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Photo: Bedford Lemere & Co

GOLDINGS, HERTFORD: ENTRANCE ARCHWAY.

THE WORK OF GEORGE DEVEY. (*See* p. 293.)

Notes of the Month.

Architecture at The Royal Academy—New London and the Lay Critic—Parliament and Town Development—The London County Hall Competition—The Stability of St. Paul's Cathedral—The Ruins of Glastonbury Abbey.

THE work in the architectural room at the Royal Academy, taken on the whole, is much better than it has been for several years past. There are fewer freaks, if we except the two extraordinary drawings, Nos. 1,552 and 1,589, by Mr. Maurice H. Pocock, which really detract from the buildings they are supposed to represent. It should be a satisfaction to the architect that the Academician responsible for the selection of architectural works was less impressed by drawing than by architecture. Mr. Halsey Ricardo has two drawings in one frame (No. 1,456), showing an interior and an exterior of No. 8, Addison Road, the house we illustrated in our March issue; also a large drawing (No. 1,640) of the railway station at Howrah, Calcutta, which was reproduced in our issue for May 1903. Mr. Blomfield exhibits a good drawing (No. 1464) of some additions to Wyphurst, Cranleigh, which, judging from the plan, practically doubles the accommodation of the old house. The new building, which is a quiet structure on Tudor lines, following the lines of the old part, depends a good deal for its effect on the diaper patterns in the brickwork and the windows.

No. 1,470, a drawing of the United University Club, Suffolk Street, Pall Mall, by the same architect, is shown by a drawing which, for a draughtsman of Mr. Blomfield's ability, appears to have been hurriedly done. A little farther on Mr. Gerald C. Horsley has a drawing, No. 1,476, of the new reredos at St. Peter's Church, Hammersmith, in which painted decoration plays a conspicuous part; and No. 1,478, close by, is a large drawing of the new National Telephone Exchange, Gerrard Street, Soho, by Mr. Leonard Stokes, which does not appear to such advantage in the drawing as the part already completed appears in reality.

Mr. Paul Waterhouse's offices of the Royal National Pension Fund for Nurses is shown in a good drawing, No. 1,487. This building is situated at the bottom of Buckingham Street, Strand, in close proximity to the York House Steps, and has been designed no doubt to harmonise therewith. Another good drawing, No. 1,491, shows Mr. Temple Moore's church and vicarage at Tooting Graveney; the exterior looks much better than the interior, a view of which has already been published. Professor Beresford Pite has a fine classical composition for an Assurance Office in Euston Square (No. 1,500), carrying one back to the days of Cockerell, whose British Medical Building in the Strand is, by the way, now being pulled down to make room for a new structure by Mr. H. Percy Adams. On this wall Mr. John Belcher shows his design for the Palace of Peace at the Hague (No. 1,501) which has already been illustrated; also (No. 1,511) a drawing of the principal entrance in Uxbridge Road to the Franco-British Exhibition, 1908. The lantern structure over this entrance looks to us exceedingly weak. There are several other designs for the Palace of Peace on this wall, but we need only mention those by Mr. Henry T. Hare (No. 1,521) and Mr. A. W. S. Cross (No. 1,525).

Mr. B. H. Collcutt shows a perspective of his design for a Museum and Art Gallery, of which we illustrated the geometrical drawings in our issue for December last. Mr. J. D. Forsyth has a good design for a window in a public building, No. 1,532. The drawing is quite small and apt to be overlooked, but the figures are finely grouped. In No. 1,522 are details of the façade of the New Wesleyan Hall, Westminster, by Messrs. Lanchester and Rickards, illustrated in our May number. The drawing of Lancaster Town Hall, No. 1,534, shows Mr. Mountford's building to a better advantage than the drawing in last year's Academy. Mr. T. G. Jackson sends three or four drawings, characteristic of his church and college work, of which the church at Aldershot (No. 1,557) is most interesting. The late Mr. A. Skipworth is represented by No. 1,652, an interesting design for the Chapel of the Community of the Resurrection, Smithfield, and by a Churchyard Cross, No. 1,560, erected at Malvern Link. Mr. Archibald Dunn's design for the Cathedral Church, Westminster, which was prepared for Cardinal Vaughan in 1895, shows a very alluring Gothic interior which is idealised by Mr. T. M. Rooke's drawing. It is sufficient to say that the interior,

in our London climate, would never present the appearance which is shown in the drawing, and it is a little doubtful how the nave roof is kept up. Mr. Eustace C. Frere shows two good perspectives, Nos. 1,579 and 1,580, for premises in Lincoln's Inn Fields and Queen's Square; the buildings are rather blessed by the draughtsman, and we think few architects would welcome the former structure as a near neighbour of Inigo Jones's houses on the west side.

Mr. G. F. Bodley, R.A., has a fine design for the interior of the English Church, Florence (No. 1,575), very ably rendered by Mr. Charles Gascoyne, whose drawings far outshine all others in the room. Mr. Bodley's other design (No. 1,572) is an interior view of St. Chad's Church, Burton-on-Trent, with a wooden barrel-roof and red stone arcading.

Mr. Arnold Mitchell shows a good design for the Public Baths, Selly Oak (No. 1,654). This is an original and progressive piece of classical work. Mr. Charles H. Reilly's building for the Students' Union, University of Liverpool (No. 1,568), is another commendable piece of Renaissance design.

No. 1,581 shows an improvement scheme by Messrs. T. E. Collcutt and Sidney Hamp for new bridges, &c., across the Thames, at Charing Cross and the Temple. This is a fine scheme which has, unfortunately, small hope of ever being carried out. The Hungerford railway bridge has been demolished, the railway starting from a new terminal station on the opposite side of the river, and a stone bridge, flanked with shops, is carried over at this point. A new bridge at the end of Essex Street, Strand, is also shown; this has long been advocated, and will probably some day be carried out.

The west wall of the architectural room is chiefly distinguished by the large drawings (Nos. 1,619 and 1,626) of the University of Birmingham, by Sir Aston Webb, R.A., and Mr. E. Ingress Bell, and a detail of the Victoria and Albert Museum (No. 1,627) by Sir Aston Webb, R.A. Another large drawing (1,628) on the same wall shows the proposed new Selfridge Store in Oxford Street, by Messrs. R. Frank Atkinson, of London, and D. H. Burnham, of Chicago. This, if carried out as shown, will be no unworthy addition to the Oxford Street business premises, and we are glad to note that the architects do not entirely rely on plate glass to uphold the building.

Messrs. Forsyth and Maule show in No. 1,611 a very good house at Iven Heath, Bucks; and Mr. Ernest Newton has a characteristic design for a house at Ewhurst, No. 1,606, but the drawing is too highly coloured.

Mr. E. J. May's house at Kensington (No. 1,546), illustrated in our Congress issue, is a good piece of modern domestic work, and Messrs. Horace Field and Simmons (No. 1,592) and Mr. A. N. Prentice (No. 1593) show quiet and interesting house designs.

There are several designs for interior treatment, one of the best being No. 1,465, a new dining room at Normanbury Park, Lincs, by Mr. Walter H. Brierley. This is exceedingly well worked out, and the Sheraton furniture adds to the quiet harmony of the design.

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A CRITIC of the *Daily Chronicle* has been conducted round London by an architect friend, whom he designates "Inigo Smith." We are glad to note a more sober appreciation of architectural merits in the opinions which he gives to his readers than is usually expressed by critics of the daily press.

He begins by commending Mr. Norman Shaw's Quadrant design, and hopes that the Commissioners of Woods and Forests will remain firm to the wiles of the shopkeepers; for, as he truly says, "it is more important that London should be magnificent than that individuals should make magnificent profits out of goods displayed between interminable plate-glass windows." He goes on to discuss the Gaiety Theatre, and thinks that architects (by which he means the Associates and Fellows of the Royal Institute) are terribly hard to please; "yet I have never heard a word against Mr. Norman Shaw's severe Gaiety Theatre." He has been more fortunate than we have, and we take leave to doubt whether Mr. Norman Shaw would father the whole of the Gaiety Theatre design. The new Ecclesiastical Commissioners' offices are dubbed "florid and lively" and "exactly suited to the twinkling feet of ballet girls"; while the offices of *Country Life*, which were designed by Mr. Lutyens, come under warm approbation as "one of the most delightful and satisfactory of our new edifices." The Chartered Accountants' building is said to be worth a special journey to Moorgate Street, just as it is worth while walking down Queen's Gate for the sake of a certain corner house. From all this our critic friend points a moral in the importance of choosing your architect; and this is a good point for the general public. "Inigo Smith" regrets the want of another bridge across the Thames to complete the Kingsway improvement; and thinks the dome of the new *Morning Post* office is too pear-shaped. This is perhaps premature criticism, for at the time of writing the dome is rapidly assuming a more special appearance now that the timber

framing and copper covering is being put on. The Waldorf Hotel has also met with approval, but the two theatres that flank it are disapproved.

Farther north "Inigo Smith" approved the Norwich Insurance offices in Holborn, designed by Mr. Percy Adams and illustrated by us last year. The Baptist Church House of Mr. Keen also took his fancy, and the new County Council School of Crafts was provisionally approved, though the scaffolding at present prevents a clear view of it. The Imperial Hotel in Southampton Row which our critic describes as "a muddle of floridity" made his architect companion speechless with anger. Some reflections on the British Museum extensions, and the projected street improvements in connection therewith, complete their architectural survey.

It is gratifying to find the general press improving so in its published opinions. Doubtless many of the conclusions arrived at in the present instance must be attributed to the nice discrimination of Mr. "Inigo Smith."

If the art critics of daily papers would only employ the services of equally sound critics during their perambulations around London, how much better informed their readers would be on all matters connected with the Mother of the Arts!

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MR. WHITWELL WILSON, member for South St. Pancras, brought up a motion in the House of Commons on May 1, calling attention to the question of town development, and moving "That, in the opinion of this House, local authorities should be granted by legislation the power of laying out suburbs for building on a rational plan, which shall give adequate air space, convenient grounds for recreation, and facilities for locomotion, so preventing the grave evils which result from overcrowding in and around great cities."

The hon. member commented on the dull monotony in the architecture of our suburban cities, and the manner in which houses were pressed close together, and back to back. What was wanted in the suburbs was an indispensable minimum of space; each house should have a certain area of garden space at least three or four times the size of the house. Each road should have a width of not less than 100 ft., and only so many houses per acre should be erected. There should also be space available for public buildings, accessible playgrounds, and as far as possible the preservation of the rural features of the neighbourhood, which went so far to humanise life.

The need of the suburbs appears, at last, to have found some adequate expression in our supreme legislative assembly; and though the evils have been somewhat slow in obtaining official attention, it is to be hoped now that they will be taken in hand.

Nearly every municipal council in the kingdom has had to face, and will yet have to face, some expensive and inevitable improvement scheme, the necessity for which has arisen entirely from the supine attitude of former authorities, and from their want of proper powers to deal with this important subject. In London the question is perennial, and while immense sums of money are being expended to clear out the rookeries of former generations, the same trouble is being perpetuated by the erection of potential slums on the outskirts. Moreover, it is a hopeless work cutting new and wide streets in the centre of London, when the main roads in the outskirts are so many bottle necks to arrest and delay traffic.

Quite apart from the urgent and desirable question of compelling builders to allow so much

MORPHEUS: GOD OF DREAMS.
Statuette; marble. Charles Rutland, Sculptor.
Royal Academy Exhibition, 1907.

land for each house they erect, it is a serious question for all municipalities to consider how the streets in these developed properties shall be laid out. The object of the builder is simply to crowd as many houses on an estate as he can possibly get, and to do this he will cut his roads without the least regard to their utility as public thoroughfares. The public body should endeavour to see that these roads are laid out according to some rational scheme, whereby new main or subsidiary roads are formed to relieve the traffic of the older thoroughfares, or to provide fresh means of access to the surrounding districts. If there were a scheme for their expansion all properly drawn up in consultation with the authorities on their borders, the growth of cities would not be the subject of so much alarm as it is at present.

It is satisfactory to note that Mr. John Burns, the President of the Local Government Board, in accepting the motion, said that the object of the member for South St. Pancras had already been anticipated by His Majesty's Government, and that he, Mr. Burns, had before him alternate Bills by which he hoped the object of the resolution would be achieved. Measures were proposed for the laying out and planning of streets and houses with conditions to be observed and provisions for arbitration, and he hoped that this town-planning Bill on its introduction would meet with general acceptance. It seems, therefore, that something is likely to be done, but not a moment too soon.

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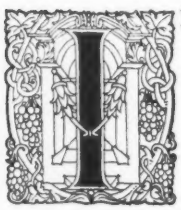

N our February issue we pointed out, as one of the undesirable provisions in the L.C.C. conditions for their new County Hall competition, the arrangement that Mr. W. E. Riley, the Council's architect, and also one of the Assessors, should be nominated as joint architect with the successful competitor.

At that time architects appeared to be more occupied with the decision to make the competition an international one, but from the annual report of the Royal Institute it appears that the first-named objection is now recognised as the most important one. In a letter to *The Tribune*, signed by four members of the Council of the Royal Institute (including a Vice-President), several Presidents of allied societies, and a number of metropolitan members of the Institute, this point is very strongly protested against.

In all, three points in the conditions are objected to, the first being the want of a third assessor in the preliminary competition. The signatories state that "if the services of three assessors are necessary in order to make a wise final choice from a limited number of designs, the need for their combined judgment becomes increasingly imperative in the first stage of the competition. We consider this a matter of the utmost importance, as the success of the competition entirely depends on the greatest care being bestowed on the selection of designs in the initial stage."

Concerning the association of the Superintending Architect with the successful competitor, the protest states that "this arrangement tends to destroy the real architect's enthusiasm and initiative, damages his self-respect, and reduces him to the level of a sub-official of the Council, under the control of the Superintending Architect. In fact, it merely adds another sub-department—the County Hall department—to the large number of those already administered by the Superintending Architect, the successful architect as chief assistant."

The third point made is that the eight architects selected to compete in the final trial were invited before the Council issued its conditions, and it is unlikely that they will be eager to compete under the present regulations.

It is suggested that the Council must revise the conditions so far as affecting the judging of the designs and the control of the erection of the building.

It is probably now apparent to the profession generally that the condition which we pointed out in February, and which up to that time did not appear to have been particularly noticed or complained of, is likely to prove the most vexatious of all the restrictions proposed in this extraordinary competition. It becomes increasingly evident that even when the Royal Institute is consulted, there is a difficulty in obtaining conditions for a competition which will be fair and unbiassed to all the competitors.

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CORRESPONDENT of *The Times*—Mr. G. C. H. Millar—in the course of a long letter gives an interesting suggestion as to the cause of the subsidences at St. Paul's Cathedral. He opines that these are due to causes "of far wider origin, and spread over a larger period of time, than can be accounted for by these limited explanations"—*i.e.* the construction of the Metropolitan Railway on the one side, and the Central London Tube on the other. The construction of these two railways is not, however, held responsible for all the damage. The reasons which have been

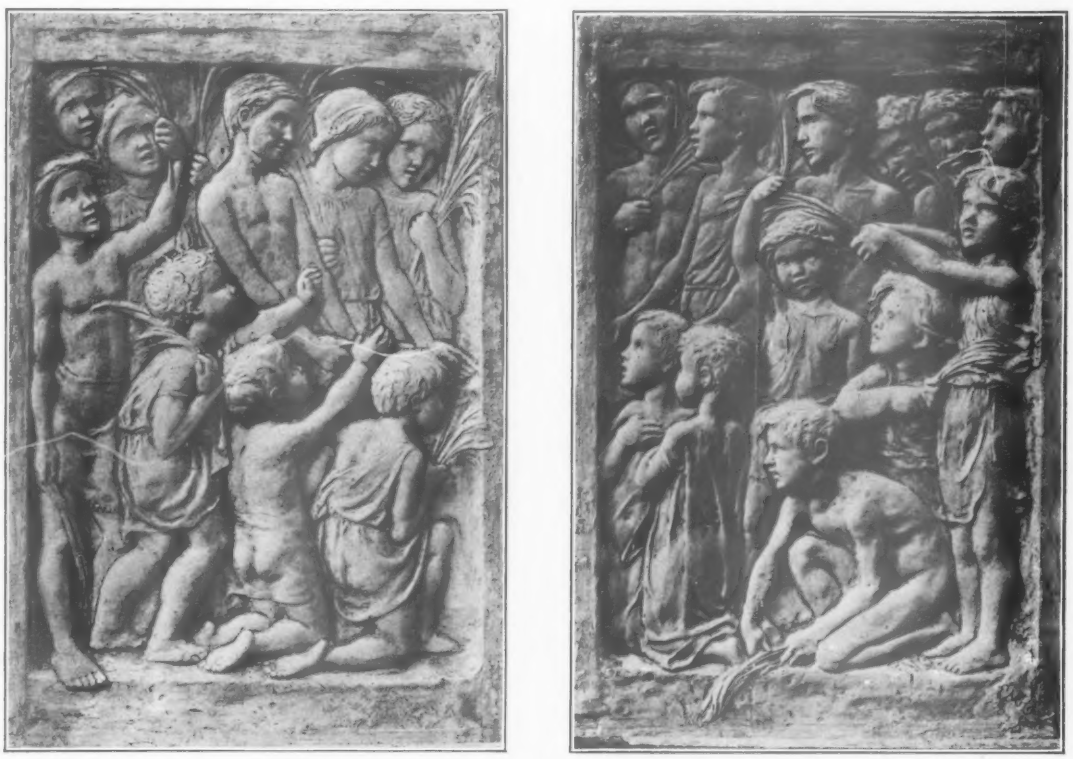
"BELLRINGERS": PANELS IN BRONZE FOR AN OVERMANTEL.

BY MISS E. M. ROPE.

(One of the panels is now being exhibited at the Royal Academy, Exhibit 1719.)

given by the engineers and architects concerned are that the Cathedral rests on a stratum of hard pot-earth overlying a stratum of water-logged gravel, and that it is the constant pumping operations and drawing away of the water from this second stratum which is the cause of certain parts of the Cathedral having subsided. The Metropolitan Railway construction and the Central London Tube are but incidents in the disturbance of the underlying water stratum.

Mr. Millar regrets that no suggestions have been made for arresting any further movement, still less for restoring the structure itself to its former stability. His hypothesis is that when Wren built St. Paul's "the general surface conditions in London were very different from what they are to-day. Each house probably had its own garden and forecourt, the roads were unpaved, and all drainage was natural. Little by little in the intervening years gardens have been built over, roads first metalled, then paved with blocks, and ultimately asphalted. Natural drainage was



PANELS IN BRONZE, ILLUSTRATING THE WORDS: "BENEDICTUS QUI VENIT IN NOMINE DOMINI," FOR AN ALTAR-RAIL. BY MISS E. M. ROPE.

(The panel on the left is now being exhibited at the New Gallery.)

followed by surface drains, which in turn necessitated later on a complete system of ubiquitous sewers."

From this, Mr. Millar calculates that, taking an area of 360,000 sq. yds., comprising a square of 600 yds. each way, with St. Paul's in the centre, and assuming an annual rainfall of 24 in. only, the total annual volume of the rainfall on this square would be 240,000 cu. yds. About one-third of this, 80,000 cu. yds. or 2,160,000 cu. ft., would percolate through the square of 600 yds., so that in thirty years, the period since the streets were asphalted and made water-tight as it were, a total of 64,800,000 cu. ft. of water has been diverted from the soil into the sewers. "It follows, then, that during the last century, owing to the gradual changes in surface conditions, the amount of annual rainfall available for keeping the ground below and around the foundations of St. Paul's Cathedral in its original condition has by slow degrees become less and less, and during the last thirty years has practically ceased entirely. In the meantime, since the foundations are 33 ft. above the Thames at high water, distant only 900 ft., natural subsoil drainage has continued its ordinary course. With the Thames on one side and the Fleet Ditch (now Farringdon Street) on the other, the gradual draining of this large area of land has eventually caused the substratum to contract and has thereby brought about the subsidence of the foundations of St. Paul's, and the ominous cracks and displacements in the cathedral itself. It is possible, of course, that the making of the Metropolitan Railway tunnel may have slightly hastened the final draining, but it is none the less certain that, even had no tunnels been made, sooner or later the subsidence in question must inevitably have taken place."

Mr. Millar's suggestion for remedying this deficiency of water is briefly to restore the quantity lost by natural drainage, and he suggests that pipes of a diameter of, say, 6 to 10 inches, with apertures bored at frequent intervals on all sides, should be sunk vertically to a depth of at least 40 ft. all round the building at suitable distances, and at intervals of 40 ft. from each other. "The pipes having a constant supply of water sufficient to keep them always full will enable the water to percolate at all levels into the soil, and in the course of years the ground will absorb a sufficient quantity to cause its expansion to its normal state, as under the conditions prevalent in the days of Wren. With the steady but infinitesimally slow expansion of the subsoil, the great structure will in all probability be lifted back into its proper position."

After reading this diagnosis of the trouble at St. Paul's, most engineers and architects will naturally pause to recover their breath. But the very ingenuity of Mr. Millar's suppositions will doubtless prevent them from following a first impulse to deal unkindly with him. The idea that the water stratum is likely to be bound to the small area around St. Paul's is a fallacy; but the difficulty is not that the water stratum if undisturbed would lose this water, but that it is necessary at various points, as for instance on the District Railway, to periodically pump the water to prevent flooding. It is this constant drain of water from the stratum which is the cause of the subsidence.

The formation of any tubes and sewers is feared by the technical advisers of the Dean and Chapter on the ground that they will probably form along their course a further means for the water to escape, resulting in probable further subsidence.

As to the idea for remedying the mischief, Mr. Millar can hardly realise how impossible his suggestion is. The idea of pouring water down pipes sunk round the cathedral would probably result in the flooding of cellars in the immediate vicinity on the south side, and would keep the District Railway Company continually pumping to prevent their line being turned into a canal. The idea that the ground would so expand as to lift the tremendous weight of St. Paul's up into position again, could only emanate from the fertile brain of an ingenious layman.

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THE ruins of the famous Glastonbury Abbey come into the market on the 6th of this month, when they are to be sold by auction together with the mansion known as "The Abbey House," Glastonbury, in the grounds of which they stand. These ruins are almost as well known as are those at Tintern, and it offers a grand opportunity for either the Government or the National Trust to acquire the place for the benefit of the nation. One's hope that it will be so acquired is, however, rather feeble, for the present Government is in no mood to spend money on artistic objects, and the Trust is handicapped by lack of funds.

Most probably the place will be acquired by one of our American visitors, and should this happen we shall be lucky if the ruins are not pulled down stone by stone for re-erection on the other side of the Atlantic.

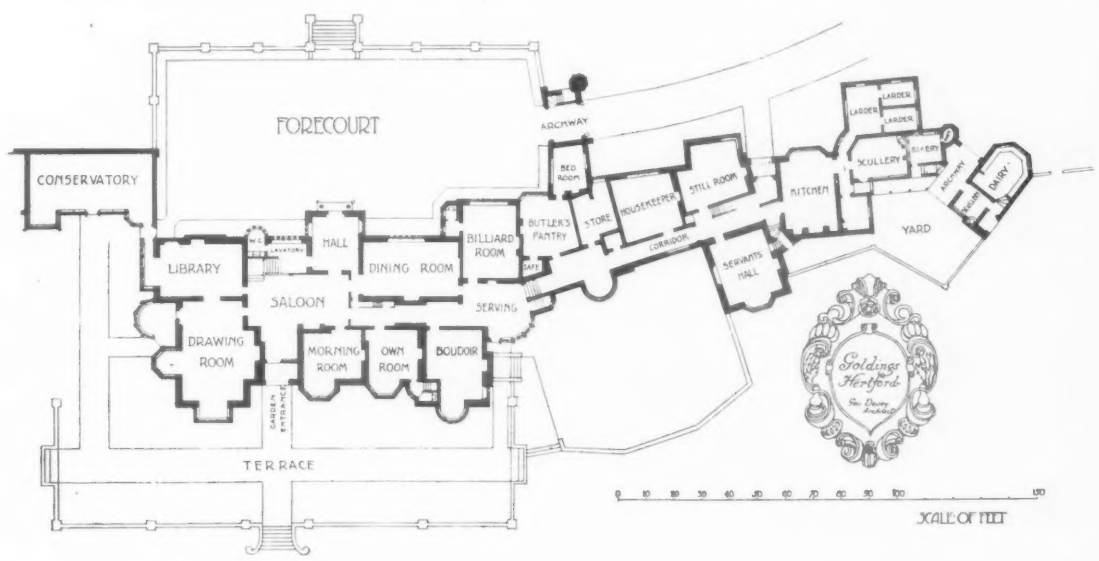
The Work of George Devey.—III.

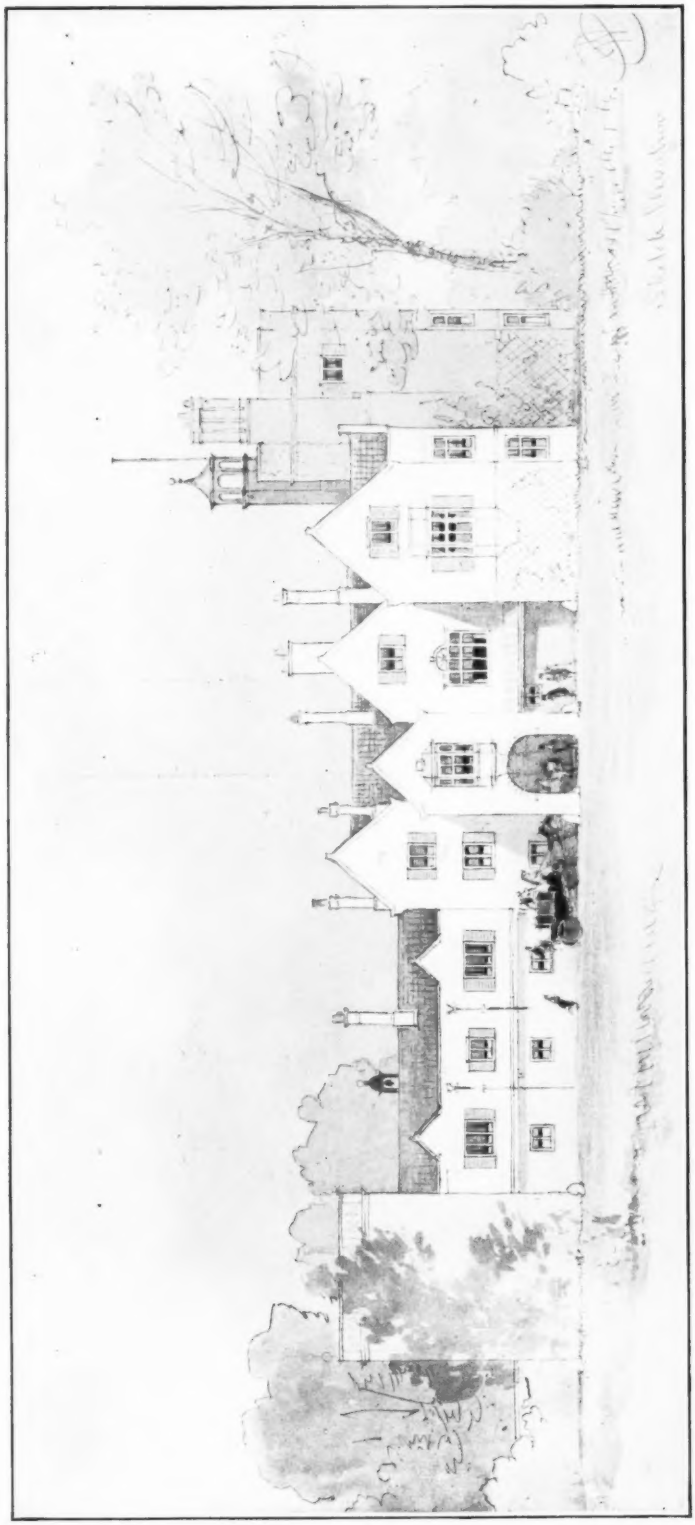
(Conclusion.)

IN the conclusion of the second paper on Mr. Devey's work, attention was called to the general similarity in style of two of his most important designs—Killarney House and Goldings—although in plan, grouping, and in much of the detail, they are of course quite distinct. This fact stands out in a certain pleasing contrast to many qualities of modern work. The horror of simple uniformity that seems to possess the latter-day designer, and the consequent feverish desire for complexity and striking originality, have banished all hope of harmony and of that tranquil completeness which comes from the rightful subservience of "features" to the effect of the whole. Mr. Devey found endless diversity in the simple variations of plan, and all the features that arose in this way were differentiated in virtue of their purpose, but never transgressed, in their form, the unwritten laws of the style.

The analysis of "style" into its component parts and qualities is always a tempting subject, but there is no space to linger over this pleasant ground, save in one particular only, which the author has pointed out in another place and can scarcely pass by entirely here. All Mr. Devey's work is marked by the prominence of the gable in the design, and a succession of gables (not by any means of uniform size), combined with tall stacks of chimneys and square or octagonal towers, is quite the customary treatment of his skyline. But this gable-architecture needs more than anything else the introduction of vertical lines in the elevation—the reasons for which can be easily deduced from the general principles of Gothic work—and these vertical lines have been most happily supplied by a large number of bay-windows which extend to the height of two, three, or even more storeys. Goldings gives perhaps the best example of this, and the plan may be studied both for the convenience and beauty which this principle gives to the internal arrangement and for the picturesque charm which accrues to the external appearance. In this house, too, is exhibited in a very clear way the freedom with which the general arrangement of the rooms has been conceived, and it is not always easy to convince the incredulous that the plan comprises only new work. The main block of the building includes the principal rooms, which are disposed about the central saloon; thence the building continues in an irregular line to the north-east, being recessed considerably on the garden front, until it reaches the projecting square tower. This part, with the lower buildings beyond, comprises all the offices, and by its position neither enters into competition with the main block nor unduly overlooks the grounds, but on the other hand it supports the general effect to a great degree.

All the internal joinery at Goldings is, like that at Killarney, of exquisite workmanship and design, and the photographs of the oak parlour (or





MACHARIOCH HOUSE, KINTYRE.

FROM THE ORIGINAL WATER-COLOUR DRAWING BY GEORGE DEVEY.

GOLDINGS, HERTFORD: THE SOUTH FRONT.

Photo: Bedford Lemere & Co.

morning-room) and dining-room give some of its best features. The saloon, being only one storey high, is not altogether successful, but the oak staircase is a very fine piece of work. The plaster ceilings, too, are delightful in their beauty and effectiveness, and indeed the whole of the decoration has the full appearance of modern equipment without any of the modern incongruity of design, and the place is a true English home built on the traditional lines of restfulness and comfort.

The three lodges at Goldings include two very beautiful cottages in brickwork and thatch. Mr. Devey's skill in cottage-architecture seems to have taken more hold upon the public mind than his success in larger undertakings—an inevitable consequence, without doubt, of the extraordinary number of his minor works and their more prominent situation near the public highways. It is, however, in no way a reflection on his larger achievement to call attention to his unrivalled taste in smaller buildings; and indeed it is

GOLDINGS, HERTFORD: ENTRANCE COURTYARD.

Photo: Bedford Lemere & Co.

Photo: Bedford Lemere & Co.

GOLDINGS, HERTFORD: DETAIL OF THE FRONT ENTRANCE.

The Morning-room.

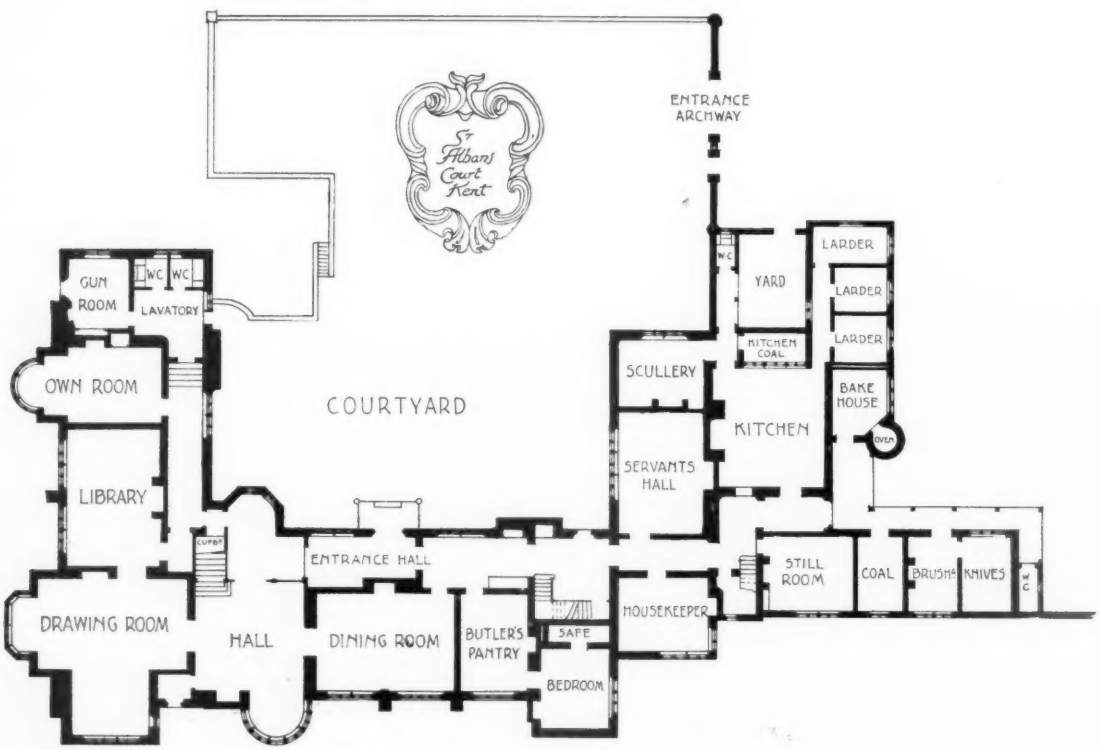
The Dining-room. *Photos: Bedford Lemere & Co.*

GOLDINGS, HERTFORD.

no small addition to his fame, for it is in the latter province that there are so many workers, and in no other are there so many dismal failures. It must of course be remembered that Mr. Devey was generally unrestrained by any consideration of cost and economy, and since he invariably used good materials in the simplest manner, it is little wonder that his success was great.

Not far from Goldings there lies another large house of Mr. Devey's design, Blakesware, a mile or two east of Ware. It was built for the late Sir Martin Gosselin, about a quarter of a mile from the site of the old Blakesware (*alias* "Blakesmoor"), celebrated in Charles Lamb's essay, and is a beautiful example of well-grouped brickwork, the garden and entrance fronts being exceedingly picturesque. The oak dining-room and the hall, with its galleries and organ loft, are very fine, and in both rooms the panelling has a strangely old-world aspect, due perhaps to the variation in the heights of the panels, and the beautifully dark tone which it has already acquired.

In the east of Kent between Canterbury and Dover is a house of less pretentious size than those that have been just described, which, however, absorbed a vast amount of the time and thought of its architect. It was built for W. O. Hammond, Esq., himself an artist and a personal friend of Mr. Devey's, and the two men spent many a long day plotting and planning, altering and revising, till house, stables, and gardens approached as near the perfection of convenience and picturesqueness as was pretty well possible. St. Albans Court is indeed a complete and finished work of art: it is the residence now of Captain R. Slazenger, and in the course of a recent visit it was the writer's pleasant experience to hear from those who now enjoy its advantages nothing but praise for both the design and workmanship exhibited throughout the place. The situation of the house is attractive to a degree. Surrounded by an abundance of trees which stand at a convenient distance, it rests on the slope of a hill, the ground being made up on the south side to form several broad terraces which descend to a high retaining wall, that reaches from the lowest terrace to the level of the park, several feet beneath. To the west an unbroken sweep of lawn carries the eye between lofty trees to a charming distant view. The original house stood lower down in the hollow, where the stables are now. Some part of it, of brick and timber, dating from the sixteenth century, was carefully preserved and set the keynote to the new work—on the one side blending happily with the picturesque stable buildings and entrance archway, on the other forming a delightful background to the formal rose-garden shown in the photograph.



ST. ALBANS COURT, KENT. GROUND PLAN.

GEORGE DEVEY, ARCHITECT.

From the South-West.

Entrance Front.

ST. ALBANS COURT, KENT.

South Front.

The Stables from the Terrace.

ST. ALBANS COURT, KENT.

VIEW FROM THE FORMAL GARDEN,
ST. ALBANS COURT, KENT.

The terrace walls, doorways, flights of steps, and all the external accessories have been arranged with great skill, and form a most excellent setting to the house, which has been carefully planned in relation to the grounds and possesses external entrance doors in every convenient position. St. Albans Court is built of red brick with limestone dressings and stringcourses, upon a deep plinth of Kentish rag. Mr. Devey used the Kentish rag in the old manner, letting it rise in irregular courses and die into the brickwork at various heights, so that in the external chimney stacks it reaches ten to fifteen feet and then falls by easy steps to the level of the ground-floor window-sills. The entrance courtyard on the north side is the most striking piece of design to an architect's eye, since it possesses so much of the "atmosphere" of early work. Gables and tall well-grouped chimney-stacks follow one another round the three sides, while in one angle rises an octagonal tower finishing in a pretty tourelle or turret. In the centre of the front is a slender oriel window, semi-circular in plan, crowned by a parapet of pierced stone, and having a curved soffit that terminates directly over the centre of the front entrance, or perhaps in the hollow pendant that divides its pointed arch. The Kentish rag is here built in with great taste, and rises over the doorway to the oriel window, which is entirely of stone. This courtyard is entered on the left by two fine archways, and is surrounded by a high retaining wall. The inscription over the small opening is as follows: "Incepto Gul^mi^ Oxendon Hammond, sollertiâ et ingenio Georgii Devey opus hoc peractum est A.D. MDCCCLXIV. Quicquid agis prudentur ages et respice finem." The intersecting lines of dark headers in the brickwork have not been introduced with the usual freedom in this building, but are confined to the broad surfaces of those chimney-stacks which project beyond the external walls.

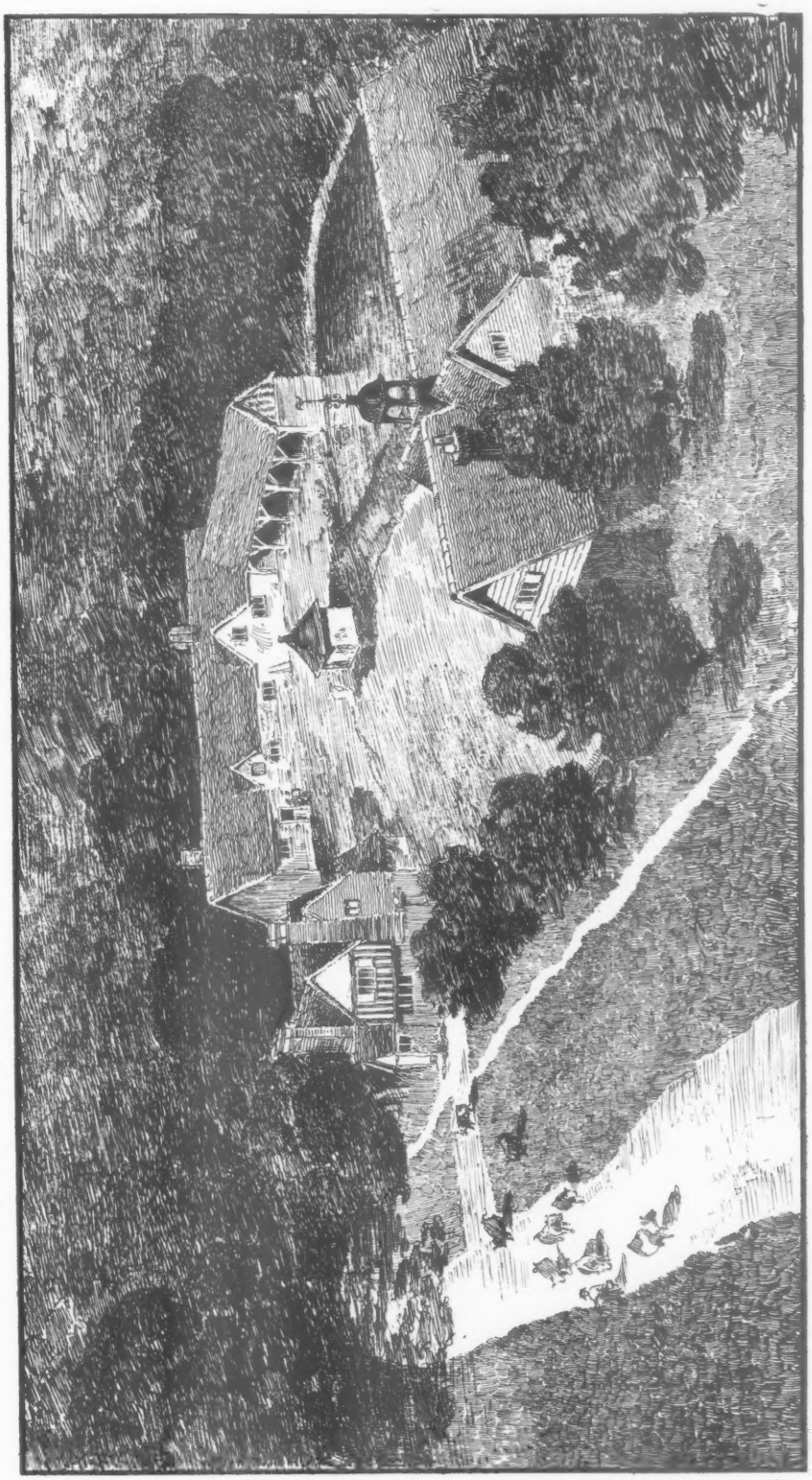
The plan and internal decoration of St. Albans Court exhibit in every point the same character of excellence that is so noticeable outside. The oak hall with its gallery and deep semi-circular bay window, which rises the full height of two storeys and is divided by three transomes, has an air of restfulness and dignity enhanced by the fine paintings framed in the panelling. From one side, wide folding doors open into the dining room, which is also panelled from floor to ceiling, and on the other into a large drawing-room, which opens again into the library. Both these last apartments have very elaborate fireplaces and overmantels. The chimneypiece in the hall has been refixed from the old house.

In our tour of inspection, seeking Mr. Devey's work, we have found ourselves again in Kent after starting thence from Penshurst and Betteshanger. There are still many hundreds of miles to travel, had we the time, to exhaust our list of houses and buildings. We must, however, content our-

selves with the mention of a few of the chief names, and include a description of one or two only of the most noteworthy examples of the remaining work.

Quite near to St. Albans Court is Denne Hill, built for Colonel Dyson, and now the residence of J. E. Allen, Esq., a red brick house with large Dutch gables. A little further, at Walmer Castle, a new wing was added for the late Earl of Granville, and much of the picturesqueness of its present appearance is due to Mr. Devey's additions. The stone tower at the south end of the beach at Dover is another charming piece of work from his hands. Indeed, over twenty different important buildings in this county, besides numerous cottages, owe more or less of their present form to Mr. Devey, the largest of them all being the mansion of Hall Place, Leigh, near Tonbridge, the seat of S. Hope Morley, Esq. Among Mr. Devey's larger works Hall Place is certainly distinguished by its extremely picturesque entrance front, and also by the oak work of the saloon and central staircase. The sky line is so charmingly broken by the two square towers and two octagonal turrets, and the whole mass of the building is so ingeniously disposed, that one cannot but be deeply impressed by a sense of its beauty. The expenditure at Hall Place was unrestrained, and all the work on the old house (which was at length abandoned), on the new building, and on the most delightful group of stabling, taken together, produced perhaps the largest undertaking, from a monetary point of view, carried out by Mr. Devey's office. The oak work, mentioned above, is elaborately and very beautifully carved, and in both design and workmanship it is easily first among houses which, as we have pointed out, excel in this very thing.

Remaining south of the Thames, we will just note the largest works from east to west. The late Earl of Cranbrook employed Mr. Devey in a good deal of charming country work at Benenden and Cranbrook. Then in Sussex a large wing was added to the historic mansion of Brickwall for Edward Frewen, Esq. Ashfold, Handcross, was almost entirely rebuilt for the late Eric C. Smith, Esq., and was made into a house of very striking beauty. Rofant, formerly the seat of Sir C. M. Lampson; Worth Park, near Crawley (for Mrs. Montefiore); Knowle Park, Cranleigh (for Sir George Bonham) and Gravetye, East Grinstead (for W. Robinson, Esq.), were all largely remodelled and increased in size. In Surrey, besides Coombe Warren, there was built its neighbour Coombe Cottage, a most admirable design of low proportions and quaint fashioning, built originally for the first Lord Revelstoke, but now owned by Lord Charles Beresford. Monkshatch, near Guildford, was a new house for the late A. K. Hichens, Esq., and Durdans, near Epsom, was entirely altered for the Earl of Rosebery. Among the works in Hampshire is first the fine mansion Longwood, near Winchester, the property of the Earl of Northesk. Longwood ranks among the half-dozen of Mr. Devey's largest houses, and is remarkable in its breadth of treatment and composition. Second perhaps is Minley Manor, which received interesting additions, and then may follow the work done at Farnborough for T. Longman, Esq. (where at present the Empress Eugénie resides), at Bossington for W. H. Deverell, Esq.; also Grateley House, and the beautiful little residence in the heart of the New Forest which was built for Lady Surtees, formerly called Lynwood, but since renamed The Stydd House. In Wiltshire are Zeals House, Mere, an excellent building of stone, and the delightful little thatched lodges at Fonthill. And further westward are Gaunt's House, Wimborne, the seat of Sir Richard Glyn; Melbury, the seat of the Earl of Ilchester; Membland, near Plymouth, the residence of the late Lord Revelstoke, and two houses respectively at Jacobstow (N. Devon), and Tregavethan, near Truro. Of these by far the most interesting is Melbury House, and the work here is of such beauty that it calls for more than a mere passing remark. The original house, built of Ham Hill stone, was of considerable antiquity, although externally it had been cased or rebuilt in the style of the Later Renascence. However, a central octagonal tower or lantern, of bold size and charming proportions, which survived from the original Late Gothic period, seems to have influenced the whole character of the subsequent work, so much so that even the Renascence front has gables with Gothic finials. To this house Sedding built a new wing, including a large library with open-timber roof, and after him Mr. Devey was called in to more than double the size of the whole building. This he did in a most masterly manner, and the effect is the more interesting in that, first, the material used was not the customary red brick, but stone—and Ham Hill stone with its warm colour and beautiful grain; and, second, the style was more distinctly Gothic than usual with Mr. Devey's work, although the Renascence influence is still to be seen, and is undisguised in the terrace walls and other features. Mr. Devey's additions to Melbury were very extensive, and group charmingly with the original building. From Sedding's library, which is considerably recessed from the garden front, was brought forward a long wing, ending in a lofty and massive tower. This wing was carried also in the opposite direction to form entirely new offices and suites of



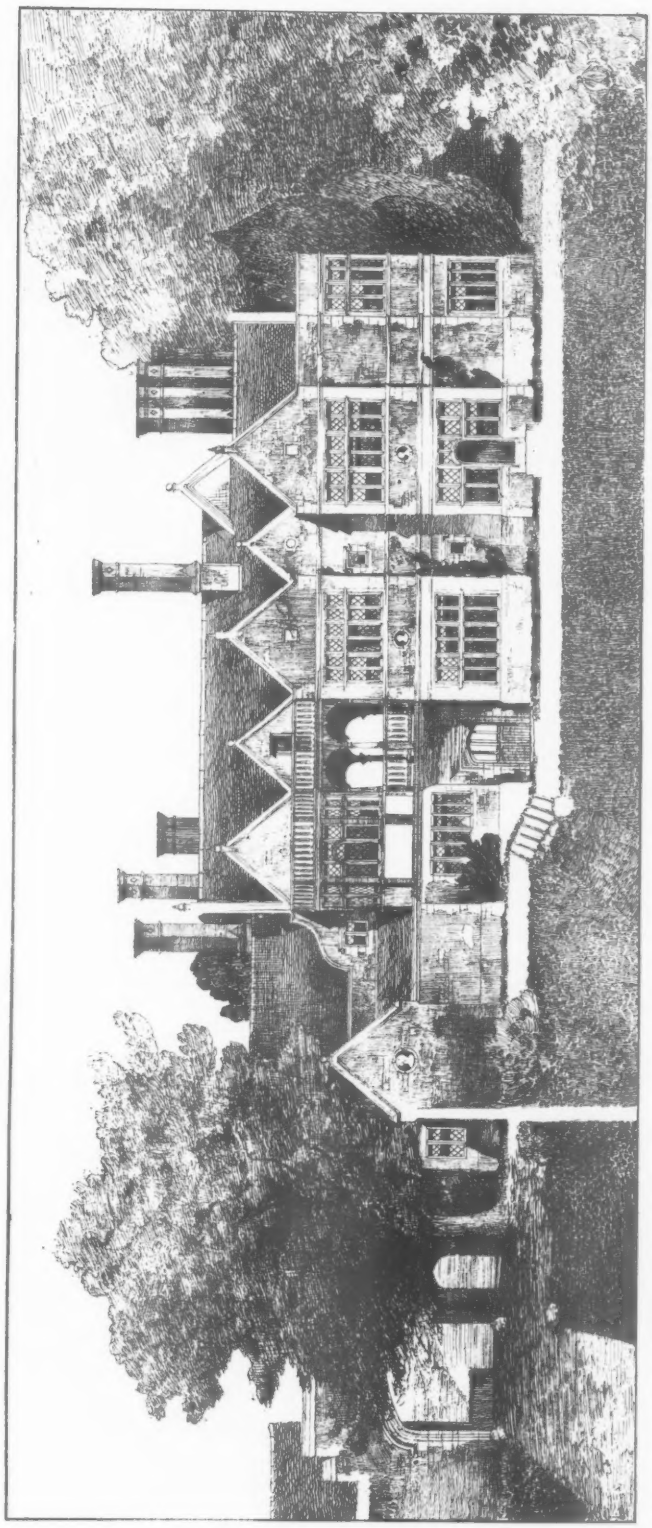
SKETCH FOR MODEL FARM IN SILESIA.
DRAWN BY EDMUND L. WRATTEN FROM A WATER-COLOUR BY GEORGE DEVEY.

LODGE AT FONTHILL.

DRAWN BY E. L. WRATTEN.

bedrooms above, and continuing around the four sides of a quadrangle it returned to the house at the opposite point to the library. Here was placed a low tower with entrance archway, forming a *porte cochère* from which the carriages turn into the new courtyard. In the grouping of features, in the detail, in the colour, and in the sum of all these things, there is a degree of picturesqueness and alluring beauty scarcely excelled elsewhere. One could wish that the Renascence fronts had been harmonised by the substitution of stone mullions in place of the present sash windows, and then indeed the mansion would be unrivalled in its consistent charm and infinite variety of arrangement and disposition.

Passing north-east we can do no more than enumerate the following: in Gloucestershire a beautiful vicarage in stone with stone tiles at Wickwar for the Earl of Ducie, and Culver House near Stroud, remodelled for the late Rev. Lord Charles Thynne. In Oxfordshire an elaborate railway inn at Chipping Norton, also for the Earl of Ducie, Wilcote Manor (illustrated here) for Charles Sartoris, Esq., a picturesque Bank in half-timber work at Thame, and several houses along the Thames valley, including some charming lodges and cottages for the late Duchess of Sutherland at Cliveden. But it is in Buckinghamshire perhaps that Mr. Devey's influence has been chiefly felt, for so many of the new buildings in this county were designed by him that local architects were attracted to his manner, and certain characteristics of his style have become quite familiar to those who know this part of the country. Ascott, the residence of Leopold de Rothschild, Esq., was but a miniature farmhouse when Mr. Devey first saw it. To-day it is a large and well-appointed mansion, with stables, kennels, lodges, and beautiful gardens laid out with great taste and care. Yet despite the fact that the buildings have grown to such size and importance they still preserve their "cottage" character, being built very low, and of half-timber work. The variation in the levels of the bedroom floor throughout the great length of the building gives endless opportunities for picturesque treatment, and the overhanging storeys, gables, and angle-stacks of chimneys are all grouped in charming proportion. Another large house in half-timber work was built at Akeley Wood. Of all the undertakings carried out in Buckinghamshire, the greatest proportion was for different members of the Rothschild family, who have done so much to make the county



WILCOTE, OXFORDSHIRE.

DRAWN BY E. L. WRATTEN FROM A WATER-COLOUR BY GEORGE DEVEY

prosperous. At Tring, Aston Clinton, Waddesden, and Mentmore (before and after the last-named passed into the hands of Lord Rosebery), at Eythrope and at Aylesbury, numerous works were carried out at their instance. Miss Alice de Rothschild's summer residence at Eythrope is a wholly successful and very quaint design in stone more in the style of the French Renascence, but the stables which surround a courtyard have round towers at the angles and give quite a mediæval impression. Rectories at Chearsley, Wendover, and Cheddington, schools at Dinton and Aylesbury, and the restoration of Buckland Church, by no means exhaust the county's record.

Rapidly glancing over the rest of England we must record the enlargement of the beautiful half-timber mansion, Pitchford Hall, the seat of Colonel C. J. Cotes in Shropshire, also additions to Lilleshall for the Duke of Sutherland, for whom much work was done in England and Scotland. In Shropshire, too, is Adderley Hall, an entirely new house, ranking with Killarney and Goldings in size and beauty. This was built for Reginald Corbet, Esq., and is well worth studying as a piece of noble design and planning. In Derbyshire there were extensive additions to Sudbury Hall for Lord Vernon, and work at Rangemoor, Burton-on-Trent, for Lord Burton. In Lancashire, a most picturesque extension of a fine old house, Smithills Hall near Bolton, and alterations at Knowsley for the Earl of Derby, besides a new house at Hartford. In Yorkshire were the rebuilding in charming taste of Thorpe Hall, Brantingham, for the late Christopher Sykes, Esq.; large additions to Rawcliffe Hall, Goole; and the erection of Bishop Burton Hall—a new house with stables. Also additions at Myton Hall, Helperby, for Major H. M. Stapylton; at Byram, Ferrybridge, for Sir Jn. Ramsden; at Duncombe Park for the Earl of Feversham; and at Wentworth House for Earl Fitzwilliam. Many very interesting buildings were erected in Northamptonshire for Earl Spencer; in Huntingdon was built Stoneley Grange at Kimbolton, and in Nottinghamshire Hodsock Priory was rebuilt for Sir George Mellish. Scotland, too, possesses many of Mr. Devey's buildings, but none of the first importance excepting perhaps Macharioch House, which the Duke of Argyll (then Marquis of Lorne) had rebuilt for the Princess Louise. The drawing of Mr. Devey's reproduced on p. 294 is one of a series of sketches which were submitted to the Princess, who is known to have much admired the genius and personal qualities of the architect.

In London, Mr. Devey carried out a large amount of work, consisting chiefly in internal alterations, and decoration, work which it is somewhat difficult to trace in many places, owing to subsequent modification by other hands. Although, however, his activity was chiefly confined to country work, he built several town houses, amongst which No. 41, Grosvenor Square for the present Lord Nunburnholme, and several houses in Lennox Gardens, are the most important, and these are sufficient to show the aims which he had in view. He started the idea, which has now become general, of giving to each house a distinct and individual character, using a free treatment of Renascence detail, and prepared the way for the charming style which Mr. Norman Shaw has since carried to perfection.

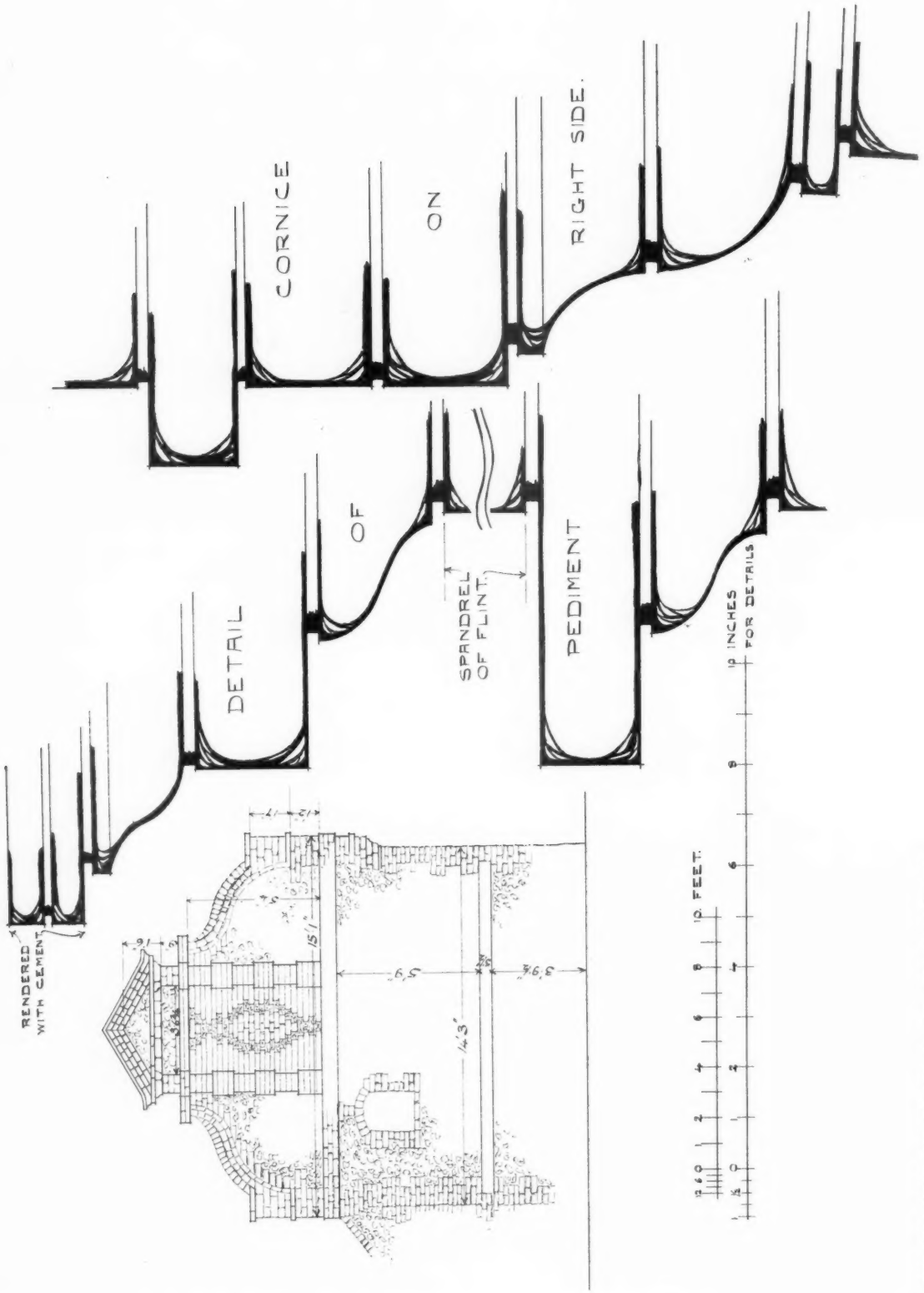
So, in a very brief and cursory fashion, we have touched upon the chief of those buildings which Mr. Devey designed and built between 1850 and the year of his death. Since his practice started some time before the half century, he was spending, through more than forty years, an untiring energy in the proclamation and advocacy of a new Gospel in domestic architecture, more by example than by precept, and by private influence than by any very public propaganda. But throughout those years, and even to the present day when the design of country houses has engrossed the attention of so many able men, his name has stood for a refinement of taste and a power and skill in design that is not often reached, and in the words of Lord Northbourne we may be sure that in distant years "Mr Devey's work will stand the test of time and also the contemporary criticism of the architect of the future." He intuitively perceived the direction that the best opinion would take, nay more, he himself largely laid down the lines and educated the public taste; and although it may take some time, we may be sure that there will one day be a full recognition of the great service which he rendered his profession and the architectural art of the country.

WALTER H. GODFREY.

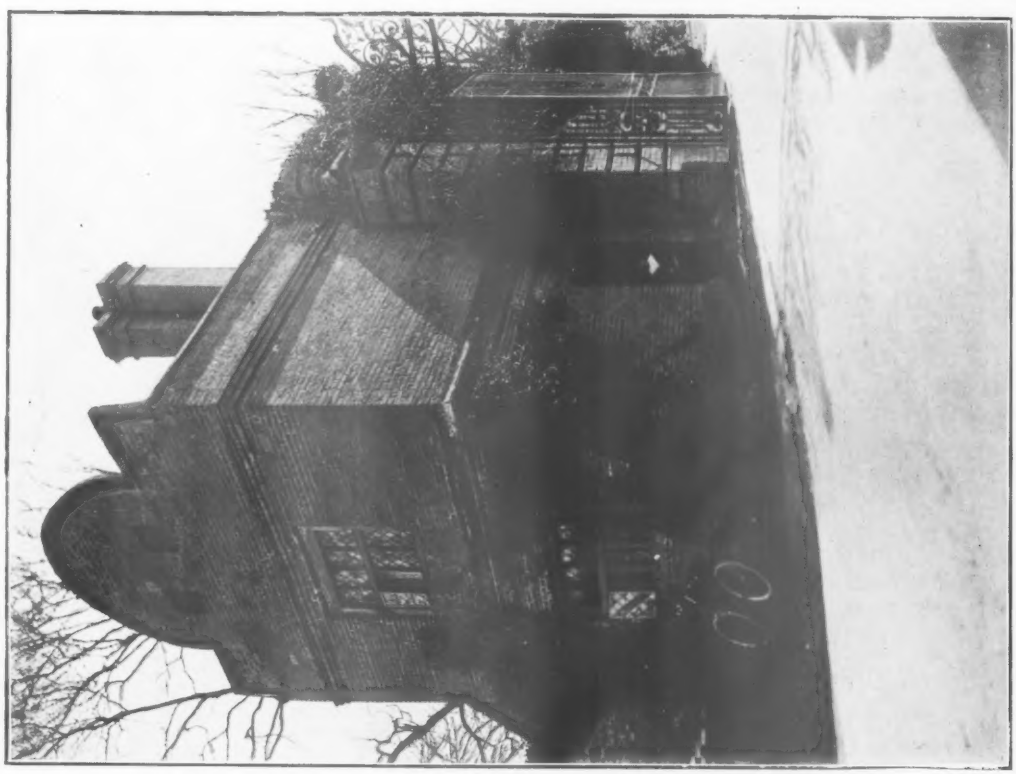
The Practical Exemplar of Architecture–XIII.

Photo : City Art Photo Co.

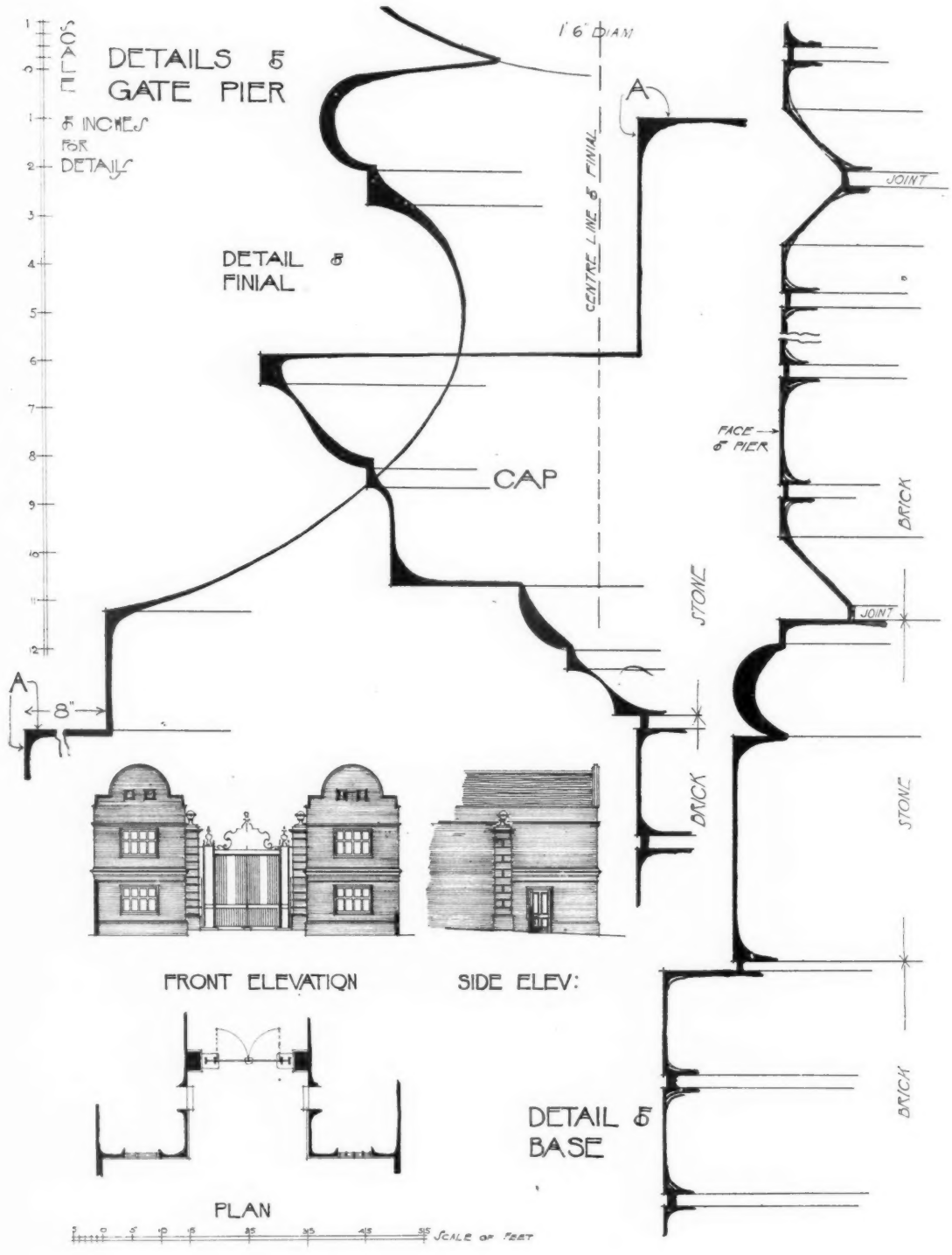
PINE END, NEAR KINGSGATE CASTLE, NORTH FORELAND.



PINE END, NEAR KINGSGATE CASTLE, NORTH FORELAND.
MEASURED AND DRAWN BY FRANCIS BACON AND HUGH A. McQUEEN.

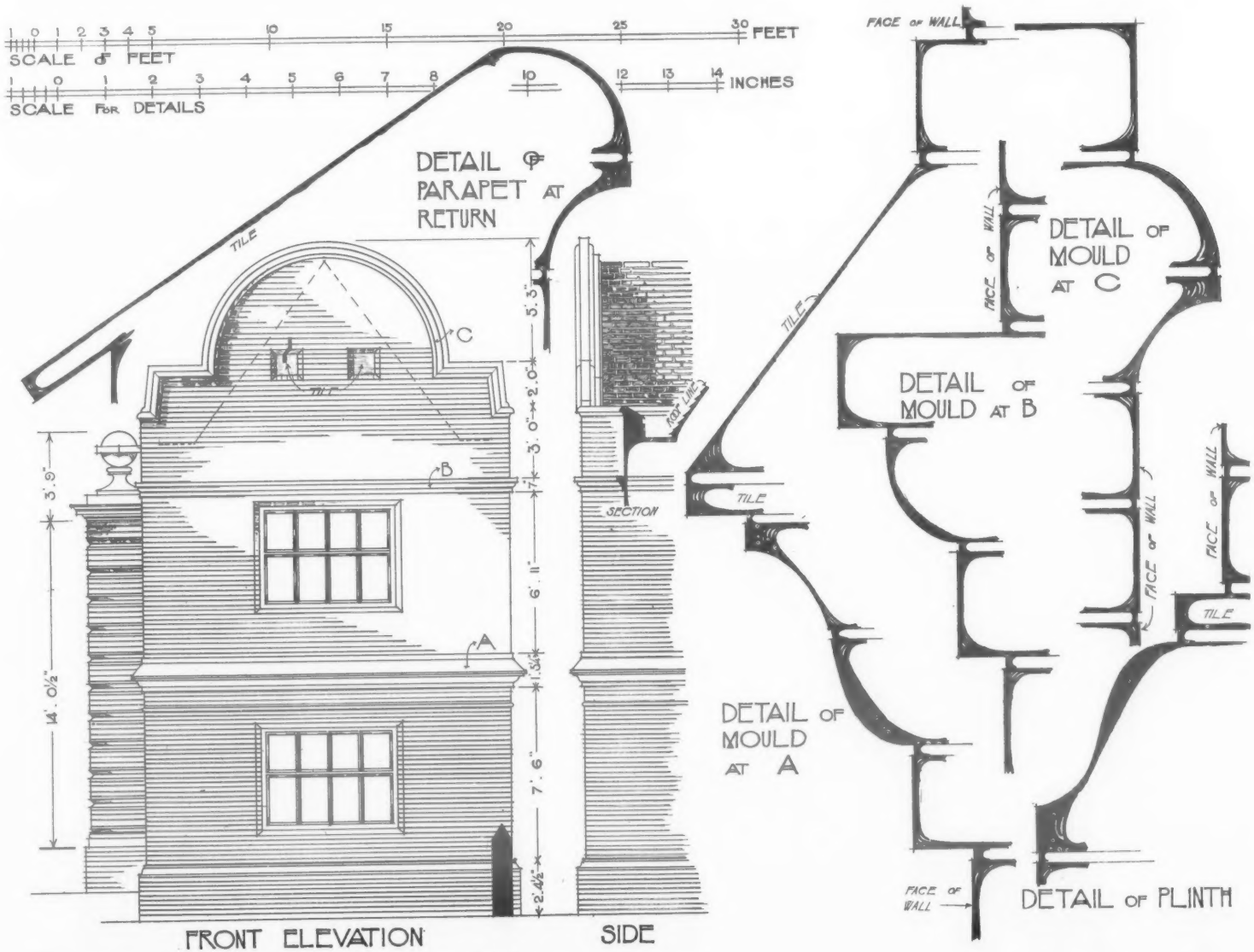


GATE AND LODGES AT ALDERMASTON. DETAIL VIEWS.



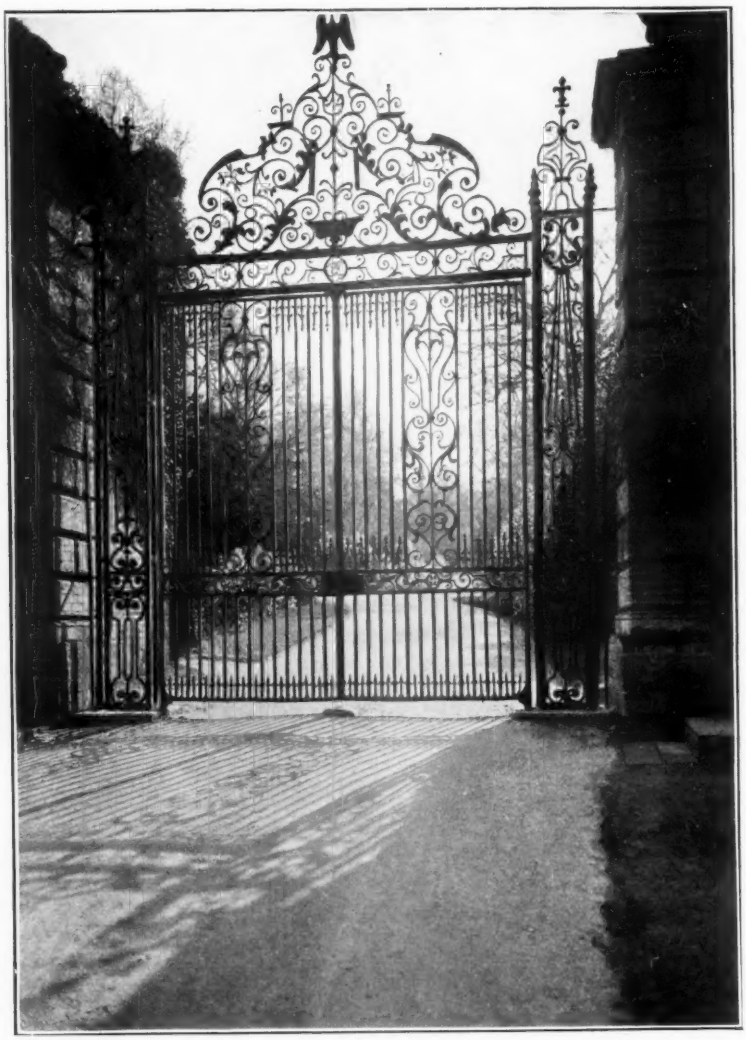
GATE AND LODGES AT ALDERMASTON. DETAILS.

MEASURED AND DRAWN BY HUGH A. McQUEEN

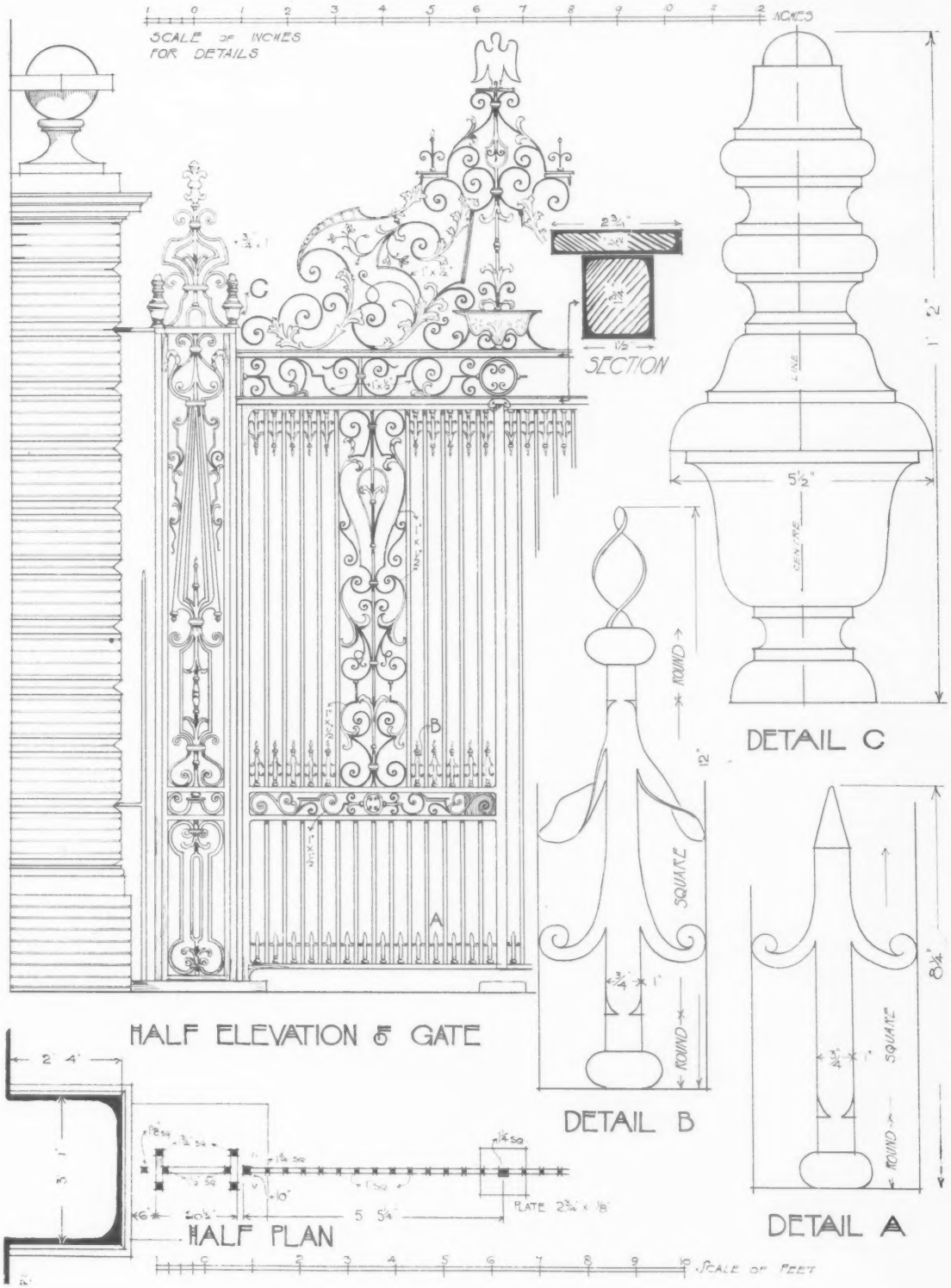


GATE AND LODGES AT ALDERMASTON. DETAILS OF LODGES.

MEASURED AND DRAWN BY HUGH A. McQUEEN.



THE GATE AT ALDERMASTON. VIEW AND DETAIL.



GATE AND LODGES AT ALDERMASTON. DETAILS OF GATE AND PIERS.

MEASURED AND DRAWN BY HUGH A. McQUEEN.

A Sketch of Irish Ecclesiastical Architecture.

VII.—INCREASED FOREIGN INFLUENCE.

PART I.

WE have already seen cause for believing that Architecture in Ireland, as elsewhere, had not been independent of the developments of that art abroad, though the Irish had not copied these slavishly, but had assimilated them, adapting and working them out for themselves in accordance with their own genius and their earlier artistic attainments. However, towards the end of the twelfth century the influence of English Architecture becomes much stronger; English workmen were (it is impossible to doubt) introduced into Ireland by the invaders—even the parts of England from which they came can be determined; and English churches were built on Irish soil, the example of whose style had a wide-spreading influence, and opened the way for the introduction of pure Gothic Architecture.

Not long after 1170, under the influence of St. Laurence O'Toole, the complete rebuilding of Christchurch, Dublin, was begun[72] by Richard de Clare, Earl of Pembroke, better known as "Strongbow," and by Robert FitzStephen and Raymond le Gros, Geraldines from St. David's. This was an English church[73] in the style of the Transition. The carving is of "Somersetshire" type; it bears considerable resemblance to the earliest work at Wells; but it seems as certain as such a thing can be that it was not directly from that district that the pioneers of Transitional and Early Gothic Architecture came to Ireland, but from the south-west of Wales—including that part of Pembrokeshire called "Little England beyond Wales"—which adopted its architectural ideas in the main from Somersetshire. Since this influence upon Ireland continued in the thirteenth century, it will be best at once to set down its principal marks, whether they appear in Transitional or in fully developed Early Gothic Architecture. Not only are some of these plain by themselves, and the combination of them more striking still, but it is also natural that workmen should have been drawn from that neighbouring part of England whence the first invaders mostly came. Yet we need not look to Christchurch Cathedral for all the signs of this connection, or suppose that the influence came only through this channel: it would set an example, and open a door for further importation of ideas, architects, and workmen from the same quarter; and these may have been supplemented from Somersetshire through Bristol.[74]

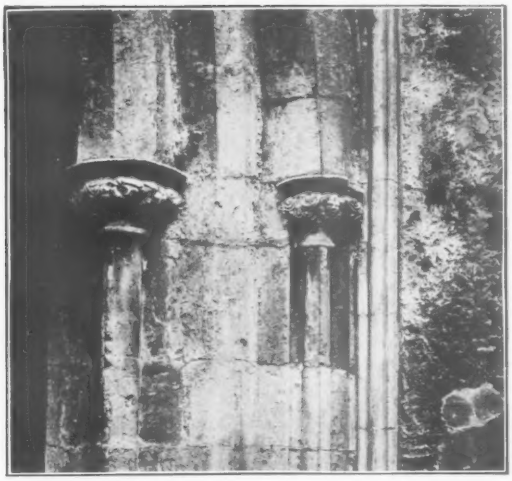
BALLINTOBER ABBEY, FROM THE EAST.

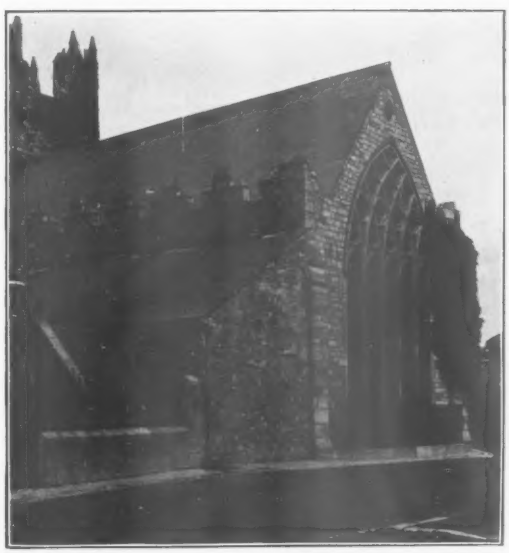
[72] We do not know at what rate it progressed.

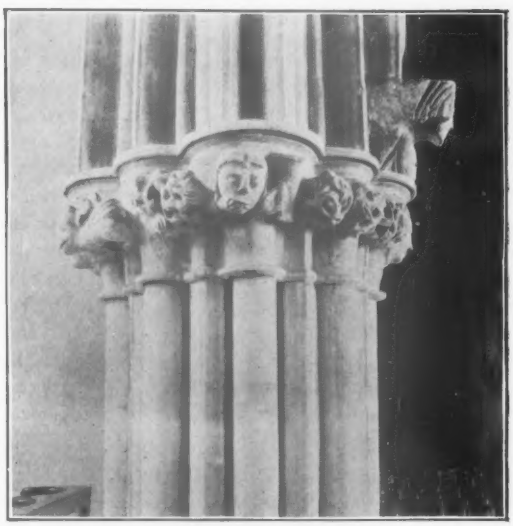
[73] This is in general true of the later work (in the nave) as well. But Parker, in the *Gentleman's Magazine* ("Notes on the Architecture of Ireland") for Jan. 1864 (p. 13), says:—"The windows of the north aisle [of the nave] . . . . offer some peculiarities which are decidedly Irish. They have the same form which we find in the earliest Irish buildings, and which has been carried down through all styles to this date, or later; that is, the windows which are plain lancets are wider at the bottom than the top . . . The bands are angular, which is another peculiarity." As to the windows, his engraving shows a slight but unmistakable narrowing; since then the church has been restored. As they stand at present, I was unable to measure them, and without this could not feel certain whether they now narrow or not; the Head Verger was sure that they did not. But Parker was a trained observer; and on the whole it seems probable that there was some Irish influence of native workmen employed on the building, though they have obviously been directed and controlled by Englishmen.

[74] About the year 1202, William de Burgh granted the village of Ardimur (Co. Antrim) with the church and all its appurtenances to Richard, one of the monks of Glastonbury, to found a priory to the honour of God and the Virgin Mary. Archdall, *Monasticon Hibernicum*.

At Christchurch, Dublin, when a mass of masonry, built against the north aisle of the nave to secure it, was removed, "it was discovered that the buttresses had engaged nook-shafts in their angles, with carved capitals and moulded bases, almost identical with the transept buttresses at Glastonbury Abbey. These are reproduced in the present work." Butler, *The Cathedral Church of the Holy Trinity, Dublin*.







S. W. DOORWAY, CASHEL CATHEDRAL—THE TOOTHACHE.

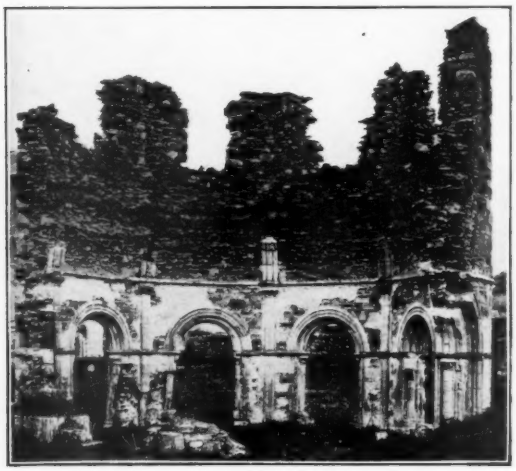
SOUTH TRANSEPT, BLACK ABBEY, KILKENNY (FOURTEENTH-CENTURY WINDOW).

DOORWAY IN CHANCEL, CASHEL CATHEDRAL (THIRTEENTH-CENTURY BILLET).

AUMBRY OR PISCINA, KILKENNY CATHEDRAL.

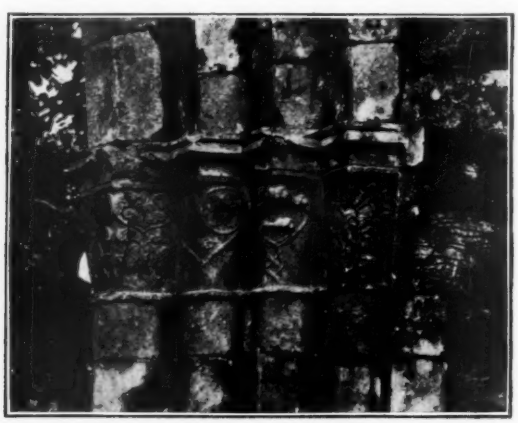
CAPITALS, ST. MARY'S, HAVERFORDWEST—THE TOOTHACHE.

CHANCEL, CORCOMROE ABBEY.



"BAPTISTERY," MELLIFONT ABBEY.

We have already noticed the resemblance of the short pillars raised above a wall separating nave and aisle in the western part of Jerpoint Abbey Church to the like arrangement at Strata Florida, in Cardiganshire (founded in 1164 or in 1180). At Christchurch Cathedral the shafts in the windows are banded at unusually short intervals (of 16¼ inches) both in the nave aisle[75] and in the ruins of the chapter-house (all these were probably built between 1213 and 1255). The same is to be noticed in the north porch at Wells, and in the triplet of windows at the east end of St. David's Cathedral,[76] where, the shafts being of the same stone as the rest, this peculiarity cannot be due to any difficulty in getting longer pieces of marble, and is doubtless intentional and designed for ornament. The shafts of the east windows in Cashel Cathedral had frequent bands, at shorter intervals than any other pillars in the building; a similar use of them is noticeable in the west window of Boyle Abbey. Such bands are at Kilkenny Cathedral put round the moulding of the semicircular inner arch of the north door. This is much more unusual; but it is similar to the western doorway at Strata Florida, though there the Celtic termination of their outer ends in spirals of quite Irish appearance is very striking.



CAPITALS UNDER CHANCEL ARCH, INISMAIN.

In the eastern triplet at St. David's, both inside and outside, the moulding is carried round the bottom of the window, as in a picture frame. The same is the case in windows at Christchurch, Dublin, and this feature is common in Ireland at the east end of churches, as at Inismain, O'Melaghlin's Church, Clonmacnoise, and at Abbey Knockmoy, not to mention other instances.[77] It is probably an extension of this idea that in Cashel Cathedral the small upper windows of the choir, which externally are quatrefoils, on the inside open under segmental arches which are reproduced below them, though their sides are formed by small pillars.

ST. DOULOUGH'S, FROM THE WEST.

The use of alternate bands of dark and light stone is characteristic of St. David's, the splendid purple stone available close at hand doubtless suggesting this. A similar effect is produced at Kilkenny—and in the chancel arch of Ardmore Cathedral, though this example may probably be of rather late date.

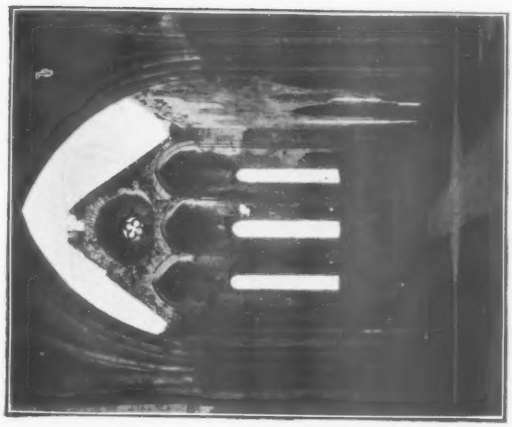
Any one who has seen St. David's Cathedral will have noticed how very extensively a particular form of capital is used there—a kind of scollop, curving outwards like stalks; it is also to be found in the ruins of Strata Florida. The capitals under the arch leading into St. Laurence O'Toole's Chapel, in the south

[75] The south side of the nave came down with the groined roof in 1562, and was not then rebuilt in its original fashion; the north side is old work restored, and has now been copied on the south side.

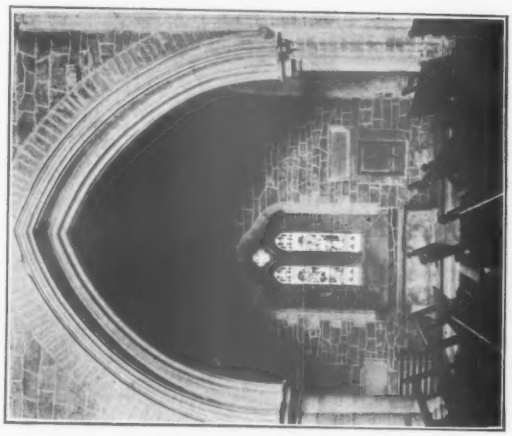
[76] The crossing and choir at St. David's, built soon after 1180, were more or less ruined by the fall of the tower in 1220, but this does not seem to have injured the lower part of the east wall. And the restoration of the part ruined adhered very closely to the original Transitional style, the old material being probably used to a large extent.

[77] That this is not a piece of fanciful restoration at Christchurch is quite plain from at least one old stone remaining in the west window of the north aisle—which, like the other old stones there, has been rightly left unscraped—also from the east windows of the chapter-house. The windows at the east end of St. David's Cathedral have been stopped and filled with mosaics.

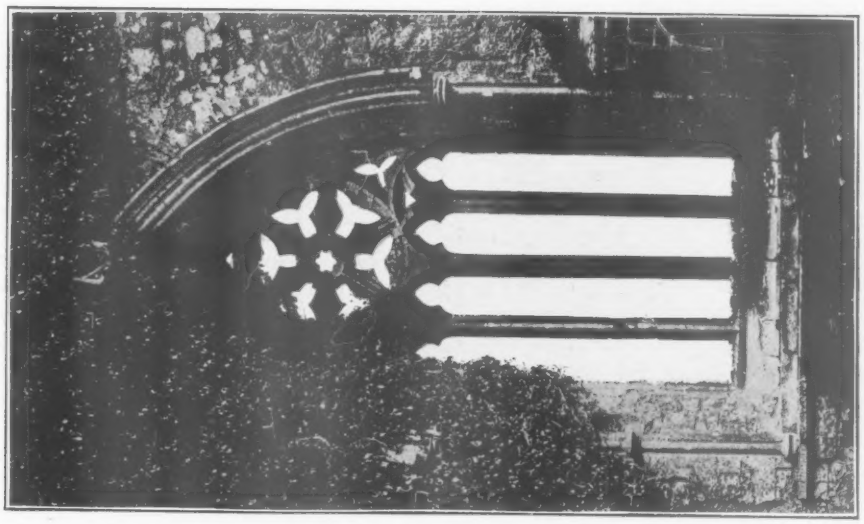
A round moulding also completely encircles the doorway of the Round Tower at Ardmore. There are signs that this Tower belongs to some late date in the twelfth century; but the "architrave" in some also of the earlier Round Towers runs round below the doorway, and this may have helped to set an example.



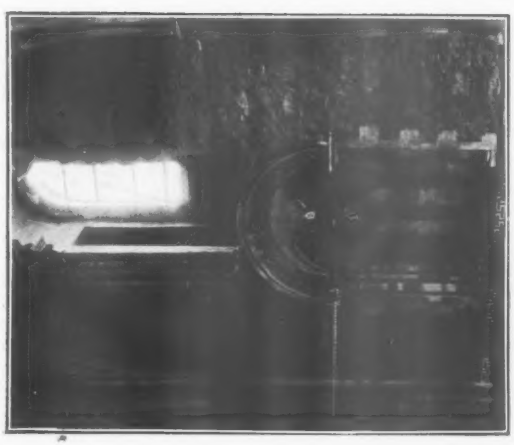
NORTH TRANSEPT, CASHEL CATHEDRAL.



PART OF ARCADE AND NORTH AISLE, KILKENNY CATHEDRAL.



EAST WINDOW, FEENAGH ABBEY.



TRIFORIUM OF SOUTH TRANSEPT, CHRISTCHURCH, DUBLIN.

TOMB AT DUNGIVEN PRIORY (FOURTEENTH CENTURY OR LATER).

transept of Christchurch, are precisely similar to this.[78] The same form of key-pattern is prominently used both at St. David's and at Christchurch (as well as at Glendalough), and the forms of chevron used at Christchurch find parallels at St. David's—though no doubt also elsewhere in England.

The foliage at Christchurch is of a decidedly "Somersetshire" type. This is noticeable to some extent in the earlier carving of the transepts and the western part of the choir, which resembles the carving in the north porch at Wells; it is still more marked in the later carving of the nave arcade in the Dublin Cathedral, where the capitals resemble the second stage of carving at Wells, as regards both the foliage itself and the framing of heads in it. And Pembrokeshire supplies a link between the two, for the capitals in St. Mary's, Haverfordwest, are like those at Wells on the one hand and those at Christchurch on the other. Nor does the Somersetshire, or Pembrokeshire, influence end in Dublin. In Kilkenny Cathedral the capitals are mostly plain; but there is a tomb in the north transept where they have carving of very similar character, which may also be traced in the capitals of the south porch there, and to some extent at Cashel Cathedral. Here there is in particular a link which can hardly be a mere coincidence. In 1274 died William Bytton, Bishop of Bath and Wells. He was locally canonised after his death, and was invoked specially in cases of toothache. The capitals in the south transept of Wells Cathedral show many representations of persons thus suffering—for instance with a hand in the mouth—carved in his honour. On the north side of the chancel at St. Mary's, Haverfordwest, is a capital of a similar kind, also in the south-west doorway of Cashel Cathedral, though both these may be a mere copying of the design at Wells, without a thought of St. William Bytton.

There is also an architectural link between the Bishop's palace at Wells (this part of it was built before 1242), Pembrokeshire, and Ireland. On the first floor of the palace the windows have, inside, a trefoiled arch, resting upon shafts of dark marble, the openings to the outside being a pair of lights with trefoiled heads and a quatrefoil over these; one at least of the windows is on the outside absolutely plain, without even a dripstone to give unity to each group of openings. At St. Mary's, Haverfordwest, the outside of this window is in general reproduced, while in the windows of the nave aisles at Kilkenny Cathedral the inside is like the example at Wells, simplified—the shafts, for instance, being omitted.

In some of these resemblances the one instance may not be copied directly from the other, and it is possible that in some cases an experiment may first have been tried in Ireland; but the main stream was of course in the other direction, and the general connection, as described above, is plain.

We may now look at a few specimens of the Transitional Architecture planted in Ireland and assimilated there; it will not be necessary to draw special attention to the points in them which confirm what has been already said. It is likely, of course, that the foreign influence should have taken some little time to spread, so that Irish buildings may well be later than those of the style most nearly corresponding in England.

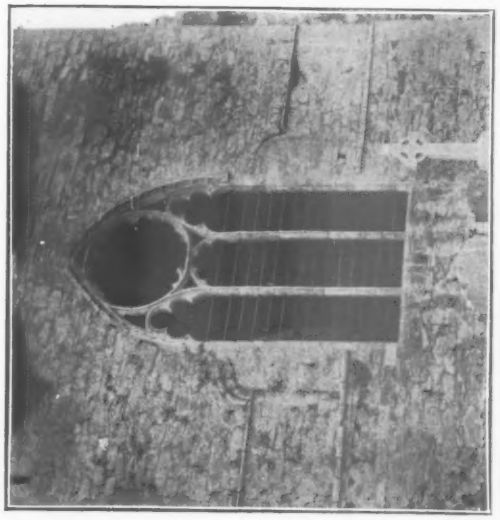
We are told that in the year 1203 "Moelettrim O'Deabratha, the reverend priest of Ardmore, died, after he had ordered and finished the church of Ardmore." This cathedral, as we have seen, has a west front probably of the twelfth century, and it certainly contains in the chancel masonry belonging to a still earlier building. But most of its detail must belong to about the period suggested. The small west window is recessed on the inside under a group of late Norman or Transitional mouldings, and its arch rested on detached shafts, now removed; there is a fine doorway of similar character in the north wall of the nave near the west end. Part of this wall is roughly panelled on the inside; towards the west the panels are square-headed; further east they are in the form of a pointed arch. Over the windows of the nave, both outside and inside, there is a hood-moulding, forming part of a string-course. The form of the abaci and the foliage below the chancel arch have rather a French look, though similar work is to be found in English Transitional building. The present arch is (as has been mentioned above) of light and dark stone alternately; its mouldings suggest a later date, and the chancel has certainly undergone alterations at some subsequent period. From the extra capitals (one of which is scolloped) and the spring of arches on each side of the chancel arch it is plain that aisles have been intended but not carried to completion.

In 1206 the Abbey Church at Newtown Trim was founded by Simon de Rochfort for Canons Regular of St. Victor, to be the Cathedral of Meath, the See being transferred from Clonard. It has been a fine building of Transitional Architecture. On the outside of it are "pilaster buttresses"—broad strips of projecting masonry, such as are generally found in Norman work, though they occur in the fortified church tower at Clymping, in Sussex—which shows signs of Transition. The original windows in the chancel were tall lancets, the shafts being banded, and having round abaci on their capitals. The sedilia are round-headed, ornamented with very shallow mouldings. The building thus combines Norman features with developed thirteenth-century architecture—of English type, as the round caps show. It had (or was intended to have) a groined roof.

Ballintober Abbey, Co. Mayo, was founded for Austin Canons by a king of Connaught in 1216[79]; it is

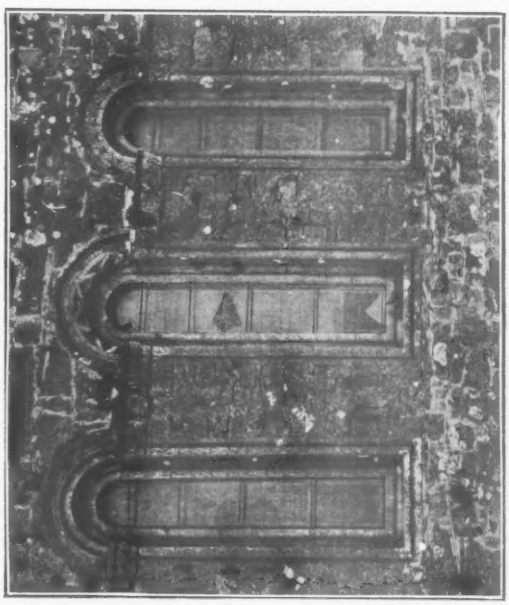
[78] In two capitals on the north side of the choir at St. Patrick's Cathedral, Dublin, there is an adaptation of the form of capital mentioned above, covered by or worked into foliage of a rather early type. These are, I believe, unrestored; but it is not so easy to prove this there as at Christchurch, where the old stones are left unscraped. A capital like that at St David's occurs in two forms in the nave of Boyle Abbey.

[79] The choir and transepts are now used as a Roman Catholic Church.

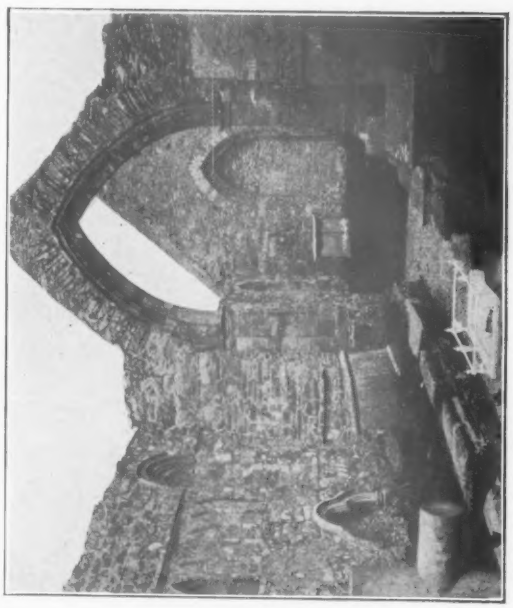


EAST WINDOW, JERPOINT ABBEY (FOURTEENTH CENTURY).

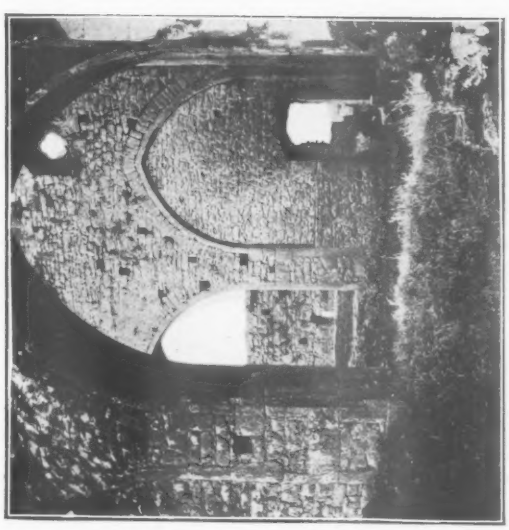
TOMB IN KILKENNY CATHEDRAL.



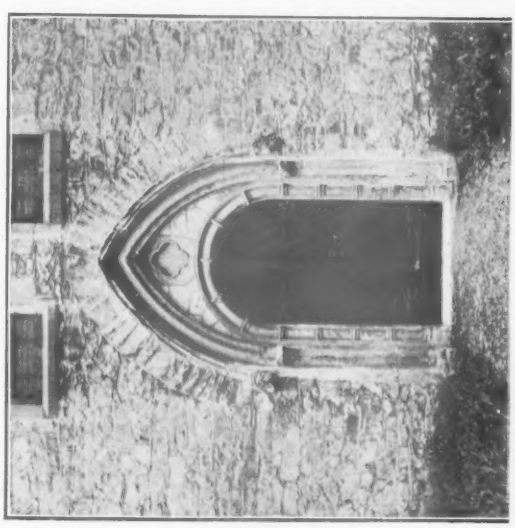
EAST WINDOWS, BALLINTOBER ABBEY.



ARDMORE CATHEDRAL, FROM W.S.W.

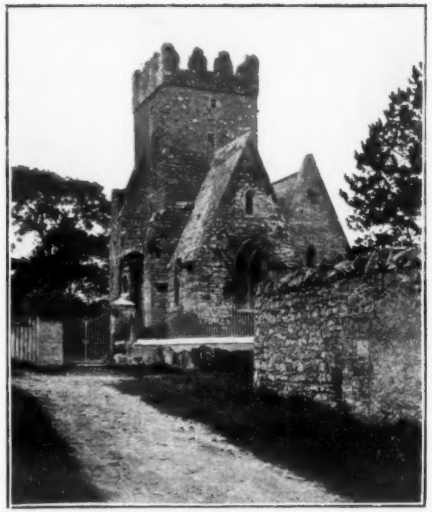


BAY OF NAVE, HORE ABBEY.



NORTH DOOR, KILKENNY CATHEDRAL.

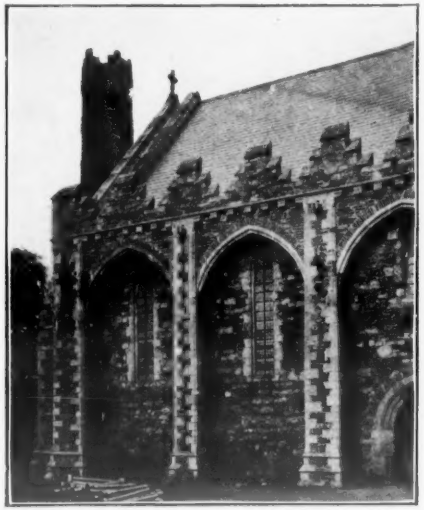
CHANCEL OF ARDFERT ABBEY.



ST. DOULOUGH'S, FROM THE EAST.

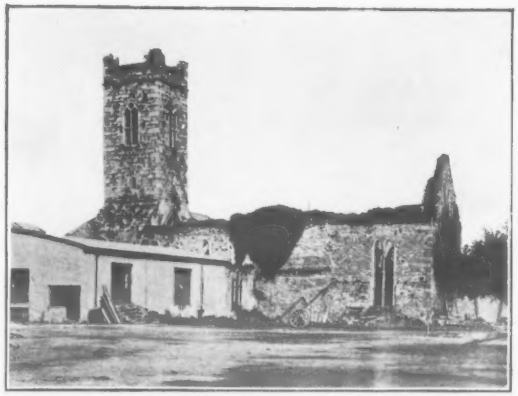
CLOISTERS, JERPOINT ABBEY (FIFTEENTH CENTURY).

CHANCEL OF ARDFERT CATHEDRAL.

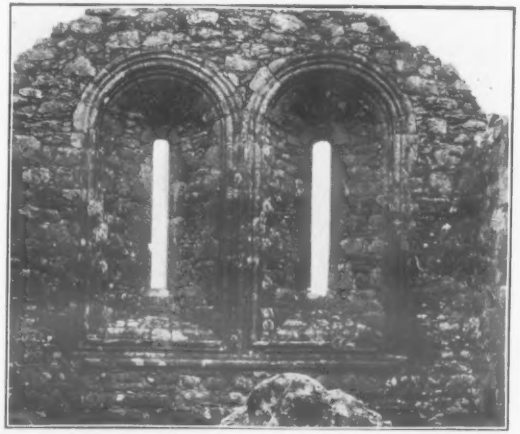


PART OF NAVE AND ROUND TOWER, KILDARE.

CLOISTERS, BECTIVE ABBEY (FIFTEENTH CENTURY).



TOWER AND CHANCEL OF FRANCISCAN FRIARY, KILKENNY.



EAST WINDOWS, O'MELAGHLIN'S CHURCH, CLONMACNOISE.

GROINING OF CHANCEL, CATHEDRAL, CLONMACNOISE.

ROOM UNDER STONE ROOF, ST. DOULOUGH'S.

PART OF NAVE AND NORTH AISLE, CHRISTCHURCH, DUBLIN.

NORTH SIDE OF CHANCEL, CASHEL CATHEDRAL.

an interesting specimen of Irish Transitional work. In plan it resembles Jerpoint Abbey, but its nave is without aisles; the west doorway is round-headed. There is a room with its own window above the choir vaulting, which is of an unusual kind. From each shaft a rib springs right across to the shaft opposite, and another diagonally to those on each side of this. The shafts are headed with masses of foliage; these (and still more those at the crossing) are strangely shaped. In the east wall there is a single window under the vault, having three windows below it, whose arches on the inside are ornamented with chevron. Outside, the heads of all three are markedly different; that in the middle having half-detached ribs running round it in double chevron or lozenge-pattern, closely resembling windows in St. Joseph's Chapel, Glastonbury, and at St. David's Cathedral; that on the north being encircled with chevron ornament of another form, while the window to the south has "dog-tooth" in a hollow between mouldings. The capitals of the shafts (which have rectangular abaci) are carved with good early foliage, which extends back beyond them; some of it is arranged in spirals, recalling earlier Irish designs. The inner mouldings and the shafts are brought round at the bottom so as to form a double frame to each window, and the triplet is united above by a string-course (as at Ardmore and on the south side of Kilkenny Cathedral); inside, it is thus joined both above and below. Of each pair of Transept Chapels one stands within a round, the other within a pointed arch. There is a doorway outside the church to the south, whose pointed arch is in "plain square orders," while the capitals below have carving of Irish character; it bears a general resemblance to the chancel arch at Inismain, about fifteen miles distant.

At Corcomroe Abbey, a Cistercian house founded by Donall O'Brien in 1194 or 1200, the east windows are of lancet shape, arranged as at Ballintober Abbey, the head of the central window in the row of three being ornamented inside with chevron. One of the vaulting-ribs is decorated with the "herring-bone" variety of the same ornament. The arch leading into a chapel north of the chancel has carved work hanging down over it in a way which bears a certain resemblance to the twelfth-century ornamentation at New Shoreham and at Reigate (there is something similar in the transept of St. Patrick's, Dublin), while on the other hand one of the capitals below it, as well as that which carries the south side of the chancel arch, is ornamented with flowers of most natural appearance—obviously some kind of campanula. This chancel arch too has "plain square orders." The vaulting-shafts at the corners diminish to a point (as do also some of those at Ballintober), suggesting the pointed brackets of late Irish Gothic.

At Mellifont there remains a fine fragment of Transitional Architecture—the so-called "Baptistery," really the washing-place, or *Lavabo*, in the cloisters. It was octagonal in shape, with round arches, mouldings of an early type, and capitals beautifully carved. Its roof was vaulted, and there was a room above. A similar building remains at Canterbury, also known as the "Baptistery."

Much of the eastern part of Kilkenny Cathedral is also of Transitional character. This comes out very plainly in the north doorway already mentioned, as well as in the round-headed windows north and south of the choir, and the "pilaster buttresses" at the corners of the choir and transepts. There is a very curious aumbry (or piscina) in the north transept chapel, the shape of which appears to have been suggested by the elaborate battlement ornament used at Freshford and in other Irish work.[80]

There is much other good work in Ireland which is of Transitional character, notably in the eastern windows of churches, as is indicated by the character of the carving or by the mouldings in which the opening is often framed. Of this description, besides the instances already mentioned, is the pair of windows at Clonfert, and in St. Colman's Church, Kilmacduagh, and the excellent triplet at Kilfenora.

Even though architecture of this very admirable kind lingered later in Ireland than in England, the compromise could not maintain itself permanently against the inroad of pure Gothic, which, as the thirteenth century advanced, made its peaceful conquest of Ireland more or less complete.

A. C. Champneys.

The views of The Baptistery, Mellifont Abbey; Ballintober Abbey (general view); the Capitals of Chancel Arch Pier, Inismain; the East Window, Feenagh Abbey; and the Chancel, Corcomroe Abbey, are from photographs by Langfier, Ltd. The remainder are from photographs taken by the author, developed and printed by Messrs. Seaman, Ilkeston.

[80] See Article VI., Part II. The documentary evidence as to the date of the earlier part of Kilkenny Cathedral is puzzling. The See was transferred from Aghaboe, probably by the first English Bishop of Ossory, Hugh de Rous, elected in 1202. We are told that he did nothing for his Episcopal See; that Hugh de Mapilton (1251–6) was "the first founder," that he "first began to build that church," which was completed by Geffrey St. Leger (1260–86). On the other hand a notice between 1221 and 1229 seems to imply that something which could be called 'the Cathedral Church of St. Canice' was then in existence, probably not the twelfth-century church which had stood partly on the site of the Cathedral; and Harris, editing Ware, says of William of Kilkenny (Bishop 1229–32) that "while he sat, he is said to have forwarded the building of the Cathedral, as his predecessors, Peter Mannesin (1218–29) and Hugh Rufus (1202–18) also had done." This is altogether more credible than that Transitional work was being built (not restored) after A.D. 1250 at Kilkenny, a town of the Pale, and by a bishop of English origin. For the evidence, see Graves and Prim, *The History, Architecture, and Antiquities of St. Canice' Cathedral*; and Ware, *Works concerning Ireland*, edited by Harris, 1764, vol. I. The fall of the central tower in 1332 did much damage, which was made good soon afterwards.

The London and County Bank, Lombard Street, E.C.

W. Campbell Jones, Architect.

THE premises shown in these photographs are the Head Offices in Lombard Street of the London and County Banking Company, Ltd. The need for further space in which to carry on this great business was daily becoming more pressing, when, after long negotiations, the directors succeeded in securing the freehold of No. 21, Lombard Street, and in getting an extension of their existing premises in Abchurch Lane. They then determined to rebuild the former, and to generally remodel the whole.

This work was made especially difficult owing to the fact that during the whole of the time no interruption could be permitted to the carrying on of the business, a great deal of the work being done by night. The result is, that although the majority of the main walls were kept up, the interior of the building has been almost entirely rebuilt.

The whole of the wood-carving throughout the building in oak, teak, and Italian walnut was executed by J. P. White, Pyghtle Works, Bedford, most of the work being executed on the site, in a room specially set apart for that purpose, so as to be under the immediate supervision of the architect. The carved Italian walnut seats, chairs, and tables in the public space were also executed at Pyghtle Works.

One of the most difficult operations was the introduction of the heavy steel girders and columns, necessitated by the cutting away of walls and other alterations. This portion of the work was carried out by H. Young & Co., Ltd., of Nine Elms Ironworks, and involved much intricate detail. The work was done without mishap, or inconveniencing the ordinary banking business. The balustrade to the main staircase, &c., was the work of J. S. Singer & Sons, of Frome.

The whole of the marble work was executed by the Art Pavements and Decorations, Ltd. The walls of the banking hall are lined with Listavenna marble, which was specially procured from the quarries in America for this work. The Listavenna is broken up with bands of Swiss cipollino and a cornice of the same marble. The dado is in verde antico with heavy mouldings. The columns round lift enclosure are in rich breche sanguine with bases of Bleu Belge, and carved caps of pure statuary. The cornices are of Listavenna and Swiss cipollino. The floor is panelled out in Hopton Wood, Siberian green, Irish green, and Piastraccia. The four columns in Swiss cipollino are monolith, 15 ft. 6 in. high, and sawn down the centre, hollowed out and fitted round steel columns, the marking of the marble lending itself exceedingly well for jointing, and the same is so skilfully carried out that the joints are hardly perceptible. The walls of the first floor are also lined with Listavenna and Swiss cipollino marble, and the floors in Hopton Wood, Siberian green, and Sicilian, with some of the landings in Roman marble mosaic. The floors behind counters are all laid in maple blocks. The bills-room, basement corridors, strong-rooms, lavatories, kitchens, &c., are lined with cream and green tiles, supplied and fixed by the same firm.

G. Jackson & Sons, Ltd., made all the relief work for ceilings and cornices for the main banking hall, board-room and staircase, &c., in fibrous plaster. The ornament in the bands was modelled from the architect's designs in bold relief. The firm also carried out the French "Stuc" panelling, cornices, overdoors, architraves, &c., on the directors' staircase.

The heating and hot-water supply apparatus was installed by Edward Deane and Beal, Ltd., Arthur Street East, London Bridge, E.C. The banking hall, offices, waiting-rooms, and corridors are heated with direct-indirect ventilating—radiators connected by fresh-air ducts to the exterior of the building admitting a constant flow of warmed fresh air within; and other radiators are of indirect type, concealed and similarly arranged. Heating boilers are provided in the basement connected in duplicate with the distributing mains, so arranged as to control circuits serving different sections of the building from the heating chamber. The hot water for the lavatories and domestic use is provided by an auxiliary circulating apparatus. The hydraulic lifts, steel strong-room fittings, and antique bronze desk fittings, were also manufactured and fitted by this firm.

The electric lighting work was carried out by H. M. Leaf, of 47, Victoria Street, S.W.; and the general contractors were T. Rider & Son, of 181, Union Street, S.E., and Chislehurst, who executed the work most satisfactorily under the difficult and troublesome conditions already mentioned. The firm also executed the panelling and other work, and to them we are indebted for the use of the photographs.

Photo: E. Dockree.

GENERAL VIEW OF THE BANKING HALL FROM THE ENTRANCE.

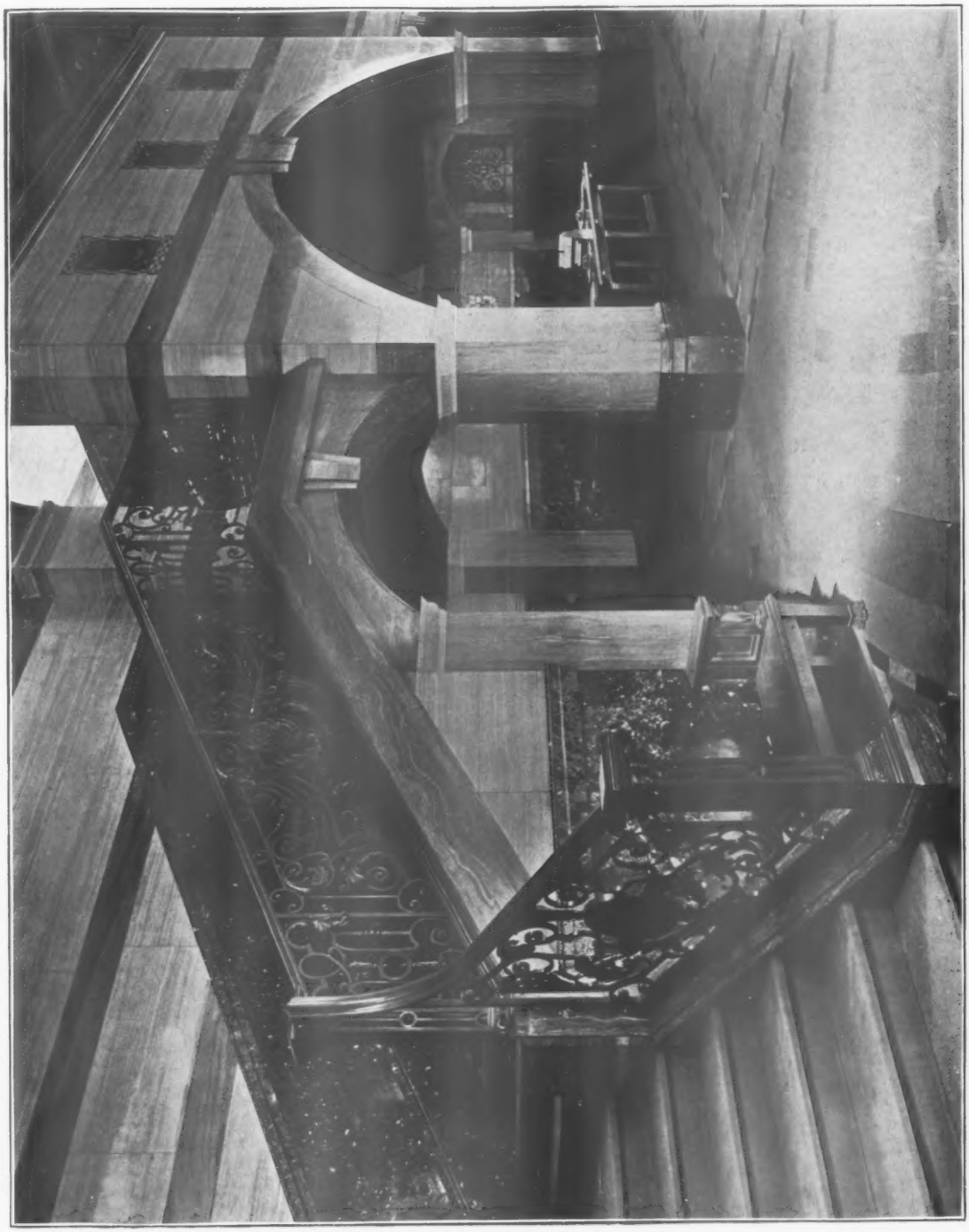


Photo: E. Dockree.

PRINCIPAL STAIRCASE.

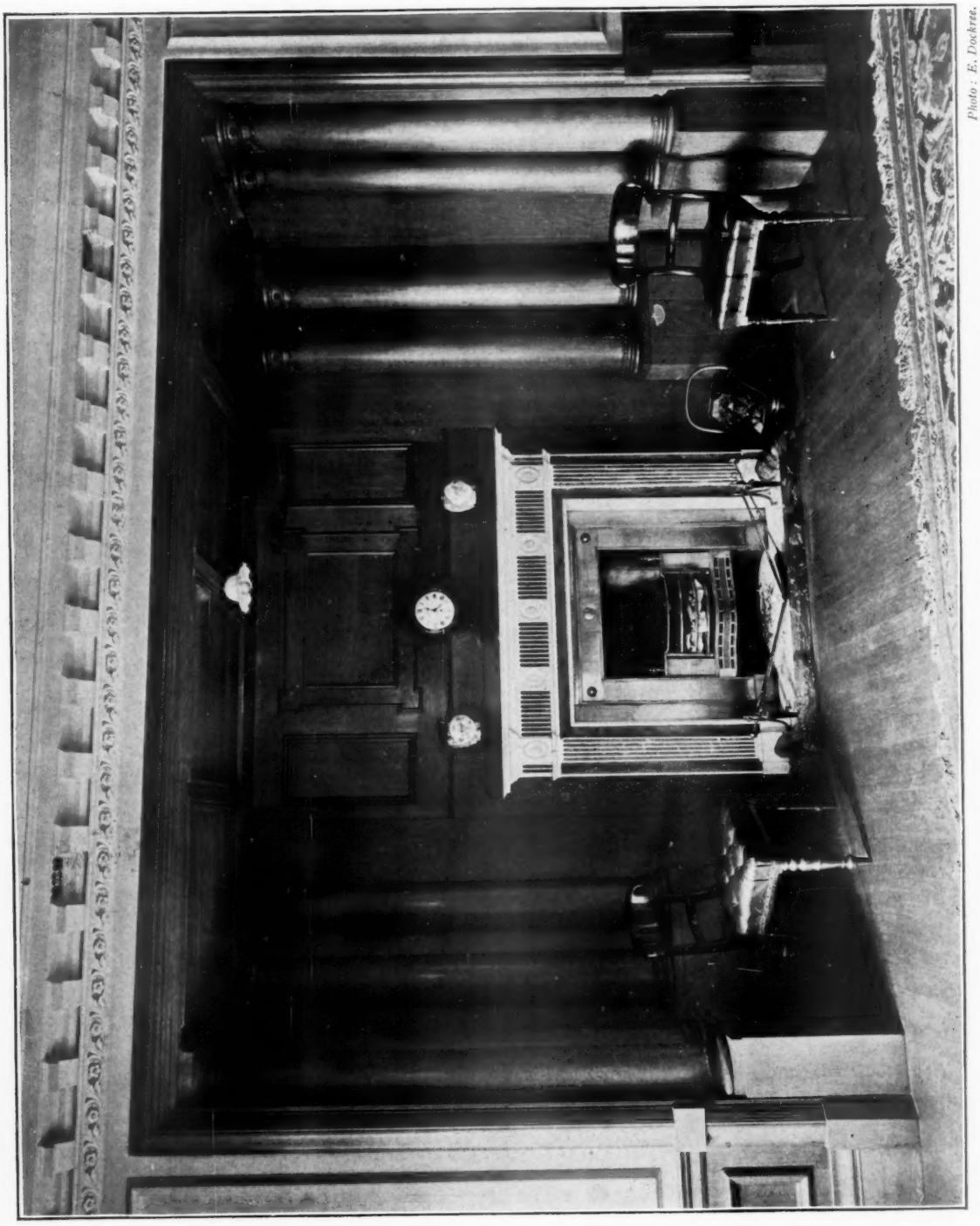


Photo: E. Dockree.

CHIMNEYPIECE IN THE LUNCHEON-ROOM.

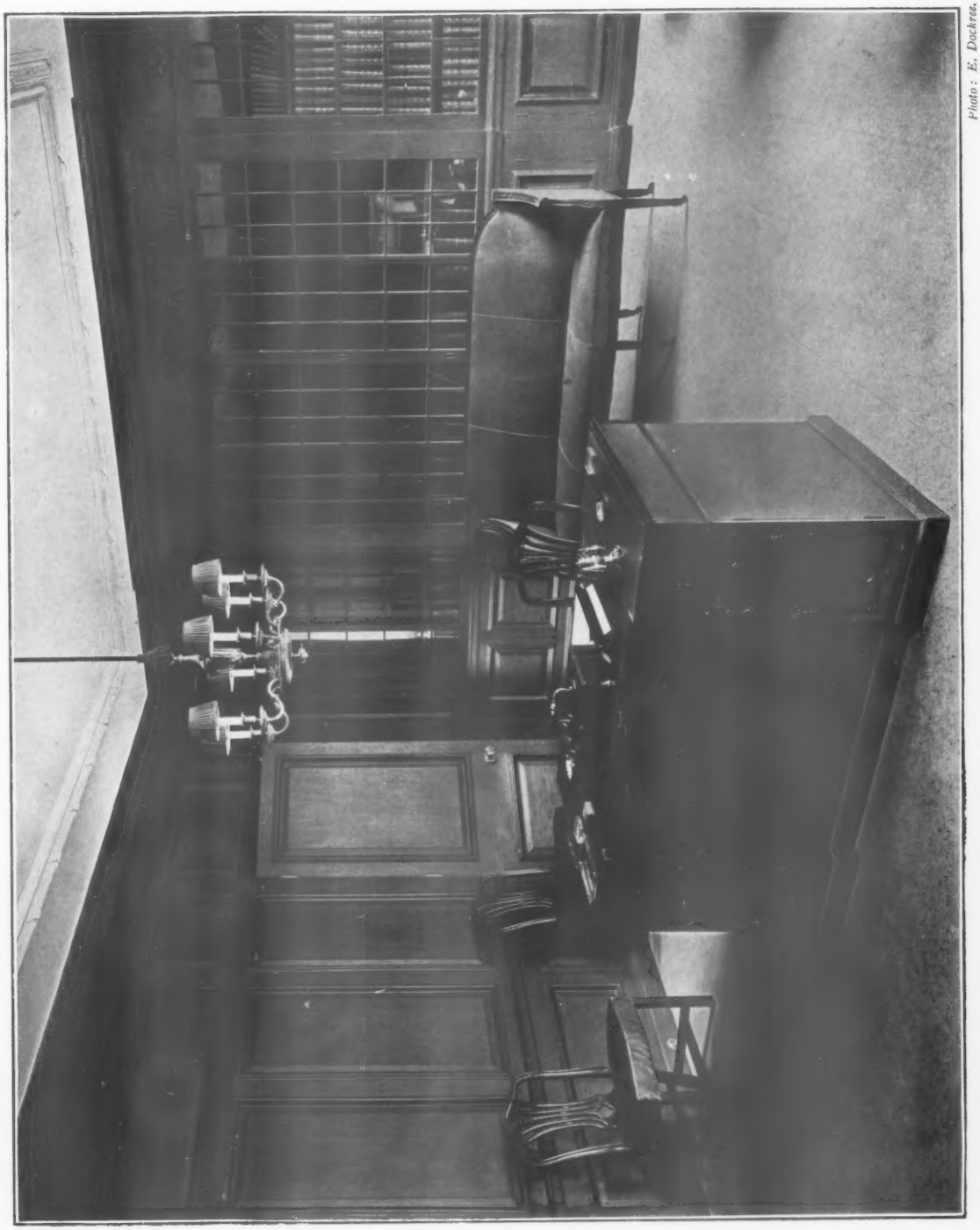


Photo: E. Dockree.

THE DIRECTORS' LIBRARY.

Photo: E. Dickree.

THE MANAGERS' WAITING-ROOM, GROUND FLOOR.

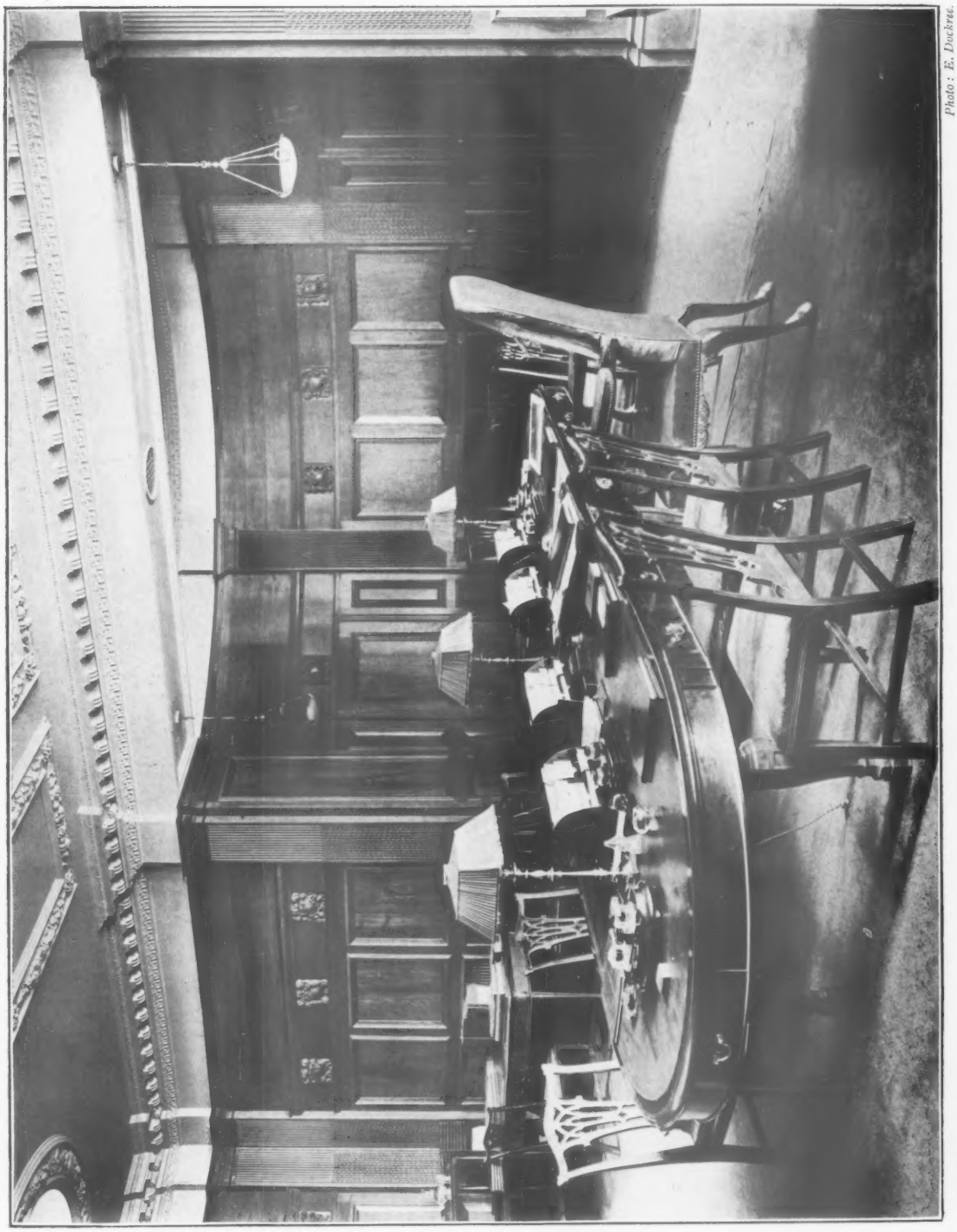


Photo: E. Dockree.

THE BOARD-ROOM.

Photo: E. Deckree.

CHIMNEY-PIECE IN THE BOARD-ROOM.

Photo: E. Dockree.

CHIMNEYPIECE, DIRECTORS' LIBRARY.

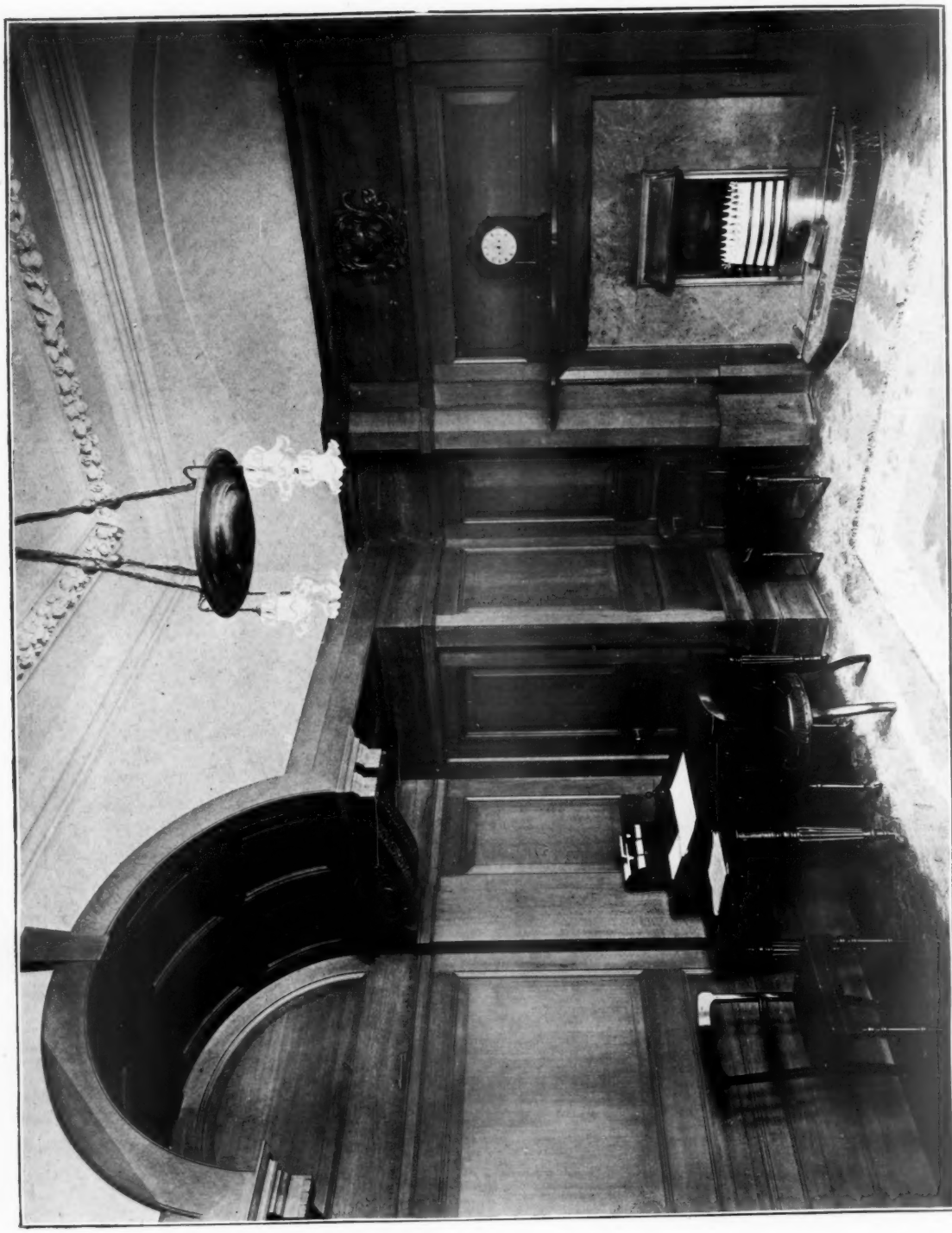


Photo: E. Dockree.

WAITING-ROOM, FIRST FLOOR.

Here and There.

A Fine Lead Statue—The Country Home—St. Alphage, London Wall—The International Congress of Architects, 1908—The New Paul's Cross.

ALTHOUGH the modern tendency of sculpture runs counter to the theatrical refinements of the eighteenth century, and indeed has swung over in the case of some notable artists almost to a pursuit of the uncouth, the re-discovery of a masterpiece by Roubillac may be regarded as an event. My attention has been drawn by Mr. Arthur W. Cooksey to the statue of Sir John Cass which stands in a niche on the new home of the Cass Foundation Institute, recently built to Mr. Cooksey's designs, in Jewry Street.

The figure has had a somewhat chequered history.

In 1710, Sir John Cass, a wealthy alderman, established a Foundation School at the corner of Houndsditch, adjoining St. Botolph's, Aldgate. He died in 1718, and in 1750 the trustees of the charity "resolved that it be refered to the Treasurer to prepare a statue of Sir John Cass to be made by a Skilfull Artist in such manner as he shall be advised and that the same be erected in the Niche for that purpose in the Front of the sd schoole."

Mr. Treasurer was apparently a leisurely man, for sixteen months passed before he wrote "acquainting the Board he had agreed with Mr. Roubilliac statuary for making Sir John Cass's effigies."

The sculptor borrowed Sir John's picture "to fform the effigies by," and a month later "attended with a modelle," and "such of the Trustees present as remembered Sir John Cass in his Lifetime gave Mr. Robilliac the best Description they could of Sir John's persone."

In November, 1751, the statue was ready to be set up, and the treasurer "was of the opinion it would be proper for some of the Trustees to go and see the Statue, at Mr. Roubilliac's, in Saint Martin's Lane."

On the 9th of January, 1752, it was "Resolved that the Treasurer do pay Mr. Roubilliac the sum of one hundred pounds."

The board also decided to have no inscription on the pedestal except the name Sir John Cass, the name of the statuary, and the date, 1751.

The minutes are full of detail, with one odd omission—the material of the figure.

It is of lead, and with the single exception of the Milton made by Roubillac for Vauxhall Gardens, all trace of which is lost, he is not known to have executed any other work in lead.

By the courtesy of the clerk to the Foundation, Mr. W. H. Davison, F.S.A., I am able to reproduce a part of an engraving dated 1810, which shows the old school with the Roubillac figure, and also two stone figures of charity children, in their original place. The two children are also preserved in the new building.

The old schools were pulled down in the nineteenth century, and the figures rested for a time in the next school building in Church Row. When Mr. Cooksey built the present fine institute in Jewry Street, it was felt that the Cass statue should adorn a niche. It was then thickly covered with successive coats of paint and whitewash, and had always been supposed to be of stone or plaster. Its weight betrayed its material, and it was carefully cleaned before being set up in its niche. Unhappily, it is too high to be examined, and now that the Governors realise the great value and importance of their possession, it may be hoped that they will rescue their pious founder from his lofty perch and place him in their handsome Board Room.

Of Roubillac little is known. He was a volatile Frenchman who earned from Goldsmith, in "The Citizen of the World," the half kindly, half contemptuous title of "little Roubillac."

His best-known and most-accessible works are the Shakespeare statue now in the British Museum and the Nightingale monument in Westminster Abbey. The former is a miracle of dexterity, but the pose is theatrical and the head and face lacking in power.

The latter is a supreme product of fantastic artificiality. A grim figure of Death, emergent from a vault, strikes with a spear at a young wife sinking back into her husband's arms. Of this spirit of buoyant triviality there is no trace in the Cass statue. The detail of the robes is exquisitely clean without suggesting undue effort. The face is calm, and the pose dignified. There is none of that restless straining after characterisation which we find in the heads Roubillac modelled from the life. Among lead portrait statues it has no rival except the William III. at Hoghton Tower.

Nowhere, save in an enthusiastic little brochure in French (of which but one copy remains), is

LEAD STATUE OF SIR JOHN CASS.

BY ROUBILLAC.

Roubillac credited with the Cass statue, and that it was modelled *ad hoc* for architectural use gives it an added interest.

J. T. Smith, the author of "Nollekens and His Times," records that the Cass statue was at one time painted various colours to give it a life-like appearance, in the manner of the wax figures at Westminster.

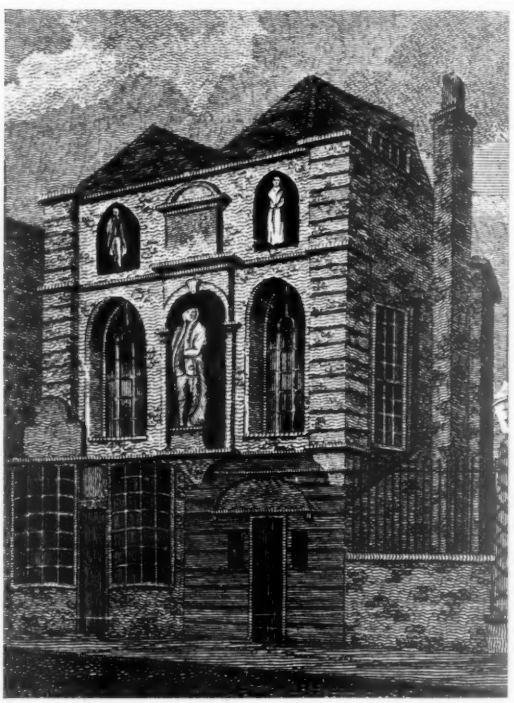
Flaxman's frigid art is as far removed as one can conceive from the Gallic gaiety of Roubillac, and it is small wonder that he dismissed him with the sneer, "His thoughts were conceits, and his compositions epigrams."

The Cass figure is, however, straightforward and masculine, and Mr. Cooksey may be congratulated on having rescued it from obscurity and indignity.

LAWRENCE WEAVER, F.S.A.

THE summer home is as old as history. Potent as the cities have always been for great masses of population, the very development of the cities has caused a reaction toward the country by those who lived in them through choice or necessity. Not, of course, in the way of returning to the soil for a livelihood, but as a means of relaxation, a change, a respite. But it is nothing new, this flight into the country, for city folk have been doing so for centuries, and will doubtless continue to do it for centuries to come. And a very agreeable thing it is, too, to have one's own home in quiet surroundings, where one may spend the better part of the year in peaceful enjoyment. The simple life requires no cultivation in the country, for supposedly it is the one form of life that is not only congenial to the soil, but which is deliberately encouraged by it.

The native, to be sure, will hardly admit this. His life is to him too utterly simple to be tolerated a moment longer than the direst necessities require. He arises at an unearthly hour, performs the most arduous and uninspiring tasks, has no relaxations that seem to him relaxation, and retires to bed, prostrated with fatigue, at the earliest possible moment. He pants for variety, he yearns for activity, he hankers after excitement,



VIEW OF THE ORIGINAL CASS SCHOOL,

SHOWING STATUE IN POSITION.

From an old print dated 1810.

he longs for unrest. If a city newspaper comes his way he stumbles through its columns seeking for the sensational episodes. His unnourished brain creates a completely artificial existence, in which all sorts of impossible and exciting events occur, and in which he, often enough, plays the part of unexpected hero, and which he regards as the real life, the only life worth living, the very thing to do, the acme of human bliss. The crowds, the rush, the turmoil of the city as he imagines them, sum up and contain the very essence of civilisation. Perched a-top a barrel he discusses these matters with his fellow sufferers, and berates the fate that retains him amid the green fields and shady woods of the country.

Quite a different view of the case is taken by the city gentleman who has acquired a competency and retires to the country for a rest and a change. He builds himself a great house, he starts a farm on the most expensive scale, he installs a gardener who grows beautiful plants that the owner may casually glance at once a week or so, he lays in horses, carriages, and automobiles, and settles down to a quiet existence. The end of every week finds his great house filled with guests, who conduct themselves in the rural districts exactly as they have been accustomed to in the city. As many as possible rush off in the automobiles and scour the country roads at a pace that is equally successful in preventing a vision of the adjoining landscape and in arousing the ire of the farmers, who want only the particular kind of excitement that appeals to their personal ideas. Balls, parties, and picnics, gaieties of every sort, the city life transplanted into the country, magnified, enlarged, and exaggerated —this, to many, is exactly what the country is for, and for nothing else.

Between these two extremes—for they are extremes, in which the ills and advantages of the country are exaggerated in most singular fashion —are others who attack the problem of country living in more reasonable ways. Very many persons have ascertained that it is quite possible to thoroughly enjoy a summer in the country without the burden of elaborate housekeeping, and in a sane and reasonable way. A modest house, modestly equipped, is all that is needed, provided it is situated amid beautiful surroundings, is not too far removed from the base of supplies, and is sufficiently accessible from the city to permit the ordinary routine of existence to be carried out without annoying interruptions. Those able to live in the country in this way have much the better of it, and can snap their fingers at their richer neighbours, who must be surrounded with a retinue of dissatisfied servants, and whose household affairs are conducted with the same fuss and at the same expense as in town.

In undertaking a country life, whether for a temporary sojourn in the summer, or for permanent residence all the year around, it will be well to remember that you are the chief person concerned. If all the experiences of all the persons who ever tried country life were collected together, classified, arranged, and annotated, they would still remain the individual experiences of other people. If it be true that what one man can do another can do, the dictum falls to the ground when it comes to removing from the city for any length of time. Fortify yourself as you may with what has befallen others, be as completely prepared as circumstances may permit against the pitfalls that have attended the career of others, the fact remains that what is going to happen to you will be new to you, and even what has happened to others will take on a fresh and unfamiliar air when personally applied.

And of course things are going to happen. You have to find out if your land will grow anything; you have to learn if your chickens will lay and what to do to them if they don't; you have to find out that it is the easiest thing in the world to be fooled in a horse deal; you have to realise that expenses are often larger than the estimates and sometimes greater than the income; you have to find out that the country dealer in food supplies, in ice, in coal, in everything, is something quite different from the grocer or the department store in town, and you have to find out that the people you are living among present quite unknown types of humanity, the study of which becomes tiresome when forced upon you without chance of change. There is a heap to learn in country life that the books will not tell you of. You are bound to lose faith in the written guides, and are lucky if you come out even at the end of the season, and not too much exhausted.

And the country folk! They never realise that your ideas may be different from theirs. You have no sooner arranged for your house and established yourself in it than you become the most interesting person in the whole county. The light that beats around the throne is not fiercer than that which discloses all your doings to the minds and eyes of a countryside that has nothing else to think about. Your most commonplace actions are instantly erected into monuments of most profound eccentricity. Your whole life-history, including many items that you must have forgotten yourself, for you do not recall them, is subjected to a scrutiny that would shame the commentators of Shakespeare. Your slightest remarks are treasured, not indeed as words of wisdom, but as something to be handed back to

Photo W. J. Jones.

GLASTONBURY ABBEY.

(Which comes under the hammer this month.)

NAVE AND TRANSEPT.

you at some remote future when you have forgotten all about them. There is ampleness of beauty in the country, many fields and beautiful woods, charming scenery, and innumerable rural delights; but of personal privacy there is none at all, and personal seclusion hardly comes even when the night has fallen, the windows been closed, the curtains drawn, and the sweet peace of sleep envelops the inhabitants.

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ON Thursday, May 16, at a meeting of the Society of Antiquaries, at which several distinguished architects were present, a resolution was proposed by Mr. Philip Norman and seconded by the Rev. R. S. Mylne, urging the churchwardens and parishioners of St. Alphage, London Wall, not to consent to any scheme of union with the parish of St. Mary Aldermanbury which does not provide for the preservation and maintenance of the tower of St. Alphage. After a short discussion, in the course of which Mr. St. John Hope pointed out that besides having considerable merit as a piece of architecture, this fragment of the mediæval chapel of Elsing Spital is of unique historical interest in London, the resolution was put to the meeting, and carried unanimously.

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ARRANGEMENTS are already in progress for the eighth International Architects' Congress to be held in Vienna from the 18th to the 24th of May, 1908. The Emperor Francis Joseph is according his patronage to the Congress, and the Hon. Presidents include princes of the Imperial House, distinguished ecclesiastical dignitaries, the various Ministers of State and chief officers of the Imperial Court, the Burgomaster of Vienna, etc. The formal opening of the Congress will take place in the great hall of the Hofburg. The Society of Fine Arts of Vienna will entertain members of the Congress in the exhibition rooms of the Palais des Beaux-Arts. The Society of Austrian Engineers and Architects will entertain the congressists at a *soirée*, and will organise an excursion up the Danube. Other arrangements in view are an excursion to the Semmering, a reception at the Hôtel de Ville, and a fête at the Imperial Court.

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THE difficulties connected with the will of the late Mr. H. C. Richards, K.C., have now apparently been settled, and the sum of £5,000 bequeathed by him for the erection of a new Paul's Cross and Open Air Pulpit in St. Paul's Churchyard will be available. The former Paul's Cross stood at the north-east corner of the old cathedral and was a favourite spot for the preaching of sermons, and by here books denounced by the authorities were burnt while their villanies were expounded meanwhile from the pulpit. We understand that the design of the new Paul's Cross has been entrusted to Mr. Reginald Blomfield, A.R.A.

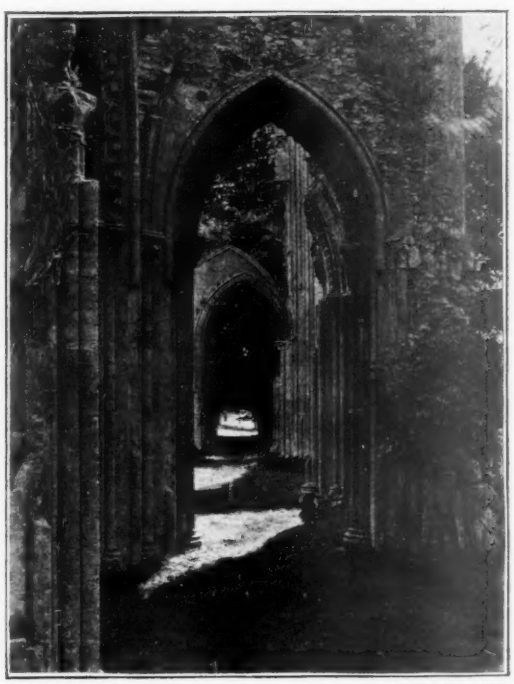

Photo: W. J. Jones.

GLASTONBURY ABBEY.

(To be sold by auction this month.)

VIEW FROM NORTH TRANSEPT ACROSS CHOIR.