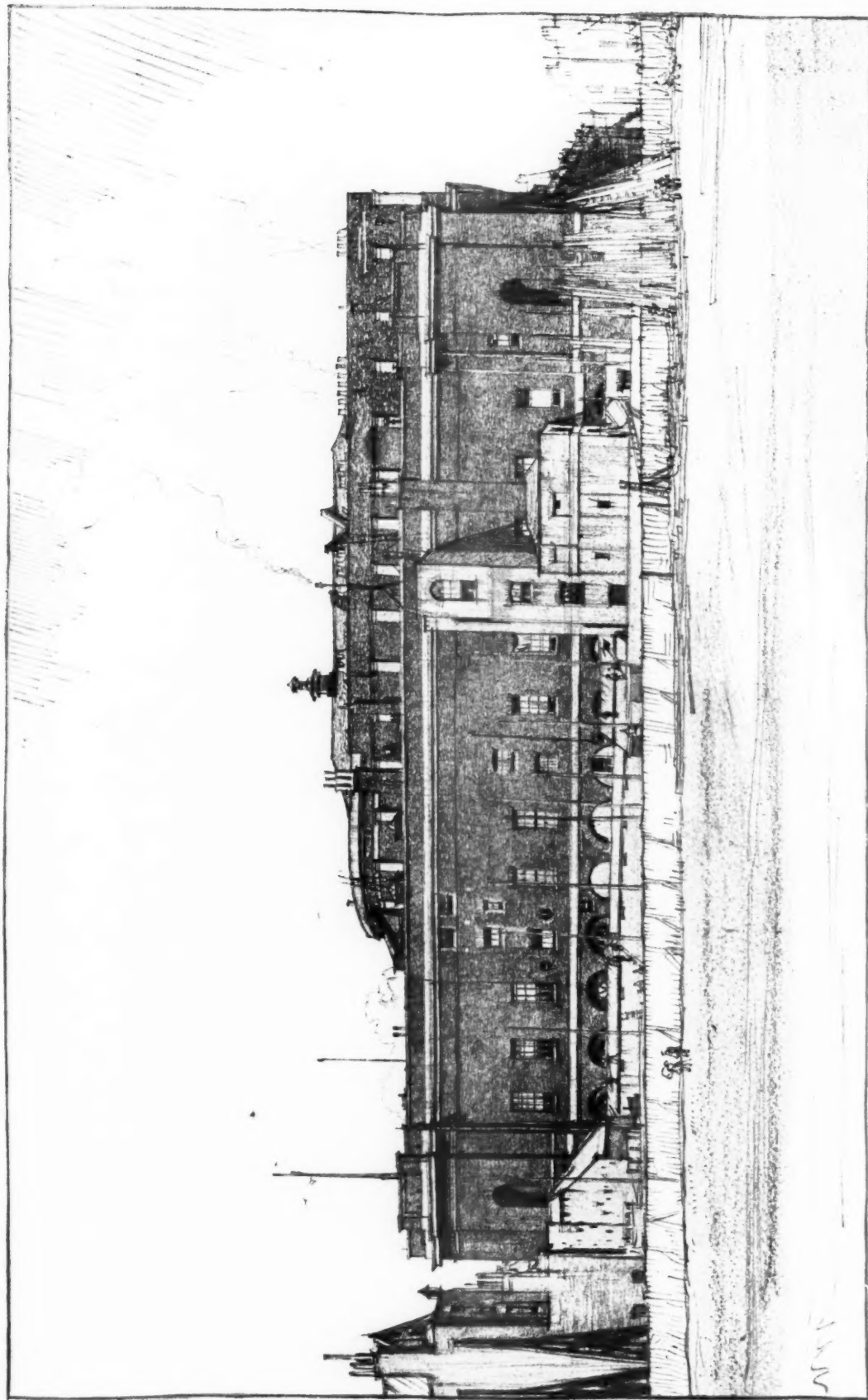


THE ARCHITECTURAL
REVIEW, APRIL,
1904, VOLUME XV.
NO. 89.



South Front Drury Lane Theatre.

THE SOUTH FRONT, DRURY LANE THEATRE, LONDON. FROM A DRAWING BY MUIRHEAD BONE.

(See page 179.)



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

10, Downing Street.

(First Article.)

No London street more fully merits the epithet of "historical" than that which leads from Trafalgar Square to St. Margaret's Churchyard. Beginning as Charing Cross, it continues as Whitehall and ends as Parliament Street. Its brief course of half-a-mile is crowded with associations. From the King's Mews, where the Plantagenets kept their falcons and the Tudors their horses, past the monument of Nelson and the site, near the settlement of the Middle Saxon Charings, of the cross of Queen Eleanor and the statue of Charles I., we reach the lodgings of the Scottish kings and the outskirts of Wolsey's proud palace. The still prouder design which Inigo Jones made for James I. is commemorated in the Banqueting House, before which James's son lost his head, and by the Horse Guards, in the Tilt Yard opposite: while the Tennis Court and the Cockpit remind us of "Oliver, Protector" and of George, Duke of Albemarle. On the same side was Wolsey's Treasury, and here, from the days of Henry VIII., has been, with but few intervals, the headquarters of the government of the kingdom.

Hidden by the front built in 1846, the old Treasury holds the office of the Privy Council and all that is implied in the names we see on the doors as we pass. One entrance admits to the court where the Judicial Committee holds its sittings, another to the Board of Education. Where the Treasury is there is the heart of the nation, and when we have passed the row of columns with which Soane first and Barry afterwards masked the buttresses of the Cardinal's building, we reach the innermost centre in Downing Street. To inhabit that dingy-looking house, the door of which is marked "10," is, and has been for nearly two centuries, the highest ambition of an English statesman.

Downing Street consists, strictly speaking, only of this house and one other, numbered 11. An office, one storey high, beyond number 11, has lately been numbered 12. The description in Seymour's "Stow" no longer applies. He says, writing in 1735, "it is a pretty open place, especially at the upper end, where are four or five very large well-built houses, fit for persons of honour or quality; each house having a pleasant prospect into St. James's Park, with a Tarras walk."

The new public offices which now form the southern side of Downing Street were intended by their designer, Sir Gilbert Scott, to be extended northward, across the western or park end of the street, to supersede numbers 11 and 10 and to join the Treasury buildings. This we can gather from the unfinished arches on the north front of

the Foreign Office. The houses mentioned by Seymour were swept away, and the "Tarras walk" has been succeeded by the flight of steps which now terminates the street towards the park. The house numbered 11 is the official residence of the Chancellor of the Exchequer. Where the steps are now, several houses were occupied before 1876 by the officials of the Colonial Office. In number 14 the only meeting between Nelson and Wellington accidentally took place, both having occasion to consult the Secretary of State. Two other small lanes ran parallel with Downing Street—Duffin's Alley and Axe Yard, afterwards called Fludyer Street. In Axe Yard, Samuel Pepys, who was then employed as a clerk in the Treasury, commenced the "Diary," in January 1660, which has made him so famous. The Axe was an ale-house to which a brewery was attached. In later times the south-east corner of Downing Street was marked by an inn called the Cat and Bagpipes. It was to "Mr. Sargent's" house in Downing Street that the great Earl of Chatham was brought to die after his last speech in the House of Lords in 1778. Mr. Wheatley mentions as an eminent inhabitant John Douglas, a surgeon, who was succeeded in 1744 by Tobias Smollett, the novelist. He removed two years later to Curzon Street. Smollett was a keen student of architecture (see "Humphry Clinker," i. 65, ed. 1772), and must have seen Kent and Vardy at work on the old Treasury while he lived here. Another eminent inhabitant was Aubrey, twentieth and last Earl of Oxford, of the Vere family, who, being Gentleman of the Bedchamber successively to Charles II. and William III., probably found it a convenient residence. He died in Downing Street in 1703, aged 77.

The street does not appear to have been in existence before the time of Sir George Downing. It is not named by Pepys, though he was clerk to the tellers of the Exchequer of whom Downing was the most active at the time of the Restoration. It has been a question where the offices of the Treasury were situated in the immense pile of buildings which constituted the palace of Whitehall. It is tantalising to read in Pepys (vi. 74, etc.) of the enormous stores of gold which Sir George showed him more than once, and to have no sign to say where this treasure-house was situated. At a somewhat earlier period the Exchequer Office was in that part of Whitehall nearest to Scotland Yard and Charing Cross. But Downing, when he built his street, had no idea of the official character it was eventually to assume. The situation between the southern precincts of the palace and that other palace in which Parliament



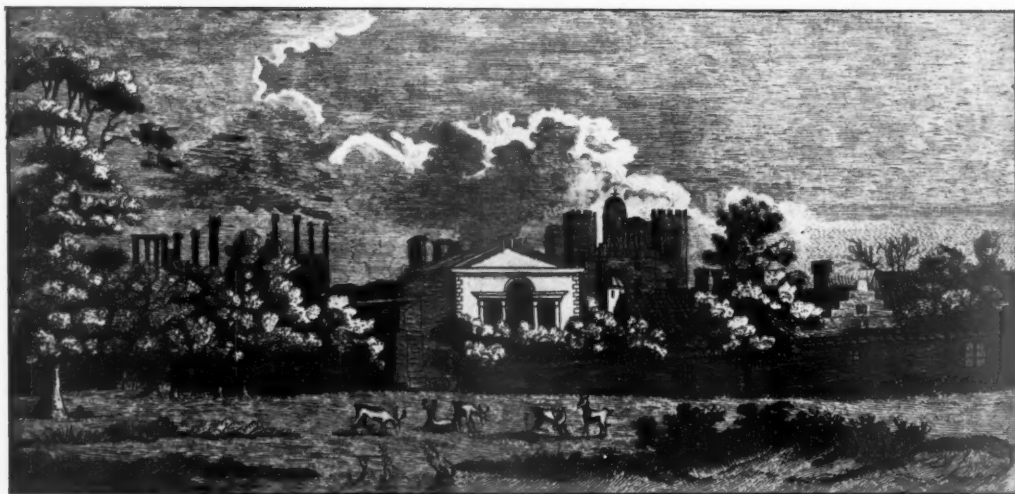
10, DOWNING STREET.

Photo: E. Dockree.



DOWNING STREET, FROM PARLIAMENT STREET.

Photo: E. Dochree.



THE COCKPIT BEFORE 1723.

assembled, made it at once a place favoured by those whose duties or privileges took them into the neighbourhood of the Court. But it was not until the reign of George II. that the "premiership" was invented, and it was not until then that 10, Downing Street became the premier's residence. It had been occupied previously by the first Earl of Lichfield, of the Lee family, who was Gentleman of the Bedchamber to James II. and married Lady Charlotte FitzRoy, one of the numerous offspring of Charles II. The house went to the Crown, owing to Lichfield's adherence to the fortunes of the exiled Stuarts, and was granted, for his life, to Bothmar the Hanoverian minister. At his death in 1731, Sir Robert Walpole persuaded George II. to attach it to the office of First Lord of the Treasury, and since he came here to live in September 1735, it has been the headquarters of by far the greater number of those who have successively held the same high office.

The Downing family had some hold on the estate here until, presumably, the lease ran out. Pepys speaks over and over again very unfavourably of Sir George, who was born in the Colony of New England and came to England in 1642. He served as a chaplain in the Parliamentary army and afterwards contrived to be always on the winning side. He took every advantage of his office, and left, at his death in 1684, a considerable fortune to his heir, the second baronet. The third baronet, also Sir George, was married while of tender years to the daughter of his guardian, Sir William Forester, but disliking the lady when he grew up, he settled his estate so that on the death of a cousin, who succeeded him in the title and died childless, it went to found a college at Cambridge.

Mr. Wheatley has discovered an advertisement of 1722, in which Charles Downing, the father of the last baronet, offered to let four large houses, with stabling, at the upper end of Downing Street, "the back fronts to St. James's Park, with a large Terras Walk before them next the Park." Though the third Sir George, the founder of Downing College, died in 1749 and his cousin Sir Jacob in 1764, the law's delays were such that the college was not opened to students till 1821. Meanwhile the hold of the family on Downing Street ceased, and it is now all what, by a figure of speech, is termed Crown property. It may be worth while here to refer the reader who is interested in the history of the other offices, to the pleasant pages of Sir Edward Hertslet (*Murray*, 1901); but the houses on the south side of the street which contained the Foreign and the Colonial Offices were swept away in 1861 with the rest of Fludyer Street, on which they abutted.

The convenience of 10, Downing Street as an official residence was greatly enhanced when it became connected with the Cockpit and the Treasury.

We first hear of the Cockpit as a meeting-place for the Ministry in the reign of Queen Anne, when it was the scene of at least two important events. The close neighbourhood of the old Treasury gave it an advantage when, in consequence of a series of fires and other misfortunes, the palace of Whitehall had become ruinous. The Cockpit, like the Tilt Yard close by, was one of the outlying features of the royal residence, but we first hear of it as a building or house when it was occupied by Oliver Cromwell as an official residence. The whole house seems to have included several apartments, of which one at least, from its size and

ittings, was suitable for theatrical or musical performances. During inclement weather the same room could be used for cock-fighting, which would otherwise probably have taken place in the open air on a small plot of ground partly surrounded by buildings. This plot I am inclined to identify as still existing, though it is now enclosed by a wall. In 1705 the union with Scotland was being discussed, and the Cockpit was chosen as a suitable place for the meeting of the Commissioners. There are many earlier reminiscences and associations connected with the house as a residence, but the mention of these meetings enables us to identify the site, because the low brick wall which fences in the little garden was built by Wren, who had orders to enclose the ground as a place of recreation for the Commissioners. Nor is this all. In one edition of Pennant's "Account of London," there is an engraving which seems to have puzzled him. There is no inscription under it, but Pennant thinks it represents the gallery in which the collection of pictures belonging to Charles I. was hung; and he adds that it was built by Inigo Jones for Henry, Prince of Wales! It is, in fact, a view of Wren's brick wall, while within it was a plain, low, one-storey building, perhaps also by Wren himself, which was the actual Cockpit. It is marked by a large Venetian window. In the background of the print we see to the left the pinnacles of "Holbein's Gate," re-

moved in 1759. The brickwork long lay near the Broad Walk at Windsor, where some of the busts embellish one of the lodges, while others were set up at Hampton Court. The King Street Gate is to the right. It stood almost exactly opposite to the entrance of the Home Office. It was removed in 1723.

The Cockpit, or a previous one on or close to this site, was occupied under James I. for cock-fighting, and under Charles I. as a theatre for French plays. Later it was inhabited by Philip, fourth Earl of Pembroke, who from the windows, before the wall was built, saw King Charles cross the park from St. James's on the morning of his death. Cromwell made it a concert-room for music "after the manner of the ancients." Monk, Duke of Albemarle, lived at the Cockpit till his death in 1670, and seems to have used Oliver's concert-room for a chapel (Pepys, Nov. 5, 1665). The place was never used for cock-fighting afterwards, and the king's cockpit was in James's Street, Bedford Row.

After Queen Anne's accession the house and theatre were more and more used by the Council, and a close connection was established with the Treasury on the east side. After the meeting here of the Scots Commissioners and the grant of 10, Downing Street to Walpole, this connection became permanent; but it was a little earlier, namely in March 1711, that Harley was stabbed



COLNAGHI'S VIEW OF TREASURY, 1795.

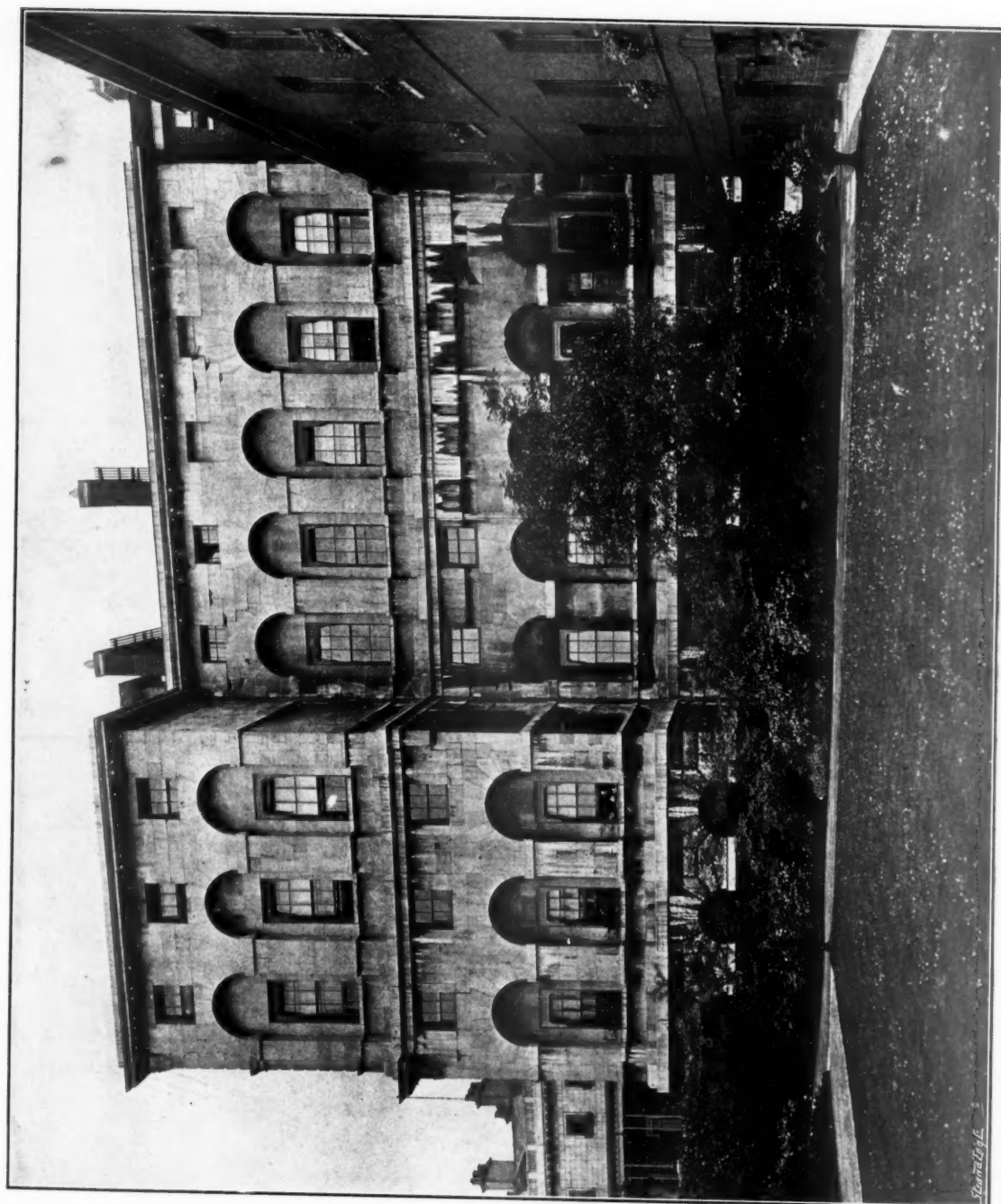
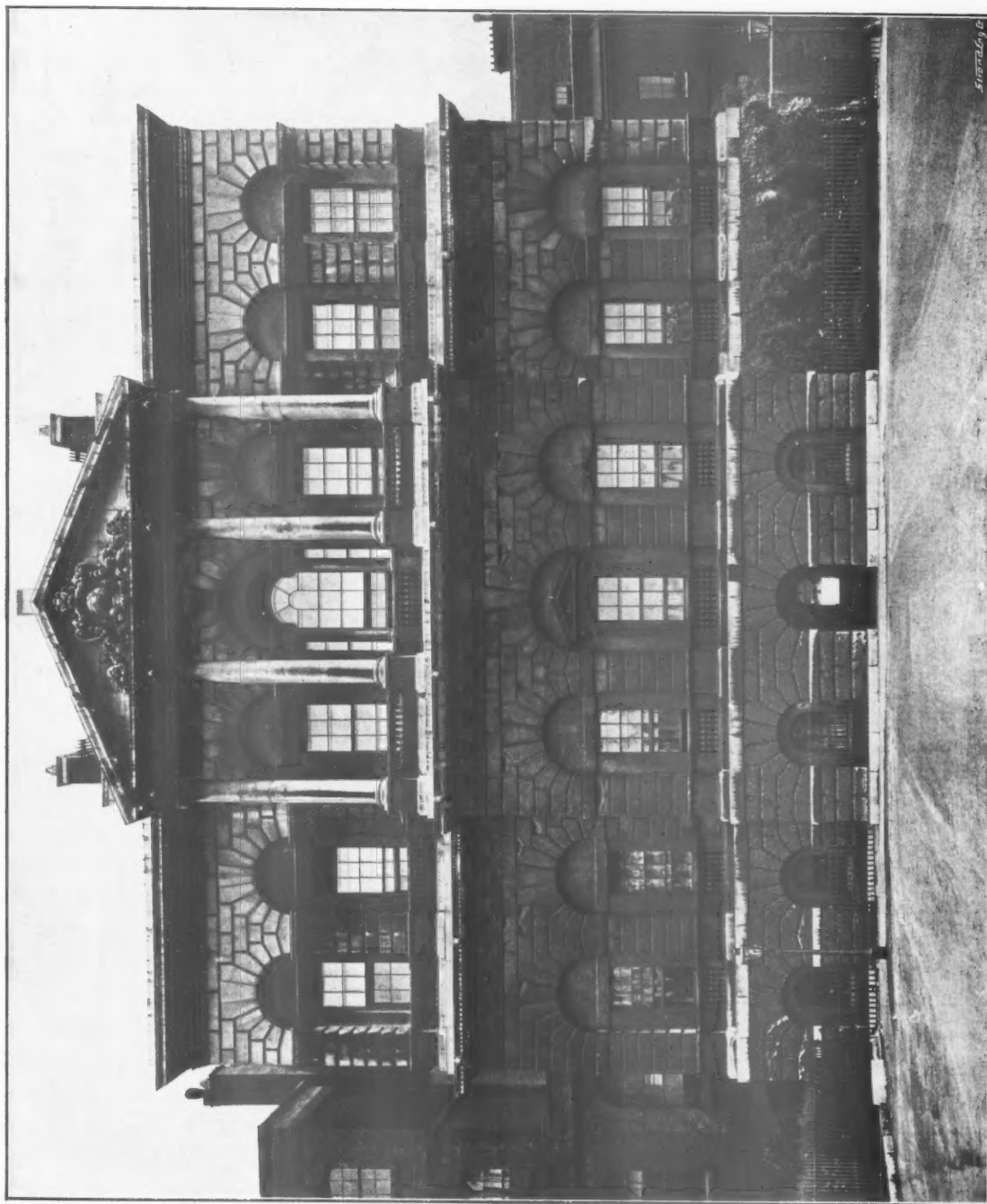


Photo: E. Dockree.

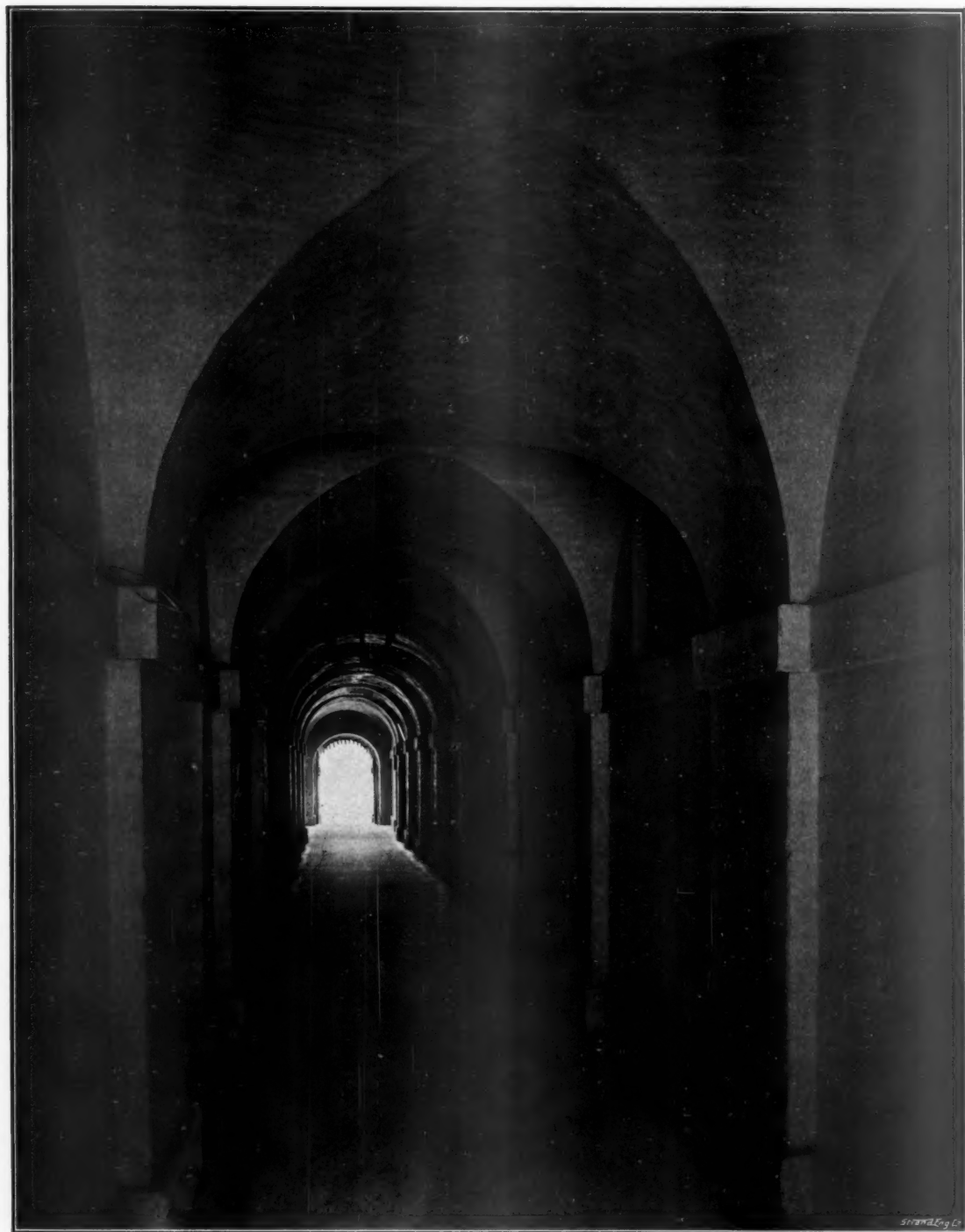
THE COCKPIT, AND WEST FRONT OF TREASURY BUILDING.



Strandberg & Co.

Photo: E. Doehrer.

TREASURY CHAMBERS, NORTH FRONT.



THE TREASURY PASSAGE, FROM DOWNING STREET
TO THE HORSEGUARDS.

Photo: E. Dockree.

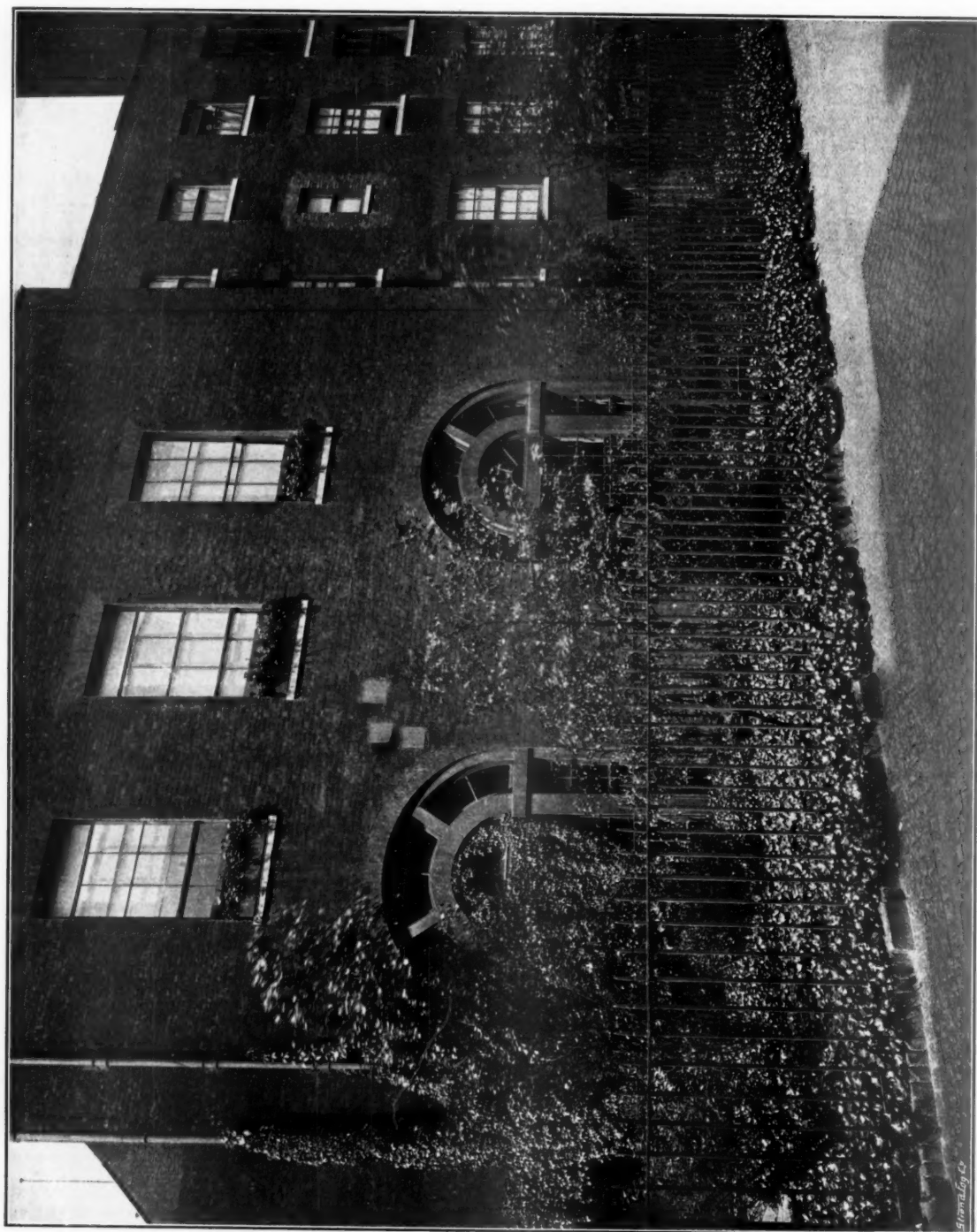
by a French "renegade abbé" named De Guiscard. The man was being examined in the Cockpit by the Privy Council on a charge of treason, but the wound he inflicted on the Minister was slight. The date shows that though some historians have described the victim as Earl of Oxford, there was no such earldom in the peerage just then—Vere, the last of the old creation, having died in 1703, and Harley not having been ennobled till May 1711. Others have spoken as if the second earl, the collector of the Harleian Manuscripts, was stabbed, but it may be doubted if he ever set foot in the Cockpit, as he never was a privy councillor, and was not killed by Guiscard, but died in his bed more than thirty years after the attempt on Mr. Harley's life. Another legend of the Cockpit may be noticed here. Elmes ("London in the Nineteenth Century," i. 148, published in 1827) tells us that the Board Room was "the identical chamber in which the unfortunate Duke of Monmouth was born"; and adds that Soane, in his alterations, endeavoured to preserve the old decorations. But the Duke of Monmouth was born at Rotterdam, in Holland, ten years or more before the restoration of Charles II., namely on the 9th of April 1649, little more than two months after the beheading of his reputed grandfather, Charles I. Sir John Soane also gave currency to the story. In his volume on various new buildings here and at Westminster, published in 1828, he says (page 20): "The Old Board Room of the Board of Trade being the identical chamber in which the unfortunate Duke of Monmouth was born; to preserve that historical fact, the New Board Room, which stands on the same site, is decorated with such ornaments as could be taken down." Pepys mentions a rumour that Monmouth was to have part of the Cockpit assigned to him in November 1663. But nothing was ever done, and there is no record extant of his having occupied the house at the south-eastern corner of Downing Street, which afterwards became the offices of the Board of Trade, and later of the Education Department. Monk retained his Cockpit residence till his death in January 1670. The residential part of his house was probably swept away in 1733, when the site was partially cleared for the new building by Kent—called the Treasury Chambers. It does not seem very certain whether Kent completed his design here or whether it was carried out by Vardy. It was very severely criticised at the time. In order, apparently, to allow for the passage under it between the Horse Guards' Parade and Downing Street, the unusual feature of what may be described as a double basement was introduced. The north front is thus described in Dodsley ("London Described," vi. 196):—"The

whole front is rustic; it consists of three storeys, of which the lowermost is of the basement kind, with small windows, though they are contained in large arches. This storey has the Tuscan proportion, and the second the Doric, with arched windows of a good size; but what is very singular, the upper part of this storey is adorned with the triglyphs and metopes of the Doric frieze, though this range of ornament is supported by neither columns nor pilasters. Over this storey is a range of Ionic columns in the centre, supporting a pediment. Upon the whole the Treasury must be allowed to be a building composed of very beautiful parts, but it were to be wished they were fewer and larger, as there is a sufficient distance to view it."

This admirable criticism is probably by Smollett, who was concerned in so many of Dodsley's publications. He showed in his novels, and notably in "Humphry Clinker," where (i. 65) we find his remarks on Wood's buildings at Bath, that he was a competent if rather severe judge. Kent's whole design comprised two wings, which would have materially altered the aspect of which the critic complains. How they would have modified the appearance of the building we cannot, of course, tell, but it is difficult to see that they could have made up for the want of a principal entrance. Speaking only of the exterior, even the passage which leads from Downing Street and, emerging on the Horse Guards' Parade, is itself so satisfactory, cannot make up for the want of such an important feature.

The real entrance was and is in Whitehall. Here from the days of Cardinal Wolsey a Gothic building stood, and was almost constantly used and described as "The Treasury." It had buttresses toward the street, and a passage led from it on the west side toward the Cockpit. This passage was lighted, both on the south side, into the Downing Street garden, formerly the Tennis Court, and also on the north into a courtyard, with pointed windows, of a late Perpendicular character. Many of these windows still remain, but those between the buttresses, like the buttresses themselves, have been masked by Soane's building as completed by Barry. Similar windows existed in places among the streets and gardens which covered the site of Whitehall as Wolsey left it, down to 1878 or later.

Soane's designs here comprised the covering of the old Gothic Treasury and an extension southward. This extension has itself been extended by Barry, and now can be chiefly traced in the court-rooms and offices. On the exterior very little of Soane's peculiar style is visible. He designed a finish to his Whitehall front and would have copied again the Temple at Tivoli,

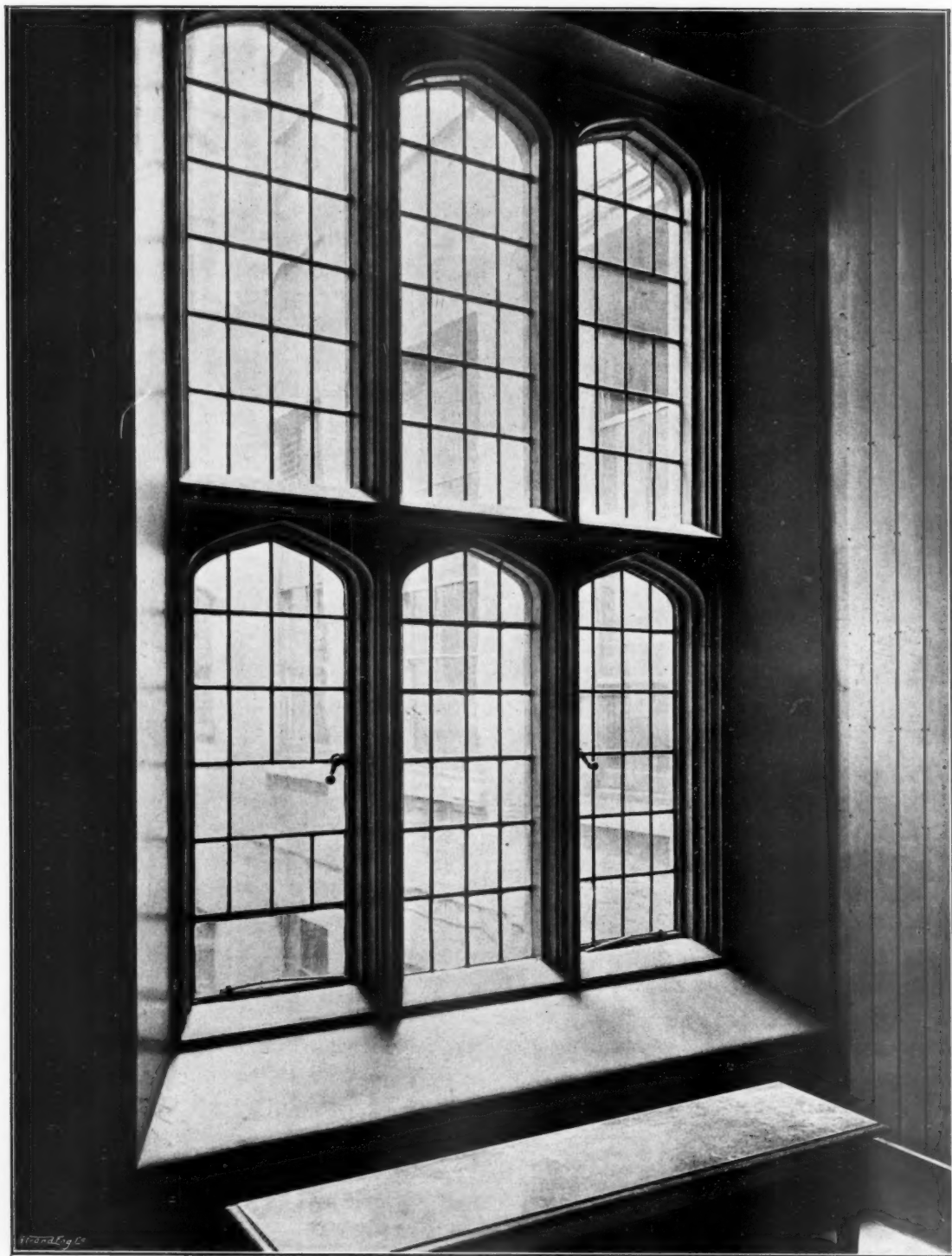
*Photo: E. Doehring.*

DOWNING STREET GARDEN.



Photo: E. Dochree.

REMAINS OF WOLSEY'S TREASURY IN DOWNING STREET GARDEN.



INTERIOR OF WINDOW, WOLSEY'S TREASURY.

Photo : E. Dockree.

which he used with some success as his model at the Bank of England. Owing to the mistake, already mentioned, as to the birthplace of Monmouth, it is not very easy to identify his work from the exterior. The whole of his design included a triumphal arch at Downing Street and a repetition of the Tivoli Temple, with a long pillared façade to the southward, where the Colonial and Home Offices are now. This and other designs are figured in his book, "A Brief Statement of the Proceedings," published in 1828. The street front was considerably altered, and in some respects improved, by Sir Charles Barry; and we must seek in such interiors as the Prime Minister's Dining Room and the Court of the Judicial Committee of the Privy Council for typical examples of Soane's style. There were to be sixteen intercolumniations from the corner of Downing Street northwards to the Gothic passage mentioned above, and from this point, now marked by a doorway labelled "Treasury," Wolsey's buttresses remained visible from the street. Sir Charles Barry, in 1846, carried out a design which, in a way, may be said to have completed Soane's; for, by adding a few columns at the northern end, he balanced those of the southern, and finally concealed the buttresses of

Wolsey's Treasury. He removed the pillars at the southern end of the line, which stood in front of the general row of engaged columns and pilasters as a kind of portico, and the whole front now consists of twenty-three bays or intercolumniations. The "Treasury" door leading to the Gothic windows mentioned above is at the sixteenth bay, and the entrance marked "Privy Council Office" is at the twenty-first, reckoning from the southern end.

There is nothing in any of the designs of these successive architects to denote that the Court of the Judicial Committee at the south-eastern, the old Treasury of Cardinal Wolsey at the north-eastern, the Treasury buildings on the northern front, the Cockpit on the western side, and, finally, 10, Downing Street on the south front, are all part of one and the same building, or, as I may term it, the same institution. No exterior view would lead us to any such conclusion, and the difficulty of identifying the several parts is proportionately enhanced. But a few notes on the interior will show that all these separate parts are closely connected, and, what is more interesting, distinct traces may be found, sometimes close together, of the handiwork of Wolsey, Wren, Kent, Vardy, Adam, Soane, and Barry.

W. J. LOFTIE.

The Hardwick Hall Tapestries.

THE SECOND TAPESTRY AT THE VICTORIA AND ALBERT MUSEUM.

SUCH comfort and splendour as English feudal castles possessed were largely due to their tapestries and embroidered hangings; these were the chief elements of interior decoration. As long ago as the eighth century, Professor Freeman has recorded, hangings were used in the same way as in far later times. "King Ine," he writes, "once made him a feast to his lords and great men in one of his royal houses; and the house was hung with goodly curtains, and the tables were spread with vessels of gold and silver Now on the next day Ine set forth from that house to go unto another that he had So men took down the curtains and carried off the goodly vessels, and left the house bare and empty." Thus early do we meet with a practice which was prevalent all through the middle ages. Nobles passing from one house to another, even princes on their campaigns,¹ carried their tapestries with them. And yet how few have survived to our day! Many circumstances have combined for their destruction. The tenter-hooks to which they were sus-

pended, and from which they could be detached with little risk of injury, may still be seen in some places.² But in other instances they were nailed to the walls or rafters, and would in their removal no doubt be frequently torn. Sometimes they were mercilessly curtailed to suit new requirements. Occasionally, too, doorways were in inconvenient places, and the hanging had to be slit to allow of its being pushed aside. Another cause of destruction is illustrated in the melancholy story of Queen Elizabeth's last days. "She called for a sword to lie constantly beside her, and thrust it from time to time through the arras, as if she heard murderers stirring there."³ Fiction tells a similar tale, and the lurking Polonius meets his death by the sword of Hamlet thrust through the arras. When all these things are considered, and allowance is made for change of fashion—that greatest enemy of all—the wonder is not that we have so few remaining, but rather that any have survived at all. Of the mediæval tapestries which have come down to us, by far the greater number have been preserved in churches and kindred institutions. The noble

¹ Some tapestries were taken by the Swiss in the tent of Charles the Bold, Duke of Burgundy, after his defeat and death at Nancy in 1477.

² See Viollet-le-Duc, "Dictionnaire du Mobilier," Vol. I., p. 272

³ Green's "Short History of the English People."



THE HARDWICK HALL TAPESTRIES. THE SECOND TAPESTRY AT THE
VICTORIA AND ALBERT MUSEUM.

series of tapestries still lining the nave walls of Reims Cathedral give some idea of the rich effect with which such hangings could be used. In these instances the subjects are naturally for the most part of a sacred character, and the few which have survived the greater risks of domestic use claim a higher interest from their comparative scarcity. In a former number of THE ARCHITECTURAL REVIEW⁴ a remarkable tapestry of this class was reproduced. It formed the subject of a short notice by the late Mr. S. Arthur Strong (librarian to the Duke of Devonshire), to whose initiative its recovery and restoration had been due. He had noticed some fragments of early tapestry on the walls of the Long Gallery at Hardwick Hall, and obtained the Duke's permission to have them removed for further examination. They were sent to South Kensington, where it was found that when pieced together they formed a set of four large tapestries. The cleaning and restoration⁵ of the first was taken in hand, under the supervision of Sir C. Purdon Clarke, and after completion it was exhibited for a few months in the Tapestry Court of the Victoria and Albert Museum before its return to Hardwick. The second has now been successfully restored in the same manner, and is on view in the same place. It will be at once seen that the two belonged to one series. The figures are in similar costume, and the landscape presents like features, differing only in that it is not here diversified by a distant view of the sea and shipping. Hunting subjects, as before, occupy the whole field, a bear-hunt on the right hand and a boar-hunt on the left. The combats take place in a flowery meadow, where the beasts are attacked both on horseback and on foot. The favourite weapon is a long spear, but swords are also used. One man, who has no other implement, is hurling a large flint stone. The hounds are doing good service, a refractory boar being reduced to complete submission by two of them, who hold him fast by the ears. The ladies, unlike those represented in the other tapestry, are here merely looking on. The legend *monte le desire* on the robe of one of their number has not been explained at present. The background is formed by a continuous fringe of blossoming and fruit-bearing trees on rocky eminences.

There have been several conjectures as to the date and origin of these tapestries. With regard to the former point, it was at first thought that they should be assigned to the second half of the fifteenth century. That period was very prolific of works in tapestry, and many fine examples have survived. During the same half-century, one of the greatest of tapestry centres, the Flemish town

of Arras, reached the height of its prosperity, and also suffered the almost total extinction of its great industry. But a more careful investigation, aided by comparison with the tapestry now restored, tends to show that the series is earlier than was supposed. Both costume and technique point to the period between the years 1430 and 1450 as that to which they should be assigned.

In dealing with the question of provenance, there are greater difficulties. Flanders, France, and England have all been suggested, and arguments can be brought forward in support of each of the three. It should, however, be borne in mind that a variety of influences often combined in the production of a work of this class. First of all, if a story had to be told, a *religieux* or other learned person was consulted as to the scheme appropriate for its representation, or perhaps an illuminated manuscript was borrowed for the purpose. An artist or draughtsman then prepared the cartoons according to the lines thus laid down. The weaver was often of a different nationality, and did not always follow the cartoon in detail. The work when finished was sent out without a mark to indicate its place of origin, the use of tapestry marks not being general till the sixteenth century.

It must be reluctantly confessed that we are unable to defend the theory which would ascribe to the Hardwick series an English origin. There is no documentary evidence of the production of picture tapestries on English soil until much later, and there would certainly be some record had the English weavers attained such skill as the making of these pieces would require. This could only come from long practice. In France, the growing tapestry industry was almost crushed out of existence by the long and disastrous wars with this country, and did not revive for a considerable period. There remains the Flemish theory, and almost everything tends to support this. Arras and Tournai were pre-eminent in tapestry-making, and there are records of many fine sets produced in these centres at the time. Among them were bear-hunts, boar-hunts, and kindred subjects, such as the Hardwick tapestries present. Other influences may have been at work in the design, but until further evidence is forthcoming the balance of probability is largely in favour of the view that these beautiful tapestries are the work of Arras craftsmen.

Perhaps in the desire for exact antiquarian knowledge we are inclined to overlook the main purpose of such works as these. They were made to delight the eye, and to lovers of what is beautiful in art they will not appeal in vain.

A. F. KENDRICK.

⁴ Vol. xi. (1902), p. 91.

⁵ By the Decorative Needlework Society.

The Hospital of St. Cross.—II.

(Conclusion.)

IN my former paper (October 1903) I dealt mainly with the church, of which I endeavoured to trace the somewhat complex architectural history as conveyed by the fabric itself taken in connection with so much of the records of the foundation as served to throw light upon it. That of the secular buildings, though more simple, and extending, so far as the main features are concerned, over a shorter period, nevertheless raises some questions none too easy of solution.

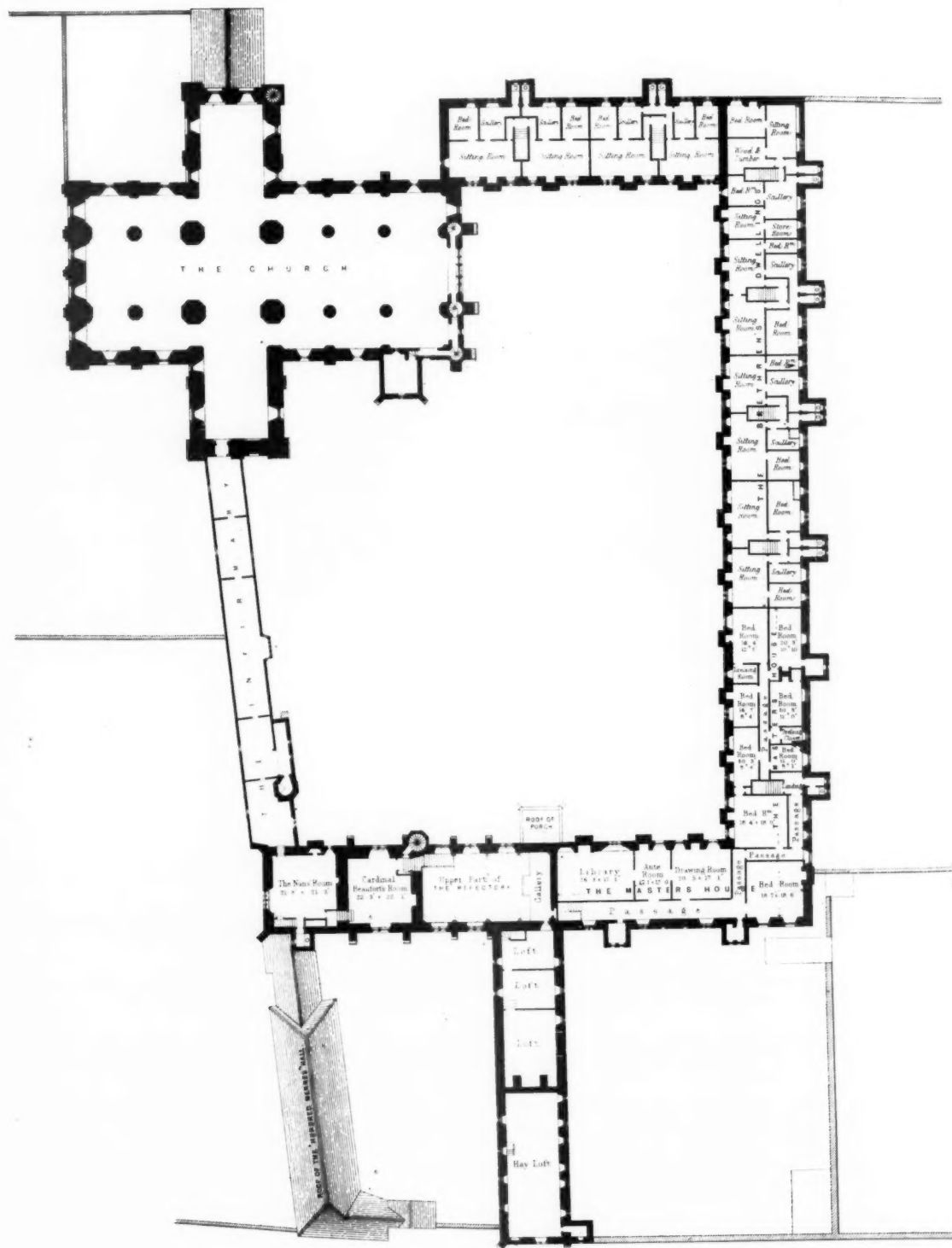
As I said before, there is little doubt that the enterprise of the founder and his earlier successors was devoted mainly to the church. Of the more ancient secular buildings no trace whatever remains. In all probability they were of a temporary and makeshift description, presumably of timber or wattle, and thatch, and may or may not have been planted on the lines of the more durable buildings which have succeeded them. At any rate, the number of inmates specified in the earlier statutes seems scarcely sufficient to have involved a quadrangular form of building extending over so large an area as that at present enclosed. All this must remain matter for conjecture, and the architectural scheme of the hospital as well as nearly all the existing features must be attributed to Cardinal Beaufort and his successor Waynflete.

That the existing quadrangle, with the exception of the eastern wing, is of Beaufort's origination is convincingly shown by the correspondence of the fabric with the numbers of inmates specified in his foundation. If the southern side of the quadrangle, destroyed in 1789, be taken into consideration, it will be found that the scheme contains exactly forty residences. Beaufort's scheme for the almshouse of noble poverty provided for thirty-five brethren, two priests, and three sisters. There are ten projections in all, each containing two latrines on either floor, eighteen projecting chimneys towards the quadrangle, and two in the outer walls near the angles, or twenty on each floor. The "sisters," it is true, may have been, and probably were, accommodated on the eastern side of the gateway tower; but it is not difficult to suppose that a few extra residences may have been needed for others employed in the hospital.

It is clear therefore that the quadrangle as we find it is of Cardinal Beaufort's origination, and the only question for us is whether he incorporated in his work any portions of antecedent buildings. The only existing feature which may be reasonably assigned to an earlier date is the dining-hall

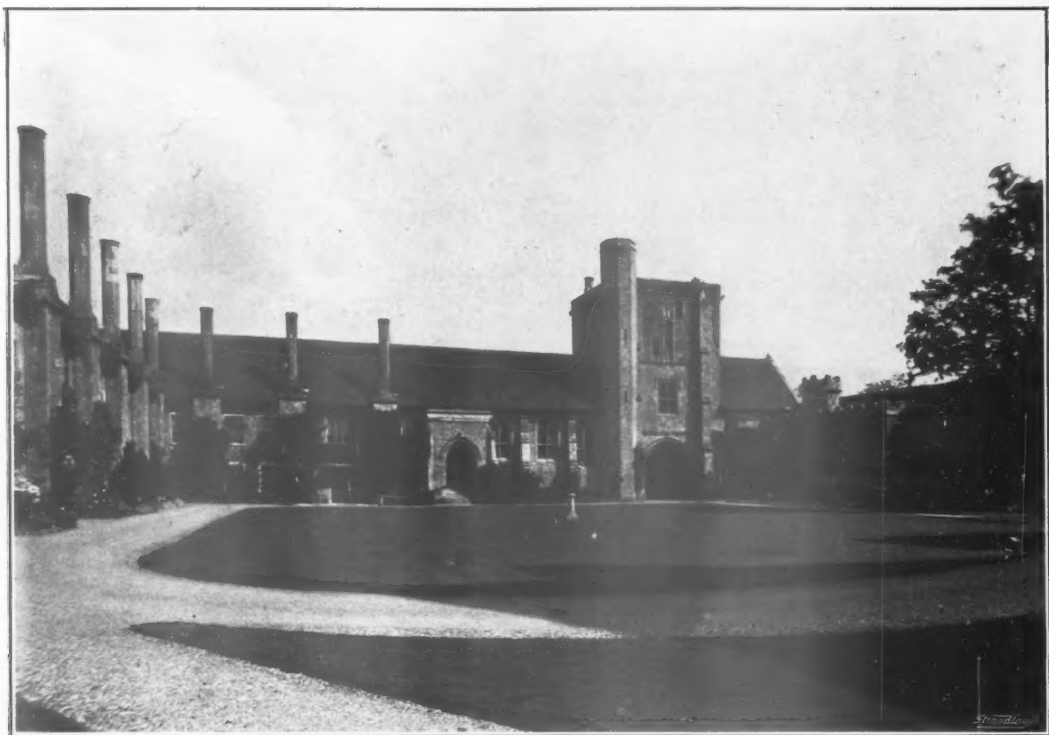
which stands to the west of the tower. This hall has usually been attributed to Bishop Edingdon, at one time master of the hospital; and, so far as the character of the work is concerned, may well have been built during his lifetime. It is, indeed, not dissimilar to known work of his in Winchester Cathedral. On the other hand, the features he contributed to the Church of St. Cross are definitely of earlier character than that of the hall, and it seems improbable that he should have used for the same foundation work in styles so diverse as to imply a considerable interval of time. It is known, too, that John de Campeden, Wykeham's friend and executor, contributed largely to the fabric, spending on new buildings and repairs so large a sum as £1,822, which has been reckoned at present value to be equal to £27,000. I incline therefore, in the absence of any convincing evidence to the contrary, to assign to Campeden the building of the hall; and it is quite possible that much of the tower and of the buildings east of it were also his; though they must, if so, have been modified in respect of iconography and other details by Cardinal Beaufort.

Whether the present dimensions of the hall are as Campeden or Edingdon left them is a question of much intricacy. To the left of the entrance archway is a building of irregular shape, which has usually passed for the hall of "the hundred men" of the original foundation. By position it appears to be suitable for the purpose, as, though within the precincts, it is separated by the gateway tower from the quadrangle in which the resident pensioners dwell, and would therefore correspond as to purpose and position with the guest-houses of monasteries, and be suitable for the use of what may be termed "out-pensioners." On the other hand, neither in conformation nor character does it seem specially adapted for the purpose. Moreover a MS., usually correct, records the building of a roof by William of Edingdon during his mastership over the hundred-men's hall, which is now, says the writer, divided into two halls, "*aula custodis et familiæ ibidem et aula hundredmannorum*" (a truly wonderful Latinisation). Now the present hall does not appear to lend itself to subdivision; and, if it originally covered more ground, the extension must have been westward. But the characteristic features of Beaufort's scheme commence immediately to the west of the present hall; and if the hall had originally extended further in this direction, the westward portion must have been



St. Cross'  Hospital.
The First Floor Plan.

SCALE OF 30 0 10 20 30 40 50 60 70 80 90 100 FEET

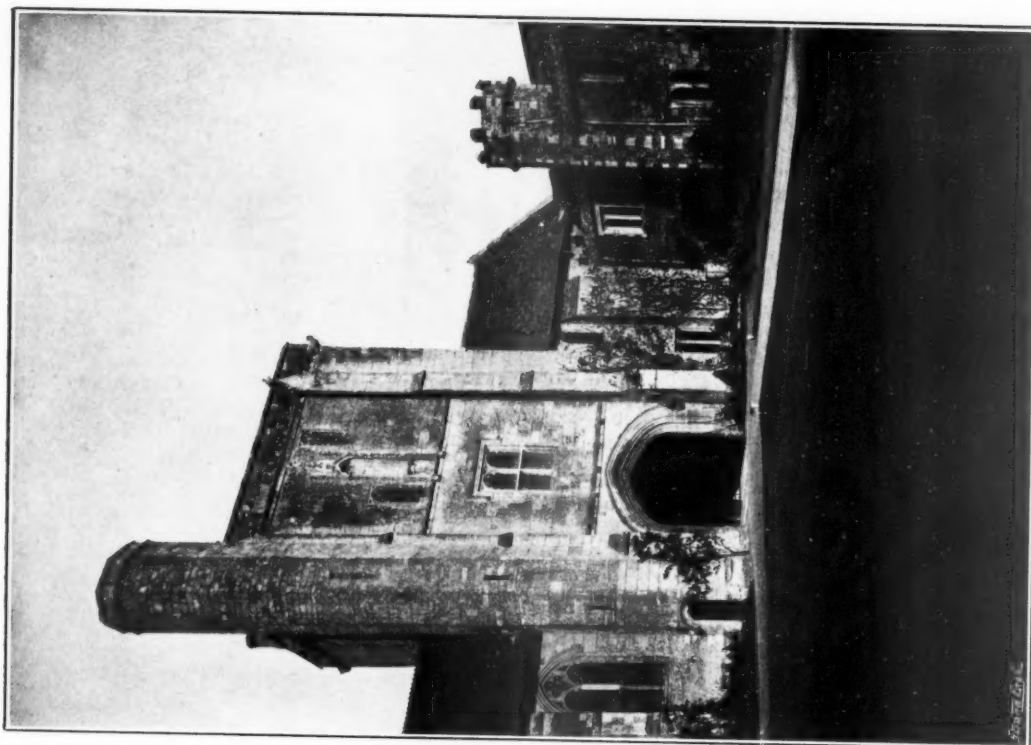


THE QUADRANGLE, FROM THE SOUTH-WEST CORNER.



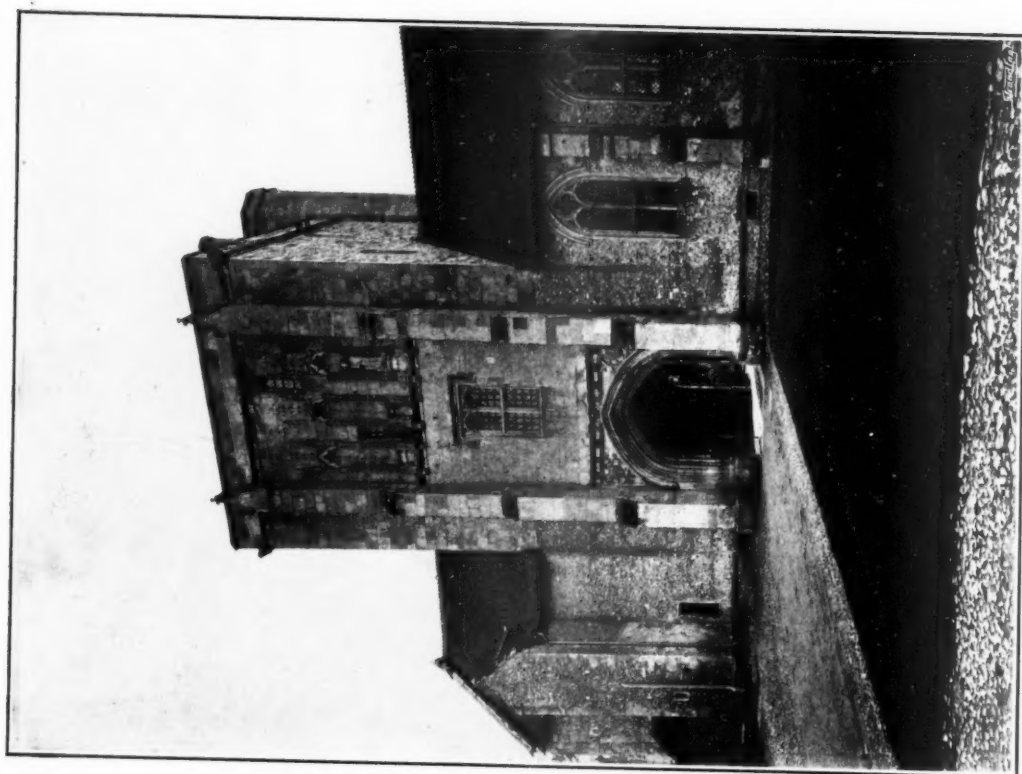
THE AMBULATORY, AND INFIRMARY OVER, FROM THE SOUTH-WEST.

Photos: E. Dockree



Photos: E. Dockree.

THE GATEHOUSE, FROM THE QUADRANGLE.



THE GATEHOUSE, FROM THE ENTRANCE COURT.

destroyed by him to make room for residential buildings. Moreover, according to Beaufort's scheme, the residence of the *custos* or master was in the gateway tower, the rest of the secular buildings being, as we have seen, otherwise accounted for. And, indeed, such a residence would be consonant to the usual ascetic character of a master's or warden's lodgings on a mediæval foundation. Later, no doubt, the master may have enlarged his premises, and occupied a portion of the buildings to the west of the hall; and it may have been found convenient to make his dining-hall, for facility of service, adjoin the hall of the brethren—an arrangement which was subsequently superseded; for what, on this supposition, was once his dining-hall, has now become an entrance hall, a change of which there are abundant examples elsewhere.

On the whole I consider that the balance of probability inclines to the more usual assignment, and that the building exterior to the entrance gateway, either the present building or one antecedent to it, was the "*aula hundredmannorum*." Whether it were this or the other which Edingdon re-roofed must remain an open question. The roof over the hall of the brethren might indeed be Edingdon's, though, as I have endeavoured to show, the tracery of the windows is more reasonably attributed to Campeden; and it seems scarcely probable that the roof would be of earlier date than the masonry.

These seem to be the main factors of the problem to be solved; and, in the absence of further historical evidence, this and many further questions must be left in uncertainty, to be settled only by a balance of probability. So also must such further problems as these: how far was Beaufort's work original building, how far repair or restoration—for it seems unreasonable to suppose that much at least of that on which Campeden expended £27,000 towards the close of the fourteenth century was already useless for Beaufort's purposes in the middle of the fifteenth; how much of Beaufort's scheme was completed in his own day, and what was left to his successor Waynflete; and a further question to be solved is, what was the original form of the eastern side of the quadrangle, what its purpose, and how and when it was developed into its present form.

If we regarded solely the internal evidence afforded by the general appearance of the scheme and the dates indicated by the architecture of the eastern side, it would seem reasonable to suppose that Cardinal Beaufort's plan was laid down on the lines of a three-sided quadrangle, the eastern side being open to the present master's garden, in which are still to be seen the remains of the old hospital columbarium and the fish-pond, the

whole bounded on the east by the River Itchen. It is, however, stated in the MS. previously quoted, that John de Campeden, in 1398, built a stone wall "with doors, from the northern part of the church to the master's lodgings, or gateway tower." This statement, none too intelligible in detail, appears to imply that some sort of ambulatory or covered way was at this date erected to connect the church with the lodgings. The same MS. records that John de Campeden rebuilt as a brewery, "*alam lateralem juxta rivum fluminis*." This might be taken to mean the eastern side of the great quadrangle, which is, of course, on the river side. But the term "*juxta*" seems to point to a position closer to the river than this would be, and the "*ala*" may therefore be a wing of the buildings nearer to the river, which wing is no longer in existence, a position, one would think, specially suitable to a brewery; or, again, the "*rivus fluminis*" might be a former "*carrier*" running to the east of the buildings, of the position of which evidence may possibly be found in the remains of an arch beneath the choir; or, as a still further alternative, the "*ala lateralis*" may merely mean an extension of the buildings eastward of the entrance gateway, possibly that portion converted later by Beaufort into the residence of the sisters. We must not, indeed, exclude the possibility that, if our conjectures have been at fault, the building which stands between the entrance gateway and the gateway tower should be identified with the ancient, as it is with the contemporary, brewhouse. The former "*carrier*," of which, as we have seen, traces are still extant, may well have run by it. The interpretation of the MS. must, with many other records and traditions, be permanently abandoned to conjecture. What is at least certain is that no existing feature of the eastern wing is anterior to the sixteenth century, and that some of it is as late as the latter part of the seventeenth. Of this, the earlier work, the ambulatory, is the work of Robert Sherburne, whose motto "*dilexi Sapientiam*" and the date 1503, is inscribed on the wall of the porter's lodge; the later work is that of Henry Compton, afterwards Bishop of London, who erected the very curious oriel window projecting from the ambulatory. The portion of this wing which stands to the north of the oriel, and appears in the same illustration, is less easy to assign as to date. It shows signs of being somewhat of a patchwork, in which are incorporated features of an earlier date, and may have been erected at almost any late period; but it seems more reasonable to assign it to Compton than to Sherburne. If this be correct, the masonry of this eastern wing would have a special interest as one of the very latest survivals of Gothic architecture in England,

as well as a peculiarly quaint example of the style as handled by one who adopted it as a fancy or "fad" long after the tradition had ceased. In this respect it is only less fantastic than such attempts at mediæval revival as are exemplified at Strawberry Hill. It seems then fairly established that in the time of Campeden the eastern side of the quadrangle was enclosed, probably by a wall and ambulatory: that at some period or other, probably later, the eastern wing was of two storeys may also be taken to be more than probable. In dealing with the features of the northern transept I mentioned that there were traces of a gallery which appeared to have given communication from this upper storey to the church, such as would have afforded opportunity to the dwellers therein of hearing mass. It is, however, impossible to assign a date to this gallery. But the relative positions of the sisters' chambers, the gallery in the north transept, and the intermediate upper floor, serve to fortify the tradition that this portion of the building was the infirmary; and it seems probable that Beaufort's scheme, whether completed or not, must have embraced this feature of the hospital. An undated record states, on the authority of "the cicerone of the hospital," that "previously to the repairs which took place many years since, portions of the old chimneys, similar to those which appear on the opposite side in the cells of the brethren, were then existing, but were on that occasion destroyed." It is easy to attach too much importance to mere verbal statements, nor in default of dates can any certainty be reached. If, however, we accept the record, we might conclude that either Beaufort or his successor Waynflete had commenced, and possibly completed, this eastern side of the quadrangle, and that the work was subsequently superseded by that of Sherburne. At any rate the purpose of this wing, to form an ambulatory below and an infirmary above, may be accepted as well established, together with a strong probability that it was an integral part of Beaufort's design. In its existing form it is very imperfectly adapted to such a purpose, lacking as it does such important features as chimneys and latrines.

I have said above that there is no means of ascertaining to what extent Beaufort completed his projected work and how much was left to be accomplished by his successor Waynflete. That Beaufort's scheme was left incomplete is certain. Waynflete obtained from Henry VI. (1455) a charter which enabled him to carry out Beaufort's intentions in the enlargement of the foundation and the buildings. It seems probable that the entrance tower was completed by Beaufort, as the northern side exhibits his arms, while the westernmost of the three niches contains his effigy,

the only figure which now remains *in situ*. For the other portions of the scheme the dining-hall is, as we have seen, probably of earlier date, and the domestic buildings show no features which enable us to differentiate the work of Beaufort from that of his successor.

At any rate, we may be confident that, as Waynflete left them, the buildings had attained to their highest state of completion, the charity to its greatest degree of efficiency. Its halcyon days were, however, of short duration. So great was the injury done to the property of the hospital by the Wars of the Roses, that Waynflete was compelled to cut down the charity to the support of one chaplain and two brethren. No wonder that, the bulk of the building having been so long out of use, decay set in; and when, in 1632, a stringent inquiry was made by Archbishop Laud, the master, W. Lewis, reported that he found the hospital in extreme ruin and dilapidation. Later, in 1744, owing to the dampness of the church, evensong was discontinued. In 1789 the southern side of the quadrangle was taken down.

I have been unable to find any record as to the time when the present buildings were reinstated. It is clear, however, either that the extent of its disrepair was exaggerated, or that the necessary restoration was executed with exceptional discretion. The buildings have, on the whole, come down to us with the full flavour and interest of mediæval times, and afford an exceptionally excellent example of the effect which may be attained by the simplest means of meeting practical problems.

Given the excellent illustrations which I am able to supply, supplemented for the reader, if he so chooses, by reference to the measured drawings in Dollman's "Ancient Domestic Architecture," from which the accompanying plans are reproduced, it is almost superfluous to dwell upon the great attraction of the *ensemble* and of its several features. I may, however, comment upon the great felicity with which the extreme, almost bald simplicity of the purely residential buildings is contrasted with the more ornate though still reticent and dignified architecture of the salient features—the gateway tower, and the church. The latter is, as I have shown, a conglomerate of many different periods, through which, however, runs a single purpose of strength and dignity, enhanced rather than compromised by the presence of much that is refined and exquisite in detail: so completely did a constant instinct or purpose control its evolution. In the case of the gateway tower the recognition of intention and design is more manifest, and it therefore evinces more directly if not more forcibly the principles which influenced the art of the Middle Ages. Here we find a sparing but effective



THE REFECTORY, LOOKING EAST.

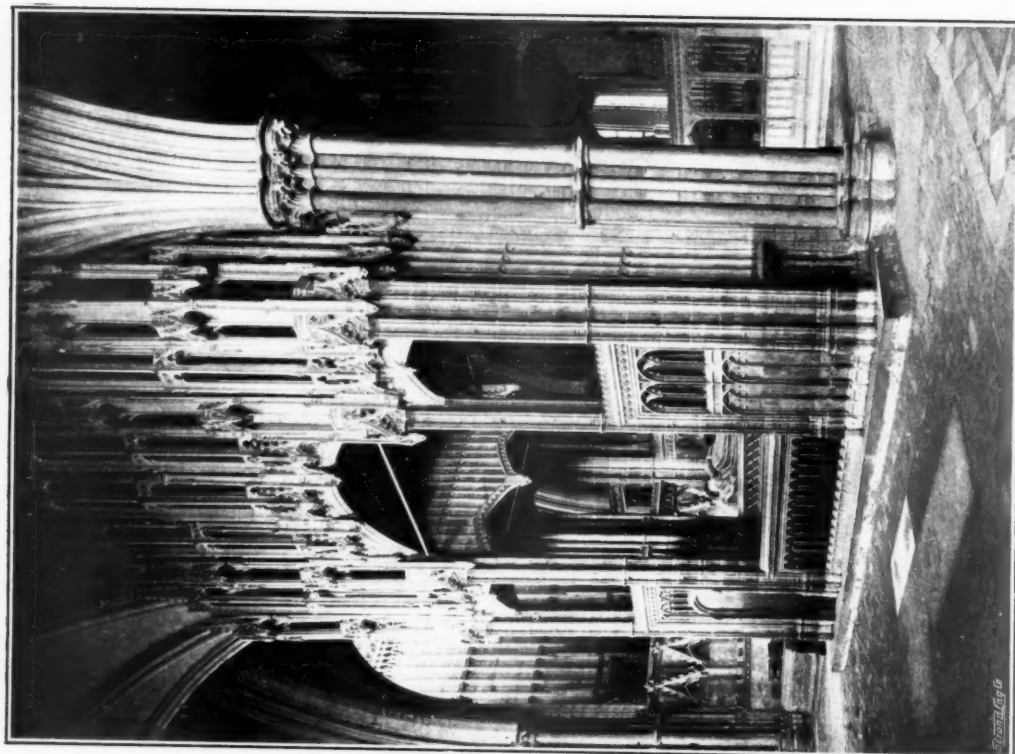


THE AMBULATORY, LOOKING SOUTH, TOWARDS THE DOOR INTO THE CHURCH.
(The door on the right leads up to the Infirmary; that on the left into the Master's Private Garden.)

Photos: E. Dockree

*Photos : E. Dochrez.*

OLD CHAIR, PEWTER PLATES, WEIGHTS, ETC., IN KITCHEN.



THE BEAUFORT CHANTRY, WINCHESTER CATHEDRAL.
THE TOMB OF THE FOUNDER, CARDINAL BEAUFORT.

use of ornament, obviously the result of conscious reserve, a breadth in composition, and liberal use of wall space, not without the occasional evidence of originality and ingenious contrivance, as in the unusual arrangement of the lancets in the upper storeys, and in the management of the buttress which adjoins the octagonal staircase turret, into which by lessening stages it is partially absorbed. So, whether the whole scheme

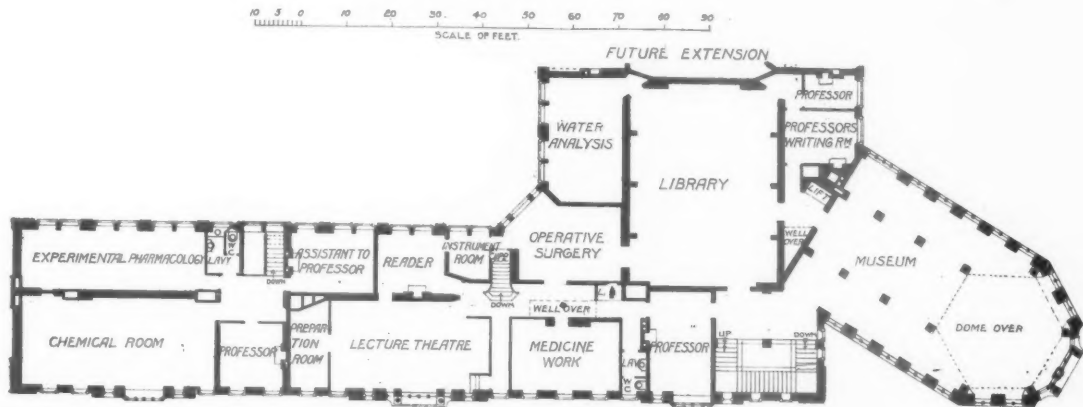
be considered together, or its more conspicuous features be studied apart, the Hospital of St. Cross may serve as a conspicuous example of the spirit in which the best Gothic work was produced, a spirit which is no less applicable to other styles, and indeed to the whole domain of art, and may afford a lesson in the essential principles of design which was never more needed than in our own time.

BASIL CHAMPNEYS.

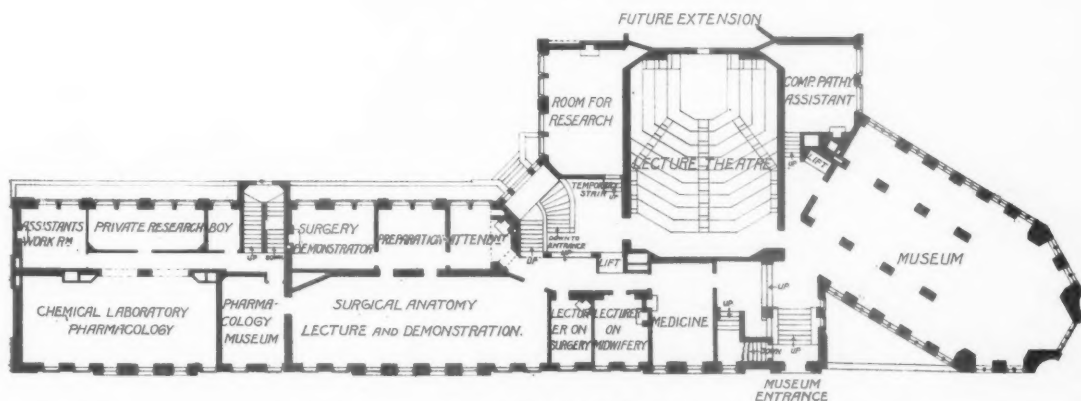
Current Architecture.

NEW MEDICAL SCHOOLS, CAMBRIDGE.—The part of the Medical Schools opened by the King is that which faces Downing Street. It provides for pharmacology, medicine, and surgery; comprising also the Humphry Museum, and part of the Pathological School. The remainder of this latter will be on the return of the L-shaped site. The material of the building is Cambridge brick and Ancaster stone, with all weatherings in Derbyshire sandstone. Classic forms have been used to ornament the fronts, but the work is plain towards the courtyards, upon which the large microscope

windows look. Internally, concrete floors have been put everywhere according to the method of the Columbian Fire Proofing Company, with steelwork from Messrs. Matthew Shaw, the pavings being of wood blocks and granolithic cement, with glazed surface-channels to take the wastes of the laboratories immediately outside. The walls and ceilings are finished smooth in adamant cement, with all angles rounded and all skirtings and cornices shaped with plain hollows. To prevent infection the doors and all fittings are made plain and flat, with no mouldings or pro-

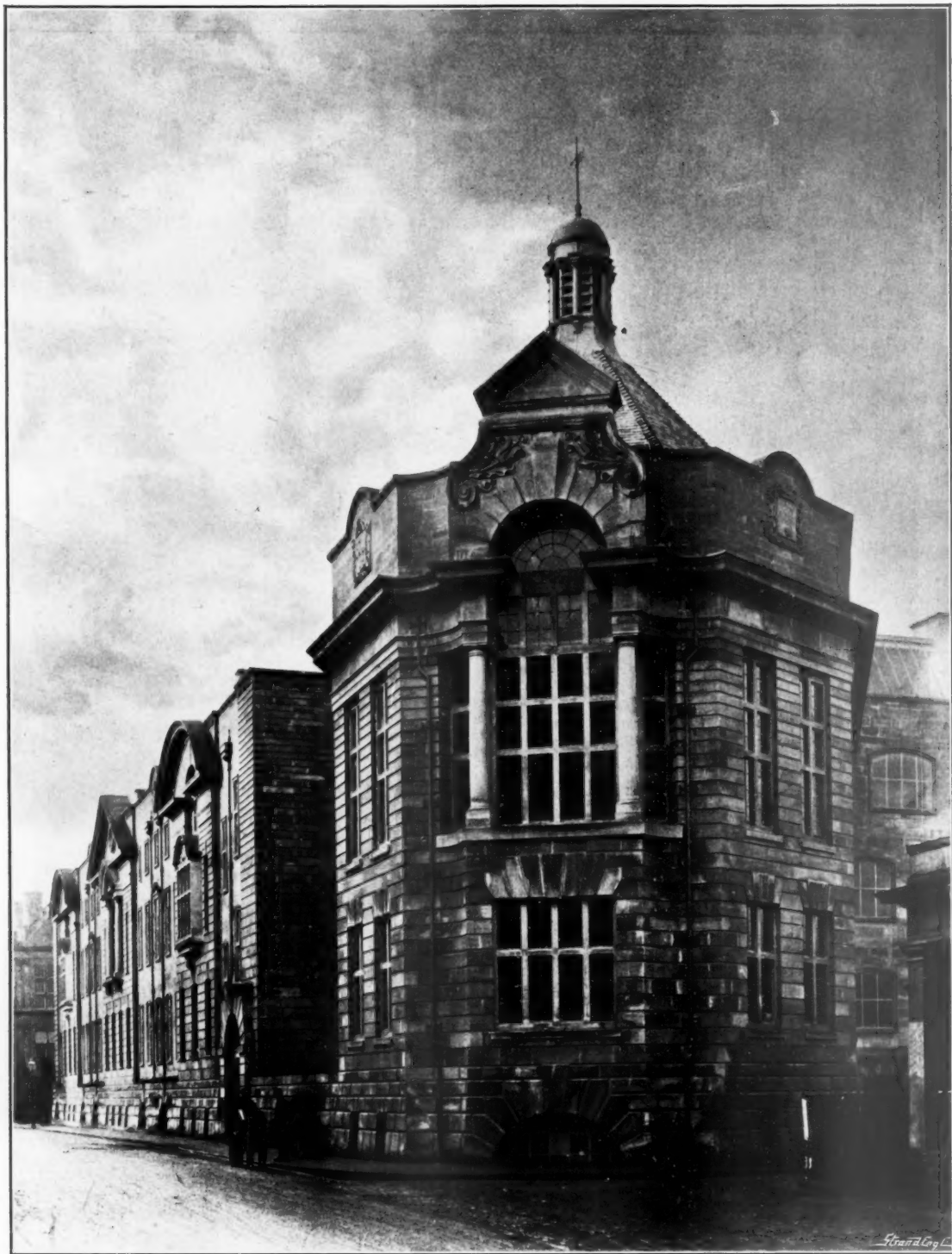


FIRST FLOOR PLAN.



GROUND FLOOR PLAN.

THE NEW MEDICAL SCHOOLS, CAMBRIDGE. EDWARD S. PRIOR, ARCHITECT.

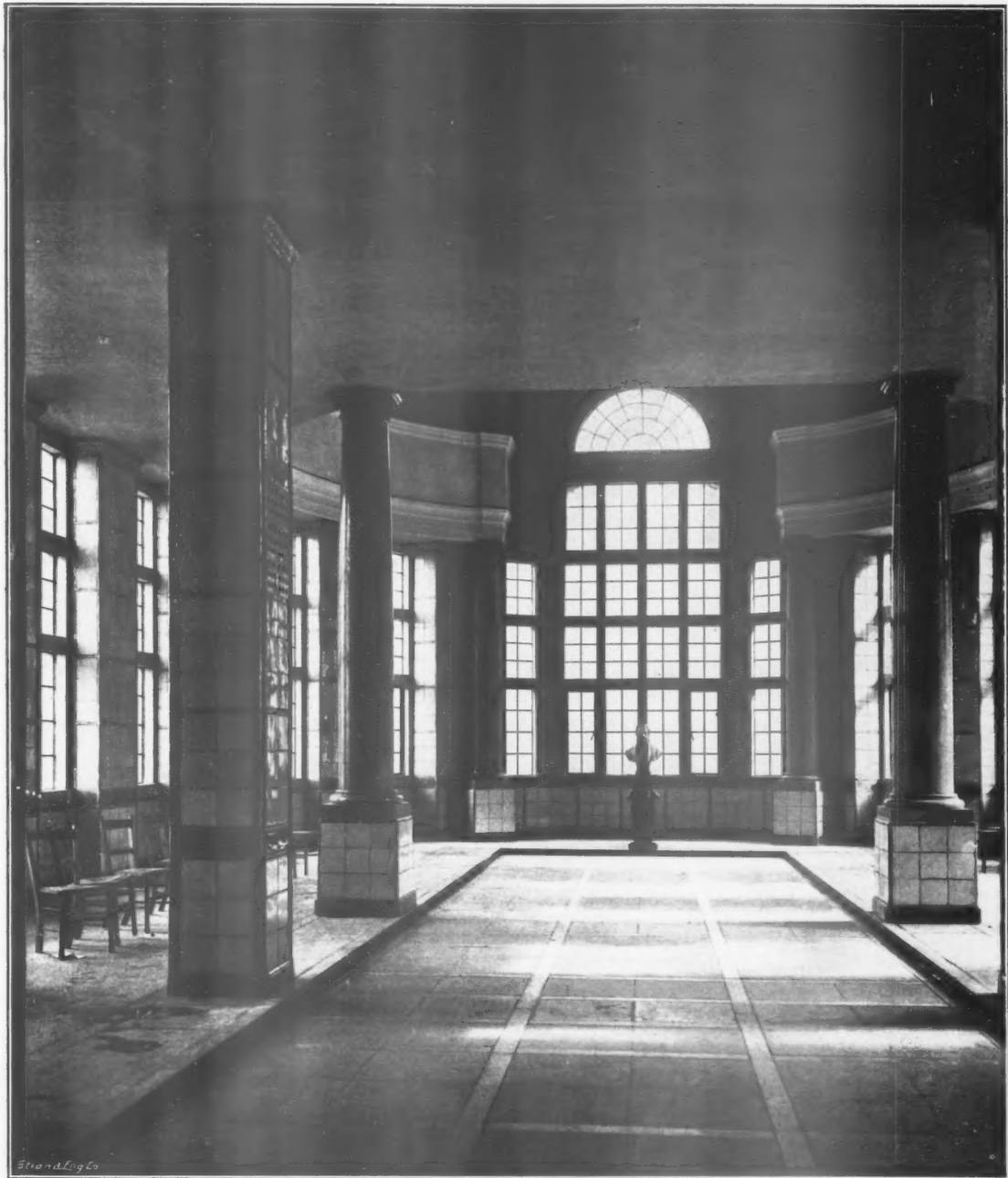


NEW MEDICAL SCHOOLS, CAMBRIDGE. GENERAL VIEW, WITH THE HUMPHRY MUSEUM IN THE FOREGROUND. EDWARD S. PRIOR, ARCHITECT.

Photo: J. P. Clarke.

jections that would carry dust. Walls and ceilings will be finally covered with the glassy Ripolin paint. The window-sashes are divided to give proper microscope light, and are of iron cast by

Messrs. Shrivell, except in Lecture theatres and Museum, where an improved lead glazing has been provided by Messrs. Wenham and Waters. The skylights are from Messrs. Heywood.



NEW MEDICAL SCHOOLS, CAMBRIDGE. INTERIOR OF HUMPHRY MUSEUM, FIRST FLOOR.
EDWARD S. PRIOR, ARCHITECT.

Photo: J. P. Clarke

The photograph shows how the Humphry Museum is built to fill a projecting angle of the site, of which every part had to be used. Since the building here is a memorial one, it has some elaboration of stonework externally. Granite columns were proposed for the bay of the gable, but Ancaster stone has been substituted for the

present to save cost. Internally, marble columns supplied by Mr. Davison carry the dome of the Museum, and the walls are lined with glazed tiles, the work of Mr. Conrad Dressler. The Library has on occasion to serve as an examination-room; the bookcases therefore are blocked in stacks on either side of the room, each separate



Photo: J. P. Clarke.

NEW MEDICAL SCHOOLS, CAMBRIDGE. INTERIOR OF LIBRARY.
EDWARD S. PRIOR, ARCHITECT.

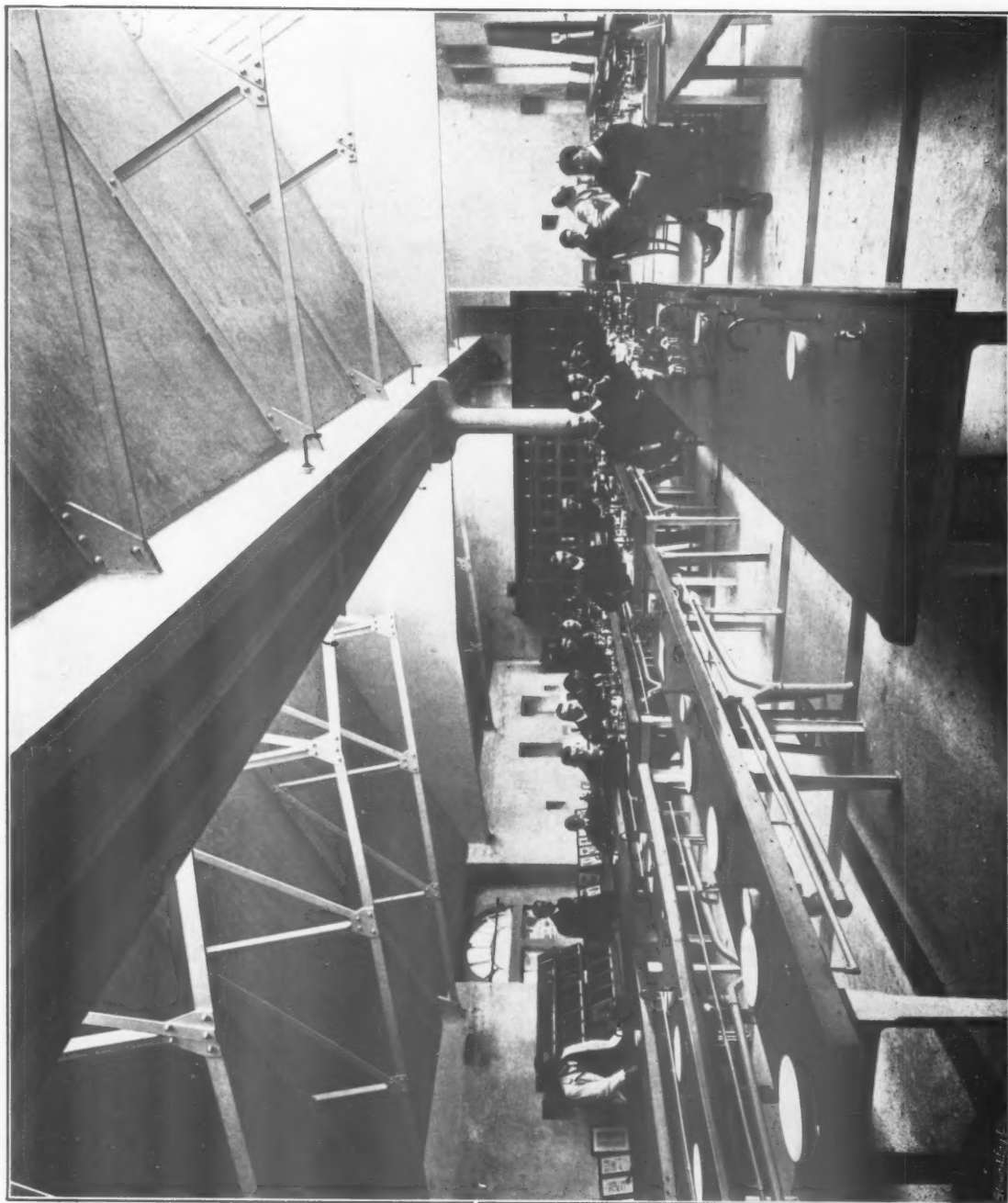


Photo: J. P. Clarke.

NEW MEDICAL SCHOOLS, CAMBRIDGE. PATHOLOGICAL WORKROOM.
EDWARD S. PRIOR, ARCHITECT.

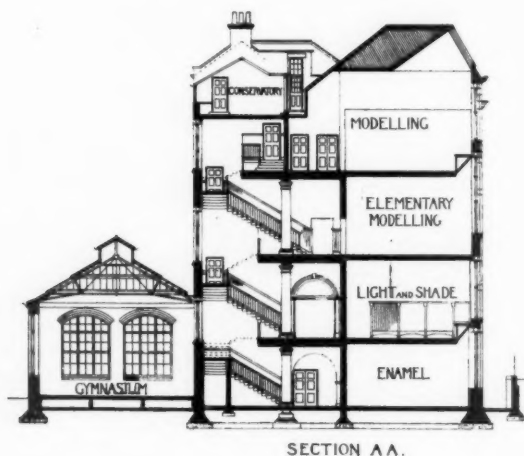


MOSAIC PANEL OVER ENTRANCE.

FROM THE ORIGINAL CARTOON BY PROFESSOR GERALD MOIRA.

case being able to be pulled forward to give access to the shelves. This work has been done by Messrs. Lucy, of Oxford. The Museum staircase is largely lined with Hopton Wood marble, and will be completely furnished when funds permit. The heating and ventilation is on the plenum system, worked with the apparatus of the Sturtevant Company. This and the electric light installation have been arranged by Mr. Wray, and all parts have been duplicated, so as to allow of working under repairs. Most of the laboratory fittings have been supplied by Messrs. Baird and Tatlock, but the general contractors for the work were Messrs. Kerridge and Shaw, Mr. Swanston being the clerk of works.

LEEDS SCHOOL OF ART.—This school was established as a Government school of design in 1846, but classes in geometrical perspective, figure and landscape drawing, had been held almost every year in the Leeds Mechanics' Institution since its



LEEDS SCHOOL OF ART.



Photos: C. H. R. Pickard.

LEEDS SCHOOL OF ART. DETAIL OF ENTRANCE.



THE LEEDS SCHOOL OF ART. GENERAL VIEW.
FRANCIS W. BEDFORD AND SYDNEY D. KITSON, ARCHITECTS.

Photo : C. H. R. Pickard.



foundation in 1824. The School of Art joined with the Mechanics' Institution in 1868, and the committee of the institution became responsible for its management. The growth of the school during recent years necessitated the erection of new buildings. The committee accordingly invited designs in a limited competition, and the award was given to the design illustrated. The buildings completed last autumn are situated in a

side street at the back of the Leeds Institute, and are connected to that building by a covered bridge. The gymnasium is a separate building used in connection with the Boys' Modern School adjoining. The walls are faced with Accrington red brick with Ancaster stone dressings; the mosaic panel was carried out by Rusts' Vitreous Mosaic Company, from the cartoon of Professor Gerald Moira. The various rooms have cream-coloured walls with



LEEDS SCHOOL OF ART. PLANS.



THE LEEDS SCHOOL OF ART. ENTRANCE HALL.
FRANCIS W. BEDFORD AND SYDNEY D. KITSON, ARCHITECTS.

Photo: C. H. R. Pickard.



THE LEEDS SCHOOL OF ART. ENTRANCE HALL.
FRANCIS W. BEDFORD AND SYDNEY D. KITSON, ARCHITECTS.

Photo: C. H. R. Pickard.

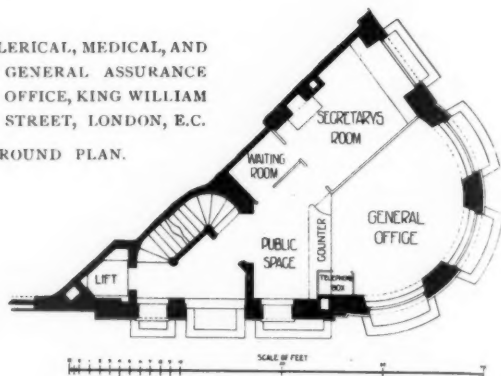


CLERICAL, MEDICAL, AND GENERAL ASSURANCE CO.'S
NEW BRANCH OFFICE, KING WILLIAM STREET, LONDON, E.C.
W. DUNN AND R. WATSON, ARCHITECTS.

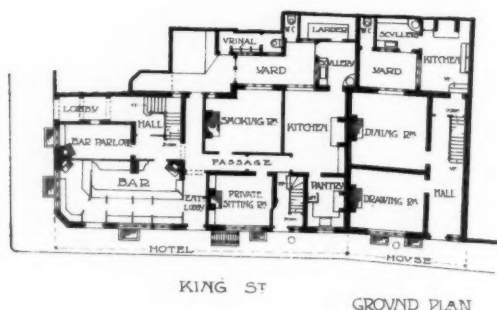
Photo: E. Dockree

CLERICAL, MEDICAL, AND
GENERAL ASSURANCE
OFFICE, KING WILLIAM
STREET, LONDON, E.C.

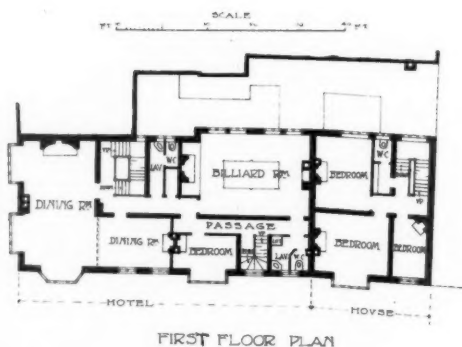
GROUND PLAN.



W. DUNN AND R. WATSON, ARCHITECTS.

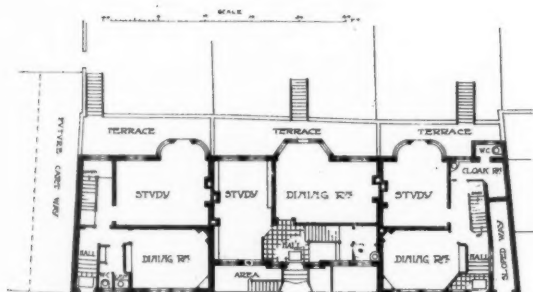


GROUND PLAN



FIRST FLOOR PLAN

EAST GATE HOTEL, OXFORD.



THREE DWELLING-HOUSES, KING STREET, OXFORD.
EDWARD P. WARREN, ARCHITECT.

green dados, and the furniture and fittings, mostly of Orham wood, are also stained green. The following is a list of the contractors:—Masonry and bricklaying, Messrs. Charles Myers and Sons, Leeds; carpentry and joinery, James Taylor, Ltd., Guiseley; plumbing, Mr. H. Lindley, Leeds; slating, Messrs. J. Atkinson and Son, Leeds; plastering, Mr. O. Lister, Ilkley; painting, Messrs. A. W. Richardson & Co., Leeds. Mr. R. E. Huggan was the clerk of works; and Messrs. Francis W. Bedford and Sydney D. Kitson were the architects.

CLERICAL, MEDICAL, AND GENERAL LIFE ASSURANCE CITY OFFICE.—This building stands on a very limited site at the corner of King William Street and St. Swithin's Lane. The front is in Portland stone. The design included an attic story at the corner and in the St. Swithin's Lane front, with balustrading and dormer windows: but as the owners were most desirous of avoiding any dispute with the adjoining owners, and certain objections were raised, it was decided to omit this part. Though the loss of accommodation was immaterial, the loss to the building as a piece of design was considerable. The contractors were Messrs. W. Johnson and Co., Limited, and the architects were Messrs. W. Dunn and R. Watson.

THE EAST GATE HOTEL, OXFORD, stands on the corner of High and King Streets, on a somewhat restricted site, and was built with the dwelling-house attached to it, the latter being planned so as to be capable of easy addition to the hotel. This addition is now about to take place. The ground floor walls are faced with Brise Norton hammer-dressed and coursed rubble, the dressed stone being Monks Park. The walls of the upper floors are in brickwork overlaid with fine rough-cast. The roof is covered with green slates. The sign was designed and executed by Mr. George Simonds, sculptor, in coloured cement, and represents the old East Gate which stood at about this point. The bar and bar parlour are panelled in oak. The dining-room on the first floor occupies the full width of the High Street front. The builders were Messrs. Benfield & Loxley, of Oxford, and the architect was Mr. E. P. Warren.

THREE DWELLING HOUSES IN KING STREET, OXFORD.—This building was designed for Merton College by Mr. E. P. Warren, the builders being Messrs. Benfield and Loxley. The ground floor walls of the King Street front are faced with hammer-dressed and coursed Brise Norton stone, the dressed stonework being Guiting, all of a warm buff colour. The upper walls are of brick covered with fine rough-cast, with



AN EARLY GEORGIAN BEDROOM designed and manufactured by **HEAL & SON**
Tottenham Court Rd.
London, W.

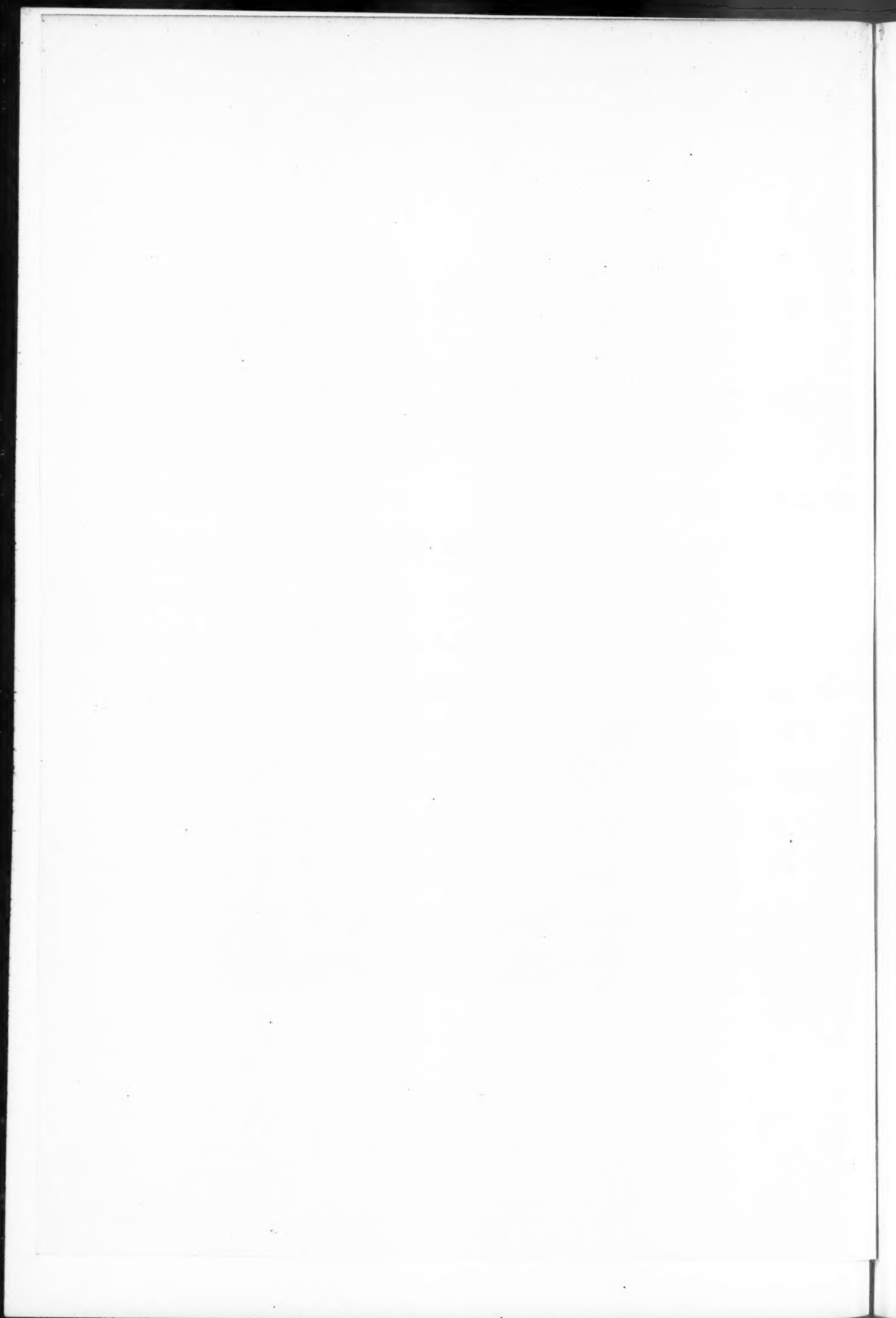




Photo: H. Irving.

THE EAST GATE HOTEL, OXFORD. EDWARD P. WARREN, ARCHITECT.

quoins of grey brick. The chimney stacks are in similar grey brick. The roofs are covered with red tiles. The fact that the level of the gardens in rear is about six feet below that of King Street has allowed the formation of a terrace along the back of the houses, beneath which the kitchens

and servants' offices project beyond the main wall line. The outer wall face of the terrace corresponds almost exactly with that of the old city wall. The photographic views of the King Street front were taken under great difficulties owing to the extreme narrowness of the street.



THREE DWELLING-HOUSES, KING STREET, OXFORD.
EDWARD P. WARREN, ARCHITECT.

Photo: H. Irving.



THREE DWELLING-HOUSES, KING STREET, OXFORD.
EDWARD P. WARREN, ARCHITECT.

Photo: H. Irving

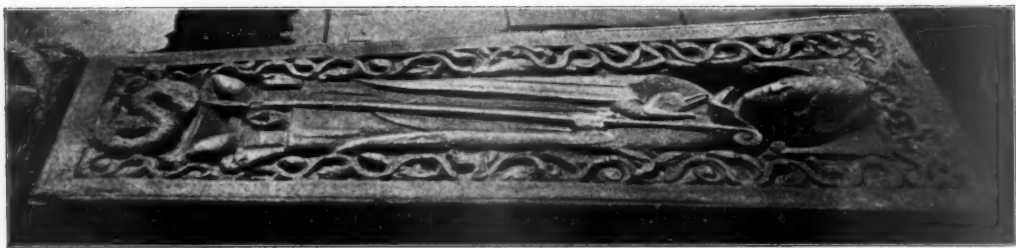


FIG. 145.—SALISBURY. BLACK MARBLE SLAB, SOUTH SIDE OF NAVE. ASSIGNED TO BISHOP ROGER. 1102-1139. THE HEAD IS FREESTONE ADDITION OF C. 1250.



FIG. 146.—EXETER. PURBECK MARBLE EFFIGY ON THE SOUTH SIDE OF LADY CHAPEL. ASSIGNED TO BISHOP ISCANUS. 1161-1184.



FIG. 147.—PETERBOROUGH. PURBECK MARBLE EFFIGY. C. 1200.



FIG. 150.—ST. DAVIDS. EFFIGY OF BISHOP ANSELM (1221-1247) ON NORTH SIDE OF PRESBYTERY.

English Mediæval Figure-Sculpture.

CHAPTER VIII.—THE RECUMBENT EFFIGIES OF THE THIRTEENTH AND EARLY FOURTEENTH CENTURY.

1180-1350.

SECTION I.—THE PURBECK EFFIGIES.

THE figure-work of the Purbeck masons, though it has come up for comment more than once under other sections of our subject, has been reserved to be dealt with here because of the distinction of the Purbeck effigies, and the remarkable part they play in the history of English figure-sculpture. The architectural uses of Purbeck marble (a dark-coloured shell-limestone, capable of polish, but not a crystalline marble) are familiar to all students of mediæval architecture. A peculiar character was given to the English Gothic by the slender dark shafts and delicately moulded strings that were imported from the Corfe quarries of the Isle of Purbeck. By their use the current of English architecture was turned into a channel distinct from that of the Continental styles. Nearly every English church of any size that was built from 1170 to 1350 imported for its structure these polished dressings which, as we have seen, were not only moulded and chiselled with delicate foliage, but were carved, too, into fine head-corbels, or into relief panels of figure subjects. Coffins and fonts of Purbeck stone were early articles of export. The floors, moreover, of thirteenth-century churches were very generally paved with the marble squares ("aschellers" as they were called),⁷³ laid in which were coffin lids

and memorial slabs with incised tracings or low-relief carvings of mitre and crozier or floriated crosses. Of the importation of the Purbeck marble for architecture we first hear at Durham c. 1170, and we may date to c. 1180 sculptured figures, such as those of Bishop Jocelyn of Salisbury and Bishop Iscanus of Exeter (Fig. 148), whose flat reliefs quickly matured into fully-modelled figure-work like the Abbot effigies of Peterborough or the "knights" of the Temple church in London.

We have talked of these carvings and figures of Purbeck art as being imported to the places where they were set, because there are various pieces of evidence that the marble was sent not in rough blocks, but as finished sculpture. For example, the Patent Rolls of King John gave licence to the Bishop of Chichester to bring for his cathedral "*marmor suum per mare a Purbic.*" Now, we can trace this consignment and see that at Chichester the Purbeck-marble capitals and bases are cut all to one pattern, very often being distinct misfits in regard to the Caen-stone dressings into which they are inserted. The conclusion is that the two were worked at separate places, the Purbeck goods being imported. Again, a hundred years later we find in the accounts of the Eleanor Crosses, that the "*quarrerius*" supplying Purbeck marble from Corfe was paid "*pro virgis, capitibus, et anulis,*" which we must certainly translate as worked pieces of marble. In confirmation of the view that the Purbeck carving was done at home is the evidence of the foundations of the village of Corfe, which when dug into

⁷³ See the accounts of the trustees of Queen Eleanor. The shrine of Becket at Canterbury had an elaborate paving of Purbeck and red marble, some part of which still remains.



FIG. 149.—EXETER. EFFIGY OF BISHOP MARSHALL (1194-1206) ON NORTH SIDE OF SANCTUARY.

show a heap of marble fragments (said in places to be fifteen feet deep) in which bits of moulding and leaf-carving are common. Again, the royal accounts of 1274 mention a certain altar as made "at Purbeck" and delivered to the Carmelites in London by order of King Henry. This, like fonts and tomb-slabs, had figure-reliefs. And finally, and of immediate bearing upon effigy-work, is the entry in the rolls for 1254 that the Sheriff of Dorset is ordered to carve a certain effigy of a queen in marble stone, and carry the same to Tarrant and place it over the tomb of the Queen of Scotland.⁷⁴

Now, the Isle of Purbeck is a small and barren territory; no great church was ever built within its area, and indeed its immediate neighbourhood had no great centres of population in the Middle Ages. Chichester and Winchester, the nearest places of importance, were some fifty miles away. The greater monasteries of Dorset, Shaftesbury, Abbotsbury, and Sherborne were at the other ends of the county, while the nearer religious houses, Bindon, Twynham, Milton, and Wimborne, were not specially important. It is difficult, then, to conceive of any continuous local demand fostering the arts of Purbeck. Yet in the works of this remote quarry grew up first a style of architecture, secondly a style of foliage-carving, and thirdly a school of figure-carving, which in each case was the model to the time. For one hundred and fifty years, from 1180 to 1330, the Purbeck marbler was the foremost artist of the English school.

This seems a puzzle in the history of English mediæval art. The spirit of a capital city, its atmosphere of culture, as well as the patronage of its wealth and the demands of its commerce, are considered necessary nowadays to foster the growth of the artist. But in the thirteenth century no such hot-bed was apparently essential. The accident of a bed of stone, hard enough to polish, made an out-of-the-way corner of England the mother of the arts.

Possibly, however, what we consider the remoteness of the Isle of Purbeck was of less account in the Middle Ages. Water carriage was then the only practicable method of transporting great blocks of stone, and Corfe was well situated for export by sea from its workshops. The marble quarries, moreover, had an immediate neighbour which meant both patronage and advertisement to the Purbeck wares. The King's Castle at Corfe was an important one, and was often occupied in the twelfth and thirteenth centuries. The quarries belonged to the King,⁷⁵ and that he

was interested in the sale of their produce was likely enough. It was this, combined with the fact that London, the capital city of the kingdom, had no stone close at hand for its building, that made the fortune of the Purbeck art. Since the material for the great building of church and palace in London had to be imported, why not from the King's quarry? We discover in the thirteenth century a craft of "marblers" there. The accounts of Westminster of 1254 show two distinct bodies of working masons in the buildings of Henry III., one the white-stone workers, the other that of the marblers fully as numerous, and having many "polishers" to complete their work. We see, indeed, that as early as 1180 the Temple Church had an extensive use of the marble; and thereafter—during, at any rate, the whole of the thirteenth century—no London church of consequence was erected without being pillared and paved with the King's marble, and bringing into service the craft of the marblers. If then, as we have seen, there was a workshop at Purbeck which produced finished work, a branch of this atelier must be taken as having established itself in London. And the ensuing close connections between the capital and Corfe were without doubt the stimulus which pushed the Purbeck quarryman continually forward in the full stream of Gothic style. The Corfe quarrymen and the London marblers made one craft⁷⁶ between them; and did London only possess her mediæval buildings, we should have in them a complete record of the changes and styles of craft practised at the Purbeck quarries.

As to effigies, we have an early use of Purbeck at Westminster. There are three figures of abbots in the south cloister which appear—though now damaged almost beyond recognition as to style—to belong to the first half of the twelfth century, and in two cases the slabs seem of the Purbeck stone. A very similar effigy is to be seen in the south porch of the church at Abbotsbury, Dorset, probably the effigy of an abbot of the monastery.

We must mention, however, another stone as in use for the same purposes. One of the Westminster slabs is of blackish marble, probably the Belgian "touch," such as was used in the Winchester and other twelfth-century fonts (illustrated in Chap. III.). It is very much worn away, but can be seen to have the style of a black memorial slab (Fig. 145) in Salisbury Nave, which is assigned to Bishop Roger (1102-1139). This was brought, no doubt, from the Cathedral at old Sarum, the head being an addition of the date of this transla-

⁷⁴ Joan, wife of Alexander II. and King Henry's sister. A coffin has been laid bare on the site of Tarrant Abbey in Dorset, and a head found which may possibly be that of this very effigy.

⁷⁵ The Rolls 42 Henry III. and the Rolls 52 Henry III. speak of Purbeck marble as "marmor regis."

⁷⁶ We have not been able to establish any distinct difference between the Corfe work which would be supplied to the west and south of England, and the London work which would go to the east and to the midlands.

tion. The wreathing of the foliage, and the attitude of the figure, belong to that workmanship (what we have in Chap. III. labelled as "Cluniac") which can be found in foreign memorial slabs and enamels. We conclude, therefore, that these black marble slabs came worked from Tournai, as the fonts did, and so are outside the English art. As far as the figure-motive is concerned, these foreign works show a slab-technique with round-edged tracings upon a level ground, like the early twelfth century reliefs which we illustrated in Chap. III. They may so be distinguished from the carvings of Purbeck stone at Abbotsbury and Westminster, which, if less elegant in details, attempt the modelling of the figure from the ground, after the fashion of the statue of Gundulf at Rochester.

Not merely Purbeck stone but the characteristic marble can be seen used in the figures of Bishop Jocelyn (1142-1184), Salisbury,⁷⁷ and Bishop Iscanus (1161-1184), Exeter (Fig. 146), which, if almost as flatly rendered as those on the black marble slabs, make rudimentary yet characteristic attempts at modelled drapery. This is more distinct in the Salisbury figure, and is preliminary to what we may call the first of the styles of the Purbeck sculptor—coming into existence c. 1200.

First Style.—The abbot effigies at Peterborough provide a series of examples. There are four, placed now in the aisles of the quire, which either succeeded one another at short intervals, or possibly were three of them made in a batch.⁷⁸ Fig. 147, which is taken from the middle figure in the south aisle, seems the earliest; but it shows a vigorous art—with a bluff treatment of the head, strongly-carved ornament on the vestments, and clean-cut, boldly-carved architectural canopies—the whole quite Egyptian in the strength and assurance of its conventions.

We recognise as of the same date and character the earliest of the knight effigies⁷⁹ in the Temple Church, whose head (Fig. 148) may be compared with the (c. 1203) corbel-heads (one of which is illustrated in Chap. V.) at Rochester.

Belonging to this art, but transitional to a new development of technique, we have the effigy (Fig. 149) of Bishop Marshall (1194-1206) on the north side of the Sanctuary at Exeter, and that of Bishop Herbert Poore (1194-1217) placed now in a corresponding position at Salisbury. These, though still worked upon the flat slab, show considerable delicacy of treatment. The figures, instead



FIG. 148.—TEMPLE CHURCH, LONDON.
HEAD OF EARLIEST PURBECK EFFIGY.
C. 1200.

of being half buried in the matrix like the early effigies, are lifted well above it, and, in place of the round-edged incisions, delicate groovings mark the drapery which is modelled with deeply-rounded hollows. The canopies in both these effigies are ornamented with flat figure-reliefs; and the body of the tomb of Bishop Marshall has quatrefoils with angels and seated figures—a type of decoration that appears on the Purbeck fonts as at Twynham Priory, Christchurch, Hants.

Second Style.—The later work shows the censuring angels (which appeared at the heads of the earliest ecclesiastical effigies no doubt in copy of painting) carved, not flatly, but in the round on either side of the canopy. The body of the effigy now has its full modelled projection from the slab, the head supported by a cushion, while the canopy, losing Romanesque features, is shaped exactly in the pattern of Early English architectural art.

We have a large number of distinguishing effigies done in this second style of the Purbeck sculptor, and distributed to all parts of England. There is a fifth (c. 1240) Abbot at Peterborough: and specially remarkable for its sturdy dignity is the bishop in the quire of the Temple Church.⁸⁰ At St. David's, in South Wales, the figure of Bishop Anselm (1221-1247)—prepared, as the inscription⁸¹ may indicate, in his lifetime—is no less remarkable for its vigour (Fig. 150). Of rather different type is the effigy (Fig. 151) in the Worcester lady-chapel, which is assigned by Bloxam to Bishop Walter de

⁷⁷ Since effigies were often prepared in the lifetime of the dignitary, the date of death is not always to be taken as that of the carving. In some cases, too, the effigy can be seen to be some years subsequent to the death. As at Wells and Hereford, antecedent bishops were often carved in batches.

⁷⁸ Mr. A. Hartshorne, in the "Victoria History of Northampton-

shire," places the four at considerable intervals—one even as late as Abbot Caletto (1249-1262)!

⁷⁹ Mr. St. John Hope has pointed out the Purbeck scutell-helmeted effigy at Blyth, near Gainsborough, as likely to be of this earliest class.

⁸⁰ Figured in Stothard's Effigies.

⁸¹ "Petra, precor, dic sic Anselmus episcopus est hic."



FIG. 151.—WORCESTER. PURBECK MARBLE EFFIGY IN LADY CHAPEL. C. 1240.



FIG. 152.—WORCESTER. PURBECK EFFIGY OF KING JOHN. C. 1220.

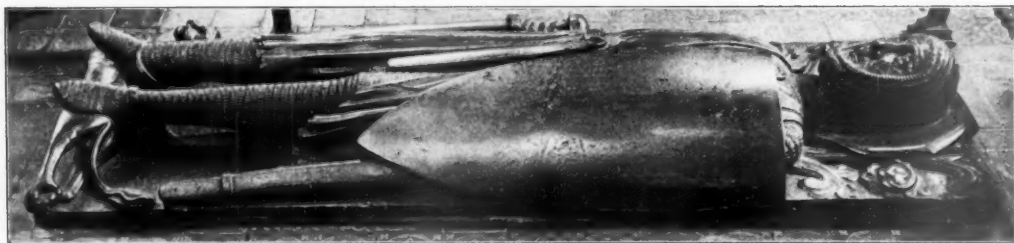


FIG. 153.—TEMPLE CHURCH, LONDON. PURBECK EFFIGY ON THE SOUTH SIDE OF NAVE. C. 1230

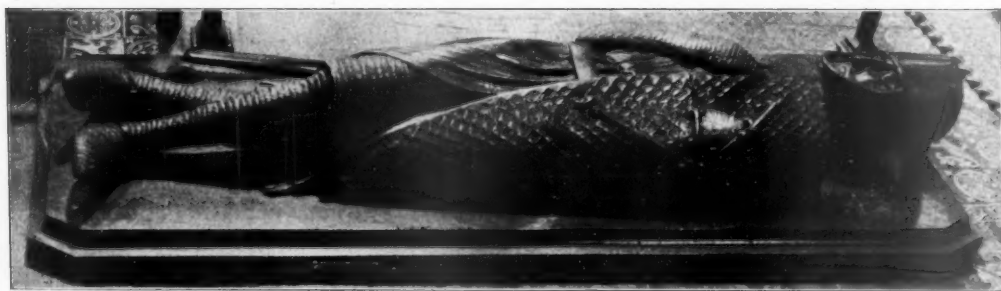


FIG. 154.—TEMPLE CHURCH, LONDON. PURBECK EFFIGY ON NORTH SIDE OF NAVE. C. 1230.

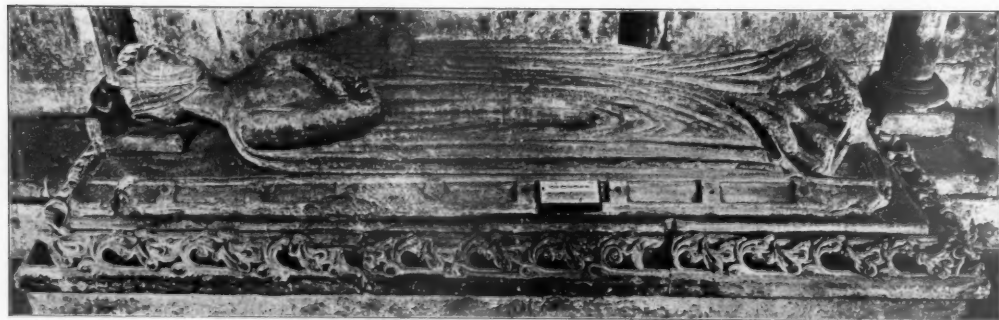


FIG. 155.—WORCESTER. PURBECK EFFIGY IN NORTH AISLE OF LADY CHAPEL. C. 1230.

Cantelupe (1237-1266), but would seem rather of the time of his predecessor, Bishop De Blois (1218-1236). The mitre, the folding of the chasuble, as well as the foliage, date it before 1250. Carlisle Cathedral has a very similar effigy to this, assigned to Bishop Silvester (1247-1255), and it is curious that almost an exact copy of this in a slaty limestone is to be seen at Lichfield.

The one Royal effigy which we have in Purbeck marble is that of King John (Fig. 152) at Worcester (c. 1220). It may be regarded as showing the full attainment of the Purbeck sculptor of the period. The sturdy attitude of the figure, the deeply-modelled folds and strongly-cut head-features are what, belonging to all the Purbeck effigies, distinguish their art from that of the free-stone figures. And the military effigies of this art show equal sense of style. There is a fine dignity in the four "knights" in the circular nave of the Temple Church (three on the north side, and one on the south) which in succession to one another (from c. 1210 to c. 1240) give a series exhibiting the

Purbeck-marbler's conception of the knightly statue.

We give (Fig. 153) the one on the south side (probably the earliest), and also the remarkable figure (Fig. 154) on the north, which is possibly the earliest example of that cross-legged attitude which continued so long in military effigies.

The lady effigies of these first Purbeck styles are not to be found so commonly as bishops and knights. One of early date, but much defaced, lies in the north aisle of Warblington Church, near Portsmouth; and a more perfect example is that (Fig. 155) in the quire of Worcester. Both have been conceived on simpler and more elementary lines than the knights, the draperies being particularly liny and unambitious. That at Worcester has the feet resting on a crock of foliage, and we have seen at Peterborough and at Worcester (see Fig. 151) a considerable growth of leafy ornament round the canopy. The further elaboration of such accessory details is what introduced a third style of the Purbeck sculptor.

EDWARD S. PRIOR. ARTHUR GARDNER.

Drury Lane Theatre from the South.

(See Frontispiece.)

MR. STREET, in his article on London theatres last month, praised the unassuming brick-work of Drury Lane as compared with some of its gaudier successors. We give, in the frontispiece, a recent drawing of the building by Mr. Muirhead Bone. The present theatre, opened in 1812, is the last of a line which included buildings by Wren and Robert Adam. Its designer was B. Wyatt, son of James Wyatt of the "Pantheon." The portico and colonnade are later additions, for Whitbread, who was responsible for the rebuilding, kept it plain. If ever London should lose it for something worse, the "Rejected Addresses" will hold it enshrined in an awful decency:

"Hail, glorious edifice, stupendous work!
God bless the Regent and the Duke of York!"

Mr. Bone gives us the following note on his view:—"This is really the *back* of the theatre as it was built for observation on the three sides, west, north, and east, and only recent demolitions in its neighbourhood brought this face to view. Since the drawing was made a block of workmen's dwellings has been erected on the vacant ground shown in the foreground of the sketch, and consequently this south elevation is again obscured. It possesses something of the sober charm that distinguishes the whole work, and on its quieter and undecorated surface the generous old plaster cornice appears to even better effect than it does on the other elevations. The pilasters on the attic storey have a decided quaintness, and the roof altogether has a whimsical aspect from this point."

Correspondence.

STAMFORD.

To the Editorial Committee of the ARCHITECTURAL REVIEW.

GENTLEMEN,—

With all that Mr. Loftie has said as to the relative attractions of Peterborough and Stamford, and the proportionate interest of Burghley and the town, I am entirely in agreement. But for the existence of Burghley Park, however, Stamford would probably have been reduced ere now to the condition of modernity and meanness which the favour of a great railway seems to confer. The opposition of the then

Marquis of Exeter to the original route of the Great Northern Railway through Stamford led to its diversion by Peterborough with the result now seen. Stamford's loss was Peterborough's gain, or *vice versa*, according to the point of view!

Two of the most interesting Peterborough buildings are not mentioned by Mr. Loftie, viz., Thorpe Hall, a fine mansion by John Webb, and Thorpe Tower, the fragment of a mediæval fortified dwelling, both situated in the hamlet of Longthorpe.

I think that the peculiar treatment of the belfry windows occurring in all the Stamford perpendi-

cular towers is worthy of note. This may be seen in the illustration of All Saints' Church "G," and also occurs in the towers of St. Martin's, St. John's, and the neighbouring churches of Easton-on-the-Hill and Collyweston. It seems a local mannerism; I do not remember to have seen it elsewhere.

As to the ascription of the houses, Nos. 66 and 67, St. Martin's Street, to Isaac Ware, it should not be difficult for one possessing the requisite facilities to establish the truth or otherwise of this beyond doubt. It is fairly obvious that most of the contemporary building work of any pretension in Stamford is by the same hand. This considerable bulk of work could hardly have been done by one man without the preservation of some record of his name, or association with the town, in accounts, bills, or legal documents.

The style of all the work presents some features which reference to the illustrations will show to be of constant recurrence. The more insistent of these are:—

1. Equality in size of windows in different storeys, proportion and "life" being attained solely by the varying treatment of the dressings and position of string courses.

2. A somewhat playful use of accentuated voussoirs and rustications.

3. A peculiar treatment of quoins, shown most clearly in the photograph of No. 41, High Street, on page 73.

Failing the production of strong evidence of the kind I have previously indicated, I would prefer to believe this work to be due rather to a local school of masons (perhaps making use of some of the architectural pattern books then current) than to an imported architect. This view is, I think, supported by the consistent growth of the style. The doorway of No. 3, All Saints' Place (house dated 1683) is the obvious forerunner of that to No. 35, St. Martin's Street, where the local peculiarities are all in evidence.

With the beautiful house, No. 19, St. George's Square,¹ should, I think, have been mentioned some equally delightful shops in the High Street of similar date, and showing similar unusual detail of stone-panelled wall-surface. Adjoining these on the west is a creditable piece of modern work, taking its place admirably among its surroundings.

EDWIN GUNN.

¹ The front of this house, together with much other interesting work in Stamford, is illustrated in Messrs. Belcher and Macartney's "Later Renaissance Architecture in England," but much confusion prevails in the identification of the examples shown.

Books.

FRENCH ENGRAVERS AND DRAUGHTSMEN OF THE XVIII. CENTURY.

"French Engravers and Draughtsmen of the XVIII. Century." By Lady Dilke. Price 28s. net. London, Geo. Bell and Sons, York Street, Covent Garden.

With this fourth volume Lady Dilke brings to an end the series which she modestly describes as a "sketch" of the leading features of French Art in the eighteenth century, but which in effect is the most serious and systematic effort to write its history that has yet been made. "The difficulties of selection and omission," she tells us, "have been great," and we can readily believe that no one but herself can have any idea of how much has been left unused of the stores with which the author is equipped. What strikes the reader rather is the immense amount of learning and research for which she has somehow contrived to make room; as it is, distributed over four solid volumes, the packing here and there is often too tight. Nothing of the kind has been attempted before in England; and even in France, where detailed studies both of individual artists and of special branches of art are more frequent and probably more competent than here, nothing on the scale of Lady Dilke's book can be shown. No reader can fail to acknowledge his respect and obligation, and to the student these volumes will remain indispensable. We treated at some length of the "Decoration and Furniture" which appeared last year; but the subject of the present volume falls rather outside our special province, and we must content ourselves with saying that it is no less scholarly and valuable than the rest. If the reviewer may be allowed to express a personal desire,

it is that Lady Dilke could be persuaded to embark on a fifth volume, and leaving her documents behind her deal freely and independently from the purely critical and æsthetic point of view with the subject which she has conquered for her own, and which no one knows more thoroughly. There are passages here and in the other volumes of the series which show of what she is capable in this kind, if she were to let herself go, and give herself for once elbow-room.

THE "PARENTALIA."

"Life and Works of Sir Christopher Wren." From the "Parentalia" or Memoirs by his son Christopher. Edition limited to 250 copies. London, Edward Arnold. 1903.

This is one of the publications of the Essex House Press, now established at Campden, Gloucestershire. The text has been edited by Mr. E. J. Enthoven, under the supervision of Mr. Ashbee; and twenty drawings of Wren's churches, by Mr. E. H. New, are added to plans and diagrams reproduced from the original work. These drawings are good of their kind, and the paper and printing of this edition are handsome. We cannot, however, see that any good end is served by abolishing the modern convenience of a title page and reverting to a colophon, or by other mannerisms adopted here. Plain initials, also, would be preferable to the particular floriated alphabet employed. We see, however, with pleasure, that the paragraphs have been allowed to stand, and that no attempt is made to fill up the blanks at the ends of them with distracting bits of decoration. The setting-in of the first word of each paragraph might have been conceded at the same time.