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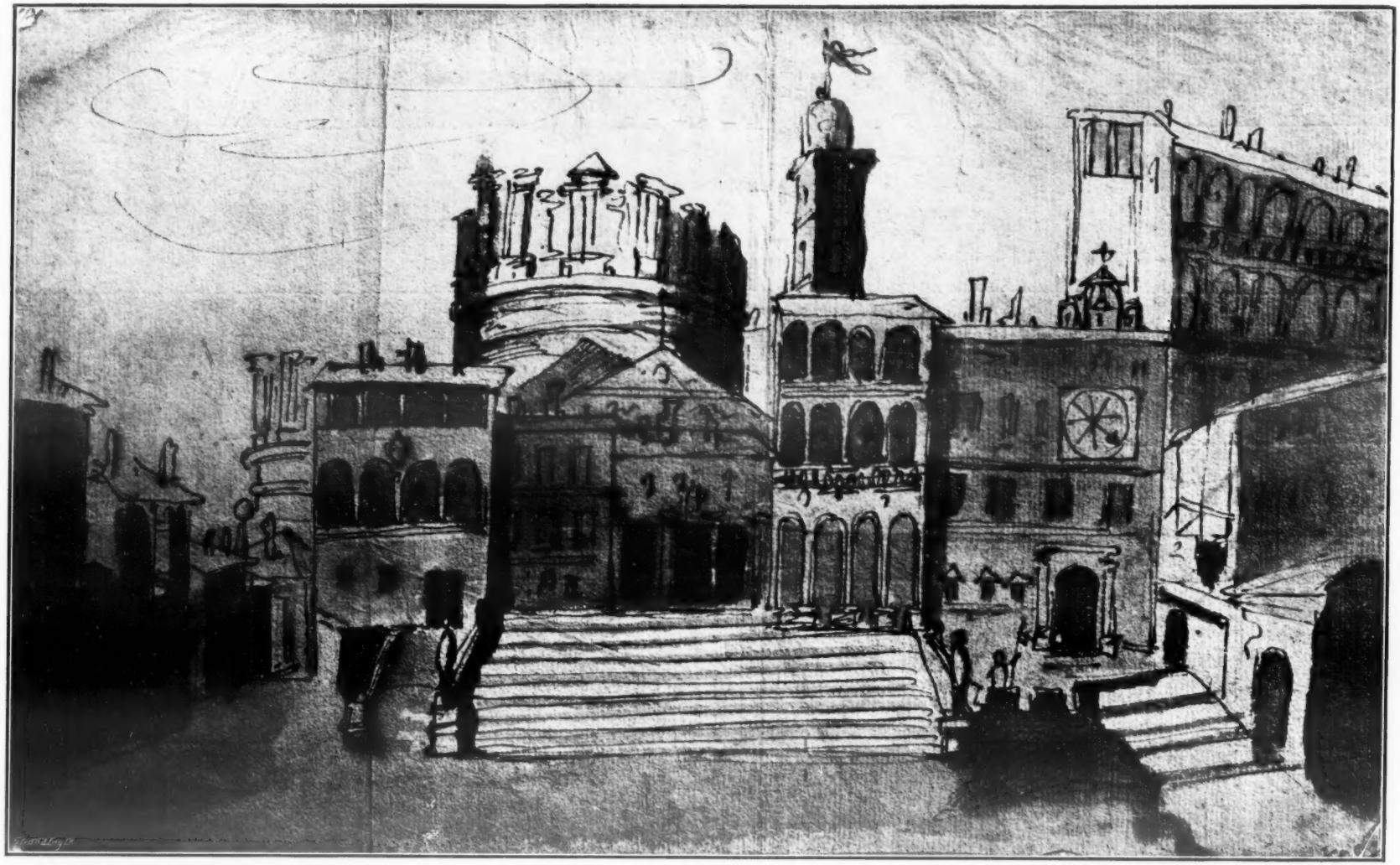


A DRAWING SHOWING THE DOME OF ST. PETER'S IN THE COURSE OF CONSTRUCTION.

A Note on the Frontispiece.

By the courtesy of the present owner, we are able to publish a drawing which illustrates one moment of the tangled history of the rebuilding of St. Peter's in Rome. The old church is not completely demolished, but the drum of Michael Angelo's dome is seen rising in the background. The drawing has every appearance of being an authentic contemporary sketch. The paper bears the crossed keys of the Pontifical arms as a water-mark, and the stamp of Sir Thomas Lawrence's collection. The present owner obtained it at the recent sale of Sir Charles Robinson's collection. We believe that the drawing has not come under the notice of Geymüller and the other writers who have worked at the architectural history of the church. But Geymüller gives a reproduction of an engraving at Basle showing the new church when the piers of the dome only were in place, and confirming the accuracy of the details of the drawing here reproduced. Among these details, it will be seen, are the entrance to the atrium of the old basilica, the mediæval campanile, the ancient pontifical palace, and other features of the Vatican precincts. D. S. M.

Chelsea and Holbein.

Mr. Davies' handsome volume on "Chelsea Old Church"* is a valuable collection of materials gathered from original authorities. It is carefully edited, and illustrated by many excellent collotype plates; it is well printed on good paper and strongly bound. The volume is a credit to all concerned. Mr. Horne's preface recalls the destruction of a great number of London suburban churches, which gives to Chelsea almost unique interest. Many of the illustrations are selected from drawings which are for the most part in private collections. Probably the most interesting of these is a careful plan of Beaufort House, built on the site of Sir Thomas More's Chelsea residence by Sir Robert Cecil. The house we are told bore "in divers places these letters, 'R.C.' and also 'R. C. E.' with the date of the year, 1597, which letters were the initials of his name and his lady's." The plan, showing a fine house of much the same type as Holland House, with its dependences, gardens and grounds, is one of the most interesting contemporary plans we possess. It is carefully laid down in a more modern manner than John Thorpe's drawings, and closely resembles the work of John Simons, who made a survey of Christchurch, Aldgate, about 1592. Simons, however, seems to have died in 1596.† In the volume there are also several plates from monuments and features in the church. Amongst these are good prints of two remarkable early Renaissance capitals, dated 1528, which form part of the More chapel, and which Mr. Randall Davies and Mr. Herbert Horne would assign to Holbein, who at this very time was frequently at More's house close by. As agreement arrived at independently may strengthen the evidence derived from stylistic considerations, I may venture to say that I also had come to the same conclusion several years since. There seems to be little room for doubt that these capitals may be numbered amongst Holbein's London works.

I have from time to time, in my reading, made notes of such references to Holbein's work, executed while he was in London, as I have found; but as I have lost my notebook I can at best only make a sort of memory index to points which in part may be fresh. Holbein is without doubt the greatest world-artist who has ever worked and died in London. His reputation seems to stand outside of all the changes of fashion. From Pepys and Evelyn to Ruskin all acclaim him as pre-eminient. His work could not be better characterised than by Peacham in his "Drawing and Limning"—"Hans Holbein for sense and life." The publication of the Calendars of State Papers of the reign of Henry VIII. have made available many references to Hans the Painter. In one of them there is a report of how he had had an interview with the Duchess of Milan. He had seen her for two or three hours and made a drawing, and from this drawing alone, doubtless, her portrait was made—the wonderful standing portrait, I believe, long on loan to the National Gallery. The famous Windsor studies, which apparently were at one time known as the Painted Book, are referred to in the State Papers dealing with the dispersal of the works of art belonging to Charles I., also in the Calendar of Loseley Papers, and in Volume XII. of "Archaeologia." From these notices a better history of the drawings could probably be made out than was known to Walpole or Wornum. I have seen it stated by Fairholt, who ought to be a good authority, that the heads in the replica of the great Barber-Surgeon's picture (which is now in the College of Surgeons) are similar drawings cut out and laid on the background and painted over. The first notice of Holbein's work in England

* "Chelsea Old Church." By Randall Davies, F.S.A., with a preface by Herbert P. Horne. 52s. 6d., net. London: Duckworth & Co., 3, Henrietta Street, Covent Garden.

† See *Home Counties Magazine*, Jan. 1900.

that I am acquainted with is cited in Hasted's "History of Kent," which shows that Hans was painting a view of the Siege of Terouanne, in an archway at Greenwich Palace, in connection with some pageants of the time; and this was only a month or two after his arrival in England in 1526. Of special interest to Londoners is the beautiful drawing, now at Basle, of a Chamber in Sir Thomas More's house at Chelsea—such a beautiful room, perfectly furnished. A small reproduction of this is given by Mr. Davies; but on the small scale the accessories hardly seem so relatively important as on the original or a big photograph. The walls are covered with plain hangings in folds, there is a big sideboard, on the wall are hung musical instruments. The drawings in the British Museum of Holbein's splendid allegorical paintings of the Triumphs of Poverty and Riches, once on the walls of the Steelyard Hall, show what decorations were thought proper for a public building in the city about 1530.

Much has been said as to architectural work by Holbein in England. The so-called Holbein Gate at Whitehall probably dated back to his time, as it is shown in a view of Whitehall made about 1560 by Van den Wyngaerde, but I think it is more probable that the gate may have been called Holbein's because he decorated the chamber above it. This, however, is a mere suggestion which I have had no time to verify. Here at Whitehall was his great wall-painting of Henry and his father Henry VII., the magnificent cartoon for which was shown at the New Gallery a year or two ago, and which is published in Mr. Strong's volume on the Chatsworth drawings. I have no doubt that for his portrait of the father he made studies from Torrigiani's wonderful effigy in Henry VII.'s chapel at the Abbey. Speaking entirely from memory, it seems to me that the cartoon is just a portrait of the sculpture.

This brings us to another interesting connection between Holbein and the Abbey; that is, that the beautiful mosaic pavement of the Presbytery, laid down in 1268 by a Roman master, was painted by Holbein for the floor on which the two Ambassadors stand in his noble picture in the National Gallery, painted in London in 1533. This fact is pointed out in Miss Mary Hervey's book on this enigmatic painting, but again I may say, as independent evidence on this point, that I had come to the same conclusion years ago. One important fact in regard to this pavement Miss Hervey does not mention, and, in consequence, I believe, has missed the chief clue to the unravelment of the picture's meaning. On this pavement still exist five or six inlaid brass letters, the remnant of a long rhyming inscription to the effect that whoever would know the time of the coming end of the world had but to read what was there written. Then followed the names of several animals, the mythical life-ages of which, mounting by progressive multiples of three, made up the time. Similar rhymes are known in the folk-lore of all the nations of Europe from Ireland to Italy, and the mysterious prophetic pavement must have been pointed out to all the visitors to the church.

Now, in trying to understand the Ambassador picture, if we put ourselves into sympathy with the attitude of mind exemplified in such works as Dürer's "Melancholia" and Holbein's own "Dance of Death," we cannot doubt the allegorical significance of the relation of the skull, always an emblem of death, and this pavement. The basis of the picture, then, is a symbol of Time, on which falls, as on a dial, the shadow of Death from the elongated skull set up at the angle of a gnomon. On the two-staged stand which forms the centre of the picture are displayed the appliances for the occupations and amusements of life, and various instruments for the computation of the passing hours and the observation of the movements of the heavens. Such a setting is most fitting for the two great Ambassadors. The whole is an allegory of Time and Human Policy and Death.

W. R. LETHABY.

CAPITAL, WESTMINSTER CATHEDRAL.
THE LATE J. F. BENTLEY, ARCHITECT.

By Way of Comparison.

THE completion of the Gaiety Theatre is an event of some significance; it is the first instalment of a scheme which is either to show that London has learnt at last how to do things on a grand scale, or, what is more likely, is to prove that our masters, and we who put them in power and passively endure them, are fundamentally incapable of entertaining large and comprehensive ideas, or lack the courage and the public spirit, so admirably illustrated by our neighbours across the Channel, to convert them into actualities through the medium of pounds, shillings, and pence.

A hundred years ago our great-grandfathers, wiser in their generation, did something out of their comparatively modest means to mark their sense of the dignity which belongs to a well-ordered, balanced, and symmetrical scheme of Street Architecture; and Regent Street, though what of it is original is small in scale and almost hidden by later excrescences, still bears witness to the value of a reasonable uniformity of design.

Our own generation has little evidence to produce of any ambition to improve central London; we must make what capital we can out of Shaftesbury Avenue and Charing Cross Road, thoroughfares which, courting comparison as they must with Regent Street, proclaim aloud the tinkering and half-hearted methods of which they were the outcome, and are only redeemed from complete insignificance by the theatre at Cambridge Circus, long since dedicated to the divinities of the Variety Stage.

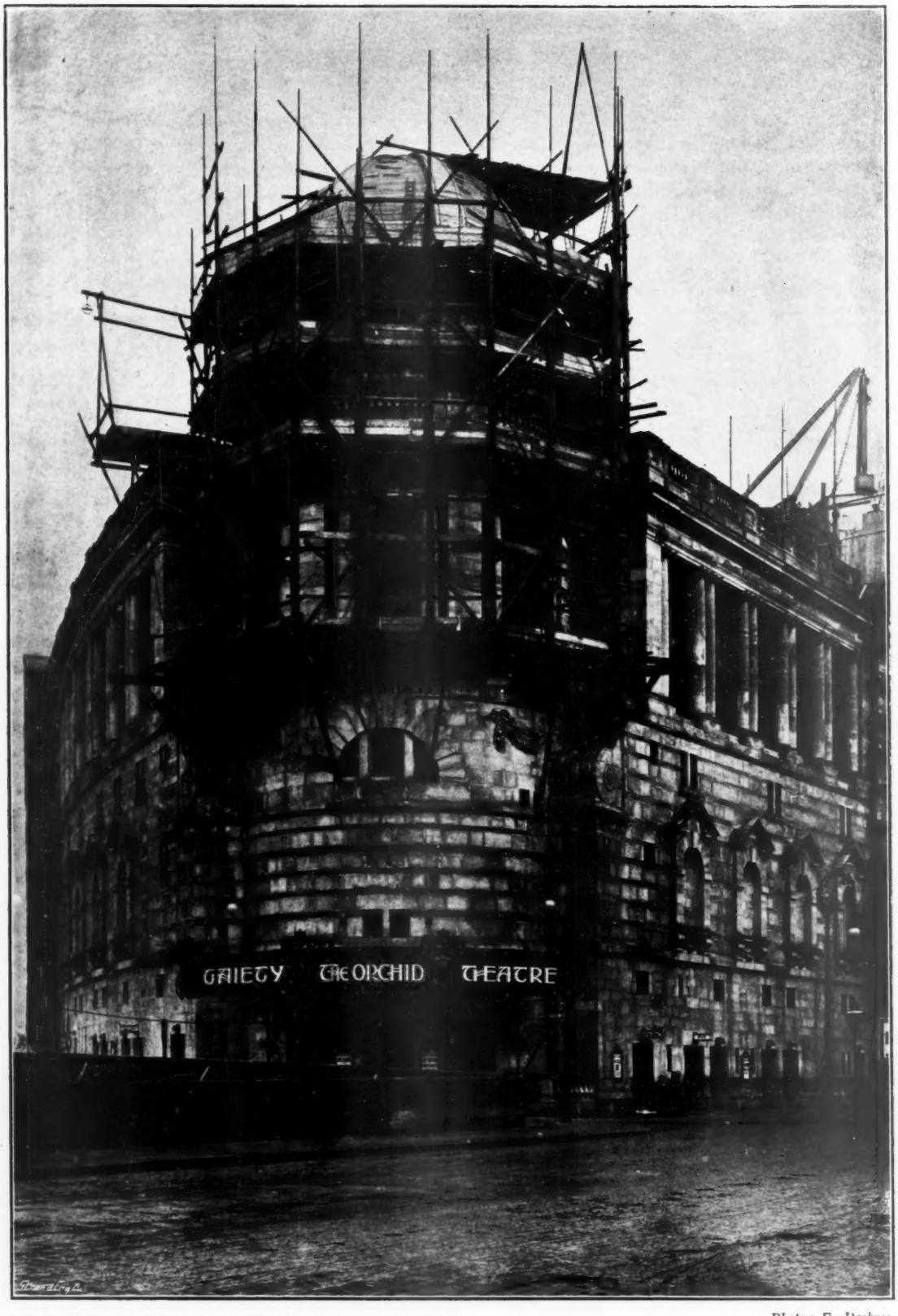
That a theatre should not only be the home of art, but a work of art in itself, was something of a new departure, and even now the attempt to deal with theatres as elements of beauty in London street scenery would be much of a piece with the making of bricks without straw. Two or three hold out a promise of better things, but when an old stager has ticked off all that occur to him, past and present, he is fain to confess that he finds more to satisfy him in "Drury Lane," the "Haymarket," and perhaps "Covent Garden," than in any of their more modern rivals. But it is almost impossible for an old stager to divest a theatre of its associations, and "Drury Lane," the last of a long line, and heir to all the glamour which belonged to its predecessors, is rich in them; an older Drury was the work of Wren himself, and it is the thought of all it represents which glorifies its homely shell; but at least the unassuming masses of brickwork do not make for meretriciousness, and there is a saving grace in that!

Now, once again, we find ourselves face to face with a theatre which has to be taken seriously as a work of art, and it may be that a brief consideration of the "Palace" and the new "Gaiety" will help us to read the signs of the times in the architectural world.

The "Palace" is quite a typical and characteristic work of its author, hampered and trammelled as no doubt he was, but still able to stamp his identity on the work in such a way that he who runs may read it; and if it was characteristic of its author it was also characteristic of its age, of the age of terra-cotta and the well-known type of detail which belongs to that material; charming in many ways when, as in this instance, it is in skilful hands, but generally tending in the direction of pettiness, redundancy and repetition. Given the material, the logical course is to turn its possibilities to account, but its influence on design is not one which appeals to everybody, and the man who becomes a victim to the terra-cotta habit, and yields to the obsession of his favourite medium when he is building in stone, serves no good purpose unless it be as a danger-signal.

To the architect it is almost a truism to say that the irregular site, which might be supposed to present special difficulties, is the easiest to deal with. It takes some of the initiative out of the hands of the designer, a responsibility which he is quite ready to forego, and makes a certain general arrangement of the plan almost obligatory. Inasmuch as the skilful dealing with facts, the fitting together of the pieces of a puzzle, is an easier matter than improvisation, the plan so generated is often happier than where its author is embarrassed with all the vague potentialities of unlimited elbow-room; and what the plan is, roughly speaking, the elevation is. The form, whether it is that of a trivial detail or of a great mass of building which is agreeable to the eye on plan, is no less pleasing to it in elevation.

The site of the Palace Theatre was just one of those which go to meet the designer half way. It is a sort of irregular triangle with the apex scooped away to follow the line of the Circus which the authorities decided to make at the cross roads, thus giving back with one hand what they had taken away with the other, for Piccadilly Circus, by the time they had done with it, had become little more than a geographical expression. The site thus modified gave the opportunity for the



THE NEW GAIETY THEATRE, LONDON.
FROM THE CORNER OF WELLINGTON STREET, STRAND.
ERNEST RUNTZ AND FORD, ARCHITECTS.

Photo: E. Dockree.

THE PALACE THEATRE OF VARIETIES, CAMBRIDGE CIRCUS, LONDON.
SHOWING ELEVATIONS TO CAMBRIDGE CIRCUS AND SHAFTESBURY AVENUE.
T. E. COLLCUTT, ARCHITECT.

Photo: Bedford Lemere & Co.

effective façade which is familiar to everyone; the awkward angles formed by the hollow front with the sides are well masked by the angle turrets; the general features are small, but stand in proper relation to one another, and succeed in giving an appearance of size and dignity to the whole, instead of looking petty themselves; the concave gable which is the crowning feature is not wholly satisfactory, but the problem was a difficult one. The side towards Shaftesbury Avenue on the other hand suffers from an air of haphazardness only partially relieved by the turrets, whose obvious mission was to introduce an element of order, but there is an appearance of effort without corresponding result, and the impression left on the mind is that the attempt to obtain symmetry, under difficult conditions, was abandoned somewhat light-heartedly. The modern Gothic tradition that truth and candour are the beginning and end of design had not yet been effectually buried.

The new "Gaiety" belongs to another order of things, as yet imperfectly appreciated by the people. This building indeed has brought into currency a great deal of the small coin of popular criticism; the purveyor of cheap wit and humour is conscious of having the ball at his feet; as your 'bus passes along the Strand the driver jerks the latest quip over his shoulder and shakes with queasy laughter. That a building should be the butt of sarcastic comment by the ignorant is not actually the ultimate test of its merits, but it is perfectly unimpeachable evidence to its possession of individuality, and individuality soberly expressed; New Scotland Yard was the subject of much badinage of the same type. To ask the public at large to appreciate the qualities of restraint is to set them "groping in a dark room for a man in a black suit who isn't there." The florid and overblown in any style of architecture always strikes some responsive chord in the breast of the man who wears a bouquet as a buttonhole, but you must give him the stucco-faced villa raised to a high power, an "Empire," a "London Pavilion," if he is really to feel the solid ground under his feet. There is something homelike to him in the "furnished lodgings of tradition" as he understands it, which puts him at ease and on good terms with himself. It is not for architects to complain if they are not understood; all lay criticism is probably on much the same level of sturdy and self-satisfied irrelevance, and who amongst us has not itched at times to instruct the expert in the alphabet of his own trade?

It is a long way from the cheap commercial Gothic of the old "Gaiety," even from the "Palace" with its reminiscences of Gothic habits of thought, to the monumental and even slightly austere building in which the Classical tradition, albeit liberally interpreted, is visibly expressed. To associate the idea of picturesqueness, in the sense in which we commonly use the word as of something almost fortuitous, with Classical work, would argue blindness to the purpose of that infinite nicety of calculation which went to the perfection of Classical forms. Something in the nature of a problem then presented itself to the architect of the new building who found himself set to reconcile an irregular wedge-shaped site, every yard of which was valuable, with the breadth and simplicity essential to the style in which he was going to work. The site was of the kind one associates with the mistaken pursuit of the picturesque, with gables, dormers, and turrets huddled together in admired confusion; but the result of a perfectly simple and direct acceptance of the situation has made us richer by a building which combines a full measure of dignity with the least touch of graciousness—very much in place in a theatre, a quality to which a purely formal and rectangular site would not have lent itself so naturally. The fronts, south and north-west, are practically identical, except for the greater length of the latter and some modification of the order consequent thereupon; a sheer place of ashlar-work with openings symmetrically arranged and of a simple and effective form rises to an imposing height from the pavement, its severity tempered only by shallow bands of marble, and over this is a well-proportioned order running with few breaks round the whole building, and made doubly rich by deep recesses against which the columns stand out in bold relief, the whole being capped by a balustrade. Such are the ingredients of the dish, simple but of unimpeachable quality, and combined with the discretion of an artist. The rounded form of the entrance, a circle only partly disengaged as far as the level of the parapet, and lately finished with a dome, supplies the softer touch. We may confess to a prejudice born of long repletion against the angle feature, and a hope, now falsified, that the quiet dignity of the horizontal line would have been allowed to assert itself in the present instance. There was a time when the streets of London bid fair to bristle like the fretful porcupine; as each corner lot was rebuilt there was the inevitable turret to add a fresh element of restlessness, seldom ornamental in itself, and serving no useful purpose, except once in a hundred times, unless the concealment of unsightly pieces of roofing may be included under that head. Here, however, we are in the hands of an artist, and it may be that before long, so easily unsettled are the ordinary man's

convictions, we shall be brought to jettison our whole cargo of antipathies, and to become reconciled to the inevitable when it is insinuated with so much address. Dome or no dome, however, the building is a solid addition to the artistic assets of London, and to look at is to be eased of much weariness and tribulation of spirit, and to be inspired with new hopes for the future.

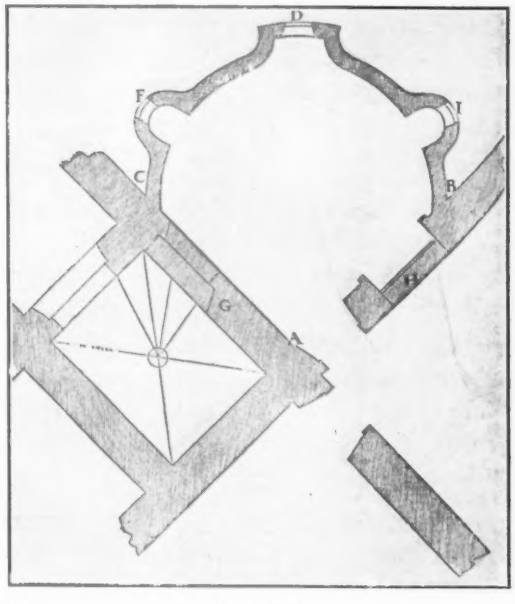
What is it in the handiwork of the artist, we may ask, over and above its being a thing of beauty, which appeals to the imagination, stirs the sympathy, makes a lodgment for itself in the hearts of sensitive men and women? Ordinary London street scenery is cold, vapid, and impersonal; stark walls pierced mechanically with window openings, conventional ornament mechanically applied, the product of machinery which has become half human in the intelligence of its working, and of men who, through no fault of their own, are half man and half machine. What enjoyment is to be got out of work of this sort? It offers no satisfaction to any single demand we make of it; it deadens our sense of beauty, and chills our emotional impulses; the happy man finds no sympathy in it, the sorrowful man no consolation. Imagine oneself brought face to face with the Hotel Cecil (new front) in a moment of acute depression! In the work of our ancestors all the qualities we ask for are there. The sense that the task was a labour of love, that the men who built embodied something of themselves in their work, fancy, humour, simplicity, reverence, is as much to us as beauty of colour and form. To appraise the degrees in which the two elements affect us is impossible. They are indissolubly connected; the spirit in which the man works is as much the measure of his worth as the level of his intellectual effort. This is what lifts the veritable work of art out of the slough of the vernacular and gives it its potency of appeal. The piety of the craftsman whose heart is in his work is visibly enshrined in it, and to sympathetic humanity it is not the mere mass of dead, senseless stone, but a monument touched to life by the spirit of earnest endeavour.

ARTHUR EDMUND STREET.

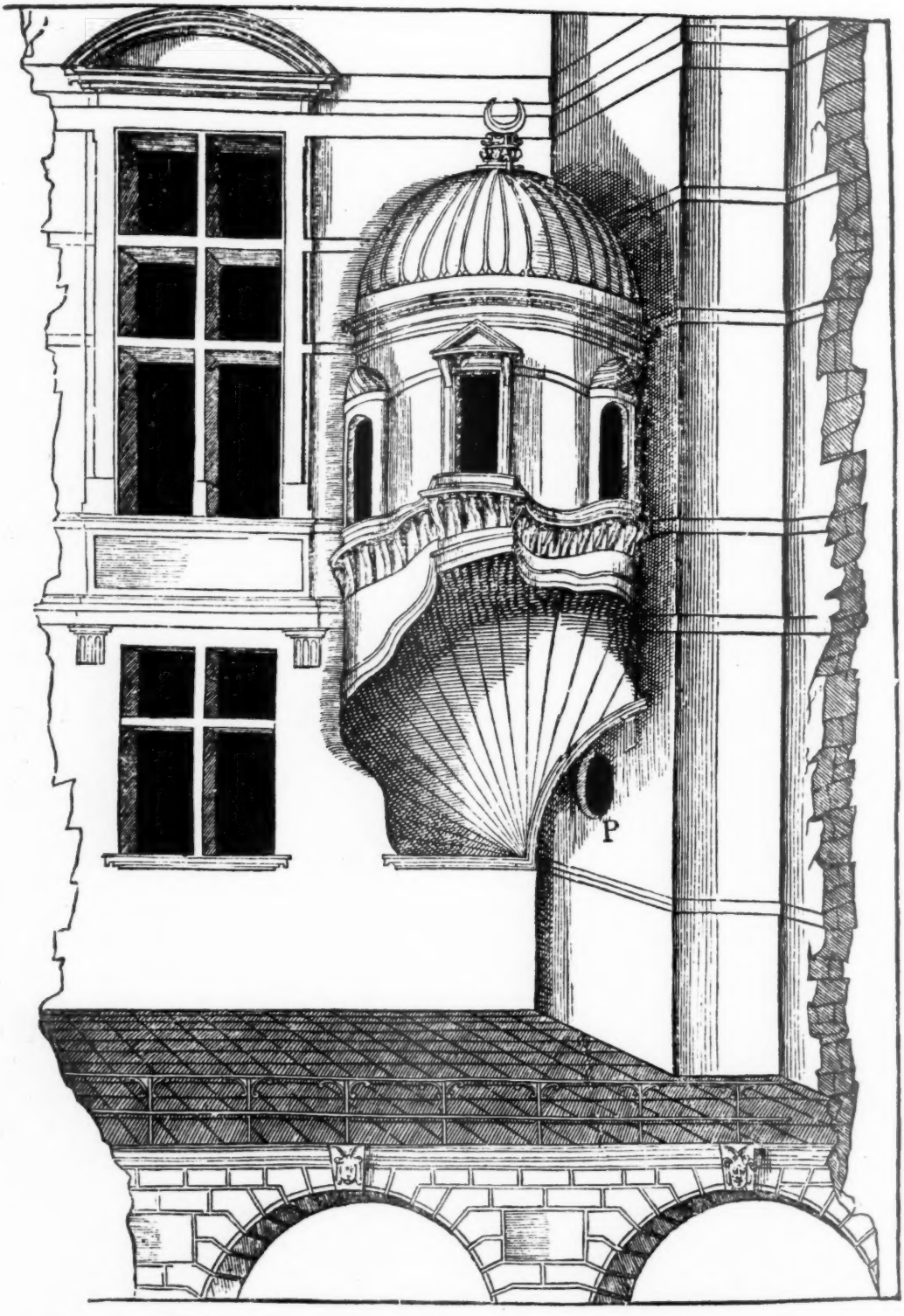
Philibert de l'Orme.—II.

DE L'ORME was particularly proud of a clever bit of construction which he carried out at Anet. A cabinet was wanted for the King's room. As the walls were already up, De l'Orme built the cabinet in a re-entering angle of the two walls, hanging it out in the air as he describes it, on an arch of stone starting from a single point, and curling upwards and outwards and back again on the circular plan till it met one of the two walls again. The cabinet was circular in plan, and projected some 10 to 12 ft. on the diagonal. It had three projections from the face for the windows, and the whole of it was constructed in stone. This was the celebrated "Trompe d'Anet" described in De l'Orme's Fourth Book. He there says the name was derived from "trompette" owing to the similarity of the shape. The only condition of its construction is, that it must start from a re-entering angle with two sides to work from. The whole of the thrust is brought into the angle, and if the walls are strong enough to stand it, the trompe, theoretically, might have an indefinite projection. De l'Orme said he should have made his "trompe" at Anet twice the projection if he could have trusted the walls, and that he had previously constructed one in the Rue de la Juifrie at Lyons in 1536, and another in the Rue de la Savaterie at Paris. He expressly insists that this method of construction is different from the simple device of corbelling out,* of which he speaks with some contempt, and he goes at great length into the methods of setting out masonry

* In Mrs. Pattison's "French Renaissance" the trompe is wrongly described as "corbelling."



ANET. PLAN OF THE "TROMPE."
FROM DE L'ORME.



ANET. ELEVATION OF "TROMPE."
FROM DE L'ORME.

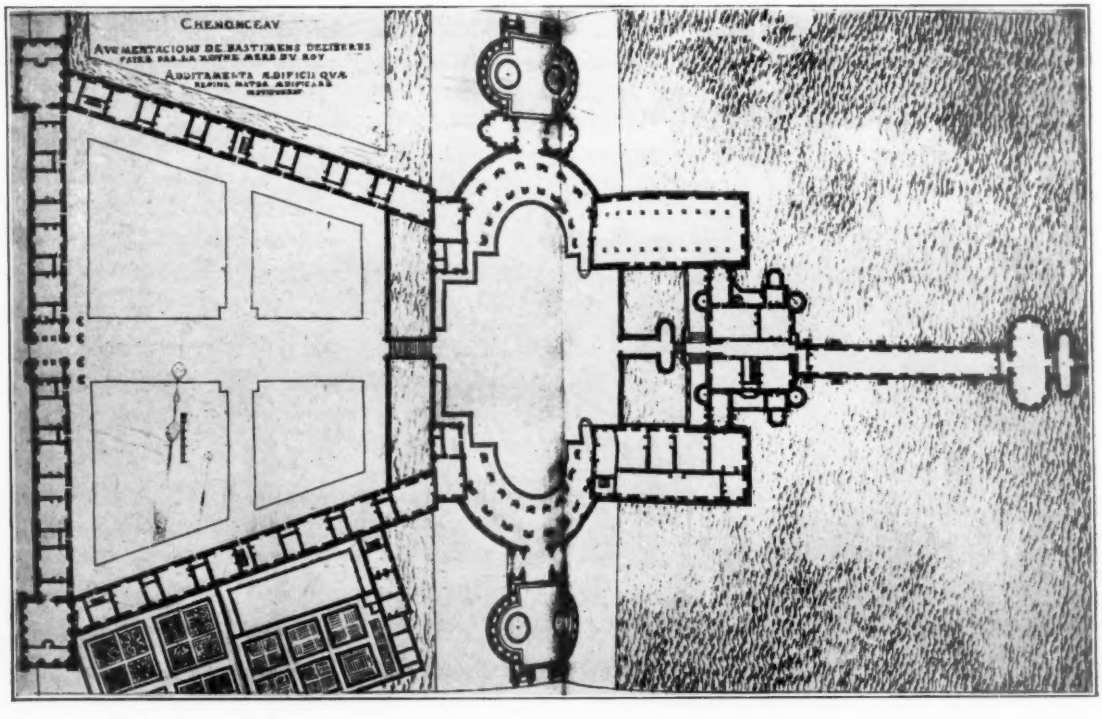
THE MORTUARY CHAPEL, ANET.

for trompes, not for his own glory, but to communicate to others "le talent avec lequel Dieu m'a libéralement doué en ce peu de cognoissance que j'ay de l'art de l'architecture."

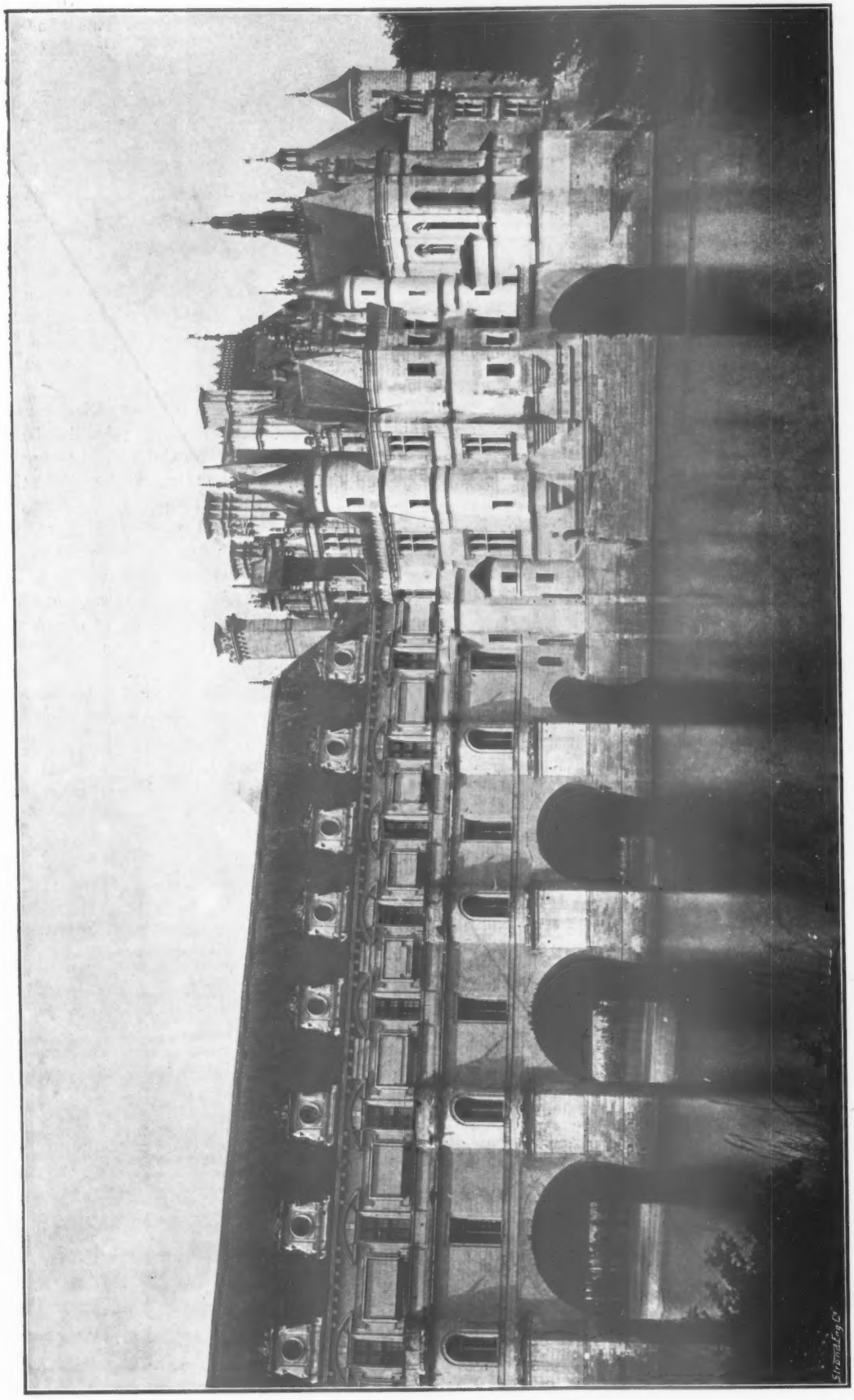
Anet was De l'Orme's most important building during the years 1550–60; but he was busily engaged throughout the whole of the reign of Henry II. For Diane de Poitiers he designed the bridge and gallery of Chenonceau, a very successful addition to the older building. The contract for the work was signed in January 1557, and the work was carried out under the superintendence of De l'Orme's younger brother Jehan, who appears fitfully on the scene, following the ups and downs of his brother's fortunes. The specifications, a certificate for payment, and a letter referring to the work, still exist in the archives of Chenonceau. De l'Orme also designed the offices—M. Vachon says that the roof which was known in the neighbourhood as the "Charpente à la Philibert" was only destroyed in the eighteenth century. Meanwhile his duties as Inspector General kept him busily employed. "Combien de ruynes et périlz fussent advenuz audict Fontainebleau sans moy, et mesmes à la grande gallerye, et semblablement à Villiers Coteretz."* His work at Fontainebleau consisted of a pulpit and other works in the Chapel, a cabinet or small room for Catherine de Medicis, and another for Henry II. in the pavilion overlooking the lake, a staircase in the base-court "qui est une des plus belles œuvres que l'on scauroyt veoir,"* and various repairs to the Salle du Bal or Galerie de Henri II. The nature of these repairs is obscure. The hall, as is well known, was designed for a vaulted ceiling, but before the walls were up the vaulting was abandoned and a flat ceiling substituted. M. Palustre and M. Dimier assume that De l'Orme was responsible for the change. It seems to me that this is a calumny on De l'Orme. A man of his training would hardly have been guilty of such architectural stupidity as to ignore the *raison d'être* of the plan and construction of this building when it came to covering it in. The hall is designed with deep arched bays in masonry on either side, with the intention of meeting the thrust of the vaulting to the centre aisle. To substitute at the last moment a flat ceiling for this centre vaulting was simply to stultify the whole design. Moreover, the evidence, so far from substantiating the charge against De l'Orme, seems to clear him. Serlio says distinctly that the alteration was made by command of "a person in superior authority," and that though he himself was on the spot at the time and held the position of architect to the King, he was never consulted as to the alteration. It seems clear from this that the alteration was made before the death of Francis I. in 1547, and before the appointment of De l'Orme as architect

* "Instruction," Berty. p. 55.

* "Instruction," p. 54. This staircase was replaced by the existing stairs from the designs of Lemercier under Louis XIII.



CHENONCEAU. PLAN.



THE GALLERY AND BRIDGE, CHENONCEAU.

to the King. The only person in superior authority at the time was Primaticcio. He was, moreover, the person most concerned in the matter on account of his decorations, and I think it is pretty certain that he was the person who ordered the alteration. A further piece of indirect evidence is supplied by De l'Orme himself. In his "Instruction" (Berty, p. 54) he says, "A Fontaynebleau, la grande salle du Bal qui tomboyt, n'est-elle pas bien accoustrée, tant de lambris que de la chemynée et massonerye et entrée des peinctures? Je n'en parle poinct. Monsieur St. Martin (Primaticcio) scait son état." In the "Nouvelles Inventions," De l'Orme describes the disgraceful state of this ceiling. It was formed of big beams covered with plaster panels. The beams, he says,* had decayed, and were only held up by the stucco cornice, and when they were taken down they were so rotten that they fell to pieces in the process. Had they fallen of themselves they must have brought the building down, "joinct que la maçonnerie du dict pavillon ne vaut guères." Now De l'Orme was the last man in the world to give himself away or admit that he failed in his work, and he refers here to the original flat ceiling which Primaticcio substituted for the vaulting. When De l'Orme wrote his "Instruction" he had been superseded by Primaticcio, and his reference to "M. St. Martin" was an intentional reminder to the public of Primaticcio's incompetence as an architect. The repairs to the ceiling to which De l'Orme refers were carried out either in 1554–56 or 57.* Scibec of Carpi was doing joinery work at Fontainebleau under De l'Orme in each of these years. The lucarnes or dormer windows at Fontainebleau were also, I believe, designed by De l'Orme. There is no documentary evidence to prove this, but the design is in De l'Orme's manner, and, apart from the ornament, resembles a pediment given on p. 266 of his "Premier Tome."

During the years between 1547 and 1559 De l'Orme, as architect in general to the King, carried out a variety of minor works on the Royal Palaces. He built a chapel at Villars Coterets in the park, now destroyed. Here he introduced an invention of which he was particularly proud, "the French order," one of the most illogical fancies that ever entered the head of this ingenious architect. It consisted of emphasizing (or, acccording to De l'Orme, concealing) the joints of the stones forming the shaft of the column with bands of ornament. By this means, De l'Orme contended, people would not see that the column was built up of several stones, forgetting that the charm and beauty of a column is the unbroken sweep of its outline. Fréart said that it made the columns look as if they had been "glued together and repaired." De l'Orme employed his French order at the Tuileries and elsewhere,† and it has remained as one of the most unfortunate of his legacies to modern French architecture. His strength, in fact, lay rather in mechanical invention. Till De l'Orme took building construction in hand, French carpenters stuck obstinately to the good old blundering method of throwing a beam from wall to wall, both as a tie and as a strut, and on this they rested their roofs. The result was that the possible limits of span were very soon reached, and it became a difficult and costly matter to get baulks of timber large enough for the purpose. Moreover, if the bearings decayed, the beam settled, and tended to thrust the walls out. This set De l'Orme thinking. He describes in the preface to his "Premier Tome" how he came to the conclusion that there would soon be a failure of timber for the beams of the great halls of Royal Palaces, and how he hit upon the remedy of built-up framing. He informed the King that he had a device, but being laughed at as a liar he dropped the subject and left the workmen to struggle on

* "Nouvelles Inventions," p. 323–24.

A LUCARNE, FONTAINEBLEAU.
FROM A DRAWING BY THE AUTHOR.

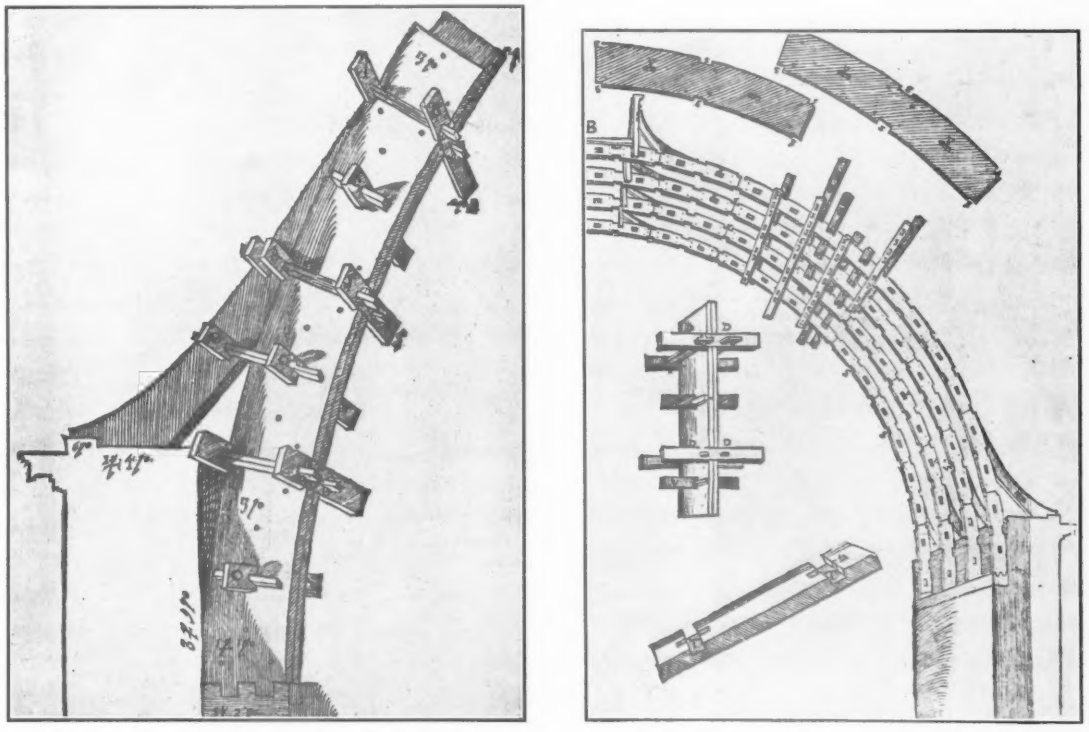
* "Comptes," Vol. I. p. 244, 282, 322.
† "Premier Tome," p. 221 *verso*.

with their great unwieldy timbers. But some time afterwards the Queen obtained an estimate for roofing in the tennis-court at Monceaux, and when she consulted De l'Orme as to its excessive cost the latter again mentioned his invention and was allowed to make the experiment at La Muette.* His roof was so successful that the fame of it reached the King, who commanded him to write a book about it.† This De l'Orme says he consented to do, presenting his knowledge to his fellows "much as if a man should present a statue of gold or silver to the State." His work, however, at La Muette could not have been quite the success that De l'Orme made out. La Muette was a hunting-box built for François I. by Chambiges, about two leagues from St. Germains, and was covered in with a terrace of stone paving as at St. Germains. Du Cerceau says that De l'Orme wishing to heighten this storey constructed on the top of the terrace a new roof which De l'Orme himself describes as consisting of a wooden vault,‡ 60 ft. in span, covered with tiles, with at the top "une petite allée," covered with lead as a Belvedere. De l'Orme had such absolute faith in his construction that he says it would, if necessary, carry heav masonry or even artillery. Unfortunately, when Du Cerceau wrote his description, a few years later, this roof had already fallen in. Full details are given of his method in the first book of the "Nouvelles Inventions" (Book X. of the collected works). A plate about 10 in. to 12 in. by 8 in. to 9 in. was laid along the wall, with mortices about 6 in. by 2 in. by 3 in. deep formed every 2 ft. apart. In these mortices were fixed the built-up ribs forming the construction. These ribs were formed of planks ("aix") in two thicknesses, in lengths of about 4 ft., and from 1 in. to 3 in. thick, by 8 in. to 18 in. deep, according to the span and the wood used. In the roof at La Muette the planks were 13 in. by 2 in. (see illustration). The lengths had butt joints, and the joints were arranged to overlap. The ribs were pierced in the centre with oblong holes 4 in. by 1 in. and a little over, to receive the "liernes" or horizontal ties, 4 in. by 1 in., which passed right through the ribs and were held in position by keys 2½ in. by 1 in. and as long as the depth of the rib, driven through the liernes, and wedged up tight to the ribs. In building up the ribs the planks might be bradded together, but this was merely a temporary expedient, the effective strength depending on the woodwork only. At the base of the ribs splockets ("coiaux") were attached to complete the curve

* Destroyed in the Revolution. Berty.

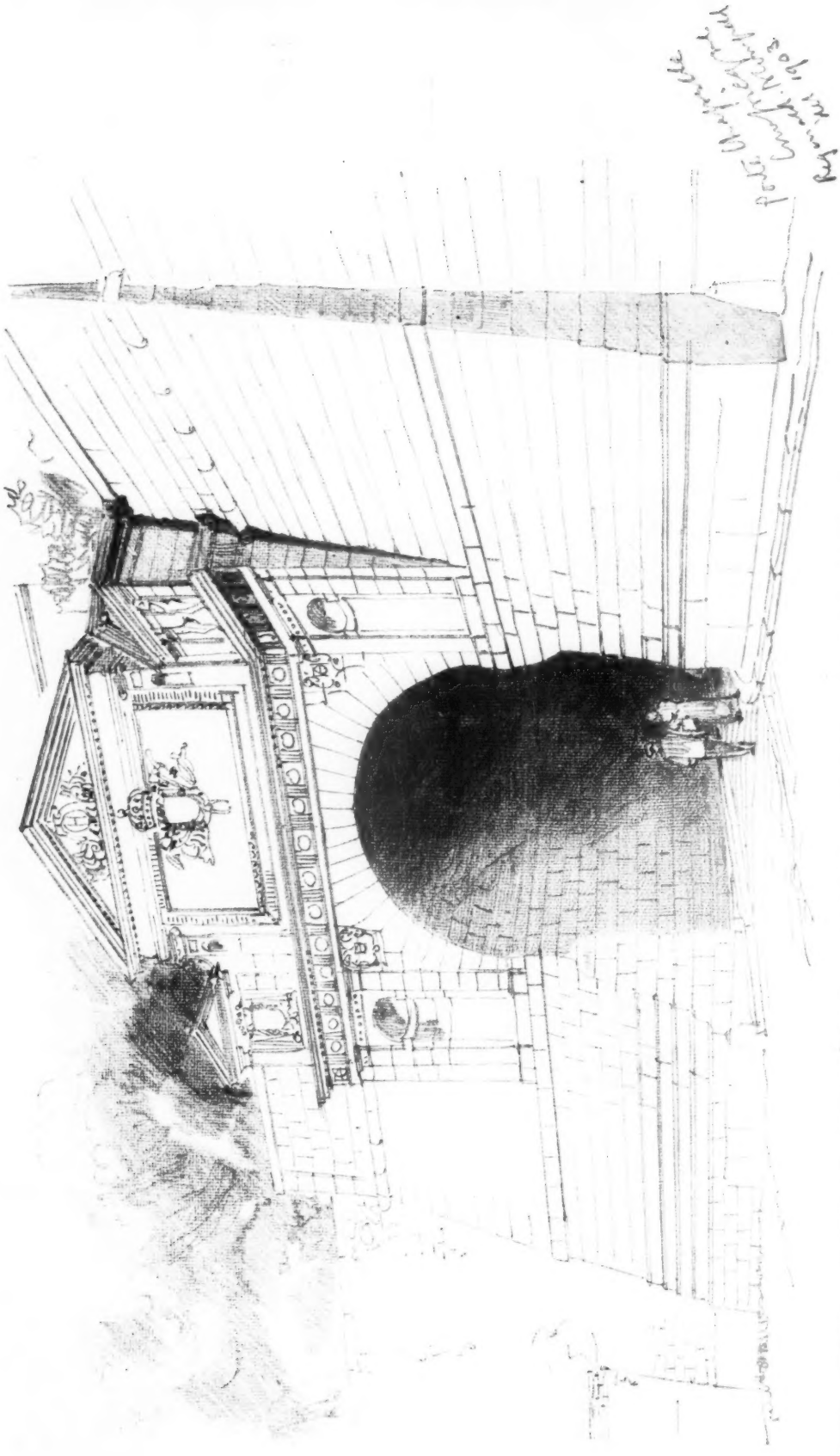
† The "Nouvelles Inventions," 1561.

‡ De l'Orme, "Architecture," No. 290, V°, and "Instruction de M. d'Yvry," pp. 55, 56.

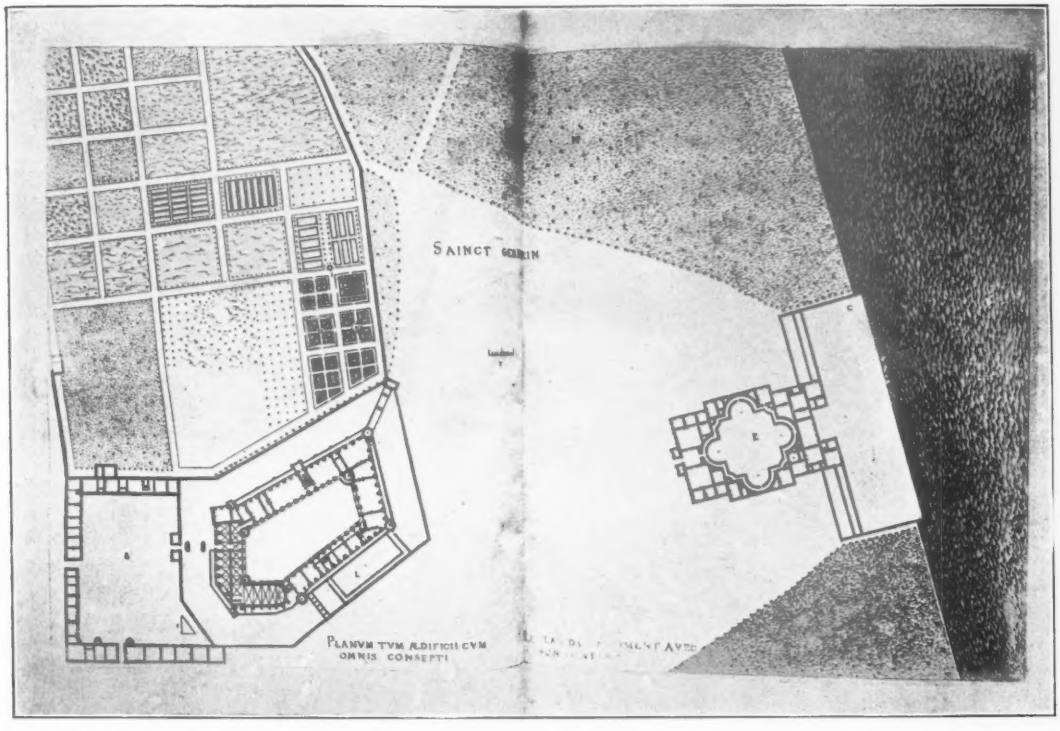


DETAILS OF ROOF, LA MUETTE.

FROM DE L'ORME. NOUVELLES INVENTIONS.



THE PORTE CHAPELLE, COMPIÈGNE. FROM A DRAWING BY THE AUTHOR.



ST. GERMAINS. PLAN FROM DU CERCEAU.
THE THEATRE OVERLOOKING THE RIVER IS MARKED "E."

and carry off the water. The ribs were checked out for the top of the splockets, which were also held together by liernes and keys. The span at La Muette was 60 ft., but De l'Orme says his construction could be applied to spans of 300 ft., the only condition being that "les murailles sont murailles" and did not give out under the thrust, though elsewhere he modifies this by saying that when the ribs are semi-circular in form they exercise no thrust whatever. For the wider spans he used additional liernes let in on the upper and lower sides of the ribs, and keyed in the same manner as the centre.

De l'Orme employed his favourite construction again to cover in a tennis-court at "Monsseau"* for the Queen-mother, and at Limours for Diane de Poitiers, where he put up a roof over a hall 84 ft. long by 31 ft. wide, so ingeniously constructed that "ce que coustait trois mille francs tant bois que façon, n'est revenu à mil"† He also put up galleries over the garden pavilion at Anet to take the musicians when the King was in the park, another above the roof of the chapel at Fontainebleau, and elsewhere. In his "Nouvelles Inventions" De l'Orme gives a design for a great Basilica measuring 240 ft. by 150 ft., with a gallery along the top, resembling St. Pancras station on a diminutive scale; of this design he was so much enamoured that he says it was unheard of anywhere else, and that it was only by the grace of God that he was inspired to invent it. As a fact De l'Orme's method of built-up carpentry was a useful and original invention, and both in this and in such bold conceptions as that of throwing an arch across the river at St. Germains in a single span he showed the strongly constructive bent of his genius. His real interest lay in what would now be classified as engineering. He appears to have made extensive designs for buildings at St. Germains, but the work was taken out of his hands on the accession of Francis II., after he had done little more than build a chapel in the park and begun the building of a gallery to connect the palace with a new theatre.* His work in the Chapel of Vincennes, carried out probably in 1556,† is rather remarkable. De l'Orme says that he constructed and completed all the vaults. No trace of his manner is now apparent in the chapel,

* "Instruction," p. 56. Monsseau here is meant for Monceaux.
† "Inventions," Livre x., p. 296.

* This theatre was built by Henry II. on the brow of the hill overlooking the river. A plan and elevation are given by Du Cerceau, and it is shown as executed in the great birds-eye view of St. Germains, made by Alexander Francini in 1614. The theatre was in fact a court planned as a square with concave angles, and a semicircular projection on each of the four sides.
† "Instruction," p. 59.

MONUMENT TO FRANCIS I., AT ST. DENIS.

and the only conclusion is that he superintended the building of the vaults in the old manner, or, as the workmen called it, "la mode française." * He is said to have reconstructed the vaulting of the Porte Chapelle at Compiègne, and here he designed the new façade over the archway, which starts from battered walls, standing at an obtuse re-entering angle. This is an attractive little composition, and seems to me a very able solution of a difficult problem. For once in a way the façade is complete and unaltered, for De l'Orme had extraordinarily bad luck with his architecture, and scarcely any work of his remains as he left it. Even the tomb of Francis I., in the Church of St. Denis, was taken out of his hands after he had been employed on it for at least ten years. The monument is first referred to in the "Comptes" under the year 1552, but the work had been contracted for earlier. The plan is a Greek cross with a wide archway in the middle, running east and west, within which lie the bodies of the King and Queen, each on a sarcophagus. The north and south arms have smaller archways running east and west, and forming parallel passages to the central arch. The elevations consist of a continuous pedestal standing on a deep moulded base, and very elaborately carved in low relief by Pierre Bontemps, with representations of the victory of Cerisolles (1544), and of battle scenes from the Italian campaign of 1515. Above the pedestal starts an Ionic order of columns with regular entablature and a plain blocking course. On the top of the monument are placed in a most uncomfortable manner five kneeling figures of Francis I., his wife Queen Claude, their children, the Dauphin and the Duc d'Orleans, and the King's mother, Louise of Savoy. It is probable that De l'Orme was not responsible for this, and that the figures were placed there by Primaticcio, who superseded him in 1559, before the monument was completed. Ambroise Perret carved the figures in the spandrel in 1558, but in October 1559 Primaticcio contracted with Germain Pilon, then twenty-three, and Ponce Jacquiau,† each of whom undertook to provide eight figures, three and a half feet high, "en bosse ronde sur marbre blanc, pour appliquer au tombeau." It appears from a payment made in 1560‡ to Jacquiau for his figures, that these were "figures of fortune," small genii figured as children. These, however, were never put up. Primaticcio kept them at the Hotel de Nèsle, and does not appear to have otherwise interfered with De l'Orme's design.

The merits of this monument are its extreme care and delicacy of detail, its skilful use of marbles, and a certain scholarly correctness of proportion and design. As compared with the Justes monument to Louis XII. in St. Denis (1517–1532), it shows a marked advance in refinement and technique. Yet somehow it fails to impress one. The triumphal arch treatment seems singularly inappropriate to a tomb, not only in sentiment but in fact. It is impossible to see more than the backs of the heads and the soles of the feet of the bodies of the King and Queen; moreover, the scale of the monument is so small that it is difficult to escape the idea of a toy model. For the grotesque and indeed childish arrangement of the five kneeling figures dumped about on the top, De l'Orme was probably not responsible, nor was he for the unpleasant habit of representing the bodies of the King and Queen with all the waste of death. This indeed was a relic of mediævalism, but an ingrained humanist would either have made a stand against the custom, or would have so thought out his design as to veil their naked hideousness. The conclusion borne in upon even an admirer of De l'Orme is that there is here too much reliance on knowledge rather than imagination, too much of the merely technical architect, too little of the sculptor. Contrast it with the admirable monument to Henry II. on the opposite side of the church. Lescot's composition is less elaborate, he was content with a simple architectural design; but Pilon's bronze figures at the angles stand out in magnificent relief against the plain white marble, and the tomb appeals to the emotions, not merely to the dry appreciation of the intellect. In De l'Orme's design there is a certain hardness which suggests limitation, and leaves one a little cold and unconvinced.

De l'Orme might have buried the ambitions of his life in the tomb of Francis I. He was yet to design the Tuileries for the Queen-mother, but Catherine de Médicis was not the staunch friend that Henry II. had always shown himself to De l'Orme, and the death of that King in 1559 was the signal for an outburst of clamour and evil speaking which lost De l'Orme and many another good man their place at the Court. That lance-thrust of Montgomery was doubly fatal. It broke down the last barrier that stayed the rising tide of passion, and plunged the country into thirty years of internecine strife. Within three years of the King's death Jean Goujon had to flee for his life to Italy, and the train was already laid that was to blaze into hideous fury on St. Bartholomew's night.

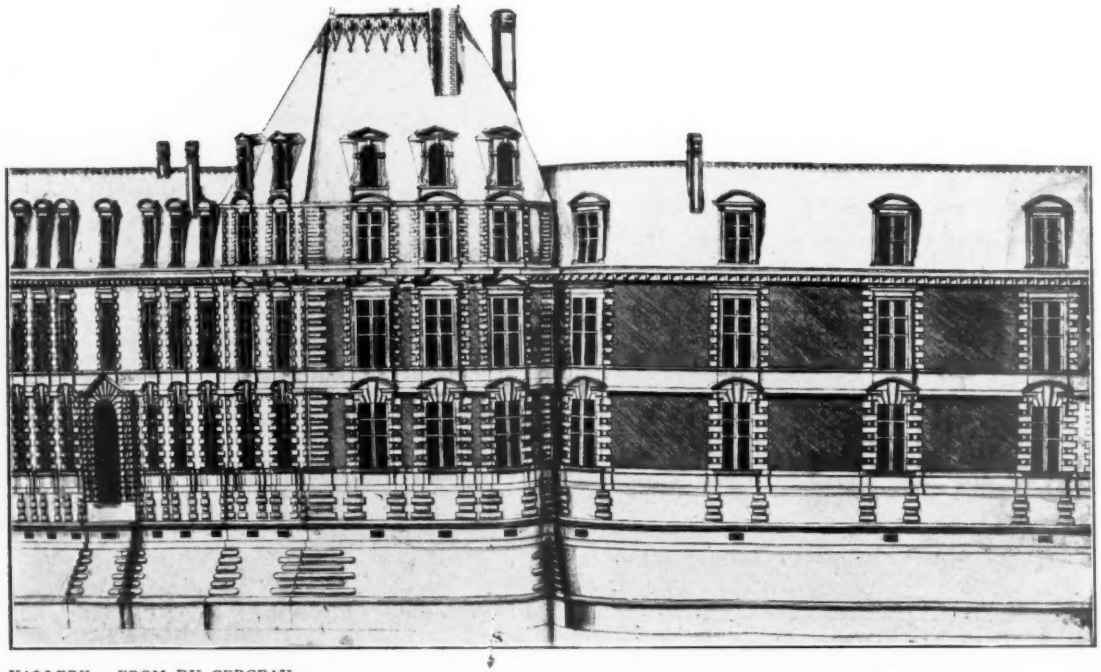
Henry II. died on the 10th of July 1559. On July 12th a patent was issued appointing Primaticcio to the supreme control of all the royal

* "Premier Tome," Book iv., chap. 8

† "Comptes," II., 4. ‡ "Comptes," II., 33.

buildings within ten leagues of Paris, with the express exception of the Louvre, and dismissing Philibert de l'Orme and his brother Jean. The wording of the passages, which I translate from the original abstract,* is significant:—"Francis, by the grace of God king of France, to all whom it may concern, greeting. Inasmuch as on our accession we have found several buildings begun by the late king Francis and by the late King our own honoured father nearly completed, and others in such a state that if not completed they will fall into ruin, we, wishing to complete these buildings and to learn how they have been conducted hitherto, and having complete confidence in 'nostre aimé et féal conseiller et aumonier ordinaire, Francisque Primadicy de Bollogne en Italie, abbé de St. Martin de Trois, et de ses sens, suffisance, loyauté, preud'homme, diligence, et grande expérience en l'art d'architecture dont il a fait plusieurs fois grandes preuves en divers bastiments,' hereby appoint him to the complete control of all our buildings, except the Louvre, and to the discharge of all the functions hitherto discharged by 'Maistre Philibert de Lorme, abbé d'Ivey, et Jean de Lorme son frère . . . . lesquels, pour aucunes causes et considérations à ce nous mouvans,' we hereby discharge." In the quotation above given it will be noticed that De l'Orme is no longer the "aimé et féal Conseiller et Ausmonier ordinaire" of the patent of Henry II.; all his titles and testimonials are transferred to Primaticcio. He is plain "maistre," and he and his brother are dismissed without any specified reason, merely for certain "causes et considérations à ce nous mouvans"—the "nous" being Francis II., a sickly youth of sixteen, who had been just two days on the throne. On the other hand, Primaticcio is described as having great experience in the art of architecture, and as having given proof of it in divers buildings. On the wording of this patent, M. Dimier bases much of his theory in regard to Primaticcio's *rôle* as an architect. In the first place, he says, the words show that Primaticcio was recognised as an architect, that he succeeded in full to De l'Orme's duties, and that if it is conceded that the latter really acted as architect at Fontainebleau, St. Germains, and elsewhere, this should also be conceded in the case of Primaticcio; that the one, in short, was as much an architect as the other. In the second place, he says that the dismissal of De l'Orme was not a court intrigue run by Primaticcio, as might be supposed, but was really due to De l'Orme's own desire to be relieved of the serious responsibility of dealing with the payments and accounts of the royal buildings. To prove that De l'Orme was not disgraced, he adduces the fact that within the next few years De l'Orme was again employed by Catherine de Médicis, and that it was at this period of his career that he was most spitefully attacked by Ronsard and the rest of his enemies at the French court. M. Dimier's hero thus emerges from this awkward passage with redoubled honour, for in the first place he appears at about the age of sixty as the accomplished architect, never having prac-

* "Comptes," II., 13.



VALLERY. FROM DU CERCEAU.

tised the art before; and in the second place he is acquitted by M. Dimier of any complicity in intrigues against his professional rivals. M. Dimier presents his argument with the logical precision which is so attractive in French writers, but there is a somewhat scanty foundation in fact. This is not the place to discuss Primaticcio's qualifications as an architect. I would only point out that there is no record of any architectural design having been made by him, and that in the very exhaustive *catalogue raisonné* of his drawings compiled by M. Dimier, the only approach to one that I can find is a drawing for the tomb of the Guises at Joinville. In the Comptes, Primaticcio only figures as controller and superintendent; he arranges for the purchase of material for the tomb of Henry II. in exactly the same way as he arranges for the completion of the tomb of Francis I. Even M. Dimier does not claim for him that he designed either of these monuments. The confidence expressed in the patent in Primaticcio's ability as an architect might mean anything or nothing, and amounts to little more than the preambles and verbiage with which the draughtsman was bound to garnish such documents.* As for the young king himself, with his two days on the throne and his known ineptitude, it is impossible that he was concerned in the matter. The patent was issued only two days after the death of his father, it must therefore have been prepared beforehand, and was probably the first step by which the Guises meant to assert their ascendency over the late king's party. By means of it they showed the powerlessness of Diane de Poitiers to protect her favourite, and they followed up the stroke a few months later by dismissing Jean Bullant, the *protégé* of the Constable Anne de Montmorency. The fact that De l'Orme is curtly referred to as "maistre" shows that the disgrace was intentional, and there is not the least doubt that De l'Orme took it as such. The abuse of Ronsard and his following seems to me to prove the precise opposite to the inference drawn from it by M. Dimier. During the lifetime of his patron, Henry II., De l'Orme's position was too strong to be attacked, but as soon as he was left defenceless the Court poet found his opportunity, and trampled on his man when he was down. The suggestion that De l'Orme was relieved of his work at his own request is disproved, not only by his repeated outbursts at the ingratitude of those who had turned on him, but also by the fact that at the time when Primaticcio was appointed architect-general, Bullant held the post of registrar of accounts on the royal buildings; in other words, at the time when De l'Orme was dismissed he was not responsible for the financial work which M. Dimier suggests as a reason for his voluntary withdrawal. The subsequent patronage of Catherine de Médicis is another matter. The great effort of her policy was to maintain the royal power by a careful balance of parties. She had no particular reason to love the Guises. For instance, when the Guises carried off the young king from Fontainebleau to Paris, they told her that it was immaterial whether she followed them to Paris or returned to Italy. Such an insult was not likely to remain unanswered. It is not easy to follow the tortuous working of that subtle mind, but one may be sure she never forgot or forgave. The desire to check the Guises, the memory of her husband's friendship for De l'Orme, her own hereditary appreciation of art, are quite sufficient motives to account for the queen-mother's patronage of De l'Orme, in spite of his having fallen upon evil days.

REGINALD BLOMFIELD.

* As a fact they are identical with the wording of De l'Orme's patent, except for the addition of the words quoted above, "grande expérience . . bastiments."

(To be continued.)

CAPITAL. WESTMINSTER CATHEDRAL.
THE LATE J. F. BENTLEY, ARCHITECT.

Stamford—III.

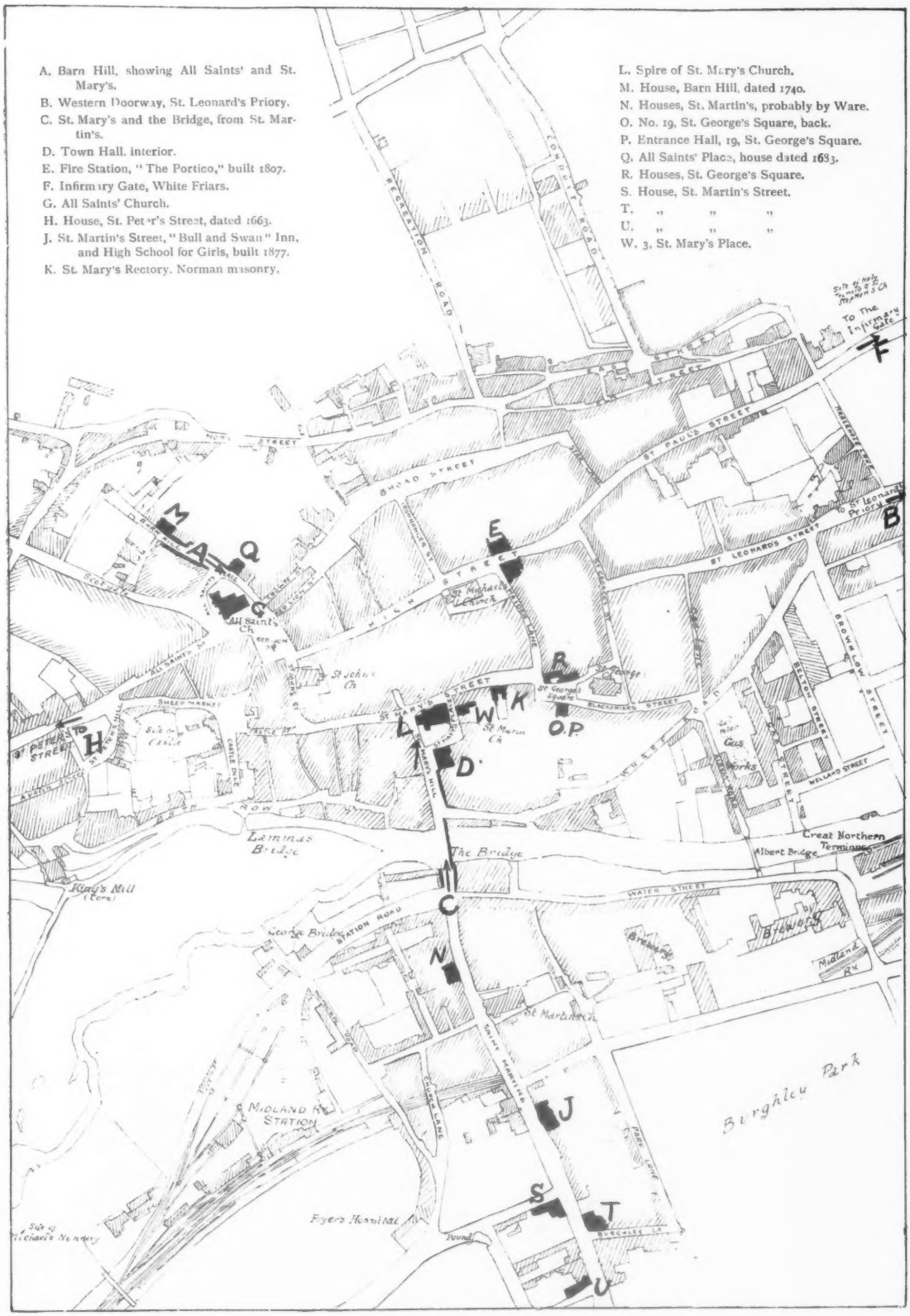
(*Conclusion.*)

BEGINNING on Barn Hill to the north of All Saints' Church, two or three very good houses will be seen. One of them belonged to Stukeley, an antiquary, who was vicar of the church, and who is as well known for his guesses in London antiquities as for his researches here. He died in 1765 at a good old age, having long been rector of St. George's, Holborn. In the house here, which he altered, Wolph, an alderman, received Charles I. for a night in 1646, during his flight from Oxford. One of the gates in the town wall close by is pointed out still as that through which the unfortunate king passed after his last night of freedom. At Newark the next day he surrendered to the Scottish army, and by them he was sold to the Roundheads. Close by is a very good plain house dated on the pipes 1740. A little lower down the hill is a Gothic house much altered, and then a very well preserved example, dated on a circular tablet, 1683. This simple design should not be missed; it is No. 3, All Saints' Place. A little further south is the "Crown" Inn, which, in addition to its bow windows and deep eaves, preserves an old staircase and other relics in a very picturesque courtyard.

We need scarcely turn to the westward up St. Peter's Hill except for the view from Rutland Terrace. I have already mentioned the wealth of Gothic and other doorways here, and need only name a tower of the town wall, two callises much patched, a gable with bow windows and the date 1663, and proceeding past All Saints' again, observe over a large shop what seems to be the roof and louvre of an old hall. Turning south at St. John's Church, and east again by the churchyard wall, we come in view of the west door of St. Mary's and the splendid spire above. The houses and shops both in St. Mary's Street and in St. Mary's Hill, into which we turn southward again, abound in vaults and other remains of old buildings, some of them, no doubt, marking the sites of the colleges already mentioned. Passing the churchyard we reach the town hall, which is only decorated with shields showing the old Stamford arms (England impaling Warren—*chequé or and azure*), and nearly opposite, on the right or west side, we see a Norman arch leading into a modern courtyard. A little lower a chapel and the old guildhall stood across the street near the bridge, and apparently another arch and chapel were on the Northamptonshire side of the river. Here we note Lord Burghley's Hospital, and crossing the Station Road reach the "George," the ivied courtyard

Photo: Mrs. Nichols

THE FIRE STATION, HIGH STREET. ALSO KNOWN AS "THE PORTICO."



SKETCH MAP OF PART OF STAMFORD, SHOWING POSITION OF THE BUILDINGS ILLUSTRATED.

NO. 3, ALL SAINTS' PLACE. DATED 1683.

Photos: Mrs. Nichols.

NO. 13, BARN HILL. DATED 1740.

·№ 13 BARN HILL·STAMFORD·LINCOLNSHIRE·

THE HOUSE INCLUDING CORNICE AND BLOCKING·COURSE IS BUILT OF FINE·GRAINED GREY LIMESTONE WITH VERY CLOSE JOINTS·DORMERS OF WOOD·LEAD RAIN·WATER HEADS WITH DATE 1740 AND CIPHER·WROT IRON RAILINGS TO FORECOURT·····
THE WINDOW SASHES ARE NOW GLAZED IN SINGLE SHEETS·

PLOTTED IN LONDON FROM SKETCH BOOK NOTES MADE IN STAMFORD SEPTEMBER 1903·EDWIN GUNN·

STREET FRONT

SCALE 10 5 0 10 20 30 40

DETAILS

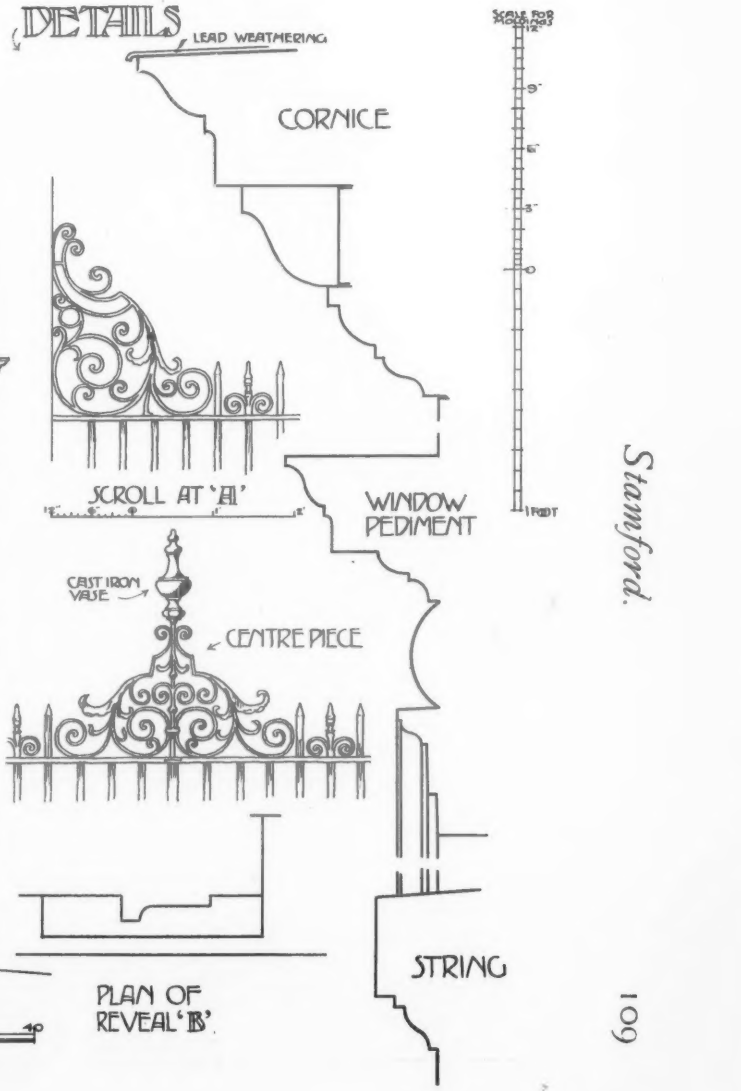


Photo: E. Gunn.

DOORWAY, BARN HILL.

of which, with an ancient staircase, should be seen. Next we pass two Gothic fronts, somewhat severely restored, on the site of the Hospitallers' house, and ascending the hill, observe on the left a great variety of old shop fronts, some of them exceedingly picturesque. On the right are two houses in a very good style, the fronts of stone being apparently designed by the same hand as some eight or ten other houses in different parts of Stamford. I am inclined to attribute them to Isaac Ware, and they closely resemble some fronts assigned to him in London. We meet two more in the same or a similar style higher up this St. Martin's Street, as well as one or two with pilasters of a rather primitive character. Passing St. Martin's Church, already mentioned, we reach the bow-windowed "Red Bull," where we read of the Duke of Cumberland being entertained on his way home from Culloden. The houses on the left near the summit of the hill have the advantage of looking into Burghley Park, and are nearly all large and handsome, some of them boasting of good architectural features. The prettiest, from the purely picturesque point of view, is on the opposite side, at the end, No. 40.

We can return to St. Mary's by various side streets, and at least two foot bridges. One would lead from the Midland station, on the site of the Benedictine Nunnery of St. Michael, to the scanty

Photo: Mrs. Nichols.

HOUSES, ST. GEORGE'S SQUARE.

ELECTRA HOUSE, FINSBURY, E.C. JOHN BELCHER, A.R.A., ARCHITECT.
DESIGN FOR PAINTED DECORATION ON CEILING OF ENTRANCE HALL. BY GEORGE MURRAY.

The Strand Engraving Co., Lt i., 145, Strand, W.C.

BACK OF 19, ST. GEORGE'S SQUARE.

ENTRANCE HALL, 19, ST. GEORGE'S SQUARE.

Photos: Mrs. Nichols.

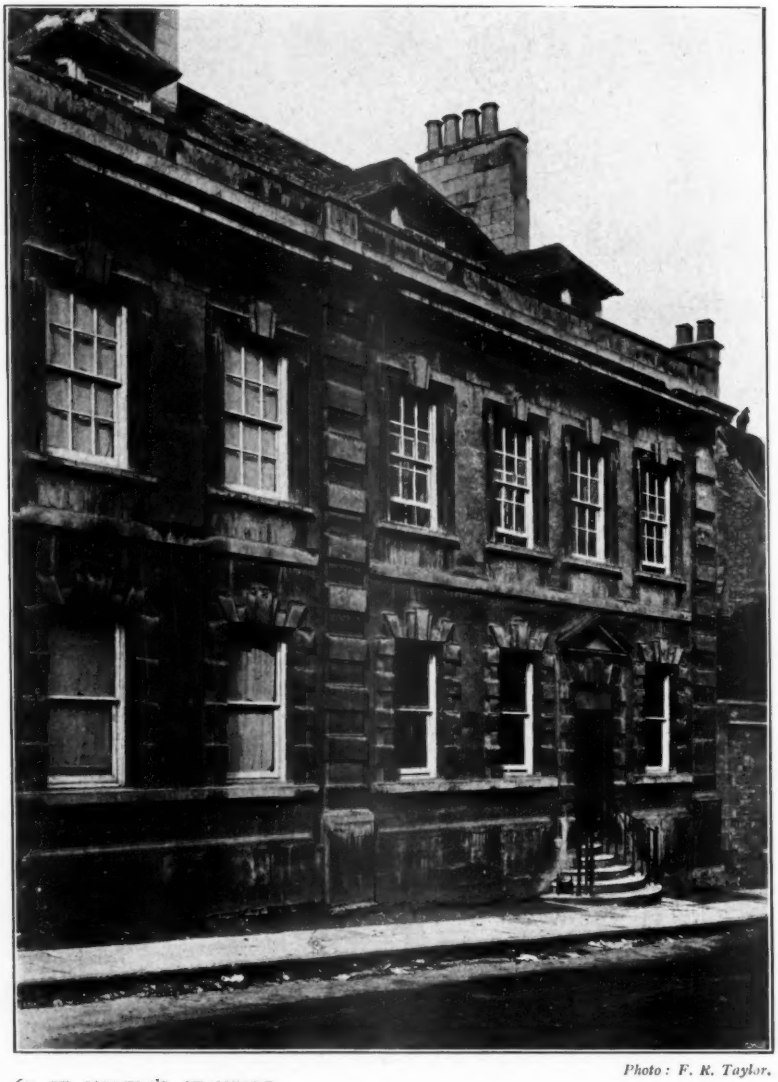


Photo: F. R. Taylor.

67. ST. MARTIN'S, STAMFORD.

remains of the castle, where the marks of Cromwell's bullets are still pointed out. The other, a suspension bridge, would lead from near the Great Northern station in Water Street, up the hill to St. George's Square. Almost all the houses round the little church and churchyard of St. George are worthy of special attention, No. 19 in particular being, within and without, front and back, a most charming example, which, though it is undated, must belong to the reign of Queen Anne, and probably to the beginning of it.

A walk through St. Paul's Street, further east, will show many interesting buildings, both in Gothic and Georgian architecture, and when St. Paul's Church, now a school, Brasenose Gate, the Whitefriars Gate, and many gabled and mullioned fronts have been passed, will conduct us to the curious Norman chapel of St. Leonard. Returning, we shall pass in Broad Street Browne's Hospital, already mentioned, a curious Tuscan Doric building called the Portico, now a fire station, many strangely contrasting shop and house fronts in High Street and its passages, parts of the old market place, and the great but not beautiful front of the Stamford Hotel, built in 1829 by "Bond, of London," at enormous expense. Here we find ourselves close to St. Mary's again, and can admire some old but simple fronts in what used to be called Monday's Market. The views through Cheyne Lane, Maiden Lane, and some of the other narrow ways between High Street and the site of the ancient cheap are picturesque in the extreme.

W. J. LOFTIE.

Architectural Education.

IX.—ARCHITECTURE AS TAUGHT AT THE LONDON COUNTY COUNCIL CENTRAL SCHOOL OF ARTS AND CRAFTS, 316, REGENT STREET, LONDON.

STUDENTS are admitted to the classes held at the above school, who are in the profession or proposing to enter it, and who are in the allied branches of it, such as building and the different handicrafts.

The school is open to the students on five days of each week, and instruction in architectural design is given on three evenings in each week. Instruction is also given, on the other evenings, in the mechanics of construction, in the craft of stone working, and the treatment of lead work.

Other classes, such as drawing and modelling from the life and casts, drawing and design, wood-carving, furniture and metal-work design, enamelling, etc., are open to the students.

Architectural design is taught by setting subjects to the student to be worked out: as many determining conditions, as to cost, nature of site and materials, etc., being given as practicable, from the point of view that architecture should respond directly to the facts of modern life. The conditions of the problem under hand are to govern its solution, and the design is made to arise from the honest and proper acceptance and appreciation of these conditions.

Besides this instruction at the drawing board, lectures are given upon past examples of architecture, of Roman and Gothic times, mainly based upon Choisy's analysis of Roman construction and Viollet-le-Duc's of mediæval buildings, with black-board illustrations; and the history of the conditions under which these examples were raised is dwelt upon. Stress is laid on the kinds of knowledge and thought exercised by those nations as being prime elements in the growth and beauty of their architecture.

The students are also set to make decorative designs, based on some object, such as a flower, given them. The flower is roughly analysed and carefully drawn, and the material in which the design is to be realised is given, such as wrought or cast metal, tooled leather, needlework, or black and white book illustration. The size and purpose of the object to be made is given, and as far as practicable the students see such subjects actually in the making.

The lectures on the mechanics of building are given at the Westminster Technical Institute, and so also is the instruction in stonework, which treats of the various kinds of stones and methods of working them.

The lead-work class is held in the same place. The object of this class is to supplement the sanitary plumbing taught in other classes, and includes therefore in its scope what is usually described as external plumbing. The laying of lead on roofs as practised now and in former times is compared and discussed, having regard both to material and workmanship. The various ways of ornamenting lead and the use of lead for ornamental purposes are taken up in detail, and the methods, so far as is possible, practised in the workshops. The students are given practice in designing for themselves and in carrying out their own work under the suggestions and guidance of the teachers.

These classes have been of an experimental nature, and are such as the limited accommodation seems best to allow of.

HALSEY RICARDO.

CAPITAL, WESTMINSTER CATHEDRAL.
THE LATE J. F. BENTLEY, ARCHITECT.

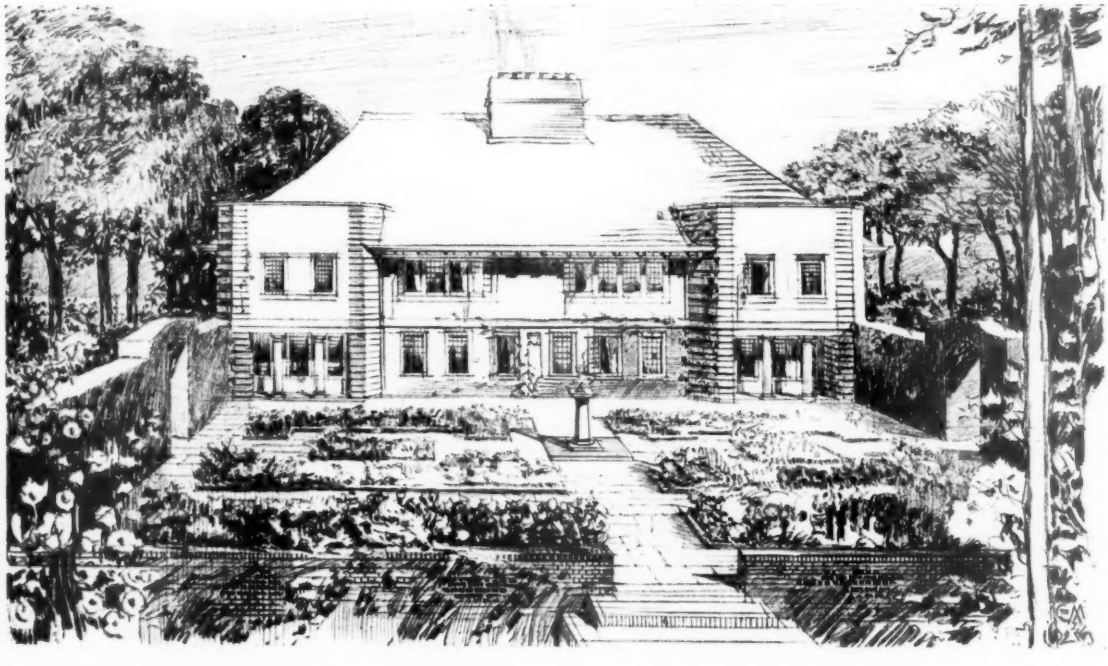
Current Architecture.

HOUSE AT BIDDENHAM, BEDFORD.—This house has been completed some little time and is situated just outside the borough of Bedford, in the parish of Biddenham. The materials used are local "mingled" bricks covered with white-wash, red hand-made local tiles for the roofs, with copper coverings to dormers. All the woodwork for the exterior and interior is canary white-wood, painted dark-green externally, but internally the wood has been left in its natural state and untouched in any way. The colour of the wood changes in time to varying depths of brown with pleasing results. The total cost, including interior fittings, panelling to rooms, etc., was £1,500. The contractor was Mr. George Harrison of Bedford, and the architects Messrs. C. E. Mallows and Grocock of London and Bedford.

ST. CUTHBERT'S CHURCH, NEWPORT ROAD, MIDDLESBROUGH.—This church was designed for a new district which was taken out of the old parish of St. Paul's. The building was planned to accommodate about 750 persons. It consists of a wide nave and choir under one continuous roof, with the vestries and chapel at the eastern end. The buildings come close down to the boundary line on the north and east sides. The walls are of brick faced externally with local stone, and the main roofs are covered with red Staffordshire tiles. The contractors for the work were Messrs. Allison, of Middlesbrough, and the architect was Mr. Temple Moore.

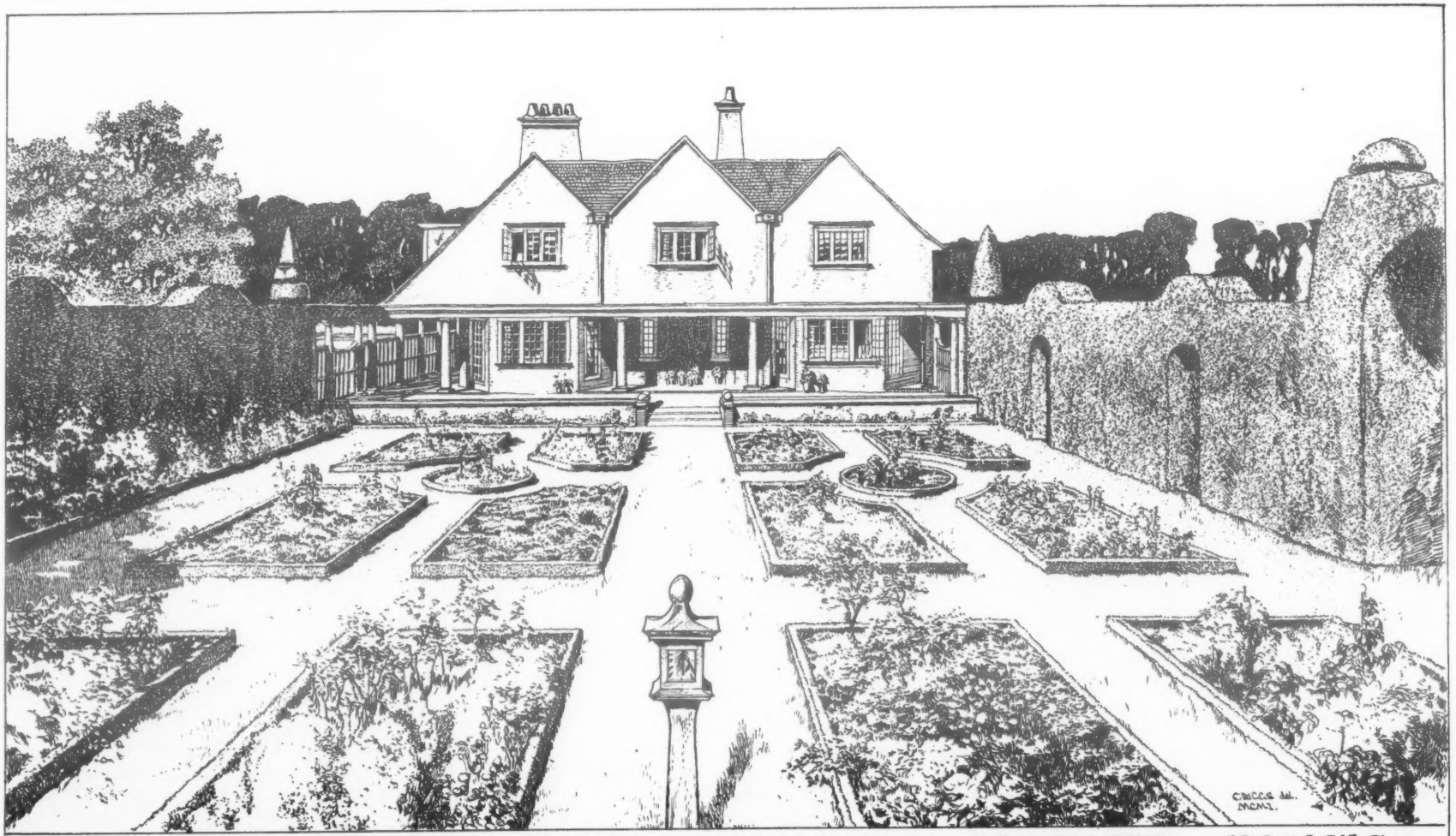
MINSTED, MIDHURST, SUSSEX.—It should have been stated in the note accompanying our illustrations of this house in the February issue, that Mr. Percy Newton was associated with the work as architect during the absence abroad of Mr. Mervyn Macartney.

THE WILLIAMSBURGH SUSPENSION BRIDGE, NEW YORK CITY. L. L. Buck, Chief Engineer.—Several illustrations of this structure in the course of erection appeared in our issue for July 1903, together with complete particulars. The new bridge which connects Brooklyn with New York across the East River has a clear main span of 1,550 feet, and provides space for two railroad and four tramway tracks, two 20 feet roadways, two footpaths, and two bicycle tracks.

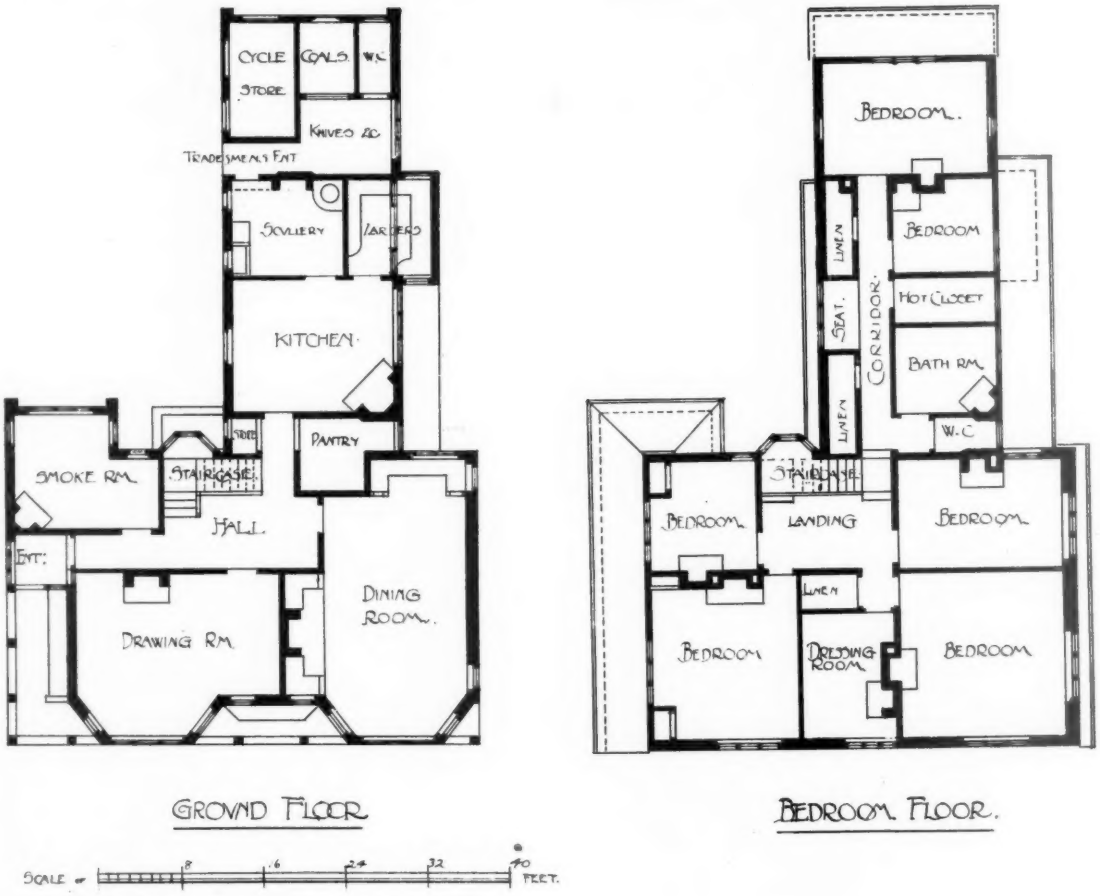


HOUSE AT BIDDENHAM, BEDFORD.

C. E. MALLOWS AND GROCOCK, ARCHITECTS.



HOUSE AND GARDEN AT BIDDENHAM NEAR BEDFORD, *for* H.J. PEACOCK *Esq.*, C.E. MALLOWS *and* GROCOCK, *Archts.*



HOUSE AT BIDDENHAM, BEDFORD. PLANS.
C. E. MALLOWS AND GROCOCK, ARCHITECTS.

HOUSE AT EDGBASTON
BIRMINGHAM

Photo : T. Lewis.

GARTH HOUSE, EDGBASTON. FROM THE GARDEN.
W. H. BIDLAKE, ARCHITECT.

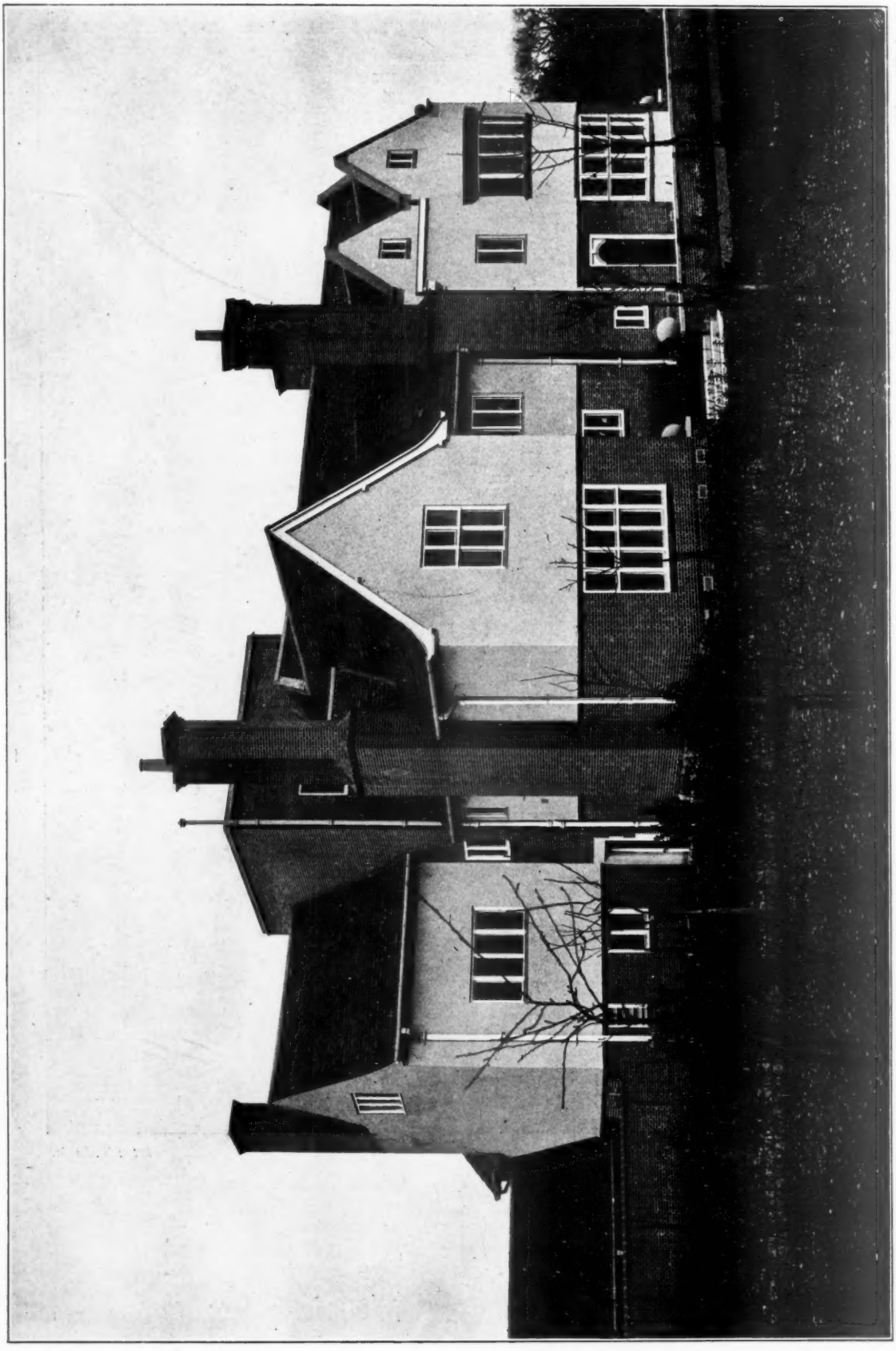
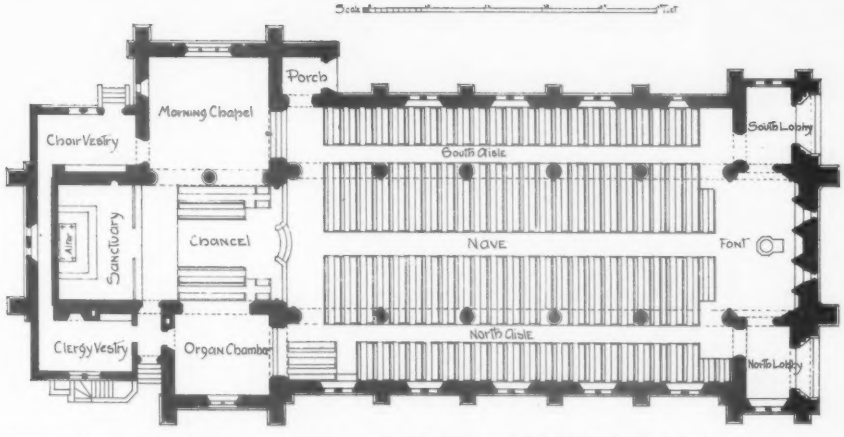


Photo: T. Lewis.

GARTH HOUSE, EDGBASTON. FROM THE GARDEN.
W. H. BIDLAKE, ARCHITECT.

Photo: T. Lewis.



ST. OSWALD'S CHURCH, SMALL HEATH, BIRMINGHAM.
W. H. BIDLAKE, ARCHITECT.

Photo: E. Dockree.

ST. CUTHBERT'S, MIDDLESBROUGH.
TEMPLE MOORE, ARCHITECT.

Photo: E. Dockree

ST. CUTHBERT'S, MIDDLESBROUGH.
THE PULPIT AND CHOIR.
TEMPLE MOORE, ARCHITECT.

Photo: E. Dockree.

ST. CUTHBERT'S, MIDDLESBROUGH. LOOKING WEST.
TEMPLE MOORE, ARCHITECT.

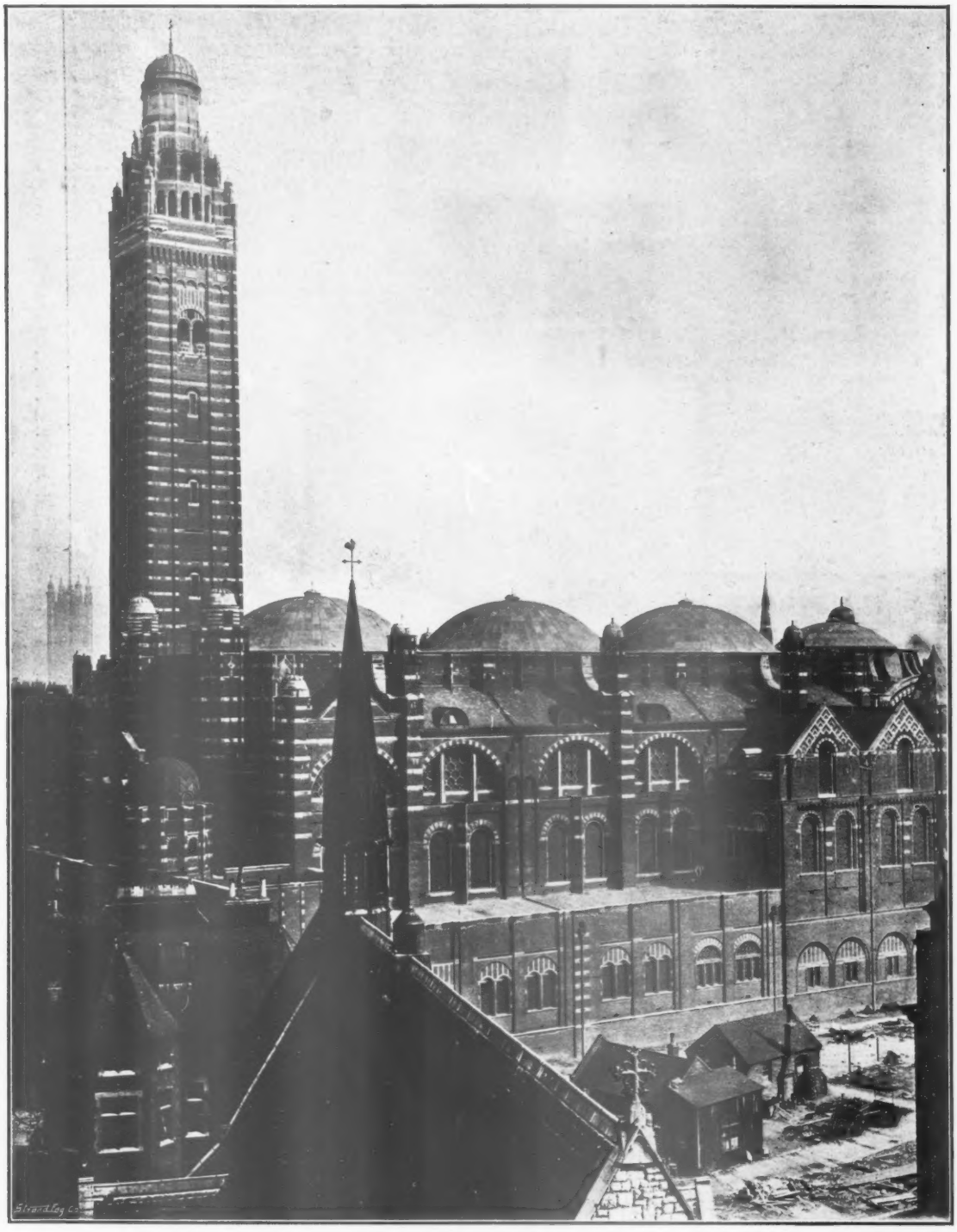
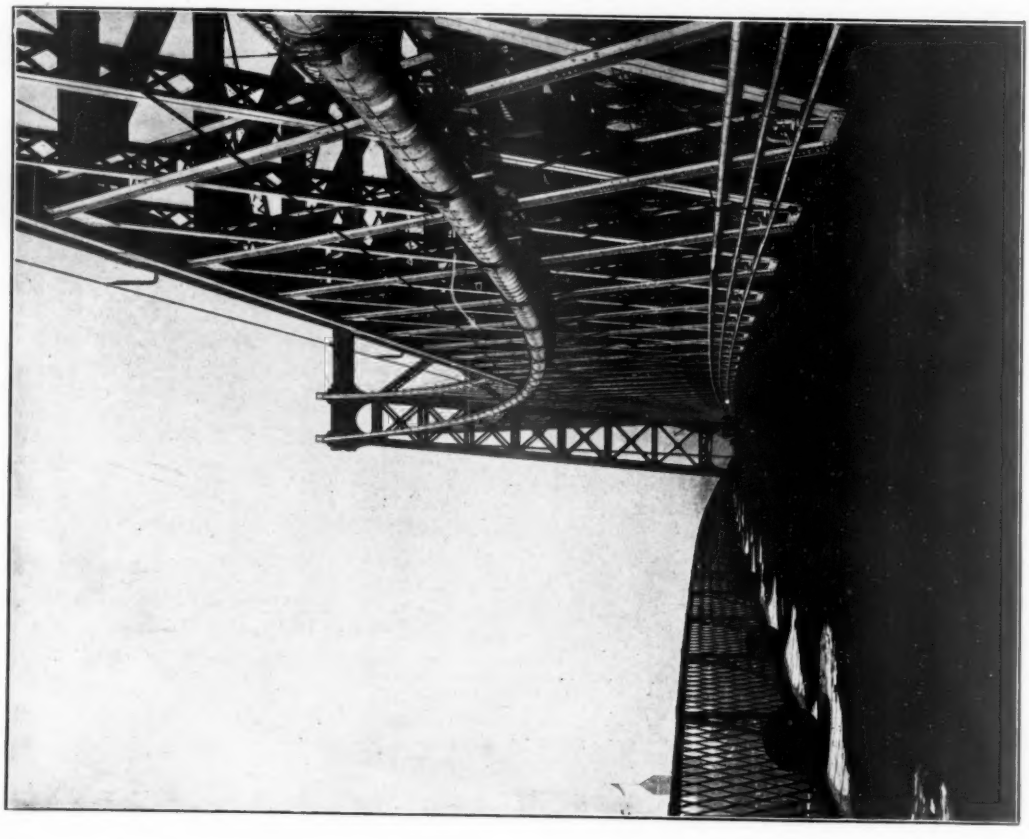


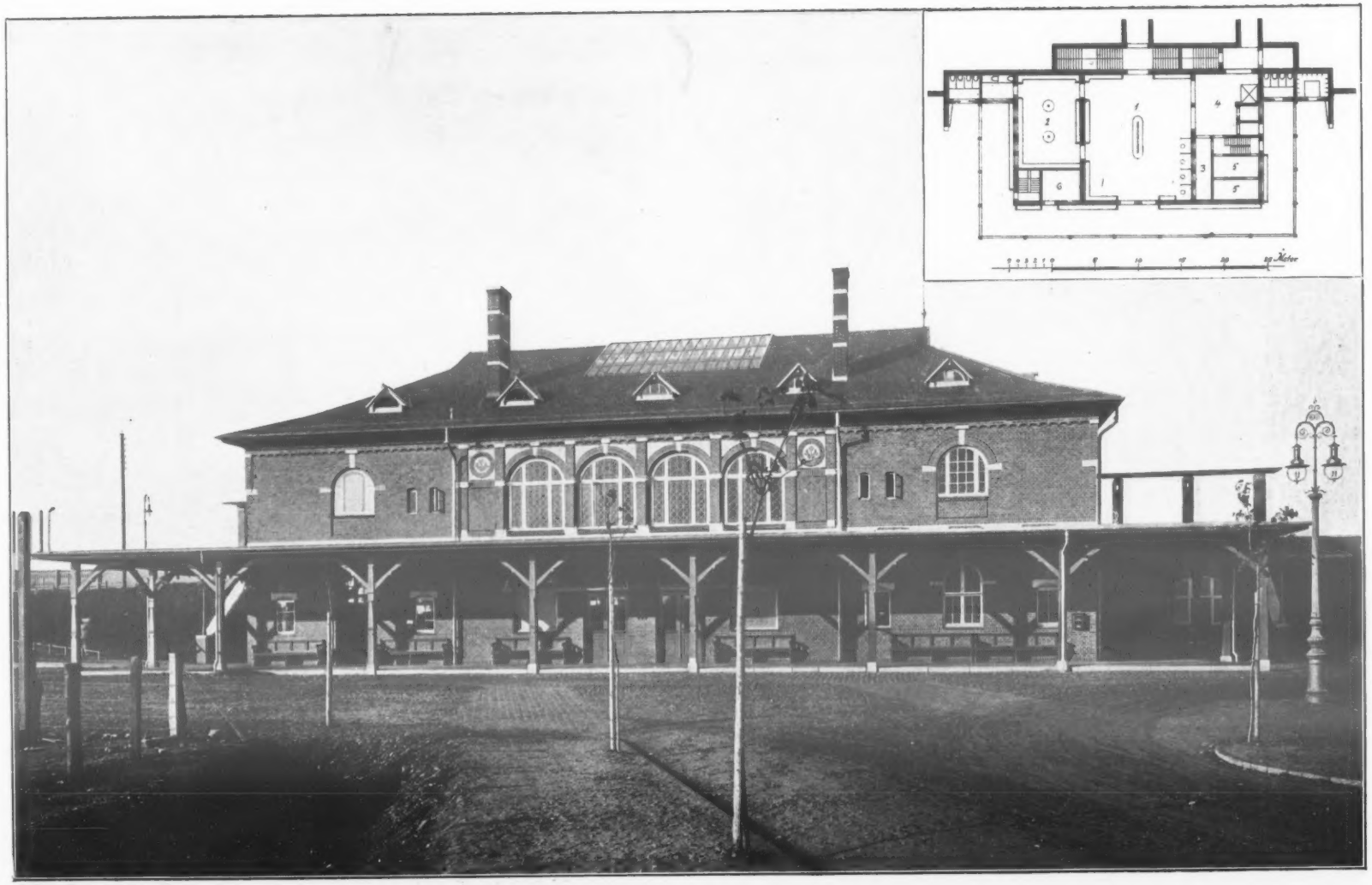
Photo : H. Irving.

WESTMINSTER CATHEDRAL. A NEW VIEW.
THE LATE J. F. BENTLEY, ARCHITECT.



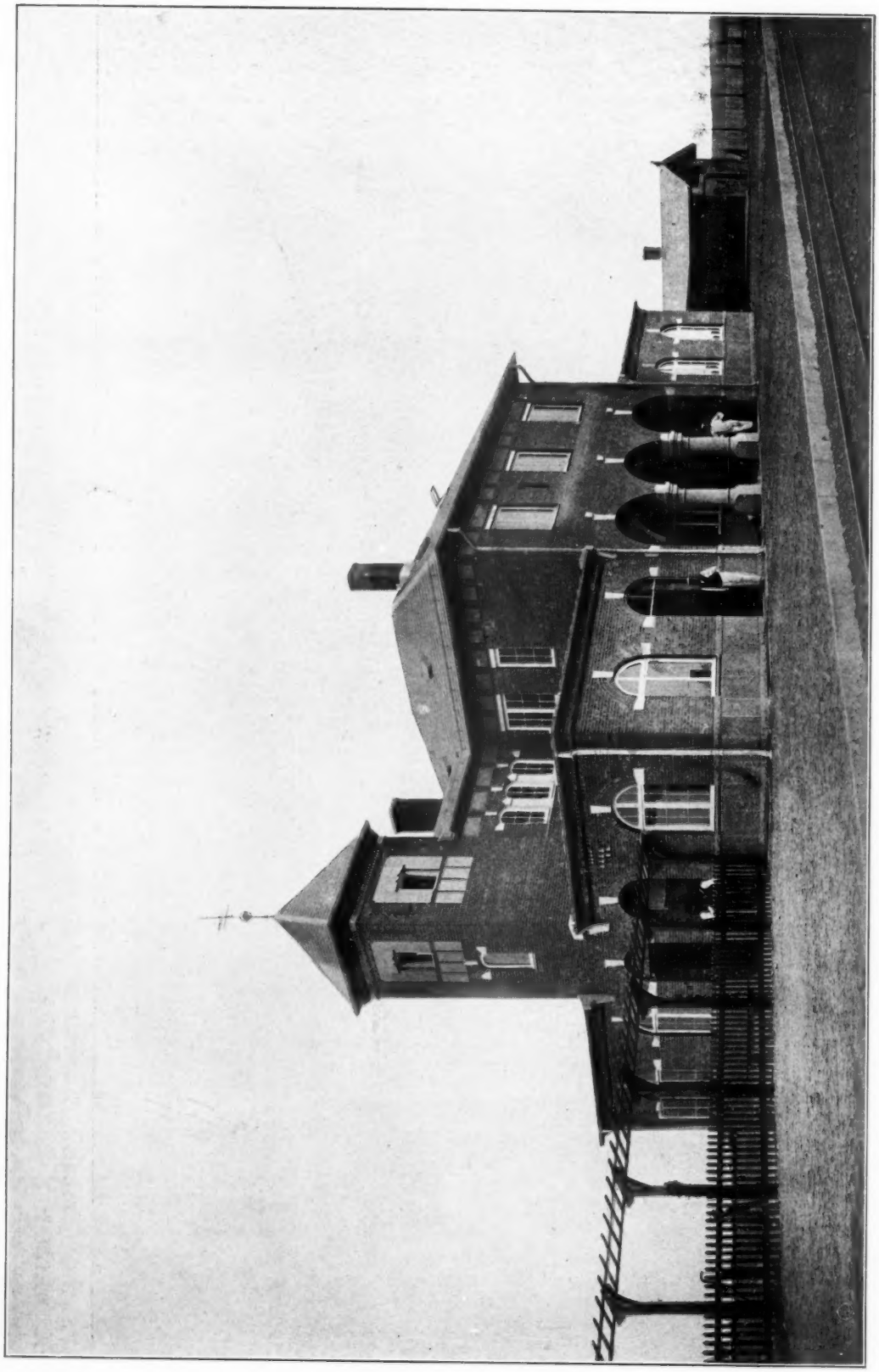
Photos: E. Levick.

THE WILLIAMSBURGH BRIDGE, NEW YORK CITY. TWO VIEWS AS COMPLETED.
L. L. BUCK, CHIEF ENGINEER.



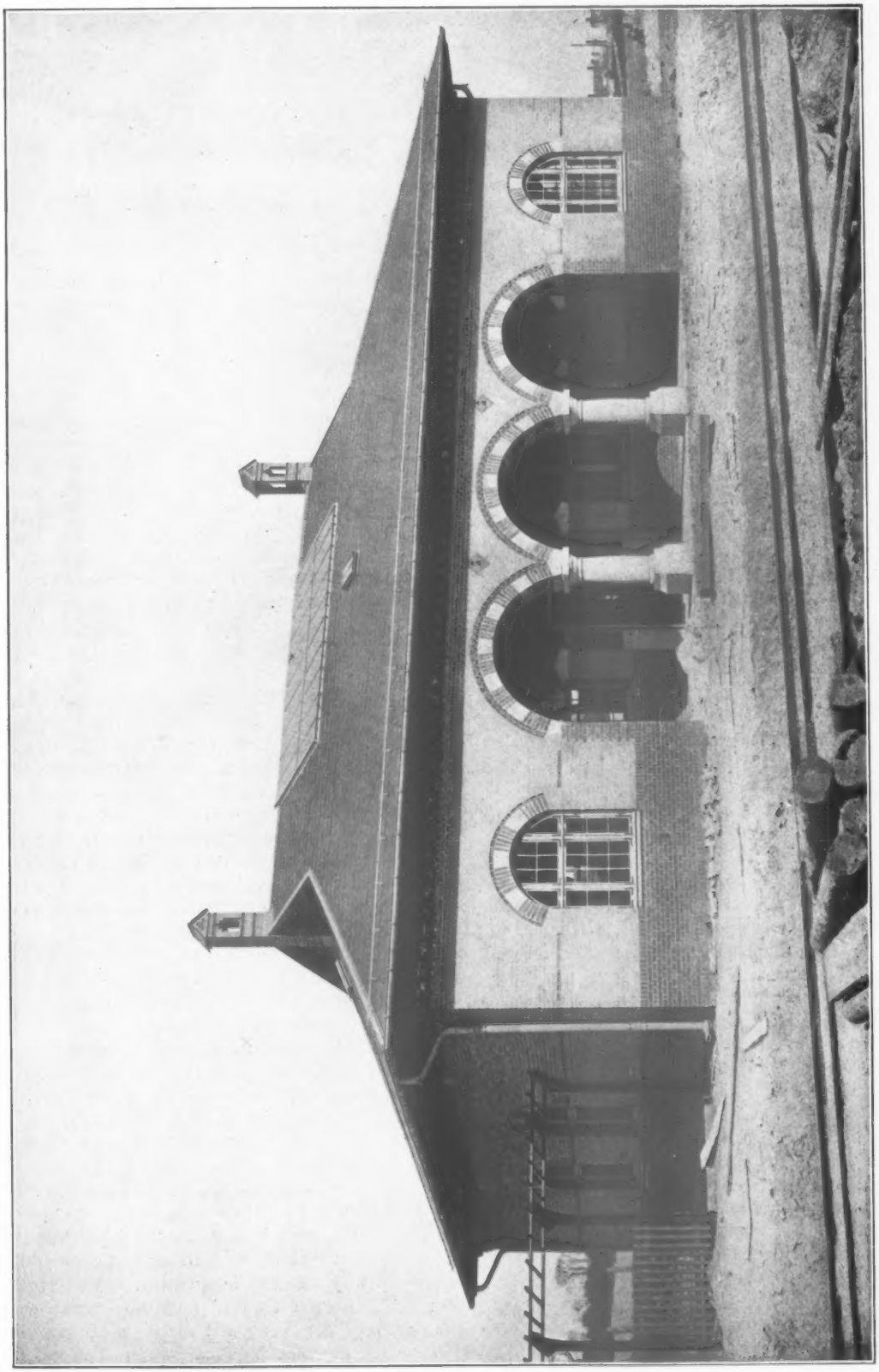
VEDBEK STATION, DANISH STATE RAILWAYS.
A. MELDAHL, ARCHITECT.

Reference to Plan: 1. Hall. 2 Waiting-room. 3. Booking Office. 4. Luggage. 5. Mails. 6. Heating Apparatus.



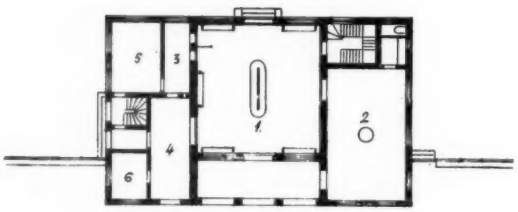
HUMLEBEK STATION, DANISH STATE RAILWAYS. A MELDAHL, ARCHITECT.

(*For Plan, see p. 128.*)



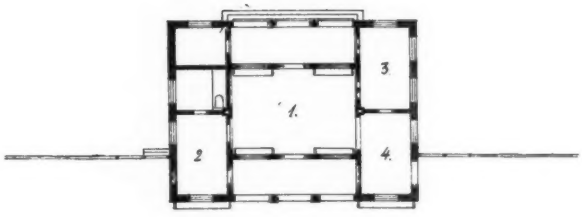
RUNGSTED ESTRE STATION, DANISH STATE RAILWAYS. A. MELDAHL, ARCHITECT.

(*For Plan, see p.* 128.)



HUMLEBEK STATION, DANISH STATE RAILWAYS.

Reference to Plan:—1. Hall. 2. Waiting room 3. Booking Office. 4. Luggage. 5. Mails. 6. Telegraph.



RUNGSTED ESTRE STATION, DANISH STATE RAILWAYS.

Reference to Plan:—1. Hall. 2. Waiting-room. 3. Booking Office. 4 Luggage.

Books.

TWO QUESTIONS IN THE ARCHITECTURAL HISTORY OF SANTA MARIA NOVELLA, AT FLORENCE.

I HAD long studied in a desultory fashion, the architectural history of the great Dominican church of Santa Maria Novella at Florence, and the works of art which it contains, when Mr. J. Wood Brown's elaborate work upon it appeared last year at Edinburgh.* What I had approached in a partial manner, or with a particular object in view, I found there methodically and extensively discussed, and illustrated with a mass of original notices which must render every serious student of Florentine architecture and painting much indebted to their collector. A careful perusal of his book has enabled me to look with new interest, and from a new standpoint, into certain questions connected with the church, which have long interested me; and if, as a result of my inquiries, I have been led to differ from some of Mr. Wood Brown's conclusions, I am not, therefore, the less indebted to him, for the suggestive and instructive manner in which he has handled and illustrated his subject. Two questions especially, in which his book has served to re-awaken my interest, appear to me worth discussion: the question of the date at which the present church of Santa Maria Novella was begun, because it is intimately connected with the origins of Florentine art; and the question of the precise form of the "tramezzo" or screen of the church, because solution of it serves to explain numberless allusions of Vasari to the original position of frescoes and other paintings once on the "tramezzi" of the Florentine churches.

In the second part of his book, which is almost exclusively concerned with "the great building period of the thirteenth and fourteenth centuries," Mr. Wood Brown points out that "the Dominicans who obtained possession of Santa Maria Novella in 1221 did not commence building there in earnest till 1245"; and seeks to explain this delay by the crusade which was then being waged by the friars against the followers of the Patarene heresy, in Florence. In 1245, he argues, "the conditions were suddenly changed. Peace succeeded to this long war, and the credit of a signal victory remained with the Friars Preachers." "In 1244 the city had already determined to hear the prayer of Fra Pietro da Verona and enlarge the Piazza at Santa Maria Novella for this preacher's open-air sermons; a sign that the parish church of 1094 could no longer contain the crowds that attended the eloquent friar. And a Bull of Innocent IV. gives us reason to think that about the same time the Dominicans must have commenced to erect a new and larger church; at least it is certain that they had done so before 1246, when the new building was well on its way to completion, and the Pope granted an Indulgence of forty days to all who should contribute to the work in hand."

The writer then goes on to express the opinion that of the present church "no small part must date from 1246; for were it not so, then we must be forced to conclude that the whole of this great church as we now see it was begun and finished in twenty years: a very improbable thing in the case of a building erected by men who had no funds in hand, but depended on free-will offerings and built as the money came in. But if this be granted, then in what part of Santa Maria Novella are we to look for the building of 1246? The reply must be that the transepts, when we allow for the alterations necessary to fit them for their present purpose, best answer the requirements of the case, and are therefore to be held as in all probability the very building in question. With regard to the other parts of the edifice, the nave and chancel, we shall be able to show that there is some record of the persons who contributed to their erection and the time when they were completed, but for the transepts there is nothing of the kind: a piece of negative

* The Dominican Church of Santa Maria Novella at Florence: a historical, architectural, and artistic study. By the Rev. J. Wood Brown, M.A. Edinburgh: Otto Scalze & Co. 1902.

evidence which goes far to suggest that they must have belonged to another and earlier age. Again, the transepts, standing alone, might well form a complete church in themselves; an obvious condition of the problem, as the building of 1246 must evidently so have served during the thirty years which elapsed between its erection and the commencement of the final and present building. This supposed transept church would closely adjoin on the north the older edifice of 1094; the axes of the two would be parallel; and if the later building resembled the earlier in having its high altar to the west, then we see that the Strozzi Chapel may at least mark the place and preserve the appearance of what must have been an ancient elevated chancel; something after the manner of those at San Miniato and Fiesole. The opposite chapel of the Rucellai at the east end of the transepts was an addition made in the fourteenth century, and may here be left out of account; but where its entrance arch pierces the end wall of the transept must have opened the principal door of such a church as we are considering, and thus we find a new reason to hold our suppositions correct, as such a door would give very exactly upon the old Piazza of Santa Maria Novella."

Such is the novel contention which Mr. Wood Brown has to advance with regard to the architectural history of the present church; a contention which, in the absence of documents, could only be based upon the internal evidence of the existing fabric. The transformation of a "transept-church," such as Mr. Wood Brown supposes, into the transepts of the present church, must necessarily have entailed very extensive structural alterations. He conjectures that the present chancel was a subsequent addition, and that "the existing line of transept chapels must have formed the north aisle. Near and parallel to this came the wider nave whose axis corresponded with that of the Strozzi Chapel, and next again a south aisle, both of which are now completely lost in the breadth given to the transepts." The best proof of such a contention, the internal evidence of the fabric itself, Mr. Wood Brown makes no attempt to produce. Elsewhere, it is true, he calls attention to what he regards as certain differences of style and construction to be seen on the exterior of this part of the church. The gables to the east and west of the transept-chapels, he observes, "show a deeply recessed cross above an arcade of moulded red brick, and this arcade is continued in a broad band of rich decoration along the whole length of the transept walls to the north, interrupted only by the plain masonry of the chancel, which thus proclaims itself an intrusion and the work of another hand and time." But if the chancel is a later addition, there must be evidence of it in the junction of the earlier and later masonry; at least on the interior, where the stonework is completely exposed. In the case of the Rucellai Chapel, which is known to have been an addition to the east transept, the junction of the old and new work is plainly visible; but in the case of the chancel and transept-chapels, the bond of the masonry on the exterior is everywhere continuous; nor are there any other indications to show that these parts of the building were not erected at one and the same time. Again, not only is the sunk cross which Mr. Wood Brown notes in the stonework of the gables of the transept-chapels to be found repeated in the stonework of the gable of the chancel, but the eaves of the latter gable are ornamented with red moulded brickwork, similar in character, though slighter in extent, to that of the transept-chapels. But although, in the opinion of Mr. Wood Brown, the chancel differs externally from the transept-chapels in point of style, he is forced to admit that "it offers internally a fair concordance with their architecture and order." To explain this obvious uniformity of design (and, we may add, of structure), he supposes that "the correspondence in question was the work of a later age helped out by the carvings which must have been set free from their original situations in the changes necessary to transform the complete church building of 1246 into the transepts as we now see them"; for he conjectures that "the chancel evidently holds the place of two lost bays in the former north aisle." If Mr. Wood Brown's theory has any foundation in fact, we should surely find some traces of the junction of the new work of the chancel with the older work of the transept-chapels, in the piers formed by the pilasters of the chancel arch and of the piers of the Gondi and Strozzi chapels on the outside. But here again the bond of the masonry is continuous; and there is no sign of patching or alteration, as there must have been had the transformation of an earlier building such as Mr. Wood Brown imagines actually taken place. But the most complete disproof of his theory is the design of the "crociera," considered as a whole. The carefully calculated proportions and relations of every part of the fabric could only have been obtained in a building begun from the foundations. Had the architects been obliged to utilise portions of an earlier church, in the way that Mr. Wood Brown conjectures, it is inconceivable that they should have produced a building so completely harmonious in design, as the "crociera" of Santa Maria Novella. At one point, and at one point only, in their work were they fettered by the existence of an earlier building. The foundations, and perhaps much of the lower part of the present campanile buildings, appear to have formed part of the earlier parish church of 1094. In order to incorporate this old work with the new fabric, the architects were obliged to place the Strozzi Chapel in the head of the left transept, considerably out of its centre. In like manner, the elevation of the floor of this chapel above the floor of the transept is capable of a very simple explanation. In the head of the left transept of the Church of Ognissanti, in Florence, is a chapel similarly elevated above the floor of the transept, with a similar tomb below the steps which lead up to it. In both instances this arrangement is due to the same intention on the part of its designers; namely, that the floor of the chapel might clear the walk of the cloister which passes under it. Such simple and obvious explanations, however, have not commended themselves to Mr. Wood Brown. In his opinion, the position and elevation of the Strozzi

Chapel at the head of the left transept of Santa Maria Novella point to its having originally been the raised chancel of his imaginary "transept-church" of 1246. But, again, the fabric of the chapel itself affords us no internal evidence of the truth of such a contention.*

If my conclusions are correct, the "crociera" of Santa Maria Novella, including the piers and arches opening into the nave and aisles, is no piece of patchwork, but a new building begun from the foundations, and erected at a single period. The question, however, remains to be answered: at what time was this building begun? The only evidence that we possess that the existing church was begun in 1278 is the statement in the Chronicle of Giovanni Villani,† that Cardinal Latino, having been sent to Florence by the Pope to make the peace between the rival factions of the Guelfs and Ghibellines, "fondò e benedisse la prima pietra della nuova chiesa di Santa Maria Novella," on St. Luke's Day, 18th October of that year, 1278. Among the many writers who have accepted this statement without question is Vasari, who has repeated it in his account of the building of Santa Maria Novella, at the end of the Life of Gaddo Gaddi; although he had already stated that Cimabue, who was born in 1240, had been attracted to painting as a boy by seeing "certain painters of Greece" decorate the chapel of the Gondi, beside the Cappella Maggiore in the new church of Santa Maria Novella.‡ The obvious anachronism of these two statements had already, in the eighteenth century, led Domenica Maria Manni to discuss "le grosse insuperabili difficoltà" which surround the question, in the second volume of his "Sigilli illustrati"; while the later commentators of Vasari endeavoured to avoid them, by arguing that the story of Cimabue was impossible, because the present church was not begun till 1278.

One other "document" calls for a passing notice, since it has been put forward as evidence of the date of the church; namely, the inscription in the Cappella della Madonna della Pura, above the doorway leading into the east transept. Richa calls this inscription "una memoria, ma imperfetta nel marmo, della consacrazione fatta della prima pietra dal . . . Cardinale Latino."§ But the inscription itself runs thus: ✠ IN NOMINE DOMINI NOSTRI IHVI XP̂I AMEN. VENERABILIS PATER DOMINVS FRATER LATINVS GENERE ROMANVS ORDINIS FRATRVM PREDICATORVM OSTIENSIS EPISCOPVS CARDINALIS APOSTOLICE SEDIS LEGATVS FLORENTIAM VENIENS CIVES. . . . Here the inscription breaks off; the word CIVES being evidently the accusative of some verb in the sense of "pacificavit," which, with the rest of the inscription, was never cut; and at a later time the date MCCLXXIX. has been added below in the blank space. This inscription, then, as it stands, is clearly not a record of the laying of the foundation stone, but of the memorable occasion on which Cardinal Latino "trattò e ordinò generalmente le paci tra tutti i cittadini," to use Villani's words.

We are, therefore, forced either to accept Villani's statement, and conclude that the present church was begun in 1278—in which case the whole of the fabric was built in little more than twenty years, a very improbable thing, as Mr. Wood Brown rightly remarks, in the case of such a building; or we must look for another solution of the question. In order to do this, it is not necessary to reject entirely Villani's statement. The date of Giovanni Villani's birth is not known; but it is difficult to think that he himself could have been a witness of the scenes which he describes as having taken place in 1278. By a single emendation, his account becomes not only possible, but probable. Such evidence as we have, seems to show that Fra Latino laid and consecrated, not the first stone of the new church, as Villani states, but the first stone of the new nave and aisles, on St. Luke's Day, 1278; and that at that time the fabric of the chancel, transepts and transept-chapels, had already been brought to a conclusion.

But let us review such evidence as we have in order. In the first place, the chancel, transepts and transept-chapels—although clearly designed, in so far as the larger considerations of the building are concerned, by the same architects as the nave and aisles of the church—do not seem to have been carried out by the same body of masons. This is especially apparent in the very different character of the sculptures in the capitals of the "crociera" and of the body of the church. Other differences are to be noted both in the interior and exterior of the building; especially the use of red brickwork, which occurs only in the gables and parapets of the chancel and transepts. On this evidence it may fairly be argued that some years must have elapsed between the erection of the chancel, transepts, and transept-chapels, and the erection of the nave and aisles. In addition to this, we have a significant piece of documentary evidence in the Bull of Innocent IV., given at Lyons on 13th April 1246, and granting an Indulgence of forty days to all who should contribute towards the completion of "the church and other buildings proper to their uses," which the friars of Santa Maria Novella had "begun to construct." These and other indications would point to the new church of Santa Maria Novella having been begun c. 1245. Again, it is significant that Fra Aldobrandino Cavalcanti, whose name tradition associates with the erection of the existing church of Santa Maria Novella, was Prior of the convent from 1244 till his death in 1279; and that Fra Ristoro da Campi, and Fra Sisto, the traditional architects of the church, are known to have been engaged on the Bargello which was begun c. 1250, and to have gone to Rome a few months after the death of Fra Aldobrandino Cavalcanti, in August 1279. If the "crociera" was begun c. 1245, and the body of the church in 1278, these traditions are credible.

* The transformation of Mr. Wood Brown's imaginary transept-church into the existing "crociera," suggests to me, as an architect, many other difficulties which I have not thought it necessary to discuss.

† Lib. VII., Cap. LVI.

‡ Ed. 1568, Vol. I., pp. 114 and 83.

§ "Notizie delle Chiese Fior." Vol. III., p. 15.

Although the architrave of the doorway opening out of the right transept of the church into the chapel of the "Madonna della Pura" dates from the close of the fifteenth century, the doorway itself appears to have formed part of the original construction of the transept. In that case, it is probable that the inscription above the lintel of this doorway, recording the mission of Fra Latino to Florence in 12-8, still remains in its original position; which would show that this part of the church had been already erected soon after 1278.

This question of the date of the church appears to me to be of interest; for if the "crociera" of Santa Maria Novella was really begun c. 1245, and finished not long after, the circumstance would give colour to the tradition, that from the Greek painters who were called to Florence by the Dominicans to decorate their new church, Cimabue received his first instruction in painting. But even if future research should oblige us to relegate the story to the limbo of the legend, Santa Maria Novella would still remain the first great public building erected in Florence, with the revival of the Fine Arts in the thirteenth century.

But to pass to my second question. Where Mr. Wood Brown, in my opinion, falls into even greater confusion than in his theories about the existing fabric of the church, is in his account of the "tramezzo" of the church and of the chapels that were once adjacent to it. "The tramezzo or choir," he tells us, "was so called because it separated the atrium, or lower nave [*sic*], from the crociera, or transepts and chancel. It consists of six bays, two in the central nave and two in each of the aisles." The ordinary meaning of the word "tramezzo" in the sense of a partition, division, anything that serves to part or divide one thing from another, should have suggested to Mr. Wood Brown that the "tramezzo" of Santa Maria Novella could not have been the choir, or rather the upper part of the nave and aisles in which the choir proper was anciently placed. It was the screen. In Florence a screen of this nature was indifferently called either the "tramezzo," or "ponte." Properly the "ponte" was the upper part of the "tramezzo," answering to the rood-loft of our English screens; and so called because it *bridged* the archways opening into the choir and side aisles. Thus, in the "Libro di Antonio Billi," we read of "le tre porte del tramezo cioe del ponte." Agostino Lapini records in his "Diario," that the "ponte" or "tramezzo" of Santa Maria Novella, "era a traverso alla detta chiesa, nel mezzo." Indeed, there can be little doubt that the "tramezzo" of Santa Maria Novella, like that of Ognissanti, consisted of a high screen of masonry, "muraglia alta," which ran from the wall of the one aisle to the wall of the other aisle, completely dividing the church into two parts; and thus it was, in the literal sense of the word, a tramezzo. Its site is marked by the steps which still run across the nave and aisles of the church, a little before the fourth pair of columns, reckoning from the great doorway. It appears to have stood immediately in front of these columns, and between them and the steps. Against the wall of the "tramezzo," facing the great doorway of the church, were four altars. That on the extreme left, which stood within the left aisle, was originally dedicated to St. Thomas Aquinas. It was afterwards granted to the Alfani in 1365, who re-dedicated it to St. Mark; and at a later time, having lapsed to the monastery, it was given to the Compagnia di S. Caterina di Siena. The second altar, which stood within the nave on the left, belonged to the Cavalcanti, and was dedicated to St. Mary Magdalene. The third altar, which also stood within the nave, on the right, belonged to the Castiglioni, and was dedicated to St. Peter Martyr. This altar was renewed by Bernardo Castiglioni in 1484; and after the altar was removed with the rest of the "tramezzo" in 1565, a painting of St. Peter Martyr, by Il Cigoli, was placed on the column of the right aisle, which stood immediately behind the "tramezzo," and almost behind the altar of the Castiglioni. The fourth altar, which stood on the extreme right of the "tramezzo" within the right aisle, was dedicated to St. Thomas of Canterbury, and belonged to the Minerbetti. It was first erected in 1308, by Maso di Ruggerino Minerbetti; and, according to Vasari, the altarpiece was painted by Gaddo Gaddi. These four altars appear to have been separated from one another by the three doorways of the "tramezzo," the central one opening into the choir, and the two side ones into the two aisles. On the inner side of the "tramezzo" stood four other altars. The positions of two of these is thus indicated in a fragment of an early Sepolcrario preserved in one of the Magliabechian MSS.: "l' altre due Cap^{e} sopra, erano su le colonne; quella sopra a quello di S. P^{o} Martire, era dedicata a San Lud^{o} e quella a S^{a} M^{a} Mad^{a}, a Santa Lisab^{a} uedoua." * In other words, these two altars within the "tramezzo" stood "above" (*i.e.* in the sense of being nearer to the high altar of the church) the two columns afterwards known, from the paintings which hung upon them, as the "pilastro di S. Pier Martire," and the "pilastro di S. Jacinto." Of these two altars, that dedicated to St. Louis was "above" the altar of the Castiglioni, and that dedicated to St. Elizabeth "above" the altar of the Cavalcanti. Now, over the altar of St. Louis was a fresco painted by Giotto which Vasari thus describes in the first edition of his "Lives": "Dipinse in fresco nel medesimo luogo [*i.e.* Santa Maria Novella] vn San Lodouico, sopra al tramezzo della chiesa a man destra sotto la sepoltura de Gaddi."† This altar of St. Louis, then, which belonged to the Ardinghelli, stood placed between the "tramezzo" and the vault of the Gaddi. Now, the position of the inscribed slab which covered the entrance of the vault or burial place of the Gaddi is very precisely indicated in the "Sepoltuario" preserved in the Riccardi Library. It lay in the pavement of the right aisle, immediately in front of the tomb of the Beata Villana, but somewhat nearer to the fifth column of the nave arcade on that side of the church. This vault had been made by Agnolo Gaddi below a figure of St. Jerome, which his

* Cod. Magliabechiana, II., IV., 324, fol. 86 recto.

† Ed. 1550, Vol. I., p. 146.

father, Taddeo, had painted "sopra il tramezzo."* Given these indications, there can be little doubt that the altar of St. Louis stood in the right aisle against a low screen-wall which extended from the fourth to the fifth column of the arcade, and thus backed against the "spalliera" of the choir stalls, and that the figure of St. Jerome by Taddeo Gaddi was also painted on this screen-wall on the north side of the altar of St. Louis. That being so, the altar of St. Elizabeth stood within the left aisle against a similar screen wall, extending from the fourth to the fifth column of the nave-arcade. There do not appear to be any indications to show the exact positions of the remaining two altars, severally dedicated to St. Eustace and to St. Peter and St. Paul, which stood within the "tramezzo." These altars, I conjecture, stood in the aisles, against two similar screen-walls extending between the fifth and the sixth columns of the arcade. These screen-walls, no doubt, were somewhat lower than the "tramezzo," and were not of course crowned by a "ponte" or loft.

As the student of Vasari is constantly confronted with allusions to the "tramezzi" which existed up till 1566 in most of the churches of Florence, it is as well that the precise nature of these screens, and Vasari's references to them, should be made clear. With the possible exception of the "tramezzo" of Santa Croce, all these screens appear to have stretched from wall to wall of the church, dividing the nave (and aisles, in the case of the larger buildings) into two portions. According to Moise, in his work on Santa Croce, the "tramezzo" of that church was of another form; but I have not been able to satisfy myself that his account is a correct one. Vasari invariably uses the expressions, "sotto il tramezzo," "nel tramezzo," "sopra il tramezzo," in a fixed and definite sense. Thus he states that Giotto's fresco of St. Louis, as I have already said, was "sopra il tramezzo"; the altarpiece of the Minerbetti Chapel by Gaddo Gaddi, and the various paintings by Fra Angelico and Zanobi Strozzi which were on the outer face of the screen, facing the principal doorway, "nel tramezzo"; and everything which lay in the remaining part of the body of the church, between the "tramezzo" and the great doorway, "sotto il tramezzo." For instance, Masaccio's fresco of the "Trinity," which was discovered behind Vasari's altarpiece of the Madonna del Rosario in the left aisle, is said by Vasari to have been "sotto il tramezzo."

Of such a form, I believe, was the "tramezzo" of Santa Maria Novella; but the choir-screen of Mr. Wood Brown's imagination is a structure (if I do not mistake my authorities) not less fantastical than his imaginary "transept-church" of 1246. Enclosing the last six columns of the nave-arcades, with the choir in their midst, "it rose high and had eight altars, four placed against the enclosing walls below, and four upon these walls above. To the latter altars, the solid breadth of the choir-screen . . . gave convenient access." Mr. Wood Brown appears to have understood the statement in the early "Sepolcrario" cited above, that the altars of St. Louis and St. Elizabeth, "sopra [il tramezzo], erano su le colonne," literally in the sense that these altars stood at the level of the capitals of the nave-columns. But according to Mr. Wood Brown's methods of reasoning, if we follow out the indications given by Vasari, in the first edition of the "Lives," in describing the position of Giotto's fresco of St. Louis above the altar of that saint, "sopra al tramezzo," and "sotto la sepoltura de' Gaddi," we arrive at the conclusion that the vault of the Gaddi was situated somewhere up in the spandrils of the nave-arcade; and this, as Euclid would say, is absurd.

Nor did the paraphernalia of the "tramezzo" end here, according to our author. "Besides these altars, room was found on the upper part of the screen for one of a pair of organs given to the church, c. 1330, by Fra Simone Saltarelli, Archbishop of Pisa"; as well as a marble lectern, at which the Epistle and Gospel were chanted; and "the great crucifix by Giotto, now on the south wall above the church door, probably when first painted hung over the choir-screen." The organ was placed "sopra il ponte del coro," that is within the "tramezzo," above the "cantoria" of Baccio d'Agnolo; the original position of which is marked by the present organ-loft in the left aisle. The passage from Biliotti's "Chronicle"* which Mr. Wood Brown quotes, shows that a lectern from which the Epistle and Gospel were chanted on great festivals stood upon the "ponte"; and that also an altar, perhaps a portable one at which mass was privately said on certain days, was also placed there. As to the position of the crucifix of Giotto, it is a mere conjecture. In Santa Croce there still remain three large early crucifixes of this nature which cannot all have been placed above the "tramezzo."

Mr. Wood Brown cites the "Frari" at Venice as "a good Italian example" of what the arrangement of the choir and "tramezzo" of Santa Maria Novella must have been. But, as I have shown, a Florentine "tramezzo" bore little resemblance to the choir-screen of the "Frari." We have an admirable representation of a "tramezzo" in one of those beautiful but puzzling pictures, commonly ascribed to Fra Carnivale, which hang in one of the private apartments of the Palazzo Barberini, at Rome. They are certainly the work of some follower of Domenico Veneziano and Piero della Francesca, and of a painter who must have studied in Florence. In the panel representing the "Presentation in the Temple," we see a "tramezzo" which is placed immediately in front of two of the columns of the nave-arcades, just as the "tramezzo" of Santa Maria Novella must have been placed. The altars are set in arched recesses, on either side of the arch opening into the choir beyond; and on the broad "ponte" above the screen we see neither crucifix, organ, nor other ornament.

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* Vasari, ed. 1568, Vol. I., p. 180

* Quoted by Vincenzio Marchese, in his "Memorie," ed. 1878, Vo'. I., p. 165, note.