

The Work of George Devey.—I.

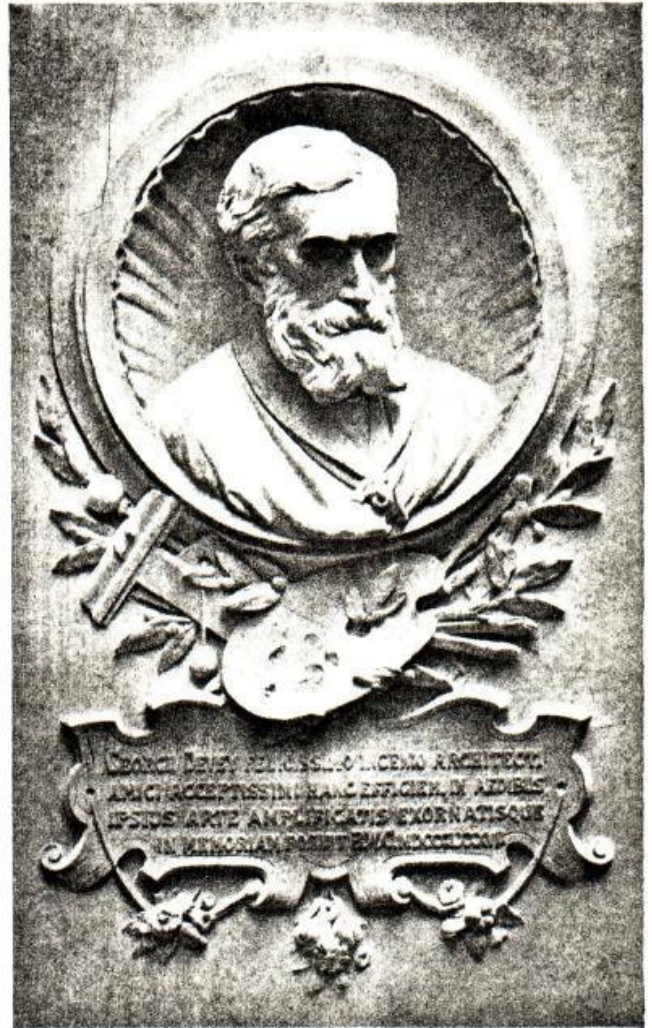


THE position occupied by the name of George Devey in the existing annals of English nineteenth-century architecture is not by any means the position which is the due of his high talent or of his vigorous originality. To those

architects whose memory goes back to the sixties and the seventies his work is well known, and such men are unanimous in according to his taste and skill a very sincere recognition; but the younger generation is less well informed concerning the man who did as much as anyone to foster the great development of domestic architecture, and who may be not unjustly considered the first to have started it in the direction of what is now regarded as unmistakably the "best work." There is no doubt that architecture was in a serious decline at the beginning of the century. The glories of the Later Renaissance had passed away, and even the temporary charm with which the brothers Adam had been able to invest the already cold classicism of their time failed to save a style so obviously doomed to die. It is clear that the energies of the nation were absorbed in quite other spheres of work, and architecture was left to languish until a new movement of surprising vigour awakened public taste to some consciousness of the poverty of contemporary design.

The Gothic Revival was a great movement; its achievement, too, was great; but its results were still greater, in that they exceeded the utmost aims of its promoters, and indeed covered quite other fields than they had anticipated. The Gothic Revivalists may have been mistaken in the application of their idea, but in the formulation of their principles the verdict of posterity pronounces them to have been perfectly right, for they said, in effect, that those who live in an age which is unproductive of any work even moderately worthy of being called "art" are not justified in remaining content with the current lack of ideals, but turning, each in his own way, to the highest achievement of the past, learning from it and being

inspired by it, they may endeavour to produce work, not indeed of supreme merit, but having some little indication of a higher aim and a worthier purpose. If this had remained merely an academic creed, no further result might have occurred than the printing of a few books and pamphlets embodying certain pious aspirations,



GEORGE DEVEY, 1820-1886.

BUST IN THE CHAPEL CLOISTER, MINLEY MANOR.

W. H. MABEY, SCULPTOR.

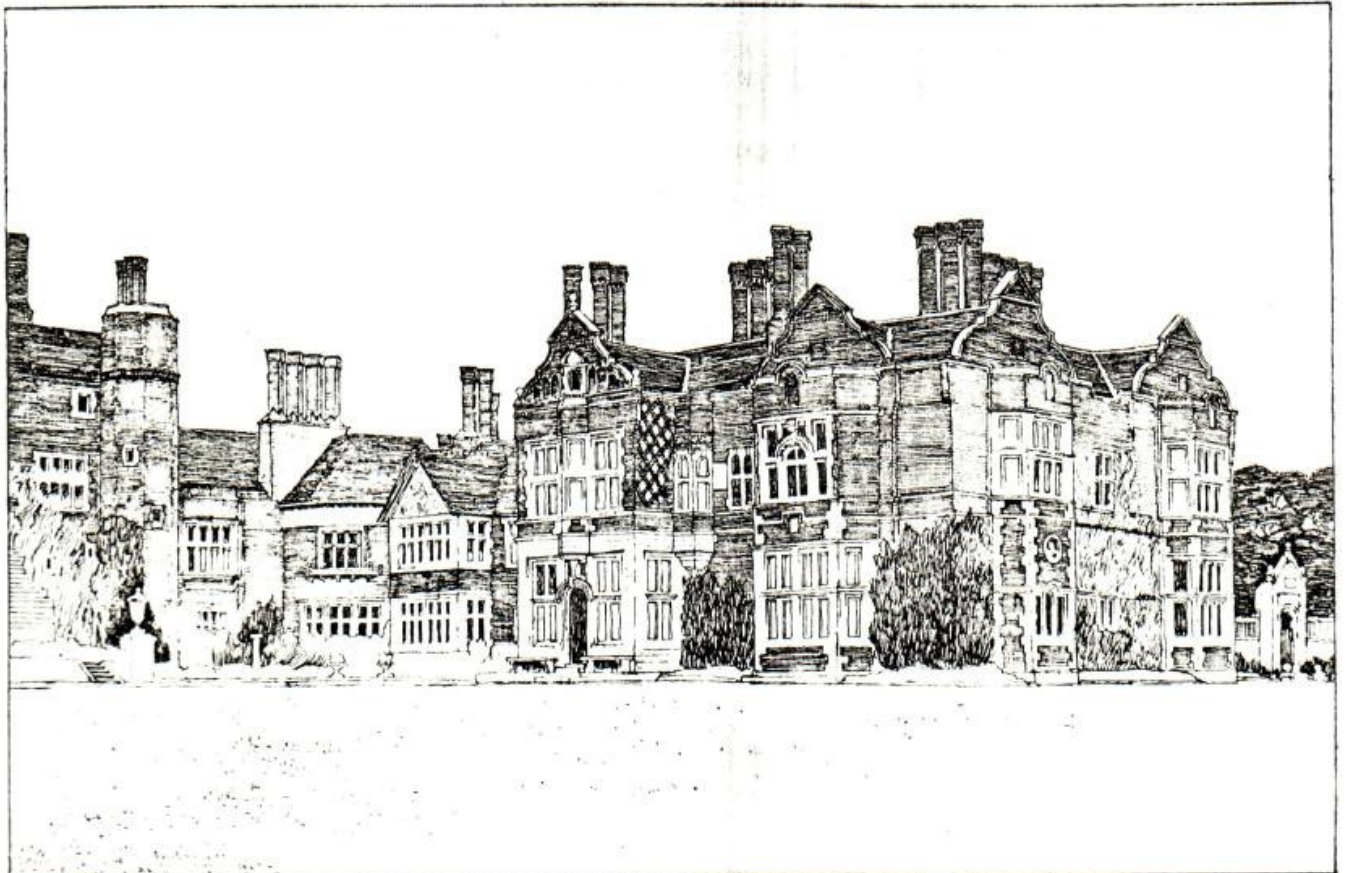
GEORGH DEVEY FELICISSIMO INGENIO ARCHITECTI
AMICI ACCEPTESSIMI HANC EFFIGIEM IN AEDIBUS
IPSIUS ARTE AMPLIFICATUS EXORNATISQUE
IN MEMORIAM POSUIT. B.W.C. MDCCCLXXXVII.

for such counsels of perfection when confined to theorising have little effect upon the actual course of events. Happily, however, a vigorous effort towards the application of these ideas was made in the revival of those mediæval forms which had fallen into disrepute for full three centuries, and a band of enthusiastic artists and architects began preaching earnestly a new gospel, chiefly indeed of art, but touching also society, industry, and many another sphere, bidding men look back to the days of the guilds, the master masons, and the craftsmanship of the Middle Ages. I would emphasise again the fact that this enthusiasm was badly needed, and was a more important asset of the new movement than the actual end to which it was being temporarily directed. Gothic architecture has still its champions, men of power and of deep conviction, men whose ideals have a very large claim upon our sympathies; yet, at the risk of their protest, it must be said that the style which was the direct outcome of the peculiar domination of men's minds which the Roman Catholic Church exercised, the style which was identified with the genius of that great spiritual empire, does not really provide the fitting means of expressing the forces that underlie the life of to-day. There is some definite relation, dimly perceived perhaps, but none the less certain, between the spirit of the age and the habiliments in which it seeks to clothe its expression; and so,

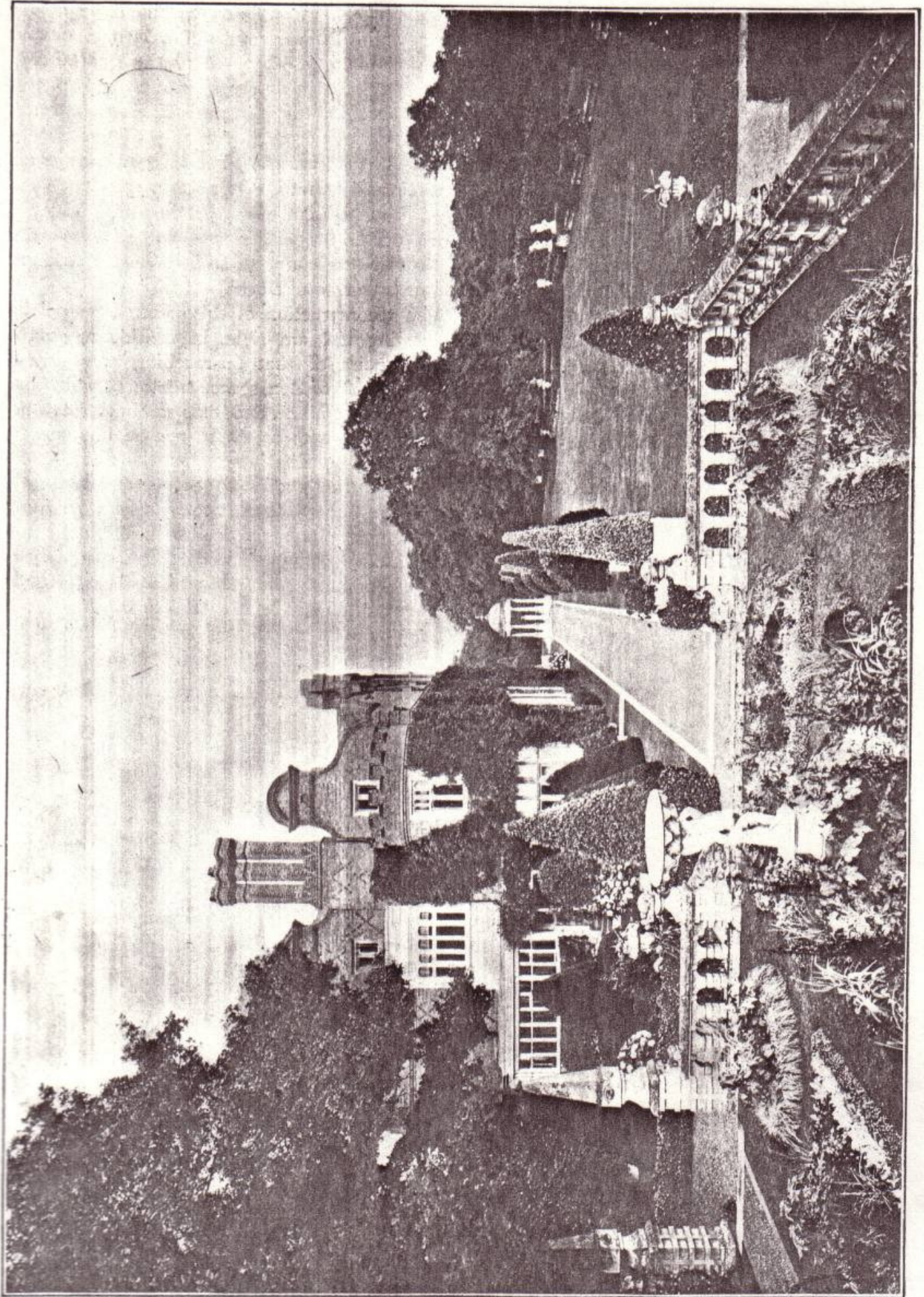
when the Gothic Revival had with magnificent energy awakened architecture from its sleep in the lap of tradition, experiments had to be made in many directions before the most suitable paths were found for the new advance.

It is in the light of this fact that I speak of George Devey's originality, and the chief debt to be paid to his memory is our recognition of the immense service he rendered to English domestic architecture in introducing a free treatment of Early Renaissance work, and preparing the way for the school with which the names of Norman Shaw, Philip Webb, and W. E. Nesfield have been so closely connected.

George Devey was born in 1820, and was the junior of the younger Pugin by eight years. Of the earlier period of his work we have very slight record, but it is easy to see the general trend of his own development. A thorough artist by nature, he was anxious to become one by profession, and commenced his studies under John Sell Cotman and J. D. Harding; and though, later, his opportunities led him into the paths of architecture, he never lost the exquisite delicacy of touch in draughtsmanship and colour which he acquired quite early in life. From the artist's standpoint he learned to love the beautiful buildings which remained from the days of brilliant achievement in England and on the Continent, and it was a simple matter to transplant this predilection into



PETTESHANGER: FROM A SKETCH BY THE AUTHOR.



COOMBE WARREN, KINGSTON, SURREY. FROM THE FLOWER-GARDEN.

Photo: Bedford Lemere & Co.

the sphere of architectural activity. In fact it was the spirit of his time, and he gave himself to the study of "old work" with an assiduity worthy of the best of the current enthusiasm, but with this slight divergence from the majority of his contemporaries, that whereas his love of Gothic work was second to none, yet he was able to perceive the essential beauty of the work of the sixteenth and seventeenth centuries, its capability of picturesque grouping, and its natural fitness for all domestic work, from the veriest cottage to the palace planned after Bacon's own heart. The three volumes of sketches in the library of the Royal Institute of British Architects give just an indication of the wideness of his observation, and show the deft skill with which his pencil was endowed in placing these observations on record. One volume is entirely devoted to stacks of chimneys, and it was in this way that he acquired an exhaustive knowledge of detail, which happily seldom militated against his powers of composition, but proved an invaluable help thereto.

It was early in the forties that George Devey started practice for himself, and in 1851 he was engaged upon his first work of importance—the restoration of parts of Penshurst Place from "churchwarden" Gothic to their original form. For Lord De L'Isle he also built a number of

cottages in the district, which show that he had fully made up his mind to reproduce the spirit of Elizabethan work and add to the store of our village architecture examples of native method and traditional beauty. Years later these cottages of stone and timberwork have been repeatedly photographed as actual buildings of Elizabethan times, and they are in every way worthy of this unconscious compliment. In 1856 George Devey joined the Royal Institute of British Architects as a Fellow, and it is in this year, on the authority of Mr. Percy G. Stone, that we can place his work for Lord Northbourne (then Sir Walter James) at Betteshanger, near Dover.

The reconstruction of this house is especially interesting if I am right in considering it the starting-point of that far-reaching movement—the "rebirth" of Renaissance treatment which has increased ever since, and bids fair under favourable conditions to attain to new and important developments. The large alterations at Betteshanger were not carried out at one and the same time. In the course of successive improvements Mr. Devey gradually remodelled the original house and added enough new work to leave it, in the end, a characteristic example of his own methods of composition and detail. But in 1856 he struck the key-note by introducing the brick Dutch gable,

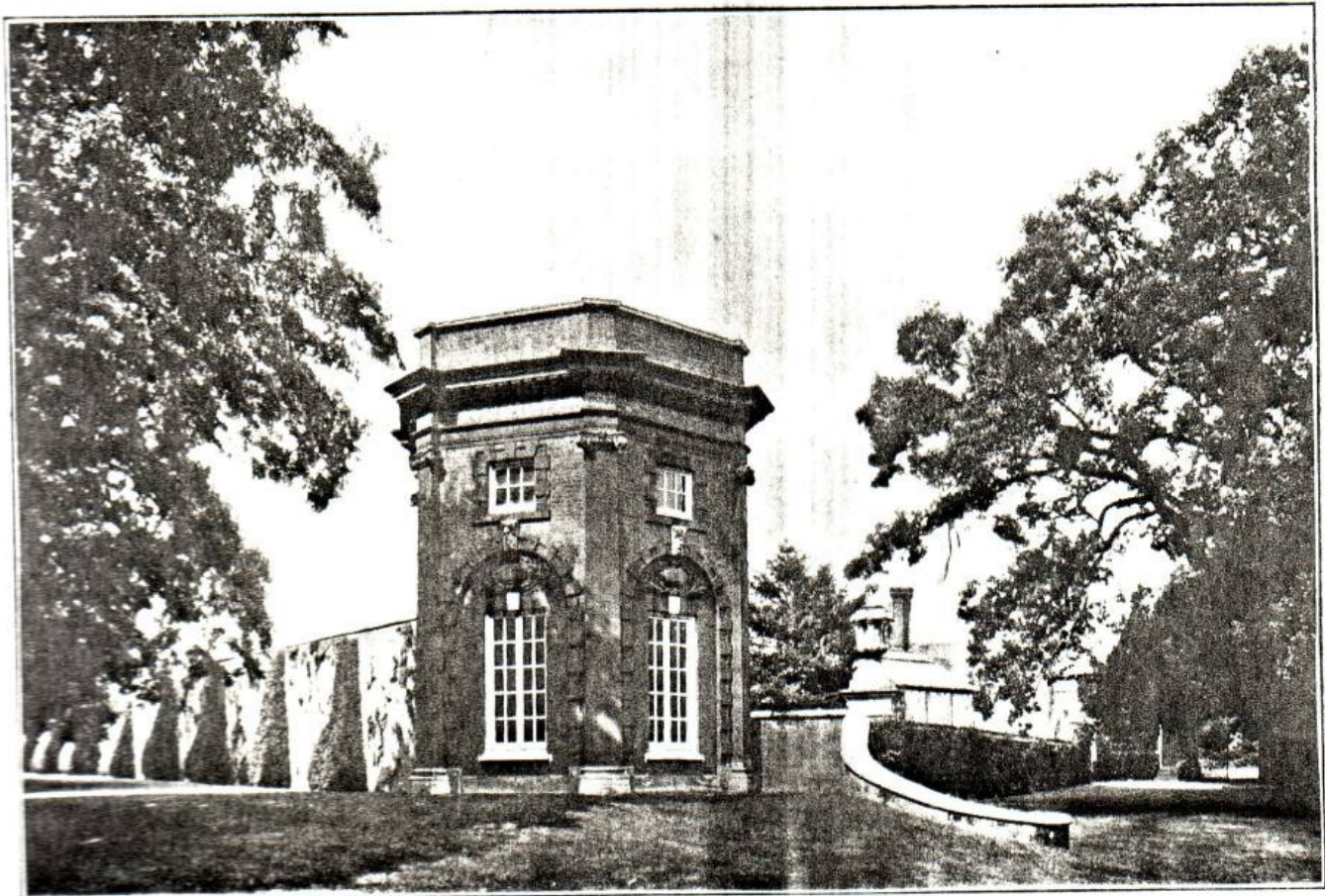
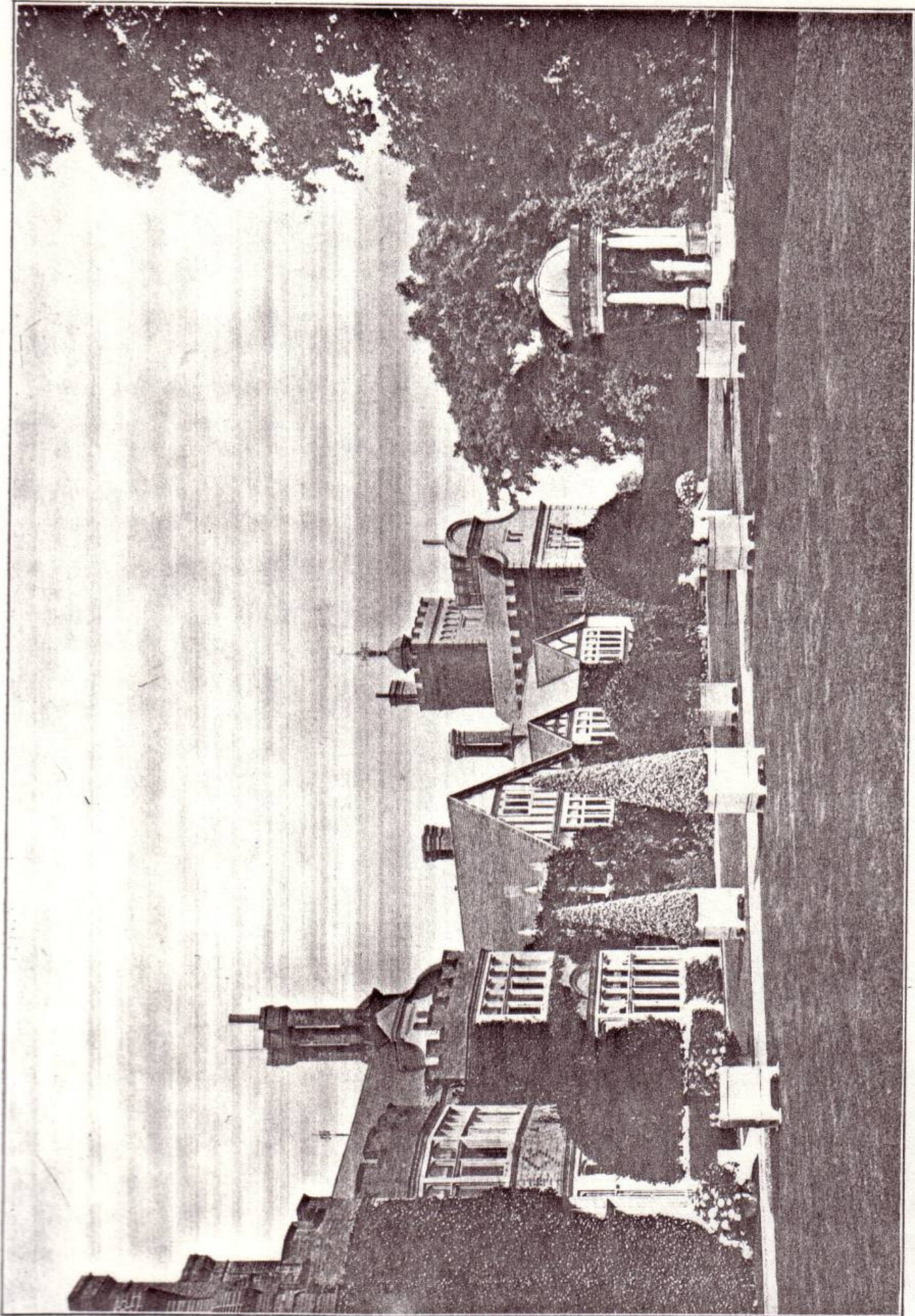


Photo: Bedford Lemere & Co.

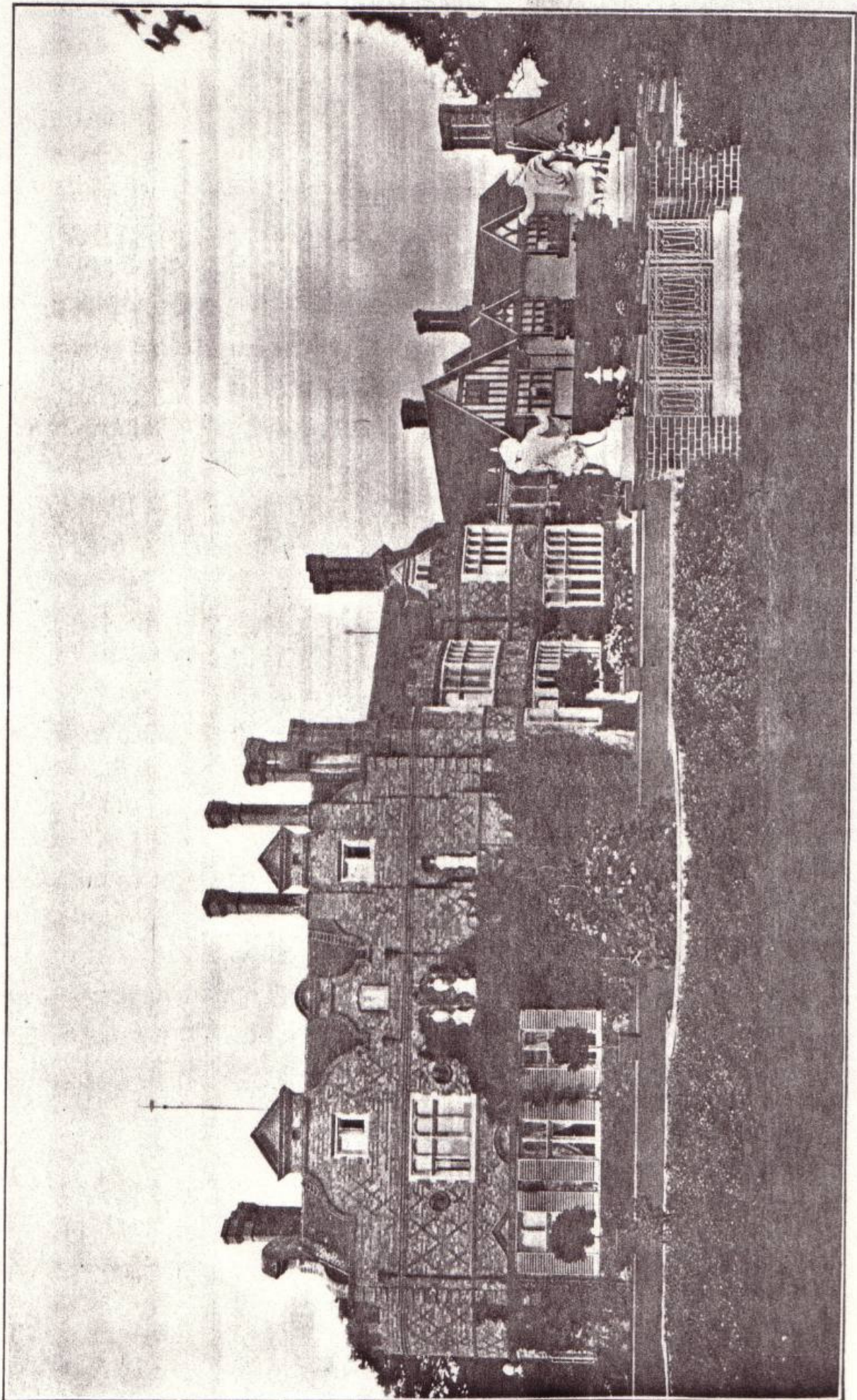
THE BAY HOUSE.

COOMBE WARREN, KINGSTON, SURREY.



COOMBE WARREN, KINGSTON, SURREY. FROM THE LAWN.

Photo: Balford Lemere & Co.



COOMBE WARREN, KINGSTON, SURREY. FROM A PHOTOGRAPH TAKEN IN DEVEY'S LIFETIME.

Photo: Balford Lamere & Co.

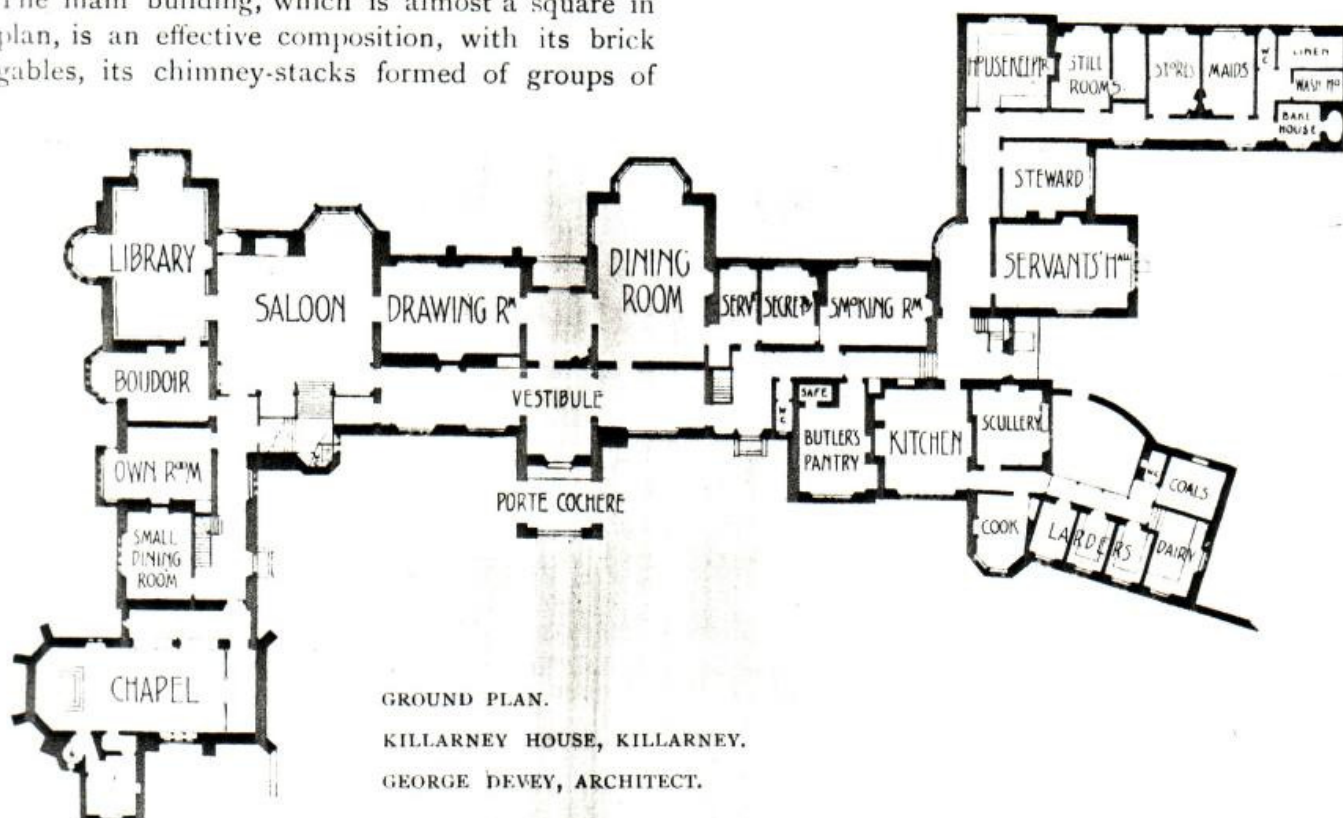


COOMBE WARREN, KINGSTON, SURREY.

Photo: Bedford Lemere & Co.

a feature which, in varying form, he never tired of employing, and in which he perhaps excelled when building the beautiful house for Mr. Currie which is illustrated here. At the same time a *porte cochère* was built, with coffered semi-circular arches quite in the Renaissance manner, save that in the gable above was placed a stone oriel, and the brickwork, instead of being carried up like the other gables, was stopped beneath projecting eaves, and sheltered behind a moulded barge-board. Such inconsistencies may have shocked the purists of other days, but to-day they have become part of the architect's stock-in-trade, and have long been legitimised by widespread custom. The main building, which is almost a square in plan, is an effective composition, with its brick gables, its chimney-stacks formed of groups of

angle-shafts, and its wide bay windows, the last-named being further enhanced by a clever use of brick and stone, which at one part concentrates the interest and at another relieves the design of heaviness or monotony. From the main portion runs a lower range of buildings—evidently existing work remodelled—and this, on the garden side, turns a right angle and finishes in a massive brick tower, with an octagonal staircase, which restores balance to the whole grouping of the house. One is tempted to linger over the subject of this building in introducing Mr. Devey's work, not only because it was the object of his comparatively early judgment, but because it



includes so much that is peculiar to his taste and the aim he had in view. In the larger works, of which we shall have reason to speak directly, he did determine some definite style of external treatment at least, and remained consistent to it, although internally the rooms differed according to their purpose. But in such buildings as readily lent themselves to treatment of a less restrained character, in virtue of their moderate size or of the necessity of incorporating parts of already existing houses, Mr. Devey delighted to draw upon the complete resources of the Elizabethan period and freely to indulge his wonderful powers of picturesque grouping. There is a mysterious charm in all the buildings of that somewhat curious period between, say, 1550 and 1650, which comes not from purity of style, but from the graft of the new style upon the traditional Gothic methods. The windows divided by bold mullions and transomes, the oriels with gracefully curved soffit or corbelling, the half-timber work, the barge-boards freely carved with running tracery, the overhanging storeys with fascias moulded Gothic-wise, the four centred arches of doors and chimney-piece, the tall stacks of chimneys in rows of angle-shafts—all these are mediæval forms which were assimilated by the new style, they represented the "homeliness" of English domestic architecture, and could scarcely be placed ruthlessly upon one side. Yet one quality more there was, of even greater importance, in Elizabethan work, which can be quickly felt but not so easily analysed: the grouping of the various parts of a building was of a free and picturesque nature, and rebelled long against the yoke of the classic symmetry of composition. Perhaps some critics may urge that this alone is a sufficient ground to assume that the early style was assimilating the new forms rather than *vice-versâ*. For us, however, it is important only to note that this special period was a time of transition, that its features had much in common with mediæval work, but were being steadily informed with a new life from classic sources, and that yet the most essential characteristic of the style is to be found in the deft grouping of its parts to form, not a symmetrical whole, but a composition the charm of which is apparently the careless disposition of its features, but is really a natural and artistic balance of the masses of building. This power of grouping George Devey possessed in a wonderful degree, and indeed it was with him an almost unerring instinct which never left him. The smallest cottage of one floor, built of plastered walls and thatched roof, gives in its own way as plain a proof of this as the mansions of Hall Place, Adderley Hall, or Longwood, Winchester. And to this quality pre-eminently is owing the

pleasure which one feels in observing even the less successful among his works, for skilful composition reconciles the eye to many minor faults and preserves the general appearance unimpaired.

One of Mr. Devey's most successful designs in red brickwork with Dutch gables has already been mentioned in passing—the house called Coombe Warren, at Norbiton, Surrey. Through the kindness of the present owner, Mr. Laurence Currie, I am enabled to give a very good idea of the character of the work by means of the excellent photographs that he has placed at my disposal. When Mr. Devey was called upon first to design the house for Mr. Bertram W. Currie it was desired to incorporate certain existing buildings, and the style chosen was less pretentious than the present building shows, being of overhanging gables of plaster, or tile-hung, and mainly confined to two storeys. This first design was carried out, but the house was destroyed by fire soon after erection, and it was then arranged to build the larger house which is illustrated here, the working drawings of which are dated 1870. Some photographs still remain to show how charming the earlier house had been. Irregular to a degree on plan, it possessed an unrestraint both in the disposition of features and choice of materials which is most refreshing, and anticipates in a remarkable way much of our best modern work. The walls were of stone some six to eight feet above the ground, and thence red brick was employed as far as the eaves, with tall angle stacks carried up in brickwork. A profusion of wide bay-windows or oriels was made to group well, on the one side with low gables and heavy chimneys, on the other with a massive square tower of low proportions, adjoining which was a high garden wall. This was pierced by the entrance to an alcove, beneath a miniature Dutch gable that rose above the coping. Every legitimate art seems to have been employed to make the whole design excite the observer's interest, and yet there is little evidence of any straining after effect. The overhanging parts above in plain plaster, together with the gables, formed a pleasant variation from the brickwork, while it in its turn reasserted itself in the tower and chimney-stacks, till it succeeded in breaking the sky-line. The design of this house recalls that of Calverley Grange, Kent, a most picturesque building designed for the late Mr. Neville Ward, at about the same date. At Calverley the work has better proportion and more homogeneity, being decidedly better knit together, but both designs have an appearance in common, and constitute a very interesting type among the many different methods which Mr. Devey used.

WALTER H. GODFREY.

(To be continued.)

The Work of George Devey.—II.



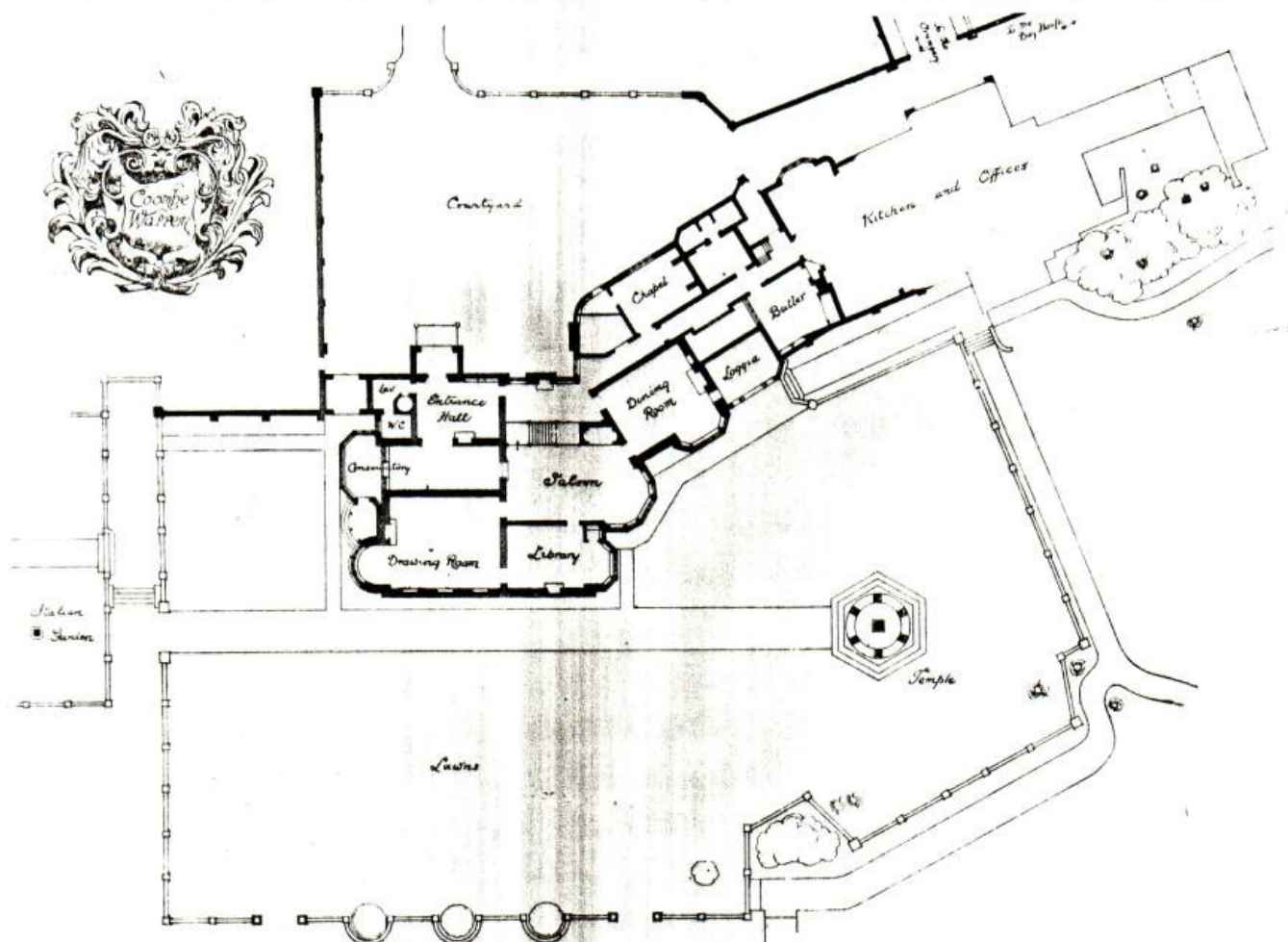
TO return to the second and existing building¹ at Coombe Warren, we have to notice first that this holds an almost unique position among Mr. Devey's works, in virtue of the interest in the brickwork itself; and, second, that it includes a large variety of garden buildings and adornment whose charm quite equals that of the house and lodges. The plan of Coombe is not a typical one; it was a compromise between the use of the remains of the first house and the fullest realisation of those advantages which the beautiful situation offered in point of view and prospect. The accompanying ground plan shows only the later part of the house in detail, although the whole was reconstructed, and the elevation entirely altered. It will be noticed that there are two faces of the main block—that towards the lawn and that towards the courtyard—which show no appreciable projections, but are carried up in one plane to the top of the gables. The treatment of these façades comprises some most beautiful work, and that facing the garden is quite a triumph in its way. The proportions of the Dutch gables, and their association with the angle chimney-stacks, form a most pleasing sky-line,

which is admirably set off by the long line of lower buildings to the right; while the use of diagonal lines of dark headers in the brickwork, with the niches and medallions so skilfully arranged between the windows, makes the whole thing a composition of inexpressible charm. The offices, which occupy the position of the first building, are built in timber and roughcast, with the upper storey overhanging, and barge-boards or fascias to the gables. The same diversity of treatment is to be noticed at Betteshanger, and is a feature of several of Mr. Devey's works where old buildings were to be incorporated with the new. The line of this part of the house recedes a considerable distance, and partly encloses the garden, with the little temple which holds the bust of Gladstone.² In the curve of this recess are three very wide and beautiful bay-windows, belonging respectively to the library, hall, and dining-room, and their position gives the observer from within not only excellent views of the gardens, but charming vistas of the house itself.

The internal work at Coombe Warren is very elaborate, and is well represented by the photographs. The central hall or saloon is entirely panelled in oak, with great refinement of detail. The arches which screen the staircase, their

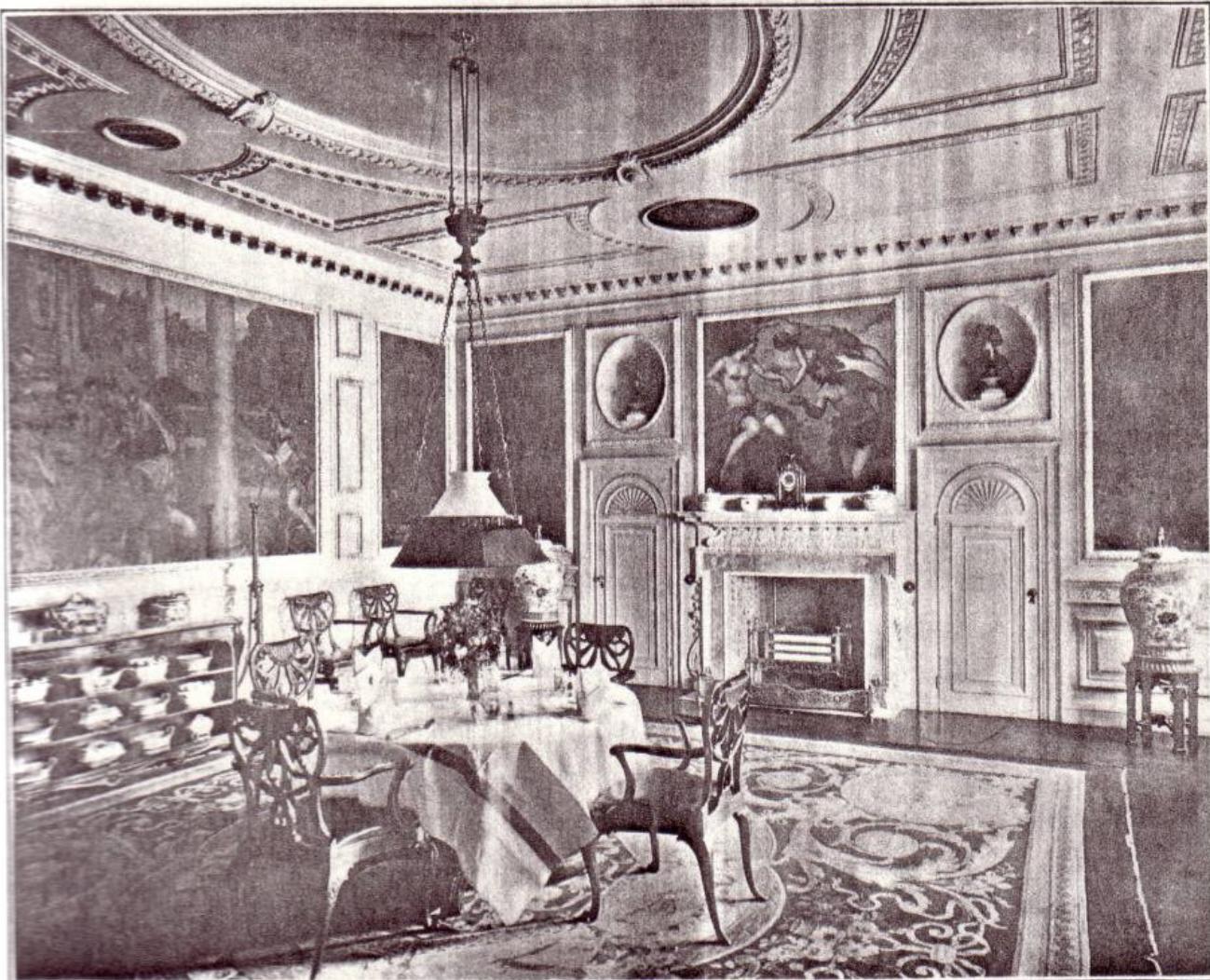
¹ The first house built on this site by Mr. Devey was destroyed by fire. It was an entirely new building, and not an adaptation of existing work, as stated in error in the first article.—W.H.G.

² On 29 March, 1884, Mr. Gladstone held a Cabinet Council in the dining-room of Coombe Warren, when staying there indisposed.



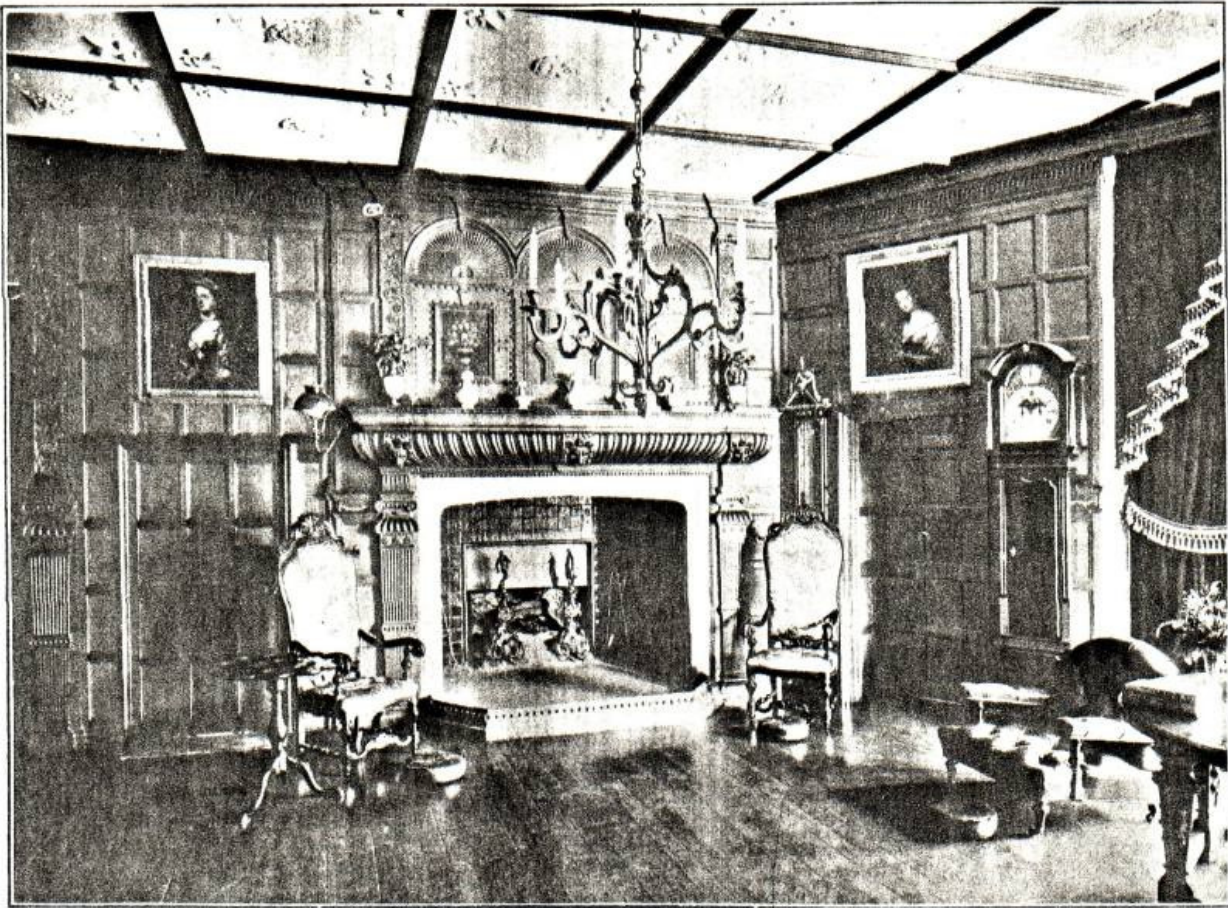


The Drawing-room.



The Dining-room
COOMBE WARREN, KINGSTON, SURREY.

Photos: Bedford Lemere & Co.



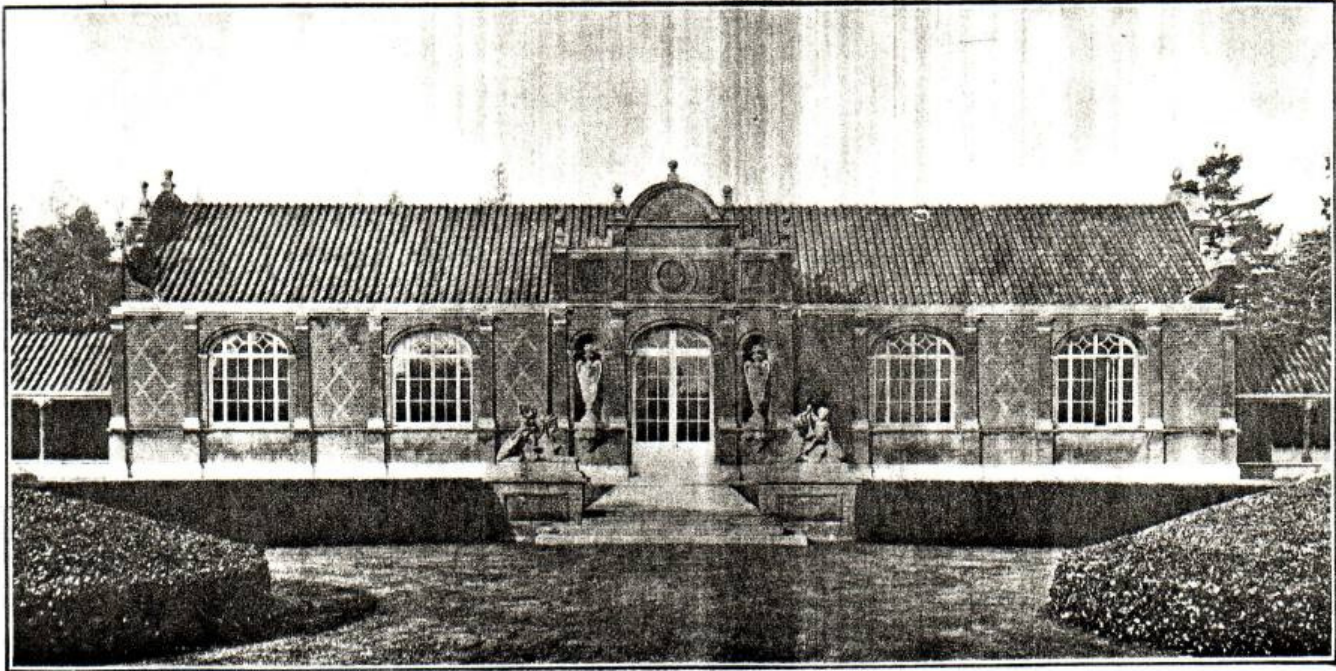
COOMBE WARREN: THE SALOON.

Photo: Bedford Lemere & Co.

pilasters, and the fine carved chimney-piece, form quite an *embarras de richesses*, and are worthy of comparison with the best of Jacobean work, while the excellent taste in which the room is furnished gives it an appearance as harmonious and exquisite as one could wish. The ceiling is divided by moulded oak ribs into square panels of plaster, relieved only by modelled fleurs-de-lys and roses. The panelling in the drawing-room is divided into bays by fluted and decorated pilasters, reaching to the full height of the room, and contains elaborate framing for pictures, which form a definite part of the scheme. The work is reminiscent of Knole House. The woodwork is coloured an ivory-white, some of the panels being "brushed in" with a hard brush to produce a rough texture in the paint. Above the carved frieze and cornice a ceiling of moulded plaster ribs arranged in a flowing pattern gives an excellent finish to a room in which no pains have been spared to express dignity and a light and graceful beauty. The circular bay-window, in close proximity to the fireplace, was a favourite device of Mr. Devey's, for not only did it enable him to give great comfort to a room, and add to the effect of its decoration, but it afforded a special opportunity for picturesque grouping in the exterior of the building.

Turning from the house to the gardens, we reach a sphere of design in which Mr. Devey had very exceptional gifts. The external setting of a

building can so easily be spoiled by a lack of restraint, and yet requires much elaborate care to support and enhance the effect of the architecture. Devey believed in broad terraces and lawns, keeping such flower-gardens as were near the house in a rich luxuriance within definite boundaries, and relying for his architectural effect upon the essential features of terrace walls, flights of steps, archways, and garden-temples. The work at St. Albans Court, Kent, of which we shall have to speak later, and the beautiful gardens at Killarney, in the planning of which he received such skilful and enthusiastic help from Lady Kenmare, are other examples of his happy taste and invention; and there is no doubt that they add immensely to the charm of the houses themselves. The illustrations in last month's REVIEW show how beautiful is the detail of the garden-work at Coombe Warren. The terrace-wall which skirts the so-called Italian garden brings to mind the famous walks at Haddon; the temple sheltering Gladstone's bust and terminating the long path by the house seems to introduce an added atmosphere of beauty by its delicate proportions; the bay-house at the end of the high wall of the enclosed garden shows a skilful treatment of an octagonal room in stock and red brickwork, the walls within being freely decorated with designs in plaster. But perhaps the best work is to be seen in the orangery, the front of which, with the path leading to it, is well

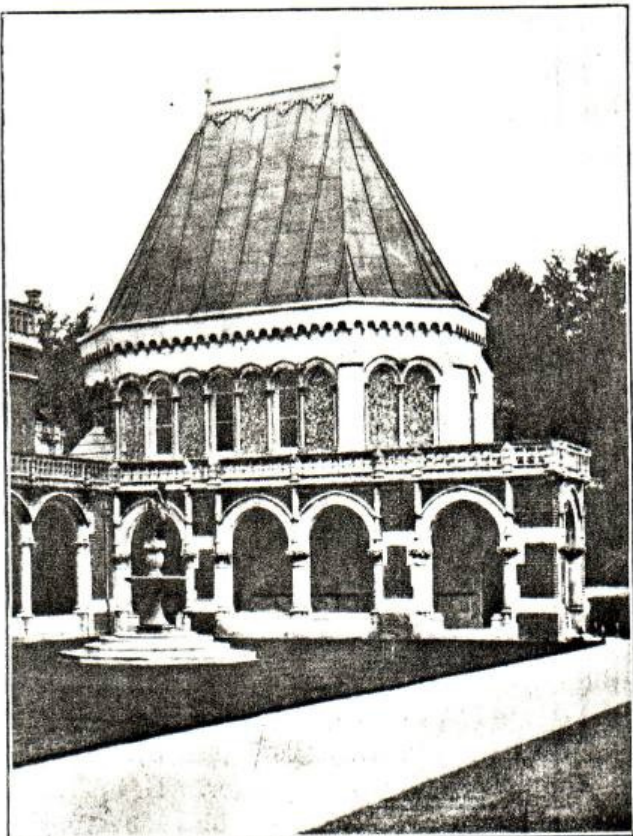


THE ORANGERY, MINLEY MANOR.

shown in Mr. Wratten's pen-and-ink sketch. The building is of red brick with stone pilasters, pediments, vases, &c., and is the chief ornament of the enclosed garden indicated in the drawing.

There is not space to describe the lodges, cottages, and stabling on the estate, though one thatched lodge (recently tiled) was one of the most picturesque of Mr. Devey's design, and is the subject of a beautiful water-colour sketch from his hand. But before we leave the work done for Mr. Currie it will be necessary to say a few words on the subject of Minley Manor, his

country seat. By some curious misapprehension the design of Minley has been quite generally ascribed to Mr. Devey, but the main fabric was built some years before by Henry Clutton, and possesses no characteristic in common with Devey's accustomed manner. Some very extensive alterations, however, were carried out, the plan was greatly improved, and the additions were made as consistent as possible with the existing work, and are therefore by no means normal specimens of the architect's design. The orangery, perhaps, was not affected by the style of the house, but the stables, entrance, and lodge all show signs of influence. On the main entrance front of the house, the tower (up to the balustrade) and the porch are Mr. Devey's, and the exquisite little private chapel which is illustrated here. It is in the cloisters of this chapel that there is to be found Mr. C. H. Mabey's medallion portrait of George Devey, with the generous and appreciative tribute to his architect's genius which the late Mr. Currie has given to posterity (see the January REVIEW, page 23).



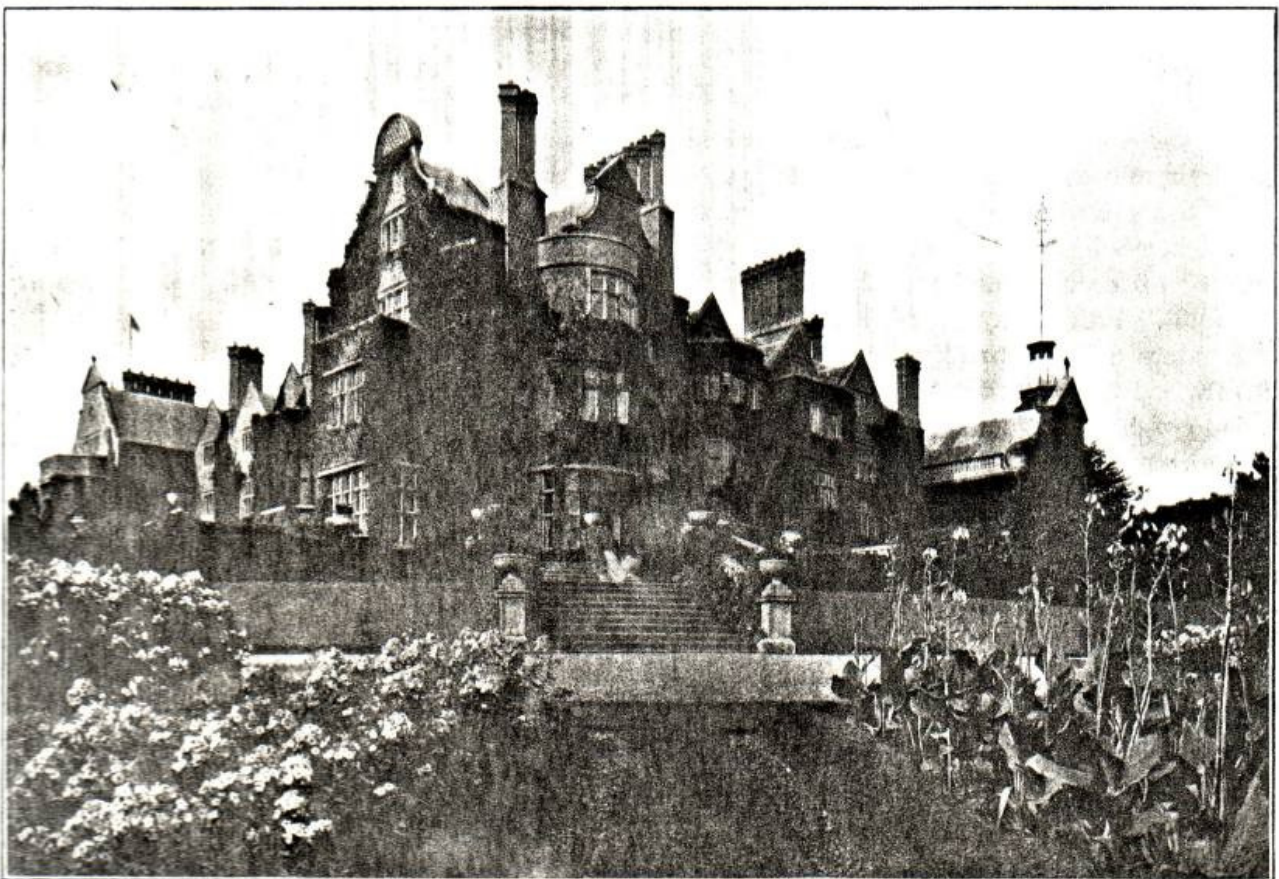
THE PRIVATE CHAPEL, MINLEY MANOR.

So eloquent a eulogy of George Devey's character and genius from one who was both client and devoted friend turns one's thoughts to the less public side of the man's work, a side which possesses a very real, if less obvious, importance. Among the members of a profession which exists so largely upon personal connections and friendships Mr. Devey was certainly pre-eminent as an example of the value of this "personal equation." He was the happy possessor of a nature that endeared itself to all whom he met, and while his opportunities brought him into contact with persons of no ordinary calibre, his susceptibilities enabled him to select men and women of true

refinement and nobility of taste, between whom and himself was possible that exchange of knowledge and ideas which makes friendship so fruitful and pleasant. And the influence of his friends upon the architect and his work is no less evident than the display of his own personality. For the aristocracy and landed proprietors of our islands have in their keeping many sacred traditions, traditions from ages of greater splendour than our own, which to some extent succeed in keeping at bay the iconoclasm of our so-called modern progress, and preserve a heritage of charm and beauty for each succeeding generation. It has been well said that we hide our best architecture in the recesses of the country, and indeed, if we except our Cathedral and University towns, which hold the triumphs of mediæval art, we might almost say that the only architecture worthy the name is to be found in those country-seats around which our attenuated rural life still circles. The pride in the ancestral home has preserved much of that lavish work with which the wealth and taste of Elizabethan times had invested the country, and although it has compelled the owners to enlarge their mansions and add to their comfort, it has called forth in most cases an anxiety to keep the later work as consistent as possible with the original design, and worthy in some degree of being placed by its side. It is no wonder, therefore, that Mr. Devey, who was so often called upon to advise in these delicate and important matters,

should acquire such a taste and discrimination as should fit him for the invention and design of those large mansions which seem to breathe the very spirit of the period which did indeed inspire them.

We have already mentioned, in passing, the beautiful seat of the Earl of Kenmare which occupies one of the finest sites in the world, overlooking the lakes of Killarney. The plan of this house, which appeared in last month's REVIEW, and that of Goldings, Hertford, which was built for Robert Smith, Esq., the banker, constitute the two most important and interesting designs which came from Mr. Devey's office, and they are very typical of his customary methods of treatment. The freedom which the transition style allows in the grouping of the several parts of the building—a quality already mentioned in these pages—extends to the plan a much greater liberty than the later symmetrical fashion permits, and as a consequence Mr. Devey's plans seem always to be happily free from any obvious restraint or forced reserve. In fact, a first glance at many of his most ingenious designs gives the impression of an almost accidental and careless arrangement, which, however, on closer scrutiny, reveals an intimate knowledge of the requirements, and a most fertile invention in meeting their every need. The Killarney plan was of course conceived entirely in relation to the wonderful views, and both the main garden front and the eastern wing overlook a series of descending



KILLARNEY HOUSE, KILLARNEY: FROM THE SOUTH-EAST



KILLARNEY HOUSE, KILLARNEY: SOUTH FRONT.

terraces, the beautiful park, and all the lakes and hills beyond. And to anyone who has walked through the long suite of bedrooms, and, as in some fanciful fairyland, has seen picture after picture of blue waters and restful mountain scenery framed anew by each well-chosen window, it will come as no surprise that the planning of this house was the mature work of a great architect, and that it engrossed his whole heart and energy until it was completed. The plan of the house lends itself also to a most effective treatment of internal decoration in which no pains have been spared to invest it with a dignity and grace worthy the position it occupies and the purposes which it has to fulfil. Passing from the porte-cochère, the visitor enters a long corridor or hall (78 ft. by 14 ft.) treated with charming simplicity, having a 7 ft. dado of panelling painted white, in which the doors, although of exquisite workmanship, are disguised by being the same design as the panels. The east end of this corridor has, however, two large doorways with broken pediments and portrait medallions, one of which opens upon the saloon or central hall, which is very lofty and possesses a heavily moulded plaster ceiling. The hall is panelled in oak to within a little of half its height; the broad staircase turns within a bold screen of panelled oak with fluted columns, over which runs a gallery with balustrade of dwarf pilasters and arches in the Jacobean manner. Here, as in all Mr. Devey's houses, the oak is of exceptional quality and workmanship, the Killarney work being

done by Messrs. W. H. Lascelles & Co., Ltd., who have published a well-known photograph of the hall. The side opposite the stairs is almost entirely filled by the fireplace and the large bay window which lights the hall. On either side, the main rooms range themselves along the principal front, the east wing being occupied by private rooms, terminating in a beautiful chapel; while the west wings (for there are two) include the whole of the domestic offices. The southernmost of these two wings makes a return towards the south, and was intended originally to be taken to the height of the rest of the buildings; but this intention was not carried out, and it remains one storey high. From this cause perhaps, and from the further disadvantage of the stone dressings being in a red sandstone which does not "marry" with the red brickwork in the happiest way, the external effect has not quite the charm of Goldings, but viewed from a little distance it presents the appearance of an Elizabethan mansion of great dignity, and the tall chimney-stacks and gables crown the hill with a bold outline of distinguished beauty.

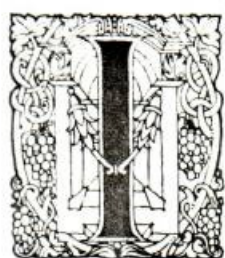
In both Killarney House and Goldings at Hertford, which is now the residence of the Hon. Mrs. Reginald A. Smith, there is a great similarity in style; indeed, there has clearly been no effort to free either design from the guiding lines of the Elizabethan work, although it is said that Mr. Devey prided himself on building no two things exactly alike.

WALTER H. GODFREY.

(To be continued.)

The Work of George Devey.—III.

(Conclusion.)

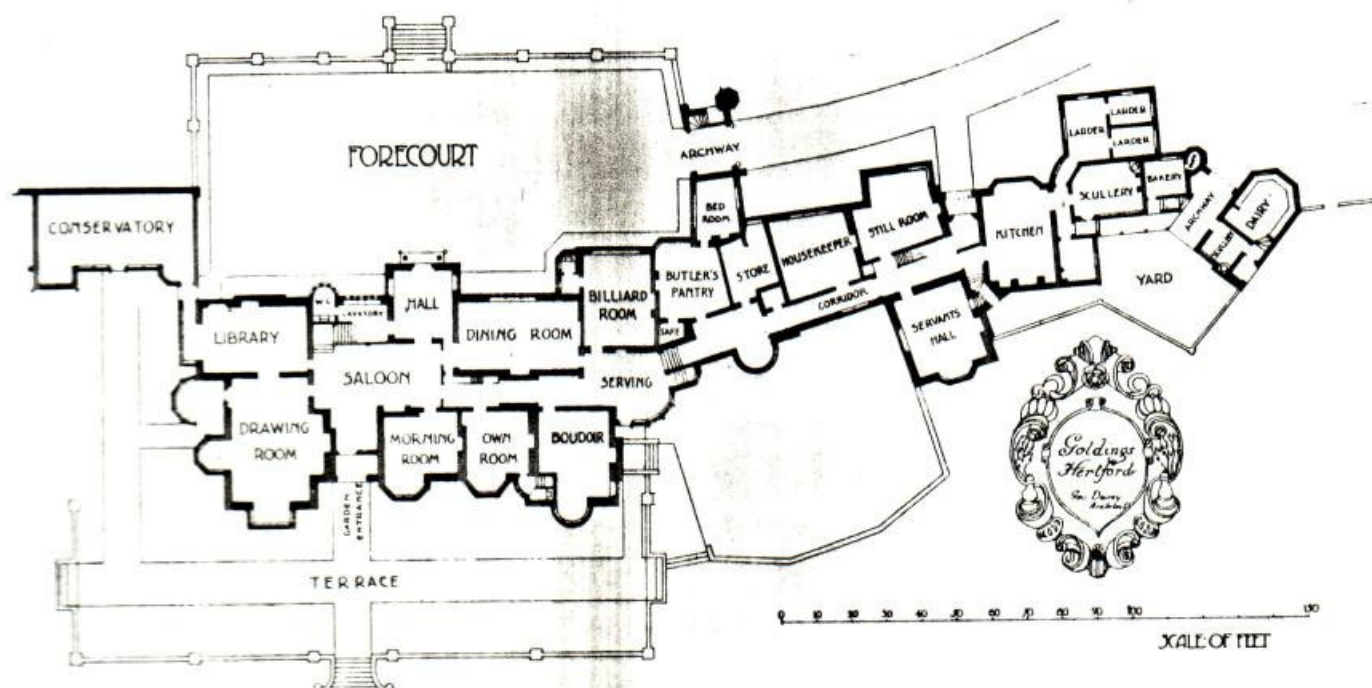


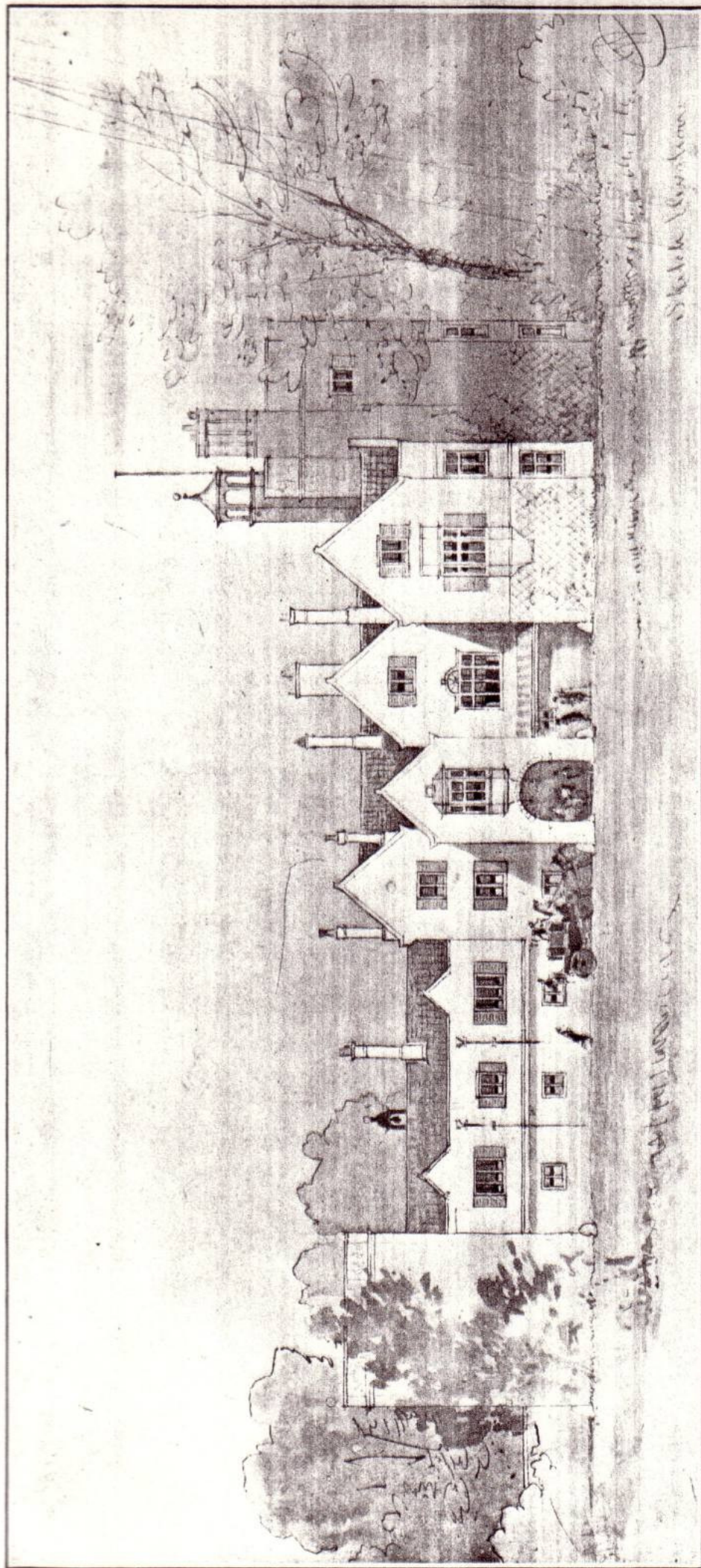
N the conclusion of the second paper on Mr. Devey's work, attention was called to the general similarity in style of two of his most important designs—Killarney House and Goldings—although in plan, grouping, and in much of the detail, they are of course quite distinct. This fact stands out in a certain pleasing contrast to many qualities of modern work. The horror of simple uniformity that seems to possess the latter-day designer, and the consequent feverish desire for complexity and striking originality, have banished all hope of harmony and of that tranquil completeness which comes from the rightful subservience of "features" to the effect of the whole. Mr. Devey found endless diversity in the simple variations of plan, and all the features that arose in this way were differentiated in virtue of their purpose, but never transgressed, in their form, the unwritten laws of the style.

The analysis of "style" into its component parts and qualities is always a tempting subject, but there is no space to linger over this pleasant ground, save in one particular only, which the author has pointed out in another place and can scarcely pass by entirely here. All Mr. Devey's work is marked by the prominence of the gable in the design, and a succession of gables (not by any means of uniform size), combined with tall stacks of chimneys and square or octagonal towers,

is quite the customary treatment of his skyline. But this gable-architecture needs more than anything else the introduction of vertical lines in the elevation—the reasons for which can be easily deduced from the general principles of Gothic work—and these vertical lines have been most happily supplied by a large number of bay-windows which extend to the height of two, three, or even more storeys. Goldings gives perhaps the best example of this, and the plan may be studied both for the convenience and beauty which this principle gives to the internal arrangement and for the picturesque charm which accrues to the external appearance. In this house, too, is exhibited in a very clear way the freedom with which the general arrangement of the rooms has been conceived, and it is not always easy to convince the incredulous that the plan comprises only new work. The main block of the building includes the principal rooms, which are disposed about the central saloon; thence the building continues in an irregular line to the north-east, being recessed considerably on the garden front, until it reaches the projecting square tower. This part, with the lower buildings beyond, comprises all the offices, and by its position neither enters into competition with the main block nor unduly overlooks the grounds, but on the other hand it supports the general effect to a great degree.

All the internal joinery at Goldings is, like that at Killarney, of exquisite workmanship and design, and the photographs of the oak parlour (or





MACHARIOCH HOUSE, KINTYRE.

FROM THE ORIGINAL WATER-COLOUR DRAWING BY GEORGE DEVEY.

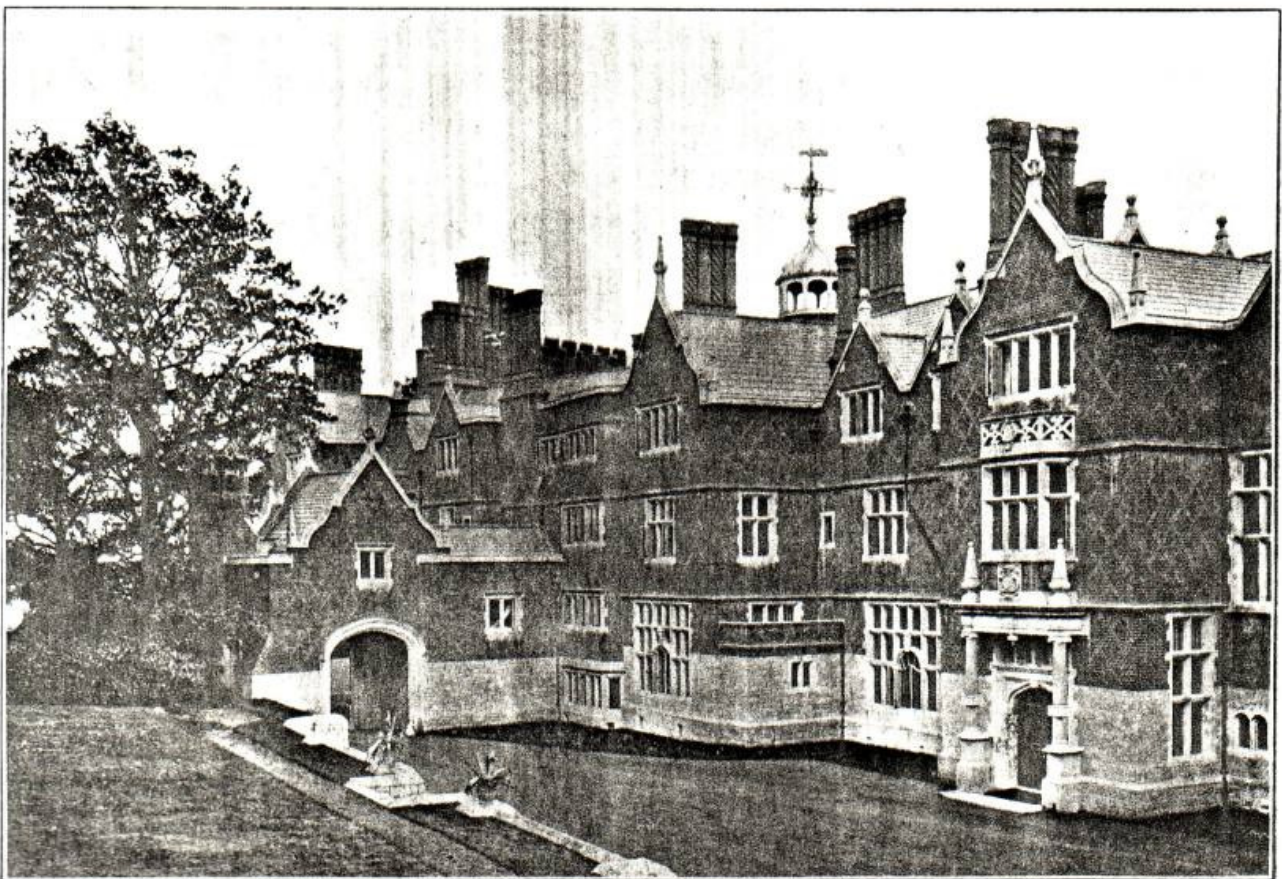


GOLDINGS, HERTFORD: THE SOUTH FRONT.

Photo: Bedford Lemere & Co.

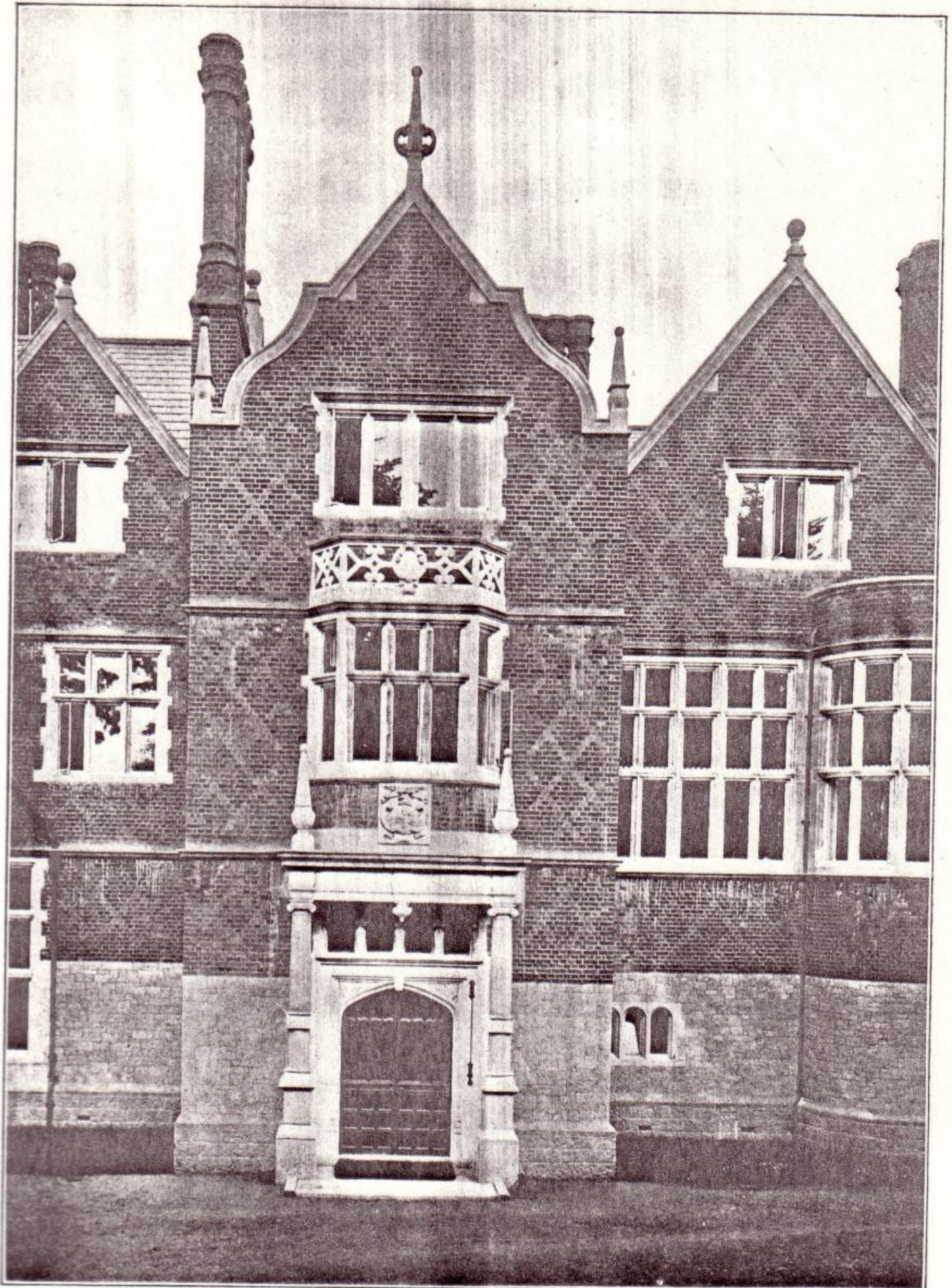
morning-room) and dining-room give some of its best features. The saloon, being only one storey high, is not altogether successful, but the oak staircase is a very fine piece of work. The plaster ceilings, too, are delightful in their beauty and effectiveness, and indeed the whole of the decoration has the full appearance of modern equipment without any of the modern incongruity of design, and the place is a true English home built on the traditional lines of restfulness and comfort.

The three lodges at Goldings include two very beautiful cottages in brickwork and thatch. Mr. Devey's skill in cottage-architecture seems to have taken more hold upon the public mind than his success in larger undertakings—an inevitable consequence, without doubt, of the extraordinary number of his minor works and their more prominent situation near the public highways. It is, however, in no way a reflection on his larger achievement to call attention to his unrivalled taste in smaller buildings; and indeed it is



GOLDINGS, HERTFORD: ENTRANCE COURTYARD.

Photo: Bedford Lemere & Co.

*Photo: Bedford Lemere & Co.*



The Morning-room.



The Dining-room.

GOLDINGS, HERTFORD.

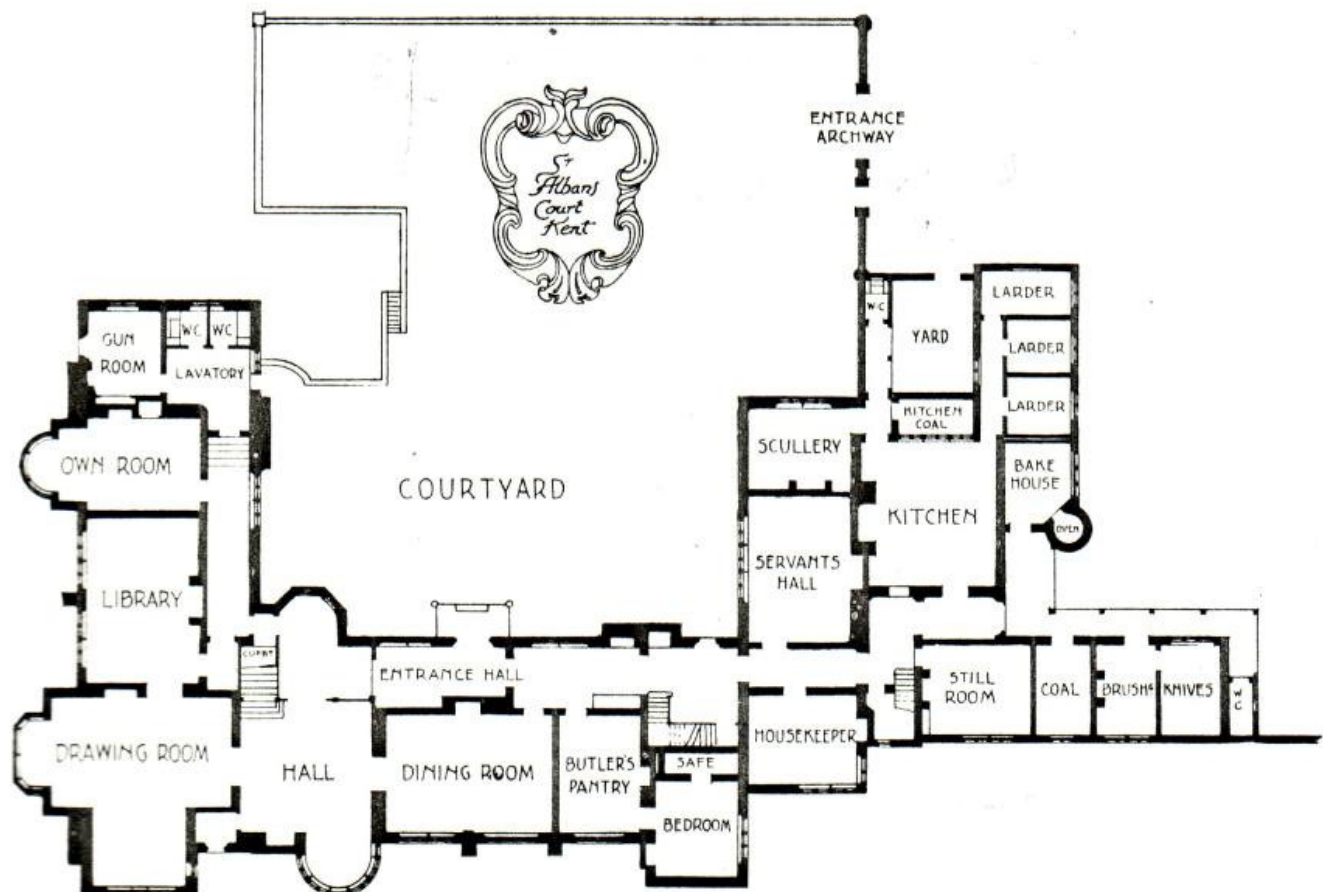
Photos: Bedford Lemere & Co.

no small addition to his fame, for it is in the latter province that there are so many workers, and in no other are there so many dismal failures. It must of course be remembered that Mr. Devey was generally unrestrained by any consideration of cost and economy, and since he invariably used good materials in the simplest manner, it is little wonder that his success was great.

Not far from Goldings there lies another large house of Mr. Devey's design, Blakesware, a mile or two east of Ware. It was built for the late Sir Martin Gosselin, about a quarter of a mile from the site of the old Blakesware (*alias* "Blakesmoor"), celebrated in Charles Lamb's essay, and is a beautiful example of well-grouped brickwork, the garden and entrance fronts being exceedingly picturesque. The oak dining-room and the hall, with its galleries and organ loft, are very fine, and in both rooms the panelling has a strangely old-world aspect, due perhaps to the variation in the heights of the panels, and the beautifully dark tone which it has already acquired.

In the east of Kent between Canterbury and Dover is a house of less pretentious size than those that have been just described, which, however, absorbed a vast amount of the time and thought of its architect. It was built for W. O. Hammond, Esq., himself an artist and a personal friend of Mr. Devey's, and the two men spent

many a long day plotting and planning, altering and revising, till house, stables, and gardens approached as near the perfection of convenience and picturesqueness as was pretty well possible. St. Albans Court is indeed a complete and finished work of art; it is the residence now of Captain R. Slazenger, and in the course of a recent visit it was the writer's pleasant experience to hear from those who now enjoy its advantages nothing but praise for both the design and workmanship exhibited throughout the place. The situation of the house is attractive to a degree. Surrounded by an abundance of trees which stand at a convenient distance, it rests on the slope of a hill, the ground being made up on the south side to form several broad terraces which descend to a high retaining wall, that reaches from the lowest terrace to the level of the park, several feet beneath. To the west an unbroken sweep of lawn carries the eye between lofty trees to a charming distant view. The original house stood lower down in the hollow, where the stables are now. Some part of it, of brick and timber, dating from the sixteenth century, was carefully preserved and set the keynote to the new work—on the one side blending happily with the picturesque stable buildings and entrance archway, on the other forming a delightful background to the formal rose-garden shown in the photograph.

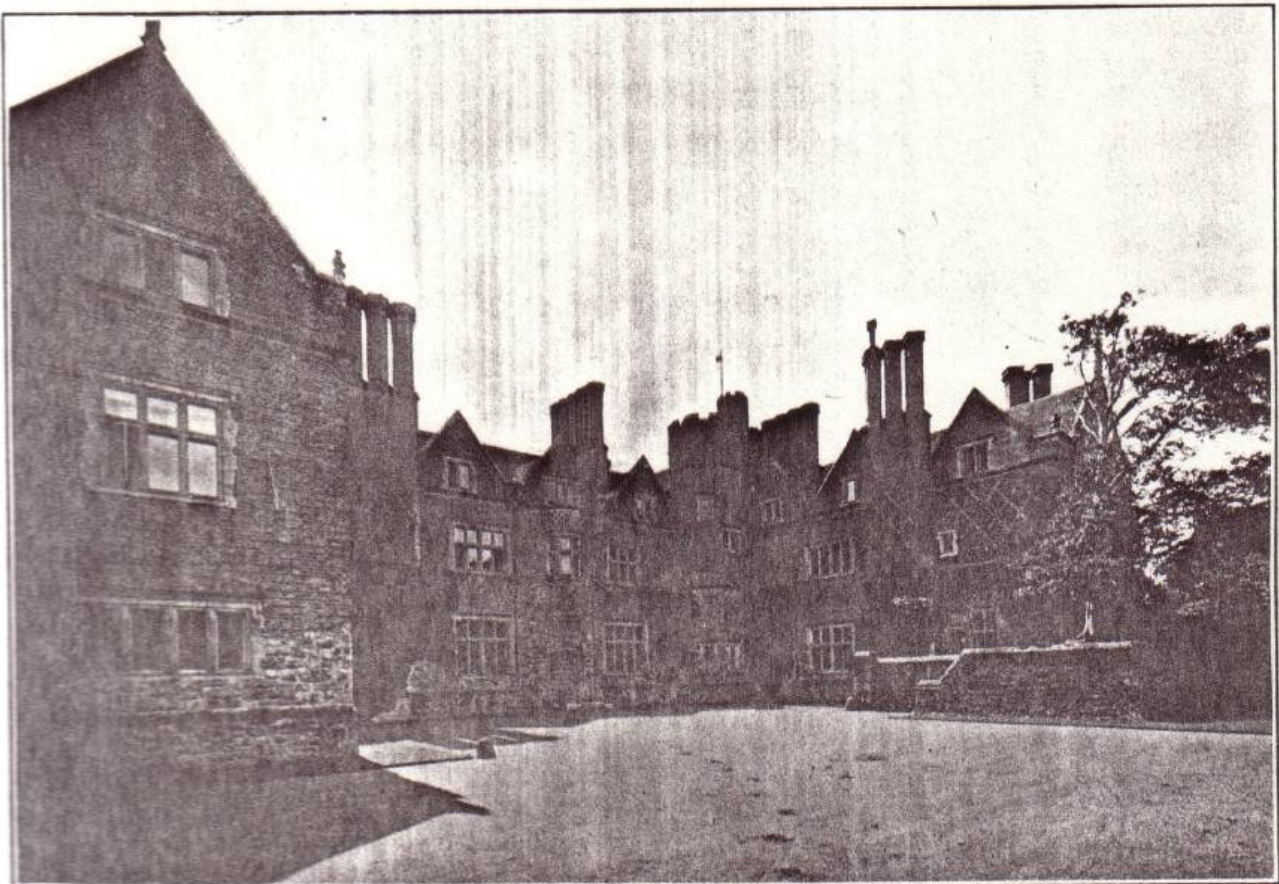


ST. ALBANS COURT, KENT. GROUND PLAN.

GEORGE DEVEY, ARCHITECT.



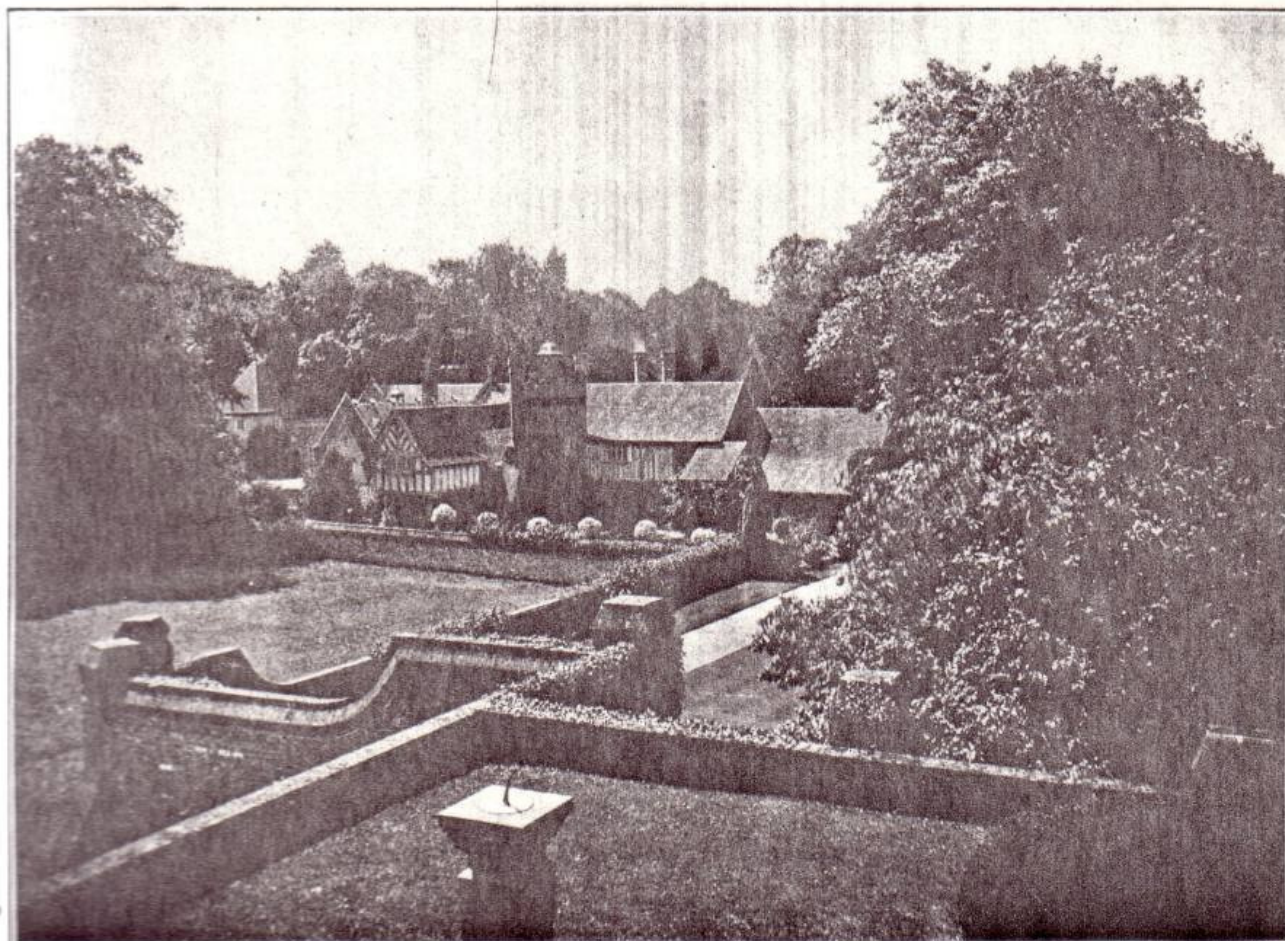
From the South-West.



Entrance Front.



South Front.



The Stables from the Terrace.



VIEW FROM THE FORMAL GARDEN,
ST. ALBANS COURT, KENT.

The terrace walls, doorways, flights of steps, and all the external accessories have been arranged with great skill, and form a most excellent setting to the house, which has been carefully planned in relation to the grounds and possesses external entrance doors in every convenient position. St. Albans Court is built of red brick with limestone dressings and stringcourses, upon a deep plinth of Kentish rag. Mr. Devey used the Kentish rag in the old manner, letting it rise in irregular courses and die into the brickwork at various heights, so that in the external chimney stacks it reaches ten to fifteen feet and then falls by easy steps to the level of the ground-floor window-sills. The entrance courtyard on the north side is the most striking piece of design to an architect's eye, since it possesses so much of the "atmosphere" of early work. Gables and tall well-grouped chimney-stacks follow one another round the three sides, while in one angle rises an octagonal tower finishing in a pretty tourelle or turret. In the centre of the front is a slender oriel window, semi-circular in plan, crowned by a parapet of pierced stone, and having a curved soffit that terminates directly over the centre of the front entrance, or perhaps in the hollow pendant that divides its pointed arch. The Kentish rag is here built in with great taste, and rises over the doorway to the oriel window, which is entirely of stone. This courtyard is entered on the left by two fine archways,

and is surrounded by a high retaining wall. The inscription over the small opening is as follows: "Incepto Gulmi Oxendon Hammond, sollertiâ et ingenio Georgii Devey opus hoc peractum est A.D. MDCCLXIV. Quicquid agis prudentur ages et respice finem." The intersecting lines of dark headers in the brickwork have not been introduced with the usual freedom in this building, but are confined to the broad surfaces of those chimney-stacks which project beyond the external walls.

The plan and internal decoration of St. Albans Court exhibit in every point the same character of excellence that is so noticeable outside. The oak hall with its gallery and deep semi-circular bay window, which rises the full height of two storeys and is divided by three transoms, has an air of restfulness and dignity enhanced by the fine paintings framed in the panelling. From one side, wide folding doors open into the dining room, which is also panelled from floor to ceiling, and on the other into a large drawing-room, which opens again into the library. Both these last apartments have very elaborate fireplaces and overmantels. The chimneypiece in the hall has been refixed from the old house.

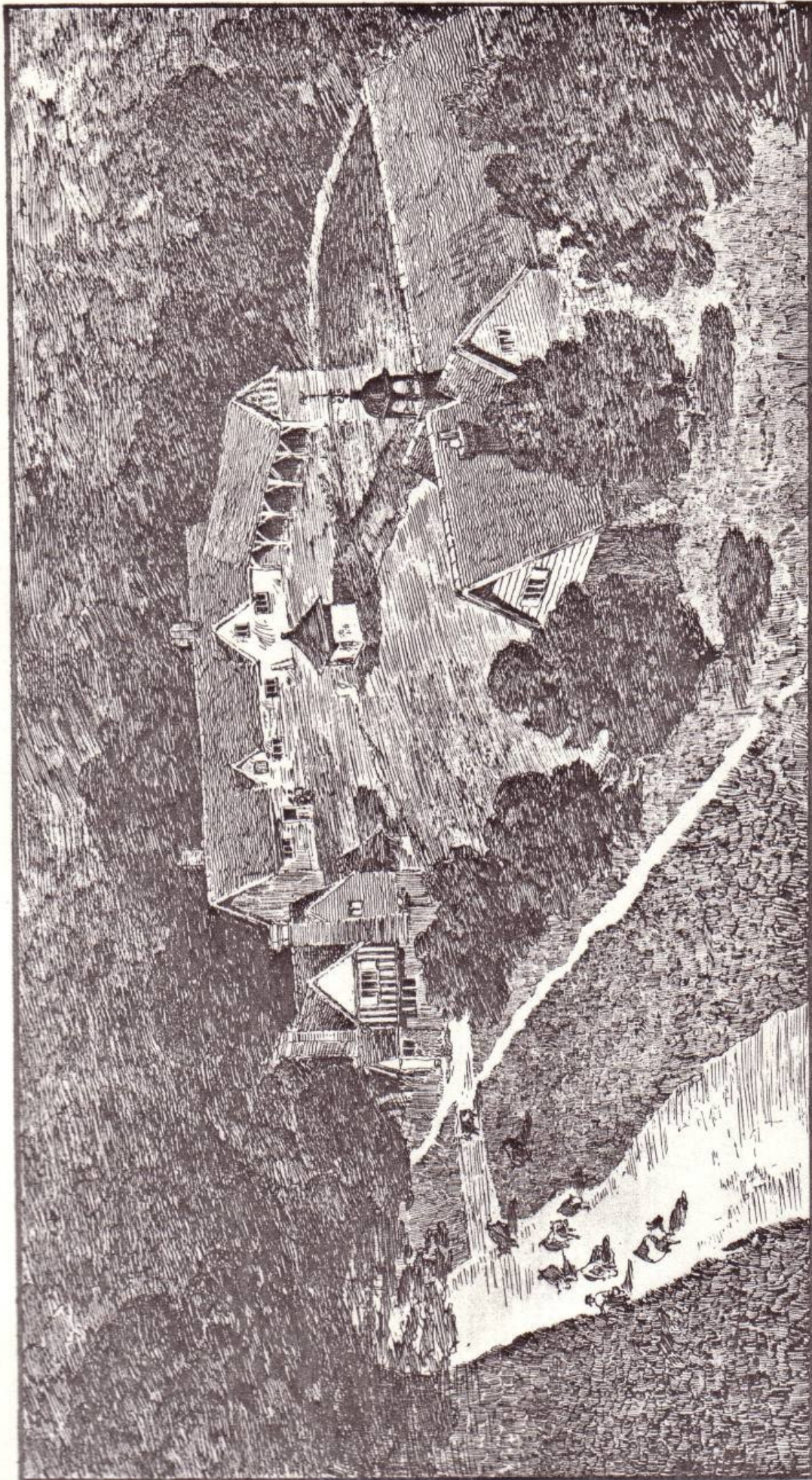
In our tour of inspection, seeking Mr. Devey's work, we have found ourselves again in Kent after starting thence from Penshurst and Betteshanger. There are still many hundreds of miles to travel, had we the time, to exhaust our list of houses and buildings. We must, however, content our-

selves with the mention of a few of the chief names, and include a description of one or two only of the most noteworthy examples of the remaining work.

Quite near to St. Albans Court is Denne Hill, built for Colonel Dyson, and now the residence of J. E. Allen, Esq., a red brick house with large Dutch gables. A little further, at Walmer Castle, a new wing was added for the late Earl of Granville, and much of the picturesqueness of its present appearance is due to Mr. Devey's additions. The stone tower at the south end of the beach at Dover is another charming piece of work from his hands. Indeed, over twenty different important buildings in this county, besides numerous cottages, owe more or less of their present form to Mr. Devey, the largest of them all being the mansion of Hall Place, Leigh, near Tonbridge, the seat of S. Hope Morley, Esq. Among Mr. Devey's larger works Hall Place is certainly distinguished by its extremely picturesque entrance front, and also by the oak work of the saloon and central staircase. The sky line is so charmingly broken by the two square towers and two octagonal turrets, and the whole mass of the building is so ingeniously disposed, that one cannot but be deeply impressed by a sense of its beauty. The expenditure at Hall Place was unrestrained, and all the work on the old house (which was at length abandoned), on the new building, and on the most delightful group of stabling, taken together, produced perhaps the largest undertaking, from a monetary point of view, carried out by Mr. Devey's office. The oak work, mentioned above, is elaborately and very beautifully carved, and in both design and workmanship it is easily first among houses which, as we have pointed out, excel in this very thing.

Remaining south of the Thames, we will just note the largest works from east to west. The late Earl of Cranbrook employed Mr. Devey in a good deal of charming country work at Benenden and Cranbrook. Then in Sussex a large wing was added to the historic mansion of Brickwall for Edward Frewen, Esq. Ashfold, Handcross, was almost entirely rebuilt for the late Eric C. Smith, Esq., and was made into a house of very striking beauty. Rofant, formerly the seat of Sir C. M. Lampson; Worth Park, near Crawley (for Mrs. Montefiore); Knowle Park, Cranleigh (for Sir George Bonham) and Gravetye, East Grinstead (for W. Robinson, Esq.), were all largely remodelled and increased in size. In Surrey, besides Coombe Warren, there was built its neighbour Coombe Cottage, a most admirable design of low proportions and quaint fashioning, built originally for the first Lord Revelstoke, but now owned by Lord Charles Beresford. Monkshatch, near Guild-

ford, was a new house for the late A. K. Hichens, Esq., and Durdans, near Epsom, was entirely altered for the Earl of Rosebery. Among the works in Hampshire is first the fine mansion Longwood, near Winchester, the property of the Earl of Northesk. Longwood ranks among the half-dozen of Mr. Devey's largest houses, and is remarkable in its breadth of treatment and composition. Second perhaps is Minley Manor, which received interesting additions, and then may follow the work done at Farnborough for T. Longman, Esq. (where at present the Empress Eugénie resides), at Bossington for W. H. Deverell, Esq.; also Grateley House, and the beautiful little residence in the heart of the New Forest which was built for Lady Surtees, formerly called Lynwood, but since renamed The Stydd House. In Wiltshire are Zeals House, Mere, an excellent building of stone, and the delightful little thatched lodges at Fonthill. And further westward are Gaunt's House, Wimborne, the seat of Sir Richard Glyn; Melbury, the seat of the Earl of Ilchester; Membland, near Plymouth, the residence of the late Lord Revelstoke, and two houses respectively at Jacobstow (N. Devon), and Tregavethan, near Truro. Of these by far the most interesting is Melbury House, and the work here is of such beauty that it calls for more than a mere passing remark. The original house, built of Ham Hill stone, was of considerable antiquity, although externally it had been cased or rebuilt in the style of the Later Renaissance. However, a central octagonal tower or lantern, of bold size and charming proportions, which survived from the original Late Gothic period, seems to have influenced the whole character of the subsequent work, so much so that even the Renaissance front has gables with Gothic finials. To this house Sedding built a new wing, including a large library with open-timber roof, and after him Mr. Devey was called in to more than double the size of the whole building. This he did in a most masterly manner, and the effect is the more interesting in that, first, the material used was not the customary red brick, but stone—and Ham Hill stone with its warm colour and beautiful grain; and, second, the style was more distinctly Gothic than usual with Mr. Devey's work, although the Renaissance influence is still to be seen, and is undisguised in the terrace walls and other features. Mr. Devey's additions to Melbury were very extensive, and group charmingly with the original building. From Sedding's library, which is considerably recessed from the garden front, was brought forward a long wing, ending in a lofty and massive tower. This wing was carried also in the opposite direction to form entirely new offices and suites of



SKETCH FOR MODEL FARM IN SILESIA.
DRAWN BY EDMUND L. WRATTEN FROM A WATER-COLOUR BY GEORGE DEVEY.



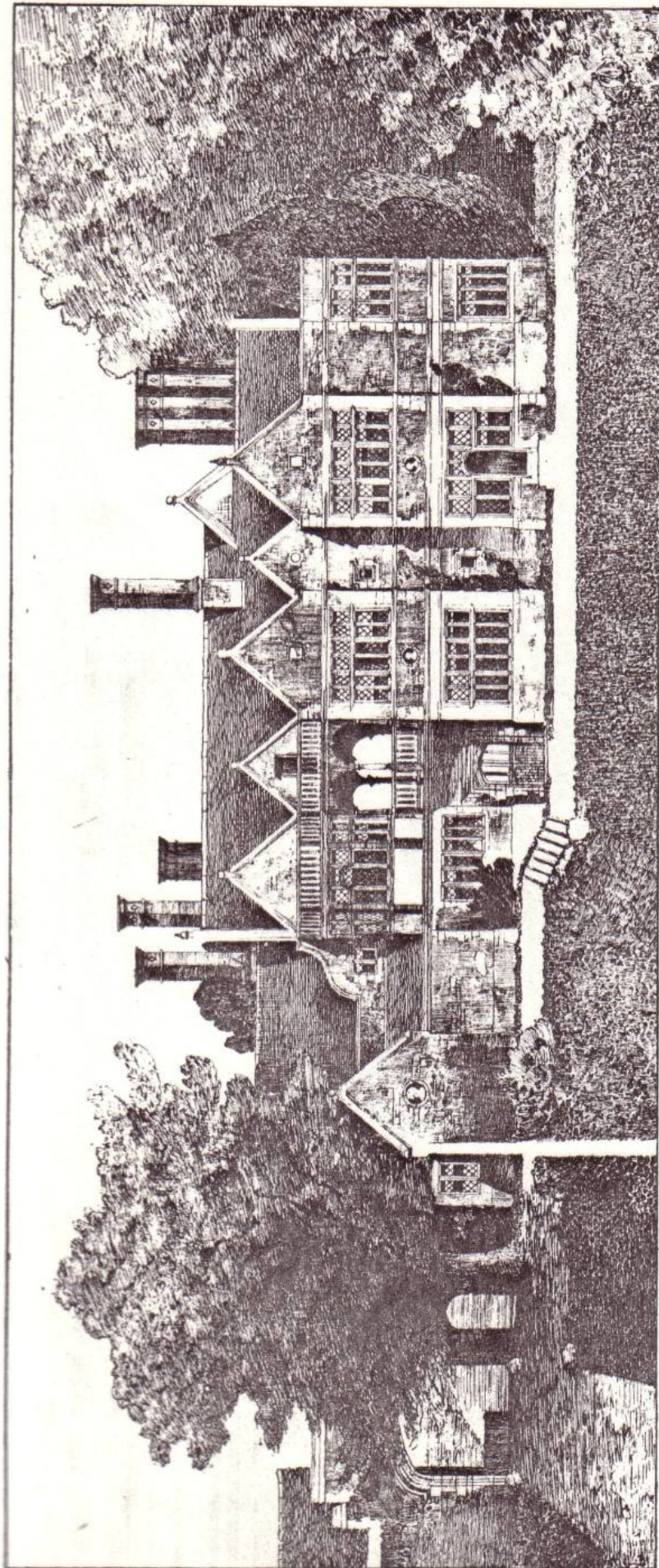
LODGE AT FONTHILL.

DRAWN BY E. L. WRATTEN.

bedrooms above, and continuing around the four sides of a quadrangle it returned to the house at the opposite point to the library. Here was placed a low tower with entrance archway, forming a *porte cochère* from which the carriages turn into the new courtyard. In the grouping of features, in the detail, in the colour, and in the sum of all these things, there is a degree of picturesqueness and alluring beauty scarcely excelled elsewhere. One could wish that the Renaissance fronts had been harmonised by the substitution of stone mullions in place of the present sash windows, and then indeed the mansion would be unrivalled in its consistent charm and infinite variety of arrangement and disposition.

Passing north-east we can do no more than enumerate the following: in Gloucestershire a beautiful vicarage in stone with stone tiles at Wickwar for the Earl of Ducie, and Culver House near Stroud, remodelled for the late Rev. Lord Charles Thynne. In Oxfordshire an elaborate railway inn at Chipping Norton, also for the Earl of Ducie, Wilcote Manor (illustrated here) for Charles Sartoris, Esq., a picturesque Bank in half-timber work at Thame, and several houses along the Thames valley, including some charming lodges and cottages for the late Duchess

of Sutherland at Cliveden. But it is in Buckinghamshire perhaps that Mr. Devey's influence has been chiefly felt, for so many of the new buildings in this county were designed by him that local architects were attracted to his manner, and certain characteristics of his style have become quite familiar to those who know this part of the country. Ascott, the residence of Leopold de Rothschild, Esq., was but a miniature farmhouse when Mr. Devey first saw it. To-day it is a large and well-appointed mansion, with stables, kennels, lodges, and beautiful gardens laid out with great taste and care. Yet despite the fact that the buildings have grown to such size and importance they still preserve their "cottage" character, being built very low, and of half-timber work. The variation in the levels of the bedroom floor throughout the great length of the building gives endless opportunities for picturesque treatment, and the overhanging storeys, gables, and angle-stacks of chimneys are all grouped in charming proportion. Another large house in half-timber work was built at Akeley Wood. Of all the undertakings carried out in Buckinghamshire, the greatest proportion was for different members of the Rothschild family, who have done so much to make the county



WILCOTE, OXFORDSHIRE.

DRAWN BY E. L. WRATTEN FROM A WATER-COLOUR BY GEORGE DEVEY

prosperous. At Tring, Aston Clinton, Waddesden, and Mentmore (before and after the last-named passed into the hands of Lord Rosebery), at Eythrope and at Aylesbury, numerous works were carried out at their instance. Miss Alice de Rothschild's summer residence at Eythrope is a wholly successful and very quaint design in stone more in the style of the French Renaissance, but the stables which surround a courtyard have round towers at the angles and give quite a mediæval impression. Rectories at Chearsley, Wendover, and Cheddington, schools at Dinton and Aylesbury, and the restoration of Buckland Church, by no means exhaust the county's record.

Rapidly glancing over the rest of England we must record the enlargement of the beautiful half-timber mansion, Pitchford Hall, the seat of Colonel C. J. Cotes in Shropshire, also additions to Lilleshall for the Duke of Sutherland, for whom much work was done in England and Scotland. In Shropshire, too, is Adderley Hall, an entirely new house, ranking with Killarney and Goldings in size and beauty. This was built for Reginald Corbet, Esq., and is well worth studying as a piece of noble design and planning. In Derbyshire there were extensive additions to Sudbury Hall for Lord Vernon, and work at Rangemoor, Burton-on-Trent, for Lord Burton. In Lancashire, a most picturesque extension of a fine old house, Smithills Hall near Bolton, and alterations at Knowsley for the Earl of Derby, besides a new house at Hartford. In Yorkshire were the rebuilding in charming taste of Thorpe Hall, Brantingham, for the late Christopher Sykes, Esq.; large additions to Rawcliffe Hall, Goole; and the erection of Bishop Burton Hall—a new house with stables. Also additions at Myton Hall, Helperby, for Major H. M. Stapylton; at Byram, Ferrybridge, for Sir Jn. Ramsden; at Duncombe Park for the Earl of Feversham; and at Wentworth House for Earl Fitzwilliam. Many very interesting buildings were erected in Northamptonshire for Earl Spencer; in Huntingdon was built Stoneley Grange at Kimbolton, and in Nottinghamshire Hodsock Priory was rebuilt for Sir George Mellish. Scotland, too, possesses many of Mr. Devey's buildings, but none of the first importance excepting perhaps Machariorch House, which the Duke of Argyll (then Marquis of Lorne) had rebuilt for

the Princess Louise. The drawing of Mr. Devey's reproduced on p. 294 is one of a series of sketches which were submitted to the Princess, who is known to have much admired the genius and personal qualities of the architect.

In London, Mr. Devey carried out a large amount of work, consisting chiefly in internal alterations, and decoration, work which it is somewhat difficult to trace in many places, owing to subsequent modification by other hands. Although, however, his activity was chiefly confined to country work, he built several town houses, amongst which No. 41, Grosvenor Square for the present Lord Nunburnholme, and several houses in Lennox Gardens, are the most important, and these are sufficient to show the aims which he had in view. He started the idea, which has now become general, of giving to each house a distinct and individual character, using a free treatment of Renaissance detail, and prepared the way for the charming style which Mr. Norman Shaw has since carried to perfection.

So, in a very brief and cursory fashion, we have touched upon the chief of those buildings which Mr. Devey designed and built between 1850 and the year of his death. Since his practice started some time before the half century, he was spending, through more than forty years, an untiring energy in the proclamation and advocacy of a new Gospel in domestic architecture, more by example than by precept, and by private influence than by any very public propaganda. But throughout those years, and even to the present day when the design of country houses has engrossed the attention of so many able men, his name has stood for a refinement of taste and a power and skill in design that is not often reached, and in the words of Lord Northbourne we may be sure that in distant years "Mr Devey's work will stand the test of time and also the contemporary criticism of the architect of the future." He intuitively perceived the direction that the best opinion would take, nay more, he himself largely laid down the lines and educated the public taste; and although it may take some time, we may be sure that there will one day be a full recognition of the great service which he rendered his profession and the architectural art of the country.

WALTER H. GODFREY.