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The Influence of Batty Langley by Roger White

In July 1755 Horace Walpole revisited an old haunt, a house of medieval origin near Chesham in Buckinghamshire, called Latimers. He had lived there formerly with his friend, Henry Seymour Conway, but he was not pleased to find that the new owner, Mrs. Cavendish, had seen fit to give the venerable pile a new and fashionable dress. As he wrote to Richard Bentley afterwards, 'the house has undergone Batty Langley discipline: half the ornaments are of his bastard Gothic, and half of Hallet's mongrel Chinese.' I want to write over the door of most modern edifices, "Repaired and Beautified: Langley and Hallet, Churchwardens"''.²

Batty Langley has had a bad press almost from the moment his Gothic engravings began to appear in 1741. They were issued in two batches of thirtytwo plates each, in 1741 and 1742, under the title of *Ancient Architecture Restored and Improved*. Accompanying the second batch was a preface, dated August 16th 1742, in which Langley gave his own potted history of English medieval, or, as he preferred to call it, Saxon architecture, as a means of justifying the rules or modes which he believed could be detected underlying and directing it. When the sixty-four plates were reissued in 1747 as one single bound volume the preface was omitted and the work was retitled *Gothick Architecture, Improved by Rules and Proportions*.

In thereby setting himself up, not only as a pundit who had found the key to the mysterious centuries of medieval building, but as one who had the temerity to believe that he could in his own designs extract and improve upon the essence of that building, he invited criticism both from gentle scholars like Thomas Gray and from rival would-be pundits like the acidulous Walpole. The learned, the cultivated and the dilettante must inevitably look with derision or distaste at the presumption of a man they regarded as an upstart — a Twickenham gardener's son with a prodigious talent for boiling down the books of other and more august men for the benefit of carpenters, masons and churchwardens.

Disdain for the humble origins and obsessive self-advertisement of the man helped to blind them to the originality of this one book, though not to its infectious success. What Walpole and his Committee of Taste resented as much as anything, one suspects, was the rivalry, the threat to the exclusivity of Strawberry. Though it brought Langley himself few, if any, commissions, the Batty Langley Manner (as Gray called it as early as 1754³) caught on very quickly. Langley died in 1751, but *Gothick Architecture Improved* ensured numerous progeny and enduring odium. What it achieved, according to Walpole in 1771, was 'to teach carpenters to massacre that venerable species, and to give occasion to those who know nothing of the matter, and who mistake his clumsy efforts for real imitations, to censure the productions of our ancestors...'⁴

Succeeding generations of more archaeologically-minded Gothicists viewed the results with a mixture of amused indignation and straightforward loathing which needs no repetition, and even Kenneth Clark in 1928, while admiring the serious intent of Langley's preface, could find little to praise in his engraved designs.⁵ More recently, Professor Rowan and Mrs. Eileen Harris have paid him the compliment of sustained scholarly attention.⁶ (They have unearthed much about his personal life, his journalistic and polemical activity, and his connections with freemasonry. To that I can add very little. The purpose of this paper is to identify and examine a number of little-known occurrences of his influence and in doing so to point up what I think is still not adequately appreciated, namely that both in terms of quantity *and* quality Langley is one of the most important figures of 18th century Gothic.

Although the list of subscribers to the 1742 edition of his book is impressive indeed, opening as it does with fifteen dukes and twentysix earls, the practical benefits to Langley himself seem to have been negligible. So far as we know, none of these 'Encouragers to the Restoring of Saxon Architecture' (as he called them) actually asked him to design or erect anything for them as a result. The Encouragers were insufficiently encouraging for him to proceed with the promised sequel, which would have contained 'many other useful Designs, for Ceilling-Pieces, Insides of Rooms, Pavements, Staircases, Pagan Temples, Sylvan Towers, Saxon Tents, Niches, Canopys, Monumental Pyramids, &c', though he had evidently prepared the designs. Perhaps one day this precious folio will come to light. As it was, he lived out his last decade in recurrent financial embarrassment. If he had hoped for some kind of post at Westminster Abbey, perhaps as Surveyor to the Dean and Chapter, he was mistaken; and today the Abbey library contains not even one copy of the book inspired by his lengthy observations of the great church's fabric and part-dedicated to its governing body.

But one can deduce a direct link between Langley and one of the leading Goths of the next generation. Among the subscribers in 1742 were Thomas Hinton, Surveyor to the Dean and Chapter, Thomas Grant, the Abbey's Clerk of Works, and three Abbey craftsmen. Until 1737 Langley had lived a mere stone's throw away in Parliament Stairs and no doubt made use of his proximity to haunt the Abbey, taking notes and measurements. In 1746 Hinton was succeeded, not by Langley (who possibly had no professional qualifications) but by the precocious Henry Keene, then an incredible twenty years old. One of Keene's earliest known works as an architect in his own right was to refit the Bishop of Worcester's private chapel at Hartlebury Castle, where the screen is quite clearly indebted, not to Sanderson Miller, to whom he was providing practical assistance elsewhere, but to Langley — and in particular to Plate XXXII, a 'Gothick Portico'. Both the spirit and the letter of Langley's designs are strongly present in the exotic garden pavilion known as the Museum, in the grounds of Enville Hall in Staffordshire. This is a building over which scholarly battle has recently been joined, between Mr. Hawkes, who believes that documentary evidence supports the traditional attribution to Miller, and Dr. Mowl, who believes that on the basis of stylistic evidence it should be re-ascribed to Keene.⁷ This is not the place to reiterate the arguments at length, but merely to point out certain Langleyisms, common enough in Keene's work and very unusual in that of Miller, who by 1750 had evolved his own distinctive style. In the first place, there are the graduated ogees of the gables and of the entrance door, found in the Gothick Portico already referred to and again in Plate XL, called a 'Gothick Window for a Pavillion'. If we look in turn at the centre of the facade, the capitals prove to be those of Langley's Fourth Gothick Order. Another of the Orders, the Fifth, was consulted for the vaulting shafts of the now wrecked interior, while the frieze which they support proves, after a brief search, to have been adapted from the necking on the capitals to Plate III.

My own view, for what it is worth, is that when John Ivory Talbot wrote to Miller in September 1754 saying that on a recent visit to Enville he had seen 'an Horrid Massacre of a fine Gothick design of yours, committed by the hands of some Shrewsbury man',⁸ he was very probably referring to this building and to the Shrewsbury architect Thomas Farnolls Pritchard. Pritchard's monument to Sir Whitmore Acton at Acton Round in Shropshire, of 1761-3, combines the capitals of Langley's Plate XII with the frieze of the Enville interior and the cornice of Plate VI. The doorcase of the Palmers' Guildhall in Ludlow (1774-6), to take another certain Pritchard building, frames the centre of Langley's Sixth Frontispiece with the columns and capitals of Plate XV and the entablature of Plate II, with its notorious Gothic triglyphs and metopes. Further, Langley borrowings occur at Croft Castle and elsewhere in Pritchard's Gothic oeuvre, and I see no reason why, given Ivory Talbot's

remark, the Enville Museum should not indeed represent a scheme sketched out roughly by Miller, possibly under the intangible influence of Keene (and through him Langley), and then executed and apparently altered in the process by the local man, Pritchard.

Whatever its true authorship, the Enville Museum does present a most creative synthesis of the motifs found in *Gothick Architecture Improved*. Henry Keene was not alone in recognising the book's tremendous fecundity of ideas. For more than half a century after its first publication, architects great and small treated it as a quarry. The great might take a design or motif and use it as a cue to their own imagination. The small might variously quote, misquote, inflate, dilute, or mangle. For the literally-minded as well as the more inventive, Langley's Gothic orders were a specially rich source, as they were too in providing critics with ammunition for their invective. Though contemporaries affected to find them preposterous, there is perhaps in retrospect nothing so remarkable about Langley's attempt to measure the mediaeval by classical yardsticks. Self-taught he may have been, but his earlier publishing ventures demonstrate that he was fully conversant with the literature of classical architecture. He therefore made a genuine effort to understand an alien style by the only criteria he knew. After all, the received view was that Romanesque and Gothic (and indeed few could distinguish the two styles in the 1740s) represented successive debasements of antique models. Langley would presumably have disagreed with Walpole's assertion that, while one must have *taste* to be sensible of the beauties of Grecian architecture, one only wants *passions* to feel Gothic. For those to whom Gothic architecture supplied the equivalent to the qualities of a Gothic novel — that is, the inexplicable and awful, the gloomy and venerable — Langley was clearly seriously misguided. Other Goths might react against Palladian orthodoxy in particular, and in some cases against Vitruvian principles in general, espousing Gothic as an alternative style, one that was not susceptible to rules and was by comparison anarchic. Langley, on the contrary, wanted to show that the style was susceptible to order and could make equal claim with the classical to an infrastructure of logic and proportion. The fact that the 1742 preface did not reappear in 1747 meant that most of his readers had the fruits of his invention without his exegesis. Although he was swiftly ridiculed, few of his critics showed any better grasp of the true facts of medieval architectural history.

What, in fact, was the aspiring Gothic patron or builder to do? Where might he turn, either for instruction as to what was 'correct' and what was not, or for clearly engraved directions as to how to set out a Gothic window or column? Several of William Kent's earlier essays in a modern Gothic idiom were engraved by John Vardy, but not issued until 1744,⁹ and in any case they would scarcely have been recommended as suitable models by the purists who condemned Langley. Proposed histories of the Gothic from Johann Müntz and James Essex never materialised, and altogether neither theoretical nor practical assistance was forthcoming from the community of navel-contemplating academics. It is worth noting, indeed, that even a thorough-going antiquary such as Edward Rowe Mores could in 1760 build himself a Tudoresque tower house which sported a Langley doorcase, a Gothic Venetian window, and, strangest of hybrids, a Gothic Diocletian window.¹⁰ It was left to the dilettante Walpole to feel his way gradually and intuitively towards a more archaeological approach, but even so the results were not widely available until he published *A Description of ... Strawberry Hill* in 1784.

Langley, I have indicated, was interested in instilling order into what might have seemed, to the Augustan mind, the chaos of Gothic precedent. In doing so he extracted or imposed symmetry. The picturesque accidents of medieval architecture, found even in the greatest English churches like Westminster Abbey, therefore did not interest or appeal to him as they did to Vanbrugh or Kent. Thomas Gray saw the Batty Langley Manner as what he called 'a mix'd style' originated by Kent, who, he said, 'had not read the Gothic Classicks

with taste or attention.'¹¹ In the entablatures of his orders Langley may have mixed his motifs, but never, I think, quite so outrageously or naïvely as Kent at Esher, when he applied a Greek fret to the impost of an ogee arch, or at Gloucester Cathedral, where his screen might be regarded as a rather transparent Gothicking of Inigo Jones's at Winchester. Langley was no more, or less, confused about his stylistic mixes than most of his contemporaries, but it is arguable that his synthesis of motifs is on the whole informed by a surer and more sophisticated talent.

Although in their exteriors Kent and Langley are well apart, Langley was visibly more interested in Kent's few internal experiments in the style. Shobdon Church, perhaps the country's most infuriatingly intractable Gothick problem in terms of its attribution, represents a rare and possibly unique fusion of identifiable motifs from the two men. The tripartite arches to chancel and transepts, for instance, are clearly inspired by the Gloucester screen, but here supported (if that is the word) on Langley rather than Kentian columns. The walls are articulated by panels with distinctively inward-curving bases which come from Kent's York Minster pulpit, but they alternate with windows adapted from Plate XXXIX of Langley. The plate tracery, on the other hand, is identical with examples at Esher. The family pew was heated by a direct crib from Langley.¹² Correspondence in the Hanbury Papers¹³ proves only that the church was rebuilt in the years 1750 to 1752, under directions from Walpole's friend Dickie Bateman but using designs supplied by an anonymous London architect. This rules out T.F. Pritchard, who in any case had been dismissed by Bateman in 1746 for faulty workmanship on the adjacent mansion. We must look to a London man with strong Kentian sympathies who at the same time was not too stiff-necked to turn to Langley for ideas. I believe that Henry Flitcroft, who also worked at Shobdon Court in the 1740s, was incapable of designing anything so jolly or liberated as this church,¹⁴ and in my view the strongest candidate is probably John Vardy, who was not only a close associate of Kent and author in about 1755 of a very jolly Gothic design for Milton Abbey in Dorset, but also, with his brother Thomas, of some extremely swagger rococo furniture. Between them they could certainly have managed the delicious woodwork of Shobdon, in an Andy Pandy Gothick quite unlike anything elsewhere.

While there is no evidence that William Kent ever made a consistent study of mediaeval sources as a means of informing his own designs, we know from the preface to *Ancient Architecture* and from a series of articles in *The Grub Street Journal* in 1734 and 1735 that Langley spent 'upwards of twenty years' in such study. The polemical articles reveal knowledge of major mediaeval buildings around the country that he had presumably visited and sketched in person. The approach revealed by his own designs was to pick features out as decorative accents, but actual quotations from mediaeval sources seem to be very rare. His preferred period was evidently the 13th and 14th centuries. The English Decorated, with its robust ogees, luxuriant crockets and finials, and frequent waywardness, had the most appeal. The inspiration for the chimneypiece shown in Plate XLII, for instance, could have been early 14th century work of the Bristol School, such as the tomb recesses in the choir aisles of Bristol Cathedral. But the principal object of his studies was of course Westminster Abbey, which he called 'the most Magnificent Pile in this Kingdom, and the almost inimitable Structure in the World, in the Saxon Mode'. Again, it is difficult to point to verbatim quotations, but it seems to me that the inspiration behind a design such as Plate LVII, of which the temple at Bramham in Yorkshire is a literal transcription,¹⁵ is not, as Professor Rowan suggests,¹⁶ James Gibbs's classical octagon at Orleans House, Twickenham, but the chapter house of the Abbey and the spherical triangles on the adjacent chevet.

The Abbey suggests another of the main influences on Langley, for its Surveyor from 1723 until his death in 1736 was Nicholas Hawksmoor, father-in-law to Langley's close friend

and patron in Parliament Stairs, Nathaniel Blackerby.¹⁷ Langley welcomed Hawksmoor's new western towers, begun in 1735. Neither man was averse to mixing pointed and round-arched forms, since it would not have occurred to either to keep what they thought of as component parts of the same Gothic style in separate compartments.¹⁸ In many ways Langley was spiritual heir to the Gothic of Hawksmoor and before him Wren, carrying their approach forward, enlarging and enriching the vocabulary, and passing it in turn to Keene and his generation.

Wren and Hawksmoor, as we know, espoused the Gothic only in churches or colleges, in circumstances where, to quote Wren, 'to deviate from the old form would be to run into a disagreeable Mixture, which no person of good Taste could relish'.¹⁹ Langley was part of a new generation which considered that an otherwise classical room might well be enlivened by a Gothic chimneypiece, and believed the style perfectly suited to entirely new and self-sufficient structures where the need to relate to existing buildings did not apply. His book includes eight varieties of chimneypieces, 'not to be matched in the World', almost all of which found favour with one or more of his readers. That at Shobdon I have already referred to. Plate XLI was adopted and slightly simplified by Timothy Lightoler when he was remodelling the interiors of Warwick Castle from 1763 onwards.²⁰ Plate XLV provided a starting point for John Phillips and George Shakespeare in their scheme for the entrance hall at Alscot park in Warwickshire, carried out in 1762-4, and also, it would seem, for Sanderson Miller at Wroxton Abbey, if it was indeed him that suggested the insertion of the dining room chimneypiece there in about 1747.²¹ Plate XLVII is one of the oddest and so far I have discovered only one executed piece which relates to it, namely the chimneypiece recently introduced into Lord St. Oswald's sitting room at Nostell Priory. Formerly in a bedroom, it is undocumented but presumed to date from James Paine's rococo work on the interior in about 1750. Plate XLVIII, on the other hand, was one of Langley's most popular inventions. As well as the magnificent carved stone version supplied to Tissington Hall, Derbyshire, in 1757 by Daniel Sephton of Manchester,²² a simplified version in wood is found in the entrance hall at Pool House, Astley, in Worcestershire,²³ and another was formerly in the Smoking Room at Guy's Cliffe, Warwick.²⁴ Henry Cheere was evidently a great admirer of the design, for drawings in the V&A²⁵ prove that he must have been responsible for the version in coloured marbles now at Beauport, Massachusetts,²⁶ as well as two further examples at New Hall in Essex.²⁷ Langley was, indeed the chief inspiration of Cheere's designs for Gothic chimneypieces, and the results are undoubtedly among the most enchanting products of the English Rococo.

Langley's doorcases and windows were similarly adaptable, whether as isolated accents on an exterior, in combination, or in repetition. At Huntingfield Hall, Suffolk, a house of unknown date built as an eyecatcher to Heveningham, his Eighth Frontispiece was applied verbatim to a front otherwise dependent on Plate 10 of John Crunden's *Convenient and Ornamental Architecture*, published in 1767. But a heavily diluted derivative was formerly to be seen in isolation at the so-called Gothic House in Petersham Road, Richmond.²⁸ Similarly, the Fifth Frontispiece appears trimmed of some of its carved detail as the doorway to a granite garden pavilion at Carclew in Cornwall.²⁹ The porch at Shenstone Hall in Staffordshire presents several familiar elements in combination — columns from Plate XII, the entablature a slim-line version of Plate I, and both doorcase and flanking windows adapted from Plate XXXV. The complex glazing which Langley invented for Plate XXXVIII appealed strongly to an anonymous Gloucestershire architect, possibly William Halfpenny, for he applied it repetitively on the facades of the Orangery at Frampton-on-Severn and of Stouts Hill at Uley.³⁰ Plate XXXIX, whose curvaceous frame we saw in use at Shobdon, has equally fancy glazing which provides much of the charm to the facade of Daniel Garrett's Banqueting House at Gibside, County Durham, built in 1751.

Langley's Plates XLIX to LXII represent, in his own words, 'fourteen varieties of Umbrellos, Temples, and Pavillions, which are believed to come the nearest to the ancient Saxon

Architecture, of all that has been done since the Danish Conquest'. It was this section as much as any that drew Walpole's fire. On August 22nd 1761 he visited Charles Hamilton's celebrated garden at Painshill in Surrey, where he remarked with rising irritation on the Gothic decagon. 'It is taken from Battey Langley's book (which does not contain a single design of true or good Gothic) and is made worse by pendant ornaments in the arches and by being closed on two sides at the bottom with checks that have no relation to Gothic. The whole is an unmeaning edifice. In all Gothic designs, they should be made to imitate something that was of that time; a part of a church, a castle, a convent, or a mansion. The Goths never built summerhouses or temples in a garden ...'³¹

Walpole was wrong in saying that the Painshill pavilion came from Langley. But, just as there were patrons enough who were willing to enter a world of make-believe by populating their grounds with ruined castles and convents, so there were others who happily followed Langley in erecting non-ruinous Gothic ornaments free from overtones of horrid gloom and mock antiquity. To those previously mentioned, one might add the gazebo at Goldney House, Bristol;³² the Gothic seat from Prior Park, Bath,³³ a close relative of the same Gothic Portico which inspired Keene at Hartlebury; another designed by the Hiorn brothers for Gopsall in Leicestershire in about 1759;³⁴ the umbrella at Great Saxham Hall in Suffolk (now sadly derelict), and one rather similar on Drakeloe Pond at Woburn Abbey,³⁵ both related to Plate LV; and a Gothic tower at Chillington in Staffordshire, thought to have dated from about 1768.³⁶

Garden pavilions could be copied *in toto*, and in any case Langley's vocabulary lent itself to endless combinations and permutations on a small scale. Complete houses and complete room schemes were more problematic, and as his projected Volume II did not materialise we can only speculate as to how he would have dealt with them. Repetition was one way, as Latimers and Stouts Hill showed. It may have been charming and amusing, it certainly annoyed the doyen of Strawberry hill, but it was hardly great art. The White House, Appleby (of 1756) and Helbeck Hall (of 1775-7), both in Westmorland and both likely to be by a local carpenter called Henry Bellas, are text-book examples of what later generations derided as Carpenter's Gothic.³⁷ Solutions of which Langley himself might have approved rather more were found by an anonymous West Midlands architect. Whoever he was, he was responsible for a group of exceptionally loveable buildings characterised by an obsessional use of the ogee, whether in doors, windows, or gables. Pool House at Astley, to whose hall chimneypiece I referred earlier, is an undated refronting of an early 17th century house, complete with a doorcase derived from a familiar Langley source.³⁸ Stourhurst House in Stourbridge is a variation, likewise undated, on a theme which reached its largest if not its greatest statement at the now vanished Prestwood Hall, probably of the 1780s. I am also inclined to credit the same mysterious architect with that apogee of the ogee, Speedwell Castle at Brewood in Staffordshire. This is traditionally said to have been built with the proceeds of betting on a Derby-winner called Speedwell, but I am sorry to be able to dispel the myth: I have discovered that no horse of this name won either the Derby, the Oaks, or the St. Ledger within a century of their respective inception in 1780, 1779 and 1778.

What seems to me the triumphant proof that Langley's vocabulary and Langley himself could, given the opportunity, have risen to the challenge of the grandest interior, is supplied by the hall at Wiston House in Sussex. When this little-known house was described in *Country Life* in 1909³⁹ much was said of genealogy, rather less of the mid-18th century redecoration of its great Elizabethan hall, and nothing at all of the stunning Gothick chimneypiece, which was evidently assumed to be Victorian. In fact it is the largest and finest of all Langley chimneypieces,⁴⁰ fully fifteen feet high, and of a scale and boldness to match the ample proportions of the room. Chimneypiece and overmantel

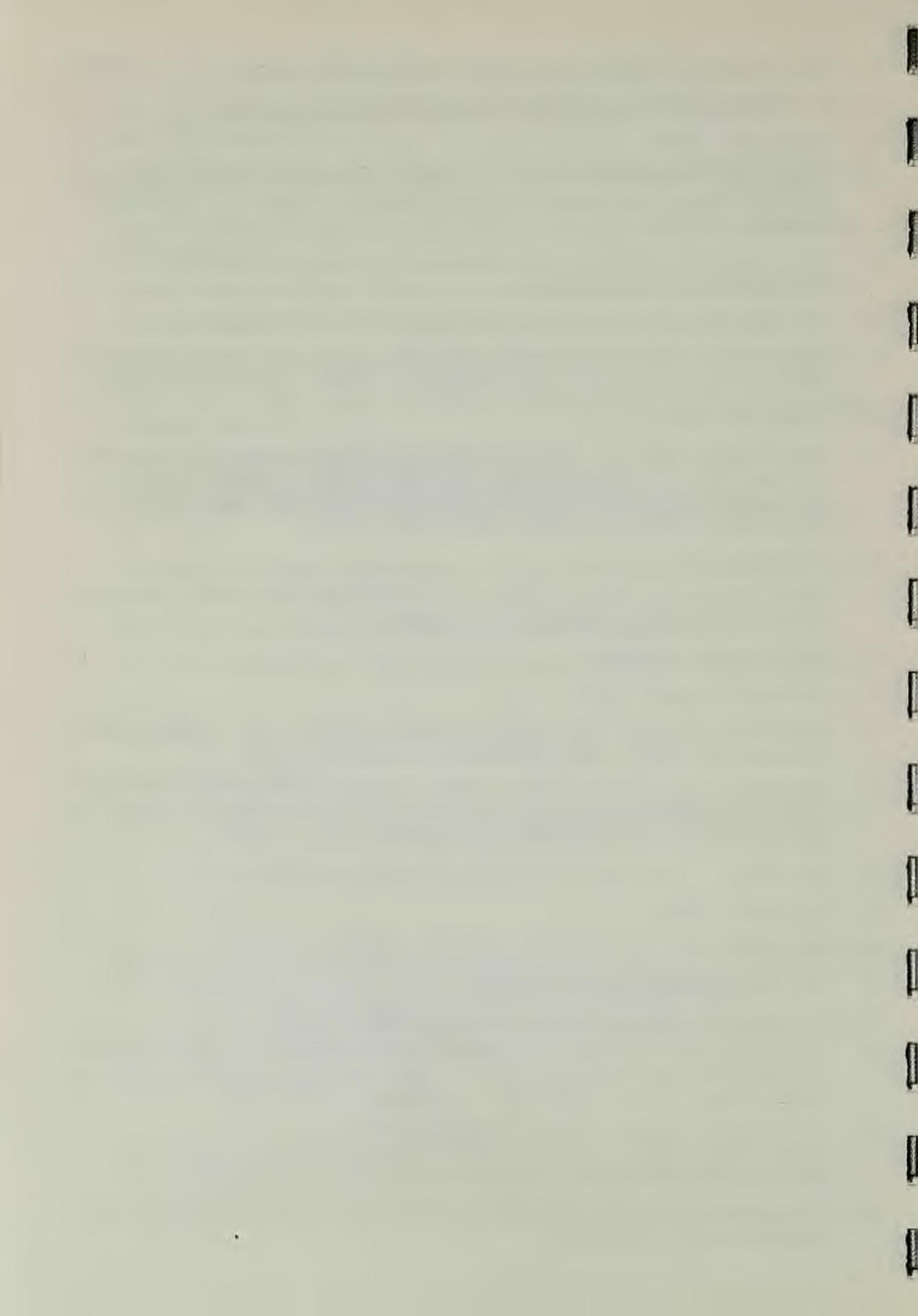
are combined in one grandiose frame, enclosing rustic roundels in plaster precisely as Langley indicates. In such a room the deep modelling and powerful curves of Langley's design come into their own, although such is the height of the hall that it was thought desirable to top the chimneypiece out with the ogee gable of his 'chapter-house' pavilion. At the same time⁴¹ Langley doors (from Plate XVIII) were pierced in the walls to left and right and the blank inner wall was articulated with splendid niches derived from his Sixth Frontispiece.

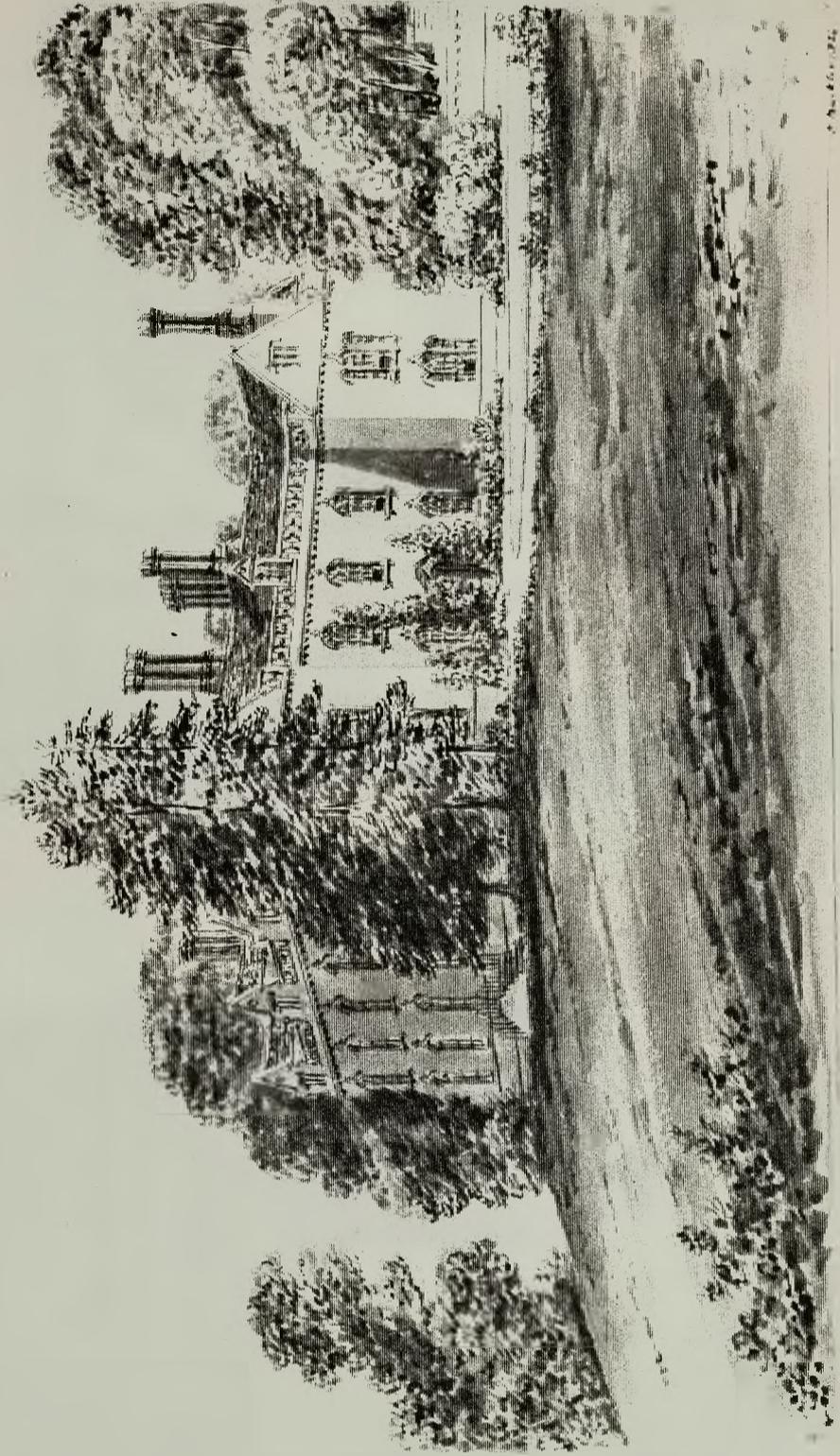
It will by now, I hope, be clear beyond a peradventure that Batty Langley's influence and achievement were, however vicariously, of vast extent. If commissions and material success are the yardstick, he was a failure. But his unique achievement was to catch the imagination of other architects, patrons and craftsmen for half a century after his death and to have created a profusion of designs in so distinctive an idiom that, however they might be bowdlerised, they remained peculiarly his own. T.F. Pritchard showed how his manner could be made lightly rococo. Second generation Palladians like Daniel Garrett and James Paine, and even incipient neo-classicists such as John Carr,⁴² reached for *Gothick Architecture Improved* when inspiration in an alien style flagged. As late as 1800, when John Nash required a distinctive and exotic focal point for the circular Music Room at Houghton Lodge in Hampshire, Langley supplied the design — albeit transformed into a confection of white marble and Blue John.⁴³ Plagiarising pattern books by Overton, Pain, Halfpenny⁴⁴ and the like carried the seed across the Atlantic, where it germinated in the late 18th and early 19th century houses of the eastern seaboard.⁴⁵ After nearly two centuries of neglect and opprobrium, the time is perhaps ripe for Langley's significance to be reassessed, and his reputation restored and improved.

Notes

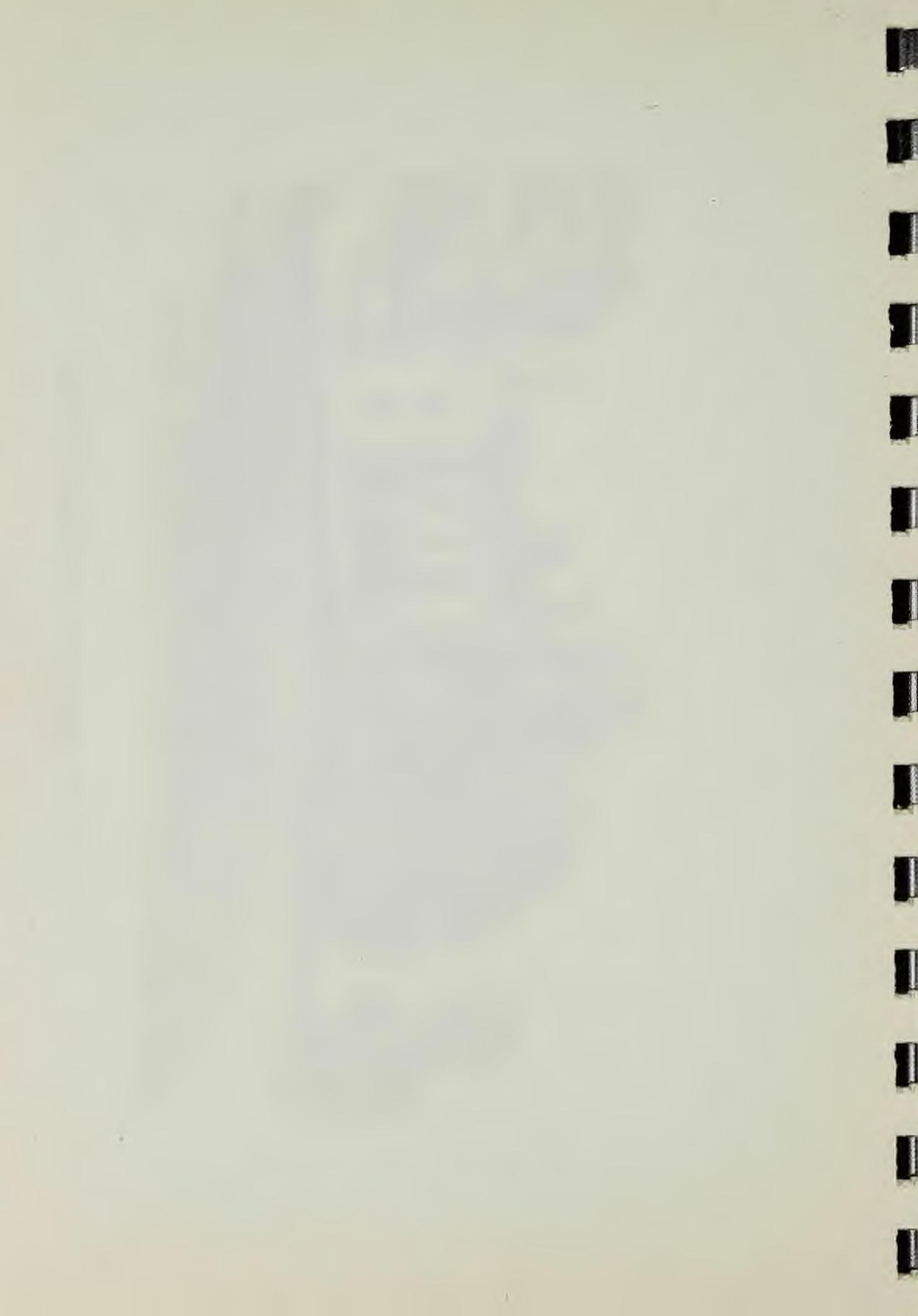
- 1 He refers here to the successful London cabinet maker, William Hallet, whose speciality was chinoiserie.
- 2 Horace Walpole, *Letters* Vol. III, July 5, 1755. The house was rebuilt by Blore in 1834-8.
- 3 Letter to Wharton, August 13, 1754. (*The Correspondence of Thomas Gray*, 1968, Vol.I p.404)
- 4 Horace Walpole and George Vertue, *Anecdotes of Painting in England*, 1771, Vol.IV.
- 5 Kenneth Clark, *The Gothic Revival* (1st edition 1928), 4th edition 1974, p.53.
- 6 Alistair Rowan, 'Batty Langley's Gothic', in *Studies in Memory of David Talbot Rice*, Edinburgh, 1975.
Eileen Harris, 'Batty Langley: A Tutor to Freemasons (1696-1751)', in *Burlington Magazine*, May 1977.
- 7 Timothy Mowl, letter in *Country Life* June 24, 1982.
William Hawkes, letter in *Country Life*, August, 12 1982.
Timothy Mowl, 'The Case of the Enville Museum', in *Journal of Garden History*, Vol.3, No.2.
- 8 *An Eighteenth Century Correspondence*, ed. Lilian Dickins and Mary Stanton, 1910, p.306.
- 9 John Vardy, *Some Designs of Mr. Inigo Jones and Mr. William Kent*.
- 10 Etloe House, Leyton, Essex. These features disappeared in a 19th century remodelling.
- 11 loc. cit.
- 12 Plate XLIII.
- 13 Hereford Record Office.
- 14 Unfortunately his designs for a Gothic recess in the otherwise classical church of Stoke Edith, Herefordshire, have not survived for comparison.
- 15 The temple was built circa 1750 and is attributed to James Paine.
- 16 loc. cit., p.206.
- 17 It was for Blackerby's garden, according to James Peller Malcolm (*Londinium Redivivum*, 1807, p.172), that Langley designed 'a curious grotesque temple, in a taste entirely new'. This seems to have been classical rather than Gothic.
- 18 See, for instance, Hawksmoor's design for the High Street front of All Souls, Oxford (Kerry Downes, *Hawksmoor*, 1969, Ill.66).
- 19 *Parentalia*, 1750, p.302.
- 20 The room is now known as the Chinese Bedroom.
- 21 A chimneypiece at Astley Hall, Lancs, is similarly derived (Rowan, loc. cit.).
- 22 The Tissington Hall chimneypiece uses the lower half but not the overmantel of Plate XLVIII. The bill for it survives in the house.

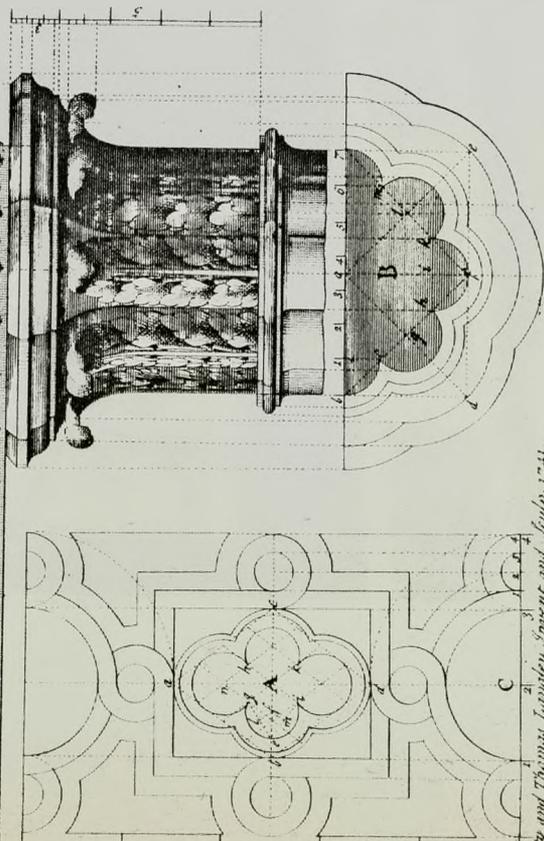
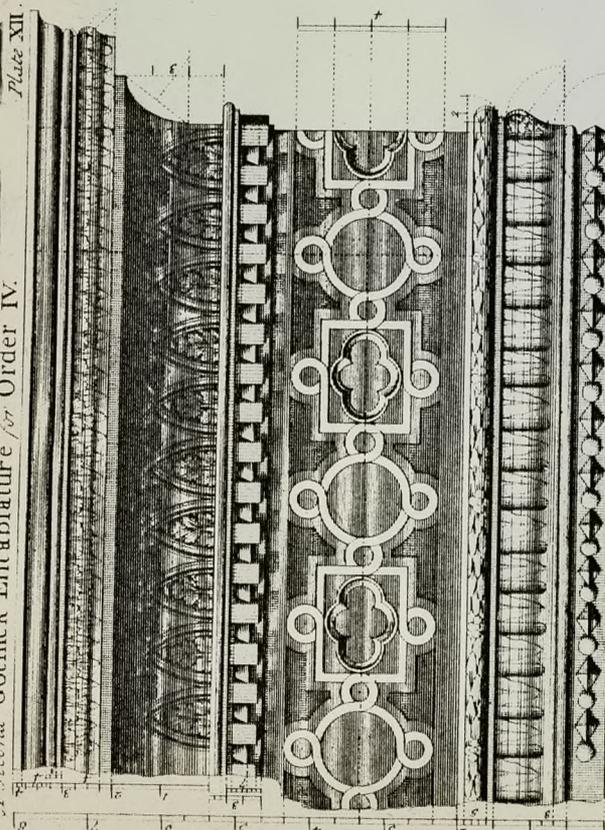
- 23 This chimneypiece likewise uses the lower half of Langley's design.
- 24 I am grateful to Mr. Donald Church for telling me of this example.
- 25 D715(1-28) — 1887.
- 26 *Country Life*, November 4, 1982. The connection between this chimneypiece and the V&A drawings was pointed out by John Physick in a letter to *Country Life* on December, 16 1982.
- 27 These were in two Gothick rooms destroyed by a bomb in World War II. The chimneypieces themselves survive.
- 28 This house was demolished in 1938. Nothing is known of its early history.
- 29 The pavilion probably dates from after 1749, when the Carclew estate was bought by William Lemon, and may have been designed by Thomas Edwards of Greenwich.
- 30 *Country Life*, July 15, 1973.
- 31 Horace Walpole, *Journal of Visits to Country Seats* (Walpole Society Vol. 16), August 22, 1761. This, of course, was from a man who thought it perfectly acceptable to derive chimneypiece designs from the tombs of mediaeval archbishops. A more likely architect for the Painshill pavilion would be Henry Keene.
- 32 Dateable to 1757.
- 33 Now at Rainbow Hill House, Claverton. It is derived from Plate XXXII; one almost identical was formerly at Hardwick, Co. Durham.
- 34 RIBA Drawings Collection.
- 35 *Country Life*, April 7, 1983.
- 36 Derived from Plate LX. The building was demolished circa 1977. Arthur Oswald (*Country Life*, April 13, 1948) attributed it to Capability Brown.
- 37 Both houses have doorcases which combine a Gothic arch from Plate XIX (Third Gothick Frontispiece) with the curvaceous pediment (intended by Langley as classical) of Plate 72 of his *Builder's Jewel* (1741).
- 38 Plate XXI.
- 39 February 27, 1909.
- 40 Plate XLIV.
- 41 The work is probably dateable to 1747.
- 42 For instance at Boynton Church, Yorkshire, rebuilt in 1768-70.
- 43 From Plate XLII. The date is approximate, and the attribution to Nash is stylistic (*Country Life*, April 20 and 27, 1951). A much closer copy of Langley's plate was formerly owned by Mr. David Hicks. Its provenance was unknown.
- 44 T.C. Overton, *Original Designs for Temples* (1766).
William Pain, *Builder's Companion and Workman's General Assistant* (1765).
William and John Halfpenny, *Rural Architecture in the Gothick Taste* (1752).
- 45 For instance, the porch of Sullivan Dorr House (1809), at Providence, Rhode Island, which derives from Plate XXX.





1. Latimers, Buckinghamshire, drawn by John Buckler in 1824 (Buckinghamshire County Museum)

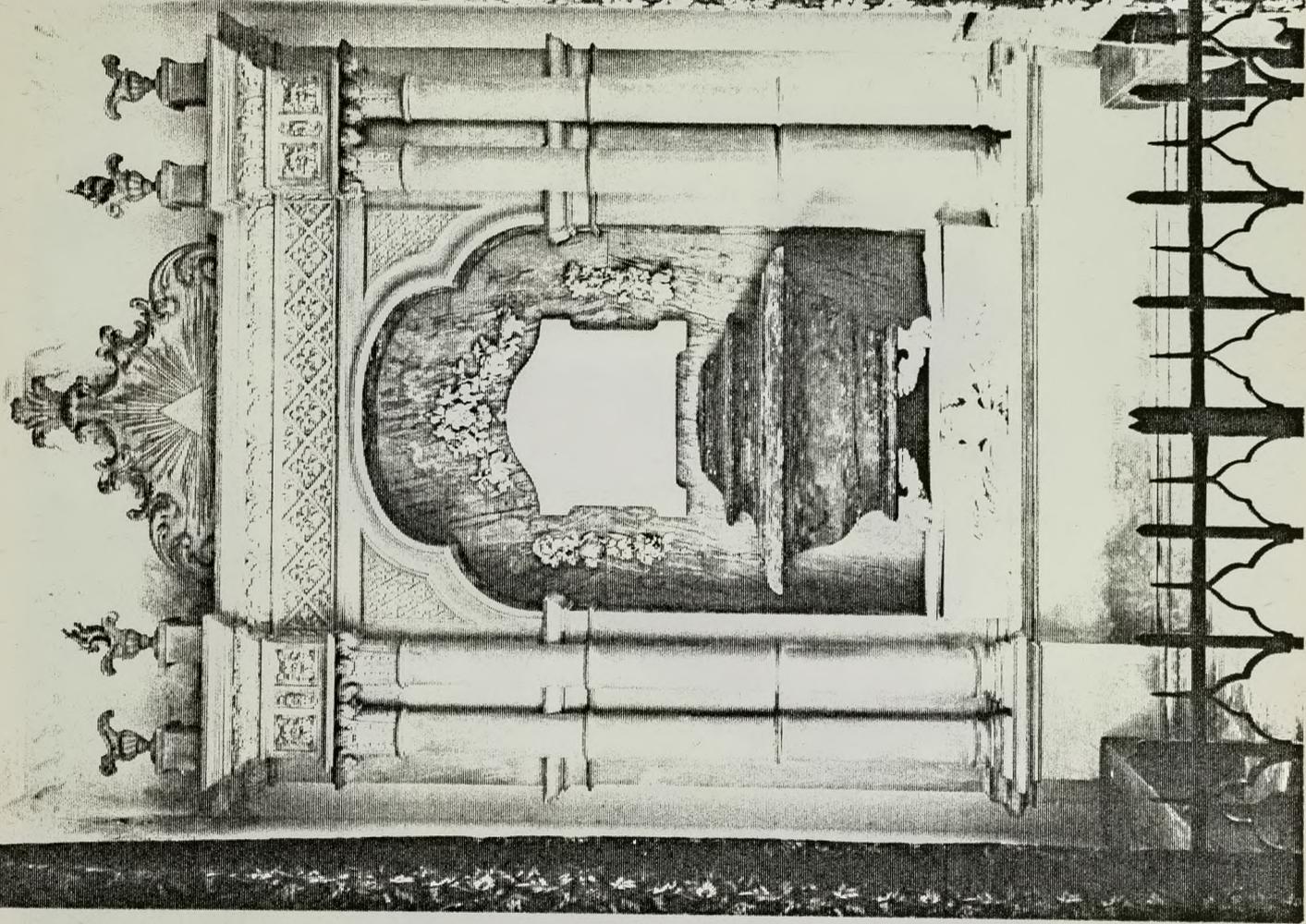


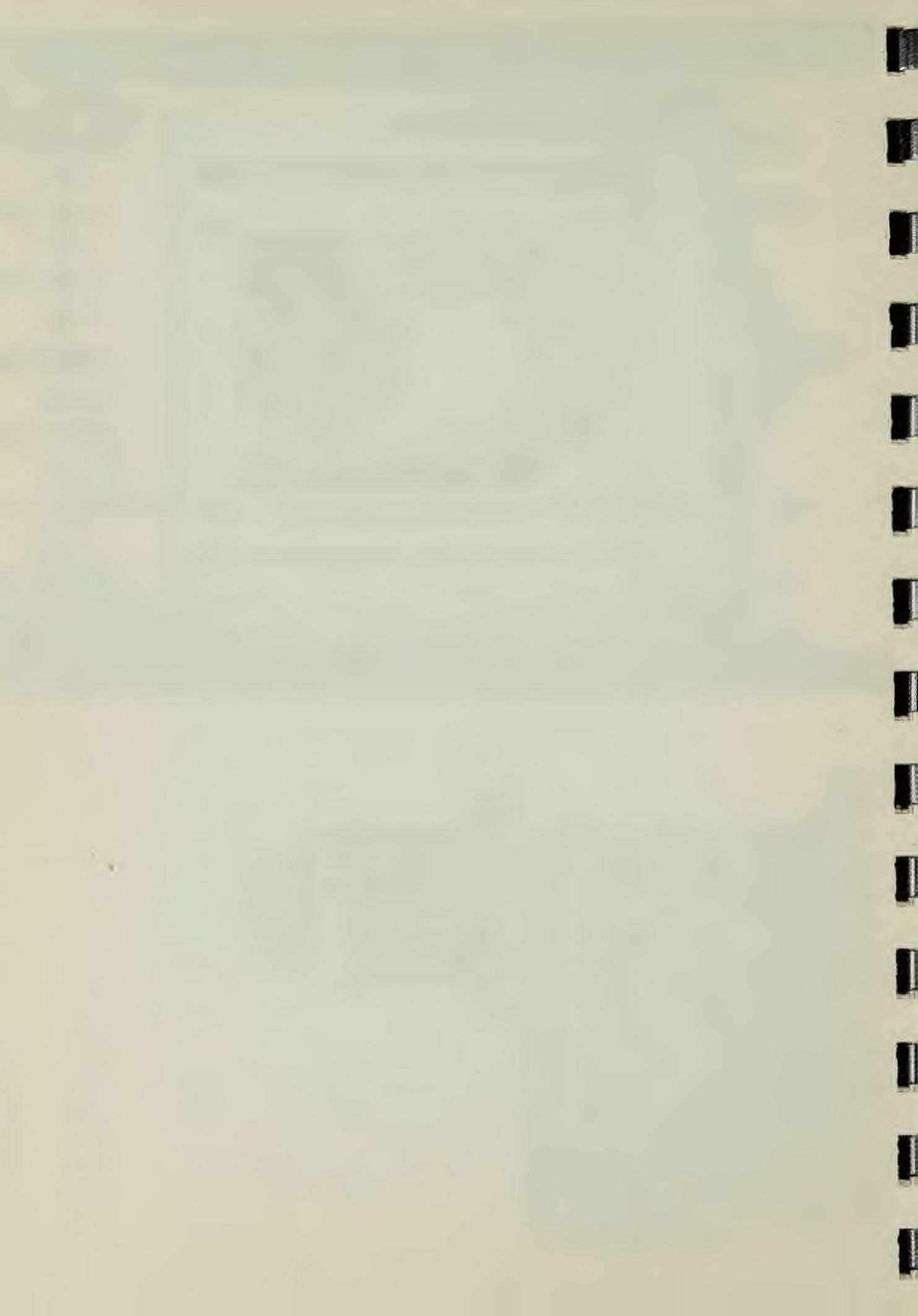


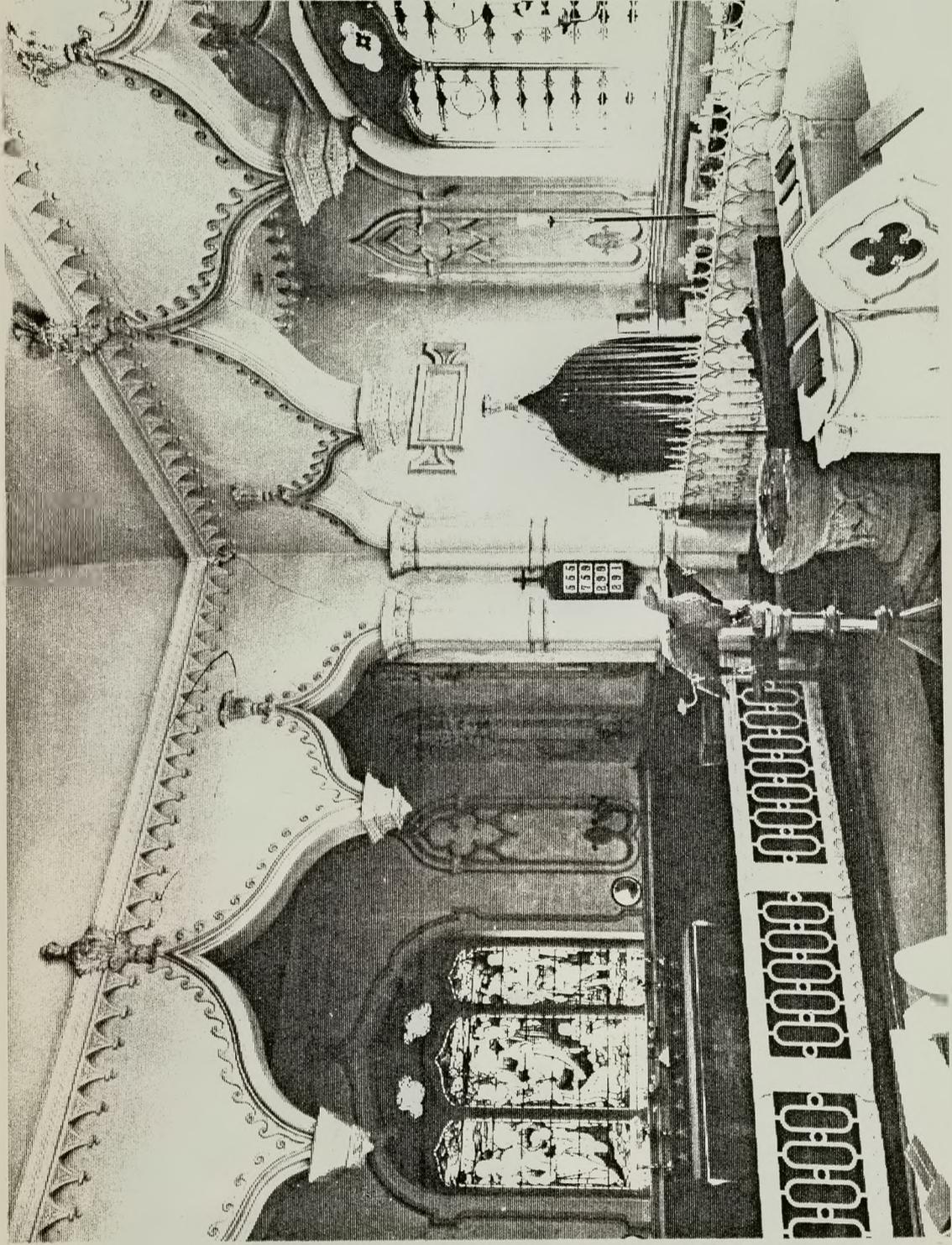
Bury and Thomas Langley, *Sarum and Sculpt.* 1741

2. (left) *Gothick Architecture Improved...*, Plate XII: A Second Gothic Entablature for Order IV

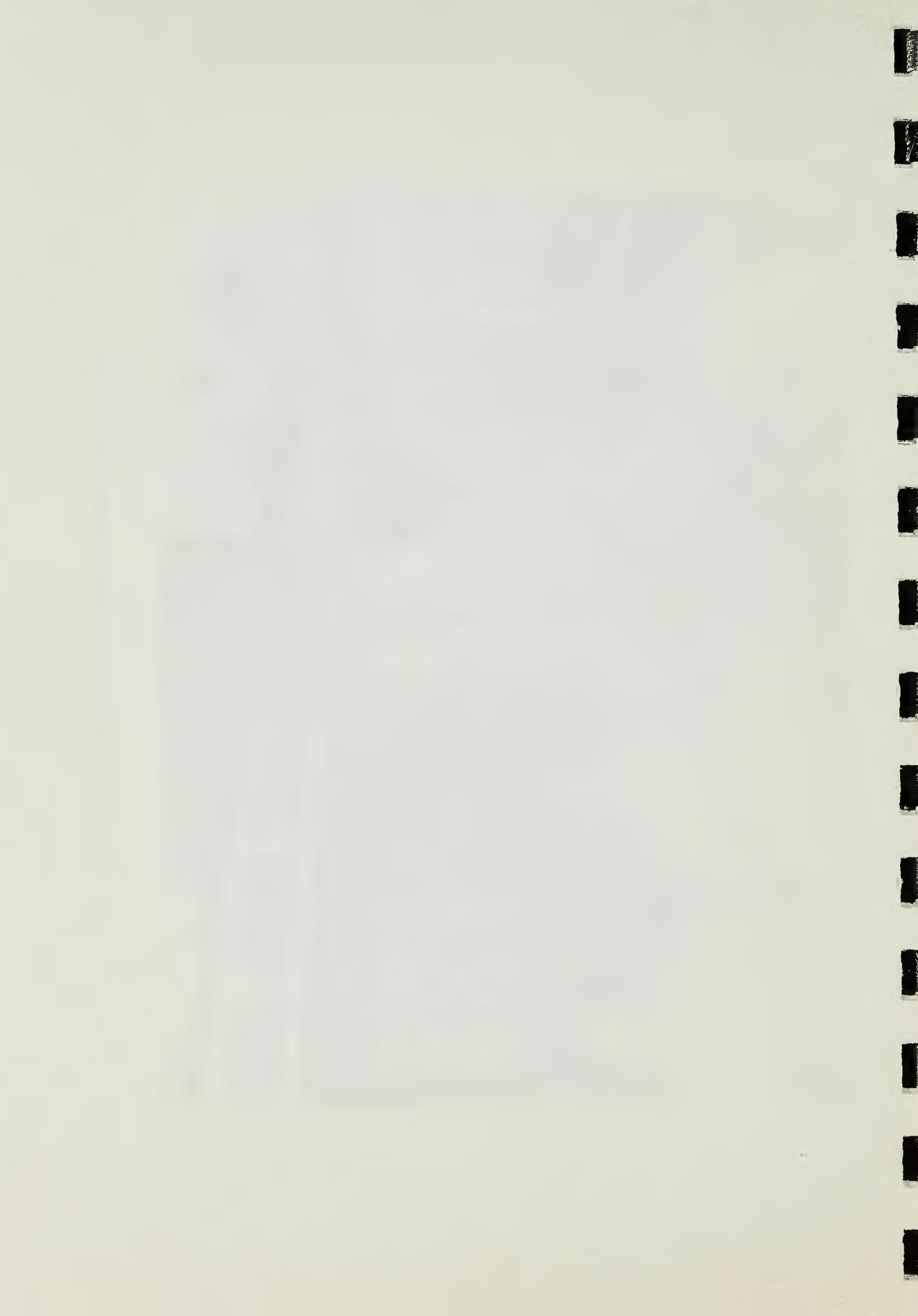
3. T.F. Pritchard: monument to Sir Whitmore Acton, Acton Round, Shropshire, 1761-3 (*Country Life*)





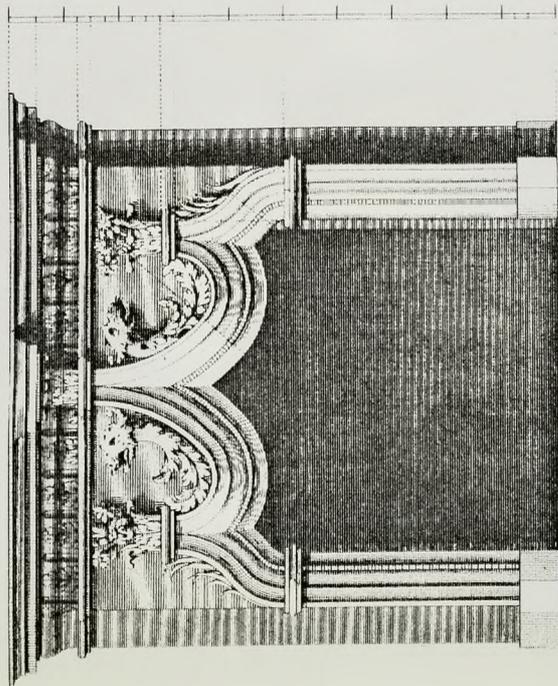


4. Shobdon Church, Herefordshire, 1750-2: the chancel and south transept (National Monuments Record)



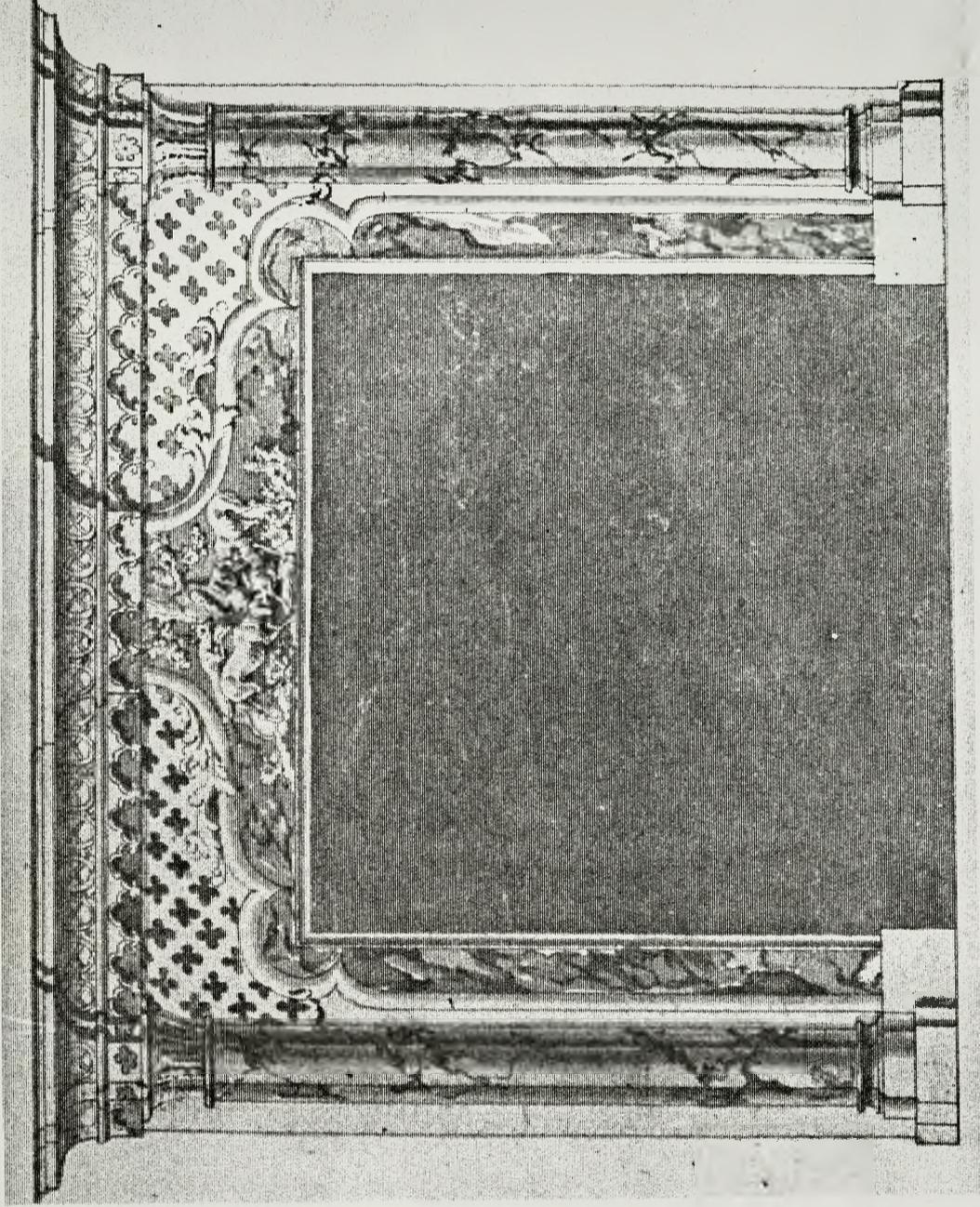
Chimney Piece

Plate XLII



Proby Langley del. 1842

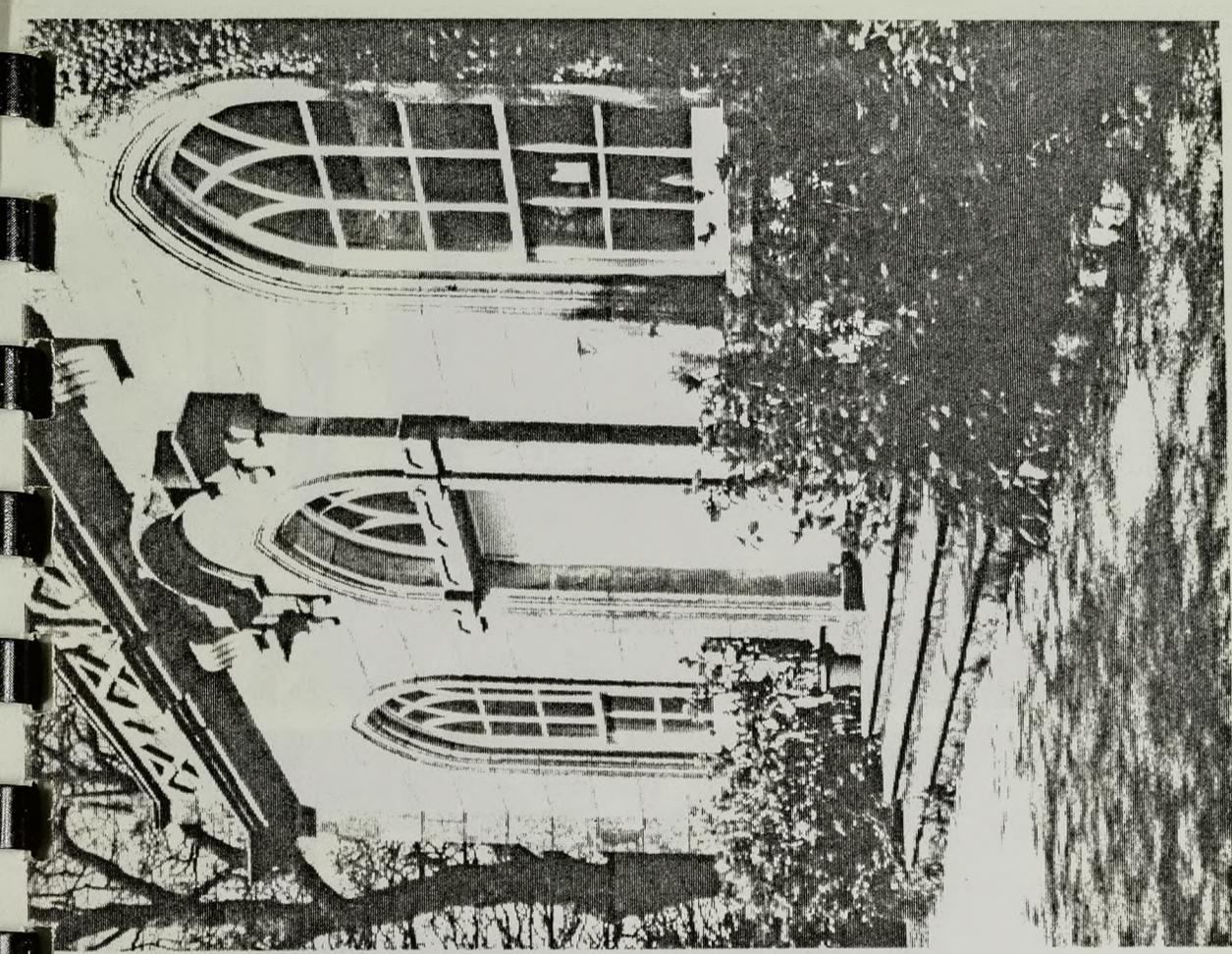
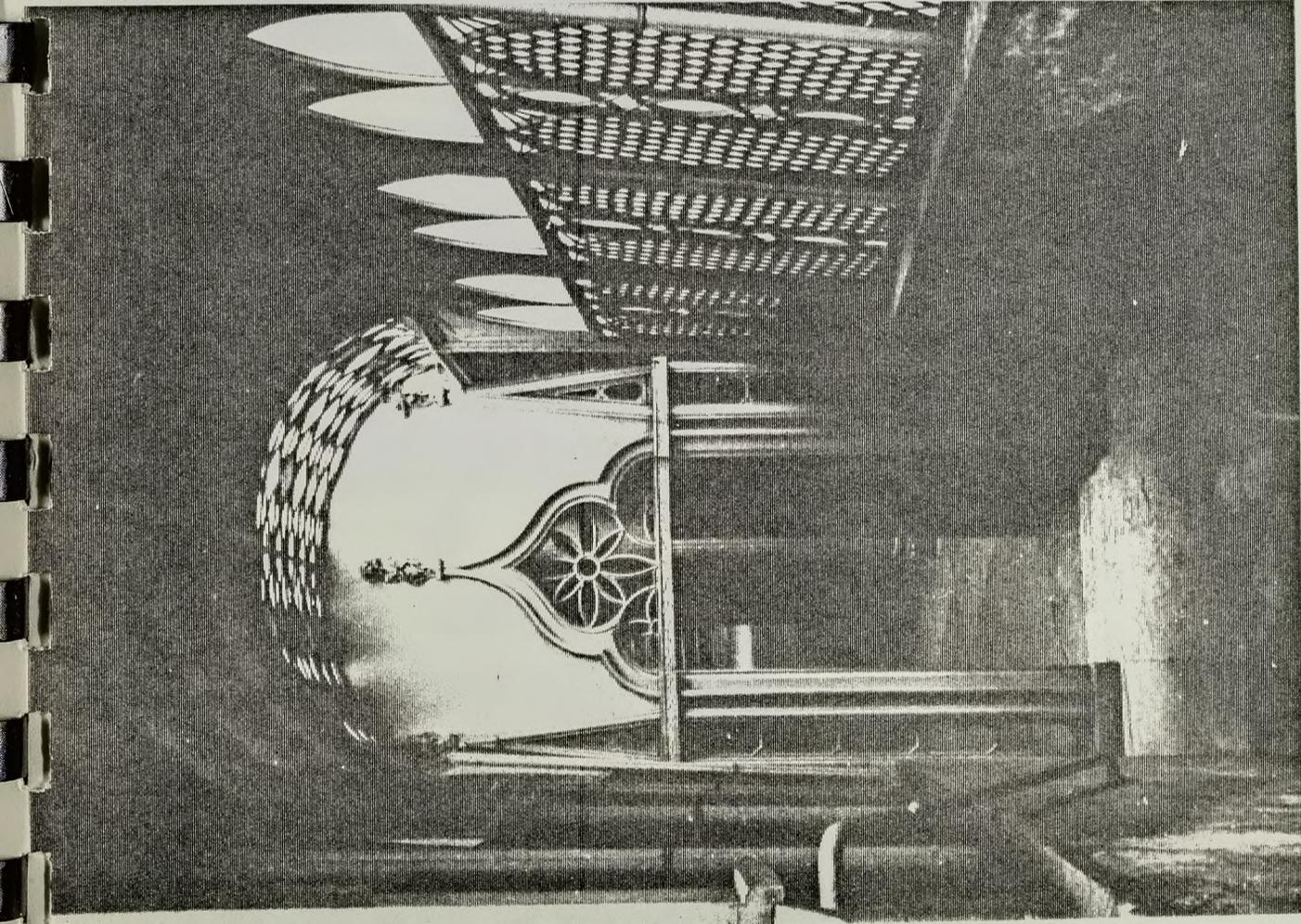
92.6



5. (left) *Gothick Architecture, Improved...*, Plate XLII: a chimneypiece

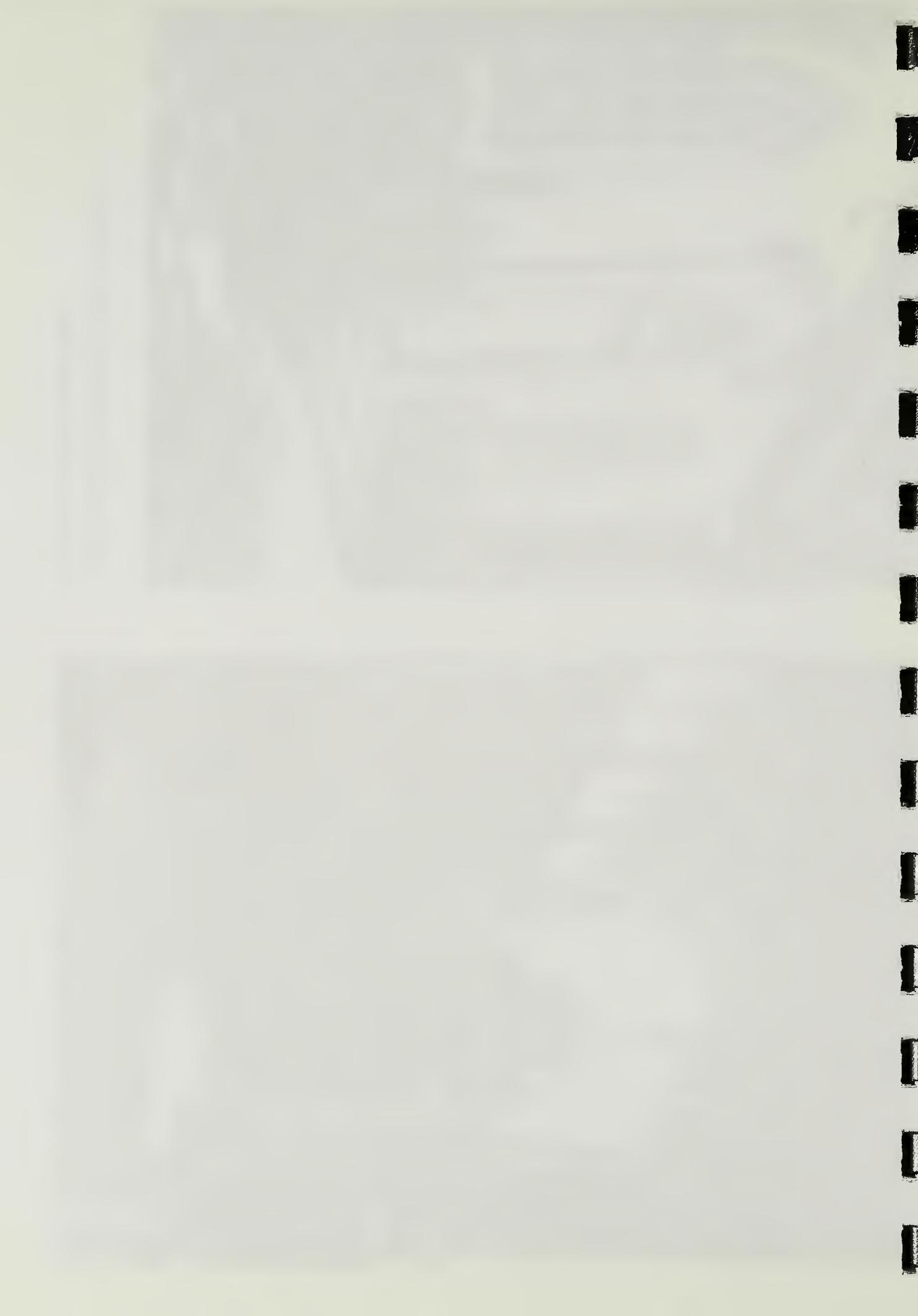
6. (right) Sir Henry Cheere: design for a gothick chimneypiece (Victoria and Albert Museum)

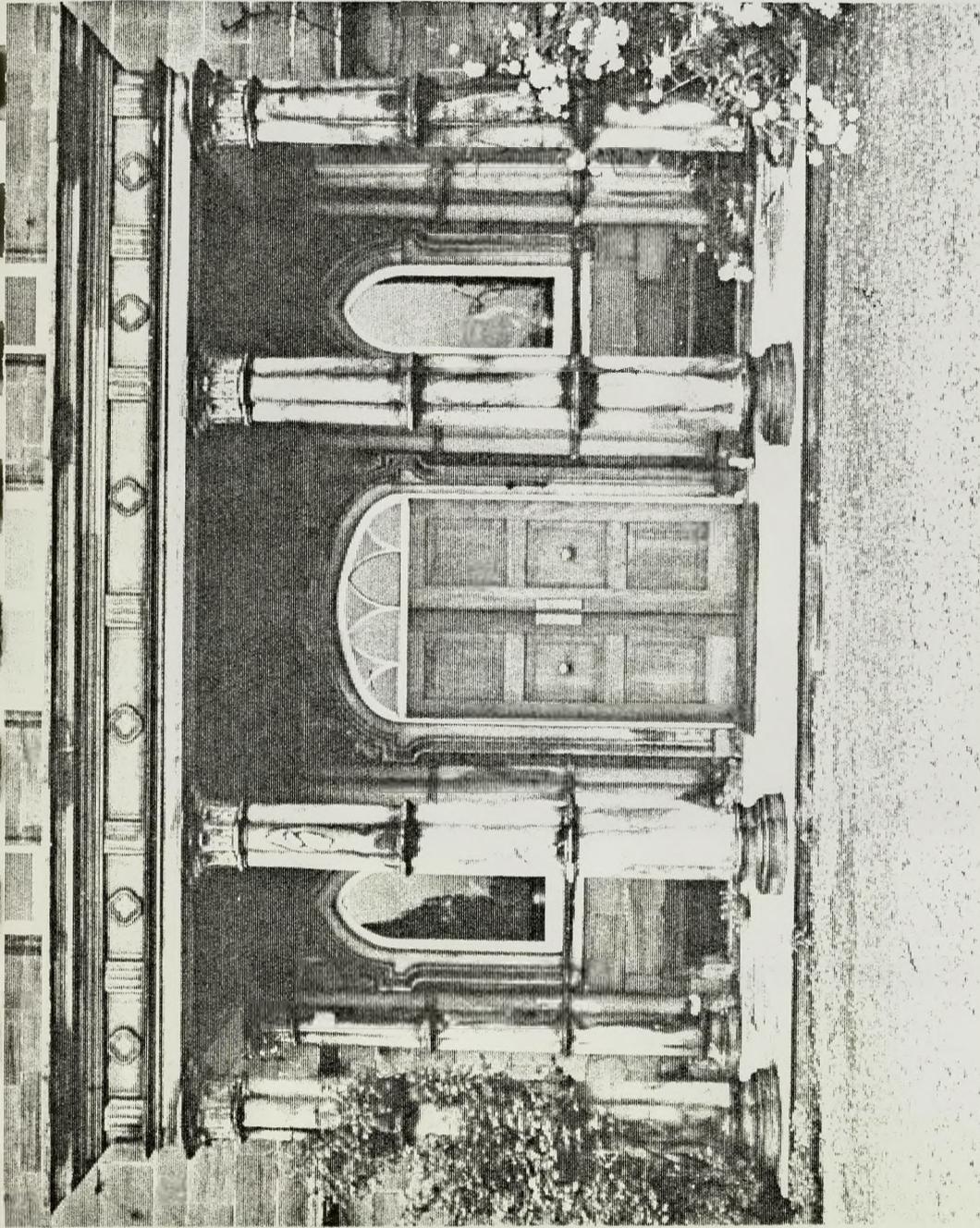




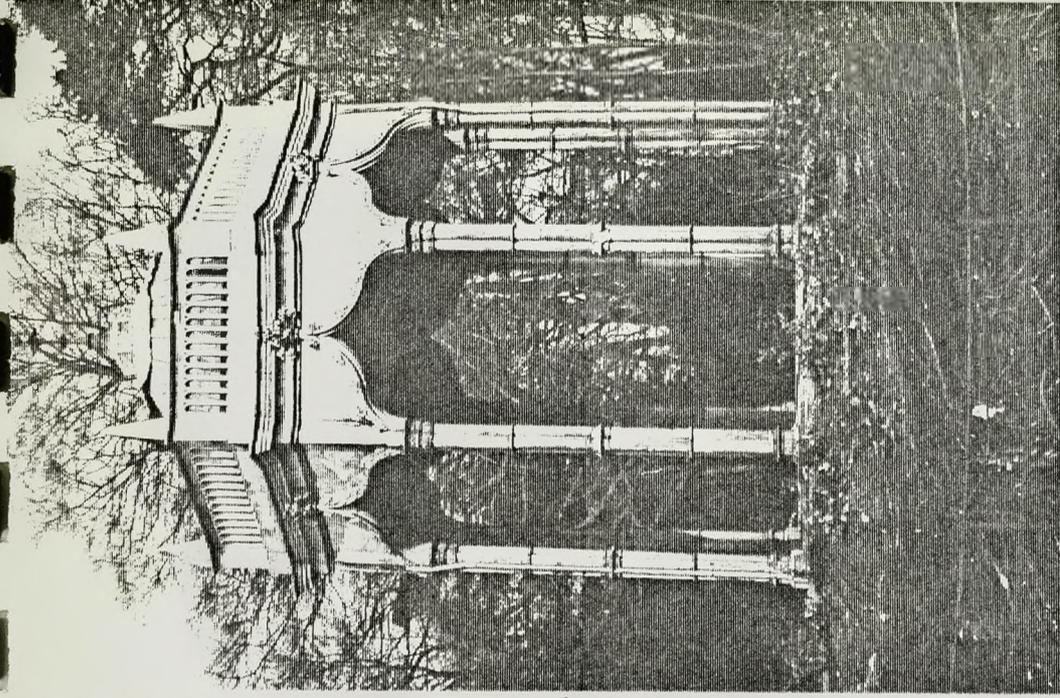
7. (left) Doorcase at the Gothick House, Richmond, Greater London

8. (right) Garden pavilion at Carclew, Cornwall

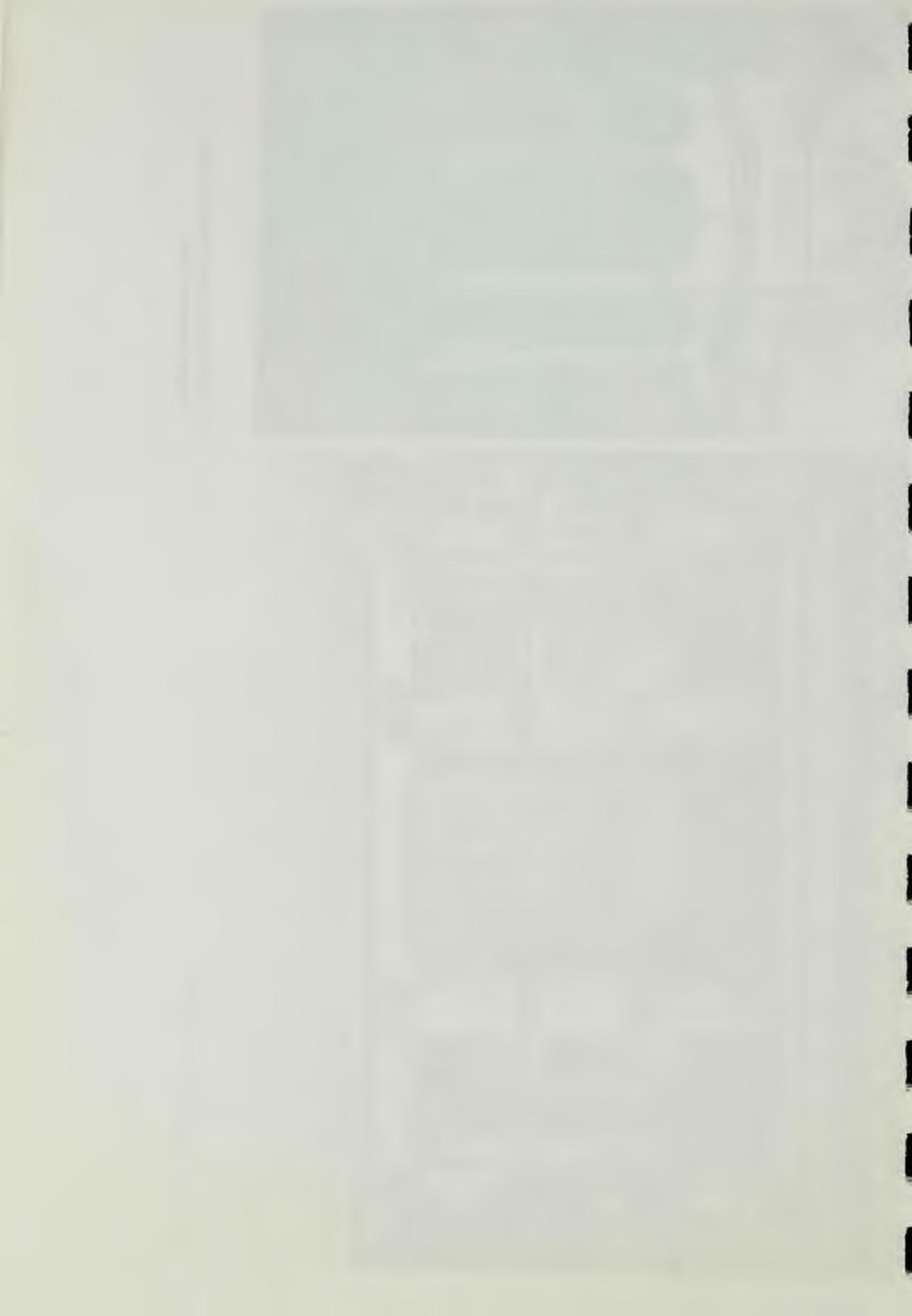


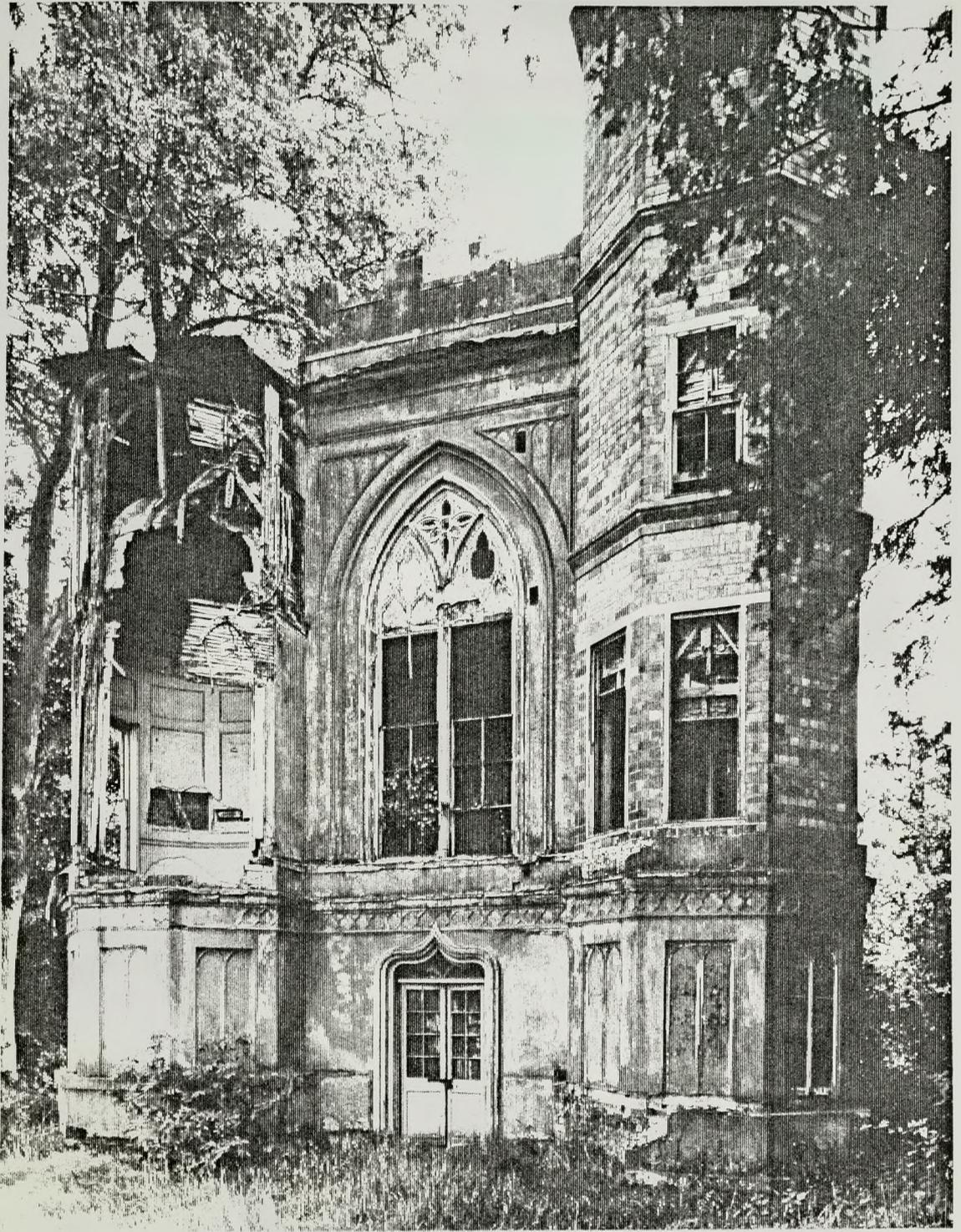


9. (left) Porch at Shenstone Hall, Staffordshire

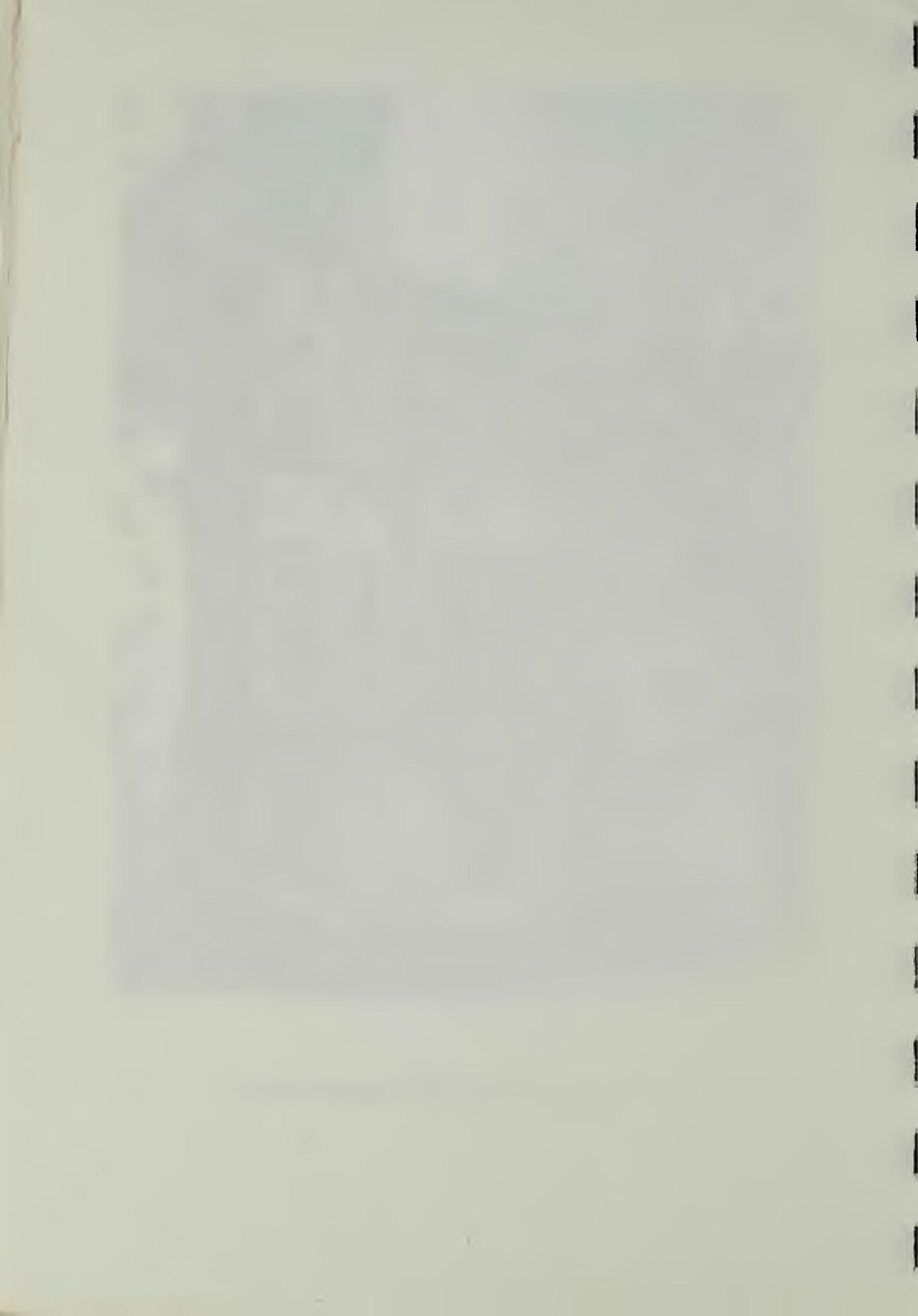


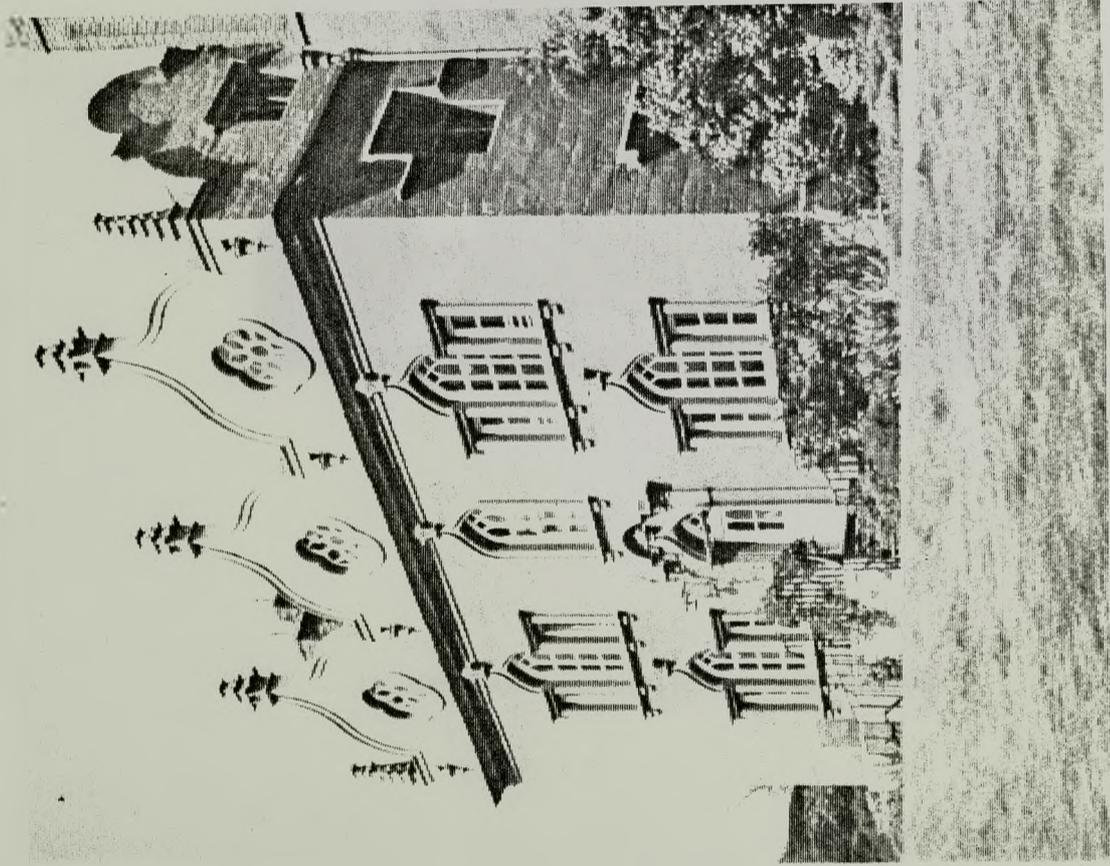
10. (right) Umbrello at Great Saxham Hall, Suffolk
(National Monuments Record)



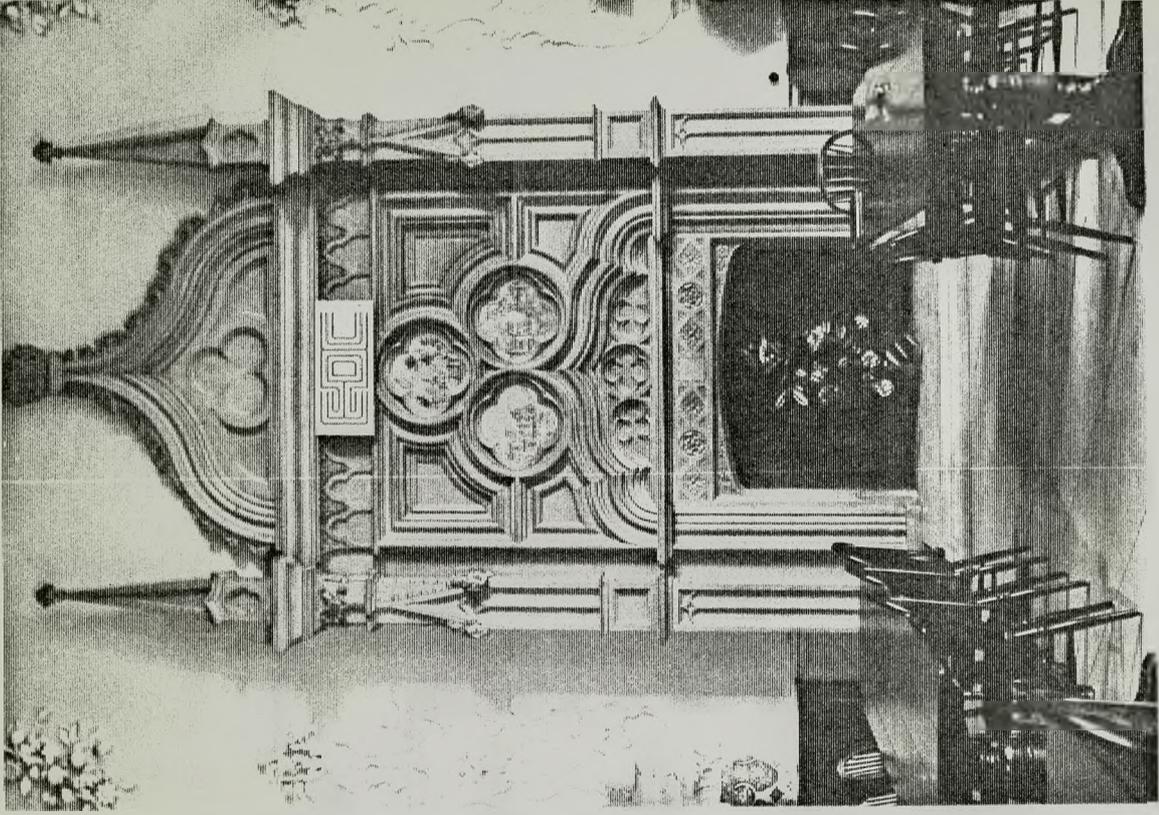


11. Gothic Tower at Chillington Hall, Staffordshire (National Monuments Record)

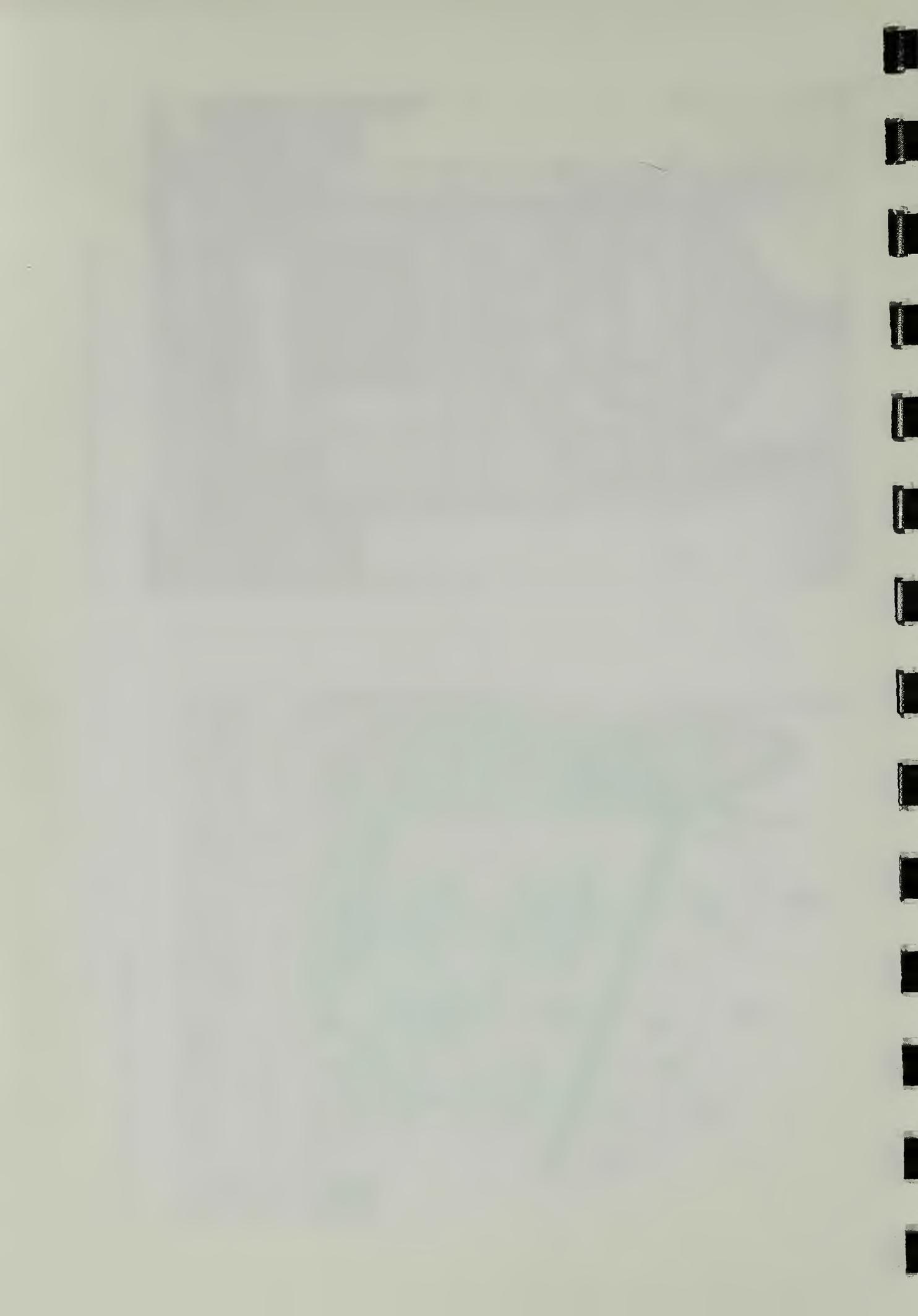


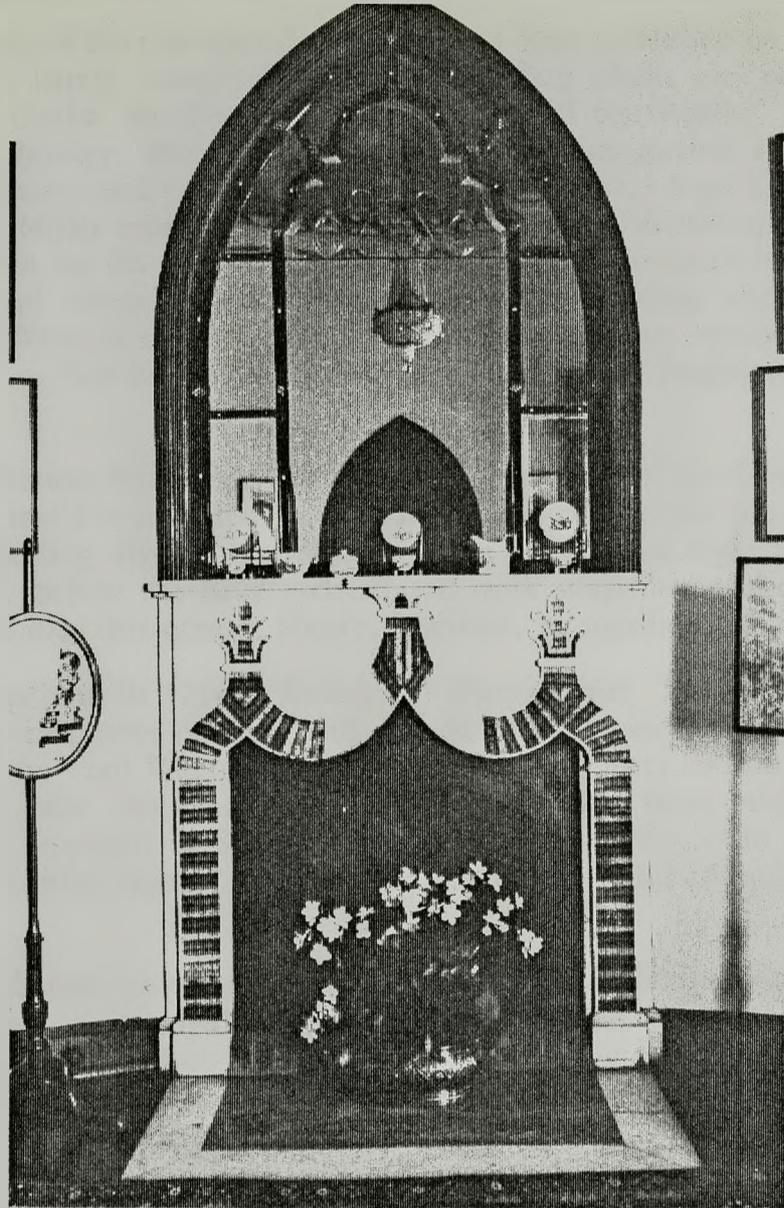


12. (left) Pool House, Astley, Worcestershire



13. (right) Hall chimneypiece, Wiston House, West Sussex





14. Music Room chimneypiece, Houghton Lodge, Hampshire