known as "more remarkable than beautiful." However, it is indeed remarkable for the date. It is like a medley of suburban Gothic of the seventies and eighties, and there are plenty of villas outside London, Derby, Nottingham, Wolverhampton, and Birmingham that bear strong resemblances to it and were built half a century later. It is, of course, a sense the grandfather of all of them, though everything would have been done by Pugin had he lived to discern grandfatherhood of these. Just as everything was done by Ruskin later to discern fatherhood of them, as well as any debt he himself owed to Pugin.

The house is of brick with stone dressings, one projecting turret being tile-hung, and the whole stuccoed with its square tower (intended to support a water tank) with stone parapet and monogram ("H.L.", "M., " for St. Martin, "A.W.P.", and crosses) in purple brick built into the red; for its turrets are battlemented, its gables, its chapel bell-cote and the iron vases and finials. The stables to the north-west, in simple brick and stone, are contemporary. Let us into the outside north wall near the stable is a stone dedication slab, in Latin, and in Gothic characters. The composition from all points of view is eccentric and would be picturesque but for the hard colour and weather-resistant quality of the materials. It does not look its age. The garden below the house, separated from it by a path and a brick wall, would be attractive in any one on account of its planting with the bank and trees above it and the Avon at its feet, and not a little so in its present tangled and overgrown state.

Within, the house has been somewhat altered. Two rooms have been destroyed to make way for a conventional staircase inside the front door. The original winding staircase has been allowed to remain. The chapel on the first floor has had its open roofceil, and the general passage-less character of the house, with rooms opening one into another, has been conventionalised. Several of the original Gothic overhearments remain, and there has been no—very little—allulation of windows. Two windows, one above the present main staircase, the other in the chapel—now bedroom—are glazed with contemporary stained glass. This glass is pleasing. The stair-case window shows Pugin's arms (pale, a bend or at the top of one light, and his well-known monogram, "A.W.P.", at the top of the other, while below, and crossing a granite of small "A.W.P"s are more bends with "En Avant," the motto from the Pugin event that he placed ostentatiously on the title-pages of his books, and that Tait Lord says he adopted owing to the success of his first book, Gothic Furniture.

From St. Marie's Grange he published Contrasts, and here he prepared the separate parts of the Ornaments of the Xvth and Xvth Centuries, published by Ackermann in 1840. He also did some designing locally, but hardly enough of this to occupy him. He designed a lodge for Sir F. H. Hervey-Bathurst at neighbouring Clarewood Park, and made drawings and plans—and used—for additions and alterations at Longford Castle for the Earl of Radnor, including a bridge over the Avon. Ferrey says that the only works that were executed in or near Salisbury were the Clarewood Park Lodge and the Roman Catholic Church of St. Osmond (which still stands); it was built after Pugin left St. Marie's Grange, in 1847, but neither Ferrey nor Mr. Trimmers-Lomax mentions the elaborate tomb of 1844 at Bishopstone in the Vale of chalk, a few miles away. This was illustrated in the following year in Some Account of Bishopstone Church, by Owen H. Carter (1845), an imposing ecclesiastical monument illustrated by John Wise. The author says: "The window above this tomb has been carefully taken out and restored, and is now filled with stained glass representing the Resurrection. It is said that a portion of the glass is imitated from a church in the city of York, which has been lately lost or destroyed. The window is well executed by Wades, of Newcastle. The design forms a portion of the memorial to the late lamented Rector, and is associated with the tomb in the church of the celebrated Pugin. The effect is altogether rich and good, and much enhances the interest of this portion of the church." Glass and tomb are still there. This work was also done after Pugin left St. Marie's, but while there he no doubt visited all the neighbouring churches and in doing so must have encountered the Rev. George Augustus Williamson, Rector of Bishopstone, keen antiquary and high churchman who was responsible for much enlightened restoration work in his church, as well as for the introduction of elaborate fittings and glass. This rector was killed by the fall of the unfinished vaulting in the Norman-Revival church at East Grafton in the Vale of Pewsey while he was being built, and the designer of East Grafton church was none other than our friend, and Pugin's friend, Benjamin Ferrey.