

The preliminary plan for Wellington is that of a small Anglican cathedral of the long cruciform (or Latin Cross type), with the distinctive Anglican square East end; the church will have single aisles, single external flying buttresses, simple transept gables without towers, and the purely English feature of lateral porches, and, to the west, recessed doorways leading into the Narthex, and twin towers bounding the west front.

On the other hand the "French Gothic" as represented by Chartres presents externally a great mass, broad in proportion to its length, with the distinctive aisles, transepts and double aisled choir with chevet, and with apsidal chapels all round the chevet; the exterior is buttressed up by great flying buttresses of several stages, great towers at the junction of the choir with the chevet, and towers for the transepts, the lower stages only being completed: great doorways profusely covered with spirited sculpture on the west, north and south fronts, the great

spires, the prototypes of those we hope to see erected in Wellington; to England for the "Early English" Gothic features, but he must not forget the traditional influence of the French upon mediaeval English "Gothic," and vice versa (especially the English in Normandy), and he should not condemn the influence of the beauties of the one style upon the other.

The interior of Chartres, like most French churches, surpasses the exterior; its pillars and arches are simple and dignified, **but its glories are mostly of the interior** and rest upon its rich mediaeval glass of equal date with the fabric, and upon its magnificent sculptured traditional stone screens of lacelike intricacy veiling spiritual bas-reliefs in graceful beauty; (the ambulatory screen which skirts the sanctuary amongst other Catholic relics); the devoted gifts and works of the forefathers of the brave soldiers of France now dying for their country. "Wellington" continues with the familiar dictum "minus a religious thought," etc. Upon what does "Wellington" base his judgment for these apparently weighty words? Does he search for religious thought in a newspaper reproduction of a tracing, or had he already set out like "Balaam" with intent to curse?

With regard to "Wellington's" ideas about construction and his condemnation of a ferro-concrete basis, let the critic disclose his identity so that we may know who is tendering advice upon this serious subject! Let us know what he has done to prevent its use in Dunedin Cathedral, and refer him to the builders of San Francisco, and our engineers and other experts in our own immediate neighbourhood. With regard to "the unsuitability of the plan," the ecclesiastics and representative body of laymen forming the Cathedral Building Committee will regulate these matters with the assistance of the architect.

Finally, the glory or meanness of the result will depend as ever upon the beneficence of the body of the church, and no less upon the devotion and good intent of the builders, modern craftsmen, artists and all concerned.

The two towers of strength will stand shoulder to shoulder supporting the main facade on the "west front" and face to the world; one will terminate with some French inspiration as seen by English eyes; the other of purely English inspiration, and they should be typical of the great alliance of the two nations now defending the liberty of man, to remind patriots of both nations for all time, and to bring a sigh of recollection and sympathy and memory of glories in ages to come.

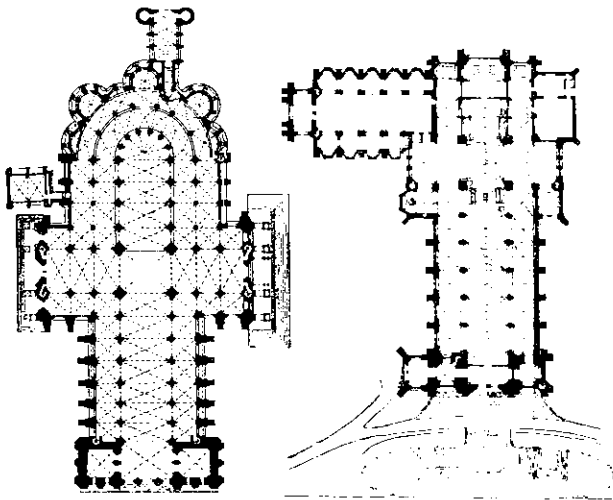
FRANK PECK,  
August 11th, 1917.

NOW QUALIFIED.—"Aren't you the boy who was here a week ago looking for a position?"

"Yes, sir."

"I thought so. And didn't I tell you then that I wanted an older boy?"

"Yes, sir; that's why I'm here now."—*Brooklyn Citizen.*



Plan of Chartres Cathedral.

Architects' Preliminary Plan of Anglican Cathedral, Wellington.

porches on the north and south fronts boldly projecting. So much for "Wellington's" accuracy!

With special regard to the buttresses dominating the exterior views of Chartres, (which I have studied and know well, much to my advantage and pleasure) these were not a part of the original conception; they were added to because the great height of the church caused signs of failure, and they were extended in great masses which are considered by artists as badly designed, for they screen off the clerestory windows of the nave and spoil the exterior view. Our buttresses on the contrary for the Wellington church will be "restrained" as the experts would have it!

Let me remind "Wellington" also that few French Cathedrals externally give the perfect completed views of the English, and that the quality of restraint in design is not "meanness" but an attribute of dignity. The French seldom in these great structures attained completion and thereby perfection externally: the English did. "Wellington" must look to England for beautiful towers and