THE ARCHITECTURAL
REVIEW, AUGUST,
1905, VOLUME XVIII.
NO 105.

Photo: E. Dockree

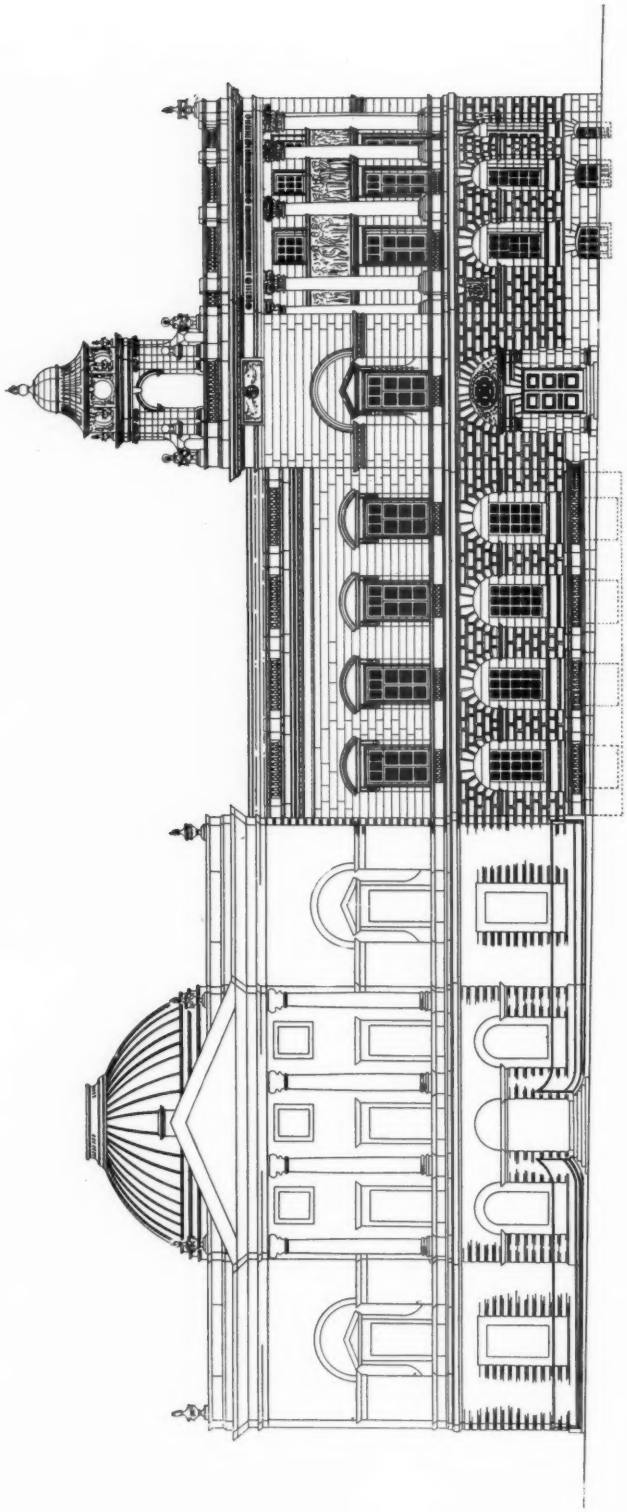
THE CONCERT ROOM, BATH.

Brydon at Bath.—II.

THE discoveries at the hot springs helped to stimulate the awakening of architectural taste in Bath. Brydon's additions to the Guildhall had also a considerable effect in the same direction, though certain citizens refused to be convinced or were only "convinced against their will." The so-called Gothic revival stood for some time greatly in the way, though it had done nothing for Bath. Its influence had chiefly been seen in preparing for such buildings as the new hotel already mentioned, or the Police Offices just behind the Guildhall in Orange Grove. It is difficult to name the style which was to be seen in these and some other buildings. They were certainly not Gothic, yet they had a kind of bastard affinity with Gothic, and might, as I have said, perhaps either be called "eclectic" or "anomalous," according to the taste of the spectator. Brydon's gateway to the Guildhall yard seems to stand as a connecting link, or more exactly as marking the boundary, between his work and that of the city architect. It is not of great importance in itself, but deserves a word of commendation and shows that even in small things the designer spared no pains. The gate is carefully proportioned. The style is Tuscan Doric and the central archway is 19 ft. in height, the two square-headed side openings being each 9 ft. 6 in.

The controversy, referred to in the former article, as to the Roman baths, has been brought forward here as an example of the difficulties with which Brydon had to contend. In this matter we had the authorised and printed reports of the Society of Antiquaries to go by; but there were many others into which we need not enter. There was one case, however, on which it is necessary to touch. In close connection with the preservation of the Roman remains was the question already mentioned of a concert room which it was proposed to add to the Pump Room, both in close contiguity to the recent discoveries. The Corporation, or rather the Baths Committee of the Corporation, undeterred by what had taken place about the new municipal buildings, decided to hold a fresh competition. The conditions were somewhat peculiar. For some reason into which it is best not to enter too particularly now, several important facts about the proposed site were withheld from those competitors who were not already in the secret. Very little information as to the site was given. There were some individuals who knew that when a suitable design should be fixed upon, certain buildings then standing could be removed if necessary. This and other circumstances were nevertheless withheld, but the unsatisfactory character of the conditions did not prevent Brydon and several of the architects who had sent in drawings on the former occasion from competing again. It is not desirable to go into the controversies which naturally ensued when all the facts of the case were revealed. In the end Brydon's design received the first prize, and the first prize design was ultimately accepted by the committee.

In this drawing Brydon proposed to put a roof over the great Roman bath. It lies close to the old Pump Room, the front of which on the abbey churchyard is much as Baldwin left it, though the interior seems to have been considerably altered, and by at least two other architects. The west front of the old church occupies one end of the open space, and a colonnade the corresponding end to westward. It was now proposed to remove the houses and shops on the south side beside the Pump Room, and to continue the buildings with what was described as a Promenade Hall, a corridor from the Pump Room, and a museum for the antiquities discovered in or near the great bath. The front of the new hall was to be little more than a repetition of Baldwin's front of the Pump Room, although that has the serious fault of showing two storeys and an attic outside, while there is only one storey within—an arrangement very distasteful to Brydon, who preferred the Gothic rule by which the exterior of a building answers to the interior. There was to be a dome over the centre of the new building and a gallery for the orchestra on the east side, in a handsome bow with a rusticated basement and engaged columns above. The connecting building between the new hall and the old was to be of equal height. As to the roof which it was intended to place over the great bath, doctors differed. When in 1887 the idea of covering in the large area of the rectangular Roman bath was debated, a recommendation was made that the roof should be a light iron structure, arranged in such a way as to span the whole area without putting any new building on the ancient walls. Some such scheme was evidently in the mind of the architect. He described, in his proposals, iron principals covered with red Italian tiles, ventilation being secured by specially designed opening casements. The vaulting over the bath was to be of adamant plaster, which it was hoped would be impervious to any damp from the steam of the hot spring below.



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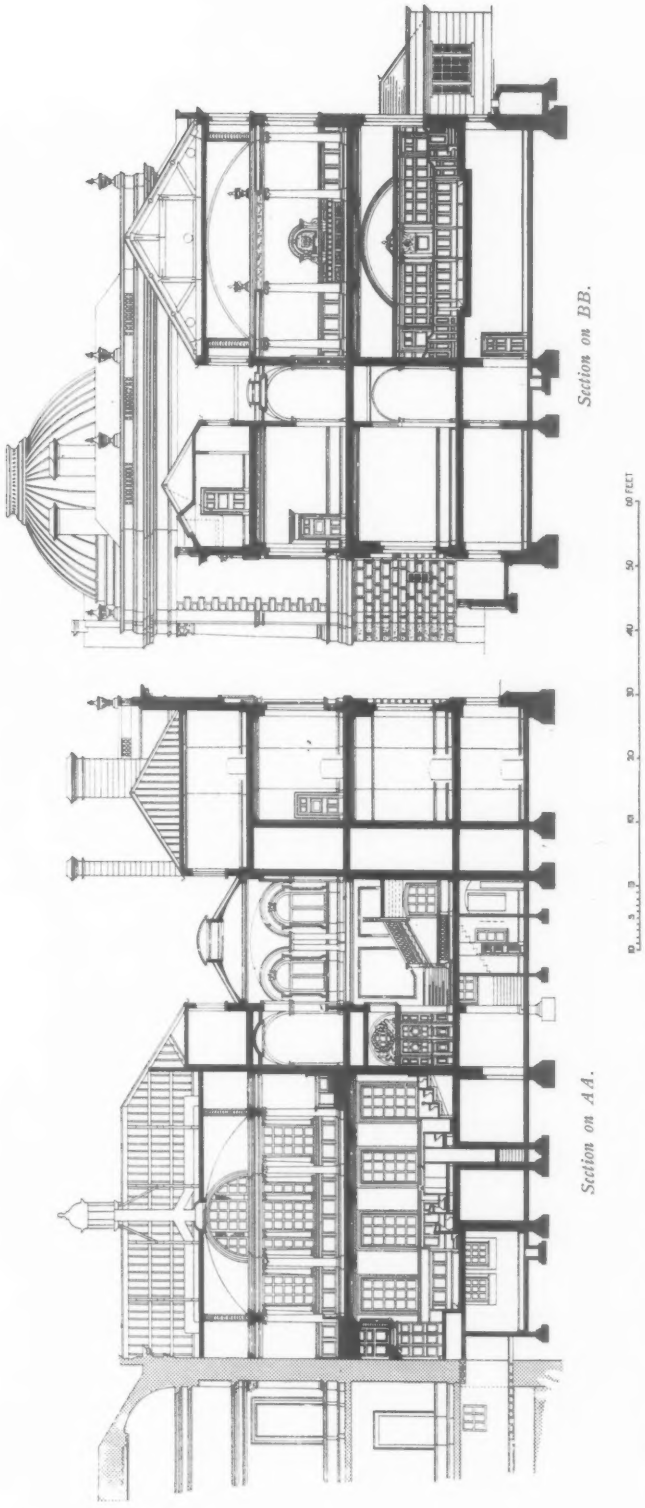
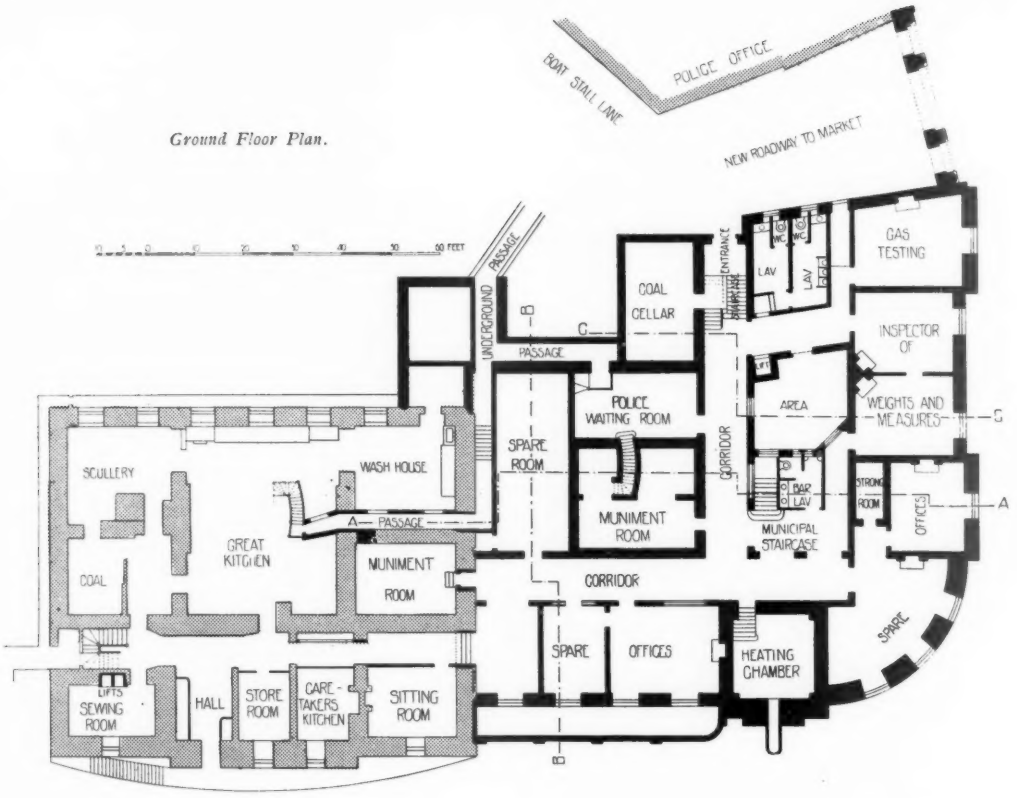
ADDITIONS TO THE MUNICIPAL BUILDINGS, BATH.
PRINCIPAL ELEVATION. THE LATE J. M. BRYDON, ARCHITECT.

Note.—The new buildings are balanced by a similar block, containing the Technical School, on the left of the old Municipal Buildings

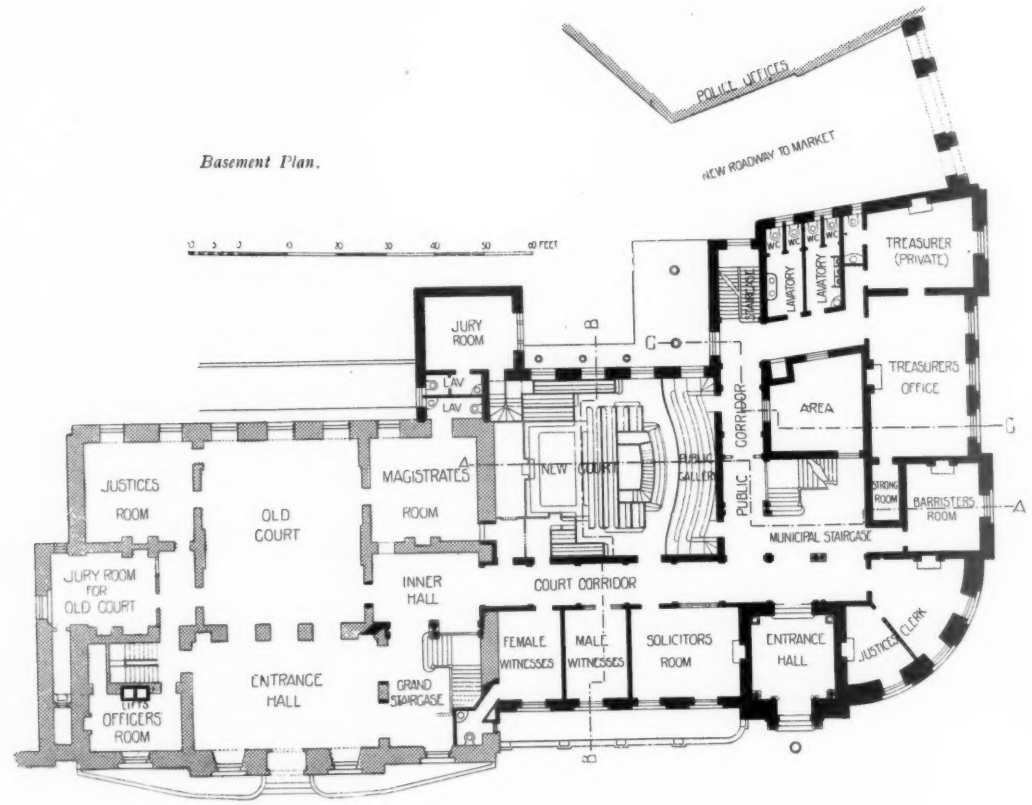


ADDITIONS TO THE MUNICIPAL BUILDINGS, BATH. THE LATE J. M. BRYDON, ARCHITECT.

Ground Floor Plan.

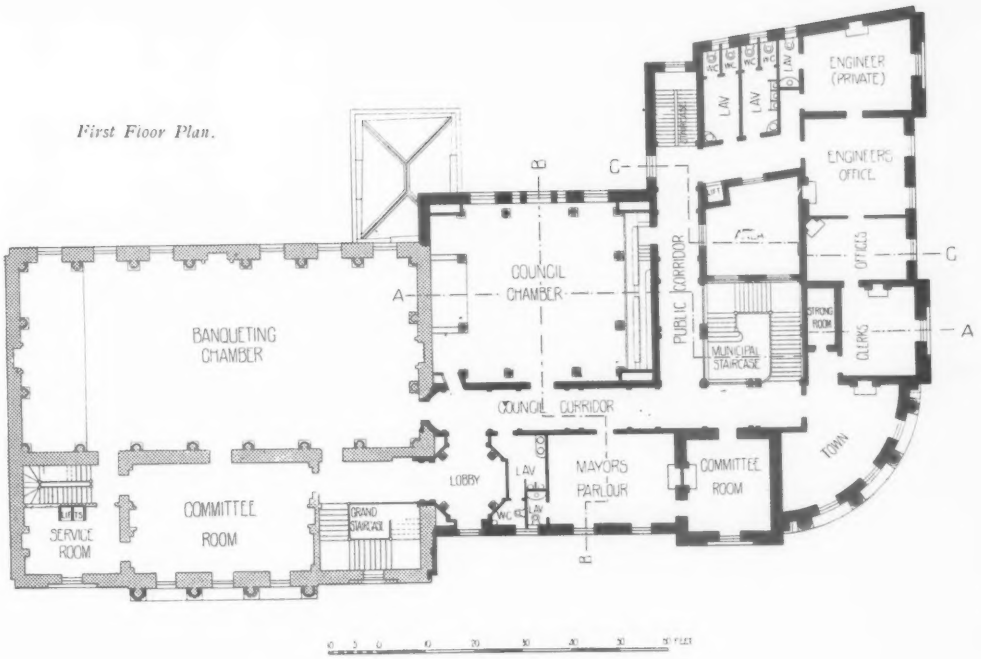


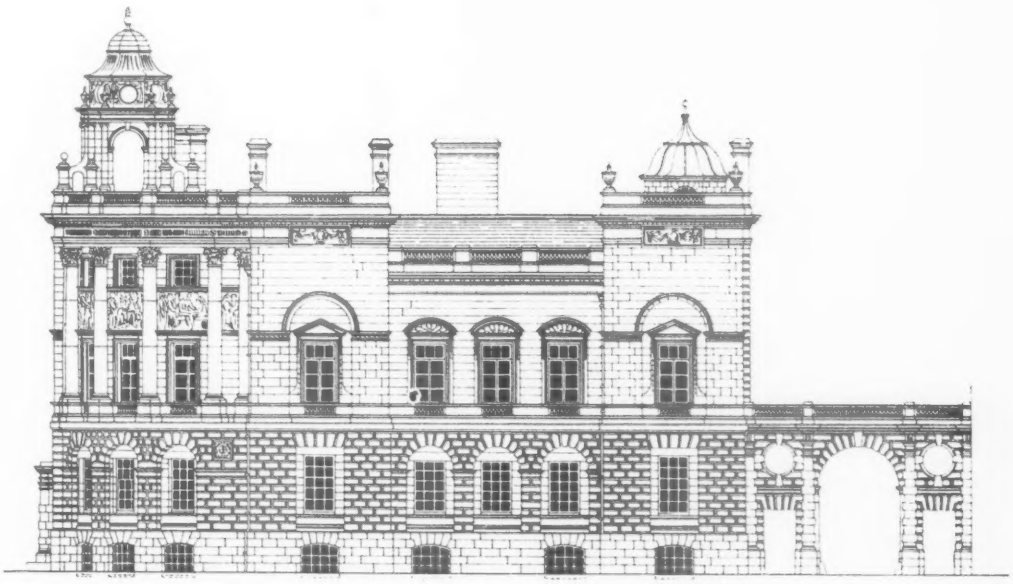
Basement Plan.



ADDITIONS TO THE MUNICIPAL BUILDINGS, BATH.
THE LATE J. M. BRYDON, ARCHITECT.

First Floor Plan.





Side Elevation.

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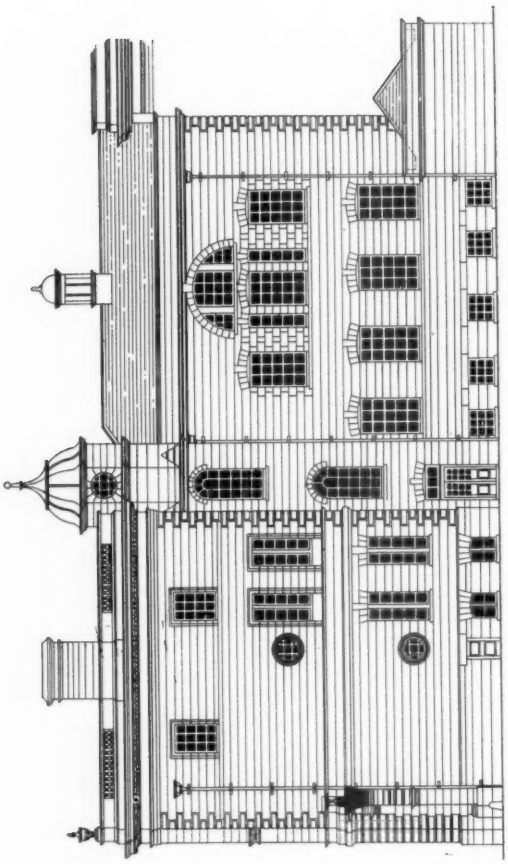
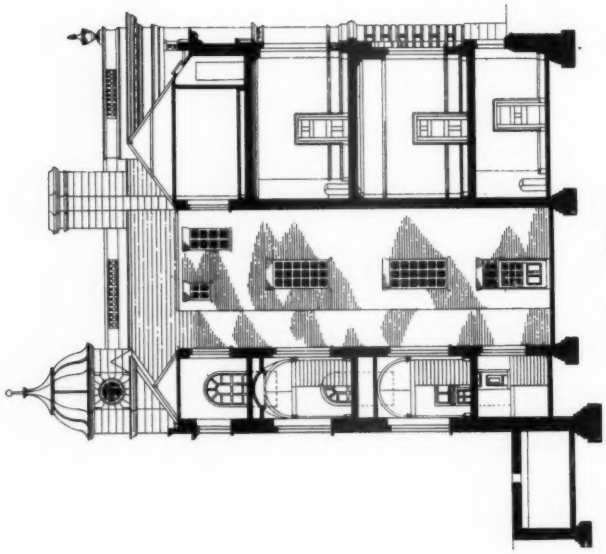
ADDITIONS TO THE MUNICIPAL BUILDINGS, BATH.

THE LATE J. M. BRYDON, ARCHITECT.



Back Elevation.



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ADDITIONS TO THE MUNICIPAL BUILDINGS, BATH.

THE LATE J. M. BRYDON, ARCHITECT.

This whole scheme was subsequently abandoned, and it must be allowed on consideration that here second thoughts were best. When Brydon came to know all the conditions alluded to above, he modified, or indeed completely altered his scheme. The new design, that which has been carried out, shows a plain eastern side to the lower building, in which at the north-eastern corner is the staircase to the museum and the ancient remains. The interior of this stairway is shown on p. 58, and is extremely picturesque, being visible, through a vaulted corridor, all the way from the chief entrance near the Pump Room door. Instead of a repetition of the Pump Room front, this second design shows a fine composition of six Corinthian columns supporting a pediment and standing on a basement. There is a very handsome "Venetian" window in the centre adorned with Ionic pilasters, and two windows at the sides were changed eventually into arched niches. The basement has a square-headed doorway, between two windows, which open into the corridor above mentioned. There is thus no confusion of storeys, but the whole front tells its own tale. The connecting building is only one storey high toward the abbey churchyard.

To appreciate the interior of the new concert room, it may be desirable to remember the great admiration Brydon felt for the work of Wren. Traces are very visible everywhere of a careful study of such a building as St. Stephen's, Walbrook. Without attempting any comparison between the two it is evident that Brydon intended to apply some of the principles employed on the design of that beautiful church to the secular building at Bath—to endeavour, in short, to build a concert room which would produce on the mind of the visitor some of the pleasurable sensations which we have all enjoyed in seeing the little city church.

I had no personal acquaintance with Brydon until very shortly before his lamented death, when, at his desire, I called at 77, Newman Street. I well remember that among the few drawings hung on the walls of what may be described as his studio was a view of his design for the Whitefield Chapel in Tottenham Court Road. As is well known, another and more pretentious, not to say vulgar, design was preferred, and an addition was made to the number of prominent London buildings that one would prefer not to look at. Of Brydon's design, then hanging in the office, several points of resemblance to works of Wren were very apparent, and among them there could be no question that the interior of the chapel was directly inspired by that of St. Stephen's. He could not have had a better master, and it is now only possible to regret that he never gave to the world any lectures or other expression in words of the result of the careful study he had made of Wren's designs. It adds to the feelings with which he is mourned to think how little he ever carried out and how much must have died with him. Undoubtedly this Whitefield Chapel drawing, which was in the Royal Academy exhibition of 1891, showed him at his best—at the level, that is, for which there was no scope either in the buildings for the Chelsea municipality erected in 1890, or in the Guildhall additions at Bath. In the concert room, small as it is, all the best qualities of the art of architecture as a fine art seem to be concentrated. It is much to be hoped that the authorities will not attempt to ornament or decorate it. To some minds every important building should have its features disguised under ornament. True, a great many modern buildings are the better of decoration. There is a purpose in making a gin palace gorgeous: it is intended to be attractive, and often succeeds. Whether or no Brydon would have added to the decorations of the concert room had he lived we have no certain information. Probably, since he left no designs for such work, he would have preferred that the slight ornament which in places accentuates the construction should tell its own tale; and would have waited until a revival of architectural taste should justify him. Extreme caution in dealing with it, and extreme care that no ignorant meddling is allowed, are, we may hope, the rules which will guide those to whom the care of this masterpiece is confided. We know what irreparable damage St. Stephen's, Walbrook, has suffered at the hands of two architects who might have been expected to know better. For this reason—namely, that any change, however skilfully designed, may prove to be for the worse—we cannot but hope that the concert room will be let alone at least until a greater architect arises to improve it.

The interior measures 71 ft. 6 in. from north to south and 39 ft. from east to west. The centre is 53 ft. in height, 40 ft. to the springing of the dome, and 26 ft. to the top of the entablature. The dome is segmental, the four pendentives marked and supported by four marble columns. They stand just clear of the walls, and are supplemented by four at the southern end and by two more and two brackets in the apse at the northern end, behind the gallery, which is placed here, and not, as in the first design, at the eastern side. The capitals of the columns are of a composite style in bronze gilt, the shafts of white and green marble. One cannot but wish either that they had been monoliths or that the pieces had been better adjusted. The windows include lights high up in the dome, a Venetian window at

Photo: E. Dockree

STAIRCASE TO ROMAN BATH.

the northern end, ordinary windows at either side, and semi-circular openings at the southern end. Two electric chandeliers, of delicate workmanship, hang from the arches north and south. The semi-domes at the ends are richly ornamented with plaster mouldings of a strictly architectural and conventional character, and with palm branches and wreaths. The central dome is similarly treated, but the pendentives have each a figure representing in very low and unobtrusive relief one of the four seasons, delicately modelled. The mouldings in the soffits of the arches and the borders of the large panels of the white walls complete the scheme of ornament, and nothing better has so far been suggested by those who would add to the decorations as they were left by Brydon.

It should be observed that the concert room is not a parallelogram in plan. The angle formed

by the Roman bath at the back necessitated a slight deviation from rectangularity at the southern end, which is, however, completely carried off by the composite columns, which are not strictly speaking engaged, for this reason. Similar deviations occur, as is well known, in several of Wren's London churches. At the northern end the gallery and the apse above mask the corridor which here crosses on its way to the staircase and the museum chambers below. Commodious reading, tea, and smoking rooms are in the buildings adjoining, including a wide passage which leads directly to the great Roman bath on the south side. Instead of roofing over the bath, on second thoughts Brydon treated it like the *impluvium* of a Pompeian house. The roof covers what are called the *scholæ* or platforms which extend round the bath—the places, we may suppose, described in the fifth chapter of St. John's Gospel as porches, where lay the blind, halt, withered folk, waiting for the auspicious moment at which to plunge in. Above, a terrace extends all round, supported on Tuscan columns so placed as not to interfere with the remains of ancient work. The parapet of the terrace is decorated with statues of a very classical type, representing the emperors and other Romans under whom Aquæ Sulis may have flourished, and at the side nearest the concert room the terrace is covered in with arches supporting the roof.

W. J. Loftie.

(To be continued.)

Notes.*

The British Designer—The Improvement of the Marble Arch—Christopher Kempster—The Press and the Architect.

At a time like the present, when there is a general complaint of the slackness of business, it seems worth while to inquire whether the British manufacturer's methods might not be improved in some details both to his own advantage and also with a view to finding more constant employment for the many who do not know from one month to another whether they will not be forced to join the great army of the unemployed by the reduction of the manufacturer's output.

There are, for instance, large classes of manufactures which depend for their attractiveness upon their surface design. If this design is good and pleasing to the eye, the sale of the goods is likely to be considerable, and the corresponding profit to the manufacturer satisfactory. Such productions as wallpapers, cretonnes, and chintzes, printed silks, cottons, and muslins, linoleum and floorcloth, woven tapestries, brocades, curtains, and carpets may be indicated, and the list might be easily lengthened considerably. Since the cost of producing an inferior design is as great as that required by one of greater excellence (the number of colours used being assumed to be equal), it would appear to be to the interest of the manufacturer to select designs with great care, to pay such a price as would ensure the co-operation of designers of position and talent, and to treat the man upon whose brains his success is built in such a manner as to get the best work possible from him—in fact, to "grapple him to his soul with hooks of steel."

Now what has been the short-sighted policy of the manufacturer, tempted perhaps by the large number of students of design who are annually passing through schools of art? He has argued that if he only produces patterns for which he has paid little (but possibly as much as they are worth), the public will be obliged to buy what he chooses to give them, forgetting that many people, who in the aggregate form "the public," have been educated in good taste, or have it innately, and prefer the simplicity of flat colour to the fussiness of bad ornament. Some time ago, too, some of them conceived the ingenious idea of further saving expense by inducing students who knew nothing about the proper market price of designs to submit their callow ideas to them—buying them for shillings instead of pounds, and handing them over to their hack draughtsmen to put into shape. This was a twofold injustice to the student—firstly, any fresh ideas which he, when fully trained, might have found of value, were obtained from him for a merely nominal sum; and secondly, the keen edge of them was so dulled by passing through the hack draughtsman's hands that, though new, they were not striking, and so he was prevented from obtaining that credit which should have been his—supposing that he had been able to break through the veil of anonymity which it appears generally to be the dearest wish of the manufacturer to keep spread between designer and public. How often has one seen it stated that such and such a piece of work was designed by Messrs. So-and-So—a notice which has a farcical appearance to those who know that Messrs. So-and-So are excellent men of business, but are entirely incapable of designing

* The Editor will be glad to receive from Architects and others short notes on topics of general interest.

anything artistic, individually or collectively! For a time these manufacturers reaped their reward in a considerable saving on the designs bill, and the competition lowered the average price of designs till it reached a starvation rate, and many of those who were able to do other things abandoned so badly paid a calling, and turned their attention in other directions, and these were not the least competent designers.

But concurrently with the reduction of cost came a complaint of bad trade. In fact, a saving on the cost of production had been made at the price of losing the market. It was said that German competition was so keen that some protection was needed by the poor British manufacturer, who really needed protection mainly from the consequences of his own short-sighted policy!

On the Continent things are managed differently. Art research is subsidised, as is science, and many of the things left in this country to public-spirited private enterprise are assisted by Government grants. Therefore trade flourishes, and improved processes are introduced, while we in England lag behind. The manufacturers also are alive to the necessity of obtaining good designs. From Germany, from Holland, from Sweden and other countries commissions come to English designers. Clever young men are engaged to design exclusively for a term of years for foreign firms, and managers are sought for to manage factories which are to compete with English works. It is a matter of national importance that some change should be made. The passion for cheapness is ruining many trades, while the old boast of Great Britain, viz., that her productions were the best that could be obtained, is now merely ancient history. A prosperity founded on cheapness is a fallacy, for the Oriental peoples will inevitably undersell the European market when they seriously take to manufacturing; but there will always be a certain demand for excellence in craftsmanship and design, and England is still in a position to supply that demand, especially in the matter of design.

It is scarcely to be expected that such prosperous times will return as those when, for instance, the printers of printed muslins made £12 a week, while the masters also made large profits. The manufacturers have made that impossible by their suicidal and greedy competition, nor would they now allow such a proportion of profit to filter through to the men who do the work; but there are surely other modes of working by which profits would be equitably distributed, and the dangerous accumulation of enormous wealth in a few hands prevented. That country is not rich which has great amounts of capital concentrated in a few hands, and slow starvation and discontent oppressing the majority; and though the English are a patient race, there will come a time when the right of rich men to tax the rest of the community for their own benefit will be questioned. It is therefore to the interest of the rich manufacturer in several ways to do his best to increase employment. He has tried reducing cost to the lowest point and finds it does not answer. Let him try paying more for brains, and see whether he cannot also lessen competition by keeping the English designer working for English production.

S. S. G.

NOTE.—The author recognises that these remarks do not apply to all manufacturers.

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WE cannot pretend to any very great admiration of the plan of a suggested improvement at the Marble Arch as proposed by "A Citizen of London." The proposal briefly is this: that a large semicircular open space, 360 feet in diameter, should be formed immediately behind the Marble Arch on land at present enclosed by the Park railings. With the exception of a stable at Park Lane corner no private property would have to be acquired, and the cost of the alteration, which aims not only at relieving the congestion of traffic, but improving the surroundings of the Marble Arch, is estimated at £15,000, exclusive of the price of the stable and a suggested memorial screen commemorating His Majesty's efforts to promote international peace. Our lack of enthusiasm can be quickly explained. In the first place, on utilitarian grounds, we doubt whether the new plan would aid traffic very greatly. Judging merely from the design we should expect that the cross traffic between Park Lane and Edgware Road would be decidedly hampered not only by having to pass through a gateway, but by the lamp-posts which seem somewhat profusely strewn over the crescent. Moreover the alteration would have the effect of moving on the 'bus stopping-place till it was immediately facing the Edgware Road, which would certainly not be any advantage. Again, from the artistic side the improvement is not absolutely certain. It is quite impossible to compare the Marble Arch with the Arc de Triomphe and other arches where the general nature of the surroundings is so utterly different, and we very much doubt if that "repose" which the "Citizen of London" is seeking would be promoted by a constant tide of vehicles passing all round the very foot of the Arch, which would stand out somewhat ridiculously and unmeaningly amid the traffic. An arch, clearly, should give the impression of leading somewhere even if no traffic actually passes through it. We do get that impression now, but it would be entirely lost if the thousands of vehicles now coming up Park

Lane cut right across what would be the natural road for the Arch to span. We are not averse to improvements at the Marble Arch, but we cannot honestly enthuse over the present suggested remedy for the evils now existing.

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I ASKED last month for a copy of the inscription on Kempster's monument at Burford. Sir Thomas Drew, of Dublin, kindly sends a note made six years ago, during a visit to Burford. He had never at that time heard of Kempster as an architect, but copied the epitaph thinking it might interest a friend of the same name. The date (1715) will be noted as differing from that previously mentioned:—

"Christopher Kempster, Freeman of the City of London, and of the Company of Masons.

"He was a person eminent in his profession, and built several churches in the said city, and was many years employed in building the Cathedral and dome of St. Paul's.

"Lived in love and amity with his dear wife near sixty years, by whom he had five sons and seven daughters, and chose this parish where he was born for a place of retreat from business in his later years.

"He died Aug. 12, 1715, in the 89th year of his age.

"'Mark ye the perfect man,'" etc.

"His son William erected this in memory of his father."

There follows a coat of arms, *A chevron voided between three castles*, and notes of the death of William Kempster, just named, "of Upton, in this parish," in 1717, aged thirty-nine years, and of another of the family.

From this we gather that the builder (or architect) of the Market House at Abingdon was born at Burford in 1626 or 1627, was in Wren's office with the Strongs when he was forty-five, and at Abingdon when he was fifty and until he was about fifty-six; we may also note that though he lived to be eighty-eight, he was long survived by Sir Christopher Wren, whose death occurred in 1723. Also, and this should by no means be omitted in any endeavour to estimate Kempster's position, that he was "a gentleman, of coat armour," at a time when such things were much more seriously regarded than they are now.

W. J. LOFTIE.

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CONCERNING a paragraph which appeared in these columns the other month about the attitude of the guide-book maker towards the architect, a correspondent points out that it is not the guide-book maker who is the worst offender. Even the most responsible of our daily newspapers nowadays give lengthy descriptions of important new buildings without a word about the designer. A notable case was the recent opening of a vast new hotel in the Strand. In one stupendously popular journal the names of everyone connected with the building down to the plumber and carpet-maker were given, while the architect was of course not mentioned. It is a delicate question of etiquette whether in such a case the architect should let this pass without comment. In one notable case of the kind last year he did not. It is an interesting study which I never miss (he continues) to go over the newspapers the day after a building has been opened by a royal personage. I may remark that an opening ceremony by a royal personage is one of the few known methods by which the press of the country may be made aware that a considerable piece of architecture has been added to the possessions of the country. The other week we had the opening of the new homes for officers' widows at Wimbledon. I think two of the London newspapers mentioned the architects. I forget exactly how many mentioned the builders, but several took that course. Some of them dropped into admiration chiefly because there was supposed to be something "quaint and old-fashioned" about the buildings, but their admiration did not lead them on to inquiries as to the particular professor of the art whose work had inspired them with these sentiments.

Architects have, of course, no great quarrel with this, for the fierce light of publicity that beats about the other arts is not a desirable or helpful thing to serious workers; and moreover if their names were on the tongue of the public as are the names of their brothers of Burlington House a flood of uninstructed criticism would be let loose, and clients would become even more wedded to the belief that their own unprofessional ideas are the sounder. At the same time the coming of the illustrated daily makes the position different from what it used to be. Many of the newspapers now give excellent illustrations of new buildings. I noticed, for instance, the *Daily Graphic*, whose attitude towards the arts has always been commendably responsible, gave an excellent half-page illustration of the new City Hall, Cape Town, mentioning only that "the organ was supplied by English builders." The name of the photographer was given underneath in one corner. The architect might also have been considered worthy of this honour. In the case of an elevation of the building where people can form their own opinions it would be a helpful thing, both to lay and professional readers, if this were done in all cases, and I would respectfully call the attention of your brother editors to the matter.

B.

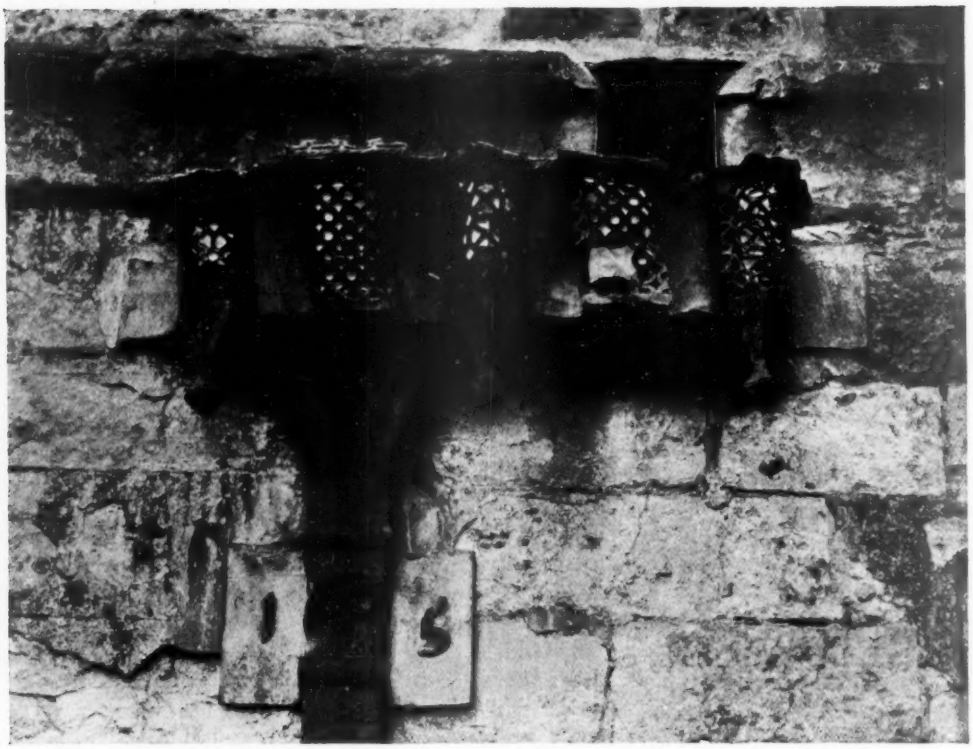


FIG. 2.—KNOLE.

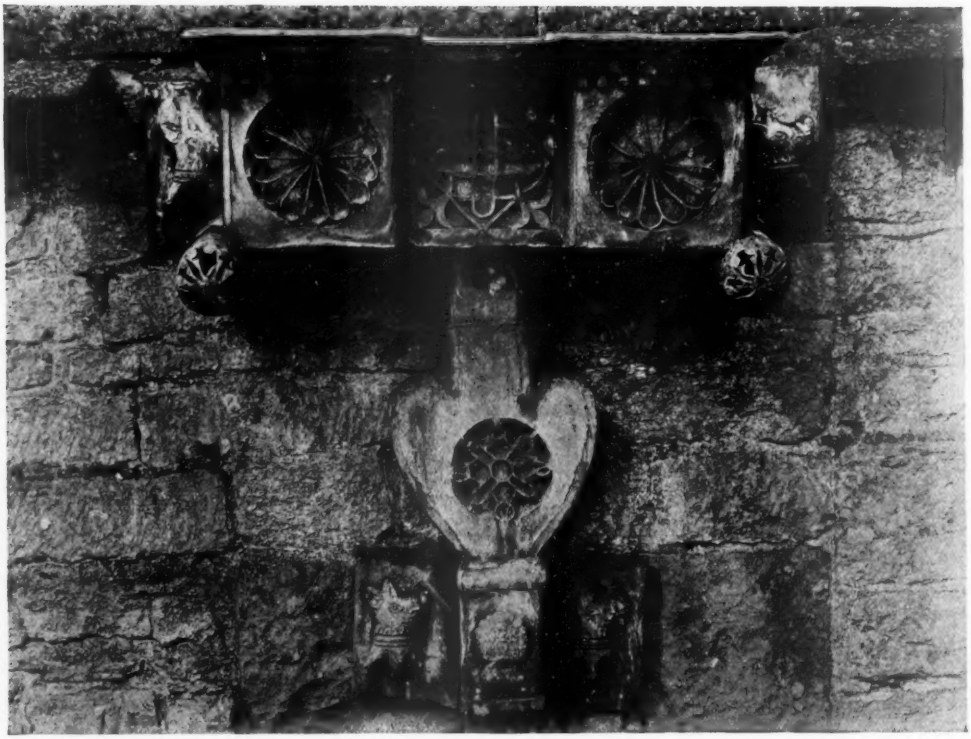


FIG 3.—HADDON HALL.

English Lead Pipe-Heads.—I.

THE reasons for the undoubted neglect of the artistic history of English leadwork in general and of rain-water pipe-heads in particular are not very apparent. The design of lead pipe-heads receives so much attention from architects and others that it is not a little odd that the examples of the past have been so generally ignored. A short chapter in Mr. Lethaby's short book and a few papers read before learned societies, and by them decently interred in their proceedings, make up the only literature of the subject. Some measured drawings in "The A. A. Sketch Book" are valuable as records, but the measured drawing is never very sympathetic. Mr. Blomfield's and Mr. Gotch's books and other histories of architecture give a few random sketches, but however charming the pen or pencil of the artist there remains an uncertainty of accuracy which is anathema to the student. Photography, in fact, is our only friend, but rain-water heads are often so high as to defy the ordinary camera and to make successful records a matter of some difficulty. There seems also to have been a conspiracy of neglect on the part of the museums. Until a few months ago South Kensington did not boast a single rain-water head, though in other directions metal-work is well represented. The museum has now acquired (but only on loan I believe) some late seventeenth-century heads, which I shall illustrate next month.

Among provincial museums Nottingham is an honourable exception, but even there the collection includes only eighteenth-century examples.

At the Guildhall there is one, but it is pitifully dull. The Lydney Park head at the Architectural Museum, though interesting, is late (1692) and not very distinguished.

I am not complaining of this museum apathy; the proper place for architectural details is their native building, not a museum wall; but it perhaps explains a certain ignorance of what the plumbers of three centuries gone could do and did.

The Continent does not help us to knowledge. The foreign leadworker's art and fancy rioted in roof-cresting and finials; but pipes and pipe-heads seem to have left him cold. It is characteristic of the practical genius of English building that the external down-pipe is a distinctively English method of disposing of rain-water. The only interesting foreign rain-water head I know is from a sketch of one in Belgium. It might be of the seventeenth century. Here the design is influenced by the grotesque gargoyle, which was sometimes, even in mediæval work, made entirely in lead instead of, as usually, in stone. In Italy there are, I believe, no rain-water pipes except modern iron ones of the worst type. Though the Romans were often careful to conduct the rain-water falling on roofs to the ground by pipes instead of shooting it off by projecting spouts, I have found no evidence that these pipes were other than of stone or terra-cotta. They used lead freely for service pipes, but apparently not for rain-water pipes. Mr. Lethaby, in his book on leadwork, quotes Viollet-le-Duc ("Conduite"), who says that in the fourteenth century lead rain-water pipes were in use in England, but nowhere else.

Viollet-le-Duc sketches what is to me a most unconvincing lead head and length of square pipe, but unfortunately does not suggest where the head is to be found, and I have found nothing so early by two centuries. Mr. Lethaby says that fragments of pierced work in Gothic patterns, which formed parts of pipe heads, have been found at Fountains Abbey; but I am told that the fragments in question are parts of lead-ventilating quarries. I can, however, give an earlier reference than Viollet-le-Duc to English rain-water pipes. Henry III., in 1241 (see *Liberate Roll*), writes to the Keeper of the Works at the Tower of London: "We command you to . . . . cause all the leaden gutters of the great tower through which rain-water should fall from the summit of the same tower to be carried down to the ground, so that the wall of the said tower, which has been newly whitewashed, may be in no wise injured by the dropping of rain-water nor be easily weakened."

The use of lead down-pipes grew probably rather from a desire to save water for domestic use than to avoid the splashing down on the wayfarer's head of the discharge from projecting spouts. The use of porous building stone, liable to erosion through the water being blown against the walls in its fall, would tend to the same end. Viollet-le-Duc shows a lead pipe of the thirteenth century in a vertical stone chase, sufficiently set in to allow of thin pieces of stone coming in front of the pipe in alternate courses of the masonry.

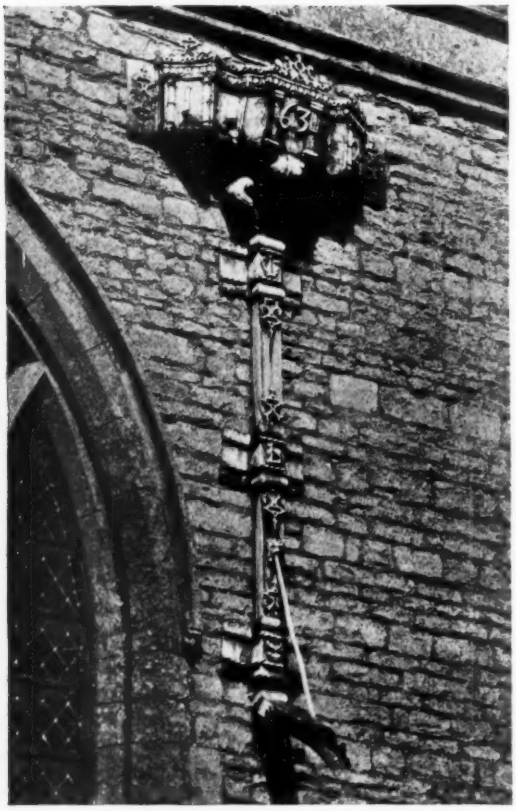


FIG. 4.—LEIGHTON BROMSWOLD.

FIG. 5.—DOME ALLEY, WINCHESTER.

FIG. 6.—KNOLE.

FIG. 7.—HADDON HALL.

FIG. 1.—GRESFORD CHURCH.

The fixing of the pipe in the face of the wall is apparently a later development due to the greater simplicity of the method and the recognition of its decorative possibilities.

Where down-pipes were not used, the lead covering the roof gutters was often dressed through the opening in the parapet, lined the channel of the gargoyle, and extended beyond it, as on Gresford Church (Fig. 1). In other cases, as at Uffington Church, the gargoyle was a long lead channel supported on an iron stay (illustrated in Twopeny's drawings, "English Metalwork"). At Hardwicke the lead gargoyles are bulged, slit, and twisted to the form of an Elizabethan puffed sleeve.

On the Mayor's Parlour, Derby, there is a curious nicked and curled lead gutter, with short round tapering spouts hanging from it at intervals. These spouts discharge the water clear of the face of the building. This house is probably of the last quarter of the fifteenth century, and the little spouts are interesting as being embryonic down-pipes.

At Leighton Bromswold Church (Fig. 4) a head and two lengths of pipe end unexpectedly in a projecting spout some way from the ground. It is not quite clear why, after using head and pipes, the plumber surrendered the prime use of them by failing to carry the water the whole way in pipes. Most of the Haddon Hall pipes and heads were originally arranged in the same way, but the modern passion for gullies has changed all that. The projecting spout or shoe is stayed with an iron bar, and the work, apart from its richness and intrinsic value, has a sentimental interest. It is dated 1632, and was fixed on the chancel wall at the restoration done by George Herbert, who was patron of the living. "The Temple" has no poem on "The Church Pipe-Head" to stand by "The Church Porch." It would doubtless have puzzled even the prince of symbolists to have found a spiritual significance in a spout, but the memory of Noah might have provoked his muse.

Both Mr. Reginald Blomfield and Mr. Starkie Gardner, when writing of leadwork, refer to the head at Hampton Court Palace (Fig. 8), bearing the initials "H. R." and the date 1525, as being probably the earliest remaining, and with such authorities one does not lightly disagree. Having examined it, however, I am satisfied that so far from being of the sixteenth it is certainly of the nineteenth century. It is fresh looking and the arrises are sharp. I learned from the resident surveyor, to whom I communicated my suspicions, that about forty years ago there was a strenuous master plumber at Hampton Court who renewed with some ferocity. Doubtless the existing heads are approximately like the originals, but the top mouldings are ugly and suggest the Victorian plumber at his coarsest. I know no authentic early heads with the same mouldings.

Amongst the earliest authentic heads are two at Windsor Castle, one of which is dated 1589 (Fig. 9). These were originally on the Elizabethan portion of the Castle on the north front, now part of the Royal Library. They were taken down in February 1904, repaired, and (by Mr. A. K. Nutt's kindness) photographed for me. All the letters, ornaments, and cresting are applied. Their plan is curiously irregular and interesting, and the royal beast on the right side of the dated head is a very blithe piece of modelling. The date of lead heads is not, however, always so clear as at Windsor. Mediæval feeling died hard in leadwork. The spirit of the Renaissance worked in spasms, and it was slow in leavening the plumber's art with the new conventions. It was, moreover, so local in its incidence that the dating of sixteenth and seventeenth century work is a perilous enterprise, and "about" a word of Mesopotamian blessedness. "About" 1580, then, we may place the engaging gutters of vine pattern, and the frankly funnel-shaped heads at Winchester in Dome Alley (Fig. 5). The traditional manner still holds sway here. The Tudor rose and the leaves, strewn over the surface in a pleasantly casual fashion, are richly and happily modelled. The pomegranates which decorate the pipe-sockets perhaps have an ecclesiastical significance. The form of gutter, so universal to-day in the hard sharpness of cast-iron eaves-gutter, was rare in early days. The more usual form was the straight parapet type as on Lincoln Cathedral and at Old Palace Yard, Coventry, where the bottom of the gutter rests on the

FIG. 8.—HAMPTON COURT.

FIG. 9.—WINDSOR CASTLE.

FIG. 10.—HADDON HALL.

FIG. 11.—HADDON HALL.

FIG. 12.—HATFIELD.

FIG. 13.—GUILDFORD.

top of the wall. At Dome Alley, however, it is of modern shape, and rests on plain iron brackets. The water issues from the valley, under a triangular apron decorated with a Tudor rose, and is carried by the gutter to the head and down-pipe.

At Knole Park, Sevenoaks, the art of the lead-worker is seen *in excelsis*, and the two examples here illustrated show the complete control of the man over his material, and his vigorous facility when dealing either with broad and simple or with delicate and almost feminine treatment. The lacework effect of the head in Fig. 2 is of happiest possible contrast with the masculine grip of the example in Fig. 6, with its chequers and chevrons outlined in bright tinning. In the photograph of the former there is a certain harshness due to my having had white paper put into the pierced turrets, but without it the delicate network would not have had full justice. It will be noted, too, how in the plainer pattern the strength of the simple lines of the design are lightened by the little embattled cresting and cable moulding, a detail much beloved in the early seventeeth century and always successful.

However richly decorated the work of this period, it is always restrained, never insistent. Knole has 47 heads in all, and there are about 30 different types. In some of the heads pierced fronts, instead of standing away from the main part of the head, are laid flat upon it, and are in all kinds of pleasant Elizabethan patterns. The detached pierced work, however, is infinitely more effective by reason of the bright spots of light which alternate with sharp shadows and touch the whitening lead to silver.

Hatfield follows close on the heels of Knole. The latter work is from 1604 to 1607. The best Hatfield heads are of 1610, and pierced turrets alternate with skilfully cast coats-of-arms with supporters, dates, and initials. R. S. (Fig. 12) is, of course, for Robert Syssil, a spelling which has not survived to support the modern pronunciation.

As I have elsewhere pointed out, the treatment of the Hatfield heads is so like that of the Knole heads that it is hardly a diseased fancy to suggest that they are all by the same hand. However splendid the work at Knole and Hatfield, there is a quality about the heads at Haddon Hall which stirs to positive affection. There is a wealth of pure invention, a sense of material so just, a humour so spontaneous yet gently sardonic (Fig. 10), an historic revelling in the coats-of-arms of forgotten heiresses, that must move us to amazement. Truly these seventeenth-century plumbers were Admirable Crichtons in their craft.

Fig. 2 shows one of a series of heads of a very sumptuous type, the pierced work of which it is interesting to compare with that of Knole. It is distinctively Gothic and of a free and unstiffened manner, although some thirty years later than the cognate work at Knole. The new ideas, however, have made their mark in the cornice, and we can scarcely find an example in the minor arts where the overlapping of the styles leaves a result so harmonious.

The head of Fig. 10 has a peculiar value, for it seems to hark back to the Norman corbel for inspiration and is altogether a very pretty jest in lead. The spirit of the mediævalist was evidently still abroad when this was conceived (about 1600). We have here a grim pleasantry very different from the polite wit which suggested the arabesque masks of a few years later (to be illustrated next month). No less untouched by the rising manner but of a graver kind is the castellated head decorated with fleur-de-lys of Fig. 7, which is probably of the same date as that of Fig. 11. The latter is fixed in the Upper Court, and the initials are those of Sir John Manners, whose elopement with Dorothy Vernon goes far to support our claim to be a romantic people.

The pipe joints are varied and delightful. Some are decorated with disks of tracery fixed on wide doubled ears. The Manners peacock and the Vernon boar's head alternate with shields of arms, fleur-de-lys, and even with the heart ornament of Fig. 14, which will gladden the (happily now discredited) disciples of L'Art Nouveau.

The pierced cylinders which appear on the traceried heads (Fig. 3) deserve a word. Mr. Lethaby suggests that they carry the heads. They are simply thin hollow cylinders and could only support the heads if they were the casings of oak plugs, of which there is no evidence. They are wiped on to the heads. The actual supports, where there are any other than nails, are plain iron staples driven under the heads. The theory of oak plugs seemed so plausible that I inquired as to whether, when the heads at Bolton Hall, which have similar cylinders, were taken down at the recent rebuilding, there was any sign of plugs, but there was none. As similar cylinders occur at Coventry, and my own examination of these showed no plugs, I conclude that they are purely ornamental. I am particularly indebted to Captain Charles Lindsay for the photographs of Haddon Hall which he kindly permits me to reproduce.

At Abbot's Hospital, Guildford, which was building from 1627 to 1629, the departure from the early manner becomes more marked, and frankly classical pilasters appear on the front of some of the heads. The modelling of the flower ornaments of one of the heads on the High Street front is capable if a little clumsy, and the pierced parapet

FIG 14.—HADDON HALL.

FIG. 15.—GUILDFORD.

is characteristically Jacobean; the heads in the quadrangle are smaller and simpler. Fig. 13 shows one with two heavy horizontal bands which perhaps strike the eye as ugly, but I have got to like them for the vigorous shadows which they give. Fig. 15 shows a pleasant pattern on a pipe socket, done in bright tinning, now almost effaced by paint.

Next month I shall deal with the later work, in which the classical detail has become triumphant, and Gothic detail, where it appears, seems uncomfortable and apologetic.

LAWRENCE WEAVER, F.S.A.

Figs. 2 and 6 are from photographs by Essenhigh Corke & Co. The photograph of Fig. 4 is reproduced by the courtesy of the Rev. E. Hermitage-Day and the Proprietors of "The Treasury."

Competitions.

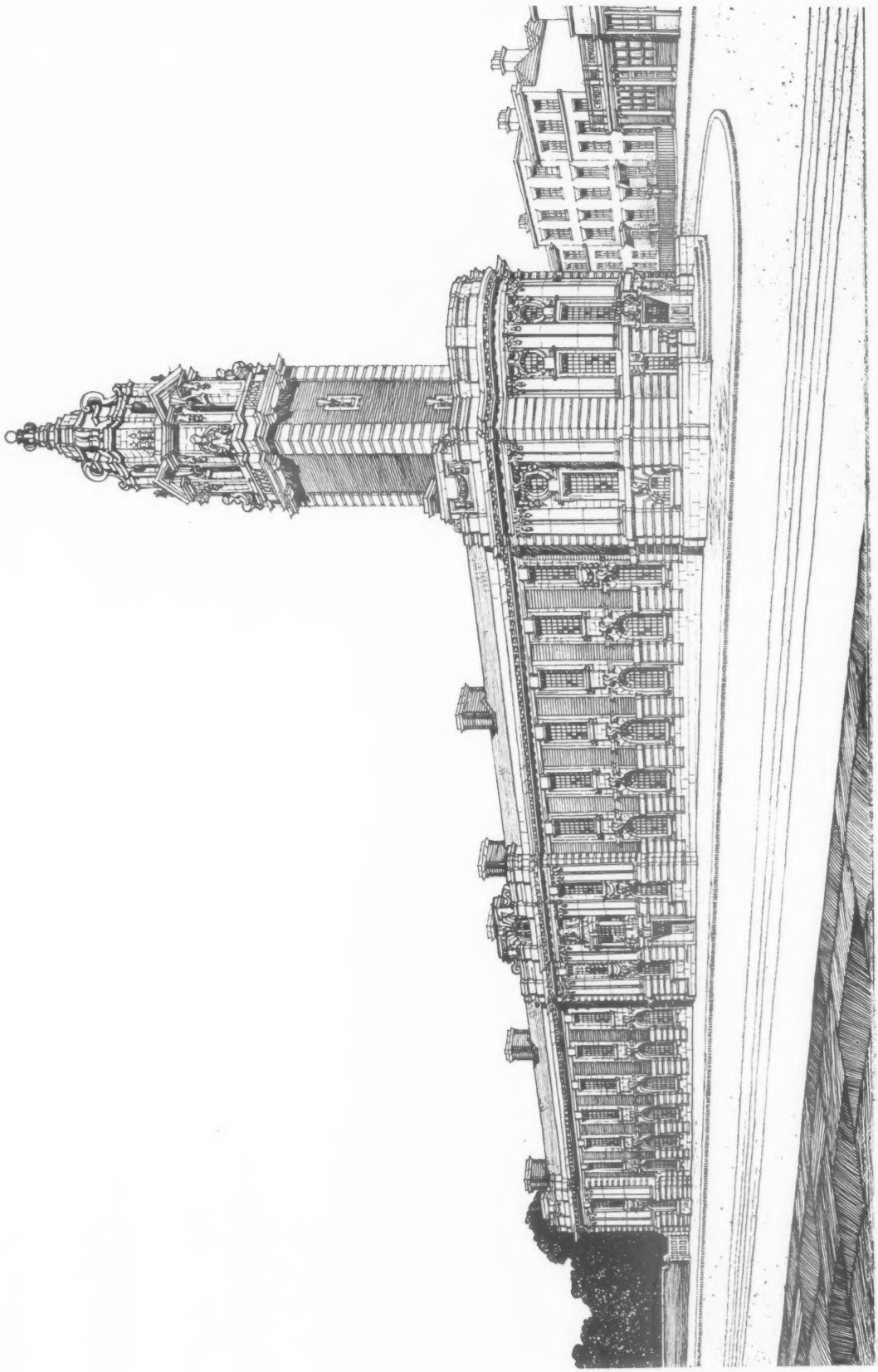
LAMBETH MUNICIPAL BUILDINGS.—The first premium in this competition was awarded to Messrs. H. A. Hall and S. Warwick; the second premium going to Mr. H. P. Burke Downing. Messrs. Hall & Warwick give the following particulars of their design:—

General Arrangements.—The buildings are arranged on the site so as to use the angle to advantage and leave the utmost room at the rear without having to cramp the present buildings. The main entrance and grand staircase are placed at the corner of Brixton Hill and Acre Lane, as being the most convenient position having regard to the station close by. This arrangement also lends itself to a satisfactory treatment of the angle. The council chamber, rates office, and rates appeal office are placed on the main axis of the buildings, where they are easily accessible from their respective entrances, and are well lit and free from noise. All the rooms of the several departments are grouped together, and the sizes are in every case those required.

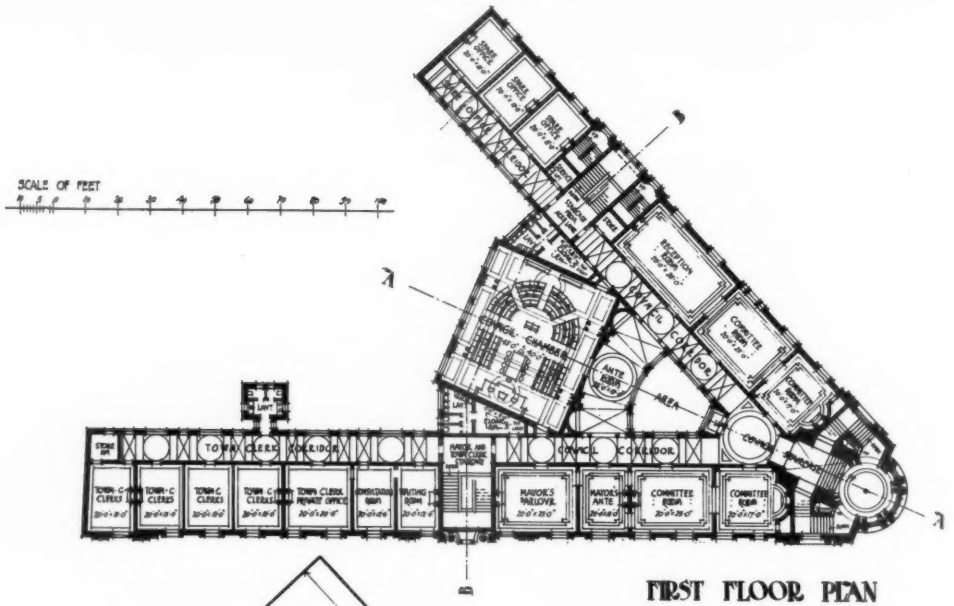
Exterior.—The elevations are treated in a free classic manner in Portland stone and red brick. A tower is designed to accentuate the main entrance, and add dignity and importance to the whole building.

First Floor Arrangements.—On the first floor the corridors branch off from the head of the grand staircase with committee-rooms on either hand, and lead to the council chamber, which is thus equally accessible from both corridors. The anteroom forms a spacious division lobby, and makes access convenient throughout the various council rooms.

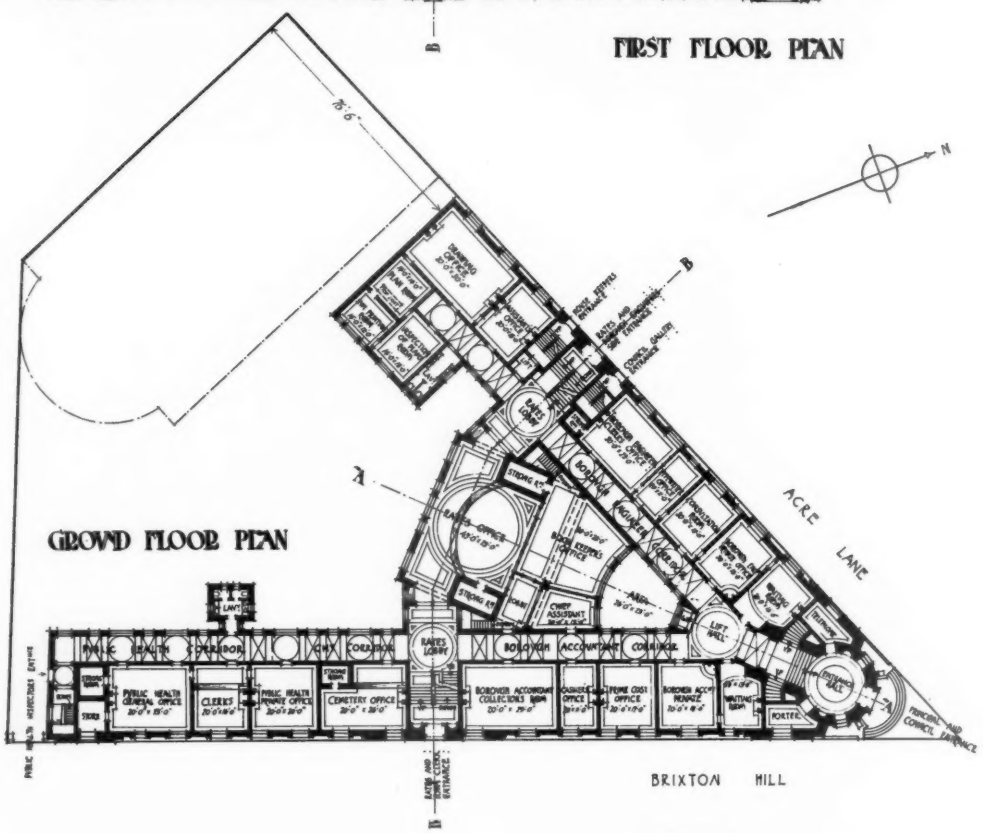
Materials.—The elevations will be carried out in white Portland stone and red bricks—six courses to the foot with wide joints. The roof is to be covered with green Tilberthwaite slates. The whole of the work will be fire-resisting throughout. The grand staircase will be in Hopton Wood stone, with polished balustrades and dado of the same material. The main landing is to have a domed ceiling, with coffered ribs and enriched panels. The council chamber is to be panelled in oak and to have marble columns and segmental plaster ceiling over. The committee-rooms are to be panelled in fumed pitch pine, and to have segmental plaster ceilings.

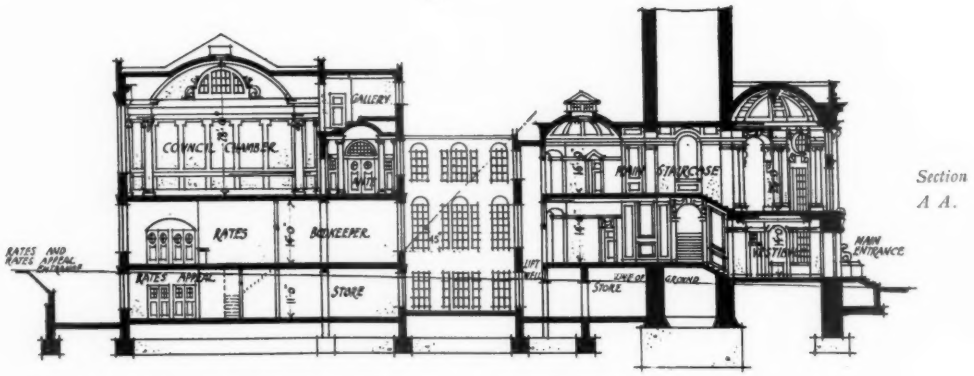


LAMBETH MUNICIPAL BUILDINGS COMPETITION. ACCEPTED DESIGN.
HALL AND WARWICK, ARCHITECTS.



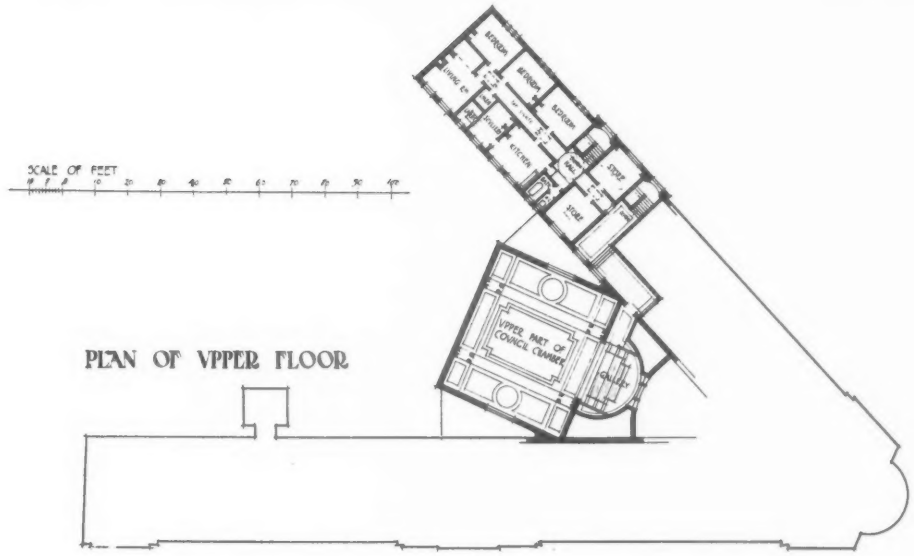
FIRST FLOOR PLAN

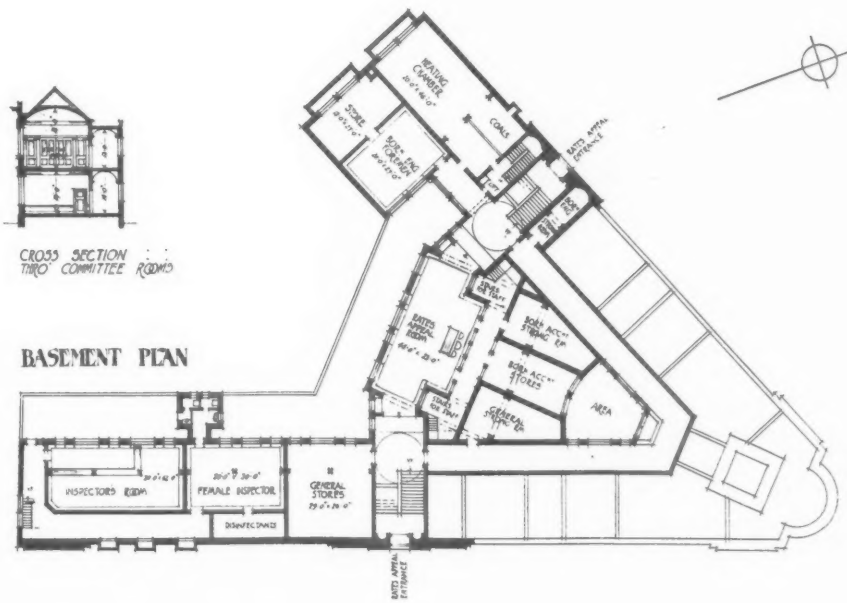


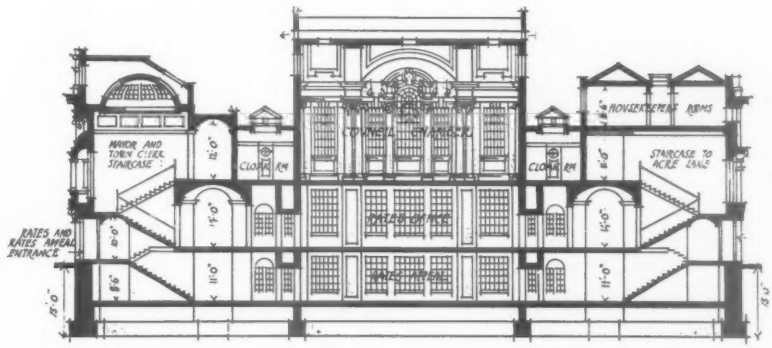


Section A A.

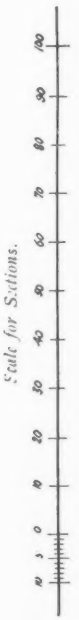
LAMBETH MUNICIPAL BUILDINGS COMPETITION. ACCEPTED DESIGN.
HALL AND WARWICK, ARCHITECTS.



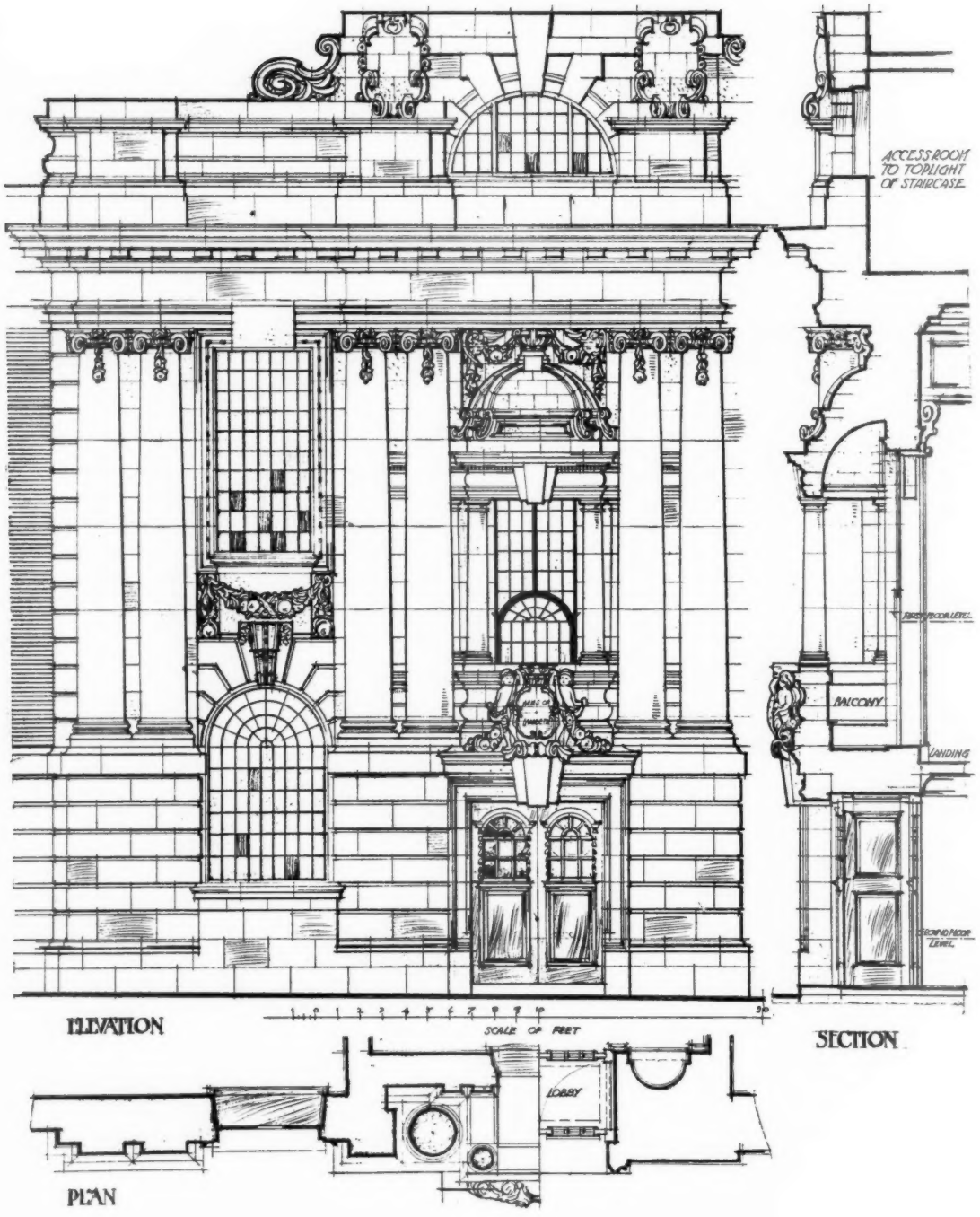




Section B B.



LAMBETH MUNICIPAL BUILDINGS COMPETITION. ACCEPTED DESIGN.
HALL AND WARWICK, ARCHITECTS.



LAMBETH MUNICIPAL BUILDINGS COMPETITION.
DETAIL OF ACCEPTED DESIGN. HALL AND WARWICK, ARCHITECTS.

A Sketch of Irish Ecclesiastical Architecture.

II.—EARLY IRISH CHURCHES.

In the last paper we saw (1) that the Irish constructed buildings of stone without mortar in very early times; (2) that they must, from about 600 A.D. at all events, have known of the more finished kind of building, founded on Greek and Roman architecture, which was practised elsewhere; but (3) that building in wood was the usual and national custom among the Irish then and for some centuries afterwards. The question which next arises is this: When did they actually begin to use this acquired knowledge by building stone churches of a more finished kind?

There are, of course, many such Irish churches whose style (and particularly the size of the stones used in their construction) seems to indicate great antiquity; a very early date indeed—such as the fifth century—is in consequence often attributed to them. Moreover it is well known that the early and native way of naming churches in Ireland and Scotland was not after some saint or object of worship more or less arbitrarily selected, but after the founders—such names, for instance, as *Teampull Muire* (Mary's Church), *Teampull na Trinoite* (Trinity Church) at Glendalough show foreign influence, they are non-existent in the earlier records, while *Teampull Chaimhghin* (Kevin's Church), and *Teampull Kieran*, *Teampull Conor* at Clonmacnoise, each called after its founder, whether cleric or layman, have names more in accordance with early Irish practice. This being the fact, it has often been assumed that the present buildings must (unless their character makes this obviously impossible) date back to the times of the men whose names they bear—that, for instance, St. Molaise, a saint of the sixth century, built *Teampull Molaise* on Inismurray; that the older part of *Kill Enda* (not, of course, its Gothic doorway) on the Aran Islands dates from before 540 A.D., when St. Enda died.

But in Ireland as well as in England it is necessary to bear in mind "that the date of the foundation only proves that there is nothing *earlier* than that date, and says nothing as to the date of the existing fabric, which may have been rebuilt half-a-dozen times." Or, as Ledwich remarked more than a century ago, "hardly one of our ecclesiastical buildings are[2] in their primitive state; for besides the injuries superinduced by time, the caprice of fashion adapted them to the taste of the times." These are obvious common-sense principles. And, while the marks of such rebuilding are often visible in these churches—as in the very indisputable instance just mentioned—there is no reason why even the oldest part now existing in a church should not itself be a rebuilding of an earlier stone church, or of a wooden one. But, as we all know, there is a natural disposition in the human mind to exaggerate the antiquity of buildings as well as of institutions; we are not free from this in England, and in Ireland it is very marked. In the sister island the tendency was greatly strengthened by the work of Dr. George Petrie, *The Ecclesiastical Architecture of Ireland*, published in 1845, which did so much to draw proper attention to Irish architecture, and in particular to dispel the mystery and the foolish and unfounded speculations which had gathered about the Round Towers. In dealing with these he is at his best, arguing mainly from ascertained facts; though here too the dates first assigned by him have had to be revised. But in his treatment of the churches which have a very antique appearance, though he is invariably ingenious, he is not equally convincing. He is indeed thoroughly successful in showing that stone churches (doubtless built with mortar) existed in the ninth and even towards the end of the eighth century; but the arguments by which he tries to connect these with earlier times, and also to prove that they are represented without very material difference by churches now existing, are rather plausible than either sound or cogent. The authorities which he quotes are often very far indeed from being contemporary; to take an extreme instance, few will now pay much regard to the mention of St. Patrick's stonemasons, with their names, in a poem of the eleventh century (p. 141). And there is not unfrequently a curious looseness in his arguments; in estimating the age of a certain church at Armagh he reasons thus: "that this church also, if not a foundation of Patrick's time, was of a date not long subsequent to it, may fairly be inferred from the early notice of its existence found in the 'Annals of Ulster'"—this notice belongs to the year 915 (p. 158).[3] As regards any particular old church still existing which he mentions, the argument generally is that, if there are grounds for believing that a church was founded there at a very early date, and if its present representative looks very ancient (having, for instance, what is called "Cyclopean" masonry), then the present church is the original one. The possibility (or probability) of its having been

[2] The sense conveyed is more correct than its expression.

[3] There is a notice of stone churches (unnamed) at Armagh in 839, which Petrie quotes on p. 145.

TEAMPULL MOLAISE, INISMURRAY, SLIGO.

TEAMPULL BENIN, ARANMORE.

rebuilt without the fact being recorded is left out of the account, or denied. The fact is that Petrie was arguing against unfounded fancies—that the Irish built no stone churches before the twelfth century, or that they were taught building in stone by the Danes, and so on; in combating these he sometimes went too far in other directions. He did a great work as an enthusiastic pioneer in the study of Irish architecture, and it was perhaps more than could be expected that he should at once reach true conclusions on all points—as he himself recognised. But further, even apart from the considerations mentioned above, and if his authority were accepted as decisive, yet to quote his book as the last word on the subject (which is frequently done) is like taking St. Augustine's opinions without regard to his Retractations. For, though Dr. Petrie never adapted his book to his later opinions, there is, for all that, distinct documentary evidence of some modification in his views, which has been to a large extent ignored.

Among the *Archæological Essays*, by Sir James Young Simpson, is one upon a stone-roofed building, of Irish type, still existing on Inchcolm, an island in the Firth of Forth; this paper was written in 1857. The author sent it to Dr. Petrie, and afterwards printed it with the annotations which he made. Thus (in a note on page 106), after stating that the cells or oratories were always regarded by the Irish as relics of the holy men who founded them, Dr. Petrie proceeds to say:—

> And to this pious feeling we may ascribe the singular preservation to our own times of so many of such buildings—though, indeed, in many instances, they may only retain the general form, or a portion of the walls, of the original structure, owing to the injuries inflicted by time, or, as more frequently, by foreign violence. Thus in the great Aran of the *Tiglach Enda*, or "House of Enda," a portion only—the east end—is of the Saint's time, the rest is some centuries later; and of St. Ciarn's oratory at Clonmacnoise, called in the *Irish Annals* "Temple Ciaron" or "Eaglais-beag," and sometimes "Temple-beg" or "The Little Church," though the original form was carefully preserved, there was, when I first examined it, more than forty years ago, apparently no portion of its masonry that was not obviously of much later times—in parts even as late as the seventeenth century. Our annalists record the names of Airchinneachs [4] of this oratory from 893 to 1097.

There is, so far as I can discover, no description (such, for instance, as that which we have of parts of Canterbury Cathedral) or other documentary evidence which unmistakably marks out any church or oratory now existing, or a portion of it, as of any very early date—the mention may be of their predecessors. And, though no doubt the general character of the stone-work would be a much surer guide than any details, which might well be added or altered in 'restoration,' the study of early Irish masonry forms by no means an exact science. Thus in the essay (by Miss Stokes) appended to Lord Dunraven's *Notes on Irish Architecture*, in the part referring to Irish Romanesque, we are told (Vol. II., pp. 193–195) that—

> There is a great variety in the appearance of the masonry in these churches, some presenting a much more massive or antique character than others. It must not therefore be concluded that they are older; for much depends on the nature and durability of the stone of which they are built, which, except in the case of the Saints' Church in Lough Corrib, is always the stone found in the neighbouring district. Sandstone is the material most commonly used. . . . Again, the primitive character of the masonry of Rahen small Church is perhaps deceptive, for this church is built in a district where there is no sandstone at hand, but where limestone is the rock which abounds, and the walls are formed of huge boulders and rubble cemented with ordinary mortar. In some instances there is a combination of rough rubble masonry and ashlar work in the same building, and even in the same wall.

The church on Inismain, an island in Lough Mask, also has masonry apparently of very early character, but there is every reason to believe that the whole of this very interesting building is, like its chancel arch, not earlier than the last years of the twelfth century.

After this we shall not be surprised to see the opinion of Mr. Brash, a practical architect (given in his work on *The Ecclesiastical Architecture of Ireland*, pp. 152, 153), that—

> The early church masonry of Ireland cannot be classified by dates, as we find examples reputed to be of the sixth and seventh centuries as well executed as those of the eleventh or twelfth. From a personal examination of a great number of our primitive churches, it would appear that the differences in the masonry arose from the nature of the materials used, as well as from the local skill of the workmen, rather than from the prevalence of any particular manner or fashion in masonry.

Of course it is possible, from the particular circumstances of the case combined with the character of the masonry, to identify portions of certain churches (for instance, of the Cathedrals at Ardmore and Ardfert) as belonging to an earlier stone building; but all that this proves is—in the cases referred to—that they are older than some date in the twelfth century; it cannot give us the exact period of their erection.

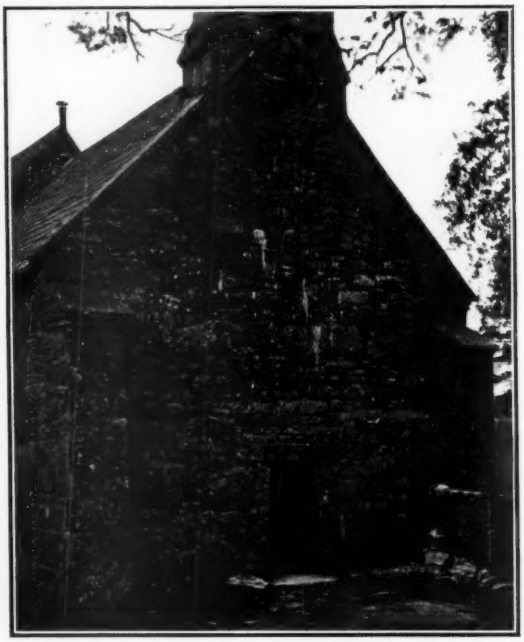
It may be thought that the progress in the use of mortar would form a more certain guide, proceeding from its first unskilful employment (in place of the dry-stone construction before described) to perfection. And on this point the essay appended to Lord Dunraven's work before referred to (Vol. II., p. 144) says:—

> The cement of the earliest builders on the sea-coast often largely contained shells and sea-sand, while inland a compound of mud and gravel was used. In many cases the walls appear to have been first dry-built, and then this composition was poured in a liquid state to filtrate through from the top; later on the wall was well built with two faces and a rubble

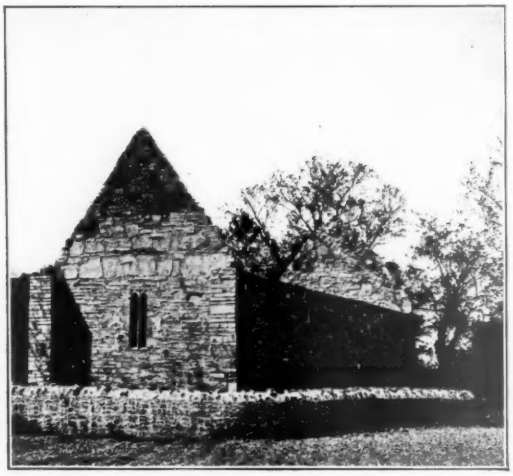
[4] Stewards, who managed its lands.

SMALLER CHURCH, RAHAN, NEAR TULLAMORE.

INISMAIN, LOUGH MASK. SQUARE-HEADED DOORWAY IN NORTH WALL AND MASONRY.

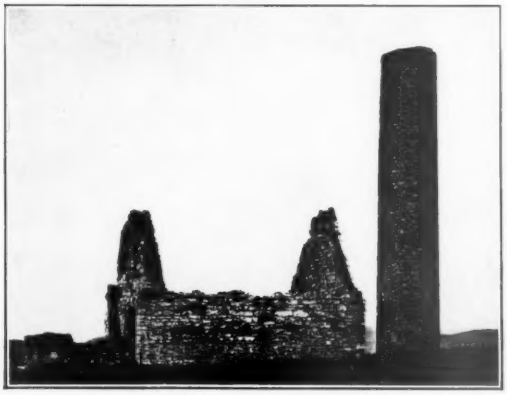


TOMGRANEY CHURCH, COUNTY CLARE; SHOWING "ANTAE" AND WEST DOORWAY.



CLONKEEN CHURCH, COUNTY LIMERICK.
(For discussion of masonry, *see* article.)

TOMGRANEY CHURCH, COUNTY CLARE.
WESTERN END OF SOUTH SIDE.



ST. CAIMIN'S CHURCH, INISCEALTRA.
NORTH SIDE AND ROUND TOWER.

core grouted in a similar manner: while in the time of Cormac O'Cillen [about 950] we have the stones well bedded in good mortar.

So too Lord Dunraven says (Vol. I., p. 47) that in *Teampull Molaise*, which he thinks to be the oldest of the churches on Inismurray,

very little cement was used; it was a sort of mixture of shell grouting and clay. I think it was merely grouted in the centre of the wall.

Thus the walls of the very ancient church of Killelton, near Tralee, have very little mortar except towards their centre. And the church known as *Labba* (or *Leaba*) *Molaga* has little mortar at the east, though more at the west end, and what there is is very largely sand.

But though the character of the mortar and the way of using it may give a general indication of the age of a building, yet it is necessary to bear in mind that much may have happened to change or blur the evidence in something like a thousand years. The extent to which even fairly good mortar can be lost is very plain, for instance, by comparison of the western face of the Round Tower at Kildare with its eastern side,[5] and mere clay would of course be particularly liable to perish. Moreover it is unlikely that any of these early buildings should not have been more or less repaired—in many cases they obviously have been. The natural need for repair, "owing to the injuries inflicted by time," is of course considerable, and this necessity was enormously increased by "foreign"—and unfortunately not always foreign—"violence." To give some idea of what amount of repair, or rebuilding, must have been necessary from this cause, it is recorded that the churches of Armagh were attacked by the Danes three times in the year 832, and in 839, 850, 873, 876, 890, 893, 895, 898, 914, 919, 926, 931, 943, 995, 1012, 1016; that those at Glendalough suffered more or less injury from the same enemies in 830, 833, 835, 886, 977, 982, 984, 985, 1012, 1016, and, apparently from accidental fires, in 1061, 1071, 1084, 1095, and 1163—some few of these entries may be duplicate, referring to the same event, but the general view given by them is correct; it is amply confirmed. So too in 1127 the northern Irish invaded Meath. Trim was burnt "with its churches; and a great number suffered martyrdom in them." This is not a solitary instance. And it is most improbable that those who repaired or rebuilt a church should have respected or intentionally reproduced the less perfect mode of building. Moreover any such gradual progress in the use of mortar becomes somewhat less probable when we remember that there were, even before the earliest date ever assigned to cemented stonework in Ireland, buildings already existing in Britain and on the Continent in which the use of mortar was fully developed. And it is likely that the varieties in this use to be found in Ireland are—in some cases at all events—like those in Irish masonry, due to "the local skill of the workmen," and not to differences of date.

Of course it is possible that there were a good number of churches built with stone and mortar at a quite early date in Ireland, even if we cannot show that any now existing are, in their present shape, anything but 'restorations.' Still, proof of this, apart from such evidence as can be got from the buildings themselves, is, as has been already said, singularly deficient. The first definite authentic mention of a stone church that I know belongs to the year 788, when a man was killed in a fight at Armagh "in the door of the stone oratory." In 839 Armagh was burnt with its oratories and stone church. In 920 "the stone church at *Cenannas* [Kells] was broken by the Gentiles [Danes], and great numbers were martyred there," and the stone church of Dulane was burned on the same day. In 996 the roof of the great stone church of Armagh was burned by lightning. It is unnecessary to add later instances. Doubtless the ravages of the Danes (who came not as mere indifferent heathen plunderers, but with a special hatred for Christianity and everything connected with it) tended greatly to encourage the building of churches in stone. These might admit of some defence; and though their roofs might be burnt, they could not easily be wholly destroyed, like a wooden church.

And yet there are certain marks of continuity which seem to make it probable that in some cases building in stone, with the addition of mortar, went on without any complete break from such structures as the oratories of Kilmalkedar and Gallarus, whatever the precise date of these may be. The later square-headed doorways with inclined sides, for instance, and the stone roofs of an improved form seem to be immediately derived from these and from still earlier architectural efforts. But the larger the number and the greater the importance of the buildings that are attributed to a very early date the less becomes the probability of such classification in face of the evidence that the national custom of Ireland in early times was to build in wood. The oldest existing church to which a date can be assigned with something like certainty is that at Tomgraney. In the *Chronicon Scotorum* we read that in the year 964 "Cormac Ua Cillin . . . by whom the great church of Tuaim Greine and its *Cloigtech* [Belfry

[5] Since wind and wet mostly come from the west. This suggests that the mortar has been renewed at *Labba Molaga* at the end where this was most needed.

LEABA MOLAGA, COUNTY CORK. WEST DOORWAY.

RATASS, NEAR TRALEE. WEST DOORWAY.

or Round Tower] were constructed, a wise man and old and a Bishop, fell asleep in Christ." The eastern part of the church shows a double rebuilding—the first certainly in the twelfth century—but the western part belongs, in all reasonable probability (so far as its main features are concerned), to the middle of the tenth century, in accordance with the notice quoted above. The Round Tower has utterly vanished.

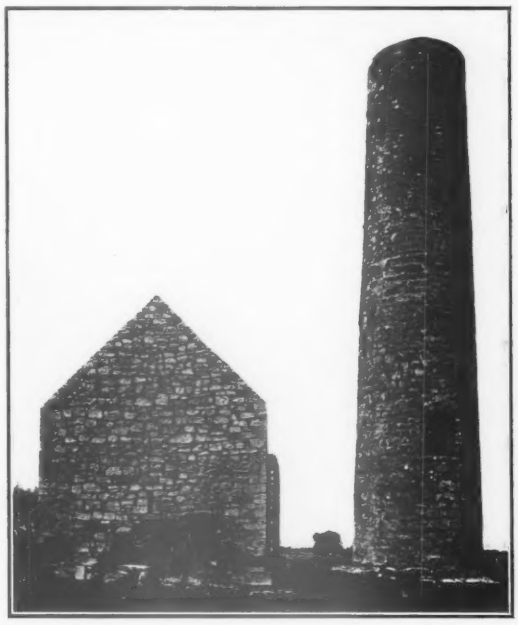
So much for the difficult question as to the precise date of the early Irish churches, obscured as it is by the scarcity or want of sure starting-points for argument by analogy, by the marked conservatism of Irish architecture, as well as by a certain fondness for copying classical models which comes out clearly and may perhaps be accounted for by the frequent pilgrimages of the Irish to Rome; in Italy, as well as in Southern France, classical remains were of course far more numerous nine hundred or a thousand years ago than they now are. We may now shortly describe the general features of these ancient churches.

The plan of such churches is a rectangle, without aisles. They are of small size: the nave of the Cathedral at Glendalough (forming the original church) measures 48 ft. 6 in. by 30 ft.; but few of these buildings reach such dimensions—the internal measurement of the oratory of *Labba Molaga* is only 10 ft. by 7 ft. 2 in. The walls often stand upon a plinth (as at Gallarus). They

KILLINEY CHURCH, NEAR DUBLIN. WEST DOORWAY.

KILLINEY CHURCH, NEAR DUBLIN.
INSIDE OF WEST DOORWAY.

DULANE CHURCH, NEAR KELLS, COUNTY MEATH.
WEST DOORWAY FROM INSIDE.



CHURCH AND ROUND TOWER, DISERT OENGUS,
NEAR CROOM.

have no side-buttresses, but at the east and west ends there are often what seem like prolongations of the walls for one or two feet beyond the building, as, for instance, in St. Caimin's Church on Iniscealtra or Holy Island, Lough Derg; at Ratass and *Labba Molaga*, in 'St. Declan's House' at Ardmore, and elsewhere. These are usually stopped just below the gable, and bear a strong resemblance to the *antae* of Roman, and still more of Greek temples, the resemblance to a classical model being carried further at the west end when, as is nearly always the case, there is a doorway there with inclined jambs. The doorways are a most striking feature of these early Irish churches. That at *Labba Molaga* is formed by two upright stones, which still remain standing, though the lintel was most unfortunately broken in two in 1903 by a tree falling on it and now lies in the doorway. This form seems to be a direct descendant of certain doorways in the dry-built cells before mentioned; and the entrance to the enclosure of *Cladh an Diseart* on Iona—which has now also lost its lintel—is of similar but rougher construction. In general however the jamb stones are laid horizontally, though there is occasional 'long-and-short' work

SOUTH WALL OF ST. CAIMIN'S CHURCH, INISCEALTRA,
SHOWING ANCIENT SQUARE-HEADED WINDOW.

CHURCH ON FRIARS' ISLAND, KILLALOE,
SHOWING EAST WINDOW.

ST. MARY'S CHURCH, GLENDALOUGH.

in them. There is often a band or bands (an 'architrave') cut on the stones and framing the door on the outside, as at Ratass; at Killiney it is on the inside and above the doorway only; at Dulane "an architrave consisting of two incised parallel lines runs down the side of the jamb near the outer angle." At St. Mary's Church, Glendalough, there is also a cross carved on the under side of the lintel, and the same is the case at Killiney; at Fore, near Lough Lene, the cross stands over the entrance, much as upon the Round Tower of Antrim. The doorway is nearly always at the west end, but at Disert Oengus, near Croom, it is in the south wall. Although, as has been said above, its form appears to be derived from native Irish examples, its simple decoration certainly seems to be influenced by the classical treatment of doorways similarly shaped. The stones which compose it, and especially the lintel, are very frequently most impressive from their size, as at Ratass, and Dulane, and Tomgraney.

Whatever may be the precise date of *Labba Molaga*, it is certainly a building of very early form, and it is interesting to notice that its doorway is not the only link between it and the branch establishment of the Irish Church at Iona. Its pilasters terminating the side walls have been already mentioned; it also has on its right-hand side a gravestone which was raised a little above the ground. This is supposed to be, and probably is, the 'bed' or tomb of St. Molaga, who died at some time later than 665 A.D., though of course, as is shown above, this does not necessarily prove that the building, as it exists at present, is of the seventh century. Altogether it and 'St. Declan's House' bear a very striking resemblance to the little church or oratory abutting on the west end of the Cloisters at Iona, and materially support the claims of that building to contain on its south side the real grave of St. Columba, or at least of what was long ago reputed to be so.[6] *Labba Molaga* is surrounded by a very perfect 'cashel,' which also has within it the remains of other later ecclesiastical buildings. Sixty years ago the oratory was comparatively perfect. Inside it has been placed a cross of very ancient appearance.

These early churches sometimes had one window only—in the east end. Many of the windows are round-headed, the arch being cut out of a single stone. The east window at Killelton had a triangular head, and this form is not very uncommon, nor are windows with flat heads, as at St. Caimin's, Iniscealtra. At Tomgraney the windows in the older part of the church are

[6] See *The Architectural Review*, July 1903, pp. 9–11.

rectangular, and the same form, with the addition of a moulding, is retained in the later part of the building on the outside. Here the sides are straight, but they nearly always incline, as in the doorways. The opening of the windows is generally, but not always, considerably splayed on the inside only; in some cases—such as the window just mentioned at St. Caimin's and the east window of the church on Friars' Island, near Killaloe—several little steps form the lower part of the splay. There is no sign of the use of glass in any of the early churches that I have seen; but this might of course be inserted in a wooden frame, though probably there was none.

The roofs were usually of timber, sometimes covered with wooden shingles; but some were of stone. At first (as it appears) these were built without any true arch, the stones being merely carried through, and dressed to the pitch of the roof inside and outside. This sort of construction is to be seen in the remains of *Tobar na Dru*, a Holy Well near Freshford (which was crowned by the Irish gable-ornament already mentioned), but the outside of this is much ruined. A far more perfect example is supplied by the Chancel of the church near Killaloe just mentioned, which may have formed the whole of the original oratory, the Nave and Chancel Arch having been added later. Here the roof is triangular inside as well as outside; it is of great thickness and enormous weight; in it is contained a little chamber or cupboard 2 ft. long by 15 in. broad, with a small opening to it below, and (now at all events) a vent on the outside as well. This may have been used for securing valuable property—such as church plate—but it would also lighten the roof, and may be considered as a sort of step to the perfect construction of the double stone roof, which involves the use of the arch—the description of this must be reserved for the next paper.

ARTHUR C. CHAMPNEYS.

PHOTOGRAPHS.—From Langfier, Ltd.: Disert Oengus, St. Caimin's, Clonkeen, Rahan. From Lawrence, Dublin: St. Mary's, Glendalough. From Welch, Belfast: Teampull Molaise, Teampull Benin. The rest are taken by the author and prepared by Messrs. Seamen, Ilkeston.

Current Architecture.

"QUEEN ALEXANDRA'S COURT," WIMBLEDON.—In the note published last month concerning these buildings it was stated that Mr. C. E. Lancaster Parkinson had "undertaken the direction and supervision of the work," the design being supplied by Messrs. Ernest George and Yeates as honorary architects. As the statement might convey the impression that Mr. Parkinson acted merely as clerk of the works, it should be stated that Messrs. Ernest George and Yeates and Mr. C. E. Lancaster Parkinson were the joint architects for the buildings.

LONDON AND COUNTY BANK, CASTLE SQUARE, BRIGHTON.—The existing premises having become too small for the volume of business, adjoining property was acquired and the whole adapted or reconstructed. This was a work of some difficulty, as the business of the bank had to be carried on during the period of rebuilding. The basement is occupied by strong rooms, heating chamber, lavatories, etc. The first and second floors are planned for offices, and the top floor as a residential flat. The stone used for the exterior is for the ground floor red and white Mansfield, and above that Ancaster from the Lindley Quarries. The public space, lobby, passage, and office entrance-hall are paved with black and white marble, executed by Mr. M. Van Straaten of London. The columns, cornice, coffered barrel-vault, dado, etc., of this hall are of black and white cement. The bank fittings, screens, doors, and window finishings throughout are of teak with ebonised mahogany mouldings, glazing bars, etc., and were made from the architect's drawings by the general contractors, Messrs. Rowland Bros. of Horsham. The counter front is inlaid with ebonised mahogany and hollywood. The stone-carving and most of the modelled plaster is the work of Mr. Michael Murphy of London, from the architect's sketches. The marble work (Greek Cipollino and yellow statuary) of the chimneypiece in public space was done by Messrs. Farmer & Brindley, and the copper grate by Bratt, Colbran & Co., who also supplied most of the other grates. The book rails, electric light standards, lettering, name-plates, etc., were executed by Mr. S. Beal of London from the architect's designs. The electric lighting is by Page & Miles of Brighton, and the electric lift by the Otis Elevator Co. Mr. Godfrey Pinkerton was the architect.

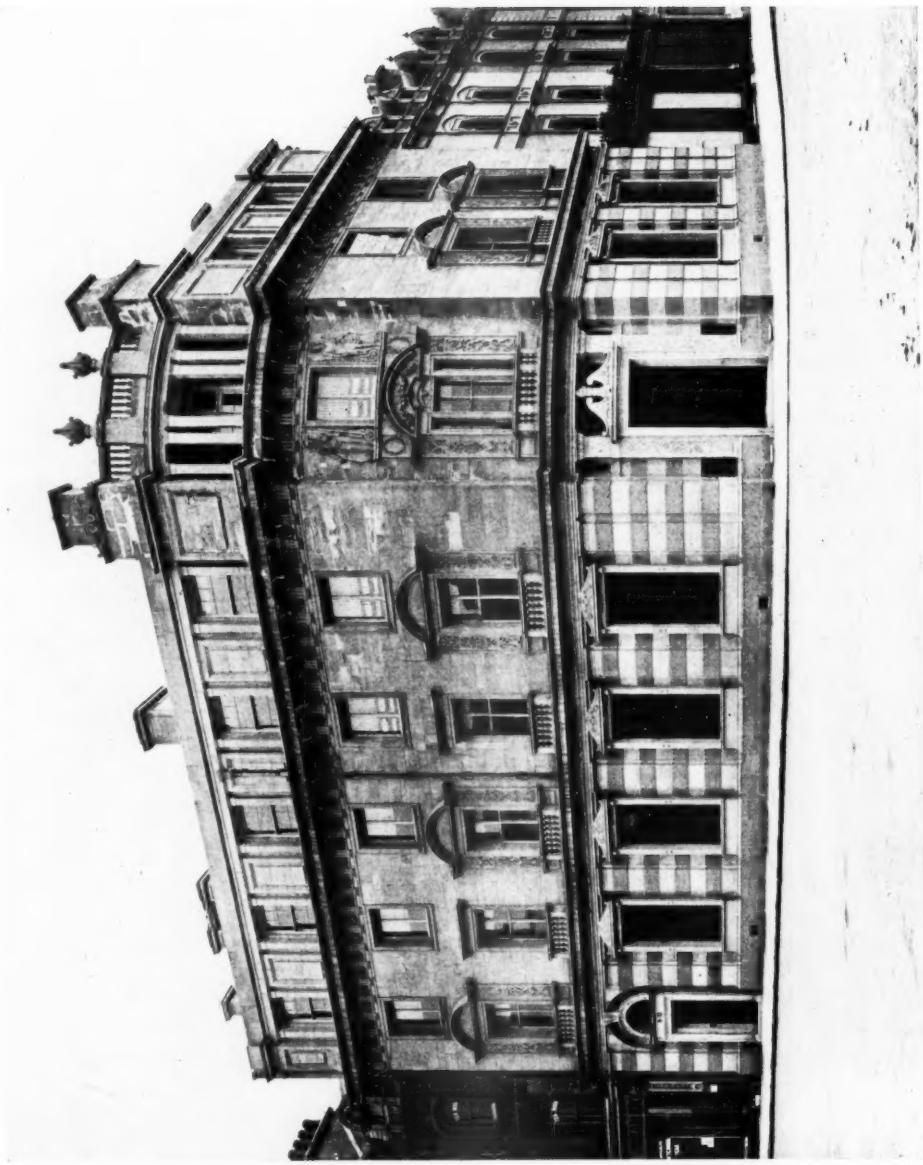


Photo: E. Dockree.

LONDON AND COUNTY BANK, CASTLE SQUARE, BRIGHTON.

GODFREY PINKERTON, ARCHITECT.

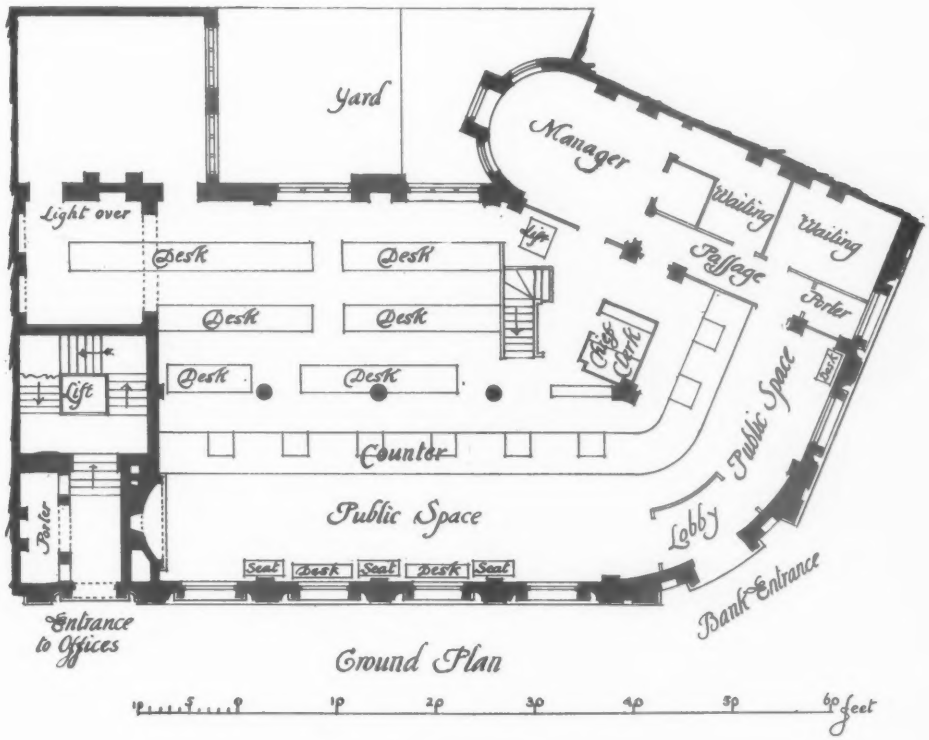
Photo: E. Dochree.

LONDON AND COUNTY BANK, CASTLE SQUARE, BRIGHTON. INTERIOR OF BANKING ROOM.
GODFREY PINKERTON, ARCHITECT.

Photo: E. Dockree.

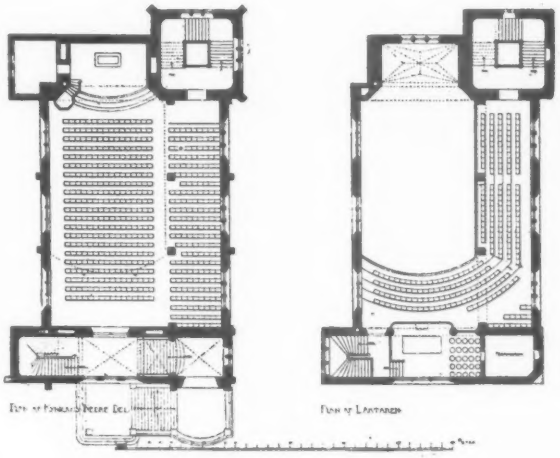
LONDON AND COUNTY BANK, CASTLE SQUARE, BRIGHTON.
CHIMNEYPIECE IN PUBLIC SPACE.
GODFREY PINKERTON, ARCHITECT.

"HEADINGLEY," COBHAM, SURREY.—This house was designed by the late Mr. Francis W. Bedford for his own use, and is situated about 1½ miles from Cobham on slightly rising ground commanding a charming view to the south-west, in which direction all the principal rooms face. The garden has been laid out on formal lines, and was also designed by Mr. Bedford and carried out by Mr. James May of Ashtead, Surrey. The walls are brick, faced with cement rough-cast, and the roof is covered with hand-made tiles. All the oak posts and beams, of which there are many in the interior, are very old, having been removed from an old barn which was demolished in the district some time ago. The floors on the ground level are all wood blocks laid on concrete, and the ceilings and friezes have been left rough in order to give a sanded appearance. Antique Dutch tiles have been used in the drawing-room fireplace, and the ingle-nook in the gallery has been carried out in old oak with stone jambs for the fireplace. The windows are all Yorkshire casements sliding on oak runners. Since Mr. Bedford's death, which occurred soon after the contract was signed, the remaining details have been designed, and the completion of the work supervised, by Mr. F. Radford Smith, who was formerly Mr. Francis W. Bedford's senior assistant. The builders were



LONDON AND COUNTY BANK, CASTLE SQUARE, BRIGHTON. PLAN.

GODFREY PINKERTON, ARCHITECT.



CHURCH OF ST. MATTHEW, STOCKHOLM, SWEDEN.

ERIC LALLERSTEDT, ARCHITECT.

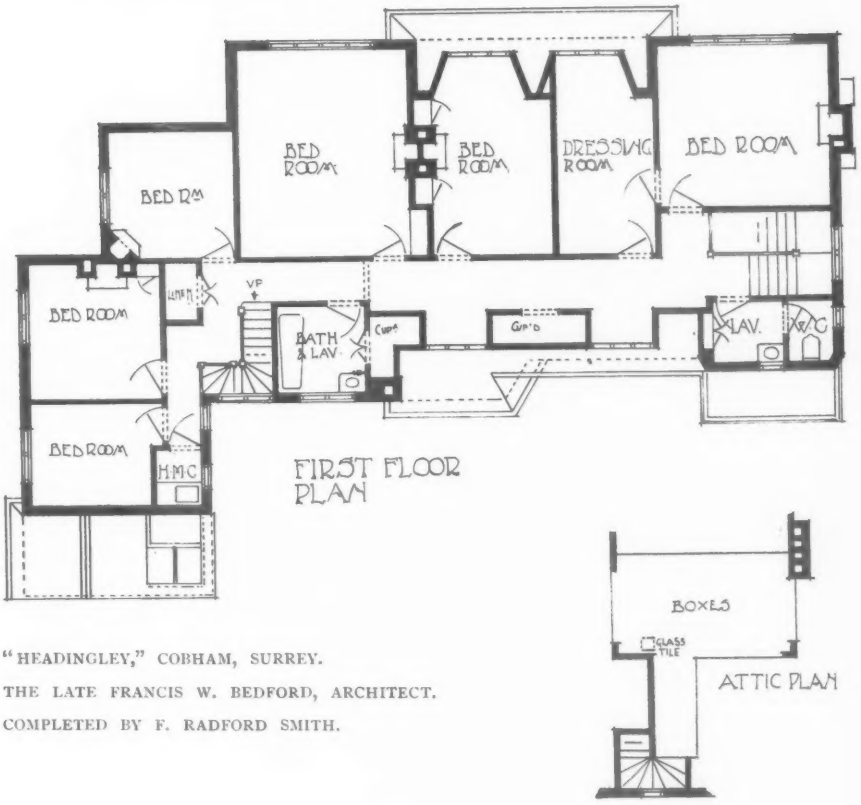
Messrs. R. Jones & Sons, of Sutton, Surrey, who carried out the whole work, and the roof tiles were supplied by Mr. J. Mercer, of Ashford, Kent.

ST. PETER'S CHURCH, LOWESTOFT.—The additions to the church of St. Peter, Lowestoft, shown in our illustrations, consist of chancel, with vestries and heating-chamber on the south side, and a morning chapel, with an organ-chamber above it, on the north side. The intention is to entirely rebuild the church when funds allow, the existing building, which dates from 1832, being inadequate and ill-built. The new structure is of local quiet-coloured red stock brick with dressed stonework of Casterton stone. The roof is covered with greenish-grey slates. The contractors were Messrs. Collins & Godfrey of Tewkesbury, and the architect Mr. E. P. Warren. The internal views show the reredos, which is the combined work of the architect, Mr. Anning Bell, and Mr. W. Dacres Adams. Mr. Anning Bell modelled in low relief and coloured the central panel of the Crucifixion, and the small panel below it, representing Christ walking upon the waters, St. Peter, and a ship containing the other apostles. Mr. W. Dacres Adams painted the panels in the wings, representing King David and St. Edmund, the latter typifying East Anglia. Both Mr. Bell's and Mr. Adams's panels contain a certain amount of gilding; the general treatment of the reredos frame is in green and gold. The frame, with its carved ornaments, was executed and erected by Mr. T. E. Jago, of Edward Street, Vauxhall Bridge

CHURCH OF ST. MATTHEW, STOCKHOLM, SWEDEN.

ERIC LALLERSTEDT, ARCHITECT.

Road, London. The hangings were supplied by Mr. H. S. Ashwin of Stoke-on-Trent. Messrs. Collins & Godfrey carried out the oak altar table, altar rails, and stalls. The large east window above the reredos is filled with glass by Mr. Christopher Whall. This window, the reredos, and the stalls are the gifts of the Charlesworth family. The internal roof is a barrel-vault in timber, and the portion for the new chancel is decorated in white with a simple ornamentation along the dividing ribs in red, green, and grey, etc. The intention is to extend a precisely similar roof over the nave, which is planned in one span, with low passage aisles carried by means of arches through the buttresses. The internal wall surfaces are plastered.



"HEADINGLEY," COBHAM, SURREY.
THE LATE FRANCIS W. BEDFORD, ARCHITECT.
COMPLETED BY F. RADFORD SMITH.

Photo: C. H. Pickard.

"HEADINGLEY," COBHAM, SURREY. THE LATE FRANCIS W. BEDFORD, ARCHITECT.
COMPLETED BY F. RADFORD SMITH.

Photo: C. H. Pickard.

"HEADINGLEY," COBHAM, SURREY. THE LATE FRANCIS W. BEDFORD, ARCHITECT.
COMPLETED BY F. RADFORD SMITH.

Photo: Bedford, Lemere and Co.

ADDITIONS TO "THE ISLET," MAIDENHEAD COURT. THE LODGE.

R. SELDEN WORNUM, ARCHITECT.

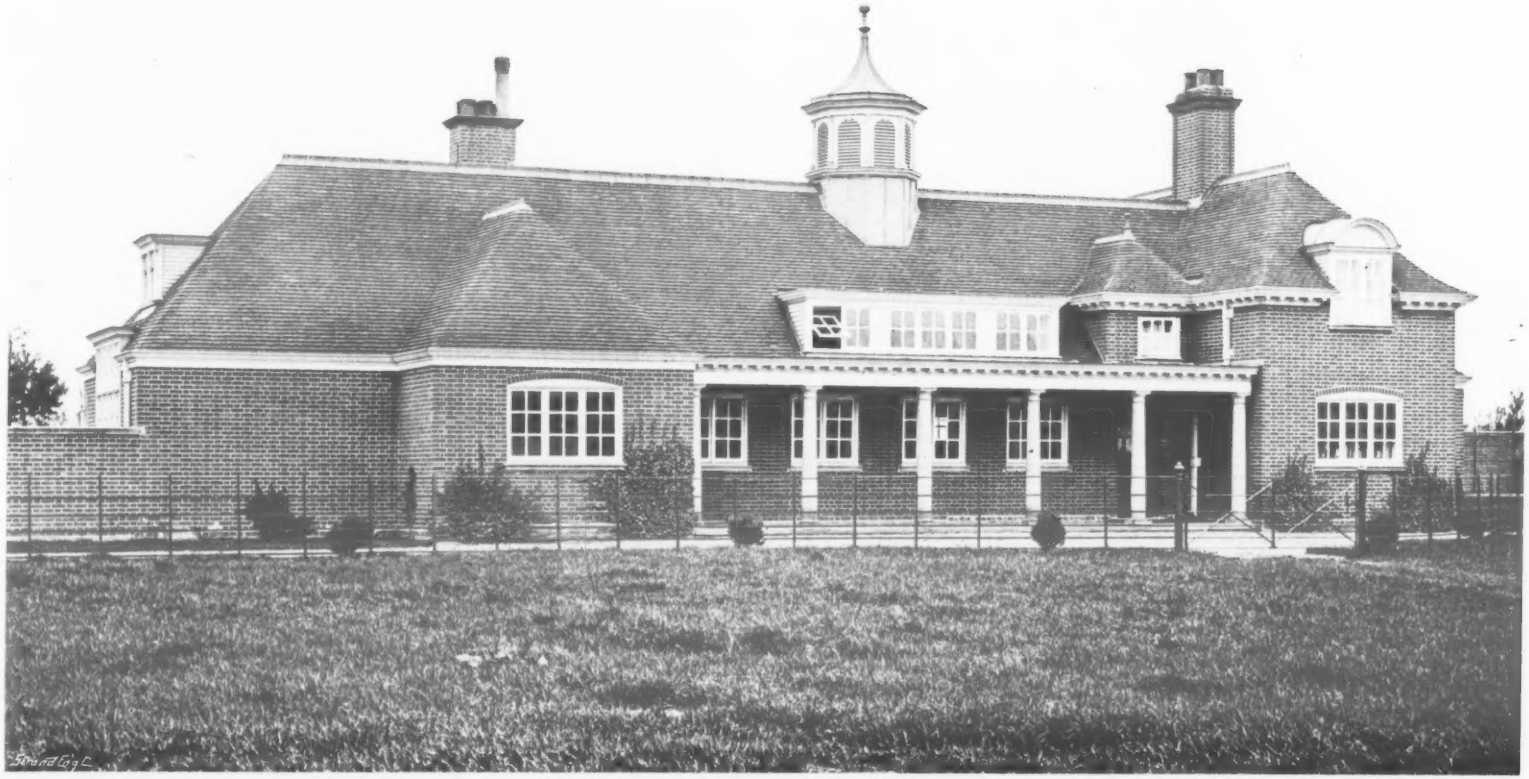


Photo: Bedford, Lemere and Co.

ADDITIONS TO "THE ISLET," MAIDENHEAD COURT. THE LAUNDRY.

R. SELDEN WORNUM, ARCHITECT.

Photo: Bedford, Lemere and Co.

ADDITIONS TO "THE ISLET," MAIDENHEAD COURT. THE WATER TOWER.

R. SELDEN WORNUM, ARCHITECT.

ADDITIONS TO "THE ISLET," MAIDENHEAD COURT.—These additions, consisting of a Lodge, Laundry, Water Tower, and Pump-room, etc., were added to a house called "The Islet," Maidenhead Court, from the designs of Mr. R. Selden Wornum. The water tower is built over the well, and has a pump and a large cistern in it. The additions form a range of buildings on the Cookham Road. The contractor for the work was Mr. Cooper, of Maidenhead.

THE CHURCH OF ST. MATTHEW, STOCKHOLM, is a typical example of the new ecclesiastical work in Scandinavia.

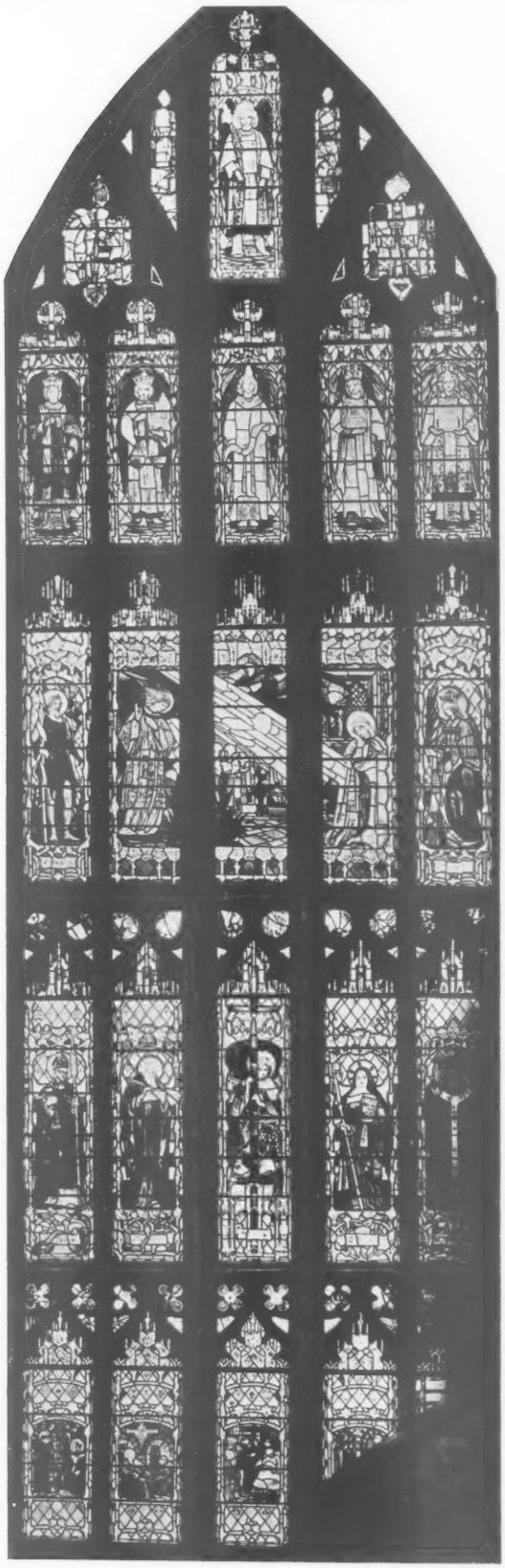
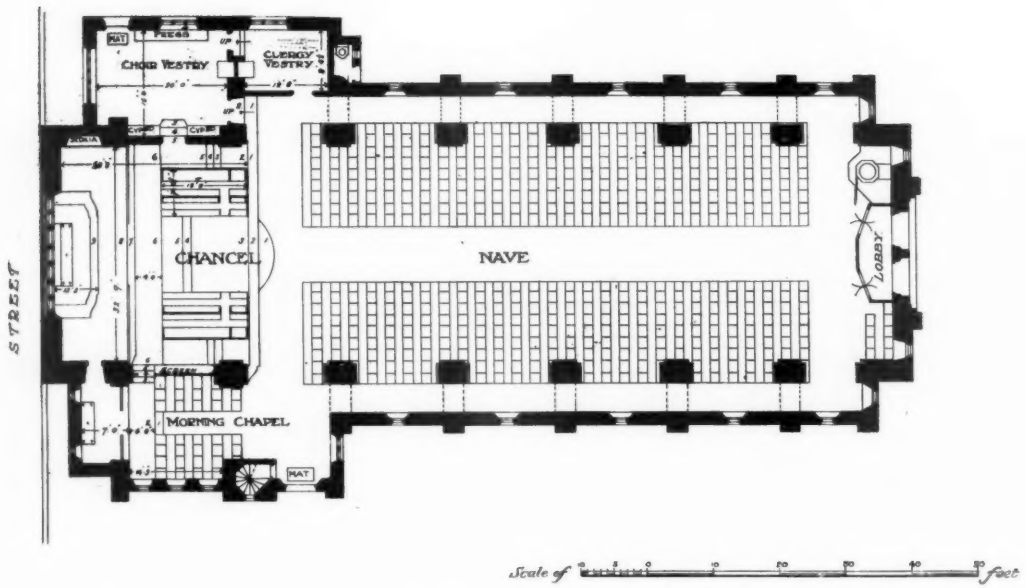


Photo: A. H. Pitcher

NEW WINDOW, GLOUCESTER CATHEDRAL.
CHRISTOPHER WHALL, DESIGNER.



Plan.

General View.

ST. PETER'S CHURCH, LOWESTOFT. NEW CHANCEL, VESTRIES, ETC.

E. P. WARREN, ARCHITECT.

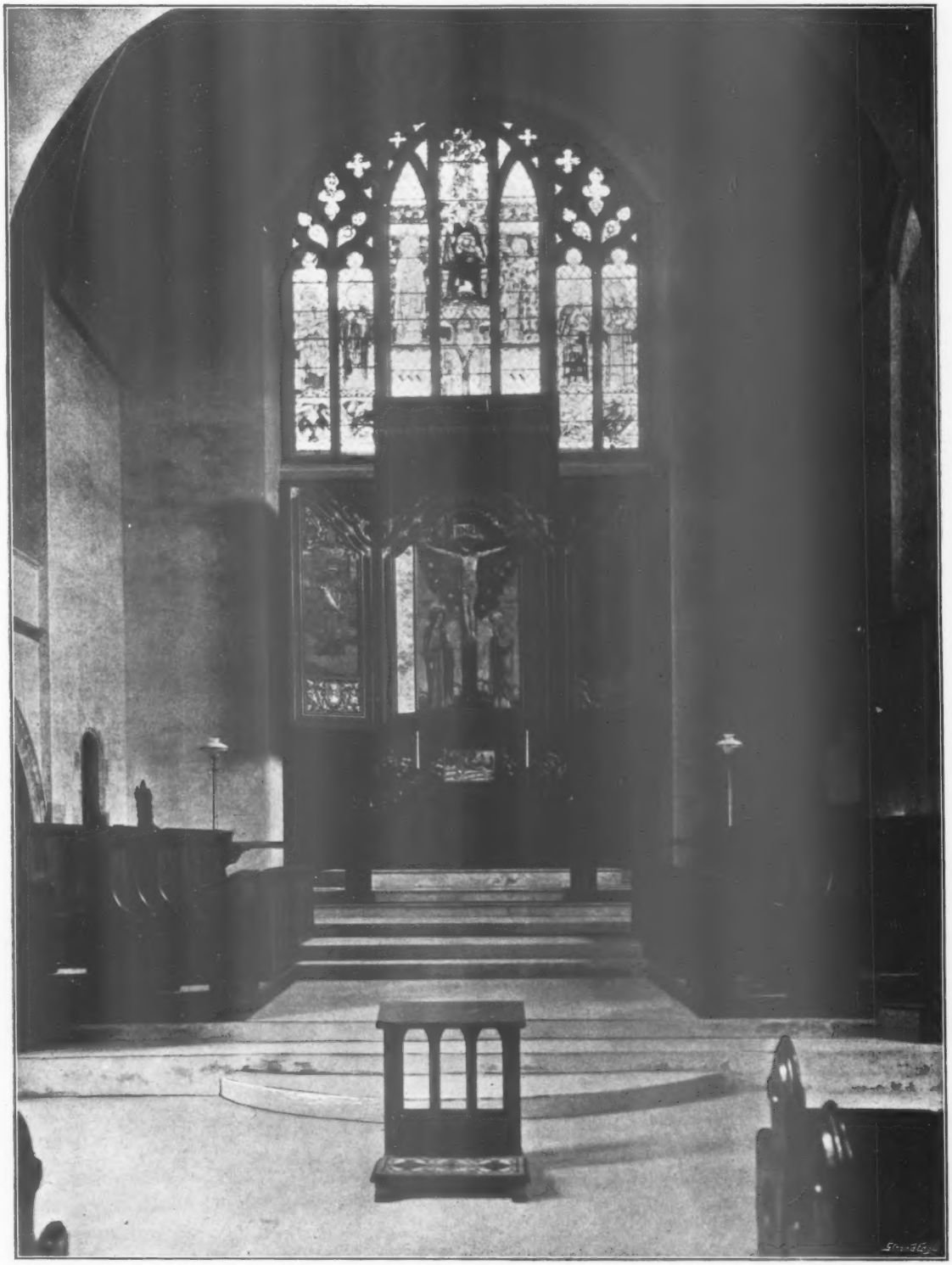


Photo: H. Jenkins.

ST. PETER'S CHURCH, LOWESTOFT. INTERIOR OF CHANCEL.

E. P. WARREN, ARCHITECT. WINDOW BY CHRISTOPHER WHALL.

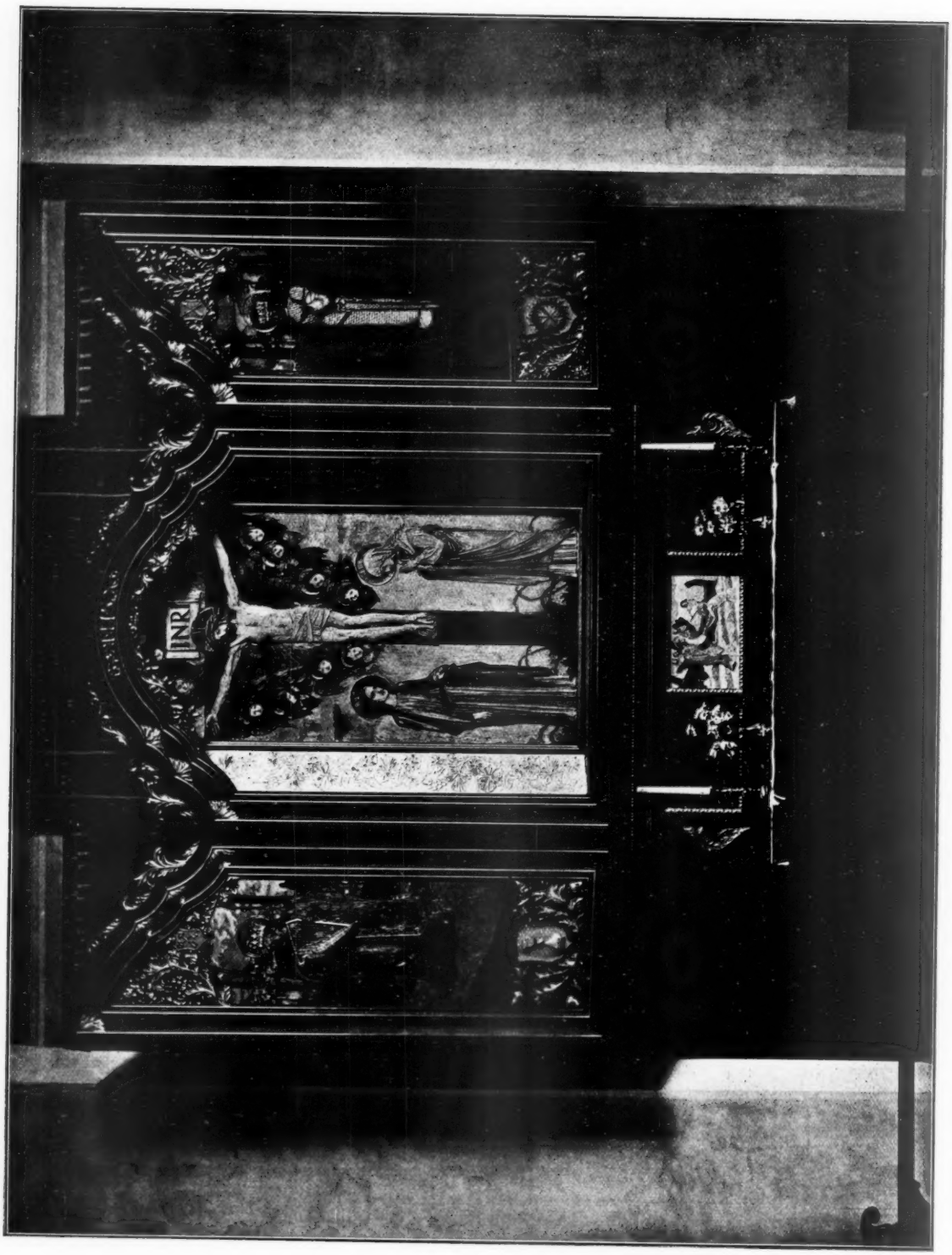


Photo: H. Jenkins.

ST. PETER'S CHURCH, LOWESTOFT. REREDOS. F. P. WARREN, ARCHITECT.
CENTRE AND LOWER PANELS BY R. ANNING BELL. TWO SIDE PANELS BY W. DACRES ADAMS.