OPENING ADDRESS TO THE SECTION OF ARCHITECTURE AT THE SALISBURY MEETING.[1]

By the REV. PRECENTOR VENABLES.

A custom has grown up of late years, unknown in the earlier days of the Archæological Institute, for those who occupy the position of Presidents of Sections at annual meetings to deliver an opening address at the first meeting of the sections over which they respectively preside. This custom, like most other things in this imperfect world, has its good side as well as its bad side. To it we are indebted for several most admirable dissertations, in which the chief facts connected with the archæology of the district in which the meeting has been held, in their various divisions, have been gathered up and presented to the public by gentlemen holding the highest place in their respective provinces, with a clearness of exposition and a complete mastery of the subject treated of, which has delighted while it has instructed all who have been privileged to hear or read them, and by which the science of archæology has been sensibly advanced. This has been the happy result when the inaugural address has been delivered by masters of their craft, such as some whom we would so gladly have welcomed among us on the present occasion, the want of whose wide and accurate knowledge of the fields of history architecture and antiquities will be experienced at every turn. But it may be the case that the address has to be delivered by one less adequately prepared for the task, who has little to offer but a meagre *resumé* of facts already familiar to most of his hearers, without a spark of genius or play

[1] Delivered at Salisbury, August 4th, 1857.

fancy to enliven the dreariness of his disquisition, and maintain the interest of his hearers. In such a case, and I much fear the present may be one, it must be confessed that the new rule works badly, and that the old plan where no such address was demanded of the sectional presidents was preferable. But, such being the rule, it befits all loyal members of the Institute to accept it if not with gladness yet with patience, while it becomes the duty of the individual who has been honoured by the invitation of the Council to fill the presidential chair and has been rash enough to accept it, to try that patience as little as he can; to endeavour neither to be too long nor too dull. How far my endeavour may be successful you will be able to decide when my address is done.

It has always seemed to me that as it has been the habit of the Presidents of the Historical and Antiquarian Sections in their respective addresses, to give a sketch of the history and antiquities of the place where the meeting is held, with a mention of any past discoveries or recent investigations bearing on the subject in its general aspect, so the President of the Architectural Section will fulfil his task most adequately if he offers a rapid survey of the architecture of the district,—ecclesiastical, domestic and military, and also makes mention of the chief architectural events of the past year bearing on the science in its archæological aspect. Both these objects I will endeavour, however imperfectly, to fulfil.

Pre-historic architecture, illustrated so magnificently in the county of Wilts in the mysterious circles of Avebury and Stonehenge, and the standing stones, cromlecks and cistvaens which stud its downs, as well as in the camps and villages which so abundantly crown the hill crests, belongs to the section of antiquities and does not enter into our present purpose. Architecture, properly so called, begins for us with the so-called Anglo-Saxon era; a convenient and intelligible, if not strictly correct term. Of this era the county of Wilts has several examples to show, one of which is certainly unsurpassed in value by any building of its age in England. I mean, of course, the old church at Bradford-on-Avon, rescued from its desecration and restored to

its sacred purpose by one whose premature death has inflicted an irreparable loss upon the archæology of Wiltshire generally, and of Salisbury in particular, never more acutely felt than at our present gathering, the late Canon Rich Jones. In this little building, which, in the words of one who, though happily he is still alive and likely to live for many years, and is not so very far from us, is, unhappily not with us—Professor Freeman—is "probably the most ancient unaltered church in England," we may safely recognize the church erected by St. Aldhelm at the beginning of the eighth century and mentioned by William of Malmesbury as standing in his day, as it still stands in our day, at the Broad Ford over the Avon; "est ad hunc diem in eo loco ecclesiola quam ad nomen beatissimi Laurentii (Aldhelmus) fecisse predicatur." All qualified judges who see it will agree that there is only one period at which a building so remarkable both in its outline and in its detail could have been erected in England, and that the period named by Malmesbury. There are other examples of the same rude pre-Norman style in the remarkable church of Britford and at North Burcombe, and though less certainly at Maningford Braose, where the east end is semi-circular instead of square, as is usual in English churches anterior to the Norman conquest, and Avebury. As far as I know no instance of the characteristic Anglo-Saxon towers, such as those at Earls Barton, Barton-on-Humber, Barnack, and in the city of Lincoln, occurs in Wiltshire.

We hardly need to be reminded how intimate is the connection between the mediæval churches and the geological formation of the district to which they belong. The nature of the local building-material rules the architecture. There is an exception to the law where, as in parts of Lincolnshire and the adjacent low lying district, water carriage was easy and inexpensive. Here we find an abundance of noble churches, excellent in their stone work and unstinting in the richness of their design in a country which does not produce building stone of any description, the whole being brought on rafts or in bays from the quarries of Barnack and Ketton. But where there was no such facility of transport the builders were

entirely dependent on local material, and the character of the churches both in form and detail is governed by it. The reason why we find round towers so common in Suffolk and Norfolk, is that they could be constructed of flint alone which was abundant, and had no angles to be strengthened with quoins of stone which was rare. The same causes led to the invention of the elaborate patterns of black flint set in tracery of white stone which are so beautiful a feature in the East Anglian churches. The variety of light and shade produced elsewhere by deeply cut mouldings and recessed panels, when stone was scarce and thin and had to be used economically, was ingeniously given by contrasted colours in the same plane. The thatched roofs speak of a swampy district where slates were not and tiles were dear, while sedge and reeds might be had for cutting. A want of stone and abundance of pebbles has also given us the boulder-built churches of the Sussex seaboard, while the wooden bell-turrets and shingled spires of the same county may be traced to the wide spreading forests which covered its surface until the iron works which once had their seat there had consumed them all, and thus, fuel ceasing, put themselves out. The unmanageable texture of the Cornish granite is answerable for the coarseness of the ecclesiastical architecture of that county, while the fatal softness of the red sandstone of Cheshire and Staffordshire has led to an indulgence in an excess of ornamentation which has proved only too transient.

If now we turn to Wiltshire, we find the same law dictating the character of the churches. Wherever, as in the northern part and in some districts of the south-west, good stone is abundant, and as the masonry of Salisbury cathedral testifies, no county in England supplies better, the churches are usually large lofty and carefully designed, much pains being taken in the ashlar of the walls and in the exterior generally, on which a good deal of ornament is often bestowed. Where on the contrary, as in the southern and eastern districts, the only building material is chalk, clunch, and flints, with just enough green sandstone for windows and doorways and dressings, the churches are diminutive and homely, with low square steeples, or wooden belfreys. These

materials are often arranged in chequers of stone and flint, producing a very pleasing effect. Many of these smaller churches possess features of considerable interest, more especially those which have escaped the hand of the restorer, which has, alas! been very busy in Wiltshire. On those on which that hand has been laid lightly, guided by the true principle of all restoration, viz., to preserve and maintain and never to destroy, Norman doorways and chancel arches are by no means unfrequent and are sometimes richly ornamented, while a considerable amount of good Early English work is to be found, often plain and simple, but always pleasing. These smaller and humbler churches often get passed over, but they will almost always reward a visit. Even when their architectural features are of the plainest there is usually something in their shape and colouring and position, and the way in which they group with the cottages which are scattered about them and the trees out of which their little belfrys peer, on which the memory dwells with more satisfaction than on many a more stately edifice.

It is observable that while in some large parts of England the cruciform plan is hardly found at all, churches of this form are somewhat frequent in Wiltshire. Some of these are on rather a large scale and of considerable dignity such as Edington, Amesbury, Westbury, Tisbury, Heytesbury, Downton, Bishopston, All Cannings, Bishops Cannings and Great Bedwyn, and several more, while others are small and unpretending. The nave at least is commonly provided with aisles, but the noble Church of Potterne, one of the finest in the county has none, and the churches of Winterbourne, Stoke, and Britford are also aisleless. The church of Bratton may be mentioned as a perfect specimen of an aisleless cruciform church with a central tower on the smallest scale. A singular line of cruciform churches runs along the Vale of Chalk, where Bishopston, Broad Chalk, Bower Chalk, Alvediston, and Berwick St. John, in succession, exhibit the same plan. A central tower is essential to the completeness of the outline of a cruciform church. This is seldom wanting in the Wilts cross churches, and in some as at Chilmark, and Bishops

Cannings, which is crowned with a stone spire, at Potterne, Westbury, Cricklade St. Sampson's, and others, it is of considerable dignity. Corsham Church had till recently a central tower, but when it was restored by the late Mr. Street, he pulled it down and built a new tower and spire in a different position; we may suppose that there were sufficient reasons for that treatment. While speaking of towers it should be mentioned that two churches near the north-east border, Purton and Wanborough, both cruciform in plan, present the unusual feature of two steeples, a square tower at the west end of the nave and a spire in the centre. This arrangement, it will be remembered, is also found at Wimborne Minster, the western tower being the later belfry of the parochial nave, that at the intersection the early lantern of the Collegiate Church. The western steeples at Purton and Wanborough are also later additions for the reception of a peal of bells, for which the existing central spire was inadequate.

Stone spires, though by no means numerous, are not very uncommon. Passing over that of Salisbury Cathedral, confessedly without a rival in England, and for the union of simple majesty and exquisite grace almost without a rival in the world, these spires do not generally take the first rank for height or beauty. There are, however, good examples at Chilmark, Bishops Cannings, Trowbridge, and Lacock. There is a nice specimen of a small stone spire at Little Bedwyn. Pack-saddle roofs, an unusual form in England, are found at North and South Wraxall, at Holt, and at Winsley. A bell turret crowned with a spirelet of much elegance is rather frequent in the north-west corner of the county, as at Acton Turvill, Sutton Benger, Corsley, Corston, Biddeford, and Great Chaldfield. The small wooden turrets of the south east have been already referred to. They are often very picturesque. Stone groined roofs, though far from being common, are less uncommon in Wiltshire than in other parts of England. The Norman chancels of St. John's and St. Mary's at Devizes have good vaults of that date. Early English and Decorated vaulting is found at the beautiful churches of Bishop's Cannings, Urchfont, Steeple Ashton, Bishopston, Marlborough St. Peter's, and the

south transept of Bromham. The nave of Steeple Ashton is groined in wood, the ribs springing from stone shafts.[1] At Knoyle and Edington there are curious plaster ceilings of late date which deserve notice.

Taking a general survey of the county we find Norman work very abundant, though not usually of a very high order. The humble village churches frequently contain a door or a window or a chancel arch of that period. Great Durnford is a typical example, and the fabrics of a large number evidently belong to this period. We have examples within a short distance of Salisbury. Berwick St. James preserves its Norman doorway, while there are doorways and other remains of Norman work as in the churches of Winterbourne Stoke, Stapleford, South Newton, and Little Langford, all very near together. The tower of Netheravon is very Early Norman. The west doorway is unusually lofty having originally opened into a western porch, now destroyed. Upavon has a square Norman tower, and a triple chancel arch late in the style. The most conspicuous Norman building in Wiltshire is the fragment of the Abbey Church of Malmesbury. Much of it, however, is late in this style and belongs rather to the Transition period. Its doorways are well known. The outer South door, with its interlaced bands and series of scriptural medallions, is unsurpassed for richness of decoration by any door in England. We have fine examples of late Norman in the groined chancels of the two churches at Devizes, the work of the warlike Bishop Roger, the greatest builder of his day. The churches at Corsham, Preshute, and several others preserve their Norman arcades and at Melksham amid many alterations, we have enough left to make out the original cruciform Norman Church.

Passing to Early English, in the unrivalled Cathedral, under the shadow of which we are meeting, we have the

[1] Mr. Ponting tells me that the nave and aisles of Steeple Ashton were originally groined in stone, as the chancel is now. This is shewn by the existing flying butresses, and various indications inside the church. The stone vault was probably destroyed by the fall of the spire in the latter part of the seventeenth century. This catastrophe is thus described by Aubrey: "On 25th July, 1670, there was a rupture of the steeple of Steeple Ashton, by lightning. The steeple was 93 feet high, above the tower, which was much about that height. The stones fell and broke part of the church, but never hurt the Font."

most perfect example of the style on its grandest scale to be found in England. As is natural, its influence spread, and we find village churches displaying the same purity of design, harmony of proportions, and dignified simplicity of outline, of which the mother church set the example. Potterne, which may very probably be ascribed to Bishop Poore, the founder of the Cathedral, may not improperly be called Salisbury in miniature. The simple plan of this noble church, cruciform without aisles, has come down without any alterations, except the addition of a fourteenth century south porch, Broad Hinton is another example of an Early English nave and chancel, and the uorth wall of the chancel at Enford, with a blank arcade, with an octagonal sacristy connected with the church by a short narrow passage, may be ascribed to Bishop Poore's influences. Bishops Cannings, though with later alterations which mar its unity, is also a beautiful example in the style, which we find also in great excellence in the chancel of Great Bedwin, at Collingbourne, Kingston, Boyton, Purton, Downton, Amesbury, (a very stately example) and many other places.

The fourteenth century seems to have been less prolific in church building in Wiltshire than elsewhere. There is, it is true, no want of Decorated architecture in windows, doors, and in portions of churches, but there are fewer entire churches in this style than in the midland counties. The chancel of Downton is a good example of early Decorated. We have rich Flamboyant work in the transepts of Great Bedwyn, and in those of Lacock; also in the chancel and transepts of the very interesting church of Bishopston especially the south transept with its very curious external cloister. The chancel at Wroughton is also a very charming example of flowing Decorated, with very good tracery and mouldings. At Boyton theDecorated work is earlier in date, and very good.

The transition from Decorated to Perpendicular is exemplified in the very remarkable church of Edington, now being very carefully restored by Mr. Ponting. This is one of the most important buildings, we possess for the history of English architecture, in which we trace the beginnings of the new style, the special growth of English

soil—and watch the curves of the tracery stiffening into rectilinear uniformity. Perpendicular not improbably had its rise in the Abbey of Gloucester. We find the earliest dated instance of its employment in the south transept of the cathedral, soon after which it appears in the remodelling of Winchester Cathedral, commenced by Bishop Edington, and though less fully developed in the noble collegiate church founded by him in his native village as a thank-offering for his elevation to the episcopate, which is deservedly one of the chief glories of Wiltshire. The first stone of this church was laid in 1352, and it was dedicated in 1361; dates of some importance in the origin of the Perpendicular style.

It would occupy too much of your time to dwell on the Perpendicular work in this county. As everywhere else there is hardly a church which does not exhibit large or small traces of the great wave of rebuilding and alteration which passed over the country as the Gothic style was losing its life and freedom, and preparing to give way to the newly introduced classical revival. The stately church of Mere with its noble west tower, may be mentioned as one of the best in South Wilts. Westbury deserves notice as an example of a church originally Norman recast in Perpendicular, much in the way Wykeham treated Winchester Cathedral. The nave is very stately, and the aisles shew a not very usual feature in the transverse stone arches with inter-penetrating mouldings, which cross them from north to south. The masonry throughout is of great excellence. While at Westbury we have an adapted building, and at Mere a mixed building, at Trowbridge we have an example of a Perpendicular church raised from the ground, as one design without any admixture of earlier style, by the munificence of the inhabitants, chiefly rich clothiers, in 1475. It is a typical church of its date, with a western tower groined within, supporting a lofty stone spire, north and south porches, and a very beautiful open timber roof, the whole deserving Leland's description as "lightsome and fair." The font is lofty, carved with the emblems of the crucifixion. Steeple Ashton built between 1480 and 1500, by the clothiers, is also a very noble Perpendicular church exhibiting well finished masonry of the highest order of

excellence. The clerestory is lofty, the arcades tall and imposing, the windows large and good. Both the chancel and the nave are groined; the former in stone the latter in wood. St. Thomas' of Salisbury though late and rather coarse, is a very good example of a rich Perpendicular town church. With its light arcades, very wide aisles, and low timber ceilings, it supplies a model the designers of our town churches might do well to follow. I would except the clerestoried chancel, which is of somewhat excessive length for modern requirements. Perpendicular work of peculiar richness is to be found in the north-east angle of the county, sometimes in the fabrics of the churches, sometimes in appended chapels and chantries. The nave of Lacock is a sumptuous building, and the Lady chapel deserves notice for its fan-traceried roof and general richness of character. The Baynton Chapel at Bromham is also a very gorgeous example of late Gothic, with a richly panelled ceiling. We have a similar specimen in the magnificent Beauchamp Chapel, at St. John's, Devizes. In the same district a rich canopied niche crowning the apex of a gable is by no means unfrequent; we have good examples at Lacock and St. John's Devizes. The chancel and tower of Calne, rebuilt after the fall of the older tower in 1645, is a very interesting specimen of the survival of the Gothic style, of which we have such conspicuous examples at Oxford and Cambridge.

The monastic remains of Wiltshire are scanty. The great religious foundations of Wilton, Amesbury, and others have entirely passed away, leaving few if any fragments of their once extensive buildings. At Malmesbury a large portion of the nave is still standing, and a vaulted crypt over which may have been the Abbot's house, and some other relics are built up in an Elizabethan house. At Bradenstoke, the Refectory, a beautiful example of early Decorated work, is preserved, with its vaulted under-croft, Prior's House, and domestic offices. The remains of Monkton Farleigh are of early English date, but are very insignificant. The most important and best preserved monastic building in the county is the Nunnery at Lacock, founded by Ela of Salisbury, in memory of her husband William Longsword. It is too little known for it is one of the best existing examples of con-

ventual arrangement, substantially unchanged. The cloister with its three beautifully vaulted alleys of good Perpendicular design, is surrounded with the usual monastic buildings, on a small scale, but of excellent character. Of the church on the south side only the north wall remains. Opening out of the east walk we have in succession the Sacristy, the Chapter House, the Slype, and the Calefactory or Day Room, all of early English date, with the Perpendicular Dormitory above. The Refectory occupies the north side standing on a vaulted undercroft, with the kitchen at the lower end. The whole building is of the greatest interest, and it is to be regretted that it lies too far away for us to visit it on this occasion.

If the remains of monastic architecture in Wilts are but scanty, the remains of Military architecture are scantier still. The great castles of the county which played so important a part in English history have completely vanished, leaving only their high mounds and earthworks with some fragments of walls and vaults to testify to their former existence. I may mention Old Sarum, Devizes, Marlborough, Castle Coombe, and Ludgershal. The only castle of which the walls still stand is Wardour, hexagonal in plan, a good example of early Perpendicular, when the military castle was passing into the nobleman's residence.

In domestic architecture few counties are so rich as Wiltshire. In the northern part of the county nearly every parish can shew specimens of the fifteenth and sixteenth century small manor house, with long low gabled front, two-storied porch, hall and solar, lighted by stone-mullioned windows. There are also several examples of the larger and more stately mansions, especially those of South Wraxall, with a good deal of later adaptation. I may also mention Great Chaldfield and the Duke's House at Bradford, all of which we are to inspect, Norrington, Charlton, Corsham, Littlecot, and many more. The still larger and more magnificent houses of Wilton, Longleat, and Longford, and others, have few rivals in any part of England. The town houses of Salisbury, the Audley Mansion now the Church House, the Hall of John Halle, and others, more

or less mutilated, are excellent illustrations of the domestic life of our civic forefathers.

Naturally the examples of later architecture are more abundant, but earlier examples are not wanting. The fourteenth century houses at Stanton St. Quentin; Place Farm, Tisbury; Woodlands, Mere; and the Barton Farm at Bradford, with its noble barn deserve the most careful examination.

After this rapid survey of the mediæval architecture of Wiltshire, I pass to the chief architectural events connected with archæology during the past year. These have been comparatively few. Commercial and agricultural depression, by drying up the springs have retarded the progress of restoration, and there are few extensive works of that nature to record. The most important work is that still in progress, and likely to be in progress for some years to come at the Abbey, now the Cathedral Church, St. Albans. While desiring to do the fullest justice to the constructional skill, wide knowledge, and munificent liberality of Lord Grimthorpe, it is necessary in the cause of true archæology and of architectural history to record a firm protest against the mode in which his Lordship is dealing with that venerable fabric. It is true that he has at great cost, ungrudgingly rendered, secured the stability of a decayed and tottering fabric, and that by his aid one of our grandest architectural monuments will be preserved from ruin and a cathedral given to the new diocese equal in structural excellence to that of any other diocese in England. For this Lord Grimthorpe cannot be too highly commended. But every one to whom the structural continuity of our churches is dear must deplore the rashness with which his lordship is destroying the original features of the edifice, and replacing them with architecture of his own design, which whatever its merits—a topic on which I do not wish now to enter—has no real affinity with the fabric, it being different from anything which ever did or ever could have stood there. The west front has been finished for a year or two and, therefore, does not come within our limits. But during the past year the south transept gable end has been entirely demolished and a new one

erected. The old gable end, a portion of the veritable old St. Albans, the work of Abbot Paul, was Norman, with a cylindrical turret at the western angle, and an octagonal turret of Perpendicular character at the eastern angle, and a large Perpendicular window, a copy of that inserted by Abbot Whethampstead. At its base ran the Slype, its walls ornamented with elaborately carved Norman arcades. All this is now of the past. What the eye has been familiar with for centuries is gone, and we have in its place an entirely modern building falsifying the history of the church. The gable wall now presents a series of five gigantic lancets, the central light taller than the tallest of the celebrated "Five Sisters of York," flanked by turrets square instead of round, finished with pyramidal caps. The slype has been demolished and a portion of its arcade rebuilt, at a much higher level, inside the church, below the lancet windows, appendages to not integral parts of it. There is reason to fear that a similar transformation awaits the north transept, with its Norman windows, and still existing turret of Abbot Paul's work. Once again, in the name of this Institute, I may be permitted to raise a serious protest against such a treatment of an ancient building. It is endeavoured to be justified by reference to the similar mode in which the earlier builders treated the work of their predecessors, which they pulled down and altered unscrupulously, to replace it by work of the reigning fashion. But at the time that this was done architecture was a living, growing art. The new work belonged to its own age and was its natural product. Now all we can do is to copy and adapt, with what success I leave it to those who visit St. Albans to say. We have a new, well-built, carefully-designed, and not un-attractive design; a new lamp, bright and burnished, in place of an old lamp, battered, broken, and dingy. Some prefer the new lamp; I prefer the old one.

Another work is proceeding in the same cathedral in a far different and more reverential spirit—the restoration of the statuary of the long impoverished reredos by the munificence of Mr. Henry Hucks Gibbs. Everything has been done with due respect to ancient lines and historical precedent by a true architect, Mr. Arthur Blomfield.

There is not much other cathedral work to record. At Peterborough the central tower has been carefully rebuilt on its old lines,—happily preserving the east and west pointed lantern arches,—by Mr. Pearson. The want at present of corner turrets (those taken down, it will be remembered, were late additions by Dean Kipling) gives the tower a bald stunted look. We wait with anxiety to see how it will be completed. It is well known that Mr. Pearson desires to add another story to this very low tower. Until this point is finally decided the erection of the turrets is necessary suspended. No steps have yet been taken for the restoration of the choir.

At Winchester the investigations of the energetic Dean have been rewarded by the discovery of the foundations of what is probably the earlier church beyond the present walls to the north east. The Norman crypt has also been opened out, and several ancient interments brought to light. The statues are about to be replaced in the reredos. We are beginning to perceive that tenantless niches are as unmeaning a decoration as are vacant picture frames. At Lincoln, excavations in the retro-choir have revealed the foundations of the semi-hexagonal apse, with radiating chapels which was the original termination of St. Hugh's Minster, removed for the erection of the Angel choir—the saint's building being destroyed to receive the saint's shrine. The external effect of this east end, though rather crowded, must have been of great singularity and beauty.[1]

At Chester Cathedral a very beautiful Decorated window of large size erected at the cost of Lord Egerton, has taken the place of the very ugly debased window which disfigured the gable end of the south transept. The restoration of the whole of this very remarkable transept, the only part of the cathedral left incomplete by the late energetic Dean Howson, will follow in due course.

The Cathedral of Manchester—a mere stately parish church of the latest style of architecture, without any pretensions to the Minster type, has undergone much rebuilding of the walls, which were decayed, and also other greatly needed improvements. But a real Cathedral at Manchester is still wanted.

[1] For an article, with plans, fully describing these discoveries see the last number of the *Journal*, pp. 194-202.

Decided steps have been taken to supply this want at the sister city of Liverpool during the past year by the cathedral competition. Out of the large number of designs submitted, three were selected by the Committee, those of Mr. Brooks, Messrs. Bodley and Garner, and Mr. Emerson, and submitted to Mr. Christian for adjudication. Of these Mr. Christian, while highly commending the other two, selected that of Mr. Emerson as in his opinion, better fitted in its plan and arrangement for the requirements of a modern cathedral than the others, in which the old cathedral idea was more strictly followed. I do not think that Mr. Christian's verdict has met with general acceptance. Mr. Emerson's plan is certainly one of great merit. The value of a spacious domical area for the reception of large congregations is proved by the cathedral of St. Paul's; nor can any one question the beauty of the cupola, combining dignity and grace, as the central feature of a great church. But the idea is far superior to its carrying out. The style chosen—I may almost say invented, by Mr. Emerson—is far from attractive, and the ornamentation is in some cases almost grotesque. I could only consider it a national misfortune if the design were to be carried out in its present form. To render it at all worthy as a monument of the ecclesiastical architecture of the nineteenth century, the whole must be re-designed—the skeleton re-clothed in more comely attire. As architectural studies, the severe Early English of Mr. Brooks, and the rich luxuriant Decorated of Messrs. Bodley and Garner, produce far more satisfactory results. Mr. Brooks' design is specially admirable.

While Liverpool Cathedral still remains, as one may say, in the clouds, that of Truro, due to the genius of Mr. Pearson, at least the eastern half of it, is all but completed, and will be consecrated before the close of the year. Our generation may be congratulated on possessing an architect capable of providing so beautiful a work, instinct in every part with artistic life, not unworthy to take rank, especially when completed, with the best of the smaller cathedrals of our country. *O si sic omnes!*

The same architect has been entrusted with the

re-erection of the destroyed cloister at Exeter, with a library over the southern walk. Sufficient indications of the original work remain to guide Mr. Pearson in his design.

Mr. Pearson has also restored the Abbey Gateway at Bristol Cathedral. He has created a very beautiful structure, and we cannot doubt that so conscientious an architect has found satisfactory evidence for all that he has done. But the result has been that the old building has put on a new face which looks strange to those who knew it in former years. It is earnestly to be hoped that Mr. Pearson will absolutely forbid the re-tooling of the elaborate Norman mouldings of the well-known archways, which those who have the conduct of the work are contemplating. Such an operation would entirely destroy the historic value of these very remarkable examples, and transform them for all practical purposes into nineteenth century work.

One of the most important works of restoration carried out during the past year has been that in the Priory Church of St. Bartholomew's, Smithfield, under the able and conservative hands of Mr. Aston Webb. Through the energy of the late (alas! that I should have to say the late) incumbent, the Rev. W. Panckridge, who scarcely lived to see the completion of the great work on which he expended his vital strength, and the munificence of the patron and others, the Lady Chapel has been purchased and rescued from desecration; the Norman apse restored and the whole church re-roofed and re-fitted. Happily the interior walls of the church have not been touched, save with a broom, and still retain the rich colouring which time has imparted to them. The church still looks old, a sadly rare case in an unrestored church. This is, however, only the commencement of a work of restoration the successive steps of which we shall hope to have to chronicle in future years.

Time forbids my speaking of other minor works. I can barely refer to the new buildings rising on the west side of Westminster Hall. One must not call them "restorations," as there was nothing to indicate more than the general arrangement of what preceded them, on which there has been much difference of opinion. Let us

hope the result will justify the soundness of Mr. Pearson's judgment. Waltham Cross is for the second time in my own memory under the restorative hand. The work is being very carefully and conscientiously done by a Wiltshireman, Mr. Ponting, who has discovered some features previously buried. But after such repeated demolitions and reconstructions we can hardly hope that much more of the old structure will be left than was left of the historic Irishman's knife.

I may conclude with an expression of thankfulness that after a somewhat hard fight, the Stone Bow at Lincoln, with the Guildhall over it, which crosses the High Street, much as Temple Bar[1] used to cross Fleet Street, has been rescued from impending destruction, and has been carefully restored by Mr. Pearson. The changed policy of the municipality and citizens of Lincoln with regard to the architectural remains of their town, which we rejoice totrace in almost every part of England—is London to be an exception?—is one among many satisfactory evidences of the excellent work done by the Institute and other kindred societies in spreading Archæological knowledge and awakening a feeling of reverence for, and interest in, the monuments of the past, which in our own memories was so lamentably deficient. We have not lived in vain.

[1] It is not to the credit of the citizens of London to have allowed this historic monument to be transferred from the metropolis to Theobald's Park, where it is about to be erected, under Mr Ponting's care. We may be thankful that one of the fast decreasing works of our greatest English architect has thus been saved from the complete destruction to which the barbarous neglect of its appointed guardians seemed to have doomed it, together with the vaulted crypt of Gerard's Hall, the colonnade of Burlington House, and other architectural monuments. But a building so completely identified with the history of the city of London ought on every account to have remained within or closely adjacent to its limits.