

design of the porch is a hint from various specimens of open porches, and particularly the cloysters of old alms houses, or short galleries leading to dwelling-houses, as at Clapton, near Lea Bridge (since destroyed). &c. The design for door of the cottage is taken from one remaining at Sudbury, in Suffolk. The chimneys are copied from those at Wolterton Manor House, at Barsham, Norfolk, published in the fourth volume of the *Vetusta Monumenta*. The ornaments painted on the posts and rails are taken from the picture of King Henry VIII and family, now in the possession of the Society of Antiquaries.

"The hints for this garden have been suggested by various paintings and engravings of the date of King Henry VIII and Elizabeth; and even the selection of flowers has been taken from these represented in the nosegays of old portraits of the same period, preserved in the picture gallery of Woburn. This attention to strict congruity may appear trifling to such as have never considered, that good taste delights in the harmony of the minutest parts of the whole; and this cottage however small, compared with modern mansions, is a tolerably fair specimen of the style and size of private houses three hundred years ago; for, although the castles and collegiate buildings were large, some of the dwelling-houses of respectable persons did not much exceed this cottage in dimensions or comfort, when one living-room was often deemed sufficient for all the family.

"The change in customs, during three or four centuries, makes it very difficult to build such dwelling-houses as shall contain all the conveniences which modern life requires and at the same time preserve the ancient forms we admire as picturesque; yet, the prevailing taste for the Grecian style must often be complied with; and, after all, there is not more absurdity in making a house look like a castle or convent, than like the portico of a Grecian temple, applied to a square mass which Mr. Price has not unaptly compared to a clump of bricks; and so great is the difference of opinion betwixt the admirers of Grecian and those of Gothic architecture, that an artist must adopt either, according to the wishes of the individual by whom he is consulted: happy if he can avoid the mixture of both in the same building; since there are few who possess sufficient taste to distinguish what is perfectly correct, and what is spurious in the two different styles; while those who have most power to indulge their tastes have generally had least leisure to study such minutiae. To this may, perhaps, be attributed the decline of good taste in a country with the increase of its wealth from commercial speculation.

"By the recent works of professed antiquaries a spirit of inquiry has been excited

respecting the dates of every specimen that remains of ancient beauty and grandeur; and the strictest attention to their dates may be highly proper, in repairs or additions to old houses; but, in erecting new buildings, it may reasonably be doubted whether modern comfort ought to be greatly sacrificed to external correctness in the detail; and whether a style may not be tolerated which gives the most commodious interior, and only adopts the general outline and picturesque effect of old Gothic buildings.

"Among the works professedly written on architecture, there is none more effective and useful than that by Sir William Chambers: and it were much to be wished that a similar work on the Gothic style could be referred to; but it has been deemed necessary for artists to study the remains of Greece and Rome in those countries, whence they generally bring back the greatest contempt for the style they call Gothic. The late much-lamented James Wyatt was the only architect with whom I was acquainted who had studied on the continent, yet preferred the Gothic forms to the Grecian. As the reason for this preference, he told me, about twenty years ago, that he conceived the climate of England required the weather mouldings, or labels, over doors and windows of the Gothic character, rather than the bolder projections of the Grecian cornices, which he often found it necessary to make more flat than the models from which they were taken, lest the materials should not bear the change of weather to which they were exposed in this country and this accounts for the occasional want of boldness imputed to him in his Grecian designs. In his Gothic buildings, to unite modern comfort with antiquated form, he introduced a style which is neither Grecian nor Gothic, but which is now become so prevalent that it may be considered as a distinct species, and must be called Modern Gothic. The details are often correctly Gothic, but the outline is Grecian, being just the reverse of the houses in the reign of Queen Elizabeth and King James, in which the details are often Grecian, while general outline is Gothic. In the buildings of that date, we observe towers rising boldly above the roof, and long bower windows breaking boldly from the surface; but in Modern Gothic all is flat, and the small octagon turrets, which mark the corners, are neither large enough to contain a screw staircase, nor small enough for chimnies; yet this style had its admirers, although I conceive it to be in bad taste, and have placed it betwixt the Grecian and Gothic, not knowing to which it more properly belongs. If a door, or window or even a battlement, or turret, of the true Gothic form, be partially discovered, mixed with foliage, it stamps on the scene the character of picturesqueness, and thus the smallest