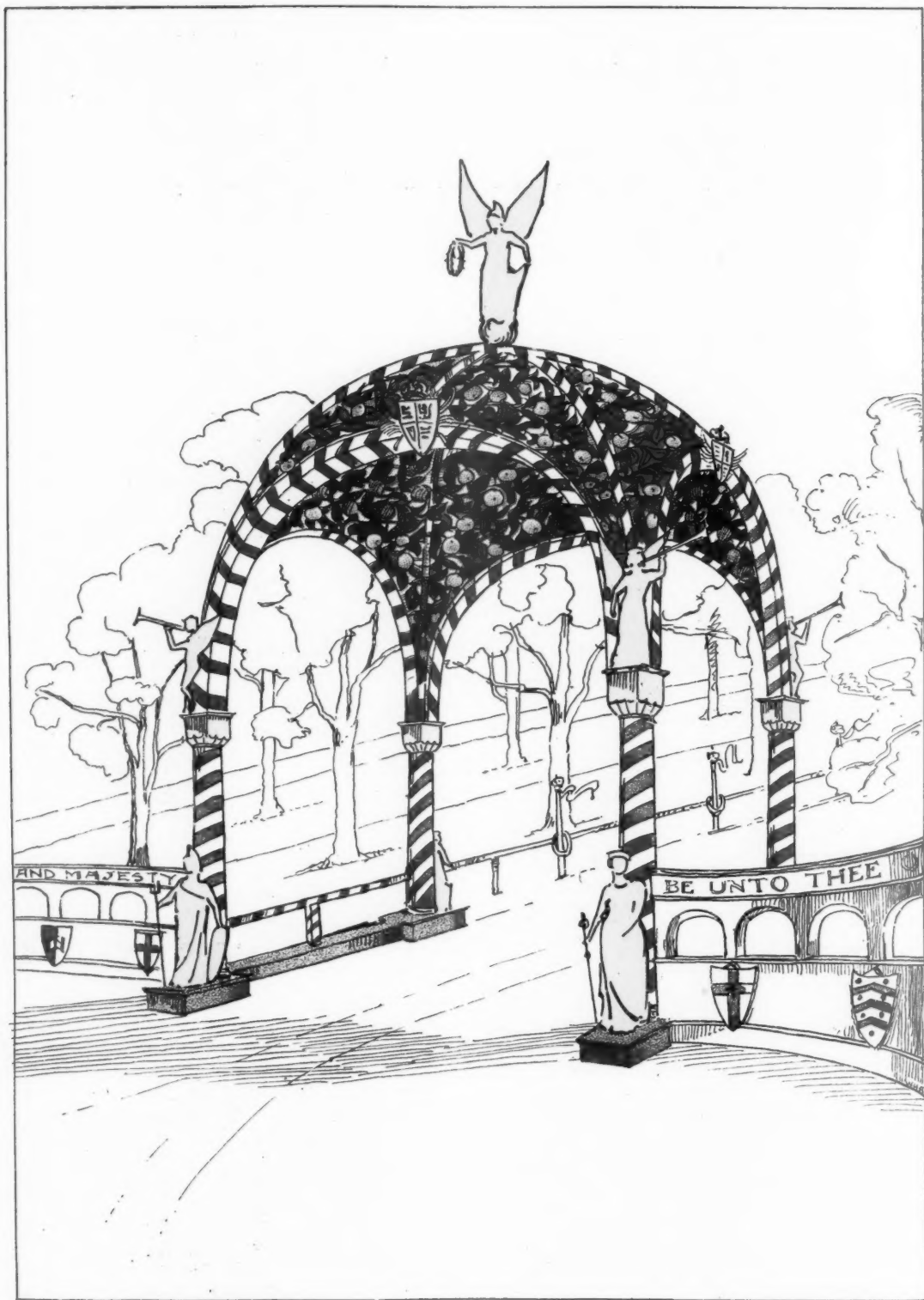
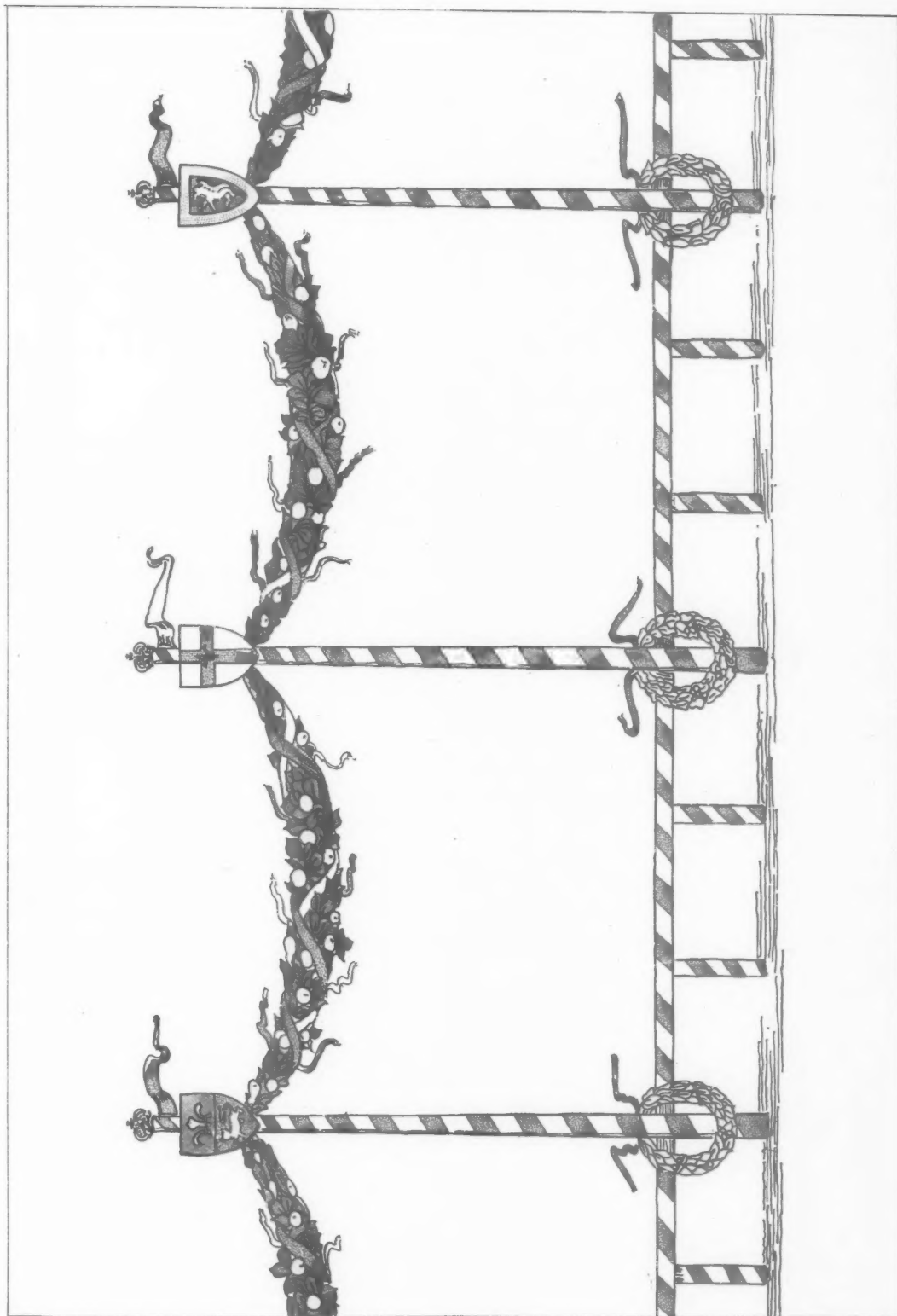


THE ARCHITECTURAL
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1902.



DESIGN FOR THE PRINCIPAL ARCHES.

ILLUSTRATING: "A SCHEME FOR THE DECORATION OF THE ROUTE OF THE KING'S CORONATION PROCESSION." BY SELWYN IMAGE.



DESIGN FOR THE BARRIERS, ETC., IN WHITEHALL.

ILLUSTRATING: "A SCHEME FOR THE DECORATION OF THE ROUTE OF THE KING'S CORONATION PROCESSION." BY SELWYN IMAGE.

A SCHEME FOR THE DECORATION
OF THE ROUTE OF THE KING'S
CORONATION PROCESSION. BY
SELWYN IMAGE.

I.—I have been asked to make some suggestions towards a scheme of decoration in the thoroughfares along which the King's procession is to pass next June, from Buckingham Palace to the Abbey at Westminster, on its way to the coronation ceremony.

Frankly, it is with misgiving that I venture to put pen to paper on such a subject. In the first place, I do honestly feel that it is rather one of our architects who should have been commissioned for the business. Certainly it is not enough that one should have a vision before one's eyes of a stately and gorgeous pageant. For practical purposes many questions of construction on such an occasion have to be taken into consideration. You are not going to paint a picture, but to devise how actually a vast number of persons may travel with dignity and beauty on the most solemn occasion through our public thoroughfares, and be seen to advantage by thousands upon thousands of spectators. And with what authority can I speak upon such a matter? Again, I am in entire ignorance of what the authorities themselves do absolutely require for the procession. What limitations do they insist upon? What have they already settled in their councils, which must, come what will, be complied with to the letter? Lastly—this may seem a sorry consideration, but it is an inevitable and practical one—what amount of money are they prepared to spend upon the ceremony?

With all these things weighing upon my mind it is but timorously and with reluctance that I venture upon this essay. But now that the time has come to fulfil my promise, I must do my best; and, if only and necessarily in a somewhat general fashion, draw out a sketch of how it seems to me this royal procession might be carried through with impressive dignity.

II.—(a) I say—with impressive dignity. That is the first consideration we have to keep before us throughout. There should be nothing mean in this ceremonial, nothing trivial, nothing that gives one the sense of a makeshift, of inadequate means or inadequate pains. The head of an immense empire is on his way to be crowned in God's sight and his people's. Under the existing conditions of modern life it may not be possible to carry out a scheme of ideal magnificence: but at any rate we must not grudge the strain of keeping our ideas as large and sumptuous and fine as may be. A great people are joined together to proclaim and do honour to their superb inheritance: and

at such a moment there shall enter no impertinent economies and niggard calculations.

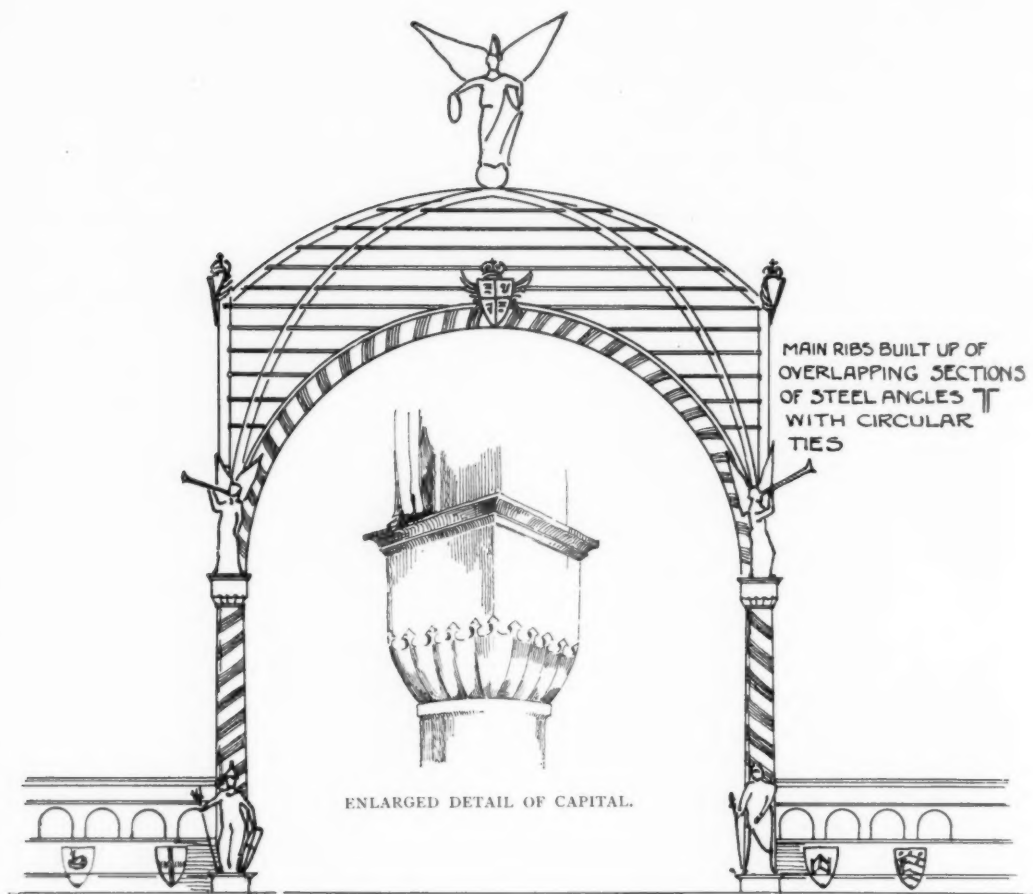
(b) At the same time we may well bear in mind that the occasion is a temporary one. For but a few hours of a single day is all this pageantry to have significance, or even existence. I cannot help feeling, therefore, that from the artistic point of view this consideration properly sets some limits to our ideas, and to our means of embodying them. All good art has this sense of congruity between end and means. If the wealth and the resources of the whole world were at our disposal, and a miraculous power were bestowed upon us of using them as we chose, still for a passing end, however important, we must not design as we should design for an end that was to be permanent. It is the right artistic sense that demands this, not niggardliness or a shirking of pains disguising themselves under an artistic mask. I do indeed think that our decoration of the roadway for this coronation procession should obviously be a temporary decoration, and should not ape the effects of permanency. No doubt it is one of the difficulties of the problem before us to devise how this proper effect of temporariness may be combined not merely with beauty, but with dignity.

(c) A third practical consideration is this. We have not to think of this procession and of the decorations for it as if they were all in all by themselves. There will be a vast concourse of spectators, thousands upon thousands of eager sightseers come up from all quarters of the land, from all quarters of the globe one had nearly said; and our scheme must be at once effective for *them*, and as far as possible unobstructive of their vision of all the splendid personages and equipages and bodies, military, naval, and the like, that are on their way to the Abbey. That everyone of these thousands upon thousands of eyes should have a clear view is, of course, impossible. But that as many as may be should have such a view—of this point we must assuredly not lose sight.

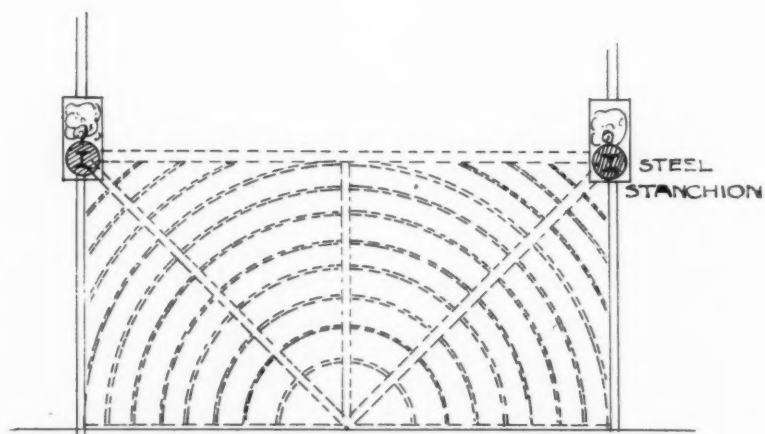
III.—Let us see, to start with, what is the route settled upon by the authorities for this procession—that is the first point of course. I am told, then, that the procession will pass down the Mall from Buckingham Palace through a new short cut, to be made on the north side of the New Admiralty Buildings, into Whitehall, and thence down Parliament Street and across Parliament Square to the Abbey.

Now it is obvious that this route divides itself into two portions, from Buckingham Palace to the Admiralty, and from the Admiralty to the Abbey; and that the conditions of these two halves are somewhat different from one another.

From Buckingham Palace to the Admiralty we have a straight thoroughfare with no houses on

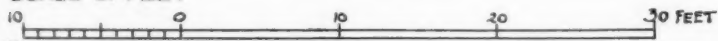


ELEVATION

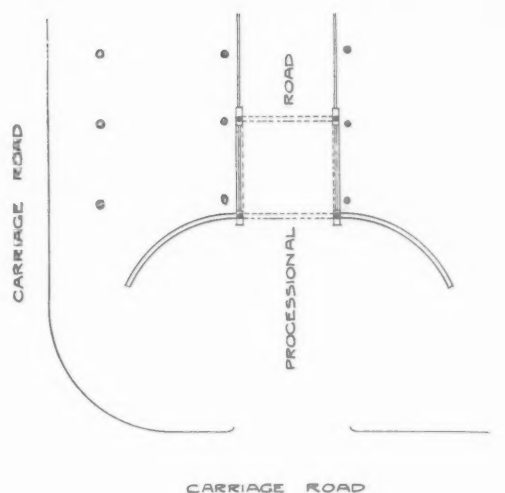


HALF PLAN

SCALE OF FEET



PLAN, ELEVATION AND DETAIL OF THE PRINCIPAL ARCHES.



PLAN, SHOWING THE COMMENCEMENT OF THE SCHEME AT BUCKINGHAM PALACE.

either side, but with a lining of fair-sized trees, set at some eight yards from one another, which at the end of June will be out in full leaf.

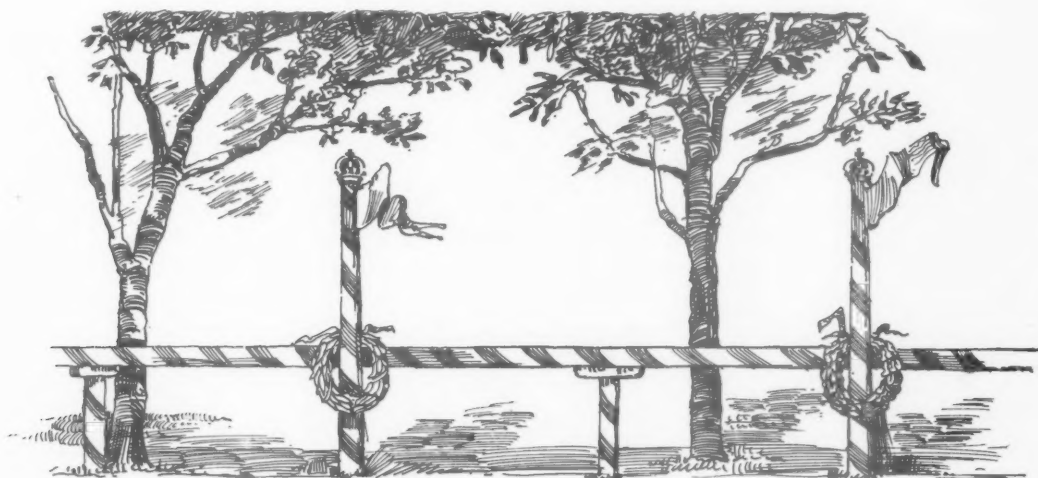
From the Admiralty to the Abbey we have a thoroughfare without any trees, and lined with buildings.

It would seem to be necessary, therefore, that any scheme for decorating the route from the Palace to the Admiralty, must be in some points

different from the scheme for decorating the route from the Admiralty to the Abbey; for not only are the existing conditions of these two portions of the route different, but, as a consequence of this, the spectators settled in the one portion will, very largely at least, be under different conditions from those settled in the other.

IV.—(a) In the first half of the route there can be no question that the natural flanking of the trees must not only not be ignored, but rather must be gladly made use of. A fine effect would result, if at the opening of the Mall opposite the palace gates there were erected a triumphal arch; and then if somewhat similar arches, though of a simpler appearance, were set along the entire roadway, at distances, say, of a hundred yards from one another, till they ended against the Admiralty by a second more elaborate arch similar to the first one. This would mean some eight arches in all—two elaborate arches, one at either end, and six simpler intermediate ones.

The design for the first arch, and its supports, might be somewhat after this fashion. Suppose opposite the palace gates, on the other side of the road, a colonnade, semi-circular on plan, either curved wing of which would sweep round to within a certain distance of the two first trees. Here would stand our first arch. It should be erected of four stout columns, painted scarlet and white, carrying a domed canopy formed of interlacing arches richly woven between with foliage and fruits, and bearing at its summit a winged figure of sovereignty in gold. At the base of each column would stand a gilt symbolic figure, respectively representing England, Scotland, Ireland, and Wales; and at the four corners above the capitals smaller winged figures. The semi-circular



LOW BARRIER ON EITHER SIDE OF THE MALL. THE GREEN FOR THE COLOUR SCHEME IS SUPPLIED BY THE FOLIAGE.

colonnade would be painted white for a ground colour, and would have set upon it shields bearing in their proper blazoning the arms of the different counties, with a fine inscription in gold out of the Scriptures running round the top.

(b) An arch of similar design, only without the colonnade, and with the figures at the bases representative of the colonies, would stand at the other end of the Mall, where the procession passes by the Admiralty into Whitehall.

(c) Between these two come the six intermediate arches of a similar construction, but without figures at their bases, or a figure at the top. Instead of this figure at the top let there float a fine banner; and let each of the columns carry a large shield, bearing the arms, say, of London, of the Universities, etc., etc., making four-and-twenty shields in all. The columns might be entwined, if necessary, with wreaths of laurel and of oak.

In order to connect these various arches together so as to secure a unity of effect, to carry the design along, especially in respect of colour, a low barrier, also of scarlet and white, should be erected on either side of the roadway just within the trees; and at stated distances along this should stand poles, topped with gold crowns, from which would flutter pennons, alternately scarlet and white, with alternate gold wreaths of laurel and of oak hanging against the poles, where these cut the barrier.

V.—In the second half of the route the general scheme of decoration, both as regards construction and colour, would be similar to that in the first half, modified only by certain necessities of the case. For in this second half of the route we have no trees, and consequently no green, to help us.

Towards the lower part, however, of Whitehall we find two islands opposite one another in the roadway, and it would be well to take the space between these as giving us the measure of the width of the passage here enclosed for the procession by our barriers of scarlet and white, which are to be continued, of course, through the entire route. Whatever troops and police are required for keeping the route open and lining it, these would be stationed on either side of the barriers between them and the pavement.

Where the procession enters Whitehall from beside the Admiralty would stand an elaborate triumphal arch similar to our first one, with figures and trophies about it emblematical of the Navy. At the other end of Whitehall would stand another such arch, only with figures and trophies about it emblematical of the Army. And midway between these let there be a third elaborate arch with figures and trophies about it emblematical of the arts and sciences of Peace.

But inasmuch as along Whitehall we have no trees and no green, instead of the smaller poles and pennons that did service in the Mall, let there be set up at even distances beside the barriers stout and lofty poles bearing rich banners; and, if it were found desirable, let these poles be wreathed about with green laurel and oak, the wreaths at the bottom of them being still golden as before: and from pole to pole let there be suspended heavy swags of rich foliage and golden fruits tied with ribbands of scarlet and white: while at the top of each pole, where the swag hangs attached to it, let there be set a large and richly emblazoned shield.

VI.—We have carried the procession from Buckingham Palace to the end of Whitehall, to within sight of the Abbey. But here, I confess, a difficulty, unsurmountable at the moment, faces me. I am not clear as to how the procession passes Parliament Square, or where it enters the church. If the scheme of decoration we have been considering, however, should commend itself, it would not be difficult in any case to devise an ending to it, that would be harmonious and effective. If the King enters the Abbey, as would seem most natural, by the great western door, we should have the large open space to deal with which faces that entrance. The Abbey door itself is now the triumphal arch, consecrated by centuries of unspeakable tradition, through which His Majesty passes to his solemn dedication. It would be an impertinence here to erect any other approach, or to devise any decoration the moment the King is within sight of this venerable doorway. But loyal and enthusiastic subjects will of necessity flock by their thousands to this point of vantage: and I would suggest a fine amphitheatre, where the concourse may reverently be seated, built up round the further side of this open space, with an awning spread over it of scarlet and white supported by strong poles of the same colours carrying rich banners, and hung, where the opportunity allows, with wreaths and other sumptuous appendages of foliage and golden fruit.

VII.—I have thus endeavoured to set forth a scheme of decoration for this august occasion, which would, I think, be dignified and bright in its effect, have a serious intention in its symbolism, and which neither forgets on the one hand the gravity, nor on the other the temporariness of its purpose. At least I may claim for it that it has a unity of design about it, and a unity of effect. In its symbolism it seeks to emphasize the ideas of a great empire and the elements necessary to its support: in its continuous effect of colour it is an arrangement in white and scarlet, in green and gold.

I have only to add that for several suggestions towards working out this scheme I have to thank my friend, Mr. Arthur H. Mackmurdo, and for the drawings which accompany it my friend, Mr. W. H. Ansell. Their kindly interest and services have been invaluable to me.

BUILDINGS OF CHRISTIAN IV. II. ROSENBERG. BY GEORG BROCHNER.

AN article about Rosenborg forms a natural sequel to the one about Fredericksborg, published in the *ARCHITECTURAL REVIEW* for November. These two castles are in a way the Alpha and Omega in the life of King Christian IV., that eminently gifted and hardworking sovereign, inasmuch as he first saw the light of this world at the former place—the first Fredericksborg—and breathed his last at Rosenborg, on February 28th, 1648, having been conveyed thither from Fredericksborg a week previously, in a long sledge drawn by eight horses. These two buildings are a monument to his exceptional power as a builder. Their style is based upon Dutch Renaissance; they have therefore much in common, yet each has its individual character. Fredericksborg is far more palatial and elaborate—the King has there given his imagination and love of splendour more scope; whilst Rosenborg is on a smaller scale, more self-contained, and more simple in its conception, but withal a most harmonious and charming structure. Nor were they intended for the same use. Fredericksborg was from the outset meant to be a king's residence, royal and stately; Rosenborg, although originally protected by moats and ramparts, was hardly more than a château, or, as the King himself often called it in his letters and annotations, the large new house in the garden, intended for short sojourns, when the King required a few days' rest or ease from Court stiffness. As a matter of fact, Rosenborg saw many a right royal bout—a thing they understood to perfection in those days. King Christian IV. has himself left records of this in his memoranda; in one place he says, for example: "I was rather seriously drunk that day, the next day somewhat less so"; and, in another: "We drank more than sufficient of sweet wine." Rosenborg, however, with its large and elaborate park, gradually grew in favour both with its royal builder and his successors, and often served them as a residence up till about a hundred years ago.

The gardens of the old Palace of Copenhagen having been laid out for building purposes, King Christian IV., in the year 1606, bought from various individuals a considerable area in the immediate neighbourhood of the town, but at the time outside the ramparts; hence the necessity of fortifying Rosenborg with moats and walls. This land was with all speed transformed into a beautiful royal park, in French style, and several summer-houses and pavilions were erected, all of which have since been demolished. Not satisfied with these, King Christian in the year 1610 commenced the building of a more commodious house, which was finished in the course of some fifteen years (although portions were taken into use some years previously), and eventually called Rosenborg. There is no doubt that the King himself was the leading spirit, but very little is really known about the erection of this castle. So much is certain, that Inigo Jones at that time spent several years in Denmark, and it is generally accepted that he assisted the King—more, it is surmised, at Rosenborg than at Fredericksborg; but the plans in all probability came from the King himself.

I have already said that Rosenborg is possessed of great beauty; it is, in fact, a moot point whether its lines are not on the whole superior to those of Fredericksborg, although Rosenborg, consisting of only one wing, has nothing that can vie with the magnificent courtyard of the former palace. The spires of Rosenborg are, however, distinguished by a chaste and simple beauty, and the whole building possesses a harmony in lines and proportions not often met with. As at Fredericksborg, the principal building material is red brick, with sandstone windows, bands, and ornamentation. The roof was originally covered with slate, which was subsequently replaced with copper. There are three stories, besides the cellars, and the dimensions are: length 150 feet, and breadth 30 feet. The castle is embellished by three square towers with spires, and a smaller octagonal tower. The highest tower, which consists of seven stories, is placed on the middle of the western front; its height is 160 feet. On the east side are two square towers, both alike, and 116 feet high, whilst the octagonal tower with the staircase, between the former, is only 65 feet high. The symmetrical position of these towers will appear from the accompanying plans. In course of time Rosenborg was not left unmolested; but the most vital offence—the painting of the whole of the building with grey paint—has luckily been atoned for by a complete restoration of the exterior of the castle to its original style—that is, as far as the surface is concerned, for in structural respects one or two alterations



PORTRAIT OF CHRISTIAN IV.

have been allowed to remain. At each end there are two projecting bay windows, which were originally confined to the two upper stories; but during the reign of Frederick V. they were continued down to the ground, although their original appearance, judging from old pictures, was undoubtedly preferable. Another alteration, dating from the time of Christian V., has likewise never been remedied—viz., the main entrance, which was originally by way of two flights of stone stairs, one on each side of the octagonal tower, built against the outer wall of the castle, and leading to the first floor. This was, perhaps, rather a peculiar arrangement, but by no means devoid of a certain quaint charm. Now the entrances are on the ground floor, at the two square towers on the east side. Some busts have been added on the western frontage, one of Christian IV., and some representing Roman emperors, the latter having been bought in Italy by King Frederick IV. But, on the whole, time has dealt very gently with Rosenborg, and it stands now very much as it did in the time of its illustrious builder.

The interior of Rosenborg is possessed of the greatest possible charm; it would, in fact, be difficult to find adequate expressions wherewith to describe either the rooms themselves or the innumerable priceless articles they contain—*objets d'art*, furniture, jewellery, relics of the most varied description and of unique historic, artistic, and intrinsic value. In this respect Rosenborg stands absolutely unequalled; the present admirable arrangement is principally due to the late M. Worsaae, but the present Directeur, Dr. Møllerup, has also done much to complete the historic "fitness of things."

The chronological collection of the kings and queens of Denmark, to which Rosenborg is now entirely given up, has, as is always desirable, only by degrees—through a couple of centuries or more—attained to its present magnitude, Frederick III., the son and successor of Christian IV., having in a way laid its foundation. However tempting it might be to enlarge upon this subject, it is outside the scope of the present article.

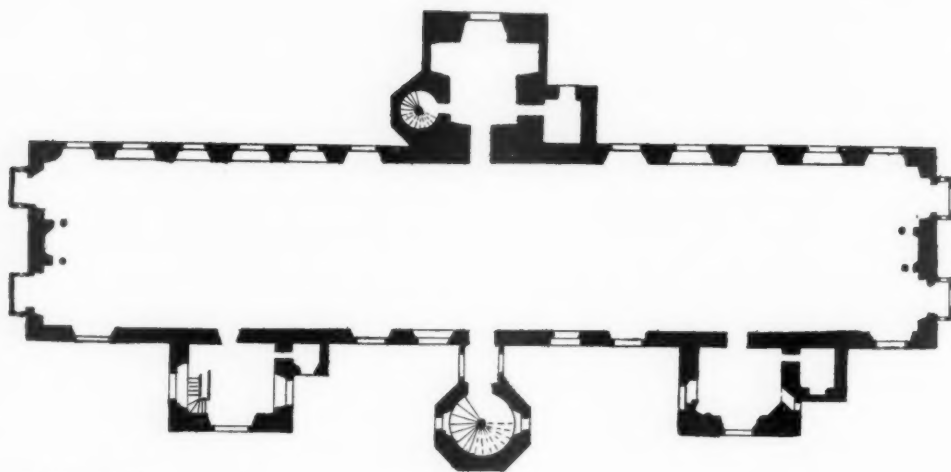
Walking down the long and narrow Stone Corridor on the ground floor—distinguished by a handsome stucco ceiling—almost the first thing one notices is a bust of King Christian IV.'s ill-fated nephew, King Charles I. of England, executed in various colours of marble by Bernini, and one of his consort, Queen Henrietta Maria. The door at the north end of the Stone Corridor, above which are the Danish coats-of-arms, carved in wood as they were at the time of the building of Rosenborg, leads into a very hand-

some apartment, known as the Audience Room of Christian IV., or the Queen's Chamber. Oak predominates; the ceiling is of oak, as are the ornamental Ionian (half) pillars, twenty-two in number, that support it. In the oak panellings of the walls are set a number of paintings in oil, of fairly uniform size, representing hunting scenes, landscapes, biblical subjects, etc., the effect being excellent. The ceiling is likewise ornamented by paintings being set in the oak. Over the fireplace, of sandstone and marble, are the initials of Christian IV. and the year, 1615, and this room was probably one of those first taken into use. It was used for the reception of foreign princes and ambassadors. State dinners have been given there, and divine service has been held.

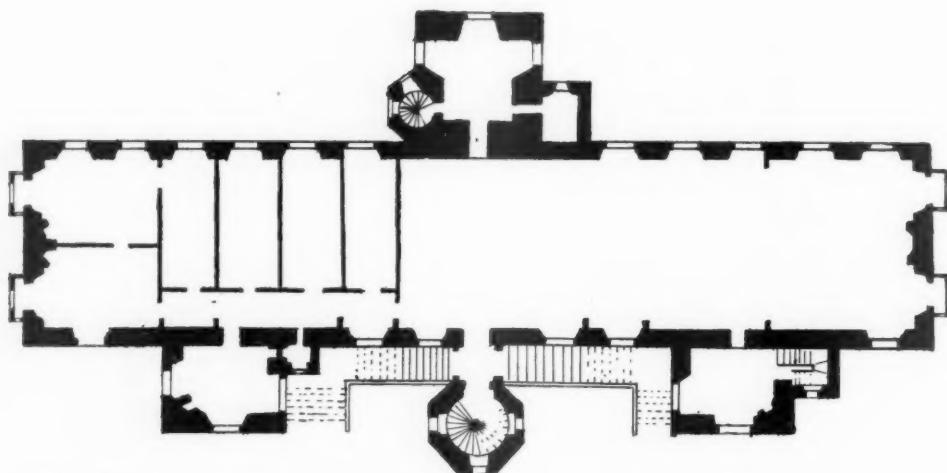
Christian IV.'s Study, or, as it is also called, the Queen's Lacquered Apartment, lies behind the Audience Room; here, too, the walls are panelled with oak, into which are let Japanese decorations, representing ships, etc, painted on a green ground. The handsome ceiling bears the initials of Christian IV., and is supposed to date from 1636. The room contains the writing-table and chair of Christian IV., and countless articles which have belonged to this King. In addition to these two rooms, the One Tower Room and the Dark Room—the bedchamber—are, on the whole, left as they were at the time of Christian IV. The Tower Room has a low oak panel, above which is a woven tapestry, green and gold, and the ceiling is decorated with pictures: in the bedchamber King Christian IV. in all probability died.*

Besides the rooms already referred to, the ground floor contains four more rooms, symmetrically arranged, with a larger apartment at the opposite end, similar in size to the Audience Chamber. The most striking of these rooms is the Marble (or Marbled) Room, which adjoins the Dark Room, which latter has acquired this name by lying behind the large tower and having no direct access of daylight. The Marbled Room is a most picturesque and elaborate apartment; it dates from the time of Christian V., who, on June 14th, 1695, with the two builders, Stenvinkel and Quellinus, inspected the "Marble Room." The stucco ceiling is magnificent, carried out in the richest rococo, with a large number of female figures and cherubs. The ceiling is further ornamented with two paintings in the style of the period, and with a number of provincial coats of arms. The walls, and the eighteen Corinthian

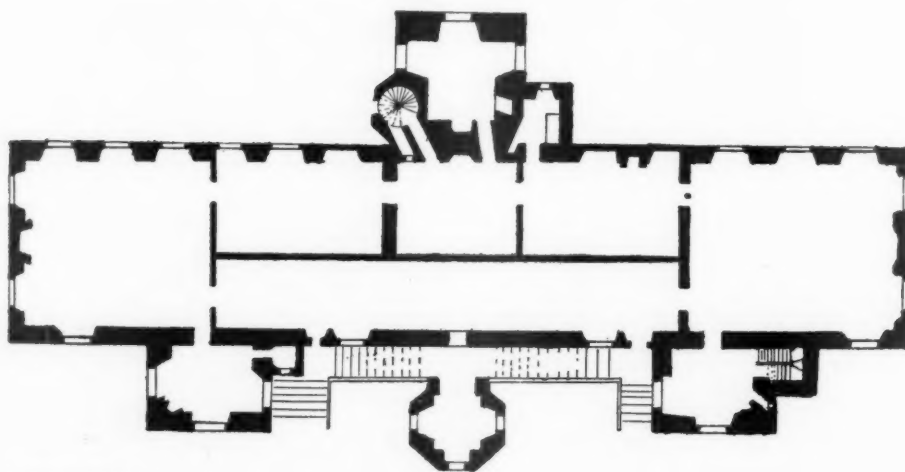
* The mechanical ingenuity of Christian IV. showed itself in various ways at Rosenborg. By pressing on a spring he could himself let down the bridge to the castle; he had an elevator in which he could go up to the upper story; there were speaking tubes, etc.



SECOND FLOOR.

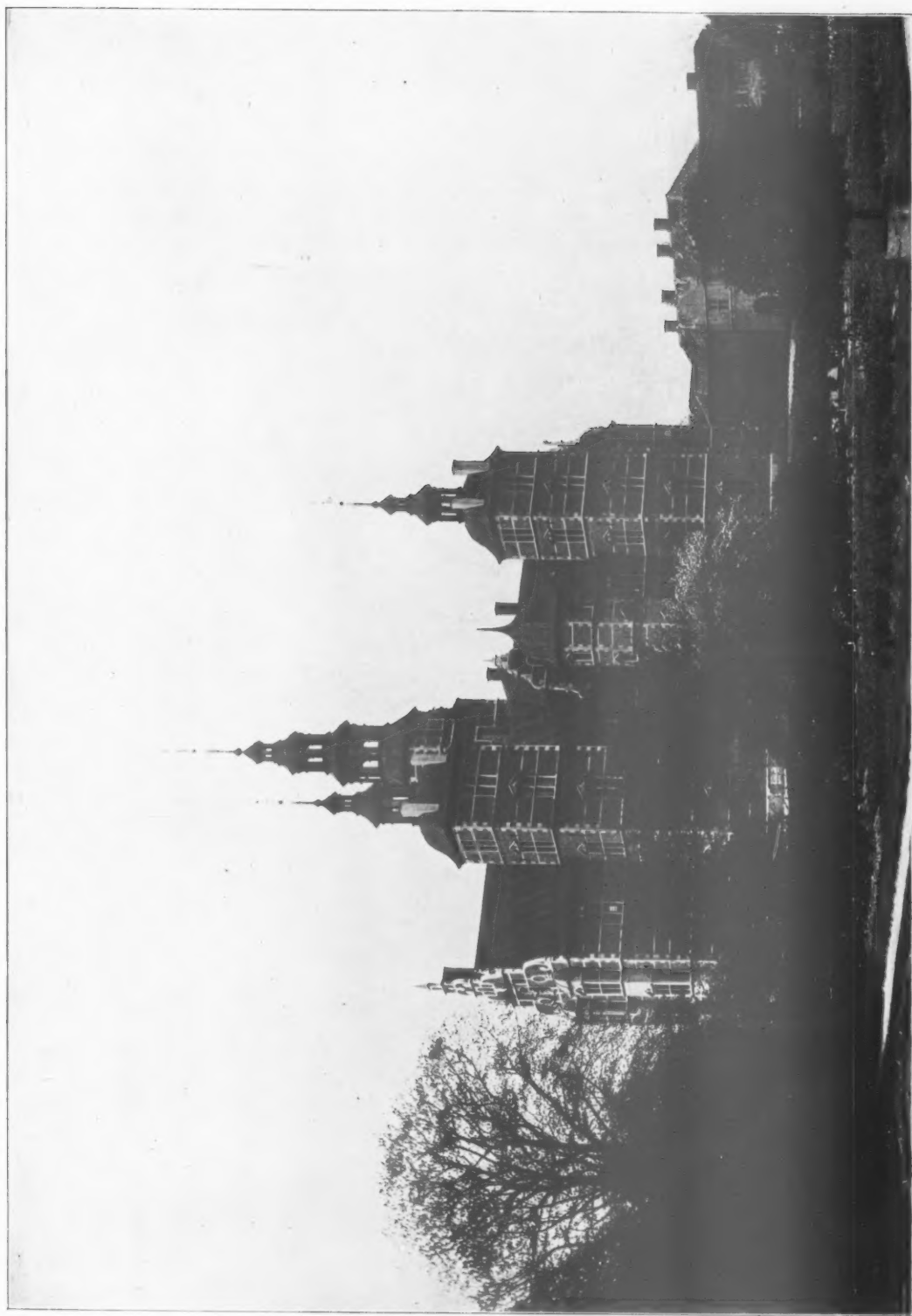


FIRST FLOOR.



GROUND FLOOR.

SKETCH PLANS: ROSENBERG.



ROSENBERG. THE EAST FRONT.



ROSENBORG. THE NORTH GATE.



ROSENBERG. THE SOUTH FRONT.

pillars, which support the ceiling, are covered with excellent marble stucco, and the floor is of marble slabs. The splendour of this room is greatly enhanced by a quantity of rare and costly cabinets and other furniture, jewellery, knick-knacks, etc.

Next to the Marble Room comes the King's Chamber, or, as it was afterwards called, the Dining Room of Christian V., which is also a very handsome room. The ceiling is ornamented with pictures, the walls are covered with handsome red silk tapestry, and the floor with white marble. There is a very fine marble fireplace, and, like most of the Rosenborg apartments, this contains many costly and interesting articles, including two exceptionally fine plate-warmers, with chased silver dishes.

Whilst on the ground-floor the apartments—that is, their ceilings, and wall-coverings, and furniture, etc.—on the whole date from the time of Christian IV. and his son and grandson (a fact which endows them with the greatest of all charms—originality), the rooms on the first floor are to a great extent latter-day creations; but it must be admitted that they have been arranged with exceeding skill, and, besides, all they contain is good and genuine. A delightful room, for example, is the “Rose” or the ante-chamber, which in earlier days was much larger until the year 1724. Little by little the original beauties of this room vanished until, in 1860, it was transformed into the style of Frederick IV. The walls were covered with splendid tapestry (four pieces) which Frederick IV. had brought back from Italy, but which had been left unused with numberless other valuable articles. Three of them are of mauve silk, embroidered with gold and silver, and painted so as to represent works by Raphael and others, whilst the fourth is of gold *moirée*, bearing painted medallions representing Greek historic pictures. The ceiling is decorated with four mythological paintings, and in the room are a silver table and chair (formerly used by the King when presiding at the High Court of Justice), a splendid chandelier in iron and crystal, busts, handsome mirrors, various pictures, etc. Another notable room is the Princess's Ante-Chamber, situated above the Audience Room of Christian IV., but somewhat smaller. This room has fared better than the “Rose,” inasmuch as the wooden ceiling, ornamented with garlands, birds, etc., probably dates from the time of Christian IV., and possesses the characteristic charm peculiar to that period. The walls are covered with old woollen tapestries, none of them from a later time than that of Frederick IV., and two of them older. With passing mention of the Chinese Apartment, with walls and ceiling in Chinese style (from the time

of Frederick III.), and its costly silver furniture, and of that of Christian VI., we must leave the first floor, and with a short description of what is now known as the Knights' Hall bring our Rosenborg notes to an end.

This latter room—which, as at Fredericksborg, was formerly called the Dancing Room, or perhaps more often the Long Room—occupies the whole of the second floor, its height being nineteen feet. The manner in which this room or hall was originally decorated by Christian IV. did not find favour with his successors, but it must be admitted that the result of their alterations is a magnificent room. The ceiling has always been arched, but it was originally decorated with a large number of pictures; the walls were covered with gilt leather, and the floor with Gothland (stone) slabs. The first great alteration dates from the time of Christian V., who often stayed at Rosenborg. He called in a number of Dutch Gobelins weavers, who, to the designs of various artists, in twelve splendid tapestries perpetuated the more important victories in Denmark's war with Sweden (the Scanian war). Each tapestry bears an inscription, a descriptive four-lined verse. These pieces are very fine and well preserved. The beautiful stucco ceiling hails from the earlier part of the reign of Frederick IV.—1706 and 1707—when a large number of artists was engaged upon it. The ceiling is divided into five sections, the central one bearing the Danish coats-of-arms in stucco and colours. In the other sections are illustrated the various insignia of royal majesty, and the ceiling is further ornamented with numerous allegorical figures, etc.; altogether it is most elaborate. The stone floor was in the year 1772 replaced with a wooden floor. The Knights' Hall contains the famous three huge silver lions, placed before the throne chair on special occasions, and many other silver objects. In the towers are arranged the chamber with the Crown Regalia, the Glass Room, and the Porcelain Room, which I am compelled to leave unnoticed—with other apartments, two or three of which have been quite recently rearranged in the most admirable manner at the initiative of the present Directeur, Dr. Møllerup.

The third and concluding article of this series will deal with the Copenhagen Exchange, another of the architectural works of Christian IV. and a remarkable building with fine gables and a unique spire. The article will also contain some account with illustrations of the Castle of Kronborg, built by the father of Christian, Frederick II., and though this famous building cannot therefore properly be described as a building of Christian IV., it is a fine specimen of Dutch Renaissance work of the period.



ROSENBERG. THE MARBLE ROOM.



ROSENBERG. THE KING'S CHAMBER.



ROSENBERG. THE "ROSE" ROOM.



ROSENBERG. THE KNIGHTS' HALL
ON THE SECOND FLOOR.

THE DESIGN OF LIBRARIES. BY
BASIL CHAMPNEYS.

THE historian of the future who records the social developments of the present age will probably find none of greater importance than that of libraries. This is an era of a great educational movement on democratic lines, and it was natural that the same national impulse which has already provided for children by elementary, shortly to be supplemented by secondary schools, should simultaneously tend to the creation of public libraries as the most practical means of supplying the like advantages to adults. And while the problem of library planning is engaging the thoughts of very many, both members of public boards and architects, the time is specially opportune for the issue of a work such as Mr. Clark's.* For although his readers will look in vain for hints towards the solution of the practical problems of the present moment, though Mr. Clark limits himself strictly to his proper function of archæologist, those who are called upon to arrange, manage, or design libraries can scarcely fail to be interested in tracing the connection between the present and the past, in recognising the extreme antiquity of principles and features which survive to our own day, and in realising the consistent evolution of which the growth and development of the library gives evidence. Those, then, of whom one hopes that there are very many, who prefer to approach a practical problem in a spirit of culture, as well as others who find sufficient interest in the history of libraries for its own sake, may welcome this scholarly and almost exhaustive treatise on the subject, and may approach it in full confidence as the work of one in many ways specially qualified for the task. Mr. John Willis Clark has more than once shown himself a worthy successor to his distinguished uncle, who possessed pre-eminently the qualifications for archæological work—a tact which often touched on genius, a faultless accuracy, and an indomitable power of research. A large share of the same power, together with the inestimable legacy of Professor Willis's papers, has given Mr. Clark special advantages for dealing with the present subject; and though he is modestly content to call his monograph an "Essay," it seems to me likely to prove the final work—to compass all that need be known on the subject. One only omission of any

importance have I been able to discover. I find no mention of the "satchells," or "*polaires*," which were common in Ireland during the Middle Ages, and which have links with the remote past, the examples which survive bearing a close resemblance to cases lately found in the Abyssinian Monastery of Sourians, and not altogether dissimilar to the *Scrinia*, or *Capsæ* described by Mr. Clark (p. 30). These satchells were, no doubt, mainly used for books of Offices, which were carried in them by the priest from church to church. When not in use, they seem to have been hung on pegs in the chambers which served as libraries. Some of these pegs are still to be seen in the round towers in Ireland, and of the satchells themselves a good example is preserved in the library of Corpus Christi College at Oxford, together with the book it contained. The story is that this book and satchell were found in an Irish bog, fibres of the peat still adhering to the leaves of the book. (Presumably the priest who carried it had lost his way and perished in the bog.) This phase of book-keeping, involving as it does a special method both of protecting individual volumes and of storing groups of them, in what may, without any straining of terms, be called "Libraries," should certainly have found place in Mr. Clark's treatise. If, after noting this unaccountable omission, we add that Mr. Clark might with advantage have dwelt with somewhat more fulness on the history of the *Codex*, the form which is the ancestor of our modern book, and had noted its extreme antiquity as an alternative to the scroll, we shall have exhausted all that can be argued in disparagement, and may revert to the more congenial attitude of the disciple who has full confidence in his teacher.

Considering that Mr. Clark's essay covers the whole period, something like twenty-five centuries, during which libraries are known to have existed, it would clearly be difficult within the scope of a short article to summarise their history as given by him. I must be content in the main to limit my notice to such aspects of library development as may affect the theory or practice of the present day, and to point out from time to time the extreme antiquity of certain features which survive in modern use, concluding with some notes on such recent developments as have no roots in antiquity.

In the earliest stages libraries were closely associated with religious foundations, an association which has continued in large measure to our own time. If among religious institutions be included colleges, it is scarcely too much to say that one entire phase of the library system has been developed in this connection.

* "The Care of Books. An Essay on the Development of Libraries, and their Fittings, from the earliest times to the end of the Eighteenth Century." John Willis Clark, M.A., F.S.A. Cambridge: at the University Press. 1901.

Passing over the very earliest examples, in which, however, we may observe that Mr. Clark finds traces, as at Pergamon, and later in Roman times, of such statues, busts, and inscriptions as are still found appropriate both to public and to private libraries, we may note that he sees evidence that of the three apses which are typical of the architecture of the fourth and fifth centuries, a form which survived to a much later date, one was used as a library. The same connection between religion and learning was, of course, conspicuously preserved by the monastic institutions, though in England, so complete was the devastation of monasteries and the destruction of their contents at the Reformation, that it is in some degree left for conjecture and inference to resuscitate the various phases of the mediæval library. Nevertheless, under Mr. Clark's skilful guidance it is possible to trace with confidence the lines of its development.

The original home of the library was the cloister. The books were first kept in *armaria*, or book presses placed against the walls, and probably in recesses in the walls, while the open cloister itself was the field of study. The lack of privacy and comfort attendant on this arrangement led to the introduction of those most interesting features, the "Carrels," of which the most perfect examples are to be found at Gloucester. These are small recesses or compartments, each occupying one-third of a bay, and separating off one-third of the large window up to the level of a low inner arcade of segmental arches. Each "Carrel" or "Pewe" is of just sufficient size to accommodate a reader or writer and a clerk. These anticipate in function, though not in the direct line of development, the reading recesses which are the special and characteristic features of college libraries.

As the number of volumes increased, it was found necessary to prepare special rooms for the storage of books, which were in many cases placed at the side of the entrance to the Chapter House. Even these were before long found inadequate, and separate chambers, serviceable both for the keeping and for the study of books, began to be built, most frequently above the cloister. From this point it is impossible to trace the development of the library fabric apart from that of the desks which held the books, and the modifications which these underwent were conditioned, no less than those of the fabric, by the increase of accommodation required.

The earliest form of receptacle for books appears to have been mere desks, single or double, on which the books could lie. When further accommodation was needed, shelves, either above or below the desks, or both above and below,

were added: the books were originally placed with their edges outwards, and were chained in such a manner and with such length of chain as would enable them to be readily placed on the desk for study. As the height of these stalls or bookcases increased, it became necessary to set them at equal intervals, at right angles to the outer walls, and so to place the windows that the light might fall where it was required, in the centre of the interval. This arrangement necessarily fixed the form of the fabric, that of a long rectangular room with numerous equidistant windows on either side; and as the multiplication of books led to the raising of the stalls or bookcases, each compartment came to be completely severed from those adjoining it, and to form a kind of separate and private study, answering a similar purpose to the "Carrels," which at an earlier date had secured similar advantages for the reader. In the latest libraries built on this system, the distance between the bookcases, which originally had been no more than was actually required for access and for a double seat, was extended, and in the library of Trinity College, Cambridge, Wren not only made these recesses equal to good-sized studies, but, having ample height to deal with, raised his windows above the level of the shelves and introduced a third bookcase below the sills. In this library, therefore, which may be taken as the best example of the fully-developed stall system, we find separate studies of ample dimensions, surrounded on three sides by books, amply lighted, and, what is most important in a library, possessing a thoroughly studious aspect.

It is interesting to find that in libraries of very early foundation the important distinction between the reference and the lending department is already indicated, and that the necessary precautions for the safe-keeping and return of lent books were accurately formulated.

Meanwhile—that is, before the system I have been describing had reached its latest development—an alternative system, which Mr. Clark calls the wall-system, had been inaugurated on the Continent, of which the first conspicuous example is the Library of the Escorial. This method of arrangement has become so common, so almost universal, that there is no need to dwell on it here. The only development which we need note is again due to the increase of the number of volumes, which led to the extension upward of the shelf accommodation, and this again, for facility of access, to the introduction of a gallery, a feature which is usually limited to the "wall system," but which, as I have found by experience, may prove adaptable to the alternative arrangement—especially when, as sometimes

occurs, it proves desirable to obtain the light from the roof.

I have traced thus briefly the history of library arrangement as deduced from Mr. Clark's book. Considering how many points of interest I have necessarily passed over, and how unfruitful such abbreviation must be in comparison with an adequate study of the subject in all its details, I can only hope that what I have written may send the readers of the *ARCHITECTURAL REVIEW* to the work itself, in which they can scarcely fail to find ample recompense for an exhaustive study. It only remains to point out some few of the many important features which modern development has introduced; these, in the present as in the past, largely resulting from the increased number of volumes to be housed and made accessible.

But first I may make a few remarks upon the comparative merits for modern uses of the alternative arrangements—the “stall,” or recess, and the “wall system.” I confess to a strong leaning to the stall system in all cases where it may be justified. No other seems equally to supply the elements of comfort and privacy, which are essential conditions of study, as well as abundant accommodation for books; and in libraries which are devoted to the use of a separate and select body of readers, this system seems to me still to be the best. On the other hand, where close and constant supervision of the whole library is a necessary condition of its safety, an uninterrupted area, whether rectangular or circular, is preferable; but this is specially the case where the books are of great value. The tricks of collectors are manifold; of these the bibliophile is by no means the least to be feared, and an invaluable specimen may be ruined in a short interval of supervision.

For complete control and ease of access, probably no form is so efficient as the top-lighted rotunda, with a central circular desk for the staff of attendants. This form, however, in a composite building leads to difficulties. The resultant spaces are by no means easy to adapt and utilise—though, as has been shown by Mr. Panizzi's most ingenious arrangement at the British Museum, they may be made available for abundant storage of volumes not in constant use. There is, however, no such essential advantage in the circular form as to recommend it for general use. A rectangular room of moderate capacity can be kept under pretty complete supervision from any point, and in smaller rooms ease of access is of less importance than in very large ones. The problem in modern public libraries is to economise supervision by bringing as many departments as possible under the control of the atten-

dants; and the proper localisation of the staff enclosure, especially with a view to the “open access” system, which seems likely to become general, is a crucial point in planning.

The modern librarian is confronted by the difficulty of dealing with the enormous mass of new books. On one side he dreads to destroy any sort of historical document, however trivial-seeming at the time, on the other he risks being smothered under a heap of rubbish. To house all his material in such a manner that any portion of it is easily accessible is the difficulty with which he has to deal.

The problem of storing books in large numbers within a limited space has been greatly simplified by the ingenious device of “wagons” on runners. By this means a room properly planned may be made to hold practically two-thirds of its cubic contents in solid books, all easily accessible. This arrangement is specially serviceable for libraries which must accumulate such books as are only occasionally needed. To the British Museum and the Bodleian a copy of every book published in England is sent, and there retained. And, besides these, many collegiate and other libraries contain books given by bequest with which, though seldom used or referred to, they cannot well part. But, if properly managed, the same system would prove serviceable for all books which need not be placed at the immediate disposal of the reader.

In the very brief sketch which I have given of the more recent development of the library it will be seen that, no less than in the past, the multiplication of books has been the main factor. In proportion to their increase in number, the value of the individual volume and the care bestowed on it is likely to decrease. Nevertheless there have been, of late years, signs of a wholesome reaction against the merely utilitarian view of books. Their physical aspect has not been altogether overlooked, nor has the possibility of making each volume and every page of it a work of art been everywhere neglected. Nevertheless we may well look back with interest, if not with regret, to the time when every book was a sacred treasure, many produced by years of loving toil, skilful workmanship—treasures to be handled with care and thought worthy of years of exclusive study. We may wonder whether in the multitude of volumes there is wisdom, whether the omnivorous reading of the present is essentially better than the concentrated study of the past. At any rate, a glimpse at the conditions of a different day can scarcely fail to fascinate us, and for such an excursion into the past there need be no better incentive or guide than this essay.

THE LIVING HOPE OF ARCHITECTURE. BY H. BINGHAM CARRÉ.

"The beavers," says Delacroix somewhere in his "Journal," will change their style of building before our architects, who merely repeat what has been done already. And he goes on to say that it is a strange thing architecture should be more conventional than the other arts, seeing that it does not imitate nature, and is therefore freer in its scope of design. He perhaps allowed too little for the limits that with man as with the beaver, control the caprice of design, but man's instinct in architecture certainly seems now to lag behind his changing needs. Is no new style possible?

The expression "style,"—or preferably "system," of architecture includes the treatment of material on a method regulated by statical laws, and a scheme of design wrought out in harmony with that method; the construction being a material embodiment, and the design a spiritual expression of the same essential principle. Without this synthesis of construction and design architecture is in a state either of inconsistency or decay. When, therefore, construction has been long sundered from design, it is the vivifying impulse of a new structural and co-ordinative principle which is needed to bring them together again and combine them into one: a motive capable of being applied with equal force both on the material and the expressive side.

It is an inspiring thought that man can thus approach so near to nature's self as to command this unity of construction and appearance for that work of his which is the most intimately connected with his bodily needs, and thus raise the fulfilment of material conditions into the realm of art. It is the highest attainment of humanity save religion alone, and were there but a dim prospect of regaining that power to cast thought into well-ordered shape with which the men of other days were endowed, through their possession of a system of building and design founded upon a single principle, surely the architects of the present time should spare no efforts to secure that priceless boon.

Yet the possibility of a new system arising in architecture, which filled with a sublime fanaticism such minds as those of Garbett and Viollet-le-Duc, has recently been scouted as absurd, and students have been warned to place no reliance upon the occurrence of so unlikely an event: in short, this belief, which fired with hope more than one generation of architects, is now derided as an idle dream which can never be fulfilled. But it is vain to try to stifle this undying hope of

architecture, which springs up again and again when the last spark of its life would seem to have been quenched; its vitality is imperishable as that of other high ideals, at once the despair and the inspiration of the human race.

There must be, therefore, and indeed there are—for the present age is to the full as idealistic at heart as any which have gone before—many earnest workers who aim at the attainment of this end, and who strive both to free themselves from the necessity of living on the memory of the past, and also to clear architecture from the reproach of barrenness which has fallen upon this art of ours; and if the results of their labours have been for the most part indeterminate and abortive hitherto, it is that vague and divided counsels have prevailed as a rule among them, and because of the lack of a fixed, finite principle, answering to modern needs, upon which to base their faith and action. It is to them that an appeal is made to forget their differences and to unite their efforts in the common cause of all, working out a new system—one which shall embrace a practical method of building and a widely-comprehensive scheme of design perfectly conforming with the same—in place of the present medley of "styles."

No architect who is a student of nature can doubt that every material which is used in building must possess at least one principle peculiar to itself, or common to the class to which it belongs, capable of manifold expression by the dual means of construction and design—which are always at one in nature—within the limitations of its properties; nor can he believe otherwise than that if any material has not received as yet an architectural treatment in full accordance with its capabilities, the reason for this is that the principle which is essentially bound up with its nature has lain hid and undiscovered, or else has not been fully developed in construction or applied in design. Hence in architecture, as in all the other works of man, there must be room for that sudden recognition of the hidden principles of nature which is termed invention or discovery; and the history of past times affords many instances of such discoveries being made as have led to new departures and even to the founding of new systems in architecture, keys to rich chambers of nature and art till then locked up.

If the principle herein suggested for adoption by architects—to receive at their hands, for the first time, its due architectural expression—were so abstruse as not to be easily grasped; or if, again, it involved the employment of a material restricted in its use by reason of its rarity or expense in working, it could never obtain a general acceptance, although it might be possible to found a new system upon it; but the principle

now proposed for use in architecture is already the common knowledge of all the building races of mankind, awaiting but the life-giving touch of design to leap into being as a system; and it is simplicity itself, while the material of whose nature it is the very essence is to be found all over the world, and can be used just as it comes ready to hand, or rough hewn from the depths of Mother Earth.

To some it may seem strange that it is a natural material, and not one produced by artificial means, which is thus selected to form the basis of a system adapted to modern times; for the use of artificial substances in building tends to increase every day, and to these must necessarily appertain principles of the same kind as those belonging to the natural materials to which they are akin; but it is probable that stone will ever remain, as it has been hitherto, the chief of all materials used in building; while it is that which appeals the most strongly to architects, being the most durable and monumental, and they will therefore continue still to find their greatest joy in designing for stonework without admixture of alien elements.

What, then, are the practical and artistic qualities which should be possessed by a masonried system aiming at the fulfilment of modern purposes in architecture? They may be summed up as follows: perfect freedom in the use of the lintel and of all forms of arches, both lofty and low, together with the flat ceiling for covering in narrow passages, or spaces of small size; the vault, both domed up and groined, and the waggon-headed also, if desired, for spaces of larger dimensions; and, lastly, the dome for the largest of all. We want to have our hands free also to cope with the problems presented by buildings of which one portion is required to be broad and spacious, another lofty, and others, again, narrow and low.

To consolidate and harmonise in one system so many seemingly incompatible elements might well be deemed impossible were it not that the general trend of architecture, so far as can be gathered from the course of events during the past century, seems to have been in this direction; and also that there is a broadly synthetic principle, still awaiting recognition, upon which they might all be reconciled and combined. This pregnant principle consists in building the arch so as to reduce its thrust—a great consideration—by adopting a horizontal treatment in the lower part of all arches, vaults and domes, their haunches being constructed of horizontal courses of corbelling. In this way, not only does the shape to be given to the remaining portions built with radiating joints become a matter of choice

—within the limits of the material—not only is the desired unification of various parts of a composition differing in their proportions of length, breadth, and height made possible, but the way is opened for the use of trabeated construction in combination and perfect accord with arched structure; for it is evident that the lowest or any course of the corbelling might be extended as a lintel over a narrow opening, or as a slab to ceil a passage, without detriment to the homogeneity of the construction or the unity of the design, in both of which the same dominating characteristics would still prevail throughout.

Do we not find here a possible basis on which all who love truth in architecture might join so as to re-establish sound construction and design; for here is something tangible in place of vague and nebulous theories—and who would be so bold as to declare it to be impossible for them to produce beauty on these lines? Yet it is not rashly assumed that the abandonment of the present imitation of past “styles” could be brought about at once, for that would mean the attempt to express the refinement of modern civilisation in terms of crudity and barbarism—by means of phonetic spelling, as it were, or a kind of harsh architectural Volapuk. No such hastily fabricated system is here proposed, but it is urged that those who hold that the hope of a living modern architecture lies in some reformation of our present Babel-like modes of construction upon consistent Gothic principles, and in obedience to the wise and well-ordered laws of Classic composition, should consider the principle above described with an open mind, and the more so because it might be shown, were this the place, to be the logical outcome of the English mediæval system, towards the close of which it was asserting itself more and more strongly through a series of structural changes, brought about by design, constituting a veritable evolution; and again because the system based upon this principle, while thus derived from a Gothic source and permeated throughout by the same spirit—being, in fact, a continuation of Gothic in its method of building—would be no less pervaded in design by that dominating quality of horizontality which characterises the Renaissance, from which it might, therefore, freely borrow, adapting many of its noble forms.

The English mediæval tongue has become the modern by enriching its structure with many modes of expression derived from Classic sources. A similar vital combination is also possible for architecture.

The dissatisfaction of architects with the present position of their art is a hopeful sign for vigorous progression in its future development.

THE PROPOSED AMERICAN BUILDING IN THE STRAND. BY PROFESSOR BERESFORD PITE.

THE proposal which has been made to the London County Council to lease for 999 years the great central site created by the Strand Improvement scheme has a purely business basis. It is the product of an English-American syndicate which hopes by providing 6,000 office-rooms in a building completely organised for the purpose to earn a profitable return for the sum of about £2,000,000 which the building will cost. The promoters, however, recognise that art is a necessary factor in a negotiation for such an important building by announcing that £10,000, that is exactly one half per cent. upon the sum stated as the cost of the building, will be spent on "decoration." This is amusing, and reminds us of A. W. N. Pugin's invitation to a parsimonious church committee to "say 30s. more and have a tower and spire" added to their building.

The business side of the proposal can, however, be put on one side with the reflection that the spending of any sum, large or small, upon "decoration," internal or external, will not in a building of this scale and size have any appreciable result upon the whole effect. The proper spending of the one half per cent. can be discussed at a much later stage in the building history, so the promoters need not at present trouble themselves about the cost of "architecture or decoration."

In any building of the extent and mass projected, composed wholly of utilitarian chambers, the total effect and general expression of purpose will be bad or good, satisfactory or unsatisfactory, without relation to added ornaments or features.

These remarks may be emphasised by reference to the published design, if we can rely on the sketch elevations that have appeared in the daily papers. They show a singularly weak attempt to add meaningless and—from the promoters' point of view—profitless ornament to the fronts, and also a dome which, whatever its actual dimensions, is stupid and little in scale. The huge block of rooms, expressing their use alone by busy classified windows, would make finer architecture, and an honest commercial disregard of flummery might at least sweep away these irritating concessions to bad taste. If Londoners want a gigantic office-block let off in a multitude of small holdings upon this site, let them have it at least without the affectations of a falsely pompous art. There is really nothing in the requirements of the building inimical to a sensible architectural treatment, and, provided a certain liberty can be afforded for proportioning the great masses, there is an opportunity for an expressive treatment in a building

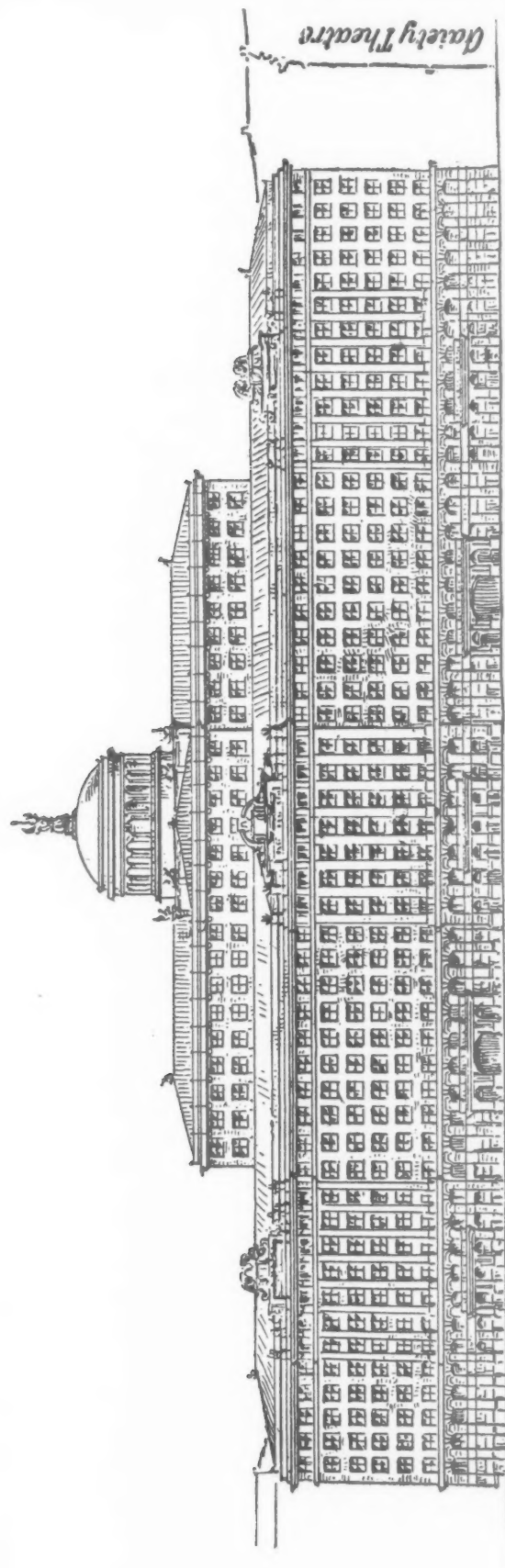
of characteristic London business life, stimulated and affected as it is at the present time by American influences. Let us, however, have real, not sham architecture; accept the honest, practical commercial purpose of the building, and by proportioning, grouping, and balancing the masses, use the opportunity undoubtedly afforded for a treatment which shall be sensible and artistic at the same time.

Assuming such general principles in the design, we must next ask if such a building could from its purpose, and the expression in architecture of its use, be suitably placed opposite to Somerset House and Gibbs' beautiful little church of St. Mary le Strand. Is there space enough to prevent the one from spoiling the others? The two old buildings are architecturally of the highest value to London; their historic position in our architecture, their great intrinsic beauty and merits, and the picturesqueness and dignity which they impart as public buildings to the Strand, are all too valuable to be sacrificed voluntarily to the private interests of a syndicate.

There can be but little doubt that a moderately lofty building, of great continuous length, of simple mass, and suitable scale of detail, could be designed that would look very well upon the crescent plan of the new Strand frontage. A ratio of 75 feet of height to 100 feet of street clear width would allow for a lofty front, and yet be within what may be called a margin of artistic safety in proportion. It should be borne in mind that the stories which compose the height are low, the rooms being offices, and therefore the relative proportion of the parts is small, and the effect of height thereby increased. The usual proportion of equal height of building to width of street will only hold good in streets of ordinary width. A building line of height of 150 feet in streets of 150 feet in width would obviously produce a street of gloominess and depression.

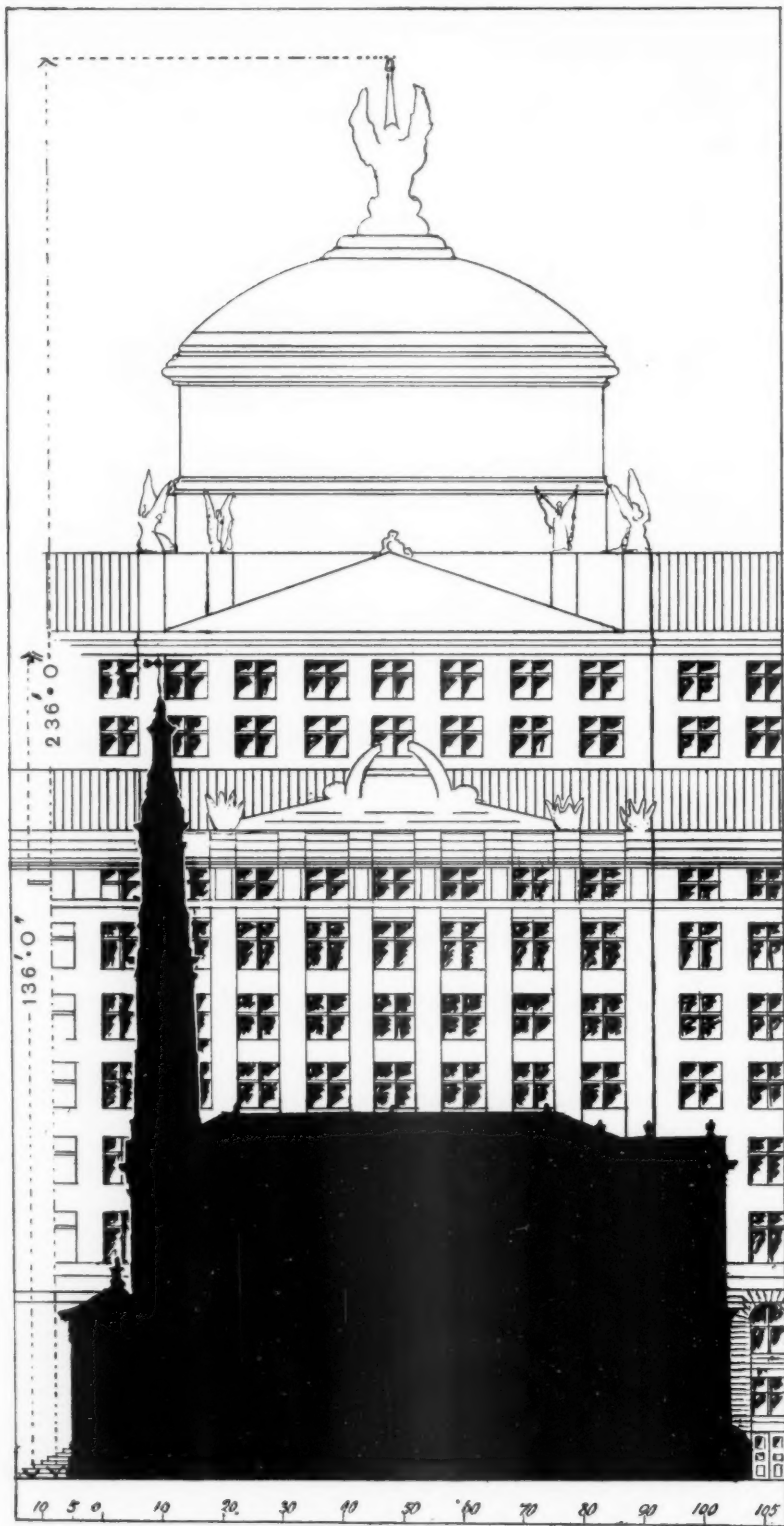
Opposite Somerset House the width of the Strand is fixed at 100 feet, and this applies at both horns of the crescent. At these points the height of 75 feet might be suggested as a satisfactory vertical limit, with a possibility of two receding stories in the roof above.

The church, however, which stands in the crescent has to be considered. It should be remembered that the views of this beautiful building are obtained from the west and east, more or less against the distant perspective of the sides of the Strand, and not directly against the blocks most adjacent. It is proposed to maintain an equal width of roadway on both sides of St. Mary's Church, and therefore it will be of value to limit the general height of the buildings on the north (or new) side to that of the more important one—



SKETCH ELEVATION OF THE PROPOSED BUILDING.
NEW CRESCENT ROAD. FRONT.

Gaiety Theatre



ELEVATION (TO SCALE) SHOWING APPROXIMATE HEIGHT OF THE STRAND FRONTAGE OF THE PROPOSED AMERICAN BUILDING, CALCULATED FROM THE DOME DIMENSION GIVEN (70 FEET DIAMETER), AND TAKING MINIMUM HEIGHT FOR FLOORS, ETC., UNDER THE LONDON BUILDING ACT, THE DIFFERENCE IN LEVEL BETWEEN THE STRAND AND CRESCENT ROAD FRONTAGES BEING ALLOWED FOR. A SILHOUETTE OF ST. MARY-LE-STRAND (TO SCALE) IS SHOWN FOR COMPARISON, THE POSITION OF THE CHURCH WITH REGARD TO THE DOME OF THE NEW BUILDING BEING APPROXIMATELY CORRECT. TO THE LEFT WILL BE THE NEW GAIETY RESTAURANT AND "SHORT'S" PREMISES, HEIGHT 80 FEET FROM THE PAVEMENT TO THE TOP OF THE CORNICE, AND THE NEW GAIETY THEATRE, 73 FEET PAVEMENT LEVEL TO CORNICE.

Somerset House—on the south (and old) side. When the limit of width from Somerset House on the south has, however, been passed, the greater distance from the church will justify a greater height in the centre of the new crescent.

These general considerations point to the conclusion that a proposed continuous vertical limit of 75 feet around the crescent would not interfere with the effect of the church.

I would venture to add a few remarks from another point of view.

I regard it as a mistake to attempt a great central feature upon a building which from its nature has no internal apartment of proportionate scale to the whole site. The central dome shown in the proposed scheme is relatively far too small and devoid of emphasis or meaning, as it would probably be nearly all glass. The expression of such a building is more nearly that of a number of related centres and blocks.

The Palais de Justice at Brussels may be cited as a splendid modern example of centralisation of design, as also of dignified grouping. With what regret and awe we shall have to regard that beautiful building if the crude idea that has been published for *this* proposal is carried out as it stands, in spite of all the adjectives lavished upon it! A finer example still of great centralisation of architectural expression as of suitability to site is our own St. Paul's Cathedral hard by. The absurdity of attempting with a house of *six thousand* rooms to emulate the unity of the one or the supporting grouping of the other we hope will be manifest.

May I further venture the perhaps risky hope that, if a *beautiful* design were proposed—*beautiful* in its obvious honesty, in the artistic audacity of its use of opportunity, and in the restraint and sweetness of what ornamental forms are employed—the building would be welcomed by architects. The site is the finest that London has afforded since the Houses of Parliament were built. Its open access, its situation on a hillside, the grand access from north, east, and west, and the refined and spacious architecture of its southern neighbours, all combine to stimulate the imagination of the Londoner architect with that hope of architectural bliss which still, in spite of most grievous trial and doubt, springs in his breast.

NOTE.—The London County Council has, since this article was written, refused a 999 years building lease, but offers to negotiate on the basis of a 99 years lease. It is not known what view the American Syndicate takes of this offer; but with a projected capital expenditure of £2,000,000 on the building the scheme would be impracticable. Presumably, therefore, the matter falls through.

BOOK REVIEWS.

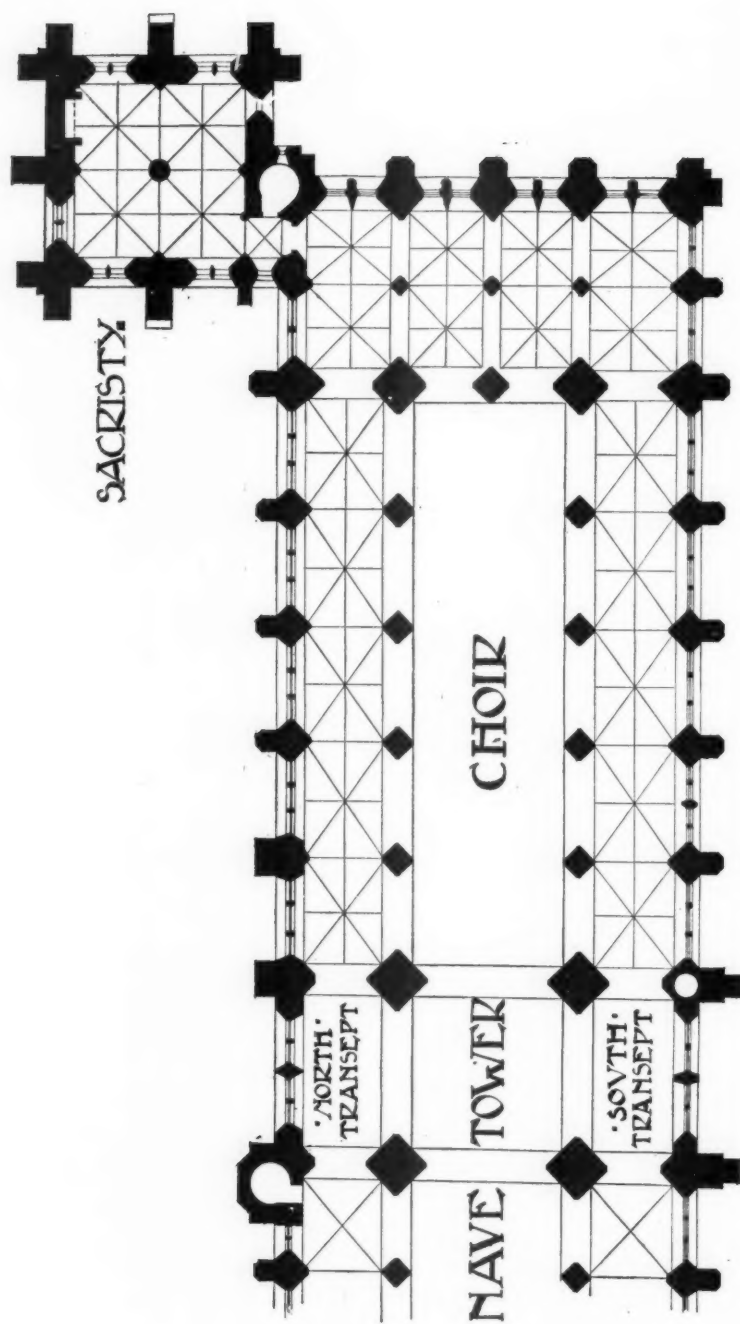
THE DOUBLE CHOIR OF GLASGOW CATHEDRAL.

"The Double Choir of Glasgow Cathedral: A Study of Rib Vaulting." By T. L. Watson, F.R.I.B.A. Price 25s. nett. Glasgow: James Hedderwick & Sons, "Citizen" Press.

MR. WATSON has written on the crypt of Glasgow Cathedral an interesting and valuable monograph—interesting because he has found his own fox and hunts it into the open with energy and success, and valuable since he gives us excellent photographs and exact plans. Also he sets out his arguments, which turn on nice points of observation, with a lucidity that makes it a pleasure to follow him. His thread, if it runs into many intricacies, can be traced to safe issues. Glasgow crypt was plainly not of *one* but of *many* buildings, and our author takes us through them all, explaining the stages, and giving the how and the why of the crypt as we see it to-day. The sequences of its styles are distinctly established once and for all. Mr. Watson can afford to smile when in "The Ecclesiastical Architecture of Scotland" or "The Book of Glasgow Cathedral" belated opinion would call the crypt "an unchanged work," and all as intended in "the architect's original design." Such bigotries must now, as Mr. Watson phrases it, be "outside the range of intelligent controversy."

However, having seen so much and so clearly, how is it that Mr. Watson himself blinks at the light he has created? Why, when he has so well proved that the works at Glasgow are those of successive constructors working to the purpose in hand, does his text offer us designing architects, devising beforehand what the masons should do? His whole argument is that these masons worked strictly in the fashions of their times, such as were of no individual devising. He is insistent on the solidarity of Gothic building—on plan, detail, and construction being all inflexible in their successions, subject to no man's foreordaining. Yet, when he has shown that there was no room for "such a person," his pages still harp on the "architect." One must think, that when he writes of "designing," it is from unconscious habit, with no exact meaning in his words.

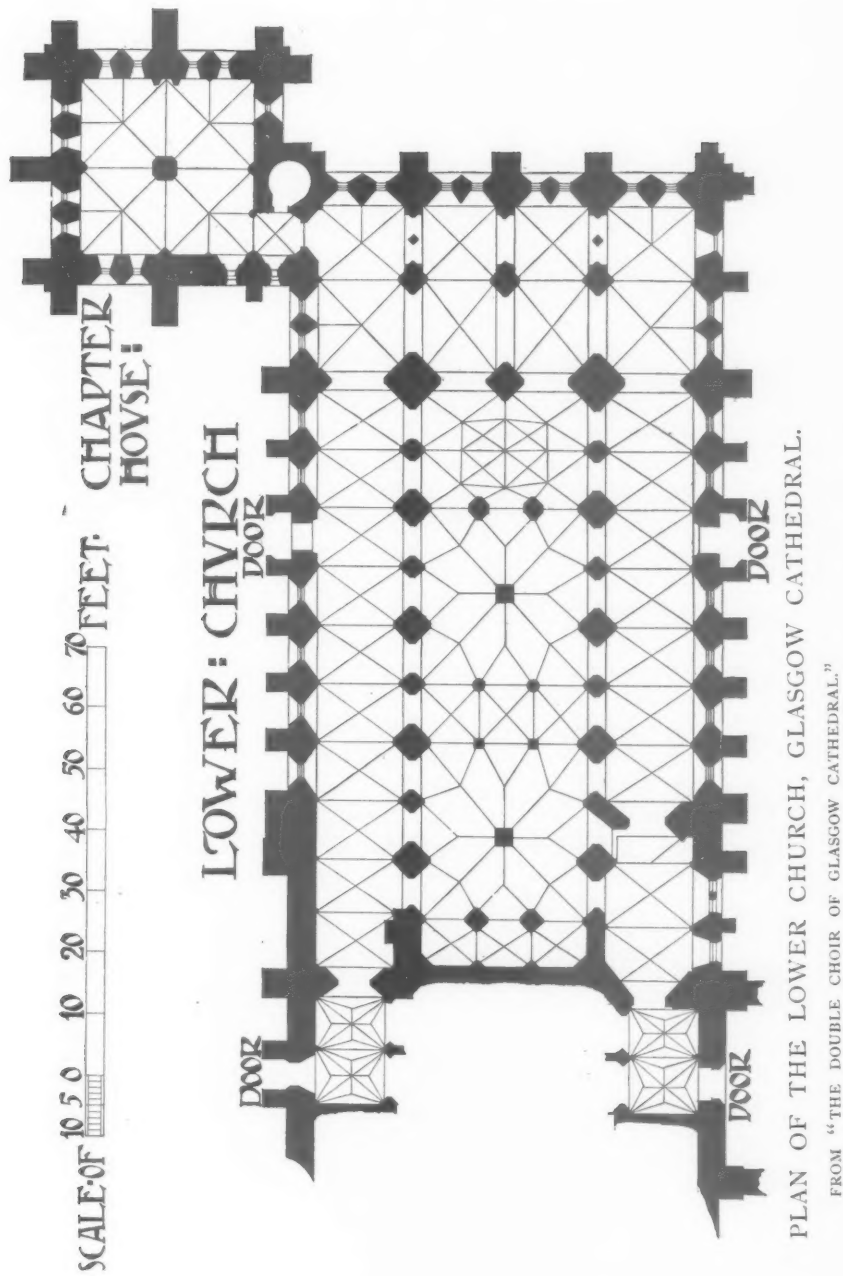
There are other antiquated notions which cling to Mr. Watson, when his own first hand observations fail him. For example, in Chapter I. he seems to suggest that in the particular years 1180–1240 any bishop who survived more than a year or two in his see must have pulled down the old and built himself a new cathedral, quoting Viollet le Duc as in this matter conclusive authority. Everybody knows that great writer's enthusiastic theory as to lay-architects appearing c. 1180 and making cathedrals as thick as blackberries. But even as to the France which limited Viollet le Duc's horizon, this all is now very much discounted by French archæologists, while such an era of lay-cathedrals could never be seriously advanced for England, where cathedral building was under monastic habit, and proceeded with constant



PLAN OF CHOIR, GLASGOW CATHEDRAL.

(FOR SCALE SEE NEXT PAGE.)

FROM "THE DOUBLE CHOIR OF GLASGOW CATHEDRAL."



energy from 1100 to 1400. Scotch architecture was definitely attached to the English school—at any rate till 1250. It is therefore fantastic, on the strength of French conditions, to invent a whole series of Glasgow cathedrals each destroying its predecessor!

The actual historical data for Glasgow are these:—First there was a Bishop Achaius, appointed by King David, and under him was built a cathedral dedicated in 1136 and burnt about 1176. But by the way, how is our author justified in asserting as he does on various pages that this building of *c.* 1130 must have been small, primitive, rude, built with small stones and axed stonework? A cathedral of that date built by David's chancellor would be likely to be none of these things. But it would have had an apse, for our author's is a strange opinion that apses had become obsolete after 1100. However, nothing has been found to tell us of Achaius' cathedral. And after the fire the records show only a rededication in 1197, and

subsequently some indications of building operations continued all through the thirteenth century. On this somewhat slender thread our author strings first a new cathedral by Bishop Jocelin, *c.* 1180; secondly, a rebuilding by Bishop Walter, *c.* 1210; and then a third new quire by Bishop Bondington after 1240. He assigns the existing architecture; first, a stray pillar of it to 1180; secondly, the south-west angle of crypt to 1210; and the bulk of the work to Bondington's rebuilding after 1240. Now this dating of plans and mouldings is at discord with what can be seen and dated in the neighbourhood and over the English border, all to my mind works of one building school. In the first place the plan of Glasgow with its aisled square-end is of twelfth century rather than of mid-thirteenth century devising—seeing that it is of the fashion of Bishop Roger's Sarum, Bishop Reginald's Wells, Archbishop Roger's York, and probably Ripon, as well as of the Cistercian

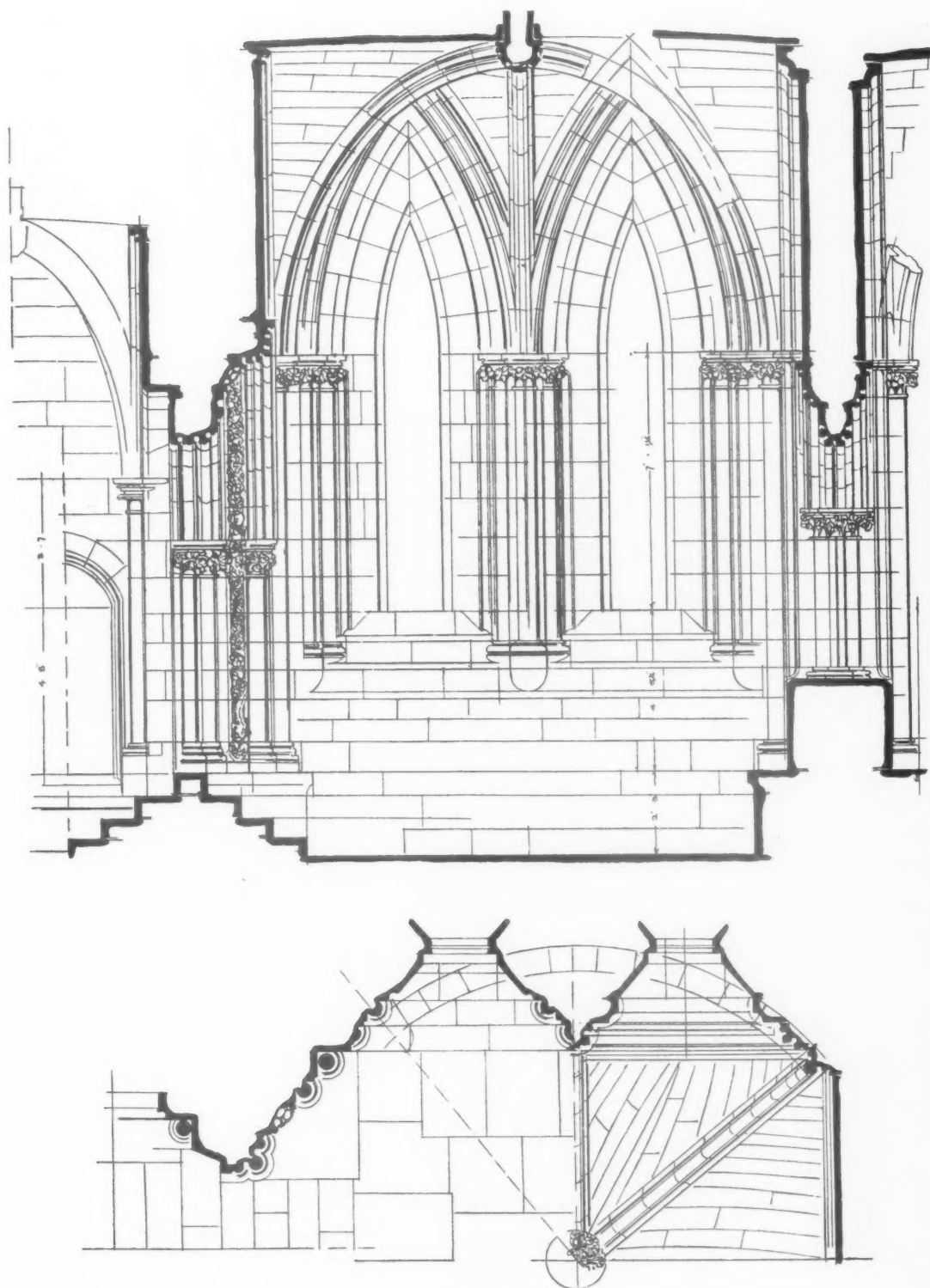
Bylands and Dore—all twelfth century churches. Not of much avail, therefore, in his contention for a 1240 date, is his exhibition of the French thirteenth century sketch-book with Wilar de Honecort's Cistercian plan. The mouldings which he dates to 1210 might well be thirty years earlier. For example, the vault rib of the south-west crypt is to be found in the slype at Fountains and in Ripon quire—before 1180. The vault ribs he calls of 1240 and 1250 can be practically matched at Fountains and Rivaulx thirty years earlier. And just as doubtful would seem Mr. Watson's confident postponement to 1250 of the vaulting of the upper aisles all on account of its ridge-rib. Dismissing the Ripon example of 1180 and St. Hugh's quire-vault—which, spite our author's contradiction, must still, I think, be taken as of the original construction—there are at Lincoln itself, in Hereford Lady Chapel, in Chester Chapter-house, many ridge-ribbed vaults of various dates before 1250. The exactly fixed example is that of Gloucester nave, vaulted by the monks "*animosā virtute*" as the Chronicle records in 1243; but the aisle there of 1320 was vaulted without ridge-ribs. All shows that this feature is not to be depended on to fix date. These small matters must be mentioned because on his accurate timing of the Glasgow work, our authors contentions very largely depend.

Still in his intelligent analysis of the sequence of style he is fully justified, and an excellent chapter is that in which he discusses the methods of the masons, and the order of their working, discovering the reasons why they left certain



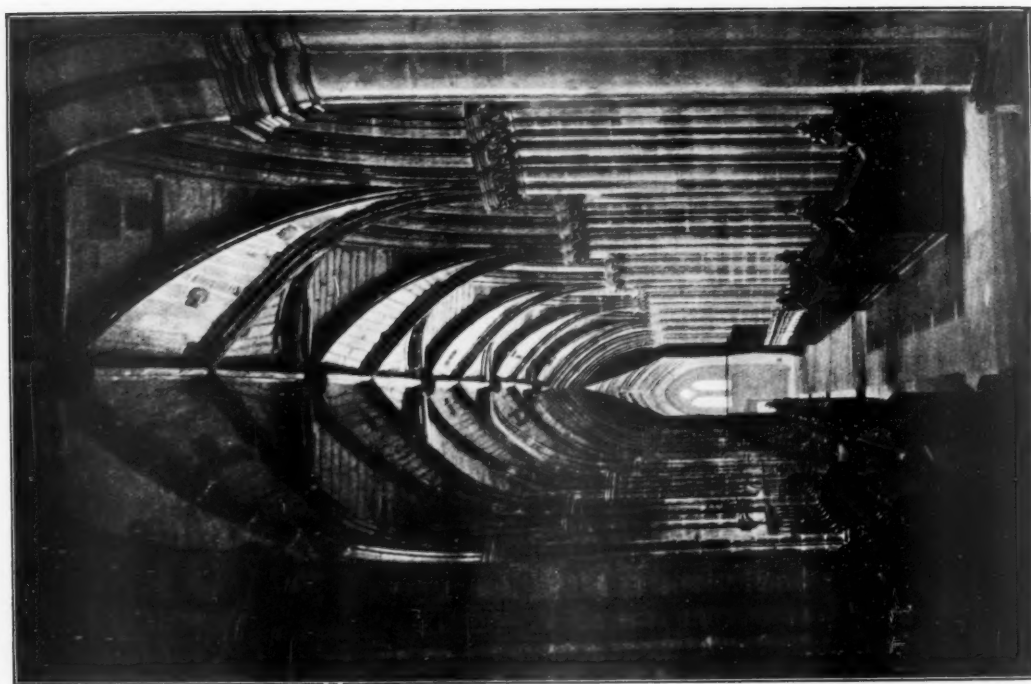
SOUTH-WEST COMPARTMENT, LOOKING WEST.

FROM "THE DOUBLE CHOIR OF GLASGOW CATHEDRAL."

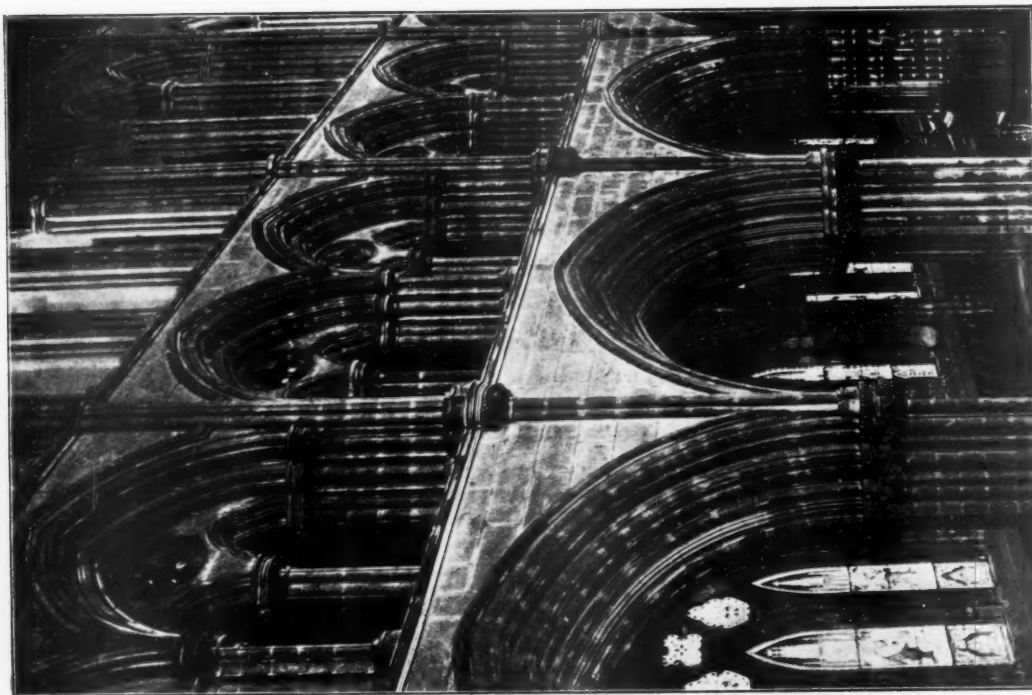


NORTH-EAST CHAPEL OF LOWER CHURCH.

FROM "THE DOUBLE CHOIR OF GLASGOW CATHEDRAL."



THE SOUTH AISLE OF THE CHOIR.



VIEW OF THE CLERESTORY.

FROM "THE DOUBLE CHOIR OF GLASGOW CATHEDRAL."

parts of the crypt unvaulted until the finishing of the upper work. I believe he is right in his ingenious reconstruction of the conditions. But when he calls the problem at Glasgow a unique one at the date, he seems to have strangely overlooked, seeing that he refers to Canterbury so often, that the master mason who built there the Trinity Chapel over its lofty crypt, had just as big a work as Glasgow's to face—and really the same masonic problems were constantly to be met in the building of great halls and refectories over vaulted undercrofts.

Also for the crypt's central bays being at first unvaulted there was possibly another very good reason besides the immediate masonic convenience. Our author does not touch on this point, but seeing

point to a survival eastward that might well have been substantially that of the Norman apsing. So there may have been, after all, only this old work and then the new setting out of the early thirteenth century instead of our author's four cathedrals. This interpretation has its difficulties no doubt, but the possibilities of it do not seem to me to have been quite threshed out by Mr. Watson.

EDWARD S. PRIOR.

LONDON AFTERNOONS.

"London Afternoons." By W. J. Loftie, B.A., F.S.A., F.Z.S. Price 10s. 6d. net. London: Cassell & Co., La Belle Sauvage Yard, E.C.

MR. LOFTIE has here brought together a series of light essays on subjects mostly relating to London, although a few—for instance, those on Tring, King's Langley, and Berkhamstead—are unconnected with the rest of the volume. Mr. Loftie has, as he says in his preface, been writing on London during a quarter of a century or more. In some ways he is excellently equipped for the task. He uses his pen with skill, he has much out-of-the-way knowledge, combined with a wholesome hatred of destroyers and "restorers" of old buildings; some of his theories also are stimulating and ingenious. On the other hand, in matters of detail, accuracy is by no means his strong point, and he is apt to assert as a positive fact what at most is matter of opinion.

Mr. Loftie's first chapter is headed "London five centuries ago," and here he gives a quaint picture of the City and its then suburbs, representing their appearance on the accession of Edward III., and at other dates down to the sixteenth century. The truth of the "impression" would have been increased by a little more care in filling up the accessories. If he had referred to Stow he would not have said that the church of St. Mary le Bow, with its "fine Norman arches of stone," was built in the twelfth century, for he would have found that its roof was blown off by a tempest of wind as early as the year 1090. Again, while sketching the appearance of old London Bridge, he places the "blackened skulls" of some of the victims of "recent disturbances" occurring in the reign of Richard II., over the gate at the Southwark end of the bridge, regardless of the fact that traitors' heads were not removed to that position until the taking

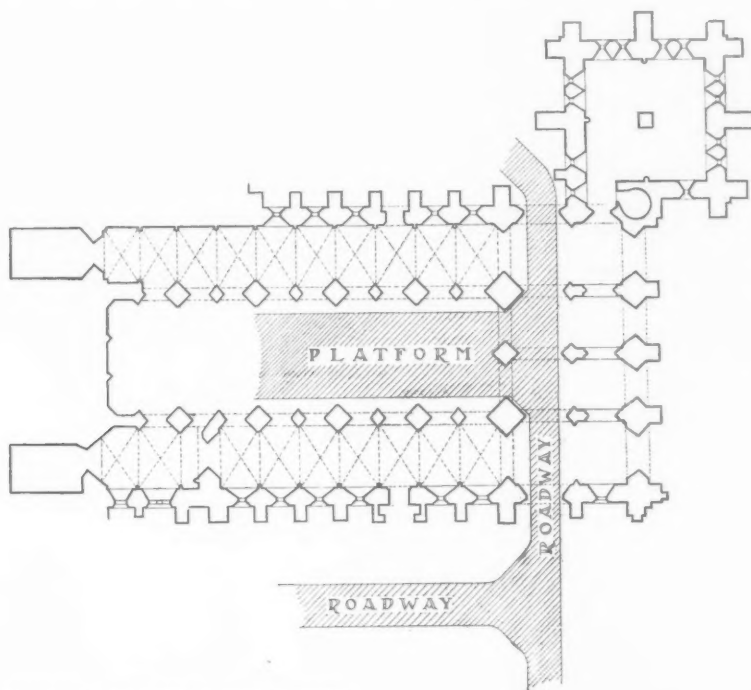


DIAGRAM OF ROADWAY INTO CHURCH.

FROM "THE DOUBLE CHOIR OF GLASGOW CATHEDRAL."

that the maintenance of church service was a great matter in the conduct of mediæval church-additions, it is probable that the old presbytery remained, while round it was set out the new building. Then, the work being long delayed, the final clearing out and completion of the central compartment came with the craft of much later date than what had built the body of the new work. It is to be observed that the fires recorded as destroying Norman fabrics had often little effect on the solid masses. It is quite possible that the eastern limb of Bishop Achaius' Church was, after the fire of 1178, patched up by Bishop Jocelin, and stood in use for the services during the thirteenth century rebuilding of the new quire. The south-west chapel of the crypt is certainly of the date of Bishop Jocelin's bishopric. Its retention, and some peculiarities of the buttressing north and south on the line of it (which are not explained by Mr. Watson),

down of the tower at the London end, in or about the year 1577.

On the subject of City Companies our author is suggestive, but rather confusing. In one place he says that there were "no Guilds not religious"; elsewhere, that James I. restored to the Drapers' Company the name of the Guild of the Blessed Virgin, and thus gave them "a shadowy excuse for calling themselves a Guild"; elsewhere again he says that if there was a Guildhall there must have been a Guild, and that Guild, being the governing body of the City, may not necessarily have been religious. He might have mentioned the hall of the Hanseatic Merchants in London—certainly not a religious body, which was described in their original charter as "Guilda Aula Theutonicorum." On page 42 we are told that of all the City Companies in the fourteenth century the Armourers was the most important, of which "even the great Edward was a member." But it is not explained that this was not the Armourers' Company already existing in 1307, if not before, and afterwards united with the Braziers, but the Company of the Taylors and Linen Armourers, who made the padding and interior lining of armour, and that this is now the famous Merchant Taylors' Company.

Mr. Loftie might increase his list of City churches which partially or wholly escaped the Great Fire. Thus St. Botolph Aldgate, St. Botolph Aldersgate, St. Botolph Bishopsgate, and Allhallows London Wall, were all rebuilt in the eighteenth century; the only one of them which the fire had touched was St. Botolph Aldersgate. He mentions St. Michael Wood Street, destroyed in 1897, as having contained much mediæval work, but omits St. Michael Bassishaw, since also destroyed, to which the same remark would apply. Indeed, it may be said that whenever one of Wren's churches is pulled down, an event which happens with painful frequency, traces of the previous building are invariably found. Mr. Loftie's idea that the number and smallness of the city churches points to the likelihood that a majority of them were not of very great antiquity, is at variance with the opinion expressed by the learned Mr. Micklethwaite in a paper printed in the *Archæological Journal*, vol. 37. The latter held that the early date of the division into parishes is shown very clearly by the state of our old commercial towns. Those which, like London, York, and Norwich, come from Roman times, have many parishes, each with its own church, often of small size; whilst those which, like Hull, Boston, and Yarmouth, rose to importance in the later mediæval times, are not so divided. A fact which supports the belief that many of the London churches were of ancient foundation is that they were dedicated to early saints who would not have been popular among the Normans. There are various indications pointing in the same direction. Thus Stow tells us that the Norman church of St. Mary le Bow was called New Marie church; and a similar title was applied to St. Mary Woolchurch Haw, when Eudo, who founded the Abbey of St. John, Colchester, gave it the patronage

of this church and of St. Stephen Walbrook. We have still St. Mary "Elder," or "Alder-mary." Again, the monk Fitzstephen, writing in the twelfth century, says that there were then no fewer than 136 parish churches in the City; and when the Priory of Holy Trinity, Aldgate, was established in 1108, it occupied ground which, although of no great extent, had already been divided into four parishes. The second names of Allhallows and St. Mary Staining may give us a hint that they were built of stone when most churches in the City were mere wooden structures.

Mr. Loftie is very sure that the church of St. Katherine Cree was designed by Inigo Jones, and says that Mr. Reginald Blomfield stands alone in taking the opposite view. This building was consecrated by Laud in 1630-31, and it is only attributed to Jones by tradition, a remark which applies equally to the somewhat similar work at St. John's College, Oxford. Mr. Blomfield doubts the usual attribution of these buildings, because, if we except the south door of St. Katherine Cree, he considers them totally unlike any authenticated design of the great architect. But we certainly have an attempt at Gothic by Inigo Jones in the Chapel of Lincoln's Inn, the plan of which was submitted in 1619.

The chapter headed "Newgate" is an interesting one, with its theories as to the comparative ages of the different gates of the City. Mr. Loftie does justice to Newgate prison, in designing which the usually commonplace architect, George Dance the younger, so surpassed himself (Mr. Blomfield has, perhaps, told us why), that he produced, in its way, the most impressive London building which has come into existence from the time of Sir Christopher Wren until now; a building of which the City Fathers are shortly going to deprive us. Our author gives a slight but picturesque account of the streams formerly flowing into the Thames at or near London. This is a subject on which the last word has not yet been said; Mr. J. G. Waller has written something of interest, and there are many sources of information; but what we want is a really good map, with all the various water-courses marked, as far as it is possible to ascertain them. In this chapter the statement that "we have to go down steps from Threadneedle Street into Broad Street," is of course incorrect, the slope of the ground being almost imperceptible. If there are steps, how can omnibuses and other vehicles pass from one street to the other, as they do on week days almost incessantly? The problematical Rugmere, or "Ridge-mere," Pond near Regent Circus, first mentioned in Mr. Loftie's "History of London," is again referred to. Did it ever exist? And, if so, was it drained by William Blemund, Blemot, or de Bleemund, in the reign of King John? On this matter we should like to hear the opinion of Mr. A. M. Davies, who is now writing about the Prebendal Manor of Rugmere in the *Home Counties Magazine*.

We have not time to accompany Mr. Loftie in his pleasant visits to the country, most of which would

occupy rather a long afternoon; but, before concluding, we must give yet another instance of his carelessness in matters of detail, which, although not important, is rather trying. In his "History of London" he shook our boyish faith in the truth of the couplet on the old sign in Panyer Alley—

"When ye have sought the City round,
Yet still this is the highest ground;"

by telling us that this is fifty-nine feet high, and that the highest point in the City is on the site of the Standard in Cornhill—that is, where Cornhill, Leadenhall Street, Gracechurch Street, and Bishopsgate Street meet, which attains a height of sixty feet. For years we have believed and quoted his assertion, but he now tells us, without any reference to what he wrote before, that the highest ground is in Cannon Street; while elsewhere he says that, unless he is mistaken, it used to be by the church of St. Andrew Undershaf. The illustrations, which are well selected, have not much connection with the text. If we have ventured to point out a few shortcomings in Mr. Loftie's volume, we will conclude by saying that for those who know how to discriminate it will be found both useful and entertaining.

PHILIP NORMAN.

A HISTORY OF ARCHITECTURE.

"A History of Architecture on the Comparative Method, for the Student, Craftsman, and Amateur." By Professor Banister Fletcher, F.R.I.B.A., and Banister F. Fletcher, A.R.I.B.A., Architect. Fourth edition, revised, greatly enlarged, and newly illustrated. Price 21s. nett. London: B. T. Batsford, 94, High Holborn, W.C.

THIS is a fresh issue, largely re-written, and with new illustrations, of a venture well considered in view of the popularity of the R.I.B.A.'s examinations, and now brought to the dignity of a fourth edition. Its purpose is the ballooning up of the architectural student to the height whence he may survey all the kingdoms of architecture, and declare his mastery of them. And, at any rate, the book gives him command of the special language which it is to be supposed the Institute examiners accept as answers to questions on architectural style. Otherwise the phenomenal success of the earlier editions is not to be accounted for. It is therefore to be hoped that, descending from examination heights to practice, the passee of the Institute will find in such phrases as "artistic motive," "successful feature," "latent fancy," good weapons in the rough-and-tumble. The spatch-cocked verses, which seem the artistic motive of many vacant pages, should, interspersed say in specifications, please the lady client.

In view of the fine ether of these contents, one ought not, perhaps, to grumble at the guinea charged for the volume, but still its price is "heavy" from the general student's point of view. And heavy, too, is now the volume itself, bulky and massive with unnecessary inflation, for nearly half its proportions are in empty margins, blank pages, and the aforesaid poetic mottoes. All this is publisher's business, no doubt:

VOL. XI.—F

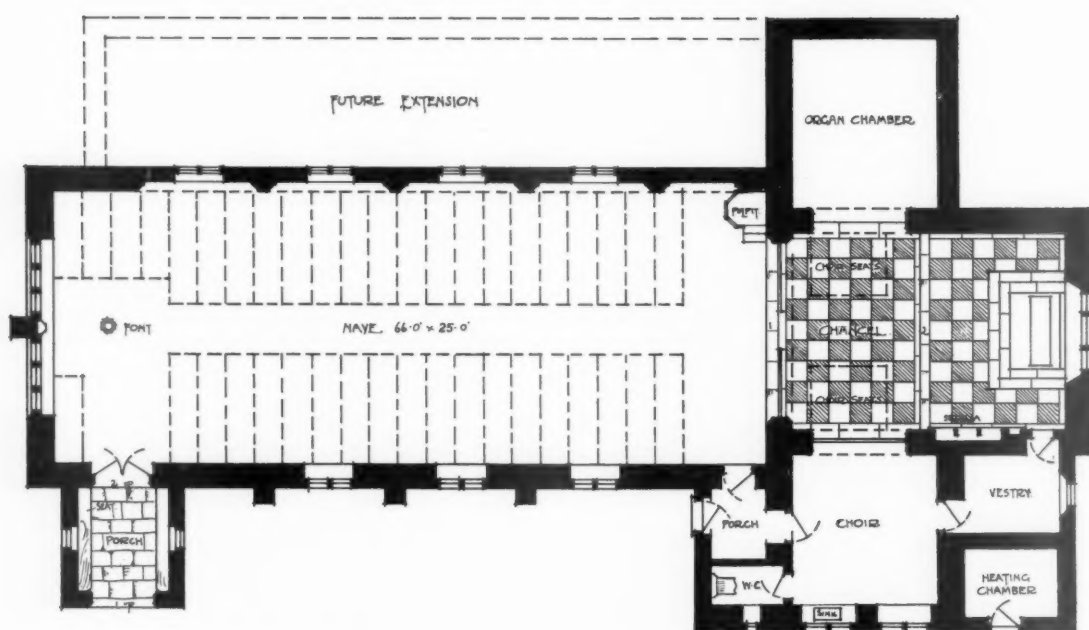
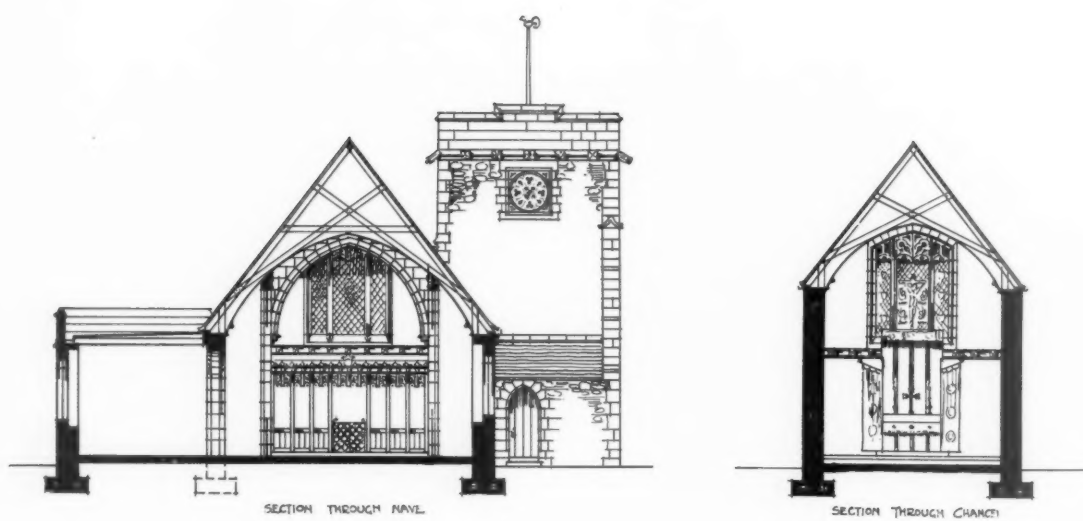
but the comparative method of the author conduces to padding. When everything has to be compared with something else, in season and out of season, we are told mostly what a thing is not, rather than what it is. One is reminded of the chatty Dorset peasant, who, when asked the way, will very pleasantly describe where you are *not* to go before he tells you right. The task, too, of having to find "geographical, geological, climatic, religious, social, political, and historical" influences on each phase of style makes for much forced writing. Indeed, if one may trespass on the comparative method, the American "History of Architecture," by Professor Hamlin, is a guide to examinations, a quarter of the bulk of this, half the price, and twice as informing. And turning to a really scholarly text-book, like that on "Greek Sculpture" by Professor Gardner, one can only commiserate the architectural student that he is given comparisons instead of facts.

Still, this fourth edition is in all its fresh points immeasurably superior to the original. The strange things that appeared on so many of the pages of Professor Banister Fletcher's production have most of them been amended, though the account of the monastic orders still needs revision, and the student will be misled if taking the information given, p. 205, he goes to Winchester Nave to find fan-vaulting. There is a funny statement, too, as to the Freemasons, on p. 197. But the photographs are now much improved, and make a pretty architectural picture-book: the diagrams are frequent, and only fail from a stupid fashion of printing, which confuses instead of explaining: and now there are some architectural treatises, which are better than comparisons. But is it good taste to advertise our living professionals, though their comparative labellings do make amusing reading? However, Mr. Fletcher has written new for this edition an excellent general account of Gothic Architecture in Europe, and if in the next he would only suppress two-thirds of the comparative matter—and all the poetry—we might have a handy epitome of architectural style for students.

EDWARD S. PRIOR.

CURRENT ARCHITECTURE.

THE CHURCH OF THE GOOD SHEPHERD MURRAYFIELD, EDINBURGH, N.B.—This church was opened about two years ago. The tower and north aisle remain to be built. The illustrations on pages 70, 71, and 72 following explain themselves. The external walls are built of Hailes' stone, of varying colour, and covered with Scotch slates. The sedilia is made of "Owen stone." The reredos is of pine, painted and gilded, and it is hoped that before long the panels will be filled with paintings by Mrs. Traquair. The east window was executed by Oscar Paterson and Thomson, of Glasgow, from the full size cartoons of the architect, Mr. R. S. Lorimer, of Edinburgh.



THE CHURCH OF THE GOOD SHEPHERD, MURRAYFIELD,
EDINBURGH. PLAN AND SECTION.
R. S. LORIMER, ARCHITECT.



THE CHURCH OF THE GOOD SHEPHERD, MURRAYFIELD, EDINBURGH, N.B.
GENERAL VIEW, LOOKING EAST. R. S. LORIMER, ARCHITECT.

Photo: R. A. Milliken.



THE CHURCH OF THE GOOD SHEPHERD, MURRAYFIELD,
EDINBURGH. VIEW OF THE CHANCEL.
R. S. LORIMER, ARCHITECT.

Photo: R. A. Milliken.