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*George Ruddle.*

Toddington  
Britton





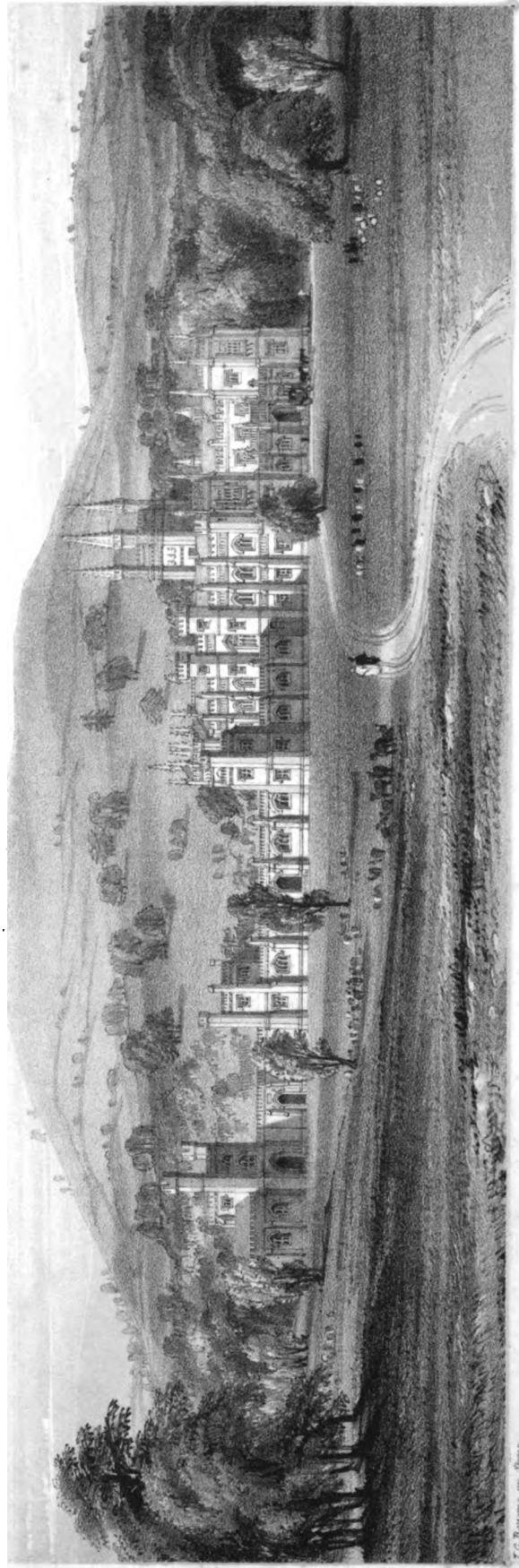






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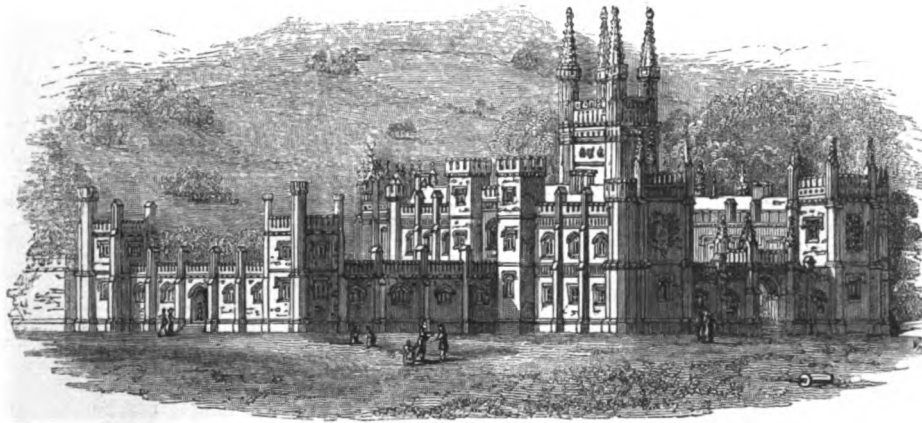
SEAT OF LORD BUDELEY.  
LONDON: BOSTON, APRIL, 1839.

GRAPHIC ILLUSTRATIONS,  
WITH  
HISTORICAL AND DESCRIPTIVE ACCOUNTS,  
OF  
**Toddington,**  
GLOUCESTERSHIRE,  
THE SEAT OF LORD SUDELEY.

1

1770-1857  
By JOHN BRITTON, F.S.A.

HONORARY MEMBER OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS, AND OF SEVERAL OTHER ENGLISH  
AND FOREIGN SOCIETIES; AUTHOR OF "THE CATHEDRAL AND ARCHITECTURAL ANTIQUITIES," ETC.



J. R. Thompson del.

N.E. VIEW OF TODDINGTON.

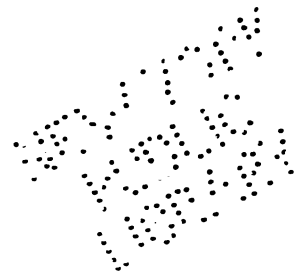
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LONDON:

PUBLISHED BY THE AUTHOR, BURTON STREET:

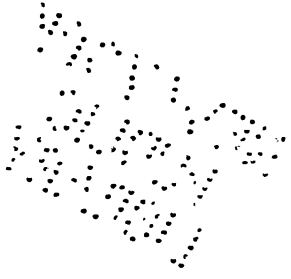
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1840.





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TO  
THE RIGHT HONOURABLE THE BARON SUDELEY,

*&c. &c. &c.*



MY LORD,

THE present volume is appropriately and justly addressed to your Lordship; for its purpose is to illustrate and describe a Mansion which has been designed by yourself, and superintended in its whole progress of execution, under your direct and especial cognizance. I know not of any parallel instance where a house of equal extent, diversity of parts, richness of decoration, and harmony of arrangement, has been the work of an amateur architect. Earl De Grey, I am aware, has raised a splendid seat at Wrest, in which his Lordship has manifested an extent of architectural knowledge, and a degree of taste, surpassing the acquirements of many professional men. Each of these houses may be truly said to



reflect honour on its architect, as well as on the character of the English nobleman. It is gratifying to witness the Aristocracy of our country thus laudably applying their wealth and time to encourage the artist and artizan, and to employ the labourer. If the professional architects be alarmed at the apprehension of losing a certain "Commission," and the reputation which such noblemen might confer by their patronage, they may console themselves with the conviction that there will not be many instances of successful amateurship in their exalted profession; for the Science of Architecture requires too much mental labour to be successfully practised by many persons of fortune. Diligence, learning, taste, and experience, must co-operate to produce those first-rate buildings which shall deserve the praise of the discriminating critic. Architecture has exercised the inventive faculties of men of pre-eminent talents, both in ancient and in modern times; and so vast is its compass, and so diversified and endless its capabilities and powers, that it is susceptible of an infinite variety of new combinations and new effects. The architects of the middle ages were constantly producing novel designs, and thereby unfolding the exquisite beauties of the art. Every principal church that was raised between the eleventh and the sixteenth centuries exhibited, either in its general design or in its separate features, many variations from preceding edifices; and such was the emulation of the monastic architects, and such the talent created by patronage and fostered by zeal, that the works of every successive age seemed to surpass all that had preceded them.

Art must ever be progressive : Nature alone is perfect ; and man, though “ the paragon of animals,” will ever vainly, however laudably, endeavour to attain perfection. In architecture he is perpetually thwarted ; and although he may flatter himself, and be flattered by others, that he has surpassed both his compeers and his predecessors, a future age will descry either errors of judgment or deficiencies of taste in those works which he had himself deemed the most complete and perfect.

“ Whoever thinks a faultless work to see,  
Thinks what ne'er was, nor is, nor e'er can be.”

This poetical axiom of Pope is incontrovertible. By comparing and investigating the intrinsic and comparative beauties of ancient and modern architectural works, we are the better enabled to estimate their relative principles, and do justice to their respective merits. Those of former ages, and of remote countries, have been amply illustrated by many artists, and the learned connoisseur is, therefore, fully informed of all their characteristics. Most frequently, however, he is taught only to admire ; to see merit in every part, and excellence in the whole. In reviewing modern architectural works, on the contrary, it is a reigning vice to seek only for blemishes, to examine fastidiously, and to censure inconsiderately. Such practices are, however, not only unfair and unjust, but should be discountenanced by the enlightened and liberal critic. In defiance of the pedantic dogmas of those who either indiscriminately praise or condemn, the philosophic critic ventures to think for himself, and

endeavours to do justice both to the dead and to the living. Influenced by, and confirmed in the propriety of, this principle, it is my intention to devote the following pages to a full and impartial review of the architectural character of the New House at Toddington. Unlike the doting parent, who can perceive nothing but good in a favourite child, I know that your Lordship can duly and justly appreciate both the merits and the defects of your own architectural progeny; and that you would much rather hear the language of honest, discriminating censure, if merited, than that of praise, if fulsomely or indiscreetly pronounced. Hoping that the ensuing Essay may do justice to its subject, satisfy the reasonable demands of the reader, and fulfil the intentions of the Author; and thereby ensure the approbation of him whose architectural designs it is intended to elucidate,

I remain,

Your Lordship's obliged

and obedient Servant,

J. BRITTON.

*London, July 7th, 1840.*

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TITLE (*with View of Toddington from the North-east*).

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Contents, and List of Thirty-Two Illustrations.

PREFACE :—Literature and the Literary Profession—Architectural Antiquities, and Modern Imitations of Monastic Architecture—Published Accounts of particular Mansions—The Architectural Society and Architects' Institute—Influence of Critical Essays on the Taste of an Age—France setting a laudable Example to England, in preserving and publishing Accounts of Ancient National Edifices.

Chap. I.—Essay on the Application of Ancient Monastic Architecture to the Modern English Mansion, or Villa : shewing its Capabilities and Infinite Varieties, in Form, in Exterior and Interior Features, and Details ; with Notices of Successful and Unsuccessful Modern Imitations—Remarks on some of the works of Walpole, Jas. Wyatt, W. Wilkins, Soane, Wyattville, J. A. Repton, Nash, P. F. Robinson, Charles Barry, &c.—Amateur Architects, and their Designs.

Chap. II.—On the Scenery and Features of a Country, and the Associations connected with the immediate Locality and with Family History, as calculated to influence an Architectural Design—Remarks on the Old House and Gardens of Toddington.

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Chap. V.—Pedigree of the Tracy Family, with Illustrative Notes.





## P R E F A C E.

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LITERATURE AND THE LITERARY PROFESSION. — ARCHITECTURAL ANTIQUITIES, AND MODERN IMITATIONS OF MONASTIC ARCHITECTURE.— PUBLISHED ACCOUNTS OF PARTICULAR MANSIONS.— THE ARCHITECTURAL SOCIETY, AND ARCHITECTS' INSTITUTE.— INFLUENCE OF CRITICAL ESSAYS ON THE TASTE OF AN AGE.— FRANCE SETTING A LAUDABLE EXAMPLE TO ENGLAND, IN PRESERVING AND PUBLISHING ACCOUNTS OF ANCIENT NATIONAL EDIFICES.

If the *Literary Profession* has not yet attained a rank commensurate to its real influence and varied usefulness, it is quite time that it should be fairly recognised by, and duly appreciated as one amongst, the liberal sciences of this age and country. Medicine, Law, and Divinity, have their respective schools, as well as colleges, diplomas, and ranks; whilst their numerous practitioners are incited to study, and to glorious emulation, by the titles and rewards which commonly crown their successful career. Literature, on the contrary, especially in England, has no specific school or college; nor is there any national endowment, or distinctive honorary title, to inspire onward, or ultimately reward, the Man of Letters. He rarely acquires a fortune, or even a respectable competency, by his labours; he is still more rarely complimented by a title from the monarch or state, or with a superannuated pension; and it but seldom—very seldom—happens, that the strictly literary man enjoys, in old age, the “*otium cum dignitate*” of life. D’Israeli’s “*Calamities of Authors*,” and “*Essay on the Literary Character*,”

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or a reference to the annals of the "Literary Fund Society" of London, would furnish many and various tales of distress—pictures of human suffering, amongst the sons and daughters of Literature. Some of these calamities have arisen, unquestionably, from the indiscretions or imprudences of the parties: but too many of them have grown out of the defects and insufficiencies of this, as compared with the other liberal professions. An intimate acquaintance with many men of literature, with the business of publication, and customs of "the trade," enables me to form an estimate of the present state of each, as well as of the many and remarkable changes which they have undergone during the present century. An impartial review of these would form an interesting topic for narrative and comment; but I must forbear to pursue the subject, as it trenches upon the pages which are demanded by the title and nature of this volume.\* I cannot, however, resist the temptation of quoting a few lines from D'Israeli's eloquent and interesting work on the "*The Literary Character*" (vol. i. p. 7); as applicable to, and illustrative of, the foregoing remarks.

"The LITERARY CHARACTER is a denomination which, however vague, defines the pursuits of the individual, and separates him from other professions, although it frequently occurs that he is himself a member of one. Formed by the same habits, and influenced by the same motives, notwithstanding the contrast of talents and tempers, and the remoteness of times and places, the literary cha-

\* As intimately connected with these statements, the reader is referred to the "prefatory essay" of the "*History and Antiquities of Worcester Cathedral*," which contains a short review of the Author's literary life for the last ten years; with remarks on patronage, and literature, on the English cathedral churches, and on church reform: also an appeal to bishops, deans, and chapters, with reflections on other analogous subjects.

racter has ever preserved among its followers the most striking family resemblance. The passion for study, the delight in books, the desire of solitude and celebrity, the obstructions of human life, the character of their pursuits, the uniformity of their habits, the triumphs and disappointments of literary glory, were as truly described by CICERO and the younger PLINY as by PETRARCH and ERASMUS, and as they have been by HUME and GIBBON. We trace the feelings of our literary contemporaries in all ages, and among every people who have ranked with nations far advanced in civilization: such are the great artificers of knowledge, and such those who preserve unbroken the vast chain of human acquisitions. The one have stamped the images of their minds on their works, and the others have preserved the circulation of this intellectual coinage,—this

—————Gold of the dead,——  
Which Time does still disperse, but not devour.”

*Architectural Antiquities* have engaged my especial attention and study for the last forty years, and have won my attachment and admiration. The endless variety, many and diversified attributes and beauties—historical, poetical, romantic, and chivalric associations with which they are collectively invested—the science and artistic invention which belong to those of the highest and best class,—are eminently calculated to stimulate and gratify curiosity, as well as furnish a vast fund of knowledge to the inquiring mind. Every part of the civilized world abounds with them; and they jointly and separately impart to the diligent and enlightened student evidences for history and examples for practice. To the architect they are of inestimable value: for they shew him what he may either imitate, or apply with advantage to his own particular designs: they also point out certain errors of judgment or aberrations of taste which he ought to avoid. They are better comment-

aries and panegyrics on the talented artists of antiquity, than any thing that has been written by biographers or critics in their behalf. The modern architect of taste will not, however, servilely copy even the best of those works: he will profit by, and apply their spirit to his own particular designs, and will give manifestations of his own genius by endeavouring to surpass whatever has been done by others. However admirable may be the architecture of the classic Greeks, — however sumptuous and gorgeous, that of the ostentatious Romans, in the zenith of their power and prosperity, — however poetical, picturesque, and diversified, the church architecture of the Catholic hierarchy, it would not only ill become, but absolutely degrade the living artist, were he to imitate any, even the most beautiful building of antiquity. If, in the Mansion which is illustrated in the present volume, we find more of the copyist than the inventor — more of plagiary than of original design, we shall not only cease to admire, but be impelled to censure. On the contrary, if there be evidences of novelty, invention, and judicious application; — if utility and beauty are apparent in the general design, and in the adaptation of parts to their respective purposes, and to the whole edifice, we shall be warranted in praising the architect, whether he be a professor or an amateur. Influenced by these considerations, and actuated by a desire to furnish the reader with a faithful and discriminating account of a mansion which has attracted much of public curiosity and inquiry, by its size, its costly execution, its many novelties of arrangement, and its enriched detail, I venture to submit my opinions and remarks to the public scrutiny, in the hope of meriting its approval.

Guides to, or historical and descriptive accounts of, distinguished Mansions, when well written, may be regarded as useful, and even interesting pieces of topography. *Kennedy's* description of the statues, pictures, &c. in *Wilton House*; *Walpole's* notices and illustrations of *Houghton Hall*, and of *Strawberry Hill*; the guides to *Burleigh*



*House*, and to *Knole*, are of this class. *Gilpin* wrote some admirable descriptions of, and criticisms on, certain eminent houses, pictures, and sculpture, in his various "Picturesque Tours." His writings are eloquent, and abound with pleasing descriptions and discriminating comments on art and scenery. They delighted me in the early part of my literary career. In "*The Beauties of Wiltshire*," "*History of Corsham House*," and account of the "*Cleveland Gallery*," I made humble attempts to follow his example, and to profit by his style and manner. The second of these works is occupied, almost entirely, with a catalogue and brief notices of the celebrated collection of pictures in the house; for I had not then (1799) paid much attention either to ancient or to modern architecture. It introduced me to the acquaintance of John Nash, architect, and H. Repton, landscape-gardener, each of whom claimed the designs for altering Corsham House. At Fonthill I was introduced to James Wyatt; and I can fairly ascribe my partiality for architectural studies to frequent communion with those gentlemen, and other eminent architects, with whom I had much intercourse. Those times, and those men, were exceedingly unlike any of the present age: and it would be an amusing and interesting topic to discuss and display the characteristics of each, which would tend to prove that more has been achieved within the last half century, in England, in the arts and sciences, than during any one, or even five, centuries before.

*Buckler's* "Views, &c. of *Eaton Hall*," Cheshire; *Todd's* "History of the College of Bonhommes, with illustrations of *Ashridge*,"\* Hertfordshire; and *Robinson's* "Modern *Vitruvius Britannicus*;" are

\* Of this estimable work, I am informed that only seventy copies were printed, which cost the Earl of Bridgewater about 5000*l*.

works of the same genus, but of a species unlike any thing that had preceded them. The last two are architectural, critical, historical, and descriptive. Mr. Todd's is an unrivalled piece of topography; whilst its illustrations are replete with truth and beauty, the literary portion manifests the scholar, the antiquary, and the man of genius. In the "*Vitruvius*" is displayed the accomplished architect and the judicious critic. I regret that it comprehends only accounts and illustrations of four mansions:—viz. *Woburn Abbey*, the Duke of Bedford's; *Hatfield*, the Marquess of Salisbury's; *Hardwick Hall*, the Duke of Devonshire's; and *Castle Ashby*, the Marquess of Northampton's. Its size and price are obstacles to popularity: for the present is an age of cheap literature and cheap embellishment. Large books of high prices are out of fashion; and Fashion is an arbitrary tyrant. In France, Germany, and Italy, such books are however still published and encouraged. There may be,—there must be a change: it is essential to the welfare of art and literature—it belongs to the nature and practice of Englishmen. When it is to occur, and what may be its character and effects, it would be arrogance in attempting to predict.

A new architectural era has recently commenced in England. The formation of "*The Architectural Society*," and "*The Royal Institute of British Architects*," has tended not only to give an impulse, and create new feelings and aspirations amongst the professors of the art, but also imparted fashion to the pursuit, and created a familiar intercourse between the patron and the artist. This is important: for heretofore the English nobleman and gentleman had no opportunity of attending lectures on the subject; had no schools or colleges to resort to for information; no elementary literary work at his command; and but few opportunities of conversing with, or consulting professional men of high attainments and enlarged

views of their art. These Societies contain libraries, museums, and collections of drawings, prints, specimens of various kinds of stone, wood, slate, and other articles employed in building. At their periodical meetings essays are read, and discussions ensue, on many subjects, both practical and theoretical; correspondence is promoted between the members and foreign professors; and a friendly intercourse is thus obtained between nations and men of science. Provincial Societies of a similar kind have recently been instituted, and have produced much good. Amongst these, we hail with exultation the formation of a Society at each of the old English Universities; where, hitherto, art, science, and general literature, were churlishly excluded, as unfitted to associate with Greek, Latin, and logic. These are substantial, important reforms, which must lead to permanent and salutary national results. To imbue the young mind with good sense and good taste, and particularly to cultivate it for the reception of sound opinions on subjects which every nobleman and gentleman, destined for a public station in life, must find requisite and useful, is one of the most important objects of education.

Few things are more calculated to improve or form the popular taste than published essays in works like the "Quarterly Review;" in pamphlets, such as that by the late Thomas Hope, Esq., on Wyatt's absurd designs for Downing College; in another by George Vivian, Esq., on "the Prospects of Art in the future Parliament House." These comments and criticisms are of infinite service, as calculated to inform the ignorant, reprove the arrogant, induce inquiry, point out the errors of professional men and flippant amateurs, and confirm and give a permanent stamp to the productions of genius and ability. The honesty of purpose and principle, the unflinching boldness and sound criticisms, of the latter pamphlet, are truly honourable to the English country gentleman. Such persons should write often; they should not hoard

up their mental wealth, but disperse it freely and frequently. Of three royal architectural gew-gaws, the Queen's Lodge at Windsor, the Cottage in the forest, and Kew Palace, Mr. Vivian says "they were equally notorious for flimsy construction and costliness. These *expensive follies* have disappeared, and although at the loss of hundreds of thousands (for the palace at Kew alone cost half a million), it is fortunate for the credit of the country that they are no longer in existence. Yet these *abominable productions* were from the leading men of the day."

France has preceded and surpassed England in many novelties; at the present time it has set us an example which our ambition, or our shame, will, at no distant time, induce us to imitate. The Monarch has commanded the Minister of the Interior to appoint an "Historical Committee on the Arts and Monuments;" one object of which is to obtain good accounts, with drawings, of all the public edifices of the country; and appropriate funds are granted to preserve or renovate the best of them. This is true patriotism, worthy an enlightened country, on which it reflects honour; whilst it gives a tacit but severe reproach to other nations whose ancient and interesting buildings are wantonly destroyed, or heedlessly neglected. Some years back I urged this subject on the attention of our own ministry; but the labours and conflicts of party engrossed too much of their time and thoughts to allow even the best-disposed amongst them to attend to such matters, or even to others, which to the enlightened Englishman seem to be essential to the national welfare and national honour.

# HISTORY OF TODDINGTON.

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## CHAPTER I.

ESSAY ON THE APPLICATION OF ANCIENT MONASTIC ARCHITECTURE TO THE MODERN ENGLISH MANSION AND VILLA; SHEWING ITS CAPABILITIES AND VARIETY, BOTH IN GENERAL FORM AND IN EXTERIOR AND INTERIOR DETAILS: WITH REMARKS ON SOME OF THE WORKS OF WALPOLE, WYATT, NASH, SOANE, REPTON, WYATVILLE, ROBINSON, BARRY, ETC.—AMATEUR ARCHITECTS, AND THEIR WORKS.

AMONG the useful and fine arts, there is not one that has been so much studied and so universally practised as *Architecture*; yet with the examples of many generations before us,—with a knowledge of the peculiarities of the national edifices of many countries, and of the practices of a countless number of professors, it is generally admitted, and as generally lamented, that it has not yet attained a dignified, or even a national station, in Great Britain. English critics and connoisseurs are accustomed to refer to the buildings of the ancients—to those of the Egyptians, the Greeks, and the Romans—as prodigies of grandeur, of excellence, and of splendour: but it must be remembered that all those works are of a sacred and religious nature. Of their private dwellings—of the town-houses of nobles and citizens, and of their country mansions, or villas—the evidences that have descended to our times are very slight and equivocal. Of ancient Roman villas many fragments and indications still remain, but these serve chiefly to shew the skilful and gorgeous manner in which the rooms were paved and decorated, and to give some idea of the extent and arrangement of the apartments on the ground-floor.

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Architecture, as an art, can only flourish in countries of advanced civilization and refinement; for, in its very nature, it is costly, and applicable to luxury. Buildings of mere utility, and limited to the few and simple wants of man, cannot be ranked as works of art; they are mostly raised by the mason, the bricklayer, or the carpenter. On the contrary, the spacious and splendid cathedral, the gorgeous palace of the monarch, the town or country mansion of the nobleman, or the wealthy commoner, are legitimate subjects for historical and critical commentary, for graphic illustration, and for the study and animadversion of every lover of art and science. That Englishmen are fully sensible of the privileges of opinion and the liberty of speech on these, as on other subjects—political, religious, or civil—is evidenced in the general publications of the age, as well as in all social intercourse: but it is not quite so apparent that they qualify themselves to think rightly before they censure harshly. Dispassionate and discriminating criticism is of incalculable value, as tending to correct error, to remove prejudice, and to diffuse sound principles of taste.

The exterior of a building, like the title of a book, should not only be intelligible but expressive and apposite. It should as much indicate the true object and destination of the former, as the words of a title-page should give a plain intimation of the contents of the latter. A painter would be reprehensible in employing dark colours and grave characters in the representation of a cheerful or a humorous subject; and an author would be equally injudicious in writing a quaint or ludicrous title-page to a pathetic tale, or to a philosophical treatise. So, also, the principal front of an edifice should hold out some indication, some visible mark, of its purpose and application.

Every person, whether learned or illiterate, who looks upon the walls of Newgate or the west front of Salisbury Cathedral, will readily understand the real purpose of either building. No one would be so absurd as to call the latter a prison, or the former a church. The interiors of both these edifices are still more palpably appropriate in their respective manifestations; for the architects knew their duty, and, influenced by sound sense and good taste, designed every part of their respective buildings with rationality and consistency.

The exterior of the Mansion of TODDINGTON plainly indicates its purport: it carries "outward and visible signs" of its inward appliances. It cannot be mistaken for a church or a prison, for a manufactory or for a farm-house. The windows, doors, chimney-shafts, and other accompaniments, intelligibly and plainly shew that it is the habitation of a person of rank and wealth. It is evidently the home of the lord of the domain in which it is placed; and by its magnitude and ornamental details it demonstrates, at once, the station of its occupant and the taste of its architect. In the instance before us, these are united in the same person; for the present noble owner of Toddington has not only furnished the means for erecting, but likewise the designs for constructing and finishing the edifice.

The present volume is intended to illustrate and faithfully describe this building as a whole, and the arrangement, subdivision, and ornamental finishings of the entire design. The accompanying prints, though on a small scale, will serve to indicate nearly all the exterior, as well as the principal interior, characteristics of the house. Whilst the *ground-plan* shews the relative sizes and situations of the apartments on the ground-floor of the mansion, with the domestic offices, stables, &c., the seven following plates display the general appearance of the house, externally, and the remaining twelve are devoted to represent the principal rooms. The doors, ceilings, chimney-pieces, and other details, are illustrated in a series of *nine lithographic drawings*.

Before entering upon the examination of these, and giving that description of the house which the stranger may require, it is presumed that a short review of a subject, which has often been discussed by architects and critics, will neither be irrelevant nor uninteresting. That subject is the comparative merits and eligibility of the Grecian, Roman, and Monastic, or Gothic architecture, as a prototype for the modern English mansion. It seems generally admitted that one of those national styles, or classes, of building, should be referred to as a precedent or exemplar, if not wholly to be imitated, at least to govern the principles of all new European designs; for the Egyptian, the Indian, the Chinese, and the Moorish styles, or peculiarities of architecture, do not seem to assimilate either with the climate and scenery of Great Britain, or with the habits and partialities of its

inhabitants. Every attempt to invent a new order—an entirely novel style—has hitherto failed; and the natural and reasonable question is, Which of the ancient classical modes of building is best adapted to satisfy the wants and the luxuries of a cultivated and wealthy family? That each has its intrinsic capabilities and beauties is readily admitted; and that an architect of talent can design an edifice in either style replete with domestic comforts, and abounding with splendid effects, cannot be doubted: but of genuine Grecian or Roman domestic buildings we know but little, and that little of doubtful authority. Whereas numerous examples are to be found in Great Britain, France, Italy, Germany, &c., of houses raised by Christian architects. It cannot be doubted, also, that had those men lived at the present time, and been required to make designs for the palace of a monarch, or a prelate; for the mansion of a nobleman or country gentleman, or for the town residence of either; they would have blended the useful and the ornamental, the picturesque in form and composition, with the rich and beautiful in detail. We can easily believe that the inventors of St. George's Chapel, Windsor; King's College Chapel, Cambridge; Henry the Seventh's at Westminster;—that an Eddington, or a Wykeham of Winchester, or a Skirlaw of York, would have carried the same genius and talents into the component parts of a mansion, as they exercised in the sacred piles which they designed and raised. The spirit was within, and only required to be called forth, to excel in any department of their sublime and versatile art. In accordance with, and corroborative of, this sentiment, I will borrow a few lines from an anonymous, but eloquent writer, in Loudon's *Architectural Magazine*:—"The history of architecture offers a remarkable exception to that of the other arts and sciences. Their advance has been, with occasional vicissitudes, gradual and progressive; but architecture, in this respect, affords a singular anomaly. From the twelfth to the fifteenth century, this art was elevated as much above the level of the other sciences of the day as it has since been depressed below them. This is a fact which cannot be denied, for splendid testimonies to its truth surround us on every side. Tell me not that the cause of this difference was merely the superior encouragement given at that period to the art. If encouragement means lavish expenditure, Buckingham Palace might have far outshone the Par-

thenon in beauty, and Trafalgar Square have far surpassed the Acropolis of Athens in splendour. No, it was the combination, the union of energy, the oneness of feeling diffused through all connected, however humbly, with the art, which produced such splendid results."\*

Many professional men, and a still greater number of private individuals, entertain a prejudice against what is called *Gothic Architecture*, and reprobate its adoption in any of the modern edifices of the country. But if such critics would carefully examine some of the finest churches and monasteries of former times, and also the best, rather than the worst, specimens of modern buildings in imitation of them, they would form very different opinions, and be likely to do some degree of justice to the architecture which they despise and condemn.

A Committee of the English House of Commons having recommended that the Houses of Parliament should be rebuilt, after the fire of 1834, in the "Gothic or the Elizabethan" style of architecture, thereby gave great offence to persons who were prejudiced admirers of the Grecian orders. Paragraphs, essays, and pamphlets, were written and published, condemnatory of the Committee who patronized such "barbarous" works; and even the splendid architecture which had been referred to as a prototype was spoken of in terms of contempt. Disregarding these philippics—even the very caustic pamphlets of Mr. W. R. Hamilton—the Committee invited a general competition of designs in that style from architects; and succeeded in calling forth such a display of professional talent as had never before been seen in England, or was even believed to exist. Amongst 97 sets of designs, embracing upwards of 1100 plans, elevations, sections, and views, was one set of drawings by Mr. Charles Barry, which displayed so much professional knowledge, such an intimate acquaintance with the principles, spirit, and details of "Gothic architecture," so much skill and taste, that the Committee, to whom the designs were referred, unhesitatingly selected it as the best amongst the number. The public, to whose scrutiny and criticism the drawings were also submitted, confirmed the choice of the Committee, and were nearly unanimous in their decision. This design

\* Loudon's *Architectural Magazine*, vol. v. p. 6.

is now in progress of execution, and I may venture to predict that, when finished, it will reflect high honour on the Architect who designed, and the Committee who recommended it, and also on the age and nation to which it belongs.

Had Inigo Jones, or Sir Christopher Wren, or Sir John Vanbrugh, been early taught to study the ecclesiastical buildings of the middle ages, it may with confidence be asserted that they would have produced designs very superior to any which they have left to posterity. But the spirit and fashion of their respective times were opposed to such a course of professional education: and, although those eminent architects were unquestionably men of genius, neither of them had eyes to see, nor minds to appreciate, the beauty, the sublimity, and the poetry, of the splendid cathedral architecture which courted their attention in almost every part of England. To them, Italy and Italian architecture were regarded to be the school for, and the model of, all excellence: hence originated the Corinthian portico to the old "Gothic" Cathedral of St. Paul, London; the barn-like church in Covent Garden; the incongruous western towers of Westminster Abbey Church; and also the mansions of Blenheim, and Castle Howard. The two latter buildings prove that Vanbrugh possessed enough of architectural genius to have entered into the complicated merits of Christian architecture, had he been properly instructed in its elements, and duly encouraged by his patrons to emulate the beauties of Salisbury Cathedral, the monastery of Batalha, or the chapel of King's College, Cambridge.

The *Architects of the Middle Ages*, we may be assured, were regularly and systematically educated in their respective schools, or fraternities. They were not only taught the theory and elements of their sublime art, but were fully initiated in its practical execution by witnessing and superintending the erection of a noble cathedral, with its annexed palace; or the large monastery, with its church, hall, refectory, dormitory, and other subordinate offices. Such operative species of education—with its routine of study,—and a constant, uninterrupted devotion to the subject, aided by the stimulus of a superstitious enthusiasm, gave origin and permanency to those fine buildings which, in perfection, adorned, and which, in ruin and mutilation, still give exciting interest to the scenery of many places



in Europe. From the earliest annals of civilization to the dissolution of religious houses by that ruthless murderer, Henry VIII., nearly all the architectural works in this country were produced by ecclesiastics. The monasteries embraced, and retained within their venerable and hallowed walls, nearly all the knowledge of the kingdom. In those schools were nursed and reared to maturity the men who designed the wondrous cathedrals of York, Canterbury, Salisbury, Lincoln, and similar edifices; which, even at the present time, are eminently calculated to animate ambition and to excite astonishment and delight.

The splendours of Catholic Architecture—from the simplicity of the early Pointed to the elaborate finish in the buildings of the fifteenth century,—with the gorgeous and ostentatious display of religious ceremonies, co-operated to keep the public mind in awe, and hold it in dependent vassalage. But like all other human tyrannies (for Catholicism ultimately became one)—like all moral and political diseases—this despotism provoked a rebellion, which indiscriminately swept away much that was beautiful and good with the deformed and the bad. Architecture suffered severely in this war of religious frenzy: and thenceforward, till within the last few years, the styles which its professors had so extensively, and with so much variety, studied and practised, were despised, discountenanced, and avoided. With the breaking up of the monastic establishments in Britain was closed the spring which nurtured the art and science of Architecture. There was not a provision or a foundation in either of the English Universities for a professorship, or for students in this branch of useful learning. Hence we may account for such anomalous designs as the Schools' Tower, Oxford, and the porch of St. Mary's Church, in the same city, with many other similar monstrosities which are to be found in several of the religious and domestic buildings of Great Britain.

“ Doom'd to hide her banish'd head  
 For ever, Gothic Architecture fled;  
 Forewarn'd she left in one most beauteous place  
 (That much might of her ancient fame be said)  
 Her pendant roof, her windows' branchy grace,  
 Pillars of cluster'd reeds, and tracery of lace.”

FOSBROOKE: *Economy of Monastic Life.*

131587A

From the time of Henry VIII. to that of George III., monastic architecture, and every thing connected with the Roman Catholic establishment, were politically and canonically interdicted by Church and State. A crusade of wanton and reckless warfare was organized and called into full action against both. Iconoclasts revelled in battering to pieces and defacing the ornaments and decorations which adorned, and gave interest to, the sacred edifices of the country. Screens, niches, canopies, pictures, and sculpture, were recklessly pulled down, broken to atoms, and annihilated. The architects who had been instructed in the monastic schools of Winchester, Glastonbury, Canterbury, Oxford, Cambridge, &c., were compelled to seek other pursuits, and desert both their homes and their glorious profession. It would be exceedingly curious and interesting to discover a journal, or diary, of one of those scientific men; detailing his juvenile studies, and initiatory experience; his practice in constructing some masterpiece of his art—the roof of King's College Chapel, or that of Henry the Seventh's; and his subsequent privations and hardships when banished from his native cloisters, and doomed to wander through a kingdom where his religion was persecuted and his professional and scientific knowledge rendered useless. Such were the prejudices excited against the whole fraternity of expelled monks, that they were obliged to fly their country, to disguise their persons, disavow their principles, and assume even an appearance of ignorance, to escape the flames. The tyranny of the new Protestants was as cruel and as merciless as that of the most bigoted Roman Catholic. Such a state of society must have paralysed genius and frozen up the fountains of intellect.

Of the manner in which architects were employed soon after the Reformation, the household accounts of Henry VIII. furnish some curious but deplorable information. From these it appears that painters, sculptors, carvers, and *architects*, were retained at stipulated periodical wages. Holbein, John of Padua, Laurence Bradshaw, Sir Richard Lea, and some others, were thus engaged; and they designed several of the mansions which were then erected, and which are now more admired in the picturesque drawings and engravings of the artist, than as comfortable residences for the noble or wealthy families of this age. So the châteaux of the old

noblesse of France, and the castles of the Edwardian dynasties of England, are picturesque and imposing objects in the landscape, but have few charms, or attractions to render them endurable as permanent homes for persons who wish to enjoy domestic quietude and comfort. A retrospective glance at former times will serve to verify these remarks. Hans Holbein's wages were, in several instances, paid to him in advance: "a proof," says Walpole, "that he was both favoured and poor." The same writer observes that Henry the Eighth entertained many Italians in his service, "who must have known that the Grecian style of architecture, in their country, had been revived in all its purity; but whether they were not perfectly masters of it, or that it was necessary to introduce the innovation by degrees, it certainly did not at first obtain full possession. It was plastered upon Gothic, and made a barbarous mixture. Regular columns, with ornaments neither Grecian nor Gothic, and half-embroidered with foliage, were crammed over frontispieces, façades, and chimneys, and lost all grace by wanting simplicity. This mongrel species lasted till late in the reign of James the First."\* When we consider that some of the most original and powerful writers of England were popular at the time here alluded to, we wonder at the tasteless, heavy, dull, frigid designs of the architects. As the cumbrous and unwieldy dresses of the gentlemen and ladies were calculated to disfigure and distort the human body, and place it in a strait-waistcoat sort of bondage, so architecture was adapted rather to burlesque than compliment the canons of taste. We may cease to be surprised at the paucity of really ancient manuscripts and documents, when we know that the numerous writings of Shakspeare are entirely lost or unknown; and that many other valuable manuscripts, drawings, &c., of the same age, have disappeared. There was one architect, or architectural draftsman, living in the time of Elizabeth, who made numerous drawings of houses which were then erecting, or had been lately built. This was *John Thorpe*, a volume of whose sketches has been fortunately preserved in the Soane Museum, London. It contains plans, views, elevations, and details of Longford Castle, Holland House, Burleigh, Wollaton Hall,

\* WALPOLE'S *Works*, vol. iii. p. 100.

and many other old houses.\* “The last epoch of the true Gothic,” observes Mr. Willson, of Lincoln, “may be dated in the early part of the sixteenth century, immediately before the partial introduction of Italian architecture, which was made by John of Padua, and other foreign artists, under the patronage of King Henry VIII. The mixed style which then came into fashion continued to prevail, with few exceptions, until the middle of the following century. Its mouldings and other ornaments soon deviated very widely from the style of the fifteenth century, becoming more extensively mingled with Italian details; but without any attention to the severe and simple proportions of the classic style. The pointed arch was not entirely disused, but the semicircular was more generally adopted. The windows were deprived of the rich mouldings and tracery which had hitherto given them unrivalled beauty, but they were not reduced to the moderate breadth prescribed by the rules of Roman architecture.”† On the contrary, in the halls and galleries of the age of Elizabeth and James, many of them were large, square, and lofty, and divided into many compartments by transoms and upright mullions. Amongst the examples illustrative of this class, we may refer to Audley End, Essex;‡ to Hardwick Hall, Derbyshire;§ Hatfield, Hertfordshire;§ Longleat, Wiltshire;|| Burleigh, Northamptonshire;¶ and Wollaton Hall, Nottinghamshire.\*\*

\* In C. J. Richardson’s very interesting work on *The Architectural Remains of the Reigns of Elizabeth and James I.*, will be found engraved copies of several of Thorpe’s drawings, with a mass of illustrations of the domestic buildings of his grotesque age.

† Pugin’s *Examples*, vol. ii. p. xvi.

‡ See a history and illustrations of this mansion by the present Lord Braybrooke; also, in *The Architectural Antiquities*, vol. ii. It was begun in 1603, and finished in 1616.

§ These houses are well illustrated and described in Robinson’s *Modern Vitruvius Britannicus*.

|| In the second volume of *The Architectural Antiquities* are a ground plan and views, with a brief account of this fine seat. Completed in 1579.

¶ A history and description of Burleigh is published by Drakard, of Stamford; and a view, with descriptive account, are contained in Havell’s *Views of Seats*. Finished about 1585.

\*\* A plan, views, and description of this hall, are contained in the second volume of *The Architectural Antiquities*. Begun 1580, and finished about 1588.

Skelton, a coarse but forcible writer of the early part of the sixteenth century, in his booke of *Colin Cloute*, thus characterises the houses of his age :—

“ Building royally  
 Their mansions curiously,  
 With turrets and with toures,  
 With haules and with boures  
 Stretching to the starres ;  
 With glass windows and barres :  
 Hanging about their walles  
 Clothes of gold, and palles,  
 Arras of ryche arrage  
 Fresh as flowres of Maye.”

Many of the large houses, both in town and country, were built of timber ; “ in framing whereof,” says Harrison, who wrote in the time of Elizabeth, “ our carpenters have been, and are, worthilie preferred before those of like science among all other nations. Howbeit, such as be latelie builded are commonlie of either bricke or hard stone, or both ; their rooms large and comelie, and houses of office further distant from the lodgings.”

From the end of the sixteenth century to the present age, it may be safely said that too much of caprice and want of judgment have prevailed in the designs for public buildings. It is admitted that Jones, Wren, Vanbrugh, Burlington, Hawksmoor, Kent, and a few others, erected many fine edifices ; but they either did not know, or could not appreciate, the merits of the monastic architecture of their predecessors. What could be more discordant—what more incongruous and offensive to the eye—than the Doric and Ionic screens for altars, and for organs, designed by Jones for Winchester and other cathedrals? To make contrasts and oppositions as palpable as possible, Sir Christopher Wren—the learned, the amiable, the estimable—was impelled to follow the fashion of the times, and adapt his designs to the prejudices of his patrons. Had not the schoolmen of Oxford been as insensible to the architectural charms of Magdalen and Merton Chapels as they were to the writings of Shakspeare, they would never have tolerated Wren’s additions to All Souls’ College and to

Christ Church; Stone's monstrous porch to St. Mary's Church; or Jones's grotesque, or "rusticated," gateway to the Botanic Gardens.\*

In the early part of the reign of George the Third we hail a new light in the horizon of art; and it is a curious fact in the history of English literature and civilization, that this light broke in upon and illumined the two Universities at nearly the same time. It is also equally curious, that, like many other valuable reforms, it derived its intrinsic influence from literature, that harbinger of fame and philanthropy. Gray, Warburton, Walpole, Warton, Bentham, Essex, and Mason, were residents at the two English Universities about that time, and were the first to appreciate the merits of the ancient monastic architecture, and to give public expression to their feelings and opinions.† That *Gray*, Warton, and *Warburton*, had paid some attention to, if they had not deeply studied, the architectural antiquities of England, is shewn by the printed letters of the first, and the annotations of the last on Pope's poetical works. The second wrote an account of Winchester Cathedral, in 1760, in which volume are some egregious errors respecting dates as well as descriptions; but in his notes to Spencer's *Faerie Queen* there are evidences of improved knowledge. I have some manuscript memorandums by Gray, consisting of remarks on the dates and architectural

\* A well-written memoir of Inigo Jones, with remarks on his productions, is contained in Cunningham's *Lives of Painters, Architects, and Sculptors*; but as the Royal Institute of British Architects have circulated inquiries on the subject, it is to be hoped and expected that the Council may be enabled to bring forward full and satisfactory memoirs of that eminent architect, with illustrations of his executed works.

† The publication by *Batty and Thomas Langley*, in 1741, is not at variance with this statement: that work has conferred upon its authors a most unenviable notoriety. It is entitled *Gothic Architecture, improved by Rules and Proportions, in many grand Designs of Columns, &c.*; but the whole of its "grand designs" are execrable: as may, indeed, be imagined, when it is added that the authors had invented and endeavoured to introduce "Five Gothic orders," to correspond with those of the Italo-Vitruvian School. Mr. Willson forcibly observes, that "such an instance of perverted ingenuity was perhaps never exhibited by any other person; for it is hardly conceivable that a man should study the ancient buildings of his own country for twenty years, and then produce nothing but a parcel of strange inventions, totally unlike what had ever been practiced."—PUGIN'S *Examples*, vol. i. p. xii.



peculiarities of certain churches which he had visited; plainly shewing that he examined them with a view to ascertain their history and epochs of erection.\* Warburton's writings on the subject are more of a poetical, fanciful nature, than either historical or antiquarian. Of *Walpole*, it will be proper to make a few remarks, for he was the radical reformer of his age in Gothic architecture. His good intentions, however, were blended and debased by bad practice; and what he advocated in his eloquent writings, he burlesqued in his fantastic buildings. He was certainly a man of genius; and, moving in the highest sphere of society, was peculiarly fitted to stem the tide of prejudice, and produce improvement in public taste. His essays and letters in 1752 and 1753, when he visited several castles and mansions, and more particularly his villa-residence at Strawberry Hill, built in professed imitation of the characteristics of ancient monastic architecture, directed the attention of men of taste, and students, to this long-neglected style; and tended ultimately to establish a partiality for "Gothic," on a

\* Walpole, in his *Anecdotes of Painting, &c.* pays a most distinguished compliment to Gray, and at the same time is unusually modest respecting his own knowledge of the subject on which he was writing. After referring to "some instances of particular beauty" in the works of the monastic architects, which had been "pointed out to him by a gentleman to whose taste he readily yielded," he says—"These notices certainly can add no honour to a name already so distinguished as Mr. Gray's; it is my own gratitude, or vanity, that prompts me to name him: and I must add, that if some parts of this work are more accurate than my own ignorance or carelessness would have left them, the reader and I are obliged to the same gentleman, who condescended to correct what he never could have descended to write."\*

In Bentham's *History of the Conventual and Cathedral Church of Ely*, published in 1771, is an able essay on "*the origin and progress of Gothic architecture in England*," for which he apologizes, in his Preface, but expresses a hope that the notices he has given may be of use to those who wish to make further inquiries into "a subject that is at present somewhat obscure, as having never yet been professedly treated of." Bentham acknowledges his obligations to "T. Gray, of Pembroke Hall," for his "kind assistance in several points of curious antiquities:" and Dallaway states that the late T. Warton "firmly held" the idea, that the Essay here referred to was in fact written by Gray, and not by Bentham.†

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\* WALPOLE'S *Works*, vol. iii. p. 99.

† Notes to WALPOLE'S *Anecdotes*, vol. i. p. 214, edition, 1828.

basis which has since greatly increased in stability and efficacy. This celebrated villa Walpole erected at different times between the years 1750 and 1776. In his own account he informs us that he was assisted in designing its details, *i. e.* doors, chimney-pieces, &c., by Mr. Bentley, son of Dr. Bentley, the Master of Trinity College, Cambridge; John Chute, of the Vine, Hampshire; and W. Robinson, of the Board of Works. "My object," he says, "is to exhibit specimens of Gothic architecture, as collected from standards in cathedrals and chapel tombs, and shewing how they may be applied to chimney-pieces, ceilings, balustrades, loggios, &c. I did not mean to make my house so Gothic as to exclude convenience and modern refinements in luxury. The designs of the outside and inside *are strictly ancient*, but the decorations are modern." Never was judgment more at variance with truth and taste than in the instance of pronouncing these designs "strictly ancient." Without examining the building itself this will be apparent to every architectural antiquary by the engravings in Walpole's volume. These are sufficient to shew that the new gothic house was but a poor and flimsy production; or, as he himself calls it, a mere *paste-board villa*. As a novelty, however, it was *praised by poets*, ridiculed by satirists, and much commented on by professional and amateur critics. All this tended to improve the general taste, for it induced men of sense to inquire into the merits and integral characteristics of those monastic edifices which were referred to as prototypes for Strawberry Hill and other similar villas. At Old Windsor, Mr. Bateman erected another "Gothic" building, which he called "the Monastery." At Lee, in Kent, *James Wyatt* was next commissioned to design and build a new "Priory," as a seat for Mr. Barrett. This attracted much attention, and the same fashionable architect was, soon afterwards, much and profitably employed in altering and repairing the cathedrals of Salisbury, Durham, and Lichfield; also at Windsor Castle, and in the Houses of Parliament, at Ashridge, and Fonthill "Abbey." It is to be lamented that in all these works he shewed, not only a total disregard of all the leading beauties and merits of the Gothic architecture which he affected to imitate, but the essential spirit and principle of it in its fundamental elements. His staircase at Windsor Castle, and other parts of that famed palatial fortress, were beneath criticism.

Ashridge is, however, a work of great merit, and has some fine parts: but when we consider that he was invested with almost unlimited powers and funds, and that he had the opportunity, had he possessed the talents and industry, of producing an edifice to vie in purity and beauty, with the most famed cathedrals of our country and with the most distinguished palaces of Europe in splendour and grandeur, we cannot help deploring the failure, and reprobating the artist. In the expensive and eccentric mansion of Fonthill he disgraced himself, his munificent patron, and his profession.

Wyatt's alterations to Salisbury, Lichfield, and Hereford Cathedrals, were severely commented on by Gough, Englefield, Carter, and other writers, in *The Gentleman's Magazine*, between the years 1792 and 1810. At Durham, he carried his innovations so far as entirely to destroy the beautiful Norman Chapter-house of that cathedral.\* How unlike the conduct of the Dean and Chapter of Bristol, who have laudably and skillfully renovated, and given a most imposing effect to, their unique chapter-room!

Although the practice of imitating the ancient monastic architecture had thus made its appearance towards the end of the last, and the beginning of the present century, it has not yet succeeded in approaching the numerous excellencies of its prototype. CARTER, though an enthusiastic admirer, and an able and industrious illustrator, of the ancient buildings of the middle ages, has woefully failed in his new designs. In the Dedication to his volume on the *Ancient Architecture of England*, he says, that he was employed by the Duke of York on the fronts of the house at *Oatlands*. If that were the case, there is but little cause to exult; for a more frivolous and peurile piece of architectural design cannot be easily found. The arches, doorways, windows, ceilings, &c., are devoid of all merit in forms, mouldings, and details. His drawing for the organ-screen of Peterborough Cathedral was of the same class.†

\* The Rev. James Raine has justly censured Mr. Wyatt for the alterations he made in that cathedral.—See *Account of Durham*, by the Rev. James Raine. 12mo. 1836.

† Of this artist and antiquary it may be remarked, that he was the first to publish engraved, or rather etched illustrations of the architectural antiquities of our country, in plan, section, and

“When the Gothic style first appeared in modern houses, novelty easily gave a charm to many miserable conceits, which, now that the real merits of the style are better understood, can only be looked upon with contempt. Such failures ought not to pass unregarded by the architect who aspires to a lasting name; they are so many beacons to warn him to steer off from false taste. Most of these failures have been incurred by attempting too much. The strength and grandeur of a feudal castle, or the milder solemnity of an ancient abbey, can very rarely be imitated; and it is quite absurd and ridiculous to pretend to such effects in a house of moderate size. True principles of taste have been sadly overlooked in many imitations of such buildings; showy compositions have been made up of parts indiscriminately copied from castles and churches, reduced to petty dimensions, stripped of their proper details, and the naked outline feebly executed in wood or plaster.”\*

“The excessive refinement of modern habits occasions much difficulty in domestic architecture. So much must be reserved for *fitting up* of a house to satisfy fashionable ideas of comfort and convenience, that little more can be allowed for the fabric than naked walls and roof.”†

Of modern imitations of Gothic, we may advert to a few examples; from which it will appear that the artists, amateurs, and gentlemen of our own time, have studied the subject more carefully and critically, and have, consequently, better understood both the letter and spirit of this class of architecture than any of their predecessors since the breaking up of the monastic institutions of the country. This improvement in professional education may be ascribed to the prevalence and popularity of public criticism and discussion on works of art; to the number and beauty of the

elevation; and was also amongst the first critics who published strictures on “architectural innovations.” His pen and pencil appear to have been almost incessantly employed, for more than fifty years, (1764 to 1817,) in describing and delineating the ancient buildings of England. I have several hundreds of those sketches. His essays are published in the *Gentleman's Magazine*, between the years 1800 and 1826; his etchings are contained in two very interesting folio volumes, on *The Ancient Architecture of England*, and *Ancient Sculpture and Painting*. In my *History, &c. of Peterborough Cathedral*, are some remarks on his designs.

\* WILLSON—PUGIN'S *Specimens*, ii. xviii.

† *Ibid.* ii. xxii.

publications which have appeared since the commencement of the present century on the architectural and cathedral antiquities of our country; and to the demand for new churches, and other buildings, which have been required, in this style, within the same period. It would extend this Essay to an unreasonable length were I to enumerate and remark on a moiety of these; but it will be useful to mention and comment on some of the houses which may be considered to have contributed, in no small degree, to set the fashion, and to induce the proprietors of country estates to employ a species of architecture which is so eminently suited to harmonise with and adorn the park and landscape scenery of England.

Mr. Willson, than whom I cannot refer to better authority on these subjects, says—“By a judicious attention to appropriate models, a modern residence, of whatever size, may be constructed in the Gothic style without departing from sound principles of taste. Some modification of ancient precedents must be allowed, for an absolute fidelity will frequently prove incompatible with convenience; but as few deviations as possible should be gone into; and, above all, nothing should be attempted which is inconsistent with the character and situation of the place, or which cannot be executed on a proper scale of dimensions.”\*

“The difficulties attending a successful imitation of the Gothic style appear to have been much less regarded than they deserve: it is asserted, with confidence, that more attention must be paid to such difficulties, both by architects and their patrons, than has generally been done, before any thing truly excellent and worthy to be associated with ancient examples can be produced.”†

Not only England, but Scotland, Ireland, and Wales, contain many and varied examples of modern Gothic mansions, villas, and even town-houses; some of which are at once creditable to their respective architects and owners, and ornamental to their peculiar localities. There are others, however—and the class is numerous—which are devoid of all congruity and beauty of style, and may be pronounced more petty and pretty, than skilful in design or good in detail. The architects, or rather the builders of them—true

\* Pugin's *Specimens*, ii. xxii.

† *Ibid.* xix.

descendants of the Batty Langley school—have vainly fancied that windows with pointed arches, embattled parapets, octagonal buttresses, crowned with embrasured turrets, pinnacles, or things which they call pinnacles, constitute a Gothic building ; and these frequently contained a motley mixture of castellated and monastic forms and parts. Such was the absurd and tasteless palace at *Kew*, built from the designs of James Wyatt, as well as *Belvoir Castle*, and others of his early works. Mr. Wilkins, Senior, in *Donnington Park*, Leicestershire ; Mr. Holland, and Mr. Carter at *Oatlands* ; Mr. Nash at *Childwall Hall*, Lancashire ; Sir John Soane in the *Houses of Parliament*, at Westminster ; and General Durant in *Tong Castle*, Shropshire ; have left in those works evidences of bad taste and ignorance of the architecture which they burlesqued. Many other architects of recent times have the credit, or rather discredit, of designing and directing buildings which have scarcely one feature of the true monastic style.

The beginning of the present century was distinguished by the number, extent, and costliness of the different *modern Gothic mansions* which were either then commenced or were in progress of execution. Amongst them may be enumerated—*Fonthill Abbey* ; the alterations of *Windsor Castle* ; the new Palace, *Kew* ; *Eastnor Castle*, Herefordshire ; *Sheffield Place*, Sussex ; *Ditton Park*, Bucks ; *Belvoir Castle*, Lincolnshire ; *Lee Priory*, Kent ; *Warleigh House*, Somersetshire ; *Alton Towers*, Staffordshire ; *Elvaston Hall*, Derbyshire, and *Milton Abbas*, Dorsetshire ; *Cassiobury*, Herts ; *Buckfastleigh Abbey*, *Luscombe*, and *Mamhead*, Devonshire ; *Pentillie Castle*, *Tregothan House*, and *Caerhays*, Cornwall ; *Ashridge*, Hertfordshire ; *Eaton Hall*, Cheshire ; *Farleigh Castle*, Somersetshire ; *Wilton House*, Wiltshire ; *Kentchurch Park*, Herefordshire ; *Lowther Castle*, Westmoreland ; *West-Dean*, Sussex ; *Erith House*, Kent ; and *Ravensworth Castle*, Durham. It would involve a long and laborious essay to enter into a critical account of these several buildings ; and as that cannot be indulged in on the present occasion, it must suffice to offer a few remarks on the following, as the most noted specimens of modern Gothic mansions.

ASHRIDGE, the seat of the late Earl of Bridgewater, at whose expense it was built between 1808 and 1820, is among the first, if not the most

magnificent, of modern English mansions. The greater part of it was designed and erected by the late James Wyatt, after whose death, in 1813, the late Sir Jeffry Wyatville was employed to alter and finish the whole. His additions and improvements were many and important; and as he had studied the subject well, and was influenced by zeal, industry, and knowledge, it is reasonably inferred that some of the best features of the building are to be ascribed to him. Its vast range of buildings extends nearly 1000 feet in the north front, including the mansion, orangery, and numerous offices. The depth, or width, at the chapel, is 200 feet; but in other parts about 150 feet. The principal apartments, on the ground-floor, are large and lofty, and comprise an exterior porch; an entrance *hall*, 40 by 24, and 52 feet in height; a grand *staircase*, 33 by 38, and 84 feet high; a *library*, 51 by 26 feet; a *drawing* and a *dining-room*, each 50 by 30 feet; an *ante-room*, between these, 30 by 21 feet; a *conservatory*, 108 by 20, at the ends, and 30 feet in the centre; and a *chapel*, with an ante-chapel, 76 by 20 feet. These communicate with several other subordinate rooms, also with the domestic offices, and surround several open courts. The exterior displays windows of varied forms and sizes, an embattled parapet, buttresses, and pinnacles, towers, and a spire to the chapel; whilst the interior is elaborately adorned with panelling, fan and other tracery in the ceilings, galleries, and corridors, niches with statues, painted glass in the windows, and paintings of a high class by English artists. It is built mostly of the beautiful Tottenhoe stone, with Portland stone dressings.—The furniture and fittings are designed to correspond with the building; and the whole, with its extensive and diversified park and venerable woods, forms a seat of real splendour and grandeur.\*

EATON HALL, Cheshire, the gorgeous seat of the Marquess of Westminster, is a large, elaborate, and costly modern Gothic mansion: it was commenced in 1803 and finished in 1825. Its architect was William

\* The Rev. H. J. Todd, in his splendid and interesting volume, calls it "a battlemented mansion, with a few traces of castellated modes of security." He also states that no less than 800 workmen and labourers received weekly wages and support from the noble proprietor of this princely demesne during the building of the house.



Porden, Esq. who being provided with ample funds by the wealthy proprietor, and being ambitious to surpass in richness of detail the famed works of his contemporary and rival, Mr. Wyatt, adopted the florid ecclesiastical style and ornaments of the fourteenth century, when ambitious prelates, abbots, and monarchs, erected some of those elegant churches, towers, &c., which still remain to ornament and enrich the country. Not duly considering the unfitness of this elaborate and highly wrought architecture to the wear and tear, and every-day occupancy, of a dwelling-house, the architect has produced, both externally and internally, more the appearance of a church or chapel, than of a house for the abode of a family with numerous servants. It is overcharged with ornament; it appears too light, thin, and fragile. This is more palpable in the window-frames than in other parts. Messrs. Buckler, father and son, the skilful artists, have published an interesting volume illustrative of this mansion, with ground-plan, and views of its exterior and interior, with a concise descriptive account. They say, "five parallel, but not equal, divisions, compose the great body of the house. The centre is occupied by the *hall* (41 by 31, and 30 feet high), and *saloon* (32 by 31, and 37 high); the former having a gallery supported on arches, and groined over, which preserves an uninterrupted communication between all the apartments. On the right and left of the saloon are ante-rooms, one leading to the *dining-room*, and the other to the *drawing-room* (each measuring 50 by 37 feet). Between the kitchen and offices are several elegant apartments. The *principal staircase* (33 by 19 feet) is attached to the corridor." The *library* (61 by 49 feet) is a large, irregular apartment, having four clustered columns, supporting a vaulted ceiling covered with a profusion of tracery and bosses. Bay windows of large dimensions, and smaller side windows, occupy three sides, whilst four octagonal towers are placed at the exterior angles. At one end of this apartment is a *sub-library*, of an octagonal form (30 feet diameter), which opens to a *second library* (37 by 20 feet), and this communicates with the grand drawing-room. All the ceilings are enriched with rich tracery and bosses, also with numerous shields of arms; whilst many of the windows are filled with stained glass. Messrs. Buckler remark that—"On the whole it may be said of Eaton Hall, that its effect, arising from the multitude of component features, the bold projection of some

parts, the retiring position of others, the various irregular forms, angles, clusters of pinnacles, and octagonal turrets, is truly imposing, picturesque, and magnificent." The chief apartments are adorned with fine pictures, also splendid furniture and fittings, designed to harmonise with the architectural details of the house. An entrance-lodge has recently been built in imitation of the beautiful gatehouse to St. Augustine's Abbey, Canterbury.\*

The late JOHN NASH, Esq. designed and erected several houses in Wales, Shropshire, Herefordshire, and other parts of England, in what he called the Gothic style; but it is to be regretted that there is very little to praise, or even approve, in any of those works. In altering *Corsham House*, Wiltshire, he expended a large sum of money, and made great changes to a fine old mansion. In this, however, he not only shewed a lamentable want of taste, but an equal lack of good sense and discretion. In the forms, character, and adaptation of the whole design, there was not the least attempt to assimilate them to the south front, which was a fine old elevation, and which was and is preserved in its pristine simplicity and harmony of character.† I am aware that the late Mr. Repton claimed this design as having been made by his son, Mr. John Adey Repton, who was at the time engaged in Mr. Nash's office.

DOWNTON CASTLE, Herefordshire, built by the learned *R. Payne Knight, Esq.*, author of the interesting work on "The Principles of Taste," is certainly not calculated to reflect much credit either on his own taste in architecture, or sound judgment in such subjects. Large, round, and octagonal towers, with thin and poor machicolated and embattled parapets, are the only features of the castle; but these seem rather to belong to the scenes of

\* A correct view of this fine ancient building with description is given in *Picturesque Antiquities of English Cities*.

† Nearly contemporary with those alterations was that monstrous building at Brighton, the PRINCE'S PAVILION, erected from the designs of Mr. Porden and Mr. Nash. Fortunately for English art and its artists, this pattern card of royal folly and reckless expense did not become fashionable; it failed to please even those who are generally too ready and eager to follow the worst examples of princes.

a theatre than to a baronial fortress. Its sash windows are still further out of character. About the time this castle was building, or soon afterwards, R. P. Knight, Uvedale Price, and Humphrey Repton, Esqrs. were warmly contesting, in different publications, the principles, or characteristics, of "*the picturesque*," as manifested in country seats, and their accompanying scenery.\* Whilst the two amateur critics contended for the rugged, broken, irregular, and even ragged and ruinous, as essential constituents of that quality, and also recommended their adoption around, and in unity with a house; the professor, Mr. Repton, advocated smoothness, neatness, and symmetry, in the grounds, plantations, and buildings adjacent to the country mansion. Mr. Knight exhibited a practical illustration of his own theory in the grounds of Downton, and attempted it in his Castle, which appears to have been built under his own directions. The park and pleasure-grounds at *Foxley*, Mr. Price's seat, were also wild, romantic, and "picturesque;" but the house was a plain, old brick building. In the year 1798 I visited both these houses, and spent a most delightful day with the accomplished owner of the former. The Rev. Wm. Gilpin had lately published some popular works on "*Picturesque Beauty*,"† and Walpole, George and William

\* See Price on *The Picturesque*, first published in one volume in 1794, and afterwards extended to three volumes. R. P. Knight published his *Inquiry into the Principles of Taste*, in 1805, but it has since been reprinted, with additions and alterations. He produced *The Landscape, a Poem*, in 1794. In 1803, Mr. Repton printed a *Treatise on Landscape Gardening*, 4to., and in 1806 produced *An Inquiry into the Changes of Taste in Landscape Gardening*. This work contains some judicious remarks on the controversial opinions respecting the picturesque and the beautiful in landscape and architecture, also on park and garden scenery, water, the situations and characteristics of houses, &c. A new edition of these works, with an historical and scientific introduction, and a biographical notice of the author, ably written by Mr. Loudon, was published in 1840, in a cheap and handsome octavo volume.

† The publications by this once popular author and estimable man are now seldom referred to; but they will be found to contain much original and discriminating criticism on works of art, as well as on the varied characteristics of mountain, lake, forest, park, and home scenery. They extend to twelve octavo volumes, and relate to *Forest Scenery*, 2 vols.; *The Highlands of Scotland*, 2 vols.; *The Lakes of Cumberland, &c.* 2 vols.; *The Western Parts of England*; *The River Wye*; *Tour through Cambridgeshire, &c.*; *A Southern Tour*; *Essays on Picturesque Beauty, &c.*; *Essay on Prints*. The illustrations to these volumes are of a slight and trifling nature.

Mason,\* Whately, Morris, Marshall, and other authors, had also produced their respective essays on the same subject.

Sir ROBERT SMIRKE has made several practical designs in imitation of the monastic or castellated architecture of the middle ages ; but it is generally admitted that he has not been successful in imparting the true architectural character of either the castle or the monastery to any of his works. His two most eminent buildings are *Lowther Castle*, Westmoreland, begun in 1808, and *Eastnor Castle*, Herefordshire. These certainly have circular, square, and octagonal towers, with embattled parapets, and machicolated members, with loop-holes, or oilets, whilst square-headed and pointed arched windows, with foliated pinnacles, and other details, rather belong to the church than to the castle, and do not combine well in the mansion. Both these edifices are commanding, imposing, and picturesque in their effect on the eye and imagination ; but they fail to satisfy the searching and discriminating architectural critic. In *Lowther Castle*, as at Eaton Hall, is an open porch for carriages. It leads to a spacious *hall*, 60 by 30 feet, beyond which is a grand *staircase*, 60 feet square, by 90 feet in height. A suite of large apartments branch off from two sides of the hall and staircase. The north front of the building is 420 feet in extent, and the south front is 280 feet.†

Mr. P. F. ROBINSON, author of the “*Modern Vitruvius Britannicus*,” and of other literary embellished works, made considerable alterations to

\* *George Mason* was the author of *An Essay on Design in Gardening*, 8vo. (2d edition), 1795. Though written in a weak style, it contains some interesting and curious information on “ancient Eastern paradises,” the gardening of the Greeks, the Romans, the English, and classical landscapes, with comments on the works of Kent, Southcote, Hamilton, Lyttleton, Pitt, Shennstone, Morris, Wright, Brown, and Walpole.

The *Rev. Wm. Mason*, in his *English Garden, a Poem*, attracted much attention and public criticism on the same subject. This was first published in four distinct books, or parts, at different times, and republished together, with a commentary and notes by W. Burgh, Esq. LL.D. Though much praised by the partial critics of the time, it is now seldom read or noticed.

† A view and account of this mansion are published in Fisher’s *Views of Westmoreland, &c.*, in which work the writer strangely describes the north front as resembling a castle, and that to the south as appearing like “a cathedral or a monastery!!”

an old house, near Swansea, in South Wales, for J. H. Vivian, Esq. M.P. Plans, views, and an account of his house, were published in "Domestic Architecture in the Tudor Style," 4to. 1837.

PENRHYN CASTLE, the seat of G. H. D. Pennant, Esq. in North Wales, is a large, modern mansion, recently raised from the designs of Thomas Hopper, Esq., who has given to the exterior of this vast mass of building much of the true castellated character. In the largeness and solidity of forms, in the boldness of the towers, in the machicolated and embattled parapets, and in the general style and expression of the whole edifice, the architect has displayed considerable skill and professional knowledge. The ancient castle can never, however, be adapted to the demands of modern domestic comfort without great alterations, and departure from the original character of the edifice; nor can a new edifice be erected strictly in that style, to suit the habits of the present age of refinement and luxury. Sir JEFFRY WYATVILLE, in making his vast alterations and decided improvements to

WINDSOR CASTLE, found that the windows, door-ways, staircases, and apartments, of that palatial fortress were wholly unfitted for a royal residence, and therefore he remodelled and made new designs for the whole. In this extremely difficult and arduous task he manifested much knowledge, and at the same time considerable taste. Had he been unfettered, it is believed that he would have been even more successful; but when we compare what he has done with the flimsy and puerile works which he found there, of the reigns of Charles and George III., and even with the designs of his rivals, we shall find that much, very much, credit is due to him. Had all his plans for the improvements of this royal palace been carried into effect, Windsor Castle would be as much superior to what it is at present as it is now compared to its state in the days of George the Third. If the sums that were recklessly and tastelessly expended on the Pavilion at Brighton, the new palace at Kew, and that architectural bauble called "the Cottage," in Windsor Forest, had been judiciously applied to the improvements of the Castle now referred to, it might have been rendered all that the good sense and good taste of Englishmen could have desired. Though much

has been effected, there are many things still left undone; and although the modern architectural details are far removed from the true castellated character, it must be admitted that the whole building is more appropriate, and better adapted to the domestic accommodation of a court than could have been obtained from any ancient castle or modern imitation.\*

ALTON TOWERS, Staffordshire, the mansion of the Earl of Shrewsbury, demands notice as the most remarkable seat in Great Britain, for the singularity of its scenery, and the varied incongruous buildings which are applied to the mansion, to stables, towers, a bridge, &c. As demonstrative of the eccentricity of the late nobleman, who directed most of the works, we find a Gothic bridge, without any water beneath, lakes on eminences, towers in the vales, a lofty Gothic tower or temple, masses of rock raised on end and sustaining other blocks, said to imitate Stonehenge, and stables in the form of a castle. These works were commenced in 1814 by the then proprietor, who consulted many architects and also other artists, but does not appear to have followed the advice, or carried out the designs, of any one of them. The present nobleman has consequently had much to do and undo, in order to remove and remedy glaring defects, and to improve a place where Nature presented many capabilities, which good taste might have rendered full of picturesque beauties and architectural grandeur. Aided by the skilful advice of Mr. A. W. Pugin, the noble owner of Alton Towers is making many and great

\* During my intercourse with the late architect of Windsor Castle, I often urged him to publish a series of correct views, elevations, &c., of its different fronts, and of the new state apartments. Many drawings and engravings were prepared before his decease, and are now in the course of publication by two parties: one by Mr. Ashton, one of the executors, and the other by Messrs. Gandy and Baud, two gentlemen who had for some years been employed by Sir Jeffry Wyatville to make his drawings. When I first visited Windsor Castle, in 1799, James Wyatt was making alterations to the north elevation, to the staircase, and other parts; Mr. West and Mr. Forrest were engaged on designs and staining glass for various windows; Mr. Holloway was reducing and copying one of Raphael's cartoons; the royal family resided in an ugly lump of building south of the Castle, and at Frogmore; and Windsor *then* was as unlike Windsor *now* as the present royal palace in St. James's Park is unlike the plain brick house which formerly occupied its site.

improvements to the buildings of his seat; and we may confidently expect these will be in conformity to the principles of ancient monastic architecture.

RAVENSWORTH CASTLE, Durham, the seat of Lord Ravensworth, ranks amongst the most distinguished of modern Gothic mansions, and therefore challenges particular notice and comment in this place, from being chiefly executed under the directions of an amateur architect. The Honourable Thomas Liddell, son of the noble owner, has devoted some years to the pleasing and arduous task of superintending these works, and, I am well informed, has manifested both architectural skill and taste in the different parts of the mansion, which have been raised from his designs. The building was commenced in 1808, from drawings made by the late John Nash, who, according to the language of the learned historian of Durham (Mr. Surtees), adopted a "selection from the castle architecture of various periods, not, however, too remote to be brought into contact; the various towers and façades produce pleasing combinations in every point of view." Not having seen the building, and having vainly sought to obtain an inspection of the plans and drawings, I am unable to furnish a fuller account.\*

At MARGAM, in South Wales, *Mr. Hopper* has built a house for C. R. Mansell Talbot, Esq., in the decorated Tudor style; and, judging from the ground-plan and drawings, I am inclined to think he has been eminently successful in adapting the old forms and character of collegiate architecture to a modern mansion. The same architect has designed and erected another handsome mansion for Sir Benjamin Hall, Bart., M.P., at LLANOVER-COURT, Monmouthshire, in imitation of the houses of James the First's time.

At COSSEY, in Norfolk, *Mr. J. C. Buckler* has built a large seat, with a highly-decorated chapel, for Sir George Jerningham, Bart. The latter

\* In Fisher's *Illustrations of Westmoreland, Durham, &c.* is a distant view of the mansion, but on too small a scale to furnish details, or even indications of the windows, dressings, and particular parts of the architecture. It shews square and octagonal towers, bay and square-headed windows, with embattled and machicolated parapets.

is expressly adapted for the rites and ceremonies of the Roman Catholic religion, and the whole mass of buildings, in the old English domestic character, is at once creditable to the professional talents of the architect and to the good taste and liberality of his patron.

*Mr. J. A. Repton* and *Mr. Blore* have both been well initiated in the general principles, as well as the details, of the ancient church architecture of England. From boyhood upwards they studied and made numerous drawings of the cathedrals of Norwich, Peterborough, Winchester, York, &c., and thereby acquired a familiar knowledge of the forms, proportions, construction, and manifold details of those magnificent and interesting national edifices. *Mr. Eginton*, of Worcester, having studied in the same valuable school, has applied his knowledge in designing and building some good Gothic houses in the neighbourhood of Bristol. He has also shewn much skill in designing a new roof to the chancel of Stratford Church, and in rebuilding parts of a church at Evesham. *Mr. Augustus W. Pugin* was fundamentally instructed in all the elements and principles of Gothic architecture in the office of his father, who brought up a class of pupils in that branch of art. Adopting the Roman Catholic creed, and advocating all its dogmas, as well as canons, he has been caressed and patronised by the gentry and clergy of that religion, and thence employed to build and adorn several distinguished edifices. Many other young architects of the present age have studied this class of buildings so carefully and fully as to be well qualified to design and execute new works in a good style.

In Scotland, Ireland, and Wales, many new mansions have been built during the course of the present century, either in the castellated or monastic style of architecture. Those of Scotland are mostly of the first kind, with certain national or local peculiarities in angular and other towers, in parapets, and in the windows. The late Sir Walter Scott expended a large sum of money in building a new house at *Abbotsford*, for which he consulted Mr. Atkinson and Mr. Blore, and applied some of his own designs. It was ultimately a compound of the castle, abbey, college, &c., and was certainly picturesque in its different elevations and in plan.



## CHAPTER II.

ON THE SCENERY AND FEATURES OF A COUNTRY, AND THE ASSOCIATIONS CONNECTED WITH THE IMMEDIATE LOCALITY, AND WITH FAMILY HISTORY, AS CALCULATED TO INFLUENCE AN ARCHITECTURAL DESIGN—REMARKS ON THE OLD HOUSE AND GARDENS AT TODDINGTON.

THE natural forms and features of every tract of country in which a gentleman's seat is placed are positive and permanent. They are either mountainous, as in Scotland and Wales; bold, or slightly undulating with hill and dale, as at Toddington; level, or nearly so, as in Middlesex and parts of Essex; abounding with woods and inclosures, as parts of Kent; bare and open, as the plains of Salisbury and Marlborough; or wild, uncultivated, and abounding with heath, furze, and brush-wood, as parts of Surrey and Sussex. Each of these districts exhibits its own exclusive and peculiar characteristic features and expression; and it should be the study of its manorial lord to adapt the style and external forms of his mansion to harmonise with, and make part of, the local scene. Common sense and good taste will dictate this; but we occasionally see glaring incongruities in the adaptation of buildings to their respective localities, as well as violations of all the principles of common sense and taste. Art may adorn and improve all places, either by taking away old woods, or by adding new plantations; by enlarging and varying the boundaries of waters; by forming and planning the courses of roads, and by other means which the skilful landscape-gardener has at his command. He is, however, rarely consulted in the selection of a site for a house, or, indeed, till the proprietor has committed many errors in laying out roads, plantations, water, &c.

The castles and the monastic buildings of the middle age constitute the principal, if not the only, specimens of ancient domestic architecture in England. These are numerous, and of various dates, and are contra-distinguished from each other by several dissimilarities in general design, in plan, and in subordinate parts. Destined, however, as each was for its respective inhabitants; adapted as each was to the peculiar customs and manners of its warlike or religious occupants, they had but little analogy to each other, and were ill suited to the domestic habits of a refined and luxurious community. Hence, both the castle and the monastery have been deserted, and are now only to be seen in ruin, whilst the emancipated lords of the soil have erected for themselves new mansions on their respective estates; and we find that these have commonly been designed in accordance with a particular and prevalent fashion. During the reigns of the later Henries, the monastic architects were employed to erect a few mansions and castles, which still remain to characterise their age and origin. Under Elizabeth, James, and the Charleses, a successive variety was introduced in the styles and features of domestic architecture; but each dynasty is distinguished by its own and decided class. In our own times architecture seems emancipated from the trammels of fashion, and all the formulæ of schools, whilst architects and their employers give full *latitude* to fancy and imagination. Hence we have imitations of Egyptian, Indian, Chinese, Grecian, Roman, and Gothic, with designs that aim at originality by a departure from all precedent, or by blending a heterogeneous mixture of two or more of the ancient styles. If, amidst this medley and this diversity the English architects fail to produce any thing to mark either the particular age in which they live, or the nation to which they belong, we cannot fail to recognise a principle and sentiment characteristic of personal liberty and of the freedom of the government. As every Englishman's home is his castle, he assumes unlimited freedom of action in making it either large or small, highly decorated or plain, of stone, brick, timber, or marble, as may best please his fancy and his station in life.

The late *Mr. Repton*, of Hare Street, Essex, was employed during the greater part of an active life, by several English noblemen and gentlemen to give designs for, or "lay-out," the grounds in the vicinity of their respective

houses. In prosecuting this very pleasing, indeed fascinating profession (for Mr. R. had studied and practised it in a professional capacity), he visited most parts of the kingdom, and was engaged to survey and report on some of its finest parks, as well as many subordinate villas. His practice was to examine the natural and artificial features of a place with its mansion, and to prepare a series of small, but smartly-touched, drawings, shewing certain scenes and parts, which he deemed bad or susceptible of improvement on a slip of paper, and to represent his suggested improvement by drawing the same on the paper beneath the said slips. He accompanied these drawings with an essay on the scenic characteristics of the seat; eulogising its grand, fine, picturesque, and beautiful portions, and describing or pointing out such parts as tended to deteriorate the better features of the domain. These drawings and the manuscripts were bound in red morocco, and known as *Mr. Repton's Red Books*. In a published volume entitled *Sketches and Hints on Landscape-Gardening*, 4to. 1795, the author laid before the public the most essential portions of fifty-seven of these red-books, "to establish fixed principles in the art of laying out ground." The whole of this volume is republished by Mr. Loudon in his interesting edition of Mr. Repton's works, with a memoir of the author, and some valuable notes by the editor. From such experience, united with much general knowledge and a cultivated taste, that gentleman was eminently qualified to give good advice as well as to adduce sound opinions on the art he professed. To his writings and illustrations I can therefore safely refer those persons who wish to adapt the scenery of a domain either to an ancient or to a modern mansion.

"To improve the scenery of a country, and to display its native beauties to advantage, is an ART which originated in England, and has therefore been called *English Gardening*; yet, as this expression is not sufficiently appropriate, especially since gardening, in its more confined sense of horticulture, has been likewise brought to the greatest perfection in this country, I have adopted the term *landscape-gardening* as most proper, because the art can only be advanced and perfected by the united powers of the *landscape-painter* and *practical gardener*."\*

\* *Sketches and Hints on Landscape-Gardening*, 8vo. p. 89. .

“There is no circumstance connected with my profession,” says Mr. Repton, “in which I find more error of judgment than in selecting the *situation for a house* ; yet it is a subject every one fancies easy to determine. Not only visitors and men of taste fall into this error, but the carpenter, the land-steward, or the nursery-man, feels himself competent to pronounce on the subject. No sooner has he discovered a spot commanding an extensive prospect than he immediately pronounces that spot the true situation for a house ; as if the only use of a mansion, like that of a prospect-tower, was to look out of the window.”\*

The Mansion which preceded the present at Toddington was seated in the lowest part of the grounds, adjoining a river,† which meanders through the valley, and, like the generality of country seats built at the end of the sixteenth century, it was placed in juxta-position with the parish church. It was partly bounded by walls, some of which were lofty, and its gardens, which nearly surrounded the house, were laid out with geometric regularity and formality. Gravel walks, and green walks, terraces, fish-ponds, and fountains ; clipt hedges and clipt trees ; shrubs, with vases and leaden figures, gave to the whole scene a most formal, artificial, and frigid air and aspect. Pope endeavoured to mark this fashion in one of his terse and expressive couplets :—

“Grove nods at grove, each alley has its brother,  
And half the platform just reflects the other.”

But the writings of the poet and the critic cannot convey an adequate idea of this species of country-house and its flower-garden ; and I do not believe that there is a genuine specimen remaining in Great Britain. To the topographical draughtsmen and engravers we are obliged and indebted for

\* *Sketches and Hints on Landscape-Gardening*, Loudon's edition, p. 273.

† This stream, a tributary to the Avon, has its sources in the Cotswold range, west and south of the town of Winchcombe. It works several mills in its course, and passes through some picturesque, as well as beautiful scenery. One stream skirts the ruins of Sudeley Castle, and another pours its waters through narrow chasms and dingles on the eastern side of the Cleave Cloud Hill.

conveying to our times and to our eyes representations of such gardens with their respective buildings. Burghers, Hollar, Knyff, Badeslade, and the Kips, have left us views of many of them, which are valuable evidences of the prevalent taste as well as of the manners of our ancestors. Toddington, amongst these representations, shews the house to be large, bounding three sides of a quadrangular court, and having the fourth side flanked by an embattled wall and a porter's lodge. The church, stables, coach-houses, farm-buildings, and barkens, brew-house, bake-house, and a mill, appear to have constituted parts or appendages of the mansion. The architectural forms of this building, with some of its gables and door-way of entrance to the quadrangle, are represented in the annexed woodcut.\*



J. Buckler, del.

S. Williams, sc.

TODDINGTON.  
PART OF THE OLD HOUSE.

\* I have to acknowledge my obligations to Earl de Grey for the loan of the drawing from which this woodcut has been engraved. The drawing is one of a series of 442, illustrative of ancient castles and mansions, from the time of the Romans to the end of the last century, and calculated to display the progress and characteristics of domestic architecture in England. They were made by J. Buckler for Thomas Lister Parker, Esq., whom the artist very properly designates "a munificent patron."

### CHAPTER III.

#### MODERN AND ANCIENT DOMESTIC ARCHITECTURE COMPARED—DESCRIPTION OF THE NEW HOUSE AT TODDINGTON, WITH REFERENCES TO THE ACCOMPANYING ILLUSTRATIONS.

THE new house at Toddington, being built in imitation of the monastic architecture of the middle ages, is popularly said to be in the "Gothic style." The proprietor has judiciously avoided calling it either a priory, an abbey, or a castle,—names too often absurdly and improperly applied to modern houses which have scarcely any one characteristic feature of either of those buildings of former times. It is strictly and ostensibly a mansion—the country-seat of a gentleman; and from its dimensions, and the park-domain in which it is placed, gives indications of the wealth and station of its occupant. Its decorated tower, pedimental gable, embattled parapets, with large mullioned windows, turreted gateways, panelling, sculptured string-courses, and crocketed pinnacles, are so many indications of that collegiate and monastic architecture which at one time was very general, if not universal, in the country. That similar forms and features may, with propriety and reasonableness, be applied to a modern house, is attempted in the mansion at Toddington; and it is the object of the present essay, with its accompanying illustrations, to shew that the attempt has been eminently successful, as may be inferred by those illustrations. To exemplify this clearly to the stranger it will be necessary to describe the whole building in its general design, form, and character; and likewise its essential subdivisions and marked features. Aided by the accompanying ground-plan, and by several other engravings, it will be easy for any student to understand the whole design, as

well as the forms, proportions, and ornamental details of the principal apartments, and also the exterior elevations.

Considered as the design and execution of an amateur architect, it may be said to claim the indulgent examination and comment of the professional critic; but when we have reviewed the whole edifice and compared it with other houses which have been raised under similar circumstances, and even when put in competition with many famed buildings by veterans in the profession, we shall find that the new house of Toddington will come forth triumphantly from such an ordeal. The spirit of the olden monastic architects seems to be revived, and called into practical action on the present occasion; and whilst the whole design, as well as its subordinate details, manifest an intimate knowledge of those old buildings which command general admiration, we find the arrangements skilfully adapted to the domestic comforts and luxuries of modern life. Commenced in the year 1819, it has been gradually and continuously advanced up to the present time, and, though not complete in all its interior finishings, the architectural design may be regarded as accomplished. Unlike the old mansion, placed in a low and damp situation, this occupies rising ground, which declines to the south and to the west, and constitutes a natural terrace. On this site is a large mass of buildings, consisting of three distinctly marked features, or subdivisions, and respectively occupied by the house, by its domestic offices, and by the stables.\* The first is, properly, the most prominent in size and decoration, whilst the second is a grade below it, and the third still more subordinate. All these are, however, intimately combined and associated by means of buttresses, gables, chimney-shafts, and towers. The walls and the dressings being all built with a fine stone of a warm tint,† constitute a mass so picturesque and imposing from every point of view, that there has been no necessity for planting out, or concealing any part. Three sides of the house—the north, south, and western

\* The whole of these buildings cover an area of 7804 square yards, or 1 acre, 2 rods, and 18 perches; the house covering 2170 yards, the offices 1676, the stables, &c. 3133, and the paved area adjoining the house, 825 yards.

† The greater portion of this *stone* was obtained from quarries about six miles east of the house, whilst some was taken from other quarries about three miles distant. It is a sand-stone of

fronts, all opening to a fine lawn, are, however, the principal architectural façades ; and each of these is dissimilar to the others, though the whole forms a homogeneous and consistent design. The general elevations of these fronts display two stories, each of which contains ornamented windows, with mullions, tracery, and label mouldings ; also string-courses, with bosses and heads ;\* panels, enriched parapets, pinnacles, turrets, &c. ; whilst a square tower, with crocketed pinnacles and a perforated embattled parapet, forms an apex to the whole.

The *southern front* is the most elaborate in architectural dressings, and presents, at the eastern end, a projecting wing, with the walls panelled, a large window with pointed arch, mullions and elaborate tracery in the upper division ; also a smaller window, with a pointed arch, and mullion and dressings, below. The whole of this wing is higher and more enriched than the other parts of the building, and assumes the appearance of a chapel. [See *Ground-plan*, and Plates VI. and VII.] At the opposite, or west end, is a bold projecting, embowed, or bay window of two stories, the lower of which opens to the library, and the upper to a state bed-room, crowned with crocketed turrets of ogee form, and an ornamented, open, embattled parapet. Between these two projections is another, of semi-octangular shape, also of two stories, with large mullioned windows, its walls covered with panelling, and its summit terminated with octagonal turrets, pinnacles, and a dressed battlement, corresponding with that to the west. The ground-floor apartments in this front are the private library, a vestibule, an octagonal breakfast, or morning-room, the dining-room, and the south end of the library. [See *Ground-plan*, and Plate VI.]

The *western façade*, though not so much enriched as the former, presents

compact and firm texture, calculated to harden or indurate by exposure to the weather. The stone of the cloister and staircase is whiter in colour, finer in grain, and is worked to a clean, smooth, and beautiful surface. It was procured from Pinnock Farm, in the neighbourhood. The stables, &c. have been paved with a hard blue stone, from the estate of Hales, in the vicinity of Toddington.

\* Among the sculptured heads is a series of English monarchs, from the Conqueror to Henry VIII. ; also busts of William de Traci, and of Thomas à Becket. Several of these are executed in a bold, expressive, and spirited style.



an uniform elevation of two semi-octangular bays at the extremities, and a large bay of two stories in the centre, with intermediate walls and smaller windows. The general form and dressings of these windows correspond with similar members in the College of Christ Church, Oxford. On the ground-floor of this front are the library, the withdrawing and the music rooms. [See *Ground-plan*, and Plates v. and vi.]

The *north*, or *entrance front*, has two square towers at the ends, two stories in height, finished with decorated parapets and pinnacles, and having bay windows in the second story resting on fan-groined corbels, with niches and statues on each side of those windows. A low screen, of one story, extends between the two towers, in the centre of which is a large archway of several receding mouldings, with bold buttresses, and several steps, forming the entrance. Behind this entrance and screen is a vestibule and part of the cloister: at the western extremity is the end of the music-room; whilst the eastern end is occupied by a billiard-room. [See *Ground-plan*, and Plates ii. iv. and v.]

Branching off from the north-eastern angle, and retiring from the north front, just noticed, are the *domestic offices*; which, excepting in the towers, consist of one floor. Connected with the south-eastern angle of these offices are the *stables* and *coach-houses*, surrounding an open court, and the whole again surrounded by a *covered ride*, extending about 500 feet in circuit. [The disposition and arrangement of these offices, with those of the stables, and the peculiarity of the ride, are marked in the *Ground-plan*, whilst the exterior features are represented in Plates ii. iii. iv. and viii.]

Such are the general exterior features and parts of Toddington. Of its *Interior* it will only be necessary to particularise the apartments on the ground-floor, with their dimensions, on the present occasion, the first floor being appropriated to bed-rooms. The *Vestibule* is a square apartment of twenty-one feet, having a ceiling ornamented with bold ribs and bosses, its sides adorned with columns, panels, and tracery, a large window with mullions and tracery, filled with richly-painted glass, and three doorways. This room is nearly a fac-simile, in style and ornament, of that of the Red Mount Chapel, at Lynn, Norfolk, which is fully illustrated and described in *The Architectural Antiquities of Great Britain*, Vol. III. [The *Ground-plan* shews its situation

and form, whilst its architectural features are delineated in Plate IX. and in Plate I. of details.] Two door-ways, of pointed arches, open right and left to the *Cloister*, which extends round a square court, and forms a corridor of communication to all the apartments on the ground-floor. In the design and execution of this cloister we recognise the skill and taste of the architect. It is not merely convenient, but peculiarly beautiful; it manifests something of the feeling and spirit which we may conclude influenced those ecclesiastical artists who raised the noble cloisters of Salisbury, Norwich, Gloucester, and Laycock, with many others; and, in beauty of material and execution, will bear comparison with the best of those old and justly admired works. The floor, walls, seats, and roof, are formed of fine stone, carefully worked and jointed, with three-quarter columns, bold ribs, mullions and tracery to the windows, whilst the capitals and bosses are elaborately and finely sculptured. The windows, twelve in number, are glazed with richly-stained glass, which formerly adorned some of the monasteries in Switzerland, Germany, and Holland. The names of artists and their patrons, with dates, armorial bearings, views of places, portraits, and Scriptural subjects, tend to give historical interest to this series of windows. The dates are various, from 1480 to 1688; and among the names of the painters are Jacob Hernier, of Roth, 1587; Franciscus, 1660; Michel Keiser, of Steinhausen, 1673; the Moller family, 1688. Besides the twelve windows in the cloister, there is another in the staircase, representing "The Last Judgment;" and one in the vestibule in which are figures of mitred abbots, "Mary and Jesus," "The Wise Men's Offering," &c. Although the effect of stained glass is sombre, and at times gloomy, it serves as a contrast to the principal apartments to which the cloister communicates, and which, from having large windows, are light, gay, and cheerful. [See *Ground-plan*, and Plates IX. X. XI., for representations of the cloister and the vestibule.]

As the vestibule occupies the central part of the north walk of the cloister, the *principal Staircase*, surmounted by a *tower*, is placed in a corresponding position in the southern walk. Its steps, a central and two return flights, with the balustrades and walls, are composed of the same stone as the cloister, whilst its ceiling is formed of oak, with ribs, panels, and pendants, in imitation of the

general character of the famed Hall of Crosby Place, London.\* This staircase has a lofty-pointed arched window, also filled with stained glass, corresponding in style with those of the cloister; and at the bottom of the stairs is a statue of a monk, in a niche, by Lough.† [See *Ground-plan*, and Plates XII. and XIII., and details No. 9.]

At the north-eastern angles of the cloister is a spacious *billiard-room*, 32 feet by 23, fitted up with wainscot panelling of the drapery pattern, with door, chimney-place, and ceiling to correspond. [See *Ground-plan*, and Plate XVIII. The chimney-piece is from Hales Abbey.]

At the south-east angle of the cloister is the south *vestibule*, or lawn entrance, in which is an open stone screen, represented in Plate XI., which also shews the ribs with sculptured bosses.

From this room are entrances to the back stairs, to the private library, to a corridor of approach to the dining-room, and to the *breakfast-room*. The latter is of octangular shape, 24 feet by 22, with a coved ceiling adorned with bold ribs, converging from the angles to the centre, where there is a pendant. [All the apartments of the ground-floor are 20 feet high.] It has a large bay

\* This truly interesting metropolitan mansion, the civic home of London merchants, and the abode of royal and distinguished personages from 1466, was desecrated many years by its appropriation to warehouses and lumber rooms. After several of its fine carvings and gildings had been pilfered and destroyed, the battered Hall, and some adjoining rooms, were purchased by a truly patriotic lady for the express purpose of preserving it from total destruction. The walls, roof, and windows, have been substantially repaired, and may now be viewed and studied by the architect and antiquary as a very interesting specimen of ancient domestic architecture.—[See *Architectural Antiquities*, Vol. IV.]

† Among the many instances of distinguished persons who have risen from the humble walks of life to eminence in the arts, there are few more remarkable than Mr. Lough. In boyhood he was in the most forlorn and hopeless state of rustic life, but manifested a disposition to mould in clay and draw with chalk. He visited London, and, in an obscure, poor lodging, modelled a colossal figure of Milo, which attracted the attention and even admiration of many of the connoisseurs and artists of the metropolis. His small room was much frequented; its walls were covered with sketches, displaying genius and talent. After struggling for some years, and producing several bold and original designs in clay and plaster, he has lately visited and returned from the Imperial City, and cradle of the arts, Rome, and has since finished some works of pre-eminence beauty and grandeur, as may be seen in the Royal Academy exhibition of 1841.

window of three lights, and a marble chimney-piece. A door-way communicates with the *dining-room*, which measures 40 feet by 23. Though not on a scale to compare with the ancient baronial halls of the Tudor age, this is a handsome apartment, adapted for the comfortable accommodation of a private family, or for a large company. It has five windows of pointed arches, with mullions and tracery. The chimney-piece, of highly-polished black marble, from Caermarthenshire, is large, handsome, and finely executed, whilst the doors and panels around the room are also worked to correspond with the general design. The arched ceiling is divided into several compartments by large and small ribs, the former springing from corbels, and the whole intersecting and forming square panels, having bold and rich rosettes at each intersection. Ornamented panelling extends round the room, adorned with armorial bearings of the Tracy family and its alliances. [The accompanying Plate XVII. shews the general design of this apartment, whilst the *Ground-plan* intimates its situation and form, and Plates of details Nos. 2, 3, and 8, represent the chimney-piece, panelling, roof, windows, &c.]

The *library*, 38 feet by 24, is fitted up with a series of niches, for book-cases, terminated with arches, pinnacles, and an enriched cornice, whilst the ceiling is divided by numerous ribs into square panels. A small semi-octangular bay, or closet study, projects from the south-west angle, a plan of which, with the ribs of its ceiling, also part of the library, are represented in Plate 5 of details: a large bay window to the south occupies nearly the whole end of the room, and a black marble chimney-piece, in the Tudor style, and a large mirror, within two arches, with columns and crocketed arches, adorn another side of the room. [See *Ground-plan* and Plate XVI. also details Nos. 5, 6, and 7, for delineations of the chimney-piece, fire-place, book-case, niches, ceiling, &c.]

A *withdrawing-room*, of larger dimensions than either of the other apartments, 40 by 30 feet, occupies the centre of the western front, and an elaborate ceiling, a spacious bay window, an enriched chimney-piece of fine marble, and oak doors, with ornamented panels. [See *Ground-plan*, and Plate xv. also details, No. 4.]

A *music-room*, to the north, terminates the suite of apartments on the ground floor. It nearly corresponds in form and size with the library, at the opposite extremity, already described. In a recess, at one end, is an appropriate organ-

case, whilst a marble chimney-piece, panelled doors, and highly decorated ceiling, constitute the other features of this splendid apartment. At the north-north-west angle is a bay, or recessed window, similar to that in the library. [See *Ground-plan*, and Plate xiv., also No. 5 of details.]

Plate xx. shews a lobby of communication between the house and the offices, in which is an entrance to the cellars and another to a back stairs.

Among the offices it may be remarked that the *kitchen* [Plate xix.] has been designed with attention to its proper adaptation to the magnitude and general style of the house. Its fittings-up and appendages are replete with conveniences and with all the improvements which belong to the present age of luxurious and sumptuous living.

By the *Ground-plan* and Plates III., IV., and VIII., the situation, arrangement, disposition, and general architectural features of the stables, coach-houses, and covered ride, may be understood.

In conclusion, it may suffice to observe, that whilst all the forms and details of doors, windows, chimney-pieces, and ceilings, are executed in a style and spirit quite in harmony with the best monastic edifices of the middle ages, the workmanship is sound and good. The stone is indigenous, fine in texture, and beautiful in colour, as already remarked. Timber has been obtained from the manor, kept some years to season; and all the materials have been selected, and the workmanship executed, with a view to durability, as well as to propriety of character.

## CHAPTER IV.

### ACCOUNT OF THE MANOR, PARISH CHURCH, HALES ABBEY, SUDELEY CASTLE, AND BISHOP'S CLEEVE CHURCH.

THE topographical historians of Gloucestershire do not afford much information respecting the manor and parish of Toddington.\* At the time Sir Robert Atkyns wrote his folio volume, 1712, the sciences of archæology and geology were but little studied and understood, and the topographer rarely noticed either the dates or the architectural features of ancient buildings, or the natural surface and substrata of the earth. The descent of manors, with notices of their lords; pedigrees of ancient and even subordinate families; tomb-stone inscriptions, with the number of bells in parish towers, constituted the chief topics of comment and record. Even the learned and laborious Dugdale, at the middle of the seventeenth century—the father of county history—

\* Few English counties have had so many different local historians as Gloucestershire, yet its history and antiquities are still very inadequately and imperfectly elucidated. In 1712, *Sir Robert Atkyn's Ancient and Present State of Glostershire* appeared in one folio volume; but within a year "most of the copies were destroyed by a fire" at the printers. A new edition was printed in 1768 by Herbert, a map-engraver, but in so careless a way that even the errata of the first edition were not corrected; part of this edition was also consumed by fire. *Mr. Rudder*, a printer of Cirencester, published *A New History of Gloucestershire*, folio, 1779; but this is a superficial and imperfect work. *Ralph Bigland*, garter principal King of Arms, collected certain materials relating to the county, which were published in 1791 by his son, under the title of *Historical, Monumental, and Genealogical Collections relative to the County of Gloucester*, 2 vols. folio. The work, consisting chiefly of heraldic and genealogical matter, was never completed. In 1803 appeared *The History of the County of Gloucester*, by the Rev. T. Rudge, 2 vols. 8vo.; and, in the same year, a folio volume of *Gloucestershire Antiquities*, by *Samuel Lysons*. The same learned antiquary and topographer published a large folio volume illustrative of the once splendid *Roman villa at Woodchester*. In 1807, *Abstracts of Records and MSS. respecting Gloucestershire*, were published by the Rev. T. D. Fosbrooke, in 2 vols. 4to.

seldom went beyond these subjects. Professionally a herald, he was copious and minute in all the details of his own hieroglyphic science, by describing and illustrating the armorial bearings, cognizances, grotesques, and monsters, preserved in brass, glass, marble, and stone; but the history of art, the progress of civilisation, the advances made in the manners and customs of society, were disregarded and unnoticed. In the literary works of the enlightened and erudite topographers of the present age we perceive many and important improvements. They at once embrace the spirit and the letter of topography, and thus furnish the national historian with valuable and authentic materials for his annals, as well as profound reflections and deductions to guide his judgment. The writings of Thomas Warton, White, Sir John Cullum, the Rev. Dr. Whitaker, Hunter, Raine, Baker, Hatcher,\* and a few others of the same class, will justify these remarks; and to their respective works the student in topography may safely and advantageously apply for sound and discriminating information. If the manor and parish of Toddington were treated in the way those authors adopted with similar districts in their respective histories, the account would extend to a goodly-sized volume; but as the house is the ostensible object of the present work, I must be brief in parochial details. The following facts have been obligingly communicated by Mr. Stephen Pryce, the intelligent steward to Lord Sudeley.

The *manor of Toddington* is coextensive with the *parish*, which is within the district of Ford, in the lower division of Kingsgate hundred, and forms part of the fertile vale of Evesham, in the county of Gloucester. The landed proprietors of the parish are Lord Sudeley, Lord Wemys, and S. Gist Gist, Esq., who jointly possess 1848 acres of land, † 200 of which are woods, 341 arable, and 1307 pasture. Lord Sudeley's portion of these are, the whole of the woods, 300 acres of arable land, and 1100 of pasture. The prevailing soil is a strong, stiff clay; but there are patches of

\* This gentleman translated Richard of Cirencester's *Description of Britain*, and added some valuable notes. He is now printing a *History of Salisbury*, which, I believe, will be the most copious, authentic, and interesting of any provincial topographical work that has hitherto appeared.

† Rudge states that the parish is "of 1300 acres extent." His other matter relating to Toddington is equally careless. He calls the old house "a *magnificent* building, which is removed from public observation by its *depressed* situation."

strong loam, brash, and gravel with clay. The average annual value per acre is thirty-five shillings. The pastures are applied to the dairy farms, and breeding of stock, whilst the arable is usually cultivated on what is called four-year system: *i. e.* fallow, barley, beans or clover, and wheat. Of these, the last is regarded as the principal crop. The ploughing of this land is usually performed by five large strong horses to each plough, which is of about 150 lbs. weight.

The park of Toddington consists of 300 acres, and contains a herd of from 450 to 500 head of deer. Attached to the house are 50 acres, appropriated to pleasure-grounds and gardens, adjoining which is a home-farm of 540 acres. Rudder, in 1779, says the parish consisted of 48 houses, occupied by about 200 inhabitants, six of whom were freeholders. In the course of ten years, from 1700, there had been 58 baptisms and 53 burials. At the present time the parish contains one mansion, one vicarage-house, five farm-houses, and twenty cottages, with a population of 250. According to the census of 1831, there were 50 houses and 290 persons. The *church*, a plain small edifice, was built in 1723, by Thomas Charles Lord Tracy, who died 4th June, 1756. Here are only four monumental tablets; one of these is accompanied by a bust of *Sir John Tracy*, in military costume, and with architectural, emblematic, and heraldic insignia, in the fashion of the age when he died. [See Pedigree.] The living is a vicarage, with a chapel of ease at Stanley-pont-large. The rectorial tithes and patronage of the living belong to Lord Sudeley. The Rev. John Eddy has been incumbent for the last fifty-three years.

In the immediate vicinity of Toddington are the ruins, or fragmental remains, of two ancient buildings, which have certain historical associations with this domain; *viz.*—SUDELEY CASTLE, and HALES, or HAYLES ABBEY. Of the former, there are some interesting portions standing: relics and evidences of the style of domestic architecture of the time of Henry VI., when the main parts of the castle were built, and of the fanatic and frantic spirit of the Cromwellian dynasty, when the castle was wantonly battered by the Parliamentary soldiers. The chapel, a pleasing design, contains the corpse of Queen Catherine Parr, one of the wives of the royal monster, Henry VIII.; also those of several of the members of the Chandos family. For representa-



tions of the ruins of Sudeley Castle, and notices of its architecture, the reader is referred to *Lysons' volume of Gloucestershire Antiquities*; also to *William's History of Sudeley Castle*, fol. 1791.

Of *Hales Abbey* there are but few architectural portions left, which are seated in a romantic dell, interspersed with trees, and screened toward the south, east, and west by eminences clothed with fine woods. According to *Buck's View*, published in 1732, the abbot's house was then nearly entire, having been built only a short time before the dissolution. It was occupied by Lord Tracy at the date above named: its site, with the gardens, cloister-area, &c. is now part of a farm.

About midway between Toddington and Cheltenham is the parish of *Bishop's Cleeve*, the church of which presents some very curious and interesting specimens of Anglo-Norman Architecture. It is a cruciform building, with a tower at the intersection of the nave and transepts, resting on four large, massive, piers, between which are pointed arches of the most simple and unadorned character. The arches of the aisles are semicircular, with zigzag and embattled mouldings, all evidently built at the same time, and exemplifying the style of architecture which prevailed in the reign of King Stephen, or John, when the religious fanaticism of monks, monarchs, and barons led them from England to Jerusalem to slaughter their fellow-creatures in the name of the God of peace and mercy! A monumental effigy of one of these Quixotic mail-clad knights is preserved in this church, within an ornamental niche, at the extremity of the south transept. In *Lysons' volume of Gloucestershire Antiquities* are representations of the exterior and interior of the church, and of this effigy and niche. The church has a large and lofty porch, with a room over it, and two door-ways, with semicircular arch-ways. At the west end is another door-way, with a circular arch, whose mouldings are adorned with the zigzag and billet ornaments; and the label moulding is terminated, at each extremity, with a serpent's head, similar to those at *Malmsbury Abbey Church*, *Lincoln Cathedral*, and at *South Cerney*, in Gloucestershire. Two flat buttresses, crowned with square turrets and spires, flank the door-way.

## CONCLUDING ADDRESS.

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I CANNOT close the present Volume without adverting to circumstances connected with it, which may be said to form part of its annals, and may therefore be regarded as essential items in its composition. After many years devotion to the history and illustration of the *Architectural* and *Cathedral Antiquities of England* (both intimately associated with the history and fine arts of the country), I was naturally tempted to study and examine those modern buildings which professed to imitate, or dared to compete with, edifices which range under those titles. I had published a volume on the noted mansion of *Fonthill*, and had illustrated and criticised other houses of a similar class in different publications. The fame of *Toddington* impelled me to seek an opportunity of viewing its architecture, for it was said to possess much originality of design, with elaborate details, and many peculiarities. This wish was readily gratified by its noble proprietor and architect. For the last four or five years I have occasionally seen it, both in progress and since its completion, and have also had frequent conferences with the noble lord, who has devoted more than twenty years to the pleasing, but anxious, task of directing the whole of the works. To that respected nobleman I now tender grateful thanks for many acts of courtesy and polite attention, and also for the engravings which accompany this volume, which gave it origin, and may be considered to constitute its most attractive portion.

To Lord Sudeley the public is under obligations which will never be fully known or appreciated. As one of the committee to select from the competing designs for the new Houses of Parliament, his lordship not only devoted much time and zealous attention, but manifested an intimate knowledge of the science and art of architecture. Whatever differences of opinion prevailed

amongst professional architects and legislative critics, on that conflicting occasion, it may be safely predicted, that the designs by Mr. Barry, unanimously fixed on by the Committee, will hereafter be equally an honour to the architect, to England, and to the three distinguished gentlemen who, after choosing the anonymous design, rendered many useful, if not important, hints to the artist. I cannot indulge the hope of living to see that magnificent edifice fully executed; but I venture to prognosticate that it will hereafter become a subject of national exultation and pride, and also mark an important epoch in the architectural annals of our beloved and illustrious country.

The present volume has been long in progress, and frequently announced for speedy publication. Repeated attacks of illness have occasioned me to put it aside in different stages of composition. At times of convalescence and health other and more pressing demands engrossed nearly all my time and solicitude, and compelled me to postpone the completion of the work. It is at length submitted to that critical ordeal which I have frequently encountered on preceding publications, and which has very generally been indulgent and flattering. In three instances, however, and by three hostile parties, my critics have indulged in envious and malevolent strictures. Knowing those parties, and pitying their constitutional infirmities, which must entangle their road of life with thorns and nettles, I bequeath to them a sincere wish that they may live to know better, and to act more kindly; that they may correct, or endeavour to correct, their own bad and perverse tempers; and, in wielding the pen of criticism, that they treat other authors with a justice and generosity which they themselves have a right to expect from public critics.

Incidentally becoming connected for the last five years with an unfortunate railway company, I was gradually involved in the loss of much time, and also in nearly the whole savings arising from fifty years of literary labour. These are my painful pleas for delay, and also for those imperfections of authorship which the acute critic may too easily detect, but which it is hoped he will generously be disposed to pardon.

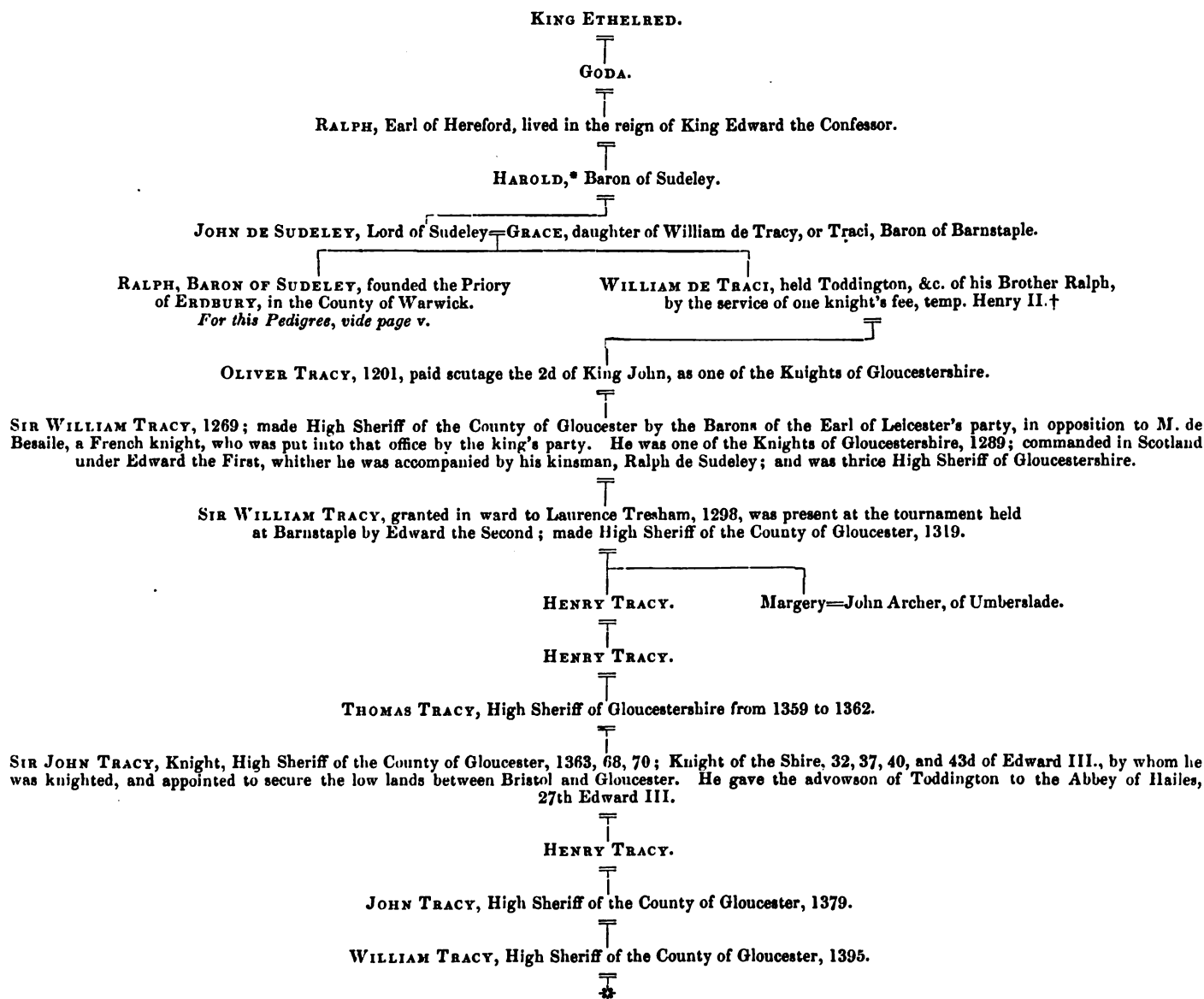
*May 1841.*

**PEDIGREES**  
**OF**  
**THE FAMILIES**  
**OF**  
**TRACY, OF TODDINGTON,**  
**SUDELEY, OF SUDELEY,**  
*ſc. ſc.*



**PEDIGREE**  
OF  
**THE FAMILY OF TRACY, OF TODDINGTON,**  
IN THE  
**COUNTY OF GLOUCESTER.**

THE TODDINGTON, or TRACY FAMILY, is descended, on the paternal side, from Ethelred, whose daughter, Goda, married Walter, Earl of Mauntz, a noble Norman. From this marriage came Ralph, who was created Earl of Hereford by his uncle, Edward the Confessor. Harold, son of Ralph, married Maud, daughter of Hugh Lupus, Earl of Chester, and nephew to William the Conqueror. This Harold, who settled at Sudeley and Toddington, had two sons, Ralph and John; the latter of whom married Grace, daughter of William de Traci, natural son of King Henry the First. Their offspring were Ralph and William; the last assumed his mother's name of TRACY, and retained the family arms of Sudeley, with an escalop-shell for difference.



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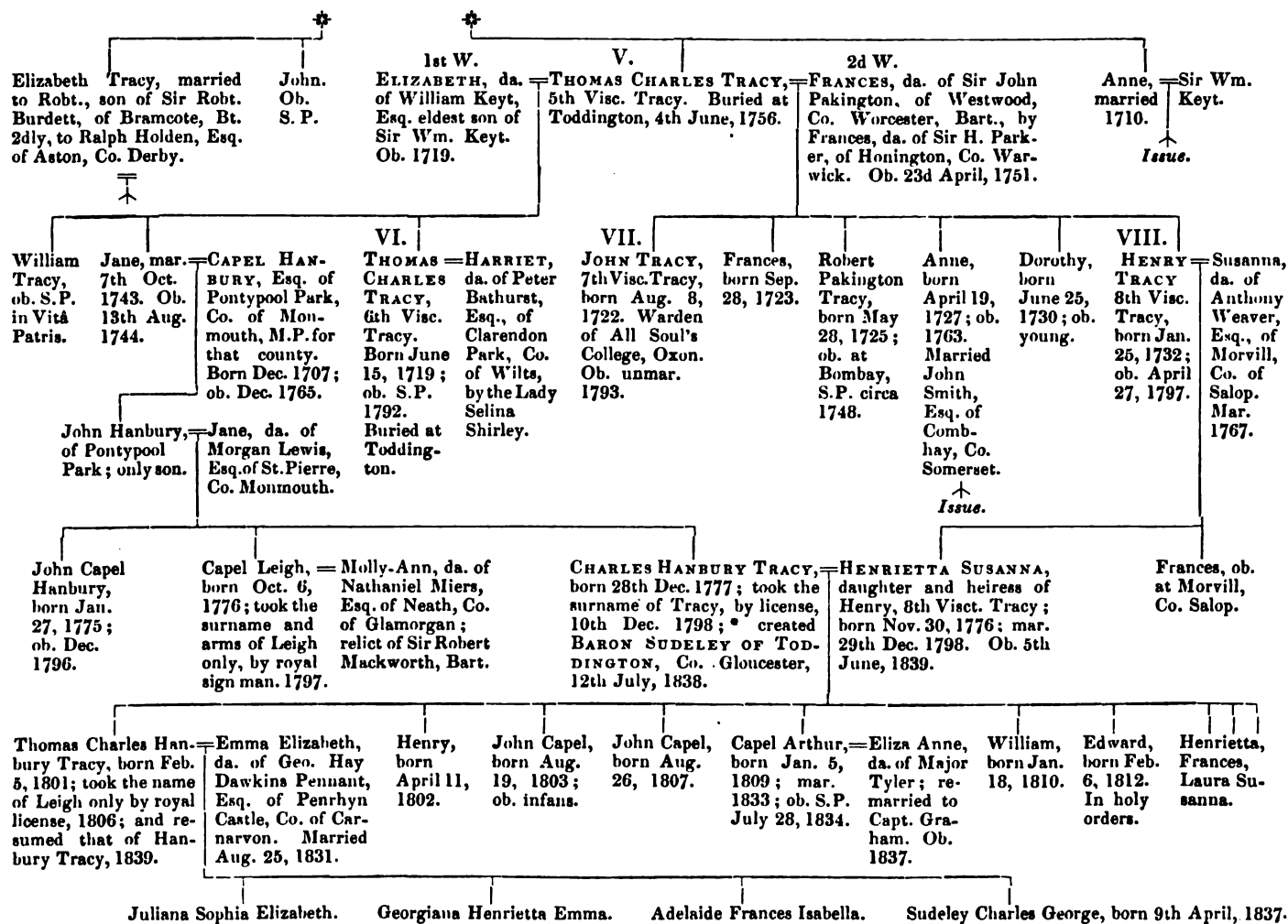
\* "At the time of the Conqueror's survey, Harold, son to Ralph, Earl of Hereford (who in King Edward the Confessor's days suffered the Welsh to enter that city and destroy it by fire), being possessed of the Lordship of Bochenon, in Berkshire; Wiche, in Worcestershire; Celverdestoch and Derceton, in Warwickshire; as also of Sudeley and Todintune, in Gloucestershire, had his chief seat at Sudeley; and afterwards

obtaining Ewyas, in Herefordshire, founded there a little priory for monks of St. Benedict's order."—DUGDALE'S *Baronage*, vol. I. p. 428.

† This Wm. de Traci, with Fitzurse, Morvile, and Brito, or Britton, murdered Becket on the 30th December, 1170, at Canterbury.



[Continued from preceding page.]



ARMS OF LORD SUDELEY, 1833.

\* The present possessor of Toddington, Lord Sudeley, is descended, paternally, from Roger de Hanbury, of Hanbury Hall, in the County of Worcester; maternally from Jane Tracy, daughter of Thomas Charles, 5th Viscount Tracy, who married Capel Hanbury, Esq. of Pontypool Park, in the County of Monmouth, from Wm. de Traci, living temp. Hen. II. His Lordship assumed the name and arms of Tracy, in addition to his own, on his marriage with his cousin, the Hon. Henrietta Susanna, only surviving daughter and heiress of Henry, last Viscount Tracy, who died in 1797.

On the antiquity of the Toddington family, Ruisler, in his *History of Gloucestershire*, observes that it "exhibits a very singular instance of an estate descending for upwards of seven hundred years in the male line of the same family."

The original name, as will be seen by the above Pedigree, was Sudeley, or Sudeley, the name of Tracy being derived from Grace, daughter of William de Traci, Baron of Barnstaple, who, marrying John de Sudeley, left two sons, Ralph and William; the

latter of whom assumed the name of Traci, still bearing the arms of Sudeley, with an escalop-shell for difference.

The Toddington estates were the gift of the above Ralph, Baron of Sudeley, to his brother William; and the deed which conveyed the property still remains in the family, a record of its antiquity.

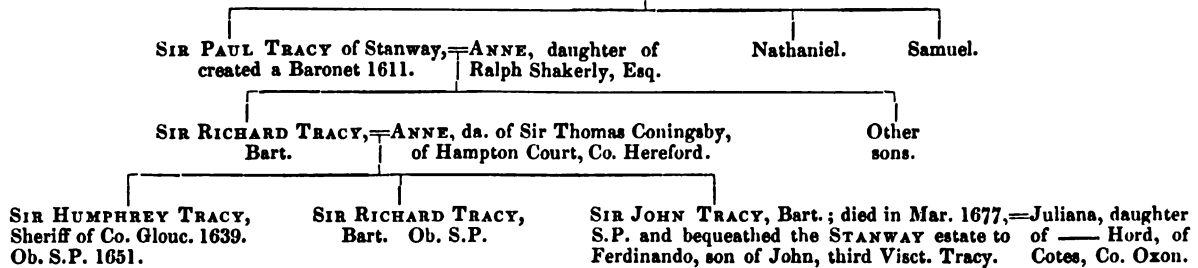
The male branch of the Sudeley line terminated in John de Sudeley, who, dying about 1320, left two sisters: *Margery*, who married Sir Robert Massey, who died S. P.; and *Joan*, who married Wm. Le Boteler, of Wisnow, the grandson of whom, Ralph Boteler, was created Lord Sudeley by letters patent, 1441.

Since that period the Sudeley property has frequently reverted to the crown. It was granted by King Henry VII. to Jasper, Duke of Bedford; by Edward VI. to his uncle, Thomas Seymour, created Baron Seymour of Sudeley; and by Queen Mary to Sir John Bruges, created Baron Chandos of Sudeley.

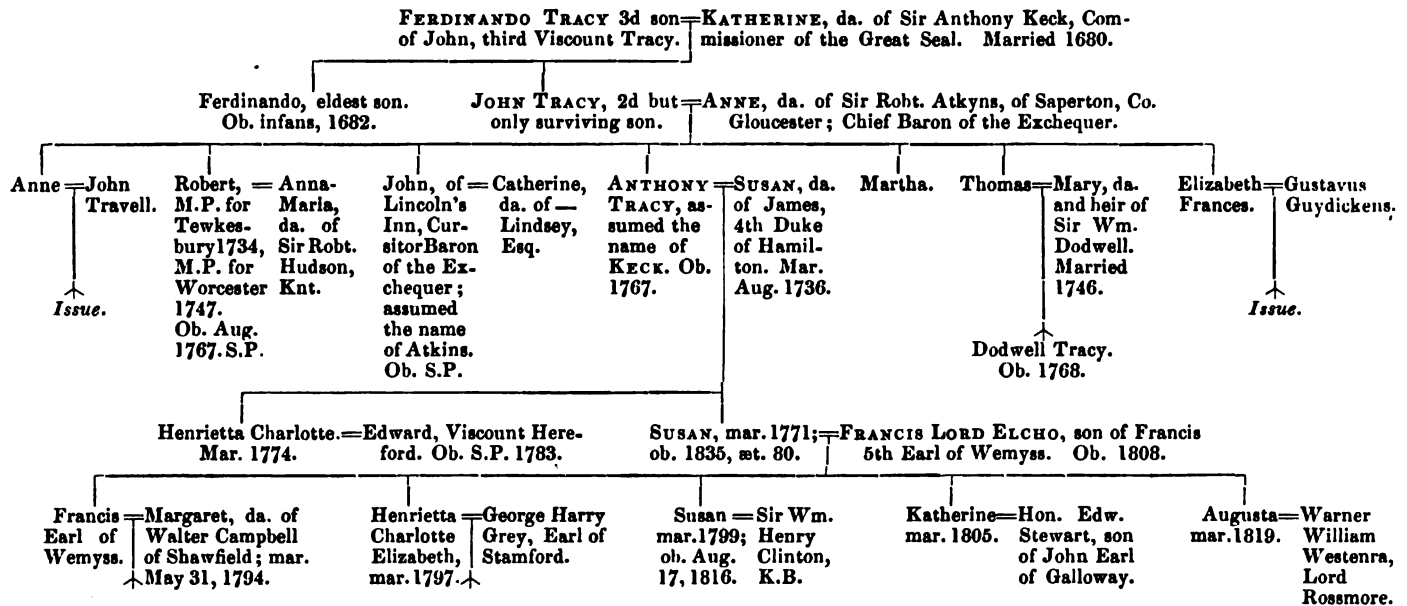


## FIRST BRANCH OF THE STANWAY LINE.

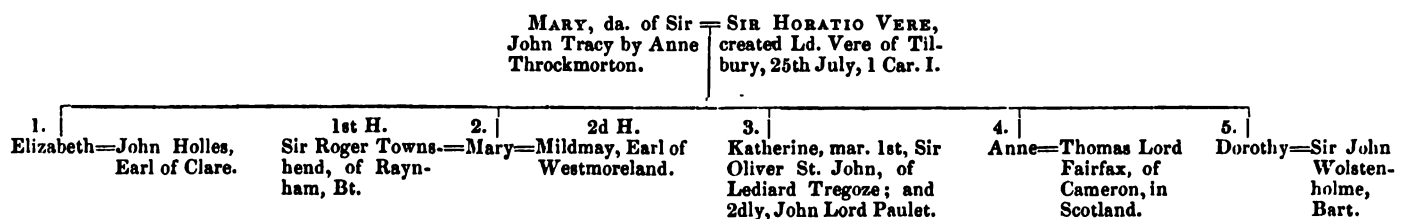
RICHARD TRACY, second son of Sir William Tracy of Toddington, who left him the manor of Stanway. High Sheriff of the Co. of Gloucester 3d Elizabeth. =BARBARA, da. of Sir Thomas Lucy, of Charlote, Co. Warwick.



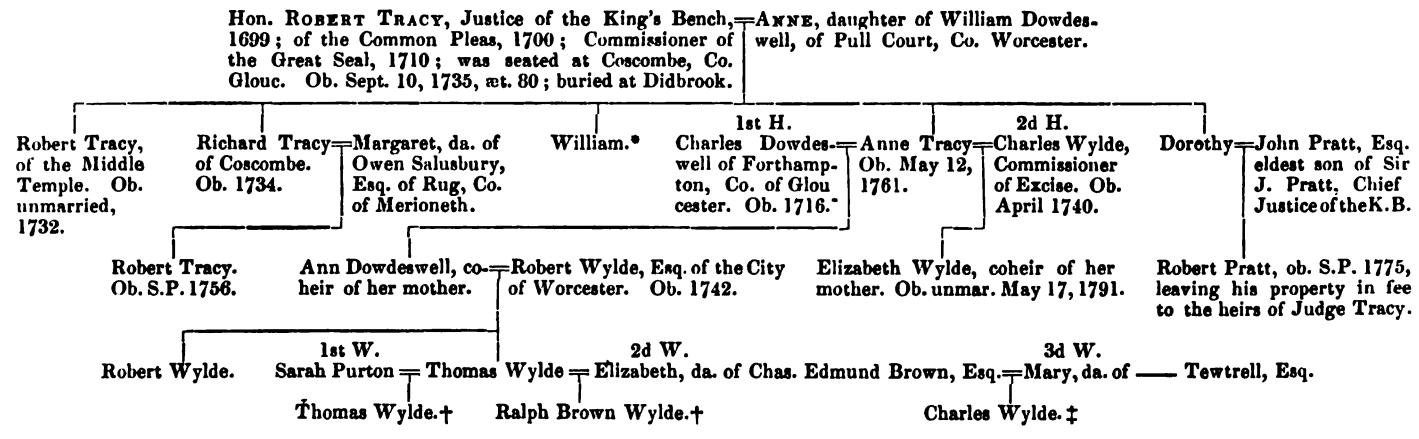
## SECOND BRANCH, SEATED AT STANWAY.



## ISSUE OF LORD VERE OF TILBURY, BY MARY, SISTER OF VISCOUNT TRACY.



COSCOMBE BRANCH.

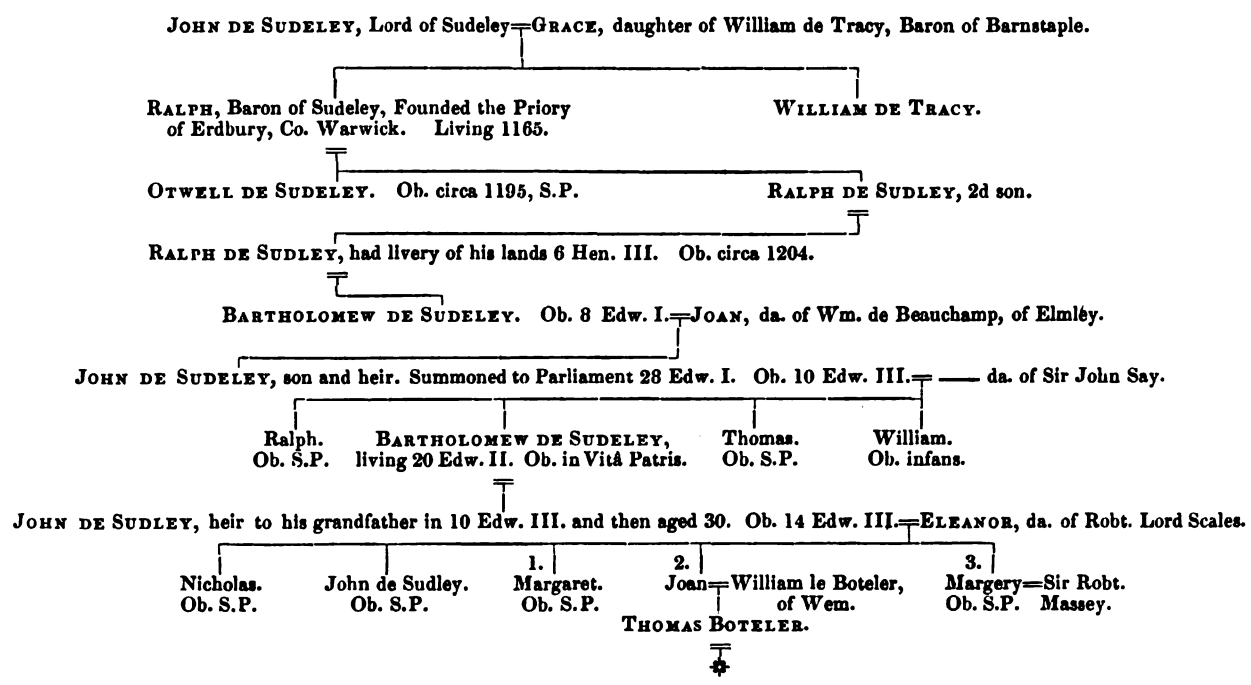


\* In Lodge's Irish peerage, which is very incorrect, this William is introduced as one of the sons of the Judge Tracy, respecting whom Geo. Naylor, Esq. who was instructed to make out the pedigree in 1811, observes, that his name is not to be found in any of the places where the births or burials of the family are registered, neither does he appear to have been named in any of their wills or other documents. He doubts whether such a son ever existed, and concludes, if he ever did, that he died an infant.

† Of whose father's devise in trust a moiety of the property was purchased by Lord Sudeley, in 1817.

‡ Of whose trustees a moiety of the remaining unsold property was purchased by Lord Sudeley, in 1811.

DESCENT OF SUDELEY OF SUDELEY, EXTINCT IN THE MALE LINE, 1441.



[Continued next page.]



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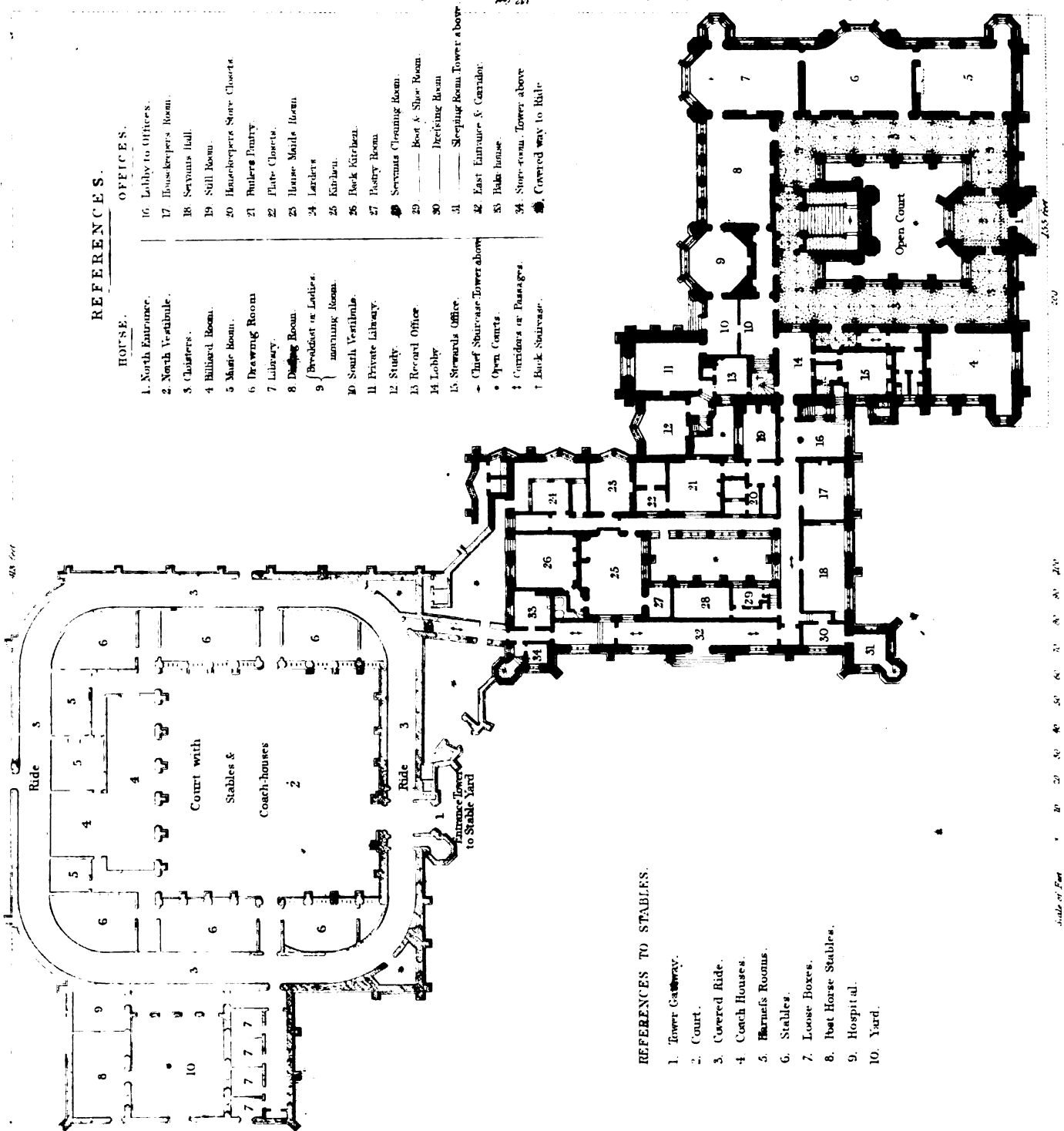
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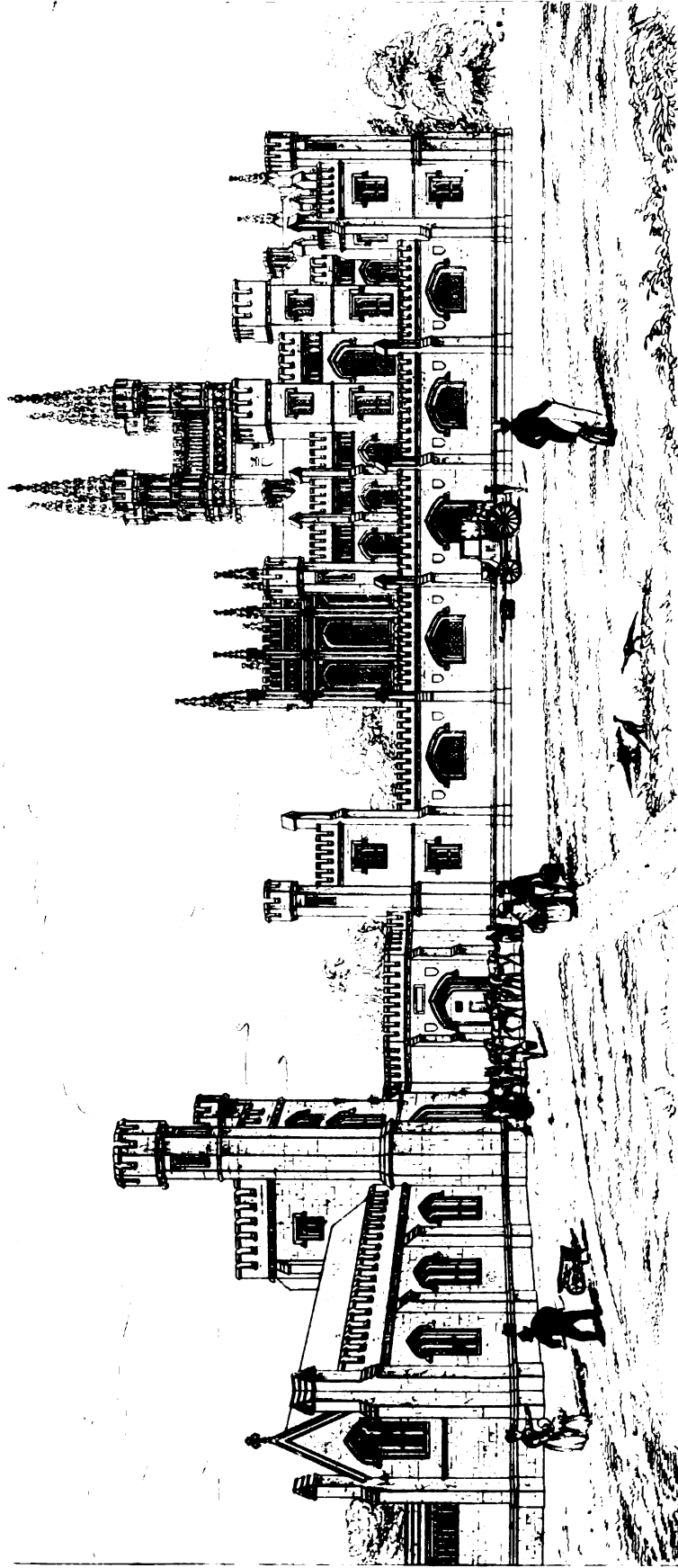
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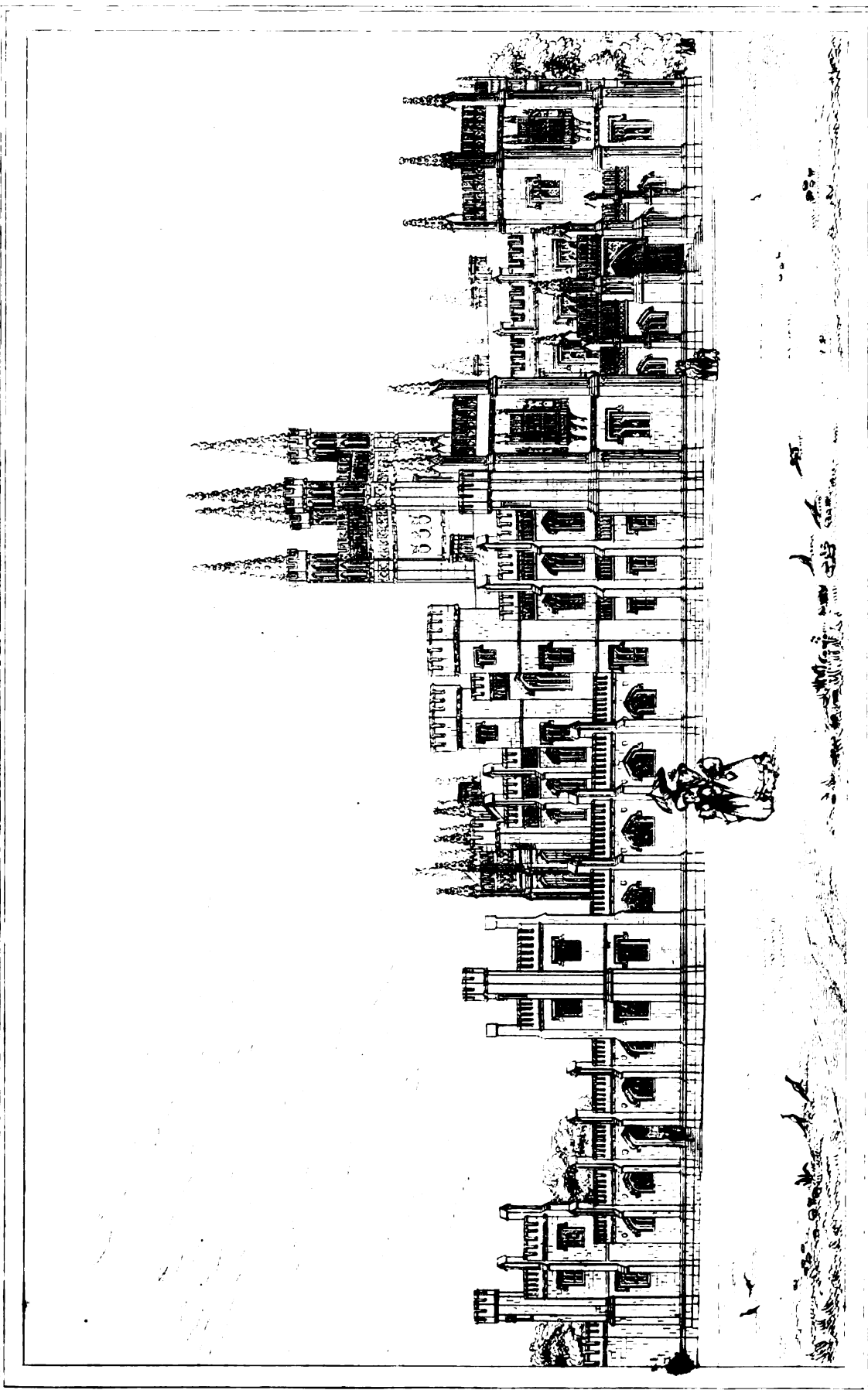
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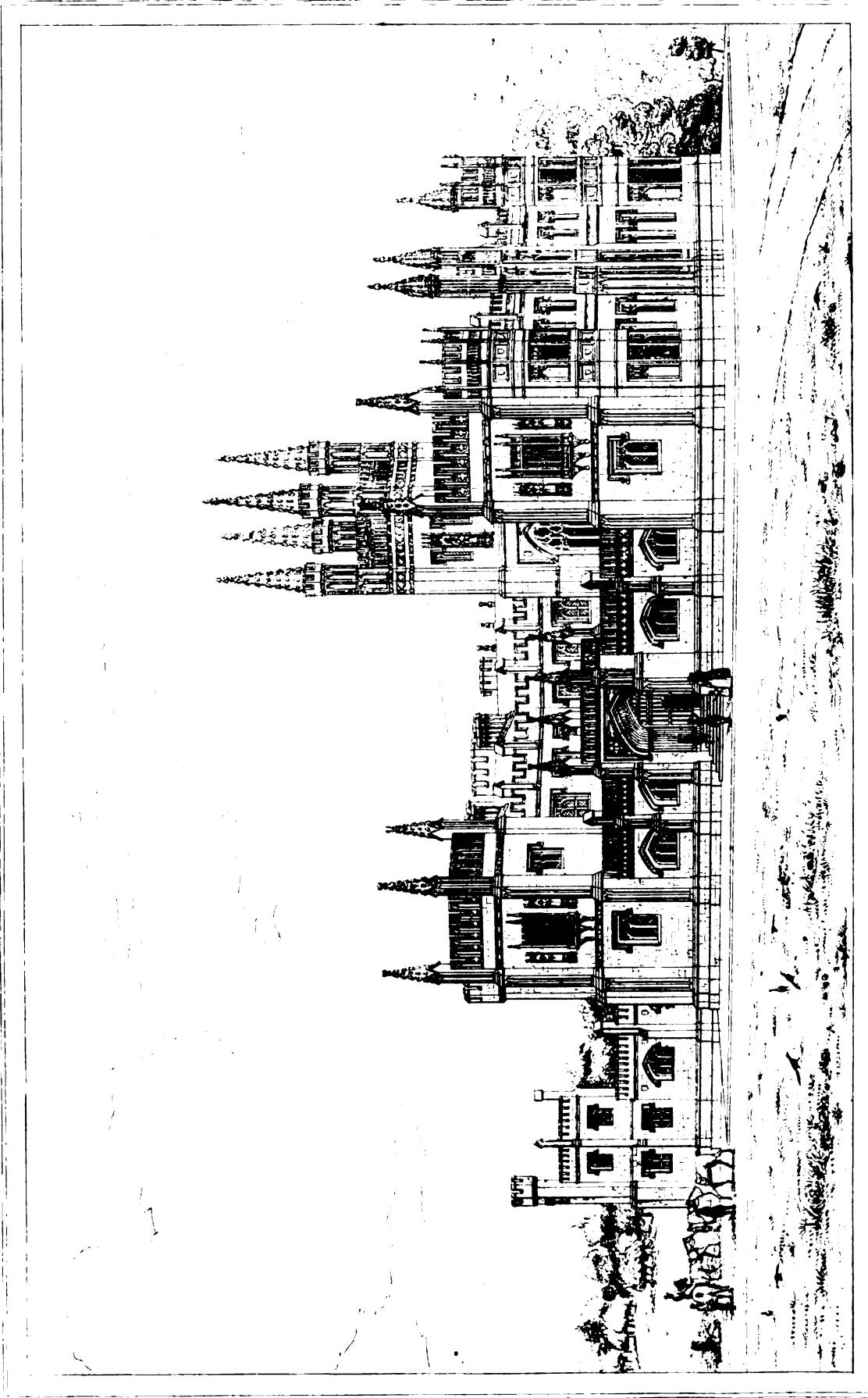
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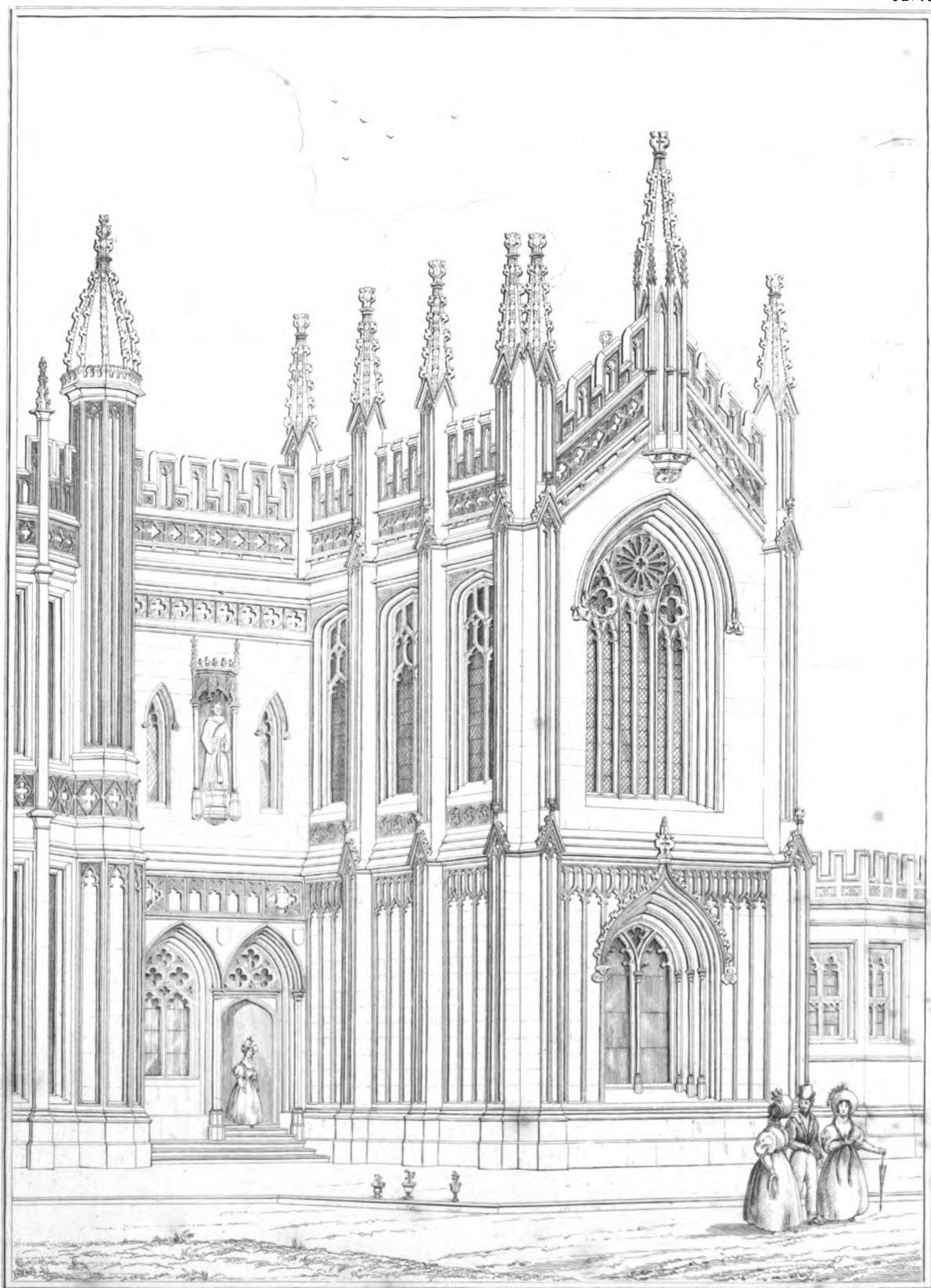
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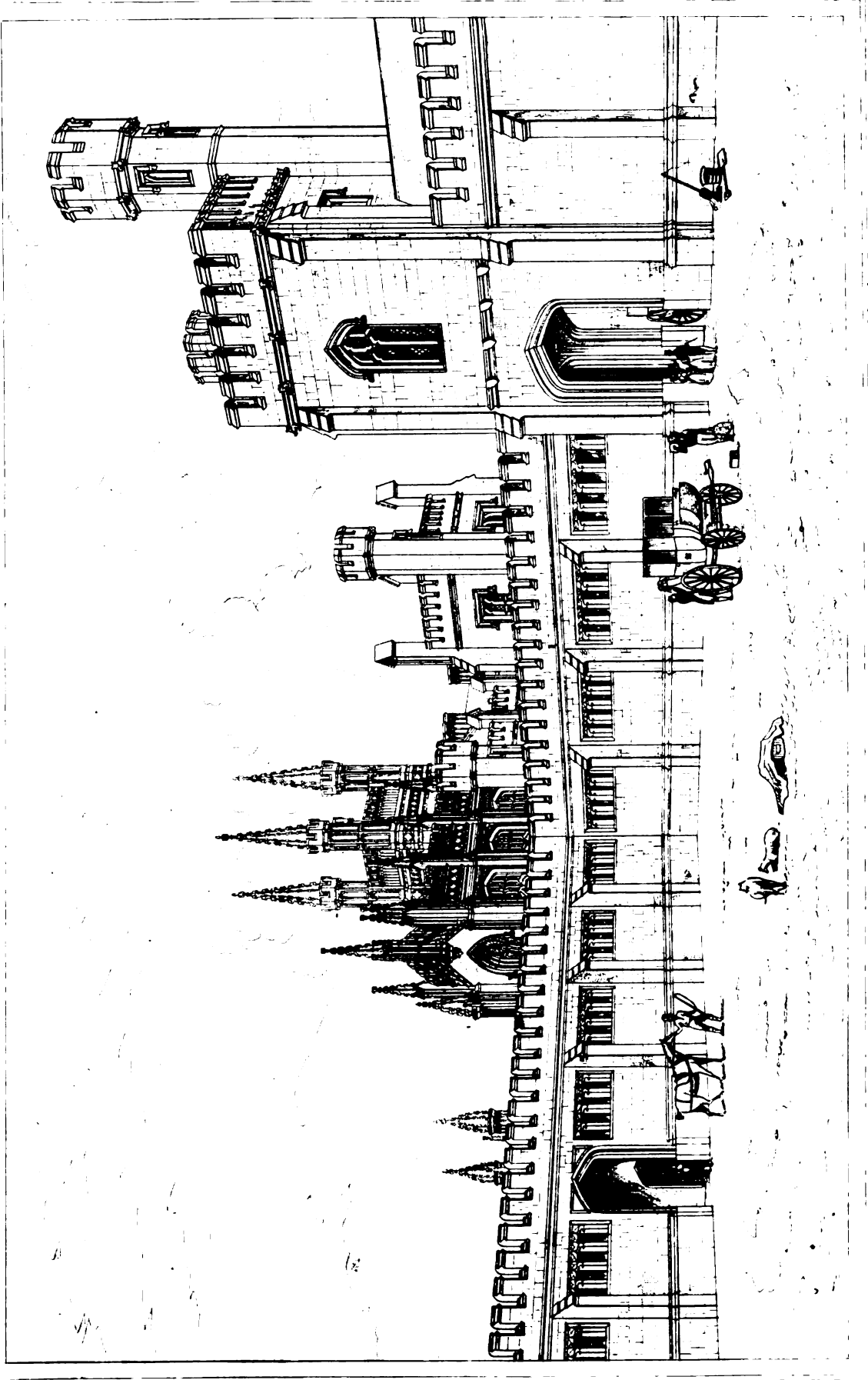
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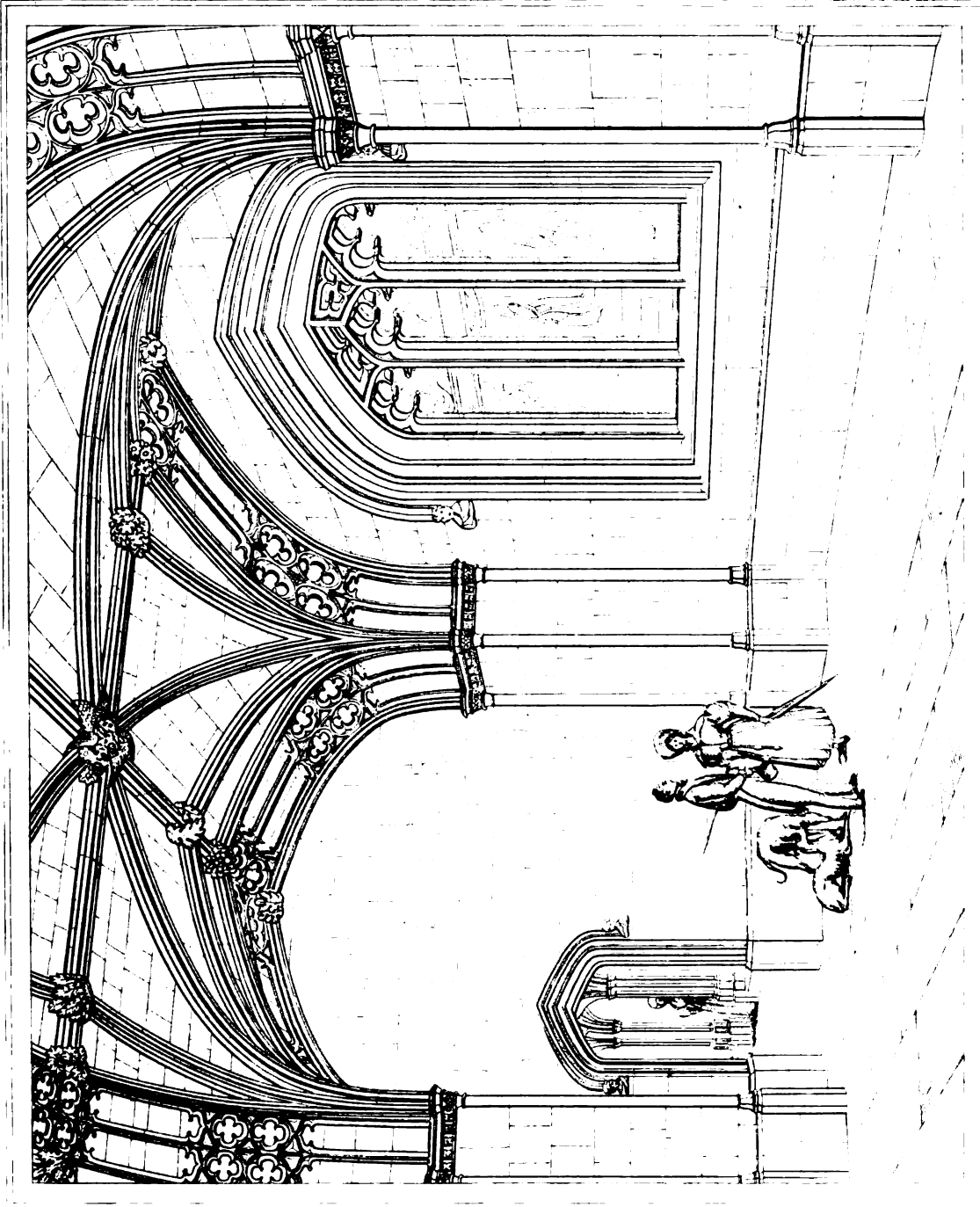
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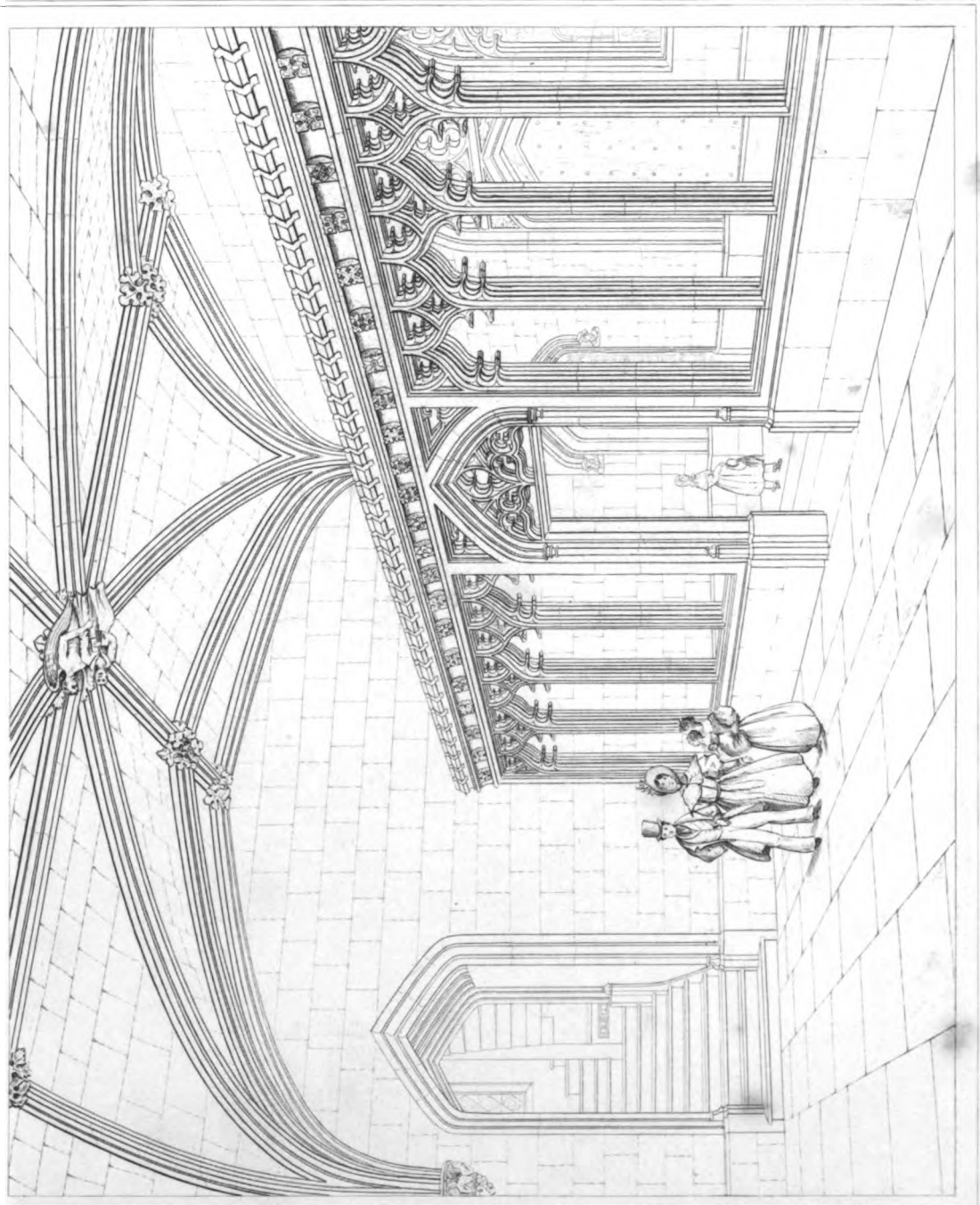
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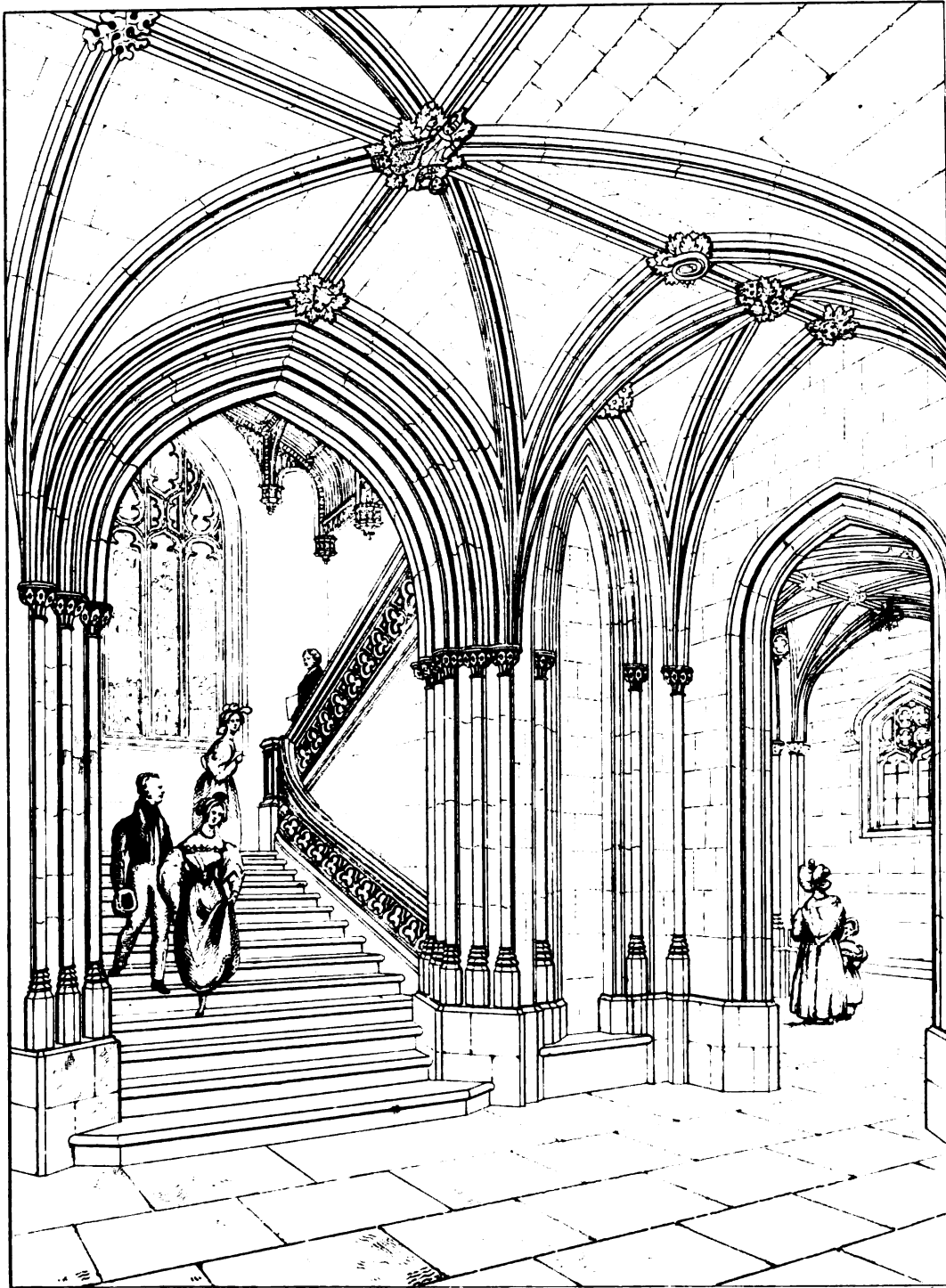
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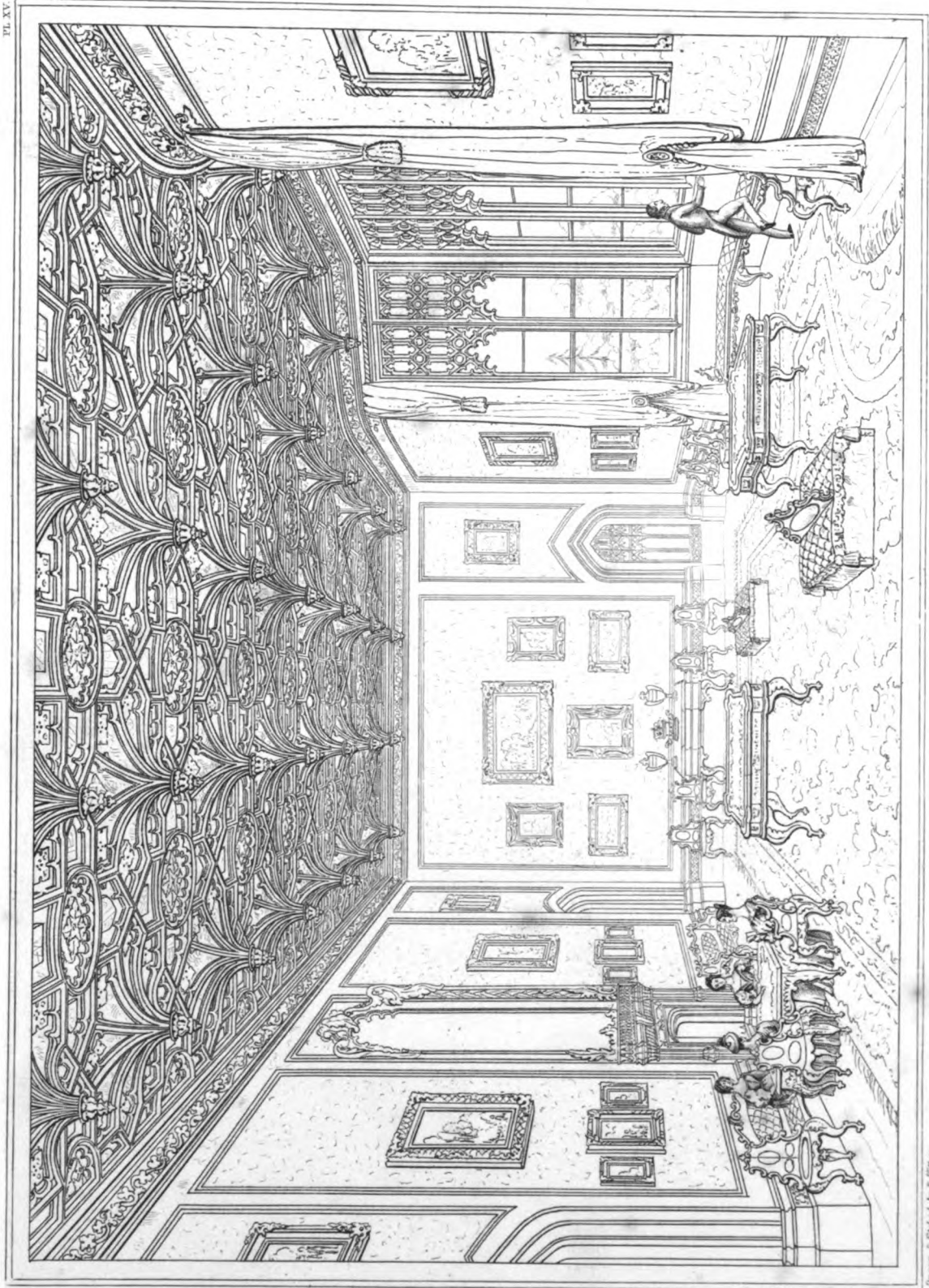


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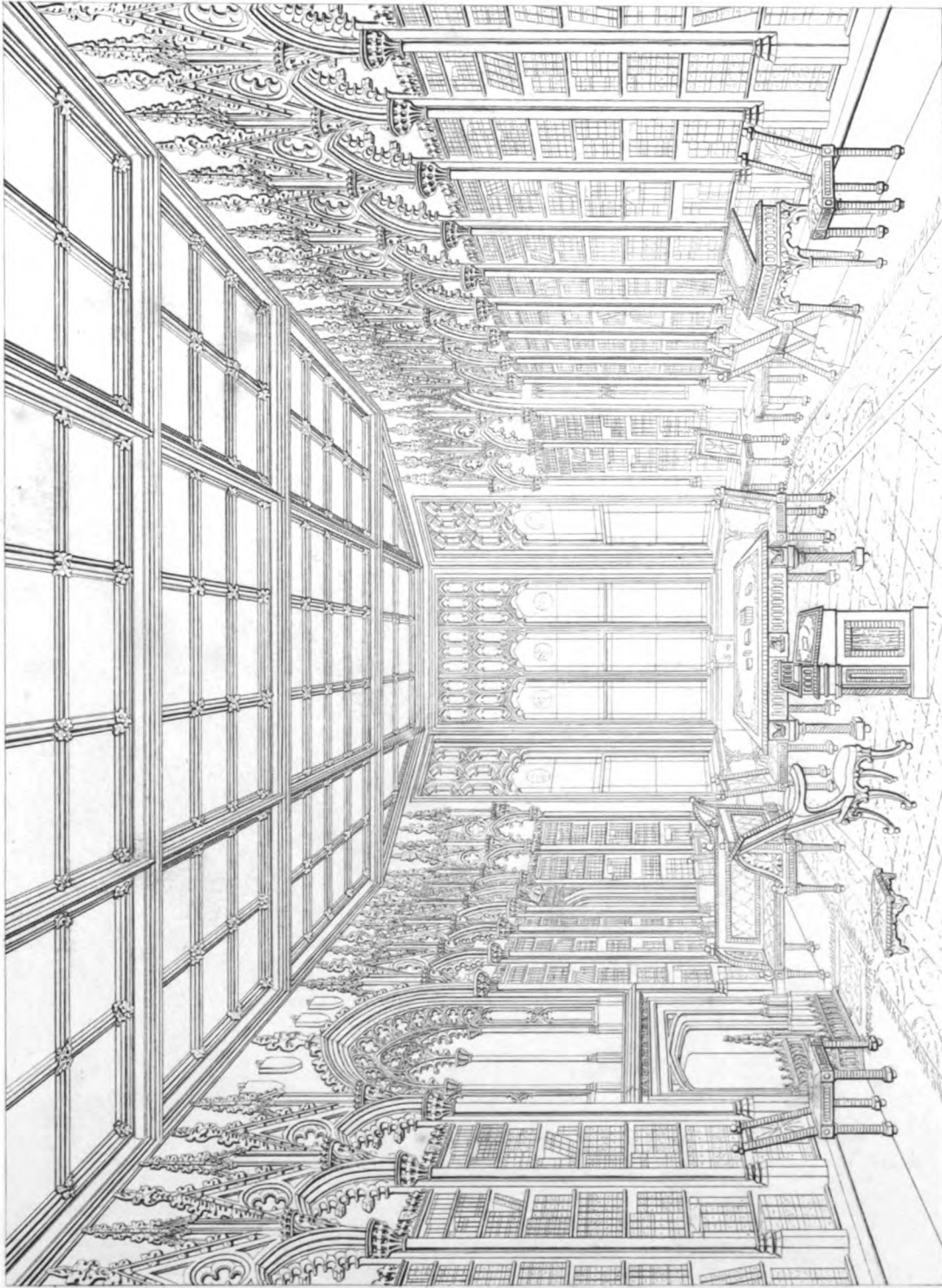


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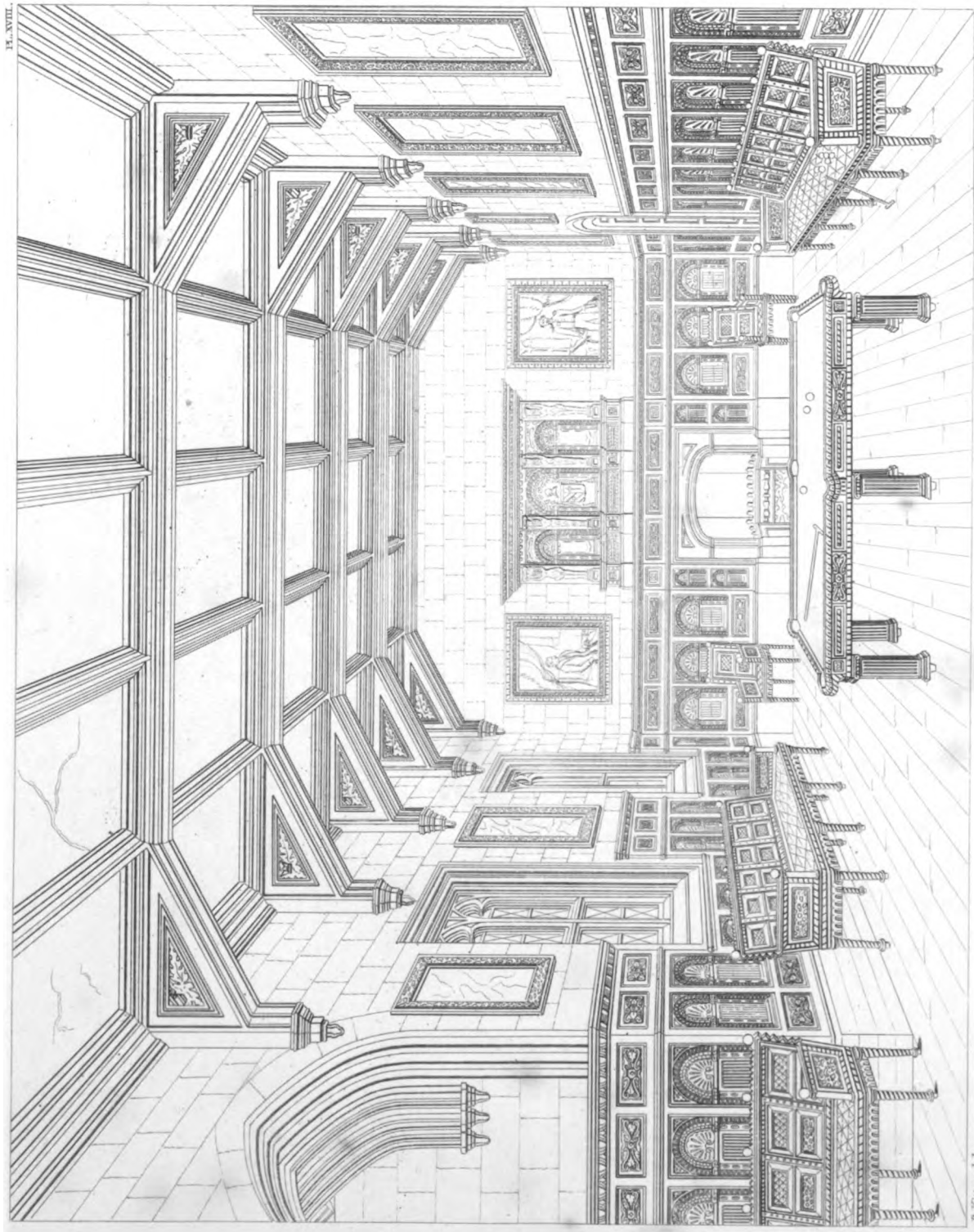


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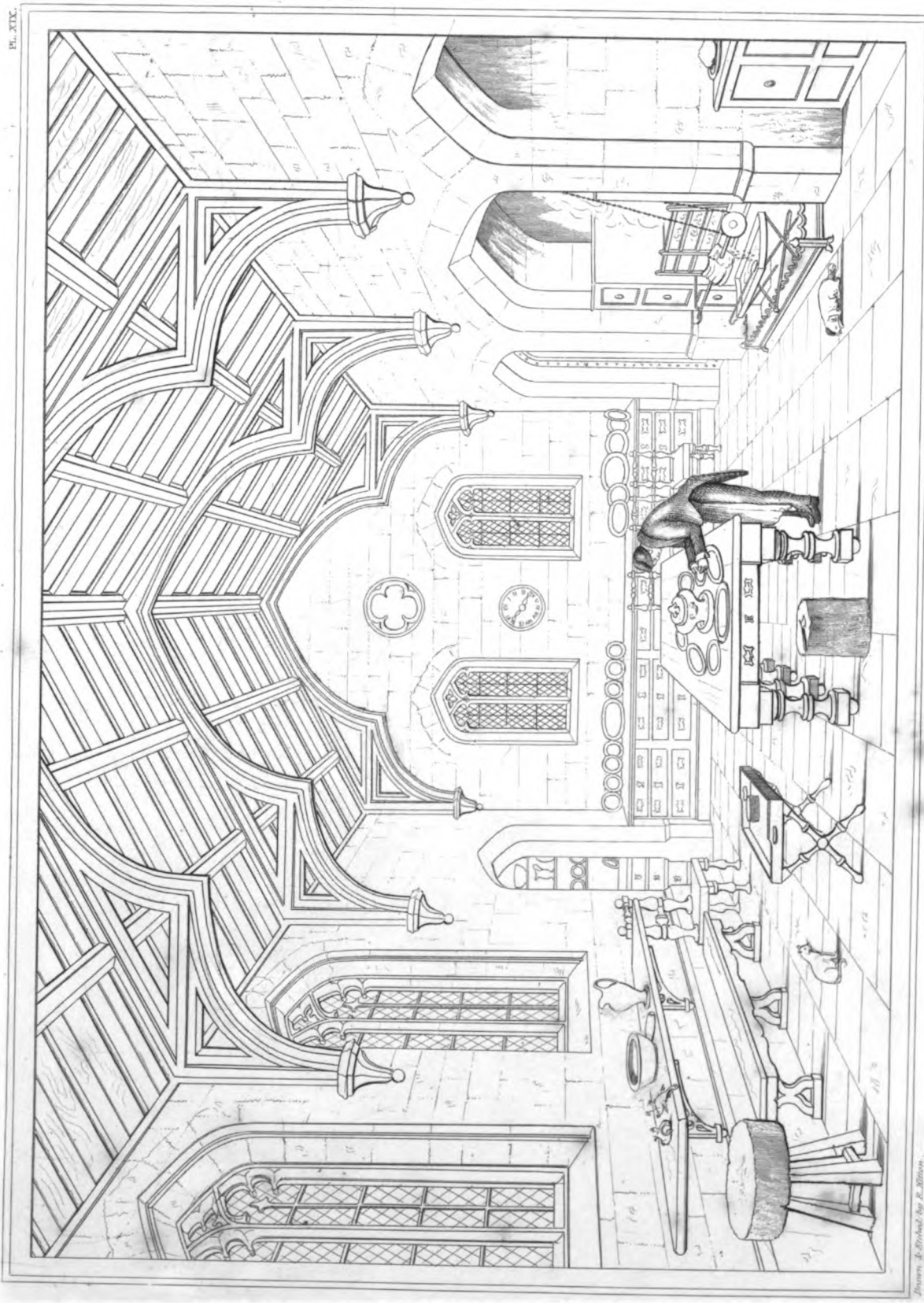
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*B. 10*





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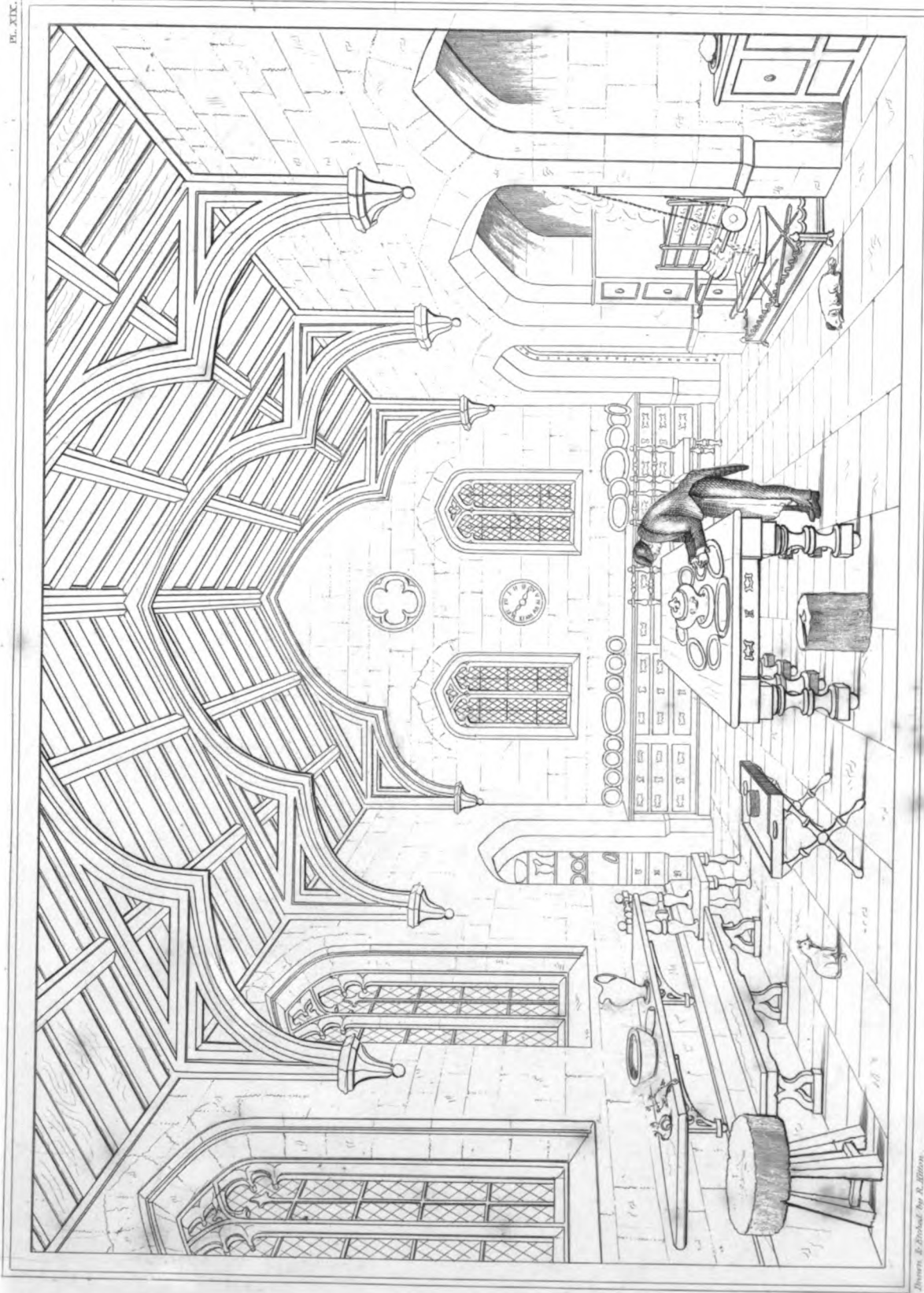
TODDINGTON,  
SEAT OF LORD SEDELEY.  
Kitchen.

London, J. Britton, January 1840.

PL. XIX.







TODDINGTON,  
SEAT OF LORD SEDELEY.  
Kitchen.

Drawn & Engraved by R. Elliott.

1840

London, J. Britton, Hammer Lane, 1840

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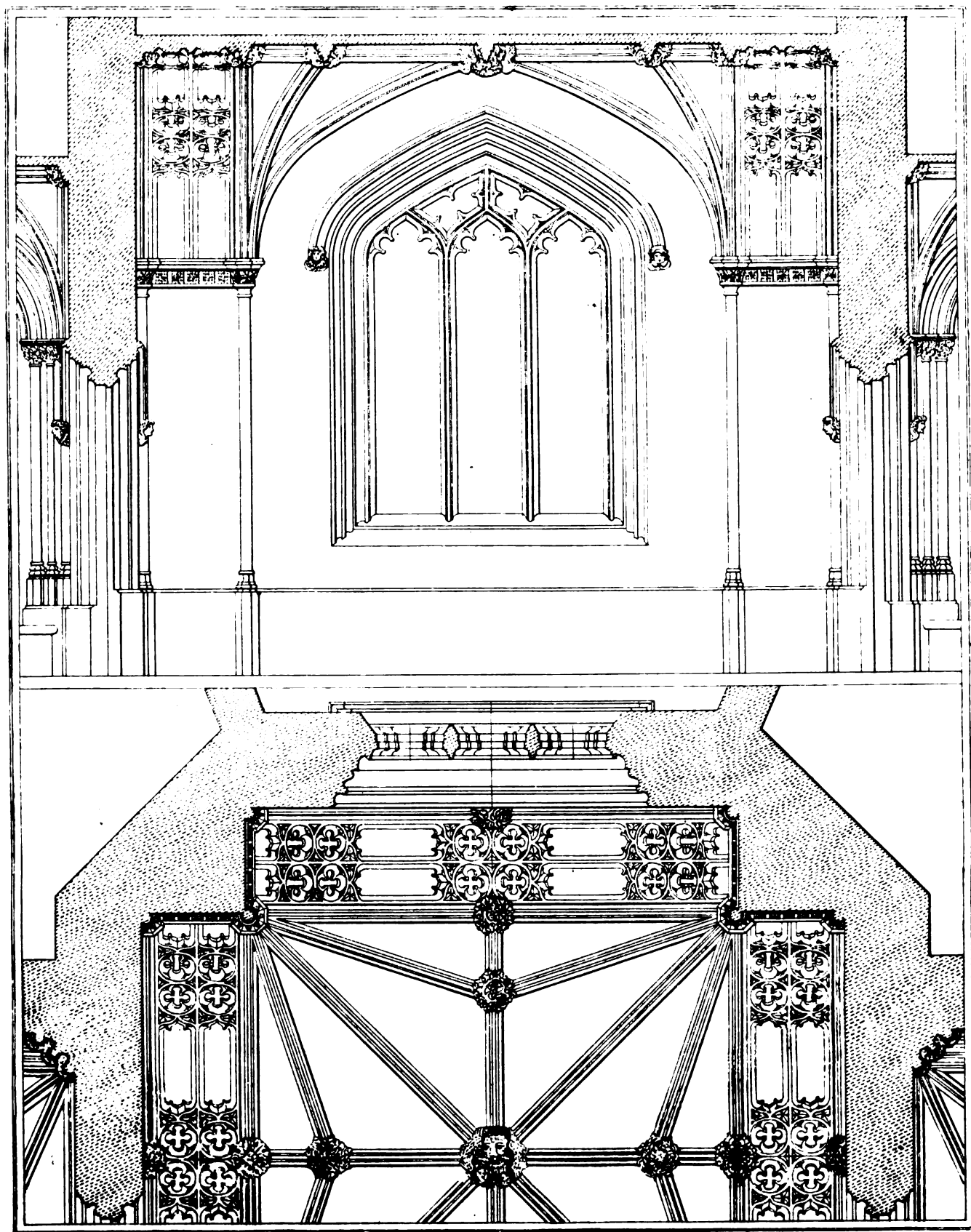


*Drawn & Etched by R. Wilson.*

TODDINGTON.  
SEAT OF LORD SUDELEY.  
Lobby to Offices.

PLATE XX. — Toddington, Suffolk, 1840.

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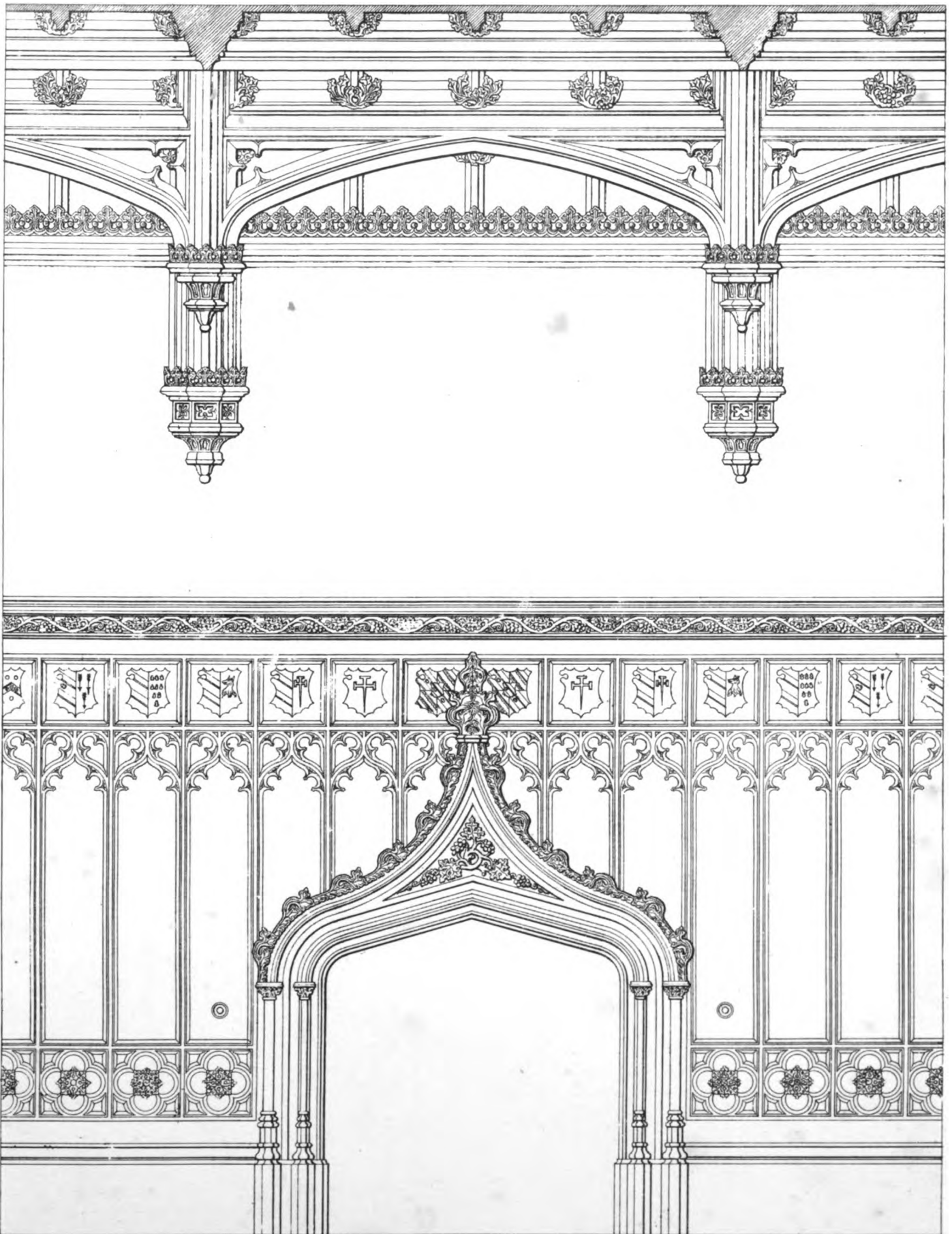


TODDINGTON.  
North Vestibule. Half Plan & Elevation.

Printed by W. H. & A. Co.

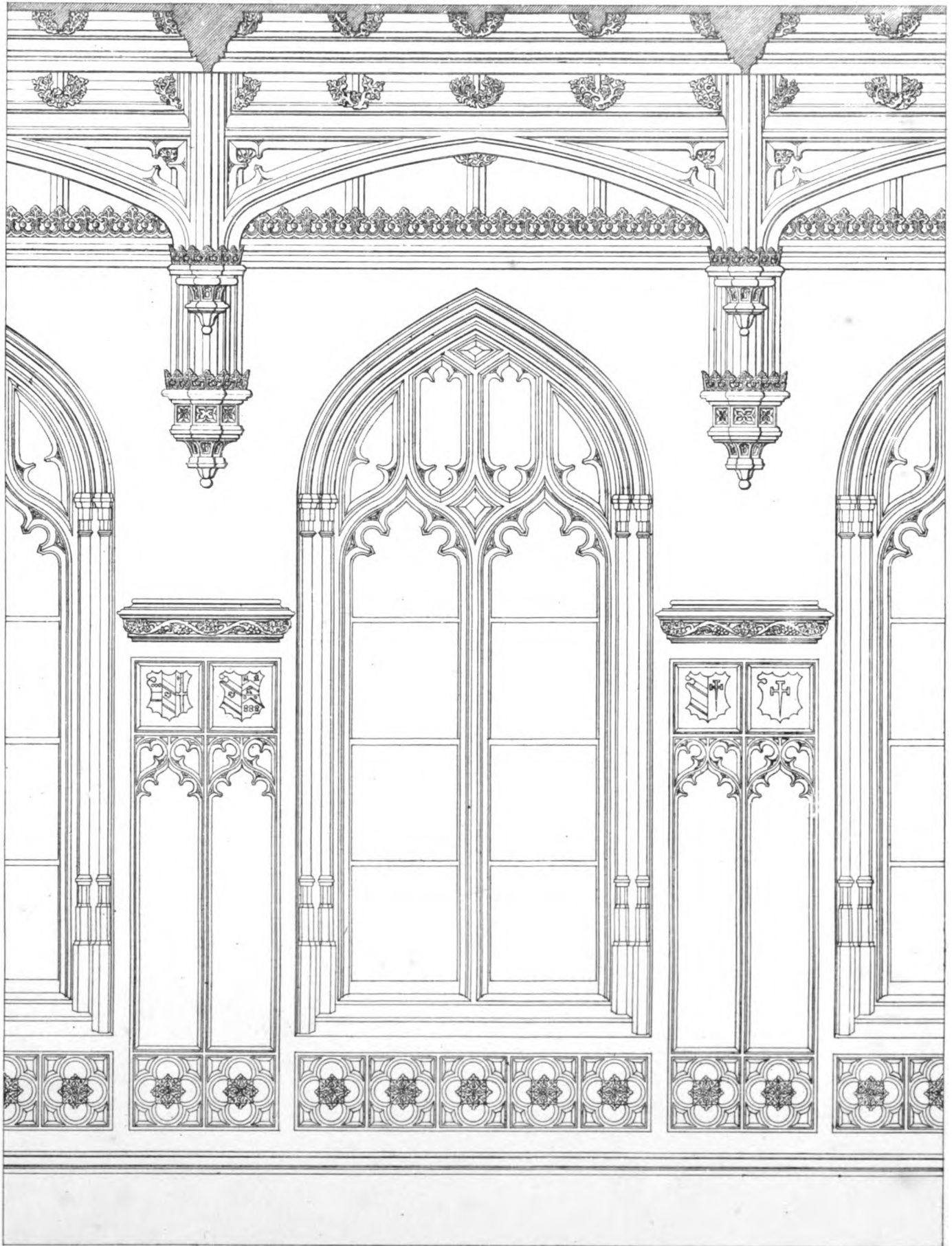
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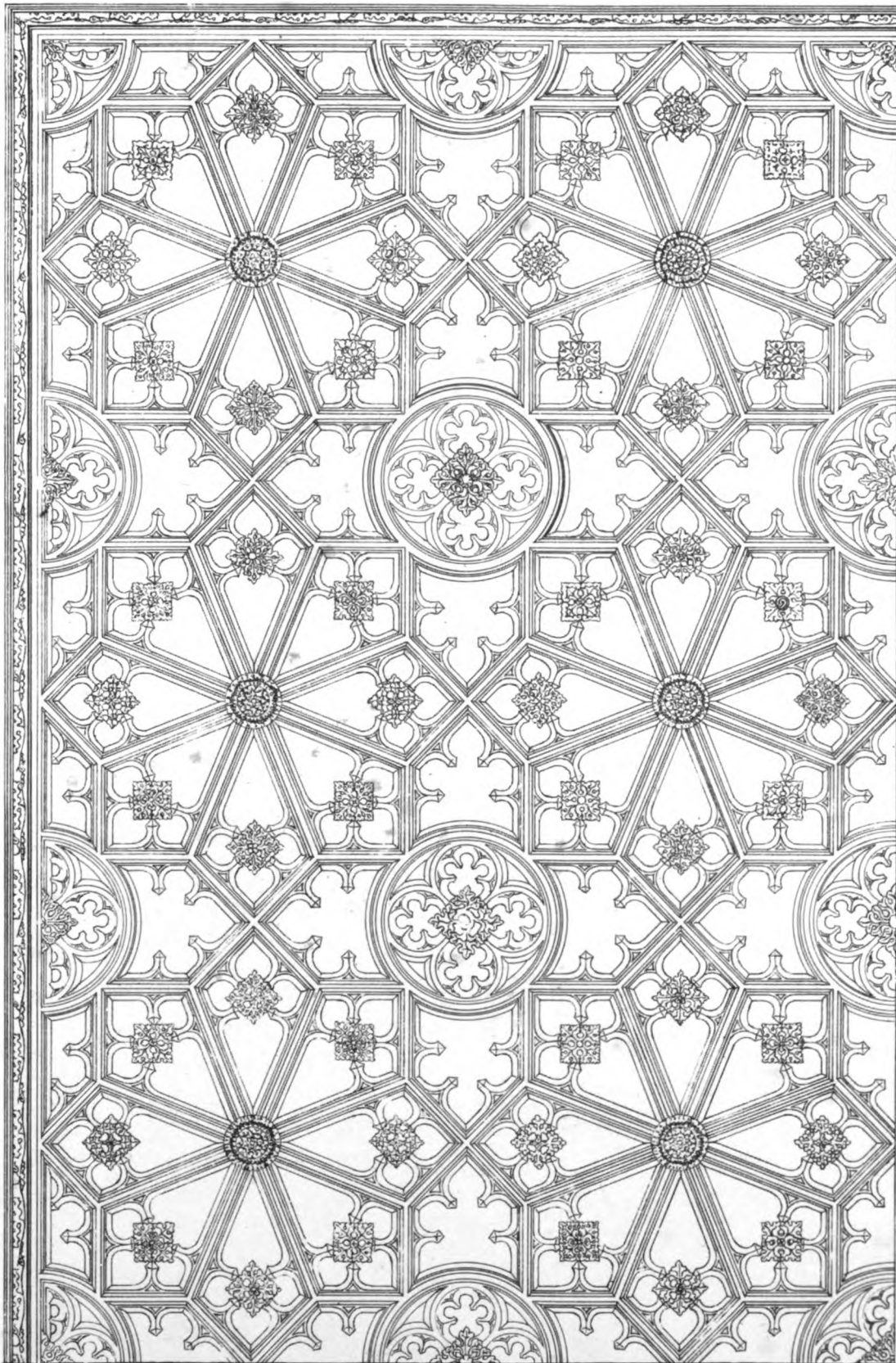




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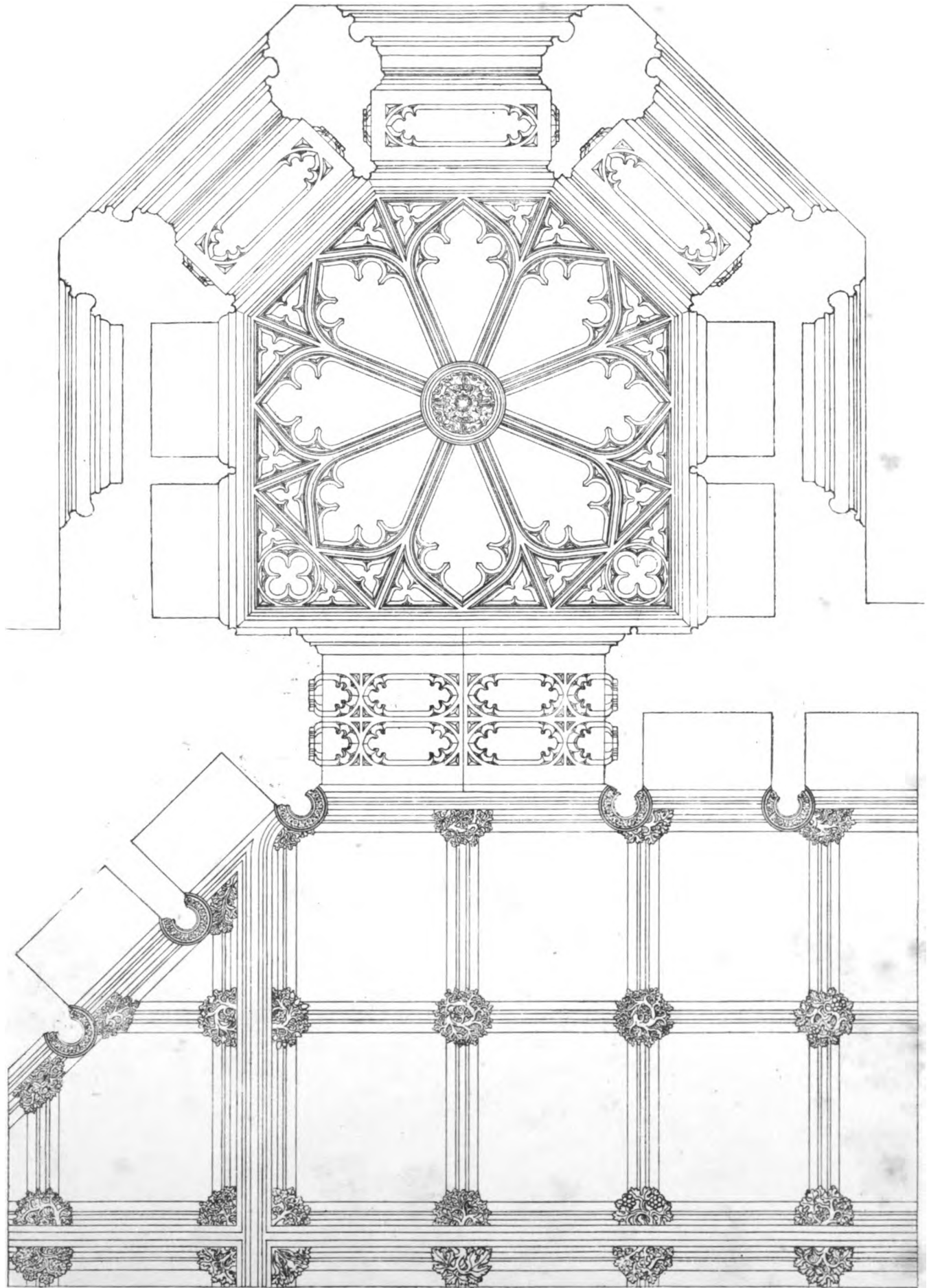


Printed by J. Mackenzie

TODDINGTON.  
Drawing Room. — Tracery of Ceiling

Prop.

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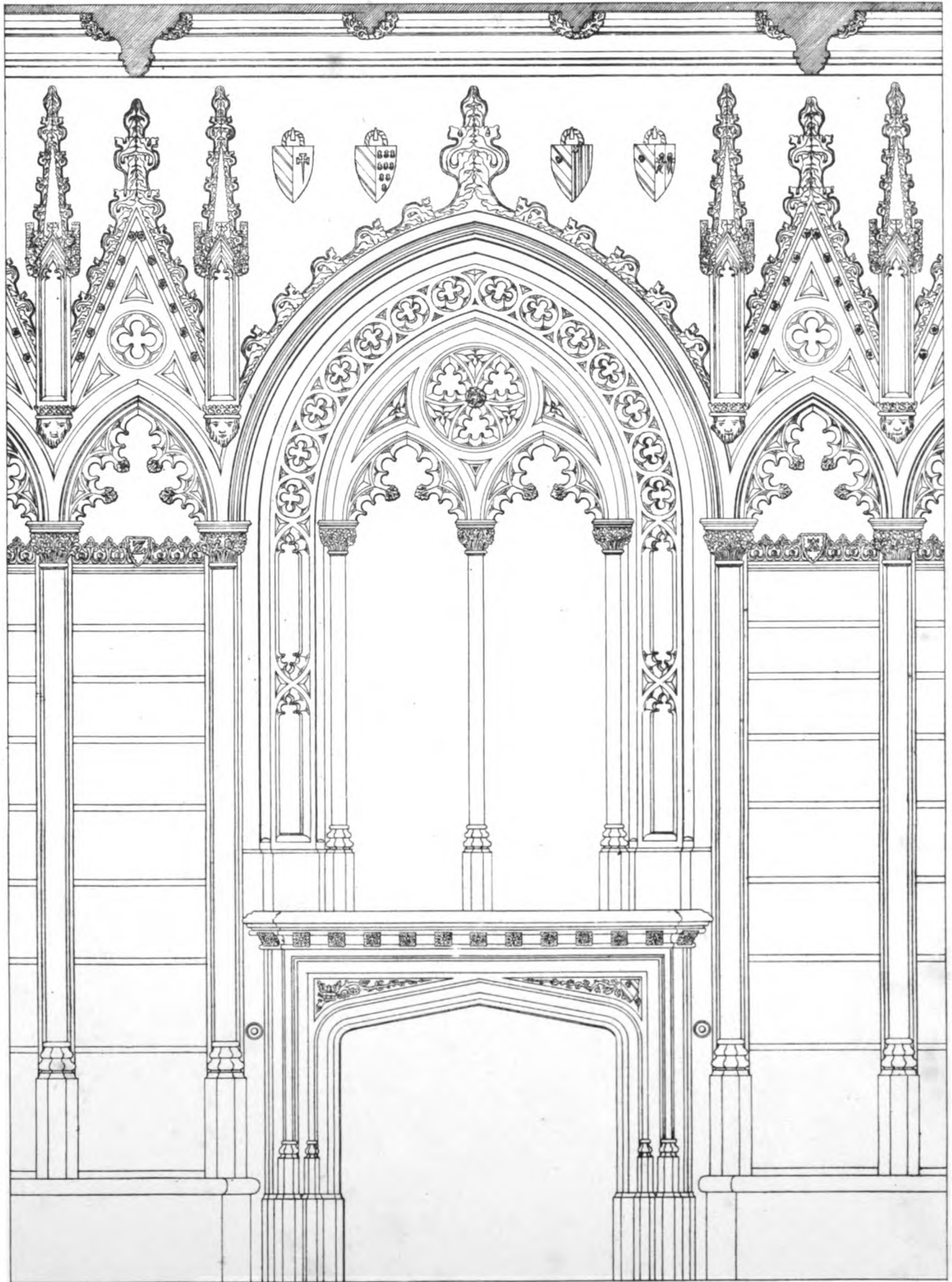


Printed by J. Neale & Co.

TODDINGTON.  
Library. Octagonal recess. Plan of ceiling.

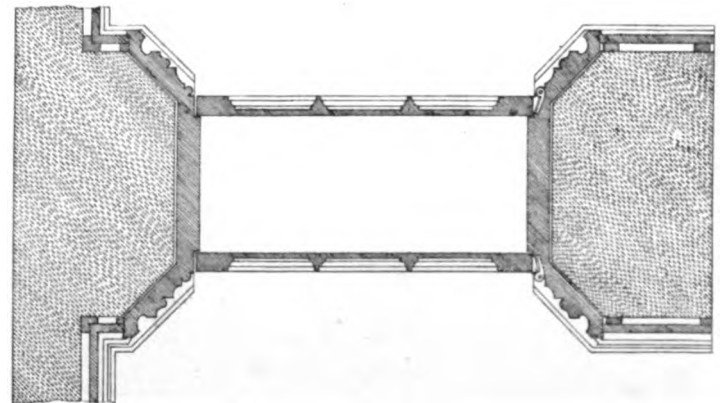
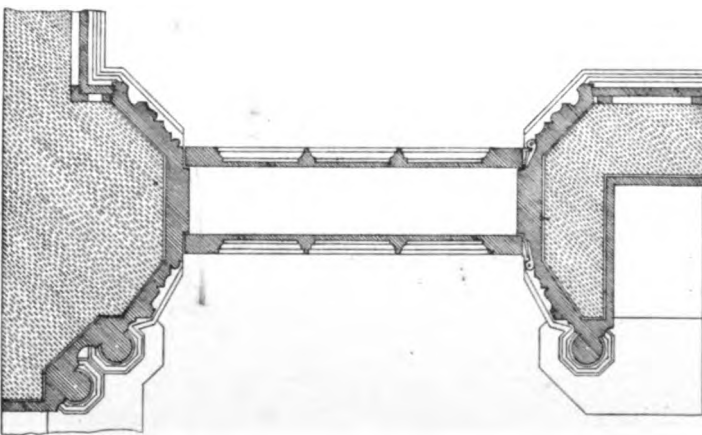
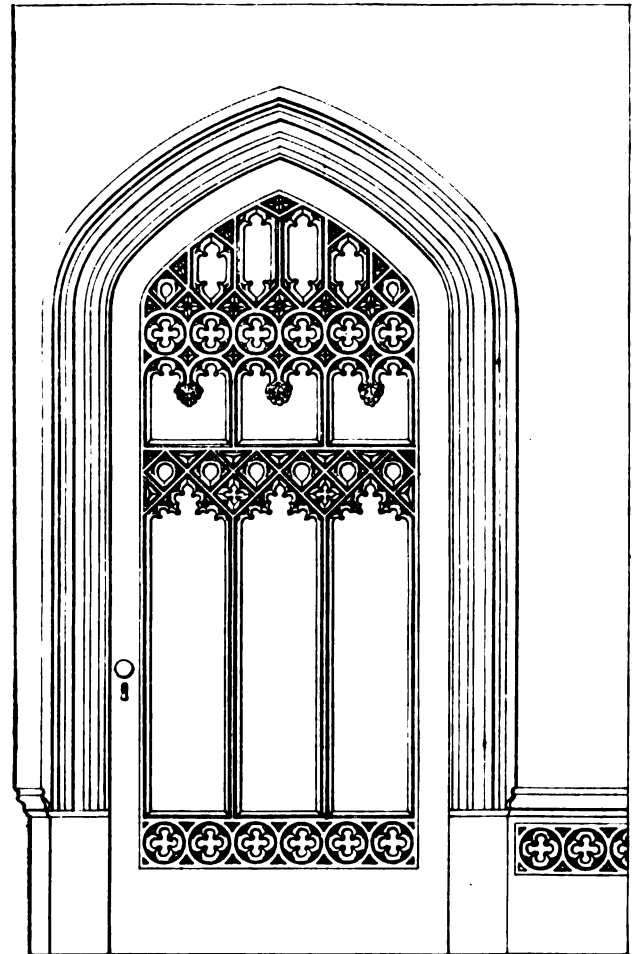
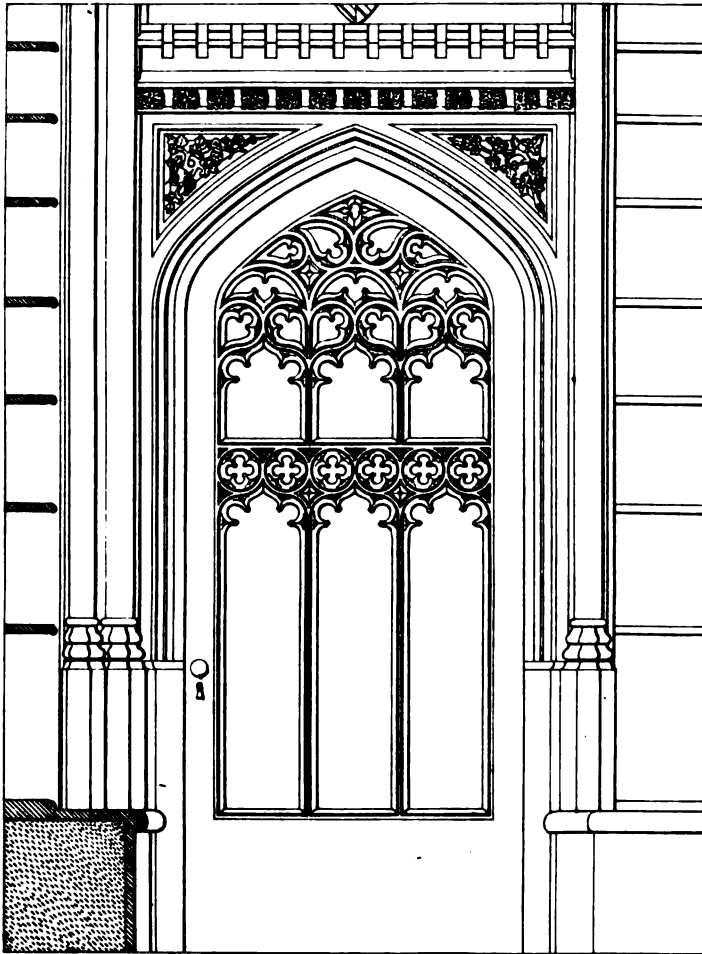
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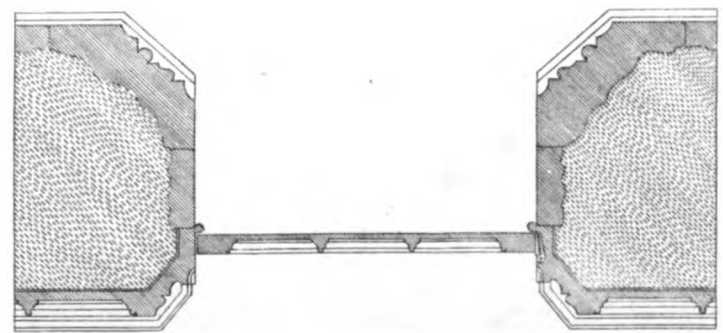
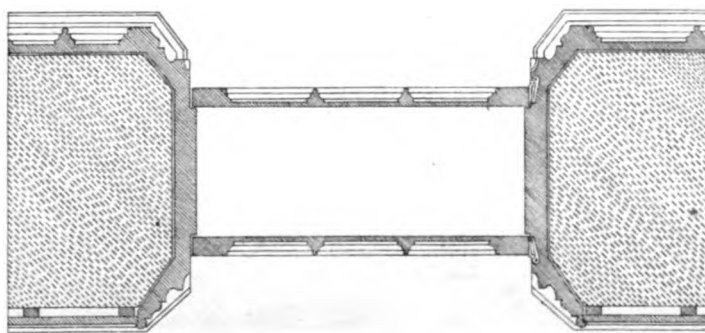
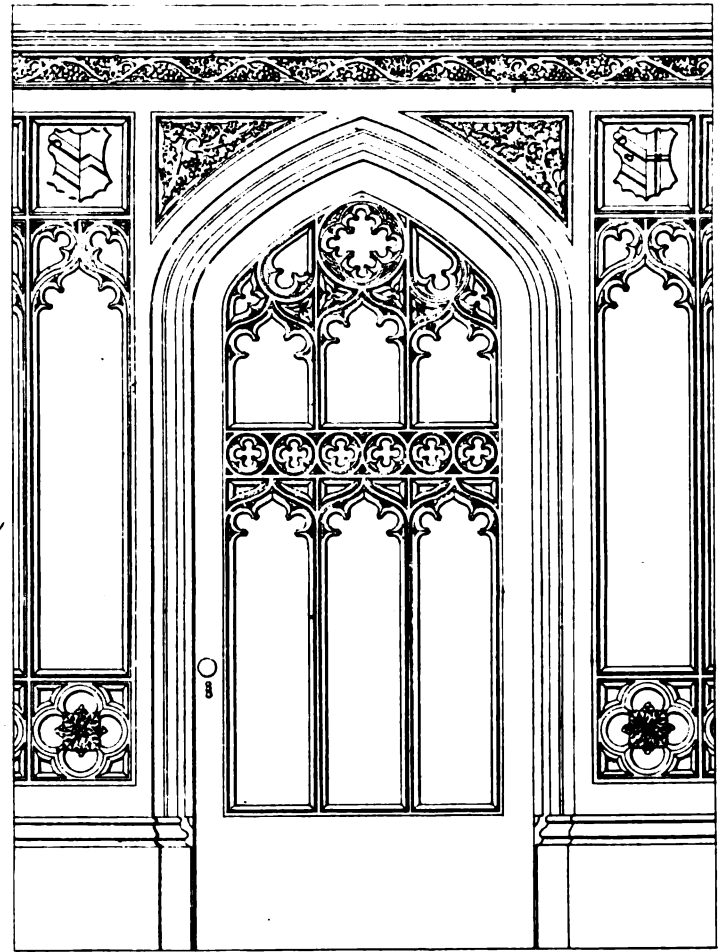
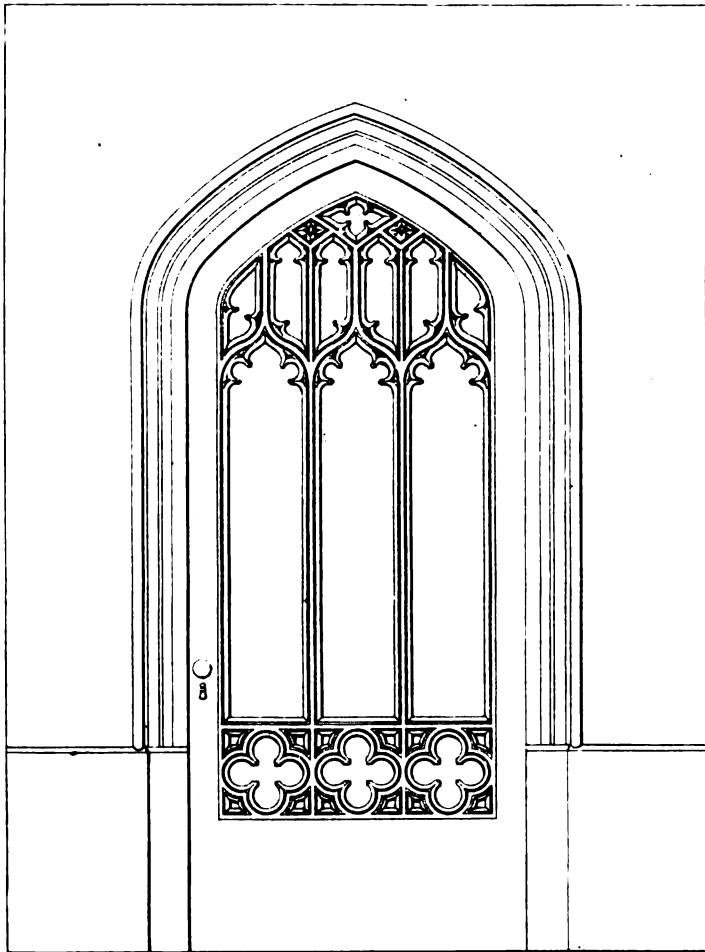


Engraved by J. Walker

TODDINGTON.  
Doors — Library & Drawing Rooms.

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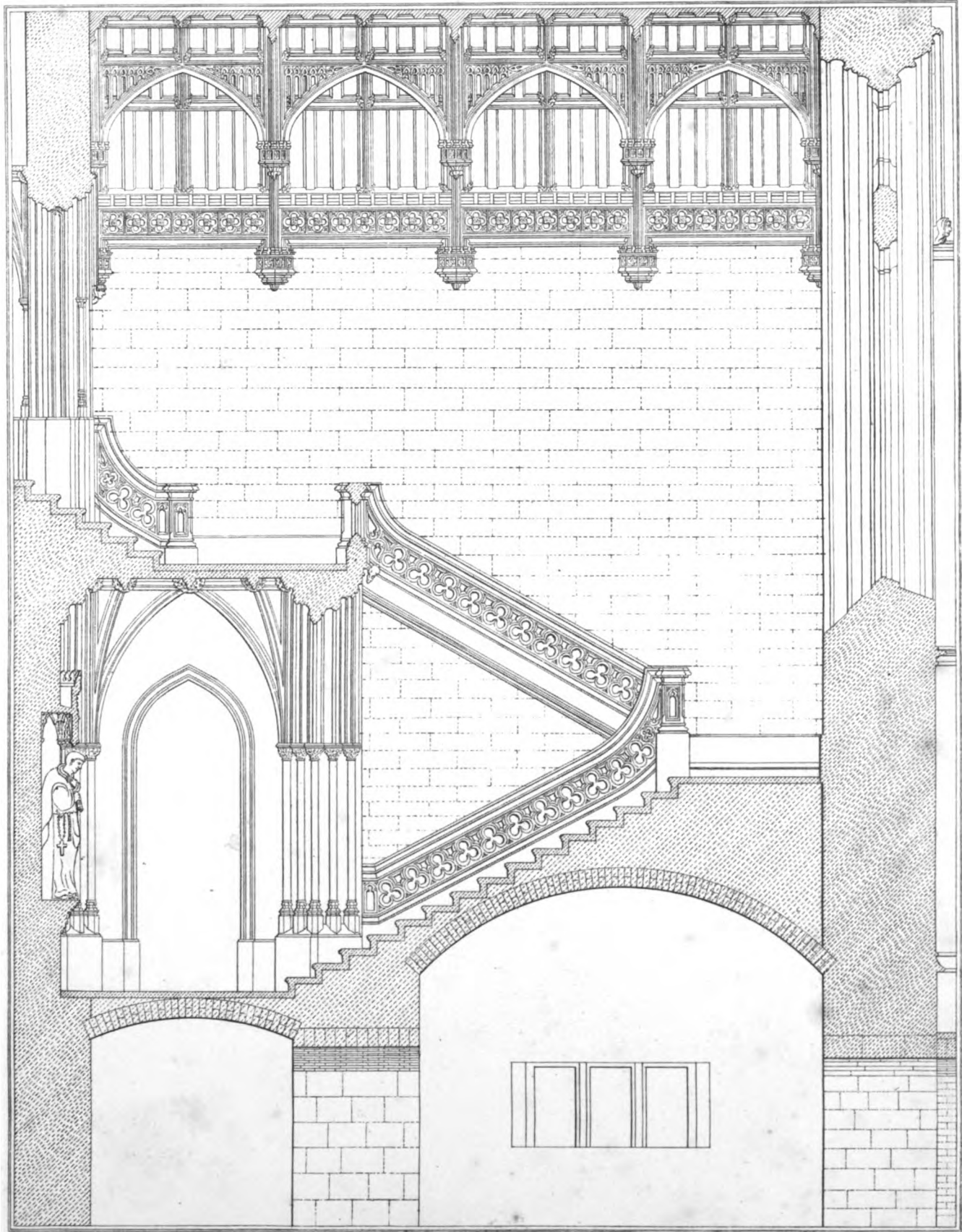
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TODDINGTON  
Dinner, breakfast & Dining Rooms

Roof.

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TODDINGTON  
Section through Staircase

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