

places far from its remote locality. We find records of oratories and cathedrals raised by consecrated missionaries from the island of S. Columba; and though timber was the material often employed on a kind of building described as that of the Scots, of split wood with reed thatch,\* stone appears to have been equally common, and lead for a covering was even brought into use. Glass was introduced from Gaul in 671, by Benedict Biscop, at which time we find mention of the importation of pictures, and images, and relics from Rome, and of the use of masonry in the "Roman manner." These particulars we need not allude to the importance of, in the history of architecture, and the influence of Benedict Biscop is scarcely to be overrated.

With Mr. Poole, we feel the difficulty of coming to a satisfactory conclusion in respect to the masonry of the "Roman manner," as it seems clear that, as regards mere masonry, there must have been many examples of Roman work in England. Our author suggests that the difference might be, at least partly, one of ritual, and "altogether, rather of degree than of kind." Thus the arch may have been more freely employed, consequent upon an adaptation of the aisles of the Roman basilica, along with the apse, and generally a more extensive character of building. He might, however, have noticed the use of the baluster in Saxon buildings, as showing a remarkable coincidence with so important a feature of the Italian architecture of later date; and it might afford curious matter for discussion, whether its presence does not argue in favour of the existence of the baluster in the architecture of Rome, previous to the time of Brunelleschi, a mode of reasoning by induction which we do not remember has ever been brought to bear upon the interesting question of the origin of the use of the baluster by Italian architects. But, perhaps the most significant fact in the history of this period, was the introduction of the practice of burying in churches,—a practice of the most important influence on the forms of churches, and one which has retained its hold more completely than any other custom of the middle ages, destructive as it has been to many of our finest works of architecture, as well as to health.

These important features having been introduced, it soon followed that works like those of men who had been to Rome,—as of Wilfrid at Hexham, York, and Ripon,—should be remarkable for their porticoes and polished pillars, marvellous length and height of walls, winding passages and spiral stairs, crypts and oratories, and sculptured and polychromatic decorations, as well as for their gold, silver, and precious stones, and purple and silk hangings. Wilfrid seems also to have introduced the use of whitewash. It is, however, most interesting, to find mentioned in the church at Hexham three distinct stories, showing that the triforium must have been in use in the middle of the seventh century. During this century, also, an influence scarcely less important than the introduction of burials in churches was introduced, resulting from the division of the country into parishes. It is remarked by Mr. Poole, that the effect of this would be that, whilst without the parochial system there were many distinct oratories, after the change took place, these would be united with, and become decorations of an existing fabric; and churches, though perhaps lessened in number, would become more important in regard to size and decoration, by combined resources of several parishes.

As it is in the monastic system that we discover the origin of the principal works of architecture in England, so this influence was greatly forwarded by the introduction of the Benedictine order in the tenth century, by Dunstan, who early commenced the quarrels between the monks and the secular clergy, which are often thought to have had so important an influence upon the sculpture of ecclesiastical edifices. King Edgar is said to have erected, or restored, forty-eight monasteries.

In the building of the abbey in the Isle of Ramsey, in Huntingdonshire, we find that pile-driving and concrete for foundations were employed; and if we recollect that the church at Brixworth,—the most important Saxon church

now remaining,—must have been only a second or third-rate building, we shall be able to agree with Mr. Poole, that the arches there are evidence of the existence of much larger arches in more important buildings, and that in the accounts to which we have referred, and in remains generally, we have evidence of great constructive skill, whether in vaulting or other portions of buildings. Many more important structural characteristics of mediæval architecture, too, were thus early apparent. The use of a division into nave and aisles, of the chancel, with apsidal termination, of the plan of the cross with a central tower, of the ordinary bell-tower, and—in one instance at least—of two towers, one in each of these positions; the important feature of the clerestory, the use of glass for windows; of lead, and even of copper, and of tiles, sometimes gilded, for roofs; the constant use of bells, and the provision requisite for organs and church music, along with other elements, some of them peculiar to England, even at this early period, contributed to the peculiar characteristics of Pointed architecture. The importance of these elements is well illustrated by Mr. Poole, as follows:—

"This notice of bells and clocks is not disproportioned to the influence which their introduction has had on ecclesiastical architecture. It is to the use of church-bells that we are indebted for the most prominent feature of almost every ecclesiastical fabric, and that which serves most to harmonise all the parts of a whole, sometimes so vast, and almost always so various, as a Gothic church. From the low central tower of a Norman abbey, but just rising above the roof, at the intersection of the cross, to the lofty towers or spires of Boston, Gloucester, Salisbury, Coventry, Louth, or Whittlesea, in whatever part of the church it may be placed, the steeple still gives an inexpressible grace and dignity to the whole outline, correcting immoderate length, reducing all minor parts to proportion, giving variety to sameness, and harmony to the most licentious irregularity. The judicious use of the tower or spire is a great part of the secret of the characteristic boldness in minor details of the mediæval architects. The little excrescences of such a building as York Minster, which are now lost in the grand whole, would at once become deformities if the towers were removed. The cathedral of Milan is in some respects one of the most splendid buildings in the world; but, for want of a steeple of proportionate elevation, it is but a gigantic grove of pinnacles, in which statues seem to have lost their way, and to be wandering without aim and without end. If, as is most probable, the central tower of Fountains had perished before the present northern tower was erected, what a heavy mass of irregularities must that splendid pile have seemed. The tower reduces all to proportion, and makes it once again a whole. Bolton Abbey had also suffered the loss of its tower, and that at the west end was never raised above the level of the nave; and though it is far smaller and less irregular than Fountains, what a long unrelieved length it presents to the eye. What is it which gives such vastness and importance to the cathedral, such grace and beauty to the parish church, at a distance, but the tower or spire? Nay, what is it but the bell-gable which in mere outline often distinguishes the retired chapel from some neighbouring barn? And for all this we are indebted to the introduction of bells; or if not for the existence of these, or the like additions to the beauty of outline in our churches, yet at least for what is a part of their beauty,—their having a use, and being exactly adapted to their use."

We do well, then, to attend to any important element of this nature. But it was not in structural peculiarities alone, that the architecture of the Saxon period originated features of most extensive development in succeeding periods. The Saxon masonry, known as "long and short work," analogous to the binding courses of brick in Roman masonry, differs from it in this remarkable manner—viz., that it is vertical; and looking at the engaged shaft rising to the gable of the highly conical roof in the tower of Sompington Church, we cannot but suppose that these were perhaps the first germs "of that verticality in Gothic art which at last expanded into the spires of

Salisbury and Coventry," and of that feature of panelling which was so marked a characteristic of the style of the fifteenth century. With the accession of Edward the Confessor the Norman variety of Romanesque was introduced into England; but to this period, and that of Pointed architecture, we must devote another paper.

#### THE LONDON FEVER HOSPITAL COMPETITION. ARCHITECTS' RIGHTS.

SIR.—I beg to hand you a memorandum of the Council of the Institute of British Architects, relative to the new Fever Hospital competition, which I introduced to your notice by letter on the 26th of August, 1848, when I stated I should lay the case before the council of that body for its deliberation and decision.

In the letter above named I admitted the right of the committee to use my design in these words:—"The plans and working-drawings were paid for and delivered to the committee, and the claims for the design abandoned." In another paragraph I added:—"A legal right may exist with the committee, (in the use of the design), but there is an evident want of moral feeling; but this has arisen from the influence of the president, Lord Devon. But what, Sir, is to be said of a member of the profession, one of reputed high standing, who can attach his name to the ideas and almost the design of another competitor?"

It is on this latter point that I insisted, as involving the interests of the profession, and I leave it to your readers to form their own opinion upon the report of the Council, and the admission made by Mr. Fowler.

I did not solicit the intervention of the Institute on personal grounds, and am, therefore, glad to find that the record of the opinion of the Council embraces the rules of practice which should have been followed in this case as in the establishment of a general principle, which is urged upon each and every individual of the profession.

D. MOCATTA.  
Old Broad-street, March 6, 1849.

"Royal Institute of British Architects, Incorporated  
7th William IV.

16, Lower Grosvenor-street.  
Extract from the Minutes of Council, dated 26th  
of February, 1849.

Memorandum.—A reference to the Council of the Institute having been made by Mr. David Mocatta, Fellow, and by Mr. Charles Fowler, Fellow, relative to certain proceedings connected with the recent competition in which they were engaged for the new building for the London Fever Hospital:—The Council having taken into consideration the statement of the case received from Mr. Mocatta, bearing date 9th November, 1848, and a communication in reply thereto from Mr. Fowler, bearing date 22nd January, 1849, and having likewise examined the various documents and drawings for the building, are of opinion—

That the building now in progress under the direction of Mr. Fowler resembles strongly, more especially in the application of double wards, the design submitted in competition by Mr. Mocatta, and selected by the Building Committee, and for which he subsequently accepted a certain remuneration.

That it does not appear that Mr. Fowler, in the design submitted in the competition, contemplated the introduction of double wards; the Council therefore consider that, although the trustees purchased Mr. Mocatta's drawings, and had a right to adopt any portions of the design they might see fit; yet that an acknowledgment of such application is due from Mr. Fowler to Mr. Mocatta, as expressed in Mr. Fowler's letter to the Council of the 22nd January, wherein he says— "It may be proper to state that the trustees paid Mr. Mocatta for his plans, &c., therefore they had an undoubted right to make every and full use of them; at the same time, it must be admitted that so far as their architect has done so, he is bound to acknowledge it, and this I am most willing to do."

The Council record their opinion as a general principle to be acted upon, to ensure full justice to the most deserving competitor, that the author of an original idea, if it be adopted, should be engaged to carry out his own conception, and that every member of the profession should individually do his utmost to establish this principle.

Extracted from Minutes of Council, 1st March, 1849.

GEORGE BAILEY, } Honorary  
J. J. SCOTTS, } Secretaries.

Resolved.—That a copy of the memorandum of the Council relative to the London Fever Hospital be forwarded to Mr. Mocatta and Mr. Fowler.

\* Possibly the church at Greensted, noticed in our pages, may have been a church of this description.