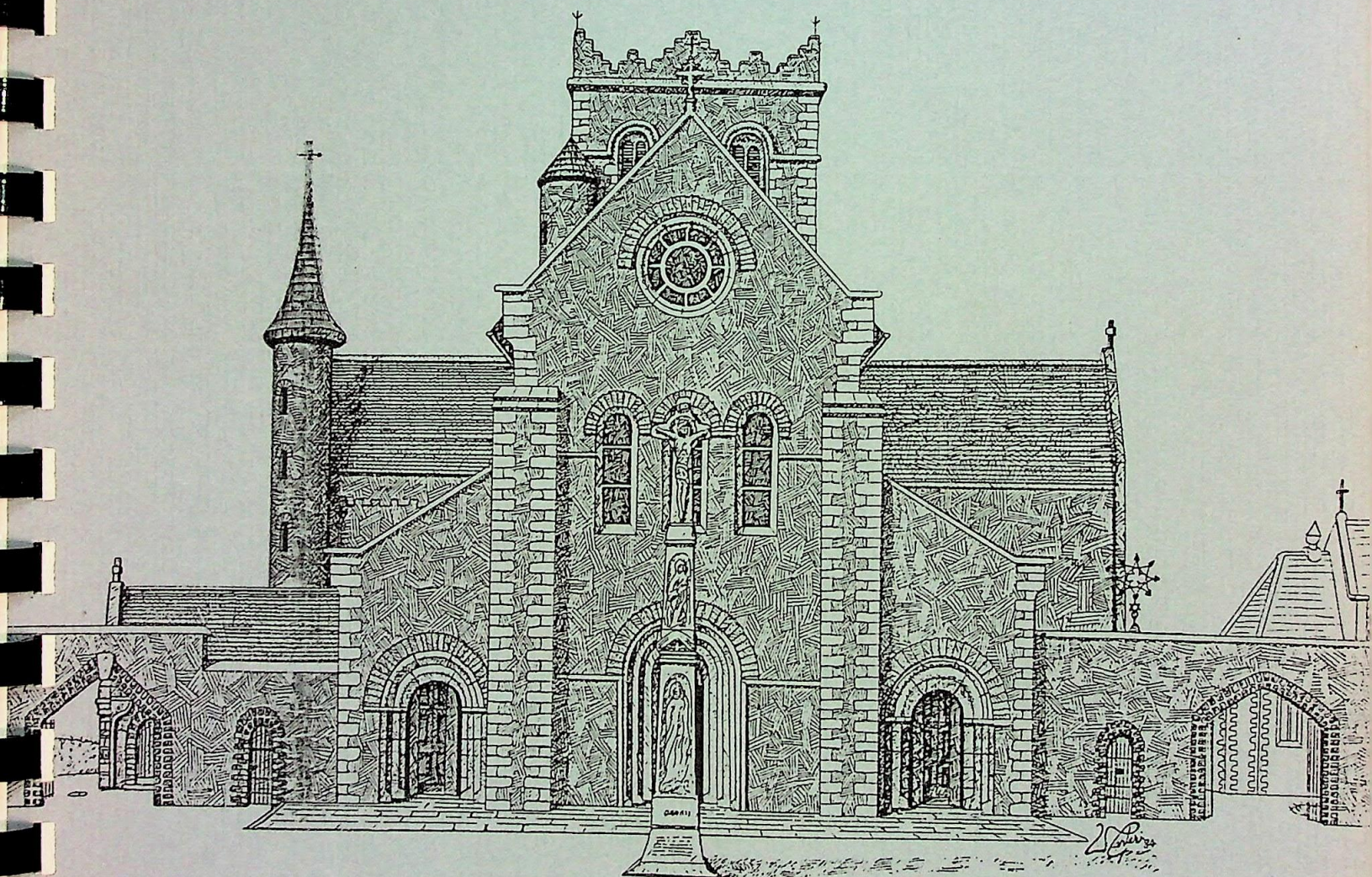


pugin and st michael's church

WALTER CARTER



"st michael's."



MOOS65 7SNC

WALTER CARTER

4TH YEAR

DEPARTMENT OF VISUAL COMMUNICATION

FACULTY OF DESIGN

May 1985

ACKNOWLEDGEMENTS

I wish to acknowledge the following people, without whose help I could not have completed this paper:

1. Mr. William Garner, of the Irish Architectural Archive, who aided me in finding the information sources, and helped me to formulate a plan for the paper. I also had cause to consult with him on later occasions.
2. Ms. Frances Ruane, who also furnished me with contacts, and helped in an advisory capacity similar to Mr. Garner.
3. Mr. Michael Fitzpatrick, local Historian in Gorey, who loaned to me the 1934 yearbook, and supplied me with other information on the background of St. Michael's, the people responsible for the erection, the donations and the accounts of the changes which have taken place since the church was built.
4. Mrs. Doyle-Hamilton, whose stories of the time of construction, in which her grandfather was involved, were passed on to her, and served to emphasise the 'human' element in the story of St. Michael's.
5. Lady Esmonde, who exhibited great pride in St. Michael's noble origin by reclaiming and maintaining the high altar, the pulpit and the old wooden railings, which were due to be dumped.
6. Canon John Gahan of Gorey, who tried, mostly in vain, to find any original records, or other material, relevant to the construction of St. Michael's. He did furnish me with an old floor plan of the interior, which had obviously been altered in the carrying out.

I thank all these people for their generous, willing help.

LIST OF ILLUSTRATIONS

1. Pugin's satirical drawing of a 'castellated' gothic villa, in which he showed his contempt for the outrageously over-decorative castellated style. (pg. 3)
2. An illustration of, what I would consider, a typical pointed Christian church of the 'true' type designed by Pugin. (pg.11)
3. Illustration of an early grecian temple using wooden logs as upright supports. Pugin considered this the most barbaric type of structure which gave all subsequent Greek temples their 'wooden' appearance. (pg. 11)
4. An example of the 'beautification of construction' principle professed by Pugin. Magnificent 'flying buttresses' of the gothic style. (pg.15)
5. An example of the 'concealment of construction' technique employed by designers in the 'Pagan' style; flying buttresses concealed by a costly 'screen'. (pg. 15)
6. An example of the gaudy, constructed decoration, of a bulbous 'Pagan' spire, typical of the tudor period. (pg.17)
7. An example of a true, severe, Christian spire which, unlike the 'bulbous' steeple, results from the actual necessary construction of the appropriate covering for the church tower, and is therefore the actual, 'real', roof of the church tower. (pg. 17)
8. Pugin's sarcastic illustration of a church showing an impressive, false and showy, front to the public gaze which disguises ¹"a very meeting house"; ¹"a room full of seats"; Pugin hated this 'sham'. (pg. 18)
9. Pugin's diagram slamming the specially constructed 'false', dome of St. Paul's, London. (pg.18)

10. Pugin's illustration of two versions of the same window, showing, very effectively I think, how the size of stones employed in construction alters the apparent scale of a building. (pg.20)
11. Pugin's famous frontispiece to "Apology for the Revival of Christian Architecture", including, among twenty-five others, St. Michael's Church, Gorey. He must have considered these churches his best to date. (pg. 23)
12. Illustration showing the very simplified plan of a 'heathen' temple; only the priests were allowed into the interior, while the 'congregation' remained without. (pg.26)
13. My own illustration showing a 'reconstruction' of the original high altar at St. Michael's which was destroyed with the coming of Vatican II. (pg.34)
14. Old photograph showing a taste of what the interior of St. Michael's was once like. The patterns on the nave arches, and the murals, can be seen. (pg.36)
15. Photo showing the original state of the side altar of Our Lady in the north transept at St. Michael's.(Pg.40).
16. A diagrammatic illustration of the pillars used in the nave arcade at St. Michael's.(Pg.42).
17. Later photograph of the same side altar as in illustration 15 showing how the murals were plastered over and the wall re-painted a dark mustard colour (Pg.44).
18. More recent photo showing the new table-like altar (the bottom section of the original high altar) and the 'Micro-wave' oven type tabernacle further back in the apse (Pg.44).

NOTES TO THE TEXT

The numerals with which I identify the quotations, or references, throughout this paper correspond to their respective book numbers in the Bibliography; e.g.

1. Direct Quote: "The natural covering for a roof"¹
Book No. 1: "True Principles of Pointed
(or Christian) Architecture"
by A. W. Puginetc.
2. Reference: Seeing this fact in print³ convinced me
In this case the numeral means that it was in
Book 3 ("Souvenir Year-Book 1934: Church of
St. Michael's" by John J. Rossiter P.P.) that
I read of this fact.

CONTENTS

Acknowledgements.

List of Illustrations.

Notes to the Text.

Contents Page.

Introduction.

<u>Chapter</u> :	<u>1</u>	The Designer	Page	1
		Summary of Chapter 1	Page	7
	<u>2</u>	His Principles of Design	Page	10
		Summary of Chapter 2	Page	21
	<u>3</u>	His Churches	Page	24
		Summary of Chapter 3	Page	30
	<u>4</u>	Saint Michael's Church	Page	33
		Summary of Chapter 4	Page	45
		Conclusion	Page	49
		Bibliography	Page	54

pugin and st michael's church

INTRODUCTION

Saint Michael's Church at Gorey, in Co. Wexford, is very much part of the history of Gorey and has fascinated me since I was a child. The thing which always impressed me about the church was its massiveness; it was built at the request of, and by, the people of Gorey who were then just emerging, in their poverty, from the penal days. It was a huge undertaking for the Gorey people but their faith, self-sacrifice and religious enthusiasm triumphed over all obstacles and ³ "their new parish church of St. Michael's, as it rose before their eyes in all its massive splendour, was to them a visible symbol of their religious emancipation and the victory of their faith. They felt now they might proudly raise their heads as they dared not do before in Gorey for many a generation".

On reading this quotation I was made aware of a 'romantic' heritage surrounding the building which, though I had always noted as impressive, I had always taken for granted. I was made aware of the incredible community effort involved in the construction and how it must have brought the people of Gorey closer together. I suddenly realised that I knew nothing about the church so I decided to use this thesis as a vehicle to find out more. I was intrigued to learn ³ that it was designed by the world-renowned architect Augustus Welby Pugin. A spectacular boast, I thought, for an insignificant village. I was later surprised to learn ⁴ of the numerous Pugin-designed churches dotted around the Wexford area. Pugin's Irish church work was initially almost confined to this area; possibly because he was first introduced into South-Eastern Ireland by his great English patron John Talbot (1791-1852), the 16th Earl of Shrewsbury.

In this thesis I would like to discover the character of the man who designed the church which I attend every Sunday. In the first chapter, entitled "the designer", I would like to build, in the reader's mind, an outline of the man's 'energetic' life history, his personality, and some of his more notable achievements.

In the second chapter, "his principles" I would like to look at, in more detail, his tastes and, more importantly, his arguments on which he based all his architectural decisions. This is in order to show his practicality.

In the third chapter I would like to show how the man's conversion to the Christian faith influenced his opinion of contemporary church design, and his own requirements of a church.

In the last chapter, after building up a picture of the designer, I would like to talk of St. Michael's Church itself; its style, and my opinions on some of the 'improvements' that have been made.

Before proceeding on to talk of A. W. Pugin himself, I would like to extend this introduction to give a historical background to the building of St. Michael's which I feel to be important, and which I hope will inspire in the reader the same 'feeling' for the heritage of the building as I myself felt on slowly unveiling its origin.

In relating the story of St. Michael's Church, it is important to mention that under the Penal Laws, (which prevailed during those years prior to construction), ³a Catholic could not buy land, or receive it as a gift. Only registered priests might celebrate Mass. Catholics were forbidden to teach in a school or enter a university. "The repeal of the Penal Laws began in 1774 but it was a long process and by no means over when "Emancipation" came in 1829. The old parish church of Gorey was known ³"St. Sillans", and was situated in the old cemetery of Clonattin in the parish of ³"Kilmachilogue" (the old Irish name for the modern parish of Gorey). It was re-dedicated to St. Michael in the thirteenth century, and was a chapel attached to the Deanery of Ferns until 1560. From 1620 to 1800 the ruling landlords (The "Ram" Family) would not permit a Catholic church to be built in Gorey. The priest who lived in Kilanerin had to journey to and from Gorey to celebrate Mass. He did so in the little church of St. Sillans as the property on which it had been erected belonged to the Earl of Courtown and not the Ram family. Then tragedy; ⁷between the months of May and August, 1798 (the rebellion), forty chapels in Co. Wexford were burned by the Orange faction, including the one at Gorey.

Many of the 'erections' which replaced the humble churches, after the rising, were poor in the extreme, but they provided shelter for the congregations until more worthy buildings could be provided. The Reverend Patrick Synnott (a native of Tanner Hill, in the parish of Piercetown) was appointed Parish Priest of ³"the United Parishes" of Gorey and Kilanerin in 1814 and he laboured untiringly until his death in 1845. This fanatically enthusiastic priest knew the great need for a church in Gorey. With the aid of Sir Thomas Esmonde Bart, a dear friend and the only Catholic gentleman with landed property in the neighbourhood, he succeeded in purchasing land from a Lord Mount Norris. Sir Thomas presented the Right Rev. Dr. Keating, Bishop of Ferns (and of course the Catholics of Gorey) with four acres of land, rent free forever, subject to a perpetual obligation of having an annual Anniversary High Mass and Office offered for deceased members of his family.

By a rare stroke of fortune they procured the services of one of the most eminent architects of his day to design the church, the famous Pugin, himself a recent convert to the Catholic faith. The next major problem to be surmounted was that of the colossal expense and labour which would be involved. Sir Thomas Esmonde and his family donated generously and their donations should never be forgotten. From Rev. Patrick Synnott came £1,000 which must have taken years of devoted collections and subscriptions all throughout the parish to amass. The shopkeepers, farmers, tradesmen, labourers and even the poorest individuals all contributed by their money and free labour to build St. Michael's church. (Mrs Doyle-Hamilton, "The Brakerna", R.I.P., who passed away since I began my research, told me how her grandfather, Laurence Doyle came from Edgeworthstown, Co. Longford to build St. Michael's church in 1839). (He probably worked alongside other good quality stone-masons under the supervision of a man named ⁶Pierce; either Robert or Richard; I found the name to vary in different articles. He worked in Wexford and Pugin knew and trusted his skill in supervision). The expense of horse-work alone was estimated at about £1,200 (unfortunately I could find no accounts or records relating to the construction; they may have been kept at a "Ballinastragh" House which burned to the ⁷ground). The Rev. Fr. Purcell, a curate of Gorey deserved mention for his enthusiastic inspiration to the people of Gorey in their task. When he died in

Camolin in 1870, his remains were interred (as he had always requested) in the precincts of St. Michael's, and a memorial slab still fittingly perpetuates his memory. The foundation stone was laid on August the 12th, 1839 by Sir Thomas, beginning the great task which would take two years and nine months. The first load of stone was brought from Tara Hill by a townsman, ⁷John O'Connor, on a donkey cart. Large timber framed carts were used to convey the huge granite pillars from Wicklow, which now form two majestic rows, separating the aisles, and arched together. There was no machinery to lighten their burden, as each stone was cut and faced by first quality stone masons.

At last the great day dawned and crowds began to gather by the hundreds from all parts of the country on foot, horseback and all types of horse and donkey drawn vehicles. The new church was filled to overflowing and many had to be satisfied with standing in the church grounds just to be present at the dedication. The Right Rev. Dr. Keating performed the ceremony and preached to a very happy and grateful congregation. Rev. Patrick Synnott and Sir Thomas had also been preparing to build a convent and schools for the poor children of Gorey, and provision had been made in the planning of St. Michael's for an adjoining convent. Pugin designed the convent also and it was built simultaneously with the church. On completion Fr. Patrick Synnott, with the sanction of Dr. Keating, Bishop, invited the Loretto Nuns to Gorey. The invitation was accepted, and the first community, with Mother Benedicta Somers as Superior, arrived from Rathfarnham in ³1843. A small chapel had been provided for them in St. Michael's subject to their taking care of the church. St. Michael's was Pugin's first cruciform (cross shaped) design (probably due to his recent conversion). It's massive squat tower and the hewn stone interior is bold and striking, and it is ranked as one of the architectural beauties of Ireland.



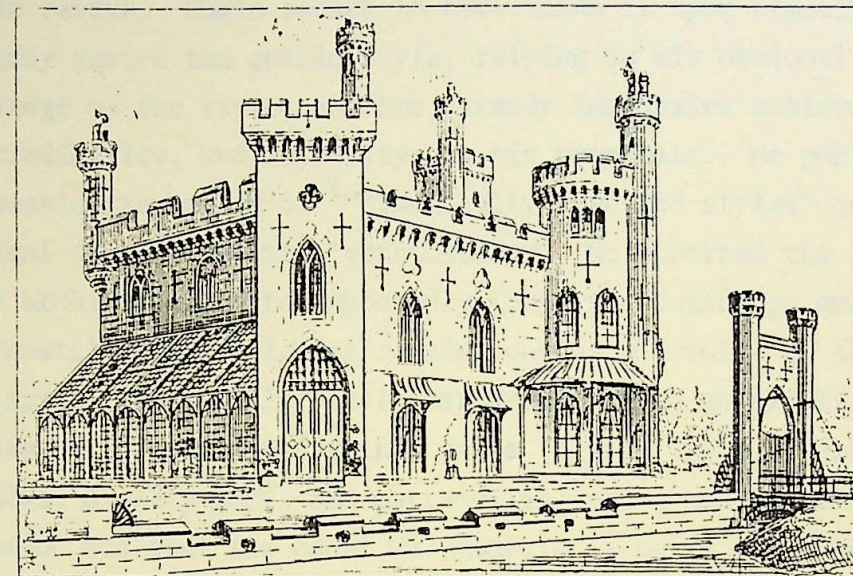
Augustus Welby Pugin was born on the 1st March, 1812 at his father's house, Store St., Bedford Square, London. His father Augustus Charles Comte de Pugin had ⁶fled from France during the revolution and settled in London where he married an English woman Catherine Welby. Augustus Charles Pugin was himself an expert and successful architectural illustrator whose ¹"Specimens of Gothic Architecture" (1823-5) and ¹"Examples of Gothic Architecture" (completed by A.W. Pugin after his father's death) long remained important source books. He had entered the London office of John Nash at a time when the gentry were commissioning 'picturesque' castellated residences (houses styled on castles). Nash himself hated this Gothic style; ⁶"one window costs more trouble in designing than two houses ought to do". So Charles Pugin became his Gothic expert and also inspired his own son Welby Pugin, then in his teens, with an enthusiasm for the same architecture. The young Pugin married at the age of nineteen. His first wife ⁹Miss Ann Garnet, 17, died in childbirth. A year later, while still not twenty-one, he married his second wife ⁹Miss Louisa Burton who died in 1844. For four years after that, Welby managed his household of six children alone. He remarried in 1848, a Ms. Knill, and had two more children. His health was failing at this time, and his mind was starting to become depressed; ¹"I have passed my life thinking of fine things, studying fine things, designing fine things and realised very poor ones". After a last year of bad illness, he died of a seizure in 1852, at the age of forty.

Welby Pugin had had no formal architectural training, save working alongside his ¹father for a short time. After an unsatisfactory period as a set-designer at Covent Garden, and while still in his early twenties (1835 approx.), Welby Pugin ⁶converted to Roman Catholicism, decided to devote his talents to architecture and settled in Salisbury, where his career began. After his conversion, he rapidly established a reputation as an architectural illustrator and ornamental designer in the Gothic style. His practice became enormous and he was making what he himself described as a ⁵"fine income". It must have been a very large one for

an Architect because not including his charitable and ecclesiastical gifts (such as the church at Ramsgate, which must have cost him many thousands of pounds), he managed to set aside a substantial portion of his annual income for careful investment. He had an immediate success¹ in 1836 with his book "Contrasts; or a parallel between the noble edifices of the fourteenth and fifteenth centuries, and similar buildings of the present day; showing the present decay of taste; accompanied by appropriate text!" (He compares a village in 1440 with the same village as it would appear (architecturally debased) in 1830's-40's showing the decline of taste).

Many agreed with the statement that there was a "present decay of taste", but not necessarily with Pugin's proposed remedies. The 'impurities', or confusion, in the architecture and decorative design of the time (the result of thoughtless use of ill-understood conventions of style, inappropriately applied, according to Pugin) was generally acknowledged. Pugin, in his painstaking masterpiece, "The True Principles of Pointed or Christian Architecture", laid out a detailed sequential analysis of the problem and put forward an exclusive cure. After the success of this book, his fanatical enthusiasm for gothic architecture carried him forward on a wave of exhausting success. He reported jubilantly in February 1838 that he had⁶ "accepted commissions for no less than ten churches in England and two in Ireland" (one of which must have been St. Michael's). During seventeen phenomenal years he designed, or built, over a hundred buildings (many for which he designed every detail; furniture, tiles, stained glass, fabrics, metalwork, woodwork and sculpture), wrote and illustrated eight major books (of which I feel "True Principles" to be most important) which changed the whole course of the Gothic revival, produced all the gothic details for the Houses of Parliament at Westminster, and established a thriving business for the production of metalwork and stained glass of his own design.

Pugin's argument in "True Principles", first published in 1841, by John Weale,¹ "a characteristic blend of commonsense and bigotry" had a profound effect on the subsequent development of nineteenth century architecture and design. Pugin's stress on the integral relationship between style,



(FIG 1)

function and ornament; his fanatical insistence that ¹"there should be no features about a building that are not necessary for convenience, construction or propriety" (suitability to their intended purpose); that ¹"style must respond to the needs of society, the climate of the country and the materials available for construction" established new criteria. For Pugin however, all these criteria were fulfilled in only one style, the style based on ¹"the perfect principles of mediaeval Christianity", pointed architecture. Pugin seemed to have a strong belief that it was not an architect's place to invent, ¹"as perfection admits of no improvement" (in the case of his pointed architecture), but to revive. Pugin seemed to have taken it upon himself to single-handedly revive the gothic style, relying on his obviously thorough knowledge of the style, and his already impressive achievements to add credibility, and authority, to his proposals. He publicly declared his passionate hatred of ¹"classically inspired styles" and was very critical of contemporary 'gothicizing'. He abhorred the infusion of Greek architecture into supposedly 'English' buildings and felt that the 'castellated' style was running out of control. He showed his feelings on the 'castle' style sarcastically in an excellent ¹illustration of a castellated gothic villa (fig. 1) with towers for the chimneys, a sally-port, and port-cullis, and a conservatory. His objection was that the house was modelled after a structure originally necessary, and only suited to, defence; to him the notion of designing, building and living in such a structure was a lie; the port-cullis was, more often than not, a fake (could not be raised or lowered), and the drawbridge the same. They were only for show, and of course he hated that as it breaks his own great rule that there should be no unnecessary features added on to a building merely for effect; ¹"sally-ports, out of which nobody passes but the servants, and a military man never did go out"; ¹"watch towers where the housemaids sleep".

Pugin's venomous attacks on contemporary architecture, even more strongly stated in his book "An Apology for the Revival of Christian Architecture" (1843), evoked strong reaction. In this book he blamed the universities as a source of 'tainted' design and the architectural offices as spreading agents for this poison; (cross-breeding of foreign styles, e.g. Greek and English), but the commonsense of his criticisms, the man's obviously brilliant grasp of the structure and ornament of gothic architecture which could

be seen in his own buildings, and perhaps the sheer intensity of his own belief, convinced his contemporaries and "Apology" had an immediate effect on contemporary architectural practice and theory. In practice,¹ the huge programme of church rebuilding and renovation during the second half of the century, much of it carried out by Gilbert Scott, (a supposed disciple of Pugin's, of which he had many) largely reflected Pugin's interpretation of gothic architecture. Pugin could be linked with "Ruskin", whose influence on public taste was a phenomena of the time, and his theory of architecture as an expression of religion and ethics. He could also be linked to both Ruskin's and William Morris' attitude to contemporary industrialisation in which the gothic style was seen as a reflection of a healthier and better society.

Pugin dismissed virtually all recently erected buildings as 'flashy' and 'gaudy' with the exception of Barry's new Houses of Parliament¹ ("The morning star of the great revival of national architecture") for which he designed the immense amount of ornamental detail. Although he had an impressive list of beautiful buildings to his credit (twenty-four of which can be seen in the frontispiece to "Apology"), his reputation today rests solely on the Houses of Parliament. To most people his name seems to be synonymous with them. His reputation, even at the time of designing, was and still is stronger than that of Charles Barry, the man hardly anyone would remember, but who drew up the plans for the Houses of Parliament. Pugin's first architectural work,¹ after his conversion, was his fortunate collaboration with Charles Barry (later "Sir" Charles) on the Houses. The competition called for a building in the gothic style, and Pugin's knowledge of this style had come to Barry's notice. Pugin formed a partnership with Barry, and it was while he was working on these drawings that he was preparing the plates for his book "Contrasts". The Houses of Parliament were a massive, 'lengthy', undertaking and after winning the competition Pugin's work on these buildings continued on alongside all his other commissions. The Barry-Pugin partnership was a good one; they seemed to work together almost as one person. Out of this partnership came the finest interiors the gothic revival was to produce¹ (even though they were not truly gothic in style, but based on "true principles"). They were,⁶ "a resolved statement of victorian preferences", so Pugin's 'tight' gothic views were flexible according to the design brief. Pugin produced one design after another; ¹he

said he produced 2,000 for the House of Lords alone". The importance of Pugin's contribution depended as much on his sound understanding of contemporary methods of manufacture as it did on his admiration for, and knowledge of, mediaeval art. To Sir Charles Barry, the building owes ⁶its clarity of plan and its efficiency, the good 'sound proofing' of its interiors from the noise of the outside world, the spaciousness of its rooms, and the "dramatic quality given them by their delicate detail". All the details are inter-related; ⁶"the interior of the House of Lords is remarkable in many ways, but most important is the impression it gives of being the work of a single artist".

This was testimony to the good quality of the working partnership the two men had; Barry with his genius for planning would probably send sketches to Pugin of certain parts or features which Pugin would then elaborate, detail and perhaps even see through to completion. Pugin's function therefore seemed to be that of a specialist, an expert consultant (on retainer) on gothic detail. The Houses of Parliament were, for Pugin, almost literally a life's work; just as his career had begun with his collaboration with Barry on the competition drawings, so it ended too (with his death) while he was still working on details of the vast building, then in progress.

Sir Charles Barry apparently had a warm affection for Pugin, and it was at Barry's house that Pugin first showed symptoms of the sad mental illness that was to cloud his last days. He first showed physical symptoms of decline in mind and body early in 1852, and in a letter to a Mr. Minton, a close personal friend and a tiler whose ¹"St. Stephen's Tiles" Pugin considered to be the finest, he wrote; ¹"if you saw your old friend so reduced as I am - thin, trembling, hollow-eyed, changed and yet working tremendously at times".

Pugin's manner was seemingly very brusque, but he obviously had wonderful powers of persuasiveness, and could make himself fascinating when he liked. He never associated himself with any 'professional' bodies, and when he was nominated for membership of The Royal Academy, was not elected; a harsh rejection for such an enthusiastic man who had contributed much.

Religious controversy always interested and excited him more than anything else. In 1851 he engaged on a work (written) with which he intended to secure mutual charity and understanding between rival Christian faiths. It was never published; in fact it was never finished as one of the first serious delusions he later suffered from was that this 'understanding' had already become an accomplished fact. Insanity manifested itself when he one day¹ described, with great minuteness of detail, the wreck of five vessels sunk in trying to reach the entrance to Ramsgate Harbour - an event that never occurred. His conduct alarmed Sir Charles Barry who called in a doctor, and this led to his being placed under restraint, for his own good. Later he was removed back to his own residence, to be nursed faithfully by his wife but, he never rallied, and on the 14th of February, 1852, on the same day as died the Duke of Wellington a few miles off, he passed away. By his three marriages he left eight children. His eldest son Edward Welby Pugin took on the father's practice, and his widow was given a pension on the civil list. The list of his works is vast (many of which, true perfectionist that he was, Pugin felt should have been better), but on reviewing his life, shortly before his final illness, Pugin singled out his writings as his most important achievement.

SUMMARY OF CHAPTER 1.

In this first chapter I looked at the short life, and character, of Augustus Welby Pugin. Having had no formal architectural training he was obviously a natural designer, his love of the Gothic style⁶ inspired by his father. He was obviously a true perfectionist, always harshly critical, not only of his contemporaries, but also of himself. I greatly admire the man's self confidence; his open and unafraid, near slanderous, blasting of much of the contemporary, 'popular', architecture. It is obvious that he cared greatly for architecture, and was constantly worried about the increasing influx of foreign styles, and thus the degradation of the true Christian (English) style. This anger, over the foreign 'pollution' of the English style, was directed very much² at the universities; there, tutors, themselves already 'tainted' by "pagan" inspirations, passed

their contaminated views on good design to young, impressionable students of architecture; future architects, who might one day become tutors themselves, and pass on their "tainted" experience to more young students. I think Pugin thought of his contemporaries as 'victims' of the universities; part of a vicious circle with architecture suffering all the while. Pugin himself never claimed to be a creator, or innovator of architectural design; he was more a 'revivalist' of ancient, proven and therefore 'perfect' techniques. It was Pugin's ability¹ to assess "wonderous" foreign architecture objectively, I think, that kept his own English style so severe and pure. I must admit that his views sometimes seem a trifle fanatic; particularly the manner in which he expresses them; reminiscent of the proverbial "Bible-thumper" in days of old. He was obviously a very persuasive man, his own great achievements lending qualification to his criticisms. His great writings were so simple as to appear common sense in their analysis, yet they influenced many generations of architects to come, laying down instructions for the production of "perfect architecture". He influenced our own⁴ J. J. McCarthy (nick-named "The Irish Pugin") who adopted Pugin's principles and with the help, on occasion, of Edward Welby Pugin, carried on the revival in Ireland. Although Pugin has to his credit an impressive list of magnificent achievements, his name, today, is nearly always associated with the Houses of Parliament, at Westminster. This was a project on which Pugin worked, alongside Sir Charles Barry, throughout his life, and alongside all his other commissions. The impression that he created the 'Houses' unaided was probably given by related tales of over-enthusiastic fans. His interiors for the 'Houses' departed⁶ from the true pointed style showing his willingness to adopt other styles (as in the case of St. Michael's) provided that construction was carried out along his true principles. The choice of Romanesque or Norman Gothic, at St. Michael's was a complete departure from the pointed style, and unusual for Pugin. His practice became too huge, I feel, for one man to handle; he was working on numerous projects simultaneously, travelling continuously and consulting with his builders. I think it was such tremendous success for an untrained amateur (no university training) which caused jealousy and ill-feeling in professional bodies¹ such as The Royal Academy who refused him

membership. His life was tragically short; due I feel to, firstly, his ⁶getting married at an early age, taking on the responsibilities of full manhood, including managing a family on top of the strain of his expanding practice; and secondly ²his constant worrying about the state of architecture and his battle to revive perfection. The deadly enemy; stress. To me it seemed as if the great man, with energy spawned from enthusiasm, burned himself out.

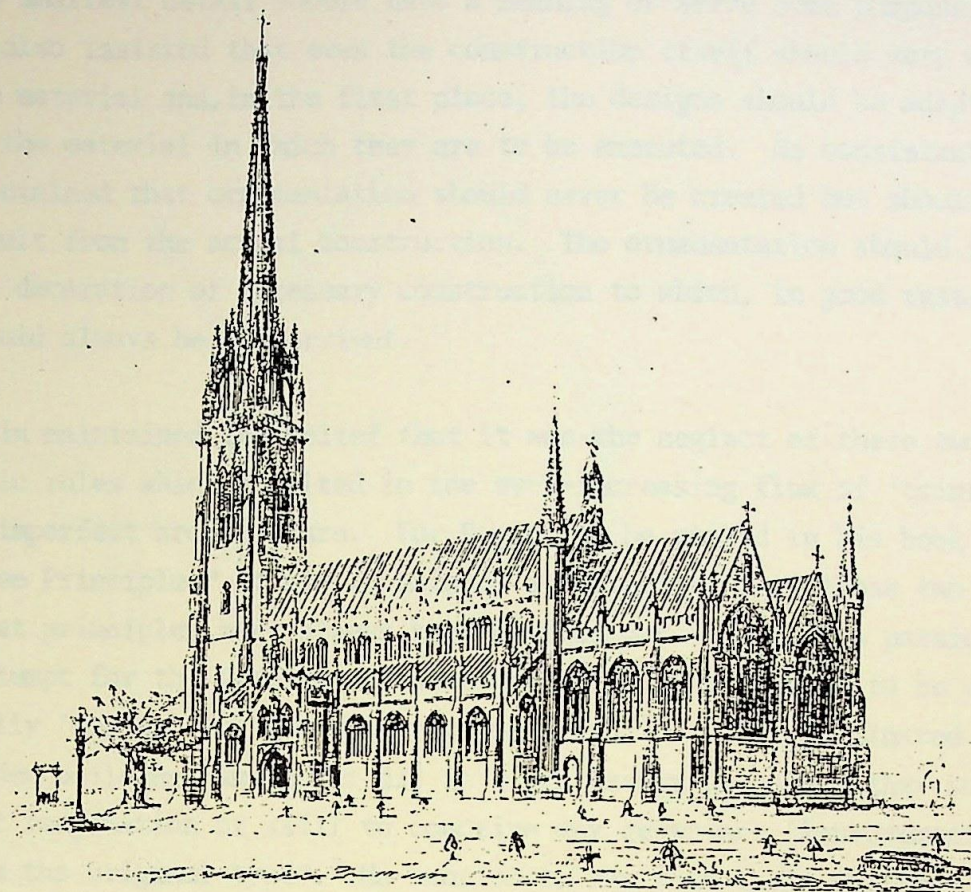
HIS PRINCIPLES OF DESIGN

"The True Principles of Pointed or Christian Architecture" by A.W. Pugin was a landmark in his tragically short career, and also in the gothic revival. In this book he analysed contemporary 'popular' styles of design, criticised their faults, and laid down practical guidelines for the production of 'perfect' architecture. In the following chapter I will give an account of some of his main arguments; a full list would be almost endless as he gave acute directions to achieving 'perfection' in every aspect of construction, from the building itself right down to the internal metal, glass, fabric and woodwork. Though the materials, the size of construction and the problems of production were different in each of these areas, Pugin based all of his design decisions on his two great principles of design which were:-

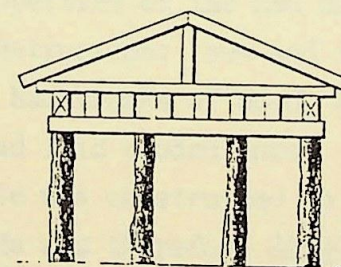
1. ¹"That there should be no features about a building which are not necessary for convenience, construction or propriety".
2. ¹"That all ornament should consist of enrichment of the essential construction of the building".

Both rules have one thing in common; the omission of unnecessary details added on purely for 'effect'. Pugin always had a hatred for 'falsity'.

Rule No. 1 simply means that architectural features should never be 'tacked' onto a building purely for visual effect; every feature must serve a purpose. He said himself that his contemporaries were obsessed with symmetry; they had to have two of everything, for 'balance', even if one fulfilled the need. For example, if a main building required a side-wing to be built for, say, the accommodation of servants, Pugin's argument was that designers of the time were unable to resist the temptation to add the shell of another half, on the other side to maintain 'uniformity', or balance. In Pugin's own, typically witty, words; ¹"what can be more absurd? Because a man has a real door to enter his house by on one side, he must have a mock one through which he cannot get in on the other". What Pugin was saying was why build the second structure at all when it is unnecessary and often costly.



(FIG 2)



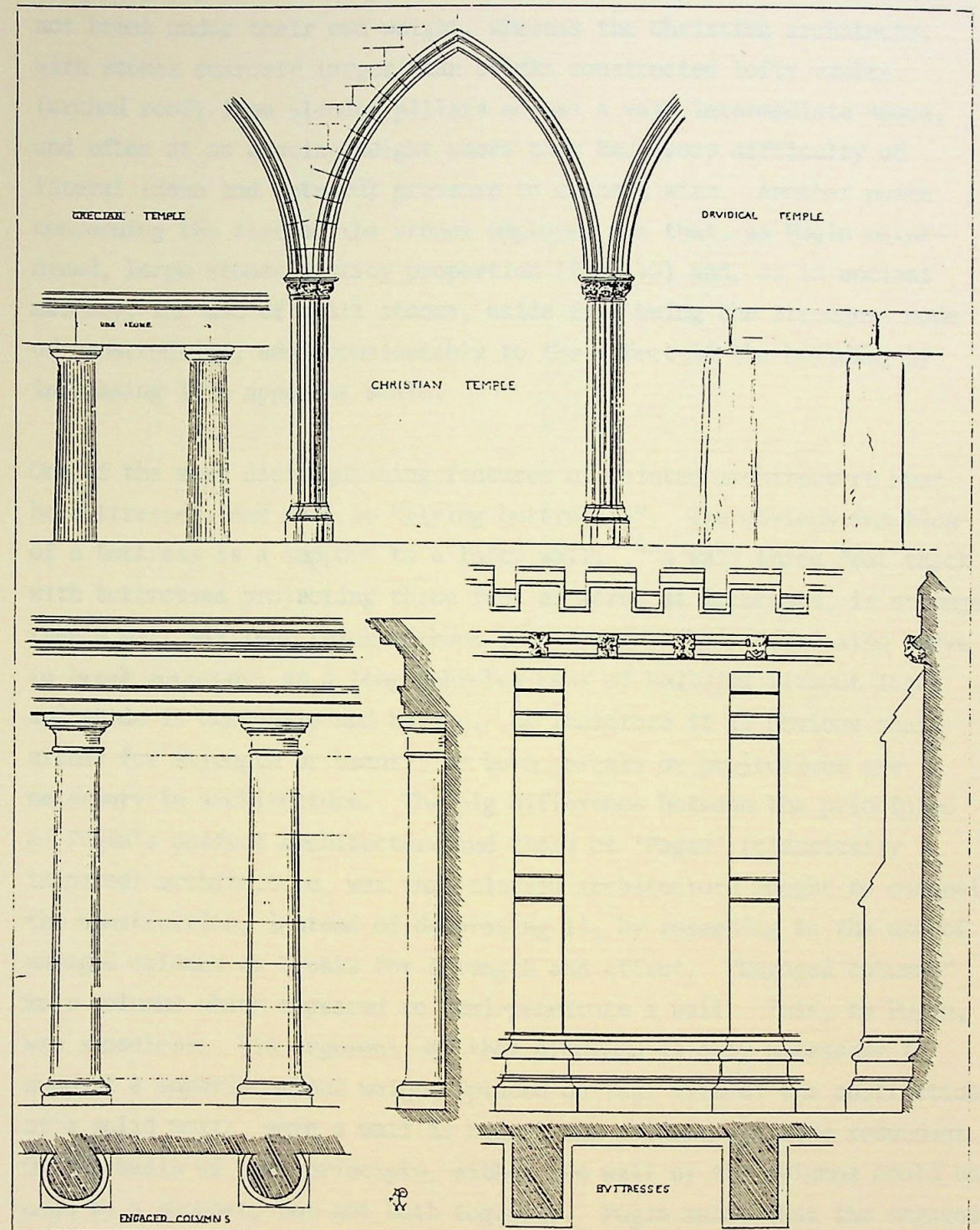
A Wooden Building the origin of Greek Temples.

(FIG 3)

Rule No. 2 has a similar meaning but refers specifically to the area of ornamental design. Again, as with rule 1, he insisted that even the smallest detail should have a meaning or serve some purpose, and he also insisted that even the construction itself should vary with the material and, in the first place, the designs should be adapted to the material in which they are to be executed. He consistently maintained that ornamentation should never be created but should result from the actual construction. The ornamentation should form the decoration of necessary construction to which, in good taste, it should always be subservient.

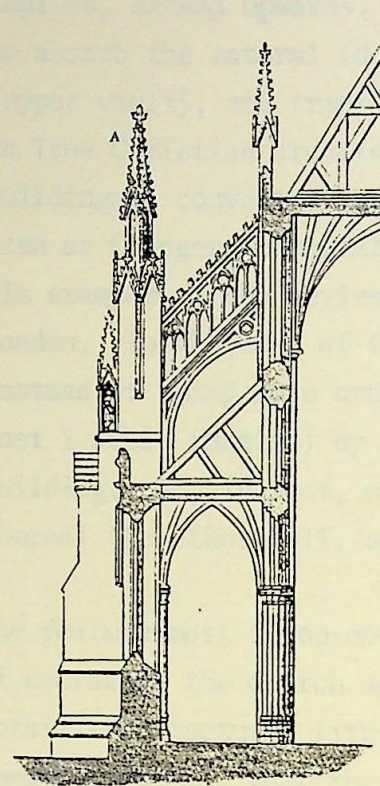
Pugin maintained the belief that it was the neglect of these two basic rules which resulted in the ever-increasing flow of 'tainted' or imperfect architecture. For Pugin, as he stated in his book "True Principles" it was in pointed architecture that these two great principles have always been carried out. He held a passionate contempt for the Grecian architecture which he expressed to be essentially 'wooden' in its construction (fig. 3). ¹"It originated in wooden buildings and never did its professors possess either sufficient imagination or skill to conceive any departure (improvements) from the original type". He went on to say that their earliest buildings were probably composed of trunks of trees with lintels laid across the top, and rafters and a roof structure resting on them. Pugin believed this to be the most ancient and barbaric mode of a building imaginable. He felt it strange that when the Greeks departed from wood and progressed to stone, that the properties of the new material did not suggest to them some new method of construction; new and improved. But no, they set up stone pillars as they had trunks of wood, and they laid stone lintels across them as they had laid wooden ones; flat across. So, to Pugin the finest Greek temple was constructed on the same principles as a large wooden cabin. He was therefore disgusted with the infusion of Grecian motifs into contemporary English architecture, blaming it on ¹"blind admiration of modern times for everything pagan, to the prejudice and overthrow of Christian art and propriety".

In complete contrast to the Greek's wooden cabins, Pugin declared the pointed church as a ¹"masterpiece of masonry" (fig. 2), and admired the ancient masons for the great strength, and also altitude, which



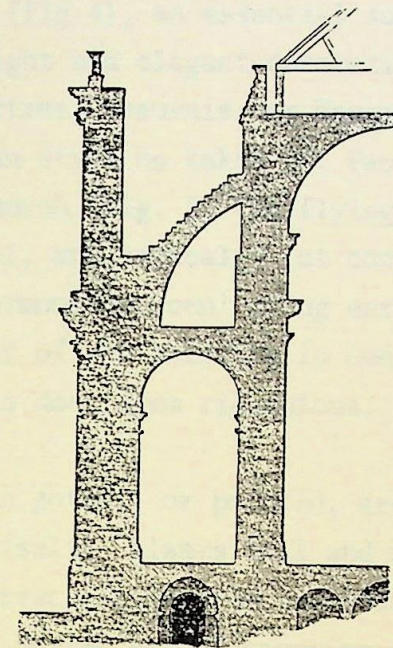
they attained with great economy of wall and substance. The wonderful strength and solidity of their buildings, according to Pugin, lay not in the quantity, or size, of the stones employed but in the art of their disposition. The Greeks erected their columns, like the uprights at Stonehenge, just so far apart that the slabs they laid on them would not break under their own weight, whereas the Christian architects, with stones scarcely larger than bricks constructed lofty vaults (arched roof) from slender pillars across a vast intermediate space, and often at an amazing height where they had every difficulty of lateral (down and outward) pressure to contend with. Another point concerning the size of the stones employed was that, as Pugin maintained, large stones destroy proportion (fig. 10) and, as in ancient masonry, the use of small stones, aside from being the strongest mode of construction, adds considerably to the effect of the building by increasing it's apparent scale.

One of the most distinguishing features of pointed architecture must be buttresses, and more so "flying buttresses". The obvious function of a buttress is a support to a lofty wall; ¹"a wall three feet thick with buttresses projecting three feet or more, at intervals, is stronger than a wall six feet thick without buttresses". Buttresses also serve to break monotony, as a long unbroken mass of building without light and shade is unsightly and boring. So therefore it is obvious that, either for strength or beauty, or both, breaks or projections are necessary in architecture. The big difference between the principles of Pugin's perfect architecture and those of 'Pagan' (classically inspired) architecture, was that classic architecture sought to conceal the construction, instead of decorating it, by resorting to the use of engaged columns as breaks for strength and effect. "Engaged columns" were columns which appeared to semi-penetrate a wall. This, to Pugin, was senseless; his argument was that a column is only necessary to support a superincumbent weight (placed on top) without the obstruction of a solid wall; when a wall is built, the columns are made redundant. On the basis of true principle, either the wall or the columns could be used as a support, but not both together. Pugin mused that the engaged column technique always gave the appearance of the columns once having been detached and the intermediate spaces filled up afterwards.



Section of a Pointed Church, with the Flying Buttresses decorated.

(Fig 4)

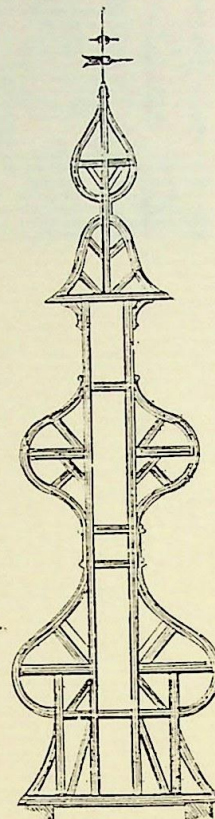


Section of St. Paul's, London, a Church built in the revived Pagan style, with the Flying Buttresses concealed by a Screen.

(Fig 5)

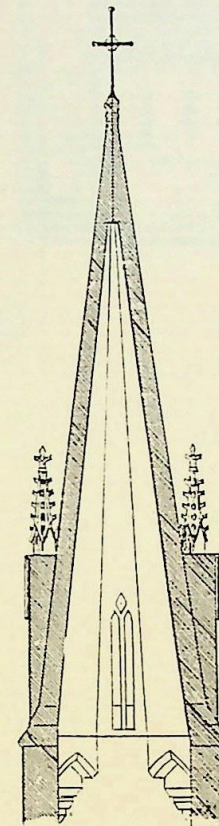
Pointed architecture does not seek to conceal construction at all, but seeks to make a feature of it, to beautify it. He makes a persuasive argument for the 'folly' of the ¹"revived pagan style" in his comparison of the treatment of the "flying buttress" between the pointed and pagan styles. Flying buttresses, as their name implies, extend upwards, from the tops of the massive lower buttresses, to absorb the lateral (down and outward) thrust of the nave groining (upper vault), and transfer it over the aisles to the lower buttresses. In True Christian architecture (fig.4), an essential support of the building is converted into a light and elegant decoration, as can be seen at Cologne Cathedral, Chartres, Beauvais, or Westminster. As his example of the revived pagan style he takes St. Paul's church, London. In the case of this church (fig. 5) the flying buttresses, instead of being made ornamental, are concealed (at considerable extra cost I would imagine) by an enormous 'screen' going entirely round the building. So, in fact, one half of the building is constructed to conceal the other half, and this does seem ridiculous.

The feature most synonymous with gothic, or pointed, architecture must of course be the church spire itself; always tall and magnificent in gothic architecture, literally reaching towards the heavens. Pugin demanded though, that the spire be the actual covering of the church tower and not an exaggeration for effect, as it would then be a lie as in the case of the gothic villa, in chapter 1. In "True Principles" he compared a true Christian spire with the 'bulbous' style steeple of the debased or pagan style (commonly found in the "tudor" period). His argument was very obvious and very convincing. Pugin considered the tudor steeple (which became the dominating form of the Dresden and Flemish steeples) to be of the worst possible taste. It would seem impressive if not for the impracticality, and costliness, of the design. The bulbous form does not result from the actual construction of the covering for the tower, but because of it's exotic shapes required special construction; costly and time-consuming. It now seems to fade to gaudiness before the severe purity of the true Christian spire in which the form and decoration are consistent with the true principle of constructing the actual, necessary, covering for the tower without adding on to the basic essential construction for the sake of ornament. He again takes St. Pauls, London as an example of constructed ornamentation; the dome that is seen from the outside (fig. 9) is not the dome of the church but a mere construction for effect. ¹"The upper part of



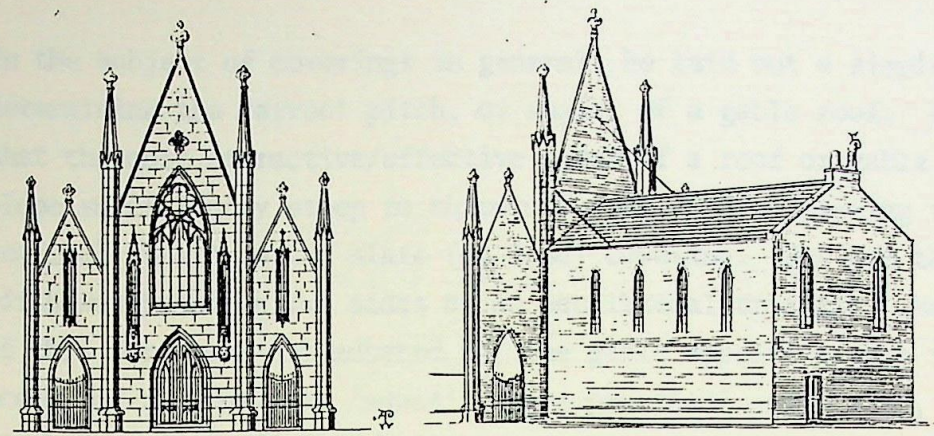
Bulbous Covering or Steeple,
in the debased style.

(Fig 6)

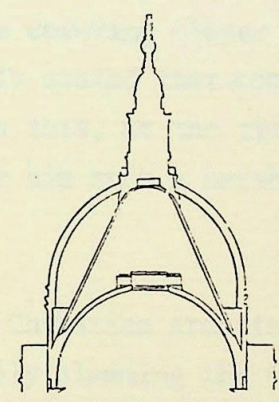


Spiral Covering or Steeple,
in the Christian style.

(Fig 7)



(FIG 8)



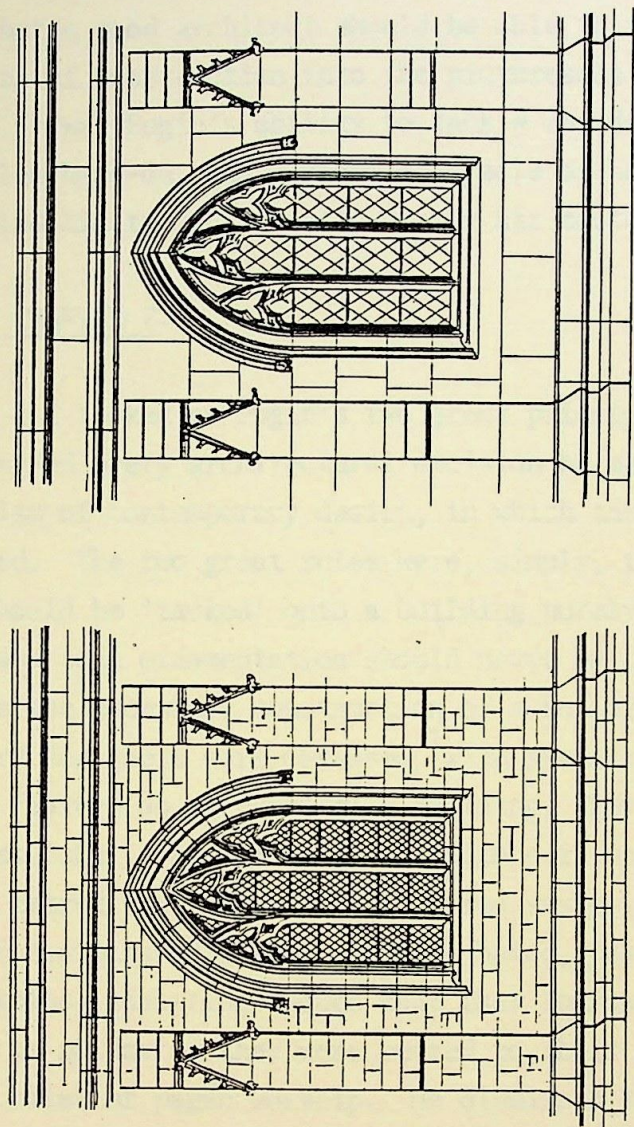
Section of the Dome of St. Paul's.

(FIG 9)

St. Pauls is mere imposing show, constructed at a vast expense without any legitimate reason". He was satisfied though that the dome on St. Peters was constructed on the true principles as it is the actual covering of the building.

On the subject of coverings in general, he laid out a simple rule for determining the correct pitch, or angle, of a gable roof; he maintained that the most attractive/effective pitch of a roof or gable end is ¹a slope sufficiently steep to throw off snow without placing too great a vertical strain on the slate (or lead) covering. For him this perfect pitch was based on two sides of an equilateral triangle. He stated that if this form were not adhered to, the gable appears either too painfully acute, or ridiculously 'squat'. In a practical sense also, the 'flat' pitched roof (aside from being extremely ugly in appearance) would be badly designed to resist the action of weather; particularly wind which could actually blow under the covering and lift it up. If the roof were too acute it would have a damming effect on the wind (hitting the side) which would place it in danger of being blown off also. When the roof is at it's perfect pitch, and height, the pressure of the wind is lateral and actually serves to force the covering closer to the roof. This was what Pugin meant when he constantly stated that a country's design should be suitable to it's climate. It was this, at the time innovative, thinking on such practical level which made him such a harsh critic of all contemporary design.

In his book "An Apology for the Revival of Christian Architecture" Pugin caused something of a sensation by ²viciously slamming the universities as a breeding ground for the 'poison' (of pagan imitation) which clouded the judgement of many young architects. Lectures were given by tutors, themselves admirers of the pagan styles, and so future generations of architects were infected, and so on went the vicious circle. He also condemned the sending of young students, filled with architectural knowledge, to study temples abroad, and to return to form new pollution sources. He was qualified to say how dangerous a trap this was, having once, as he recalled in "True Principles", almost fallen into it himself. ¹"Captivated by the beauties of foreign pointed architecture, I was on the verge of departing from the severity of our English style, and engrafting portions of foreign detail and arrangement". This was evidence of the strong pride he attached to a national architecture. He was 'rescued' by the advice of a revered friend, Dr. Rock. Pugin



(FIG 10)

dismissed foreign sources of inspiration; he always advocated that a student of Christian architecture should look to nature for inspiration (presumably because there is perfection in nature), and should also imbue (saturate) his mind with the mysteries of his faith. It may be the result of looking to nature that a lot of gothic churches appear almost 'organic', and though made of stone, appear light, almost weightless. Such an effect was a real challenge. Pugin thrived on this challenge; he probably got 'high' on it. Pugin believed that a good architect should be able to transform the difficulties of construction into the picturesque features of the building. It was Pugin's ability to tackle any difficult constructional problem head-on, and perform a miracle of beauty, and economy, which enabled him to consistently create his masterpieces.

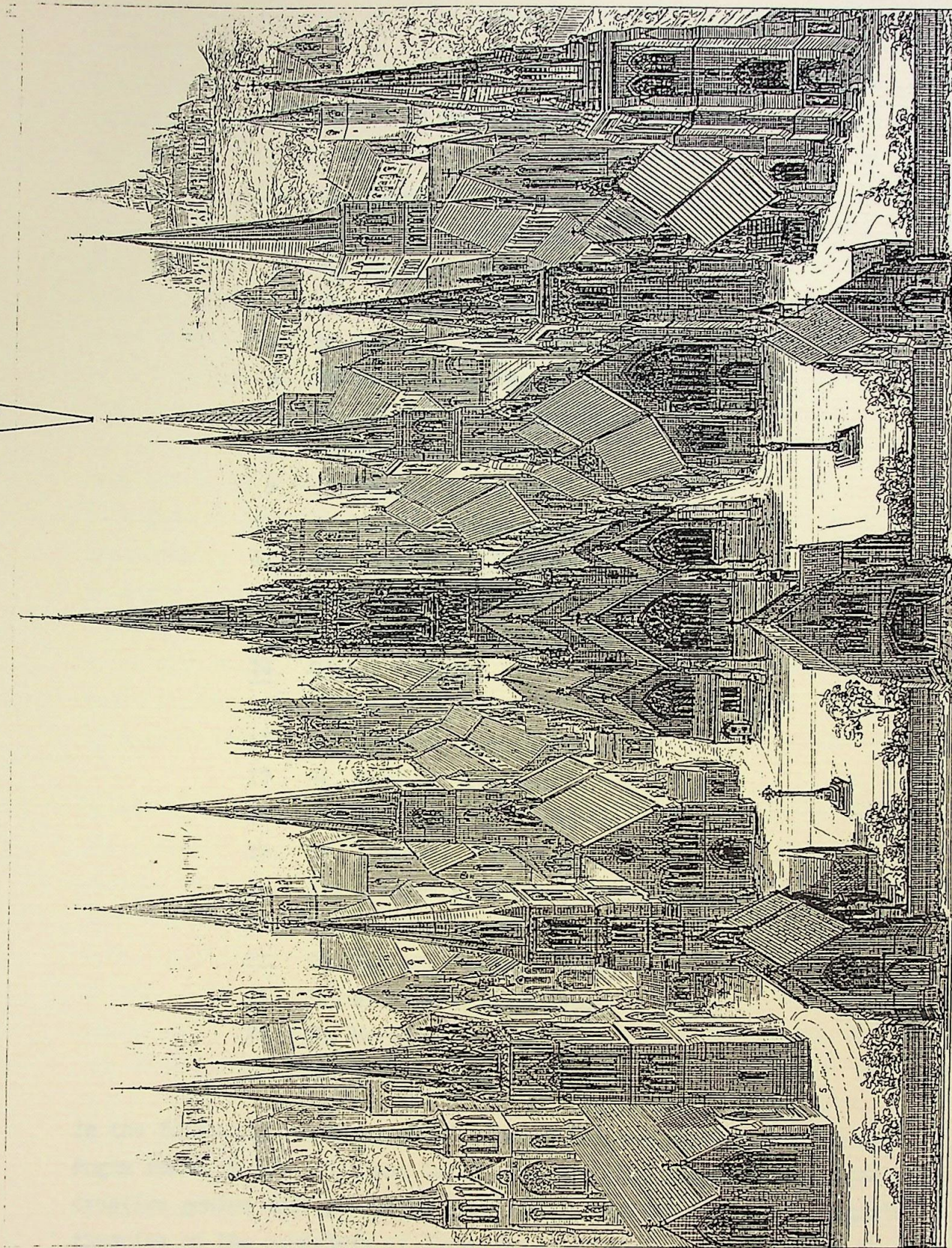
SUMMARY OF CHAPTER 2.

In chapter 2 I looked at Pugin's two great principles of design, ¹which governed every architectural decision he made, and some of his criticism of contemporary design, in which these principles were ignored. The two great rules were, simply, that no unnecessary features should be 'tacked' onto a building purely for 'balance' or 'effect', and that ornamentation should never be created but should result from the necessary construction of a building. He felt that contemporary designers were obsessed ¹with symmetry; if they had a functional feature on one side of a building, they had to have a functionless 'shell' on the other to balance it up. He professed loudly his hatred for classically inspired styles. He hated the new popular castellated style. He also hated, passionately, the Grecian temples, admitting though that they followed their own true principles in so far as they were suited to their purpose; the idolatrous rites of pagan worship. He dismissed them violently as totally unsuitable as sources of inspiration for English architects. To Pugin the most classic Greek temples were akin to large ¹'wooden' cabins, which, in appearance, they do resemble. The Greeks originally built their structures in wood, and when they changed to stone, as Pugin noted, they lacked the innovation, or imagination, to utilise the properties of the new material in new methods of construction.

They built in stone exactly as they had in wood. Actually, what impressed me about structures such as the "Parthenon", for example, was never their design, which I always thought of as being on the level of a child's building blocks, but the colossal size and weight of the slabs involved in construction. They defy the imagination as to how they could be humanly constructed. This was how the Greek buildings were impressive, and awe-inspiring to their 'congregation'; the direct opposite to the impressiveness of the minuteness of stone, and the patience,¹ involved in the construction of a Christian church. Comparing the buildings design-wise, though, I have to agree with Pugin as to the superior beauty of the Gothic English structure. The smallness of the irregular stone, with cut-granite corners, and the careful, skillful disposition of the stones gave buildings such as St. Michael's a strength equal to the Greek temples, in which the strength lay in the massiveness of the individual slabs themselves. Pugin's main fault with the classically inspired styles was¹ that they sought to conceal construction instead of exposing and beautifying it as in the obvious example of the "flying Buttresses" of the Gothic. This 'concealment' was often carried out at considerable extra cost. The way in which he talked of the "severity" of the Christian English style is consistent with the penitent nature of the faith itself. He spoke of the¹ "truth" in design; resisting the temptation, ever-present, to over-enrich. He was distressed by the sending abroad of young architects (by the universities) to study the wonders of foreign 'pagan' structures, by which of course they would be impressed; they would return to England, and in architectural offices act as spreading agents for the foreign styles. He could sympathise with their fate (unknown to themselves) having almost once fallen into this trap himself; after a trip abroad to view the wonderful foreign architecture, during which he became influenced, he almost departed from the severity of the 'bare' Christian style by over-enriching ornamentation. He was meek by no means and went for the jugular in his condemnation of certain houses of learning. He hated 'lies' in construction; functionless decoration to hide problems in construction. He thrived on the challenge, as he believed any good designer should, of turning these problems into the beautiful features of a building. His obsession with the severity, and purity, of Christian architecture also stems from his obviously strong pride in the English,¹ "National", style.

(FIG 11)

14



PL. THE PRESENT REVIVAL OF CHRISTIAN ARCHITECTURE.

PL. 14

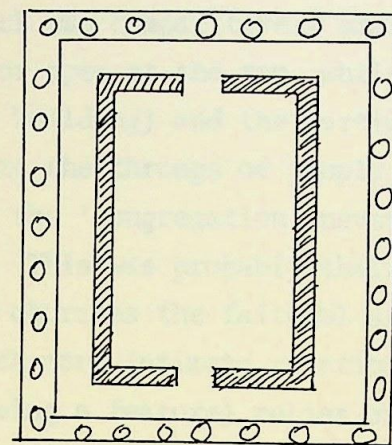
REFERENCES TO THE FRONTISPIECE (Fig. 11)

1. St. George's, London.
2. St. Peter's, Woolwich.
3. St. Marie's, Stockton.
4. St. Gile's, Cheadle.
5. St. Marie's, Newcastle-on-Tyne.
6. North Gate, St. Marie's, Oscott.
7. St. Austin's, Kenilworth.
8. Jesus Chapel, Pomfret.
9. Cathedral, Killarney.
10. St. Chad's, Birmingham.
11. St. Oswald's, Liverpool.
12. Holy Cross, Kirkham.
13. St. Barnabas, Nottingham.
14. Gorey, Ireland.
15. St. Marie's, Derby.
16. St. Alban's, Macclesfield.
17. St. Marie's, Brewood.
18. St. Winifride's, Shepshead.
19. St. Andrew's, Cambridge.
20. St. Bernard's, Priory, Leicestershire.
21. St. Marie's, Keighley.
22. St. Marie's, Warwick Bridge.
23. St. Wilfrid's, Manchester.
24. St. Marie's, Southport.
25. St. John's Hospital, Alton.

In the following chapter I would like to discuss the inspiration which Pugin found in his religious faith, and how this inspiration 'fired' his creative genius into producing such fine Christian churches. Pugin's theories on the propriety of Christian architecture (suitability to its intended purpose) obviously went beyond the mere brick and stone of its construction. His own words were, that ¹both the external and internal

appearances of an edifice should be illustrative of, and in accordance with, the purpose for which it is destined". What he meant by this was that the exterior, and more importantly, the interior of a church should be designed in such a way as to create the correct atmosphere in which the rites of the faith could be conducted. He saw the building of a church as a major undertaking (as indeed it should be) by man to honour and glorify God, and thus the building itself should be fitting to that purpose. Pugin's requirements of the 'level' of glorification present in these churches were that they should be ¹"as good, as spacious, as rich and beautiful, as the means and numbers of those who are erecting them will permit". He realised that it would be unreasonable to expect a few parishioners to erect as sumptuous a building as would the clergy of a cathedral, and anyway such a building would break his rule, of propriety, as it would be out of character with it's intended use; a parish church. From reading his arguments it is evident that he clearly revelled in the beauty of a church, which he described as a tall tower on a massive base, supported by solid buttresses, rising and gradually diminishing, while growing in decoration, to terminate in a heaven-pointing spire surrounded by clusters of pinnacles, and forming a ¹"beautiful and instructive emblem of a Christian's brightest hopes". As he also noted, the spire served a dual purpose; it contained the bells to summon the congregation to the offices of the church and, with it's great height, acted as a beacon to direct them to the church doors.

In his book "True Principles" he laid out his intimate theories on how the interior of a church should be designed so as to create an atmosphere causing the faithful to reflect on the purpose of their presence; ¹"the spacious nave and aisles for the faithful, the oaken canopy (roof) carved with images of the heavenly host, and painted with quaint and appropriate devices - the impressive doom or judgement pictured over the great chancel (apse) arch, the fretted screen (fretwork partition separating nave from the choir) and roodloft (gallery over the cross) - the mystical separation between the sacrifice and the people with the emblem of redemption (cross) carried on high and surrounded with glory - the great altar, rich in hangings, placed far from irreverent gaze, and with the brilliant eastern window terminating this long perspective". This sounds like Pugin's typical formula for instilling in the congregation a sufficient mixture of awe and respect, and for preserving the mystery. This is certainly a description of the interior of Saint Michael's Church, Gorey, before the changes ordered by "Vatican II".



(FIG 12)

He had strong views on this subject concerning, once again, the use of pagan (Greek) or debased styles of architecture, either in, or as houses of Christian worship. In "True Principles" he compared a Greek temple (and it's intended purpose) with a Christian church with regard to the differences in faiths. He stated that not only were the details of contemporary churches borrowed from pagan, instead of Christian, antiquity but that the very plan and arrangement of the buildings themselves were fashioned after a heathen temple. The Greek temples were erected for idolatrous worship, and he demonstrated very convincingly, how they were suited only for this; only the priests could enter the interior (fig. 12) which was comparatively small, and either dark (no windows in the Greek) or open at the top while the peristyle (the rows of pillars around the building) and the porticoes (covered walks) were spacious to accommodate the throngs of people who assisted outside. The key word is 'outside'; the 'congregation' never actually entered the immediate area of worship. This was probably their method of maintaining the mystery. In Christian churches the faithful are within the blessed area of worship, and on much more intimate relationship with their Lord, and the church (darkness being a feature) relies on it's architectural design to maintain the element of mystery; ¹"the mystical separation (the physical distance between seating and altar in reality) between the sacrifice and the people". He stated categorically that Greek temples were utterly inapplicable to the purpose of a Christian church, and that it was little short of madness to attempt a 'cross breeding'.

Remembering back, for a moment, to his requirements of the amount of decoration required in a church, and his previously discussed hatred of 'falsity', we can see how the two views come together in his deep-rooted (since conversion) contempt of contemporary church construction with regard to the prevailing attitudes towards interior decorative propriety (suitability to it's purpose). He quoted contemporary churches as being ¹"pewed and galleried assembly rooms, decorated only with gas fittings and stoves". He realised it was not within the ability, nor was it the duty of, all men to raise vast and splendid churches, but that for any man whose wish it was to do so, and who undertook the project, there was a moral obligation that they render these buildings more vast and beautiful than those in which they themselves dwell.

He argued that contemporary churches were built without the least regard to tradition, to mystical reasons or even propriety. ¹"A room full of seats at the least possible cost is the present idea of a church". If any ornamentation was used, he felt it a mere show to catch the eye of a passer-by, and said it was a contemptible deception to hide the meanness of the real building. As is shown in his excellent illustration of the street-front and side views of the same 'church', he recalls often having seen ¹"a front gable carried up to a respectable pitch" (fig. 8) which led him to believe that what he was seeing was the true height and form of the building, but on turning the corner, found it to be a mere wall cramped in place, and that it concealed ¹"a very meeting-house, with a flat roof and low thin walls, perforated by mean apertures (window slits), and without a single feature or detail to carry out the appearance it assumed towards the street".

The severity of Christian architecture is opposed (as is the severe, bare and penitent faith) to all deception. Pugin believed it hypocritical to make a building erected to God appear better than it is by 'artificial' means. He felt it inexcusable to make a church appear rich and beautiful in the eyes of man, but full of trick and falsehood, which cannot escape the, all-seeing, eyes of God (to whom churches should be built, and not to man). In churches of the time, he believed that all that did not catch the eye was neglected; ¹"a rich looking antependium (a wall-hanging) often conceals rough materials, a depository for candle-ends, and an accumulation of dirt, which are allowed to remain simply because they are out of sight. In Pugin's own view, each man should build to God according to his means, but not practise 'showy' deceptions. It was better to do a little substantially (and therefore consistent with the truth) than to produce a great (but 'fictitious') effect. He abhorred the modern cement and plaster constructions, revelling instead in the feeling of reverent awe created by the ¹"rubble wall and oaken rafter".

He consistently expressed the opinion that lack of money, ²"the plea of poverty", was not always acceptable. In his book "Apology" he speaks of Ireland, declaring his disgust at the money wasted here on "burlesques" of classic or pointed design for churches. He also slams, in the large towns, the ²"lavish display of the vilest trash about the altars"; most offensive and costly, while in the rural districts there is ²"extreme poverty, dirt and neglect". He lashed out at a recent erection at Ardagh,

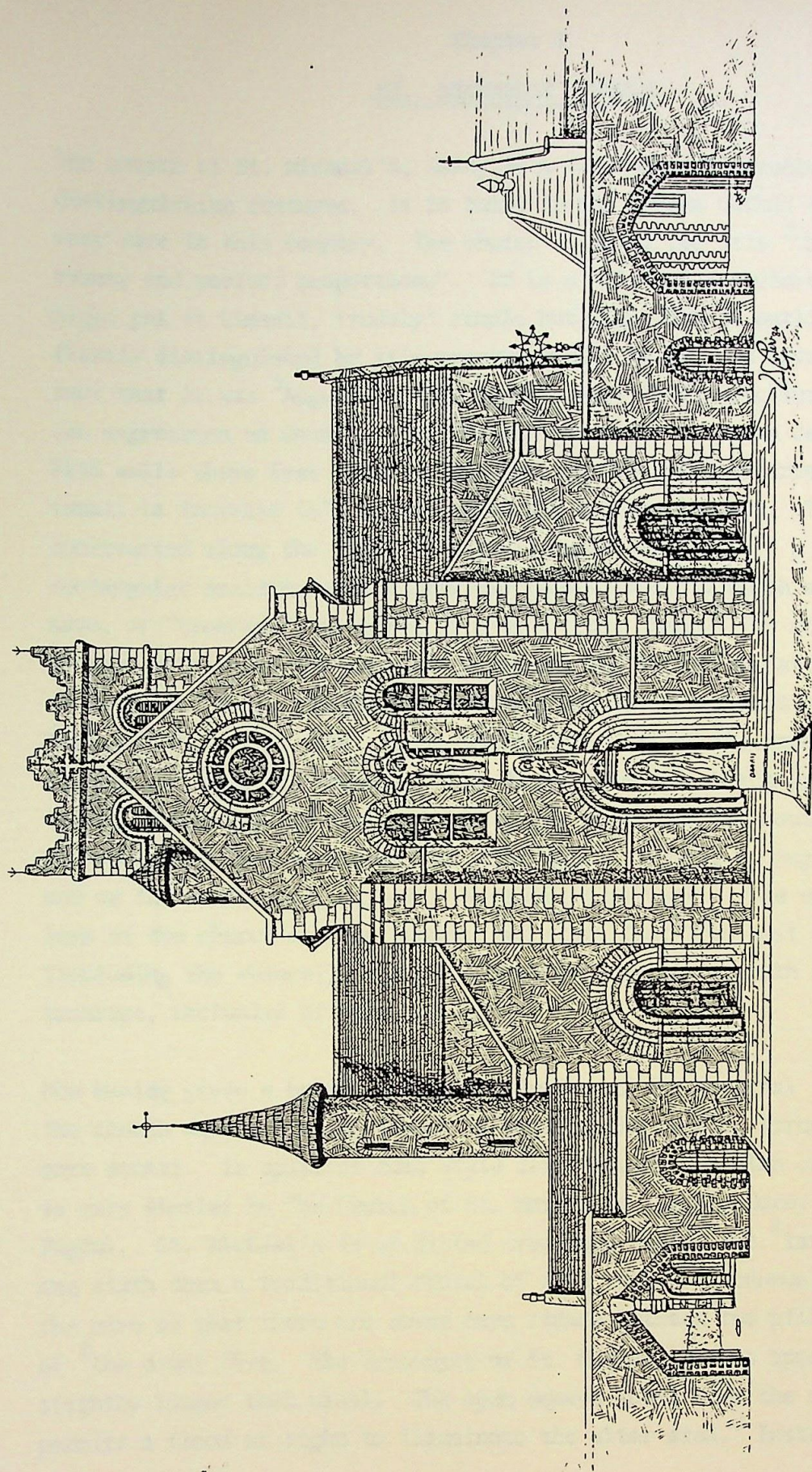
saying it was a bad copy of St. Pancras' new church in London; ²"a wretched compound of pagan and protestant styles". He slammed the Irish Journals who lavished praise on this, and similar structures, boasting of them as examples of national skill. Pugin did not see anything 'Irish' about these importations of English and foreign ²"abortions". He argued that if the clergy and gentry of Ireland had one spark of real national feeling, they would revive and restore the old solemn buildings which are scattered throughout Ireland, and are associated with the holiest and most honourable recollection of her history ('The land of Saints and Scholars' I presume). Many of these buildings, according to Pugin, were rude and simple, but massive and solemn. They harmonised perfectly with the wild and rocky locations in which they were erected. Pugin did not have very much of an opinion of the Irish clergy, who often, it seems had his designs altered to suit their own purposes, sometimes throwing the design of the church 'off'. In a letter he wrote to the Earl of Shrewsbury, concerning St. Aidan's Cathedral at Enniscorthy (not yet completed at the time) he said; ⁴"I regret to say there seems little or no appreciation of ecclesiastical architecture among the clergy. The cathedral I built at Enniscorthy has been completely ruined. The new Bishop has blocked up the choir, stuck the altar under the towers and the whole building is in a most painful state of filth. The sacrarium is full of rubbish and could hardly have been worse treated if it had fallen into the hands of 'Hottentots' (a native South-African race). I see no progress of ecclesiastical ideas in Ireland. I think if possible they get worse. It is quite useless to attempt to build true churches, for the clergy have not the least idea of using them properly".

He felt strongly that ²the 'real' Irish ecclesiastical architecture would be revived at considerably less cost than was presently being squandered on the construction of 'monstrosities'. He was appalled at the ignorance and apathy of the clergy on this most important subject. He also felt this was a tragedy, because he greatly admired the Irish people over all other Catholic nations; men ²"whose faith no suffering could defeat, who would rise before daybreak and traverse miles of country to assist at the divine offices, and would only too gladly hail the return to the solemn rites of their forefathers". This was the (romantic I thought) esteem which he held for the Irish; a people, he felt, who would fully enter into the spirit and use of the ancient buildings, if they had them; a people worthy of solemn churches.

SUMMARY OF CHAPTER 3.

In this chapter I examined how his new found Christian faith inspired his church design, and also dictated certain design decisions. The Gothic church plan¹¹ was full of symbolism (which is true of many styles); the direction in which the church faces is East; "the quarter of the Nativity, the Sacrifice, and the Second Coming of the Redeemer", and therefore the direction in which the eyes of the faithful should be turned. The entrance porch symbolised the penitent life through which lay the Kingdom of Heaven (the interior).¹¹ "The 'body' of the church represented an ark, or ship (the word 'nave' meaning 'ship') on it's wave tossed way through the troubles of this world. "The chancel or apse stood for "the church in Heaven, and beyond, the altar where the Eucharist is continually offered; a visible representation of where Christ, our High King, ever lives" to intercede for us. But "death separates the church on earth from the one in Heaven, so a screen separates the Chancel from the Nave"; however, death was vanquished by the Cross of Christ, so a large crucifix, or "rood", surmounts the screen (often called the "rood screen"). The very crucifix form of certain churches represents "Our Lord's atoning death on the cross". Aside from these symbolic features, Pugin had very particular criteria in mind to create an atmosphere beneficial to the rites of the Christian faith. He clearly had very romantic notions about small,² mortal men erecting, by the sweat of their brows, buildings of special beauty to honour and glorify God. He did not, of course, expect a small number of poor people to be able to erect magnificent, rich structures nor did he demand this; but he did demand that¹ those who undertook such a task, produce the very best possible, within their means without 'showy' deceptions of course. Again, under his two great rules, Pugin demanded that a church never be so hypocritical as to appear better than it really is by artificial means. He stated that in some churches, rich wall hangings for example often hid rough materials, perhaps even rubbish; such as an alcove containing old candle ends etc. The 'showy' front was often a 'lie';¹ "what is out of sight of public gaze is often neglected". Pugin obviously designed his churches with the all-seeing gaze of God in mind to whom deception was impossible. He did not mind an interior being 'plain' so long as it was truthful of it's simplicity. Apparently St. Michael's was never very highly finished inside, but it was beautiful

and truthful along true principles. There was certainly atmosphere; the disposition of the windows giving a mysterious effect and also one of intimacy. The altar, the sacrificial area, was emphasised and mystified by the flood of light under the crossing from the open tower; the seating of course being a sufficient distance from the altar to maintain the mystery. Pugin pointed out the difference between Christian churches and heathen, 'pagan' temples of greece,¹ with regard to purpose, as being that in the pagan temples only the high priests were allowed inside the (small) sacrificial area; the 'congregation' remaining outside, while in the Christian church the congregation was required to be inside the intimate area of the building. He also felt that contemporary churches were ¹"a roomful of seats at the least possible cost". I felt this statement a bit harsh and sweeping, even for him, but certainly containing an element of truth. Often, the buildings were erected at considerable cost, but could have been 'rendered' more effective for less. This, Pugin felt, was the case in Ireland, ² where he felt the clergy did not have the slightest notion of ecclesiastical design. He was disgusted at how some of his plans were altered drastically in the carrying out (I cannot say if, or how much, St. Michael's was altered as, even if I had the plan, Pugin often submitted 'loose', sketchy drawings ⁵ preferring to let construction 'evolve' in consultation with his builder). He felt the clergy in Ireland had no national pride or they would ² revive the ancient, massive buildings dotted about the country which were rudely simple but solemn; that, to me, sounded like a model for St. Michael's. He seemed to admire greatly the Irish people, whom he saw as strongly devoted Christians deserving of magnificent, solemn, buildings, which they could put to good and proper use.

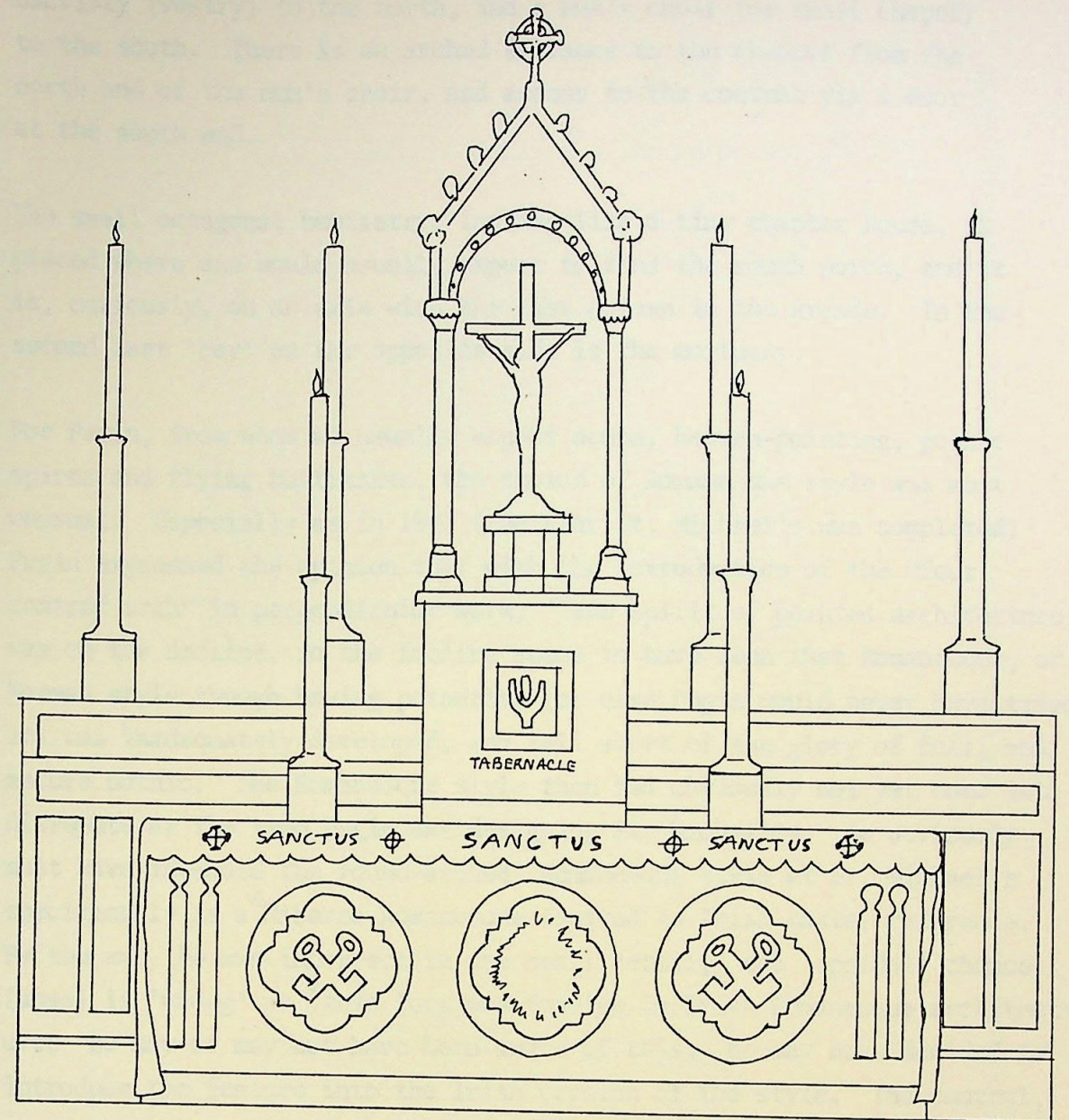


"st michael's."

ST. MICHAEL'S CHURCH

The church of St. Michael's, Gorey is a very unusual structure and has many distinguishing features. It is built in the Norman Gothic style; a style very rare in this country. The church is noted for its ³'massiveness, beauty and perfect proportions'. It is a 'blocky' structure; as Pugin might put it himself, 'rudely' simple but dignified in outline. It is firstly distinguished by its massive square tower, and also, by the fact that it was ³Augustus Welby Pugin's very first cruciform church (an expression no doubt of his recent conversion to roman catholicism). With walls three feet thick on average, it was built of irregular stone (small to increase its scale), with cut granite corners. The church was constructed along the lines of the old roman basilicas; a simple long rectangular building with a nave and side aisles, to which a transverse nave, or "transept", is added to form a cross shape. The altar was placed at the junction of the nave and transept, and behind the altar was an apse, or chancel. In St. Michael's, a strong and characteristically Irish round tower, with conical roof, rises immediately west of the north transept, and at the east end, the chancel. Also built onto the church are, a small octagonal "Baptistry" at the west end of the nave, and the south side of the church (which ⁴may have been the south porch, typical of Pugin's designs), and on the north side, directly opposite, a mortuary. The exact proportions of the church are one hundred and sixty feet from east to west (including the chancel), and sixty feet from north to south across the transept, inclusive of nave and aisles.

Now having given a brief visual description of the external 'face' which the church wears, I will attempt to analyse the church, structurally, in more detail. In spite of some style differences, the plan of St. Michael's is very similar to The Church of St. Mary's at Tagoat, Gorey ⁶(also by Pugin). St. Michael's is an aisled cruciform church but ⁴larger by about one sixth than a traditional church of this type. An unusual feature of the nave is that there are seven bays (space between two pillars) instead of ⁴the usual five. The transepts of St. Michael's also appear to be slightly longer than usual. The open square tower over the crossing permits a flood of light to illuminate the altar area. Instead of the



(FIG 13)

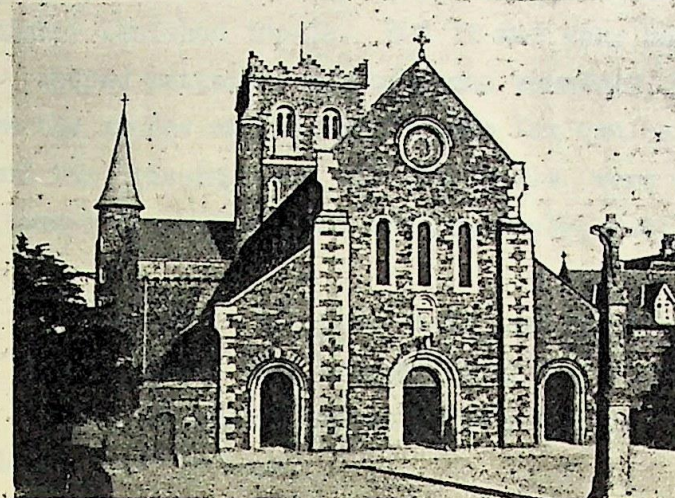
ORIGINAL HIGH ALTAR.

⁴traditional small chapels to either side of the chancel, there is a sacristy (vestry) to the north, and a nun's choir (or small chapel) to the south. There is an arched entrance to the chancel from the north end of the nun's choir, and access to the convent via a door at the south end.

The small octagonal baptistry, looking like a tiny chapter house, is placed where one would usually expect to find the south porch, and it is, curiously, on an axis with the last column in the arcade. In the second last 'bay' on the opposite side is the mortuary.

For Pugin, from whom we usually expect acute, heaven-pointing, gothic spires and flying buttresses, the choice of Romanesque style was most unusual. Especially as in 1842 (the year St. Michael's was completed) Pugin expressed the opinion that with the introduction of the "four centred arch" in perpendicular work, ¹"the spirit of pointed architecture was on the decline, so the feeling seems to have been that Romanesque, or Norman style though having potential (or else Pugin would never have tried it) was inadequately developed, and fell short of the glory of full, and mature Gothic. The Romanesque style then had obviously not yet come into disrepute at the time Pugin was designing St. Michael's. He obviously must have intended the round-arched, Romanesque style at St. Michael's specifically as a ⁴Hiberno Romanesque (suited to Irish taste) reference. By the way, he was incorrect in one small detail; the 'apsidal' chancel (apse) is 'wrong' as ⁴this form was foreign to Irish Romanesque architecture; he may or may not have been aware of this; he may have decided to introduce the feature into the Irish version of the style. The central, square, tower was possibly suggested by a late mediaeval, Irish friary tower, as were the stepped battlements, and the turret at the north-west angle of the north transept must have been inspired by an Irish round tower (in spite of its rather French-type conical roof). The church seems full of anachronisms, that is, certain features seem to be from different periods, and different styles. The result of this mixture is that the overall appearance of the church seems to have been inspired by some ancient Irish churches in which (as in certain Scottish churches of transitional style) Romanesque detailing is developed within a Gothic framework.

Michael Fitzpatrick 14 Cluainin Gorey.



EXTERIOR ST. MICHAEL'S CHURCH, GOREY.



INTERIOR ST. MICHAEL'S CHURCH, GOREY.
(FIG 14)

The west end is very similar to St. Mary's, Taguat, but for it's rounded openings, and the fact that it has three doorways. The succession of chamfered 'orders' on the entrances has ⁴the same sense of repetition but pleasant linearity that is an almost constant feature of Pugin's design-style.

The church, typical of his principles of Christian severity, was apparently never very highly finished inside. But it was very beautiful until the Chevrons (v - shaped pattern), diamonds and roundels, which were formerly stencilled on the arches of the nave arcade (as can be seen in fig. 14) and all around the crossing, and all the murals, were painted out. Then it suddenly looked desecrated, and unfortunately, dull.

The internal roof structure is still worth looking at; beautiful ⁹"queenpost" gilded timber roof trusses (like the church at Bree) supplemented by rows of arched braces between purlins, and by posts with struts below the tie-beam.

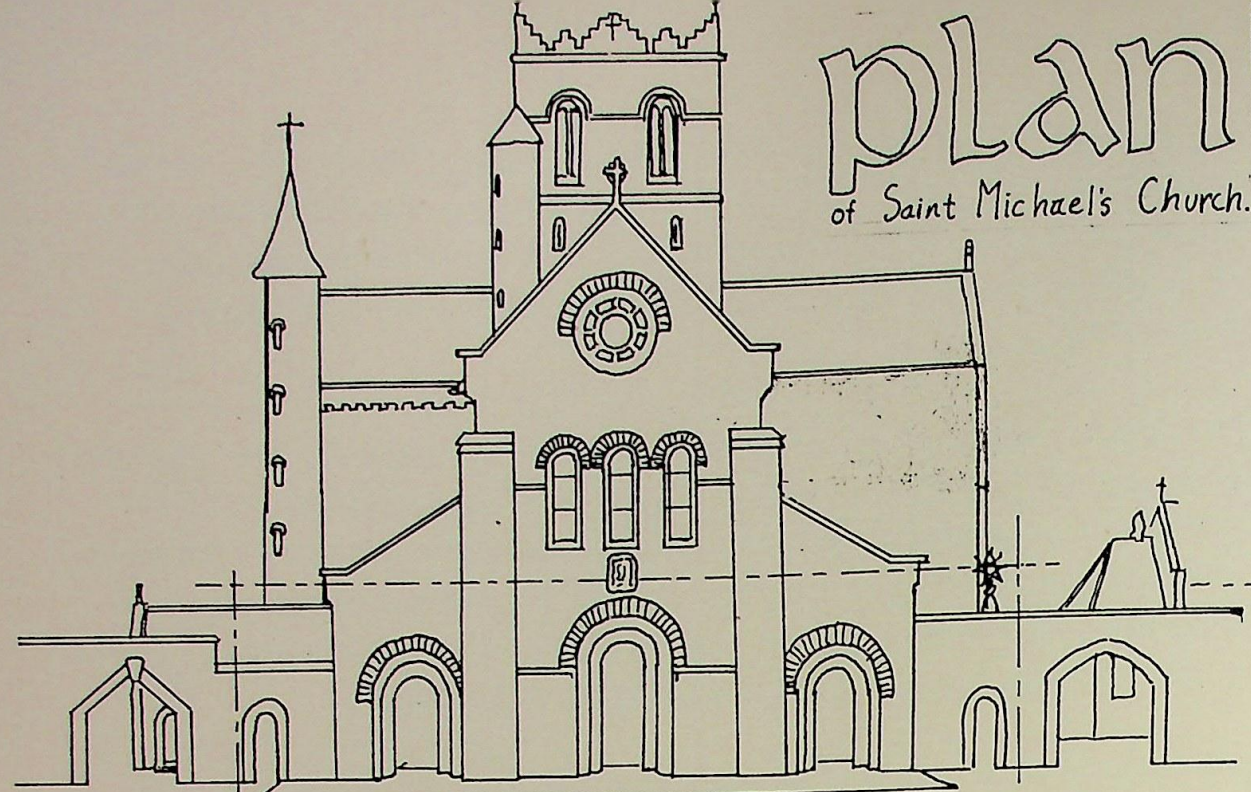
The capitals of the pillars are scalloped and the bottoms simply moulded round. But all these features that remain still do not make up for the loss of the effect of the interior when it was 'whole'. As with so many of his other great works, the pattern of lighting inside the church was inspirational, and mysterious, culminating in a flood on the altar, at the crossing, under the open tower; ¹"preserving the mystery". I was still very young when any of the decoration was still present, and I do remember, now, that it was a very solemn church, internally, as well as (now only) externally.

A lot of the beautiful decorative features, furniture, chalices, the altar, the stained glass windows etc. were all generous gifts, some laboured on at great length, with enthusiastic care, especially for St. Michael's.

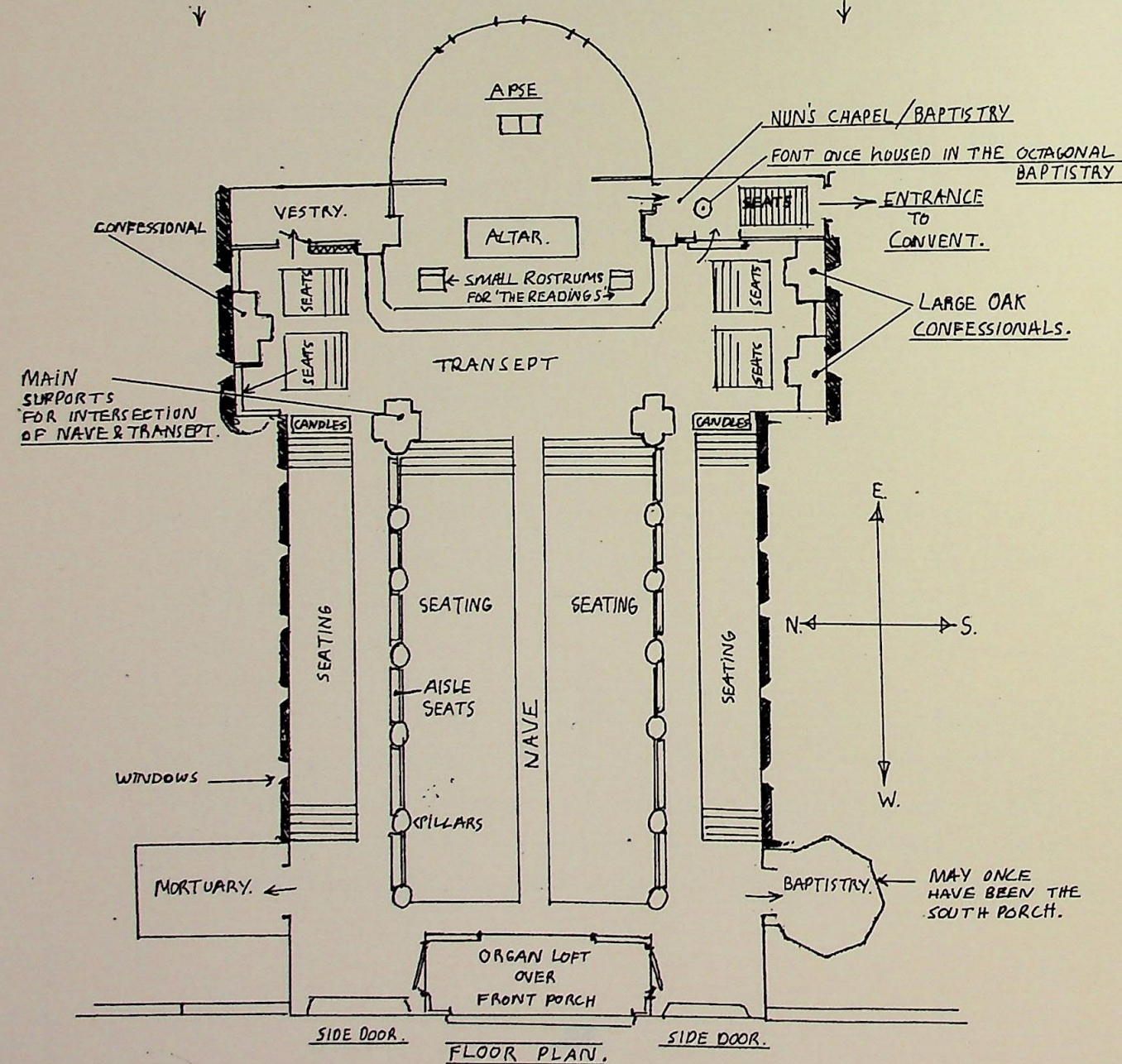
The magnificent High Altar itself (fig. 13) was the gift of, again, Sir Thomas Esmonde, and bears the date 1847. Arch Deacon Furlong altered ³the position of the altar (if I remember correctly, it was further back in the chancel for much of my youth before being moved out under the crossing again) and he added the tabernacle-canopy.

plan

of Saint Michael's Church.



ELEVATION.



The Sacred Heart altar (in the right transept, looking at the plan; fig. opp) to the right of the altar, looking from the west end, was donated by the same person, and bears the date 1857. The statue of the Sacred Heart, however, and the statue of St. Joseph were ³ the gift of Mr. M. J. Redmond of Millmount. The mural slab beside the altar of the Blessed Virgin records that Our Lady's altar was erected by Mother Benedicta Somers in fulfilment of the dying wish of her brother, Francis Somers, who was a generous benefactor to the convent.

The stained-glass windows are all gifts. Of the three in the apse, the centre one, of St. Michael, was given by Michael and Mrs. Redmond, Millmount; the one to the right, St. Patrick, was put up by the confraternity of the Sacred Heart; and the one to the left, St. James the apostle, is a memorial to Canon Lacy.

In the north transept there are two windows, one to St. Peter and the other to St. Paul. The first bears the inscription "Pray for the Soul of Sir John Esmonde and Louisa Gratten his wife"; the second was the gift of James Byrne.

In the southern transept are also two windows, one to St. John the Baptist, the donor of which was John O'Connor; the other to St. Joseph was given by Sir George and Lady Errington. Of the windows over the organ loft, one was erected by the women of the parish, and the other bears the inscription "Pray for the Soul of Michael Flusk".

Among the smaller items in the church, I found a chalice of special interest; it is of silver gilt, larger than usual size, and of very elaborate workmanship. On the base is inscribed the following "This chalice was blessed by Pope Gregory XVI and used by him in the Holy Sacrifice on May 30th, 1842, on which occasion he sent his blessing to Sir Thomas Esmonde, to the Rev. Patrick Synnott, P.P., and to the contributors to the new Catholic church of Gorey". This chalice, I am told, is now used on great feasts only.

It was just prior to 1934 that a large, long over-due, renovation of the church was ³ undertaken. It had been a good half-century before that when the last renovation had been carried out. New electric

ALLAN

Lamb

ll Orders

STREET

ons

Works

1820

RE-

SCRIPTION

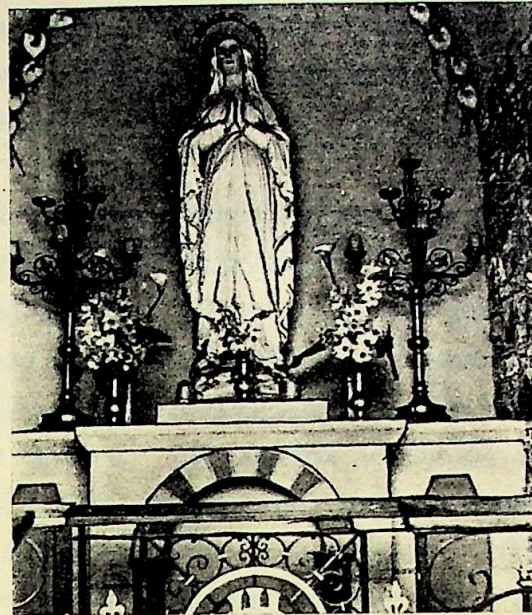
ACCESS-

LETORS

DOCKED

ERTAKERS

of Cars



GROTTO ST. MICHAEL'S CHURCH, GOREY.

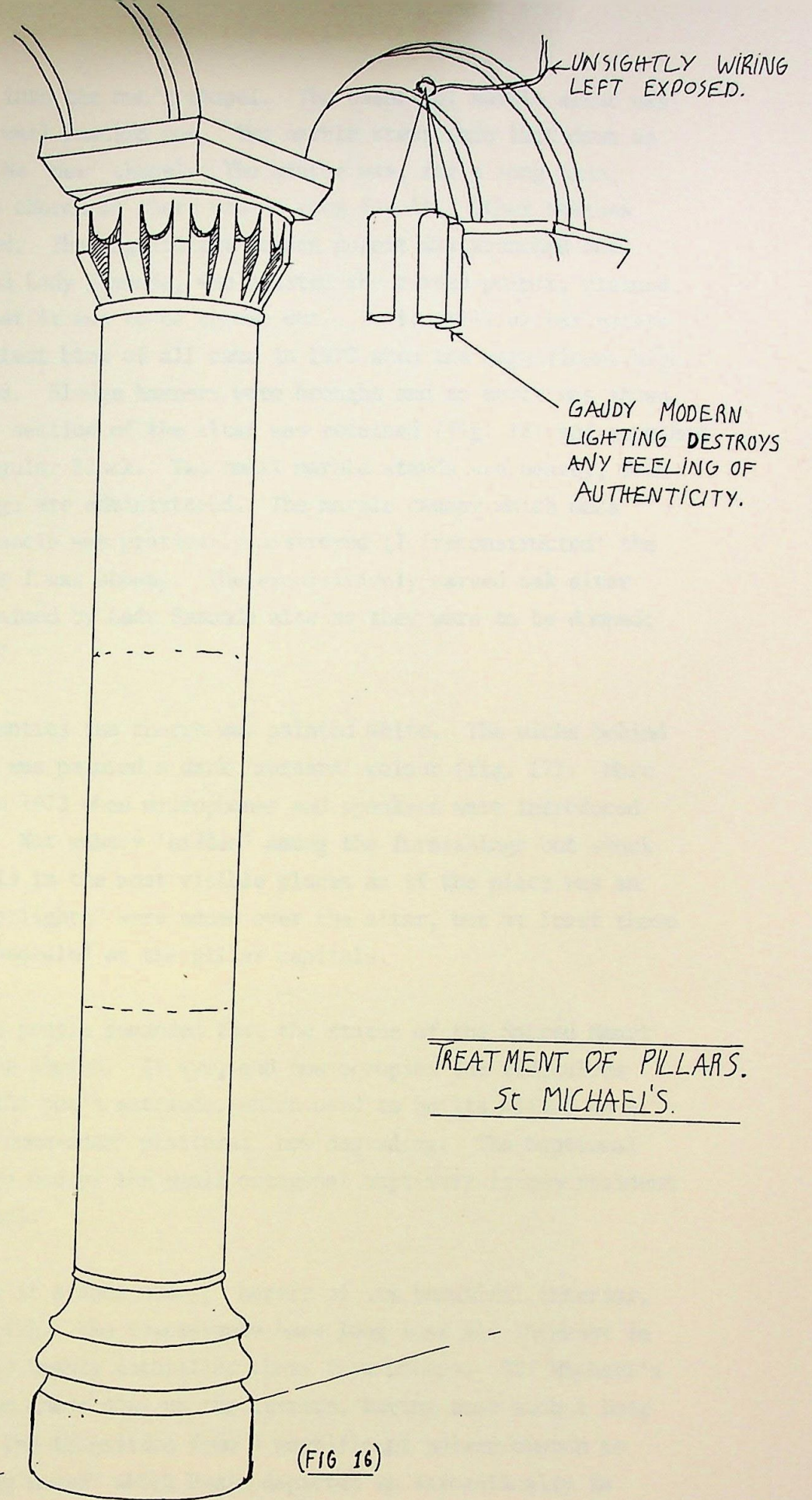


SIDE ALTAR ST. MICHAEL'S CHURCH, GOREY.
(FIG 15)

lighting was fitted; the contract for this was given to a Mr. Kent of Wexford. The twelve pendants placed in the arches of the nave were designed by Mr. Cullen, Architect to suit the interior of the church. Personally, I have always thought that they were too 'minimally' modern for the church; too futuristic in appearance and certainly destroy any feeling of authenticity the building had (see fig. 16). A new improved heating system was installed, and steeplejacks were engaged to repair and point the tower and spire, and to eliminate sources of damp that had begun to appear.

The last work undertaken was the biggest, and most costly of all; the complete painting and decorating of the interior of the church, including the aforementioned murals. The contract was given to a Dublin firm - "The Irish Arts and Crafts Co". Work was begun on this in February 1932, and was finished by the following autumn. The most distinctive feature of course was the murals; the central figure of Christ the King, with four adoring angels (two either side) was prominent over the high altar. There were eight figures on the flat surface of the great arches supporting the great tower. The four nearest the altar were Matthew, Mark, Luke and John and the four near the pulpit depicted the four great doctors of the early church; Saints Ambrose, Augustine, Jerome and Pope St. Gregory. There were twelve more paintings in the tower above the sanctuary. The side altars too had mural backings in the niches behind the statues; behind Our Lady's altar the scene was Bethlehem, and behind Our Lord's the Shore of the Lake of Galilee was shown (one of these, "Bethlehem", can be seen in fig. 15). These works of decoration were greatly praised by many competent visiting critics. The entire cost of the renovation came to £1,700, a high sum at the time but not unreasonable. St. Michael's, like a phoenix, had shaken off the grime of years and was beautiful again.

The next 'renovation' was with the coming of Vatican II. The first disastrous blow was struck in 1968 (I was six years old but vaguely remember) when all the murals in the church; the ones in the tower above the high altar and on the arches, were ordered plastered over. It had been decreed from on high and the people of Gorey had no say. The murals in the niches behind the statues of the side altars were plastered over, leaving the altars looking unfinished. The following year, the Sacred Heart altar was broken through to make access from

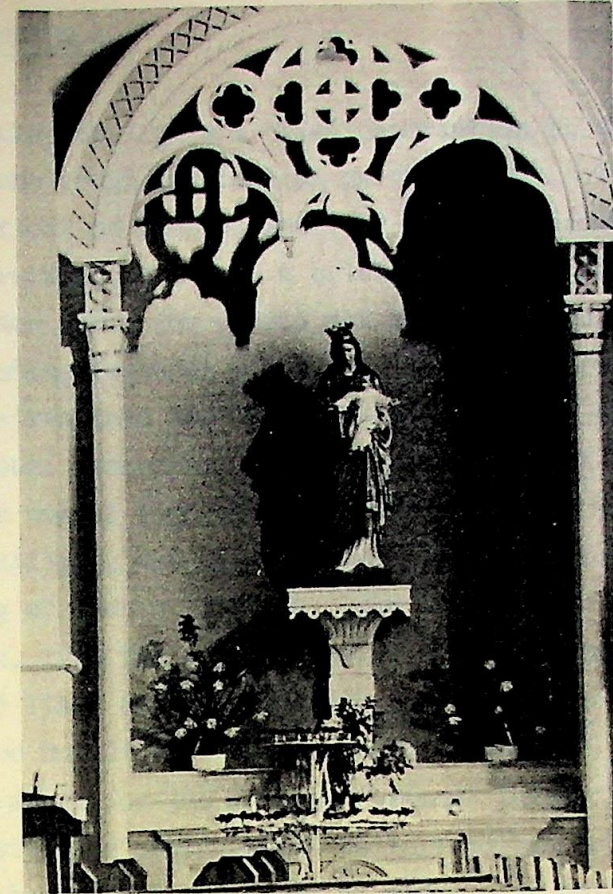


the main church into the nun's chapel. The beautiful marble altar was smashed and the wall knocked out. Two marble steps were laid down as an entrance to the 'new' chapel. The statue was, for a long time, removed from the church as there was no room for it. Other statues were also removed. The magnificent wooden pulpit was wrenched out of its place and Lady Esmonde, who donated the carved pulpit, claimed it on hearing that it was to be thrown out. It is still at her estate house. The cruelest blow of all came in 1970 when the magnificent high altar was removed. Sledge hammers were brought and no mercy was shown. The bottom front section of the altar was retained (fig. 18) and smoothed down to a rectangular block. Two small marble stands are nearby, from which the readings are administered. The marble canopy which once housed the tabernacle was practically destroyed (I 'reconstructed' the altar from pieces I was shown). The exquisitely carved oak altar railings were claimed by Lady Esmonde also as they were to be dumped; was this madness?

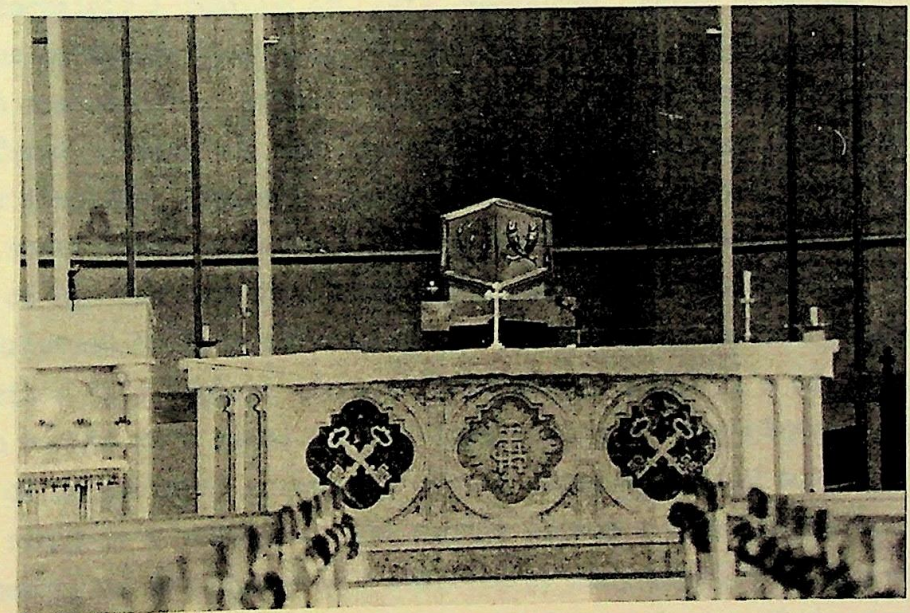
In the early seventies the church was painted white. The niche behind Our Lady's altar was painted a dark 'mustard' colour (fig. 17). More additions came in 1973 when microphones and speakers were introduced into the church. Not subtly 'hidden' among the furnishings but stuck blatantly on walls in the most visible places as if the place was an auditorium. "Spotlights" were added over the altar, but at least these were partially concealed at the pillar capitals.

In 1980 the towns people demanded that the statue of the Sacred Heart be returned to the church. It was, and now occupies the ridiculous position beside the nun's entrance, which used to be its altar, on a shakily mounted 'home-made' platform; how degrading. The baptismal font which used to occupy the small octagonal baptistry is now resident in the nun's chapel.

So there it is as it stands today; bereft of its beautiful interior, also gathering filth. The townspeople have long lost all interest in the building whose beauty enthralled their forefathers. St. Michael's Church stands down there now, on the terrace, having come such a long way only to make the transition from a magnificent solemn church to that "very meeting house" which Pugin depicted so sarcastically in that illustration. The only link St. Michael's has with its glorious past is its, still solemn, exterior.



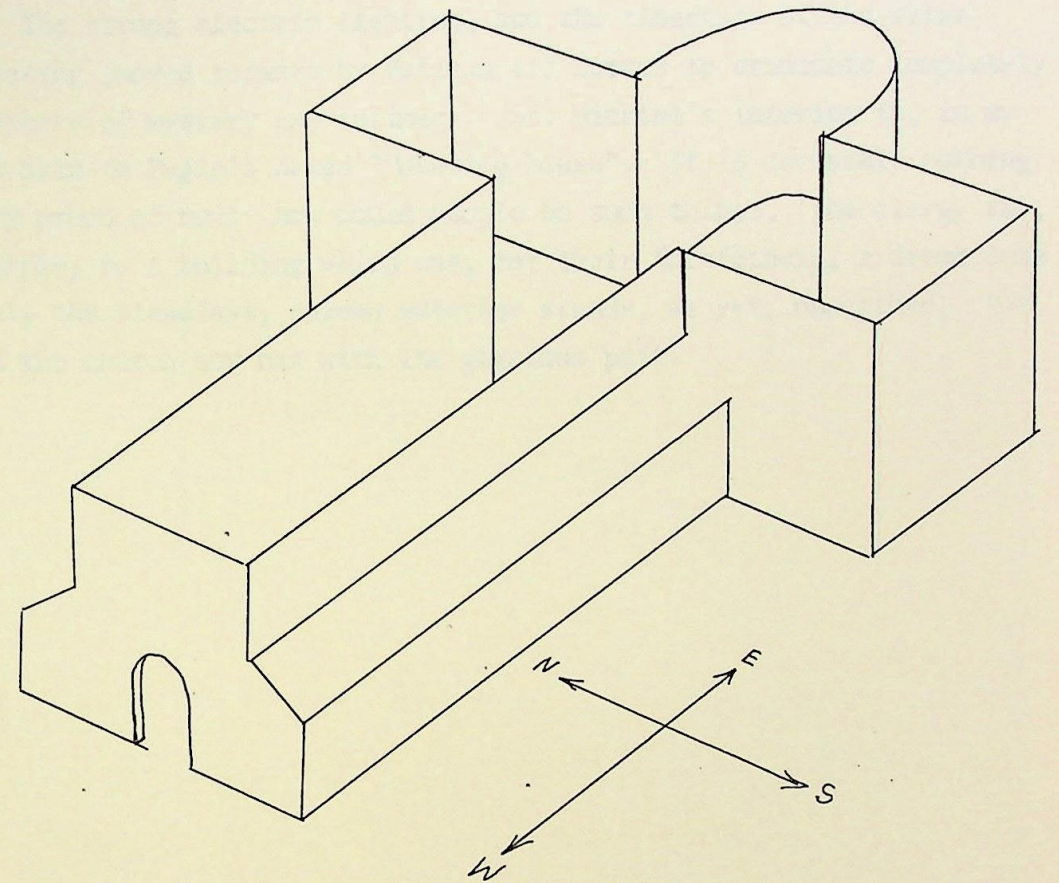
(Fig 17)



(Fig 18)

SUMMARY OF CHAPTER 4.

In this last chapter I gave a brief description of Saint Michael's Church ³ and some rough information on the layout. I listed some of the many donations of furnishings, by devoted parishioners at the time of construction, and gave a brief account of the changes that have taken place since the church was built. I mentioned some of the distinguishing features of St. Michael's; ⁴ it's size, larger by about one-sixth than the usual aisled cruciform church, slightly larger than usual transepts, the seven bays (spaces between pillars) instead of the normal five, the unusual choice, by Pugin, of the Romanesque detailing, and the creative lighting effect, later ruined by the fitting of modern lighting. This church was a complete departure, for Pugin, from the pointed style. For inspiration he looked to ¹⁰ Normandy and Italy and particularly the district of Lombardy with its Romanesque buildings. The choice was though, I feel, consistent with his admiration for the ancient 'solemn' Irish churches. I think he adopted a style of church which he felt suited to Irish taste, using the ruins of the ancient buildings as models (an opinion shared, in his thesis, by D. S. Richardson). The Norman-Gothic style is very rare in this country; this style later fell out of fashion because it failed to compete with the full glory of the Gothic style. But St. Michael's is very similar to some ancient friaries; the square embattled tower was certainly a feature of, late-mediaeval, Irish friaries. The tower at the north-west angle of the north transept is certainly similar to an Irish round-tower. Pugin's trademarks are there though, apparent in the chamfered "orders" on the doors, ⁴ the repetition and linearity of which was a constant, pleasant, feature of Pugin's designs. Pugin obviously felt sufficiently pleased with this church to include it ² among twenty-four of his own churches in the frontispiece to "Apology for the Revival of Christian Architecture" (fig. 11). The church's most glorious period was after its biggest complete renovation since ³ its construction, in which murals were added and the interior completely cleaned and repainted. Free of accumulated grime, the church shone as it had not done for a long time since its erection. The murals became a tourist attraction, and the beauty of the church was admitted by many critics. Then came "Vatican II" and, ⁷ after many years of being perfect and unspoiled, sweeping changes



ROMANESQUE BASILICA.
BASIC SHAPE OF ST. MICHAEL'S

were made. The murals were ordered removed, all of them. The great oaken pulpit was removed. The cruelest blow was the destruction of the magnificent high altar, of which only the bottom-front section now remains. The altar railings were also discarded. The church was completely stripped and the 'erosion' process carried on gradually over the next year. The final stage of the metamorphosis was the addition of microphones, and large "tannoy" speakers which were stuck up in the most visible places, no attempt made to subtly conceal them in the construction work of the church; above the pillar capitals for example. The strong electric lighting, and the closeness of the altar to the seating (moved forward by Vatican II) serves to eradicate completely any atmosphere of mystery and intimacy. St. Michael's interior is, in my mind, now akin to Pugin's hated ¹'meeting house'. It is certainly nothing to be very proud of now; how could people do such things, (the clergy too, of all people) to a building which was, for their forefathers, a dream come true. Only the steadfast, solemn exterior stands, as yet, unscathed; the sole link the church now has with its glorious past.



Photograph of artist's impression of the original design by Pugin of St. Michael's Church, Gorey, which was completed in 1842.

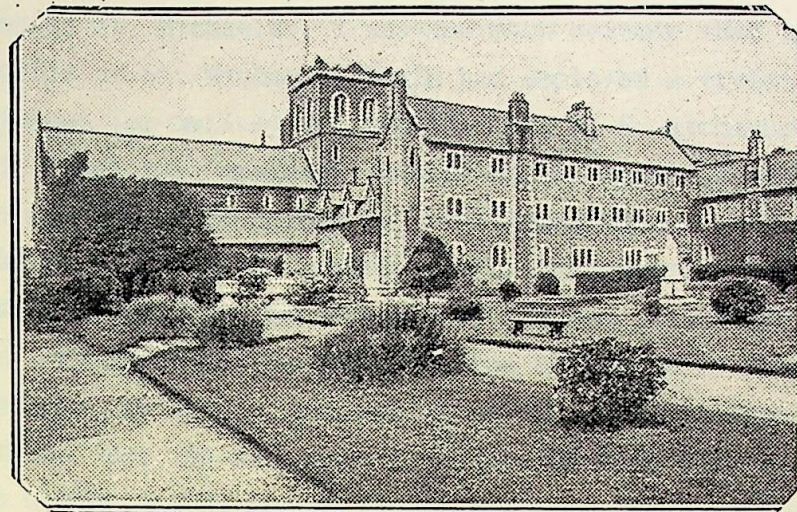
CONCLUSION

Before I began my research into, firstly, the history of St. Michael's Church, Gorey, and secondly, the background of its reputed designer, Augustus Welby Pugin, all I had to go on was an "artist's impression" of how the Church was originally designed (supplied to me by Mr. Michael Fitzpatrick), and the name of the designer, Pugin. I had always known the name "Pugin" to be associated with architectural design, and I knew he was famous, but I never knew exactly what style of architecture he employed. When I was first told that it was he who designed St. Michael's Church, therefore, I was impressed (a big name for a small town) and not overly doubtful. Seeing this fact in print³ convinced me of its authenticity. I had also never given much thought to St. Michael's Church itself; what style of architecture is it? Is it a common type of church in Ireland? In the 'original' drawing the Church was shown with a spire, and according to the accompanying article (by Mr. Fitzpatrick, "The Enniscorthy Guardian"), the Church was indeed intended to have a spire. I assumed that funds had run out, as was the case with many unfinished churches. But on reading³ of the generosity and enthusiasm of the people involved (wealthy and poor alike), I felt sure that shortage of money was not the problem. This piqued my curiosity and so I looked, for a reason, to the designer, Pugin.

On completion of this paper I feel I have come to know Pugin intimately, at least as intimately as Pugin would allow. I must admit I was initially distressed to discover¹ that he was a designer in the pure gothic style, as this suddenly evoked strong doubt as to whether he really did design, the very Romanesque, St. Michael's. This doubt was dispelled when, at the Irish Architectural Archives, Merrion Square, I found references, to his having designed the Church, in the writings of men such as D.S. Richardson,⁴ Mr. Kevin Spencer,⁹ and in Pugin's own "Apology for the Revival of Christian Architecture", in which he included a drawing of St. Michael's, in the frontispiece, among twenty-five of what he considered his best works to date. Now that I knew he had designed it, I had to discover 1, the reason for the change of style, and 2, if the church tower was intended to be covered by a spire; "the natural covering for a tower".¹ My theory on his change of style was that when designing St. Michael's, Pugin decided to adopt a style of architecture suited to the Irish taste. I believed that he had looked to some ancient Irish abbeys or friaries as models for this Irish commission.

LORETO ABBEY, GOREY

BOARDING AND DAY SCHOOL



Pupils prepared for Matriculation, Certificate Examinations, and Music R.I.A.M. Beautiful Situation. Central Heating. Electric Light. Physical Culture. Playing Fields. Within a few minutes walk from Railway Station and Bus

For Terms Apply to:—MOTHER SUPERIOR

LARGE STOCKS

COURTEOUS SERVICE

Price should NOT be the only consideration in your Drapery and Boot Purchases—One can buy certain items at a nominal figure; but if you want to get lasting satisfaction; if you require genuine reliable goods; if you want the smartest styles and to be convinced you are paying the very lowest current prices

SHOP AT:—

O'LOUGHLIN & Co's.

71 MAIN STREET

GOREY

FASHIONABLE GOODS

LOWEST PRICES

NEW CO

Complete R

64 M



67 M

MY POLICY:

Reliable
Shoe Wa
house

66 M

GEO

Plas

CC

I found that in his thesis,⁴ D. S. Richardson agreed with this theory, although he favoured "scottish" abbeys. I immediately thought of "Tintern Abbey," County Wexford. The abbey at Wexford was built by William Mareshal, the Earl of Pembroke, as the result of a vow he made while in transit to Ireland from Wales. It was built as an exact miniature of the 'Mother Abbey' in Wales. Mareshal was son-in-law to "Strongbow", who was credited with being the leader of the Norman invasion of Ireland. At Tintern Abbey, Wexford, a fine example of the square embattled tower can be seen, similar to the one at St. Michael's. I was now more certain that in adopting the Norman Gothic at St. Michael's, Pugin had employed a style which he felt was indigenous (or native) in Ireland. Mr. D. S. Richardson mentioned in his thesis⁴ that the 'apsidal' chancel at St. Michael's was out of context as it was not a feature native to Irish Romanesque; well this was obviously due to the fact that Pugin looked, for his inspiration, to Normandy and Italy, and particularly the district of Lombardy, with its Romanesque buildings. He may have thought this type of chancel a common feature of all Romanesque, or he may have wanted to introduce it into the Irish version of the style. But, in any case, I was now certain that he had designed St. Michael's Church in the Norman Gothic style as the result of a sort of seventeenth century, architectural, market research. The crucifix form of the Church, his first ever such design, I put down to an expression of his new-found Christian faith, or, it may be that he chose this layout for the same reason he chose the Norman Gothic style; because he felt it would be a feature of the building which would be appreciated by, particularly, the Irish people, for whom he had great admiration as Christians. The one, small, fault that I have with Pugin's design for St. Michael's, and one I share with Mr. Kevin Spencer,⁹ is the unfortunate connection of the Church to the convent. I would have preferred the Church to be 'free-standing'. Still, from the angle of vision of the public, who gaze through the main gates towards the west-end, the junction is fairly well hidden by the walls which join the side doors to the side walls of the churchyard, giving, almost, the illusion of the two buildings being separate.

As for the second objective of my search, to discover whether or not the Church was intended to be crowned by a spire; I found no totally convincing evidence to sway me one way or the other. The 'artist's impression', I thought, may have been influenced by the artist's having come across the

spired illustration of St. Michael's in the frontispiece to "An Apology for the Revival of Christian Architecture". I found a line or two in D. S. Richardson's thesis which led me to believe that he felt the same as I did (that no spire was intended); ⁴"on one of his many trips from Wexford to Dublin, he (Pugin) stopped briefly at Gorey on 11th of June, 1842, to see the Church and attached convent, both completed that year" ⁴"Pugin still thought well enough of the Church in the following year to include a sketch of it, adding a spire to the central tower, among twenty-five of his works in the famous frontispiece to "Apology for the Revival of Christian Architecture". I thought Pugin might have added the spire to the Church to create 'uniformity' on the book-plate, by not having the spireless St. Michael's stand out like a sore thumb, or he may have added it as an afterthought; what would the Church have looked like with a spire? At any rate, I still felt that he had added the spire to the drawing later, and not planned it originally as a feature of the actual building. I am sure, as Richardson said in his thesis, that Pugin did come back to see the building, and I am equally sure that if it had not been completed (without the spire), having come to know Pugin as a client-dedicated, enthusiastic man, he would have rectified the fault; even paying material costs himself, which he was known to do. ⁵ Knowing, now, the reverence Pugin held for the Irish people, I am sure that if he had designed St. Michael's with a spire, lack of funds or materials would not have been acceptable to him as an excuse for its in-completion; even if he had had to leave the tower coverless until such time as work could be re-commenced. Such, I feel, was his dedication, to his architecture and his faith.

I wonder what Pugin would say if he saw the present state of the interior of St. Michael's; I would love to hear his comments. I personally feel that the Church has been disfigured, not as a result of any deliberate malice, but as a result of the very ignorance on the part of the clergy, which Pugin spoke of. I could not possibly list a complete guide, as I am sure Pugin could, to restore, and rejuvenate, the interior 'spirit' of St. Michael's. I feel the lighting set-up is one possible step back; in church architecture, the interior illumination is, or at least used to be, incorporated into the overall design in the disposition (placing) and size of the windows. Usually a dramatic and mystifying effect is created. In days of old, electric lighting was neither present, nor

necessary. I do not believe that, for the purpose and duration of Mass on a Sunday, electric lighting is necessary today either. I would remove all the nave and transept electric lighting from St. Michael's and place one small 'spot' light over the crossing, aimed directly on the immediate vicinity of the priest, and the surface of the sacrificial 'table' (altar); available light enhanced by one small allowance of technology. In the darkened 'body' of the Church then, the ugly large "Tannoy speakers" could serve their purpose without being too conspicuous; the microphones too could be 'hidden' in the darkness. This set-up, the entire church in dim light with the enhanced 'aura' emphasising the most important spot in the whole interior (the sacrificial altar and the priest) would, I feel, focus the faithful's attention on the sole purpose for their presence in the church, and also recapture somewhat the atmosphere of awe and mystery, which I feel is good for the Catholic faith, which is missing from modern fluorescently-lit churches. This is a suggestion based on A. W. Pugin's own description¹ of his 'ideal' interior; I feel it might be a good first step, not only in the case of the ailing St. Michael, to bringing back the 'intimacy' of true churches. If I seriously suggested this to the local clergy I would most probably be laughed out of their presence. The people of the town also would have to be completely re-educated as to the proud past of St. Michael's Church, and the dark, mysterious quality of our faith in order to appreciate such a drastic alteration to their normal, narcotic, Sunday Service, and not instantly dismiss it as an act of lunacy, or some kind of oriental imitation. If this proposition would in any way enhance the mysterious quality of the Christian rites, and break away from Pugin's dreaded meeting house, I, for one, would welcome it.

BIBLIOGRAPHY

1. "True Principles of Pointed Architecture" by Augustus Welby Pugin (Foreword by Marina Henderson). This edition is a reprint of the first edition published in 1841, by John Weale; it was published in Great Britain in 1973 by Academy Editions, 7 Holland Street, London W8. They have copyright. It was also published in the United States in 1973, by St. Martin's Press Inc., 175 Fifth Avenue, New York, N.Y. 10010. It was printed and bound in Great Britain at The Pitman Press, Bath.
2. "Apology for the Revival of Christian Architecture" by A.W. Pugin. Published by John Weale, 1843. Printed by W. Hughes, King's Head Court, Gough Square.
3. "Souvenir Year-Book 1934; Church of St. Michael's, Gorey" written by John J. Rossiter, Parish Priest. Published and printed by The Trinity Press Ltd., 3 Molesworth Street, Dublin.
4. "Gothic Revival Architecture in Ireland"; the original thesis by Douglas Scott Richardson, stored at the Irish Architectural Archive, Merrion Square. He presented this thesis, in 1970, to the faculty of the graduate school of Yale University in candidacy for the degree of Doctor of Philosophy. The relevant chapter is entitled "Pugin and Ireland" (Pg. 254) and particular references are made to St. Michael's Church on pgs. 269-272. A copy of this thesis was published, in 1983, by Garland Publishing Inc.
5. Page 504 of "The Irish Builder and Engineer" dated October 14, 1916. A copy of a single page stored at the Irish Architectural Archive.

6. Article entitled "Master of the Gothic Revival" by Raymond McGrath. It appeared in the Irish Times issue dated November 7, 1971. It included a review of Phoebe Standon's book "Pugin".
7. Article from "Link", the Gorey Parish magazine, entitled "Window on the Past" by Mr. Michael Fitzpatrick, Local Historian. The Article appeared in the 1975 December issue. Printed by local printer Mr. R. Armstrong.
8. "Pugin" by Phoebe Stanton (Preface by Nikolaus Pevsner). Published 1971, by Thames and Hudson.
9. "Journal of the Old Wexford Society", No. 8; 1980-1981. Chapter 8; "Pugin and Co. Wexford" by Kevin Spencer; pg. 77. The introduction is by John O'Callaghan. It was printed by Merrion Press.
10. "Examples of Gothic Architecture", selected from various "Ancient Edifices in England". Written and published by A.W. Pugin himself, at 105 Great Russell Street, Bloomsbury, London; July 1831. It was printed by Henry G. Bohn, York Street, Covent Garden, London.
11. "Parish Church Architecture" by E. Tyrrell Green. First printed in 1924, and this reprint in 1931. It was printed in Great Britain by Hazel, Watson and Viney Ltd., London and Aylesbury.