THE ARCHITECTURAL
REVIEW, MARCH,
1906, VOLUME XIX.
NO. 112.

FIG. 1.—ASHOVER, DERBYSHIRE.

FIG. 2.—BROOKLAND, KENT.

English Lead Fonts.

THE indebtedness of all students of leadwork to Mr. Lethaby is so great that I feel that criticism of his book may almost seem an impertinence. Such criticism as I venture in my present series of articles is in respect only of matters of fact, and I trust will be found to be in no carping spirit. Viollet-le-Duc, Burges, André, and others all did valuable work in recording odd chapters in the history of leadwork. Mr. Lethaby's book, however, published in 1893, is not only the sole volume dealing with the whole subject, but has done much to restore the craft to the important position among the minor arts which it had lost through undeserved neglect. It may be said, in fact, that the excellence of modern leadwork is largely due to Mr. Lethaby having directed the revived interest into such sound channels.

His book is not only valuable for its acute perceptions of the right spirit of the craft, but the lists of examples he gives are a helpful, if sometimes inaccurate, basis for future students. The following is a list of existing lead fonts, arranged by counties on the basis of Mr. Lethaby's list, and corrected as far as I have been able:—

Berkshire . .	Woolstone (Norman), Childrey, Long-Wittenham (? Fourteenth Century).
Derbyshire . .	Ashover (Norman).
Dorsetshire . .	Wareham (Norman).
Gloucestershire.	Frampton-on-Severn, Llancaut (preserved at Sedbury Park, Llancaut Church being in ruins), Siston, Oxenhall, Tidenham, Sandhurst (these six are Norman, and all cast from the same patterns), Down Hatherley, Slimbridge (Renaissance).
Hampshire . .	Tangley (Renaissance).
Herefordshire .	Burghill (Norman), Aston Ingham (Renaissance).
Kent	Brookland (Norman), Wychling (probably Early English), Eythorne (Renaissance).
Lincolnshire .	Barnetby-le-Wold (Norman).
Norfolk . . .	Brundall (probably Early English).
Oxfordshire . .	Dorchester (Norman), Warborough (? Fourteenth Century).
Surrey . . .	Walton-on-the-Hill (Norman).
Sussex . . .	Edburton, Pyecombe (Early English), Parham (Decorated).

Reverting to Mr. Lethaby's list, the fonts at Clewer, Chirton, Walmsford, and Pitcombe are not of lead. Those at Chilham and Clifton Hampden have long been destroyed. That of St. Mary's, Great Plumstead, was melted when the church was burnt in 1891.

Woolhampton Church is included by Mr. Lethaby as possessing a font "in which the lead is placed over stone and pierced, leaving an arcade and figures showing against the stone background." I trust this is the case, and that some day we may see so delightful a treatment. It is, however, doubtful. About sixty years ago the present church was built, encasing a Norman building. The opportunity was seized to bury the font under the floor of the north transept, *as they could not sell it*. The "oldest inhabitant" is responsible for this information, and I have suggested to the Vicar the advisability of digging for his hidden treasure. Pending a little spadework there is no more information than I have given.

FIG. 3.—GLOUCESTER MUSEUM.

Clunbridge, Glos. (1640), which Mr. Lethaby gives, must be, I think, a misprint for Slimbridge, but the latter font is of 1664, and there is no place named Clunbridge in Gloucestershire.

The lead vessel in the Gloucester Municipal Museum (Fig. 3), though given by Mr. Lethaby as a font, must, I fear, be abandoned to some other use. It is formed of four panels 7½ in. square

FIG. 4.—LEWES CASTLE.

attached to a circular base, which probably is a later addition. The facts militating against its being a font are:—

1. It has no markings on the edge where hinges or locks might have been attached.

2. It is much smaller than any known example; and

3 The decoration is unusual for a font.

It might, of course, have been a portable font, but, if so, it probably would have had handles. It weighs 20 lb. 3½ oz. Alternative suggestions are that it was a stoup or a reliquary. For its own sake its deserves illustration. The modelling is of an exquisite delicacy. The scene, framed in a wavy floral border, is the Deposition from the Cross. Above the sacred figures, and set round the Cross itself, are the scourge, the crown of thorns, the sponge-bearing rod, the cock of Peter's denial, and other emblems of the Passion. Notable, too, are little busts of Herod and of the High Priest, both of villainous mien. Herod is crowned, and Caiaphas wears a mitre and a spiky beard.

FIG. 5.—MAIDSTONE MUSEUM.

There are two more vessels in museums which *may* have been fonts. I will deal with these before passing to those about which there is no doubt. One is at Lewes Castle, and is probably Anglo-Saxon (Fig. 4). The evidence of its use as a font is slender, in fact confined to the existence of a cross in the triangle of ornament. There are the remains of iron handles, which seem to show that it was not an ossuary, a reliquary, or a stoup. But its use must remain conjectural.

The other vessel is at Maidstone (Fig. 5), and I incline to claim it as a font. It was dredged from the Medway some years ago. It is rather damaged, and it also had iron handles. The decoration is mystifying. It has a classical feeling, and I at first thought it might be Romano-British. Dr. Alfred Fryer, to whom I suggested this, pointed out that at such a date the river was the font, as objection was taken to still water for baptism. To the early Christians running streams were as the rivers of living water. In any case, for so early a date the font would be too small. If it is to be saved as a font, a later date must be assigned. Perhaps it is of early Norman date, but I am altogether vague and dubious about it. There remains the chance of its being post-Reformation (an anti-climax after talk of Romano-British).

In this matter, and in much else, I have to express my great debt to Dr. Alfred Fryer, F.S.A. Without his help, both in counsel and in illustration, this article would be unwritten, or very incompletely done. The least that I can do is to make clear (it is common knowledge to those whose hands are grimy with the dust of archæological "Proceedings") that Dr. Fryer's excursions into the history of fonts in general is typical of all that is best in the study of our national antiquities.

The six Gloucestershire Norman fonts are tub-

FIG. 6.—SANDHURST, GLOUCESTERSHIRE.

FIG. 7.—WAREHAM, DORSETSHIRE.

FIG. 8.—WALTON-ON-THE-HILL, SURREY.

shaped, and cast from the same patterns. Four of them have twelve arcades, six of which have floriated scrolls of a vigorous snake-like pattern, while the other six contain two enthroned figures thrice repeated. The remaining two fonts are smaller. The Llancaut example has ten arcades only, while the Sandhurst font (illustrated in Fig. 6) has eleven arcades, six with scrolls and five with figures. The latter are of great interest. There are two figures which repeat. Both raise the right hand to bless, while one has a sealed and the other an unsealed book in the left hand. Dr. George Ormerod suggested that the figure represents the Trinitas, but a more likely interpretation is Christ enthroned.

The existence of these six fonts, all cast from the same mould, is a pleasant example of the stock pattern in the eleventh century. They suggest that the stock pattern is not in itself (if we accept the teaching of history) an evil thing. The odious character of most of the stock patterns of the last century, particularly of those which took their inspiration from the dreary atmosphere of the fifties and the Great Exhibition, has caused a not unnatural feeling that no architectural detail is tolerable unless it is designed *ad hoc*. Where it is a matter of hand-wrought objects, this nervousness of repetition is likely to stimulate fancy and make for variety. Where, however, casting in metal is concerned, it seems a more reasonable method to encourage repetition. It enables a greater amount of thought and effort to be expended on the original pattern than is economically possible if only one object is made. The Norman craftsman evidently did not fear to scatter replicas of his lead font once he was satisfied, as he might well be, with the original pattern. If six examples have persisted for about 800 years, it is reasonable to suppose that there were originally two or three times six made from the pattern. One cannot help wondering what shrieks about stock patterns would rend an outraged architectural heaven if twelve or more modern churches were made to-day the artistic dumping ground of one pattern of font.

The font at All Saints' Church, Ashover (Fig. 1), has been described as a stone font with leaden statues. This is perhaps a little misleading. The figures are not attached direct to the stone, but the stone bowl is covered by the lead casing which the figures decorate. For the twenty figures under the arches two patterns only were used. They are simply draped and have neither mitre nor nimbus. Each carries a book, but the right hand is against the body and not lifted in benediction. The modelling is remarkable for its bold relief, which is about $\frac{3}{4}$ in. in the figures. The top band of ornament has been damaged greatly, but the lower border is unhurt and beautiful. I imagine it to be late twelfth-century work.

It is curious that of the twenty-seven only one lead font should be other than round. The bowl at St. Mary's Church, Wareham, Dorsetshire, is hexagonal (Fig. 7). Twelve boldly modelled figures stand under the round-headed arcading. None has the nimbus, but as one holds a square-headed key the figures are doubtless St. Peter and his brethren. There are no other marked evangelistic symbols; the eleven hold either

FIG. 9.—DORCHESTER, OXON (DETAIL).

scrolls or books. It is to be noted, though, that the figures are cast from separate patterns, and do not repeat, as for instance at Walton-on-the-Hill, Surrey, where three patterns are repeated four times.

It is worthy remark that no lead font is octagonal. The Wareham font stands on an octagonal base, which suggests that either the bowl or the base came from another church—the bowl probably, as being conveniently portable. The number eight was symbolically the number of regeneration (why so, is not clear), but this symbolism did not attack fonts generally until the Perpendicular period. Symbolically lead fonts are weak. There is none either with the Seven or

the Two Sacraments, and the symbolism of the Brookland font is cosmic rather than Christian.

Walton-on-the-Hill, Surrey, has a magnificent example of the arcaded Norman font (Fig. 8). Only three patterns are employed for the seated figures, which have no nimbus. All three hold books, and two have the right hand uplifted in benediction. The top band of ornament, enclosed by lines of beads, is rich, and the spandrels have delicate ornament.

Among the many treasures of the Abbey of Dorchester, Oxfordshire, is an arcaded Norman font, similar in general character to that of Walton. Fig. 9 shows a part of this, and the fall of the robes is especially interesting. The character of the effigies in these arcaded fonts suggests Anglo-Saxon work, and in the case of Dorchester Professor Freeman, and in the case of

FIG. 10.—BROOKLAND, KENT (DETAIL).

the Gloucestershire patterns Dr. George Ormerod, claimed them as Anglo-Saxon. It may be, however, concluded, and justly, that the architectural character of the setting of the figures dates the fonts as being of Norman times. It is, of course, possible that the Norman plumber used the figure patterns of his predecessors. Assuming this was so, one sighs for the discovery of a font with Anglo-Saxon figures in a contemporary setting.

At Brookland, in Romney Marsh (Fig. 2), is the most elaborately modelled of all the lead fonts. Its girth of 6 ft. is divided into twenty vertical panels, containing symbols of the months. Eight months (March to October) repeat. Horizontally there are two rows of arcading with the signs of the zodiac in the upper and delightful busy figures in the lower spaces. The mouldings running round the upper part of the bowl are twice broken by added panels, which are much rubbed, but appear to represent the Resurrection. They are evidently an afterthought. The plumber's priestly client perhaps thought the decoration secular rather than spiritual, and called for these additions, unwillingly done maybe, for one is crookedly fixed (Fig. 2). This font has so often been described that I need do no more than comment on a few of the signs and figures. The detail of Fig. 10 shows September, October, and November. For September the sign is Libra, Justice holding the even scales; the scene, a thresher with flail uplifted over the sheaf. For October, Scorpio is

FIG. 11.—BURGHILL, HEREFORDSHIRE.

a harmless creature, a frog save for his tail, which doubtless does the necessary stinging; below, a figure treads the winepress. For November, Sagittarius, a centaur, fires his shaft behind him, and the swineherd below in a delightful conical hat is apparently beating down acorns for pannage.

Other notable zodiac signs are the crab (under the Resurrection panel in Fig. 2), fortunately labelled Cancer, for it would not have been suspected, and Capricorn, who might have come out of the Bad Child's Book of Beasts. An odd feature of the architectural treatment is that every third pillar of the arcading stands on a loop. Altogether the font is full of interest, and the modelling naïve, graceful, and gay throughout.

FIG. 12.—WOOLSTONE, BERKSHIRE.

FIG. 13.—BARNETBY-LE-WOLD, LINCOLNSHIRE.

FIG. 14.—EDBURTON, SUSSEX.

The secular character of this font having impressed a clerical correspondent, I was asked whether I thought that it expressed the following idea:—That the sequence of the months represents man's temporal existence, and that baptism creates the spiritual life which should inform our external life. The idea that the temporal life is shown as a microcosm of the eternal is delightful, but quite unlikely to have been in the plumber's mind. The twelfth-century plumbers were probably little conscious of such subtleties, and just modelled the things they felt best and knew best and loved best, to the glory of God and with the artist's pleasure in doing a job well.

The font at Burghill, Herefordshire (Fig. 11), is interesting rather for what it was and for what its stone base suggests, than for any present beauty. The decorated border was found in 1880 in the coal cellar of the church. It was attached to the aggressively moulded bowl, which was made for the purpose. The curves on the lower edge of the border appear to be the tops of lost arches. There were thirteen of them, and as the contemporary stone base also has thirteen arcades, they were probably designed together. The figures on the base, though much mutilated, appear to be those of our Lord and the Apostles, and the lead arcades possibly repeated these figures, or contained scrollwork similar to the alternate panels of the Gloucestershire Norman fonts. The carving of this base affords an excellent comparison between stone treatment and the treatment of like designs in lead (Figs. 1, 7, and 8).

At Woolstone, Berkshire (Fig. 12), is the most architectural of the lead fonts. It altogether lacks figure-work, and is in effect a sketch of a church. A narrow band separates the top part of the bowl, which is divided into an arcading of twelve pointed arches. These, as do the thirteen arches below the horizontal band, doubt-

FIG. 15.—LONG WITTENHAM, BERKSHIRE.

less represent windows. At the bottom of the bowl is a single arch, the door. As there are ten bold perpendicular straps and eight sloping thwarts, the church represented is probably an earlier timber building, which preceded the present church of All Saints. One does not look in the thirteenth century (which I conjecture to be its date) for so pious a sense of archæological record as this font suggests. It gives one furiously to think how much greater would be our knowledge of pre-Conquest buildings, if mediæval builders had made a practice of picturing in their new work the lineaments of the buildings they had destroyed. A modern and dreary instance of this is the tablet set up in the City, showing the passer-by what manner of church was Saint Antholin's, before the passion for destruction took it from our ken. The Woolstone font, however, is infinitely sounder in principle, for the story of the lost church is told simply and unaffectedly, and the font is a witness of new effort and a continuing tradition of sanctity. A good deal less can be said for the Saint Antholin's tablet, which witnesses but to destruction and silence. Still, hideous as it is, it is better than nothing.

At Barnetby-le-Wold (Fig. 13) the decoration is very conventional, but eminently suited to the material. This font was lately rescued from a coal cellar. It had been put to the base use of a whitewash tub, so had enjoyed the whole gamut of colour sensation. The two lower bands are alike in pattern and differ from the top band. It is presumably Early Norman.

Edburton and Pyecombe, neighbouring parishes in Sussex, possess fonts which obviously came from the same workshop, though they are not identical. I illustrate the Edburton example (Fig. 14), the decoration of which is, with the exception of a trefoil-headed arcading, entirely made up of curly stems and leaves. It is an orderly design for all its curls, the lower part being divided into oblong panels.

The Long Wittenham font (Fig. 15) is particularly beautiful and interesting, and is own brother to the Warborough example. Both are cast from the same patterns, though there are differences in arrangement. At Long Wittenham the upper part is divided into three panels, each bearing three exquisite geometrical patterns and three wheels with curved spokes. Fully-vested

FIG. 16.—BRUNDALL, NORFOLK.

FIG. 17.—PARHAM, SUSSEX.

bishops stand under the pointed arches below the plain border. The joint, it will be noted from the illustration, is disfigured by a clumsy seam.

The Brundall bowl (Fig. 16) is the only lead example left to Norfolk, a county rich in fonts. It is probably of late in the thirteenth century, and is the only one bearing an image of the Crucifixion. The fleur-de-lys treatment of the lower border and of the vertical panels is as

FIG. 18.—SLIMBRIDGE, GLOUCESTERSHIRE.

FIG. 19.—TANGLEY, HANTS.

delightful as it is naïve. A notable feature of the Christ figures is that they are impressed. The font is in two thicknesses, the outer one very thin, and the inner heavier and later.

The font at Parham, Sussex (Fig. 17), is of the fourteenth century, and stands quite alone in treatment. There exists not only no other font, but even no lead water-butt, which relies, as this does, chiefly on the charm of lettering. The font is divided vertically and horizontally by long panels, each bearing the legend IHC NAZAR (Jesus Nazarenus), in beautiful Lombardic lettering. The spaces so enclosed are filled with the shield of arms of one Andrew Peverell, who was knight of the shire in 1351, and probably gave the font.

Of Renaissance fonts, five are here illustrated. Slimbridge (Fig. 18) is quite in the cistern manner, with date, initials, and rosettes.

At Tangley (Fig. 19) the fleurs-de-lys are well modelled, and the other ornaments are thistles and roses.

At Eythorne (Fig. 21) the date is writ large, and there appears in the other panels a nude figure holding a torch.

FIG. 20.—ASTON INGHAM, HEREFORDSHIRE.

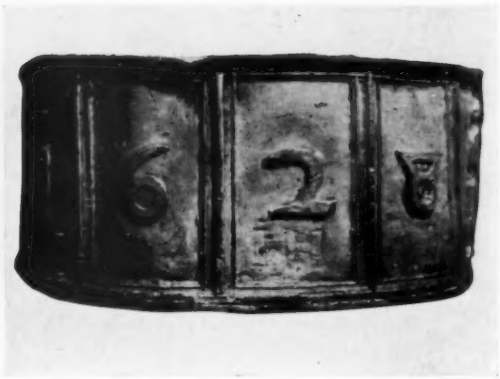


FIG. 21.—EYTHORNE, KENT.

FIG. 22.—DOWN HATHERLEY, GLOUCESTERSHIRE.

Down Hatherley font (Fig. 22) is very small, but the ornament is ambitious. Round the bottom there runs a band of Tudor cresting, which might well have been used, and probably was used, to decorate rainwater heads. The stars are of a type familiar on London cisterns, and the lozenges are of a pleasant formality.

Interesting, too, among the late examples, is that of Aston Ingham (Fig. 20). The date 1689 appears on the bowl, as do the initials (unpleasant habit) of the givers of the font, W.R. and W.M. The acanthus leaves are good, which can scarcely be said of the scrappy leafwork below the initials. There are also the inevitable cherubs and rosettes.

I trust that a plea for the use of lead for modern fonts is not altogether impertinent. The material has great possibilities both for simple and elaborate treatment. A pleasant arrangement of wavy lines on an otherwise plain lead bowl might not altogether fail of suggesting rivers of living water. More ambitious would be scenes modelled in low relief of scriptural subjects descriptive of, or typical of, baptism. There is no lack of suitable material. The cleansing of Naaman in Jordan, and the baptism of our Lord, give opportunity. What, too, of the conversion of the eunuch by Philip? One can see a delightful succession of scenes round the bowl—the Ethiopian reading, the exhortation by the deacon, the baptism, and the rapture of Philip. Even were they not great works of art, such pictures would at least be stimulating and more interesting than quatrefoils and sacred monograms. But there is a far sounder reason for the use of lead for a font, namely, that it is not commonly used for internal work. A baptistery, rather than the body of the church, is obviously the place for the font, but cost and the exigencies of planning rarely allow it. The font should have a place apart in the details of a church. Both sacramentally and ritually it is in an atmosphere of beginnings, and stands alone. Its ceremonial isolation indicates a certain decorative isolation, which not only removes any need of bringing the font into line with the general treatment, but seems to demand a marked difference. If wood or stone be chosen, the general details will probably influence the character of the design. A lead font, however, has an individuality which sets it apart, and marks it as being something more than a mere item of ecclesiastical furnishing. I plead for lead fonts as offering a return to neglected opportunities. If lead held a place, small but distinguished, for six centuries in the history of fonts, it is not unreasonable to hope that it will regain it, and renew a sleeping but imperishable tradition.

In matters architectural the pursuit of novelty in material is apt to make for trouble. The sense of material that ought to be the basic sense in craftsmanship has been debauched by the fatal facilities of modern manufacture. In urging the claims of lead for fonts, I venture to emphasise the need of soft and simple modelling. In view of the Norman fonts, it sounds like attenuated paradox to speak of lead as a novel material for fonts. As, however, the latest historical fonts are of the seventeenth century (I except any made in this generation), lead offers problems which are virtually new, and demands fresh thought which will be stimulated by the study of the old work.

LAWRENCE WEAVER, F.S.A.

[I am indebted for very kind permission to reproduce photographs to J. H. Allchin, Esq, Curator of the Museum, Maidstone (Fig. 5); to Alfred C. Fryer, Esq., Ph.D., M.A., F.S.A. (Figs. 1, 7, 13, 16 to 21); to Miss H. M. Knox (Figs. 6 and 22); to S. G. Hewlett, Esq. (Fig. 4); to George Clinch, Esq. (Fig. 8); to the Rev. Athelstane Corbet (Fig. 11); and to G. P. Bankart, Esq. (Fig. 12). Figs. 2, 9, 10, 14, and 15 are from my collection of photographs taken by Mr. W. Galsworthy Davie.]

Building By-Laws in Rural Districts.

THE hardships and absurdities caused by the application of building by-laws in the country are now well known; but the same cannot be said of the law itself, the causes of its shortcomings, and the best means of reform.

The law on this subject, which is contained in a few sections of the Public Health Acts of 1875 and 1890, has at least the merit of brevity, and is at first sight reasonable and comparatively innocuous, and it is rather in the administration of the law than in the law itself that the defect lies.

Under the Public Health Act of 1875[1] urban authorities have power to make by-laws with respect to the structure of new buildings for the purpose of health, stability, and prevention of fires, and for securing sufficient space, ventilation, and drainage. They may also require notices, plans, and sections to be deposited by persons intending to build, and have power to pull down buildings which offend against the by-laws. Under the amending Act of 1890[2] they may assume further powers as to water-closets, the structure of floors, hearths, and staircases, height of rooms, and secondary means of access.

Few, if any, difficulties have been caused by the application of these powers to urban districts, but the Local Government Board have power, on the application of any rural authority, to give them the powers of an urban authority; and by the Act of 1890 rural authorities may themselves adopt such powers with the exception of those dealing with stability and prevention of fire. Herein lies the mischief, for these powers have been granted to or assumed by a large majority of the rural districts. The result is that the rural districts have all the powers of making by-laws which were originally intended for urban districts only, and include power to inflict fines up to £5 for each breach of the by-laws, and 40*s*. per day for any continuance of such breach.

By-laws made under these Acts are made by the district councils,[3] but they must be submitted to and confirmed by the Local Government Board before they can take effect, and the Board have power to disallow them. Opponents of the proposed by-laws are given an opportunity to appeal to the Board, for one month's notice of the intended by-law must be advertised in a local paper before it can be confirmed, and copies are available for all ratepayers.

A by-law once made cannot, however, be altered or repealed by the Board, but only by a new by-law made by the district council and approved by the Board.[4]

The earliest cause of evil was the way in which by-laws were originally made under these powers. A rural district council finding that a small part of the district was becoming urban in character, would apply to the Local Government Board for power to put in force certain building by-laws within their district, meaning only to apply them to the populous part, and proposing probably lenient by-laws with power to remit them where they appeared unnecessary. But the Local Government Board objected to these modified by-laws, and forthwith sent to the council a form of model by-laws, which they forced upon the unwilling council by giving them the option between taking the model by-laws or none at all. The model form was a form prepared for use in a purely urban district, and was utterly unsuited to the new district which probably, with a small exception, was open country.

By-laws which have been thus adopted are entirely beyond the control of the council which created them; for however unnecessary or absurd their operation may be in individual cases, the council feels bound to enforce them, and, in fact, can be compelled by law to do so—a result quite unforeseen, and one which has proved a source of great embarrassment to the local councils, both in the necessity of enforcing them against builders, and as fettering their own freedom of action when undertaking schemes for building much-needed workmen's cottages.

Unfortunately, too, local bodies in some cases, so far from attempting to modify the ill effects of oppressive and tyrannical by-laws, have become incensed at the slightest show of opposition and, glorying in a perverted idea of their own importance, have stubbornly enforced every letter of demands more stringent than the by-laws required. Against this oppressive administration of the law it has usually proved useless to appeal, for the council are acting within the law, and will be upheld by the magistrates, who unfortunately are under the impression that they are bound to convict in every case of a technical breach, however useless the requirement may be. This is in fact a mistake, as by Section 16 of the Summary Jurisdiction Act they may refuse to convict where the requirement, though strictly legal, has no real merits. In practice, however, the only chance of successful resistance is to prove that the by-law is absolutely unreasonable—unreasonable, that is,

[1] Section 157 of Public Health Act, 1875.
[2] Section 23 of Public Health Act, 1890.
[3] Public Health Act, 1875, section 184.
[4] Public Health Act, 1875, section 182.

in its general operation, without reference to its unreasonable or even absurd application in the particular instance. Thus in Sussex a by-law which required beneath the foundations a layer of concrete 6 in. thick, was actually enforced by the court even where 6 in. of solid rock had to be removed to make room for the concrete; and generally the courts have shown a disinclination to treat by-laws as unreasonable.

The chief hardships which result from this compulsory application to country districts of unalterable, unsuitable, and unnecessary restrictions, are the expense and trouble involved in preparing voluminous plans, notices, and correspondence, the vexation of petty interferences and consequent delay, an unnecessarily restricted range of material and design, and a greatly increased cost of building. It may be necessary in congested towns to forbid wooden or thatched houses, and to insist upon brick or stone; but these restrictions become totally unnecessary where a large landowner is building in the midst of open country far removed from any other buildings. Nevertheless they are strictly enforced. The result is that the building landowner is prevented from building the form of house that he would choose, or from building in the style which has hitherto prevailed throughout his estate; and architects feel themselves so restricted by these regulations that they shrink from originality in design or improvements in materials and construction. Similar disadvantages are felt by persons who wish to build small country houses, and find themselves bound to sacrifice both beauty and economy without any corresponding gain; but the evil is far more pronounced in its application to cottages. Cottages for labourers are greatly needed throughout the whole of our country districts; but in almost all country places to which these by-laws extend, cottage-building has been checked, and is almost at a standstill.

A landowner can pull down insanitary and unsafe cottages, but he cannot replace them except by brick cottages with slate roofs, which are not only unsightly, but very much more expensive than the old-fashioned timber and thatch, or the more modern weather-boarding and plaster or concrete. Experience shows that the cost of building is thereby increased from 10 to 20 per cent., and the rent of the cottages in the same proportion. The cost of the plans also adds a considerable item to the expense of construction, and adds still more to the sense of fettered liberty and petty annoyance, which does perhaps more to discourage building by a respectable landowner than even the increased cost and the restrictions on his choice of design. Thus the result is either to stop cottage-building entirely, or to spoil the picturesque appearance of country villages, and at the same time to increase the rents payable by the cottagers.

There appear to be three possible lines upon which reform may be sought: First, the rural councils might be induced to modify their by-laws; secondly, the Local Government Board might be induced to press for, and where possible insist on, such modification; or, lastly, the existing law might be altered by Act of Parliament.

The possibility of applying the first means of reform depends, of course, in each district on the tractability of the rural district council; but assuming them to be willing to redress the evils which they must know to exist, there remains the choice of a remedy. There seems to be a general consensus of opinion against reserving to each council a discretionary power of dispensing with the by-laws in individual cases. Such a discretion, it is thought, would open the door to jobbery, and at any rate would be a fertile source of complaint and ill-feeling in respect of real or supposed favouritism.

A suggestion frequently made by the Local Government Board is that an arbitrary line, not depending on any parish or other local boundary, should be drawn between the populated districts, to which the usual urban by-laws should apply, and the country districts, which should have a far less stringent set of by-laws. Rural councils, however, appear to be averse to drawing such an arbitrary line, and there are obvious inconveniences to this course, including possible charges of favouritism, and the necessity for frequently altering the line as the building area expands.

The best course, and one which has been adopted in some of the best-managed rural districts near London, appears to be to retain the urban by-laws as applying to the whole area, but to introduce certain well-defined exemptions. All new buildings which have a certain degree of isolation should be exempted from by-laws dealing with the materials to be used for walls and roofs, and all other requirements for the prevention of the spread of fire, and for securing ventilation and secondary means of access, and remain subject only to the requirements of solid and damp-proof foundations, and the ordinary rules as to sanitation. The requirements for the deposit of plans should also be eliminated or modified.

The Local Government Board have already yielded to the recent agitation for reform, and are disposed to show a much more lenient spirit and willingness to encourage any attempt to find relief from the existing hardships. In 1903 a new set of Rural Model By-laws were issued by the Board, far more lenient and better adapted to country districts than the old models, and in the course of

the last two years many councils have voluntarily adopted them, and have thereby greatly reduced the difficulties of building. But even these by-laws hardly go far enough to afford thorough relief, and the great difficulty remains that the Board are wholly without power to compel an obstinate or indifferent council to adopt the new models or to make any modification in the old.

There remains then the third means, an application to Parliament. In this direction excellent work has already been done by the Building By-laws Reform Association.[5] By their efforts a Bill has been introduced and has passed the Committee stage in the House of Lords, which would go very far indeed towards removing all the present grievances without unduly relaxing the control of public bodies over building, or letting in that bugbear of the local councils, the jerry-builder.

The line proposed is to introduce into all by-laws throughout the kingdom some uniform and universal exemptions of the kind referred to above. The essence of the Bill is contained in Clause 2, which is as follows :—

2.—(1) Except as hereinafter mentioned the following buildings shall be exempt from the operation of any by-law now or hereafter in force within any "county district" with respect to the structure of walls, foundations, roofs, floors, chimneys, or hearths, or with respect to the sufficiency of the space to be provided about buildings, or with respect to the deposit of plans or sections so far as the foregoing matters are concerned, namely :—

> Any building, not being a public building or factory (or which, being a public building or factory, is one storey only in height and is without any gallery), which is situated at a distance from every boundary of the curtilage[6] thereof of not less than fifteen feet, or, if the height of the building measured from the ground base thereof to the spring of the roof exceeds fifteen feet, at a distance from every boundary of the curtilage thereof at least equal to such height, and also at a distance from any other building of not less than thirty feet.

(2) A building shall not be excluded from this exemption by reason of its being situated within the distance prescribed by subsection one of a boundary of the curtilage thereof fronting or abutting on a street, provided that no part of such building is situated within such prescribed distance from the centre of such street.

(3) A detached dwelling-house shall not be excluded from this exemption by reason only of its being within thirty feet of another detached building constructed as stabling or offices to be used in connection with such dwelling-house.

(4) For the purposes of this Act two dwelling-houses separated by a party division of fire-resisting material shall be deemed to be a single building.

(5) Nothing in this Act shall exempt a person from complying with any by-law so far as it relates to purposes of health.

It will be noticed that the exemption applies to buildings which are at least 30 feet distant from all other buildings and relates only to questions of structure, materials, and open spaces, and releases the builder from showing any of these matters on his plans, but leaves in force all existing rules as to the other matters dealt with in the Public Health Acts, which include drainage, water-closets, and all by-laws relating to purposes of health. If this Bill becomes law it will effect a thorough and most valuable reform. First, it will encourage landowners to build cottages. It is no hardship to a landowner to be obliged to keep the new cottages away from the boundary of the estate, and in return for this very reasonable degree of isolation he will be allowed to build of whatever materials he likes, in any way he likes, and without vexatious interference, provided only he conforms to the ordinary rules of sanitation and health. Secondly, this freedom from restriction is calculated to discourage what the present by-laws make almost compulsory, the building of cottages in rows close together, turning country villages into unsightly towns. The framers of the new law look forward to an era of cheap and comfortable weather-board cottages or even thatch roofs with greater variety of design and far more beauty; and what is still more important, each will be thirty feet removed from its neighbour. This will give an opportunity for the development of home gardens, and will help to avoid the necessity for allotment gardens, the compulsory acquisition of which often works hardship to the local landlord.

In opposition to the Bill it has been suggested that the jerry-builder will flourish unchecked when the fettering by-laws are removed. But it seems a sufficient answer to this objection to point out that precisely the same exemption has been allowed for many years in the heart of London.[7] Again, the jerry-builder's great idea is to get as many houses as possible on the smallest area of land and with the narrowest possible frontage; thirty feet at least between each pair of cottages will probably be quite sufficient in itself to keep the jerry-builder at bay.

The other clauses of the Bill relate mainly to questions of procedure, but are of considerable importance. The third clause prevents an evasion of the Act by a subsequent change of boundary

[5] Hon. Sec., R. A. Read, Esq., 45, Parliament Street, Westminster, to whom the author is indebted for much valuable information.
[6] "Curtilage" means the garden, yard, or other open space surrounding the building.
[7] London Building Act, 1894, ss. 10, 11, 20.

by providing that in case the curtilage or boundaries of buildings are so changed that they cease to be isolated to the extent required by this clause, the building shall cease to be within the exemption and the usual by-laws shall apply.

Clause 4 is intended to remove the difficulty which is now experienced in getting a useless and unsuitable by-law repealed or modified. It gives the Local Government Board power to disallow any by-law, or exempt any building from its operation, if it appears unsuitable to the locality or contrary to the public interests.

The framers of the Bill originally intended to give to any five ratepayers a power of appeal in response to which the Local Government Board were to hold an inquiry, and might as a consequence of the inquiry disallow or vary the by-laws. The Board, however, objected to this on the ground of the expense of the inquiry and the enormous work it would involve, and the present clause was adopted by the Committee of the House of Lords, giving an unfettered discretion to the Board, both as to the extent to which the by-laws should be changed, and as to the character of the application which is to set them in motion.

The fifth and last clause removes a procedural difficulty of a most exasperating character. If any person proposing to build considers that the council are endeavouring to enforce against him an unreasonable requirement, or, as in Sir William Grantham's case, are improperly refusing to accept his plans, he has at present no remedy. If he wishes to resist he must go on building until he has provoked the council to take proceedings, when he finds himself an accused criminal before a police court, and if he is wrong, technically though not substantially, after suffering the indignity of a conviction has to incur the expense of pulling down his partly-finished erection. This cause of complaint is to be removed by giving to any person aggrieved by such a requirement a right to obtain the decision of the magistrates as to its validity before commencing to build, subject to an appeal to quarter-sessions. A new committee or court of appeal is also to be established, composed of three persons appointed by the county council, who are to determine in any case whether a particular requirement of the district council is reasonable or not, and whether it ought to be dispensed with in the particular case.

The proposed Bill therefore is a praiseworthy effort to meet all the difficulties which are most keenly felt, and, if Parliament can only be induced to devote the necessary time to a non-political measure, a great improvement may be confidently expected, and it is hardly too much to say that the existing difficulties and friction will absolutely cease. But Parliament in these days is hard to move, and it may be years before relief can be obtained by its aid. All persons therefore of any local influence who have the welfare of building at heart should concentrate their efforts for the present on the endeavour to persuade their particular district councils to adopt of their own free will the exemptions which in course of time Parliament will thrust upon them.

It is satisfactory to note that the new Secretary to the Local Government Board has given some indication of his intention of modifying the harsh restrictions on building in rural districts.

A. F. Topham.

Notes.

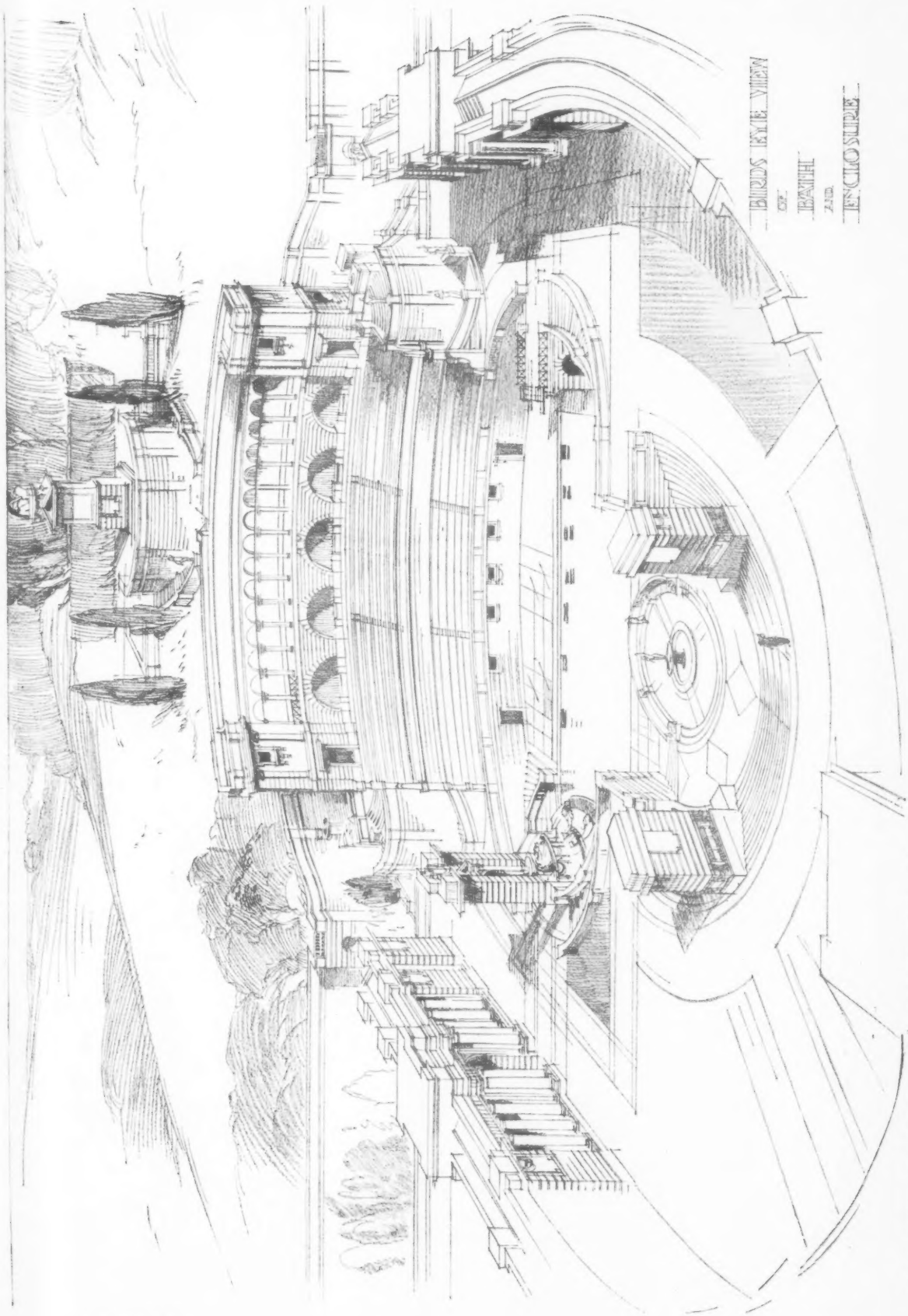
The Tite Prize—The Prison of King Enzo—Mr. Lawrence Gomme.

We publish in this issue the Tite prize design for an open-air swimming bath, with seating for spectators and colonnaded enclosure. Mr. A. G. Horsnell, of Chelmsford, is the successful competitor. The drawings fully explain the design, and there is no necessity for any detailed particulars of it. We may, however, opportunely give the criticism made by Mr. John W. Simpson, when reviewing the students' work at a recent meeting of the Institute. Mr. Horsnell's plan he described as "thoroughly artistic," and the design as "naturally and unaffectedly that of an enclosed space and not of a covered building." Mr. Simpson observed, however, that "the pencil perspective is coarse, and does not adequately express the enclosing of the bath, and the ½-inch detail is unfinished. But the merits of the design are so great that it is deservedly placed first; though I would warn future competitors that this success is not to be taken as a precedent for unstudentlike finish in their work."

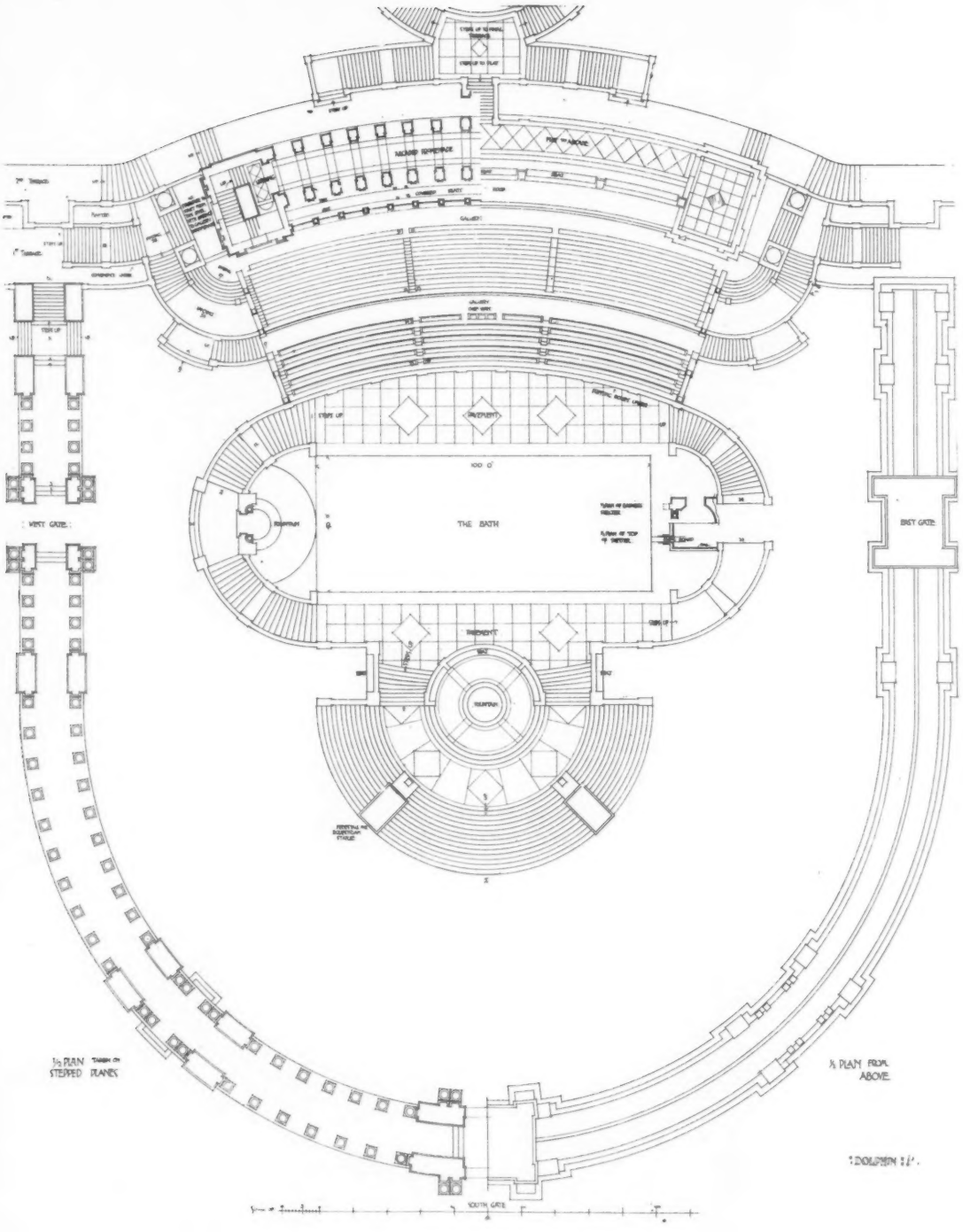
Of the other designs—twenty in all—submitted for this prize (a certificate and £30) Mr. Simpson said:—

Mr. Pearson takes a medal of merit for a vigorous and good attempt to deal with a difficult elliptic motive. His outer colonnade, though effective, requires more thoughtful planning to justify it, and the entrance blocks occur too abruptly, and do not quite wed with the columnar treatment. The drawings are very admirable.

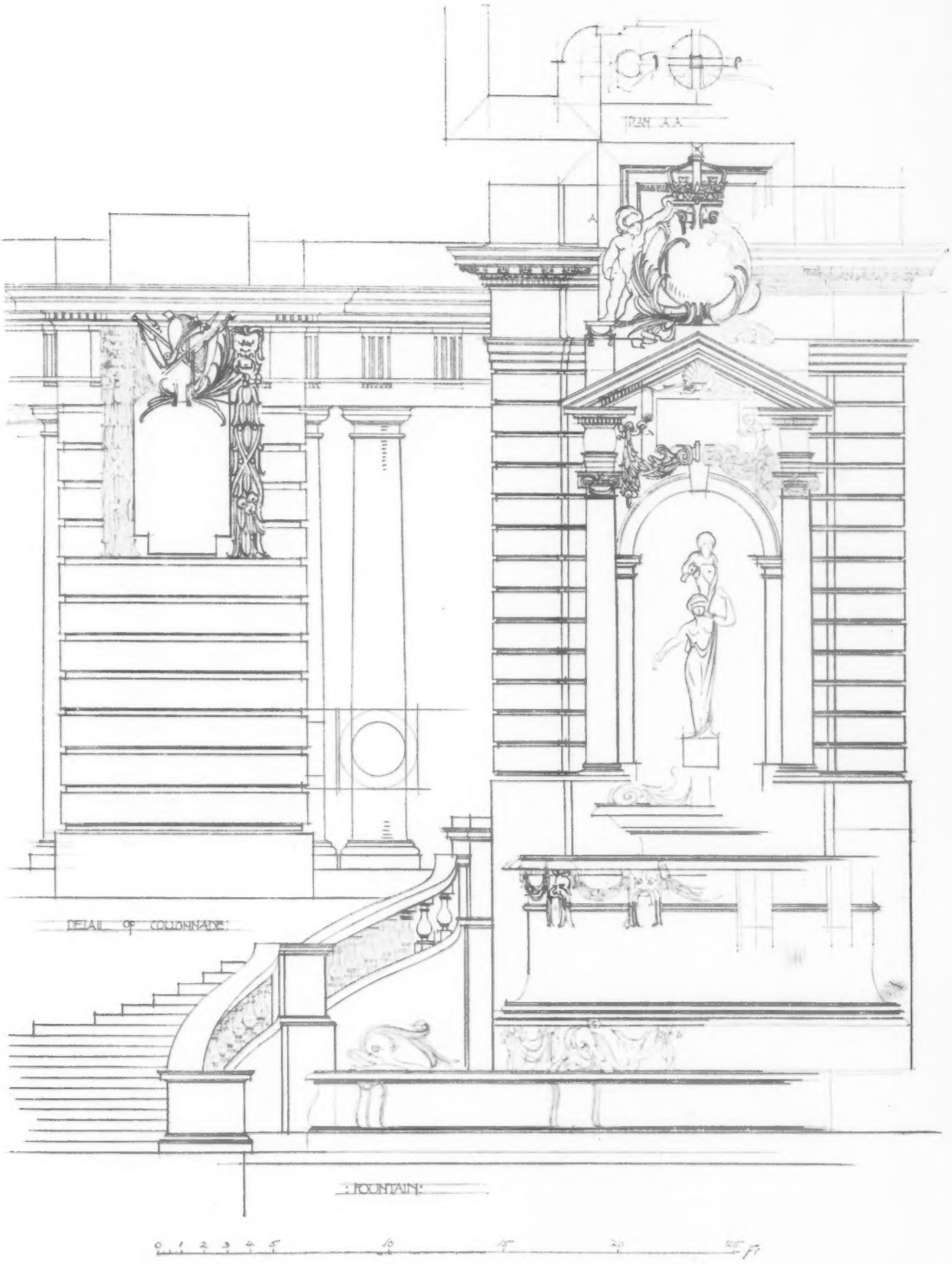
Mr. Wright, who receives an "honourable mention," has a design marked by refinement of detail. His treatment of the projecting staircase blocks shows want of consideration of their side returns, the projections are not in quite good



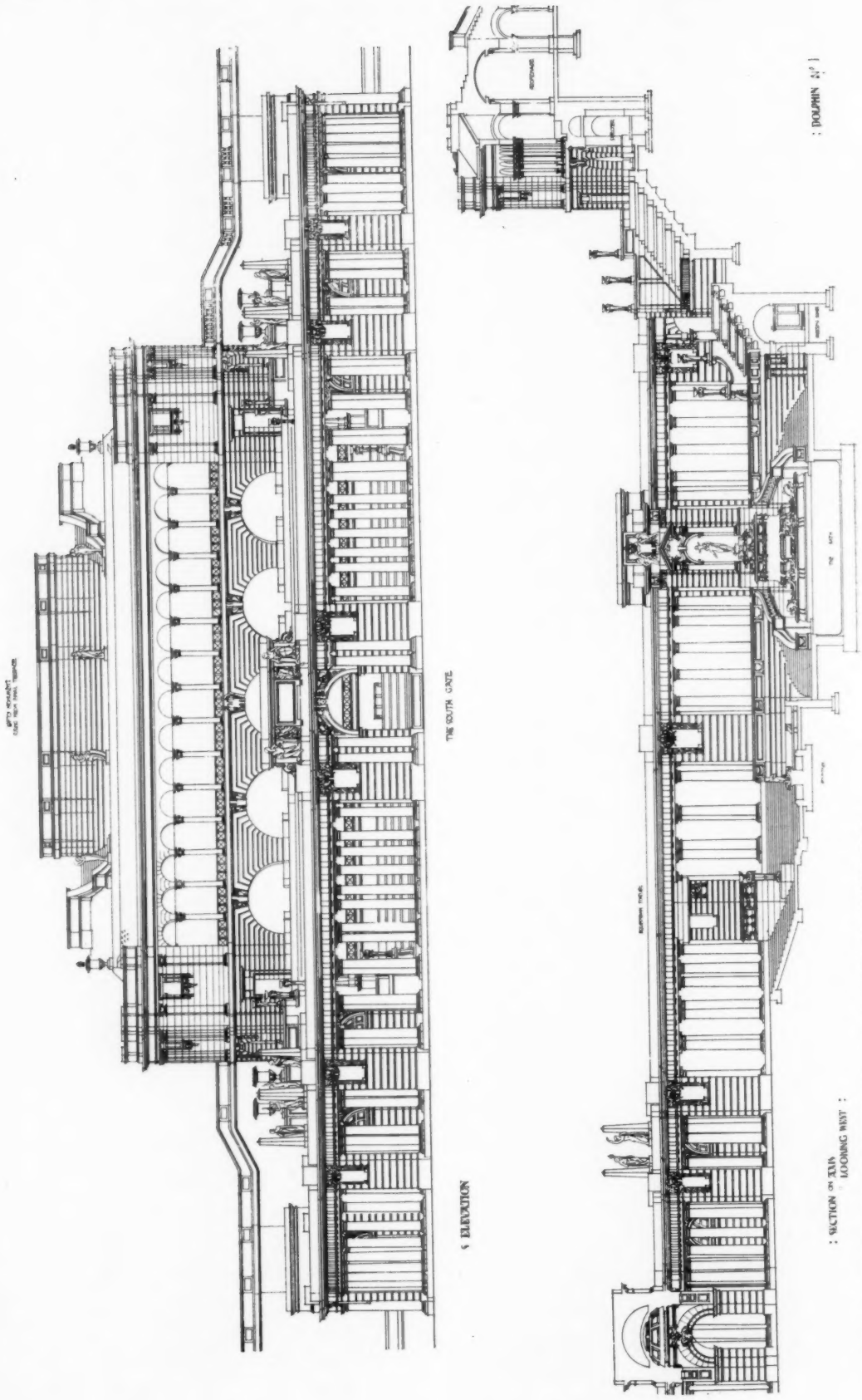
R.I.B.A. PRIZES AND STUDENTSHIPS. WINNING DESIGN FOR THE TITE PRIZE BY ALICK GEORGE HORSNELL.



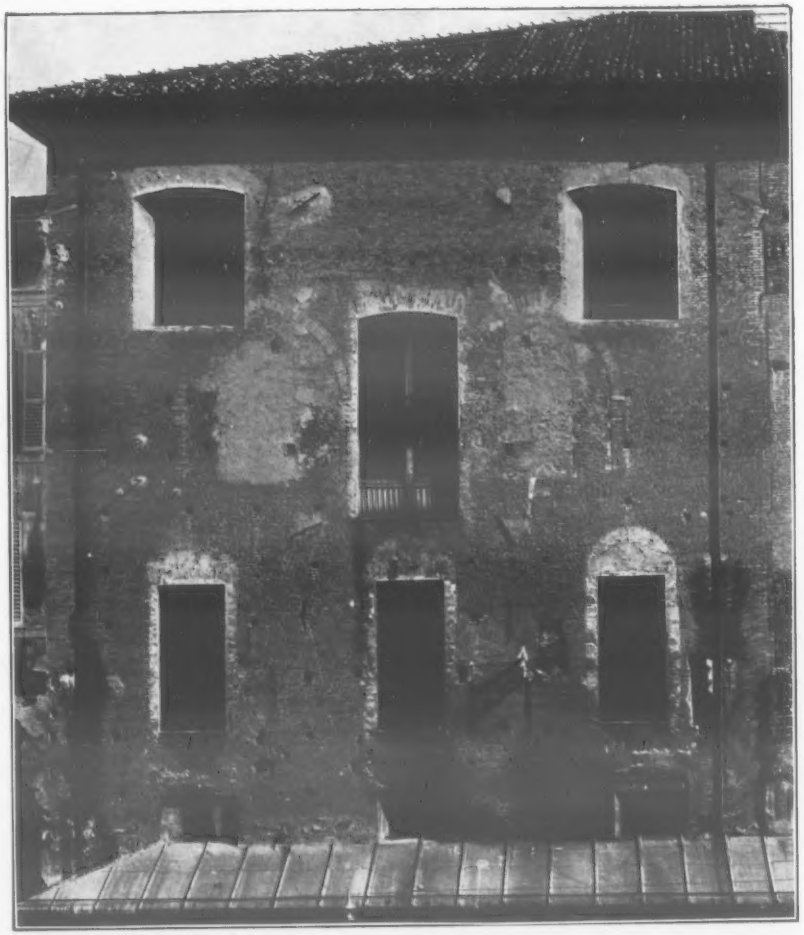
THE R.I.B.A. PRIZES AND STUDENTSHIPS. WINNING DESIGN FOR THE TITE PRIZE BY ALICK GEORGE HORSNELL.



THE R.I.B.A. PRIZES AND STUDENTSHIPS. WINNING DESIGN FOR THE TITE PRIZE BY ALICK GEORGE HORSNELL.



THE R.I.B.A. PRIZES AND STUDENTSHIPS. THE WINNING DESIGN FOR THE TITE PRIZE BY ALICK GEORGE HORSNELL.



Before Reparation.

After Reparation.

THE PRISON OF KING ENZO, BOLOGNA.

proportion, and the perspective, as is so often the case, reveals defects rather than unsuspected merits. These neglected returns in a façade form fatal traps to those who design in plane geometry instead of cube masses.

"Dolphin No. 2" sends an able and essentially "open air" design, with a good and effective wash view. His proportions are good; but the detail, which is poor and weakly drawn, must, I imagine, have destroyed his chances with the assessors. Many of the competitors have failed to express this "open-air" motive, and treat their baths as ordinary buildings with the roof removed. Viewed from outside they might be casinos, town halls, or any other public buildings.

"Fiat Lux" sends end elevations which are absolutely ecclesiastic in character, though his treatment of the bath with an open colonnade to the garden is quite excellent. It is a pity he did not develop this suggestion further. "Pleiades" has an ambitious but hardly completed design with many good points, not the least of which is that he has aimed high. "Bo'sun" has a good idea in the terrace roofing to his colonnade, but his detail is poor, and the intercolumniations unpleasant, the voids being too square in form. "Hodden-Gray" sends a design well drawn, but hardly student-like enough in detail. The masonry of the parapets is too heavy, and the central entrance very unsatisfactory as regards the panel over the arch.

"Cui Bono" has a vigorously-drawn set, showing a really fine sense of massing. The interior is, however, rather "thin" in design, and hardly carries on the solidity of the exterior. The author has destroyed the scale of his perspective by filling in the circular openings with black, which forces them into undue prominence and is fatal to all suggestion of aërial perspective. I mention this design for its merits, but it is clearly disqualified as not complying with the conditions of the competition. "Seed," "1905," and "Aqua," with a Palladian design of merit, all deserve mention. "Aristobulus" fails in the treatment of his internal angles and rounded seats. "Ajax" shows some good composition in his section, but the whole design is slovenly in execution. "E pluribus unum," "Michelange," and "Ultra" show some promise; but the first fails in scale, the second is lacking in imaginative quality, and the flat domes of the third require more apparent solid support.

* * * * *

In the principal artistic towns of Italy, committees of artists, historians, and influential citizens have been formed for the purpose of giving back to historic buildings the primitive character they have lost. This work of "repristination" has met with general sympathy, and several buildings spoiled by time or by alteration have now been restored to their original form. Such are the Tower of Filarete at Milan; the Lodge of the Bishop's Palace at Viterbo; the Palace of the "Arte della Seta" at Florence; and the Palace of the "Arte della Lana."

The committee called "per Bologna storico-artistica" (for historico-artistic Bologna) has just ended the repair of the house known as "of King Enzo," a building dating from the thirteenth century, that had been greatly damaged in the course of time.

During the long contests between the Emperor and the Pope, the town of Bologna joined with the Guelphs against the Emperor Frederick II. King Enzo of Swabia, one of this emperor's sons, took part in the battle of Fossal (1249) which ended in victory for the Guelphs. This young king, known in history as "the fine king-poet Enzo," was taken prisoner in that battle, and shut in the building now repaired, where he died on March 14, 1272. It is said that during his imprisonment Enzo was treated with every consideration and that he was not deprived of the comfort of his sweetheart, the beautiful Lucy Viadagola of the Bentivoglio, one of the families most strongly opposed to the Guelphs and the Pope.

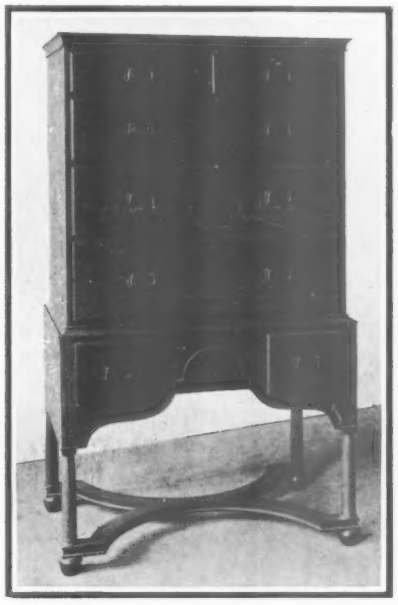
One of the two photos reproduced represents the house before the recent reparation; the other its appearance at the present time and as it was in the thirteenth century. This work has been executed under the direction of Signor Alfonso Rubbiani, and has a special artistic and historical value: it has been generally appreciated by the strangers visiting the important old town of Bologna.

* * * * *

Our readers will join with us in wishing success to Mr. Lawrence J. Gomme in the new sphere of work into which he is entering. His duties at the R.I.B.A. Library, where he has worked for the last five or six years under Mr. Rudolph Dircks, have brought him into touch with a very large number of members of the architectural profession, and the unfailing sympathy and interest which he evinced in everyone's individual aims and tastes ingratiated him in their regard. Those who have received his assistance, and the benefit of his thorough knowledge of the Institute Library, will regret, for their own sakes, that he has gone so far afield. Mr. Gomme sailed for Montreal on Thursday, January 25, in the Allan liner *Sicilian*, amid the sincere good wishes of his immediate friends, and also of the wider circle in whose service he had both found and given so much genuine pleasure.

The Arts and Crafts Exhibition.

I HAVE before me as I write the illustrated catalogue of the Great Exhibition of 1851, published by the *Art Journal* in that year. It is a fearful and wonderful volume, but not without



CHEST OF DRAWERS ON STAND.
DESIGNED BY AMBROSE HEAL, JUN.,
AND MADE BY HEAL AND SON.

interest as affording the means of comparing the ideals which prevailed in the middle of the last century with those that animated the founders of the Arts and Crafts Exhibition Society, and also with those manifest in the present Exhibition.

At the end of the 1851 catalogue is printed an essay entitled "The Exhibition as a Lesson in Taste," to which was awarded the prize of 100 guineas offered for "An essay on the best mode of rendering the Exhibition of the Works of Industry of all Nations practically useful to the British Manufacturer." One extract from it is sufficient to give an idea of what was then regarded as the acme of perfection: "In the Ladies' Library, we have besides the Gothic bookcase of the 'Decorated' taste, with some illustrative figures beautifully treated, a Renaissance bookcase of novel and simple character, but somewhat mixed with the Louis Quinze; also a table in inlaid wood, Louis Quatorze." Both the bookcases are engraved in the catalogue, but the Editor has wisely put them 100 pages apart. Poor Louis XIV and XV, for how many years, I wonder, have your souls in purgatory been vexed by the atrocities committed under cover of your names!

The Exhibition of 1888, the first held by the Society, was a protest against the results of the 1851 Exhibition; against attempted archæological correctness on the one hand, and dreary, ugly commonplace on the other. Moreover, it aimed at resuscitating the identity of the artist who designed and of the craftsman who executed the work, which for many years had been concealed under the name of the manufacturer or vendor. It contained much interesting work, but still more that was unsatisfying. The emancipation of the designer and the removal of the shackles of convention produced some strange vagaries. The desire of the designer to be himself the executant led to much crude workmanship. A "no tradition" cry was shouted all along the line.

The most marked trait of the eighth and present Exhibition is its sanity. It utters no protest, because none is now needed. Matters have changed greatly since 1888. There is no longer the marked difference between the exhibits in the Society's galleries and the wares for sale in shop windows. The Society has not come down, the shops have come up. The old reproach that beautiful things could only be bought from the second-hand dealer no longer holds good; and this result is due in a great measure to the efforts of members of the Society and to the influence of its exhibitions.

In the present Exhibition the crudities and vagaries of the first one are absent. The designs are mostly quiet and dignified, the workmanship excellent. The designer of eighteen years ago has either mastered the technicalities of his craft and has become a skilled workman, or else, realising his limitations, is now content to leave the carrying

OAK WARDROBE INLAID WITH EBONY
AND BOXWOOD CHEQUERS.
DESIGNED BY AMBROSE HEAL, JUN.,
AND MADE BY HEAL AND SON.

out of his ideas to others. Tradition is no longer taboo; in fact most of the more successful exhibits show strong evidence of its influence. But tradition is no longer the master of the designer—the "She that must be obeyed"—it is his crutch, on which he leans at will and discards at pleasure.

"MORNING": TEMPERA PANEL FOR A WHITE ROOM. BY HAROLD SPEED.

There is nothing particularly striking in the bigger objects of the Exhibition. Cartoons for stained glass, however fine the designs may be, give but a poor idea of the reality. The simplest furniture pleases most; that in which the designer has obtained his effects by a skilful and reticent use of his material, as in Mr. E. W. Gimson's Sideboard in Elm; Mr. E. I. Minihane's Mahogany Cupboard, etc. Mr. Harold Speed's tempera panel for a white room, "Morning," is, I hope, one of a series; if so, the effect should be very striking.

The smaller exhibits form the chief attraction in the Grafton Street Galleries. The excellence of these, in both design and craftsmanship, is most remarkable. It is impossible to enumerate all the good work, and it seems invidious to discriminate, but special praise may perhaps be given to the bindings of Mr. Douglas Cockerell and Mr. T. I. Cobden-Sanderson; to Mr. Emery Walker's decorated book "of gardens"—amongst a number of charming ones by other designers; to Miss Florence Kingsford's illuminations; Miss Charlotte Brown's hand-woven curtains; a needle-work panel by Mrs. Walter Cave; Mr. Alexander Fisher's chalice of silver, ivory, and enamel; and to Mr. R. Ll. B. Rathbone's silver pendant and chain. The exhibits from the L.C.C. Central School of Arts and Crafts and other schools in London and the provinces show that good seed is being sown, which is already bearing fruit. The show of architectural photographs is hardly a representative one, but amongst them is Mr. Edward S. Prior and Mr. A. Randall Wells's interesting and striking "Kelling Place, Norfolk," which was published in the February number of this REVIEW.

F. M. SIMPSON.

Current Architecture.

ADDITIONS TO THE LAW SOCIETY'S HALL, CHANCERY LANE, LONDON.—The new buildings have been designed as far as possible to harmonise with the old work. Portland stone has been used for the exterior facings, and the roof is covered with thick green Westmorland slates. The four small figures at the lower windows, representing Truth, Justice, Liberty, and Mercy, were carved by Mr. C. Pibworth.

In the lower hall Medmenham tiles have been used for decorative effect. The luncheon-room is panelled in Austrian oak to a height of 9 ft. with plaster filling above. The strangers' room adjoining is similarly panelled, and has a frieze decorated by Mrs. Gray Hill with paintings of flowers, the general tone being a rich green. The staircase throughout is lined with Portland stone, Hopton Wood stone being used for the steps.

The principal room, known as the common room, on the first floor, is lined with Honduras mahogany to a height of 15 ft., the wood being finished a rich dark colour. Parts of the woodwork round chimneypieces and the large windows are embellished with carvings by Mr. W. Aumonier. The floor is of teak, wax-polished. The pilasters and columns are of Greek cipollino, being made

Photo: E. Dockree.

ADDITIONS TO THE LAW SOCIETY'S HALL, CHANCERY LANE, LONDON.

H. PERCY ADAMS, ARCHITECT.

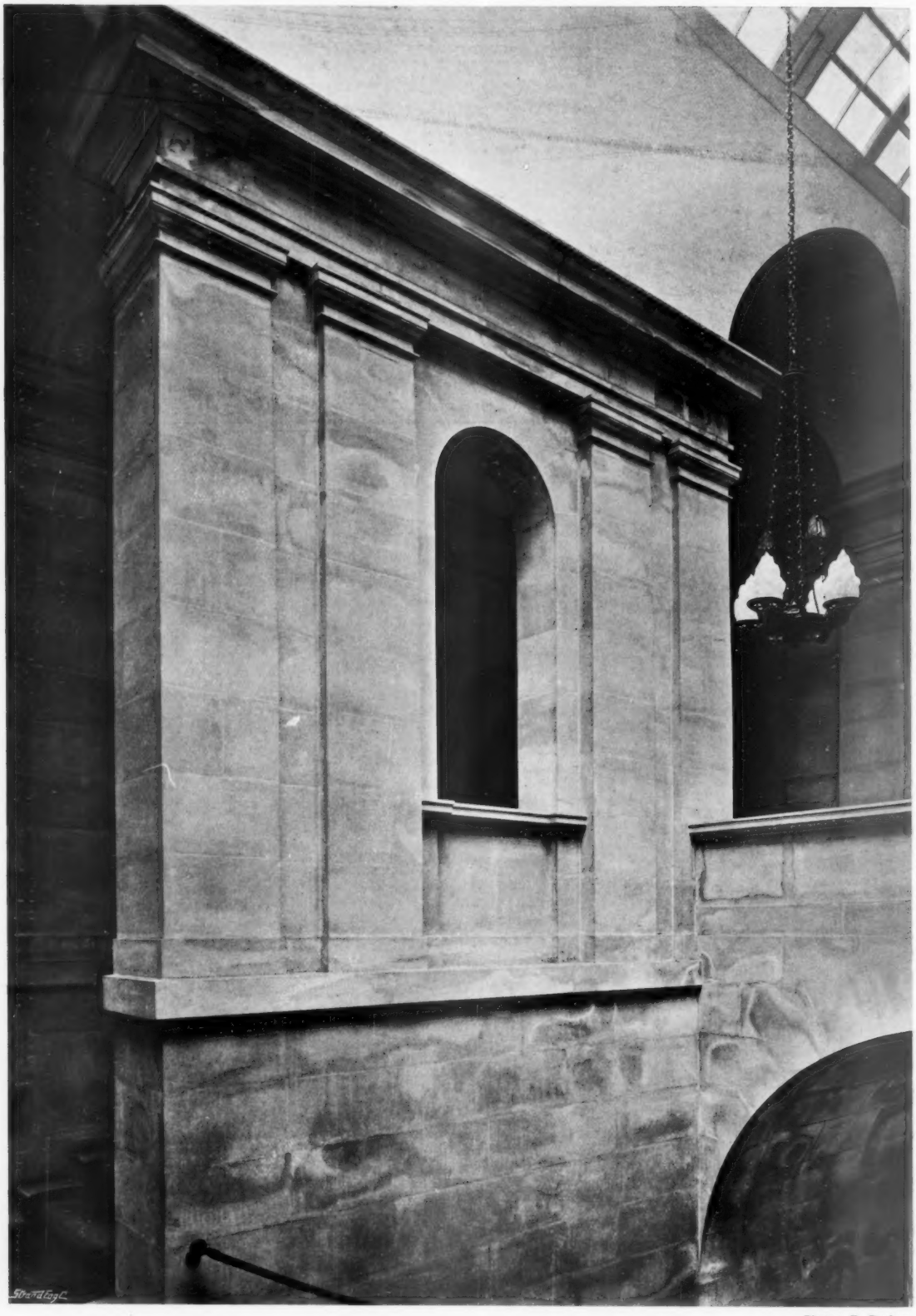
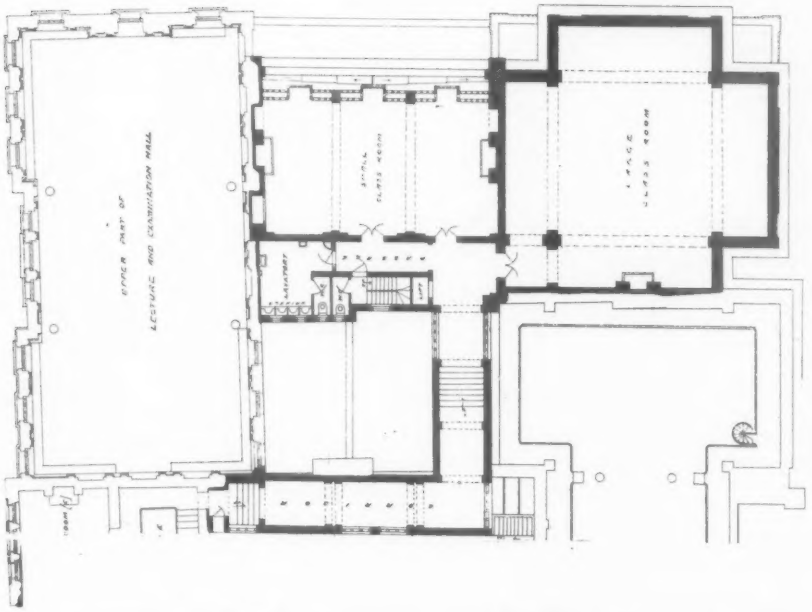
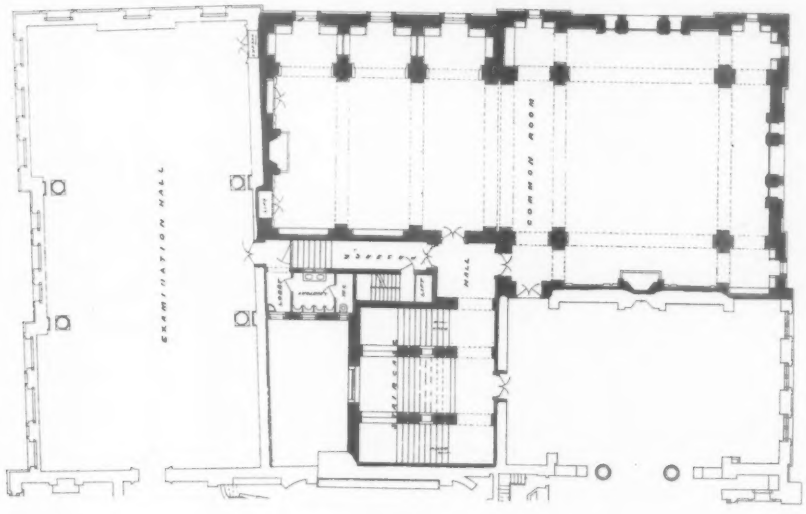


Photo: E. Dockree.

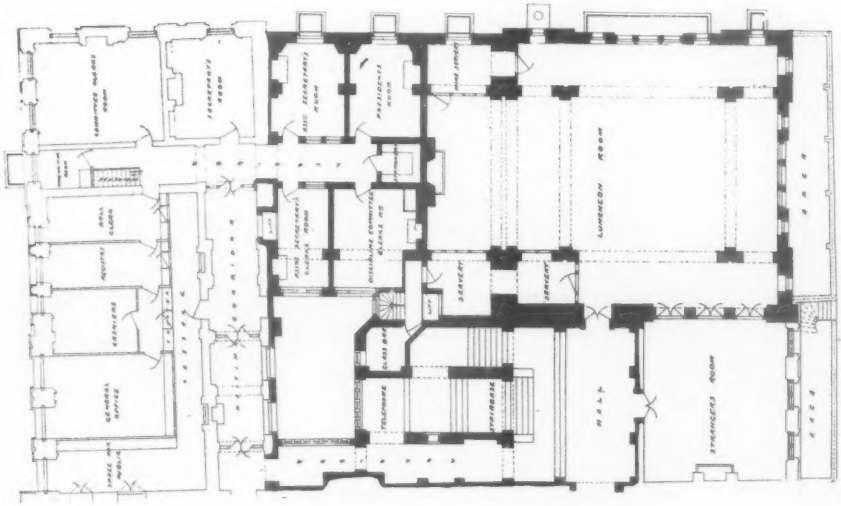
ADDITIONS TO THE LAW SOCIETY'S HALL, CHANCERY LANE, LONDON. THE STAIRCASE.
H. PERCY ADAMS, ARCHITECT.



Second Floor Plan.



First Floor Plan.



Ground Plan.

ADDITIONS TO THE LAW SOCIETY'S HALL, CHANCERY LANE, LONDON.
H. PERCY ADAMS, ARCHITECT.

Photo: E. Dackree.

ADDITIONS TO THE LAW SOCIETY'S HALL, CHANCERY LANE, LONDON. THE STAIRCASE.
H. PERCY ADAMS, ARCHITECT.

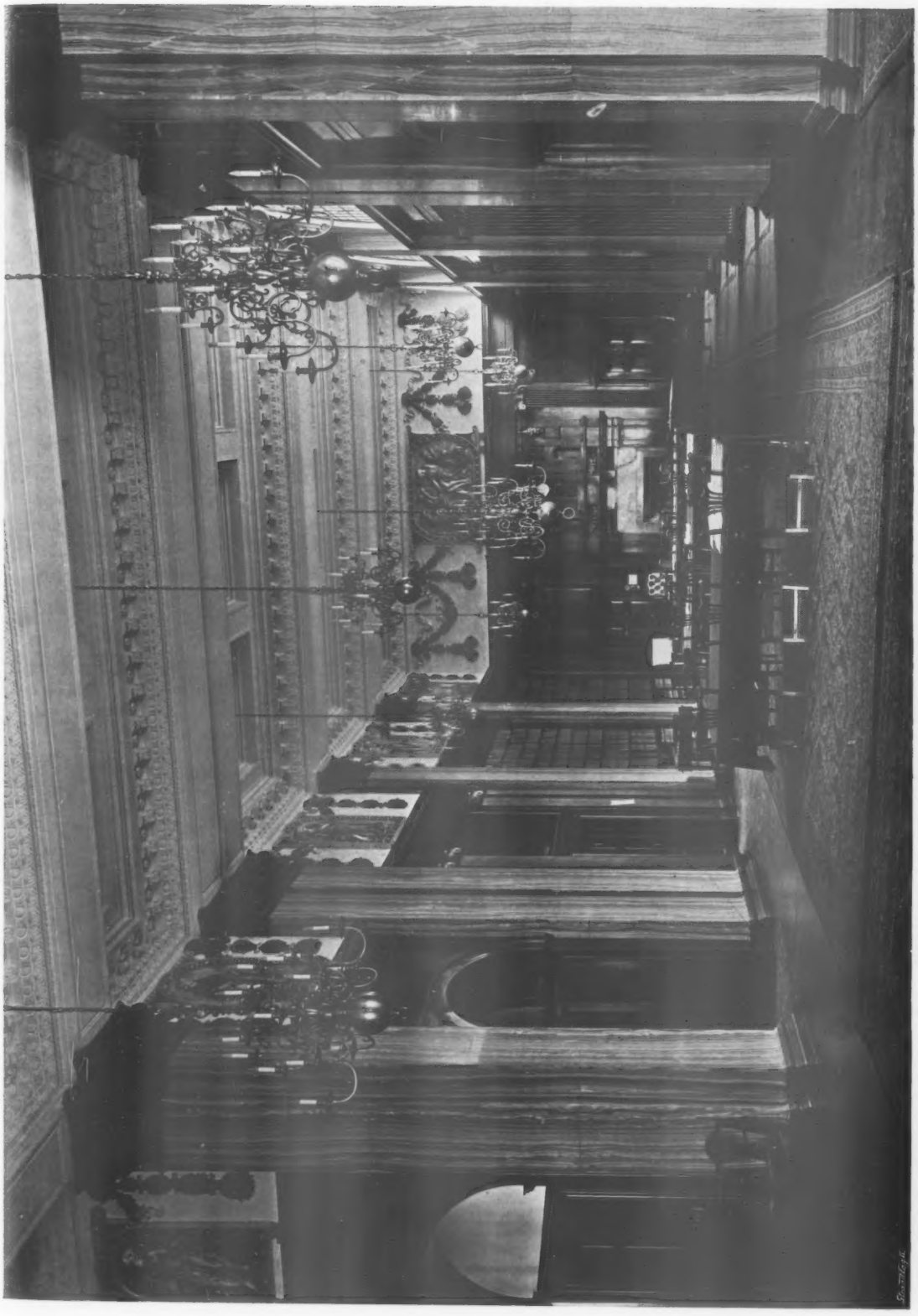


Photo: E. Dockrell.

ADDITIONS TO THE LAW SOCIETY'S HALL, CHANCERY LANE, LONDON. GENERAL VIEW OF THE COMMON ROOM, H. PERCY ADAMS, ARCHITECT.

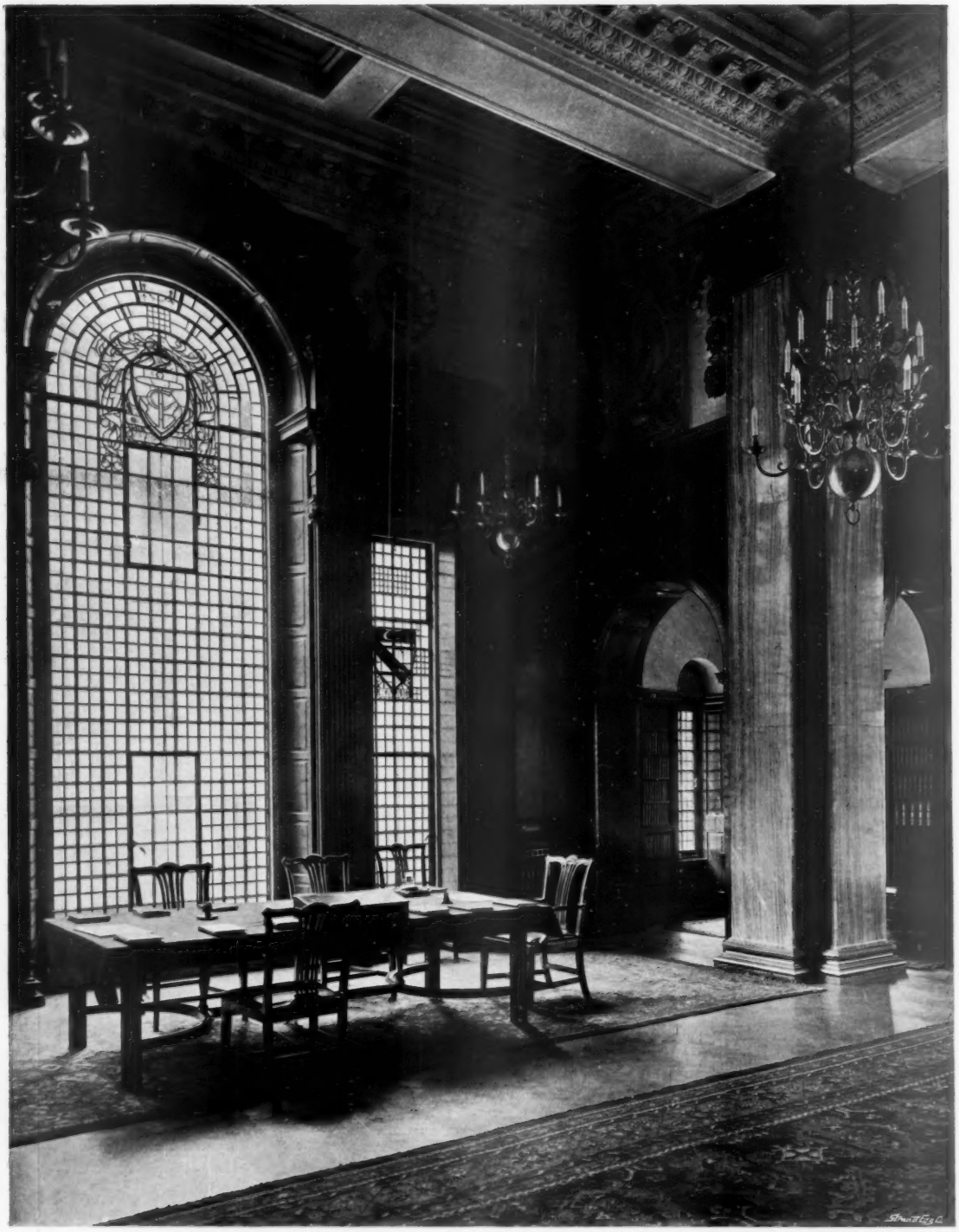


Photo: E. Dockree.

ADDITIONS TO THE LAW SOCIETY'S HALL, CHANCERY LANE, LONDON.
THE NORTH-EAST CORNER OF THE COMMON ROOM.
H. PERCY ADAMS, ARCHITECT.

Photo: E. Dockree.

ADDITIONS TO THE LAW SOCIETY'S HALL, CHANCERY LANE, LONDON.

FIREPLACE IN THE COMMON ROOM.

H. PERCY ADAMS, ARCHITECT.

in three pieces, the veining being well matched. The chimneypieces are finished in vert tinos and cipollino. The marble pilasters are finished with bronze caps and bases. The decorated glass was designed and made by Mr. B. Nelson, the arms of the various Inns of Court being represented, while those of the Law Society appear in the window facing Chancery Lane. The great frieze is composed of a series of thirteen panels representing Justice, Human and Divine. These were designed by Mr. Conrad Dressler, and are fired in clay and enamelled in various colours. The panels are linked together by swags of fruit and leaves. The panel over the fireplace shown in one view represents Human Justice, a female figure holding the scales. A warrior seated opposite leans on the sword of justice. To the right a student pores over the records of the law. Behind Justice is a figure of the Lawgiver, deep in thought. Other figures represent the gaoler holding the prison keys, the prisoner gnashing his teeth, and the retreating figure on the right a disappointed suitor. On either side of the panel and round this part of the hall are eight smaller figures representing Judgment, Truth, Integrity, Prudence, Strength, Wisdom, Freedom, and Knowledge.

As regards the engineering work, electric lighting is used as the illuminant throughout the entire building. In the new wing the vestibule and staircase are lighted by means of standards, brackets, and pendants of a classical design copied from the bronze fittings in the old entrance hall which were designed by Mr. Vulliamy, the architect of the old building. The common room on the first floor is lighted by brass electroliers in the form of old Flemish chandeliers and fitted with imitation candles and electric flame lamps.

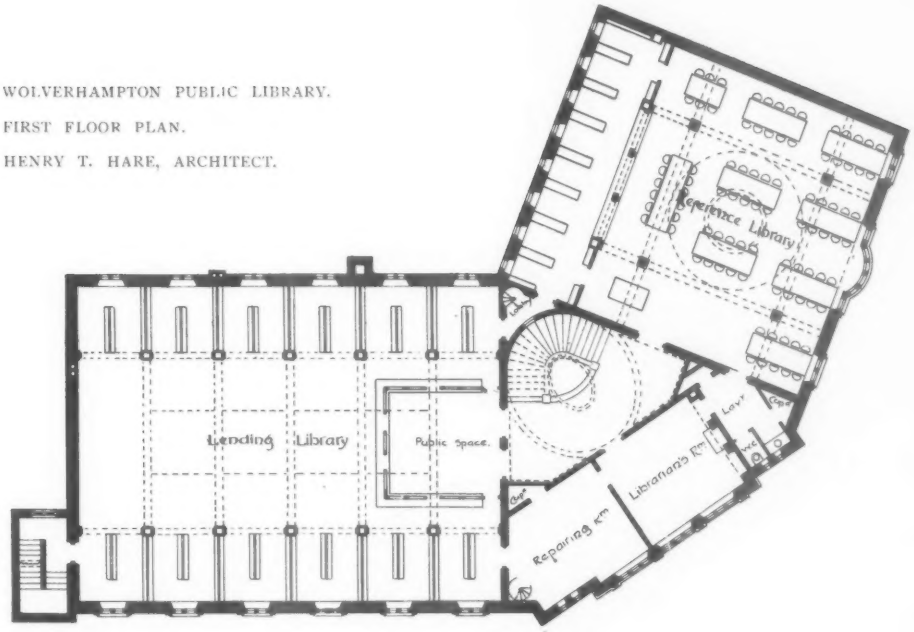
A complete system of electric bells has been installed in the building, and inter-communication telephones have been fitted throughout the offices and library. Inter-communication telephones have also been installed in the caterer's department. Electric fans have been provided for the ventilation of the luncheon, strangers', smoking, and council rooms. There is an electric passenger lift which serves every floor of the building, which is of the type known as the full automatic push button, thus requiring no attendant. There are also two electric service lifts which connect the kitchen with the basement, coffee room, common room, and various other departments. These lifts are of the semi-automatic type and are worked from the kitchen.

Photo: Ars.

WOLVERHAMPTON PUBLIC LIBRARY.

HENRY T. HARF, ARCHITECT.

WOLVERHAMPTON PUBLIC LIBRARY.
FIRST FLOOR PLAN.
HENRY T. HARE, ARCHITECT.



The heating of both the old and new wings of the building is carried out on the low-pressure hot-water heating system.

The steel work and fireproof floors were executed by Messrs. Homan & Rodgers, London; the slates were from the Tilberthwaite quarries, Cumberland; the casements and fittings were supplied by George Wragge, Ltd., Manchester; the grates, etc., were supplied by Thomas Elsley, Ltd., London; while Messrs. Longden & Co., London, furnished the bronze dogs, fire backs, and fenders. The marble was supplied by Messrs. M. & R. Moore, of Pentonville Road, London; the electric lighting was executed by Messrs. Hankinson & Co.; the heating by Messrs. Berry & Co., London; the cooking machinery was supplied by Messrs. James Slater & Co., London; and the general furnishing was carried out by Messrs. Shoolbred. The general contractors were Messrs. Colls & Trollope; the consulting engineers were Messrs. Dolby & Williamson, of 8, Prince's Street, Westminster; and the architect was Mr. H. Percy Adams, of 28, Woburn Place, London.

WOLVERHAMPTON PUBLIC LIBRARY.
GROUND FLOOR PLAN.
HENRY T. HARE, ARCHITECT.

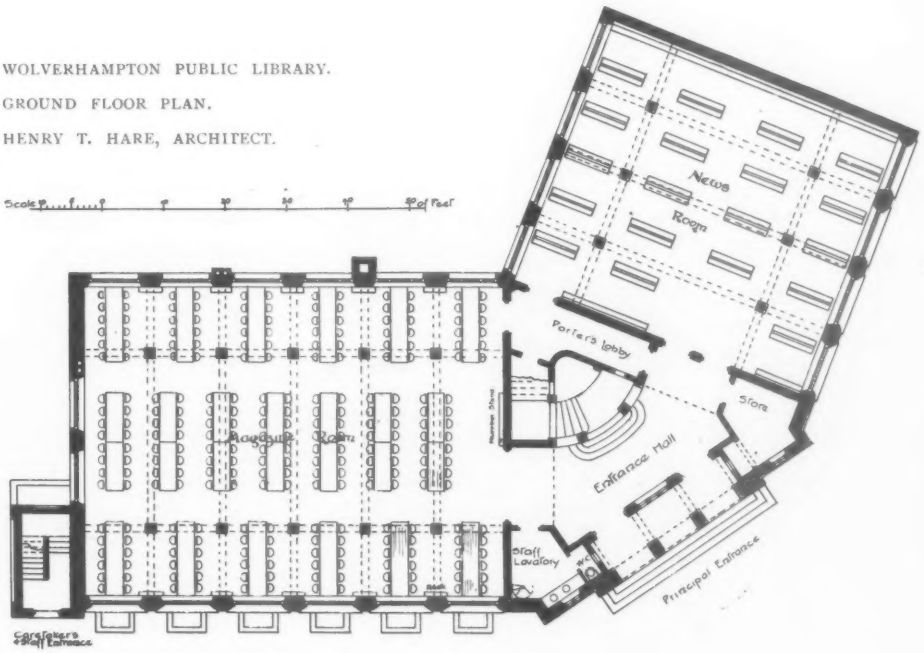


Photo: Ars.

WOLVERHAMPTON PUBLIC LIBRARY. THE REFERENCE LIBRARY.
HENRY T. HARE, ARCHITECT.

Photo: Ais.

WOLVERHAMPTON PUBLIC LIBRARY. THE STAIRCASE.

HENRY T. HARE, ARCHITECT.

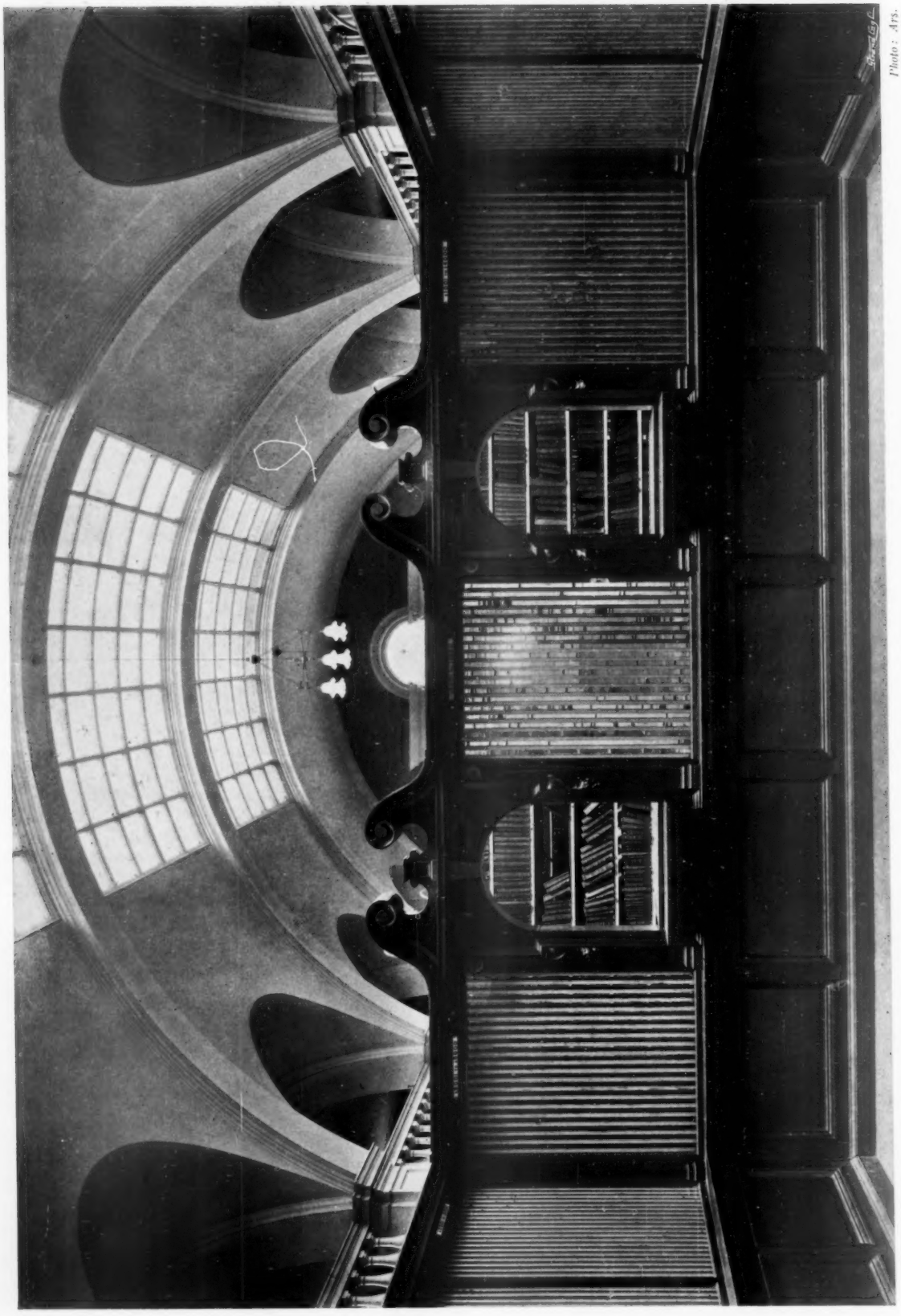


Photo: Ars.

WOLVERHAMPTON PUBLIC LIBRARY. BOOK INDICATORS IN LENDING LIBRARY.

HENRY T. HARE, ARCHITECT.

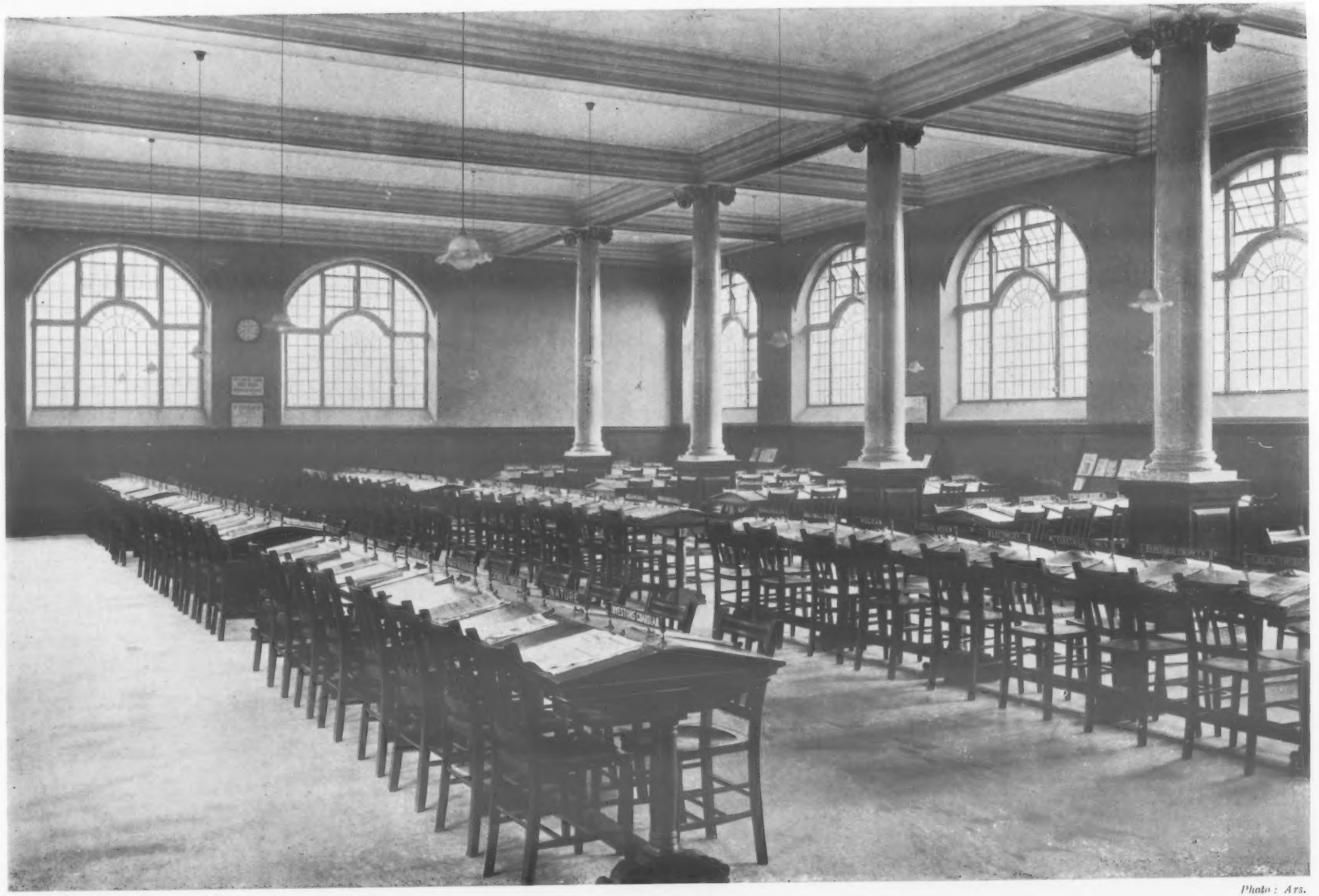


Photo : Ars.

WOLVERHAMPTON PUBLIC LIBRARY. MAGAZINE ROOM.

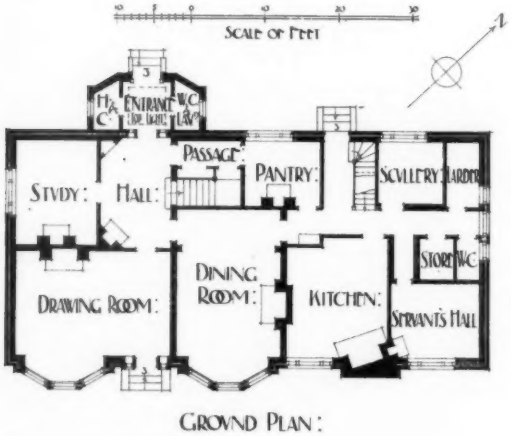
HENRY T. HARE, ARCHITECT.

Photo: Ars.

STABLES FOR HOUSE AT KENILWORTH.

H. M. FLETCHER, ARCHITECT.

WOLVERHAMPTON PUBLIC LIBRARY.—This building is faced with red bricks with yellow terra-cotta dressings, and the roofs are covered with red tiles. The floors, etc., are of fire-resisting construction. The staircase is of polished Hopton Wood stone. The joinery in the principal rooms is of wainscot. The general contractors were Messrs. Willcock & Co., of Wolverhampton. Mr. W. Aumonier, of London, executed the carving; Messrs. Doulton, London, supplied the terra-cotta; Messrs. W. H. Lindsay & Co., London, executed the ferro-concrete, steel work, and fire-resisting construction; Messrs. Hope & Sons, Birmingham, supplied the casements and fittings; and Messrs. Starkie Gardner & Co., London, the gates, railings, etc. The Grahtryx Engineering Co. carried out the heating and ventilating; and the District Electrical Co., Wolverhampton, executed the electric wiring. The general furnishing is by Messrs. Hewetson, London. Mr. Henry T. Hare, of 13, Hart Street, Bloomsbury, is the architect.



GROUND PLAN.

HOUSE AT KENILWORTH.

H. M. FLETCHER, ARCHITECT.

HOUSE AND STABLES AT KENILWORTH.—These were built some years ago in Fieldgate Lane, Kenilworth. The house is faced with hand-made red Woodville bricks, while the plinth, string-course, and quoins are of dark mottled blue Staffordshire, and the window-dressings and the angles of the bays are of orange rubbers. It may be noted that, being blue, the Staffordshire bricks,

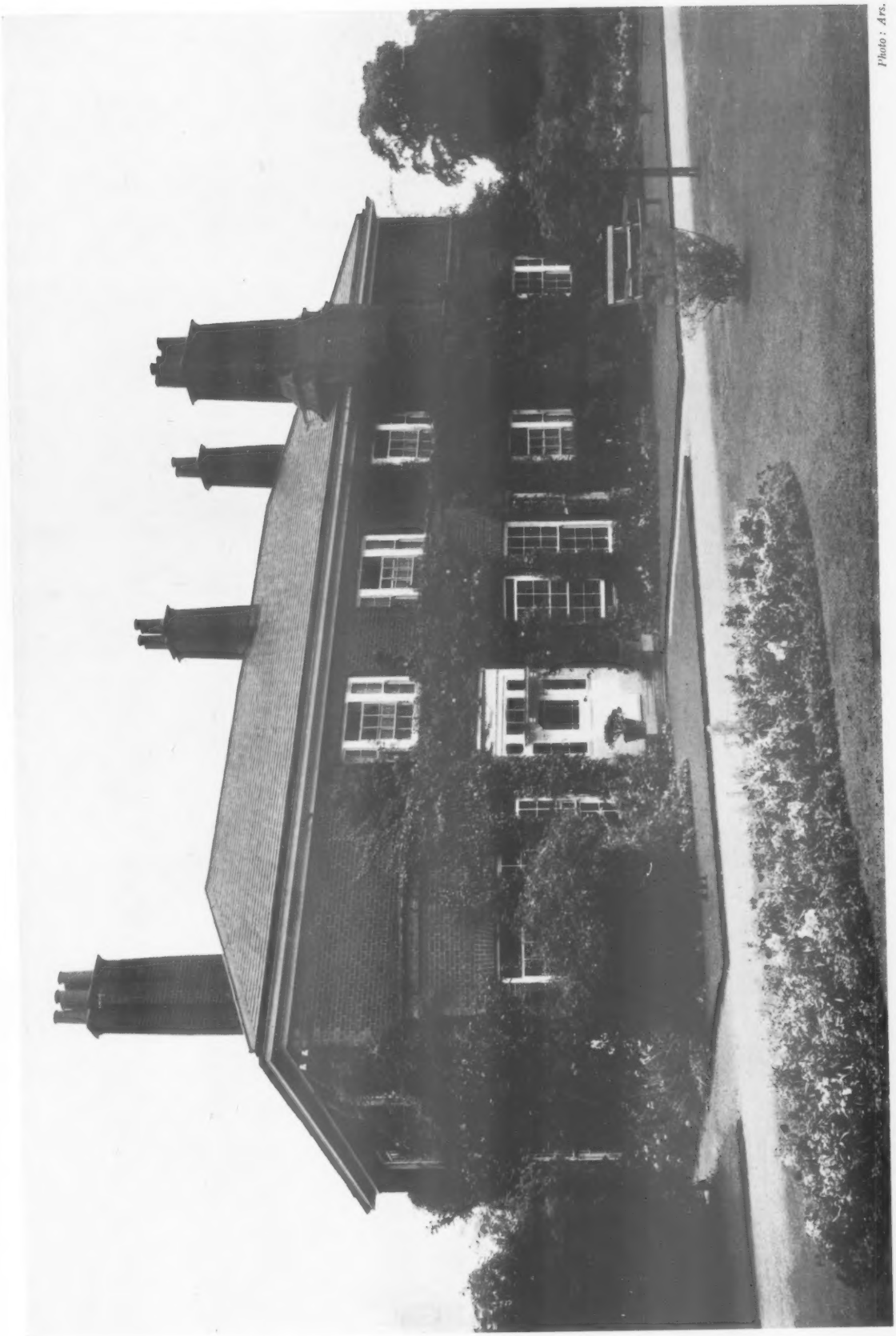


Photo : Ars.

HOUSE AT KENILWORTH. H. M. FLETCHER, ARCHITECT.

although considerably darker than the rest, are unavoidably rendered as lighter in the photograph. The roof is covered with green Whitland Abbey slates. The stables were built of local bricks, which, being of the insipid salmon-pink colour prevalent in the Midlands, it was found advisable to whitewash. The roofs are covered with Bedfordshire tiles, excepting the flat portion of the loft mansard, where pantiles are used. The contractors for the house were Messrs. E. Smith & Son, of Kenilworth; for the stables, Mr. Haywood, of Coventry. The architect was Mr. H. M. Fletcher, of 10, Lincoln's Inn Fields, London.

A Sketch of Irish Ecclesiastical Architecture.

V.—EARLY IRISH STONE-CARVING. PART II.

After our sketch of Irish ornament in general, too brief to do justice to its excellence and variety, we may now look more closely at some of the grave-slabs and High Crosses on which it is exhibited.

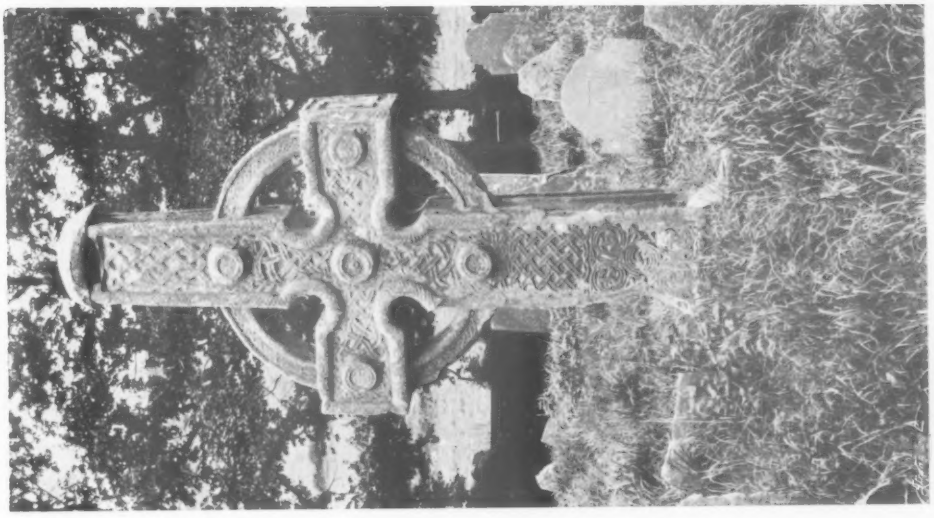
These early grave-slabs are, after all the waste due to time, vandalism, and family affection, still to be found in various parts of Ireland, by far the largest collection being at Clonmacnoise. In the case of a considerable number, the names which appear on them are also found in the Irish Annals, though the usual absence on the stones of anything more definite than the single name often makes the identification uncertain. Among those which are practically or absolutely fixed is one at Tullylease with a Latin inscription (which in Ireland is very unusual) asking a prayer for Berechtuir, a Saint who, the Annals tell us, died A.D. 839. It has on it an unusual kind of cross, Greek and Latin combined; arms of equal length are terminated with incised lines curling outwards in spirals, but the lower arm is stilted on an additional limb, similarly terminated, which reaches to the foot of the oblong slab.[30] Most of the surface of the cross is decorated with key-patterns, incised, but a circle at the intersection has round the inside of it a ring of interlaced work in relief; in the spaces between the arms are circles filled with a sort of combination of spiral and key ornament.[31] Again, at Clonmacnoise there is (or was)[32] a stone to Suibine, son of Maelumha, who died in 892, and whose death is mentioned at or about that year, not only by the Irish Annalists, but in the *Annales Cambriæ*, by Florence of Worcester, and in one of the Saxon Chronicles. He was "Anchorite and Scribe of Cluain-mic-Nois," and the Old English Chronicler calls him "the best teacher that there was among the Scots" (*i.e.* Irish). His grave-stone was more or less worthy of his fame, having on it a cross with rather elaborate ornamentation, bearing a general but not exact resemblance to those of Gillaciarain and Maelmichil: these are of a kind which was common in the tenth and eleventh centuries. The grave-slab of Aigide, at Durrow, bearing an ornamented cross in shape more like the ordinary type of the High Crosses, may probably belong to the tenth century, while Becgan's grave-stone, preserved in Clonfert Cathedral, is no doubt of later date than any of those mentioned. These slabs seldom show any animal forms; but that of Oidacan at Fuerty, Doorass, has a fish cut on it—probably the very early Christian symbol, which at Rome had been almost or altogether disused centuries before—and one or two snakes or monsters occur.

The High Crosses carved in relief are no doubt the successors of the slabs with crosses incised on them, and of the rude, simple crosses found on the Skelligs, in the churchyard at Kilmalkedar, and elsewhere. Crosses of wood or stone, or stones with crosses cut upon them, were, as is natural, set up in Ireland (and elsewhere) from very early times for many different reasons. In St. Columba's lifetime and shortly afterwards crosses, perhaps of wood, were erected on Iona in the places where events occurred, to commemorate them. Or they might be set up to commemorate persons, like the seventh-century cross at Bewcastle, Cumberland, and the late cross of the MacKinnons, on Iona; such crosses do not at all necessarily imply that those whose names they bear were buried beneath them. Several of different patterns remain near Glendalough, which probably mark the Pilgrims' Roads to the holy site. On Iona, Maclean's Cross stands upon the old road leading from the principal landing-place and the Nunnery to the Cathedral, and there was a 'Cairn of the Three Crosses' at Clonmacnoise by the causeway connecting the Nunnery with the other churches. Around Ripon eight crosses showed the outer limits of the Sanctuary. In France they were used to mark boundaries of church property. And there are in Ireland many instances of churchyard crosses standing at some short distance outside the church or churches, and marking the consecrated ground—they were often perhaps four in number. Their arrangement is as a rule difficult to trace, owing to some of the crosses

[30] A somewhat similar compromise between the Greek and Latin cross is found in Scotland; for instance, on stones which were at Skinnet, near Thurso, and at Ulbster, near Wick.

[31] The simpler grave-stone of Ferdamnach (illustrated) may probably belong to an abbot of Clonmacnoise who died A.D. 872.

[32] I could not find it there, but there is a drawing of it in Miss Stokes's *Christian Inscriptions in the Irish Language*.



SOUTH CROSS, KILKLISPEEN.

CROSS AT DURROW, NEAR TULLAMORE.

being lost or their position shifted.[33] However, Dr. Petrie, writing in 1821 of St. Kieran's, on Aran Mor, says that "at a little distance from the east and west ends of the church there is an upright cut stone, five or six feet high, on two sides of which a cross is sculptured; and a similar one may be seen in the cemetery, which is some hundred yards distant."[34] At Gartan, Co. Donegal, the birthplace of St. Columba, there are stone crosses of the rudest kind north and south of the graveyard, and there is some record of a third cross. In a plan of Clonmacnoise, dated 1738,[35] four crosses are shown; in the churchyard of Kilkieran near Carrick-on-Suir three crosses remain, probably in their old position around the little church; there are three crosses in the churchyard at Monasterboice; and other more or less obscure indications of the custom elsewhere, as in Reefeart churchyard, Glendalough.[36] Most of the famous High Crosses of Ireland appear to be of this character; they have no doubt superseded stones with crosses cut on them or simple crosses unadorned. To complete one cross covered with carving, such as those at Clonmacnoise and Monasterboice and Kilklispeen, was a great work, often perhaps enough for one generation. There is an interesting specimen of an unfinished cross in the churchyard at Kells; the plain 'Celtic' crosses at Kilkieran and near Glendalough Cathedral may also be uncompleted; and we sometimes find that, where two or more remain in the same churchyard, they are, as at Kilkieran and Clonmacnoise, markedly different. It is not unnatural that some of these churchyard crosses should have been specially dedicated to Saints, like the Cross *Patricii et Columbe* at Kells (and St. Martin's Cross at Iona), or should commemorate the names of men by whom or in whose honour they were erected (thus discharging two functions at once), as the larger cross at Clonmacnoise on one side of its base asks "A prayer for Fland, son of Maelsechlaind," and on the other gives the name of "Colman, who made this cross for the king Fland"—the names fix the date to the early years of the tenth century, with which date the armour of the soldiers guarding the Sepulchre is thoroughly consistent.[37] So, too, the south-eastern cross at Monasterboice asks "A prayer for Muiredach, by whom this cross was made"; he was probably an abbot who died in 924, though there was another there of the same name who died eighty years earlier. The great cross at Tuam, of which all that remains is now set up in the market-place, as well as the part of another preserved in the cathedral there, have inscriptions similar to that at Clonmacnoise, fixing them to dates in the twelfth century; the one now in the cathedral also asks a prayer for the artizan who made it.

CROSS FROM CHURCHYARD AND GRAVE-SLAB, INISCEALTRA.

The elaboration of the Irish High Crosses may have been partly at least inspired by the similar examples in northern England. The Irish must have known of such crosses as that at Bewcastle, which, in spite of the exceptional excellence of its figure-carving, must, from the year mentioned and the combination of names inscribed on it, date from about A.D. 670. The Ruthwell Cross must be of some not much later date, and these had many successors in the North. The cross found at Hexham, which is almost certainly that of Acca, must have been set up soon after 740, when he died.[38] This is very much earlier than any carved High Cross existing in Ireland, whose date is fixed. But the earliest of these Northumbrian crosses is only a few years later than the Synod of Whitby (A.D. 664). Until then the church in Northumbria had been guided by Irishmen from Iona, and many Englishmen (both about that time and later) went to Ireland for the excellent and free education which was to be got there. Thus the general conception of these northern crosses may probably have been suggested by the

[33] Also, particularly where the churchyard crosses were small and simple, through the possibility of confusion with crosses set up on graves.

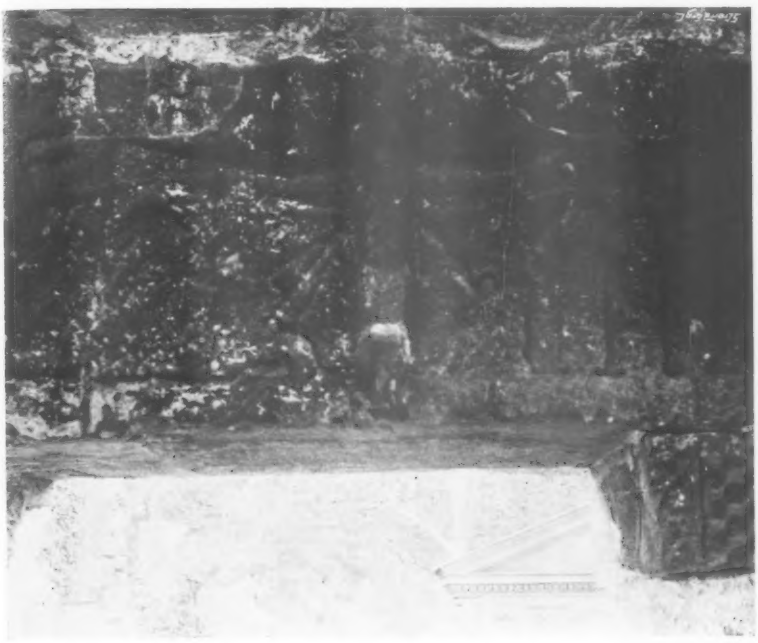
[34] Quoted in *Notes on Irish Architecture*, I. p. 121. The cross at Killamery is in the graveyard, some little distance from what remains of an old church.

[35] In Ware's *Works Concerning Ireland*, ed. by Harris; from their position (if this was the original one) they seem like relics of a larger number.

[36] See illustration, Article III., p. 123.

[37] For this information I am indebted to Mr. Guy F. Laking, F.S.A., Keeper of the King's Armoury.

[38] There is an interesting account of these northern crosses, showing the probable source of their art, in THE ARCHITECTURAL REVIEW of July, 1902. See also *The Northern Counties' Magazine*, Oct. 1900, and *A Catalogue of the Sculptured and Inscribed Stones in the Cathedral Library, Durham.*



CARVING OVER WEST DOORWAY, MAGHERA, COUNTY LONDONDERRY.

GRAVE-SLAB OF AIGIDE, DURROW.. "OR DO AIGIDIU."

GRAVE-STONE OF BECGÁN, CLONFERT.

SOUTH-EAST CROSS, MONASTERBOICE.

WEST CROSS, MONASTERBOICE.

simpler crosses, whether of wood or of stone, in Ireland or Iona; so that in this case if England taught Ireland it was only repaying a debt with interest. The great crosses belonging to the North of England are not usually of the shape which is so common, though not universal, in the carved crosses of Ireland. There is a cross without the ring, very Northumbrian in form, preserved at Glendalough, and another somewhat similar at Iniscealtra.

Whatever may be the exact stages by which the High Cross was developed, and the occasions on which each particular one was erected, its 'final cause' and general motive is to be a monument of triumphant Christianity—a "sign of victory," as the Bewcastle Cross calls itself; τοῦτο νικᾷ, as the unknown Syrian painter wrote of the sacred monogram. To begin with, in the best examples the shape of it is made as beautiful as the artist could make it—the cutting away of the arms at the intersection, which gives it lightness; the way in which the line of these, or of the circle containing them, is broken by round projections producing somewhat the effect of cusping; the top formed like the steep roof of Irish buildings, sometimes with finials, or more rarely, as at Kilklispeen and Kilkieran, the round cap,[39] all of these are thoroughly good and effective art; this is brought out clearly by the obvious inferiority of those crosses where these points are absent: and such instances as those at Kilklispeen and Kilkieran and Killamery (or even the less ambitious cross from the churchyard at Iniscealtra), where there is little figure-carving, or none at all, to interpret or drive home the lesson, but (chiefly or solely) beauty of form and ornament, thoroughly carry out the main idea. In fact, some will be inclined to think that (especially considering the imperfection of Irish figure-sculpture)

CROSS MARKING PILGRIMS' ROAD, GLENDALOUGH, COUNTY WICKLOW.

CROSS AT CASHEL—FIGURE OF CHRIST CLOTHED.

these are the most completely successful; they seem to represent fully, so far as stone, worked like jewellery, will allow, the thought of those lines from Cynewulf's "Dream of the Rood" (other extracts from which[40] are engraved in Runes on the Ruthwell Cross):—

"I saw the tree of glory shine in beauty, glorious with hangings and decked with gold; gems had covered with glory the forest tree."

But in many of the Irish examples, while more or less room is left for decoration, the general idea is further enforced in detail by figure-sculpture. To begin with, the Church had long since lost its reluctance to depict the Crucifixion—or rather to suggest it, for the realistic representations of it are of still later date. Upon the cross-arms then on one side usually appears a large figure of our Lord crucified, with the two soldiers below holding the spear and sponge. Upon the lower limb (on the cross at Durrow and the larger cross at Clonmacnoise) are, in three panels, the mocking and the arrest of Christ and the soldiers guarding the sepulchre. (The scene of Pilate washing his hands also sometimes occurs.) On the other side is the reverse of the picture—Christ in Glory—which, on the south-eastern cross at Monasterboice, is elaborated into the Day of Judgment. To these are added various scenes, chiefly 'types' from the Old Testament illustrating the main subject—such as the Sacrifice of Isaac; the Fall of Man; Daniel in the Lions' Den, the Three Children, David (or Samson) killing the Lion, David and Goliath (as types of Christ's victory, or of the Resurrection); David playing on the Harp (as the Prophet of his Descendant); besides the Agnus Dei, the Loaves and Fishes (probably emblematical of the Eucharist), Christ standing between St. Peter and St. Paul; occasionally local church history and stories of Saints are introduced, such as (at Moone Abbey and elsewhere) how "Paul and Antony, the hermits, broke the loaf in the wilderness"—as the

[39] These crosses retain the unusually high top which is found upon the simple crosses on the Skelligs and at Kilmalkedar; this is exaggerated in the north-eastern cross, of very exceptional shape, at Kilkieran. Kilkieran, Kilklispeen, and Killamery are all near Carrick-on-Suir.

[40] Or from an earlier version of the poem.

NORTH CROSS, KILKLISPEEN.

NORTH-WEST CROSS, KILKIERAN.

CROSS SOUTH OF CHURCHYARD, GARTAN, COUNTY DONEGAL.

PLAIN CROSS, KILMALKEDAR.

Ruthwell Cross says—and scenes which have not so far been interpreted, at least with certainty. There are also representations (particularly on the bases) of hunting-scenes, and of animals, real or fabulous, and birds to which, in some cases at least, allegorical interpretations were attached.

The main idea is unmistakable, though the form of its expression varies, and that not only in the subordinate subjects. Thus at Kells the complete cross which stands in the churchyard [41] has upon one side Christ in Glory, with the Agnus Dei in a circle above and the Crucifixion on the shaft below. On the other side is Daniel and the Lions (just below the intersection of the arms), and this subject occupies a similar position upon the cross now in the market-place there. In contrast to these earlier crosses, the great cross at Tuam (which in its perfect state must have been quite thirty feet high), while it has our Lord (crowned) crucified upon the arms on one side, has a Bishop—probably St. Jarlath, the founder of Tuam as an ecclesiastical establishment—corresponding upon the other. The rest of it (except the raised figures on the base) is ornamented almost wholly with interlaced work, which was now driving out other forms of decoration, particularly the spiral. This cross, even if it were not dated by its inscription, obviously belongs to a later time. The curiously shaped (and much injured) cross at Cashel, the arms of which were supported from the base, also has one side occupied by a figure in a chasuble, probably intended for St. Patrick. But as regards the earlier crosses which have been described in outline, though there is great variety, so that each cross is more or less a study in itself, yet in all of these that I know the main idea seems obviously to have been kept clearly before the designer's mind.

As to the carving of the figures, it must be remembered that most of these crosses are of sandstone; thus, particularly in the softer varieties of this material, something must be allowed for loss through the weather to which these monuments have been exposed, often for something like a thousand years. Yet at Bewcastle and at Ruthwell the figures of Christ retain much majesty and beauty, and the smaller (south-eastern) cross at Monasterboice has obviously lost little by wear. It may then fairly be judged that the figure-sculpture of these crosses never rose above mediocrity; while sometimes, as at Moone Abbey and Castledermot (in part probably owing to the perverseness of the granite used) it sinks to grotesqueness. But, since the object was rather to suggest the subjects than to depict them realistically, this was a matter of less moment. The want of art in their representation (which has plenty of more or less contemporary parallels in England and abroad) did not prevent them from being—like the "Cross of the Scriptures" at Clonmacnoise—epitomes of the Christian religion.

As to the probable sources from which the representations were, directly or indirectly, derived, mere suggestions only can here be given. In the usual Irish representation of the Crucifixion the soldiers bearing the sponge and spear appear together, corresponding to each other on the right and left sides—before our Lord's death, showing clearly that no realistic picture is intended; St. Mary and St. John are absent, while angels are often placed on each side of Christ's head.[42] This is almost exactly like an ivory plaque of Italian work belonging to the tenth century, a copy of which is in the South Kensington Museum. Another (Lombardic) ivory shows a somewhat less close resemblance, as does also a picture in a Syriac MS. of A.D. 586. Our Lord in Glory holding the cross and sceptre bears a general resemblance to the picture of St. Luke [43] in St. Chad's Gospels. The arrest of Christ (as on the larger cross at Clonmacnoise) is a good deal like the picture of the same scene in the Book of Kells; it also resembles one in the Gospels (of a date before 850) preserved at Corpus Christi College, Cambridge. And these seem to have their prototypes in the representations of this scene, or of the arrest of St. Peter or of St. Paul (which is a similar composition), upon sarcophagi at Rome or in Southern France. The representation of Daniel between two lions takes us back, through the sarcophagi, to the early pictures in the Catacombs; there are instances of this scene (given by Le Blant) on a late sarcophagus, as well as on two Merovingian brooches, which still more nearly approach one of the Irish types.

Again, on two sarcophagi the ram in the Sacrifice of Isaac is carved standing on a ledge of rock above, as it does on Irish crosses—with the rock omitted. Many, too, of the Irish figures are 'squat,' and with large heads, as is so frequently the case in late Roman art, including the carving on sarcophagi. A large number of the subjects commonly represented on the Irish crosses are commonly found also on sarcophagi, though these constantly bear subjects which the Irish did not represent, such as Jonah, Moses striking the Rock, and the Raising of Lazarus. And the general treatment of the scenes, with only two or three figures in them as a rule, is similar. On the whole one cannot help thinking it probable that the Irish workman, or his teacher, had seen such sarcophagi in France or in Italy,[44] even though the resemblance is not complete—it is of course subject to influence from other representations of such subjects, as well as to variation by the individual artist. The Fall—a tree with a serpent coiled round it and Adam and Eve standing on each side—is, in its usual treatment, practically invariable in Christian art from the first. The form in which the Three Children are depicted on certain crosses to some extent resembles that on some early Christian lamps in the British Museum, while some of the early

[41] See illustration, Article IV., part 2.

[42] Reminding one somewhat of the angels belonging to the lost Rood at Bradford-on-Avon. On the south-eastern cross at Monasterboice and the unfinished cross at Kells they hold up our Lord's head.

[43] It is, however, possible that this is intended for our Lord, as represented in St. Luke's Gospel.

[44] The intercourse of the Irish with those parts, by pilgrimage, etc., would at this time be considerable. The Byzantine "Painter's Guide" is similar in some subjects, but in many quite unlike.

CROSS IN GRAVEYARD, KILLAMERY.

UPRIGHT STONE WITH CROSS, FAHAN CHURCHYARD, COUNTY DONEGAL.

SOUTH-EAST CROSS, KILKIERAN.

NORTH-EAST CROSS, KILKIERAN.

GRAVE-SLABS, CLONMACNOISE.
"OR DO MAELMHICHIL." "$\overline{\text{OR}}$ COMGAN" "OROIT AR FERDAMNACH." "$\overline{\text{OR}}$ DO THUATHAL."

Christian or Byzantine rings might, one would think, have helped to make the Irish artist content with a rough indication of his subject.

It is of course impossible here even to attempt to follow out the precise relationship of the types of cross found in Cornwall, Wales, and the Isle of Man, and in the larger part of Scotland, to the Irish crosses. Those at Iona are most closely connected with these, the island having been for so long almost or altogether a part of Ireland.

Upon Irish buildings there is but little ornament to be found which bears any near resemblance to the carving upon the crosses just described. There are, indeed, some few pieces of carving, such as an incised knot and a ship in relief upon the door-jamb of the Round Tower at Roscrea, and a little interlaced work occupying a similar position in a church on the Mullet, Co. Mayo, which seem to stand apart from Irish Romanesque architecture; but these bear no close resemblance to the work upon the crosses; they do not show signs of having been executed by the same artists or at the same time. Much the same may be said of the ornamentation in Irish Romanesque churches; there are indeed resemblances, but they are in minor details, pointing rather to continuity in artistic ideas than to contemporary work: to this question we shall have to return. Something more, however, should here be said of the very interesting doorway at Maghera, Co. Londonderry. It is semicircular within, but square-headed outside, and in that part elaborately carved, while in general it stands quite apart from Romanesque work. It is much ruined, and a tower has been built round it having no western opening; thus it is extremely difficult to photograph. Above the lintel, framed by the outer 'order' of the doorway, is a Crucifixion resembling the ordinary Irish type, but adapted to the breadth of the surface to be covered; it shows the spear and sponge-bearers, but it has four angels above the unusually long arms of the cross, and the Apostles beneath, as on a strange engraved gem in the British Museum. Below this, on the western face of an inner door-jamb, is a chequer-pattern. This is, of course, found in Norman work, but it is a very obvious form of decoration, occurring, for instance, on a pottery bowl (in the British Museum) of the time of Constantine, as well as on the Bewcastle Cross. On this south side of the doorway the outer door-jamb has upon its western face a foliage pattern slightly interlacing and running in spirals; and on its northern face decoration also mainly consisting of spirals, but flatter, and suggesting leather-work; it is a good deal like the end of the leather case of St. Moedoc's shrine in the Museum of the Royal Irish Academy; it also resembles some of the carving on the sides of the doorway at Clonfert. Upon this face there is also a bird carved, and at the top the figure of an ecclesiastic wearing the pointed Gallican cap, or *baradh*.[45] The opposite side of the doorway shows similar, but not identical carving. The church to which the doorway is attached has been rebuilt or greatly altered at a much later time, perhaps when the tower was erected.

ARTHUR C. CHAMPNEYS.

[In this article I am indebted to the kindness of Mr. C. H. Read, F.S.A., and Dr. G. F. Warner, F.S.A., of the British Museum, particularly for help towards dating approximately the gravestones which I had photographed.

[The rest of the illustrations are from photographs taken by the author, developed and printed by Messrs. Seaman, Ilkeston.]

[45] This is also shown on a curious Transitional capital belonging to a church at Carrick on Suir.