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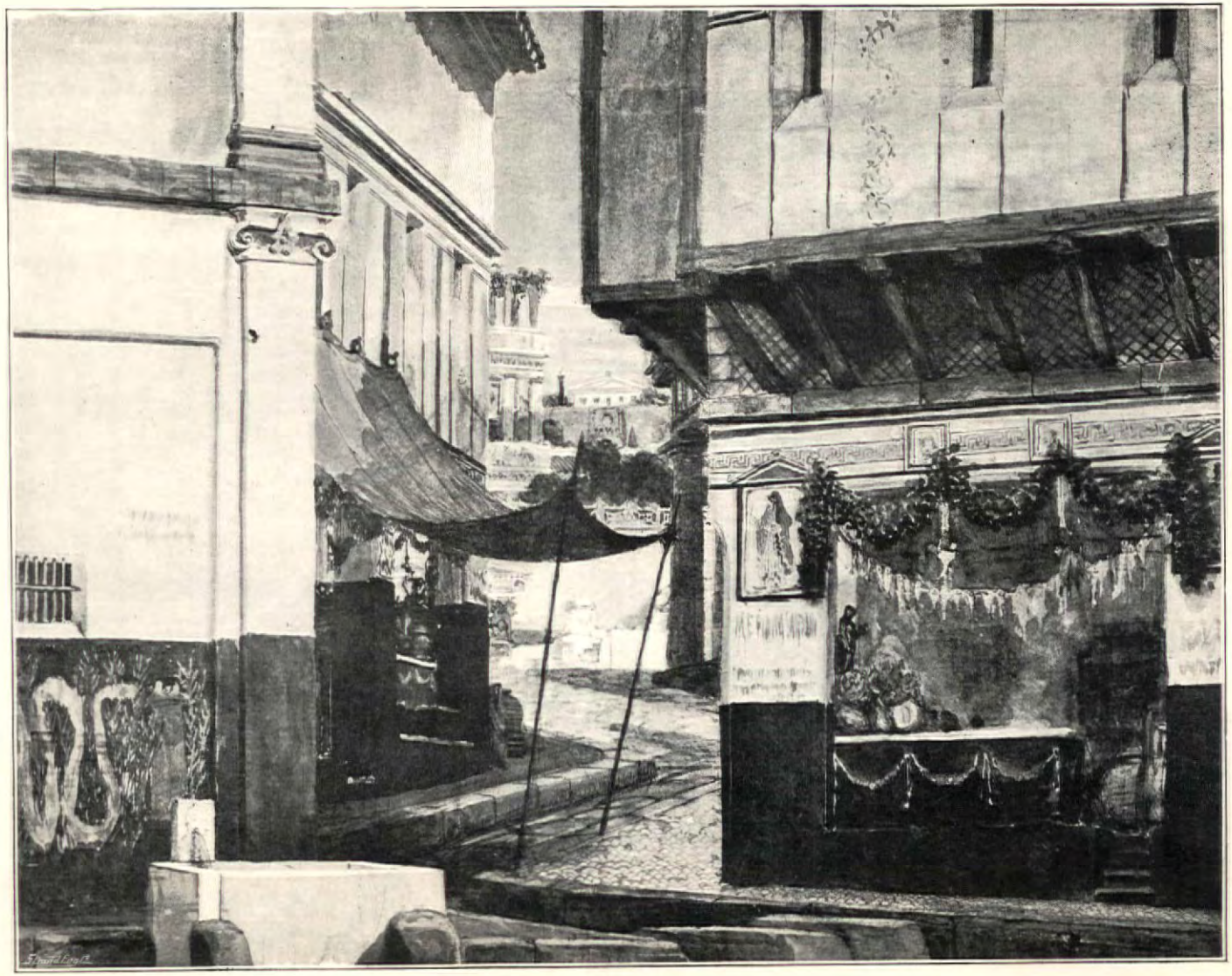


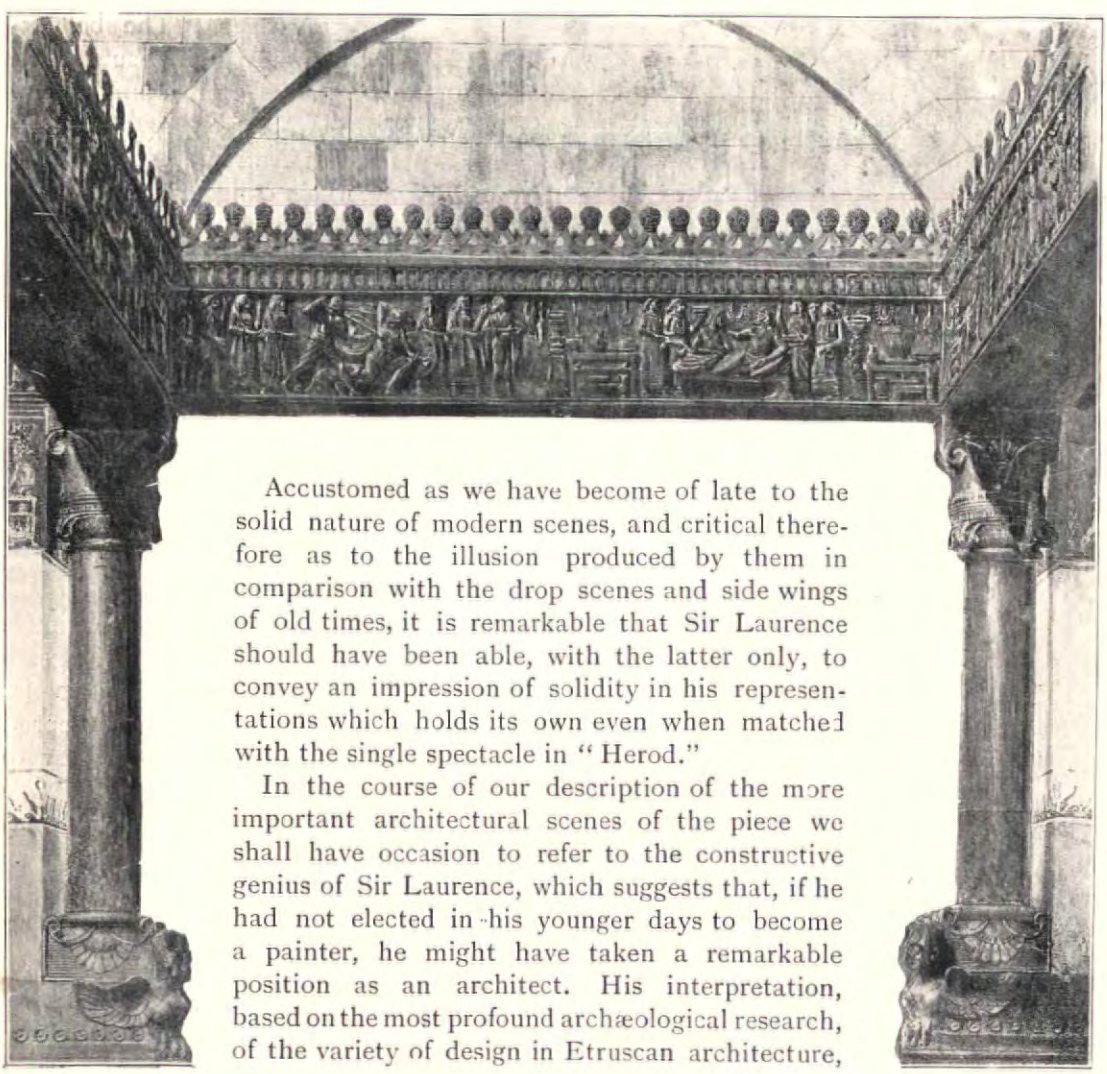
A STREET IN ROME: FROM THE ORIGINAL WATER-COLOUR BY SIR LAURENCE ALMA-TADEMA, R.A.

Photo: Henry Irving.

THE ARCHITECTURE OF "CORIOLANUS" AT THE LYCEUM THEATRE: BY R. PHENÉ SPIERS, F.R.I.B.A., F.S.A. ILLUSTRATED BY THE ORIGINAL DESIGNS OF SIR LAURENCE ALMA-TADEMA, R.A.

MORE than twenty years have passed since Sir Henry Irving commissioned Sir Laurence Alma-Tadema to design a series of scenes to illustrate Shakespeare's play of "Coriolanus," in order that it might be set forth with pictorial magnificence and the archæological knowledge in which Sir Laurence excels among painters.

Within the last few years, however, great changes have taken place in theatre scenes, and it has become the custom not only to limit the number of scenes, but to build them up in a more or less solid manner on the stage, trusting to the intervals between the acts to replace one by another. In the play of "Herod," brought out by Mr. Beerbohm Tree at Her Majesty's theatre last year, there was only one scene. Variety of effect was obtained there, however, by a dexterous employment of the electric light, so that one came away with an impression, at all events, that considerable changes had been made during the course of the play. In the production, however, of any of Shakespeare's plays, and more especially of "Coriolanus," not only is it impossible to curtail the number of scenes, but they must be of such a nature as to allow of their rapid shifting. In the third act, for instance, there are six scenes, two of them, No. 3 and No. 5 (viz., the Forum in Rome), being the same, but separated from one another by No. 4 (a camp outside the walls of Rome), which required the whole stage. Scene No. 2, the hall in Aufidius's house, was represented by a single drop scene, but in all the others numerous side slips were required, the quick setting and resetting of which must have taxed the resources of the stage manager and his assistants.

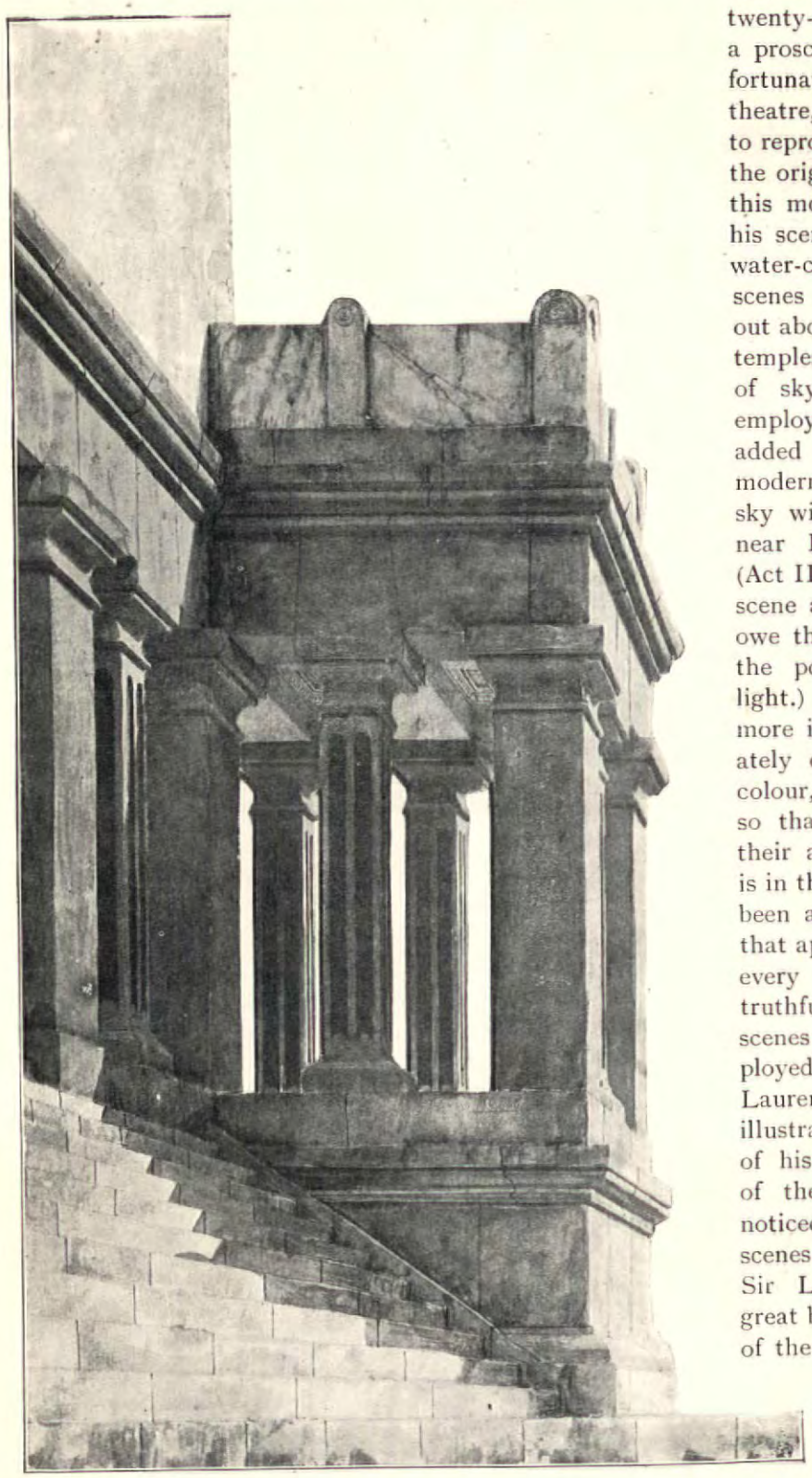


Accustomed as we have become of late to the solid nature of modern scenes, and critical therefore as to the illusion produced by them in comparison with the drop scenes and side wings of old times, it is remarkable that Sir Laurence should have been able, with the latter only, to convey an impression of solidity in his representations which holds its own even when matched with the single spectacle in "Herod."

In the course of our description of the more important architectural scenes of the piece we shall have occasion to refer to the constructive genius of Sir Laurence, which suggests that, if he had not elected in his younger days to become a painter, he might have taken a remarkable position as an architect. His interpretation, based on the most profound archæological research, of the variety of design in Etruscan architecture,

PROSCENIUM DESIGNED BY SIR LAURENCE ALMA-TADEMA, R.A., FOR THE PRODUCTION OF "CORIOLANUS." *Photo: Henry Irving.*

comes to us virtually as a revelation, and we still keep well within the mark when we assert that no piece has ever been represented on the stage which approaches in its architectural illustrations that which has been set forth in the scenery of "Coriolanus." For the moment, however, we are inclined to press his claim to be a great designer of scenes in that he has been able, with the ephemeral materials of canvas and strips of wood, to produce the illusion of solid architectural forms. This, we imagine, is mainly due to the fact that, when undertaking his task twenty years ago, he commenced by making a small model of the proscenium and stage of the Lyceum, measuring about two feet wide by twenty-one inches high, designing first a proscenium of his own, which, unfortunately, is partially hidden in the theatre, but of which we are able here to reproduce an illustration, taken from the original water-colour drawing. In this model Sir Laurence designed all his scenes to scale, making a series of water-colour drawings of the drop scenes and side wings, the former cut out above the silhouette of the distant temples, so as to allow of those effects of sky which now, owing to the employment of the electric light, have added an additional attraction to modern scenes. (The beauty of the sky with the rising sun in the camp near Rome, presumably at Corioli (Act III., Scene 4), and the moonlight scene at Antium (Act III., Scene 1), owe their conception and brilliance to the powerful effects of the electric light.) The various side wings of the more important scenes were all separately designed, represented in water-colour, mounted on card, and cut out so that Sir Laurence could judge of their actual effect in his model, and it is in this way we imagine that he has been able to convey to the spectator that appearance of solidity which from every point in the house suggests a truthful representation of the built-up scenes which of late have been employed on the modern stage. By Sir Laurence's kindness we are allowed to illustrate this article by reproductions of his original water-colour drawings of the side wings. These will be noticed in detail when describing the scenes. Returning to the proscenium, Sir Laurence has assumed that the great beam which spanned the opening of the stage was sheathed with bronze, and we see here represented in relief his interpretation of the painted decorations which are found in the Etruscan tombs, in which one cannot help being struck



SIDE WING: THE "TRIBUNE," FROM THE ORIGINAL WATER-COLOUR. *Photo: Henry Irving.*

with the resemblance his representation bears to Assyrian bas-reliefs.

In the original play there were five acts and twenty-two scenes. These have been condensed into three acts and ten scenes. Two of these are the camps in the forest, which need not detain us, except that in the camp scene (Act III., No. 4), the battlemented walls and some of the temples of Corioli are seen in the distance.

The scenes in Rome comprise the Forum, two street scenes, the interior of the Senate-house, called the "Capitol" (the title given in the original play), and the interior of the house of Coriolanus. The other three scenes represent the exterior of the house of Tullus Aufidius, the entrance hall of the same, and the Forum, all in Antium—the latter in the synopsis of scenery called "a public place," as in the original.

The period given in the same synopsis is B.C. 494–490, fifteen years after the establishment of the Republic and forty years after the expulsion of the Tarquins. Already 120 years earlier the Etruscans had, under Tarquinius Priscus, drained the marshes of the Forum by means of the *cloaca maxima*, and forty years later Servius Tullius had enclosed the seven hills with walls. The most famous temple existing at the period we are now describing (494 B.C.) was that of Jupiter Capitolinus on the Capitol founded by Tarquinius Priscus, and inaugurated by Tarquinius Superbus in 509 B.C. It was consecrated to Jupiter, Juno, and Minerva, and was the most luxurious of all the earlier temples. There was a still earlier temple also on the Capitol dedicated to Vejovis, said to have been founded by Romulus, and a temple dedicated to Diana was built by Servius Tullius on the Aventine Hill, who also dedicated a temple to Fortune. In the Forum itself were the temples of Saturn, of Janus, and of Castor, in the Forum Boarium a temple of Mater Matuta, and near the Circus Maximus a temple of Mercury. All these temples were rebuilt in the latter years of the Republic, so that there remains only the tradition of their existence. There is one other temple to be mentioned, that of Ceres in the Forum Boarium. This was built three years before the period we are now considering, and although it has long ago disappeared, additional interest is given to it from the fact that it is probably the example which was in Vitruvius's mind when he gave his somewhat meagre description of a Tuscan temple. It is evident that he attached but little importance to it, and only included it as necessary to complete his glossary of the Orders. Sir Laurence, however, has availed himself of the general description given, and supplemented it by his acquaintance with the large collection of terra-cotta cornices, slabs, and figures which have been

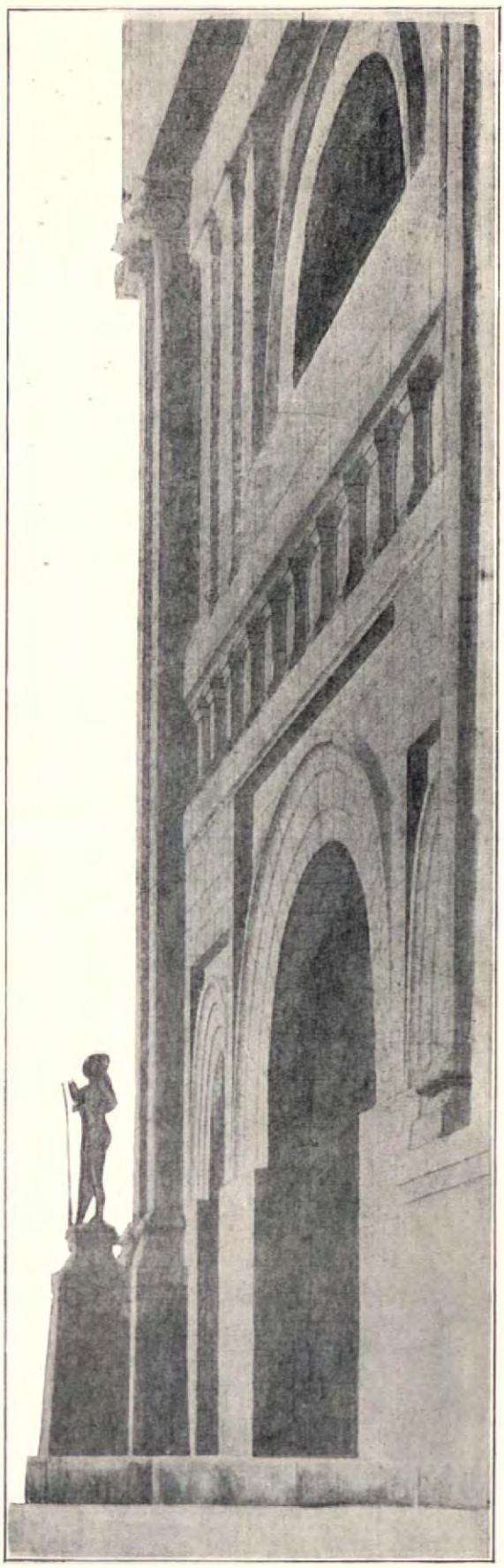


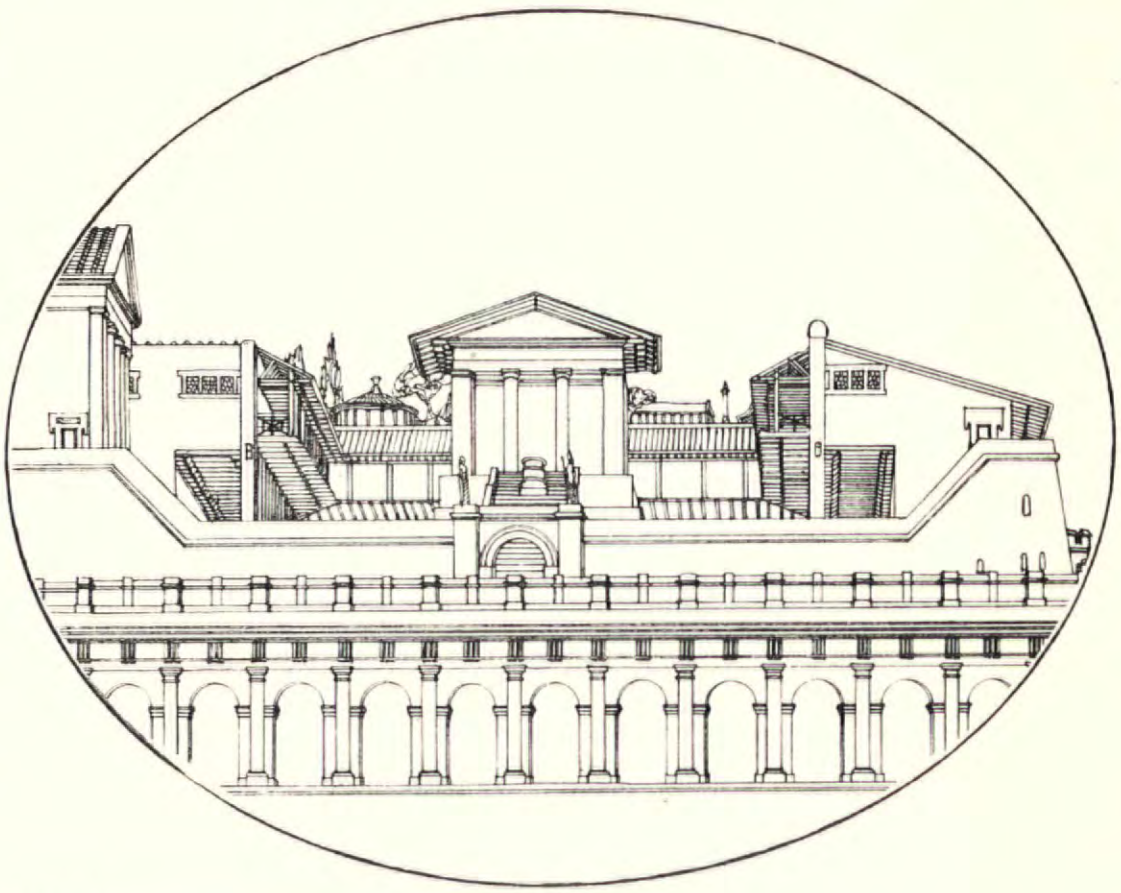
Photo : Henry Irving.

SIDE WING: ENTRANCE TO THE FORUM, ANTIUM. FROM THE ORIGINAL WATER-COLOUR.

discovered of late years, such as those which now exist in the museums at Florence and Rome, and in our own British Museum. There are, however, two other important sources from which he would seem to have derived his inspiration, viz., the Etruscan and Lycian tombs. On the former he has based the architecture of his streets and of the interior of the house of Coriolanus (to which some early work found in Pompeii has given a greater reality), and to the Lycian tombs is partly due the remarkable series of examples of timber construction in the principal scenes, to which we shall draw attention later on.

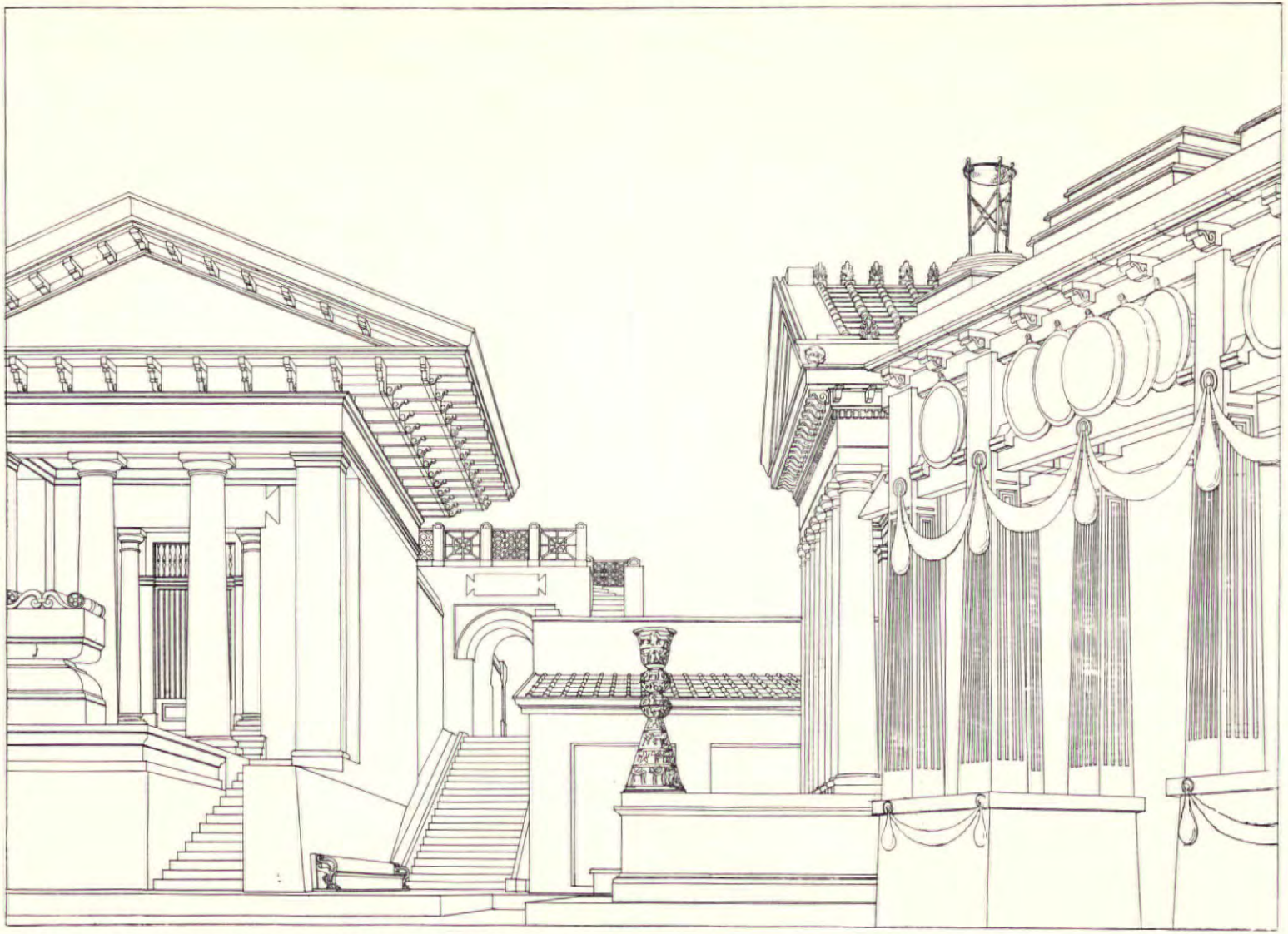
In one of the tombs at Vulci the battens carrying the mortar in which the tiles were bedded are shown, so that there seemed to have been the most minute observance of constructional details. Many of these tombs have been known for a very long time, but it remained for Sir Laurence to breathe life into them, and to reproduce them in representation of an important architectural style in which we find the foundation of Roman Imperial architecture.

The Etruscan tombs, however, reproduce only the interiors of the houses; for the exteriors it was necessary to go further afield, and in the



CENTRE BACKGROUND OF THE ROMAN FORUM SCENE: FROM THE ORIGINAL DRAWING BY SIR L. ALMA-TADEMA, R.A.

In the Etruscan and Lycian tombs their artists sought to perpetuate in the architecture of the tomb of the deceased and in its decoration that which existed in his dwelling-house. In the rock-cut tombs at Cervetri we find the representation of the *atrium* or hall of a house with, in some cases, the square piers which supported the roof. The cubicles in which the bodies were laid recalled the chambers which led out of and were lighted from the *atrium*. In the ceilings of these tombs we find carved literal copies of the beams and rafters which carried the tile roof, as also the *compluvium*, giving light and air to the *atrium*. Lycian tombs Sir Laurence found those representations in stone of primitive timber structures of Asia Minor, on which he has based chiefly the work at Antium. The latter, being an important port on the coast, must have been in constant communication with the traders from Asia Minor, so that there may have been a direct connection between the early inhabitants of both countries; but, besides that, the framing of timber follows very much on the same lines in all countries. The special advantage in the Lycian tombs lies in their being a more immediate copy of wood into stone than in any other style; much more direct,



THE ROMAN FORUM SCENE, SHOWING ON THE RIGHT THE TRIUMPHAL ARCH ERECTED FOR THE ENTRY OF CORIOLANUS: FROM THE ORIGINAL DRAWING BY SIR LAURENCE ALMA-TADEMA, R.A. *(The centre background is shown on the opposite page.)*

for instance, than that which we find in the earliest Greek Doric temples.

Coming now to the scenes, the two most important, so far as the number of buildings shown in them is concerned, are the Forums of Rome and Antium. In the former we imagine that the Temple of Jupiter Capitolinus (page 6) crowns the summit of the Capitol, being enclosed on three sides by a *stoa* or *porticus* with projecting balconies on an upper story. From these the matrons of Rome with their families may have viewed the ceremonies and processions of the temple. Below the great terrace wall which carries the court or sanctuary of the temple we note the *Tabularium*, which was built up against the almost vertical sides of the Capitoline Hill, and in which, about forty feet above the level of the Forum, was a corridor with open arcade leading from one side of the hill to the other. Whether at this early period the Etruscans had already welded the Greek and the Etruscan styles and employed the Doric columns and entablature of the former as a decorative adjunct to the arched openings, which owed their origin to the latter, is a matter for conjecture; at all events, the great wall which carries the arcade may fairly belong to the earlier days of Rome, as well as the steep staircase of sixty-seven steps on the left of same which led to the upper terrace. In front of the doorway which led to this staircase (blocked up afterwards when Vespasian built his temple up against the *Tabularium*) Sir Laurence shows an arched gateway with a flight of steps leading down to the Forum. To the right of this are two of the shops, the *tabernæ novæ*, which at one time surrounded the Forum, dating from the earliest days of the Republic and disappearing only under the Empire. On the right of these shops is an octastyle temple, with a double peristyle of columns in front, all built in stone but with a roof of red tiles. The absence of the peristyle on each side shows its Etruscan parentage, the double row of columns its Greek element. Balancing this, on the opposite side, is a genuine Etruscan temple with its widely-projecting eaves. In early days and in less important structures these projecting eaves were deemed necessary to protect the walls built either in crude brick or in rubble stone with clay mortar, as also the stucco facing and the paintings with which it was embellished. The front of this temple, which might have been the Temple of Saturn, dedicated in 497 B.C., consists of two columns *in-antis*. In this and in other examples we notice the preference of Sir Laurence for the square piers or *antæ* at the angles instead of the column as in Greek temples. With the Greek peristyle the column at the angle was almost a necessity, architecturally speaking, as the temple was isolated and seen on all sides, but the Etruscan and Roman temples were rarely orientated, and, as a rule, were designed with but one important front either to face a forum or to be seen from one side only, so that Sir Laurence's preference may be correct archæologically; artistically there can be no doubt that he has given solidity and dignity to his Etruscan temples in adopting the square angle pier. The architrave of the temple we are speaking of is enriched with some of those terra-cotta slabs the original models of which are now in the museum at Florence.

The roof sets forth an original treatment of the projecting eaves, which is not only a brilliant conception from the artist's point of view, but in its design shows how closely Sir Laurence follows the proper constructional requirements of such a feature. In order to realise this it is only necessary to visit Covent Garden and look at Inigo Jones's church. There the eaves are supported by the *mutuli* spoken of by Vitruvius, beams 7 ft. long and 6″ × 8″ in section resting on the wall and carrying the boarding which supports the gutter and part of roof; but Sir Laurence seemed to have felt that these projecting *mutuli* looked weak, so he added additional members underneath. From the wall for the first third of the projection the *mutuli* have the thickness of three beams; for the second third, two; and for the outer portion, one; the extra thicknesses being treated as corbels. The coupling of these together is shown in the drawing (page 7). The result is extremely happy, and it imparts a new treatment to projecting eaves, which, so far as we know, is quite original. *Si non è vero è ben trovato.* For the main front Sir Laurence has recognised that with a portico widely-projecting eaves are not required, and only one-third projection is given here. The front of the temple in the theatre is, unfortunately, too much hidden by the wing on the left, but our reproduction (page 7) shows more than half of the main front.

In consequence of the wide-spaced intervals between the columns of an Etruscan temple, the architrave and superstructure were always in wood, which was protected from the weather by roof tiles, cornices, and slabs of terra cotta: the figures in the tympanum were in the same material. Vitruvius, Book 3, Chapter II., speaking of the Temple of Ceres, says: "In the *arœostylos*" (wide spaced) "the architraves are of wood and not of stone or marble; the different species of temples of this sort are clumsy, heavy roofed, low and wide, and their pediments are usually ornamented with statues of clay or brass gilt in the Tuscan fashion." But Vitruvius was a purist, and although he had never seen any

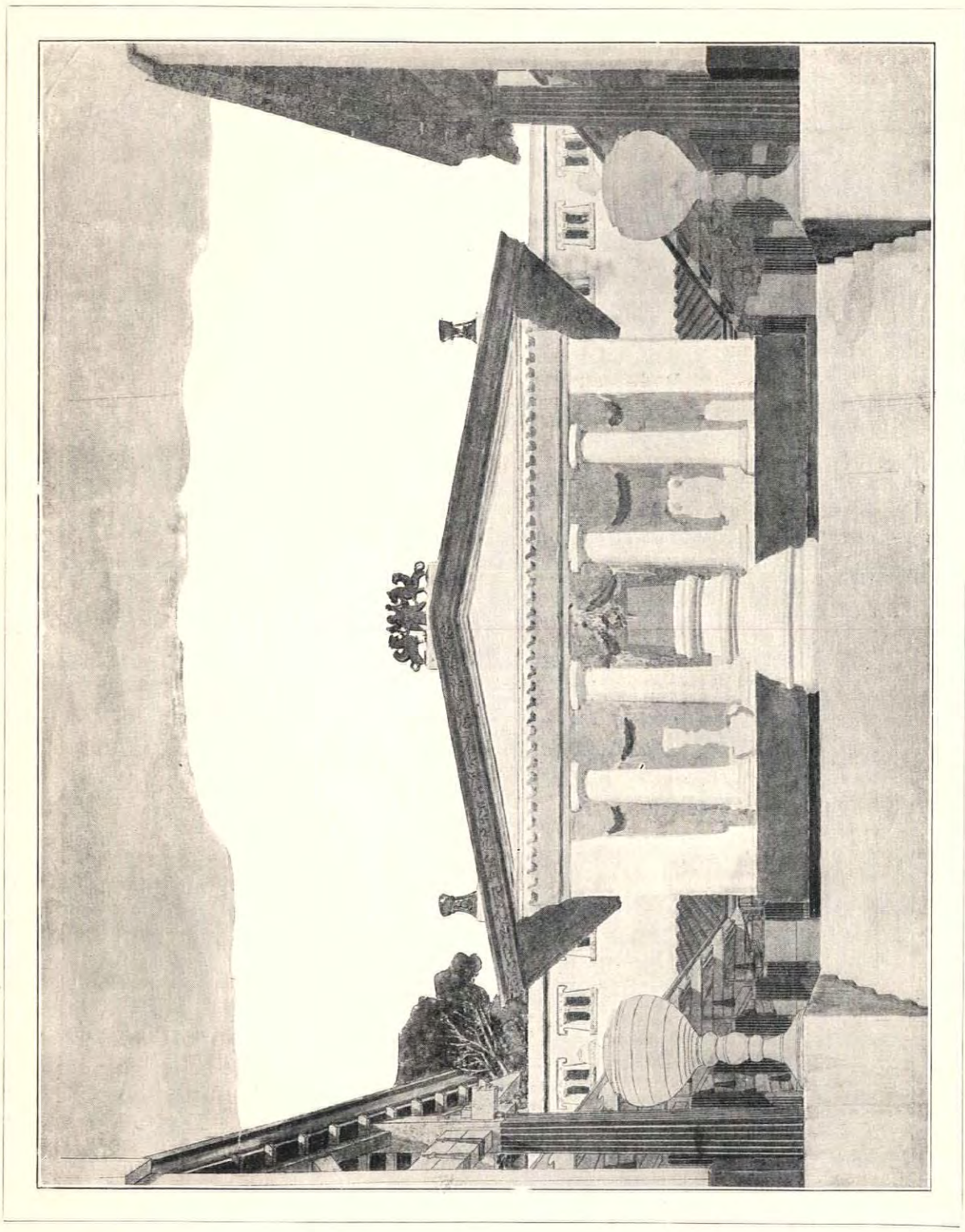
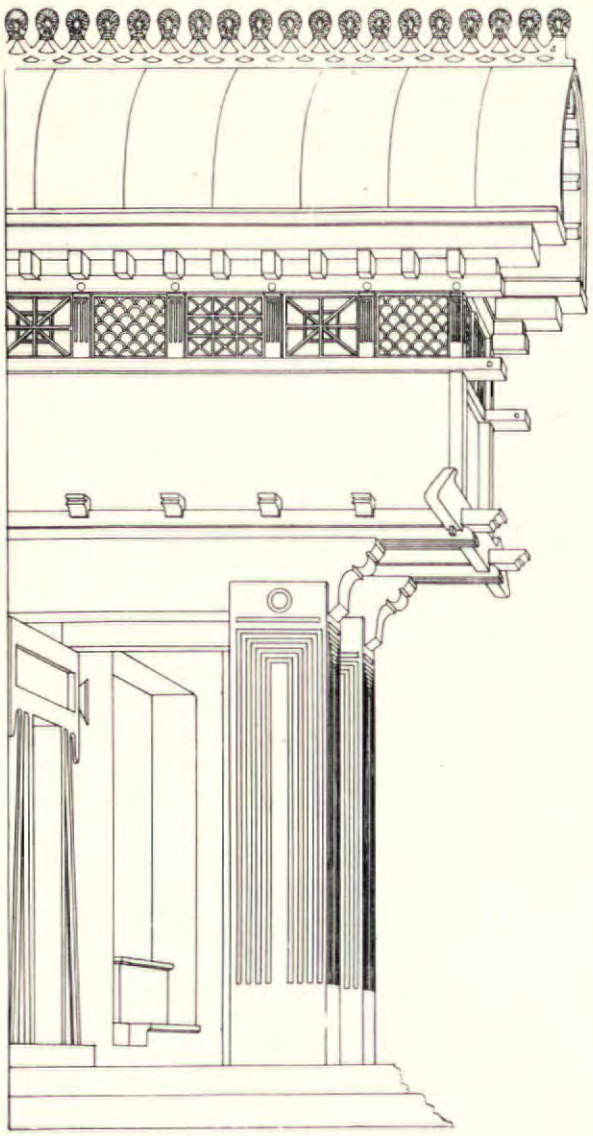


Photo: Henry Irving.

THE PUBLIC PLACE OR FORUM, ANTIUM: FROM A WATER-COLOUR SKETCH BY SIR LAURENCE ALMA-TADEMA, R.A.

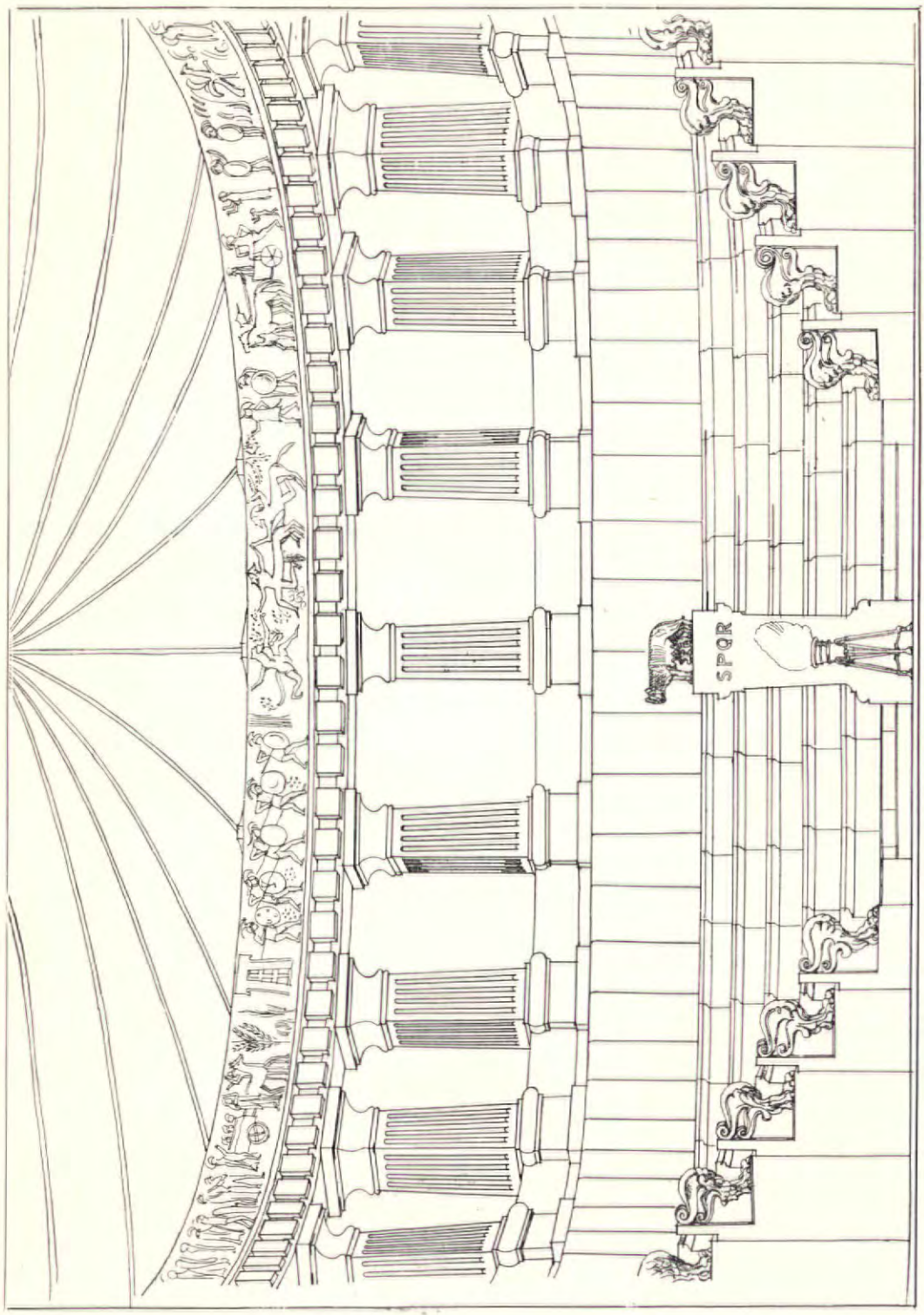


SIDE WING: ENTRANCE DOORWAY OF A MAGNATE'S HOUSE, ANTIUM: FROM THE ORIGINAL DRAWING BY SIR L. ALMA-TADEMA, R.A.

Greek temples he had made a careful study of various works written by Greek artists, including the monograph of the Parthenon by its architect, Ictinus, and the writings of Hermogenes of Alabanda, who designed "the Ionic pseudodipteral temple at Magnesia and the monopteral one of Father Bacchus at Teos." He preferred, therefore, the lofty temples of Greece to those of Etruscan design which still existed in Rome in his day. To the left of the temple just described is a side wing, which, for want of a better term, we have called the Tribune (page 4), a projecting portico with square piers, the originals of which are found in the so-called "Tomb of the Pilasters" at Cervetri, the ancient Cære. The square piers employed are sufficiently massive to allow of their carrying stone beams and slabs, forming a flat roof, which Sir Laurence surrounds with a typical Greek balustrade, consisting of square stone posts let into the stone blocking-course, which support vertical slabs of stone between them. A similar balustrade occurs over the arched gateway (page 7) already spoken of, but here it is pierced to give increased lightness. In front of this tribune, still on the left, is an Etruscan costermonger's stall in wood, standing on feet and painted. On this is a bronze brazier in which pine cones are being roasted for sale (the equivalent of our chestnuts), and round a column is hanging a wine skin containing, possibly, some of the wine of Etruria, which they say was proverbially bad. The stall is protected by an awning from the hot sun, and the empty chair suggests that commerce was not brisk.

On the opposite side of the stage, on the extreme right, is a side wing (page 17), which represents the entrance doorway to some public building, and suggests that even at this early period the principles of Vitruvius might have been of some service. Between this and the temple, in the first scene, were an *exedra* and a tree masking the side walls of the temple. But when Coriolanus makes his entrance into Rome after the battle at Corioli, a gate of triumph was erected between the entrance doorway just referred to and the octastyle temple; and Sir Laurence, in the tracing reproduced (page 7), gives us his version of an Etruscan triumphal gateway, of more solid construction than the ephemeral examples erected in our days, though possessing the character of a temporary erection. This is suggested by the way in which the upper beam is supported on the four great square posts and by the wooden corbels above carrying the projecting cornice. The hollow space left between these corbels would soon be taken possession of by birds if left as a permanent structure. The shields which form the chief decoration of the entablature are of circular form, such as were hung up as offerings in a temple, and were invariably in bronze.

The public place or forum at Antium (page 9) is much simpler than the Roman Forum. The centre is occupied by the principal temple with a front of four columns *in-antis* raised on a *podium*, with widely-projecting eaves. The soffit of these is parallel with the slope of the roof. The front is crowned with a strongly developed terra-cotta pediment cornice carrying central and side *acroteria*. In front of the temple is an immense altar in bronze with bull's head and horns wrought in *repoussé*, in which symbol we seem to recognise the influence of Phœnician merchants, who may have brought over representations of the sacred symbol of the Cretan



THE SENATE-HOUSE, CALLED IN THE PLAY "THE CAPITOL":
FROM THE ORIGINAL DRAWING BY SIR LAURENCE
ALMA-TADEMA, R.A.

Jupiter, such as has lately been shown in the drawings found recently on the walls at Gnossos by Mr. Evans. In this great bronze altar, and in other conceptions of a similar nature which are introduced into this scene, Sir Laurence may have had in his recollection the description of the "molten sea" in brass, which was made by Hiram of Tyre, the worker in brass, to be placed in front of Solomon's temple, and have felt that in ancient times brass or bronze played a much greater part in the decoration of temples and monuments than we have any conception of, owing to the entire disappearance of any such features, from the value of the metal and its easy conversion into armour. Among the treasures found in the Regulini Galeassi tomb were many utensils in bronze of similar design to those which are introduced into this scene at Antium. One of these is shown on page 7 in front of the shops.

On the right and left of the temple and round the back is a *porticus* with widely-projecting eaves, whose construction somewhat resembles that already referred to in the temple of the Forum at Rome. The horizontal timbers which are brought forward to carry the gutter are strengthened by brackets underneath, the two being fastened together by iron straps. A similar construction is shown in the side wings on each side which represent the return ends of this same *porticus*. The framing and the construction of the roof of this structure bears testimony not only to Sir Laurence's draughtsmanship in the perspective of such complicated forms, but to his intimate acquaintance with the practical framing of timber. The way in which the timbers are braced, secured by iron or bronze straps, wedged together and fixed by tenons in the best constructional and therefore artistically the most pleasing manner, should be carefully noted by all architectural students. In the rear of the temple is a structure in two stories, which may be regarded as the residence of the priests attached to the service of the temple. The windows of the dormitory are, perhaps, the prettiest contributions in design and colour of all the scenery. The wings of this drop scene include on the left the entrance doorway of the house of some great personage (page 10), and represent apparently a projecting portico. The piers and their decoration recall those found in the Vulci tomb. The superstructure is based on the tomb of Payara in the British Museum, and consists of a small sanctuary commanding a view of the approach to the temple. The roof is covered with bronze plates and crowned by a ridge in bronze which suggests the model from which in after years the terra-cotta cresting already referred to was copied. A similar cresting in bronze was found in the Regulini Galeassi tomb at Cervetri. The right-hand wing is the entrance gateway of the town of Antium; unfortunately in the theatre the upper portion was hidden by a velarium drawn across the stage. On page 5 we reproduce the original drawing showing the whole design. It was inspired by the well-known example at Perugia, but has drawn forth an original composition from Sir Laurence which is so simple and majestic that one cannot but regret that its author was not invited by the London County Council to contribute designs for the new street.

One of the most successful scenes in the whole play, and withal the simplest, is the interior of the Senate-house. This in the original play and the synopsis is called the Capitol; but, as in the distance is seen the Capitoline Hill with the Temple of Jupiter, we may assume it is placed somewhere near the Forum. The Senate-house consists of a hemicycle with five ranges of stone seats, each terminated decoratively towards the spectator with that feature which was so precious to the artists of antiquity, and whose origin, according to Professor Petrie's latest discoveries in Egypt, can be dated back to about 4000 B.C., viz., the hind leg of a lion. In front of the hemicycle is a tripod altar* on which incense was burnt and prayers offered before proceeding to the business of the Senate. In the rear of the hemicycle, and rising above the heads of the senators, is a series of square Etruscan piers with moulded capitals and bases, whose sides are decorated with flutings coloured red. These piers form the enclosure of the hemicycle and carry an architrave, the lower portion being enriched with a bold dentil moulding, the upper part painted with Etruscan figures. A velarium above is suspended beneath the ceiling or roof of the Senate-house, possibly for acoustic purposes. There are virtually in the scene only three colours, viz., the warm-coloured yellow of the stone piers, architraves, and seats, the white robes of the senators and the red borders of the same, and of the stripes on the velarium; but, both in plain design and colour, the effect is obtained by the simplest means and calls forth a buzz of admiration when the scene is suddenly disclosed. By the employment of square piers instead of columns Sir Laurence has given a far greater solidity to the structure and the ever-varying plane which these piers give is much more monumental than that afforded by circular columns.

* The "Wolf of the Capitol" suckling Romulus and Remus shown on a pedestal behind the tripod was not reproduced in the scenery.

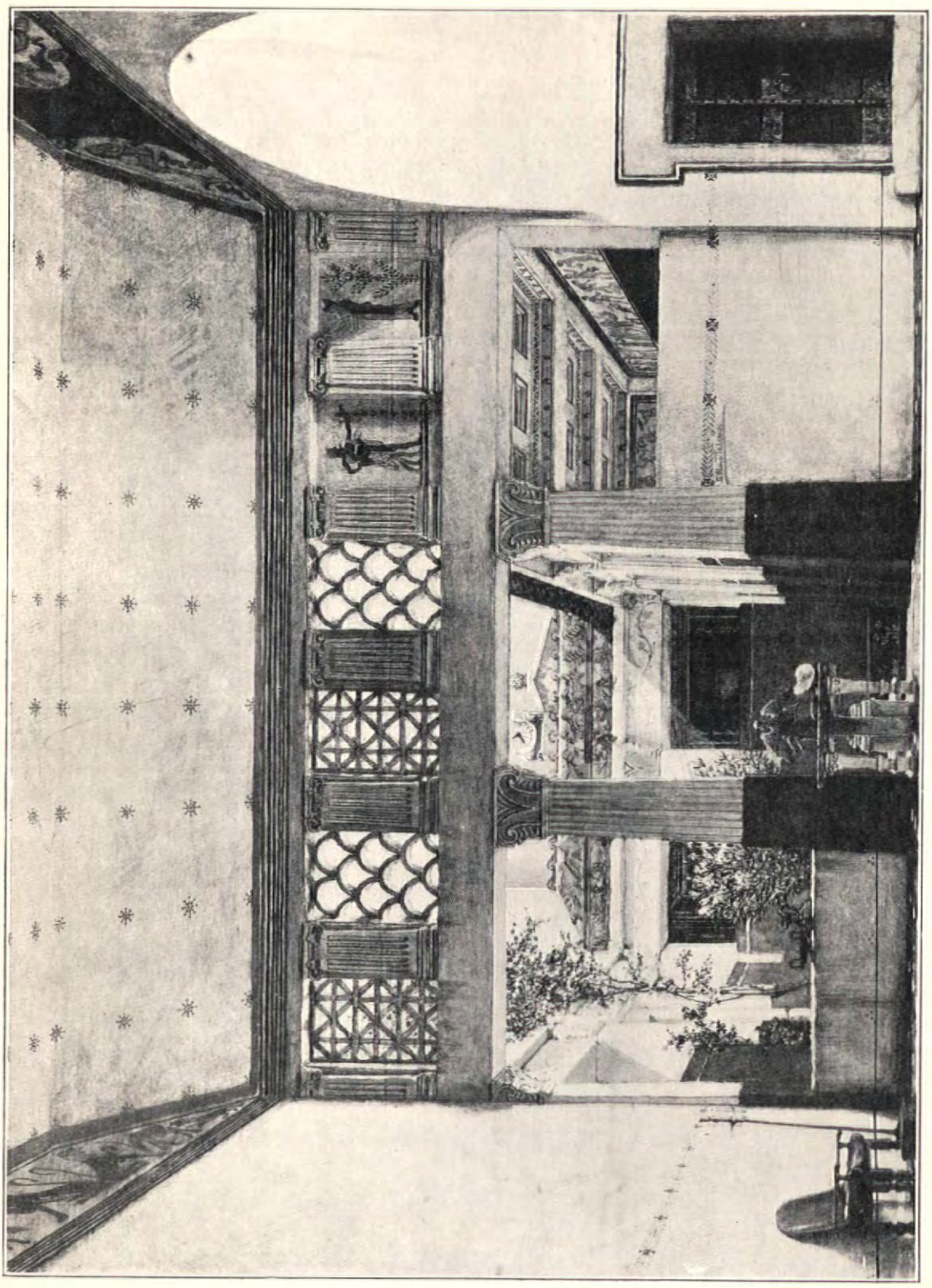


Photo: Henry Irving.

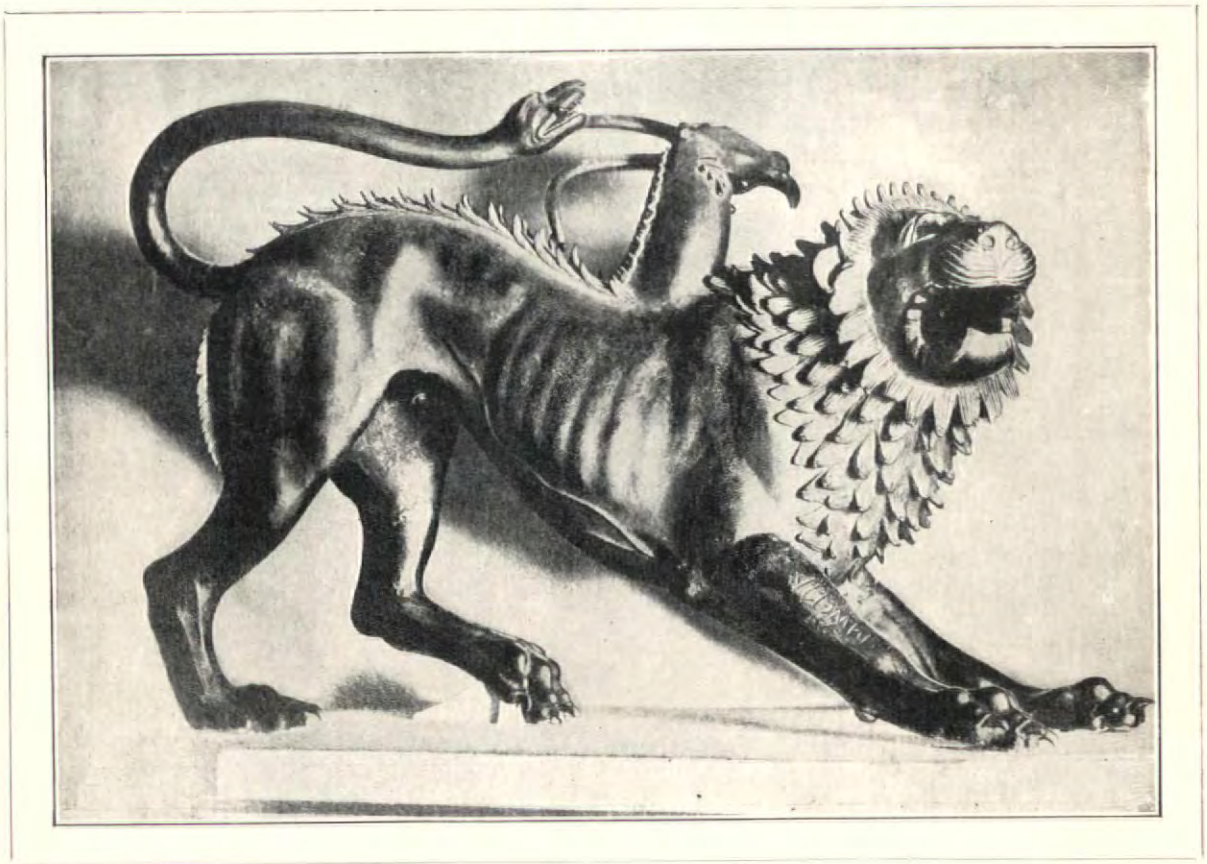
INTERIOR OF THE HOUSE OF CORIOLANUS: FROM THE ORIGINAL WATER-COLOUR BY SIR LAURENCE ALMA-TADEMA, R.A.

STREET SCENES, ROME.

Of the street scenes in Rome there are two, one a drop scene only, remarkably suggestive of solidity and space. The serpents painted on the wall on the extreme left possibly indicate the proximity of a sacrarium or sanctuary, possibly are intended to protect the fountain standing in front. Beyond is a shop in which terra-cotta pots and pans are sold, and one or two *amphoræ* or wine jars stand out on the pavement.

In the far distance in the centre is a temple, which might be that dedicated to Diana on the Aventine Hill. Below this is a series of terraces, from the lower one of which a flight of steps descends to the street. This flight of steps possibly belong to the mansion, of which a portico of columns is seen on the left with a pergola over it. The right hand of the scene is occupied by a shop for the sale of vegetables and dried fish, the latter suspended in one of those festoons which delighted the Roman mind. A fine bronze statuette (which would be worth many times its weight in gold now) also finds a place on the counter. Above the shop is shown one of those wood and mud constructions to which Vitruvius refers when he says, "As to wattled walls, would they had never been invented, for though conveniently and expeditiously made, they are conducive to great calamity from their acting almost like torches in case of fire." Prior to the Empire they abounded in Rome in consequence of a law which fixed the thickness of the walls of crude brick so that they should not be carried above the ground floor.* Most of the ordinary buildings of Rome in Republican times were built in crude or unburnt brick, and Vitruvius tells us that "the best bricks are those which have been made for at least two years, for in a period less than that they will not dry thoroughly." "The inhabitants of Utica," he tells us, "allow no bricks to be used in their buildings which are not at least five years old and approved by a magistrate." These walls were protected at the top by "courses of tiles about one foot and a half in height and projecting over the walls like the corona of a cornice." The faces of these walls were further guaranteed from damage by a coat of stucco applied externally. The duration of such

* This remark does not apply to the piers of this shop, which, from the weight they have to carry, were probably built in tufa. Tufa was not a good "weather stone," but when protected from frost and wet by a coating of stucco was of ample strength for building purposes. The stucco formed a good absorbent ground for painting over, an opportunity Sir Laurence has made use of.



THE CHIMÆRA: IN THE SCENE OUTSIDE THE HOUSE OF TULLUS AUFIDIUS, ANTIUM. FROM A PHOTOGRAPH OF THE BRONZE IN THE MUSEUM AT FLORENCE.

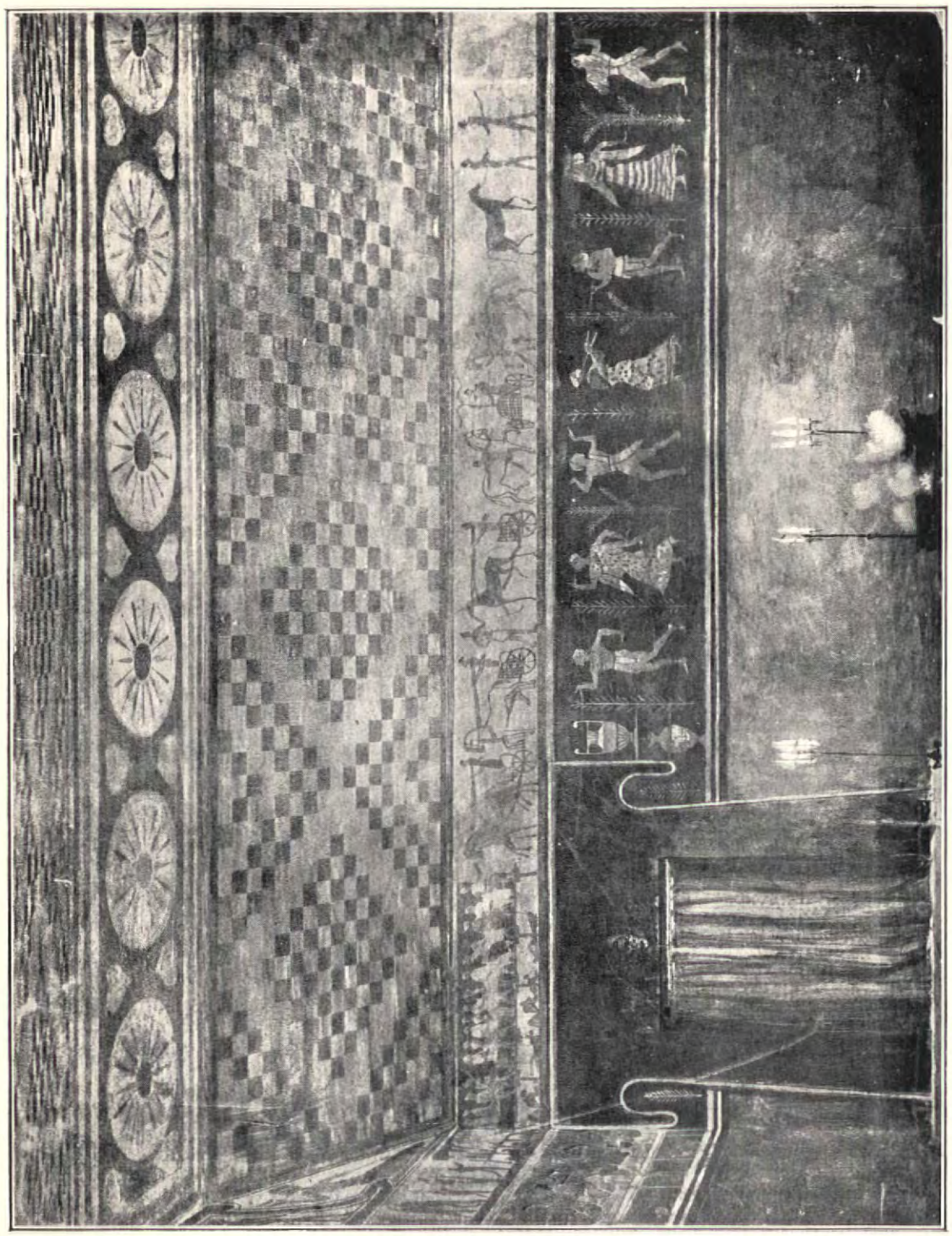


Photo: Henry Irving.

HALL OF AUFIDIUS'S HOUSE: FROM THE ORIGINAL WATER-COLOUR BY SIR LAURENCE ALMA-TADEMA, R.A.

walls is attested by the discoveries made twenty years ago at Olympia in the Temple of Juno, the crude brick walls of which must have lasted some twelve centuries. Their value in Rome also is evidenced by another passage in Vitruvius, in which, speaking of the production of lasting structures, he says, "Those walls which are built of soft and smooth-looking stone will not last long. Hence, when valuations are made of external walls, we must not put them at their original cost." "This is not the practice in the case of brick walls, which, whilst they stand upright, are always valued at their first cost." The value of ground in Rome, however, required that there should be upper floors, and these were built in wood or reeds and mud (wattle and dab), and protected externally by plaster. This is apparently the class of structure which Sir Laurence has suggested above his shop, and in order to obtain more room he has corbelled them out. An instance of this was found at Pompeii: the corbelling out had, of course, the further advantage of affording some shelter from the heat of the sun when it shone straight down any of the streets. Not the least interesting portion of this street view is the foreground, in which Sir Laurence has indicated the foot pavement, raised some twelve inches above the roadway with the stepping stones across the street, necessary in rainy weather, as the paved streets served the purpose of an open sewer to drain off the surface water. Many of such stepping stones are seen in Pompeii. It must have been a difficult task to guide the horses' legs and chariot wheels between these steps, and motor cars would have been impossible. The kerbs of the foot pavement and narrow bands by the side of them were in large blocks of lava, the centre of the roadway being paved with smaller blocks like the cobble streets of our ancestors.

Photo: Henry Irving.

SIDE WING: ETRUSCAN COSTERMONGER'S STALL FOR THE SALE OF ROASTED PINE-CONES AND WINE. FROM THE ORIGINAL WATER-COLOUR.

The second street scene did not form part of the series which Sir Laurence proposed originally for the play, but was set out by him in the painting room of the theatre. We have no illustration of it therefore. The design was probably suggested by the title given to a scene in the original play, "Rome, a Street near the Gate." In a street descending on the left at right angles to the proscenium is an entrance gateway of three arches. The centre portion of the scene is filled with a public building, probably the Exchange. The great hall is enclosed externally on the upper story with a peristyle of square piers, similar in design to what we have described as a tribune in the Forum scene. Under the peristyle is a series of shops which shows either that the limited company who erected it were not averse from turning an honest penny by the rent received from shops, or that the Roman County Council desired to be on good terms with their new masters who had just been called into existence and known as "The tribunes of the people." History repeats itself, and the shareholders of the company or the ratepayers would receive some consolation when they were told that the shops were all let out at good

rentals. Similar shops to these are found throughout the East at the present day, and in Pompeii even the nobles did not scruple to sell the produce of their estates in shops which were built surrounding their mansions.

Interiors.

Of the hall of Aufidius's house the lower portion only was lighted up in the theatre, so that the design has never been seen. In the reproduction (page 15) we show the complete composition, which has this special value, that so far as was possible Sir Laurence has adhered to the design and decoration of one of the Etruscan tombs at Corneto. The horizontal portion of the ceiling is decorated with circular medallions, the sloping sides with that type of ornament copied from platted work in wood fibres of different colours which is found in all archaic periods. At the level of the wall plate runs a frieze on which are represented chariots and horses being driven up to the racecourse, on the left is shown the grand stand filled with spectators, underneath are private boxes in which other figures are taking their ease, some of whom have apparently (on the loss of their stakes) attempted to drown their sorrows in Falernian wine. The frieze is continued on the left-hand wall, where other athletic sports are going on. The upper part of the wall above the dado is decorated with figures of musicians and dancers, suggesting the "variety entertainment" given in Aufidius's house. The doorway on the left finds its original type of design in one of the tombs at Norchia. The origin of the peculiar pendants on each side of the lintel has never yet been satisfactorily accounted for. It may represent the ends of the pendant slabs of terra-cotta which were fixed on the ends of the *mutuli* of the projecting eaves of a temple but not continued along the front, where with an open portico they would not have been required, and would have interfered with the light admitted to the cellar. The large collection of terra-cotta cornices, roof tiles, and pendant slabs found within the last twenty years at Lanuvium, Arita, and other places, and now in the British Museum and in the museums at Rome and Florence, may eventually throw more light on this subject. When making this drawing Sir Laurence felt that if actual lamps had been provided for the scene they would not have thrown the proper light on the ceiling, and he decided to paint the sources of light as also the reflection thrown therefrom on walls and ceiling.

Interior of the House of Coriolanus.

The room in the house of Coriolanus (page 13) in which Volumnia receives her guests has a roof similar to that in the hall in Aufidius's house. From the description given by Vitruvius this should be the "great *œcus* in which the mistress of the family sits with the spinsters." The room is of lofty proportions and opens into the "*peristylium*, which has a portico on three sides." This

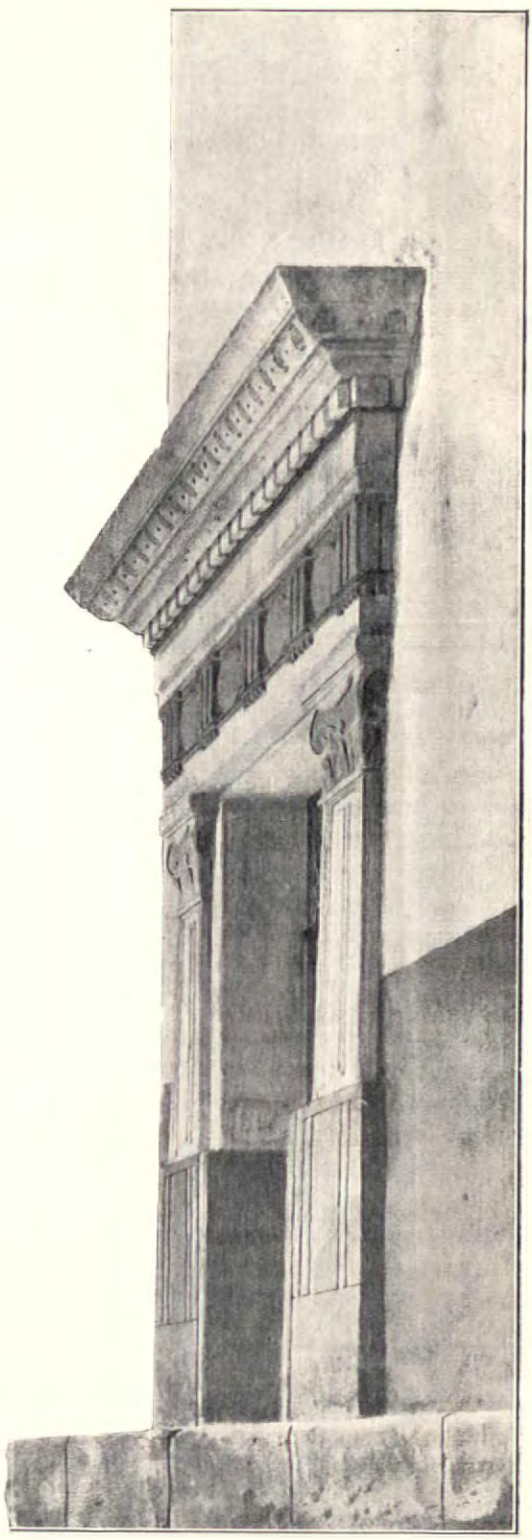


Photo: Henry Irving.

SIDE WING: ENTRANCE DOORWAY. FROM THE ORIGINAL WATER-COLOUR.

is the reading given by Vitruvius of the Greek house, which seems to correspond more closely with the house of Coriolanus than the examples we find in Pompeii. The *peristylium* in the Greek house would seem to have taken the place of the *atrium* in the Pompeian house, the difference being that the *atrium* was partially roofed over on each side and had a *compluvium* in the centre, whereas in the *peristylium* the court was always open to the sky. In both cases, however, the side rooms were lighted only from the central court, there being no windows in the external wall, except in the case of the upper storey. The *œcus*, which opens direct into the *peristylium*, receives additional light from clerestory windows, which are filled with pierced stone lattices. Of the six panels in which the windows are fixed, four only have the pierced stonework, the other two being blocked externally by the roof over the portico. These are decorated with figures, the mistress of the house in one panel welcoming the arrival of guests in the other, one of whom brings an offering of some kind. In the *peristylium* with its porticoes Sir Laurence restores an interior which differs widely from well-known examples in the Pompeian houses. 1st. The plan of the house seems to bear a close resemblance to the remains found in recent years of Greek houses at Athens, Priene and Delos. 2ndly. Instead of columns the *peristylium* is surrounded with square piers; and, 3rdly, below these piers are carried walls about seven feet high, thus providing greater privacy to the porticoes which give access to the *triclinia*, the bedchambers, and other apartments for the family. In the conjectural restoration shown Sir Laurence has been guided by the disposition and architectural detail of the Etruscan house as reproduced in the tombs, and the study of the features introduced into this and other scenes shows that the Etruscans were by no means limited to the one so-called Tuscan order, which is described by Vitruvius, and was apparently employed in temples only. There are two types of pier introduced in the various scenes, both of them derived from tombs at Cervetri. One of these, as shown in the Tribune (page 4), has a cavetto capital and a base, and may possibly have been the respond of the Tuscan column of the temple. The other type, as shown in the *peristylium* of the house of Coriolanus, is akin to the Ionic order so far as the employment of volutes is concerned, but the object of the latter is purely decorative, like those of the Assyrian and Cyprian examples, differing widely, therefore, from the Greek Ionian volutes, which was originally constructive, *i.e.*, designed as bracket-capitals to lessen the bearing of the architrave. The capitals of the piers in Coriolanus's house are derived from the features in beaten bronze which decorate the legs of the chairs and tables. In both the types of pier shown the flutings form a very important element in the decoration of the shafts. That these capitals are decorative rather than constructive is frankly shown in the architecture of the court, as the architraves which carry the beams crossing the portico actually align with the capitals, the work of the latter being confined to the supporting of the corona slabs which carry the gutter.

Standing on the rear wall of the portico is a sun-dial of the kind known as the "*polos*" or "*heliotropion*," which consisted of a concave quarter-sphere on which were incised the lines showing the twelve parts of the day with the gnomon at the top. Vitruvius describes several forms of dials, and in Chapter IX., Book 10, says, "Berosus the Chaldæan was the inventor of the semi-circle hollowed in a square and inclined according to the climate." This is the type reproduced in Sir Laurence's drawing, and it accords with two or three Greek dials now in the British Museum. On a pedestal in the British Museum is a representation of a sun-dial carried on lions' feet; a similar support exists in a Greek dial at Athens, and the sun-dial in Coriolanus's house rests on the paws of a lion. Beyond this is the pediment of a temple or of the *lararium* attached to Coriolanus's house. The reproduction was taken from a water-colour drawing by Sir Laurence Alma-Tadema now exhibited in the Royal Water Colour Society. There is one element in which the drawing differs from many produced by the Master; there is no marble represented, nor will it be found in any of the scenes. Marble was, we believe, pleaded for at the theatre, but Sir Laurence was obdurate, as he knew full well that three or four centuries had to pass before it was introduced as a building material into Rome.

The moonlight scene representing a view of Antium with the house of Tullus Aufidius on the left (page 19) is one of the most impressive scenes. Unfortunately, in consequence of the short duration of Scene 1, not only does the view pass away too quickly, but, owing to the brilliance of the moonlight, the design of Tullus Aufidius's house can scarcely be appreciated. We are fortunate, therefore, in being allowed to reproduce a water-colour drawing now exhibiting at the Royal Society of Painters in Water Colours. The temple in the distance bears a strong resemblance to the example already described as existing in the Forum, but the *porticus* round it is of different design. A second temple on the right in the far distance shows the

ANTIUM: OUTSIDE THE HOUSE OF TULLUS AUFIDIUS:
FROM THE ORIGINAL WATER-COLOUR BY
SIR LAURENCE ALMA-TADEMA, R.A.

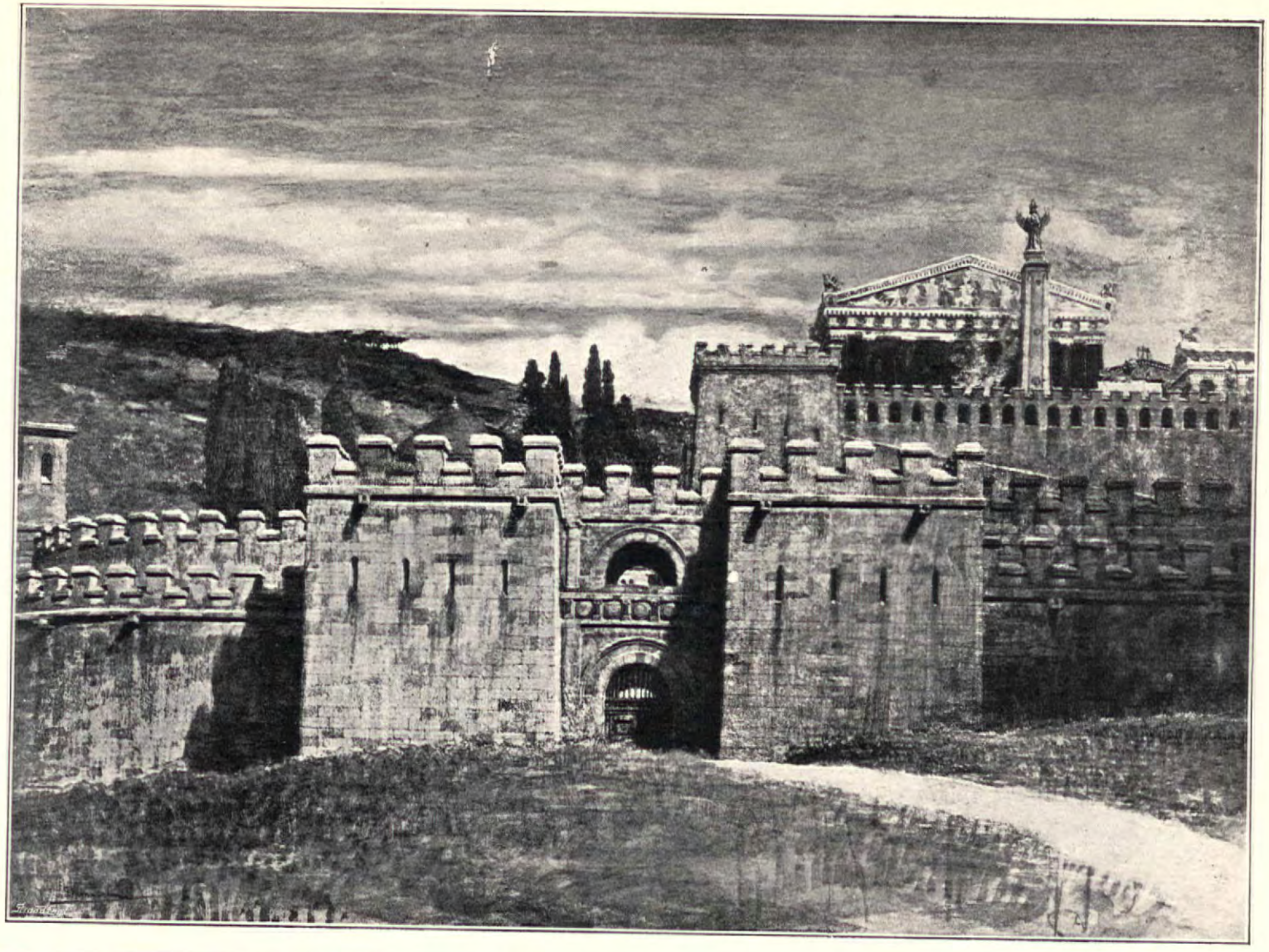
Photo: Henry Irving.

architectural importance of Antium in early times. On the left, in front of the great olive tree which partially hides the principal temple, is the famous Chimæra, raised on a pedestal, based on a tomb at Norchia. This Chimæra, with the head and body of a lion, from whose back projects the head of a goat, and whose tail terminates with a serpent's mouth, is in bronze; it was found at Arezzo in 1534, and now enriches the museum at Florence. Its origin is said to be authenticated by the inscription on the fore paw in Etruscan characters. On the right of the scene is another Etruscan temple with a portico, of which we see only the angle square pier. On the left, rising above an enclosure wall decorated with pilasters and volute capitals, of which there is an example in the British Museum in the background of a bas-relief, is the house of Tullus Aufidius, which is carried to the unusual height of three stories, viz., ground and two upper floors; but the great hall of Aufidius's house may have risen through two stories. There is a *porticus* round the ground story and a balcony above with projecting eaves; the latter, perhaps, a little heavy for the wood structure carrying it. The framing of the corbels carrying the balcony is based on the tomb of Payara already referred to, and we recognise at a glance that Tullus Aufidius employed the architect of the *porticus* round the court of the Temple of the Forum to design his house. The second floor was probably occupied by the servants of the establishment, and it is possible that the roof was a flat terrace roof, where during the summer months the family passed the night.

The remaining illustration (page 21) represents Antium as seen from outside one of its entrance gates. It was not brought into the play, but portions of it were embodied in other scenes. Thus the temples in the distance figured in the Forum at Antium beyond the temple and priests' residence, and portions of the walls were shown in the camp scene near Rome where Volumnia with her maidens came to plead before Coriolanus to save Rome. In the entrance gateway we recognise our old friend at Perugia flanked by two enormous towers, and on the right and left are the double line of walls which protected the town. Vitruvius describes in detail "those instruments which have been invented for defence from danger and for the purpose of self-preservation," such as scorpions, *catapultæ* and *ballistæ*, but he does not refer to the design and construction of fortification walls, which in early days were frequently undertaken by architects. In the older part of Pompeii, however, have been found the remains of the walls which protected the town in its earlier days, and these correspond with those Sir Laurence has introduced into his drawing, viz., an outer wall about thirty feet high from the ground outside, and an inner wall rising some sixteen feet higher, both bristling with battlements: between the two is an embankment or terrace fifteen feet wide, allowing for a quick concentration of the troops besieged at any point where an attack was about to be made, the outer walls themselves being protected by towers projecting beyond them. In the drawing we are now considering, the citadel, in which were built the principal temples, is enclosed with an additional wall seen above the town walls. In this we recognise the semi-circular-headed openings similar to those which existed in the walls of Servius Tullius in Rome; it is supposed that they were used for the *catapultæ* or *ballistæ* machines, which shot forward arrows or stones with immense velocity. These walls, portions of which still exist on the Aventine Hill, were fifty feet in height and ten feet six inches thick; the cills of the openings were thirty feet from the ground, and inside the wall was a terrace resting on a bed of solid concrete, said to be the earliest example of its use in Rome (578 B.C.).

On the terrace carried by this wall, and in front of the temple, is a lofty square pedestal with a bronze figure representing the double-winged Phœnician goddess Astarte holding in her hands a dove, the emblem of fruitfulness. For the temple itself Sir Laurence has drawn his inspiration from the *façade* of a tomb cut in the rock at Norchia near Viterbo. The front of this tomb represents a temple with a portico of four columns and two square angle piers, which authenticates the fidelity of Sir Laurence's conjectural restorations in other cases.

But here the article must be brought to a close, with a consciousness of many shortcomings in the endeavour to describe the various portions of Sir Laurence's designs, but encouraged by the fact that the conjectural restorations will speak for themselves. It is quite possible that in some cases Sir Laurence's inspirations have not always been followed, and ideas have been attributed to him of which he was unconscious, but the object will have been served if the descriptions given awaken an increased interest in a very remarkable series of scenes. Warm praises should here be accorded to those artists who, working hand in hand with Sir Laurence, have, in their labours, caught so much of his inspiration in their reproductions on the stage. Mr. Harker and Mr. Hawes Craven have won his gratitude for the efforts they made to complete the work within the short time placed at their disposal, and the public have on many occasions shown their appreciation of the splendid effect produced.



ANTIUM, FROM OUTSIDE THE CITY WALLS. (THIS DESIGN WAS NOT USED IN THE PRODUCTION.) FROM THE ORIGINAL WATER-COLOUR BY SIR LAURENCE ALMA-TADEMA, R.A.

Photo : Henry Irving.

A VIEW OF THE COUNTESS OF SUFFOLK'S HOUSE NEAR TWICKENHAM,
NOW KNOWN AS MARBLE HILL (FROM AN OLD PRINT).

RICHMOND HILL AND MARBLE HILL: BY D. S. MACCOLL.

> Some South Sea broker from the City
> Will purchase me, and more's the pity,
> Lay all my fine plantations waste
> To fit them to his vulgar taste.
>
> SWIFT.
>
> *A Pastoral Dialogue* [between Richmond Lodge and Marble Hill] *written after the news of the King's death* [1727].

THE object of this article is to give those who are interested in the preservation of the view from Richmond Hill and the riverside woods and meadows of Twickenham an exact idea of the situation and character of the parts in danger, and more particularly of Marble Hill, the most important of all. To illustrate the facts, photographs have been used—at some loss, of course, to grandeur of effect, for no one ever sees a view as a photograph gives it, but combines and frames the material while moving from point to point. For the picture I will trust the recollection of my readers.

THE VIEW FROM RICHMOND HILL. *Photo: Henry Irving.*

A glance at the photograph taken, for clearness sake, beyond the splendid framing of the terrace elms, and just below the "Star and Garter," shows the bend of the river between Richmond and Twickenham. The Surrey shore, to the spectator's left, may be neglected for the present. Petersham Park and meadows are public property, and Ham House, with its avenues and meads stretching away to Kingston, is at present in no danger. It is the Middlesex shore, to the right, which is threatened. Turn now to the map, taken, by permission, from the last Ordnance Survey. This shows, between Richmond Bridge and Twickenham Ferry, a series of properties that survive, a precarious screen, between the river and the villas of the Richmond Road, and maintain, for the View, its illusion of woodland. The first section, behind Cambridge House, has been invaded. A great deal of building has taken place recently, and blocks of little six-roomed villas have been added to the older "Cambridge Park." These now cut down to the back of Cambridge House, and threaten to show on the river front, but there still remains a narrow belt of green. Beyond this point the building has been on the other side of Richmond Road and is happily, as yet, concealed. Two properties belonging to Sir J. Whittaker Ellis follow: these are safe, and Meadowbank and Meadowside in no immediate danger. It is the next property, Marble Hill, whose fate hangs in the balance. Now it is certainly desirable that a big scheme should be attempted to preserve the whole river-

MAP, SHOWING THE THAMES FROM RICHMOND BRIDGE TO EEL PIE ISLAND, TWICKENHAM.

NOTE.—*Richmond Hill lies just outside of the map, to the right of the "Terrace Gardens." Lebanon House is between Orleans House and York House.*

side belt for ever, and such is Sir Whittaker Ellis's idea. His proposal includes the riverside to Marble Hill, and beyond that to the Ferry. But whether this be practicable or not, Marble Hill at least ought to be secured. Look again at the view from Richmond Hill. Cambridge Park and three other properties do not come into this, the principal view, and are largely screened away by the terrace trees. This, the "view" proper, begins with Glover's Island, now secured by Mr. Waechter's generosity, which is seen lying in the bed of the stream. Behind this is a slice of Meadowside, and just beyond the nose of the island, where trees cut across the meadow, Marble Hill begins. The nearer part was of old Little Marble Hill, but the two are now one. The centre and critical point of the view, the wooded promontory that forms the inside curve of the river is, it will be seen, Marble Hill. Its farther boundary, the sharp projection at the extremity of the curve, is the beginning of the Orleans House property, and what might be called the French Shore of Twickenham, for beyond it is Lebanon House (to be referred to later), once the Prince de Joinville's, and beyond that again York House, the present Duke of Orleans' place. All these places have their importance in the total effect, but it is evident that the deep wedge of woodland formed by Marble Hill is its most necessary and indispensable part: that spoiled, the view tumbles to pieces, with an eyesore for its focus.

This understood, let us go down into the view and see what we should lose nearer at hand. Another photograph shows a reversal of the first; Marble Hill fills the scene to the left beyond the little Orleans House projection and the "Star and Garter," mistakeable at a distance for the royal chateau it ought to be, builds up with this sweep of lordly woodland to frame it. A third photograph gives the effect looking over to Marble Hill from the Surrey side. All who know the river remember the solemn effect of the house, set far back in the meadow, with its huge wings of trees on either side. A fourth view, from the footpath on the Middlesex side, shows the house and near trees more fully.

The house, whose simple block and pyramidal roof take their place so well in the picture, has an interest as well for the architect as for the lover of tradition and literature. It belongs to a moment in England when architecture was a polite art—almost a science—cultivated by lords and scholars, and the idea of handling landscape and water in large and stately conjunction with building possessed patron and architect. Gardening, moreover, that had occupied Francis Bacon at Twittenham Park on the other side of Richmond Bridge, became a passion with Pope in this same Twickenham vale, and he is credited with laying out the grounds of Marble Hill for his friend Lady Suffolk. This was one of those clever and agreeable great ladies who can gather about them the poets and wits of a time in an easy, free, and emulous society. The favourite, extremely proper according to her friends, of a not very impassioned or lavish king, she was able to set up her own little court by royal subsidy, and have it shaped by her courtier artists and men of letters. She had gone out with her husband, then Mr. Howard, to cultivate the Hanoverian line before the death of Queen Anne. Husband and wife obtained offices at Court, and after the accession of George I. attached themselves to the household of the Prince of Wales. There the lady seems to have enjoyed a see-saw between rudeness and favour from her royal master. He pensioned off her husband, who by the death of his elder brothers became Earl of Suffolk, and gave her £12,000 towards the building of her Twickenham villa. After the accession of the Prince as George II. she lived much in retirement at Marble Hill, married, on the death of the Earl, the Hon. George Berkeley, and died in 1767. Gay had rooms assigned to him in the house; Pope, Swift and Arbuthnot by turns acted as major-domo, looking after the cellar, icehouse and gardens; and Horace Walpole was an intimate of later years. Among Pope's verses will be found several references, uncomplimentary or complimentary to the Countess; the piece "On a Certain Lady at Court" is the most famous. Swift wrote her "character," the dialogue from which some lines are quoted at the head of this article, and various letters to the lady. But the finest spark she struck from literature was the magical opening of a song by the Earl of Peterborough, who conducted, he aged with her elderly, a duel of love-letters at long range. The first two lines and some other felicities in this piece might have gained it a place in the anthologies, though it certainly drops from romance to a more ordinary level of polite versemaking and epigram.

I said to my heart, between sleeping and waking,
"Thou wild thing, that always art leaping or aching,
What black, brown, or fair, in what clime, in what nation,
By turns has not taught thee a pit-a-patation?"

Thus accused, the wild thing gave this sober reply:
"See, the heart without motion, though Celia pass by!
Not the beauty she has, not the wit that she borrows,
Give the eye any joys, or the heart any sorrows.

"When our Sappho appears—she, whose wit so refined
I am forced to applaud with the rest of mankind—
Whatever she says is with spirit and fire;
Ev'ry word I attend, but I only admire.

"Prudentia as vain'y would put in her claim,
Ever gazing on heaven, though man is her aim :
'Tis love, not devotion, that turns up her eyes,
Those stars of this world are too good for the skies.

"But Chloe so lively, so easy, so fair,
Her wit so genteel, without art, without care ;
When she comes in my way—the motion, the pain,
The leapings, the achings, return all again."

O wonderful creature ! a woman of reason !
Never grave out of pride, never gay out of season ;
When so easy to guess who this angel should be,
Would one think Mrs. Howard ne'er dreamt it was she ?

Marble Hill thus fired Mordaunt; it softened Swift, and is Pope's most poetical work.

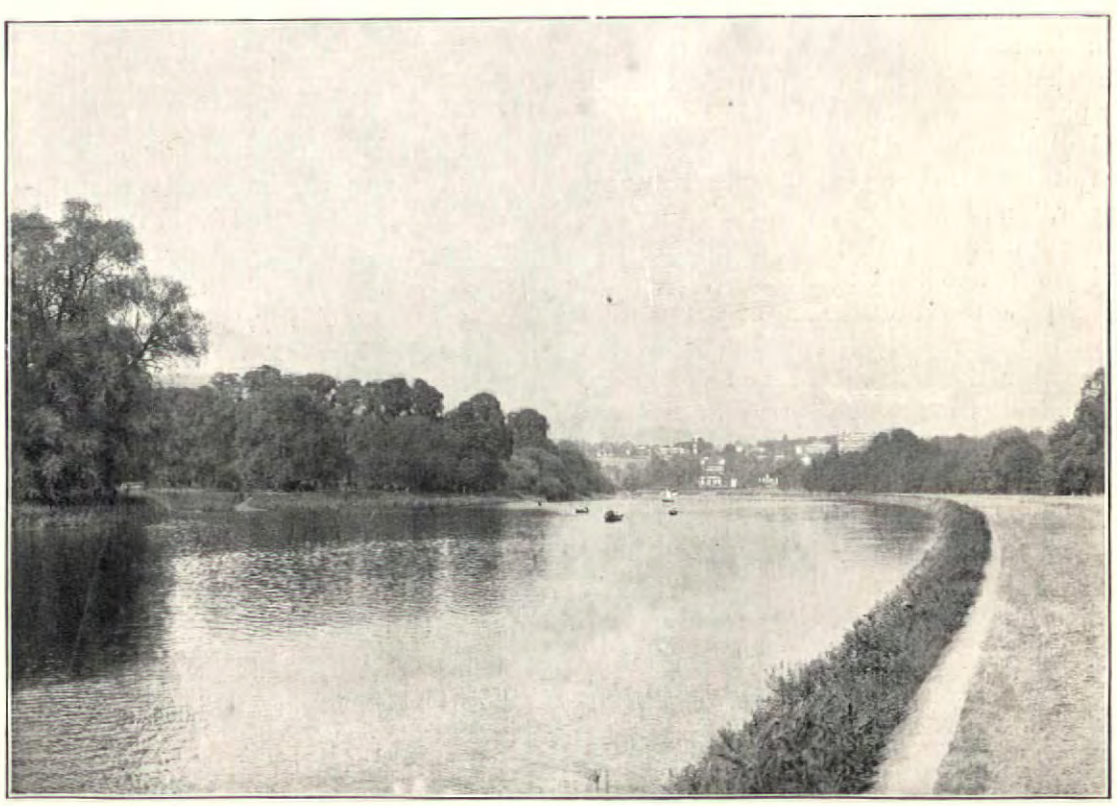
> My groves, my echoes, and my birds
> Have taught him his poetic words.

it says of him in Swift's Dialogue. Marble Hill is a monument of our poetry, where we may taste the orderly dream of eighteenth century classics. The trees of it have outgrown the order, it is true, even as its paradise of birds outsings all the "poetic words" of the designer. But a poet made for us "this ease," and we ought to be the sorrier to destroy it.

Horace Walpole,* giving Lord Bathurst and Pope the credit of the gardens, gives Lord Pembroke the authorship of the house. "The soul of Inigo Jones," he says, seemed still to hover over its favourite Wilton and to have assisted the muses of arts in the education of this noble person . . . . He removed all that obstructed the view to or from his palace, and threw Palladio's theatric bridge over his river . . . No man had a purer taste in building than Earl Henry, of which he gave a few specimens besides his works at Wilton. The new lodge in Richmond Park, the Countess of Suffolk's house at Marble Hill, Twickenham, the water-house in Lord Orford's park at Houghton, are incontestable proofs of Lord Pembroke's taste." Lord Pembroke, like Lord Burlington, probably did little more than turn over the pages of Palladio's drawings, and demand from an architect that some general idea founded on these should be carried out. The architect in this case was no doubt Robert Morris, who describes himself on the title page of one of his books as "of Twickenham." Two of the designs mentioned by Walpole, the bridge at Wilton and the lodge in Richmond Park, bear his name in the "Vitruvius Britannicus." Elevations and plans of Marble Hill* are also given, but without the author's name, probably because general report gave them to the Earl. But Marble Hill is evidently by the same hand as Richmond Lodge, and every bit of it, from its plan to its weather-

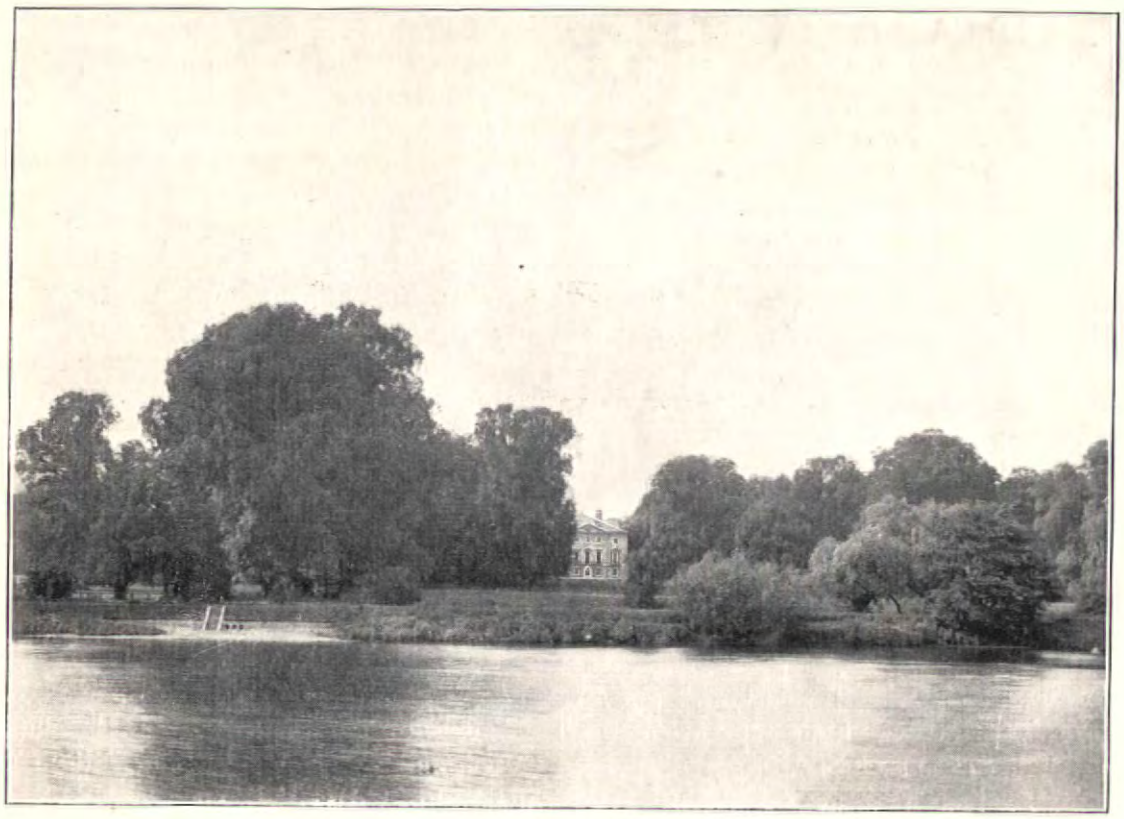
* "Anecdotes of Painting."

* Page 93, Vol. III., of 1767-71 edition. The description is, "A House in Twittenham, Middlesex, near the River Thames."



RICHMOND HILL FROM THE RIVER,
SHOWING MARBLE HILL.

Photo: Henry Irving.



MARBLE HILL FROM THE RIVER.

MARBLE HILL FROM THE RIVERSIDE.

Photos: Henry Irving.

cock, can be paralleled from the designs for mansions and other buildings published by Morris as his own. Mr. Reginald Blomfield, in his "History of Renaissance Architecture in England" takes for granted that Marble Hill is Morris's, and says of him, "he was fond of covering his buildings with a great pyramidal roof, set at a very low angle, omitting all parapets or blocking courses," a feature illustrated at Marble Hill. Mr. Blomfield speaks of Inverary Castle (begun 1745) as Morris's first building, missing the date of Marble Hill, which was begun in 1724. (Date given in "Vitruvius Britannicus," and borne out by various references to the progress of the building in Lady Suffolk's Correspondence, edited by J. W. Croker, 2 vols., Murray, 1824). This throws back Morris twenty-one years earlier in the century, and makes him one of the first enthusiasts for pure Palladianism along with Campbell and Kent. Mr. Blomfield speaks contemptuously of his powers; he is certainly lost when he attempts originality, as his more freakish projects show, and his detail is heavy and poor; but once or twice, as at Wilton and Marble Hill, he contrived an agreeable effect within the leading strings of a formula. No one was ever a more pedantic formalist. He believed that on the musical analogy of the seven notes of the scale he had determined the seven possible proportions for building rooms. He says, "The cube —the cube and half — the double cube — the duplicates of 3, 2, and 1—of 4, 3, and 2—of 5, 4, and 3—of 6, 4, and 3, produce all the harmonic proportions of rooms." The parts of a room, even, he could deduce in the same fashion. Thus he gives a formula for the height of chimney-pieces:

"To find the height of the opening of a chimney from any given magnitude of a room, add the length and height of the room together, and extract the square root of that sum, and half that root will be the height of the chimney."*

At Marble Hill Morris was evidently deeply interested in his cube; the saloon on the first floor looking towards the river is a cube of twenty-four feet. To this room other parts of the house are somewhat sacrificed, but the most agreeable feature is a hall immediately underneath. The ceiling is supported by four columns with Ionic corner volutes, and on the walls are medallions and reliefs. In summer the effect of entering this cool white place from the broad terrace, and of looking out from it over garden and meadow to the river must have been charming.* The house is of brick, stucco-covered, with ornaments in Portland stone. The most lavish part was the staircases, floors and panelling in mahogany (the saloon is decorated with panelling, framing copies of Vandyke, and other pictures); and a legend is mentioned in Cobbett's "Memorials of Twickenham" that this mahogany almost occasioned a war with Spain, because it was taken by the King's officer in the Bay of Honduras without leave from the Spanish Court. The exterior aspect will be gathered from the photographs. On the side away from the river the elevation in "Vitruvius Britannicus" shows an outer double staircase, giving access to the first floor. This seems to have been given up, and a crescent-shaped arrangement of walls substituted, enclosing a forecourt. On this side a vast meadow stretches to the Richmond Road, encircled by avenues, the opening of one of which is given in a photograph. Magnificent elms and ilexes are the chief trees, but chestnuts, weeping willows (said to have been first planted here in England), and other trees abound. In these meadows and avenues one might suppose one's self a hundred miles from London, and Richmond Hill composes itself majestically among towers of foliage without an interruption.

Morris was a theorist on landscape as well as architectural harmony. To the various kinds of prospect he fitted the various "modes" of Greek music, about which there was much confused speculation in his time. To the prospect from Richmond Hill he fitted the Dorian mode, for though "advantageous for Prospects of Beauty it has less of Grandeur than Shooter's Hill." A storm from Shooter's Hill "would fill us with Tenderness and Surprize, and even then the Image would have no Tincture of that Horror which would arise in us from the View of a Storm from Dover Cliff. In short, on Richmond Hill the scenes are more still and silent, and a kind of pensive Gaiety is rather the Effect of the Survey than that Vivacity which is diffused through us at the Contemplation and in the Enjoyment of the other." Stodgy and funny as the good designer's speculations on "situation" read, here we trace the amalgam of poetry and Palladianism that gave us Marble Hill, an architect's rendering of the feelings of Pope in the forms of Palladio.

Mr. Inigo Thomas puzzled out a plan of the gardens which was published in "Country Life" for February 24, 1900. The arrangement of the

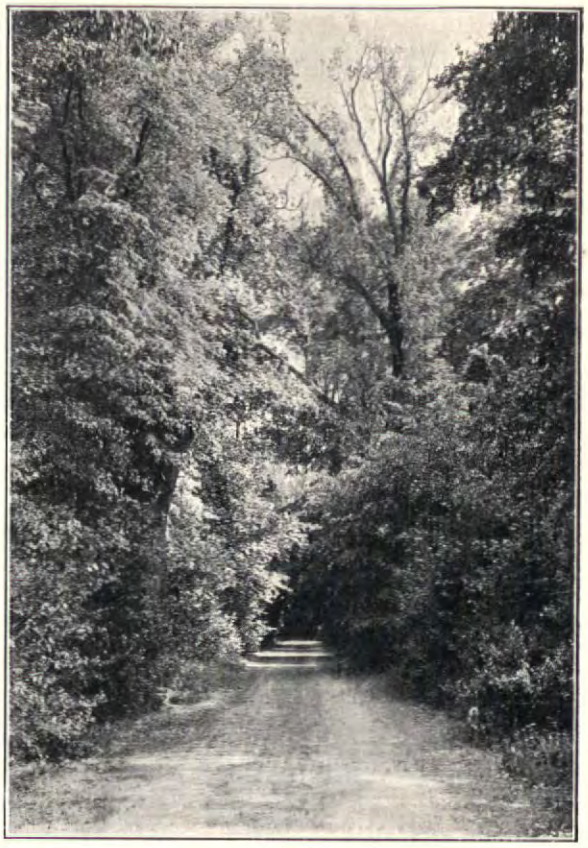
* From "Lectures on Architecture, consisting of Rules founded upon Harmonick and Arithmetical Proportion in Building. Designed as an Agreeable Entertainment for Gentlemen, and more particularly useful to all who make Architecture or the Polite Arts their Study. Read to a Society established for the Improvement of Arts and Sciences." Morris was a prolific writer on architecture, beginning with the Essay in Defence of Ancient Architecture, 1728. His works include a poetical tragedy.

* "Marble *Hill*" is said to be a corruption of "Marble *Hall*," whether dating from this house or not I cannot say.

avenues, whose splendid wreck gives the present picturesque grouping, may be gathered from the old print reproduced, of a date when the trees were no higher than the house. Mr. Thomas also gave a photograph of the orangery, a wooden stone-painted building, and of the landward front of the house, which ought to draw a good mark or two even from so exacting a critic as Mr. Blomfield in some future edition.

Such is the situation, history, and character of Marble Hill. For nearly twenty years after the death of its last occupant, General Peel, it stood empty. Builders would not look at it because the meadow between the house and the river is frequently flooded when the river is high, and embankment would cost an enormous sum. A few years ago the Twickenham Council might have had the whole property, I am told, for £26,000. There is little public spirit or wealth in Twickenham, and on local councils the ideas of builders, land agents, and tradesmen are apt to prevail. It is in the interest of all these classes to have a big estate broken up and small houses multiplied. The present owner then bought the property. His wish, I believe, is that the riverside part up to the house should be taken over by a public body, but he has determined to lay out the part between the house and the Richmond Road for building. Three roads are now being cut across this part. It is argued that building here will not affect greatly the view from the Hill. It is true that the riverside half with the trees about the house is the more essential part, and on saving this, if no better can be done, efforts must be concentrated; but Marble Hill itself will be badly damaged, and the chance of a splendid park for a quick-growing new town will be lost. By the time these lines appear in print it will be known whether the Twickenham District Council is prepared to take action, and other public bodies are stirring. £30,000 would probably save the riverside part, and a public subscription, I am convinced, would bring in a large part of this sum if a public body will lead the way with a scheme or a grant.

A word may be added about Lebanon House. This estate, with its historic cedars, between Twickenham Ferry and the Richmond Road, is also being cut up for "artistic villa residences." The charming house and river front at least might easily be saved. They have been offered to Twickenham for a public library at £6,000, and could probably be had for less. The library is badly needed, and will have to be built soon at a much greater cost. The Council has refused to accept the offer. Now it seems to me that Twickenham, not rich enough to buy the whole riverside belt or Marble Hill, might very well do its part for the river by saving Lebanon House and gaining for itself a library, unmatched for situation, where the pleasures of reading would be doubled, and, O councillors! uncommonly cheap.



APPROACH TO MARBLE HILL FROM RICHMOND ROAD. *Photo: Henry Irving.*

POSTSCRIPT.—The Twickenham District Council has the honour of being the first public body to take action. At their meeting on June 27 Dr. Ward moved for a committee "to investigate the amount of land that would be required in the parish of Twickenham to preserve the historic view from Richmond Hill, and to dedicate the same as an open space for ever to the public." The committee further to report on the probable amount that would be required to purchase the land, estimate the share the District Council ought to contribute, the sum to be asked for from the County Council, and by subscription from the public. The whole council was constituted a committee, to meet on the 1st instant. The two schemes mentioned were Mr. Judd's and Sir Whittaker Ellis's. The former proposes to obtain a covenant from the owners of the various properties mentioned above, binding them not to build on the river frontage. For this, and the purchase outright of the Cambridge House section, he estimated a cost of £38,000. This is not a proposal likely to commend itself to public bodies or subscribers. Sir Whittaker Ellis's plan includes the purchase outright of the whole of Marble Hill. This is clearly the first point to aim at. Lord Meath, Chairman of the Metropolitan Public Gardens Association, has written to the papers, pointing out that the Middlesex County Council has powers to make a grant. The matter has also been mentioned in the Parks Committee of the London County Council.

THE LATE JOHN McKEAN BRYDON.

THE trite observation, "The world knows nothing of its greatest men," is singularly appropriate to the career of John Brydon. We do not find his biography in any of the volumes devoted to lists of eminent persons. He is not in "Men of the Time" or in "Who's Who." He enjoyed no honorary distinctions, and had no letters after his name except F.R.I.B.A. Yet he must be described hereafter as one of those who have left the world better than they found it. When we look back it seems equally odd that Brydon should have attained a certain eminence in the profession so long ago as early in the seventies, and that in thirty years he had attained no higher. All his work leaves the same impression on the mind, namely, that it has been carefully thought out, that it is complete, and that the designer trusted in its fitness for its purpose rather than in any display or elaboration for its ornamental effect. There is hence a sober satisfaction in looking at his buildings at Bath, or at the designs for his intended buildings in London, which is too often wanting in modern architecture. Like Wren, he rejoiced in ornament—when he could get it—but his buildings, like Wren's, do not need it. Gold and marble and mosaic set off such work, but they do not add to it. The modern Gothic school—for it is impossible in estimating the merit of contemporary architecture not to institute comparisons—has almost uniformly endeavoured to compensate for its neglect of proportion by the lavish use of ornament. And no wonder, for to my eyes at least—and, I am convinced, to the eyes of anyone who has made the smallest study of the subject—unornamented buildings, such as, for example, the gigantic new church near Hammersmith Bridge, or the western front of St. Alban's Cathedral, can only be accounted eyesores, as they are, and can only be amended by the addition of enough ornament to divert the attention. The law, of whose influence these are instances, prevails in all the arts; painting and music and sculpture equally own its power. But there is one reason why examples of good architecture in any style can never be so common as to tire us; they imply an infinite capacity for taking pains—a capacity that is as rare as is a satisfactory building.

The great marvel of such a career as that of Wren seems to me never to have been fully set forth, namely, that with all his care he did so much. We meet his work everywhere in the City of London. The society for destroying his churches, though it has wrought diligently for more than forty years, and though it has spared neither pains nor that most potent weapon, religious influence, has still left a large number of inimitable examples. Inigo Jones did very little, and the iconoclasm of the past half century has removed very nearly all he left. I fear that it will be the same with Brydon. Quite unlike Wren, he erected very few buildings; and also quite unlike Wren, his designs on paper, rather than in stone or brick, will, as was also the case with Inigo, perpetuate his artistic memory.

Among these the first to attract attention was probably that which he made for—I was very near saying threw away upon—a vacant place in Tottenham Court Road. Had it been carried out we should have received a remarkable addition to the small number of our beautiful buildings. The exterior was apparently to have been of brick with stone dressings, and would have had a considerable share of what may be called quaintness—an air of old-world oddity such as characterised some of the best work of the period of Whitefield, the preacher—the period, that is, immediately succeeding the school of Wren, but before that of the Adams. The combination of dome and spire recalls a curious design, that, namely, with which Sir Christopher is supposed to have amused Charles II., when the King was induced to describe it as "artificial, proper, and useful." In this Brydon made what artists call a *tour de force*. He chose an arrangement which, so far, no one else has seriously attempted to carry out here, and he succeeded in showing that, carefully treated by a competent hand, even this universally ridiculed sketch of Wren's might have its good and suitable side. But the surpassing beauty of the Whitefield Chapel design did not lie in the exterior. It would have been most appropriate, and, as I have said, quaint. But the interior, simple, or apparently so—a combination of dome and columns such as would not have been unworthy of the architect of St. Stephen's, Walbrook—was capable of being beautiful even in stucco, and, in these days of polished granite and coloured marble might have become one of the buildings of the century. The drawings were exhibited in the Royal Academy of 1891, but the design was never carried out.

In 1892 Brydon obtained what must be described as his first great opportunity. In the summer of that year his drawings for additions to the municipal buildings at Bath were shown at the Royal Academy. They were at once acclaimed as most suitable in a place not easy to fill. The old Guildhall, a dignified, quiet work of Thomas Baldwin, erected in the third quarter of the eighteenth century had been encumbered, in and after 1863, with markets, the entrances to which at either side were sufficiently large

and obtrusive to spoil every view of the central building. Four low archways, ornamented with columns, in what we were assured was a Renaissance style, were so contrived as to interfere as much as possible with the central block.

Some examples of similar style, or want of style, showed themselves about the same time in Queen Square and near the Pump Room, and those who most admire the architecture of this beautiful city became unwillingly aware that "architectural taste has died out in Bath." To Brydon, after much local opposition, was assigned the task of wiping out this reproach. The wings to Baldwin's centre, with their skilfully turned corners, their dignified rustications, their fascinating turrets, and their sparing but judicious use of ornamental reliefs, are to be admired by every visitor to a city where an ugly building is a crime. Another contest and another and even greater triumph awaited Brydon in the additions to Baldwin's Pump Room. Here his admirable treatment of the Roman remains which were in imminent danger at one time of "restoration" and consequent obliteration, was coupled with the creation of a lovely concert room—an interior which gave him his one opportunity of showing what he might have done at Tottenham Court Road. Here, again, any attempt at description would be out of place. The drawing exhibited at the Academy in 1894 was much modified, but the building is readily accessible, and the people who succeeded in obtaining the employment of Brydon are beginning to find that they have added another to the many attractions of their city.

Incredible as it may seem, a movement was on foot as soon as the architect was dead—but scarcely buried—to bring down the simple unadorned beauty of this interior to a level which might be understood—if we are inclined to think leniently of the movement as one intended to do honour to a great man—by those who love colour and gilding more than proportion of form, Whether a design to vulgarise Brydon's Concert Room, once he had shown the people of Bath how they might revive the glories of the days when Allen and Wood led them, can succeed I do not know. I trust not: and most heartily I wish that the painful duty of calling attention to the fact was not laid upon me and every other admirer of Brydon and of the city he so greatly improved.

Next after the Concert Room, perhaps Brydon's greatest, though smallest, work at Bath, was the continuation of the Guildhall buildings, round to the eastward. The late Queen Victoria's sixty years on the throne of England was an event which Bath could not overlook. The beginnings of her reign, her visit as a princess, her accession, her marriage, had been duly celebrated in the Park. The Jubilee Library puts a suitable finish to the municipal buildings, and will—if it is let alone—always please the eye by its apparent simplicity, its subtle charm of proportion, and a dignity befitting the joint abode of learning and art which it is destined to become. An excellent view of the Library and Gallery, looking up towards the corner to High Street from Bridge Street, has appeared as I write, with other illustrations, in the second June number of the *Journal* of the Royal Institute of British Architects, and shows how justly the citizens of Bath may boast of their new buildings.

These beautiful and in the highest sense monumental works completed, Brydon's attention was happily turned to the greatest opportunity of his life. It must always be a matter, not for private regret only, but for public lamentation, that with the culmination of his artistic career his life has ended. The fate of the great architect whose work Brydon admired from his youth up was destined to be his, together with a large share of his genius. St. George's Hall at Liverpool was never seen by its designer, except on paper. Some of us may live to say the same to our successors that our fathers said to us, and the sadness which has always mingled with our admiration of St. George's Hall will equally chasten the pleasure of those who see the completion of the buildings in Parliament Street.

Brydon was still young, as men in middle life count youth. Born but sixty years ago, we find him associated in his early life with a group of Glasgow students of architecture, most of whom have since attained eminence. In 1889 his hospitals in Covent Garden and Euston Road seemed rather to remind us of his powers than to prove them. A vestry hall at Chelsea followed, but his progress was still slow. In 1891, at a bound, as it appeared to those who did not know him, he became famous with his work at Bath, and it pointed him out as the most likely architect to give us a satisfactory design for the new Government offices at Westminster. His designs for this great national work are already well known, and fully justify the enlightened taste of his employers. To them, now that his superintendent care is removed, we look to ensure for us that his intentions may be carried out without alteration. Brydon's death following so soon upon that of another brilliant Scottish architect, Young, whose views he shared and whose designs he had undertaken to carry out is a heavy national loss. It remains for those who have the power to exercise carefully and cautiously the trust which now falls to them.

W. J. Loftie.

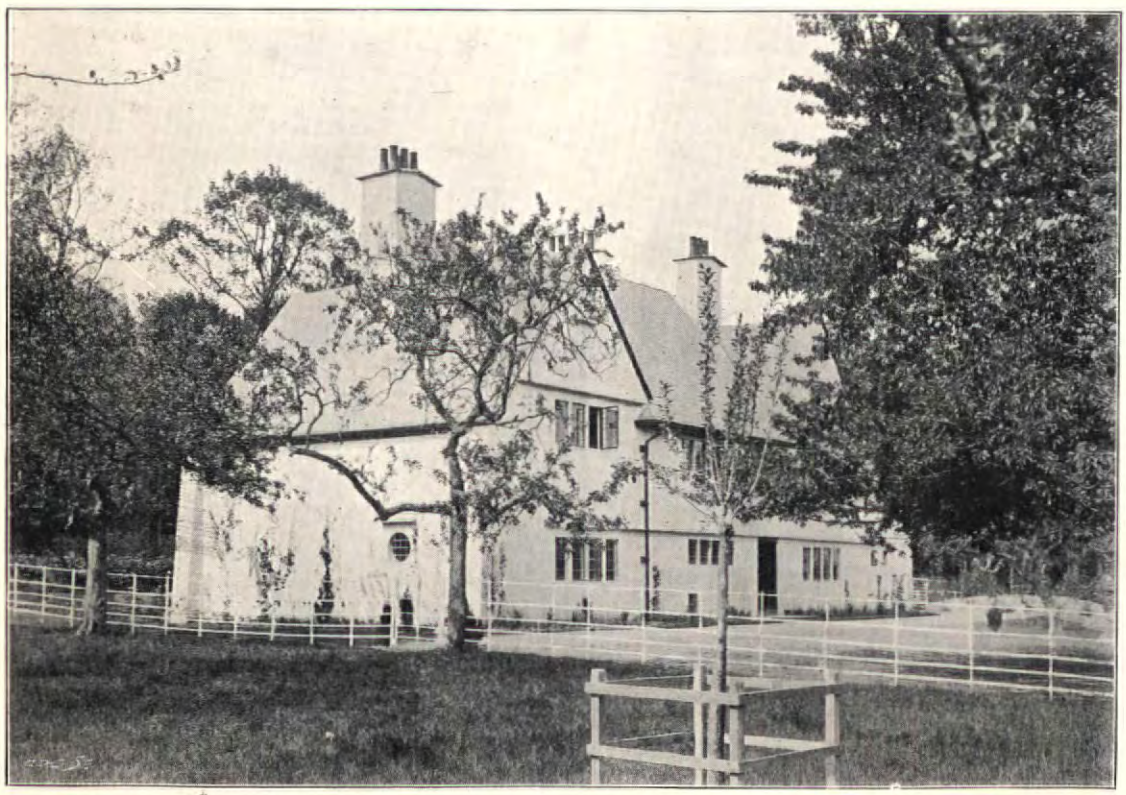
MR. C. F. A. VOYSEY'S HOUSE: THE CHILDREN'S BEDROOM. *Photo: Henry Irving.*

"THE ORCHARD," CHORLEY WOOD, HERTS: BY C. F. A. VOYSEY.

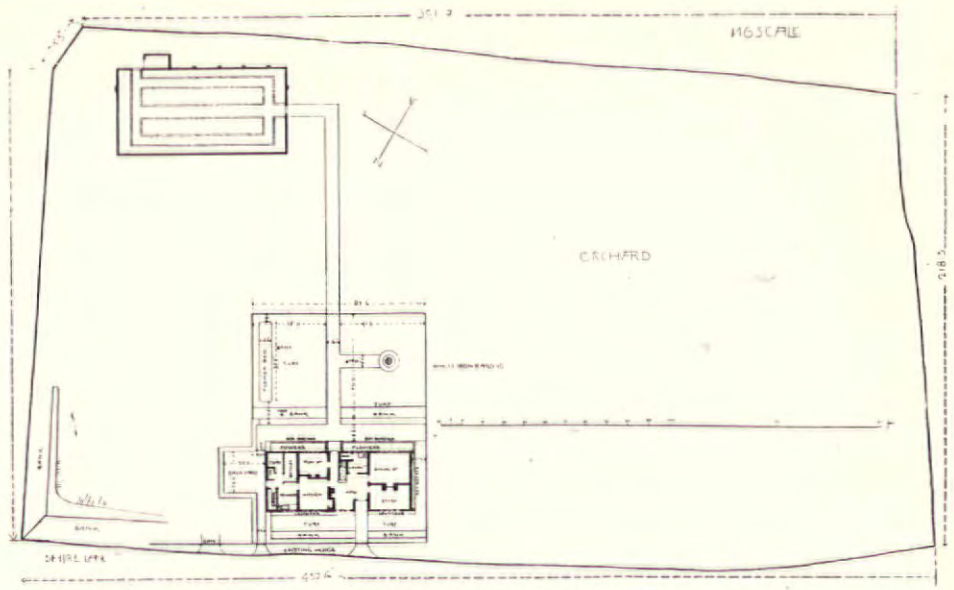
THE site of the above house is on the western border of Hertfordshire, 400 feet above sea level and about ten minutes' walk from Chorley Wood Station on the Metropolitan Railway. It is situated in an old orchard, in extent about two and a half acres, and stands on ground slightly sloping away from Shire Lane to the south. On the sunny side of the house a large old cherry tree, fifty-nine feet in diameter, casts a cool shade on the lawn, but is not near enough to shut the sun from any windows of the house. There are three other such cherry trees, but hardly so large, and about 100 apple trees, mostly of considerable age, two walnut trees, one mul-

MR. C. F. A. VOYSEY IN HIS STUDY AT CHORLEY WOOD. *Photo: Henry Irving.*

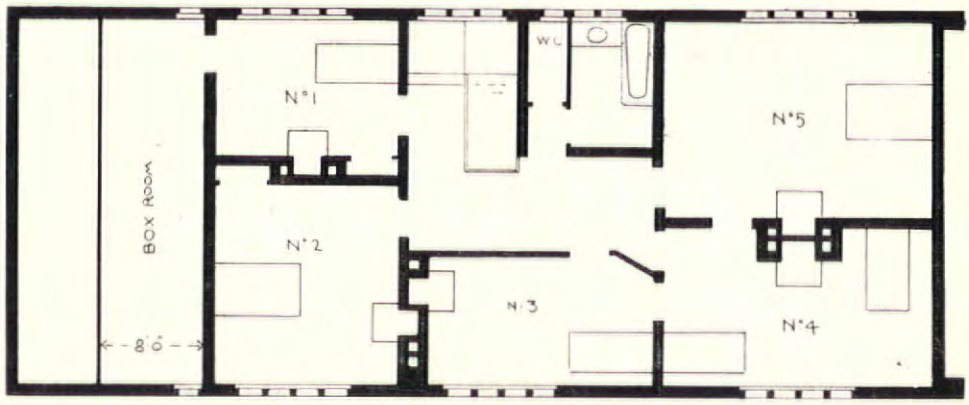
MR. C. F. A. VOYSEY'S HOUSE: "THE ORCHARD," CHORLEY WOOD, HERTS.
ENTRANCE FRONT.



MR. C. F. A. VOYSEY'S HOUSE: "THE ORCHARD," CHORLEY WOOD, HERTS. *Photos: Henry Irving.*
GARDEN FRONT.

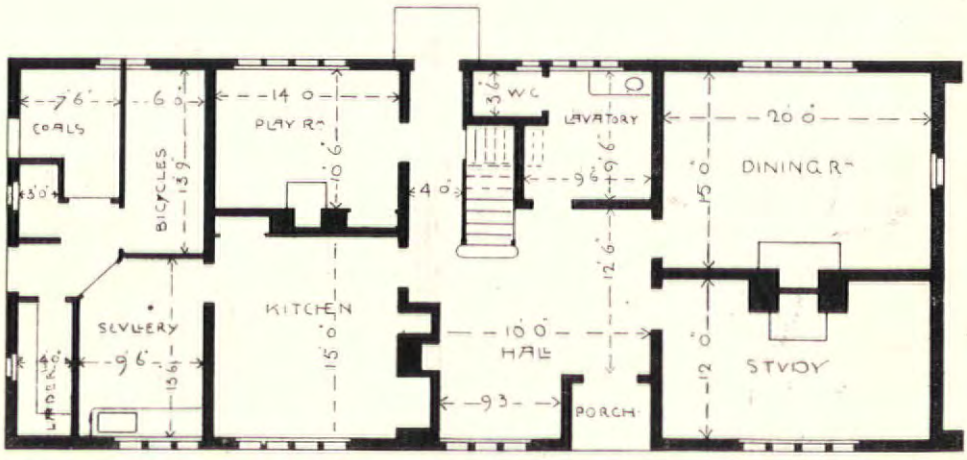


SITE PLAN.



FIRST FLOOR PLAN.

Scale.



GROUND FLOOR PLAN.

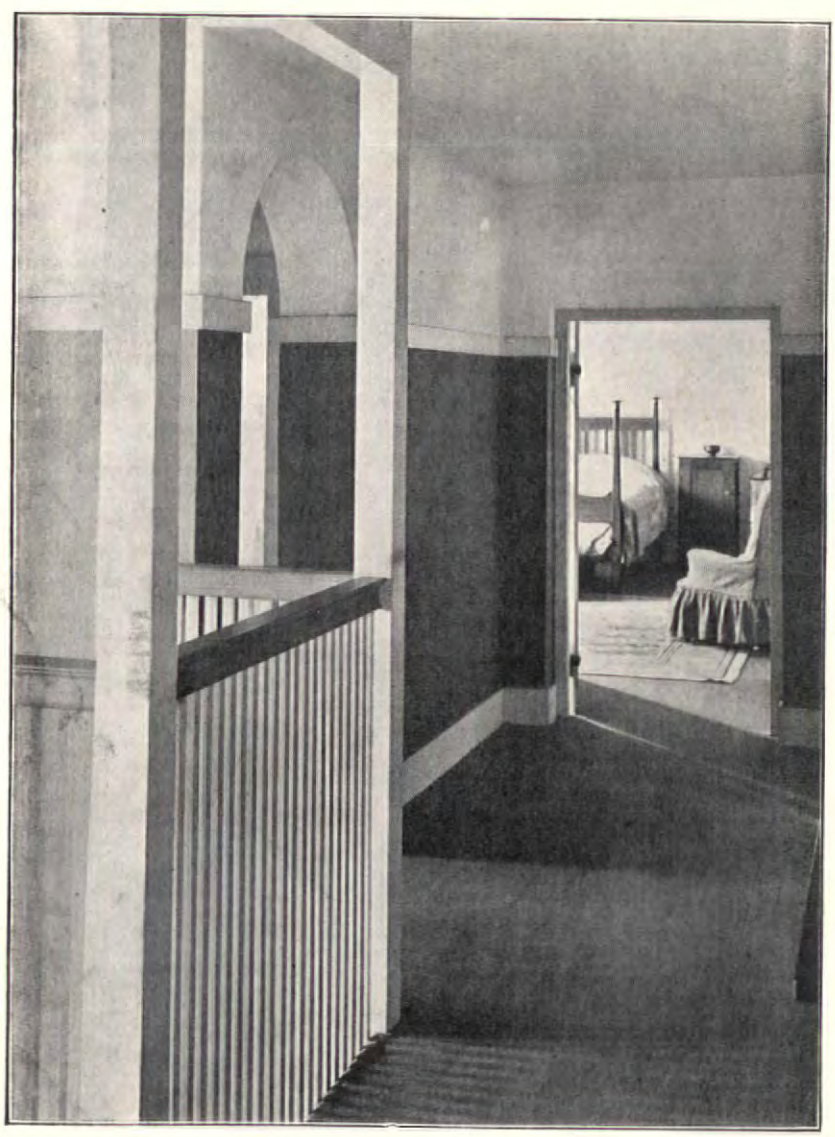
MR. C. F. A. VOYSEY'S HOUSE: "THE ORCHARD," CHORLEY WOOD, HERTS.

berry, and a well-formed wych elm. The ground is surrounded on three sides by very high hedges, interspersed with holly bushes. The soil is gravel on chalk, and the cowslips, primroses, buttercups, snowdrops, violets, orchis, and honeysuckle grow wild in their season. The house is small, having only five bedrooms and a good-sized box-room, with ventilation at each end; the hot-water tank in the middle warming long rows of shelves, where linen is kept. There is a dining-room 20 ft. by 15 ft., and a study 20 ft. by 12 ft. with recess for ottoman couch. The school-room, which is 14 ft. by 12 ft., and the dining-room have long windows, which let in all the sun until the hottest part of the day, when the sun gets round to the end of the house with its one small circular window. The hall is 16 ft. by 17 ft. with the porch cut off one corner. It has a fireplace and a long window seat, arranged for storage of rugs. Under the lavatory there is a cellar, which derives light and air from a window above ground but under the lavatory enclosure above. This allows of easy access to all pipes, supplies, and wastes from the lavatories and bath-room over. The w.c. out of the lavatory on the ground floor is built sound proof, the w.c. on the floor above is exactly over it, and only the stupid local by-laws prevented the soil-pipe being carried through the two w.c.'s in a straight run to the drain; as it is, they had to be twisted and turned to the outside of the wall, thanks to the unpractical theorists who frame these regulations.

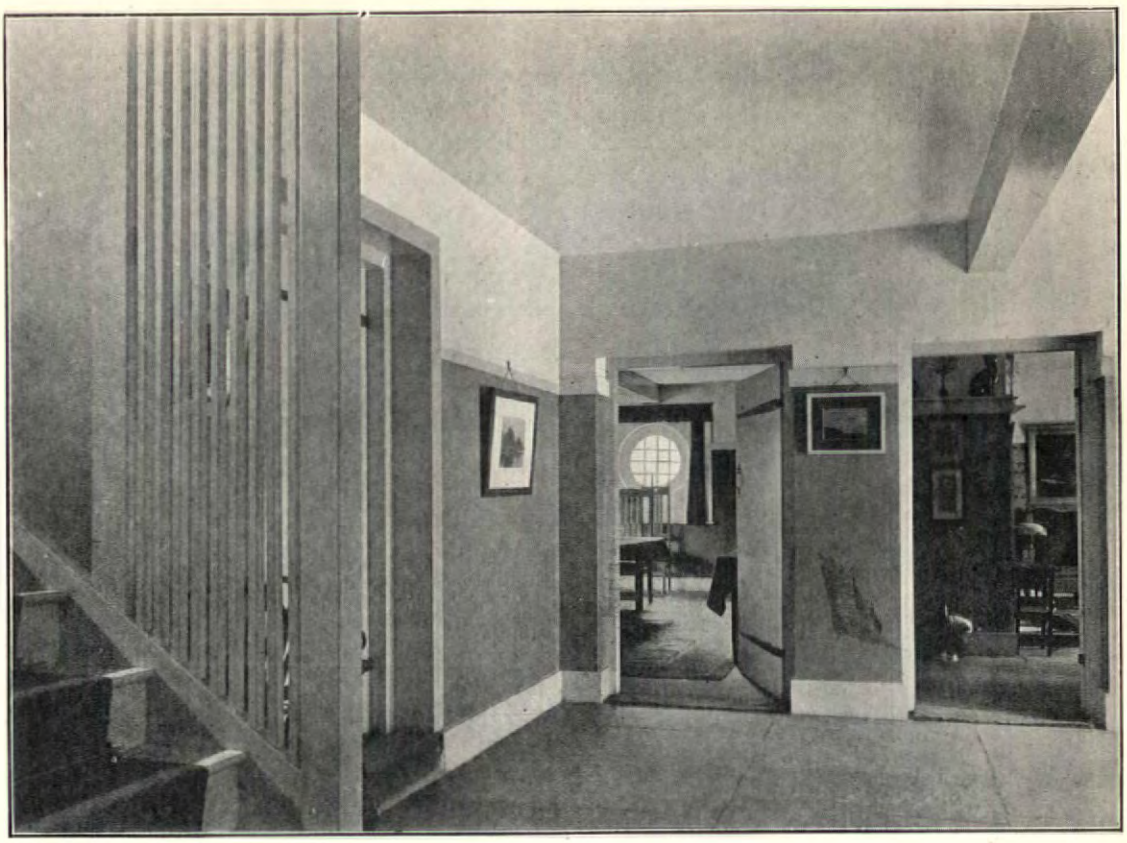
The study looks out to a wood on the opposite side of Shire Lane, which by the grace of the Duke of Bedford is not to be bought or built upon, so that this room has a steady north light and plenty of it. The rooms throughout the house are only eight feet high, and with their deep white frieze have an abundance of reflecting surface.

The kitchen is on the north side of the house, also the scullery and larder, so that the servants have the benefit of a cool aspect and all the life there is in Shire Lane, and the privacy of the garden and orchard is not impaired. There is a bicycle room close to the kitchen entrance inside the house, proof against fog and damp air. The servants' w.c. and coal cellar are both under the main roof.

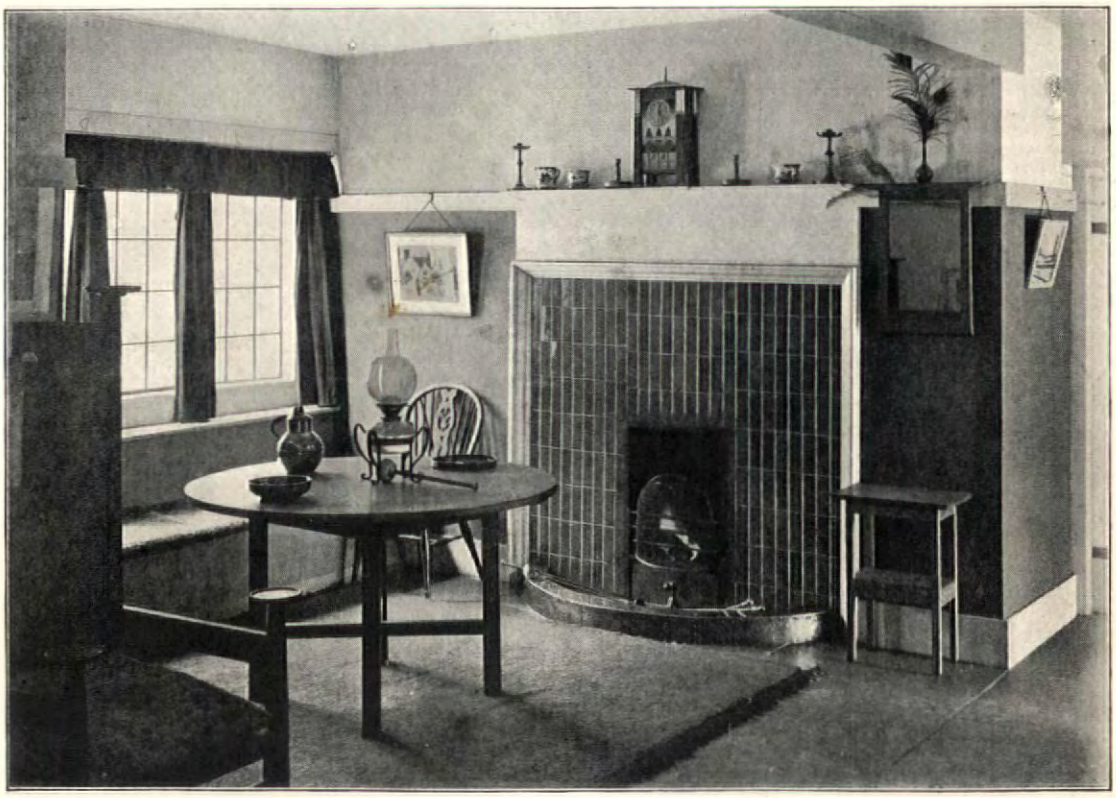
The hall fireplace has been found by its central position to keep the whole house warm in severe weather, and the wood across the lane and the little porch together ward off the cold winds. From the south windows Chorley Wood Common is to be seen over trees, high hedges, and ditches in the valley between, and not a house or building of any kind will ever rise to mar the view. Nightingales, larks, linnets, thrushes, blackbirds, wood pigeons, and even foxes, deign to keep company with the little white house, which externally is faced with cement rough cast, lime whitened, and has window dressings of Corsham Down stone fitted with Wenham & Waters' iron casements and lead lights. All the paint work outside is pale Brunswick green, and the roofing



LANDING, FIRST FLOOR. *Photo: Henry Irving.*

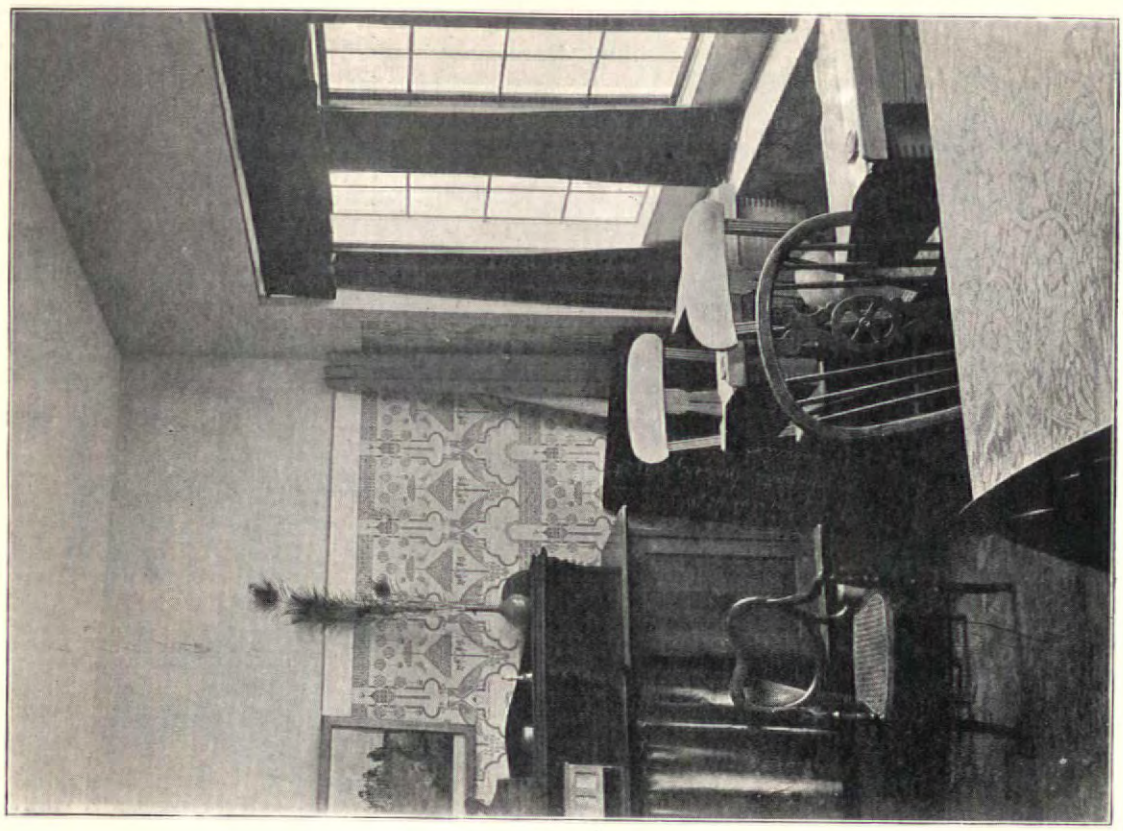


THE HALL, LOOKING SOUTH-WEST.

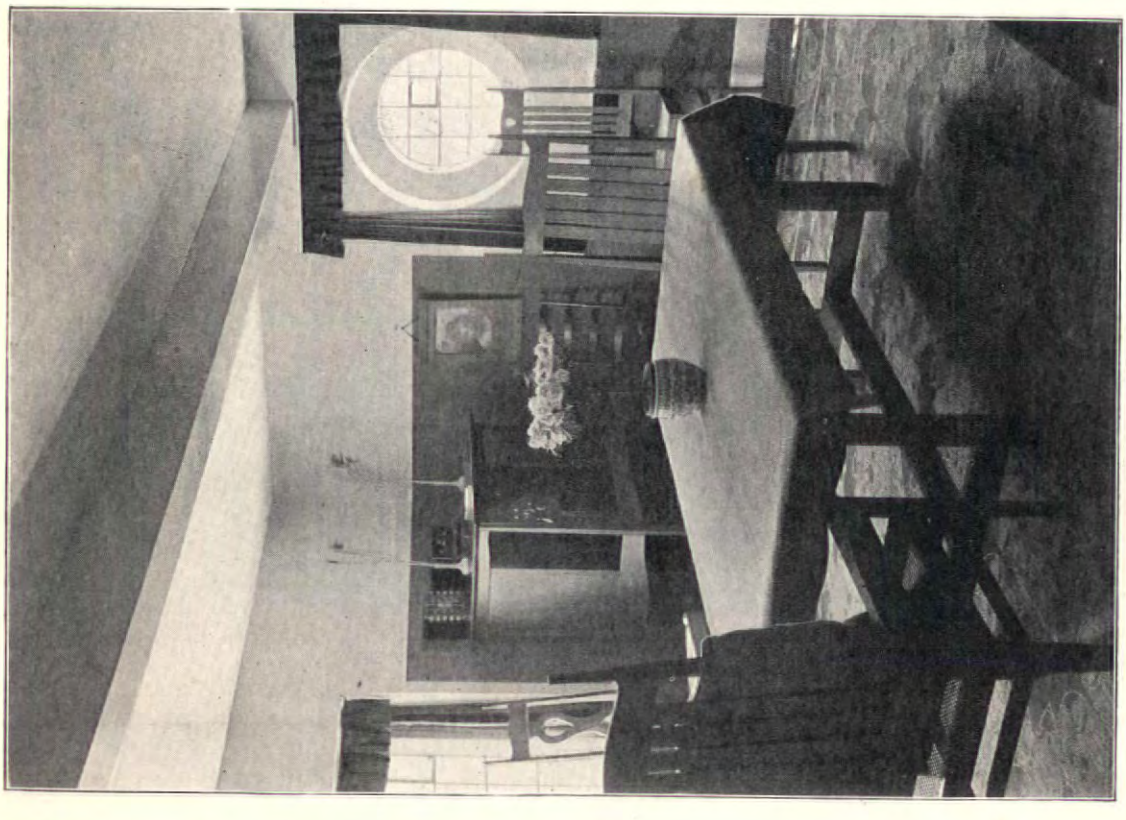


THE HALL, LOOKING NORTH-EAST.

Photos: Henry Irving.



THE PLAY-ROOM AND SCHOOL-ROOM. *Photos: Henry Irving.*



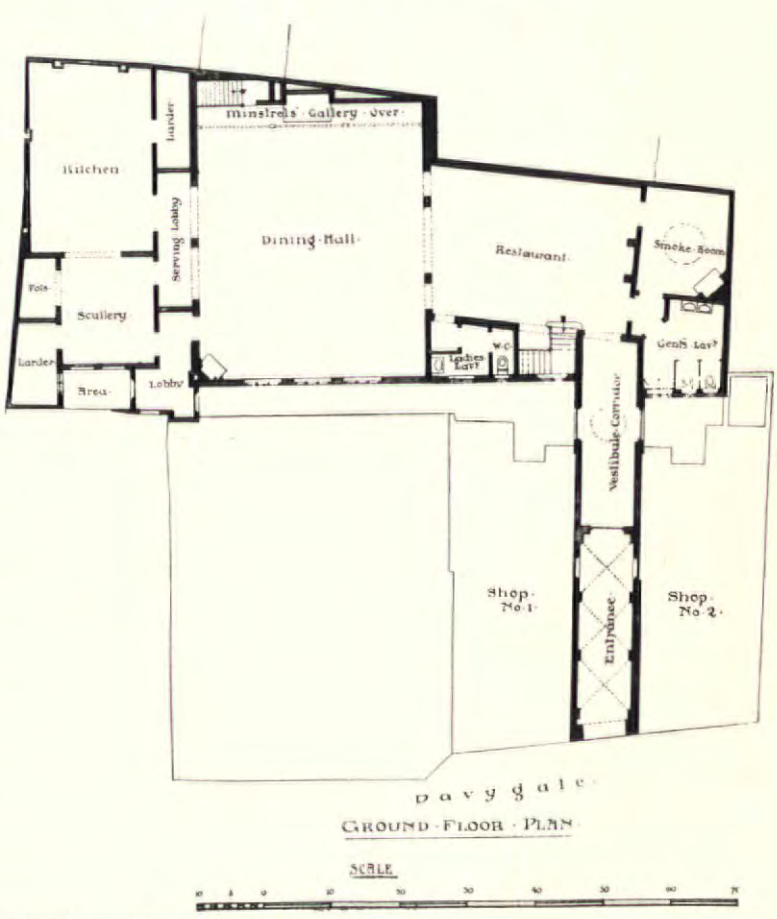
THE DINING-ROOM.

is of green American slates in gradating courses. These are in colour a silvery grey tinged here and there with the tints found in the plumage of pigeons. The chimneys are weathered with red tiles and surmounted with tapered pots, twice tarred. From the entrance gate to the main entrance porch, hall, kitchen, and offices the floors are paved with large slabs of Delabole grey slate, all the woodwork throughout the interior being painted pure white. Every room has a low picture-rail with distemper white frieze and ceiling above. The filling below in the hall and on the staircase and landing is plain purple Eltonbury silk fibre paper. The dining-room walls are covered with the same material in green. The other rooms are papered with pattern papers designed by the architect, and the floors are covered with carpets by the same author. The whole of the first floor is covered with green cork carpet fitted to the walls, and upon that mats are placed where required. Most of the furniture is in quite plain oak unstained and unpolished from the designs of the architect. All the bath, lavatory, and w.c. casings are in similar oak framing. Each room has its fireplace and its separate foul air exhaust. The fireplace tiles are by Van Straaten, and the builders were Messrs. J. Bottrill & Son, of Reading. The plumbing work was executed by Wenham & Waters. Hot water can be drawn in the bath-room at any time of the day or night. The water is supplied from the local mains.

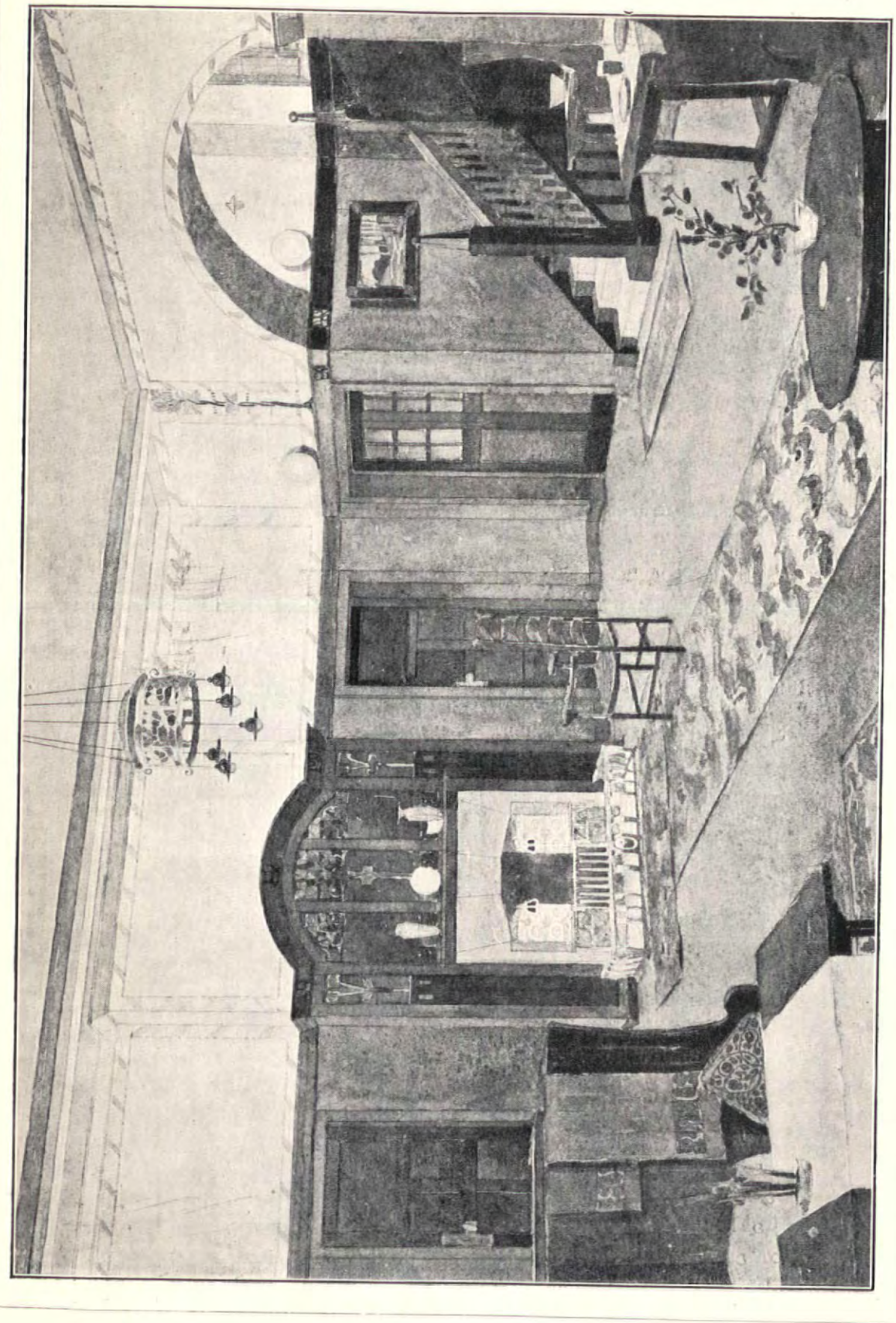
CURRENT ARCHITECTURE.

THE "DAVY HALL" RESTAURANT is situated in Davygate, York, upon a site adjacent to that formerly occupied by a building known as the "Davy Hall." Leaving the plan to show the general arrangement of rooms, it may be mentioned that the corridor (by which the restaurant is approached from the street) is lined at the sides with salt-glazed bricks 2½ in. thick, having plinth and other dressings of local sandstone. The ceiling is groined in concrete and finished with plaster. Owing to the fact that the site is surrounded by high buildings and the necessity of keeping the dining hall and restaurant as large as possible, top lighting has been mainly utilised. The dining hall and restaurant are treated with broad effects of restful colour laid on in masses. At one end of the dining hall is a large semi-circular window filled in with stained glass by Messrs. G. F. Gascoyne & Son, of Nottingham, with a subject representing the knights of King Arthur's Court outside Camelot. This idea is continued in the decorative work round the wall, the stencilling on the frieze—rose and crown—being emblematic of king and country, and this, together with the stencilling in the restaurant, have been executed from the full-size cartoon of the architects. At the opposite end of the dining hall is the minstrel's gallery with staircase leading thereto. In the framing over the fireplace underneath this gallery is a model figure representing King Arthur, by Mr. G. Milburn, of York, who has executed the whole of the carving in the building. Special mention should also be made of the metal work, electric light fittings and fire grates, which are by the Bromsgrove Guild of Applied Arts. PENTY AND PENTY.

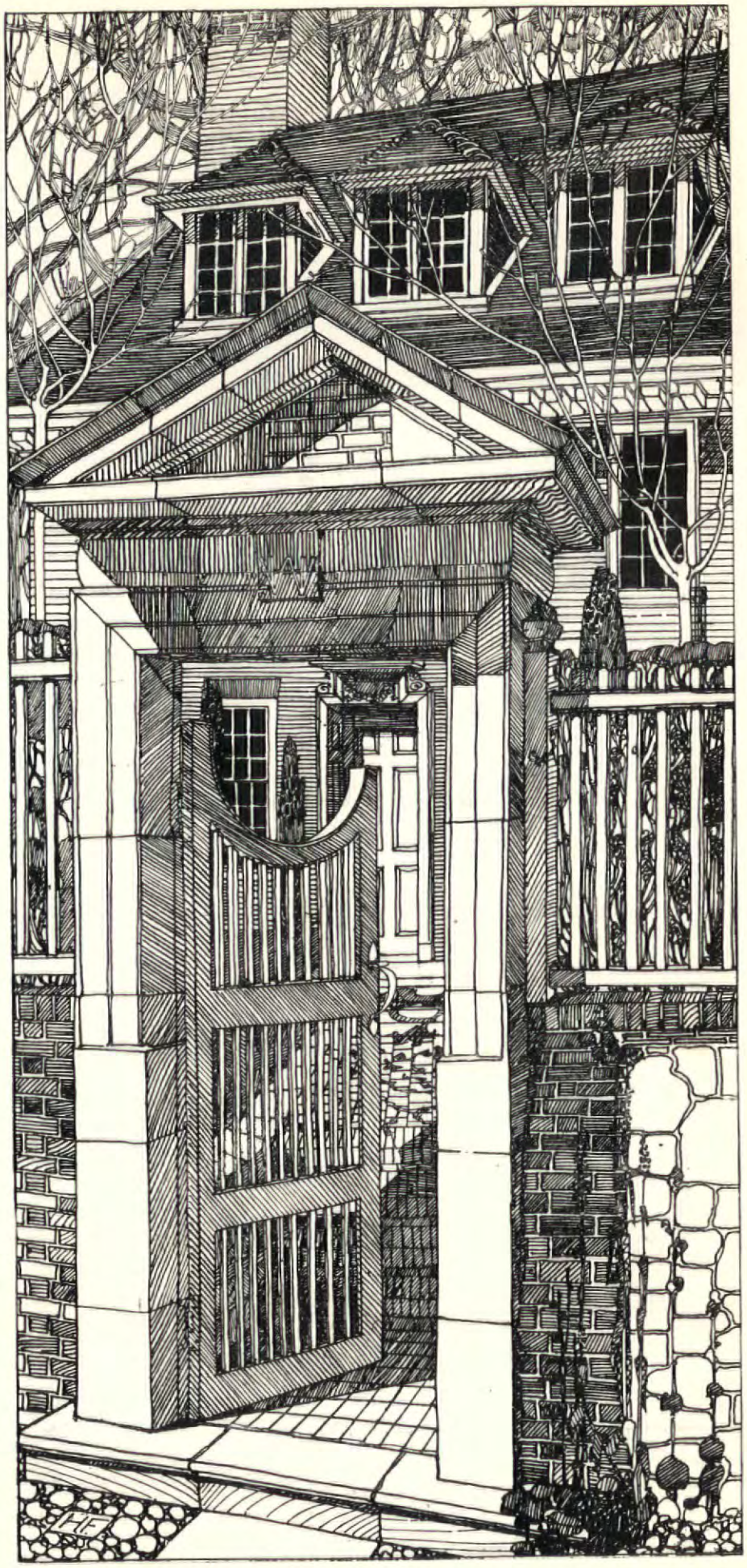
GATEWAY, HOUSE, FARNHAM, SURREY.—We illustrate, on page 40, a drawing by Mr. Harold Falkner of an entrance gate erected by him for the house, "Strangers' Corner," at Farnham. A drawing of this house, also erected from Mr. Falkner's designs, was exhibited at the Royal Academy last year, and was illustrated in our Special Academy Supplement.



THE "DAVY HALL" RESTAURANT, YORK: PENTY AND PENTY, ARCHITECTS.

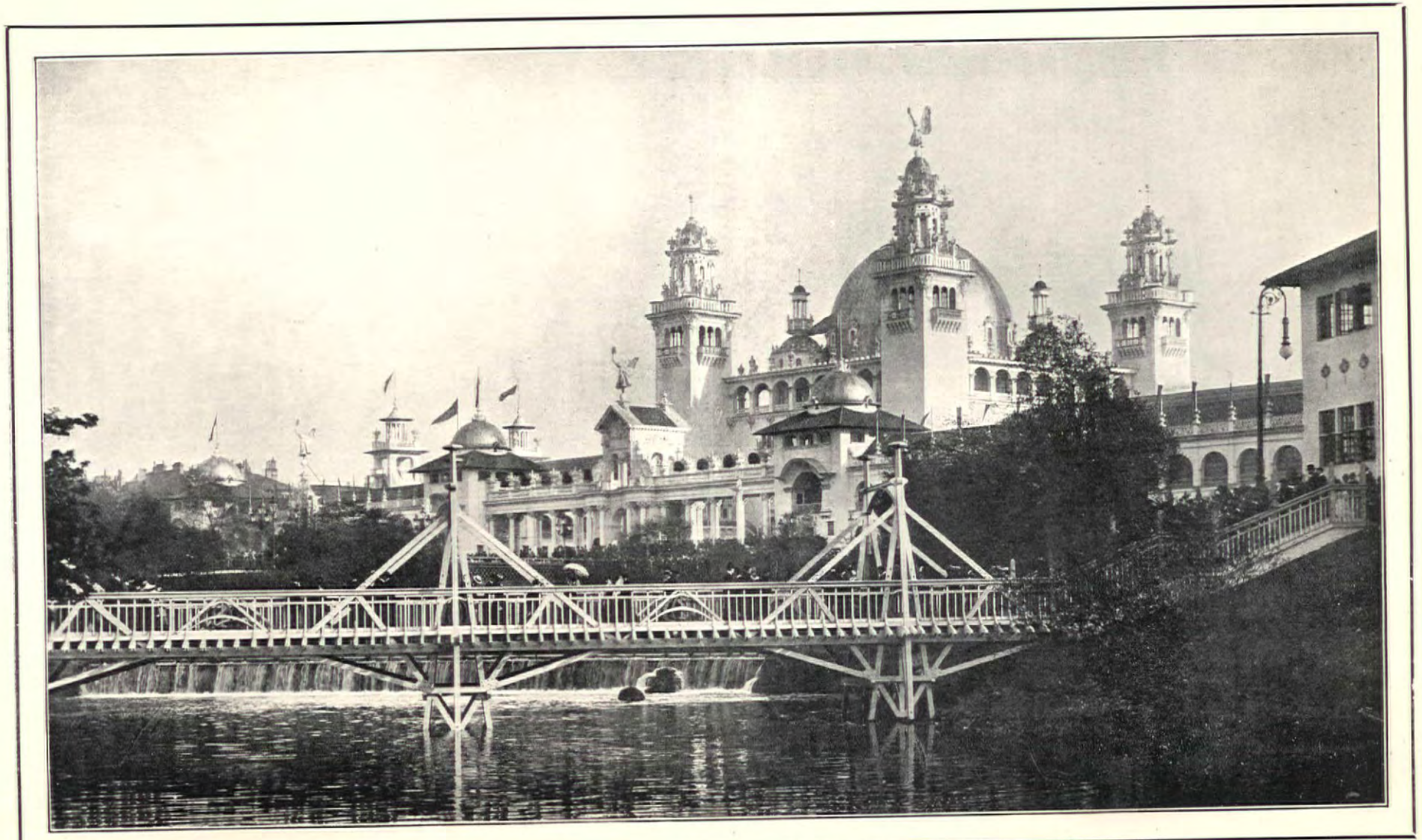


THE "DAVY HALL" RESTAURANT, YORK: INTERIOR OF THE RESTAURANT ROOM. PENTY AND PENTY, ARCHITECTS.



GATEWAY, HOUSE AT FARNHAM:
HAROLD FALKNER, ARCHITECT.

THE ARCHITECTURAL
REVIEW, VOLUME X.,
NO. 57, AUGUST, 1901.

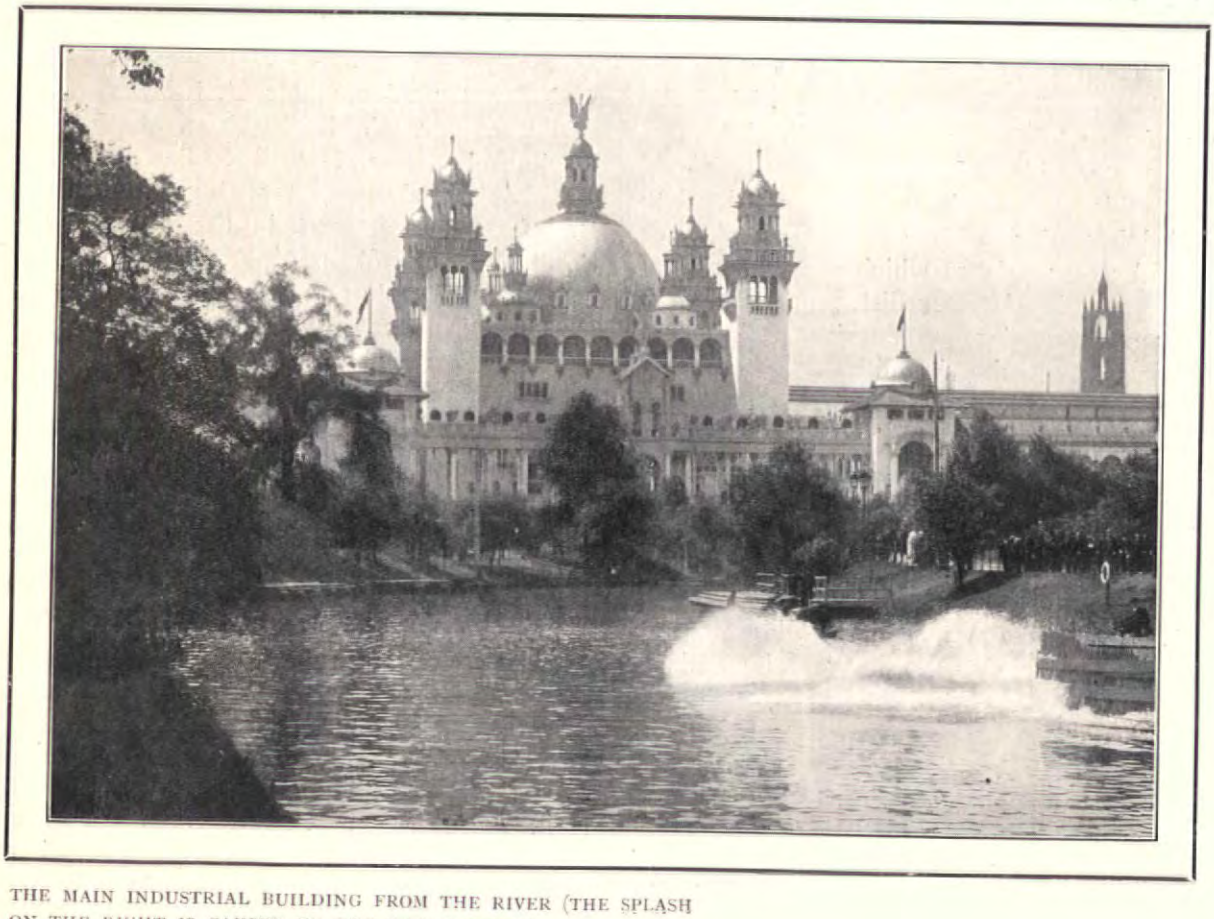


THE GLASGOW EXHIBITION: THE MAIN INDUSTRIAL BUILDING FROM THE RIVER. JAMES MILLER, ARCHITECT.

THE ARTISTIC SIDE OF THE GLASGOW EXHIBITION: PART TWO. THE ARCHITECTURE AND SCULPTURE SECTIONS.

(Photographs by Messrs. T. & R. Annan, Glasgow.)

In organising an International Exhibition, Glasgow, as a rather outlying post of the arts, had many difficulties to overcome, and had almost to drag from their owners what would have gone readily enough to London, Paris, or Rome. To lend to Glasgow, to send to Glasgow, was found to be difficult. But every difficulty has been overcome. Few nations are unrepresented in the architecture and sculpture courts of the Exhibition, certainly none with whom these arts are a living power; and for the first time in the history of Scotland an International Exhibition of the works of architects and sculptors has been brought together. In architecture, Scotland has been thoroughly represented; every English architect of any note has received an invitation. France sends the largest contribution ever made to any foreign country, save America; Holland and Belgium, Sweden and Russia have responded. The United States reproduces her Paris exhibit of last year, and only Germany among the bigger nations has found it impossible to meet the Committee's invitation. It should be added that not even in the commercial side of the Exhibition is Germany represented. Further, to give a local interest and piquancy, the architecture of Glasgow from the Cathedral to the present day has been illustrated by a complete set of photographs chronologically arranged in the West Court. The City of Glasgow has met these contributions by placing at their service a handsome palace of the arts. In this permanent building architecture has been allotted the East Court and the North Balcony, in the first are hung the works of British architects, living and dead; in the second the works of foreign masters. The East Court with drawings around its sides, and sculpture, palms, and shrubs on its floor, makes as pretty and inviting a picture as one could wish to see. That visitors enjoy a novel setting out of architectural exhibits is testified by the crowds that throng the available floor space. Further examination shows that the Committee, instead of sending out heterogeneous invitations and then jumbling the result upon the walls, has worked with a distinct policy inside the international conception. The East Court has on its north and south sides an arcading of about eight feet deep with arches of about twelve feet span. The depth of these arcades has been filled with screens, and the result is a series of little bays, each complete in itself. But the Committee went farther. It occurred to them



THE MAIN INDUSTRIAL BUILDING FROM THE RIVER (THE SPLASH ON THE RIGHT IS CAUSED BY THE WATER-CHUTE).

that the back wall of the bay might be reserved for treatment by a particular architect, or for a selection of special work, and an added interest thus be given to the Exhibition. This was done, and the result justifies the experiment. The place of honour was given to the Royal Institute of British Architects, who were invited to fill a bay. Here are hung Mr. Sargent's portrait of Mr. Penrose and portraits of two other past presidents, Sir Gilbert Scott and Professor Cockerell. Four marble busts of great architects—Inigo Jones, Wren, Sir Charles Barry, and George Street—fill the angles, and the sides of the bay are hung with drawings by Palladio, Inigo Jones, Sir Christopher Wren, John Webb, Malton (the topographical draughtsman), Turner, and Donaldson, from the library of the Institute. These are a treasure-house for the architect and a mine of study for the student. Of recent work this bay contains two drawings, one the design for the Victoria and Albert Museum by the president, Mr. Emerson, the other the circular court, New Government Offices, Westminster, by the late J. M. Brydon. To fill the other bays in a similar manner presented a difficulty, but a long list was made of the more eminent living architects, and each was applied to. Of those who accepted the invitation Mr. John Belcher sent a collection of drawings, including the Moot Hall interior, Colchester Town Hall; a design for the New Sessions House, London; the Eastern Telegraph Company's new buildings; a part of the Institute of Accountants, and a model of the tower of the Colchester Town Hall, and three plaster casts. Mr. H. Wilson consented to illustrate his own work and that of the late J. P. Sedding. Mr. Wilson sends four of those wonderful water colours which are the envy of many a professional aquarellist, proposed church at Boscombe (exterior and interior), staircase at Welbeck Abbey, and a church at Brighton being among these; while Mr. Sedding's well-known work is well represented. Mr. Basil Champneys also exhibits, chiefly photographs of the Rylands Memorial Library, Manchester. The Scottish architects who responded to the appeal for special work were William Leiper, who sends, besides purely architectural work, a scheme for the colour decoration of the Banqueting Hall, Glasgow City Chambers, and two cartoons for stained glass, Park Church, Glasgow. Mr. J. J. Burnet confines himself to photographs of executed work, exteriors and interiors in and around Glasgow. Mr. A. N. Paterson is represented by a frame of photographs and another containing a complete set of drawings for a house and treatment of grounds of the Long Croft, Helensburgh. Finally comes a treatment of the end of a room by Messrs. Jas. Salmon & Son of Glasgow. An electric fire is the basis of the design, which takes a tall clock-like form in hammered brass. In this is inserted a figure in glass mosaic. The fireplace itself is enclosed in a marble frame, across which runs a plaster figure frieze by Albert Hodge, a young Glasgow sculptor and ex-architect. This design is an example of what is known as the Glasgow School.

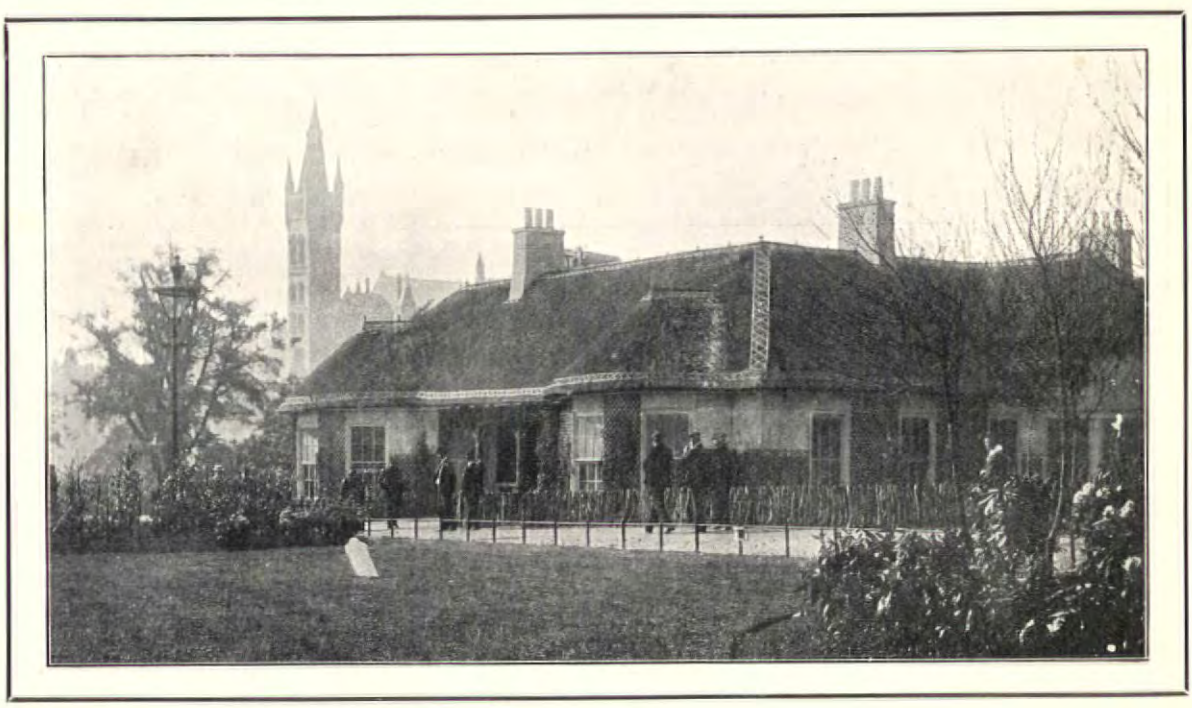
A detailed examination of the remaining work reveals well-known names.

Messrs. Ernest George & Yeates send three drawings; Mr. Aston Webb contributes the Dartmouth Naval College and the design for the South Kensington completion; Mr. Reginald Blomfield has three works, among which is the design for the St. Paul's processional cross; Messrs. Austin & Paley are fully represented, notably by St. George's Church, Stockport, and by their work at Christ Hospital Schools. Mr. Ernest Newton has two houses. The late William Young is called to mind by two water colours of the Glasgow Municipal building staircase; Mr. W. D. Caröe has two large frames, one the Archbishop's Palace at Canterbury, and the other a set of fine drawings of St. David's, Exeter; Messrs. Mallows & Grocock and Mr. C. E. Mallows have responded, the former sending the Leamington Science and Art Schools. Mr. Edgar Wood sends the interior of a North Lancashire church; Mr. Leonard Stokes has churches; Mr. Baillie Scott has a wall of water colours; Mr. E. J. May is another exhibitor. Mr. W. M. Flockhart, Mr. J. Francis Doyle and Messrs. Brewill & Baily are represented. The always interesting penmanship of Beresford Pite is seen in the design for the Cardiff Town Hall and in a hospital for Jerusalem. Noticeable among the younger men are Mr. E. W. Mountford with the church of St. Michael, Smithfield; Mr. A. N. Prentice with Hastings House and other studies; and Mr. R. A. Schultz with a quaint bird's-eye view of a London garden. Messrs. Seth Smith, Niven & Wigglesworth, R. A. Briggs, and C. H. B. Quennell have also responded, and Mr. C. F. A. Voysey, although not well represented, sends two frames of designs in his personal style. To complete the English list, Messrs. James Brooks & Son have on view two of their characteristic churches. Coming nearer home, the work of the *doyen* of Scottish architects, Dr. Rowand Anderson, is seen in four photographs of his Edinburgh work—the McEwan Hall, the National Portrait Gallery, and two tombs in St. Giles. Among other Edinburgh architects may be mentioned Mr. Hippolyte Blanc, R.S.A., whose chief work is a com-

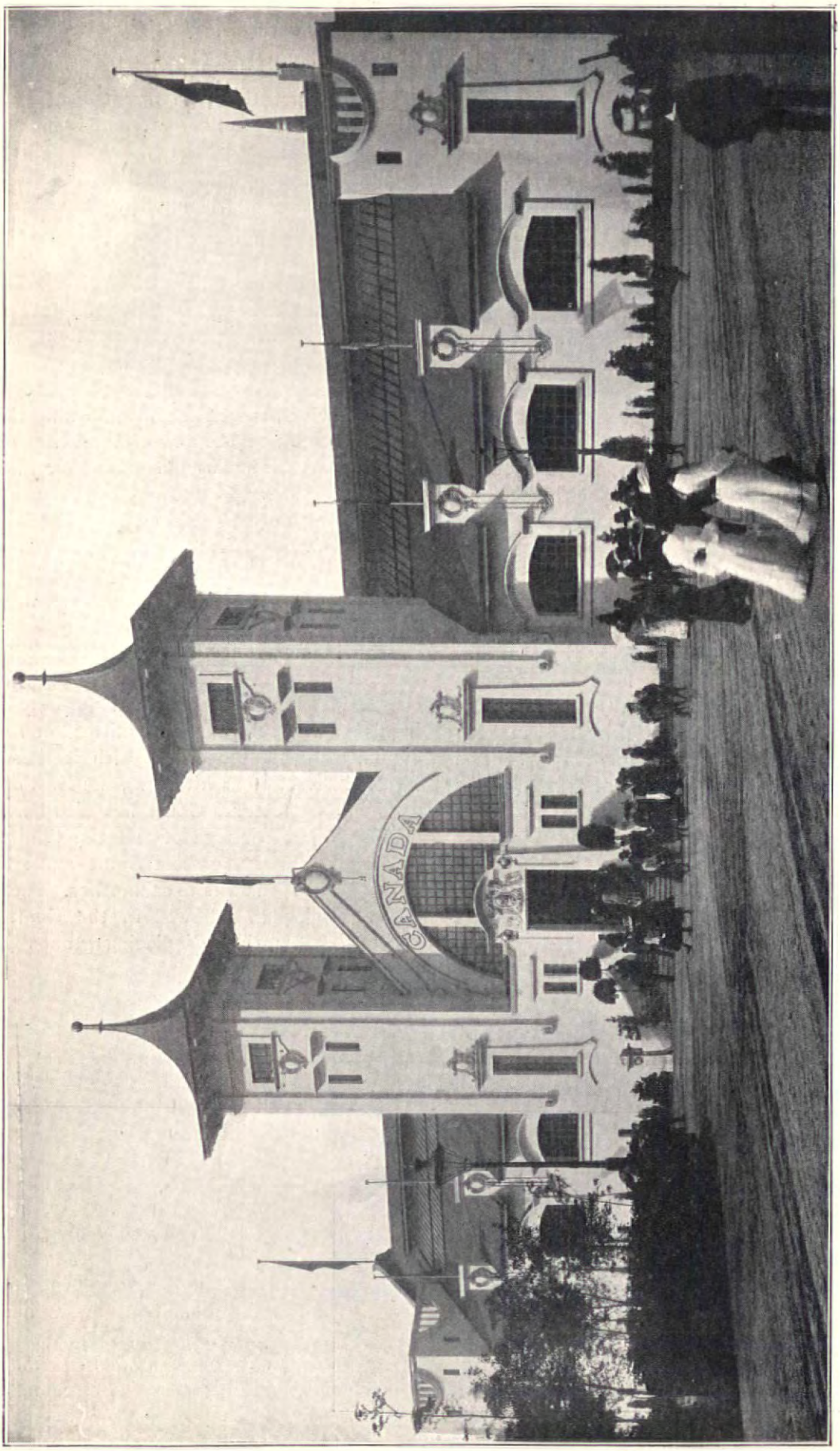
THE MAIN DOME AND TOWERS OF THE INDUSTRIAL BUILDING FROM THE GROUNDS: JAMES MILLER, ARCHITECT.

INSIDE THE PERISTYLE OF THE INDUSTRIAL BUILDING: JAMES MILLER, ARCHITECT.

peting design for Glasgow Royal Infirmary; Messrs. Sidney Mitchell & Wilson with a church design for the Jubilee Pavilion, Glasgow Royal Infirmary, and Craig House Asylum; Messrs. Peddie & Washington Brown, who send drawings of executed buildings; Messrs. Scott & Beattie, who submit the new North British Railway Hotel, and Messrs. Leadbetter & Fairley. In Glasgow we miss names like T. L. Watson and H. & D. Barclay, but a strong representation of work marks the energy and the art of the workers in the City. We have already dealt with some of the leading names, but Messrs. Campbell Douglas and Sellars recall a union of artists that produced the St. Andrew's Hall and the New Club, Glasgow, both here shown; Mr. Campbell Douglas personally contributes two designs; Messrs. Honeyman & Keppie send extremely noticeable work—to wit, Queen Margaret College Medical School, St. Matthew's Church, a remarkable drawing, and a perspective in colour of the *Glasgow Daily Record* new offices, attached to which is the signature of Charles R. Mackintosh, a young architect of parts. Mr. John A. Campbell has excellent drawings of three of his buildings, the Gilmour Cottage Homes, Dawyck House Gates, and Dundas House. Mr. James Morris, of Ayr, has a charming frame of photographs and Messrs. Henry D. Walton and John B. Wilson send designs for churches; Messrs. MacWhannel & Rodgerson illustrate a house near Larbert; Mr. P. Macgregor Chalmers has a simple and dignified church; Messrs. Thomson & Sandilands show the Govan Town Hall; Mr. Hallnand a private house, and Mr. Marshall Mackenzie of Aberdeen claims recognition for his Kingseat Asylum, and the work of the same City is further represented by Messrs. Braun & Watt. Here and there on the walls, as if to bring back a flavour of the past history of Scottish architecture, appear photographs of old Scottish castles and mansion houses, lent by Mr. John Fleming and by Valentine & Sons of Dundee. To go further back in time, a set of photographs and drawings of Indian work has been lent by Dr. James Burgess of Edinburgh. The photographs of Glasgow work, past and present, in the West Court, have already been referred to, and not only do they form a most interesting study of the contribution each successive age has made, but names are recalled like Adams Brothers, Stark, Nicolson, "Greek" Thomson, Hamilton, Roehead, Bryce, Wilson, and others. Ascending the N.E. staircase we come to the works of foreign architects, and the visitor cannot fail to be struck by the comprehensive display, especially of French work. This latter was made possible by the action of a member of the Committee who received his training in Paris and who wrote to his old master, M. Pascal, to enlist his sympathy and service. M. Pascal wrote cordially, and most eagerly entered into the scheme; the result is that French work is of the highest order, and what is shown will be a lesson in execution alike to the professional architect and to the student.



THE GLASGOW EXHIBITION: THE IRISH PAVILION.
T. MANLEY DEANE, ARCHITECT.



THE CANADIAN BUILDING: PRINCIPAL ENTRANCE. WALKER AND RAMSEY, ARCHITECTS.

M. Nenot sends twelve drawings of his Sorbonne. These have been specially borrowed from the French Government. They are large in their proportions and finished with a care that is more than loving. The same architect submits a splendid drawing of the court of the Pitti Palace. M. Dourgnon, who was commissioned to build the Museum of Egyptian Antiquities at Cairo, shows his drawings of that important project. M. Janty is represented by his designs for the Palace in Paris of Prince Roland Bonaparte. M. Benard sends a portfolio containing seventeen views of the University of Berkeley, San Francisco, for which he was the successful competitor. M. T. Raulin has his Palais de l'Alimentation, Exposition 1900, and M. Vandremer sends his Eglise Grecque and a series of drawings for the Lycée de Jeunes Filles at Passy. By his studies of Italian ornament, M. Eustache shows what can be made even of student's disciplinary work; M. Camut appears with the Établissement Mont Doré; and with nine drawings by M. Charles Mewes of the reconstruction of the Opera Comique the French list, small but distinguished, closes. Holland is represented by Dr. Cuypers, who has eleven photographs of the Central Railway Station, Amsterdam, by Mr. Berlage. M. Saintenoy stands for Belgium, and an interesting set of studies by Messrs. Clason & Wahlman of modern Norwegian work links Norway to Glasgow. The United States sends the set of photographs that were on view in Paris last year. This completes the round, and it must be conceded that the Exhibition does credit to its authors.

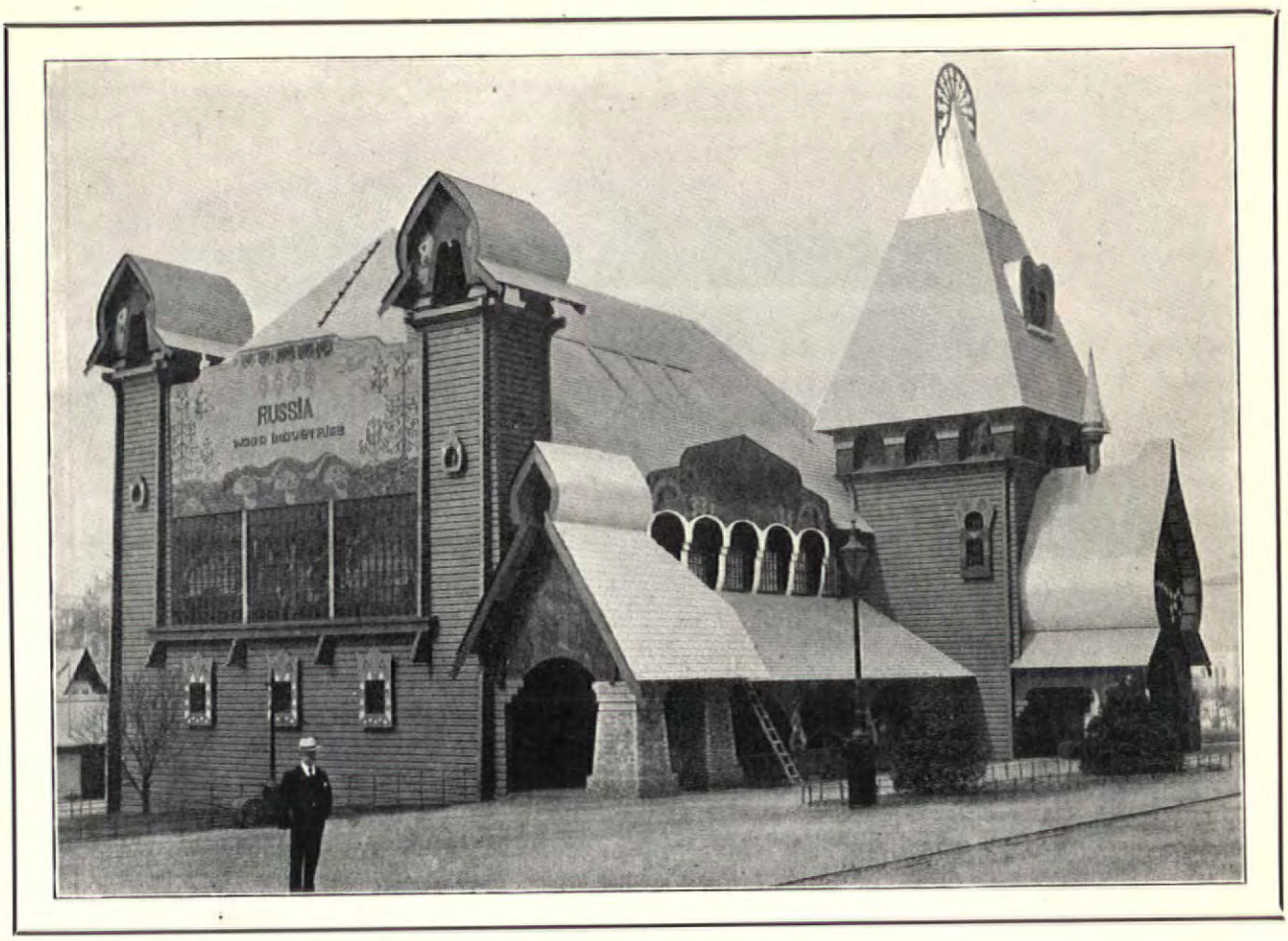
THE CANADIAN PAVILION: END VIEW.
WALKER AND RAMSEY, ARCHITECTS.

Sculpture.

For the first time the recent English School of Sculpture is fully represented in a single exhibition. The central hall of the new art galleries is filled with a collection of works which will come as a surprise to many unfamiliar with modern British sculpture, and the committee in charge of this section is to be congratulated upon the conception and the carrying out of so good an idea; not that Continental sculptors are left out, but our own have been chiefly considered. Early in its proceedings the committee saw Messrs. Onslow Ford and George Frampton, the latter of whom is well known in connection with sculpture work on the new Glasgow Art Gallery. The scheme of having an exhibition of British sculpture was propounded by these two artists, and the committee was assured that not only should work be forthcoming, but the best obtainable. The committee readily agreed, Messrs. Ford and Frampton took charge of the London end of the work, and the result of their labour is seen in the collection which to-day fills the Central Hall. This hall has been placed by the Exhibition Executive unreservedly in the hands of the sculpture committee, and as this committee has incorporated with it those acting in the interest of architecture, the East or Architectural Court has also been taken advantage of and the Central Hall and the East Court made to form pendants to each other. The general plan followed in the Central Hall is that of placing groups carefully arranged for effect, and breaking these by occasional pieces towering above them. Around the walls occur single figures and busts. In the East Court the same idea has been carried out. In courtesy to our foreign friends, their names should be mentioned first. From France Rodin sends, in plaster, his beautiful "St. John the Baptist" and one of the "Bourgeois de Calais." A hope may be expressed that these will remain in Glasgow. St. Marceaux is represented by his monument to Alexandre Dumas *fils* and by his charming "Première Communion," and Injalbert, Boisseaux, Mercié, and Dupuis send works which are worthy of their names. Belgium is to the fore with work from Van der

THE VAN HOUTEN PAVILION : EXTERIOR. A. N. PRENTICE, ARCHITECT.

THE VAN HOUTEN PAVILION : INTERIOR. A. N. PRENTICE, ARCHITECT.

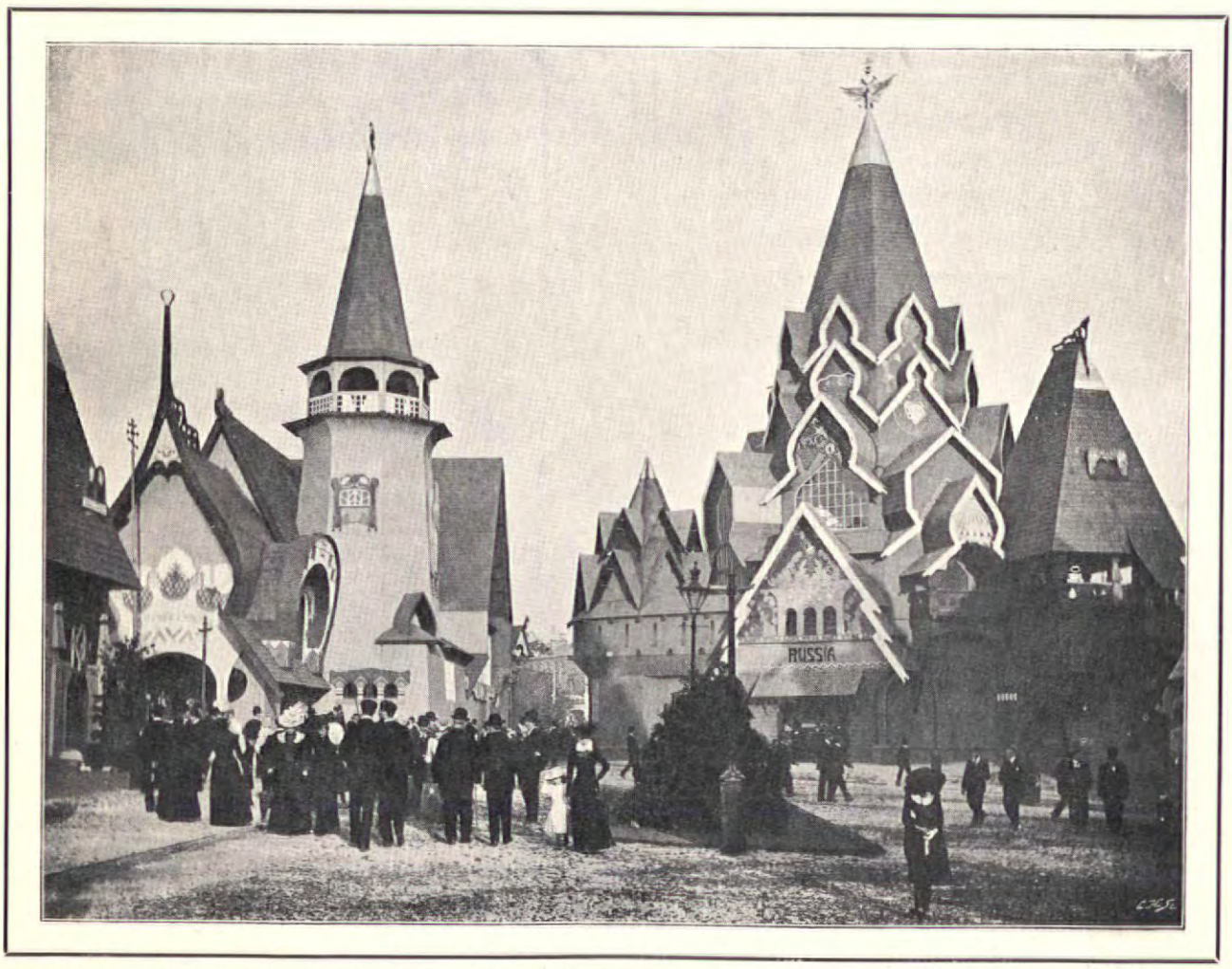


THE RUSSIAN WOOD INDUSTRIES PAVILION : MONS. ZELENKO, ARCHITECT.

Stappen, an old Glasgow friend, and also from Meunier, Rombaux, and Rousseau. Benlliure Mariano stands for Spain, Van Wyk for Holland, and Prince Troubetsky and Vallgren for Russia, although evidently by accident the works of the former artist are in the Russian Section of the Industrial Hall. Mr. MacMonnies introduces America to the notice of his fellow artists. The exhibits have been confined to work done in the last fifteen years, a period during which there has been renewed activity in British sculpture.

Every artist is represented by a typical work. Rising above all the rest of the exhibits in the central hall is the equestrian statue of the Maharajah of Scindia, by Mr. Onslow Ford. Other pieces by Mr. Ford are the "Huxley," the "Irving," and in the East Court his bust of the Queen. Mr. George Frampton has also a bronze figure of Queen Victoria intended for Calcutta, which is placed outside in the grounds. Facing the spectator as he enters the East Court is the Jubilee trophy by Alfred Gilbert, R.A., presented to the late Queen by her officers, a work of cunning craftsmanship, and too well known to need description. Surrounding the trophy are four statuettes and three heads, while in a case is the Vesci seal and the Preston key. These form one of the best representative collections of the works of Alfred Gilbert ever brought together. Mr. Thornycroft's "Cromwell" is here, and this sculptor is further represented by two busts. A portrait group in silver, with a background of mother-of-pearl, a mother and her child, is by Mr. Frampton. Following these academicians comes another of their number, Mr. Thomas Brock, who sends his "Eve." Mr. Pomeroy's "Gladstone," lately placed in the House of Commons, is seen here in plaster, and forming a pendant to Mr. Ford's "Huxley" is the plaster of "Darwin" by Mr. Horace Montford. Facing him on the other side of the court is the "Van Riebeck" by Mr. Tweed, a young fellow-townsman, and "Robert Louis Stevenson" by his namesake, D. W. Stevenson of Edinburgh. There is also the "Dante," by F. Derwent Wood. Mr. Taubman is represented by an "Adam and Eve" and the same motive has been chosen by Mr. Stirling Lee, who further makes a contribution of "Cain in Anguish," a subject also treated by E. Roscoe Mullins. "The Bather" and "Fortune" are by Mr. Pegram, and the playful "Elf" of Mr. Goscombe John and "A Water Nymph" by Mr. George Simonds are two marbles. A figure with outstretched arms and wings of "Hypnos Bestowing Sleep" is by Mr.

Fehr, and of a father with a sleeping child is by Mr. George Lawson. Distributed over the floor of the hall are Mr. Colton's "Girdle," Mr. Pegram's "Fortune," Mr. Lucchesi's "Oblivion" and "Flight of Fancy." "The Spinning Girl" of Mr. Paul Montford recalls a Greek motive, and an early work of Mr. T. Stirling Lee, "The Dawn of Womanhood," is also here. Mr. Lucchesi's "Destiny" is opposed by a quaint conceit entitled "Victory," by Mr. Toft. Mr. Goscombe John strikes a tragic note in his "St. John the Baptist," a lighter in his representation of "A Boy at Play." Under the arcades surrounding the Central Hall groups have been placed, among which is "An Arcadian Shepherd's Dream" by Mr. A. MacFarlane Shannon of Glasgow, and the same sculptor has another group entitled "Maternity." Mr. David McGill's "Bather" and a gracefully-seated figure by Mr. Lucchesi occupy another arcade, and the art of Canada is seen in a realistic "Fight for Life," by Phillipe Herbert. Busts of various notabilities are placed at the angles of the arcades—to wit, Lord Overtoun, by Mr. Wood; Sir L. Alma-Tadema, by Mr. Ford; Sir James Chance and Sir George Stokes, by Mr. Thorneycroft; Lord Kelvin and Mr. Harry Alfred Long, by Mr. Shannon; Carlyle, by Mr. David McGill; John Burnet, by Mr. Hodge; the Duke of Devonshire, by Mr. Goscombe John; and others. Mr. Stirling Lee sends two panels, and Mr. Montford and Miss Giles also have reliefs. The "Wilson" panel by John Tweed has been placed at the head of the staircase in the West Court, and is balanced in the East Court by a large low relief by Mr. Kellock Brown, whose figure of "Harmony" is also in the collection. The East Court rivals in its arrangement the effect obtained in the Central Hall. Occupying the middle is the "Shelley" by Mr. Onslow Ford. The staircase leading from the east end of the Court to the upper picture galleries recalls the Scala dei Giganti of the Ducal Palace in Venice, Mr. Pomeroy's "Spearman" and his study "Perseus" with the head of the Gorgon standing for the Giants of Venice. The pedestals above are crowned with two smaller groups. Altogether the effect is striking and remarkable. Four figures are grouped round the "Shelley," viz., Mr. Frampton's "Caprice," Mr. Brock's "Eve," Mr. Lucchesi's "Vanishing Dream," and Mr. Ford's "Echo." At the sides

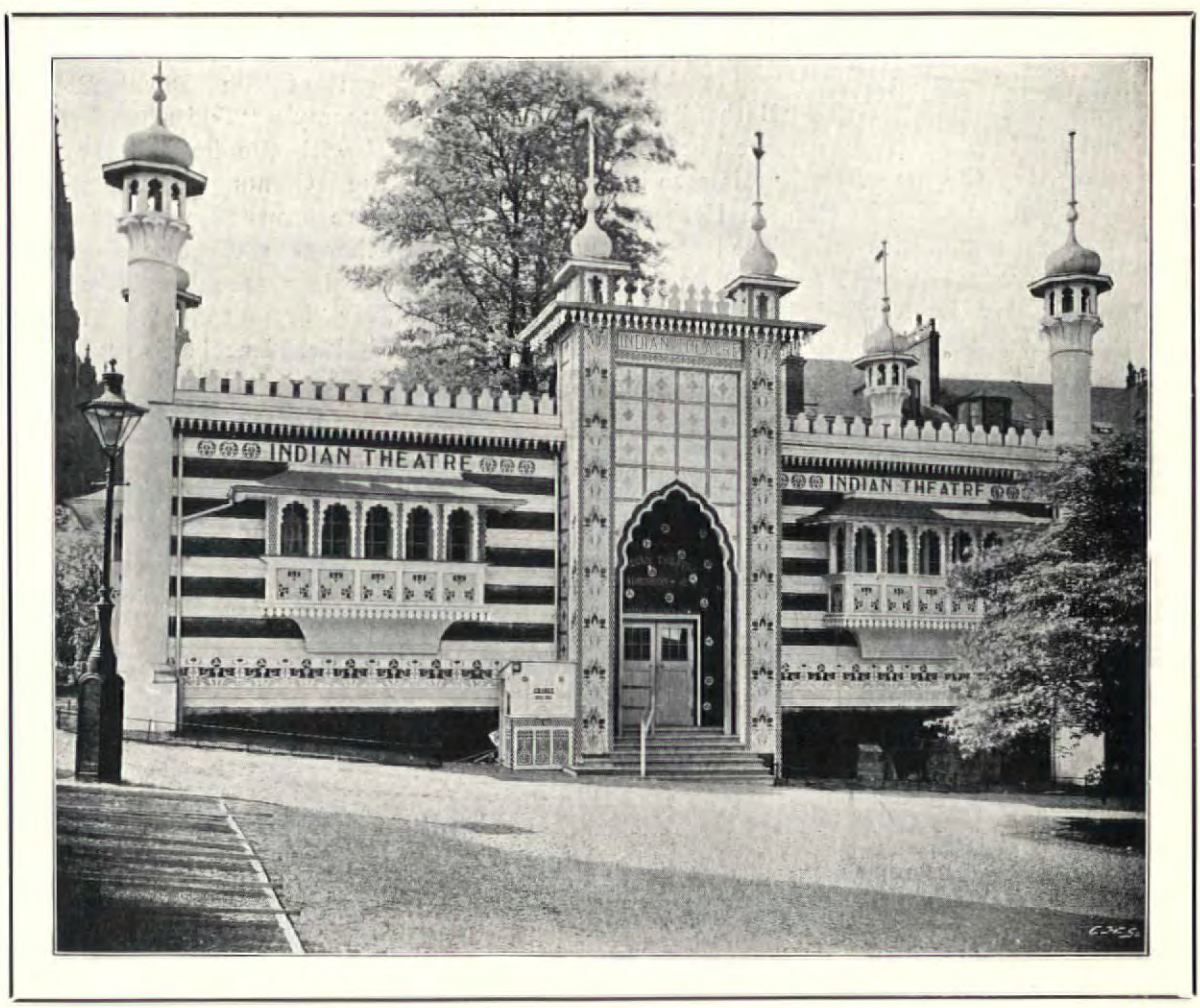


GENERAL VIEW OF THE RUSSIAN PAVILIONS: MONS. ZELENKO, ARCHITECT.

of the court are placed groups, heads, small statuettes, and studies. Among these may be mentioned the "Leighton," by Mr. Ford; "Martin Harvey," by Mr. Frampton; "A Peasant Woman," by M. Injalbert; and a realisation of the "Prophetess of Fate," by Mr. Drury. In front of the Gilbert trophy are two studies in the metal worker's art by Mr. Reynolds Stephens. They are of steel, decorated with mother-of-pearl, ivory, and precious stones: "Sir Lancelot and the Nestling" and "Guinevere and the Nestling" are the titles. *Animaliers* are represented by small works. Mr. John M. Swan sends a "Lioness Drinking," the "Leopard Eating," and one other study. Mr. Swan further sends a loan from Mr. Stuart M. Samuels, M.P., of "Fata Morgana," a statuette in bronze standing on a crystal ball. Mr. Stark, of Chagford, sends "The Goat" and Mr. J. H. M. Furse, of London, a fine study of "Lioness and Cubs." The whole of the balconies surrounding the Central Hall have also been used for the placing of exhibits, and among the artists thus treated are Messrs. Rodin, Meunier, Walker, Toft, and others. Works of less importance might be enumerated, but enough has been said to show that the collection fully represents what is being done in this and other countries.

SOME CRITICAL OBSERVATIONS ON THE SAME SUBJECT: BY D. S. MACCOLL.

THE above article and that published in the June number of THE ARCHITECTURAL REVIEW with their illustrations will give readers a fair notion of the buildings at the Exhibition, and a summary of what is to be found in the sections of architecture and sculpture. The photographs alone will reduce to more just proportions the fervid accounts that promoters and reporters have supplied to the press. Architectural critics, while recognising the organising ability displayed, must take a cooler view. The chief ephemeral buildings are gay and bazaar-like in effect, and more simple and restrained in style than much of the detestable stuff that was to be seen in Paris last year. The sculpture decorations by Mr. Hodge, of which so much has been said, can be sufficiently judged by the example of figures in

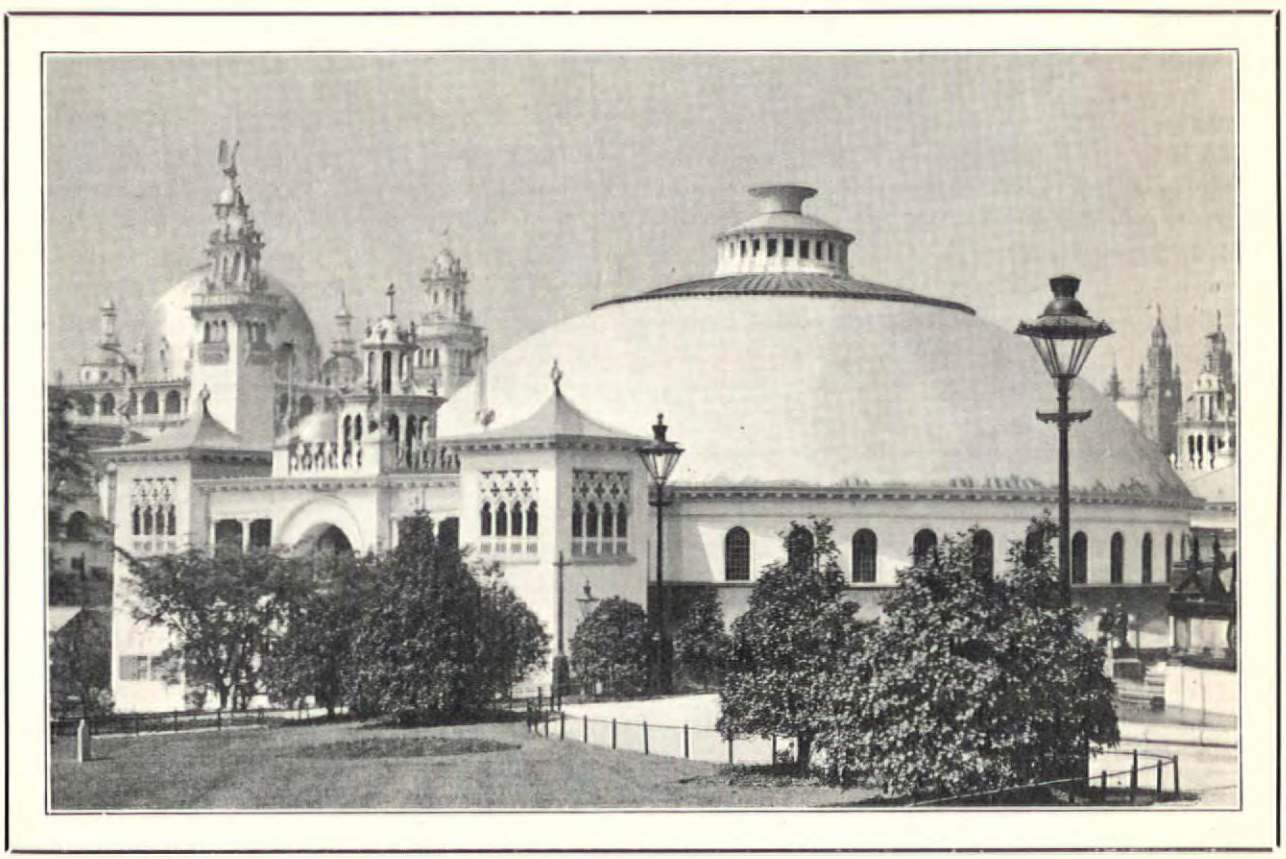


THE INDIAN THEATRE: JAMES MILLER, ARCHITECT.

SCULPTURE UNDER THE GREAT DOME OF THE INDUSTRIAL BUILDING. JAMES MILLER, ARCHITECT; ALBERT HODGE, SCULPTOR.

relief from the Central Court, given in one of our photographs. These surmount a comic figure of the King. Some of the buildings put up by individual exhibitors in the grounds are well designed for their purpose, but there is a little too much of "*L'Art nouveau*" in architecture. A characteristic example is the booth put up by a firm of lamp-makers from London. Novelty was aimed at here by laying the tiles of the roof flat and side by side. The result naturally was that the rain came through them, and they had to be covered with a tarpaulin. Another novelty in the same booth is the treatment of the windows. These are apparently glazed in a metal framework of rather clumsy design, but on a nearer view it is discovered that the framework is in no way attached to the glass, which is simply an ordinary pane in front of it. The malady of "*Art nouveau*" has numbered many victims in Glasgow itself. One finds old firms of cabinet-makers like Messrs. Wylie & Lochhead, renowned in the past for sober and solid workmanship, breaking out into lurid and fantastic display. But the farther afield the disease travels the more acute becomes its virus. The Russian booths, with their monstrous decorations, made everything else appear quiet by comparison.

All this is of momentary importance. A more serious business is the Permanent Art Gallery. Glasgow is a city with a long and splendid record in architecture. Her Cathedral, however injured by the abominable Munich glass of this century, is a great monument of Gothic. Her College, pulled down to build a railway station, was one of the loveliest examples of a later Scottish style. About the city a few towers remain, with the sturdy Tron and the beautifully proportioned steeple of the Merchants' Hall. The classic revival established a fine tradition here, and even the disturbing Gothic revival produced some strong and racy work. A strange and solitary genius, one of the most indubitable born-architects of the century, Thomson, nicknamed "Greek," was a Glasgow architect. His work is not very friendly or homely, he was too vast and abstract for the shops and churches he was called upon to build; he ought to have been born among the Pharaohs to make colossal blind tomb-temples for them. But for mortals whose business with stone is smaller and less disdainful of ordinary life there are yet lessons to be learned in the substructure and mighty blocks of the St. Vincent Street Church, piled up upon a hill that slopes two ways, and in the gaunt simplicity of its tower. It is a pity that among the drawings shown only one example of Thomson's work is to be found; visitors should look for his work itself as they go about Glasgow.



THE CONCERT HALL: JAMES MILLER, ARCHITECT.

But I digress. Even now Glasgow has architects not unworthy of her. Messrs. Burnet and

Campbell, to name no more, have done good and congruous work. Why, then, did the Corporation, when they had a museum to build, go out of their way to introduce into the town the style of Mr. Waterhouse? That style has pervaded England because Mr. Waterhouse is a favourite with local committees who wish to have an academical assessor to aid them in their judgment. Candidates thereupon design in the manner most likely to meet with Mr. Waterhouse's honest admiration. But why, in the name of Scottish independence, did Glasgow follow this English custom like a sheep? The result is a fidgetty building, out of character with the surroundings in form and colour. The interior, better in colour, is also too much cut up to make a good background for sculpture, and the impression is of a building all corridor and archways. It is a curious thing that architects never learn the single lesson of ephemeral exhibition buildings, that simple, shed-like galleries are the best for museum purposes. Such buildings should be thought of as a frame for the things that are to be shown in them, not as themselves supplying to the eye its fill of detail. The organisers, it will be seen from the above notice, had done their best to get together a very full show of architectural drawings and photographs. Some of the bigger men escaped their net, and architectural drawings are at the best treacherous things; but the collection is an interesting one for architects. It might have been a better plan to give most of the space to a thorough representation of Scottish work from photographs, along with examples of the real English leaders of the last century. As it is, Mr. John Fleming's photographs of ancient Scottish houses supply an excellent corrective to the restlessness and over-dressed look of a good deal of the stuff shown.

English sculpture of recent times, when brought together as at Glasgow (or in Paris last year), is an interesting but not very satisfactory spectacle. Mr. Gilbert, who raised the hopes of all of us at his first appearance, has gone astray in a wild *Art nouveau* of his own, and the monumental work of our sculptors is too often dully cast-like, emptily "decorative," or merely pretty and sentimental. M. Saint-Marceaux, one of the French exhibitors, is not an artist of the first order, but his recumbent figure of Alexander Dumas *fils* has a plastic style to which most of the English work is a stranger. The same may be said of the work of a Belgian sculptor, M. Victor Rousseau, whose bust of "Une femme de trente ans" stood out from its companions by virtue of a sculptor's idea in it, and also a moral distinction. The *cocotte* is a possible subject for art; but the unconscious putting forward of the *cocotte* as an heroic figure is an unhappy mixture of things, and it is a mixture we find at every turn. The most hopeful signs I saw were one or two busts, wrought with a real interest in character. One, of an old woman's head, was by Mr. Goscombe John; another of a man, by Mr. Charles J. Allen; a third was the Lord Kelvin of Mr. Macfarlane Shannon.

PICTURE VARNISHES: BY JAMES LEICESTER, PH.D., F.I.C., F.C.S.

MODERN varnishes may be divided into two classes: oil varnishes and spirit or turpentine varnishes. The former are made by dissolving resins in oil, the latter by dissolving resins in alcohol or turpentine.

Spirit varnishes were first made in Italy, and travelled thence to Flanders.

The ancients were acquainted with oil varnishes. In the manuscript of Theophilus (thirteenth century) oil varnishes are mentioned, and Cennini mentions an oil varnish to be used in gilding as a mordant, and further mentions that a picture must be varnished after it has been painted.

The substances used in the manufacture of varnishes were: Amber, the balsam of the silver pine, the balsam of the larch, juniper, resin, and sandarac.

At a later period, mastic and gums from the East were employed.

Until the sixteenth century these substances were dissolved in oil, when naphtha or turpentine was substituted, giving rise to the class known as spirit varnishes.

An old varnish recipe contains one part of mastic, three parts of oil, and three parts of Venice turpentine (balsam of the larch).

Another recipe recommends one part of oil to two parts of the larch balsam.

One old spirit varnish recipe is: Balsam of the larch dissolved in turpentine or naphtha, with a little oil or mastic.

Again, we are told that the balsam of the silver pine will dissolve amber. Eastern gums are now used for varnishes.

The best picture varnish so far known is copal dissolved in larch balsam, with naphtha or turpentine to dilute it. Oil varnishes dry slowly, leaving a coating of oil and resin, while in the other class of varnishes a coat of resin only remains, the turpentine and alcohol nearly all evaporating.

To prepare a copal varnish, put a little boiled oil into a flask and heat it, then heat some

powdered copal in another flask until it is melted, slowly adding the hot oil and shaking the mixture thoroughly. Three times the volume of the copal should be added. Heat the mixture until a drop on cooling remains clear, allow it to cool, and slowly add an equal volume of turpentine, shaking after each addition of the turpentine, and filter finally through muslin.

A light-coloured amber varnish can be made by placing powdered amber in chloroform, and then adding a little oil and turpentine. The chloroform can then be distilled off, a pale varnish remaining behind.

The spirit varnishes are made by placing a flask containing turpentine or alcohol in a water bath of boiling water, and adding the resin to be dissolved.

An easily-removed picture varnish, one that can be removed by rubbing or with alcohol, is prepared as follows:—Heat twenty-two parts of turpentine, and dissolve in it one part, by weight, of Canada balsam, and seven parts, by weight, of finely-powdered mastic.

To produce a good varnish the gum must be of the best quality, free from vegetable matter, which would char and discolour the varnish. The melting (running) must be conducted with the greatest care, as any gum not melted will be insoluble in the oil. The temperature of the running is most important, as it affects the bloom and the colour of the varnish. The oil should be heated to 500 degrees F. or 550 degrees F. The mixture is best boiled before running into the set pot for ten minutes. The oil and turpentine must be pure, and the varnish improves by being kept about six months.

On a large scale, an amber varnish would be made by melting six pounds of pale amber, mixing it with two gallons of oil, the mixture being boiled until it strings, and then thinning with three and a half gallons of turpentine.

In the same way, picture copal varnish would be made from eight pounds of finest copal, three gallons of oil, and three gallons of turpentine.

An oil varnish should be good and free working, dry hard, and rub freely, and yield an elastic coating not liable to crack or bloom, and which will resist the action of the atmosphere.

If a varnish cracks it is generally due to an excess of gum, or too great an amount of driers having been used.

"Blooming" is caused by bad "running" (melting) of the gum, or the varnish not having been kept long enough, and sometimes it is due to the dampness of the picture.

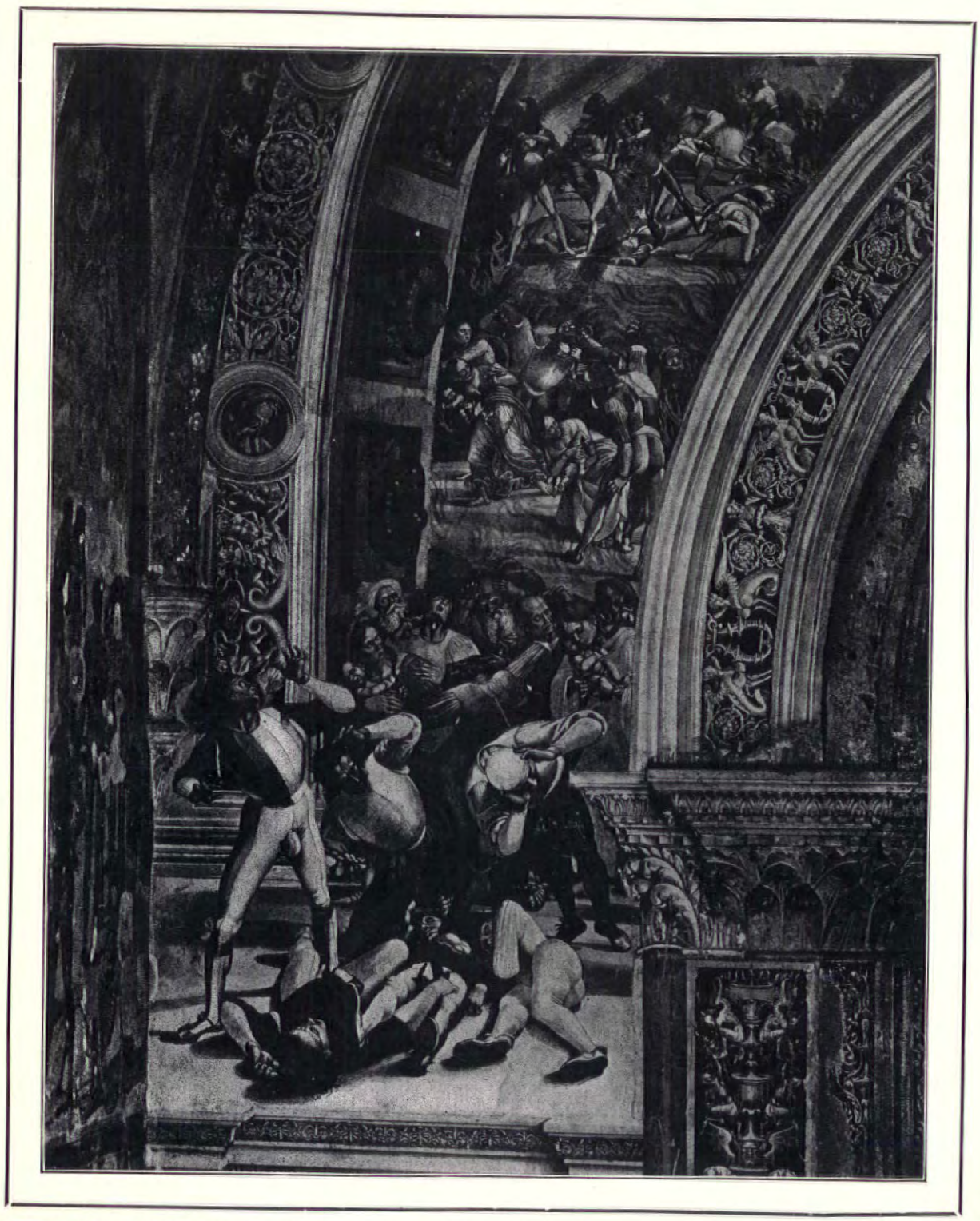
Streakiness is caused by using too much of the varnish, or the varnish itself being too thick.

TUSCAN PAINTING AND SCULPTURE: BY LEHMANN J. OPPENHEIMER. PART FOUR. CONCLUDED.

In Botticelli's work we see very clearly that pensive element which I referred to as a dominant note in the landscape of Tuscany and characteristic of its art. The Tuscans seem to have been ever striving after both the Venetian joy in sensuous things and the Umbrian delight in spiritual exaltation; they yearned after both, but the two appeared to them antagonistic, and they could not fully attain to either. Still, though in this they failed, the failure was a noble one, and the sense of conflict in their work has often power to thrill us by awakening memories of the self-same struggle in our own past.

Amongst the throng of artists who link the trio of great sculptors of the early fifteenth century to the trio of still greater painters of the early sixteenth, Botticelli is the chief; yet there are several of his contemporaries who, though lesser men, contributed to the development of Tuscan art qualities which he missed, or combined those already contributed in a fuller manner. Ghirlandajo painted a great number of important frescoes in which are united to a large extent the traditions of Fra Lippo Lippi and Benozzo Gozzoli. From the latter he inherited a fine sense of composition of line and mass, and a love of elaborate backgrounds, and when he follows Gozzoli's predilection for commonplace incident, as in the "Burial of St. Francis" in Santa Trinità at Florence, he depicts the life and manners of his day capitally, though the incidents often seem to have distracted his attention from his subject proper. In the painting mentioned above we feel so interested in the church dignitary who cynically mumbles the burial service over St. Francis, reading languidly through his glasses with half-shut eyes; in his assistants going through the performance merely as part of their dull routine; in the youngsters with cross and candles gazing vacantly here, there, or anywhere, that we hardly notice St. Francis himself. Of course all these perceptions of character are thoroughly good in themselves; what is lacking is a more adequate representation of the saint and his disciples in the centre of the picture. If Ghirlandajo had achieved this he would have produced a harmony of subject which the diversity of character would have rendered more complex and subtle; as it is, the diversity has almost destroyed the unity.

He continues Lippi's traditions by his fine portrayal of the Florentine faces around him, introducing wealthy citizens and their ladies into his frescoes, and painting them perhaps even



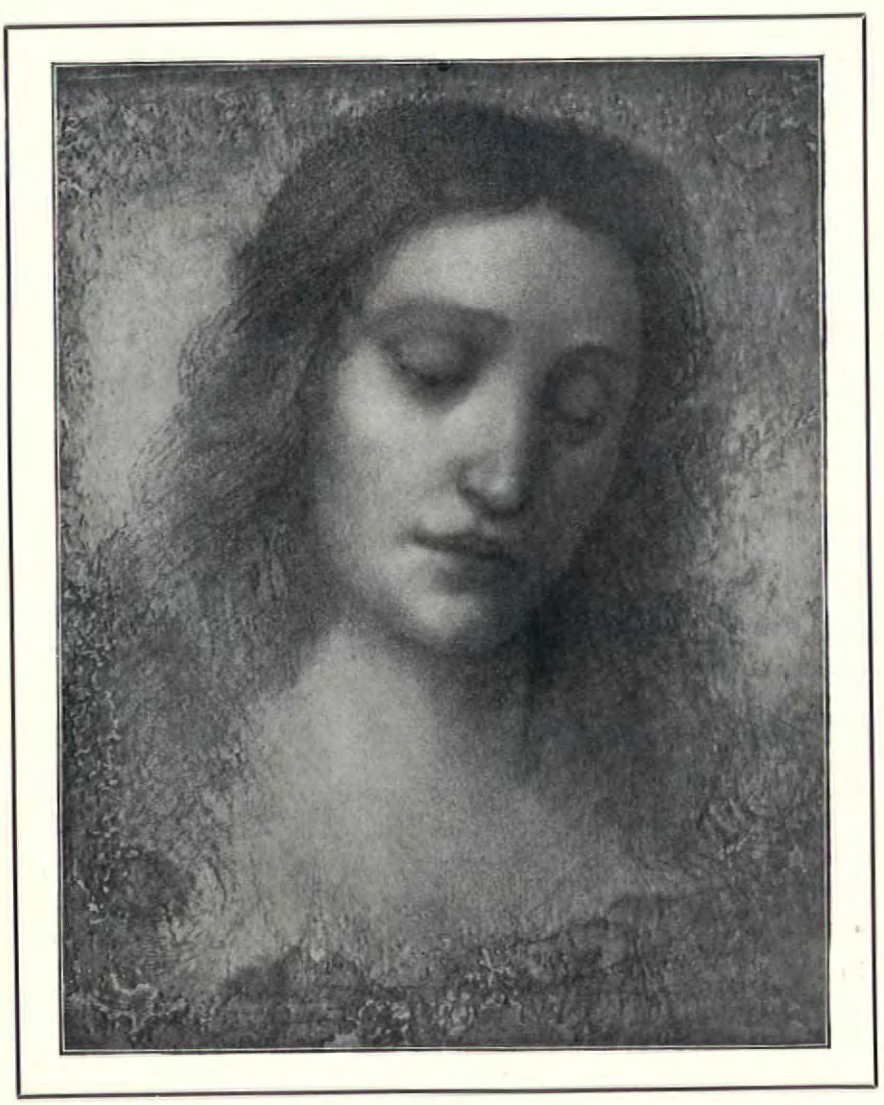
THE CONDEMNED: FRESCO BY SIGNORELLI.
IN ORVIETO CATHEDRAL.

more perfectly than Lippi painted his peasant girls; but, unfortunately, all those whom he has most carefully depicted seem to have walked into the scene merely to have their portraits painted, taking no interest in what is happening.

Filippino Lippi, a son, or possibly an adopted son, of Fra Lippo Lippi, also combined much of what was best in the work of his father and of Benozzo Gozzoli, and this without losing their unity of subject as Ghirlandajo had done. The faces in his earlier paintings have also a thoughtfulness about them that he probably learnt from his master Botticelli, whom, however, he by no means equalled in expression.

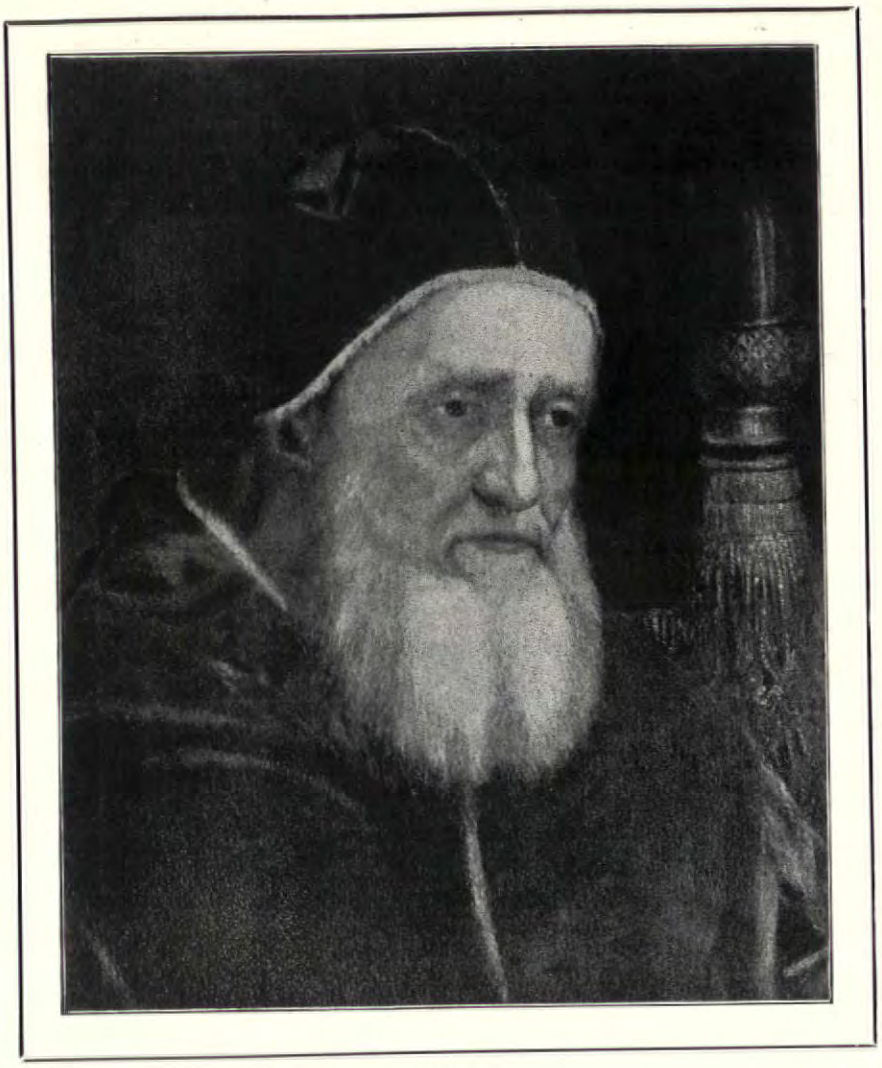
About 1490 his painting may be said to have reached the level of sculpture sixty years earlier in the work of Donatello, Ghiberti, Quercia, and Luca della Robbia. We are now close to the climax of Tuscan art: various elements of beauty which had developed more or less in isolation were gradually being united. It still remained for three men of surpassing powers to combine them in fuller measure than the world had ever seen.

Before passing on to them I must notice one more artist, Luca Signorelli, who, older than Botticelli by six years, than Ghirlandajo by eight, and than Filippino Lippi by fifteen, should in strictness have been dealt with before them. But their chief work was done in their prime and Signorelli's at Orvieto in his old age some ten or twenty years later, so I have taken the liberty to reverse their order. Signorelli's importance in the evolution of Tuscan art is derived chiefly from the way in which he suggested the inexhaustible possibilities of attitude. From the limited range of posture which had contented his predecessors he stepped freely out and introduced a variety wholly without parallel in their work. Though he had not as subtle a sense of form as Donatello or Botticelli, his knowledge of the construction of the figure and his mastery of perspective enabled him to represent human beings, not only in an immense variety of attitudes, but also from most difficult points of view, necessitating great skill in foreshortening. Of course all this is more science than art, but it widened the range of effects with which art might deal, and his figures, though not more beautiful than those of his predecessors because of their novelty, are important on account of their revelation of fresh possibilities of beauty. As an artist also he was of no mean order; in earnestness and intensity of expression he was very great when at his best, though the emotions expressed are not so subtle as those Botticelli attempted. In portrayal of the human form, differentiation of underlying muscle, bone, and sinew, he surpassed even Donatello; but here, again, he did not reach the latter's insight into the possibility of expressing character in the figure as well as the face. Occasionally, as in the central angel in his fresco of "The Raising up of the Elect" at Orvieto, he



STUDY FOR THE HEAD OF CHRIST IN "THE LAST SUPPER": BY LEONARDO DA VINCI. IN THE BRERA GALLERY, MILAN.

PART OF A FRESCO: BY GHIRLANDAJO IN LA COLLEGIATA, SAN GIMIGNANO.



PORTRAIT OF POPE JULIUS II.: BY RAPHAEL.
IN THE PITTI PALACE, FLORENCE.

foreshadows the power and grandeur of Michelangelo.

We have now reached the culminating period of Tuscan art—one of brief duration but of extraordinary fertility. It may be said to commence with Leonardo's "Last Supper," completed in 1498; it lasted little more than twenty years, and was followed by a decline as swift as the rise had been slow. Even in the work of the three great masters of the climax we find a slight falling off in certain directions.

That Leonardo and Raphael were able to depict character as no earlier artist had done is shown by the former's numerous sketches of heads and by the latter's portrait of Pope Julius, and yet in their subject pictures the faces have not such fine individuality about them as in many by Lippo Lippi, Ghirlandajo, and Filippino Lippi; they had a tendency to generalise, partly, no doubt, for the sake of clear harmony of line rather than to particularise as their immediate predecessors had done.

In Leonardo da Vinci's "Last Supper" perhaps the greatest artistic advance discernible in its present deplorable condition is in the direction of unity of subject: it would be difficult, I think, to find any earlier painting, containing so many figures in such varied action, which approaches it in this quality. The disciples are not merely related by their emotions and actions directly to the central figure, but also in the most intricate way to one another, as Goethe in his essay on the picture has so clearly shown. In a lower way, too, unity has been secured by the most prominent lines in the ceiling, walls, and floor, which, being in perspective, all tend towards the head of Christ, and by the balancing on either side of him of pairs of groups bound to one another by the most varied artifices.

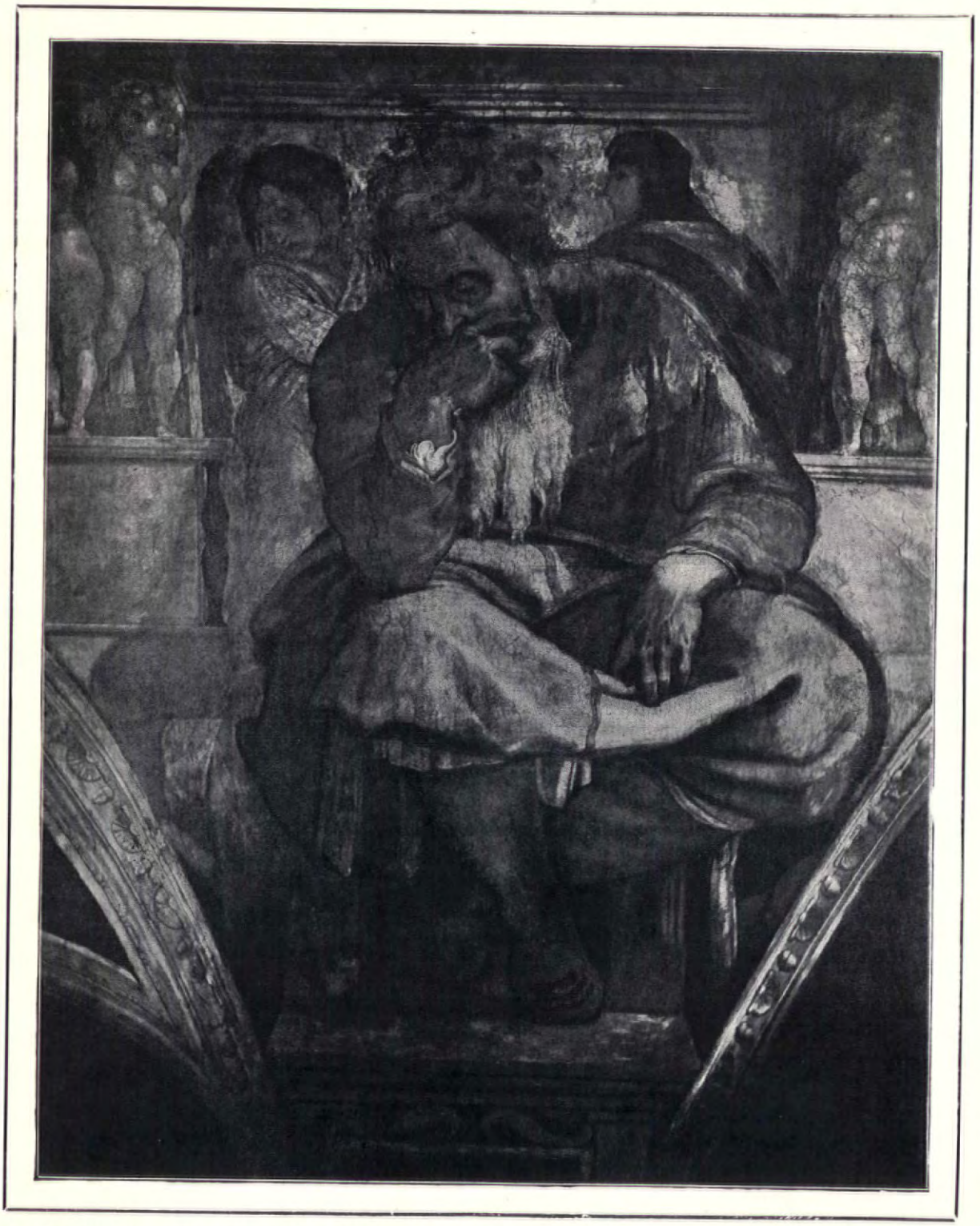
Of the faces it is hardly possible to speak, on account of the numerous re-paintings which the fresco has undergone, but judging from the exquisite study for the head of Christ in the Brera gallery, and from Da Vinci's other and less important work such as "The Gioconda" of the Louvre, he must have more than compensated for any retrogression in the expression of individual physiognomy by a great advance in the expression of spirit through emotion.

Michelangelo's work has happily been more tenderly dealt with by time and restorers than Leonardo's; and his crowning achievement, the Sistine Chapel ceiling, remains for us the summing up of almost all that is greatest in earlier Tuscan art. The harmony of line in general composition so well understood by Giotto and Andrea Pisano, Ghiberti's sense of rhythmic line in the nude figure, Donatello's harmony of surface modelling, are all found united in it. The physical frame of man is more perfectly presented to us by Michelangelo than even by Donatello or Signorelli, while in the expression of spirit he is unrivalled.

Let us examine these qualities somewhat more in detail. First, harmony of line. If we compare the Delphic Sibyl, one of the simplest pieces of linear composition in the Sistine ceiling, with

THE BIRTH OF VENUS: BY BOTTICELLI. IN THE UFFIZZI GALLERY, FLORENCE.

THE DELPHIC SIBYL: BY MICHELANGELO.
IN THE SISTINE CHAPEL, ROME.



JEREMIAH: BY MICHELANGELO. IN THE SISTINE CHAPEL, ROME.

Ghiberti's figures, we shall certainly not find the harmony more complete; that would hardly be possible. But it is of a higher order, in so far as the lines united are more clashing, more subtle and unmanageable in their complexity: and the more the contrast between straight and curved, between rigid curves of strength and curves flowing or pendulous, the more discordant the lines, if they can by any means be brought into harmony, the richer will that harmony be. Ghiberti generalised more, cast his draperies into folds simpler than they would have been in nature, was content at times imperfectly to suggest man's physical frame in order to attain to unity of line. Michelangelo attains this just as completely without smoothing away crumples or forgetting bony protuberances. Many of his lines, too, have a bewildering number of affinities: the Sibyl's left arm, for instance, has the effect as a whole of a horizontal bar, steadying the composition; but also, underlying the complications of contour, there is a graceful rhythm of line below which leads from the arm and thigh of the lad behind her to the edge of the cloak winding round over her knees from the back, and another rhythm above which takes up the line of drapery blown back from her shoulder and leads it on to her scroll. But I find it impossible truly to describe as I feel the harmonies formed by many of these lines, for they appear to sweep round in space rather than on a flat surface, and, when looking at Michelangelo's greatest compositions, I often half expect that when I move the lines will change and form new combinations as they do in perfect sculpture.

The panel of "The Fall and Expulsion" is a wonderful example of the harmonious binding together of more complicated groups: certain lines in each figure are drawn in subtle sympathy with a curve vaguely suggested but strangely full of meaning, rising with Adam to the anthropomorphic serpent, continued with unfaltering decision by the arm and sword of the avenging angel and falling to the ground along Eve's trembling thigh.

Anyone who wishes to see how far linear composition was pressed into service by the great Tuscan artists should analyse the lines in a picture like Michelangelo's "Holy Family" in the Uffizzi. He is not likely to be distracted by æsthetic emotion resulting from fine portrayal of spirit or echoes of Scripture, for in this instance Michelangelo has given himself almost wholly to harmony of line and the expression of physical beauty. Though in looking at the draperies we feel that the limbs

> "are burning,
> Though the vest which seems to hide them,"

and though every line is also perfectly suggestive of drapery in all its complication of fold and eyelet, every line serves still another purpose by producing harmony in the picture; they might easily be altered without destroying the realism of the draperies; they might be altered, though less easily, and still suggest the figure beneath, but it would be difficult to change a line and leave the harmony as subtle and yet as perfect. I know of no other work of art, Greek or Italian, comparable in this particular.

On the imitative side of art, in its lower branches, Michelangelo cannot claim such pre-eminence; man's physical beauty is more perfectly represented in the sculpture of Pheidias than in any Italian art. Among his countrymen, however, Michelangelo is easily first in the expression of this quality also. His finest figures, both in marble and fresco, show a wide knowledge of anatomical construction, and of the muscular development of a well-made, healthy man; but there is no false parade of science in them. The muscles are not exhibited by a sort of flaying process as in some of Pollajuolo's or Mantegna's drawings, nor are they galvanized into meaningless action; as in life they blend and lose their individuality in places, hang limply or are stretched by the twisting of the body, and only here and there announce their latent power. The varied beauty of attitude in Michelangelo's frescoes is astonishing; there are instants in every action fraught with meaning, attitudes which are keys to what has passed and what will come; these he seized and depicted with unexampled power, and we can only regret that he cultivated his lower faculties to the detriment of his higher, and that his penetrative mastery over the beauty of what is physical in man led him eventually to neglect the spiritual.

Happily, he has not left us without the noblest examples of his power to express spirit, and by these supreme achievements he must be judged. He has been hardly criticised because of work whose lack of spirituality is enforced by its genius for the expression of life, but I think it no fairer to estimate his rank as an artist by the "Last Judgment" or the "Christ of the Minerva" than to estimate Shakespeare's by "Love's Labour Lost," or Wordsworth's by "Peter Bell." No one has ever carved or painted noble spirit more powerfully than Michelangelo; his range was limited, but within its limits he was supreme.

Many earlier men, chief amongst them Donatello, Verrocchio, and Filippo Lippi, had portrayed variety of character more perfectly by physiognomy or type of limb and body. Michelangelo's figures conform more to an ideal; they are men and women unwarped by any dominant passion. Yet they are not nonentities; they have passions of the strongest kind, held in proper balance by reason, but on due occasion, when

THE FALL AND THE EXPULSION FROM EDEN: BY MICHELANGELO.
FROM THE CEILING OF THE SISTINE CHAPEL, ROME.

reason sees fit, capable of intensest action. Who has ever expressed youthful energy and strong determination like Michelangelo in his "David"; dreamy abandonment to the remembrance of the past as in his "Slave"; the ecstasy of inspiration as in the Delphic Sibyl; irresistible power as in "God moving over the Waters," or the "Creation of Light," where the spirit is shown by the attitude of hands almost as perfectly as by the expression of emotion in the face. The weary restlessness of Dawn and the personification of Thought in the tomb of Lorenzo are also notable examples. But, perhaps, the most perfect is the "Jeremiah" of the Sistine: wrapt in melancholy, bordering on despair, pondering over the fate of his exiled

UNFINISHED RELIEF IN THE NATIONAL MUSEUM, FLORENCE: BY MICHELANGELO.

people, and brooding on the means for their release, the intensity of expression in his face is wonderfully led up to and heightened by the hopeless captives behind, by the whole attitude of latent power, and by the left hand dropped heavily in despair, yet seeking in sympathy with the brain, amongst the folds of drapery, as if for some way of escape.

Michelangelo's work also conveys to us the idea of spirit in another way: when looking at his frescoes or statues as when reading Dante, we are ever conscious of a strong personality behind. Partly due to the strength of his emotions, partly to his imperfect sympathy with many aspects of Nature, with childhood and womanhood especially, his work has an awe-inspiring manliness about it, an earnestness which banishes from us every trivial thought.

It was reserved for Raphael partly to supply what was lacking in the art of Michelangelo. Strictly we ought not to include him in our list of Tuscan artists, for he was an Umbrian, and his work retained to the end some most precious Umbrian characteristics inherited from his master Perugino; but, on the other hand, he early fell under the spell of Florentine art, and most of his paintings are far more Tuscan than Umbrian, so I think we may fairly claim him. His work differs greatly from that of Michelangelo; it is exceedingly unequal in merit and has not the same stamp of individuality about it. He was a man with wider sympathies and was influenced now by one, now another, of his predecessors, so that in his paintings we see the union not only of the Umbrian and Tuscan Schools, but also the excellences of many Florentines who had developed their art in different directions. Many of his faces, more particularly the later, are characterless and commonplace, yet when at his best he was a worthy successor to Donatello and Filippo Lippi, and his portrait of Pope Julius is probably the finest piece of character painting in the world. Simple maidens, saintly or voluptuous women, innocent children, the subtle politician, the sensual humanist, cynic, scholar, and devout peasant, all live in his canvas or fresco. In composition of line and mass, though very facile, he never equalled Michelangelo, but in unity of subject he rose to the very front rank, some of his pictures, such as "The Sacrifice at Lystra" or "Paul Preaching at Athens," being as perfect in this quality as Leonardo's "Last Supper." In suggesting spirit by means of attitude and emotion, Raphael was as unequal as in expression of character: many of the figures he painted after the unveiling of the Sistine ceiling are paltry imitations of a style beyond his powers with exaggerated melodramatic expressions, "full of sound and fury, signifying nothing." But he also painted motherly love, reverent devotion, and pureness of heart as no one else ever painted them.

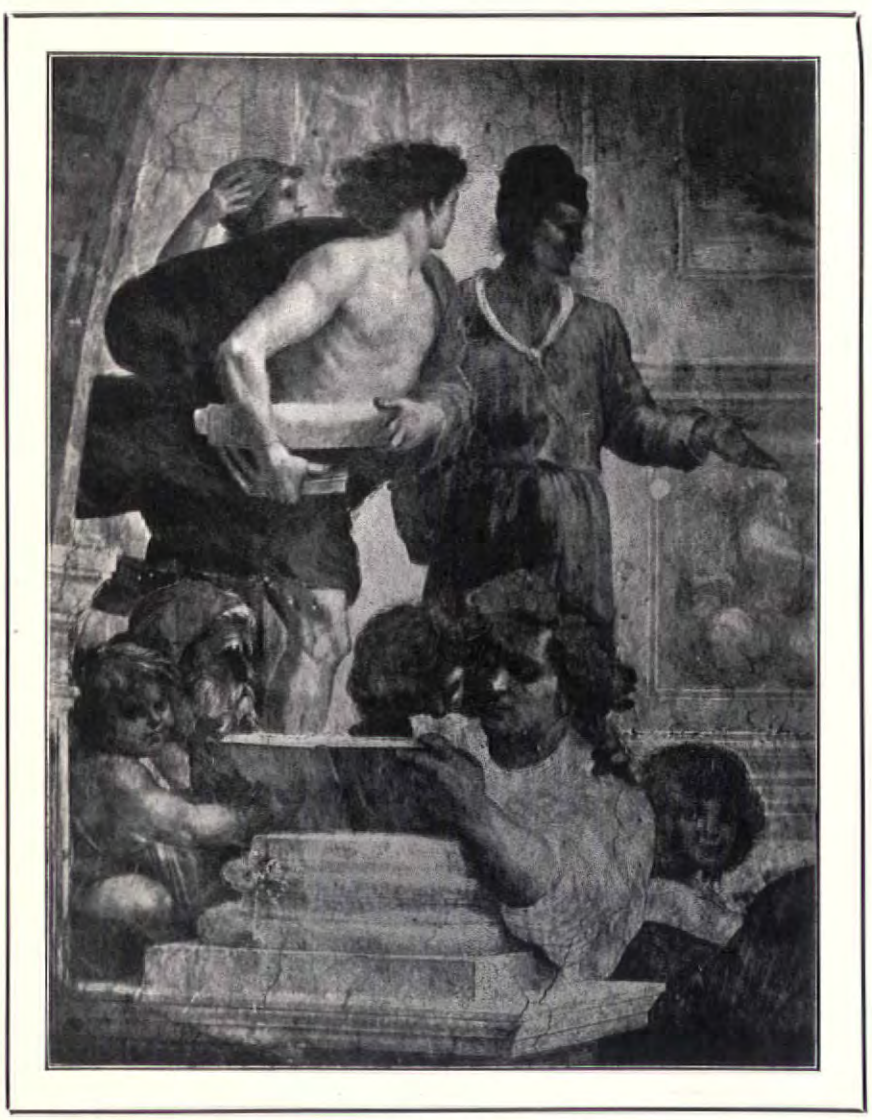
During the lifetime of Raphael and Michelangelo Tuscan art reached its climax; many of their later paintings belong to the decline, and although these and the works of many later men, such as Andrea del Sarto and Bronzino, are magnificent in many ways, greater as art than much that has already occupied our attention, they do not show signs of any fresh development of importance, and I therefore do not propose to carry our enquiry any further. There is attached to art which is an improvement on what has preceded it, and a step towards some-

thing higher still, an interest altogether lacking in work of the decline, and having traced, though very inadequately, the evolution of Tuscan art, I feel it best to break off at the culminating point, and conclude with a brief summary of its characteristics and its relation to the art of other times and countries.

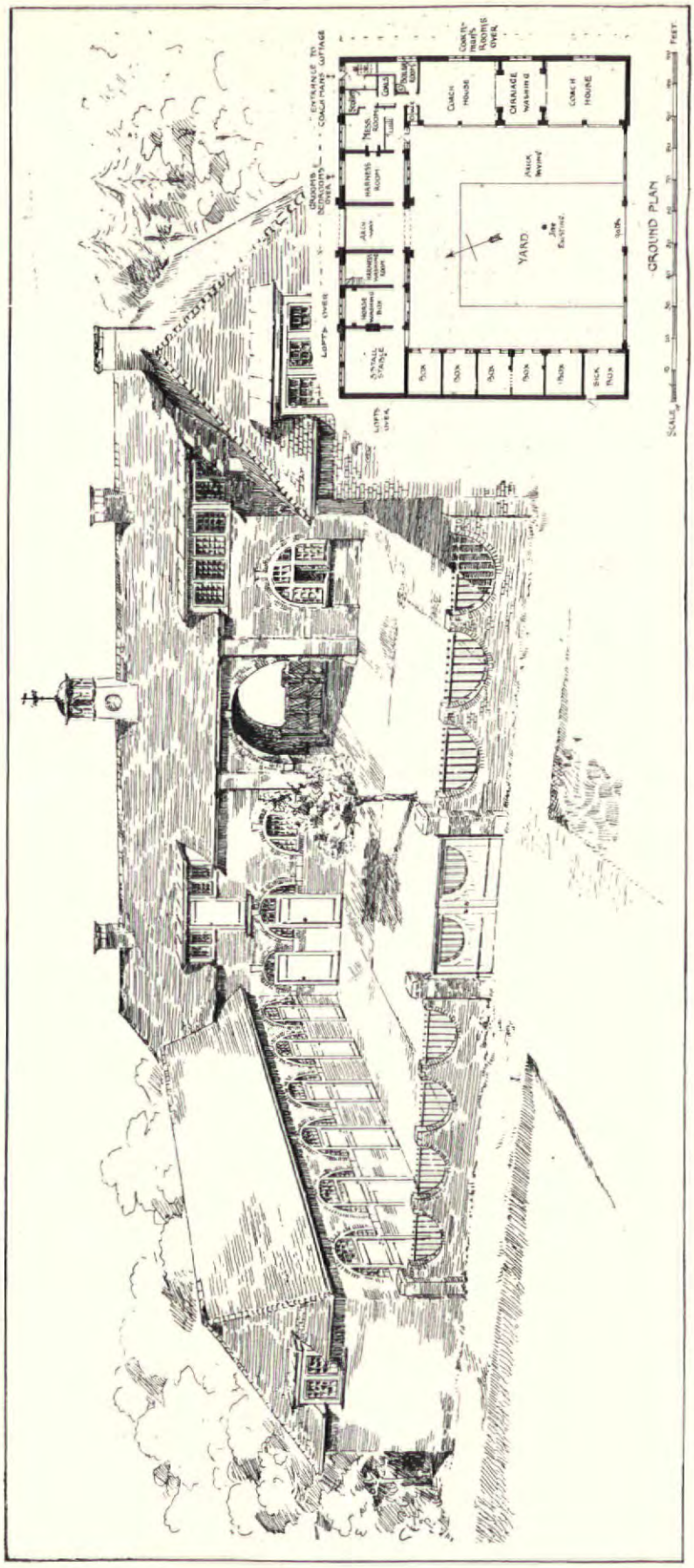
In suggesting the lowest forms of potential beauty in Nature the Tuscan School was undoubtedly weak; it is beaten by the Venetian School in mere imitation of colour, by the Dutch in realistic representation of texture and solidity, and by many artists of to-day in all three qualities. In sculpture we notice a steady advance in suggestion of texture from Niccola Pisano to Desiderio da Settignano and his contemporaries. In painting we can trace an increasing facility of imitation from Cimabue through the works of Giotto, Masaccio, Signorelli, and Filippino Lippi to those of Leonardo, Raphael, and Michelangelo, and I am somewhat afraid that it is largely owing to a certain degree of mastery which the three last artists achieved over the representation of solidity and reality, rather than to far higher faculties which they possessed, that they have impressed the popular mind so powerfully.

In representing life the Tuscans confined themselves almost entirely to its highest form, that of man; and in this quality the work of Michelangelo, led up to by innumerable steps, stands high above all the rest. The art of ancient Greece alone surpasses it; no other approaches near it—modern French art, perhaps, the nearest.

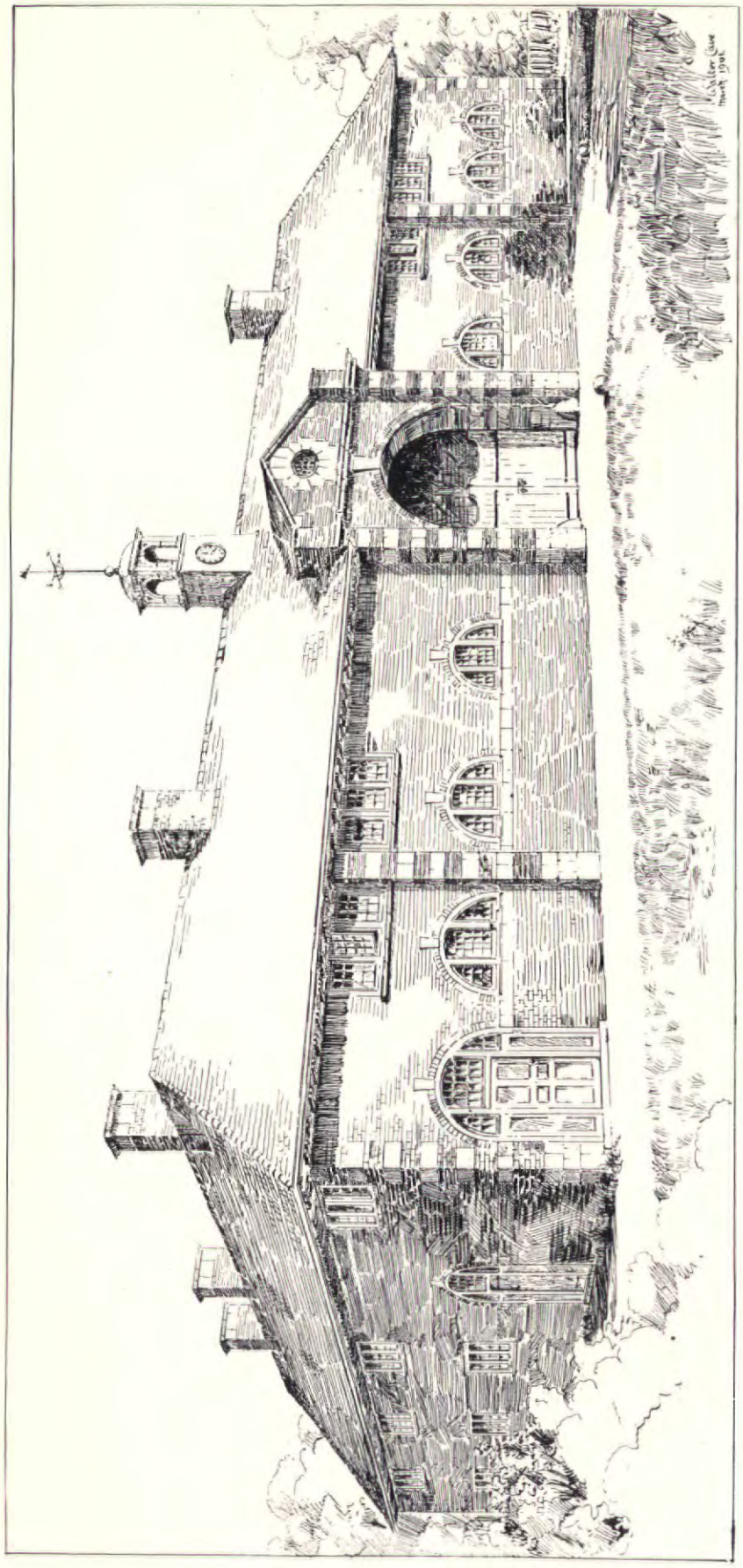
The expression of spirit is the most important characteristic of Tuscan art, the main principle of its evolution; but it is not the only one: if it were it would be almost equalled by some northern Gothic art, and by the work of a few modern men like Jean François Millet, G. F. Watts, Millais, and Madox Brown. It is the combination of greatness in expression with synthetic power that makes it pre-eminent. Yet its synthetic power lay almost entirely in one direction. You may have noticed that I have said nothing about beautiful arrangements of colour, or light and shade; that is because we must look to other schools for pre-eminence in this direction. Both in colour and light and shade the Tuscans were, as a rule, harmonious, but in a simple and limited way; colour schemes that the Venetians revelled in, harmonies formed from the richest hues, which unarranged might be most discordant, these they never attempted; nor does their work show any signs of that strong and complex light and shade of which Rembrandt and Turner were masters. But in harmony of line as in expression of spirit Tuscan art at its best is unsurpassed, and it is by virtue of its union in such full measure of these two qualities, the one handed down as a precious heirloom from the ancient Greeks, the other in antagonism to their principles, that it shares with its progenitor the honour of being the greatest school of sculpture, and with the Venetian that of being the greatest school of painting, that the world has yet seen.



PORTION OF THE FRESCO, "THE SCHOOL OF ATHENS:" BY RAPHAEL. IN THE VATICAN.



STABLES FOR SIR WALTER PHILLIMORE, BART., AT "THE COPPICE," NEAR HENLEY-ON-THAMES: VIEW FROM THE SOUTH.
WALTER CAVE, ARCHITECT.



STABLES FOR SIR WALTER PHILLIMORE, BART., AT "THE COPPICE," NEAR HENLEY-ON-THAMES: VIEW FROM THE NORTH.
WALTER CAVE, ARCHITECT.

THE LATE JOHN McKEAN BRYDON.

A SLIGHT error in our article of last month has been brought to our notice by the widow of the late distinguished architect, and at her request we publish a correction of the mis-statement made therein. Mr. Brydon did not undertake to superintend the erection of the new War Office, upon which the late Mr. William Young was engaged at the time of his death. The latter's son, Mr. Clyde Young, and Sir John Taylor of H.M. Office of Works have been entrusted with this work. It is true, however, that Mr. Brydon had entered into a business arrangement with Mr. Clyde Young to assist him in carrying out his father's private work, of which there was a good deal in hand. A little further information on the matter may be gleaned from a question in the House of Commons on July 23rd :

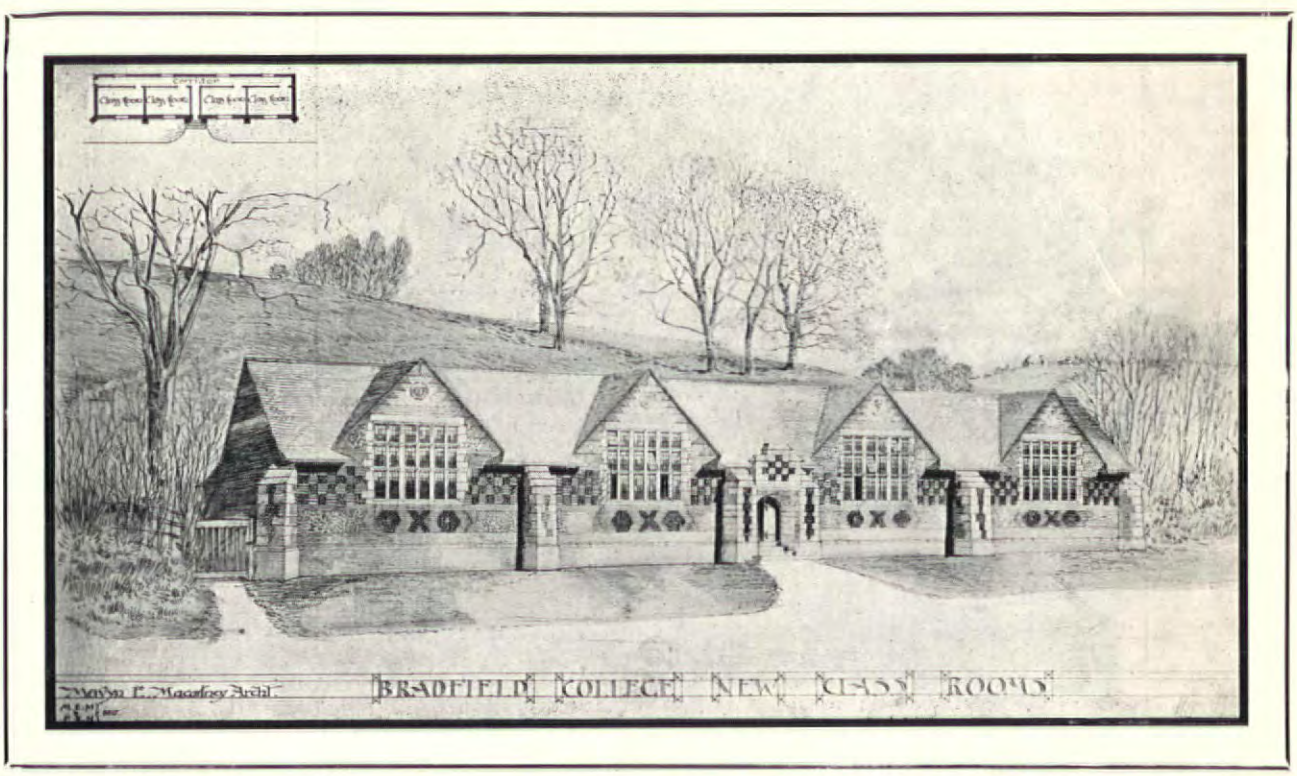
Mr. WHITMORE asked the First Commissioner of Works whether any decision had now been come to with regard to the carrying out of the designs of the late Mr. Brydon for the new Government offices in Parliament Street. Mr. AKERS-DOUGLAS said : It has been decided that all the plans in my possession shall be carried out by the officers in my department. The contracts will be entered into under the supervision of the principal architect, Sir John Taylor.

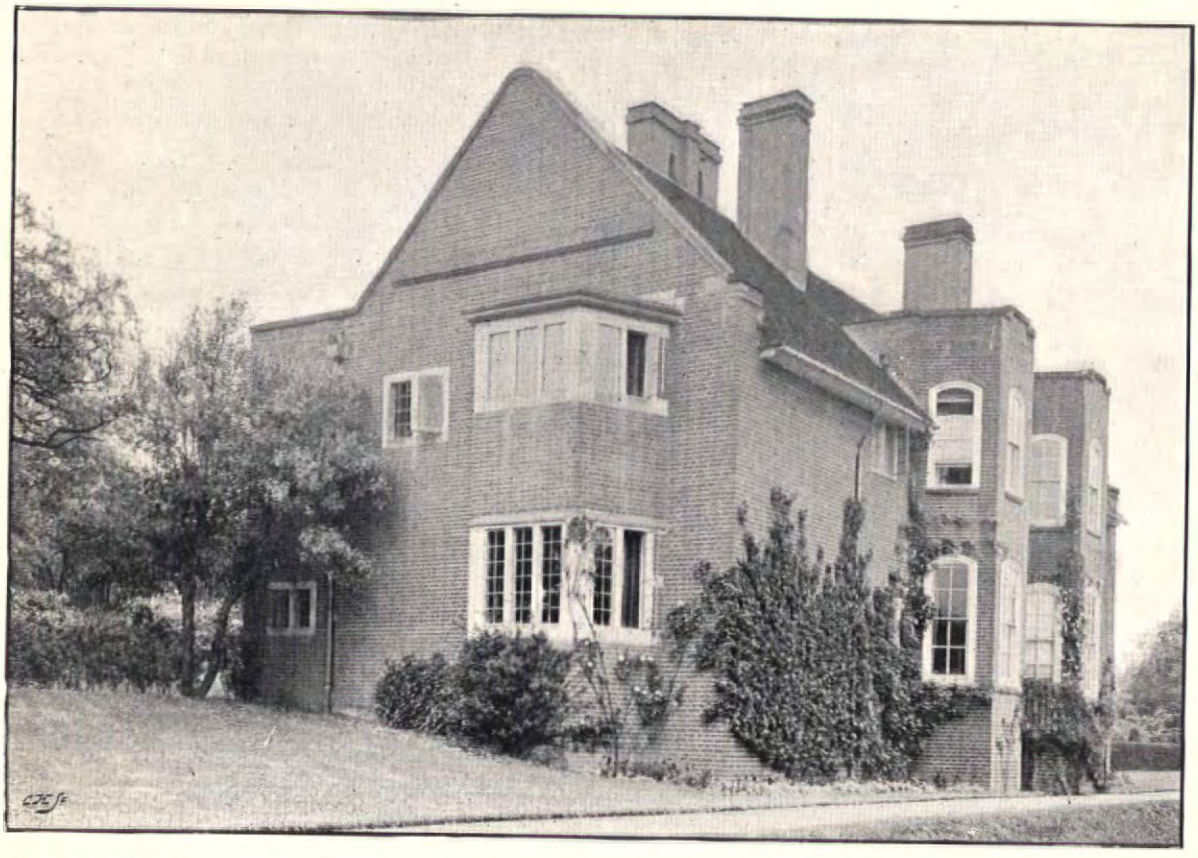
It is politic also to mention that the scheme of decoration devised for Mr. Brydon's buildings at Bath, upon which Mr. Loftie commented strongly last month, has been rejected by the Bath Corporation by a large majority, a decision which will meet with the cordial congratulation of all interested in Architecture and Mr. Brydon's work.

CURRENT ARCHITECTURE.

THE designs for the new class-rooms at Bradfield College by Mr. Mervyn Macartney, Messrs. Mawson and Gibson's formal garden, and Mr. Walter Cave's stabling speak for themselves. In the first named an attempt was made to give an appearance of age to the brickwork in order to bring it into consonance with the older buildings. The excessive neatness of the British workman doomed the attempt to failure.

HOUSE AT FOUR OAKS, SUTTON COLDFIELD.—We publish two views of a house at Sutton Coldfield, erected for Mr. C. E. Mathews from the designs of Professor W. R. Lethaby. The most striking quality lies in the beauty of the plan which we are, unfortunately, unable to reproduce, owing to the architect's aversion to the publication of his plans. The exterior is a direct expression of the plan, and has that peculiar interest and dignity which is attainable in no other way. The house is built of thin red Leicester sandstocks, and roofed with handmade tiles from Hartshill. The stables are built of common local bricks, but their bad shape and colour are successfully overcome by whitewash. It is interesting to note that, all inventions being open for modern use, Mr. Lethaby uses indiscriminately sash and casement windows in whatever place each kind is most convenient. But he uses no ornament which is not his own. In the inside there is some excellent plaster work modelled by himself.



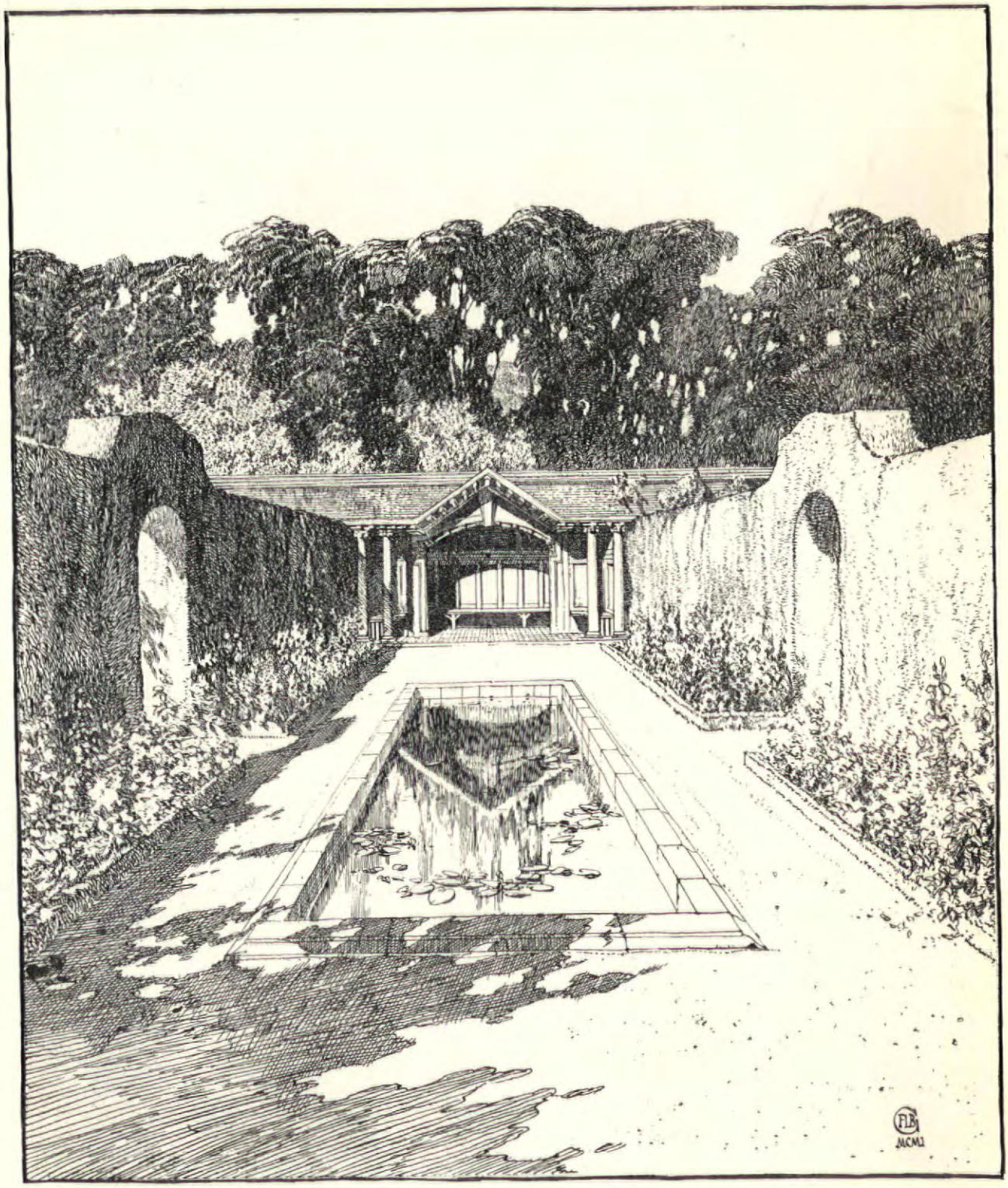


HOUSE AT FOUR OAKS, SUTTON COLDFIELD: SIDE VIEW.
PROFESSOR W. R. LETHABY, ARCHITECT.

Photo: Henry Irving.

HOUSE AT FOUR OAKS, SUTTON COLDFIELD: GARDEN FRONT.
PROFESSOR W. R. LETHABY, ARCHITECT.

Photo: Henry Irving.



DESIGN FOR FORMAL GARDEN, POND, AND SUMMERHOUSE: T. H. MAWSON AND DAN GIBSON, ARCHITECTS.

Drawn by F. L. B. Griggs.

Photo : Henry Irving.

NEW SHOPS, SHAFTESBURY AVENUE, LONDON : FRONT ELEVATION.

THE "ARCHITECTURAL REVIEW" PILLORY: NEW SHOPS IN SHAFTESBURY AVENUE, LONDON.

WE propose to publish, from time to time, from the rich material that every day provides, examples of how it is best not to build. The two photographs here given are from a block of buildings now being completed at the Oxford Street end of Shaftesbury Avenue. It will be remembered that when projects were being discussed for the treatment, on a uniform plan, of the new Strand-Holborn Avenue it was suggested that the system of "Rows" might be employed after the fashion of those at Chester, so as to give a covered walk in rainy weather in front of shops with bridges over side streets, and possibly a double row of shops—one on the street level, another on the "Row" level. The architect of the building illustrated has apparently been taken with this idea as a novelty, but his use of it is an example of an originality that is out of place. His "row," confined to this single block, leads nowhere, and merely gives the shopper a stair to climb. Nor is the shopper likely to scrutinise very closely the first floor of a block that stands on a siding from the main line of shops. If a general system of "Rows" existed, with connecting bridges, it would be different. So much for convenience: as to design, the shape of the site makes the building awkward enough to start with, and the awkwardness of its angular shape is intensified by the cutting out of this colonnade on the first floor. The effect, in stone, is one of heavy flimsiness, not corrected by the stout column, with inverted basin for capital, shown in the photograph. It is unnecessary to discuss the design in detail; we instance it as an unlucky use of an idea which might result in admirable buildings if carried out consistently in a whole thoroughfare and with an eye to constructional effect. Here an incongruous principle of construction is caught up as a kind of decorative detail.

NOTE.

"The Architectural Review" Advisory Editorial Committee will be glad to receive suggestions or information from architects and others concerning possible subjects for the Pillory page. Communications should be addressed to the Editorial Secretary.

Photo : Henry Irving.

NEW SHOPS, SHAFTESBURY AVENUE, LONDON : LOGGIA TO SHOPS ON FIRST FLOOR.

WHY THE HERMIT AND THE MONK BECAME WORKMEN: BY G. LL. MORRIS.

GIBBON, in his history of "The Decline and Fall of the Roman Empire," devotes a chapter to the origin of monastic institutions. Majestically, and with an air of unconcern, he describes for us the events which gave rise to their birth and growth. The same unheroic nature which unfolds, step by step, with unflinching impartiality, the decay and ruin of the greatest empire the world has known, forges calmly, and places skilfully, this link in the remorseless chain of events, which ultimately brought the Roman Empire to her doom. Through the centuries, when decay was slowly gnawing at her vitals, other forces outside the Empire were driving in the bulwarks of her boundaries. While barbarian hordes and the more civilised Persians and Arabs were battering her from without, militarism, luxury, and Christianity were sapping her from within. The last-named, with its gospel of resignation and of a world to come, was in direct antagonism to the Empire which had been built upon the foundation that "Might is right." Slowly, but surely, the tidings of the Nazarene spread, extending an arm here and an arm there, until its ramifications reached from the East to the West. The poor and the humble, the lowly and the contrite, the scholar and the senator, all came in increasing numbers to embrace the new religion that was undermining the paganism of the ancient world. Monasticism, one of the offshoots of the early Christian Church, was the natural reaction against the luxuries of later Roman times, and celibacy, one of its peculiar characteristics, was its vigorous protest against the sexual profligacy of the declining Empire. It was really the swing of the pendulum from laxity to severity of living, which ultimately became as detrimental in its influence as that which it sought to supplant.

Some of the early Christians carried their ideas to such an extreme that nothing seemed so desirable in their eyes as chaining themselves up lest the cultivation of the social virtues should hamper the growth of their spiritual life. The beauty of woman, the pleasures of cleanliness, and all the little courtesies and kindly intercourse between the sexes were to be avoided as cunningly laid snares of the Evil One. Life, at the best, argued the hermit, must be wicked, and the greatest saints were reckoned among those who fled from the towns and cities into the mountains and waste places of the earth. It was enthusiastic fanaticism in search of the perfect life, and, like all extreme thought and action, brought in its train much evil and much good—the evil was often interred with their bones, but the good lived after them.

The great aim of the hermit was the exclusive pursuit of the spiritual, and the suppression of that natural desire to give of one's self, and to express in some form or another the love for beauty and beautiful things. The better to accomplish this unnatural feat, he fled to the desert. Gladness and joy, if not absolutely forbidden, was at least regarded with suspicion, and the delights of a manicure or hair-cut was positively sinful.*

The hermit of Gouda and of fiction fled to the cave on the mountain side in order to avoid the woman he loved. To love a woman was sinful, so he tortured himself as a penance in every conceivable way that occurred to his mediæval mind, and made his search for God an excuse for his fear of life. Fear of life and Margaret sent him to the cave. Fear of demons and devils kept him engaged in prayers and penance. Fear of temptation in every form, when neither occupied in prayer nor penance, made him seek another outlet for his emotions, that of carving on the rocks which surrounded him. In that employment his fears took shape and expression, and there, out upon the mountain side, and in his cell, his chisel engraved the "Holy Talisman," words of wisdom and charity for wayfarer and for his own encouragement: "He would fill his den of despair with the name of God, and the magic works of Holy Writ. He drew no lines to guide his hand, but dashed at his work and easily chiselled them on the soft stone." And so the days rolled on. The hermit's heart grew warmer, and as he worked, despondency, fear, and cowardice rolled away to a respectful distance, and "by-and-bye, somehow or another they were gone." The joy of work, the pleasures of material things illumined, lighted up his dreary cave until fear fled in wondering surprise that such a humble tool, handled with growing skill and awakening joy, should change the cave from grave to almost gay. In such a way the hermit sought peace in his lonely habitation.

"Shall I leave the rocks about me silent?" says the hermit. "Nay, these stones shall speak to weary pilgrims and peasants of eternal peace."

As time passed on, he found this not enough to satisfy his increasing skill. He needs must praise his God, and ply his craft in company with others. And so the monastery arose, where men united in the service of God, passed their time in prayer, penance, and skilful handicraft. But even the joys of trades and crafts were beset with

* "The Cloister and the Hearth." Charles Reade.

snares and pitfalls for the monk who yearned to work at them. If time was found in which to labour and experiment upon materials he did penance for his pleasure. Thus speaks the simple craftsman monk to the hero Gerad of "The Cloister and the Hearth": "My whole soul is in these wooden pipes and leathern stops. This one toy finished, vigils, fasts, and prayers for me. Prayers standing, prayers lying on the floor, and prayers in a tub of good cold water."*

These were the means by which the zealous workman made his peace with God, when he strayed from the spiritual path. The devil was ever at his heels saying how beautiful is this thing that you have made, but how much more lovely might it be if your prayers were fewer, and your time less broken with these penances.

As in fiction, so in fact the monks passed their days. The earliest clock of which we have any authentic details was constructed by a monk, Peter Lightfoot by name, of Glastonbury Abbey.†

Tiles, inlaid with clays of various colours, embossed and pressed, stamped and sunk or painted with clay, were made by monks for their churches and convents. This craft was introduced from France and Italy, where the monks worked at it. Some travelling friars came to England and applied their knowledge to such tiles and domestic utensils they might want in their community. Outsiders were not permitted to share in the secret. It is recorded of the Abbot of Beaubec in Normandy that in the year 1210, he was sentenced to "light penance" for having allowed a monk to work at his trade of potter for persons outside the order to which he belonged.‡

The wool craft owed its first improvement in the thirteenth century to the Order of Humble Friars. This monastic order was originally founded in Italy by a few Lombard exiles, who, on being banished to North Germany by Henry I. in 1014, learnt the ancient craft of wool weaving practised there. After five years' absence, they returned a united band of workers, and on settling down introduced from time to time improvements in their trade. Whenever a house of their order was established wool weaving advanced.

The Florentine citizen with his usual perspicacity invited the friars to establish a branch in the neighbourhood of Florence. In 1239 the brethren arrived and settled near the city in the church of San Donato a Torri, granted to them by the State. Before long their house became a centre of industry, and the guild masters of Florence, finding the distance from the city hampered the trade, suggested their coming nearer the city. In the middle of the fourteenth century they obtained buildings and land in the suburb of Sta. Lucia sul Prato, and later, in 1256, they founded the church and monastery of Sta. Caterina in Borgo Orgnissanti and carved their arms over the entrance—a woolpack fastened crosswise with ropes.*

Stone-cutting, clock-making, pottery and tile-making, and weaving were not the only trades enriched by the handicraft of these seekers after solitude; metal-working and missal-painting, enamelling, bookbinding, and even bridge-building may be added to the list. Splendid bookbinding was done at the end of the twelfth century by the monks of Durham and other abbeys, the leather and other materials, the work itself, and the stamps used for the ornamentation of the covers have never been surpassed by other workmen for beauty of design and execution.†

Many of the bridges in the twelfth century were built by religious orders founded for that purpose. The celebrated bridge of Avignon over the Rhone was built by them. At the beginning of the fourteenth century the monasteries, originally founded on simple lines for simple living and the pursuit of holiness, became sumptuous and magnificent; splendid columns, sculptures, and painting adorn their chapels. The windows were filled with coloured glazing, and the altars and seat-ends wondrously carved. Wyclif, the reformer, in condemning the wealth and beauty of these buildings, says: "Grete housis make not men holy, and onely by holynesse is God well served." To the reproach of Wyclif the monks might well have retorted in the words of Ecclesiastes the Preacher, saying, "Wherefore I perceive that there is nothing better than that a man should rejoice in his own works, for that is his portion."‡

* "The Cloister and the Hearth." Charles Reade.
† "Old Clocks and Watches." F. J. Britten.
‡ "The Art of the Old English Potter," page 14. L. M. Solon.

A NOTE ON THE CHURCH OF THE SACRED HEART AT MONTMARTRE.

A BROAD line of difference runs through the architectural art of our day: it is that however much we change in designing secular buildings, whatever experiments we make in town halls or colleges, country houses or street fronts, our churches at least shall still stand upon the ancient ways, follow well-known forms, suggest old associations. The ecclesiastical architect is, in this respect, more happily placed than

* "Villari," pages 317-318.
† "Some Minor Arts in England." W. Y. Fletcher.
‡ "Wayfaring Life in XIVth Century," page 38. Jusserand.

others who are perpetually confronted with the problems presented by the changing life of modern times. Here and there, however, an artist may be found who will venture upon some innovation in detail, but the essentially conservative purpose of the building must always make any radical change almost impossible, and it is difficult to say if the latest achievement of French ecclesiastical art really marks any step in advance. It is, however, a very fine work of its kind. M. Paul Abadie, whose fame will rest upon it, is well known as the restorer of a group of great churches in Aquitaine—churches celebrated for their vast single roofs often without side aisles or screens, their tremendous walls and solemn interiors, but above all for their curious domes and domical vaulting; all of the period when the Gothic arch was struggling into existence and the Roman slowly passing away. They are interesting, moreover, to Englishmen as being built in a province which was for centuries under the rule of English kings and the last held by England on the Continent.

Three great monuments stand out prominently as records of the modern history of France: the first is the Madeleine, the memorial church to the victims of the Revolution; the second, the Arc de l'Etoile, the vast triumphal arch of the Napoleonic era; the third, the great church of the Sacré Cœur, raised in memory of the victims of the Commune, and now virtually completed on the heights of Montmartre. It is placed on a lofty hill dominating all Paris; a steep climb awaits the visitor; from the summit of the hill he looks down over the vast expanse of the city and notes with sorrow its rapid spoiling by volumes of smoke from countless tall chimneys; all around him is the ancient tumbledown village or suburb, it is hard to say which, with brown-tiled roofs and dormer windows, its old church of St. Pierre and its "Calvary."

The new church is placed close to the edge of the precipitous height, so close, indeed, that on one side it rises over a retaining wall, the west front being approached by terraces and flights of stone stairs. It is the most conspicuous object in the view for many miles; its design is simple and its leading features boldly marked. In plan it is very nearly a Greek cross though the nave is just sufficiently prolonged to say that it is a Latin one. Its great feature is the dome, with four smaller cupolas about it. These are of dazzling white stone, surmounted by small lanterns—if the word may be applied to a ring of tiny columns supporting a very small cupola. A striking peculiarity is that all the domes are covered with white stone scales arranged in bands, resembling the system known as scale slates. The outline of the central dome and its subordinates is extremely curious, interesting, and, on the whole, effective; it is best described by saying that it is stilted and pointed, more pointed, that is to say, than is usual in Western architecture: the five cupolas together are distinctly Oriental in treatment. Seen from below at a little distance the effect of the white domes against the clear blue sky is magnificent.

Externally the body of the church is very plainly treated; the details are Romanesque, the windows small and round headed; its appearance is rather that of a mausoleum than an ordinary church, and this, perhaps, was deliberately intended. Internally it bears the same character, simple and even stern; vaulted throughout with an apsidal east end surrounded by a ring of chapels, each ending in a semi-dome. The building is fairly large and lofty, but cannot be called vast. The drum of the central dome is pierced with a ring of round-headed windows; upon its pendentives are four angels bearing symbols of the Crucifixion, the cross, crown of thorns, spear and robe; these figures seem to *adhere* to the face of the spandrels and are not visibly supported, a somewhat questionable system of ornament for which precedents may be found in Italy—some of the vast figures in St. Peter's at Rome, for instance, being very insecure in appearance. The interior as a whole is dignified, well proportioned and effective; a mausoleum-like air seems to pervade it. Within and without, the church though structurally complete can scarcely be called finished, a great deal of scaffolding, indeed, is still unremoved. In the future presumably the internal walls will be largely adorned with mosaic. This seems to be called for by the style, and is the only system of decoration in consonance with it; but perhaps this is premature. As it stands, the church of the Sacré Cœur is undoubtedly a grand monumental structure though lying far away from the centre of the city.

Whether domes of such unusual form—unusual in Europe at least—were the most effective that could have been chosen is perhaps debatable; what is certain is that the whole group produces a brilliant picture. Throughout the church one sees frequent evidences of M. Abadie's long study of "the forty churches of Aquitaine" and other Romanesque and transitional buildings of south-western France. The site chosen is one of the most remarkable in Europe, and the building, though severe, is not wanting in that character of striking or dramatic effect which a French architect, if given a free hand, perfectly understands. To combine this with something of the air of a mausoleum was difficult, but M. Abadie has achieved it.

JOHN C. PAGET.

BOOK REVIEWS.

ENGLISH CATHEDRALS: A DESCRIPTION AND ITINERARY.

THIS is a simple handbook, designed primarily for the American tourist, and brought out by Messrs. Bell as an introduction to their useful eighteen-penny guides to the Cathedrals. As a gazetteer to our great churches this little book of some ninety pages has points of merit. The traveller who may want to found a holiday interest in mediæval churches on elementary facts has here a succinct introduction to English architecture, which is sufficiently explanatory and fairly correct. Then there is a map to show where the cathedrals are, how the railway may take the tourist the round of them, and how *en route* other interesting churches may be visited. Finally, for each cathedral in the round there is some account of its foundation, some information both as to the dates of its original building and how modern restorations have dealt with it.

Generally the information given will pass muster, still there are slips which should be corrected in a new edition, and specimens which should be reconsidered. A printer's error is no doubt responsible for XIth century instead of XIVth in the account of Hereford's eastern transept, but it would seem the author himself is astray as to the XIIIth century nave chapels of Chichester. He follows too blindly a doubtful leadership when he calls them "fourteenth," and quotes from Mr. Bond's "English Cathedrals Illustrated" the dictum "that Chichester, best of our cathedrals, exhibits the whole sequence of English styles." For the 200 years after 1300 there is little of any significance at Chichester. Half-a-dozen other cathedrals show the "sequence" just as well, and Lincoln and Ely much more nobly and fully.

In fact, the author is not happy in his quotations, which are generally of doubtful value, and the space gained by their omission might well have provided at greater length the architectural descriptions which for Canterbury, Lincoln, and some others are cut so short that they omit the points of chief interest. Still more superfluous to the book is the *rechauffé* of the Gothic purist prejudices of the last century. Mr. Perkins dubs the west front of Salisbury "bad," calls in question the "design" of Wells and Lincoln, and speaks of Norman construction as "jerry-building." He is careful to characterise the folly of modern "restoration," but why does he reproduce in his guidebook that attitude of contempt for historical architecture which lay in the mind of the Gothic revival, and was responsible alike for its inept criticisms and its errors of "restoration"?

The epitome of style supplied for each cathedral is seldom satisfactory. Mr. Perkins has not defined the scope of his terms clearly enough. He introduces "Tudor" as a style of church architecture, using it (possibly as a term of contempt) for Ripon nave and Chichester bell-tower, but retaining Perpendicular as a term of higher credit for the lady-chapels of Gloucester and Winchester and the "new building" of Peterborough. Yet all these works were in building near together, and their several "styles" cannot be fairly distinguished.

The author's confusion as to "Early English" and "Decorated" must still more distress the student trying to make his way under the guidance given. Winchester retro-choir, Salisbury chapter-house, and Exeter lady-chapel are all alike called "Early English," and even Lichfield nave in one place, though its bay in the introduction is given as a specimen of "Decorated." On the other hand, the lancets of Chichester west tower, as well as the traceries of Bristol quire, are classed as "Decorated."

If a book like this is to come into practical use a more careful analysis of the style of each cathedral is very necessary. EDWARD S. PRIOR.

"English Cathedrals: a Description and Itinerary." Compiled by James G. Gilchrist, A.M., M.D. Revised and edited with an Introduction on Cathedral Architecture by the Rev. T. Perkins, M.A., F.R.A.S. 1*s.* 6*d.* Cathedral Series. George Bell & Sons, York Street, Covent Garden, W.C.

THE GEORGIAN PERIOD IN AMERICA.

THE drawings and articles on what we so often call the Queen Anne style, which we reviewed in February, have been continued in two further volumes or portfolios. The seventh part contains views, sections, plans, and measured details of buildings in Maryland and in Massachusetts. The eighth contains, in addition to a chapter continuing the colonial series, four essays on the style as practised in England and Ireland. These last are arranged as follows:—"Georgian Doorheads in London," by Mr. Owen Fleming, A.R.I.B.A.; "The Architecture of the Eighteenth Century," by Mr. Paul Waterhouse, F.R.I.B.A.; "A Triad of Georgian Churches in London," quoted from Mr. Birche's "London Churches"; and "Georgian Architecture in Dublin," by Mr. Thomas Hudman.

The buildings of Annapolis, in Maryland, are described, with numerous illustrations in the text, in a pleasant chapter. "The town," we are told, "has the appearance of belonging to, and being lived in by, people of refinement, and it seems as if what little business is transacted there must be wholly restricted to meeting the daily wants of the inhabitants." It boasts one building of importance, the State House, which crowns the hill on which the city stands, and with its lofty illuminated cupola serves as a beacon or lighthouse for the local shipping on the Severn, an estuary which opens into Chesapeake Bay. It was built between 1772 and 1785 from the designs of Joseph Clarke, who is said to have been a pupil of Sir Christopher Wren. The writer of the description observes drily that one feels in this case "that the pupil did not long have the benefit of his master's influence." It is nevertheless very picturesque, being 200 feet high, of brick, with a wooden octagonal cupola. The State House figures largely in the early history of the United States, and is connected with the name of President Washington. Annapolis, we are told, owes much of its peculiar appearance to being built of brick, and to having escaped any of the conflagrations which marked the first years of

most timber-built colonial towns. In Massachusetts some of the country villages were exclusively of wood, and we have many pretty sketches of old doorways and staircases—not so pretty perhaps as those which almost every year are being improved away from our English country towns. It would be very satisfactory if the great value placed upon such relics in America might induce our authorities to pause before they sanction such vandalisms as those reported lately from Bromley-by-Bow. When we find a school board, which might be looked to as the official guardian of the evidences of civilisation in remote places, offering an example to less instructed natives of wanton destructiveness, what can we expect as the result of their teaching? In America, of course, such influences are often at work; but a spirit of conservation is also abroad, and it is curious to read that the "old village is a great historic monument, and it owes its preservation chiefly to the people who have come into it in recent years because of its associations." If Shaftesbury House, and Sir Paul Pindar's, and the Bromley "Palace" had been in Springfield, Massachusetts, or Wethersfield, Connecticut, would the representatives of light and leading have destroyed them? The example set here by the clergy and the schools, the wholesale removal of old houses and city churches by the one or the other, are looked upon in America as crimes akin to blasphemy and cruelty. There are seven little sketches of church steeples at pages 68 and 69 of this Part VII., not one of them even to be compared with the Wren towers which have been pulled down in London, yet all evidently treasured and admired and drawn by people presumably of a higher level of culture than any attained by our lay and ecclesiastical rulers.

The chapters on the English style which answers to what the Americans call colonial are well worth a little attention. They would have been more interesting, perhaps, if they had contained American opinions or criticisms of English architecture. As they are intended in the first place for American readers, this is, no doubt, hypercriticism; but the change in taste, or, to be more exact, the return to an appreciation of a learned style, has been more marked there than here. The want of science in our most prominent Gothic designs and the "rule of thumb" prevalent in what must be called our "selected" or "anomalous" buildings prevented their acceptance in America. The admirable style shown in the buildings erected —all to the same scale—for the Chicago Exhibition showed us the advantage in such matters of our Republican cousins. The mistakes made at the Paris Exhibition, on the other hand, proved that in this respect America is ahead of France as well as of England. It would, therefore, have been interesting to know exactly the views of such critics as Professor Hamlin, or Mr. Sturgis, or Professor Ware as to the merits or demerits of the works of Vanbrugh, or Gibbs, or Payne, and their influence on the modern student. As it is, we have no other fault to find with the selection before us, and the remarks of Mr. Hudman in particular on the examples of Palladian architecture which have made Dublin famous will have the advantage of novelty to most of us. Indeed we would welcome a much more extensive treatise on such public works as the custom house and the other handsome Georgian buildings and their designers. It is curious, by the way, to observe that some of the best "colonial" buildings, including those of the Australian Melbourne, have been designed by architects of Irish origin. The City Hall of New York and the General Post Office of the State of Victoria are ornaments of which any city might be proud. The English chapters are charmingly illustrated, and the critical remarks of Mr. Paul Waterhouse do not call, as we have said, for special notice. We may, however, note that Fig. 26, on page 100, represents not the "Bull Inn, Guildford," but the well-known residence and place of business of Mr. Bull, 25, High Street, in that town, one of the rare examples left in England of the house entirely built of wood in the seventeenth century to a complete design, and almost worthy within, as well as without, of its local ascription to Inigo himself.

It would be easy to enlarge on other features of this eighth part; but, of course, to English readers the most interesting and instructive portions of this great work are those which reveal to us the existence and merits of a great school of architecture among our cousins across the ocean. W. J. Loftie.

"The Georgian Period: being Measured Drawings of Colonial Work." Parts VII. and VIII. American Architect Co., 211, Tremont Street, Boston, U.S.A., 1901.

Dated Stones on Lancashire Houses.

The author of this choice little volume has saved us the trouble of asking what qualifications he has for the work, and the subject itself is one that need not be recommended. "How to Write the History of a Parish" is the title of a very valuable booklet by a distinguished ecclesiologist, who has specially mentioned these tablets as things to be carefully noted, and, "apart from their artistic interest," says Mr. Price, "they have an interest to the genealogist, for they have handed down the record of many an interesting local family." It is hoped that the example here set will shortly be followed by others in different parts of old England, and that he himself or some more nimble explorer will describe a circle round Liverpool of considerably larger area than that to which we are here confined. *Pour encourager les autres* a most excellent bit of work has been done, and, as we have said or suggested, it would be a very good thing to have similar records preserved in other localities; but the writer has special knowledge of this particular district, and what he says of its idiosyncrasies gives exceptional interest to these little sermons in stone. It is hoped that antiquarians all over England will profit by Mr. Price's example.

Ernest Radford.

"Inscribed and Dated Stones on some Old Lancashire Houses." By William Frederick Price, Hon. Curator Historic Society of Lancashire and Cheshire, and late member of the Liverpool Society of Painters in Water Colours. One of fifty copies; privately printed.

THE ARCHITECTURAL REVIEW, VOLUME X., NO. 58, SEPTEMBER, 1901.

SKETCH MODEL FOR THE MEMORIAL OF THE GREAT EXHIBITION, 1851: BY ALFRED STEVENS.

THE VICTORIA MEMORIAL. MR. BROCK'S DESIGN: BY D. S. MACCOLL.

MR. BROCK'S design for the monument that is to form the chief feature of the Victoria Memorial is at present the merest sketch on a small scale, and will not be reproduced at this early stage. The whole design is doubtless still in a fluid state, and one can only deal with the general effect and disposition of parts of a project that is open to revision.

The project is a grandiose and elaborate affair, involving much architectural as well as sculptural design. In front of Buckingham Palace, just outside the present railings, a large platform will be built, approached by steps from front and back. Flanking these steps will be winged lions, treated archaically. Between these two flights of steps double walls will bound the platform in a flattened curve, inclosing pieces of water. The inner walls will be decorated on their outer face with reliefs in bronze, some six feet high, and midway will be broken by an arch of flat curvature. From beneath these arches water will flow down a flight of steps; above will be groups of sculpture. Such is the framework for the centrepiece. This is a square pedestal surmounted by a figure of Victory, supported by Courage and Constancy. At its base this pedestal throws out a kind of quatrefoil, providing on each of the four faces the support for a group of sculpture, and under this again is a flight of steps rising from the big platform.

From ground level to summit the height is 68 feet, and the base of the centrepiece is about 30 feet. The scale of the figures is from two to three times life-size. The Queen's statue takes one of the four faces, looking down the Mall. Behind, facing Buckingham Palace, is a group of Maternity, as in Mr. Onslow Ford's monument in the last Academy. To the Queen's right is a group emblematic of Truth; to her left another emblematic of Justice. These two groups are dropped somewhat lower than the Queen's seated figure. The groups already referred to on the encircling walls will stand for the Navy and Army, and the bronze reliefs will represent deeds of these two services during the Queen's reign. The materials will be bronze for all the figures, and Portland stone for all the architectural parts. This choice of Portland stone is certainly the right one; nothing gives more satisfactory effects in London air, and its bleached and black surfaces are the characteristic colour of our London monuments.

Obviously, it would be impossible and unfair to judge the quality of the design as it will finally emerge from the small and rude indications of the sketch. One can only forecast the quality from general knowledge of Mr. Brock's work. The monument freshest in the public mind is the tomb of Lord Leighton in the Academy of 1900. This was a work whose general *ordonnance* was above the average of modern sculpture. There were no glaring architectural faults, such as occur too often in our sculptors' work. The portrait of Lord Leighton, like the recent bust of the Queen, was also respectable. But the writer's recollection of the architecture and sculpture alike would not allow of any warmer epithet. The emblematic figures had an unoccupied, academically-born air; they were not essentially knit to the sarcophagus, and the detail of acanthus on the latter was both slack and dry. The design had nothing that could be called inspiration, nor the execution nerve.

But if one can only forecast on general grounds what is to be expected in the working out of Mr. Brock's scheme, its main lines and proportions are open to the criticism that they promise little concision and force. A scheme so big calls for the trained genius of an architect as well as of a sculptor; and one fears that there will be a frittering away of effect, an accumulation of fairly good details, and no more. These details sum up mentally into an apotheosis of the Queen, but do not deliver their single blow plastically. The Queen, if she appears in her monument, ought surely to be its chief figure. She will have to dispute precedence with her own Virtues, and be crushed beneath by her own Victory.

Criticism, it will be said, is easy, example difficult. I should like to remind my readers that the example has already been furnished by genius. As frontispiece to this number is given the small model by Alfred Stevens for a Memorial of the Exhibition of 1851, a design that had the ill-fortune of too many of his projects, and was never carried out. In this sketch architecture and sculpture become alive, as they do at the real designer's touch; the elements are ordinary enough in themselves, but how surprising and fresh is their disposition and proportion! Those gables that support figures, and the simple broad band of bronze relief beneath, how simple and yet how strange they are! And what concision and unmistakableness in the arrangement—the column of the Queen's figure at the top, the "linked Continents" below, each with its appropriateness of pose and expression. Here was a model surely to learn something from, if not to attempt its carrying out. How much bigger it is, on its present scale, than any memorial of the reign we have seen or are likely to see!

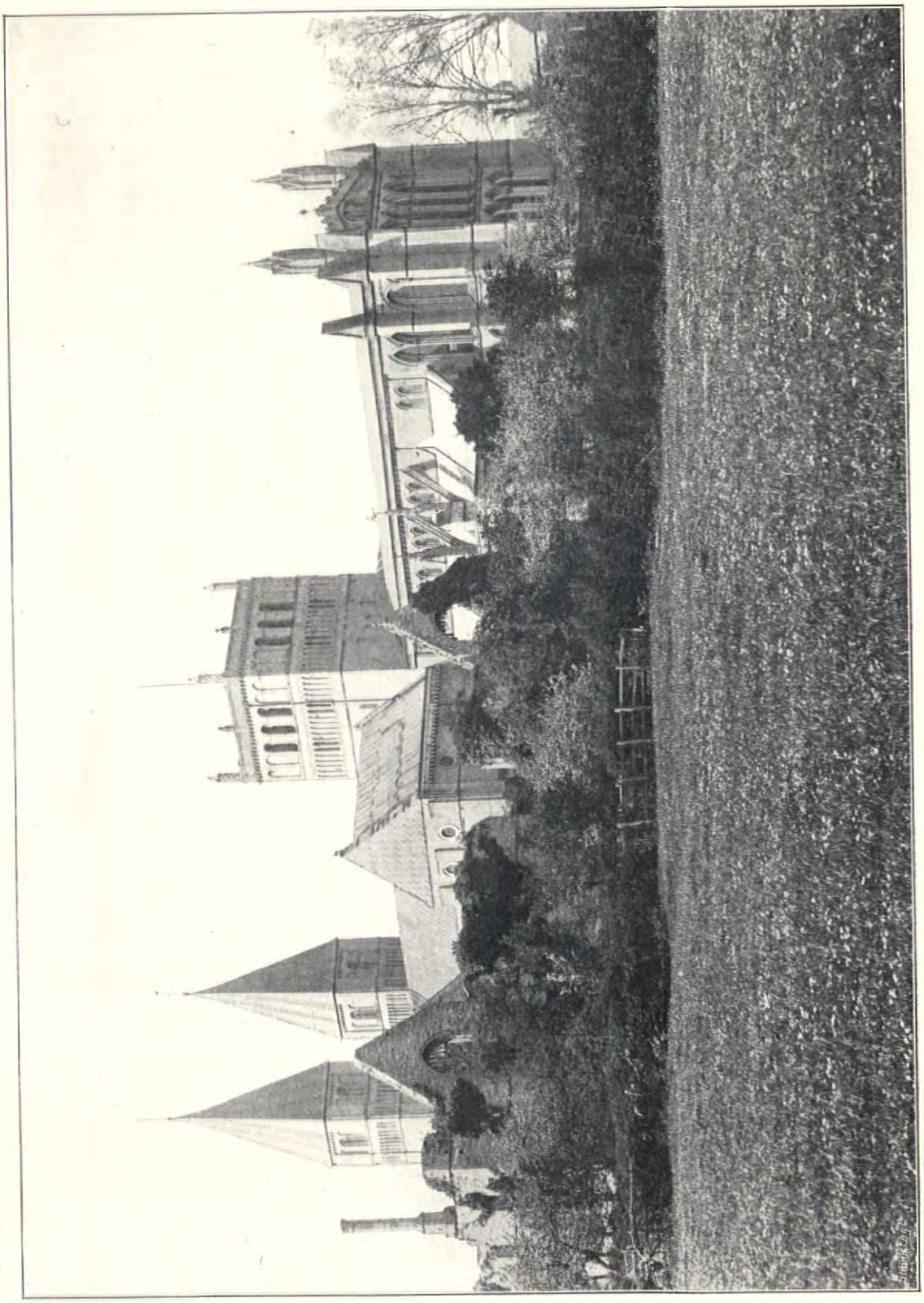
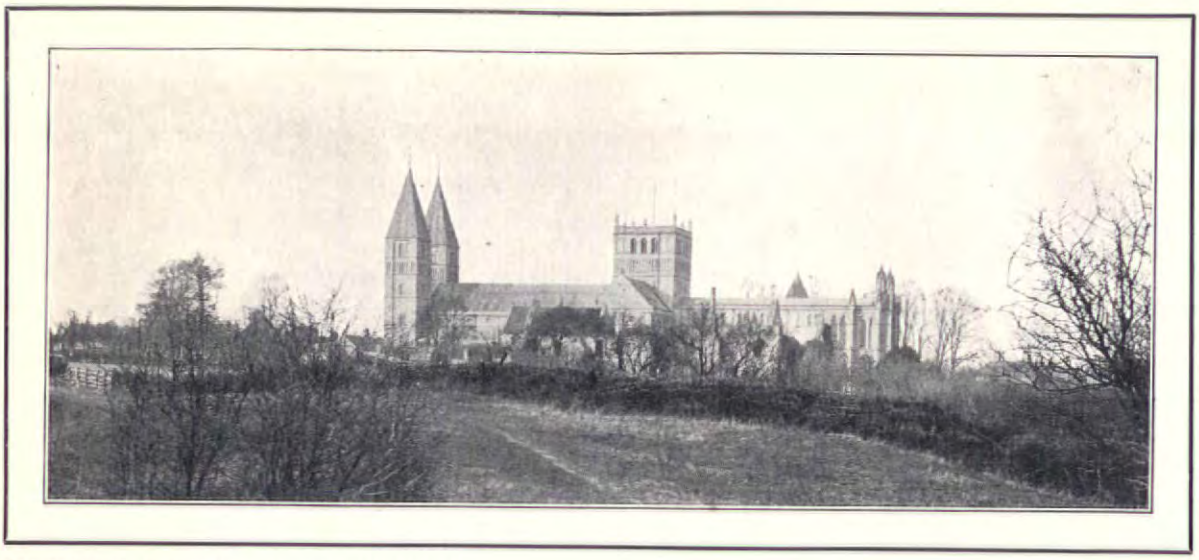


Photo: A. J. Loughton.

SOUTHWELL CATHEDRAL FROM THE SOUTH-EAST.



SOUTHWELL CATHEDRAL FROM THE SOUTH. *Photo: A. J. Loughton.*

SOUTHWELL CATHEDRAL: BY CECIL HALLETT, B.A.

THE Cathedral and once Collegiate Church of Saint Mary of Southwell, however familiar to a few architects and wandering antiquaries, is not so well known as it deserves to be. Yet it is a building of unusual interest, not only on account of its intrinsic beauty, but because the dates of its various parts can be fixed by documentary evidence; while it presents a unique example of a Collegiate Church whose constitution remained substantially the same from the time of the later Saxon kings to the reign of Queen Victoria.

Southwell is situated about sixteen miles from Nottingham, on a small branch line, and lies rather low, in the midst of pleasant undulating country. Built almost entirely of brick, it consists of one or two very long streets, which straggle round the church on three sides. Toward the south, however, the precincts abut upon the open country, and the impression produced is quite that of a "cathedral in the fields." The old town (for in spite of the cathedral it is not a city—not having had that status conferred upon it by royal charter) pursues a very quiet existence, remote from the bustle of modern life, and its almost rural character contrasts curiously with the position it has held during the last twenty odd years as the ecclesiastical centre of a diocese comprising the counties of Derby and Nottingham, for Southwell was not a cathedral until 1878, when the diocese was formed by Act of Parliament.

The church was founded early in the Saxon period (perhaps by Paulinus in the seventh century), destroyed by the Danes in the ninth century, and refounded in the tenth, probably by King Edgar, great-grandson of King Alfred. The members of the foundation were never monks, but secular canons.

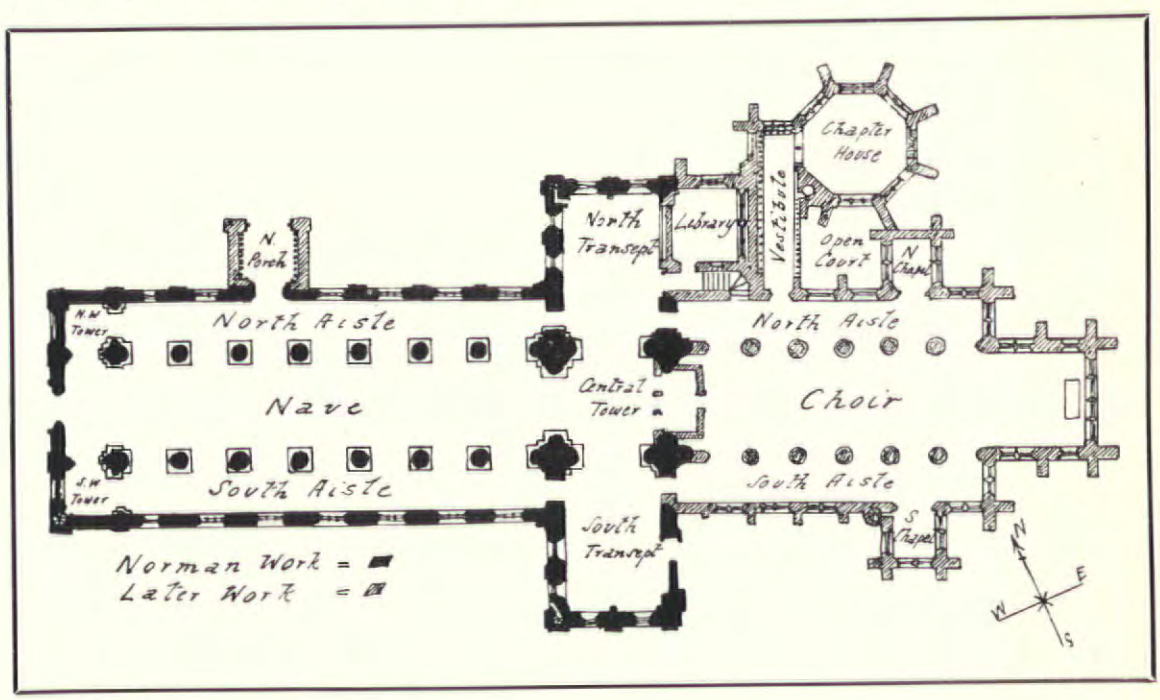
The first great epoch in the history of the present fabric is the earlier part of the reign of Henry the First. At that time—and, indeed, down to 1841—Nottinghamshire was part of the diocese of York, and the then Archbishop, Thomas the Second (like most of his successors), took a great interest in Southwell. York Minster did not suffice for the needs of his enormous diocese, and he accordingly raised Southwell and two other churches to the dignity of "mother-churches" or deputy-cathedrals. It was probably in consequence of this new dignity that the then existing building was pulled down and replaced by the more splendid structure which we now see as we enter the churchyard from the west. In the White Book of Southwell, an ancient manuscript preserved in the cathedral library, is a letter from Archbishop Thomas to the people of Nottinghamshire, asking them to contribute generously to the building fund. With the exception of the west window, the parapet above it, and the chapter-house, the view from the north-west gives a singularly perfect impression of a great twelfth-century church. Many conjectures have been made as to the original appearance of the Norman west front. It has been noticed in the interior that the triforium and clerestory passages were continued along the western wall, and the conclusion has been drawn that there were two tiers of windows, the upper being circular, and that the front must have resembled that of the Abbaye aux Hommes at Caen. We may be sure, at any rate, that there was a gable between the towers like the gables of the transepts. The present west window is

the more to be regretted, as the stained glass, for which these huge gridirons were intended as frames, is in this case gone. The curious weathering that appears on the second stage of the north-western tower has never been satisfactorily explained. Perhaps there may have been a bit of roofing there to keep the rain from a clock or a figure or wall-painting of some kind.

In Dugdale's *Monasticon Anglicanum* there are some engravings which throw a certain amount of light upon the history of this front and other parts of the building. The volume, which came out in 1673, contains a drawing taken from the same point (N.W.) as the photograph reproduced. It differs from the photograph in the following important respects :—

In the lowest stage of the west front there is an elaborate Late Decorated window in the northern tower, and no window at all in the southern. This is probably an omission of the artist, for in the revised edition of 1846 there is another drawing, in which a beautiful Decorated window appears in this position. (We shall see later that there are further reasons for doubting the accuracy of Dugdale's early illustrators.) On the north side of the great west door there is a little door surmounted by a gabled canopy. In the north aisle, west of the porch, there are large Perpendicular windows. There is a third window in the clerestory of the transept, and all the Norman windows below are divided by mullions. The roofs (except that of the Chapter-house) are depressed, yet no weathering is shown on the central tower (nor on the second stage of the north-western tower).

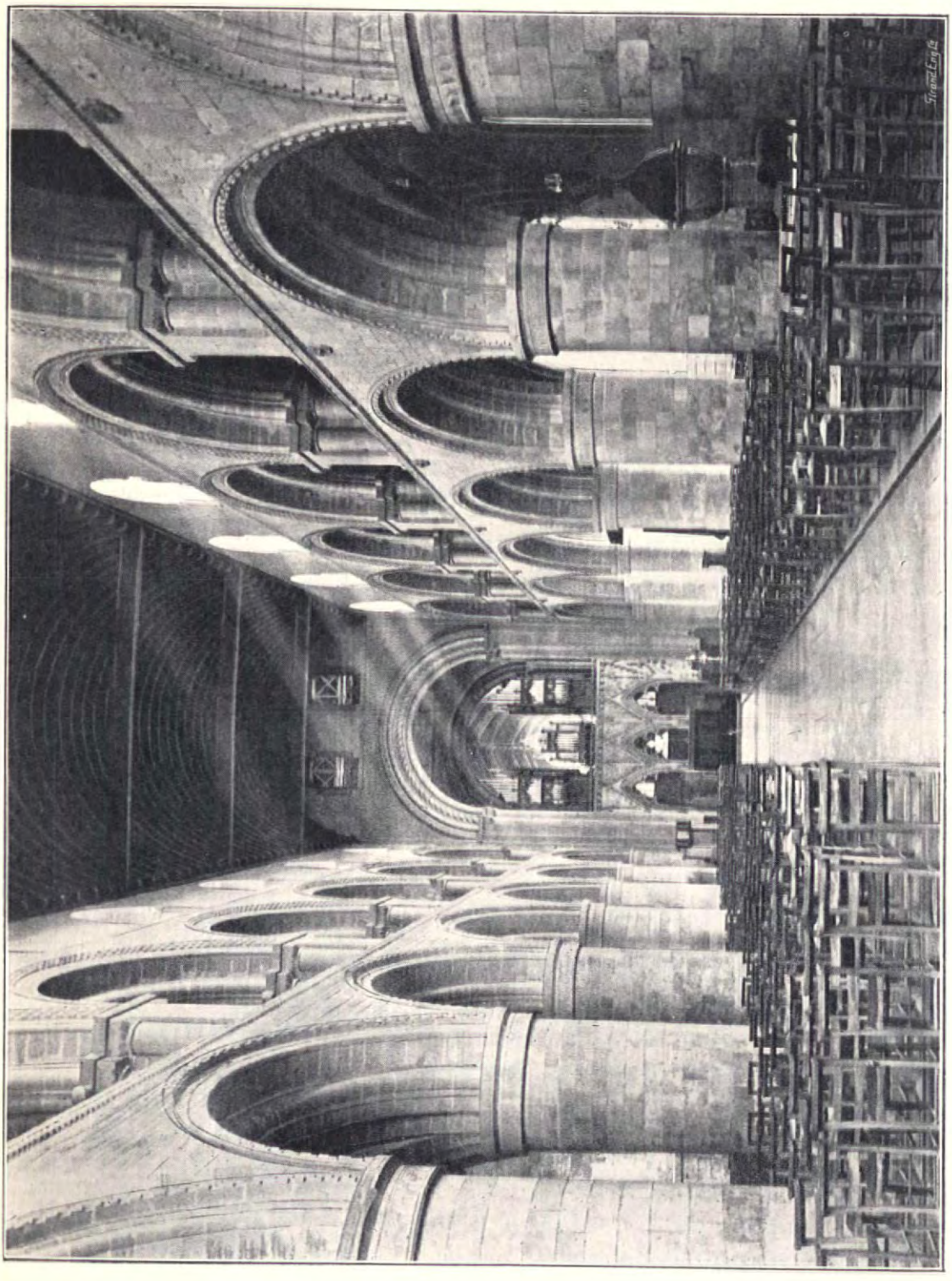
Such, then, must have been the aspect of the church in the reign of Charles the Second. In the last century there were some remarkable changes in the exterior. The large Late Decorated windows in the lowest stage of the west front were replaced by smaller windows of Norman type in order to strengthen the towers. Several windows, also of Norman type, were placed in the nave aisles (where, according to the old view described above, there were Perpendicular windows before). The caps of the western towers, destroyed by fire and replaced in the 18th century, only to be removed (on account of the weakness of the towers) in 1802, were recently replaced for the second time by Mr. Ewan Christian, the towers having been strengthened about 1850 in the manner alluded to above. Mr. Christian also raised the gables of the transepts, and the roofs



SKETCH PLAN.

of the transepts, nave, and Chapter-house (which last had been lowered in the 18th century), but he did not bring his roofs down over the eaves, preferring to retain the parapets, although they were probably not part of the original Norman design. Nor did Mr. Christian venture to remove the parapet and pinnacles of the central tower, and build again the pyramidal leaden roof which no doubt crowned it in the days of Henry the First.

The two leaden spires, so strangely un-English, add greatly to the charm of this remarkable building—a charm which is further enhanced by the very unusual character of the clerestory windows. The porch is remarkable for its great projection, and for the fact that it has a room over it, and that one of its pinnacles is a cleverly disguised chimney. Beneath its shelter the



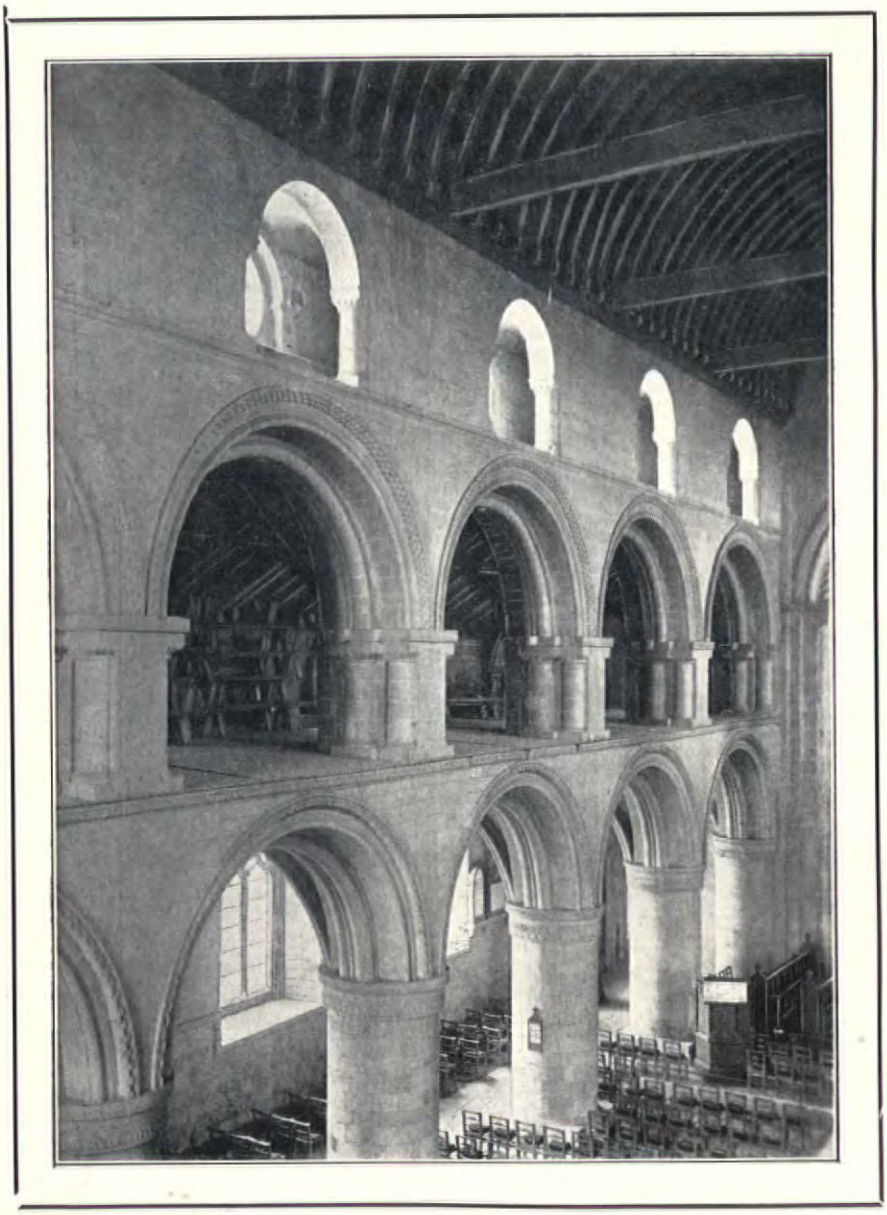
THE NAVE,
LOOKING EAST.

Photo: A. J. Loughton.

officials of the Chapter received the offerings brought by the people of Nottinghamshire, when they paid their annual visit to their "Mother-church"—clergy and laity moving in solemn procession—and the custom of receiving such payments here lasted down to the early years of the late reign. The procession and synod are alluded to in a passage from a bull of Pope Alexander III., dated 1171, which may be thus translated :—

"Again as hath been granted to you by the same Archbishops (*i.e.*, of York) and ratified by long-continued observance, we decree that the clergy as well as the laity of the county of Nottingham make a solemn procession to your church at Pentecost, and that in the same place every year, according to the ancient and laudable custom of the said church, a synod be held, and that the chrism be brought thither from the Church of York by the rural deans of the said county, thence to be distributed throughout the rest of the churches."

The chrism was the holy oil, said to have been used in baptism, confirmation, ordination, and extreme unction. It was consecrated in York Minster. No Norman nave, of course, can be compared for one moment for solemnity with the naves of Tewkesbury, Durham, or Gloucester, yet the interior of Southwell is singularly impressive. Its most striking feature, perhaps, is the very pronounced development of the triforium stage. From the projecting stones at the crown and spring of its arches it has been supposed that they were meant to be filled with tracery. There was formerly a flat ceiling, but Mr. Christian replaced it by a semi-circular roof, which form may or may not have been what the Normans intended, but the effect of which is certainly good.



NORTH SIDE OF THE NAVE, SHOWING TRIFORIUM.

Photo: A. J. Loughton

On entering the choir one passes from the twelfth to the thirteenth century. The second important epoch indeed, in the history of the fabric, is the episcopate of Archbishop Walter de Gray, which occupied the greater part of the reign of Henry the Third. An indulgence is preserved, in which this prelate granted (in 1235) thirty days' release from penance to all who would contribute toward the building of the choir, and the White Book records the donations which, we may suppose, were the result. Whoever the designer was, he was a man of considerable originality, as will be gathered from a comparison of the accompanying views of the interior and exterior of this eastern portion of the cathedral. Firstly, the clerestory and triforium are combined into one stage in a most remarkable way. The passage is made merely in the thickness of the wall and is consequently much narrower than an ordinary triforium. The quasi-clerestory windows, if one may so call them, are in the outer wall of this passage, and the triforium tracery in the inner, this

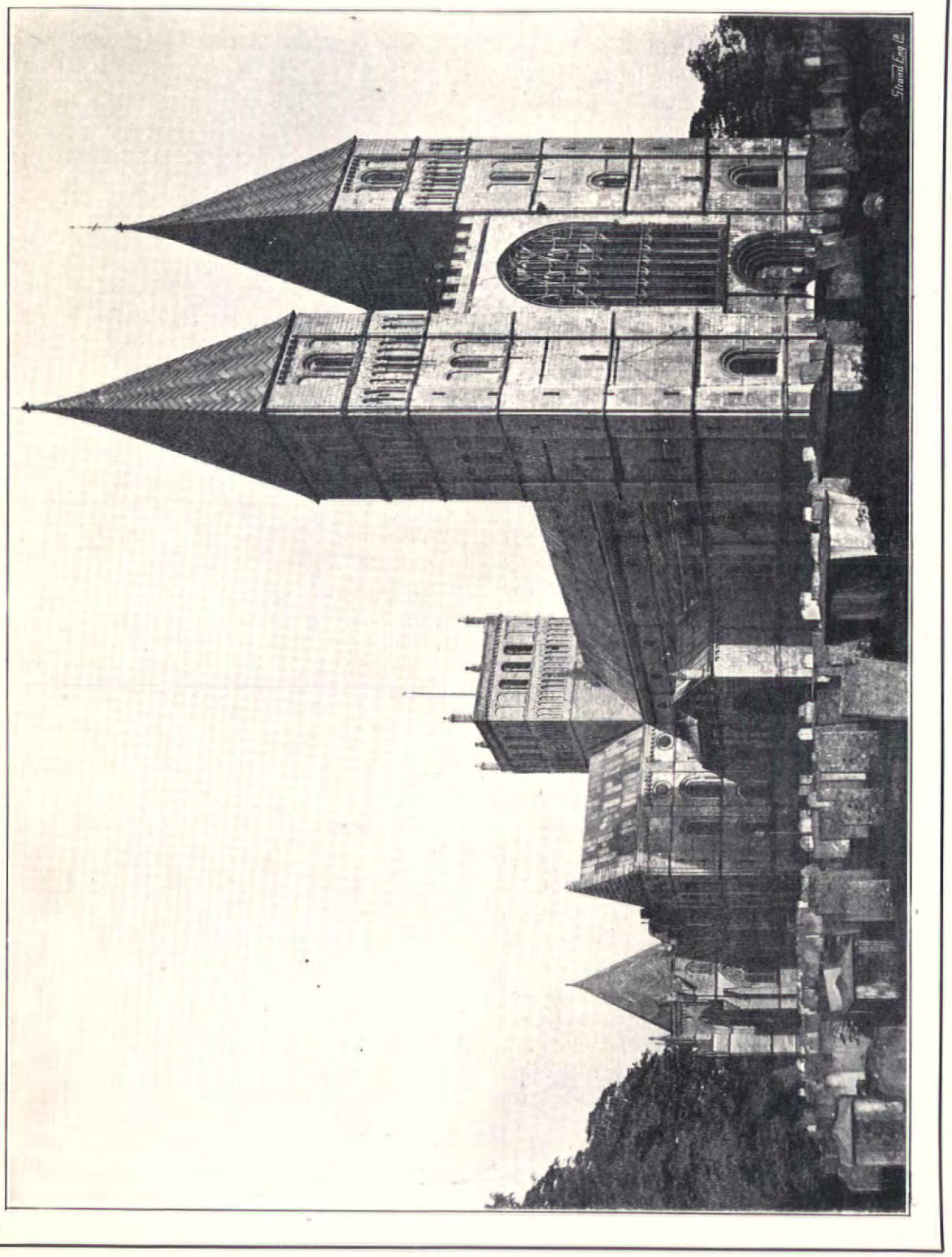


Photo: A. J. Loughton.

SOUTHWELL CATHEDRAL FROM THE NORTH-WEST.

tracery being so lofty that the tops of its lancets are almost on a level with the crowns of the windows, whose light falls through them. Access is given to the spaces above the aisle-vaults (which are not thrown into the triforium) by a series of doors placed beneath the windows. Another remarkable feature is the arrangement of the east end, where there are two tiers of lancets—four in each tier—while the vault terminates in a manner more suitable to an apsidal than to a square presbytery, a pendentive being made to descend against the east wall between the two central lancets of the upper tier. The unusually numerous fillets upon the clustered columns of the main arcade give them an air of refinement and delicacy, and the foliage on the capitals and on the terminations of the vaulting shafts is exquisite. Yet somehow the general effect of this choir is disappointing. The quadruple east window offends the eye, and in making the triforium nearly, if not quite, as tall as the main arcade the builders have rather sacrificed, for the sake of one feature, the general proportion of the whole.

From the eastern end of each choir-aisle there opens out, laterally, a low chapel of one story, vaulted as are the aisles themselves. These two chapels project on the ground plan after the manner of a quasi-second transept. One of them is just visible in the accompanying south-east view.

In the north aisle of the choir a beautiful door admits to a richly arcaded passage, which at first sight appears to lead no-whither. At the extreme end of the right-hand side of it, however, is a large doorway of exquisite design. The head of the arch, whose elaborate suites of mouldings are enriched with foliage, is pierced with bold tracery, the sub-arches of which rest upon a graceful central shaft. Such is the door which gives admittance to the wonderful Chapter-house of Southwell. Writers have vied with one another in extolling this building in language which at first sight seems the very extremity of exaggeration. "It is the most perfect work of the most perfect style of Gothic architecture," writes Mr. Leach. Mr. G. E. Street is equally enthusiastic: "What either Cologne Cathedral or Ratisbon or Wiesen Kirche are to Germany, Amiens Cathedral or the Sainte Chapelle to France, the Scaligeri in Verona to Italy, are the choir of Westminster and the Chapter-house of Southwell to England." In general design it resembles the Chapter-house of York so closely that it has been thought to be the work of the same mind. There is the same domed vault, supported by no central pillar, the same polygonal plan; but what distinguishes this Chapter-house at Southwell from all others is the extraordinary beauty of the foliage on the capitals and in the spandrels of the wall-arcade. The nameless artist who wrought them, unconscious himself, perhaps, of their surpassing excellence, has drawn his inspiration from the flowers of the fields hard by and from the leaves of neighbouring Sherwood. The oak, the ivy, the chestnut, the hawthorn, and many others, turned to stone, cover his spandrels and twine about his capitals with inimitable grace, while with all its luxuriance, his fancy is ever restrained. In many, if not most cases, the backs of the leaves on the capitals are turned to the spectator. Perhaps the artist thought they followed the convex surface better so, or perhaps he felt the decorative value of the delicate veins, which he has so beautifully left in relief. Never, surely, was Chapter better housed, and from the costliness of their meeting-place one gathers something of the mediæval dignity of the Canons themselves.

About the time of the Conquest the number of prebends was ten. Domesday Book records the already notable possessions, and enumerates the retainers, of the College in the surrounding districts, thus picturesquely describing the neighbouring hamlet of "Northwelle:"—

"There is a church and a priest, and one mill of twelvepence, and one fishpond, and seventy-three acres of meadow."

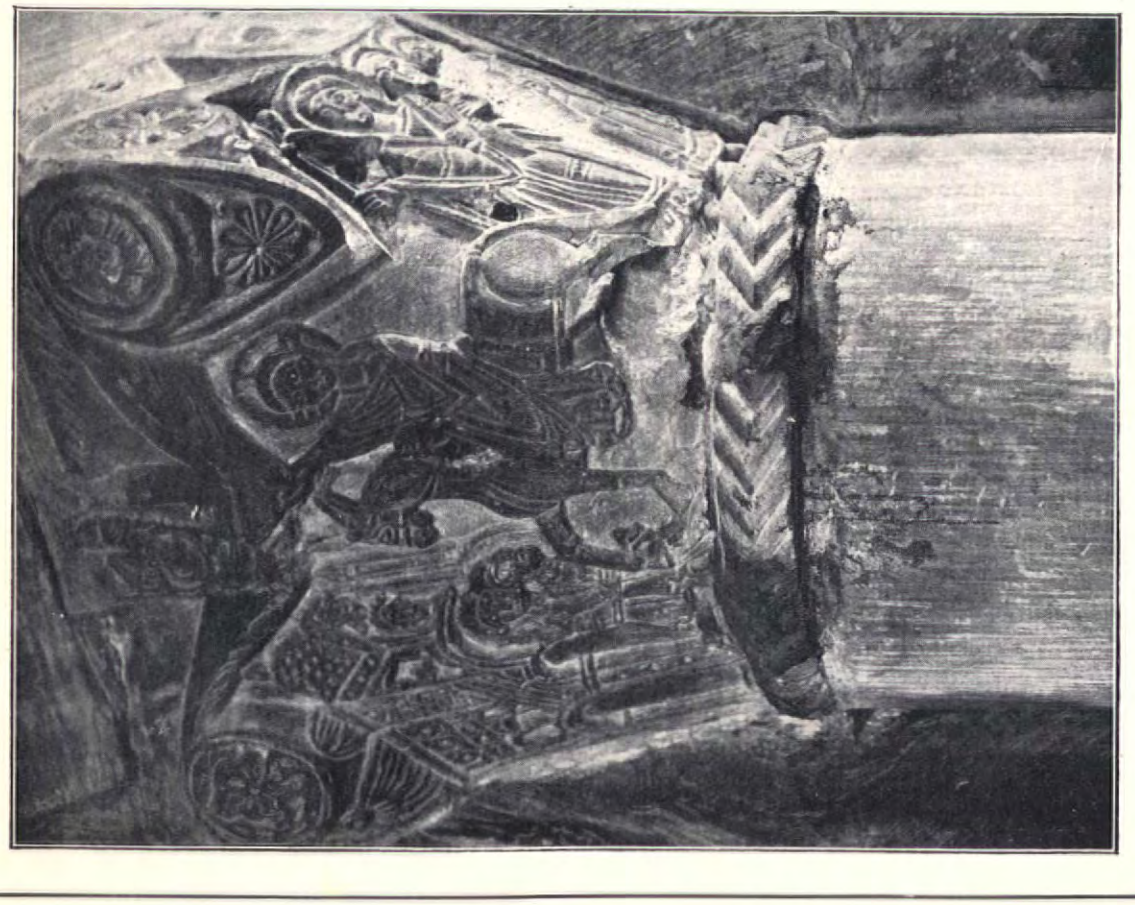
The number of prebends (and therefore of Canons, since a prebend was the separate estate of a Canon) was gradually increased, chiefly by gift. Thus Archbishop Thurstan (1114—1141), in a Latin charter preserved in the White Book, adds a prebend to the College in the following quaint words:—

"Thurstan, by the grace of God, Archbishop of York, to all his successors greeting. That the service of our Lord God might be held more oft in the church of St. Mary His Mother, we have resolved to add there one prebend, and have given the same unto Herbert, namely the church of Beckingham and also Lareton (? Leverton) also the residence in Southwell which belonged to Gilbert the Cantor, and a tithe of the whole revenue of the lordship of my manor of Southwell, and a quarter of the tithe of all my grain, and two-thirds of the whole tithe of my lands reclaimed from the forest."

Such grants had to be confirmed by the secular power, and we find a charter of Henry the First confirming this gift of Thurstan.

An existing prebend was sometimes sub-divided. Thus the same prebend of Beckingham and Leverton was afterwards divided into two by Archbishop Romanus, in an interesting charter dated 1291, which may be translated thus:—

"Let the church of North Leverton . . . with all its rights and appurtenances be for ever constituted a separate prebend in the aforesaid church of Southwell



Photos: A. J. Loughton.

NORMAN CAPITALS, EASTERN ARCH OF THE CENTRAL TOWER, AND NOW HIDDEN BY THE ORGAN.

. . . to be in the gift of us and our successors for ever . . . and to the canon of the said new prebend let there be duly assigned by the Chapter of Suthwell a stall in the choir on the north side, next to the stall of the sacrist, and a place in Chapter. Moreover, we ordain and decree that the canon . . . have a vicar in the said church of Southwell, serving the said Chapter in his name, the said vicar to be instituted to his office in the choir as hath been customary in the case of other vicars-choral, according to the custom of the above-mentioned Chapter. And let him pay him the customary annual salary, even as the other canons of the said church pay."

It would seem that each Canon had two houses, one in his prebendal village, and the other in Southwell. The Canons, who were appointed by the Archbishop, were however only too liable to neglect their duties, and it was to meet this evil of non-residence, which was one of the causes of the failure of Collegiate Churches, that vicars were appointed—some to perform the services in the Minster, others, as will presently appear, to discharge the cure of souls in the prebendal villages. The number of Canons at its highest was sixteen, and the whole staff of the great church must have amounted to a very large body of persons, as appears from a passage in a Latin charter of Henry the Sixth :—

"in which church of Southwelle the canons, vicars, chantry-chaplains, deacons, sub-deacons, choristers, and other ministers, amount to the number of sixty persons or thereabouts."

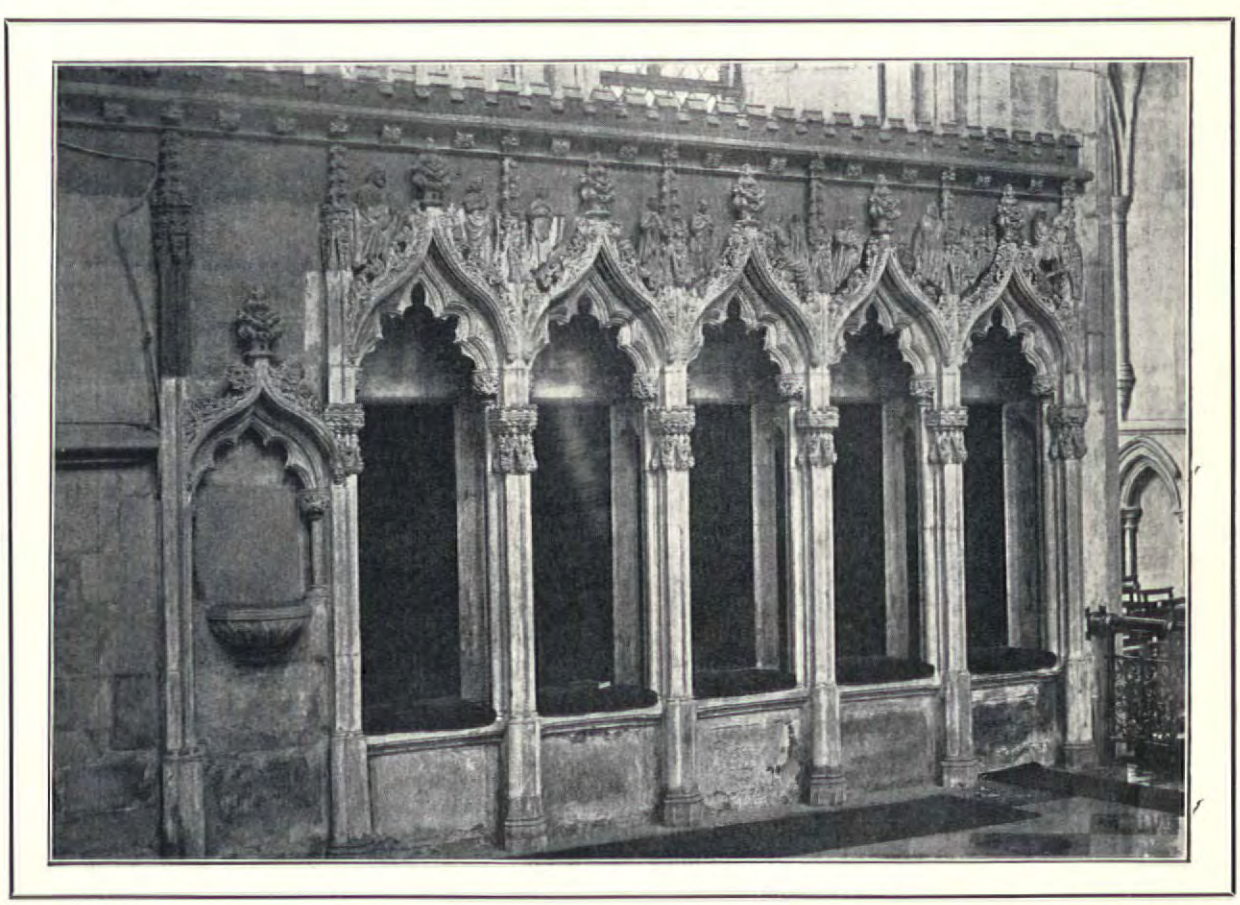
From the days of Henry the First, if not earlier, Southwell and its dependent parishes had constituted a Peculiar, which in this case seems to mean that they were removed from the jurisdiction of the Archdeacon, and that within them the Chapter, by an original delegation from the Archbishop, exercised an independent and almost episcopal authority.

It is worth while perhaps to translate from the Bull of Pope Alexander III., issued in 1171, the passage in which he confirms to the College this spiritual jurisdiction, which it had already enjoyed for many years :—

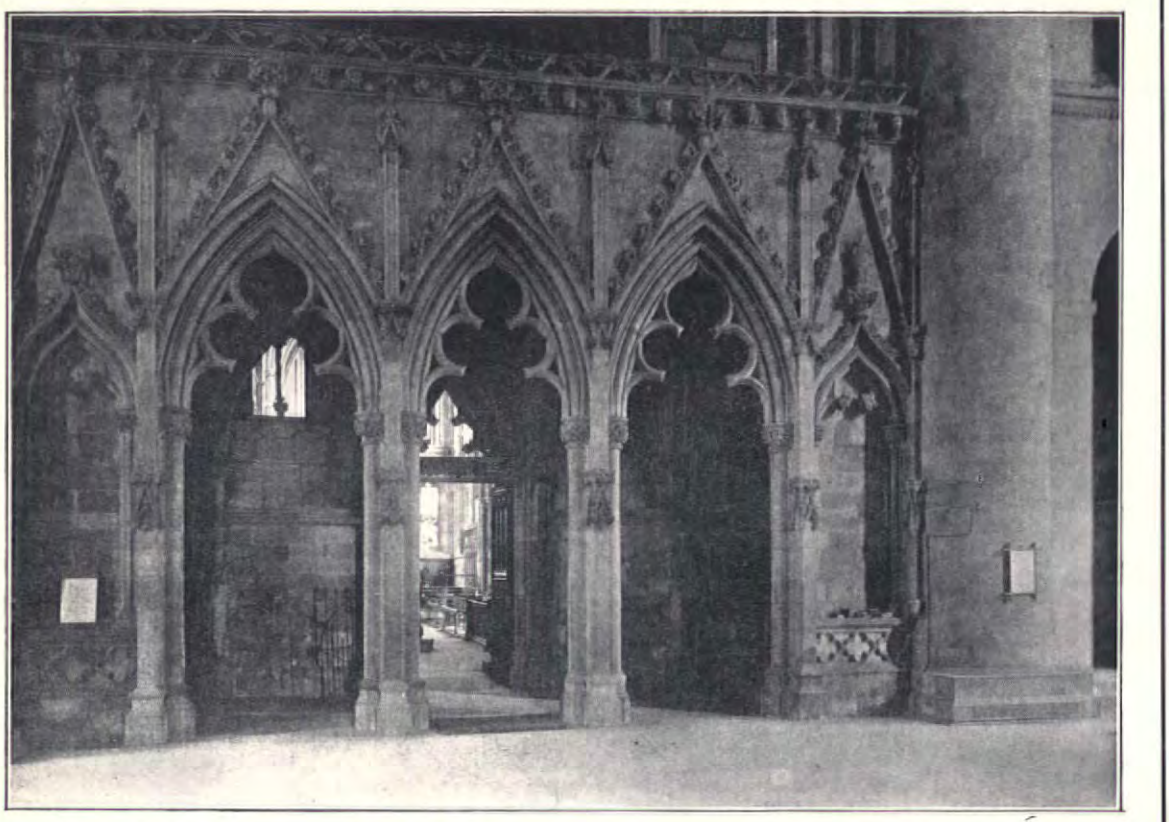
"Moreover, by the authority of these presents we ordain that the churches on the prebends and on the Common Property be entirely free and exempt from all episcopal rights and prescriptions; and that in the said churches you be permitted to appoint suitable vicars, without let or hindrance, according to the permission plainly granted unto you and your predecessors by the Archbishop and Chapter of York and the custom at present observed without dispute in the church of York and your own."

In the same document he grants to the College the right of excommunication :—

"We decree that if any of your parishioners shall presume to do violence or harm to you in lands or



THE SEDILIA. *Photo: A. J. Loughton.*



THE ROOD SCREEN FROM THE NAVE. *Photo: A. J. Loughton.*

houses or any matters pertaining to your church, it be lawful for you without let or hindrance to pronounce sentence of excommunication."

Southwell was also a Liberty, exempt that is from the jurisdiction of the Sheriff and the County. This privilege was connected with the Archbishop's Lordship of the Manor: but besides the authority wielded in virtue of it by his Officers, an extensive secular jurisdiction was exercised by the Chapter. No wonder that the Canons of Southwell, rulers of a little kingdom within a kingdom, held council under so grand a vault and took their seats beneath an arcading enriched with such inimitable sculpture—perhaps the finest in England or even in Europe.

The building of the Chapter House marks the third important epoch in the history of the church. From the fact that the Acts or bylaws of the Chapter are not dated from the Chapter House between 1266 and 1291, it has been inferred that the old Chapter House (? of the Norman church) was pulled down in 1266, and that the present structure was built between that year and 1291. Moreover, Archbishop John Romanus, who at this time occupied the See of York, alludes to the "new Chapter House" in the statutes which he granted to the College of Canon in 1293.

The building of the Chapter House was the last alteration made in the ground plan of the Cathedral. But architectural activity at Southwell was not yet exhausted. In the following century (the fourteenth) the choir was enriched with sedilia (which, contrary to custom, are quintuple) and the present beautiful screen was put up, no doubt in place of an earlier erection of the thirteenth century. It was also in the fourteenth century that the college of the vicars-choral was pulled down and rebuilt. The Archbishop of York having received a petition from one of the canons addressed the following mandate to one of his officers and to the Prior of Thurgarton :—

"The petition of our well-beloved son Richard de Chesterfield, canon of our collegiate church (of Southwell), presented unto us, shewed that the residence built in time past for the vicars-choral of the said church is situated far from the church itself, that the road between them is muddy and deep, and that the dwelling-houses of the said residence do constantly threaten to fall, insomuch that the vicars cannot abide therein conveniently, and indeed have not abode therein for some time past, but do hire lodgings apart for themselves here and there in the town . . . Wherefore the said Richard de Chesterfield, considering that the churchyard of the said church is so large that a suitable residence can be built for the said vicars therein without injury thereto, and that room enough can still be left for

burial, for processions, and for other ceremonies that may have to be performed therein; and wishing, for the salvation of his soul, the honour of God, and the increase of His worship, to provide at his own cost, from the goods bestowed upon him by God, the necessary sums for the building of dwellings for such a residence, hath humbly besought us . . . that we would deign mercifully to grant our authority thereto. We therefore, deeming the petition of the said Richard to be pleasing to God and agreeable to reason, do appoint you (with two others of your body) as our commissioners . . . peremptorily to convoke all and singular who may wish to urge that their interests are herein affected . . . and to inspect, examine, and measure the churchyard," &c.

The subsequent proceedings are thus recorded by the Commissioners :—

"We therefore, John de Waltham, officer (of the Archbishop), and John de Caunton, prior, in the said church of Southwell, sitting as a court, caused the said commission to be read aloud publicly, and openly explained the meaning thereof in the vulgar tongue to the clergy and people in great numbers there assembled."

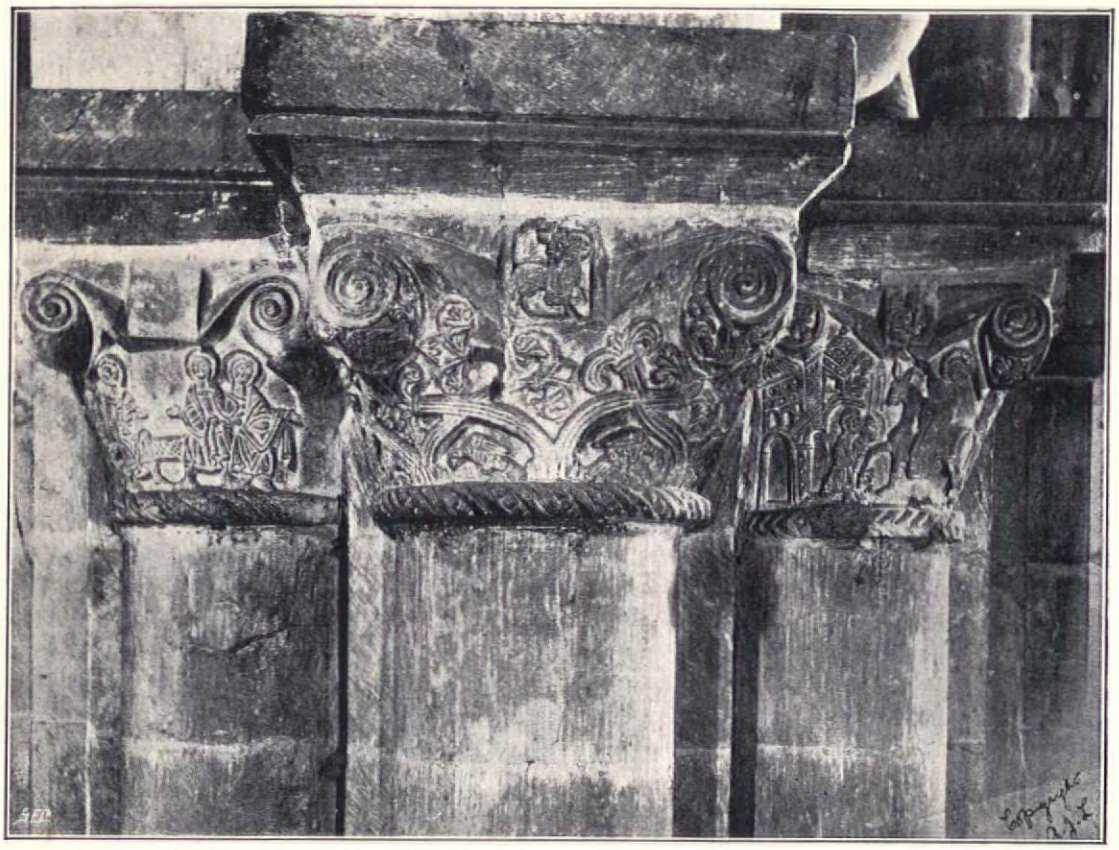
Here follows a list of the representatives of Southwell and its surrounding villages who were present, and an account of the way in which they gave their unanimous assent to the proposal :—

"Which done, we straightway repaired to the said churchyard, and saw and examined a certain site in a certain corner thereof, adjoining the residence of the prebend of Bekyngham, toward the east of the said church, the aforesaid persons being present and other chaplains from the domain of the said church and many other men of worth, a goodly multitude. We considered this site and marked it very closely, and then caused it to be faithfully measured. Which site containeth 146 feet in breadth from the western corner of the said residence northward to the wall of the churchyard opposite, according to faithful measurement, and 211 feet in length from the same corner along the wall of the said residence eastwards as far as a certain entrance to the churchyard, and 100 feet in breadth in (*i.e.*, across?) the eastern end of the said site, and 206 feet toward (*i.e.*, along?) the other side of the said site according as the churchyard wall projecteth, &c.

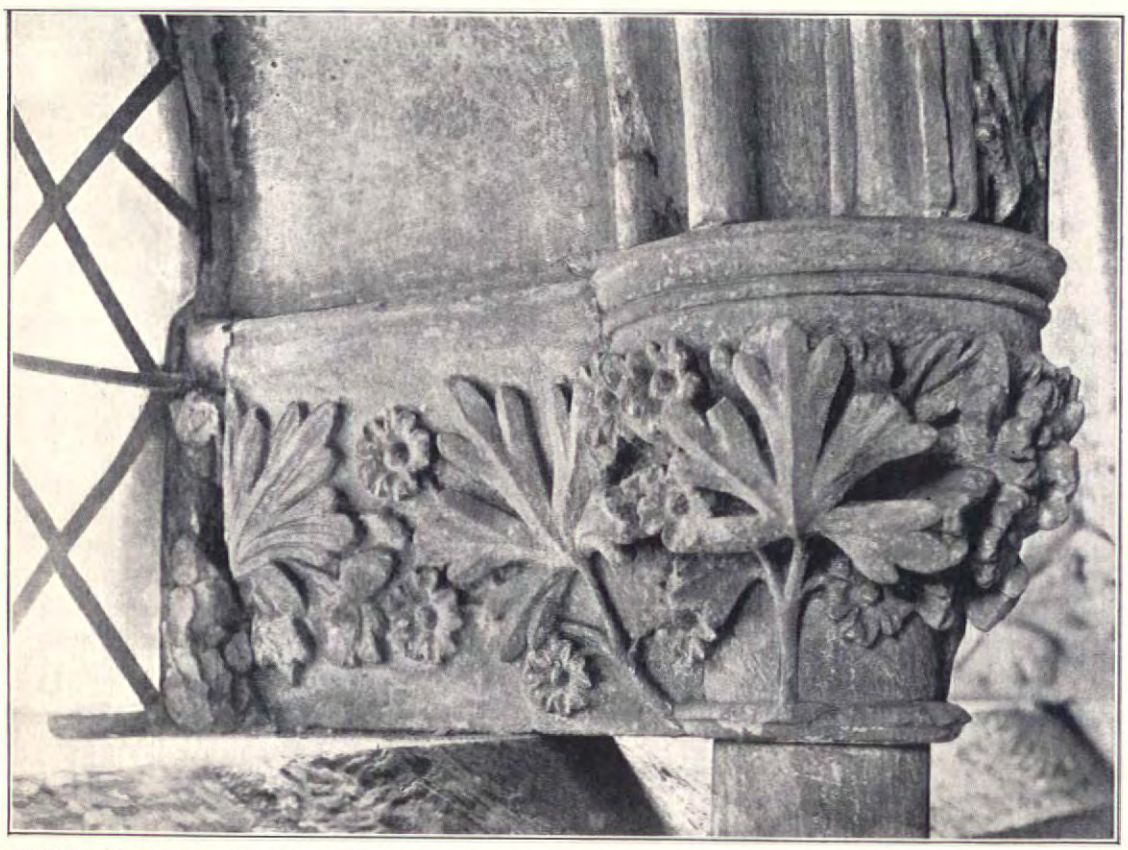
"And because we found that which remained of the churchyard (beside the site measured as above) to be sufficiently large, adequate, and spacious for the parishioners, their burials and other ceremonies that may have to be performed therein; and whereas the bodies of the dead have not been wont to be buried in the said site; and whereas the said site is convenient and suitable in itself for the building of the residence required, we, John the officer, and John the Prior, aforesaid, sitting as a court, do give and grant," &c., &c."

ENTRANCE TO THE CHAPTER-HOUSE VESTIBULE. *Photo: A. J. Loughton.*

It was in the same century that the Palace of the Archbishops of York which adjoins the churchyard on the south was



CAPITALS OF NORMAN PILLARS TO EASTERN ARCH OF THE CENTRAL TOWER.



DETAIL OF CARVING IN THE ARCADE OF THE CHAPTER-HOUSE VESTIBULE.

Photos: A. J. Loughton.

built. It is now in ruins, but from the hall which has been restored, roofed, and glazed, one can form a good impression of its ancient splendour.

In the same century, again, the development of the glazier's art, and the desire for more light, led to the insertion of new windows in the transept chapel and nave of the church, the last mediæval addition being that of the huge west window of the fifteenth century. The manuscripts in the Cathedral library have thrown some light upon the manner in which the canons were enabled so splendidly to gratify their fondness for noble architecture. As in all collegiate churches there was at Southwell a special fund for the repair of the fabric—being the income from certain lands left for this purpose and consequently known as 'Our Lady's Lands." But the greater part of the money needed was derived from other sources. The inhabitants of the county, as we have seen, were encouraged to contribute by the promise of indulgences. Besides these voluntary donations there were fines, as when absentee canons, who neglected to keep their Southwell residences in repair, were compelled (also by an Archbishop of York) to pay part of the cost of the building of the present Chapter House. Again, in exceptional circumstances the prebends, or estates of the individual prebendaries, were specially taxed. Lastly, the church must have been greatly enriched by the contributions of the faithful at the annual procession, while many of the fees which would otherwise have been due to the bishop of the diocese were received by the College in virtue of their position as rulers of a "peculiar." Such fees were, perhaps, payable at the annual synod, which probably was to the "peculiar" very much what the diocesan synod was to the diocese.

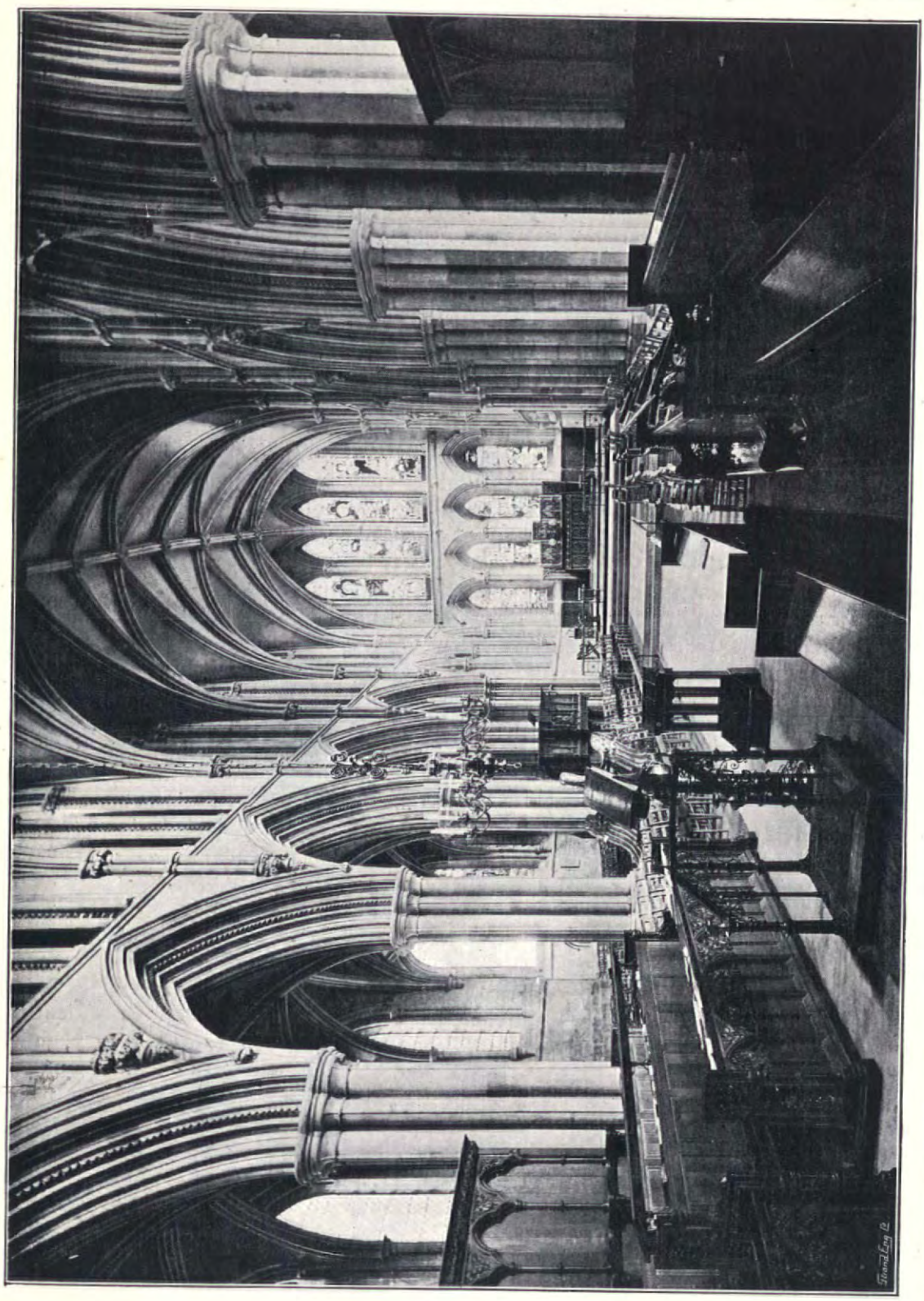
Yet, in spite of these various sources of wealth, the College appears at different periods to have known the pressure of poverty. Thus, in a Latin charter of 1291, Archbishop John Romanus, after alluding to the lack of resources prevailing, ordains "that the portions of cut corn and hay in the parish of Upton, near Suwell (*sic*), pertaining to the prebends of the aforesaid Master John Clarell and the worshipfuls William of Rutherfeud and Richard of Bamfeud in the said church of Suwell . . . do belong and pertain to the common property and common enjoyment of the aforesaid Chapter and canons resident henceforth for ever." And in the time of Henry the Sixth the poverty of the College seems to have reached an alarming pitch, as may be gathered from the following charter:—

"The king to all to whom, &c., greeting. The venerable father John Archbishop of York hath shown unto us how the possessions and revenues of the Collegiate Church of the Blessed Mary of Southwelle (belonging to the Cathedral Church of St. Peter at York, which existeth by the foundation of our illustrious ancestors and by our patronage . . .) have fallen into such sad plight and have so decreased and diminished that neither the vicars, deacons, subdeacons, or chaplains (save only a few of the said chaplains), nor other inferior ministers, who (namely, the vicars, deacons, sub-deacons, chantry-chaplains, and other ministers of inferior rank) amount to the number of forty persons or thereabouts, can be maintained out of the portions and revenues assigned to them—nay, for want of proper maintenance are like to leave the said church of Southwelle; and that the said church is about to undergo the unhappiness of desolation, and must be destitute of Divine Service unless help be speedily given by us in this matter. We, therefore, considering the facts aforesaid of out special grace, have granted to the Chapter of the said church of Southwelle the alien Priory of Ravendale, in the county of Lincoln."

Still, in spite of occasional periods of depression, the affairs of the College must have been, as a rule, extremely prosperous. The funds for keeping the buildings in repair were administered under the Chapter by the Custos Fabricæ, an official first mentioned in a Capitular Act dated 1248. This office was retained after the Reformation, and we can gather something of its duties from the statutes granted to the College by Elizabeth:—

"Likewise, that the said church may be more fittingly and honourably maintained in every part thereof, and that it may be repaired and restored as often as there shall be need, we ordain and decree that the Chapter shall from time to time appoint some upright and honest man as *custos* and clerk of the fabric of the said church belonging to the Chapter, assigning and granting to him of their income and revenue an annual proportion sufficient for the discharge of his duties, the said *custos* to hold and exercise the care of the fabric, collect and receive yearly the income, revenues, and emoluments assignable to the said fabric, and render to the Chapter annually, at their general audit, a true and faithful account in that matter of his receipts, expenditure, and balance, and perform all such other functions as the *custos* of the fabric of our church of York holds, discharges, and performs, or may be considered to hold, discharge, and perform, provided always that no canon of the said church be set in charge of the said fabric. And let the said *custos* of the fabric promise by oath to discharge the said duties faithfully."

The Normans, it is said, brought their stone, a dark yellowish sandstone, from Mansfield Woodhouse, while the later builders procured a paler sandstone from the quarries of another Mansfield on the further side of Sherwood, and the White Book records how King Edward the Third, in answer to their complaints of the toll



THE CHOIR, LOOKING EAST.

Photo: A. J. Loughton.

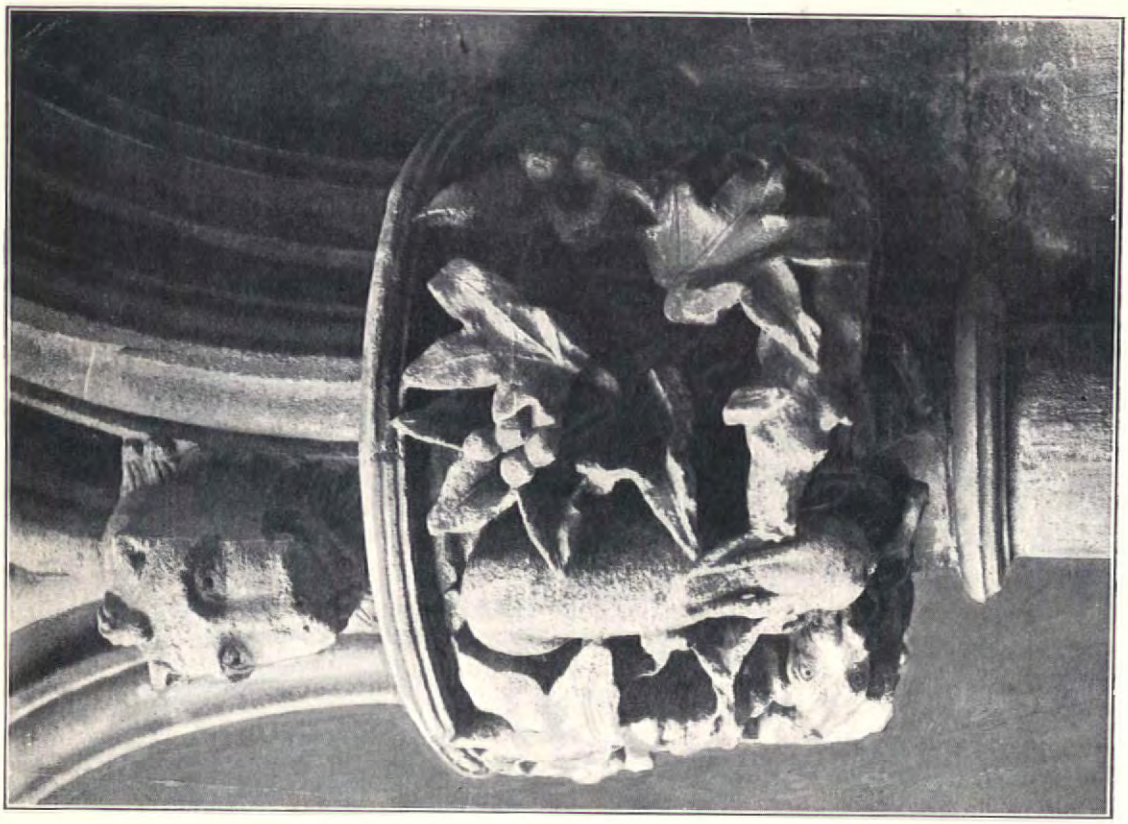
exacted by his foresters from the carters who transferred the stone for the rood-screen from the quarry to the church, was pleased to grant rights of free passage through the Royal Forest.

Since the fifteenth century various disasters have befallen the church of Southwell. In 1541 the College surrendered its property to Henry the Eighth, and though it was re-founded by that king it was dissolved in the reign of his son, being suppressed by Act of Parliament, together with the majority of the collegiate churches in the kingdom.

From this time until the Civil War its fortunes were prosperous. Queen Mary restored it to its former position. Queen Elizabeth granted it a new set of statutes, from the perusal of which a good idea can be formed of its inner life and constitution. As, however, these statutes have little bearing upon architectural questions it will be sufficient, after the quotation already made from them, to state that they provide for the proper inspection and repair of the churches and other buildings on the lands of the Chapter, for the institution of a muniment room or treasury with "three locks of iron and three keys of different make," and for the imposition of heavy fines on such canons as may neglect to keep their prebendal houses at Southwell in proper repair.

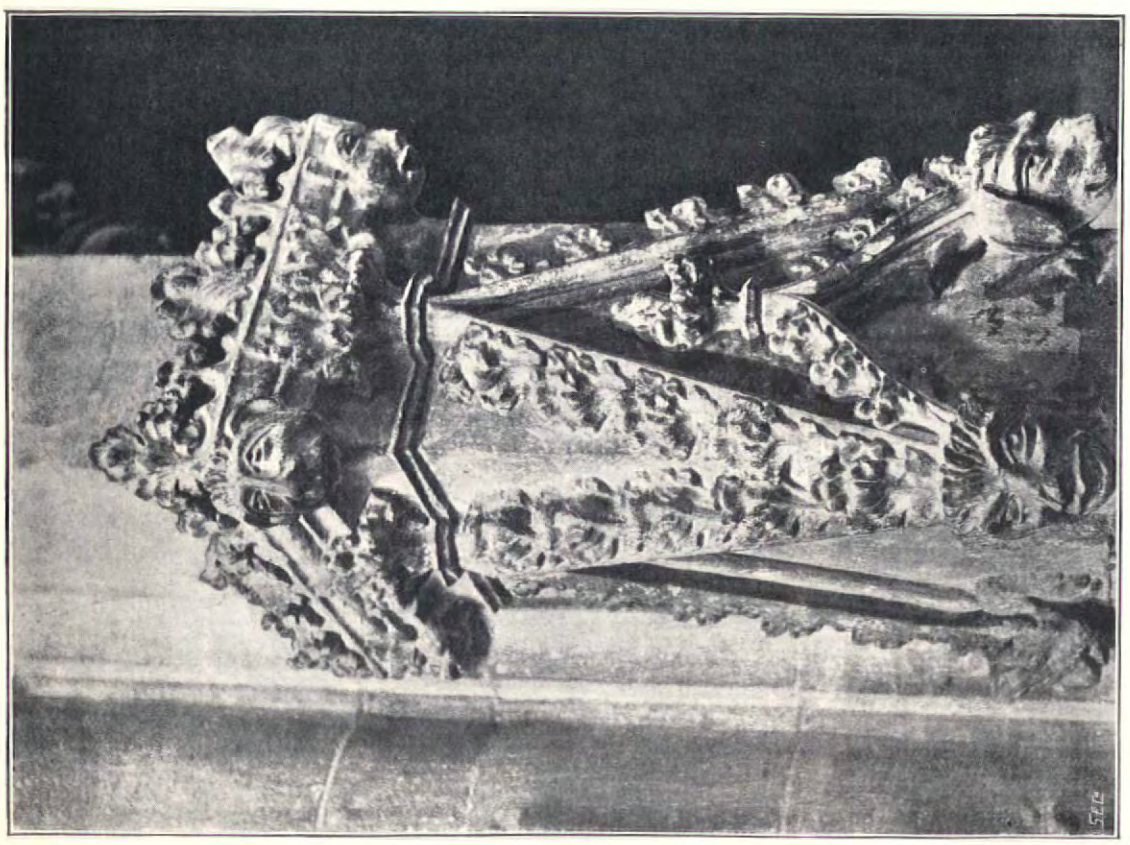
During the Civil War the Parliamentarians stabled their horses in the nave, where, it is said, the iron rings to which they tied them up may still be seen, and the story goes that while the church was thus occupied by the rebel soldiery a Royalist baby was born in the room over the porch. It was the Parliamentary troops who dismantled the splendid fourteenth century palace, the Southwell residence of the Archbishops of York, whither Wolsey had retired after his fall. Its ruins still make a picturesque foreground to the view of the cathedral from the south-east, a view which, as one pauses in the ascent of the southern slopes to take another look across the fields towards the old town, is perhaps more interesting than any other. Excavations beneath the floor of the church have revealed the ground plan of the Norman choir, and one can thus reconstruct in imagination the complete twelfth century church—the short chancel with square east-end, the still shorter chancel-aisles terminating in apses, and the apsidal chapels curving out from the eastern walls of the transepts. The exterior of the present choir is less satisfying than its interior, for the roof has been reduced from its acute pitch, and the once lofty eastern gable has suffered as well. (It is thought to have had a row of lancets, diminishing in height towards the sides, in place of the present ugly window.) The representation of this east front in Dugdale's volume of 1673, by the way, is singularly incorrect. The artist has represented five lancets in the second stage, all pierced, there being in reality six, four of which only are pierced; and he has made them no taller than the windows of the stage below. Such instances as this bring out the great advantage conferred upon the architectural student of to-day over his predecessors of the time of Dugdale by improved draftsmanship and the resources of photography. From this point, the south-west, whence a more general and distant view of the cathedral and its surroundings can be obtained, one may imagine what the richness of architectural grouping must have been when the cathedral was surrounded by kindred mediæval buildings—the Palace and the two Colleges (that of the chantry priests and that of the vicars-choral) with their quadrangles and halls, and beyond these again the dignified residences of the canons. The disappearance of these satellites of the great church is only another instance of the innumerable and inevitable losses sustained by Art at the hands of Time. The College of the chantry priests was destroyed in the present century, that of the vicars-choral, and presumably the canons' houses also in the last. It was not till 1840 that the Ecclesiastical Duties and Revenues Act sealed the doom of the Chapter itself, a body which, with two short interruptions only (between its surrender to Henry the Eighth and its restoration by the same king, and again between its suppression by Edward the Sixth and its resuscitation by Mary) had maintained its existence ever since the Saxon period:—"And be it enacted that in the collegiate church of Southwell the canonries now vacant and all other canonries . . . . as vacancies occur, shall be suspended."

Within a few years of this the "peculiar" or ecclesiastical jurisdiction of the Church, which had long survived the temporal, had been abolished, and the mantle of the ancient Custos Fabricæ had fallen upon the shoulders of an architect acting under the instructions of the Ecclesiastical Commission, to which body the estates were transferred from the Chapter in 1848. In 1878 another Act of Parliament created a new diocese, and in the choice of a cathedral the claims of the old Mother-church of Nottinghamshire prevailed over those of the parish church of Nottingham town. This choice has been criticised, but the wandering lover of architecture, at any rate, finds only an additional charm in the remoteness of the place from the toil and stress of the nineteenth century. For him the cathedral is simply a splendid specimen of mediæval art—a building which, as James the First said, "can jostle wi' any kirk in Christendom."



Photos: A. J. Loughton.

CAPITAL IN THE CHAPTER-HOUSE.



DETAIL OF CARVING ON THE PILLARS OF THE NAVE FRONT OF THE ROOD SCREEN.

THE FAÇADE OF THE CATHEDRAL OF SIENA: BY LOUISE M. RICHTER.

THE Cathedral of Siena is the oldest Gothic building in Italy; as such, it marks a new era in the history of Italian architecture, and with it the Gothic style makes its first appearance on this side of the Alps. No doubt this gave rise to the hitherto universally accepted opinion that the *façade* also was the most ancient in Italy, and that it had, moreover, served as a model for the *façade* of the Cathedral of Orvieto.*

This appeared all the more likely, as the construction of the Cathedral of Orvieto was begun only towards the end of the thirteenth century, whilst building on the Siena Cathedral can be traced even further back than 1229. Although there is a striking similarity between these *façades*, from an architectural point of view, the question as to which is the more ancient has not been solved until now. The numerous contemporary documents of Siena, from which Milanesi, Borghesi, and Lisini, the learned director of the Siennese State archives, have drawn so many facts important for the history of art, have also recently thrown light on the history of the cathedral.

According to Vasari, with whom Ruhmohr, Schnaase, Burckhardt-Bode,† and Marcel Reymond ‡ agree, the *façade* of Siena Cathedral was executed in the beginning of the fourteenth century from a design by Giovanni Pisano. It is well known that the Siennese were uncertain for a long time where they should have the *façade* of their church, its architectural plan having repeatedly undergone great changes. In the year 1317, for instance, the cathedral was enlarged in the direction of the present baptistery, and later on, in 1340, the huge plan was conceived of changing the nave, as we now see it, into a transept. Had this project, which took a fair beginning, been carried out the present *façade* would be where those noble architectural remains on the right-hand side of the cathedral soar up high and unachieved to this day! With so much uncertainty as to the ultimate form the cathedral was to assume, it stands to reason that the execution of the present *façade* could not at that time have been seriously entertained. The great number of unfinished *façades* of old churches in Italy—San Lorenzo in Florence is one example—proves how long this part of the building was frequently left unfinished. That this was in some measure also the case in Siena has now been proved by the discovery of one of the old Bicherna book-covers, hitherto unnoticed, dating from the end of the fourteenth century. There the Cathedral of Siena is represented as it appeared at that time, with its *façade* still devoid of all ornament, covered only with plain white marble slabs, relieved by the rose-window in the centre and two painted *medaillons* over the lateral doors. Moreover, Ambrogio Lorenzetti, who in 1344 painted the frescoes of "Good and Bad Government" in the Sala dei Nove, gives us a representation of the cathedral of his native city in black and white marble, but no sign of its *façade*. At that time, however, the *façade* of the Cathedral of Orvieto, already begun about 1310, was well nigh complete. It is also well to state that the plan to change the nave of Siena Cathedral into a transept would have been impossible from an architectural point of view had not the cupola been in the centre of the nave which was destined to become the transept. That this, however, was actually the case is proved by the fact that a lengthening of the original nave, towards the west, was ultimately decided upon, when the enlargement of the cathedral towards the south had been finally abandoned, for a document in the *Libri Regolatori*, 1370-1371, page 200 tergo, states that "under the *operaio*,* Ambrogio Benincasa, a brother of St. Catherine of Siena, 41 lire and 1 soldo had been paid to a man named Niccolo di Misser Guido for demolishing part of the Loggia Vescovile, which at the time stood between the Hospital of Santa Maria della Scala and the present *façade* of the cathedral in order that the projected lengthening might take place."† From this it may fairly be concluded that even had the *façade* been already executed according to the design of Giovanni Pisano, as has been hitherto believed, it would most decidedly have had to be demolished, a proceeding which even the Siennese, known to be so enterprising with regard to their cathedral, would no doubt have objected to. Later on, when this lengthening of the cathedral had actually taken place, another entry in the *Archivio del Opera del Duomo*‡ tells us that a council for the *façade*, which was now to be taken seriously in hand, had been held under the presidency of Bindo di Tengoccio Talomei in the presence of many municipal notabilities. In the same year, moreover, there is a statement that a certain

* Cicerone: "Sculpture," page 262a.

† Cicerone: "Gothic Architecture."

‡ Marcel Reymond: "Sculpture, Florentine," page 104.

* Architects of the cathedral were designated with the modest name of *Operaio*.

† The authoress is much indebted to the learned Director of the Archives (Lisini) for granting her every facility to view and search the documents and calling her attention to this important notice.

‡ "Documenti per la Storia del Arti Senese Milanesi," vol. i, p. 276.

FAÇADE OF THE CATHEDRAL, SIENA.

Giacomo Bonfredi* was actually entrusted with works for the *façade*.

The question now arises, who was the author, if not Giovanni Pisano, of the design for this *façade* which was finally carried out? Here, again, documents come in to enlighten us, which state that Pietro di Lando, the celebrated architect of the grand plan for extending the cathedral southwards with its atrium and its flight of steps down to the Via della Città, where now the Palazzo delle Papesse stands, had also made designs for a *façade*. There is even mention of a payment made to the person who furnished Laudo with parchments for his designs. Nothing is therefore more probable than that these designs were really made use of when the question of the erection of the *façade* was entertained, especially as these designs are stated to have been lent for use to a certain Maestro Simone Matteo, who was at the time Operaio del Duomo. The great similarity already alluded to between the *façades* of the Orvieto and Siena Cathedrals proves that Laudo di Pietro in making his designs, must have looked up admiringly to the *façade* of Orvieto, the life-work of his celebrated master, Lorenzo Maitani.

Fumi, in his excellent book on the Cathedral of Orvieto, states the interesting fact that Maitani made use of an earlier design by Arnolfo di Cambio, his predecessor, for the *façade* of that cathedral, for in that golden time of early art masters would freely use works of those who had preceded them in honour of their memory. Only by such united efforts was that perfection attained, which is so characteristic of the artistic achievements of that early epoch.

Returning to our subject, we may fairly state, according to the old saying, that, like Rome, the Cathedral of Siena was not built in a day. Indeed, we find that nearly three-quarters of a century had still to elapse from the year 1370 before it appeared with its present adornment. This fact dates the sculptural work of the *façade* much later than was hitherto conjectured. On close examination it cannot be denied that, in spite of the great similarity between the two *façades* of Orvieto and Siena, from an architectural point of view, there exists a marked difference in their marble decorations. In Orvieto, Pisan and Siennese artists had worked from the beginning to the middle of the fourteenth century under the guidance of Lorenzo Maitani and his son Vitale, and we perceive also the spirit of Andrea Pisano and his school there, where the Biblical stories of Genesis are so simply and at the same time so grandly told. The Madonna under the baldachino, surrounded by angels, over the central door of the Orvieto Cathedral, is still purely Gothic in her majestic repose, while those prophets, apostles, and saints that look down from the *façade* of Siena seem to be already disturbed by a restlessness that indicates the approaching renaissance; they are mostly figures conceived in "the grand style," powerful men with stern faces and majestic movements, graceful, smiling women with floating draperies. Those lower down, placed over the entrance doors suggest an origin in the school that gave birth to Jacopo della Quercia: for was not that Lucca di Giovanni da Siena, Operaio del Duomo, the same Lucca da Siena, his master, with whom he, Jacopo di Piero,* is said to have worked as a young scarpello at the *cornici isfogliate* of the Campo Santo at Pisa?† During the last years of his life Quercia himself was made operaio of the Cathedral of Siena, a dignity which passed, after his death, to his so-called pupils, Minella and Federighi, when the *façade* of Siena reached at last its completion. Over its central door there stands a young Madonna, fair and slender, the so-called Assunta—in her honour the cathedral was erected. She bends her head gracefully, with that self-forgetting, unconscious smile so characteristic of early Siennese art—a smile which reached its bloom in Quercia's own fair women on the Fonte Gaya. Relationship to them can be traced also in the two angels with wings of bronze on the tympani of the side doors of the cathedral. There are, moreover, two remarkable sibyls standing on the Siena *façade*, one round the corner to the right, the other over the side door to the left; they appear to be of Pisan origin, but more in the late style, when its severity merges into Siennese sweetness.

At Orvieto *basso-relievo* prevails, at Siena *alto-relievo*. Only three *basso-relievi* are placed over the architraves of the doors, all apparently of earlier origin than the *façade* itself. The one over the central door must have been specially cherished to be placed ultimately in that place of honour; it represents scenes from the life of the Madonna, beginning with Joachim, driven from the Temple by the high priest, &c. The characteristic figures of these men and the recumbent figure of St. Anne at the birth of the Virgin in the centre recall the spirit of Giovanni Pisano; but, unfortunately, the bad state of preservation of this work does not allow of a closer examination.

In the sixteenth century the Siennese Pastorino Pastorini, well known as a medallist, executed the stained glass of the originally designed rose window in the centre of the *façade*, while David Ghirlandajo, the brother of the celebrated Domenico, was commissioned to execute in 1493

* "Documenti Milanesi," vol. i. p. 278.

* della Quercia was a surname given to him later on when he had attained celebrity.

† Registri del Opera del Campo Santo di Pisa, Entrata e uscita 27 turch. c. 69.

FAÇADE OF THE CATHEDRAL, ORVIETO.

the mosaics in the upper tympani. They had to be replaced long since, as well as many of the sculptures, by modern work.* With the latter, however, the most accurate reproduction of the originals has been observed, so that, being viewed from below, it cannot be said that they mar the effect of the *façade* as a whole. The upper part, which is the one mostly restored, does, however, lack the patina which only centuries can bestow.

These sister *façades*, the elder of Orvieto and the younger of Siena, afford, with their shining, many-hued marbles and their gold-ground mosaics, an unrivalled example of the early Gothic which northern art introduced into Italy.

* The much-injured originals of these sculptures are preserved in the Opera del Duomo.

PILLORY.

L'ART NOUVEAU AT SOUTH KENSINGTON.

PROTESTS have already appeared in some of the chief London and provincial papers against the addition to the South Kensington Museum of a collection of furniture, pottery, glass, and so forth, illustrating what has come to be known, since M. Bing, the Parisian dealer, invented the title, as "L'Art Nouveau." We give photographic illustrations here of some of these objects, and our readers who have not seen the collection will join with us in wondering how the authorities can have been brought to admit pretentious trash like this to the hospitality of a national museum.

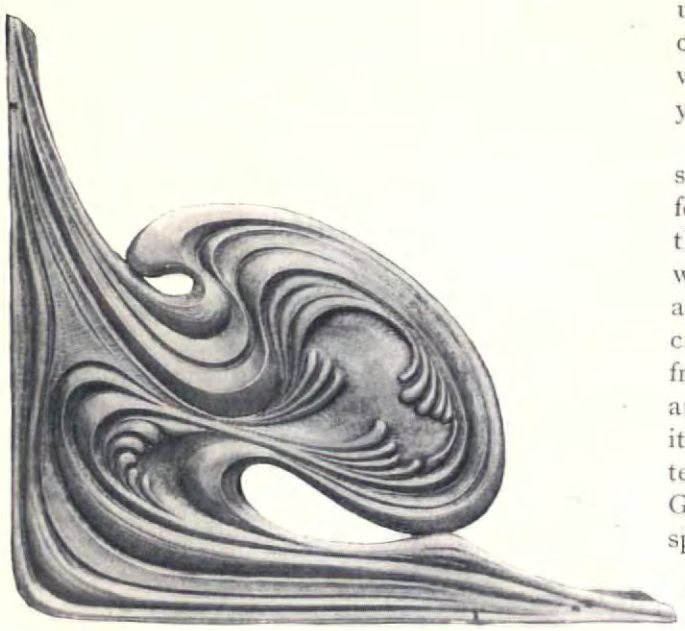
ARMCHAIR, BY M. EDMUND FARAGO. *Photo: Henry Irving.*

The donor is Mr. George Donaldson, described as "Vice-President of the Jury of Awards" in the Paris Exhibitions of 1889 and 1900. The notice in the gallery explains that Mr. Donaldson selected these objects in the recent Exhibition

Photo: Henry Irving.
VASE IN STONEWARE, BY M. HOENTSCHEL.

and presented them to the Victoria and Albert Museum "to show European developments in this direction to British furniture designers."

The British furniture designer has no need, one would think, to go so far abroad for examples of what to avoid in design. One can hardly suppose, however, that this was Mr. Donaldson's idea in buying and presenting the collection. But if he regards them as examples to be followed, what are we to think of the value of awards for design given by a committee of which this gentleman was Vice-President? Not only are the things wretched in design and construction, and indifferent in workmanship, but they are not even the typical and original examples of a bad fashion. They are the rinsings of the dish, the after-effects of the fantastic malady. The Belgian and French designers who started the fashion (on English inspiration) are not represented; we have merely the commercial hackneying up and down Europe of motives at a fifth, sixth . . . tenth remove from an unhappy original.



METAL CORNERPIECE, BY M. COLONNA. *Photo: Henry Irving.*

The things, then, have no claim for their own sake to a place of honour; nor, even were South Kensington a pathological museum for design-disease, would they have any claim to attention as symptoms. There are other reasons why South Kensington should not be so extraordinarily lax. The building, even with the additions now being made to it, is terribly overcrowded. Look, for example, at the Jones collection of French furniture and bronzes, how close packed it is; or at the collection of ancient furniture near the entrance, crammed in badly-lit corridors. There are hoards of precious things in the museum that are never seen at all. When this is the case with fine ancient work it is hardly the moment to clear an ample space in one of the finest galleries, that devoted to tapestry, for the parvenus of art. Indeed it would be a wholesome rule to be extremely stingy in admitting anything contemporary. Works of art ought to be filtered through the appreciation of a generation at least before they are taken into our museums. We see in another case, that of the Tate Gallery, how inconvenient it is to accept gifts for the nation merely because they are gifts, or even to buy for the nation out of current exhibitions. It is the fashion in some foreign museums, we are aware, to buy pictures, statues, furniture, pottery, and so forth rather freely from the exhibitions of the day: it is not a policy to be recommended at home. There may be rare exceptions to this rule. There are certain living artists who have already stood a generation's test and are practically enrolled among the masters. One of these, M. Rodin, is to be honoured at South Kensington. But to admit an artist who has weathered unpopularity and stands secure upon a long career of genius is a very different thing from welcoming the fashionable and popular rubbish of yesterday.

South Kensington, moreover, is not only a storehouse of art, it was intended to be a school for designers. Can anything be more deplorable than to set examples like these before art students with an official stamp of approval? Art students are only too ready to catch up the most recent craze; this ill-bred "new art" is offered to them from every corner of Europe by the art reviews; and the one or two weedy ideas that run through it sow fresh crops wherever the seed falls. Architecture itself is attacked by the disease, and in Germany and Austria queer goitred styles have sprung up in which some "decorative" feature has swallowed constructive significance and beauty. If the directors of South Kensington seriously wish to encourage the same movement over here, let them get hold of the prime offenders abroad, or install our own offenders. The collection they have admitted is not even the Tottenham Court Road up-to-date of the countries it is taken from.

CABINET, BY M. EDMUND FARAGO. *Photo: Henry Irving.*

CURRENT ARCHITECTURE. CORRECTION.

WE much regret that the illustration of a Garden Shelter and Lily Pond which appeared on page 74 of the August issue should have been attributed to Messrs. T. H. Mawson and Dan Gibson, whereas the design formed part of a scheme by Messrs. C. E. Mallows and Grocock for the garden of a house recently erected at Biddenham for H. J. Peacock, Esq. This pond garden, omitted in the completed scheme, was intended to be placed between the Tennis Lawn on the right and the Kitchen Garden on the left, the arched openings in the yew hedge leading, respectively, to those parts of the grounds. We trust that this explanation of the mistake, due to an unfortunate misunderstanding, will prevent any annoyance to the two well-known firms of architects whose names appear above.

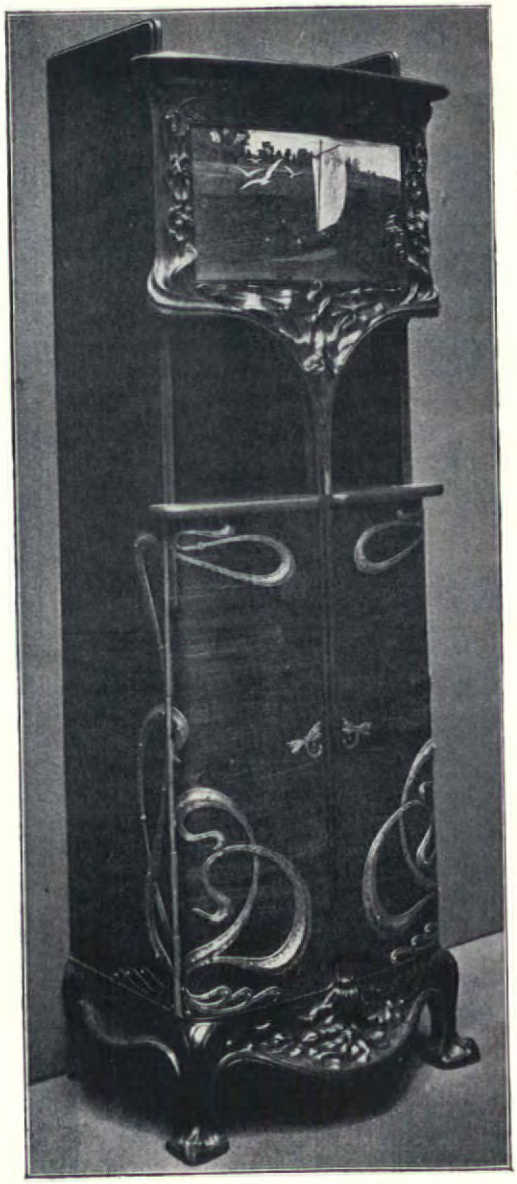


Photo: Henry Irving.

"L'ART NOUVEAU" AT S. KENSINGTON.
CABINET BY M. LOUIS MAJORELLE.

MOTTOES: SELECTED BY CHARLES GODFREY LELAND.

FOR CHAIRS.

Sit thee down, O welcome Guest;
Sit on me and take thy rest;
'Mong a thousand I am one,
Who cares not if he's sat upon.

Photo: Henry Irving.

"L'ART NOUVEAU" AT S. KENSINGTON.
TEA-TABLE, BY M. EMILE GALLÉ.

If all who ever sat on me
Were here, how many would there be!
And this I trow, twixt you and me,
Thou'rt not the worst o' the company.

Many fair women have sat on my lap,
And many more may do it, mayhap;
I only wish, O friend of mine,
That as many beauties may sit in thine!

Take a Chair,
Brown or fair;
Truly 'tis all one to me,
So that all contented be.

If you sit down when weary or grieved,
I trust ere you rise that you'll feel relieved.

Sit upon my cushion:
Rest's a good Physician.

Take a seat, if 't please you, Miss;
There's none more comfortable than this.

Take a Chair,
Sit anywhere.

Take a Chair. Be at rest ;
Sit by the one whom you love best :
If she's here, without a bother ;
And if she's not, then by some other.

Take a Chair, without command ;
'Tis as cheap to sit as stand.

Be thou patient, like this Chair,
Which doth everybody bear ;
Bears, yet utters woe to none,
Nor heeds how much 'tis put upon.

Pray when you are full of grace ;
Always act in time and place.

I am large and strong, 'tis very true,
But remember I was not made for two ;
The best of horses or of chairs
Were never meant for double fares.

Sit down, and ere you rise,
Utter something witty or wise.

'Tis better to sit than stand,
And better to lie than sit ;

"L'ART NOUVEAU" AT S. KENSINGTON.
BEDSTEAD, BY MM. PÈROL FRÈRES.

Photo : Henry Irving.

A king of India had a Chair
Which cost a thousand pound ;
Yet it was not more comfortable
Than this, I will be bound :
When it truly is his own,
A Chair's to every man a throne.

Utter a prayer
While in a Chair ;
Thus shall it consecrated be,
And bring good fortune unto thee.

As in life to every path,
So every Chair its spirit hath.
Would'st thou have it smile on thee ?
Sit thee down and merry be.

If you have a good seat keep it ;
If your crop is ripe then reap it ;

I am on neither hand,
And do not care a bit.

Semper virtus in medio,
With me there is no choice, you know.

Though I may not be admired,
Many love me when they're tired.
Whether you're tired with work or play,
You'll love me well at the end of the day.

Si sedes quo sedis sit tibi commoda sedes,
In illa sede sede nec ab illa sede recede.

Translation.

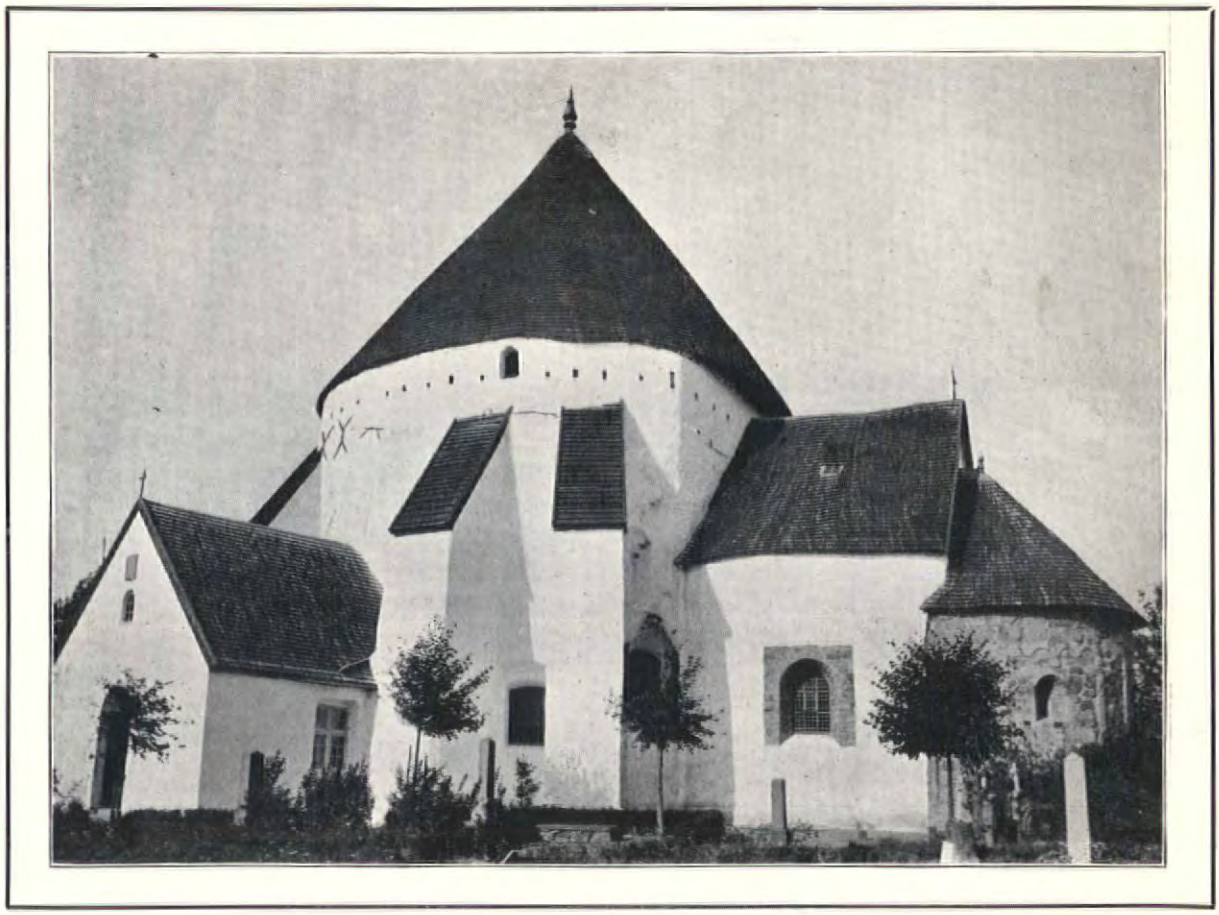
If where you sit should be a pleasant seat,
Then still sit still, nor from that seat retreat.

SOME BORNHOLM CHURCHES: BY GEORG BROCHNER.

BORNHOLM, a rocky and in many ways peculiar island in the Baltic, boasts several ancient churches of considerable interest. They were built not only to serve as places of worship, but were also intended to be used as strongholds, or fortresses, against an invading enemy, and they constituted for centuries military centres where the soldiers were in the wont of assembling to do their drill. It is only natural that the part they were to play in the defence of the island has given to some of them a look of no mean strength, albeit that this has been attained in various ways. The most characteristic type is that of the round church, of which there are four—Öster Lars, Ny Lars, St. Ola, and Ny Church—the singular style of which will appear from the accompanying illustrations.

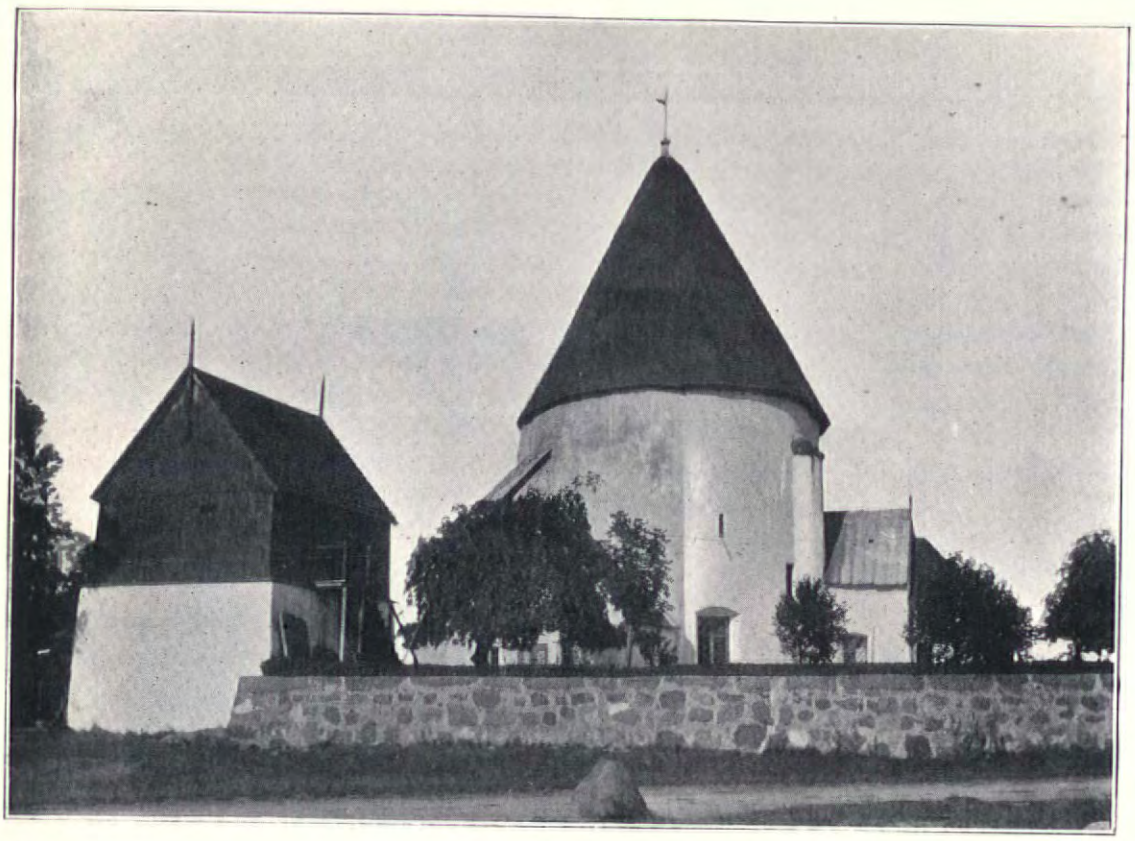
The building materials are granite, rough or hewn, and, to a smaller extent, cement stone. A central pillar supports, with the outer walls, the three storeys of the rotunda, of which the upper storey has been used for defensive purposes, the loopholes still being distinctly visible, although they have since been bricked up. The interior diameter of the rotunda does not vary very much from about 35 to 42 feet. The lower storey is always the highest, 16 to 18 feet, whereas the upper storeys are generally only some 10 to 12 feet. The round Roman arch predominates both in the circular arch of the ceiling, between the central pillar and the outer wall, and in other places. In the chancels, too, round and curved lines are almost the invariable rule. The porches are in most cases of a much younger date than the church itself.

Öster Lars is not only the largest of the four churches mentioned, but there is the peculiarity

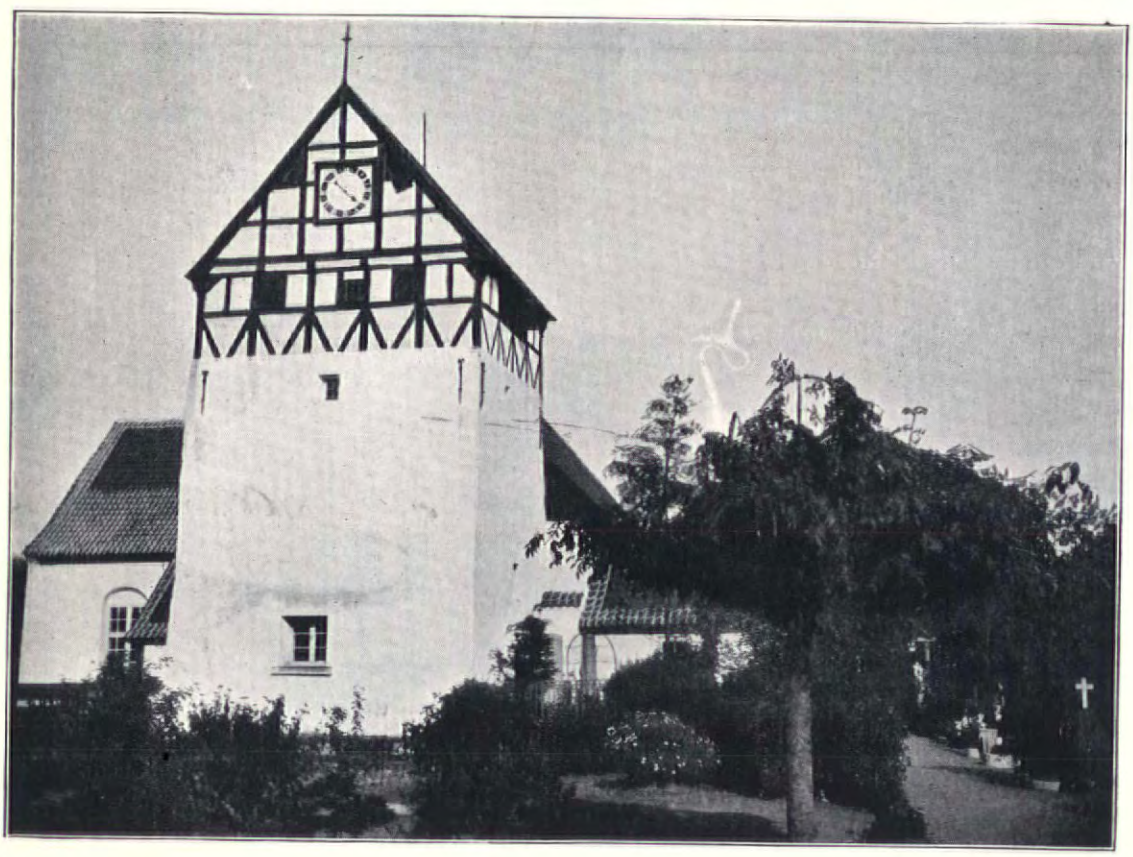


ÖSTER LARS.

about this church, that the central pillar is hollow, its inner diameter being 13 feet. Six arches lead into this minor rotunda, where there also are seats for the congregation. At the top—that is, of the lower storey—it is decorated with a frieze of very old and interesting fresco paintings of biblical subjects, as shown in one of the illustrations. We also give a plan and a sectional drawing of this church. At the arched chancel, of which the outside is embellished with round arches and pilasters, a staircase leads to the second storey, where the hollow central pillar likewise has apertures, though they are not arched as on the ground floor but angular. A staircase leads through the outer wall to the third storey,



ST. OLA.



SVANEKE CHURCH.

NY CHURCH.

NY LARS CHURCH.

ÖSTER LARS : FRESCOES ON CENTRE PILLAR.

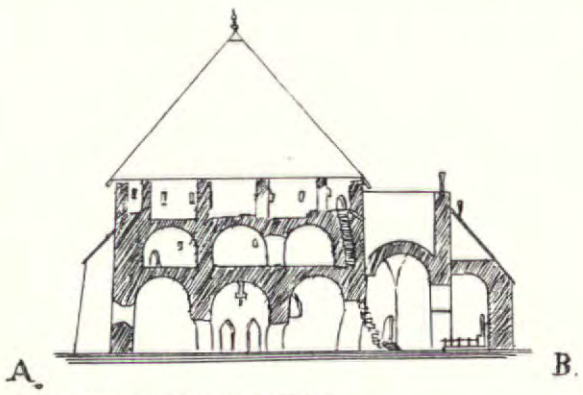
AAKIRKEBY CHURCH.

through which the central pillar is continued. The outer wall is here double, the outside wall having had loopholes. The outside support pillars, built against the church, have been added later. As at most Bornholm churches, there is a separate belfry. We also give an illustration of the quaint old women's entrance. The name Öster (or East) Lars is an abbreviation of St. Laurentius, to whom the church was dedicated.

Ny Lars (the church of St. Nicolas or Nilas —hence the name) also has a double wall on the top storey, forming a kind of watchman's walk, with loopholes in the outer wall. Here, too, there is a separate belfry.

In the church of St. Ola—of the interior of which we also give an illustration—there are the traditional three storeys, whilst at Ny Church (up till the 16th century called All Saints' Church) now only two remain, the third having probably fallen in. The central pillar of this church is of finely-cut cement-stone.

Aakirkeby Church is the most striking amongst the Bornholm cement-stone churches—or, as they have also been called, the marble churches. It was originally dedicated to St. John, but was in the year 1150 placed under the protection of St. Laurentius, the patron saint of the ancient cathedral of Lund in Sweden; at that time, or in any case no doubt before the end of that century, the imposing tower was erected. This is divided into four storeys, the lower of which is about 25 by 27 feet. In the centre there are four broad pillars, with round arches, and which support the three arches of the ceiling, with direction from east to west. In the wall stone steps lead to the upper storeys, of which the second is divided into two

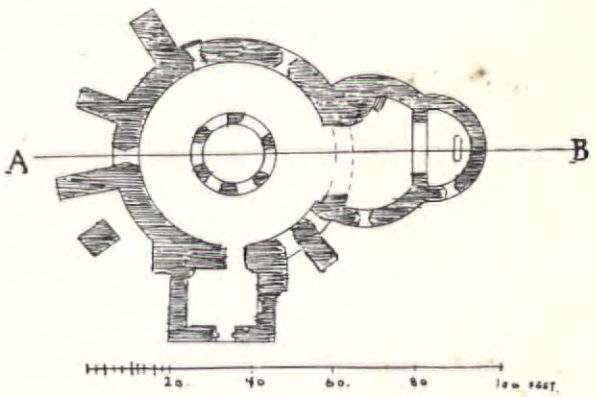


ÖSTER LARS: SKETCH SECTION.

parts. The presence of loopholes proves that this too has been a defensive tower, nor are there any bells—they are in a separate belfry. The sixth church, of which we give an illustration (Svaneke) has a peculiar tower, of which the upper portion shows some interesting timber work —a most unusual combination.

ARCHITECTURAL DECORATION IN POETRY: BY ETHEL WHEELER.

THE Greek dramatists demonstrated in their tragedies the close interlinking of beauty and horror; and Shakespeare has intensified the effect of the most beautiful of his architectural designs—the bedchamber of Imogen in *Cymbeline* —with foreshadowings of suffering and grief, touched the hangings with a sinister woe, and

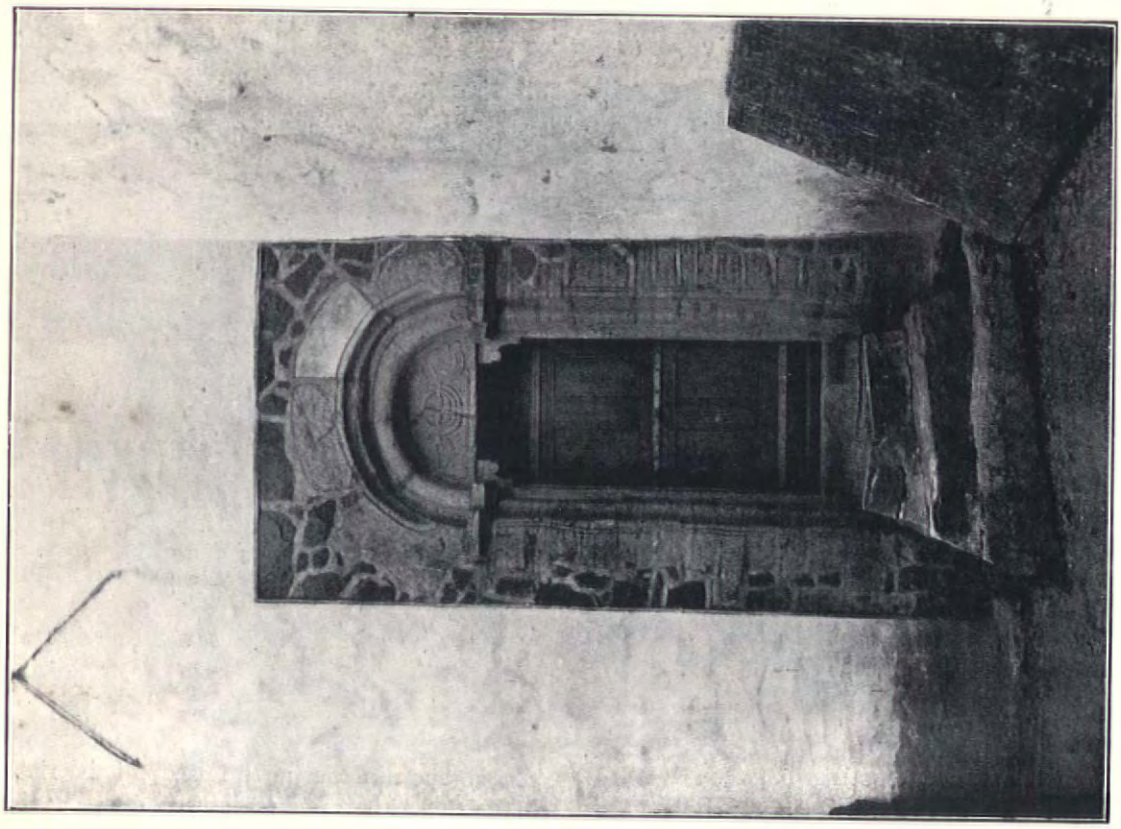


SOME BORNHOLM CHURCHES.
ÖSTER LARS: SKETCH PLAN.

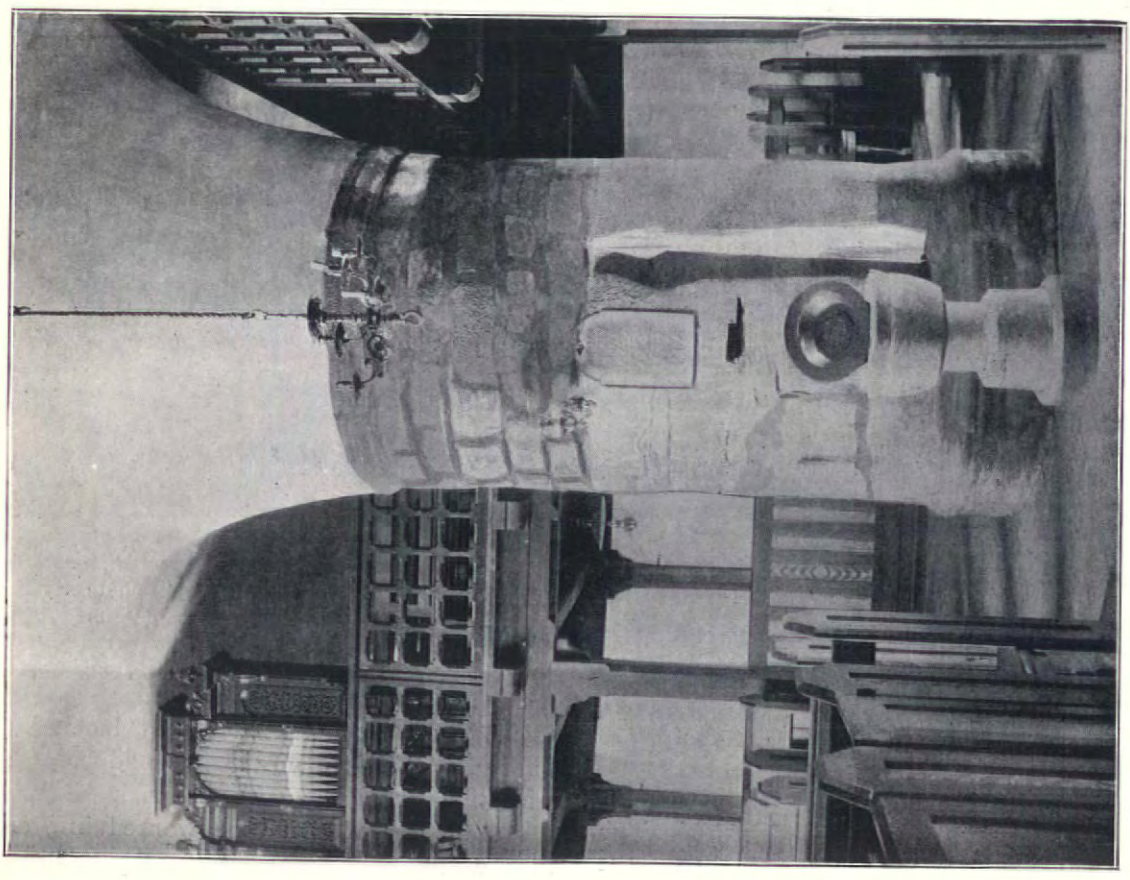
cast a glare of suspicion over the marvellous carvings of the chimneypiece. The exquisite details of decoration shine with an added purity through the evil atmosphere with which Iachimo invests them; and his description, basely as he employs it, is yet luminous with the enthusiasm of the scholar and the artist. Iachimo does not scruple to wrong the honour of the truest lady that ever breathed: but his artistic conscience forces him to award to the weavers of tapestry and the woodcarvers a meed of perceptive appreciation and understanding, sympathy such as the craftsman has rarely in any age received. Iachimo dwells upon each separate beauty of design, not only as though to tantalise Posthumus, but as though he loved it; and Imogen's bedchamber is imprinted on our memories with as fair a vividness, as tragic an underlining, as Imogen herself.

> "First, her bedchamber, . . .
> . . . it was hang'd
> With tapestry of silk and silver; the story
> Proud Cleopatra, when she met her Roman,
> And Cydnus swell'd above the banks, or for
> The press of boats or pride: a piece of work
> So bravely done, so rich, that it did strive
> In workmanship and value; which I wonder'd
> Could be so rarely and exactly wrought,
> Since the true life on't was . . ."

This description has caught with curious exactitude the mediæval atmosphere; it is thick with the press of folk—the billowy press of waves against the boat. Silk and silver seem universally held the materials best fitted to weave into illustration of the triumph of Love. Christina Rossetti,



ÖSTER LARS: WOMEN'S ENTRANCE.



ST. OLA: INTERIOR SHOWING CENTRE PILLAR.

as we shall see presently, uses them with lovely effect.

To continue :—

"The roof o' the chamber
With golden cherubims is fretted ; her andirons—
I had forgot them—were two winking Cupids
Of silver, each on one foot standing, nicely
Depending on their brands."

It is, however, the carvings of the chimneypiece that rouse Iachimo's enthusiasm to the highest pitch. These, we are told, not only rival Nature, but in certain points excel her. This passage is one of the many in Shakespeare embodying the poet's views on the relationship between Nature and Art. The germ of it is to be found in Hamlet's advice, to "hold the mirror up to Nature" :—

"The chimney
Is south the chamber ; and the chimneypiece,
Chaste Dian bathing ; never saw I figures
So likely to report themselves : the cutter
Was as another Nature, dumb ; outwent her
Motion and breath left out."

Spenser in the *Faëry Queene* lays more stress on the essential difference existing between Nature and Art. In the famous description of the Bower of Bliss, Nature and Art are most curiously and, indeed, most unconvincingly blended—in its music for instance, "birds, voices, instruments, winds, waters, all agree"; yet that Nature and Art "differ both in wills" is expressly stated :—

". . . One would have thought (so cunningly the rude
And scorned parts were mingled with the fine)
That Nature had for wantonness ensued
Art, and that Art as Nature did repine ;
So striving each th' other to undermine,
Each did the other's work more beautify ;
So diff'ring both in wills agreed in fine ;
So all agreed with sweet diversity
This garden to adorn with all variety."

Another verse, descriptive of the gate of precious ivory, wherein the famous history of Jason and Media was writ, is interesting, because the subject is overborne by the beauty of the material in which it is worked, and then the material forgotten in the subject. The verse is a marvel of such delicate colour as only Spenser can make :—

"Ye might have seen the frothy billows fly
Under the ship, as through them she went,
That seem'd the waves were into ivory,
Or ivory into the waves were sent,
And otherwhere the snowy substance sprent
With vermeil, like the boy's blood therein shed
A piteous spectacle did represent ;
And otherwhiles with gold besprinkelèd
It seem'd th' enchanted flame that did Crëusa wed."

Perhaps, however, the most important contribution on the question of Nature and Art in decoration is to be found in a certain exquisite little poem of Christina Rossetti's. This presents a unique feature in that it draws its images from Nature in the first verse, and in the second verse embodies the same fulness of joy in woven and carven forms of symbolism. In the first verse the poet compares the gladness of her heart to "a singing bird whose nest is in a watered shoot" ; to "an apple-tree whose boughs are bent with thickset fruit" ; to "a rainbow shell that paddles on a halcyon sea."

Here is the second verse :—

"Raise me a daïs of silk and down ;
Hang it with vair and purple dyes ;
Carve it in doves and pomegranates,
And peacocks with a hundred eyes ;
Work it in gold and silver grapes,
In leaves, and silver fleur-de-lys ;
Because the birthday of my life
Is come, my love is come to me."

The changes in translating Nature into Art are most significant. Here there is no question of holding the mirror up to nature ; the medium employed is wholly different. The first verse is simple, spontaneous ; the second is rich with complexity, intricate with thought ; the rapture of the singing-bird becomes conventionalised under the form of a dove ; the overburdening weight of happiness is no longer indicated by the northern apple, but by the luscious pomegranate and full-globed grape ; and for the rainbow shell we have the formal and symbolic fleur-de-lys. Art, if Nature at all, is Nature formalised and conventionalised out of all recognition ; and yet remaining exquisitely beautiful—a curious and suggestive parallel.

Beside these differing tapestry designs of Shakespeare and Christina Rossetti, which both yet commemorate the triumph of Love, we may place William Morris's design for the bed-hangings of Love's own chamber. Psyche comes upon it as she is wandering through the empty golden house ; she :—

"Unto a chamber came, where was a bed
Of gold and ivory, and precious wood
Some island bears where never man has stood ;
And round about hung curtains of delight,
Wherein were interwoven Day and Night,
Join'd by the hands of Love, and round their wings
Knots of fair flowers no earthly May-time brings.
Strange for its beauty was the coverlet,
With birds and beasts and flowers wrought over it."

Graceful and imaginative, but lacking in intensity, you feel how easy it would be to reproduce the design in woven material. But no silk nor silver thread could be worked into a form that would suggest the tapestries of Imogen's bedchamber, or of Christina Rossetti's Dais : even

DINAN: DRAWN BY J. BURGESS
OF LEAMINGTON.

those vaguely-defined carvings of Christabel's room are beyond the power of the carver.

"The moon shines dim in the open air,
But not a moonbeam enters here,
But they without its light can see
The chamber carved so curiously—
Carved with figures strange and sweet,
All made out of the carver's brain,
For a lady's chamber meet:
The lamp with two-fold silver chain
Is fastened to an angel's feet."

In all these the stuffs are spiritualised with human tragedy, made rich with the colour of human thought and human emotion.

It is curious to contrast with these most lovely pictures the eighteenth century manner of viewing a maiden's chamber. No more convincing example of the artificiality and triviality of the age can be given than the description of Belinda's bedroom in the *Rape of the Lock*. The reader's whole attention is concentrated on the mirror, the instruments of toilet, the silver vases of cosmetics "in mystic order laid."

"This casket India's glowing gems unlocks,
And all Arabia breathes from yonder box.
The tortoise here and elephant unite
Transformed to combs, the speckled and the white.
Here files of pins extend their shining rows,
Puffs, powders, patches, Bibles, billet-doux."

One of the finest designs for a Banqueting Hall is to be found in *Lamia*. There is perhaps an over-gorgeousness in decoration, due no doubt to the fact that the scene was produced by enchantment: for magic is always a little over-lavish in its effects, and lacks the first and last distinction of all fine art—restraint.

The hall is built on the model of trees conventionalised into pillars and arches—a scheme of decoration much affected by poets, who are able to indicate more clearly than is possible in actual stonework or woodwork, the characteristics of the trees whence their inspiration is drawn. Here, for instance, is a most graceful design woven out of poplars and willows, wherein the litheness and lightness of their elastic branches is retained:

"The moon on the east oriel shone
Through slender shafts of shapely stone
By foliaged tracery combined;
Thou wouldst have thought some fairy's hand
'Twixt poplars straight the osier wand
In many a freakish knot had twined;
Then framed a spell when the work was done
And changed the willow-wreaths to stone."

SCOTT.

So also the cloisters in the Palace of Art are "branch'd like mighty woods"; and images of palms and plantains and "slighter trees," carved out of cedar, not out of stone, are used for the building of Lamia's hall.

"Fresh-carved cedar, mimicking a glade
Of palm and plantain met from either side
High in the midst, in honour of the bride;
Two palms and then two plantains and so on
From either side their stems branch'd one to one
All down the aisled place; and beneath all
There ran a stream of lamps straight on
From wall to wall . . . .
Between the tree-stems marbled plain at first
Came jasper panels; then anon there burst
Forth creeping imagery of slighter trees
And with the larger wove in small intricacies.
. . . . Before each lucid panel fuming stood
A censer fed with myrrh and spiced wood.
Each by a sacred tripod held aloft,
Whose slender feet wide-swerved upon the soft
Wool-woofed carpets."

Beside the briefly-indicated manner of lighting this banquet hall, we may place the marvellous shapes of illumination in the Palace of Art—surely the most exquisite suggestion for lighting ever devised.

". . . . She—when young night divine
Crown'd dying day with stars,
Making sweet close of his delicious toils—
Lit light in wreaths and anadems,
And pure quintessences of precious oils
In hollow'd moons of gems,
To mimic heaven."

Keats indicates the furniture of this hall as follows:—

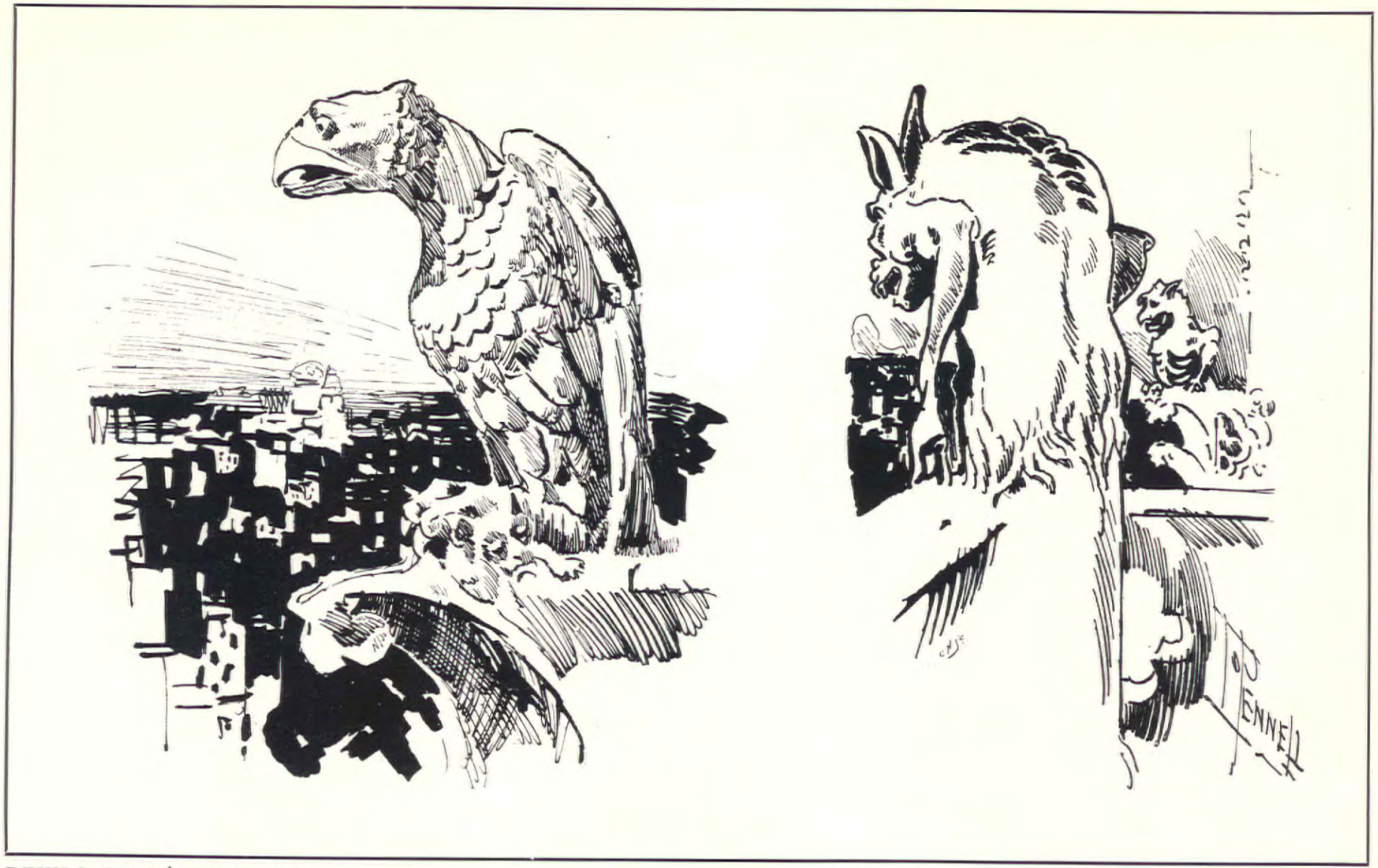
"Twelve sphered tables, by silk seats insphered
High as the level of a man's breast rear'd
On libbard's paws, upheld the heavy gold
Of cups and goblets."

We may perhaps be a little dazzled by the

" . . . . gorgeous dyes
The space, the splendour of the draperies,
The roof of awful richness"

of Keat's banqueting hall; but the magnificence is harmonious, the brilliance subdued. It is fair to warn the reader that the next design is of quite another magnificence: it will sear his eyes and grieve his heart—will set his artistic sense on edge as effectually as Mrs. Gertrude Atherton's comparison of moss to plush. It seems almost incredible that any man, even for purposes of satire, could have conceived so horrible a clashing of colours, so tawdry a combination of furniture and stuffs:—

"The hangings of the room were tapestry, made
Of velvet panels each of different hue
And thick with damask flowers of silk inlaid;
And round them ran a yellow border too;
The upper border, richly wrought, displayed,
Embroidered delicately o'er with blue,
Soft Persian sentences, in lilac fetters,
From poets, or the moralists, their betters.
Haida and Juan carpeted their feet
On crimson satin border'd with pale blue;
Their sofa occupied three parts complete
Of the apartment, and appeared quite new;
The velvet cushions for a throne more meet
Were scarlet, from whose glowing centre grew
A sun embossed in gold, whose rays of tissue,
Meridian-like, were seen all light to issue.



DEVILS OF NÔTRE DAME:
DRAWN BY JOSEPH PENNELL.

"Crystal and marble, plate and porcelain,
Had done their work of splendour; Indian mats
And Persian carpets, which the heart bled to stain,
Over the floor were spread. . . . .
There was no want of lofty mirror, and
The tables, most of ebony inlaid
With mother-of-pearl, or ivory, stood at hand,
And were of tortoise-shell or brave woods made,
Fretted with gold or silver . . . ."

Is it not like a hideous nightmare? One longs to plunge into some dim, fresh, neutral-tinted atmosphere, to soothe the affronted eyes in the contemplation of one of Tennyson's tapestries—

". . . . an English home—gray twilight poured
On dewy pastures, dewy trees,
Softer than sleep—all things in order stored,
A haunt of ancient Peace."

But to pass thus rapidly from Don Juan into the "grateful gloom" of the Palace of Art is a transition too sudden and too extreme. Let us consider in an interim Pope's scheme for the decoration of the Temple of Fame. The hint of this temple he has taken from Chaucer, but in truth, as he claims, the design is entirely altered, and the descriptions characteristically his own. The temple is square, and four fronts, with open gates, face the different quarters of the world:—

"Four faces had the dome, and every face
Of various structure, but of equal grace:
Four brazen gates, on columns lifted high,
Salute the different quarters of the sky."

The Western front signifies Greek art:—

"Westward, a sumptuous frontispiece appeared,
On Doric pillars of white marble reared,
Crowned with an architrave of antique mold,
And sculpture rising on the roughened gold."

Theseus, Perseus, Alcides, are represented in bas-relief, and here is a fine architectural passage:—

"Amphion there the loud creating lyre
Strikes, and beholds a sudden Thebes aspire!
Cithaeron's echoes answer to his call,
And half the mountain rolls into a wall:
There might you see the length'ning spires ascend,
The domes swell up, the widening arches bend,
The growing towers like exhalations rise,
And the huge columns heave into the skies."

The Eastern front symbolises Persian culture:—

"The Eastern front was glorious to behold,
With diamond flaming and barbaric gold."

The Southern, Egyptian:—

"But on the South, a long majestic race
Of Egypt's priests the gilded niches grace."

The Northern, Gothic:—

"Of Gothic structure was the Northern side,
O'erwrought with ornaments of barb'rous pride."

Here is the scheme for the decoration of the interior:—

"The temple shakes, the sounding gates unfold.
Wide vaults appear, and roofs of fretted gold:
Raised on a thousand pillars, wreathed around,
And laurel foliage, and with eagles crowned.
Of bright, transparent beryl were the walls,
The friezes gold, and gold the capitals:
As heaven with stars, the roof with jewels glows,
And ever-living lamps depend in rows."

The precision of the following passage is not able to deprive it of brilliance and fervour:—

"Full in the midst proud Fame's imperial seat,
With jewels blazed, magnificently great;
The vivid emeralds there revive the eye,
The flaming rubies show their sanguine dye,
Bright azure rays from lively sapphires stream,
And lucid amber casts a golden gleam.
With various coloured light the pavement shone,
And all on fire appeared the glowing throne;
The dome's high arch reflects the mingled blaze,
And forms a rainbow of alternate rays."

It is refreshing to pass to the cool, long-sounding corridors of the Palace of Art. There is a sense of vast space about this Palace—of long horizons, and the fine air of lofty heights.

It is built on a lonely peak:—

"A huge crag-platform, smooth as burnish'd brass,
I chose. The ranged ramparts bright
From level meadow-bases of deep grass
Suddenly scaled the light.
"Thereon I built it firm. Of ledge or shelf
The rock rose clear, or winding stair . . . ."

It commands a fair and extensive prospect viewed from a "light ærial gallery, golden-railed," which at sunset and sunrise "burnt like a fringe of fire." This gallery is of extreme importance in the design, since the windows are all of stained glass, shutting out, with their own radiance, the far landscape.

"And round the roofs a gilded gallery
That lent broad verge to distant lands,
Far as the wild swan wings, to where the sky
Dipt down to sea and sands."

The general design of the Palace is as follows:—

"Four courts I made, East, West, and South and North,
In each a squared lawn, wherefrom
The golden gorge of dragons spouted forth
A flood of fountain-foam.
"And round the cool, green courts there ran a row
Of cloisters, branch'd like mighty woods,
Echoing all night to the sonorous flow
Of spouted fountain-floods.
". . . . From those four jets four currents in one swell
Across the mountain stream'd below
In misty folds, that, floating as they fell,
Lit up a torrent-bow."

With these fountains it is interesting to compare Spenser's fountain in the *Faëry Queene*.

"And in the midst of all a fountain stood,
Of richest substance that on earth might be,
So pure and shiny that the silver flood
Through every channel running one might see;
Most goodly it with curious imagery
Was overwrought, and shapes of naked boys,
Of which some seem'd of lively jollity
To fly about, playing their wanton toys,
While others did themselves embay in liquid joys.

"And over all of purest gold was spread
A trail of ivy in his native hue;
For the rich metal was so coloured,
That wight who did not well avised it view,
Would surely deem it to be ivy true.
Low his lascivious arms adown did creep,
That themselves dipping in the silver dew
Their fleecy flowers they fearfully did steep,
Which drops of crystal seem'd for wantonness to weep."

This is a far more elaborate design, and more worked with conceits, but it lacks the grand sweep of simplicity, the larger compass of Tennyson's dragon-fountains, whose spouted water plunges in four streams down the crag.

The tapestry-hangings of the Palace have already been touched upon in a preceding article, but the decoration of the hall affords many points of interest. It is built upon arches:—

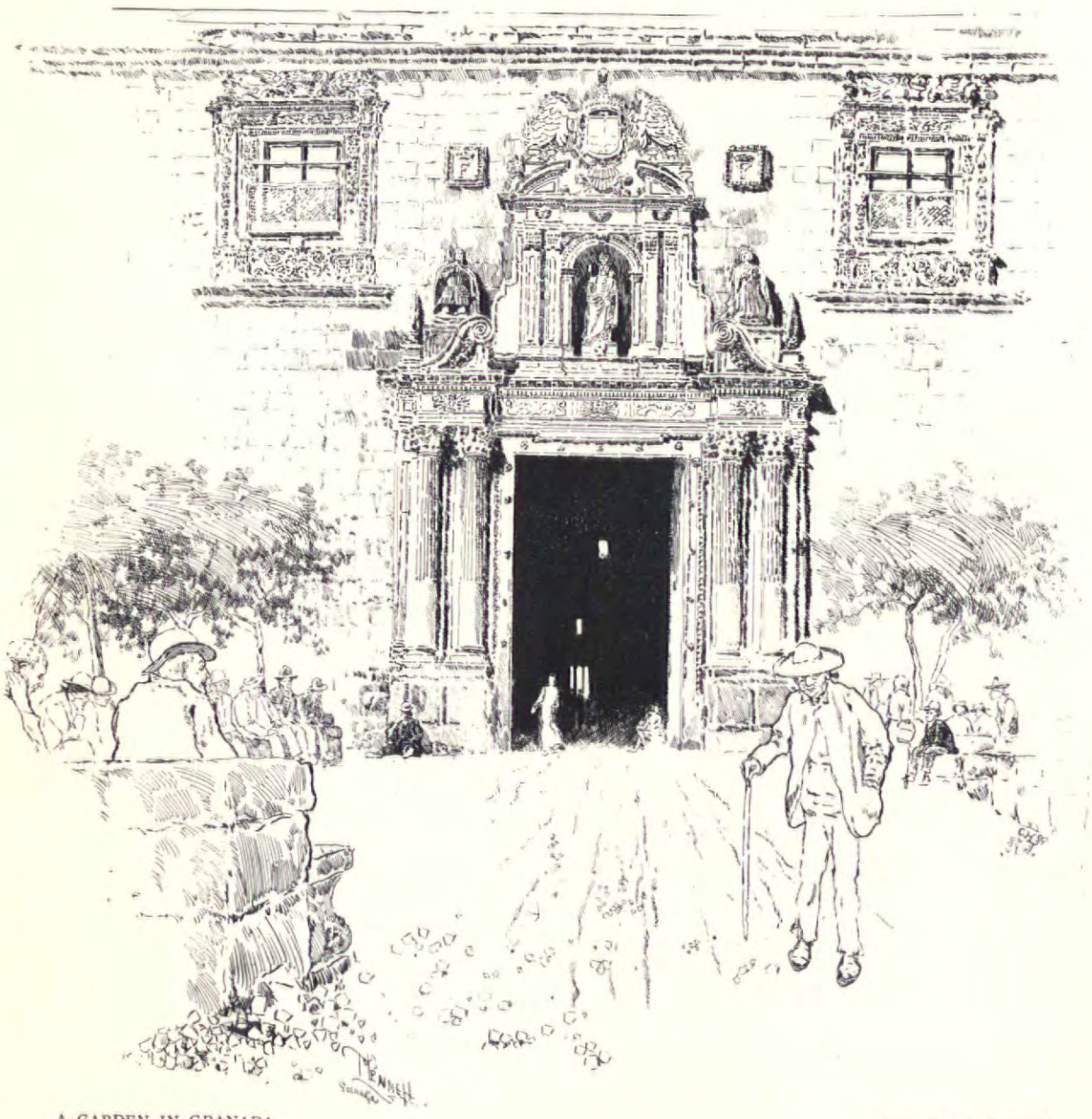
"Above, the fair hall-ceiling, stately set,
Many an arch high up did lift,
And angels rising and descending met
With interchange of gift."

The floor is mosaic, and the windows are of stained glass:—

"And all those names, that in their motion were
Full-welling fountain-heads of change,
Betwixt the slender shafts were blazoned fair
In diverse raiments strange:

"Thro' which the lights—rose, amber, emerald, blue—
Flush'd in her temples and her eyes,
And from her lips, as morn from Memnon, drew
Rivers of melodie."

It is in such passages as these that we may find, not only exquisite suggestions for architectural decoration, but ideals of the highest beauty, ready to hand for translation into wood, or brick, or stone.



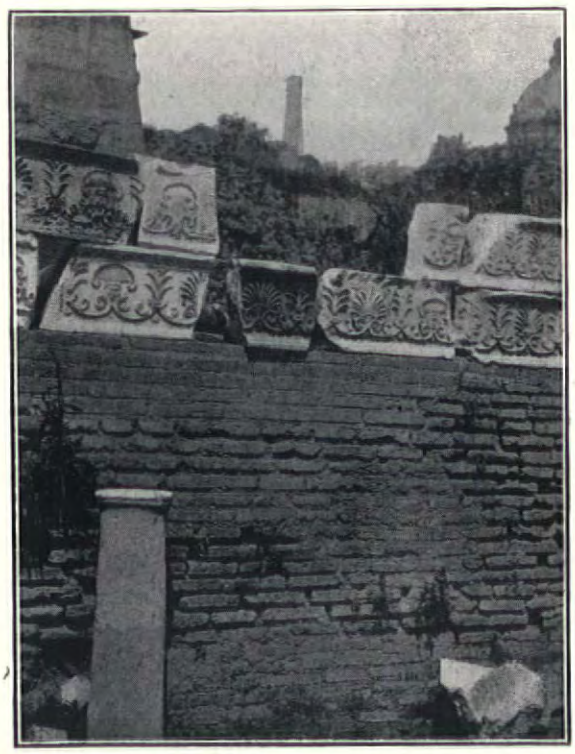
A GARDEN IN GRANADA. *Drawn by Joseph Pennell.*

CARVED STONE SARCOPHAGUS.

EXCAVATIONS
IN THE FORUM, ROME.
SOME RECENT DISCOVERIES.

Photos by our Special Correspondent.

FOUNTAIN AND ALTAR OF JUTURNA.



DELICATE CARVING.

STATUE OF A VESTAL IN THE HOUSE OF THE VESTALS.

THE ARCHITECTURAL REVIEW, VOLUME X., NO. 59, OCTOBER, 1901.

NEWGATE FROM THE CORNER OF
NEWGATE STREET AND OLD BAILEY.

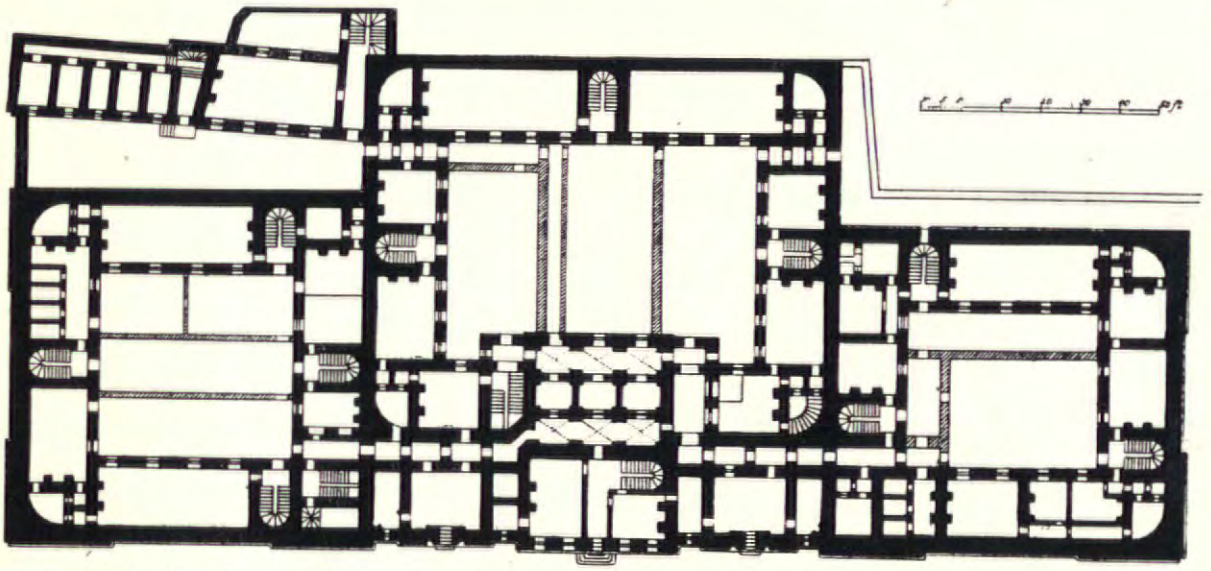
Photo : E. Dockree.

THE ARCHITECT OF NEWGATE.

BY REGINALD BLOMFIELD.

(The photographs of Newgate by E. Dockree are strictly copyright.)

NEWGATE prison has been well described as "the most imaginative building in London." It so impressed the late Mr. Fergusson that he could only explain it as an astounding architectural fluke, and gave it as his opinion that from what he knew of Dance's character "it may have been mere ignorance that led him to do right on this occasion." Whether a fluke is possible in architecture or in any of the arts is a question to which I shall return later, merely remarking here that as Mr. Fergusson assigned the building to the wrong man, his amiable suggestion is hardly worth discussing.



PLAN OF NEWGATE, FROM BRITTEN AND PUGIN'S "PUBLIC BUILDINGS OF LONDON."

That the three façades, however, show a very unusual quality in design is beyond dispute. The building, in a manner, stands by itself among the achievements of architecture. There is nothing else quite like it, or quite so successful within its own peculiar limits. Newgate has always been regarded by competent opinion as something abnormal, and abnormal, not in any disparaging sense, but rather as a rare and extraordinary effort in architecture; and the problem of its design, dismissed by Fergusson with such characteristic commonplace, remains a matter of genuine psychological interest.

Newgate was built upon the site of an older and most abominable prison. Of the older building we learn that "within the intercolumniations on both sides of the exterior were statues of Liberty, Justice, Mercy, and Truth." Notwithstanding these adornments, the prisoners died by dozens of the gaol distemper, and the prison was condemned. The new buildings were begun in 1770, from the designs of George Dance the younger, and, after being nearly destroyed by fire in the Gordon riots, were finally completed in 1782. On the internal arrangements I do not propose to dwell. With the exception of the Governor's house most of the interior was rebuilt, I believe under the late Sir Horace Jones,* and much that was most hateful in the original plan was done away with. The instincts of the mob of 1780 were sound, for the place with its narrow windows and gloomy yards seems to me to be about as hopelessly inhuman as it is possible to imagine; those were the days before prison reform, and it was not till a generation later that it dawned on the public conscience that there was anything wrong with its administration of justice. Assuredly, if the majesty of the law is written on the walls of Newgate, its grim brutality was not less evident in the interior of the prison. For this, however, Dance was not responsible: he no doubt received his instructions and carried them out; and as a matter of fact, forty years later, Dance sent in a report to the Corporation as to points to be attended to in the improvement of prisons.

The interest of Newgate, for the student of architecture, is practically concentrated on the north, south, and west façades. Here Dance was left to himself, and what he did supply was a very remarkable grasp of the imaginative con-

* I am indebted for this information, and also for the measurements given, to Mr. E. W. Mountford, the architect of the New Sessions House which is to be built on the site of Newgate.

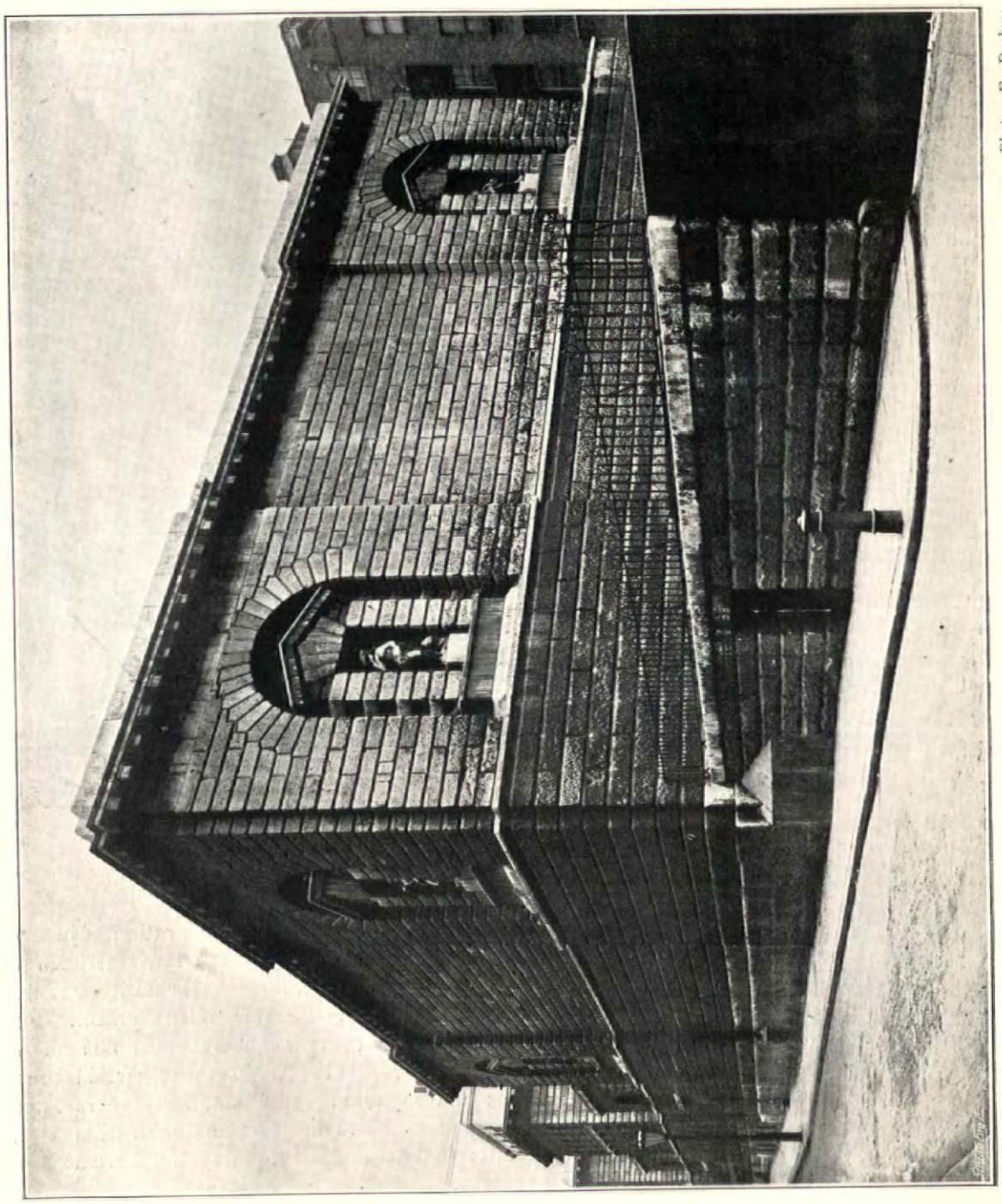


Photo: E. Dockree.

THE SOUTH WALL, NEWGATE,
FROM OLD BAILEY.

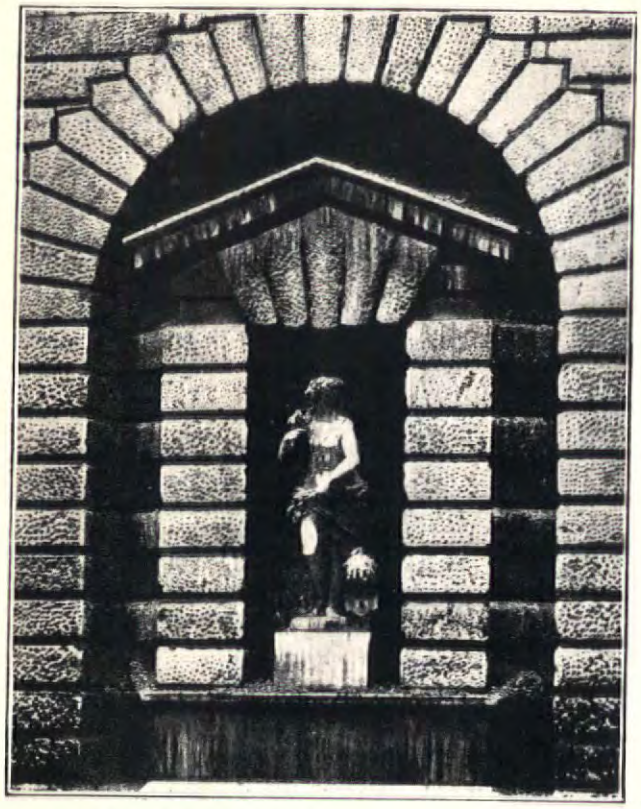


FIGURE ON THE SOUTH WALL. *Photo: E. Dockree.*

ditions of his task. The business before him was to build a wall about fifty feet high at the south-west angle, diminishing to 43 feet at the north-west, and three hundred feet long on the main façade, with no openings whatever except two doors, and the doors and windows of the keeper's house in the centre; that is to say, the task before him was to get some architectural quality out of a gigantic wall, and it is significant that a hundred and thirty years ago such a body as the Corporation of London should have thought it necessary to get any quality out of the wall at all. Prisons, workhouses, and asylums, built since that date, have, with rare exceptions, been built with a sole regard to economy, and without any consciousness that so many gigantic eyesores were being left to a contemptuous posterity. Nowadays, a plain brick wall would be built and there would be an end of it. Then again, the plain wall problem has occurred in sumptuous buildings, but as a rule the designer has done his best to conceal the fact that it is, after all, a wall. Sir John Soane, for instance, the most distinguished of Dance's pupils, had to design three blind walls for the Bank of England, 320 feet, 344 feet, and 420 feet long respectively, and these were to enclose a bank—that is, a place of safe custody. By a curious inversion of ideas, Soane sought for his effect by devices that included a number of sham doors and window openings, in other words by means of the very architectural feature which the conditions of his problem forbade him to use. Soane's work shows scholarship and ability, but it is frigid and uninteresting, making no appeal to the emotions, because one feels that Soane shirked the difficulty, and never went to the heart of the matter. He tried the short cut of the second-rate man, and hoped to disguise the thinness of his invention by plastering on architectural detail. Then, again, there are the plain walls of fortresses and engineering works, buildings never without a certain dignity, yet of a negative value, inasmuch as they merely accepted, without further intellectual effort, the practical conditions under which they were built. But Dance was born and bred in the older tradition of English architecture, and was not content with a mere blank surface, nor on the other hand did he try to turn the corner of the problem by any tricks of the trade. The quality of his work lies in the fact that he attacked his problem directly. He had to build a prison wall, and a prison wall he meant it to be; but his mind, stimulated by a very extraordinary influence, so worked on the conditions that he produced what is perhaps the finest abstract expression of wall surface to be found in Western architecture.

The elements of Dance's design are very simple. On the principal front the wall space is divided into three projections and two main recesses. The centre projection is occupied by the keeper's house, which is carried one story higher than the rest of the building; each story has five semi-

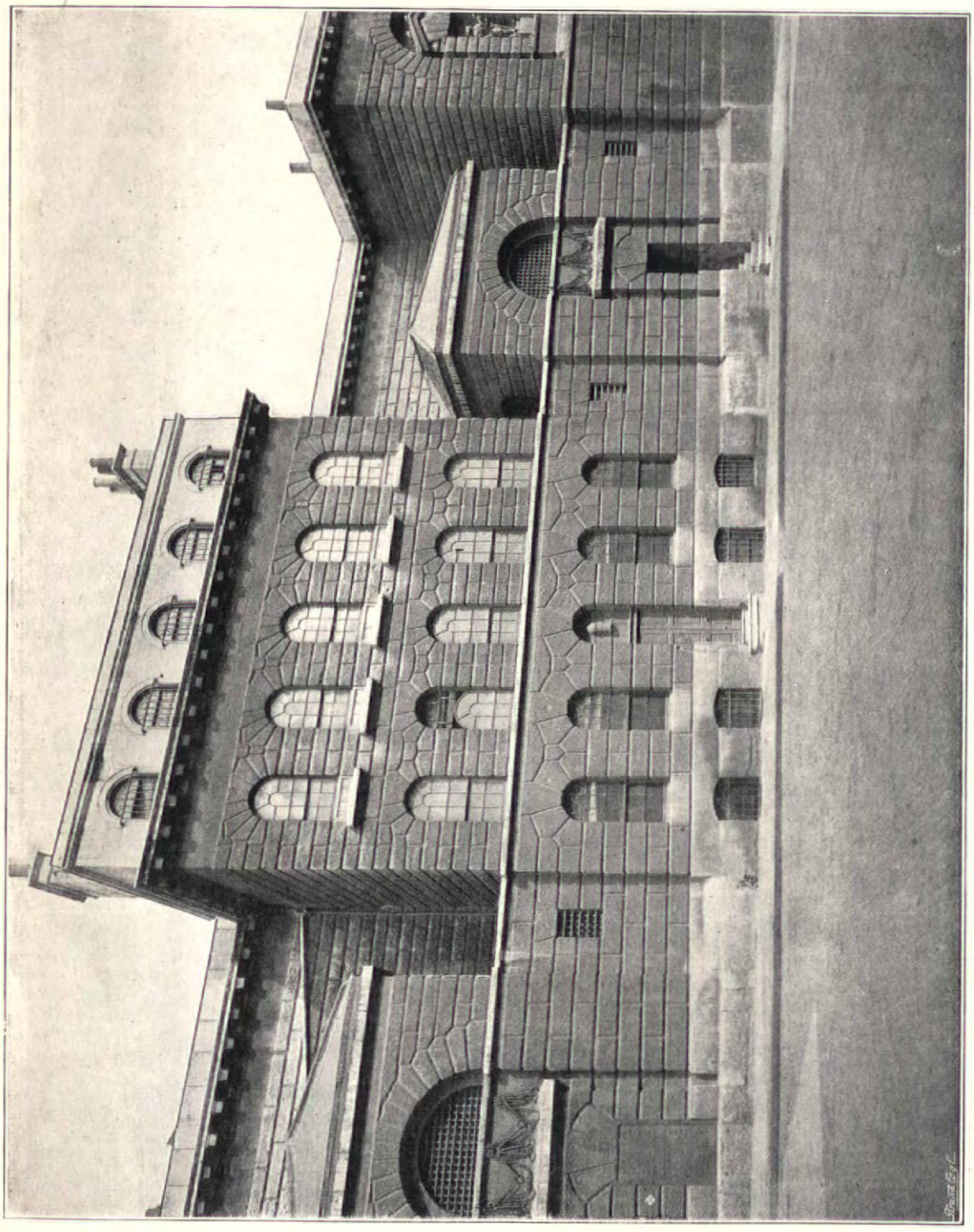
FIGURE ON THE SOUTH WALL. *Photo: E. Dockree.*

circular openings for windows, and a door in the centre on the ground floor. The wall space on either side of this central block sets back above the ground floor, and the two main architectural entrances, formidable doorways with grilles, and festoons of fetters in the panel above, occupy the space between the centre block and the great flanking masses at the north-west and south-west corners. These masses return along the north and south sides, repeating the design without any ornament, except that above the first floor string course there are niches very boldly designed with a barbaric pediment and alternate stones running back into the wall on a curve, in a manner suggestive of certain refinements of design introduced by Hawksmoor. These niches stand in flat recesses under a semi-circular arch. It appears that they were intended for sculpture, but only the four on the south and south-west side are occupied. I have not been able to ascertain anything as to the history of these statues. They are fine rollicking figures in the gallant manner of the early part of the eighteenth century. From north to south, the first is a female figure holding a Cap of Liberty, the next has the fasces of Justice, the third (facing the Old Bailey) holds a dove, and the fourth

FIGURE OF JUSTICE ON THE WEST WALL. *Photo: E. Dockree.*

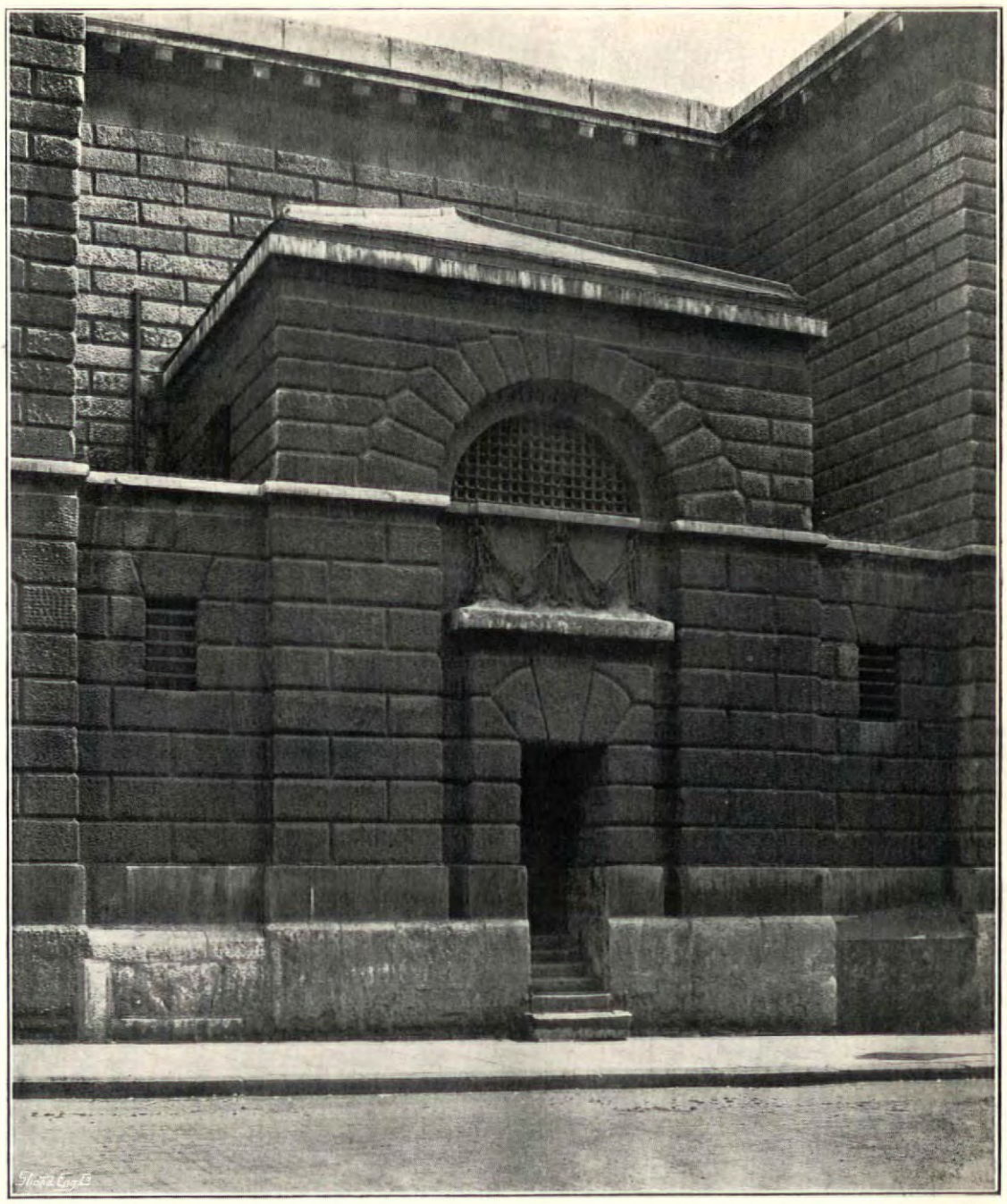
FIGURE OF LIBERTY ON THE WEST WALL. *Photo: E. Dockree.*

has a cornucopia beside her. They are perfectly in scale with the architecture, but there is a bitter irrelevance in their presence on this building, for they are gracious and kindly, and dearly loved by the pigeons of St. Paul's. It is possible that they are the figures that adorned the older jail, and that Dance worked them in where he could; but they are not the least of the inconsistencies of this extraordinary building. The wall surfaces are rusticated up to the plain stone frieze without any architrave, which is surmounted by a modillion cornice and plain blocking course. In the recesses on either side of the keeper's house are placed the two prison entrances illustrated in the text. The walls above the string course are here set back some distance, a most able piece of grouping. The two wings become complete compositions, balancing each other at either end of the building, and these, being repeated on the north and south sides, form as it were two fortress-like buildings, guarding and supporting the central façade. The prison entrances which fill up the spaces between the ground floor intensify the expression of monumental strength, and the set-back above them between the wings and the centre provides the play of light and shade, and that variation in the blocking out of the masses of the building, which is one of the distinctive features of this



THE GOVERNOR'S HOUSE, NEWGATE.

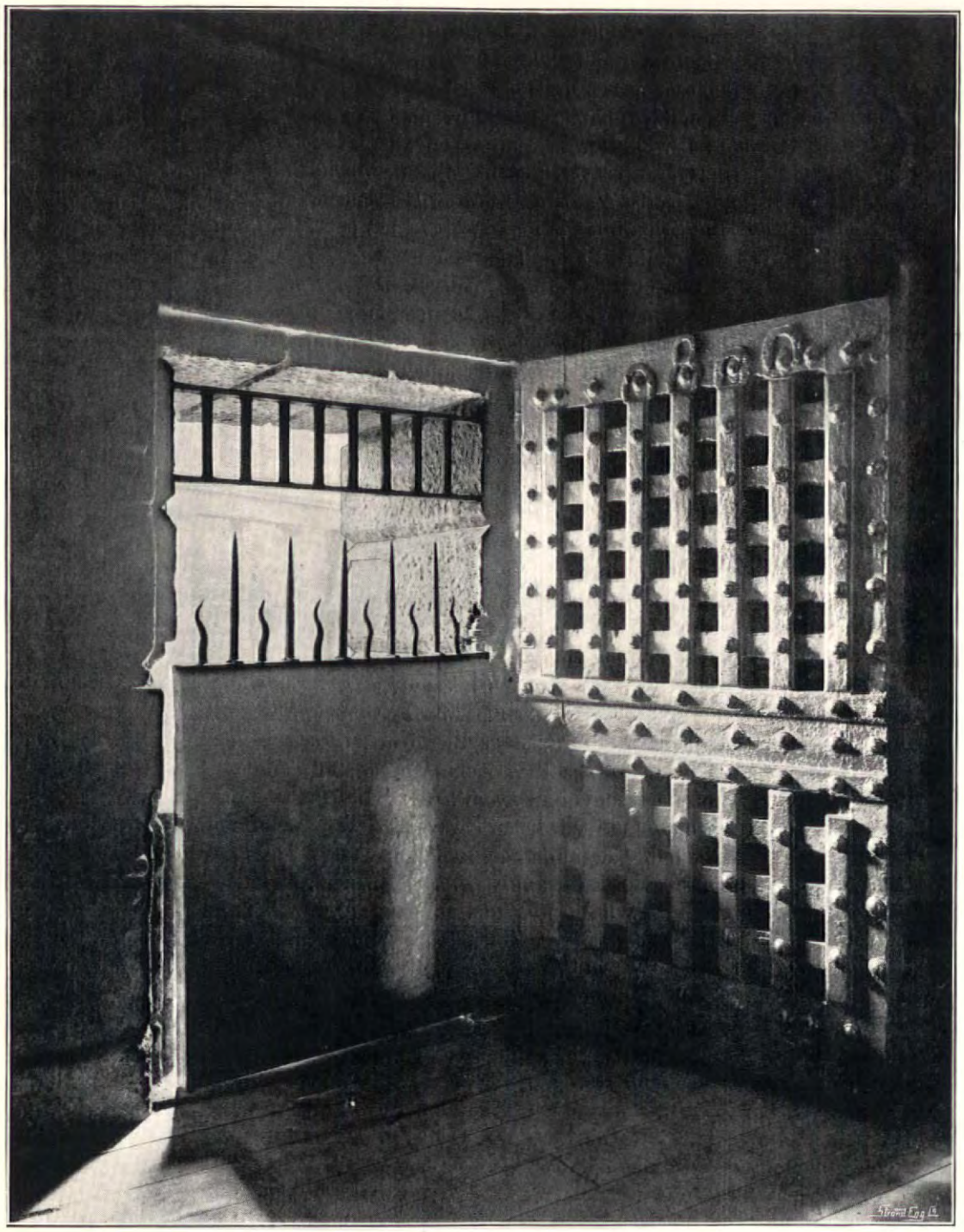
Photo: E. Dockree.



THE DEBTORS' DOOR, NEWGATE. *Photo: E. Dockree.*

great design. So much is done here with so little; and, indeed, the high intellectual level of the architecture, and the quality of hard thought that it displays, fully justify the consensus of opinion which places this building on a different plane from any other of its kind.

The detail of the work has much of the abnormal character of the whole design; the monstrous profiles of the mouldings and the curious jointing to the *voussoirs* of the arch, the spacing of the masonry and the abstinence from everything but the barest essentials of architectural detail—all show that Dance was driving hard at the expression of an abstract idea. His building was a prison, and he wished his architecture to impress this fact on the imagination in all its stern reality. To attain this result he deliberately turned his back on the ordinary paraphernalia of design, he ignored the orders, he dispensed with carving, he determined to appeal to the emotions by the sheer bulk and proportion of his wall, for the proportions of this design give evidence of very careful thought. Dance seems to have played approximately on one, one and a half, and double squares. The dimensions do not work out exactly, but I think it is clear that he was working on some sort of system; and indeed this is the right and reasonable way in which to use any method of proportion. They should be present in consciousness,



INTERIOR OF THE DEBTORS' DOOR, NEWGATE. *Photo: E. Dockree.*

but not as a rigid formula, rather as a restraining influence, acting and re-acting on the designer's mind with a constant intention towards rhythm and harmony. In Newgate Prison, as in most other designs in regular architecture, certain definite relations can be traced between the various parts; for instance, the height from plinth to first string course is eleven feet, the height from the string course to the frieze is twenty-three feet, about one to two. The width of the projecting bays is twenty-six feet, and of the recesses between, thirty-eight, about two to three. The blocks of stone to the wall below the first string course are five feet by one foot eight inches—that is, one to three—and it would be easy to trace this further. The one weak part of the whole design is the Governor's house in the centre of the west façade. Here, what one may call "the drawing of the design" is extremely feeble, and the succession of small arched openings is monotonous and insignificant. After the massively designed entrances on either side, the centre piece becomes an anti-climax. It is possible that Dance may have intended to

ALL HALLOWS, LONDON WALL. INTERIOR. *Photo: E. Dockree.*

get his effect by the contrast between the scale of the centre and that of the adjacent building, and hoped to accentuate the effect of his prison walls by suddenly altering his pitch when he came to the residence. Whether this was his intention or not, I think his imagination failed him here, the one disastrous flaw in a great architectural composition.

It seems perhaps unkind to find in this single mistake some clue to the genesis of the design; for, leaving this one failure out of account, we have here the puzzling fact of a work of first-rate ability produced by a man not otherwise remarkable for genius. The case is to some extent a crucial one, and involves large issues. Is it possible on any showing for an architect to fluke into fine design? Can he by a mere effort of will and moral abstinence project himself into such an intellectual atmosphere as will enable him to conceive of fine architecture and put it into practicable shape? This latter point is, I may say at once, an essential condition of the problem, for the idea cannot be separated from its expression, and there have been very magnificent designs on paper which would be quite futile in execution. Fergusson supposed that such a prodigy was possible, and it has been the favourite contention of the amateur and the virtuoso. Mr. Ruskin in the last century, Lord Pembroke and Lord Burlington in the

THE TOWER AND CUPOLA
OF ALL HALLOWS, LONDON WALL.

Photo: E. Dockree.

century before, may all be supposed to have tried their hands at architecture on this assumption. *Prima facie*, the hypothesis is not likely. In the other arts, careful training is admitted to be necessary. Even in literature it is thought to be desirable, and it is not likely that in architecture, the most purely intellectual and technical of the arts, such a training could be dispensed with. Nor is the case in point quite so impossible as Fergusson's error represented it; for George Dance the younger, though he may not have been an architect of genius, was a highly trained and accomplished artist. Born in 1741 and a younger son of the City Surveyor who designed the Mansion House, George Dance learnt the rudiments of his business, and perhaps rather more, in his father's office, and in 1758 went to Italy to study architecture, in the liberal sense in which an architectural training was then understood. For an architect was still supposed to be an artist, and in draughtsmanship, at all events, went through a training pretty nearly as thorough as his colleagues in painting and sculpture. After five years' study, he won in 1763 the gold medal of the Academy of Arts at Parma, with a design for a public gallery, and honours showered thick upon him, for in the following year he was elected a member of the Academy of St. Luke at Rome, and was admitted to the Arcadi, one of those fantastic associations of artists and men of letters, beloved by the Italian virtuoso of the eighteenth century. He appears to have returned to England in 1764, and at once began practice. His first work was All Hallows Church, London Wall (1765–67); in 1768 he was elected a member of the original forty who formed the first Royal Academy, and in the same year was entrusted with the designs of Newgate; altogether a brilliant record for a young man of seven and twenty. From this time forward Dance was looked upon as one of the leading architects of his day. In 1774 he designed St. Alphege, London Wall. In 1782–84 St. Luke's Hospital for Lunatics, in Old Street, was built from his designs, and from this date till the end of the century he continued the active exercise of his calling, designing Finsbury Square; Alfred Place, Bloomsbury; the old Giltspur Street Prison, pulled down in 1855; Wilderness Park, and the Grange at Alresford in Kent; Stratton Park, Hants; Coleorton in Leicestershire, Ashburnham Place, Sussex, and many other works. In 1798 he was made Professor of Architecture in the Royal Academy, but did not lecture. Had he only left us notes on the process by which he arrived at the Newgate design, the appointment might have been forgiven.

Dance died in 1825, and was buried in St. Paul's. It is not necessary to pursue further the list of his architectural works. They are curiously unequal, and the older Dance grew, the feebler his design seems to have become. Newgate, his greatest effort, was the work of a young man fresh from Italy and under the influence of a great intellectual stimulus. The Church of All Hallows, London Wall, and the Hospital of St. Luke's, his best buildings after Newgate, belong to the earlier half of his life. All Hallows is a very original little building. It is practically a chapel with a square tower, surmounted by a graceful stone cupola at the west end, and plain brick arcading on the outside, with lights high up under the arches. The interior consists of a single aisle, with a semi-circular apse half domed. The roof is a semi-circular vault, intersected by the vaults to the clerestory windows, and is decorated with flat ribs, and panels of rather unusual details, all in plaster. The interior is divided into four bays by engaged Ionic columns, the west bay being occupied by the organ gallery. There are faults of immaturity in this building, but its solidity of construction and reticence in ornament show clearly the influence of his recent studies in Rome, for this was actually his first building in England. Within ten years of this date he had so far degenerated as to build in the same street the irritating little Church of St. Alphege, and then came such feeble designs as Finsbury Square, Alfred Place Bloomsbury, and various not very interesting country houses, and withal an idiotic design for a Gothic church. That Dance was an artist of some natural gift there can be no doubt; it is proved, among other things, by the very interesting series of portraits of his contemporaries drawn by himself at the end of the eighteenth century, and now preserved in the British Museum. These designs were engraved by William Daniell, A.R.A., and published between the years 1808 and 1814, and, according to the preface, were made by Dance partly as a relaxation from "the serious studies and more laborious employment of my professional life," and partly to put on record the features of all the eminent men of his time and acquaintance. The list includes Horace Walpole in his extreme old age, bearing a close resemblance to the late Lord Beaconsfield, Brunel, Flaxman, Chambers the architect, with a great double chin, Joseph Haydn, most of the Academicians, Northcote, Barry, West, Smirke, Bacon, Banks, Paul Sandby, Hearne the antiquarian, Mylne the architect, Zoffany, Hoppner, Cosway, Girtin, Thomas Hardwick, John Kemble, the Chevalier d'Eon in a woman's dress, and many others, altogether a gallery of portraits of very great interest. The drawings are all executed in the

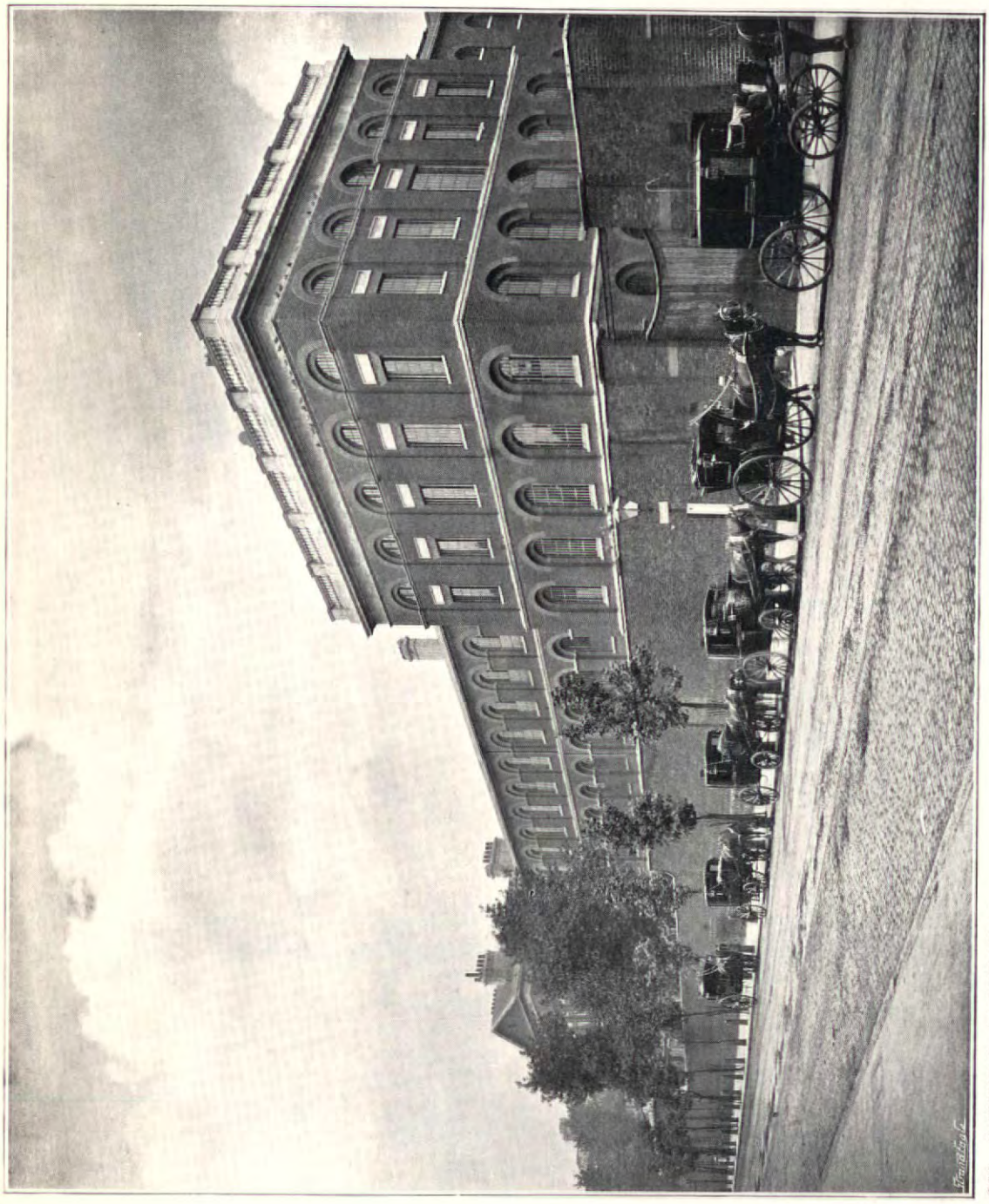
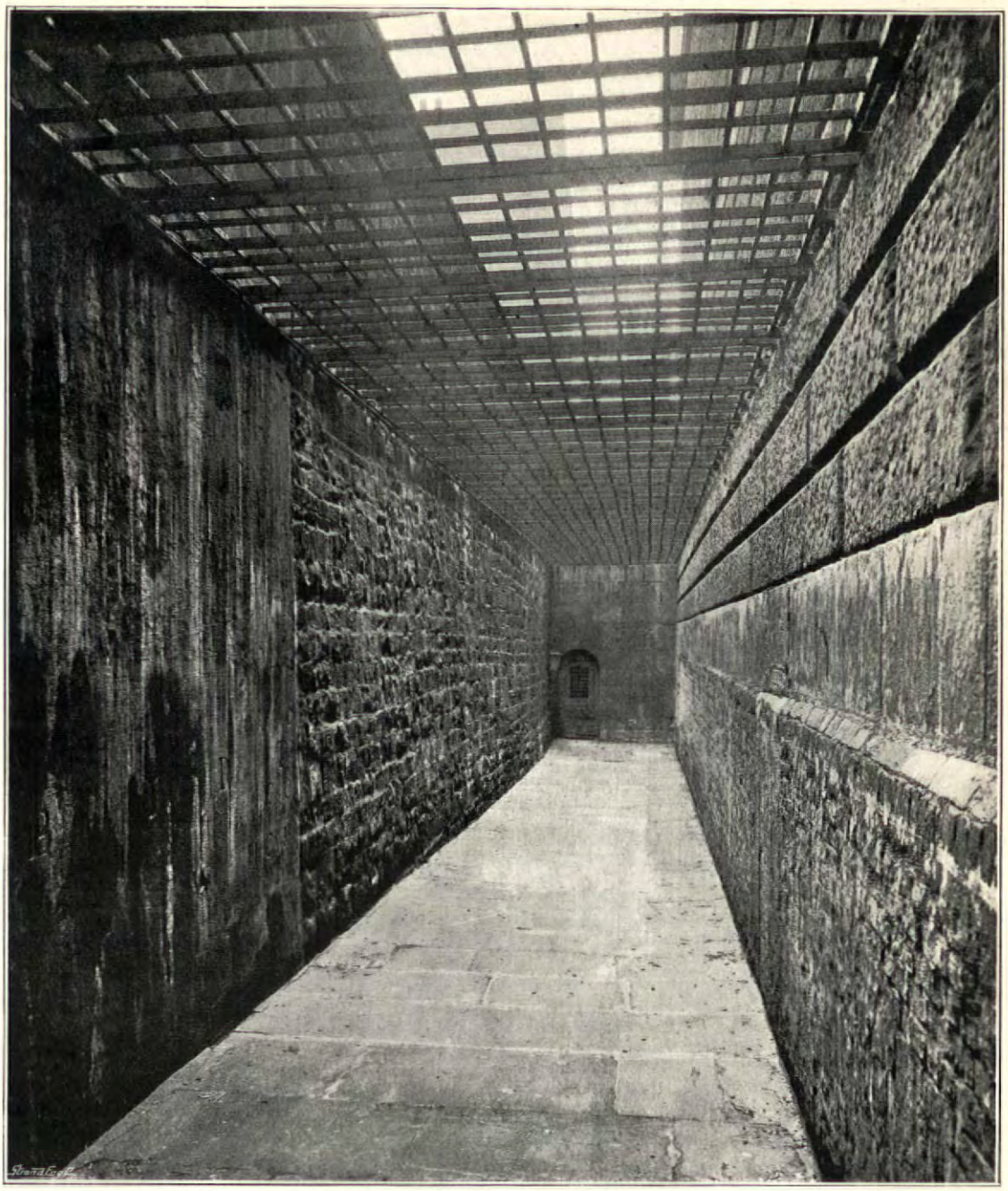


Photo: E. Dickes.

ST. LUKE'S HOSPITAL,
OLD STREET.



"THE BIRDCAGE WALK," NEWGATE. *Photo: E. Dockree.*

same manner. The subject sate with his face sideways, so that Dance was able to get the profile, the wig and coat collar dark, all the rest kept very light. They are executed with great care and delicacy, and are indeed a faithful index of Dance's personality. Certain limitations at once appear. The drawings are the work of a rather timid man—a man of sincere and faithful intention, but of no particular dash, and incapable of getting into his stride with his work. They show accomplishment rather than ability. On the principle of judging a man by his friends, Dance's attainments should have ranked high, for he seems to have known all the best men of his time. Moreover, he came of a rather clever family: his elder brother James was a man of good education and a certain ephemeral wit who failed as a playwright and comedian. Another of his brothers was the painter, Nathaniel Dance, or Sir Nathaniel Dance Holland, to give him his full title, who painted portraits of George III. and his Queen, and indifferent historical pictures, with such success that he was able to retire from his art, and sit in the House of Commons for East Grinstead for the last twenty years of his life. But one finds in each of the brothers the same lack of intellectual stamina; the playwright fails, the painter retires on his fortune, and the architect

gave up architecture and amused himself with his drawings, or rather his architecture gave up him, for in his later designs he was occupied with futile attempts to catch the fashionable manner of the time; and indeed, in retiring from practice, he may have made his last serious effort as an artist. After all, the old City Surveyor was a better man than his sons. Leaving Newgate out of account, the steeples of St. Leonard's, Shoreditch, and St. Botolph, Aldgate, even the Mansion House, are better than anything done by his more celebrated son. Moreover, he was a man of bold and adventurous temperament. In the Church of St. Luke's, Old Street, he made a sporting attempt to break the record in obelisks, for he put a gigantic stone obelisk on the top of a solid tower. The elder Dance was a man of a fine robust vulgarity, and did not err in the direction of finikin refinement. Perhaps we might assign to his influence some part of the vigorous purpose shown in the Newgate design. But there seems to have been no vitality in young Dance's inspiration. It was superficial, evanescent, a manner caught up for the occasion, not the intimate expression of his real self. How then is one to account for the sombre power of such a design as Newgate? The answer will, I think, be found in the influence of another mind—an influence that must have completely fascinated and dominated Dance for the time, but gradually faded away when he returned to England and lost touch of the original.

Dance went to Italy in 1758. Now, in 1751, Bouchard of Rome had published the first collected series of Piranesi's works in a great folio, entitled "Le Magnificenze di Roma—Le Più remarcabili." In this were included many inventions in the manner of the ancient buildings of Rome, together with "Molti Caprici di Carceri sotteranei." First come thirty-four double plates of the great buildings of Rome, then a beautiful set of small oblong etchings of architecture and landscape, and then the remarkable prison plates. After the carefully executed drawing of the double plates, and the easy freedom of the smaller etchings, Piranesi seems to have determined to let himself go in pure caprice. He had saturated his mind with the vast ambition of Roman architecture, he had exhausted his interest in the technical problems of etching, and he now used his mastery of the etched line to express the wildest and most fantastic conceptions of architecture, the famous "caprici di carceri"; so it is engraved on the tablet of rock on the title page, a tablet set in Cyclopæan stones, with a wild figure of a man screaming on the top and bound with gigantic chains, and in the background the interminable corridors that Piranesi loved, seen through a vast encircling arch. The plate is typical. Piranesi might have been thinking of Horace—

> Te semper anteit sæva necessitas
> Clavos trabales et cuneos manu
> Gestans ahenâ, nec severus
> Uncus abest, liquidumque plumbum.

In nearly all these plates there appear the enormous beams and blocks of stone, the nightmare stairs, winding upwards and downwards into unfathomable space, the iron grilles and fetters suggesting instruments of torture, dimly thought of and adumbrated rather than realised in these portentous drawings. Of architectural detail there was none, for Piranesi, the greatest architectural draughtsman that ever lived, was tired of it, and he seems to have been working for abstract architecture—he felt intensely the power on the imagination of huge masses of building, thrown about, as one might put it, by some Titanic architect. So he ran riot in these vast halls, and piled Pelion upon Ossa till his brain snapped and his invention fell back into the dim obscurity of horrors. At the end of the series come three drawings of chaos, where death lies grinning amidst the ruins of architecture.

These seventeen drawings are, I think, the most extraordinary effort of invention ever attempted in architectural drawing. That they are the work of a madman is probable. That megalomania which clings to the Italian grew on Piranesi till it overthrew the balance of his brain. Yet with all their traces of insanity, they struck a note undreamt of hitherto, one that the great draughtsmen of the Renaissance, with all their scholarship and passion for the antique, had missed, for it was as if Piranesi had thought himself back into the spirit of the builders of the baths and aqueducts that he drew, and had penetrated to the Roman secret that the highest quality of architecture is found not in frippery of ornament, but in simple building.

The drawings at once made an immense sensation in Rome, and when Dance came to Italy a few years later, a mere boy, full of enthusiasm, he found Piranesi in the heyday of his reputation, and it was nearly inevitable that his own thin personality should fall under the glamour of Piranesi's superlative draughtsmanship. That they were acquainted is, I think, pretty nearly certain. Piranesi was on friendly terms with Robert Adam, Mylne, and the leading English architects of the time, and was indeed a Fellow of the Society of Antiquaries. Moreover, when Dance was elected in 1764 to the academy of the Arcadi, Piranesi was already a member of this body under the name of Salcindio Tiscio. The feeling of Piranesi's Carceri is so faithfully reproduced in

PLATE No. XIII. FROM THE "CARCERI" OF GIOVANNI BATTISTA PIRANESI.

PLATE No. XIV. FROM THE "CARCERI" OF GIOVANNI BATTISTA PIRANESI.

Dance's design for the outer walls of Newgate that I think there can be little doubt that this was the source from which Dance drew his inspiration.

Thus we reach some reasonable explanation of Dance's design, both in its strength and in its weakness. We need no longer imagine that it was either a fluke, or that it arrived out of space; and indeed no practical designer ever supposed that it did. The factors in the case are these: on the one hand we find a design of most unusual ability made by quite a young architect whose record of distinction with all its brilliancy had been mainly academical; on the other hand we find that, only seven years previous to Dance's visit to Italy, a series of extraordinary inventions of prisons had been issued by Piranesi, a series that took by storm the cultivated society of Rome. That Dance was familiar with these publications there can be no doubt, in view (1) of Piranesi's reputation, (2) of his relations with English architects, and (3) of the fact that both he and Dance were members of the same association; and when one finds the very essence of Piranesi's spirit realised in Dance's design, the conclusion is irresistible that without the "Invenzioni di Carceri" we should never have had the prison walls of Newgate. The very weakness of some of Dance's subsequent work bears out this view. So long as he was under the spell of Piranesi's fiery genius he was able to produce austere and even masterly architecture, but directly he was left to stand by himself his imagination flagged. Dance was not a strong man. Amiable and accomplished, his was one of the natures that can follow a good lead, but seem to possess little individual initiative. Instead of advancing on the promise of his youth, his work grew feebler as he grew older, and finally lapsed into the insignificant effort of the mere practitioner. One seeks in vain in his later work for a repetition of that note of genius that had sounded not uncertainly in his earlier years.

Perhaps, after all, our gibes at the paper designer are not well founded. It is true he has no idea how to carry out his own designs, and his ready pencil glides easily over passages which are a source of infinite tribulation to the man who has to see work through. Yet even genius cannot spin incessantly out of its inner consciousness; rather its business is to assimilate what is good on every hand, even from projects and perspectives that never have been and never can be realised. At Newgate, for once in a way, the rôles were reversed. The draughtsman was the man of genius, the architect only his accomplished interpreter. But this is the exception that proves the rule; there has been no other Piranesi.

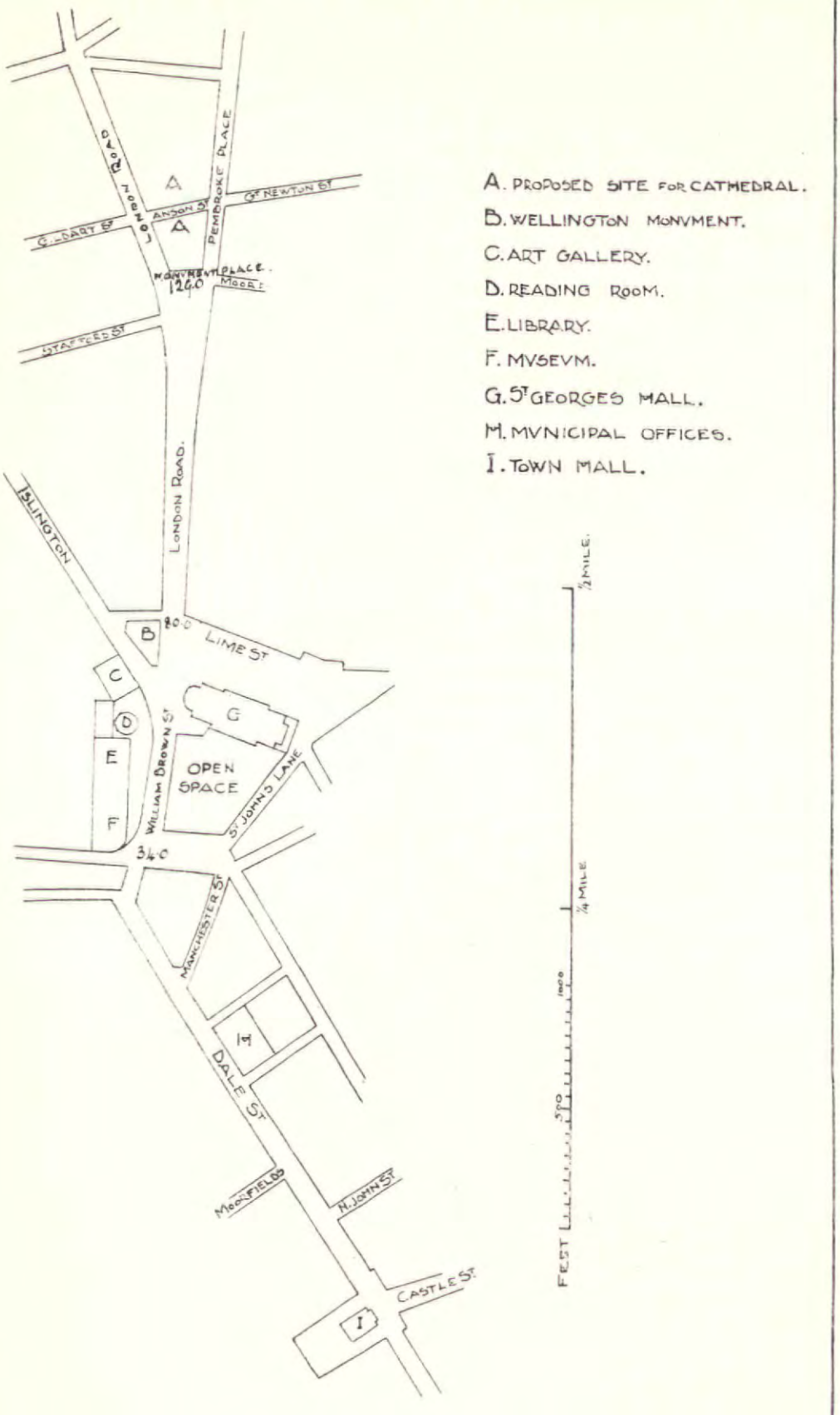
THE NEW CATHEDRAL FOR LIVERPOOL. ITS SITE AND STYLE.

I.—By PROFESSOR F. M. SIMPSON.

To find a site suitable for a cathedral in a large and thickly populated town like Liverpool is no easy matter, and the Committee appointed to consider the question must have experienced a good deal of difficulty in coming to a decision; especially as the last cathedral scheme was wrecked through dissatisfaction with the site chosen. The site finally recommended by the Committee is that known as the St. James's Mount site. The Bishop has accepted this recommendation, and a general meeting has expressed its approval. The matter may therefore be regarded as settled, unless unforeseen circumstances arise; and, although one may be allowed to record one's regret at the decision, it is difficult to see how, considering all things, any other was possible.

Four sites have been generally mentioned as most suitable: (1.) St. Peter's Church. (2.) St. Luke's Church. (3.) Monument Place. (4.) St. James's Mount. The first two may be rapidly dismissed; the last two possess stronger claims. The Monument Place site is unquestionably the better. This is admitted practically by everybody. Lord Derby, the chairman at the general meeting, acknowledged as much; and, if money had been no object, this site would probably have been selected by the Committee. But £200,000, which is roughly the estimated cost, is a large sum to pay merely for ground on which a building is to stand, and the disinclination of the Committee to recommend so costly a site is intelligible.

Before proceeding to an analysis of the advantages and disadvantages of these four sites, brief mention may be made of some of the points which it is necessary to bear in mind. A cathedral should be the centre of the diocese; easily accessible from all parts, and on or near the main lines of traffic. In the case of Liverpool, the city alone does not form the diocese; that embraces the country round for many miles, and includes other important and populous towns. The centre of the diocese, therefore, is the railway station. This sounds prosaic, but it is absurd to ignore practical considerations. A second point is the close connection which should exist between the cathedral, the centre of religious life, and the important public buildings which constitute the centres of municipal life. Church and city should go hand in hand: we are in this twentieth century far removed from the early days of mediævalism when they were too often in strong antagonism. Lastly, the



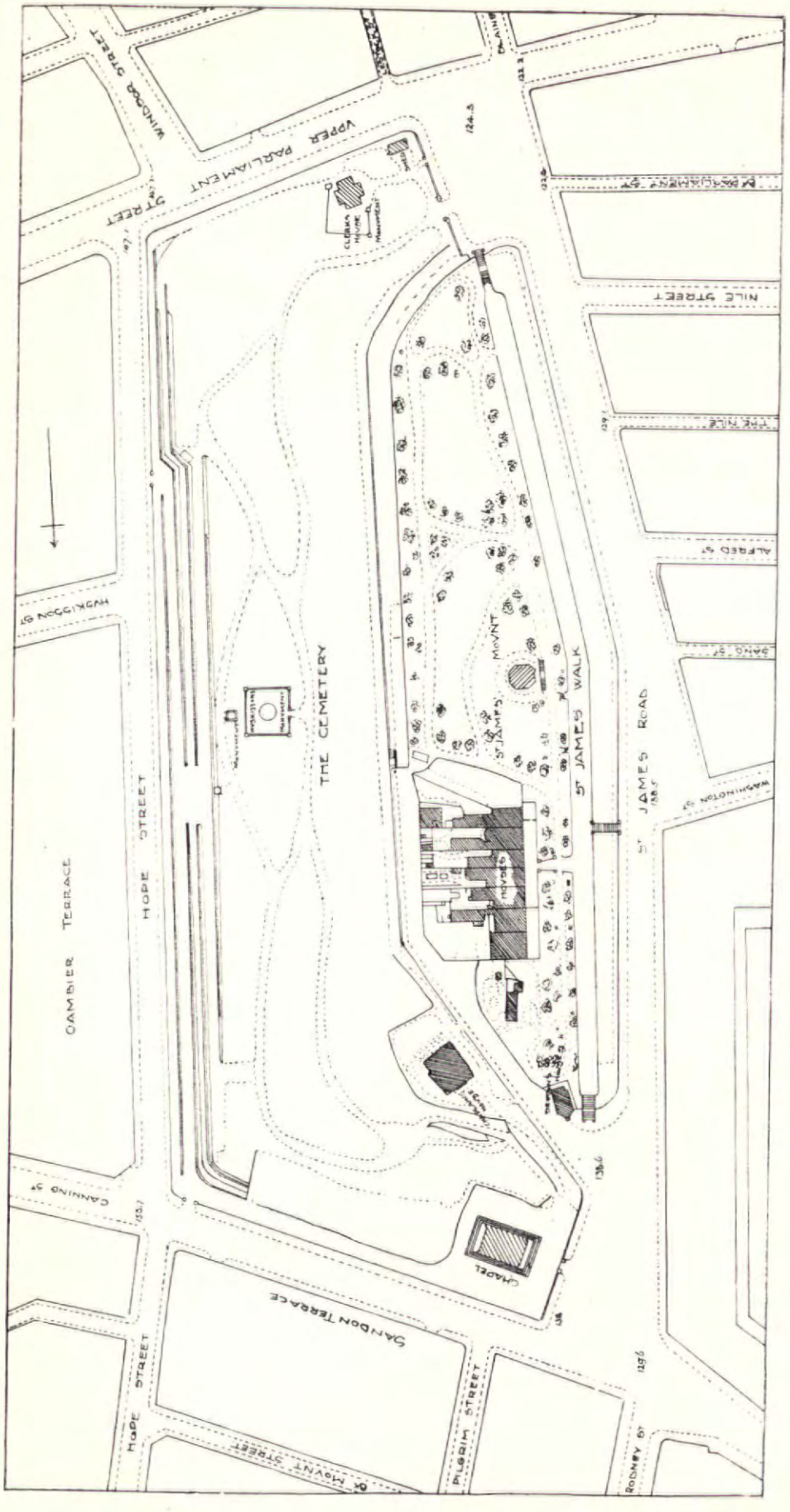
PLAN SHOWING THE
MONUMENT PLACE SITE.

position should be a commanding one, the approach dignified, and the church so placed that it can be well seen from all sides.

The St. Peter's Church site has the advantage of centrality, but it is too small. It is in the heart of the town; open on the north side to Church Street, but enclosed on the other three sides by lofty shops and warehouses. The east and west ends of the church could consequently never be properly seen, and difficulties might arise over ancient lights. St. Luke's Church stands at the top of Bold Street and Renshaw Street, but is not central with either. The ground rises very rapidly indeed from west to east. The area covered by the present church and churchyard is also too small, and if a cathedral were erected here the houses to the east of it, as far as Rodney Street, would require to be pulled down. Even if this were done, the levels would prove an almost insuperable difficulty.

The Monument Place site is about 130 feet above the sea level. There is very little to choose in respect to altitude between this site and the St. James's Mount, the latter having the advantage of a few feet. The frontage, which is 138 feet wide, faces due west. Opposite is an open triangular space, and a broad road descends in a straight line for nearly half a mile with a fall of about 100 feet. From the end of this, at the bottom corner of William Brown Street, there would be an uninterrupted view past the most important public buildings of Liverpool, the Municipal Technical School, Museum, Library, and Walker Art Gallery being on the left-hand, and St. George's Hall on the right. Architecturally it would be difficult to imagine a finer site. Few west fronts in Europe have a better approach. As regards centrality, none of the sites, except perhaps St. Peter's Church, offers such advantages. In view of civic and other processions the cathedral would be in close touch with St. George's Hall, where all large public meetings are held, and well situated as regards the Town Hall. The principal railway station, Lime Street, faces St. George's Hall, and the other large stations, the Exchange and the Central, and the Pier head, where all the steamers arrive, are not far distant. Electric cars from these and from other parts of the town pass the site every minute. This has been regarded as a drawback owing to the noise they make. But cathedrals are not built of papier maché; and I never heard that the outside traffic round St. Paul's Cathedral (which building occupies a somewhat similar position) ever caused any inconvenience to the clergy and worshippers inside. The great drawback to the site is undoubtedly its cost; but if this could be spread over many years it would not be so serious as if it had to be borne entirely by the present generation. A large cathedral—and it is sincerely to be hoped that this will be a large one—should not be run up like a twenty-story American sky-scraper, in as short a time as possible. There should be no ambition to establish a record in this respect. The suggestion made by the Liverpool Architectural Society was that the east end should be built first, east of Anson Street, in the comparatively inexpensive portion of the site, with a temporary entrance from Anson Street, and that the nave should be left for a future generation to erect on the more expensive ground bounded by Monument Place, Pembroke Place, London Road, and Anson Street. This suggestion has been termed unpractical. It has been stated that owners of property could, if this course were pursued, demand whatever price they pleased. But does this follow? Nearly all the freehold of the site belongs to the Corporation, and they would very likely be willing to work with the Cathedral Committee and grant them the reversions of the leases, so that as these fell in they could take possession. By this means the cost of the site, although great, would be spread over a considerable period. More than that, there is no doubt that the placing of the cathedral here would permit of much-needed municipal improvements. Both London Road and Pembroke Place would be better for an extra 10 or 20 feet in width, and some insanitary property behind Anson Street might be swept away with advantage. I have thought it best to deal fully with this site, notwithstanding that the Committee have decided that it is not practicable, because, apart from the question of cost, there is no doubt whatsoever that, whether regarded from a diocesan, a civic, or an architectural standpoint, it is far superior to the others suggested.

The St. James's Mount site, although far removed from the public buildings of the city and to a considerable extent out of touch with the main lines of traffic, has some points in its favour. The preliminary cost of the site will be comparatively small, probably not a quarter that of the other. It stands high, to the west of a disused quarry from which the stone was excavated for the Town Hall—the work of John Wood, of Bath—and for many buildings erected in Liverpool during the last century. About 1825, the quarry being exhausted, the space was converted into a cemetery. On the east side inclined planes, supported by stone retaining walls, lead from the cemetery level to the road above. These are planned on a big scale and have an extremely dignified appearance. On the west side of the cemetery is the proposed site for the cathedral. This is a long artificial mound or terrace formed



PLAN SHOWING THE ST. JAMES'S MOUNT SITE.

during the severe winter of 1767–8 from the debris of the old quarry, in order to provide employment for men out of work. The terrace thus raised was first called Mount Sion; afterwards St. James's Mount. It commands a magnificent view of the Mersey and Cheshire side, with the Welsh hills beyond. It is about 200 feet wide from east to west, and of considerable length. It stands about 15 feet above the road level, which is presumably the original one as the ground falls towards the west and south, and on its east side there is an almost perpendicular drop to the cemetery below. To what extent the ground is make up, and at what level under the terrace the natural rock is to be found, boring alone can show, but it is evident that the foundation will not be an ideal one. The rock is probably nearer the surface in some cases than in others, but, at the most favourable estimate, the cost of foundations must be much greater than for the Monument Place site, where, as far as one can judge, the whole is solid rock.

The site undoubtedly possesses considerable possibilities, but there will be other difficulties to overcome. How the cathedral shall be placed on the site is an interesting problem, the solution of which will be watched with interest. If it be placed lengthways, with the chancel to the south and the entrance to the north, a good open space will be available in front of the latter; but on the other hand this disposition will be open to the practical objection that the sun will shine in the face of the congregation during morning service. If it be placed crossways from west to east, the narrowness of the site will be a considerable drawback, unless the chancel be carried eastwards of the Mount and allowed to rise boldly from the bed of the quarry. A grand effect might thus be produced, but at what cost? In either case a proper approach will be an exceedingly difficult thing to arrange. From Rodney Street, the only street of any importance near, no view can be obtained of any building erected here until one almost reaches the corner. To those who regard the planning of the approach to a building as second only in importance to the design of the building itself, this is a considerable drawback. The cathedral will stand high, but it does not follow that it will be well seen. It is no good claiming that it will be a landmark from Birkenhead; only the outline can tell at such a distance, and a huge warehouse, innocent of proportion and detail, would possibly look as well. From Gambier Terrace, which is on higher ground, its effect will depend very much on the way it is placed and on the plan adopted. This is a matter of design depending on the skill of the architect to whom the work is entrusted. The Monument Place site would be the easier one to fill, but this is not necessarily an advantage. The greatest architectural triumphs are often obtained through a successful treatment of natural difficulties.

Everyone is anxious to see a fine building erected in Liverpool—one that will be worthy of the city and of the occasion. For the occasion is a noble one. The designer of the first cathedral of the new century will have an opportunity which no architect has had during the century which has just passed away. The Gothic fetters have bound men down. With a new century comes the opportunity for throwing them off. The days of archæological exactness are happily past and gone, and correctness of detail is no longer regarded as all-sufficient. More practical considerations can now be allowed full play. A modern cathedral must be modern; modern in the sense that the plan shall suit the ritual of the day—as did the mediæval—and the general ordinance such that workers in arts allied to architecture can assist, unfettered by narrow restrictions as to style. The work of the past must always influence that of the present, as it has done in all ages; to suppose that it is expedient or even possible to ignore its lessons is absurd; but there is all the difference in the world between what its spirit teaches us and what we learn from its letter.

Hitherto, we have suffered too much from a misunderstanding of what constitutes an architectural style. A style is not made by its detail, but by its construction. Unfortunately, the former has been exalted at the expense of the latter. Thus, we read about thirteenth, fourteenth, and fifteenth century styles, and yet the methods of construction are the same in all; it is only the detail which is somewhat altered. Viollet-le-duc and some other writers have with more truth claimed that there are only two great styles, the Greek and the Gothic, because there are only two methods of spanning an opening, the lintel and the arch. This is judging a style, as it should be judged, by its construction. But even with this division the influence of detail makes itself felt. Why is Gothic chosen for illustration instead of Roman, the first of the great arched styles? Simply because Roman detail was a reflex of Greek, and Gothic detail was a fresh development. Nearly all Ruskin's writings on Architecture are based on the glory of detail. But the true Roman architectural style is essentially a constructive one. Its influence was very much greater on subsequent work than has generally been admitted, and a recognition of its constructive principles may do much towards helping us to solve some of the architectural difficulties of to-day, of which church-planning is by no means

the least. Viollet-le-duc has suggested two main heads under which architectural styles can be divided, but there are other divisions which are quite as logical. Buildings can be so constructed and planned that their supports are few in number and large in size, or the supports can be small and numerous. The Greek and the northern Gothic — the southern Gothic is often differently arranged—come under the one category, although these styles differ from one another in other respects; and under the other can be grouped such apparently different structures as the Basilica of Constantine and Baths of Diocletian and Caracalla of Roman times, the Byzantine Santa Sophia at Constantinople, many of the Romanesque churches of Southern France, and the Renaissance churches of St. Andrea, Mantua, St. Peter's, Rome, and elsewhere. In all these the supports are few and large. In these also it is not so much the principle of the arch that governs the design, as the application of the arched form by which vast spaces are covered over by the vault or the dome. In all these examples a large open unencumbered floor space is the result. This is the first necessity in a modern cathedral: there must not be too many piers or columns to obstruct the view of the service and render some portions of the building inferior to others for seeing and hearing. In this respect the English traditional Gothic plan fails.

The Roman arrangement of building allows also much more freedom in decoration. It adapts itself to styles superficially so different as the Byzantine, Romanesque, and Renaissance. From this it follows that it is capable of a fresh rendering. We can never have an absolutely new style, since the steps are always evident by which one style is evolved from another; but what is possible and to be hoped for in the new Liverpool Cathedral is a building with the distinction due to a fresh and original treatment of old forms; modern, and not archæological; and permitting the hearty co-operation of architect, sculptor, painter, designer, and craftsman.

II.—By EDWARD S. PRIOR.

Liverpool, that was only a hamlet in the seventeenth century, has in some two hundred years grown to be one of the great cities of the Empire, with the good fortune of a striking and characteristic architecture. Its commercial building of sixty years ago, much of it stamped with the genius of Cockerell, gives its streets a dignity rare in modern cities, and above all Elmes's St. George's Hall stands pre-eminent as the most satisfactory Public Hall of the nineteenth century. Now in the start of the twentieth a cathedral will be added to its possessions.

That the citizens of Liverpool should concern themselves directly in the architecture of this cathedral is perhaps an anachronism. Times have been when a great church was the crown of a city's existence—a building like this its chief interest, honour, and the embodiment of its well-being. But great architecture no longer plays this part in our society; still less can a church nowadays be counted as at once the stimulus and proof of commercial pre-eminence. Not in multiplied shrines and cathedral rebuildings, but in docks and railway connections is prosperity invested. So with the Church of England must rest the management of its cathedral building—the civil life passes the matter on to the religious. Yet, all the same, Liverpool points to its great buildings; it claims, and rightly claims, that this cathedral shall be worthy of the city of St. George's Hall.

On many grounds the responsibility which the Church of England has undertaken is no light one. This will be no building done in a corner—not sequestered like Truro Cathedral in a remote town—but must take its stand at the very gate through which the life of the western hemisphere passes in to meet that of the eastern—where, so to speak, the American frontier touches Europe. Here, before many eyes, what the Church builds will give evidence of what the Church is or may be. Its cathedral must be no reminiscent emptiness, but a building able for its present-day position, at once reverential and respectful—mindful of Church tradition and of neighbourly duty. Only by the true dignity of architecture can the Church succeed.

The money is ready, but the quality of architecture is not a matter of money. Our buildings lately have not starved from want of this stimulus; their difficulties have lain in their architectural constitution, which, despite abundant nourishment, shows an increasing inaptness for dignified expression. Church architecture, least of all, has been able to go beyond the trivial efforts of traditional picturesqueness; least of all our building has it been monumental. And how will it stand beside work still robust with Classic inspiration, broad and composed in a style and treatment which somehow have translated Classic breeding and dignity into English? Truly, St. George's Hall makes Liverpool a difficult city to build a modern cathedral in. For let us look back at our cathedrals of the nineteenth century: Sir Gilbert Scott's Cathedral of Edinburgh; W. Burges's Cathedral of Cork; J. L. Pearson's of Truro; G. E. Street's nave of Bristol, and Sir A. Blomfield's nave of Southwark. These

are representative enough to be taken as the flower of the Gothic revival. But would any of these satisfy Liverpool?

Unfortunately the question does not rest here. These strenuous expressions of accepted church style have been possible in the nineteenth century, when with positive assertion the Gothic revival dogmatised architecture. But are they possible now, when we have slipped into the negative position of accepting all styles as equally suitable to a Christian church, and are drinking the dregs of Gothic enthusiasm in an art of such tolerant ideal that we are ready to undertake the reproduction of any ancient church art with an equal virtue and an easy conscience? Surely the pulse of style-worship is failing when its taste knows not what it likes. The efficiency of revival dexterity cannot be attained in an indiscriminate copying of Byzantine, Romanesque, Italian, and Indian church models all at the same time. And this lapse from architectural purism has to be taken in connection with the prominent facts of our church building. As compared with the ancient, our modern English cathedrals have come under two special conditions; first, they have owed their effects directly to the imaginations of designing architects (St. Paul's, alone, of our old cathedrals sharing this distinction); secondly (in this St. Paul's stands with the mediæval churches), they have been built in a manner avowedly different from the ordinary building-manner of the time. Forms have been artificially contrived for the church, as distinguished from the house or other civil buildings. If a special reservation of style to sacred purposes has occurred in other eras, never has there been such an emphasis of deliberate invention as came in the change of our church building from the thirties to the fifties. The power of the Oxford movement lay in the enthusiasm of this invention. Its hotbed was the teaching that, in the authority of the Church, form embodied faith; and in this sense Gothic revival was conceived as a religious revival, and church architecture protected itself from unsanctified expression by the zeal of architects copying mediæval arches and mouldings, and eschewing the pagan Classicisms. The architects of the nineteenth century cathedral held a faith whose earnestness could be gauged by its intolerance. If Sir Gilbert Scott, late in life, built a Classic Government office, his autobiography confesses that he considered this apostasy a sin. Street's conscience was still less elastic, and his writings exhibit him turning from the allurements of Renaissance art as from an irreligious Siren. Burges was a persistent Goth in his art, and lived all his life with a barbarian's contempt for the enervations of Classic elegance. Pearson, with an inquisitor's zeal, would have rid Lincoln of the contamination of Wren's library. It must be allowed that the cathedral building of the nineteenth century had the backing of a whole-hearted faith; these architects believed in the gospel of Gothic style, and, moreover, in their power to preach it. It was self-evident to them that art in building was an architect's talent; that if they were only faithful and earnest to use their talent aright, their churches would be built as nobly as those from which they took their inspirations.

Yet, whole-hearted individual expressions of Gothic copying as these churches are, they cannot stand beside St. George's Hall. As clever exercises they can be criticised, but they have no pretensions to the great voice of a nation's architecture. The learned recognise the scholarship of their Gothic mimicry, but it is not understanded of the people. Their device is a stage scenery—a mediæval setting for the purposes of the Church—the penalty of whose antiquarianism is that it must repel and repress the passionate genuine expression of its age. Now St. George's Hall, though it too grew from the designing scholarship of an architect, had not this remoteness, for its Classic style was built up on a substratum of craftsmanship which for two hundred years had practised Classic detail in the buildings of ordinary use and had an accepted culture therein. The Gothic of the revival broke from and broke up this tradition: its crafts had to breed their workmen by sterilising the ordinary cultures of art. In the carving, painting, and finishing of Gothic buildings ideals had to be specialised away from those of everyday work. One wonders that under such conditions the enthusiasm of Burges and Butterfield could achieve so much and provide executants so earnest and accomplished. But away from the strong forcing of such masterful genius Gothic craft has been an unhealthy stunted weakling, that could not survive to propagate itself. In the plot which the Church cleared for the special sowing of religious art, quickly sprang up the most rampant forms of commercial industry. The fervour of Gothic craftsmanship has given place to the intelligent enterprise of church-furnishing firms, who have had no difficulty in introducing into churches their least sincere expressions as long as they mimicked the forms of church art. Thus the faith and scholarship of the Gothic architects have most often been only in the arches, traceries, and pinnacles of construction; pulpit, reredos, screens and glass have been—have of necessity been—expressive of neither faith nor scholarship, but of money value only.

Now it is in view of such conditions that the

Church has to ask itself whether it will again attempt a Gothic cathedral like those of the nineteenth century. St. George's Hall has its accessories at any rate in harmony with its style; both breathe the fine air of the best achievement of their line. But the summit of the Gothic revival was for its construction only, its decoration was scarcely able to reach the same height. And now, what the devotion of Street, Burges and Butterfield galvanized into life has grown inanimate. Not only is there no colour of enthusiasm for the reproduction of the best style of Gothic—not only has fashion shifted so that in turn every century of Gothic art has been taken as the standard—but those coinages of church art which the true faith of fifty years ago condemned as false metal, fit to be broken up, those are offered to it as genuine, and we see the *blasé* Rococo of the German Renaissance set up in the high places of austere Gothic. It is strange that the Church of England should have taken so little amiss this flagrant apostasy of current architecture. But at any rate it must see that it is vain to look now for faith in a Christian architecture to build Liverpool Cathedral as Street or Butterfield would have built.

But again, if the laxity of Gothic conviction has affected architects, can we fall back on any other sincere conviction in designing, which will ensure a true dignity for that which is to be set beside St. George's Hall? The fact must be faced that not only are there now no Gothic architects, but no Classic either—or any of other designation able to impress upon building that individuality of earnestness which the great architects of the nineteenth century achieved. The increasing impotence of individual designing is the curious symptom of this last twenty years. That power over his executants which made a building by a Cockerell or a Butterfield so distinctly his own has passed away. Able to design in any style, the architect has now neither the faith nor the occasion for manipulating the machinery of building in stereotype of his particular expression. Firms have it now all their own way, equipped to supply every shade of style with indifference of predilection and the same effect of display. Thus every architect gets the same complexion in his building, for, by whomsoever designed, for whatever purpose, and in whatever style, private or public house, steamship or church, all have like materials and like execution. The very vehemence with which architects have accentuated their designing process has really weakened its effect, for it is seen to be skin deep. The architect may rearrange, but he cannot vary the expression of what must be built commercially. A Queen's memorial and the shelters of an esplanade are supplied under the same conditions, and all in the way of business. A great School, a Hospital, and an Art Gallery show no difference of feeling or any distinction from the chance muddle of a building estate. Not that the skill of the architect is no longer of use to the public which employs him: on the contrary, the complexities of modern life, the varied requirements of denser population, the by-laws of controlling authorities, call now more than ever for the practice and genius of a planning architect. Moreover the administration of all the expert knowledge now used in electric lighting, ventilation, heating requires a special capacity trained for the purpose. But where in these skills and capacities are the culture, the taste, the warm imagination, the firm faith, which made the equipment of the great architects of the nineteenth century? For the building of its Liverpool Cathedral the Church of England can only get what is in the market. It may select its architect by competition or by any other method, but can hope for no one able to design a cathedral in the Gothic faith of fifty years ago, no one grounded in that tradition of Classic culture which built a St. George's Hall. Will the selected architect, trained only for the intricate plannings, and the finesse of current building-design, give us a dignified cathedral? A cathedral is a single simple thing, and can only get dignity by its simplicity. Where now is the designer who can pretend to the genius of such creation?

The responsibility of the Church of England is a great one, and it is bound to look the facts in the face. The function of the designing architect is passing—has passed away; and indeed this gives the Church its chance, for a more excellent way stands open to it. Since coincidentally the convictions and power of architectural faith have decayed; since the vagaries of architects have made churches indiscriminately Romanesque, Byzantine, and Classic, so that the gospel of one particular set of architectural formulæ being necessary to religious building can be no longer held; since Gothic has lost its savour, and the church architect his distinction, let the Church make a new religious distinction for its art, and find its gospel in the purpose of its building, not in its design.

The purpose of a cathedral is the provision of a dignified distinct building dedicated to the service of the Church. It is no untried experiment to make the direct and simple uses of a building the shapers of its art; on the contrary, at all times and in all places the greatest architecture has come into existence by the easy plan of building to a purpose. How were our ancient cathedrals built? There is no mention of designing architects, but "congregati sunt artifices,"

writes Matthew Paris. They were confraternities or lodges of mechanics that were organised to rebuild Exeter and York. We can do the same to-day; there are masons skilled to work and lay stone, bricklayers to build, carpenters, plumbers, and ironworkers expert in the crafts to make a building. The specification of a cathedral it is in the power of the clerical authorities to formulate; the lengths, breadths, heights, the requirements of space, the opportunities of access, the provisions of lighting and furniture. On such specification the building of the mechanic can proceed to the erection of a simple, and therefore appropriate, building—a simply built, and therefore a dignified, cathedral.

If it once be accepted—and the conclusion can now hardly fail to strike home to the Church—that *style* is not the making of architectural religiousness, let it ask what it gets from the designing of an architect. As an arbitrary interference with the natural development of building energy, this designing can only be an incumbrance. Why should an extraneous element dictate to the purpose and the building; saying to the first, "You must modify this to suit my fancy of arrangement," and to the latter "You must not build so, for it is not in the manner of my style." So if, for the sake of form, it is necessary to appoint an architect—a professional supervisor—let him be incapable of designing, but equipped for management. As the organizer and arranger of the building methods, he will have enough on his hands in the provision of materials. "In ligno et lapide expertus" was said of William of Sens, and such expertness is imperatively needed for the purposes of good church-building. The commercial production of materials has now gone on for some time to the intent of obtaining the widest sale, without regard to adaptation for the best building, such as Liverpool Cathedral has the right to be. So let the architect make it his business to find and quarry the best stone, make the best brick, forge the best iron, cut the best timber, so season and dress and build as will make the best construction; let him test the uses of steel and concrete. All this is only the simple straightforward elementary science of building, but just what professional designing and commercial contracting make but little of. Is not this an ideal for a great church to aim at, that it shall be the best building of its time? Cannot an architect be found who will so consent to be a builder without thought of design? It is only what many would wish to be—what, wherever they have the chance, many are.

In this way the full proportions of a great cathedral construction could be achieved, and then its painting, its glass, its wood and ironwork would follow, not laboriously and imperfectly calculated beforehand and imagined to be art, but in execution only trade production—not this product of designing skill, but what will grow up for each purpose at the hands of the executant with the direct treatment of the working artist.

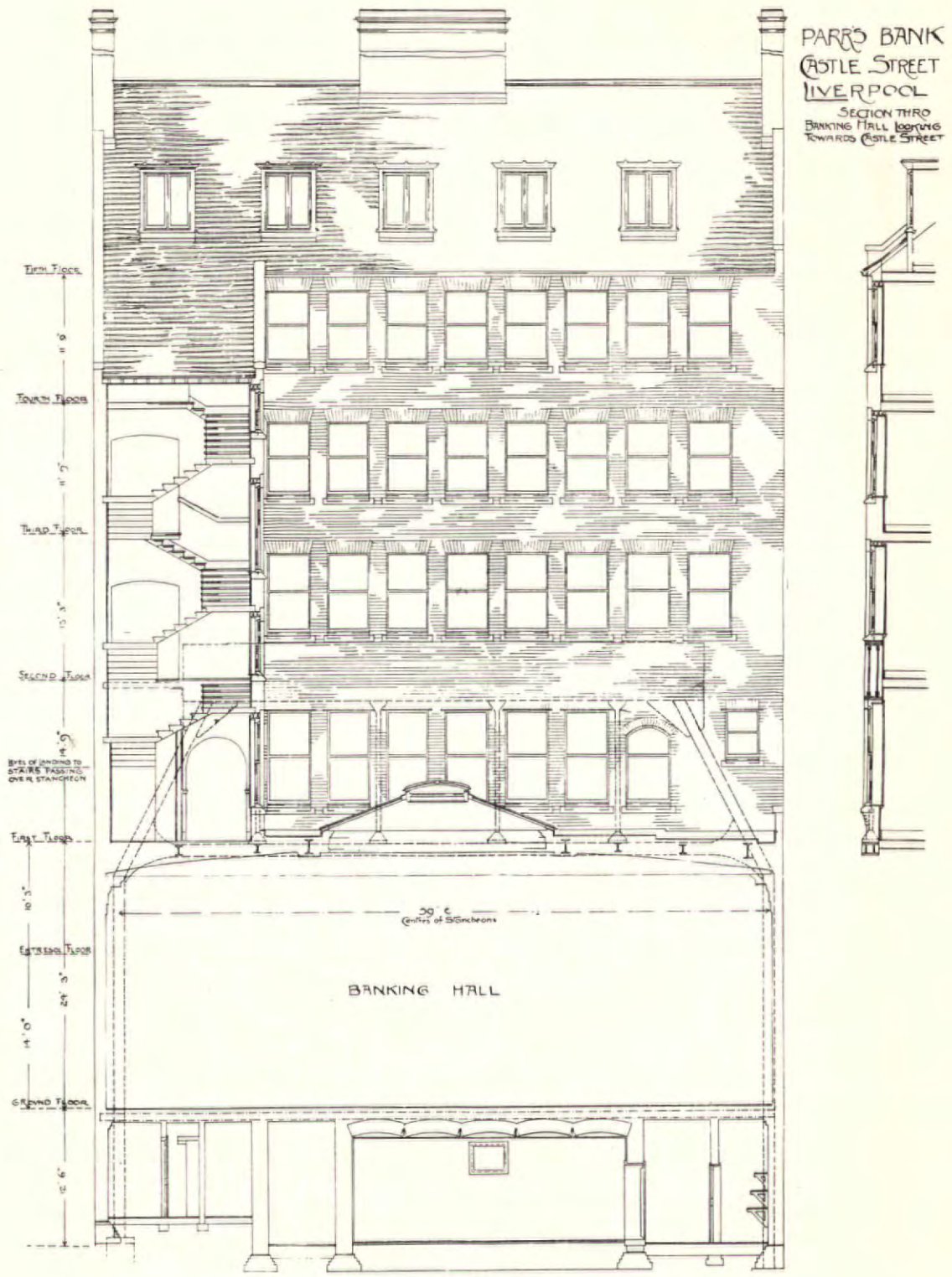
The quality of such architecture would lie in that unity of its expression which marks a workmanlike adaptation to distinct necessity; in being the best that could be done, not fancied. This at any rate is within the reach of the Church of England for its twentieth century cathedral. The unities of scholarship and style, which would make us a second St. Paul's, are beyond its reach; and the faith that would make an enthusiastic copy of a Gothic unity is equally hopeless for it. Only the counterfeit of such expression can now be got from the offices of our architects, and how shallow the make-believe the impotence of modern designing makes every day clearer. Inevitably does an architecture expose its inspirations; and a Liverpool Cathedral professionally designed and commercially executed must, whatever its style, ally itself with bank and gin-palace in consciousness of money's worth. Yet there are things which this age can think seriously of besides money; the duty and nobility of man's work is an ideal which the Church of England might take pains to express. If Liverpool Cathedral were so intended, it might just as directly and inevitably speak of the simple purpose of building—the best work of craftsmanship and art.

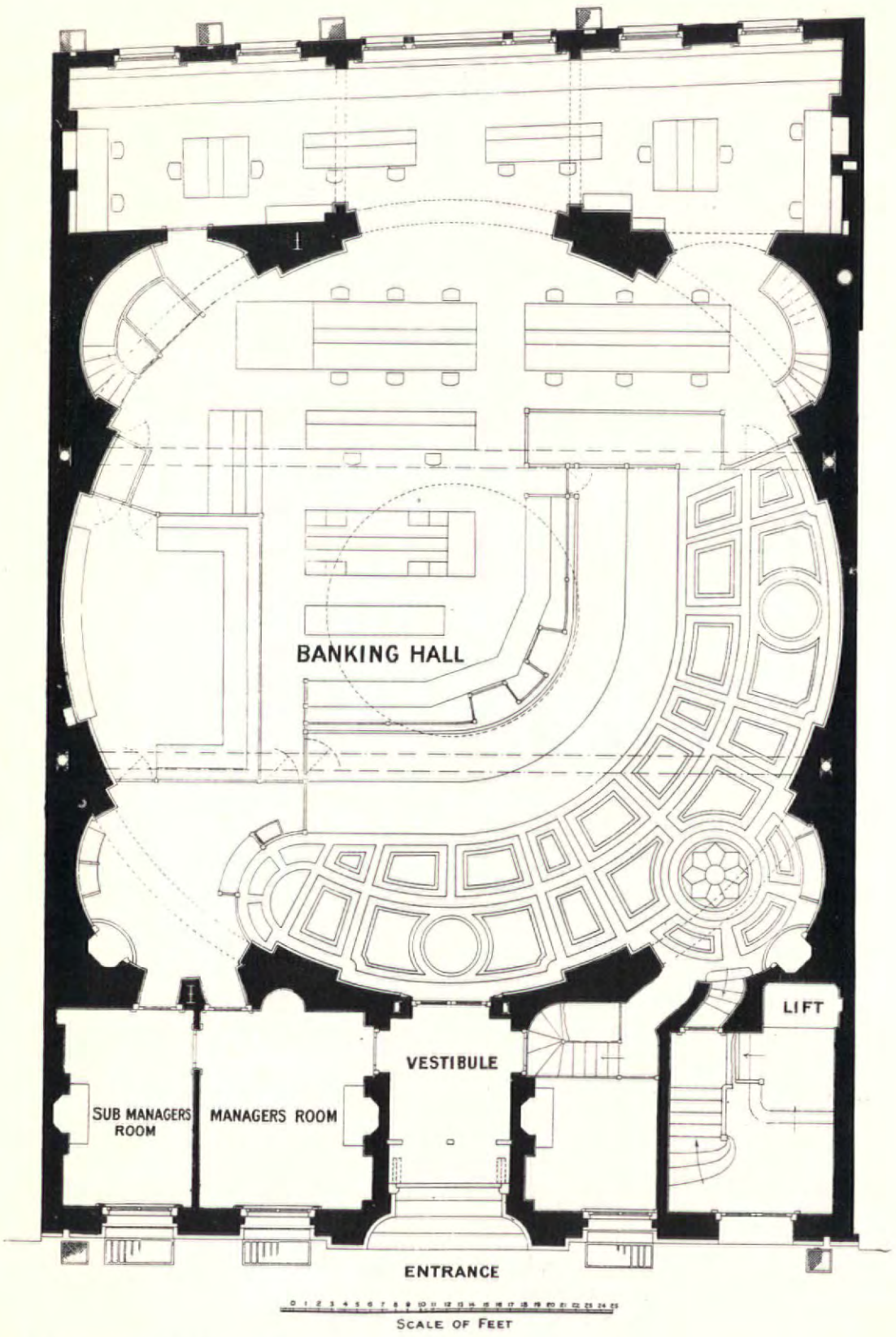
PARR'S BANK, LIVERPOOL. R. NORMAN SHAW, R.A., WILLINK AND THICKNESSE, ARCHITECTS. BY HALSEY RICARDO.

In Castle Street, Liverpool, stands a building that demands attention from the passer-by on various grounds. Its height, compared with its neighbours, gives it some distinction: the breadth and largeness of its treatment, as well as the materials employed, separate it from the other buildings in the street, and a dignity at once kindly and at ease looks out tolerantly from the façade upon the small hurrying creatures that scuttle over the pavement before it. Such a front, I think, would have delighted Lord Carteret in Walpole's days, after he had rendered up the seals of office and retired from the cares of State—when he could afford to look superbly upon the world in which he was once a gladiator from the jolly heights of his retirement as a spectator. Lord Chesterfield would have excepted against its good humour, for it has none of "the rigour of the game"—the severity of the architecture of his

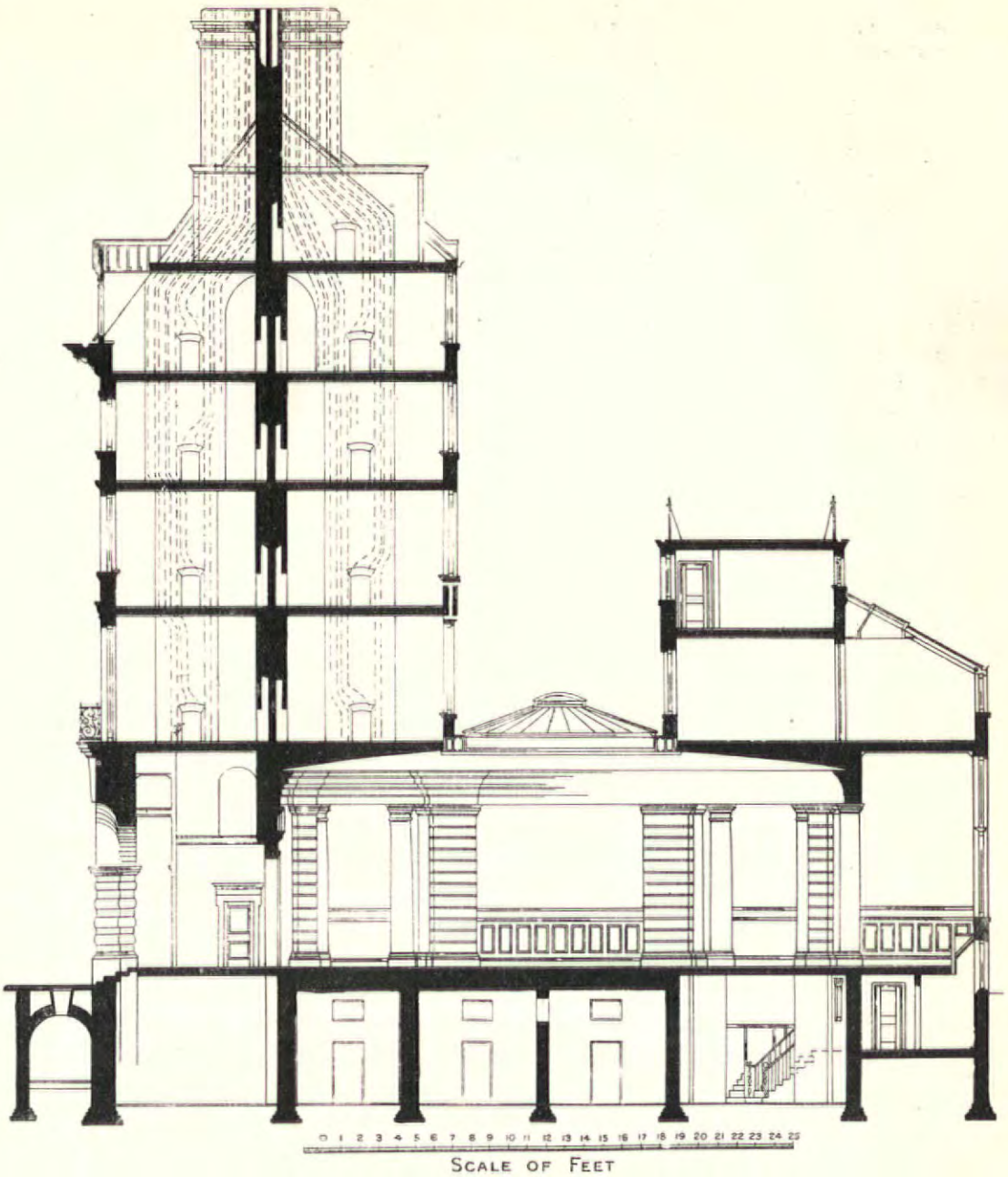
PARR'S BANK, LIVERPOOL. FRONT ELEVATION. R. NORMAN SHAW, R.A., AND WILLINK AND THICKNESSE, ARCHITECTS.

Photo: Bedford, Lemere & Co.


PARR'S BANK
CASTLE STREET
LIVERPOOL
SECTION THRO BANKING HALL LOOKING TOWARDS CASTLE STREET
FIFTH FLOOR
FOURTH FLOOR
THIRD FLOOR
SECOND FLOOR
BASE OF LANDING TO STAIRS PASSING OVER R. STANCHEON
FIRST FLOOR
ENTRANCE FLOOR
GROUND FLOOR
39' 6" Centres of St'Stanchions
BANKING HALL



GROUND FLOOR PLAN.



LONGITUDINAL SECTION.

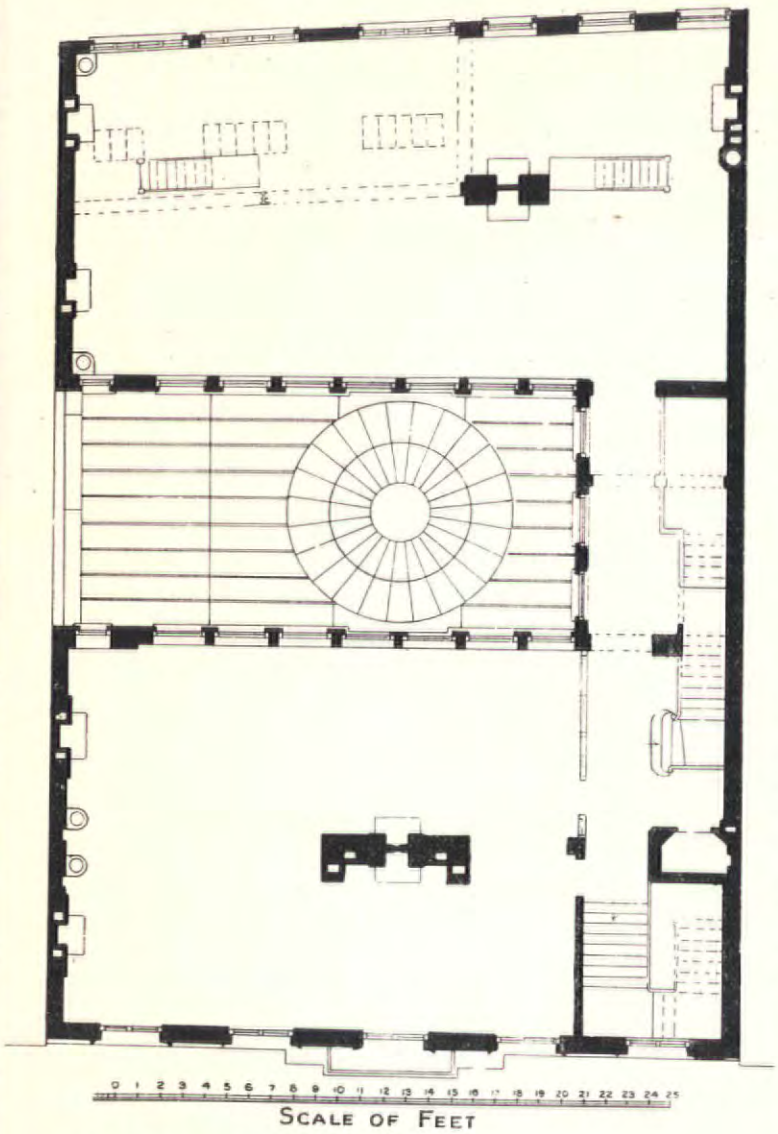
day. He would have handed it over to the rightful occupants—the merchant princes of Florence and Genoa, indicating with a tap of the snuff-box lid his well-bred superiority to the flavour of homeliness that he detected beneath its rhythmic display of stately ranges of windows and its weighty mass of cornice.

The building is of granite up to the first floor, and upwards it is sheeted in pavonazzo marble, with bands of green cipollino; the architraves, heads and sills to the windows and the cornice are in red terra-cotta. The slates on the roof above are rough and thick and green.

In cold words this scheme of colouring sounds doubtful, with a dash of distrust in it, but the result is triumphantly right. The thing has been *seen* before ever it was built, and the parts take up their allotted values and play into each other so that a harmony is got, despite the presumed difficulties of the ingredients.

We pass through the central doorway and go in. In front of us is a large circular Banking Hall, some 60 feet odd in diameter, and clear of all obstructions—not a column intersects the *coup d'œil*.

This, it seems, was one of the conditions of the problem; and the next one, of which, however, the Bank's customers need know nothing, was to erect over part of this hall five storeys of offices and rooms, whose floors and outer wall shall bridge over its dome without deriving any support from it or interfering with its light. Nor is this all. A similar quantity of the dome has to be covered at the back with building, though of less height; and communication has to be made between the



FIRST FLOOR PLAN.

fore and aft blocks. In fact, the proportion of the site covered on the first floor to the open part is, in round numbers, 5,600 : 1,000.

To carry the walls that traverse the dome there must be girders; and to allow a communication from one block to another, these girders cannot go from wall to wall, nor can the main beam of the girder occur at the first floor level without interfering with the dome—it must go at least as high as the second floor. In the section through the Banking Hall will be seen how these conditions have been met. The main bulk of the girder occurs at the second floor level, upon which are built the four storeys over, whilst the first floor is hung from its underside. The legs of this truss are set at an angle to enable the stairs and passage to pass. A similar steel truss, but of lesser scantling, does the like offices for the wall to the hinder block. These trusses are bedded in the brickwork, and no trace, of course, is visible of them inside or outside. As will be seen by the illustrations, the hall is amply lighted, and the mystery of the construction of the towering masses upon it gives a nervous charm to the beholder. At first one is inclined to question whether the clear open space of the circular hall justifies the shifts that have to be made to obtain it, and how far such a construction is durable. The girders are buried in brickwork, but brickwork is not impervious to air and damp, and the casing is slight as a protection against fire; but these questions are so obvious and so insistent that we may safely assume that they have been assessed and found their answers in the construction. On the architectonic side, the great hall strikes at once a noble impression; and for purposes of business I can suppose an unimpeded vista is of great consequence. Even the curvature of the counter must be of distinct advantage in transforming one so simply and naturally from payee to depositor, and although the aspect of the hall is grand—of a grandeur befitting a great Banking Company—still there is an air of homeliness and comfort in the provisions made for the impressed customer. The counter is wide and polished, and reared upon marble and polished stone, but there is a gutter given him for the drippings of his umbrella, and the paving is tempered with india-rubber, so that one may enter and leave the hall without calling the attention of the whole army of occupants by the iron ring of one's boot-heel on the stone. The same provident thought shows itself in numberless instances, large and slight, with the result that the air of the Banking Hall is one of gracious invitation and well-bred hospitality.

I could have asked for more curvature in the dome, though at the expense of the first-floor windows. The sight-line of their glass is already 3 ft. 6 in. above the floor, and two of the windows on either side would be very seriously prejudiced by any greater rise in its roof, not to mention the fresh complications that would be engendered through the varied threading of the staircase round the stancheon carrying the beam; as it is, the ceiling seems to me somewhat oppressive, and its junction with the cornice, or, rather, its want of junction with the cornice, makes its construction more mysterious than ever, and renders the cornice mouldings useless—so much regulation scholarship *appliqué*. And, to continue in the exceptional mood, are the eight ribs and the deep-moulded cofferings justifiable on the grounds

THE BANKING HALL, LOOKING TOWARDS
THE PUBLIC ENTRANCE.

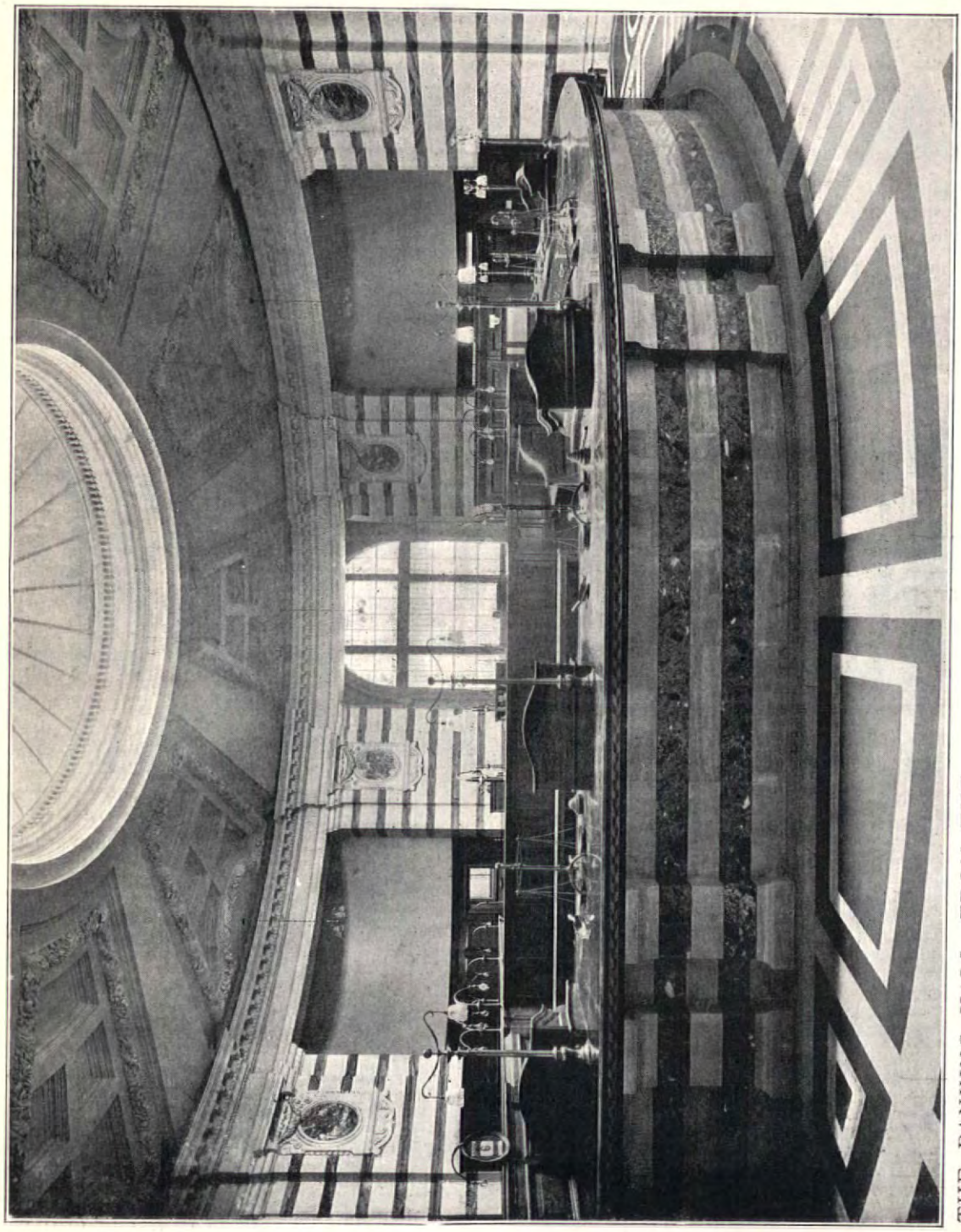


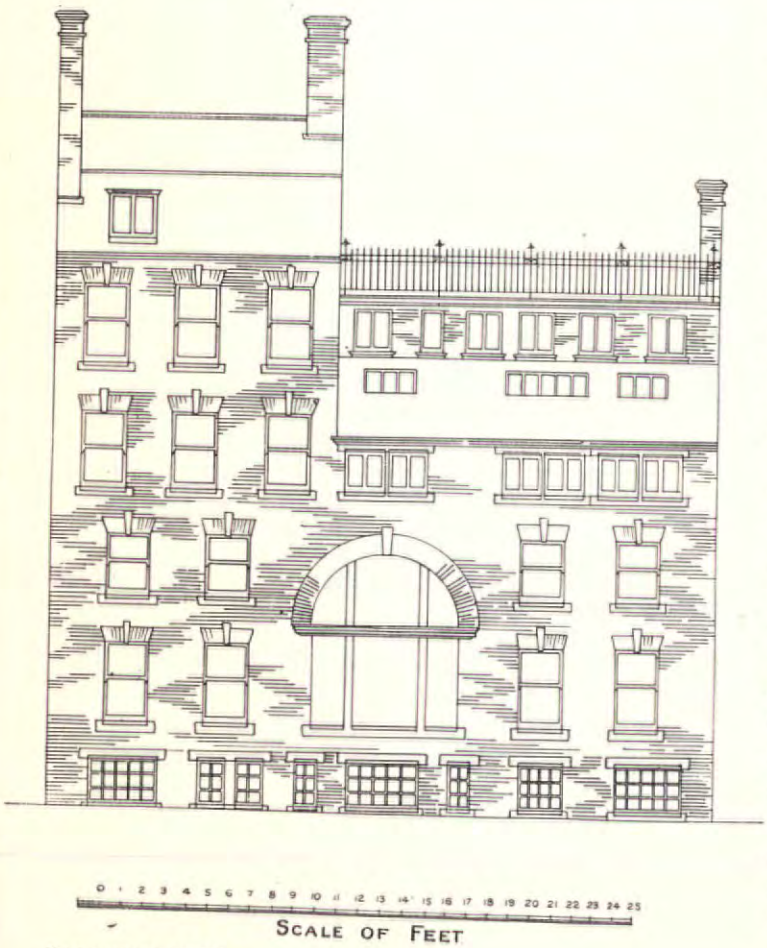
Photo: Bedford, Lemere & Co.

THE BANKING HALL, FROM THE PUBLIC ENTRANCE.

of effect? for they do not represent construction. The whole ceiling is (to speak irreverently) but a pie-crust lid, and my feeling is that a franker treatment of itself and its function would have looked lighter and more agreeable. In a sense, the whole circular hall is a phantasy, an earth bubble; and its humorous irrelevancy to the buildings above and around gives it a phantastic quality. The whole thing is unexpected: it has escaped from the usual trammels of bricks and mortar, and the ceaseless grinding burden they are there to carry, and I want the roof to look like a free spirit—to be of eggshell concrete—buoyant, and held in its place by anchorages, like a captive balloon. I own that this is a rare quality in a dome, but in the Sagrestia of San Lorenzo, in Florence, Michael Angelo achieved this effect; I fancy there the haunches must be loaded, and the ribs cramped with iron, to keep his dome from rising and sailing away. In the superstructure, too, is there not something lost by using the traditional thicknesses to the external walls that rest on the steel girders? The section shows a wall riddled with a wilderness (except for its orderliness) of windows; nearly half the area of the walls consists of plate glass. Why should the piers, then, be of brick, or the walls over the window heads? After having provided the maximum of light desirable, all that is required is to keep the weather out, and a thin impervious skin will do this as well as stout brickwork, and save the poor girders a world of weight. The Building Act should be evitable in such a case as this, for the brickwork here would be no protection in the case of fire; and—for these walls trouble me—I demur to the heaped-up rows of bald inhuman sheets of glass. I believe—were this the occasion—it could be shown that the strange doctrine of there being two moralities, the one of private home life, and the other of commercial dealing, is due mainly to the inhuman shelters and inhuman surroundings in which "business" is carried on. The people who abide in such chambers have parted (from the hours of ten to six) with human affections, to carry on a mechanical warfare amongst their kind, in which the surprising conclusions of science, and the metaphysics of illusion, are allowed to bustle to their logical extremes, and the besting of a competitor is the harvest of official hours. This internal courtyard is a dreadfully candid undressing of the personage that figures in Castle Street, and the sting of the exposure is in its truth. This is the architecture of the 19th century—of the prosperous middle class—when left to itself, and when it thinks itself free from observation. It is the architecture of a people that will not be dictated to, that "knows what it wants," and means to have it too—of a people singularly inobservant, and, for all its architectural culture, singularly ignorant. Conscious of its duty to its neighbour, it makes the façade to the street as fair as money and talent can devise, submitting to various sacrifices (under the head of "style," "proportion," and so forth) for the good of the community, its pride, and its pleasure. But about the back there is to be no nonsense; there no sacrifices are to be made to architectural altars: comfort and economy are to dominate the design. The conditions of commercial architecture overmaster the architect, or, rather, the imposers of such conditions over-rule him. And the inevitable result is that the qualities they go for, they fail to obtain. The great blank window is a ghastly gash, admitting light in such excess, that blinds, inner curtains, and outer curtains, have to be affixed to render the room tolerable; in summer the glass roasts and devitalises the air; in winter it causes currents (draughts, so called) by chilling it. There is no continuity in the wall surface, no shade, no rest for the eye, and a similar desolate blank is the only prospect so amply given by this inordinate expanse of glass.

Such differentiated treatment of the front and back of a house is no new feature; the principle has been in vogue these several hundred years, but the result to-day is a curious reversal of the old one, although the principle is unchanged. In old time the front of the house had a stiff grandeur, rather exhausting and strained; everything was on its best behaviour, largish in scale, with something of the discomfort of a court suit, whilst behind matters went on in the unbuttoned style. In the front was the proscenium in stone or stucco, with large windows in orderly rank; behind were the gables nodding over homely brickwork, with cosy windows placed where required, and no larger than snugness asked for. Whilst the frontispiece represented scholarship and the renunciation that culture demanded, the back embodied a single-minded attention to the daily needs of the occupants. To-day the backs of the houses are often (to use an Irishism) in their fronts. What made the inferior sides of a house so picturesque and charming is the quantity of good thought and observation embodied there, and consequently there is a personal touch that keeps the building sweet, no matter how rudely "the whirligigs of Time" attempt their ravages upon it. A block of offices is not a house, nor should one expect to see quaint picturesqueness in it from the back street, but a block of offices is a harbour of human souls, and whatsoever they may desire that appears, and appears exactly, in the building raised to house them. In life men are kind, thoughtful,

forbearing, and anxious to help each other—our public buildings, libraries, schools, hospitals, and asylums show that abundantly; but in the strange air of "commerce" these qualities disappear, and our business erections, as a rule, are contemptuously disdainful of them; and the buildings remain to show this. Architecture is a subtle thing, closely responding to the facts of our life. We may attempt to dissociate ourselves from the evidence; but that only proves our indifference or our neglect, and the building stands there to condemn us. We may, as the Americans do, seek to excuse the brusqueries and banalities of our architecture on the grounds that the vigour of the nation is so great, and so bent on other achievements, that we can afford to brush by the stone haberdashery of our streets in our haste to the goal of scientific and industrial progress; but we are not a young nation, and though we have come into a windfall, so to speak, of new powers and new forces, we still are heirs to a great past, and the wisdom of our ancestors ribs and strengthens our new armour; and while it weights us in the race with young countries—so that we may fairly leave them to their unfettered enterprise, and pass their excuse as valid—yet we must not demand the same indulgence for ourselves. Why should we claim it? Have we no time to spare for our own self-respect? Are we to slip and shuffle through life—the business hours of life at least—in a kind of twilight of mediocrity, in which we are all as indistinguishable as the proverbial cat, except for the bull's-eye flash of advertisement, borne like the policeman's, in front of us? The new buildings in our great towns are giving us an answer, especially where corporate bodies, rather than individuals, are rearing their frontages in our streets. Relieved of the task of clamouring for recognition by striking and startling effects, they seek to make their appeal by a broad treatment of the problem in hand, and they achieve a distinction unobtained by the individual. It is impossible to look upon the broad marble face of the building under review and not feel the architectural quality got by sheer breadth of treatment and abstention from the usual ornaments of architecture. Underlying this quiet, to be sure, is the master's hand, determining the ingredients of this repose; without the harmonies of proportion and the adjusted rhythm of the several parts, what is now gracious would merely look empty; the building would look bald, not broad, and the disdain of neglect would show in place of its obliging air of consideration. Street buildings used to be merely fronts (speaking of recent years), now the interiors are receiving attention, and the resources of modern construction are brought into play to secure a fine architectural impression. We still have time, it seems, to be delighted by a fine hall, and be willing (as shareholders) to make some sacrifices to obtain one, and we think there are some uses in fine sensations, though we may not be ready to defend them on the ground of economy. In truth, the arithmetical logic of economy does not apply, nor ever did, although it was freely brandished as the sword of decision. The poetry of life is proof against such weapons, having the existence of a spirit, none the less real because so enfranchised, and none the less essential because for a time it was ruled out, as a power, from men's calculations. And the need for some romance, some poetry, some humanity, in our buildings is getting itself admitted, and certainly one of the most pleasing instances of these needs embodied looks benignantly down into Castle Street, Liverpool, representing not so much an individual's feeling and taste as, what is of more hopeful augury, the desire and the pleasure of a body of men, such as Parr's Banking Company, to have a building worthy of their position, and with knowledge sufficient to know how to obtain it.



BACK ELEVATION.

CORRESPONDENCE.

"L'ART NOUVEAU."

To the Editorial Committee of THE ARCHITECTURAL REVIEW.

GENTLEMEN,

The acceptance by those in authority at South Kensington of certain things known under the heading of "L'Art Nouveau" has naturally given rise to some discussion, and I should be glad if you would allow me the space necessary to emphasise what appears to me to be the real point.

Exhibitions contain the productions of the moment, good, bad, and indifferent; but museums of things artistic should contain only those things which have stood the test of time.

By all means let there be a place for everything, but let everything be in its place; and the place for modern furniture should not be the Victoria and Albert Museum, but rather an exhibition or a shop window.

I remain your obedient servant,

VERNON WATNEY.

Tressady, Rogart,
Sutherland, N.B.

CURRENT ARCHITECTURE.

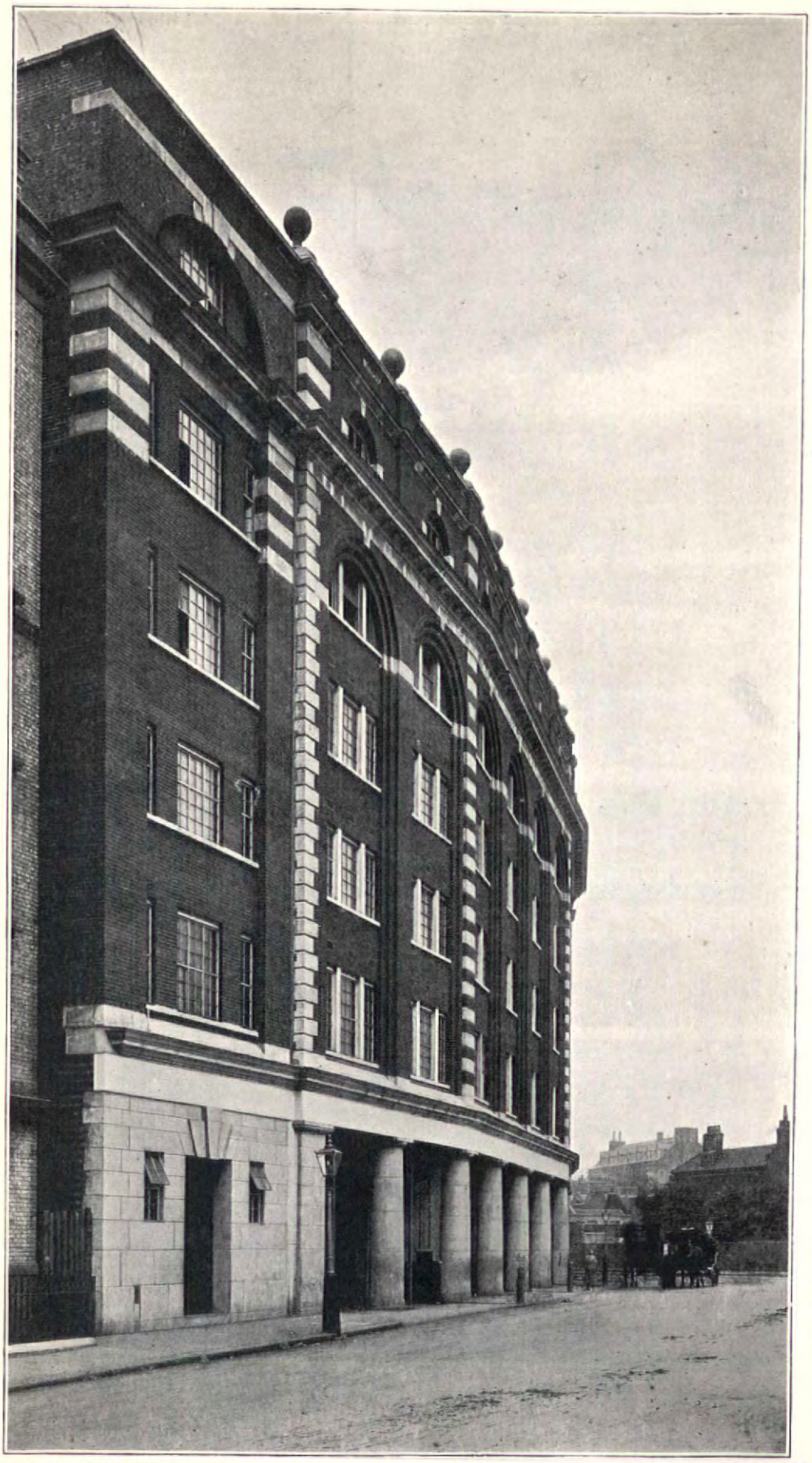
WAREHOUSE IN GREYCOAT PLACE, WESTMINSTER.—This has been erected for the Army and Navy Co-operative Society from designs by Mr. Reginald Blomfield, architect to the Society. The original site was occupied by various tumbledown tenements, and had a very irregular in-and-out frontage line. A give-and-take arrangement was effected by means of which the line of present frontage was arrived at, forming generally a flat curve, on lines at a very obtuse angle with each other. The two ends are occupied with the main staircases; the centre eight bays are occupied on the ground floor with loading out stages along the front, and with warehouses at the back and on the basement, and on the upper floors for wine and groceries. Two further stories are carried up above the centre of the flat roof to contain lavatories and large water-tanks. In the architect's original design this was to have been a two-story tower, with a wide flat pediment on the centre on south side. This, however, was not sanctioned by the London County Council, and the space had to be provided in roof stories, carried up to a greater height.

The width of frontage is 180 ft., and height to top of parapet 79 ft. 6 in.

The main cornice was given the full projection allowed by the Building Act; a projection which must in certain cases be quite inadequate to the desired architectural effect.

The materials are red brick, and stocks for facings with Portland stone dressings and Cornish granite columns. Blue Staffordshire and Flettons have been used for internal work. The construction throughout is fireproof. The general contractor for the works was Mr. Lovatt, of Wolverhampton; for the plumbing, Messrs. Jennings; for the lifts, Messrs. Waygood; shutters, Messrs. Clark Bunnett; casements and skylights, the Crittall Manufacturing Company.

DETAIL OF DOORWAY, NEW WAREHOUSE, GREYCOAT PLACE, WESTMINSTER. REGINALD BLOMFIELD, ARCHITECT. *Photo: E. Dockree.*



NEW WAREHOUSE, GREYCOAT PLACE, WESTMINSTER. REGINALD BLOMFIELD, ARCHITECT.

Photo: E. Dockree.

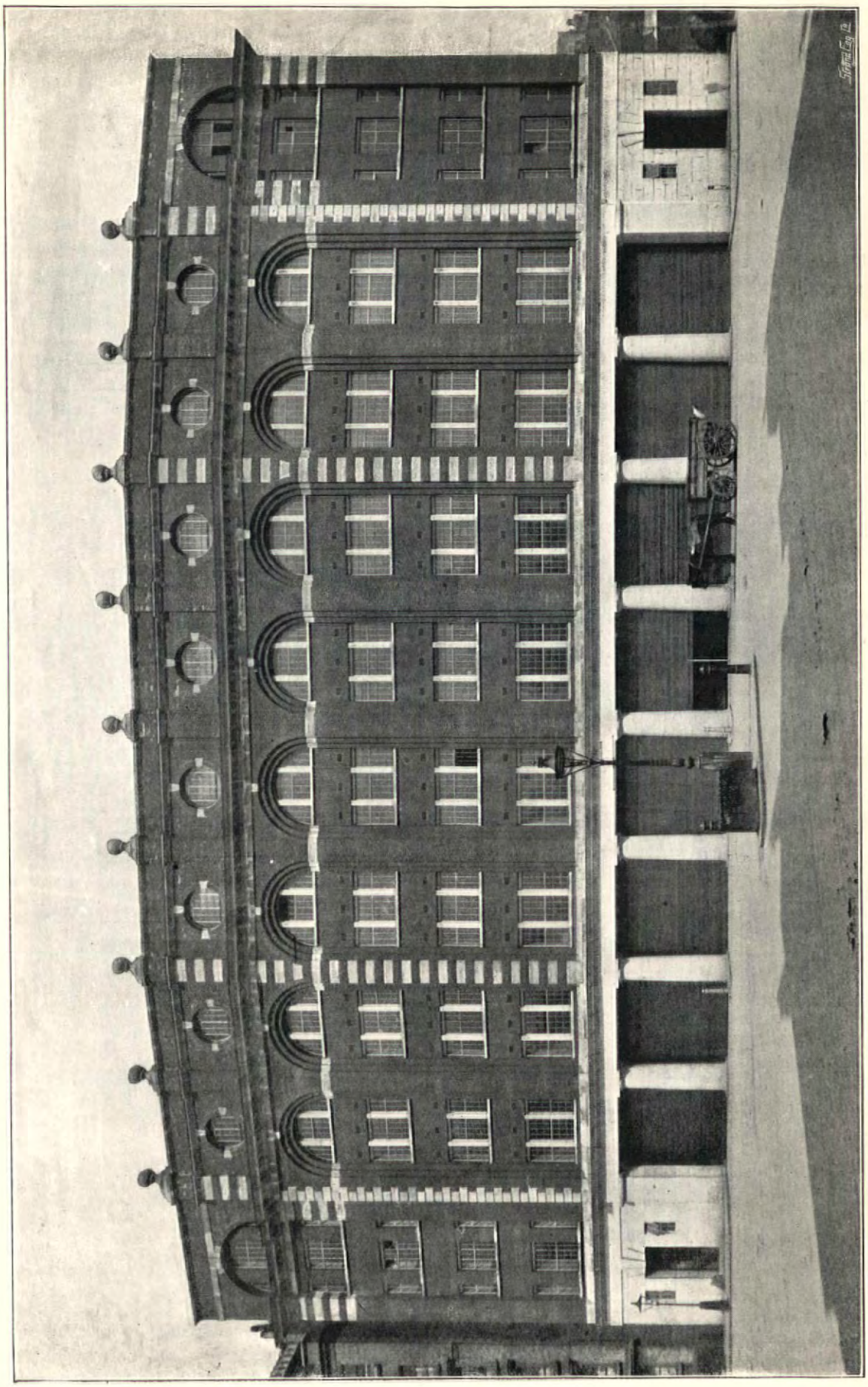
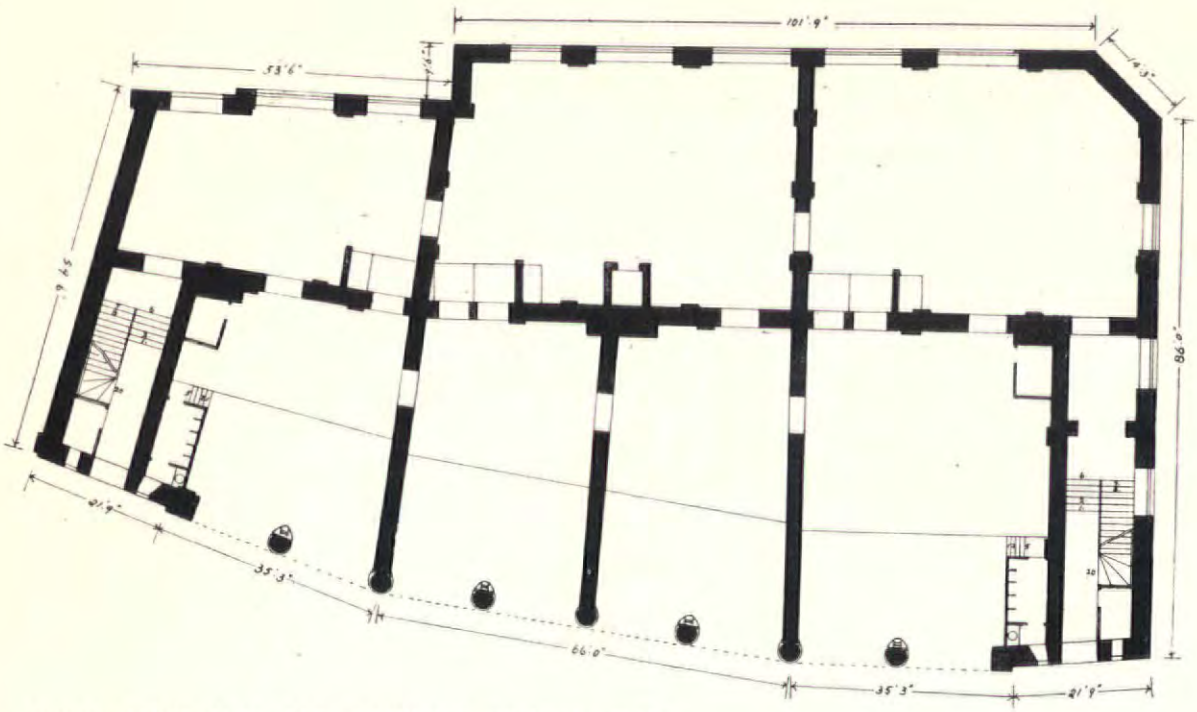


Photo: F. A. Bridge.

NEW WAREHOUSE, GREYCOAT PLACE, WESTMINSTER.
REGINALD BLOMFIELD, ARCHITECT.



GROUND FLOOR PLAN, NEW WAREHOUSE, GREYCOAT PLACE, WESTMINSTER. REGINALD BLOMFIELD, ARCHITECT.

NOTES.

THE LATE J. M. BRYDON'S DESIGNS AND THE OFFICE OF WORKS.—THE LEIGHTON HOUSE.

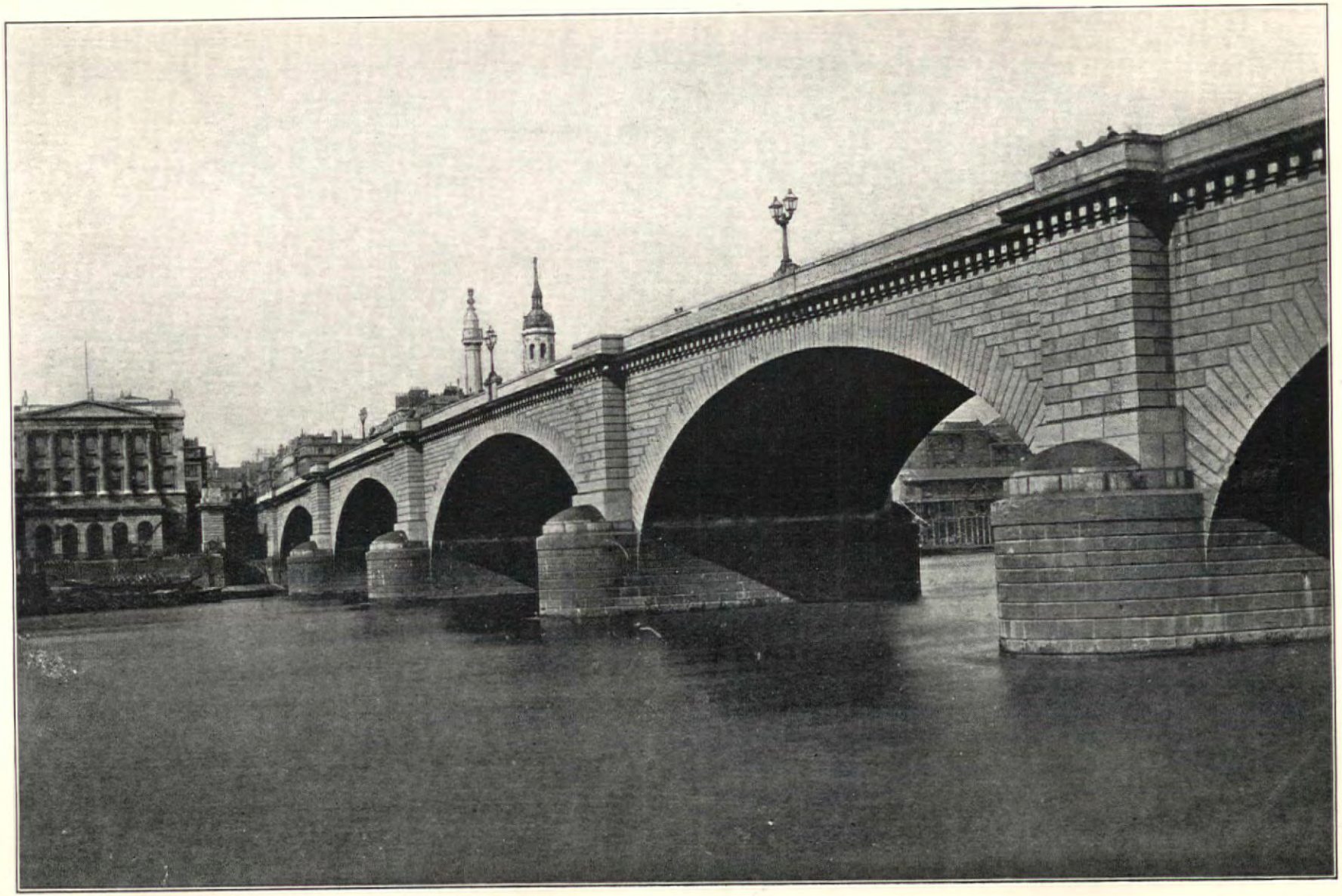
THE fate of Street has overtaken the two architects commissioned to carry out the two great blocks of new Government offices, and considerable anxiety is felt as to the fate of their unfinished projects. In the case of Mr. Young's design the appointment of his son, Mr. Clyde Young, to complete the building in conjunction with the Office of Works, has passed without public criticism, but the decision of the Office of Works to take over Mr. Brydon's unfinished plans and complete them without appointing an architect in his place, has been thoroughly condemned by all instructed opinion. The *Builder*, and the *Times*, through its correspondence columns and in two leaders, have proved to every reasonable mind how unfortunate the official decision is. We may here briefly recapitulate the arguments. Mr. Leonard Stokes, Mr. Brydon's executor, tells us that Mr. Brydon had completed only the "carcase" of his design; all the detailed drawings, on which Mr. Brydon would have spent so much care and skill, remained to be made. A set of half-inch scale details had, it is true, been hurried through for a special purpose, that of obtaining a tender, but in Mr. Stokes's judgment these would certainly have been revised had Mr. Brydon lived. Two-fifths of the work had been paid for; three-fifths remained to be paid for and to be done. And this three-fifths calls for knowledge and invention as much as the main design. The first idea of the Office of Works appears to have been that "detailed drawings" are a trifle that could be handed over to any trained staff of architectural draughtsmen to execute, with the further advantage of economy, since the architect's commission would no longer have to be paid; their later apology, as set forth by an anonymous but apparently inspired correspondent of the *Times*, is that they wished to carry out Mr. Brydon's ideas religiously on the exterior, but to arrange the interior according to their own ideas of comfort and utility. The obvious reply on the first head is that, as Mr. Brydon's ideas were not expressed on paper, it is not clear how the Office of Works staff is to be inspired to carry them out; on the second head, Mr. Stokes forcibly rejoins by recalling the history of the Law Courts, where the Office of Works imposed its conditions upon Street and made a rare bungle of the interior of his building. The obvious right thing is to appoint an architect in the place of Mr. Brydon, as nearly as possible of his way of thinking, but with powers to revise and develop his indications so far as they exist. The announced intention of

the Government was to get the best architect they could; losing him, it is their duty to put another man in his place, responsible for the artistic completion of the scheme. No one whose opinion is worth having believes that their present method will end in anything but a fiasco, and that a notable and costly one.

* * * * *

Lord Leighton's house in Holland Park was, after his death, offered to the nation by the generosity of his sisters, provided the necessary funds could be obtained for maintaining it as a Memorial Museum of the artist's works, and a place for holding concerts, lectures, and exhibitions. The efforts of a committee have kept it open in this sense for some years, but the necessary funds are not secured, and yet another appeal was recently made by a public meeting in Kensington, presided over by the Bishop of London. It may, therefore, be opportune to examine the scheme in some detail. It is easy to understand the anxiety of the friends of Lord Leighton to enshrine his memory perpetually in the house he built for himself, full for them as it is of recollections of his presence and activity. But it must be doubtful to those outside of that personal influence whether, when the fascination of Leighton's attractive nature, accomplishments, and sympathetic taste is only a tradition, his artistic figure will be so commanding that his studio deserves to be set up as a place of special pilgrimage. The proposal opens up a disturbing prospect of other lordly pleasure-houses built by the eminent of the day also claiming nationalisation and maintenance. The drawings and studies, which form part of the gift, will certainly command respect in future, as now, for their refined accomplishment—they well deserve a place in a national collection—but is it not a mistake to set them up as a museum in themselves? The supporters of the scheme reply to this that the house itself is a memorial of Leighton's taste, and deserves nationalising as a monument of artistic refinement. "One of the rarest of all accomplishments," says Mr. Pepys Cockerell, in the last edition of Mr. Rhys's book on Lord Leighton, "at any rate in England, is a cultivated taste for architecture; but it so happened that among his many acquirements Lord Leighton possessed it in a remarkable degree. . . . At any rate, when there was a question of building himself a house, though he might not have been able to build it himself, he was thoroughly qualified to choose an architect. His choice fell upon Professor Aitchison, now R.A., and he probably hit upon the only man of his generation able to put his feeling into bricks and mortar, viz., the feeling for a beauty sedate, delicate, and dignified." This is the amiable estimate, surely, of a friend of the house, rather than of an impartial critic. The Leighton House has a certain picturesqueness of planning, but its architectural features and its detail—for example, the ebonised wood fittings with incised ornament—are poor enough. "But the Arab Hall!" plead the admirers. This hall has always dazzled the reporters; it certainly contains some very beautiful Oriental tiles and fine marbles; but it is rather an expensive freak than an original expression of architectural taste or an example to be recommended for imitation in the English climate. Altogether, the idea of a special Leighton Museum, based on the attraction of the house and the drawings, appears to us mistaken, depending too much on contemporary feeling. The other part of the scheme, that of turning the house to some practical artistic use, seems to us more hopeful, and might possibly pay its way, if the idea of opening to the public were given up. The main studio is a large room, well adapted for concerts of chamber music, lectures, and occasional exhibitions. To these uses it is now being put, but apparently the proceeds are not sufficient to pay the cost of maintenance. But besides the studio there are other rooms above, and the living rooms downstairs. These rooms are not very well fitted for exhibition purposes, but with the hall and garden they would make a very agreeable little club. Now, a musical club, something after the model of the Burlington Fine Arts Club, would be an excellent thing, and do more service to one of the arts Leighton loved than the nationalising of his dining-room, hall, and bedroom. There is a great deal of delicate music that cannot be properly rendered in huge halls, nor appreciated by promiscuous audiences. Drawings are much better studied in cases than hung on walls. A choice might be made to decorate the house and preserve the memory of its founder on the walls, and the rest made available for students either there or at the Print Room. Such would be one practical way of using a house which threatens to be a white elephant. It has the disadvantage that a very large and well-lit studio is thereby lost to painting. We wonder whether the idea has occurred to the donors of handing the house over to the Academy as an official residence for its President, or assignable by the Council to an artist engaged on monumental work. It may seem ungracious to scrutinise a gift thus closely, but we cannot say that the present scheme justifies a public appeal for funds, and we would fain see its promoters reduce the number of their aims and concentrate on a single useful object. They are sacrificing too much to the casual sightseer, and over-estimating the educational value of what he would see.

THE ARCHITECTURAL REVIEW, VOLUME X., NO. 60, NOVEMBER, 1901.



LONDON BRIDGE, FROM THE SURREY SIDE.

See page 191.

LIVERPOOL CATHEDRAL: A PROTEST AND PETITION.

SINCE our last number appeared, the advertisement of the Liverpool Cathedral Committee has been published. The conditions it lays down for competitors have all met with criticism. We will pass over objections to the plan of open competition, and, accepting that as a reasonable plan for a committee to adopt, enumerate the less radical objections. First, there is an objection to the method of competition; it is argued that portfolios of drawings are fallacious material for judging the value of completed buildings. Second, there is an objection to the condition that "the style shall be Gothic." Third, there is a demand that an architect-assessor shall be appointed to aid the lay members of the Committee in their judgment. The first objection has been ably stated by Mr. T. G. Jackson in a letter to *The Times*: the question of an assessor is not absolutely foreclosed by the terms of the advertisement, and it is not vital that it should be decided at once. But the second point is of immediate and vital consequence to the character of the competition. The Committee probably did not realise how little they were appealing to the prevailing spirit in the art by prescribing a strict adherence to any historical style (be it Classic or Gothic), and how much talent they must exclude by limiting the competitors to Gothic. The Committee of the ARCHITECTURAL REVIEW therefore determined to make these facts as clear as was possible in a very limited time. A list was hurriedly drawn up of leading architects and of some designers in the allied arts, who should be invited by letter to say whether the prescription of Gothic met with their approval, and to allow their replies to be printed in the current number. To these statements of opinion the members of the Editorial Committee have added their own. Besides this, a form of petition to the Liverpool Committee was distributed for signature by architects generally. Three days, the space of time available, brought the remarkable collection of letters which is printed below. These letters, it will be admitted, represent fairly the architects of the country, and not one school of them. We print first the letters which, by a great majority, oppose the prescription of Gothic. Those in favour of the prescription follow. The writers of some of these could hardly, perhaps, be expected to recognise the claims of any church architecture but Gothic, but they may have misconceived the objection. The alternative was not the prescribing of a Classic or Renaissance style instead of Gothic, but the leaving open to the individual competitor to work in his chosen way, whether that way was Classic, Byzantine, Gothic, Renaissance, or a free style growing out of ancient models and the modern conditions of the task. Two possible criticisms on our protest may here be briefly met. It may be said the Committee has a right to choose the style in which its cathedral shall be built. A committee cannot have a right to demand what it is impossible to supply. These letters seem to prove that the living spirit of the art is clean against supplying a cut-and-dried reproduction of an ancient style; the particular enthusiasm that would have done that well has withered. Secondly, it may be said, it is all very well to speak of a modern cathedral that is not revived-Gothic, but it is speaking in the air. Shew us any symptom of such a thing being possible. We venture to answer this criticism by referring to Mr. Norman Shaw's letter below, and the tribute he there pays to Mr. J. F. Bentley's new cathedral at Westminster. The supposed impossible there has been done. Mr. Bentley, who long ago at Hammersmith proved how elastically Gothic could be treated when developed from the inside, has reverted to an earlier inspiration at Westminster, and yet more freely created from that root. It is a good omen for the new century.*

I.

Here follow, under the names of their writers, in alphabetical order, the letters *against* the prescription of Gothic.

EDWIN AUSTIN ABBEY, R.A.

"Gothic" certainly would appear to be the most appropriate style for such an erection in these islands, but a Gothic design requires a minute care in the carrying out, that it is hardly likely to receive in these hasty days.

A building that should require at the very least fifty years in the erecting must probably be put up in ten. I do not think it possible to erect a worthy Gothic cathedral in a short time, even were the craftsmen available, which I doubt.

I suppose the Norman style would not be included in the term "Gothic" (although Fergusson includes it). The easy simplicity of a well-proportioned Norman building is certainly more easily attainable, and must be more satisfactory than a bare and sparsely ornamented pointed edifice.

It certainly seems as though somebody should be given a chance to design a second "St. Paul's" if he can.

* We hope in an early number to publish very full illustrations of Mr. Bentley's design, along with an article by Mr. W. R. Lethaby.

SIR LAURENCE ALMA-TADEMA, R.A.

I quite agree in protesting against the clause in the advertisement for the erection of a cathedral in Liverpool "that the style of the new cathedral shall be *Gothic*," for if the best design is "Gothic," well and good; but if there is a better one in another style, what then?

FRANK BAGGALLAY, F.R.I.B.A.

That any unskilled body of men should undertake to dictate the style of a highly important public building is as reasonable as it would be for them to decide with what arms a campaign should be fought, or with what drugs disease should be treated. No sensible body of business men would think of doing either. They would certainly not in any case direct that a serious campaign must be fought in the present century with crossbows. Yet the Liverpool Cathedral Committee have decided that whoever builds the cathedral must use the architectural equivalent of the crossbow; and, if Mr. Robert Gladstone is speaking for them, there is to be no choice even of the form of the weapon, and no improvement or variation. It must be of the particular pattern used by our ancestors five or six centuries ago. It is nemesis, at which the scoffer will justly smile. Experts in architecture persisted for over half a century in holding up the crossbow as the weapon of weapons, and in trying their own strength with it. Now, a generation after, most of them awoke to the fact that these ancient weapons are ineffective under present conditions; when too those who had attained some skill in the use of them are dead, orders are suddenly given to fight a decisive battle with the crossbow. The Committee surely will withdraw this hampering condition, leave it to the experts who are to suggest plans for the campaign to choose their own weapons, and consult with experts on the suggestions made.

JOHN BELCHER, A.R.A., F.R.I.B.A.

I fear if competitors are directed to follow old precedents, whether of the Gothic or Classic periods, there can be no advance of the art. Architecture should be something living, and not a dead imitation of past work, whether ancient or modern.

REGINALD BLOMFIELD, M.A.

In my opinion the restriction proposed by the Liverpool Committee is disastrous for the following reasons:—

1. By the restriction, the Committee deprive architects of their proper initiative. The general conception of the whole scheme is a matter of much greater importance than the detail. This is taken out of the hands of the architects, and they are reduced to the position of draughtsmen to the taste of the Committee.

2. Because the implied sacrosanctity of "Gothic" is a poisonous heresy, based on a misconception of the nature of architecture.

JOHN JAMES BURNET, A.R.S.A., F.R.I.B.A.

I do not know the members of Committee or by whom they may have been advised, but I think I sympathise with them in what they seem to desire, viz.:—

The design of a man of convictions likely to seize with enthusiasm the grand opportunity offered to express his ideal of what architecture is, and the high function it performs in Church work, in producing that atmosphere of calmness and individual nothingness, 'mid which alone the highest aspirations of mankind find expression in worship.

But if they have this lofty idea of the function of an architect—and that seems to me the only excuse for their advertisement in the face of the existence of so many undeniably able men, who, though they may not have designed "cathedrals," have done work instinct with the finest appreciation of the purpose of all ecclesiastical buildings—why then are the Committee not more frank with those from whom they desire portfolios?

Why talk of a style! Do they not know that genius will produce a design which they will accept without question, though it is of no particular style, merely because it has evidence of that true spirit which no archæological correctness can simulate?

Why not admit at once the seriousness and grandeur of their project, and their inability, as laymen, to accept the full responsibility of choice by mentioning the names of two, three, or four architects of repute, by whose decision they will be guided.

Why not state *now* the number of architects that will necessarily be selected from among those submitting portfolios, and the sum of money to be paid each for his ultimate design?

The scheme is a great one. Why check the enthusiasm which it might, and doubtless will, create by an exhibition of want of confidence in the profession, which, if it supplies the man at all, will supply one with whom it will be an honour to the Committee to associate.

WALTER CAVE.

While thinking that all competitions are a mistake, it seems to me that to impose limits on the design only increases the evil.

If an architect is invited to compete, it is only reasonable to suppose that his capability to produce a worthy building has been recognised, and he is selected on the merits of his executed work; and this being the case, it must be a most mistaken policy to impose on him, as a condition of success, the opinions and prejudices of others.

The Foreign Office is a typical example of a building carried out under these pernicious conditions of limitation in style.

BASIL CHAMPNEYS, M.A.

I am a strong advocate of Gothic for Anglican churches, but my preference would give way to a real achievement in the Renaissance style.

WALTER CRANE, A.R.W.S.

Though not an architect, I think a rigid following of some past "style" has been the bane of much modern architecture.

If Gothic or Classic mean the copying of some building or style of a past age, the result must be dead. I think, therefore, that a restriction to any particular "style" is a mistake. It is like restricting a man to making a speech with a particular set of words. It may exercise his ingenuity, but it deprives him of freedom.

There is, of course, a real difference of spirit underlying what we call Gothic and Classic; but we are not naturally either, nowadays—and Liverpool is not Chester.

A grasp of the laws of materials and the sense of proportion are far more important to good work in architecture than archæology. Living character is worth tons of dead "styles."

E. GUY DAWBER, A.R.I.B.A.

In my opinion it seems a most unfortunate position for the Committee to have taken up, viz., that of deciding beforehand that the style of the new cathedral shall be Gothic.

The conditions under which it will be erected are so entirely at variance with those under which Gothic architecture flourished, that any attempt to reconcile the two is fore-doomed to failure, and will only add yet another fiasco to the many that already exist in this country.

Gothic architecture to-day is an impossibility, for it was the expression not of mere stone and wood and lead, but of a deeply religious sentiment and feeling that permeated the whole community, and imbued its buildings with a spirit and character that can never return.

If Gothic is adopted, we can but have a mere reproduction of some old building, and the closer and more accurate the copy, the more pitiful the sham must be.

Let there be a building worthy of Liverpool, its wealth, and its commerce, a building modern in plan, in purpose, and idea, suited to the requirements of a great city; and let this hampering idea of the use of any one "style" be thrown aside.

If such a building is erected, the question of "style" solves itself—in that the cathedral, being suited to its purpose, must of necessity have a character and individuality of its own, and will proclaim itself, what it should be, an essentially twentieth-century building.

SIR THOMAS DREW, R.H.A., F.R.I.B.A.

What is the position now? Up to the present the attitude of the profession to this matter has been a becoming one of deferential waiting on a decision whether an existing Committee for a new project would acknowledge themselves successors by devolution of a former Committee for a former project of 15 years ago; and whether a surviving competitor of the former occasion would have a claim to be appointed architect to the new project for conspicuous ability in cathedral designing once displayed.

As long as any personal claims on such merits were *sub judice*, good taste dictated reticence. Now restraint is removed.

The Committee declare themselves as with no descent or devolution from their predecessors. That is decreed. There would be no use or sense now in any architect on punctilio abstaining from the new competition.

There is to be a preliminary portfolio competition. The object is to select men in the first instance, not designs. In this stage the Committee exercise their undoubted right, as any private client or trustees would, to select architects to compete, for their reputation by their executed works, or perhaps some ability shown in a phenomenal design. No assessor comes in.

What is the next stage? The Committee will invite —— architects so selected to offer designs in a limited competition, for such a cathedral as each man thinks would suit Liverpool at this time of day.

It *must be Gothic in style.*

This may be regretted; but is it any use to further contest the decision? It is understood that the preponderating weight of men and money promoting the cathedral intends to have it so. Would there be any use in extorting a permission for any architect to submit a design in another style, when it was predetermined that he would but waste his labour?

The *cathedral is to be fitted to St. James's Mount*, a peculiar site.

There *are no conditions* in the ordinary sense as in ordinary competitions, and apparently none wanted.

How will the Institute Suggestions for the Conduct of Ordinary Competitions fit this extraordinary one? Here they are:

1.—The promoters of an intended competition should, as their first step, appoint one or more professional assessors, architects of established reputation, whose appointment should be published in the original advertisements and instructions, and whose decision should govern the selection of the designs.

All the designs sent in should be submitted to the assessors.

2.—The duty of assessors should be—

(*a*) to draw up the particulars and conditions as instructions to competitors, and to advise upon the question of cost;

(*b*) to determine which of the designs conform to the instructions, and to exclude all others;

(*c*) to advise the promoters on the relative merits of the designs admitted to the competition, and to make a selection in accordance with the conditions.

The duty of the assessor cannot come in under (*a*), for there are no particulars or conditions to be framed, as to cost or anything else; likewise he has no duty under (*b*).

As to (*c*), it would be scarcely credible that the Committee would proceed to adopt a design without advice by report or reports of experts. (The last clause is of no effect, as inapplicable.) In this sense the "assessor" would be in his place. If there is any doubt about it, I think it would be wise for the Committee, if they want to have a successful competition, to yield to the *amour propre* of the profession by saying now that such advice will be sought.

Might there be expected any doubt in the mind of any man in Liverpool that an assessor in the sense indicated is necessary and desirable? I fear there may be. It may arise from the object lesson in assessorship presented by the former competition, and with a lingering memory and resentment of the former "Report," so called, of December 2, 1886. It is now before me in full.

There need be no reticence about it now. It did not "give a first prize to Mr. Emerson," as Mr. Robert Gladstone is mistaken in saying in *The Times* of October 17th, nor is there any such statement in it. If there be an isolated and belated expression of opinion in its "conclusions," that "Mr. Emerson's design is in my opinion on the whole the best," there is internal evidence that the writer, with fresh doubts and disparagements expressed in his last pages, had forgotten his writing the wholesale disparagements and fault-findings penned at an earlier time, and printed on page 8 before me.

The conclusion in my mind is that the defunct Committee was singularly unfortunate in the selection of the respected Mr. Ewan Christian for a judicial assessor. It is to this unfortunate report, beginning with sentimental prosing about the pious intent of a cathedral, beside the business in hand, and elsewhere throughout contradictory, generally disparaging, disheartening, and inconclusive, that former promoters may ascribe the abortive conclusion. It presented no design for adoption, and in the helpless "leaving the matter in the hands of the Committee" it could point to no result but perplexity and abandonment of every design.

It might be worth while to reprint this old report to convince architects that there may be some in Liverpool with prejudice against, and at least wariness about, the institution of the "assessor."

There may be also in some other minds that in this particular competition there are reasons why public nomination of the advising architect or architects should not be made before the competition.

But I cannot believe that there would be any hesitation by the majority of a strong business-like and experienced Committee to assure architects of their calling in professional assessorship or advice before making their decision as to the architect-to-be of the cathedral of the century.

HORACE FIELD.

It was with surprise and regret I saw that the conditions of this competition excluded even the consideration of any but a Gothic design.

I suppose everyone admits that Renaissance work is at least as suitable for domestic buildings as Gothic. The assumption, therefore, that we can have but one style for ecclesiastical work, and that style Gothic, appears to me as unreasonable as it is inartistic.

ALEXANDER FISHER.

My own feeling is against any past style, whether Gothic or Classic, being used in any modern architecture, and strongly in favour of all art being fully expressive of the great movement of the thought and aspirations of to-day in a living language—a language which should be as profound and comprehensive as the forces of our civilisation are great.

ERNEST GEORGE, F.R.I.B.A.

I regard it as a disastrous stipulation that the "style of the new cathedral shall be Gothic."

However admirable the Gothic, its lines will be felt in strong antagonism to all that is dignified in Liverpool; a city which, although English, is at present harmonious and impressive in the well-studied grouping of its Classical buildings.

It is strange to find Northern mediæval work still regarded in this country as necessarily ecclesiastical; that style, at the period, having been used for every domestic and civil purpose.

Rome and the Vatican are ecclesiastical, though not Gothic.

If the expression of the new building is to be Protestant, Christopher Wren's St. Paul's might be accepted as a not unworthy type, while it is one of the only cathedrals built for the uses of the Reformed Church.

J. ALFRED GOTCH, F.R.I.B.A., F.S.A.

It is much to be deplored that the Committee should restrict the style of the new cathedral to Gothic. There is a widespread fallacy that Gothic is an ecclesiastical style. Historically the Gothic style is not ecclesiastical, but one which prevailed in a certain part of the world during a certain period. It was applied to all buildings alike, whether military, domestic, civil, or ecclesiastical. The Gothic style is, therefore, not indicative of a special kind of building but of a particular period; and from this point of view there is not only no obligation to build a modern cathedral in the Gothic style, but there is a weighty reason why—if restrictions as to style need be imposed at all—Gothic should be excluded.

But why impose restrictions? A potent factor in the formation of a modern style is the general trend of design in one direction; but if the promoters of a building of the first magnitude dictate the style in which it is to be built, they run the risk of checking the development of a modern style, and of inflicting a serious blow on architural progress.

HENRY HARTLEY, F.R.I.B.A.

The decision of the Committee entrusted with the carrying out of this great scheme "that the style shall be limited to Gothic" is not only unfortunate, but evidence of an entire misconception of the situation, and threatens to wreck an opportunity which will not, in all probability, occur again in the present generation.

It is remarkable that the action of the Committee, since their formation, has been antagonistic to the expressed views of the architects of the diocese, and I may fairly say of the whole of the members of the profession throughout the country, having persistently ignored the impartial expressions of opinion, both as to the selection of a site, and the details of the competition, and it is still more amazing that they should have adopted so fatal a position as to limit competing architects to style.

I venture to say that such a decision violates not merely the opinions of a party or a profession, but is a national misfortune.

Surely such a building should express the thoughts, aspirations, and thoughts of the age in which it is erected, but if it is to be a mere mechanical reproduction of a building representing the mediæval period, then we can only foresee a cathedral which, as Mr. Reginald Blomfield states in his excellent letter to the *Times*, "will become meaningless as an expression of modern thought, and reduce the art of architecture to a masquerade and a sham."

GERALD C. HORSLEY.

The restriction imposed by the Committee is very unfortunate.

The competing architects, in my opinion, should be left free to produce the best designs in their power, without any sort of restriction as to "style."

SELWYN IMAGE.

I feel that the condition laid down by the Committee shows a fundamental ignorance of what style is, and of what art is.

As a consequence of this it also shows—to look at the matter from a practical, business point of view—a further ignorance of how to set about obtaining the services of the best men now available.

THOS. G. JACKSON, R.A.

Liverpool Cathedral ought to be Gothic—a thousand times "yes."

But the point is, what do we mean by Gothic?

By Gothic for English use I mean building with freedom, irrespective of precedent, conformably to the habits, climate, materials, and requirements of England and the English.

I am almost afraid that this is not what the Committee mean by Gothic, but that they rather intend that blind imitation of mediæval architecture which I should call not Gothic at all, but pseudo-Gothic.

W. GOSCOMBE JOHN, A.R.A.

I think that it is very unfortunate that the style of the new Liverpool Cathedral has been restricted to Gothic. To restrict the design to any particular style (whether it happen to be

Gothic or Classic) is, I cannot help feeling, most unwise.

D. S. MacColl.

I have just returned from revisiting, in my own country, its greatest temple, and I am less than ever able to enter into the desperate mind of a committee that would command architects to reproduce Westminster Abbey or any other Gothic church as if these were the end instead of the beginnings of an art. We cherish those buildings for their stammering hints of what a church might be, a place to subdue and exalt the spirit by solemn dispositions in stone of space, of light and darkness; but if we are free from pedantry we wonder at the timidity and childishness that constantly choked the divine germ only less than we adore these stirrings of imaginative instinct and courage. The professors of Gothic style necessarily accept the timidities as the precious part of the affair.

The temple of which I speak, little known to architects because it stands, intermittently accessible, on an outlying island, is the unfinished sketch of a gifted amateur, Fin MacCoull. No sign exists in writing or image of its forgotten god, for the huge bosses and surfaces which seem to have been intended for sculpture remain rough-hewn by the chisel. Working without tradition, the architect had none of the game-compulsion to exquisite refining on a group of elements accidental in their association and usefully limited by a superstition that is classic architecture; but being a designer, he felt that beauty and real variety come from variation upon few elements, and he limited himself still more severely, building up his magnificent scheme from one. He chose, like a bee, the hexagon, and out of it, by a building-logic as of crystals, compacted the piles and tesseræ of his foundations, the ribs of his roof, the dense fasces of his walls. On the surface of these he laid bare great rows and clusters of engaged columns, disposing them in projections and recessed niches about his seventy-foot high portal, and along the sides within. Over them he heaped a massy vault, whose brow towers thirty feet above the doorway. His colour scheme was as simple and grand. At the altar end of the interior (some 230 feet long) the iron of the stone flushes into faint porphyry; on the face of the building and about the bases of the columns are masses of rusty gold. And now for the lighting. *There is not a single window in the place.* The light falls in from the great portal, and by this simple disposition, as in every cave or barn in the world, interior forms, down to the most trivial face or figure of a visitor, take on a noble and mysterious charm. This the builders of Gothic churches imperfectly understood. Beginning with the clue of clustered columns and cave-vaulting, with rare dark jewels of coloured glass, they spoil all by the multiplication of window openings, cutting their light and shade to ribbons, interfering fretful pencils of light that cross one another, and meagre, whittled shadows that dodge about the colonnades. They seem, building for the general act and concentration of worship, to have been unable to forget the private house or office, where each individual needs light on his private business; indeed, it might be argued that this was the reason of the multiplied house, since in Catholic churches each bay of the colonnade may be devoted to the worship of a separate god. Nor are these openings confined to a single row. The Gothic church is like a house built in several storeys of different scale to which window-openings correspond; only the floors, by an afterthought, have been removed, so that the superposition of window and arcade remains, destructive to the dignity of every one of the series. Now if a Gothic design is accepted for the new cathedral we may be certain that whatever of grand in the whole or of delicate in the parts is omitted from ancient models, this grotesque disposition of arcade, triforium, clerestory, and chaos of little lights will be retained. I illustrate the attitude by one example. The prescription of an ancient style means the taking over not of its imaginative secret, but of all its weaknesses codified; it is, therefore, a complete arrest of living imagination in the art. If the model I have cited is too elemental in its bareness for "teeming modern thought," too little cosy for the town body in such daring contrivances as its sea-floor, there are half-way houses for the lame spirit of invention and flagging spirit of awe, like St. Mark's at Venice, where something of majestic economy in lighting may be learned. It is such secrets architects should be commanded to pursue wherever they may be surprised, with the single aim of building a temple in which the divine reluctant moods must slip on like warmth in sunshine.

CHAS. H. M. MILEHAM.

I regret that there should be a restriction as to style.

WALTER MILLARD.

For a Building Committee to dictate to architects in what style—as the saying is—they shall design, seems about equivalent to laying down the law when taking counsel's opinion, or to dictating a prescription to one's medical adviser.

ERNEST NEWTON.

The best that can be looked for is an intellectual composition; a scientific building consciously designed.

The competitors should be left perfectly free to express themselves, each in his own way.

The result may then be a fine piece of one-man building; impressive, and indicative of its time.

But, be the result what it may, it will be a fatal mistake to cramp individual expression by restrictive conditions.

W. NIVEN.

Certainly, a mistake in this or any other competition to prescribe *any* style except that in which each competitor can do his best, or perhaps one should say, is least trammelled by.

PHILIP NORMAN.

In my opinion the restriction is a most unfortunate one.

In truth, the more profoundly we admire and appreciate Gothic architecture, the more convinced are we that it was a natural growth, the outcome of certain conditions, dependent for its perfection not on the genius of a few designers, but on the combined efforts of many skilled handicraftsmen, who, while each showing his individuality and inventive power, worked together in unison to produce a harmonious whole.

Although the state of society of which our mediæval churches were the outcome has utterly passed away, it was perhaps inevitable that sooner or later men should try again to build in a style which had produced such grand results. Thus we have the so-called Gothic revival. This has now been on its trial for the greater part of a century; and, though many able architects have devoted their best talents to the experiment, I for my part am convinced that they have been working at the wrong end, and that the whole thing is a failure. In old churches the havoc wrought by "restoration," due to this revival, has been simply appalling, while the modern Gothic buildings are sometimes ingenious, but always lifeless, imitations carried out in the most mechanical way. Does anyone cross the road to look at a modern Gothic church a second time?

F. C. PENROSE, M.A., F.R.S., LITT. D., D.C.L., F.R.I.B.A., F.S.A.

(*Knight of the Order of the Saviour in Greece.*)

I have first to observe that I regret there is any competition proposed, which appears to me on many accounts to be the worst method of obtaining satisfactory architecture.

I think it undesirable that any condition should be made respecting style.

PROFESSOR BERESFORD PITE, F.R.I.B.A.

This competition affords a great opportunity for developing ecclesiastical architecture in England.

The Gothic revival in its antiquarian aspect is now a thing of the past. Its artistic influence, however, remains. All modern architectural design has been affected by it, merely Classical traditions of proportions and methods of design have lost hold, and the Classic and Renaissance buildings of the past are now viewed under the rational light derived from a realisation of mediæval construction and expression.

The Gothic architecture that remains among us has also been freed from merely archæological interest and limitations, and has become as much a Renaissance art as that of the fifteenth and sixteenth centuries, its forms and parts being employed only as so much material by the artistic instinct of the modern architect. It has thus ceased to be in any true sense *Gothic*, the mediæval principle of logical and blind development being quite impossible in our illogical and self-conscious modern architecture.

No definition of *Gothic* in the sense of the Liverpool Cathedral Committee could be satisfactory. They apparently want a Cathedral like Salisbury, Lincoln, or York, and unlike St. Paul's or St. Peter's at Rome. They can have it seemingly, but not really; the pretence, but not the truth; the sham, not the fact.

What is needed, and what can be obtained, let us hope, is such a cathedral as the architects of the mediæval English churches would give them if imbued with the spirit of our times, buildings, etc., Established Church, building contractors and workmen.

Such a building would be really Gothic in its expression of national life and art, as indeed every great building should be; but the Liverpool Cathedral Committee do not want this: they want the imitative weakness of the early work, the immature enthusiasms of Gothic Revivalists, and not the genuine result of that great architectural movement.

Let the prescription of Liverpool Gothic be removed, and the minds of architects allowed liberty of thought, and some hopefulness may succeed our present unhappy despair at the Committee's singular narrowness of view.

EDWARD S. PRIOR, M.A.

Author of "A History of Gothic Art in England."

The condition published which limits the new cathedral to Gothic *designing* is one founded avowedly—as Mr. Robert Gladstone's speech tells us—on certain ideas of fifty years ago as to Gothic *architecture*, which more appreciation and knowledge of the subject have everywhere exploded. A curious ignorance is also shown of the intentions and resources of modern architecture. Such a competition as is proposed can only cut off from Liverpool any chance of having a building representative of present-day art.

HALSEY RICARDO.

The condition laid down by the Liverpool Committee, restricting the style of the new cathedral to Gothic, is a wrong to the architect, and betrays a misconception of his function. There is now no national style, nor are the conditions under which the Gothic buildings in mediæval times arose in practice at the present day.

In those days art was communistic and popular —to-day it is individualistic, and appeals to the cultured.

In applying to an architect for the design of a cathedral, the object is to obtain from him a building which shall embody his knowledge, his experience, his passion, his hope.

The actual mode of utterance must be his. As well ask for a symphony and make it a condition that it shall be written in the style of Mozart, or a poem and restrict it to octosyllabics in rhyme.

W. H. SETH-SMITH, F.R.I.B.A.

President, Architectural Association.

If a committee of architects were charged with the organisation of a new diocese, I think it quite possible they would make a hash of the business. It is therefore not illogical to suppose the Committee of eminent divines charged with the erection of the new Liverpool Cathedral may be making a mistake of an analogous kind. At any rate, it is difficult to imagine they were adequately advised in matters architectural before publishing the advertisement. From many points of view, it is to my mind a mistake.

In the first place such a rare opportunity *might* call forth an architect of genius who had never yet had the chance of building anything. Liverpool itself supplies the best proof of this possibility.

Secondly, a clever architect could design and build a cathedral in every way worthy of the occasion, although he may have built almost everything excepting a cathedral.

Thirdly, a Classic or Renaissance church may, in good hands, be made quite as beautiful and impressive as a Gothic church. That this is so who that has seen St. Paul's Cathedral will deny?

Fourthly (though I do not lay great stress on this point), the traditions of Liverpool architecture are all Classic.

Fifthly, notwithstanding possibilities which might result in the best design being a Gothic one, we must recollect that there is not a British architect living who has designed and built a Gothic cathedral above colonial rank.

Sixthly, recollecting that the best men whose practice has been almost exclusively in Renaissance work could not be expected to produce a satisfactory Gothic building, is it prudent (to use no stronger adjective) thus to set aside the bulk of expert taste which is in favour of styles in the Renaissance feeling? This feeling is certainly supported by the public. There is no difficulty in adhering to every traditional ecclesiastical canon in the plan and arrangement of parts, and yet expressing the architectural features in the feeling which is generally in favour.

For the above reasons I am thoroughly in favour of leaving each competitor free to design such a work in the manner which appeals to him as being in all respects most fitted to his purpose, and which can be built within the means at his disposal. To whatever motive or cause the further mistake in the advertisement is due, it is probable that no self-respecting architect of standing will compete without the assurance of the Committee that they will be advised in the selection of the best design by a well-known architect.

R. NORMAN SHAW, R.A.

The proposal to restrict the style of the new cathedral to so-called Gothic appears to me to be simply deplorable. And in a modern city like Liverpool, filled with an exceptionally large number of Renaissance buildings, some of them exceptionally good, and proud in the possession of certainly one of the finest—if not *the* finest—modern classic building in the world, the decision seems to be incomprehensible. That it will be disastrous there can be little doubt. Would it be quite unreasonable to ask the Committee to reconsider their decision, and for once to use a little common sense and try to profit by the experience of others?

Let them abandon this worn-out competition system—a system which has produced ten failures

for one success. Let them select some well-known architect whose name alone would inspire confidence. Of course, he must have already done much good work (and there is his work to look at, not a paper representation of it in a portfolio); he must be an architect, and not a mere tradesman; he must not be too young, and he must certainly not be too old. Having, after much consideration (for it is not an easy task at all) selected their man, let them put the designing of their cathedral unreservedly into his hands, impressing on him that he is to do his very best. Give him an entirely free hand, and a year in which to prepare his design, and let no Committee meddle with him or offer him counsel, which would be sure to be wrong.

This is very much what has recently been done at Westminster in the case of the new Roman Catholic Cathedral. I believe in the case of the Oratory at Brompton there was a limited competition, and I do not think the result is considered satisfactory. But in the case of the new Cathedral the powers that were responsible threw the competition system to the winds. They must also have thrown all dictation as to style in the same direction. They selected a thoroughly capable man. They must have given him a free hand, and this, to judge by results, with a vengeance; for no Committee that ever existed could have given him the smallest hint as to what he was to do, except in the form of the vaguest and most general directions. And see what the result is! Beyond all doubt the finest church that has been built for centuries. Superb in its scale and character, and full of the most devouring interest, it is impossible to overrate the magnificence of this design. It is like a revelation after the feeble Gothic stuff on which we have been mainly fed for the last half-century.

Why should not a similar success be achieved in Liverpool? If we went the same way to work, there can be no reason to suppose that we should not be equally successful. Not the least curious part of the whole thing is that the architect of the cathedral at Westminster was for about forty years of his life a devoted "Gothic man," but when he was confronted with this great work he threw off his Gothic shackles, and made an entirely new departure, feeling, I have little doubt, that he could do better in another manner. Had he been tied down, and ordered by a Committee to build in the "Gothic style," there can be little doubt that his building would neither have been as original nor as powerful, and the world would have been a distinct loser.

PROFESSOR F. M. SIMPSON.

I regard what is commonly understood in England as Gothic as unsuitable in plan and general arrangement for a modern cathedral for a large town, and especially for Liverpool, where it would be out of harmony with existing buildings.

To admit the right of committees to impose restrictions as to style for public buildings is to take the possibilities of architectural advance out of the hands of architects, and place them in those of committees. This is opposed to the best interests of architecture and of the community.

A. H. SKIPWORTH.

There is much enlightenment in some respects shown in the general conditions decided upon on October 7, and the narrow, prejudiced restriction in regard to style comes as an unpleasant surprise.

It would certainly appear as if the Committee had closed the door to individual design, whether founded on Gothic or other styles; much depends upon the meaning they attach to the word Gothic. One has learnt by experience that "in the Gothic style" must, as a rule, be taken to signify the stereotyped Gothic of the nineteenth century—the dry and dead bones of the original inspirations.

One can only hope that the wording is misleading, and that designs founded more or less upon Gothic forms will not be cast aside as unorthodox.

C. J. TAIT.

I think the limitation is to be deplored in the interests of Church and Architecture alike.

The Committee appears to overlook the fact that it represents a National Church, and that such a Church must recognise national development if it looks for a prosperous continuance. There are not instances wanting of an endeavour to embody in her the needs and aspirations of the age in which we live. Yet at the commencement of a new century this opportunity is taken of recording a determination to wrap the Church more closely in the shroud of the Middle Ages. A building in the Gothic style will prove, no doubt, as great an adornment to the City of Liverpool as a Classic one. But this is not the point. We want to know what a modern cathedral should be like. The reply to this can only be elicited by an unrestricted competition.

F. INIGO THOMAS.

Were someone to request Kipling to write a national ode in the language of Chaucer, Dvorak to set it to music in the manner of Palestrina, Melba to sing it in that of Grisi in a thirteenth-century hall specially erected by Norman Shaw,

under a figure of the King masquerading as Pericles by Brock—then, I think, he would qualify for admission to a church building committee, or a term of seclusion elsewhere.

HAMO THORNYCROFT, R.A.

Why limit the designs for the Liverpool Cathedral to Gothic, which is certainly not the style of architecture of this age? If selected for the proposed work it will be a misfortune, for the result will be at best but a *rechauffé* of some well-known cathedral in all probability, and the contemplation of it will leave the spectator cold and disappointed.

Had Liverpool clung to Gothic seventy years ago, it would not now have possessed one of the finest buildings in Europe—that is, St. George's Hall.

C. HARRISON TOWNSEND, F.R.I.B.A.

I feel that the restriction of the style of the new cathedral to Gothic is a radical fault in otherwise well-thought-out arrangements for the competition; but I also feel that the specifying of any other style—say Byzantine or Renaissance, for instance—would be equally futile. Our hopes ought to be to see the Church of to-day deal with its buildings of to-day without copyism of any past style, but with the fulness of knowledge bequeathed to us by other ages.

THACKERAY TURNER.

In my opinion the Liverpool Cathedral Committee, if they adhere to naming any style for the proposed building, will certainly get no design of value; but I fear, in any case, competition among architects, who will be judged by their drawings only, is not a hopeful way of obtaining a fine building.

I see no reason why a beautiful building could not be erected the style of which could not be named.

C. F. A. VOYSEY.

I can only say that any restriction as to style, no matter which, is equivalent to demanding affectation, and crushing all sincerity. It shows a want of understanding, on the part of the Committee, as to what the true spirit and principle of Gothic were; and an utter disregard of style in its best sense.

To ask for a Gothic building nowadays (using the term as commonly understood) is to demand nothing but parrot-like repetition of familiar forms—forms which can never again be expressive of national dignity and nobility. Any slavish revival of old forms, whether Classic or Gothic, cannot fail to please some and displease others. But surely, if this cathedral building is a great and noble work, requiring infinite reverence and sincerity, is it not a pity to waste time on discussing what form of "gag" shall be imposed on the designer? Would it not be more profitable to discuss what noble aspirations and what national grace we desire to embody; and whom among us is sincere and religious enough to be entrusted with such a mighty work?

E. P. WARREN.

I think the condition "that the style of the new cathedral shall be Gothic" an extremely unwise one, and an anachronism.

It can only cramp design and sterilise conception to impose any such rule.

PAUL WATERHOUSE, M.A.

The decision of the Liverpool Committee that their new cathedral shall be Gothic is regrettable chiefly as an anachronism; by which expression I imply, not merely that we are no longer in the Middle Ages (though that is true in a way), but that we are by no manner of means in the middle of the nineteenth century—a period from which our present age is even more remote than from the days when Lincoln Cathedral and Westminster Abbey were being reared.

In those days no restriction would have been made. In 1850 such a stipulation would have been in the height of good taste; to-day, any prescription of style is, I take it, in such a supreme matter, an unfortunate barrier to genius. To preordain any specific archaic manner seems unreasonable; to select Gothic in particular is to go a step further than unreasonableness. That the new building should shake itself free of past tradition is an unholy contingency that can never come about in the hands of an educated artist, but to fetter the form of an unborn design to be begotten by an, as yet, unselected designer seems, under present architectural conditions, conspicuously unwise. We know the privileges of those who "pay the piper," but the saw is not applicable here. It is possibly forgotten that—to continue the metaphor—the musician, in this case, is a composer, not a mere executant.

ASTON WEBB, A.R.A., F.R.I.B.A.

I entirely agree with Mr. Blomfield's letter to *The Times*, and think the condition that the new cathedral at Liverpool shall be Gothic is unfortunate, and that it is still more unfortunate and unfair that there should be another competition for this building, when the author of the design described by the assessor in the last competition as "on the whole the best" is still available and capable of designing it.

PHILIP WEBB.

The nature of Classic, Gothic, and "squaring the circle," can hardly, so to speak, be "tasted in a sip"—according to the saying in a great classic of English literature.

Were any of the designs made for the earlier Liverpool competition as Gothic, say, as St. Sophia of Constantinople, or St. Vitale at Ravenna, or St. Paul's in London?

Roughly speaking, a Christian Cathedral—if merely nominally so—must, in all common sense, be Gothic; for, to take the case of the heavy drop from St. Sophia and St. Vitale to our St. Paul's, we should want a Christopher Wren to make the design and carry it out—in a reasonable way—that is, fitting to the circumstances.

From this, in answer to your application, I am in a difficulty. Would anything "reasonable" be tolerated by the judges in the competition, even if they understood the meaning of the word "Gothic"? Would not the decision on the design, if buttressed and bespired, turn on the nicety of the drawings or the pinnacled "eminence" of the designer?

R. SELDEN WORNUM, F.R.I.B.A.

What the vague expression "Gothic" includes is too large a question to enter into in this connection; but that the word is intended to exclude Renaissance in all its developments is obvious. To make such a restriction is in my opinion a very serious want of judgment. Why should Liverpool and the nation be debarred from having a cathedral designed by an architect who, however much he may admire Gothic, is more in sympathy with Renaissance work (or even older forms of architectural expression), so long as his design be the most suitable and the most beautiful.

If it be the association of ideas—of Gothic with the history of the English Church—which has been the motive of the restriction, then I consider the view to be incomplete and retrograde, if not founded on false sentiment; for at what moment in our history do these associations cease? Can it be said that one feels more reverent in Westminster Abbey than in St. Paul's, in Amiens than in St. Peter's at Rome? And who amongst those who understand and sympathise has not had this feeling of reverence in St. Mark's at Venice—to name no other sacred buildings?

The worship of God belongs not to this century or that, depends not upon a style of building, but is of the present moment, and the most mature and best art available should be sought for and employed in service of our National Church.

Surely all building done since the dawn of the Renaissance, about 450 years ago, is not to be cast aside as unfit for this service.

The restriction to Gothic defeats the object of the competition, which should be to obtain the most beautiful cathedral possible, no matter with what style it may be labelled.

My opinion is, that all architects who care to do so should be allowed to submit a design without restriction as to style; and that a competent assessor, or better still a jury of three competent assessors, should select from them for a limited competition, should judge, and that their judgment should be final and binding.

II.

Here follow the letters *in favour of* the prescription of Gothic.

G. F. BODLEY, A.R.A., F.R.I.B.A.

Samuel Taylor Coleridge wrote: "When I enter a great classical church such as St. Peter's, at Rome, or St. Paul's, London, I feel how great is man; but when I enter Westminster Abbey or other great Gothic churches, I feel how small is man."

I have not the exact sentence before me, but this is the purport of Coleridge's words. It is a great tribute of a great thinker to the merits of Gothic architecture.

His sympathisers are all in favour of our beautiful English Gothic for our churches, and I do not lament the decision of the Committee for the erection of a cathedral in Liverpool.

I believe Gothic, at its best, to be the most beautiful and the most poetical architecture that the world has ever seen. If I compare the interior of Westminster with St. Paul's, my greater praise and deliberate choice is for the supreme beauty of the Abbey, notwithstanding its greater disfigurements. Nor, of course, does Westminster stand alone for the expression of refined grandeur. I cannot but think that Gothic architecture is despised by some because it is an art really unknown to them in all its infinite and elastic capabilities.

W. MILNER FAWCETT, M.A., F.R.I.B.A., F.S.A.

I feel a strong affection for English work of the Middle Ages, and think that original work on that basis is most suitable for English church work.

I do not know what there may be in site and surrounding in this case to make any other style more suitable.

C. HODGSON FOWLER, M.A., F.R.I.B.A., F.S.A.

I entirely agree with the Committee "that the style of the cathedral shall be Gothic."

THOMAS GARNER.

I think the Committee quite right. In the present state of architectural confusion, any restriction should be welcome. Gothic is the architecture of common sense; it is English, and has been almost universally recognised as best suited for ecclesiastical purposes.

CHAS. A. NICHOLSON, M.A.

I consider that the Committee have acted wisely in stipulating for a Gothic design, always supposing the term Gothic to be used in its broadest sense. As the Committee know what they want, it is, I think, both wise and just that they should have made known their preference to competing architects. As regards their choice of Gothic, *in the first place*, Gothic is unquestionably the customary style of modern church building; indeed, one can find a strong Gothic leaven in many of the best modern secular buildings. *Secondly*, English architects have been working away at Gothic for half a century, and some of them have evolved a manner of church building which is at least distinct from the mediæval type. The designer of a classic cathedral must needs start from some model, St. Peter's or St. Paul's, for instance. Surely it would be better to try and develop something from what has become a fairly well-understood type of design than to go back to the fifteenth century Italian, or seventeenth century English, or even tenth century Byzantine authorities as a basis for the design of our new twentieth century cathedral.

A good deal has been said about the "antiquated mystery" of Gothic churches and the "comprehensive majesty" of classic. But one important point seems to have been forgotten by the classic champions; I refer to the acoustic superiority of the complex Gothic minster over the unbroken classic one. The great domical crossings of St. Paul's and other large Italian churches must be most difficult to speak in, and it is at least questionable whether the beautifully-rendered musical services at St. Paul's would not be heard to better advantage in such a church as Westminster or Lincoln.

III.

The petition, which was drawn up to embrace an appeal for architect-assessors, as well as the matter dealt with above, was as follows. The names of signatories received up to Friday 25th ult., forming the first list, are attached.

PETITION

To the Chairman and Members of the Liverpool Cathedral Committee,

THE CHURCH HOUSE, LIVERPOOL.

WE, the undersigned, engaged in the practice of architecture, or in one of the other arts, respectfully submit for your consideration the following points:—

(1) That the decision announced in your advertisement, "that the style of the new cathedral shall be *Gothic*," is opposed to the principles which govern architectural progression; will exclude from the competition many architects of repute, and may seriously injure the success of the competition.

(2) That it is desirable professional assessors should be appointed to advise in the selection of designs.

COLE A. ADAMS, F.R.I.B.A.	London
H. PERCY ADAMS, F.R.I.B.A.	,,
LOUIS AMBLER, F.R.I.B.A.	,,
ARDRON and DAWSON, F.R.I.B.A.	,,
C. R. ASHBEE, M.A.	,,
R. FRANK ATKINSON	,,
R. STEPHEN AYLING, F.R.I.B.A.	,,
O. MAXWELL AYRTON	,,
R. S. BALFOUR, A.R.I.B.A.	,,
E. R. BARROW, A.R.I.B.A.	,,
A. H. BELCHER, A.R.I.B.A.	,,
ROBERT BENNETT	,,
W. A. S. BENSON	,,
FREDRIC BERKELEY-MILLER	,,
W. H. ATKIN BERRY, A.R.I.B.A.	,,
J. R. BEST, A.R.I.B.A.	,,
BIRD and WALTERS	,,
BLANGY and VAN BAARS	,,
CHARLES B. BONE, M.A.	,,
WILLIAM BOTTRILL	,,
W. MAXON BRADBEAR	,,
ARTHUR O. BREEDS	,,
CECIL C. BREWER	,,
JOHN P. BRIGGS	,,
FRANK D. BRILL	,,
C. H. BRODIE, A.R.I.B.A.	,,
BROWETT and TAYLOR	,,
HENRY W. BURROWS, A.R.I.B.A., F.G.S.	,,
CHAS. A. CALLON, A.R.I.B.A.	,,

H. Terrell Chalcraft . . . London
F. J. Chambers, A.R.I.B.A. . . ,,
William I. Chambers. . . . ,,
William H. Chaney . . . . ,,
Howard Chatfield-Clarke . . ,,
Horace Cheston, F.R.I.B.A. . . ,,
Charles Jas. Clark, A.R.I.B.A. . . ,,
Fuller Clark . . . . . ,,
Tom P. Clarkson . . . . ,,
John and S. Flint Clarkson, FF.R.I.B.A. ,,
R. Langton Cole, A.R.I.B.A. . . ,,
R. W. Collier, F.R.I.B.A. . . ,,
C. J. Harold Cooper . . . . ,,
J. P. Cooper . . . . . ,,
W. E. Vernon Crompton, A.R.I.B.A. ,,
Alfred W. S. Cross, B.A. Cantab., F.R.I.B.A. . . . . ,,
Henry A. Crouch, A.R.I.B.A. . . ,,
James Cubitt, F.R.I.B.A. . . . ,,
Erskine S. Cummings, A.R.I.B.A. . ,,
Percivall Currey, F.R.I.B.A. . . ,,
Thomas W. Cutler, F.R.I.B.A. . . ,,
Davis and Emanuel, F.R.I.B.A. . ,,
Owen W. Davis . . . . . ,,
Henry Dawson, F.R.I.B.A. . . ,,
Lewis F. Day . . . . . ,,
Chas. Fitzroy Doll . . . . ,,
Edward Dru Drury, F.R.I.B.A. . ,,
William H. Duffield, F.R.I.B.A. . ,,
William Dunn . . . . . ,,
Fredk. E. Eales, F.R.I.B.A. . . ,,
R. Clarke Edwards, F.R.I.B.A. . ,,
R. Cromwell Edwards . . . ,,
A. C. Fare . . . . . ,,
A. W. Field, A.R.I.B.A. . . . ,,
T. P. Figgis, A.R.I.B.A. . . . ,,
Banister Fletcher, A.R.I.B.A. . . ,,
William Flockhart, F.R.I.B.A. . ,,
Henry L. Florence, F.R.I.B.A. . ,,
Herbert Ford, F.R.I.B.A. . . . ,,
Arthur J. Gale, F.R.I.B.A. . . ,,
Ernest Godman . . . . . ,,
E. Goldie . . . . . ,,
Albert E. Gough, A.R.I.B.A. . . ,,
J. Walter Graves, F.R.I.B.A. . . ,,
Wm. Curtis Green . . . . ,,
Sidney K. Greenslade . . . ,,
William Grellier, F.R.I.B.A. . . ,,
Edwin T. Hall, F.R.I.B.A. . . ,,
G. A. Hall, F.R.I.B.A. . . . ,,
Henry Hall, F.R.I.B.A. . . . ,,
Henry Hall, F.R.I.B.A. . . . ,,
W. H. Harrison, F.R.I.B.A. . . ,,
G. T. Hine, F.R.I.B.A. . . . ,,
Francis Hooper, F.R.I.B.A. . . ,,
P. Morley Horder . . . . . ,,
W. Church Howgate, A.R.I.B.A. . ,,
Herbert Huntly-Gordon, F.R.I.B.A. ,,

E. B. I'Anson, M.A., F.R.I.B.A. . London
Herbert G. Ibberson, F.R.I.B.A. . ,,
Howard Ince . . . . . ,,
William Jacques, A.R.I.B.A. . . ,,
A. R. Jemmett . . . . . ,,
Gilbert H. Jenkins . . . . . ,,
Francis E. Jones, F.R.I.B.A. . . ,,
W. Campbell Jones, A.R.I.B.A. . ,,
Mark H. Judge, F.R.I.B.A. . . ,,
Fredk. G. Knight, F.R.I.B.A. . . ,,
Sydney W. Lee, F.R.I.B.A. . . . ,,
W. J. Loftie, B.A. . . . . ,,
F. Rainsford Longmore . . . ,,
Edwin L. Lutyens . . . . . ,,
R. Falconer MacDonald, A.R.I.B.A. ,,
A. H. Mackmurdo . . . . . ,,
Edward H. Martineau, F.R.I.B.A. . ,,
Hugh P. G. Maule . . . . . ,,
G. A. T. Middleton, A.R.I.B.A. . ,,
J. Andrew Minty . . . . . ,,
Arnold Mitchell . . . . . ,,
H. Percy Monckton, F.R.I.B.A. . ,,
Edward W. Mountford, F.R.I.B.A. . ,,
John Murray, F.R.I.B.A. . . . ,,
R. W. C. Murray. . . . . ,,
David Barclay Niven, F.R.I.B.A. . ,,
John C. Paget . . . . . ,,
William Pain, F.R.I.B.A. . . . ,,
C. Stanley Peach, F.R.I.B.A. . . ,,
William A. Pite, F.R.I.B.A. . . ,,
Ambrose M. Poynter . . . . ,,
C. H. B. Quennell . . . . . ,,
Herbert Read, A.R.I.B.A. . . . ,,
W. Bainbridge Reynolds . . . ,,
Edward Robert Robson, F.R.I.B.A., F.S.A. . . . . ,,
Philip A. Robson, A.R.I.B.A. . . ,,
W. H. Romaine-Walker, A.R.I.B.A. . ,,
W. G. Ross, A.R.I.B.A. . . . ,,
Ernest Runtz . . . . . ,,
Edwin O. Sachs . . . . . ,,
Joseph Sawyer, F.R.I.B.A. . . ,,
W. Gilbee Scott, F.R.I.B.A. . . ,,
H. D. Searles-Wood, F.R.I.B.A. . ,,
Lewen Sharp . . . . . ,,
Geo. Sherrin, F.R.I.B.A. . . . ,,
Sidney R. J. Smith, F.R.I.B.A. . . ,,
A. Saxon Snell, F.R.I.B.A. . . ,,
R. Phené Spiers, F.R.I.B.A., F.S.A. . ,,
Coutts Stone, F.R.I.B.A. . . . ,,
Arthur Stratton, A.R.I.B.A. . . ,,
Benjn. Tabberer, F.R.I.B.A. . . ,,
A. Hessell Tiltman, F.R.I.B.A. . ,,
John G. Trollope, F.R.I.B.A. . . ,,
Edward Vigers, F.R.I.B.A. . . ,,
F. B. Wade, F.R.I.B.A. . . . ,,
A. Maryon Watson, B.A., A.R.I.B.A. . ,,
W. Chas. Waymouth, A.R.I.B.A. . ,,

W. Samuel Weatherley, F.R.I.B.A. London
James Weir, F.R.I.B.A. . . . ,,
Frederick Wheeler, F.R.I.B.A. . ,,
Herbert Wigglesworth, F.R.I.B.A. ,,
R. S. Wilkinson, A.R.I.B.A. . . ,,
Alfred Williams, F.R.I.B.A. . . ,,
Patten Wilson . . . . . ,,
W. G. Wilson, A.R.I.B.A. . . . ,,
Jno. Thos. Wimperis, F.R.I.B.A. . ,,
Latham A. Withall, F.R.I.B.A. . ,,
Withers and Meredith, A.R.I.B.A. . ,,
Edmund Woodthorpe, M.A., F.R.I.B.A. ,,
Charles H. Worley, F.R.I.B.A. . ,,
C. J. Andersson . . . . Liverpool
H. Bloomfield Bare, F.R.I.B.A. . ,,
Beckwith and James . . . . ,,
Chas. E. Deacon, F.R.I.B.A. . . ,,
Edgar G. Dickinson . . . . . ,,
James Dod . . . . . ,,
Gilbert Fraser, A.R.I.B.A. . . ,,
T. W. Haigh . . . . . ,,
T. Harnett Harrison, F.R.I.B.A. . ,,
Robert Henry, A.R.I.B.A. . . . ,,
F. B. Hobbs, A.R.I.B.A. . . . ,,
Francis U. Holme, F.R.I.B.A. . . ,,
William P. Horsburgh . . . . ,,
J. H. McGovern . . . . . ,,
M. Treleaven Reade . . . . . ,,
T. Mellard Reade, F.R.I.B.A., F.G.S. ,,
Frank Rimmington . . . . . ,,
T. Myddleton Shallcross . . . ,,
Philip Thicknesse . . . . . ,,
Arnold Thornely, A.R.I.B.A. . . ,,
T. G. Williams . . . . . ,,
Woolfall and Eccles . . . . ,,
J. W. Beaumont, F.R.I.B.A. . Manchester
J. H. Broadbent . . . . . ,,
Charles Clegg . . . . . ,,
Alfred Darbyshire, F.R.I.B.A., F.S.A. . . . . ,,
Frank B. Dunkerley, A.R.I.B.A. ,,
F. E. L. Harris, A.R.I.B.A. . ,,
Chas. Henry Heathcote, F.R.I.B.A. ,,
Edward Hewitt, F.R.I.B.A. . ,,
Walter Higginbottom, F.R.I.B.A. ,,
Jesse Horsfall, F.R.I.B.A. (and Todmorden) . . . . . ,,
W. H. Littlewood, F.R.I.B.A. . ,,
C. K. Mayor, A.R.I.B.A. . . ,,
Wm. Owen . . . . . ,,
Potts, Son and Hennings, F. and A.R.I.B.A. . . . . ,,
Royle and Bennett . . . . ,,
Henry Shelmerdine (and Liverpool) . . . . . ,,
H. Bennett Smith, F.R.I.B.A. . ,,
Hugh Stannus, F.R.I.B.A., Director of Arch. Studies . . . ,,
Ed. Geo. Stead, A.R.I.B.A. . Manchester
George Harry Willoughby, F.R.I.B.A. . . . . ,,
Edgar Wood, F.R.I.B.A. . . ,,
John H. Woodhouse, F.R.I.B.A. . ,,
John Eaton, F.R.I.B.A. . Ashton-under-Lyne
J. Herbert Stones, F.R.I.B.A. . Blackburn
J. J. Bradshaw, F.R.I.B.A. . . Bolton
Cunliffe and Pilling, F.R.I.B.A. . ,,
John B. Gass, F.R.I.B.A . . . ,,
Marshall Robinson, A.R.I.B.A. . . ,,
Thos. C. Grimble, A.R.I.B.A. . Lytham
A. J. Shaw, A.R.I.B.A. . . . Nelson
Chas. T. Taylor, A.R.I.B.A. . Oldham
Geo. E. Bolshaw . . . Southport
A. H. Davies-Colley, A.R.I.B.A. ,,
William and Segar Owen, F. and A.R.I.B.A. . . . . Warrington
S. P. Silcock, F.R I.B.A. . . ,,
Robert W. L. Wright . . Birkenhead
T. M. Lockwood and Sons, F.R.I.B.A. . . . . Chester
Egbert A. Crooke, A.R.I.B.A. . . Crewe
Peter Hesketh, A.R.I.B.A. . . Sale
Chas. F. Armstrong, F.R.I.B.A. . Newcastle
William Glover, F.R.I.B.A. . ,,
W. H. Knowles, F.R.I.B.A., F.S.A. ,,
Arthur B. Plummer, F.R.I.B.A. ,,
F. E. Pearce Edwards, A.R.I.B.A. Bradford
Arthur A. France, F.R.I.B.A. . ,,
Chas. France, F.R.I.B.A. . . ,,
Jas. Ledingham, F.R.I.B.A. . ,,
Graham Nicholas . . . . Halifax
John Bilson, F.R.I.B.A., F.S.A. . . Hull
Francis W. Bedford . . . . Leeds
Edward Birchall, F.R.I.B.A. . . ,,
Chorley, Connon and Chorley, FF. and A.R.I.B.A. . . . . ,,
Jas. B. Fraser, F.R.I.B.A. . . . ,,
W. Carbey Hall, F.R.I.B.A. . . ,,
Sydney D. Kitson, M.A. . . . ,,
Perkin and Bulmer, FF.R.I.B.A. . ,,
William H. Thorp, F.R.I.B.A. . . ,,
Butler Wilson, F.R.I.B.A. . . ,,
Arthur J. Penty . . . . York
De Lacy Aherne . . . . Birmingham
J. L. Ball . . . . . ,,
Herbert T. Buckland . . ,,
G. H. Vernon Cale . . . ,,
F. H. Chantrill . . . . ,,
Leonard H. Collier . . . ,,
Thomas Cooper, A.R.I.B.A. . . ,,
Jethro A. Cossins . . . ,,
William Doubleday . . . ,,
Arthur Edwards . . . . ,,
Oliver Essex, F.R.I.B.A. . . ,,
J. J. Hackett . . . . ,,
Wm. Hale, F.R.I.B.A. . . . ,,

J. Alfred Harper . . . Birmingham
Arthur Harrison . . . . ,,
W. Alex. Harvey . . . . ,,
H. C. Hawkes . . . . ,,
E. Haywood-Farmer . . . ,,
William Henman, F.R.I.B.A. . ,,
William Heywood . . . . ,,
George Kenwrick . . . . ,,
W. Hawley Lloyd . . . . ,,
Arthur McKewan, A.R.I.B.A. . ,,
Gerald McMichael, A.R.I.B.A. . ,,
T. W. F. Newton and Cheatle . ,,
Thomas Naden . . . . ,,
John P. Osborne, F.R.I.B.A. . ,,
Owen P. Parsons . . . . ,,
Joseph A. Perry . . . . ,,
James A. Swan . . . . ,,
Henry F. Talbot . . . . ,,
Henry Budgen, F.R.I.B.A. . . . Cardiff
Edgar G. C. Down . . . . ,,
Geo. Fenton Lambert . . . . ,,
H. Lesom-Hiley . . . . ,,
Edwin Seward, F.R.I.B.A. . . . ,,
R. Lloyd Williams, A.R.I.B.A. . Denbigh
Thomas Arnold. . . . . Loughor
W. Morgan Lewis . . . Pontypridd
Glendinning Moxham . . . Swansea
Jno. Francis Groves . . Newport, Mon.
J. W. Benwell, A.R.I.B.A. . . Carlisle
T. H. Mawson . . . Windermere
Geo. Dickins-Lewis . . . Shrewsbury
H. H. McConnal . . . . Walsall
Hy. Beck. . . . . Burton-on-Trent
H. Percy Sharpe . . . ,,
W. R. Bryden, F.R.I.B.A. . . Buxton
Basil E. Baily . . . . Nottingham
Arthur W. Brewill, F.R.I.B.A. ,,
Albert N. Bromley, F.R.I.B.A. . ,,
Frank Granger, D.Litt., M.A., A.R.I.B.A. . . . . ,,
Herbert Walker, F.R.I.B.A. . ,,
W. Watkins, F.R.I.B.A. . . Lincoln
J. B. Everard, F.R.I.B.A. . . Leicester
Stockdale Harrison, F.R.I.B.A. . ,,
S. Perkins Pick, F.R.I.B.A. . ,,
Albert E. Sawday, F.R.I.B.A. . ,,
George J. Skipper, F.R.I.B.A. . Norwich
Stephen Salter, F.R.I.B.A. . . Oxford
Bulkeley Creswell . . . . Rugby
Ralph Nevill, F.R.I.B.A., F.S.A. Guildford
Ernest W. Gimson . . . . Pinbury
W. C. Oliver . . . . Barnstaple
H. R. Guy-Rennie . . . Devonport
Henry Geo. Luff, A.R.I.B.A. . ,,
Charles Cole . . . . . Exeter
James Crocker, F.R.I.B.A. . . . ,,
E. J. Harbottle . . . . . ,,
Ernest F. Hooper . . . . . ,,

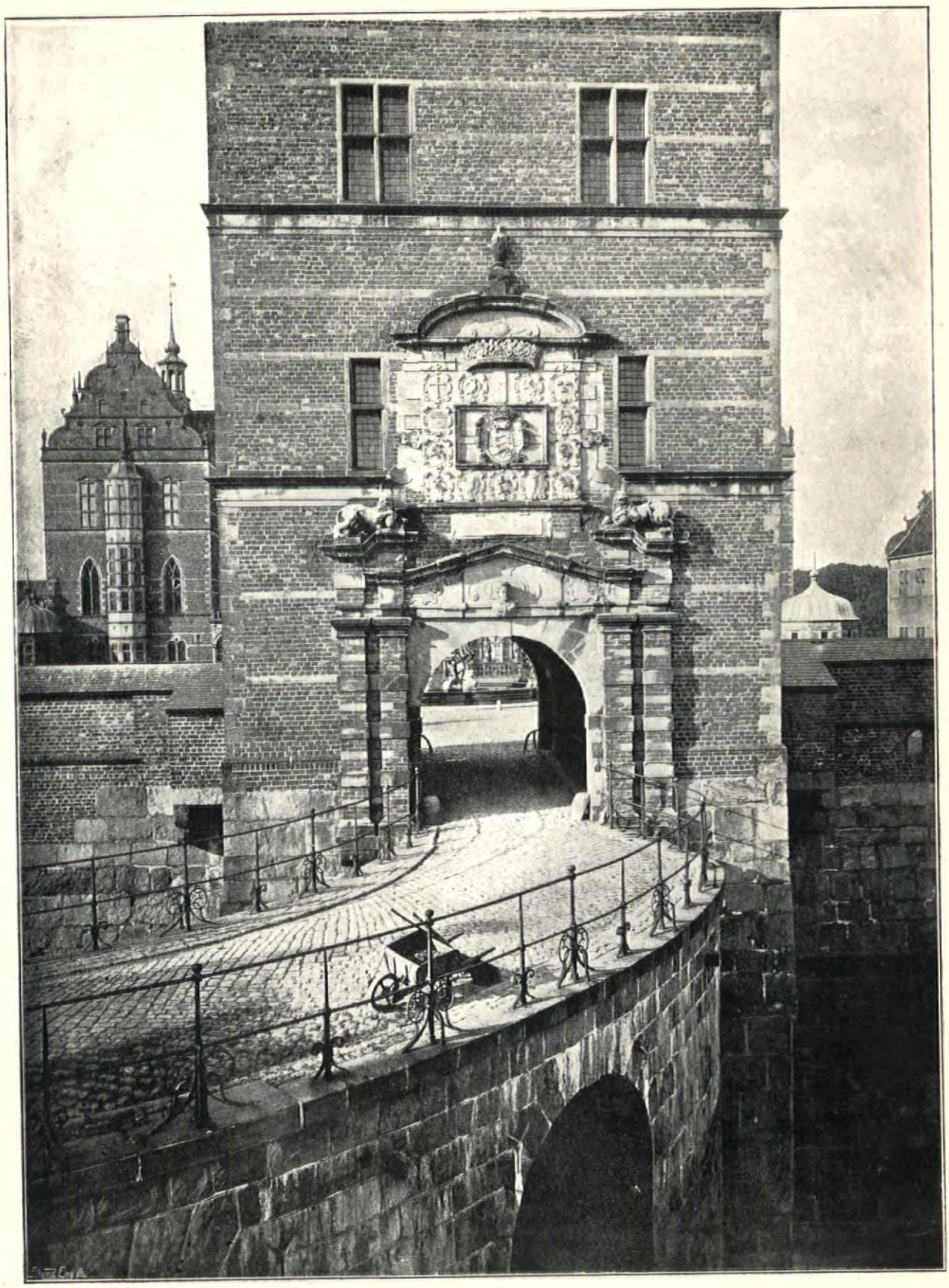
James Jerman, F.R.I.B.A. . . . Exeter
J. Archibald Lucas . . . . . ,,
Octavius Ralling . . . . . ,,
Lewis F. Tonar . . . . . ,,
Chas. Edwin Ware . . . . . ,,
Norman G. Bridgman, A.R.I.B.A. Plymouth
J. H. Dwelley . . . . ,,
Chas. King, F.R.I.B.A. . . . ,,
T. Rogers Kitsell, A.R I.B.A. . ,,
E. H. Lister . . . . ,,
William H. May . . . . ,,
Arthur Parker, A.R.I.B.A. . . ,,
R. Priestley Shires, A.R.I.B.A. ,,
John H. Vincent . . . . ,,
Robert W. Carden, A.R.I.B.A. Southampton
Silvanus Trevail, F.R.I.B.A., Pres. Soc. Arch. . . . . Truro
H. Dare Bryan . . . . Bristol
Wm. N. Gough . . . . . ,,
James Hart . . . . . ,,
Richard C. James, A.R.I.B.A. . . ,,
Herbert J. Jones . . . . ,,
Geo. C. Lawrence, A.R.I.B.A. . . ,,
George H. Oatley, F.R.I.B.A. . . ,,
Charles Aubrey Rowley . . . ,,
W. S. Skinner . . . . . ,,
Peter G. Fry . . Weston-super-Mare
Arthur Clyne, F.R.I.B.A. . . Aberdeen
William Kelly . . . . ,,
John Rust, City Arch. . . . ,,
George Watt . . . . ,,
Robert G. Wilson . . . ,,
James A. Morris, F.R.I.B.A. . . Ayr
Thos. M. Cappon, F.R.I.B.A. . . Dundee
David Barclay, F.R.I.B.A. . . Glasgow
Alex. N. Paterson, M.A., A.R.I.B.A. ,,
Wm. Henry Lynn, R.H.A. . . . Belfast
Albert E. Murray, A.R.H.A., F.R.I.B.A. . . . . Dublin
Howard Pentland, R.H.A., F.R.I.B.A. ,,

The following sign only to the second clause of the petition:

John G. Dunn . . . . Birmingham
E. W. N. Corbett . . . . Cardiff
Frederick Batchelor, F.R.I.B.A. . Dublin
J. Rawson Carroll, F.R.I.B.A. . . ,,
R. Wynn Owen, A.R.I.B.A. . Liverpool
Chas. Spooner . . . . London

The following object to the Competition altogether as unfair to the author of the best design in the previous Competition:

J. W. B. Harding . . . Liverpool
E. Milner Allen, A.R.I.B.A. . London
J. W. Simpson, A.R.I.B.A. . . ,,
P. Gordon-Smith . . . . ,,



THE PRISON TOWER AND
SOUTH BRIDGE.

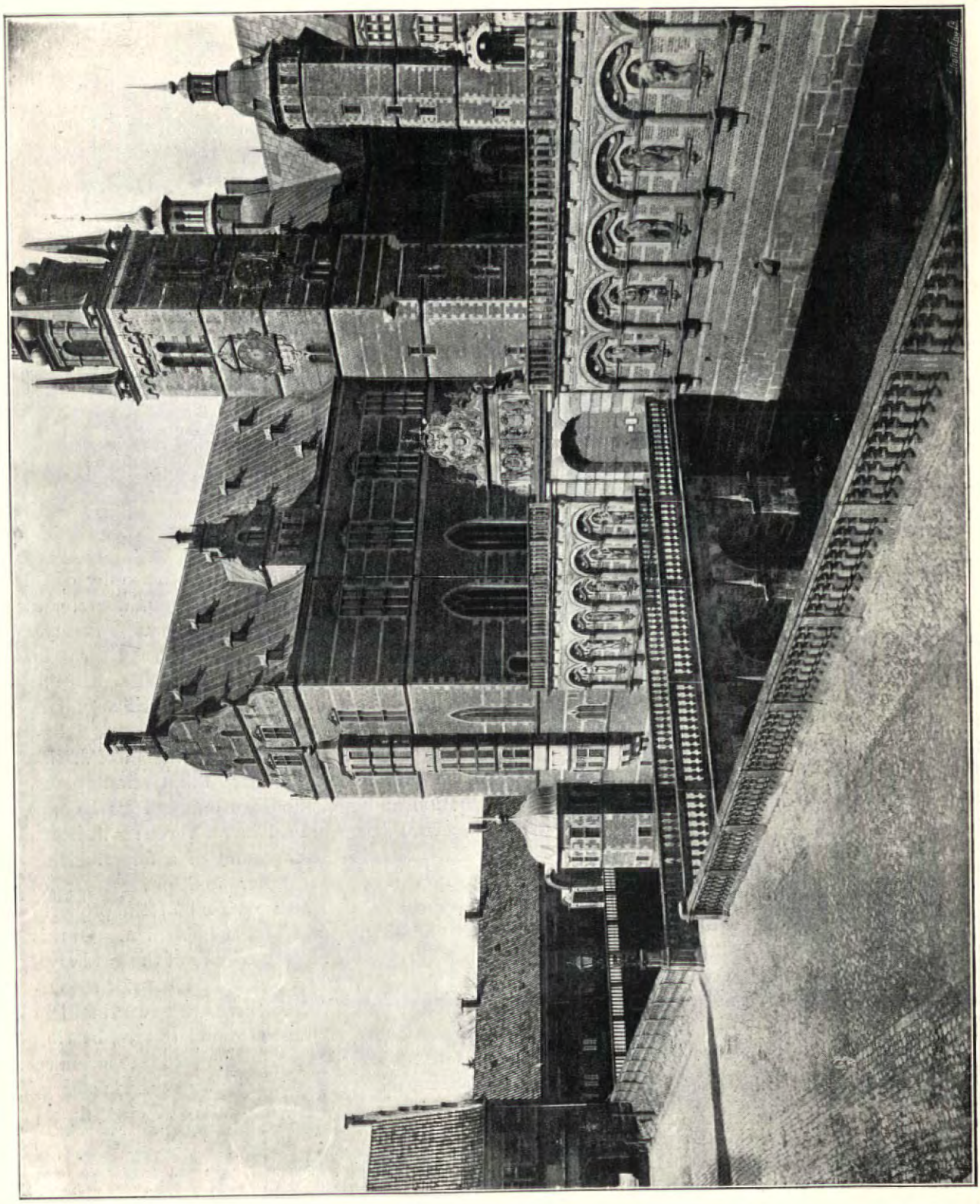
GENERAL VIEW OF THE CASTLE.

BUILDINGS OF CHRISTIAN IV. I.—FREDERICKSBORG: BY GEORG BROCHNER.

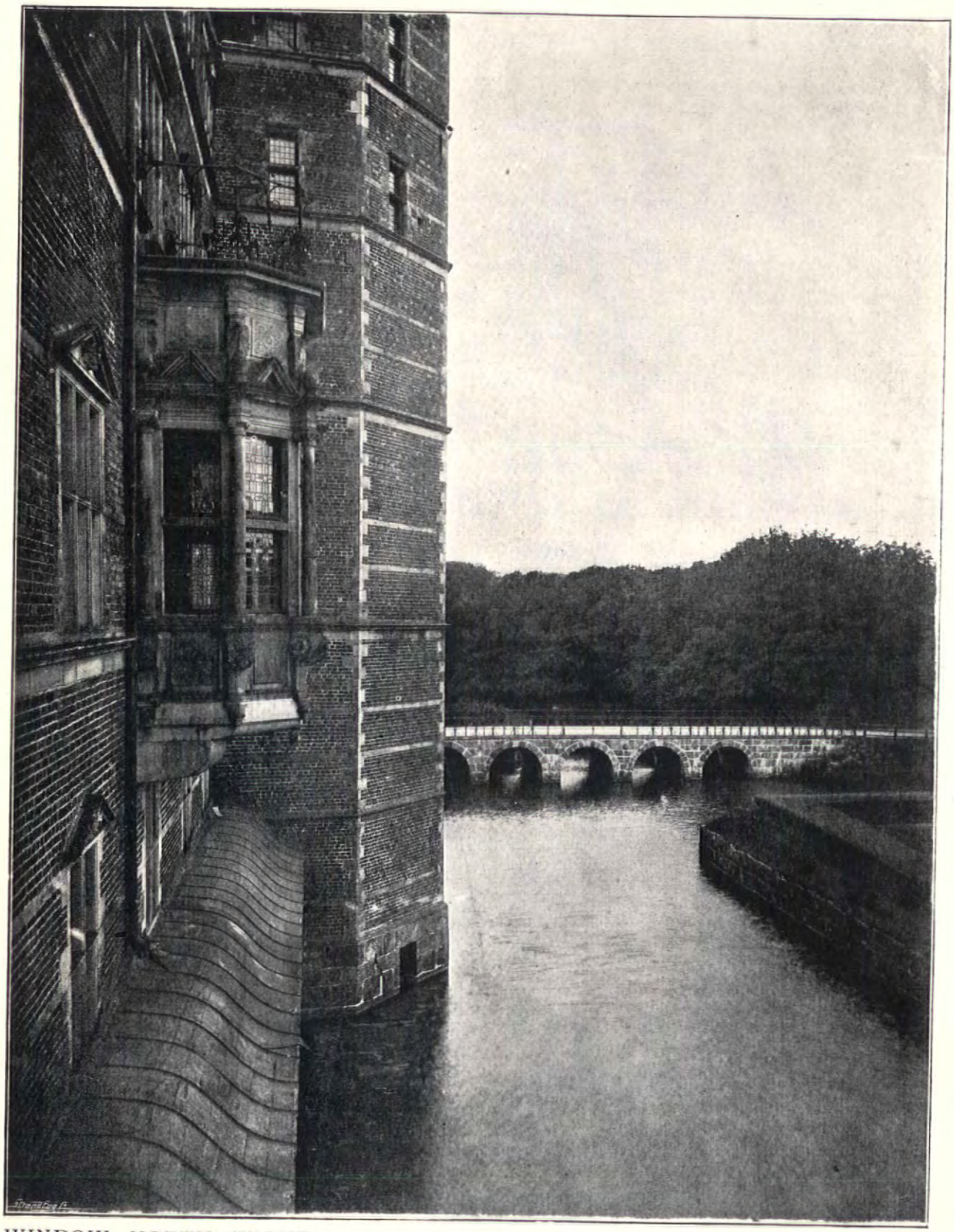
CHRISTIAN IV. for sixty years—from 1588 to 1648—King of Denmark, was not perhaps a great statesman, but he was assuredly a great architect. He was a royal master-builder, of a type rare in history, and to his genius, energy, and munificence—or one comes perhaps nearer the truth by saying to his complete disregard of cost—Denmark owes some of the most beautiful buildings in Northern Europe. They were not only erected at his bidding, not only inspired by him; he conceived the plans, and worked out the details, and did both with wonderful skill. True that he used as a foundation the Dutch Renaissance style, then much in vogue; but he so imbued it with his own strong personality, he modified its motives with such freedom, that the style became known, and justly so, as that of Christian IV.* With the lofty grace of its spires, the harmony of its ornamental stonework in windows, doors, and gables, and their rich *ensemble* it was a fit style for a royal palace, and well adapted, as later years have shown, to less ambitious buildings. The walls are of red brick, the stone used a greyish sandstone, and the roofing copper.

Among the buildings of Christian IV. his Palace of Fredericksborg takes first place. Situation and surroundings enhance its beauty, rising as it does from a lake on three small islets, against the grand background of a forest. King Frederick II., the father and predecessor of Christian IV., became possessed of the property by exchange with one of his noblemen. Of this transaction an inscription on one of the gateways, dated MDCX., bears witness, and of the outbuildings from that time there are several still in existence, among them the round towers, bearing the date 1562, and the King's motto (in German), "My Hope in God alone." At Fredericksborg, as it was now called, Christian IV. was born,

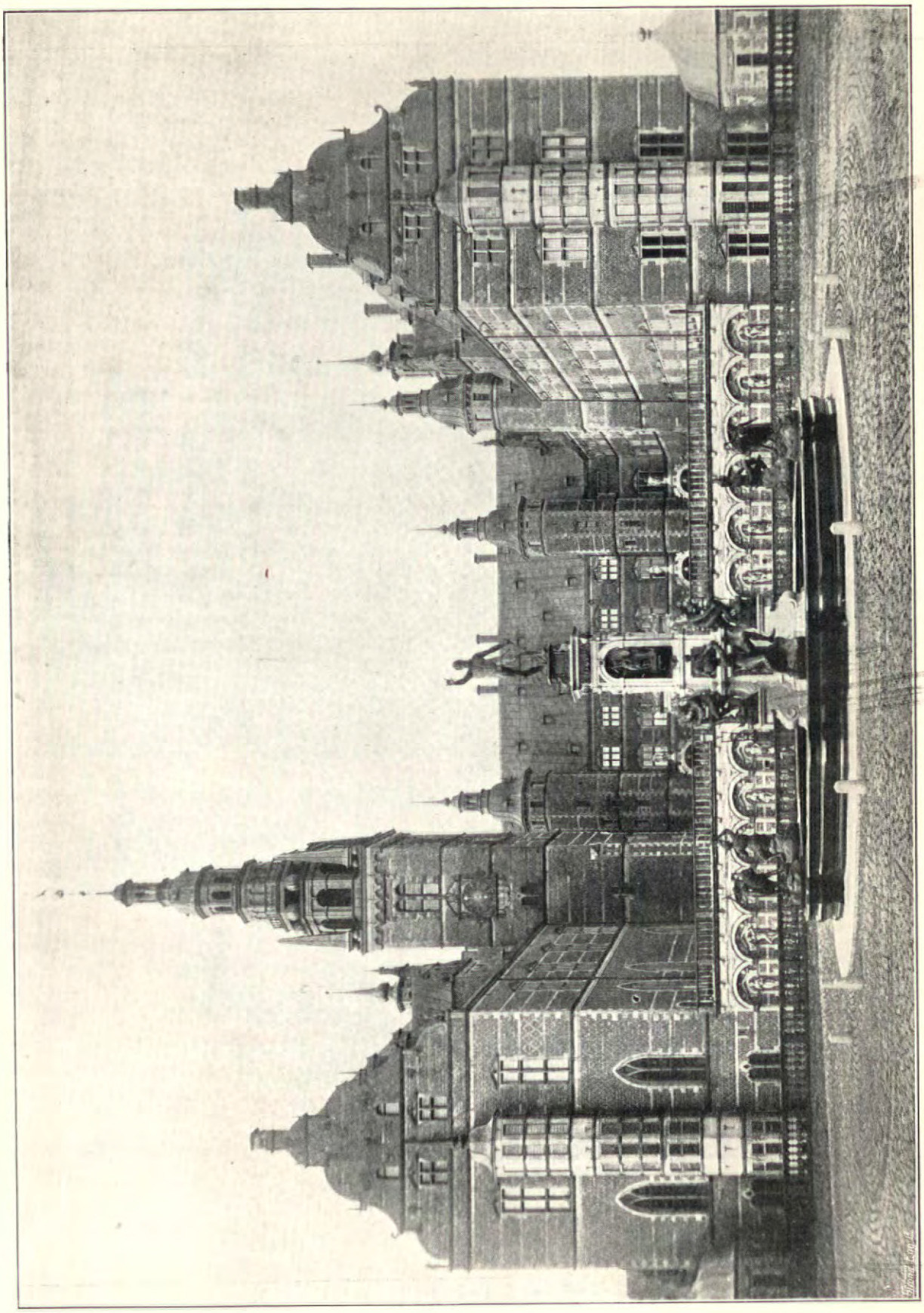
*[The question will occur to architects which has been debated in the case of other noble or royal amateurs, to what exact degree Christian IV. is likely to have been the designer of the buildings attributed to him. History distinguishes little in such cases between the patron who conceives the general scheme and the designer who actually puts it in shape. We know of one English artist employed by the King shortly before the Castle was built, viz., Inigo Jones. His pupil, John Webb, writes: "He was architect-general unto four mighty kings. . . . Christianus the Fourth, King of Denmark, first engrossed him to himself, sending for him out of Italy, where, especially in Venice, he had many years resided. Upon the first coming of that King into England he attended him, being desirous that his own native soil rather than a foreign should enjoy the fruits of his laborious studies." Messrs. Triggs and Tanner, in their recent book, remark on this: "Webb is wrong in asserting that Jones accompanied Christianus to England, for he was employed in the English Court before the King's arrival, which took place on July 17, 1600. Several buildings in Denmark have been traditionally ascribed to him, including the Castle of Fredericksborg, the Rosenberg Palace, and the Bourse of Copenhagen, but the probability is that he was employed only in a subordinate capacity as draughtsman to King Christian, himself an amateur architect." The King, in 1602, would be only twenty-five years old, younger than Inigo Jones by four years.—ED., ARCHITECTURAL REVIEW.]



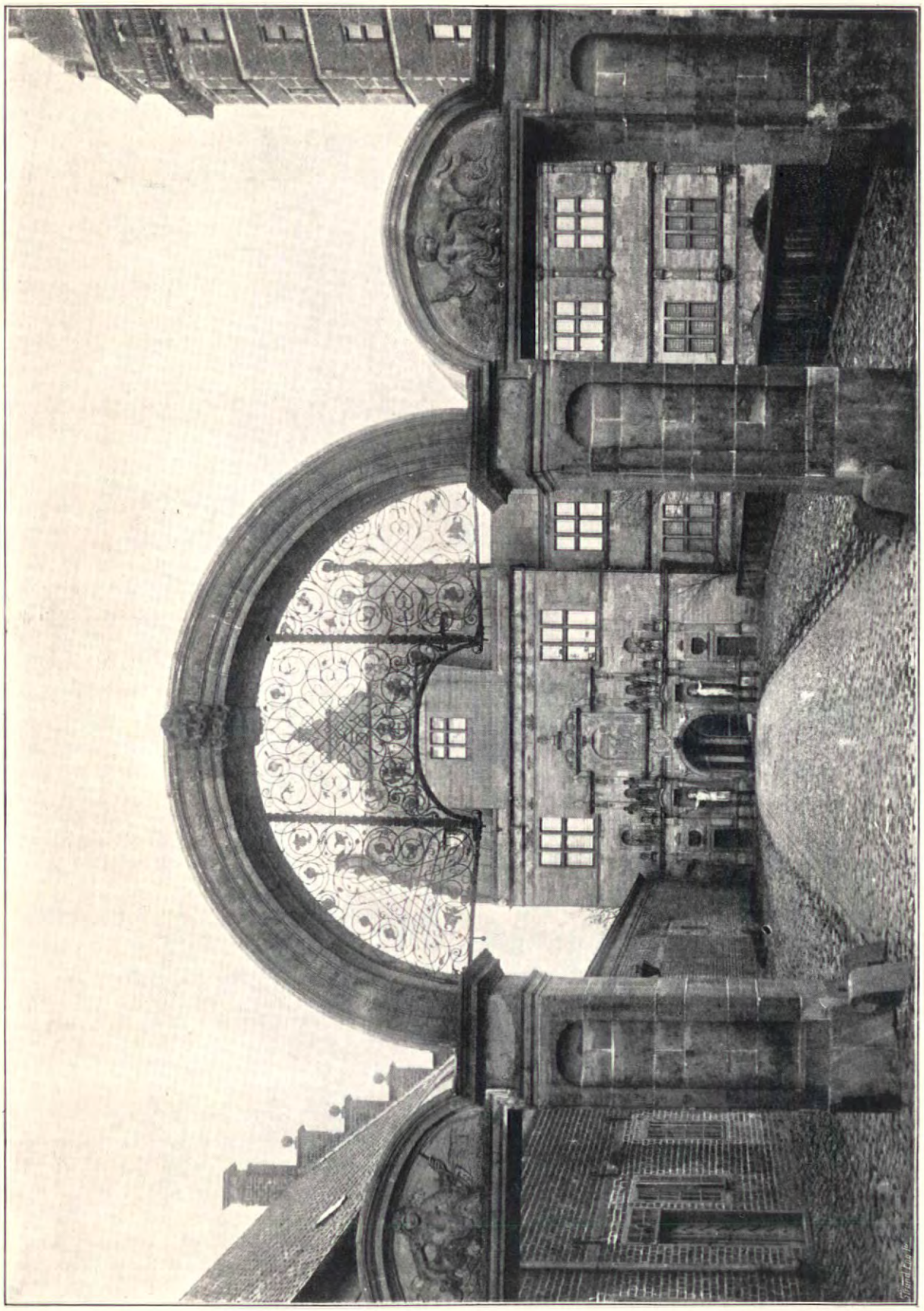
BRIDGE OVER THE INNER MOAT WITH THE CHURCH AND CHURCH TOWER.



WINDOW, NORTH FRONT.



THE COURTYARD FROM THE FOUNTAIN.



THE RING GATE WITH THE MINT GATE, BEYOND.

April 12, 1577, and he always retained a strong affection for his birthplace. Although the original Fredericksborg was a handsome and fairly commodious dwelling in Renaissance style, the young King soon decided to build a large new palace there. On January 15, 1602, he made an agreement with a contractor, Friborg by name, to pull down the old, and on May 2 to build the main buildings of the new castle, according to a model supplied by the King, the price agreed upon being the apparently modest sum of 15,000 rigsdaler (9 rigsdaler equal to £1). No doubt, however, the "extras" became rather a serious matter. The three wings of the new palace were brought under roof during the years 1606–8, but the King went on adding auxiliary buildings and embellishments as late as the year 1621. When at last the castle was completed, it was a magnificent building, gilding, and even solid silver, having been used in the most lavish manner. Charles de l'Espine says in his description of it: "Omniaque in aliis ex ferro solita feri ex mero argento ibi facta esse." (All that is elsewhere usually made of iron was here made of pure silver.) Other writers have pronounced it the most beautiful building in the North of Europe.

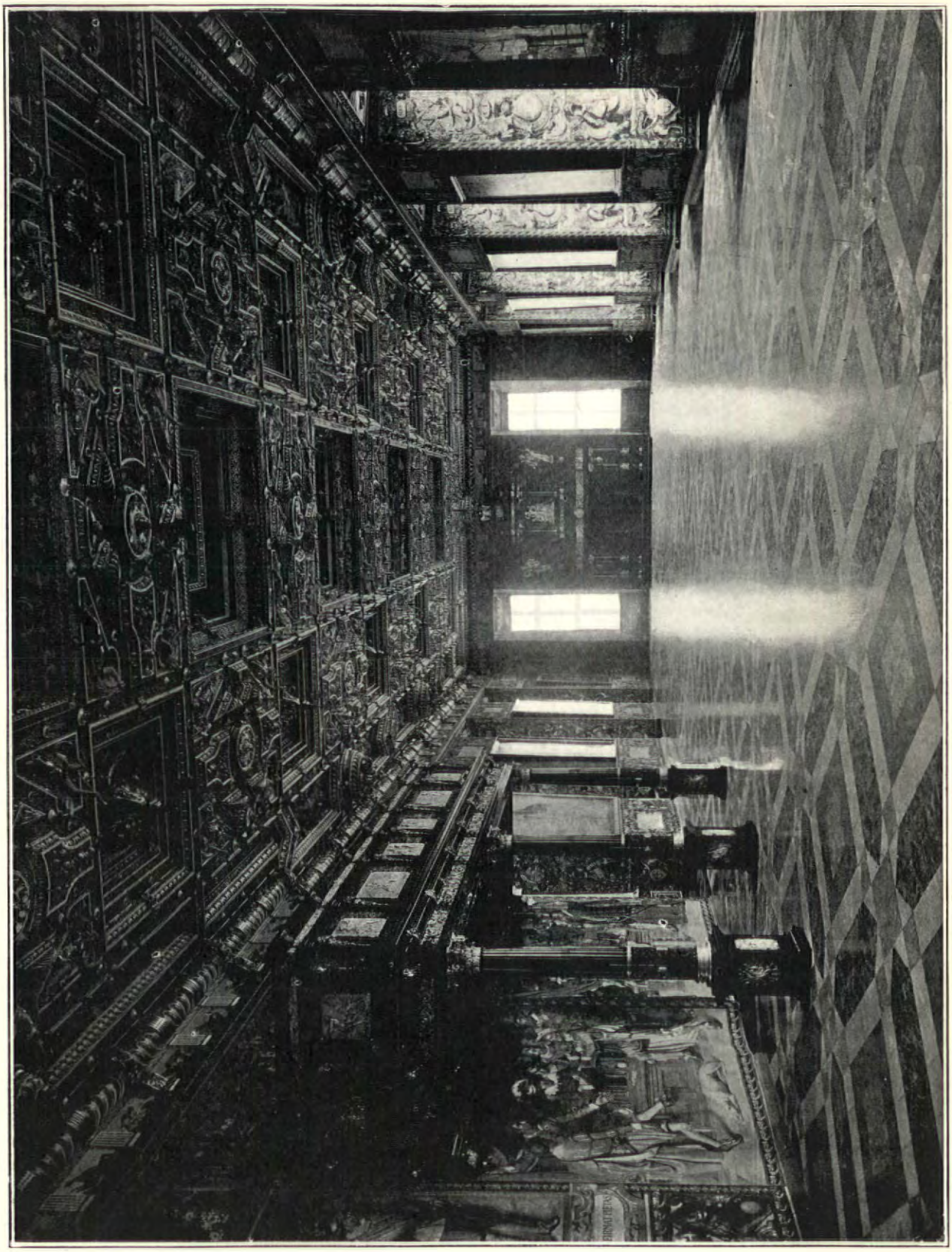
The palace consists of three large four-storied blocks, the central being called the King's, and the two wings the Church wing and the Princess wing, respectively to the spectator's left and right. The King's, or central block, is about 220 feet long, the side wings each 190 feet. On the fourth side of the courtyard is a long low building or gallery, with an elaborate gateway and various embellishments; some of the sculptures, however, have vanished. The castle on all four sides rises perpendicularly from the lake. The Church wing has a magnificent bell tower, about 300 feet to the top of the spire, and in the two corners of the courtyard are low rectangular towers, with winding stone stairs leading to the upper stories, the one nearest the Church wing being called the King's tower, the one in the opposite corner the Queen's. There is a third similar tower in the Princess wing. At the two outside corners of the King's block there are taller rectangular towers, with balconies, and those graceful spires which are typical in Christian's designs. The inner front of the King's block has an open gallery of great beauty, with pillars, arches, and elaborate ornament. In the inner courtyard are further noticeable, on the Church side, a fine protective wrought iron window-railing, bearing date 1617, and on the opposite side an ornamental fountain—the Lion fountain.

From the inner courtyard a bridge leads over the moat to the outer, flanked by two long, somewhat plain buildings. Opposite is a square, very massive and very handsome gate or prison tower, which was finished in the year 1621. In the centre of this courtyard stands the splendid Neptune fountain, originally executed in the year 1623 by Adrian de Vries, at Prague. De Vries's fountain, or rather its bronze figures, were carried off by the Swedish soldiers in the year 1659, and on the figures being discovered, not many years ago, at the Castle of Droningholm, near Stockholm, they were copied and re-cast, and the fountain re-erected in its former beauty. It consists of a large rectangular marble font, with a bronze statue of Neptune in the centre, and smaller bronze statues at the corners.

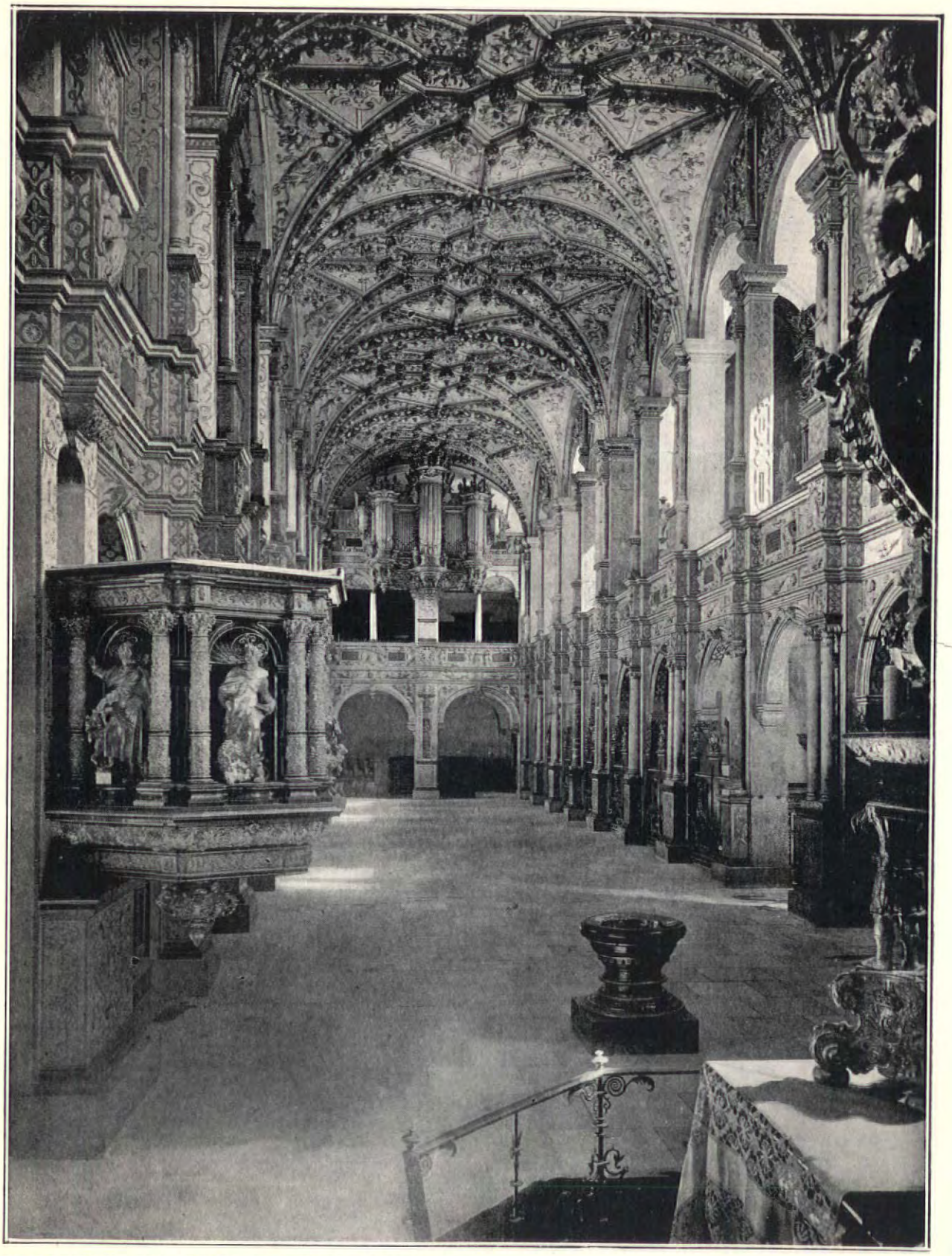
When finished, the exterior of the castle was still more gorgeous than it is at the present day, the window frames and many of the sandstone ornaments being gilded; and there were gilt statues in the arches of the gallery that faces the outer courtyard. It almost goes without saying that the interior was still more elaborate, and some of the apartments were almost unique in their splendour. Foremost among them was the large dancing hall, or, as it was afterwards called, the Knights' Hall; its dimensions are very considerable; length about 170 feet, breadth about 47 feet, and height about 23 feet. It was extravagantly carved and decorated, twenty-six sculptors working for seven years at the ceiling alone. The decorations represented the power and the attributes of God, as well as the handicrafts of man, embellished with garlands of flowers, all carved in wood and richly coloured. The walls were covered with gilt leather, over which were hung on special occasions the famous Delft tapestries, designed by Carl van Mander, representing episodes in the life of Christian IV. At the ends were black marble fireplaces, lavishly decorated with silver; at the sides were buffets for display of plate, and the trumpeters' stand. But, alas, even during the lifetime of its royal builder, this magnificent room was robbed of many of its treasures; much of its lovely silver went to the mint or was disposed of in other ways, for the King's finance was not of the best. The castle fared still worse when in the year 1659 Charles X., Gustaf of Sweden, enraged at his unsuccessful assault on Copenhagen, allowed his soldiers to pillage it.

Beneath the Knights' Hall is the church, and it is difficult to picture to oneself a more exquisite little temple than this. Two rows of brightly polished pillars divide it into a nave and aisles, a balcony being formed over the latter. The ribs of the arches are gilt, and the altar, the pulpit, and the font are all profusely decorated with cast and chased silver figures and adornments, much of them the work of Jacob Mores of Hamburg and his son. At the end opposite the altar is the

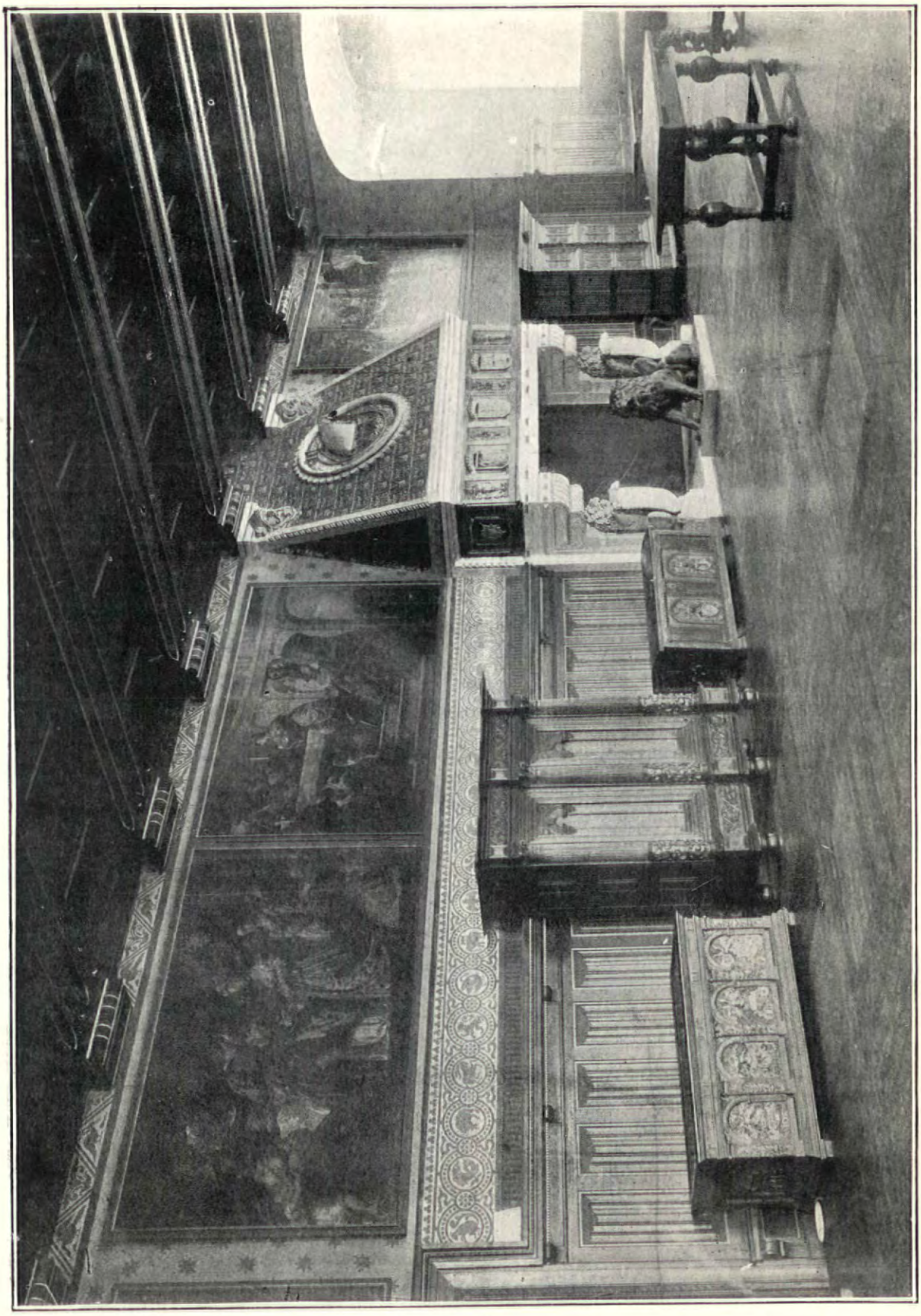
THE TOWN GATE.



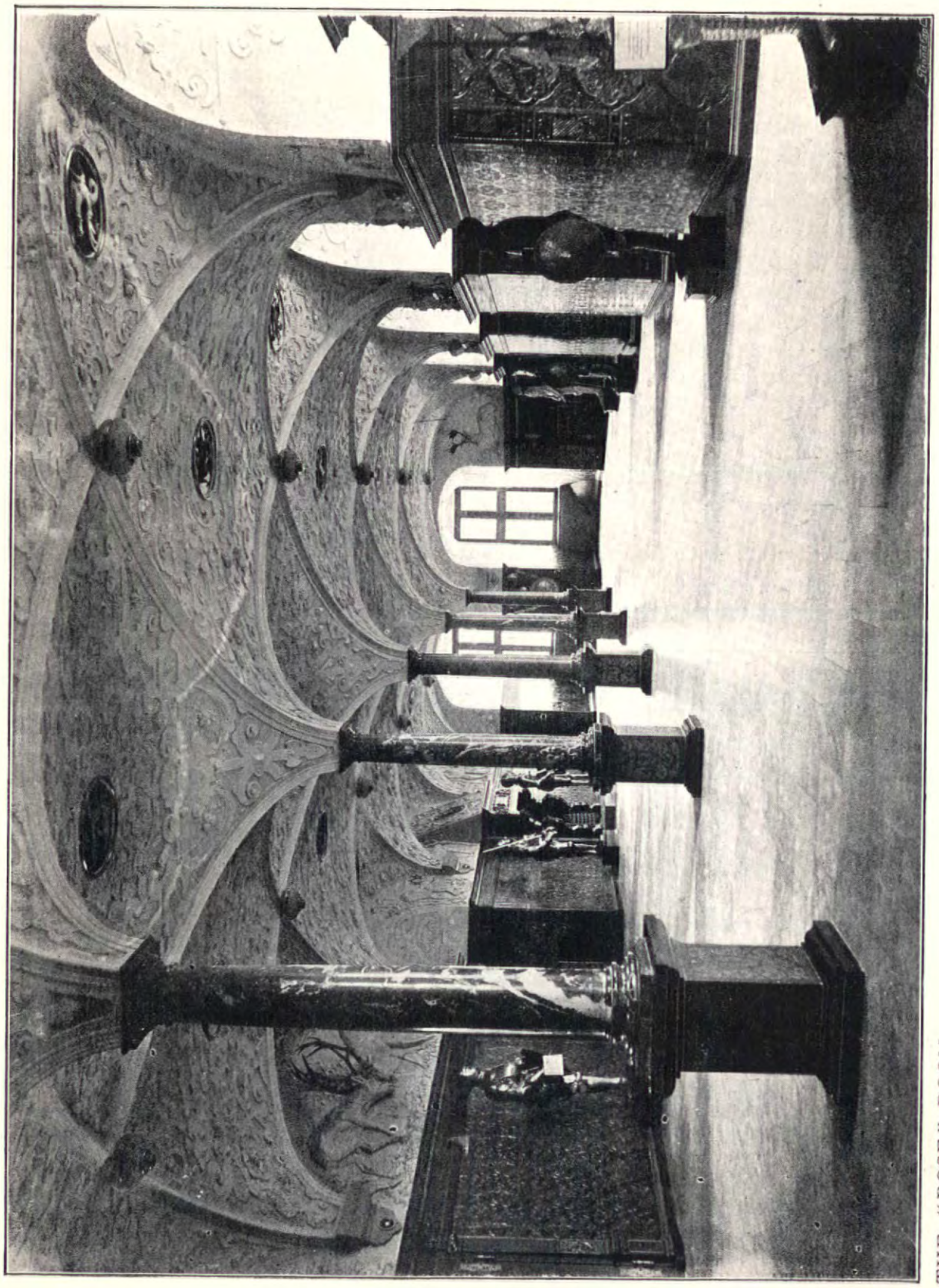
THE KNIGHT'S HALL.



INTERIOR OF THE CASTLE CHURCH.



THE "WALDEMAR" ROOM.



THE "ROSE" ROOM.

organ, and behind this the King's Sanctuary, a most beautiful room.

A fine room on the ground floor is the Rose or the Knights' Room; its arched roof rests on polished marble pillars, and the upper portion of the walls is decorated with fighting stags in stucco, the antlers, however, being real. Above this room were the King's apartments, access to which lay through the King's tower; in the opposite corner of the main building were the Queen's apartments, with their own entrance through the Queen's tower. Above the King's rooms was the Summer Hall, with a silver fountain, and above the Queen's apartments the Winter Hall. In the Princess wing were spare rooms, nurseries, kitchens, wine cellars, etc.

Fredericksborg was often used as a residence by subsequent kings, more especially as a hunting rendezvous, and most of the Danish kings during the last two hundred years have been crowned there. It is rich in historic associations and mementoes. Christian VII.'s Queen, Caroline Mathilde, an English Princess, for instance, wrote on one of its window panes, as if filled with apprehension, "Oh, keep me innocent: make others great." It was, however, first in the time of Frederick VII. that Fredericksborg again became a regular royal residence; and it was during his presence there that a devastating fire destroyed the castle, on December 17th, 1859. The beautiful church, fortunately, escaped almost unscathed, as did some of the rooms on the ground floor, part of the marble gallery, the bridge and terrace, besides the buildings outside the inner courtyard.

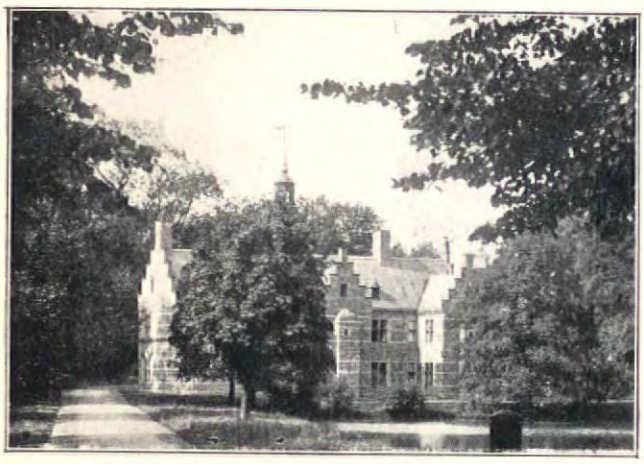
The walls, however, were sound; and as many costly ornaments and other articles were saved, it was decided to rebuild the castle in the original style, the King very handsomely heading a national subscription started to raise the necessary funds. Like a veritable phœnix Fredericksborg rose again from its ashes; and, as at Crewe Castle, it is often difficult to discern what is new and what is old. It never again, however, became a royal residence, but is now a richly endowed National Museum.* One feels almost tempted to apply to Fredericksborg Miss Lagerlöf's words about Venice in "The Fisherman's Ring": "it shall always be rich and beloved, always be lauded and its praises sung"; for the beautiful castle has passed through strange vicissitudes, but has, nevertheless, perhaps never

* Thanks to the munificence of Dr. J. C. Jakobsen.

THE MINT GATE.

been possessed of greater attractions than now. Besides a large number of historic pictures, it contains a unique collection of old furniture from different periods, much of it historically interesting.

Of several isolated buildings, most of which were pleasure pavilions, only one remains, the Bath House, in the woods on the opposite side of the road; we give an illustration of this picturesque little château.



THE BATH HOUSE OF
THE CASTLE OF FREDERICKSBORG.

THE WIDENING OF LONDON BRIDGE. BY GERALD C. HORSLEY.

THE New Century has opened in saddest manner for the bridges of London, in sharp contrast to the early years of the last, when the great designs of the Waterloo and London Bridges were projected and carried out. A hundred years ago the authorities in the City and "The Strand Bridge Company"—a body of subscribers who raised sufficient money and obtained the necessary Acts of Parliament to build Waterloo Bridge—were thus happily and fortunately engaged. Now the Pontifices of the time are building bridges, whose designs have called forth protests from artists individually and collectively. The want of co-operation of artists with the masters of science who have been engaged on these works (a co-operation they understand so well in France) is but too painfully evident.

Kew Bridge has disappeared, Richmond Bridge is threatened, and it will come as a surprise and shock to many to learn that in the last session of Parliament the Bill promoted by the City of London for widening London Bridge was passed by both Houses.

The fine qualities in the design of London Bridge, due to the genius of John Rennie a century ago, render it, with Waterloo Bridge, possessions Englishmen cannot afford to despise. They are the only two great architectural bridges left in London, and any alteration to either of them can have but one result—the destruction of a work of art, and therefore a national loss.

It may not be uninteresting, in a subject of such importance, briefly to review the steps which have led to this action by Parliament. Nearly a year ago the Bridge-House Estates Committee delivered into the Court of Common Council a report in writing relative to the Thames cross-communications, and submitted a scheme for widening London Bridge with granite corbelling, at an estimated cost not exceeding £100,000, and recommending that the necessary Parliamentary authority be sought to carry the same into effect. This report was the result of a reference from the Court of Common Council to the Committee for letting the Bridge-House Estates, which in part ran as follows:—"That having regard to the prospective increase in the income arising from the Bridge-House Estates, it be referred to the Bridge-House Estates Committee to consider and report to the Court generally upon the existing facilities for traffic across the River Thames within the City's jurisdiction, and to make such suggestions for increasing such facilities, both as regards bridge accommodation and otherwise, as they may deem expedient in the interests of vehicular and pedestrian traffic."

After dealing with some matters following upon this reference, the Committee (in their own words) directed their "attention to the other means of communication within the City, and naturally first to London Bridge, where it is daily becoming more evident that in spite of the relief afforded by the opening of the Tower Bridge, some measures must be taken to provide additional facilities for the congested foot traffic."

So runs the Report, and it will be observed that the proposed enlargement is for the benefit of foot passengers only, and not for vehicular traffic; but what are the numbers of the pedestrians using the bridge, as published by the Committee? In Schedule A, on page 10 of the Report, these are given as follows:—

Date.	In 12 hours.	In 24 hours.
February 6, 1875	91,685	101,243
December 21, 1866	88,320	—
October 26, 1870	84,520	—
June 30, 1879	88,636	—
July 1, 1879	66,239	—
August (average for two days) 1882	—	110,525
January 22, 1889	—	111,873
April 27, 1893	67,740	111,160
July 25, 1894	81,820	103,666
September 21, 1895	—	108,598
June 30, 1900	—	105,141
November 12, 1900	83,290	102,575.

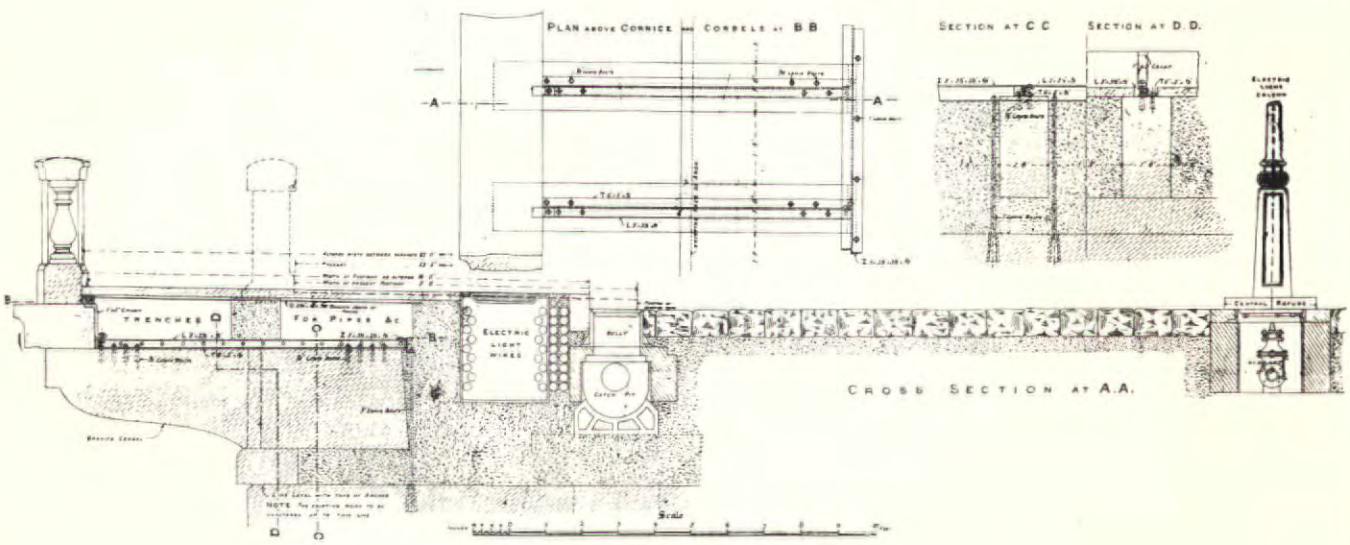
These figures show a decline in the 24 hours of foot passengers since 1889, and in the 12 hours day the number on one day in last year is but 1,470 more than on a day in 1894, and some five to eight thousand *less* than on days in the years 1875 and 1879. It would not appear that the number of people passing over the bridge is rapidly enlarging. In vehicular traffic it is satisfactory to observe in a Supplementary Schedule that the number of vehicles is steadily decreasing, owing of course to the growing use of the Tower Bridge, a use which is clearly proved by the following figures published by the Committee:—

PEDESTRIAN TRAFFIC.

Date.	In 24 hours.
September 21, 1895	22,525
June 13, 1900	25,476

VEHICULAR TRAFFIC.

September 21, 1895	8,751
June 13, 1900	11,731



SECTION, SHOWING THE PROPOSED ALTERATIONS.

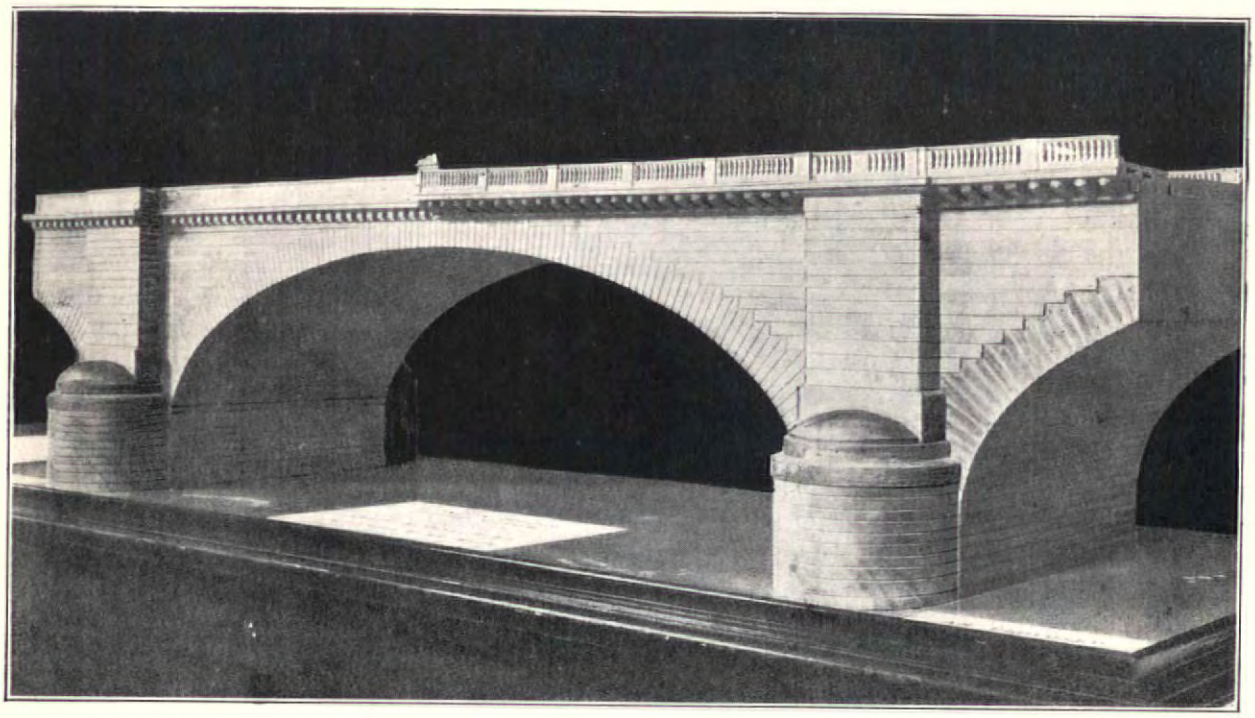
an increase of nearly 3,000 under each heading in five years.

The Committee's own figures, therefore, go to show that there is no increase of foot traffic over London Bridge; moreover, the remarkable form this traffic takes at the only times of the day when the bridge is principally used, namely, in the morning and in the evening, prevents any serious congestion. At these times the traffic flows chiefly in one direction, to the northwards in the morning and to the southwards in the evening. During the middle part of the day, and in the afternoon, the bridge is far less crowded than many a London street. Why then, if utility is well served already, should any change be made? Is it possible that the "prospective increase in the income arising from the Bridge-House Estates," referred to above, is a sufficient reason for an irrevocable alteration to a great public monument? Unfortunately, the fact that there is some money to be spent, has been enough before now to sweep away works of art in the name of Public Improvements.

However this may be, the Committee instructed the City Surveyor and the Consulting Engineer to the Tower Bridge to consider and report their suggestions for widening London Bridge. The Report of these gentlemen refers to two methods, one by means of cast-iron cantilevers and balustrade, the other with granite corbelling or cantilevers and an open granite balustrade.

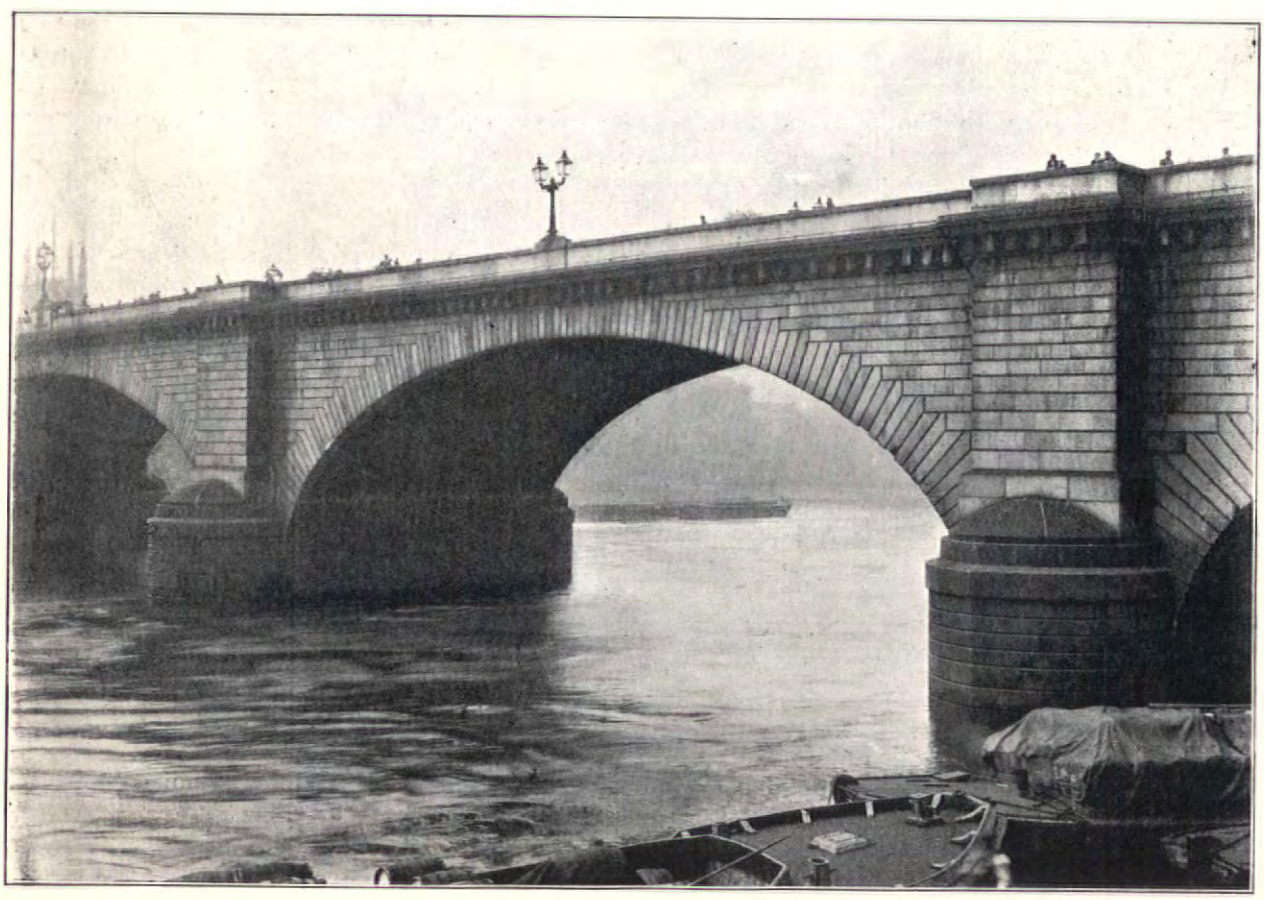
Both designs have in common the retention of the present four lines for vehicles, the lighting of the bridge from the middle of the roadway and the expansion of the structure from 53 feet 5 inches, its present width between the parapets, to not less than 65 feet. This would give a width of 34 feet 6 inches for four lines of vehicles, 2 feet 6 inches for central lighting, and 14 feet to each footway instead of 9 feet 6 inches as at present.

The Committee set aside the cast-iron scheme, and decided "that the widening with granite would be consistent with the architectural design of the bridge;" and before reporting their views to the Court of Common Council instructed Sir Benjamin Baker, as an independent expert, to report to them on the methods of widening the bridge. Sir Benjamin's Report, which is extremely interesting, deals thoroughly and carefully with the stability of the bridge, and with the question whether any extension could be safely



SCALE MODEL SHOWING THE BRIDGE AS AT PRESENT AND AS PROPOSED.

Photo: H. Irving.



DETAIL VIEW OF ARCH.

Photo: H. Irving.

carried out, and at the end contains the following note of warning:—

"I have seen many masonry arch bridges at home and abroad which have been widened by corbelling out the footpaths, but although in some cases much ingenuity has been exercised in the attempt to make the corbelling appear an integral part of the design, complete success has not in my opinion been in any instance achieved. There is no doubt that the corbelling out of the foot paths, and the substitution of open balustrades for the present solid parapets, would materially alter the appearance of the bridge from an architectural point of view; and I think that before any decision is come to on the subject, it would be well to prepare a model of the centre arch of the bridge to a scale of, say, 5 or 6 feet to the inch, showing on one side the existing arrangement, and on the other side the granite corbels and open balustrade, as no drawing will enable the Committee to form an opinion as to the real effect of the alteration."

The Committee followed this excellent advice, and the model, here reproduced, was made.

Sir Benjamin added that "the widening of the bridge by any other process than corbelling out would be a costly undertaking, involving some risk to the present structure. If the piled foundations were extended, the vibration arising from the driving of the piles might cause settlements, and I had for that reason to abandon piling in a somewhat similar case in Scotland, and to substitute cylinder foundations. The sinking of cylinders or compressed air caissons near to the old piling of London Bridge might, however, cause even a more serious settlement than pile driving, and I am of opinion, therefore, assuming the Bridge must in the interests of the public be widened, that the Committee would be showing greater respect to the present historical structure by making the best job from an architectural point of view of the corbelling system, than by running the risk of possible serious structural damage in extending the width of the piers and arches themselves."

This is a clear statement by an eminent authority, and it is surely more than unfortunate that London Bridge should be added to Sir Benjamin Baker's list of fiascos.

We have seen that the assumption of the necessity for the change is against the evidence, and that the method of widening adopted must needs spoil a fine design. Let us now look at the details of the new project.

The section published by the Committee, and the model, fully illustrate what it is proposed to do. The existing stately and massive parapets, with the emphasizing touch over the central arch, are apparently to give place to small and slight balustrades, more suited to a bridge in a gentleman's park than to one of the dimensions of London Bridge. These with the new footways are to be carried on a large number of projecting stone corbels. The whole combination of balusters, footways, and road is to run in one unbroken and monotonous stretch of a thousand feet, obliterating the recesses which mark the positions of the cut-waters, and limits of the arches, thus forming a broad and lengthy platform quite inexpressive of the form or nature of the stonework under it. It is further proposed to light the new way from the middle of the roadway; surely a doubtful method of lighting a bridge, and a questionable boon to wayfarers in a London fog. Artistically, it must spoil the effect of the bridge, and with the straight lines of the balustrade will assist in persuading foot passengers that they are on a make-believe road, and not on a bridge at all. The present method of lighting by lamps on the parapets helps the eye in determining the limits of the bridge, and expresses its dimensions in a manner not possible by any other means. Even from the river, a central row of lights cannot be anything else but confusing on account of the varying perspective created. From the point of view of utility also a bridge does not seem to need central refuges; few passengers would use them, since few need cross while in transit; they would also obstruct the traffic, while lamps on a parapet obstruct neither roadway nor footway.

Is it not permissible to think that the Committee have allowed themselves to be carried away by a too anxious desire to serve the public, forgetting the serious nature of the change their proposal involves? At the best, the proposed addition is an expedient designed to meet a want which the Committee's own report does not prove to exist; and it is to be regretted that the great historic Corporation of the City of London should think of permitting an important artistic heritage to be destroyed.

NEW LAMPS ON THE EMBANKMENT.

A SHORT time ago the lighting of the Victoria Embankment was changed by substituting electricity for gas. The existing standards which line the parapet of the river wall were utilised, and each one supported an incandescent lamp. By day the place was unaltered, whilst by night there was more light and increased convenience

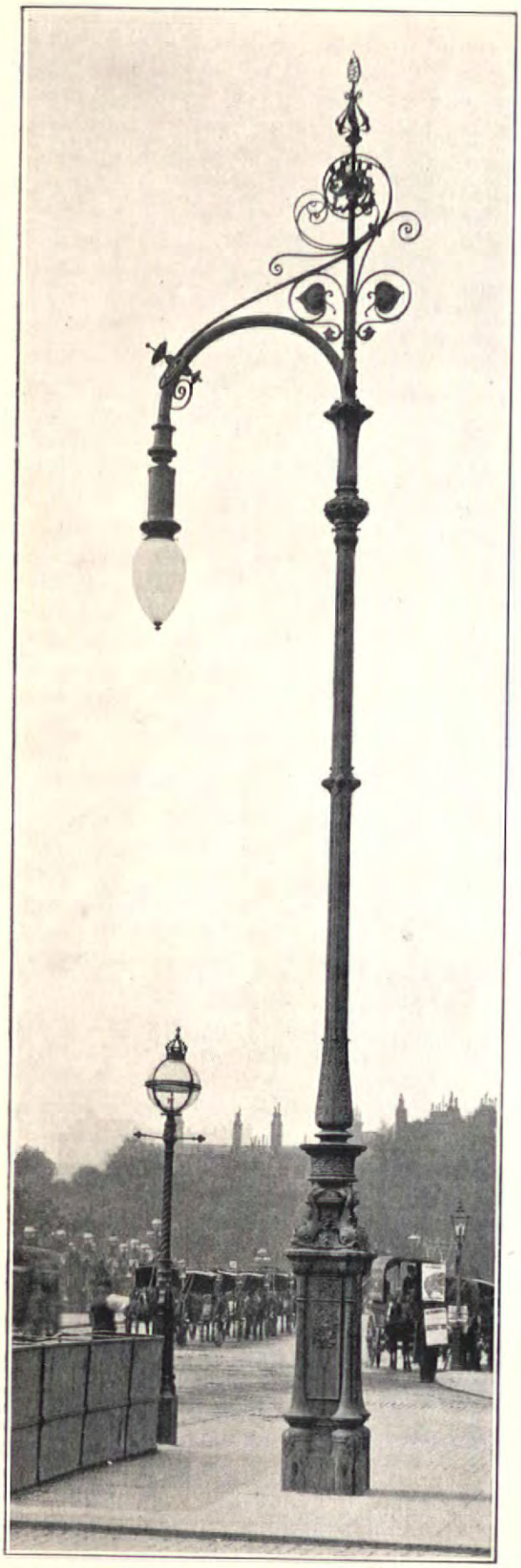


Photo: H. Irving.

ELECTRIC ARC LAMP STANDARD ON THE VICTORIA EMBANKMENT.

in lighting-up. Quite recently a further change has been made, and the Embankment is now provided with lofty standards on both sides of the road, bearing arc lamps. The change is not for the better, and calls for some protest; for it affects the appearance of the place by day as well as by night.

A misconception exists in the public mind upon the subject of street lighting. It is assumed that because electricity is a convenient method of illumination, you cannot have too much of it; because it is brighter than gas it must be developed to such a pitch of intensity that the eyes cannot bear it; because many of the old "lamp-posts" deserved their name, and were ugly, rickety, and dirty objects lining the curbs of our pavements, we must in all cases substitute lofty standards at long intervals, carrying arc lamps. The result, as a rule, is unsatisfactory. The vast arc lamps are in themselves ugly; the light is too concentrated, too white, and too cold; it has a wintry glare, and causes deep black shadows; while the middle of the space between two lamps is unpleasantly dim. The result is that the light is not properly diffused. The incandescent system applied to the existing lamp-standards along the sides of the roadways would have obviated all this, and, in fact, there is still time to adopt it in most places.

These considerations apply with especial force to the Embankment. Here, for once, in London, we find standards with some pretensions to design, acting as adjuncts to architecture by relieving the extreme simplicity of the great granite wall. The curling dolphins about them are not bad; their moderate height and a certain air of richness are perfectly appropriate.

The chain of gaslights along the Embankment, moreover, was scenically most effective; for whatever defects are discoverable in gas when used in living-rooms, none can deny that externally the light, when not stinted—as it usually is—or applied with bad burners, is warm, mellow, and æsthetically effective, and gives jewel-like decoration to the perspective of a town. No finer example of its use was to be seen in Europe than the long line of the Victoria Embankment at night.

When electricity was first applied here, the incandescent system was adopted, with very good results. The addition of the lofty arc-lamp standards makes an unhappy mess of arrangement and scale between old and new, and the design of the new is in itself paltry and jumbled. There are now three sets of lamp-posts: those on the parapet, the gas lamps on the pavement, and the new electric standards. These three sets are arranged in position quite accidentally in relation to

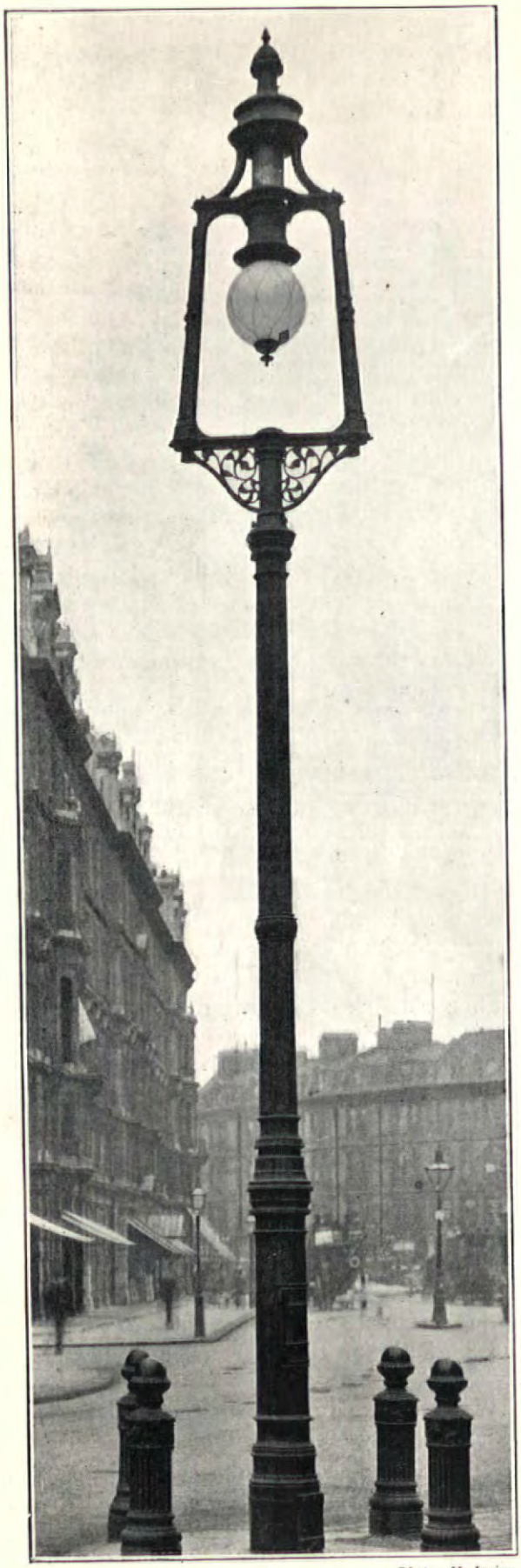
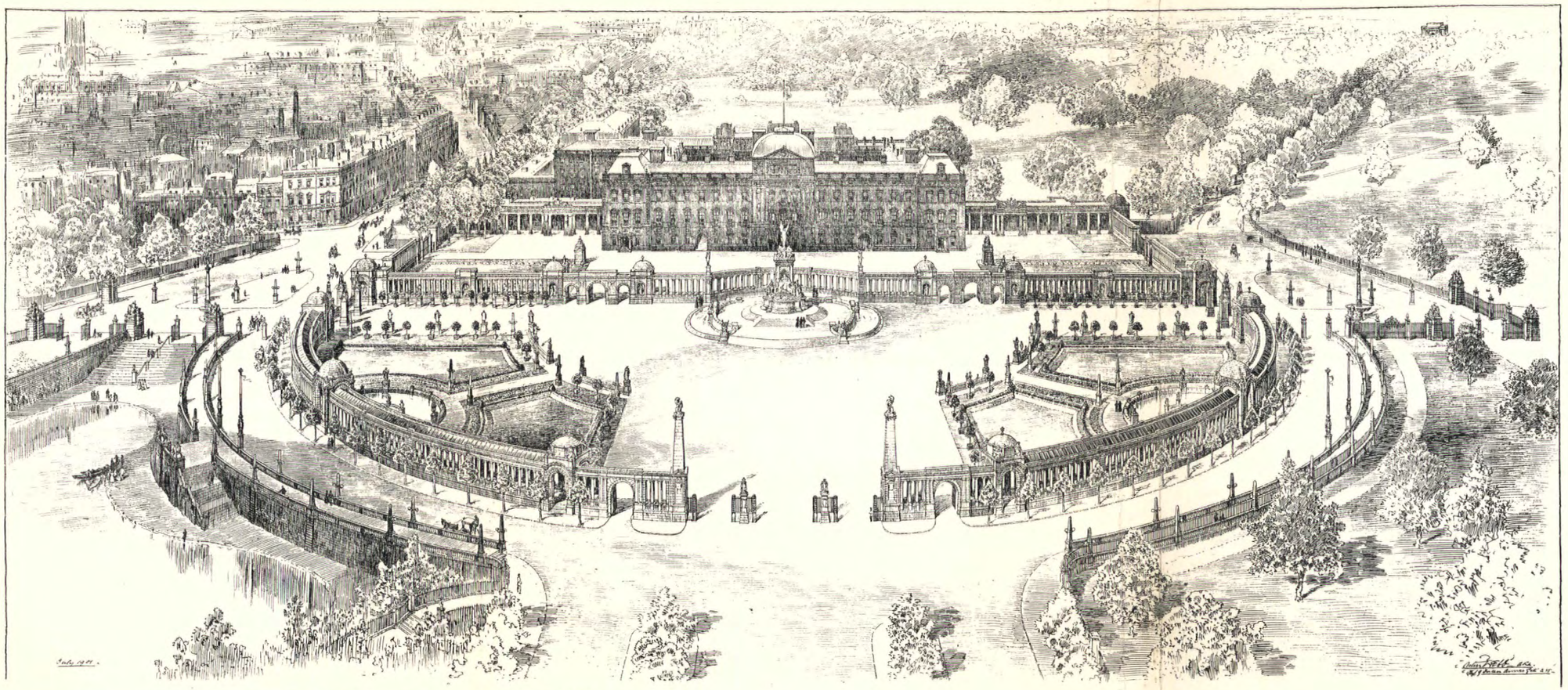


Photo: H. Irving.

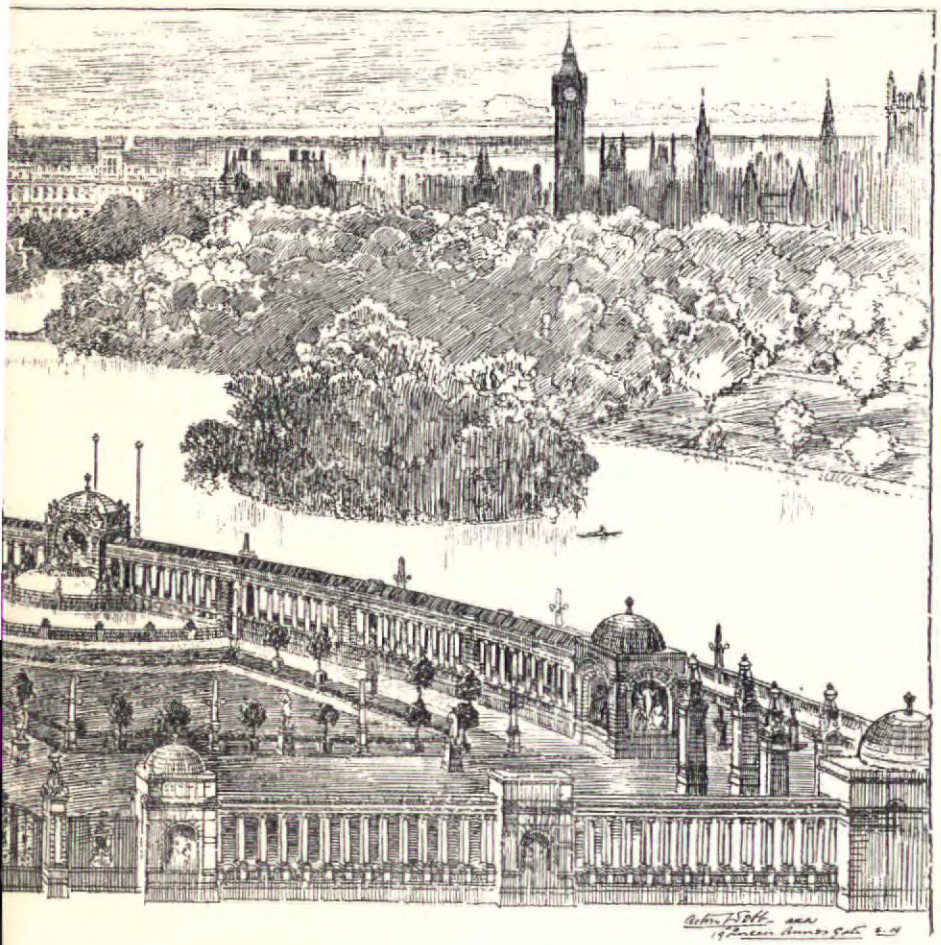
ELECTRIC ARC LAMP STANDARD, GROSVENOR PLACE.

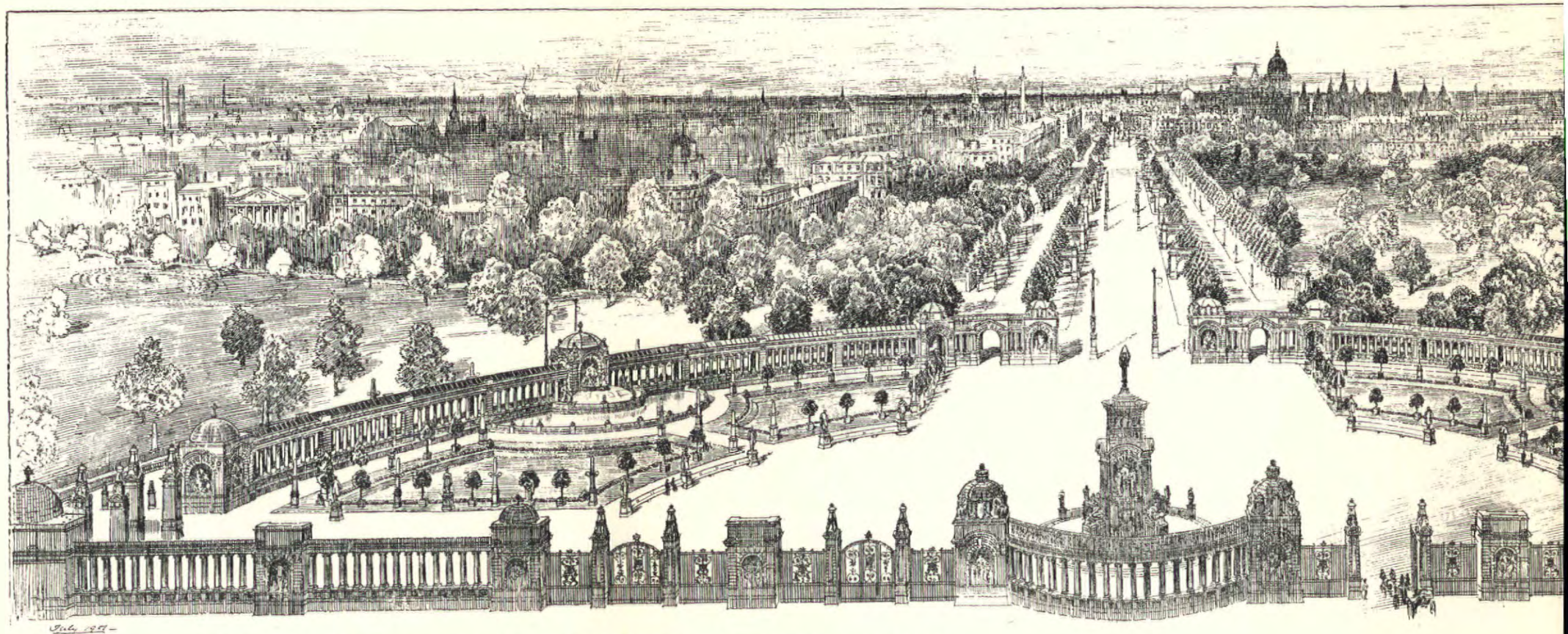
one another, and a single detail of the new design —its dolphins—proves how innocent its author must be of the sense of keeping. On this trifling scale they must look like toys when compared with those on the old lamps. The acanthus above is apparently another timid recognition of the neighbourhood of the pavement set of lamp-posts, and below the dolphins is a piece of design of the latest fashion—clumsy, turned-wood forms crushing in a panel on which a tree feebly wriggles a couple of silly branches and naked roots. Someone ought to tell our contemporary designers that it is the habit of trees, and a useful and seemly habit, to have their roots concealed in the ground. All this decoration, and a final outburst of misguided waggles at the top, is expended on a stem which has overgrown its strength and become top-heavy. This enormous height on a meagre pedestal is evidently unnecessary. The lamp might be hung at its present height with some ten feet of foolish metal shorn away; it might also be hung without this gawky gibbet effect, and of a shape less suggestive of a drip at the end of a siphon. The example given of a lamp from another part of the town is sturdier, and has less frippery, but it is only by comparison with the Embankment and Strand patterns that it can be praised. Its design is both hard and petty. The designer should look to the old Venetian masts in front of St. Mark's for a model, with their strong, well-proportioned base and simple stem. Is there any reason why the stem of these standards should not actually be a hollow wooden mast? The contrast of this with the metal socket, cap, and supports of the lamp would be agreeable. These supports should be no heavier than need be, since all they have to do is to sling the globe and shield the wires. There are two practical reasons for the gibbet system of suspension adopted in the Embankment pattern—the avoiding of shadows cast by supports, and the convenience of letting the lamp slip down for cleaning by a cord and pulley arrangement instead of climbing up to it by a ladder. But if these considerations are to determine a lopsided form, some designer's ingenuity must be expended in making it graceful. Additional decorative waggles do nothing at all to improve the present gawkiness of the shape.

NOTE.—Owing to the pressure upon our space caused by the Liverpool Cathedral Protest and Petition, it has been found necessary to withhold an illustrated article upon the late James Brooks, and Current Architecture. These will appear in the December issue.



THE VICTORIA MEMORIAL. SELECTED DESIGN. GENERAL VIEW, LOOKING TOWARDS BUCKINGHAM PALACE. ASTON WEBB, A.R.A., ARCHITECT.





THE VICTORIA MEMORIAL. SELECTED DESIGN. VIEW FROM BUCKINGHAM PALACE.
ASTON WEBB, A.R.A., ARCHITECT.

(NOTE.—THE SCREEN BEHIND THE MONUMENT AND THE ENTRANCE TO THE MALL HAVE SINCE BEEN ALTERED, AS SHOWN ON THE OTHER THREE-PAGE PLATE.)

THE ARCHITECTURAL REVIEW, VOLUME X., NO. 61, DECEMBER, 1901.

THE VICTORIA MEMORIAL: MR. THOMAS BROCK'S SKETCH MODEL FOR THE MONUMENT.

SHOWING MR. WEBB'S LATEST TREATMENT OF THE SCREEN BEHIND IT, AND HIS PROPOSED ALTERATION TO THE PALACE FRONT.

Photo: Henry Irving.

THE QUEEN VICTORIA MEMORIAL.

THE *crux* for the architects in planning this Memorial was that really not one scheme, but three, had to be contrived at once. The triumph would have been to make them click together like a puzzle, no one of them mutilated but rather reinforced by the others. It is by bearing this in mind that we shall appreciate the merits and defects of the competing plans. To make this clear, let us label the three schemes that had to be satisfied and combined, the Queen's Plan, the King's Plan, and the Public's Plan.

1. The Queen's Plan. The idea here was that a statue-memorial of the Queen was to be placed in front of what is to be the Royal centre of London, Buckingham Palace. But there seems to have been also an idea that this memorial should not be left in the open, but should be fenced in by a sort of sacred enclosure—a walled garden or cloister court—so that it might be marked out as a place for quiet resort.

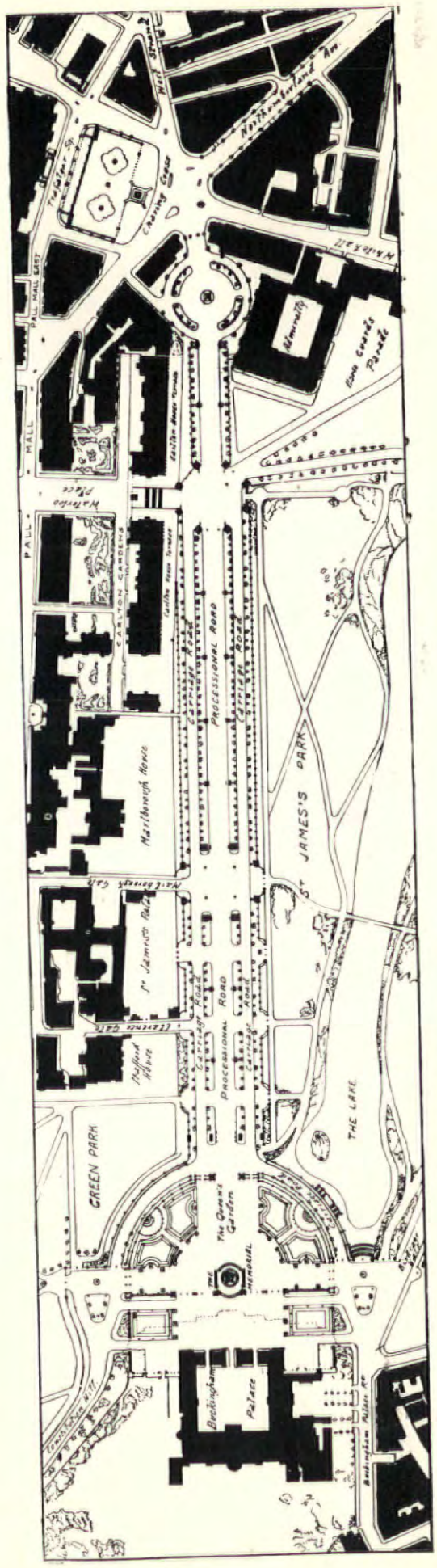
2. The King's Plan. Buckingham Palace hitherto has been badly jointed to the main lines of London. It faces a straight avenue that sets out well, but presently is throttled and knocks its head against a confusion of buildings and little streets between the Park and Trafalgar Square. The King, in visiting London, has thus to wind out by his back door. Now, clearances going on at Spring Gardens make it possible to render this avenue a real way out by taking it into Trafalgar Square, the centre of London, and connecting it up by a slight deflection with the great axial line of the Strand that leads to the City and the Cathedral. Along this route, on State occasions, the procession would pass; the pageant would have an imposing clear start from the Palace, and crowds of sightseers would find space on the two sides of the Mall, transformed into a "Processional Road." This part of the scheme called for a clear way from the Palace, and as far as adornment is concerned suggested an archway at the Trafalgar Square end.

3. The Public's Plan. But this new opening at Spring Gardens means also an alternative route for traffic going east and west. Cabs and carriages will pass freely from Trafalgar Square along this route and up Constitution Hill or down Buckingham Palace Road. Whatever is done in front of the Palace, this traffic and the cross traffic turning round it has to be provided for. This scheme calls for easy and unobstructed roadways, particularly at the crossing in front of the Palace.

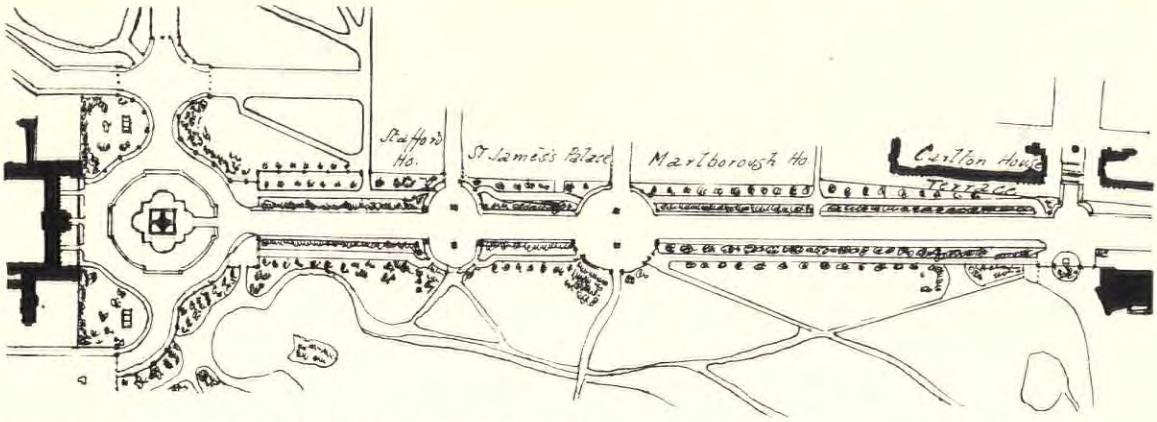
Now, directly we plant down our Memorial in front of the Palace the difficulties begin of carrying out all three schemes logically. From the point of view of the King's Plan and the Public's Plan, the Queen's Plan is so much obstruction. A statue placed in front of the Palace deflects processions issuing from the Palace forecourt at their start. And if we allow the cabs and carriages to take their most direct and easy route across the Palace front, we must sacrifice the idea of a quiet reserved space round about the Memorial. If a designer had been left free to deal with the different claims, he would probably have decided that a triumphal arch, with the statue on its summit, forming an entrance to the forecourt of the Palace, was the one logical way out of the difficulty. This would have knitted together as many of the strands as can well be retained without entanglement. There would have been an object conspicuous and imposing at a distance, a statue to be seen close at hand, a memorial in front of the Palace, yet allowing the processions to start centrally, with added pomp, and there would have been no interference with the direct lines of traffic.

The Committee, in their instructions to architects, had apparently ruled out this scheme. They had determined that the memorial must be placed on the ground, and were perhaps haunted by the precedent of the Albert Memorial as a place people can climb about on, and find a kind of exhibition of sculpture. They were also no doubt taken with the idea of the enclosing garden or court. This led to compromise number one on the plans. The processions must start from one side, and the traffic is sent round outside the enclosure.

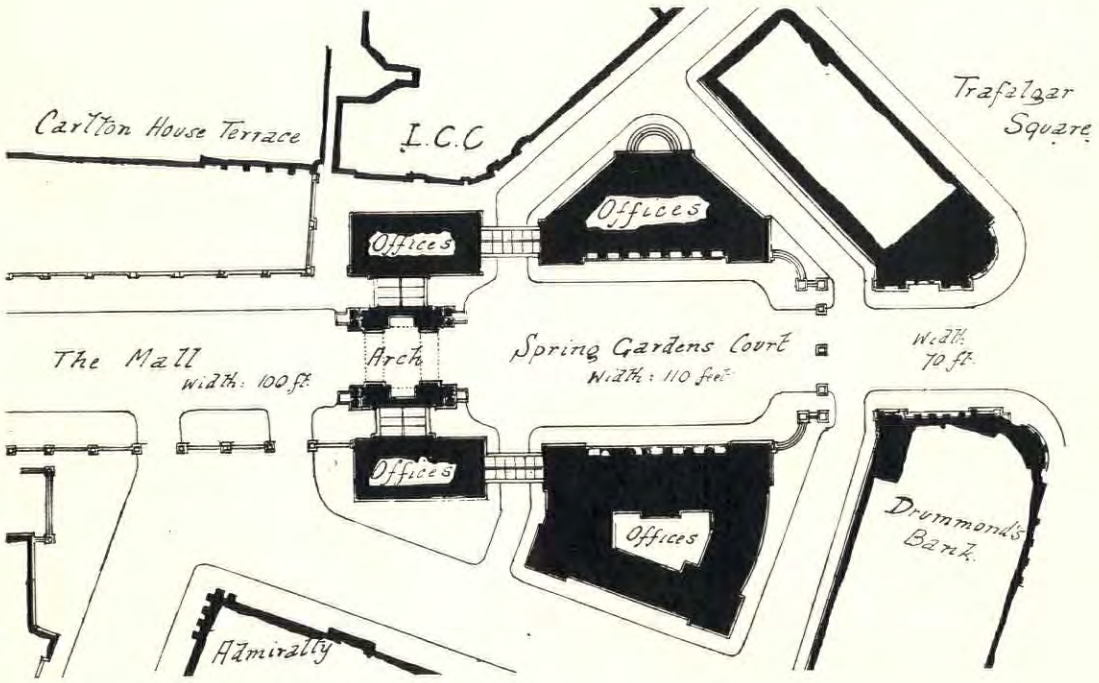
But now arose entanglement number two. The enclosed garden was a taking idea, but it cut awkwardly across the plans at two points. The screen of such an enclosure, to be comfortably complete both as giving the sense of seclusion and as an architectural feature, ought to continue across the entrances in the form of archways. But this defeated the idea of the Memorial being a visible and conspicuous object from a distance. The Committee apparently wished it to be enclosed when one was inside, but not enclosed when one was outside. These being incompatible ideas, the result was compromise number two. It was required that the screen should be chopped off at the three approaches, leaving gaps. It is probable, moreover, that the idea of the Queen's enclosure was not, in its origin, quite simple, but was mixed with the idea of a grandiose colonnade extending its arms in front of Buckingham Palace, like Bernini's at St. Peter's. But this ideal, incompatible as it was with the other, was balked by a further entanglement. Such a colonnade does not really open up the way to the Palace, but to



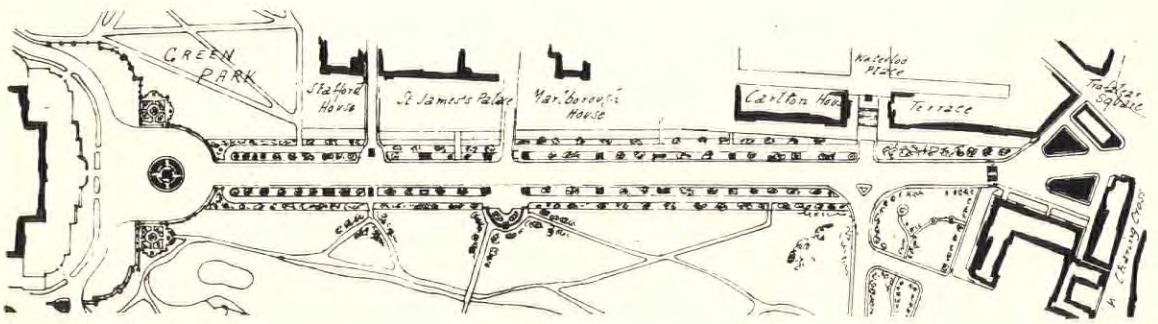
SKETCH PLAN OF MR. ASTON WEBB'S SCHEME.



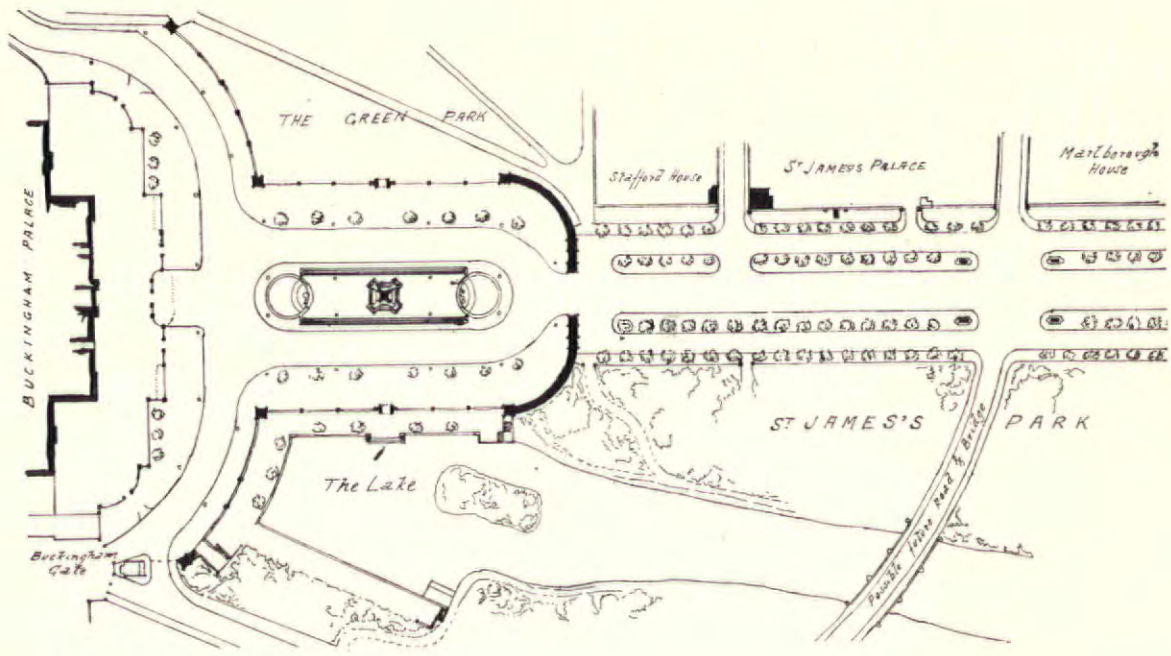
SKETCH PLAN OF SIR THOMAS DREW'S SCHEME FROM BUCKINGHAM PALACE TO YORK STEPS.



SKETCH PLAN OF SIR THOMAS DREW'S SCHEME, AT SPRING GARDENS.



SKETCH PLAN OF DR. ROWAND ANDERSON'S SCHEME.



SKETCH PLAN OF MR. ERNEST GEORGE'S SCHEME.

a minor fence across the Palace forecourt.* Now, if this fence remained, as it is now, a grille of iron-work, it would seem a trivial tripping up in the big approach, like a wire across a lawn; if it were made important, so as to be practically the façade of the Palace, giving at the same time a background to the Memorial, the Palace might complain that its view of the Memorial and of the Park was shut out. At this point, therefore, there must be compromise again. The fence must be there, because the public must be shut off from the Palace; but it must excuse itself from too much notice either of the approaching visitor to the Memorial or from the Palace windows.

Nor was this the end of compromise. When the various competing claims had been taxed and bribed there was still the policeman to settle with. He did not like the generous Bernini opening to the colonnade. He said, "I must have all these statues locked up at night." He too was bribed at a cost to the already heavily damaged logic of the scheme. Bernini's plan would have meant a gap the width of the Mall avenue. This was removed, so far as the monument's visibility would admit, and then the generous opening was choked with an arrangement of iron gates.

We are now, if we have divined accurately the ideas that the Committee was seeking to adjust, in a position to follow them when they came to judge the various plans. Their idea was, you will perceive, a highly characteristic committee-project. The Memorial comes out like a Bill amply amended, with a give and take of the different interests to which architecture must accommodate itself as best it can. We are to have a Memorial of the Queen placed on the ground in front of the Palace, but placed (1) so that it shall deflect and obstruct as little as possible the King's exit in procession; (2) so that it shall stand in a reserved garden or court kept free from the main traffic and marked by an architectural enclosing screen; yet (3) so that it shall be visible from the three approaches and from the Palace.

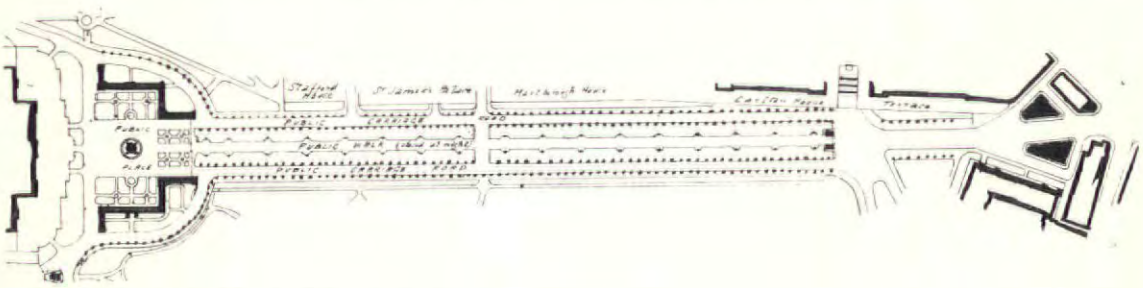
Let us, without considering for the moment the elevations and details of the five schemes, and also omitting for the present the arrangement of the Spring Gardens end, inquire how far the various plans answer to these requirements.

Sir Thomas Drew, Dr. Rowand Anderson, and Mr. Ernest George placed the Memorial well forward in front of the Palace railings, thus (1) deflecting processions for some distance at their start. (2) All three brought the ordinary traffic through the space immediately around the statue, thus providing no quiet reserve or garden. Moreover, the Royal processional route and the traffic routes are the same, so that on pageant days access of carriages to the Mall would have to be blocked. Dr. Anderson's traffic lines were the simplest and least impeded. Sir Thomas Drew's were much twisted by his plotting of flower beds round the statue in forms themselves ungainly, but he projected a new way out for cross traffic across the Green Park to Piccadilly. Sir Thomas

* As one critic expresses it, "The hearty shout of greeting of Bernini's colonnade that gladdens the traveller by its welcome to St. Peter's, is due to its single-mindedness. Its whole duty is to present St. Peter's to your notice and approach. But these colonnades cannot lead you up to the Palace, they shut you from it."

Drew and Dr. Anderson secured visibility from all sides by having no screen at all. Mr. George showed a half-and-half scheme—screen at one end of the space, continued by iron grille on one side, balustrade on the other. He appears to have wished to preserve unimpeded views over the Green Park on one side, the lake on the other.

Mr. Jackson places the Memorial well forward like the other three, with the drawbacks to the King's plan already described. He sends the cross traffic, by its shortest route, between the statue and the Palace, but he keeps the east and west traffic outside his enclosure and out of the main avenue of the Mall, providing carriage-ways on each side. This allows for access from the west to these roads on pageant days,* but Mr. Jackson does not seem to have considered the necessities of the processions. His rectangular enclosure inside of the horse-shoe and the plotting of the space within it would embarrass the marshalling and issuing of large bodies of people.



SKETCH PLAN OF MR. T. G. JACKSON'S SCHEME.

The part he has emphasised most is the idea of a cloister court. He actually walls in his colonnade† instead of making it a pierced screen. He leaves a gap across the Mall. The plan of his colonnade with its returns in the direction of the Mall suggests that he intended it to be continued as far as York Stairs. He continues his garden as far as that point by making the central avenue a walk, not a carriage road, and closes it up there with an archway.

The Committee's objections to this plan we may surmise to be as follows: Mr. Jackson's plan does not conform to the shape practically imposed by the traffic lines, viz., a horse-shoe, but leaves awkwardly-shaped spaces between these lines and the rectangular lines of his enclosure, agreeable in themselves. These spaces are wanted inside for the sake of processions, whose requirements the plan at several points ignores. A committee, moreover, would probably dislike that an enclosure should be an effectual enclosure; the screen must, therefore, be pierced. Lastly, from the point of view of the Palace, this plan interposes a line of traffic between itself and the Queen's Garden.

Now let us turn to Mr. Aston Webb's design, and we shall see, testing it by the considerations enumerated, why it must have appealed to the Committee. In the first place, he backs the Memorial right up against the Palace boundary. He brings this forward a little, but takes back a part of the space where the monument stands by bulging the boundary inwards behind it. The procession now cannot start from a centre gate, but, once clear, it can take the centre, and finds a broad, unimpeded processional road before it. We find ourselves, moreover, in a screened enclosure through which traffic need not pass, for it is sent round outside. There is therefore access to the side carriage-roads on pageant days, leaving the great processional avenue free. The monument is placed, besides, central to the three approaches (in Mr. Jackson's plan it is only central to one), and the screen is broken at these points to leave it visible. The Committee therefore got the monument where they wanted it, along with the maximum of convenience for processional and public traffic, and as much of an enclosed garden as was compatible with these conditions.

But the ingenuity of Mr. Webb's planning did not end here. There was also the exit at Spring Gardens to consider. A deflection had to be made when Carlton House Terrace was passed, for even if Drummond's Bank were knocked down so as to keep the issue straight, the line of route would still knock its head against the other side of Northumberland Avenue. All the planners but Mr. Webb started their deflection from the point where the Avenue emerged from Carlton House Terrace and the Admiralty. The result was that the centre line of their deflected route ran, when prolonged, not along the middle of the Strand, but into the Northumberland Avenue block. Mr. Webb prolonged the centre line of the Strand, and arranged his deflection, where it intersected the centre line of

* The side roads are squeezed out at the Trafalgar Square exit by the pressure of Carlton House Terrace and the Admiralty.

† It was part of Mr. Jackson's scheme that patriotic memorials (tablets and so forth) should be affixed to this wall. London has no Campo Santo of the sort at present.

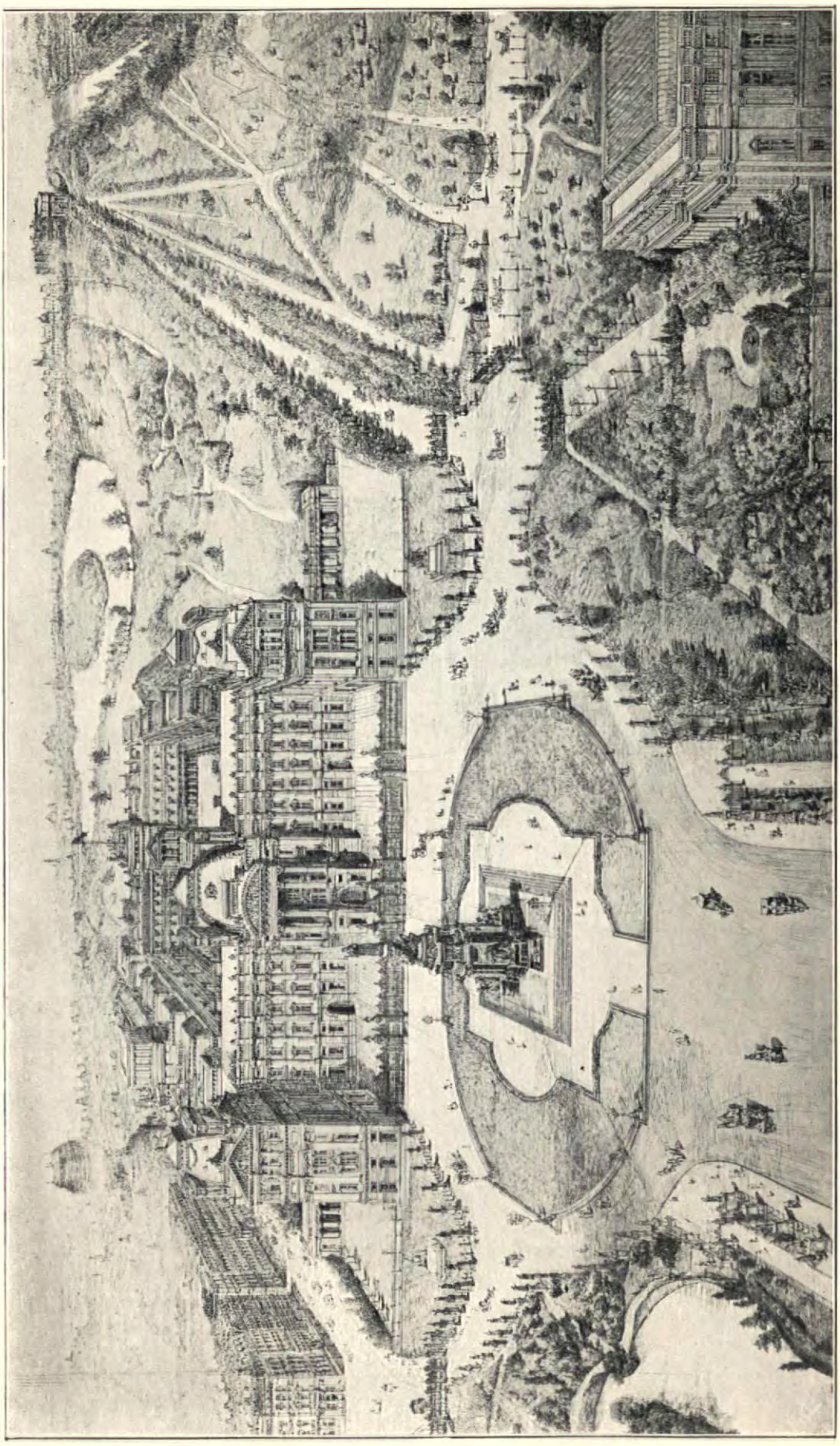


Photo: Henry Irving.

SIR THOMAS DREW'S SCHEME. GENERAL VIEW, LOOKING TOWARDS BUCKINGHAM PALACE.

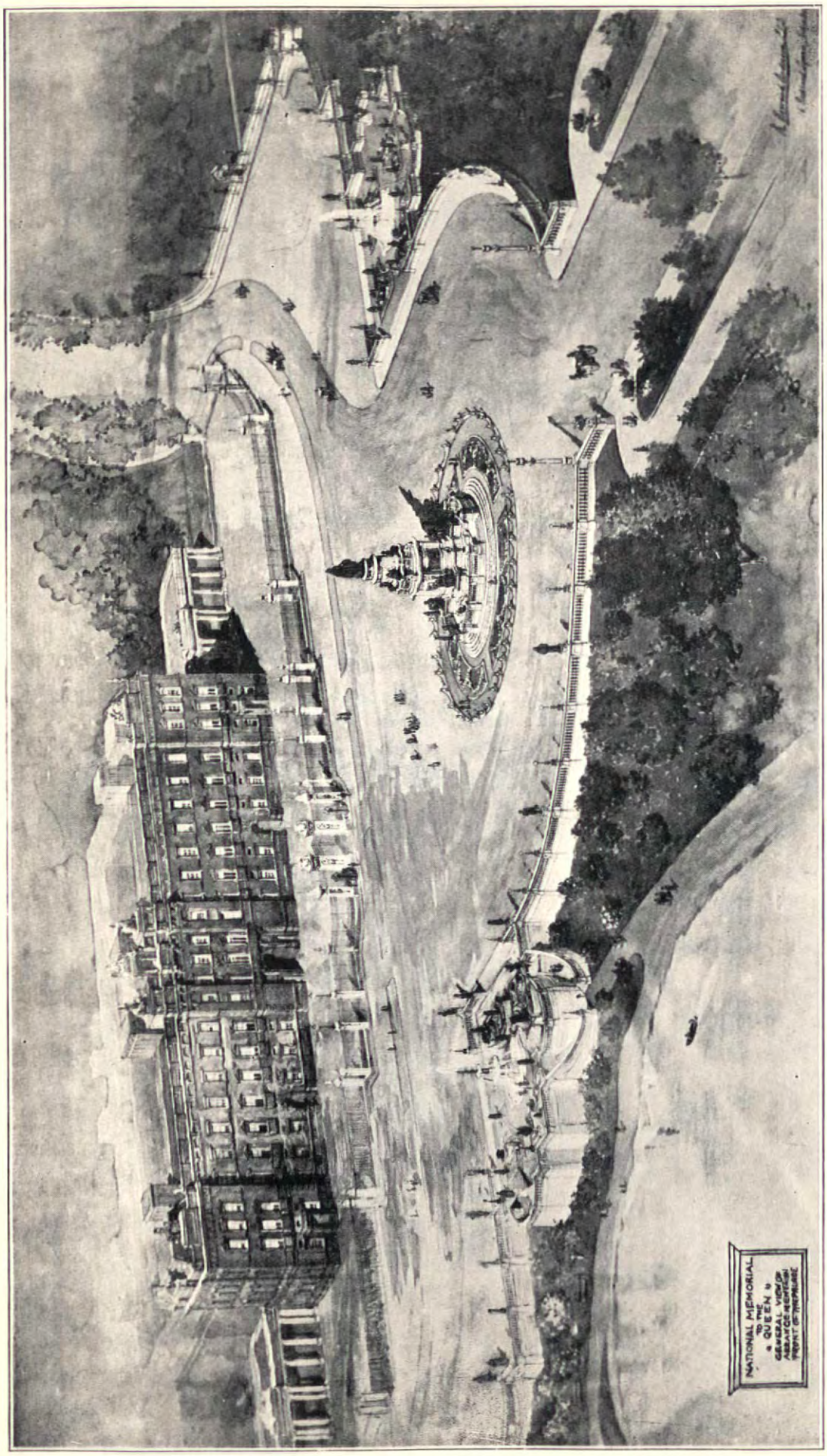


Photo: Henry Irving.

DR. ROWAND ANDERSON'S SCHEME. GENERAL VIEW, LOOKING TOWARDS BUCKINGHAM PALACE.

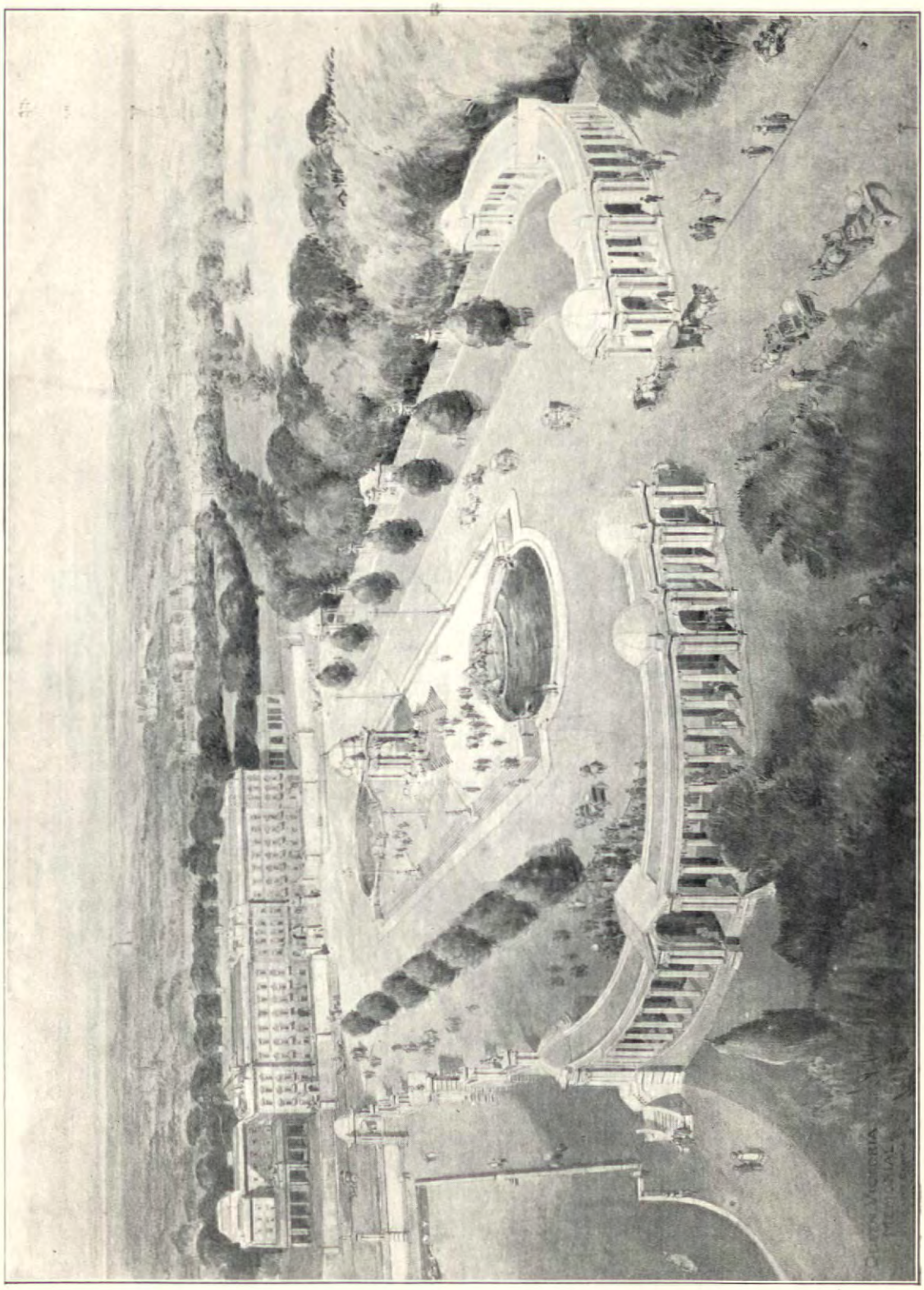


Photo: Henry Irving.

MR. ERNEST GEORGE'S SCHEME: GENERAL VIEW, LOOKING TOWARDS BUCKINGHAM PALACE.

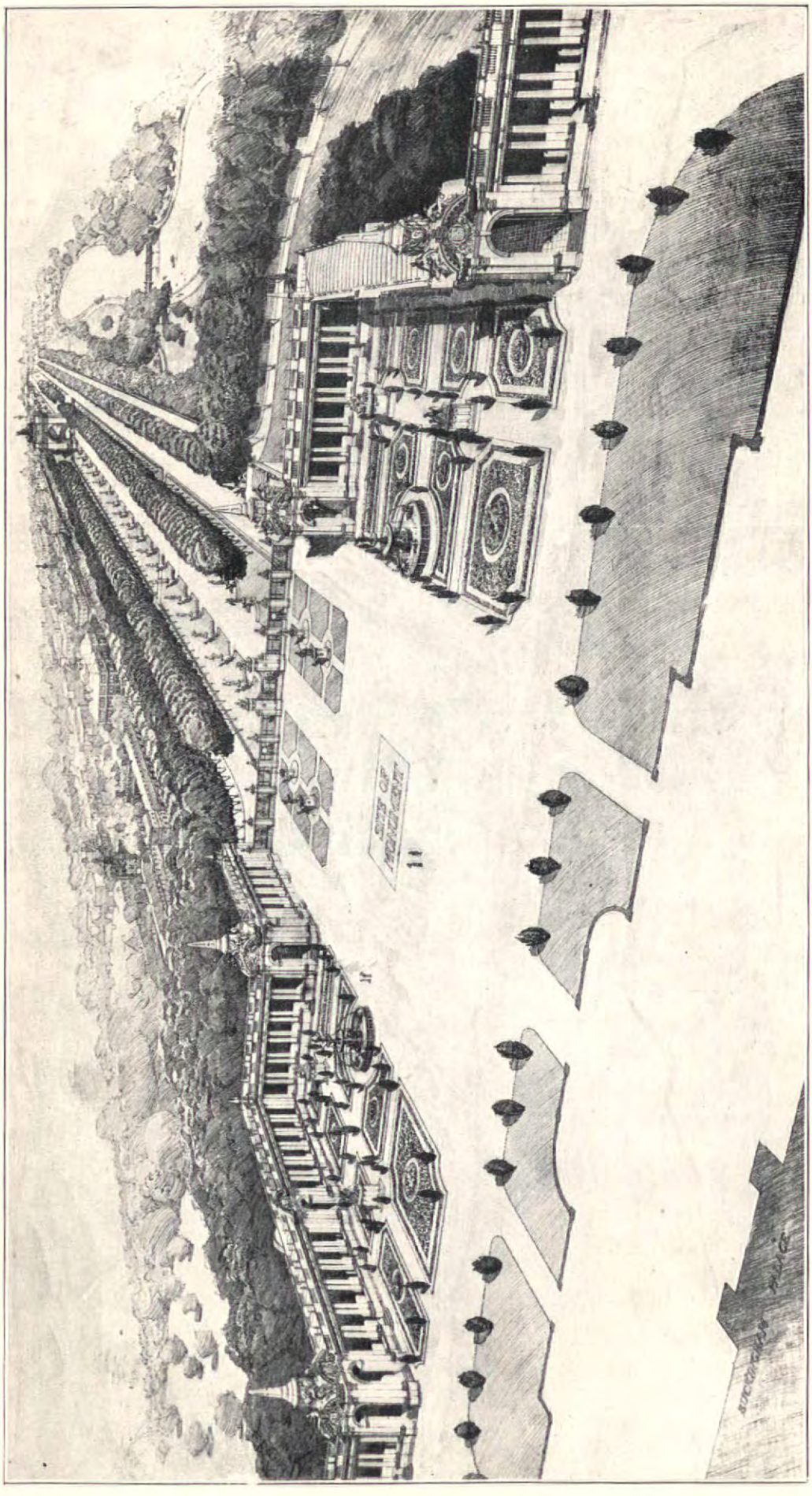


Photo: Henry Irving.

MR. T. G. JACKSON'S SCHEME. GENERAL VIEW FROM BUCKINGHAM PALACE.

the Mall, a little east of the other point. At this point he places a monument to form a provisional ending for both vistas, and turns a circus round it that masks to a certain extent the irregularity. The solution is more ingenious on paper than effective in reality, for the buildings round about are very irregular, and do not form a circle at all; the monument would also block the processional avenue; but there is certainly an advantage in turning direct into the axis of the Strand.

So much for the planning, which, we may suppose, determined the Committee's choice. How does architecture come out of the mill? Mr. Jackson certainly stands apart from the rest by the quality of his design. He has simplified matters for himself on the plan, no doubt, as compared with Mr. Webb, but that granted, he designs his loggia with simplicity and breadth, pulling it well together and punctuating it with the obelisk-topped pavilions. His arch for the other end of the Mall is the most impressive piece of design shown, big and plain in structure, and its sculpture disposed with care and reserve.

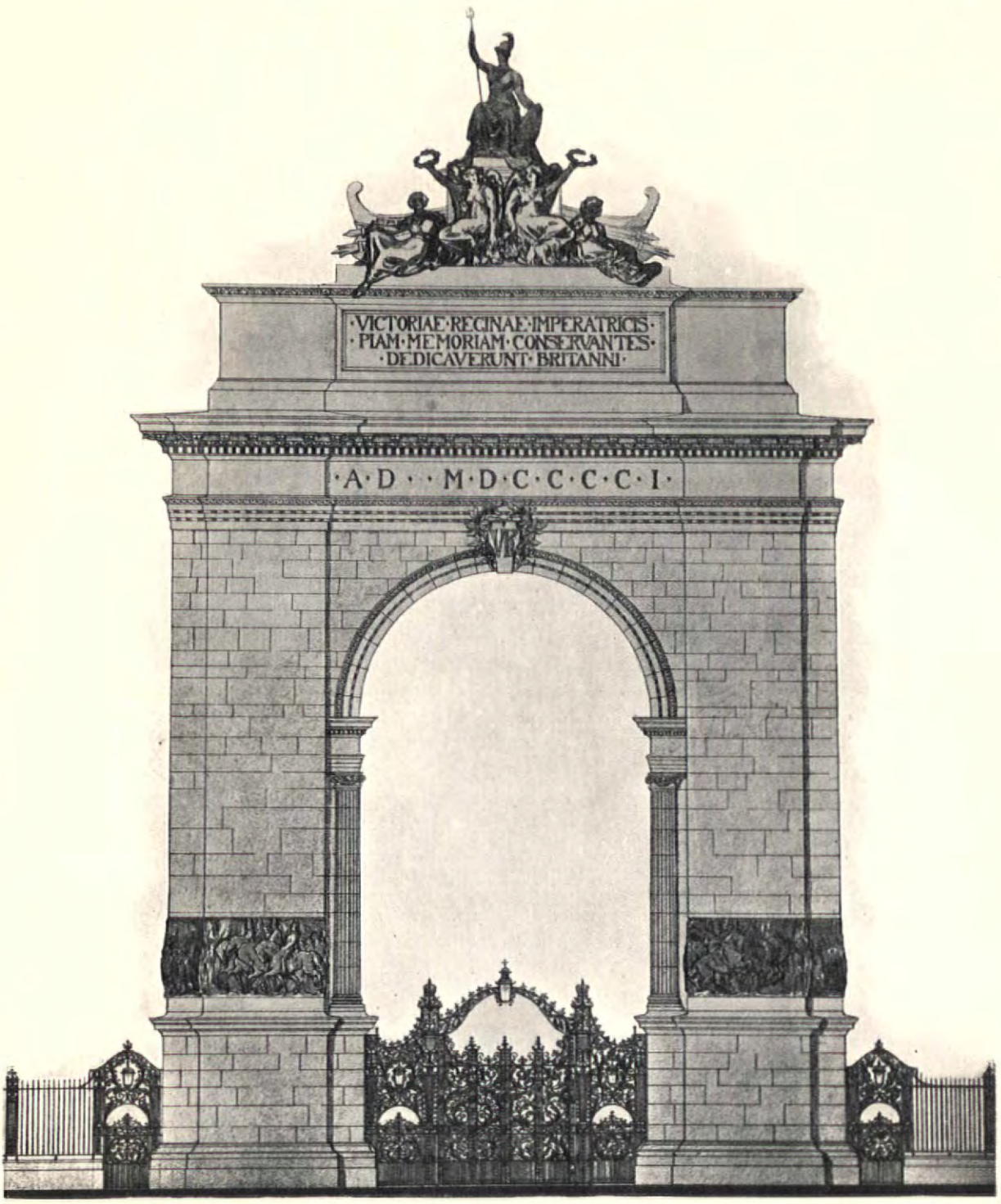
Mr. Webb has surpassed all his competitors in the practical ingenuity of his plan, and three of them in the style of his architecture; but his concessions to incompatible schemes bring their crop of difficulties. His design is accepted, but is not finally shaped, and we shall make free here to note what appear to us its weaker points in the hope that they may be strengthened. Mr. Brock has planned his monument for the centrepiece of an open space. When this is backed against the boundary of the Palace, a very awkward set of lines results, and the device of turning a curve in the screen behind it rather confesses than overcomes this awkwardness. The memorial looks like some ornamental article of furniture that the housewife does not know what in the world to do with when expecting visitors. Nothing satisfactory can be done in this position except by a radical change in Mr. Brock's design. In the first version of Mr. Webb's design the Palace screen consisted partly of railings, and this was criticised as looking weak compared with the stone colonnade. Mr. Webb has tried to remedy this by continuing the colonnade on this side; but not to block the view from the Palace too much, he has been forced to reduce it on this side to a thin screen of single columns widely spaced. Better the railings than this compromise, which cuts up the background of the monument into the bargain. He has also been induced to cut away a pavilion on each side of the opening of the Mall, so as to leave the view of Mr. Brock's monument unobstructed. In place of this he has sketched in a kind of obelisk. This balances ill with the remaining pavilion, and looks trifling in itself. Of course nothing can be quite satisfactory here except an archway; but we venture to suggest to Mr. Webb that pylons, supporting sculpture, such as are employed at the ends of the Pont Alexandre in Paris, might give his entrance the monumental importance it calls for.

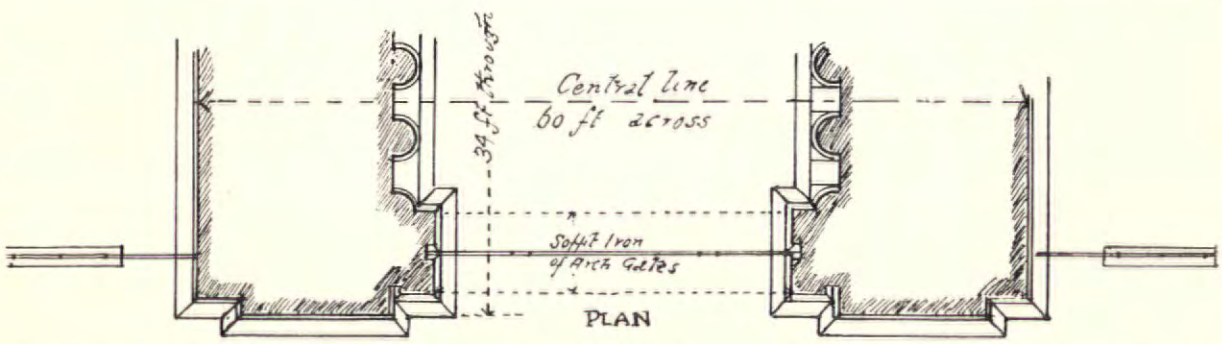
Another criticism has been made on his design, namely, that the horseshoe shape of his enclosing lines, in which the straight turns into the curve with nothing to mark the inflection, is an awkward one. The suggestion made for remedying this was to bring the lines of cab traffic inside the colonnade, and give this a return where the curve begins. It was urged that this would make the drive a much pleasanter one, since a greater part of a concave can be seen at one time than of a convex, and the monument itself would be in view. But this device would probably run counter to the Committee's views about the garden. The garden itself seems a rather unsatisfactory business. A broad space of grass, with well-disposed jewels of flowers, is impossible, and the flower-beds get swept to the side by the huge space of gravel walk required by the processions and Court traffic. We understand that Mr. Webb proposes to widen the carriage roads outside his enclosure, carrying his retaining wall to the water's edge, and this will be a simplification and improvement.

We have said nothing of the proposals for decoration of the Mall itself. All the competitors peppered it amply with statues, and various features were suggested at York Steps and other points. There is no likelihood of money being forthcoming for these purposes at present, so we shall be spared a deluge of historical statues.

The photograph of a model we publish will show the modifications Mr. Webb proposes in the roof of Buckingham Palace. Sir Thomas Drew showed a scheme for a new façade retaining the old fenestration. Buckingham Palace is certainly a sorry background as it stands, but we cannot say that Sir Thomas Drew's additions solve the problem of making it a noble one.

"Triumphal architecture, crippled by a sense of duty," was the verdict of a critic already quoted on the whole scheme; the committee has asked for too many things at once. Another moral, we may add in conclusion, starts out from the accepted designs, and that is the mistake of setting two designers, a sculptor and an architect, to plan independently what ought to be the parts of an architectural whole. We have already, in the September number of this Review, criticised Mr. Brock's design. It is to be hoped that he will thoroughly revise it for its new position. The flaccid lines of its plan could suffer nothing by change.





MR. T. G. JACKSON'S SCHEME: THE ARCH AT YORK STEPS.

Photo: Henry Irving.

Photo: Henry Irving.

SIR THOMAS DREW'S SCHEME. THE ARCH AND OFFICE BUILDINGS AS SEEN FROM CHARING CROSS.

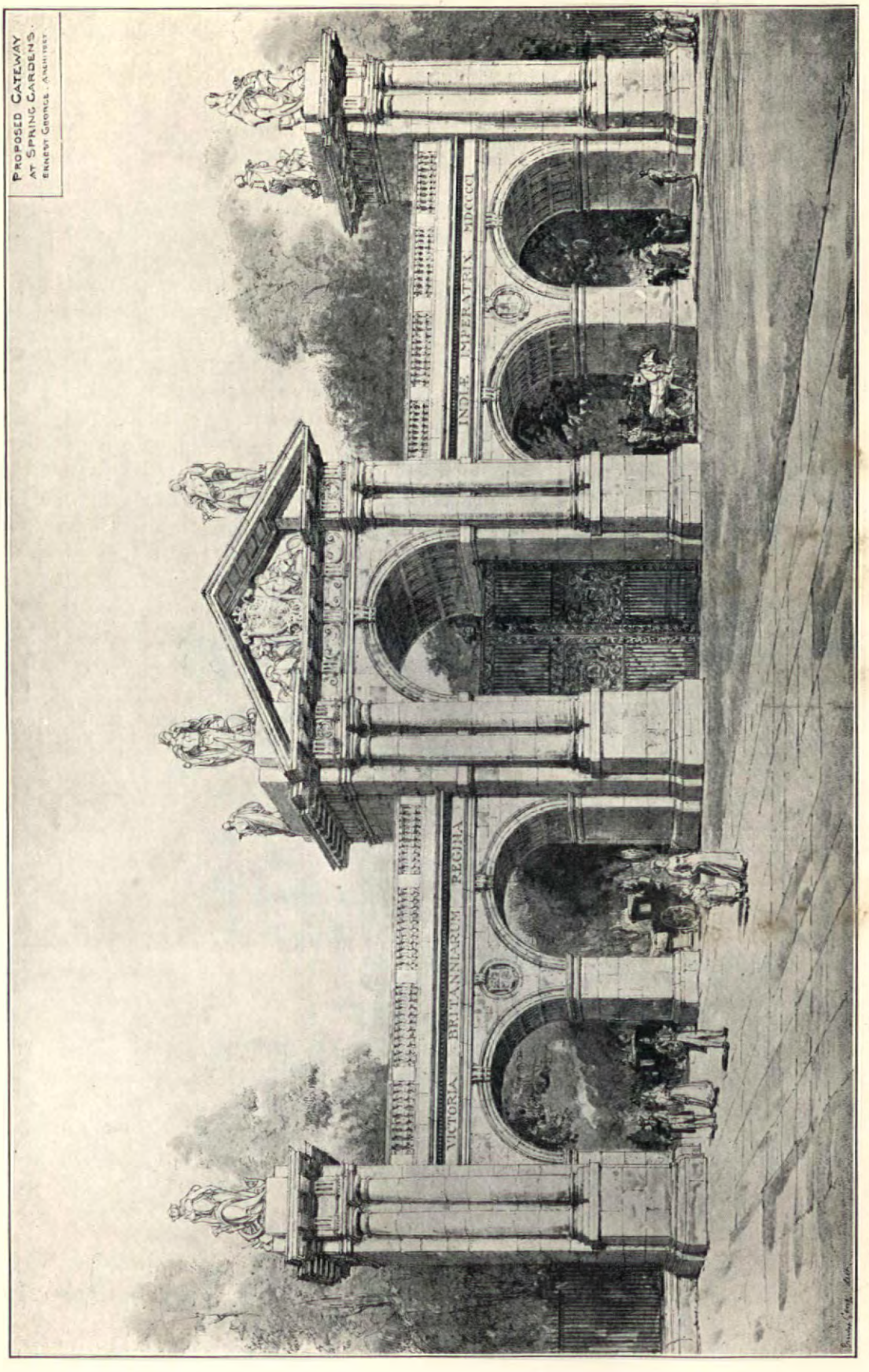
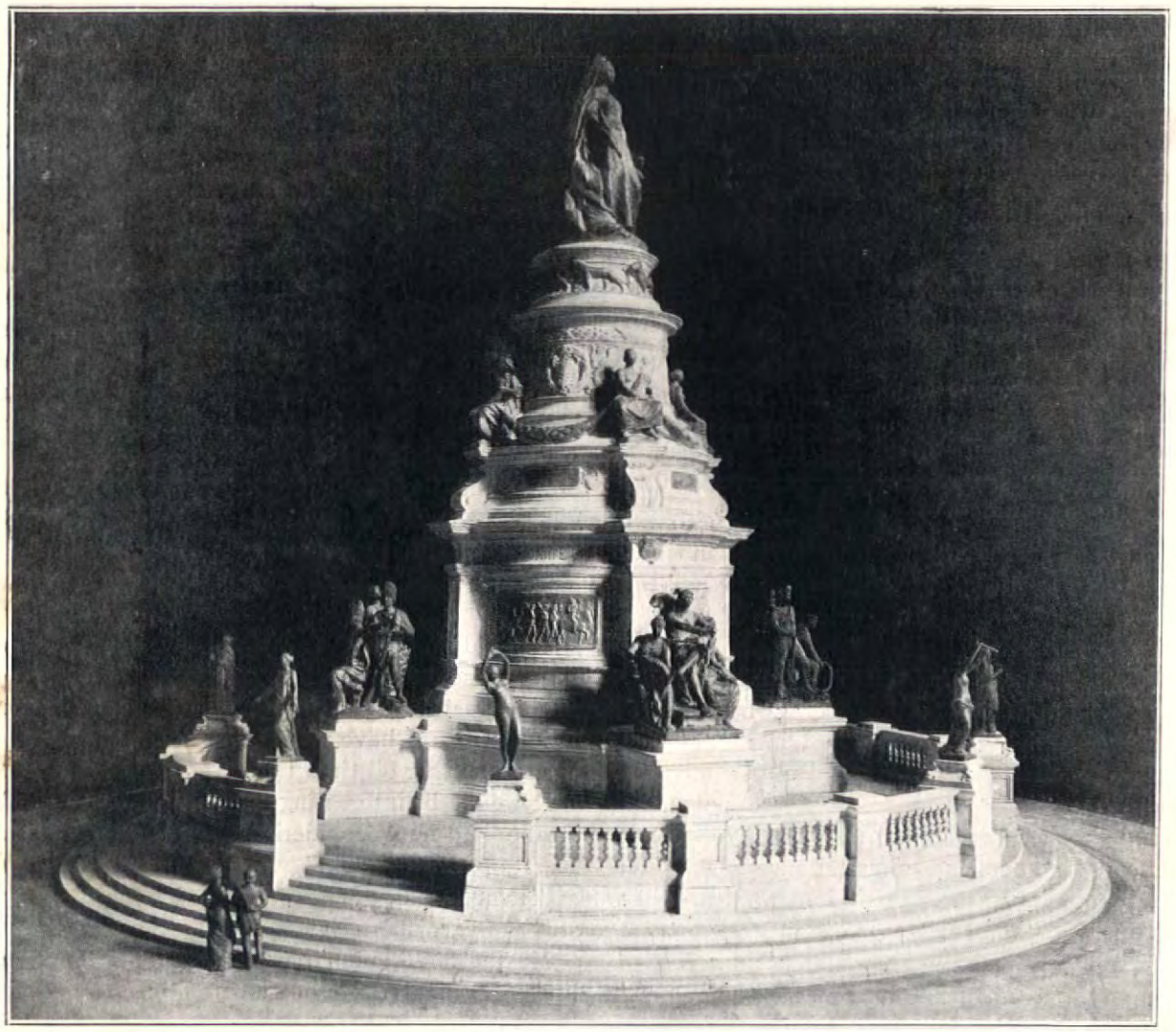


Photo: Henry Irving.

MR. ERNEST GEORGE'S SCHEME.
THE ARCH AT SPRING GARDENS.



MODEL OF DR. ROWAND ANDERSON'S DESIGN FOR THE MONUMENT.

VAN EYK'S DISCOVERY. BY UGOLIN ALLAN.

No single event in the history of art has, I think, evoked so much apparently fruitless, or at least inconclusive, research and controversy, as the improvement in oil painting effected by Jan Van Eyk in the fifteenth century; an improvement which, if we are to believe tradition, led to the adoption of the medium throughout Europe.

So ineffectual have been all the attempts to extract a definite meaning from Vasari's confusing narrative,* that the only practical outcome of them all seems at first to be a triumphant and emphatic *alibi* for Andrea del Castagno in the matter of the murder of Domenico Veneziano. When the latter died, Andrea was in another place, enjoying or suffering the consequences of his real actions on earth, of which we are relieved to think that this was not one.

So careless or cunning, or, at any rate, so wandered is the wording of Vasari, even in the passages that describe the nature of the discovery, let alone the matter of his dates in his account of Antonello da Messina, that no sooner do we conclude that a particular meaning must be attached to any one statement, than all the rest seem to group themselves into an irrefragable proof that this cannot be the meaning intended by the author. As for taking the general drift of all his statements together, that way madness lies, for when we think we have gained some idea of what that might be, he opens the floodgates of infinite possibility with the delightfully vague phrase, "These, with other mixtures of his".

So completely has this baffling inquiry taken the heart out of investigators, that some of the most recent critics misled by the discovery made by Lessing that linseed oil was actually used in painting before the time of Van Eyk, dismiss his share in the matter as "this discovery, if it can be called such;" "this secret that is no secret;" while Vasari's capacity for apparent inconsistency

* The passage from Vasari, with other illustrative extracts, will be found on page 217.

magnetises his assailants to the extent that Raspe, to whom Van Eyk has become merely "Vasari's Flemish Worthy," scouts the "pretended discovery" even on his title page, and rates the loquacious Florentine for his jealous care of his countrymen's fame. For the lack of the same quality, surely with more appearance of reason in this connection, Tambroni, on the other hand, reproaches him. Morelli again is content to take it as proven (from documents) that Antonello da Messina was a painter little noticed at Venice, and at the same time to assert, that from the number of works he executed there, he seems to have been the favourite portrait painter.

The credit of first directing critical attention to the interesting episode, which for one reason or another has been constantly associated with the name of Van Eyk, is due to Lessing, who first proved that Vasari was the sole source of all the legends known in his day, attributing the invention to that painter.

Starting from the arguments supplied by Lessing in his pamphlet, "Vom Alter der Oelmahlerey," Raspe wrote his "Essay on Oil Painting," which is at once a work of great ability, and something of a literary curiosity. In its fierce polemical spirit, its rather bawling tone, a touch or two of indelicate humour and abuse, above all, in its bitter contempt for monkish lore and childlike faith in the immaculate virtue and wisdom of "philosophers," it is a characteristic product of the eighteenth century. Its study of a practical subject recalls the influence of the "Encyclopædists," while the patronising tone in which the author speaks of the merits of "Gothic" paintings reminds us that he lived amid that strange transition from sham Classicism to Romanticism, which is adumbrated in the novels and poems of the period. His experiments, though of rather a random nature (tried, some of them, on Egyptian mummy cases), strike a curiously modern note; while his ignorance of the true relative merits of linseed, nut, and poppy oil, warn us that we are dealing at arm's length with facts essential to the investigation. His views of the claims of Jan Van Eyk, and conviction of the ancientness of oil painting, founded principally on passages in Theophilus and Eraclius, whose treatises he prints, his Essay being a sort of elaborately argued introduction to their study, are largely shared by the latest critics; but his apparent ignorance of the difficulty of distinguishing a varnished tempera picture from one painted in oil shows, that however able a controversialist he might be, however eager a pioneer, the knowledge necessary to the full and conclusive treatment of the subject, such as he imagined himself to have given it, was not his.

Some years ago my friend and brother artist, Mr. John McGhie, drew my attention to a passage in that entrancing history, "The Cloister and the Hearth," describing a method of washing linseed oil with water. The process was referred to as the discovery of Jan Van Eyk. Though imbedded in a work where absolute fidelity to historical accuracy in every detail could not be expected, the description was so circumstantial that I could not but believe that the author must have had some actual knowledge that the process he described was effectual in the purification of linseed oil. I at once put it to the proof, and the phenomena exhibited by the experiment so completely coincided with those described in the novel, and the product of it was so clear and pleasant to work with, besides drying well, that I was satisfied that whether the process was that of Van Eyk or not, Charles Reade must have derived his knowledge of it from some authoritative source. Finding at the same time that even the finest oil sold for the use of artists when subjected to this treatment yielded a considerable quantity of impurities, I have always taken care since then to use no other oil than that prepared by myself.

It would be interesting to know what grounds Reade had for considering this process "the secret of Van Eyk." As an amateur violin maker he would, of course, be led to a thorough study of varnishes.

Having undertaken to wash a gallon of common linseed oil, and the process being interrupted for long intervals, it was three years before I got it quite free from impurities. On using this oil for painting, I found it much superior to any that I had prepared in smaller quantities and used almost as soon as ready; being peculiarly limpid and firm, not rising over the colour, even when retouched at the same place several days in succession. Remembering to have seen it mentioned in a biography of Reynolds that he greatly valued a jar of oil that was given him, on account of its age, I suspected that age had to do with the special qualities of this oil. I have since found that almost all the old treatises advise the use of old oil. The brilliant lustre with which it dried also forcibly recalled a passage in Vasari's account, where he says: "The vehicle lit up the colours so powerfully, that it gave a gloss of itself, without varnish."

By this time I was making experiments in tempera painting, and in connection with these reading Sir Charles Eastlake's "Materials for a History of Oil Painting." Although the object of my study was tempera, I could not help noting passages bearing on the preparation of oils and varnishes. Another matter to which my attention had been drawn by a previous perusal of Mrs. Mer-

rifield's translation of Cennino Cennini's "Trattato" was the special treatment of the vitreous blues in tempera. As the reason of the necessity of this had puzzled me, I was at once struck by the fact that a special treatment of them was also required in oil. This subsidiary interest in oil, due to the experiences narrated above, and my immediate desire for light on the matter of the treatment of blues in tempera, naturally made the following passages of special interest to me:—

"While noticing the introduction of Flemish works into the south of Europe, it may be remarked that in consequence of John Van Eyk's visit to Portugal, and the subsequent relations which subsisted between that country and Flanders, the influence of the Flemish style is very apparent in early works executed by Portuguese artists which are still preserved in the Academy at Lisbon and elsewhere. This influence has been traced and exemplified by an enlightened amateur in a series of letters accompanied with documents 'Les Arts en Portugal, par le Comte A. Rakzynsky, Paris 1846.' The author remarks that all the pictures executed in Portugal till the middle of the sixteenth century (and in the instance of the pictures of Gran Vasco, even later) are painted in this style.

"'Assurément dans tous ces tableaux, c'est l'influence allemande et flamande qui predomine; J'ose meme dire qu'elle y regne presque exclusivement, p. 146.' Together with this general style, there can be no doubt that the technical methods of the Flemish school were also adopted. The same may be observed of the Spanish schools, especially that of Seville, which in the technical habits of its best period was more allied to the Flemish than to the Italian practice.

"The Spanish and Portuguese writers, on the other hand, do not mention it (poppy oil), and some even recommend the use of linseed oil, their ordinary vehicle for all colours. Pacheco boasts that some Italians supposed he had used ultramarine when he had employed a common blue; and states, as a subject of greater wonder, that his blues and whites were never painted with the universally extolled nut oil (which he says he was not in the habit of using) 'but with that of linseed;' although, he adds, 'some say blue and white should never see this oil.'

"This mode of cleaning oil (by washing with clean water) is described by a Portuguese writer. It was shown in a former chapter that the early Portuguese school of painting was long influenced by that of Flanders, and the process here noticed may have been derived from Flemish authorities. A similar method, it will appear, was in use in the Netherlands in the seventh century. As it was taught by the monks at an early period, its adoption in all schools is easily accounted for.

"'To purify linseed oil for white and blues:—Take a vessel having an orifice at the bottom, which may be stopped and unstopped. Throw in the oil mixed with spring water, and after stirring well let the mixture settle, till the oil remains uppermost; then gently remove the stopper, letting out the water, and as soon as the oil begins to come out, stop the orifice. Do this three or four times, the oil will be very clear and fit for use.'"*

Leaving the main substance of these extracts without comment in the meantime, I would like to inquire what meaning is to be attached to the sentence: "As it was taught by the monks at an early period, its adoption in all schools is easily accounted for." If we are to understand by the expression "at an early period" a time anterior to Van Eyk, how comes it that Cennini did not know of it; nay, that none of the Italians seem to have known of it, even in the days of Leonardo? Moreover, how comes it that Pacheco, as we have seen, regarded it as a secret unknown to the Italians, if "its adoption in *all* the schools" is so "easily" if rather vaguely accounted for?

The truth is, that in this admirable and laborious work, no less modestly than justly entitled by its learned author, "Materials for a History of Oil Painting," the only weakness I can detect is, that "the mark of praise," aimed at almost throughout, is to prove that the method of Rubens in the use of oil was essentially that of Van Eyk (to which I assent), and (here I differ), that this method consisted in the use of copal or amber varnish, diluted with an essential oil, a common modern practice.

This contention is not pressed upon the reader, and is certainly never allowed to interfere in the slightest degree with the author's real purpose of giving all the facts that bear upon the subject. Its chief effect is, it seems to me, to make him overlook the importance and full significance of his facts and even his own deductions from them.

Linseed oil purified in the manner referred to above is already, as Sir Charles several times points out, an oleo-resinous varnish that can be thickened to any extent by exposure in bulk to light, warmth, and air. If it is an objection to this varnish that it is liable to turn yellow when kept from the light, it is an objection that applies much more forcibly to copal, amber, and other

* Philippe Nunez, "Arte da Pintura," em Lisboa, anno 1615, p. 58. The above exactly describes the method I have followed in practice, except that for "stirring well" I should substitute "vigorously and thoroughly shaking," and for "three or four times," "until the water ceases to carry down any impurities from the oil." I would add that, while settling, the mixture should stand in a warm, light place; in the sun during the summer months being the ideal.—U. A.

varnishes prepared with linseed oil; for the exposure to great heat necessary to dissolve the resin, darkens the oil, to say nothing of the yellowing due to the resin itself. On the other hand those who think like M. Vibert that in balsams or varnishes consisting of essences and the more easily soluble resins we find the true explanation of the mystery, may be reminded that Rubens, who, whatever we may think of his merits as an artist, certainly knew how to paint pictures that would last, did not consider such varnishes a permanent means of protection in a humid climate unless there was added to them a certain proportion of thickened oil.

After all we must judge Vasari according to his aim and remember that that was less to instruct than to entertain. He has the reckless garrulity of the habitual story-teller and gossip-monger, and doubtless could not forsee how important it might be for eighteenth and nineteenth century artists and critics to know precisely what knowledge he or his contemporaries really had of the improvement in oil painting; nevertheless his statements seem to me like records of facts, though careless and from hearsay. To make out, as Raspe tries to do, because oil painting of the limited kind described by Theophilus, Eraclius and Cennini was in use from very early times, that Vasari's assertions with regard to Van Eyk are gratuitous fabrications, is absurd. Nearly all his statements have some meaning, however ill-defined, that fits some aspect of the problem that must have been solved by Van Eyk or another, before oil painting as exemplified by the Flemings could have been developed from the early practice. Let us then look at the matter from the point of view of necessity; let us consider what that problem must have been.

The oil of Theophilus, Eraclius and Cennini, was, from their own description, dark in colour and a bad dryer. To improve it in this latter respect they had to boil it, which made it still darker. Cennini suggests as an improvement, exposing it to strong sunlight.

Vernice liquida was prepared with this dark oil, and it Cennini advises to be long boiled if it is wanted to dry quickly.

In his "Science of Painting," M. Vibert says—"What is certain is, that from the processes of Van Eyk, only one word transpired and that was oil!" Had this been realised sooner, we might have been spared much useless debate. For even if we admit that Van Eyk did use amber or copal varnish, it could hardly be that he used them pure, I mean that surely his colours must first have been ground in oil. If this oil were not thoroughly purified, it would not matter how good the varnish might be with which they were subsequently mixed. If, on the other hand, Van Eyk's discovery consisted in the improvement of the varnish, it is hard to see how this improvement could be other than a superior preparation of the oil in which the amber, copal, or sandarac was dissolved. Now as we have seen, washing with water at once lightens the colour and improves the drying quality of the oil, changes it in fact to a pale varnish, which can be thickened to any consistency simply by exposure to the air.

It is certainly curious that this process should have remained unknown to the Italians, in spite of the presence of Flemish painters and pictures in Italy (circumstances from which Raspe draws conclusions adverse to Vasari, in regard to the need of Antonello undertaking a journey to Flanders) at a time when it was known to the Portuguese, whether as a result of Van Eyk's visit or not I must leave the reader to decide. That the improvement of the oil was thought by the Italians to be the real crux of the problem is proved by the following, extracted from Morelli's "Critical Studies:"

"Bartolomeus Facius, in his book entitled 'De Viris Illustribus,' written in 1456, declares Johannes Gallicus, *i.e.*, Van Eyk, whom, as a practical painter, he terms 'Princeps Pictorum,' 'multa de colorum proprietatibus invenisse, quae ab antiquis tradita, ex Plinii et ab aliorum auctorum lectione didicerat."

A contemporary of Facius the Florentine architect and sculptor known as Filarete, says in his "Trattato della Architectura," Book 29:

"With oil also these colours can all be employed on canvas or upon wood; for this, however, another system of painting must be adopted, which is very agreeable for those who are acquainted with it. In Germany (Lamagna) they work well in this manner, and more especially distinguished are Master Johan, of Bruges, and Master Roger (Van der Weyden) who both paint admirably with oil colour. Question: Tell me how this oil is employed, and of what kind it is? Answer: Linseed oil. Question: Is it not very dull? Answer: Yes; but the dulness can be removed, though in what way I am unable to state, etc."

Even Raspe almost reached this point, for in some ironical admissions which he makes, to the effect that Van Eyk may after all have lighted on some discovery or other, he says—

"It is probable, therefore, that he dried his linseed oil pictures in the sun, and that the accident which befell him induced him to mix his colours with some oil or substance which disposed them to dry in a less dangerous and tedious manner. The same supposition accounts extremely well for his having kept his discovery

a secret during many years. It was not the use of oil in general, which anybody might have found out directly, but the use of a particular oil or substance, mixed with the colours, which was less exposed and obvious to the sagacity of the observer and which he well might keep as a secret for a long space of time."

There is another point in Vasari's narrative that so far as I have read, has not been very fully dealt with, yet whose bearing on the first practice of what can really be called "oil painting" seems to me of some importance. Vasari says that one of the incentives to the discovery of oil painting was the desire for a method which would admit of the blending of the tints "instead of uniting them with hatchings." Now the northern painters had already got over this difficulty in tempera, rather I think, by skill and delicacy of manipulation, than by additions to their medium of some substance designed to check the rapidity of its drying, so that this incentive did not exist for them. Further, the Venetians had got over it in the tempera preparation of their oil paintings; probably through the example of a painter of the school of Cologne, who painted in Venice. But this quality of blending, was wanting in the work of the tempera painters of the other parts of Italy, and some traces of the hatching method can be detected even in Boticelli.

Do we not then find here rather an explanation of the experiments of Leonardo, who desired a medium which would at once admit of infinite subtlety of graduation of tone, to which he reasonably expected the slow drying of oil would lend itself, and endless possibility of retouching, to which he must have been disappointed to find oil, as he knew it, not at all pliable?

That he desired a direct method of painting, is evident from a passage in his "Trattato," describing a thin kind of tempera painting on cloth, where the dead colour of the flesh is not painted in black, white, and red as in the Venetian practice; but is laid in with flesh colour, over which the shading is done; a method alluded to by Cennini as being used by some of his contemporaries, and disparaged by him in comparison with his own, which was to underpaint the flesh in a greenish grey monochrome, and finish with rosy scumblings.

But it was not possible that this method or that of the Venetians, either of which in their final effect exhibit the results of two distinct processes, the first of which gave principally the light and shade and could not be retouched when the second which completed the colour had been carried out, could suit the fastidious Leonardo, who desired to retain to the last some power of retouching the sensitive light and shade which he affected as being the tenderest means of rendering the subtle expressions in which he delighted.

This being so, it seems probable that it is to Leonardo we owe the first attempts to paint in oil in the method that is most distinctive of nineteenth century work, a method that aims at delivering tone and colour simultaneously on the canvas, and which tries—with unsatisfactory results as yet—to relegate all consideration of the special colour qualities of individual pigments due to transparency or opacity to the realm of the unimportant.

Extract from Vasari's "Life of Antonello da Messina."

The mode of painting in tempera, which had been adopted by Cimabue from the Greeks about the year 1250, was followed by Giotto, and those succeeding masters who have hitherto occupied our attention; and it still continued to be the only method in use for painting on wood and on cloth. The artists were, nevertheless, aware that pictures so executed were deficient in a certain softness and in vivacity; and felt that if a proper method could be discovered which would admit of blending the tints with greater facility, their works would be improved both in form and colour; the earlier practice having always been to produce the requisite union of the tints by hatching with the point of the brush. But although many had tried ingenious experiments with a view to such improvement, none had invented a satisfactory process; neither by using liquid varnish or other kinds of colours, mixed with the tempera vehicles.

Among those who had in vain tried these or similar methods were Alesso Baldovinetti, Pesello, and many others; but no works produced by them possessed the pleasing effect and improved qualities which they sought; and, even if those artists had succeeded in their immediate object, they would still have been unable to give the same stability to paintings on wood which those executed on walls possessed. They could not by such methods render pictures proof against wet, so as to allow of their being washed without danger of removing the colour; nor was the surface so firm as to resist sudden shocks when the works were handled. These matters were often the subject of fruitless discussion when artists met together; and the same objects were proposed by many eminent painters in other countries besides Italy—in France, Spain, Germany, and elsewhere.

While things were in this state, it happened that Giovanni of Bruges, pursuing the art in Flanders, where he was much esteemed on account of the skill which he had acquired, began to try experiments with different kinds of colours, and, being fond of alchemy (chemistry), to prepare various oils for the composition of varnishes and other things; researches which ingenious men, such as he was, are wont to make. Having on one occasion, among others, taken great pains in executing a picture on panel, and having finished it with especial care, he varnished it and placed it in the sun to dry, as is the custom; but, either because the heat was too great, or perhaps because the panel was ill put together, or the wood not sufficiently seasoned, it unfortunately split open at the joinings. Giovanni, seeing the damage which the heat of the sun had occasioned to the picture, determined to have recourse to some expedient or other to prevent the same cause from ever so injuring his works again; and, being not less dissatisfied with the varnish than with the process ot tempera painting, he began to devise means for preparing a kind of varnish which should dry in the shade so as to avoid placing his pictures in the sun. Having made experiments with many things, both pure and mixed together, he at last found that linseed oil and

nut oil, among the many which he had tested, were more drying than all the rest. These, therefore, boiled with other mixtures of his, made him the varnish which he—nay, which all the painters of the world had long desired. Continuing his experiments with many other things, he saw that the immixture of the colours with these kinds of oils gave them a very firm consistence, which, when dry, was proof against wet; and moreover that the vehicle lit up the colours so powerfully that it gave a gloss of itself without varnish; and that which appeared to him still more admirable was that it allowed of blending (the colours) infinitely better than tempera.

Giovanni, rejoicing in this invention, and being a person of discernment, began many works, and filled all the neighbouring provinces with them, giving the greatest satisfaction, and deriving no small benefit from his labours; while, daily assisted by experience, he went on still producing greater and better things.

EXTRACT FROM "THE CLOISTER AND THE HEARTH." (Chap. IX.)

Besides the money she procured him for the journey, Margaret Van Eyk gave him money's worth. Said she, "I will tell you secrets that I learned from masters that are gone from me, and have left no fellow behind. Even the Italians know them not; and what I tell you now in Tergou, you shall sell dear in Florence. Note my brother Jan's pictures. Time, which fades all other paintings, leaves his colours bright as the day they left the easel. The reason is, he did nothing blindly, nothing in a hurry. He trusted to no hireling to grind his colours; he did it himself, or saw it done. His panel was prepared and prepared again—I will show you how—a year before he laid his colour on. Most of them are quite content to have their work sucked up and lost, sooner than not be in a hurry. Bad painters are always in a hurry. Above all, Gerard, I warn you, use but little oil, and never boil it; boiling it melts that vegetable dross into its very heart, which it is our business to clear away; for impure oil is death to colour. No; take your oil, and pour it into a bottle with water.* In a day or two the water will turn muddy; that is, muck from the oil. Pour the dirty water carefully away, and add fresh. When that is poured away, you will fancy the oil is clear. You are mistaken. Reicht, fetch me *that!*" Reicht brought a glass trough † with a glass lid fitting tight. "When your oil has been washed in bottle, put it into this trough with water, and put the trough in the sun all day. You will soon see the water turbid again. But mark, you must not carry this game too far, or the sun will turn your oil to varnish. When it is as clear as crystal, and not too luscious, drain carefully, and cork it up tight. Grind your own prime colours, and lay them on with this oil, and they shall live. Hubert would put sand or salt in the water to clear the oil quicker. But Jan used to say, 'Water will do it best; give water time.' Jan Van Eyk was never in a hurry, and that is why the world will not forget *him* in a hurry."

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* With regard to the first part of the process here described, see note to the extract from "Arte da Pintura" (page 215). The reader who intends to use the process must be warned that for common purposes oil manufacturers partially refine oil with sulphuric acid. Such oil must, of course, be carefully shunned. The crude oil, dark, dull, and brown, as it comes from the press, is what he must obtain.—U. A.

† For the second part of the process I have never used a glass trough and cover, but instead a wide-mouthed glass jar covered with fine muslin to exclude dust. Exposure to the sun and air alone improves oil in appearance only. Such oil will yield its full share of impurities if washed with water, and until this is done is not damp-proof.—U. A.

THE LATE JAMES BROOKS. BY FRANK T. BAGGALLAY.

By the death of James Brooks, who passed away in his sleep on the seventh of last October, English architecture has lost a leader of more power and originality than the present generation is quite aware of. He cannot be said to have outlived his reputation; it will probably survive greater ones. But he had long suffered from failing health, and had become an unfamiliar figure in the architectural world; while church architecture, with which his name is identified, has been deposed from the pre-eminent position to which the Oxford Movement raised it.

Brooks began his career when enthusiasm for the Gothic revival was at its height. After serving his articles, and studying in the Royal Academy Schools and under Professor Donaldson at University College, he showed characteristic energy and self-confidence in setting up in practice for himself only four years after the commencement of his studies. That was in 1851; but it was not until fourteen years later that he built St. Michael's, Shoreditch, the first of that remarkable series of churches on which his fame rests. Then he had not long to wait for recognition. The completion of St. Columba, Haggerston, in 1869, and of St. Chad's in the same neighbourhood in the next year, at once brought him into the front rank; and though none of his subsequent works did much further to increase his reputation, there are several that would have established it as securely, notably the grand mass of the Church of the Transfiguration at Lewisham. Altogether the series includes some five-and-twenty new churches or entire re-buildings, without counting those that were somewhat less completely recast. In almost all cases the details used were those of the early Gothic of Central France; but they were the elements only; the finished work was the artist's own. Gracious form, large scale, massive parts, and lofty proportions, were the main characteristics of Brooks's compositions: and the dark red brickwork and austere simplicity of the churches he built in poor and crowded districts put a finishing touch to the sombre dignity of those works which easily lifted them above the rest. His last great church, the one he built at Charlton near Dover in 1891, is of "Kentish rag" stone, more English and more learned in detail than the work of his prime. If it lacks something of the inspiration of the town churches, it shows that his sense of plastic beauty and fine proportion was unimpaired at the time

when he was making his design for Liverpool Cathedral; as well as that he had probably renewed his studies for that occasion.

Though an architect of the Gothic revival period, and a builder of Gothic churches, Brooks had a robust contempt for precedents when they interfered with his independence as a designer. He professed to follow the spirit rather than the letter; but it might reasonably have been doubted whether his strong common sense would ever have allowed even the spirit of mediævalism to interfere in any practical matter, were it not that he, once at least, built a great mansion with crenelated parapets and pointed windows. He was the recipient of many honours, and a consistent friend to students of architecture. His burly presence, and sometimes rough manner, did not avail to hide a large good nature.

THE CHURCH OF THE TRANSFIGURATION, LEWISHAM.
THE LATE JAMES BROOKS, ARCHITECT.

Photo: Wm. Ellis.

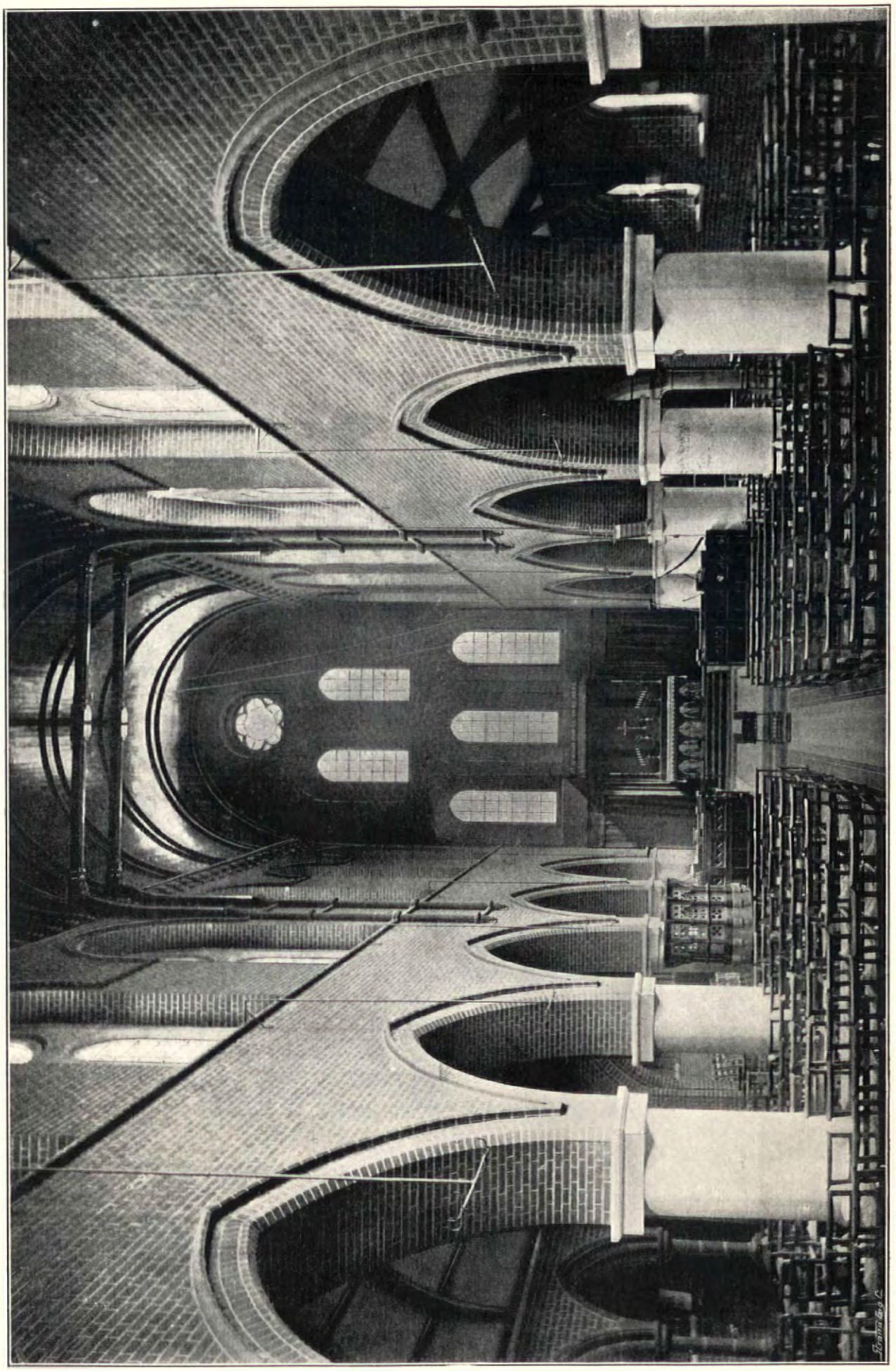
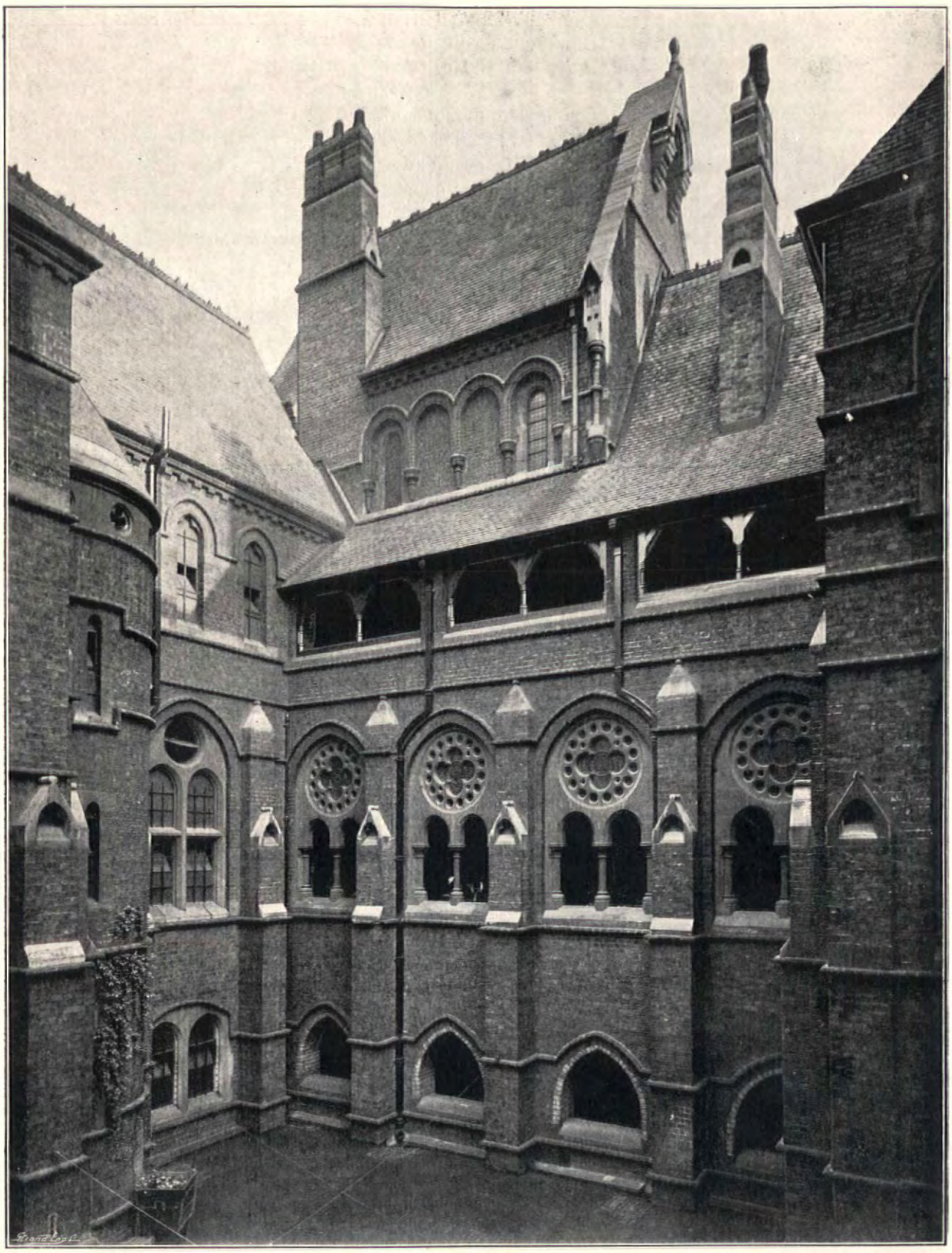


Photo: Wm. Ellis.

THE CHURCH OF THE TRANSFIGURATION, LEWISHAM. INTERIOR.
THE LATE JAMES BROOKS, ARCHITECT.



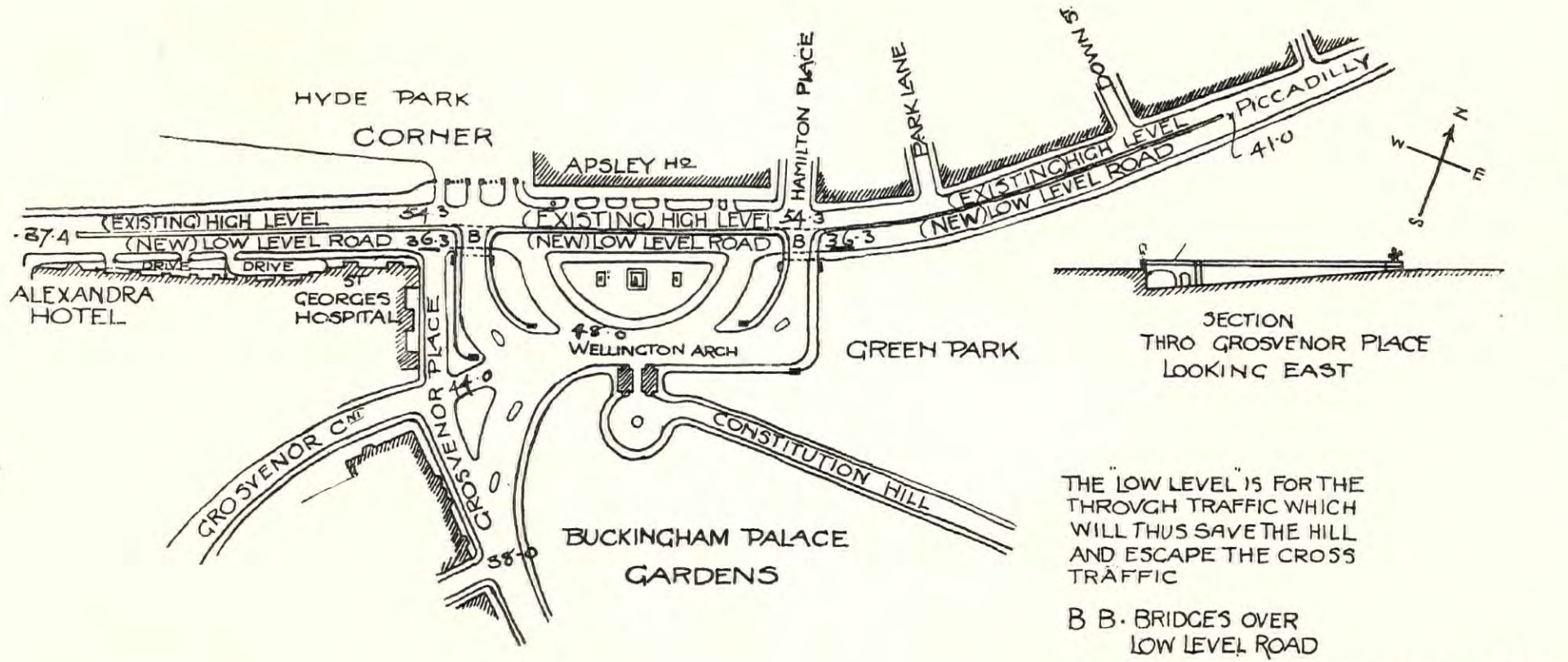
COURTYARD, THE CONVENT, SHOREDITCH. *Photo: Wm. Ellis.*
THE LATE JAMES BROOKS, ARCHITECT.

S. COLUMBA, KINGSLAND ROAD, LONDON.
THE LATE JAMES BROOKS, ARCHITECT.

Photo : Henry Irving.

S. COLUMBA, KINGSLAND ROAD, LONDON. INTERIOR.
THE LATE JAMES BROOKS, ARCHITECT.

Photo : Wm. Ellis.



PLAN OF MR. LEONARD STOKES' SUGGESTED SCHEME FOR THE IMPROVEMENT OF PICCADILLY, LONDON.

THE WIDENING OF PICCADILLY. A SUGGESTION. BY LEONARD STOKES.

The subject of the widening of Piccadilly is under discussion by the various authorities concerned, and has led to a good deal of newspaper correspondence and criticism. Sir Edward Poynter, among others, has urged that the proposed widening does not meet the real difficulty, which is to get the north and south stream of traffic at Hamilton Place and Hyde Park Corner across that flowing east and west. We print a practical suggestion by Mr. Leonard Stokes for solving this difficulty in an architectural fashion.

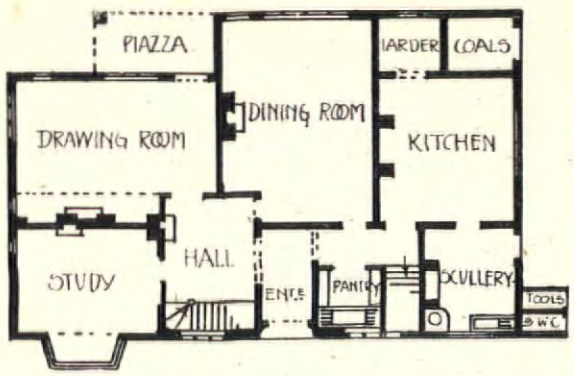
"MOST people will, I think, agree that the way to relieve the congested state of the traffic in Piccadilly is to prevent the north and south currents at Hamilton Place from blocking those from the east and west; and as this subject is now very much before the public, I venture to revive a plan I made for a paper, which was read on the subject of London Improvements at the Royal Institute of British Architects in 1893. This plan, which shows a high and a low level road—the latter crossed by two bridges—speaks for itself, and all Sir J. Wolfe Barry's powerful arguments set forth in letters to *The Times* some time back in favour of a subway apply equally well to my scheme. Add to this that it would produce a fine, effective, and dignified arrangement, and besides being a solution of the traffic difficulty it would "lick into shape" the very irregular "improvement" made by the Office of Works in 1882 when the Wellington arch was shifted to its present position. This arch will have to be twisted a little on its own axis (a simple engineering operation) if it is ever to look satisfactory, and it is thus shown on my plan, which if carried out would be very similar to Trafalgar Square in effect, with the addition of a low-level road in front of the present high-level one in front of the National Gallery. The levels, as Sir J. Wolfe Barry pointed out, would well admit of this arrangement.

As to cost, I cannot pretend that I have prepared any kind of estimate, but I do not see why it should be greater than the proposed subway; and there can be no comparison between the two schemes from an architectural point of view.

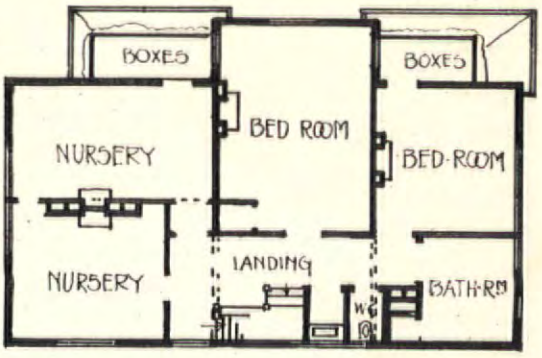
If also Jermyn Street were continued westwards into Green Park and then coupled up with Piccadilly, the omnibus traffic going west being sent along this route, there would, I think, be no necessity to touch the rest of Piccadilly.

I do not wish to confuse the point at issue, but it has struck me that the "Square" formed by my proposal at Hyde Park Corner might form an excellent site for the Victoria Memorial, in which case the architectural trimmings of the scheme might be paid for out of that fund."

HOUSE AT EDGBASTON, BIRMINGHAM: HERBERT T. BUCKLAND, ARCHITECT. *Photo: Harold Baker.*



GROUND FLOOR PLAN.



FIRST FLOOR PLAN.

CURRENT ARCHITECTURE.

HOUSE AT EDGBASTON, BIRMINGHAM.—This house was built for the architect's own occupation about a year ago. It contains three sitting-rooms, four bedrooms, two attics, bath-room, etc.

The site is about two and a half miles from the centre of the town, and was formerly a gravel pit, and the old banks are now thickly covered with gorse and broom which form a pleasing back-ground for the house when seen from the road.

The exterior is treated entirely in rough cast and the roof is of brindled tiles; the windows are casements and frames. It is a comfortable abode in winter as all the flues are on internal walls, and thus help to keep it warm.

HOUSE AT EDGBASTON, BIRMINGHAM. VIEW FROM THE GARDEN. *Photo: Harold Baker.*
HERBERT T. BUCKLAND, ARCHITECT.

BOOK REVIEWS.

INIGO JONES.

As the number of Inigo's buildings decreases the number of books about him increases. Not very long ago we had Cunningham and very little else. Cunningham was far more interested in Jones's court scene painting, and its effect on the development of the drama, than in his architecture. Moreover, when he wrote, the so-called "Christian pointed style" only was in general vogue. The "Grecian" style was out of fashion, and it would have been in vain for an admirer of purity in architecture, an advocate of proportion and harmony rather than ornament and detail, to praise his "heathenish" buildings, except in passing or parenthetically. But we may hope it is better taste or wider knowledge, or a combination of both, which now prevails. Disappointed hopes, no doubt, weigh upon the older critics. Gothic was to have accomplished such great things. Pugin engraved such "castles in the air," such gorgeous palaces and churches, and all that was romantic and heraldic and mediæval—all that we loved in *Marmion* and the *Morte d'Arthur*—seemed to be promised to us if we loved Gothic, and read Ruskin, and designed in coloured embroidery and stained glass. To restore a cathedral or a castle seemed to some minds the height of human—that is, artistic—felicity. But somehow—to use a modern phrase—it did not come off. Restoration meant making a building what it was like at a fixed period. But there were two objections to the best attempts. Who could decide what fixed period would be the best to choose, and, granting that, would not someone complain that the building had lost its history, and that the more completely it was restored the more uninteresting it became? Meanwhile it was further discovered that the old buildings imitated by the restorers had a quality—a beauty, indeed—which neither the restored building nor any copy could boast. By very slow degrees we are beginning to recognise that a restored building has very little of the charm of an old one, and that details and ornament only will not give interest—what some call soul—to a new building.

We are thus forced to fall back on such fathers, such ancients as Inigo Jones and his scholars. When a modern architect takes pains, when he calculates, when, like Inigo at Rome, he is not satisfied to find a good effect produced, but must find out how, by what combination of parts, the architect has succeeded in producing it, and how it would be if he wanted to repeat the same thing himself, then it is that the advantage of such books as these to the student becomes manifest. The older books, such as Ware's, or the lovely volume which Kent edited for Lord Burlington, do not help the beginner so well as views, intelligently presented, of actual buildings. Some of the pictures in this volume of Mr. Triggs and Mr. Tanner, with measured drawings of selected features as well, will prove most useful to any scholar who is capable of reasoning from them. He will see at a glance why Walpole asserted that Jones had saved the national credit. England "adopted Holbein and Vandyck, she borrowed Rubens, but she produced Jones." He will understand why, given the same principles and the same care and pains in applying them, it is not upon material, it is not upon brick or building stone, it is not upon carving and sentiment that he must depend for effect. The application of these principles may be to what we call Gothic or what we call Italian, but without them the revival of interest in some of the great architecture of the seventeenth and eighteenth centuries will fail as the architecture of the nineteenth has failed. With better mechanical knowledge, with granite and marble and carved brickwork, and every other item of structural magnificence at our command, and putting aside the restorations, so called, which most of us now deplore, the great Gothic revival has produced no building of which we can feel proud, as we feel proud of Salisbury Cathedral or of St. Paul's. Money, size, elaboration, sculpture, colour, precious metals and stones have been lavished in vain, and there is more beauty in a little first-pointed chapel in Yorkshire, or the front of a two-storeyed house in Whitehall than in them all. Will any one ever say of the new Law Courts, or the great Town Hall of Manchester, or Truro Cathedral, or the St. Pancras railway station, what our authors quote from Campbell about the Banqueting House? "Here our excellent architect has introduced strength with politeness, ornament with simplicity, beauty with majesty. It is without dispute the first structure in the world." Even if we did not agree with Colen Campbell's estimate, we should have to acknowledge that there must be something very much out of the common which could evoke such enthusiasm in a competent judge.

The carefully measured drawing of the Banqueting House made by Mr. W. R. Davidson in 1895, forms a welcome feature of the present volume. It is one of forty fine plates, of which we may pick out as of especial interest the series of elevations from Raynham, those from Coleshill, the ceilings from Forde Abbey, and the large facsimiles of Inigo's pen-and-ink drawings for Whitehall preserved at Worcester College, Oxford. In addition to these plates a considerable number of smaller illustrations are to be found in the text, some of them of technical value, others of artistic beauty. Our authors are inclined to accept as by the master all, or almost all, the buildings which have hitherto been doubtfully attributed to him, if, that is, the dates fit. Besides these there is a list which includes "buildings attributed to Inigo Jones and most probably designed by him," among which we have the names of St. Katharine Cree in London, Forty Hall, near Enfield, Aldermaston and Coombe Abbey. Of Cobham Hall in Kent we read that some decorative work is assigned to him; but here most people who have seen the Music Room, with its perfectly plain and undecorated brick front, will wish Mr. Triggs and Mr. Tanner had used another phrase. Cobham Hall was built by an Elizabethan, possibly Cecil himself for his son-in-law, and is as much laden with architectural ornament as Hatfield itself. But the centre of the garden front, having been burnt, was rebuilt by an architect who endeavoured to avoid ornament and to depend on simplicity and harmony. If it was not Inigo, who can it have been?

This book gives us every opportunity of judging for ourselves, except as it happens in this instance. The writers accept Furnival's Inn, Holborn, as well as Shaftesbury House, Aldersgate Street, and the Windmill at Chesterton; and there are views of the Pavilion at Stoke Park, and of Lees Court in Kent, which are very attractive and little known. We must find fault because several names are misspelt—some of them more than once—which is mere carelessness in a book pretending to permanent value. Lord Winchilsea, for instance, and Lord Sondes will not know themselves as Lord Winchelsea and Lord Sandes; and who was Mary Sidney Herbert? But these are matters of minor importance in comparison with the pleasure of receiving a plain, simple record of what is known about our first great architect—as an architect—together with a valuable collection of clear and careful drawings of his principal works.

W. J. Loftie.

Some Architectural Works of Inigo Jones: a series of measured drawings and other illustrations, together with descriptive notes, a biographical sketch and list of his authentic works: by H. Inigo Triggs and Henry Tanner, Jun., Associates of the Royal Institute of British Architects. London: B. T. Batsford. 30*s.* net.

Old Dutch Towns and Villages of the Zuiderzee.

The text of this book consists of explanatory and historical notes. The important part is the drawings by two artists, W. O. J. Nieuwenkamp and J. G. Veldheer. They have found their material in the ancient towns such as Monnikendam, Hoorn, and Enkhuizen, or fishing villages like Volendam and Marken that lie about the shores of the shallow flood water of the Zuiderzee. The flood is threatened by the engineers, and this ancient world may soon see changes more destructive than the slow decay of time. Its monuments have furnished subjects to many picturesque sketchers, and deserve to be secured in history by patient and severe drawing. The draughtsmen in the volume before us are alive to picturesqueness, but are rather heady stylists than very close wrestlers with their subject. They are fervent disciples of English models in the "decorative" treatment of architecture and landscape. Mr. Nieuwenkamp, who does the towns (in pen and ink), is in so great a hurry to fill his wall surfaces with a conventional system of brick or stone drawing to relieve as a grey against blocks of black or white, that he gives somewhat less thought to the more important structural lines; Mr. Veldheer, who does the villages, and has executed wood blocks from which the prints are reproduced, is interested chiefly in ingenious granulations and striations of texture to render grass and foliage, and in calligraphic fantasias on clouds. The best example of his ingenuity, and the most impressive of his compositions, is the Nieuwendam on page 111. This kind of effect goes back, through several removes, to Blake's illustrations of Thornton's "Pastorals." A good example of Mr. Nieuwenkamp's powers is the Entrance to the Church of St. Nicholas at Monnikendam (page 9), where the brick surface with breaks of stone is scored across by the branches of a pollarded tree. The example of William Morris and other English book designers is followed in a border design for title pages to the plates. This design is heavy and needless, the initial letters are no better, and the passages from chronicles quoted in capitals on separate pages to introduce each plate are a modish affectation. In a word, we have admirably picturesque matter and two draughtsmen contriving page patterns out of it with some cleverness, but the result is something overheavy with the fashions of illustration and Essex-House-like devices of book-making, while the architecture is too much ironed out by the pattern.

D. S. MacColl.

"Old Dutch Towns and Villages of the Zuiderzee." By W. J. Tuyn. London: T. Fisher Unwin. 1901.

Picture and Frame Restoring.

This is a practical little pamphlet, whose merit is to recommend the methods of picture cleaning and restoring that treat the picture with the most of respect and caution. It is not very long since barbaric treatment, charlatanism, and the freest repainting were common and unreproved in the picture restorer's trade. Modern connoisseurship has wrought the incidental good of making such practices no longer easy or unremarked in public galleries. One director of our National Gallery, in the century just closed, went light heartedly to work on his treasures with a razor. Another, as a Parliamentary inquiry showed, had practically skinned a number of masterpieces and innocently offered to restore them to their former condition by applying a quantity of dirt to their surface. The late Mr. Alfred Hunt informed the writer that in still more recent times a Turner that he knew by heart had come back from a cleaning with substantial parts of its composition removed; glazes had gone with the varnish. The standard of care has been screwed up in public collections, but private owners still need warning against so called "restoration," a process that has been as deadly to many pictures as to churches. The pamphlet before us, laudable in its matter, has an awful cover. The world is better without this kind of art, which must damp a reader's confidence in the advice the series is designed to give.

D. S. MacColl.

"Picture and Frame Restoring." By Thomas Bolas. Being No. 37 of the Useful Arts and Handicrafts Series. London: Dawbarn & Ward. Price 6*d.*