

glance, however, at the exterior is sufficient to show us the Gothic portions of the building in their respective styles. The Early English lady chapel with its deep set, triple-lancet windows forms an eastern termination to the Cathedral of striking simplicity and beauty. In the cusped and highly decorative tracery of the Choir, Transept and Nave aisle-windows on the south side we have the hall marks of characteristic Fourteenth-Century Gothic; while the simpler clerestory windows of the Nave and Choir, the massive west window, like that at Carlisle Cathedral, out of all due proportion to the wall containing it or the practical needs to be served; the four-centred arch of the porch at the Nave's small south entrance; and battlements surmounting the Nave, aisle, Transept and Choir walls show Perpendicular workmanship of the highest order. Here and there you may come upon crumbling vestiges of work done in these earlier centuries, and pleasing it is to see them, as sturdy survivors of the struggle with the elements. But the chief of the entire building (exterior) has been restored, and much of it rebuilt within the last half century, for the material of construction used is unusually perishable. At Melrose the new red sandstone blocks of the ruined Abbey still bear the mason's multiform marks clear and distinct upon their clean-hewn sides; but Chester's stones, of the same geological period, taken from the Runcorn quarries near Liverpool, whence the old Romans derived the material for their walls about the town, soon fall in pieces before the ceaseless attacks of rain and frost and wind. The first Abbey, fortunate in its early leaders, remained for one hundred years in very good condition. But by the middle of the Thirteenth Century rebuilding and enlarging were found necessary and were undertaken in 1265 by Simon of the White Monastery, 'a prelate of great ability and a man of energy, a man of haste, a man of piety and a thorough man of business.' He enjoyed the favour, too, and friendship of Edward I., who showed his sane practical interest in the undertaking by having venison supplied to the mason-monks from near-by forests of his own. But Abbot Simon passed away, and others less worthy succeeded him. Other two neglectful centuries brought the building into its former state of ruin till the upstarting of a second Simon, Abbot Simon Ripley, who, by the time of his death in 1492 had repaired and rebuilt in the Perpendicular style of his own day the disgracefully dilapidated mixed structure of his predecessors.

From this time the history of the building, as of the Diocese, is a gloomy affair. The religious zig-zagging of the Tudor Period was not calculated to foster the development of ecclesiastical architecture, while the fanaticism and iconoclasm of the civil war caused the actual destruction of much that was beautiful at Chester. The friendly verger, with almost a mother's love for all within the Cathedral precincts, will point you to the scars made upon the monuments by Round-head soldiers, and tell you in bitter tones how their savage leader wil-