

MR. JAMES THOMPSON moved, and MR. H. GODDARD seconded, —That the report be published in the society's volume for the current year; which was carried.

THE REV. J. M. GRESLEY stated that Mr. W. P. Herrick had kindly allowed him to take drawings of some Roman remains found on his estate in the forest, and had had them engraved and printed, so that each member of the society could have a copy. He begged to move a vote of thanks to Mr. Herrick for his kindness in making them the present.

The motion was seconded by MR. J. THOMPSON, and carried unanimously.

A vote of thanks was passed to the Mayor of Leicester, for the use of the Town Library, for the meetings of the society during the year.

The Rev. G. C. Fenwicke, of Blaston, the Rev. F. P. Johnson, Messrs. S. W. Cox, and W. H. Gatty, were elected members of the society.

A vote of thanks to the Chairman, moved by the REV. J. M. GRESLEY, and seconded by the REV. J. H. HILL, closed the business of the meeting.

A DINNER took place at half-past five, at the Angel Hotel, at which about thirty gentlemen sat down. W. de Capel Brooke, Esq., occupied the chair. The proceedings were chiefly complimentary.

THE EVENING PUBLIC MEETING was held in the temporary Museum, Corn Exchange.

W. DE CAPEL BROOKE, ESQ., in the chair.

The first Paper read was by the REV. E. TROLLOPE, F.S.A., on

THE USE AND ABUSE OF RED BRICKS.

BRICKS, and especially "red" bricks, are almost always mentioned with great disrespect in connexion with architecture; so that, when admirers of that noble science hear upon their travels, of a town, or a church, or, indeed, of any building constructed of brick, they usually say to their drivers, "On, on! there is no pleasure or even repose for our own eyes there; do not deposit us in a locality where one side of the way is glowing, with a coarsely ruddy aspect, at an equally ruddy opposite row of houses; or where a church of the same hue was built some eighty years ago, whose smooth, thin walls, meagre slate roof, and Venetian east window already droop across our imagination to the depression of our spirits, or to the irritation of our optic nerves, according to the character of our

respective temperaments, before so unpleasant a sight has again been forced upon our actual sense of vision." Bricks, however, are not only a necessity, but a building material for which a deep debt of gratitude has been justly due from a most remote period to the present time; moreover, it will be my endeavour to demonstrate how they may be made to please the eye of him whose apprehension of colour is most complete, by their judicious use, combined with a slight distribution of other tints serving to relieve the monotony of their usual hue.

A stoneless district compels its inhabitants to use brick as a building material, or else something worse. Babylon, we know, at a very early period in the world's history betook itself to brick making, and so have all cities situate on alluvial plains, such as those of Assyria and Egypt; whilst the Romans, whose powers of adaptation are still a wonder to us, became so enamoured of the use of wide bricks from their utility in forming vaultings, bonding-courses, arches, &c., that—even in localities where stone was good and plentiful—they still practised the lessons taught them by the forced use of bricks, and inserted layers of these throughout their stone structures, as may be seen at the so-called Mint Wall at Lincoln, &c. Nor were bricks repudiated by our Saxon forefathers, as evinced by Brixworth church, Northants., and that at Dover within the castle precincts; whilst their occasional use in the erection of costly buildings has ever since prevailed all over Europe, as well as in the East, and very often in preference to stone. Of the twelfth century brickwork, St. Botolph's Priory, Colchester, offers a remarkable example in England, and the church of St. Foi, at Agen, in the south of France. Of the close of the following century, Little Wenham Hall, in Suffolk, presents a very pleasing specimen. During the fourteenth century, brick was but little used in England for constructional or ornamental purposes; but in France, the cathedral of Alby was then built, with its immense vault, 88 feet wide by 90 high, and its tower 290 feet high; also the college of St. Rémond, and the walls and many houses at Toulouse; whilst in Italy it was employed very extensively, with the best effect, in conjunction with stone and marble,—sometimes in a linear disposition, as in the instance of the west front of St. Fermo Maggiore at Verona, and sometimes wholly, as in that of the north transept of the cathedral at Cremona.

During the fifteenth century, many edifices were constructed of brick, such as the castle of Kirby Muxloe in Leicestershire, the barbican and portions of Thornton abbey, &c.; and a most remarkable indication of the tendency to adopt brickwork, even for the reparation of stone churches, at that period, is exhibited in the case of Granby church, Notts.; the east end of its chancel—including a good perpendicular window—having been then inserted

in a building otherwise entirely of stone. Such a proceeding was indeed most preposterous, and the perpendicular style is the one of all others, perhaps, least adapted to be worked out in bricks, when totally unaided by stone mullions and tracery; nevertheless, the fancy has been in this instance wonderfully well executed, by means of moulded bricks, every detail and moulding of an ordinary stone perpendicular window having been most exactly imitated; and, whilst the rest of the church is in a dilapidated condition, this feature is as perfect and sharp, as to its outlines, as it was on the day when it was composed. The width of the window is twelve feet, its height about twenty; and its mullions have been cast in portions eighteen inches long.

A specimen of domestic architecture, very richly worked out in brick of a rather later period, is the old manor house at East Barsham, near Fakenham, in Norfolk. This is now in a ruinous condition, and partly converted into an ordinary farmhouse; but its doorway, flanked by octangular turrets and surmounted by the royal arms, forms a most excellent lesson as to the judicious use of brick in conjunction with stone dressings. Red brick was a favourite building material in the reigns of Henry VIII., Elizabeth, and James I., as declared by Wolsey's palace of Hampton Court; *Torksey Castle*; the now dilapidated *Franks Hall*, near *Dartford*, built in 1596; *Little Charlton House*, in *Kent*, with its acutely angled central bay windows; the *Hussey Tower*, on the outskirts of *Boston*, with its octangular turret, bold cable string-course, and other details in brick; and the old manor house at *Hollingbourne*, in the same county, which is a most interesting building, and well worthy of study—with its picturesque gables, good string-courses, chimnies, solid oak window-mullions fitted in stone casings, without; and within, its characteristic hall, separated from the entrance by a carved oak screen at one end, and opening into a withdrawing-room at the other, panelled with oak, each panel being enriched with a pattern in gold applied to its surface, still surprisingly fresh; and with its gallery and other rooms above, displaying excellent deep cornices of the Renaissance school in plaster, and ceilings once entirely covered with stencilled designs of a similar character. Nor must we omit the well-known *Holland House*, built by *Sir Walter Cope* in 1607, where *Addison* breathed his last, and so many men of notorious wit and talent met together under the auspices of the late *Lord Holland*; and *Hatfield House*, built in 1611 for *Robert Earl of Salisbury*; but the finest example of this class, although not the largest, is *Sutton Place*, near *Guilford*, built during the reign of *Henry VIII.* This house is of brick throughout, and shews most distinctly how much may be done with this material, even when entirely unaided by stone. Its doorway is surmounted by a panel of moulded bricks representing *Cupids* within enriched borders, and flanked by small

octangular turrets entirely covered with "tuns" in relief—the device of the builder, or with his initials. The walls are occasionally diversified with reticulated patterns in black bricks; and the string-courses and even the mullions of the windows, also of brick, are ornamented with richly moulded patterns, in which the family tun has always a conspicuous place; the whole façade, after having been much diversified by bay windows, and boldly projecting features, is surmounted by an elaborately decorated parapet and slender octagonal pinnacles, &c.

During the reigns of the two Charleses, brick was not much in vogue for building purposes; but it again strongly prevailed in the reign of William III., who, fresh from his beloved Holland, hastened to raise up reminiscences of his native land in the brick additions with which he entirely spoiled the previous beauty of Hampton Court Palace, and has transmitted to us a specimen of his taste in the so called palace at Kensington, in which the red masses to be seen at Amsterdam have been repeated, but without any of the picturesque gables and stone dressings which there tone down this somewhat difficult hue to deal with. Unfortunately, the Georgian era possessed no architectural life; and London, content to pursue the Kensington style, has become a brick monster, which may well cause metropolitan artists and architects to shudder at the very name of brick, although it need not, I think, drive them into the arms of Mr. Stucco as the only means of escape from the dingy yellow or dull red series of façades surrounding them on every side; neither would it by any means be hopeless to throw a beautiful shadow over the town of Harborough, although at present its street architecture cannot boast of any attractions. Here, as in London, a child could in three minutes represent the appearance of hundreds of houses. He has nothing to do but to take an oblong piece of dull or bright red paper, to cut out of it from five to eight smaller oblongs, placed at regular intervals, in three rows, one above another; to fill these in with bits of glass, in order to present us with a correct model of London or Harborough street architecture. But is there any positive necessity for repeating such productions? Why should modern brick houses always be so ugly, when old edifices of the same material are often esteemed so beautiful that gentlemen of acknowledged talent and taste, and, still better, architects with a true love for their art, will travel many miles to see such an edifice as that of Tattershall or Yorksey castles? And, lest it should be said here "you are comparing small things with great," I will observe that several of the beautiful specimens of brickwork I have before alluded to are by no means large, and that with a few modifications they would be readily divisible, and adapted to form portions of streets, whether of shops or of private residences.

Permit me now to say a few words—*First*, on the general

principles that should be observed in the use of red bricks as a building material; *Secondly*, as to their disposition in ecclesiastical structures, so as to produce a good effect; *Thirdly*, as to their best arrangement in the case of dwelling-houses.

The colour of the material we are treating of requires us to handle it with more thoughtfulness than we need bestow upon stone. Build up, side by side, two flat squares of white stone and red brick, and it will be found that the negative colour of the former is less in need of shades to relieve its monotony than the positive one of the latter. So also, upon the application of these two materials; if a plain mass of free-stone is raised up to serve, for instance, as the pedestal of a statue, the effect is not bad; but if the same were to be carried out in red brickwork, it would be pronounced atrocious; and yet, a painter would often be more thankful for a dash of this latter hue in one of his most picturesque performances—as a contrast to his greys, blues, and greens—than to the former, because it is an excellent colour in combination. Who does not delight in the red coat of a mounted figure so frequently seen in the foreground of a Cuyp, or in a group of cows of the same hue as rendered by Cooper? but most daring would be the artist who, taken with the excellent effect produced by the judicious use of this colour, should venture to paint a street scene in Harborough, where he would require no other. But as a good architect must needs be a good artist too, when he has to deal with masses of red brick, he first calls upon nature to cover his glowing work with deep grey shades, by bringing some of its features forward, by deeply recessing others, and by repeating octangular features as often as possible, so as to make the most of the amount of shadow accorded him naturally. Knowing, further, how ill a straight line of heavy red looks when forced into contrast with the transparent blue sky, or even with the fleecy grey clouds above, he multiplies his gables as far as he can consistently do so, and exhibits them where they will be most seen, raises up his chimney shafts in irregular groups, and delights to diversify them by a few turrets and pinnacles, &c., so as to give as much variety and lightness as possible to the outline of his structures. Next, he pays great attention to the minutiae of his façades—inserting bold shadow, casting string courses therein, and giving as deep base mouldings, as many window mullions, quoins, and other details in stone, as the sum placed at his disposal will allow of. Still, however, he will find that he has left here and there too large masses of a stubborn and unrelieved hue; upon these, therefore, he throws reticulated figures in black bricks, as a means both of toning down their fire and of breaking up their too great uniformity; whilst the time is probably not distant when he will be able still further to diversify these, by the occasional introduction of other

coloured bricks, in addition to the yellow ones already at his command.*

And now let us see how these principles may be best applied in the erection of brick churches. Such a title is not promising, but in many cases it is a necessity. We will suppose, therefore, that stone not being obtainable, brick has been fixed upon as the material wherewith to build a church. Well, the architect need not despair—I do not think Mr. Scott would; I am sure Mr. Street would not. First, he will say, let the bricks be of good quality; and give me, if possible, a little stone, or at least some black bricks, for with these a fabric may be raised capable, most certainly, of commanding respect, and, perhaps, high admiration. The brick churches we know of, except that of All Saints', Margaret Street, London, with its fine tower and lofty broach spire, are probably shivering specimens, with thin, smooth walls, unsupported by base mouldings or buttresses, pierced with mean domestic sash windows, and spanned by a consonant scanty roof, broken only by a shabby cupola bell-cot. Hence, brick is now esteemed to be a mean building material, viz.—because it has been ordinarily so meanly applied; yet the northern portions of Germany, Holland, the south of France, and Italy, all abound with beautiful specimens of ecclesiastical brickwork—so beautiful, indeed, that were we put to our election we would not have them transformed into stone. Lubeck, for instance, possesses some stately specimens well worthy of attention; whilst, besides many existent churches of Holland, a semicircular terra cotta tympanum of the now submerged Egmont Abbey, preserved in the Amsterdam Museum, speaks of the highly ornamental character of that interesting edifice of the twelfth century, and of the pains formerly bestowed upon moulded brick. It represents S. Peter in pontificals, before whom kneel two persons, supposed to be a Count and Countess of Egmont, the founders of the abbey, all in high relief, and cast in one piece. In that portion of Languedoc where there is no stone, as might be expected, many brick churches are to be found, as well as other edifices, especially in Toulouse, of which S. Servin (of the twelfth century) is a beautiful example; whilst the very picturesque brick bell-cot, for five bells, of Notre Dame la Bonne, Agen, which is engraved in the "Mediæval Architecture of the south of France," by J. H. Parker, in volume iii. of the *Archæologia*, is an excellent model for such a feature, its outline being much aided by well proportioned breaks, and its surface varied by the supporting piers, &c.

* At Boos, near Rouen, is an octagonal stone pigeon-house, of the beginning of the sixteenth century, beautifully decorated with coloured brick panels and glazed tiles, which is delineated and described by the Rev. J. L. Petit, in the *Archæological Journal*, vol. ix. p. 15. This is well calculated to give some useful hints as to the future disposition of coloured bricks in panels.

But northern Italy offers us the most numerous and most valuable lessons as to the use of brick in church architecture, especially with regard to details, many of which are celebrated for their surpassing beauty. Of towers, we may mention that of the Palazzo dei Signori, at Verona, three hundred feet high, built of mixed courses of stone and brick below, but wholly of brick above; of S. Andrea, at Mantua; of Santa Maria del Carmine, at Pavia; and the Torrazzo of Cremona Cathedral, four hundred feet high—all most imposing structures, divided into stages by arcaded string-courses, having flat pilasters running up their angles, and windows filled with excellent plate tracery in their upper portions. Of circular and pointed arches, formed of mixed brick and stone, Verona possesses some very valuable specimens, also of brick arcading. Of doorways, the western one of Cremona Cathedral may be studied with much benefit; also that of the Broletto, at Brescia. But, perhaps, windows are the peculiar forte of Italian brick architecture. We have only to look at Mr. G. E. Street's beautiful representation of one of the six upper windows of the ducal palace at Mantua, built in 1302, and almost entirely composed of brick, to acknowledge this; or at some in S. Andrea's, Mantua; the cathedral, Cremona; the south end of that at Verona, or at Monza, consisting either of two or three light windows within a single pointed arch, whose tympanum is decorated with beautifully cusped ornamental perforations; the whole being often relieved by a slight admixture of stone, by hood mouldings, and jambs of cast brick, and by slender divisional marble shafts, or by single light windows, having stone trefoiled heads, and most delicately wrought labels and borders. Rose windows of richly moulded bricks, deeply recessed, also are by no means uncommon—such as those of Cremona Cathedral, S. Pantaleone, Pavia, and the Broletto, Brescia. With such advantages as these, well has Professor Willis said, in his "Remarks on the Architecture of the Middle Ages," that the neglect of Italian Gothic architecture is an undeserved neglect.

We do not, however, mean to assert that Italian brick churches afford complete models for our imitation; but simply that they possess some features of extraordinary beauty, which those who have to design brick structures, whether ecclesiastical or domestic, would do well to study and adopt. We have mounted no Italian Pegasus which has borne us away from the truth into an airy region of fancy, where all is roseate around us from the reflection of our own imagination, but yet is known to be unreal to everyone else; and, to prove that we are perfectly sane, before we mention the beauties of Italian ecclesiastical brick architecture, we will allude to its very common and very grievous faults.

1. It abounds in sham fronts—thorough screens or masks

(particularly observable in the west ends of churches)—which do not agree in the least with the real elevations behind them.

2. It usually throws a single flat roof over the body of churches and their aisles, without any intervening breaks.

3. Its arches are very commonly not constructional, but ornamental, whilst their supporting shafts are rarely sufficient to support them without the artificial assistance of vast bracing irons.

4. It has far too much flatness of surface, never producing good, bold buttresses, but only, at most, shallow pilasters; and often carries heavy projecting cornices round the outline of its gables, instead of confining them to its horizontal features. But, on the other hand, it possesses great breadth and repose; offers examples of the most symmetrical and pleasing windows, well worthy of the most careful study; of enriched cornices, string-courses, and details such as we have not in England, but which we should do well to borrow from the south. Thence, also, we may gather many a valuable lesson on the subject of colour; as, for instance, from the alternate courses of red brick and stone in the interiors as well as in the exteriors of S. Zenone and S. Fermo, at Verona; and from the judicious disposition of other tints, such as black and green, which we can occasionally, at least, command in this country by means of bricks, although we can seldom hope for them in marble. Nor should we neglect to keep in mind the glazed discs inserted in the Campanile of Pavia, and the terracotta medallions (moulded by hand) of the Ospedale Maggiore, at Milan; both these classes of ornamentation being of the greatest value in brick districts, and may in truth be called "brickwork jewellery."

And now let us pass on to the consideration of the use of bricks in the construction of dwelling-houses. First, as to street elevations; and, secondly, as to detached country residences.

A first-class Harborough shop would have you suppose that its two or three uppermost stories were supported by the very fragile foundation of glass, although we know perfectly well that a couple of mean-looking cast-iron pillars behind this screen are really doing all its work—are the domestic Atlases—the Birmingham Penates of the establishment. But, granted that this expanse of exhibitionary power is needful, it might be secured equally well by a large flat-headed arch thrown over the whole ground-floor front; and the house would gain much, as to architectural appearance, by the substitution of so natural a constructional feature. Two or three small specimens of ancient arched shop fronts still exist at Lincoln, and many fine examples in some continental towns. A variation in the size of the upper windows would be a great relief to the eye externally, and would enable them to be better adapted to the proportions of the several rooms internally. Their shape, also, would be greatly improved by

finishing them above with flat, round, or pointed arches, according to the style of architecture adopted, instead of with the horizontal brickwork now usually seen, and not unfrequently aggravated by the application of sham keystones in cement—which, after a time, begin to flake off, from their impatience at having been pressed into so ridiculous and so false a position! Next, the removal of ugly and useless parapets, and the elevation of stepped gables, such as abound in Holland, Belgium, and parts of Germany;* and the adoption of shadow-catching octagonal chimney shafts, instead of the present meaningless masses of brickwork usually erected, would substitute lightness and comeliness of outline for dull monotonous horizontal lines; whilst a feature, very common in foreign brick buildings, might be introduced with much advantage and at a very trifling cost, namely, a moulded bead at the angles of corner, or projecting, houses, instead of the sharpe crude edge now almost always seen in such a position; or, in the case of brick edifices of a superior character, a chamfered edge, set thickly with nail-head or other similar ornaments, cast in a mould, would give much effect to its angles.

Lastly, we would recommend an attack upon the flatness of surface now almost always prevalent in brick buildings. Even where space is of great value, and porches, buttresses, or other bold projections are not admissible, base-mouldings of stone, or brick, and elevation-breaks of even a few inches are of much value; and with a string-course or two of moulded bricks, or even of rubbed ones, any tradesman could possess a shop of which he might be justly proud, without having recourse to sham and unenduring ornaments of stucco, and with but little need of the painter's brush; or, should he wish to mount higher in the architectural scale, he might add an arcaded stone balcony to the windows of his first floor rooms, stone dressings, and a few medallions of moulded terra-cotta, or here and there a little reticulated work in grey bricks.

Should brick be selected as the material for the composition of a town hall, or a corn exchange, architects would do well, before the preparation of their designs, to make a trip to Weimar, where is a remarkably fine example of brickwork, of the early part of the sixteenth century. This is the *Furstenhof*, once the palace of the Mecklenburgh princes, afterwards a court house, and now occupied by the military department. Originally it occupied

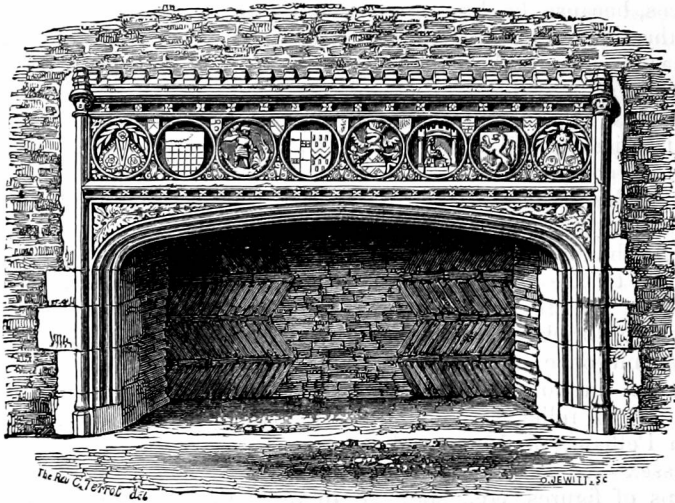
* Many parts of Kent and Suffolk afford most useful examples of brick chimney shafts, both single and in groups, quadrangular and octangular, suited either for halls or cottages, where they appear to be as thoroughly vernacular as are the stone chimneys of Northamptonshire and parts of Lincolnshire. They usually spring from bases (especially the octangular ones), have collars, and enlarged tops more or less elaborated. Several very fine specimens may be seen in the village of Hollingbourne, near Maidstone, where the old brick manor-house exists, alluded to previously in this treatise, also in other villages in that vicinity.

three sides of a quadrangle, but the central portion alone now remains. The whole façade is of brick, or terra-cotta, richly moulded in the cinque cento style of Italy, and is probably the work of an Italian artist. Its entrance archway is supported by large twin terra-cotta fauns, placed back to back on either side, in a Caryatid form: its windows, formed of round-headed lights in triplets, are adorned with other Caryatid figures, supporting friezes and cornices enriched with arabesque patterns in relief, as are also its door cases; and the whole façade is of a most elaborate character, abounding with medallion portraits and other decorations. The archway leading into the court-yard is composed of stone ribs, but the vaulting is entirely of brick. A newel staircase within this very interesting edifice is similarly vaulted, and resembles the cloisters of the old Episcopal palace at Liege, built in 1506.

More scope is permitted to the architect of country brick residences, because he has not only one limited façade to deal with, but the composition of edifices exposed to view on all sides; and he has to consider how their various proposed features will group together as a whole. Recognising, therefore, the truth of the principles I have ventured to lay down in the commencement of this treatise, he will study the effect that light and shade will have upon his composition; he will break his sky line with the mingled hues of his roofs and their gables, as well as with varied groups of chimney-shafts, so that portions of his elevation must always be in shadow, whilst the others are responding, perhaps too vividly, to the bright glances of the sun; and if stone is not available for dressings, window and door jambs, &c., he will fall back upon brick enrichments, still very commonly seen in northern Italy, and once not uncommon in England, of which examples exist in the form of window borders consisting of arabesque patterns in relief, at Laughton Place, near Lewes, built by Sir John Pelham, in 1534, and referred to by Mr. Blaauw, in the "Sussex Archæological Collections." Signs, also emblems, groups of figures, &c., stamped in relief upon bricks, serving as panels sunk within borders, would be of great use in diversifying the plainer portions of dwelling-houses. One, of a semicircular form, and displaying the achievement of Charles V., was found in the wall of an old house in Lombard street, perhaps built by a Flemish merchant; and another, bearing the head of that monarch, was disclosed during the process of pulling down some houses in Tower-street. Others of the sixteenth century are in the museum of the Cambridge Antiquarian Society, representing Scriptural subjects, such as Samson sending the foxes into the corn of the Philistines, Susanna, the four Evangelists, &c., and these could very readily be adopted again at a small cost, as also

medallions and alto-relievos moulded by hand, so as to produce the additional charm of variety, and perhaps of originality.*

In Lincolnshire, a practical example of what may be done with red bricks is always at hand in the instance of Tattershall castle, from which some new lesson is to be taught almost every time that it is visited. It has been engraved in several works with more or less want of accuracy, the difficulty having been found to be considerable of rendering with truth the pyramidal tendency of all its features, and the picturesque variation of its windows and details; but it has never previously been taken from that particular point of view so happily selected by Mr. Terrot, from one of whose admirable water-colour paintings the accompanying illustration to this treatise has been engraved, at the cost of Richard Ellison, Esq., of Sudbrooke Holme, who has most generously presented it to the Associated Societies.†

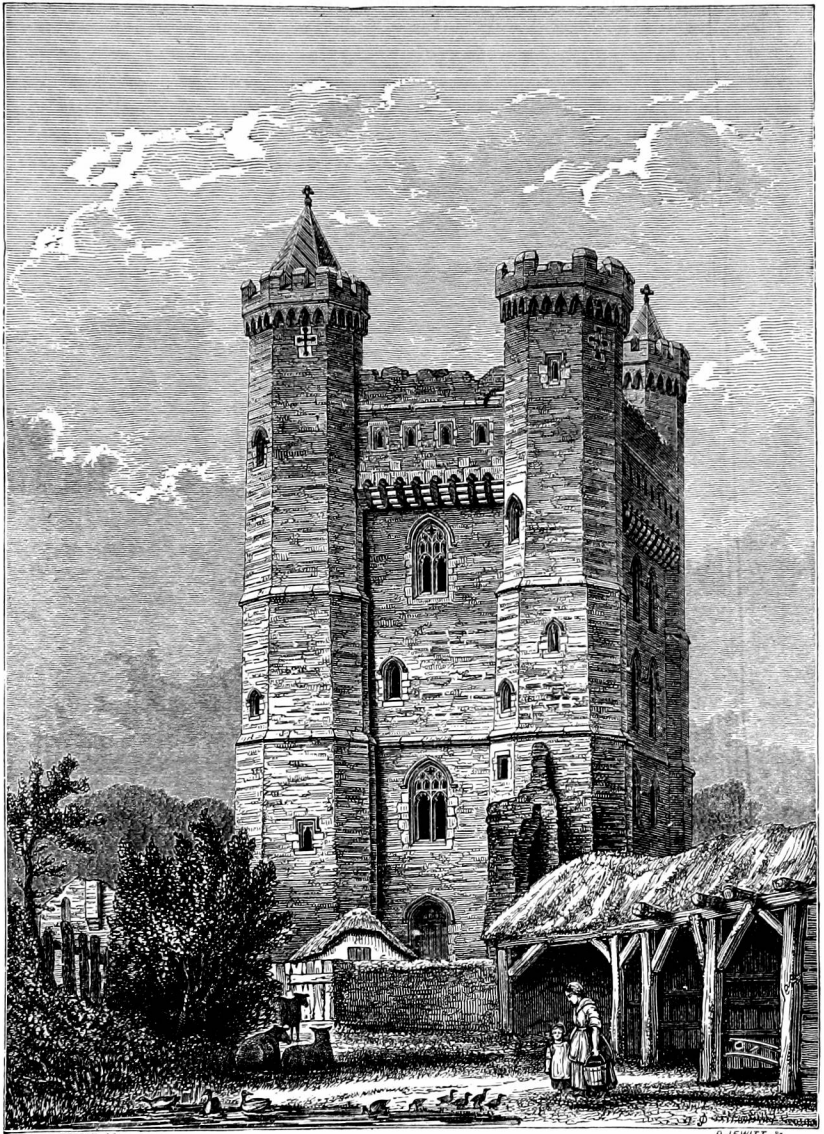


[The foregoing Paper had been previously read by the Rev. E. Trollope at a Meeting of the Lincolnshire Architectural Society, held at Horncastle in June, 1858. In addition to the pages already given (which were equally applicable to, and acceptable at,

* Ancient "Terra Cotta"—as made by the Romans—consisted usually of the following ingredients, thus proportioned :

| | | | |
|----------------------|-------|--------------------|-------|
| Silica | 71.45 | Lime | 8.14 |
| Alumina | 2.25 | Soda | 16.62 |
| Protoxide of Iron .. | 1.2 | Magnesia, a trace. | |
| Ditto of Manganese | 0.17 | | |

† It is here reproduced by the courtesy of the Rev. E. Trollope, F.S.A., General Secretary of the Associated Societies.



Engraved by C. LERRON

G. JEWETT del.

TATTERSHALL CASTLE, LINCOLNSHIRE.

Market Harborough) Mr. Trollope gave at Horncastle a short historical sketch of Tattershall Castle, which having no connection with, and not being read at Market Harborough, is not here reprinted. He has however placed at the disposal of this Society the foregoing illustration, shewing one of the freestone chimney pieces of Tattershall, drawn by Mr. Terrot of Wispington, which, from its beauty, is an ornament to these pages.]

Mr. Trollope closed his Paper with these words :

And now, I will beg—at the close of this lecture on Bricks and Brickwork, ancient and modern—to quote two short passages from a lately published work by one of the first of modern architects, Mr. G. G. Scott, because they contain a most wholesome warning, but at the same time the highest encouragement to his brother architects, as to the use and abuse of red bricks. He says, in his “Remarks on Secular and Domestic Architecture,” page 97: “A brick building calls for the utmost exercise of the architect’s skill, and will as richly reward his pains as it would severely punish his negligence;” and, in the preceding page—“Brick is the most convenient material for house building, particularly in towns, so, the more we endeavour to improve its use the better; and, I think the public are pretty sure to sympathise with the effort.”

THE REV. J. M. GRESLEY proposed a vote of thanks to Mr. Trollope for his valuable paper. In doing this, he said, there was one of the finest specimens of brick architecture in this county in Kirby Muxloe Castle, built in the reign of Edward IV.: part of the wall enclosing the grounds of Leicester Abbey was another specimen well worthy of examination: then there was also Quenby Hall, another fine specimen, which was said to have been designed by Inigo Jones, in the reign of James I. He was glad to notice that this kind of material was gradually being brought into more frequent use, as ornamental work at a trifling expense. It could thereby be introduced into even the meanest cottages by every country builder.

The motion having been seconded and unanimously adopted, the chairman called upon Mr. James Thompson to read a Paper by MR. VINCENT WING, upon

GOTHIC ARCHITECTURE AND ENGLISH CHURCHES ;

which he (Mr. Thompson) had kindly undertaken to read in the unavoidable absence of its author. Before commencing the Paper, Mr. Thompson said there were views in it which, if he heard it read, he should be obliged to controvert, though with great deference to the writer for whom he had much respect. The