

acceptable to the Association, as was requested by the Council at the last Convention.

Mr. Wright, the lecturer on Architecture at the School of Practical Science, sent a communication requesting that members of the Association would send drawings to the school, each to remain some time so as to establish a permanent exhibition for the instruction of the students in architecture. The Council appointed a hanging committee, consisting of Messrs. Connolly, Darling and Langton, to select from drawings submitted such as they may think suitable for hanging upon the walls of the School and for the use of the students.

THE POINTED OR ENGLISH STYLE OF ARCHITECTURE.

By "H. B."

[Concluded from January Number.]

THE Order of Decorated English Architecture may be said, in general terms, to be distinguished by the following marks: "The expansive scale of its windows, which in the best ages of this style display the pointed form in its most just and beautiful proportions, and, under all its variations, are distinguished by the heads adorned, but not crowded with tracery work; the unity of its columns, which in earlier ages consisted of many slender, detached shafts; the increased richness of the vaulting, which important part of the interior retained, as we have seen, much simplicity even in the most dignified buildings of the preceding class; the introduction of inebriate work, and plentiful, but not superfluous, ornaments, comprising various graceful, but in many instances, nameless particulars of embellishment on the interior and exterior which were left plain by the architects of the previous era."

The arches of this order exhibit a considerable degree of variation, but are less acute and more open. That which approached the nearest to perfection of any pointed arch and which prevailed in many buildings constructed during the sway of the three Edwards "being formed by segments of a circle, including an equilateral triangle from the impost to the crown and so forth." In the reign of Henry the Second, and consequently loses a portion of symmetry and beauty. In the fourteenth century, arches of the ogee shape, formed of four segments of a circle contrasted, were very common, and are said to have prevailed especially in the tombs of the crusaders. The columns, Mr. Benham states, were not now detached, or separate, from the body of the column, but made part of it; and being closely united and wrought up together, formed one entire firm, solid, and slender column. Mr. Essex states that marble was almost universally employed in the construction of pillars in great buildings until the latter end of the reign of Edward the Second, but was only partially used by the architects of Edward the Third's time, and was quite rejected before the termination of that historical era.

In regard to the roof, the vaulting, in common with every other part, became greatly decorated. The ribs branched out into a kind of tracery work, and divided the vaulting into numerous angular compartments, ornamented at the intersections with curved heads, foliated orbs, and various devices having an historical or legendary allusion.

To use the words of Dr. Milner, the window no longer consisted of an arch divided by a mullion into two, and surmounted with a single or triple circle, or quatrefoil, but was now partitioned out by mullions and transoms, or cross-bars, into four, five, six, and sometimes into nine bays or days, and the separate lights of a window were enlivened; and their heads were diversified by tracery work into a variety of architectural designs, and particularly into the form of flowers. In these windows we behold, disposed with lavish magnificence, the attractive and appropriate splendor of painted glass, conducive to the intended object of the structure by illustrating passages of sacred history, revealing tales of saints and martyrs and perpetuating in the rural architecture of the time the reign of kings and the names of days.

The adoption of eastern windows appears to have first occurred in the thirteenth century, and led to an alteration in the form of that part of the church; but the practice of constructing windows of large dimensions, both in the more sacred part and in the western extremity, obtained so much esteem in the early part of the era now under notice, that we find them frequently introduced as alterations of ancient structures, which were otherwise allowed to remain in the original style.

The capitals of the clustered columns were often richly foliated, and the arches of windows were invariably adorned with one or more caps on each side of the head, so as to form trifolios, cinquefoils, &c.

Where pediments were raised over arches they were uniformly purled or adorned with those representations of foliage termed crockets. The arches, thus surmounted with architectural decorations, were also accompanied by pinnacles constantly purled and crowned with a finial or flower. Many new mouldings occur in this Order, and rows of small ornamental arches are frequently seen. The niches which remained plain, or subject to little ornament in the previous mode were now richly embellished, and together with tabernacles (or niches of a more elaborate display) were constructed with an unsparring hand, and filled with statues, in many instances executed with considerable spirit.

Spires grew into frequent use in the early years of this era. Well calculated for popular admiration from the subject of wonder connected with their aspiring height, their introduction was hailed with enthusiastic applause. The retired village church enveloped in woodland, or situated amongst soft rural scenery, acquired a pleasing and consonant addition in the high, unassuming proportions of this new feature; the sacred structure of the city or great town was perhaps more suitably adorned by the less elevated but commanding tower.

The rise of every architectural style is so entirely progressive that although the date of its perfection may usually be ascertained with sufficient certainty, it is often difficult to distinguish the exact years of its commencement. Thus the early part of the reign of Edward I., 1272 to 1307, has a great similarity to the architecture of the reign of Henry III. Structures erected in this reign. Several parts of Exeter Cathedral, Devonshire—the transepts were formed in the early parts of this reign—the choir (begun in 1138) was finished in 1309; St. Ethelbert's Gatehouse, in the precinct of Norwich Cathedral, Norfolk, erected about 1275; the cloisters of Norwich Cathedral, Norfolk; the Lady Chapel; Lichfield Cathedral, Stafford; the nave of York Minster, Yorkshire, begun in the year 1290, and completed in the next reign. The style of architecture throughout the reign of Edward the II., from 1307 to 1327, was the same in its leading features as in the latter years of King Edward I.

In the reign of Edward the III., from 1327 to 1377, Mr. Carter observes that the architecture of this bright era was in its highest degree of perfection. The plans and elevations were on the grandest scale, the proportions just, the decorations ample and majestic, and the entire mass splendid. The mullions and tracery of the windows ran out in the most delightful and elegant manner. The buttresses became one of the principal features from their infinity of parts and high embellishments. The parapets or breast

works on the walls are changed into battlements with perforated compartments. The cluster of columns to all situations are massed in one solid mass in their several courses, the shafts rising from base to capital in a clear and uninterrupted line. The groined present tracery compartments. Structures erected this reign: The octagon and lantern of Ely Cathedral, Cambridgeshire, completed 1342; the St. Mary Chapel, of the same building, erected between 1341 and 1349; choir of Carlisle Cathedral, Cumberland; part of south transept, parts of the north transepts, choir and cloisters Gloucester Cathedral; parts of the nave, side aisles, &c., of All Saints Church, Bristol, Somersetshire, begun 1429; choir of St. Mary, Redcliffe, Bristol, Somersetshire; choir of the Church of St. Mary, Warwickshire; St. Stephens' Chapel, now the House of Commons, Westminster, and deprived of its ancient architectural character. It was begun in 1348. In the reign of Richard the II., from 1377 to 1399, the pointed arch began to drop in height, or depart from those regular triangular proportions which constituted its purest and most beautiful form. Structures erected in this reign: Wykeham's work, comprising great part of the nave, Winchester Cathedral, Hampshire; college at Winchester, founded by Wykeham; nave, chapter house, and part of the cloisters, Canterbury Cathedral, Kent; the tower and spire of St. Michael's Church, Coventry, Warwickshire, begun 1373, completed 1395. No variation in ecclesiastical architecture requiring notice are distinguished in the martial reigns of Henry the Fourth, from 1399 to 1413, and Henry the Fifth, from 1413 to 1422. The reign of Henry the Sixth, from 1422 to 1461, the decorated style of English architecture proceeded to the verge of that redundancy in embellishment, which constitutes a new era. Structures erected in the reign of Henry the Sixth: The Chapel of Kings' College, Cambridge, Cambridgeshire; Beaufort's Chantry, Winchester Cathedral, Hampshire; the Chapel of the Virgin, Canterbury Cathedral, Kent; the Divinity School, Oxford, Oxfordshire; the Beauchamp Chapel, Warwick, Warwickshire.

The Florid, or highly decorated English style, is chiefly marked by the depressed obtuse form of its arches; its large, wide windows, divided by numerous mullions, and ornamented with an intricate redundancy of tracery, the inexpressible richness of its vaulting, over which the most delicate fretwork is thrown like a "web of embroidery," interspersed with ponderous and highly wrought pendant capitals, and by the profusion of tracery work, sculpture, and other ornaments and other ornamental particulars which are every part of the structure. The arches, as has been mentioned, are wide and flat or obtuse. The roof has been briefly noticed as displaying a scene of unparalleled splendor and delicacy. The ribs of the vaulting which had before been large and apparently intended to add to the strength and support of the groins, were now divided into numerous parts and enriched with a profusion of armorial cognizances, badges, rebuses, and various sculptured and carved ornaments resembling balustrades, or to use the words of Mr. Benham, "the work Nature sometimes forms in caves and grottos," hang down from these elaborate roofs and impart to them an air of imposing beauty.

The point of the window arch was flat, the window extremely wide and descending low, the mullions numerous and the upper division of the window filled with many small compartments, often having trefoil heads. The great multiplication of windows afford a prominent characteristic of this style.

The ornaments of this architectural class were distributed in gorgeous profusion. The most estimable consists of numerous statues of kings, queens, saints, prelates and other persons. The abundant niches, tabernacles, canopies, pedestals, tracery facie, and pendants are of the most elaborate workmanship, and are usually finished with exquisite delicacy. Painting and gilding were frequently employed to heighten the magnificent character of the whole. In the unique instance of Henry the Seventh's Chapel, the ornaments of the exterior are almost as plentifully disposed as those of the interior.

The most splendid examples of the structures erected in the reign of Edward IV., 1461 to 1483, is afforded by St. George's Chapel, Windsor. This structure, and the tower of Salisbury, the most magnificent of the present edifice are generally attributed to Richard Beauchamp, Bishop of Salisbury, who was appointed master and surveyor of the work by King Edward the IV.; Church of Honiton, Devonshire, greatly enlarged and ornamented by its curious screen; parts of the Church of Charing, Kent, including the tower; Church of St. Lawrence, Norwich, Norfolk; Chapel on the bridge of Wakefield, Yorkshire, built by King Edward the IV. in memory of his father and those of his party who fell in the battle at that place.

Reign of Edward the V., 1483, and reign of Richard the III., from 1483 to 1485, were too short and troubled to afford any distinguishable change in the national style of architecture.

During the reign of Henry the VII., from 1485 to 1509, the Florid style in the plenitude of its costly and elaborate characteristics is chiefly exemplified in the chapels, regal, mortuary and attached to churches; and in porches, monuments, screens, thrones and stalls. It is remarked by Mr. Dallaway that "there is, perhaps, no parish church which exhibits a complete specimen of this style in all its parts."

Structures erected in the reign of Henry the VII.: Bishop Alcock's Chapel, Ely Cathedral, Cambridgeshire; Church of Walden, Essex, finished in the reign of Henry the VII.; the Lady Chapel, Gloucester, Gloucestershire, cathedral built in 1499; parts of the Church of Cirencester, Gloucestershire; Chantry of Bishop Wainfleet, Winchester Cathedral, Hampshire; St. Mary's—the University Church—Oxford; Church of Dunster, built by Henry the VII., Somersetshire; the Chapel of King Henry the VII., Westminster, commenced in this reign and executed according to the design then formed; Church of Great Malvern, Worcestershire.

As the reign of Henry the VII. the period of the style of architecture declined rapidly in excellence, and soon fell into entire disuse. With the dissolution of religious houses was rejected the mode in which it had been so long customary to erect the buildings appertaining to such foundations. The Italian artists, whose prejudice against this style has been already noticed, were unquestionably instrumental in accelerating its downfall, by incongruous mixing it with, and its entire imitation of the Grecian orders with the declining English "proof of barbarity in taste." The base construction, and degradation even of the relics of a fine and venerable mode of architecture (further polluted by the addition of numerous absurd devices) remained in practice until the Grecian style, in its purity was revived by the mature judgment of Inigo Jones, in the time of Charles the I.

One of the last buildings, approaching to the character of pure English, that was erected in the reign of Henry the VIII., was the Abbey Church of Bath, completed in 1532. Lord Oxford observes that he recollects no later instance of the unmixt Gothic, than the tomb of Archbishop Warham, Canterbury. This monument was constructed soon after the year noticed above as that in which the Abbey Church of Bath was finished.

Mr. Samuel Cabot, of Boston, the well-known manufacturer of exterior stains, has sent us a finely engraved and printed illustration, which happily suggests the pleasing effects attainable by the tasteful use of exterior coloring.