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COMPRISING—

A SUMMARY OF

ENGLISH MEDIÆVAL ARCHITECTURE.

BY EDWARD S. PRIOR, M.A., F.S.A., F.R.I.B.A.

With Numerous Illustrations.

A SUMMARY OF

EARLY RENAISSANCE ARCHITECTURE IN ENGLAND.

BY J. A. GOTCH, F.R.I.B.A., F.S.A.

With Numerous Illustrations.

A SUMMARY OF

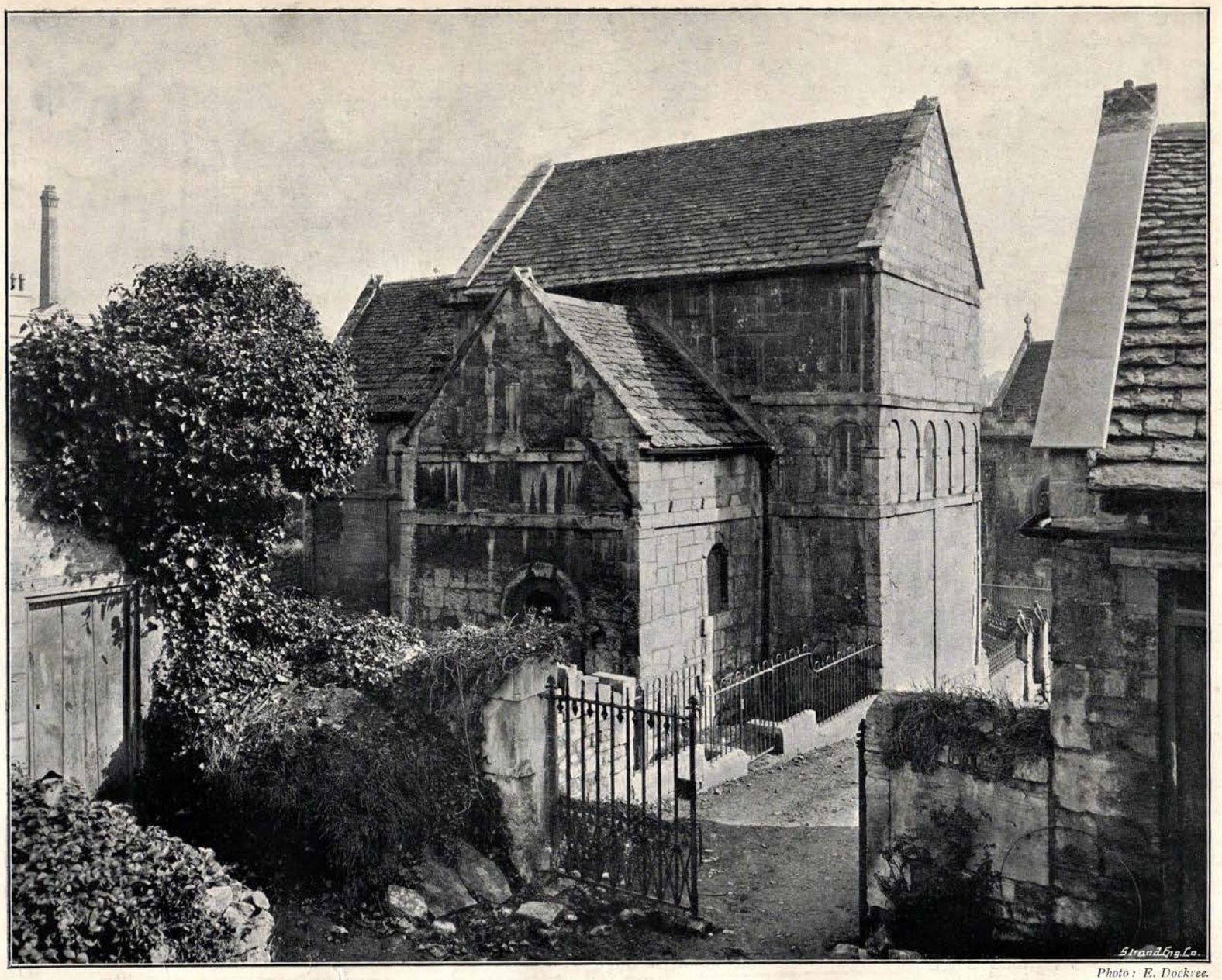
LATER RENAISSANCE ARCHITECTURE IN ENGLAND.

BY MERVYN E. MACARTNEY, B.A., F.R.I.B.A.

With Numerous Illustrations.

ILLUSTRATIONS OF WORK BY LIVING ARCHITECTS.

THE OFFICIAL CATALOGUE OF THE EXHIBITION.



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THE SAXON CHAPEL OF ST. LAURENCE, BRADFORD-ON-AVON.

A Summary of English Mediæval Architecture.

THERE is of Roman building in the British Isles nothing left above ground of importance beside the architectural remains in France, West Germany, or Spain; on the other hand we may be envied for our record of VIIth to Xth century art shown in our Anglian and Viking (Keltic) crosses, many of them elaborately sculptured, of which some hundred remain in the north and west of England, as also in Wales, South Scotland, and Ireland. There is, too, a not inconsiderable amount of church architecture in the British Isles to be confidently dated before 1050, but this in no case makes the body of any large church, and its interest is more archæological than architectural.

ANGLO-NORMAN ROMANESQUE, 1050-1160.

Upon the Conquest of England, however, the style of Anglo-Norman architecture becomes of moment in the history of Romanesque building. The amount and scale of it in the southern part of our island will bear comparison with what was being done abroad at this date, and no district of Europe of the same extent can claim the possession of work of greater importance in the development of Romanesque style. The character of this building was due to the circumstances of the Norman invasion. The Benedictine domination of West Europe had been used as a political force to complete and establish the Conquest, and this monastic annexation of England resulted in an era of building extraordinarily fertile in great churches. Between 1060 and 1160 were set out and built in our island abbeys and cathedrals remarkable even in that age of massive architecture, and the circumstance that here the seat of the bishop was very frequently set in the Benedictine churches has had the result that they are preserved to our days, whereas in France the greatest abbey churches, such as St. Martin's at Tours or Cluny in Burgundy, have been practically effaced. The combination of monastic with cathedral dignity is almost peculiar to England, and the complexion so given to our early architecture has throughout been one of the sources of English style, and in one way and another has separated the art of mediæval building in England from that of the Continent.

The Early Benedictine Style.

Enlart in Michel's "Histoire de l'Art" has excellently summarised the main distinctions of the English Romanesque; the unadorned massiveness of the Anglo-Norman construction; the great length of the many-pillared naves; the projection of the transepts, and the deep-bayed extension of the choirs; the right-angled simplicity of its masses, and the uncompromising sheerness of its towers. The nave and lantern (1077-1088) of St. Albans Abbey Church make (where unspoilt by modern rebuilding) an excellent example of the earliest Benedictine building.[1] In the well-preserved transepts of Winchester (1079–1083) and Ely (1090–1130), as also in Norwich Cathedral (1096–1119), and particularly in the massive cathedral of Durham (1093–1133), can be seen the great style of the Anglo-Norman monastic cathedral, remarkable not only for the Egyptian solemnity of its immense piers, but for the science of its builders. Here at Durham, as early as anywhere, was achieved that construction of ribbed vaulting which thereafter became the creative force in the evolution of mediæval style.

In the planning and details of this first English Romanesque the immediate origin is from the school of Normandy, *e.g.* the above abbeys and cathedrals are planned with apsidal ends (except in the case of Norwich, of the "parallel apsed" type), with lanterns at the crossings like the Conqueror's churches at Caen. It is the same in the construction of the bays—Chichester Cathedral (1090–1108), for example, was built exactly on the model of the abbey church at Cerisy la Forêt (1030–1180).

Late Benedictine Style.

But it must be also observed that the Benedictine domination was cosmopolitan, and mere dependence on the architectural province of North France was not the whole sum of the English story. For example, some of the early abbey churches, Westminster (1050–1165), Bury St. Edmunds (1070–1096), and Lewes (1070–1200), were planned with an aisled apse and radiating chapels;[2] Norwich (1096–1117) shows to this day a great part of such an east end, and in most of the later Benedictine buildings, such as Canterbury (rebuilding 1096–1107), Lewes (rebuilding

[1] Mr Francis Bond's lately published "Gothic Architecture in England" may be referred to for many photographs of English work, as well as the Exhibition example.

[2] St. Martin at Tours is considered one of the first of this planning—which occurs also under Cluniac influence extensively in the middle and south of France.

c. 1100), Reading (1121–1140), this arrangement was adopted. Again, the central towers of the west fronts at Lewes, Bury, and Ely are an echo from the great Romanesque building of Cologne and the Rhine—and moreover in the second quarter of the twelfth century there are found extensions of the western façade in English churches with a great western transept; at Bury (*c.* 1130) 260 ft. wide; at Ely (*c.* 1150–1180) nearly 200 ft. wide, in each case with flanking towers, as well as the central. This western transept with flanking towers is found, too, at Lincoln (*c.* 1150–1160) and Peterborough (*c.* 1177–1193), the façades being set out with big cavernous arches to their whole height outside the manner of the Norman school.

Except at the last, these westward completions of the east-county abbey-churches retained the Romanesque style to the last quarter of the twelfth century, clinging to Norman ornaments when these had been discarded elsewhere, *e.g.* in Bishop Pudsey's Galilee at Durham (*c.* 1160). But the late adherence to the round arch in these instances may indicate not only the conservatism of Benedictine masoncraft, but also that style in East England was in touch with the Romanesque of Cologne and the Rhine.

The Western Romanesque.

In the west of England the style of English Romanesque had from the first certain distinct differences from that in the east; *e.g.* in the shorter, wider setting out of the naves and in straight-lined apse endings as at Gloucester (1089–1100) and Tewkesbury (1090–1100). Similar departures from Norman precedent appear in the columns of the naves of these abbey-churches—lofty cylinders which reduce the triforium galleries to insignificance. These peculiarities both of plan and construction may be traced, perhaps, to a Lombardic as well as to a German origin.

The Cluniac Romanesque.

It is probable that in certain English variations from the standard style of Normandy there is to be found the power of the Cluniac order. This reformation within the body of the Benedictines was the moving religious force of the last years of the eleventh century, and the influence of its architecture was for a time paramount in the south as well as the east of France. It came, no doubt, into England also. The planning of an extended quire with double transept appeared as in the mother house at Cluny (*c.* 1090), so too at their church at Lewes (*c.* 1100), side by side with the same form in Conrad's quire at Canterbury, making the model for the eastward extensions of the English church, for a couple of centuries. Another indication of English arts having their origin in the Cluniac cloister is to be found in the development of figure-sculpture. This appears in two districts; one in the south-east of England, as if spreading from Lewes (Rochester west doorway being its most elaborate example); the other in the Severn valley, as if from the Cluniac house of Wenlock: the south porch sculpture at Malmesbury is a specimen. In both localities an elaborate Romanesque figure-sculpture, dating from about 1130,[3] is shown in our buildings, especially in the tympana of doorways, fonts, and other ornamental carvings of stone.

The Native English Romanesque.

Side by side, however, with these cross currents of imported style due to the cosmopolitan character of twelfth-century monasticism, there was the constant building at the hands of the native masons, and this by the second half of the twelfth century certainly asserted itself as a national style. Since the smaller monastic houses, instead of training bodies of masons of their own like the great houses, must have made casual use of the local artisan, the building of their churches was that of the parish churches and made with them a great deal of twelfth-century style. The influence of this native craft on the Benedictine architecture may perhaps be best seen in the Nuns' Church at Romsey—where was one of those half-dozen great female religious establishments which in the neighbourhood of Worcester carried on Saxon tradition. Here in the quire built 1110–1120, and in that of the St. Cross (near Winchester) 1140–1160, we have not the Norman apses but square-ended chapels, in the one case an aisle squaring the presbytery, in the other a square gable-end replacing the apses. In these churches the details of construction as to window grouping, pier sections, and mouldings, exhibit English style advancing to transitional features independently of the Continental progress. The nave of the Southwell canons (1110–1150), and then that of Malmesbury Abbey (*c.* 1150), are examples of the same native and progressive features, the latter giving an early instance of the pointed rib-vaulting. The big cylindrical piers of these smaller monastic churches are to be noted as an evolution away from the functional development of engaged columns of the Normandy school: they show the habit of that simpler art of English church-building which was mindful of the

[3] In Kent, Barfreston; the Brighton font, etc. In the Severn Valley, Shobdon, and Kilpeck in Herefordshire, and many door-heads in that county, in Gloucestershire, Wilts, etc.

continuity of the wall and thought less of the mechanism of the vault. A peculiar development of it is to be seen at Romsey, Jedburgh (South Scotland), and especially at St. Frideswide's, now the Christ Church Cathedral of Oxford (*c.* 1160), where the triforium gallery is tucked in under the pier arches.

The Cistercian Romanesque.

But in the direction of simplicity of construction (as antagonistic to the elaborate ornamental Romanesque) there was another important influence for English building in the Cistercians, who built their houses here in considerable number from 1140 to 1200. At first, or at any rate in some cases (*e.g.* at Fountains, where Burgundian details are evident), we may suppose that the building character of the mother houses, Cîteaux and Clairvaux, was introduced together with the Cistercian plans. Just in the same way the canons of Prémontré, of equally strict and simple profession, may have brought from St. Martin's at Laon masons or lay-brethren, skilled in the church-building of the order, who would repeat the features of it in England. But in the early Cistercian and Premonstratensian building of England, though it has parted company with the profuse Romanesque ornament of the Benedictine tradition, yet as at Ford (Dorset, *c.* 1145), Buildwas (Shropshire, *c.* 1148), Roche and Kirkstall (Yorks, *c.* 1150-1180), Bradsole (Kent, *c.* 1191), the local style only can be seen with no marked feature outside the native art. In these, as in many of the smaller Benedictine churches (away from the conservative masoncraft of the great houses: Ely, Peterborough, and Durham), came elements which with some rapidity towards 1170 advanced to the creation of English Gothic as a style outside any particular Continental school.

THE TRANSITION, 1160–1200.

This may be reviewed in three divisions as belonging roughly to three districts, outside of which Benedictine architecture was still Romanesque.

The Northern Style.

In the north of England the reformed communities, Cistercian monks, the Augustinian and Premonstratensian canons, who were building their houses *c.* 1160, were numerous. The quire of the Canons Church at Ripon, preserved to us now as a cathedral, affords a valuable if not very extensive example of this architecture. The same kind of work was in progress on a greater scale in Archbishop Roger's quire of York Cathedral, destroyed in the fourteenth century. Lanercost Priory Church in Cumberland, consecrated 1169, is a dated example with the same pointed rib-vaulting, and there is a wide extension of similar work, with a gradual advance in lightness and temerity of execution, in the building of the Cistercians at Fountains, Byland, Jervaulx, Furness, etc.; of the Benedictines at Tynemouth; of the Augustinian Canons at Hexham, Lanercost, etc.: of Bishop Pudsey at Auckland and Darlington. A distinct style was so created in Early Gothic, to be distinguished (1) by plans having a square-ended presbytery usually projecting to full height from an aisled quire, (2) by clustered piers of simple elements and slender proportion, (3) by an early development of pointed ribbed vaults, and (4) by lofty pointed lancets deep set in the wall, ranged with shafted arcades outside and inside the building. The square-planned abacus of the Continental transitional usage can be seen early changing to the round-planned native type; also the use of the multiplied moulding is here developed to a degree which makes them the sole decoration of the building scheme—carving, whether of the leaf or the figure, coming but seldom.

The Western Style.

The second district was that of the west—where an individuality as distinct as that of the north can be claimed for an Early Gothic style. Its origin may be traced to the masoncraft of the Benedictine Abbey of Worcester, which developed in the building of the circular chapter-house (*c.* 1140) and then in the erection of the west bays of the nave (1160), achieving in this latter an advanced Gothic construction, the fine vaulting of which is still to be seen in the aisles.

To what extent the Cluniac building at Wenlock Priory, a daughter of Charité sur Loire, may have been a power in the architecture that sprang from this beginning is uncertain; but at any rate, as already mentioned, an early figure-sculpture is distributed all along the Severn Valley, and in the same district there develops a leaf-carving of great liveliness and sculpturesque beauty. Certainly the circular chapter-house of Worcester was adopted in the Cistercian foundations of Margam and Dore in South Wales as well as the Worcester order of tripled shafts, and side by side in these and many other works came the grace of the foliage capital, that can be seen first developed at St. Mary's, Shrewsbury, the near neighbour of Wenlock.

The province of this style extended from Lichfield and Chester in Mid-England to St. Davids in South Wales, and across the sea was carried to Dublin, where the Christ Church Cathedral was erected *c.* 1175. Further south even a distinct example is to be seen at Whitchurch Canonicorum, Dorset.

The pointed arch came early to the western masons, as at Worcester, Dublin, and Llanthony

(though not at the Cathedral of St. Davids). Their plans show a square ending to the presbytery and eastwards extensions of square chapels as at Hereford, Llandaff, and Dublin, and there are many peculiarities of detail which separate their art very completely from that of the north and east of this date. In its southern extension this style met and absorbed the development of English late Romanesque that has already been referred to at Malmesbury and Oxford. A peculiar chevron moulding, founded on the Norman zigzag, which continued well into the thirteenth century, is characteristic of this province. Glastonbury quire and transept, securely dated by documents to 1184, may be taken as the characteristic example of the mixed elements in the south-western transitional craft, which probably had its headquarters at Bristol. But Bishop Reginald's Cathedral of Wells, building by the side of Glastonbury, exhibits rather the Shrewsbury and Dublin characteristics. There seems to my mind no doubt that to this bishop (1174–1191) must be assigned what we see of the early work in the quire, transept, and east bays of nave,[4] though to the eye accustomed to the French and German details of the same date, the tracings of its mouldings seem very advanced. Here, however, as elsewhere in our English art, the early precocity of finely divided moulding is remarkable as well as the complete use of the pointed arch.

The South-Eastern Style.

The third division of English Transitional style is that of the south-eastern counties, which can take its full illustration from the rebuilding of Canterbury quire (1174–1184). The exact account of this is to be found in the contemporary history of the monk Gervase. With this in our hand the details of the work itself enable us to distinguish the large part played first of all by the French introduction of the Master William of Sens (fresh, it is supposed, from the early Gothic building of Sens Cathedral), and then by the somewhat different style of the Caen-stone masons working under him and his successor, William the Englishman. Under the new master (1180) foreign elements disappear, and we see the work of the English masons, who had been grounded in native work and in the building of Canterbury, make steps towards the English Gothic style. The basis of this was the use of Purbeck marble in detached shafting and thin moulded strings. It is difficult to explain how the art and skilful working of this marble grew up in the quarries of Purbeck, at Corfe in Dorset, but I am inclined to see the idea of it in the use of Flemish black marbles as shafts (see Laach Abbey Church, near Cologne, *c.* 1150) which prevailed in the angle of country between the Île de France and the Rhine. The neighbourhood of Canterbury[5] to the district of this use, and the fact of an importation into England of objects of Flemish marble, such as fonts and slabs, which afterwards were copied in the Purbeck marbles, give groundwork for this conjecture. But however the idea was introduced, the progress of the English marblers in its working out was extraordinary, their style proceeding on the same lines of multiplying mouldings and slender shafting as the contemporary stone-workers of the north and west of England. The English technique can be seen in (1) the round-planned abacus; (2) the carving of the crocket capital with the broad thumb-like midrib to the leaf, distinct from the treatment of either the Île de France carvers or that of Normandy. Since the nave[6] of the Temple Church (consecrated 1185) in London, in which we find early uses of Purbeck marble on the same lines, was probably building side by side with Canterbury quire, London was possibly the first workshop where the marblers got their skill. The east chapels of Chichester were begun (1186) immediately following the work at Canterbury, and in their building all the French character of that quire has dropped out,[7] the pointed arch comes more completely into use, and the art of Caen-stone and Purbeck marble develops features which passed next to the Winchester chapels (1205). Lincoln quire, begun 1194, and the Ely galilee, 1198–1215, are contemporary, showing an immediate spreading of this manner of English Gothic, the characteristic Caen-stone mouldings of South England being worked in the fine local stone and often some local marble taken to imitate the shafts and string courses of Purbeck.

EARLY ENGLISH, 1200–1250.

The great impetus was given cathedral-building by the return of the bishops to England, when the Pope's Interdict of England was removed (1213), and this movement had full play on the disappearance of civil strife, when King John died in 1216. The character of our architecture for the next generation was distinctly national. The absorption of Normandy by the central French

[4] i.e. the lower stories—the nave vault is a later building.

[5] See too at Chichester, Boxgrove, New Shoreham, and New Romney, work 1150–1170, of Picardy style. Enlart says that the celebrated Pierre de Marquise from near Boulogne was used at Canterbury.

[6] The complete rebuilding of this has practically destroyed its evidences of style.

[7] The capitals of the piers of the presbytery show, however, a type to be seen at Nôtre Dame, Paris, but with English detail.

power brought to an end the Norman connections across the Channel, and English builders were thrown very much on their own resources, except so far as the influence of Henry III.'s court began to promote French fashions.

Put beside the great French Gothic, which at the time was achieving that architectural supremacy which spread it throughout Europe, the English art can be seen to show important differences. In the first place, on the constructive side it never achieved either the scale or the system of the French architecture. That concentration of building stresses on to definite fixed points by means of arches (which I take as the essence of Gothic as compared with the domical methods of Byzantine, or the lintol treatment of Classic and Egyptian building) never reached at this time in England complete realisation: the wall was not exterminated as a building asset, as we see this is done at Amiens or Sainte-Chapelle in Paris. On the other hand, in delicacy and variety of moulding, and especially in the tracery of vaults and windows, there were many refinements obtained in the English art that only later appeared in the French. In one point there is an exact parallel. Just as the art of the Île de France at this period spread itself as a distinct style supplanting the local transitional Gothic masoncrafts, so in the British Isles a practical uniformity of building method replaced the local schools. The south-eastern manner (already described) of building with a soft white freestone, set off with dark marbles, appears after 1220 in all parts of England —at Fountains and Durham in the north, and at Exeter, Wells, and Worcester in the West. Moreover in Scotland, at Elgin and Glasgow, and in Ireland, at Kilkenny and Dublin, the methods of building are those of English masons.

Early English Plans.

The English tradition of quire-lengthening with double transept and eastward extensions of square-ended Lady-chapels appears in many forms in Early English church-plans. Two special varieties were simultaneously in use for the largest churches; one practically confined to the south and west of England, in which the high body of the presbytery was stopped short while eastward of it are lower extensions of square-ended chapels: the other characteristic of the north and east of England, where the high gables of the quire were taken right on to sheer endings of full height to the east. In France among the largest foreign churches only Laon has this latter ending, but certain of the Breton cathedrals and larger churches exhibit them both.

Early English Vaults, Windows, etc.

The early introduction of extra ribs (*tiercerons*) and ridge-pieces (*liernes*) was a vault-development which took English style away from Continental models. But the English vault was low in comparison with the Continental, and particularly the flying buttress was sparingly used, and never had either the constructional efficacy or the conspicuous external assertion given to it in the French Cathedral. On the other hand the lancet window, in its beautiful grouping and lofty grace, is a feature of English style that gives to our smaller work a dignified elegance that is specially striking when combined with lofty wall arcades on gables and fronts as at Ely quire, Lincoln, and the many abbey churches of Yorkshire. In detail the round-planned abacus, and particularly the moulded capital, give a character of finish and delicacy to the English treatments which usually depend on architectural enrichments of moulding and flower crockets. English churches do not present themselves as great pieces of combined sculpture, like the fronts of French churches, such as Chartres and Reims. Particularly the great cavernous porches, peopled with a thousand statues, of the French school were absent. The English doorways were insignificant, and the figure-sculpture of the English church was set in rows of arcades covering the whole front of the building, as at Peterborough, Lincoln, and especially Wells [8] and Lichfield.

Early English Examples.

The chief works of this era, as in the French art, were the secular cathedrals, *e.g.* Lincoln (1198–1260) and Salisbury (1220–1258), which may be taken as the typical buildings of the English art. The smaller quire of Beverley in Yorkshire (1225–1245) is a secular building with all the best points of the English character. Its limitations as well as its beauties can be seen in other examples, such as the Worcester Quire (1202–1240), Ely "Presbytery" (1235–1252), York Transept (1250–1260), and the Durham "Nine Altars" (1242–1280). The very great difference of the English architectural motives from those of the French must be appreciated in the great architectural screens that were built at Peterborough (1210–1230) and at Wells (1220–1242). Finally one of the best examples of the peculiar manner that can be specially called English Gothic is in the quire of Westminster (1245–1260), though here built distinctly under French influence as to the plan of its apsed *chevet* and the height and narrowness of its bay-scheme. It is clear that the tracings of these were a direct importation

[8] Only at Wells is their sculpture now in existence.

of the ideas of the great French cathedrals, but the technique of the architecture is that of English freestone masons and Purbeck marblers.

MID-GOTHIC, 1250–1300.

What had been directly brought to Westminster Abbey from the French style had no effect in the subsequent English development; still that building was nevertheless the early introducer of much that made a new era for our art. The distinct by-way which the English art had followed for half a century runs into the main course of European art about 1245, and our masons are to be seen absorbing many of the developments of masoncraft which the building of Amiens cathedral and Sainte-Chapelle had introduced.

Mid-Gothic Tracery.

Of these absorptions that of the widest consequence was as to bar-tracery. This transformed both the construction and the decoration of English architecture; for the wide window meant a more logical type of Gothic construction than had as yet been achieved in the English art, and its tracery led bit by bit to the most extreme developments of English style. It is remarkable that in this way that style became the "host," as it were, from which hatched out the forms that were to breed in France fifteenth-century style.

Mid-Gothic Carving.

Another of the introductions of the second half of the century was that of naturalistic foliage in stone carving. This had for some time developed in the art of both the Île de France and the Caen-stone masons, and by its side in figure-sculpture had come the naturalistic treatment of drapery, achieved by the sculptors of Paris in the statues of Sainte-Chapelle. Both appear now in the English art *c.* 1260.

Mid-Gothic Examples.

The changes of detail can be seen to have had immediate effect in London in the cloister and octagonal chapter-house of Westminster (1250–1260) and then in the building (1260–1300) of the great quire of St. Paul's (destroyed in the fire of 1666), which shows an extraordinary development of window. By 1270 the revolution was completed in all parts of England, initiating what may be called the central or summit style of our English art. Its finest works can be seen a Salisbury in the cloister and chapter-house (1250 1280) clearly laid out on the Westminster lines; at Lincoln in the "Angel Choir" (1256–1280); in the nave at Lichfield (*c.* 1270); in the north transept of Hereford (*c.* 1270); in Merton Chapel at Oxford (1275–1280); in the fine octagonal chapter-house of Wells (1286–1310), and in that of Southwell (*c.* 1290). Beautiful fragments of this art are to be seen, too, in the buildings of many ruined abbey-churches, such as St. Mary's, York (1271–1290), Guisborough (*c.* 1290), Kirkham, (1290), Bridlington (1279–1290), all in Yorkshire; Thornton Abbey chapter-house and quire in Lincolnshire (1270–1300), and particularly the beautiful Tintern Abbey in Monmouthshire (1262–1300).

The broad proportions of this church-building, its lowness and the full romantic detail of its architecture as well as the English character of its plannings, separate the whole effect clearly from that of contemporary French art, which in the rigid logic of its constructiveness was in some instances now getting lean and mechanical. The chief glory of our masons in the latter half of the thirteenth century was in their development of branch (*tierceron*) vaulting, the whole history of which can be seen in English circular and octagonal chapter-houses, vaulted from a single pillar. The series runs from the twelfth-century example of Worcester, through those of the early thirteenth-century of Lincoln and Beverley, to the three consummate examples of this period at Westminster, Salisbury, Wells; to be immediately followed by that of York, where the pillar is dispensed with, and the wood-ribbed vaulting peculiar to England takes the place of stone.[9] As well as the chapter-houses one cathedral can be taken as the example of the art of the late thirteenth-century builders. Exeter was begun *c.* 1270, and its choir and transepts show work before 1300, and though its complete finishing to the west façade lingered on till 1350, the early work was the model of the whole and the effect is mainly that of a building of the mid-Gothic English style. It is to be noted how in this the early slender shafted use of Purbeck marble has been replaced by full clustered columns and how every variety of tracery finds place in its broad windows.

THE DECORATED STYLE, 1300–1350.

The first part of the fourteenth century in England carried every variety of constructive decoration to the extreme of luxuriance. In the research for motives it made one striking variation of architectural form which is of importance to the history of Gothic style outside our islands. This was the introduction of the ogee curve (*accolade*) into arch and gable.

The Ogee Curve in the Canopied Niche and Window Tracery.

Up to *c.* 1300 geometrical and finished lines, straight or circular as the case might require,

[9] See besides those at York other examples of wood shaped to resemble stone vaulting at St. Alban's quire (*c.* 1290), Lincoln cloister (*c.* 1290), Selby quire (*c.* 1320), and Ely octagon (*c.* 1345).

governed the shaping of stone for architectural use. But now sinuous and continued lines are set upon the face of architecture, to the neglect and often to the denial of the actual facts of construction. The complete surrender of all decorative architecture to the flowing motive was the particular mark of the last French Gothic style, called Flamboyant. But that a hundred years earlier the English mason had laid the foundation of this surrender is undoubted, and this is now recognised by Continental archæologists. Indeed, in North England at any rate, for some twenty years the flowing line dominated tracery and canopy lines. Still, it must be observed that generally for English art of this date the ogee curving was only one of many unconstructional devices by which the fourteenth-century architectural decorator achieved that romantic exuberance of variety which he affected. The real plaything of his genius lay in the canopied niche, flanked by pinnacles and headed with a striding gable. These "Decorated" niches of every shape, from extreme simplicity to extreme bravado, are the staple of his architecture, and are pressed into every service of decoration, in glass painting, tile painting, and in all the uses of woodwork, as well as in all stone constructions, large and small alike. In the constant repetition of this use the gable lines curved upwards at the meeting point, and licked up, as it were, the arch construction that had had the function of supporting them, until at last an ogee-headed decoration masking the actual structural fact was built as the stock architectural form.[10] Still, as regards the window tracery, the ogee curve had many rivals, and when towards 1330 it seemed to be gaining the supremacy over them, it was immediately invaded by the straight-lined panels of the Gloucester school of masons, and thereupon in half a generation it fell to only a limited sphere in the latest English style of Gothic architecture.

In the treatment of the canopy, and its decoration by ogee and other fanciful lines, there were in England simultaneously some dozen more or less distinct manners. These may be briefly summarised as follows.

The Northern School.

There was a well-marked Northern school of Decorated art, that may be called the York school, since it was mostly worked in the magnesian limestone (Huddlestone from Tadcaster being the chief kind) by a craft that centred from York. This style displayed itself in the fine group of Yorkshire abbey and collegiate churches that in various rebuildings continued the traditions of the earlier centuries, but the province of the art stretched as far as Durham and Carlisle. The fronts of these northern churches were composed with very wide and lofty windows, flanked with buttress masses of great bulk and variety, and crowned with solid pinnacles, and crowded with a multitude of niches, while the gables were enriched with pierced and pinnacled parapets. Much of this art has perished, but the quires of Ripon (*c.* 1300), Selby (*c.* 1315–1330),[11] Howden (1310–1335) give the character. The window traceries show flowing tracery with a peculiar constructive scheme in its development, as of vegetable growth, and the screens and canopies are given an extraordinary luxuriance of sculptured ornament and a peculiar projecting ogeed arch that is characteristic (see the Percy Tomb at Beverley, *c.* 1330).

The East Midland and London Style.

Further south, passing into the region of the Lincoln, Ancaster, and Rutland stones, though there is much of the Yorkshire character in the niches and traceries, there is a greater flatness of decoration (see Lincoln centre tower, *c.* 1307, and Southwell quire screen, *c.* 1340, as examples); and when we get to Ely (Lady Chapel, octagon crossing and quire, 1321–1350), and Norwich (east side of cloister, *c.* 1300), though there the connection with York art is close (*e.g.* the canopies of Ely Lady Chapel), there are mixed characters in the building due to the influence of another big province of style. This we may roughly call that of London, although the fourteenth-century work of the great London monastic churches is no longer in existence to give examples. Still there are remains in the districts round, as well as the small fragments in London itself, sufficient to mark the capital city as the centre of a distinct type of work in which (1) the ogee curve has much less supremacy than in the York school; (2) the window traceries are without the marked constructive branching growth, and instead develop wide square spacings (one variety of which is specially called Kentish traceries, to be seen in Prior d'Estria's screen at Canterbury, *c.* 1305); and in which (3) the gabled canopies are straight-lined and the fillings, largely geometrical, as if more

[10] Some of the earliest instances of the reverse curve in an arch form are in wood screens, to which of course it was not constructively inappropriate—*e.g.* in the chancel screen of St. Mary's Hospital, Chichester. Here on one side the geometrical piercings are complete, on the other the bars run together, and become ogee curves absorbing the geometrical interspaces.

[11] Bolton Abbey in Wharfedale has a beautiful ruined quire of the art. The great west window of York and the east window of Carlisle are the largest of the style, but the modern restorations have much falsified the mediæval style of the fronts of these Cathedrals.

than in other parts of England in touch with the Continental conventions of the date. There is, too, to be seen (4) in the work immediately in the neighbourhood of London, as at Waltham Abbey (Lady Chapel, *c.* 1320) and Dunmow Priory (Essex), a peculiar succession of fillets and hollows as well as great delicacy in the mouldings.

West Midland Style.

To the west, in the district of the Dunstable stone, as in St. Albans Lady Chapel (1291–1326), there is London style of less delicacy; and at Dorchester (quire, *c.* 1300) and Oxford (B. Lucy's Chapel, 1320), where the window traceries develop themselves down into the lights, we reach the confines of the sandstone masoncraft of the Midlands that leaves London style and is of a decidedly coarser execution in Lichfield quire and Lady Chapel (*c.* 1320–1340). Throughout the Midlands there is, as distinguished from the branched tracery of the North of England, a predominance of diapered patterns, combining flowing with geometrical designs. Especially developed is a variety called Reticulated Tracery, that is widely spread in England, Ireland, and Scotland (see Westminster Abbey cloister, 1330–1380, and Wells Lady Chapel, 1310, as well as the Oxford window above mentioned).

South-Western Style.

Further west again we have a peculiar spotting of the work with a profusion of ball flower as in Gloucester (south aisle of nave, 1318–1329); while at Tewkesbury (quire and vaulting of nave *c.* 1325) and at St. David's (Gower screen, etc., 1324–1347) a remarkably rich and romantic type of work is worked in the free oolites and sandstone of the Severn country, in which the ogee and variously-shaped arch heads are boldly made features of construction. In close connection was the art of Exeter Cathedral (already touched on), in which window traceries of geometrical patterns in all kinds of variation have place besides the reticulated and branching types of the Midlands and the North. The interest of the south-western art was its immediate conveyance across the Channel to Brittany, which so became for a time included in its school, having the square-ended chapels and eastern gables of the English southern art and the mixed flowing and geometrical traceries and constructional ogee arches of Exeter and St. David's (*see* Treguier, Folgoet, St. Pol de Leon).

Bristol and Gloucester Style.

But among the many and varied manners of fourteenth century art the most significant is that which developed first at Bristol and then at Gloucester. The essential quality of this lay in its placing architectural construction on the level of the production by city crafts of architectural furniture—screens, shrines, and monuments—which had long been the work of shops. One can see the genesis of the Bristol craft in the furniture of Exeter quire (*c.* 1308–1316), where in the sedilia stone and marble are given all the tenuity of wood or metal construction, a series of tabernacles being set one on the top of the other. With just this ideal of reducing masonry to a skeleton of worked stone was the vaulting of Bristol quire carried out (*c.* 1315)—a long step in the direction of the complicated lierne and fan vaultings that were to be the rule for 200 years. The Bristol craft of skeleton stone-framing can be traced immediately to Wells (for the support of the tower *c.* 1328), and probably to Salisbury for the building of the spire (*c.* 1334). The Gloucester mason carried it still further in the replacing of the twelfth-century transepts and quire (south transept 1331–1357, and quire 1337–1377). Here all the elements of the English Perpendicular style have been created. The panel had appeared in the tracery of the east window at Bristol, and made good progress to its ultimate development in Wells quire (*c.* 1340), but at Gloucester it has become the necessary filling of architectural spaces, whether of wall or window. The whole thing has become a framed piece of masonic dexterity. At Tewkesbury the open-work chantries of the Gloucester mason can be seen to have the same work with many devices of constructive decoration. And Gloucester quire itself is just an enlarged version of a chantry making use of the mass of the Romanesque construction for its support.[12]

THE PERPENDICULAR STYLE, 1350–1550.

The Black Death of 1349 was the event which took the craft of the Gloucester mason out of its place as a mere local variety of style, and established it as the standard architecture for the whole of England; and, moreover, bequeathed this style as an enduring national type of art. These effects came about, I believe, in the following ways, though we have no direct evidence for them: First by the extinction of the many local crafts, the extermination of the masons thus providing a fair field for a fresh style; secondly, by the circumstance that the Gloucester mason survived the plagues, for we find him continuously employed during the years of them, and his work shows no break or change of style; thirdly, by the organisa-

[12] Also the reredos of Christ Church Priory, Hants, and the tomb of Edward II. in Gloucester Cathedral. The furniture-craft of Exeter and Bristol was in close connection with London at this date. The collegiate church of Ottery St. Mary, near Exeter, should also be mentioned in connection with the genesis of the Gloucester style.

tion of labour made necessary by the plague, legislation endeavouring to bind the artisan to the soil, while the mason was given free licence to travel, and his status considerably raised. Such king's clerks as William of Wykeham would seem to have made *bureaux* of building, pressing masons into government service for the carrying on of great works. Under these circumstances the Gloucester mason was alive to build, was in demand, had leave of travel, and was efficiently organised—no wonder, therefore, that his style of building spread.

Early Perpendicular Works.

At any rate, there came all over England *c.* 1375 a uniformity of building detail that is in much contrast with its variety of thirty years earlier. The local manners, as those of Yorkshire and the Eastern counties, were not immediately after the Black Death superseded, but still they become tinctured with the lean construction, the straight-lined traceries, and rectangular panelled spacings of the Gloucester ideal. York quire, in which building was resumed 1361, and the similar fresh starts at Hull and Newark churches, show architecture with many of these features of the Gloucester masoncraft.[13] In the Eastern counties the grand ideas of the early fourteenth century died hard, as witness Walsingham quire; yet Ely Lady Chapel (east window, 1371) and Peterborough west porch (*c.* 1375) grow Perpendicular. In London building went on with no perceptible break, but as the Court at this time was often at Gloucester, the intermixture of the western style comes immediately into the works of the king under the surveyorship of William of Wykeham. In the West country near at hand to Bristol and Gloucester the passage of Perpendicular building can be seen in the building of Edingdon Church (*c.* 1361), in the rebuilding of the Winchester west front (1360 or 1370), in that of Canterbury nave (1379–1400), in Winchester College (1387–1393), in Winchester Cathedral nave (1390–1400). The quire of Christchurch Priory in Hampshire, too, is of this early work.

Perpendicular Chapel-Building.

The characteristic examples of the last English style are in the collegiate chapels of New College, Oxford, 1380–1400; Windsor, 1473–1525; King's College, Cambridge, 1446–1540; and Henry VII.'s chapel added to Westminster Abbey 1500–1512. In these later works, though the details of tracery and moulding show little variation, there has grown up a flattened arch form, and in the elaborate fan-vaultings (first to be seen on a large scale in the Gloucester cloister of 1351–1377) a use of elaborate hanging pendants in the ceilings, which particularly developed under the king's surveyors, and had its most complete realisation in Henry VII.'s Chapel at Westminster. Without these characteristic pendants fan-vaultings of great beauty were worked as well as at King's College Chapel in the rebuilding of Sherborne Abbey Church (1436–1500), in the Peterborough eastern chapels (1438–1500), and in Bath Abbey Church (1500–1539). Elaborate lierne vaults with sculptured bosses at the intersections of the ribs equalled these fan-vaults in complication, as at Gloucester, Winchester, and Norwich Cathedrals, and in Windsor Chapel.

Perpendicular Parish-Church Building.

The chief expression of Perpendicular style lay, however, in the hands of the builders of parish-churches, who by the end of the fourteenth century had enlarged them nearly to the size of cathedrals and abbey churches. Though the tracing of the details of that style scarcely alter during the period of it and are uniform throughout England, there is the greatest variety in their use, and particularly in parish building some special ideals of the English style of building were carried forward to their finest realisation.

Perpendicular Wood Ceilings.

Wood ceilings and roofs, for example, had in the perpendicular style their most striking development, so that we find their important remaining examples in the domestic and parish-church art of this century. There had been characteristic English uses of wood throughout for ceilings: of the twelfth century, in Ely Cathedral nave; of the thirteenth, in Hayling Church near Portsmouth; of the early part of the fourteenth century, in the great hall of Worcester (now destroyed); and in the great roof of Westminster Hall of the latter part of the fourteenth century. In this series the early construction of a flat ceiling with tie beams can be seen to give place, first to the construction of framed "principals," on Continental likeness, and then to the shaping of these to give an open arched vista through the length of the nave. For the complete furtherance of this ideal, English carpenters worked out the scientific hammerbeam method which allows the roofing of large spans with short timbers. The carrying of this principle to the verge of audacity is to be seen in the magnificent East-county roofs, such as Blythborough and Wymondham in Suffolk, Sall and Trunch in Norfolk. Another type aiming at the same

[13] See also at Howden and Durham; this Gloucester influence very probably came by way of London.

expression of continuity in the ceiling was with curved braces to the rafters from end to end, and is characteristic of the West-country roofs, such as Curry Rivel in Somersetshire and Kilkhampton in Cornwall. Another variant for the same purpose lay in making the rafter-roof of low pitch, as in many of the city churches, especially of Mid-England—a good example is to be seen in south transept of Ely Cathedral.

Perpendicular Spires and Towers.

In their towers and spires, too, the fifteenth-century builders of parish churches showed considerable ambitions. Here again an interesting history of development could be traced from the low stone steeples of the twelfth century to the lofty Northamptonshire spires of the thirteenth, and so on to the varied treatments which in Oxfordshire and Lincolnshire and other Mid-England counties produced beautiful fourteenth-century examples.[14] In the fifteenth, parish-church spires become still more ambitious, as those of Coventry and Louth in Lincolnshire. But by the side of the spire developed the fifteenth-century tower, never intended to be surmounted with a spire, as at Boston (Lincolnshire). In the character of their towers, as in the wood ceilings, local characteristics are apparent. In the Eastern Counties the square sheer type of flint panelled decoration has fine examples at Wymondham (Norfolk) and Lavenham (Suffolk). In the West of England the freestone building of the Somerset masons was shown in richly panelled and buttressed erections, as *e.g.* of St. Cuthbert's (Wells) and St. Mary's (Taunton). As a final example it can be pointed out how the mother cathedral of England, that of Canterbury, erected in parish-church style a lofty central tower, the "Angel Steeple."

EDWARD S. PRIOR.

[14] Some of the most distinguished are those of Salisbury, Lichfield, and Norwich cathedrals, and of the parish churches of Patrington, Yorkshire; Kettering, Northants; Newark, Nottinghamshire; and Heckington and Grantham, Lincolnshire.

Photo: S. B. Bolas & Co.

LATE (EASTERN) BENEDICTINE.

ELY CATHEDRAL: WEST FRONT.

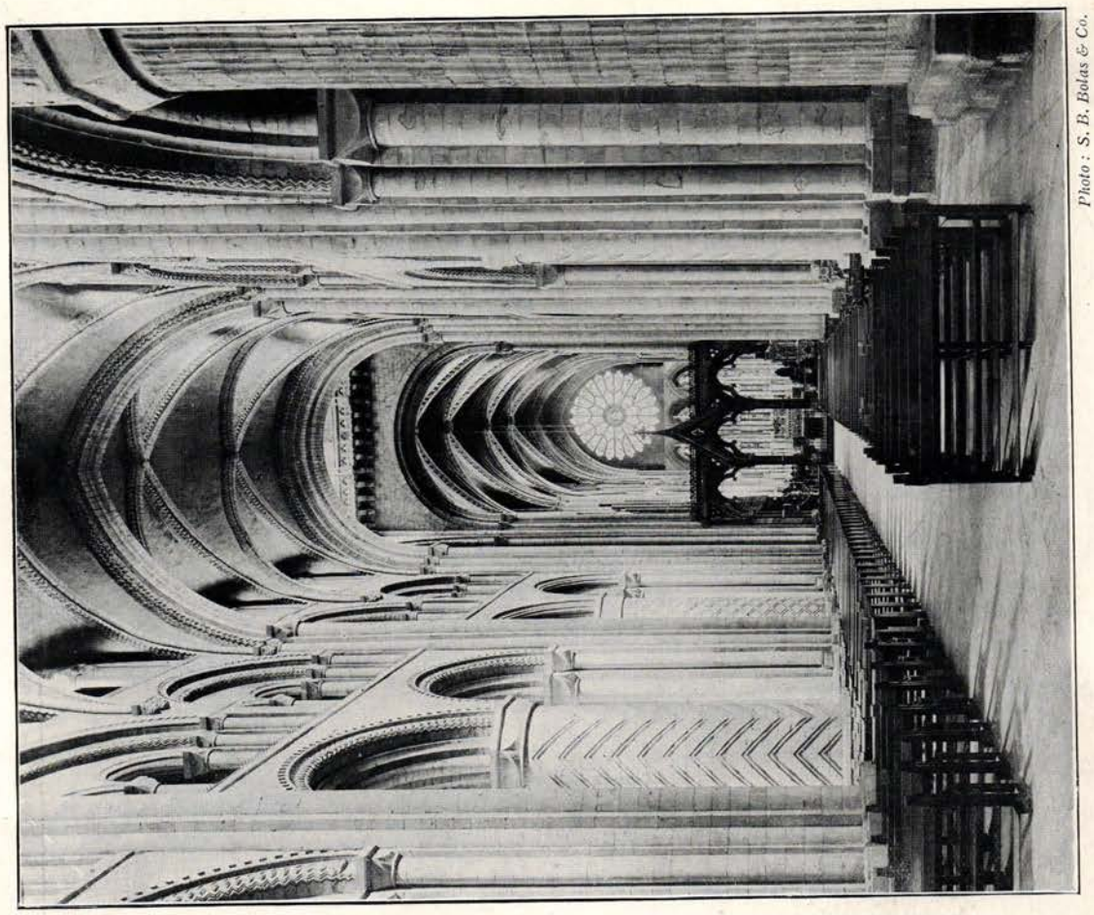


Photo: S. B. Bolas & Co.

DURHAM CATHEDRAL: NAVE LOOKING EAST.

EARLY BENEDICTINE.

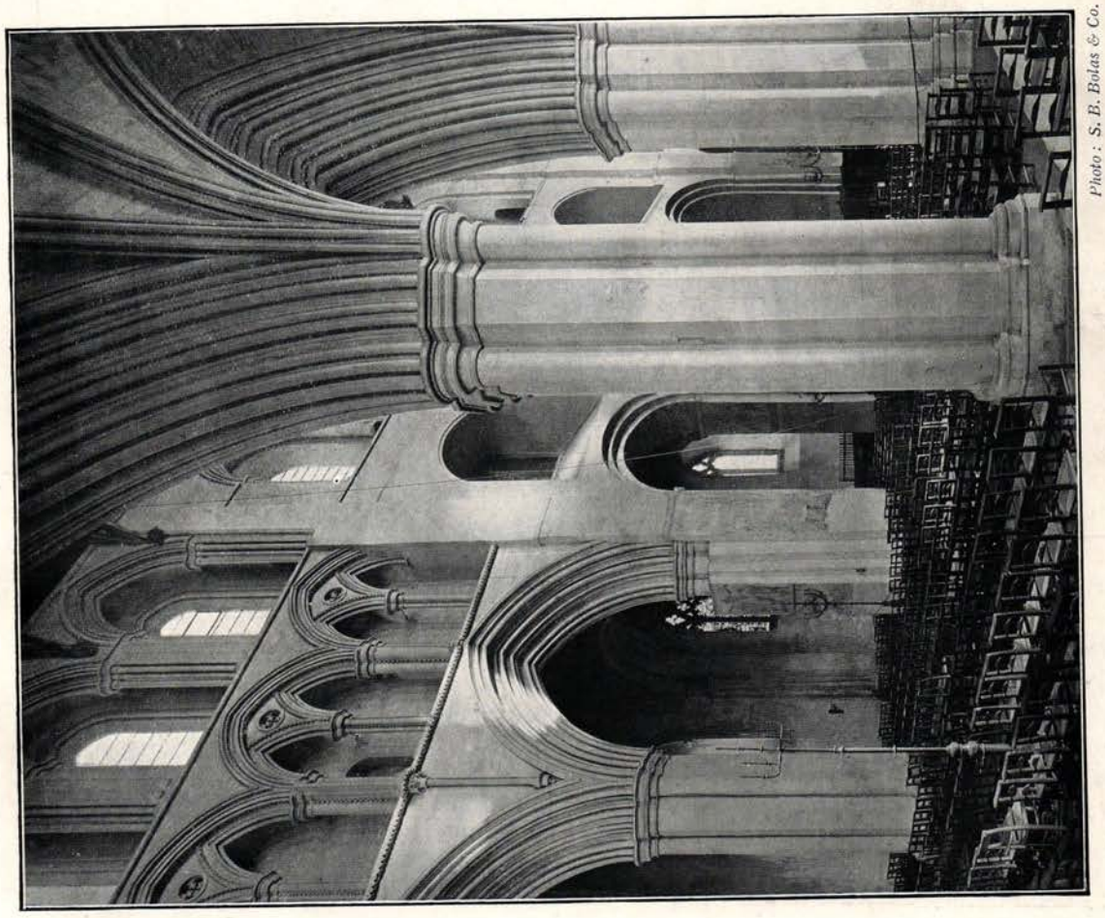


Photo: S. B. Bolas & Co.

ST. ALBANS CATHEDRAL: LOOKING ACROSS NAVE.

EARLY BENEDICTINE AT EASTERN PART OF NAVE.

Photo: S. B. Bolas & Co.

PETERBOROUGH CATHEDRAL. THE NAVE, LOOKING EAST.
LATE (EASTERN) BENEDICTINE.

DURHAM CATHEDRAL : GALILEE LOOKING SOUTH-EAST.
LATE (EASTERN) BENEDICTINE.

Photo : S. B. Bolas & Co.

TEWKESBURY ABBEY : THE NAVE.
WESTERN SCHOOL.

Photochrom Co.

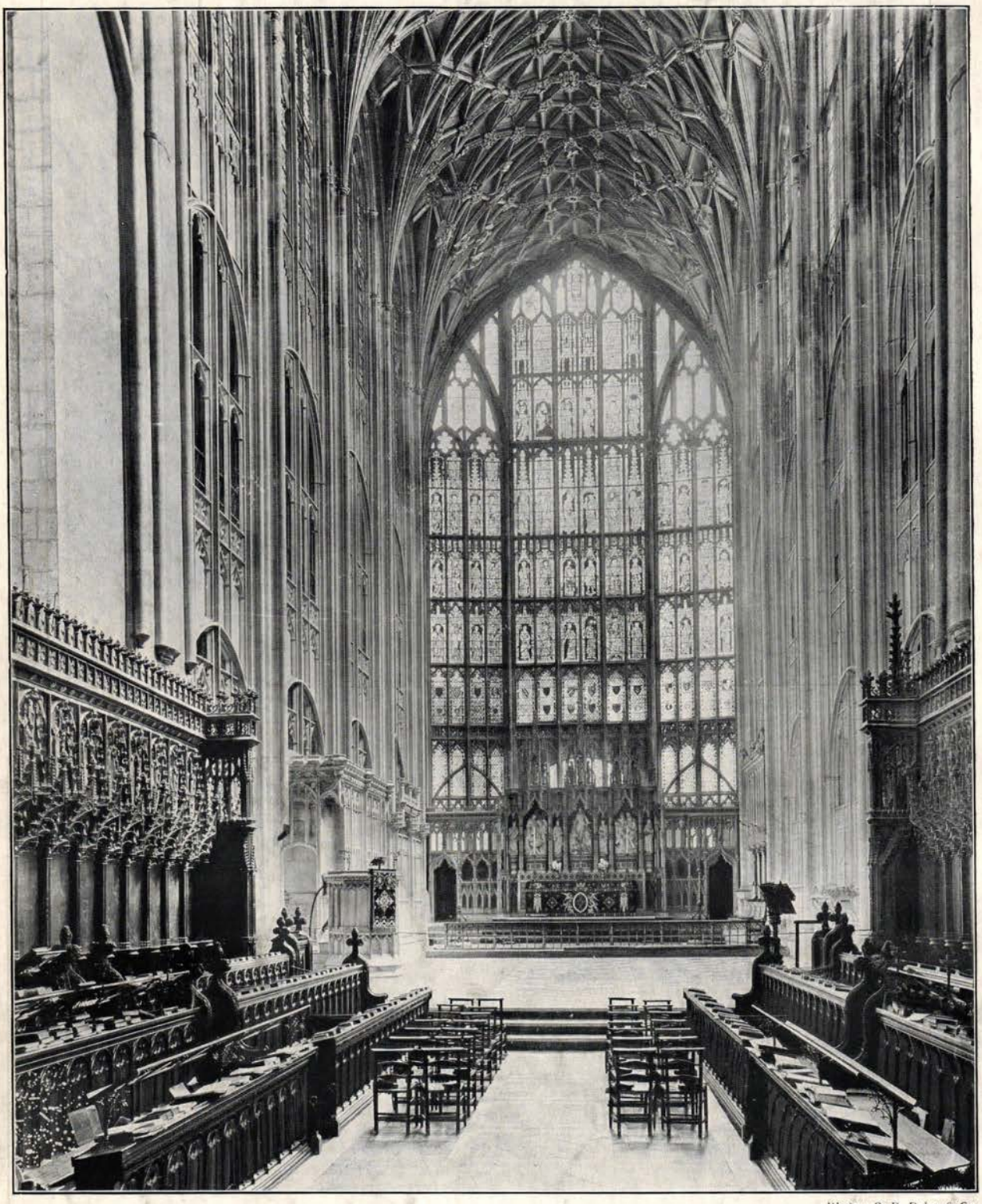


Photo: S. B. Bolas & Co.

GLOUCESTER CATHEDRAL. THE CHOIR, LOOKING EAST.
WESTERN SCHOOL.

WORCESTER CATHEDRAL : THE CHAPTER HOUSE. WESTERN SCHOOL.

KIRKSTALL ABBEY. THE NAVE LOOKING EAST.
VERNACULAR OR PARISH CHURCH.

Photochrom. Co.

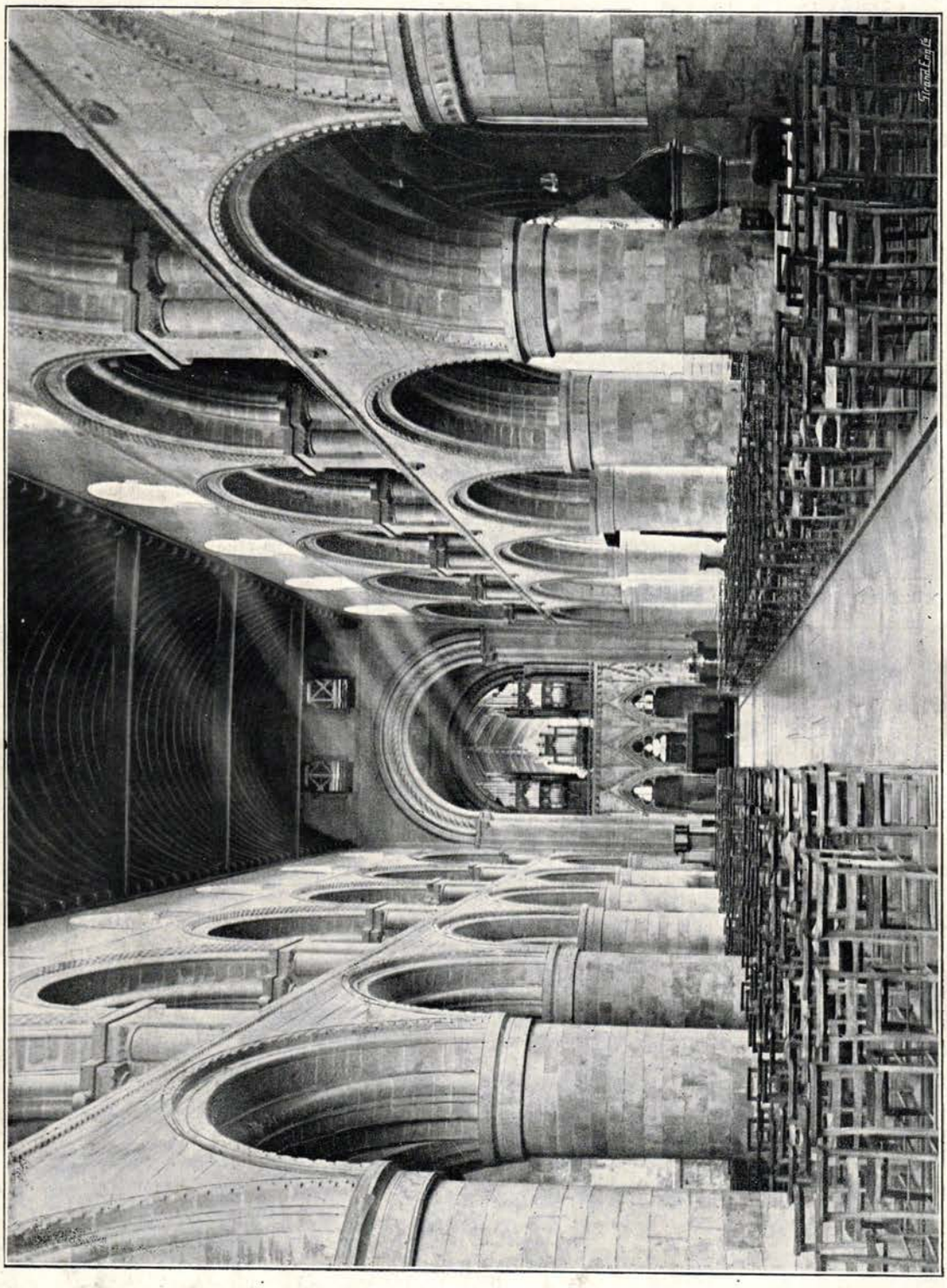


Photo: A. J. Loughton.

SOUTHWELL CATHEDRAL: THE NAVE, LOOKING EAST.

VERNACULAR OR PARISH CHURCH.

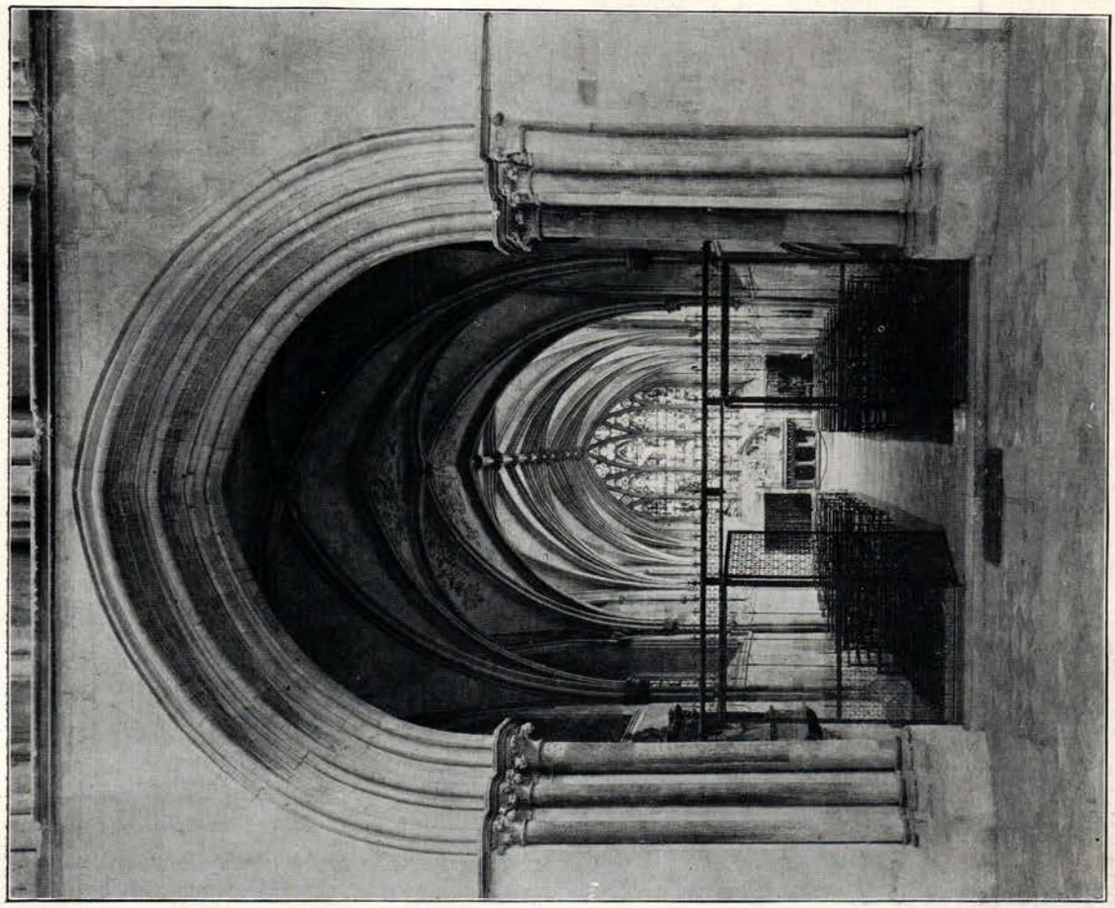


Photo: S. B. Bolas & Co.

CHICHESTER CATHEDRAL: LADY CHAPEL. LOOKING EAST.

SOUTH EASTERN SCHOOL.

Transitional, *c.* 1175–*c.* 1210 A.D.

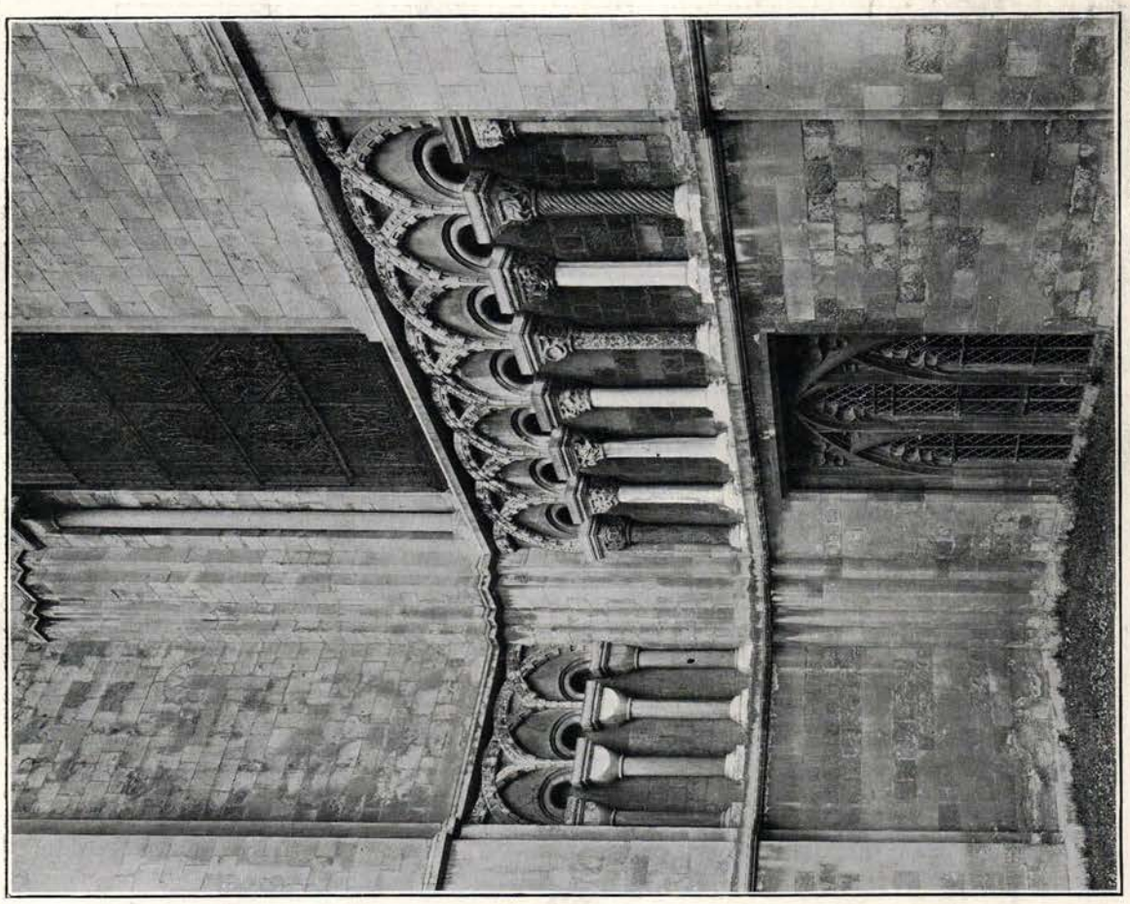
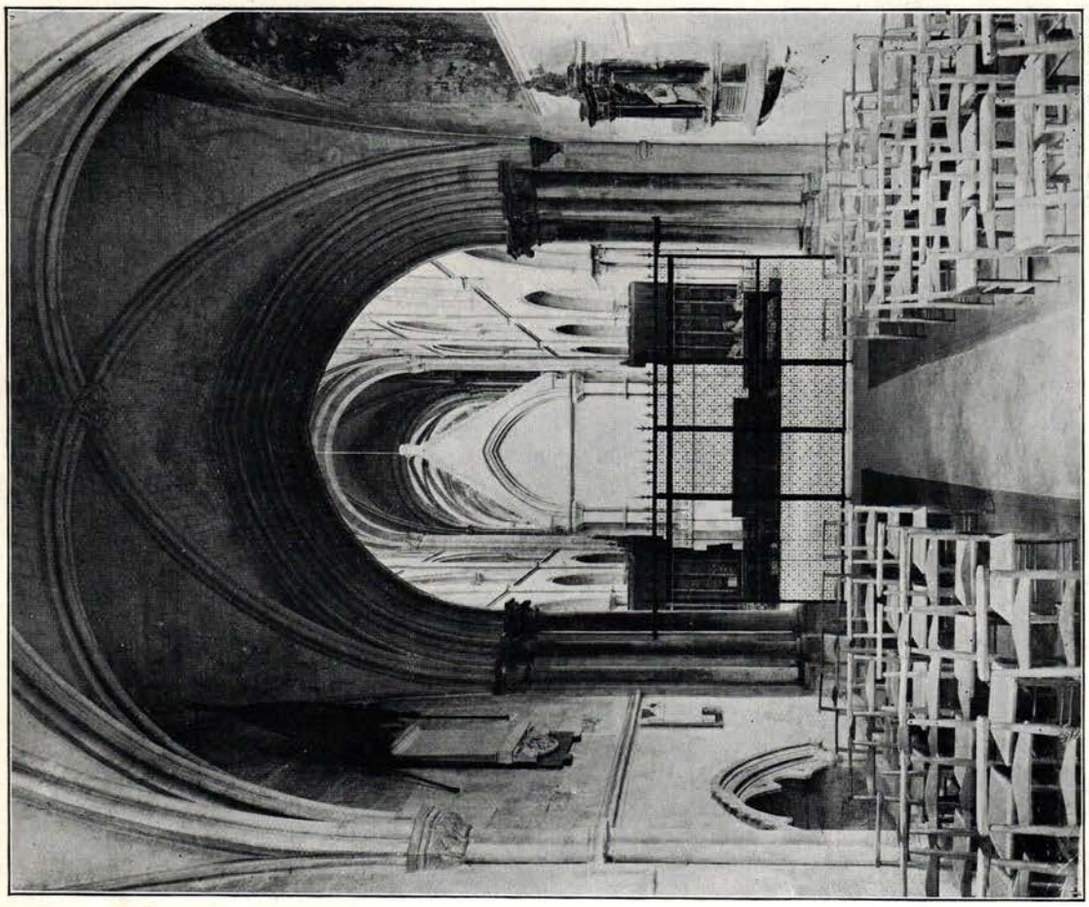


Photo: S. B. Bolas & Co.

CANTERBURY: NORMAN ARCADE, SOUTH CHOIR TRANSEPT.

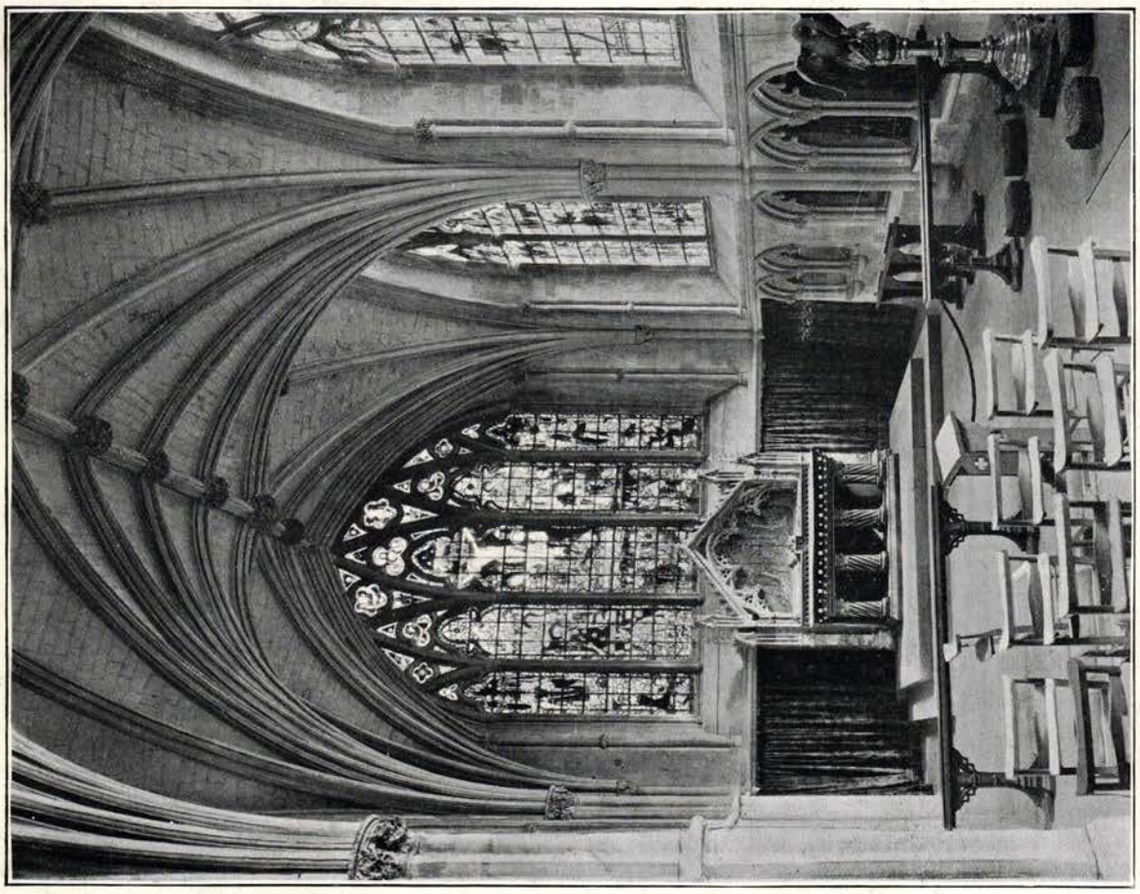
CLUNIAC SCHOOL.

Anglo-Norman, *c.* 1050–*c.* 1160 A.D.



Photos: S. B. Boxas & Co.

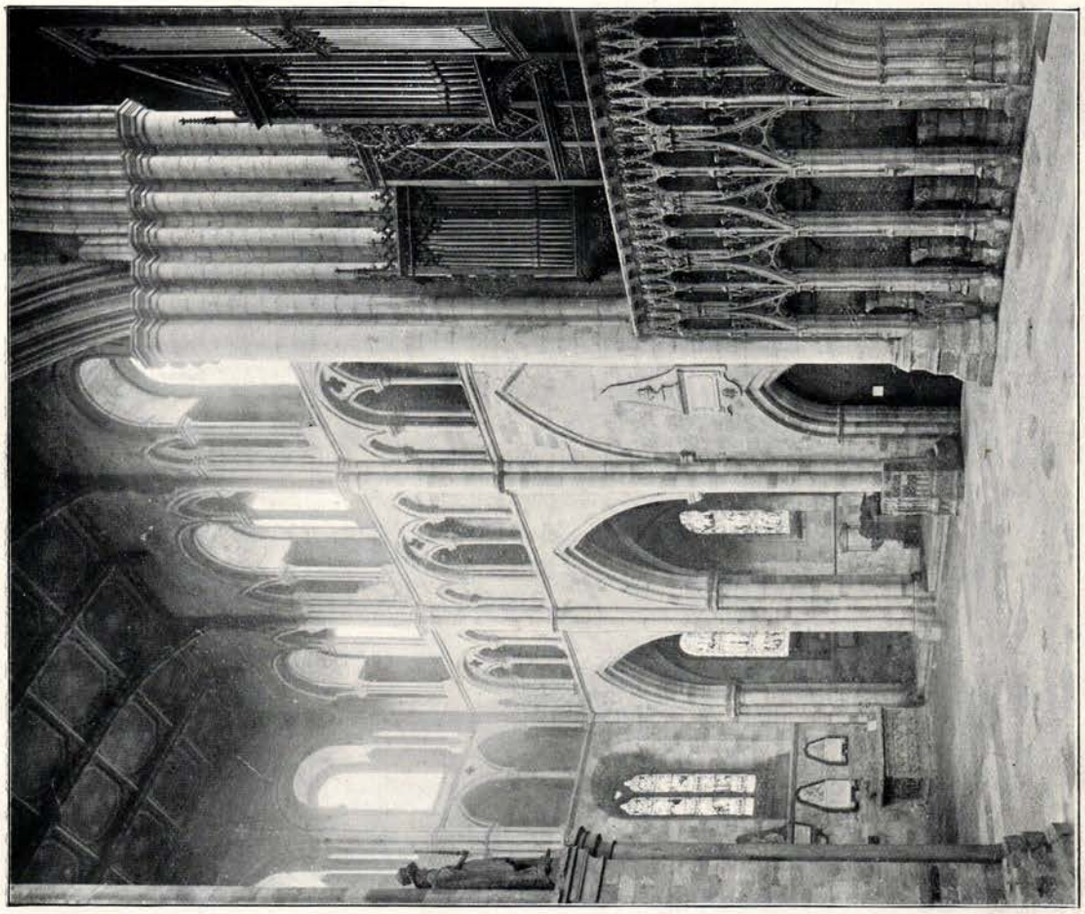
LADY CHAPEL, LOOKING WEST.



LADY CHAPEL, EAST END.

CHICHESTER CATHEDRAL.

Transitional, *c.* 1160—*c.* 1210 A.D. South Eastern School.



Photochrom Co.

RIPON : NORTH TRANSEPT.
NORTHERN SCHOOL.

Transitional *c.* 1160-*c.* 1210 A.D.

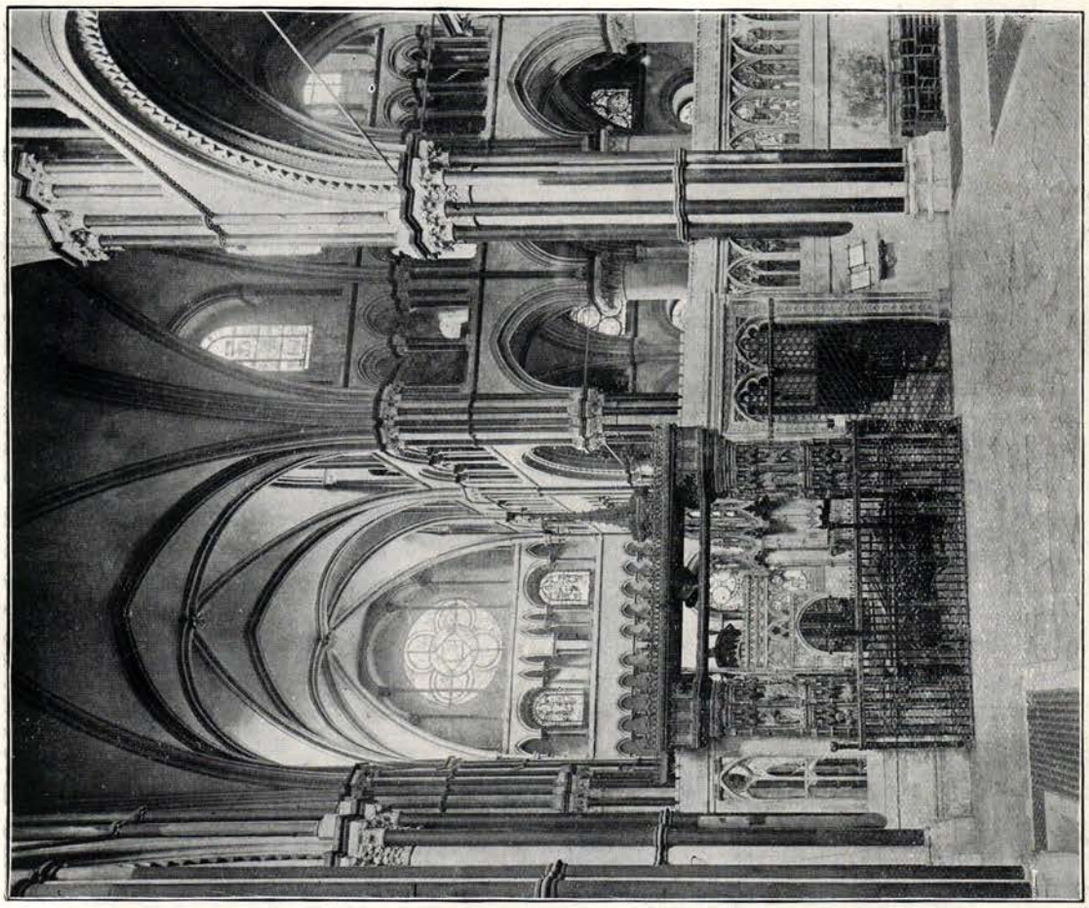
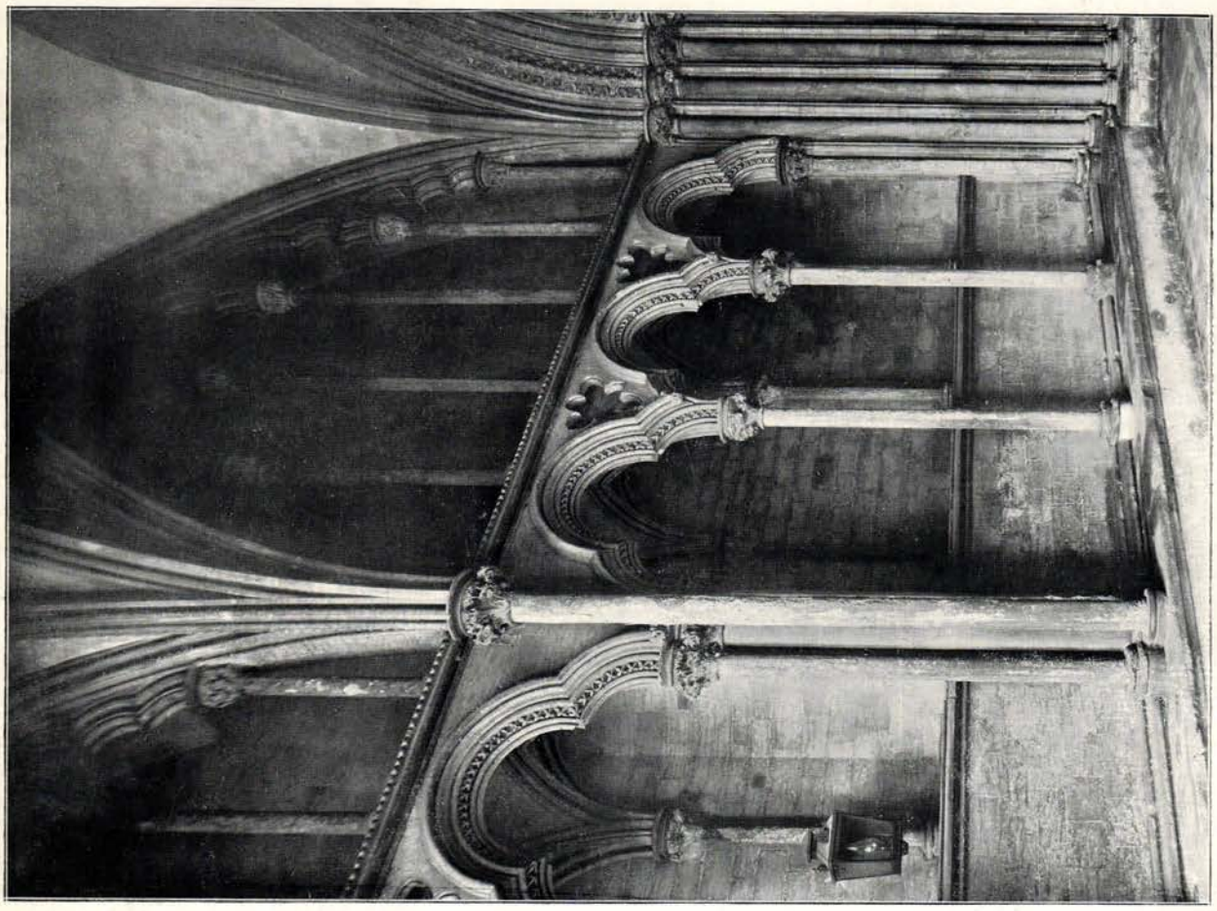


Photo : S. B. Bolas & Co.

CANTERBURY CATHEDRAL : SOUTH CHOIR TRANSEPT.



Photochrom Co.

ELY CATHEDRAL: GALILEE.

SOUTH EASTERN SCHOOL.

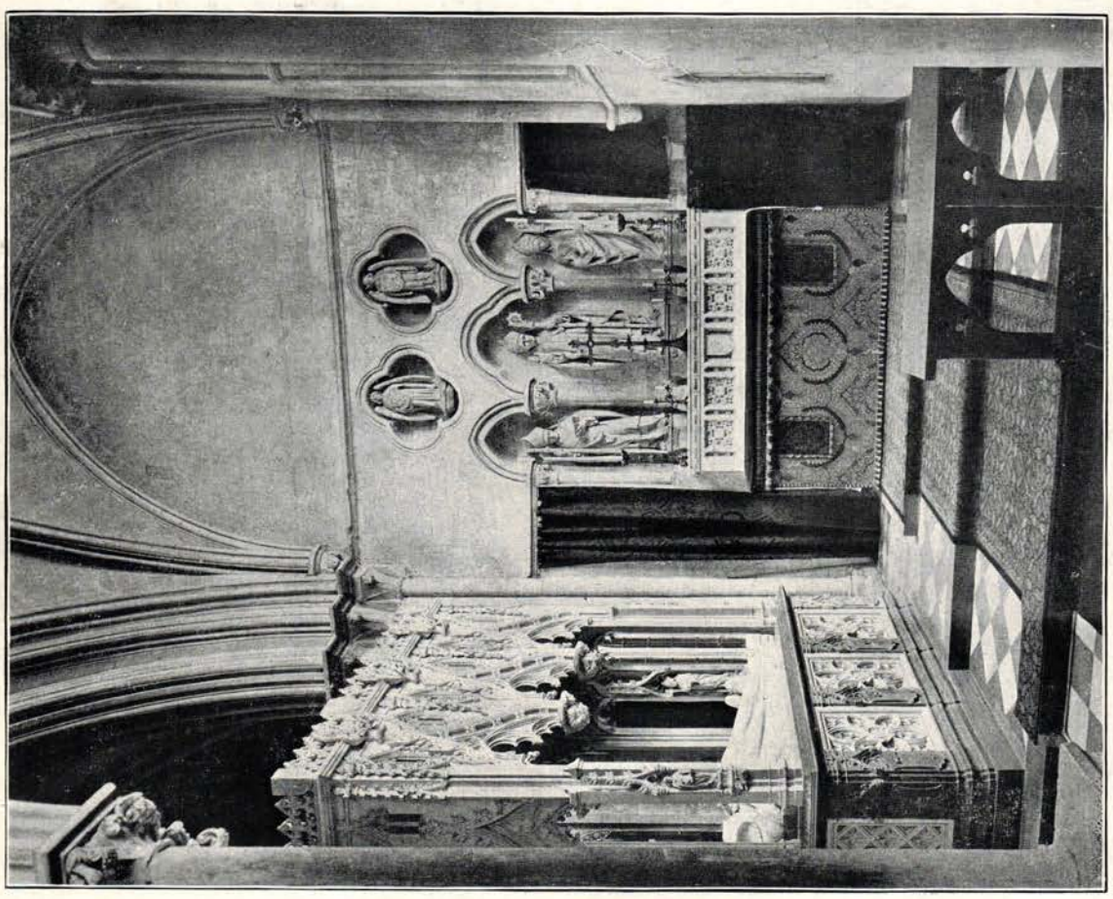
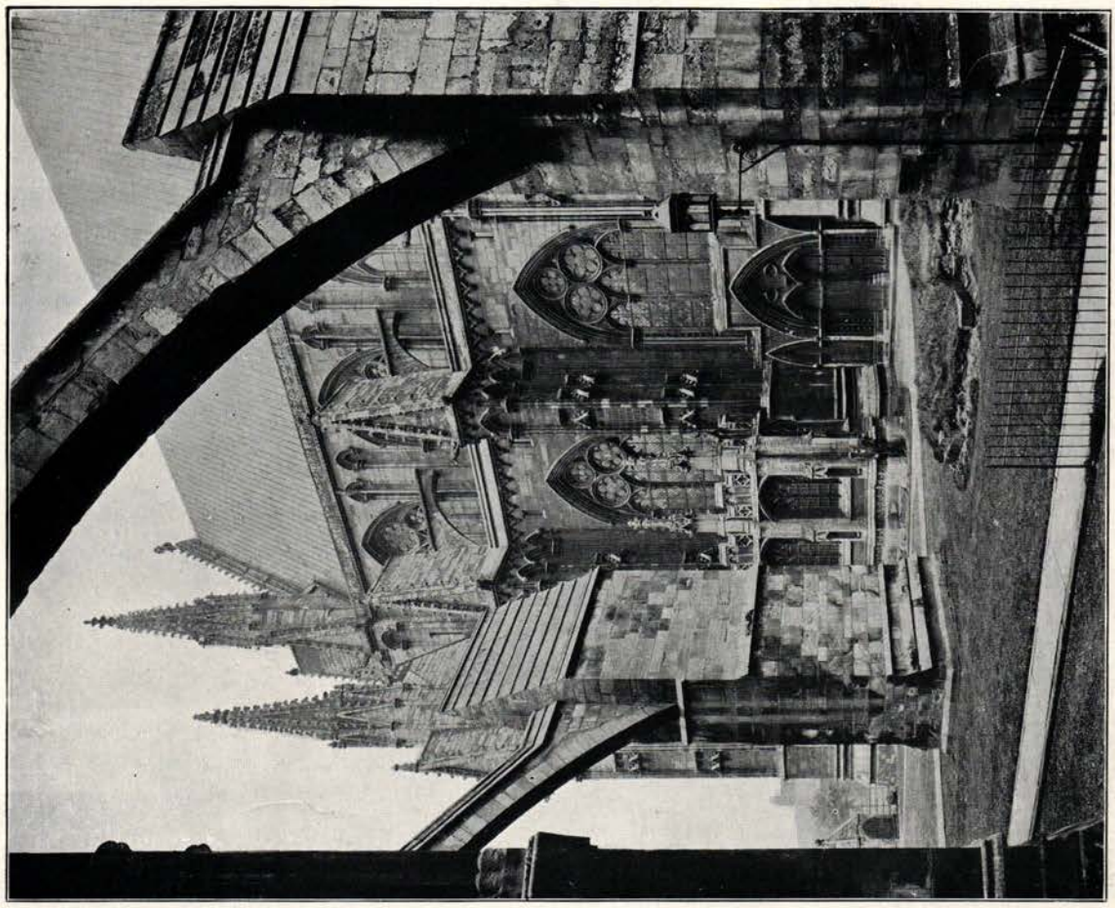


Photo: S. B. Bolas & Co.

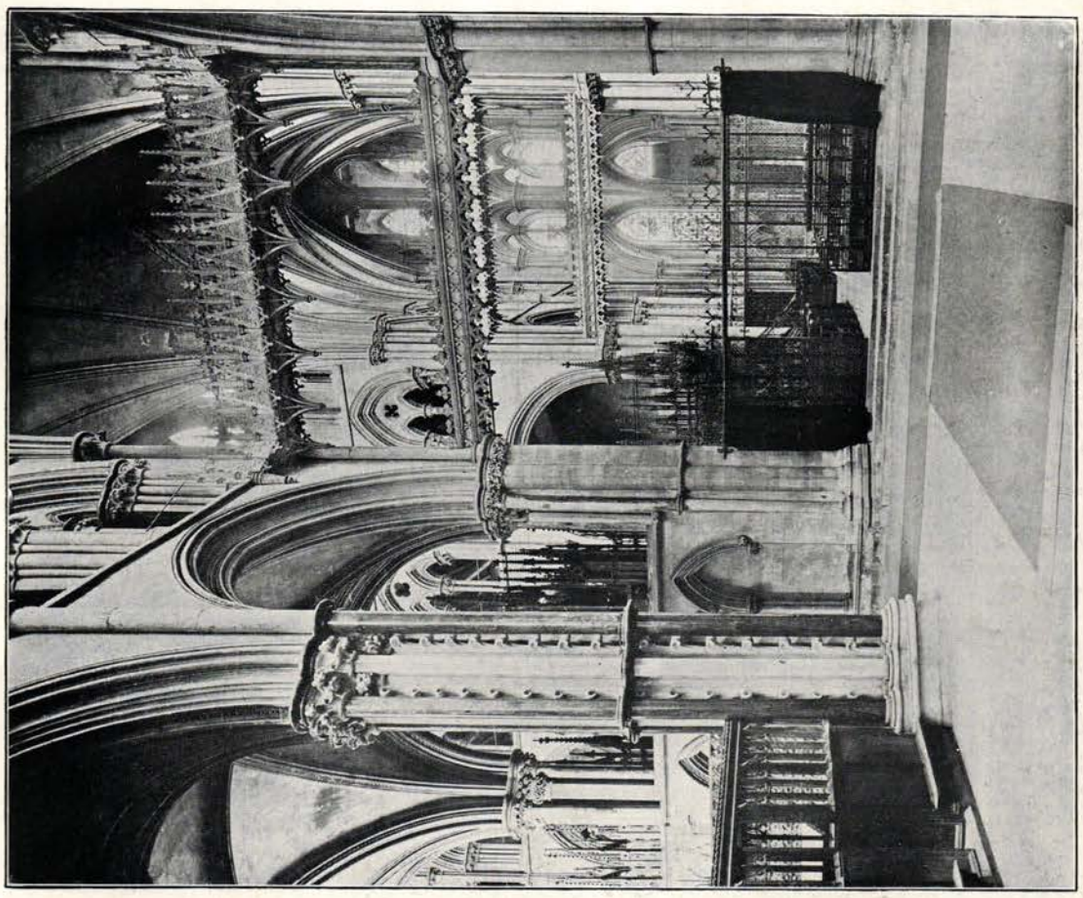
CHICHESTER: ST. CLEMENT'S CHAPEL.

SOUTH EASTERN SCHOOL.

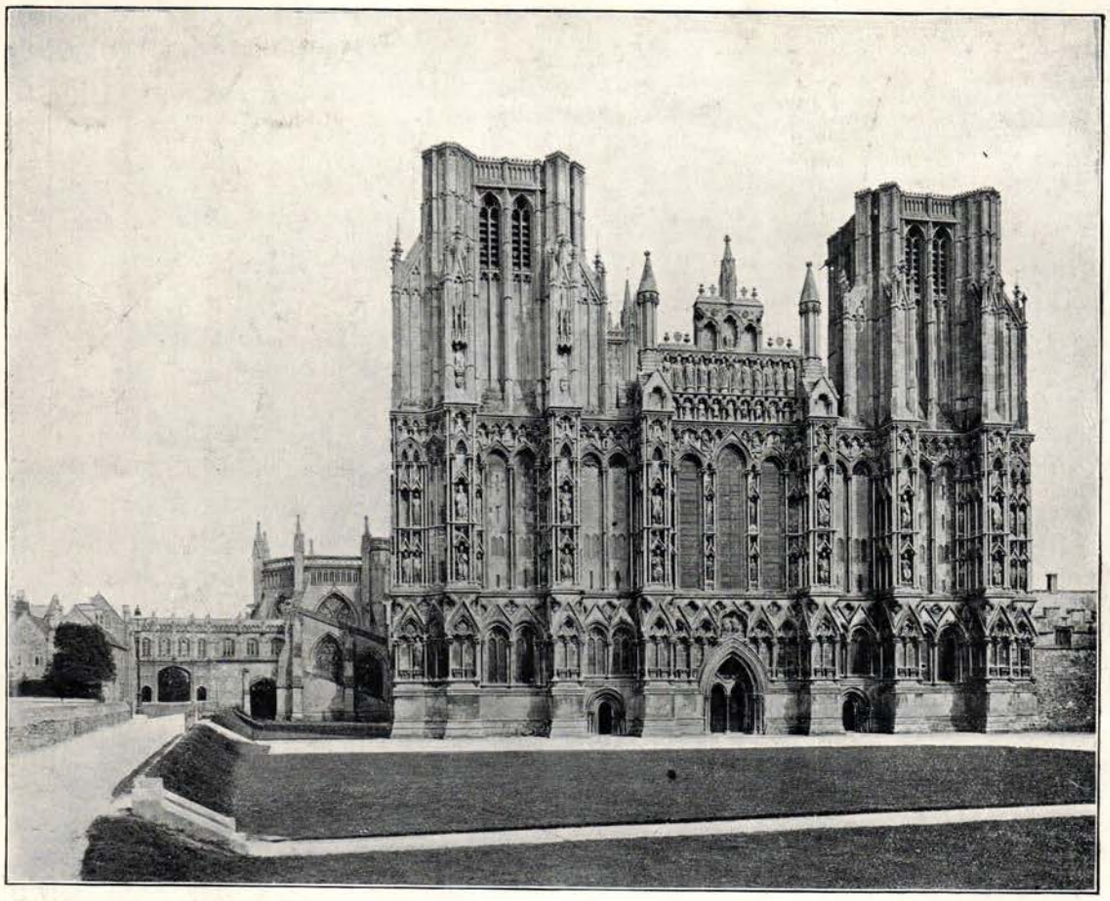


Photos: S. B. Bolas & Co.

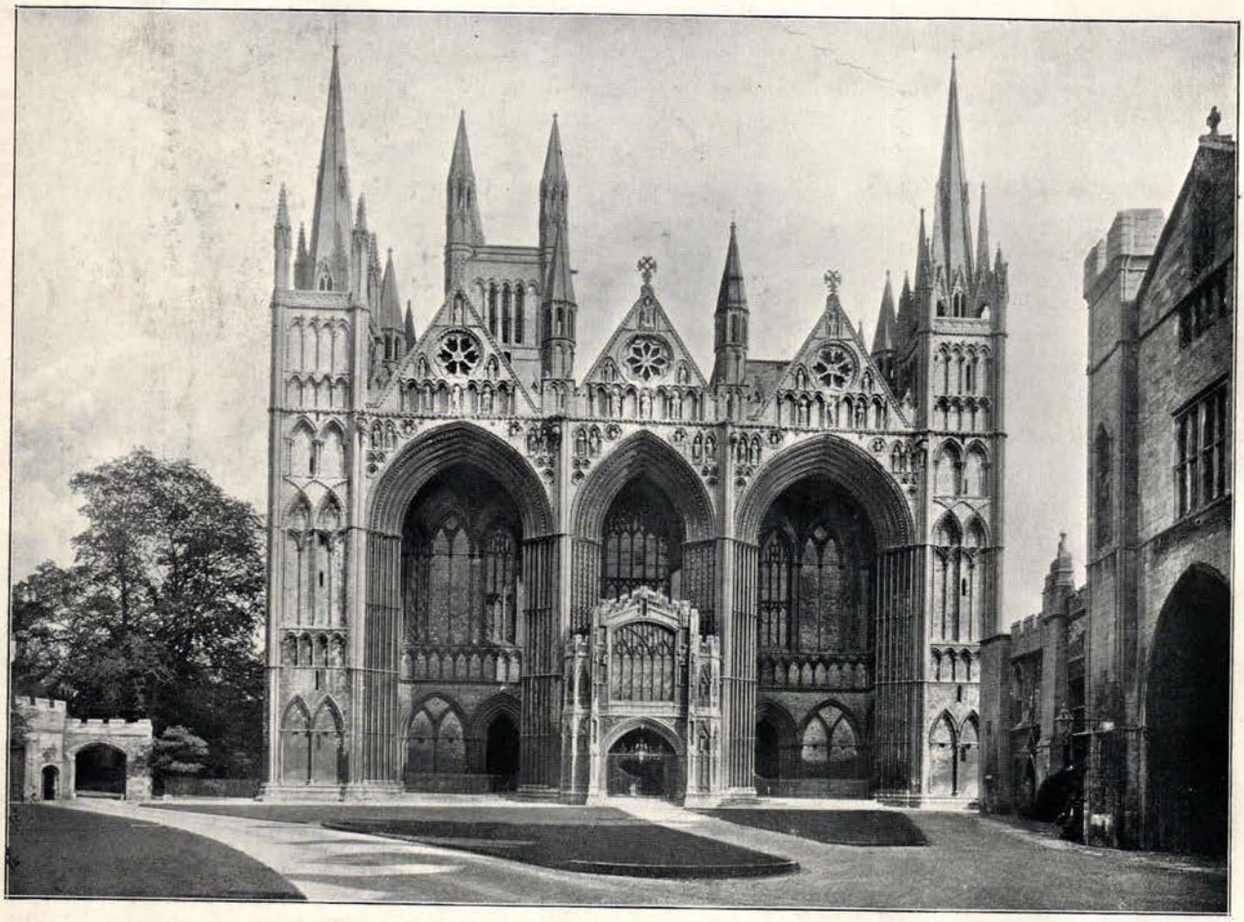
LINCOLN CATHEDRAL: NORTH ENTRANCE FROM THE CHAPTER HOUSE.



LINCOLN CATHEDRAL: THE LESSER TRANSEPT.



WELLS CATHEDRAL: WEST FRONT. *Photo: S. B. Bolas & Co.*



PETERBOROUGH CATHEDRAL: WEST FRONT. *Photochrom. Co.*

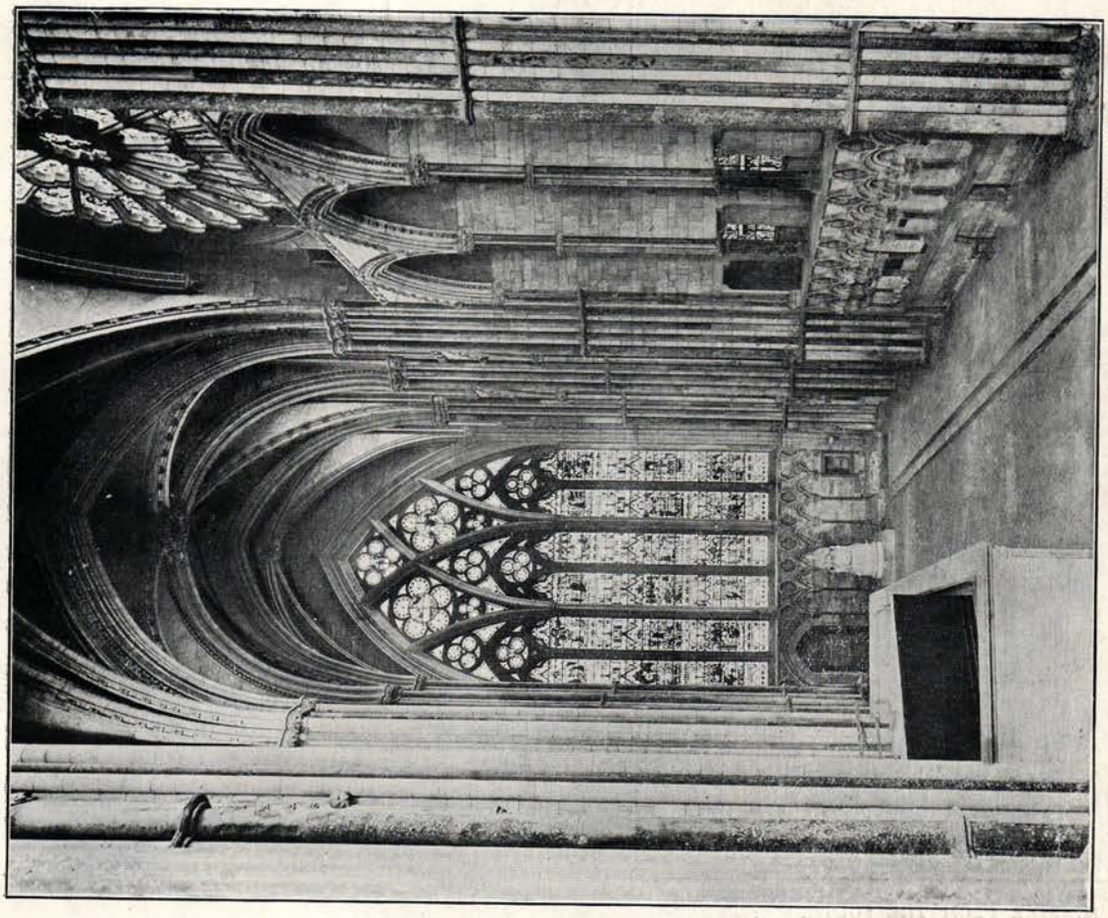


Photo: S. B. Bolas & Co.

DURHAM CATHEDRAL: CHAPEL OF NINE ALTARS, LOOKING NORTH.

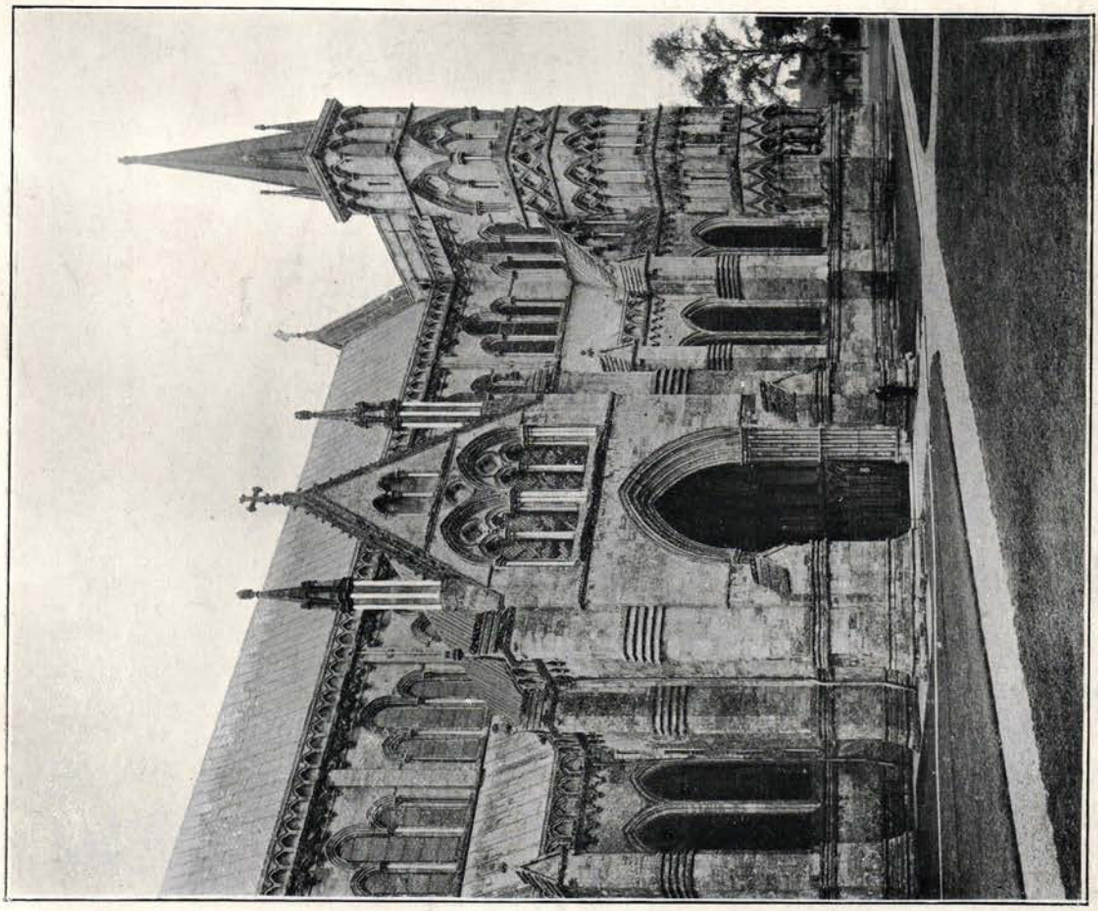
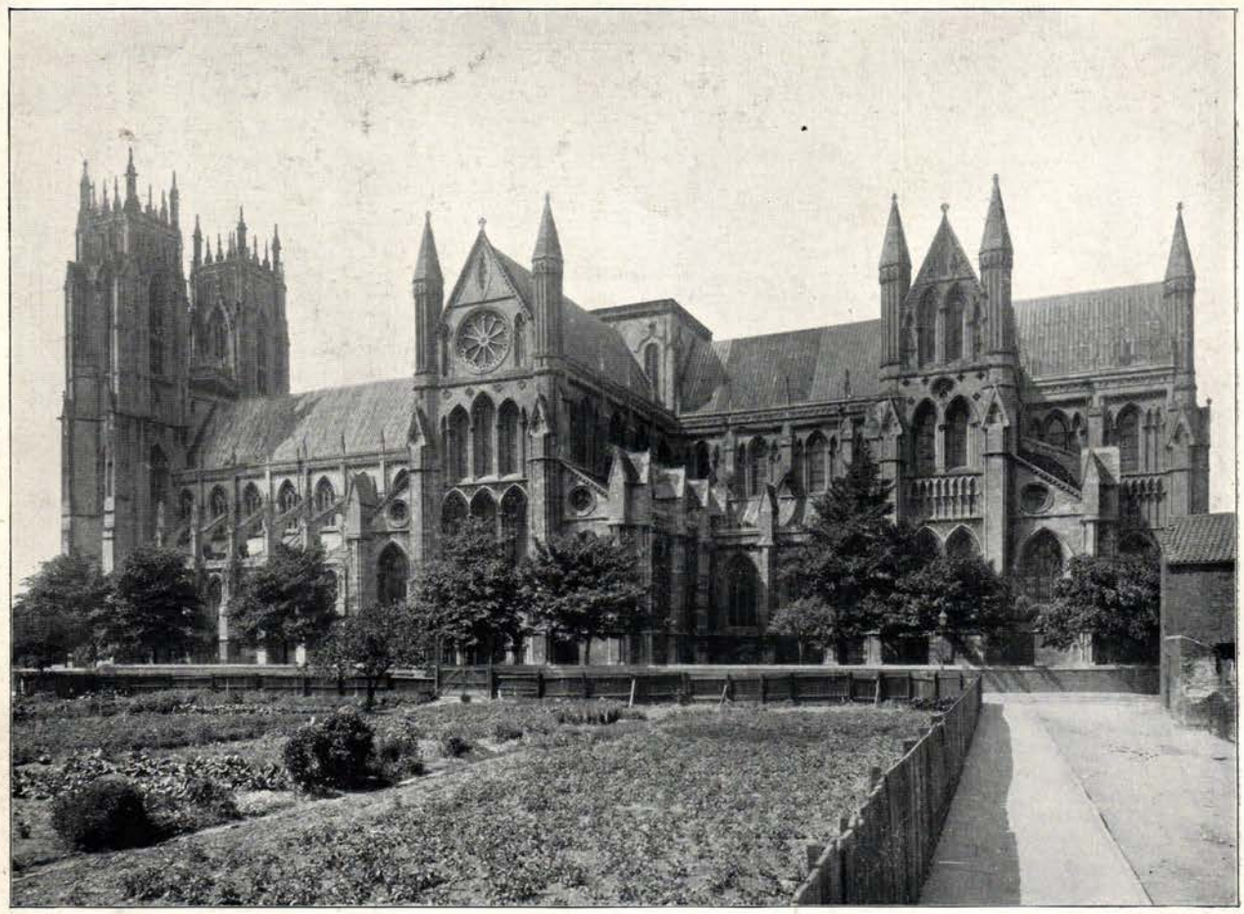


Photo: S. B. Bolas.

SALISBURY CATHEDRAL: NORTH FRONT.



Photochrom Co.

BEVERLEY MINSTER FROM THE SOUTH.
Early English, *c.* 1210-*c.* 1260 A.D.

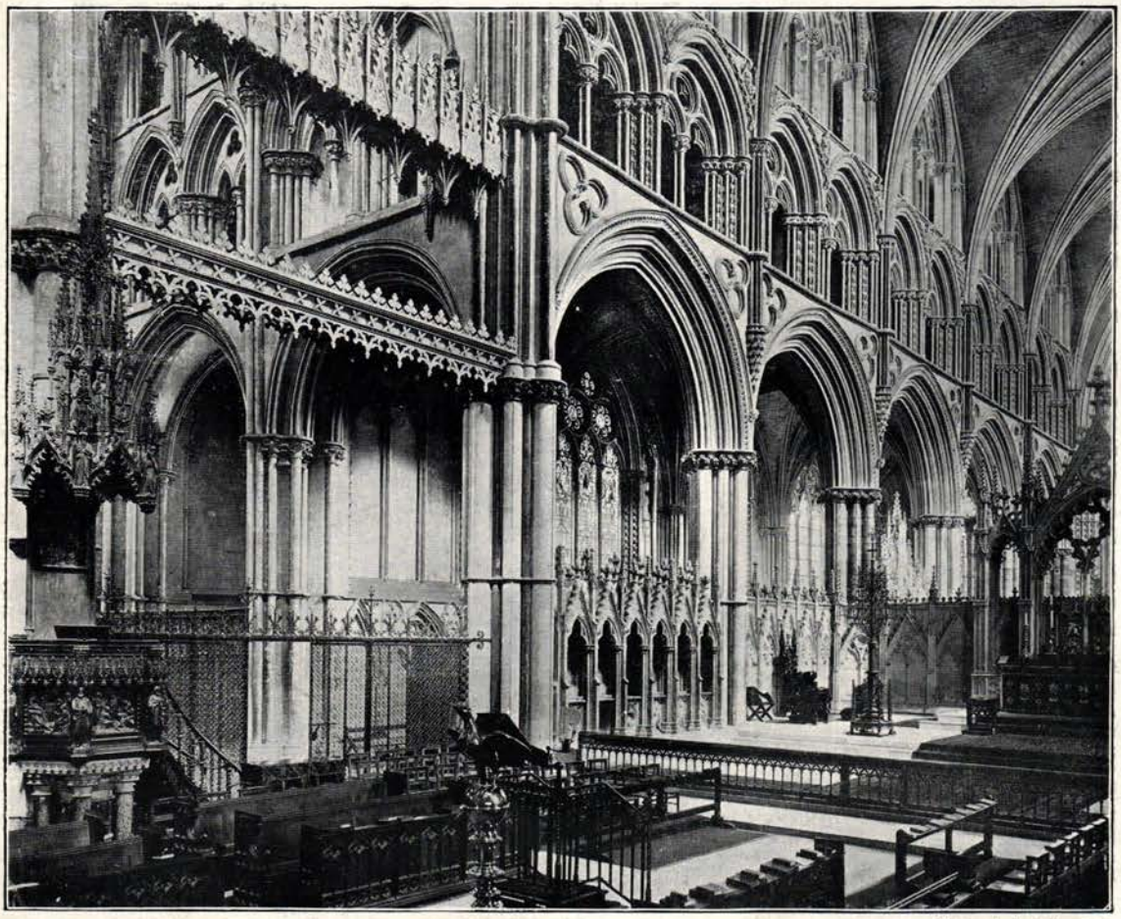
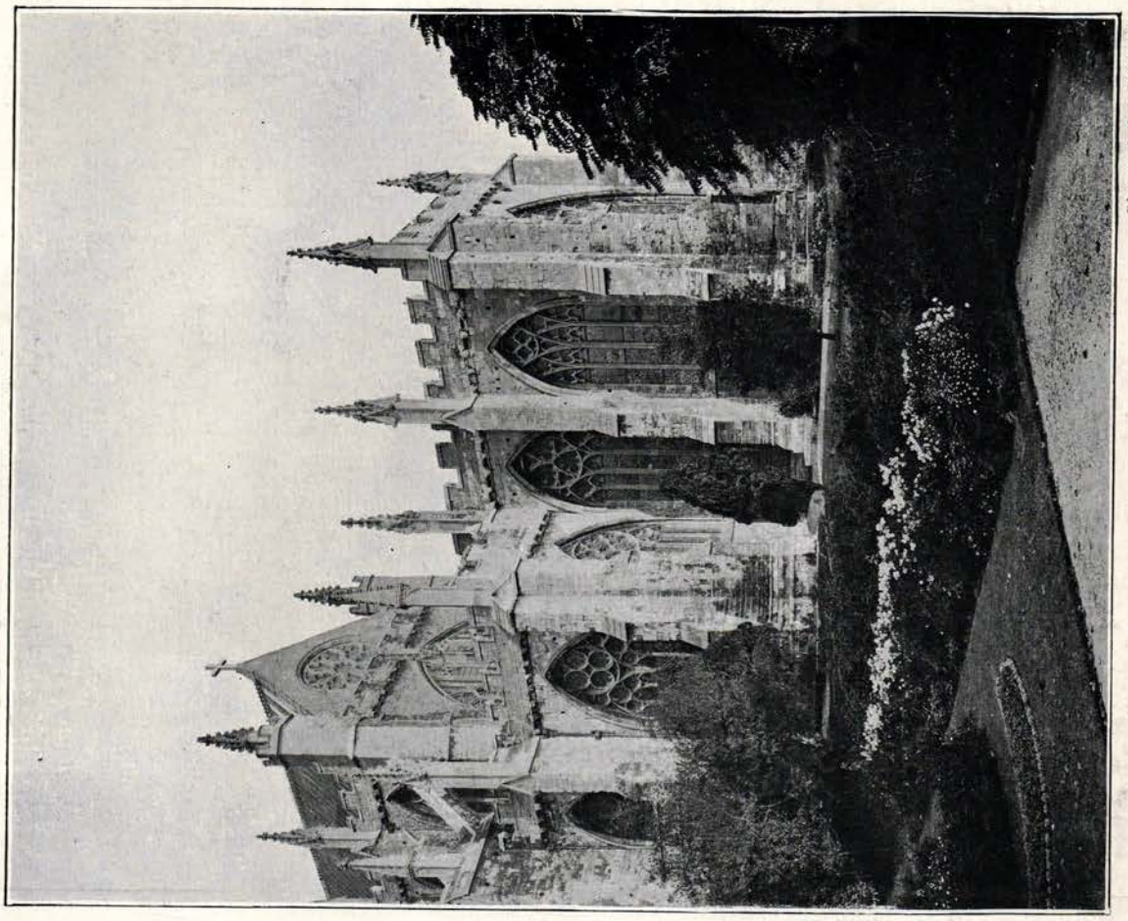


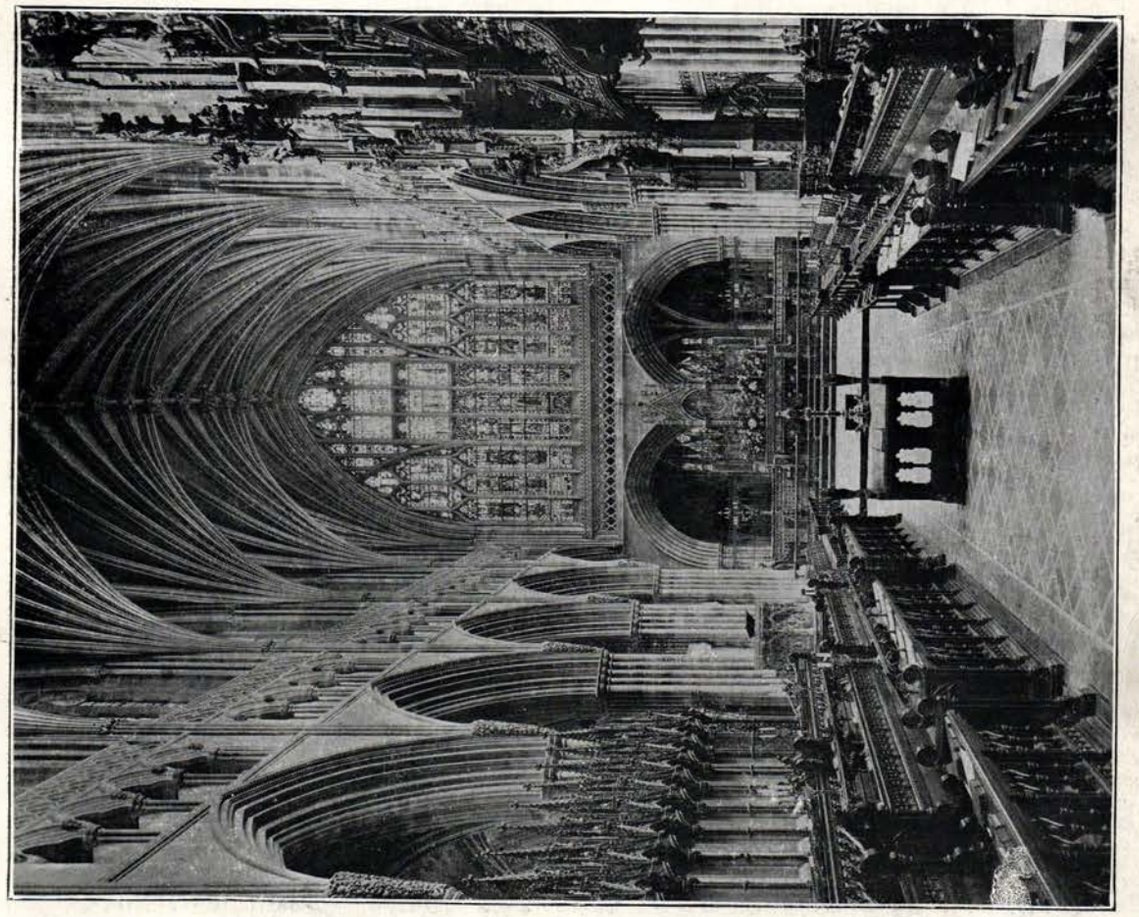
Photo: S. B. Bolas & Co.

LINCOLN CATHEDRAL. THE ANGEL CHOIR.
Mid-Gothic, *c.* 1260-*c.* 1300 A.D.



Photos: S. B. Bolas & Co

SOUTH-EAST END.



THE CHOIR, LOOKING EAST.

EXETER CATHEDRAL.

Photochrom Co.

TINTERN ABBEY: INTERIOR, LOOKING WEST.
Mid-Gothic, *c.* 1250-*c.* 1300 A.D.

Photochrom Co.

BRIDLINGTON: THE PRIORY CHURCH. NAVE, LOOKING WEST.
Decorated, *c.* 1300–*c.* 1350 A.D.

ELY CATHEDRAL: LADY CHAPEL. *Photochrom Co.*

WELLS CATHEDRAL: LADY CHAPEL. *Photochrom Co.*

Photochrom Co.

CARLISLE CATHEDRAL: THE CHOIR, LOOKING EAST.

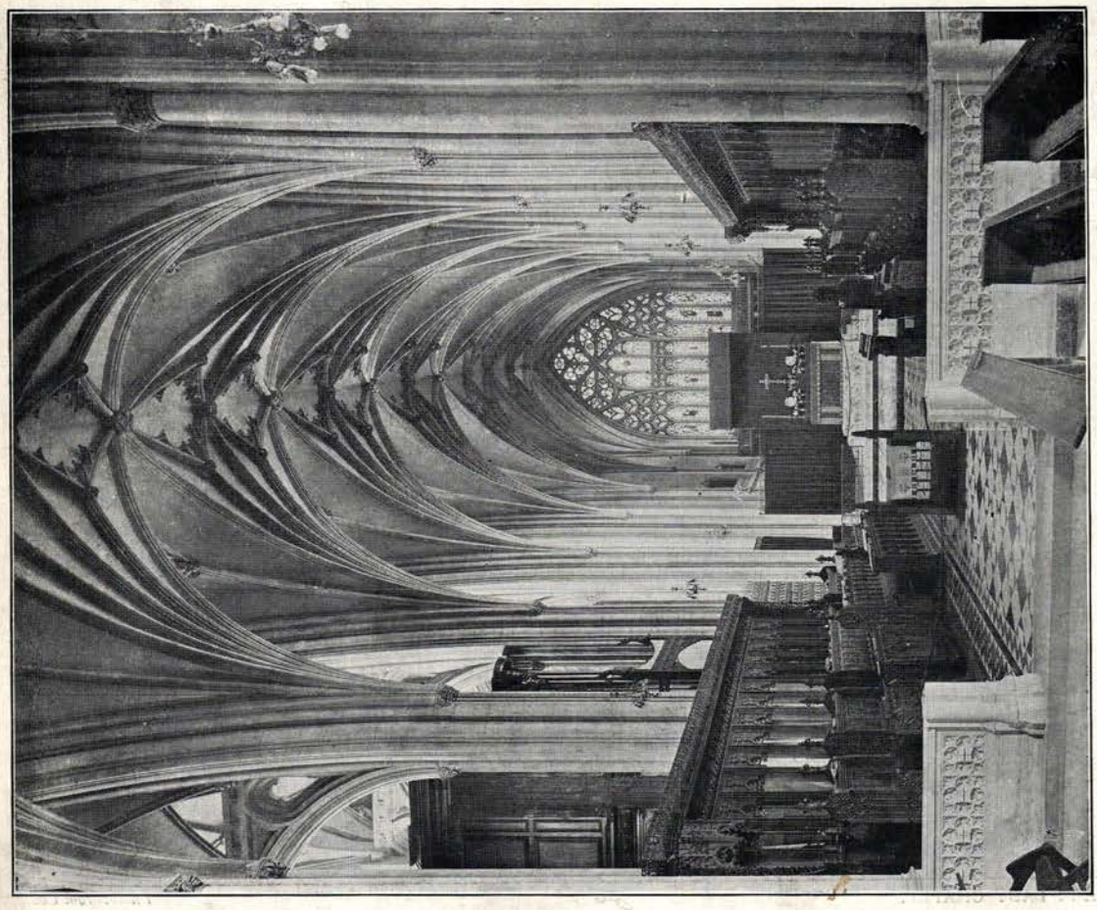


Photo: S. B. Bolas & Co.

BRISTOL CATHEDRAL: THE CHOIR, LOOKING EAST.

SHERBORNE. *Photochrom Co.*

KING'S COLLEGE CHAPEL, CAMBRIDGE. *Photochrom Co.*

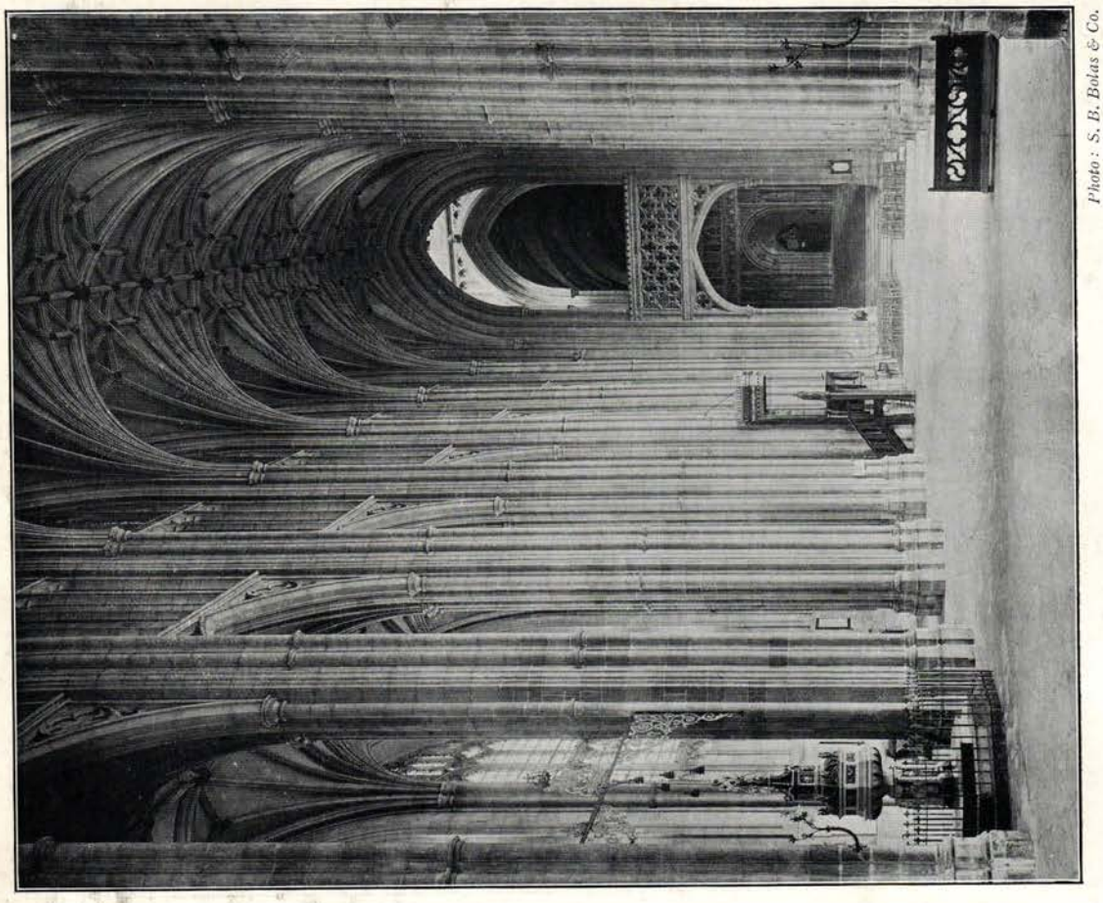
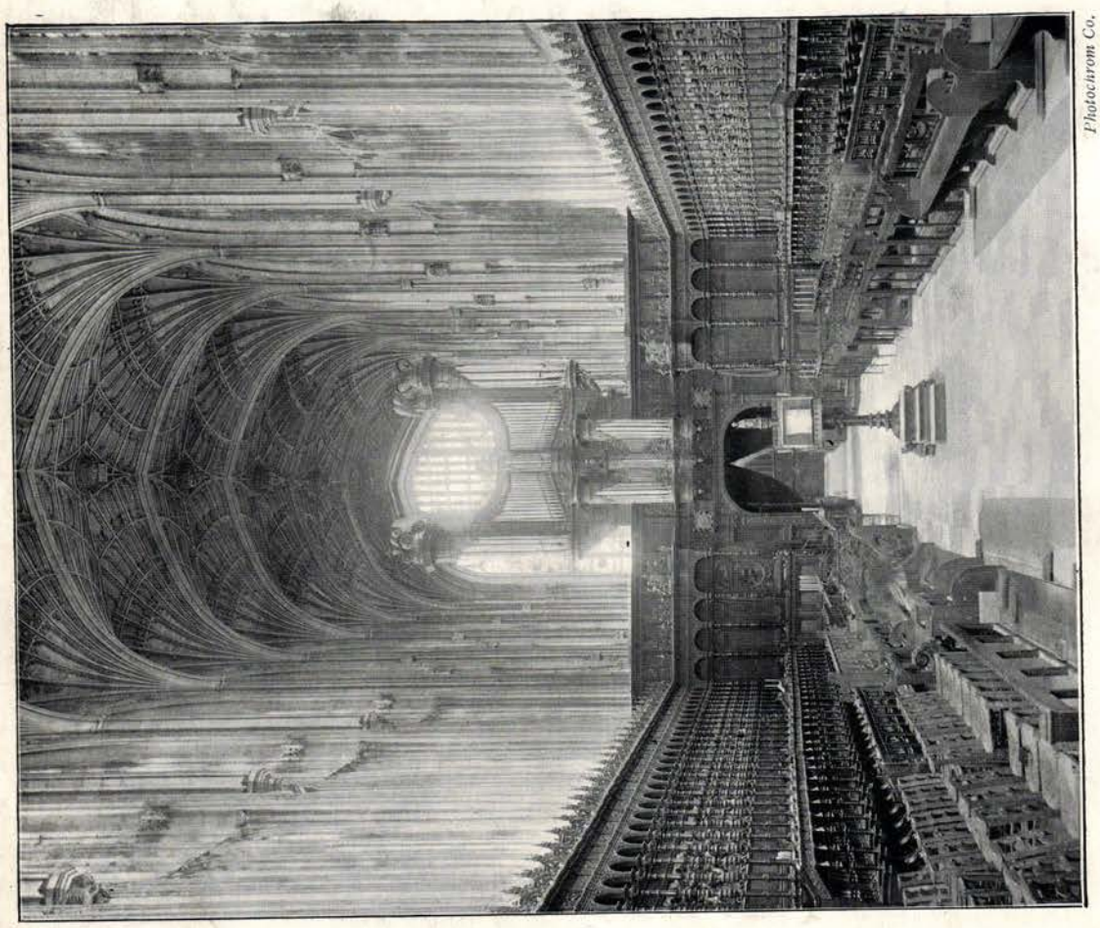


Photo: S. B. Bolas & Co.

CANTERBURY CATHEDRAL: THE NAVE LOOKING EAST.

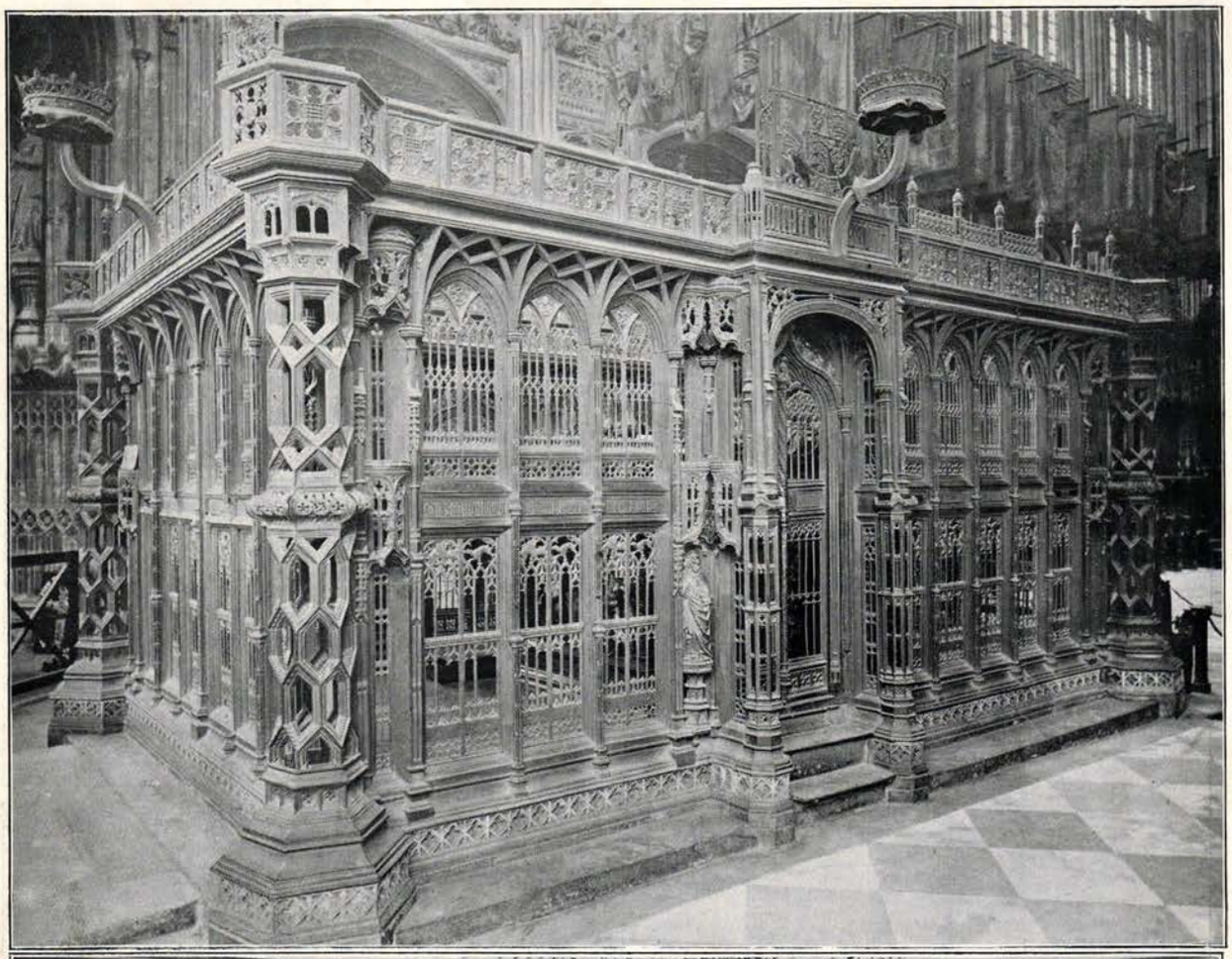


Photochrom Co.

KING'S COLLEGE CHAPEL, CAMBRIDGE.

Photo: S. B. Bolas & Co.

THE CHAPEL OF HENRY VII., WESTMINSTER ABBEY, A.D. 1516.



WESTMINSTER ABBEY : TOMB OF HENRY VII.

Photos : S. B. Bolas & Co.

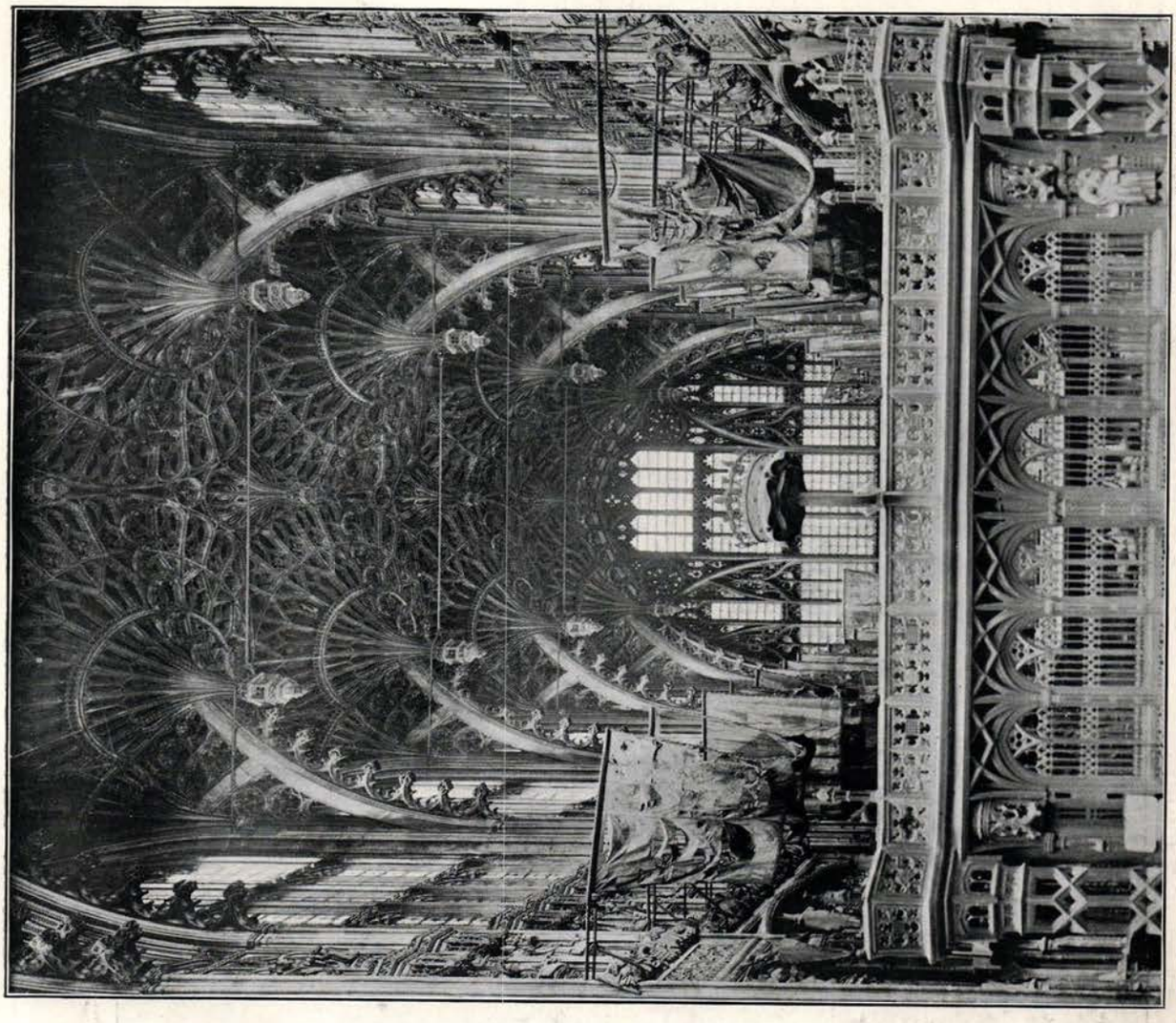


Photo: S. B. Bolas & Co.

WESTMINSTER ABBEY: HENRY VII.'S CHAPEL.
THE ROOF.

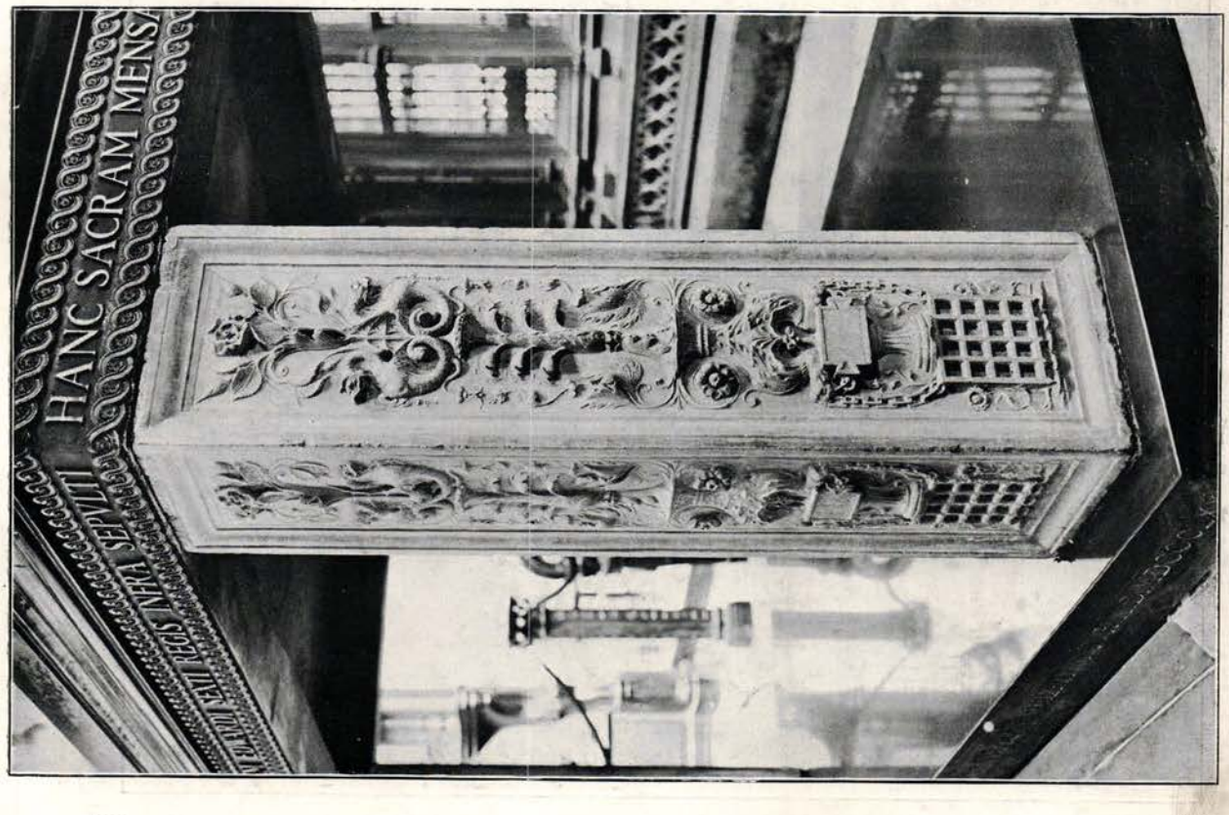
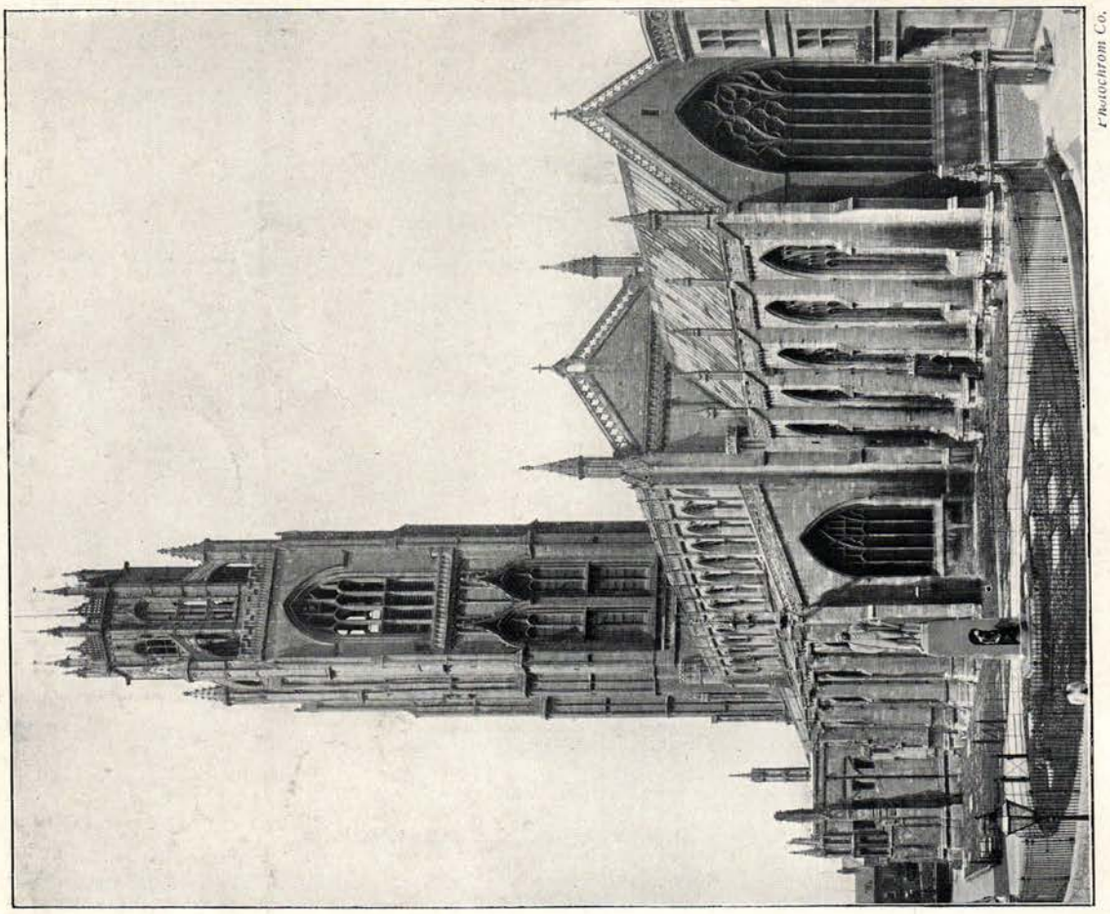


Photo: S. B. Bolas & Co.

WESTMINSTER ABBEY: HENRY VII.'S CHAPEL.
CARVED SUPPORT OF ALTAR.



Photochrom Co.

BOSTON, LINCOLNSHIRE: PARISH CHURCH FROM THE SOUTH-EAST.

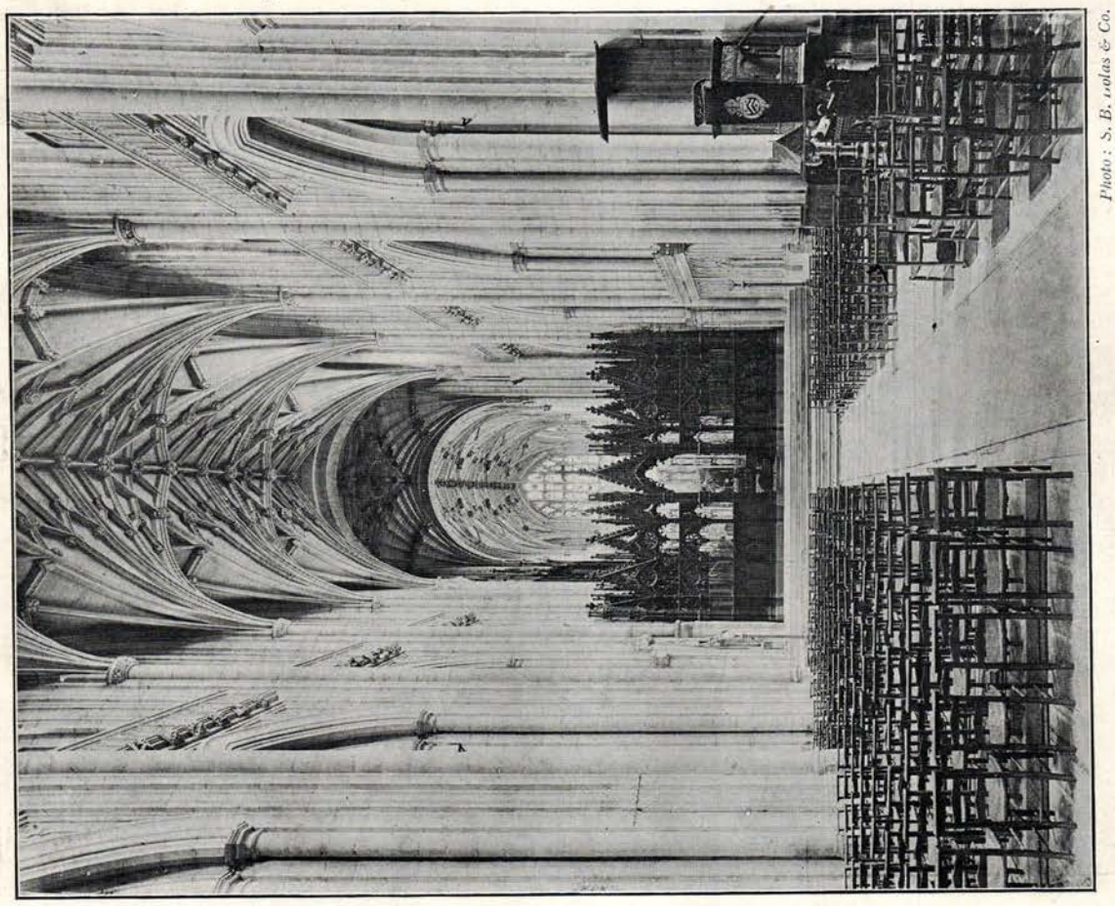
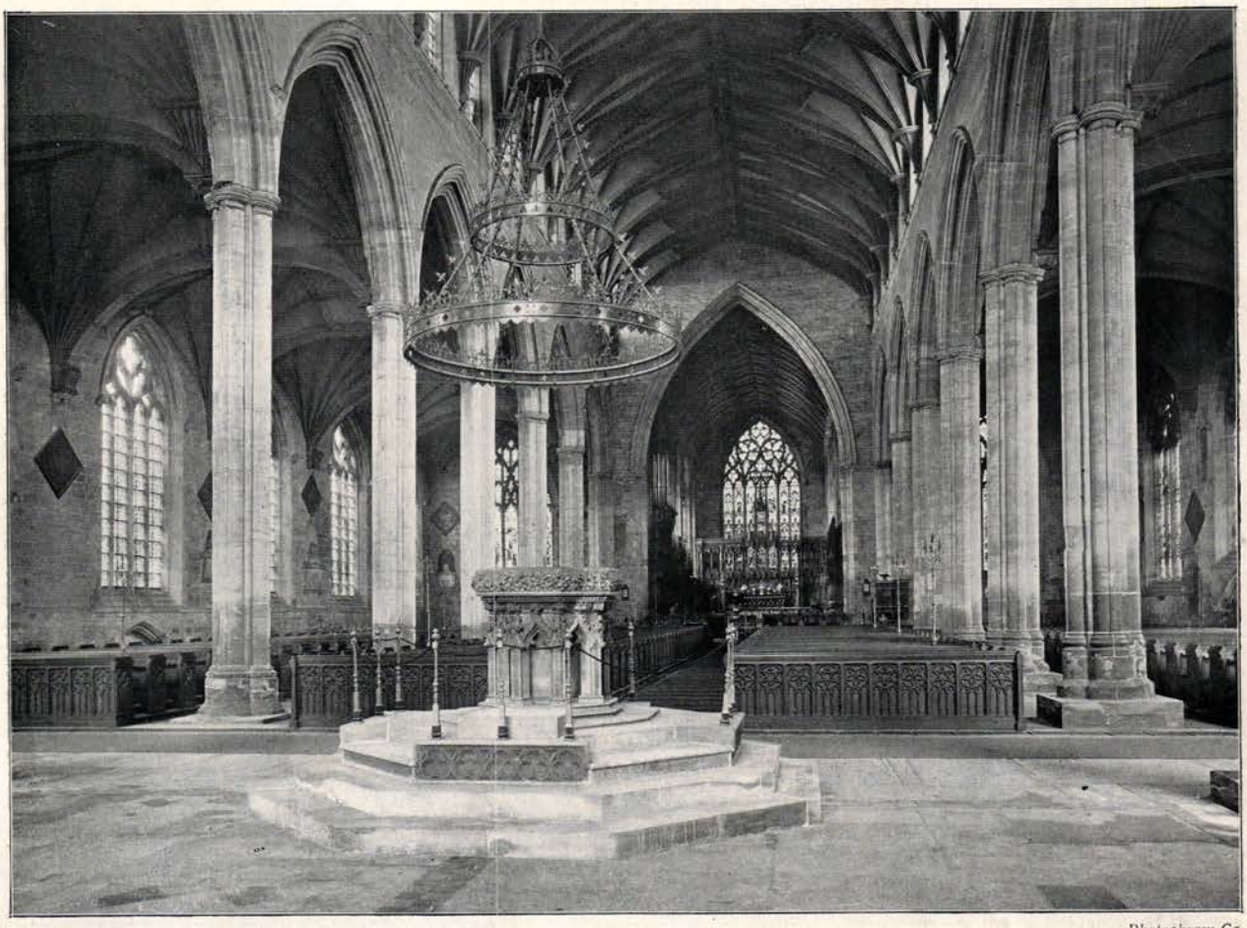


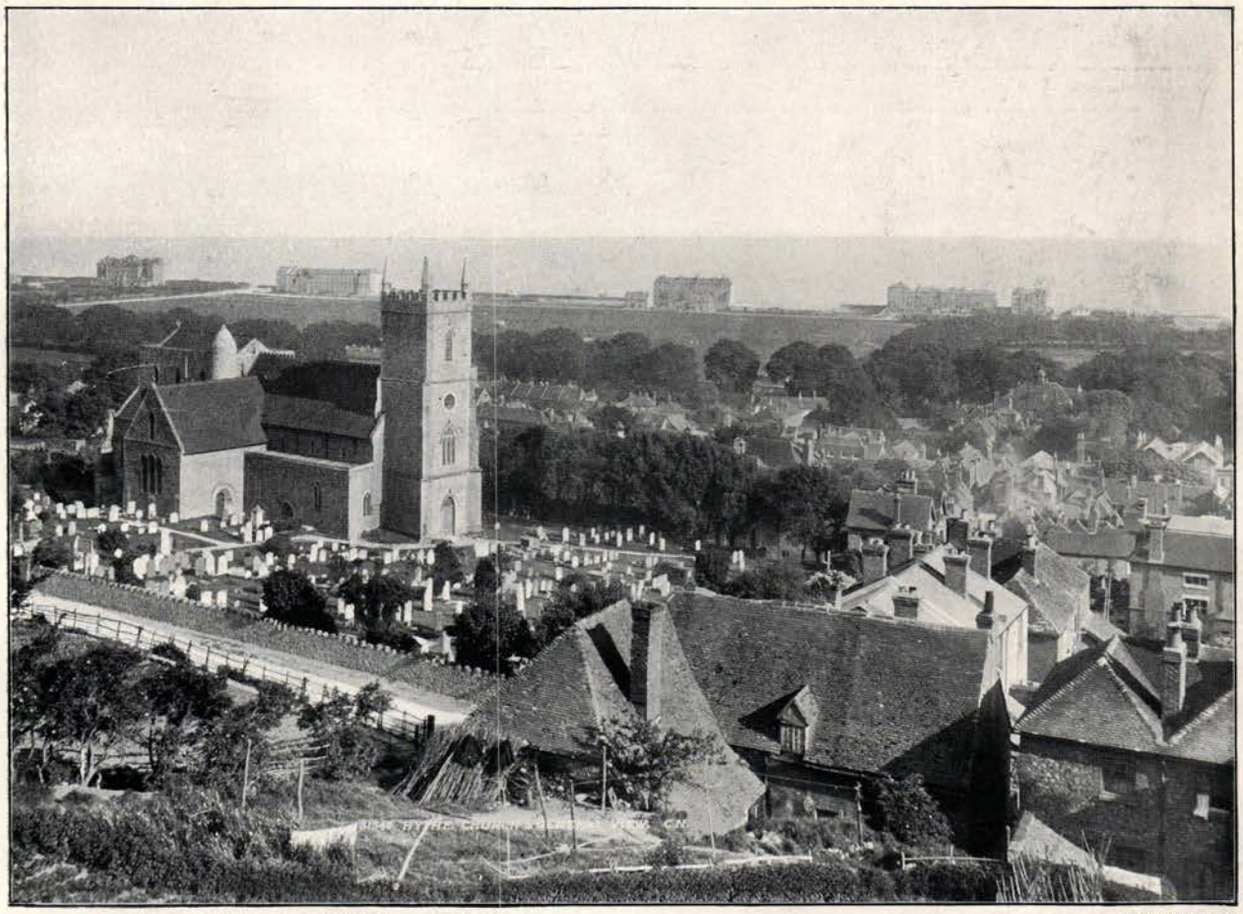
Photo: S. B. Atlas & Co.

WINCHESTER CATHEDRAL: THE NAVE LOOKING EAST.



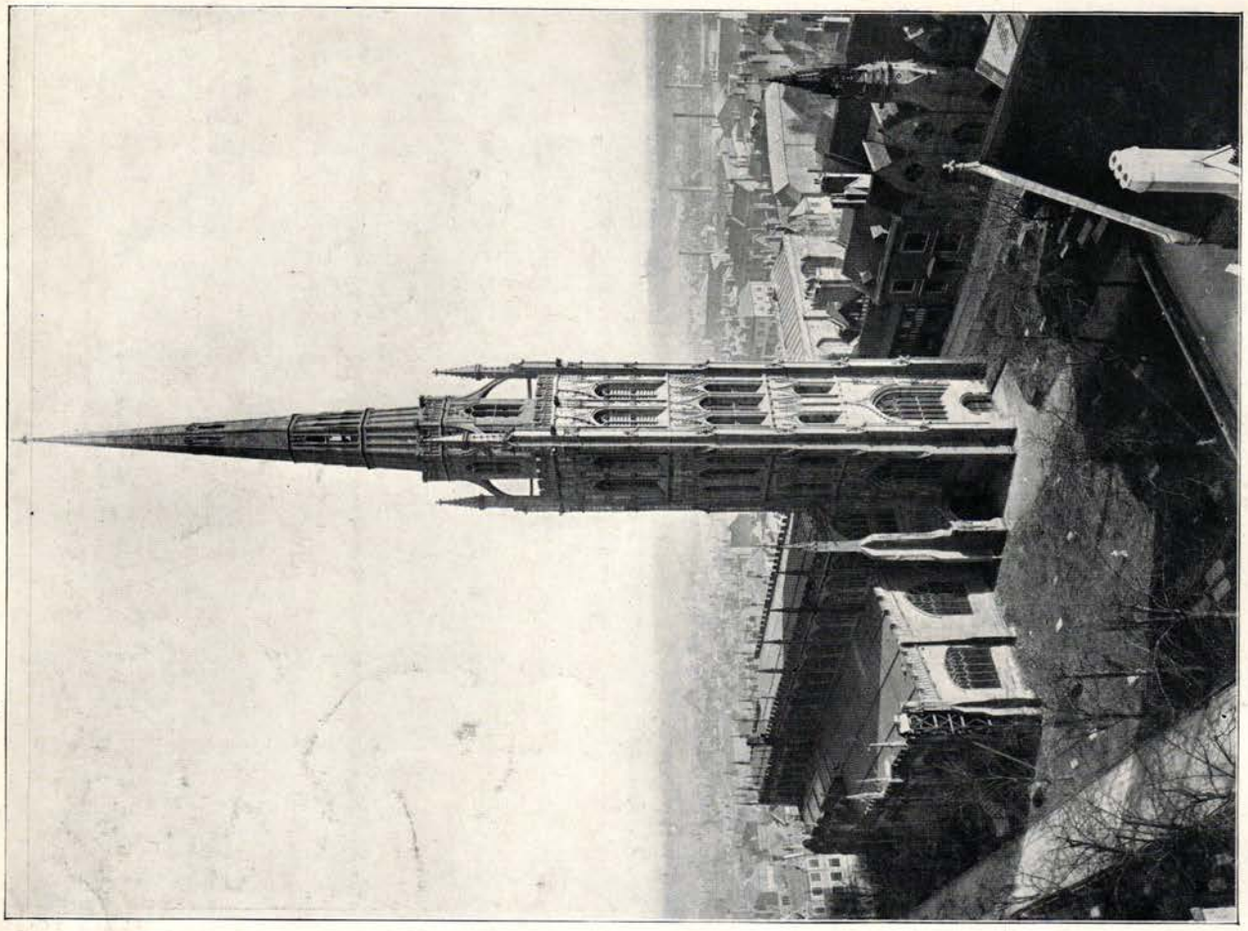
ST. BOTOLPH'S CHURCH, BOSTON: INTERIOR.

Photochrom Co.
Perpendicular, *c.* 1350–1550 A.D.



HYTHE: GENERAL VIEW SHOWING THE CHURCH.

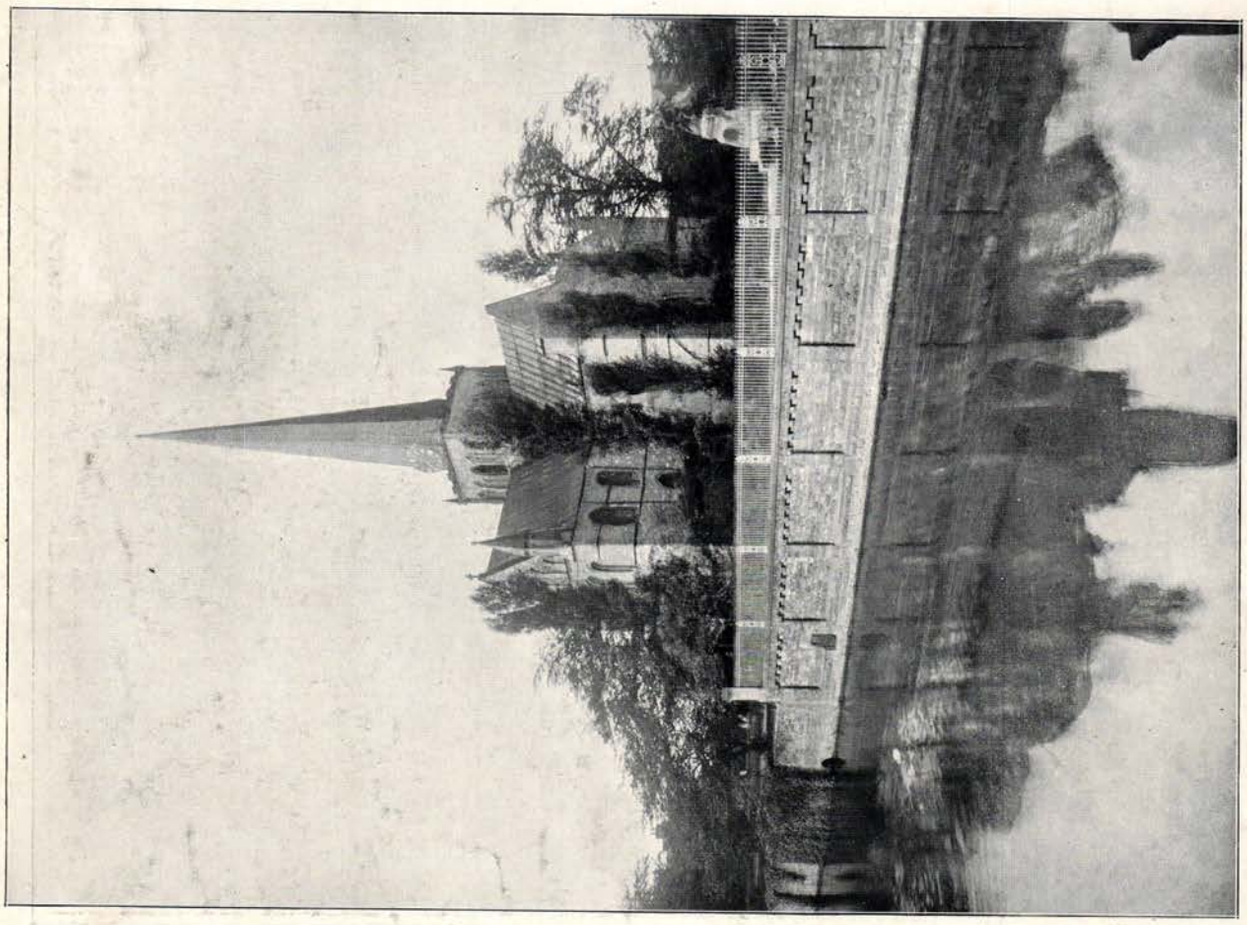
Photochrom Co.
Early English, *c* 1210–1260 A.D.



Photochrom Co.

COVENTRY : ST. MICHAEL'S CHURCH.

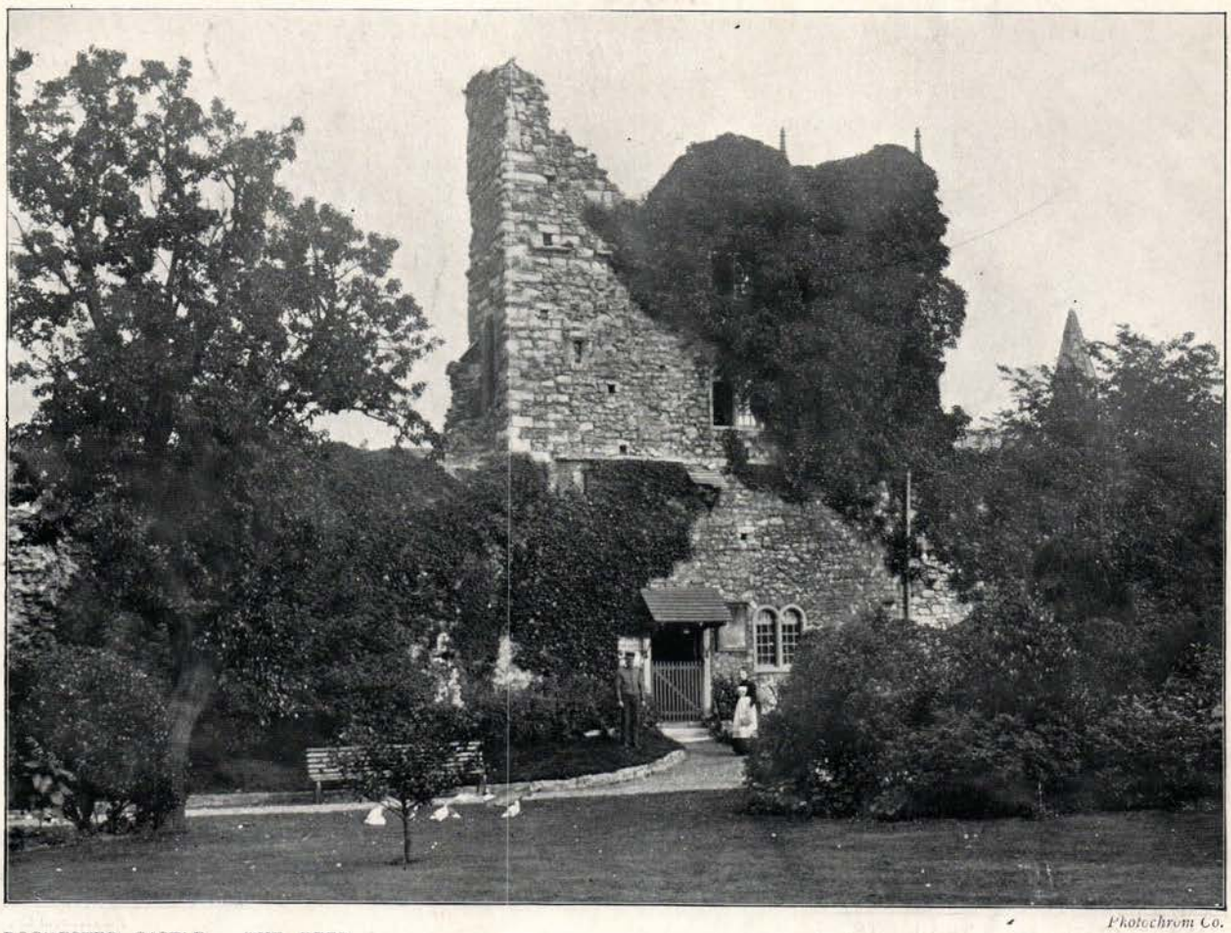
Perpendicular, *c.* 1350–1550 A.D.



Photochrom Co.

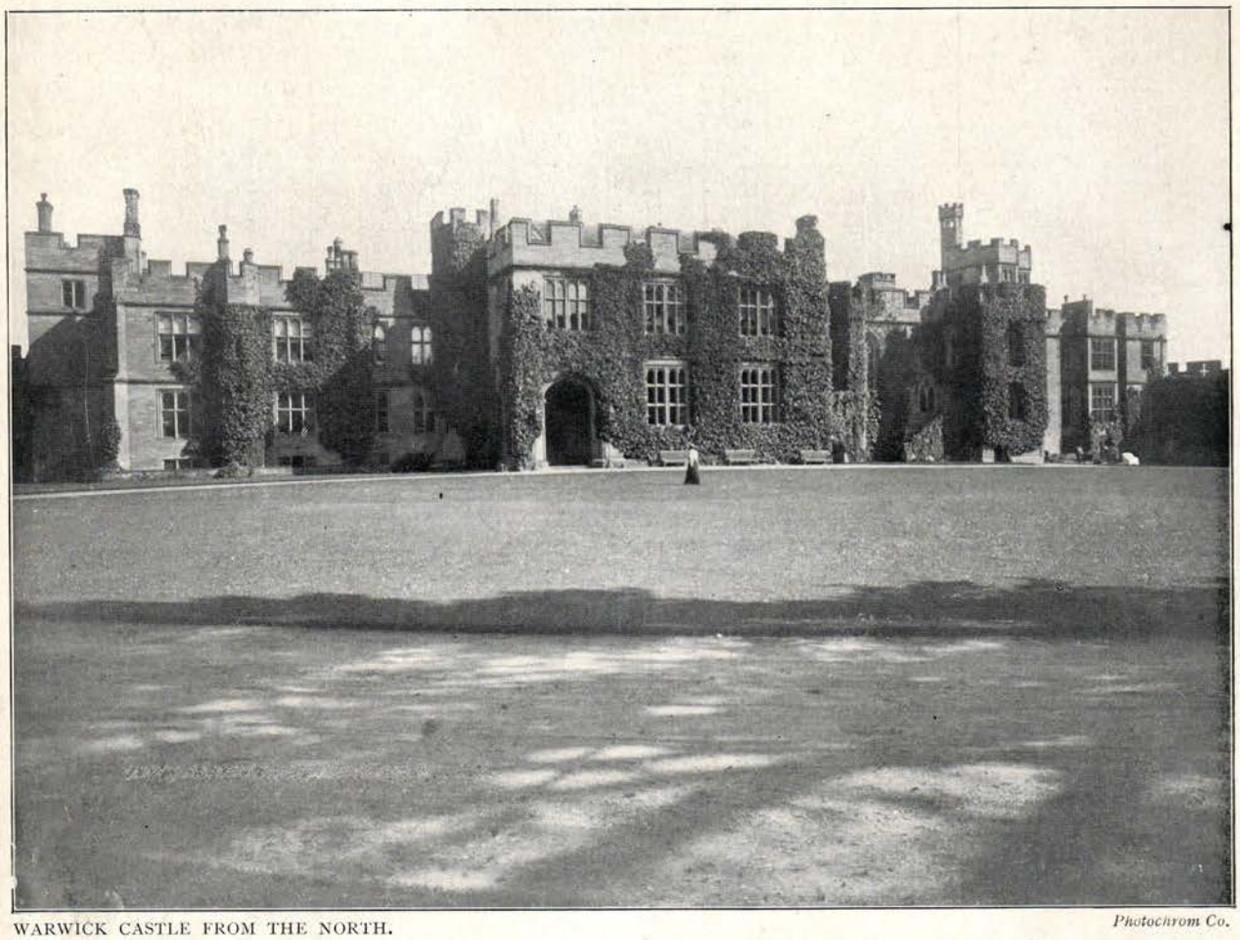
DARLINGTON : ST. CUTHBERT'S FROM NORTH-EAST.

Transitional, *c.* 1175–1210 A.D.



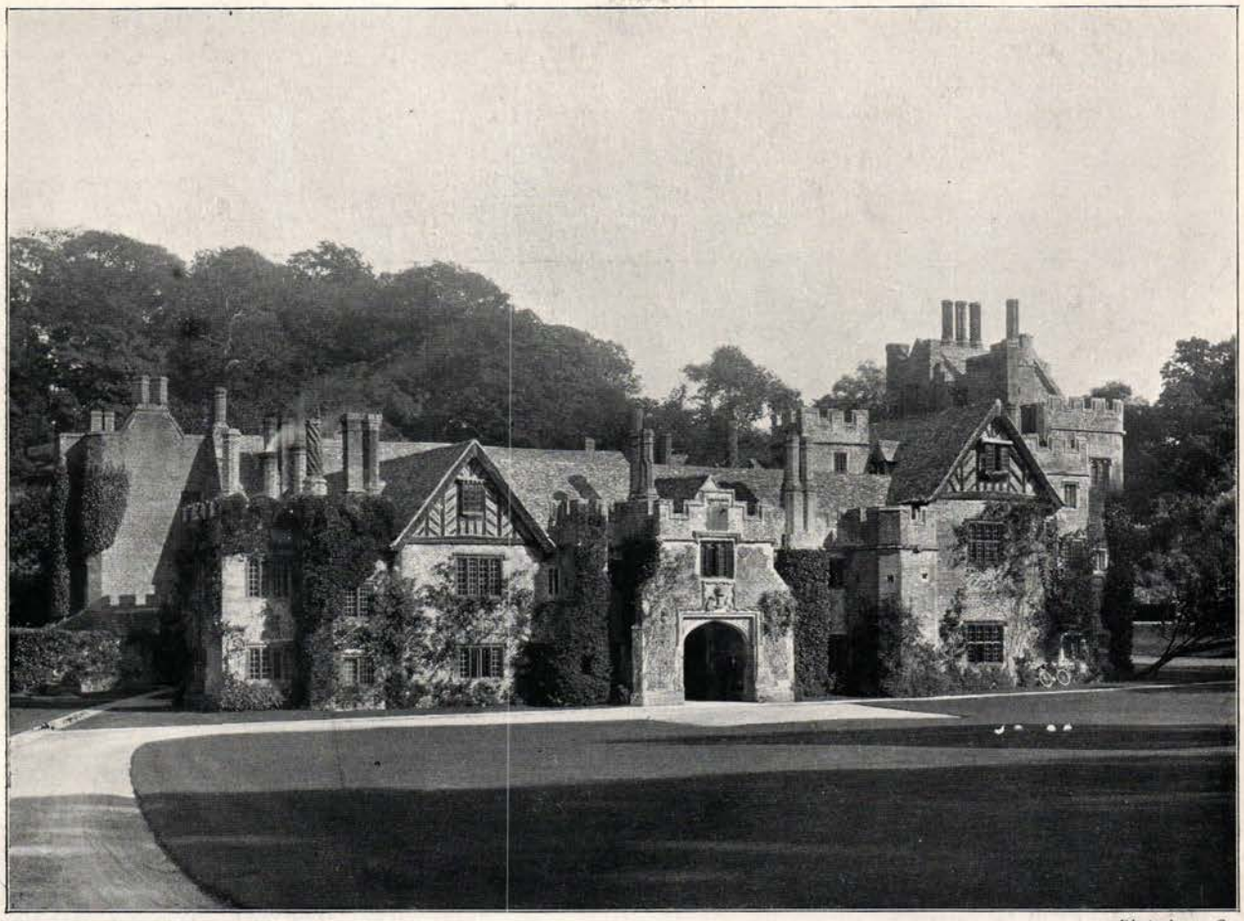
ROCHESTER CASTLE. THE KEEP. *Photochrom Co.*

CARNARVON CASTLE FROM THE RIVER. *Photochrom Co.*



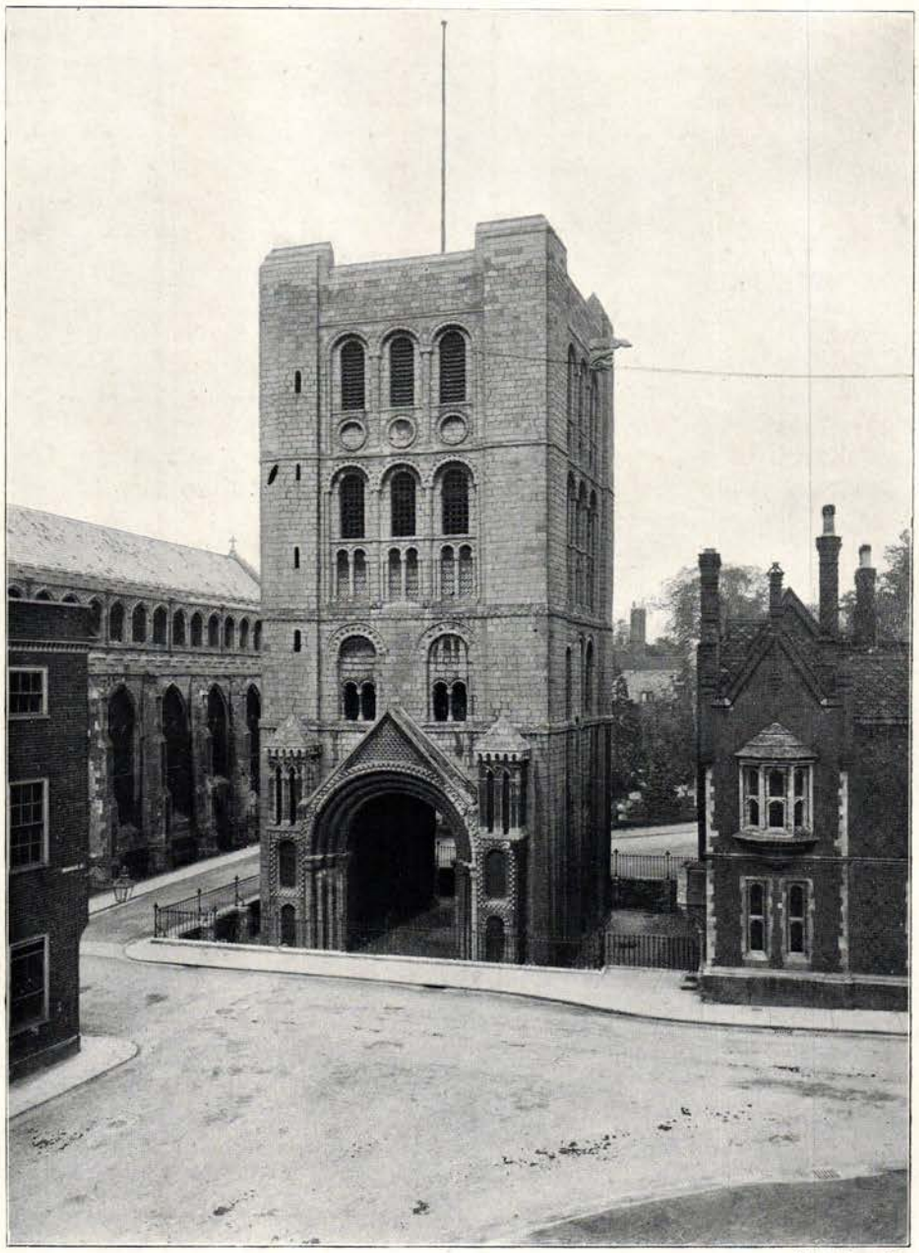
WARWICK CASTLE FROM THE NORTH. *Photochrom Co.*

BODIAM CASTLE, SUSSEX. *Photochrom Co.*



COMPTON WYNYATES, BANBURY. *Photochrom Co.*

BATTLE ABBEY. THE GATEHOUSE. *Photochrom Co.*



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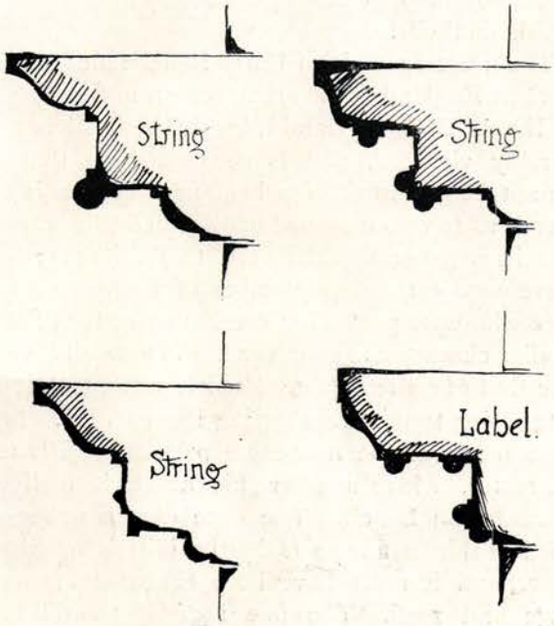
NORMAN TOWER : BURY ST. EDMUNDS.

The Early Renaissance Period.

c. 1516—1650.

THE Italian influence which made itself felt over the whole of Europe in all branches of design towards the end of the fifteenth century, reached England in the early years of the sixteenth. So far as anything so elusive as the beginning of a new style can be traced, it was to

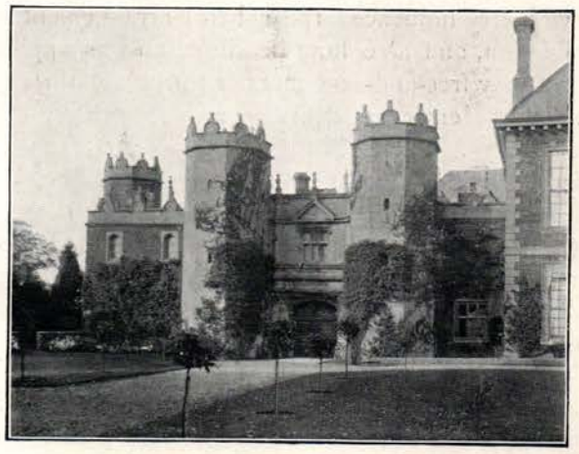


DINGLEY HALL.

PROFILES OF SOME OF THE STRINGS.

the Italian Pietro Torrigiano that we owe the introduction of Italian detail into England; and it was in the tomb of Henry VII, executed by the command of his son Henry VIII, that the foreign detail was first used. The splendid chapel at the east end of Westminster Abbey was built by Henry VII to contain his tomb, and a design was prepared for the latter before his death; but when the direction of affairs fell into the hands of the new king, he discarded this design and entrusted the new one to Torrigiano, thereby frankly falling into line with the other great patrons of art throughout Europe in seeking inspiration from Italian sources. Another powerful and munificent patron of art, Cardinal Wolsey, also employed Italian artists in his great palace at Hampton Court; but it must not be supposed that the general appearance of that building was foreign: on the contrary, it was thoroughly English in conception, and only in certain ornamental details was the new influence apparent. For many years, and in all parts of the country, this restricted use of Italian forms was prevalent. They did not affect the general structure or appearance of buildings, but only certain parts of the ornament, particularly the carving. Nevertheless the tendency towards the Italian manner grew continually stronger, and it became more apparent as the sixteenth century drew towards its close. Many students in various branches of design travelled to Italy to acquire facility in the fashionable style, and on their return offered their services to wealthy noblemen and others who were engaged in works of building. For the convenience of those who could not go abroad, books were published from time to time setting forth the rules which governed the classic "orders," and giving examples of design in various branches of the building trade. Not only were some of the books in themselves crude, but they occasionally fell into the hands of unlearned artificers who availed themselves of their contents in a manner yet more crude, with results that strike the modern engineer as sometimes humorous, sometimes pathetic, but nearly always interesting.

The workmen of the time, with whom (it must be remembered) lay the design of the details of their several trades, had been brought up in the traditions of their own country and district, and they evidently found the new style rather puzzling, and difficult to blend with their native ideas. Nevertheless they attacked the task with all the vigour and lightheartedness characteristic of the age; and produced work which, though far from classically correct, is yet highly piquant. In fact its attractiveness lies in the struggle between old and new ideas which it illustrates.



DINGLEY HALL. A.D. 1560.

This curious strife is chiefly confined to the ornament, the dressings with which the body of the building was adorned. In the essential qualities of planning and general design, the buildings were thoroughly English. The one foreign quality which was particularly emphasised at first was symmetry. Mediæval buildings—at least domestic buildings—were as a rule irregular in their disposition, although towards the end of the fifteenth century a tendency towards symmetry is observable. But with the growth of the classic influence symmetry became more and more adopted, often to the detriment of a truly logical treatment. Wing was made to answer to wing, door to door, window to window. But subject to these limitations the old freedom of planning was preserved. As the years went by, however, the new influence increased, and not only was a more strict symmetry adopted, but a more truly classical arrangement of features and a more careful attention to detail.

One of the early efforts of a country mason to combine classic profiles with some of the beads to which he had been accustomed in Gothic work is to be seen in the cornices and strings at Dingley Hall (1558–60). But the day was coming when details of all kinds were to be supplied no longer by the workman, but by the functionary who hitherto had chiefly concerned himself with furnishing the general design and in overlooking and, to a certain extent, harmonising the work of the various handicraftsmen, and who was known as the "surveyor." As the text-books increased, and the desire for classic detail hardened, the surveyor took more and more to supplying designs for all the trades, and obtaining thereby a more homogeneous building; his duties became more like those undertaken by the modern architect; but with the advent of the first distinctive English architect, Inigo Jones, a fresh chapter was opened in architecture, and one at which the Early Renaissance stops short.

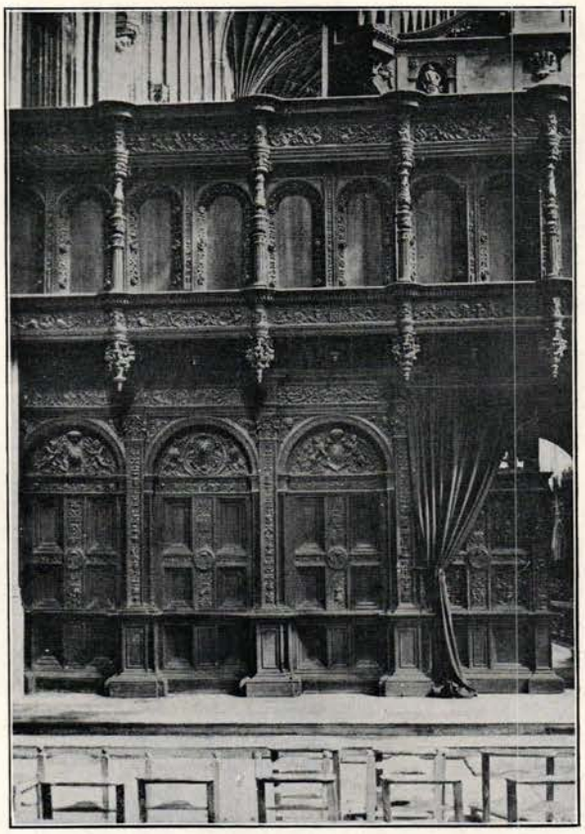
It will be seen from the illustrations how symmetry influenced the general arrangement of the plan, and also how classic detail was applied in a very free-and-easy manner to such features as pilasters, entrance doors, cornices, strings, and chimneys. Sutton Place, near Guildford (1523–5), is thoroughly Tudor in general appearance, but the ornamental detail is quasi-Italian. At Dingley (1558–60), where are the curious cornices already mentioned, the old arrangement of an entrance door placed between two defensive towers is preserved, but, like pistols of which the charges have been drawn, the towers here are more formidable in appearance than reality. At Kirby (1570–5) and Montacute (1580), which are examples of the larger kind of house, all thought of defensive precautions is abandoned, and the windows are so large as to dominate the design. Both these houses depend for their effect upon a symmetrical treatment, which, in the case of Kirby, results in a singularly dignified and noble façade. The smaller houses, such as Barlborough (1583–4), Sydenham (*cir.* 1600), and Stibbington (1625), also derive much of their character from the same cause, and owe very little to the use of classic detail. Lanhydroc (1561) is an interesting example of the retention at a late date, not only of an ancient feature in the shape of a defensible gatehouse, but of a treatment which, in less remote districts, had long been superseded by more strictly classic methods.

The finest example of Early Renaissance woodwork in England is the organ screen in the chapel of King's College, Cambridge; the detail is admirably vigorous, and is so well done that it cannot be the work of a beginner. There is no record as to who designed or executed this screen, and it is generally attributed to foreigners; but there were certainly a number of English craftsmen who were producing excellent woodwork of a similar character at that time. The detail is very like that of contemporary French work, and it is interesting to note that during Henry VIII.'s lifetime much of the new style partook of French character, whereas after his death it inclined towards the Dutch. The date of this screen is fixed within a few years by the initials which it bears, and it must have been executed between 1532 and 1536. The fine roof of the Middle Temple Hall (1574) is an example of the survival of mediæval methods amid the new kind of decoration; but these large open-timber roofs were being gradually superseded by highly-ornamented plaster ceilings, such as may be seen at Canons Ashby (*cir.* 1584), or the Red Lodge at Bristol (1590). The latter affords also an excellent specimen of the elaborate panelling with which the finer houses were adorned.

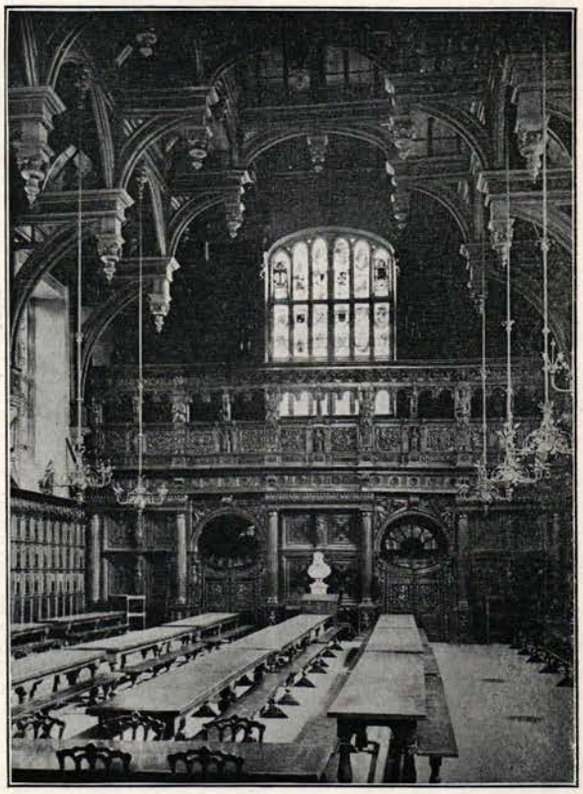
There was not much church-building after the dissolution of the monasteries, but there was a large amount of new woodwork, pulpits, screens, and pewing supplied to many churches; one of the finest examples is to be found at Croscombe, in Somerset (1616).

The last of the small illustrations gives a good idea of one of the long galleries which were so common a feature of the period; great pains were taken in planning houses to secure the longest gallery possible. This one at Knole (1605) is not by any means of abnormal length, but it shows how the ceilings were covered with a continuous pattern of raised ribs, and how the walls were clothed with wood panelling of simple but effective design.

J. A. GOTCH.

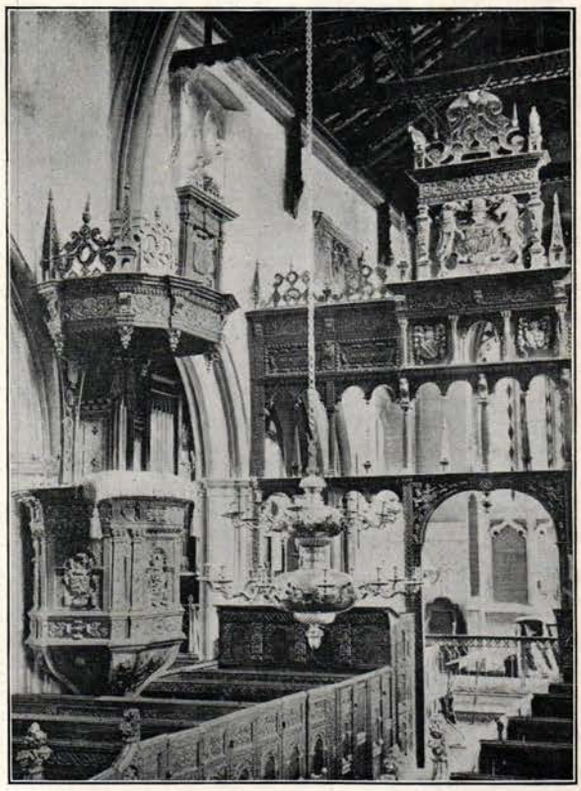


KING'S COLLEGE CHAPEL, CAMBRIDGE.
THE SCREEN. A.D. 1532–1536.



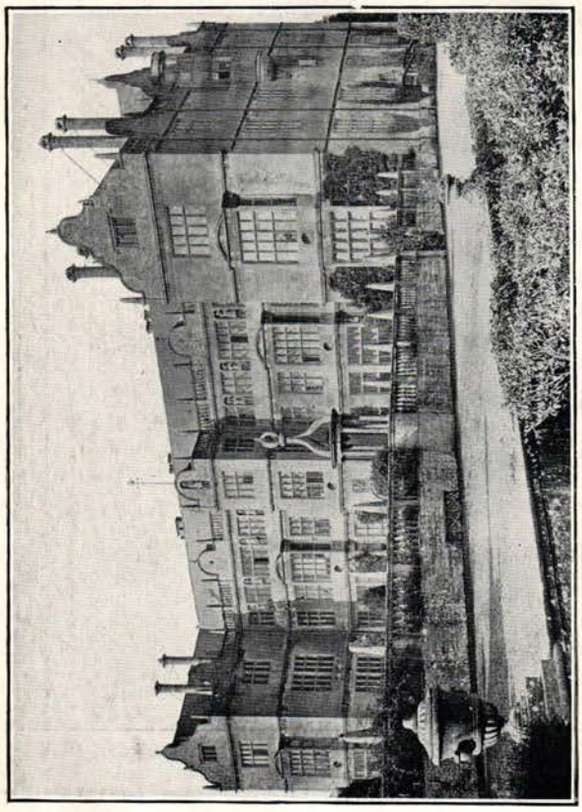
MIDDLE TEMPLE HALL, LONDON.
A.D. 1574.

CANONS ASHBY. AFTER A.D. 1584.
THE DRAWING-ROOM.

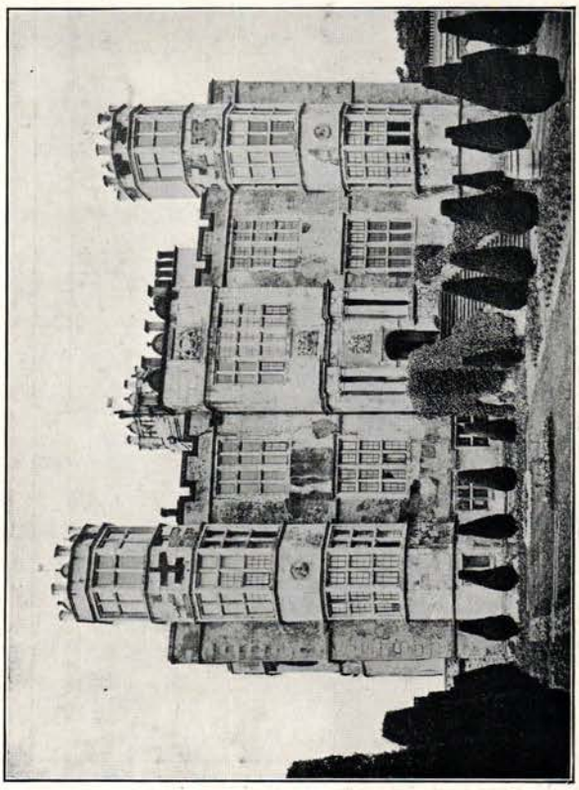


CROSCOMBE CHURCH : WOODWORK.
A.D. 1616.

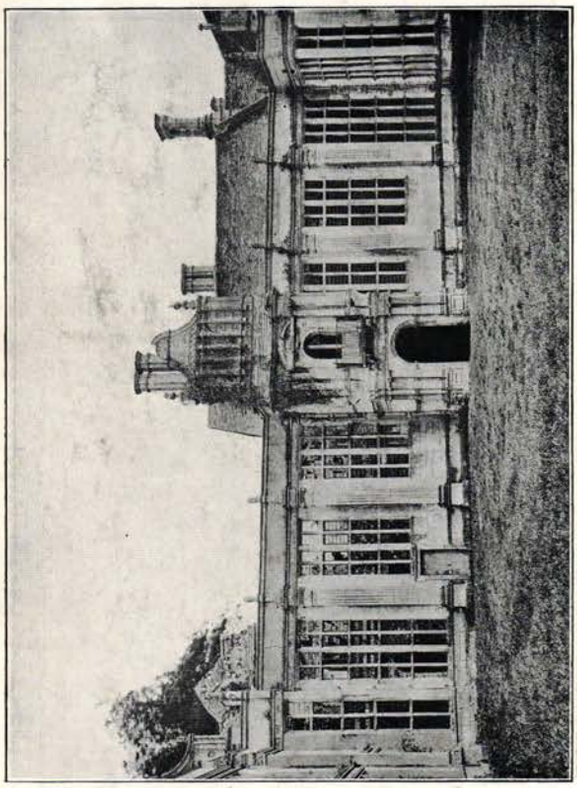
From "A History of Renaissance Architecture in England." By permission of Mr. B. T. Batsford.



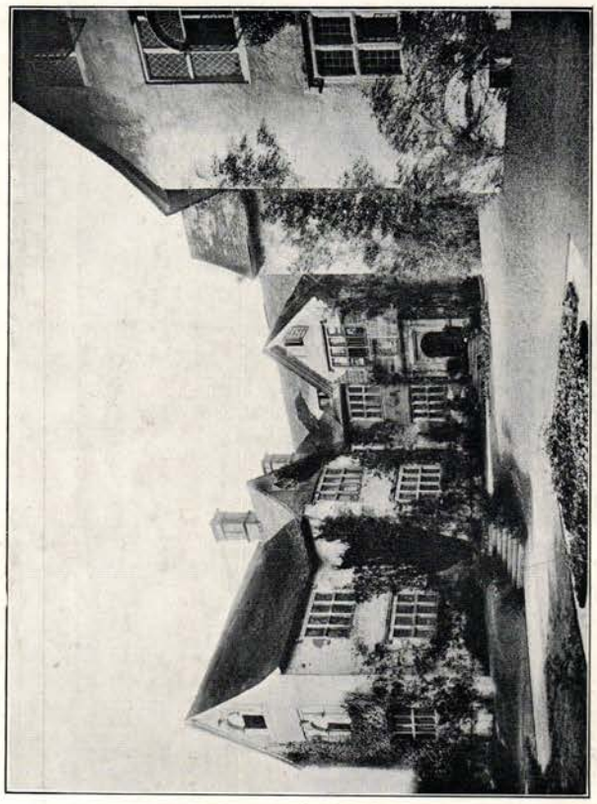
MONTACUTE HOUSE: THE GARDEN FRONT. A.D. 1580.



BARLBOROUGH HALL. A.D. 1583–1584.

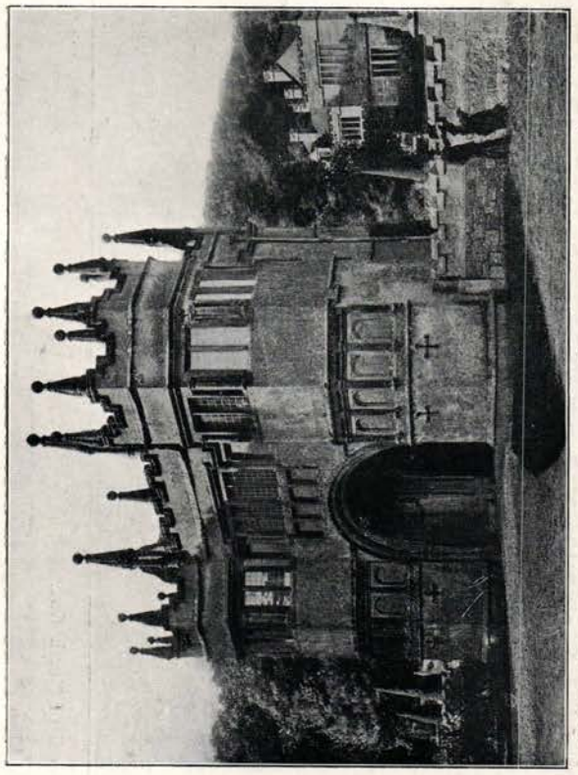


KIRBY HALL, NORTHANTS. SOUTH SIDE OF THE COURTYARD. A.D. 1570–1575.

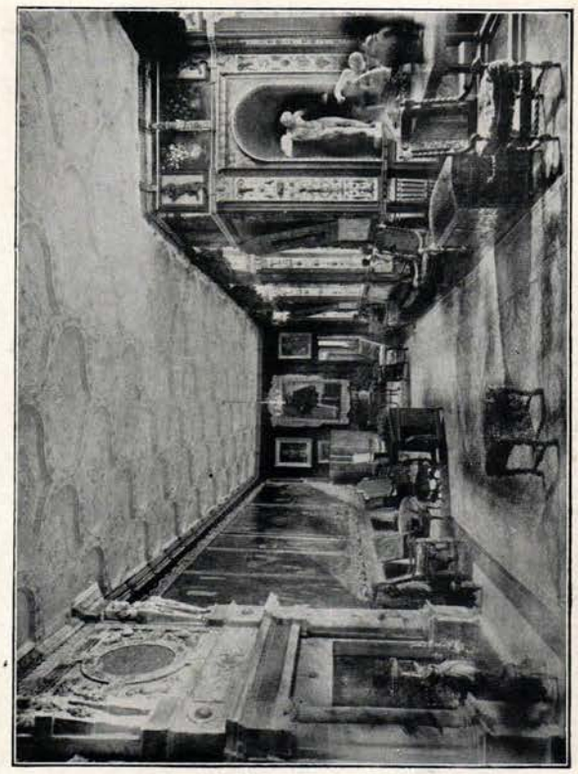


SYDENHAM: THE ENTRANCE FRONT. C. A.D. 1600.

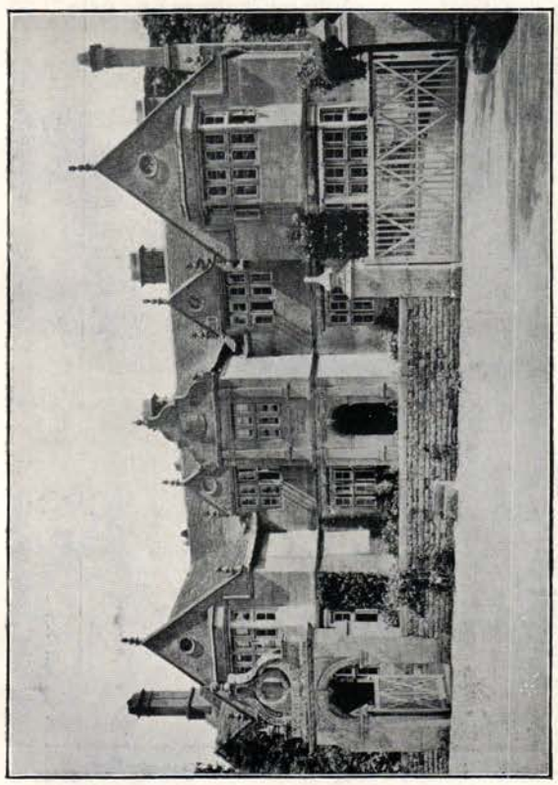
From "A History of Renaissance Architecture in England." By permission of Mr. B. T. Batsford



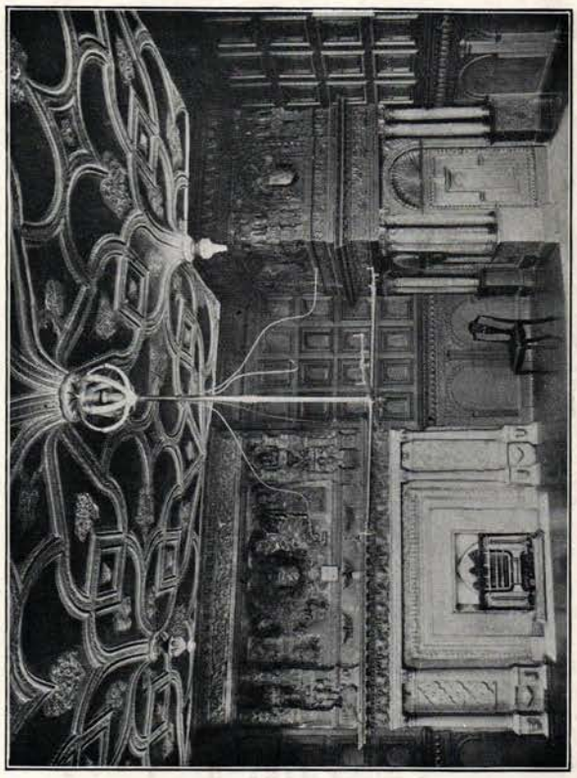
LANHYDROC: THE GATEHOUSE. A.D. 1651.



KNOLE HOUSE: THE CARTOON GALLERY. A.D. 1605.



STIBBINGTON HALL. A.D. 1625.



ROOM IN THE RED LODGE, BRISTOL. A.D. 1590.

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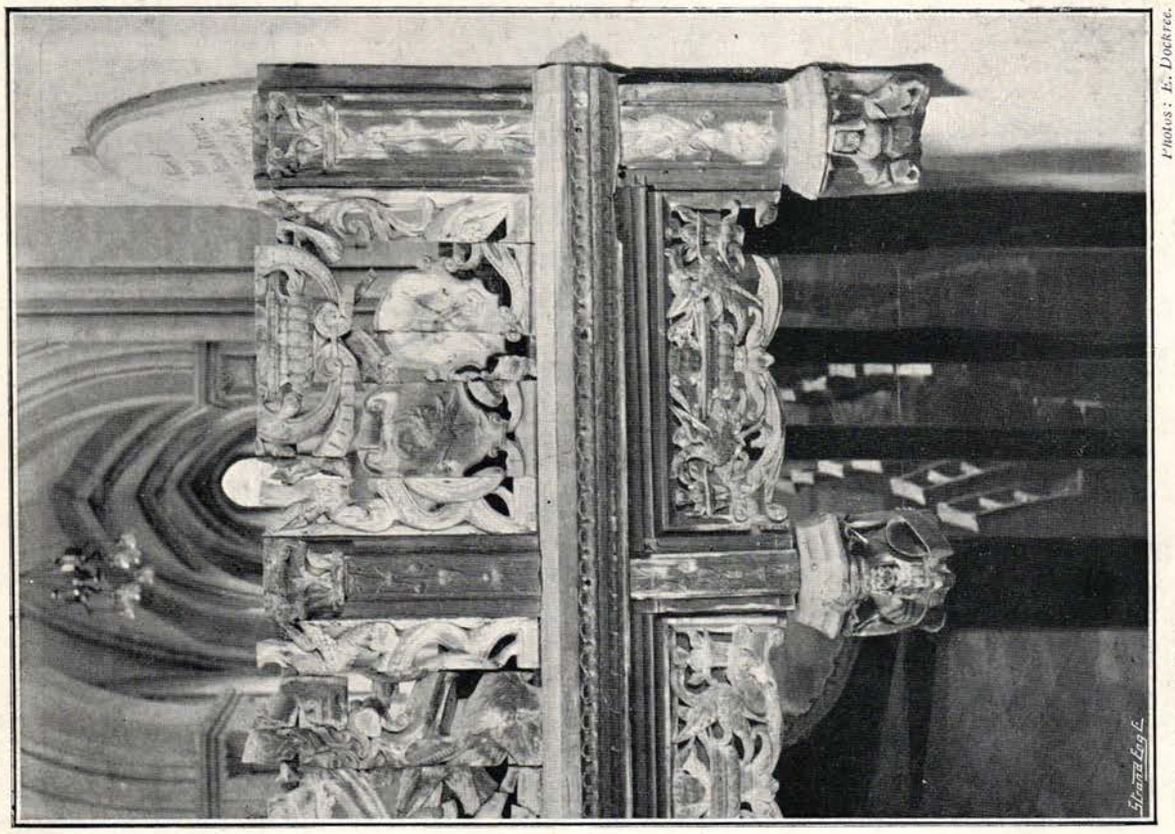
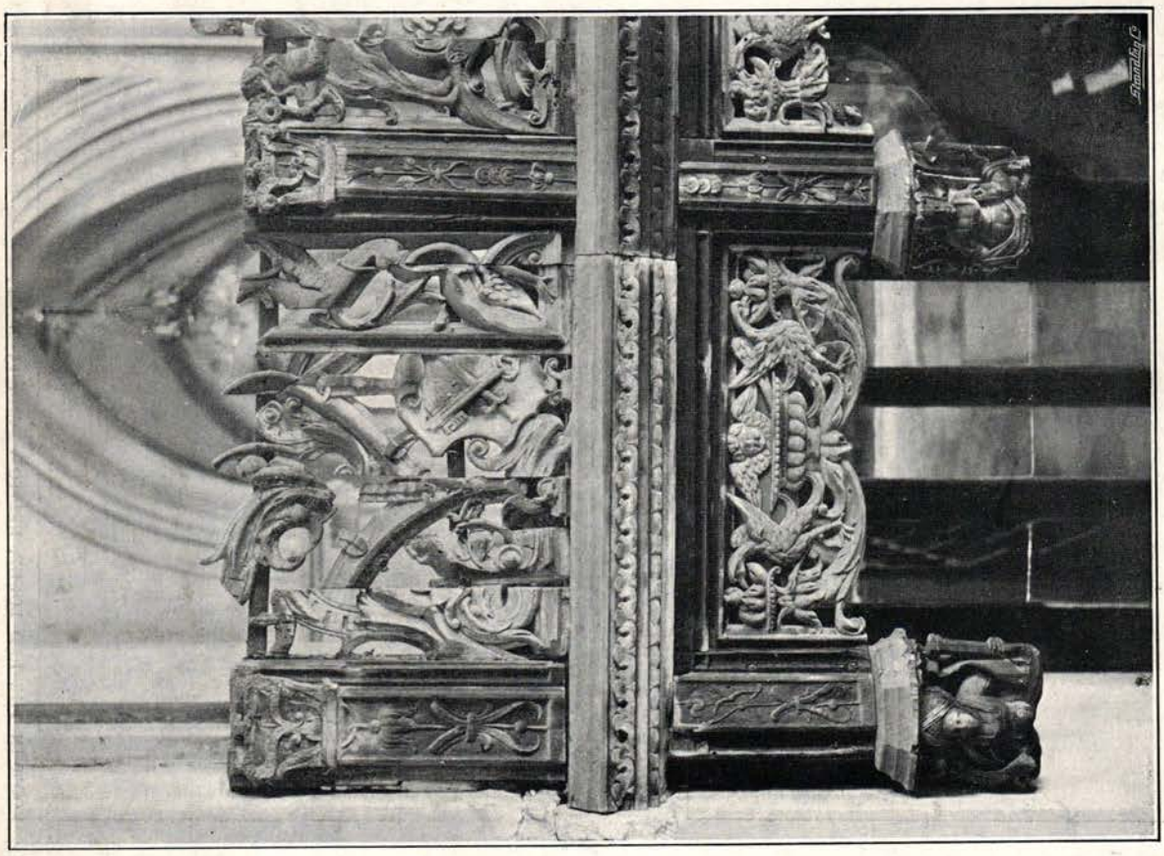


Photos: E. Dockree.

Detail of North End.



Detail of South End.

THE HOSPITAL OF ST. CROSS, WINCHESTER: THE RENAISSANCE SCREEN IN THE CHAPEL, A.D. 1528.

Photo: E. Dockree.

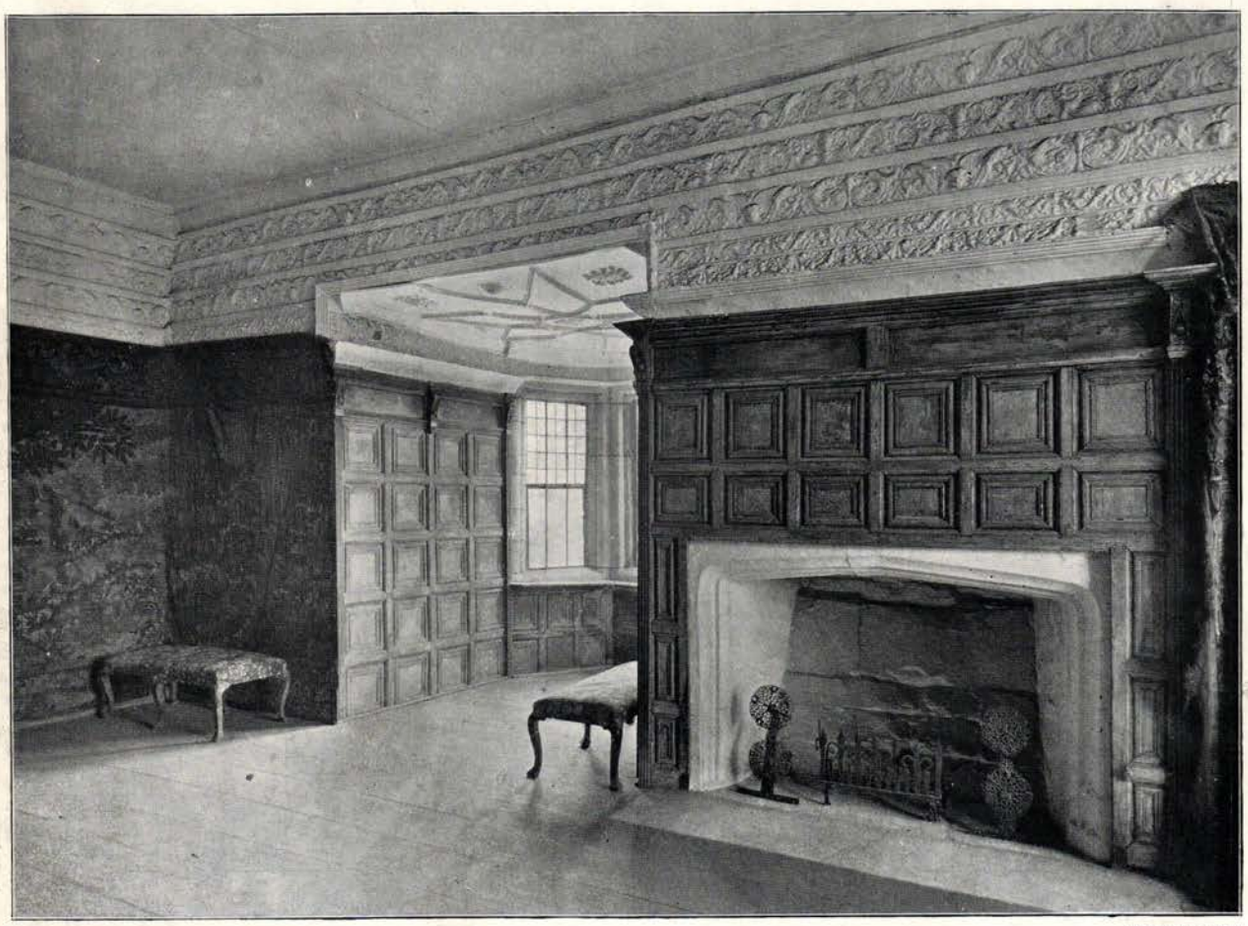
THE HOSPITAL OF ST. CROSS, WINCHESTER:
DETAIL OF THE CENTRE OF THE RENAISSANCE SCREEN IN THE CHAPEL, A.D. 1528.

Photochrom Co.

ABBOTT'S HOSPITAL, GUILDFORD, A.D. 1627.

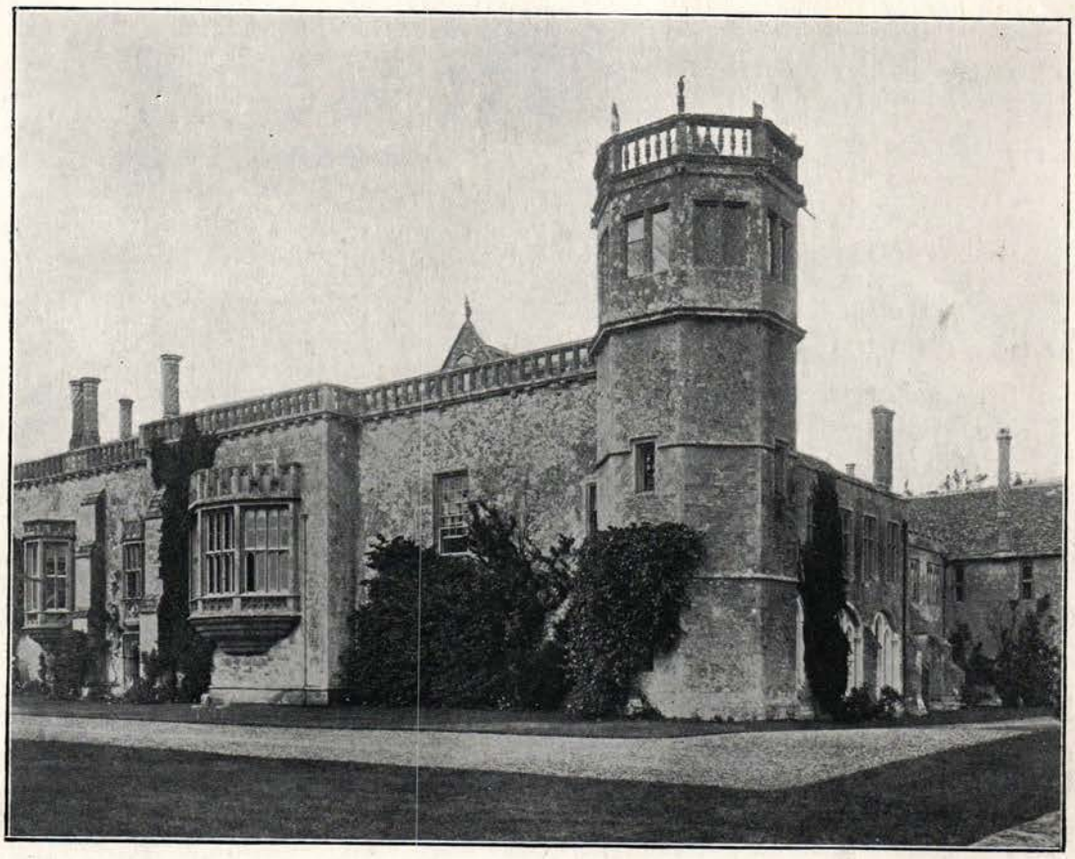
Photochrom Co.

HATFIELD HOUSE, A.D. 1611.

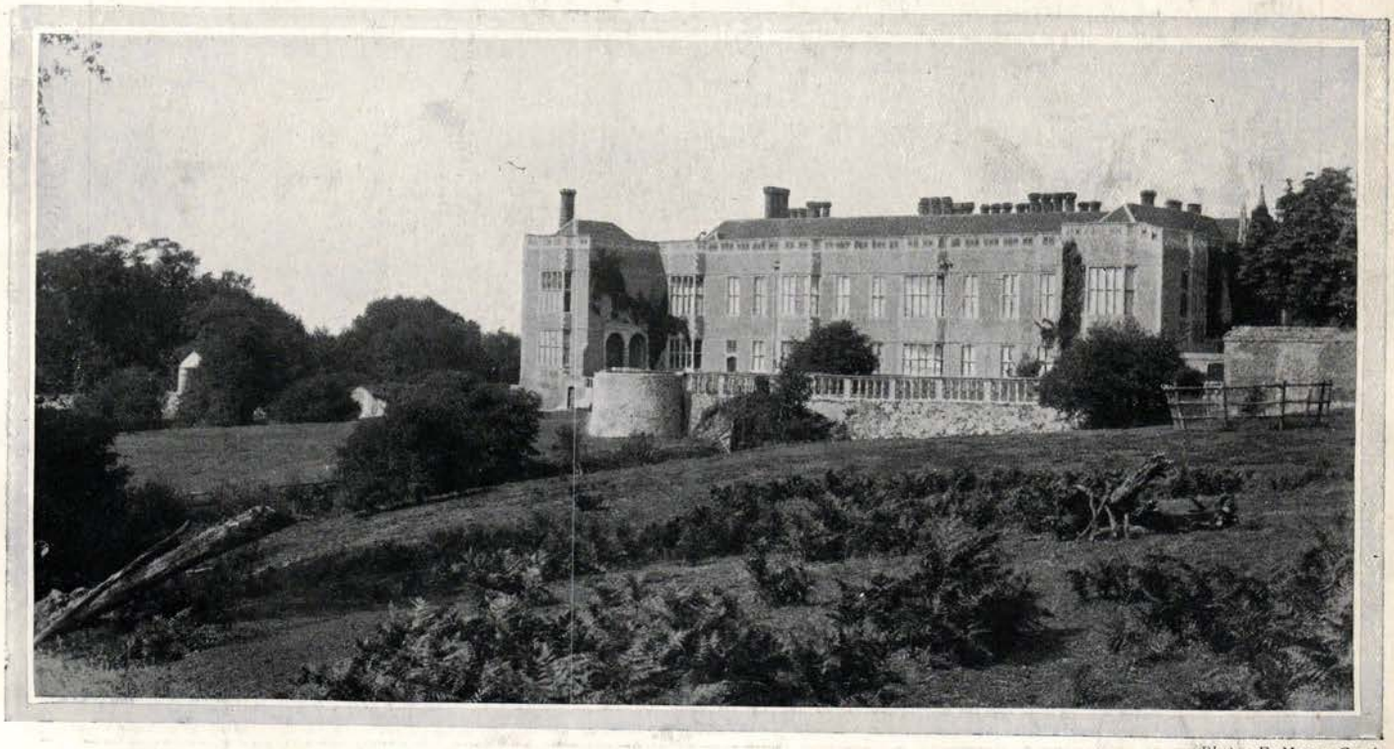


Photochrom Co.

HADDON HALL, A.D. 1567–1584. THE DRAWING ROOM.



LACOCK ABBEY, BATH. A.D. 1540–1553.



BRAMSHILL, HANTS. A.D. 1605–1612.

Photo: F. Mason Goad.

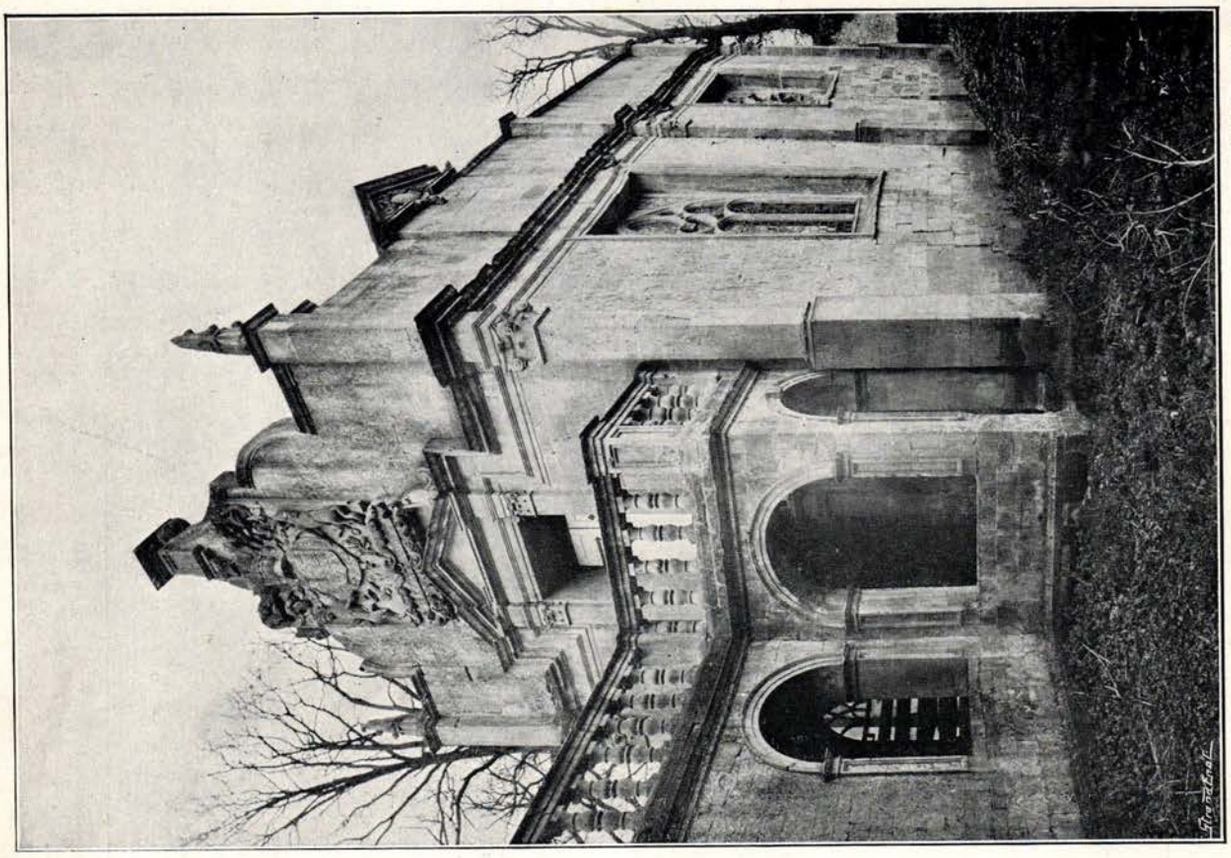
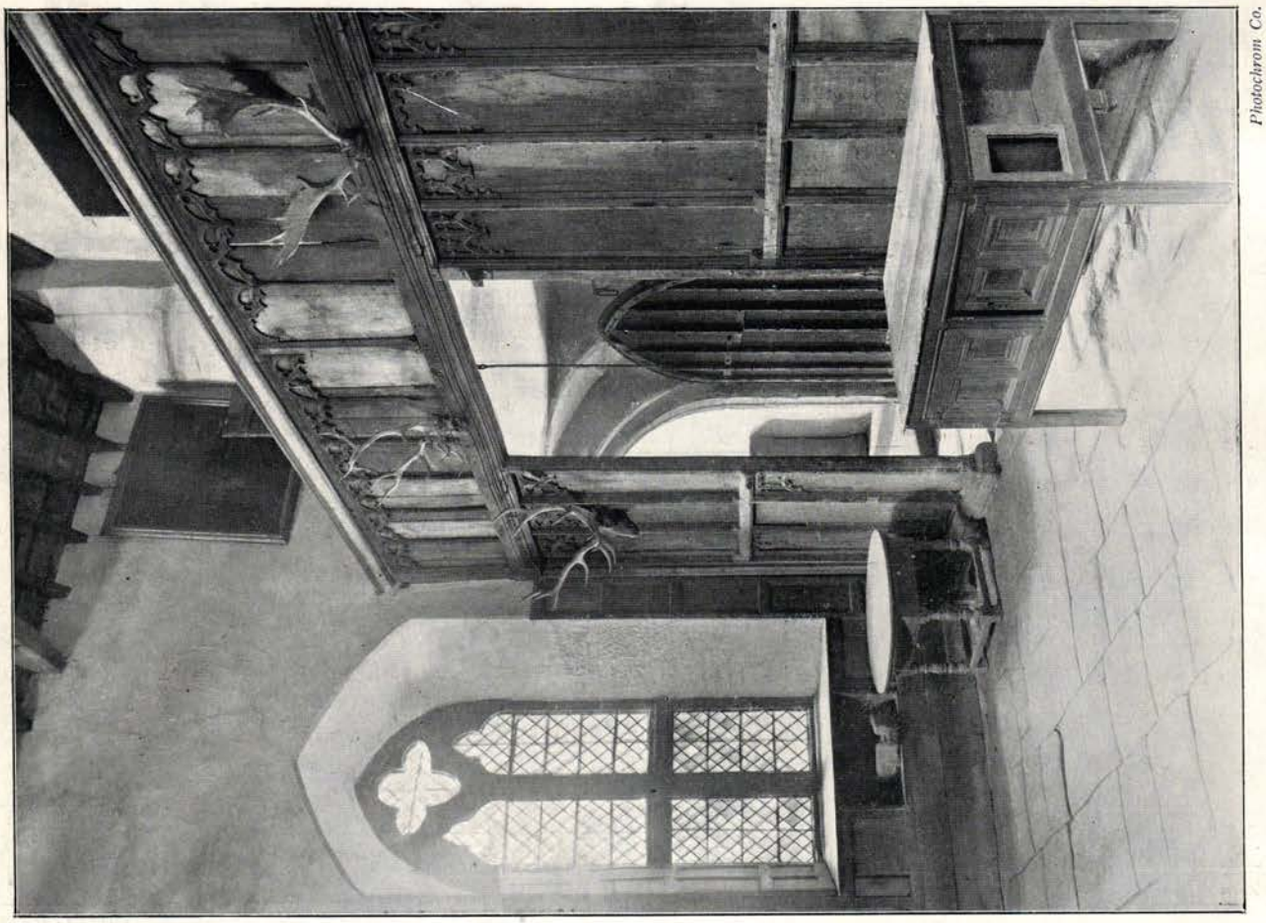


Photo: H. Irving.

BURFORD PRIORY: THE CHAPEL.



Photochrom Co.

HADDON HALL: THE SCREEN IN THE BANQUETING HALL.

The Later Renaissance.

THE period generally known in England as the Later Renaissance is of special interest to the student of British architecture, for it marks a definite point of departure in style, and we get the first clear indication of our modern house plan. The buildings designed by Inigo Jones are substantially identical with the home of to-day, the only point of difference being the improved accommodation allowed to domestics, the outcome of greater attention to sanitary and hygienic conditions now prevalent. We have the two greatest architects of modern time—Inigo Jones and Christopher Wren. They are no mythical personages, but real actors. The former is a most interesting character; the story of his life (1573–1652), passed in one of the most exciting periods of the nation's existence, is romantic and poetical. The son of a rather unsuccessful merchant in the City of London, he comes into prominence as a diligent student of Italian art, one of the first to make a definite attempt to put on paper the exact proportions of the orders. He spent many years on this work in Italy, and made the acquaintance of some of the master minds there. The exact dates of his visits to Italy are uncertain. He applied himself to a very close study of ruins in Rome, verifying illustrations in his "Palladio," correcting mistakes, and taking notes on buildings. These show that he had studied the writings of Serlio, Vignola, Fontana, and others. That in this study of ancient work he achieved considerable renown is evident by his being appointed architect to Christian IV., king of Denmark, a post he held for a few years. That he was the designer of the Copenhagen Customs House requires more evidence than the mere traditional statement. Though a charming and quaint structure, its clumsy detail and uncertainty of outline point more towards a Teutonic hand than his. Tradition also speaks of Jones having designed such important buildings as the Castle of Fredericksborg and the Rosenberg Palace. Neither of these buildings, probably, is to be ascribed to him, and the truth, in all likelihood, is that Inigo Jones was employed in some subordinate position, such as draughtsman to King Christian.

He was the first British architect who was a draughtsman, and his powers in this direction are shown in the drawings exhibited at this Congress. When he returned to England he was engaged in the preparation of many masques—a strange line to our modern ideas, but one that was evidently congenial to him. He collaborated with Ben Jonson at first; then there was a quarrel, and the latter abused his friend in two or three of his verses. His designs were numerous, and were scattered over the whole of the southern part of the kingdom. He began the Greenwich Hospital, also the Palace of Whitehall, only one fragment of which was erected—the Banqueting-hall—which remains to this day. The old Banqueting-house had been burned in 1619. Inigo Jones's design for the new hall was finished in the spring, and the first stone laid June 1st same year. The building was completed in 1622, and, sumptuous as it is, it is but a small part in the general and final scheme. However much we may deplore the lack of funds which prevented Charles I. from giving Inigo Jones a free hand, we must be thankful for what we have got. Fragment though it is, the Banqueting-hall is, in the opinion of many, the most perfect building in England, and the bold originality of its design showed that Inigo Jones could produce work rivalling that of the finest Italian architects, and in a style which until then was practically unknown in England. He also built the south portico to the St. Paul's Cathedral which was destroyed. From drawings it does not strike one as successful; but his church of St. Paul's, Covent Garden, has a grandeur that stamps the author as a genius. It is impossible in the limits of this short article to enumerate all his designs, but beyond those mentioned above we may add several domestic buildings—Raynham Park, Norfolk; Colehill, Berkshire; Leinster House, Lincoln's Inn Fields; West Drayton, Berkshire; Wilton Park, Wiltshire. Inigo Jones's only known pupil is John Webb, who married one of his kinswomen, and carried out work evidently under his directions and information, but it lacks the charm of proportion and invention displayed by his teacher. There is much that is attractive that is attributed to Jones that was done by Webb, but we may safely put down Thorpe Hall and Ashdown Park to the latter. Burlington House, Piccadilly, and Gunnersbury House, Ealing, are other specimens of Webb's work, who

was, on the whole, a capable if not a very original architect, working in the manner he had learned from Inigo Jones, but without his knowledge.

Christopher Wren was another architectural genius, but the training of the two men was quite different. Jones studied deeply in Italy. It is doubtful if Wren ever went there. He visited Paris, but that appears to be the extent of his travels. The bent of his mind was scientific. He was one of the founders of the Royal Society, a Fellow of All Souls, Oxford, an acknowledged authority on mathematical subjects, and may be regarded as the best example of an English cultured architect. When not yet sixteen years old he was described as one who had "enriched astronomy, gnomics, statics, and mechanics by brilliant inventions," and he subsequently was appointed Professor of Astronomy at Gresham College and Savilian Professor of Astronomy at Oxford. He was, in fact, nearly thirty years old before he turned his full attention to architecture, and though in the end his early career had a good influence upon his designs, yet his first buildings without doubt suffer from the lack of any adequate training. No one can inspect his work at St. Paul's, Greenwich and Chelsea Hospitals, and Hampton Court without being struck by the scholarly refinement of the work. As a draughtsman he was undoubtedly inferior to Inigo Jones, but the consummate ability he showed in constructing St. Paul's shows that he was one of the most daring and yet successful designers that the world has ever seen. It would be impossible to give a complete description of this here. After St. Paul's, his finest achievement was the carrying forward of the Greenwich Hospital scheme. Few compositions can rival, and none can excel it. Hampton Court is another beautiful work. It has a quiet grandeur that marks it out as the palace of a king, and it is far more satisfactory than St. Germains, or Versailles.

Wren's practice was extensive, and includes besides St. Paul's an immense number of London churches, colleges at Oxford and Cambridge, many private houses, and three Royal Hospitals, *i.e.* houses for injured and decrepit soldiers and sailors. The resourcefulness that he displayed in erecting churches on the sites previously occupied by Gothic churches burnt in the Great Fire, is a study in itself. With assistants he planned some fifty of these. Most of them exist to this day, and together with St. Paul's and Westminster make London the richest capital in the world in ecclesiastical mementoes. To attempt any rigid classification here would be quite impossible. The variety of Wren's churches must always be a source of astonishment to us. Some of the sites upon which he had to work were apparently hopeless, but nothing proved too hard for him, and he almost invariably worked up to the very last inch of his ground. The famous interior of St. Stephen's, Walbrook, is a case in point. By his bold original design, too familiar to need description, Wren has succeeded in producing out of a rectangular room the effects of a church with nave, aisles, and crossing. After all, however, Wren's strong point lay in his exteriors rather than his interiors, and his steeples and the tower and steeple of St. Mary-le-Bow, Cheapside, and St. Bride's, Fleet Street, are perfect examples of his genius. Among the other churches chiefly remarkable may be quoted the names of St. Lawrence, Jewry; St. Magnus, London Bridge; St. Martin's, Ludgate Hill; St. Clement Danes, Strand; and St. Michael, Paternoster Row. Wren saw strange revolutions in taste, from the free style of Charles II. to the plain severe models of the later Renaissance, and like his famous architectural compeer lived to a great age (1632–1723).

It naturally followed that Wren had pupils and imitators in his steps. The principal successors were Hawksmoor and Gibbs, who were men of intelligence, but lacking those great qualities that distinguished the genius. Hawksmoor produced some fine creations, notably St. Mary's, Woolnoth, now debased by stations of the City and South London Railway. Another well-known church by him is St. George's, Bloomsbury, and besides rebuilding part of the quadrangle at All Souls, Oxford, and designing the new quadrangle at Queen's, he was associated with Vanbrugh at Blenheim as well as at Castle Howard, though in neither case was he responsible for the design. Gibbs is best known as the architect who designed St. Martin's-in-the-Fields and St. Mary-le-Strand, and to him also we owe the Senate House at Cambridge; Radcliffe Library, Oxford; and St. Bartholomew's Hospital.

After these comes a man who marked out a line of his own. It is curious to note that two of the tritest epitaphs were made on architects. Wren's is well known, "Si monumentum quæris circumspice"; and of Vanbrugh, Dr. Abel spitefully remarked, "Lie heavy on him, earth, for he laid many a heavy weight on thee"—a fairly just quip if one looks at Blenheim and Seaton Delaval. Both of these are almost Brobdingnagian in their proportions. The former oppresses one. It is almost impossible to suppose it inhabited by mortals of ordinary stature. It seems to require vast men and women, and a pomp quite unsuited to modern habit. The curious thing about Vanbrugh's work is that he deliberately aimed at obtaining his grand effects by the almost complete sacrifice of detail. Sir Joshua Reynolds always held him in great esteem as combining originality

with skill in grouping masses and understanding the effects of light and shade.

The next phase in British Architecture is a return to severe classic under the guidance of Colin Campbell, Kent, Archer, Ripley, James, and Wood. Wood deserves a special word and mention as the man who has made Bath what it is, having built the Circus, Crescent, Assembly Rooms, Queen's Square and Parades. Of these men, however, it may be said, generally speaking, that to obtain their effects, they sacrificed a great deal of comfort and light, a mania for symmetry, and an unnatural insistance on this Procrustean idea drove them to strange and unjustifiable contrivances to achieve their object.

They were followed by the two Adams, men of a different type, who worked on model lines. Half architects, half contractors, they achieved a great vogue. Robert, the better known one of the two, carried out Lord Lansdowne's house in Berkeley Square, Sir Watkin Wynne's in St. James's Square, Kedlestone for Lord Scarsdale, Luton Park for the Earl of Bute, and many other houses for distinguished people of the day. Undeniably clever, and also immense believers in their method, they gained a celebrity which is hardly justified. By the introduction of a refined treatment of ornament and the employment of skilled Italian workmen, they designed work which is certainly charming as decoration, but is hardly serious architecture. The ceilings, chimney-pieces, etc., that they produced are certainly beautiful, but their work is almost entirely interior decoration; not the handling of the more difficult art of architecture, the proper and artistic grouping of constructive building. The Register House at Edinburgh is their most successful effort, and that is marred by a smallness of detail; immeasurably inferior to the treatment it would have received at the hands of Inigo Jones or Wren.

We are now nearing the end of our list of prominent architects, but the work done in the later half of the eighteenth century and first half of the nineteenth is still well worth careful study. Sir William Chambers was throughout his career a very successful architect, building many houses for notabilities of the time, but his great work was Somerset House. His scheme was never carried out in its entirety, but the problems which he was required to deal with he solved with striking success. He took immense pains with all the details of the work, and the result has been a successful building. His other principal achievement was his treatise on "The Decorative Part of Civil Architecture," which remains as a text-book to this day (Taylorian Museum, Oxford).

Gandon, Elmes, and Cockerell, all classic men, did work that was monumental. St. George's Hall, Liverpool, the Customs House, Dublin, are compositions that place the designers in the front rank. Elmes died young, and his work was completed by Cockerell, but the composition as it stands was his. Cockerell was an architect of rare refinement, and his buildings at Oxford and in London show his intimate knowledge of classical detail.

Gandon was of a more robust type of architect, and his Customs House, Dublin, is a monument of his genius and power of design, being in its way quite as able as his teacher's design for Somerset House.

Dance (the younger), by building Newgate Prison takes rank with Chambers and Gandon as one of the most virile designers in this period, and his treatment of the vast bare wall has always been greatly admired. Of his other works, however, the only one worth particular mention is the hospital of St. Luke's, Old Street, which shows power and self-restraint combined with imagination of a very high order.

Our chronological review ends with Barry; in spite of the uproar that has raged round his name as the designer of the Houses of Parliament, there is no contesting the fact that it is a classic composition in plan and elevation. The detail is Gothic, and bears the impress of another's hand, that of Pugin. Trentham, Harewood, Bridgewater House, are fairer examples of Barry's powers, but even these are inclined to be heavy and lifeless. His most successful design is the Reform Club.

MERVYN E. MACARTNEY.

RAYNHAM HALL, NORFOLK.

ASHBURNHAM HOUSE, WESTMINSTER.
THE STAIRCASE.

INIGO JONES, ARCHITECT.

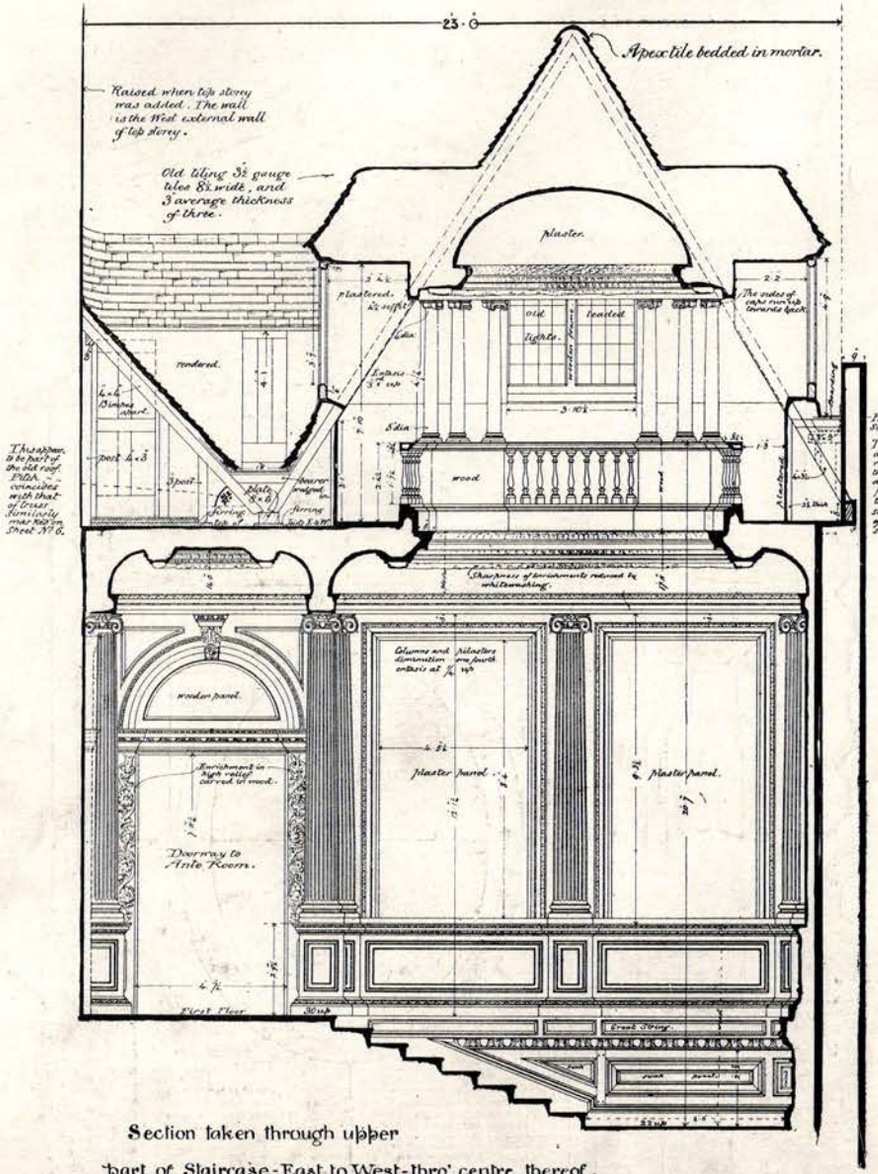
From "Later Renaissance Architecture in England." By permission of Mr. B. T Batsford.

Photo: Valentine

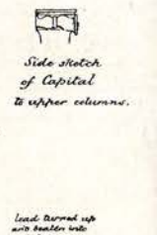
MARKET PAVILION, SWAFFHAM, NORFOLK.

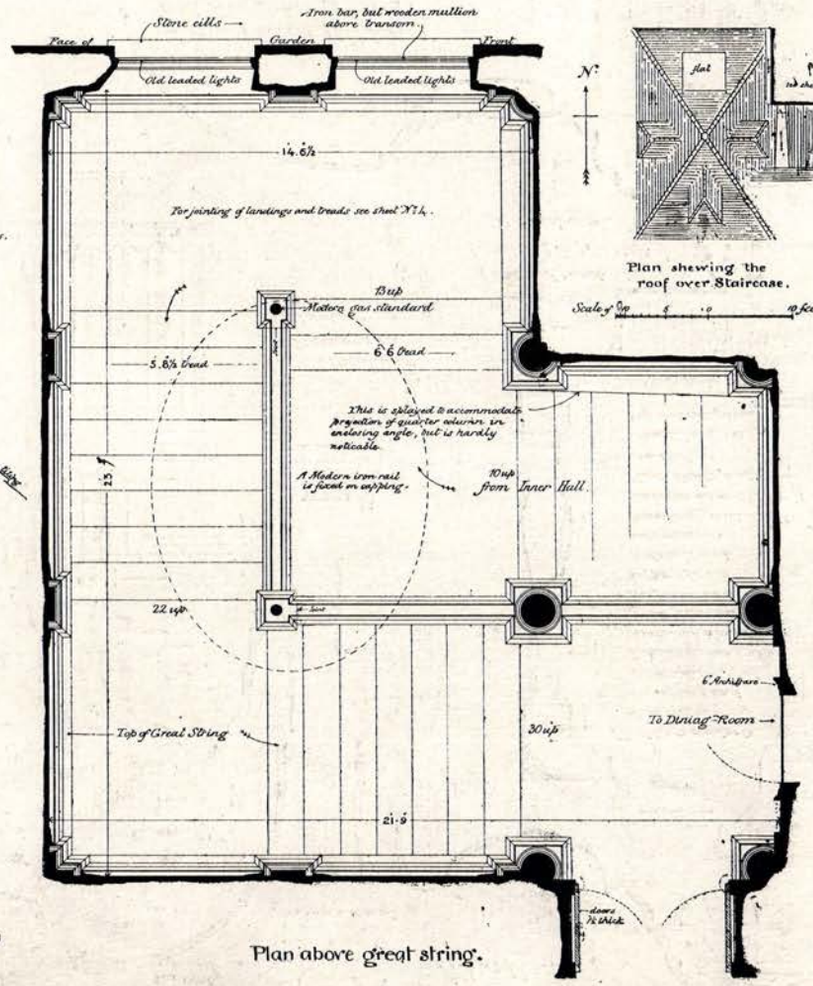
The other walls of Staircase are treated in a similar way to that shewn on the Section, the differences in height being adjusted in the panelling below Great string. On the North wall the two window openings take the place of the plaster panels in Colonnade; and, on the top landing the two Doorways, both of which have the same detail, except that the one leading to Dining Room has a semi-eliptical archivolt Etc:.

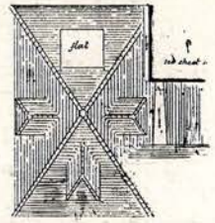
The Staircase appears to be mostly in Oak, but all the woodwork is painted white with the exception of the Balustrade and the skirting or wall string.



Section taken through upper part of Staircase - East to West - thro' centre thereof. (balustrade removed.)







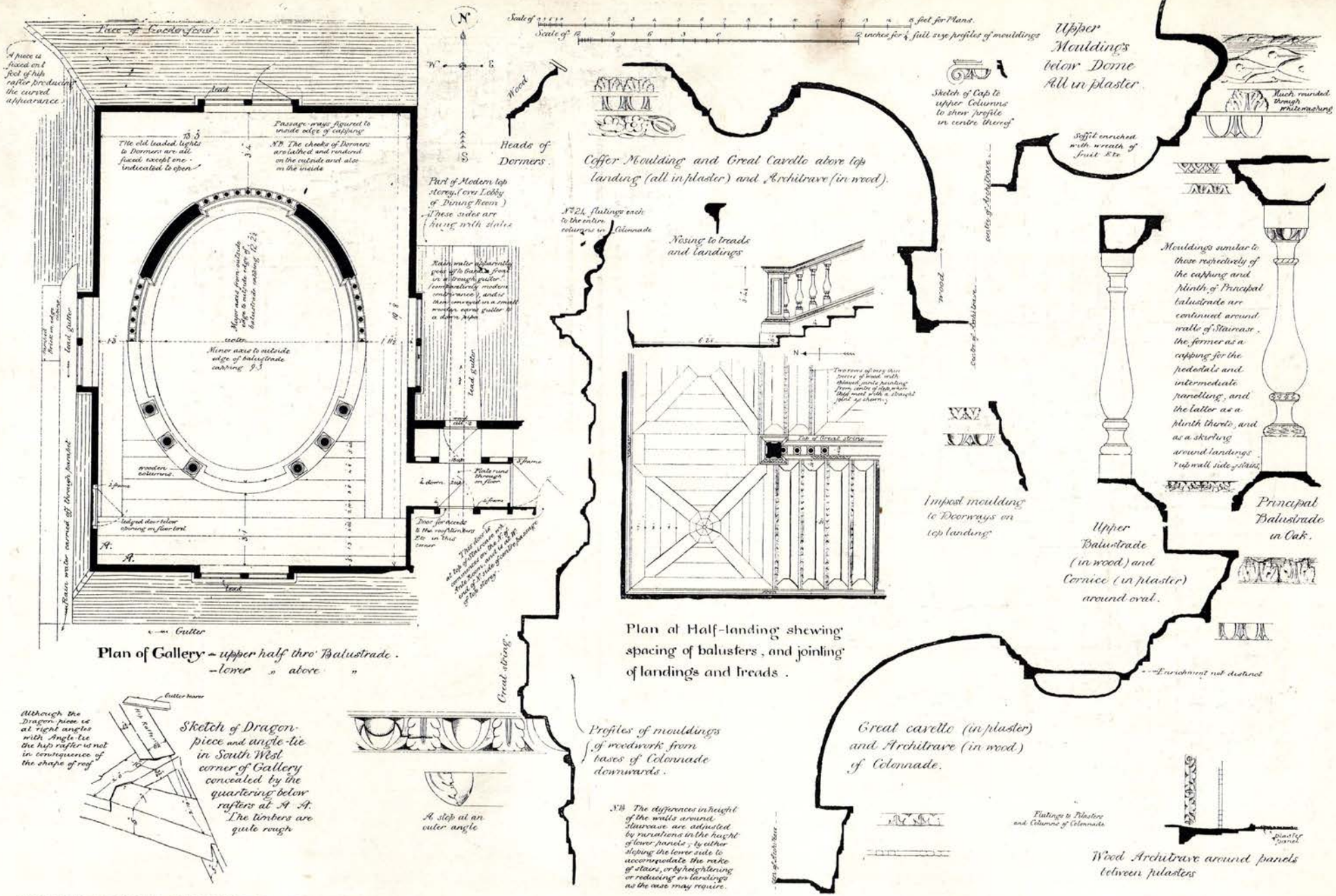
Plan shewing the roof over Staircase.

Plan above great string.

Harry Sirr 1882

ASHBURNHAM HOUSE, WESTMINSTER. DETAILS OF THE STAIRCASE.
MEASURED AND DRAWN BY HARRY SIRR.

INIGO JONES, ARCHITECT.



ASHBURNHAM HOUSE, WESTMINSTER. DETAILS OF THE STAIRCASE.

MEASURED AND DRAWN BY HARRY SIRR.

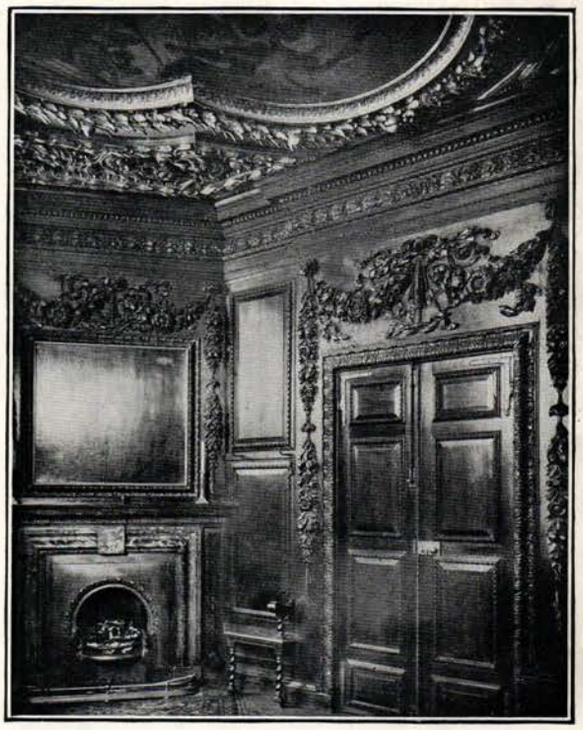
INIGO JONES, ARCHITECT

WATER GATE, YORK STAIRS, LONDON.

INIGO JONES, ARCHITECT.

ST. MICHAEL, CORNHILL, LONDON : THE TOWER.

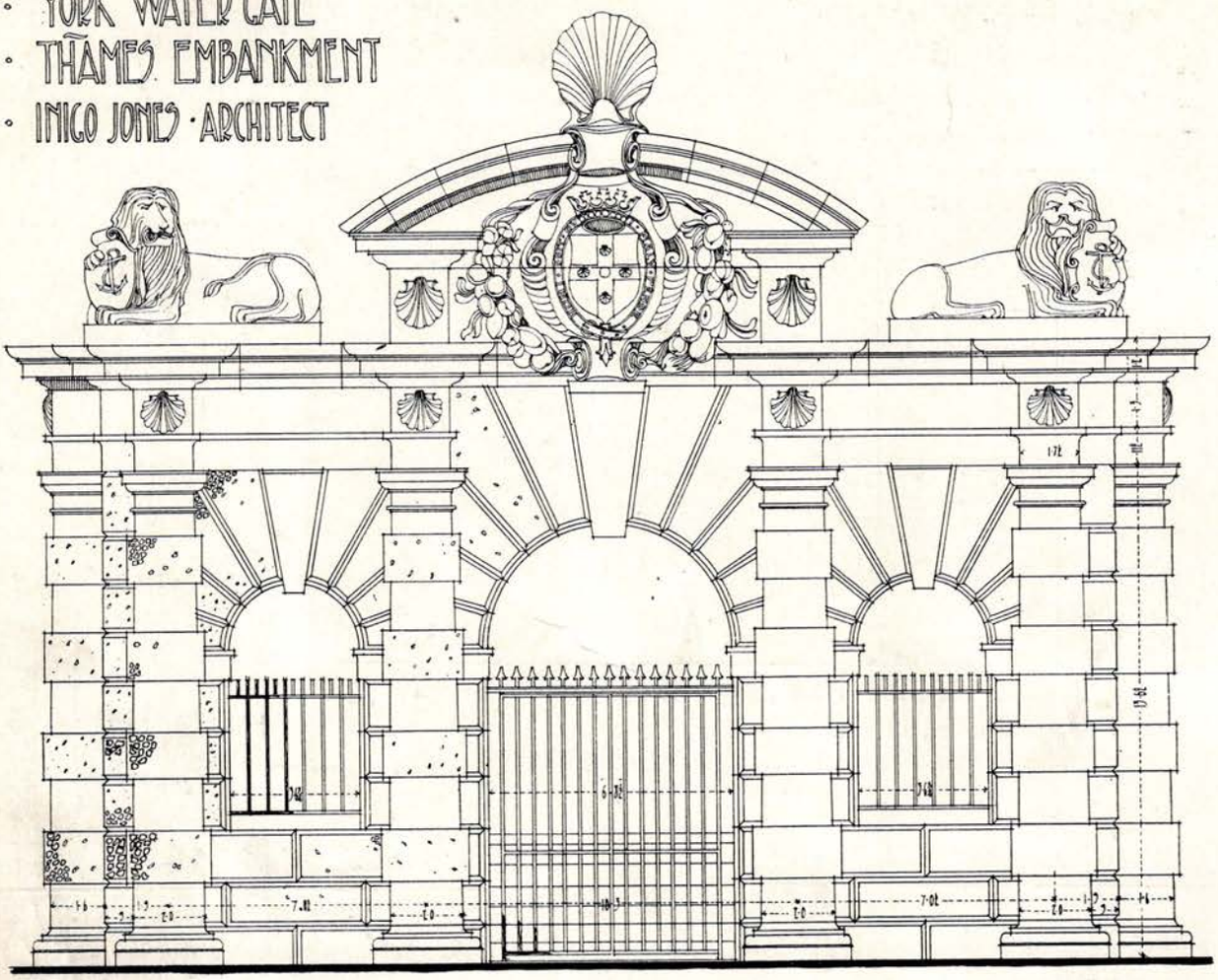
From "Later Renaissance Architecture in England."
By permission of Mr. B. T. Batsford.



ST. LAWRENCE JEWRY, LONDON.
THE VESTRY.

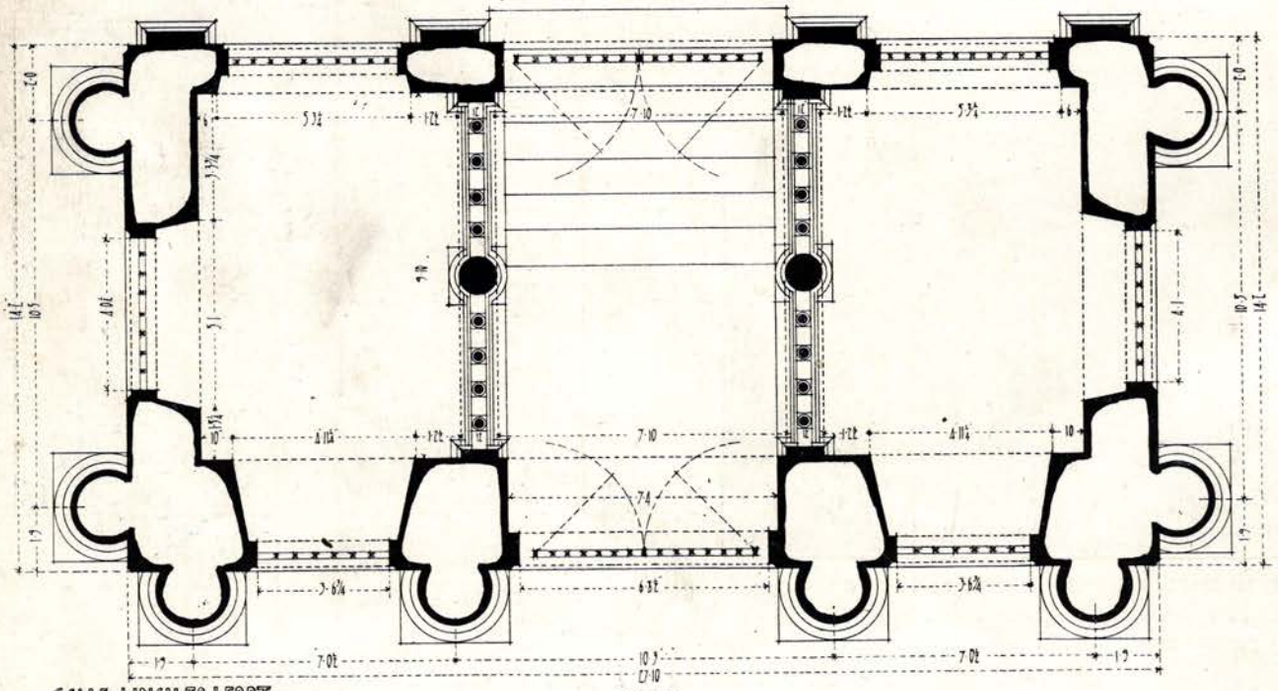
SIR CHRISTOPHER WREN, ARCHITECT.

YORK WATER GATE
THAMES EMBANKMENT
INIGO JONES · ARCHITECT



ELEVATION TO RIVER

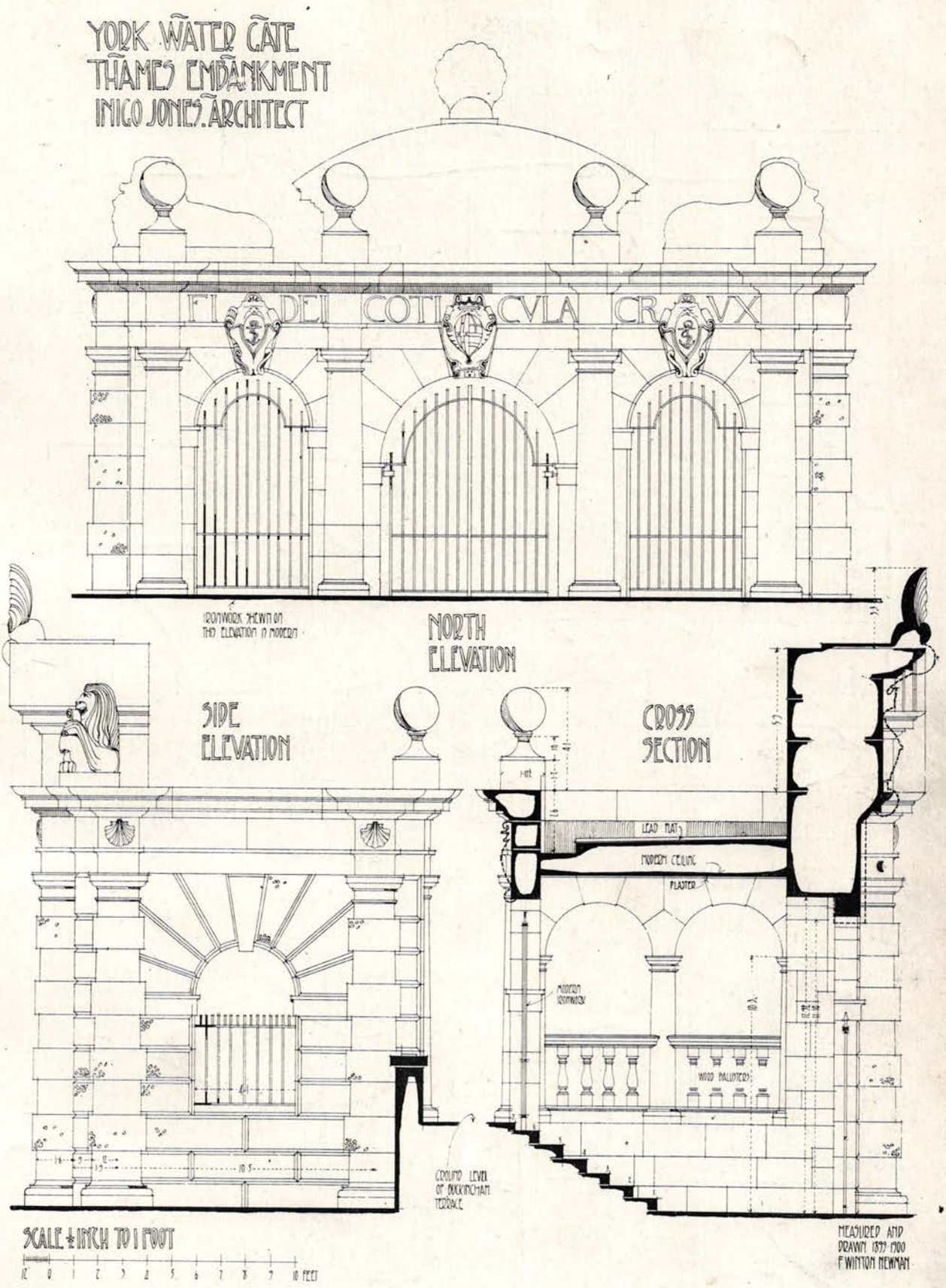
NOTE: IRONWORK SHEWN ON THIS ELEVATION IS OLD WORK · ONLY HALF OF THE MIDDLE GATE NOW REMAINS · IRONWORK ON NORTH FRONT IS MODERN ·

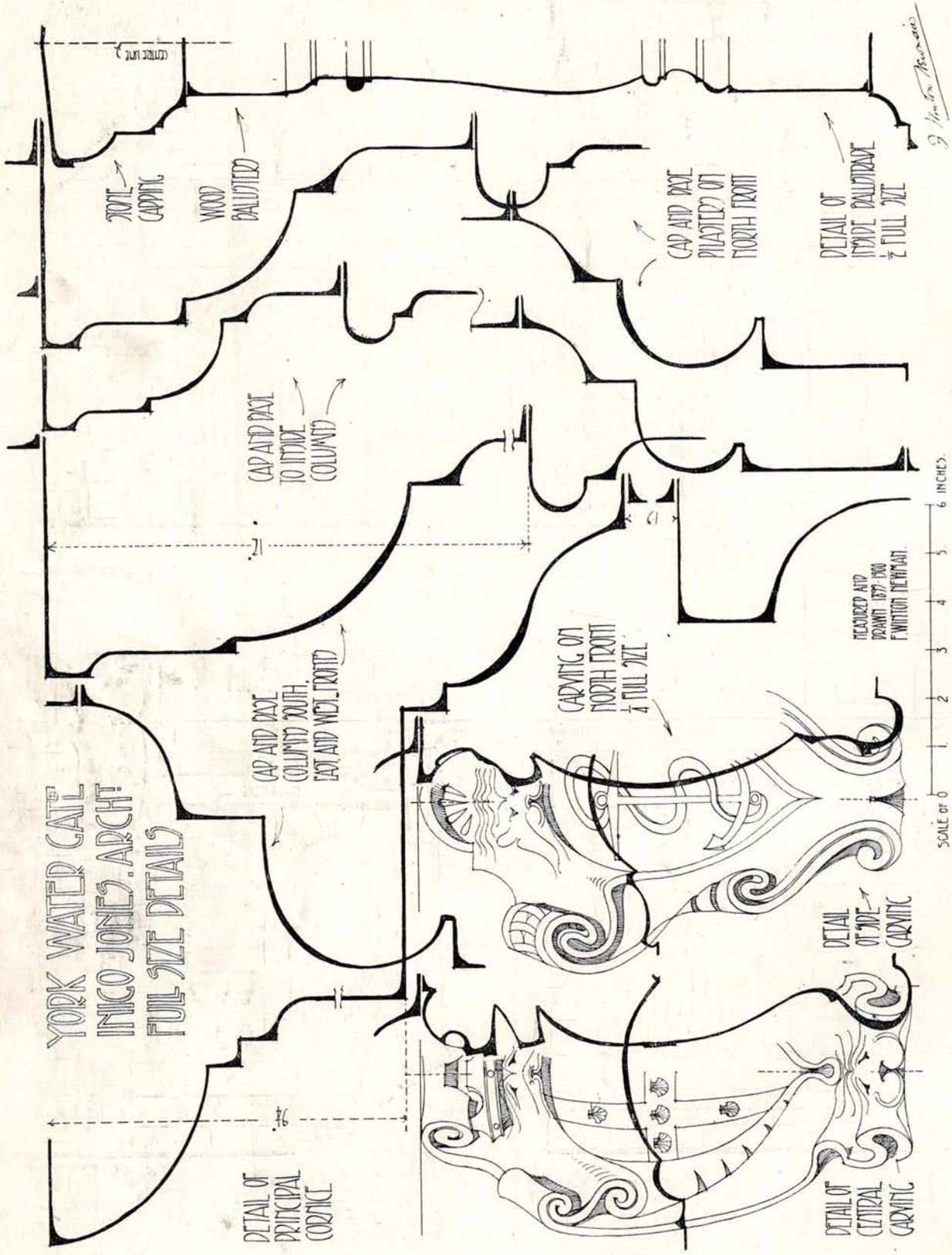


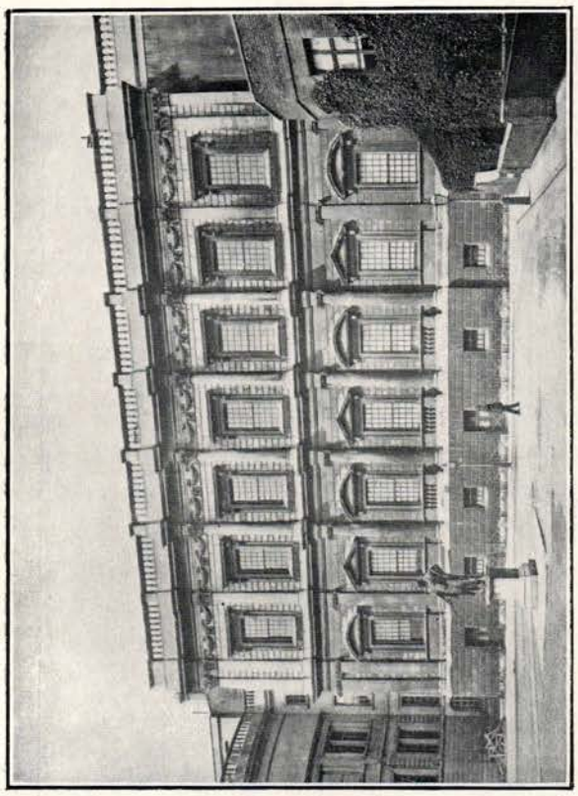
SCALE ½ INCH TO 1 FOOT

PLAN

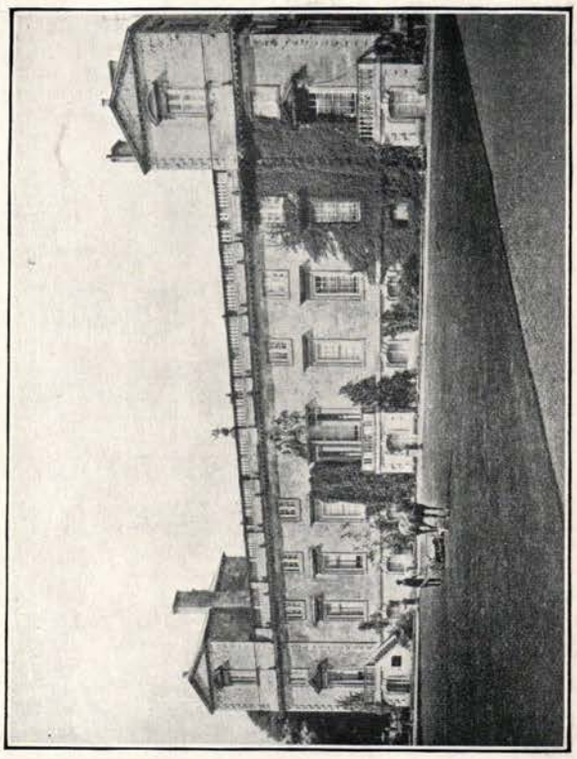
MEASURED AND DRAWN · 1897 · 1900
F WINTON NEWMAN


YORK WATER GATE
THAMES EMBANKMENT
INIGO JONES. ARCHITECT
FLADEI COTI CVLA CRVX
IRONWORK SHEWN ON THE ELEVATION IS MODERN
NORTH ELEVATION
SIDE ELEVATION
CROSS SECTION
LEAD FLAT
MODERN CEILING
PLASTER
MODERN IRONWORK
WOOD BALUSTERS
GROUND LEVEL OF BUCKINGHAM TERRACE
SCALE ½ INCH TO 1 FOOT
10 FEET
MEASURED AND DRAWN 1897-1900
F. WINTON NEWMAN


YORK WATER GATE
INIGO JONES, ARCHT
FULL SIZE DETAILS
DETAIL OF PRINCIPAL CORNICE
CAP AND BASE COLUMNS SOUTH, EAST AND WEST FRONTS
CAP AND BASE TO INSIDE COLUMNS
FRONT CARVING
WOOD BALUSTERS
CARVING ON NORTH FRONT ¼ FULL SIZE
CAP AND BASE PILASTERS ON NORTH FRONT
DETAIL OF INSIDE BALUSTRADE ½ FULL SIZE
DETAIL OF SIDE CARVING
DETAIL OF CENTRAL CARVING
MEASURED AND DRAWN 1899-1900 F. WINTON NEWMAN.
SCALE OF 0 1 2 3 4 5 6 INCHES.

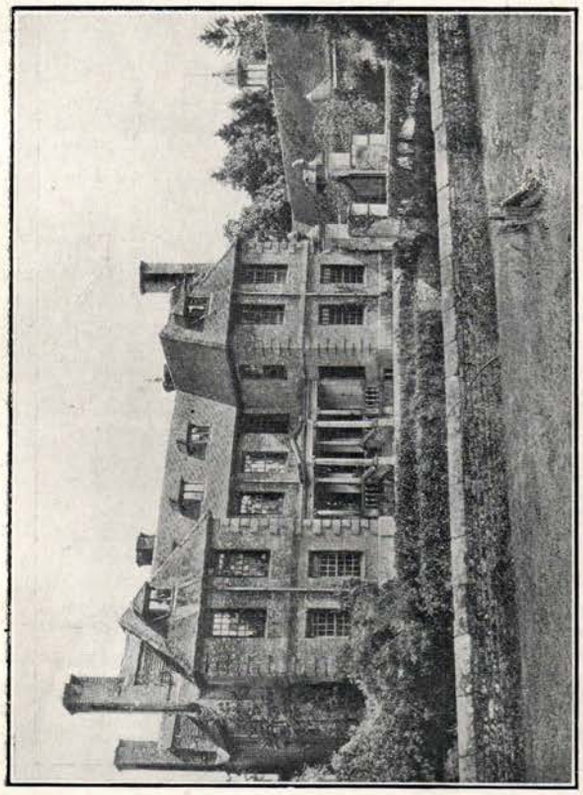


THE BANQUETING HALL, WHITEHALL, LONDON.

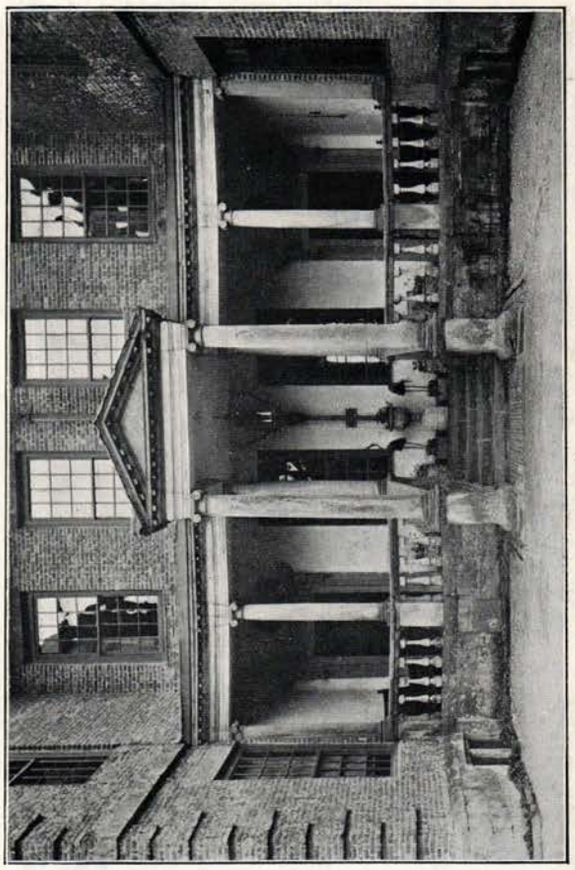


WILTON HOUSE, WILTSHIRE.

INIGO JONES, ARCHITECT.



GROOMBRIDGE PLACE, SUSSEX: WEST FRONT.



GROOMBRIDGE PLACE: THE PORCH.

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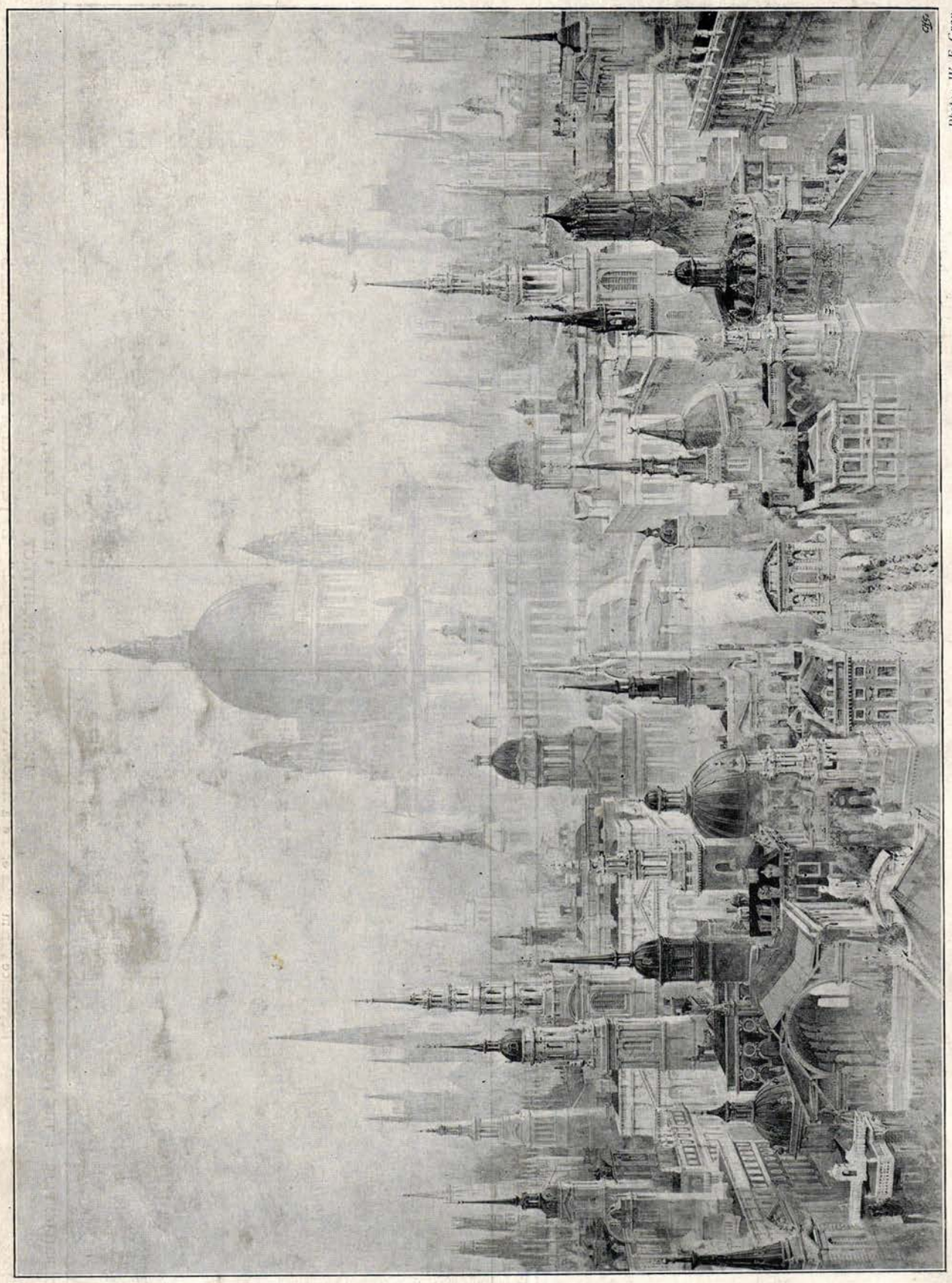
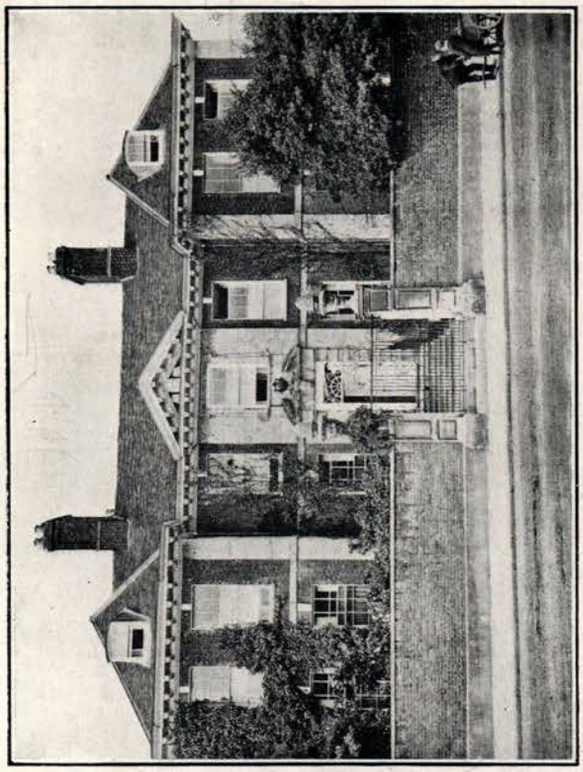
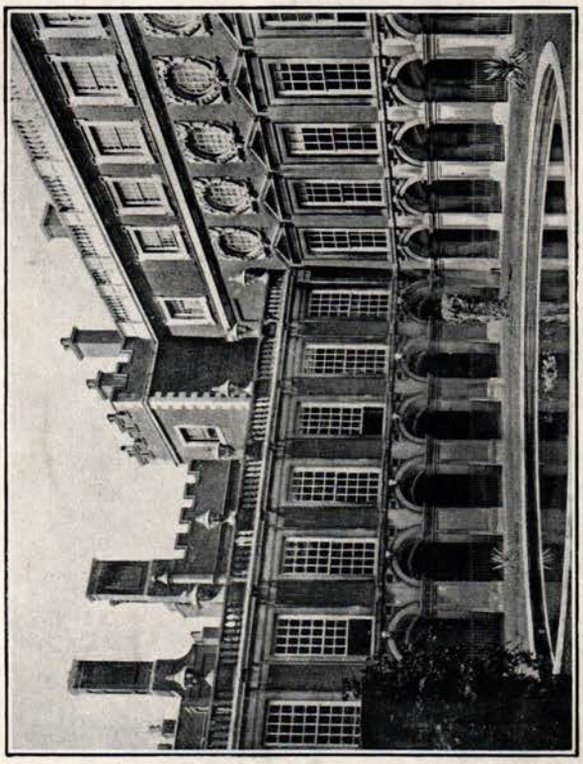


Photo: W. E. Gray.

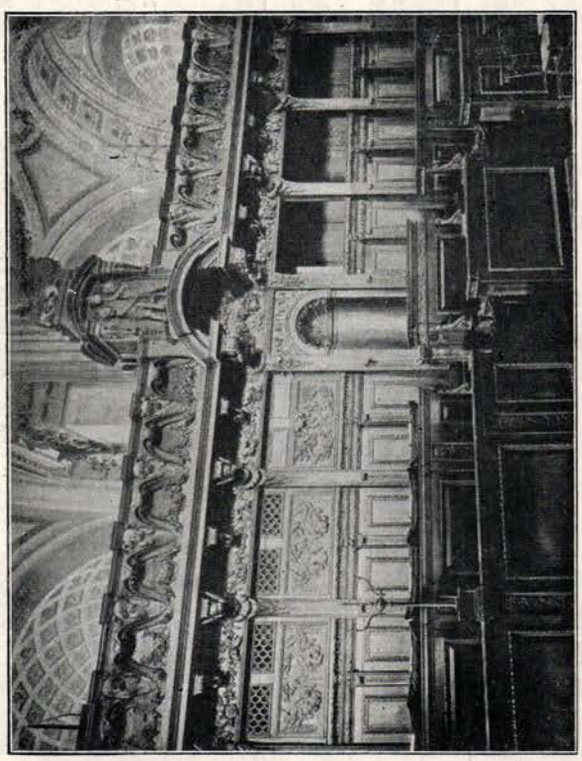
TRIBUTE TO THE MEMORY OF SIR CHRISTOPHER WREN. BY CHARLES ROBERT COCKERELL.



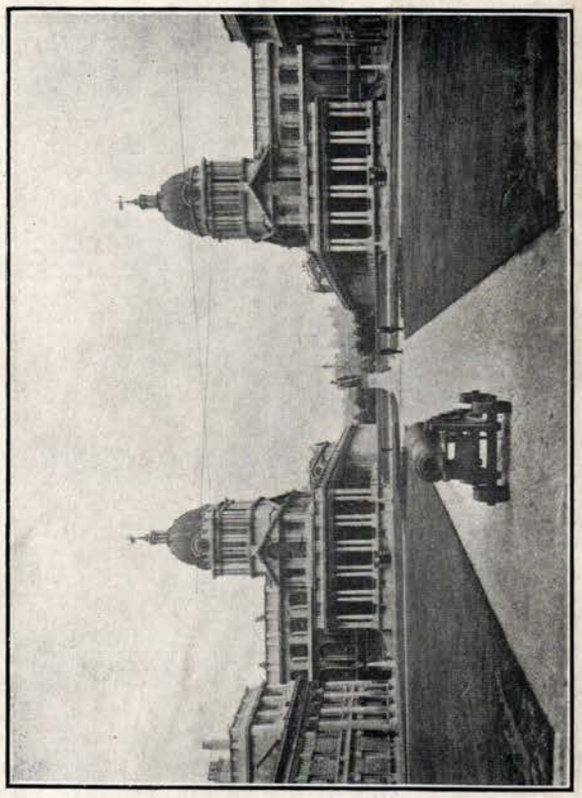
HOUSE IN WEST STREET, CHICHESTER.



HAMPTON COURT PALACE. THE FOUNTAIN.



ST. PAUL'S CATHEDRAL. THE CHOIR STALLS.



GREENWICH HOSPITAL. GENERAL VIEW.

SIR CHRISTOPHER WREN, ARCHITECT.

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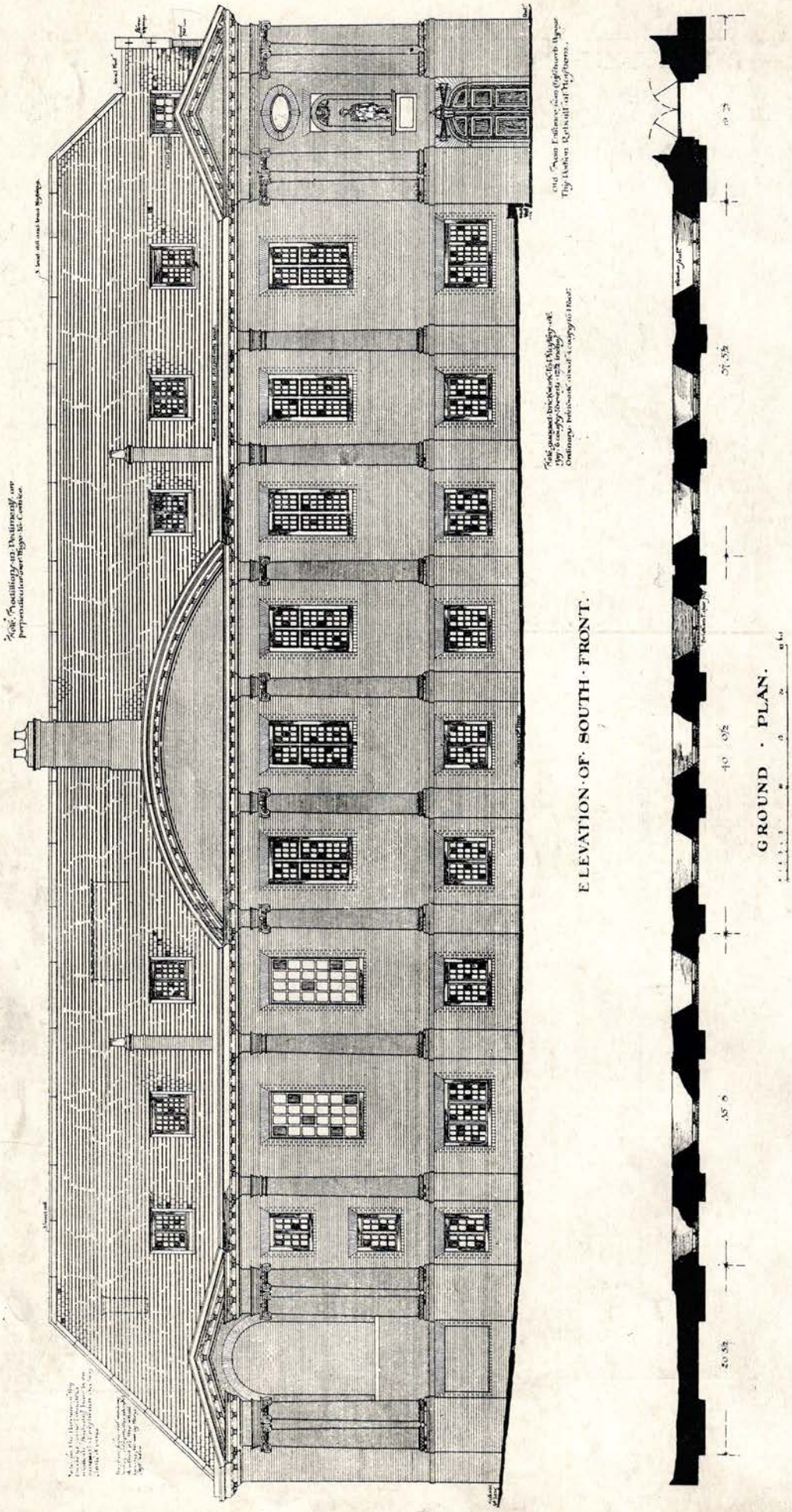

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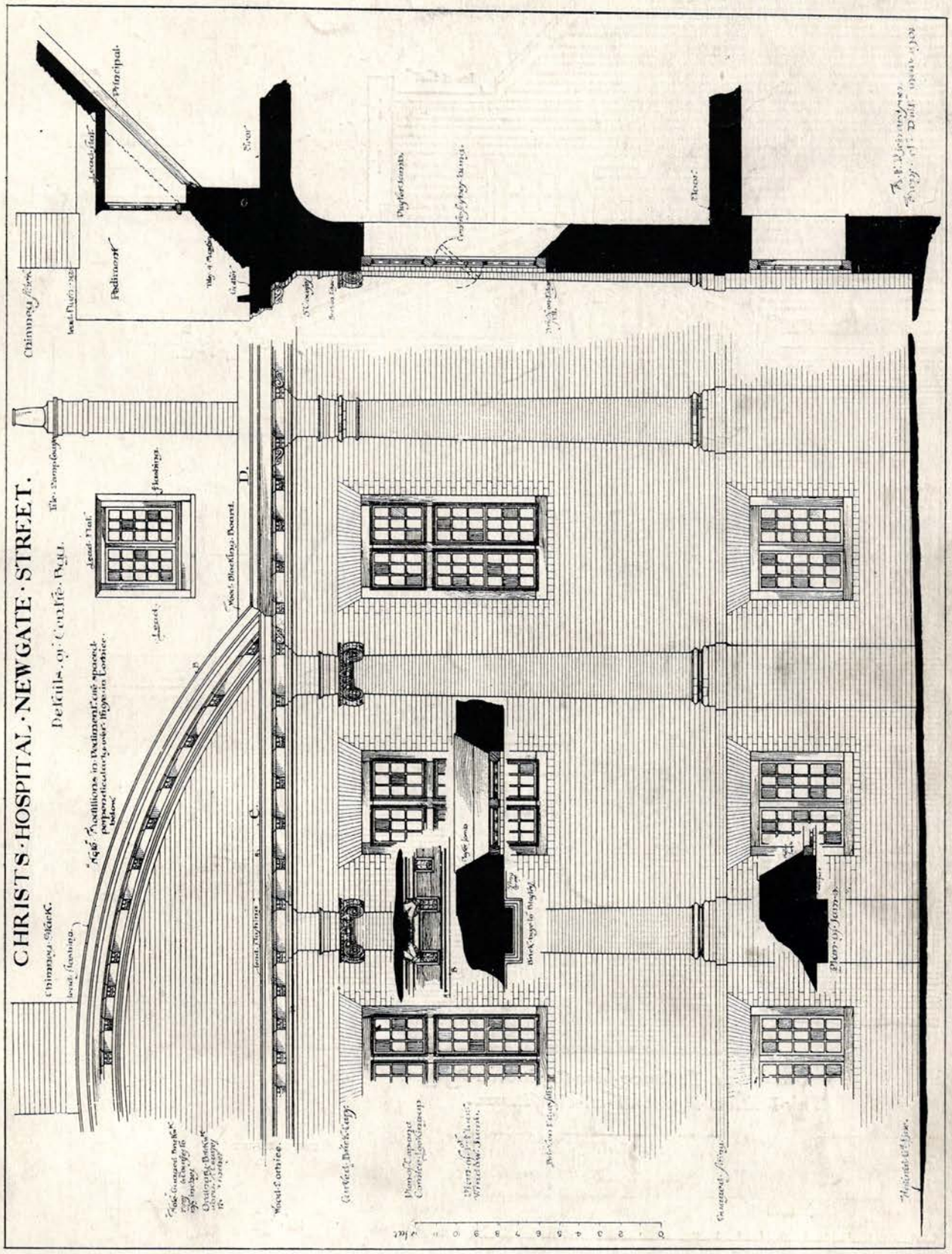
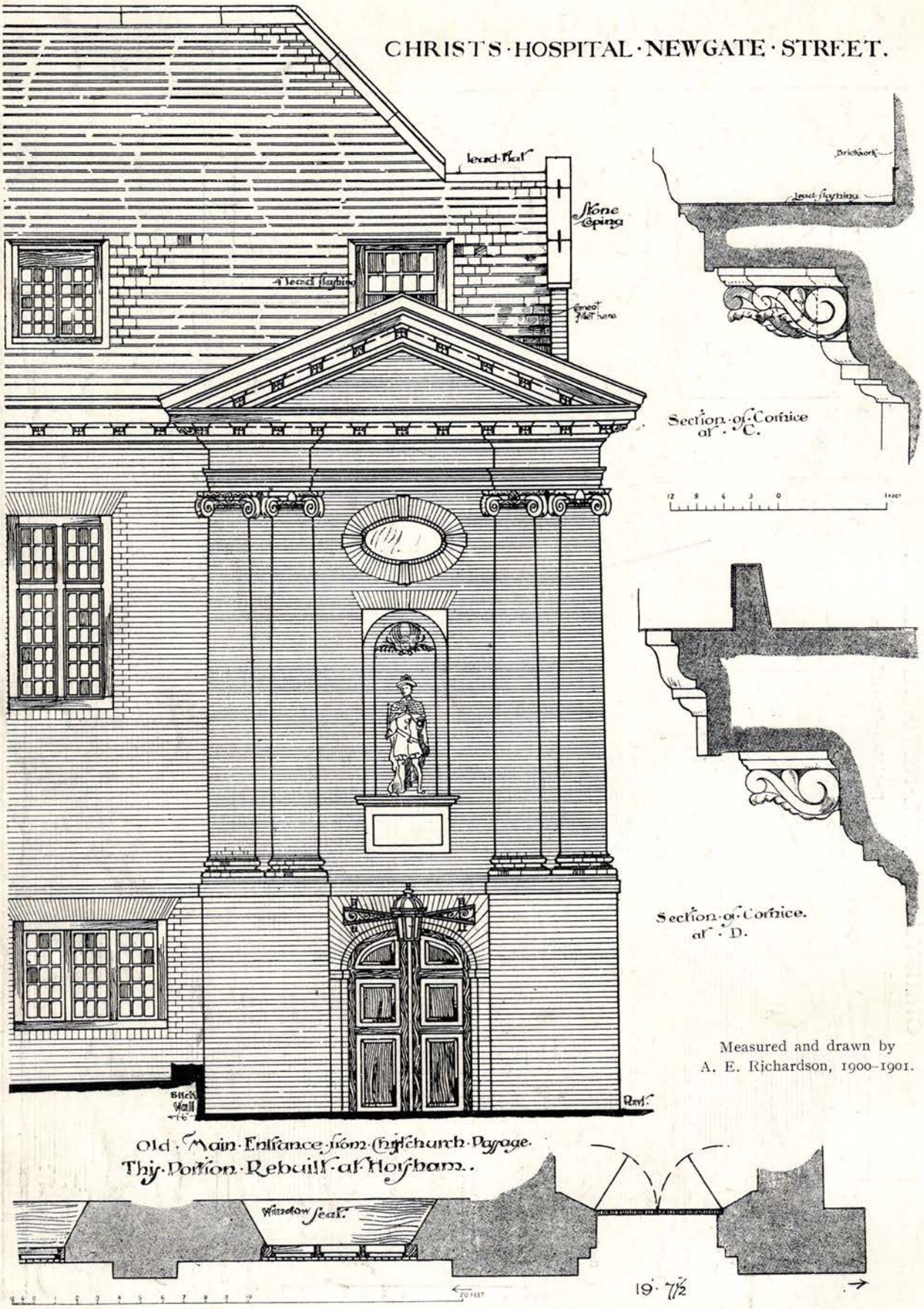

CHRIST'S · HOSPITAL · NEWGATE · STREET.
Details of Central Part.
Chimney Stack
Principal
Pediment
Gate
Stone
Lead Flashings
Lead Flat
Lead Flashings
Lead Flashings
Lead Flashings
Lead Cornice
Gilded Brick Work
Brick Work
Brick Work



Measured and drawn by
A. E. Richardson, 1900–1901.

SIR CHRISTOPHER WREN, ARCHITECT.

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ST. MARY-LE-BOW, LONDON.
THE STEEPLE.

ST. MAGNUS, LONDON BRIDGE.
THE STEEPLE.

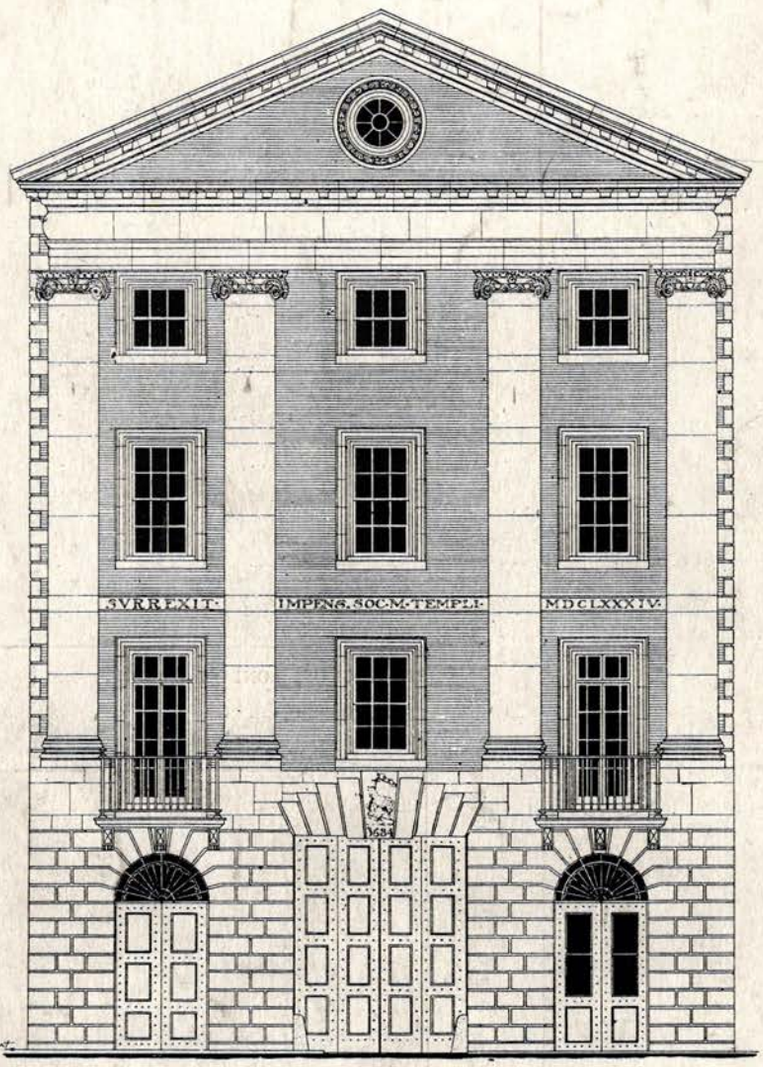
ST. DUNSTAN IN THE EAST, LONDON.

ST. BRIDE, FLEET STREET, LONDON.
THE STEEPLE.

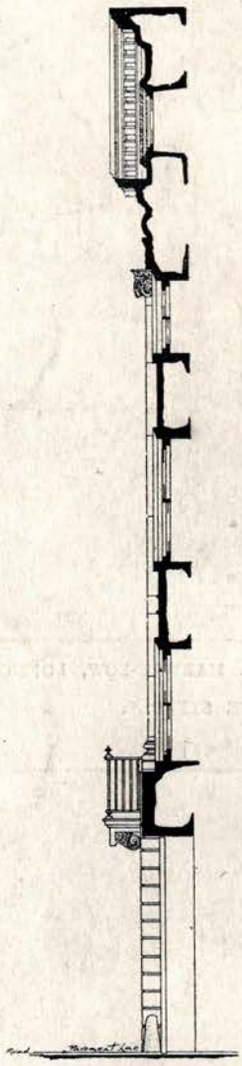
SIR CHRISTOPHER WREN, ARCHITECT.

From "Later Renaissance Architecture in England." By permission of Mr. B. T. Batsford.

"Gatehouse" Middle Temple Lane.
Built by Sir Christopher Wren. 1684.



Elevation to Fleet Street



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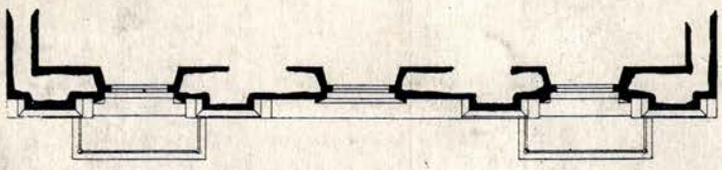


Plan of 1st Floor

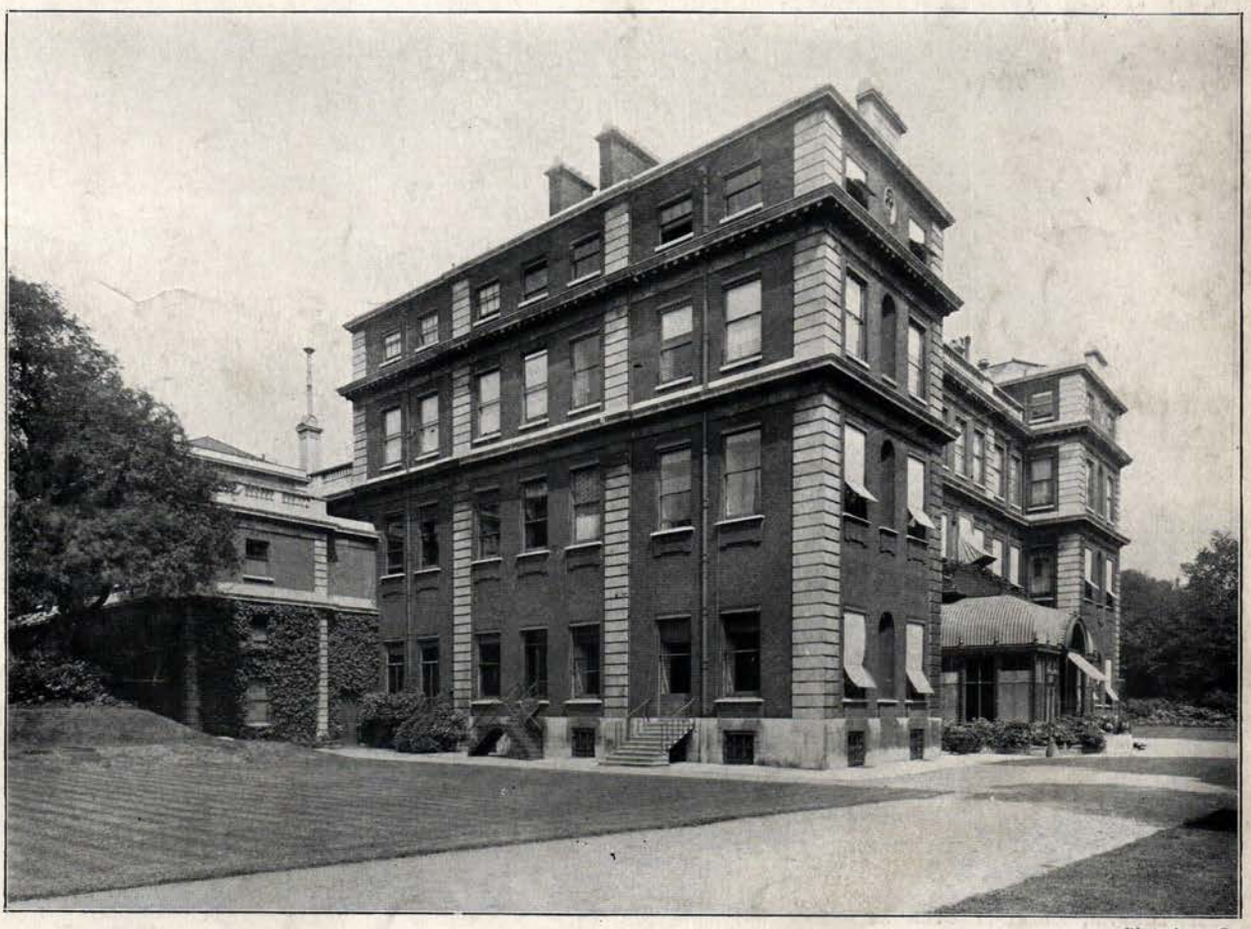
Measured & Drawn
By A. E. Richardson.
Jan. 1900.

Reproduced, with kind permission, from "The A. A. Sketch Book."

ST. PAUL'S CATHEDRAL, LONDON. WEST FRONT.

TRINITY COLLEGE LIBRARY, CAMBRIDGE.

From "Later Renaissance Architecture in England." By permission of Mr. B. T. Batsford.



Photochrom Co.

MARLBOROUGH HOUSE, LONDON.

SIR CHRISTOPHER WREN, ARCHITECT.

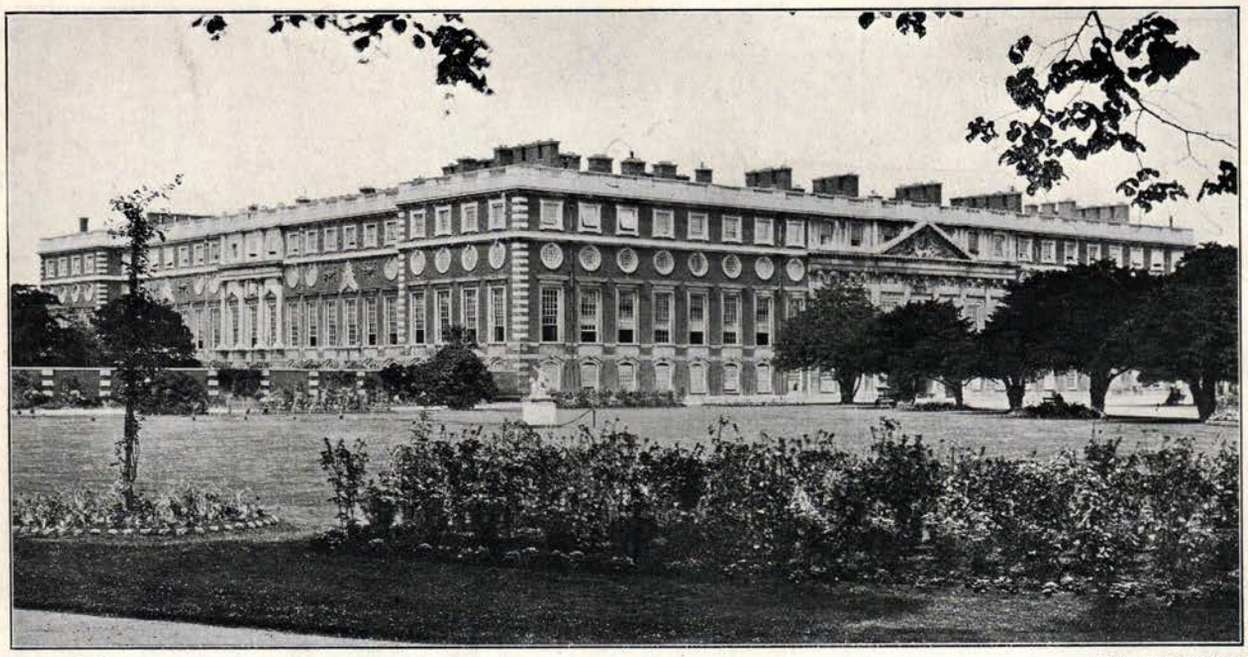


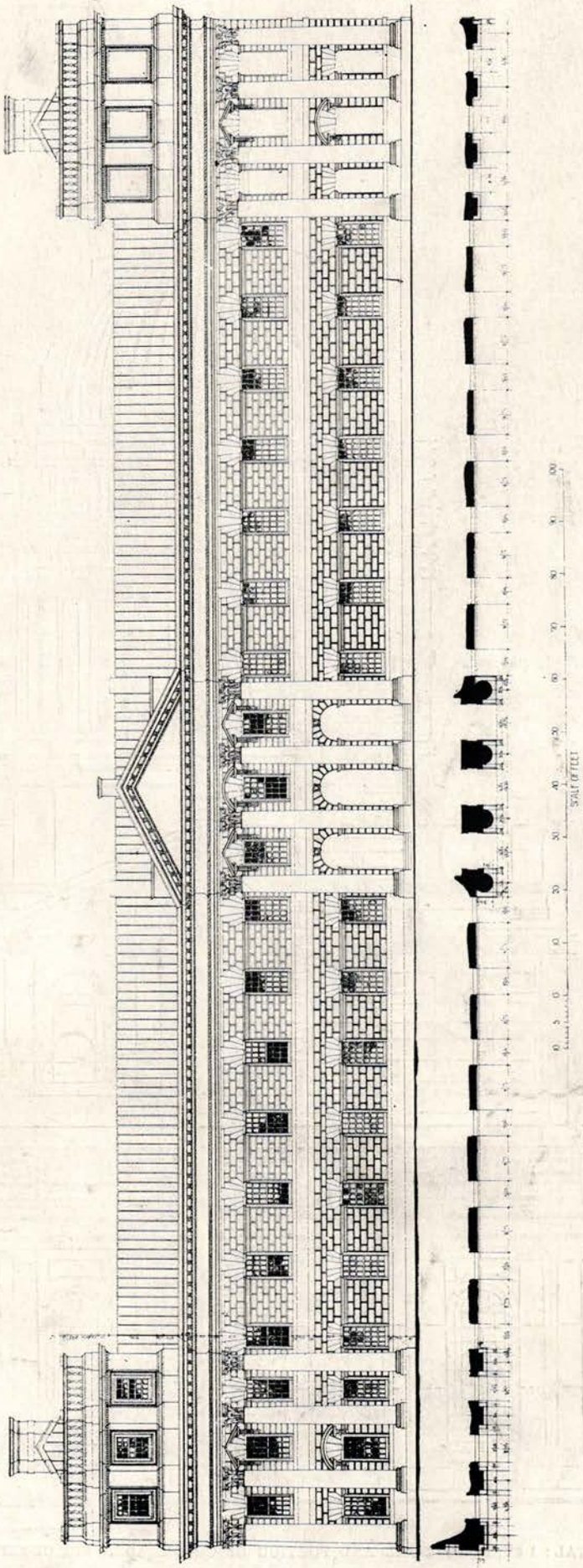
Photo: W. D. Horn.

HAMPTON COURT PALACE. GARDEN FRONT.

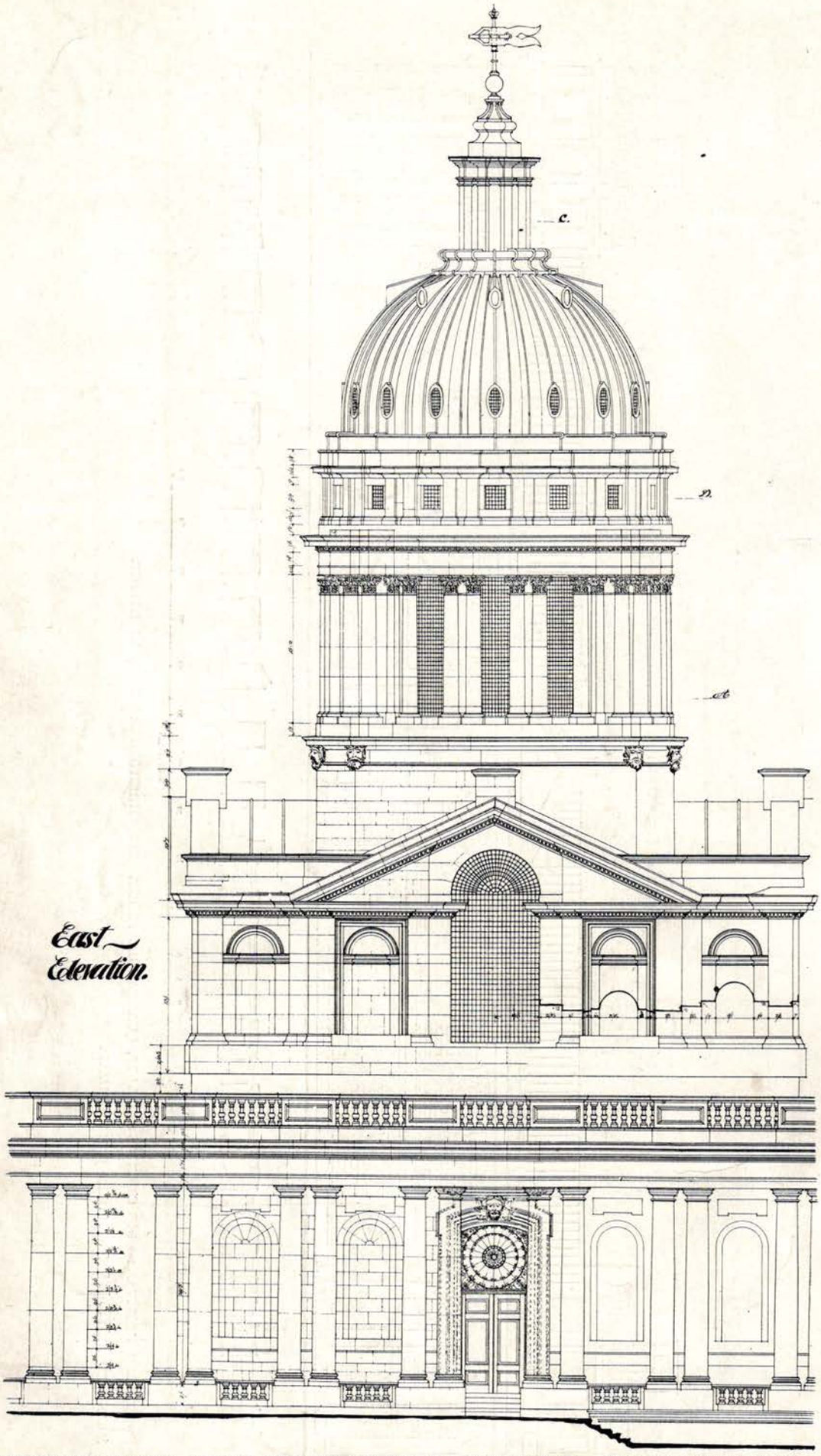
Photo: W. H. Watts.

TEMPLE BAR, AS RE-ERECTED AT
THEOBALDS PARK, HERTFORDSHIRE.

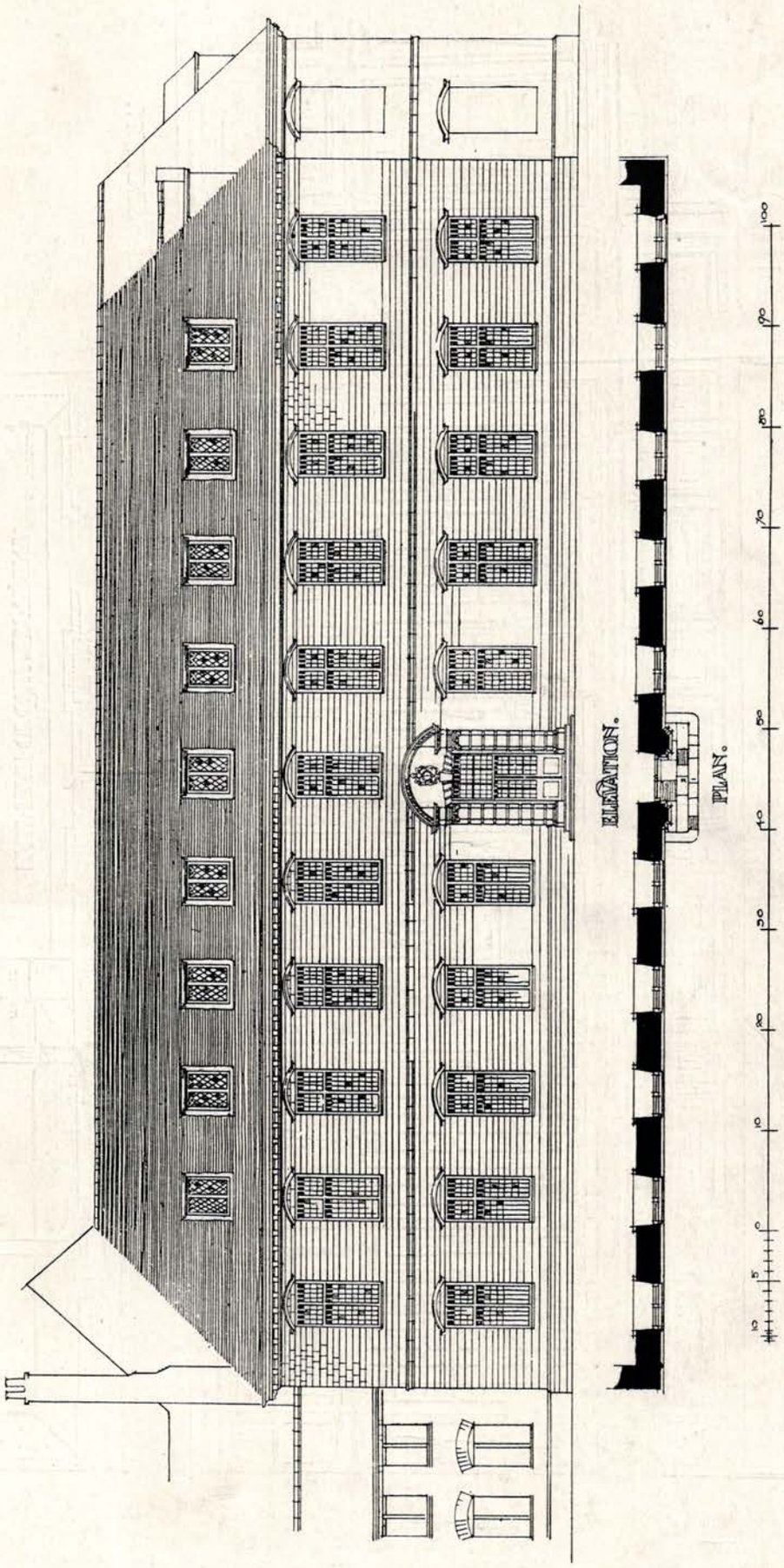
SIR CHRISTOPHER WREN, ARCHITECT.



GREENWICH HOSPITAL: KING CHARLES'S PALACE, QUADRANGLE FRONT. SIR CHRISTOPHER WREN, ARCHITECT.
MEASURED AND DRAWN BY COLIN J. MACDONALD.



GREENWICH HOSPITAL: DETAIL OF DOME AND PORTION OF COLONNADE. SIR CHRISTOPHER WREN, ARCHITECT. MEASURED AND DRAWN BY COLIN J. MACDONALD.



MORLEY, ARCHITECT, 1684.

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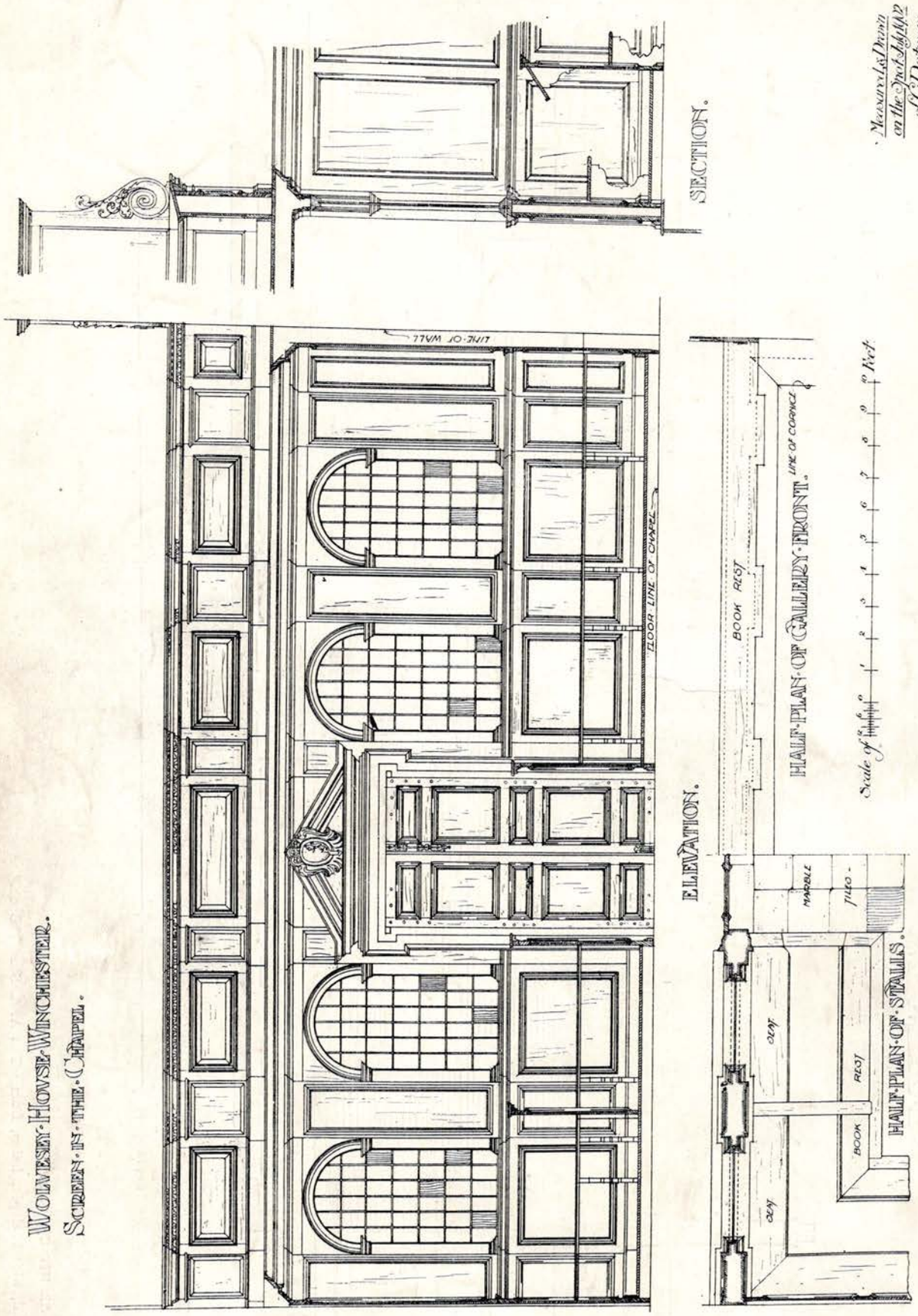

MORLEY, ARCHITECT, 1684.

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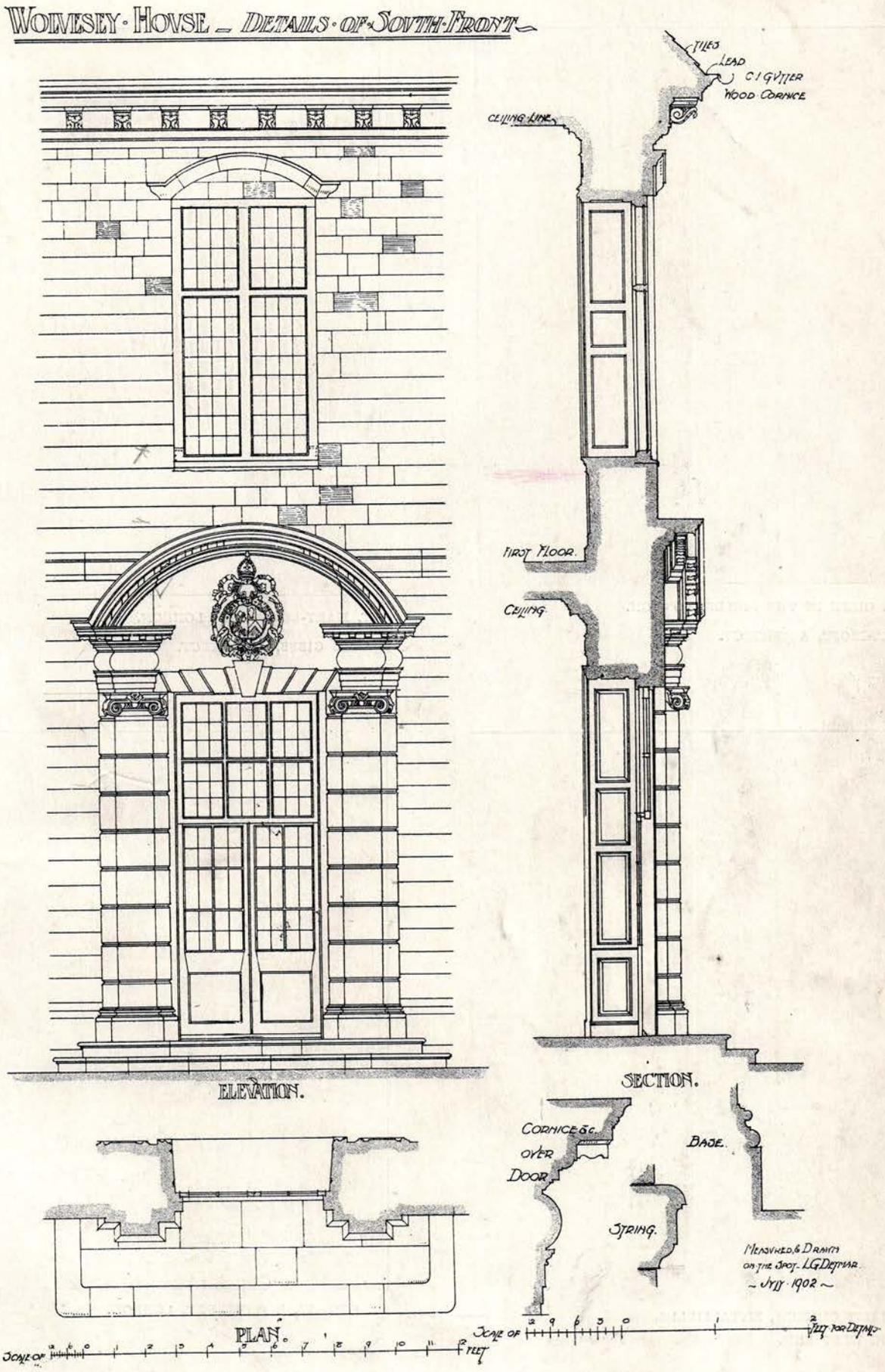
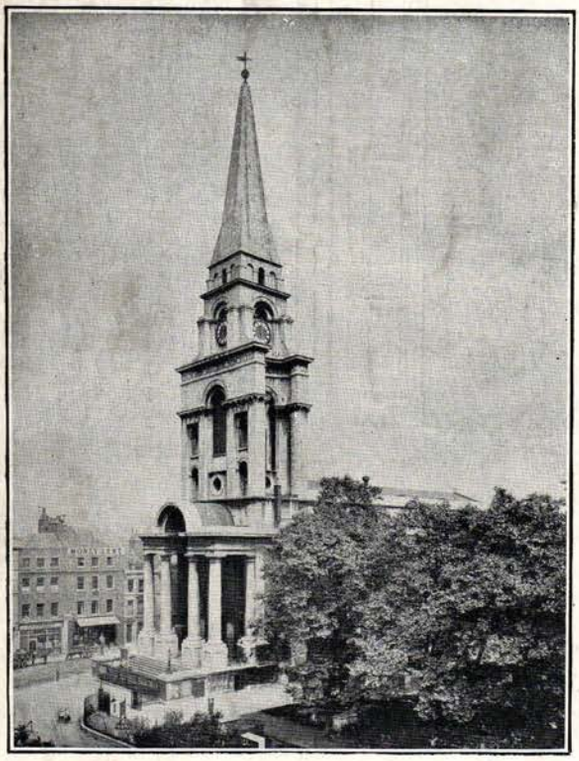


MORLEY, ARCHITECT, 1684.

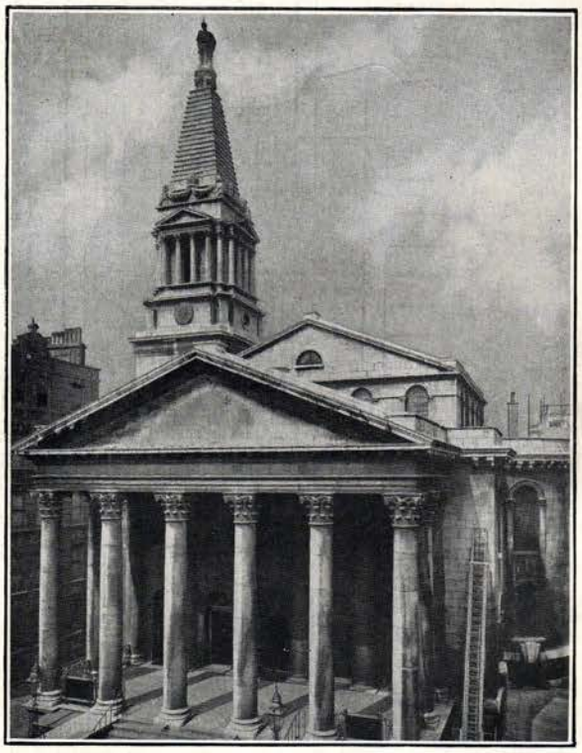
Reproduced, with kind permission, from "The A. A. Sketch Book."

ST. GILES IN THE FIELDS, LONDON.
FLITCROFT, ARCHITECT.

ST. MARY-LE-STRAND, LONDON.
JAMES GIBBS, ARCHITECT.



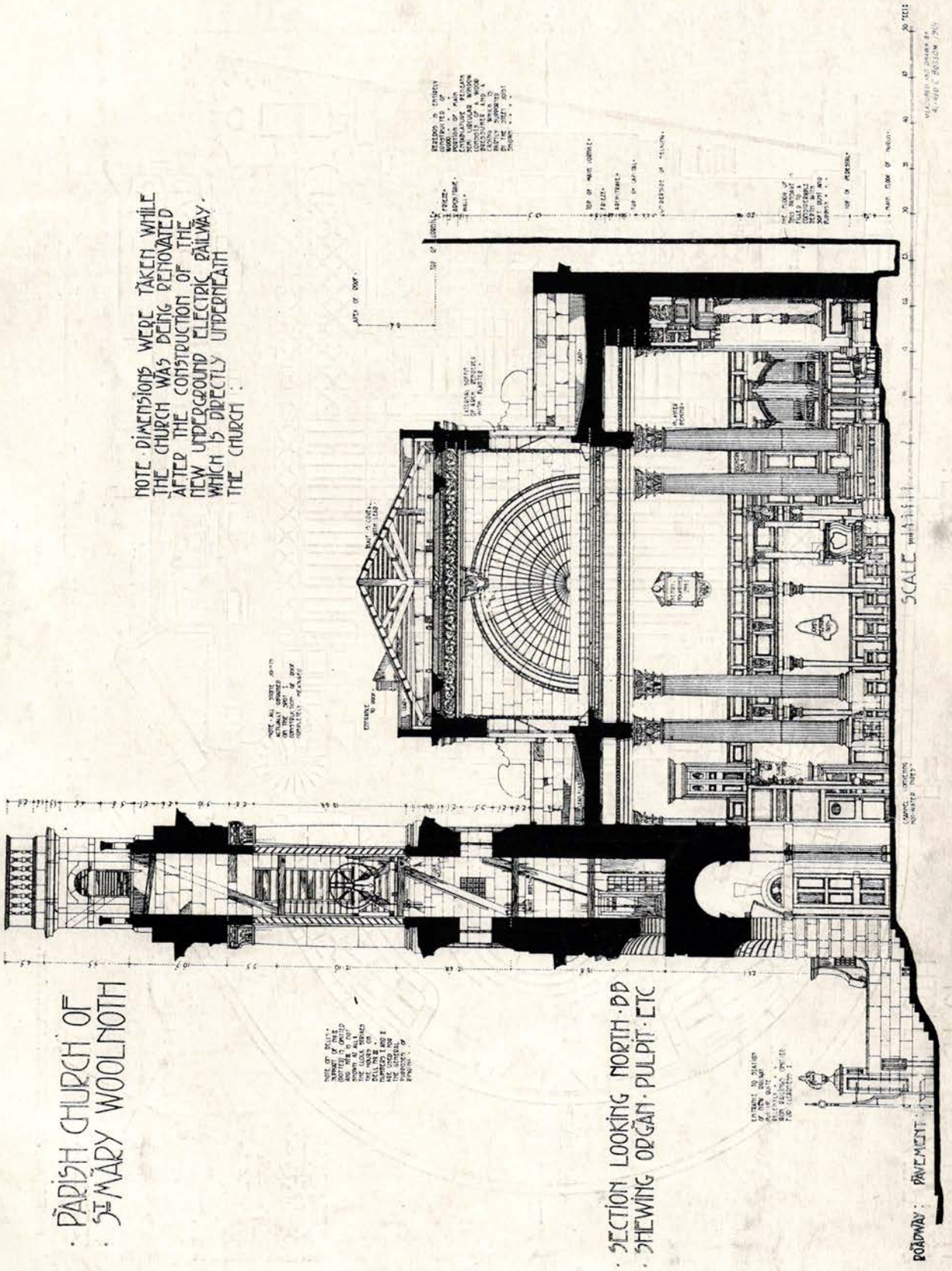
CHRIST CHURCH, SPITALFIELDS.
THE WEST END.



ST. GEORGE, BLOOMSBURY, LONDON.

NICHOLAS HAWKSMOOR, ARCHITECT.

From "Later Renaissance Architecture in England." By permission of Mr. B. T. Batsford.



NICHOLAS HAWKSMOOR, ARCHITECT.

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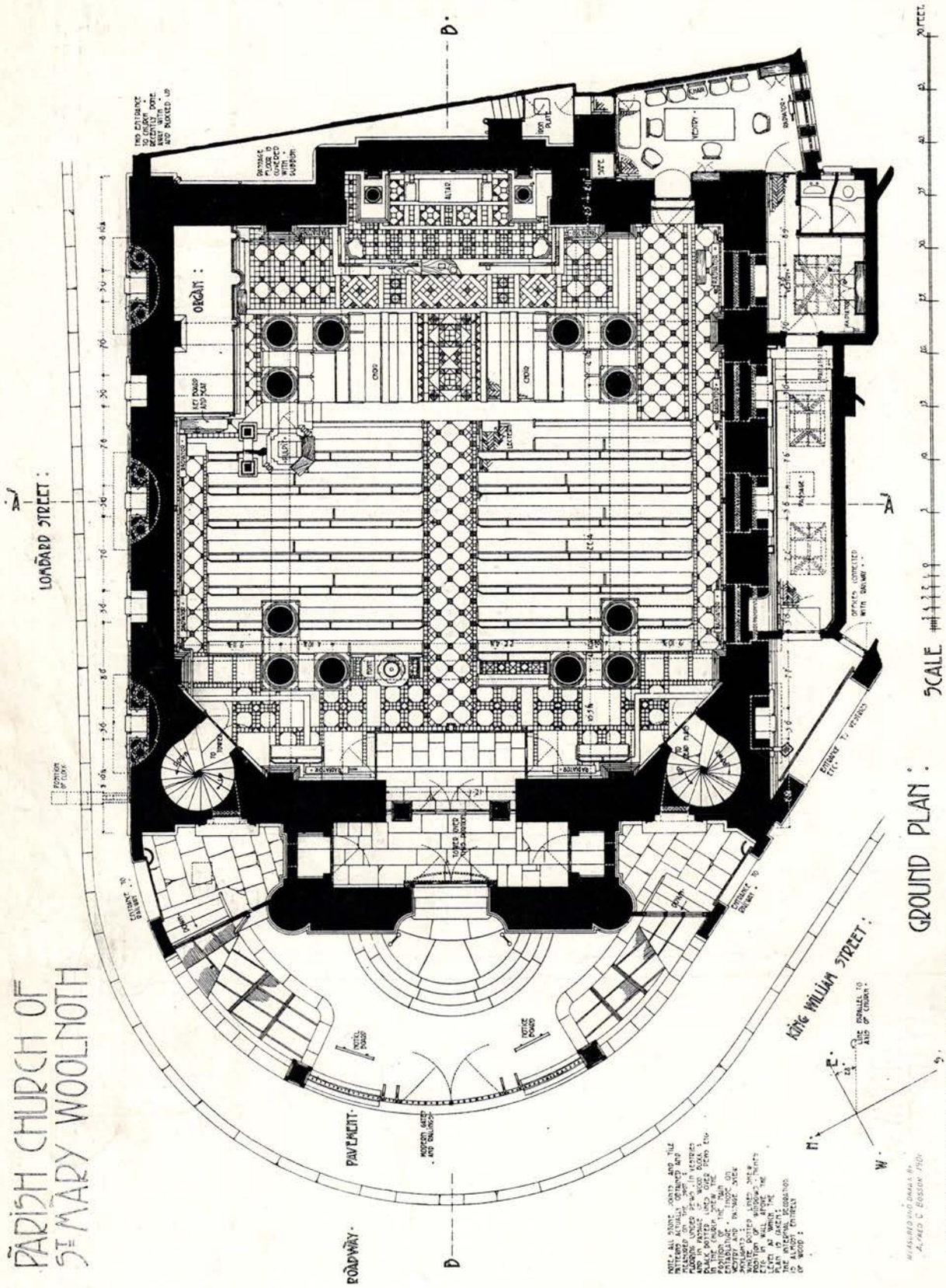

NICHOLAS HAWKSMOOR, ARCHITECT.

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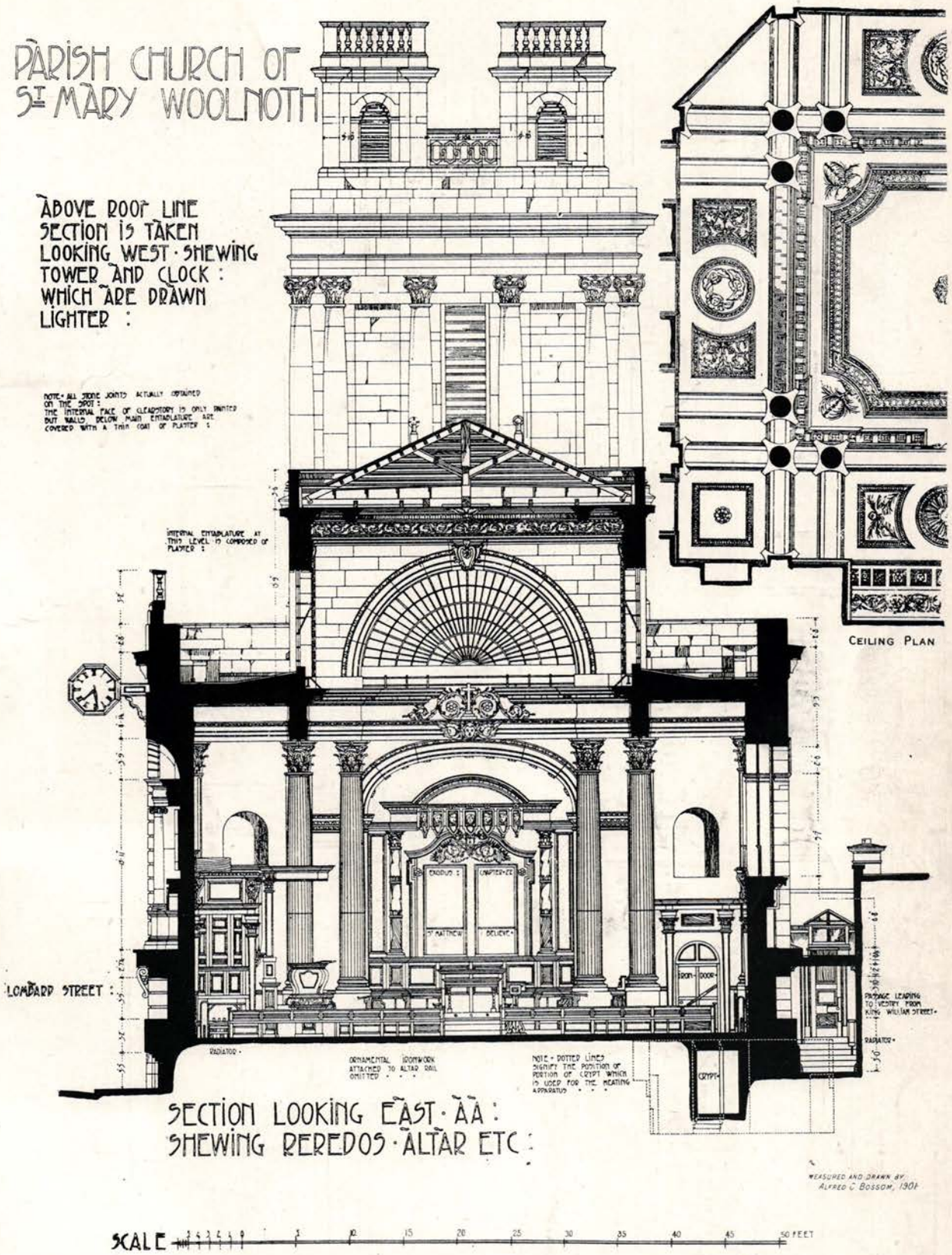

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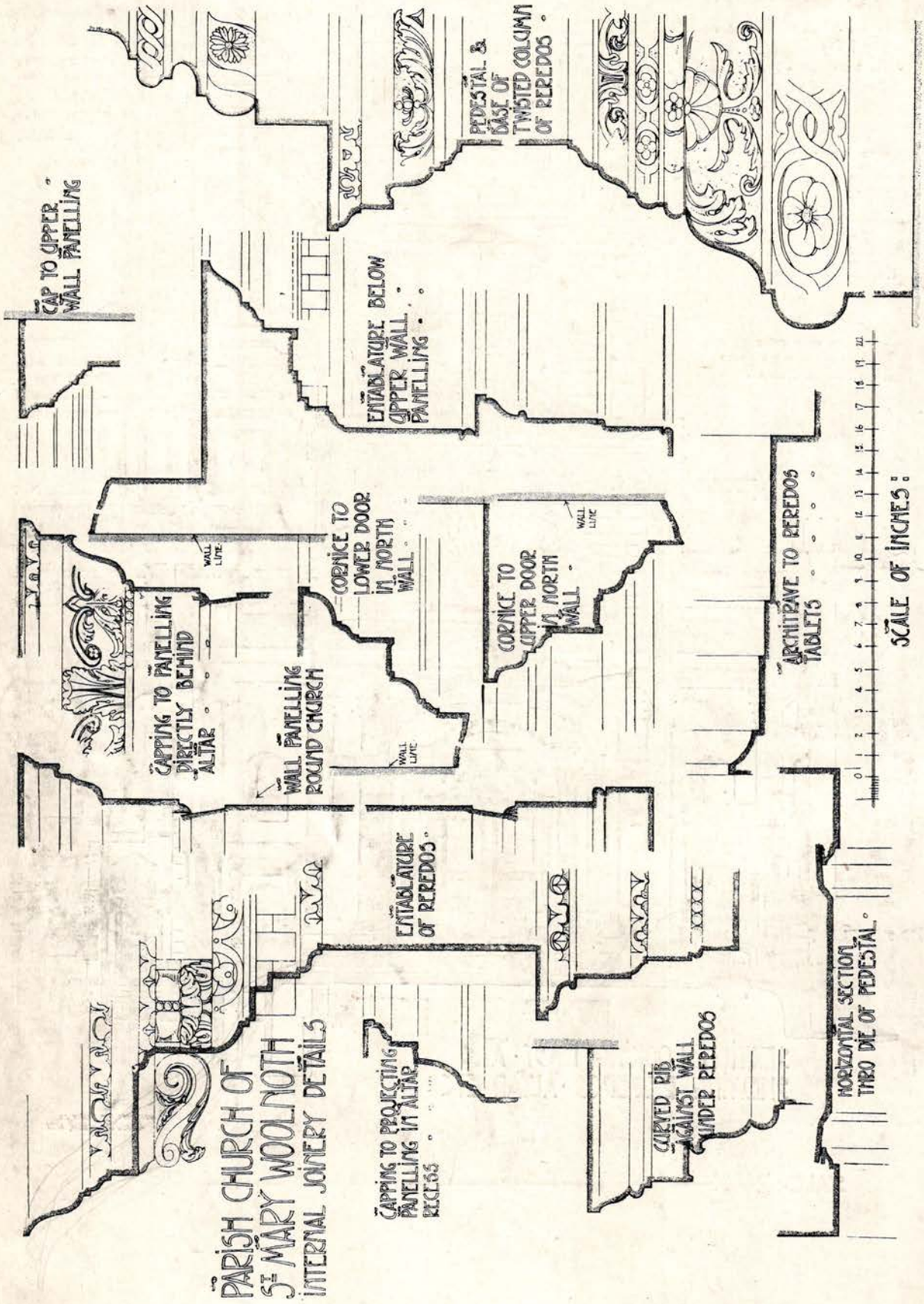

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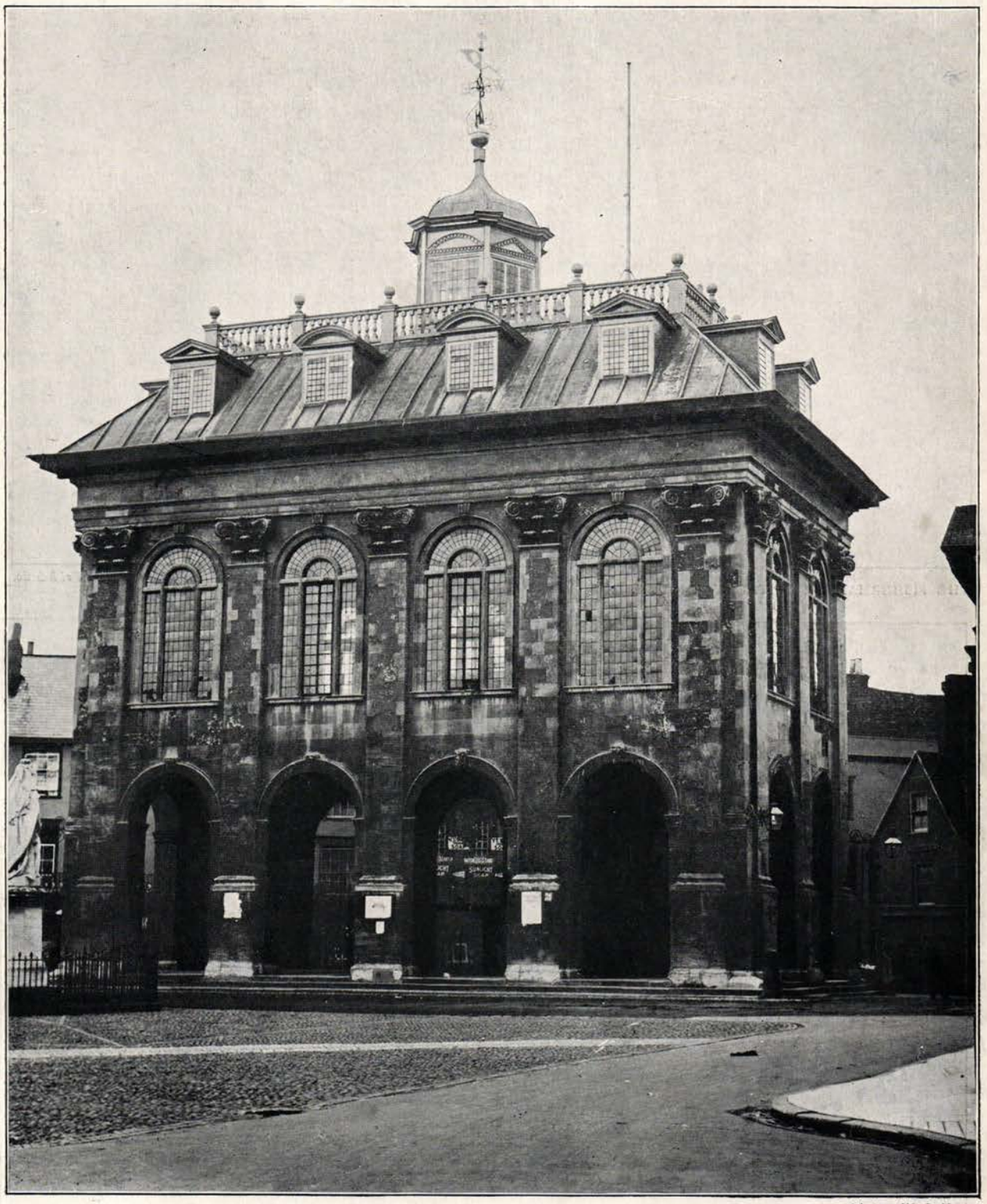


Photo: W. J. Vasey.

THE MARKET HOUSE, ABINGDON.

Now attributed to Christopher Kempster, sometime a clerk of the works under Wren at St. Paul's Cathedral.

THE FISHERMAN'S HOSPITAL, YARMOUTH. *Photo: Frith & Co.*

CEILING OF CHAPEL OF ST. CHARLES THE MARTYR, TUNBRIDGE WELLS. *Photo: City Art Photo Co.*

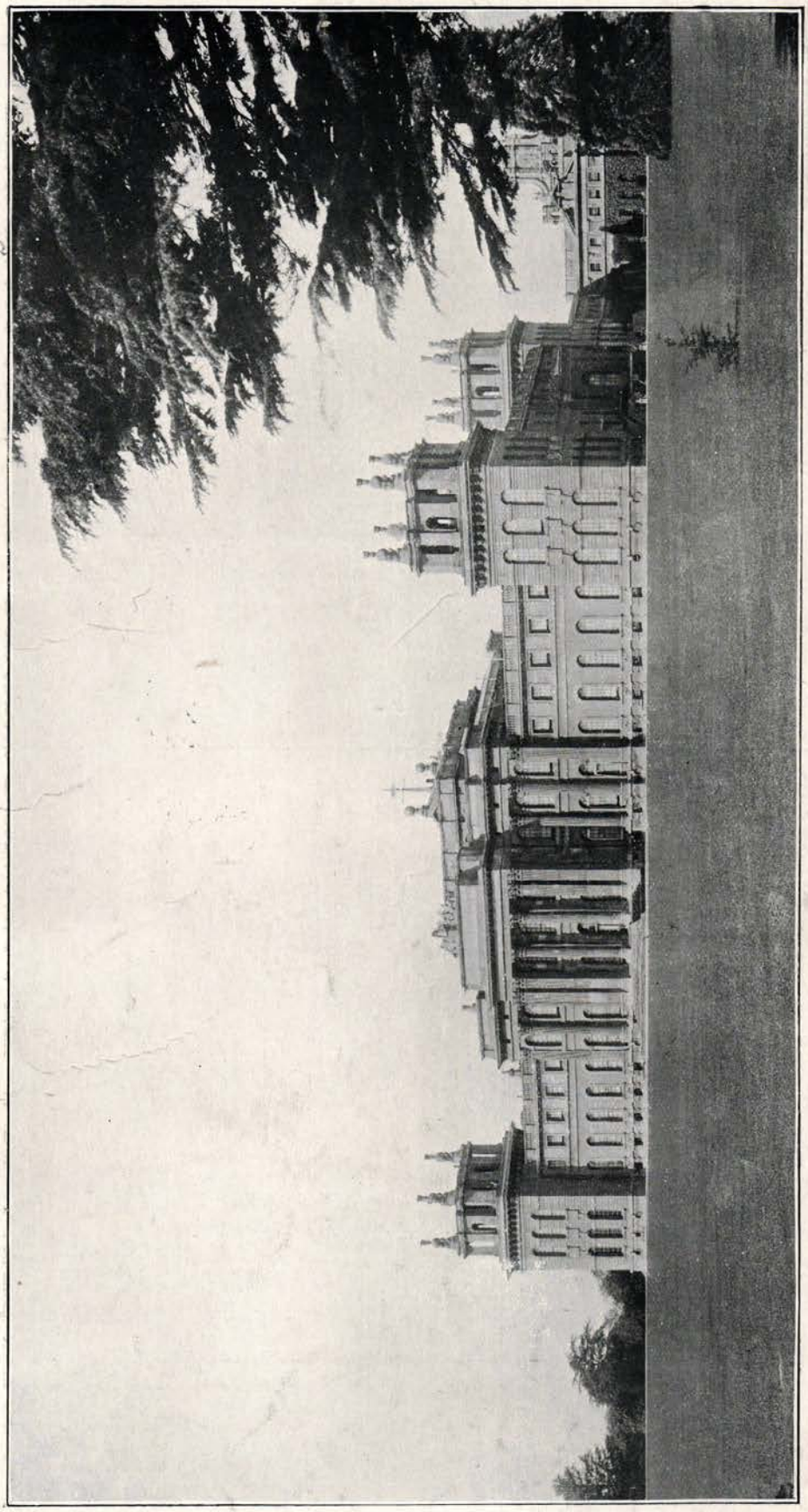


Photo: H. W. Taunt & Co.

BLENHEIM PALACE, WOODSTOCK, OXFORD.

SOUTH FRONT: GENERAL VIEW.

SIR JOHN VANBRUGH, ARCHITECT.

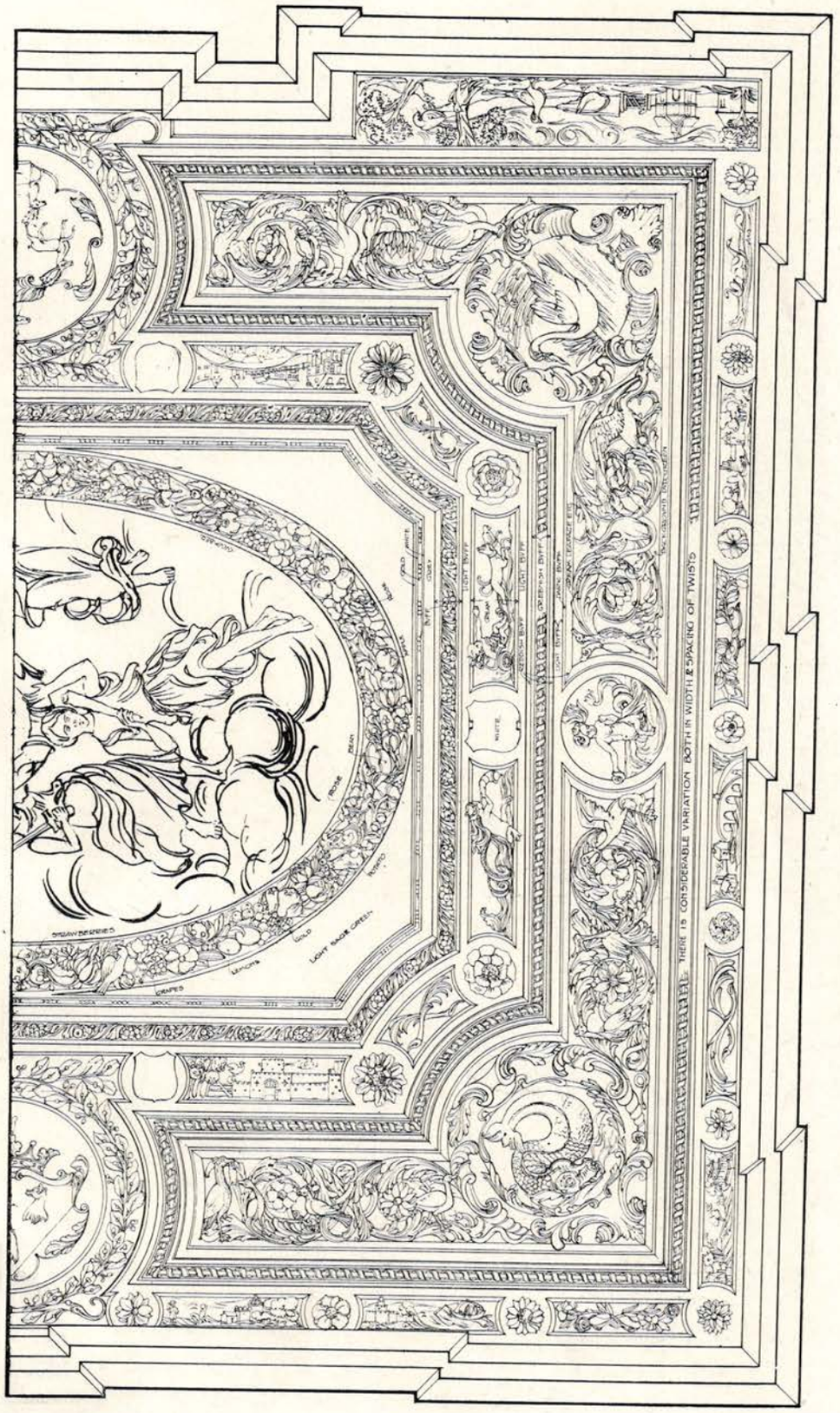
The Library.

General View from the North.

Photos: H. W. Taunt & Co

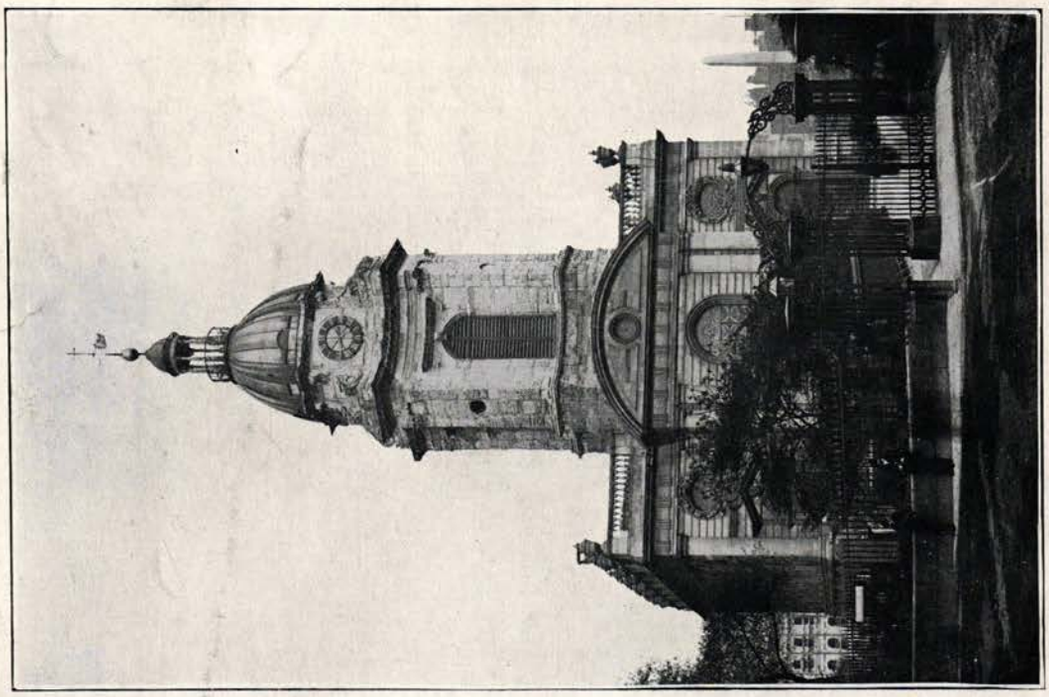
BLENHEIM PALACE, WOODSTOCK, OXFORD.

SIR JOHN VANBRUGH, ARCHITECT.

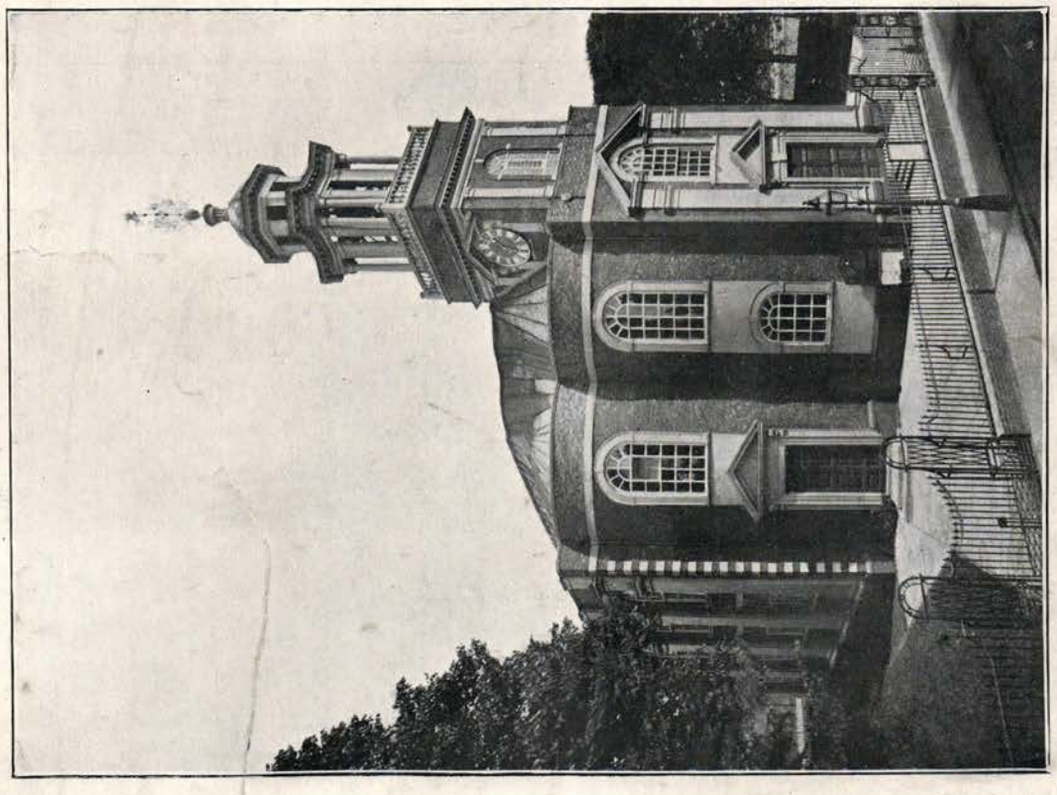

THERE IS CONSIDERABLE VARIATION BOTH IN WIDTH & SPACING OF TWISTS
DRAWN BY SERIES
DRAPES
LEMONS
GOLD
LIGHT PALE GREEN
ROSE
PEACH
WHITE
GOLD WHITE
LIGHT BUFF
DEEPER BUFF
DARK BUFF
DEEPER BUFF
LIGHT BUFF
DRAB TERRACE BUFF
DRAB
LIGHT BUFF
DARK BUFF
DRAB TERRACE BUFF
DARK TERRACE BUFF
LIGHT BUFF
DARK

Photos : H. W. Taunt & Co.

ALL SAINTS' CHURCH, OXFORD. ALDRICH, ARCHITECT.

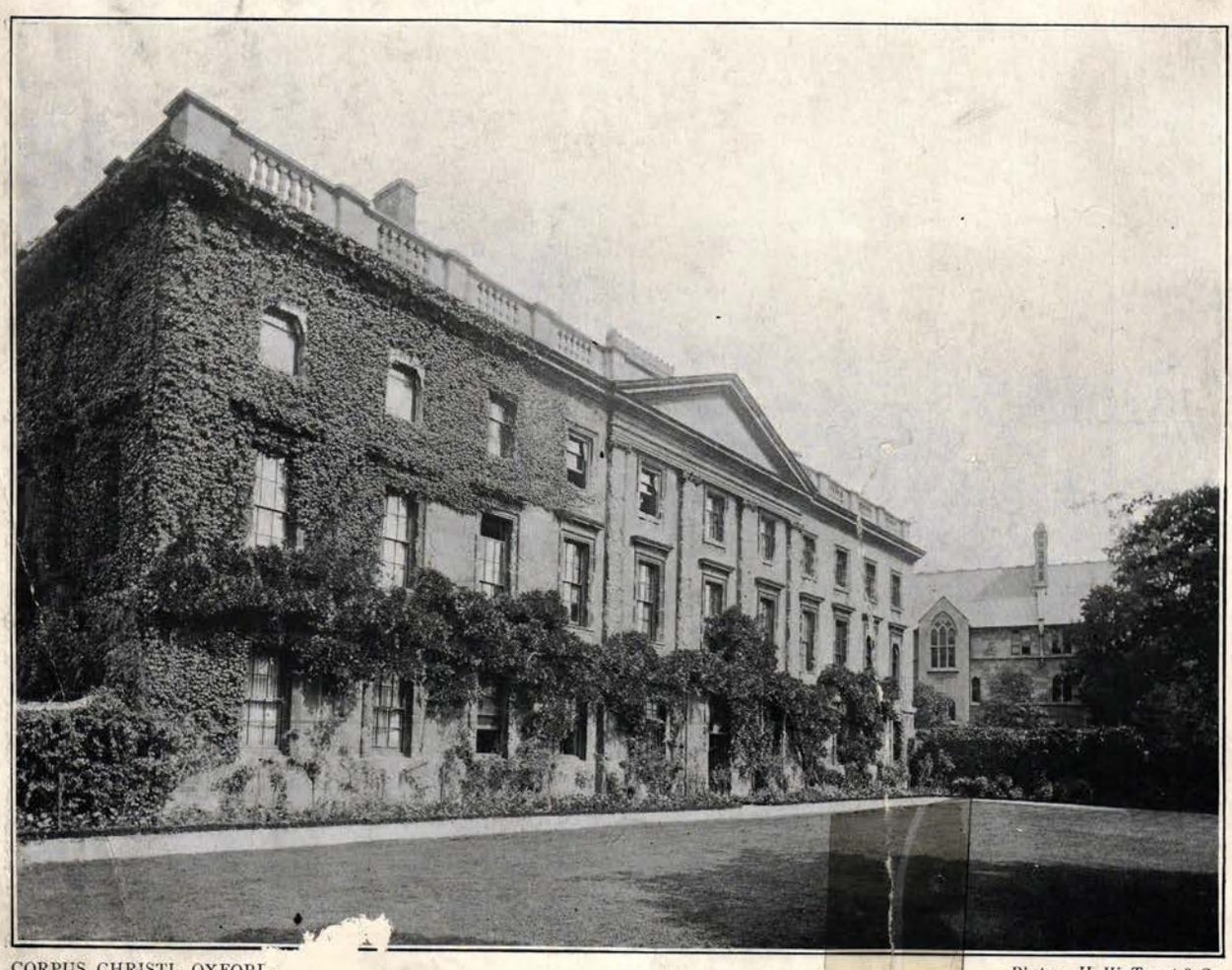


ST. PHILIP'S CHURCH, BIRMINGHAM.
ARCHER, ARCHITECT.



ST. GEORGE'S CHURCH, YARMOUTH.

CORPUS CHRISTI, OXFORD: PECKWATER QUAD.



CORPUS CHRISTI, OXFORD.

Photos. H. W. Taunt & Co.

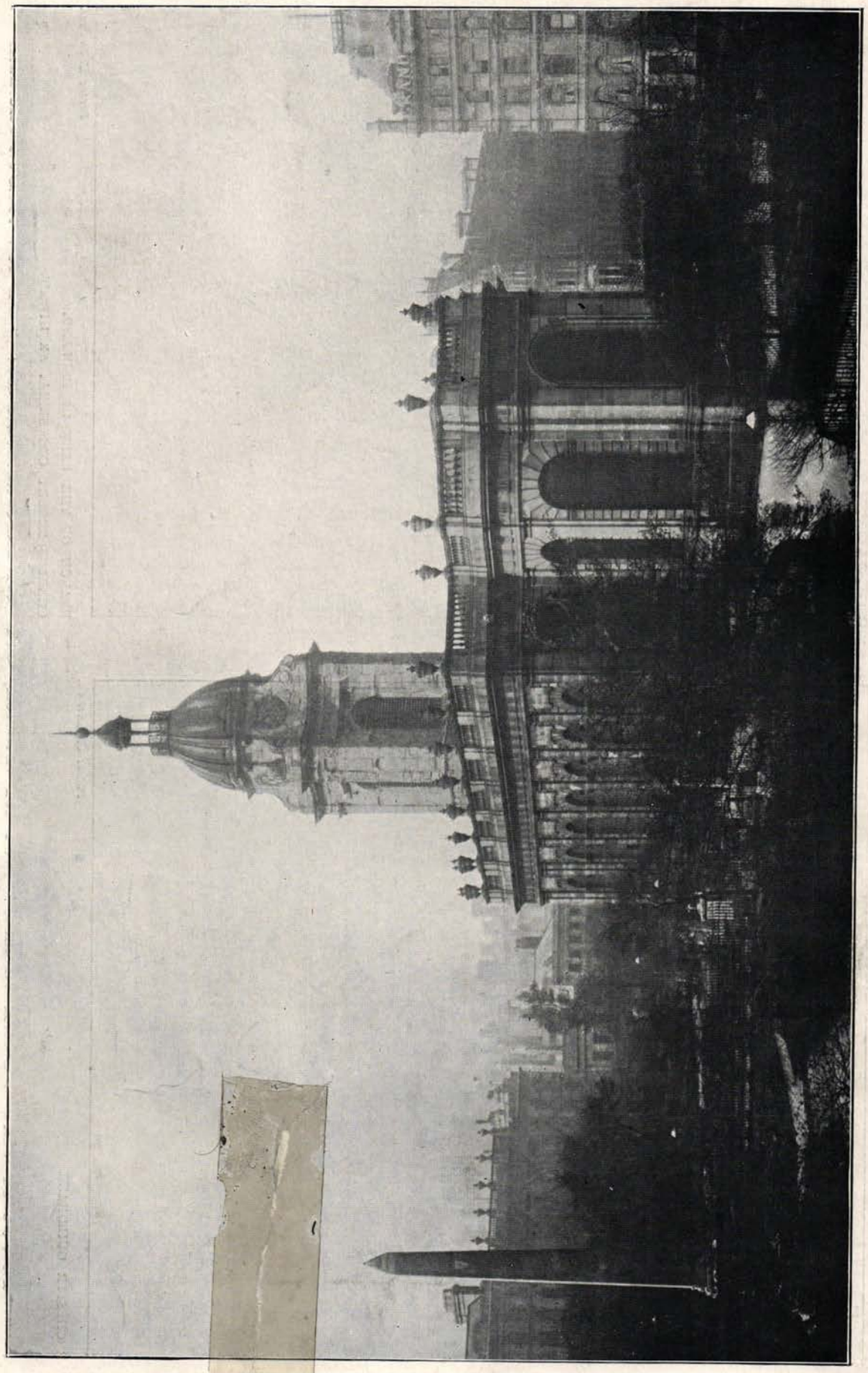


Photo: Frith & Co.

ST. PHILIP'S CHURCH, BIRMINGHAM, FROM THE SOUTH-EAST.
ARCHER, ARCHITECT.

Photo: E. Dockree.

BRANCH OF THE BANK OF ENGLAND.
CHARLES ROBERT COCKERELL, ARCHITECT.

Photo: City Art Co.

ROCHESTER GUILDHALL.

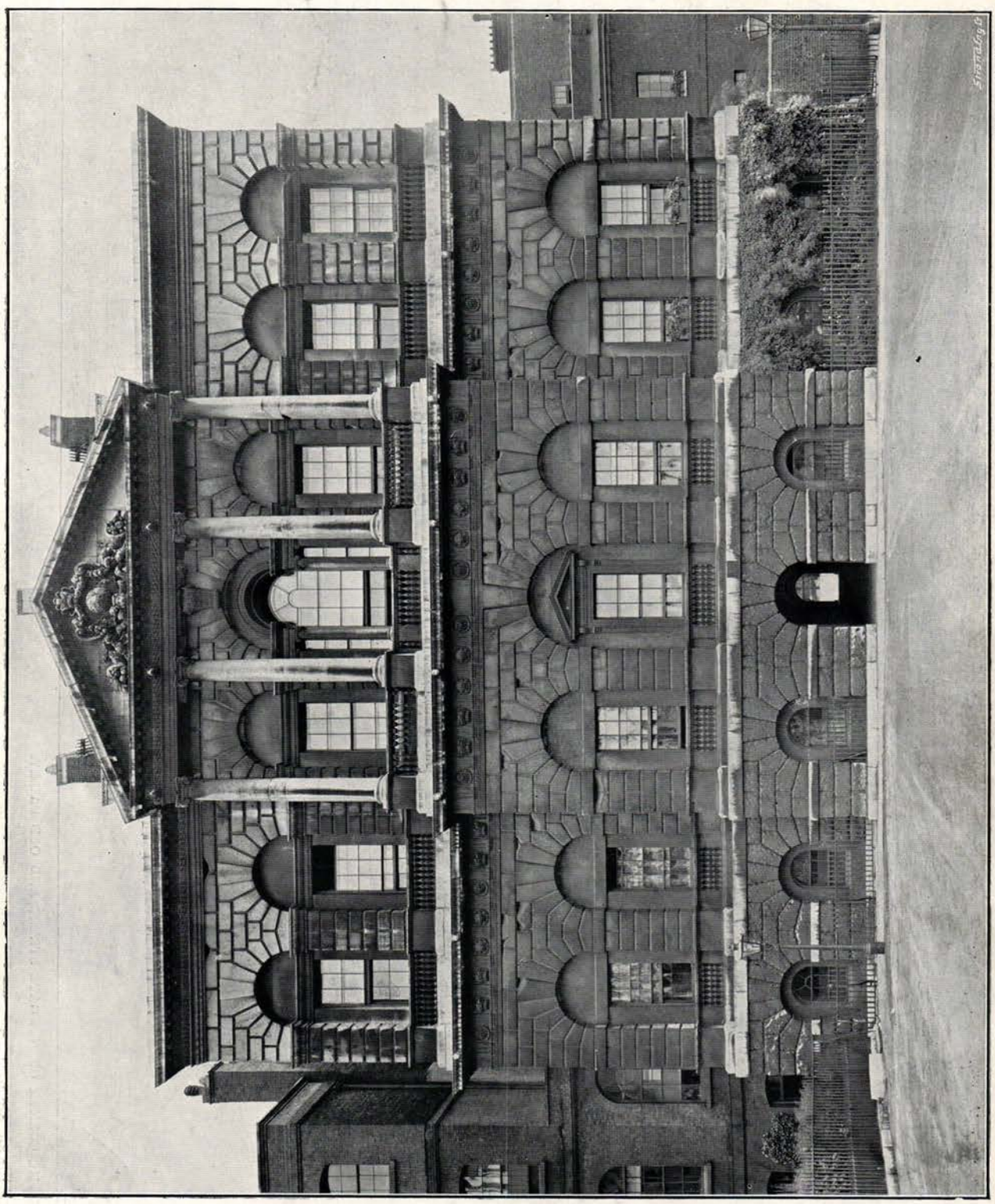


Photo: E. Dockree.

TREASURY CHAMBERS, LONDON. NORTH FRONT.

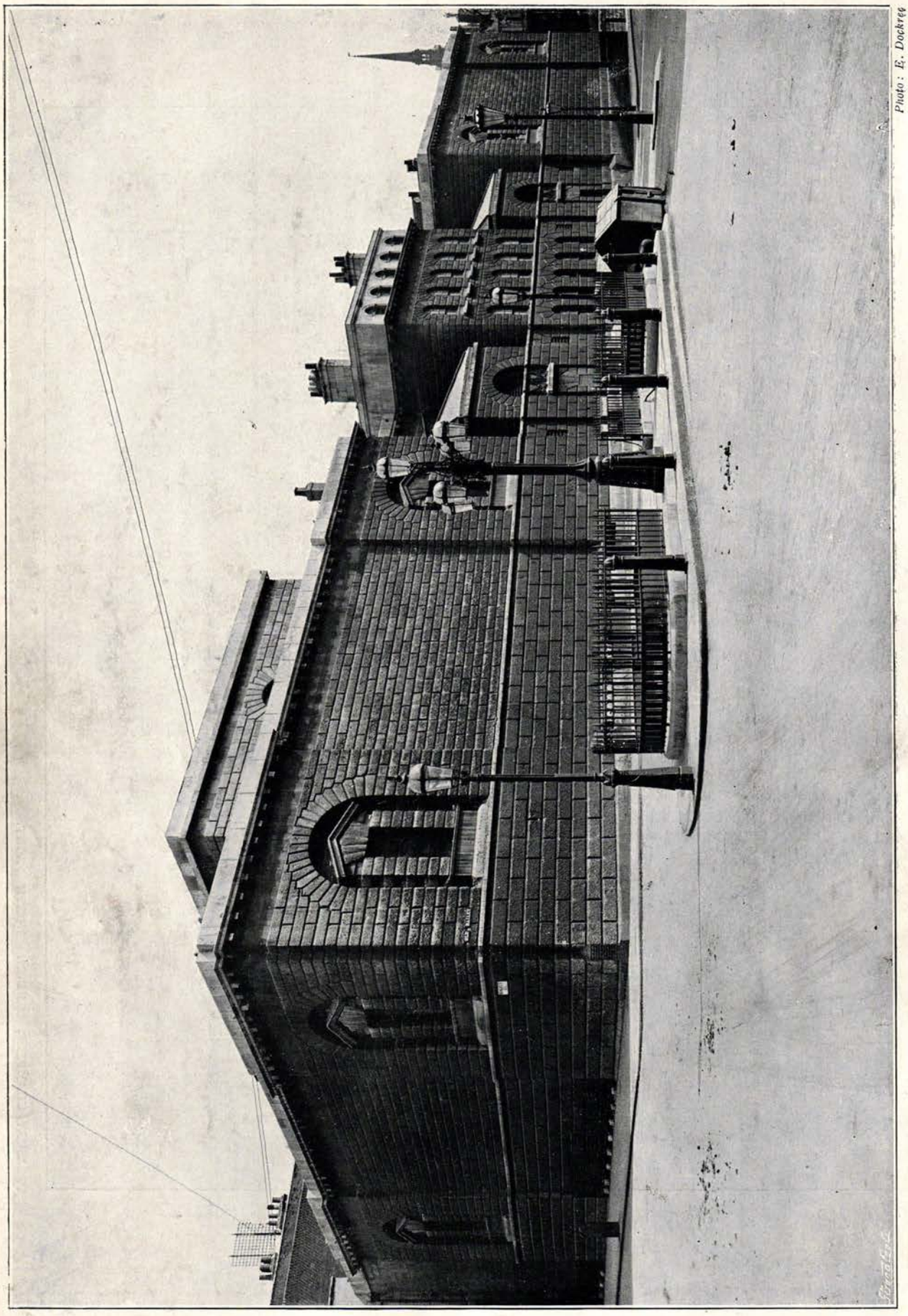


Photo: E. Dockree

NEWGATE FROM THE CORNER OF NEWGATE STREET AND OLD BAILEY.

GEORGE DANCE, JUNR., ARCHITECT.

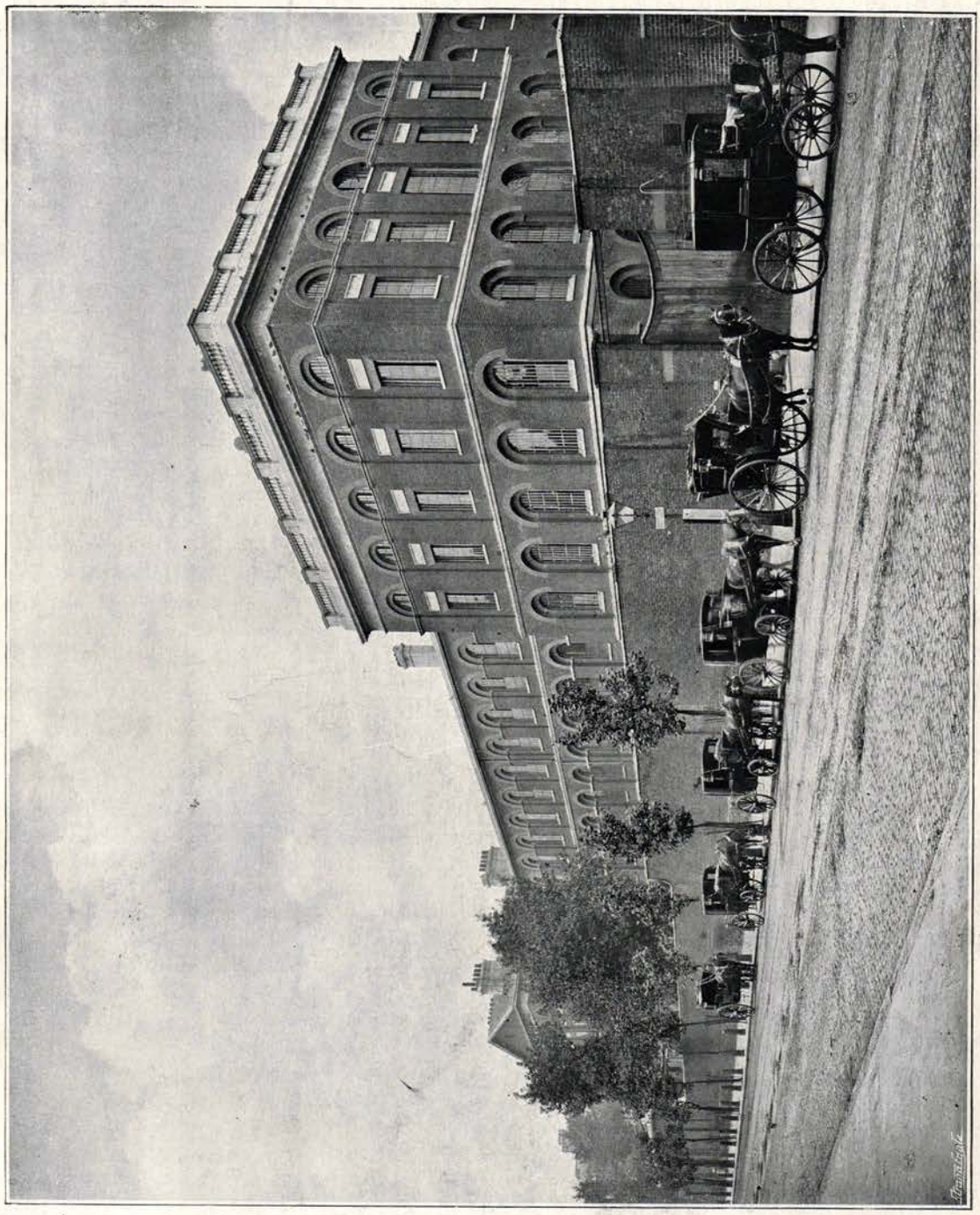


Photo: E. Dockree.

ST. LUKE'S HOSPITAL, OLD STREET, LONDON.
GEORGE DANCE, JUNR., ARCHITECT.

Photo: E. Dockree.

DOORWAY TO A HOUSE IN ST. JAMES'S STREET SOUTH, BATH.

BY WILLIAM KILLIGREW, C. 1720.

Photo: E. Dockree.

DOORWAY IN ST. JOHN'S COURT, BATH.
BY THOMAS GREENWAY, C. 1720.

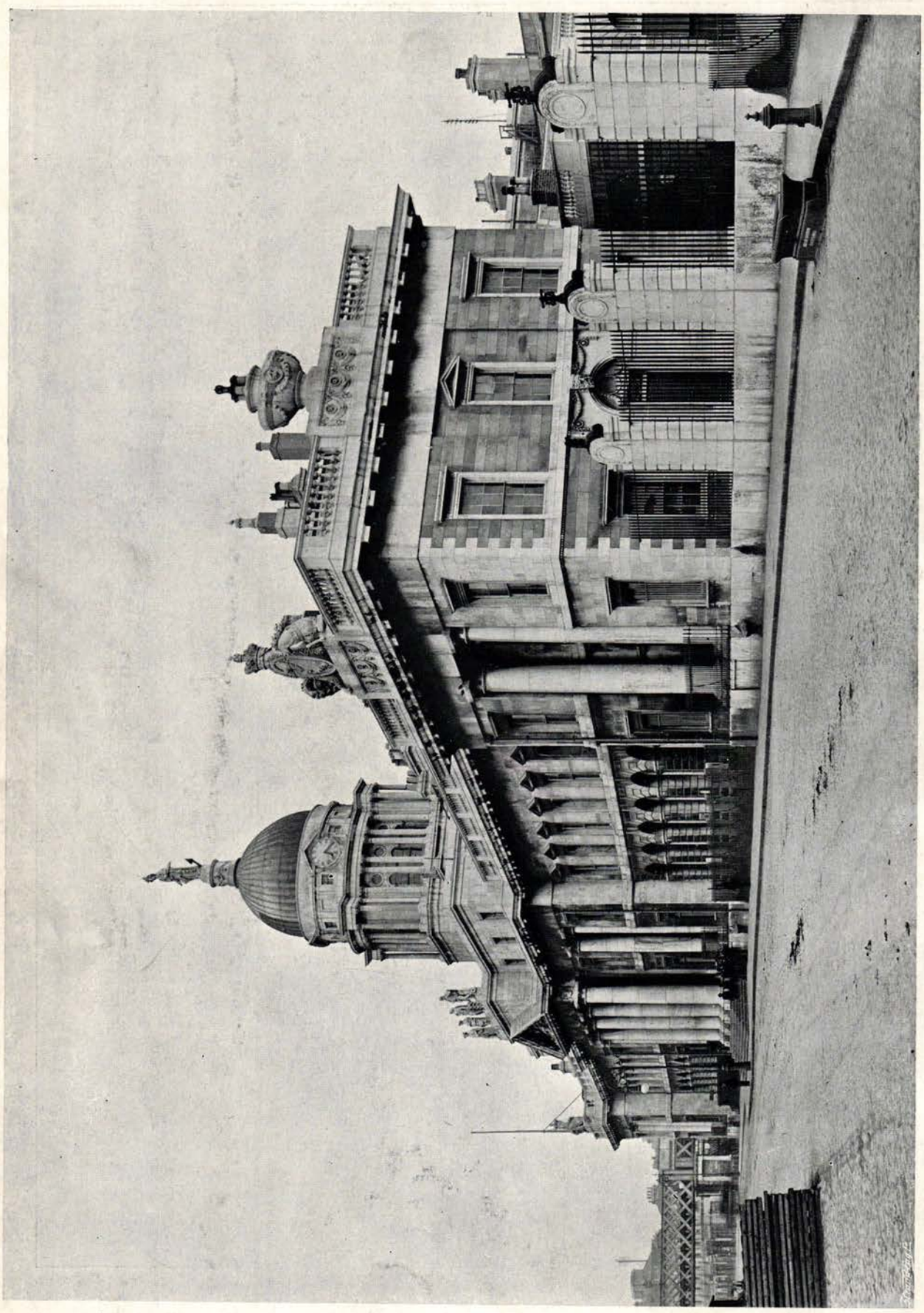


Photo: Arch. Review.

THE CUSTOMS HOUSE, DUBLIN.

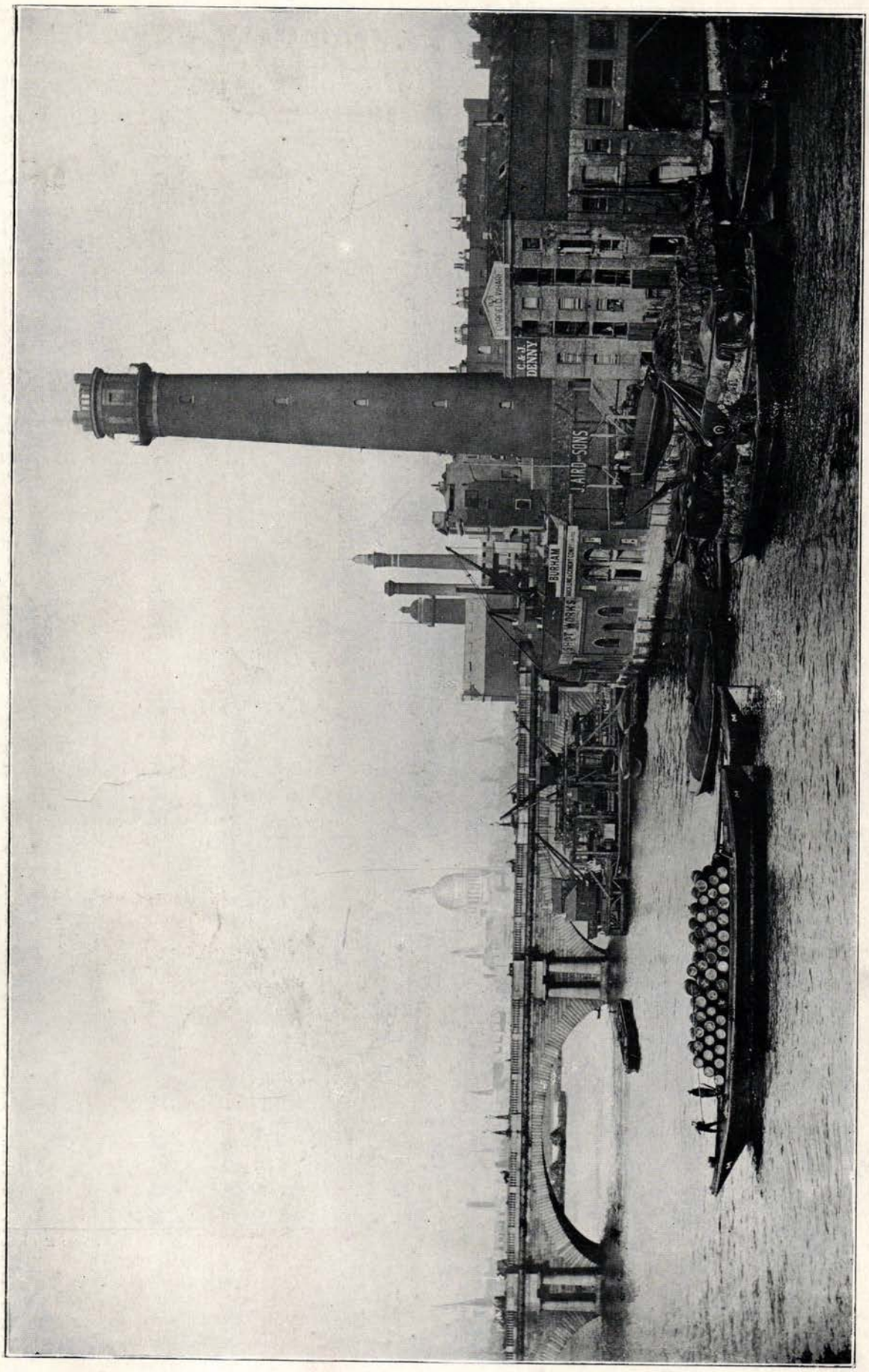


Photo: Frith & Co.

WATERLOO BRIDGE, LONDON. JOHN RENNIE, ARCHITECT.

Photo: E. Dockree.

ADELPHI TERRACE, LONDON

THE BROTHERS ADAM, ARCHITECTS.

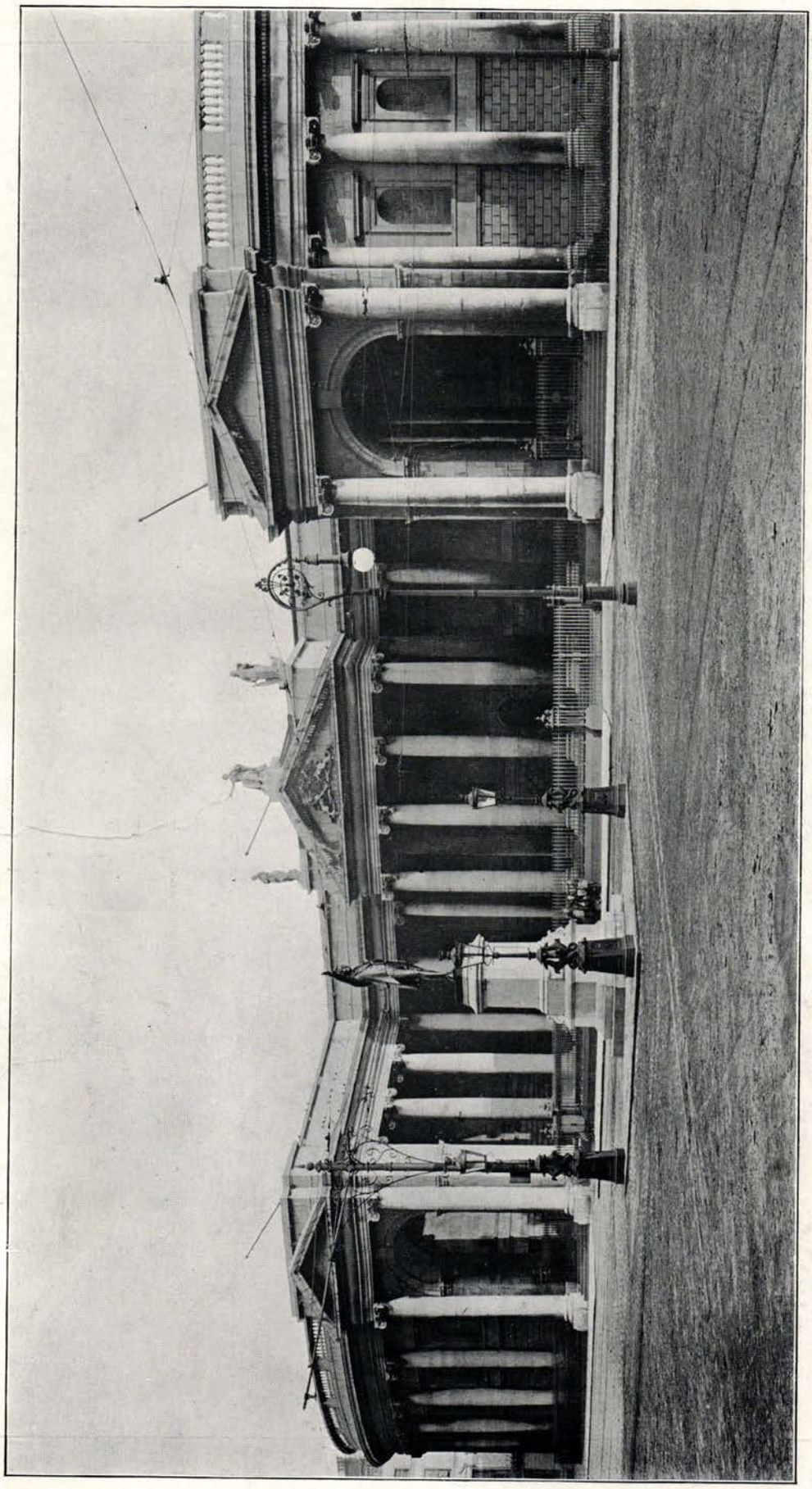


Photo: Arch. Rev.

BANK OF IRELAND, DUBLIN. VIEW FROM THE SOUTH-EAST.
JAMES GANDON, ARCHITECT.

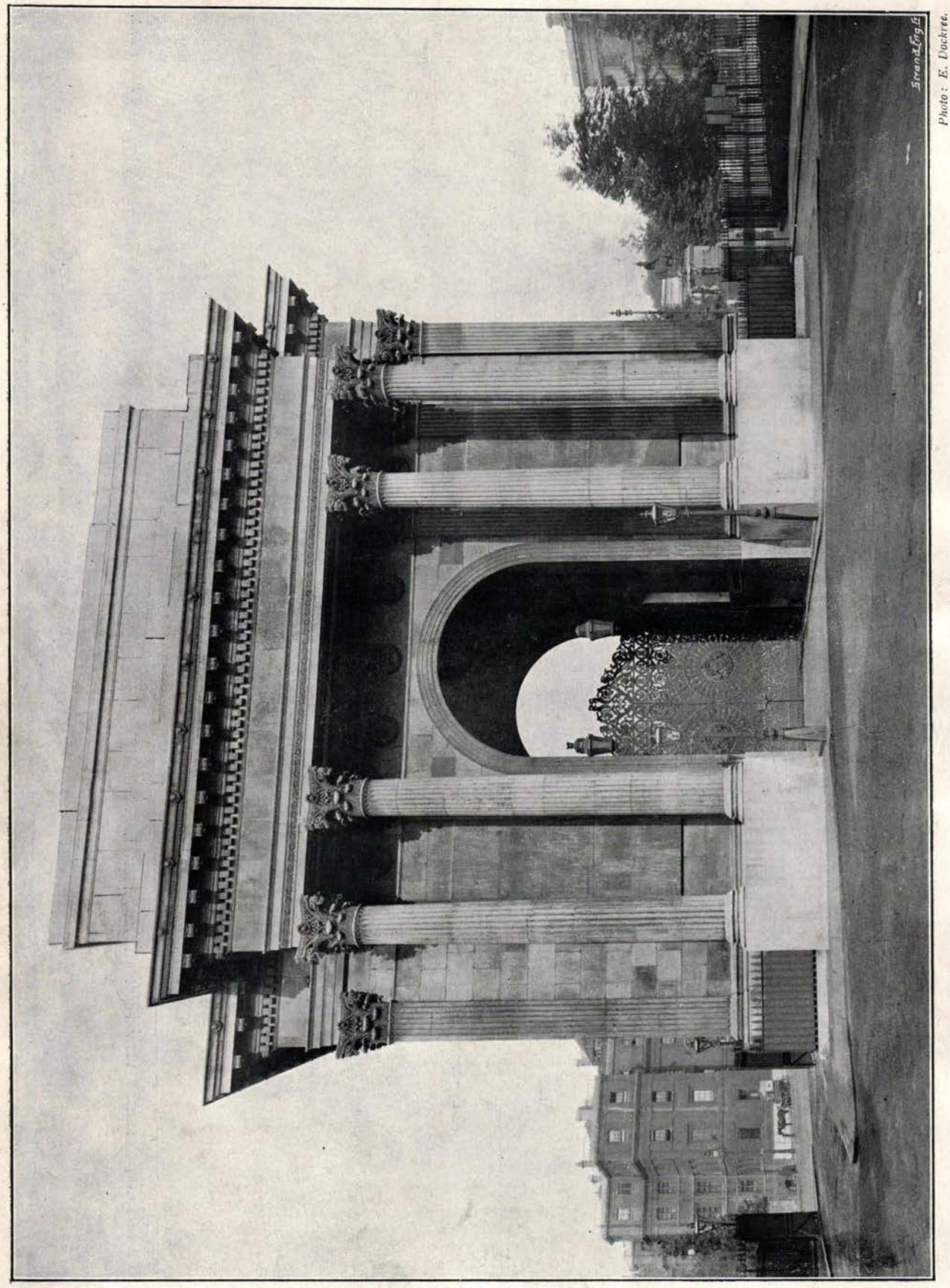


Photo: E. Dockree.

THE WELLINGTON ARCH, HYDE PARK CORNER, LONDON. DECIMUS BURTON, ARCHITECT.

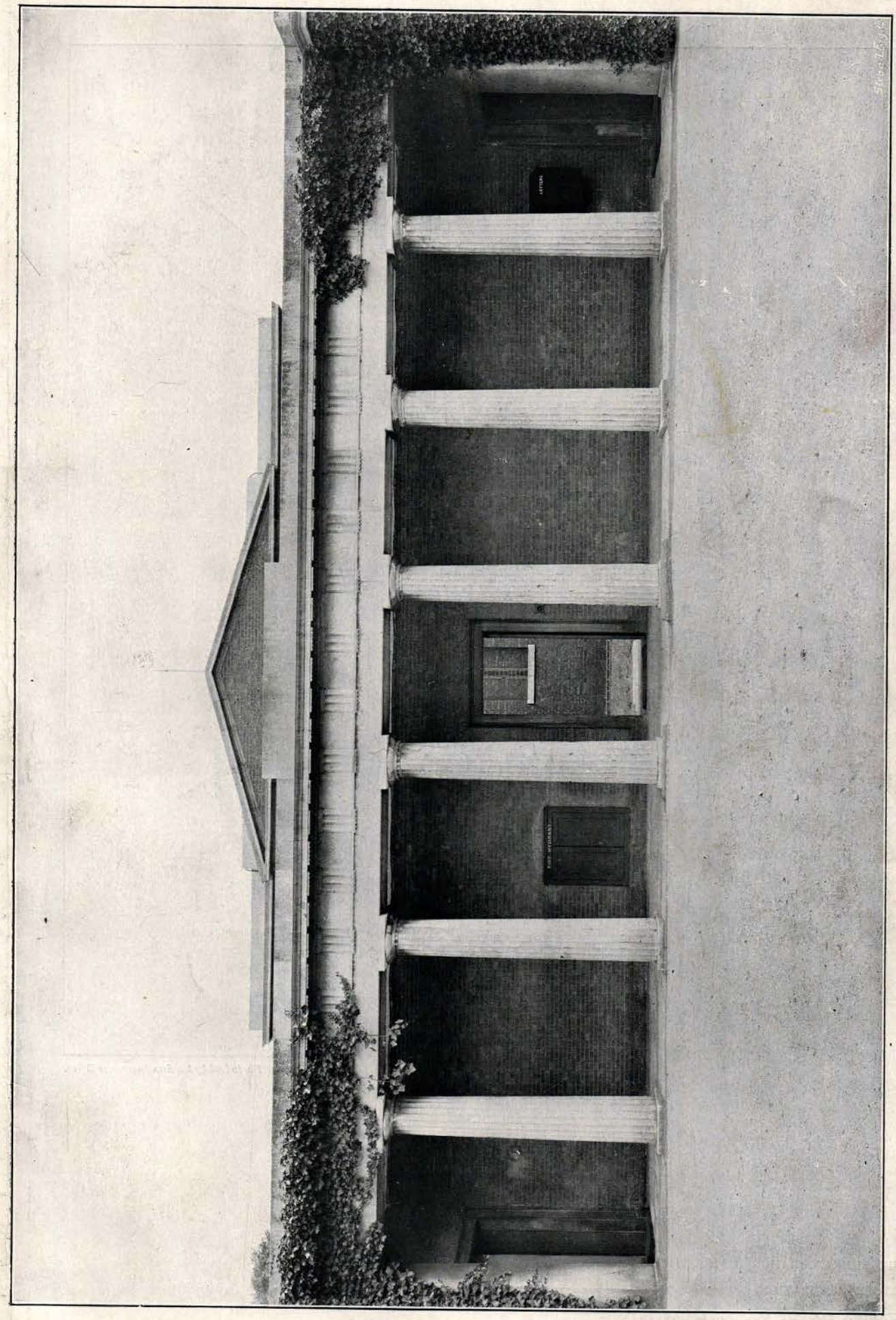


Photo: E. Dockree.

THE COLONNADE OF THE ARSENAL, HYDE PARK. DECIMUS BURTON, ARCHITECT.

From a Photo lent by the Sun Insurance Office.

THE SUN INSURANCE OFFICE, THREADNEEDLE STREET, LONDON.

BEFORE ALTERATION.

CHARLES ROBERT COCKERELL, ARCHITECT.

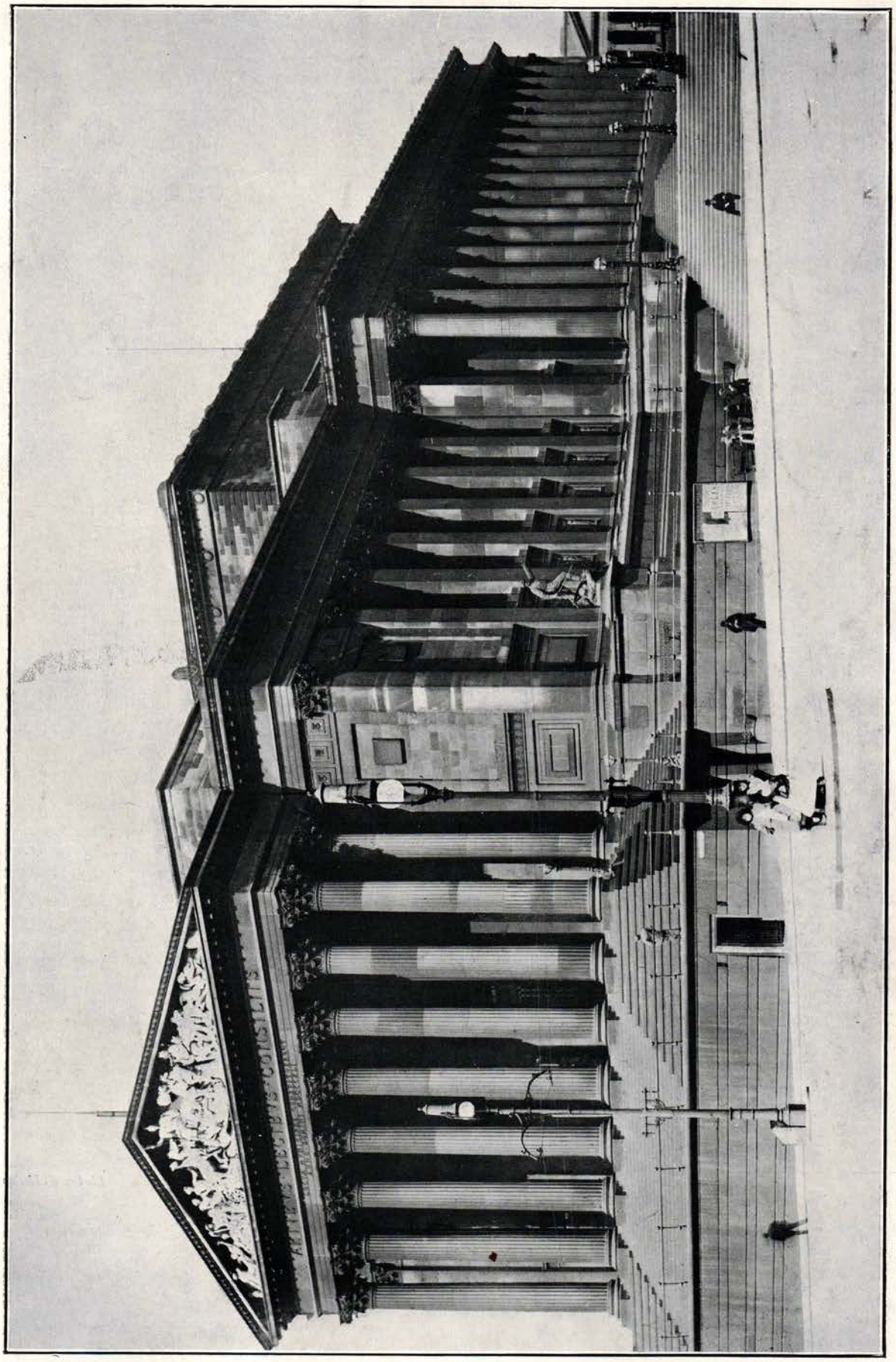


Photo: R. P. Jones.

ST. GEORGE'S HALL, LIVERPOOL, FROM THE SOUTH-EAST.

HARVEY LONSDALE ELMES, ARCHITECT.

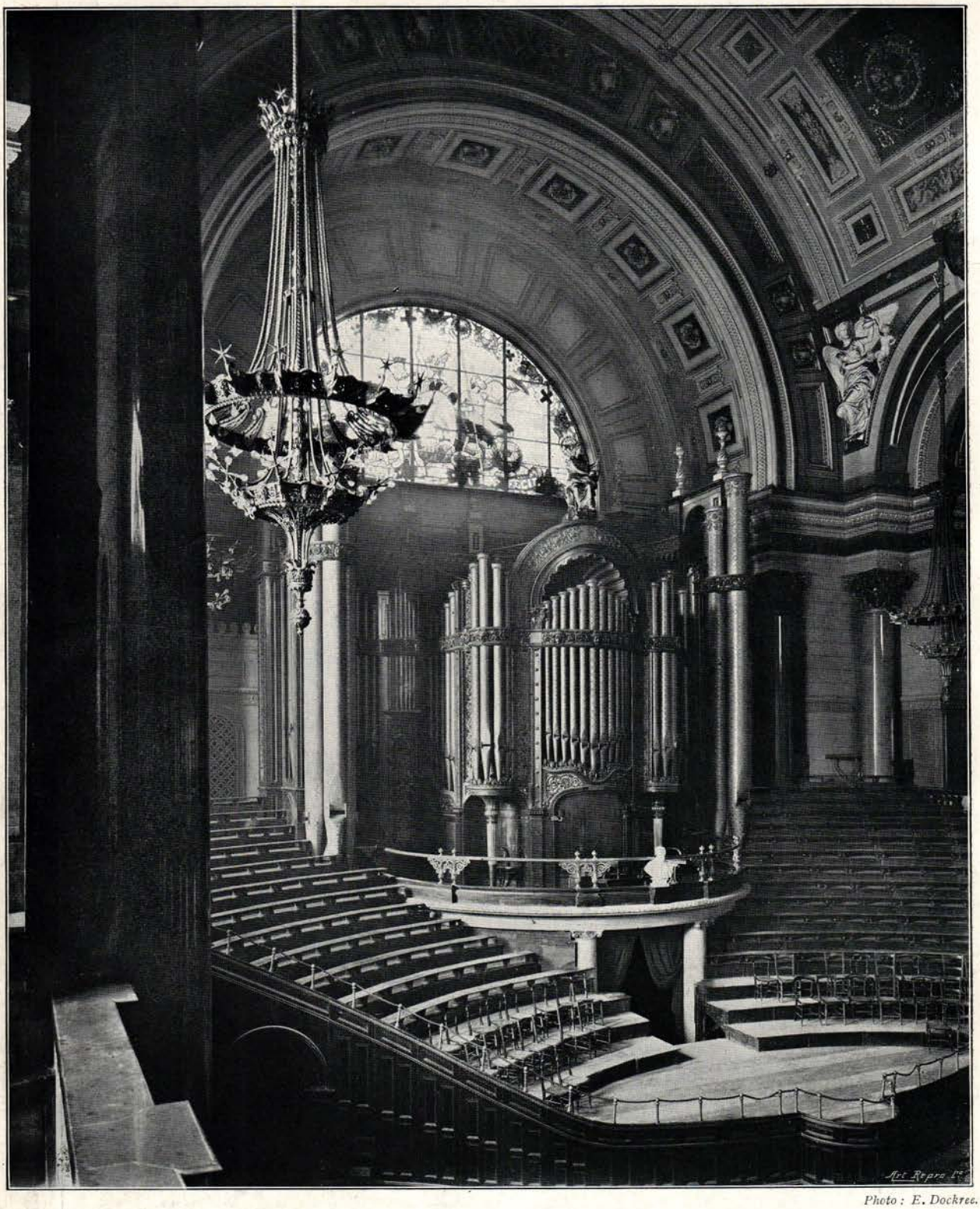


Photo: E. Dockree.

ST. GEORGE'S HALL, LIVERPOOL.

ORCHESTRA AND GRAND ORGAN.

HARVEY LONSDALE ELMES AND CHARLES ROBERT COCKERELL, ARCHITECTS.

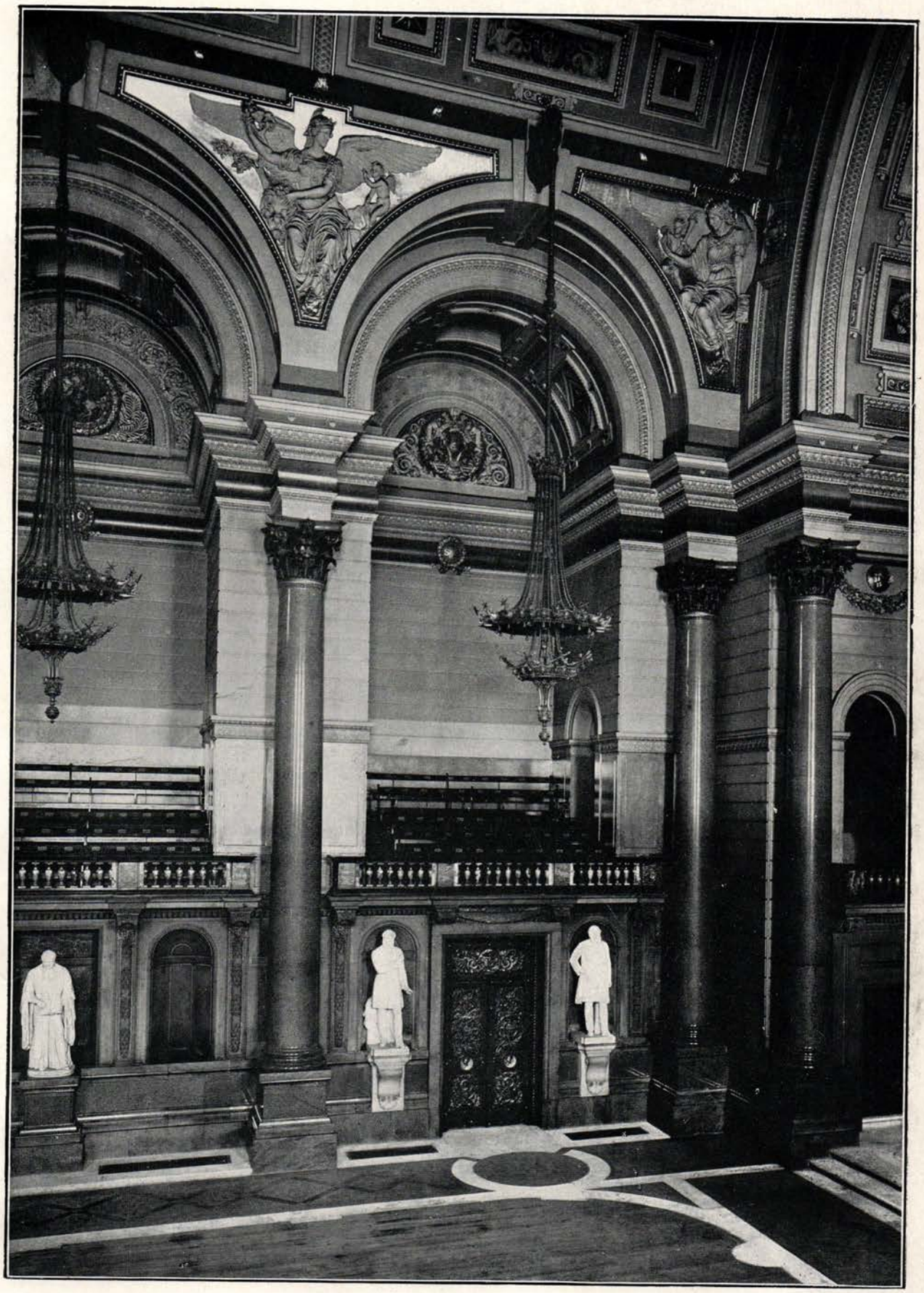


Photo: E. Dockree.

ST. GEORGE'S HALL, LIVERPOOL.
NORTH-WEST ANGLE OF THE GREAT HALL.
HARVEY LONSDALE ELMES AND CHARLES ROBERT COCKERELL, ARCHITECTS.

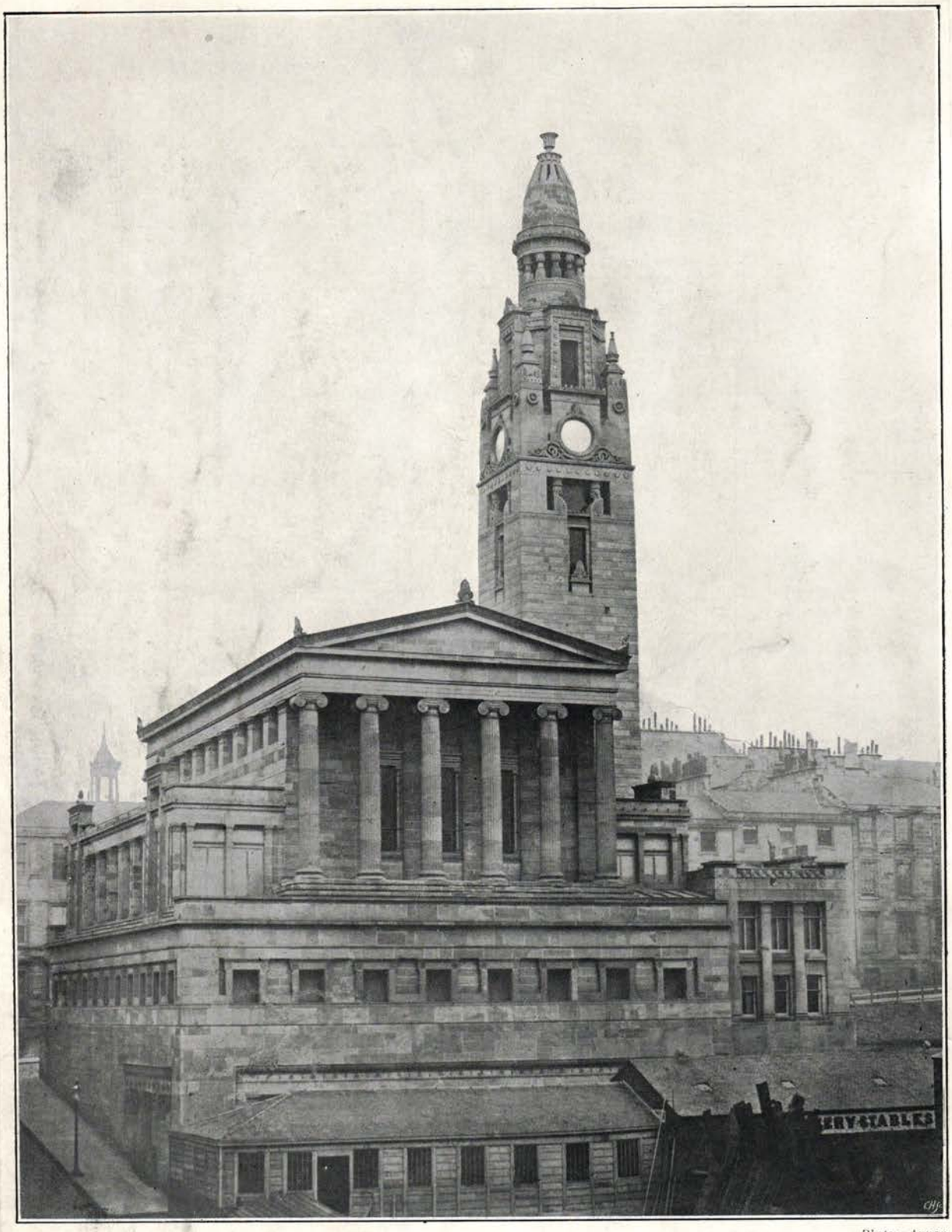


Photo: Annan.

CHURCH IN ST. VINCENT STREET, GLASGOW, FROM THE SOUTH.
ALEXANDER ("GREEK") THOMSON, ARCHITECT.

Work by Living Architects.

Photo: E. Dockree.

ST. SWITHIN'S, HITHER GREEN, LONDON.

INTERIOR, LOOKING EAST.

ERNEST NEWTON, ARCHITECT.

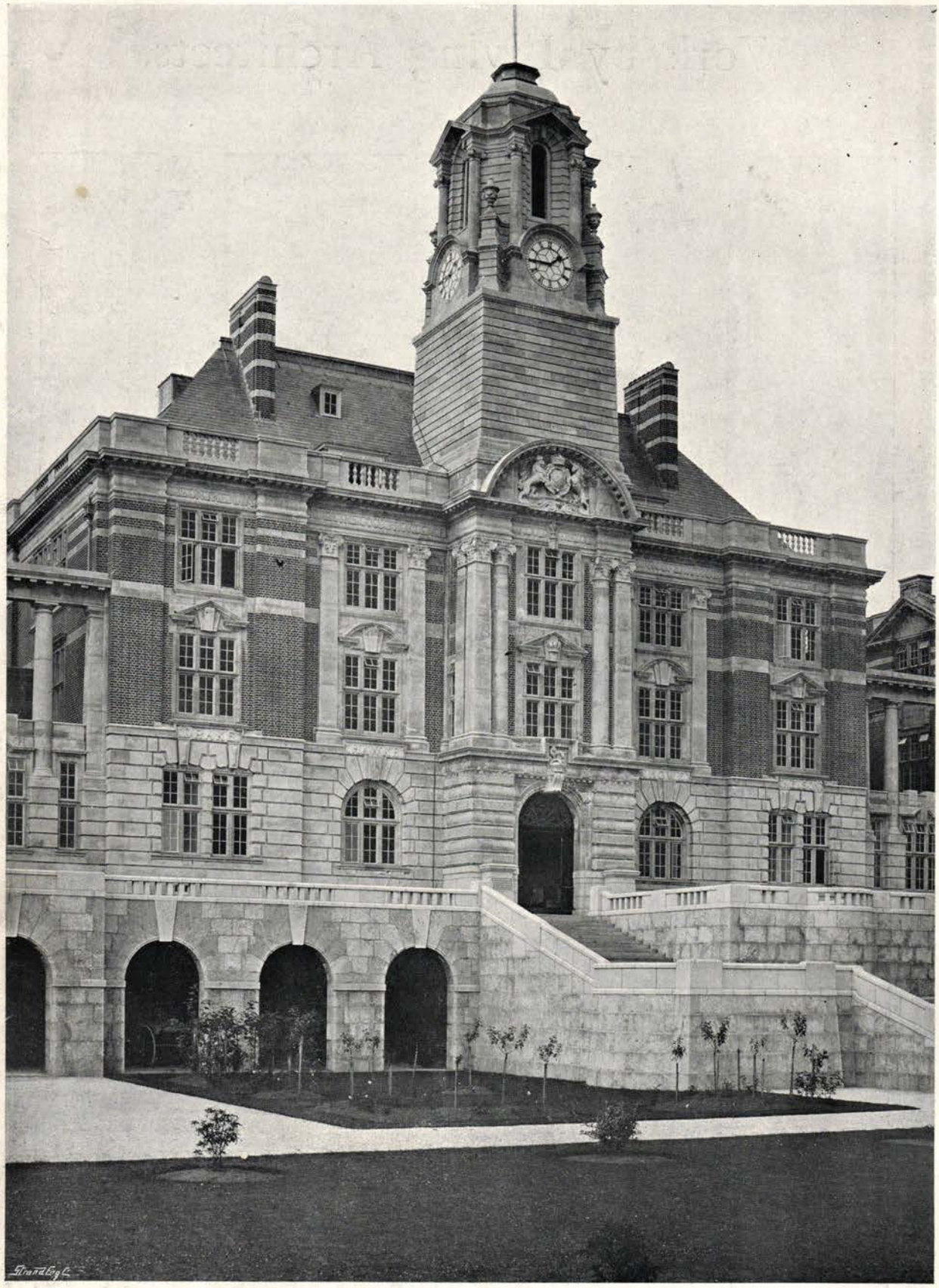


Photo: E. Dockree.

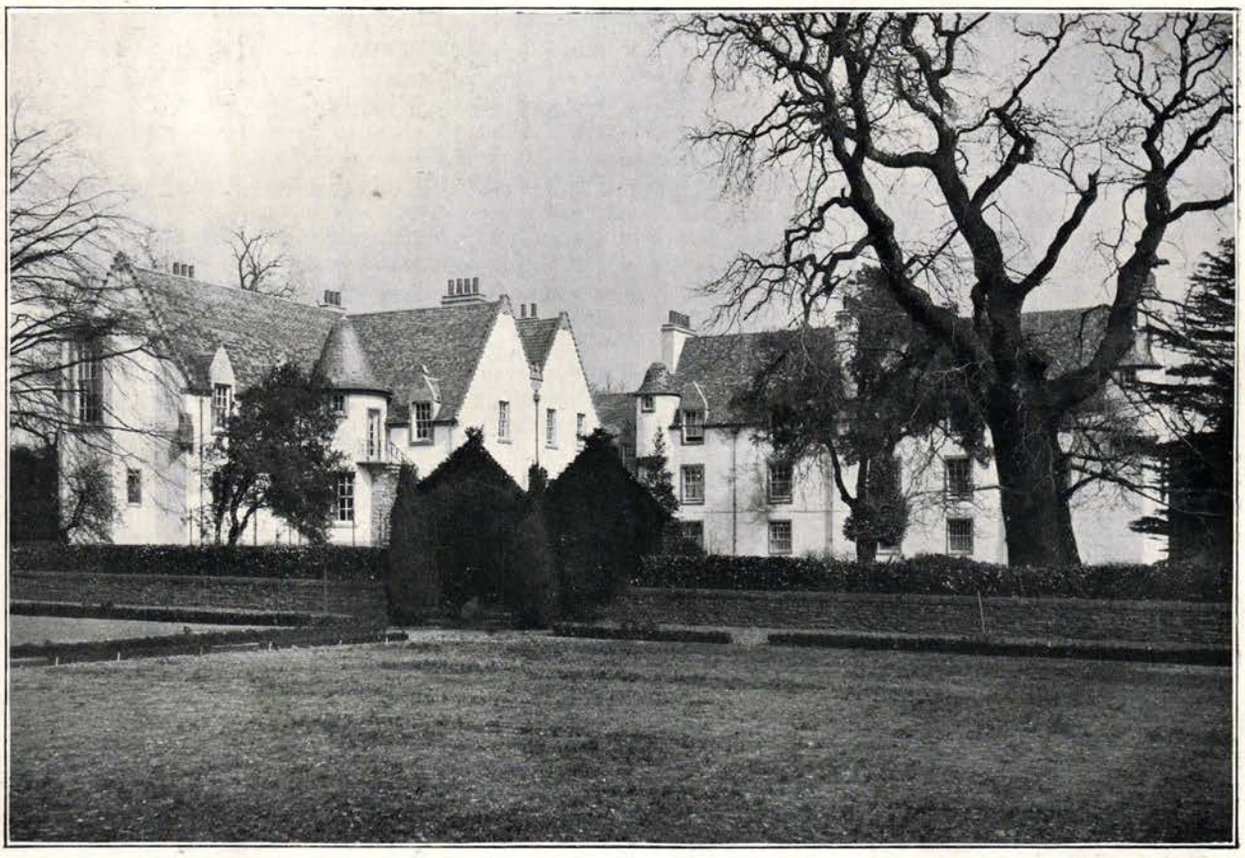
THE BRITANNIA ROYAL NAVAL COLLEGE, DARTMOUTH.

THE CENTRE OR SCHOOL BLOCK.

SIR ASTON WEBB, R.A., ARCHITECT.

ELECTRA HOUSE, FINSBURY, LONDON.
JOHN BELCHER, A.R.A., ARCHITECT.

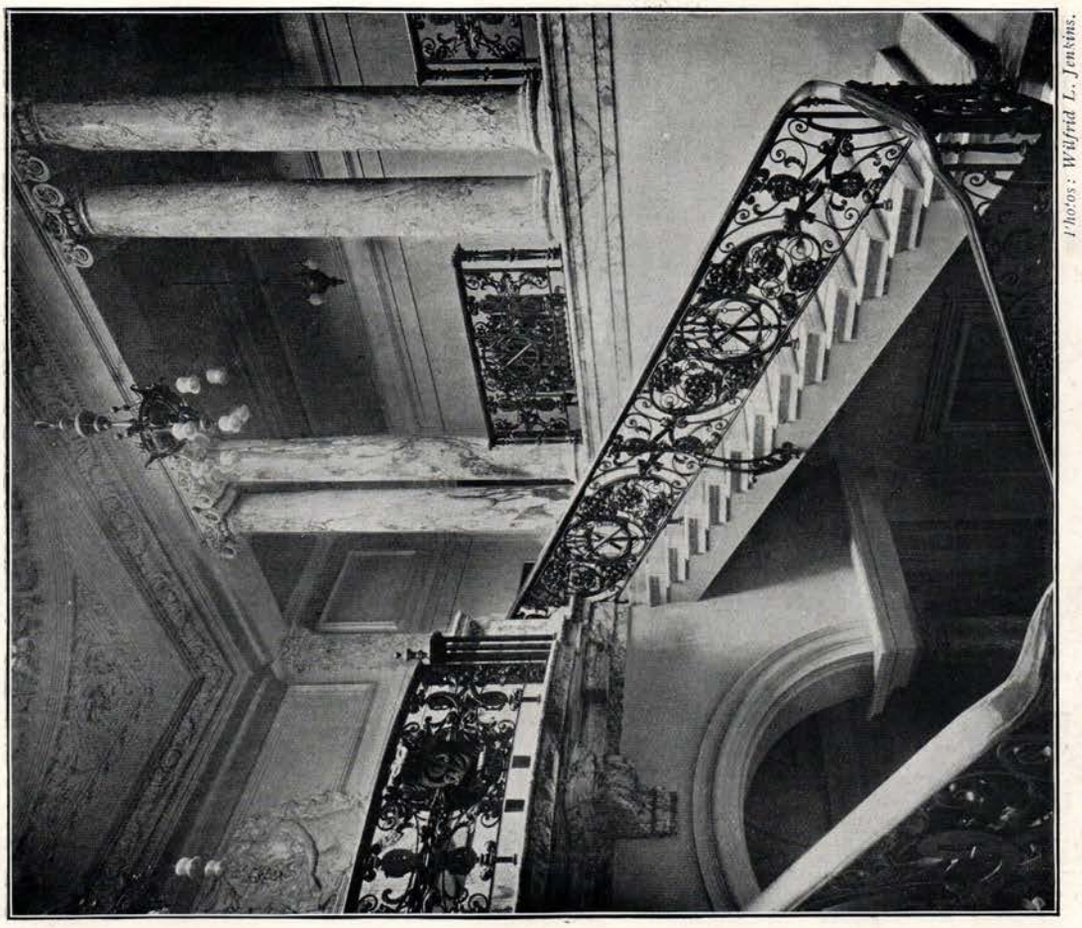
Photo: S. B. Bolas & Co.



Photos: R. Milliken.

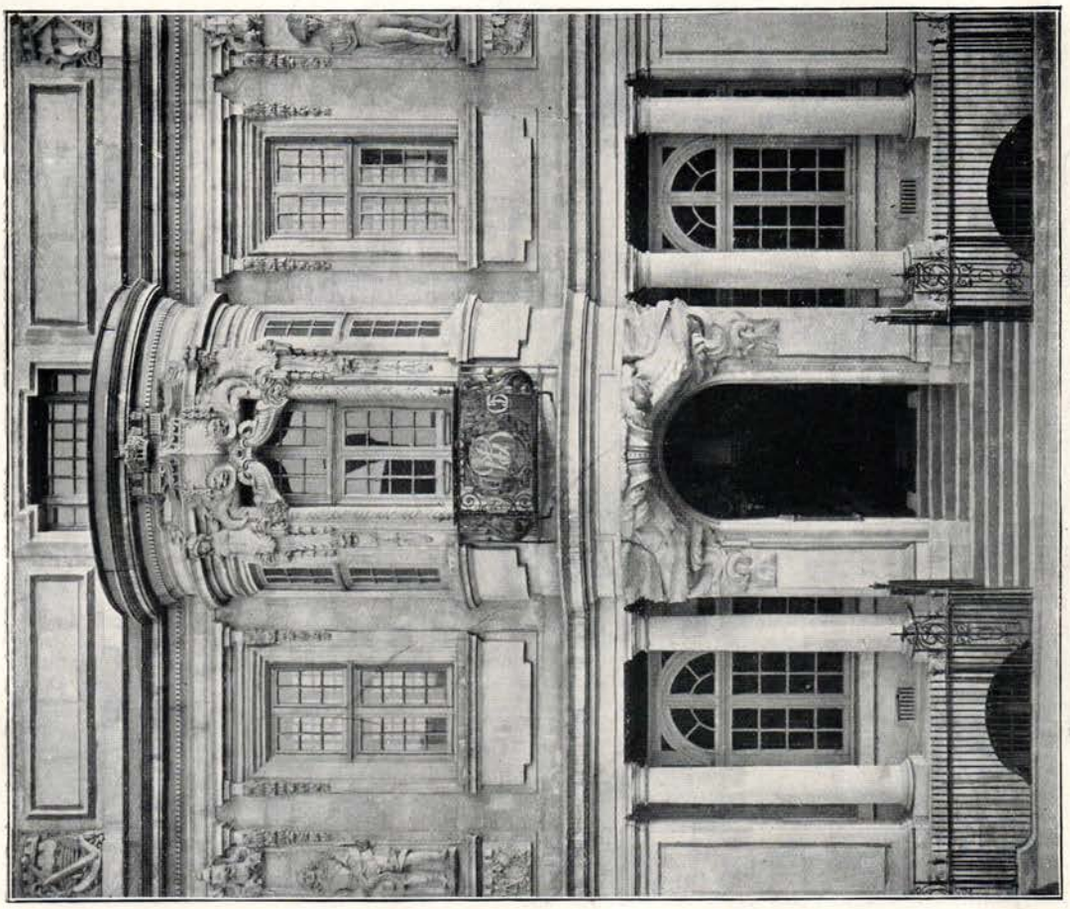
PITKERRO, FIFESHIRE.

R. S. LORIMER, A.R.S.A., ARCHITECT.



Photos: Wilfrid L. Jenkins.

The Grand Staircase.



Detail of Main Entrance.

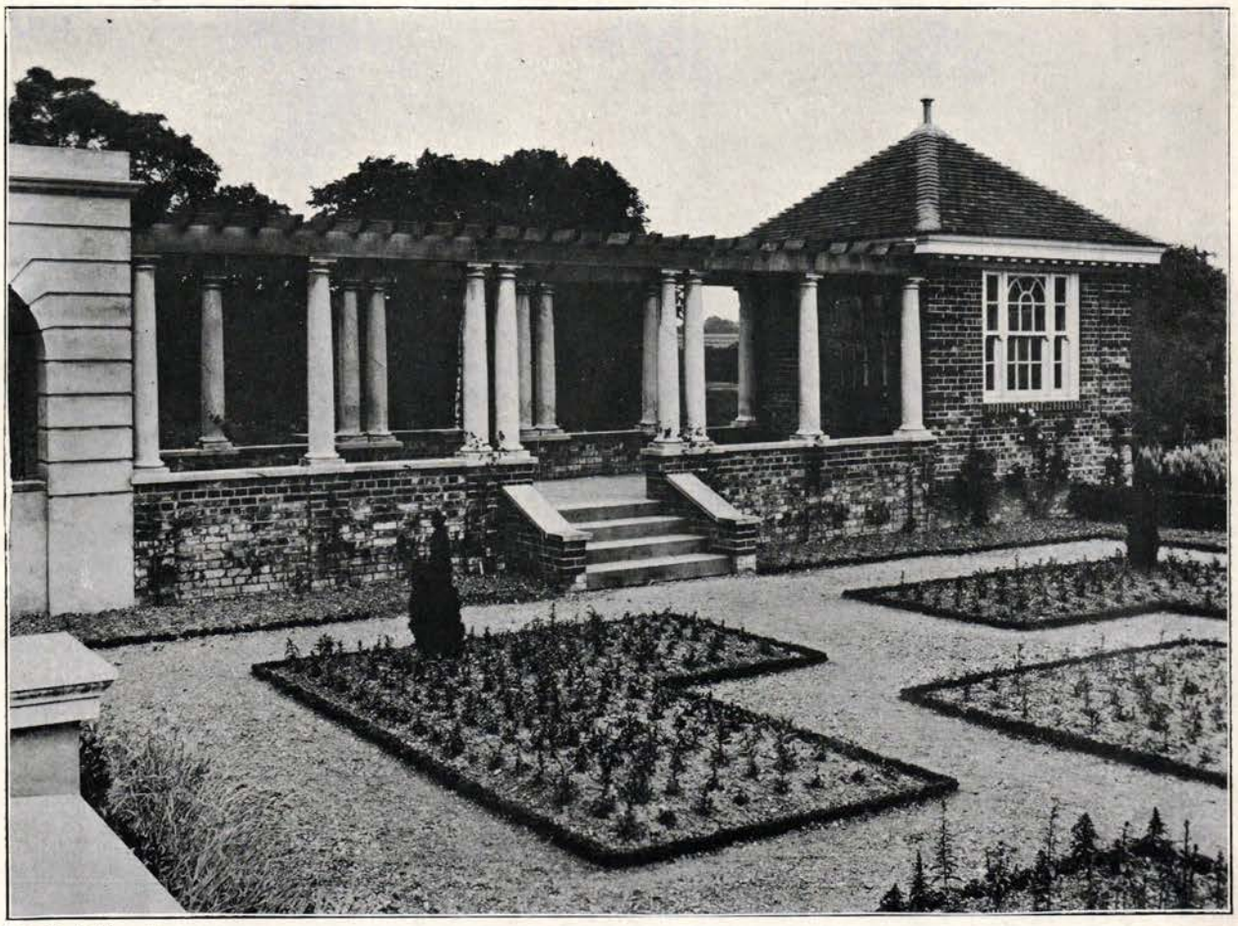
DEPTFORD TOWN HALL. LANCHESTER AND RICKARDS, ARCHITECTS.

View from the Garden.

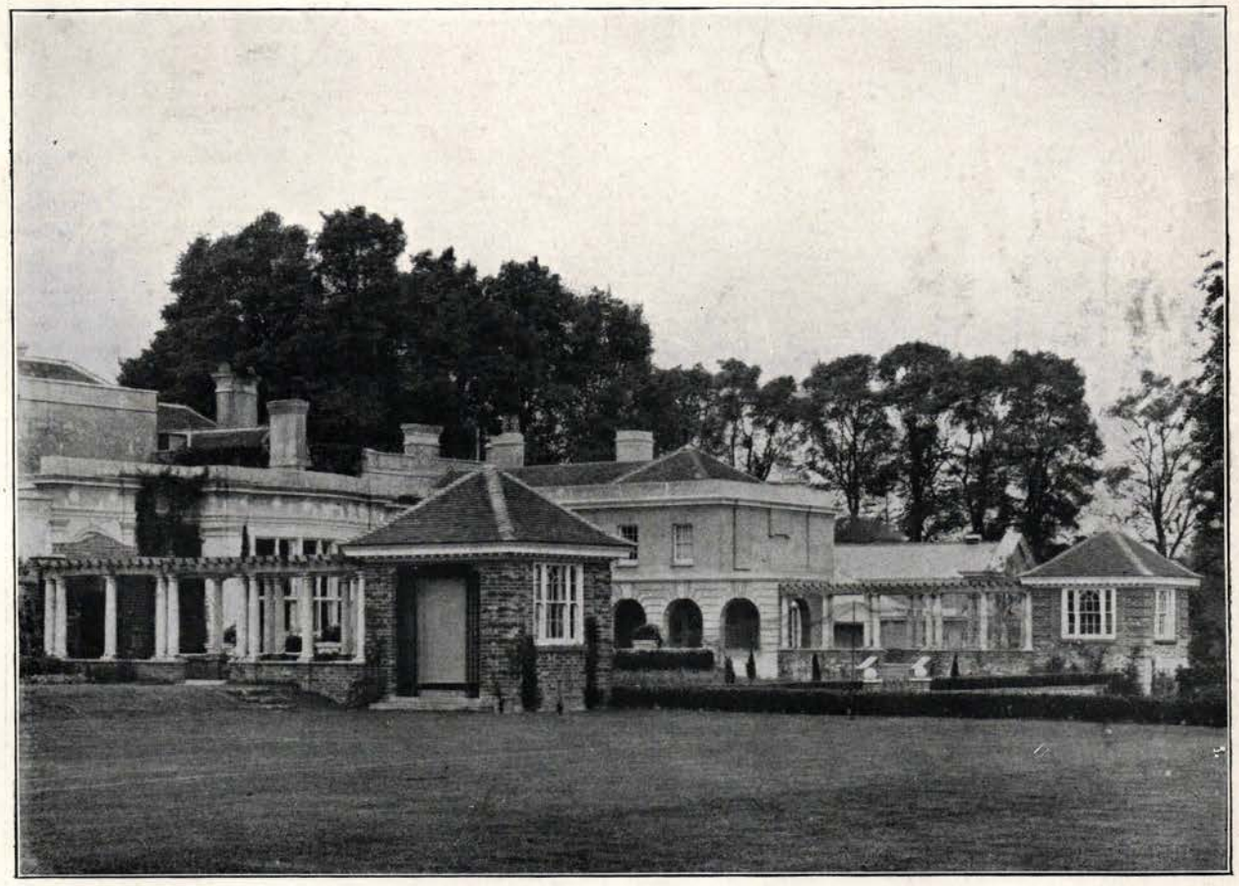
Entrance Court.

Photos: W. E. Gray.

SOLOM'S COURT, SURREY. E. GUY DAWBER, ARCHITECT.



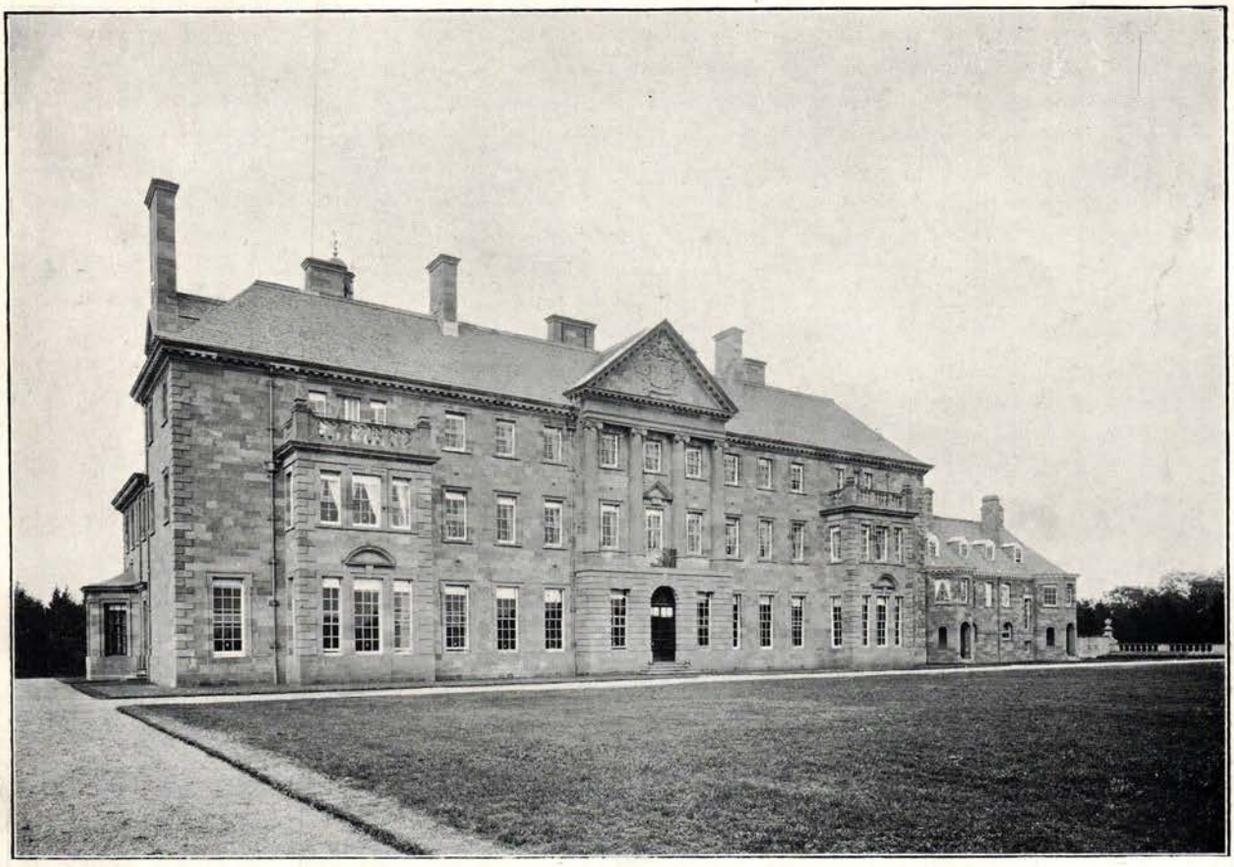
Detail of Pergola.

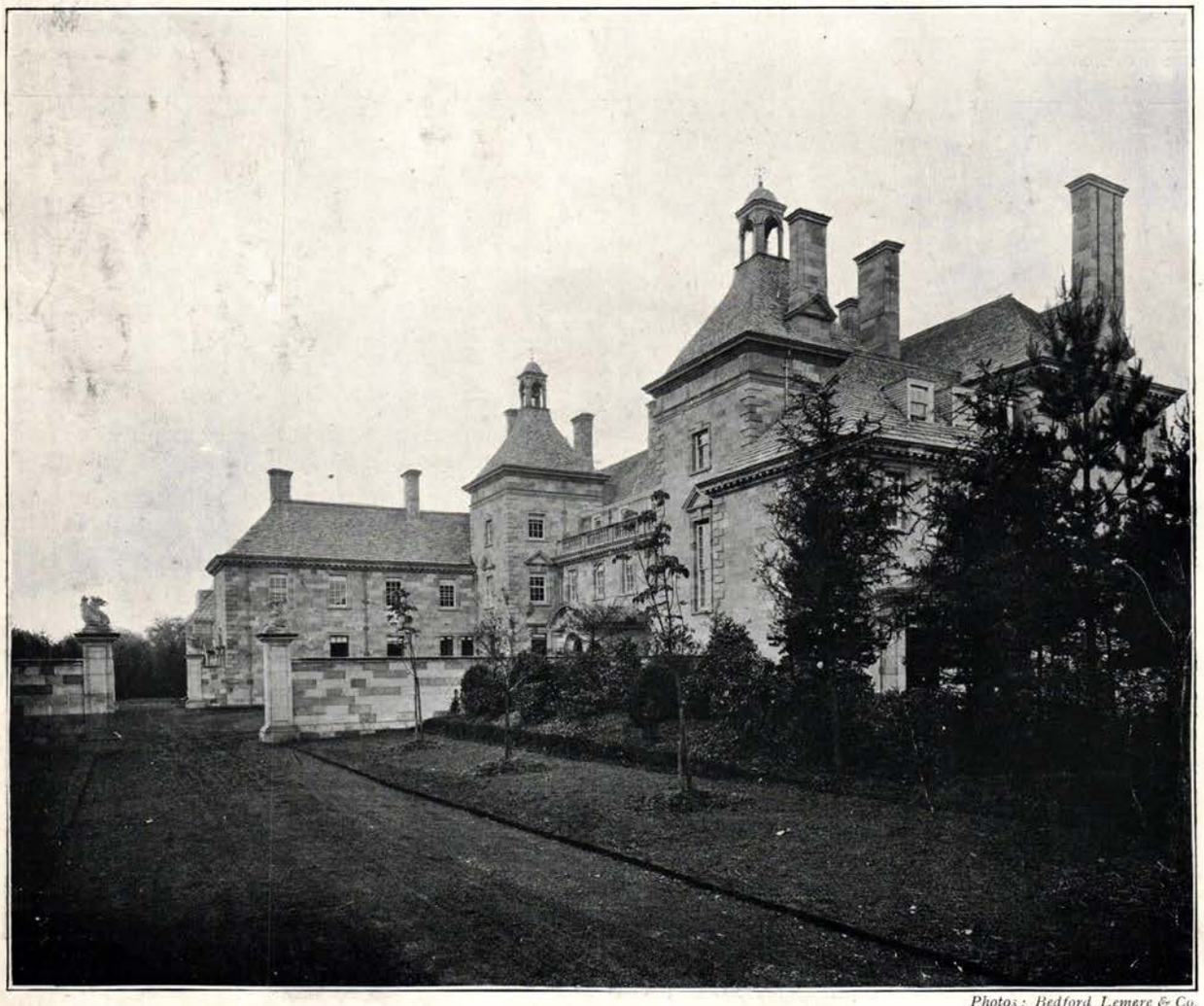


The Pergolas.

ADDITIONS TO "NEWLANDS," CHALFONT ST. GILES, BUCKS.

PAUL WATERHOUSE, ARCHITECT.





Photos: Bedford Lemere & Co.

CRATHORNE, YORKSHIRE.

ERNEST GEORGE AND YEATES, ARCHITECTS.

Photo: T. Lewis.

Entrance Front.

Photo: T. Lewis.

The Hall.

HOUSE AT WINDERMERE. M. H. BAILLIE SCOTT, ARCHITECT.

General View.

South-west Angle.

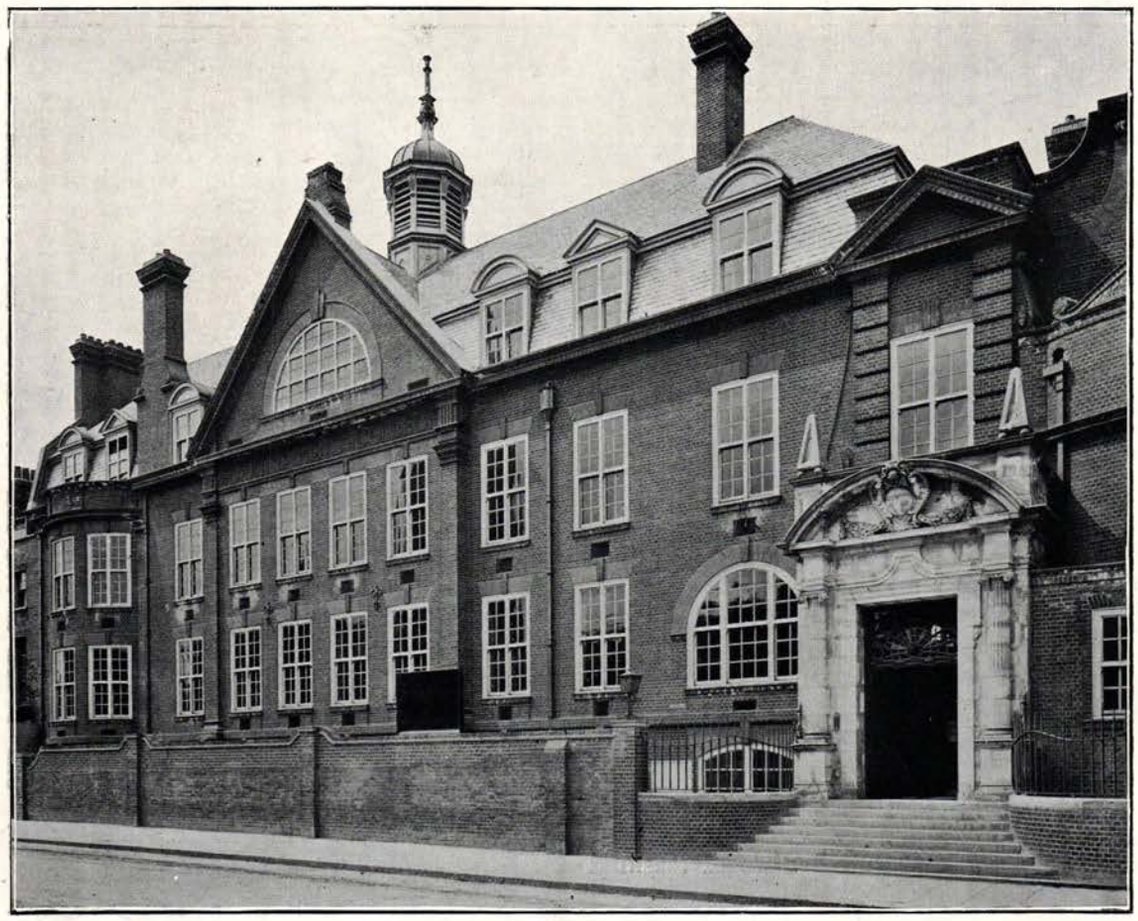
RHINEFIELD.

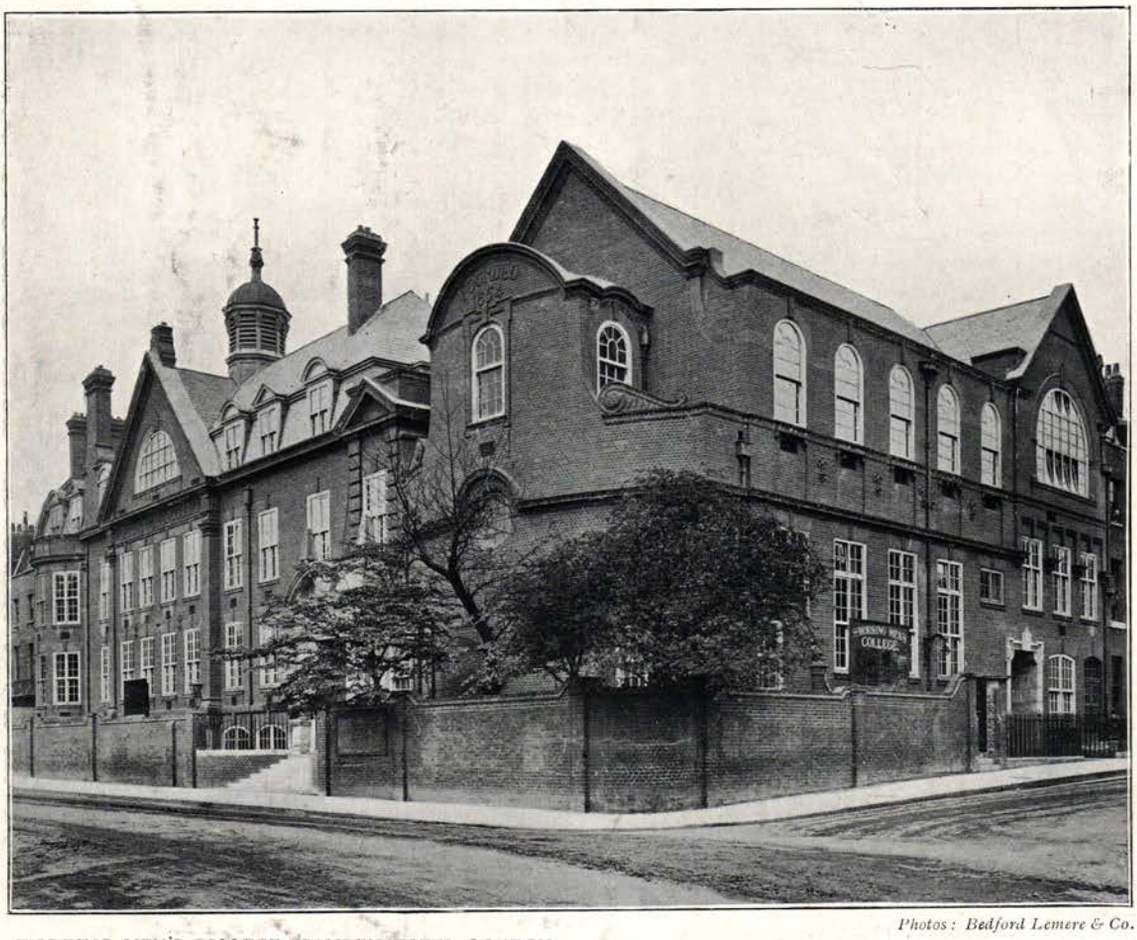
ROMAINE-WALKER AND BESANT, ARCHITECTS

WALNUT TREE FARM, CASTLEMORTON, WORCESTERSHIRE.

HOUSE AT SHACKLEFORD, SURREY.

C. F. A. VOYSEY, ARCHITECT

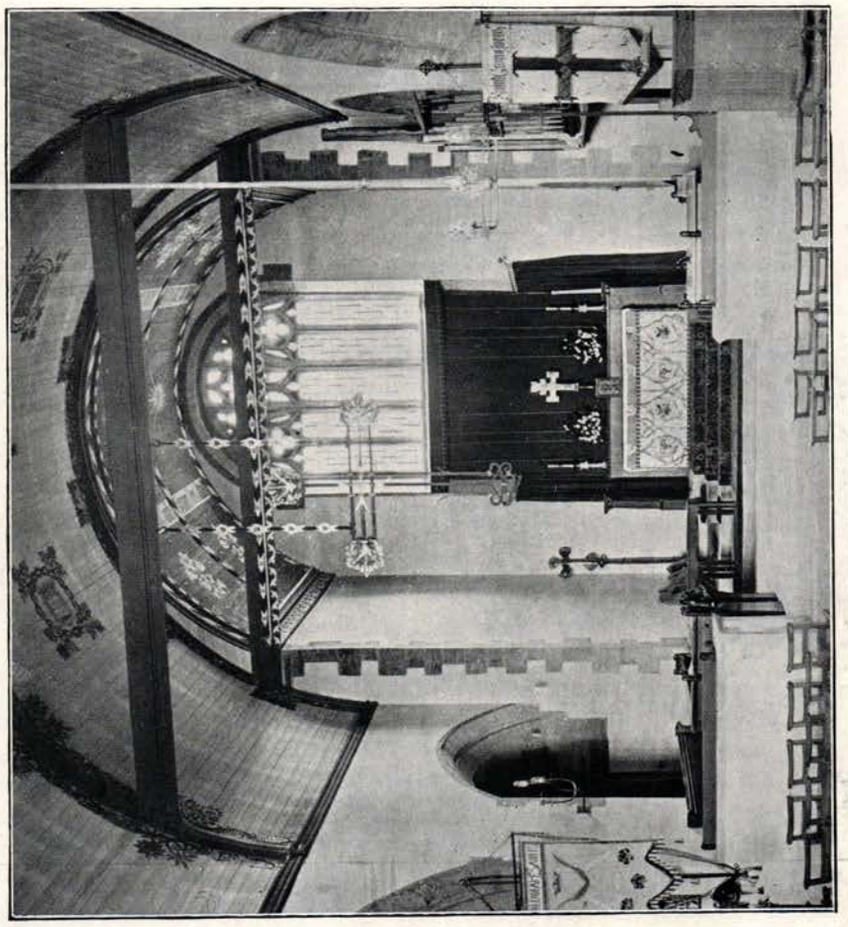




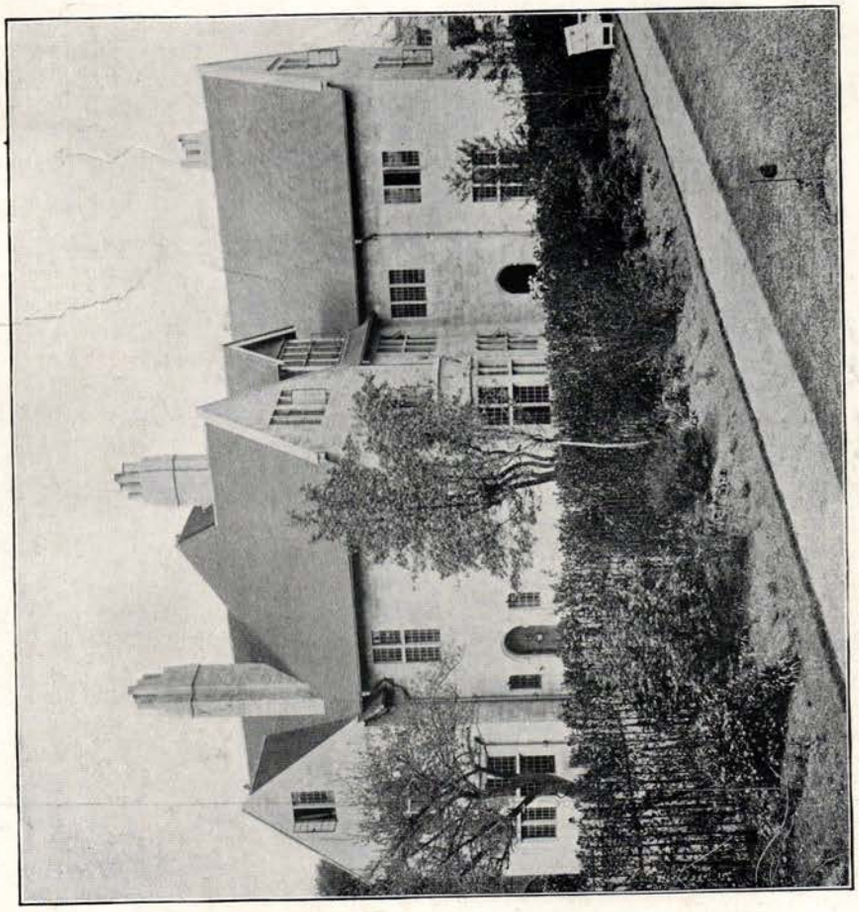
Photos: Bedford Lemere & Co.

WORKING MEN'S COLLEGE, CAMDEN TOWN, LONDON.

W. D. CARÖE, ARCHITECT.



YIEWSLEY CHURCH, WEST DRAYTON. THE EAST END.



THE CHOIR SCHOOL, NEW COLLEGE, OXFORD.

NICHOLSON AND CORLETTE, ARCHITECTS.

Photos: Bedford Lemere & Co.

"FRAMEWOOD," STOKE POGES, BUCKS.

GERALD C. HORSLEY, ARCHITECT.

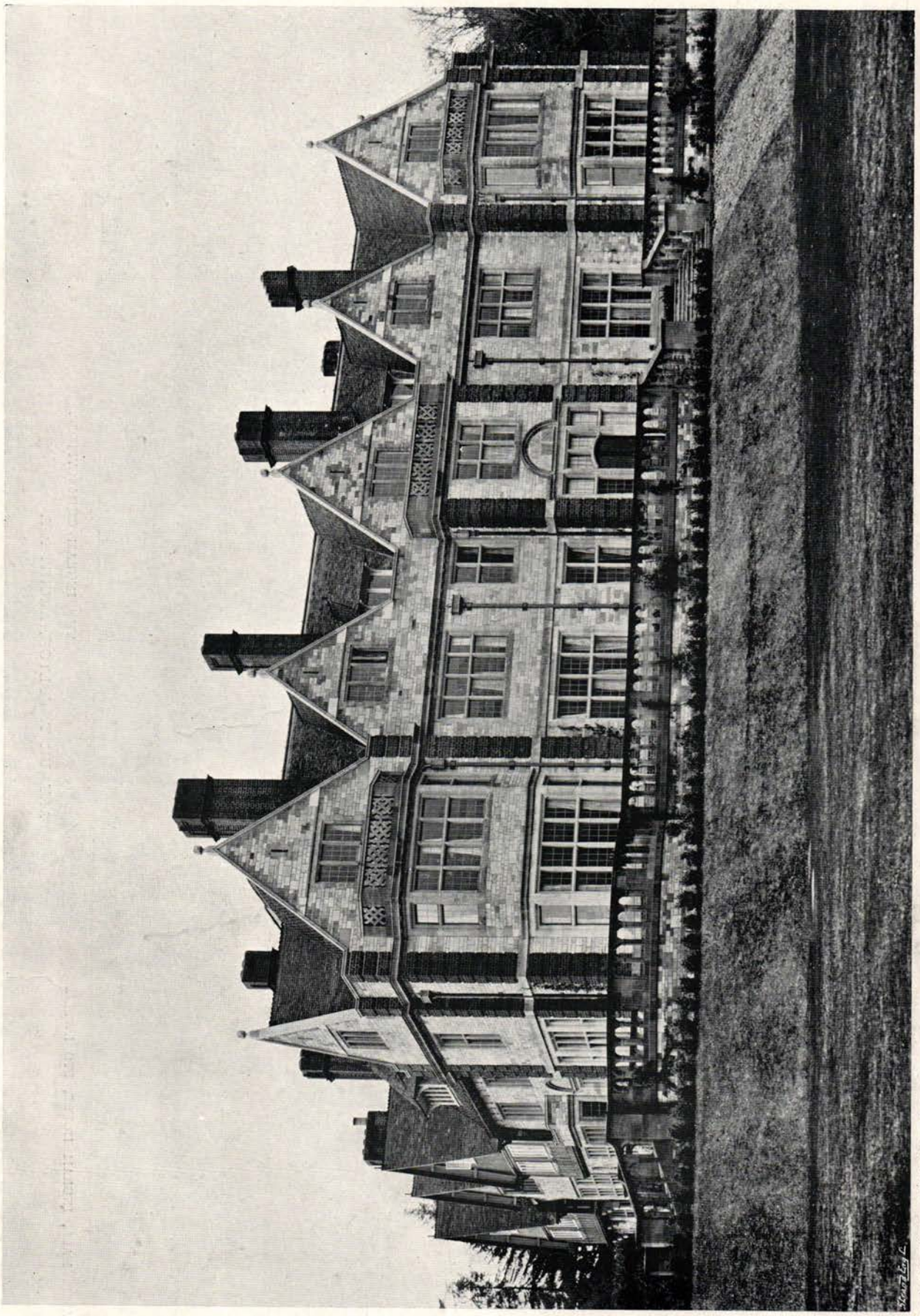
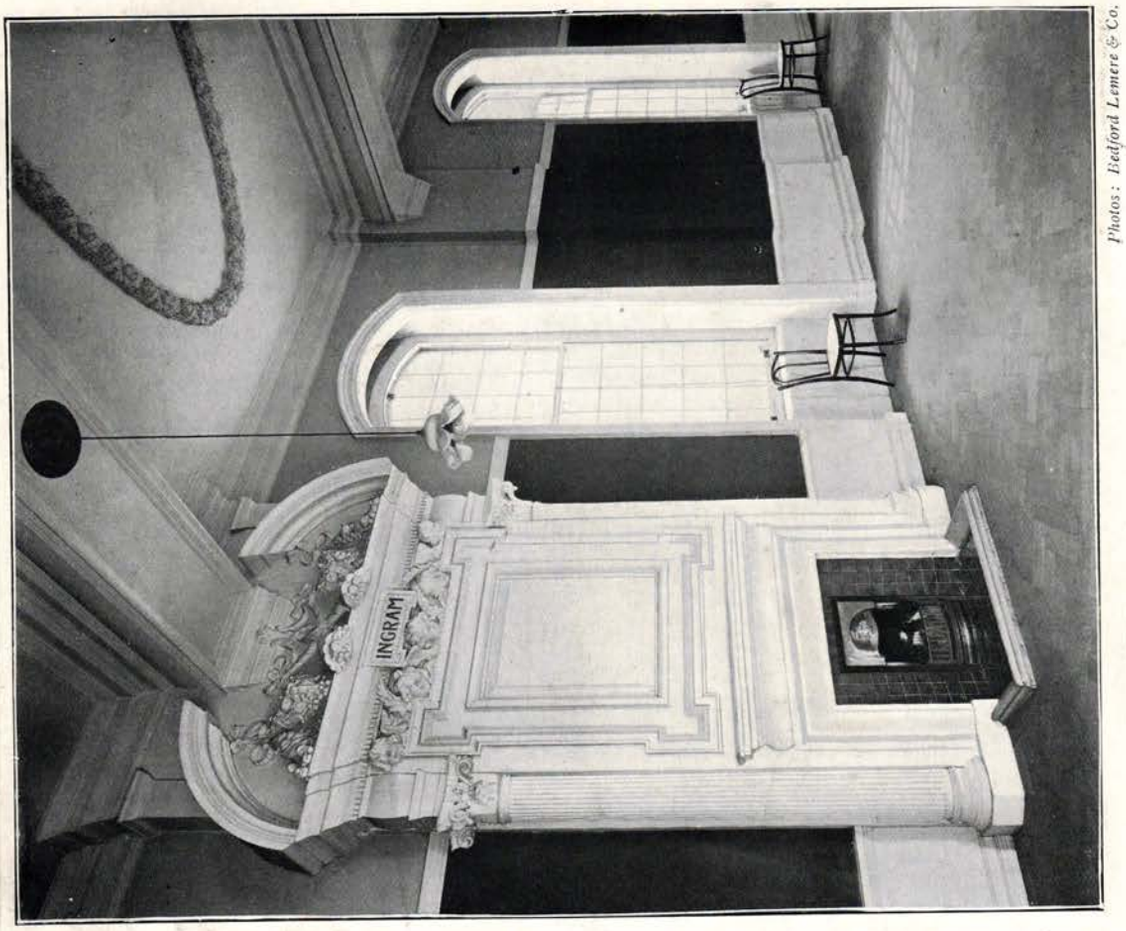


Photo: E. Dockree.

HOLLINGTON, NEWBURY, BERKS. GARDEN FRONT.

C. J. BLOMFIELD, ARCHITECT.

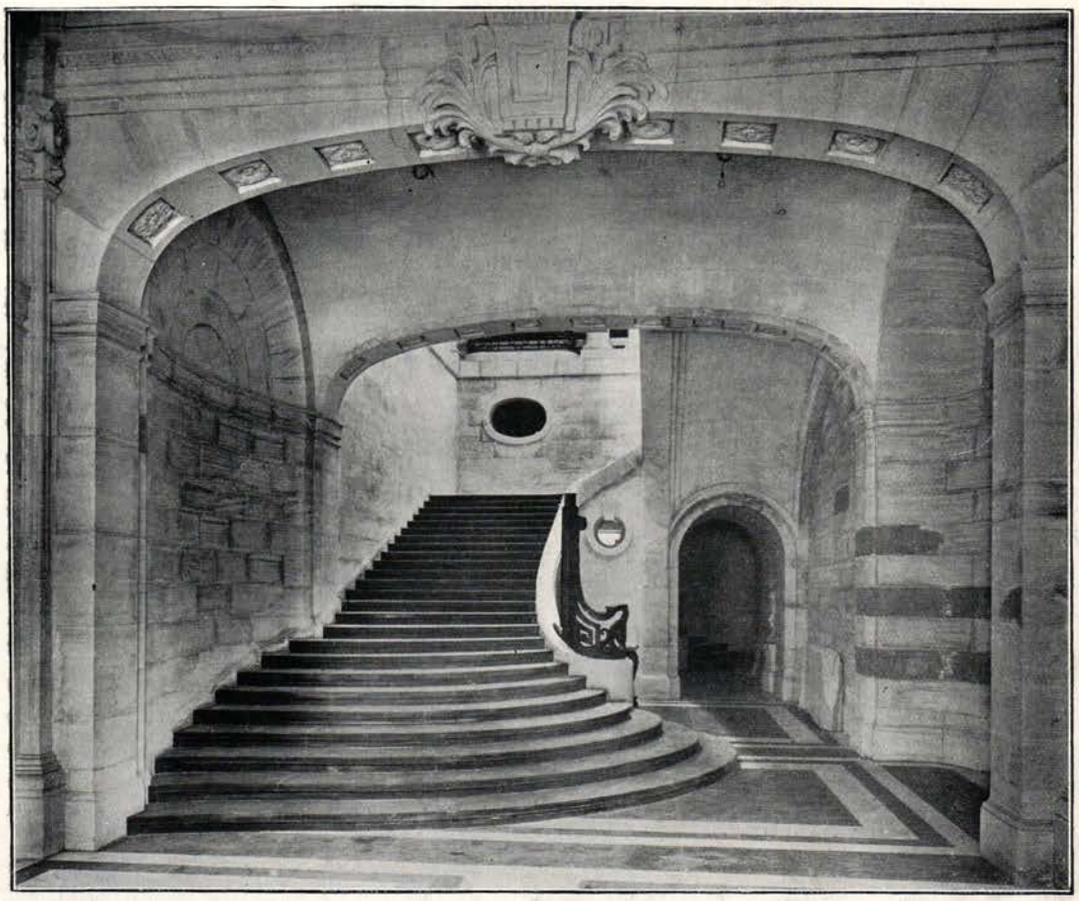


Photos: Bedford Lemere & Co.

THE INGRAM CHIMNEYPIECE.

ENTRANCE HALL, INGRAM HOUSE, STOCKWELL.

ARTHUR T. BOLTON, ARCHITECT.



Photos : E. Dockree.

STAIRCASE, 10, CARLTON HOUSE TERRACE, LONDON.
DETMAR BLOW AND FERNAND BILLEREY, ARCHITECTS.

Photo: Campbell Gray.

PICKENHAM HALL, SWAFFHAM, NORFOLK.

Photo: G. Martin.

HOW GREEN, HEVER, KENT. GARDEN FRONT.

ROBERT WEIR SCHULTZ, ARCHITECT.

Photo: E. Dockree.

NEW STAIRCASE, DRAPERS' HALL, LONDON.

T. G. JACKSON, R.A. ARCHITECT.

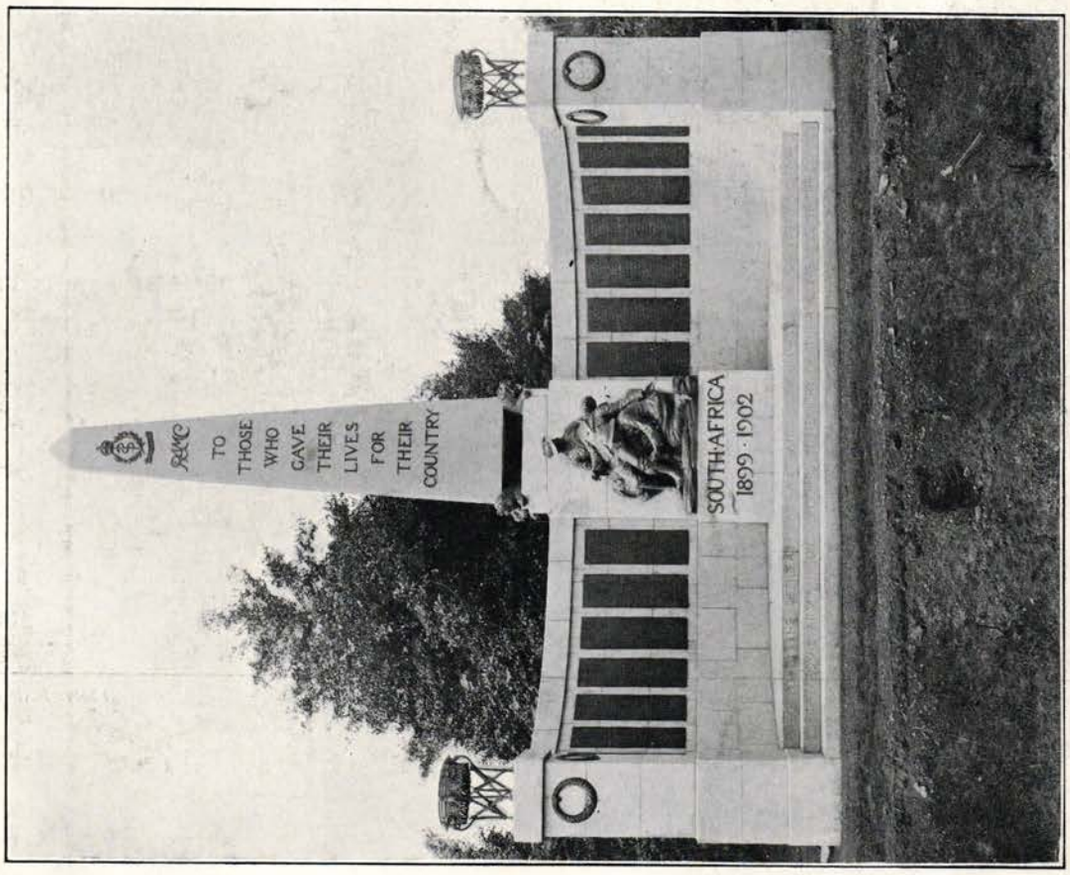


Photo: G. Martin.

ROYAL ARMY MEDICAL CORPS' SOUTH AFRICAN MEMORIAL, ALDERSHOT.

R. WEIR SCHULTZ, ARCHITECT. W. GOSCOMBE JOHN, A.R.A., ARCHITECT.

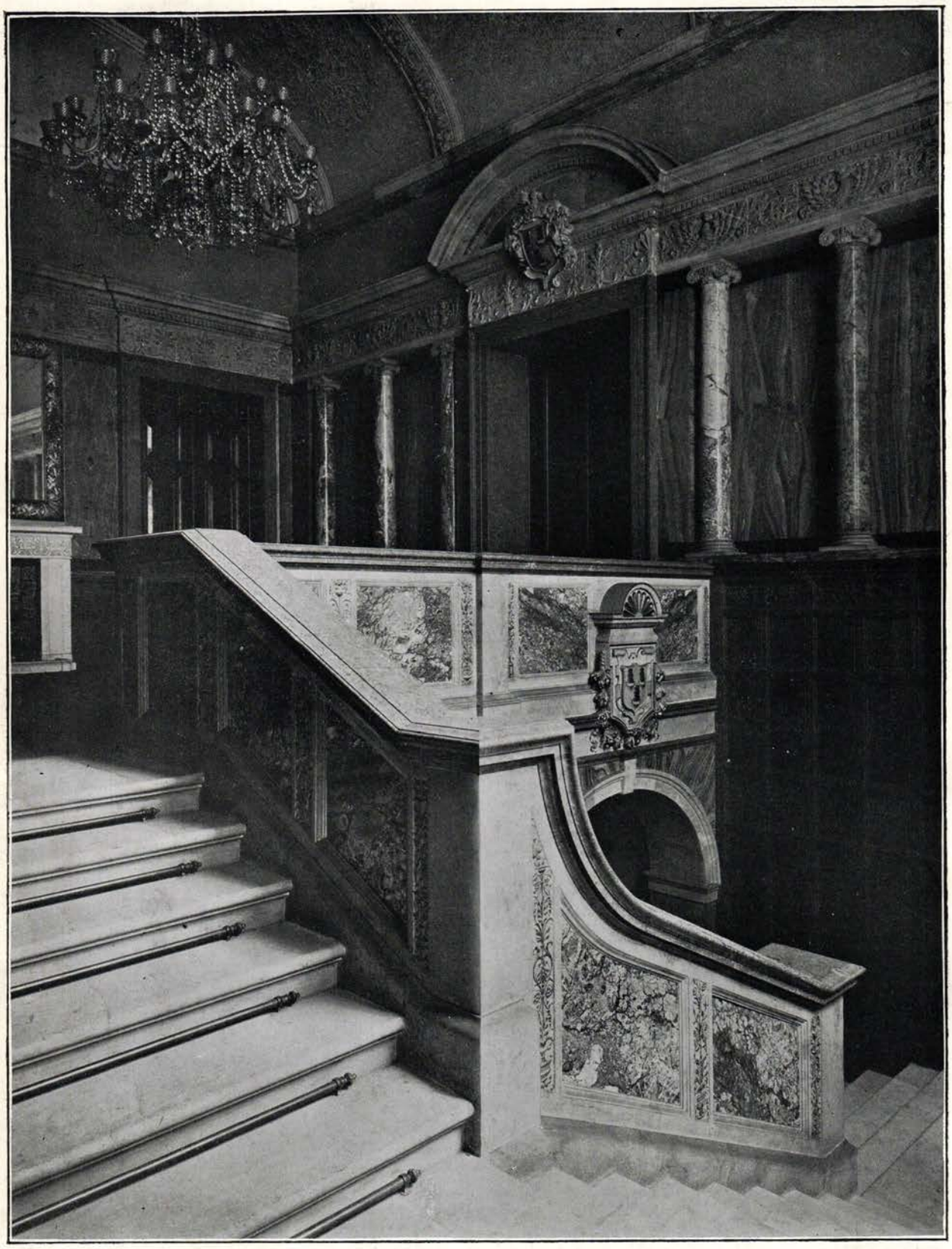
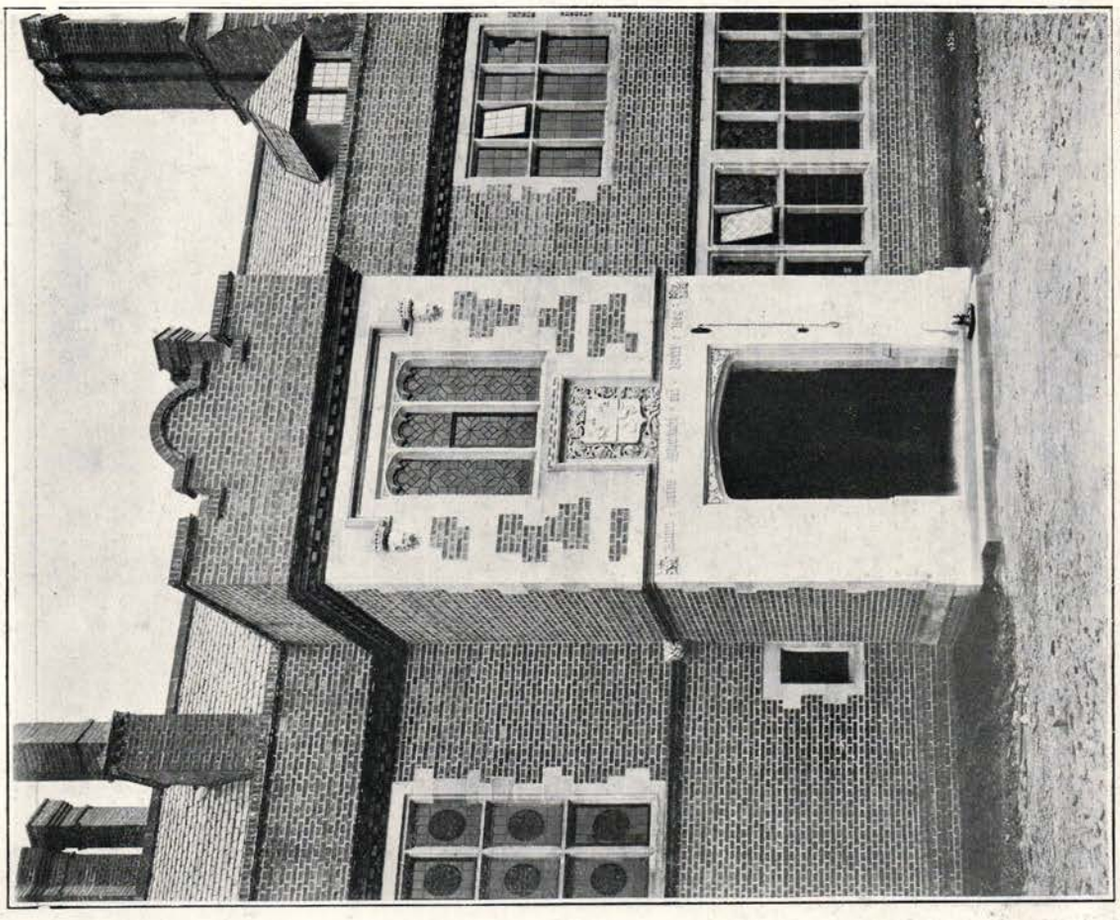


Photo: E. Dockree.

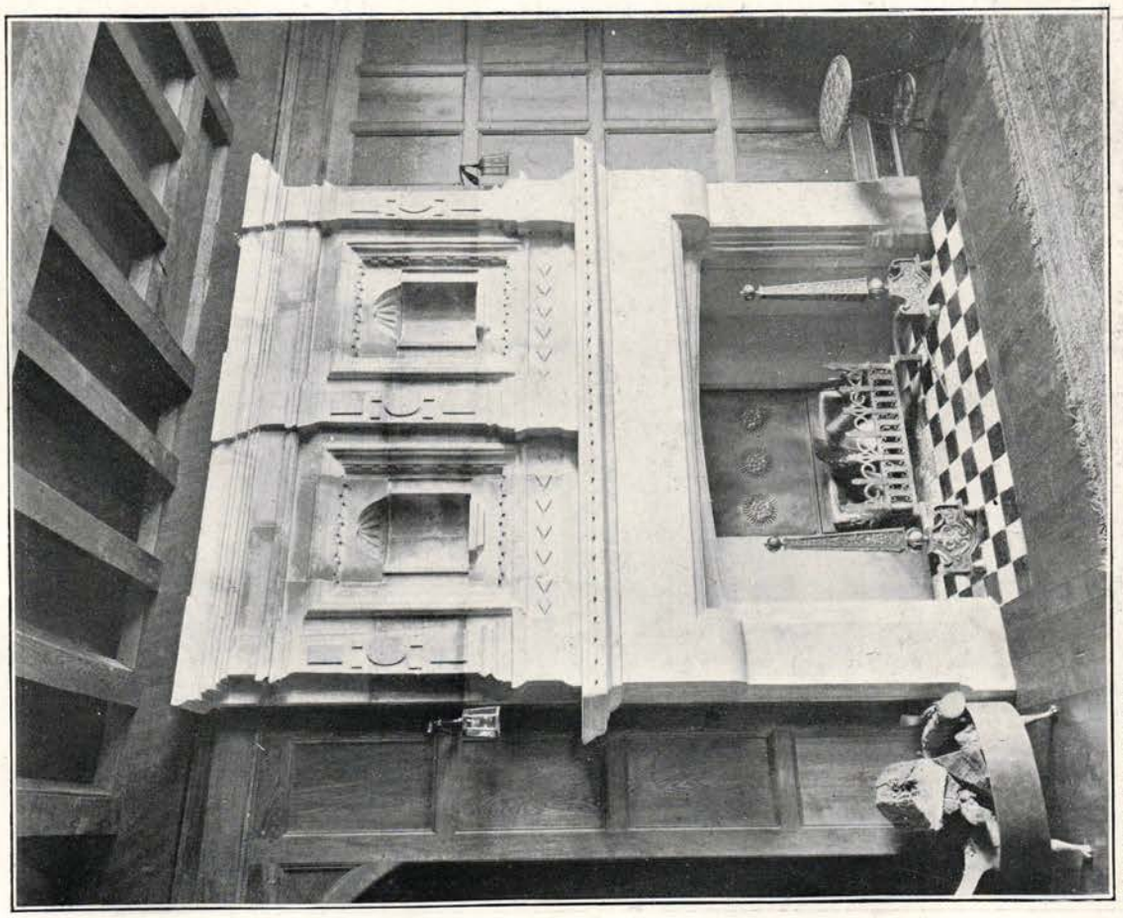
NEW STAIRCASE, DRAPERS' HALL, LONDON.

T. G. JACKSON, R.A., ARCHITECT.



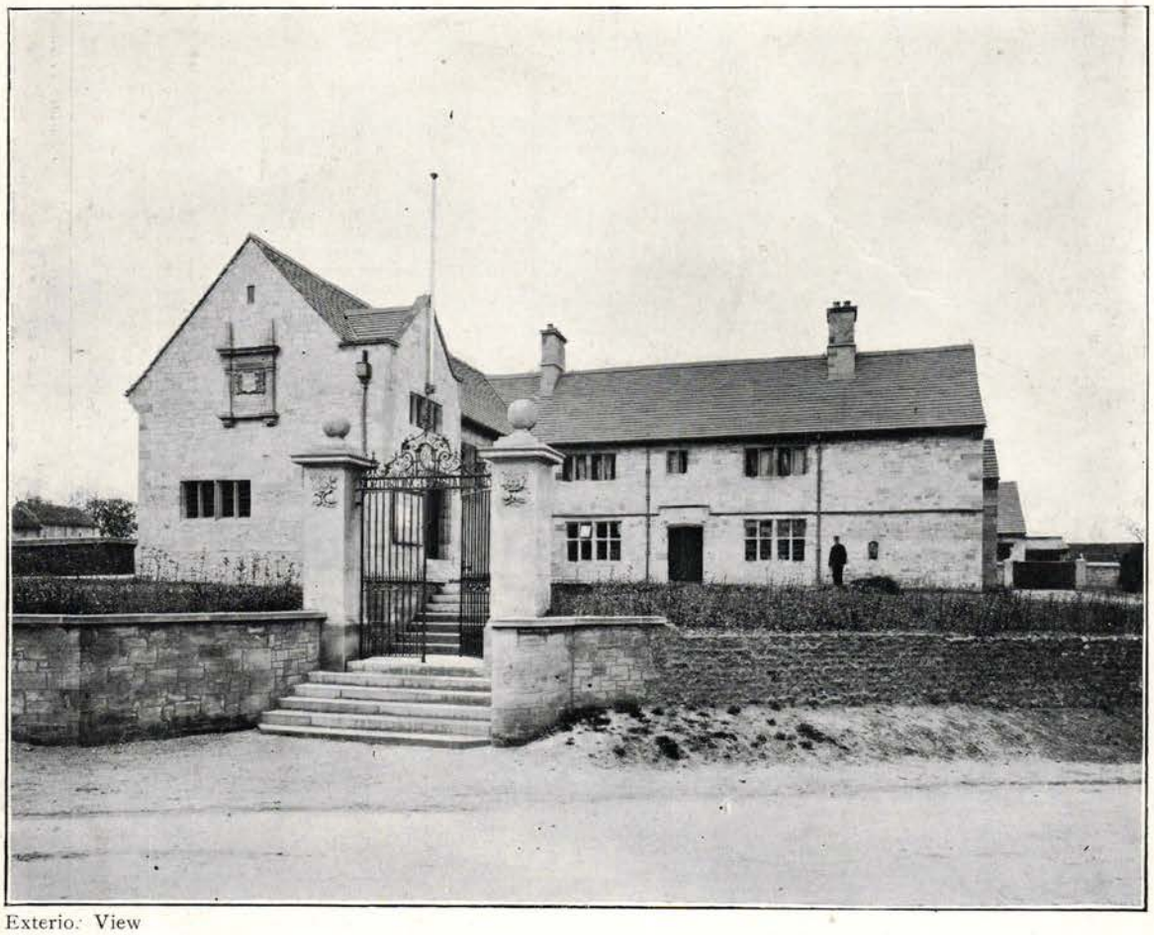
View of Porch.

Photos: T. Lewis.



Chimney-piece in Hall.

THORPE UNDERWOOD HALL, NEAR YORK. WALTER H. BRIERLEY, ARCHITECT.



Exterior View

Interior of Courthouse.

Photos: T. Lewis.

COURT HOUSE AND POLICE STATION, BEDALE, YORKS.
WALTER H. BRIERLEY, ARCHITECT.

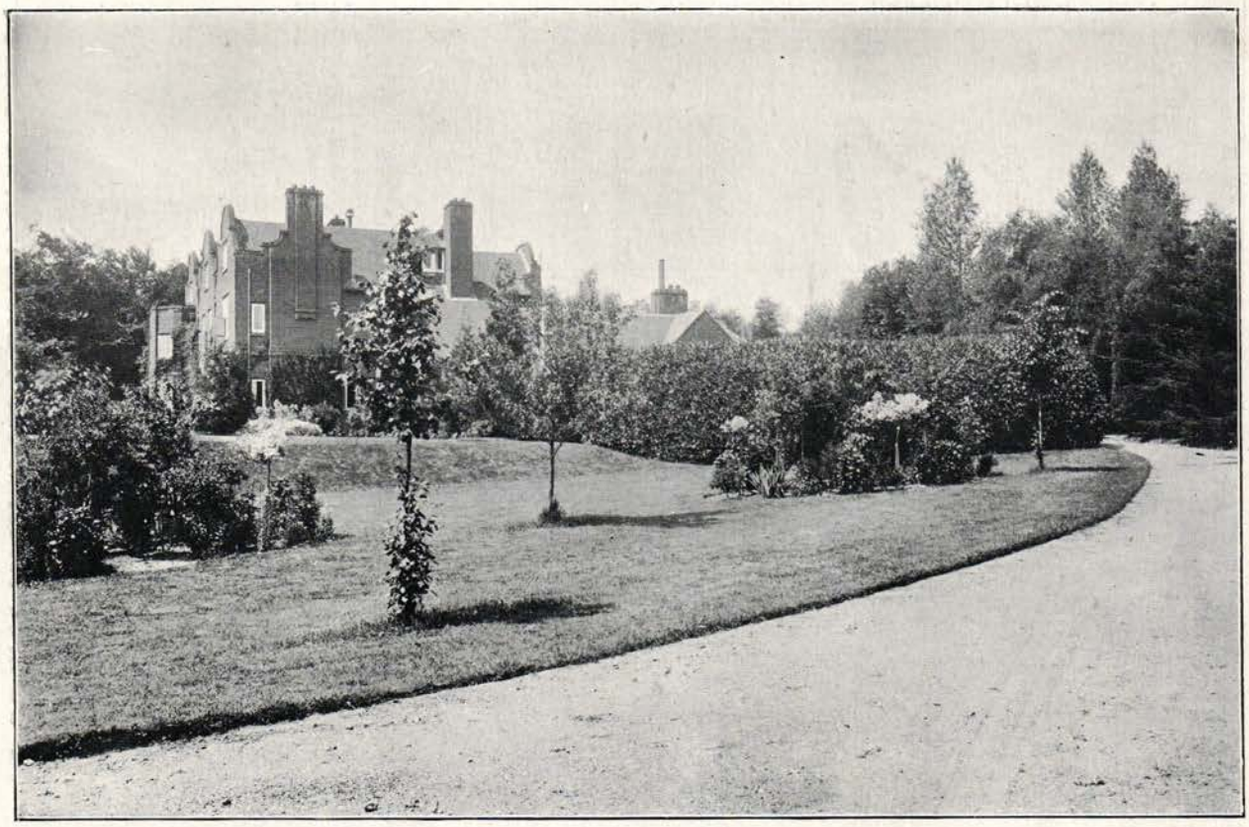
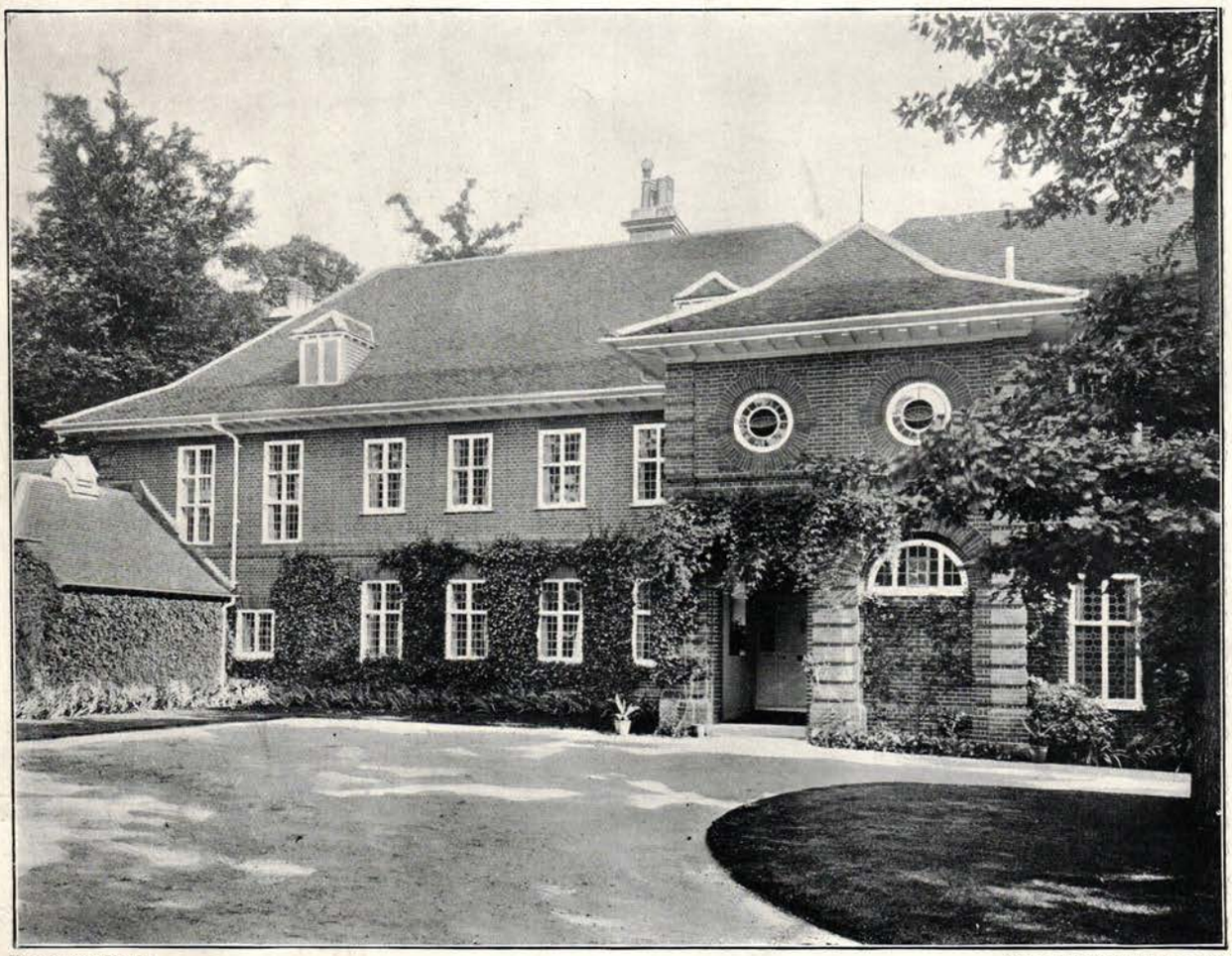


Photo: Bedford Lemere & Co.

"WELDERS," GERRARDS CROSS, BUCKS.
MERVYN E. MACARTNEY, ARCHITECT.

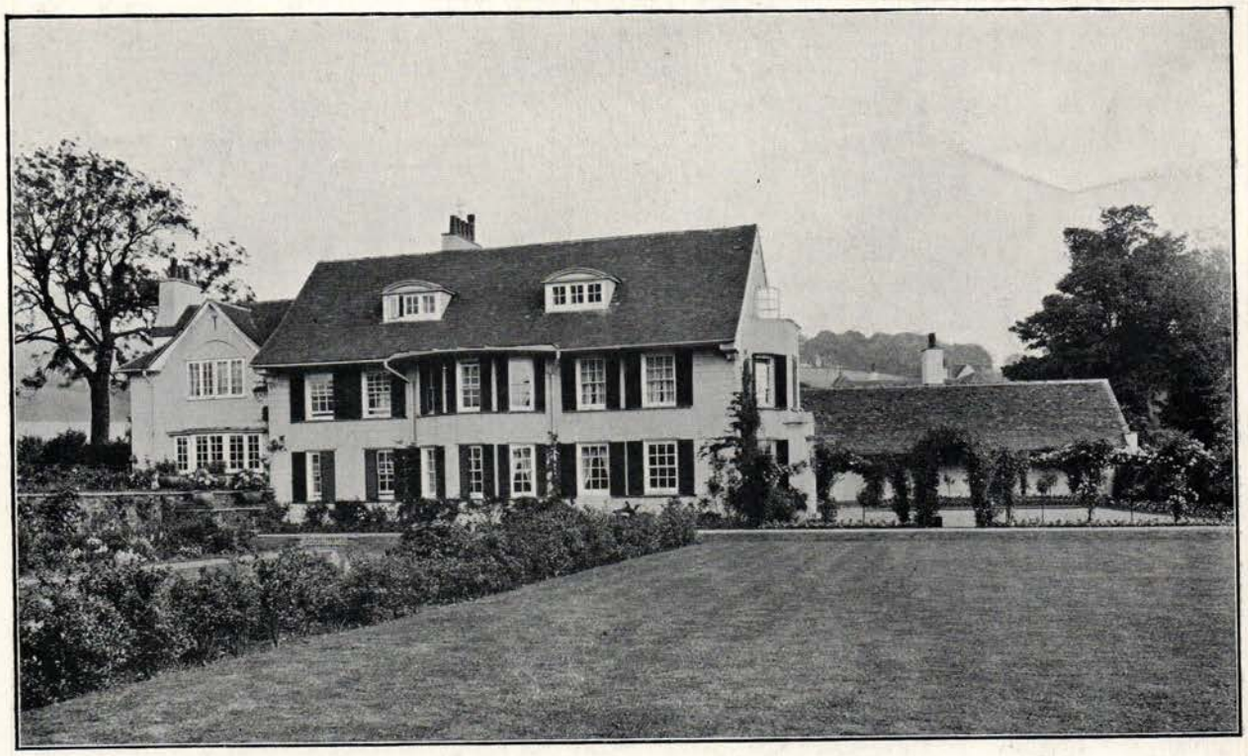
Garden Front.



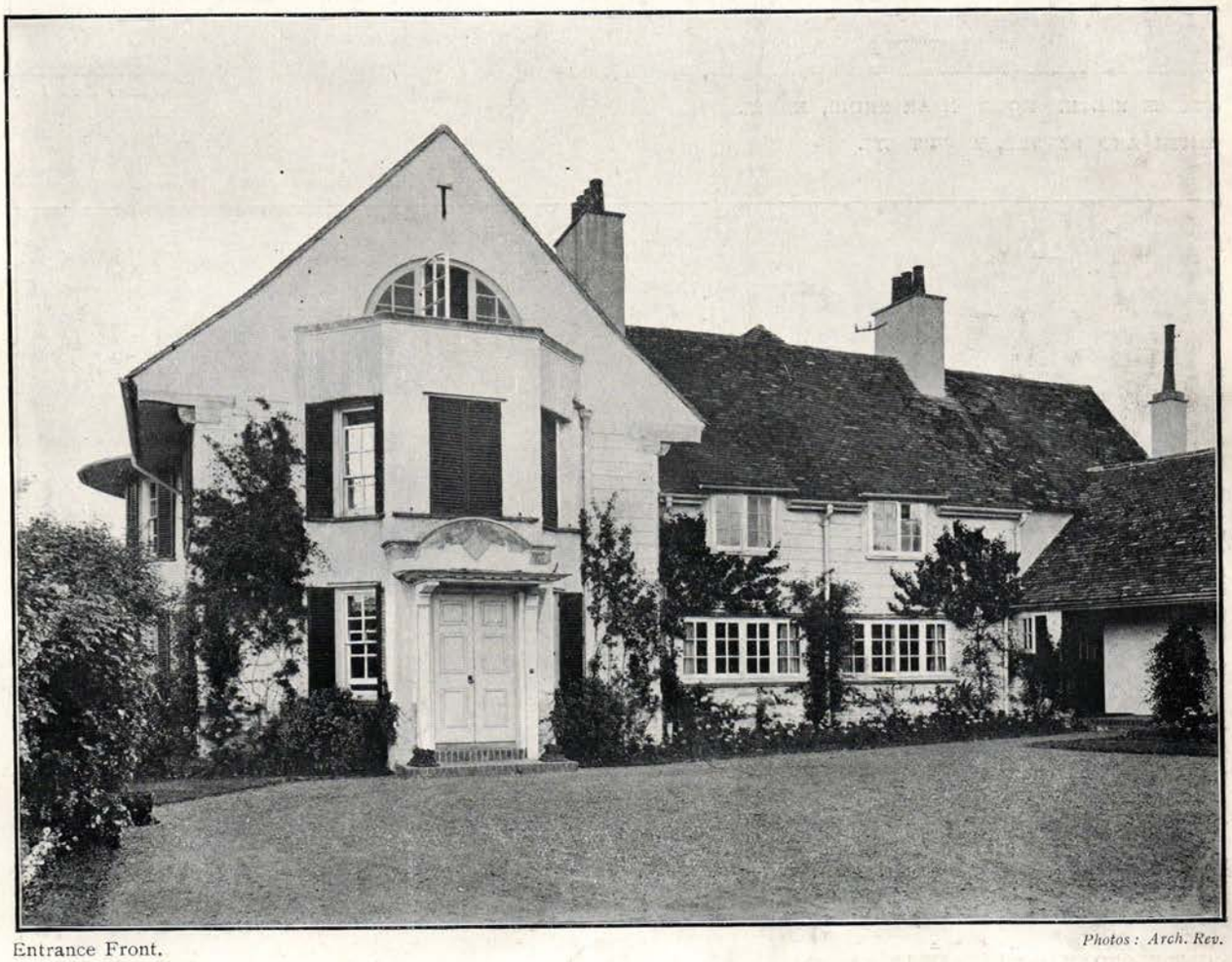
Entrance Front.

Photos: Bedford Lemere & Co.

FRITHWOOD HOUSE, NORTHWOOD. MERVYN E. MACARTNEY, ARCHITECT.



Garden Front.

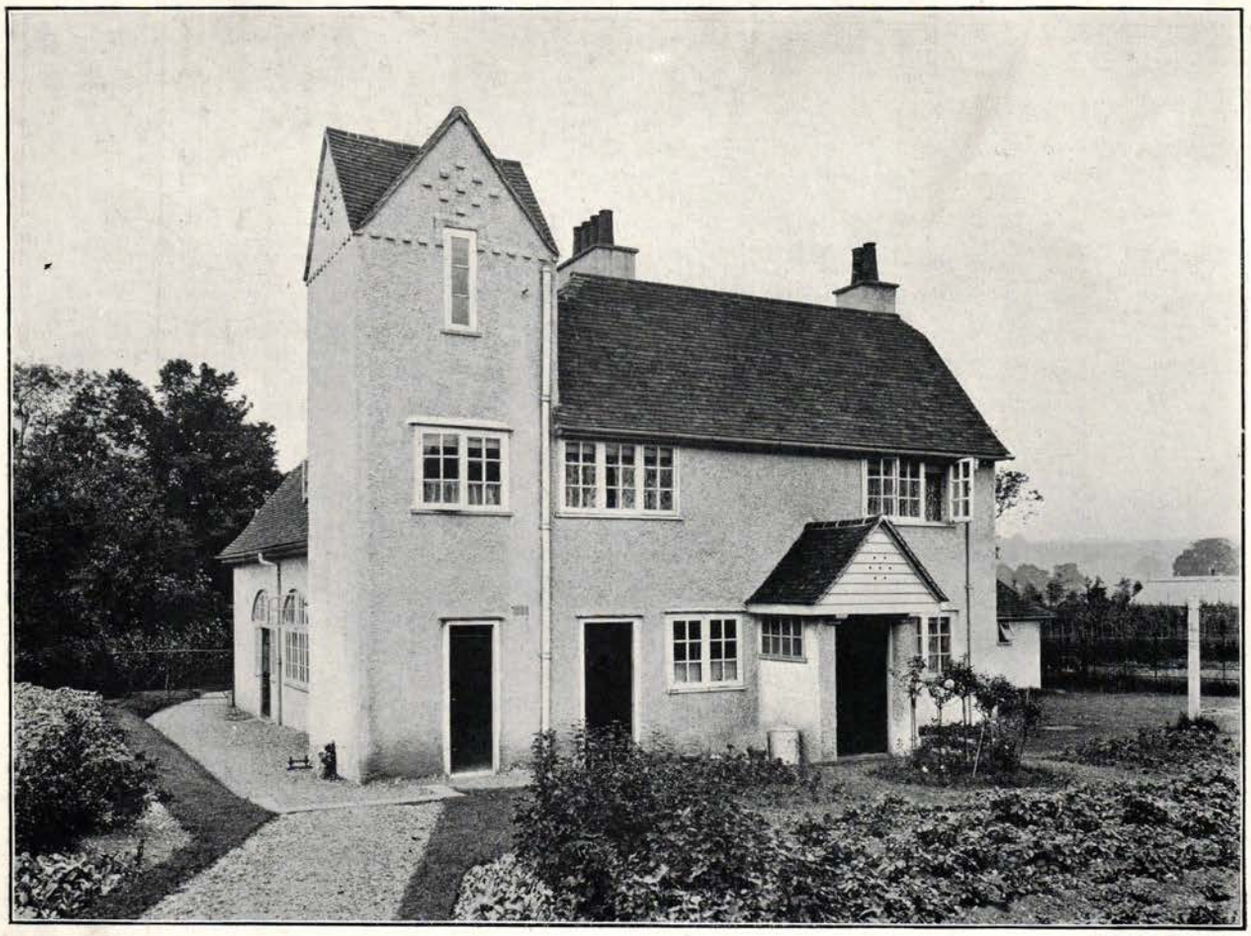


Entrance Front.

Photos: Arch. Rev.

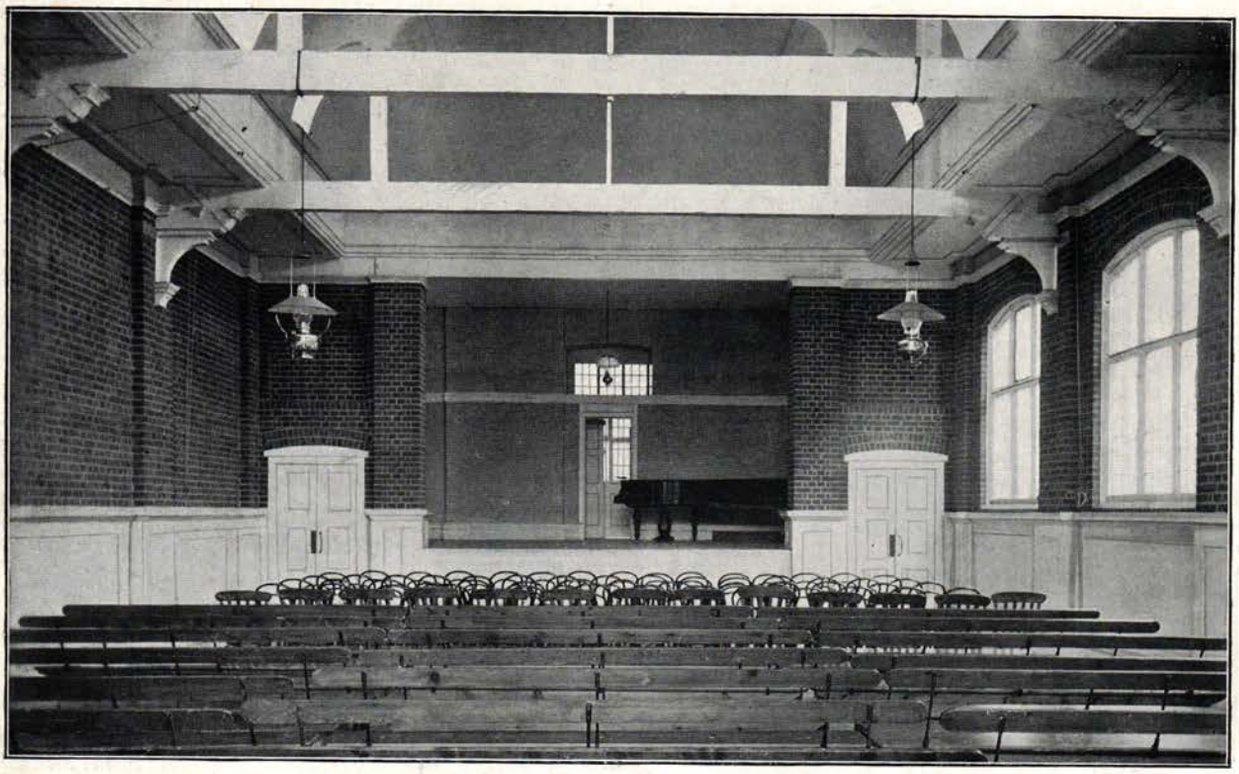
HOUSE NEAR TRING, HERTS.

SMITH AND BREWER, ARCHITECTS.

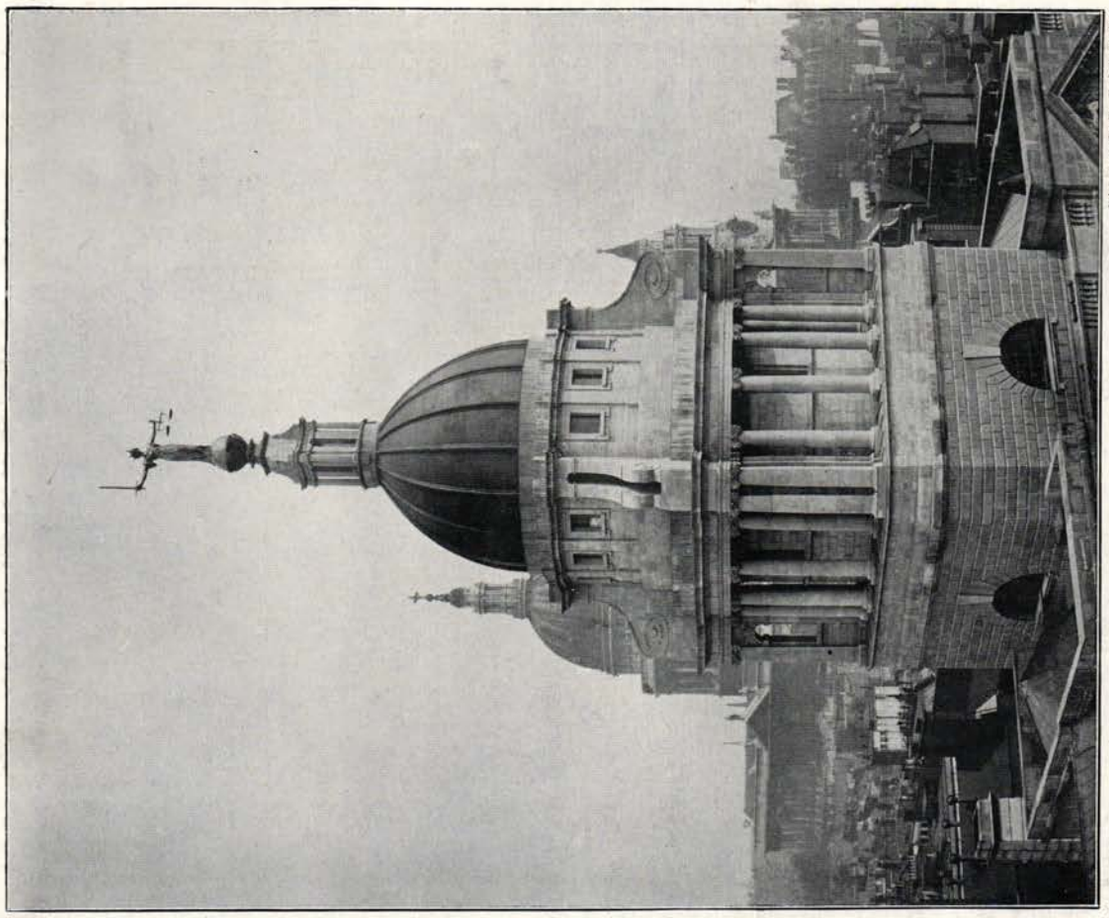


STABLE BLOCK. HOUSE NEAR TRING, HERTS.
SMITH AND BREWER, ARCHITECTS.

Photo: Arch. Rev.

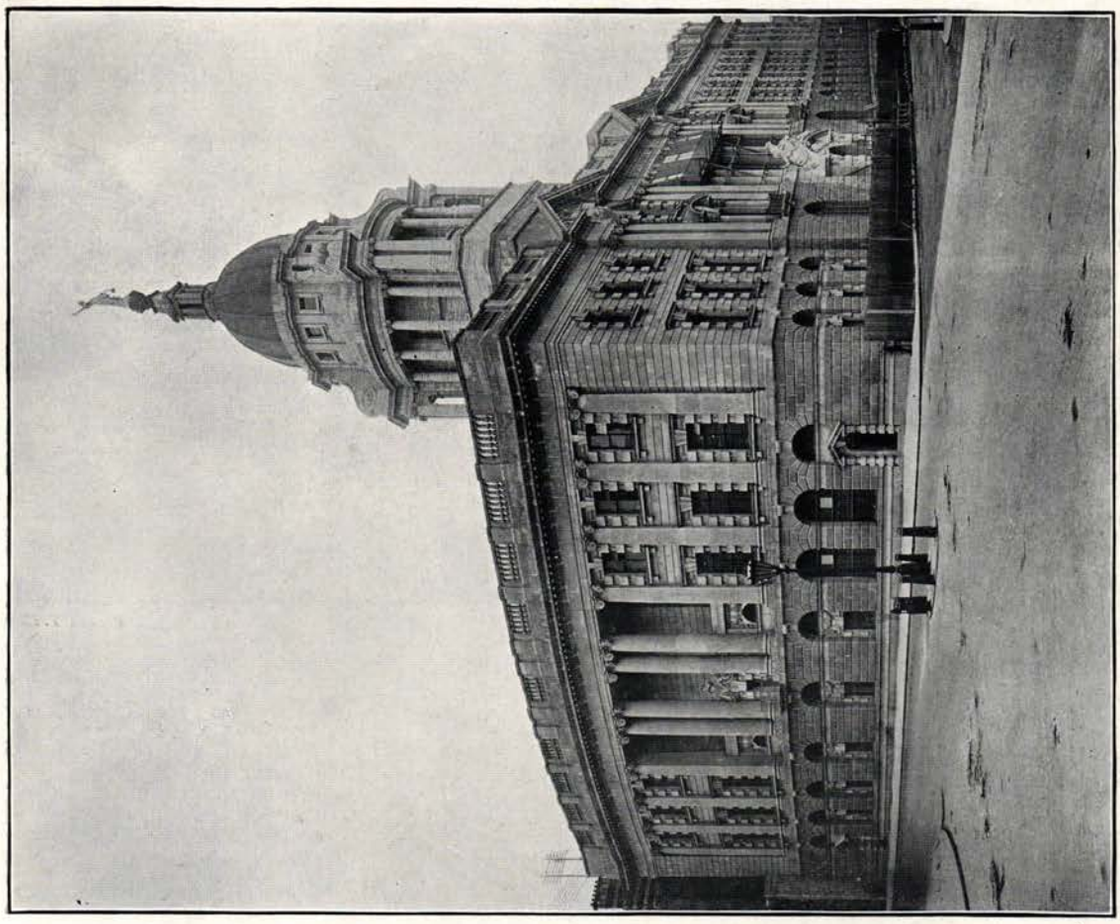


ORFORD TOWN HALL, SUFFOLK.
HARRY SIRR AND E. J. ROPE, ARCHITECTS.



Photos: S. B. Bolas & Co.

The Dome.



View from Newgate Street.

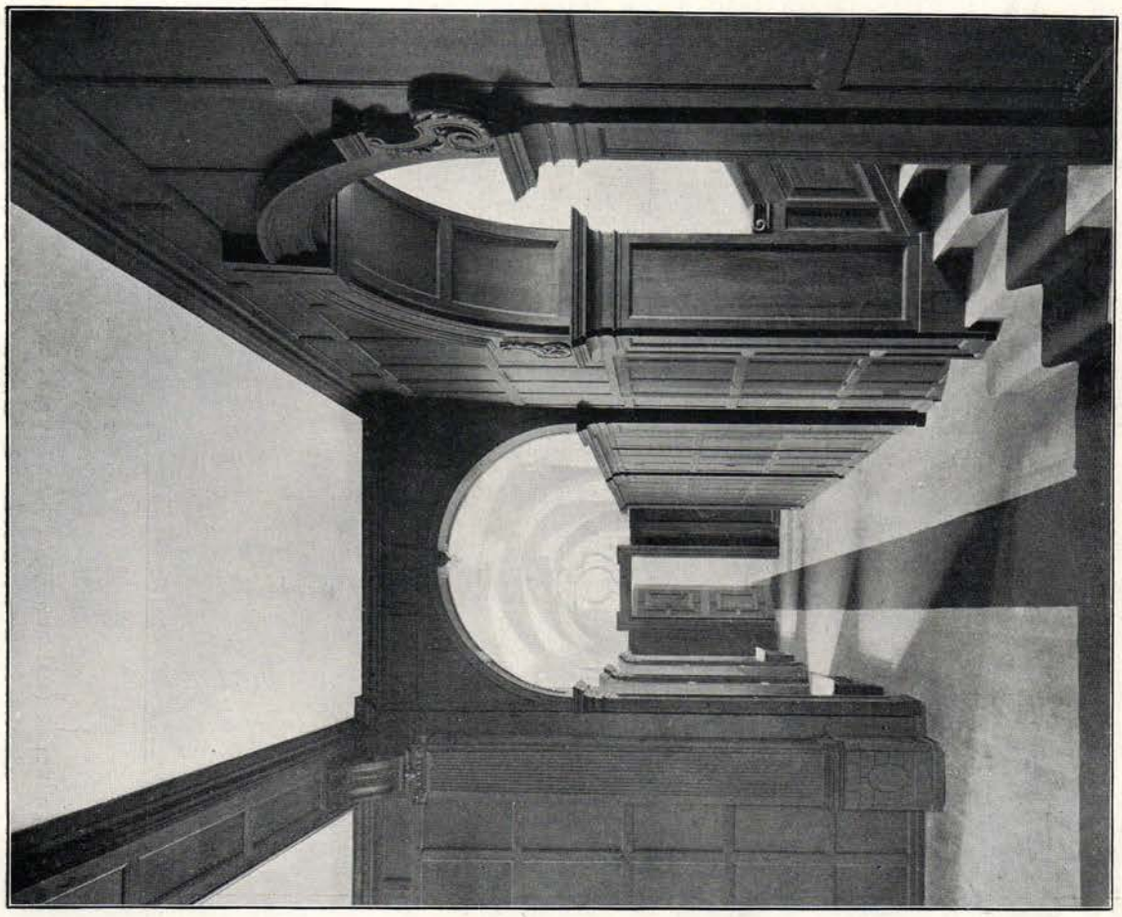
THE NEW SESSIONS HOUSE FOR LONDON.

EDWARD W. MOUNTFORD, ARCHITECT.

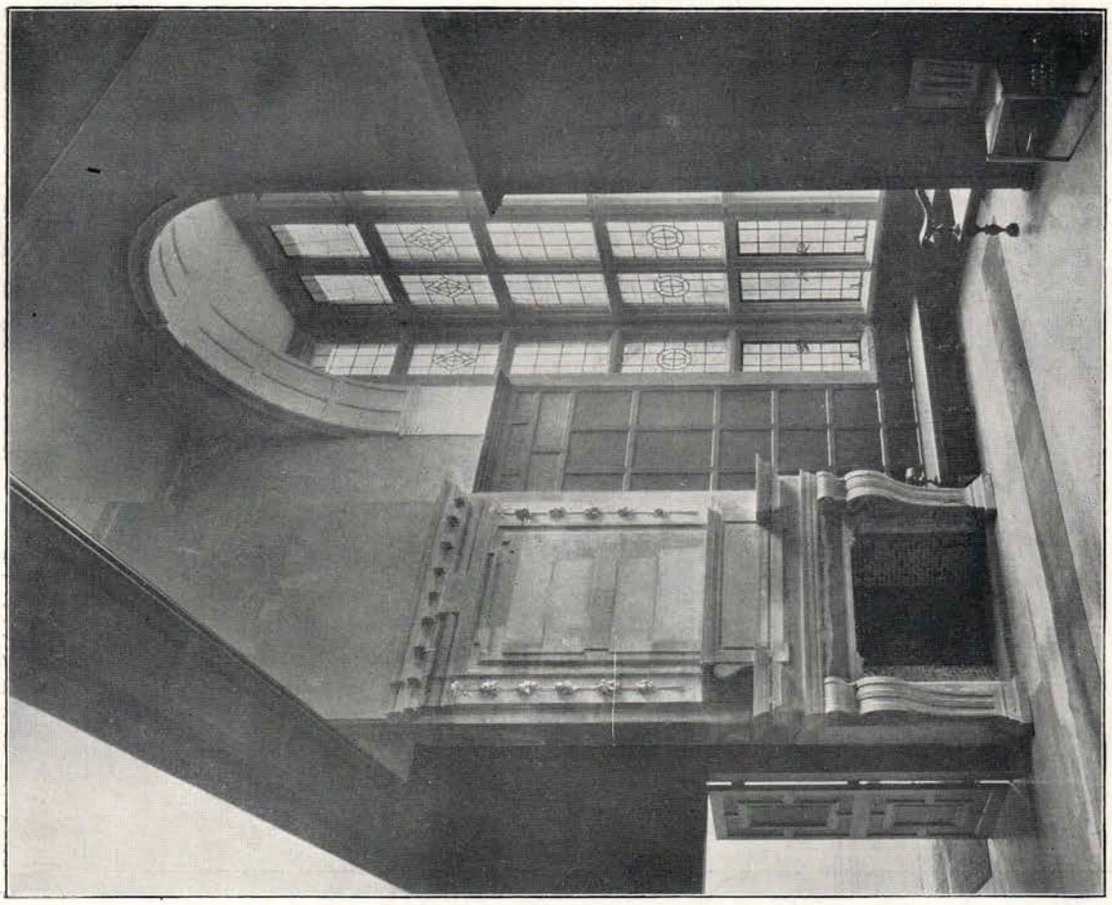
Photo : T. Lewis.

HOUSE, KENSINGTON PALACE GARDENS.

E. J. MAY, ARCHITECT.



Corridor. *Photos: T. Lewis.*



Hall.

HOUSE, KENSINGTON PALACE GARDENS, LONDON.

E. J. MAY, ARCHITECT.

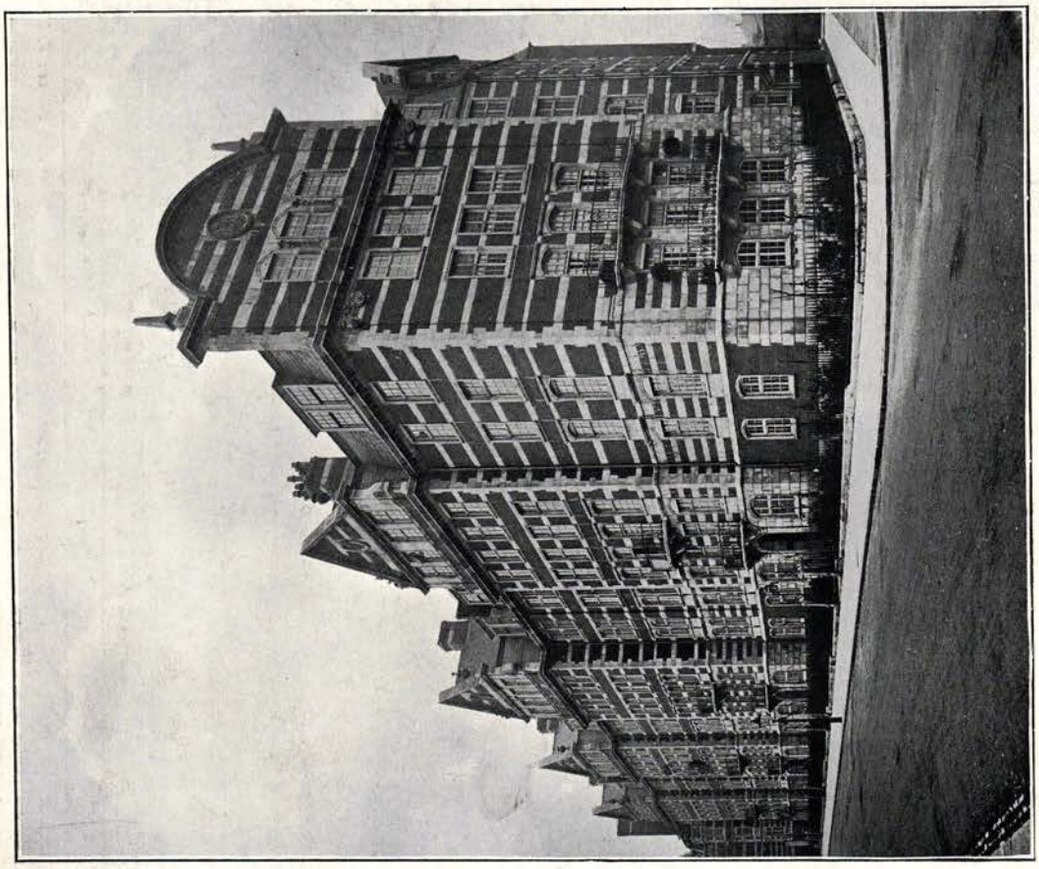


Photo: S. B. Bolas & Co.

HANOVER HOUSE (MANSIONS), ST. JOHN'S WOOD, N.W.

Photo: C. Elliss.

HOUSE, KENSINGTON PALACE GARDENS.

EDWARD WARREN, ARCHITECT.

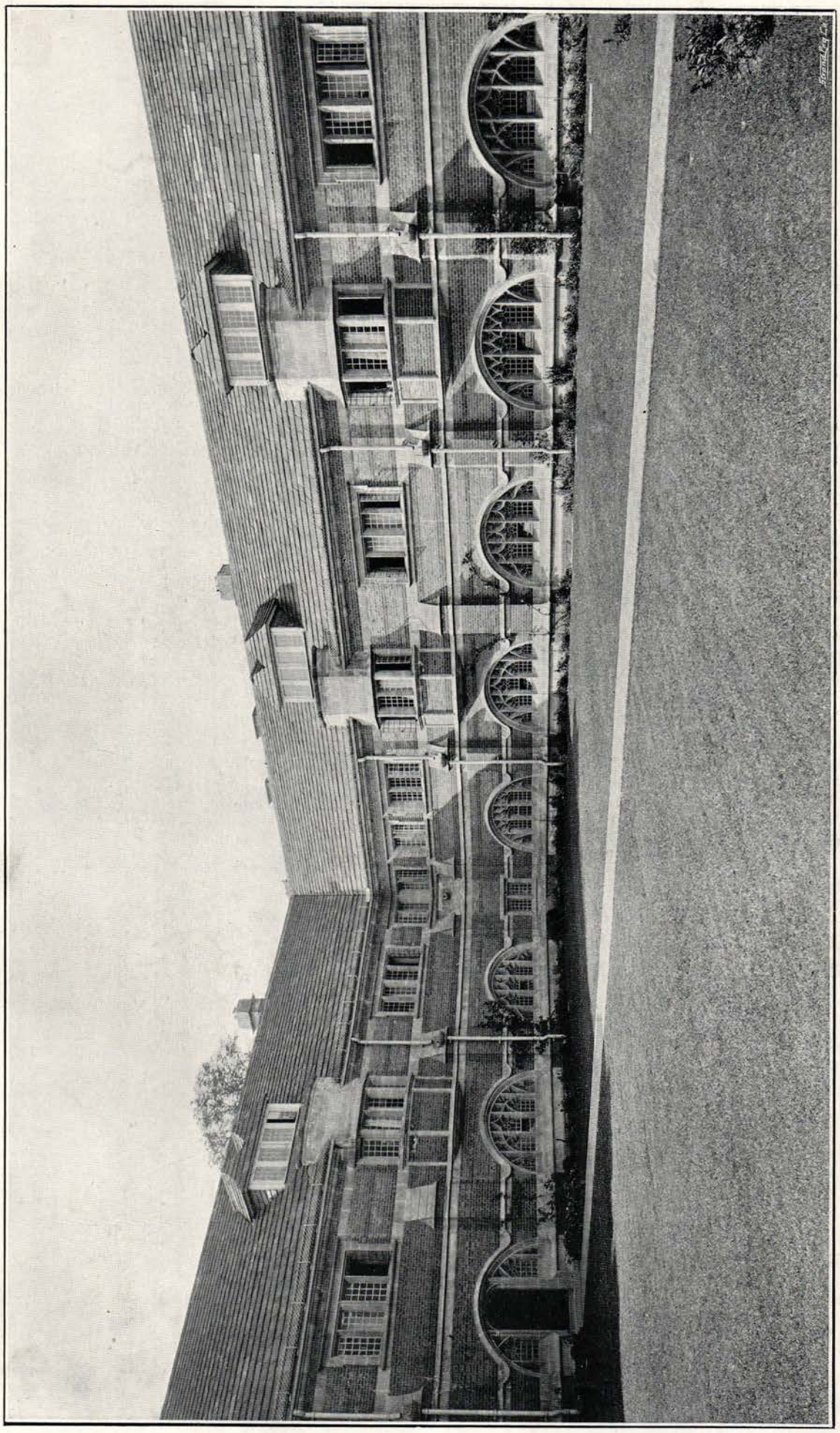


Photo: E. Dockree

ALL SAINTS CONVENT, COLNEY CHAPEL, ST. ALBANS.

THE QUADRANGLE FROM THE SOUTH-EAST. LEONARD STOKES, ARCHITECT.

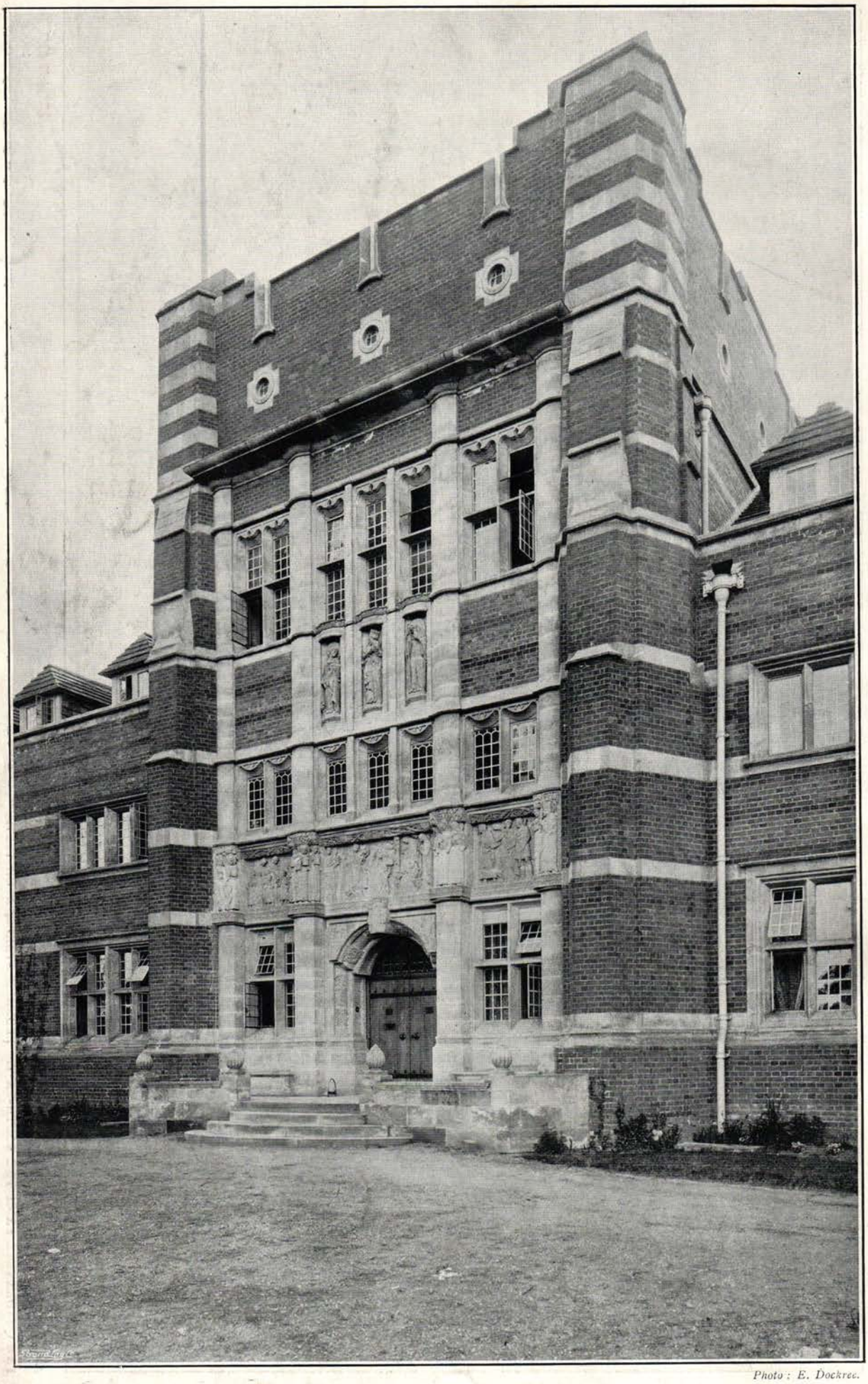


Photo: E. Dockree.

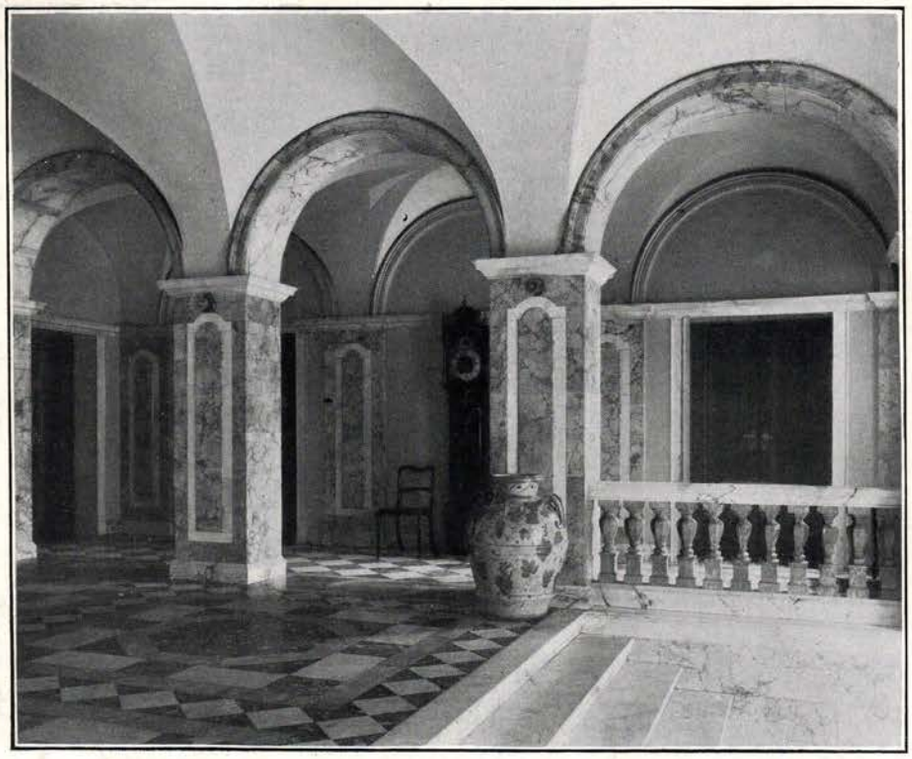
ALL SAINTS CONVENT, COLNEY CHAPEL, ST. ALBANS.

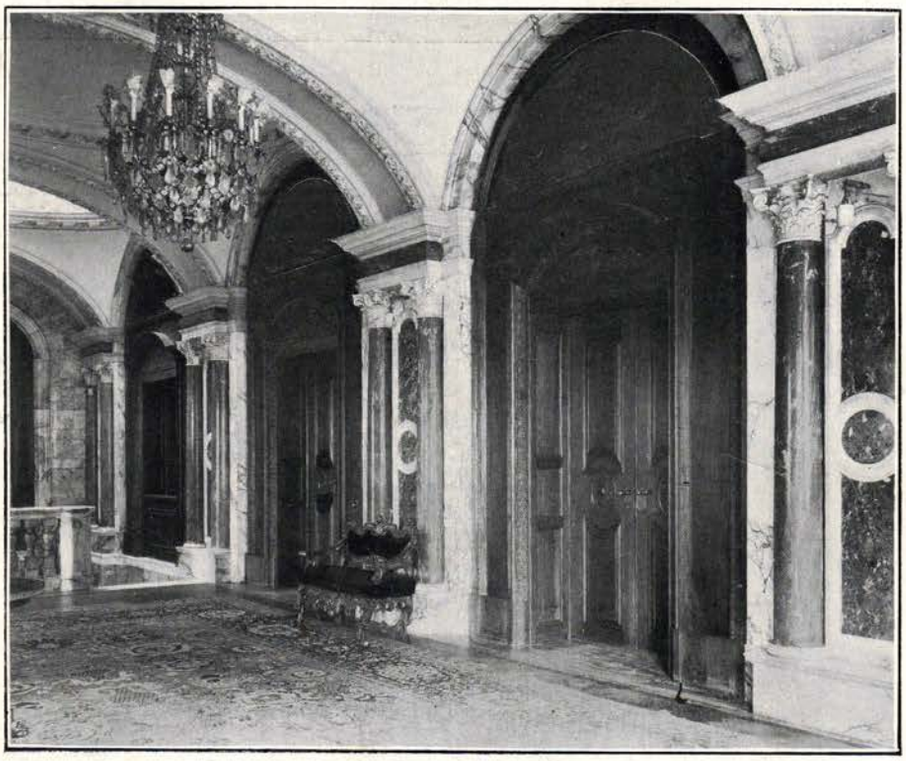
DETAIL OF THE TOWER. LEONARD STOKES, ARCHITECT.

VICARAGE, LINDFIELD, SUSSEX.

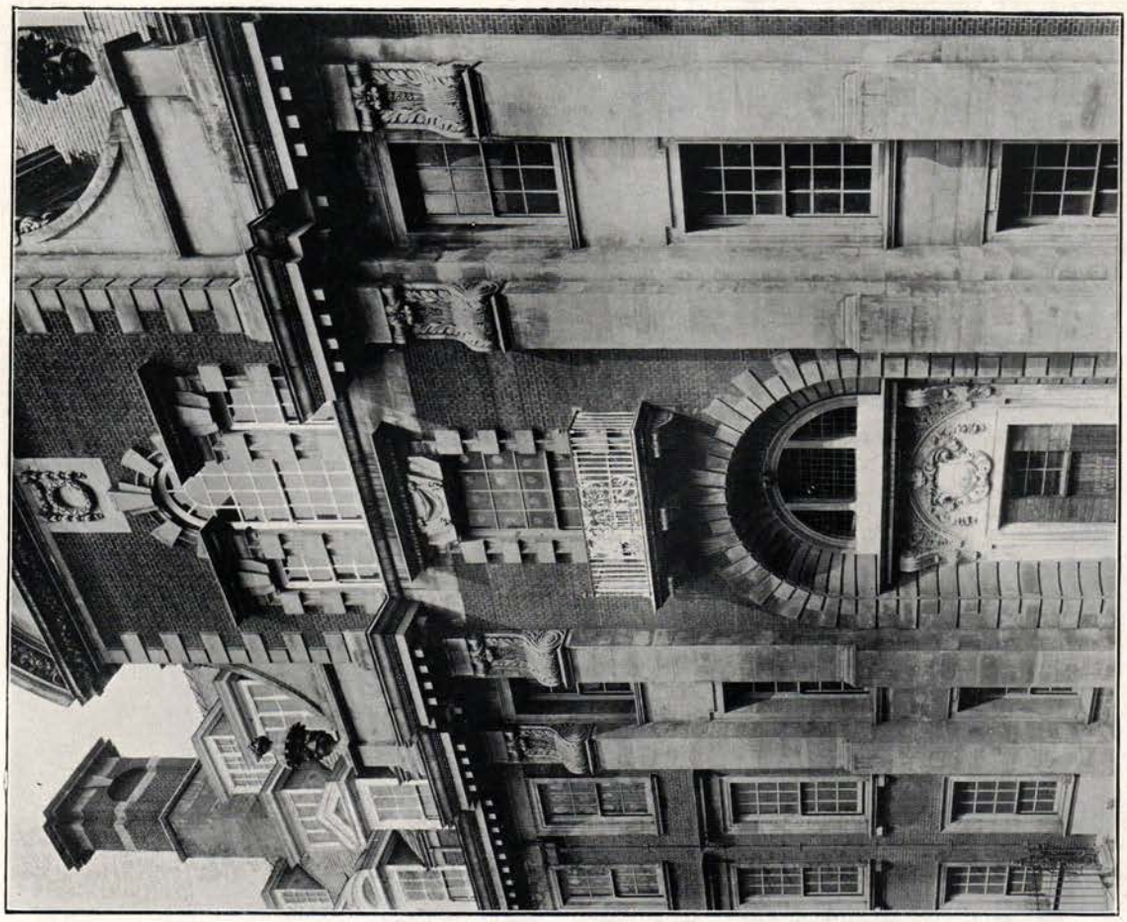
HOUSE, THE PARK, PETERBOROUGH.

WALTER MILLARD, ARCHITECT.

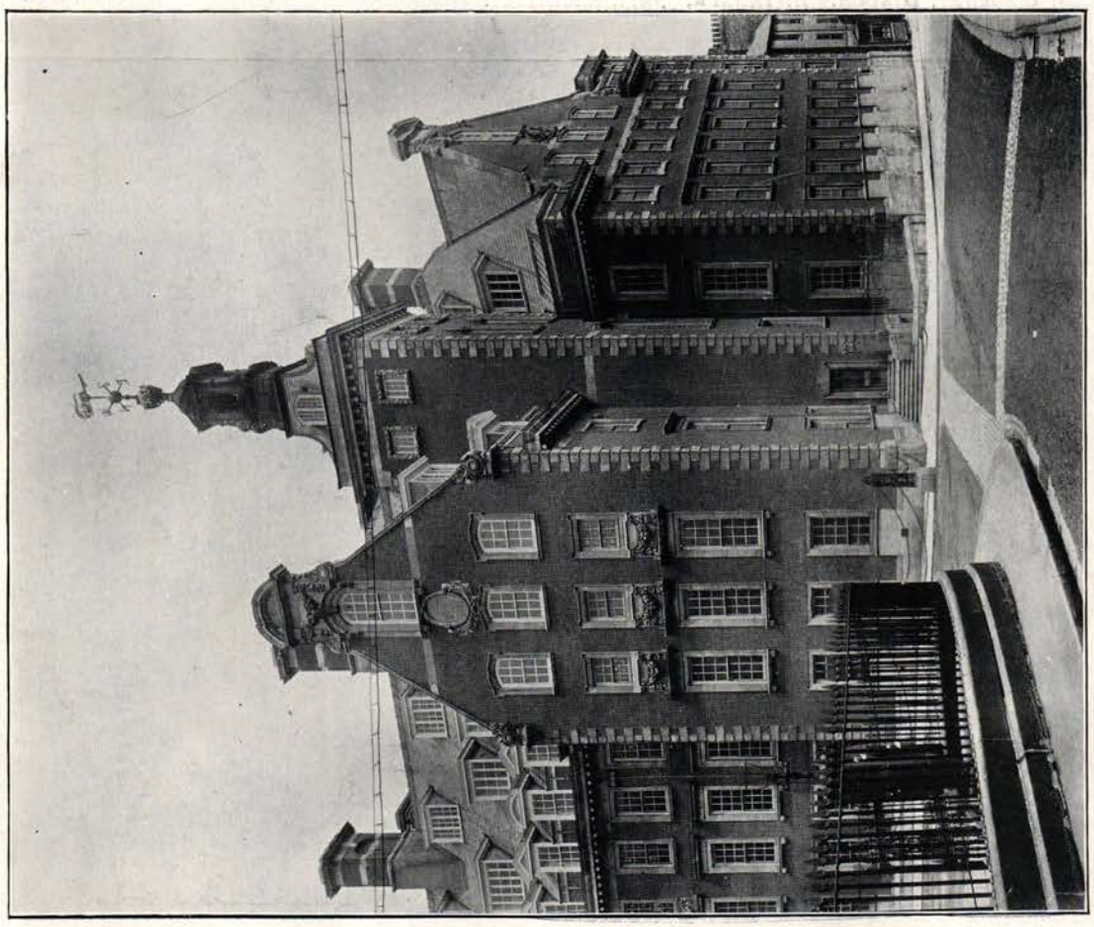




HALL OF A TOWN MANSION.
FAIRFAX B. WADE, ARCHITECT.



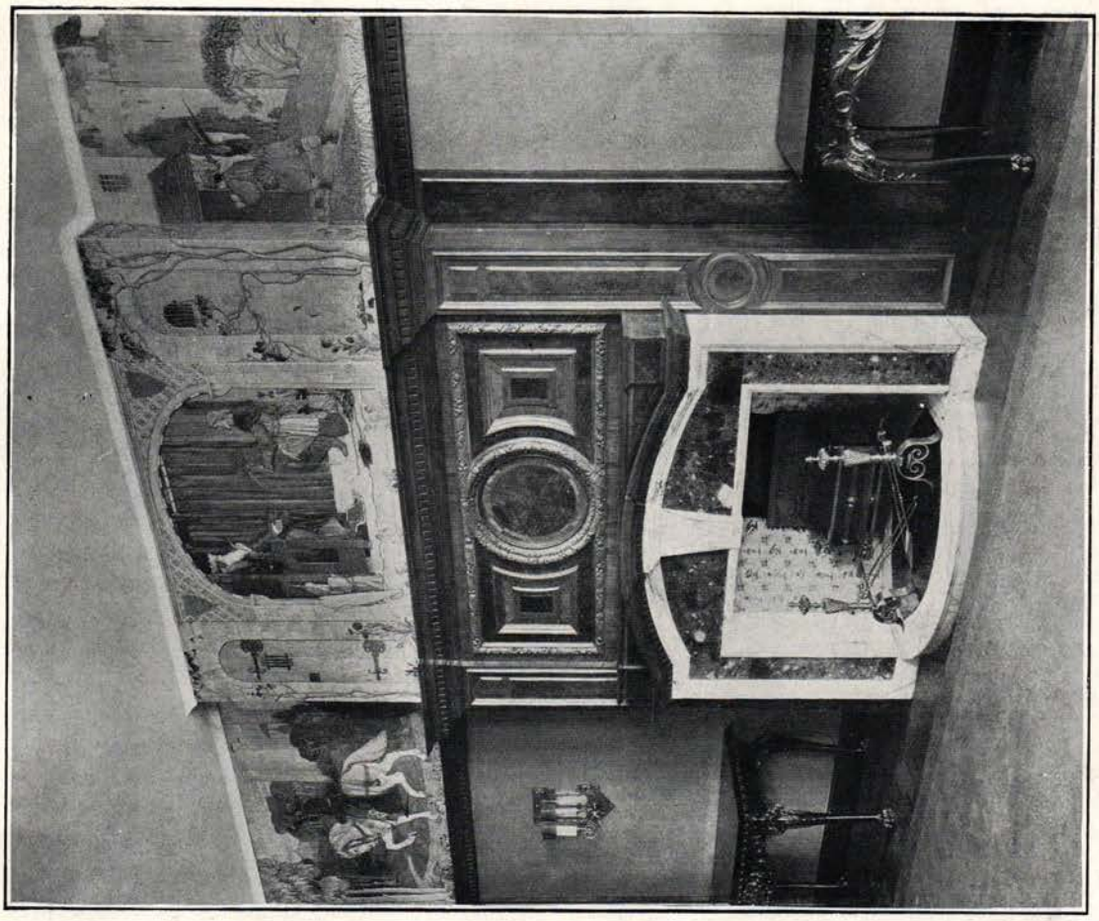
Photos: Bedford Lemere & Co.



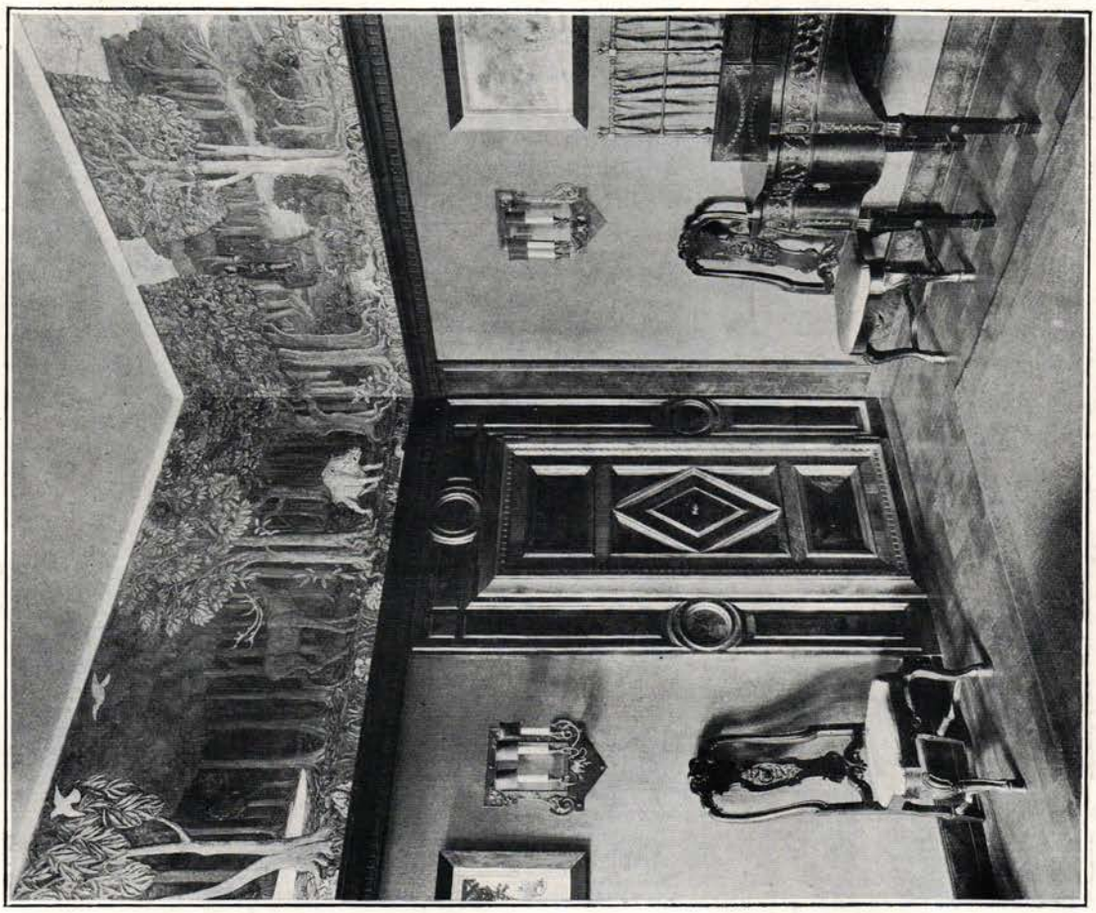
NORTH-EASTERN RAILWAY COMPANY'S OFFICES, YORK.
HORACE FIELD AND SIMMONS, ARCHITECTS.

CRAVEN HOUSE, KINGSWAY, LONDON. H. TANNER, JUNR., ARCHITECT. *Photo: Arch. Rev.*

CORBY HOUSE, NORTHAMPTONSHIRE. GOTCH AND SAUNDERS, ARCHITECTS.



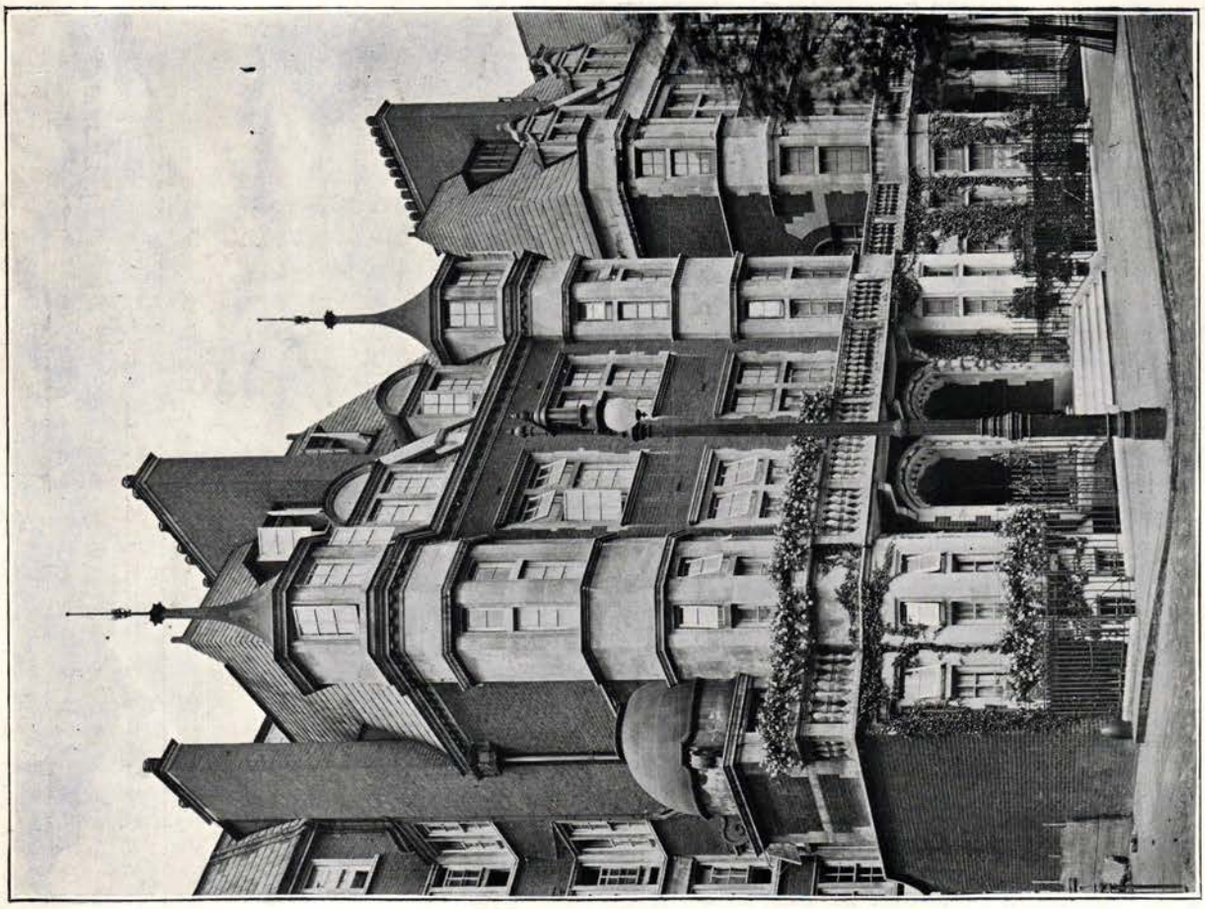
Photos : Bedford Lemere & Co.



DINING-ROOM, NO. 9, HYDE PARK TERRACE, LONDON.

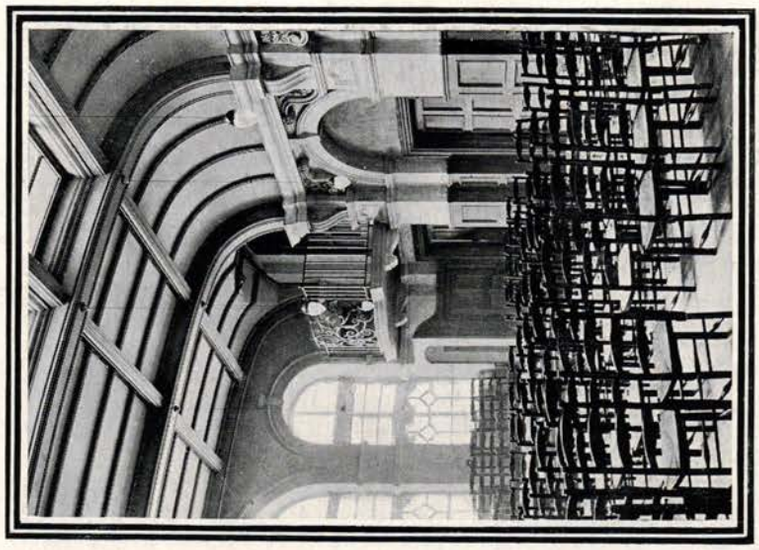
J. LEONARD WILLIAMS, ARCHITECT.

BUCKINGHAM PALACE ROAD. (GROSVENOR ESTATE.)



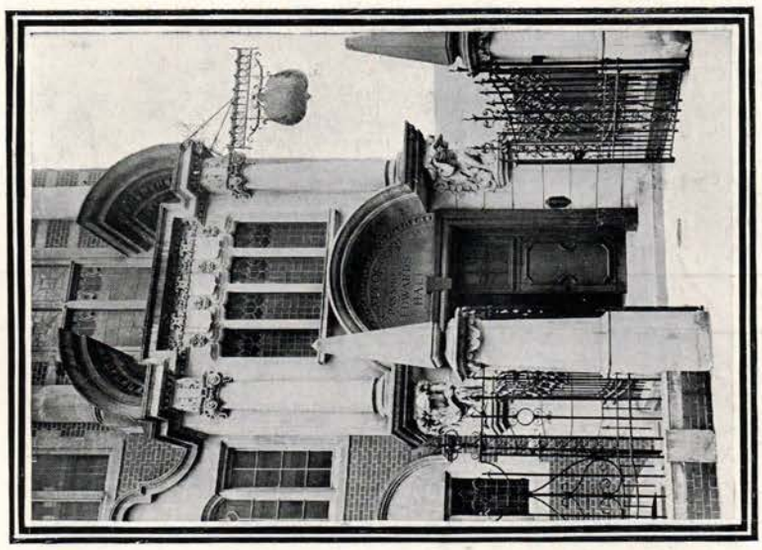
SOUTH STREET, MAYFAIR. HOUSES IN LONDON.

J. J. STEVENSON, ARCHITECT.

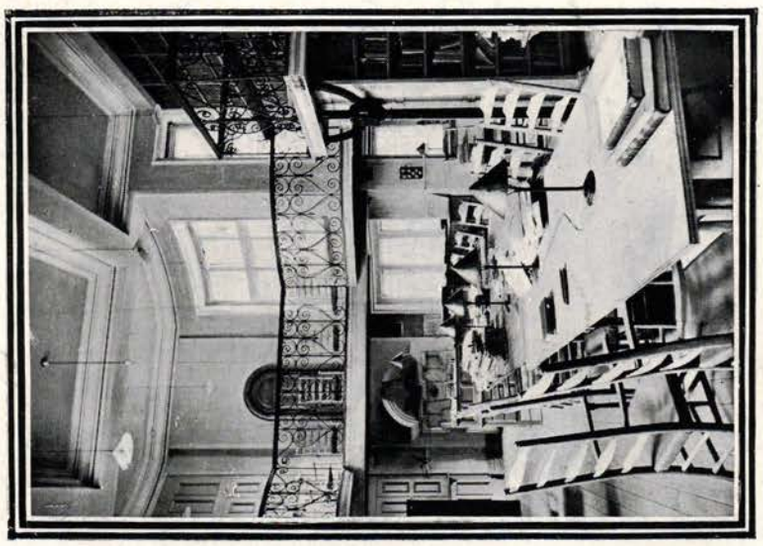


Photos: H. Irving.

The Assembly Hall.



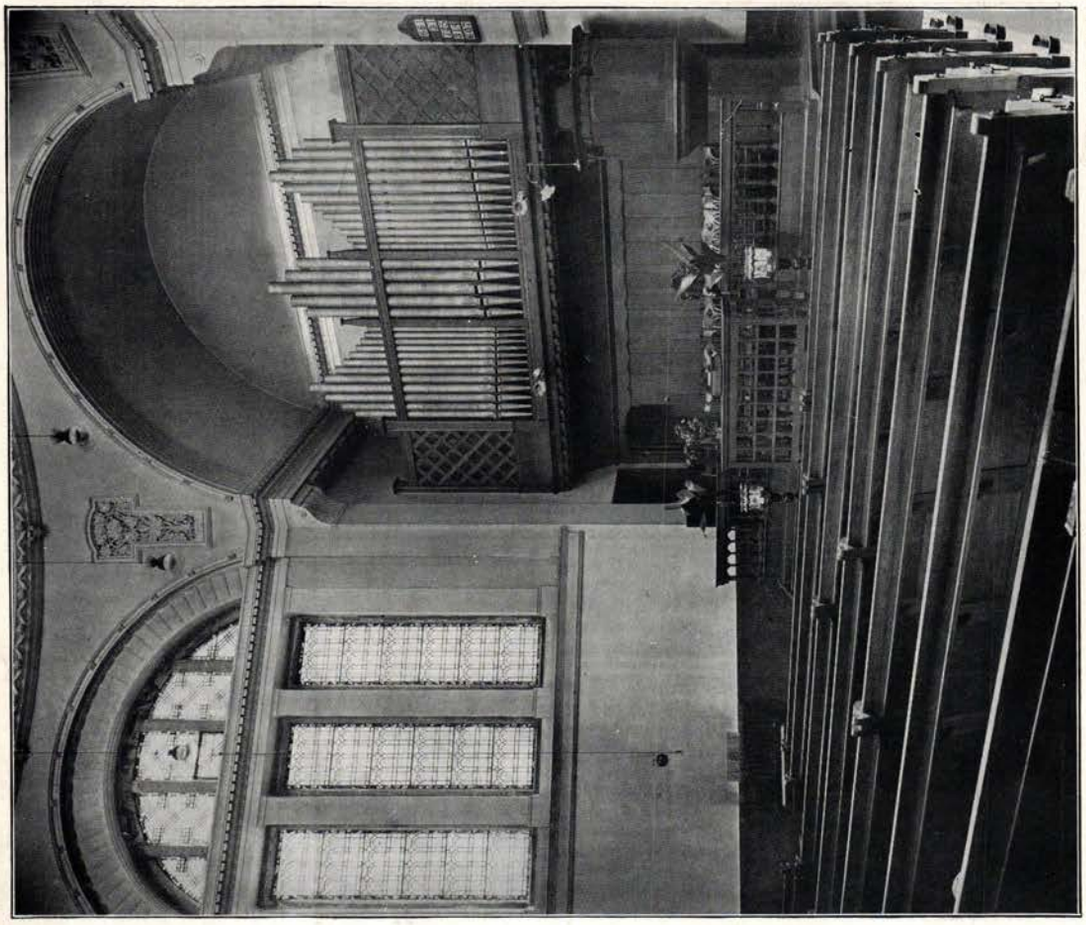
The Entrance.



Library and Reading-room.

THE LONDON SCHOOL OF ECONOMICS, CLEMENT'S PASSAGE, STRAND, W.C.

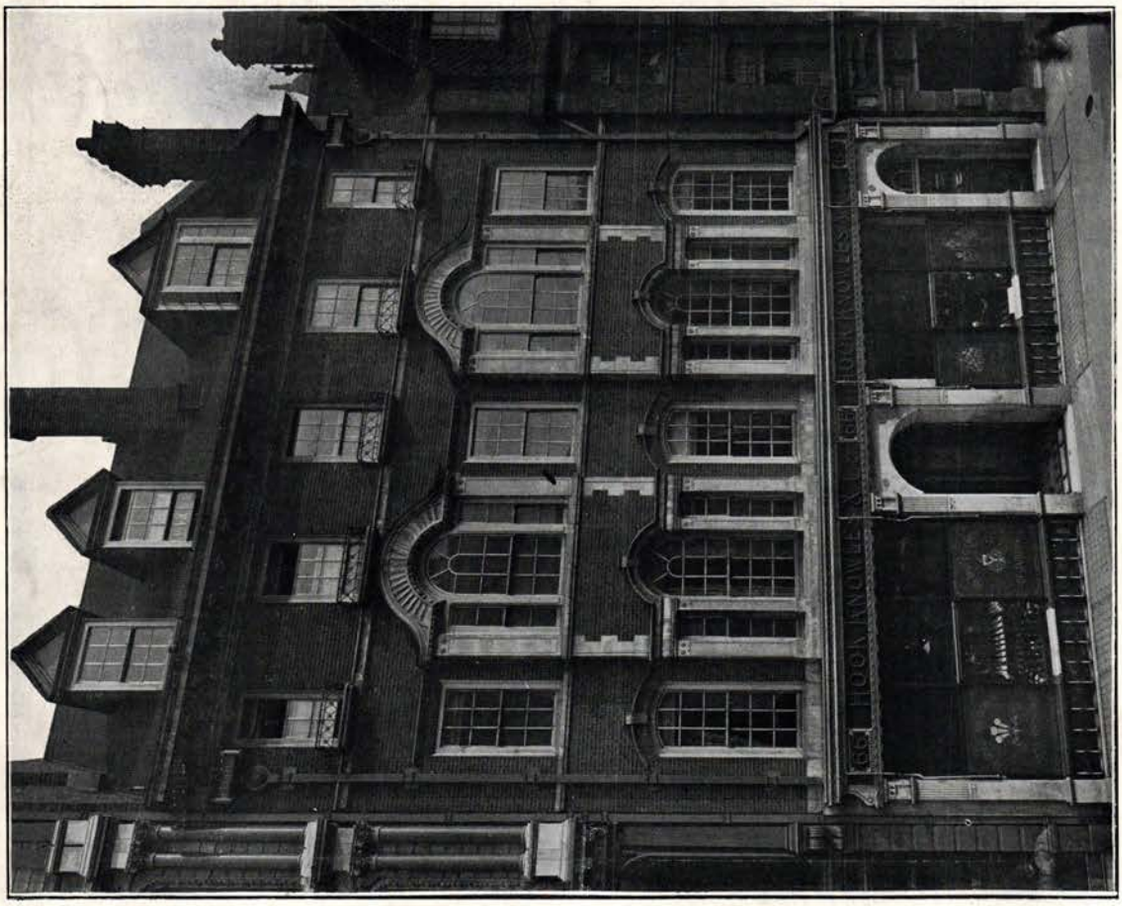
MAURICE B. ADAMS, ARCHITECT.



Photos: E. Dockree.

BAPTIST CHURCH HOUSE, KINGSWAY.
INTERIOR OF CHAPEL.

ARTHUR KEEN, ARCHITECT



BUSINESS PREMISES.

A LIST OF THE PRINCIPAL ARCHITECTS OF THE ENGLISH LATER RENAISSANCE, AND THEIR PRINCIPAL AUTHENTIC AND REPUTED WORKS.

DATE.	ARCHITECT.	SUBJECT.
1573–1652	Inigo Jones	Lincoln's Inn Chapel (Gothic).
		Greenwich Hospital.
		Whitehall, Banqueting Hall.
		Ancaster and Lindsay House, Lincoln's Inn Fields.
		Houses in Great Queen Street.
		Coleshill, Berks, West Woodhay.
		Raynham Park.
		Wilton Park.
		S. Catherine Cree (Gothic).
		Covent Garden Church and Piazza.
		Cramborne Manor, West Wing (since rebuilt).
		York Steps (1626).
	Attributed to Inigo Jones.	Ashburnham House (Staircase).
		Aston Hall.
		St. Mary's, Oxford, Porch.
		Dorfold House, Cheshire.
		Castle Ashby.
		Heriot's Hospital, Edinburgh.
		Stoke Park, Northants.
		S. John's College, Oxford.
		Kirby Hall. Widcombe.
		Botanical Gardens, Oxford. Gate Piers.
		Morden College, Blackheath (1633).
	Works destroyed ...	Portico, St. Paul's. Strand front to Somerset House.
		Amesbury, Shaftesbury House, Aldersgate Street.
1611–1672	John Webb	Thorpe Hall.
		Ashdown Park.
		Greenwich Hospital.
		Gunnersbury (destroyed).
		Drayton.
		Vyne.
		Burlington House.
		Ramsbury, Berks.
		Lamport Hill, Northants.
1677	T. Wood	Ashmolean Museum, Oxford.
	Reputed, Wood ...	Northumberland House (destroyed).
1677	Christopher Kempster	Abingdon Town Hall.
1670	Marsh	Bolsover Castle (stables).
1676	Duke of Newcastle ...	Nottingham Castle.
1662	Sir Balthazar Gerbier	Hampstead Marshall, Berks.

DATE.	ARCHITECT.	SUBJECT.
1668	Edward Tallman ...	Royal Exchange.
1705	Capt. Wm. Wynne ...	Newcastle House, Lincoln's Inn Fields.
		Coombe Abbey.
	Works destroyed ...	Old Buckingham House.
		Clifton House.
		Hampstead Marshall.
1684	Morley	Wolvesey Palace, Winchester.
1632–1723	Sir Christopher Wren	Pembroke Chapel, Cambridge.
		Sheldonian Theatre, Oxford.
		Trinity College, Oxford.
		St. Paul's, London.
		Temple Bar.
		Christ's Hospital.
		Banqueting Hall and Alcove, Kensington.
		Greenwich Hospital.
		Monument.
		Trinity College Library, Cambridge.
		Hampton Court Palace.
		House, West Street, Chichester.
		College and Palace at Winchester.
		Kensington Palace. Boodle's Club.
		Chelsea Hospital.
		Marlborough House.
		Churches:—
		St. Mary-le-Bow.
		St. Stephen's, Walbrook.
		St. Michael, Cornhill.
		St. Mary-at-Hill.
		St. Olave, Jewry.
		St. Benet Fink.
		St. Dionis Backchurch.
		St. George Botolph.
		St. Michael, Wood Street.
		St. Magnus, London Bridge.
		St. James, Garlick Hythe.
		St. Mildred, Poultry.
		St. Stephen's, Coleman Street.
		St. Lawrence, Jewry.
		St. Nicholas Cole Abbey.
		St. Mary, Aldermanbury.
		St. Mildred, Queenhythe.
		St. Mildred, Bramshaw.
		St. Swithin's, Cannon Street.
		St. Bartholomew's at the Bank.
		St. Bride's, Fleet Street.
		St. Clement Danes.
		St. Anne and St. Agnes, Aldersgate.
		St. Peter's, Cornhill.
		St. Antholin, Bridge Row.
		All Hallows, Thames Street.
		St. Augustine, Watling Street.
		St. Clement's, Eastcheap.
		St. Barnet, Paul's Wharf.
		St. James', Piccadilly.
		St. Mildred, Broad Street.

DATE.	ARCHITECT.	SUBJECT.
	Sir Christopher Wren—*continued.*	Churches—*continued.*
		All Hallows, Broad Street.
		St. Martin's, Ludgate.
		St. Alban, Wood Street.
		St. Mary Magdalene, Old Fish Street.
		St. Matthew, Friday Street.
		St. Mary Abchurch.
		St. Andrew, Holborn.
		Christ Church, Newgate Street.
		St. Margaret Pattens.
		St. Michael, Crooked Lane.
		St. Edmund's, Lombard Street.
		St. Andrew by the Wardmote.
		All Hallows, Lombard Street.
		St. Michael Royal.
		St. Mary Somerset.
	Reputed Sir C. Wren ...	Westminster Dormitory.
		Northampton Church (Portico).
		Rochester Guildhall.
		Ashmolean Museum, Oxford.
		Eltham. Groombridge Place, Kent.
1653–1717	Bell of Lynn.	Custom House, Lynn.
		North Runcton Church.
		House in Queen Street, Lynn.
1710	Tallman...	Chatsworth.
		Swallowfield.
		Hampton Court Palace.
1666–1726	Sir John Vanbrugh ...	Castle Howard.
		Blenheim.
		Seaton Delaval.
		Grimsthorpe.
		Eastbury.
		King's Weston.
		Duncombe Park, Yorks.
		Oulton Hall.
1661–1736	Hawksmoor	Christchurch, Spitalfields.
		St. George, Bloomsbury.
		St. Mary, Woolnoth.
		St. Anne, Limehouse.
		St. George in the East.
		Queen's College, Oxford (portières).
1710	Dean Aldwich	All Saints' Church, Oxford.
		Corpus College, S. Front.
		Westminster Dormitory (Design by Wren).
		Peckwater Quadrangle. Christ Church, Oxford.
1736	Dr. Clarke	Worcester College, Oxford.
		Christ Church Library, Oxford.
1690–1754	Sir James Burrough ...	Peterhouse, Cambridge. Clare Coll. Chapel.
	James Essex	Ramsden Buildings, St. Katherine's Hall.
		West Front, Emmanuel College, Cambridge.
		Clare College Chapel, Cambridge (completion).
1660	Robert Grumbold ...	Clare College, Cambridge.
		West Front Street.
		Catherine Hall, Cambridge.
1715	Price	St. George's, Great Yarmouth.

DATE.	ARCHITECT.	SUBJECT.
1682–1754	James Gibbs	St. Martin-in-the-Fields. Church at Derby. King's College, Cambridge. Radcliffe Library, Oxford. Senate House, Cambridge. St. Mary-le-Strand. St. Bartholomew's Hospital, Interior Quadrangle, Smithfield.
1743	Archer	Heythorpe Hall, Oxford. House at Roehampton. St. Philip's, Birmingham. St. John's, Westminster.
1746	James John	St. George's, Hanover Square. St. Mary, Twickenham. St. Alphage's (Tower), Greenwich. House at Blackheath. House at Twickenham (destroyed).
1740	Campbell	Chester-le-Street. Houghton (with Ripley and Kent). Rolls House, Chancery Lane (destroyed). Mr. Plumtree's House, Nottingham. Newby, Yorks. Wanstead, Essex (destroyed). Mereworth, Kent. Footscray. Chiswick Villa. Goodwood. Hall Barn (altered), Beaconsfield. Lord Herbert's House, Whitehall (destroyed).
1697–1769	Flitcroft	St. Giles-in-the-Fields. St. Olave, Tooley Street. St. John, Hampstead. Wentworth, Yorks. Woburn Abbey.
1766	Isaac Ware	Chesterfield House. Town Hall, Oxford (destroyed). Houses in :— South Audley Street. Burlington Gardens. Hanover Square. Berkeley Square. Albemarle Street. Bruton Street.
1765	Vardy	Horse Guards (with Kent). King's Bench, Westminster. Lord Spencer's House, Green Park.
1754–1782	Wood of Bath	Prior Park. Eagle House, Bathford. St. John's Hospital. North Side of Queen's Square. Royal Crescent. Town Hall, Liverpool.
1698–1768	Dance, the Elder ...	Mansion House. St. Luke's, Old Street. St. Leonard's, Shoreditch.

DATE.	ARCHITECT.	SUBJECT.
	Dance, the Elder—*cont.*	St. Mathias, Bethnal Green.
		St. Botolph, Aldgate.
1758	Ripley	Admiralty Buildings.
		Wollaton.
		Queen Mary's Block, Greenwich.
		Law Courts, Westminster.
1684–1748	Kent	Holkham.
		Treasury Buildings, St. James's Park.
		Devonshire House.
		Horse Guards.
1753	Lord Burlington ...	Burlington House, Piccadilly.
		Villa Chiswick.
		General Wade's House, Cork Street.
		York Assembly Rooms.
1746	Leoni	Clandon. Stowe. Gates at Carshalton.
1716–1789	Paine	Nostel Priory.
		Doncaster Mansion House.
		Answorth, Yorks.
		Heath House.
		Cowick Hall.
		Gosforth, Yorks.
		Dover House, Whitehall.
		Serlby, Nottingham.
		Stockeld, Yorks.
		Chatsworth Stables.
		Thorndon Hall, Essex.
		Wardour, Wilts.
		Axwell Park, Durham.
		Brockett Hall, Herts.
		Bridges at Richmond, Chertsey, Waltham, Kew.
1710–1770	Morris	Palladian Bridge, Wilton.
		Lodge, Richmond Park.
		Coombe Bank, Kent.
		Kirby Hall, Yorks.
		Inverary Castle. [1822].
		Brandenburgh House, Hammersmith (destroyed
		Wimbledon House (destroyed).
1714–1778	Sir Robert Taylor ...	Stone Buildings, Lincoln's Inn.
		Copford Hall, Essex, Gorhambury.
		Ely House, Dover Street.
		Gopshall Hall.
		Normanton Hall, Harleyford.
		Long Ditton Church, Surrey.
		Heveringham Hall.
		Interior Quadrangle of Bank of England Chamber (destroyed).
		Maidenhead Bridge.
1723–1807	Carr, of York	Harewood House, Yorks.
		Oakland House, Cheshire.
		Thoresby Lodge.
		Tabley, Cheshire.
		Lytham Hall, Lancs.
		Farnley Hall, Yorks.
		Wentworth House, near Beverley, also Mausoleum.
		Basildon, Berks, Borough Bridge.

DATE.	ARCHITECT.	SUBJECT.
	Carr, of York—*cont.*	Town Hall, Newark.
		Constable Burton, Horbury Church, Yorks.
		County Court House, York.
		Dunton Park.
		Thoresby Lodge.
		Crescent, Buxton.
1728–1792	Robert Adam	Admiralty Screen.
		Shandelot, Bucks.
		Zion House.
		Keddlestone.
		Lansdowne House.
		Kenwood, Highgate.
		Luton House.
		The Adelphi.
		The Register, Edinburgh.
		Sir Watkin Wynne's, St. James's Square.
		Lord Denby's, Grosvenor Square.
		Drury Lane Theatre.
		Glasgow Infirmary.
		Edinburgh University.
		White's Club, St. James's Square.
		Boodle's Club.
		Moor Park.
1788	Stewart	Greenwich Chapel.
1796	Sir William	Somerset House.
	Chambers	Casino at Marino, near Dublin.
		Duddingstone.
		Castle Hill, Dorset.
		Lord Milbourne's House, Piccadilly.
		Lord Gower's, Whitehall.
1742–1823	Gandon	Custom House, Dublin.
		Four Courts. County Hall. Prison.
1741	Dance, the Younger ...	Wilderness Park.
		Grange at Alresford, Kent.
		Stratton Park.
		Coleorton, Leicester.
		Bowood, Wilts.
		Finsbury Square, London.
		College of Surgeons, Lincoln's Inn Fields (altered by Barry).
		St. Luke's Hospital.
		Newgate Prison.
1839	Wilkins	National Gallery.
1837	Sir John Soane... ...	Bank of England.
1847	Elmes	St. George's Hall, Liverpool.
	Cockerell	St. George's Hall, Liverpool.
		Bank of England, Liverpool.
		Taylorian Building, Oxford; Hanover Chapel in Regent Street (destroyed).
		Sun Fire Office, London (since altered).
1760–1821	Rennie	Waterloo Bridge; London Bridge.
	Alexander Thomson ...	Churches in Glasgow, etc.
1852	Decimus Burton ...	The Screen, Lodges, and the Arsenal, Hyde Park.
		Wellington Arch.
		The Colosseum, Regent's Park (destroyed).

DATE.	ARCHITECT.	SUBJECT.
	Decimus Burton—*cont.*	The Athenaeum Club.
1852	Sir Charles Barry ...	Houses of Parliament.
		Reform Club.
		Traveller's Club.
		Harewood Hall.
		Trentham.
1687	Unknown	Tyttenhanger.
		Judges' Chambers, Salisbury.
		Melton Constable.
		Ham House.
		Guildford Town Hall.
		Wokingham Almshouses.
		Northampton County Hall.
		Honnington.
		Rainham, Essex.
		Stamford.

MERVYN E. MACARTNEY.

Under the Patronage of H.M. the King

SEVENTH INTERNATIONAL CONGRESS OF ARCHITECTS. LONDON 1906.

CATALOGUE

OF THE

EXHIBITION

OF

BRITISH ARCHITECTURE

INCLUDING

WATER-COLOURS, MEASURED DRAWINGS, PLANS, PHOTOGRAPHS, ETC.

FURNITURE AND SILVERWORK

HELD IN

THE GRAFTON GALLERIES

16–21 JULY

EDITED BY

RALPH STRAUS, B.A.

LATE SCHOLAR OF PEMBROKE COLLEGE, CAMBRIDGE.

SECRETARY OF THE EXHIBITION SUB-COMMITTEE

LONDON

ROYAL INSTITUTE OF BRITISH ARCHITECTS

9 CONDUIT STREET, W.

1906

M

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PREFACE.

THE Exhibition is divided into eight sections, of which six deal with purely architectural subjects, one with British furniture, which is generally allowed to be closely connected with architecture, and one with British silver-work. Of the first six sections four go to make up what may be termed a fair representation, arranged chronologically, of British architecture. These are entirely confined to the long galleries. Having decided that the exhibition most interesting to architects would take the form of a collection of plans and measured drawings, supplemented by photographs, the Committee have endeavoured to illustrate in this way such buildings as appeared most representative of their particular type. The period so covered begins at the Norman Conquest and ends in 1860, the year in which Sir Charles Barry, R.A., died. It will be noted that, where possible, original drawings have been secured, although it was found necessary to include certain reproductions to complete the scheme of the Exhibition.

The large galleries contain a small collection of water-colour paintings dealing with British architectural subjects.

In the lower gallery a series of photographs forms a more or less representative exhibition of the work of living British architects.

It was never the Committee's intention to bring together what might be termed properly a representative collection of British furniture. Very much more space than that allowed by a single room in the galleries would have to be filled if the collection were to be representative in the fullest sense. But in assigning a certain portion of the Exhibition to furniture the Committee have been actuated by a desire to show some few specimens of British work more or less illustrative of their own particular school or period. The pieces shown all come out of private collections now in London. The same may be said of the silverwork, exhibited with the furniture, in the lower gallery. There are very few pieces of silver, but each is of great individual interest, and some are now exhibited for the first time.

The Committee desire to take this opportunity of expressing their thanks to all those who have in one way or another helped them in their work.

RALPH STRAUS.

CATALOGUE.

NORMAN AND EARLY GOTHIC SECTION.

FIRST LONG GALLERY.

In this and the next Section certain photographs by S. Gardner, Esq., have been lent by the Architectural Association and the remainder by Messrs. S. B. Bolas & Co.

P. = Photograph. M.D. = Measured Drawing. GEN. VIEW = General View.

1–9. DURHAM CATHEDRAL, DURHAM.—1. P. The Galilee, looking S.E. 2. P. Exterior, N. side. 3. P. Nave, looking E. 4. Plan showing ancient arrangements (based on plan by J. Carter, 1801). 5. Plan of Monastic Buildings. 6. P. Interior, looking W., showing Choir Vaulting. 7. P. View inside S. Triforium of Choir. 8. M.D. N. aisle of Choir, Plan of Vault. 9. M.D. Elevation of Bay of Choir, N. side, and half section of Choir. *See also* Nos. 199–203.

Nos. 4 and 5 *lent by W. St. John Hope, Esq., F.S.A.* Nos. 8 and 9 *lent by John Bilson, Esq., F.S.A.*

10. BARFRESTON CHURCH, KENT.—P. South Doorway.

11. BRISTOL CATHEDRAL, SOMERSET.—P. Chapter House, looking W. *See also* Nos. 206–209.

12–14. IFFLEY CHURCH, OXON.—12. P. W. Doorway. 13. P. S. Doorway. 14. P. Exterior from N.W.

15–27. ST. ALBANS CATHEDRAL, HERTS.—15. M.D. Longitudinal Section, looking N. 16. M.D. S. Elevation. 17. M.D. E. Elevation. 18. M.D. Ground Plan. 19. P. Crossing, looking W. 20. Perspective View, from S.E. 21. P. View in Nave, looking N. 22. M.D. Bay of Choir, and Bay in S. Transept. 23. M.D. Elevation of Tower. 24. M.D. Section through Saint's Chapel. 25. M.D. Section through N. Aisle of Sanctuary. 26. M.D. Bay of Nave, S. side. 27. M.D. Bay of Nave, N. side. *See also* Nos. 273–281.

Nos. 15–18, 20, and 22–27 *lent by Jas. Neale, Esq., F.S.A.*

28–35. PETERBOROUGH CATHEDRAL, NORTHANTS.—28. M.D. S. Aisle of Choir, Plan of Vault. 29. M.D. Historical Ground Plan: R. W. Paul. 30. P. View of S. Aisle, showing Vaulting. 31. P. View of Aisle, S. side, looking W. 32. P. View of Exterior from W. 33. P. Interior, looking W. 34. P. Triforium of Choir, N. side. 35. P. View into N. Transept from Crossing. *See also* Nos. 242–243.

No. 28 *lent by J. Bilson, Esq., F.S.A.* No. 29 *lent by "The Builder."*

36–39. NORWICH CATHEDRAL, NORFOLK.—36. P. Exterior, E. end. 37. P. View from S.W. 38. P. The Presbytery, looking E. 39. M.D. Historical Ground Plan: J. Repton. *Lent by "The Builder."* *See also* Nos. 174–175.

40–41. GLOUCESTER CATHEDRAL, GLOS.—40. P. Nave Arcade, N. side. 41. M.D. Historical Ground Plan: F. S. Waller. *Lent by "The Builder."* *See also* Nos. 300–306.

42–52A. CANTERBURY CATHEDRAL, KENT.—42. P. Exterior, Transepts, S. side. 43. P. Exterior, S.E. end. 44. Historical Ground Plan: G. Smith. 45. P. Vault of Ambulatory. 46. P. Piers of Choir, S. side. 47. P. Interior, the Choir looking E. 48. P. The Apse. 49. P. View of Eastern Transepts looking S. across Choir. 50. P. Triforium. 51. P. Staircase of King's School. 52. P. The Crypt. 52A. Crypt of Trinity Chapel.

No. 44 *lent by "The Builder."* *See also* Nos. 216–221.

53. MALMESBURY ABBEY, GLOUCESTER.—M.D. S. Aisle of Nave, Plan of Vault. John Bilson, Esq., F.S.A.

54–55. ROMSEY ABBEY, HANTS.—54. P. Interior, Arcade on N. side of Nave. 55. P. Exterior view of N. side.

57. LUDLOW CASTLE, SHROPSHIRE.—P. Doorway to Round Chapel in Courtyard. W. Wonnacott.

58–63. ROCHESTER CATHEDRAL, KENT.—58. P. Vaulting of Choir. 59. P. Nave Arcade, N. side. 60. P. The Transepts, N. side, exterior. 61. M.D. Historical Ground Plan of Church and Monastery: W. St. John Hope. 62. P. Nave, looking W. 63. P. Western Entrance.

No. 61 *lent by W. St. John Hope, Esq., F.S.A.*

64–65. FOUNTAINS ABBEY, YORKS. 64. M.D. Historical Ground Plan: Harold Brakspear, F.S.A. 65. M.D. One Bay of Choir, Interior and Exterior, and Plan, W. end of Nave: Edmund Sharpe.

No. 64 *lent by Harold Brakspear, Esq., F.S.A.*

66. BEAULIEU ABBEY, HANTS.—M.D. Historical Ground Plan. Harold Brakspear, F.S.A. *Lent by the Author.*

67. WAVERLEY ABBEY, SURREY.—M.D. Historical Ground Plan. Harold Brakspear, F.S.A. *Lent by the Author.*

68. GLASTONBURY ABBEY, SOMERSET.—M.D. Ground Plan of Church. W. St. John Hope, F.S.A. *Lent by the Author.*

69. WATTON PRIORY, YORKS.—M.D. Historical Ground Plan. Harold Brakspear, F.S.A., and W. St. John Hope. *Lent by the Authors.*

70. HAYLES ABBEY, GLOUCESTER.—M.D. Ground Plan. Harold Brakspear, F.S.A. *Lent by the Author.*

71. BURNHAM ABBEY, BUCKS.—M.D. Site Plan. Harold Brakspear, F.S.A. *Lent by the Author.*

72. MOUNT GRACE CHARTERHOUSE, YORKS.—M.D. Historical Ground Plan. W. St. John Hope, F.S.A. *Lent by the Author.*

73–74. FURNESS ABBEY, LANCASHIRE.—73. M.D. Historical Ground Plan: W. St. John Hope, F.S.A. 74. M.D. Six Bays of Nave: Edmund Sharpe.

No. 73 *lent by W. St. John Hope, Esq., F.S.A.*

75. CASTLE ACRE PRIORY, NORFOLK.—M.D. Historical Ground Plan. W. St. John Hope, F.S.A. *Lent by the Author.*

76. LACOCK ABBEY, WILTS.—M.D. Ground Plan. Harold Brakspear, F.S.A. *See also* No. 342.

77. HEDON CHURCH, YORKS.—M.D. Elevation of N. Transept. C. de Gruchy.

78–79. RIEVAULX ABBEY, YORKS.—78. M.D. Longitudinal Section of Choir. 79. M.D. South Elevation of Choir: Edmund Sharpe.

80–85 WELLS CATHEDRAL, SOMERSET.—80. M.D. Plan of Nave and Cloisters: J. T. Irvine (1875). 83. Historical Plan (after Professor Willis, 1851). 84. P. W. Front. 85. P. Western Entrance. *See also* Nos. 210–215.

Nos. 80 and 83 *lent by the Dean and Chapter of Wells.*

81–82. WHITBY ABBEY, YORKS.—81. M.D. Ground Plan: Roland W. Paul. 82. M.D. Transverse Section of Choir: Edmund Sharpe.

No. 81 *lent by "The Builder."*

86. ELY CATHEDRAL, CAMBRIDGE.—P. West Doorway and Galilee Porch. W. Wonnacott. *See also* Nos. 176–188.

87–90. SOUTHWELL CATHEDRAL, NOTTS.—87. P. Exterior, view from N.W. 88. P. Interior, Nave looking E. 89. P. Choir looking E. 90. P. North Porch.

91–93. HEXHAM ABBEY, NORTHUMBERLAND.—91. M.D. Choir, Longitudinal Section. 92. M.D. Two Bays of North Transept, east side. 93. M.D. North Elevation. *Lent by C. C. Hodges, Esq.*

94–98. STEWKLEY CHURCH, BUCKS.—94. M.D. Ground Plan. 95. M.D. S. Elevation. 96. Sketch of Interior. 97. M.D. Longitudinal Section. 98. End Elevations and Section. *Lent by W. A. Forsyth, Esq.*

99–103. CHRISTCHURCH PRIORY, HANTS.—99. M.D. Longitudinal Section. 100. M.D. Ground Plan. 101. M.D. North Elevation. 102. M.D. Elevations and Sections. 103. Various details. *Lent by C. J. Coombs, Esq. See also* Nos. 148 and 149.

104–110. BEVERLEY MINSTER, YORKS.—104. M.D. Historical Ground Plan: John Bilson, F.S.A. 105. P. Interior looking E.: W. Wonnacott. 106. P. Exterior View of S. Transept. 107. P. Nave looking E.: W. Wonnacott. 108. P. Triforium of Transept. 109. M.D. S. Transept Doorway: Edward Healey. *See also* Nos. 170–173.

No. 104 *lent by J. Bilson, Esq., F.S.A.*

111. SKELTON CHURCH, YORKS.—M.D. Plan, Elevations, and Sections: *Lent by Arthur Stratton, Esq.*

112. WARMINGTON CHURCH, NORTHANTS.—M.D. Plan, Elevation, and details of Vault and one Bay of Nave. *Lent by C. D. Oliver, Esq.*

113–123. LINCOLN MINSTER, LINCOLN.—113. M.D. Ground Plan: A. B. Pite. 114. P. West Front. 115. P. Nave looking W. 116. P. Choir looking E. 117. P. Chapter House. 118. P. Exterior S. side of Choir. 119. P. Triforium of N. Transept. 120. P. Triforium of Nave. 121. P. Triforium of Angel Choir. 122. P. Wall of Angel Choir. 123. M.D. One Bay of the Angel Choir. *Lent by Sydney Vacher, Esq. See also* Nos. 144–146.

124–130. SALISBURY CATHEDRAL, WILTS.—124. M.D. Historical Ground Plan: R. W. Paul. 125. P. Western Entrance. 126. P. View of West Front. 127. P. Interior of Nave. 128. P. N. Aisle looking W. 129. P. View from Choir looking W. 130. P. Choir looking W.

No. 124 *lent by* "*The Builder.*"

131–141. WESTMINSTER ABBEY, LONDON.—131. Water-colour Drawing, Spandrils of Chapter House Doorway: T. M. Rooke. 132. Ground Plan showing dates of work. 133. P. S. Transept and View into Choir. 134. P. The Apse. 135. P. View across Transepts showing Choir. 136. P. View in Nave looking E. 137. P. Triforium of N. Transept. 138. P. Triforium of S. Transept. 139. P. S. side of Nave with Cloister. 140. P. Triforium of S. Transept. 141. M.D. One Bay of Sacrarium, N. side: E. Emlyn White. *See also* Nos. 228–232, 312–323, and 333–335.

No. 131 *lent by the Artist.* No. 132 *lent by J. T. Micklethwaite, Esq., F.S.A.* No. 141 *lent by the Architectural Association.*

MIDDLE AND LATE GOTHIC SECTION

FIRST LONG GALLERY.

142-143. SNETTISHAM CHURCH, NORFOLK.—142. P. Gen. View. 143. P. West Window.

144-147. LINCOLN CATHEDRAL.—144. P. Bishop Longland's Chantry. 145. P. Cloisters. 146. P. Central Tower. 147. Sketch. Central Tower and Galilee Porch: C. E. Mallows. *Lent by the Artist.*
See also Nos. 113-123, and 731.

148-149. CHRISTCHURCH PRIORY.—148. P. Gen. View from E. 149. P. Interior of Choir.
See also Nos. 99-103.

150-152. CHICHESTER CATHEDRAL.—150. Plan. *Lent by "The Builder."* 151. P. E. end of Lady Chapel. 152. P. Cloisters and End of Nave.

153-159. WINCHESTER CATHEDRAL.—153, 154. M.D. F. C. Nash. 155. Plan. *Lent by "The Builder."* 156. P. Arcading at back of Reredos. 157. P. Nave looking E. 158. P. South Aisle looking W. 159. P. W. Door York Cathedral.

160-164. YORK CATHEDRAL.—160. P. View from W. 161. P. Nave looking W. 162. P. Chapter House. 163, 164. M.D. Bay of Chapter House and of N. Aisle. C. Spooner.

165. CHESTER CATHEDRAL.—P. Tower. *See also* No. 795.

166. LICHFIELD CATHEDRAL.—P. E. End.

167-169. ST. MARY, BEVERLEY.—M. D. N. Aisle of Choir and Plan: C. de Gruchy.

170-173. BEVERLEY MINSTER.—170, 171. P. Percy Shrine. 172. P. Screen. 173. P. Transept.
See also Nos. 104-110, and 732.

174-175. NORWICH CATHEDRAL.—174. P. Flying Buttresses of Choir. 175. P. Corner of Cloister.
See also Nos. 36-39.

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SECOND LONG GALLERY.

A number of photographic views, etc., have been lent by B. T. Batsford, Esq.

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466. PLASTER CEILINGS.

467. ALL HALLOWS, BARKING (1613-38).—M.D. Pulpit: E. A. Rickards.

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469. IRONWORK FROM ABBOTT'S HOSPITAL, GUILDFORD.—M.D. E. A. Rickards.

470. ST. JOHN'S COLL. CAMB (1627-28).—M.D. Door to Library: R. S. Dods.

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493-494. OLDE REINE DEERE INN, BANBURY.—M.D. Drawings and Details of Globe Room. John Stewart.

495-496. PANELLED ROOM, SIZERGH CASTLE, WESTMORLAND.—M.D. F. D. Clapham.

LATER RENAISSANCE SECTION.

SECOND LONG GALLERY.

A number of photographic views, etc., have been lent by B. T. Batsford, Esq.

497. GREAT KIRBY HALL.—Gallery. Inigo Jones. M.D. H. Inigo Triggs.

498. FORDE ABBEY.—Inigo Jones. M.D. H. Inigo Triggs.

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523. WILTON HOUSE, WILTS.—P. S. Front. Inigo Jones.

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560. TEMPLE BAR.—P. Gen. View (as re-erected at Theobald's Park, Herts. *Lent by W. H. Watts, Esq.*

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562. GREENWICH HOSPITAL.—Original Sketch for Dome. Sir C. Wren. *Lent by the R.I.B.A.*

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638. SEATON DELAVAL, NORTHUMBERLAND.—P. Entrance and Garden Front.

639. CHRIST CHURCH, SPITALFIELDS.—P. View of W. End.

640. ST. GEORGE, BLOOMSBURY.—P. View from S.E.

641-643. ST. MARY WOOLNOTH (1716).—Nicholas Hawksmoor. M.D. Plan and Sections. A. C. Bossom.

644. ST-GILES-IN-THE-FIELDS.—P. Steeple.

645. ST. PHILIP'S, BIRMINGHAM.—Aldrich. P. W. Front.

646. ST. CATHARINE'S HALL, CAMBRIDGE.—P. Gen. View.

647. PRIOR PARK, BATH.—P. Garden Front.

648. HOUSES IN CAVENDISH SQUARE, LONDON.—P. Gen. View.

649. TREASURY BUILDINGS.—W. Kent. P. Gen. View.

650-651. SOMERSET HOUSE.—650. P. View in Courtyard. 651. P. Water Gate.

652. BOODLE'S CLUB.—P. Gen. View.

653-654. CUSTOMS HOUSE, DUBLIN.—James Gandon. M.D. River Front and Detail of Dome: H. H. Hill.

655. ELY HOUSE, DOVER STREET, LONDON.—P. Gen. View.

656. CORPUS CHRISTI COLLEGE, OXFORD.—656. P. Peckwater Quad.

657-658. ALL SAINTS, OXFORD.—657. P. Steeple. 658. View from High Street.

659-660. THE WELLINGTON ARCH.—Decimus Burton. 659. P. Gen. View. 660. P. Screen, Hyde Park Corner.

661. ELMES' DESIGN FOR ASSIZE COURTS, LIVERPOOL.—Redrawn by R. P. Jones.

662-667. ST. GEORGE'S HALL, LIVERPOOL.—662, 663. M.D. Section through Great Hall and S. Elevation: R. P. Jones. 664. W. Elevation. Sketch: R. P. Jones. 665. Original Drawing by H. L. Elmes. *Lent by the R.I.B.A.* 666. P. View from S.W. 667. P. View from S.E.

668. TAYLOR AND RANDOLPH BUILDINGS, OXFORD.—C. R. Cockerell. P. Gen. View.

669. BANK OF ENGLAND, Liverpool Branch.—C. R. Cockerell. P. Gen. View.

670. CLIEFDEN.—E. M. Barry, R.A., from designs by Sir Charles Barry, R.A. Drawing by E. M. Barry, R.A. *Lent by W. Bottomley, Esq.*

671. PALACE OF WESTMINSTER.—Elevation of River Front. Sir Charles Barry, R.A. *Lent by W. Bottomley, Esq.*

A COLLECTION OF OLD ENGRAVINGS LENT BY HERBERT BATSFORD, ESQ.

672–673. PERSPECTIVE VIEW OF ST. MARTIN'S CHURCH AND INTERIOR.
674–675. MONTAGUE HOUSE, GREAT RUSSELL STREET, LONDON.
676. MARLBOROUGH HOUSE, ST. JAMES'S PARK.
677–678. BUCKINGHAM HOUSE.
679. ST. MARY-LE-STRAND.
680. BOW CHURCH.
681. ST. GEORGE'S, HANOVER SQUARE.
682–683. ST. PAUL'S CATHEDRAL.
684. ST. CLEMENT DANES.
685. HAMPTON COURT.
686. ROYAL HOSPITAL, CHELSEA.
687. POWIS HOUSE.
688. COVENT GARDEN PIAZZA.
689–690. ROYAL HOSPITAL, GREENWICH.
691. SOMERSET HOUSE.
692. TUTSHAM HALL.
693. ORCHARD PORTMAN, SOMERSET.
694. BRYMPTON, SOMERSET.
695. STAUNTON HAROLD, LEICESTER.
696. LEES COURT.
697. NEWBY, YORKS.
698. WALDERSHARE.
699. NOTTINGHAM FROM E.
700. WENTWORTH CASTLE, YORKS.
701. BETHLEHEM HOSPITAL.
702. SANDYWELL.
703. MOUNT MORRIS.
704. ACKLAM, YORKS.
705. KING'S WESTERN.
706. SOUTHWICK, SOUTHAMPTON.
707. NIBLEY.
708. MISERDEN.
709. LOWTHER, WESTMORLAND.
710. LUPIATT.

MODELS.

711. MODEL OF THE PALACE OF WESTMINSTER.
712. MODEL OF STONEHENGE.

WATER COLOUR SECTION.

OCTAGON GALLERY.

713–714. CLAYDON HOUSE, BUCKS.—Drawings. R. Adam. *Lent by Sir Edmund Verney, Bart.*

715. PAINTING SHOWING VARIOUS BUILDINGS AND DESIGNS OF INIGO JONES.—Sir W. Tite. *Lent by the R.I.B.A.*

716. PALACE OF WESTMINSTER. Elevation of River Front.—Sir Charles Barry, R.A. *Lent by W. Bottomley, Esq.*

717–718. CASTLE RISING, NORFOLK. WHITBY, YORKSHIRE. E. Guy Dawber. *Lent by the Artist.*

719–720. OIL PAINTINGS.—John O'Connor, R.I. 719. Ruins of Tower, St. John's, Chester. 720. Windsor. *Lent by Mrs. O'Connor.*

721. CUSTOMS HOUSE, KING'S LYNN.—Alfred B. Yeates. *Lent by the Artist.*

722. THE STATION, NEWCASTLE.—John Dobson. *Lent by the Trustees of the Laing Art Gallery, Newcastle.*

723. LINCOLN.—John O'Connor, R.I. *Lent by T. W. Cutler, Esq.*

724–725. COWDRAY HOUSE. 724. Ruins. 725. Entrance to Back of Hall.—W. Flockhart. *Lent by the Artist.*

726. OLD TOWER, WEST GATE, GLOUCESTER.—Joseph Braddon. *Lent by S. G. Saunders, Esq.*

727. OLD TOWN HALL, LEOMINSTER.—Joseph Braddon. *Lent by S. G. Saunders, Esq.*

728. LOUTH CHURCH STEEPLE.—Sir G. G. Scott, R.A. *Lent by J. O. Scott, Esq.*

LARGE GALLERY.

729. QUEENS' COLLEGE, CAMBRIDGE.—John O'Connor, R.I.

730. CHESHAM HOUSE.—John O'Connor, R.I.
The pair lent by Mrs. O'Connor.

731. LINCOLN CATHEDRAL.—South-East View.—J. K. Colling.

732. BEVERLEY MINSTER.—The Percy Tomb.—J. K. Colling.
The pair lent by the R.I.B.A.

733–735. DRAWINGS BY C. CORLETTE.—733. New College, Oxford.—Stained Glass Window in ante-chapel. 734, 735. St. Alban's Abbey.—Decorations on Ceiling of Choir and on Vaulting of Sanctuary. *Lent by the Artist.*

736. ABBEY CHURCH OF ST. ALBANS.—Decoration of the Choir Ceiling.—Jas. Neale, F.S.A. *Lent by the Artist.*

737. MIDDLE TEMPLE HALL.—The Screen. J. Turner. *Lent by the R.I.B.A.*

738. GARDEN HOUSE.—Artist Unknown (Early British School). *Lent by Alfred B. Yeates, Esq.*

739–740. ST. PAUL'S CATHEDRAL.—T. Malton. *Lent by the R.I.B.A.*

741. ST. STEPHEN'S, WALBROOK.—Pulpit. R. Phené Spiers. *Lent by the Victoria and Albert Museum.*

742. ST. STEPHEN'S, WALBROOK.—Transverse Section, looking east. *Lent by the R.I.B.A.*

743. PARK GATE (WELLINGTON ARCH), HYDE PARK.—*Lent by the R.I.B.A.*

744. A VIEW OF THE EXAMINATION ROOMS, BURLINGTON GARDENS.—W. Flockhart. *Lent by the Artist.*

745. TEWKESBURY ABBEY.—West Front. H. H. Statham. *Lent by the Artist.*

746. INTERIOR OF OLD HOUSE, EXETER.—Solomon Hart, R.A.

747. ENTRANCE TO CRYPT, GLASGOW CATHEDRAL.

748. COURTYARD OF FORD'S HOSPITAL AT COVENTRY.—(?) G. L. J. Pretty.

749. INTERIOR OF VICARS' COLLEGE, EXETER.—Solomon Hart, R.A. (1833).

The four lent by R. Phené Spiers, Esq.

750. THE ABBOT'S CHAPEL, WESTMINSTER.—N. Aisle of Choir. T. M. Rooke. *Lent by Rev. J. A. Sedgwick.*

751. ST. BARTHOLOMEW THE GREAT, SMITHFIELD. — With Rahere's Tomb. T. M. Rooke. *Lent by the Artist.*

752. CHAPTER HOUSE DOORWAY, WESTMINSTER ABBEY.—T. M. Rooke. *Lent by H. W. Birks, Esq.*

753. KNOLE HOUSE, KENT. — Interior. John O'Connor, R.I. *Lent by Mrs. O'Connor.*

754. WINCHFIELD CHURCH, HANTS.—Chancel Arch. Sir C. A. Nicholson, Bart. *Lent by the Artist.*

755. THE PRIOR'S DOOR, ELY.—C. J. Watson. *Lent by the Artist.*

756. ST. STEPHEN'S, WALBROOK.—Interior. John Fulleylove, R.I.

757. THE MONUMENT AND ST. MAGNUS' CHURCH. — Fish Street Hill, London. John Fulleylove, R.I.

758. ST. PAUL'S CATHEDRAL.—Interior, looking E. John Fulleylove, R.I.

The three lent by the Artist.

759. WESTMINSTER ABBEY, EAST CLOISTER. — T. M. Rooke. *Lent by the Artist.*

760. THE LANTERN, ELY.—C. J. Watson. *Lent by the Artist.*

761. HAMPTON COURT. — Great Bow Window of Hall. R. Phené Spiers *Lent by the Artist.*

762. ST. MICHAEL ROYAL, COLLEGE HILL, LONDON.—J. Ogilvy. *Lent by the Artist.*

763. KNOLE HOUSE, KENT.—Cartoon Gallery. C. Essenhigh Corke. *Lent by the Artist.*

764. ELY CATHEDRAL.—W. Front. C. J. Watson. *Lent by the Artist.*

765. ONE OF "THE TWA BRIGS O' AYR."—Ernest George.

766. THE BRIDGE, DURHAM.—Ernest George.

767. THE OLD BRIDGE, STIRLING.—Ernest George.

The three lent by the Artist.

768–769. TWO SKETCHES.—A. W. Pugin. *Lent by C. Sibeth, Esq.*

770. MUCHELNEY, SOMERSET.—W. Haywood.

771. SHERBORNE ABBEY.—W. Haywood.

772. MONTACUTE HOUSE, SOMERSET.—W. Haywood.

The three lent by the Artist.

773–784. A SET OF DRAWINGS, by George Devey (1820–1886).—773–774. Two Lodges. 775. House at Newport, Monmouth, for G. Hooper, Esq. 776. Wilcote, Oxon, for Chas. Sartoris, Esq. 777–778. Macharish House for H.R.H. the Princess Louise. 779–780. Wickwar Rectory for the Earl of Ducie. 781. Hall Place, Tonbridge, for Sam. Morley, Esq. 782. First Sketch for "Goldings," Herts, for R. Souter, Esq. 783. Heathfield Lodge. 784. Schoolhouse.

The set lent by Jas. Williams, Esq.

785–790. A SET OF DRAWINGS, by R. Phené Spiers.—785. Pinkie House, N.B., the Fountain. 786. Haddon Hall, Entrance Courtyard. 787. Netley Abbey, S. Transept. 788. Winchester Cathedral, S. Transept and Tower. 789. Christ Church Priory, Lady Chapel. 790. Dunblane Cathedral. The Nave before addition of new roof.

791. OLD MAGDALEN HALL, OXFORD.—J. K. Colling.
Nos. 785–791 *lent by R. Phené Spiers, Esq.*

792. CRATHES CASTLE, N.B.—W. Flockhart. *Lent by the Artist.*

793. CHARTERHOUSE CHAPEL.—Sir C. A. Nicholson, Bart. *Lent by the Artist.*

794. IRTHLINGBOROUGH CHURCH, NORTHANTS.—Tower and W. End. George Sidney Shepherd (*worked* 1821–1860).

795. CHESTER CATHEDRAL.—View from S.W. Charles Wild (1781–1835).

796. REDCLIFF CHURCH, BRISTOL.—View from S.E. end of Churchyard. Charles Wild (1781–1835).
The three lent by the Victoria and Albert Museum.

797. SWANSHURST FARM, HALL GREEN, WARWICK. J. A. Swan.

798. MANOR HOUSE, HAMPTON-IN-ARDEN.—J. A. Swan.
The pair lent by the Artist.

799. OLD BUILDINGS AT HIGH WYCOMBE.—Henry de Cort (1801). *Lent by T. W. Cutler, Esq.*

800–803. FOUR DRAWINGS OF NORFOLK HOUSES. W. Millard. 800. East Barsham House. 801. Oxburgh Hall. 802. Barningham Hall. 803. Blickling Hall.
No. 801 *lent by C. A. Millard, Esq., the others by the Artist.*

804. WESTMINSTER ABBEY. Interior. J. W. M. Turner, R.A. (1775–1851). *Lent by T. W. Cutler, Esq.*

805. ELY CATHEDRAL.—Interior. J. W. M. Turner, R.A. (1775–1651). *Lent by Mrs. Winkworth.*

806–809. DRAWINGS.—W. Millard.—806. S.E. Angle of Lady Chapel, Ely. 807. Blythburgh. 808. Chipping Campden, Glos. 809. Layer Marney Church, Essex.
Nos. 806, 807, 809 *lent by the Artist;* No. 808 *by C. A. Millard, Esq.*

810–813. A SET OF DRAWINGS BY JOSEPH NASH (1808–1878). 810. Christ Church Cathedral, Oxford, View of Interior, Looking East from Nave. 811. Hampton Court Palace, Presence Chamber. 812. Hall of Christ Church, Oxford. 813. St. John's College, Oxford.
Nos. 810–812 *lent by the Victoria and Albert Museum;* No. 813 *by R. Phené Spiers, Esq.*

814. HEADINGTON CHURCH, OXON.—Sir C. A. Nicholson, Bart. *Lent by the Artist.*

815. THE ROWS, CHESTER.—John O'Connor, R.I.

816. COTTAGES.—John O'Connor, R.I.
The pair lent by Mrs. O'Connor.

CONTEMPORARY WORK.

LOWER GALLERY.

817. ST. PETER'S CHURCH (LOWDER MEMORIAL BAPTISTERY), LONDON DOCKS.—*Maurice B. Adams.*

818. CENTRAL LIBRARY, ACTON.—*Maurice B. Adams.*

819. ROYAL VICTORIA PAVILION, RAMSGATE.—Main Entrance. *S. D. Adshead.*

820. ROYAL VICTORIA PAVILION, RAMSGATE.—Tea Room. *S. D. Adshead.*

821. ROYAL VICTORIA PAVILION, RAMSGATE.—Proscenium Detail. *S. D. Adshead.*

822. BRITISH LINEN CO.'S BANK.—Entrance Doorway. *J. Macvicar Anderson.*

823. MESSRS. COUTTS & CO.'S BANK, STRAND.—*J. Macvicar Anderson.*

824. MESSRS. COUTTS & CO.'S BANK.—Interior View. *J. Macvicar Anderson.*

825. LIVERPOOL & LONDON & GLOBE INSURANCE CO.—*J. Macvicar Anderson* and *H. L. Anderson.*

826. THE WODEHOUSE, WOMBOURNE, for Col. Shaw Helier.—*C. R. Ashbee.*

827. THE MAGPIE & STUMP, 38-39, Cheyne Walk, CHELSEA.—*C. R. Ashbee.*

828. 72, 73, 74, CHEYNE WALK, CHELSEA.—*C. R. Ashbee.*

829. 75, CHEYNE WALK, CHELSEA, for Mrs. Hunt.—*C. R. Ashbee.*

830. HEATH END, CHECKENDEN, READING.—*Maxwell Ayrton.*

831. ST. ANSELM'S CHURCH, DAVIES STREET, LONDON. — Interior View. *Balfour and Turner.*

832. CAMPDEN HOUSE CHAMBERS, W.—Dining Room. *Balfour and Turner.*

833. COTTAGE AT GUILDFORD.—*Balfour and Turner.*

834. HOUSE IN PARK LANE. For Alfred Beit, Esq.—*Balfour and Turner.*

835. BRYN TEG, FOUR OAKS.—*C. E. Bateman.*

836. CORHAMPTON HOUSE, FOUR OAKS.—*C. E. Bateman.*

837. HAWKESFORD, FOUR OAKS.—*C. E. Bateman.*

838. REDLANDS, FOUR OAKS.—*C. E. Bateman.*

839. ELECTRA HOUSE, FINSBURY PAVEMENT, E.C.—*John Belcher, A.R.A., Pres. R.I.B.A.*

840. HOLLINGTON HOUSE, NEWBURY.—Exterior View. *Sir A. Blomfield and Sons.*

841. HOLLINGTON HOUSE, NEWBURY.—Exterior and Interior Views. *Sir A. Blomfield and Sons.*

842. NATIONAL DEBT OFFICE, OLD JEWRY, E.C.—Entrance Doorway. *Arthur C. Blomfield.*

843. 6, GROSVENOR PLACE.—New Hall, Upper Part New Main Stairs and Dining Room.—*Reginald Blomfield, A.R.A.*

,, SALTCOTE PLACE, PLAYDEN, SUSSEX.—Entrance Front and Garden Front. *Reginald Blomfield, A.R.A.*

,, LEASOM, RYE, SUSSEX.—Entrance Hall and Corridor and Garden Front. *Reginald Blomfield, A.R.A.*

844-847. LONDON HOUSE, for Viscount Ridley (in course of construction).—*Detmar Blow* and *Termand Billerey.*

848. INGRAM HOUSE, STOCKWELL ROAD, S.W.—Part of S.W. Front. Interior of Library. Interior of Lounge. Corner of Waiting Room. Chimneypiece in Dining Room Wing. Central Portion of Dining Room. *Arthur T. Bolton.*

849. DITTON PLACE, BALCOMBE.—Loggia, Entrance, West and South Fronts and Gallery. *Cecil C. Brewer.*

850. NEW COURT HOUSE AND POLICE STATION, BEDALE, YORKS.—Exterior View and Interior of Court House. *W. H. Brierly, F.S.A.*

851. THORPE UNDERWOOD HALL, NEAR YORK.—View of Porch, Hall, and Fireplace. *Walter H. Brierley, F.S.A.*

852. WELBURN HALL, KIRBYMOORSIDE, YORKS.—View of House, Interior of Long Gallery. *Walter H. Brierley, F.S.A.*

853. HEAD OFFICES OF THE NATIONAL TELEPHONE CO., TEMPLE AVENUE AND VICTORIA EMBANKMENT, LONDON.—*A. M. Bromley.*

854. SKISKEN CHURCH, ARRAN.—*John Burnet and Son.*

,, GARDNER MEMORIAL CHURCH, BRECHIN.—*John Burnet and Son.*

,, ELDER PUBLIC LIBRARY, GOVAN.—*John Burnet and Son.*

,, ATHENÆUM BUILDINGS, ST. GEORGE'S PLACE FRONT, GLASGOW.—*John Burnet and Son.*

,, ATHENÆUM BUILDINGS, BUCHANAN STREET FRONT, GLASGOW.—*John Burnet and Son.*

,, CLYDE TRUST OFFICES, GLASGOW.—*John Burnet and Son.*

,, CHARING CROSS MANSIONS, GLASGOW.—*John Burnet and Son.*

,, FINE ART INSTITUTE, GLASGOW.—*John Burnet and Son.*

855. BUSINESS PREMISES, NORTHUMBERLAND STREET, NEWCASTLE-ON-TYNE.—*Cackett and Burns Dick.*

856. DELAVAL ARMS PUBLIC HOUSE TRUST, NEWCASTLE.—*Cackett and Burns Dick*

857. ENTRANCE LAING ART GALLERY, NEWCASTLE-ON-TYNE.—*Cackett and Burns Dick*

858. TOWER LAING ART GALLERY, NEWCASTLE-ON-TYNE.—*Cackett and Burns Dick*

859. ST. DAVID'S CHURCH, EXETER.—*W. D. Caröe, F.S.A.*

860. LYTCHETT MANOR, DORSET.—*W. D. Caröe, F.S.A.*

861. MESSRS. BECHSTEIN'S.—Fireplace to Showroom and Entrance New Premises.—*Walter Cave.*

,, LITTLECOURT, FARTHINGSTONE.—Dining Room and South Terrace.—*Walter Cave.*

862-864. IMPERIAL INSTITUTE. — General View, Main Hall, Staircase. — *T. E. Collcutt.*

865. LLOYDS REGISTRY.—*T. E. Collcutt.*

866. SAVOY HOTEL.—*T. E. Collcutt.*

867. ENGINEERING WORKSHOPS AND POWER STATION, QUEENSFERRY, FLINT.—*H. Bulkeley Creswell.*

868. NEW HALL AND CLASS ROOMS, COMMERCIAL TRAVELLERS' SCHOOLS, PINNER.—Exterior View. *H. O. Cresswell.*

869. NEW HALL AND CLASS ROOMS, COMMERCIAL TRAVELLERS' SCHOOLS, PINNER.—Interior View. *H. O. Cresswell.*

870. A PAIR OF COTTAGES AT PINNER FOR THE COMMERCIAL TRAVELLERS' SCHOOLS.—*H. O. Cresswell.*

871. WOOD GREEN ALMSHOUSES.—*Alfred W. S. Cross.*

872. WOOD GREEN ALMSHOUSES.—*Alfred W. S. Cross.*

873. QUEEN'S HOTEL, SOUTHSEA.—*T. W. Cutler.*

,, ITALIAN HOSPITAL, FROM DEVONSHIRE STREET.—*T. W. Cutler.*

,, ITALIAN HOSPITAL, QUEEN SQUARE, LONDON.—*T. W. Cutler.*

,, HOTEL METROPOLE, FOLKESTONE.—Part of Lounge, Billiard Room.—*T. W. Cutler.*

874. HOUSES AT NORTHWOOD.—*F. M. Elgood.*

875. COURT-HOUSE, BROADWAY.—*E. Guy Dawber.*
,, PARRS BANK WOODFORD. Exterior.—*E. Guy Dawber.*
,, PARRS BANK WOODFORD. Doorway.—*E. Guy Dawber.*
,, SOLOMS COURT, SURREY. Three Views.—*E. Guy Dawber.*
876. SHOTTON CHURCH, NORTH WALES.—*John Douglas.*
,, BATH STREET, CHESTER.—*John Douglas.*
,, MEMORIAL SCREEN, PARISH CHURCH, WARRINGTON.—*John Douglas.*
,, ECCLESTON HILL LODGE, EATON ESTATE.—*John Douglas.*
,, NORTHGATE STREET, CHESTER.—*John Douglas*
,, DEGANWY CHURCH, NORTH WALES.—*John Douglas.*
,, ST. WERBURGH'S STREET, CHESTER.—*John Douglas.*
,, GROSVENOR PARK ROAD, CHESTER.—*John Douglas.*
,, COTTAGES, PORT SUNLIGHT, CHESHIRE.—*John Douglas.*
,, "OAKMERE," CHESHIRE.—*John Douglas.*
,, ABBEYSTEAD, LANCASHIRE. For the Rt. Hon. Earl Sefton.—*John Douglas.*
877. COUNCIL SCHOOLS, MERTON, SURREY.—*H. Burke Downing.*
,, COTTAGES AT MITCHAM.—*H. Burke Downing.*
,, EAST WINDOW AND DECORATION, ST. BARNABAS MISSION CHURCH, MITCHAM.—*H. Burke Downing.*
878. BUSINESS PREMISES, 21-22, GREAT CASTLE STREET, W.—*F. M. Elgood.*
879. 49, HARLEY STREET, W.—*F. M. Elgood.*
880. COUNTRY HOUSE.—Entrance Corridor, Hall, Drawing Room, Garden Front, and First Floor Corridor.—*Norman Evill.*
881. NEW LONDON OFFICES FOR N.E. RAILWAY.—*Horace Field.*
882. ST. PAUL'S PRESBYTERIAN CHURCH HOUSE AND SOCIAL HOME, WESTBOURNE GROVE, W.—*T. P. Figgis.*
883. HOUSES AT HARROW.—*T. P. Figgis.*
884. FREE LIBRARY, NOTTING HILL.—*T. P. Figgis.*
885. "THE WABE," HAMPSTEAD HEATH.—Exterior. *T. P. Figgis.*
886. "THE WABE," HAMPSTEAD HEATH.—View in Hall. *T. P. Figgis.*
887. GENERAL OFFICES, CITY AND SOUTH LONDON RAILWAY, FINSBURY PAVEMENT, E.C.—*T. P. Figgis.*
888. DODDINGS FARM, BERE REGIS, DORSET.—*Forsyth and Maule.*
889. THE MILL HOUSE, TADWORTH, SURREY.—Additions, Staircase in Living Room, Exterior and Fireplace in Dining Room. *Forsyth and Maule.*
890. SHERFORD FARM, BERE REGIS, DORSET.—*Forsyth and Maule.*
,, SEVEN BARROWS FARM, WAREHAM, DORSET.—*Forsyth and Maule.*
891. THE STOCKS, WITTERSHAM, KENT.—Stable and Greenhouse. *Forsyth and Maule.*
892. ELM BANK, KETTERING.—*Gotch and Saunders.*
893. THE GABLES, PETERBOROUGH.—Garden Front. Entrance Hall. *Gotch and Saunders.*
894. LONDON CITY AND MIDLAND BANK, KETTERING.—*Gotch and Saunders.*
895. PARK ROAD SCHOOLS, KETTERING.—*Gotch and Saunders.*
896. CORBY HOUSE, NORTHANTS.—*Gotch and Saunders.*
897. CRATHORNE HALL, YORKS.—*Ernest George and Yeates.*
,, FOXCOMBE, OXON.—Interior and Exterior Views. *Ernest George and Yeates.*
,, MOTOR HOUSE, FOXCOMBE.—*Ernest George and Yeates.*

898. MAPPIN ART GALLERY, SHEFFIELD.—Exterior. *Gibbs and Flockton.*

899. MAPPIN ART GALLERY, SHEFFIELD.—Interior. *Gibbs and Flockton.*

900. PUBLIC LIBRARY, HARROGATE.—*Henry T. Hare.*

901. COUNTY BUILDING, STAFFORD.—*Henry T. Hare.*

902. EAGLE INSURANCE BUILDINGS, CROSS STREET, MANCHESTER.—*C. Heathcote & Sons.*

903. "FRAMEWOOD," STOKE POGES.—View from Drive, Garden Front, Hall, and Dining Room. *Gerald C. Horsley.*

904. "GREYSTOCK," WIMBLEDON.—*Hubbard and Moore.*

905. THE GATE HOUSE, SHACKLEFORD, SURREY.—*Hubbard and Moore.*

906. REMODELLING NEWTOWN LODGE, HUNGERFORD, BERKS.—*Hubbard & Moore.*

907. PUBLIC OFFICES AND FIRE STATION, ALDERSHOT.—*C. E. Hutchinson.*

908. PUBLIC OFFICES AND FIRE STATION, ALDERSHOT.—*C. E. Hutchinson.*

909. TERRACE HOUSES, HUNSTANTON, NORFOLK.—*Herbert G. Ibberson.*

910. BAPTIST MEETING HOUSE, CHORLEY WOOD, HERTS.—*Herbert G. Ibberson.*

911. THE HUT, HUNSTANTON, NORFOLK.—*Herbert G. Ibberson.*

912. ROOD SCREEN, HATFIELD BROAD OAK, HARLOW, ESSEX.—*Herbert G. Ibberson.*

913. HATFIELD BROAD OAK.—Rood Screen, Details of Ornament. *Herbert G. Ibberson.*

914. COTTAGE AND STABLES, HUNSTANTON, NORFOLK.—*Herbert G. Ibberson.*

915. NEW CHAPEL, GIGGLESWICK, YORKS.—*T. G. Jackson, R.A.*

916. RUSHTON HALL, NORTHANTS—*T. G. Jackson, R.A.*

917. NEW BUILDINGS FOR THE UNIVERSITY OF CAMBRIDGE.—*T. G. Jackson, R.A.*

918. KINGSGATE CHAPEL, HOLBORN.—*Arthur Keen.*

919. PREMISES IN BOND STREET.—*Arthur Keen.*

920. DEPTFORD TOWN HALL.—*Lanchester and Rickards.*

921. HALLYBURTON, COUPAR-ANGUS.—Alterations for W. G. Graham-Menzies, Esq. *R. S. Lorimer, A.R.S.A.*

922. "FRITHWOOD" HOUSE, NORTHWOOD.—*Mervyn Macartney.*

,, WELDERS, CHALFONT ST. GILES.—*Mervyn Macartney.*

923. MARISCHAL COLLEGE, UNIVERSITY OF ABERDEEN.—View from Broad Street. *A. Marshall Mackenzie and Son.*

924. MITCHELL TOWER, MARISCHAL COLLEGE, UNIVERSITY OF ABERDEEN.—*A. Marshall Mackenzie,*

925. THE ORCHARD, HARROW-ON-THE HILL.—Drawing-room, Entrance Door, Garden Front, Entrance Front, Entrance Gate, and Dining-room. *Arnold Mitchell.*

926. HOUSE IN KENSINGTON PALACE GARDENS.—For Wm. Willett, Esq. *E. J. May.*

927. VICARAGE, LINDFIELD, SUSSEX.—*Walter Millard.*

928. LINDFIELD VICARAGE, SUSSEX.—From S-W. and N-W. *Walter Millard.*

929. HOUSE, THE PARK, PETERBOROUGH.—For J. E. S. Perkins, Esq. *Walter Millard.*

930. HOUSE, WYMONDLEY ROAD, HITCHIN, HERTS.—*Walter Millard.*

931. ALL SAINTS', TOOTING.—Interior and Exterior Views. *Temple Moore.*

,, ST. MARKS', MANSFIELD.—*Temple Moore.*

,, ST. CUTHBERT'S, MIDDLESBRO'.—Interior View. *Temple Moore.*

931. ALVESTON VICARAGE, STRATFORD-ON-AVON.—*Temple Moore.*

,, CARLTON-IN-CLEVELAND.—*Temple Moore.*

,, ST. MARY'S, SLEDMERE.—Interior and Exterior Views. *Temple Moore.*

,, SCREEN IN ALL SAINTS', DRIFFIELD.—*Temple Moore.*

,, HIGHFIELD HOUSE, DRIFFIELD.—Interior and Exterior Views. *Temple Moore.*

,, ST. JOHN'S, HENDON.—*Temple Moore.*

932. HINTON HOUSE, NORTHANTS.—*James A. Morris.*

933. SAVOY CROFT, AYR.—*James A. Morris.*

934. NEW CENTRAL CRIMINAL COURT.—View from Newgate Street. *E. W. Mountford.*

935. "CROSSWAYS," BUSBRIDGE, NEAR GODALMING.—*E. W. Mountford.*

936. LIVERPOOL TECHNICAL SCHOOL, LECTURE HALL.—*E. W. Mountford.*

937. ROYAL NAVAL HOSPITAL, CHATHAM.—Plan Main Entrance, Day and Dining Rooms, General View. *J. C. T. Murray, J. E. Newbury.*

938. ROYAL NAVAL HOSPITAL, CHATHAM.—Kitchen and Clock Tower, Patients' Entrance, Chimney and Water Tower, South End Partition, North End Partition, East Entrance. *J. C. T. Murray, J. E. Newberry.*

939. MARTIN'S BANK, BROMLEY, KENT.—*Ernest Newton.*

940. RED COURT, HASLEMERE.—Garden Front. *Ernest Newton.*

941. STEEP HILL, JERSEY.—Entrance Hall. *Ernest Newton.*

942. ST. SWITHIN'S CHURCH, INTERIOR, HITHER GREEN.—*Ernest Newton.*

943. ST. SWITHIN'S CHURCH, INTERIOR, HITHER GREEN.—*Ernest Newton.*

944. ALL SOULS' CHURCH, LOUDOUN ROAD, HAMPSTEAD, N.—New West Front. *Nicholson and Corlette.*

,, YIEWSLEY CHURCH, WEST DRAYTON.—West End and Interior Views. *Nicholson and Corlette.*

,, THE CHOIR SCHOOLS, NEW COLLEGE, OXFORD.—*Nicholson and Corlette.*

,, ST. ALBAN'S CHURCH, WESTCLIFF-ON-SEA, ESSEX.—Interior. *Nicholson and Corlette.*

945. HARRIETSHAM MANOR HOUSE, HARRIETSHAM, KENT.—*Niven and Wigglesworth.*

946. "HILLINGTON," WALTON-ON-THAMES.—*Niven and Wigglesworth.*

947. SCANDINAVIAN SAILORS' HOME.—Annexe. *Niven and Wigglesworth.*

948. EYWOOD HALL.—Exterior, Porch and Hall. *William and Segar Owen.*

,, TECHNICAL SCHOOL, WARRINGTON.—*William and Segar Owen.*

,, CHRIST CHURCH, PORT SUNLIGHT.—Interior. *William and Segar Owen.*

,, CHRIST CHURCH, PORT SUNLIGHT.—Exterior View. *William and Segar Owen.*

949. LONDON HOMŒOPATHIC HOSPITAL.—*William A. Pite.*

950. VICARAGE, EALING.—*William A. Pite.*

,, ETHELBURGA, EALING.—*William A. Pite.*

951. THE PERCEVAL MEMORIAL CHURCH, EALING.—*William A. Pite.*

952. VIEWS OF CHAPELWOOD MANOR, SUSSEX.—*A. M. Prentice.*

953. NEW PLACE, HORSHAM, SUSSEX.—External and Interior Views. *Edward Turner Powell.*

954. LYCH GATE, BOLNEY, SUSSEX.—*Edward Turner Powell.*

955. REREDOS, CHURCH OF SS. PHILIP AND JAMES, LECKHAMPTON. *H. A. Prothero (Prothero and Phillott).*

,, GREAT HALL, GOODRICH COURT, HEREFORDSHIRE.—*H. A. Prothero (Prothero and Phillott).*

955. CHELTENHAM COLLEGE CHAPEL.—*H. A. Prothero (Prothero and Phillott).*

,, LYCH GATE, PAINSWICK.—*H. A. Prothero (Prothero and Phillott).*

,, CHALICE, CHELTENHAM COLLEGE CHAPEL.—*H. A. Prothero (Prothero and Phillott).*

,, LECKHAMPTON COURT, CHELTENHAM.—*H. A. Prothero (Prothero and Phillott).*

,, "WHITESHOOTS," GLOUCESTERHIRE.—*H. A. Prothero (Prothero and Phillott).*

956. ALL SAINTS' CHURCH, ELLAND.—*George H. Fellowes Prynne.*

957. ST. NEOT'S CHURCH, CORNWALL.—New Rood Screen and Restored Chancel. *George H. Fellowes Prynne.*

958. GIFFORD HOUSE, ROEHAMPTON, S.W.—*George H. Fellowes Prynne.*

959. GIFFORD HOUSE, ROEHAMPTON, S.W.—Dining Room. Inner Hall. Dining Room Corridor, Looking East. Entertainment Room Fireplace. Landing Main Staircase. Ball and Music Room Fireplace. *George H. Fellowes Prynne.*

960. TOWN HALL, LYNTON, DEVON.—*Read and Macdonald.*

,, HOUSE AT HASLEMERE, SURREY.—*Read and Macdonald.*

,, HOUSE AT BUCKLAND, SURREY.—*Read and Macdonald.*

,, BUSINESS PREMISES, TOTTENHAM COURT ROAD, W.—*Read and Macdonald.*

,, HOUSE, KENSINGTON PALACE GARDENS, W.—*Read and Macdonald.*

,, BUSINESS PREMISES, OXFORD STREET.—*Read and Macdonald.*

961. RHINEFIELD FROM UPPER TERRACE.—South-west angle, Fire-place. Great Hall. Head of Lake. South Front. *W. H. Romaine-Walker and S. Besant.*

,, DANESFIELD, *SOUTH-WEST VIEW.*—Yew Garden. South Garden. *W. H. Romaine-Walker and S. Besant.*

,, ABBEY COTTAGES, MEDMENHAM.—*W. H. Romaine-Walker and S. Besant.*

,, MEDMENHAM ABBEY AS RESTORED.—*W. H. Romaine-Walker and S. Besant.*

962. PORT SUNLIGHT.—Terrace of Seven Cottages. *Chas. H. Reilly.*

963. ROYAL ARMY MEDICAL CORPS: MEMORIAL, ALDERSHOT.—*Robert Weir Schultz.*

964. PICKENHAM HALL, NORFOLK.—*Robert Weir Schultz.*

965. "BEAUMONTS," EDENBRIDGE, KENT.—*Robert Weir Schultz.*

,, HOW GREEN, HEVER, KENT.—*Robert Weir Schultz.*

966. COTTAGES, GARDEN CITY.—View from N.E. *M. H. Baillie-Scott.*

967. COTTAGES, GARDEN CITY.—Interior of Kitchen. *M. H. Baillie-Scott.*

968. HOUSE AT WINDERMERE.—Entrance Front. *M. H. Baillie-Scott.*

969. HOUSE AT WINDERMERE.—The Hall. *M. H. Baillie-Scott.*

970. HOUSE AT WINDERMERE.—Drawing-Room Fireplace. *M. H. Baillie-Scott.*

971. HOUSE AT KNUTSFORD.—Porch and Corridor. *M. H. Baillie-Scott.*

972. ST. ALBANS CATHEDRAL, BISHOP'S THRONE.—*J. Oldrid Scott and Sons.*

973. ST. ALBANS CATHEDRAL, BISHOP'S THRONE.—*J. Oldrid Scott and Sons.*

974. ST. ALBANS CATHEDRAL, BISHOP'S THRONE.—*J. Oldrid Scott and Sons.*

975. ST. JOHN'S CHURCH, PALMER'S GREEN, N.—*J. Oldrid Scott and Sons.*

976. ST. MARK'S CHURCH, HARROGATE.—*J. Oldrid Scott and Sons.*

977. VARIOUS WORKS IN GLOUCESTERSHIRE AND OXFORDSHIRE.—*Seth Smith and Monro.*

978. CARDIFF PUBLIC LIBRARY.—View of Central Portion.—*Edwin Seward.*

979. CARDIFF FREE LIBRARY.—View of Entrance Doorway. *Edwin Seward.*

980. CARDIFF FREE LIBRARY.—Flank View. *Edwin Seward.*

981. NEWTOWN GRANGE, NEWBURY.—The Studio. *J. W. Simpson and Maxwell Ayrton.*

982. "THE GABLES," ORFORD, SUFFOLK.—*Harry Sirr.*

983. ENTRANCE HALL, "THE GABLES," ORFORD, SUFFOLK—*Harry Sirr.*

984. TOWN HALL, ORFORD, SUFFOLK.—*Harry Sirr.*

985. TOWN HALL, ORFORD, SUFFOLK.—Interior View. *Harry Sirr.*

986. TOWN HALL, ORFORD, SUFFOLK.—Committee Room. *Harry Sirr.*

987. St. ETHELDREDA'S CHURCH, FULHAM PALACE ROAD, S.W.—View from Chancel, Looking West. *A. H. Skipworth.*

988. ST. ETHELDREDA'S CHURCH, FULHAM PALACE ROAD, S.W.—Interior, looking East. *A. H. Skipworth.*

989. ST. ETHELDREDA'S CHURCH, FULHAM PALACE ROAD, S.W.—Exterior View. *A. H. Skipworth.*

990. ST. ETHELDREDA'S CHURCH, FULHAM PALACE ROAD, S.W.—Showing Door to Chapel. *A. H. Skipworth.*

991. PULPIT, ST. ALBAN'S CHURCH, TEDDINGTON.—(With unfinished Canopy). *A. H. Skipworth.*

992. LITTLE BARLEY END.—Laundry and Cottage. Farmhouses. *Smith and Brewer.*

993. MOWER HILL AND THE FIVES COURT, PINNER.—*Smith and Brewer.*

994. OFFICE OF "THE BUILDER," CATHARINE STREET, LONDON.—*H. H. Statham.*

995. ALL SAINTS' CONVENT, COLNEY CHAPEL, ST. ALBANS.—*Leonard Stokes.*

996. WOOLWICH TOWN HALL. Entrance Hall.—*A. Brumwell Thomas.*

997. WOOLWICH TOWN HALL. Interior of Council Chamber, and Chair.—*A. Brumwell Thomas.*

998. BELFAST CITY HALL. *A. Brumwell Thomas.*

999. 22, CAVENDISH SQUARE, LONDON.—View of the Gardens and Outside of Consulting Room. Corridor. Inside of Consulting Room. *Charles Spooner, Esq.*

1000. CHURCH OF ST. CHRISTOPHER, HASLEMERE, SURREY.—The figure of the Patron Saint by *Mrs. M. D. Spooner. Charles Spooner, Esq.*

1001. OCEANIC HOUSE, COCKSPUR ST. CHARING CROSS.—*H. Tanner, Junr.*

1003. BISHOPSGATE INSTITUTE, LONDON.—*C. Harrison Townsend.*

1004. INTERIOR OF ST. MARTIN'S, WONERSH, SURREY.—*C. Harrison Townsend.*

1005. THREE COTTAGES, LINGFIELD, SURREY.—*F. W. Troup.*

1006. HOUSE AT SAXLINGHAM, NETHERGATE,—*F. W. Troup.*

1007. BEDFORD COURT MANSIONS, LONDON.—*Allan F. Vigers.*

1008. THE ORCHARD, CHORLEY WOOD, HERTS.—*C. F. A. Voysey.*

,, HOUSE AT SHACKLEFORD, SURREY.—*C. F. A. Voysey.*

,, HOUSE ON HOG'S BACK, SURREY.—*C. F. A. Voysey.*

,, PERRYCROFT, COLWAL, HEREFORDSHIRE.—*C. F. A. Voysey.*

,, WALNUT TREE FARM, CASTLEMORTON, WORCESTER.—*C. F. A. Voysey.*

1009. HALL AND SUNDAY SCHOOLS, VICTORIA ROAD, HENDON, N.W.—*F. W. Troup.*

1010. TOWN HOUSE FOR THE EARL OF PLYMOUTH, MOUNT STREET. Exterior View.—*Fairfax B. Wade.*

1011. TOWN HOUSE FOR THE EARL OF PLYMOUTH, MOUNT STREET. Interior Views.—*Fairfax B. Wade.*

1012. SHERFIELD MANOR, HAMPSHIRE. Entrance Front Cottages.—*Fairfax B. Wade.*

1013. TOWNSEND HOUSE, REGENT'S PARK.—*Edward Warren.*

,, ESTCOURT HOUSE, KENSINGTON PALACE GARDENS.—*Edward Warren.*

,, HANOVER HOUSE, REGENT'S PARK.—*Edward Warren.*

1014. VARIOUS WORKS AT NEWLAND, BUCKS.—*Paul Waterhouse.*

1015. STAIRCASE, MOUNT MELVILLE, ST. ANDREWS.—*Paul Waterhouse.*

1016. WELSH UNIVERSITY, REGISTRY OFFICE, CARDIFF.—*Messrs. Wills & Anderson.*

1017. BRITANNIA ROYAL NAVAL COLLEGE, DARTMOUTH. General View from Kingswear—*Sir Aston Webb, R.A.*

1018. BRITANNIA ROYAL NAVAL COLLEGE, DARTMOUTH. A portion of the Front with Terraces and Gardens—*Sir Aston Webb, R.A.*

1019. BRITANNIA ROYAL NAVAL COLLEGE, DARTMOUTH. Principal Entrance. Centre of Main Front.—*Sir Aston Webb, R.A.*

1020. CHURCH OF THE CHRISTIAN SCIENTISTS, MANCHESTER.—*Edgar Wood.*

1021. WESLEYAN CHAPEL, MIDDLETON.—*Edgar Wood.*

1022. HOUSE AT EDGERTON, HUDDERSFIELD.—*Edgar Wood.*

1023. MESSRS. THURSTONS' PREMISES, LEICESTER SQUARE.—*Edmund Wimperis and East.*

1024. THE NEW WAR OFFICE. Staircase.—*The late Wm. Young.*

1025. THE INDIAN HALL, ELVEDEN.—*Clyde Young.*

1026. THE NEW WAR OFFICE, WHITEHALL.—*The late Wm. Young.*

1027. No. 139, PICCADILLY.—*R. Selden Wornum.*

1028. TYLNEY HALL, HANTS. Tower Garden and Loggia.—*R. Selden Wornum.*

1029. TYLNEY HALL, HANTS. Carriage Court. Garden Pavilions.—*R. Selden Wornum.*

1030. INNER HALL, 10 DE VERE GARDENS, S.W. For Capt. Osborne.—*J. Leonard Williams.*

,, LIBRARY DOOR AND CHIMNEY PIECES, 9 HYDE PARK TERRACE. For E. S. Montefiore Esq.—*J. Leonard Williams.*

,, HOUSE AT HADLEY COMMON.—*J. Leonard Williams.*

,, SATINWOOD ROOM, 11 HILL STREET, MAYFAIR.—*J. Leonard Williams.*

1031. GLASGOW MUNICIPAL BUILDINGS.—*The late Wm. Young.*

FURNITURE.

1032. LADY'S CHAIR.—In Oak. About 1535. *Lent by Percy Macquoid, Esq.*

1033. OAK STOOL.—Gothic. Early 16th Cent. *Lent by Seymour Lucas, Esq., R.A.*

1034. JOINT STOOL.

1035. JOINT STOOL.—Early 17th Cent. *Lent by Seymour Lucas, Esq. R.A.*

1036. CHESTNUT CHAIR.—Late 17th Cent. *Lent by Seymour Lucas, Esq., R.A.*

1037. OAK ARMCHAIR.—Inlaid with Holly and Ebony. Late 16th Cent. *Lent by Seymour Lucas, Esq., R.A.*

1038. WALNUT CHAIR.—Period Charles II. *Lent by T. W. Cutler, Esq.*

1039. OAK GATE TABLE.—Late 17th Cent. *Lent by Seymour Lucas, Esq., R.A.*

1040. WALNUT CHAIR.—Late 17th Cent. *Lent by Seymour Lucas, Esq., R.A.*

1041. QUEEN ANNE CHAIR WITH INLAID BACK.—Early 18th Cent. *Lent by Seymour Lucas, Esq., R.A.*

1043–1044. A PAIR OF QUEEN ANNE CHAIRS.—Early 18th Cent. *Lent by David Murray, Esq., R.A.*

1045. QUEEN ANNE CHAIR.—Early 18th Cent. *Lent by R. S. Balfour, Esq.*

1046–1047. PAIR OF QUEEN ANNE CHAIRS, CABRIOLE LEGS.—Early 18th Cent. *Lent by F. F. Burghard, Esq., F.R.C.S.*

1048. CHAIR.—Early 18th Cent. *Lent by E. G. Dawber, Esq.*

1049. EARLY 18TH CENT. LACQUER CHAIR. *Lent by W. Reynold Stephens, Esq.*

1050. QUEEN ANNE LACQUERED CABINET.

1051. MAHOGANY SETTEE.—1st quarter 18th Cent. *Lent by R. S. Balfour, Esq.*

1052–1053. ARMCHAIR AND SINGLE CHAIR.—Early Georgian. *Lent by E. G. Dawber, Esq.*

1054–1055. ARMCHAIRS.—Mahogany. Second half 18th Cent. *Lent by E. G. Dawber, Esq.*

1056–1057. PAIR OF MAHOGANY CHAIRS.—Latter half 18th Cent. *Lent by E. G. Dawber, Esq.*

1058. CHIPPENDALE ARMCHAIR. *Lent by Ernest Blake, Esq.*

1059. CHIPPENDALE CIRCULAR TABLE.—With Tripod Stand terminating in Human Feet. *Lent by Ernest Blake, Esq.*

1060. CHIPPENDALE MAHOGANY CARVED TABLE.—With Cabriole Leg and Carved Edges. *Lent by Ernest Blake, Esq.*

1061. CHIPPENDALE LONG CASE CLOCK.—Latter half of 18th Cent. *Lent by Alfred Davis, Esq., 37, Ladbroke Grove, W.*

1062. CIRCULAR TOPPED TABLE.—With Tripod Support carved as Dolphins. *Lent by Ernest Blake, Esq.*

1063. CLAVICHORD.—Latter half of 18th cent. *Lent by Mr. C. Heath.*

1064. CHIPPENDALE STOOL.—In Mahogany with Clustered Column Legs. *Lent by F. F. Burghard, Esq., F.R.C.S.*

1065. HEPPLEWHITE ARMCHAIR.—With Shield Back. *Lent by Alfred Davis, Esq., 37, Ladbroke Grove, W.*

1066. SPINET.—Thomas Hitchcock, maker about 1710. *Lent by Messrs. John Broadwood & Sons.*

1067. HEPPLEWHITE ARMCHAIR.—With Interlaced Back and Prince of Wales' Feathers. *Lent by Alfred Davis, Esq., 37, Ladbroke Grove, W.*

1068. EARLY ADAM ARMCHAIR.—With Lyre Back. *Lent by Alfred Davis, Esq.*, 37, *Ladbroke Grove, W.*

1069. STANDARD BAROMETER.—By Adam. *Lent by Alfred Davis, Esq.*, 37, *Ladbroke Grove, W.*

1070–1071. PAIR OF GLOBES.—Celestial and Terrestrial. Adam Period. The Carved Heads are Symbolical of the Four Quarters of the Globe. *Lent by F. F. Burghard, Esq., F.R.C.S.*

1072. DRESSING TABLE.—With tambour top, by Shears. *Lent by Alfred Davis, Esq.*, 37, *Ladbroke Grove, W.*

1073. SHERATON PEMBROKE TABLE.—In Harewood and inlaid. *Lent by Alfred Davis, Esq.*, 37, *Ladbroke Grove, W.*

1074. HARPSICHORD.—Maker, Burkat Shudi, 1771. *Lent by Messrs. John Broadwood and Sons.*

1075. SQUARE PIANOFORTE.—Maker, Johannes Broadwood, 1774. *Lent by Messrs. John Broadwood and Sons.*

1076. KIDNEY-SHAPED MAHOGANY WRITING TABLE.—Sheraton. *Lent by F. F. Burghard, Esq., F.R.C.S.*

1077–1078. SHERATON CARD TABLE.—In Decorated Satinwood. *Lent by Alfred Davis, Esq.*, 37, *Ladbroke Grove, W.*

1079. SETTEE.—Painted Satinwood, Sheraton. *Lent by T. W. Cutler, Esq.*

1080–1081. PAIR OF ARMCHAIRS.—With Cane Back and Sides, painted Satinwood. *Lent by T. W. Cutler, Esq.*

1082. ARMCHAIR.—In painted Satinwood. *Lent by T. W. Cutler, Esq.*

1083. CLOCK.—Decorated Satinwood, Sheraton. *Lent by T. W. Cutler, Esq.*

1084. SATINWOOD PEMBROKE TABLE. — With painted decoration Sheraton. *Lent by T. W. Cutler, Esq.*

1085. WINDOW SEAT.—In Satinwood, painted decoration, Sheraton. *Lent by T. W. Cutler, Esq.*

1086. ARMCHAIR.—In Mahogany. End of 18th Cent. *Lent by David Murray, Esq., R.A.*

1087–1088. ARMCHAIR AND SINGLE CHAIR.—End of 18th Cent. *Lent by R. S. Balfour, Esq.*

1089. INLAID MAHOGANY LONG-CASE CLOCK.—Sheraton. *Lent by Alfred Davis, Esq., 37, Ladbroke Grove, W.*

OLD ENGLISH SILVER.

1090. CASE TO THE RIGHT.

Lent by Sir Samuel Montagu, Bart.

Collection of plate, by Paul Lamerie, a celebrated silversmith who worked between 1712 and 1751. During this period his mark was three times changed, L A, 1712, P.L. 1733, *P.L.* 1739. His work usually fetches about £5 per ounce, and is greatly sought after.

1091. CASE TO THE LEFT.

Lent by Mr. Pierpont Morgan.

A large Pilgrim Bottle, nearly two feet high, Queen Anne.

A smaller Pilgrim Bottle, gilt.

Monteith, with engraving in the Chinese taste of 1685.

Peg Tankard, covered with engraved floral design on pomegranate feet. The scrolled handle forms a whistle and has a purchase of two pomegranates. 1659.

Set of four richly-cut, rectangular, 18th cent. Spirit Bottles each enclosing within the solid glass two biscuit medallion portraits by the celebrated James and William Tassie of Edinburgh.

Lent by Mrs. Percy Maquoid.

Pair of fluted and gadrooned Candlesticks of large size on octagonal feet.

Lent by Mr. B. S. Straus, M.P.

Set of three Covered Vases, chased, fluted spirally and repoussé with flowers. 1755.

Helmet-shaped Milk Jug on three feet with lions' masks, repoussé, in the style of Louis XV. 1750.

Helmet-shaped Milk Jug on foot, repoussé and gadrooned. 1741.

Coffee Pot, finely repoussé with floral designs and ivory handle. 1749.

A plain covered tankard. 1724.

A plain ovate covered tea-caddy. 1728.

Cream jug decorated with repoussé shell and foliage spirally disposed. 1767.

Lent by Sir Samuel Montagu, Bart.

A trellis pattern Cake Basket, engraved with the Royal arms and richly chased.

A finely modelled Oval Bowl on foot enriched with dolphins, the bowl with shell handles and garlands in relief.

A two-handled Cup with cover, with scroll handles and flowers embossed in relief.

Two Candlesticks, balustered and chased.

All by Paul Lamerie.

1092. CENTRE CASE.

Lent by Mr. Pierpoint Morgan.

A collection of 40 Spoons, arranged chronologically, and dating from 1560 to 1698.

Steeple Cup of large size, gilt, made from the Great Seal of Ireland, 1604.

Covered Pedestal Salt, cylindrical, richly embossed with masks and garlands, fruit, etc., gilt, on lion feet, surmounted by a warrior in Roman armour. Elizabethan.

Covered Cup on balustered stem, gilt, the bowl engraved with scrolled foliage, the cover and foot richly embossed with fruit and flowers in medallions on matted ground. Elizabethan.

Lent by Sir Samuel Montagu, Bart.

Set of 3 Castors and a single Castor, by Paul Lamerie.

Lent by Mr. B. S. Straus, M.P.

A small Bowl with repoussé flowers. 1665.

Lent by Mr. Leopold de Rothschild.

A magnificent Steeple Cup and Cover, gilt, James I.

A Beaker, boldly embossed, of the time of Elizabeth.

A Pedestal Salt and Cover, rectangular body, embossed with masks and fruit, of the time of Elizabeth.

Tankard and Cover, gilt, embossed with fruit and flowers in medallions, of the time of Elizabeth.