The Landmark Trust

ST. EDWARD'S PRESBYTERY

History Album

Written & researched by

Caroline Stanford

December 2015

Above: 19th-century watercolour of St Augustine's Road possibly by Peter Paul Pugin, whereabouts now unknown.

The Landmark Trust Shottesbrooke Maidenhead Berkshire SL6 3SW
Charity registered in England & Wales 243312 *and Scotland* SC039205

Bookings 01628 825925 *Office* 01628 825920 *Facsimile* 01628 825417
Website www.landmarktrust.org.uk

BASIC DETAILS

Built:	1851
Architect:	A W Pugin, altered by E W Pugin.
Listed:	Grade I
Acquired by The Landmark Trust:	2010
Tenure:	Freehold
Opened as a Landmark:	2015
Restoration Architects:	Paul Sharrock & Karen Butti of Thomas Ford & Partners of Sydenham
Building analysis:	Paul Drury
Main contractor:	Colman Contracting Ltd of Preston, Canterbury
Site manager:	Higinio Gonzalez-Bello (Ginio)
Metalwork:	Alan Collar
Leadworker:	Anthony Radford
Glazier:	John Corley
Electrician:	Patrick
Stone mason:	Keith Newing
Cast iron windows:	Dominic Grosvenor of Barr & Grosvenor
Joiner:	Jonathan Farnham
Electrics:	Patrick Mcnally
Plumber	Keith Maher
Landmark project surveyor:	Alastair Dick-Cleland

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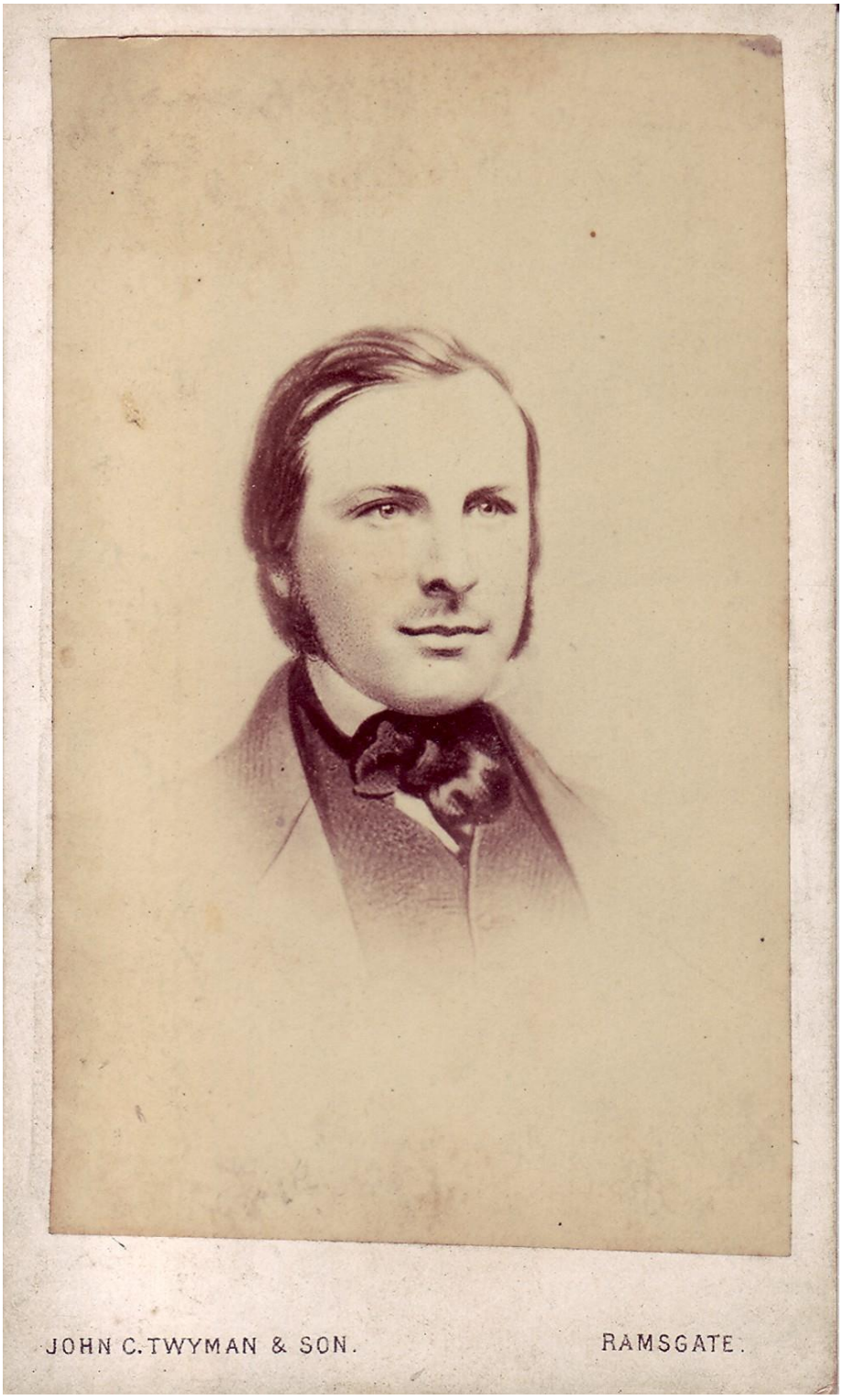
We are also grateful to the generous supporters who have chosen to remain anonymous, and numerous other donors who supported the appeal.

Research acknowledgement

Thanks to volunteer genealogist Elaine Edge for her research on the later residents of the Presbytery.



Augustus Welby Northmore Pugin (1812-52)

'There is nothing worth living for but Christian architecture and a boat!'

This is the only known photograph of Pugin, probably copied from a Daguerrotype taken in the early 1840s. (Private Collection)

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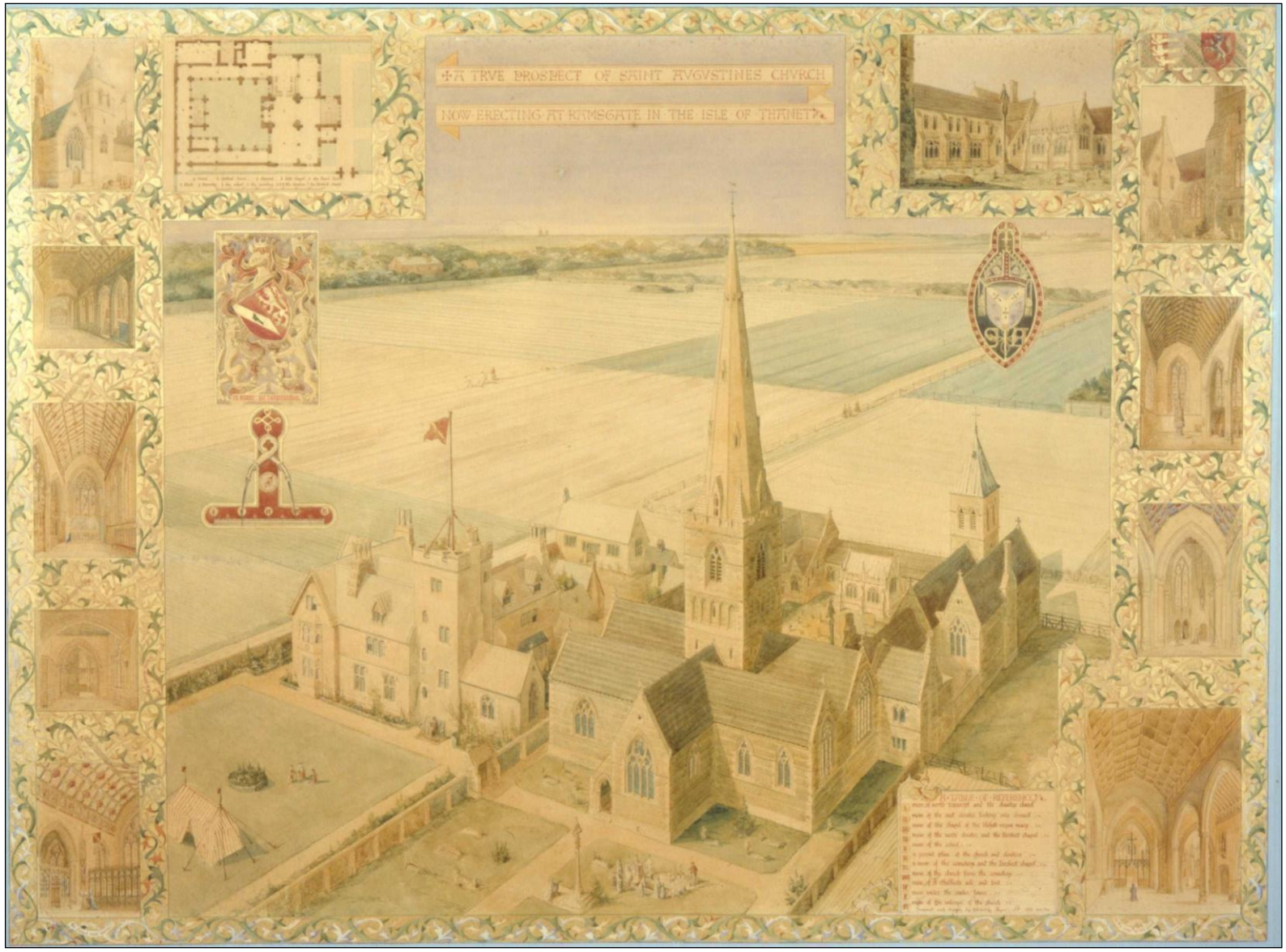


A True Prospect of St Augustine's Church now erecting at Ramsgate in the Isle of Thanet, **painted by Augustus Pugin in 1849. The service wing attached to St Edward's Presbytery can be just glimpsed behind the church tower. The Presbytery was not completed until 1851.**

ST EDWARD'S PRESBYTERY - SUMMARY

Listed Grade I, St Edward's Presbytery is part of the outstanding Gothic Revival landscape created by Augustus Welby Northmore Pugin in Ramsgate from 1843-52. Pugin (1812-52) was one of the most influential and prolific architects and designers of the nineteenth century. Only forty when he died, Pugin spent his life trying to revive mediaeval Gothic architecture and design as the only fit architecture for a Christian society, part of the movement known as the Gothic Revival. He looked back wistfully and sometimes whimsically to mediaeval society, which he thought morally superior to the increasingly mechanised and secular society he saw around him. A devout convert to English Catholicism, Pugin built many churches, schools, convents, monasteries and country houses. He also designed the interiors for the Houses of Parliament. He worked ceaselessly to recreate in his own life and works the Gothic life that he idealised, supported by a loyal team of craftsmen and builders who translated into reality the countless designs he drew from memory.

Pugin built few domestic houses and the site in Ramsgate is particularly important because here he was building for himself, to create his ideal setting for his family. The Grange, next door, was his own family home. Pugin wanted to bring Catholicism back to this part of Kent and a church, presbytery (or priest's house) and monastery were also part of his master plan to recreate the mediaeval social structure that he so admired. Pugin's adoption of the 'pointed' Gothic style was in reaction against mainstream Classical architecture, which had been the most popular style for the past hundred years, and which he considered pagan.

Pugin bought the site on the West Cliff at Ramsgate in 1841. The Grange was built between 1843 and 1844; the church was in use by 1850 but Pugin died before he could build the spire he intended for it. As its name suggests, the Presbytery was intended as a lodging for a secular priest, symbolically straddling the boundary between The Grange and St Augustine's church with its eventual associated monastery. Its use of unknapped flint expresses this junction between the secular and divine: the church is built of knapped flint, The Grange of buff Medway stocks..

Despite the AD 1849 datestone at the front entrance of The Presbytery, it was not begun until late 1850 or early 1851: the building had reached first floor level by 7th March 1851. As built, it presented a defensive face to the world: there were no first or ground floor windows giving onto the street, no doubt a response to anti-Papist disturbances in Ramsgate in 1850 in reaction against the Restoration of the Catholic Hierarchy in Britain. The ground floor was a kitchen and service rooms, which backed onto a single storey range that connected The Presbytery to the service rooms of The Grange. On the first and second floors was a suite of rooms for the priest: a sitting room, bedroom and closet on the first floor, with further rooms tucked under the twin gabled roof on the second floor. Landmark has reinstated this configuration. The siiting room has a fine stone fireplace with the motto 'Orare et Orate', or 'pray and praise.'

Although intended for a priest, at its completion the Presbytery seems to have been lived in by Pugin's servants. Pugin soon descended into madness, and after his death in 1852, Pugin's widow Jane and her young family moved to Birmingham for the next decade. Alfred Luck, a friend of the Pugins, a wealthy merchant and a devout Catholic, rented The Grange. Appropriately, Luck initially sublet The Presbytery to a Catholic priest of French origin, Reverend Onesime Chevalier. In 1856, Luck put The Presbytery at the disposal of Fr Wilfred Alcock, first leader of the new community of Benedictine monks as the next step in realising A W Pugin's vision.

Fr Alcock and a handful of other brothers remained in St Edward's until May 1861, when they were able to move into the completed monastery across the road, designed by Augustus Pugin's son Edward on land which he sold cheaply to the monks. In 1863, the two sites were linked by an underground tunnel that still runs beneath the road. The whole endeavour was largely funded by Alfred Luck, who also built himself a large Gothic house behind the monastery, called St Gregory's and also designed by Edward Pugin (demolished in 1973).

After a decade away, Edward Pugin returned to live in The Grange in 1862 with his stepmother Jane and other family members. Edward too was an architect and became a substantial local figure in his own right. Edward built much of St. Augustine's monastery and continued the church. He also altered The Grange, adding the entrance corridor and the gate piers, extending the drawing room, adding a conservatory and making various extensions and changes to the internal layout to adapt it for mid-Victorian life. He converted the Cartoon Room into a stable block with accommodation for a groom. In the Presbytery, he added a drawing studio, the long room with the many-light window at the rear. He also added the first floor projecting 'oriel' window and bedroom looking onto the street.

The Presbytery again became ancillary accommodation for servants. Edward ran his architectural practice from the first floor studio, and used it for occasional entertainment of the Volunteer Corps of which he was Captain. Edward Pugin cut quite a figure in Ramsgate in the 1860s, as a nationally and internationally successful architect, and an eligible bachelor. In 1865 he started construction of the resplendent Granville Hotel on the East Cliff, a project that led him to bankruptcy and neurosis in 1872. Increasingly irascible and litigious, he died in 1875 aged just 41. This was the beginning of hard times for the remaining Pugins: most of the younger generation married and moved away, but Pugin's widow Jane and son Cuthbert remained in residence, occasionally renting The Grange to holidaymakers while they moved into The Presbytery. The census returns are ambiguous, but it seems likely that The Presbytery was still mostly used for servants. Cuthbert added an additional floor of bedrooms to the service range. When The Grange suffered a serious fire in 1904, newspaper reports reveal that Jane, by now in her late 70s, was fortuitously resident in The Presbytery. We believe the datestones 1827 and 1909 at the rear entrance record her lifespan, lived mostly at this site (she was actually born in 1825). Cuthbert also lived out his life here, dying in 1928.

Both Presbytery and Grange were then bought by the Benedictine monks to increase accommodation for the school they had founded across the road in 1865. The Presbytery was initially used as boarding accommodation; after being requisitioned by the Army during World War II, its rooms became classrooms in the 1950s. The original well-conceived little house became progressively swallowed up: in the 1950s and 1970s, further unsympathetic flat rooved classrooms were added, those at the rear later used as parish rooms.

When St Augustine's School closed in 1995, The Presbytery became home to a small community of elderly nuns, the Canonesses of St Augustine, living alongside the dwindling brotherhood of monks. In a dilapidated state, The Grange was sold to a private owner in 1990 but continued to deteriorate until 1997, when it was put on the market again, with talk of turning it into flats. By now, its importance was more widely recognised and the Heritage Lottery Fund stepped in to help Landmark acquire it. In 2004-6, Landmark restored The Grange, to its form at Pugin's death. The monastic communities continued to decline, and in 2010, the monks decided to move elsewhere. St Edward's Presbytery was put on market along with the rest of the monastic buildings (excluding St Augustine's Church, which belongs to the Catholic Diocese of Southwark). The Presbytery was in such a rundown state that it was put on English Heritage's Buildings At Risk register.

Landmark very rarely acquires its buildings by purchase, but in this case we felt The Presbytery was so integral to the setting of The Grange and the exceptional overall site that the risk of inappropriate development if in private hands was too great, and so we bought The Presbytery. The monks have moved to Chilworth in Surrey; appropriately, the monastery itself has now been bought as a retreat centre by Vincentians from the Marymatha Province of Angamaly, India. Augustus Pugin's vision thus survives and continues to evolve.

After deliberation and building analysis, we decided to turn The Presbytery into an additional Landmark, separate from but complimentary to The Grange. The unsympathetic 20th-century and Cuthbert Pugin's 1880s additions have been removed, but Edward Pugin's drawing office and additions have been kept. The original floorplan, its partition walls altered while the nuns were in residence, has been reinstated, as has the primary staircase. Primary joinery and fireplaces have also been conserved, although it seems the interiors have always been relatively plain, with none of the rich wallpapers and fittings found at The Grange. The service range to the rear has returned to its original form, but is left unoccupied for now. This conservation approach is entirely consistent with that followed for the restoration of The Grange – in other words, The Presbytery has returned to a form during the early part of Edward Pugin's tenure, and one that would still be recognisable to his father Augustus.

TIMELINES

A W PUGIN & THE PUGIN FAMILY

1812 1ST March A W N Pugin born

1827 Designed furniture for Wyattville at Windsor Castle & plate for royal goldsmiths Rundell & Bridge

1828 Worked at Covent Garden

1829 Started own decorative features business.

1831 Married Anne Garnet

1832 Birth of daughter Anne; deaths of Anne Garnet & father A. C. Pugin.

1832 Married Louisa Burton; death of mother Catherine Welby.

1834 Edward Pugin born.

1835 Converted to Catholicism. Moved to St Marie's Grange, near Salisbury. Met Sir Charles Barry & began the collaboration on the new Palace of Westminster, to continue for rest of Pugin's life.

1836 *Contrasts* published. Daughter Agnes born.

1837 Career as architect began at Scarisbrick Hall. Met John Hardman, the Earl of Shrewsbury & Ambrose de Lisle. Moved back to Chelsea.

RAMSGATE & BEYOND

1820 Death of George III; accession of George IV.

1828 Repeal of (anti- Catholic) Test & Corporation Act

1829 Roman Catholic Relief Act

1830 Accession of William IV

1834 Palace of Westminster destroyed by fire.

1835 Competition to design a new Parliament building in 'Elizabethan or Gothic' style.

1837 Accession of Queen Victoria

1821 Designing several Catholic churches, also in Ireland. George Myers became his main builder; Hardman now producing Pugin's designs.

1822 Began among other projects St Chad's, Birmingham & St George's, Southwark Cathedrals.

1823 Cuthbert Pugin born. Designs made for St Giles, Cheadle & other commissions pouring in. In contact with tile manufacturer Herbert Minton.

1824 Daughter Katherine born. *True Principles of Christian Architecture* published & second edition of *Contrasts.* Bought plot of land at Ramsgate. St Chad's opened and Catholic cathedrals in Nottingham & Newcastle begun.

1842 Immense volume of work…

1843 Work began at The Grange in Ramsgate. Daughter Mary born. *Apology for the Revival of Christian Architecture* published.

1844 The Grange completed. Death of 2nd wife Louisa Burton. John Hardman Powell, nephew of John Hardman, moved to The Grange to be Pugin's assistant. Active association with decorator J G Crace began. Working on interiors for House of Lords for Barry. Published *Glossary of Ecclesiastical Ornament.*

1845 Work began on St Augustine's Church site in Ramsgate. Hardman began to make stained glass. Govt commission for Catholic College of St Patrick in Maynooth.

1846 A low year, Pugin ill and depressed. St Giles consecrated, Westminster work continued but fewer new commissions. First mass said in school building at St Augustine's

1846 Railway arrives in Ramsgate.

1847 House of Lords completed & much admired though Pugin's role not widely known. Courting Helen Lumsdaine, which prompted some refurbishment at at The Grange.

1848 Helen broke the engagement to Pugin's chagrin but in August he married Jane Knill in newly opened St George's Cathedral, Southwark, a building that provoked controversy. Working on chapel at Alton Towers & Alton Castle under construction.

1849 Pugin spent more time at home and bought share in lugger *Caroline* and a further plot across street for future monastic & other buildings. Daughter Margaret born. *Floriated Ornament* published. Designing more decorative fittings than buildings.

1850 Preparations for the Great Exhibition with Myers, Crace, Hardman & Minton. Daughter Anne married J H Powell.
Work began on St Edward's Presbytery.

1850 Restoration of Catholic hierarchy in England prompted 'Papal Aggression' Crisis. Anti Papist Riots in Ramsgate.

1851 St Edward's Presbytery completed. Edmund (known as Peter Paul) born. The Mediaeval Court exhibit at the Great Exhibition acclaimed. *A Treatise on Chancel Screens & Rood Lofts* published.
Pugin's health deteriorating.

1851 Great Exhibition held in the Crystal Palace in Hyde Park. Working lifeboat established in Ramsgate. Matthew Habershon builds Chartham Terrace adjacent to St Augustine's.

1852 By end of February, Pugin's health had broken down & he was committed to Bedlam. In July Jane moved him to a house in Hammersmith & in early September back to The Grange, where he died on 14th September. Jane Pugin moved with seven stepchildren & children to Birmingham and
The Grange was let to friend Alfred Luck.

1856 Arrival of Fr Wilfred Alcock

1858 Edward Pugin revisited Ramsgate to work on St Augustine's Church.

1861 Edward, Jane & the rest of the rest of the family returned to live at The Grange.

1860s Edward Pugin adapted The Grange, adding bathroom, cloakroom & sitting room extensions, and a conservatory, and remodelling the north courtyard.

1863 London Chatham & Dover Railway opened a terminus on the sands at Ramsgate.

1860 Work begins on St Augustine's Monastery and St Gregory's.

1864 Death of Alfred Luck.

1865 First boarders accepted at St Augustine's School.

1867 Edward Pugin bought land on the East Cliff, developed as the Granville hotel.

1870 Granville Hotel opened.

1872 Edward Pugin declared . bankrupt.
Fr Alcock invested as Abbot

1875 St Augustine's monastery became a Benedictine Abbey.

1875 Death of Edward Pugin.
Peter Paul & Cuthbert Pugin set up practice with George Ashlin.

1904 Serious fire at The Grange
Death of Peter Paul Pugin.

1909 Death of Jane Knill Pugin.

1928 Death of Cuthbert Pugin.

1929 Sale of The Grange & The Presbytery to St Augustine's Abbey, The Prebytery becomes part of St Augustine's School for boys; The Grange seems to have been let to nuns of the Society of the Holy Child Jesus until 1940.

1940 The Grange requisitioned by Canadian troops.

1951 School use resumes.

1990 House sold into private ownership.

1995 St Augustine's School closes. Cannonesses live in the Presbytery.

1896 Façade of the Granville Hotel made over by London architect Horace Field.

1997 The Grange bought by the Landmark Trust with a grant from Heritage Lottery Fund.

2006 The Grange opened as a Landmark

2010 St Edward's Presbytery bought by Landmark.

2011 St Augustine's community of Benedictine monks relocate to Chilworth, Surrey.

2015 St Edward's Presbytery opens as a Landmark.

History of St Edward's Presbytery

(A brief history of Augustus Pugin and his family, and a fuller account of The Grange and of Edward Pugin's life and contribution to Ramsgate, may be found in the two separate history albums for The Grange, copies of which are also in the bookcase at The Presbytery. Similarly, a copy of this history album for St Edward's Presbytery is also provided for Landmarkers staying in The Grange.)

A presbytery for a parish priest seems to have been part of Augustus Pugin's vision for the St Augustine's site from the outset, and it appears in his golden bird's eye view of the site exhibited in the Summer Exhibition of 1849 at the Royal Academy. Rome was not built in a day, however, and lack of money prevented earlier construction of The Presbytery. During the 1840s, Ramsgate Catholics were ministered to by Father Costigan, an Irish priest who lived in Margate and walked over to celebrate mass for Pugin and the Ramsgate congregation in The Grange's chapel. Costigan was under Nicholas Wiseman, the bishop for the London diocese, and while Pugin sometimes had his doubts about Costigan (he left his outdoor boots in the church sacristy during mass – having walked from Margate - and, worse still, was found in 1849 to be using the marble sacrarium in the sacristy as a *pissoir*[1]) the priest was a loyal ally in these early years in Ramsgate and made up for the lack of a resident priest in a presbytery. Costigan seems to have been financially supported by Alfred Luck (a devout and wealthy friend of Pugin's in Ramsgate and whom we shall meet later), to Pugin's relief. When Wiseman suggested an additional priest for the district in May 1848, Pugin, who was building the church entirely from his own resources, replied in some alarm:

> 'as my means are now so dreadfully reduced alltgh [sic] I am able to keep things going under our present system I am quite unable to undertake the

[1] *Collected Letters,* Vol. 4, p. 309, 2nd December 1849 to John Hardman:

'I have discovered a thing today that has almost upset me – I have found that the marble sacrarium of the Sacristy the place constructed at so great an expense for sacred purposes has been turned into – a common place for making water by Father C[ostigan]. What can I say? What can I do? It is hopeless. Good heaven. What a state of beastly degradation we are brought to. What a state of vile ignorance & low filthy feeling which could defile the very sacrariums [sic] of the church rather than walk a few steps.'

> support of another clergiman [sic] - & I am actually obliged to sell money out of the funds to pay the *wages of the workmen* at a very heavy loss – of at least £7 per cent. – so that I really do not dare incur any fresh responsibility – and as Father Costigan is most indefatigable in the discharge of his duties & is both able in strength and exceedinly [sic] willing – to do everything in his power for the good of the mission – there is no actual necessity for increasing our expenses - & the only hope of my being able to compleat the building is by keeping down our annual cost… an increased annual expenditure under present circumstances is impossible.'[2]

By 19th May 1848, the issue had been resolved, Pugin writing to Wiseman that 'To my great relief Father Costigan informs me that your Lordship taking all circumstances in to consideration has consented to let matters remains as they are.' Even so, Costigan continued to frustrate Pugin: on 8th April 1849 Pugin wrote to Hardman:

> 'you will hardly believe that Mr Costigan would not use the beautiful little case I had made for the visitation of the sick *because* it may ***attract attention.*** My dear Hardman you & I have exerted ourselves immensely to make things better but it is no use. it is *hopeless* – we can make *things* but not men – if I was dead in 3 months the whole place would be a ruin, a Dunghill. It is grievous to think of.'

The provision of lodging for a priest was therefore urgent, and this may explain why Pugin chose to divert funds from the church building to start St Edward's Presbytery in late 1850/early 1851. That he was eager to get on is demonstrated by the earlier datestone for 1849 at the door to the street, perhaps carved in premature anticipation of a start, or perhaps recording the construction of the entrance and defensive front wall. However, we know from a letter of 7th March 1851 that the house was only then up to its first floor.

St Edward's Presbytery's completion in 1851 coincided with the terminal decline of its architect's health. His death followed just a year later.[3] The early 1850s must have been anxious years.

[2] Ibid, p.498, 14th May 1848 to Nicholas Wiseman.
[3] See Caroline Stanford, ed., *Dearest Augustus & I: Jane Pugin's Journal* (2004) for Jane Pugin's account of these last years.

This important but undated early photo shows the St Augustine's site in the 1850s. The wooden scaffolding on the church tower suggests that there is still an aspiration to build a spire (there is an 1854 drawing by W E Nesfield of the site from the south that shows similar scaffolding). The monastery site is still open ground, and The Presbytery, at the far right, is shown as built, with just one high level, narrow window on the ground floor and none on the first floor. It could have been parsimony, paranoia or both which prompted this overly severe street frontage. (The image comes from an album belonging to the Abbey, now at Chilworth.)

A family montage, thought to date from 1851 when St Edward's Presbytery was newly built. Edward, at 16, looks the budding architect. Jane is seated; behind her, Anne is bonneted as befits her newly married status. Agnes, on the right, is about 15. (Private collection)

In 1850 there were demonstrations against the restoration of the Catholic Hierarchy in England even on the streets of Ramsgate, and the walls around The Grange were pelted with excrement and daubed with offensive graffiti. Pugin's children and servants were abused in the streets and, her husband being as so often away at the time, Jane recorded in her journal that on November 5th 1850 'the No Popery row in Ramsgate was fearful in the evening. The mob were coming to our house with the effigy of the Pope but they were turned away by the police.' At times like these, Pugin's almost obsessive preoccupation with security in his own house must have seemed justified, and explains why The Presbytery as built in 1851 had no windows on its street frontage. In one sense Pugin died at the right time. As the renascent English Catholic authorities tried to regularise and re-establish Catholic organisation in England, Pugin was something of an embarrassment to them with his enthusiastic and sometimes highly personal interpretation of liturgical practice. For himself, Pugin always chafed at outside authority and saw himself as promoting the more distant traditions of St Augustine more than slavish adherence to the practice of the Pope in Rome. Greater emollience was called for if the Ramsgate site was to continue to evolve into the full community Pugin dreamed of.

However, a glitch in the witnessing of his will meant Pugin died intestate. The contents of The Grange had to be sold. Jane Pugin, widowed at just 27 years old, moved with seven children and step-children ranging in age from one to eighteen, to Birmingham immediately after Pugin's death.[4] The Grange and The Presbytery were leased to Pugin's friend, Alfred Luck: by 1854, and possibly earlier, Luck was living in The Grange with his family.[5] Luck was a wealthy retired Manchester warehouseman. He was born in London and converted to Catholicism after studying in France. His wife died in 1842 and he moved to Ramsgate with six surviving children (the 1851 census has him living at 11 Nelson Crecsent). Pugin and he therefore had much in common, as well as a love of the sea – they shared

[4] Pugin's eldest daughter, Anne, had married John Hardman Powell in 1850.
[5] Michael Fisher, *Hardman of Birmingham*, p. 79.

ownership of the lugger *Caroline.* Luck was also a generous patron: 'He is the great, I may say only, Benefactor to St Augustins', wrote Pugin.[6]

The foundation of St Augustine's Abbey

Luck was to become instrumental in the foundation the Benedictine abbey Pugin had also dreamed of for his site, and the story now becomes caught up in the records for that community. We learn that in August 1856, Luck rents 'the house formerly occupied by Pugin's servants and later known as St Edward's to the Benedictines, for £20 a year – it had just been vacated by Rev. O Chevalier.'[7]

This is a valuable passing reference, for it tells us that The Presbytery was initially occupied by Pugin's servants rather than the priest he intended. It also gives a name for the only secular priest ever to live in the house: O. Chevalier. This is almost certainly Reverend Onesime Chevalier. By a strange circular coincidence, the 1851census reveals a Onesime Chevalier, born in France, as the Catholic priest at St John the Baptist's chapel at Great Haywood in Staffordshire – a relocated 1820s Gothick Catholic chapel formerly belonging to Tixall Hall, whose surviving Elizabethan gatehouse is one of Landmark's best loved buildings. Home to Pugin's great patron Lord Shrewsbury, Staffordshire was a stronghold for Catholicism in the 19th century and holds several of Augustus Pugin's finest buildings. After Pugin's death, his son Edward picked up his father's unfinished projects there. It therefore seems plausible that Chevalier arrived in Ramsgate through Pugin connections.

Chevalier is a shadowy, and possibly shady, character in the records. On 6 Sept 1853, the *Kentish Gazette* publishes a spat between the Reverend Richard Hoare and the Reverend Chevalier about whether the Catholic church allows the reading of the scriptures, in which Chevalier has called Hoare a liar. Onesime is a very unusual name, and in the 1861 census, a Jean Onesime Chevalier appears, in Kensington, described as a 'professor of languages'. He is married and has a family; his wife is

[6] *Collected Letters,* vol. 3, pp. 586/7.
[7] David Parry, *Monastic Century: St Augustine's Abbey Ramsgate* (1965), p.24.

called Louisa and his eldest daughter, whose Christian name is Onesime, is recorded as having been born in 1858 in Minster, a village just outside Ramsgate. (It is possible she was born out of wedlock: it was not uncommon for unmarried mothers to give their child the father's surname as a way of flagging the father's identity). It seems probable that Jean is the same man as the Reverend Onesime Chevalier, who (if the hypothesis of initial illegitimacy is correct) in standing publically by the mother of his child could not have continued as a Catholic priest. In 1865, a son born to the couple was christened Augustus. In 1869, Jean Onesime was declared bankrupt, described as a teacher of French, and in 1871 Louisa filed for divorce on grounds of cruelty and abusive behaviour. As The Presbytery's first known resident, Chevalier can hardly have been the sort of figure Pugin had had in mind.

In any case, Chevalier had only a passing association with the site, since August 1856 saw the arrival in Ramsgate of a key figure in the history of the St Augustine's site: a priest in his mid-twenties called Father Wilfred Alcock. Restoration of the Roman Catholic hierarchy in England in 1851 led logically to the idea of a full Catholic foundation in England. Augustus Pugin's enthusiasm and work made Ramsgate an obvious place to start but the Catholic hierarchy in Italy was wary. Pugin had made his church over to the diocese of Southwark, which meant there were legal difficulties in transferring it to the Benedictines. It was only once these issues were resolved in 1856 that the foundation could be pursued. This was why Fr Alcock was despatched to England: the full conversion of England back to Catholicism, in those heady days, was seen as something that might really come to pass in the not very distant future and Ramsgate might be a seedbed. The Ramsgate mission began formally on 24 August 1856, and Alcock found a welcoming benefactor in the devout Alfred Luck. The Prebystery had been vacated unfurnished, so Fr Alcock initially stayed at The Grange, before moving into The Presbytery.

Christened James originally, Alcock was born in 1831 in Lancashire and studied at Ampleforth. In 1849, he went to study in the seminary at Genoa, and was received into the order in 1851. When he was despatched to England in 1856, Alcock had only been a priest for a year and a half – but in the words of David Parry, the

historian of the Ramsgate monastery, 'to be Italian trained was to have drunk at the pure fountain of Catholicism, to have vitality and courage in religious matters and to know how things should be done.'

By November 1856, Alcock was delighted to be joined by two more brothers, who joined him at The Presbytery. A letter from a Dom Cavello recorded that '[Alcock's] health is good but he owes this to the maternal care of the [Kenelm] Digby family, especially to the mother of the young man who died, who calls him and treats him as a son, looks after the laundry of the house and everything that he needs, sends him coal which would be a great expense to him, and sees that he lacks for nothing.'

In 1857 Abbott Casaretto from the seminary at Subiaco near Rome made a canonical visitation to St Augustine's to establish decrees to regulate the life of the monks, including an unusual one forbidding them to ring the church bell to avoid arousing the wrath of the local Protestants – a sign of the suspicion of Catholics that persisted in Ramsgate. Abbott Casaretto also 'clothed with the habit as a lay brother' a 19-year old Spaniard called Isidore Terré, as Brother Austin. Austin would serve St Augustines as sacristan for the rest of his life, his loyalty and dedication a by-word in the Catholic church as far afield as Hong Kong, where to be 'a second Brother Austin' was high praise.

Also in 1857, Edward Pugin had begun work on the west and north cloisters to the church, and on the Digby chantry, for Catholic author Kenelm Digby, another of Augustus Pugin's great friends and supporters, and whose wife 'mothered' Fr Alcock. Chambers 'for both sexes' were built above the cloisters, and the monks had started a school for both boys and girls. In 1858, work on the church (where services had been held from 1846) was far enough advanced for Bishop Grant of Southwark to consecrate the high altar and Lady Chapel.

But the lack of a monastery began to put the future of the Ramsgate mission in jeopardy, as the overworked monks missed the restorative effect of a monastic

exitence: 'We are monks without the aids of consolations of monks.' Abbott Casaretto suggested decamping to Margate but Fr Alcock not keen: Margate was an even poorer mission, without the likes of Luck and Digby as patrons and serving mainly poor soldiers' families. (Good old Father Costigan, Pugin's ally and bane and by now 70, was still soldiering on in Margate, even if infirm and losing his congregation. In 1858, Costigan relinquished mission to Father Downey, and died 1860, 'an unwearied worker in the vineyard of the Lord' in East Kent for more than 40 years,' in the words of the *Ramsgate Chronicle*.)

The only possible site for a monastery was the land across the road, then a green field, which now belonged to Edward Pugin and his stepmother. Initially Abbott Casaretto had written that Alcock and his brothers were trying to buy a piece of land for £5,000, but in 1860 Fr Alcock wrote back that 'Pugin and his mother have consented to sell us this property for £3,000...We have £1,000 from Mr Luck, £1,000 from Digby family, and you must find the other thousand yourself, as you have arranged, because it cannot be found here....When you come bring the decoration for Pugin, and it would be suitable to have him inscribed as a member of the Academy of Arts.' And in an indication of the tension between the English and Italian Catholics. Alcock adds, 'They have done all this by their own work, and in the sweat of their brows, and have not had a penny from Mons[eigner]. Grant.' (Grant was Bishop of Southwark and so had diocesan charge of St Augustines.)

Early in 1860, Edward Pugin lent them the cost price of the land, which was now reduced to £1,300, and on 21st March 1860 Bishop Grant laid the foundation stone across the road from The Presbytery, for buildings designed by Edward Pugin. Abbott Casaretto had prepared the floorplan, and Alfred Luck gave £4,000 towards the construction, effectively making him the monastery's founding benefactor. Luck differed from Casaretto's ideas for the plan, and the monks gave way to him, making the intended oratory a common room with the oratory upstairs instead.

At the same time, Alfred Luck began to build a house for himself, to be called St Gregorys, as the Catholic community on the West Cliff began to multiply. In March

1861, Bishop Grant visited again and 'conferred the tonsure on Mr Luck at The Grange.' Luck had become increasingly devout, and this was a sign of his own intent to take holy orders himself.

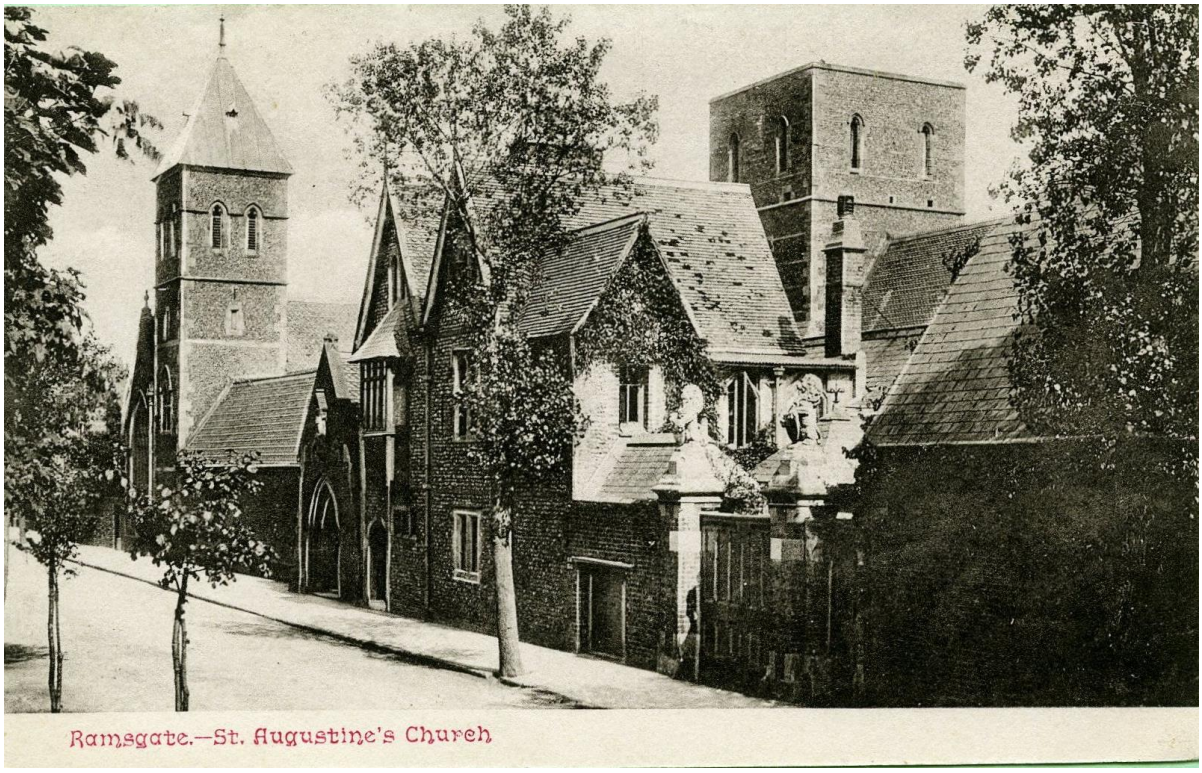
Census night in 1861 was April 7th, when The Grange is still let to 53-year old Alfred Luck, 'fundholder'. There are also John Sullivan, a Catholic priest; Joseph Burt and Charles Saunders, visiting students in their early twenties; and four servants: Elizabeth, Mary and Ann Wadham (a widow with possibly her two daughters) and Helen Alcock. In 'St Augustine's Presbytery' are James Alcock, Catholic priest, aged 30 (recording his birth name rather than his monastic choice); John Denny, Catholic Priest; Edward Palmer, Catholic Priest; two house servants, George Saunders and Indore [sic] Terre (from Spain, also under his birth name). The little house must have felt quite crowded with five living under one roof.

By May 1861, the monastery was completed. Fr Alcock and his brethren were able to move out of The Presbytery and over the road. Alfred Luck moved into St Gregorys, indeed his decision to build a house for himself was perhaps partly prompted by the Pugins' desire to return home to Ramsgate. The same summer, Edward Pugin, his stepmother Jane and the younger siblings moved back into The Grange. In 1863 Luck was ordained as a secular priest, but died just 8 months later in June 1864, leaving St Gregorys to the monks to become a college, as well as £17,500 to establish a house of full Benedictine observance in England (this was eventually invested in Ireland). He is commemorated by a full length brass in the west cloister at the entrance to the main church, a devout man who perhaps did more than anyone to keep Augustus Pugin's vision alive in Ramsgate in the 1850s. One of his sons also became a secular priest (in other words, active in the community rather than cloistered in a monastery, two of his daughters nuns, and two other sons became Benedictines. One of these, John Edmund Luck, was ordained Bishop of Auckland in New Zealand on 3rd August 1882.[8]

[8] Hugh Laracy. 'Luck, John Edmund', from the *Dictionary of New Zealand Biography*. http://www.TeAra.govt.nz/en/biographies/2l19/luck-john-edmund

In 1865, the monks accepted their first boarders at St Augustine's School, and by 1870, the roster had grown so much that St Gregorys was enlarged with a large extension to the rear designed by Edward Pugin. In the 1871 census, Fr Alcock is listed as President of a college of forty boys, ranging in age from 4 to 17 years old. Fr Charles Saunders was now head of the monastery, with six Roman Catholic priests and eight students.

In 1872, Fr Alcock was invested as abbot, the first Benedictine abbot in England since the Reformation and an act that conferred the status of an abbey on the fledgling monastery. Alcock died ten years later, aged 52, on 3rd August 1882 in Auckland New Zealand – the same day and place as John Edmund Luck's ordination as bishop. If the separate websites that cite these two events are correct, it seems certain that Alcock had travelled to New Zealand to be witness of the investiture of the son of his first benefactor. Alcock too has a fine brass memorial in St Augustine's church, but was buried in New Zealand.

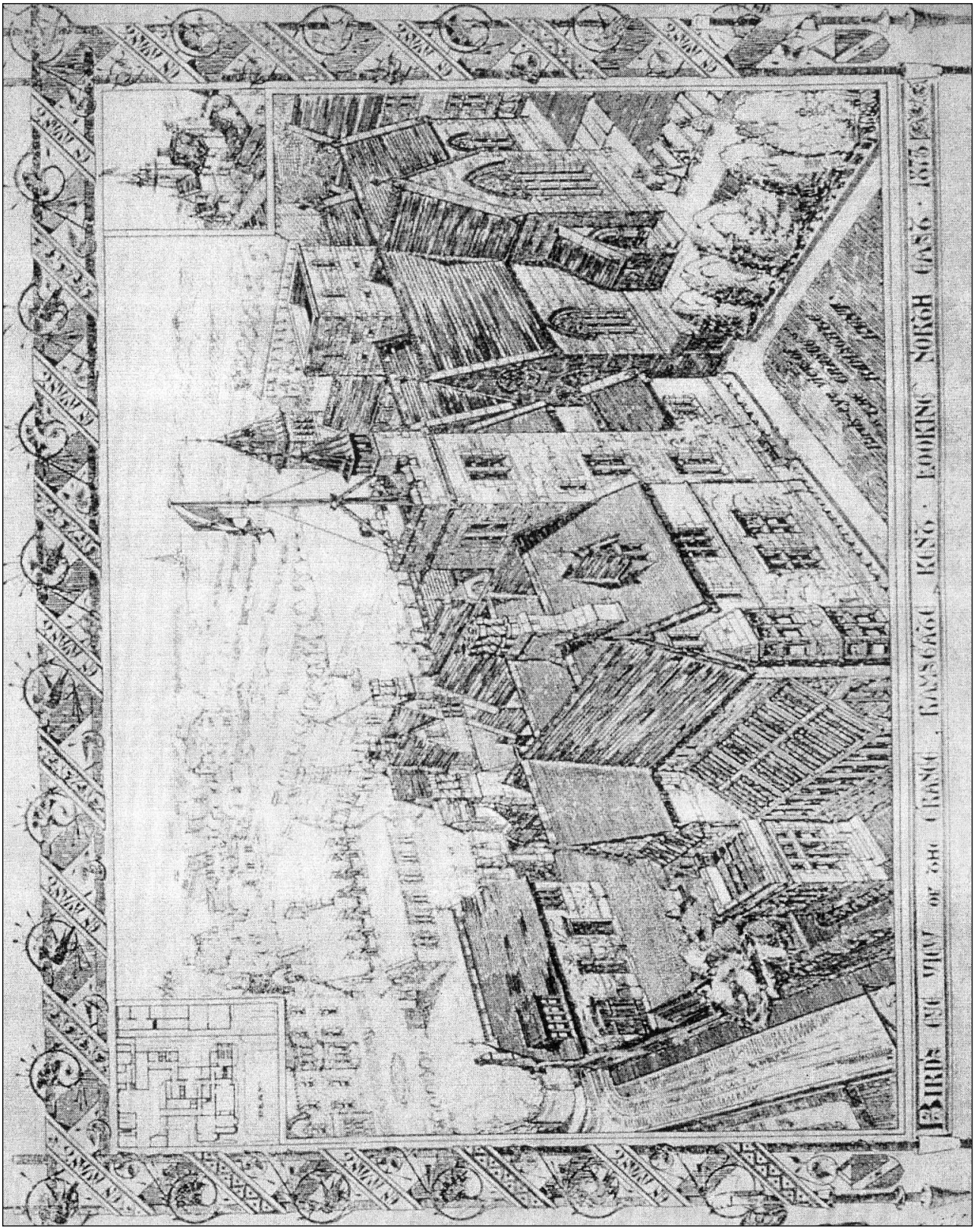


These early postcards show The Presbytery in 1904 (top) and 1906 (below), from this angle still very much as altered Edward Pugin. Note the windows introduced by Edward on this street elevation, and also the tram lines along St Augustine's Road. The inconvenient tree planted directly opposite the entrance gate has been removed by 1906.

The later Pugins and St Edward's Presbytery

The fates of the abbey and The Presbytery will become entwined again after 1929, but from the completion of the monastic buildings and the Pugins' return in 1861, The Presbytery returns to the story of the Pugin family. Edward Pugin, left heir to his father's architectural practice, had immediately shown promise as an architect himself. He had helped his father, he said, since he was seven, and most of his father's patrons were happy to take him on, both to complete works Augustus had begun and eventually for commissions in his own right. When in 1858, he returned to Ramsgate to build the chapel of St John the Evangelist (the Digby chantry) in St Augustine's church and to fit out the Pugin family chantry, he wrote in his journal, 'I need scarcely say that my visit to Ramsgate after 3 years' absence was a melancholy one. St Augustines looks especially dull and miserable, all life seems to have departed from it.' The family was by then living in Gordon Square in London, and as commissions in Kent soon followed after Edward's re-engagement with St Augustines, they decided to move back to Ramsgate.

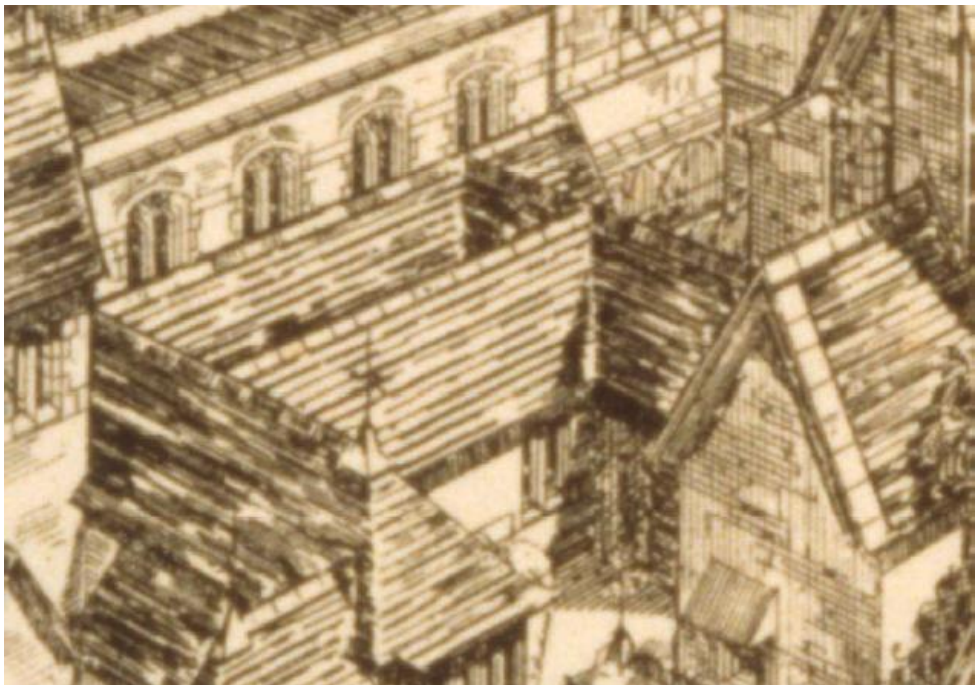
In 1861, Jane Pugin was 36 and Edward Pugin 27; of his siblings, Agnes was 25; Cuthbert 21, Mary 18 and Katharine 20; and of his half-siblings Margaret was 12, and Peter Paul 10. (Edward's eldest half-sister, Anne, had married John Hardman Powell in 1850). Edward was by now an established architect in his own right, and very much the head of the household. This was essentially now a household of adults and had different requirements from The Grange than those of the 1840s. Edward proceeded to adapt The Grange to meet these needs, sometimes in considered manner, sometimes with apparently careless pragmatism as spasmodic infill. Edward Pugin did not do his best work at The Grange. Landmark's restoration of The Grange in 2004-6 has retained what we identified as Edward's early 'considered' interventions at the site but removed the more utilitarian additions to the house (a flat roofed extension to the sitting room; flat roofed bathroom and a cloakroom, and alterations to the dining room) all of which were fully analysed and recorded first. A full account of this evolution will be found in Vol 2 of The Grange History Album (Restoration).

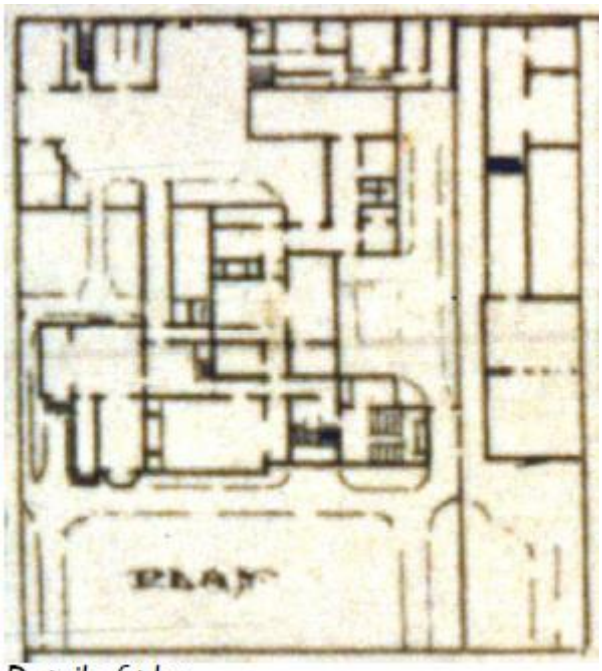


A bird's eye view of The Grange by Cuthbert Pugin, dated 1873. While somewhat fanciful, it shows Edward Pugin's changes to the house on the west side: the sitting room extension and conservatory and changes to the Cartoon Room. The monastic buildings across the road are also sketched in.

As part of these changes, around 1870, Edward also reorganised the north courtyard. Having demolished his father's gatehouse, he created a larger entrance that would take a carriage, to supplement the original side entrance off what is now Screaming Alley. He embellished the new gateway with the fine stone lions holding the Pugin and Welby family arms. The Cartoon Room became a coachhouse, with an inserted floor and large dormer window to light the coachman's accommodation above. Edward also added the covered walkway to the front door, reordered parts of The Grange and redecorated the whole.

Edward also seems to have taken over The Presbytery as his offices. This use for the whole building is still somewhat conjectural, but it is certain that Edward added the long south facing room with its oriel window above an existing Augustus Pugin service lean-to, as a drawing studio for his burgeoning architectural practice. Attached to such a building as the Presbytery, with its own separate entrance, this room is certainly not a domestic room of the 1870s, and there is also a relevant reference in the account of Mary Pugin's marriage, captured in the *Whitstable Times & Herne Bay Herald* for 30th Nov 1867. Mary married another architect, George Coppinger Ashlin of Dublin & Middleton, Lancashire, Edward Pugin's former pupil and from 1860 his partner. It was quite an occasion. Bishop Grant came down from Southwark to officiate in St Augustine's Church, and Mary wore 'a rich white silk dress, with wreaths of orange blossom and jasmine and white tulle veil'. There were six bridesmaids including her sisters Margaret and Catherine, in 'white granadine [sic] dresses with tulle bonnets, bearing dew-drops, tulle veil, and mauve bodices'; Edward Pugin gave the bride away and Cuthbert and Peter Paul were ushers. Jane, by now 42, 'was attired in a rich white satin dress, embroidered with gold and trimmed with pointed lace, blue velvet cloak, lined with white silk, white bonnet, and rich Gothic girdle etc.' (attire, perhaps, to rival the bride's!)





Detail of plan

Details of the service buildings at The Grange and The Presbytery in 1873 after Edward's alterations, from a bird's eye view by Cuthbert Pugin.
North is at the top pf the plan.

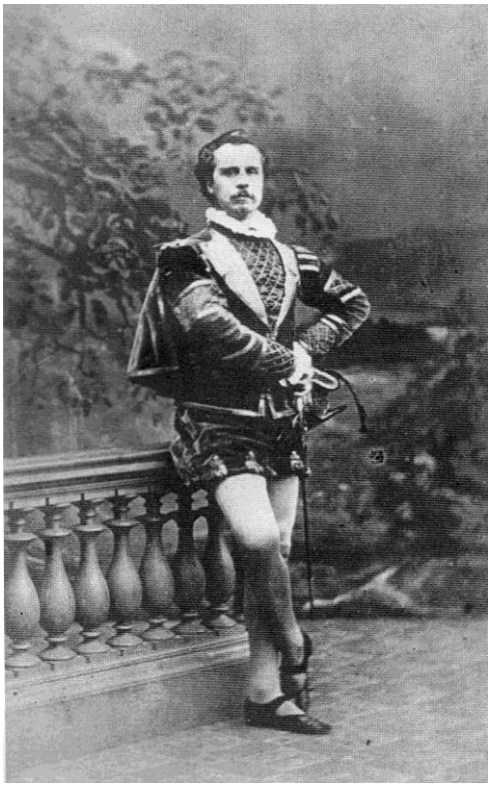
Since 1866, Edward had been Captain of the local Ramsgate militia and:

> 'The Artillery Corps assembled at the drill-shed, Belle Vue Hill, at 9 o'clock and marched from thence (130 strong) headed by their bands, to the Grange, where a portion of the men were told off as a guard of honour, others kept the roads, and the rest were 'detailed' at the guns…At the close of the ceremony, high mass was celebrated, and then the bells told [sic] forth a merry peal, and the firing of the guns announced that the happy event was completed. The wedding party then returned to the Grange, the pathway being carpeted for the occasion, where they partook of a very sumptuous *déjeuner*; and at the same time, the Corps (of which Mr E W Pugin is Captain) and several of Mr Pugin's hunting and other friends partook of refreshments in the adjacent offices…'[9]

As the Cartoon Room was by now a stables and coach house, it seems probable that these 'offices' refer to The Presbytery, and another newspaper account refers to Edward overseeing the drilling of 'his' militia men in the courtyard at The Grange from his studio (the 1860s were a period of heightened tension with the French).

In 1863, Edward had also inserted the first floor windows on the hitherto severe street elevation, the little oriel in the sitting room giving him a grandstand view of the construction of his monastic ranges across the road and even this prompting a lively exchange of letters between Edward and 'A Ramsgate Carpenter' in the *Thanet Advertiser*, even though the latter was broadly approving: 'What a bright, clever luminous idea it was to break through that hideous flint wall – I think they call it Gothic, Sir – and put that light, sweet, cheerful bow-window of painted deal in it..'[10] To be sure of good working light, Edward introduced plate glass to The Presbytery for both this little oriel window and the larger studio window, just as his father had done in the library in The Grange. Further circumstantial evidence of office use for The Presbytery is that on census night in 1871, the building listed immediately before The Grange is unnamed, and listed as unoccupied. This is also suggestive of non-residential use: in The Grange, Edward, Jane, Cuthbert and Peter are all in residence, as are six servants. If the servants had been living in The Presbytery, they should have been listed as a separate household.

[9] *Whitstable Times & Herne Bay Herald*, 30th Nov 1867
[10] Blaker, p. 45.



Edward Pugi.n
Left: a portrait that now hangs on permanent loan from a descendant in Jane's bedroom at The Grange. It is probably in a frame his father intended for a portrait of himself.

Right: dressed for a fancy dress ball, in the late 1860s. (Private Collection)

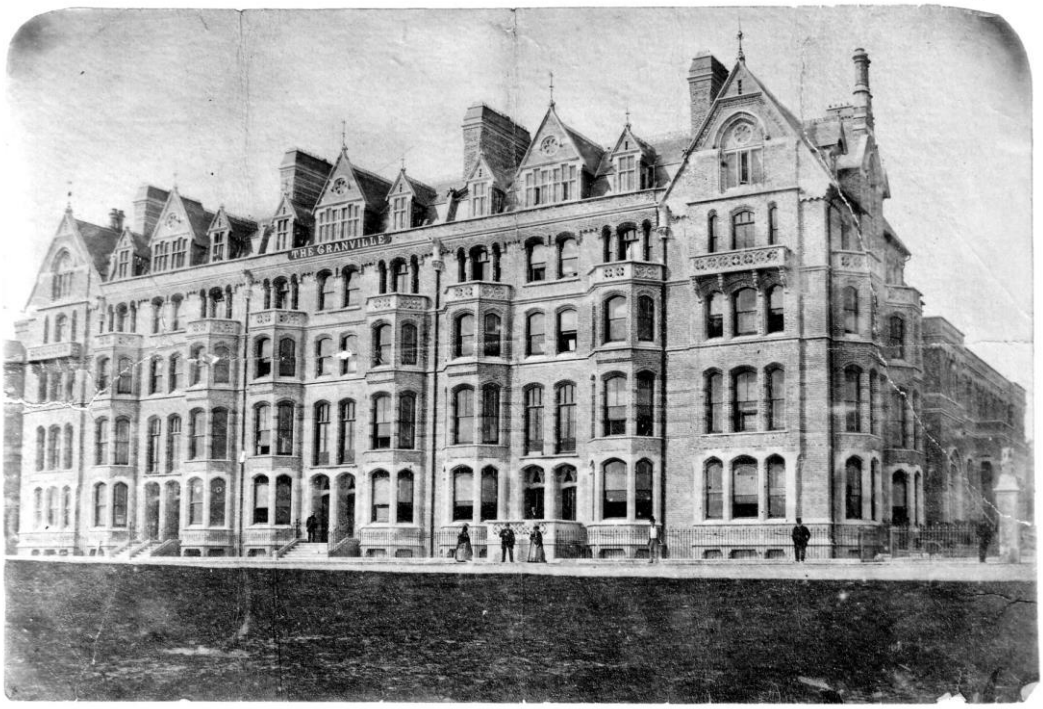
Edward Pugin in Ramsgate[11]

Edward Pugin's willingness to participate in Ramsgate life more openly than Augustus and to identify himself with the community rather than seeking it to mould it to his own vision, found expression both in his participation in the Ramsgate Corps of the Cinque Ports Artillery Volunteers (an important and fashionable focus for the town and whose captain he became) and in his speculative developments within the town. By the late 1860s, Ramsgate was booming. A new railway terminus, opened in 1863 by the London Chatham & Dover Railway, now deposited visitors directly onto the sands through a fine new terminal on the seafront.

In the same year, Edward made a speculative purchase from the Albion Estate with three business partners, of land on the east cliff with a view to building speculative terraces of houses to capitalise on the boom, working at least initially in collaboration with the Local Board. The terraces were also to be Gothic, participating in the further integration of the Gothic style into nineteenth-century urban domestic architecture, but assimilating too the efficiencies of symmetry for the terraced form and allowing the speculators to expect maximum return for the size of plot. Such combination of Gothic form with Classical repetition was not novel – as early as 1851, to Augustus Pugin's intense chagrin, Matthew Habershon ('that repulsive humbug', in Augustus's words) had erected the Gothic Chartham Terrace next door (and provocatively close) to St Augustines.

In celebration of his militia corps' victory in the national Queen's Prize for target shooting in 1866, Edward got one of the streets on this holding in a poor part of town renamed as Artillery Road. On steeply rising ground, here he built lively and striking little houses with liberal and decorative use of coloured brick. Elsewhere in the country, he was becoming a prolific church architect, chiefly for the Catholic community but also for Anglicans.

[11] See Catriona Blaker, *Edward Pugin and Kent* (2003) for a fuller account of Edward Pugin's often erratic life.



The Granville Hotel at its opening in June 1870 (RIBA).

Ramsgate Sands in the late 19th / early 20th century.
The towers of the Granville Hotel dominate the horizon.
The railway terminus directly onto the sands had arrived in 1863.
Note too the bathing machines at the sea's edge.

In Kent alone, Edward built St Catherine's, Kingsdown (1864-5), SS Henry and Elizabeth in Sheerness (1864) with school, St Theresa of Avila, Ashford (1865, demolished), and St Paul's, Dover (1865, much altered).

In Ramsgate, however, it was soon apparent that Edward's speculative houses were not selling. In 1869, he decided to turn a large block into a luxurious destination hotel, a reason in itself to visit Ramsgate. With the permission of the 2nd Earl of Granville, Lord Warden of the Cinque Ports, it was called the Granville Hotel and, in the scope of Edward's vision, to be the equivalent of his father's work at the House of Lords. Edward extended the side frontages behind the original terrace to form a four-sided block, adding a tower crowned by seated heraldic stone lions, and which was to have held a clock had funds permitted. The lions at the Granville hold scrolls bearing the family motto, En Avant – a surprising use of the family motto in such a commercial context. These stone lions become something of a signature for Edward, appearing again at the Grange, and they are an echo of the pair his father designed to guard the entrance at St Stephen's Gate at the Houses of Parliament.

Above the door appeared the welcoming motto 'Through this wide gate, none come too early, nor depart too late.' The interiors were grand indeed, and we catch a glimpse of them in the fireplace in Jane's bedroom at The Grange: Edward installed fireplaces in the library, sitting room and Jane's bedroom in The Grange from the Granville suppliers: including bastardised Classical columns with 'Corinthian capitals', that would have horrified his purist father. (The one in Jane's bedroom remains in situ.)

For the sumptuous and roomy interiors, Edward designed everything, from chandeliers to furniture. Moreover, the Granville was a spa hotel, offering sea plunge, Turkish, slipper and ozone baths (and with plenty of scope for Minton's fine tiles). For the saline bath, water was raised by steam engines from the sea below, gushing from the mouth of a sea monster. In 1872 'electro-chemical' baths were introduced. The hotel was renowned for its efficiency and became a national institution, while providing employment for a whole community of local employees.

Edward Pugin had created a worldly and sociable nirvana on the east cliff to balance the spiritual and domesticated domain of his father on the west, dominating the skyline. From the junction of London and West Cliff Roads, the two complexes can almost be taken in in a single glance. But for all the bright optimism of the newspaper accounts of the hotel's immediate success, it rapidly became clear that Edward Pugin had overreached himself. Bills remained unpaid and he had fallen out with one of his original partners, John Barnet Hodgson, to such an extent that matters reached the courts. In 1872, Edward was declared bankrupt. A perjury case followed against Hodgson, who was found not guilty.

Adversity turned Edward still more pugnacious and litigious, traits he had shown over numerous petty cases during his time in Ramsgate – threatening the Harbour Master with violence for his prohibition of a firework display; being in possession of a dog that bit, and speeding on horseback. In 1869, he had been humiliatingly dismissed from the Volunteer Corps for 'crossing to the front' (i.e. in front of his own men) and then arguing back when ordered to the rear. Such irascibility must hint at a lack of personal judgment, and bankruptcy at a lack of professional judgment, threatening the fortunes of the whole family. In 1874, Edward was again on the verge of bankruptcy. He wrote to John Hardman

> 'My balance on Friday was £19.00. The old lady's [Jane Pugin] £28 against which bills due £193. There is £400 at Coutts and a few pounds I have left in America [where Edward Pugin went briefly after his 1872 bankruptcy]. This is all the whole family have. I have to raise money - £500 on my life.'[12]

Edward Pugin had also developed a habit of taking chloral hydrate, a sedative prescribed after 1869 for insomnia, but also a hallucinogenic with widespread recreational use at the time (it is still an unapproved substance for medicinal purposes today since its side effects include delirium and impact on decision making). It almost certainly affected Edward's personality, his natural tendency to irascibility verging towards the pathological as his professional difficulties increased. He became paranoid and prone to complete breakdown. In 1870, before appearing in his various libel cases, his own solicitor and brother-in-law Lewis Peniston insisted

[12] Blaker, p.50, letter in private collection.

on a detox: 'Edward was very unwell yesterday, and today has gone out on a three day cruise on fishing smack. He wants freshening up before the libel cases come on.'[13] What with Jane's fine clothes and Edward's court appearances, the Pugins kept the town supplied with gossip and entertainment.

Edward Pugin died in London in June 1875, his obituary in *The Builder* attributing his death partly to 'the injudicious use of chloral hydrate.'[14] He was brought to Ramsgate and interred in the family chantry in the church, as Ramsgate mourned the passing of one of its most colourful residents by closing shops to follow the cortège and flying the flags in the harbour at half mast.

(As for the Granville, its hitherto coherent façade was given a makeover in 1900 by London architect, Horace Field. He 'unified' it by introducing the incongruous pediment and portico with its puny Ionic capitals, and added some rather more elegant wrought iron balconies. During World War I, the Granville became a home for shellshocked Canadian soldiers, and in 1940, bombing destroyed the western end of the façade, which led to the north and west elevations also being demolished. The hotel's great hall was demolished in 1982 and its Turkish Baths in 1986 – and this despite the Granville having been listed in 1973. In 2002, work began to rebuild the missing sections of the façade and convert the building into flats).

[13] Ibid, p. 51.
[14] *The Builder,* 1875, pp. 522-3.

The Later Pugins

Edward Pugin's bankruptcy and death had a profound effect on the family. They now moved into St Edward's Presbytery so that The Grange could be let to generate income. The little house must have felt crowded. Jane was now 50 years old, still a widow for all her beauty. On the back page of her journal, inscribed in a later version of her hand, at some stage she copied out two stanzas from Longfellow's poem *Charles Sumner* in what seems a reference to her late husband*:*

> *'*Were a Star quenched on high
> For ages would its light
> Still travelling downwards from the Sky
> Shine on our mortal sight;
> So when a great man dies
> For years beyond our ken
> The light he leaves around him lies
> Upon the lives of men.'

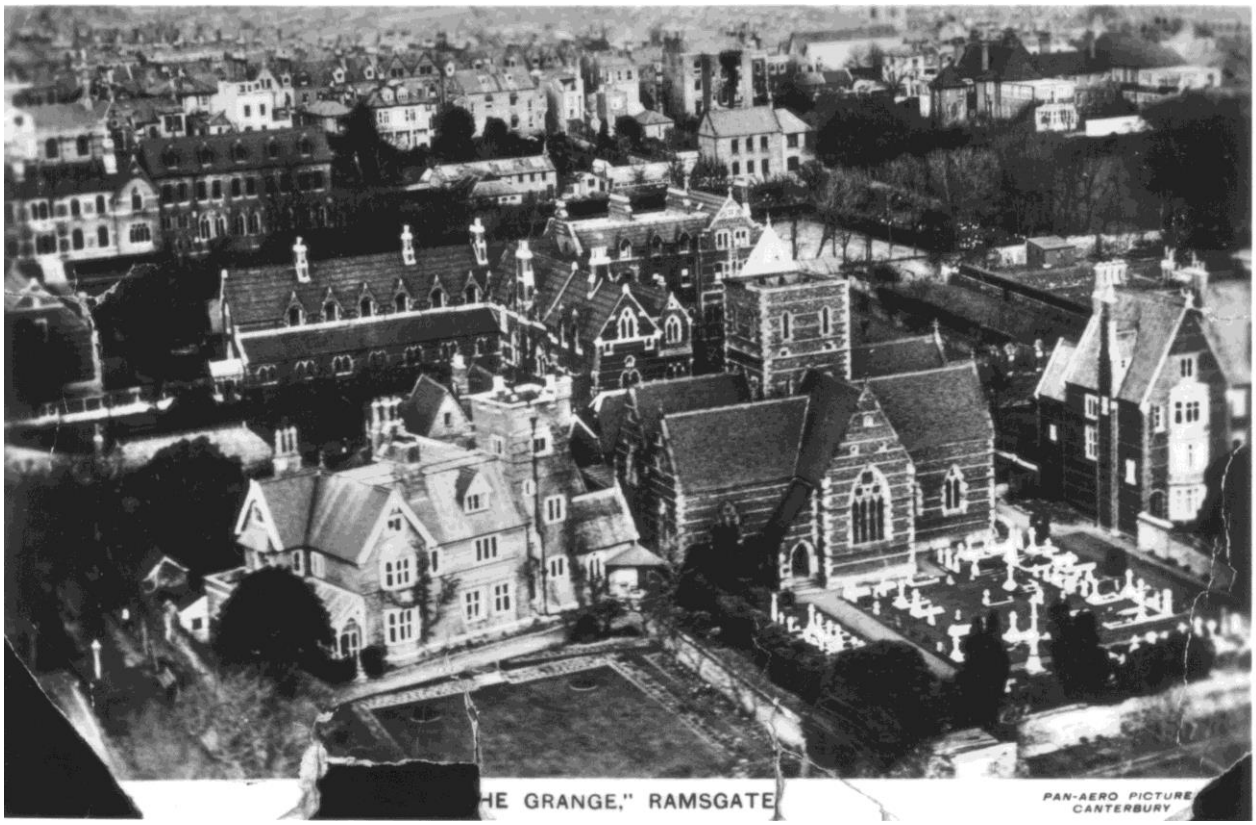
Jane never remarried. She was to outlive both her own children and her stepchildren except for Cuthbert, Catherine and Mary.

Cuthbert (aged 35 in 1875) and Peter Paul Pugin (24) kept up the Pugin practice, going into partnership with their brother-in-law, George Ashlin. Judging by his output alone, Peter Paul inherited his father's and eldest brother's propensity for hard work and punishing schedules. He was a prolific church builder and also became a good water colourist and engraver. Cuthbert, who never married and lived out his days at The Grange site, seems to have become more of a sleeping partner. Both made their contribution to the St Augustine's site: Peter Paul added St Joseph's Chapel and the present Altar of the Sacred Heart to St Augustine's Church and an extension to the monastic college, as well as a new wing in 1901, and Cuthbert designed various fittings. In 1886, Peter Paul married and moved out to set up his own home.

Cuthbert made some changes of his own to The Grange, which rateable values suggest occurred mostly by 1882. The most significant of these changes was to build a bigger extension (flat-roofed again) in the kitchen courtyard.

Peter Paul Pugin as a young Man. (Private Collection).

Cuthbert Pugin in the garden at The Grange. Note the former chimney pot in use as a planter (Private Collection).



The St Augustine's site in the 1930s. St Gregory's is visible behind the church tower, as are some of Edward Pugin's additions to the rear of The Grange.

This room, accessed through a cramped door in the corner of The Grange chapel sacristy, was described in the Sale Catalogue of 1930 as a billiards room, but Pugin descendants who stayed in the house for holidays in the 1920s referred to it as a Music Room, and an early photograph shows a small organ in the room, probably moved from the sacristy. This room extended almost to the churchyard boundary, finally destroying the careful relationship of house and church planned by Augustus Pugin and probably causing the demise of the covered walkway from the kitchen door to The Presbytery, which we have now reinstated. Indeed, an early photo and the Sale Catalogue suggest this room did not even have windows, being lit by rooflights (possibly to preserve the family's privacy in St Edward's).

It is to be hoped that it at least had the presumed desired effect of making it more attractive to tenants. On 3rd April, census night, in 1881, The Grange was inhabited by a retired lead merchant, Joseph Stock, aged 49, his wife Eleanor, and two daughters. They have three servants. There is again no mention of the Pugins as being in residence this time, and nor of The Presbytery, suggesting that it may either have been considered an annex to The Grange, or conceivably being informally used by the College.

(St Augustine's Abbey, meanwhile, was now led by Abbot Frederick Bergh, with six monastics and four servants. The College has fifteen students - 3rd April may have fallen in the Easter holidays - under two priests, Joseph Bunt and D. Egan, and Thomas Egan, described as a Professor of Classics).

Meanwhile, Cuthbert made the family's residency in St Edward's Presbytery more comfortable by expanding the accommodation into the eastern courtyard range and by building an extra storey on the north-south service range that linked The Presbytery with The Grange. Life on The Grange site seems quieter in these years, although photos record various family reunions, presided over by Jane Pugin as serene matriarch. In 1887, a deceased builder, Charles Bryant, is described as 'late of The Grange, West Cliff, Ramsgate,' but at the 1891 census, Jane and Cuthbert and two servants were once more living in The Grange, with Mary Pugin, her

husband Charles Purcell and their two little daughters also staying on census night. There is no mention of The Presbytery; the College has grown to 21 boys.

In 1901, Jane and Cuthbert alone are present at The Grange with their two servants. The Presbytery is listed for the first time, but noted as unoccupied. The Abbey is thriving (ten monastics, five divinity students and five servants), as is the College (fifty one pupils under nine priests, with an array of servants in support).

1904 especially was an *annus horribilis* for Jane. In June, disaster struck at The Grange, newly redecorated prior to re-letting. The tower was thought to have been struck by lightning, causing a serious fire that destroyed the top of the tower and all the roof except the northern attic bedroom. The newspaper reports suggested the fire brigade's efforts were hampered through lack of water pressure; even so, there was considerable water damage internally (for example, physical evidence shows the hall ceiling was completely renewed around this date). When Cuthbert had the roof rebuilt, he gave it a flat central section to give more living space on the second floor – practical, but further diluting the house's original character, with its double ridge roofscape.

Then a headstone in the cemetery records that on 7th July 1904 Priscilla Williams Thomas died, 'faithful friend and companion of Jane Welby Pugin' (about whom nothing more is known at present, but she is listed as one of the servants in the 1901 census when she is in her forties). Jane's daughter Margaret had died in her thirties in 1884; now, in 1904, her son Peter Paul also died. Jane herself died in 1909, having reached the advanced age of 84. Her life is recorded in a carved wooden tablet in graceful tribute to her brief marriage to Pugin beside the altar in the family chantry in St Augustine's Church. The otherwise puzzling pair of datestones that flank the rear arch of the entrance passage of The Presbytery, one for 1827 and one for 1909, are believed to be a memorial to Jane, even though she was actually born in 1825.

Family holidays at The Grange *c.* 1919: the Mackey children with their mother, and (left, seated centre) their grandmother Mrs Peter Paul Pugin. The right hand picture shows the little summer house put up in the angle between the chapel and churchyard wall.

First communion celebrations at The Grange, 1919: Left to right: Mrs Florrie Mackey, Fr. Cuthbert, Mrs Peter Paul Pugin and Beatrix, James and Joan Mackey, Augustus Pugin's great grandchildren.

The Grange was empty from the time of the fire in 1904 until 1911, presumably while it was being repaired. In 1911, it was let to Christopher Kirk, aged 36, married and of private means, with his companion George Mason. (In 1906, Kirk had tried unsuccessfully to divorce his wife Sophia for adultery (which grounds would have avoided his paying any alimony) in a lurid and very publically reported case. In 1908, Sophia sued successfully for divorce in her own turn, on the grounds that Kirk was no longer living with her, and for restitution of conjugal rights. This time the decree nisi was granted, along with alimony and maintenance of their daughter.)

Cuthbert was living alone without servants in The Presbytery in 1911. The census seems to have coincided with school holidays (or a page is missing) since although the College is now headed by Thomas Egan with a dozen teachers and a large ancillary staff including a dispenser, a tailor, a barber, a printer, a clerk and two cooks, only two students are present. The First World War meant dwindling pupil numbers and danger from Zeppelin raids, and the first incarnation of St Augustine's College closed in 1917, reopening as The Abbey School, a prep school, in 1921.

The Grange remained tenanted until 1922, when Agnes Pugin returned to live in The Grange, from oral memories taking in paying visitors to make ends meet. By now the extended family were also returning to take holidays in The Grange itself, as the life of The Grange now enters living memory. In the 1920s, Beatrix, Joan and James Mackey, Peter Paul Pugin's grandchildren, spent happy summer holidays at The Grange, remembering picking figs from the bedrooms windows, a conservatory filled with geraniums, the summer house, and table games with their great-uncle Cuthbert in the dining room on rainy days.

There is also a most evocative memoir written in 1940 in the *Architectural & Building News* by architectural historian John Summerson. It describes a visit to St Augustines on a very blustery December day in the 1920s, and a chance meeting with a very elderly Cuthbert Pugin, whom Summerson was taken to meet in his home in The Presbytery by a friendly monk he encountered in the church.

> 'In the dark vestibule we were met by Mr Pugin's housekeeper. The monk asked for a light. It was rather bluntly refused; there were, it seemed, no instructions as to lights. The housekeeper led the way along a very dark passage. The monk and I groped after her.
>
> 'Rarely have I felt so vividly the illusion of slipping back in time. I account for it partly by the circumstance of the high wind…and partly by the Dantesque character which any unpremeditated expedition to limbo assumed under the direction of the friendly Augustinian. Though it was very dark, I was aware that every object around me was Gothic. Evidently most of the contents of the "Grange" had been moved to this little dwelling and packed in tight….Its apparent newness fascinated me; it might have all come yesterday from the cabinet-maker's. The pictures which covered most of the walls appeared to be fantasies from Pugin's pen….
>
> 'Mr Pugin met us in the door of his sitting room, lamplight behind him. He greeted me politely but without enthusiasm…[a] frail, wistful little man in whose lined face I certainly recognised nothing of the power and character of his famous father. He sat on a small armchair draped with a grey shawl, the only comfortable chair in the room which was not Gothic….of the rest of the room, I have now only a general, though not feeble, impression: it is an impression of spiky, rather beautiful eccentricity, crowded in upon the little man who sat there waiting, as he told me himself, for death.'[15]

In 1928, Cuthbert Pugin died, the last of Augustus's offspring. By now however, the family tree had grown greatly, and there are branches today of Augustus Pugin's descendants all over the world.

[15] Summerson's full article is appended.

The Presbytery and St Augustine's School

In 1930, The Grange and The Presbytery were bought by the Benedictines for the use of St Augustine's Abbey School, as the College was now known and it became part of their boarding school for Catholic boys aged 13-18 years old, which by now had added a prep school that remained part of the site until 1960 when it moved to Pegwell Bay. During World War II the school decamped to Madeley Court in St Ives, Huntingdonshire and The Grange and presumably The Presbytery too were requisitioned by the army; the former certainly seems to have suffered the usual disregard in such circumstances.

A planning application for change of use to a school in 1951 stated that the buildings 'have never been repaired after military occupation.' Edward's conservatory at the rear of The Grange seems to have survived until about this time but had gone by the time of the 1955 Ordnance Survey map, incompatible no doubt with the stone-throwing habits of small boys. Adaptation for lavatories and fire escape also followed. In 1957, the monks were granted planning permission for the Parish Rooms at the rear of The Presbytery and for enlarging Edward's studio, providing three extra classrooms in the east courtyard range – unfortunately a disaster in architectural terms, masking the form of St Edward's Presbytery and compromising the kitchen courtyard just as much as Cuthbert's music/billiards/play room must have done.

During the sixties, the school gradually improved its premises. One of the brothers at St Augustines remembered trundling wheelbarrows of rubble across the road from the monastery to build up the ground levels at the bottom of the garden so that it could be tarmac'ed over as a playground. This rubble included an 1881 datestone; from where, we can no longer be sure. It seems probable that the music/billiards room was also demolished around this time.

Celebration of 75th anniversary since the foundation of St Augustine's Abbey, 19 July 1931.

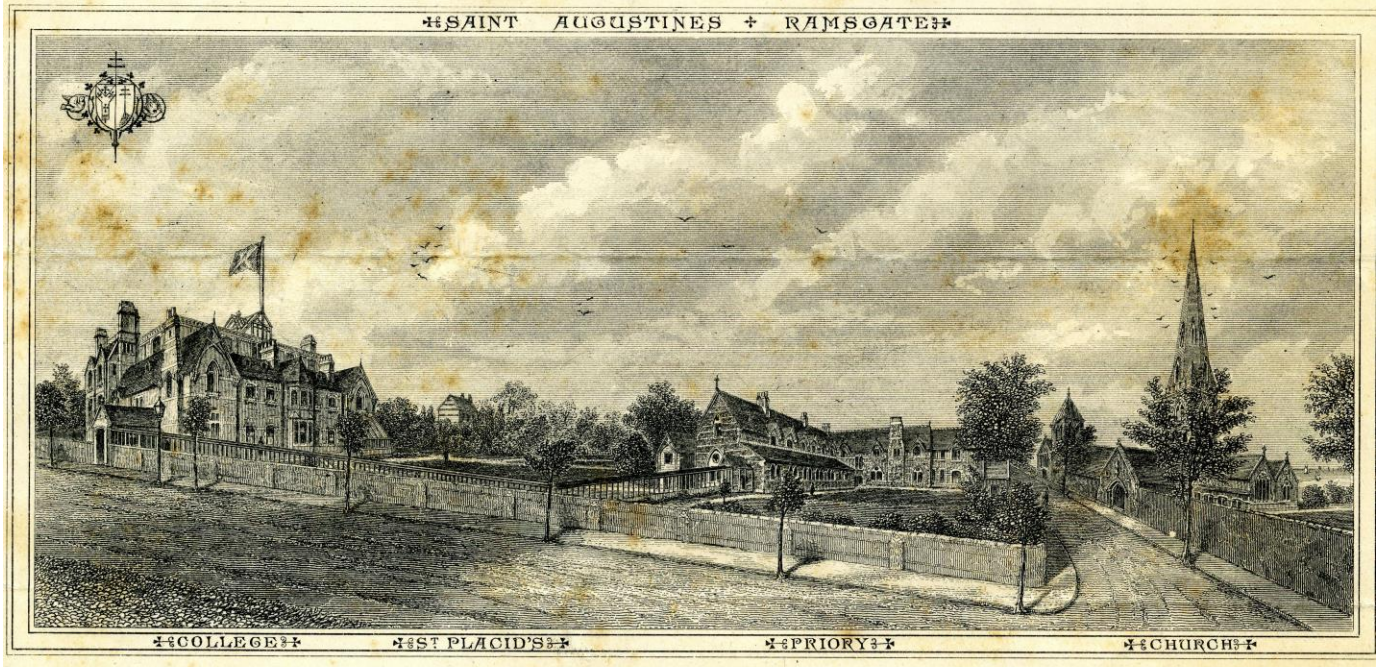
Left: Father Erkenwald Egan, headmaster of the school from 1888, feared as a disciplinarian but in football 'a goalkeeper of real genius.' He later became Abbot of the monastery, and was still organising outings for the boys in the 1930s.

Right: Dom David Parry, headmaster of the school from the mid 1930s until 1946 and author of the Abbey and School histories.

PAX.

St. Augustine's = Benedictine College,

RAMSGATE, KENT.



President—The Very Rev. F. THOMAS BERGH, O.S.B., Prior and Pro-Visitor.

Vice-President—Rev. J. EDMUND LUCK, O.S.B.

Prefect—Rev. D. OSMOND EGAN, O.S.B.

The College is situated at the extreme West end of Ramsgate in its own grounds. Though conducted by the Fathers, it forms a distinct and separate building from the Benedictine Monastery of St. Augustine.

This fine building from designs by Pugin, was erected in 1860, and much enlarged in 1871 with every modern improvement. St. Augustine's meets a want in Catholic Education by supplying a first-class College at the seaside. Ramsgate can be reached from London by rail in two hours.

The Air is proverbially well suited for young people; the great facilities for Sea Bathing are duly and prudently made use of; the Play Grounds are spacious and well situated; all which advantages are undoubted and valuable helps to mental culture. The special aim of the Benedictine Fathers is to prepare for the business of life the youth entrusted to their care, by a moral no less than by an intellectual training; and—to this end—solid Religious Instruction is carefully blended with kind and gentle treatment.

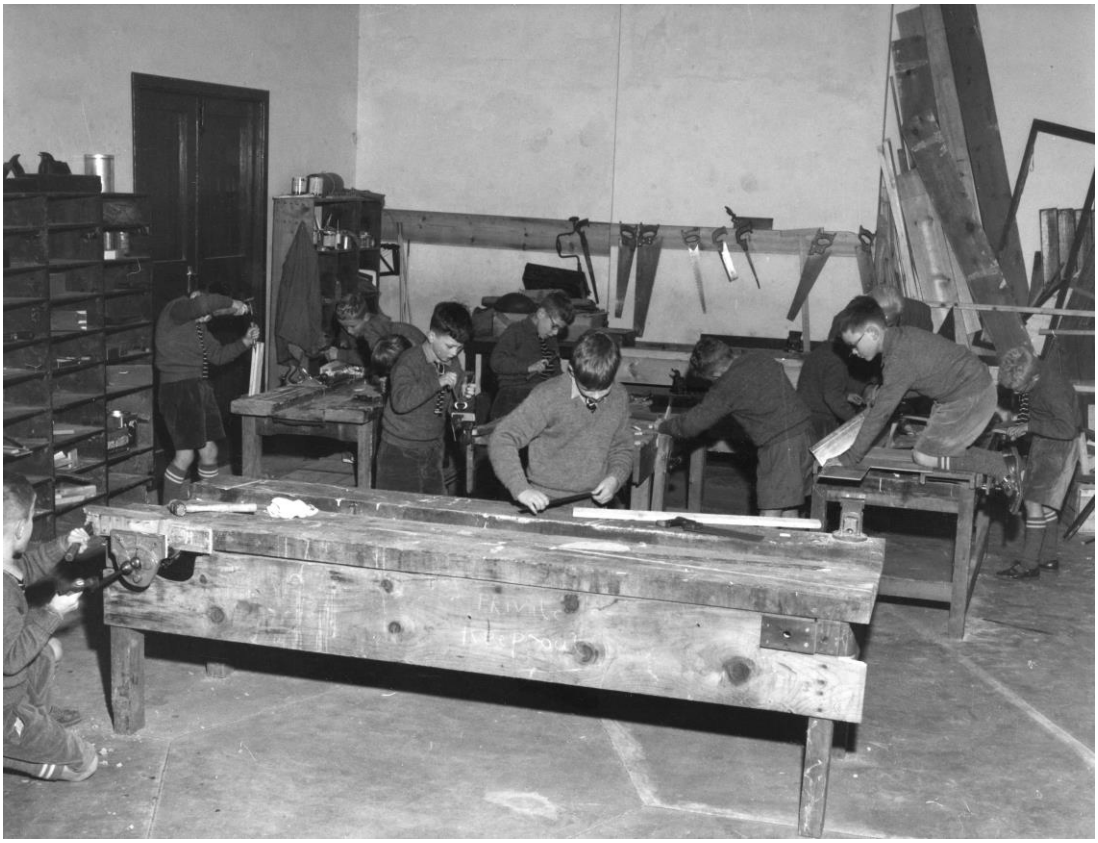
P.T.O.

The first printed prospectus for St Augustine's College (1880s).

The College's second prospectus featured an idealised bird's eye view from the south east worthy of Augustus Pugin himself – but barely recoginsable as the actual grouping.

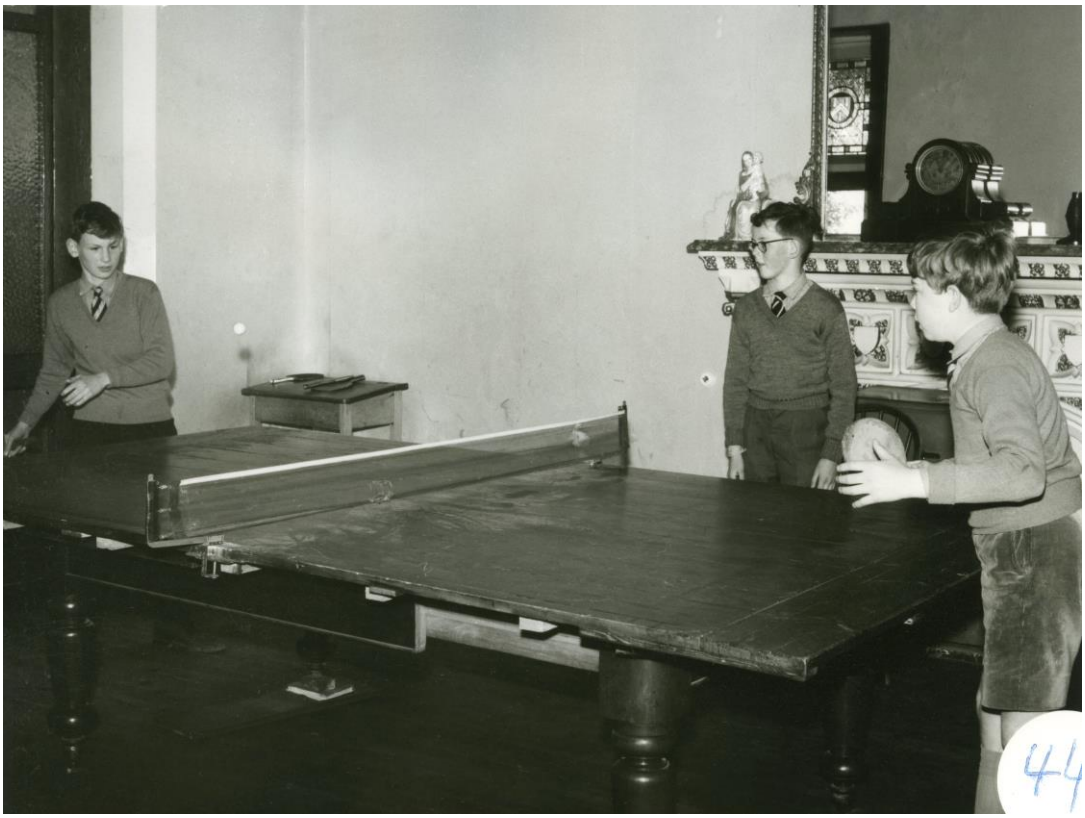
Re-opening The Grange, 1951-2.
Back row, l. to r.: Richard Daybell, John Ilott, Nigel Quarmby, Gerard Kuijten, Tom Sheridan, ? Storey (?), ? Saunders (?), Edmond Gratry, ?.
Front row, l. to r.: Paul Bailey, John Ryder, Harold Metson, ? Redmond, Paul Graham, ? Kilmartin, Richard Lynch, Peter Moore, ?, Paul Bussy.
Seated: Fr Ambrose Smith, Fr Abbot, Miss M. M. Atkinson.

The enlarged Edward's studio in use as a classroom in the 1960s.



Above: woodwork classes, unidentified room.
Below: first floor classroom in the 1950s block between the church and the east elevation of The Grange.

The Grange was for the senior boys – who played ping pong in Pugin's sitting room…



....and snooker in Pugin's Library!

The dining room in The Grange, here still as altered by Edward Pugin, in use as a library.

The school made the most of its location by the sea.

A school photo in 1960, taken in the garden at The Grange.

St Augustine's Abbey School thrived in the decades after the war and there is a lively Old Augustinians group who visited both The Presbytery and The Grange during their restoration and contributed their reminiscences of school life, most, though not all, happy ones: corporal punishment was a frequent occurrence. The school's history is recorded in *Scholastic Century 1865-1865,* written by David Parry, who was headmaster during the war years, and Abbot of St Augustines from 1957-1972. A copy of this book is in the bookcase, and there is a detailed history of the school on the group's website. Old Augustinians have contributed the photos of The Grange and The Presbytery in use as classrooms and recreational spaces.

Old Augustinians visit a former classroom, Edward's then still enlarged studio, in 2014 before restoration of The Presbytery. Below: project architect Paul Sharrock briefs about the scheme.

In 1971, St Augustine's College and the Abbey [prep] School relocated jointly to Westgate-on-Sea. In 1995, The College closed. The Grange and The Presbytery had been left in increasingly desultory use by the monastery; The Presbytery became home to a small community of elderly canonesses, and the former classrooms added to the rear of The Presbytery became parish rooms, used by the church congregation for a variety of purposes including Alcoholics Anonymous meetings.

In 1990, The Grange was put on the market by the Benedictine brothers, to be bought by Dr Letitia West and her husband, who hoped its refurbishment would provide a retirement project. They made a flat for themselves on the attic floor, but the house was to prove too much for them to take on. In 1997, the house was put on the market, with rumours that it was to be turned into flats or an old people's home. Progressive neglect, a maritime environment and injudicious use of modern materials had all taken their toll and the house was in a sorry state. The National Trust considered it but given its poor condition and the absence of an endowment, were unable to take the house on. Given its significance, Landmark made a rare exception to its rule of not buying buildings on the open market. A speedy application resulted in a grant from the Heritage Lottery Fund and in 1997 we bought the house. Six years of research, fundraising and listed building applications would follow before work finally began on site in January 2004 and was completed in May 2006. The story of this restoration itself is told in a separate volume of this album.

In 2010, the St Augustine's site entered a new chapter in its history, as the dwindling community of monks, overwhelmed by the maintenance responsibilities of their side of site (by then on English Heritage's Buildings at Risk Register), came to the decision to move to smaller premises. The canonesses had all died and so first they put St Edward's Presbytery up for sale. The Presbytery's physical connection with The Grange is so intimate that Landmark felt it had to step in rather than risk development by others, and we made a rare purchase on the open market. This also gave us the chance to remove the disfiguring additions made in the 1950s when the

site operated as a school, and restore this unique Gothic Revival landscape. The Presbytery was restored in 2015 as a Landmark sleeping four people.

St Augustine's church, given by Pugin to the Diocese of Southwark, has also enjoyed a revival and has a thriving congregation, its fabric increasingly well conserved and, at the time of writing, with plans to create a Pugin study- and visitor-centre in the large sacristy of the church. The monastic ranges across the road seemed the most intractable problem but then in 2013, most serendipitously, this part of the site was bought by a charismatic Catholic ministry, part of the Vincentian Congregation of India, for use as a retreat centre.

And so, almost miraculously, Augustus Pugin's vision for his private realm of Gothic architecture infused with his Catholic faith survives, not as a museum but as a living breathing site in all its dimensions. The Grange, as it has for much of its existence, once more welcomes visitors to enjoy 'the delight of the sea with catholic architecture & a Library,' just as its mercurial master and designer always intended.

Two postcards of uncertain date (c1930?) but full of everyday detail – the motorcycle, a stretching dog, someone entering The Presbytery. The presence of the motorcycle in both suggests it perhaps belonged to a resident at The Presbytery!

The St Augustine's site in the 1850s, showing The Presbytery as built.

***'A Vision of 1860'*: a letter to Hardman in 1850 shows Augustus Pugin's unrealised (and fanciful) plans to connect the two sides of his St Augustine's site with bridge across the thoroughfare, inspired by that at Wells. In the event, a tunnel beneath the road connects church and monastery. Interestingly, this sketch also shows The Presbytery with an oriel window. Perhaps Edward Pugin in fact got the idea for the oriel from his father.**
(Sketch reproduced in R. Hill, *Pugin and Ramsgate*, p. 19.)

The Presbytery – description of the building and its restoration[16]

Evolution of The Presbytery

The Presbytery, named no doubt after Edward the Confessor who was one of Pugin's favourite English saints, was originally intended as a lodging for a secular priest, as its name suggests. Symbolically straddling the boundary between The Grange and St Augustine's church, this bridging of the secular and divine is also reflected in the flint used for its walls: the church is built of knapped flint and Whitby stone, while The Grange's fully domestic status is recognised in its buff Medway stocks. The unknapped (unworked) flint pebbles and stock and stone dressings used for The Presbytery place it within the sacred domain, but humbly so. In the lower storey of east face (towards the church) are numerous blocks of greensand stone, once carved but by now eroded beyond recognition. These are probably medieval and Pugin's biographer Rosemary Hill has suggested they are either from St Augustine's Abbey in Canterbury or from Pugin's excavation of a chapel in nearby St Lawrence in 1833-4.

Originally, The Presbytery also physically linked The Grange with St Augustine's site: its roof clasped and overrode the range of service buildings northeast of The Grange and were indeed attached to this range by a covered pentice to the outside kitchen door of The Grange, long lost but now restored according to the evidence by Landmark. The doorway from entrance hall of The Presbytery into the later cloisters of the church once provided direct access from The Presbytery to the church. There was also a doorway through the garden wall for access into the churchyard, as shown in the bird's eye view. (Long since blocked, it is our intention to reinstate this garden entrance).

[16] Historic buildings consultant Paul Drury carried out a detailed archaeological analysis of The Presbytery and The Grange service range during the restoration of The Presbytery as a supplement to The Grange Conservation Plan on which he also worked.

As built, the house very much faced away from the road. On the north elevation, on the road side, a very early photo shows that the only windows on the north elevation, towards the road, were the small high level horizontal window in today's kitchen, a tiny 'peep' at eye level beside the front door, and two attic floor windows. The front door, opening directly from the pavement, led into a tiled passage, leading south through an open archway to a small garden court behind. From the passage (as today) one door led east to the church cloister and another west as front door to The Presbytery, entering in a narrow hallway which, beyond the stairs, opened into a kitchen (today's breakfast room). The kitchen had a flue for a range and a window facing west into a small area, and was flanked by a pantry (today's kitchen) and a scullery, with a little porch beyond. These service rooms were clearly lower grade, their brick walls never plastered.

The accommodation for the priest was all on the first floor, reached by the stairs leading off the ground floor corridor and on the medieval plan of an outer chamber (sitting room), a small lobby leading into an inner chamber (bedroom) and closet (bathroom). The suite was originally accessed only through the door into the sitting room at the top of the stairs. The sitting room has a fine stone fireplace, with a carved inscription, 'Orare et orate', a Benedictine watchword meaning 'Pray and speak', or bear witness (or possibly 'keep watch, be vigilant.' Pugin's Latin was shaky and the meaning of his little mottos often obscure). The room was originally lit by a single window only, with its view between the church and The Grange to the sea. Its stone mullioned frame may be an introduction by Edward. The bedroom had only the west facing window. As built, these priest's rooms must have felt very private and rather dark, almost like monastic cells.

The attic floor had two interconnecting rooms, the inner (east) one double aspect and with a small fireplace. These too are well detailed, suggesting they were initially intended as guest accommodation rather than servants' rooms. This is how we must imagine The Presbytery as it was when Pugin died in 1852 and the family moved away, and it is to this phase that Landmark's restoration has mostly returned it.

In the 1860s, Edward Pugin added the first floor studio above an existing outshot at the rear, adding an external staircase. He added the first floor oriel to the sitting room facing the street, the window in the first floor bedroom, and the decorative finals to the gables. In creating the lion-flanked entrance gate, Edward also altered the walls for the yards on the west of The Presbytery. Edward also added the covered walkway to the front door of The Grange.

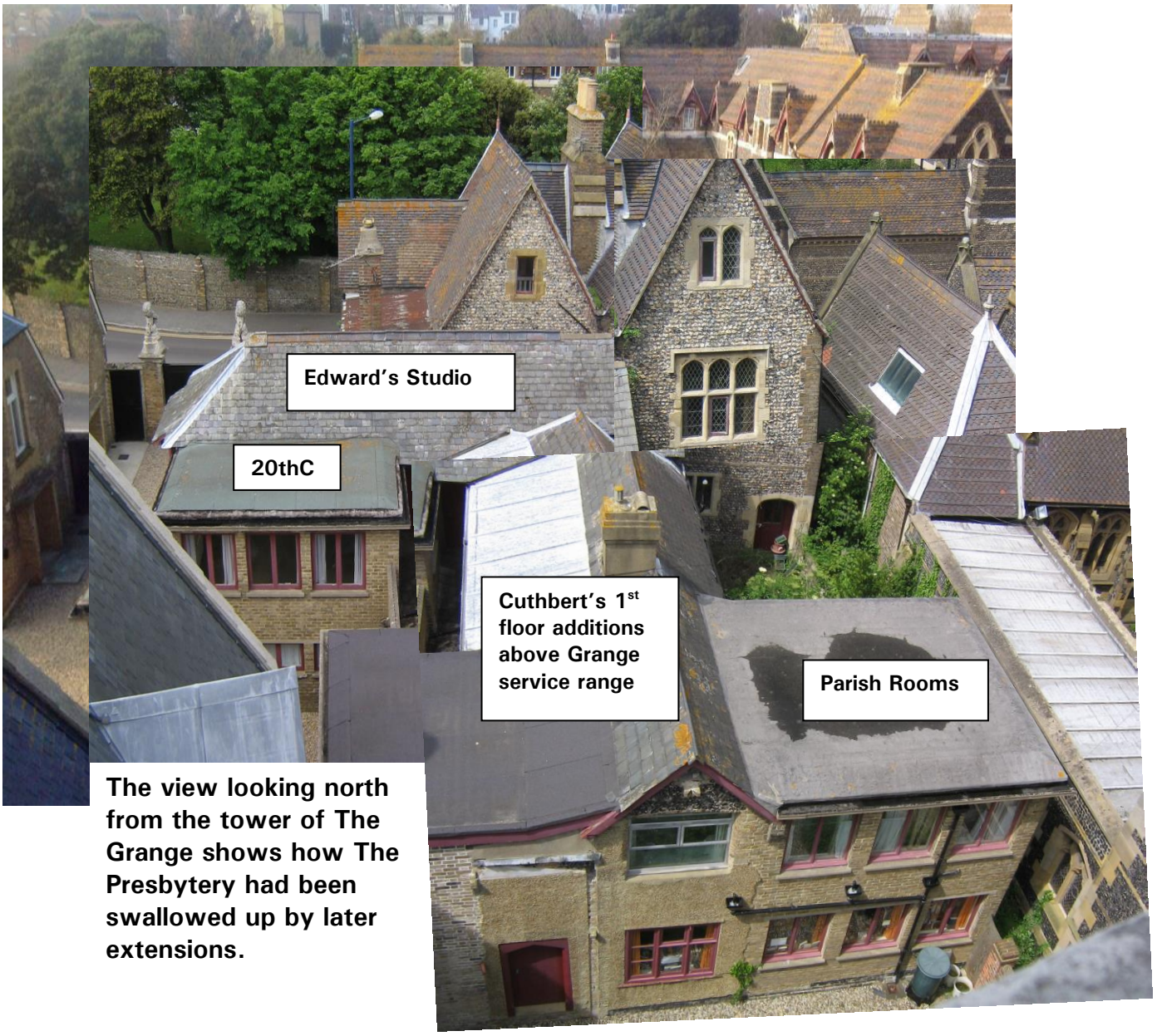
Around 1880, after Edward's bankruptcy and death in 1875 and when the family had fallen on harder times and moved into The Presbytery to live, Cuthbert Pugin (or possibly Peter Paul Pugin) added an additional floor of bedrooms leading off Edward's studio and above the northeast service range of The Grange. These were accessed off a corridor along the west elevation, overlooking the courtyard.

Open-top trams once ran all over Ramsgate, including the No 27 along St Augustine's Road.

In the 1950s, during the school's tenure, Edward's studio was extended south and became a two-storey block of classrooms. To the rear, extending as far as the end of the service range and therefore to the line of the kitchen door of The Grange, a two storey block of classrooms was added. Both these classrooms were flat roofed and utilitarian in design, severely compromising both The Grange and The Presbytery. After the school closed in 1995, the rear block, accessed off a narrow passageway down the side of The Grange, became known as the Parish Rooms, and were used by the church for a variety of public uses. This part of the site, between the church and The Grange, had become a muddle, and it was everyone's aspiration from the beginning to remove the Parish Rooms at the least as soon as circumstances permitted. Meanwhile, as the monastic community dwindled and time and weather took their toll, the buildings became increasingly dilapidated.

When Landmark opened the newly restored Grange in 2006, the elderly nuns were still living in The Presbytery, and access to The Grange was along the narrow passage down the side of the Parish Rooms to the back door of The Grange, since it was an eccentricity of Pugin's front door that it had no external lock and was designed only to be opened from inside. Under the fully restored configuration, and with The Grange and The Presbytery now in separate usage, The Grange is entered down Edward's covered walkway to the front door.

The Presbytery before restoration



The view looking north from the tower of The Grange shows how The Presbytery had been swallowed up by later extensions.

The Parish Rooms overlooked the kitchen garden between The Grange and the church.

The view from the back door of The Presbytery before restoration.

Looking east in the north courtyard, the 20th-century classroom extensions have engulfed Edward's studio.

Last in use by the nuns, The Presbytery was a warren of small, cheaply partitioned rooms when Landmark took it on. Clockwise from top left: bedroom in the partitioned sitting room; Edward's studio; the Parish Room as second hand book shop; partitioned bathroom, and Cuthbert's first floor corridor that led to bedrooms above the service range.

N and St Augustine's Road

Phased floorplan of The Presbytery from Paul Drury's Conservation Plan.
Period 1 = Augustus Pugin, 1850-1
Period 2 = Edward Pugin 1861-1875
Period 3 = Cuthbert Pugin 1875-1928
Period 4-5 = 1950+

N and St Augustine's Road

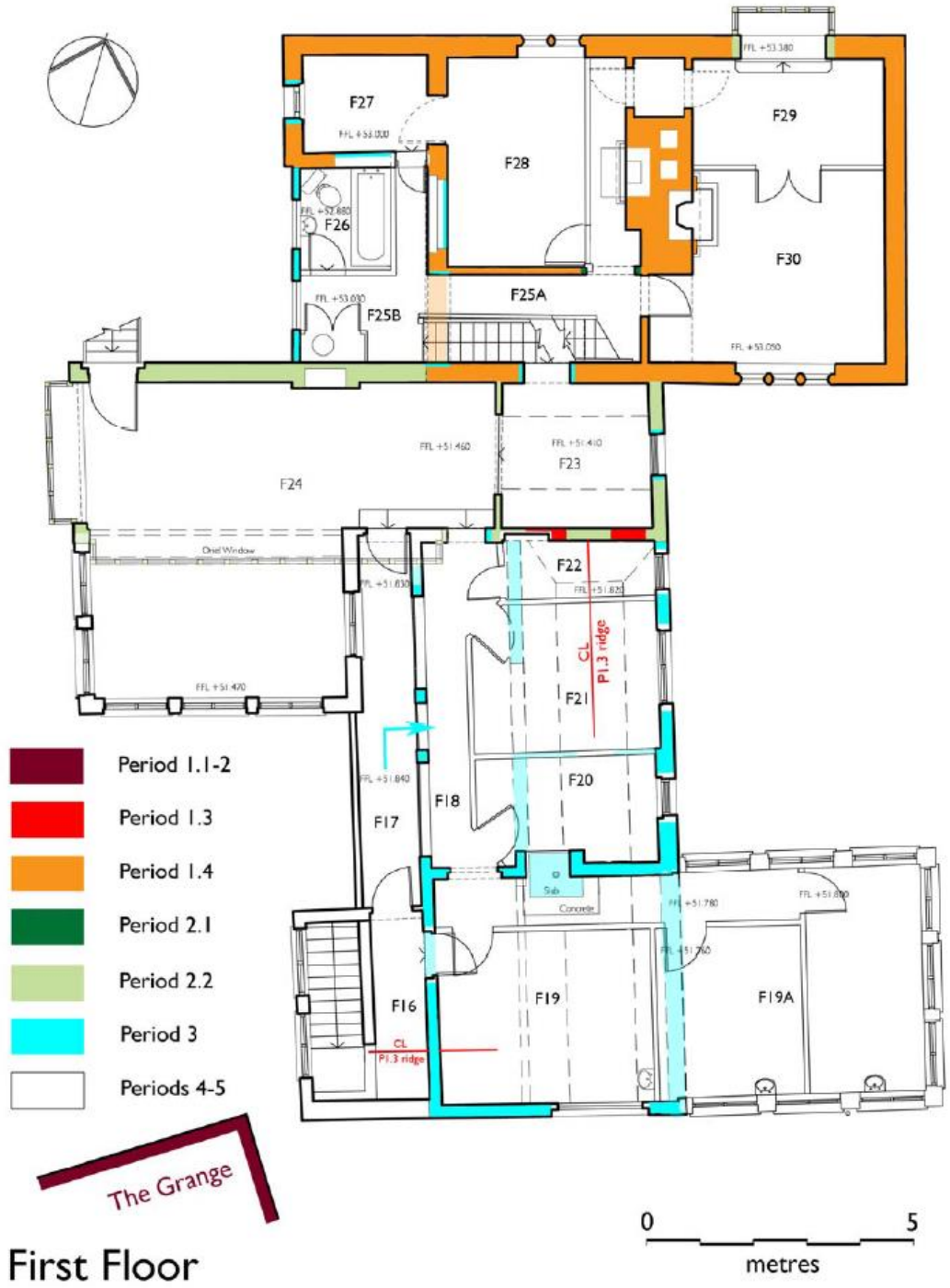


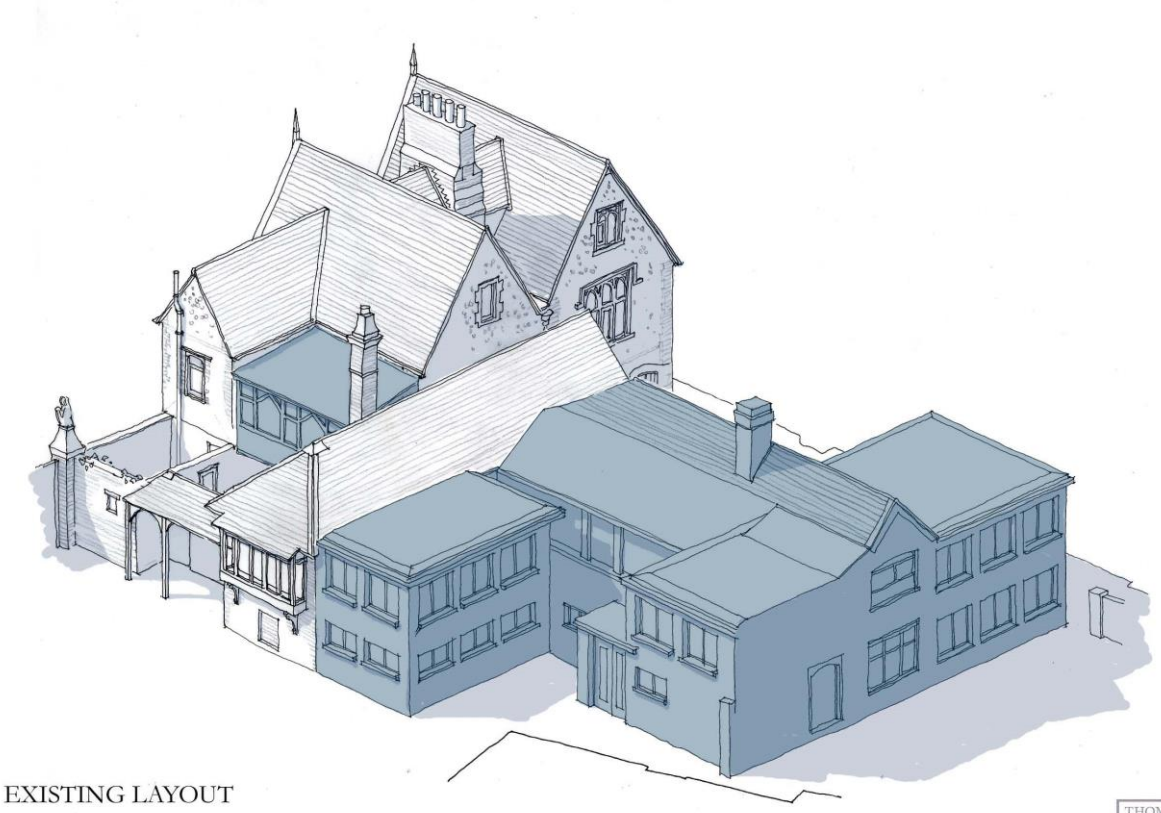
Fig 2 *St Edward's: Phased first floor plan; demolished structure shown in lighter tone*

Phased floorplan of The Presbytery from Paul Drury's Conservation Plan.
Period 1 = Augustus Pugin, 1850-1
Period 2 = Edward Pugin 1861-1875
Period 3 = Cuthbert Pugin 1875-1928
Period 4-5 = 1950+

N and St Augustine's Road

Fig 3 *St Edward's: Second floor and roof plan; demolished structure shown in lighter tone*

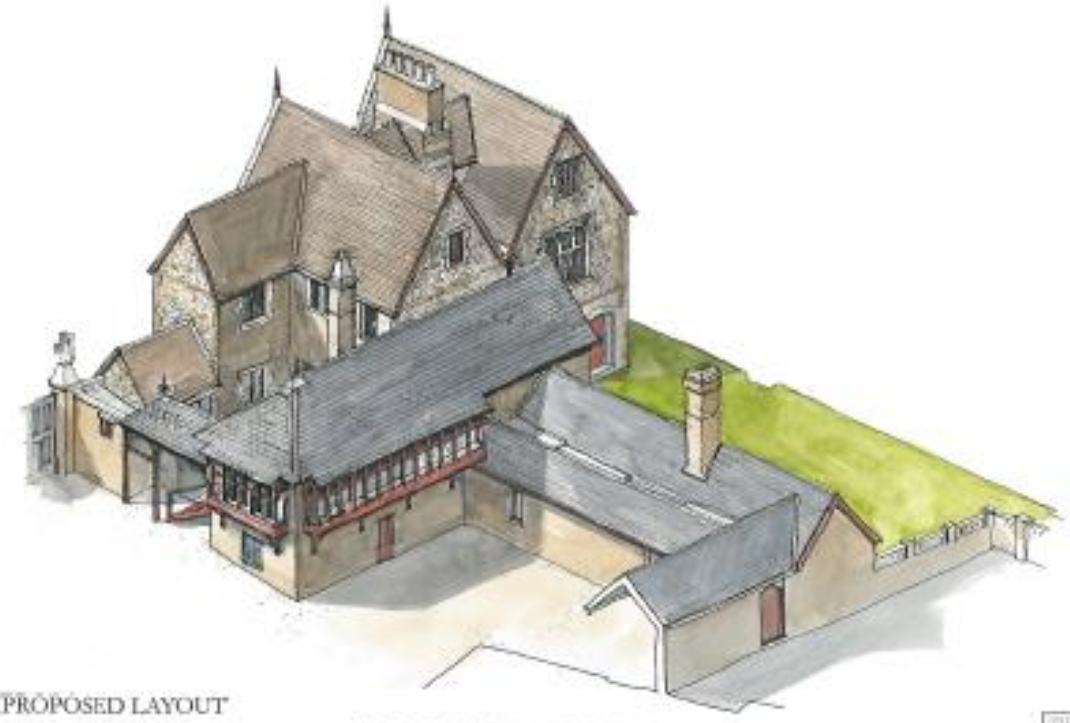
Phased floorplan of The Presbytery from Paul Drury's Conservation Plan.
Period 1 = Augustus Pugin, 1850-1
Period 2 = Edward Pugin 1861-1875
Period 3 = Cuthbert Pugin 1875-1928
Period 4-5 = 1950+



EXISTING LAYOUT

PROPOSED RE-ORDERING
RAMSGATE, ST. EDWARD'S JFR December 2013 865711/ISO/P.01

THOMAS FORD & PARTNERS CHARTERED ARCHITECTS SURVEYORS



PROPOSED LAYOUT

PROPOSED RE-ORDERING
RAMSGATE, ST. EDWARD'S JFR December 2013 865711/ISO/P.02rev8

The restoration scheme

The street elevation is *North*.

When Landmark acquired The Presbytery in 2010 the first floor of both the house and the upper storey over the service wing were a warren of small bedrooms, bathrooms and washrooms created by the canonesses for their use as a convent. Even the sitting room had been divided into two. As the first step to understanding what the original room spaces had been, all partitions etc were stripped out.

While its unquestionable importance to the site had justified its purchase, Landmark was initially cautious about The Presbytery's future use. It was clearly subservient to The Grange and we were unsure whether it could be restored in a way that avoided compromising the experience of staying at The Grange. We considered simply demolishing the Parish Rooms, repairing The Presbytery as simply and cheaply as possible and then letting it for a suitable use. This had obvious drawbacks too, including uncertain financial return, and the fact that the amount of work needed to restore its external envelope would be a large proportion of full restoration, for which we would not be able to fundraise. As our knowledge of the building itself increased, and with it our certainty that a full and accurate reinstatement lay within reach, we eventually concluded that making it a second Ramsgate Landmark was the best solution, to give smaller parties the experience of being part of this outstanding Gothic Revival landscape as much as to enhance the setting of The Grange.

Paul Drury as building analyst and architect Paul Sharrock (joined here by Karen Butti) of Thomas Ford & Partners had both worked on The Grange, and were obvious partners as part of the project team. The conservation philosophy hammered out for The Grange, of a return to a c1850 appearance that Augustus Pugin would recognise, while encompassing the considered phase of Edward's tenure of the site c1870, was equally valid for The Presbytery. There were no objections to our proposals to demolish the additions since 1870.

The internal finishes at The Grange are its glory, but we discovered no such evidence of rich wallpapers in The Presbytery, other than a scrap of a pale blue and gold fleur de lys design in Edward's studio. Then, very late in the day behind a skirting board on the east wall of the former kitchen, we found small scraps of three layers of wallpaper originally papered onto bare brick. From their design they appear to be late, but we are endeavouring to get them dated (see later page in this album).

The primary configuration of the house lent itself easily to a scheme for use as a Landmark. It made sense to retain the suite of three rooms on the first floor – sitting room, bedroom and adjoining closet - with the closet becoming an en-suite bathroom, a relatively rare feature in a Landmark. The conservation philosophy allowed the (obvious) retention of the later windows. The downstairs service rooms made obvious kitchen and breakfast room (or dining room, though the term feels a little grand for this homely space).

The attic floor was two interconnecting rooms. A second bathroom on the ground floor would have been too long a journey in the night (and down quite steep staircases) and so we decided to make one room a bathroom and the other a twin bedroom. Rather than enter the bedroom by having to walk through a bathroom, we added a new partition to make an inner landing which also has a built-in a linen cupboard, which was salvaged from the landing of the floor below.

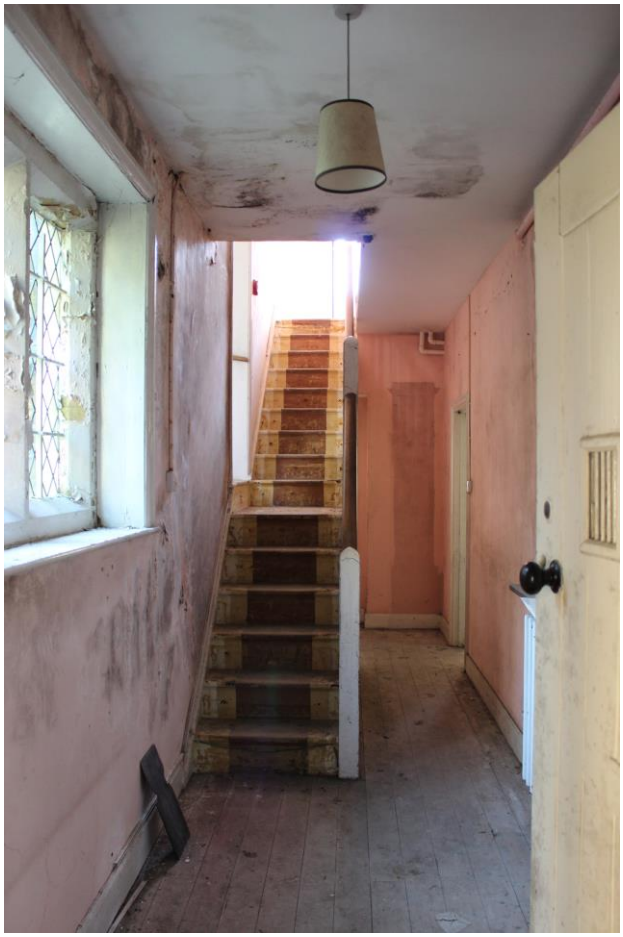
At first floor level, a rather gimcrack extension had been built out over the kitchen courtyard that had triggered a number of changes in the house that we reversed to the original configuration. This included blocking a window onto the street in the kitchen inserted by Edward, which we thought would unduly detract from Landmarker privacy, and once the extension was removed the kitchen was well enough lit with just the original, Augustus Pugin window. The additional space provided by the extension had been for an additional bathroom for the nuns and a passageway direct to the bathroom. A new staircase had been inserted in the 20th century to extend into this additional landing space, with a half-landing created to give access direct from The Presbytery into Edward's Studio, previously only

accessible via the external stairs. We decided to reinstate the original, external only, access to the Studio.

With memories of our protracted fundraising campaign for The Grange, it was clear that more than ever costs had to be kept under tight control at The Presbytery if we were ever to achieve the restoration. Initial tenders came in higher than expected and so we inevitably had to pare down the scheme. We originally hoped to restore The Grange's northeast service wing internally as well as out, but this rear wing was the obvious candidate for cost reduction, not least since we had no specific purpose in mind for these rooms, so that full restoration would have been a rather academic exercise. It was therefore decided that while the external envelope and the link from The Grange's kitchen door would be accurately restored, the rest of this range would be left completely unrestored internally. These rooms were no more than cement-rendered shells internally, with very little evidence of their earlier usage, although the assumption is that they served as brewing, baking and washing areas for the Grange.

A local firm, Colman Contracting Ltd, were our contractors, most ably overseen by Ginio Gonzalez as site manager, who kept relations harmonious and the workforce well-motivated through all the usual challenges of a complex restoration, further complicated by regular filming days as The Presbytery was one of the projects featured in Landmark's 2015 television series for Channel 4, *Restoring Britain's Landmarks,* produced by Chocolate Media and in which Landmark's project surveyor Alastair Dick Cleland was one of the presenters (along with Anna Keay as Director and Furnishings Manager John Evetts). Colmans brought in a talented team of specialist craftsmen as subcontrators, some of whom also featured in the series.

The first phase of works was the demolition of later additions and Colmans proved conscientious in salvaging as many materials as possible – bricks, flints, slates, roof timbers and floorboards etc., managing well on an exceptionally constricted site.



Clockwise from top left: the pitch of the lower flight of the stairs had been altered; taking down of the bedrooms above the service range; taking down of the Parish Rooms. Everything was carefully dismantled by hand piece by piece to salvage as much material as possible.

Restoration of exterior.

Rear service wing

The rear service wing has been reduced back to its Augustus Pugin form. There was no evidence from bird's-eyes of what the north elevation immediately adjacent to the Grange kitchen had looked like, and so we planned to leave this as an open 'pentice' with the roof carried on a beam with braces at either end. But the demolitions revealed both the footings of a wall and where there had been a doorframe and so we knew this had to go back as a solid wall. There was no evidence for any window, but given the lack of a window in the south wall, this space would have been very dark without one and so we took the reasonable step to insert a single light window. This range is to be become a combined linen store for both The Grange and The Presbytery, saving the housekeepers having to lug the laundry all up to the attics of both properties.

Edward's Studio

The open-tread external staircase up to the entrance door of the studio, is new but based on the previous one that was rotten. The posts that support the roof provided clues to the line of the string and handrail, and the posts have been repaired or remade where they had been incorrectly altered in the past. Inside the studio, the main change is the huge remade south facing oriel window. The key evidence for this was provided by the fact that the head of the original window still survived in situ, where the school had pushed out the south wall. This gave us both the overall length of the window and showed the pattern of the mullions. The lower section of wall was missing and so we have done our best to reinstate its probable form. Edward may well have had drawers or cupboards with hinged lids to provide storage under the sill where we have boxed it in, but this is unproven.

The studio fireplace had been blocked up. Now unblocked, with a hearth made up from floor tiles from the old vinery (in the south garden area), it also has the stone fire surround which used to be in the Landmark kitchen (see below for more on this).

Roof repair. Clockwise from right: Reconstructing the service range roof after the demolition of the later first floor bedrooms; resin repair to a rotted tusk tenon at eaves level; retiling the service range; setting out the rafters for the reinstated scullery roof; project architect Karen Butti discusses repair of the rotting bargeboard with site manager Ginio Gonzalez.

The hearth is laid on the underlying floor joists and these have been scorched in the past, and so this fire isn't safe (or intended) to be used. Evidence for braces was found in the partition archway two thirds of the way down this room and so these have been put back. The architraves to this opening looked modern, and in taking them off we discovered the only wallpaper remnants found on site – a gold fleur-de-lys pattern on a pale blue background. This is the original studio finish and we would like to reinstate it, if we can source the paper.

The main floor of the studio had been raised a few inches in the past for an unknown reason. We have put it back down to its original level. Late in the project, we found evidence that there had been a small window in the south wall overlooking the valley of the rear service wing. We have put one back in as a metal-framed window, providing natural light to this far east end. The sash window that had been inserted into the W wall has been blocked up again. Under the floor in the west section we found evidence for an access hatch down into the space below. The framing timbers were quite worn suggesting the regular raising & lowering of something.

The long south facing oriel window has been remade in Douglas Fir like the original. Re-creation was a masterpiece of joinery, and the moment of offering it up entire to the head mortices was a tense one. Given all that we had of the south oriel window was the head, there was no clear evidence of the number of any opening lights. In the end (partly for cost reasons) we decide to omit any which does also give a consistent appearance. Like the west oriel window, the glazing sits within groves in the mullions and transoms – i.e. there are no glazing beads in the wooden frame so the glass is very tricky to fit – not the best design by Edward Pugin. The surviving west window was very decayed and needed a lot of repair but of course it was important to conserve as much as we could.

The re-made finials are steel, hot-dipped and galvanised against corrosion, made by blacksmith Bob Oakes

The moment the huge recreated oriel window was offered up to the original head, found embedded in fabric once the studio extension had been removed, was filmed for the TV series. It was an anxious moment!

The roof over the staircase up to the Studio is original and was the only roof to retain its ornamental finial. This has been repaired by the blacksmith, Bob Oakes, and he also made the two new ones for the studio roof and the roof in the kitchen courtyard. (The original is wrought iron and the new ones steel). All the stone bases are replacements as the rusting rod in the only surviving one had introduced numerous cracks and it fell apart on removal.

The Presbytery – exterior

North (street) elevation

When we took The Presbytery on, its front door was set back so that a small porch had been formed at the entrance of the passageway. The pintles for the original position remained in situ and we moved it back to its original position opening straight onto the street. We also removed the half-glazed door and frame inserted into the south archway of the passage way, as they were clearly a later alteration.

The kitchen window and a west first floor window inserted at a late phase have been blocked up with salvaged cobbles, although their position can still be read. The timberwork on the gables facing the road needed considerable repair. Pugin's favourite design of projecting wall plates with tusk-tenons (which turned out to be just short sections built into the wall) is an ill-advised detail externally as the tenons are certain to rot out eventually. Some sections are new and others have resin repairs. Leadwork has improved the unsatisfactory detail where the roof tiles meet the backs of the bargeboards, which is inherently vulnerable to water penetration. The roof should last another 10-15 years but is not in the best of condition – another trade off within budget constraints.

The south elevation takes shape. Top: view of the reconstructed service range roofs from the scaffolding; middle: the south elevation stripped back ready for repair; bottom: the oriel window newly in.

South garden

As it came to Landmark, the south garden area had various paths, low walls and rockery areas etc as well as a former conservatory or 'vinery' that was a lean-to with a buff and black tiled floor against the house but which was long since lost. The line of its roof (or two slightly different ones) can still be read on the east wall of the Studio. The garden is now simply laid to grass. The church owns the grass strip a metre or so wide that runs down the side of the west elevation of the church, but this division of ownership is not apparent and looks all the better for it. The wall at the far end of the lawn is a new one replacing a 1950s cavity wall.

Kitchen yard side (west elevation)

On the kitchen yard side of the house, the major change was the removal of the first floor extension, very poorly built and with just a corrugated iron roof. Its removal has enabled us to put back the much larger cast iron window in the first floor bathroom wall, which matches the one to the scullery below. This yard had been used as a very Spartan bathroom by the nuns – with just a basic electric fan heater and a plastic corrugated roof over. The walls within this roofed space had been painted, and they were cleaned, with considerable effort. The concrete surface has been covered in new York stone. Both doorways into the house (to the scullery and the hall) have been put back to their taller and wider original forms.

The open-fronted roof to the north provided quite a conundrum and proved tricky to resolve. The scar of a pitched roof survived against the adjoining gable, but setting this roof out and detailing it around the east gate pier was complicated. As now reconstructed (and as shown in early 20th-century postcard photos) it is an Edward Pugin style roof with decorative slate-work and a finial. Under this roof to the west is a new partition rebuilt on the line of a previous wall which neatly gave us a space for the boiler and incoming gas & electricity.

Left: Furnishing Manager John Evetts, project architect Karen Butti and building archaeologist Paul Drury.
Below: Landmark's project manager Alastair Dick-Cleland filming for the Channel 4 TV series, *Restoring Britain's Landmarks*.

Restoration of interior

Front door passageway

Starting at the front door, the passageway through to the garden is a later alteration. Quite why some of the floor tiles are laid as half tiles rather than whole ones is a bit of a mystery. The door that would have led through to the church, so that the priest didn't have to go out into the street, is now fixed shut.

Hallway

The floor was originally timber but was suffering from rot and so like the kitchen (now breakfast room) this has been replaced with a concrete beam & block structure covered in terracotta pamments. Part way through the project we uncovered clear evidence for a change in level in the hall and so this has been put back. There was also evidence for a frame up the walls at this junction. This may have been a solid partition with a door but in the absence of clear evidence, we have simply put back a Puginian frame in the same position.

The flight of ground to first floor stairs is a reinstatement of the original steep pitch and was a real challenge once the chronologically later flight with its half-landing to the studio had been removed. Lots of options were considered including having winders at the bottom of the flight rather than at the top, but project architect Karen Butti eventually solved it this problem. The matchboarded dado along the south wall is a reinstatement according to evidence of the scar on the wall, and as matchboarding was Pugin's characteristic finish.

Curiously, the south window in the hallway that overlooks the garden does not sit accurately within its brick reveal. We think the opening must have been built first but when the window came to site it was slightly too small – and so they simply packed it out on one side – which is what we have replicated, having removed later linings to the reveals. The different finishes in the hall - east half painted brickwork

(and now damaged by being keyed for render), west half plastered – have also been retained.

The wall to the kitchen (now breakfast room) is a later rebuild, of what was a studwork wall, in rendered brickwork. We think that like the kitchen floor, this wall rotted out sometime in the past. When we acquired The Presbytery we had to take the floorboards up to prevent anyone falling through. As the wall was a rebuild, we couldn't be sure that its doorway was in its original location, and so in order to give a useful space for the dining table, the doorway was moved as far west as reasonably possible.

Kitchen (now Breakfast/Dining Room)

This is also now a beam & block floor with reclaimed pamments. The stone frame from its later, now blocked, north window has been relocated upstairs. The fireplace opening has had various later alterations removed to get back to the original opening, where there was probably a range. It is now a working fire.
For now, the switches, conduits and sockets are metalclad and surface mounted to avoid chasing into original brickwork. We may revisit this.

The fixed lower leaded lights to the west window looking onto the courtyard are all original. The upper lights had wooden frames which looked too heavy (and were not original) and so they have all been replaced in metal and glazed to match.

Pantry (now kitchen)

This floor is as found but is a mix of large and small sized tiles. They had been laid on brick arches which is again probaby a response to the original timber floor having rotted out. The breakfast room floor used to be lower but in making this room the kitchen we felt it was important that the breakfast room floor was the same level.

There was a fireplace in the southwest corner of the room (opposite today's sink) which didn't look like an original position. This puzzled us for a long time, but late in the day realised that it was probably originally on the other side of the wall heating the hallway. It turned out to fit the Studio fireplace rather well, which had lost its original, and so it has been moved there. The straight joint in the hall brickwork shows where the fireplace once was.

The high level leaded light windows are all new with the middle one hinged to open, but placed within the only primary ground floor window giving onto the street.

Scullery (now Housekeeper's cupboard room/rear hall)

This room had been used by the nuns as a kitchen. The original cast iron window had some glazing bars missing but these have been expertly repaired. This window was the model for the new one in the bathroom above.

First floor landing

Now the west extension over the kitchen courtyard has been removed, this is much reduced in size but back to how it must have been. There is a new stone window to light the head of the stairs, for which evidence was provided in the bird's eye view by Cuthbert Pugin. At the head of the extended landing there was an airing cupboard with the hot water cylinder in it. This has all gone, but the cupboard had some Pugin detailing to it, so we have reused it as a linen cupboard on the floor above.

Sitting room

This room remains much as it was in Edward Pugin's day once the nun's dividing partition had been removed. The working fireplace has had a later infilling removed, its kerb is original. The fire surround with its carving and inscription has been lovingly picked clean and rubbed back by Colmans who have done their very best to make it look as good as they can. The door to the landing is original.

The south window looking over the garden was given a new opening casement and other repairs both to the glazing and the stonework. The door that would once have led through to the priest's bedroom is now fixed shut.

Bedroom

The door from the landing is a bit higher than the sitting room doorway indicating that it is a later alteration. It has been retained as the only possible arrangement without having the only route in via the sitting room (this would have contravened fire regulations). The door is new.

A modern brick fire surround was removed to reveal the stone head to the fireplace was still in situ. Two new stone jambs have been made and the whole given a timber frame (as also found at The Grange) for which there was clear evidence. It would originally had a stone kerb but reinstatement would have been a trip hazard. The tiles are mostly the ones we found there, with a few added to fill gaps.

Unpicking the original opening to the kitchen hearth.

The west wall window is back where it was originally after having been moved down to the kitchen north wall when the former west extension had been added. This switch was proved by the timber lining to this window which all survived in situ and showed the exact dimensions.

Bathroom

When we acquired The Presbytery this doorway had been blocked up and the bathroom was accessible instead down a narrow passageway in the extension. The door is new. There was a modern ceiling. When we removed this there was a boarded ceiling forming an arched vault at much higher level, but this was a later alteration and a new, lower ceiling was put in at the level of the ceiling joists discovered once wall
plaster was removed.

Attic landing

The staircase from the first to attic floor is original and so provided all the details for the new ground floor staircase. There are some nice details like the newel posts and the stair treads with their chamfered edges – both front and back. The south facing window had just a plain sheet of glass and was re-glazed in leaded lights. The balustrade is also original.

We removed various partitions from the nuns' residency, and inserted a new partition and door to divide off the new bathroom from the inner landing area.

Twin bedroom

There were originally doors on both sides of the chimney passageway, but neither survived, and only the outer door was replaced. The room had also been partitioned by the nuns and was returned to one space. The little fireplace was opened up and the stone kerb remade. Most of the windows and glazing are new. Some of the upper lights were out of line but we re-sited them so that they look correct.

Decorations

Most of the internal joinery is deal and would have been originally stained with red oxide, just like the Grange. However, the only place this finish survived was the covered-up lining to the 1st floor bedroom W window. All the remaining joinery had been painted, often many times. It was felt to be too time-consuming and expensive to strip this all off perhaps only to reveal poor quality surfaces anyway. After much sampling, we finally chose a reddy-brown paint which is close in tone to the stained finish there once would have been. Stone finishes to windows and fireplaces have only been painted where an acceptable finish could not be achieved by stripping. Otherwise walls and ceilings are in a range of neutral shades reflecting the simple decorations that a priest might have had. The studio walls are painted a pale blue close to the background colour of the wallpaper we discovered.

The external joinery is painted as close as we can to the colour The Presbytery was last painted. At The Grange, paint analysis revealed the original ochre colour used by Pugin on the external joinery; at The Presbytery a deep red seems to have been used for most of its history and so we have stuck with this.

Conclusion

Landmark's restoration of St Edward's Presbytery completes a piece of unfinished business for Landmark at the St Augustine's site, that has both transformed the site by the demolition of later fabric, and safeguarded the setting of The Grange in perpetuity. It has also recreated a little Gothic Revival house of the highest quality. Every window perfectly frames a view of Gothic walls, gables, roof slopes and finials, giving a sense of intimacy of inhabitation. In its unassuming simplicity, it is perhaps the closest that any of us will come to living Pugin's Gothic vision.

An evocative find during restoration of The Presbytery was this label, dated October 1850. It would have come on a wooden packing case delivering goods from Hardman & Co in Birmingham to Ramsgate. The address label, fixed with tack, doubled as a return label for the empty packing case.

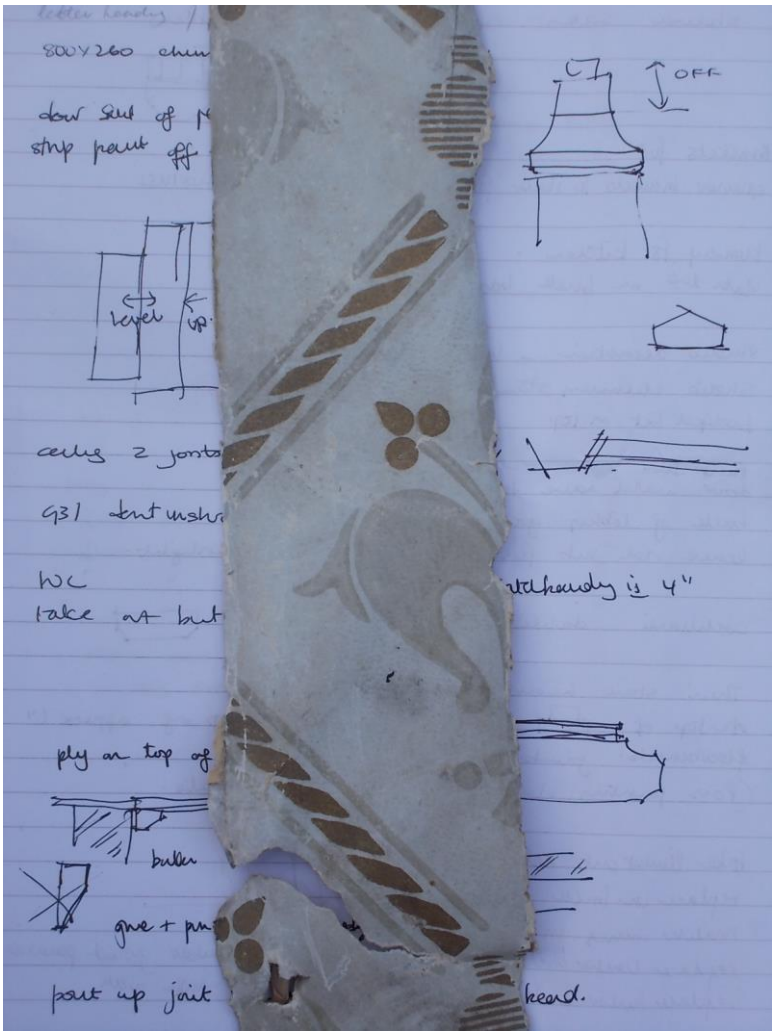
Wallpapers at The Presbytery

East wall of kitchen

These scraps of wallpaper were found on top of each other on bare brick on the east wall behind the skirting board opposite the sink in the Landmark kitchen. It is not clear to which phase of residency they belong, not least as the ground floor was originally service rooms.

The following photos show the papers in order, with the earliest (bottom) layer first:

Middle (above) and top layers of wallpaper found behind skirting board on the east wall of the kitchen.



This paper was found in Edward Pugin's studio, meaning it can be safely dated to the 1860s.

Architectural & Building News 1940 [continues on next page]:

PUGIN EFFIGY

A Christmas Reminiscence

By JOHN SUMMERSON

From the esplanade along the cliff edge you see it over a privet hedge—a huddle of flint and stone, with mullioned windows, and a gable carrying ıe awkward stump of an unbuilt tower. The architecture is sharp and neat, like the woodcuts in ecclesiological primers of the eighteen fifties. From the town side it is less attractive. A pair of heraldic gate-piers fails to strike the intended dynastic note, and there are signs that a florid, provincial taste has here superseded the gentle crispness of the buildings towards the sea. The church, with its truncated crown, stands back behind a courtyard.

Not, you will understand, romantic or imposing, St. Augustine's Abbey, on the West Cliff at Ramsgate, compels the curiosity of anyone who knows and respects the name of Augustus Pugin. That singular genius of the drawing-board, whose delicate fingers covered the Houses of Parliament with Gothic lace, whose hand and eye were so sure that he could design with pleasure in a tossing boat, built the buildings which are now the Abbey, and made his home in them. To him, in the 1840's, they were simply "St. Augustine's," and the church was his offering to the religious life of the sailor population with its strong Catholic element. He built it out of the slender fortune which the designing of many cheap churches and a few rich country houses brought him. He lived there for a dozen troubled years, trying in his own buildings to make up for the many disappointments of a thwarted medievalist; and there he was buried at the age of forty. Gothic chantry and Gothic effigy adorn his grave.

Curiosity, tinged with hero-worship, took me to Ramsgate and into the adventure I am about to relate. Pugin was one of my earliest architectural enthusiasms. I was won, as any lover of Gothic architecture must be, by his innocent devotion to the 14th and 15th centuries as a Golden Age. I have noticed that one of the earliest and strongest fascinations of old buildings is the cloud of glory which seems to invest their original state, the *imagined* freshness of a long-lost bloom; and Pugin must always be a hero to those who cherish the illusion that there never was a world

It must, I think, have been mid-December when I went to Ramsgate. The pleasant hotel by the harbour tolerated me, thus out of season, as a not unwelcome freak. Through the chilly bay-window of its Coffee Room I watched the winter sea heaving and heard the throttled ring of bell-buoys. It was blowing billows of icy rain when I walked up to the West Cliff, and the people I passed were red-nosed dummies buttoned up in rain-coats, expressionless as the locked-up bathing huts and the shuttered beach pavilions with their dripping eaves. I could not help imagining how the tough, stormy builder of St. Augustine's would have relished this day, watching its wet blast through the plate-glass casements where, for once, he sacrificed latticed medievalism to the luxury of a steady view of the sea.

Wind and a high sea are the proper background for Pugin; not only because he was innately and passionately a seaman but because his career swept across the drowsy landscape of Victorian architecture with clean, salty violence: the violence of faith—and fidelity. In his architecture fidelity is everything. At St. Augustine's, it needs no professional eye to separate the founder's work from that of his mannered successors. The structure as Pugin left it was, stone for stone, and flint for flint, what a 15th century Kentish mason might have built. Such glass and furniture as he himself provided, including the font (which was almost the only tasteful object in the Exhibition of 1851) have the same essential loyalty. But things have been added. The iron screen to the south chapel, for instance, is out of key; and not all the paraphernalia which are needed to equip a church for modern Roman worship are exactly what would have suited Pugin's fanatical archaism. Even his own effigy, installed by his eldest son in the Pugin chantry, is too humanistic: Pugin would have wished it rigid and anonymous, the effigy of a Christian man holding the symbols of his craft, not the sculptor's representation of an individual.

It was while I was deep in the heraldry and symbolism of the Pugin chantry that I was addressed by one of St. Augustine's monks. He had appeared, as monks do in their own precincts, from nowhere in particular, and greeted me with diffident courtesy as though unsure whether to recognise one of the Abbey's flock. I told him I was a stranger and the reason for my visit, and he, in turn, told me about the Abbey and the traditions they cherished concerning the man to whom they owed their buildings and whose name and genius pervaded the place almost as if Pugin had been, indeed, the founder of their community.

[illegible] torrid temper but not his delicate talent or his respect for "Pointed or Christian" art; and whose local monument is the outrageous Granville Hotel on the East Cliff. We talked of the younger sons, and the monk showed me their effigies, lined up, in the Gothic convention, beside their father's, in diminishing scale. And then the monk told me, what I had never suspected, that the youngest son, represented by the littlest effigy of all, still lived, and, more surprising, still had his home in one of the buildings of the monastery, surrounded by the residuary pomp of "St. Marie's Grange."

This was strange news to me. Augustus Pugin had died in 1852, on the same day as the Duke of Wellington. It seemed hardly credible that a son of his should be living now among the Gothic regalia which were so very personal to their creator and so very much part of that time—before Ruskin or Morris or Gilbert Scott—when the child-like, vivid crede of the Puginites was militant. But it was true. And as if to acquit himself of any shadow of prevarication, the monk suggested that I might like to call on Mr. Pugin; warning me, at the same time, that the old gentleman (he was over 80) was unaccustomed to visitors and had, indeed, a considerable reputation as a recluse. The monk offered himself as a go-between, and I promised to return to the Abbey in the late afternoon.

The street-lamps were lit and the wind rising for an all-night gale when I returned to keep the appointment. Mr. Pugin, said the monk, would see me for a few minutes. We went through the sacristy into the court-yard and stopped at the cramped door of a Gothic lodge, which might have housed the janitor of St. Augustine's. The monk knocked and entered. In the dark vestibule we were met by Mr. Pugin's housekeeper. The monk asked for a light. It was rather bluntly refused; there were, it seemed, no instructions as to lights. The housekeeper led the way along a very dark passage. The monk and I groped after her.

Rarely have I felt so vividly the illusion of slipping back in time. I account for it partly by the circumstance of the high wind, which always excites the imagination and seems to assault the bed-rock conventions of time and space; and partly by the Dantesque character which my unpremeditated expedition to limbo assumed under the direction of the friendly Augustinian. Though it was dark, I was aware that every object around me was Gothic. Evidently, most of the contents of the "Grange" had been moved to this little dwelling and packed in tight. The mahogany [illegible] heraldry. Its apparent newness astonished me; all of it might have come yesterday from the cabinet-maker's. The pictures which covered most of the walls appeared to be fantasies from Pugin's pen. Many I could not see and many I have forgotten, but I remember the panorama of a city gloriously crowned with spires and approached across a stone bridge of extraordinary richness.

Mr. Pugin met us in the door of his sitting-room, lamplight behind him. He greeted me politely but without enthusiasm. The housekeeper disappeared, the monk excused himself, and I was left to make conversation with the master of this strange house, the last Pugin—the diminutive effigy.

It was perhaps my fault that our conversation was not in the slightest degree memorable. I was too much absorbed in the room and its contents to draw any response from the frail, wistful little man in whose lined face I certainly recognised nothing of the power and character of his famous father. He sat on a small armchair draped with a grey shawl, the only comfortable chair in the room, the only chair which was not Gothic. Above the fireplace stared a portrait of his grandfather, the Auguste de Pugin who had fled from the French Revolution and become John Nash's right hand. On either side were heavy brazen candlesticks bearing the Pugin lion. Of the rest of the room I have now only a general, though not feeble, impression; it is an impression of spiky, rather beautiful eccentricity crowding in upon the little man who sat there waiting, as he told me himself, for death.

Our interview was not intended to be long, and I was soon ushered again into the gloomy passage. A heavy brass-inlaid casket stood by the door. I remarked on its beauty. "A tea-caddy," said Mr. Pugin; "my father designed it for my mother. He was never tired of inventing things." The legend *Louisa Pugin . . . Augustus me fieri fecit* in immensely elongated Gothic characters, was the last thing which caught my eye as I left the room.

Outside, the storm brandished the trees and ruffled the municipal shrubs on the esplanade; and the same north-easter drenched the flint and plate-glass of St. Augustine's and hustled me down into the Ramsgate where gaiety was hibernating.

A few years later, I read that Mr. Cuthbert Pugin, sole surviving son of the famous architect, had died at his residence at Ramsgate. The diminutive effigy in the Pugin Chantry, prepared so long ago for the inevitable, became in fact, and no longer in anticipation, a memorial.

The voice of Edward Pugin: charged with 'riding a horse furiously.

The Whitstable Times & Herene Bay herald, **30 January 1870.**

CHARGES AGAINST MR. E. W. PUGIN.

Edward Welby Pugin, of the Grange, Ramsgate, was charged with riding a certain horse furiously and to the danger of the passengers, in the road leading from Augusta-road to Victoria-road, on the 20th inst.

On being called upon to answer to the charge he pleaded not guilty.

Police-constable Stephen Bristow (No. 9) said—At about twenty minutes to five last Thursday evening, I was on duty in King-street, and, while there, I heard a very great noise, caused by a person hollooing and shouting; and, knowing the voice, I went toward the "Granville" hotel, and I found a crowd there. The defendant was also there, and on horseback, and had four large dogs with him. It appears that someone laughed, and that the defendant rode his horse after him at a furious rate up the road leading from Augusta-road to Victoria-road, and was followed by his four dogs.

At this stage of the enquiry, Mr. Pennistone, solicitor, entered the court, and said—This case is involved in another, a charge of assault, also against Mr. Pugin. May I ask that the other case may be taken first? The defence in the assault case will, I think, justify the charge in the present case.

Sir Wm. Coghlan.—I think, as the case has commenced, it must be gone into. What other case is it involved in?

Mr. Pennistone.—It is a charge of assaulting a man named Hamilton, and the furious riding now complained of was caused by Mr. Pugin pursuing him. One case hangs on the other.

Sir Wm. Coghlan.—The case has begun, and I think it should be gone on with. It would have been different if it had not commenced.

Mr. Pennistone.—It is my fault in not being here earlier. I thought the case was to come on at half-past eleven, and I was here at that time.

The Chairman (Dr. Canham).—The Bench are unanimously of opinion this case should now be gone on with.

Mr. Pennistone.—Very well, your Worship; I must bow to your decision.

The case was then proceeded with, the constable, in his examination, stating—He rode furiously up the road. It is a public thoroughfare. There is a lamp at the end of that road. I was standing in the road and, as Mr. Pugin came galloping up, I had to run for my life. I had, also, other persons. I had to run away from him several times. If he had not had his dogs with him, I should have attempted to unhorse him and to take him into custody. I tried to do so and was obliged to run, to get out of his way. I have witnesses who can prove the truth of this statement. He remained galloping about there for about twenty minutes. I noticed a great many people there at the time, and they had to run away as well as myself, for fear of Mr. Pugin's horse coming on the top of them.

Cross-examined by Mr. Pugin.—Did I speak to you?—Yes.

What did I tell You?—You said something about paying rates.

Did I call to you?—Yes; you said you paid rates, and I said, "I pay them as well as you do."

Mr. Pugin (to the magistrates).—I beg to say I did not. I said, "These men have come to make a protest," and I asked whether they had a right to do so: and the constable said, "No." I then added that I was not going to violate the law.

The Constable.—And I said, "You are doing so already."

Did not the riding complained of take place on my own land?—A part of it.

Did I not ride after a man on my own land?—Yes, partly: but you also rode after him on the road leading from Augusta Road to Victoria Road.

And is a private road?—No, it is not.

THE WHITSTA

I maintain I did not ride on any other road but my own.

The Chairman (to the constable).—Did he ride on private land?—Yes, sir.

And on the land lighted by the Local Board?—Yes, sir.

Mr. Pugin.—Was part of the riding on my own land?—Yes.

Did you call to me?—Yes, twice; but you were so excited that you did not know what you were doing nor what was said to you.

But I spoke to you before the man came with the stone in his hand; didn't I?—I didn't see the stone at all.

I think I can prove that you did not call to me at a".—Yes. I did, I am not here to tell lies.

What did you call out to me?—I called out for you to stop, sir.

What were the precise words you used?—I called to you by name. I said, "Mr. Pugin leave off that game, or you will kill some one directly!"

Where was this?—You were on your own land then.

Did you endeavour to unhorse me while I was on my own land?—No, I did not, because I was afraid of the dogs.

Did anyone go to the spot with you?—No.

Then you may depend upon it that, if they had heard my voice, they would have done so. Were you the first one to arrive?—When I arrived, there were not half a dozen people there.

That is simply absurd. The whole affair did not last a quarter of an hour. The men left work at five, and —— (Mr. Pugin was about making other observations, when he was stopped by the Bench and told to reserve his defence until the examination of the witnesses had taken place.)

Superintendent Livick (to the witness).—What road were you on when you were obliged to fly for your life?—In the road leading from Victoria Road to Augusta Road.

Mr. Pugin was about asking the witness another question, when Superintendent Livick stated that he could not be allowed to proceed irregularly. He was now examining the witness.

Mr. Pugin.—You are not going to browbeat me, Livick, you know.—(To the witness.) Is not that road full of bricks and mortar?—No.

Superintendent Livick.—Where were the other people that had to run?—Some were in the road leading from Augusta-road to Victoria-road, and some in a private road belonging to Mr. Pugin.

Is there not a lamp at the bottom of the other road?—There is, but not quite opposite it.

Mr. Pugin (to the Chairman).—Will you kindly put this question to the witness: Did not the chief portion of my last riding take place on my own ground?

The question was put by the Bench, and the witness answered: Yes, but not the whole.

Mr. Pugin (to the Chairman).—May I ask one other question? Were not the people who were there, and whose lives were in danger, there, not because they were passing, but because they heard a row; and were they not more on my land than in the public road?

This question was also put by the Chairman, and the witness, in reply to it, said they were more on his land than on the public road.

Mr. Pugin (to the Bench).—May I ask that the witnesses may be put of court?

The Chairman.—Certainly, but yours must be put out also.

Mr. Pugin.—They are out already. I always work on "the square." (Laughter.)

Superintendent Livick.—The road where this disturbance occurred if a public road.

Mr. Pugin.—If you, Superintendent Livick, are going to give evidence, I must put you on your oath. I deny, point blank, that it is a public road.

George Nicholson, a fish-dealer living in Sussex-street, said—I was on the Truro Estate on Thursday afternoon, in the road leading from Augusta-road towards the coastguard station, but it was not until after Mr. Pugin had said some one was laughing at him, and drove the people off his property. He was on horse-back at the time. There were other persons with him. He rode after a man named Hamilton, who ran on Mr. Pugin's ground; and Mr. Pugin bolted after him while on horse-back, and then from his own land into the public road. I got behind a post, because Mr. Pugin should not run over me—(laughter)—not that I was afraid of him, or his horse; but "them dogs" were there. Bristow had to get out of the way.

Mr. Pugin.—Did you hear the police say anything to me?—I heard you say something to the policeman about paying rates.

Will you look at me? Did you hear the policeman make any remarks to me besides saying "No."—Yes.

What did he say?—He said, "Be quiet, Mr. Pugin, or you will do something amiss."

Were you not standing on the land where there is some wood.—Yes.

The first time, were you by the wood heaps?—No; near a cart loaded with bricks in your road.

And what policeman made the remark?—I only saw one there while you were riding about.

What became of the man after whom I rode?—I don't know.

Did you see him before or behind me?—He was before you when I first saw you.

What became of him?—He went on your estate, and you chased him while on horse-back.

Did you see the man whom I followed do anything to induce me to follow him?—I have come here to tell the truth. I saw him with a stone in his hand.

Oh, did you? Oh! oh! (Laughter, in which Mr. Pugin joined.) That is another question altogether. If a man took a stone into his hand for the purpose of throwing it at you, wouldn't you follow him?—But he had no stone in his hand when you were chasing him. (Loud laughter.) He originally picked it up to protect himself against your dogs.

Oh! Are you sure of that? Did not the man drop the stone when he ran?—No, he didn't.

When did he pick up the stone?—A long while before you came up.

Where did he drop it?—In the mud, when going up the road at the back of the "Granville" Hotel.

Why did he drop it?—Because, as you and the dogs were a little distance from him, he supposed the affair was all over.

Still, you saw the man with the stone in his hand?—I did. A stone or half a brick?—I won't say which. I didn't come here to say that I didn't see it. I saw him with a stone, and he picked it up because the dogs were close to him (not the dog I saw here just now [a large black and tan dog], but another one); and I heard him say that, if it (the dog) came to him, he would throw the stone at his head.

Mr. Pugin.—Of course so. (Laughter.)

The Chairman.—You said you put yourself behind a post?—I did.

What for?—In order to protect myself.

General Williams.—And to put yourself out of danger?—Yes.

Mr. Pugin.—That post is my own and is on my land?—I don't know anything about it.

Mr. Pugin.—Mr. Chairman, will you be kind enough to ask whether the post is on my ground or not?

The Chairman put the question, and the witness said: It is on the footpath.

Superintendent Livick.—That doesn't matter.

Thomas Hamilton was then examined by Superintendent Livick. He said—At a little before 5 o'clock on Thursday afternoon last, I was in a road leading from Augusta Road toward the Coastguard Station. I saw Mr. Pugin there, on horse-back. He was riding about there at a most furious rate and his dogs were running after him. I was obliged to get out of his way to save my life.

Mr. Pugin.—Mr. Chairman, I don't think Superintendent Livick should put leading questions to the witness.

The Chairman.—You can ask any questions you think fit afterwards, but not now.

Mr. Pugin.—But he should not make the man say that he ran away to save his life.

The examination was then continued, the witness deposing as follows—I ran round a stack of timber and across the road, into Mr. Wilson's (the vicar's) carriage gate-way. Mr. Pugin rode into the road after me. I saw Bristow and Nicholson there. We were all standing together when Mr. Pugin dashed up to us the second time and came on to the footpath adjoining his own ground. I had picked up a stone, in order to keep Mr. Pugin's dogs from me; but I shortly afterwards threw it away and hadn't it with me when he pursued me.

The Chairman—Did you consider your life in danger when you got behind that post?—Yes; because he dashed right at me, sir.

Mr. Pugin.—When had you this brick in your hand?—Well, sir, I was coming up from the cliff, where I had been getting some coal, and was standing near your buildings when I picked it up; and I ran away because you said, "By God, who is that laughing? I'll trample him to pieces!"

Had you the flint in your hand when I rode after you?—No, sir.

When had you the flint?—As I said before, when I was between your two buildings.

Then, if you thought you were in danger, why didn't you go away and not grope about?—I didn't grope about. I went to speak to the constables.

What time elapsed between the first and second charge?—I should think, about five minutes.

I didn't ride up the road after you, because I missed you; did I?—Just so.

I did not ride violently after you across the road to Wilson's house; did I?—No, sir; because you did not see me go there, but I heard you, while in his garden, going round his wall and on the public road.

I meant you no more harm than you did me.—That is very likely, sir; but you had a very curious way of showing it. (Laughter.)

How long did you hold the stone?—About a minute.

Then why did the man cry out, "Take care, sir?"—As soon as your dogs passed me, I put it down; and one of your men then came to me and abused me worse, even, than you did. Two of them were worse than you were, because they incited you to ride over people.

Did you take up a stone before I came to you?—No, sir; I did not. I was standing in the road, between two buildings, when you first came to me.

Mr. Pugin (to the Bench).—Although I am perfectly satisfied that this man intended no more harm to me than I did to him, of course the taking up of a stone was the origin of the affair. The whole thing was a mistake. I thought he was going to throw it at me. He thought the dogs were going to hurt him, and the police were mistaken in saying that he had no stone. Therefore, it was a mistake from beginning to end.

This was the complainant's case.

Mr. Pugin, in his defence, said—Well, gentlemen, in the first place, I have to state that the whole occurrence, with the exception of my starting point, occurred on private property. Those people whose lives are said to have been so greatly endangered were there at their own risk. They had no business there. The road is not a thoroughfare like the Market-square or any other of our principal localities; but they came there, simply and solely out of idle curiosity, and, of course, they must take the risk if there was any. Have I ever in my life run down anyone? Have I ever done anyone here any injury? And as this question must be answered in the negative, I say it was impossible for me to injure anyone. (Applause.) On the contrary, throughout my whole life it has always been my desire to alleviate suffering in every shape. (Loud applause.) So far from me having the least intention of injuring that man, I ask you, gentlemen, is there anyone on the Bench, who, if he thought he was going to be assaulted by a man, and especially if he were going to throw a stone at him, would not attempt to watch him

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and give him in charge? Do you think, if I supposed he had any hostility against me, I would have been here as defendant and not have summoned him? But I believe that there is no one in the town who would have thrown a stone at me. (Loud applause.) I feel that he was alarmed at seeing the dogs, but I am surprised that he should have been, as he is a man engaged in the fishing and bathing business and he has often seen them on the Sands, but it appears that he was alarmed. With regard to the main question at issue in this case, the whole affair was a mistake. It could not have occurred if I had not imagined that the man was going to throw a stone at me; but he was also mistaken in supposing that the dogs would have hurt him. Then the affair occurred mainly on my own estate, and there was no intention, on my part, to hurt anyone. I, therefore, believe that you will dismiss the case, as it should be, without any fine or penalty whatever. (Applause.) [We may state that there was no attempt to suppress the frequent bursts of applause which occurred during the delivery of this short speech.]

Mr. Pugin declined to call any witnesses, as he said they could only reiterate what he had stated.

The Bench retired for deliberation, and on returning into court about a quarter of an hour afterwards, the Chairman (addressing Mr. Pugin) said—The magistrates consider this case sufficiently proved, and they fine you 40s. and the costs 18s. 6d. In default of payment, a distress warrant will be issued on your goods, and, in default of your having any goods to distrain, you will be sent to Sandwich gaol for a month.

The amount was paid.

Edward Welby Pugin was then charged by Thomas Hamilton, with unlawfully assaulting him at Ramsgate, on the 20th inst.

On being asked to plead in the usual way, Mr. Pugin at first said "Guilty," and then "Not Guilty; I rode after him."

The Clerk.—That is an assault in law.

Mr. Pugin.—You can take it as you like. I rode after him.

The Clerk.—Are you going to plead guilty or not guilty?

Mr. Pugin.—Not guilty.

The case was then proceeded with, Mr. Pennistone appearing for the defendant.

The complainant said—I am a labourer and live at Hereson. On Thursday last, as I was leaving the Sands and coming through Mr. Pugin's buildings near the "Granville" Hotel, I saw Mr. Pugin talking to a butcher. He made a remark to him which made the people laugh who were standing near him. He then wheeled his horse round and said, "Who is that laughing? By God, I'll trample him to death!" At that time we were close at the back of the "Granville." He then rode down at a furious rate, and I ran behind a cart which was loaded with bricks, to get out of his way. His dogs ran round the cart and barked repeatedly, and I took up a brick to throw at them, in order to protect myself. I don't know whether they were barking at me. I then went from near the cart on to the public road and spoke to a policeman there (throwing the flint down). At the same time Mr. Pugin rode up and said, "Are you the man who picked up a flint? and I said "Yes, Sir," He said "What were you going to do with it?" and I said "To throw it at your dogs." He said "If you threw it at me, by God, I would trample you to death." I said "I did not mean it for you;" and he then observed "I'll strike the first blow, and raised his whip in a threatening manner. I then ran away and he rode after me. In the first place, I ran behind a stack of timber, and afterwards across the road into Mr. Wilson's gate, in order to get out of his way. I am certain that he rode after me with the intention of running me down, and I have two wit-

nesses who can prove what he said to me. While I was in Wilson's garden, I heard him running round the wall.

The Chairman.—How near was he to you when he lifted up his whip?—As close to me as I am to him now. [A distance of about two yards.]

Mr. Pennistone.—Did either of the dogs touch you.—One did, but it did'nt bite me.

Are you constitutionally timid of dogs?—Yes, I am.

Are you constitutionally timid with regard to horses?—No, sir, I understand horses.

How near was the horse to you when you went behind the cart?—He rode past the cart and kept riding round it.

Will you answer my question? How near was the horse to you when you went behind the cart?—Mr. Pugin rode close past it; not more than four or five feet off.

I think the road about there is very much blocked up; is it not?—I don't know.

But there are a lot of building materials on it, I believe?—No; only on either side.

I suppose you "loafed" round, to hear what Mr. Pugin and the butcher were talking about?—No, I did not.

Had you any business or concern with what Mr. Pugin was doing or saying?—No.

How long did you remain there before you "shirked" behind the cart?—Not more than a minute.

There was nothing to prevent you walking on in a leisurely way; was there?—No.

When did you pick up the stone?—When the dogs were near me, behind the cart.

Did either of the dogs show any symptoms of an intended attack upon you?—No; but I thought one of them would attack me.

The Chairman.—Where they very large dogs?—Yes.

Mr. Pennistone.—Have you seen the dogs before? Have they ever attacked you?—No.

Did you think either of them would attack you on Thursday evening?—I didn't know whether they would.

How many were there—three or four.—Three.

Now tell me the colours of them.—One was brown, and I think another black, and another black and tan.

Do you understand dogs?—Yes.

Do you know whether they are puppies?—I do not, but I was afraid of them.

Then you tell the Bench that you were afraid of two puppies and one big dog?—Yes, I do.

Were they near you?—Yes, and they were barking in a furious manner.

I suppose a dog may bark without biting. Did either of them put their paws on you?—Yes; the black and tan one.

Did you take up the stone before or after the dog put his paws on you?—After.

What did you go to the policeman for?—To tell him that he should take Mr. Pugin into custody.

Did you carry the stone with you until you came to the policeman?—No; I didn't.

Were you hurt, or did you only suffer from fear?—I was not hurt.

How near did Mr. Pugin get to you when you say he threatened to assault you?—He was as near to me as he is now, and if I had not moved he would have struck me with his whip. As it was, he spurred his horse and ran at me.

You say you ran round the post to save your life. Were you in any danger of being killed? I shou'd say so, the horse being driven at me.

I should think you're tougher than that. (Laughter.) Were you hurt by Mr. Pugin?—No; but he would have hurt me if I had not got away.

P.C. Bristow gave corroborative evidence.

Mr. Pennistone.—Did Mr. Pugin do or say anything to Hamilton before he heard that he had a brick-bat in his hand?—I was down the road then and not near them.

When did you first see Hamilton?—When he came to me and said that Mr. Pugin had chased him round the cart.

Did you see either of the dogs touch him?—I can't say that I did; but they were very near him.

You are not afraid of dogs, are you?—I am not.

Did you think it necessary to take up a large stone to defend yourself against them? No; not in my position. If they had attacked me I should have hit them on their heads with my truncheon.

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What did Hamilton say to you?—That I ought to lock Mr. Pugin up; but I said I could not because of his dogs.

The dogs did not touch you, did they?—No.

Nor Hamilton?—I can't say; they were close to him.

Did you see them touch anyone?—No; because they got out of the way, or perhaps they would.

How far was Mr. Pugin from Hamilton when you and he were talking together?—I should say about three yards.

Was Mr. Pugin within striking distance?—He was. His horse was at a gallop; and if Hamilton had stood still it would not have had to take more than one stride to be on him.

The man was not in any danger, was he?—I should think so.

Was Hamilton, when he was talking to you, on Mr. Pugin's land?—No; on the footway of the public road, the road leading from Augusta-terrace to Victoria-road, at the back of the Vicar's house.

Then the road you call the public road is the one leading past the Vicar's?—Yes; at the back of it, between the "Granville" and the back of the Vicar's house.

This was the whole of the complainant's case.

Mr. Pennistone then addressed the Bench for the defence. He said—This case, as I told your worships in the first instance, is intimately connected with the case which has been tried this morning. This charge of assault, I submit to your worships, is one which should not have been brought here at all. The complainant was passing Mr. Pugin and the butcher, but he chose to stop and listen to what they were saying, and suffering from a constitutional timidity of dogs, he took up a stone to protect himself if he should be attacked by them. Now, if either of your worships were on horseback, and your servant told you that a man was "loafing" about under a cart with a stone—(hisses)—and it happened to be in the dusk of the evening, I think you, the next time you saw him, would be inclined to take some notice of the circumstance; and if you then heard that he had a stone still in his possession, you might probably have taken the matter into your own hands. A large stone is not to be despised. I don't deny that the defendant did advance his horse and make a threatening gesture towards the complainant, but it was simply in consequence of the prior provocation given by the complainant himself. If he (the complainant) had attended to his own business and had gone straight on his own way, instead of "loafing" about and interfering in matters which did not concern him, nothing would have occurred; but instead of taking himself off in the first instance he picked up a stone in a threatening manner, and such as induced those who saw him to believe that he intended to throw it at the defendant. He has, however, since stated that that was not his intention, and I am willing to believe it, but anyone seeing a man picking up a stone and casting a glance at a particular man would naturally be induced to believe that he was going to throw it at him. This was a matter which occurred on land belonging to the defendant, the complainant at that time being in the position of a trespasser, and I contend that the defendant should not be punished, under those circumstances, for taking the law into his own hands and threatening to punish the fellow if he did not take himself off. He then called

Francis Lawrence, a man in the employ of Mr. Pugin, who said—I was at the rear of the Granville Hotel at about five o'clock on Thursday evening. Mr. Pugin came up there at about half-past four. Later in the evening I saw him talking to a butcher near the time-keeper's office. He was on horse-back, and on his own land. I saw a man (Hamilton) among the mob; he had a flint-stone in his hand and said he would threw it if I did not look out, and I said, "For goodness sake leave it alone, for you can't tell when you throw a stone where the mischief will end." I then went to Mr. Pugin and told him that Hamilton had a stone. Hamilton was on the opposite side of the road near a stack of wood. Mr. Pugin had

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three dogs with him but they were not near Hamilton. I did not see Hamilton pick up a stone. He was listening to a conversation between Mr. Pugin and the butcher. I heard him say, "I will smash him if he comes near me." I did not hear him say anything about the dogs, which were behind Mr. Pugin and ten or twelve yards from Hamilton. After I called Mr. Pugin's attention to the stone he (Mr. Pugin) said, "I will put a stop to it," and and he then pulled up towards him.

Henry Newman, an overlooker at the "Granville" Hotel, was called; but his evidence was immaterial.

Andrew Protto, a labourer, said—I saw Hamilton near the "Granville" on the evening in question. He had a stone in his hand, and I asked him what he was going to do with it; and he said he would throw it at his head. (The stone was here produced and was a very large one.) I believe he meant Mr. Pugin, but he did not mention anyone's name. He did not make use of any gesture toward Mr. Pugin. I don't think he had the stone in his hand more than two minutes, and I picked it up when he threw it down.

Cross-examined by the complainant—I was close to you and the constable. Mr. Pugin did not do anything to you. I did not see you run away.

Edmund Cadman, a butcher, said—While I was talking to Mr. Pugin near the "Granville" Hotel on Thursday evening, I saw Hamilton, who was about a dozen yards from us. There were several other men near him. I heard some of them laugh. Lawrence came to Mr. Pugin, and said that Hamilton had a brickbat in his hand. Mr. Pugin did not attempt to touch Hamilton till he was told he had a stone in his hand. I did not see Mr. Pugin strike, or attempt to strike, Hamilton.

Cross-examined.—When the laughing commenced, Mr. Pugin said he would go and see who it was that was laughing, and his horse was then galloped over his own ground.

By the Bench.—Hamilton was ten or twelve yards from Mr. Pugin when he laughed.

Cross-examination continued.—I cannot say whether Mr. Pugin said, "By God, I'll strike the first blow:" but he galloped after you after you had answered him.

Mr. Pennistone to the Bench.—I might call other evidence, but I believe that I have called enough to bear out what I stated in my opening remarks.

The Bench then retired for deliberation, and, on their return into court after about 10 minutes' absence, the Chairman said—Edward Welby Pugin, the magistrates consider this case fully proved, and they convict you in a penalty of 40s. and 17s. costs. In default of payment, you will be sent to Sandwich Gaol for 21 days.

The money was paid.

The court was densely crowded during the hearing of the above cases, and the pressure was so great that the iron railings in the body of the hall were considerably bent.