

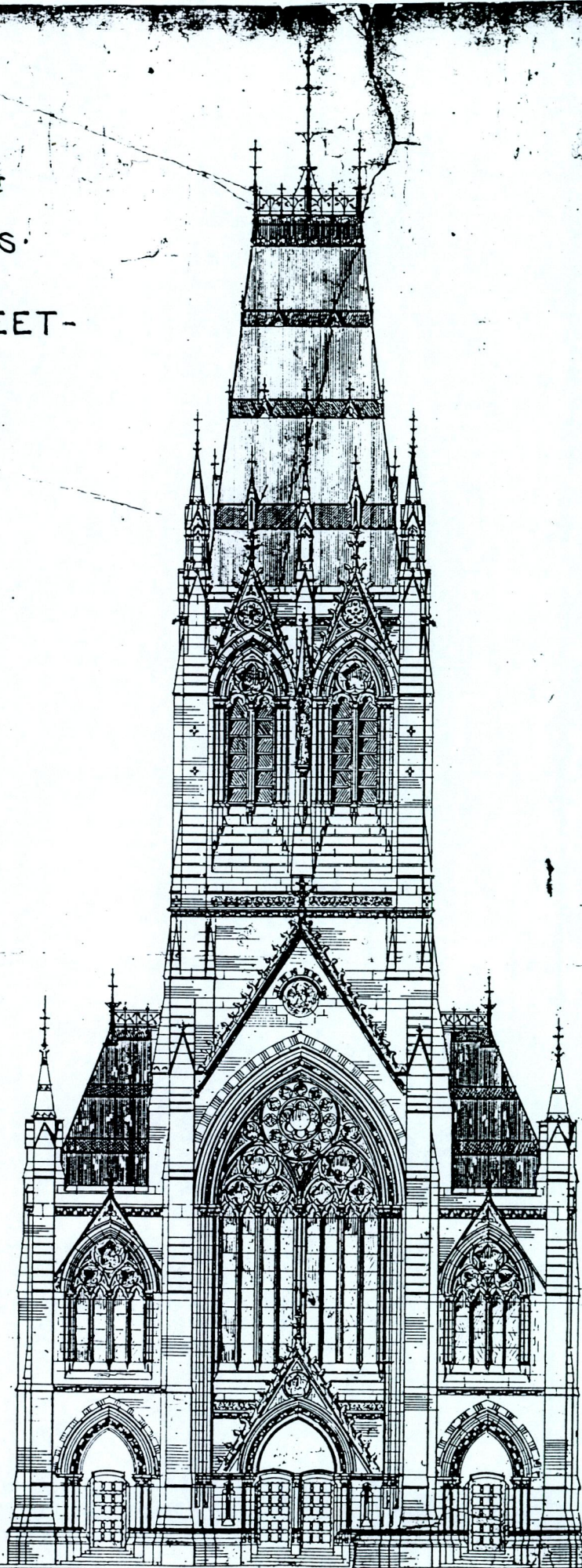
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NATIONAL COLLEGE OF ART AND DESIGN

FACULTY OF DESIGN

DEPARTMENT OF INDUSTRIAL DESIGN

THE CHURCH OF SAINT AUGUSTINE AND SAINT JOHN,

THOMAS STREET, DUBLIN

BY

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INTRODUCTION

One of the finest ecclesiastical buildings built in the Neo-gothic style and executed to the highest standard of both design and application of Gothic decoration, is that of SS Augustine & John, Thomas Street Dublin (also known as John's Lane church). The building exhibits some of the finest examples of decoration that the Gothic revival had to offer.

The church is largely unknown and having been overlooked by architectural historians and has not been the subject of written work of any detail. The church is however, greatly valued by the local community who admire the great facade of their landmark. The fact that this church has gone largely unnoticed is strange, but may in part be due to the fact that it has yet to be surveyed by the Irish Architectural Archive, the decline in the fortune of its locality, and the simple fact that it is quite difficult to view the splendor of the building in passing due to the narrow street. However, once noticed, the building's majesty and uniqueness grows on one with every fleeting glimpse. This is due to the design, shape, colour and richness in decoration that sets it apart from its contemporaries.

In this work, a reflective view and outlined analysis will be attempted, this is because of the fact that the building with its complexity of detail and building history, coupled with the array of influences behind the design, and the quantity of its rich decoration may never truly be fully recorded in any written work. The influences, such as similarities between the ideals expressed by A.W.N. Pugin (1812.-1852) and their reflection in the younger Pugin's work will be highlighted, and as the Neo-gothic was a fusion of many of the different gothic styles where they are used in the building and their effect shall also be examined. These questions as well as a critique of the aesthetic quality of the building will be undertaken in the following pages.

Due to the lack of literature surrounding both the church at John's Lane and of the partnership of Pugin & Ashlin, works such as that of Thomas C. Butler (Butler, 1983) and an essay by Frederick O'Dwyer, have been of help where the site history and the Pugin & Ashlin partnership are in question.

METHODOLOGY

This lack of literature has been compensated by the fact that the churches mentioned in this work, namely Pugin's biggest undertakings in this country and in many ways his most mature and influential works, have been frequently visited. This first hand examination of his work formed the backbone of their objective examination. The use of the Irish Architectural Archive, the National Library and the library at N.C.A.D. were also of use as articles relating, both to the main protagonists and the buildings themselves have been consulted.

LITERATURE SURVEY

During the course of this work various books were consulted in the investigation of the style, decoration and History of John's Lane. Some of these are referred to directly in the text. Others provided valuable information on the churches historical and ideological context as well as the influence of various parties directly or indirectly involved in the church's building history. Unfortunately there was very little literature available relating to the church's other than a small account in an essay by Frederick O'Dwyer to be found in the R.I.A.I.'s 150th anniversary Dublin, 1989 and a brief outline of the building given by Anthony Symondson and Dr. Paul Caffrey in the introduction to their unpublished work on nineteenth century Irish architecture. Some of the more influential books are listed below.

In relation to the Gothic Revival:

DIXON, RODGER and MUTHESIUS, STEFEN, Victorian Architecture, London Thames and Hudson, 1978.

This book provided a valuable understanding to all aspects of design and building during the Victorian period. The book is well written and raises and evaluates several interesting points. The structure of the book due to it being divided into various sections relating to specific building types eliminates generalizations that can lead to the loss of valued time when researching.

In the origin of style and decoration:

JORDAN, R. FURNEAUX, Western Architecture, A Concise History, London, Thames and Hudson, 1969.

A rough outline of Architectural history is given and although it may seem like an impossible task the book makes a good reference tool. This helped when researching the influences and styles that led to the production of John's Lane.

The ideological aspect of Irish society at the time of the building of the John's Lane:

SHEEHY, JEANNE, The Rediscovery of Ireland's Past, The Celtic Revival 1830 - 1830, London, Thames and Hudson, 1980.

This is an excellent and interesting book plotting the trends that prevailed in Irish society and what influenced the art of that period. Although specifically in relation to the rise of Celtic imagery, it helped explain points of decoration that were encountered during research. The book was not of real relevance to the study of John's Lane but helped in the examination of the decoration of St. Coleman's Cathedral Cobh.

On A. W. N. Pugin.

STANTON, PHOBE^e, Pugin, London, Thames and Hudson, 1971.

PHOBE has done a lot of work researching and giving interpretations of both the work and writings of A. W. N. Pugin, as well as an examination of his persona. The book however suffers due to the author's exuberance and much digging through personal opinions has to be done to attain the valid points. It is however a valued

guide to his work and contains an excellent chapter on the application of decoration.

On E.W. Pugin .

ATTERBURY, PAUL and WAINWRIGHT ,CLIVE,(eds.), Pugin, London, Yale University Press, in association with The Victorian and Albert Museum 1994.

This is one of the finest books to be compiled in relation to both A.W.N. Pugin and that of his son E.W. Pugin . As well as documenting in great detail, with the use of a large number of illustrations all types of the work of A.W.N. Pugin it gives in a later chapter an account of the life and work on the younger Pugin. This also gave valued information as well as several interesting facts.

Finally on the history of the Augustinians and the building history of John's Lane church:

BUTLER, THOMAS C., John's Lane A History of the Augustinian Friars in Dublin 1280 - 1980, Dublin Good Council Press 1984.

Although this book is a historical documentation of the history of this particular order in Dublin, Butler also has a chapter devoted to the building of the Church and the various parties involved in the completion of the project. This shed some light on valuable information regarding the building history of the church as literature on the building is so limited.

CHAPTER 1

THE HISTORY OF THE AUGUSTINIANS IN DUBLIN AND THE BUILDING HISTORY OF JOHN'S LANE.

For a definitive account of the history of the Augustinian order in Dublin Thomas C. Butler's guide book on the church should be consulted. The Augustinians trace their ancestry back to the foundations of the city of Dublin itself, having traveled to the new port town from England. There is no certainty about the exact date of the arrival of the friars to Dublin, but the first mention of the friars is in a will dated 1282 (Butler, 1983 p. 17). This enables us to conclude that they were well established at this stage. Thomas C. Butler estimates that the foundation of the first friary is around 1275.

Ever since that date, the Augustinians have been a prominent religious order in this area of Dublin. From their earliest times when they received land for their first settlement from the Tolbot family (Butler, 1983, page 18) They have practiced in the area, moving down through turbulent history from sites on Arran Quay, St. Audeon's Arch and later to an allotment on John's Lane. (Some of the ruins of the settlement at St. Audeon's can be seen today due to recent excavation at the St. Audeon's site).

After moving from their Arran Quay chapel the Augustinians acquired a warehouse in John's Lane for use as a chapel. The Augustinians practiced through the penal times in this warehouse until some time after 1714 after which it was renovated and a chapel was built. This was replaced in 1746 by a chapel 60 feet by 24 feet, which was erected on the same site.

Other sites surrounding the chapel were consequently purchased and as the congregation of the chapel grew it was decided that the chapel needed to be

further extended, to cope with large ceremonies. The decision was made to build a new church and in 1853 Dr. Dominic Corrigan purchased all the remaining property on Thomas Street and John's Street, on behalf of the friars with the exception of the property of the merchants Elliot and Cooke who refused to sell. An estimated £60,000 was needed to be raised to build the new church and various priests from the friary were sent out to America and Australia to raise money. This coupled with donations secured in Ireland and constant fund raising throughout the building process provided for the necessary funding for a new church. Amongst the many fund raising activities was a bazaar organized in 1911 to raise additional funds for further developments (Fig.1.1).

The foundation stone was laid on Easter Monday 1862, by Cardinal Paul Cullen. The design for the church by Pugin (see appendix A, No.2) was widely reported to have been judged by Ruskin as a "poem in stone", but no evidence has been found to validate these claims. At a later date Coleman wrote that the church was, "the noblest and most striking facade of ecclesiastical art in this country", (Symondson and Caffrey, 1996, p.10).

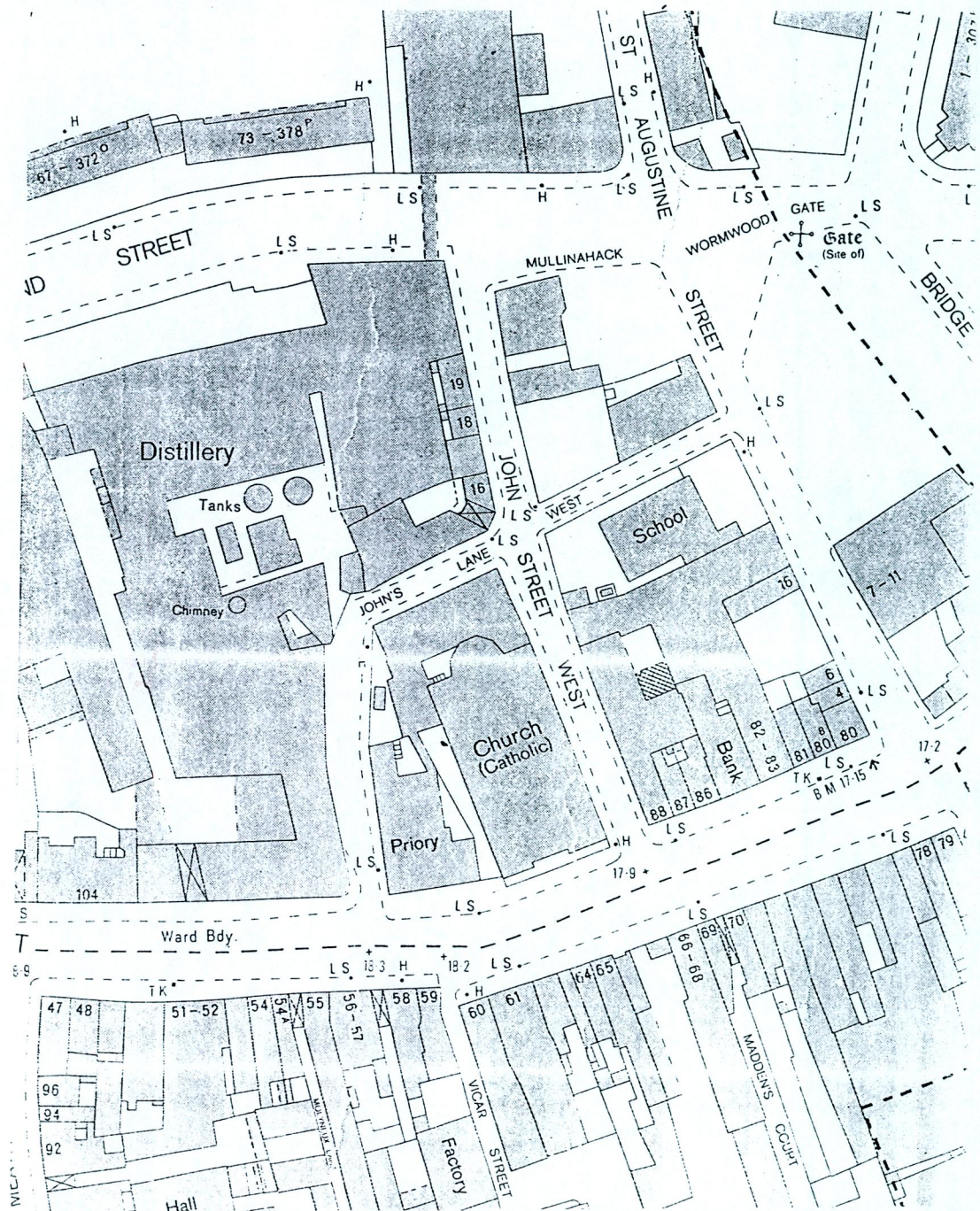
The commission for a new church on John's lane site went forward in 1860. The site was perfect for a large church as it opens narrowly on to Thomas Street, the west facade then sweeps away to the river (FIG.1.2, Site Map). This allows both the facade and the tower to soar above the nearby buildings. Even to this day the tower occupies a prominent position on the Dublin sky line. The site also lent itself to perspective views that accentuate the building's design and are an essential theme of gothic architecture. At the time of its design it was said that, "This church promises to be one of the finest in the kingdom if funds permit the architects design to be carried out in its entirety", (Butler, 1983, page 138).

The designs for the building were exhibited in the Royal Academy by Pugin and Ashlin. They were also exhibited at the Royal Dublin Society's Fine Arts and

Figure 1.1, The cover page from the fund raising bazaar of 1911.



Figure 1.2, the site map of John's lane.



Ornament Exhibition of 1861 together with a series of other church drawings by Ashlin . Of the London exhibition, the Dublin Builder only mentions E.W.Pugin as the designer (Fredrick O Dwyer, p.57, 1989), it is most likely that the creativeness for the building was largely his.

The very fact that Pugin & Ashlin received the commission was largely through Pugin's connections, namely the Power family from Wexford (who owned the Powers distillery that was originally alongside the site, and today is the National College of Art and Design and who were also sizable benefactors for the church), with whom both he and his father had previously worked for in the building of a private chapel for the family on their Wexford estate.

The original plans envisaged a church of greater length with the aisles continuing around the chancel for the purpose of processions and for easy access to the chapels which were to have radiated out from the sides of the apse (Fredrick O Dwyer, p.57,1989 and Symondson and Caffrey p.9, unpublished). Due to the failure of the building committee and the Augustinians to secure the purchases of the Elliot and Cooke site, the plans for the church were amended and it was shortened by two bays to make room on the site for a priory which was originally to be placed to the left of the church. This also led to the plan for a north transept to be abandoned . Today the priory is located at right angles to the church on a very cramped site.

Another alteration that was made at an early stage, was that of a large crucifix to be set in front of the rose window was dropped in favor of the more traditional unobscured rose window, and does not appear on the drawing of the facade dated 1861, (Fredrick O' Dwyer, p.57, 1989).

The nave is 45 feet in width by 65 feet in height . It has a facade on Thomas Street of 93 feet fronted by cast iron railing and it runs for 165 feet down John's lane. These railings are by Dockwrell and Sons Ltd. Dublin, as a can be seen a maker's stamp on one of the front gates.

The building of the church drew great interest, due to the drawings being exhibited and due to it having a prominent site in the capital. The proposed church plans were described in the Catholic Telegraph, (April 26,1862), as having, “clustered shafts, molded cups and basses richly traceried windows pinnacled and gilded canopies so inseparable from the traditional treatment of the catholic church in her most glorious days”. This may of course be over zealousness on the part of the author but shows the pleasure with which the design was met by its patrons.

The architects selected a granite stone from Dalkey with a dressing of red sandstone. Much of the red sandstone was heavily carved and used extensively in floral capitals of the exterior, as well as decorating the entrances for the doors. The nave columns were made of Cork red marble.(see appendix B, No.1 and No.2 materials).

By 1866 the nave and the west window was completed, with the west window nearly finished. This was the year when Michael Meade (see appendix A No.3) took charge of the project. A partition was erected in the nave closing off the unfinished east end and the remainder of the nave was opened for use. Here a difference can be seen between the quality of the materials namely the stone and marble used in the nave and the east end which was finished later in 1895. The church's most distinguishing feature was the completion of the tower with the addition of the 160 foot spire in 1884. In 1892, another contractor was employed on the site named William Connolly of Lower Dominick Street . The completion of the chancel did not occur until 1895 and this was overseen by the architect William Hague.

With the death of Hague in 1899, Ashlin and Coleman completed the lavish decoration of the interior, concluded in 1911. With fine work on the splendid iron screens completed in 1943, the north aisle chapel of the Sacred Heart was erected in 1901.

It is a credit to both architects and to the work of many teams and generations of craftsmen that the decorative theme of uniformity was preserved throughout the church's long and colourful construction history. The church was formally opened on December 15, 1895, but as we have seen, the completion of the lavish decoration went on well into the next century.

CHAPTER 2

The Pugin and Ashlin Partnership

Edward Welby Pugin the eldest son of Augustus Welby Northmore Pugin (appendix A, No.1) was born on 11 March 1834. He trained and worked with his father from an early age. He claims that on the death of his father in 1852 that he applied to join the firm of Sir Charles Barry, whom his father had collaborated with during the design of the decoration for the palace of Westminster, but was turned down. Therefore he set up his own practice at the age of 18 years.

Although his father's work has been extensively written on and has been the subject of countless articles and books, one of the first being written by Edward Welby Pugin in 1882, his son's work on the other hand, is equally as extensive and has not been critically assessed and seems to be largely forgotten about. Due to this fact information relating directly to his works has also been forgotten and is very difficult to track down.

In Ireland however there is growing interest in both the works carried out by him and that of his father. This is due in part not to the volume of the work which they carried out, but in particular the restoration of some of the finer examples of ecclesiastical buildings especially those of the Pugin and Ashlin partnership.

George Coppinger Ashlin was born on the 28 May 1837, in Carrigrohane Co. Cork. The Coppingers' were a wealthy Cork family with merchant and brewing ties. G.C. Ashlin was educated initially in Belgium at St. Servais College Liege and later in England at Oscott Birmingham. On leaving school in 1855 he became an apprentice of E. W. Pugin. The practice was initially in Birmingham but later moved to London. (These developments had a sense of inevitability about them as Pugin had succeeded his father in teaching architecture and lecturing in antiquities at

St. Mary's College Oscott. Another factor was that Pugin and his father had carried out various works for the influential Coppinger family , relations and friends .)

Some of the practices first commissions was that of a chapel at Bellevue (built 1858-60), for Anthony John Cliffe, a Catholic convert, as well as various work for the gentry of the Wexford region . Other works of this period were drawings for a convent in Bantry , (which was not built), a convent on Stanhope Street Dublin as well as a new cathedral proposed for Nenagh, which was exhibited along with other works (such as drawings for the proposed new church, that of SS. Augustine & John Thomas street), at the Royal Academy London in 1860 .

Although throughout this period Pugin continued to produce drawings for projects which were left unfinished after the death of his father , he was often passed over as a successor to his father with this work more often than not being finished by other Irish architects such as, P. C. Hardwick (1822-1892) who completed Adore More Manor and J. J. McCarthy who completed Maynooth College as well as St. Audeon's Cathedral Enniscorthy (see appendix A No.4 McCarthy). Within a short time of A. W. N. Pugin's death, McCarthy had succeeded him as the main ecclesiastical architect in Ireland .

To try and claw back some of the business lost to McCarthy's practice Pugin decided to open an Irish office in Dublin under the control of Ashlin . This partnership covered work solely in Ireland as Pugin continued to run his English practice under his own name as before .

The offices were located at No.90 St. Stephen's Green from 1861 - 1868 . A second office was latter opened at Ely Place . The partnership and the opening of the offices were in the wake of Pugin receiving major commissions in this country namely those of SS. Peter Paul's Cork (appendix B, No.4) , and the church of SS. Augustine & John Dublin .

The partnership between Pugin and Ashlin ended in 1877, the same year that Ashlin married Pugin's sister. The two continued to collaborate on various drawings that were left unfinished such as that of the Cobh Cathedral (appendix B, No.5).

CHAPTER 3

THE PLAN AND EXTERIOR OF JOHN'S LANE

PLAN

The plan of the church due to its basic simplicity and functionality can be likened to that of classical building . This is somewhat of a simplification of the truth, however at this time in history with both Neo-classical and Neo-gothic building side by side particularly in Dublin , this was often argued as an example of the failing of gothic architecture to prove that it and it alone was the true medium in which all ecclesiastical buildings should be made . Due to their similarities in their plan design , how could A.W.N. Pugin justify his views on Classical and even Byzantine architecture ?

But of course the Gothic plan had elements of classical style simply due to it's design evolution from the Romanesque which had relied heavily on the Classical for inspiration . This classicalness may be seen through examination of the church plan , but the likeness ends as the eye surveys the decoration and use of high pitched rooves all enclosed by detailed stone work .

A BREAK FROM HIS FATHERS FORMULA

This relationship between the classical and the Gothic existed throughout the Neo-Gothic period and may be seen as another hole in A.W.N. Pugin's arguments on the development of Christian architecture. The same can not be said of Pugin's work, about John's Lane or the other churches that we have looked at. Pugin broke with his fathers traditional plan of subdividing the English style of the square ended chancels. Pugin added an apsed basilica form, which was again a mix of differing styles such as Byzantine and French gothic. We see later when examining the mosaic decoration of the side chapels a further influence of the Byzantine style. This form was complemented with height and with the alignment

of the pillars separating the aisle from the nave so that at no time is the view of the altar obstructed. At the time of this development it was said that Pugin's new scheme was revolutionary to church building (Atterbury and Wainwright, 1994, p266).

What Pugin did was to take his fathers ideal as stated in his True Principles of Pointed Architecture, (Pugin, p.42, 1841) that "The external and internal appearance of an edifice should be illustrative of ,and in accordance with , the purpose for which it is destined", and applied his own more liberal interpretation of the A.W.N. Pugin's beliefs. John's Lane successfully states this fact but goes a step further, in that it not only fulfills this consideration but Pugin has created a refreshingly new elegant building, that appeals both to the user and the passerby.

PUGIN'S FORMULA

The churches that Pugin built were mostly based on a set formula of a west end porch supporting a west end gallery, and often with a baptistery or mortuary chapel at the west end of the aisles. The naves were peweed, having a central walkway .The east end arrangement was tripartite with a shallow apsed sanctuary in front of which was the altar and flanked by side chapels usually dedicated to Our Lady or to the Sacred Heart. Other additions such as statues or stations of the cross were located along the aisles (Atterbury and Wainwright, 1994, p266). Pulpits were often located at the eastern end of the nave outside the altar rails, which divided the church from the altar, chapels and sanctuary that was usually entered through a doorway off one of the chapels. The split between the church and altar area is also enforced by it being raised by a step from the floor level of the nave and aisles.

PUGIN'S ORDER AND THE ROLE OF DECORATION

The plan of Pugin's churches are similar, and this can be found in his Irish churches. However what is different here from the catholic churches of northern England where Pugin's formula was examined, is that the churches have been

built to a higher quality and cossets of more detailed and refined decoration. In the Irish churches examined in the course of this work, the set plan does not appear as contrived. This is evident on entering any of the three churches mentioned here, as their richness in decoration and in the case of John's Lane, their decoration being associated with a sense of light, colour, and a strong pull of perspective that the simplicity of the plan is overlooked and replaced by a pure ecclesiastical order.

THE EXTERIOR AND WESTERN FACADE

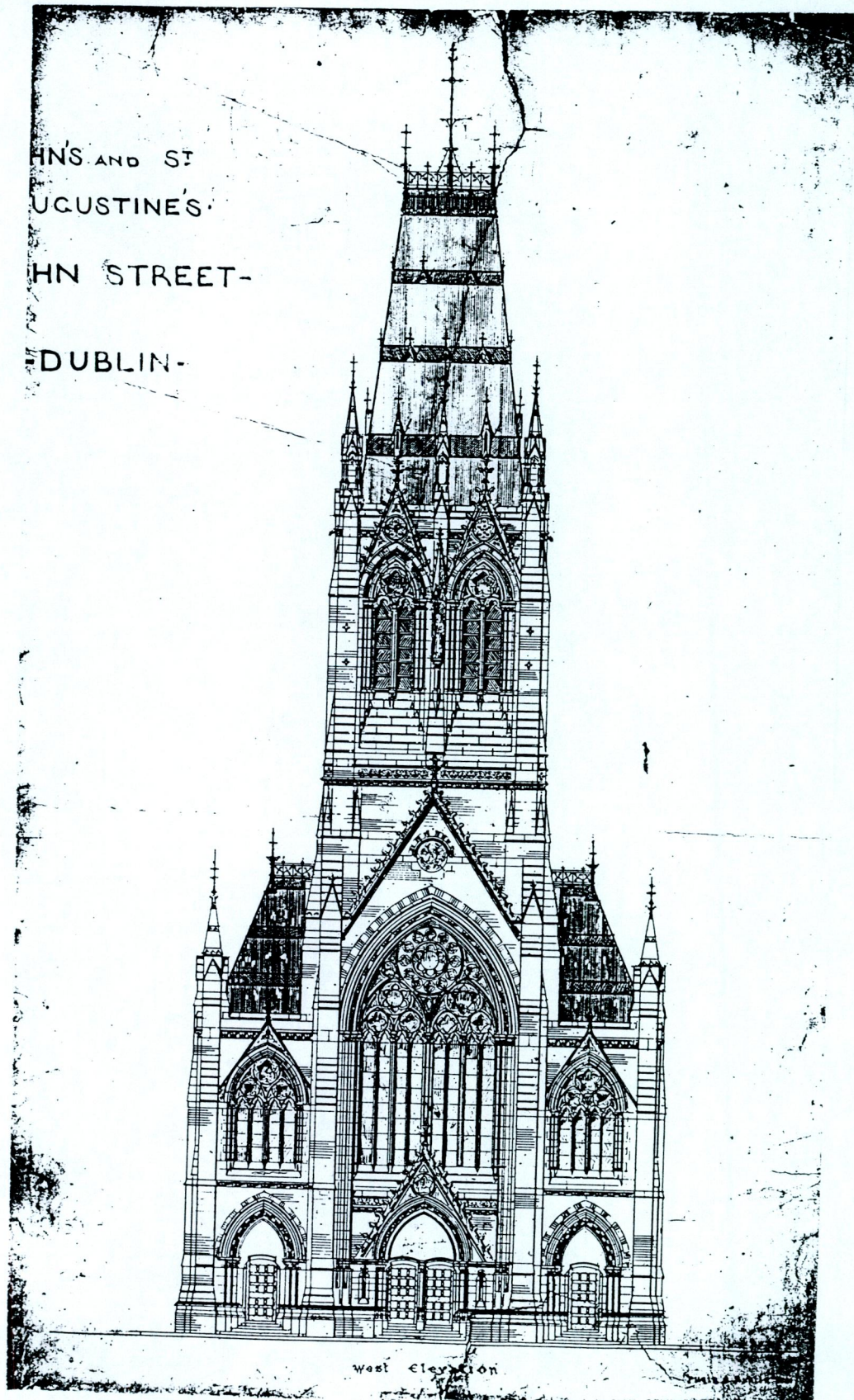
The exterior of SS Augustine & John is novel in many respects. This is due in many ways to the spire and to the narrow short site with the ground dropping steeply away towards the river. The church's southern facade is open onto John's Lane. The Northern side is contained amongst some of the other friary buildings. It has a narrow pathway running along its side, and at the back of the church is the apse. The apse located at the east end is hemmed in by the friary building.

It is fair to say that the exterior of the building is largely unspectacular with the exception of the glorious western facade. The western facade contains the entrance and fronts onto Thomas Street. It is obvious that the creativity and energy of the Architect was devoted to creating a landmark of some quality with the result that the other facades although in many ways echoing the design aesthetics of the west facade are plain and largely ignored by visitors and passers by. This point is also reiterated by the location of the church between two narrow laneways (site map fig 1.2).

THE FRONT FACADE (The Western Facade)

The facade of greatest importance and of greatest aesthetic value is the glorious western facade (fig3.1). As previously stated it contains the entrance and encompasses all of the buildings exterior grandeur topped by a magnificent French elongated truncated pyramid. It is not normal to find these as tall as the one found on John's land. A typical example of these structures can be seen on the Northern

Figure 3.1, The original drawing of the front facade by Pugin and Ashlin, 1861.



tower of St. Colman's Cathedral Cobh (Fig.3.2). This essentially French form was used by Pugin when roofing an area that had a rectilinear base.

The similarities between the two churches are stark. This fact is borne out by the original drawing for the front of Cobh Cathedral, which is a copy of the facade of the church in, Dublin (fig 3.3). The central tower arrangement was moved to the south to take advantage of the site and to produce a building that commands the view of the harbour below. Cobh Cathedral uses a more conventional spire than that of John's Lane. Apart from the remainder of the front facade with the exception of the polychrome effect (as Cobh Cathedral uses the different tones of grey stone rather than different colours as used in the other churches) and that of some of the metal work, (namely the door hinges and the sculpture is more decorative) the two are identical in form.

As Cobh Cathedral (fig. 3.4, shows the front facade of Cobh Cathedral) was the most important and one of the largest ecclesiastical buildings to be undertaken during the Victorian period in these isles, the fact that it was seen fit to copy the earlier church at John's Lane underlines the greatness of the John Lane church's front facade.

In this facade we find the essential elements of the "Puginian Gothic" a mixture of elements of Pugin's own style and those of his father. The design for the western facade can be seen in the drawing made in 1861 currently located in the Irish Architectural Archive. It depicts the facade as it is seen today with the exception of a slate roof rather than a copper one that was finally used.(It is unclear why copper was selected for the roof as the 1861 drawing clearly shows slate which is used to roof the tower. Traditional slating is used on the other churches designed by the practice, however its wonderful green oxide colouring complements both the exterior stone work as well as the interior decoration. Maybe this is why it has

Figure 3.2, shows the north tower of Cobh Cathedral a similar tower to that of John's Lane.

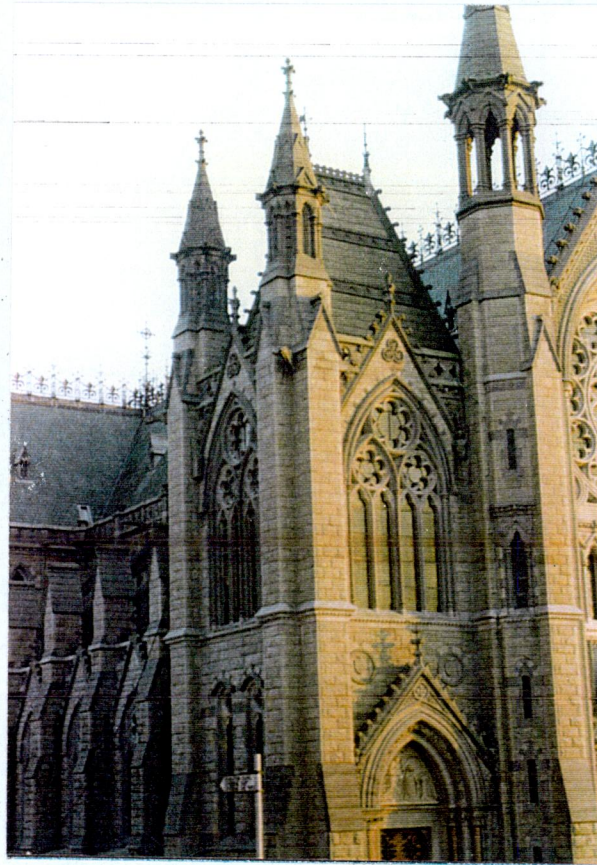


Figure 3.3, Shows the first drawing for Cobh Cathedral, exhibiting great likeness to the front facade of John's Lane.

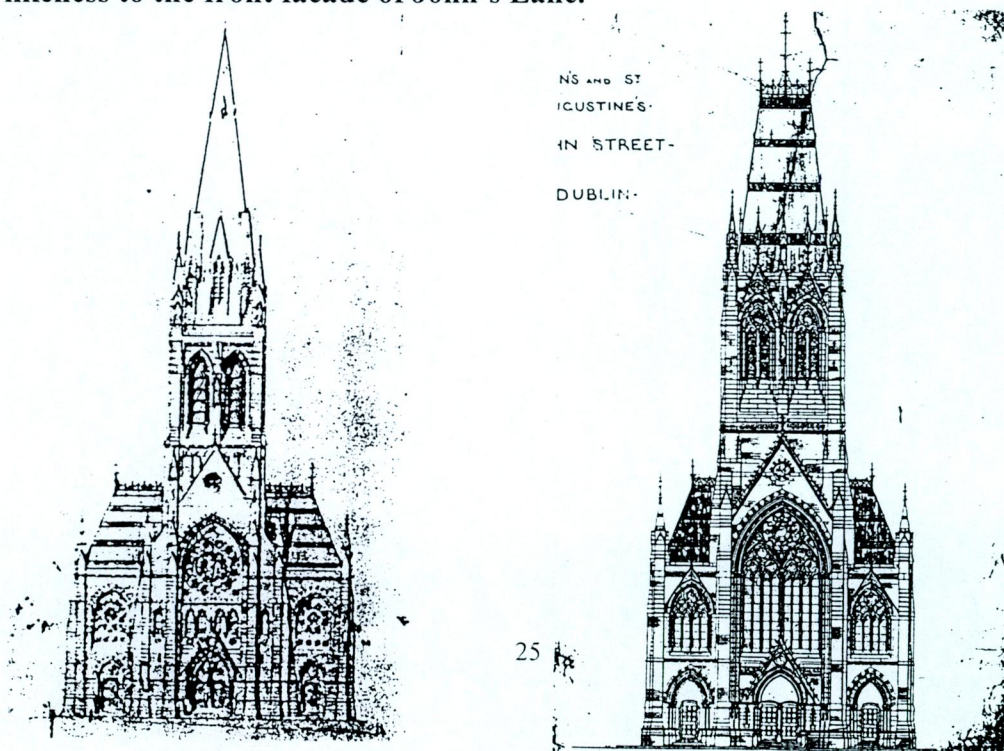
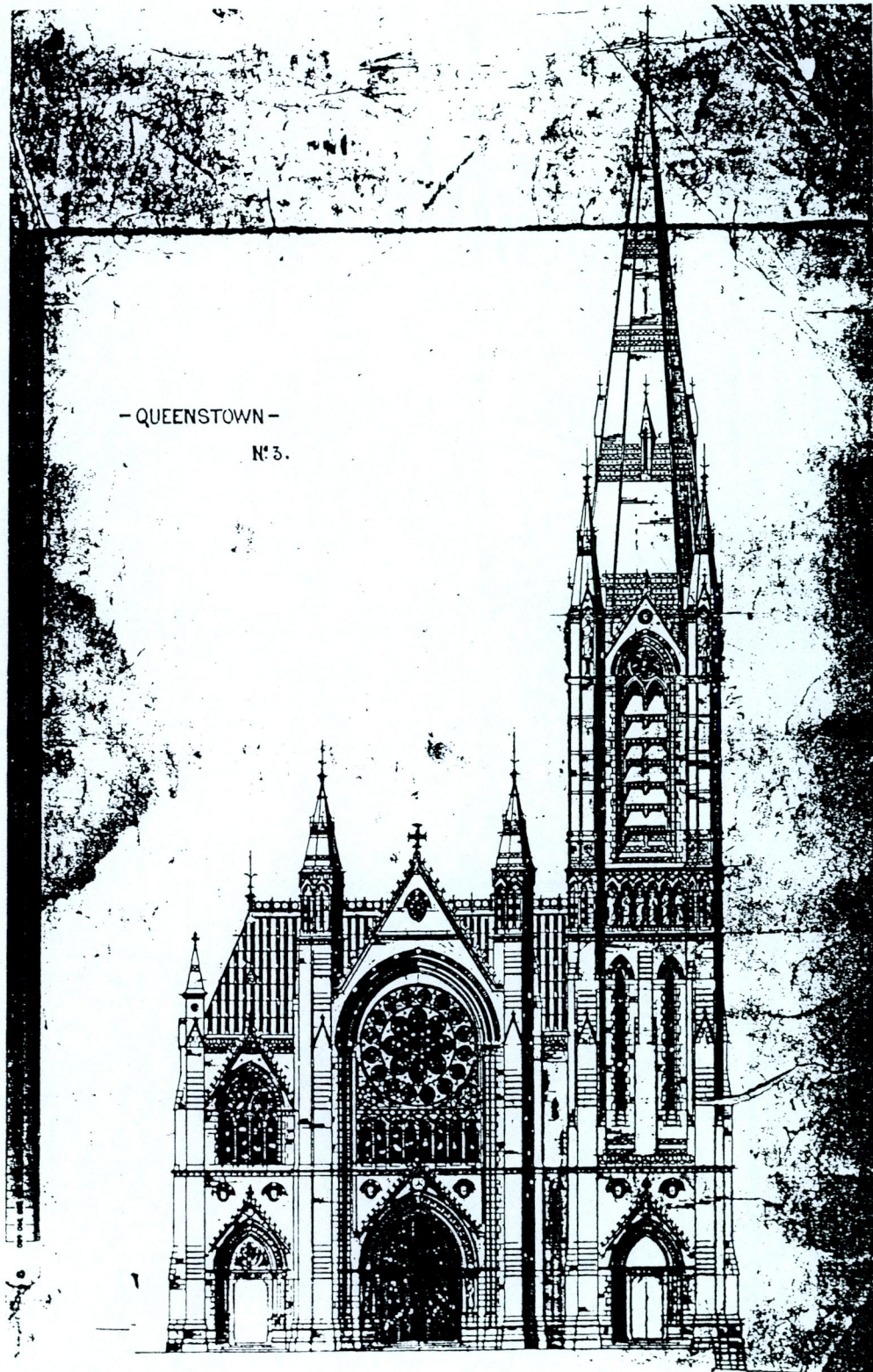


Figure 3.5 shows the front facade of St. Coleman's Cathedral Cobh, (then called Queenstown) as drawn by Pugin.



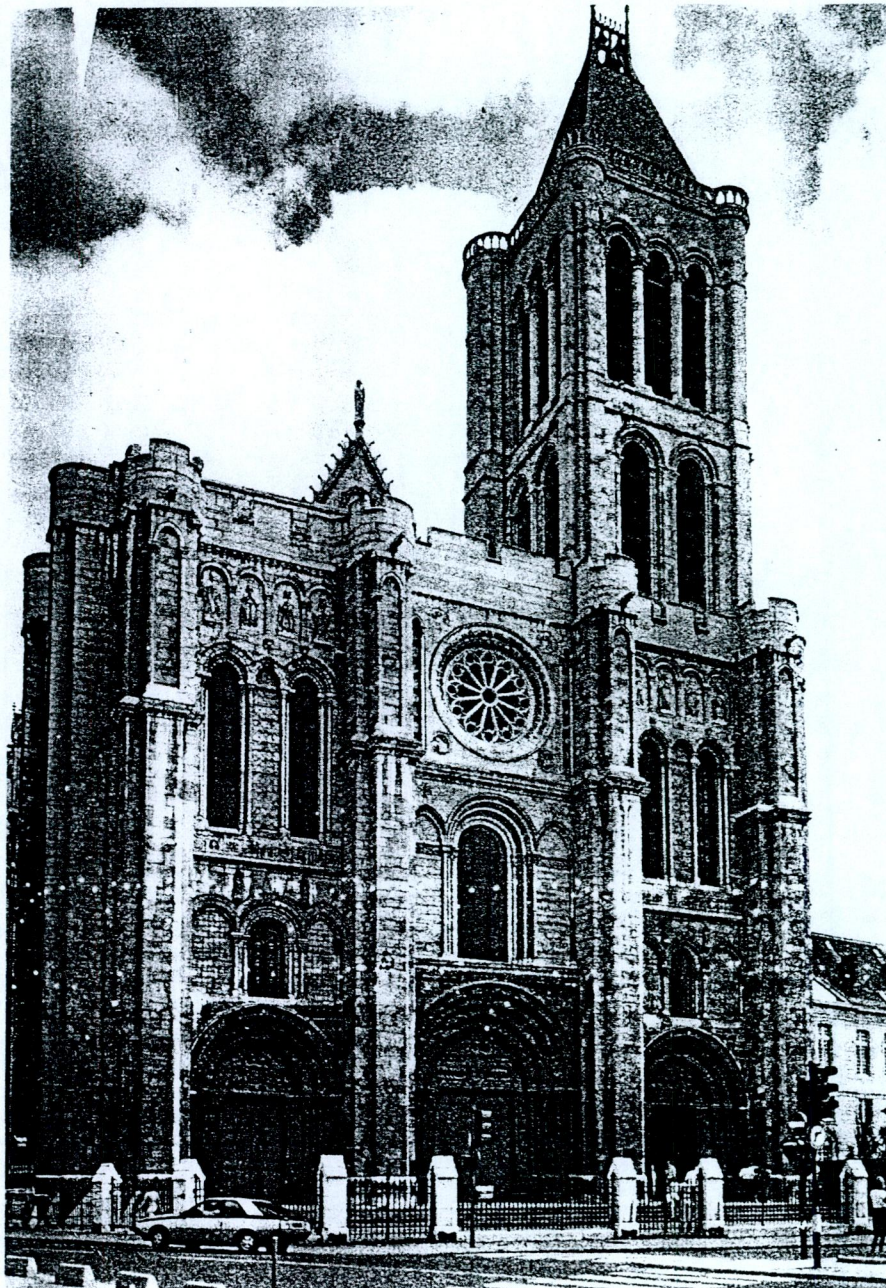
been used, although this is at odds with A.W.N. Pugin's ideals on roofing materials it adds to the great decorative theme of the building).

THE ORIGINS OF STYLE

As St. John's is a Neo Gothic church, it has been influenced by many different styles . The one style that it relies heavily on is 13th Century French Gothic. This is undoubtedly an influence of his father's studies who viewed the French Gothic as the purest expression of religious architecture. (Also there is a close link between the original gothic cathedrals of the Illes de France and the Gothic development in England which A.W.N. Pugin used extensively for his work and writings on the subject). Striking similarities with the French Gothic are the tripartite facade with its set of two sub entrances and a main entrance. This symmetry of design which is continued up the facade along the axis of the rose window and the larger central entrance below. This symmetry gives way to a different design aesthetic above, in the shape of the towers. However, here we see some stylistic likeness in his application of style. The shape of the tower, the truncated pyramid is seen on the towers of French Gothic Cathedrals such as that in Amiens (1220), but more interesting on St-Denis abbey 1137, (fig.3.6). Here however Pugin shows his imagination as he has elongated the form to produce a spire which is capped by metal work . This feature is again to be found on these churches as well as other French churches from the same period.

Another style to be found when noting the style of the tower is the relation it holds to the German or Belgium gothic style . This is not at first evident but is found in a much more subtle area . When viewing the tower and comparing it with its original drawing we notice detailing on the roofing tiles . Although more muted and subtle than on the original buildings we see a very clever application of this type of decoration. This mix of styles should not be surprising due to the amount of traveling and study undertaken by both Pugin and his father both of whom, and in particular his father, traveled not only in France but extensively in the Benelux countries, Germany and as far south as Switzerland.

Figure 3. 6 , ¹⁴San Denis Abbey , 1137.
_{KK}



What is interesting is the fact that Pugin did not design in the shadow of his father but improved on his fathers work. He did not dwell solely on one theme or style and did not subscribe to his father's set formula for church design .

THE TOWER

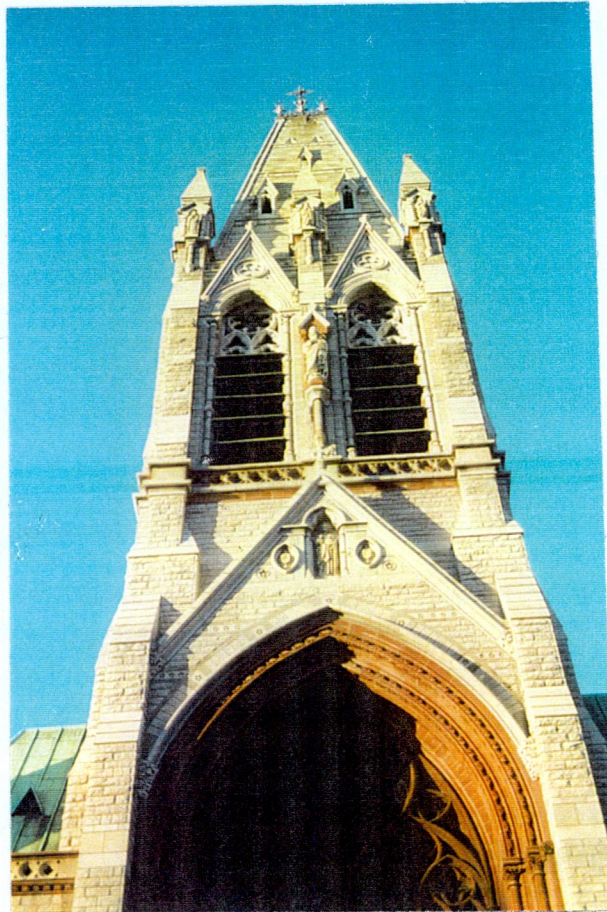
The tower is surrounded by niches which each house an impressive statue fashioned by James Pearse (figure 3.7). Pearse was commissioned to execute 12 large statues for the new church. James Pearse, the father of Willie and Padraig, worked from a studio at 27 Great Brunswick St. (the name of the street was later changed to Pearse St. in memory of his son). He was assisted by Edmond Sharpe and the work continued on the statues until completion of the church in 1895.

The statues due to their numbers are often said to be of the twelve apostles. But as Butler (1983 p. 141) explains there are of various different saints, "In the center is Our Lady, on her left St. Augustine and on her right St. Monica; on one corner is St John the Baptist, on the other side is St. Joseph; on the west side are two Augustinian saints; Pope St. Gelasius and John Facundo; on the north, St . Clare of Montefalco, O.S.A., with St. Patrick in the center, and St. Brigid; on the side facing St. Augustine's street are two other Augustinian saints Nicholas of Tolentino and Thomas of Villanova".

The quality of Pearse's work is visible from the poise and expression of these sculptures. Pearse died in 1900 and his work on the altar was completed by Edmund Sharpe. The two had previously collaborated on the carvings for the shrine of "Our Mother of Good Counsel," located on the east side of the high altar (Butler,p141,1983).

The shape of the tower also echoes that of the site, and of the transept like roof running over the entrances at right angles to the nave. The shape when looked at from the side at street level appears to be a conventional spire silhouetted against

Figure 3.7 , showing the central tower of facade .



the sky (Fig.3.8), but when viewed from the front the true shape and that of the church as a whole is revealed. Here the eye is again made to concentrate on the western facade .

NOVELTY

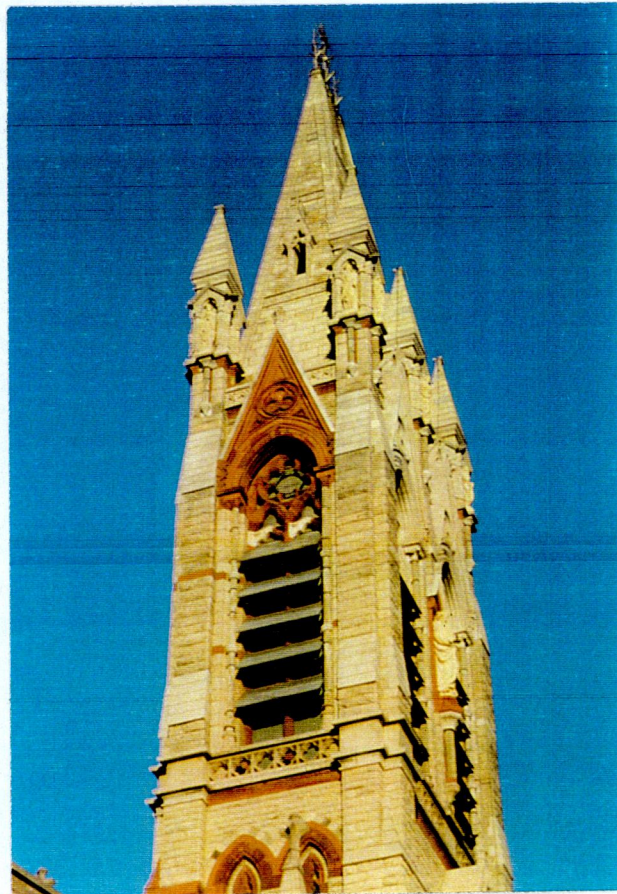
One of the more interesting aspects of the tower is that it contains an arrangement of three long window like holes on either side that are, on the front facade and directly opposite on the back. These holes align directly with each other and when viewed from Arran Quay (on the opposite side of the river) the morning sun flows through and the spaces light up to produce three bright lines on the tower. This again tells of the level of consideration and application of design both new and stylized that Pugin put into practice when designing the Front Facade.

THE DOORWAYS AND THEIR CARVING

The doorways also hold true to the French ideals. The deep cavernous doorway at the center being the largest . This double doorway crowned with a tympanum is at the center, with a large statue of Christ standing in a inscribed elliptical halo sculpted by Early and Powell in 1869 (Williams, p.149,1994). The tympanum with its typical pointed arch is covered by a recto linear capital as are both other doors. Pillars of various sizes stand on either side of the entrance and flow upward to encircle the bay type rose window with a greater pointed arch. Despite the fact that the quality of the glass may lack the quality of similar rose windows, to be found else where, the quality of the design of the pillar mouldings sets it apart from many of its contemporaries .

This great expanse of glass, mirrors the shape of the nave in the interior. The stained glass itself is of no great worth and was imported from the Mayer Company of Munich by their Irish agent Joshua Clarke (see appendix B, No.3), but the exterior design is full of slender mouldings. These of course are

Figure 3.8 showing a side view of the tower and spire.



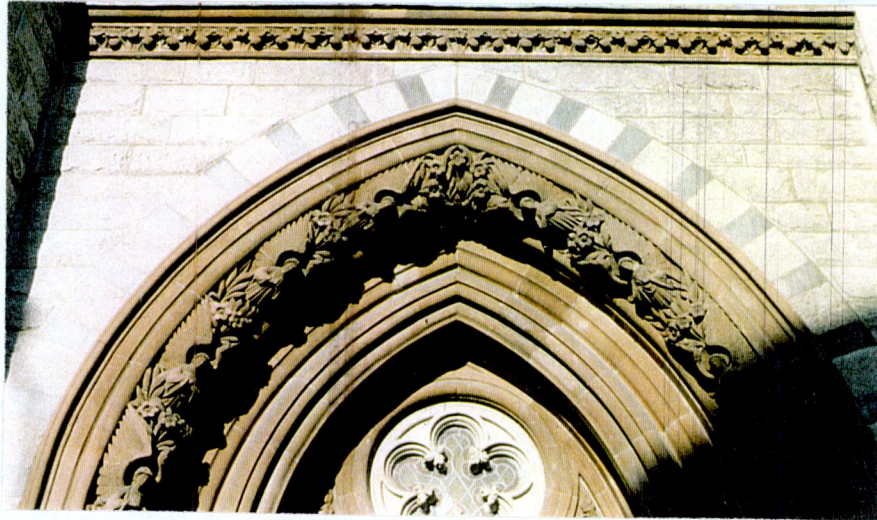
subdivided into pillar like mouldings crowned by floral capitals and decorative crockets that signifies the change from the vertical to the pointed arch. The bay itself, is a slightly more elaborate reproduction on a grander scale of the bay windows of the facades and of the two large windows incorporated over the other two entrances, on either side of the central doorway.

These entrances, as well as using a red stone dressing, lime and sand stone have pillars of Cork red marble. Their use at the buildings entrance prepares us for the columns of the nave inside. The marble matches well with the red stone work which it replaced inside by the use of mosaic and the marble itself.

The Northern section of the facade, located to the left of the entrance, is a mirror image of the southern. Here too we find heavy sculptured decoration surrounding the doorway and the window above. These smaller doors show the door jamb runs over the top of the door which is also present in the double door entrance but here they are more effective. The door jamb follows the guidelines laid down by A.W.N. Pugin in his writings (Pointed Arch 1841, 1973 p. 13-15). The angelic sculptural mouldings (fig.3.9a and fig.3.9b) that concentrates the moulds in the symmetry of the arch, would have delighted Ruskin, as these and all the other sculpture of the building differ slightly from each other. The figures themselves are a modern interpretation of the Gothic, instead of the more frightening humanlike figures that might have been found on original churches, we find a more subtle approach while still retaining the overall effect.

Another clever ploy is employed where, above these side entrances the bay windows contained in the side towers are steeped back from the exterior jambs to align themselves with that of the main windows, which is recessed like the double entrance below and again unity is preserved. This unity is under lined when the facade is examined as a whole. Firstly the coloration is that which lends itself to both beauty but also a repetition of form. The shapes used and their decoration

Figure 3.9a and fig3.9b, show the angelic sculptures that are carved in red sandstone and form a pointed arch over the door ways.





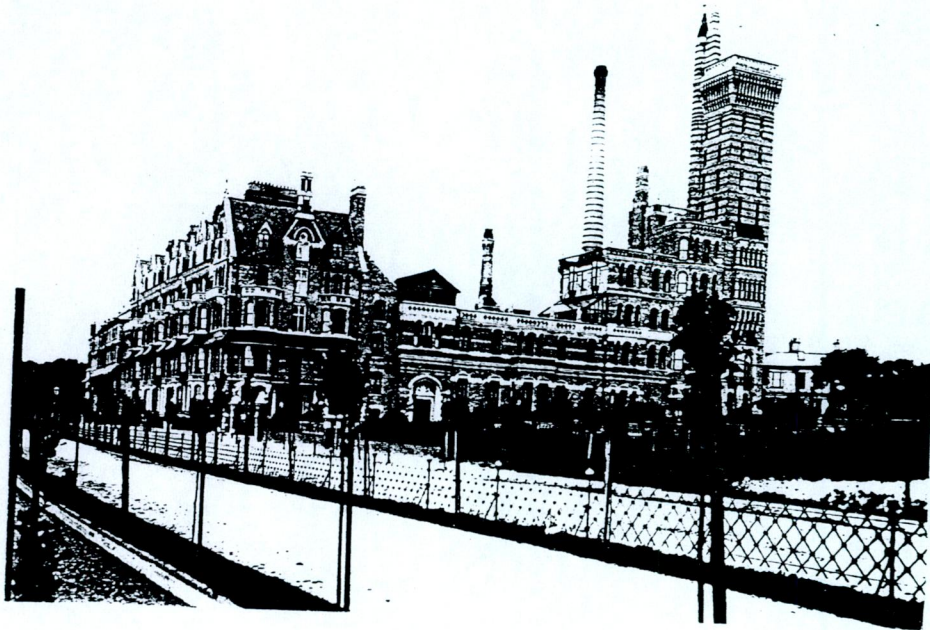
remain similar throughout, no matter how over or under stated they are in the differing areas of the facade.

ITALIAN STYLING

A linear union can be seen, and this is a departure from the French style, as it is more Italian in nature, (the Italian style was of interest to Pugin, and he used it to produce one of his biggest buildings, that of the Granville Hotel Ramsgate, 1873, (fig.3.10). This can be clearly seen from the 1861 drawing for the facade (Fig.3.1). Here we see lines running horizontally, in juxtaposition, but never in conflict with, the main horizontal thrust of the building. These lines are produced by the use of the different colored stone. Another Italian like element would be the polychrome echo of the pointed arch over the two smaller entrances. Here can be seen an alternating stone pattern of near black and white. This structural polychromy became very popular in latter Victorian buildings (Lincoln, 1986 p.82).

Another change of style is the tower. Although the tower itself is again of French design with its pinnacles and bell tower fashioned with bays similar to the others before mentioned. It is because of its position that a change in style occurs. The tripartite system used by the French Gothic has two towers of often differing heights on either side of the central section. Here in John's Lane the tower is placed boldly astride the central larger section. Where the influence for this comes from is not clear. In some English gothic churches a tower in such a position is not unusual, however it is more probable that the nature of the site and the plan of the church ruled for a central tower as this would most accommodate the sense of the building height, as twin towers would obscure the perspective given by the north and south facades. The inherent focal point of the facade would also be lessened by moving of the central tower to either side.

Figure 3.10, shows the Granville Hotel Ramsgate 1873, designed by Pugin. It shows clearly the use of the Italian polychrome.



The tower itself offered great likeness below the truncated pyramid to both English and French Gothic styles. A fact that can be seen by making comparisons between the drawing of the west facade of St. John's lane, and of the previously mentioned towers of Amiens. The tower suffers however in the fact that as it was built at a later date, the red stone facing envisaged for its construction was not available and was replaced by limestone.

Like his father, Pugin shows throughout the exterior that he has an assured command of the structural logic of Gothic architecture and the application of decoration and ornament to compliment rather than to overpower this arrangement.

THE SIDE FACADES

The two lesser facades, the North and the South shall be dealt with together as they are largely similar. The main difference between the two, other than the North facade having the entrance to the rectory building, is that the windows that light the confessionals on the inside differ. On the south side there are narrow slits similar to those used in medieval castles. There are three of each set into the wall beneath every bay (fig.3.11). These windows are also to be found in SS Peter & Paul in Cork and again in Cobh, however in the Cork church we see a much bolder variation than in the two later churches (fig.3.12).

THE EXTERIOR BAYS

The bays which run the length of the exterior, due to the lack of a transept are identical until we see the newer bays which were constructed between 1866 and 1895, that of the east end and the apse. Here as before various changes have taken place from what was envisaged by Pugin. The bays are narrower and allow only for the spacing of two of the narrow windows beneath. The stone for the windows

surrounds both the moulds and joints are of limestone, rather than red sandstone, due to this the power of the polychromie is somewhat lost . The floral sculpturing

Figure 3.11 shows the small window under the bays.



Figure 3.12 , windows from SS. Peter and Paul ; shows the interior view of a these type of narrow windows, however here stated more boldly.



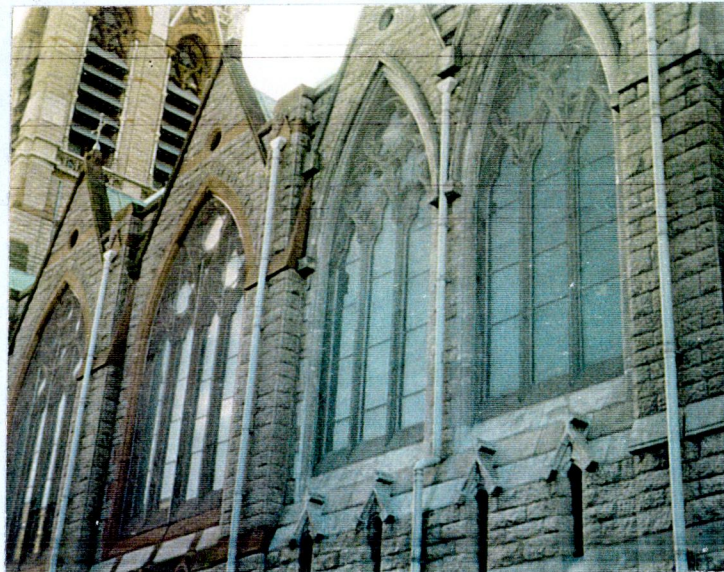
between the bays has also been dropped as has a buttress like rib used between the bays. Also the very design of the windows has changed slightly from where the bays windows have more rounded hexafoils than the earlier coupled with a tightening in the pointing of the linear moulds below. The small windows have changed now receiving somewhat clumsy capitals (Fig.3.17). What has been conserved however is the triangular vertical pointing of all the bays that enforces the theme of vertical striding of the building.

Changes too were made in the construction of the Northern facade. Here we find that the bay windows have again been redesigned. The stone work is no longer red in the later bays, and as in like the bays of the Southern facade, is carried out with the use of limestone. Presumably due to the lack of light and the safer enclosed laneway there is a ground window which is not found on the opposite side. It is a simple quadrafoil window and is the only window on this side, which at the lower level receives very little direct sunlight.

HEXAFOIL WINDOWS

Above the bays the aisle roof joins the nave walls with a wonderful array of hexafoil windows surrounded like all the windows of the building (Except those of the Eastern end and the last bays of the nave) by red sandstone. At the eastern end which projects beyond the aisle these hexafoil windows change to full length narrow bays lighting the altar area inside. This gives a strange illusion that the glass of these bays has being covered up by the addition of the aisles. This of course is impossible, but such is the uniformity and progression of the repetition of the common forms used in the church that their continuation could be easily imagined (Fig.3.13).

Figure 3.13 window capitals; here we see the addition of crude capitals to the small windows of the bays.



All in all, the Northern and Southern facades are simple but they also fulfill their function. The building is topped with a green copper high pitched roof, although not made from the more traditional slate follows A.W.N. Pugin's guidelines in regards to the steep pitch (A.W.N. Pugin, 1841p39). The building's exterior echo's the glorious decoration of the western facade and does not in any way subtract from its greatness. Instead it seems, due to the vertical theme of the bays, to underline it and the perspective imagery of the building .

CHAPTER 4

AN OUTLINE OF THE INTERIOR

On entering the church we are confronted by a mosaic showing the coat of arms of the Augustinian order. This is housed in the porch area which supports a choir, today the porch is of an unsuited modern type, unlike the grand porch designed for the Cathedral in Cobh .Like those of SS. Peter and Paul (see figure 4.1) and in Cobh Cathedral , the porch is constructed under the choir and organ. Upon entering the church, it appears to open out due to the light emanating from the stained glass rose window behind.. The church possesses a great arcaded nave, this simple form exaggerated by the use of height which, although not a long church , tends to create an air of great scale and a powerful perspective. This perspective is underlined by the uniformity of arcading and light bursting through the hexafoil windows pierced into a canted wall at the apex of the arches which concentrates the eye to the end of the nave where the sides culminate at the apse to supply a foreboding and strong focal point for the splendid altar. The strong uniformity and perspective may be due to the removal of the planed transept from the original planes which may have altered the flow of the viewer's eye, and inturn affected the interior's perspective. Here the altar at the nave's end the light reflects off the golden mosaics that run behind the altar providing a halo like glow. This not only allows for the illumination of the altar but casts strong portions of light and shade on the arcading of the altar area which mirrors in darkness the bright pointed arcs of the stained glass bays above and completes the run of unity both at ground level and at the level of the hexafoil windows and their arched surrounds.

The arcade of slender columns of the nave are made of Cork red marble and provide an uninterrupted view of the altar. The columns are capped by giant floral capitals. The last four of which on either side, run from the altar rails back to the

Figure 4.1 shows the exterior and roof of the church of SS. Peter and Paul
Cork.



end of the nave behind the altar, are gilded in gold. (These columns are however of a darker tone, not as rich in colour as the rest, as these were added at a later time in the building process and are not from the same cut of marble). Each wide arch supported by the marble columns has above it two hexafoil windows which are surrounded by a pointed arch punched into the roof.

Pugin to his credit resisted elaborating those windows by the addition of decorating on the plain wall below, which is left as a simple plastered piece of angled wall (4.2). This is truly an example of his great innovation. This is not seen in his other churches. It gives an impression of not only greater height and space, but more importantly sets the scene for a nave of great decorative unity. Again through repetition of form a harmonious balance is achieved between the vertical thrusting, signified by the decorative mini colonnades set into the wall between each great arch, and the nave going with the delicate blossoming of the vaulted roof above. This is found in the interior of many Gothic churches where it is used to emphasise the church's height.

THE CEILING

The roof vaulted in wood which was originally stained dark (Caffrey and Symondson, unpublished) as in SS. Peter and Paul, Cork. This is at odds with a drawing to be found at the Irish Architectural Archive where, under drawings for Ashlin & Coleman we find a detail for roof design bosses over details for a side chapel stipulating a blue ceiling, dated August 1897. This plain paint work would seem to be at odds with what Pugin would have liked. Pugin used stained woodwork for his roofs, or else at the other end of the scale the use of decorative painting interwoven with wood as in SS. Peter and Paul Cork. The ceiling's design which is today highlighted in its painted colouring, is of structural integrity in the vaulting style used in its construction, rather than a decorative one. The style of this vaulting is very interesting as at its essence it is French but with the addition of mouldings such as central lines between structural boundaries it is more of an English device. Not of course as lavish as later gothic development in

Figure 4.2 , the hexafoil windows and vaults of the nave interior.



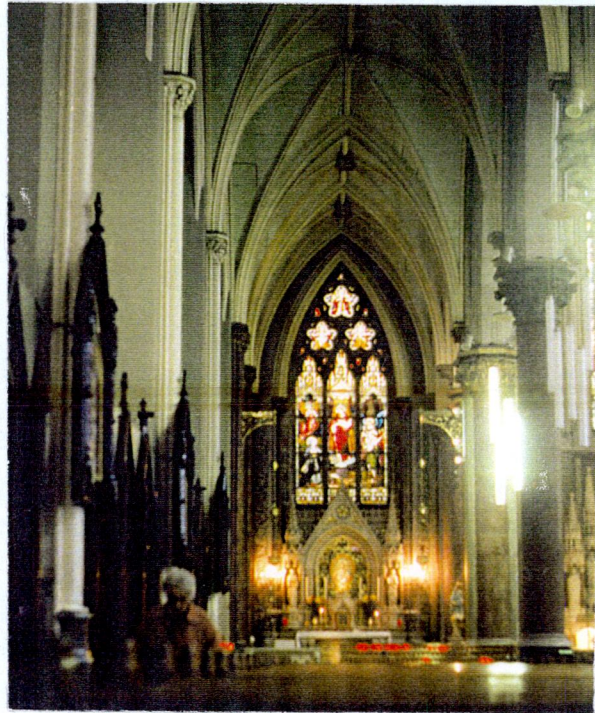
the roofing style of English gothic, but these additions as well as the sculptured bosses would suggest an English style of an earlier Gothic Church. This very style and the use of bosses instead of protruding pendants was elaborated by A.W.N. Pugin in his writings (True Principles of Pointed Architecture, (1841, reprinted 1973, p.8). The narrower bays of the altar apse concentrate this ribbing into a point above the altar, re-iterating the sense of the nave's perspective.

THE AISLES

Due to the lack of transepts the groin vaults of the aisles are of simple character. The exception being , that they hold confessionals that are recessed into the outer walls (fig.4.2). The small windows of the exterior are used to illuminate their interiors. These confessionals are fronted by sculptured pitched pine panels and doors which are stained dark . These would originally have gone hand in hand with the original roof colouring as seen in the Cork church (Fig.4.1) but with the green roof are in some way lost. This is not as tragic as it may sound, as the wood work of the confessionals is not of a high quality. The recessing of confessionals is also used in Cobh Cathedral but here we see a lot of the woodwork being replaced with carved cladded stonework, which share many of the design detail characteristics .

The aisles also terminate in glory and radiance which is supplied by both chapel's which are carried out in the most lavish and innovative styles that highlight the quality of the various craftsman that worked on them.

Figure 4.3, a side aisle and side chapel, with the confessionals recessed into the outer wall.



CHAPTER 5

DECORATION

The decoration of John's Lane is one of the finest and most complete examples of applied Gothic decoration to be found in an ecclesiastical building in Ireland .

This is because of the various mediums that are used to create the overall design, as well as the quality of the work. (This is true of most of the work except for the stained glass which is largely disappointing, see appendix B, No.3).

To talk about the decoration and its application it is best to split it up into various categories. These being wood carving , mosaic, painting, plasterwork, ironwork, and sculpture. (However they may only be examined in relation to their surroundings and the most prominent area where they are to be found is in the altar, side chapels and the shrine to St. Rita).

THE DEVELOPMENT OF DECORATIVE STYLE

The decoration shows a clear development between the earlier church of SS Peter & Paul in Cork , and the later church of St. Coleman's Cathedral Cobh. The application of design has been developed and each Church relies heavily on one medium rather than on another. This fact is borne out when we see that in the Cork church the most dominant feature is the stained woodwork, and in the Cobh church, stone is the fundamental force in its decorative work. Similar in this respect John's Lane has both novelty in decorative application and a reliance on a unity between the decorative media. Yet in many respects it can be seen as a stepping stone in decorative application from the earlier church to one of Pugin's largest works the cathedral in Cobh.

WOODWORK

The wood work found at John's Lane although elaborate, is not as flamboyant as in SS. Peter & Paul Cork. In the Cork church the wood, stained dark, is the

dominant feature of its design. In the Dublin church we see less reliance on the wood work for dramatic effect but still a greater reliance than the mostly stone interior of Cobh Cathedral.

The most striking woodwork to be found is on the side aisles on the confessionals, and with the frames for the station of the cross. By examining the three figures of confessionals from SS Peter & Paul (fig.5.1), John's Lane (Fig.5.2) and (fig.5.3) from St. Coleman Cathedral Cobh we can see a clear stylistic difference in the simplification of the decoration, why this is so we can only surmise.

However the other areas where we find wood work are largely similar. Starting with the doorways which are similar to all the churches and those of the Gothic style, made from crude large wooden blanks. The pews too are to be found in all of Pugins churches. The pews in Dublin were built by Bryan Moonan & Sons, church furnishings, 47 Boltan Street, (from a note on a drawing National Archive).

THE PULPIT

As can be seen from figure (5.4) a pulpit was part of the original decorative features. Again at the Architectural Archive under drawings listed for Ashlin and Coleman, we find a drawing for the pulpit which is a mixture of that found in the SS Peter & Paul (fig.5.5) and that of the later church in Cobh (fig.5.6). The pulpit used a hexagonal base with winding stair like that of the other churches. Identical to that of the church in Cobh it was covered with aspire. Again due to the designer, namely Ashlin, and its form being the same as that of the later Cobh church as well as drawing evidence available at the Irish Architectural Archive, it would appear that it was manufactured by the same company and made from stained Austrian oak. This would have been the most celebrated piece of

Figure 5.1, a confessional from John's Lane, and figure 5.2, showing a confessional from SS. Peter and Paul.

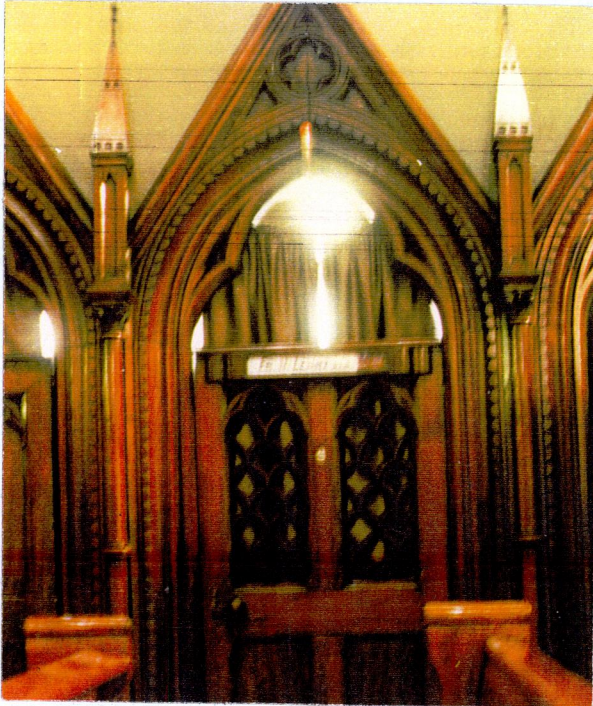


Figure 5.3 , a confessional from Cobh Cathedral.





Figure 5.4 a view of the apse of John's Lane ; here we can clearly see the pulpit located to the left as one views the altar.

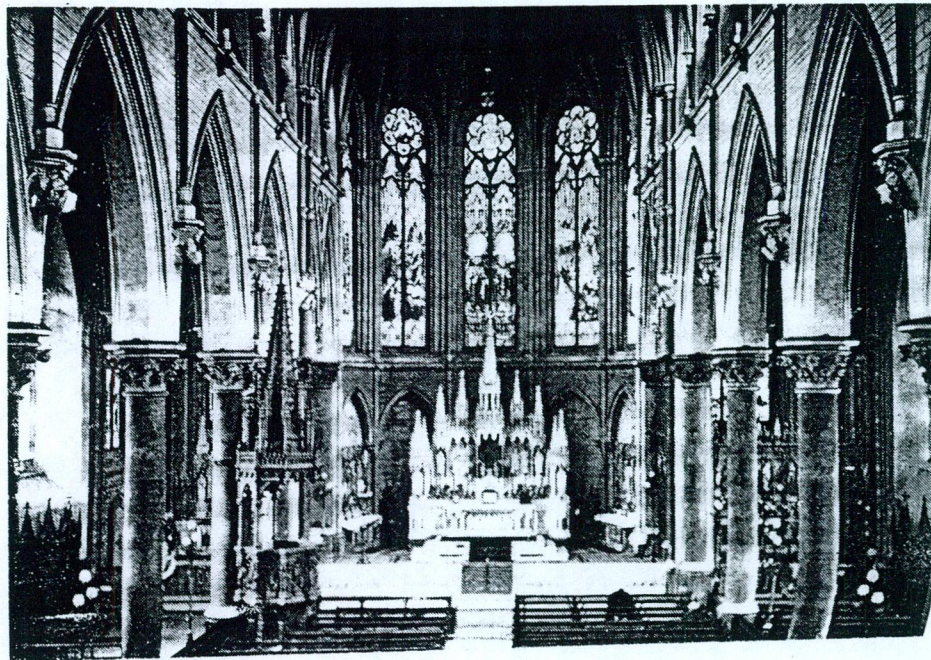
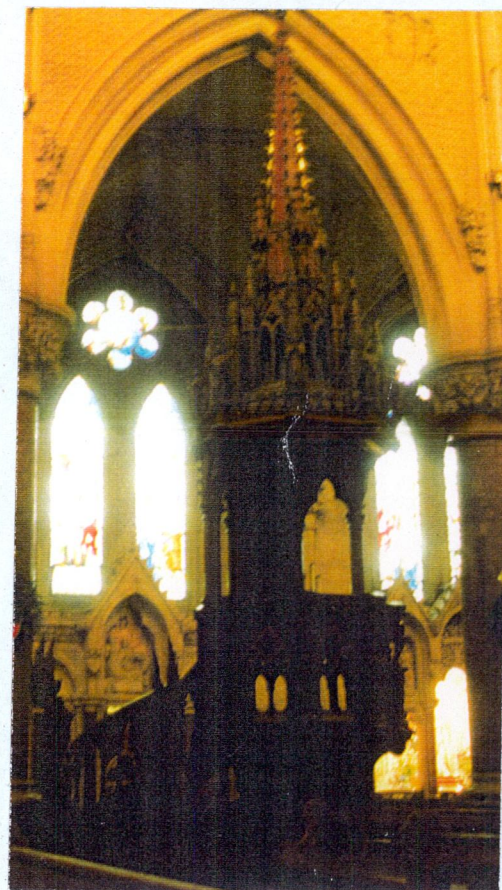


Figure 5.5, the pulpit at SS. Peter and Paul (below left), and Figure 5.6 the pulpit of Cobh Cathedral.





wood sculpture to be found in the interior and the balance between the dark stained wood at ground level and the pale blue paint of the ceiling has been lost.

METAL WORK

Although the greatest example of metalwork are the screens of the shrine of Our Lady of Good Counsel, there are also some other examples to be found around the church. Starting with the exterior we find a rich use of metalwork. The exterior railings are by Dockrell & Sons Ltd. Dublin and are splendid examples of the recreation of the Gothic metal working techniques. They are made from straps of iron forged together and split at the top to form a decoration. This type of work was elaborated upon in A.W.N. Pugin's True Principles of Pointed Architecture (Pugin, p. 22-29, 1841).

The railings at John's Lane are similar to the other churches both in their decoration and their manufacture. What is different about the railings at John's Lane is that although it follows the basic elements of medieval metal craft we also find a more modern approach in the shape of metal fabrication. Figure 5.7 shows the exterior railings in which we can see a detail of a heart. These hearts use metal fabrication ie. they are punched out and the plates then attached to the railings. It is unclear if this was done to mirror the various religious iconography of the interior or purely as an aesthetic consideration of the makers.

Other elements using metal as decoration are the door hinges. These are again typical of Pugin's work, and are to be found in all of the churches mentioned here. These ornate hinges are also of interest to A.W.N. Pugin who spends so much time explaining the value of such metalwork (A.W.N. Pugin, 1841 page 22-23). These floral hinges are again reflecting on the exterior; The recurring floral theme of the interior decoration that is evident in the sculpture of the capitals, altar rails, stucco work and of course the iron railings of the side chapel.

LIGHT FITTINGS

Not only was Pugin a prolific architect, but he also ran a furnishing factory. Here much of the fittings for his churches were produced, many of which are still in use in the church. Figure 5.8 and figure 5.9 show light fitting and a candle stick

Figure 5.7, the railings of the front facade.



Figure 5.8 , A detail of a light fitting from John's Lane .



Figure 5.9 , a candle stick holder from John's Lane.



holder. They have the appearance of being hand crafted but are mass produced and are commonly found in churches throughout these isles. Yet again we find the influence of A.W.N. Pugin as he designed many such fittings, the most notable of which were for the house of lords. Work very similar to this and to those produced for John's Lane are illustrated by A.W.N. Pugin in The True Principles of Pointed Architecture (Pugin ,p. 24 and 28, 1841).

It is not true that Pugin copied his Fathers work as his designs are much less cluttered and more controlled. Similar to his approach to church design he takes his fathers furnishings a step further and exercises more control and restraint in the application of decoration. The use of Mosaic is somewhat limited. This may sound as a strange remark, as we later see that John's Lane has an abundance of rich mosaic work particularly at the chapel to Our Lady of God Counsel which relies heavily upon mosaic in its decorative pattern. What is evident is that other than the shrine and the altar areas the church lacks mosaic when compared to the other churches that have been examined . Other then the coat of arms at the entrance we find no mosaic work on the floor until the altar.

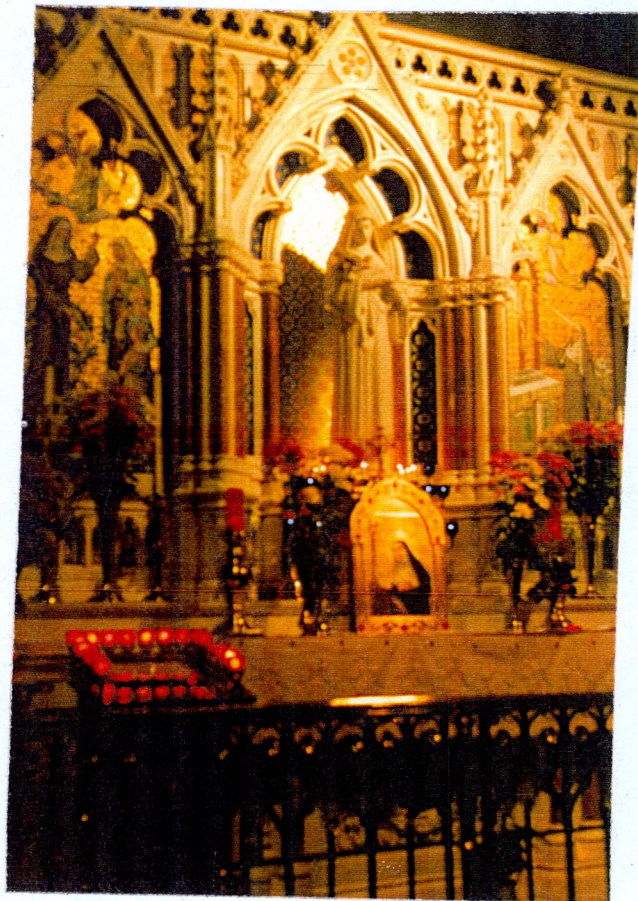
DECORATION OF SHRINES AND SIDE CHAPELS

The most interesting and richly decorated areas of the church are the altar, side chapels and shrine. These were all built during the last phases of the building history . Although the fact that the altar area is the most decorative is in itself no novelty, but in John's Lane as opposed to the other churches, there is a stark difference between the rest of the church interior and the altar area. This however is not immediately apparent as the church, due to its plan and the positioning of the shrine of St. Rita on the left aisle gives the impression of great colour and form and focuses the onlooker away from the nave and the aisles.

MINIATURISATION OF THE GOTHIC FORM

The shrine of St. Rita (figure 5.10) like the decoration of the other chapels use miniaturizing of the main aspects of the Gothic style that are found throughout the

Figure 5.10 , The Shrine Of Saint Rita.



church, but mostly alluding to the aspects of the churches exterior. We can find clear representations of pillars, capitals, window mouldings, and the triangulation of a tympanum. To complete the recreation of the Gothic style we can see both here and in all the other altars the recreation of the tripartite division used on the front facade. In all the altars we see again and again the reoccurrence of the tripartite divisioning .

This trend of minituration works well in all of the decorative altars, which although using all of the same characteristics have different qualities and differ in their visual effect on the viewer due to their surroundings. This is the true secret to the decorative nature of John's Lane. We find all of these altars similar but again the interrelation with the surrounding decorative mediums change the overall scene, and thus create several desired effects.

THE USE OF MOSAIC AS A SECONDARY DECORATIVE FEATURE

The shrine to St. Rita is different in respects to the others, in that it stands alone set into a bay where we would expect to find another confessional. It alone depends on the marble work and the central statue to focus the viewer. This is achieved with the use of mosaic which acts as a backdrop to add greater dimension and outline to the relief of the pattern used.

The walls of the bays that hold the shrine are also covered in mosaic, again to animate the decorative quality of the marble alter. Behind the marble sculpture to St. Rita we see the first use of a star pattern (gold stars on a blue background) that creates a night sky like image which is used in all the altars at John's Lane.

THE SIDE CHAPELS :

THE SIDE CHAPEL OF THE SACRED CHAPEL

As has already been stated Pugin followed a set design to his church building . This incorporated an altar area again of a tripartite nature. The larger area being given over to the altar situated in the centre and on either side a side chapel .The first of the side chapels to be examined is that of the sacred heart (5.12). This is situated on the left of the altar. Here we find an altar made of white and red marble placed at the back of the chapel against the wall. It shares the same characteristics as the other altars with slight variation on the same miniaturized Gothic theme. At its center above a tabernacle which resembles, in shape a classical temple facade, is a painting of Christ. The painting uses the same colours that reoccur throughout the building. On either side of the center we find sculpted figures in alcoves topped by miniature spires. The whole arrangement is a repeat of the tripartite formula employing a larger middle section and symmetrical sides.

The most interesting part of the chapels decoration are the walls surrounding the altar (fig. 12 and fig. 13) . The wall is heavily covered in dense plasterwork and holds the door from the church to the friary building. There are also several miniature columns set on the wall, particularly a cluster in the corner.

The wall is divided into areas, firstly a tightly constructed arch is positioned for the door way is similar in shape to that found in the SS. Peter & Paul see figure (3.12). This shape is mirrored to bring unity to the wall space, this time the shape holding a decorative focal point rather than a doorway.

The stucco work is novel due to the fact that it was achieved using a mould and the pattern repeated by hand along the wall: At a time when the work could have been machined and cladded. The relief design is one of the Sacred Heart icon surrounded by a simplified floral decoration.

Figure 5.11, the side chapel of The Sacred Heart.

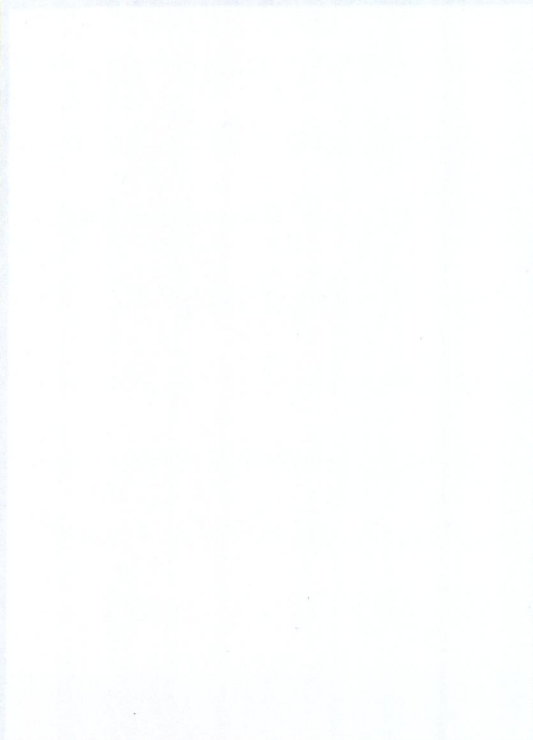


Figure 5.12, The wall of the Sacred Heart side chapel ; showing the decorative plaster work.



Figure 5.13, a detail of side chapel plaster work.





PAINTWORK

Paintwork is used as an important decorative tool and is used to blend all the decorative media together and to restore order and unity. The hand painted pillarets use their repetitive floral motifs and their use of gold and other colours found throughout the church to blend in with the decoration. Due to their form they also reinforce the vertical spatial theme of the building which could easily have been lost among the dense decoration. They also control the decoration by framing it into panels between the pillarets. This is more easily seen in the other side of the chapel of “the Mother of Good Counsel”.

THE SIDE CHAPEL TO THE MOTHER OF GOOD COUNSEL

The altar again uses the similar techniques of miniaturization of the Gothic form. Again the same decorative mediums and repetition of pattern occur, but here they are stretched to their visual limit (fig. 5.14 and fig.5.15).

Again the altar employs the tripartite system, which echo's the entrance in having a larger middle section holding a central painting flanked by angles. Mosaic is again used as a back drop, again a dark blue sky with golden stars (this detail is also used on the apse walls surrounding the main central altar) here it can clearly be seen as a reproduction of a pattern common to religious art in particular those of the Renaissance.

A BYZANTINE INFLUENCE

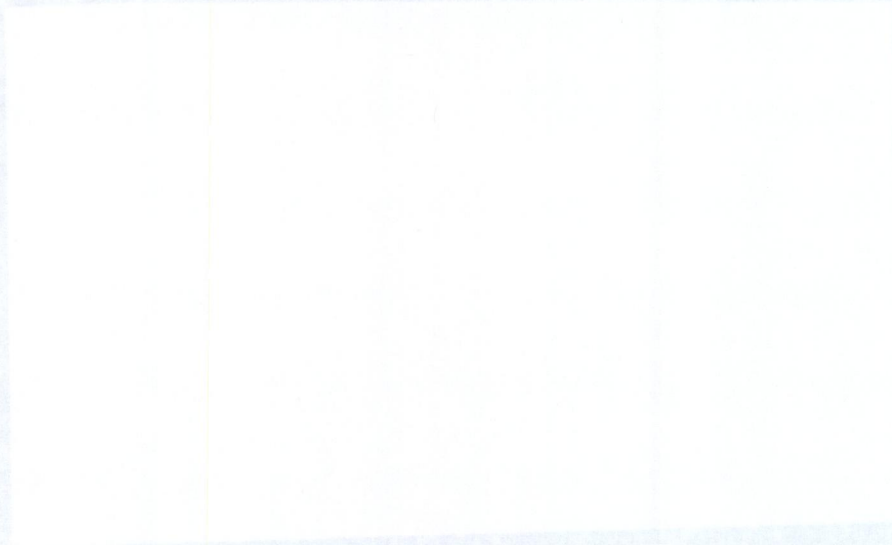
Gold is used extensively in this chapel and is one of its most striking features. The gold is supplied by paintwork but essentially by mosaic. The wall behind the altar and those under the two bays of the chapel follow on out of the shrine and surround the main altar. Again a slight shift away from the Gothic can be detected. The floral design of the mosaic is freer and in some panels where the floral pattern is seen to grow from urn like pots, the decoration would appear more Byzantine in

Figure 5.14, the altar from the Mother of Good Counsel side chapel.



Figure 5.15, the screens surrounding the chapel.





form then relying on the strict Gothic theme. This shift away from the Gothic is underlined by the chapel been covered in mosaic with its warm golden glow reminiscent of Italian churches such as in Ravenna (the center of decorative Byzantine mosaic), or in the interior of the Duomo di San Marco in Venice. Under the bays between these panels, is situated a larger section depicting a biblical scene, this whole arrangement encompassed within pointed arches. These panels are separated by the use again of the painted pillerets (fig. 5.16). These pillars appear more vibrant here probably due to their juxtaposing with the gold mosaic.

The unity of the church would be unbalanced due to the strong glow from the concentration of the gold mosaic, but this unity is preserved by the use of splendid decorative iron screens . These are one of the most distinguished features of the churches interior. As in the chapel itself, the screen mirrors the outline of the decorative mosaic panels of the walls.

The screens designed by Ashlin and Coleman (from a detail drawing located in the Irish Architectural Archive) were originally to be painted a more conventional black with gold detailing. Today we see it in a more dramatic colour scheme echoing the colours found throughout the church interior of blue, green, gold and purple. The use of screens, is not a new departure for Pugin as they are to be found in the two other churches mentioned here and in several of his English churches. However with their detail, colour and angelic sculptures (fig. 5.17) they appear quite novel. They are detailed with the flora decoration to be found in the wall and flower mosaic; And those on the screens have again reverted to the more traditional purer Gothic style.

THE ALTAR

The altar is an amalgamation of all the other chapel altars and all of their design characteristics namely the tripartite divisioning and the reproduction of various

Figure 5.16, the hand painted wall pillarets, and the golden wall panel mosaics.

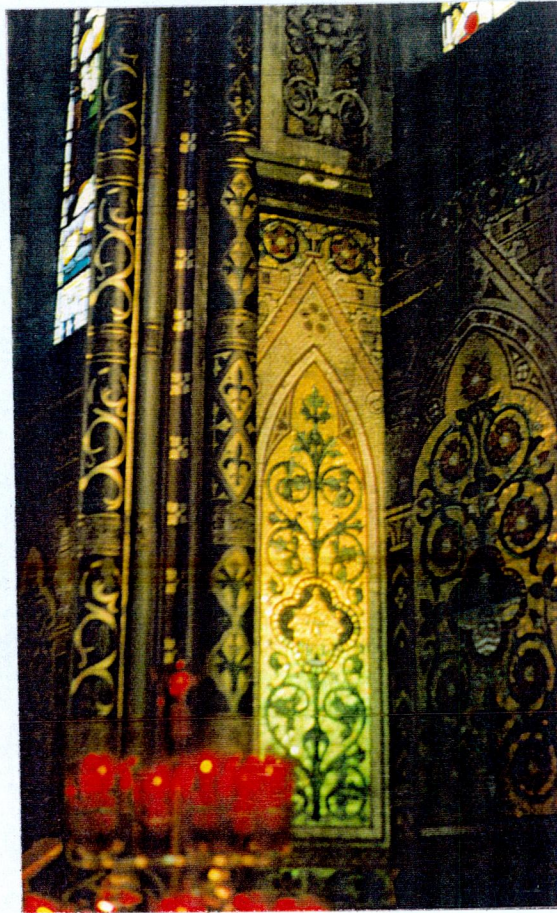


Figure 5.17, the decoration of the screens with their angelic statues.





Gothic elements of the exterior and elements of the window mouldings and the use of the triangulation of the tympanum.

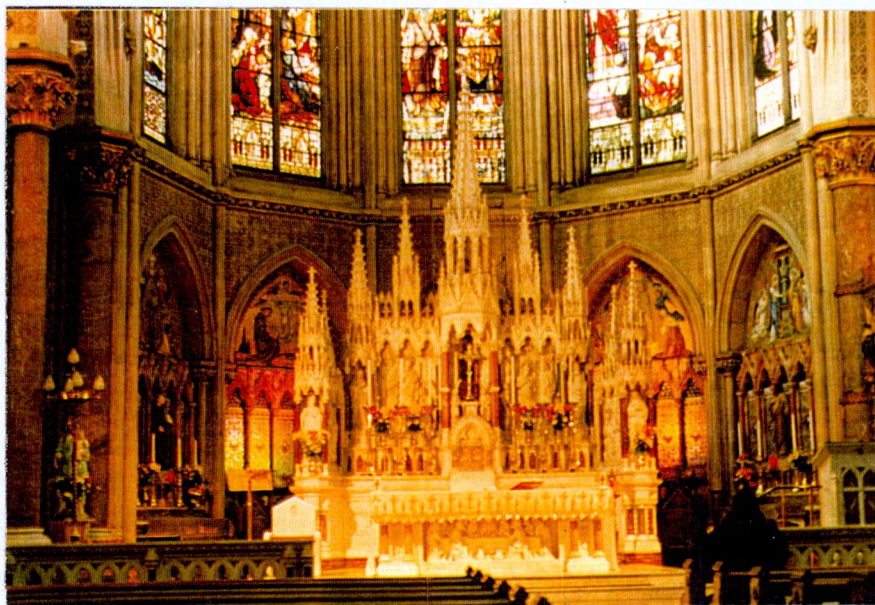
Although the altar (fig. 5.18) is using the tripartite system it is not as immediately obvious as in the smaller altars of the shrine and side chapels. It is a more complex arrangement with the addition of more details and spires. The larger tripartite divisions can be subdivided, but always fall into clusters of three. This fact is underlined by the placing of three candle stick holders on both sides of the central tower.

The central tower like spire of the altar houses a crucifix above an ornate gold tabernacle. To provide a halo for the cross a very clever ploy is used. An opening left behind the cross which allows the golden reflection from the mosaics that adorn the bay walls behind the altar to sparkle through. The altar is completed with spires and sculpted panels as well as various statues being sculpted in many alcoves of the altar.

The altar is strikingly similar to that of Cobh Cathedral which was designed by Ashlin. It would be fair to say due to this, and the time that it was built, that it too was designed by Ashlin who also designed the altar rails. Additional evidence is available in the drawings and sketches in the archive listed under the name of Ashlin. The altar is made from Italian white marble and red marble, like that of the Cobh church it was made by Early and Powell.

In front of the altar table (again divided in three sections) with its central section depicting in relief the last supper. This is flanked by smaller sections containing pilasters in red marble and floral motif.

Figure 5.18 , the altar of John's Lane.





THE WALLS OF THE APSE INTERIOR

The walls of the apse follow the form of the bay windows, below which are a pointed arch which holds a decorative area that is recessed into the walls.

Surrounding these between the arches and the windows we find that the wall has been cladded . The decoration follows the same layout as found in the iron screen and of the walls of the side chapel of The Mother of Good Counsel. The golden panels as mentioned before are used and cover the walls, above which are located various biblical scenes executed in mosaic and paintwork.

A SUMMARY OF THE DECORATION

The decoration of John's Lane is a complex story to relay due in part to the long building period, the time that elapsed between the various building periods and the changing in the architects and various parties working on the project.

As has been stated, due to these changes the design that we saw of the interior and more importantly the exterior with its detailed dedication to Gothic forms in the later design areas, namely that of the altar areas, a change in the design has taken place. It is not a huge difference that would alter to the extent of a loss in the harmony of the church's interior but are examples of different variations to the main decorative features.

The interior of the Church is a great example of the application of Gothic decoration during the Victorian period. However, it is not of the same unity as is found in the other churches noted in this work. The exterior of the church, i.e. the front facade can rival any in its grace and novelty. The interior, although containing examples of some of the greatest craftsmanship in these isles, suffers from its turbulent design and building history.

CONCLUSION

Yes it can be said that SS. Augustine and John is one of the finest ecclesiastical buildings, however what cannot be said is that it is a perfect example of the Neo-Gothic or the finest work that Pugin has carried out.

This is not due to the fault of the architect as true design is a battle against compromise, and as we have learned due to the protracted building history, the alteration to the original designs, the numerous people who were in charge of the project as well as the generations of craftsmen who worked on the building the end result was not entirely that of Pugin or Ashlin. The fact that a simplicity of form underlines the churches design, through the purity of the nave and in its integrity without confusion ; The result of the removal of the planned transept was also, although beautiful and one of the main elements of the church, was not intended by the architect.

The decoration too, is seen to change from that of the exterior which advocates vehemently the Gothic forms, to become in areas more of a fusion of styles in some respects freer then the Gothic, but at all times dominated by its power. What is a credit to all involved, is that at no time are the central themes of the building threatened. These themes of a sense of great height, are conveyed by the poise of the front facade and echoed at every opportunity by the side facades. The space and height of the nave as well as the use of flowing light to brighten the interior, are in contrast with the darker interior preferred by his father. A theme that is similar is the use of decoration to emphasize structural loading.

Yes, Pugin relied on his father to produce this Neo-Gothic design, but to his credit he is not limited to this alone . Pugin takes his fathers work a step further and is not afraid to expand on his fathers work, or to allow himself to become constrained by his fathers writings. This we have seen through Pugin's own formula for church design containing a Byzantine apse, as well as his use of Italian horizontal pattern to play off the vertical theme of the exterior. His

innovation can not be faulted, especially that of the tower and the three openings that allow light to flood through. His ability as a designer, and his application of both materials and decoration are of the highest order and have created a magnificent facade for all to enjoy.

The Church at John's lane is a great example of ecclesiastical architecture from the Victorian Period. It contains all the essential ingredients for a design using the Gothic style. Decoration and form which when examined individually seem aggressive and energetic are controlled by the overwhelming unity of the building. Whether colour, material or form they are all controlled, and are essential components in the valued aesthetic of the design which is governed by the central theme of unity.

APPENDIX A : BIOGRAPHICAL

1. *A.W.N. PUGIN (1812 - 1852)*

A.W.N. Pugin never received a formal architectural education. Instead he trained in his father's architectural office . He became noted for his architectural illustrations and ornamental design work.

A prolific speaker and writer he wrote such books as Contrasts in 1836, The True Principles of Pointed Architecture in 1841 and An Apology for the Revival of Christian Architecture in 1843.

As well as being a successful architect A.W.N. Pugin produced designs for everything from, furniture and furnishings, to woodwork and metalwork right through to fabric patterns and tile patterns.

2. *E.W. PUGIN (1834 - 1875)*

Pugin described himself as helping his father from the age of seven, by the age of 16 he was said to be his father's right hand man. Like his father he traveled extensively throughout France and Belgium as well as in Ireland .

After the death of his father in 1852 , Pugin tried to project an image of himself as his father's successor. He met with countless patrons, clergy as well as meeting noted architects of the time such as Sir Charles Barry, Scott and Burges. He also examined his rivals work in detail, he inspected several of J.J. McCarthy's and Wardell's works in Ireland and London respectively.

By 1861 Pugin had offices in London, Birmingham, as well as new offices in Liverpool and Dublin. Like his father he was a manic worker and often suffered from depression and illness due to over working. In one case he worked continuously over three days and three nights on his plans for SS Peter & Paul, Cork . It is estimated that he earned £40,000 in just five years. However he later filled for bankruptcy in 1873 for liabilities of over £187,000 and in turn left for the United States. Like his father he died of a heart attack caused by exhaustion. He is buried in the Pugin chantry, and is commemorated in a bust on the Victorian Terrace, London.

He had stormy relations with some of his business relations such as G.C. Ashlin and J.H. Powell , as well as patrons and students. Later he was to be accused of mental instability by painter J.R. Herbert .

Unlike his father Pugin as well as having students was involved in a number of professional partnerships. In Ireland were some of his greatest works are to be found, were the work of his partnership with G.C. Ashlin (1859-69). In England there were partnerships with James Murry (1857-60) as well as a later partnership with J.A. Hansom (1862-3), this ending in uproar and various disputes between the two that were published in the press.

Pugin was not just an architect but also designed stained glass, furniture, metalwork and vestments . These were produced by John Hardman Powell. Pugin also designed many carvings and employed numerous noted sculptors , such as Lane & Lewis of Birmingham, Farmer and Earp of London and R.L. Boulton of Cheltenham .

In the 1860s he set up the “South East Furniture Company”, in Ramsgate to manufacture his designs . His commissions included carpets as well as furniture

and later excepted commissions for complete furnishings as in those completed for Croston hall Lancashire.

However Pugin was mainly a designer of ecclesiastical buildings. He made cathedral designs for Shrewsbury (1854), for Liverpool (1856), and for Northampton (1861), and his most important work Cathedral , Co. Cork. As well as various additions to buildings and refurbishment , houses and private chapels he carried out more than seventy substantial churches in England and Scotland alone . This coupled with his Irish practice, his design factory, as well as convents, schools and presbyteries and his being credited with buildings as far away as Tasmania and Cuba, demonstrates both the versatility and amount of work carried out by Pug. It goes some way to demonstrate the extent of influence that Pug had on his surroundings separate to that of his father.

3 *MICHAEL MEAD*

Michele Mead was a Dublin contractor who ran a large business from present day Pears street . He took over all responsibilities at the John's Lane site in 1866. This was due to the uncertainty surrounding the architects because of the collapse of the Pug & Ashen partnership . He was a member of the Foundation committee members of Glasnevin cemetery and built the O'Connell monument and also the O'Connell vault . He oversaw the completion of the apse to the original plans .

4. *J. J. McCARTHY (1817-1882)*

The architect who replaced A. W. N. Pugin on his death as The foremost ecclesiastical architect in Ireland was James Joseph McCarthy . Having previously collaborated with A. W. N. Pugin on some of his Irish buildings , he quickly stepped in to fill the vacuum left by the death of A. W. N. Pugin in 1852 . Although various authors surmised that the unfinished works left by his death were finished by his son E. W. Pugin the bulk of his Irish Work was finished by J.J. McCarthy . Sometimes the work was set out as a new tender such as with the

Catholic College Maynooth which was unfinished in 1852 . Although E. W. Pugin worked to finish the drawings left uncompleted for the project at the time of his fathers death , the new contract went to McCarthy . This saw the beginning of a long revelry between the two .

McCarthy preached the use of the Neo-Gothic on an Irish romantic nationalistic footing as opposed to Pugin's purely historical and spiritual ideals . McCarthys stance no doubt appealed to the ecclesiastical society of Ireland, the large renewal of interest in Irish heritage , and the ongoing Celtic revival at that time . McCarthys views were aligned with that of a book on the gothic and Irish a manifesto like document written in 1829 by Thomas Bell , Gothic Architecture in Ireland .

The rising prosperity of middle class Ireland accelerated the rise of McCarthy's' career to one of the foremost architects in Ireland of his day . His most famous work was the restoration and completion of Armagh Cathedral .

APPENDIX B :

Notes On John's Lane, SS. Peter and Paul, Cork and St. Coleman's Cobh.

1. MATERIALS,

The materials used reflected the earlier church designs such as that of SS. Peter & Paul in Cork with the selection of granite from Dalkey and the use of old red sandstone with limestone dressing.(Much of the stone shaping was done at the quarries due to the lack of room at the site).

Dark stained pine for the confessionals and pulpit. Stone sculpture in both marble and limestone. Plaster work using stenciling, as well as paint work found in side chapels. A great display of metal work both interior and the railings of the exterior. Copper is used to rove the nave and the small front facade and limestone slate is used on the tower.

The change in materials both by colour and texture highlights structural loads and details . It also acts as a very powerful decorative features by the fact that the colourful stones are more often then not the stones that hold the most intricate floral sculptures.

2. COLOUR AND STONE-WORK DIFFERENCES

Due to the lapse in time between completion of the apse there is a visible change in the texture and tone of the stone work . The marble too is different and lacks the shine and richness of it's earlier counterparts. Another more immediately striking feature is that these later building periods do not use the previous old red

sandstone but a limestone . This could be due either to budgetary constraints , the fact that in the time elapsed that the quarrying of this stone had finished or that fears of its longevity had forced a rethink among the architects. Further evidence of the various building periods is that the windows of the aisles leading to the apse and those of the apse itself are of a different design ,stone and stone colour and lack the floral relief sculptures of their predecessors.

3. STAINED GLASS

It is fair to say that the stained glass to be found in John's Lane is not of outstanding worth. Most of the glass work comes from the Myher company of Munich, imported through the offices of their Irish agent, Joshua Clarke (Butler, p.150, 1983). Other glass work comes from the Harry Clark Studios, which Jeremy William's states as an example of the decline of the studio (William's, p.147,1994).

However the church contains one of the cities most beautiful examples of stained glass work, that of St. Augustine meeting his mother St. Monica, by Micheal Healy. The commission for the window was given to Healy in 1934. It was originally to be situated in a different area of the church and today is partially blocked by a light fitting and it's effect is lessened due to the metal screens placed outside the glasswork.

4. NOTE ON SS. PETER & PAUL

In 1859 an architectural competition was held in Cork for the design of a new church in the city . Although Pugin & Ashlin's design did not win the competition, it was won by Cork architect John Hurley , they were awarded the contract . this was the first of several controversies to dog the partnership . The church was built to replace an old penal chapel on Carey's lane of Patrick's Street . However the church is quite large even though it is hidden away between narrow streets and lanes . The ability of Pugin to over come difficult site plans is a trait of

his design dexterity and ingenuity , which is equally apparent in the design of John's lane and more so in Cobh Cathedral .

The church has an impressive entrance off the street and is constructed in imposing sand stone (from the near by Glanmire quarry) and finished as well as highlighted with limestone dressing . This colour differential is used to good effect but not stretched to the limit of design aesthetic as in that of John's lane . The church's windows, are similar to those of John's Lane, in both size , design and the use of colorful stone . The design comprised of a 232 foot high spire that was never built . All in all , the church seems to be more of an attempt to reproduce a pure Gothic form an earlier period then the later more elaborate work found on the other churches. This can be seen in various guises and in it's differences with Pugin's latter work which thrives on splendid rich forms both in decoration and colour .

This is not to say that the church is crude and lacks decoration , on the contrary however the decoration it's self is of an earlier gothic type . Examples of this is the foreboding roof with it's large cross supporting beams , as well as the medieval windows on either side of the doorway which are exaggerated archery windows , which like the roof would be at home in castle fortifications . The plan for the church is very similar to that of the original plan proposed for John's lane, as it is the same form if the Dublin church were to have been longer and the envisaged north transept was to have been constructed .

5. COBH CATHEDRAL

Pugin and Ashlin's most important commission was received in 1867, in the same year that Ashlin married Pugin's sister . They received the commission after an architectural competition which again ended in controversy . There was outrage

on behalf of some of the other entrants , as the selection of the building committee was not excepted by some prominent entrants such as J.J. McCarthy and George Goldie . There was cause for suspicion as Ashlin and his family had strong links with the clergy and the committee . The budget for the project was set for £25,000, and this also was queried by entrants as the final cost of the project was £235,000, (with the construction continuing for a fifty year period) . Although the Partnership broke up in 1868 , Pugin and Ashlin continued to collaborate on the project and dominated the rest of their ^{careers} ~~careers~~ , this is especially true of Ashlin who after the disbanding of the partnership never returned to such heights .

The early drawings had the tower in the center of the western facade , a virtual copy of the design of John's Lane church Dublin . However the forceful truncated pyramid tower of the Dublin is replaced here with a taller less forceful more elegant pointed spire . The later designs have the tower moved from it's central position to the southern bay , which produced a greater dominance of the town sky line and intern a greater land mark for the entire harbor . The north bay is finished with a shortened pyramid that is a shrunken version of the tower found on John's Lane Dublin , and does not run to join the nave roof as might be expected and as was shown in an early elevation of the church with the proposed central spire . It is these aesthetic details that set Pugin & Ashlin designs apart from their counterparts .

The similarities between the two churches don't end with the western facade but can be found throughout the building . The use of Dalkey granite dressed with limestone , and the use of red marble columns . The use of different stone types to accentuate structural truths , stresses and areas of sculpted decoration . The use again of a cavernous doorway , and repetition of both form and simple colour throughout the design are all hallmarks of the Pugin design aesthetic . Another similarity is the fact that it was built over a long period , in this case fifty years . Construction commenced in 1867 and was not finished until some time after the 300 foot spire was added in 1915 . Although the church was usable from 1879 .

the interior was in 1893 cladded in Bath stone which allowed for the vast concentration of sculpture allowing the large alter to merge in to a informing decorative scheme.

The transepts similar to those of SS. Peter and Paul's in Cork , lends a great sense of drama to the interior as the arcades , triforia and all the naves detailed glory is carried across to the apse and large altar area . The height of the building is accentuated by the addition of elaborate flying buttresses .

As a finishing note the church which is presently been restored is one of the few that remain untouched by liturgical changes , and is a fine example of the late Victorian architectural period .

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