Castle, Co Waterford, Ireland, for the Duke of Devonshire, where Pugin commented: 'I am dreadfully frightened of making it too expensive, especially if the ceiling of it is done like Chirk' (PUG 7/24) and 'It is just like Chirk, a horrid job, we are very unfortunate, always ready made plaster ceilings with bad groining' (PUG 7/25). There was also some unidentified work for Lord and Lady Camden. Pugin and Crace had started to plan their medieval court for the Great Exhibition, and the decorative work at the Houses of Parliament continued. Also this year came the first references to Crace supplying furniture for Westminster, with references to tables and chairs (PUG 7/15 & 7/66). Pugin sent Crace more patterns to use for materials and wallpapers and more designs for furniture. In a letter of 8 February he suggests the Gothic lettering for the heading of an advertisement for Crace, 'Ancient House furniture' (PUG 7/6). Such an advertisement with this heading did appear in *Builder*, IX, 1851, p.473, stating that 'in order to supply the deficiency which has hitherto existed in furniture suitable for the many mansions that have been erected or restored in the medieval styles' Messrs Crace would supply suitable stuffs, carpets, paper-hangings and furniture. There were also samples on show of Hardman's metalwork. 'The whole of the above mentioned furniture &c is designed after Ancient Authorities and executed under the immediate superintendence of Mr. A. W. Pugin Architect.' Perhaps the advertisement appeared in other places as well. Crace did some decorating and upholstery work at Pugin's house, The Grange, during the year. Plans of two rooms are given in a letter (PUG 7/54) and also two attics (PUG 7/64). With the letters are several designs:

PUG 7/40 Design for a stuffed couch for his house, The Grange
Elevation & perspective, with measurements given
Pencil

Pugin wrote that it should be 'of the simplest possible make 4 oak chamfered legs will be sufficient & I think it should be covered with red utrecht velvet, plain with some nails along the edge like my sofa'.

PUG 7/48 Design of 'plain oak dressing table' for his house
Perspective, with measurements given
Pen

PUG 7/48 Design for an armchair for the confessional, RC church of St Augustine, Ramsgate
Perspective
Pen & pencil
The X-frame is at the side.

PUG 7/55 Design for curtains & tester for an 'old oak bedstead' for his own house
Perspective sketch
Pen

1851 The early part of the year was taken up with preparations for their exhibit, 'The Medieval Court', at the Great Exhibition. Pugin did not like the Crystal Palace which he called the 'Vert Monstre': 'The building appears to me a great failure. The great length should have been *arched*. The transept is not half so important - it is a capital place for *plants* but one might as well show painted glass in Trafalgar Square' (PUG 8/1). There are many references to the design of a piano and a triptych for the exhibition. Crace did the decoration of the Medieval Court, and he obviously felt that his furniture exhibits had not been given sufficiently good places in the stand, where Hardman, Myers, Minton and Crace had all collaborated. Myers also exhibited domestic furniture as well as his church carvings, and it seems that there was some friction between him and Crace. There were a few small projects during the year, such as furnishings for the RC church of St Mary, Star of the Sea, Greenwich, and the time-consuming design for another piano, this time for Mr Burns, who was apparently a piano maker. The overwhelming work of Pugin that was carried out by Crace continued to be the internal decoration of the Houses of Parliament. There was much pressure because the official opening was to be in February 1852. The libraries, conference rooms, refreshment rooms, the House of Commons, the house lobbies and the corridors are all mentioned. There were countless frustrations and difficulties in connection with the work. At the end of the year Crace asked Pugin's advice about the decoration of Abney Hall, Cheshire, for Mr (later Sir James) Watts. With the letters is a single design:

PUG 8/13 Design for an X-frame armchair
Perspective with details of carved posts to arms
Pencil

This design is similar to that for the consort's chairs in the House of Lords, but it was probably made for the Great Exhibition. Pugin wrote: 'I think these would make very handsome chairs of a rich and striking nature.'

1852 Pugin completed the cartoons for the final window of the priory church, Bolton Abbey, Yorkshire [37]. Just before he succumbed to his final illness he provided Crace with a large number of designs for the internal painted decoration of Abney Hall. He wrote: 'I have done my best & am nearly done myself' (PUG 9/2). His last letter to Crace was written on 22 February 1852 and is a cheerful one, calling for a renewed alliance between Pugin and his old colleagues and friends, Crace, Hardman, Herbert and Myers.

Accounts

The accounts show that Pugin was charging 5 per cent on Crace's bill for work at the Houses of Parliament. The cost of the work at Chirk Castle was much greater than any other work that Pugin and Crace did for private clients. Pugin's commission for his designs at Eastnor Castle was only £20, and he received the same for his work at Lismore Castle. Most of the sums in the account are very small, and for Mr Burns's 'infernal piano', about which Pugin wrote 'I could have made a church with $\frac{1}{2}$ the trouble & I have written a bushel of letters over it' (PUG 8/50), he charged £1 12s. For the designs which Pugin made for Crace's business, by far the largest sum is £54 for furniture in 1849.

Letter to David C. Read, The Close, Salisbury

The letter is written on 4 January 1841 in reply to one from Mr Read, who seems to have asked Pugin to recommend his etchings to Lord Shrewsbury. Pugin, however, felt that Lord Shrewsbury was not likely to be interested in such work, though he would like to see Read's new ones - 'to me they are always a treat'. He described to Read how busy he was: 'I am such a locomotive being always flying about . . . I have made up my mind fully to dispose of my house. My business will never permit me to reside at Salisbury. I am incessantly engaged.'

Prov: Pres. by W. A. Forsyth (F), 1920

David C. Read (1790-1851) was a painter and etcher who lived 1820-45 in the Close, Salisbury. He made his first experiments in etching in 1826 and produced numerous plates, mostly of landscapes and historical portraits, between then and 1844. The etchings are technically interesting from their extensive use of dry-point. He felt that his work, many examples of which may now be seen in the BM, was much neglected (*DNB*). Pugin had some examples of Read's work in his own collection which appeared in the sale of engravings and drawings after his death, lot No.62.

Letters to Matthew Ellison Hadfield

This is a group of 7 letters of 1849 and 1850 in which Pugin discusses his designs for an altar and reredos for the RC church of St Mary, Sheffield. This church was built between 1846 and 1850 by M. E. Hadfield and W. G. Weightman. Hadfield had asked Pugin to produce a design including a metalwork tabernacle for £250, which he gladly agreed to do. Subsequently he discovered that the design he had submitted would be too expensive and suggested a plainer treatment. He wrote that he was willing to do the work without a fee, but pointed out that this would not make much difference to the total sum. The reredos, which was made by Myers, and the tabernacle were ready to be fixed at the end of February 1850. It seems that Hadfield was pleased with the result and that Pugin went on to design a window for the same church. He wrote in a letter of 1850: 'I am now occupied on your west window of the Judges which I hope will come over well. Painted glass is far more difficult than any other branch of the revival. I have been abroad again to make fresh studies & researches & I have every hope of ultimate success. The new windows given to Cologne by the King of Bavaria are execrable. Common white glass is far preferable, & opposite to them are a splendid set of old windows. I will take an opportunity to come over to Sheffield to see the church. I like the plan exceedingly. It appears to me exceedingly well adapted to . . . (illegible) & quite the true thing' (PUG 12/2/6).

Prov: Unknown

Matthew Hadfield (1812-1885) became one of the leading Roman Catholic architects of the mid-C19 and was one of the first to challenge Pugin's position. Pugin approved of him, as is shown in the friendly tones of these letters. *Stanton*, p.208, states that the executed altar and reredos in this church do not match the designs. This may be explained by the information

given in these letters that a simpler treatment was required because the original design proved to be too expensive.

Letter to James Kellaway Colling

In this letter, which has been dated 2 October 1850 by Colling, Pugin declines to become a subscriber to Colling's works 'as for some time past he has been obliged to give up pushing any book however interesting their contents - & to devote the whole of his means to practical matters in the way of church building'.

Mounted on p.66 of Colling's scrapbook containing leaves from sketchbooks

Prov: Pres. by H. Batsford, 1905

James Colling (1816-1905) was the author of several books on medieval architectural detail, such as *Gothic ornament*, I, 1846-48, II, 1848-50, and *Details of Gothic architecture*, 1852-56. Colling also mounted a design by Pugin in his scrapbook opposite the letter (p.65v):

Sketch elevation of a panel carved with a shaped shield bearing initials hanging from a stylized tree, with the date AD 1850 below

Insc: Dimensions given

Pencil, back-mounted (185 x 110)

Edward Welby Pugin

PUGIN, Edward Welby (1834-1875)

Edward Welby Pugin grew up helping his father in his office. He began when he was seven years old, so he says in *Who was the art architect of the Houses of Parliament?*, p.32, but he was only eighteen years old when A. W. Pugin died. According to his own account in the same book, p.viii, Edward Welby then applied to join the office of Sir Charles Barry, but he was refused admission. It seems, however, that his youth and lack of formal training were no bar; he took over his father's practice and quickly established himself as one of the leading Catholic architects in the country. In his precocity, his natural ability, the speed with which he worked and the amount that he accomplished he resembled his father. It is perhaps remarkable that Edward Welby turned away so immediately and decisively from his father's style, which for churches was firmly based on his preference for English C14 work. Edward Welby joined the vanguard of the artistic movement of the 1850s in the move towards a greater boldness, aggressiveness even, of forms. In his best works he could be grand and splendid, in his worst coarse and vulgar. His church plans usually included a polygonal apse, low aisles and a dominating roof, with a tower and spire providing a strong vertical emphasis. His domestic architecture was often based on French Gothic styles. His partnerships, first with James Murray and then with George Coppinger Ashlin (see below), as well as his co-operation in 1859 with a Flemish architect, J. Bethune of Ghent, in the design for a large château at Lophem, Belgium, were not very important and he should be considered principally as an independent architect. In the view of Professor Pevsner (*S. Lanes*, 1969, pp.74-75) his masterwork is the RC church of City of Mary Immaculate (better known as All Saints), Barton-upon-Irwell, Lancs, which was built 1867-68 for the de Trafford family. Another impressive building is the RC church of St Francis, Gorton Lane, Manchester, which was built 1866-72 for the Franciscans. The desire to impress was also obvious in Edward Welby's domestic architecture: at Scarisbrick Hall his remodeling and additions between 1860 and 1866 overshadowed his father's earlier work, and his alterations at Carlton Hall, Yorks, fully justified the house's change of name to Carlton Towers. Like his father, he also designed church furnishings and furniture. His draughtsmanship is in character with his style of building and has a showy and spiky quality, which is quite unlike A. W. Pugin's light and certain touch. Edward Welby was the only architect in his family to become a member of the RIBA, and he was elected F in 1862. He also exhibited frequently at the RA and was created a Knight of St Sylvester by Pope Pius IX in 1859 (see *Pugin, Edward Welby & Murray, James* [3]).

Edward Welby was at one time considered to be one of the most successful architects in England, with a large income. Unfortunately he had, in the words of M. Girouard, *The Victorian country house*, 1971, p.150, 'all the disadvantages of an impulsive temperament, an uncontrollable temper, a passion for rows and litigation and a complete lack of prudence. The money that rolled in from fees rolled out again in law suits and speculation. In 1872 his disastrous investment in the Granville Hotel at Ramsgate - which he built and owned - forced him into liquidation with liabilities of nearly £200,000. In the last few years of his life he appeared so often in the courts that he became almost a music hall figure.'

His challenge to the sons of Sir Charles Barry in

his book *Who was the art architect of the Houses of Parliament?*, 1867, was an effort to obtain recognition for his father's work at the Palace of Westminster. There was undoubtedly some justification for what he claimed (see *Pugin, A. W. N.* [50]), but his controversial character told against him. His claims were too extravagant and he probably gained little sympathy for his father's cause. He arranged the publication of S. Ayling, *Photographs from sketches by Augustus Welby N. Pugin*, 1865, in order to sustain interest in his father's work. Finally he brought out in 1875 a new edition of one of his father's last books, *An Earnest address on the establishment of the hierarchy*. He again showed complete lack of judgment in his involvement with the competition for the new Law Courts, about which he wrote another pamphlet, *The Designs for the new palace of justice, critically considered*, &c, 1867. He then followed his early book with *Notes on Dr. Barry's reply to E. W. Pugin's 'Infatuated Statements' on the Houses of Parliament*, 1868. With such controversies his short and hectic life came to an end. Just before he died he said: 'On my tomb, I should like written "Here lies a man of many miseries"' (*Builder*, XXXIII, 1875, p.522.). A long list of his work is given in his obituary in *Builder*.

Bibl: APSD; DNB; T.B.; C. J. Richardson, *Fragments of history pertaining to Ramsgate*, 1885; M. Girouard, *The Victorian country house*, 1971, pp.60-64, 150-153; obituaries: *Builder*, XXXIII, 1875, pp.522-523; BN, XXVIII, 1875, p.670; *Illustrated London News*, LXVI, 1875, p.571

[1] **BAKEWELL** (Derbys): Burton Closes
Design for additions for Joseph Allcard, c.1854
Perspective seen from the garden [Fig.120]
Insc: *A Prospect View of Burton Manor*
Pencil, back-mounted (190 x 190)
Prov: Pres. on loan by Mrs F. Mackey, 1946
The draughtsmanship of this drawing is typical of the young E. W. Pugin, and Stanton, p.206, states that he was working here in 1854. According to Mrs Stanton, A. W. Pugin, seems to have been called in when the house, which is in an early Tudor style, was partially built. He visited the house in 1847 and 1848, and was certainly responsible for decorating and completing the whole interior. There are a number of references to furnishings being made for the house in 1847 and 1848 in A. W. Pugin's correspondence with John Grace, which is in the RIBA MSS Collection. See R. A. Storey, *A. W. N. Pugin correspondence*, Historical Manuscripts Commission, 1969.

BANTRY (Co Cork, Ireland): Convent of Our Lady
Design for convent buildings & a chapel
See *Pugin, Edward Welby & Murray, James* [1]

[2] **BELMONT** (Herefs): RC monastery & abbey of St Michael
Design for F. R. Wegg Prosser
North elevation
Insc: As above, *Belmont Monastery & I have omitted to show the connecting cloister*
s & d: E. W. Pugin | 1852
Pencil with faint wash (165 x 290)
Prov: Pres. by Mrs F. Mackey, 1974
The design is for a two-storey gabled range with dormers. A flèche marks the centre of the range. At one end there is a small octagonal building, which is probably intended to be the chapter house. This must be one of the young Pugin's first independent designs, made the year that his father died. The

foundation stone of the church was laid in 1854, and the monastery was begun in 1857. All subsequent additions to the monastery were also done by the firm of Pugin & Pugin (Pevsner, *Herefs*, 1963, p.72). E. W. Pugin exhibited a design for the church at the RA 1855, No.1227. A description of the church at its opening was given in BN, V, 1859, p.1094, where it is said to be cruciform in plan, Early English in style and built by George Myers.

BERKHAMPSTEAD (Herts): Assembly rooms & markets
Design for a hall
See *Pugin, Edward Welby & Murray, James* [2]

[3] **BIRKENHEAD** (Cheshire): RC church of Our Lady of the Immaculate Conception, Cavendish Street
Design for church & priest's house
Perspective of exterior from the NW
Insc: *New Catholic Church and Presbytery, Birkenhead*
Photograph of original drawing
Prov: Collection of John Murray (F), 1941
The church was built 1860-62, with several alterations from this design, which shows a steeply pitched roof to the nave, which has a clerestory and low aisles. The gabled presbytery is to the E of the church. The intended NW tower and spire were not built. After E. W. Pugin's death the apsidal chancel was added in 1876-77 by Pugin & Pugin.

COBH, Queenstown (Co Cork, Ireland): RC cathedral of St Colman
Design for a new cathedral
See *Pugin, Edward Welby & Ashlin, George Coppinger* [1]

[4] **CORK** (Ireland): RC church of St Peter & St Paul
Design for a new church, 1859
Perspective of interior looking E
Insc: (in pen, on mount) *Interior of St. Peter & Pauls, Cork*
Photograph of original drawing, with some retouching in pencil
Prov: Collection of John Murray (F), 1941
The design shows a nave with big clerestory windows and an extremely complicated roof with scissor trusses. There are low aisles and a short apsidal chancel. E. W. Pugin won a competition for this building in 1859. There was considerable controversy about the competition (see *Dublin Builder*, I, 1859, p.59). The foundation stone was laid on 15 August 1859. The large clerestory windows are gabled externally. The church is illustrated in *Dublin Builder*, II, 1860, p.310, and reviewed in *Dublin Builder*, VIII, 1866, pp.15-16. Douglas Scott-Richardson says in his thesis on Irish C19 Gothic (Yale University, 1970) that the building was completed in 1866 but that the tower was not built. (Information from Jeanne Sheehy and Alistair Rowan, 1975.)

DADIZELE (Belgium): RC cathedral of Our Lady
Alternative designs for a new cathedral, 1857
See *Pugin, Edward Welby & Murray, James* [3]

DUBLIN (Ireland): RC church of St Augustine
Design for a new church
See *Pugin, Edward Welby & Ashlin, George Coppinger* [2]

[5] EDINBURGH: Convent of St Margaret, Whitehouse Lane
Design for a new convent & chapel, c.1861
Small-scale plan & bird's-eye view
Insc: *St. Margaret's Convent, Edinburgh*
Photograph of original drawing
Prov: Collection of John Murray (F), 1941
The main accommodation is in two ranges on opposite sides of a quadrangle; the other sides are cloisters with the chapel in the centre of one of them. The style is plain with gables and chimneystacks being the main features. The original part of the convent dates from c.1670 and is the old mansion of Whitehouse. In 1835 Gillespie Graham remodelled it as a convent and built a 'Saxon' chapel. About 1861 E. W. Pugin extended it southward as the W side of his intended cloister. A William Murray would seem to have been in charge as he is credited with it (BN, XXV, 1873, p.644). The chapel as it now exists consists of the Gillespie Graham work with an impressive Late Gothic sanctuary by Archibald Macpherson, 1889-96, further embellished in 1903. The E and S sides of the cloister were not built, and the range to Whitehouse Lane has been much altered and extended at the southern end. The big chimneystacks have been taken down. (Information from David Walker, 1974.)

[6] LIVERPOOL (Lancs): RC church of Our Lady Immaculate, St Domingo Road, Everton
Alternative designs for the proposed cathedral of St Edward, 1854 (2):
1 Perspective of the interior looking E
Pencil (210 x 180)
There is an ornate five-bay chancel screen with a rood. The chancel beyond is invisible. The nave has N & S acutely pointed arcades with two clerestory windows to each bay. The roof has tie-beams and arched braces to a king-post.
2 Perspective of the interior looking E [Fig.118]
Insc: Verso (in pencil, in an unknown hand) *St Edwards Catholic Church | Everton*
s & d: EWP (in monogram) *ugin | 1854*
Pen with grey & brown washes (445 x 300), cut to the shape of the nave roof

1-2 Prov: Pres. on loan by Mrs F. Mackey, 1946
The main differences between these two designs are that in No.2 there is only a S arcade, the roof has become alternate hammer-beam and scissor trusses and the chancel screen is to a different design. The church was built in 1856 by E. W. Pugin as the Lady chapel and chancel chapels of the RC cathedral that was planned in the grounds of the former St Domingo House, which was then the residence of the bishop. The remainder of the proposed cathedral was never erected.

[7] LONDON: RC church of St Boniface, Adler Street (Stepney), Tower Hamlets
Design for a new church & presbytery, unexecuted, 1873
Perspective of the exterior from the SE
Insc: *St. Boniface's Catholic Church, London & Length 170 ft., Breadth 70ft, Height 75ft, Height of Spire 210ft., and Accommodation for 1500 people*
s & d: E. W. Pugin *Arch | 1873*
Photograph of original drawing
Prov: Collection of John Murray (F), 1941
The design shows a SW tower and spire, a nave with clerestory and low aisles and a chancel with an apse. The church of St Boniface, usually known as the 'German' church, was destroyed in 1873. In 1875 the foundation stone was laid of the new church, which was built to the designs of J. Young (A. Rottmann, *London Catholic churches*, 1926). Presumably this design was made by E. W. Pugin shortly after the collapse of the earlier church.

[8] LONDON: Convent chapel, Stanhope Street (St Pancras), Camden
Design for a new chapel
Small-scale plan & perspective of interior looking E, perspective of exterior from NE
Insc: *New Chapel proposed to be erected at the Convent of the Sisters of Charity, Stanhope St., ground plan & interior view*
Photograph of original drawing
Prov: Collection of John Murray (F), 1941
The chapel is rectangular in plan and joins the convent at its W end. There is a stumpy tower with an octagonal spire at the NE angle. There are low aisles, small clerestory windows and a panelled wagon roof. This is probably an unexecuted design; there is no record of the Sisters of Charity having a house in Stanhope Street. (Information from the Librarian, the Catholic Central Library, 1975.)

MAYNOOTH (Co Kildare, Ireland): Chapel of the College of St Patrick
Design for the chapel
See Pugin, Edward Welby & Ashlin, George Coppinger [3]

NENAGH (Co Tipperary, Ireland): Cathedral
Design for a new cathedral & presbytery
See Pugin, Edward Welby & Ashlin, George Coppinger [4]

[9] NEWCASTLE UPON TYNE (Northumberland): Presbytery to the RC cathedral
Design for a carving of a dragon, possibly a corbel or a gargoyle, c.1860
Perspective: the dragon leans out from the building to which he is attached by his feet; his mouth is open
Insc: *Carving of St. Mary's Presbytery Newcastle on Tyne | Keep the Dragon to full size of Block*
Pencil (260 x 345)
Prov: Pres. by I. Williams through Arthur Keen, 1914
This drawing was traced and the stone dragon was used to decorate E. W. Pugin's new E wing at Scarisbrick. See [12].4.

[10] NORTHAMPTON: RC cathedral church of St Mary & St Thomas
Design, c.1863
Perspective of exterior from NE
Insc: *Cathedral Church of St. Thomas, Northampton*
s: EWP (in monogram) *ugin, Architect*
Photograph of original drawing
Prov: Collection of John Murray (F), 1941
The design shows a NW tower and spire, a nave with clerestory and low aisles and an apsidal chancel. The original church of 1844 by A. W. Pugin and dedicated to St Felix, according to Pevsner, *Northants*, 1961, p.323, was much enlarged in 1863 by E. W. Pugin. It was greatly changed again, and given a new E end, 1948-55, by Albert Herbert.

[11] OSCOTT (Warwicks): St Mary's College
Design for an exhibition room, c.1860 [Fig.126]
Perspective
Insc: *New Exhibition Room, Oscott College*
Photograph of original drawing
Prov: Collection of John Murray (F), 1941
In 1856 Joseph Potter of Lichfield, the original architect of the college who had not been there since he departed in great annoyance when A. W. Pugin first came to Oscott in 1837, was asked to make plans for exhibition rooms. In 1860, however, new plans were obtained from E. W. Pugin for an exhibition room and an academic hall. The building was begun but soon halted for lack of money. In 1879 the building, now only the academic hall and called the Northcote Hall, was completed by P. P. Pugin (W. Greaney, *The Buildings, museum, pictures and library of St. Mary's College, Oscott*, 1899). This design shows a detached gabled building of two storeys in the centre of one side of the cloister. The main room is on the

first floor, where there are six traceried two-light windows to each long side. A drawing of the 'New Exhibition Room at Oscott College, near Birmingham' was exhibited at the RA 1861. Possibly it was this drawing.

[12] SCARISBRICK (Lancs): Scarisbrick Hall
Designs for ornamental details & fittings, c.1862, for greenhouses, c.1867, for a handrail for a bridge & for a salver & fruit bowl, c.1863, for Lady Scarisbrick (12):
1 Design for the overmantel for the fireplace in the great hall
Elevation [Fig.127]
Insc: *Fire place | Scarisbrick Hall | Lady Scarisbrick*
Pen, pencil & brown wash (440 x 535), many tears on edges
The work as executed substantially follows this design, with only minor differences, such as the outer moulding to the coat of arms and the outstretched wings of the heraldic birds on the helmets. The design, with its two life-size figures of knights in armour who stand on the mantelpiece on either side of a pointed arch containing the Scarisbrick coat of arms, follows the scheme shown in a drawing of 1836 by A. W. Pugin ([64].3) A. W. Pugin's knights are somewhat gayer than E. W.'s solemn and pious ones and the panel containing the coat of arms is of a different shape. Probably the father's scheme, which may have been intended to use real suits of armour from Charles Scarisbrick's collection, was never executed, but his drawing was kept at Scarisbrick Hall and would have been known to the son. Edward Welby's overmantel is, however, made of plaster and contrasts badly with the deeply cut stonework of the fireplace. Lady Scarisbrick had a great deal of internal redecoration done by J. G. Crace in the western part of the house, and this included the great hall, where her initials, AS, may be seen on the first floor string-course.

2 Design for shields in the dining-room
Rough sketch elevations of 2 shields
Insc: *Shields in Cornice of Dining Room Scarisbrick Hall | Lady Scarisbrick*, with various colours given
s & d: EWP *August (?) 13th | 62*
Pencil (375 x 460)
The room used as a dining-room, in the NW corner of the house, was gutted by a fire in 1924. The present decoration of this room (1973) includes a panelled dado with shields above and on the ceiling, but none like these.

3 Design for carved panel
Elevation of floral panel with coat of arms set in a lozenge & *A Scarisbrick* below
Scale: $\frac{1}{2}$ FS
Insc: *As above & Carved in each side of Bay Window*
Pencil (655 x 325)
Two panels to this design are placed either side of the bay window of the E wing.

4 Design for a gargoyle in the shape of a dragon
Perspective
Insc: *Gargoyle out of Cornice | Scarisbrick Hall | Lady Scarisbrick & try the size by putting | up a block. | I think this will be | about $\frac{1}{3}$ the right size*
Pencil on tracing paper (275 x 365)
This design for a dragon, freely interpreted, is used as a gargoyle on the octagonal turret and all around the E wing. See also [9].

5 Design for a plinth for a statue
Plan & elevation for an irregular octagonal plinth of 3 steps
Scale: 1in to 1ft
Insc: *Pedestal for group of Athletes (sic) Scarisbrick Hall | For Lady Scarisbrick*
Pencil, pink & grey washes (555 x 755)

Two groups of bronze figures on octagonal plinths are mentioned and illustrated in the catalogue of the auction sale held at Scarisbrick Hall on 29 November 1963, Nos.101 & 104. The plinths there follow this design, except that the bottom step has been doubled.

6-9 Designs for greenhouses, c.1867

6 *Design for Conservatories & Vineries Plan & Side Elevation*

Insc: As above & *Scarisbrick Hall | Lady Scarisbrick*
Pencil with blue & pink washes (545 x 760)

The design shows two long narrow wings, either side of a main central block. The building is apparently timber-framed, with a pitched roof. There is slight tracery to the windows and panelling below the windows to the wings, with a more elaborately timber-framed doorway to each wing. This building is not extant, but apparently was built since the plan (identical with that given here) is shown on a map illustrated in the article on Scarisbrick Hall by F. H. Cheetham in *Lancs & Cheshire Antiquarian Society*, XXIV, 1906, pp.76-104.

7 *Ground Plan of Hot Warter (sic) Pipes & drains for conservatory & vineries*

Insc: As above, with a few labels & several dimensions given

w/m: J. Whatman 1867

Pencil, black & red pen (570 x 780)

The ground plan given for the conservatories follows that shown in the above drawing. This drawing is not in E. W. Pugin's hand. It is on the basis of the watermark that a date is given for this project.

8 *Design for Finial | For Vinery Elevation*

Scale: 2in to 1ft

Insc: As above & *Lady Scarisbrick*

s: E Welby Pugin

Pencil & pen (675 x 405)

The design consists of two tiers of stylized bunches of grapes and leaves.

9 *Design for a lean-to greenhouse Plan, elevation & section*

Insc: As above & *Proposed Orchard House (?) Scarisbrick Hall | Lady Scarisbrick*

Pencil with blue, red & yellow washes (435 x 530)

This is for a much smaller building than that shown in No.6 and has strong similarities with the one built before 1873, and presumably designed by E. W. Pugin, which adjoined the W side of the Pugins' house, The Grange, Ramsgate.

10 *Design for Side Hand rail for Bridge Plan: elevation: section: details*

Scale: FS details

Insc: As above & *Scarisbrick Hall | Lady Scarisbrick*, with notes in pencil, in E. W. Pugin's hand, by the elevation, to continue & of two compartments

Pen, pencil with brown, yellow & orange washes (530 x 760)

The design is for a wooden bridge, with the elevation divided into square bays that contain diagonal struts. There are several small bridges in the grounds today (1973), but not one with a handrail to this design.

11 *Design for a Rosewater salver, c.1863*

Elevation of obverse, section & FS detail

Insc: As above & *Lady Scarisbrick*. "Many a one for him makes mourn | But none shall ken where he is gone." | *Old Scotch Ballard* (sic); this verse is repeated very faintly in pencil by the signature & part of it is written out in 'Gothic' script around the central roundel; (by the rim of the salver) *inscription | Fountains of Gawens (?)*, with last 3 words written out in 'Gothic' script on the rim
s: E Welby Pugin

Pencil, pen & watercolour (760 x 560)

The design shows a wide rim to a shallow basin. The section gives alternative profiles. The detail shows an inscription on the rim with naturalistic flowers set in roundels. *Enamels* is written by the flowers and engraved by the inscription. The sides of the basin are covered with a stylized floral pattern that decreases in size towards the centre. There is a central roundel, surrounded by the verse given above, containing a knight lying asleep, or perhaps dead, under a stylized tree with two blackbirds on it. It is a splendid design, using the circular shape most successfully. Presumably the roundel was intended to be enamelled, though the rest of the salver was probably intended to be silver gilt. The tentative date is given on the basis of the watermark in the following drawing and the stylistic similarity between the two drawings.

12 *Design for a fruit bowl in a dessert service, c.1863*

Plan of bowl & elevation on a small scale; plan of bowl & of base & elevation to a larger scale, but none of them completely drawn out

Insc: As above & *Lady Scarisbrick*

w/m: J. Whatman 1863

Pencil & pen with blue-grey & pale yellow washes (615 x 500)

The fruit dish has a bowl on a high stem. In the centre of the bowl is the bird from the Scarisbrick crest and on the stem is a blackletter S set in a diamond shape. The base has a circle of knots and the bowl has a similar ring of bulbous shapes.

1-12 Prov: Pur. 1964 from St Katharine's College, Scarisbrick Hall; found loose among the 5 folio volumes of drawings by A. W. Pugin

Edward Welby's work at Scarisbrick was done for Charles Scarisbrick's sister, Lady Hunloke, who succeeded to the property on her brother's death in 1860 and subsequently took the name Lady Scarisbrick. It may seem strange that she, a widow in her seventies, should at once have embarked on an ambitious building programme, but the house that she inherited had been emptied of all its movable treasures which were sold at the direction of Charles Scarisbrick's will and this may have been her way of restoring the glory of Scarisbrick. For her Edward Welby rebuilt the E wing and joined it to the rest of the house by an octagonal turret, rebuilt the clock tower which was immensely heightened and altered part of the offices and stable court. Edward Welby's extravagant High Victorian style, with its French influences, is in strong contrast to his father's work. The relationship between Lady Scarisbrick and her young architect seems to have been very close: their full-length portraits are placed side by side in the window on the E staircase (this portrait of E. W. Pugin is reproduced here, Fig.117). In view of this apparent sympathy between them, and the care with which A. W. Pugin's drawings have been preserved at Scarisbrick, it is all the more strange and disappointing that so few important drawings by Edward Welby have survived.

For the designs and working drawings for remodelling and additions made between 1836 and 1845 for Charles Scarisbrick see **Pugin, A. W. N.** [64]. For other designs connected with the house see **Scarisbrick, Charles** [1] and **Unidentified** [1] in this volume.

[13] **SCARISBRICK (Lancs):** New poor schools Design, 1866-67 & working drawings, 1868, for Lady Scarisbrick (19):

1-2 Design for new schools

1 *Ground Plan*, & for the 2 houses for teachers at either end of the main block, *Chamber Plan & Plan of Roofs*

Scale: 1/8in to 1ft

Insc: As above & *New Poor Schools | Scarisbrick | Lady Scarisbrick*, with rooms labelled

The plan consists of a long central block divided into the boys' school and the girls' school, in the centre of which project, opposite each other, the infants' school and an extra classroom. At either end, behind the main block, is a house for a teacher which forms one side of the boys' yard and the girls' yard respectively.

2 *Front elevation, side elevation, section through school, section through house, section on line AA & longitudinal section* [Fig.128]

Scale: 1/8in to 1ft

Insc: As above & *New Poor Schools | Scarisbrick | Lady Scarisbrick*

The elevation shows a stone gabled building with steep pitched tiled roofs with finials and a central bell turret under a fleche. The base of the bell turret has an alteration indicated in pencil to make it wider. The sections show a wooden screen dividing the building and possibly tiles to the walls.

1-2 s&d: (in red pen) *EWP* (in monogram) *ugin Archt 1867*; the final digit has been altered in pencil to 6

Pen & pencil with red, yellow, brown & blue washes (515 x 735)

3-19 Working drawings in a similar style to but not identical with the design, 1868

3 *Plan & elevation of window in class-room, Transverse section & details*

Insc: As above & *Schools | Scarisbrick*, with notes on materials

4 *Plan & elevation of interior of school window, section & details*

Scale: 1in to 1ft

Insc: As above & *Schools - Scarisbrick*, with notes on materials

5 *Plan & elevations of windows in Infant School; elevation & section of buttress & detail of wall plate*

Insc: *Details of Schools | Scarisbrick*

6 FS details of the windows in infants' school

Insc: *Schools | Scarisbrick & labelled*

7 *Plan & elevation & section of window in passage & section thr Jamb*

Scale: 1in to 1ft, FS (jamb section)

Insc: As above & labelled

Verso: Details of mouldings

Insc: *Schools Scarisbrick*

8 FS details of windows: mouldings to cill & jamb & mullion

Insc: As above, *Schools | Scarisbrick & labelled*

9 FS details of windows: jamb mullion & transom

Insc: As above & *Details | Scarisbrick*

Verso: FS details: *Section through purlin in Classroom,*

section through rafter & elevation of bolt head

Insc: As above & *Scarisbrick*

10 *Half section & FS details of Roof over Infants School*
Insc: As above & *Scarisbrick*, with details labelled

11 Elevation of gabled end of house, with FS details of windows

Insc: As above & *Schools Scarisbrick*, with details labelled & notes on materials

12 Plan & elevation of door between schools & FS details
Scale: $\frac{1}{2}$ in to 1 ft
Insc: *Schools / Scarisbrick*, with a few labels

13 Elevation & section of entrance porch & one Bay exterior
Insc: As above & *Schools / Scarisbrick*

14 FS Details of Porch doors
Insc: As above, *Schools Scarisbrick* & labelled

15 Plan, elevations & FS details of stone finial in the shape of an ornate cross
Scale: $\frac{1}{3}$ FS
Insc: *Schools / Scarisbrick* & labelled

16 Details of chimneys
Insc: *Schools / Scarisbrick* & labelled
Verso: *Front & side elevation of Corbel over chimneypieces*
Insc: As above

17 FS Side & front elevations of corbels
Insc: As above & *Schools Scarisbrick*
Verso: FS detail of chimney cap
Insc: As above

18 Details of mouldings
Insc: *Schools / Scarisbrick*, with a note
Verso: *Elevation & section of Inscription over Entrance doors*
Insc: As above

19 FS Section through gutter
Insc: As above & *Schools Scarisbrick*

3-19 s & d: (in red pencil) *EWP* (in monogram) *ugin Archt / 1868*
Pencil with red, yellow & grey washes (565 x 740)
1-19 Prov: Pur. 1964 from St Katharine's College, Scarisbrick Hall; they were found loose among the 5 folio volumes of drawings by A. W. Pugin for Scarisbrick Hall (see also Pugin, A. W. N. [64] & Pugin, Edward Welby [12])
It seems that this commission was never executed. As in the case of the church, the RC school was eventually built at Bescar in 1884 by the Marquis de Castéja. It stands next to the RC church and is a simple brick building containing two Gothic cast iron windows to the main block which John Baily considers Rickman to have designed for Scarisbrick Hall in 1813-14. The Church of England school is about a mile away and was built in 1889.

[14] USHAW (Durham): RC college of St Cuthbert
Design for a chapel of St. Aloysius for the Right Revd Monsignore Newsham, 1855
Perspective looking E to the altar, which has a reredos with a central canopied niche containing the figure of a saint; the chapels of 3 bays, with a vault supported on slender shafts which are joined to the wall by open traceried panels; there are windows in the N & S walls [Fig.119]
Insc: As above & *St. Cuthberts College Ushaw*
s & d: *EWP* (in monogram) *ugin / 1855*
Pen with grey & gold washes (280 x 240)
Prov: Pres. on loan by Mrs F. Mackey, 1946
E. W. Pugin did a great deal of work at Ushaw. The Very Rev. David Milburn, in *A History of Ushaw College*, 1964, states that his work there began in 1854, when he completed St Joseph's chapel. Between 1854 and 1866 he built the laundry, laboratory and offices in the NE corner; 1856-58 he built the infirmary and new museum. He also designed the junior college which was dedicated to St Aloysius 1857-59. E. W. Pugin used this delicate design with only minor alterations when he built the Knill chantry chapel in Southwark cathedral in 1856. A number of drawings by both A. W. and E. W. Pugin are preserved at Ushaw College. See also Pugin, A. W. N. [67].

[15] WATERFORD (Ireland): Convent of the Presentation
Design for a fireplace, 1856
Elevation of fireplace in Community room
Insc: As above & *Presentation Convent Waterford / Mr. Knox*
s & d: *EWP* (in monogram) *ugin / 1856*
Pencil & pink wash (195 x 215)
Prov: Pres. on loan by Mrs F. Mackey, 1946
The fireplace has marble columns supporting a high frieze with IHS in monogram in the centre under an ogee gable behind which the overmantel slopes back to the wall, forming a shape typical of High Victorian design. Stanton, p.202, gives the history of this building, designed by A. W. Pugin in 1841, with the foundation stone laid in 1842 and finished by E. W. Pugin after 1852.

WESTBY (Lancs): RC church of St Anne
Design for a church & presbytery, 1860
See Pugin, Edward Welby & Murray James [4]

[16] WINGERWORTH (Derbys): Church of All Saints
Designs for monuments for Lady Scarisbrick, c.1866 & 1870 (3):

1 Design for Monument to Sir H. Hunloke
Front elevation
Insc: As above & *Lady Scarisbrick*
s: *EWP* (in monogram) *ugin Archt*
Pencil with pink & yellow washes (560 x 380), torn at bottom
The monument is apparently free-standing and of stone. It has a high base to short and stumpy columns that frame a plaque and support a pointed arch. There is a head under the arch. Above, the monument is set back in steps and surmounted by a spiky cross, probably made of metal. Sir Henry Hunloke, 6th Baronet was the only son of Sir Thomas Hunloke (died 1816) and Lady Scarisbrick and died in 1856. The family seat of the Hunlokes was Wingerworth Hall and, although they were Roman Catholics, all the family, including Lady Scarisbrick, were buried in the parish church. This drawing, with its distinctive spiky qualities, is probably c.1866

2 Design for railing round the tomb of the late Miss Hunloke
Elevation & FS details
Insc: As above & *for Lady Scarisbrick*
s & d: E. Welby Pugin Archt Nov. 1870 / Ramsgate
Pencil with brown & grey washes (685 x 1015)
The detail shows the letter H set in a roundel on the railing.

3 Design for railing round the tomb of the late Miss Hunloke
Two details
Insc: As above & *for Lady Scarisbrick*
s & d: E. Welby Pugin Archt Nov. 1870 / Ramsgate
Pencil & brown wash (685 x 1015)
The detail shows the Hunloke family crest set in a diamond within a roundel. The two emblems shown in these details alternate on the railings. Miss Hunloke died in 1857.

1-3 Prov: Pur. 1964 from St Katharine's College, Scarisbrick Hall; they were found loose among the 5 folio volumes of drawing by A. W. Pugin for Scarisbrick Hall (see also Pugin, A. W. N. [64] & Pugin, Edward Welby [12])

[17]-[21] Designs for unidentified buildings
[17] Design for a church
Perspective of interior looking E
Photograph of original drawing
Prov: Collection of John Murray (F), 1941
The design shows a vaulted nave with clerestory and low aisles ending in a polygonal apse. The pointed arcade continues around the apse.

[18] Design for a church
Perspective of exterior from the NE
Photograph of original drawing
Prov: Collection of John Murray (F), 1941
The design shows a NE tower and spire, a polygonal apse with gabled traceried three-light windows and a short nave.

[19] Design for a church
Perspective of the exterior from NE
Photograph of original drawing
Prov: Collection of John Murray (F), 1941
The design is for a small church with a W tower and spire and a polygonal apse.

[20] Design for a convent or almshouses
Bird's-eye view
s & d: *EWP* (in monogram) *ugin Architect / London 18...* (illegible)
Photograph of original drawing
Prov: Collection of John Murray (F), 1941
The buildings are in three ranges around an open courtyard, with the chapel in the middle of the long side. There are dormer windows and many little gabled porches.

[21] Design for a large institutional building with a church
Perspective
Photograph of original drawing
Prov: Collection of John Murray (F), 1941
This design may be intended for a school or a religious order. The main range is of three storeys with small gables. There are two square towers with spires. The church is large with a NW tower and spire. A lithograph of this design, though with some differences, insc. *In stone by Murray* is filed with the drawings.

[22]-[23] Designs for church furnishings
[22] Design for an altar and reredos
Elevation
Photograph of original drawing
Prov: Collection of John Murray (F), 1941
The reredos has a central gabled niche to contain a monstrel, with two smaller gabled niches to either side containing carvings of angels.

[23] Design for a pulpit
Plan, front & side elevations
Scale: about $\frac{1}{2}$ in to 1 ft
Insc: As above & *Pulpit Church of the Sacred Heart of Queen Mary Bl...* (illegible)
Pen & pencil (270 x 205)
Prov: Pres. on loan by Mrs F. Mackey, 1946
The draughtsmanship and design are characteristic of the spiky hand of the young E. W. Pugin and so this drawing is attributed to him. It is for a hexagonal pulpit supported on chunky columns with carved panels of seated bishops set in niches. The stair to the pulpit has a slight metal handrail, and alternative curved plans are shown for it. The dedication of the church seems unusual; possibly the inscription has been wrongly deciphered.

[24]-[25] Designs for funeral monuments
[24] Preliminary design for a funeral monument, possibly for A. W. Pugin
Elevation of a tomb chest set in an arched recess & elevation of lid of tomb chest engraved with figure under a canopy
Insc: *dis...* (illegible) *alabaster*
Pen & pencil (290 x 220)
Prov: Pres. on loan by Mrs F. Mackey, 1946
The tomb chest has five kneeling figures in trefoil-headed panels on the front elevation. The back of the arched recess, apparently intended to be made of alabaster, is carved with shields in a pattern and has a central medallion of a seated bishop to whom a kneeling donor offers a church with a central tower

and spire. This is a rough unfinished drawing, but there seem to be enough reasons to state that this may be a preliminary design by E. W. Pugin for his father's monument in his own church of St Augustine, Ramsgate. There are many differences from the monument as executed: this has a life-size statue of the architect on the tomb chest, not a flat brass or incised stone as suggested here. The back of the arched recess as executed is a finely carved piece of veined alabaster, but it does not follow this design, which in its central medallion seems to represent Pugin presenting his church to St Augustine. Finally, the kneeling figures on the tomb chest do occur on Pugin's monument, where they represent, in a charming manner, his children, with five on the front elevation, his eldest daughter, her husband and their child at the E end, and his surviving wife and her two children at the opposite end. Presumably the tomb was carved by the craftsmen of George Myers.

[25] Design for a funeral monument for Mrs Thompson
Elevation of tomb chest set under an elaborate cusped & crocketed ogce arched canopy between buttresses surmounted by angels & elevation of top slab of tomb chest decorated with a foliated cross
Scale: 7/8 in to 1 ft
Insc: - *Thompson Esqr & Design for a tomb for the late Mrs Thompson*, with a group of initials, including a P, but not comprehensible together (possibly a signature)
Pen & pencil with brown, grey, green, pink & yellow washes (230 x 205)
Prov: Pres. on loan by Mrs F. Mackey, 1946
The design is for a complicated structure. There is a figure scene, either carved or painted, at the back of the arched recess. The front elevation of the tomb chest has carved panels of shields set between short columns. The draughtsmanship is typical of E. W. Pugin and the design is therefore attributed to him.

Design for furniture

[26] Designs for 2 chairs for the *Very Revd. . .* (illegible) Huddleston, c.1856
Elevation of Library Chair | covered in Green or Red Velvet £2.15. & Drawing room chair | in velvet with all necessary fittings £3.3.0
Insc: As above
s: EP (in monogram) *ugin*
Pencil, back-mounted (112 x 185)
Prov: Pres. on loan by Mrs F. Mackey, 1946
The drawing-room chair has an X-frame; the library chair has turned legs and stretchers.

[27]-[28] Designs for illustrations

[27] Allegorical illustration of Christ on the Cross: a clothed & crowned Christ hangs on the Cross with blood pouring from his hands & feet; the foot of the Cross stands on a rocky cave in which is the tomb of A. W. Pugin with his wife kneeling by it; to either side are scrolls *Sanguis Christi* & *Salva Nos*; in the background are Dürer-like landscapes with little buildings set in the mountains
s & d: EWP (in monogram) / 1858
Photograph of original drawing
Prov: Collection of John Murray (F), 1941

[28] Allegorical illustration of a Pope sitting under a baldachino with the 4 Evangelists in the background; the Virgin hovers over the head of the Pope & a small figure (possibly intended for E. W. Pugin) kneels in the foreground offering a book to the Pope
Photograph of original drawing
Prov: Collection of John Murray (F), 1941

PUGIN, Edward Welby *Attributed to*

[1] Design for a bookcase which can run on rails
Elevation & detail of wheel & tram rail
Insc: *Front of | rail forming | part of paneling | when shut; round | iron rail at top; ground wheels | fixed to upright; these uprights | must be | iron | or they | warp with | Heat; they run between the 2 iron rods | wheels at top and bottom so that | no falling over*, with parts labelled & some measurements given
Pencil, back-mounted (175 x 110)
Prov: Pres. on loan by Mrs F. Mackey, 1946
The design is for plain shelves to slide behind a front decorated with small panels. The handwriting is apparently that of E. W. Pugin, to whom the drawing is therefore attributed. It may be an early work.

[2] Preliminary design for a standing candelabrum, with 3 tiers of candles & 1 tier with holders for flower vases
Perspective sketch
Pencil (190 x 95)
Prov: Pres. on loan by Mrs F. Mackey, 1946
The draughtsmanship and also the design suggest that this is the work of E. W. Pugin rather than his father.

[3] Design for a window with stained glass in its head & a hood-mould
Elevation
Insc: *Stained glass not to be included | in contract*
Pen & pencil (270 x 230)
Prov: Pres. on loan by Mrs F. Mackey, 1946
The window is basically a simple rectangular sash one, but has a decorative top that is shown filled with patterned stained glass. The shoulders of the window are rounded and from them rises a shallow, widely splayed pointed shape. Both draughtsmanship and design are typical of E. W. Pugin.

PUGIN, Edward Welby & MURRAY, James (1831-1863)

Not much has been discovered about the partnership between E. W. Pugin and James Murray. They were probably attracted to each other, both being young architects, precocious, ambitious and Roman Catholic (Murray came from Armagh). It may be assumed that the partnership began c.1857 and ended c.1860, when G. C. Ashlin became Pugin's partner. The existence of several photographs of E. W. Pugin's designs and drawings, the provenance of which is the collection of John Murray, should be noted. It is probable that John Murray (q.v.), who was also an architect, was a relation of James Murray. *See also Murray, James.*

[1] BANTRY (Co Cork, Ireland): Convent of Our Lady
Design for convent buildings & a chapel, c.1859
Perspective of entrance façade
Insc: *Our Ladys Convent, Bantry*
s: *Pugin & Murray Archts | London*
Photograph of original drawing
Prov: Collection of John Murray (F), 1941
There is a two-storey entrance tower which is surmounted by a steeply pitched roof and fleche. The main range is low and the first floor windows are gabled dormers. The chapel, at one end of the main range, has an apse and a steeply pitched roof. James Murray was probably the draughtsman of this drawing. *Dublin Builder*, I, 1859, p.164, records the laying of the foundation stone of a convent at Bantry but mentions no architects. The convent chapel was built in 1878 to designs by Samuel F. Hynes of Cork. *Irish Builder*, XIX, 1877, p.236, notes that the design of the chapel 'has been made to suit the present building' and adds that 'a handsome campanile' will be added 'when funds permit'. (Information kindly given by Alistair Rowan, 1975.)

[2] BERKHAMPTSTEAD (Herts): Assembly rooms & markets
Design for a hall
Perspective of interior
Insc: *View of Assembly Room & (in pencil) Design for Berkhamstead Markets etc*
s: (in pencil) *Pugin & Murray Archts. London*
Photograph of original drawing (retouched in pencil & inscription & signatures added)
Prov: Collection of John Murray (F), 1941
The hall is in the Classical style, with pilasters to the walls, round-arched windows and a coved ceiling. It is a similar building to the Corn Exchanges at Banbury and St Albans, where James Murray alone was the architect (*see Murray, James* [1] & [2]). The draughtsmanship of the drawing is almost certainly that of James Murray. Berkhamstead market house / town hall, built 1859 to E. B. Lamb's Gothic design, now (1976) under threat of demolition.

[3] DADIZELE (Belgium): RC cathedral of Our Lady
Alternative designs for a new cathedral, 1857 (4):
1 Small-scale plan & perspective of exterior from NE [Fig.122]
Insc: *Notre Dame de Dadizele*
Photograph of original drawing
The design shows the nave and aisles, transepts and a crossing surmounted by a towered spire. There are five eastern apses, the central one being the largest. The crossing tower is octagonal and there are flying buttresses from the corner pinnacles to the lowest stage. There are many crocketed finials and a statue of the Virgin on the octagonal spire above.

2 Small-scale plan & perspective of exterior from NE
Insc: *Notre Dame de Dadizele*
Photograph of original drawing
This design is the same as that shown in No.1, apart from differences to the crossing tower and spire which is here made taller by the introduction of a square bottom stage. There are also minor differences in the octagonal stage and then the octagonal spire above.

3 N elevation

Insc: *Vue Laterale*s: *Pugin & Murray Archts*

Photograph of original drawing

This design shows many differences in detail from those given in Nos.1 & 2. Though the basic plan remains unaltered, the nave has been made two bays shorter and the W end simplified. The gable to the transept has been lowered and there are many differences in the fenestration. The crossing tower and spire follow the design shown in No.1.

4 Perspective from the E

Photograph of original drawing

In this design there is a detached bell tower at the SE end of the cathedral. In other respects it follows the design shown in No.3.

1-4 Prov: Collection of John Murray (F), 1941

The printed *List of the works of James Murray*, probably compiled c.1861, which is filed with his drawings, gives the cathedral first in the work produced by the firm of Pugin & Murray. The list also states that the cathedral was begun in 1857, but 'stands in abeyance'. A note in *The Buildings News*, III, 1857, p.591, says that a 'Church of magnificent proportions is about to be erected at Dadizeele, from the designs of Pugin and Murray. It will be constructed chiefly of brick.' A drawing of the SE view of the church was exhibited at the architectural exhibition at the gallery of the Society of British Artists, 1857-58. DNB, however, says that the church was dedicated to the Immaculate Conception and was designed by E. W. Pugin 1859, for which work he received the papal order of St Sylvester from Pope Pius IX. A drawing titled 'Church of Notre Dame de Dadizeele, near Courtrai' was exhibited in the RA 1867 (No.904) under E. W. Pugin's name.

[4] WESTBY (Lancs): RC church of St Anne
Designs for a church & presbytery, 1860 (3):1 *Ground plan*, sketch elevation of exterior of N transept & sketch elevation of arcade

Insc: (in ink, probably in the hand of James Murray) As above & *Westby Church*, the rooms of the presbytery are labelled; (in pencil, in another hand, probably that of E. W. Pugin or possibly that of the client) 1. *Shewing the line of sight from the first bench: the east wall of | that side chapel must be put further back as marked in pencil |* 2. *There is no objection to the wall of this side chapel being made flush | with the abutment: the accommodation will be nearly the | same & the external effect better |* 3. *Could there be placed here a narrow door? if so it would | form the best access to the Confessional & then |* 4. *would be a slight wall | NB It is unnecessary to return the plans, & I feel ... (torn) | by the pains you have taken ... (torn);* the numbers to which the notes apply are insc. in the relevant places on the plan

s: (in ink, probably in the hand of James Murray) *Pugin & Murray Archts | London*

Pen & pencil on tracing paper (405×460), bottom edge torn

The sketch elevations are in the same hand as the pencil inscription.

2 Perspective of exterior of church & presbytery from the SW

Photograph of original drawing

The plan and this perspective show a SW porch to the nave, shallow gabled transepts and a short straight-ended chancel. There is a *flèche* over the crossing. The presbytery has gables and bay windows.

3 Perspective of exterior of church & presbytery from the SE [Fig.121]

Insc: *View of new church and presbytery, Westby*

Photograph of original drawing

The design in this drawing has considerable differences with those in the preceding two drawings. The presbytery is now at the SW not SE corner of the church. There are no transepts but low aisles which are lighted by sexfoil windows. The ridge of the roof is continuous from E to W, and there is a small bellcote near the E end.

1-3 Prov: Collection of John Murray (F), 1941

[5] Design for an unidentified town church, c.1860
Perspective from the NW [Fig.125]

Pencil on tracing paper (195×240)

Prov: Collection of John Murray (F), 1941

The church has a complicated W elevation with a one storey porch or narthex, and there is a NW octagonal bell turret. The high-pitched roof has a continuous slope, but two gabled bays project at the NE end. The windows to the N elevation are in two tiers. To the E of the main church is a smaller cruciform chapel which has a central *flèche*. The buildings are on a corner site. The draughtsmanship is almost certainly that of James Murray.

PUGIN, Edward Welby & ASHLIN, George
Coppinger (1836-1921)

Ashlin became in turn the pupil, the partner and the brother-in-law of E. W. Pugin. He was educated at the College of St Gervais, Liège, and at Oscott College. In 1855 he was a student at the RA, and the following year he became a pupil of E. W. Pugin. On completing his articles in 1860 he became a partner and the firm of Pugin & Ashlin was established. Ashlin set up an office in Dublin and managed the Irish side of the practice. This was an astute move by Edward Welby, because his father had much difficulty in controlling his Irish work and complained of being 'done by Irishmen'. Nevertheless the partnership was dissolved in 1870. Ashlin had married Edward Welby's youngest sister, Mary, in 1867 and his connection with the Pugin family did not cease with the partnership. After Edward Welby's death in 1875 it seems that he went into partnership again in the late 1870s with his brothers-in-law, Cuthbert Welby and Peter Paul. The firm of Pugin, Ashlin & Pugin exhibited at the RA 1879. This partnership did not last long, however: perhaps the administration problems were too great. Ashlin was responsible for the training of the last member of the family to be an architect in the firm of Pugin & Pugin, Charles Henry Cuthbert Purcell. His only child, Miriam, married his nephew Stephen Ashlin, who carried on his uncle's practice in partnership with Thomas Coleman under the name of Ashlin & Coleman.

Ashlin was principally an ecclesiastical architect but he won the competition for the Northern Assurance Co., Westmoreland Street, Dublin, in 1887, and another for Portrane lunatic asylum in 1894. His style was usually based on early French Gothic, but sometimes he tried to adapt the Irish Romanesque style. Lists of his work, both that done in partnership with Edward Welby Pugin, and that done independently were given in an interview in the *Irish Builder*, LXIII, 1921, p.1018. Ashlin was a member of the Royal Hibernian Academy and elected F in 1899. (Information from Jeanne Sheehy, 1975.)

Bibl: *Irish Builder*, LXIII, 1921, p.1018; obituary: *Irish Builder*, LXIII, 1921, p.841

[1] COBH, Queenstown (Co Cork, Ireland): RC cathedral of St Colman

Design for a new cathedral, 1867

W elevation

Insc: *Proposed front elevation of Cathedral Church Queenstown*

Photograph of original drawing

Prov: Collection of John Murray (F), 1941

The design shows a central W tower and spire rising above a gabled W rose window. The W end apparently has a transverse roof. The cathedral was begun in 1869. Two drawings of it were exhibited under the name of Pugin & Ashlin in the RA 1878, that is after E. W. Pugin's death. There seems to have been a competition in 1867 for this building (*Irish Builder*, IX, 1867, p.282) which was won by Pugin & Ashlin. Work started on the foundations in 1868 (*Irish Builder*, X, 1868, p.182) but was carried out slowly. Ashlin continued as the architect after his partnership with Pugin broke up c.1870. In 1889 Ashlin was seeking tenders for the completion of the W front and a portion of the tower. According to *Builder*, LXXXII, 1902, p.219, the design as built is very different from the original drawings: 'The walls were scarce 12 feet high when the then Bishop ... began to look upon the structure as of entirely too plain a character. On Mr. Ashlin the task was imposed of taking up the work in its new form and on him the burden of the architect's work fell. The whole character of the works was completely changed, and none of the original drawings were adhered to ...' According to Douglas Scott-Richardson in his thesis on Irish C19 Gothic (Yale University, 1970), the building was not finally completed until 1915, the

sacristy having been built in 1895 and the spire in 1906-09. (Information kindly supplied by Jeanne Sheehy and Alistair Rowan, 1975.)

[2] DUBLIN (Ireland): RC church of St Augustine
Designs for a new church (2):

1 Perspective of the exterior from the W

Insc: *Saint Augustine's Catholic Church, Dublin*

Photograph of original drawing

Reprd: BN, XXII, 1872, p.132; *Dublin Builder*, VIII, 1866, p.270 (showing different tracery to the windows)

The composition of the W elevation is similar to that of the cathedral church of St Colman, Cobh [1], with a central W tower rising above a gabled W rose window. Here, in place of a spire, is a very steeply pitched roof. The W end has a transverse roof and all the windows and doors are gabled.

2 Perspective of the interior looking E

Insc: *Interior View of a New Catholic Church of St.*

Augustine, Dublin

Photograph of original drawing

The design is for a vaulted church with an apse. The arcade and clerestory are continuous around nave and chancel. The aisles are low.

1-2 Prov: Collection of John Murray (F), 1941

A drawing of this church was exhibited at the RA 1860. In the index the architects are given as E. W. Pugin and Ashlin, but only Pugin's name is mentioned in the catalogue. There was also an illustration of the proposed church and monastery given in *Dublin Builder* III, 1861, p.514, where the architects are given as Pugin & Ashlin. The foundation stone was laid on Easter Monday, 1862 (*Dublin Builder*, IV, 1862 p.112), and the church was 'being hurried towards completion' in 1866 (*Irish Builder*, VII, 1866, p.294). It was dedicated on 24 August 1875, though still incomplete (*Irish Builder*, XVII, 1875, p.249, which describes the church as built), and was finally finished in the period 1892-95 (*Irish Builder*, XXXVII, 1895, p.295). (Information kindly supplied by Jeanne Sheehy and Alistair Rowan 1975.)

[3] MAYNOOTH (Co Kildare, Ireland): College of St Patrick

Design for the chapel

Perspective of interior looking E: the building is vaulted & terminates in a 3 sided apse

Insc: *Interior View of St Patrick's Maynooth*

s: *Pugin & Ashlin archit*

Photograph of original drawing

Prov: Collection of John Murray, 1941

Stanton, p.205, states that the chapel is by J. J. McCarthy.

[4] NENAGH (Co Tipperary, Ireland): Cathedral

Design for a new cathedral & presbytery, unexecuted, c.1860 (3):

1 Perspective of exterior from the SW [Fig.124]

Insc: *View of New Cathedral, Nenagh*

s: *Pugin & Ashlin*

Photograph of original drawing

2 Perspective of exterior from the NE

Insc: *View of East end*

s: *Pugin & Ashlin*

Photograph of original drawing

3 Perspective of interior looking E [Fig.123]

s: *Pugin & Ashlin*

Photograph of original drawing

1-3 Prov: Collection of John Murray (F), 1941

The design shows a NW tower and spire to a nave and chancel with a clerestory and low aisles. The arrangement of the E end is complicated with three small gabled chapels projecting from the chancel, between two slightly larger gabled buildings, which may be vestries. There are large E and W rose windows and small ones to the E chapels. The gabled presbytery is at the SE corner of the cathedral. The interior has round-arched arcades and a scissor-truss roof. A design for a Roman Catholic church for Nenagh by E. W. Pugin is mentioned in an article 'Architectural exhibitions, 1860' in *The Ecclesiologist*, XXI, 1860, p.175. This was never built. A church (St Mary of the Rosary) was designed by Walter G. Doolin and built 1893-1906. (Information kindly supplied by Alistair Rowan, 1975.)

The later Pugins

PUGIN, Cuthbert Welby (1840-1928)

Cuthbert Welby was A. W. Pugin's second son and fourth child. Much less is known of him than of his precocious elder brother, Edward Welby, in whose shadow he must have grown up. He was twelve at his father's death and presumably remained in the background for several years, whereas Edward Welby immediately took over his father's practice and launched into a busy career. It was inevitable that Cuthbert Welby too should become an architect but nothing is known of his training. Probably he was largely self-educated in family surroundings of intense interest in all matters concerning architecture. It is not known exactly when the family partnership of Pugin & Pugin was set up. It seems likely that during his last difficult years Edward Welby was in business alone, but from his death in 1875 Cuthbert Welby was in partnership with his half-brother Peter Paul (1851-1904). Of the two, Peter Paul seems to have been the dominant partner; the designs for several buildings are credited to him alone but never to Cuthbert Welby, who probably lacked the boundless energy that characterized his father and his brothers. The only drawing by Cuthbert Welby known to the present catalogue is the bird's-eye view of the church of St Augustine and of The Grange, Ramsgate, which he made in 1873. The drawing was exhibited at the RA 1879, No.1124, and in 'The Paintings, watercolours and drawings from the Handley-Read Collection', Fine Art Society Ltd, 1974, No.64. This work proves that he was an able draughtsman. He never married and lived on at The Grange, first with his stepmother, Pugin's widow, and then alone until his death in 1928. (Information from Lady Alford, Mrs Flory Mackey and Sir John Summerson, 1975.)

For a list of the most important buildings designed by the firm of Pugin & Pugin see **Pugin, Peter Paul**.

PUGIN, Peter Paul (1851-1904)

Peter Paul was the youngest child of A. W. Pugin and was only a year old when his father died. He followed the family profession, and the firm of Pugin & Pugin was set up. Edward Welby died in 1875, and probably from that time Peter Paul was in partnership with his brother Cuthbert Welby (1840-1928). For a short time in the late 1870s it seems that the brothers were in partnership with their brother-in-law, George Coppinger Ashlin (1831-1921), and the firm of Pugin, Ashlin & Pugin exhibited at the RA 1879. (For further information on Ashlin see **Pugin, Edward Welby**.)

Peter Paul and his brother Cuthbert principally designed ecclesiastical buildings, working almost exclusively for the Roman Catholic Church. They had a large practice in the north of England and in Scotland, particularly in Glasgow. Their work was in a less aggressive, more conservative style than that of E. W. Pugin, but many of their buildings have the same vertical emphasis. Like his brother Edward Welby, Peter Paul was created a Knight of St Sylvester by Pope Leo XIII about 1888. He also designed a great many church furnishings, chiefly altars, reredoses and memorial tablets. Among the firm's chief works were the RC church of St Mary, Warrington, Lancs, 1877; the RC church of St Francis and its friary, Cumberland Street, Gorbals, Glasgow, 1878-81 (information from Mr David Walker, 1975); the enlargement of the RC church of the Sacred Heart, Blackpool, Lancs, 1894; the church of the priory of St Mary, Princethorpe, Warwicks, 1897-1901; and restoration of and extensive additions to the Old Palace, now the Convent of the Holy Child Jesus, Mayfield, Sussex, from 1884. Many other buildings are listed in his obituary.

Bibl: Obituary: *Builder*, LXXXVI, 1904, p.316

[1] Design for a school, 1880

Perspective of the main façade, which has a tower with a steeply pitched roof at one end & another tower from which a flag is flying at the other end; there are hills in the background & water in the foreground with several small sailing ships

s & d: P. P. Pugin *del* | 1880

Pen on yellow card (290 x 510)

Prov: Pres. by Mrs F. Mackey, 1974

[2] Sketchbook

102 pages containing notes & rough sketches of current architectural commissions; there are also a few drawings of non-architectural subjects, c.1878

s: (p.1) *Peter Paul Pugin* | 111 *Victoria Street* |

Westminster

Pencil on white pages bound in black leather covers (95 x 150)

Prov: Pres. by Mrs F. Mackey, 1974

The chief projects included in the sketchbook are the RC Stanbrook Abbey, Powick, Worcs, the RC church of Our Lady, Higher Walton Road, Walton-le-Dale, Lancs, and the RC church of St Mary, Buttermarket, Warrington, Lancs. A plan of a chapel labelled *Atherstone* may be an unexecuted design for the RC priory of St Scholastica, Atherstone, Warwicks. The new monastery at Stanbrook Abbey was begun in 1878. The church, designed by E. W. Pugin, had been consecrated in 1871. The RC church of St Mary, Warrington, was designed by Pugin & Pugin in 1877. Pevsner, *S Lancs*, 1969, p.413, considers it one of the firm's best works. The RC church of Our Lady, Walton-le-Dale, was built by the firm of Pugin & Pugin in 1880.

[3] Sketchbook

34 pages containing notes & rough sketches of current architectural commissions, chiefly connected with the RC church of St Anne, Ovebury Street, Edge Hill, Liverpool, & the RC church of St Thomas & English Martyrs, Garstang Road, Preston, Lancs

d: (p.4) *May 21st 87*, (p.14) *April 7th 88*

Pencil on white pages bound in blue linen covers (125 x 180)

Prov: Pres. by Mrs F. Mackey, 1974

The RC church of St Anne was designed by Charles Hansom 1845-46. A chancel, apse and two transepts were added by Pugin & Pugin 1888-89. The RC church of St Thomas & English Martyrs was designed by E. W. Pugin 1863-67. It was enlarged by Pugin & Pugin 1888, but the SW tower was never built.

[4] Caricature studies, including a man in chains

s & d: PPP (in monogram) *ugin* | *Jan. 1868*

Pencil (215 x 280)

Prov: Pres. by Mrs F. Mackey, 1974

Peter Paul Pugin delighted in drawing caricatures.

[5] Perspective of a 2 masted sailing ship

s & d: PPP (in monogram) *ugin* *Feb. | 1868*

Pencil, back-mounted (255 x 355)

Prov: Pres. by Mrs F. Mackey, 1974

[6] RAMSGATE (Kent): The Grange

Topographical sketch, c.1868

View of the garden façade

Pencil & brown, green, red & blue washes, back-mounted (280 x 360)

Prov: Pres. by Mrs F. Mackey, 1974

POWELL, John Hardman (1827-1895)

Powell originally trained with Elkingtons in Birmingham. He was the nephew of John Hardman Jnr (1811-1867), who had founded his business, John Hardman & Co., 'Medieval Metalworkers', in 1838 where he manufactured A. W. Pugin's designs in metalwork and subsequently, from the mid-1840s, stained glass. In August 1844 Pugin's second wife, Louisa, died and Pugin was greatly distressed. In order to help him at this difficult time Hardman sent his young nephew to The Grange, and thus Powell became Pugin's only pupil and assistant. Pugin came to trust him and rely on him considerably. He had been worried about the effect of his early training and wrote to Hardman in an undated letter, probably of late 1844, which is now in the Birmingham Public Library: 'I am very strict with him . . . he has not the first idea of *Principles* . . . I could make a fine fellow of him in time but you have no idea how much injury Elkingtons style has done him.' Later he wrote to Hardman in a letter postmarked 9 October 1845 (also in the Birmingham Public Library): 'I am very pleased with J. Powell, he has done some capital things.' He was chiefly occupied with preparing designs for stained glass while at The Grange, but he also did some metalwork: for example, it is known that he modelled the figure of St Andrew for the pastoral staff of the Roman Catholic Bishop of Aberdeen in 1846. It is, however, assumed that while Pugin was alive Powell's designs cannot be considered as completely independent, and for that reason where his hand has been identified among the drawings in the RIBA Collection they have been catalogued under A. W. Pugin (q.v. [50], 93, [103] & [104]). Much later, in 1889, Powell wrote an account of life at Ramsgate which he called *Pugin in his home*. A typescript copy of this document is in the V & A.

Powell married Pugin's eldest daughter, Anne, in 1850, and after Pugin's death he became the chief designer to the John Hardman business and settled in Birmingham. He designed a great deal of stained glass and also church plate and jewellery. His style is marked by a greater naturalism than his master's. Among his best known works are the N transept window of the RC cathedral of St Chad, Birmingham, 1868, which was a memorial to John Hardman; the nave windows of the RC church of St John the Baptist, Norwich, c.1890-95; the metalwork screen to the Lady chapel of Pugin's own RC church of St Augustine, Ramsgate, and the tea and coffee service which were exhibited at the International Exhibition of 1862. Many of his drawings have survived, some in the possession of his descendants, some in the Record Office of the House of Lords and large numbers among the archives of the John Hardman Co., recently acquired by the Birmingham City Art Gallery.

Bibl: *Victorian church art*, catalogue of an exhibition at the V & A, 1971, pp.79-81; *Birmingham gold & silver 1773-1973*, catalogue of an exhibition at the City Museum & Art Gallery, Birmingham, 1973, C9, C18-21, C25-27, C29, C31, C34-35, C47-54; obituary: *The Birmingham Post*, 4 March 1895

POWELL, Dunstan John (1861-1932)

Powell followed his father, John Hardman Powell, to become the chief designer of stained glass for the John Hardman Co. His designs continued both the high quality and the C13 style characteristic of his father, and he remained untouched by the innovations of William Morris and Burne-Jones. He also designed church furnishings. Among his chief works are the chancel windows of the RC church of St John the Baptist, Norwich, 1900-10, where he succeeded his father; the windows of the chapel in Arundel Castle, Sussex; the windows in the eastern transepts of Beverley Minster, Yorks; the chancel decorations in Christ Church, Blacklands, Hastings, Sussex, 1899; and the font and high altar at the RC Oratory Church, Edgbaston, Birmingham.

Bibl: The 'Buildings of England' series

POWELL, Sebastian Pugin (1866-1949)

While his elder brother followed their father into the Birmingham business of John Hardman, Sebastian Pugin Powell joined his uncles, Cuthbert Welby Pugin and Peter Paul Pugin, in the family architectural firm of Pugin & Pugin. Later he was joined by his cousin Charles Henry Cuthbert Purcell. Under Powell's direction the firm continued to design mostly ecclesiastical buildings for the Roman Catholic Church. Among his chief works are the RC church of St Mary, Evesham, Worcs, 1912; additions to Douai Abbey, Woolhampton, Bucks (*see below*), and the addition of the NW chapel to the RC cathedral of St Chad, Birmingham, 1933.

Bibl: The 'Buildings of England' series

WOOLHAMPTON (Berks): RC Abbey of Douai
Design for an extension to include the *Grand Refectory* & *Kitchen* offices, 1914

Ground floor plan

Scale: 1½ in to 10 ft

Insc: As above & *Douai Abbey* | *Woolhampton*, with parts labelled & several measurements given
s & d: *Pugin & Pugin Architects* | *London & Liverpool*, 1914

Pencil with red, yellow & blue washes (560 × 760)

Prov: Found among the drawings of Giles Gilbert Scott prcs. by Richard Gilbert Scott (F), 1974

The plans for the kitchen offices have been crossed through. Attached to the drawing is a torn print (135 × 270) of an outline plan of the whole monastery dated 29/10/13. There are several differences between the two plans. According to Pevsner, *Berks*, 1966, p.312, the long extensions of the original buildings towards the new church are by Pugin Powell and date from 1914 and 1922. For unexecuted designs for Douai Abbey for a new building to include the library *see* Scott, Sir Giles Gilbert [173] in *The Scott family*, a separate volume in the RIBA Drawings Collection catalogue series.

PURCELL, Charles Henry Cuthbert (1874-1958)
Charles Purcell, a grandson of A. W. Pugin, was the last member of the family to become an architect, and with his death the firm of Pugin & Pugin came to an end. He was educated at St Augustine's School, Ramsgate, and he studied architecture in the office of his uncle, George Coppinger Ashlin, in Dublin prior to joining the firm of Pugin & Pugin. After the First World War he became a partner of the family firm, which then consisted of his uncle Cuthbert Welby Pugin and his cousin Sebastian Pugin Powell. The work continued to consist principally of designing ecclesiastical buildings for the Roman Catholic Church, and Purcell opened an office in Liverpool because most of their commission were in the north of England and Scotland. His work included extensive additions to the RC St Joseph's Diocesan College, Upholland, Lancs, 1923-30, and the reconstruction of Holy Cross church, Liverpool. Towards the end of his life he went into partnership with Sydney Stevenson-Jones (A). (Information from Michael Purcell and Sydney Stevenson-Jones (A), 1974.)
Bibl: Obituary: *RIBA Jnl*, LXV 1958, p.326

[1] **BARR, NORTH** (Dunbarton): Approved school Preliminary designs for an unexecuted scheme, 1936 & 1937 (4):

1 Front elevation
Pencil with grey, green & brown washes (280×760)
The design shows a long range in a simple gabled Gothic style, with a central block symmetrical to either side of an entrance tower. To one side of this is the chapel and to the other a residential block.

2 Elevation to River
Scale: $\frac{5}{8}$ in to 1ft
Pencil with grey, green & brown washes (340×820)
The design shows another long gabled range.

3 Front elevation
Scale: $\frac{1}{8}$ in to 1ft
Pencil with brown & green washes (530×125)
The design is identical to that shown in No.1.

2-3 Insc: As above & *Design for Proposed Approved School: North Barr*
s & d: *Pugin & Pugin Archts | 15 Moorfields Liverpool & London 1936*

4 West front elevation & Elevation to river
Scale: $\frac{1}{16}$ in to 1ft
Insc: As above
s & d: *Pugin & Pugin Archts | London & Liverpool 1937*
Pencil with brown, green & grey washes (560×760)
This design shows the scheme considerably expanded.

1-4 Prov: Pres. by Michael Purcell, 1974

[2] **GLASGOW**: RC church of the Immaculate Conception, Mary Hill Road
Design for a church, parish hall & presbytery for the Rev. P. Torley, 1945 (7):

1 Outline Plan of site & Block plan for Church & Presbytery
Scale: $\frac{1}{16}$ in to 1ft
Insc: As above, with roads labelled
s & d: *Pugin & Pugin Archts | 11 Old Hull St Liverpool Aug 1945*

Print with red & yellow washes added (450×710)

2 Ground Plan
Insc: As above, with parts labelled

3 Front elevation & cross section

4 Longitudinal section

2-4 Scale: $\frac{1}{8}$ in to 1ft
Insc: *Design for Church | Maryhill | for the Rev P. Torley*
s & d: *Pugin & Pugin Archts | 11 Old Hull St Liverpool Aug 1945*
Pencil with brown, yellow, red & blue washes (510×685)

5 Perspective of interior looking E
Insc: *Design for New Church Maryhill Glasgow | for the Rev. P. Torley*
s: *F.G.B. Delt & Pugin & Pugin Archts*
Pencil & watercolour, back-mounted (465×580)

6 Plan, front elevation, side elevation & cross section of hall
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above & *Sketch for Parish Hall | Maryhill | for Rev. P. Torley*, with parts labelled
Pencil with coloured washes (450×560)

7 Ground floor plan, first floor plan, front elevation & cross section of presbytery
Scale: $\frac{1}{8}$ in to 1ft
Insc: As above & *Design for Presbytery | Maryhill | for the Rev. P. Torley*, with parts of plans labelled & some measurements given
Pencil with coloured washes (510×685)

6-7 s & d: *Pugin & Pugin Archts | 11 Old Hull St Liverpool Aug 1945*

1-7 Prov: Pres. by Michael Purcell, 1974
The designs show a church consisting of a nave with a three-bay arcade to a NE Lady chapel, a SW tower and a short chancel. The style is a simple Gothic one and the windows are mostly lancet lights in pairs. There is a low boarded ceiling to the nave. The parish hall is a simple low building, and the presbytery is a substantial gabled one. The existing RC church of the Immaculate Conception was built in 1957 to the design of Thomas S. Cordiner (F) (information from the Rev. Robert O'Kane, 1975).

[3] **LIVERPOOL**: RC church of the Holy Cross, Standish Street
Design for the reconstruction of the W end, c.1954
Perspective from the SW
Pencil with brown washes (400×315)
Prov: Pres. by Michael Purcell, 1974
The original church was built 1859-60 by E. W. Pugin and its design is shown in a print filed with this drawing. The church was bombed in 1941 and rebuilt in 1955. E. W. Pugin's design for the W end was a forceful one, with a pair of gabled W doors below a large rose window which is surmounted by a spiky bellcote, and the design is framed at either side by emphatic buttresses. The reconstruction by his step-nephew is much quieter: the pair of W doors remain and so do the buttresses, but there is no bellcote and the W window is a simple C14 type.

[4] Sketchbook
62 pages, mostly topographical sketches of architectural subjects, but including several sketches of sailing boats & caricatures; identified places include the church of St Mary & St Peter, Wilmington, Sussex, & houses at Ypres, Belgium, 1893
Insc: (back cover) *Please return this book to | Peter Paul Pugin | 117 Victoria Street | London SW7*
s: (on front cover) *C Purcell | The Grange, Ramsgate*
d: (pp.7, 8, 11, 13, 15, 17, 19, 21) *CHP/93*
Pencil with coloured washes bound in buff linen covers (115×175)
Prov: Pres. by Mrs F. Mackey, 1974

APPENDIX A

A catalogue of the drawings from the Scarisbrick folios attributed to Charles Scarisbrick & by unidentified architects

SCARISBRICK, Charles (1801-1860) *Attributed to* Charles Scarisbrick was the owner of Scarisbrick Hall and employed A. W. Pugin to remodel it from 1836. He seems to have been an odd character, something of a recluse, who had a German mistress and an illegitimate family. He was most successful in increasing his fortune by land speculation in the growing town of Southport and used his money to acquire a vast and fascinating collection of antiques and paintings. A large part of these were sold at his death, but many of his medieval wood carvings had been built into his house by Pugin and remain there (1975).

Bibl: N. Hawthorne, (ed. Randall Stewart) *The English notebooks*, New York 1941, p.442; J. Wans, *Short history of Scarisbrick Hall*, 1949; M. Girouard, *The Victorian country house*, 1972, pp.60-64; obituary: *Gentleman's Magazine*, July 1860, p.100

[1] **SCARISBRICK (Lancs):** Scarisbrick Hall
Design for a garden seat, 1836, & sketches for a corbel (2):

1 Design for a garden seat, 1836

Elevation & 2 sketches of roof details, apparently of other buildings

Insc: *A Side Sundial on top | Queen's Cross Northampton*
Pencil, back-mounted (180 × 175)

The garden seat, which still exists (1973), though in bad condition, was designed by A. W. Pugin in 1836. This drawing, however, is not in Pugin's hand, and it is tentatively suggested here that this drawing may be Charles Scarisbrick's own idea for this work, which was one of the first things executed by Pugin for him. The attribution is further strengthened by a comparison of the inscription here with the pencil comments on the ground plan of Scarisbrick Hall that Pugin made in 1837 ([64].17). The elevation given here with its complicated roof is in fact close to that executed (see Fig.32). It shows that the garden seat has a circular base with a circular seat. The circle is divided into four segments by walls pierced by a single light and joined on their outer edge by a shallow segmental arch. The roof projects and four gables rise from it. These gables meet at the centre in a short, steeply pitched roof, and above that there is again a small lantern. Between the gables hangs a lamp. The important feature is the use of gables to the roof, because these do not exist in the set of plans, elevations and details made by Pugin in 1836 (q.v. & Fig.31), but are present in the executed work. The small sketches, apparently of medieval buildings but not recognizably the Eleanor Cross at Northampton, also illustrate this use of gables from which rise both an octagonal member and then a steeply pitched roof.

2 Sketches of a 3 sided corbel, or possibly a lantern, set against the wall & the moulding of its base, & details of a form of acanthus leaf, apparently used as an edging

Insc: *Great figures & small figures*

Pencil, back-mounted (225 × 185)

This drawing is definitely not in Pugin's hand and is comparable with the other drawing attributed here to Charles Scarisbrick. It is not clear what work these sketch designs represent, but presumably they are connected with the remodelling of Scarisbrick Hall.

1-2 Prov: Pur. 1964 from St Katharine's College, Scarisbrick Hall; found mounted among A. W. Pugin's designs for Scarisbrick Hall, originally in the volume made up by Charles Scarisbrick's sister, Lady Hunloke

For a topographical sketch which was probably used as a source for the clock tower at Scarisbrick see [2].

[2] **Ghent (Belgium):** Belfry tower

Topographical drawing

Sketch elevation

Insc: *Top of Ghent Tower | in the middle of view | 2 Plate Prout*

Pencil, backed (560 × 450)

Prov: Pur. 1964 from St Katharine's College, Scarisbrick Hall; found among the drawings of A. W. Pugin for Scarisbrick Hall

This inaccurate and rough drawing is certainly not in Pugin's hand. The inscription has similarities with what is assumed to be Scarisbrick's hand, and the drawing is here attributed to him. The inscription seems to refer to a lithograph by Samuel Prout of a view in Ghent, published in his book *Facsimiles of sketches made in Flanders and Germany*, 1833. There the belfry tower is shown in the middle distance between the towers of the churches of St Bavon and St Nicholas. It seems that Scarisbrick is suggesting this tower as a model for the clock tower at Scarisbrick Hall. The Ghent tower in the early C19 (it has since been altered) had corner tourelles to the stage which contained the clock face and, above a steeply pitched tapering roof, both features which, though considerably altered, appear on the A. W. Pugin Scarisbrick Hall design as seen in [64].1 & 19. Another source for the clock tower, however, may be found in one of Pugin's own drawings of an imaginary view of a medieval town in the Department of Prints & Drawings at the V & A, E.77 (94)-1970. For a further discussion of the design for the clock tower see **Pugin, A. W. N.** [64].127-133. The first Scarisbrick tower was demolished to make way for the much larger and more impressive one designed by E. W. Pugin for Lady Scarisbrick.

UNIDENTIFIED

[1] **SCARISBRICK (Lancs):** Estate cottages

Designs, c.1880 (2):

1 Plans, elevation & section for a pair of semi-detached cottages

Scale: $\frac{1}{4}$ in to 1 ft

Insc: Rooms labelled & £213.0.0 (presumably this is the estimated price for the building)

Pen & pencil (405 × 650)

2 Plans, elevation & section for a detached cottage

Scale: $\frac{1}{4}$ in to 1 ft

Insc: Rooms labelled & £137.10.0 (presumably this is the estimated price for the building)

Pen & pencil (535 × 440)

These designs are for extremely simple buildings, presumably the work of a local builder, and there are many such cottages on the Scarisbrick estate. Most of them are dated in the 1880s and were built by the Marquis de Casteja.

[2] Designs for the garden of the approximately rectangular grounds of an unidentified house, c.1870 (3):

1 *Plan I*: superimposed on the plan is a grid of squares, each representing 10 metres

Scale: 3mm to 1m approx.

Insc: As above & labelled with flowerbeds & trees numbered

Pencil & pen with green, brown & blue washes (390 × 590)

2 *Plan II*

Scale: 3mm to 1m approx.

Insc: As above & *Corbeille of Dablias* (written twice by flowerbeds)

Pencil & watercolour (390 × 590)

In this drawing the trees and flowerbeds are shown and coloured, not numbered, and there are a few minor differences from No.1.

3 *Plan IV*

Scale: 3mm to 1m approx.

Insc: As above

Pencil & watercolour (390 × 590)

In this drawing also the trees and flowerbeds are shown and coloured. The major difference from Nos.1 & 2 is that the conservatory is drawn to a more ornate design.

These designs are for the grounds of a house apparently in France (the house is shown as a simple rectangle). Possibly it represents a property that belonged to the Marquis de Casteja.

[3] Design for an imaginary house & garden pavilion, c.1830

Elevation of an extraordinary house with 3 parts: at one side there is a gabled bay which includes the entrance door; the central part of the house is recessed on 2 floors, each with an ornate balcony; at the other side is a 3 storey octagonal tower surmounted by a spire; there is a statue of a man in C17 dress on the ground floor of the tower & a gargoyle with a dragon's head at the top of the tower; the tower is attached by an arch to a small garden pavilion with 2 round-headed windows; all the other windows have basket arches

Pen & pencil with coloured washes (285 × 325)

There is a naïve character to this drawing which might be an idea for a stage set, though the washes are accurately applied. The strange mixture of architectural detail gives the building an un-English appearance. It has been suggested that it might be the work of an Indian draughtsman. On the other hand, it might be by the young A. W. Pugin, but there is no definite reason for such an attribution nor any obvious reason why such a drawing should be found among the Scarisbrick volumes.

[1]-[3] Prov: Pur. 1964 from St Katharine's College, Scarisbrick Hall; they were found loose among the 5 folio volumes of drawings by A. W. Pugin for Scarisbrick Hall

See also **Pugin, A. W. N.** [64], **Pugin, Edward Welby** [12], [64] & **Scarisbrick, Charles** in this volume

APPENDIX B

A catalogue of the Pugin family portraits at the RIBA

[1] Augustus Charles Pugin (c.1769-1832)

Three-quarters view, head & shoulder [Fig.1]

Oil on canvas (745×620), in a gilt frame

Prov: Pur. 1920

The label on the frame states that it was painted by James Green. Presumably this is James Green (1771-1834), the portrait painter, whose son, Benjamin Robert (1808-1876), was a pupil of A. C. Pugin, see p.11. Dr J. P. P. Mackey also owns a portrait in oils of A. C. Pugin by an unknown artist, which is in a frame which includes the family coat of arms. There is a lithograph portrait, drawn from recollection by Joseph Nash in *Ferrey*, facing p.26 (Joseph Nash was also a pupil of A. C. Pugin).

[2] Augustus Welby Northmore Pugin (1812-1852)

1 Portrait of him as a child, half-length holding the handle of a spade

Oil on canvas (640×380), in a wooden frame, which has the monogram *AWP* at the corners, the sides decorated with sable marbled bands or

Prov: Pres. by Major-General R. A. Riddell, 1974

This portrait is a copy, probably by John Hardman Powell, of the original painting by A. J. Oliver ARA (1774-1842) which is in the possession of Pugin's descendants. The original portrait is a full-length, showing the young Pugin digging in a garden and it was exhibited at the RA 1819, No.346. It is in an ornately carved wooden frame.

2 Half-length, three-quarter view, sitting at a table with his compasses in one hand, a parallel rule & a plan before him [frontispiece]

s&d: *JRH* (in monogram) *erbert* / 1845

Oil on canvas (900×700), in a carved wooden frame decorated with quatrefoils in which are set the Pugin family arms, the monogram *AWP* & the sable martlet from the Pugin coat of arms; between the quatrefoils is painted the motto of the Pugin family, *en avant*

Prov: Pres. on loan by Mrs F. Mackey, 1946

Exhib: RA 1845, Nos.423; South Kensington Museum 1868 (No.588); Victorian Exhibition, 1892 (No.177)

Lit: M. Trappes-Lomax, *Pugin*, 1932, p.354

The background is a green brocade curtain and on it is set the Pugin coat of arms with *Augustus Welby de Pugin* on a scroll beneath it. This is the best known of Pugin's portraits and it has been engraved and frequently exhibited and illustrated. For example, an engraving, made by Pugin himself, is in the National Portrait Gallery and another, said to be by J. R. Herbert, is used as the illustration to Pugin's obituary in *The Illustrated London News*, 2 October 1852; it is the frontispiece to *Stanton*; pl.765 in R. Ormond, *National Portrait Gallery early Victorian portraits*, 1975; and it was exhibited at 'Birmingham Gold & Silver, 1773-1973', Birmingham City Museum 1973, No.C1.

J. R. Herbert was a friend of Pugin and, according to information from Sebastian Pugin Powell which was quoted in M. Trappes-Lomax, *Pugin*, 1932, p.354, he had frequently asked him to sit, but Pugin was always too busy. Eventually he was persuaded to sit for twenty minutes. Whether this story is true or not, it seems probable that it is a good likeness, because it can now be compared with a photograph of Pugin which has recently been discovered in the possession of Pugin's descendants, a copy of which is in the V&A. J. R. Herbert exhibited this portrait at the RA 1845 and in this year he was elected Royal Academician. *Ferrey* states (*Ferrey*, p.63) that the pocket compasses which appear in this portrait are the ones given to him by Gillespie Graham when he befriended the destitute young Pugin in Edinburgh. The frame for this portrait was made by John Crace

to Pugin's design, and its construction is referred to in two undated letters in the RIBA, written before the RA 1845 exhibition opened (see R. A. Storey, *A. W. N. Pugin correspondence*, Historical Manuscripts Commission, 1969, p.4). The first letter (PUG 2/12) states that the frame 'must be gilt all over & as Mr. Herbert wishes to exhibit it I cannot pick in the colour till it comes out ... the 6 birds in the quatrefoils must be carved rather flat'. In the second letter (PUG 2/13) Pugin said: 'After the exhibition you will have it back to finish & to paint in the inscriptions. I think it would have looked better in oil gold there is always a poor effect to me in mat & burnish but this we cant help - only the future I should prefer it.' Pugin's designs for the frame are in the Department of Prints & Drawings of the V&A. These letters also refer to a small portrait of his late wife, Louisa Burton, possibly a sketch by J. R. Herbert. The whereabouts of this portrait is not known to the present cataloguer.

3 Half-length seated, a copy of No.2

s: Painted by F. Hill from the Original portrait by J. R.

Herbert R.A

Oil on canvas (2910×705), in a carved wooden frame, which is a copy of No.2, but the monogram is missing & no mottoes have been painted

Prov: Pres. on loan by Mrs F. Mackey, 1946

Probably several copies were made of Herbert's portrait for Pugin's children.

There is also a lithograph of him as a young man (see Fig.15), drawn from recollection by Joseph Nash, published as the frontispiece to *Ferrey*. An early oil portrait of him, head and shoulders, three-quarter face, with a coat of arms, exists in the National Portrait Gallery. The artist is unknown: see R. Ormond *National Portrait Gallery early Victorian portraits*, 1975, pp.386-387. There are also two statues of him, one the full-length effigy in stone on his tomb in the Pugin chantry in the RC church of St Augustine, Ramsgate, which was presumably designed by E. W. Pugin and carved by George Myers, and the other a full-length statue among the frieze of famous people around the Albert Memorial, Kensington Gardens, London, where he stands at the NE corner.

[3] Jane Pugin (1827-1909)

Half-length seated frontal view

s&d: *GF* (in monogram) *reegor* / 1859

Oil on canvas (900×710), in a carved wooden frame, decorated with quatrefoils in which are set the Knill family arms & the sable martlet from the Pugin coat of arms; between the quatrefoils is painted the motto of the Knill family, *Nil desperandum*

Prov: Pres. by Major-General R. A. Riddell, 1974

Mrs Pugin is shown wearing the jewellery which Pugin designed for their wedding in 1848. This includes a brooch, two bracelets, a necklace from which hangs a cross and a girdle: see Shirley Bury, 'Pugin's marriage jewellery', *The V & A Year Book*, 1, 1969, pp.85-96. The background is a red brocade on which is set Mrs Pugin's coat of arms, with *Jane de Pugin* below. It must have been intended as a companion to Pugin's portrait by J. R. Herbert, and the decoration of the frames follows the same scheme. Another portrait must have been made of her in 1850, Pugin's drawings for the frame of which are in the Department of Prints & Drawings of the V&A.

[4] Edward Welby Pugin (1834-1875)

Half-length, seated at a table, looking right, holding compasses & pencil, with a piece of paper before him; the background is a green curtain with the Pugin family coat of arms set on it

Oil on canvas (895×695), in a carved wooden frame, which has at the top the monogram *AWP* in the centre, with birds from the Pugin coat of arms at either corner

Prov: Pres. on loan by Mrs F. Mackey, 1946

The portrait is by W. B. M. Measor and was exhibited at the RA 1862 (No.606). It has obvious similarities with the one of his father by J. R. Herbert, on which it is modelled. E. W. Pugin is shown wearing the order of St Sylvester, a pontifical order of knighthood which was awarded to him by Pope Pius IX for virtue and outstanding merit in 1859. Another portrait of him in stained glass is to be found on the E staircase at Scarisbrick Hall, Lancs (see Fig.117).

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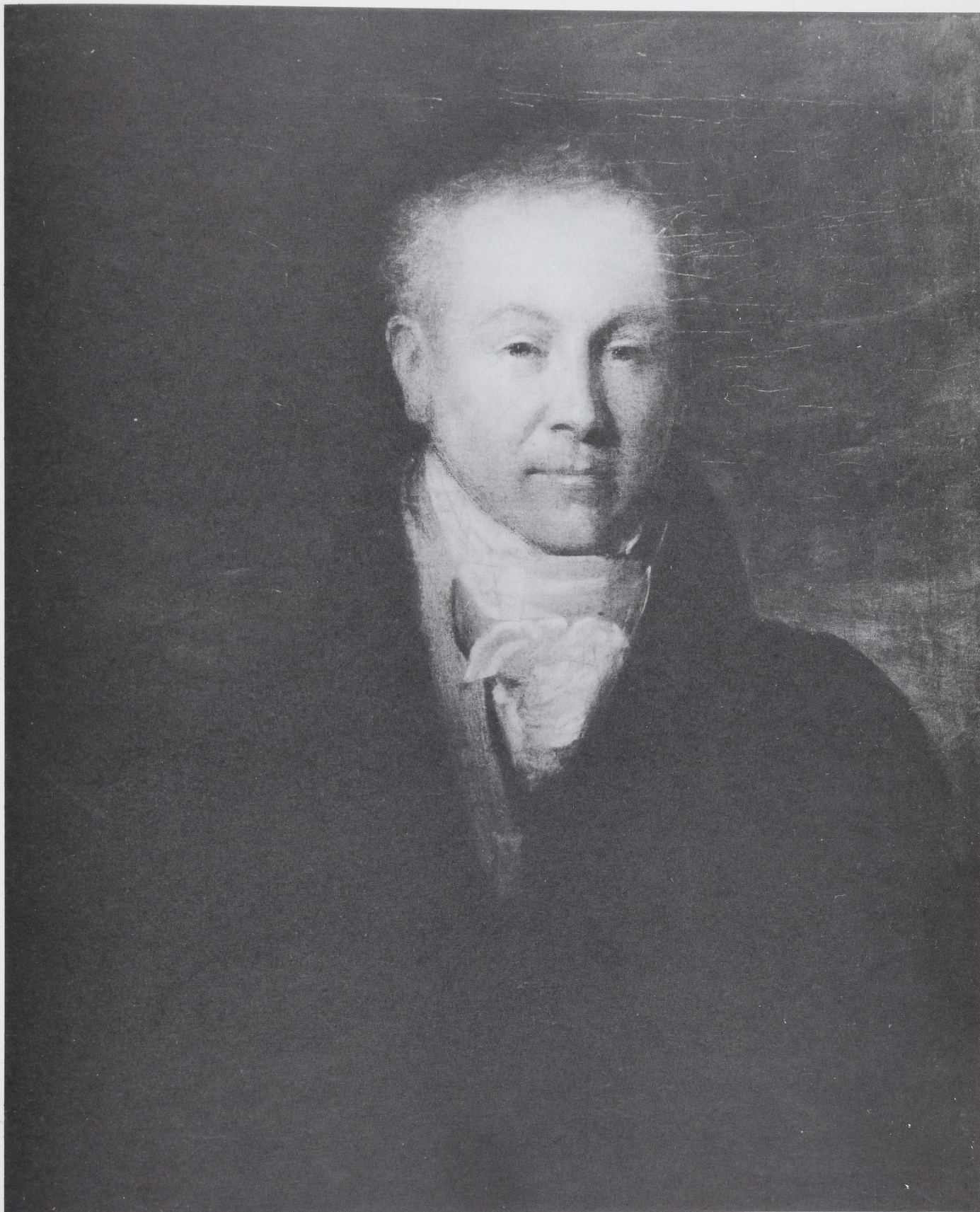


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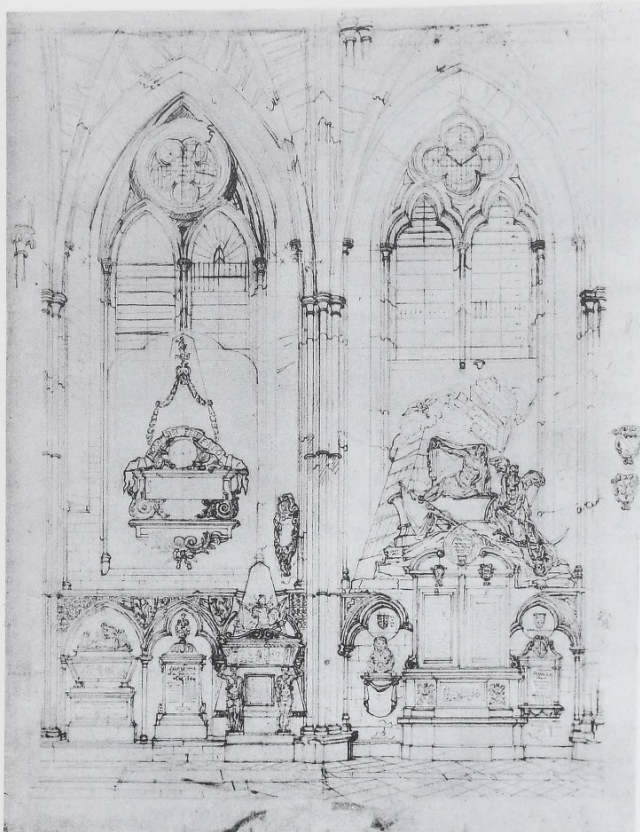


Fig. 2



Fig. 3

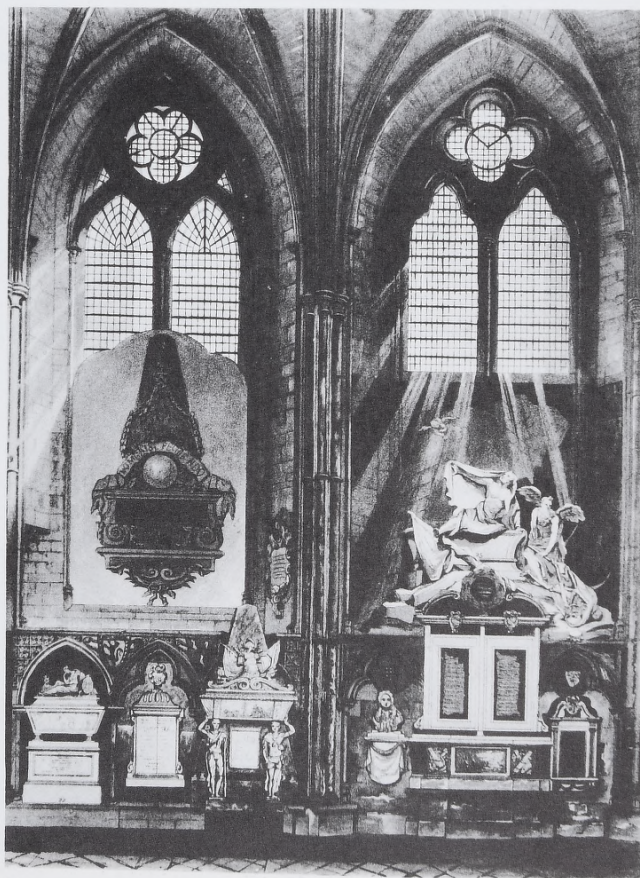


Fig. 4

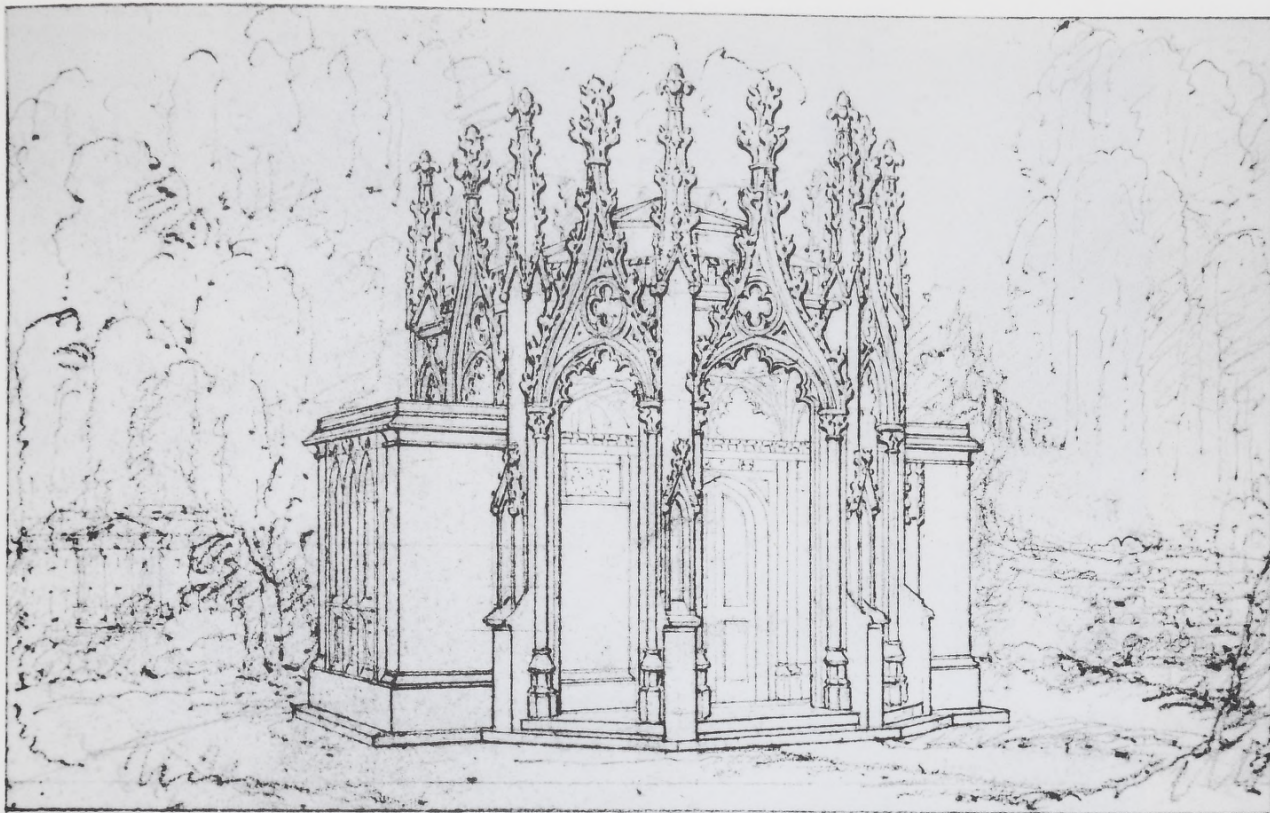


Fig. 5

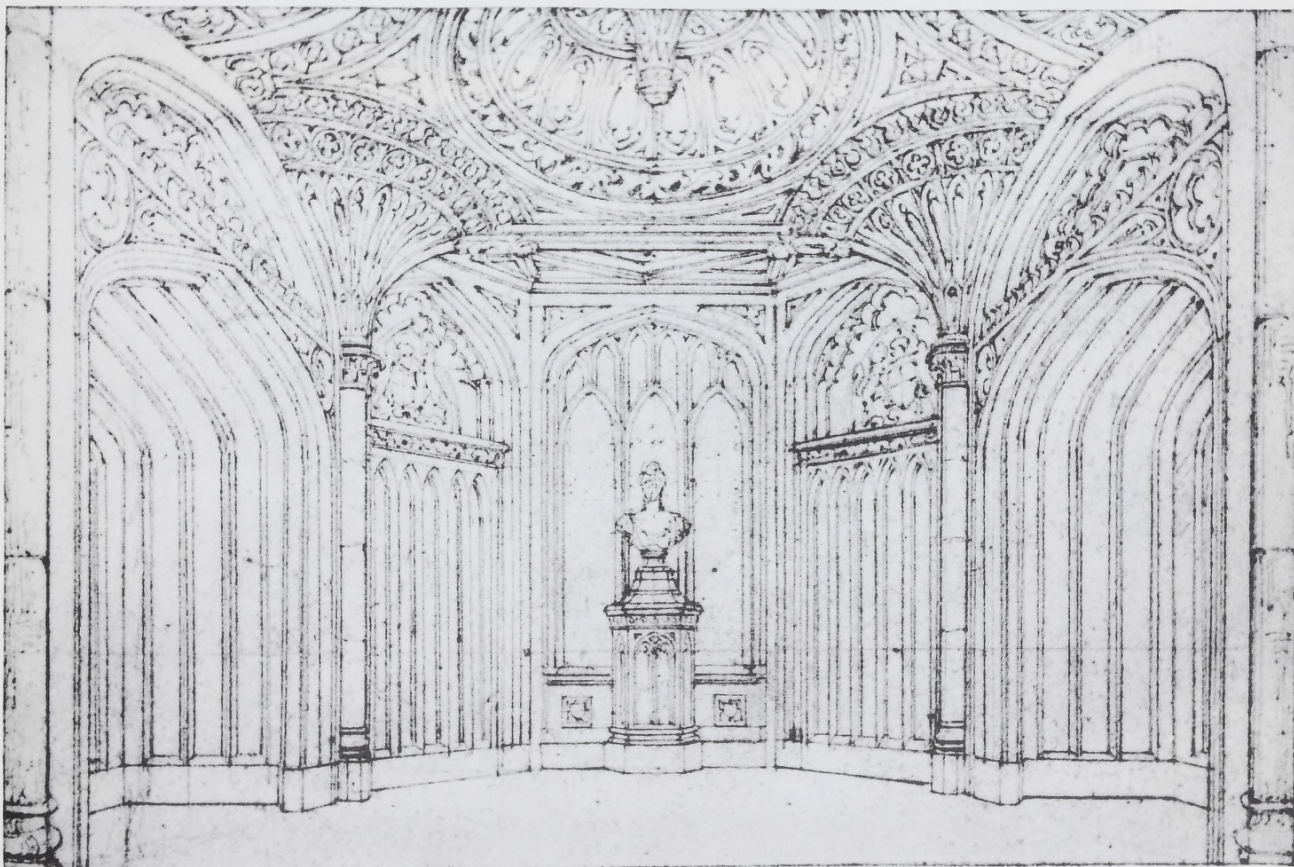


Fig. 6

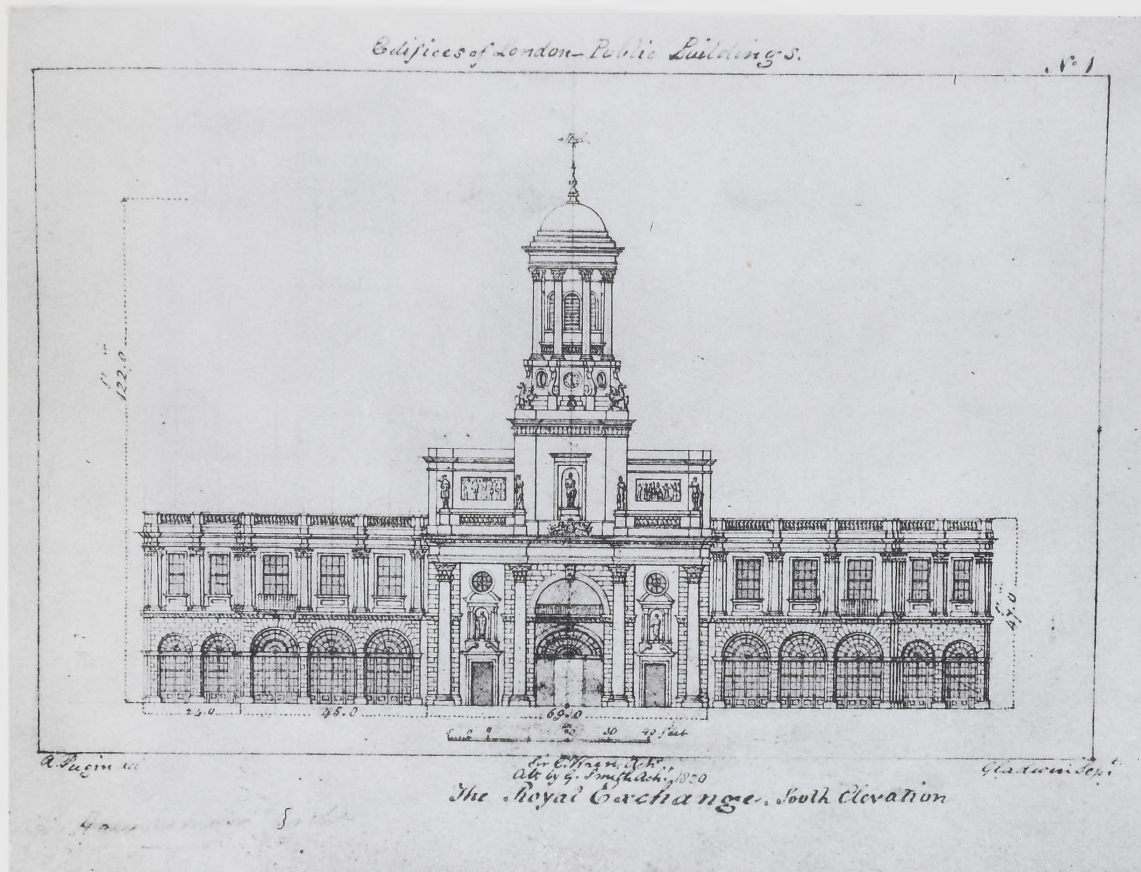


Fig. 9

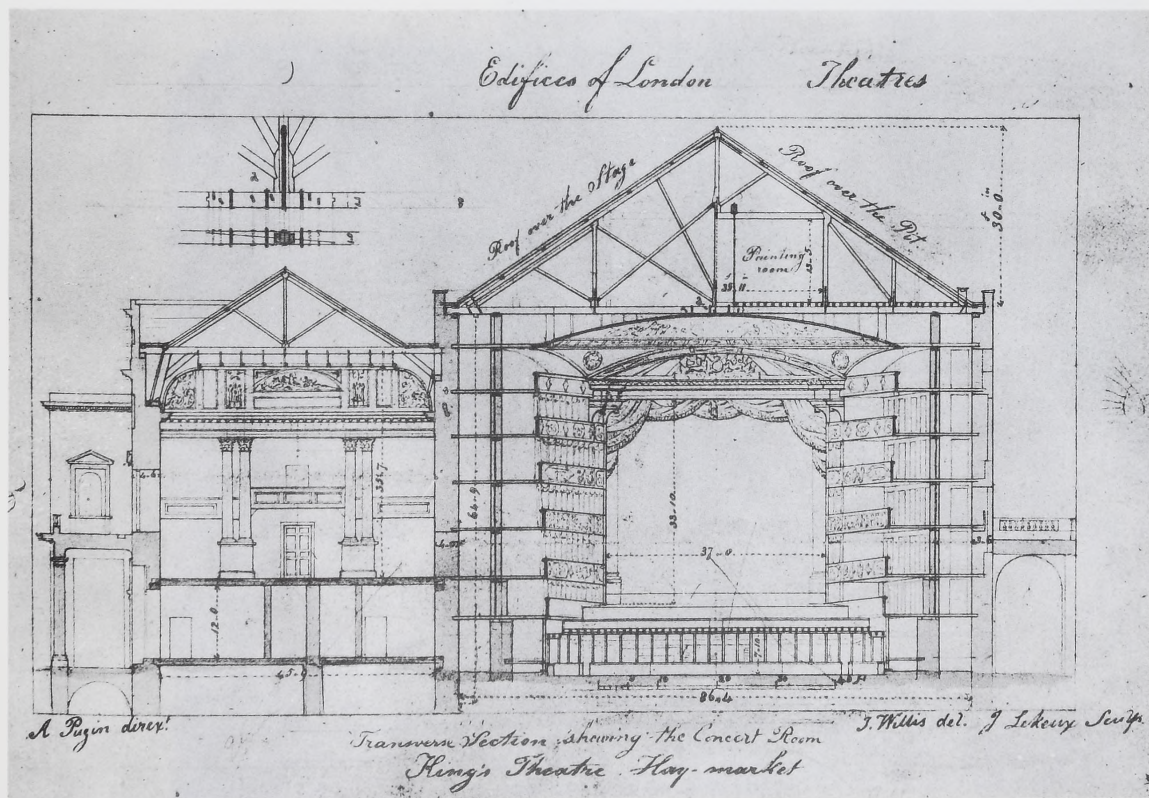


Fig. 10

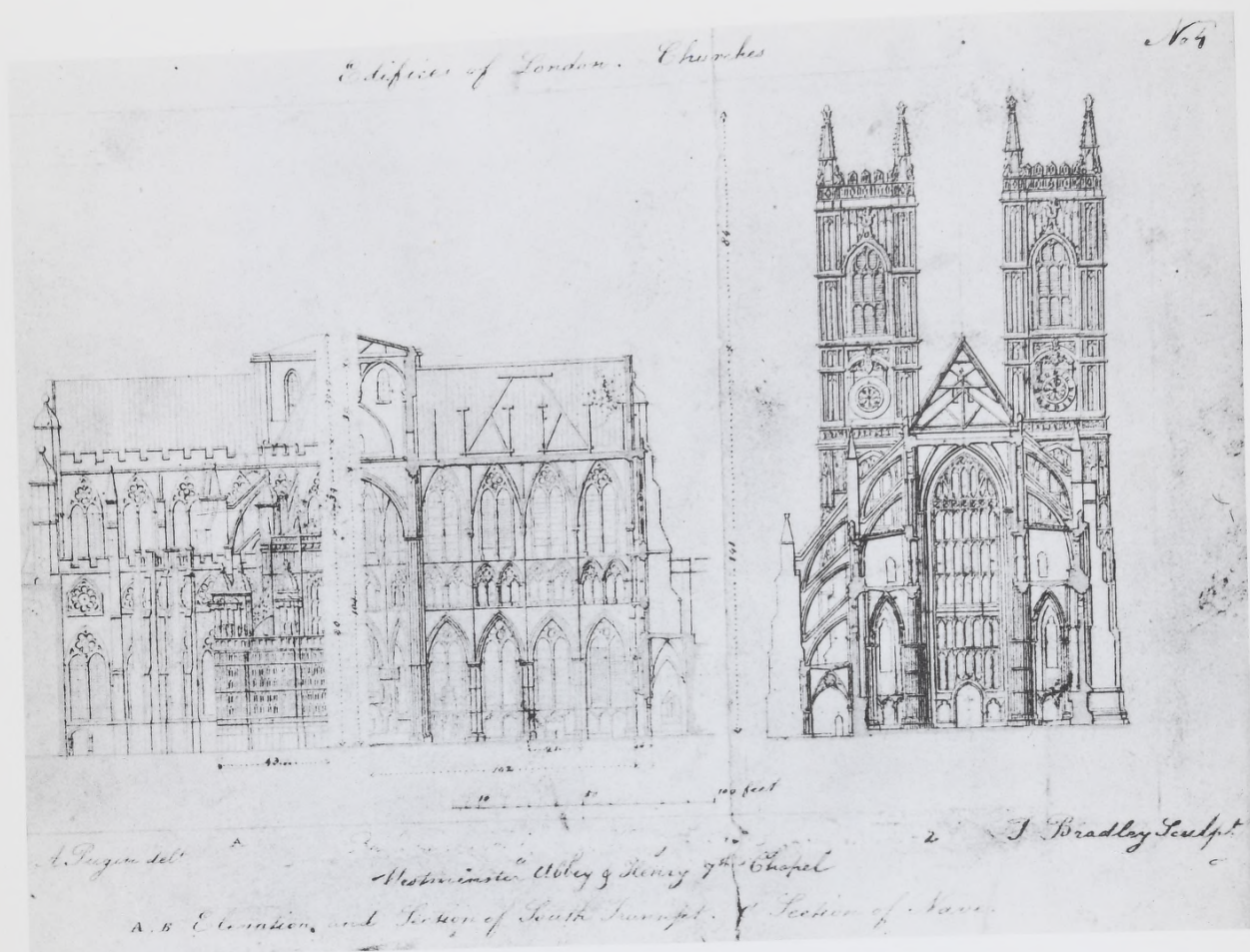


Fig. 11

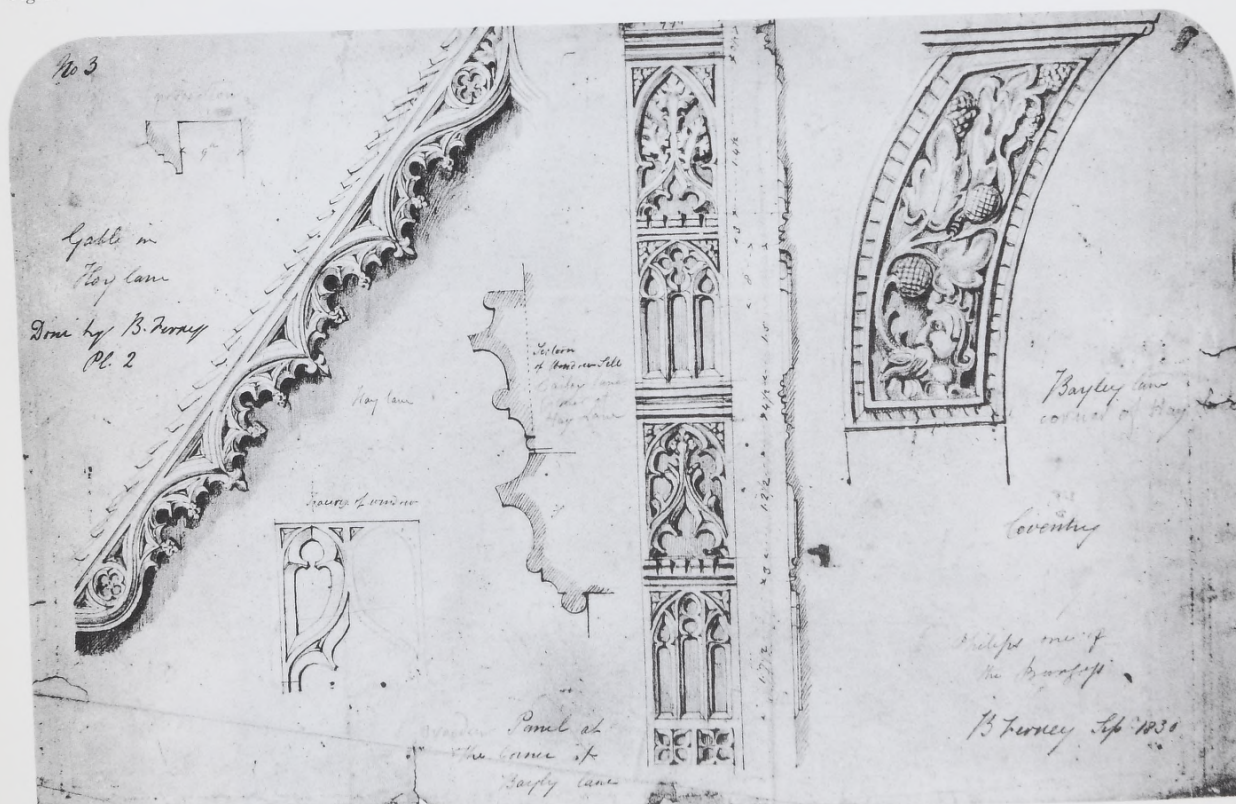


Fig. 12

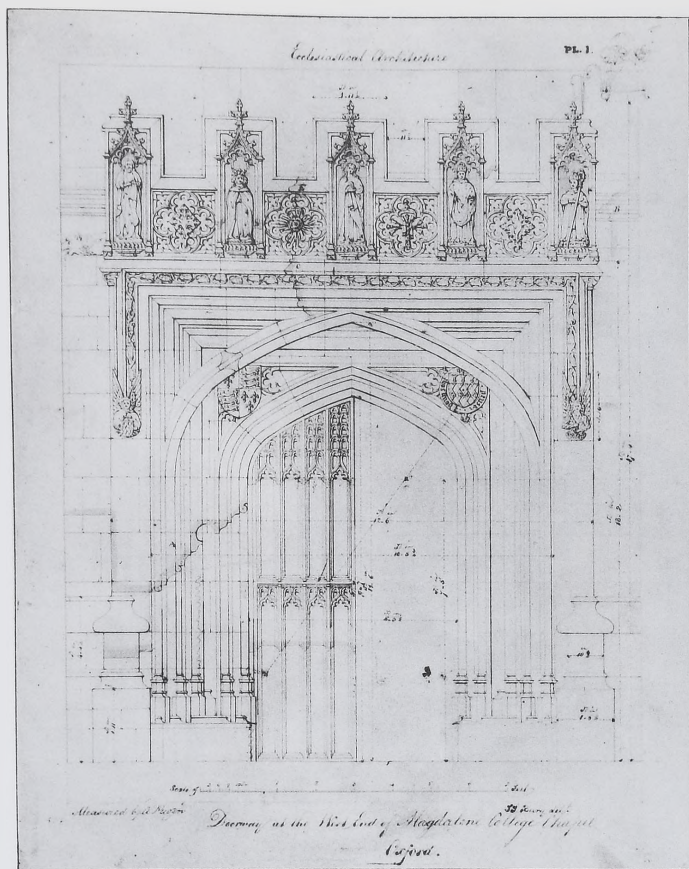


Fig. 13

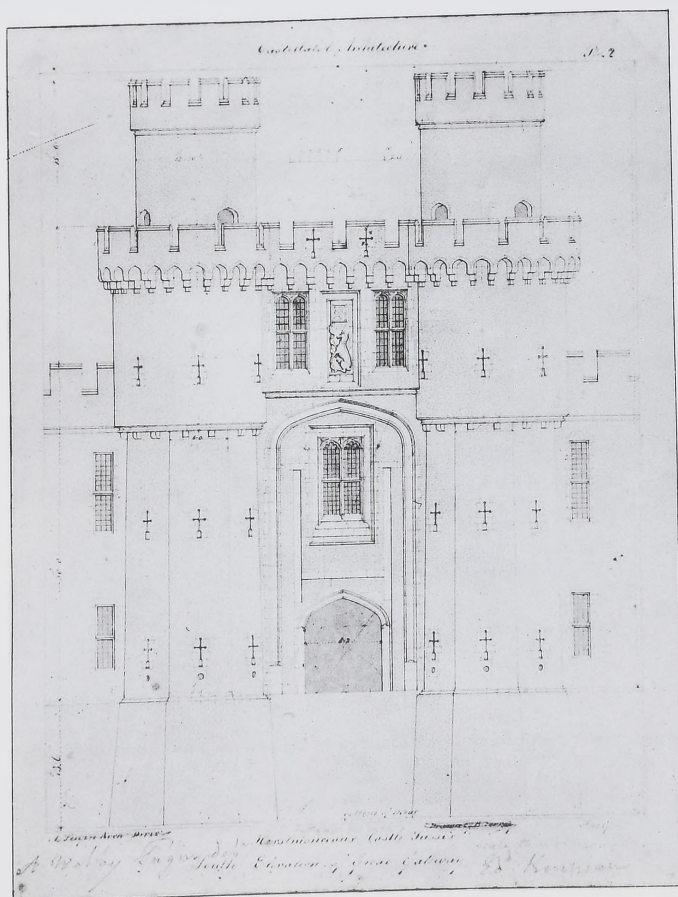


Fig. 14



+Henry Gugen

Fig. 15

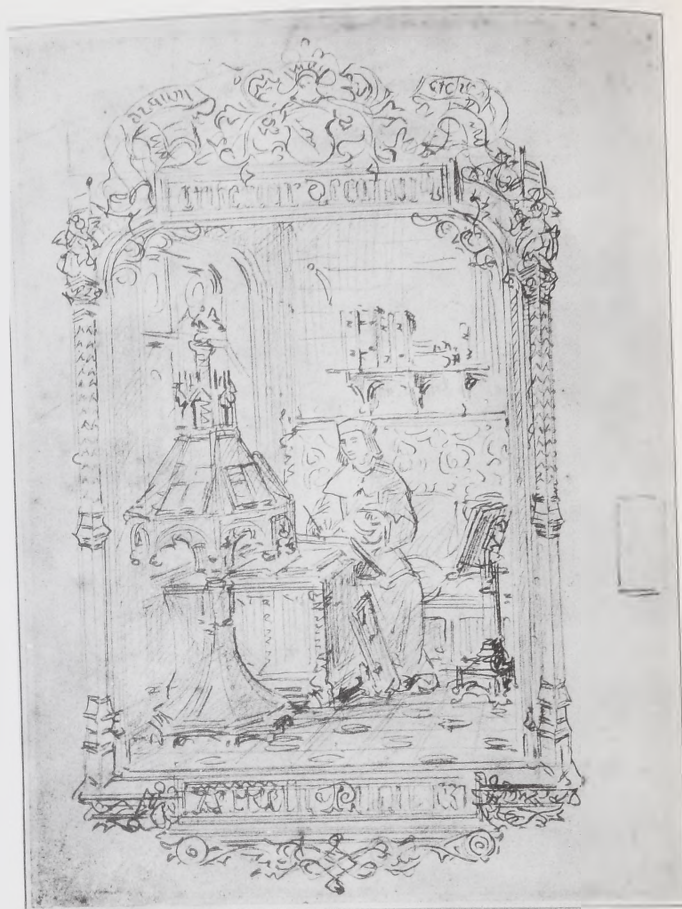


Fig. 16

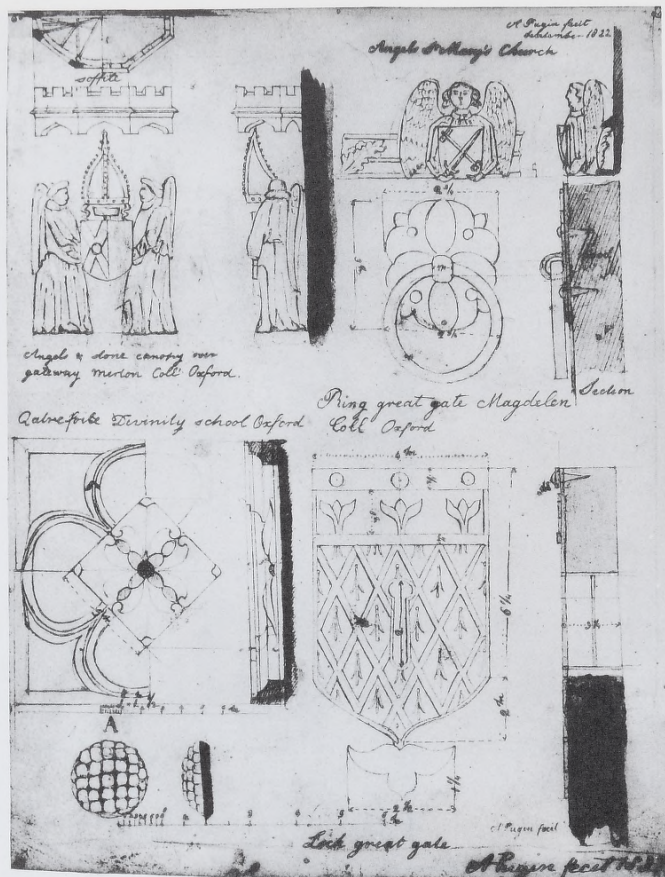


Fig. 17



Fig. 18

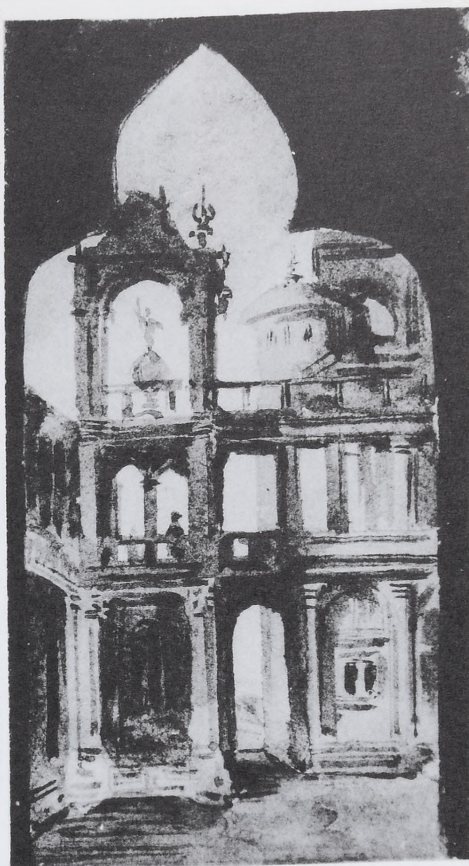


Fig.19

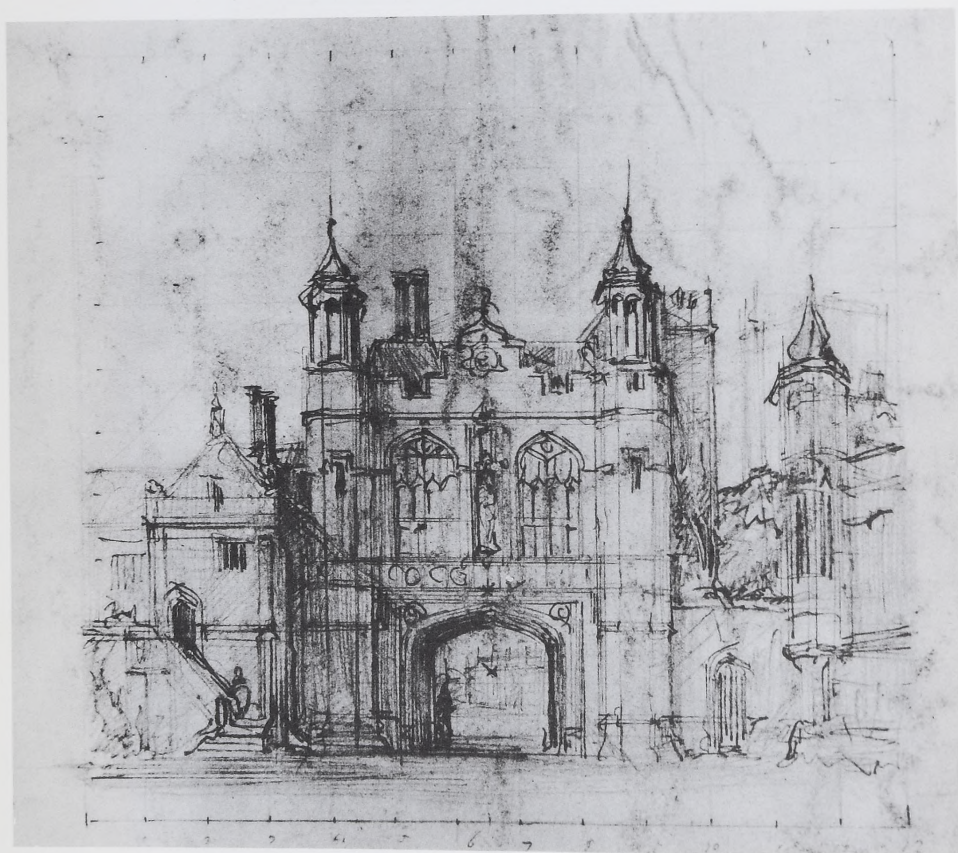


Fig.20

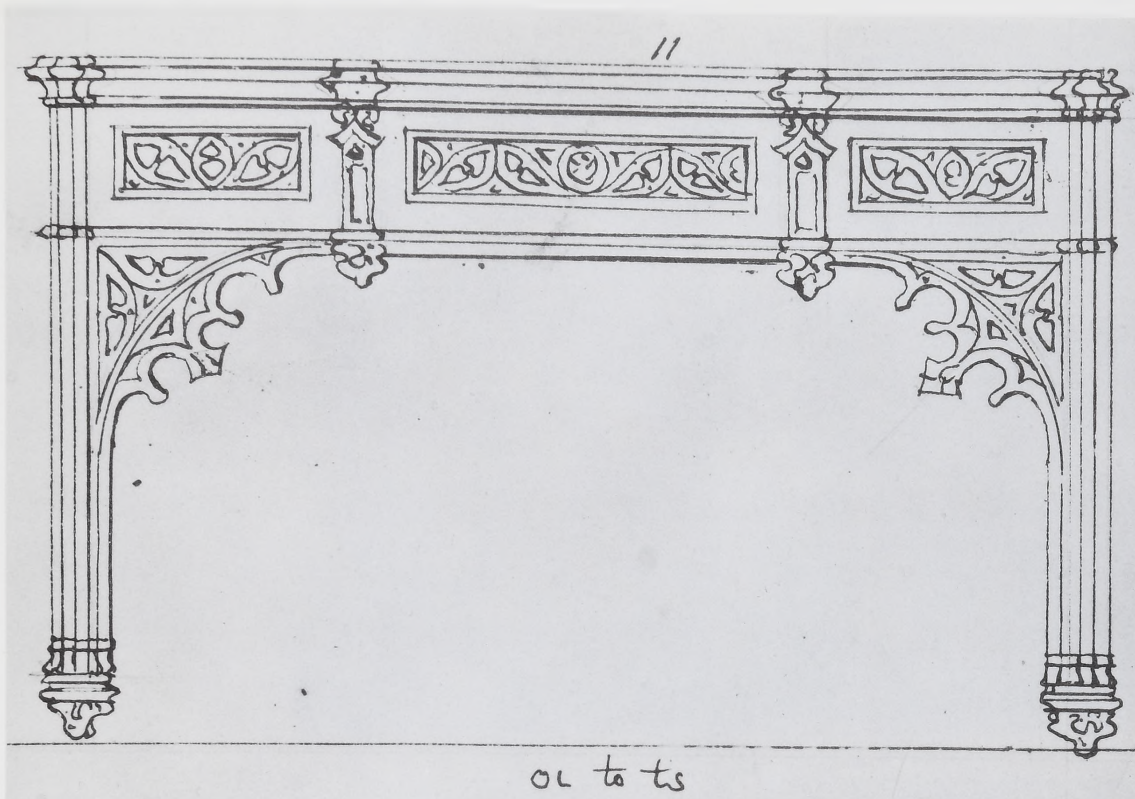


Fig. 21



Fig. 22

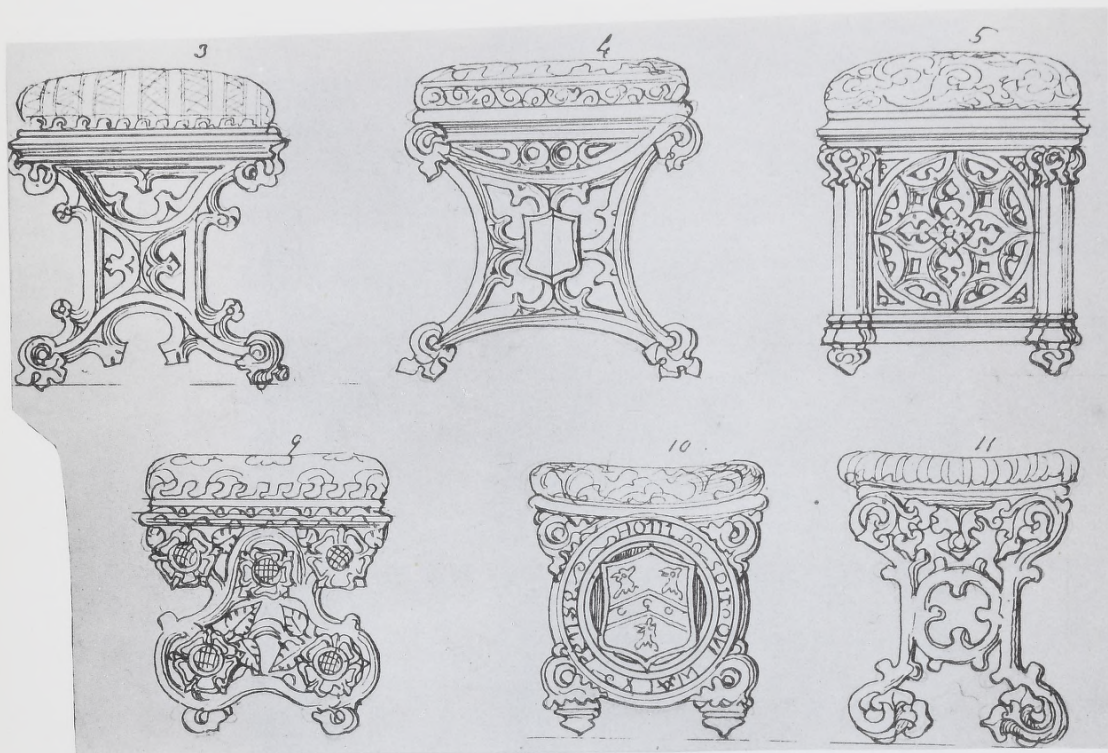


Fig. 23



Fig. 24

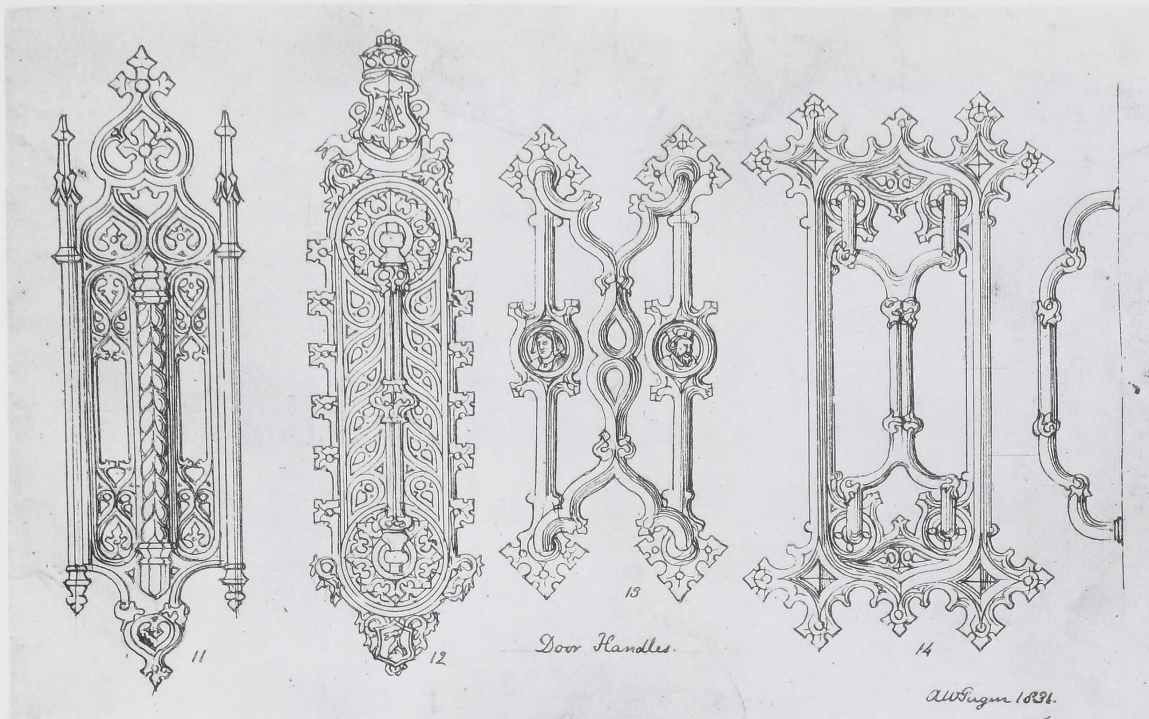


Fig. 25

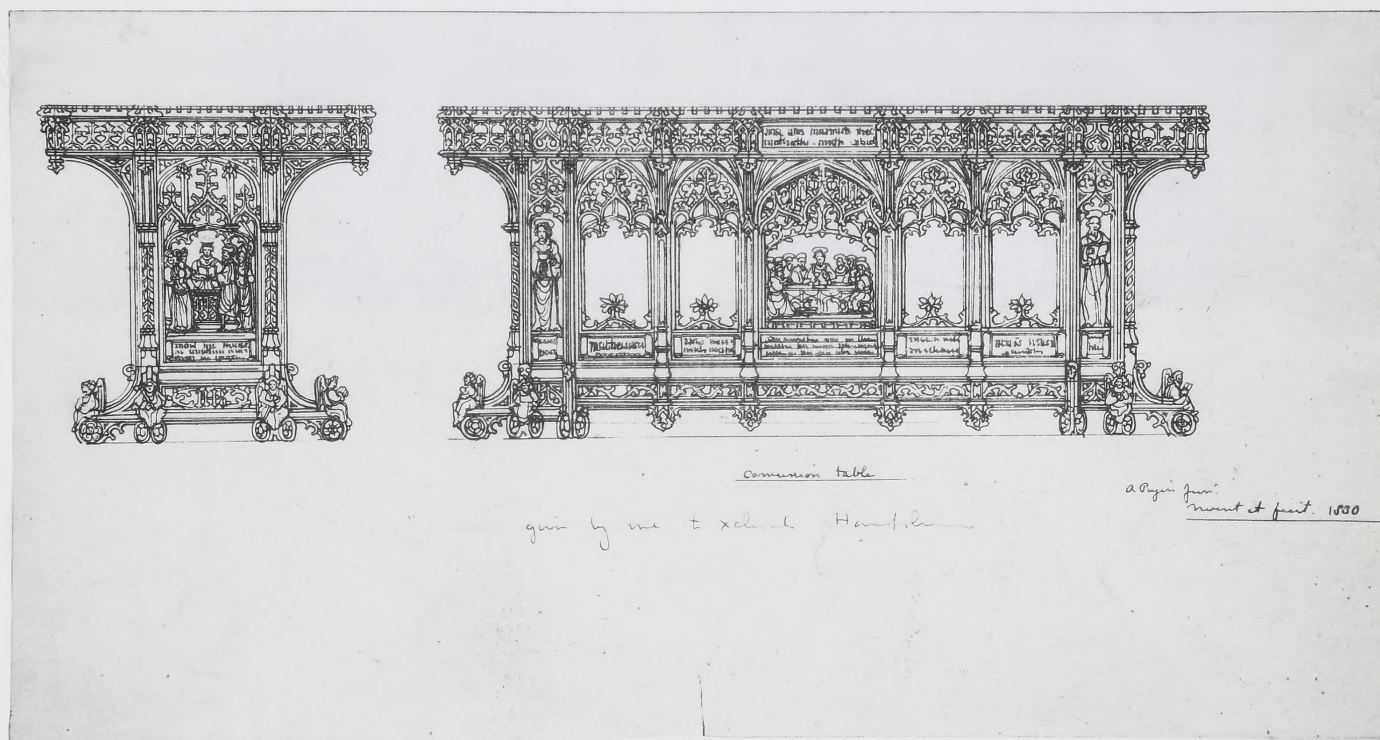


Fig. 26

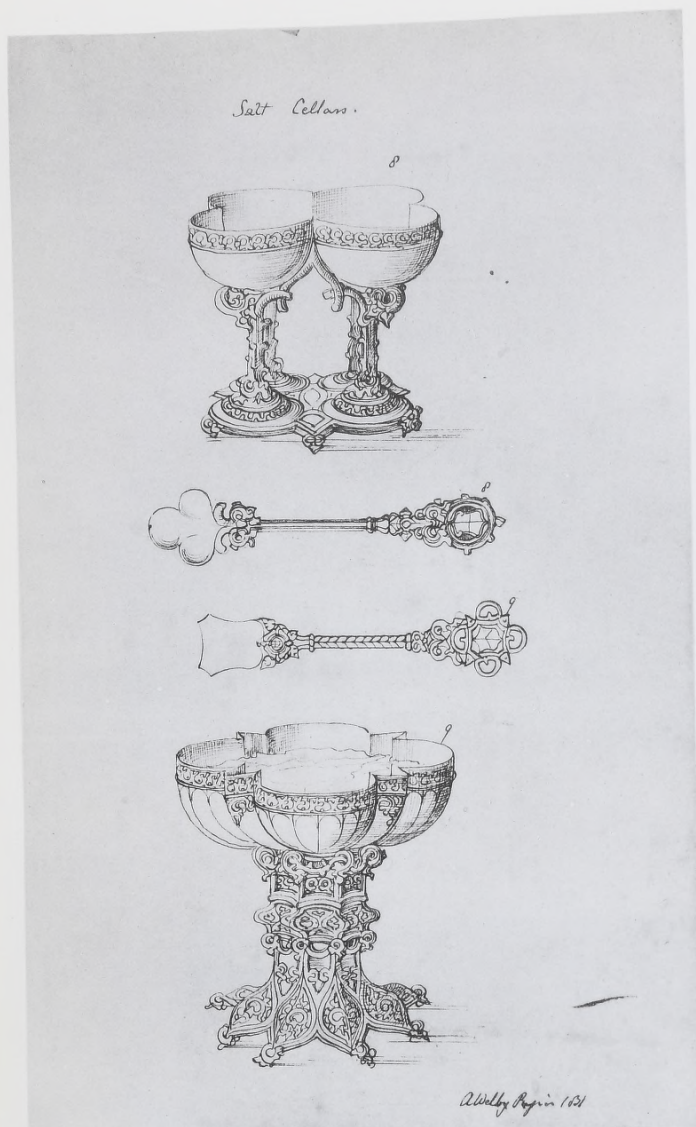


Fig. 27



Fig. 28

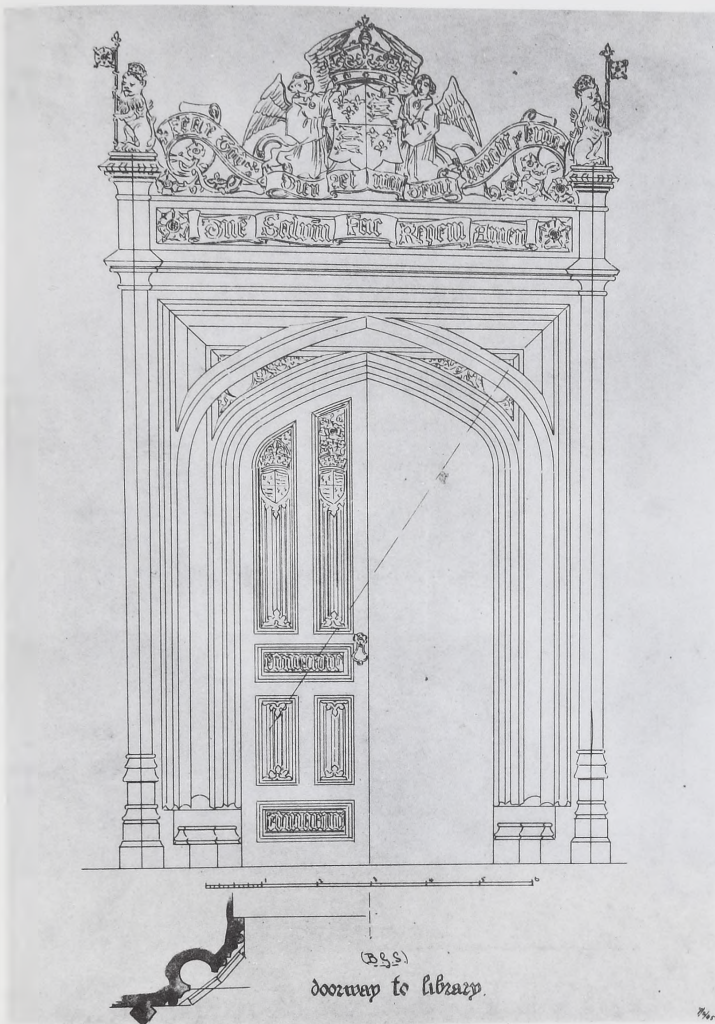


Fig. 29

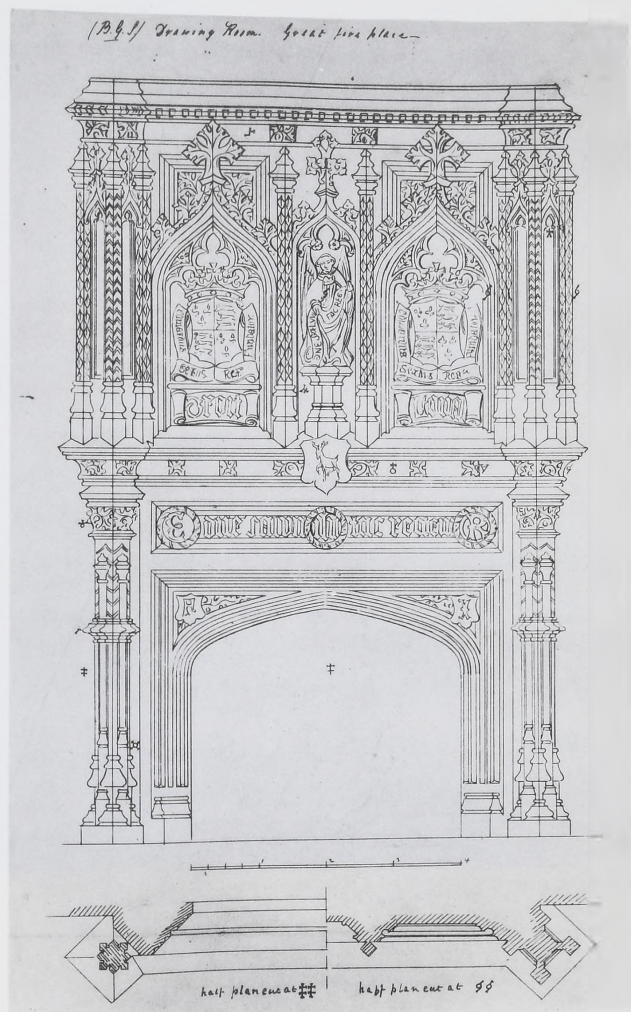


Fig. 30

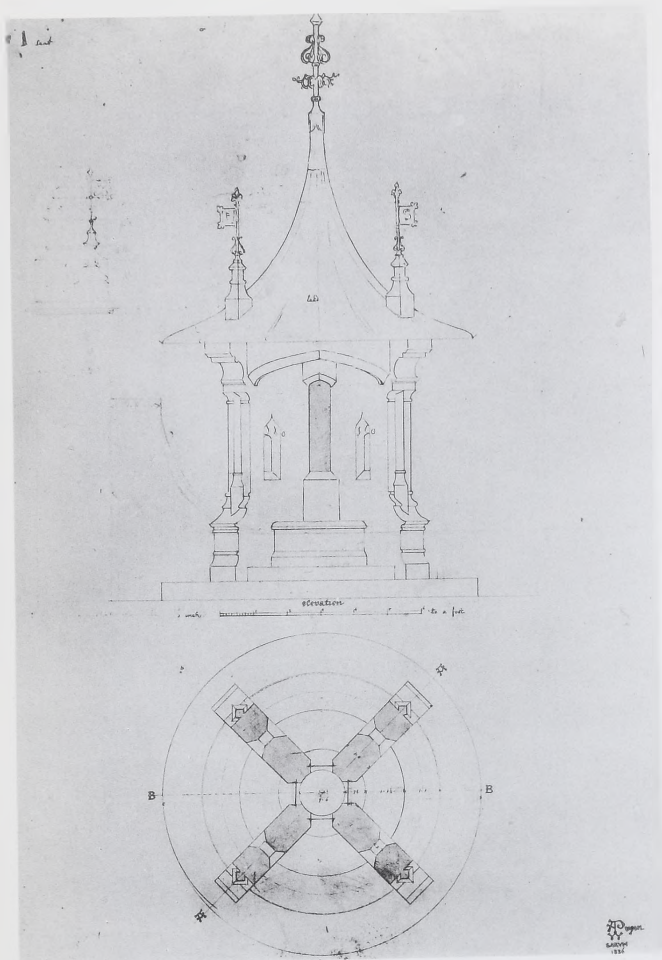


Fig. 31



Fig. 32

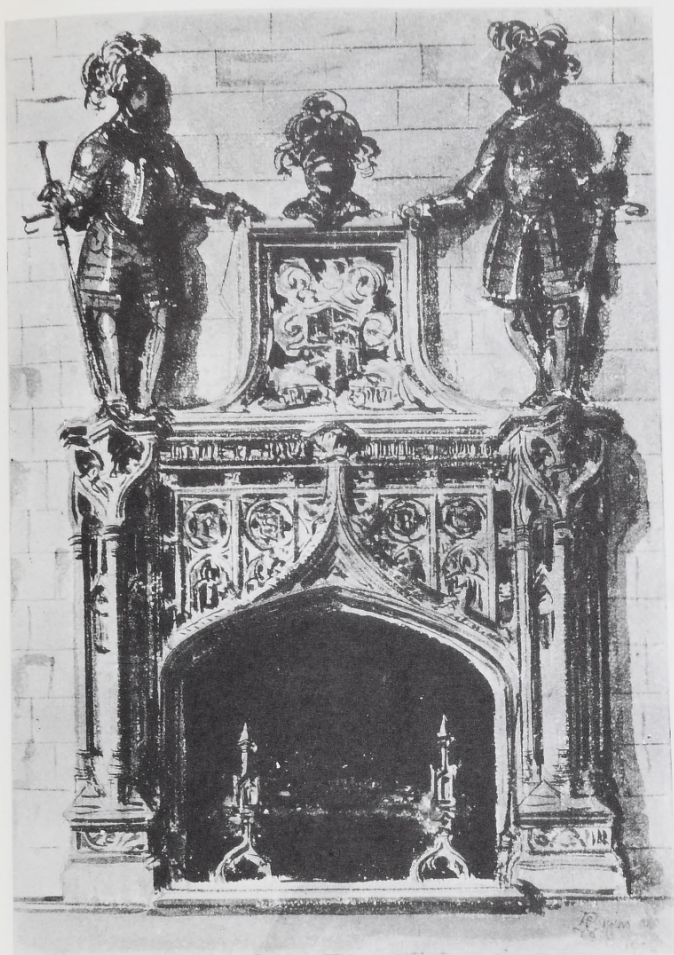


Fig. 33



Fig. 34

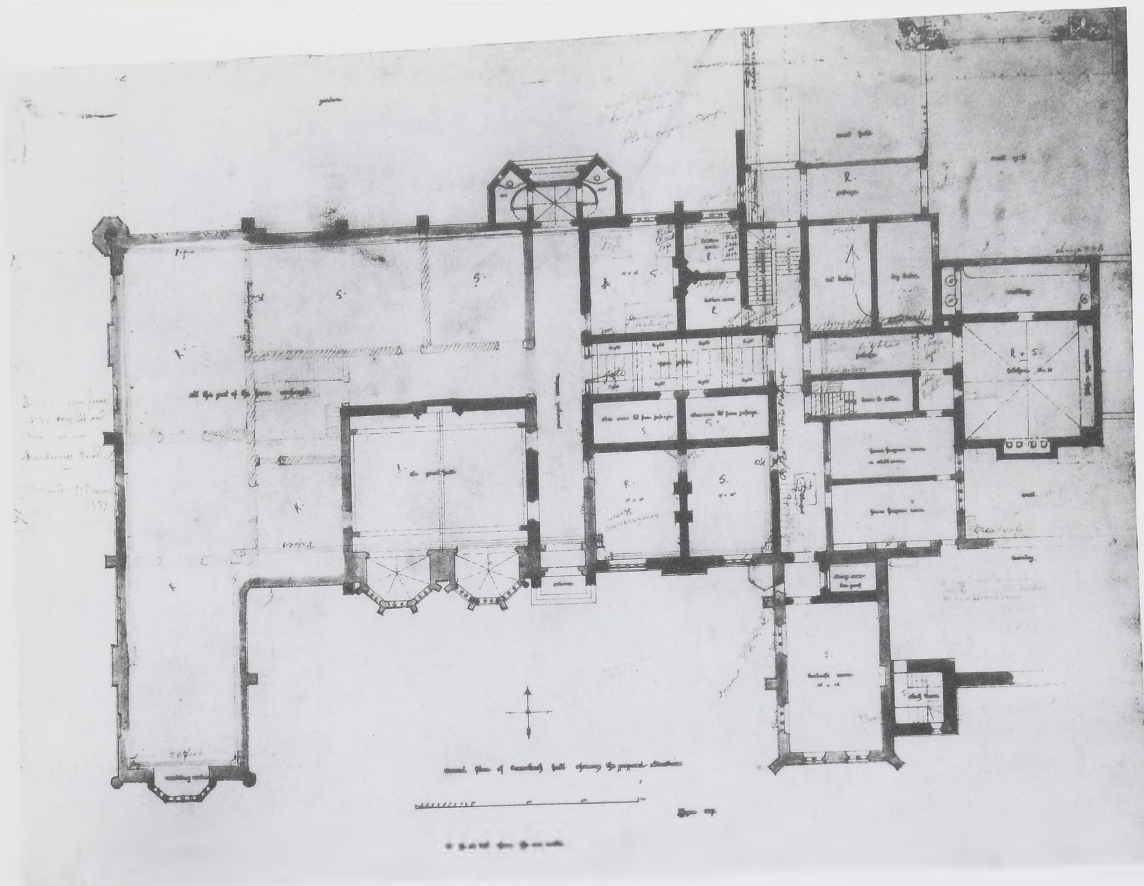


Fig. 35



Fig. 36



Fig. 37



Fig. 38



Fig. 39

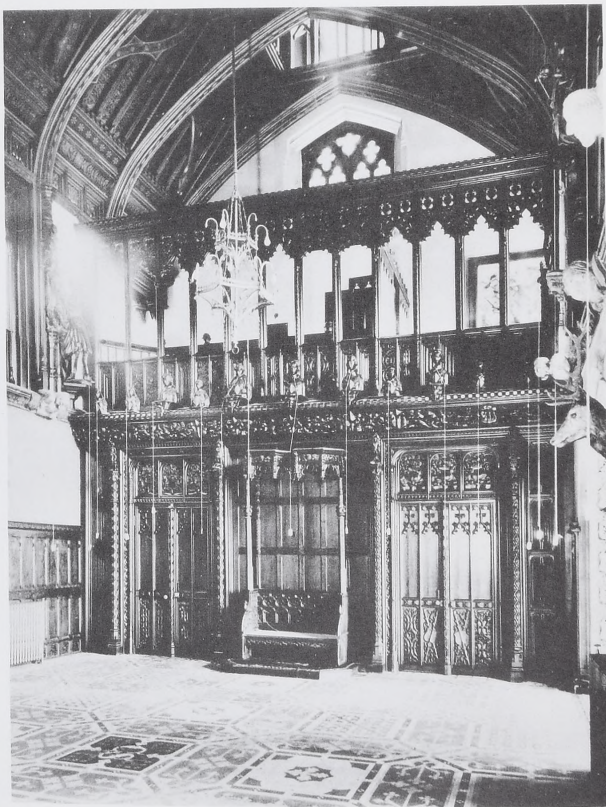


Fig. 40

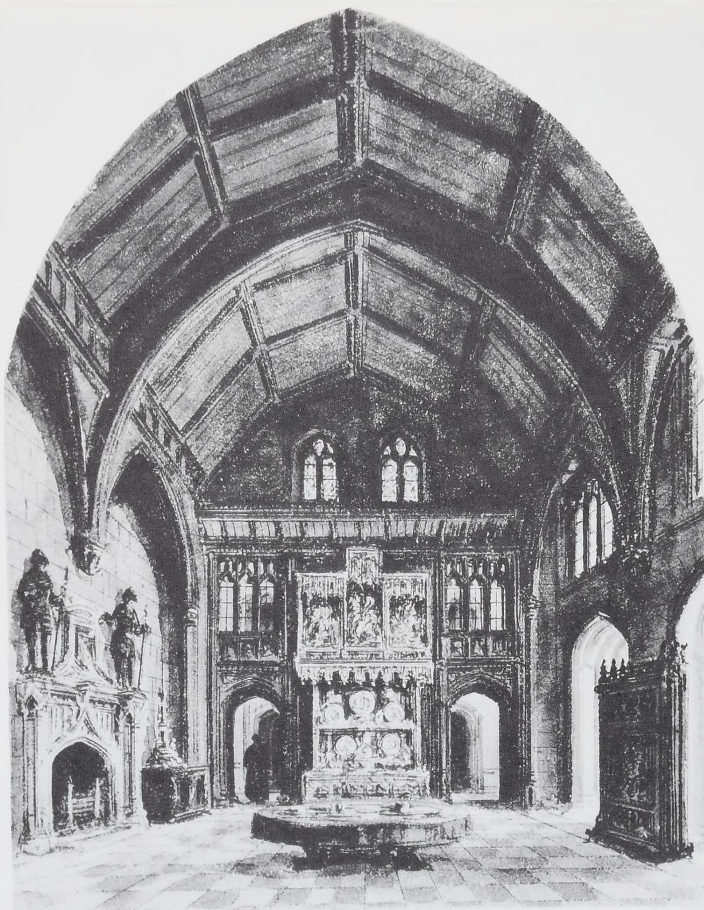


Fig. 41

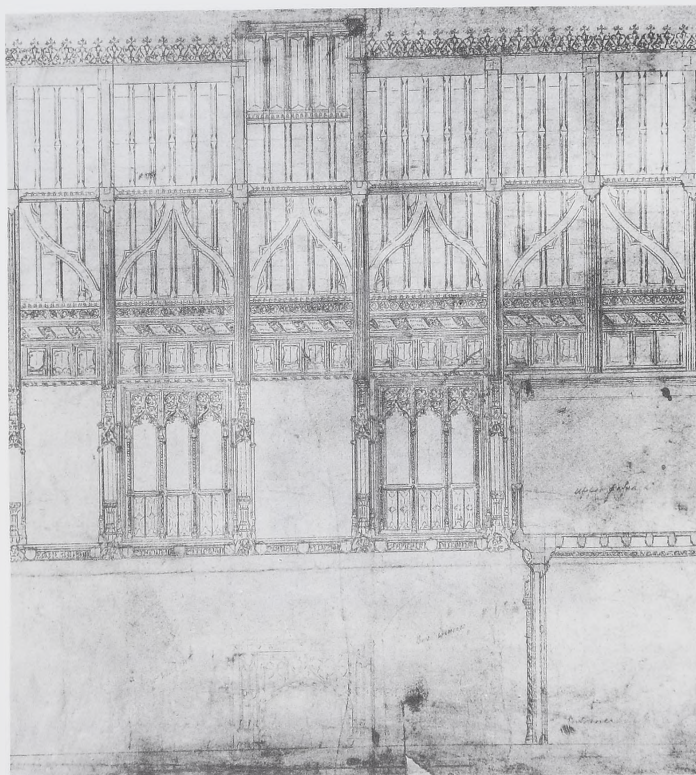


Fig. 42

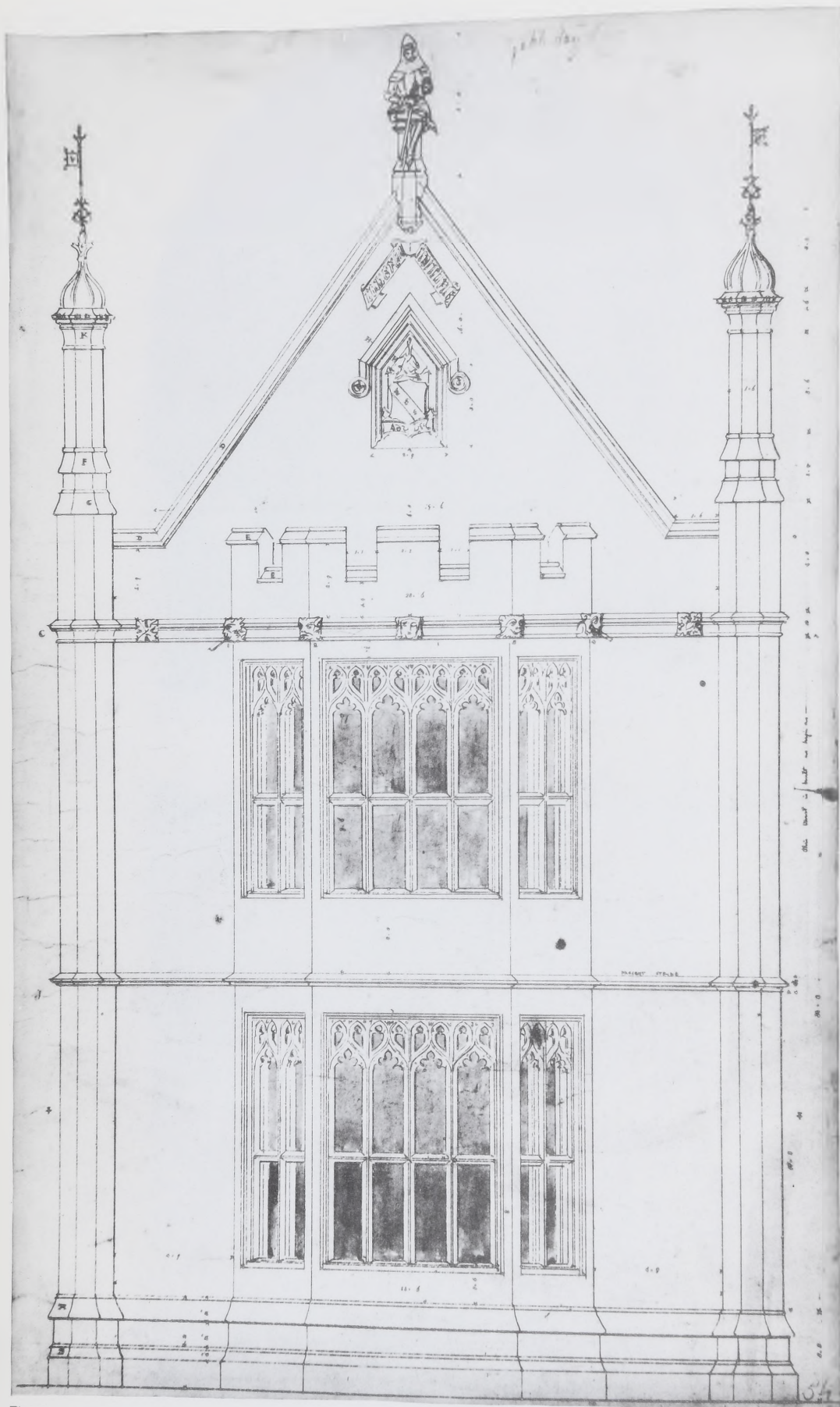


Fig. 43

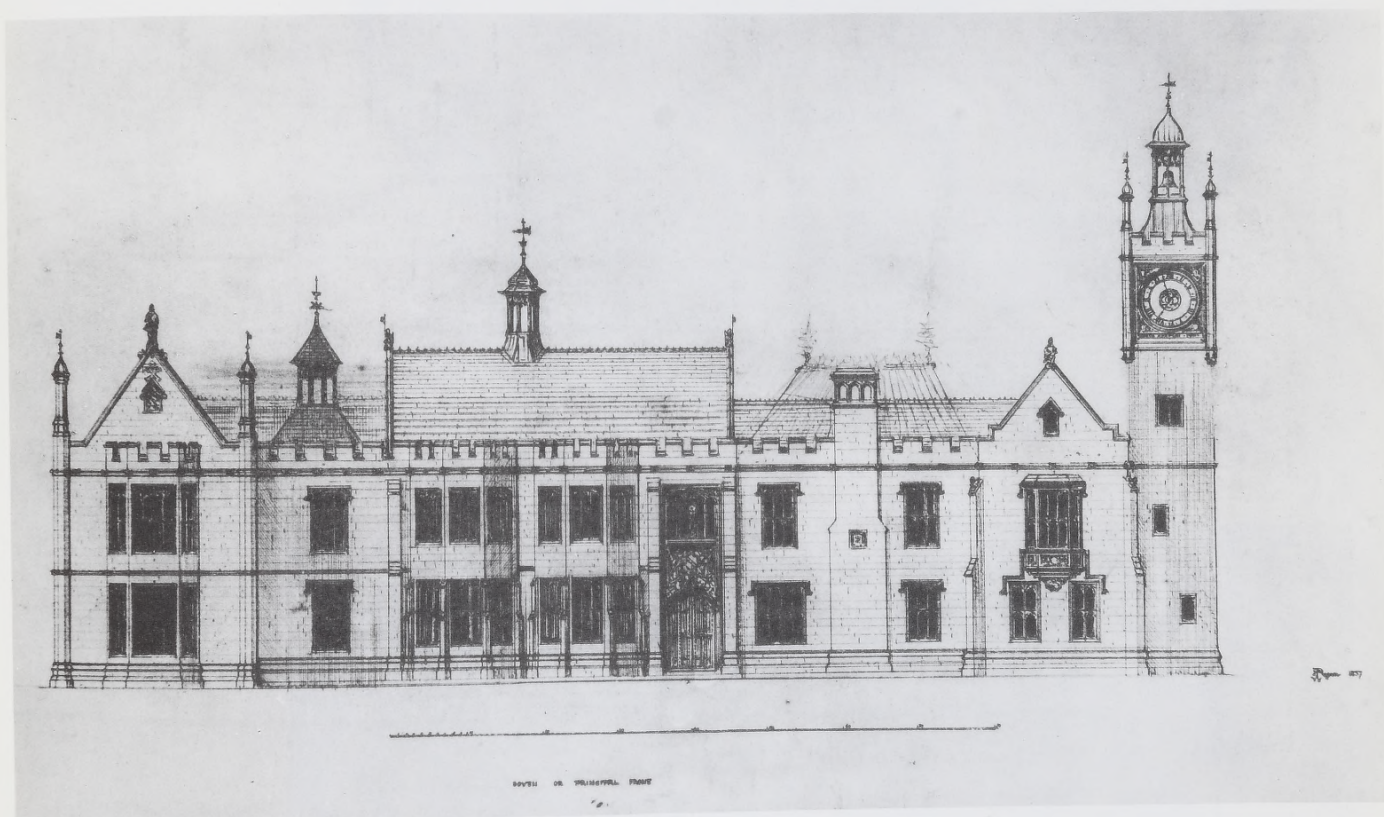


Fig. 44



Fig. 45



Fig. 46



Fig. 47



Fig. 48



Fig. 49

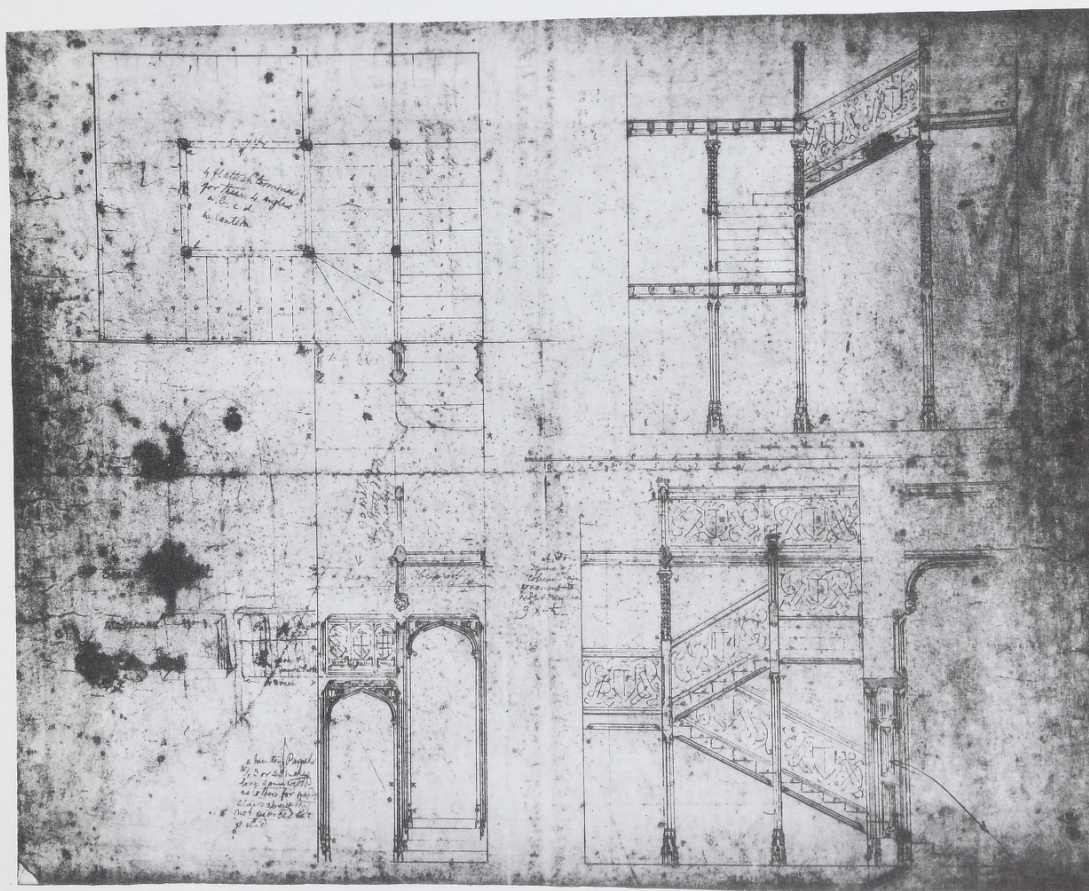


Fig. 50

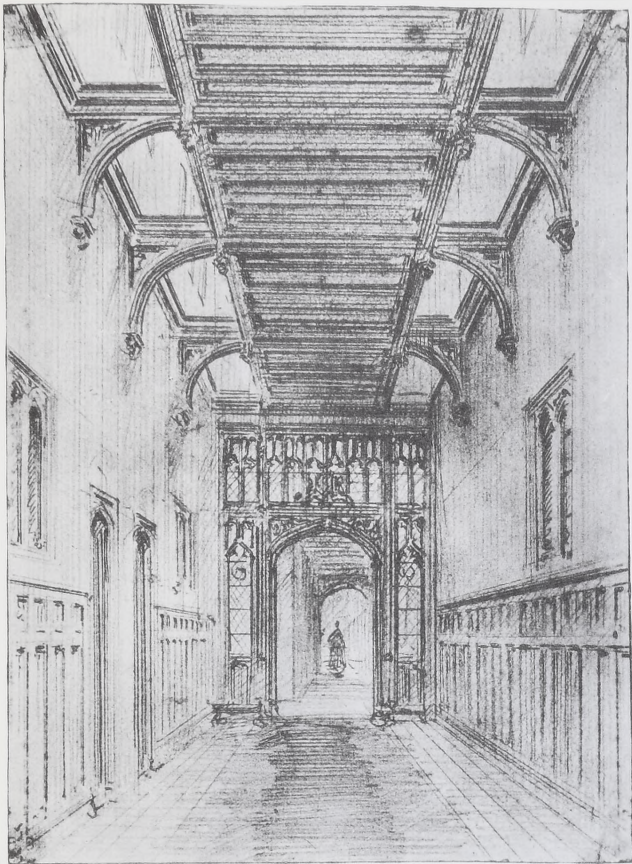


Fig. 51



Fig. 52

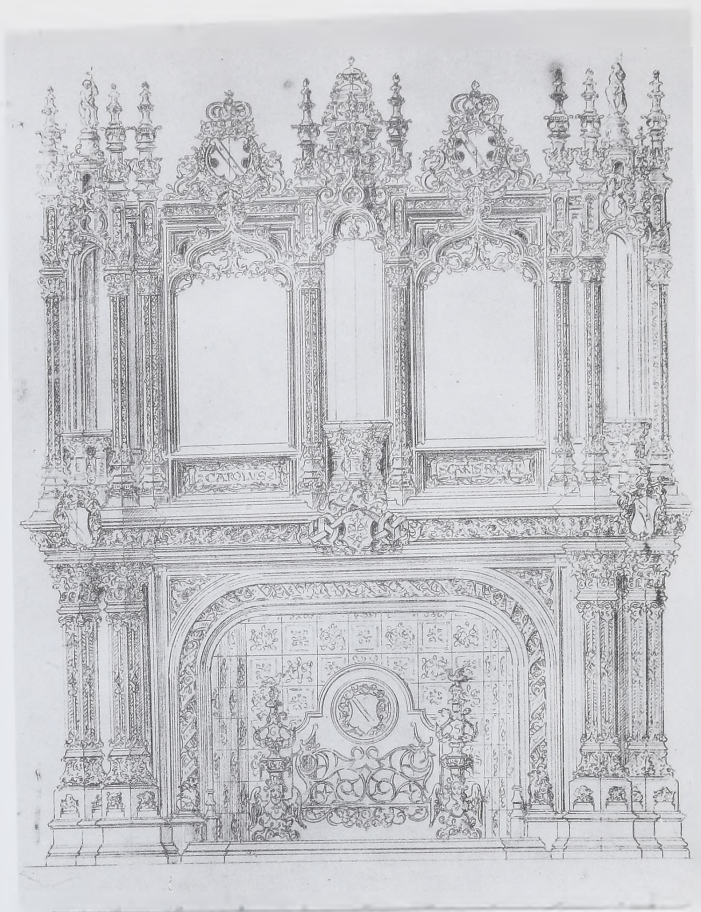


Fig. 53

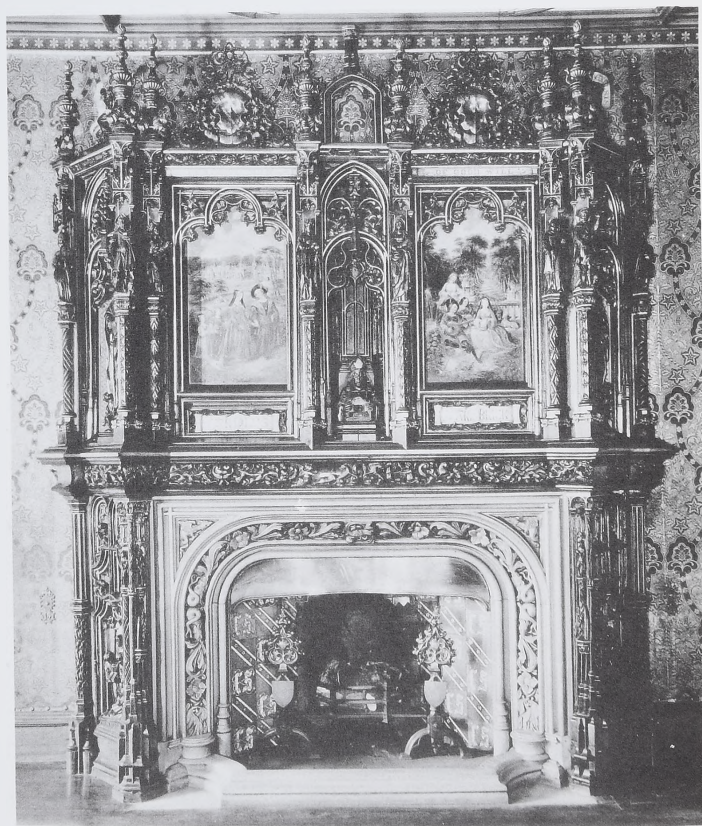


Fig. 54

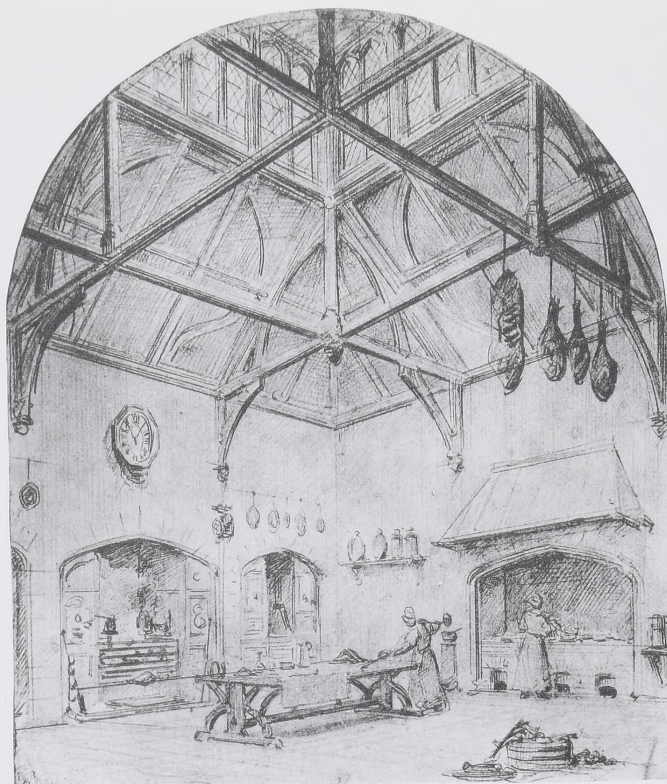


Fig 55



Fig. 56

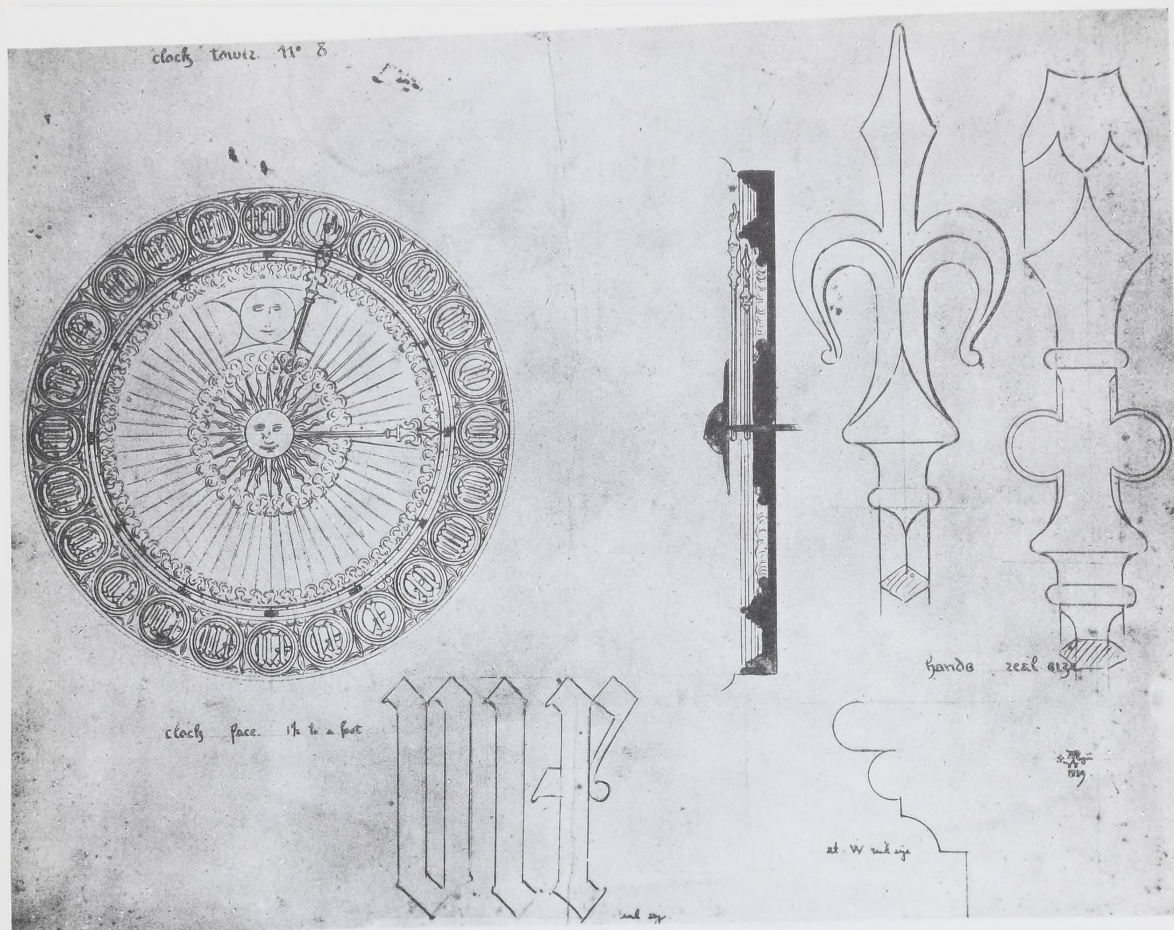


Fig. 57

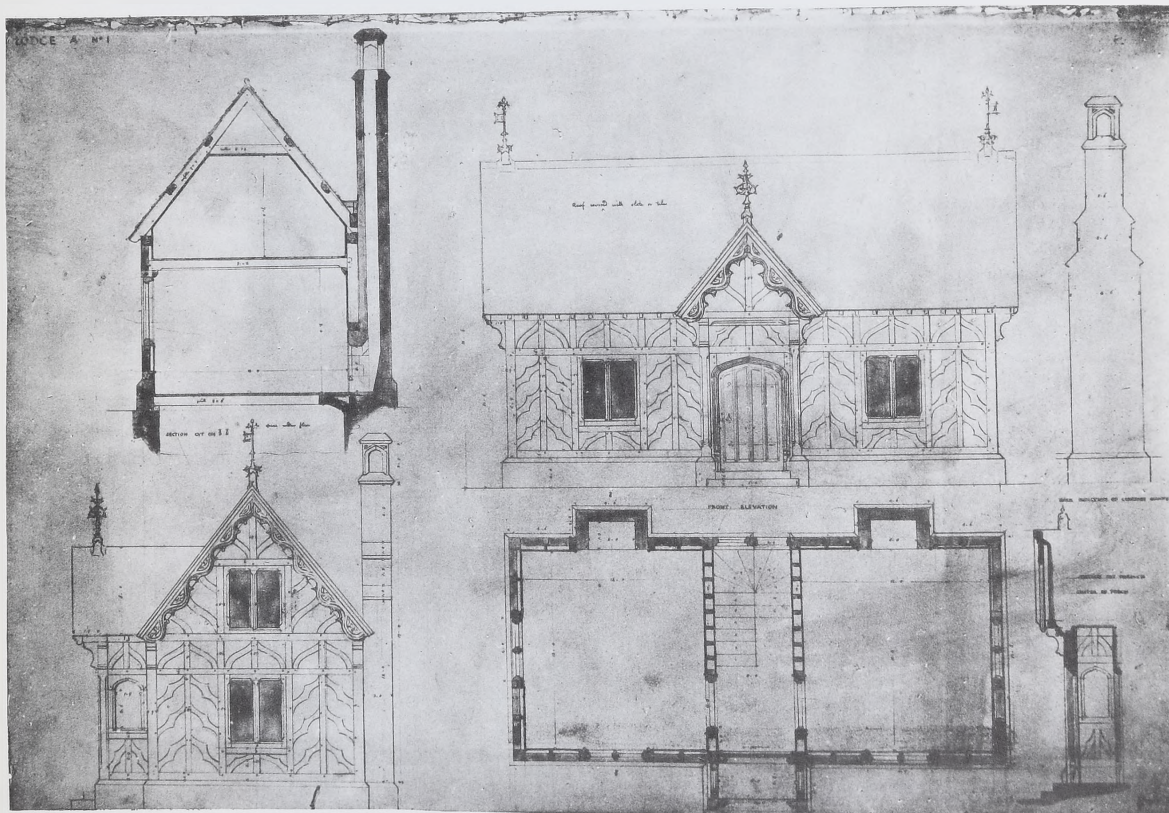


Fig. 58

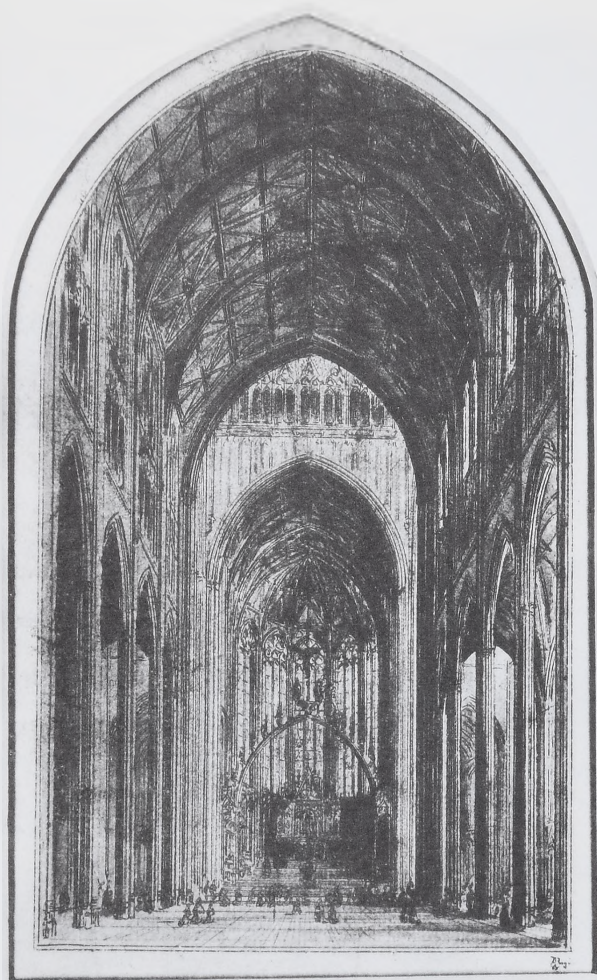


Fig. 59

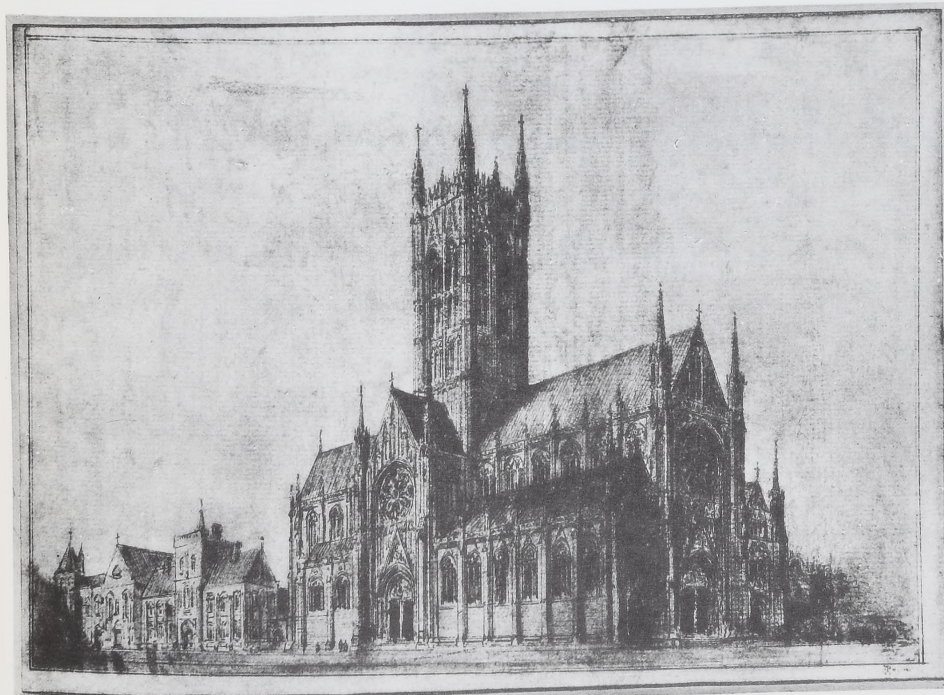


Fig. 60



Fig. 61

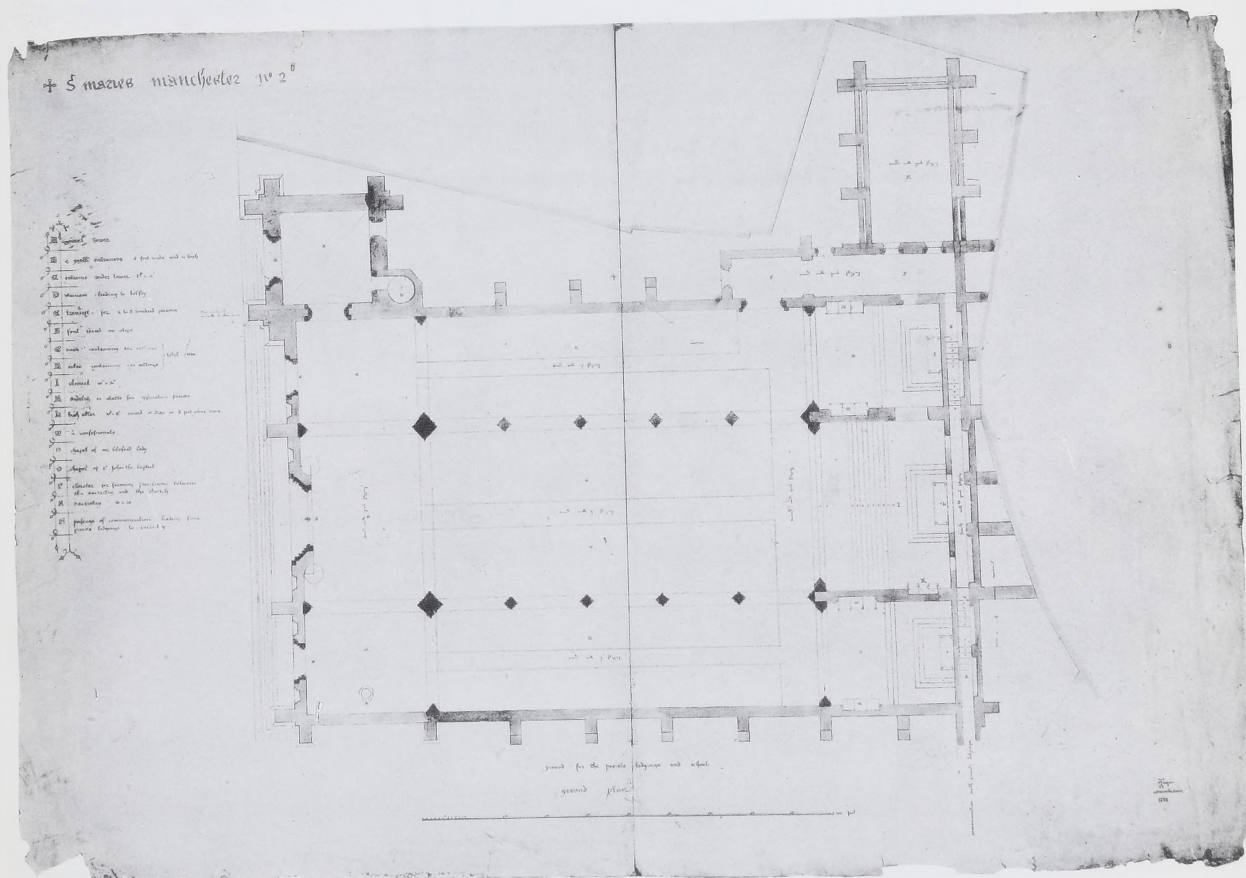


Fig. 62



Fig. 63



Fig. 64



Fig. 65



Fig. 66

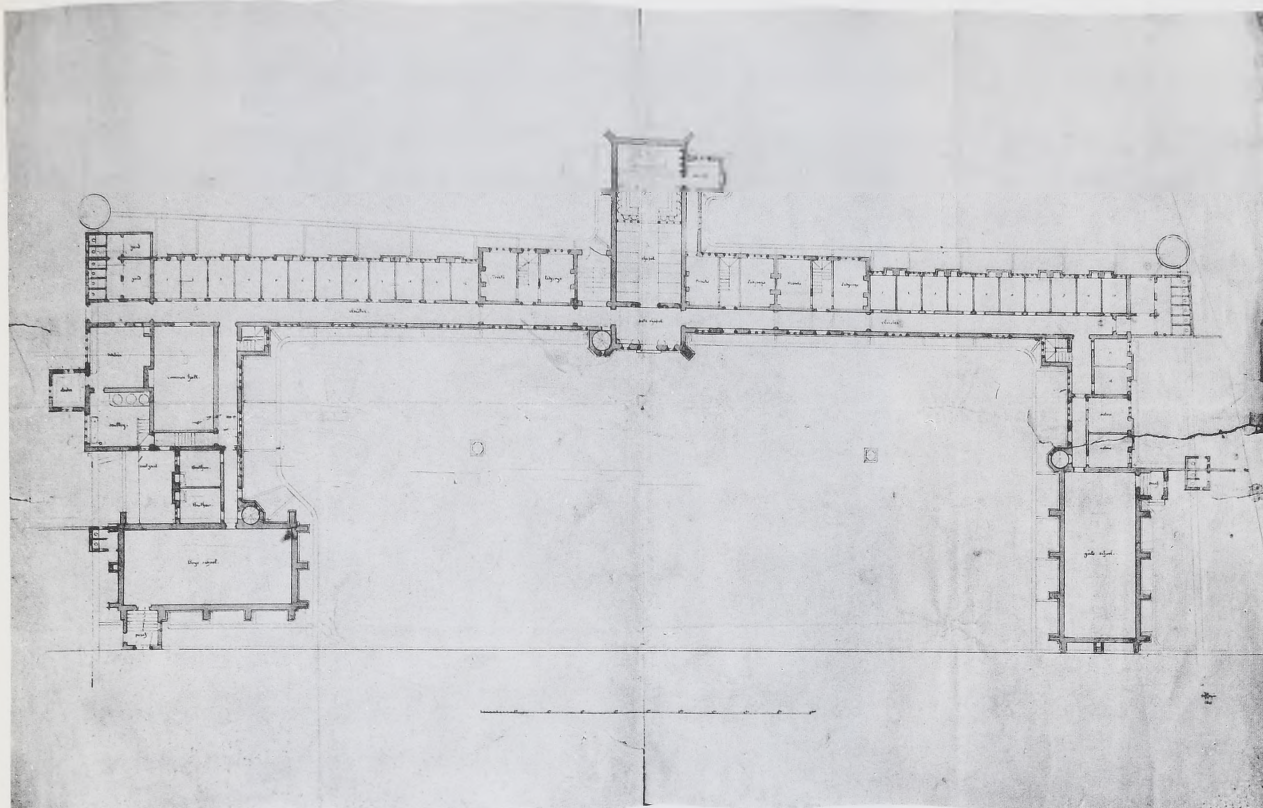


Fig. 67

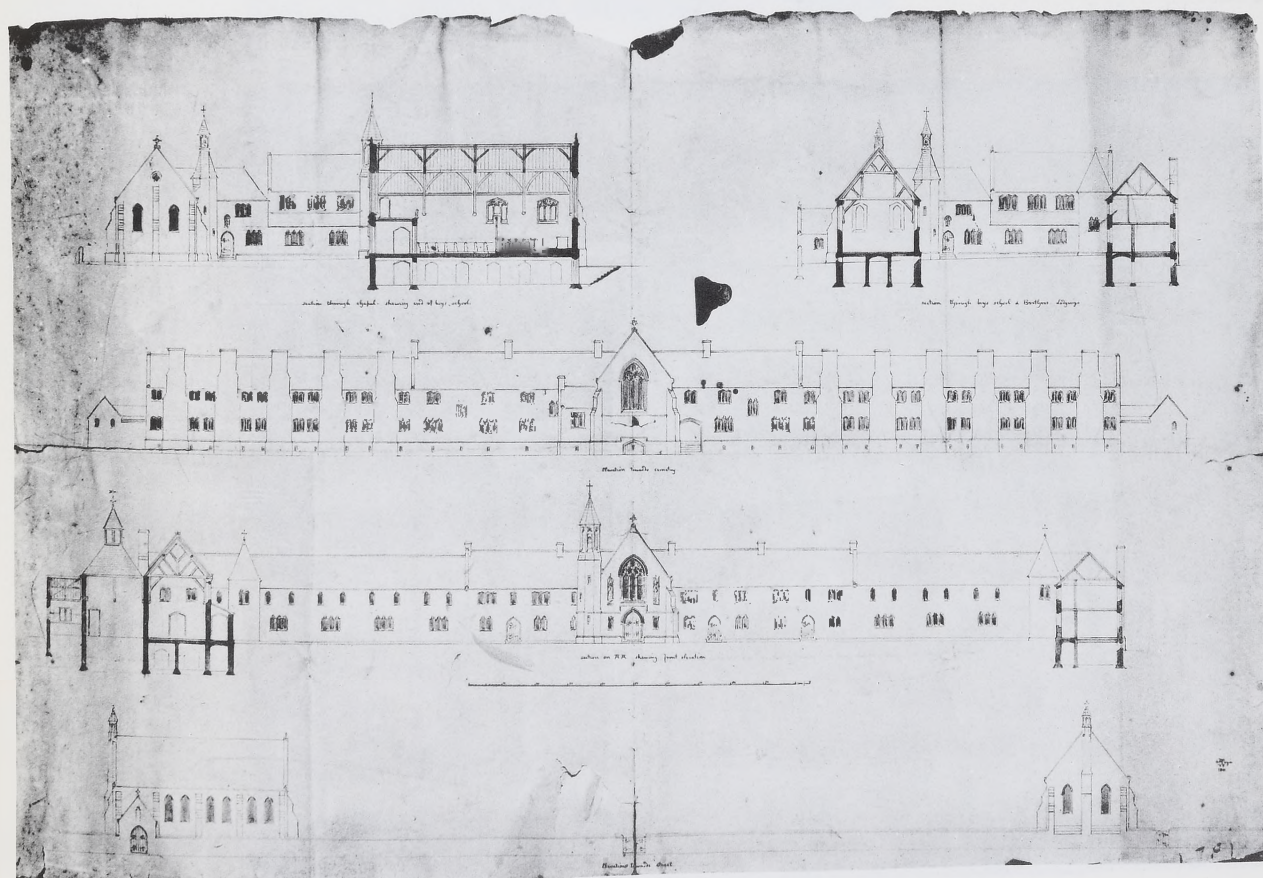


Fig. 68

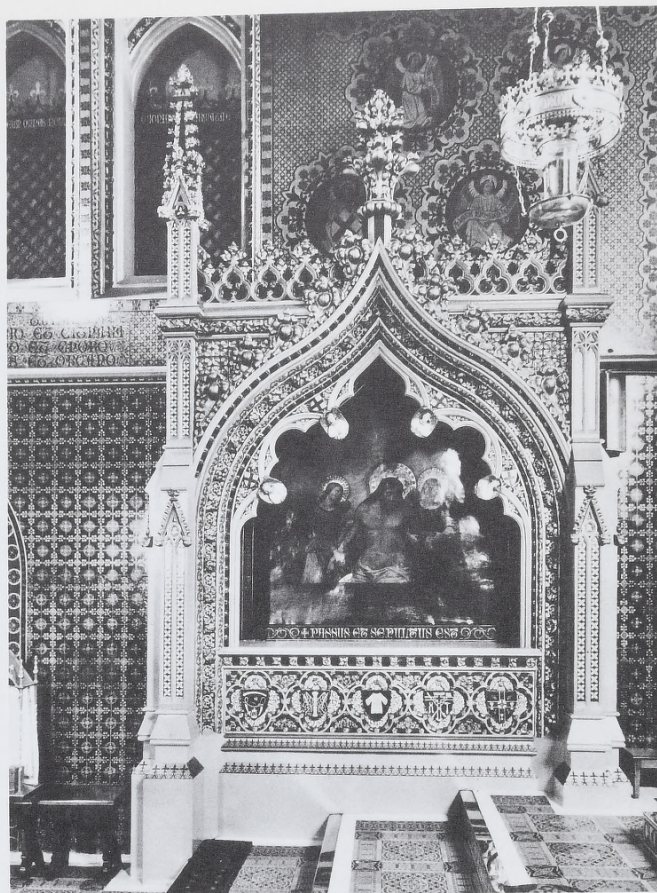


Fig. 69

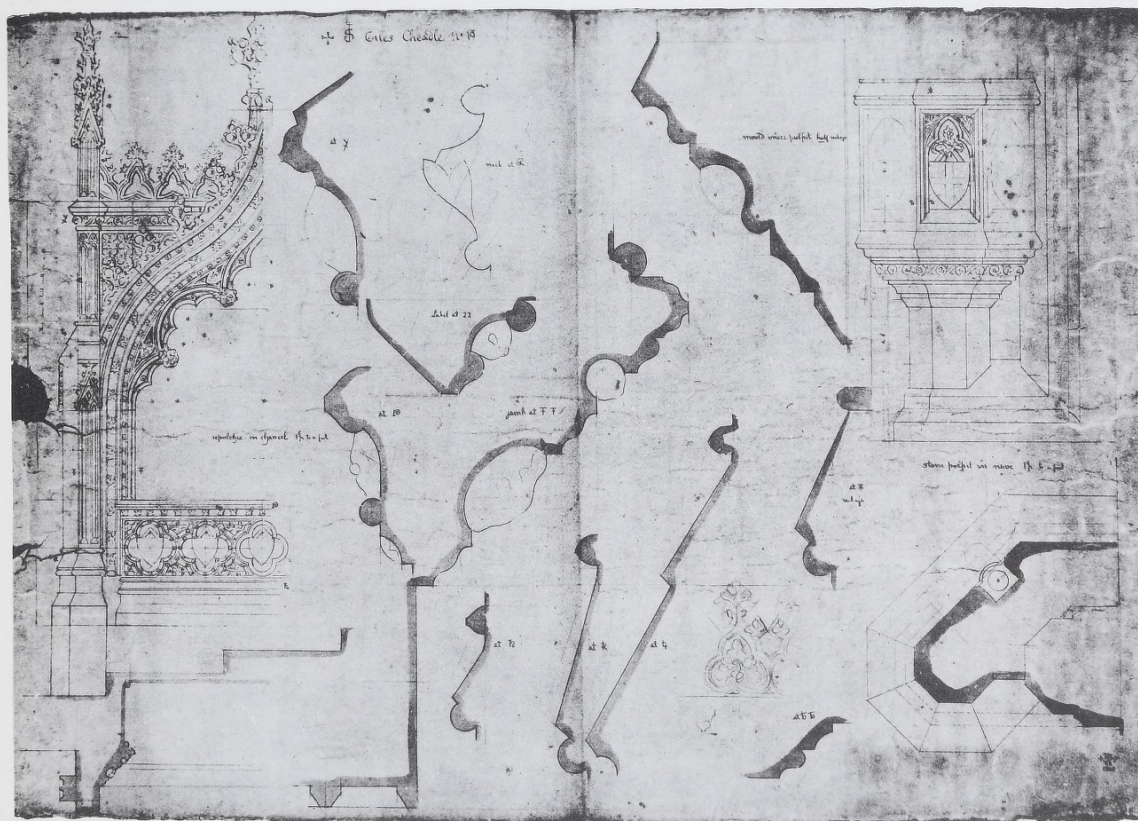


Fig. 70

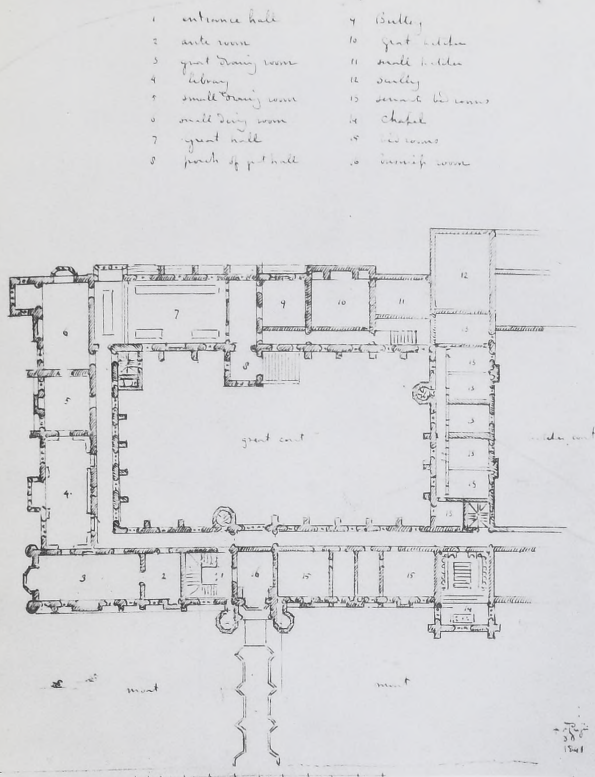


Fig. 71

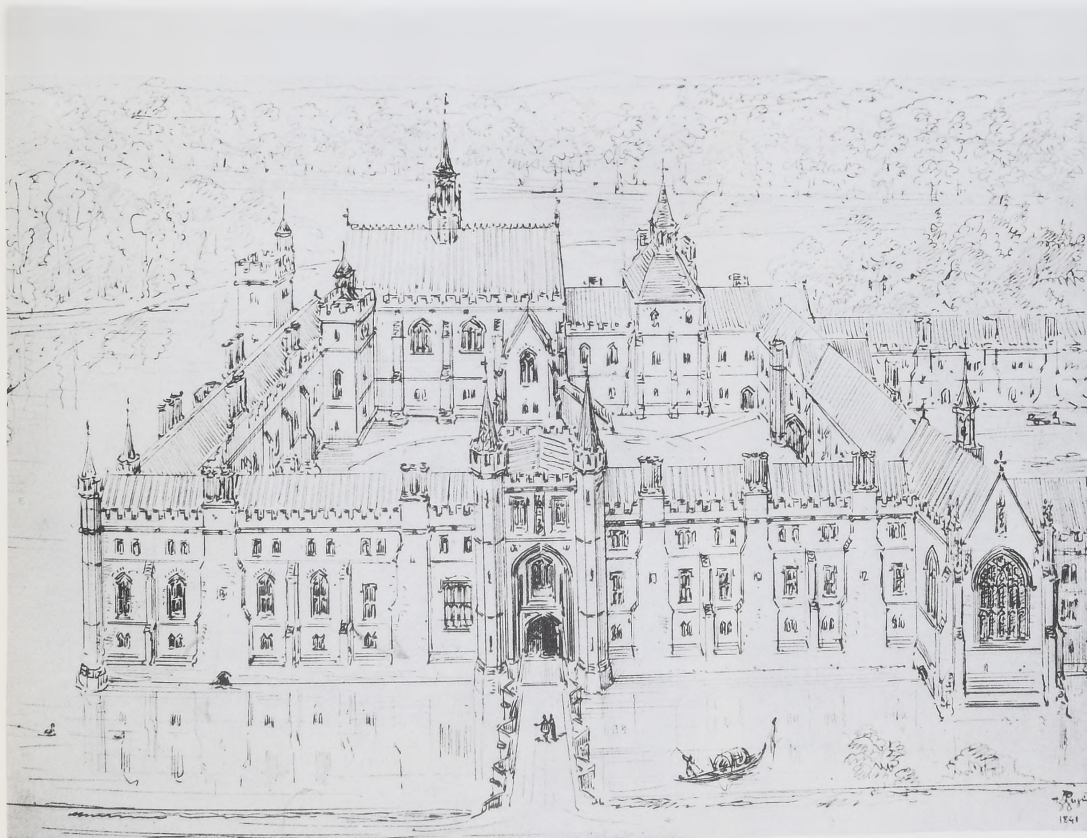


Fig. 72

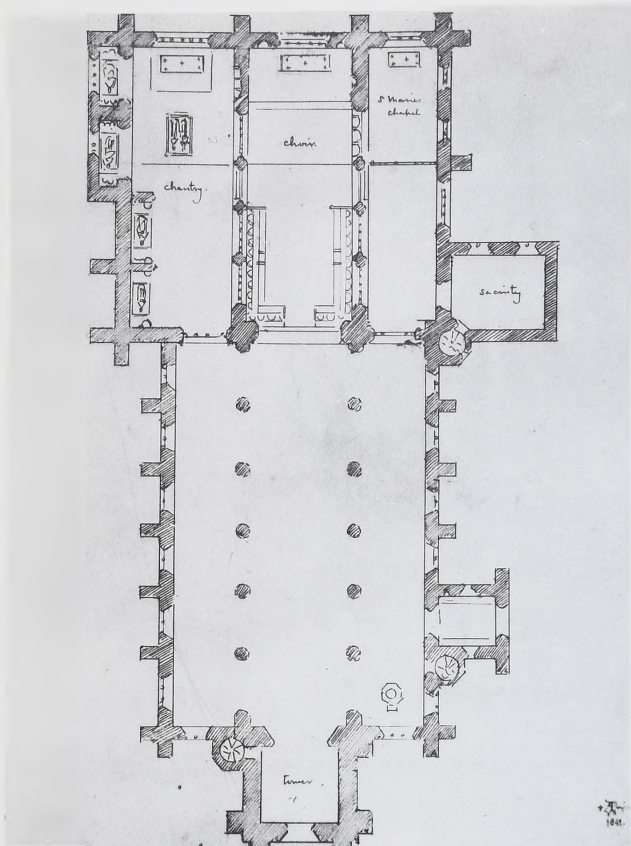


Fig. 73



Fig. 74

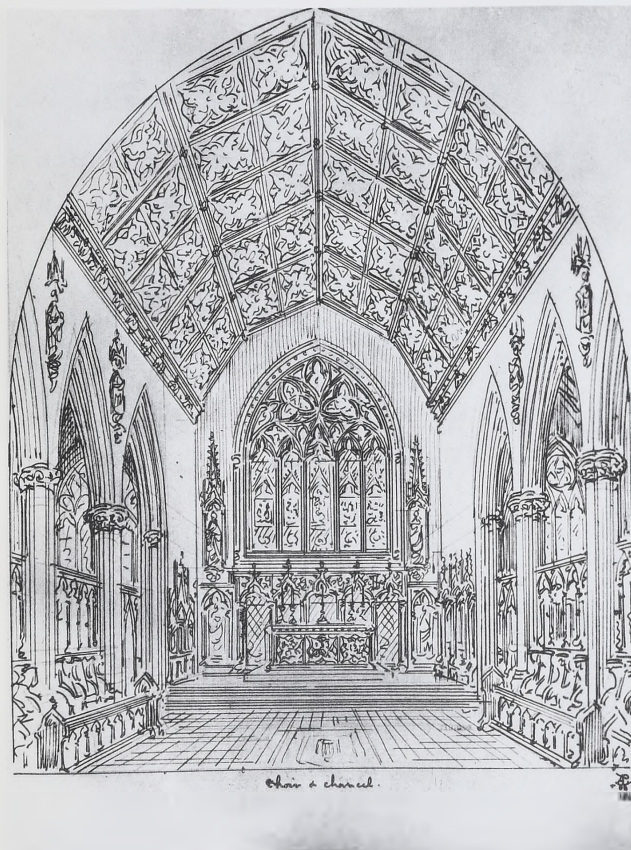


Fig. 75



Fig. 76

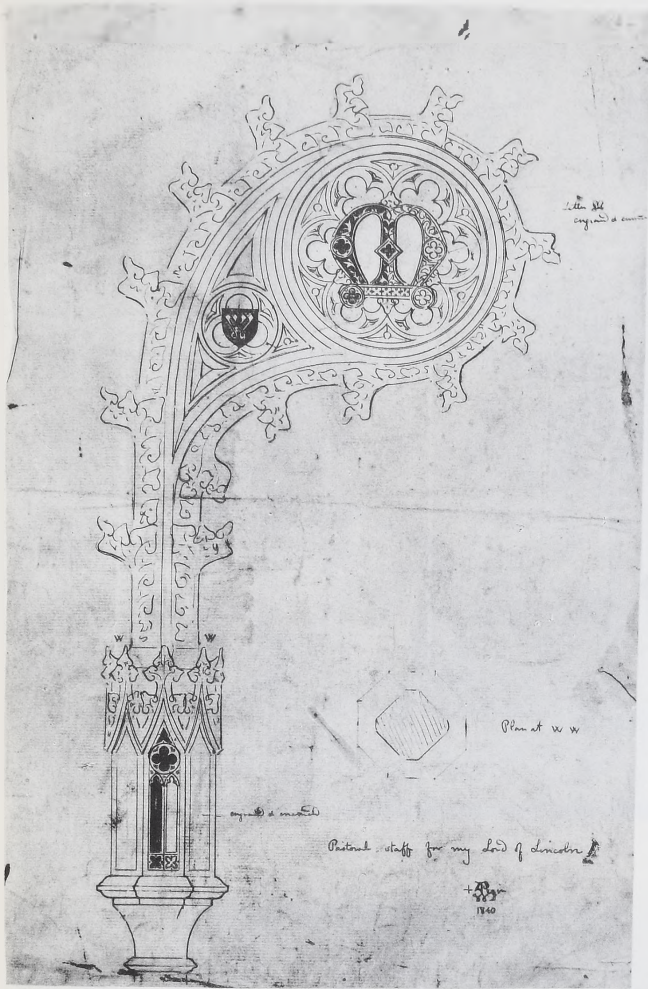


Fig. 77

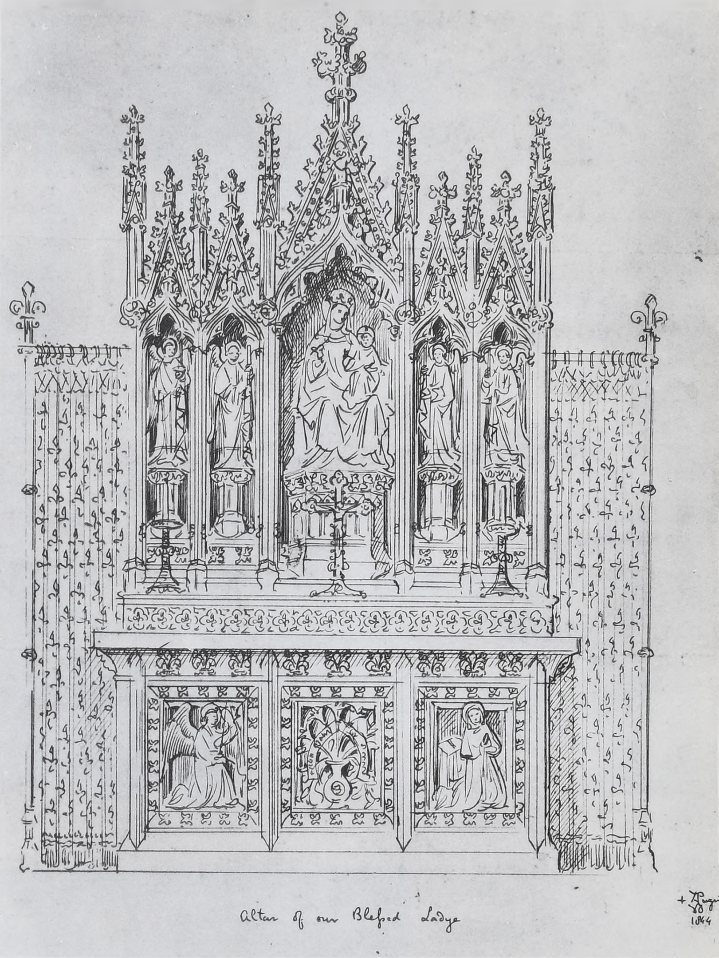


Fig. 78

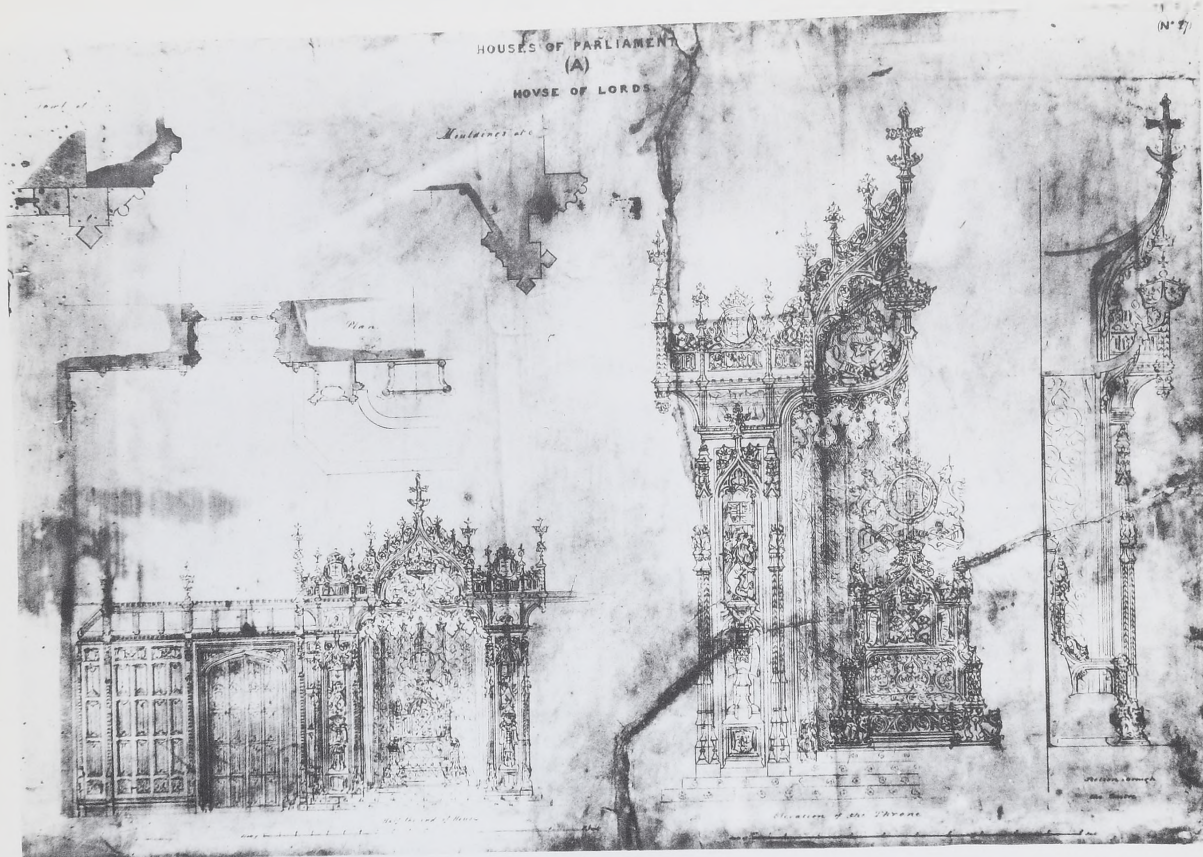


Fig. 79

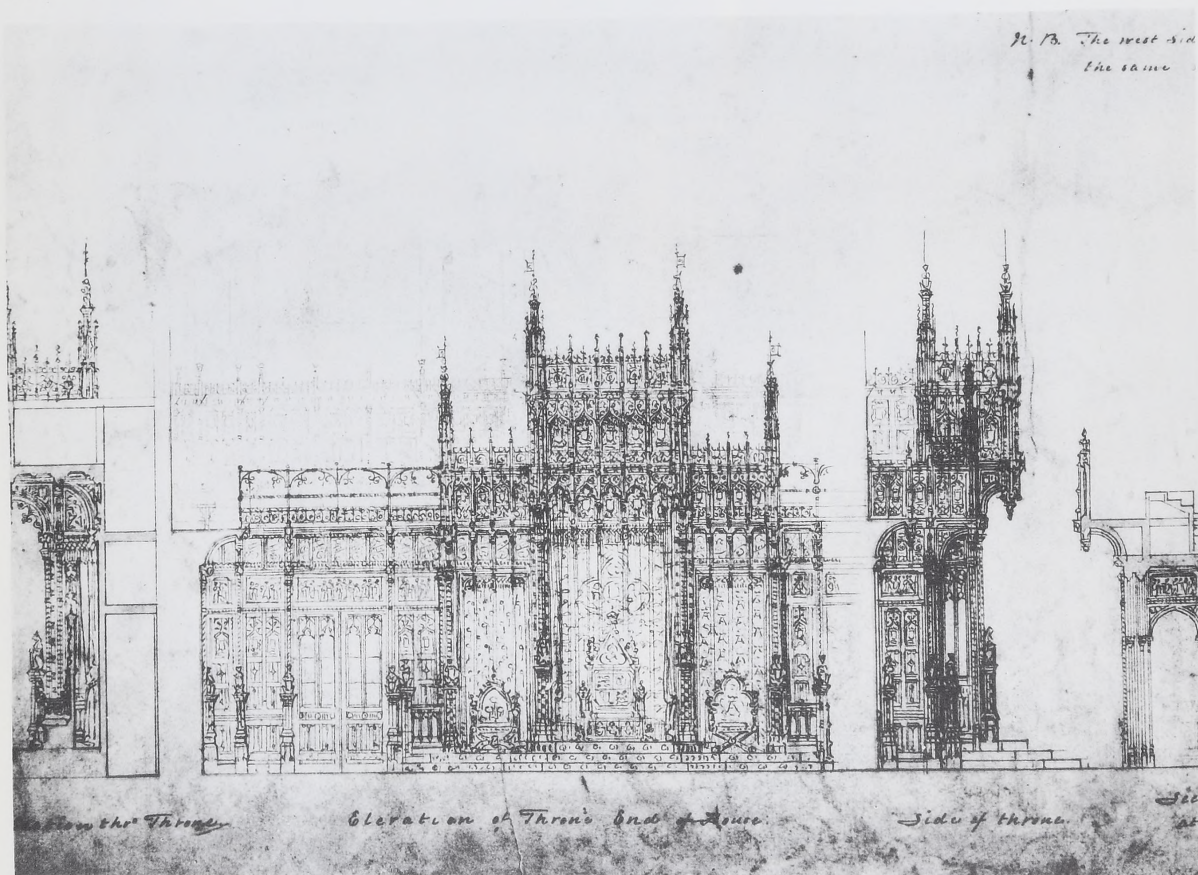


Fig. 80

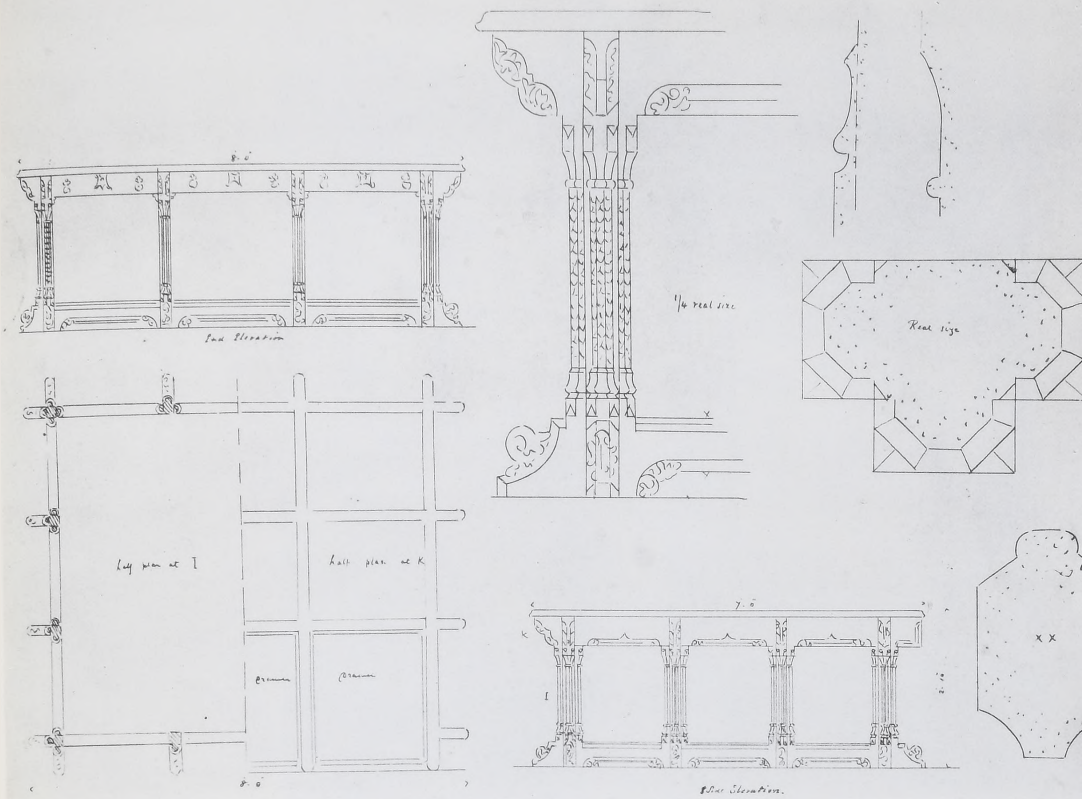


Fig. 81

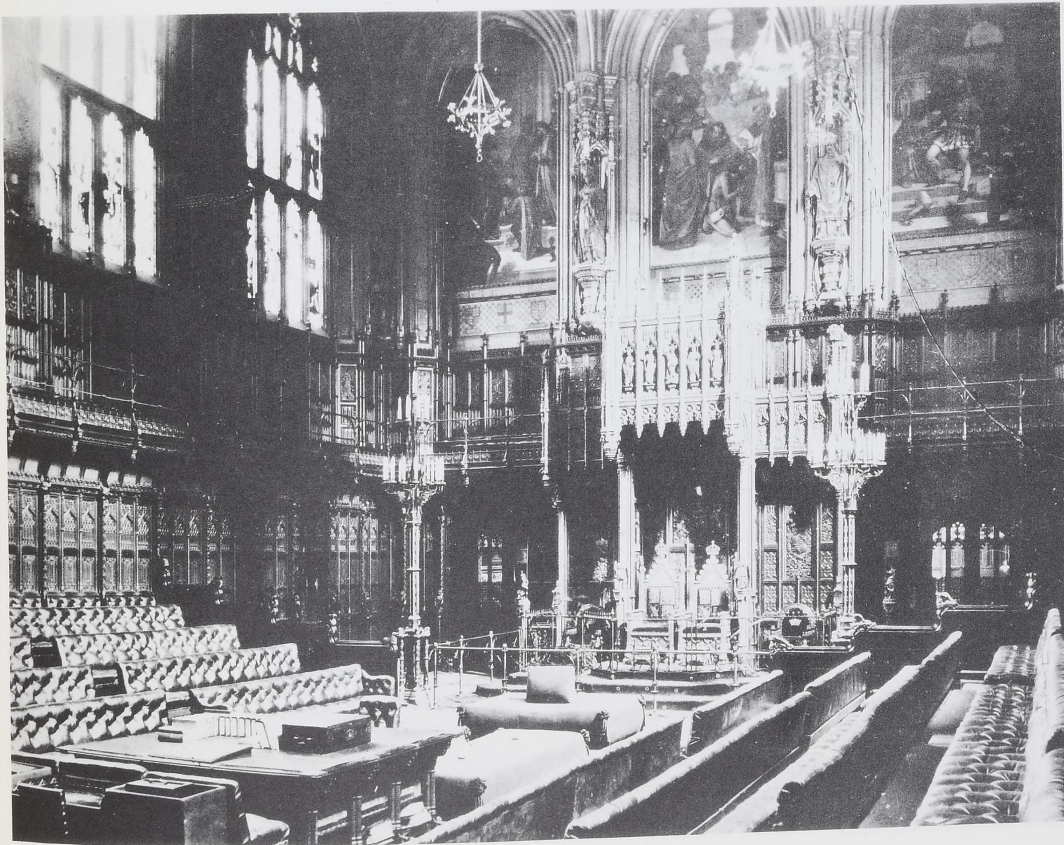


Fig. 82

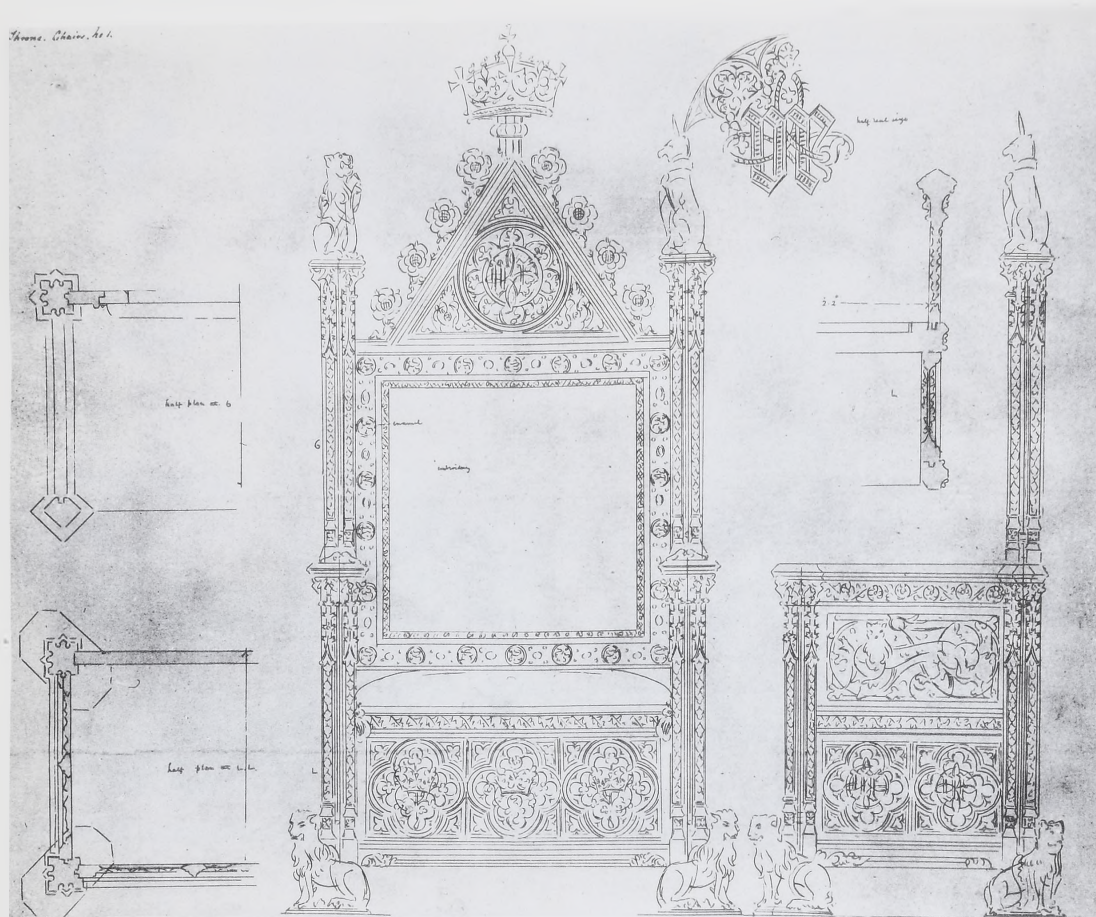


Fig. 83

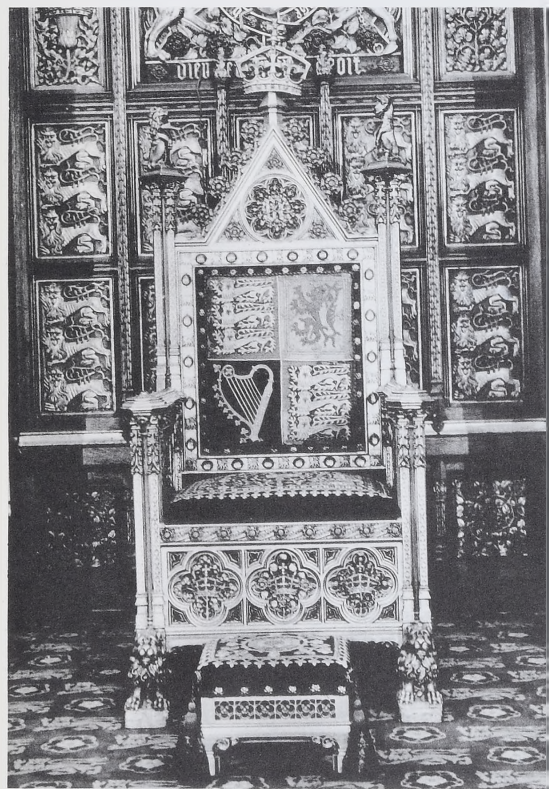


Fig. 84

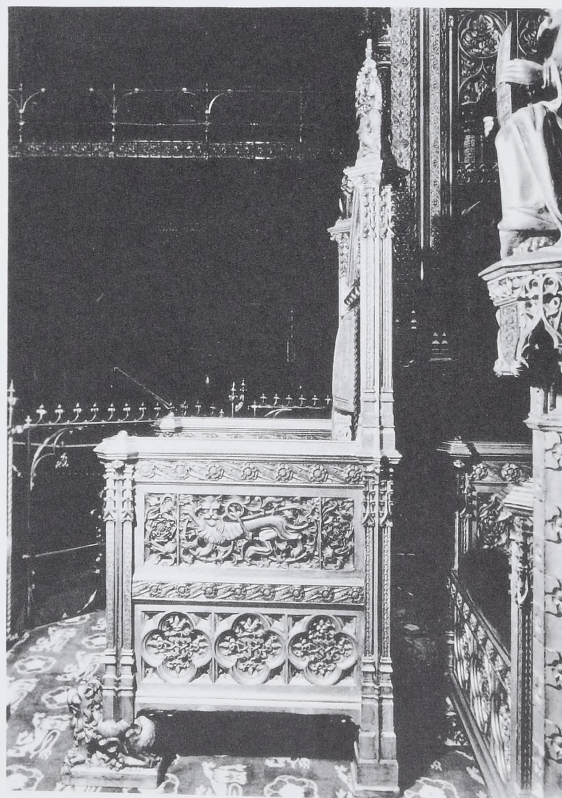


Fig. 85

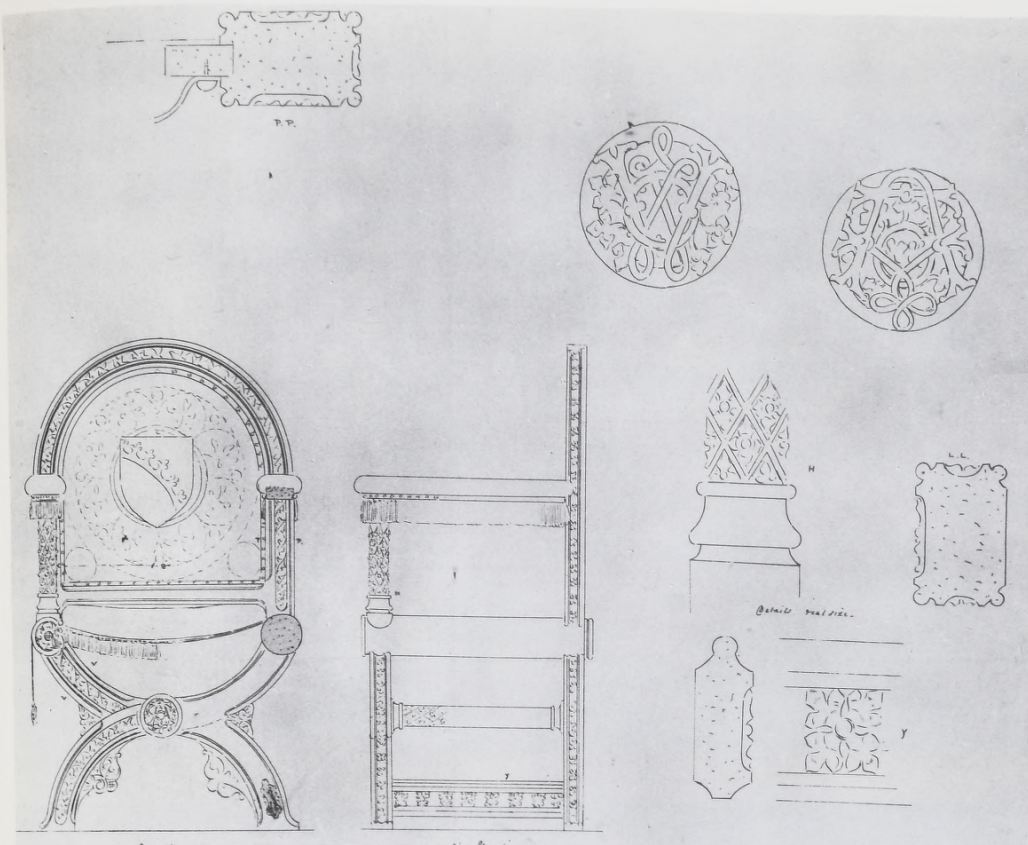


Fig. 86

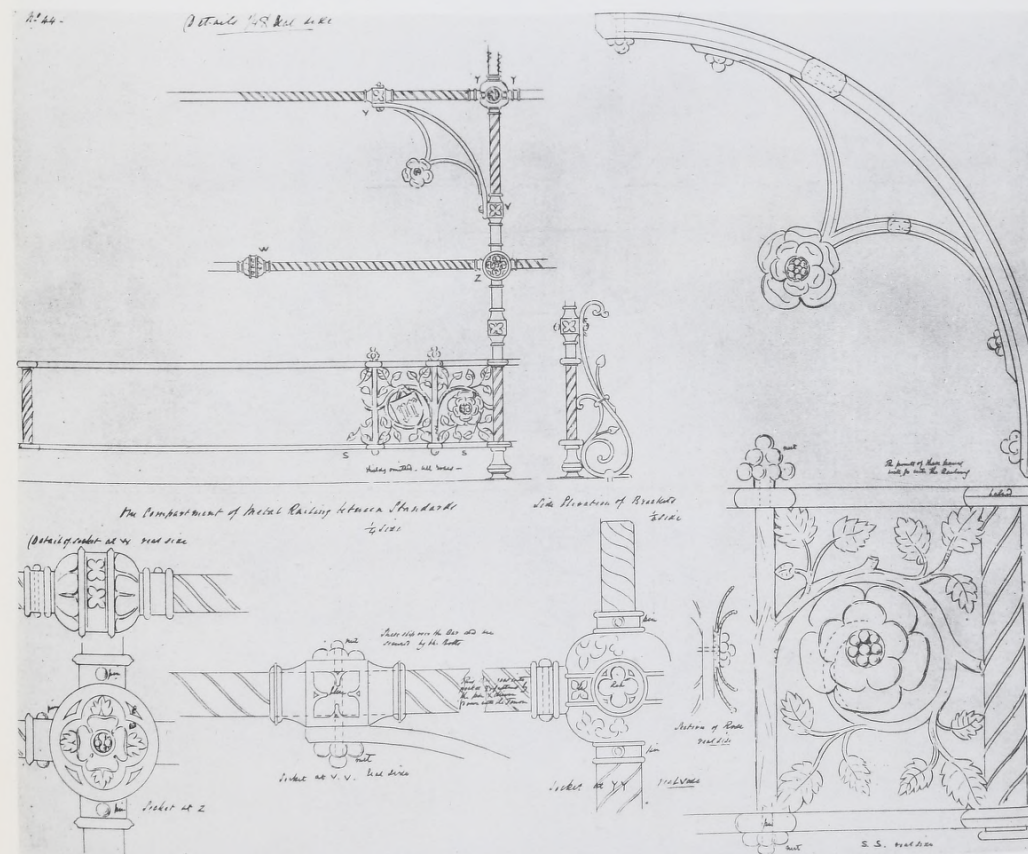


Fig. 87

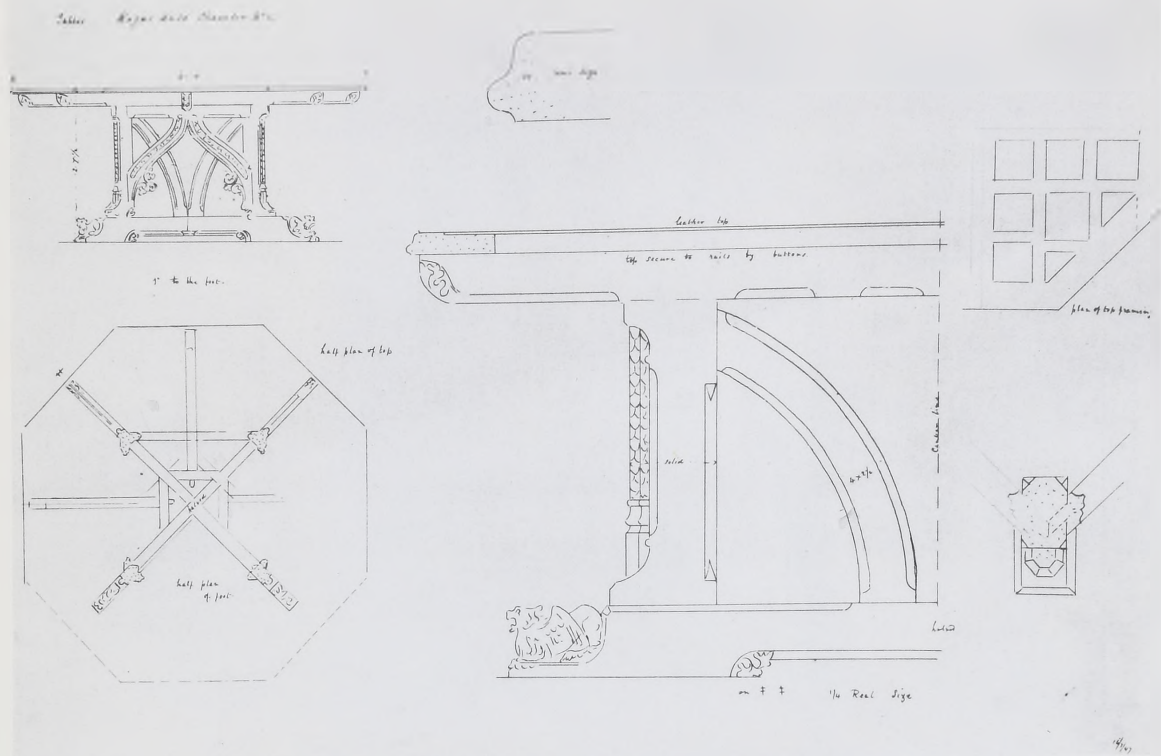


Fig. 88

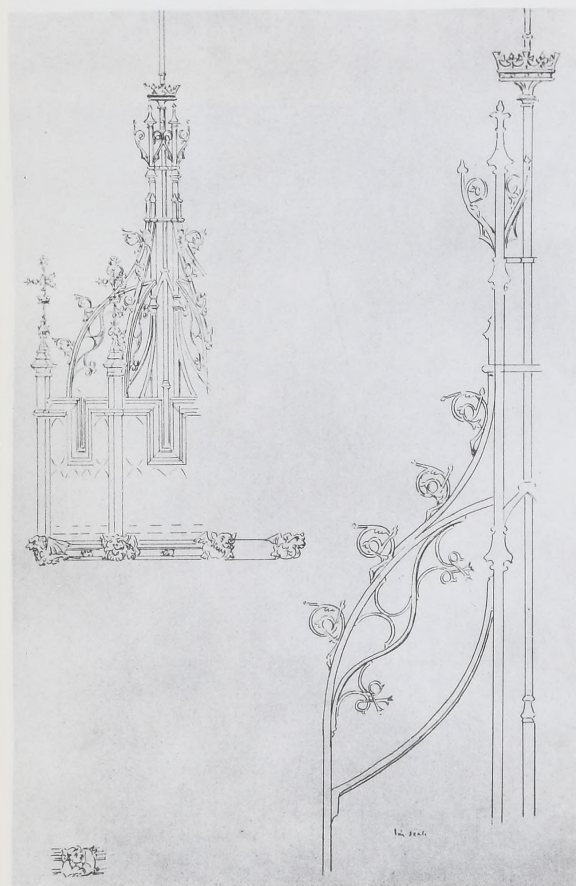


Fig. 89

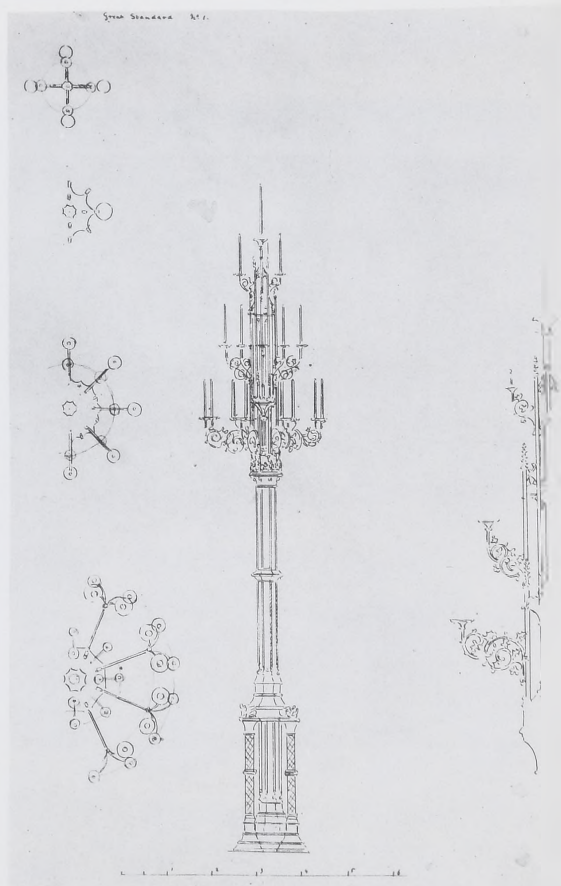


Fig. 90

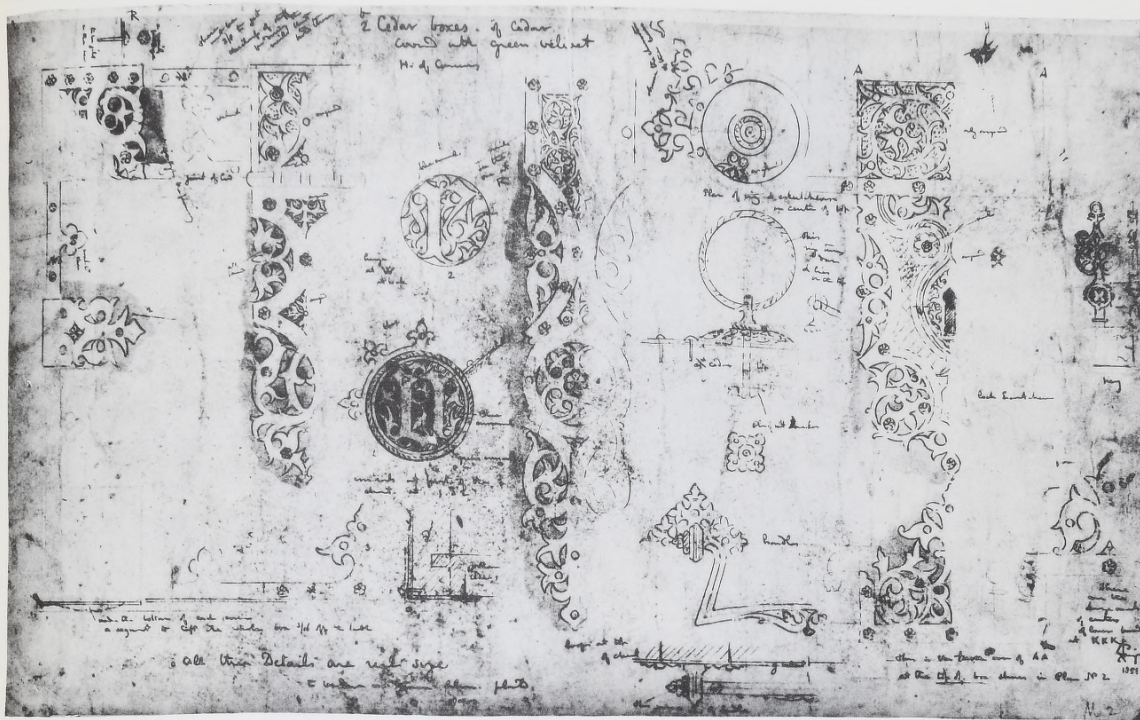


Fig. 91

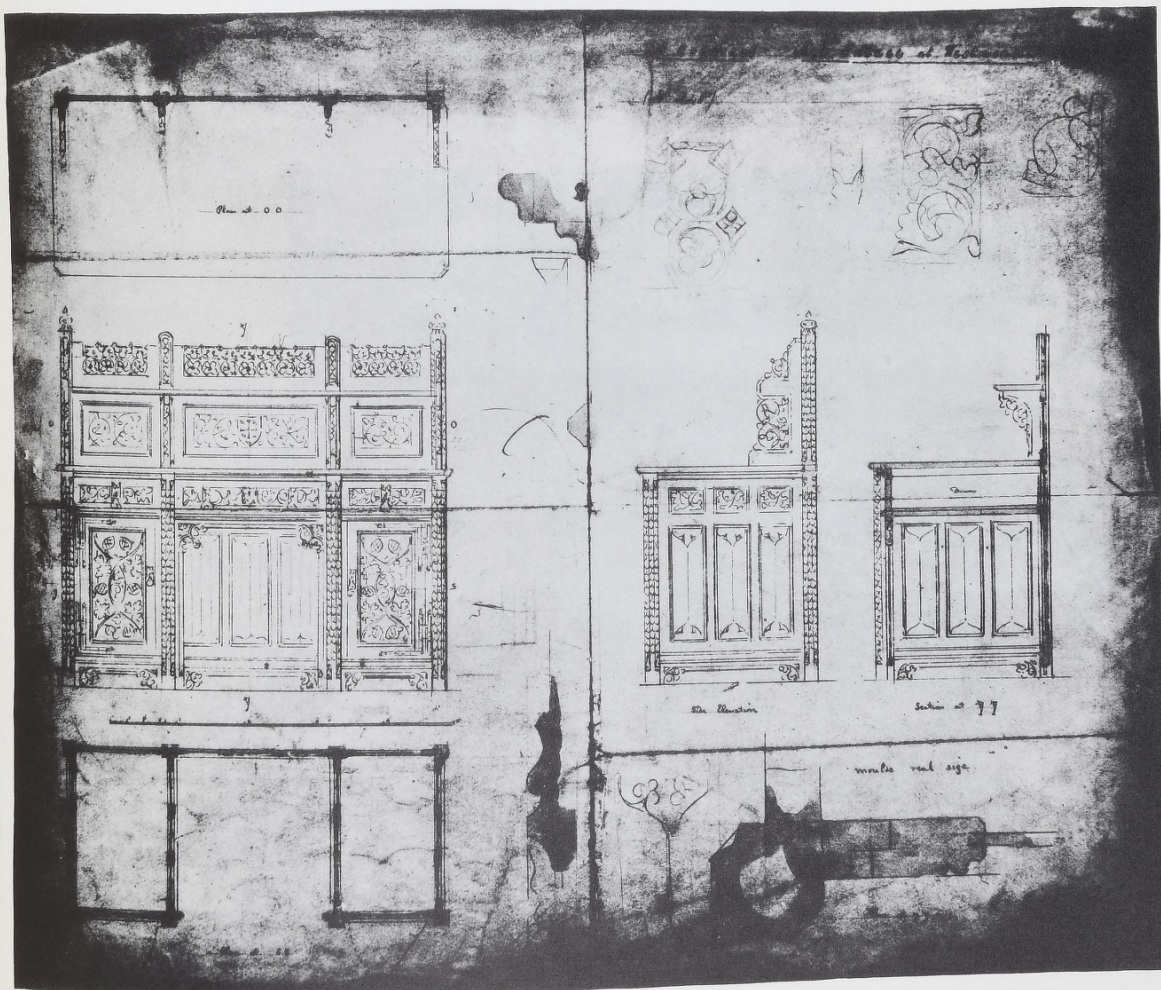


Fig. 92



Fig. 93

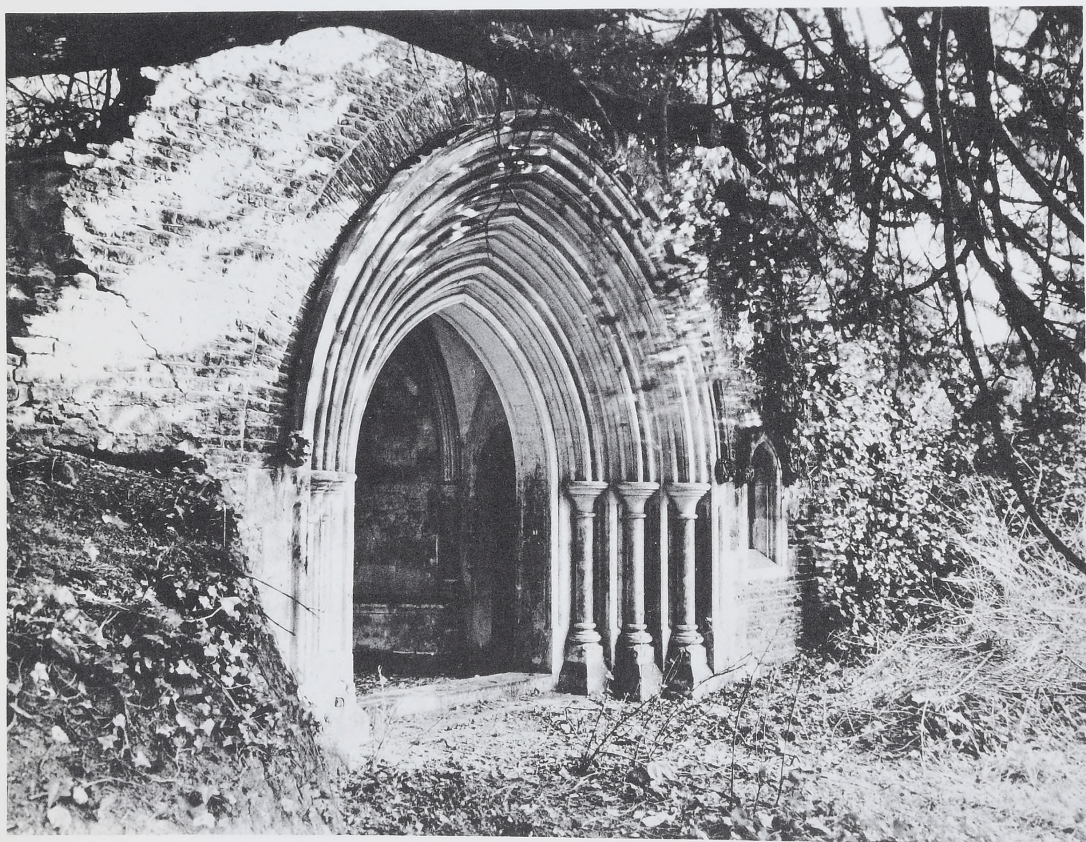


Fig. 94

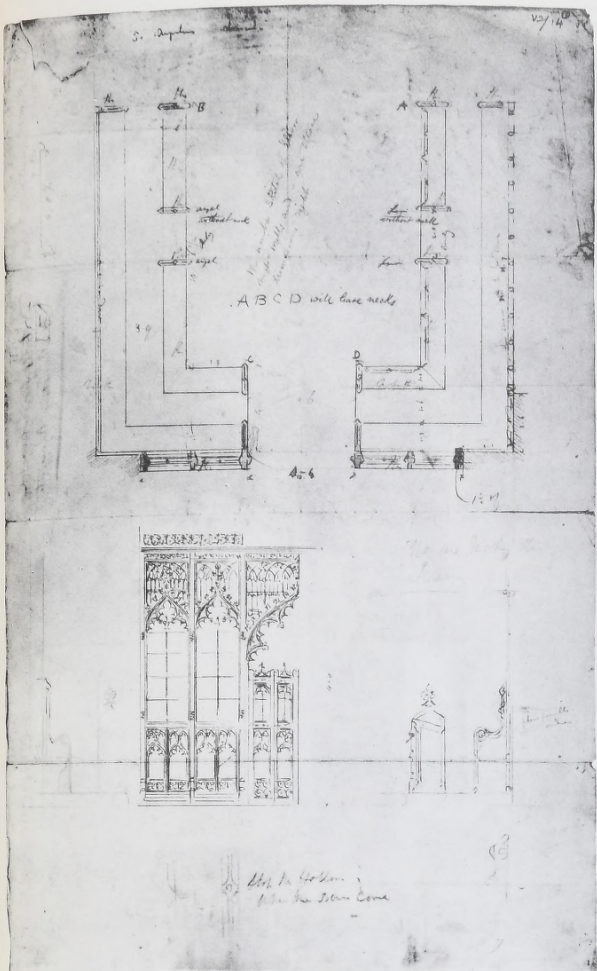


Fig. 95



Fig. 96



Fig. 97

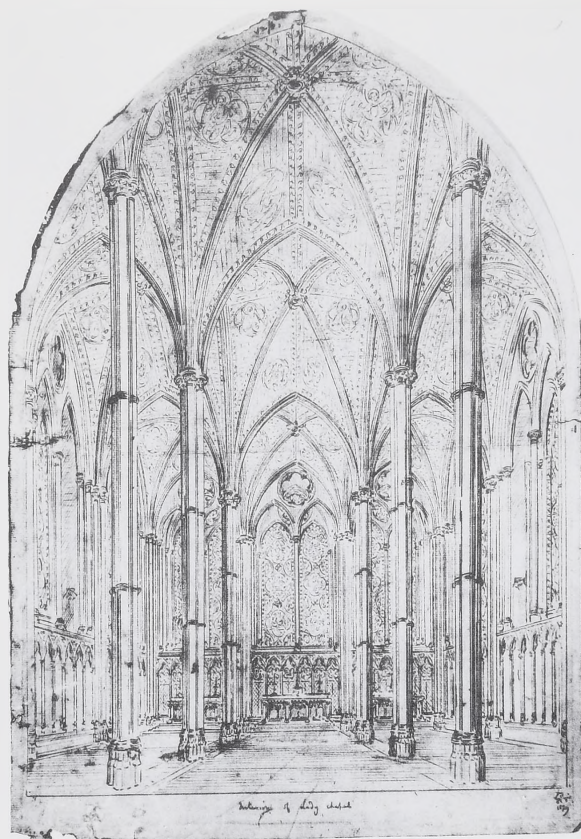


Fig. 98

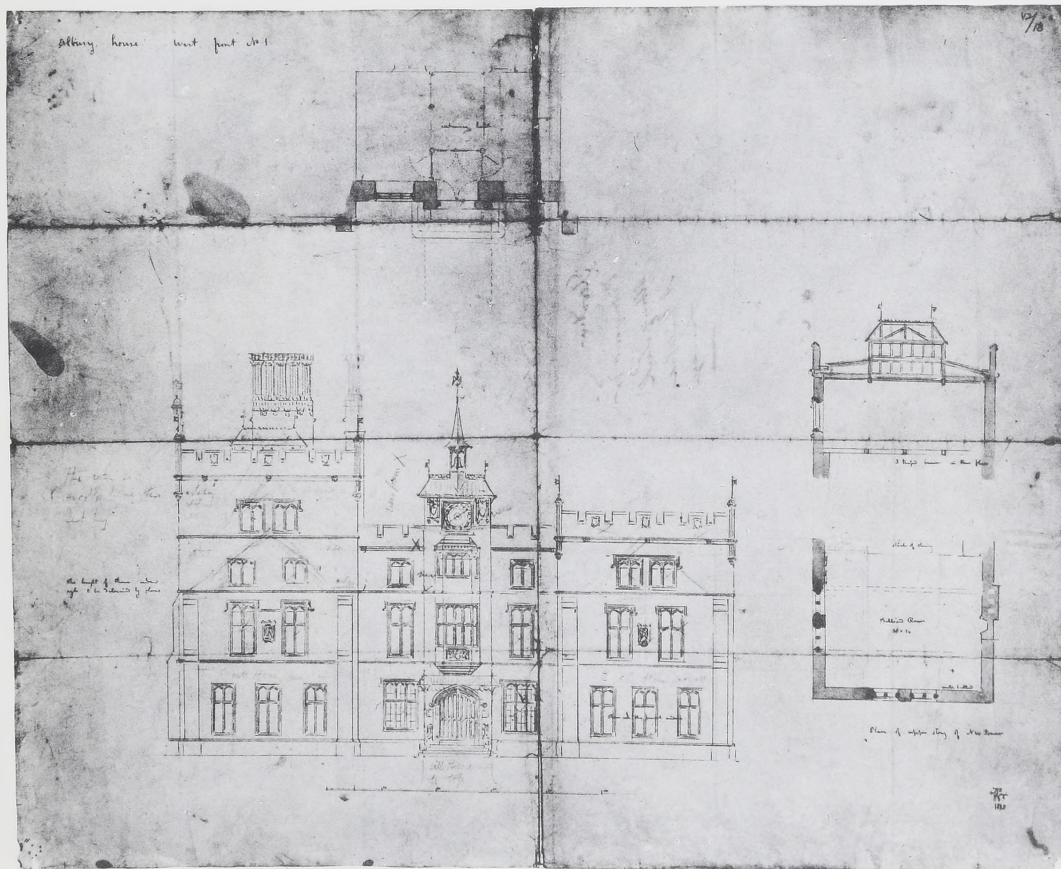


Fig. 99

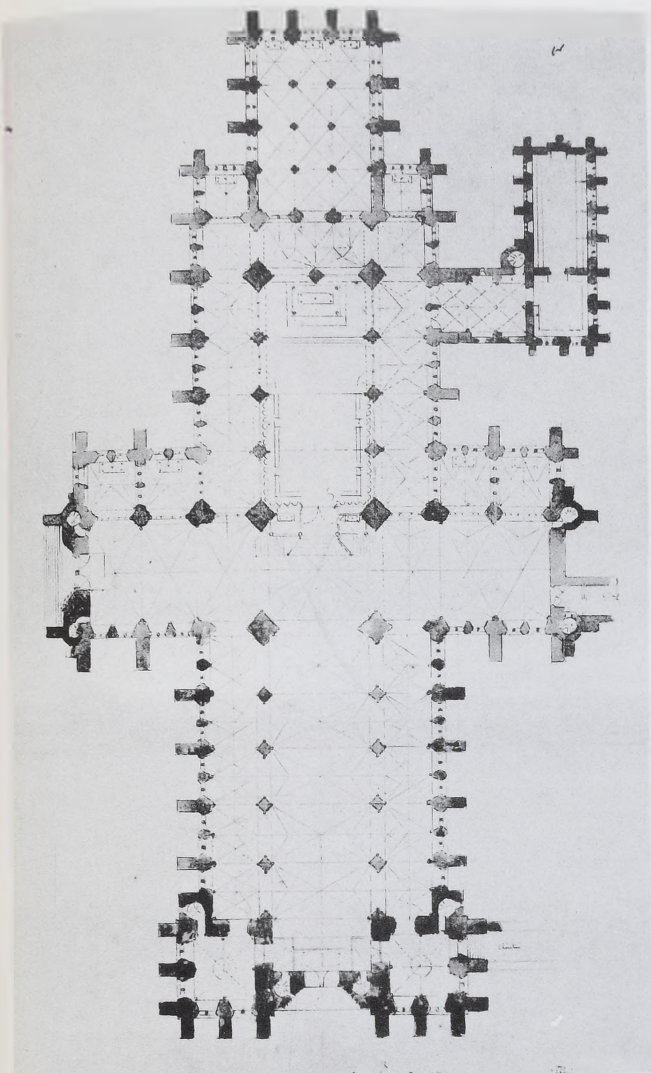


Fig. 100



Fig. 101

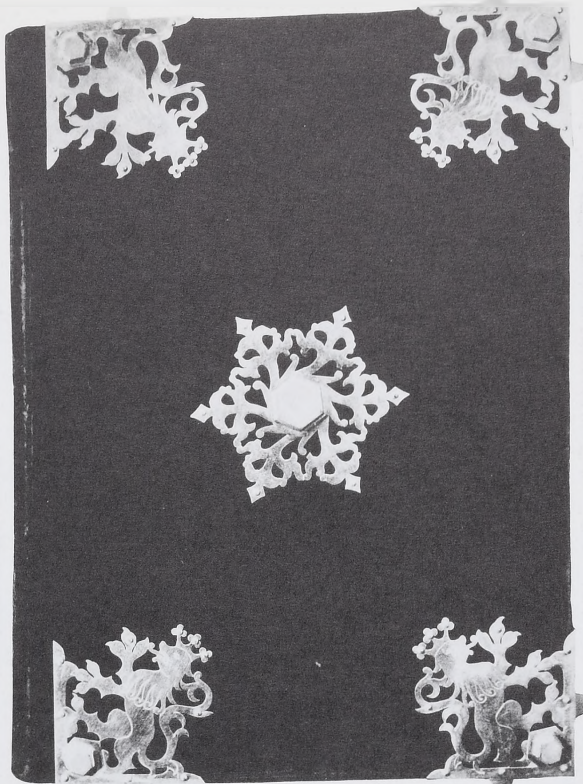
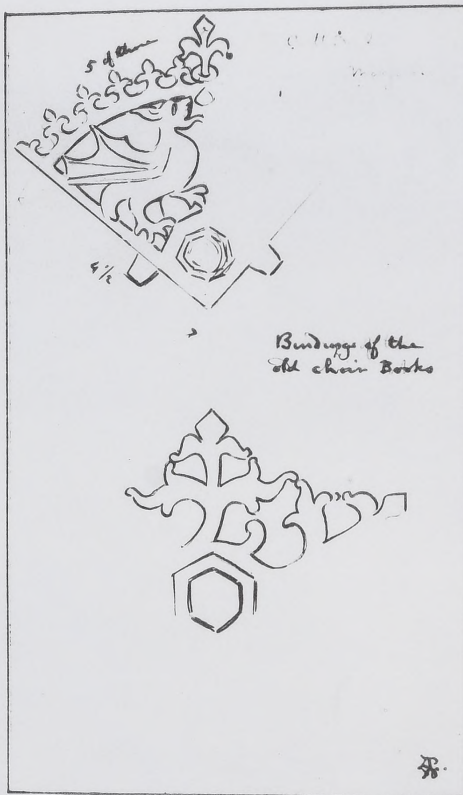


Fig.102



Cathedral Mayence
 Bindings of choir Books kept
 in the inner Sacristies

Fig.103

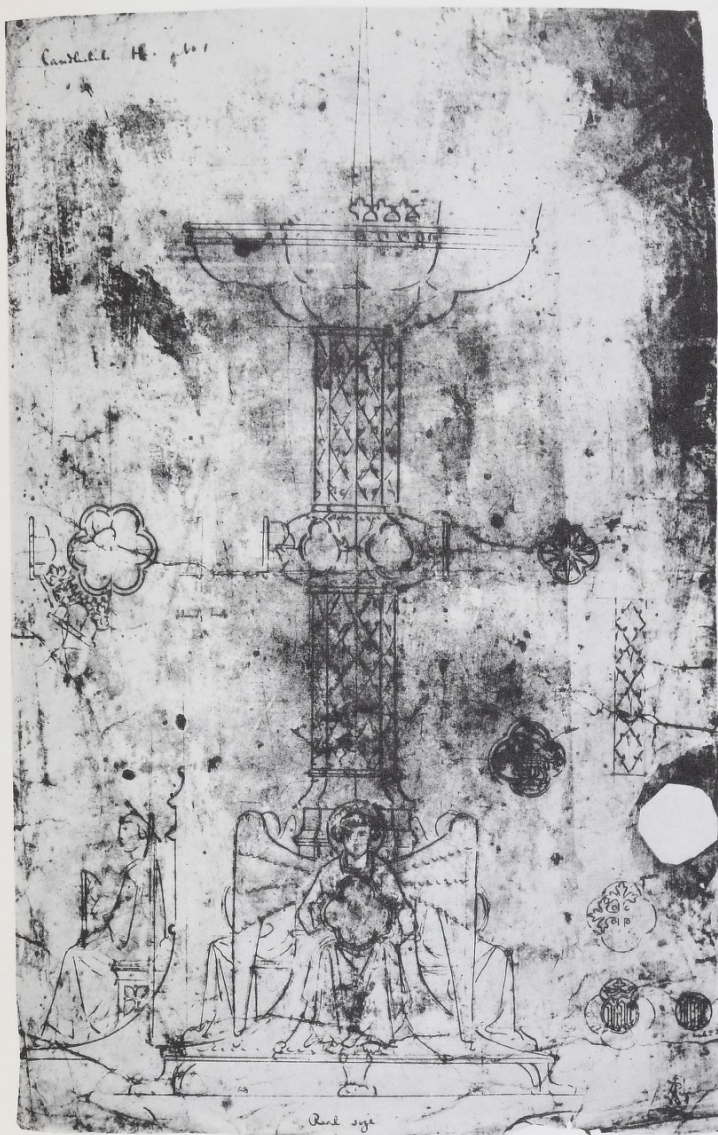


Fig. 104

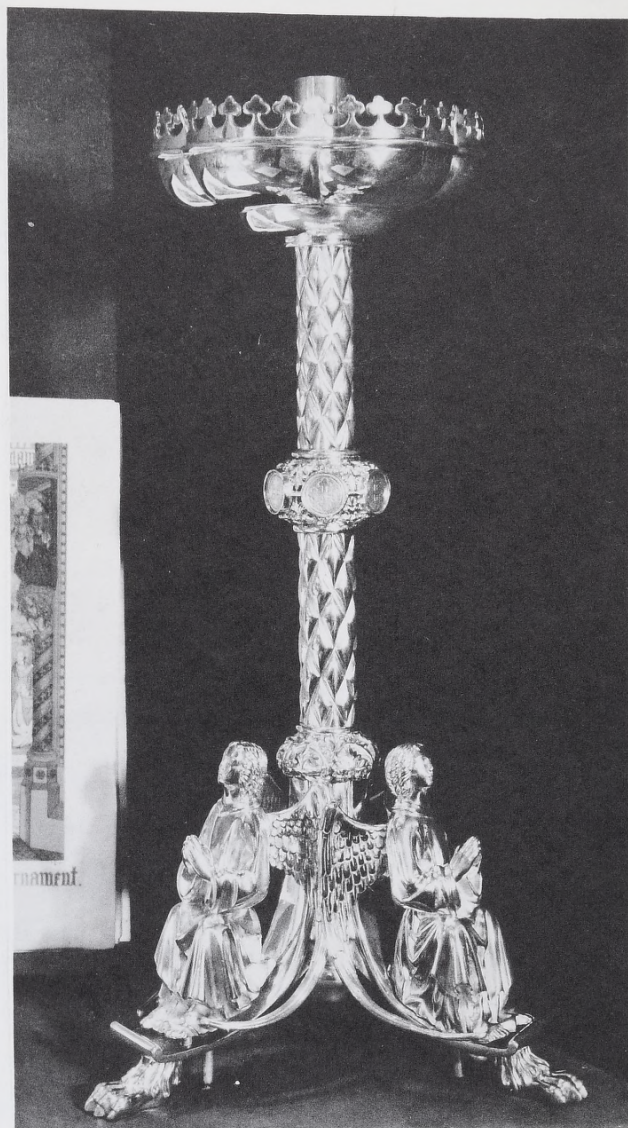


Fig. 105



Fig. 106

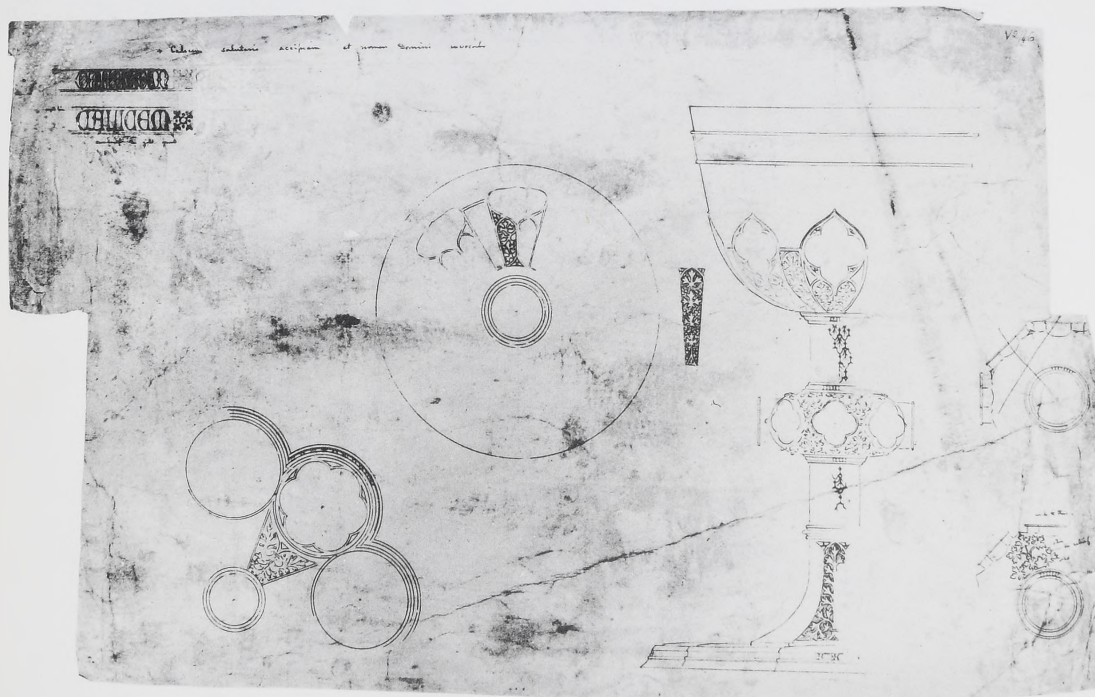


Fig. 107

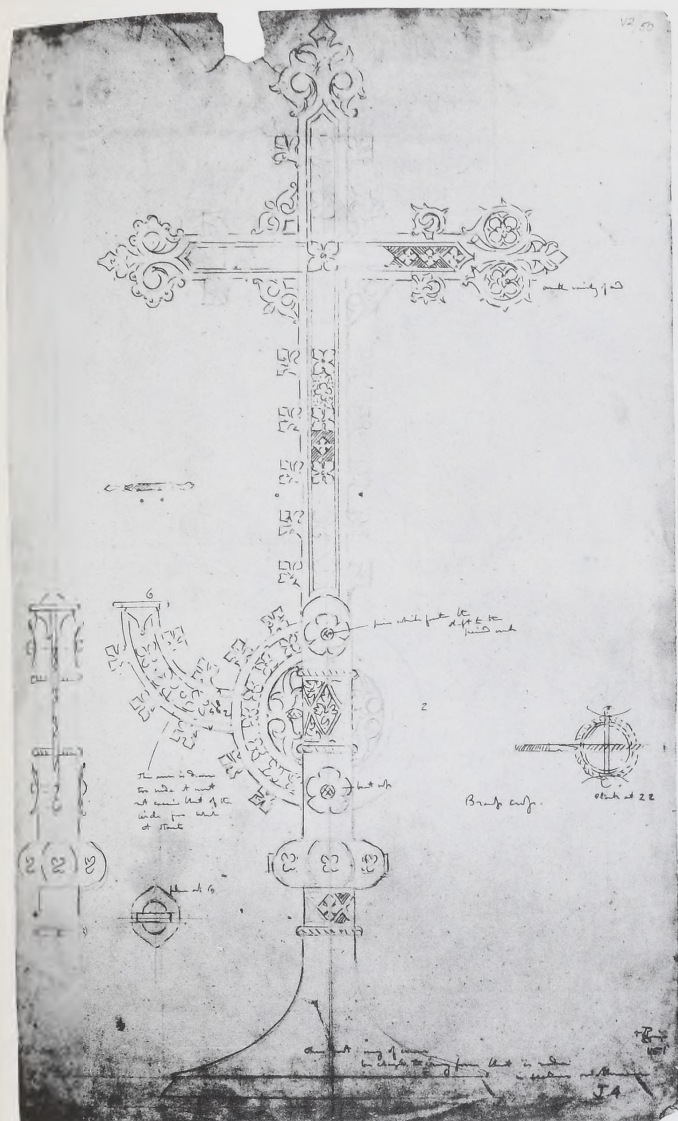


Fig. 108

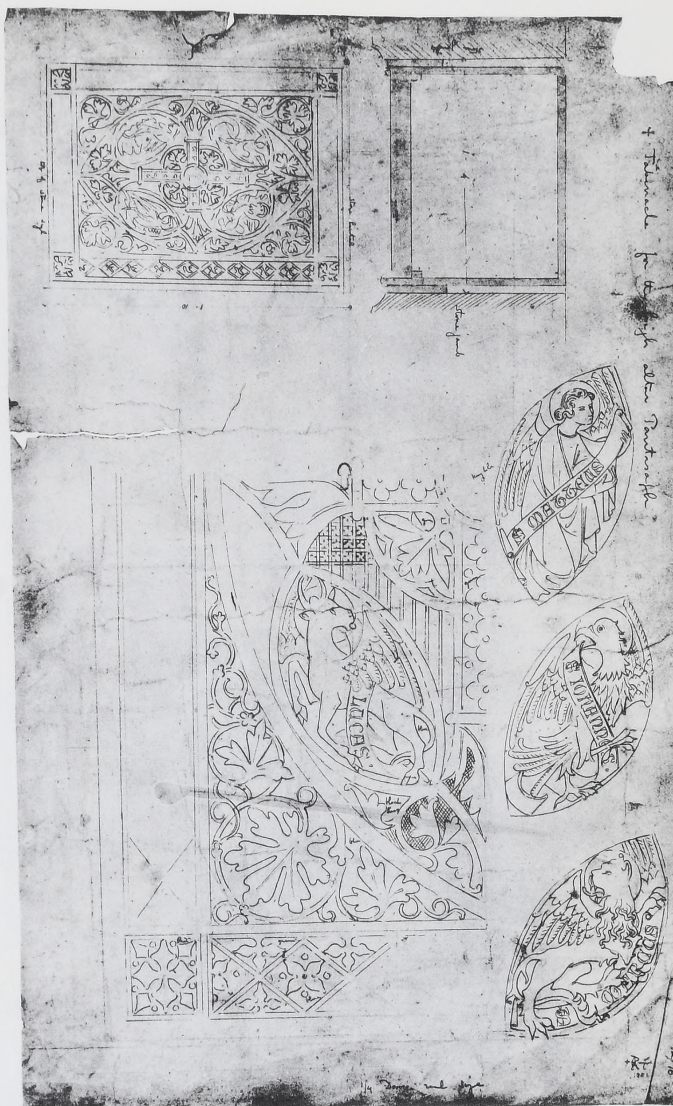


Fig. 109



Fig. 110



Fig. 112



Fig. 113

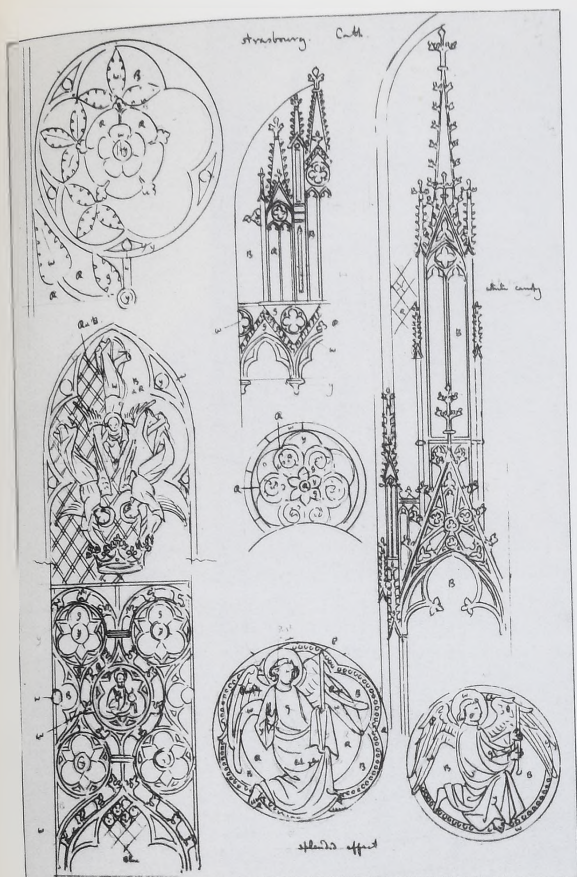


Fig. 114



Fig. 115



Fig. 116



Fig.117



Fig. 118



Fig. 119



Fig. 120



Fig. 121

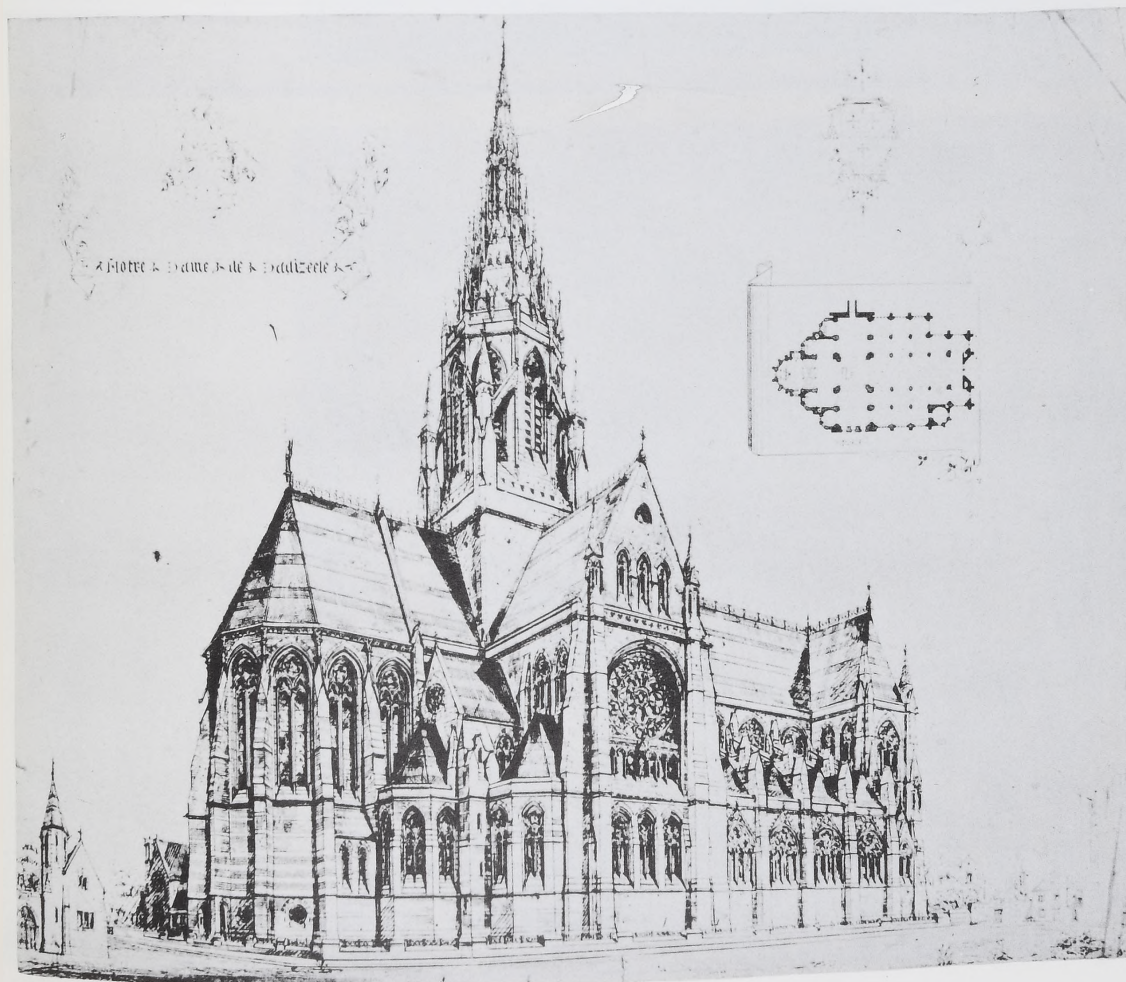


Fig. 122

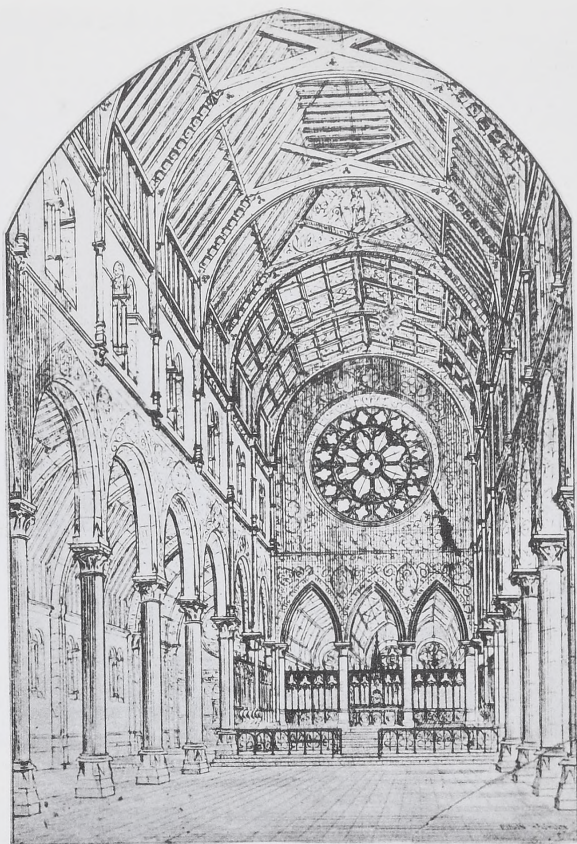


Fig. 123

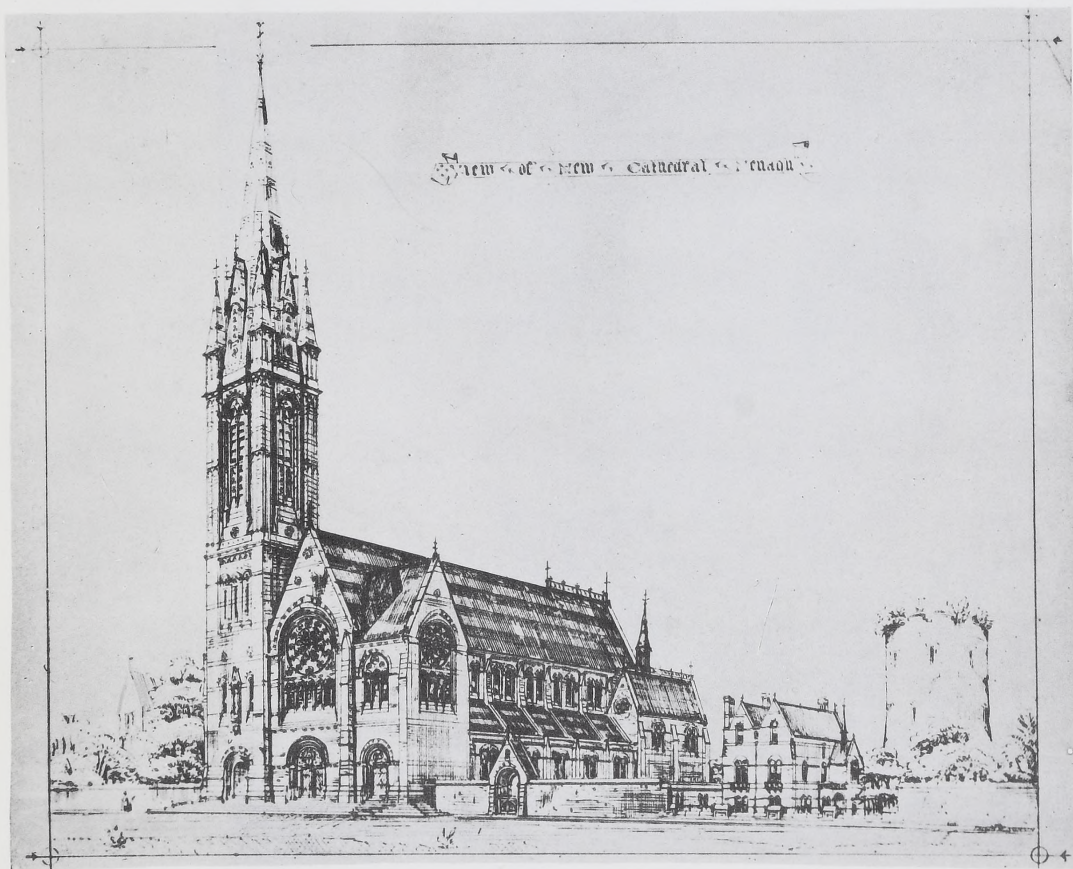


Fig. 124

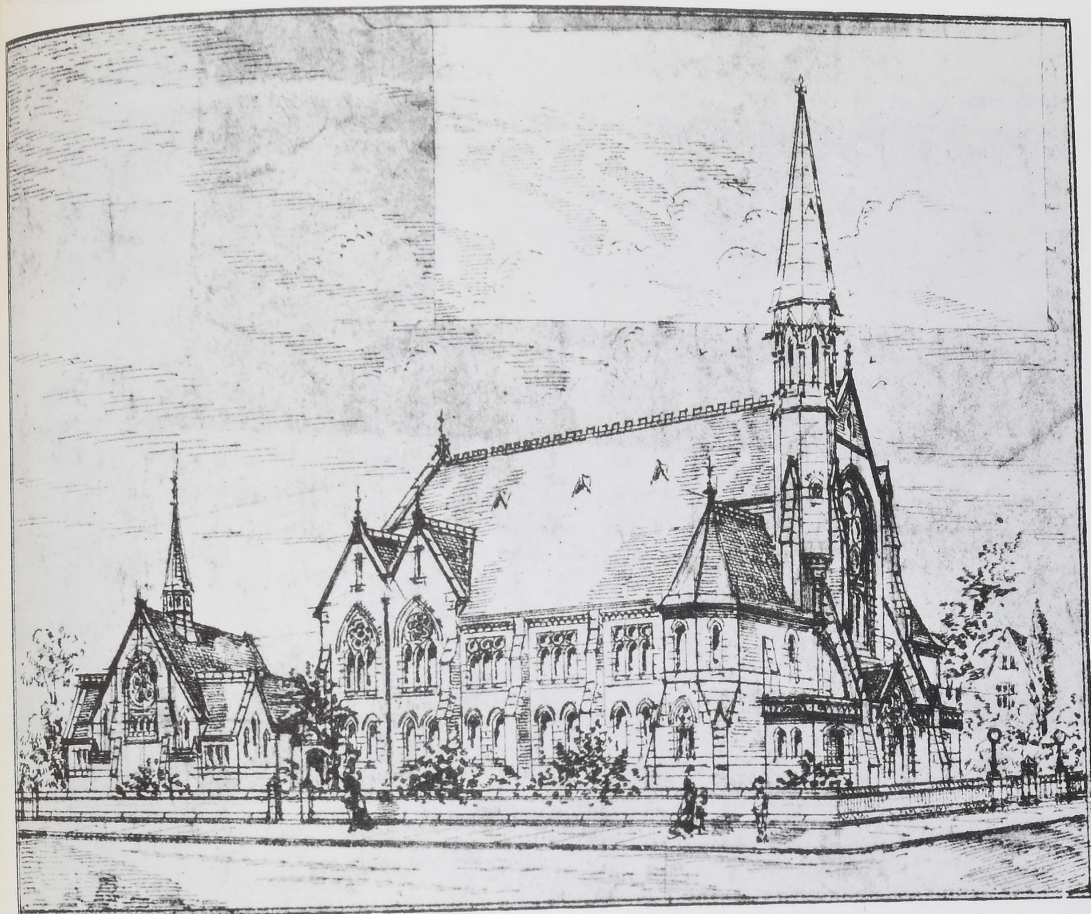


Fig. 125

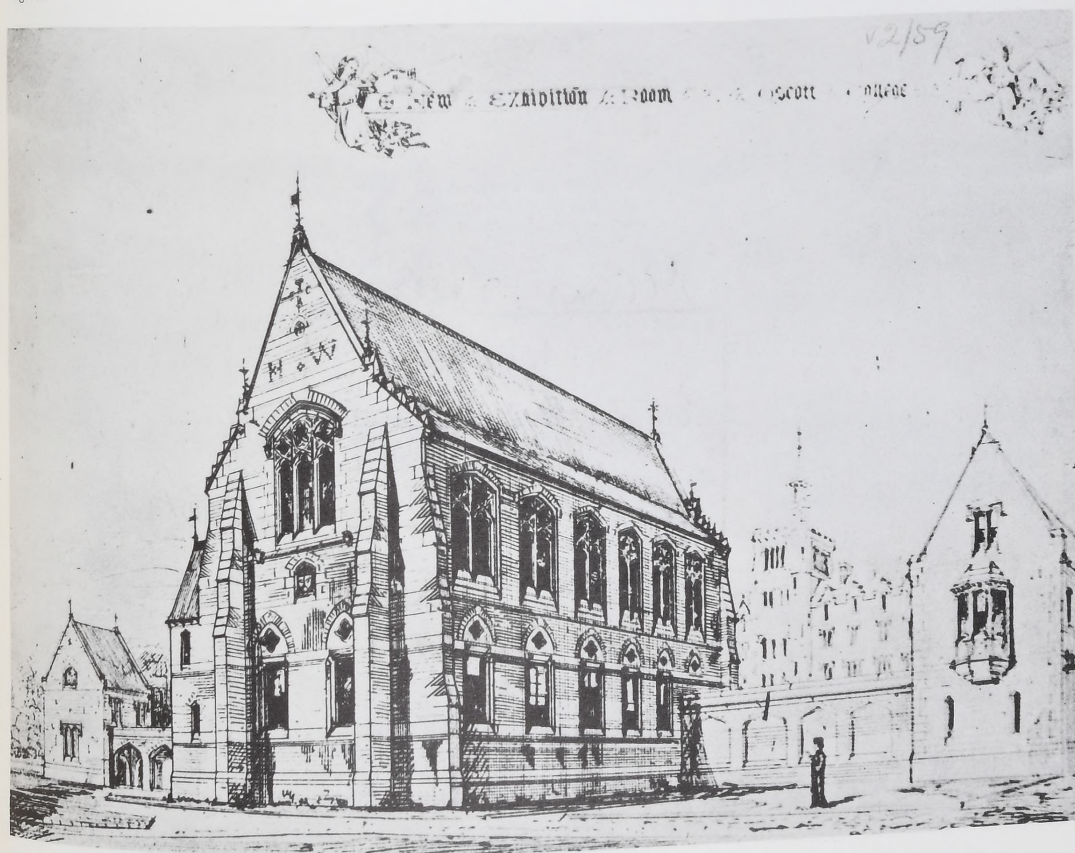


Fig. 126

- FIRE PLACE -
 - SCARISBRICK - HALL -
 - LADY SCARISBRICK -

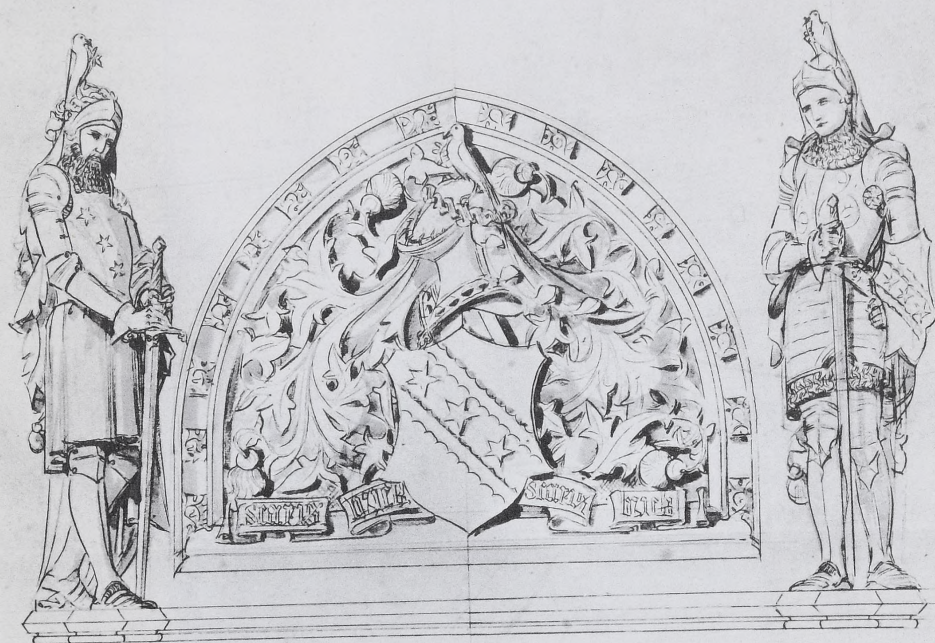


Fig. 127

NEW POOR SCHOOLS -
 - SCARISBRICK -
 - LADY SCARISBRICK -

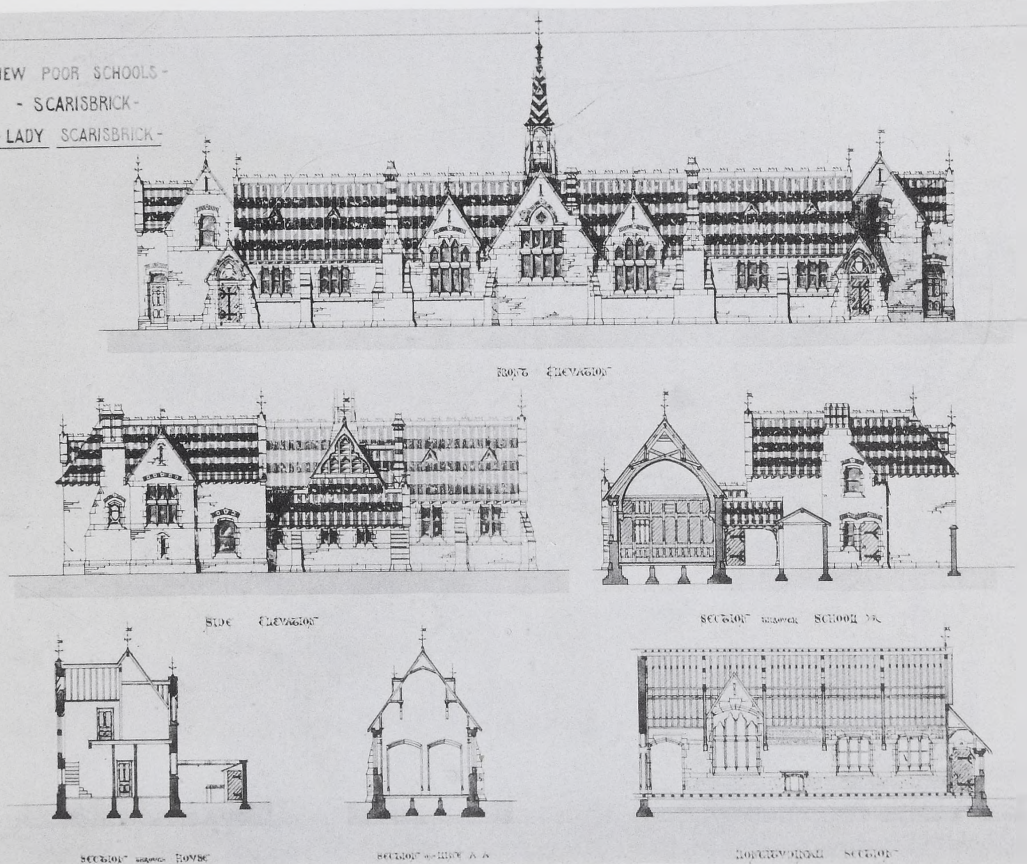


Fig. 128