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Photo: Annan.

CHURCH IN ST. VINCENT STREET, GLASGOW, FROM THE SOUTH.
ALEXANDER THOMSON, ARCHITECT.

"Greek" Thomson.

I.—HIS LIFE AND OPINIONS.

BY DAVID BARCLAY.

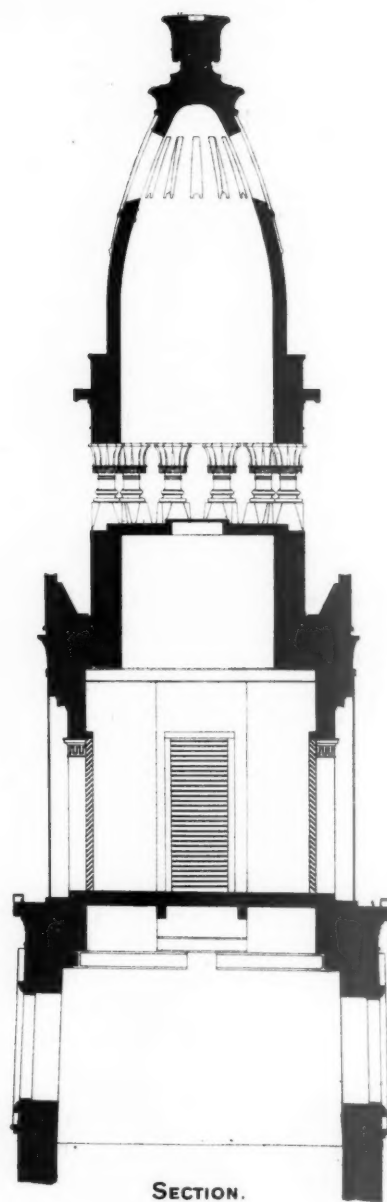
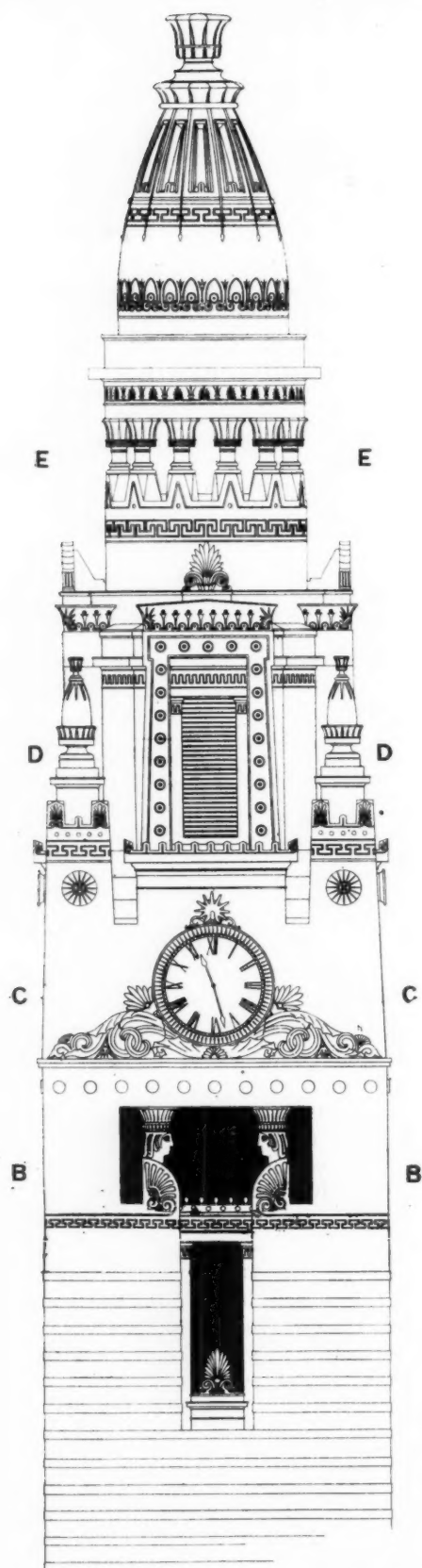
ALEXANDER THOMSON, called in later life "Greek" Thomson, was born in 1817 at Balfon, a village in Stirlingshire, about sixteen miles from Glasgow, but he went to Glasgow in his seventh year, was educated there, and there remained for the rest of his life. He was articled in the office of Mr. Robert Foote, of whose abilities there is no record, but we are told that he had had the benefit of foreign travel and was an admirer of Grecian architecture. Whether his opinions influenced his pupil does not appear, as Thomson's earlier works showed a leaning towards Gothic. After serving his articles he was employed in the office of Mr. John Baird, known as "Old John," to distinguish him from others of the same name. In the same way the nickname "Greek" was first given to Alexander Thomson to mark him out from four or five Thomsons who were contemporary architects in Glasgow. One of them, a very worthy architect, was dubbed "Poorhouse" Thomson from one of his prominent buildings. "Greek" Thomson's nickname, however, came to be a title of honour. It is certain that his experience and practice were altogether local. He had no academic training nor the advantage of travel. His gifts were inborn, amounting to genius, assisted by the published works of others and the modern works already built in his own country. Of these, he himself refers to seven examples in Glasgow, in lectures which he delivered there, viz., the Custom House, with details from the Agora and the Choragic Monument of Thrasyllos; the (old) Wellington Street Church, from the Temple on the Ilissus; the corner of houses at St. George's Cross, from the Tower of the Winds; the Merchant's House, Hutcheson Street, with details from the Choragic Monument of Lysicrates; the Royal Bank and the County Buildings, from the Erectheion; and the Court House, from the Parthenon. He also gives as, in his opinion, the two best buildings in Britain, the High School, Edinburgh, and St. George's Hall, Liverpool.

Thomson married into an architectural family, his wife being a daughter of Mr. Michael Angelo Nicholson, London, and grand-daughter of Peter Nicholson, the well-known author of many practical works on architecture. On commencing business as an architect, he entered into partnership with a Mr. Baird, who was also his brother-in-law, as they married sisters. This Mr. Baird was no relation of the elder Baird, who had been Mr. Thomson's employer. The partnership was

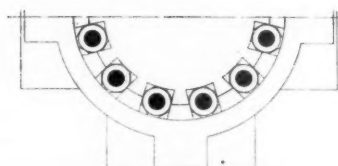
dissolved, and he then assumed as partner his brother, George Thomson; but the second partnership was also broken by George going out to establish a sanatorium for missionaries on the West Coast of Africa, and Mr. Robert Turnbull became a partner. Partnerships from the artistic side are seldom desirable, but Thomson seems to have desired the relief of a business partner to enable him to bestow his whole labour upon his art.

It is interesting to follow in his works the beginning and evolution which took place before he finally fixed his style. His first works were seaside and country cottages and villas. These had a leaning to Gothic detail. A typical instance of many is to be seen in Seymour Lodge, Cove, Loch Long (built in 1850). This developed into a type such as Knockderry and Craigrownie Castles, running to "Scottish Baronial," possibly influenced by Billings. In Craigrownie he built a most delightful and picturesque house, which though small in size was so built against the face of a rock, with the entrance on the second storey, that it looked of considerable extent and importance. In all his earlier work Thomson exhibited the same trained eye for proportion, form, and delicacy of parts, so that one is almost disposed to question whether he might not have arrived at greater things if he had adhered to his earlier method.

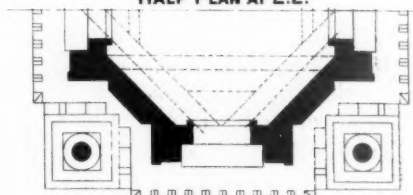
This work was followed by Craig Ailey Villa, Kilcreggan, Firth of Clyde, which shows a distinct transition, introducing flat-pitched roofs, yet retaining the arched form in Romanesque windows and with more or less of Classic detail, the whole effect being Italian. The next step appears in a sculptor's studio for Mr. Mossman in Cathedral Street, and from that to the double villa at Langside, which is a very clever arrangement for combining two small houses to give each the full effect of size of both. In the last two designs he had succeeded in realising the style which he was to make his own. This was in 1856. In the following year he commenced the villa of Holmwood, Cathcart, in which he fully developed his ideas. This is an example of the rare case in which the architect has the full confidence of his client and is permitted to carry the work through in one homogeneous spirit. The architect with his own hand drew every detail (as indeed he did for all his works), including the chimney pots, the painted decoration on the walls, the furniture and the carpets. In examining the details it is at once apparent that an architect is not working for so much money commission, but for pure love of the work, and it is this conscientious, loving work that has singled out one man among



SECTION.



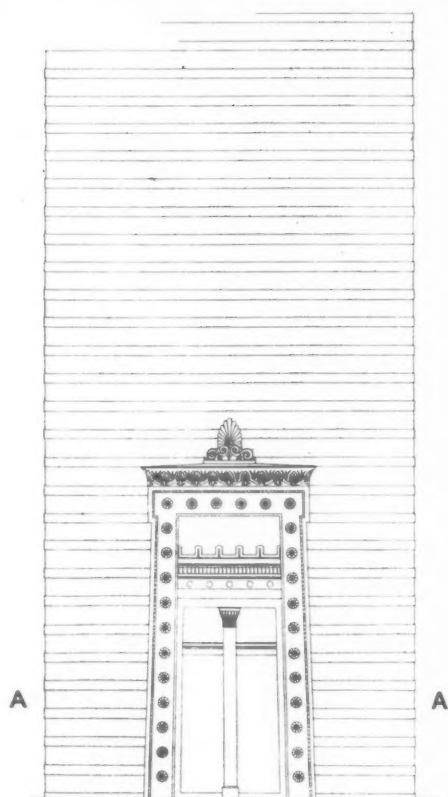
HALF PLAN AT E.E.



HALF PLAN AT D.D.

SCALE 1/4" = 1' 0"

CHURCH IN ST. VINCENT STREET, GLASGOW. DETAILS OF TOWER.
FROM A MEASURED DRAWING BY L. DOUGLAS PENMAN.



HALF PLAN AT A.A.



HALF PLAN AT B.B.



HALF PLAN AT C.C.

CHURCH IN ST. VINCENT STREET, GLASGOW. DETAIL OF LOWER PART OF TOWER AND PLANS.
FROM A MEASURED DRAWING BY L. DOUGLAS PENMAN.

(For Scale see opposite page.)

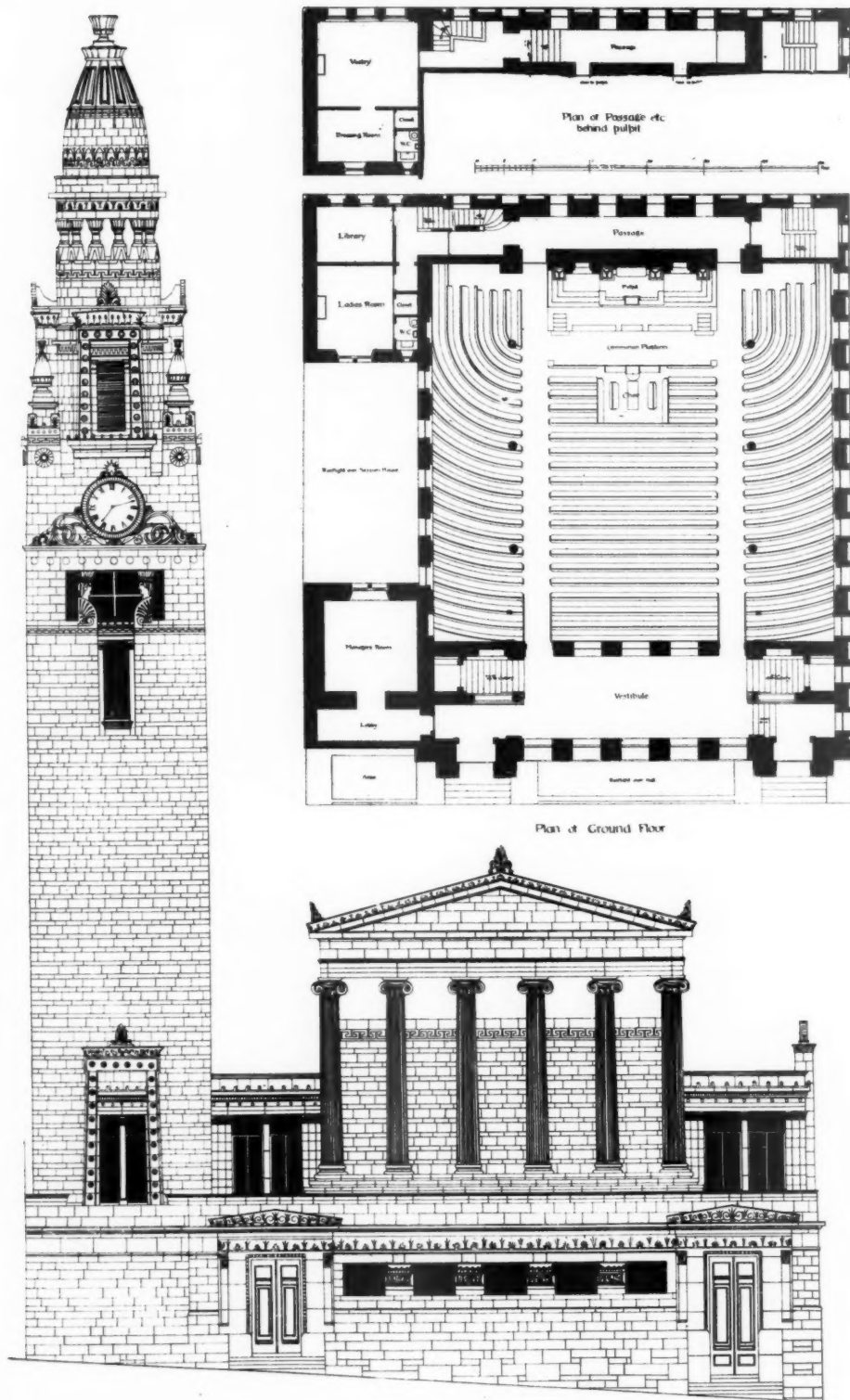
many contemporaries of great parts for lasting renown.

His more public works, such as churches, of which there are three distinctive examples in Glasgow, give a further idea of his style. We have the form of a temple with portico and pediment erected from a stylobate, but it is carried high up and above the floor level, and the portico does not serve any purpose except that of light-and-shade effect, in this respect recalling Roman models. Then there are square towers terminating in elongated cupolas which have no Greek prototypes. These features, as well as the caps of dwarf pillars between window lights, convey a suggestion from Egyptian and Indian sources. The details, however, in the proportion of fascias and fillets, the delicate and beautiful contours of the mouldings and lines of all the enrichments, are truly in the Greek spirit.

In the planning of his churches, which were built for Nonconformist Presbyterian worship, it is curious to note that the lines might have been taken from Gothic models. They have a nave, with clerestory and aisles, the portico taking the position of gable, and the adjoining tower and cupola that of the tower and spire of the Gothic

church. The best known of these churches is that called St. Vincent Street United Presbyterian Church, where the front faces the north and the portico does not obtain the full effect; but he has set up a similar portico, or rather posticum, at the south end of the nave, where the site dipped steeply, so that this pillared posticum stands at a great elevation in full sunlight with splendid effect. The tower is unpierced till near the top, but its surface is relieved by alternate bands of projecting stone, the projecting courses being half the height of the others. Its upper part has belfry openings divided by sphynx-like caryatid busts; above there are clock dials with acanthus scrolls, and corner pedestals break the square top into the drum of the cupola. The cupola is egg-shaped and ribbed, and terminates in a vase. The site is an admirable one for such a design, and the architect has built it up from the hillside with large, cyclopean masonry. The strength of this works up to the gracefulness of the Ionic order of the portico, and a corresponding character tapers off the tower.

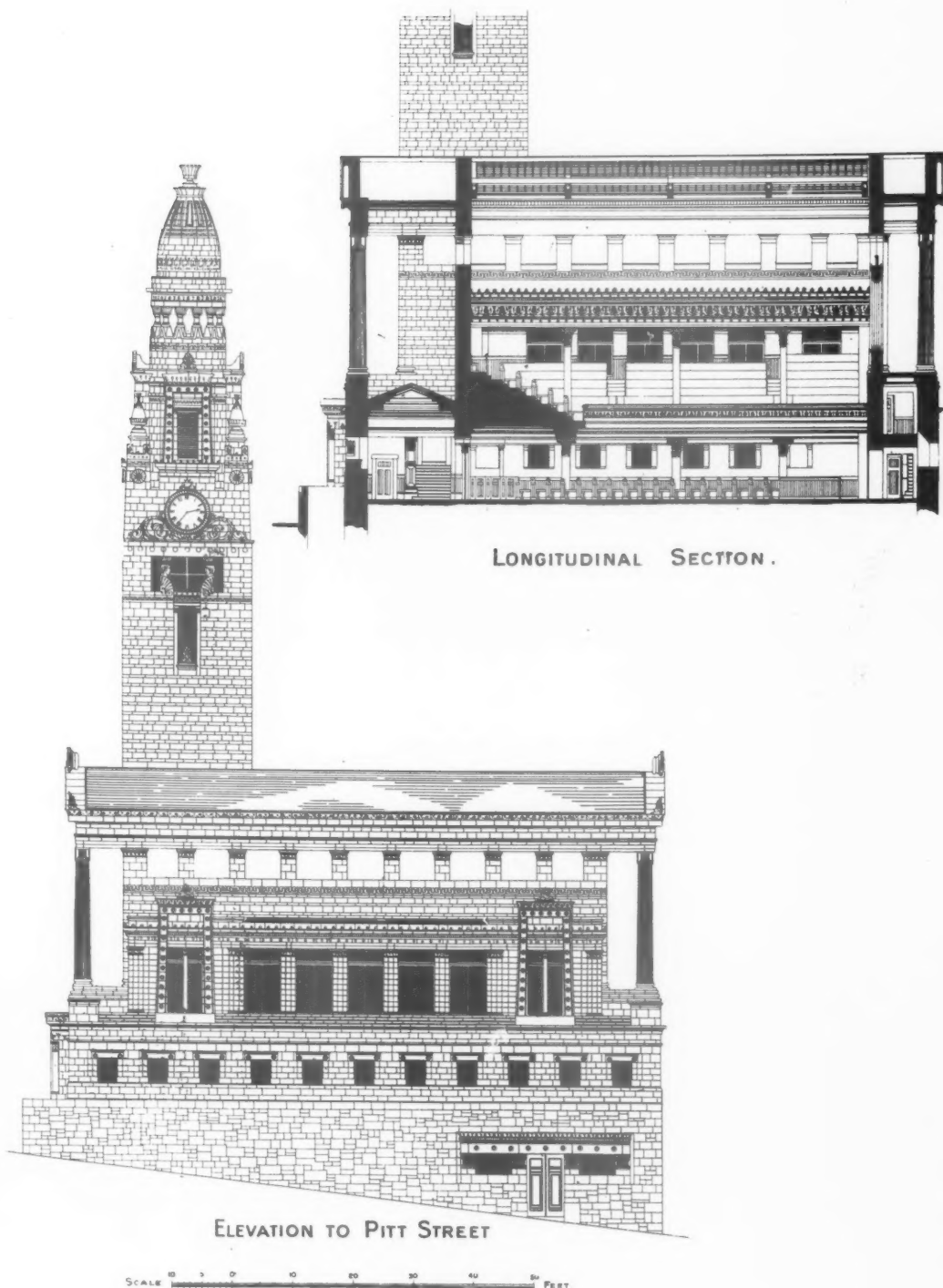
The earlier church at Caledonia Road is on a level site at the triangular junction of two streets. The character of the work is similar, but there is



ELEVATION TO ST VINCENT STREET.

SCALE FEET

CHURCH IN ST. VINCENT STREET, GLASGOW.
FROM A MEASURED DRAWING BY L. DOUGLAS PENMAN.

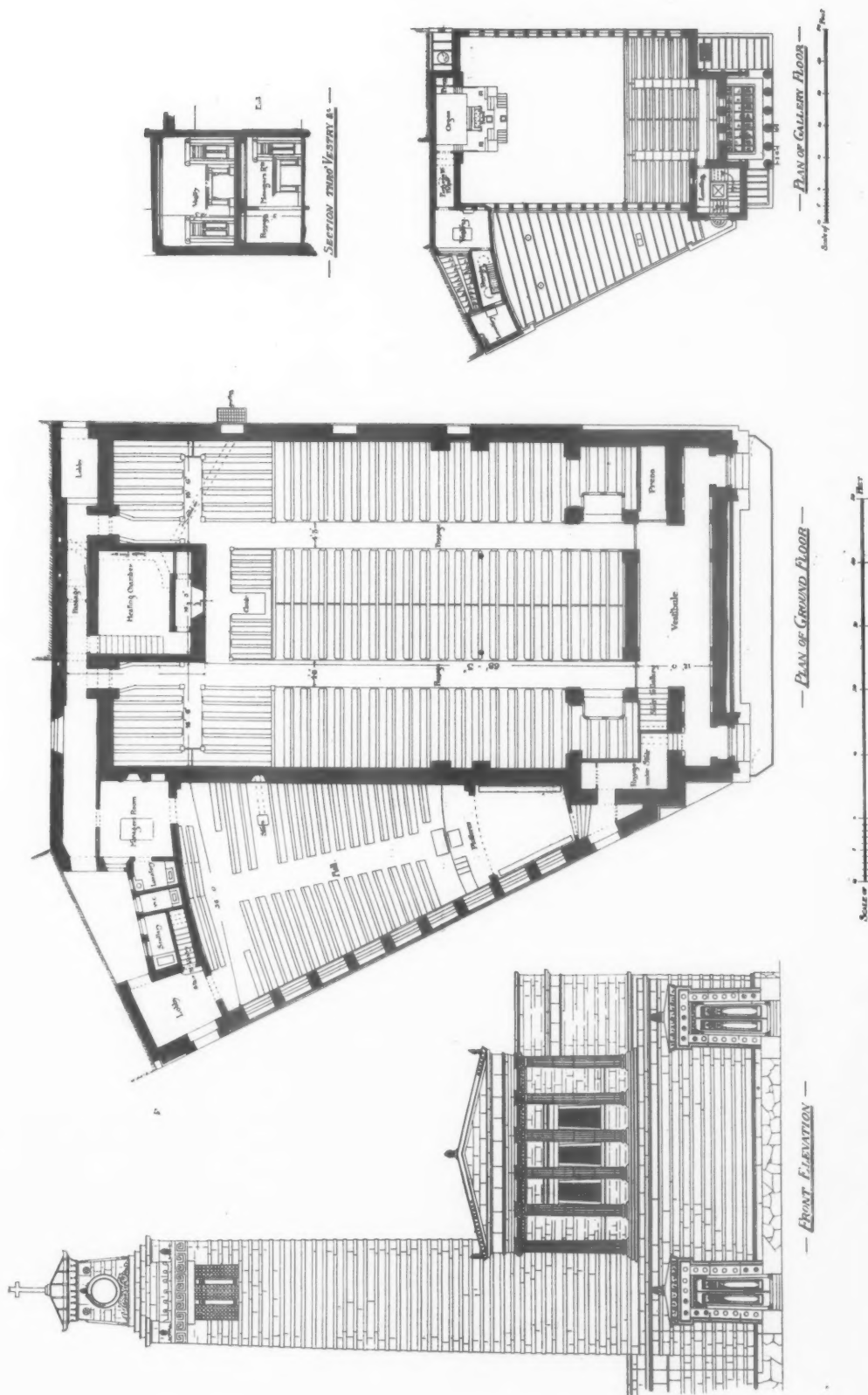


CHURCH IN ST. VINCENT STREET, GLASGOW.
FROM A MEASURED DRAWING BY L. DOUGLAS PENMAN.

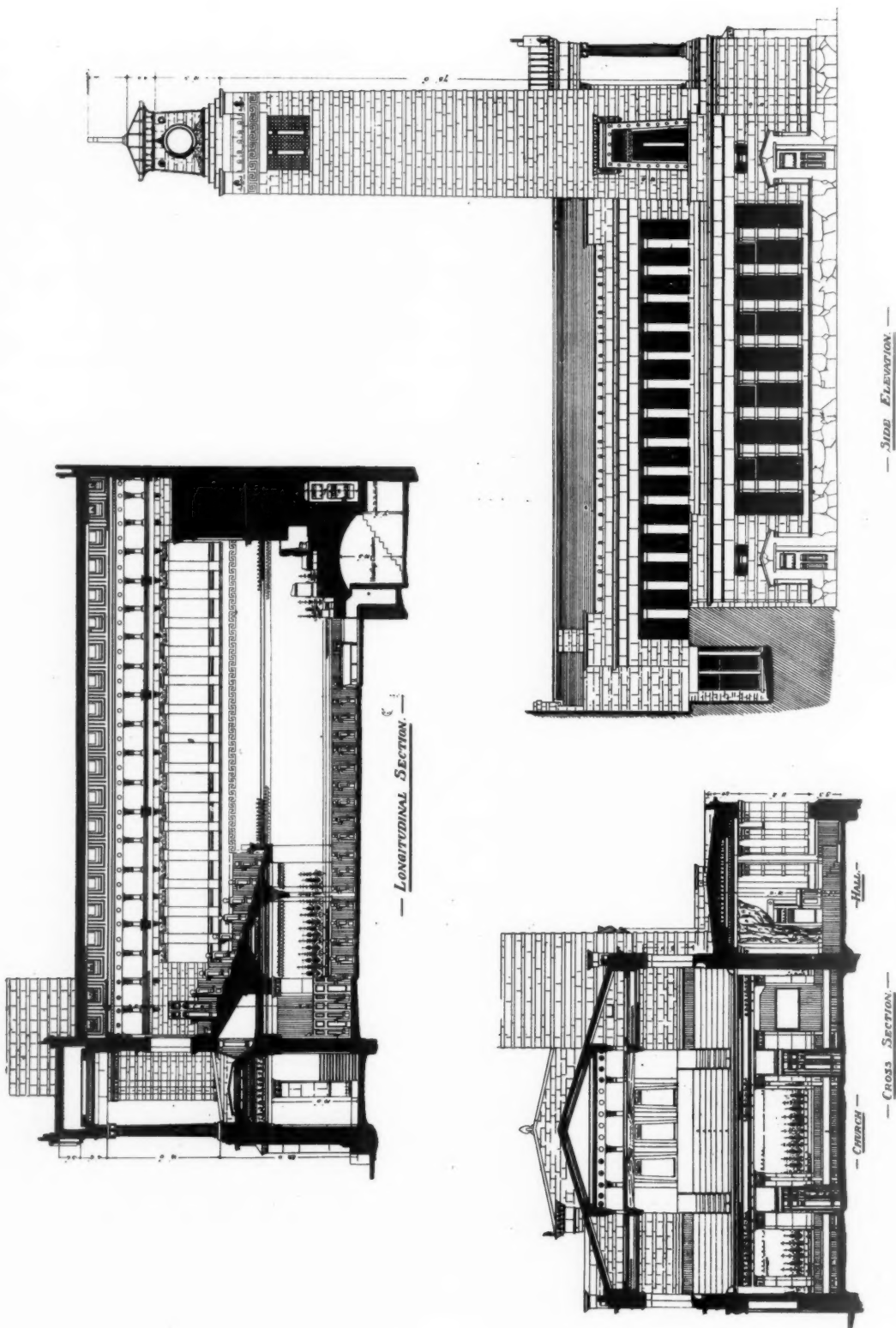


THE CALEDONIA ROAD CHURCH, GLASGOW.

Photo: Annan.



THE CALEDONIA ROAD CHURCH, GLASGOW.
FROM A MEASURED DRAWING BY J. GAFF GILLESPIE.



THE CALEDONIA ROAD CHURCH, GLASGOW.
FROM A MEASURED DRAWING BY J. GAFF GILLESPIE.



Photo: Aman.

THE QUEENSPARK CHURCH, GLASGOW.

less suggestion of Indian or Egyptian feeling. The tower is here finished off with a square lantern and cross.

The Queenspark Church is also on a level site, and differs from the others in that the portico is dispensed with, the front of the church being worked up into a drum and cupola of greater dimensions than that finishing the tower in St. Vincent Street. Its lines and ornament are of Asiatic type.

In some of his street buildings the architect seems to pander somewhat to the public taste for enrichment of surfaces, using a superabundance of incised ornament. This, being without play of light and shade, is too much like painted stencil. In one of his latest works, that of Great Western Terrace, this characteristic is eliminated, with the result that it is by far the finest residential block in Glasgow. The windows are plain openings in the ashlar mason work; there is a good plain frieze at wall head with heavy projection of cornice, having large severe consol blocks; the whole is emphasised by projecting pillared doorways, and the straight front, grouped by certain of the houses having increased height, forms an ensemble of which one never tires. From this example and his own expressed opinion regarding the High School of Edinburgh, it is possible that

Thomson, had he lived longer, might have reverted to a more restrained Renaissance of the original Greek. Being asked once why he had never produced anything in the Doric style, his reply was that he had never had anything worthy of it to do. It remains a matter of regret that so qualified and gifted a designer had not the chance to design any great public or national work. He did compete unsuccessfully for the Prince Albert Memorial and for the Natural History Museum at South Kensington. These designs are still in existence, and the former is illustrated.

Thomson did not write much, but the four lectures which he delivered for the Haldane Trustees at the Glasgow School of Art displayed both erudition and vigour of diction. As showing what had impressed him and led to his adopting Greek methods, he quotes from Ferguson the Hindoo saying that "the arch never sleeps." He adduces the hammer and wedge simile, which is the principle of the arch construction and what he characterises as the one false step leading to a whole series of subterfuges, evasions, and palliations to meet the action of the arched architecture. He gives his support to the contention that Stonehenge is more scientifically constructed than York Minster.



GREAT WESTERN TERRACE, GLASGOW.

Photo: Annan.



DESIGN FOR THE ALBERT MEMORIAL, LONDON.

Photo: Annan.

(In the possession of the Glasgow School of Art.)

When the commission for the Glasgow New University was placed without competition in the hands of Gilbert Scott, Thomson felt strongly that a slight had been put on Scottish architects, and he published a vigorous protest, in which he objects to Gothic having been fixed upon as the style of architecture, and gives vent to his feelings towards the Gothic School as follows:—"Your Gothic architect cannot be bothered with correct drawing; indeed, it does not suit him. He cannot himself tolerate, far less dare he venture before the public with, a design in architectural lines merely. He feels without knowing it the poverty of his style, and, in order to conceal this from himself and others, he draws his design for a new building in the clever dashing manner which he has acquired in making up his stock-in-trade by sketching amongst the grim and mouldering remains of the middle ages. His lines are neither straight, continuous, nor of equal thickness, but jerked, intermittent, and blotchy. He adds to the architectural lines those of the masonry, and by a mode of hatching the individual blocks with a pen, produced by an alternate up-and-down and side-to-side motion of the hand, he gives a good imitation of canted stones in an advanced state of decay. The windows and other recesses are shaded in the same manner with a towsy blackness resembling matted tufts of coarse hair. He writes the letters on his plans in unintelligible Old English characters; his work seems a perfect realisation of his

own dreams and those of his ecclesiological patrons, and eagerly the order is given for the building to be proceeded with; but it rises from the ground trim, straight, and clean-shaven, for although he has done his best to maintain the deception by rough-dressing the stones and leaving the needful lime out of the joints, still, after every trick has been tried, the result is disappointment, and by-and-by the thing is pronounced another failure. In a year or two dirty streaks resembling shadows appear where shadows are not wanted, and to people of tidy habits this is quite unbearable. Those who love the effect of dilapidation in old buildings detest it in the new, so a soluble silicate or vulgar paint is resorted to to prevent the softening influences of disintegration, giving a still more hard and determined expression than was presented at the beginning. Whilst the Roman revival, beginning with Inigo Jones and followed by Wren, Vanbrugh, Gibb, Chambers and others, has given us many worthy structures, and the Greek has given us the Edinburgh High School and St. George's Hall, Liverpool—unquestionably the two finest buildings in the kingdom—there is not a modern Gothic building of more than ten years' standing that anyone cares a straw about."

In choosing to follow one style, that he was intent upon a given aim will be apparent from the following extract from his presidential address to the Glasgow Institute of Architects¹:—"The question has often been asked, 'How is it that

¹ See report in *Glasgow Herald* of 8th April 1871.

there is no modern style of architecture?' This question has been so often put, without receiving any answer, either by word or deed, that it has come to be considered a foolish question. But so persuaded am I of its propriety, and so sure am I that it must sooner or later be taken up in earnest, that I shall continue to reiterate the obnoxious question as often as opportunity offers, and at the same time do what I can to demonstrate the reasonableness of the demand and the practicability of getting quit of the trammels that have so long prevented our enjoying the full privileges and honours to which our profession is justly entitled. Every past period of civilisation had its architecture growing out of it as by a natural process, and exhibiting in a permanent form the more important features of its development; but with us architecture has all but ceased to be a living art, and the present age, so rich in achievement in other departments, is seen making the most ridiculous efforts to insinuate its overgrown person backwards into the empty shells of dead ages, which lie scattered about upon the old tide-marks of civilisation, rather than secrete a shell for itself according to the ordinary course of nature. If we have no architectural style it is not for lack of material, for we know nearly all that has ever been done. It is not for lack of wealth, for our undertakings are most extensive and exhibit a lavish expenditure of money. It is not for want of intellectual talent, for we have excelled all former ages in the number and grandeur of our discoveries. How is it then that there is no modern style of architecture? Some will answer that the field is exhausted, but genius and enterprise have converted many an exhausted field into a stage from which deeper and richer fields have been reached and wrought. The great difficulty we have to deal with is not the inability of architects to keep pace with other professions, but the obstructions which are placed in their way by their employers; for, instead of giving encouragement to progress as a thing essential or even desirable, the custom is to forbid it as a thing intolerable. The public has got it into its head that it knows what is right, and utterly ignores the results of special training and life-long study. Instead of being looked up to as the exponents of architecture, we are regarded as mere agents to be instructed what to do within certain recognised limits of commonplace. The public believes that it understands and loves art, whereas, if your work has not the familiar commonplace aspect, if it does not resemble some other thing that has been sanctioned by some authority, it is unceremoniously put aside as despicable, and just in proportion to its excellence is it hated and condemned. An intelligent public

cannot brook instruction, and regards anything that seems above its comprehension as offensive and insulting."

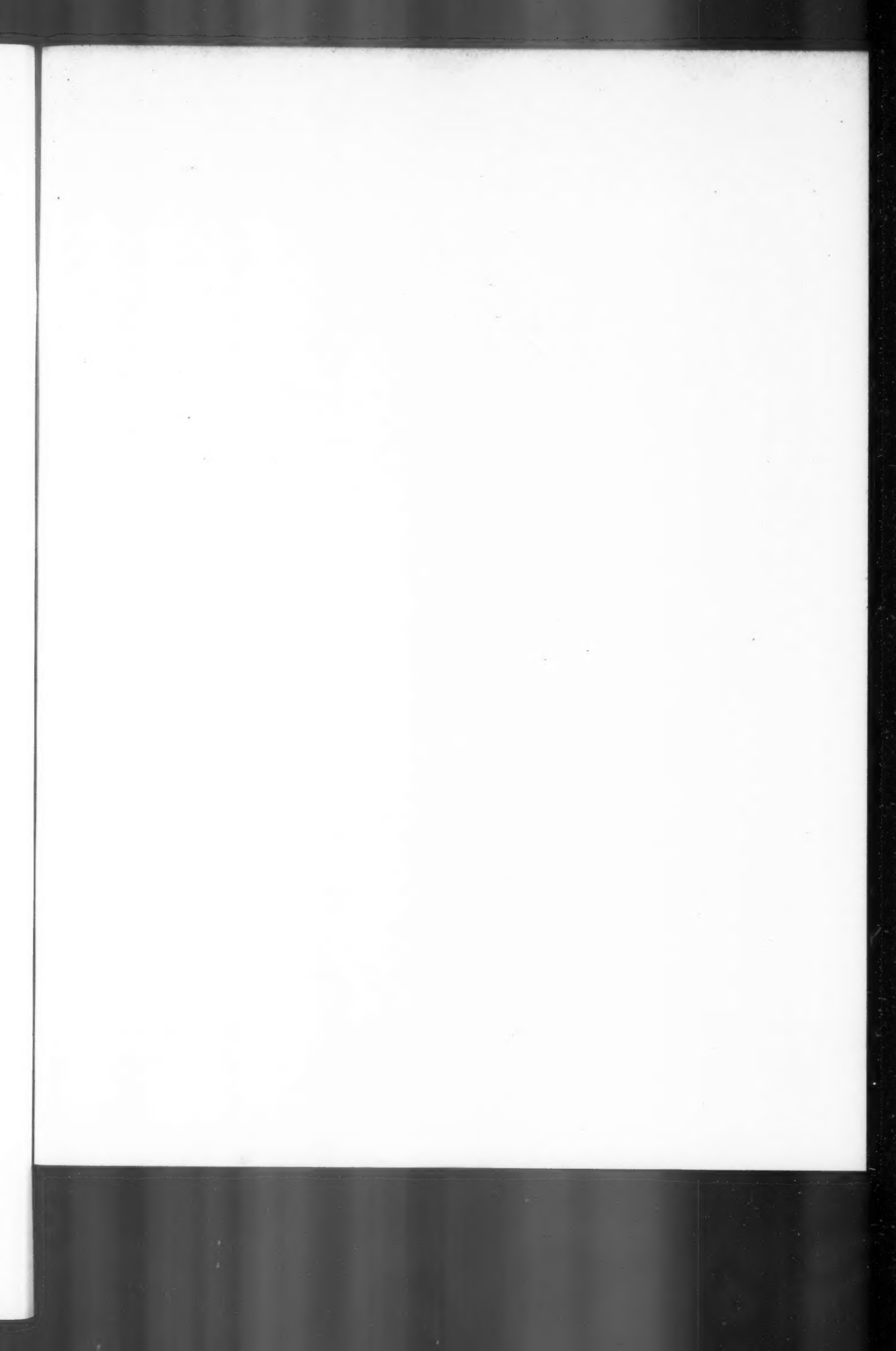
Thomson died 22nd March 1875, in his 58th year. Whether, with a longer lease of life, he would have been successful in answering the question of a modern style of architecture may still be doubted. The Yankees have had the best opportunity, with the entirely modern requirements of their thirty-storey buildings, but except in construction there has been only the repeated redressing with the old clothes, and the question still awaits an answer. "Greek" Thomson was himself alone, and did not succeed in founding a school of architecture, nor has he any effective imitators or even copiers. Still, for the earnest fight he made, without doubt sacrificing business and money in adhering to his principles, and for the many beautiful designs he has left in stone, timber, iron, and plaster, nothing of which was too insignificant to receive the imprint of his skill and care, the grateful remembrance of all students of architecture will be his.

II.—A CRITICAL NOTE.

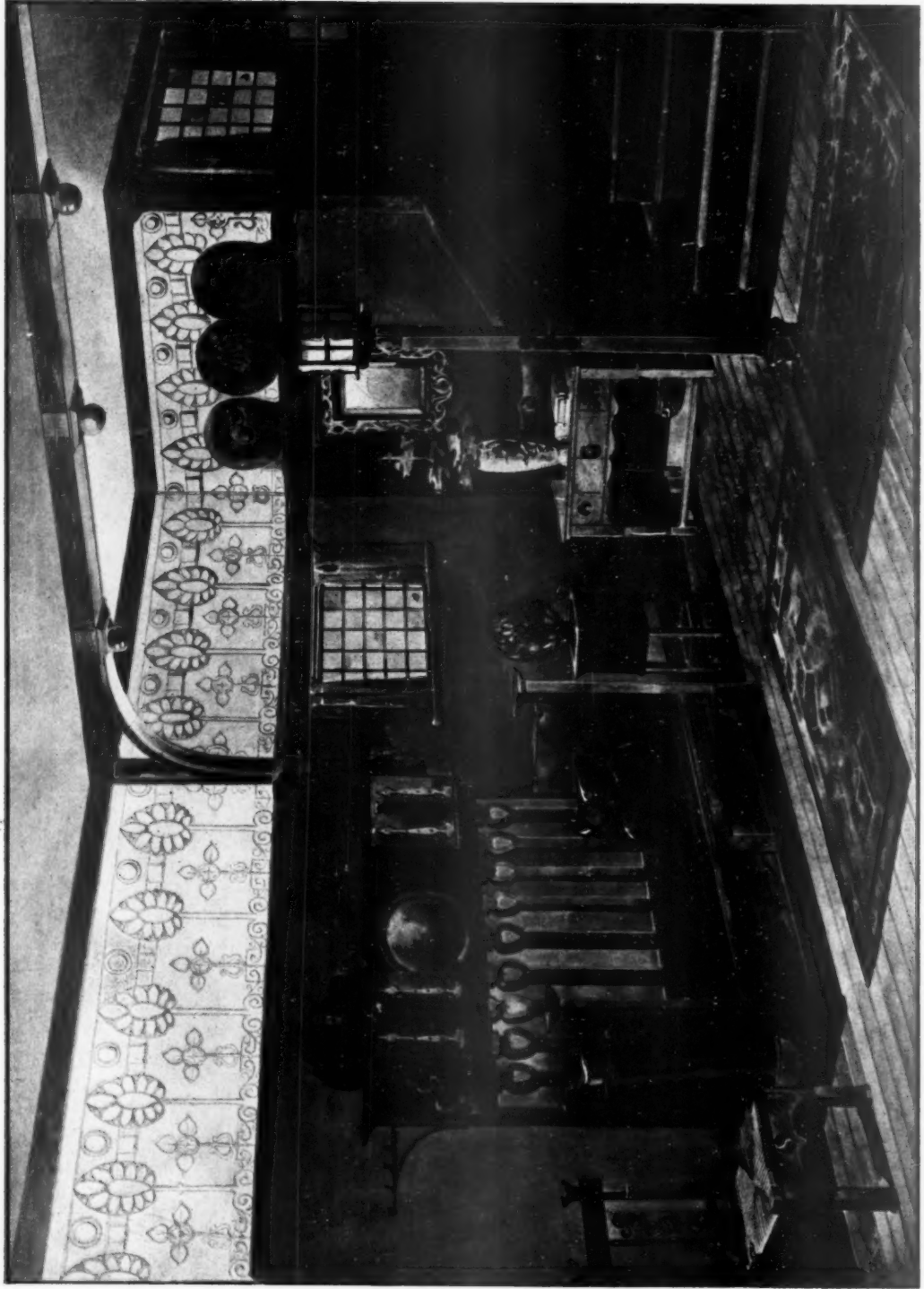
BY REGINALD BLOMFIELD.

Thomson of Glasgow was possibly the most original thinker in architecture of the nineteenth century, unless he should share that distinction with Elmes of Liverpool. Other architects were accomplished exponents of Classic—Wilkins, Decimus Burton, Sir Charles Barry, and Cockerell; but, with the possible exception of Cockerell, none of these men thought themselves into the spirit of Greek architecture so thoroughly as Thomson; and the remarkable thing is that Thomson never travelled, but drew his inspiration mainly from books and drawings.

Thomson must have been born with a deep and tenacious instinct for form. He blundered about a good deal before this instinct became articulate; but, when once his art had attained its maturity, he turned his back on the architectural excesses of his youth and deliberately settled down to abstract form composition. While most of his contemporaries were scratching about in the rubbish-heaps of mediæval detail, Thomson was soaring aloft in the spacious solitudes of pure architecture. It would be an interesting study to trace the development of such a mind. Thomson appears to have begun with the baser forms of modern "Gothic," and it will probably be news to some of his admirers that several of the most deplorable iron castings advertised in the trade catalogues were due to his design. The iron grates designed by Alfred Stevens are a parallel instance of



HALL
in modern
treatment with
Oak fittings
arranged by
JAS. SHOOLBRED & CO
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London



the aberrations of a man of genius, which may cool the ardour of those enthusiasts who, when they have set up their particular hero, assert that he is equally capable of designing anything. The universally capable man is apt to be universally incapable; for whatever genius is, it implies an abnormal expenditure of energy in one direction, which has to be compensated for elsewhere. Thomson was a remarkable instance of this. His taste in ornament seems to me to have been bad; but on the other hand he possessed an extraordinary power of handling large architectural forms; that is, he thought out his ideas in blocks and masses of building, not piecemeal in detail. Take, for instance, the church in the Queenspark Road at Glasgow, with its admirable contrast of lines. The forms are modelled here with a sole regard to their æsthetic impact on the imagination. Thomson had indeed broken away from the Gothic, which he so heartily hated and despised, with all its parade of structure. He deliberately shaped his design to produce certain calculated effects. The long line of the ground storey with its simple pilasters cut by the mighty entrance, with the three deep shadows above the entablature; the plain wall surface of the frontispiece, with that most remarkable motive of the four truncated columns, the flat band with rosettes surrounding them, instead of the ordinary architraves—all these are means designed, with rare subtlety, to create in the imagination the impression of massive strength, and the sense of mystery that seemed to Thomson inherent in the idea of a temple. Contrast, for instance, any of Thomson's churches with Inwood's church of St. Pancras. Inwood was orthodox enough, copied the best examples and followed established proportions; but the result is inert—not vulgar, indeed, but dull and lifeless. I do not know what Thomson's religion may have been, but the outside of his churches suggests a savage paganism singularly remote from their actual purpose—not that that would have affected Thomson. His enthusiasm was for the abstract possibilities of architectural form in so far as they could be reached by the lintel and the column. He was at least logical, whatever one may think of his sanity, for the arch he abhorred. As Mr. Barclay points out, he feared it and distrusted it. The consequence was that he debarred himself from the most flexible of all the resources of architecture, and had to fight his battle with one hand tied. His passion for dead weight construction may have led to the rather questionable shape of his tapering domes, yet with his column and lintel he could do wonders; and, as in that splendid example, the church of St. Vincent Street, he used them with fearless mastery, combining and recombining them, varying their pro-

portions, altering their spacing, yet never losing sight of the central idea of making his point by pure architecture, by mass and proportion, rhythm and balance. His ornamental detail, his acanthus scrolls, his rosettes and acroteria, seem to me to have hindered rather than helped him. They are hardly in harmony with the austerity of his general design. Possibly, if Thomson had lived longer and travelled more—if, for instance, he had had the advantages which produced so fine an artist in Cockerell—he might have shaken off a certain provincialism of taste, very apparent in all his early work and never entirely absent; for Thomson's taste was by no means unerring, and occasionally his fancy ran riot in barbarisms; as, for instance, in that disastrous example of his work, the well-known warehouse at Glasgow.

Thomson, in truth, was far from being a perfect and incomparable artist. Of his early work the less said the better, and his designs for details seem to me to be surprisingly bad. Nor, again, does he seem to have had the instinct of the great constructor, of the man who delights in the mightier works of building, in covering-in great spaces or poising some glorious dome. His methods were of primitive simplicity—those of the Greek builders in fact, and only practicable with the splendid stone at his disposal. But where Thomson was strong, with a strength sometimes amounting to genius, was in his mastery of abstract form, in his enthusiasm for an art which, in his mind, was guided by no other consideration than that of æsthetic effect. The mere fact that he took up such a position is remarkable, under the conditions of modern architecture.

Thomson was a prophet, and too far ahead of his time. At a period when the Gothic infatuation was at its height, when the revivalist architect was raging up and down the length of the land, and the rising generation was busily occupied with the skilful reproduction of its own sketch-books, this solitary Scotchman made his stand for the art of architecture single-handed. With a courage which we opportunists can only admire at a respectful distance, he made no secret whatever of his convictions. He maintained his view, with a most refreshing breeziness of style, that architecture is something more profound than archæological scene-painting, and what Thomson said in his wrath as to modern Gothic is not perhaps so very far wrong. The lesson he taught his contemporaries, that the ideal of the upholsterer's shop is not the ideal of architecture, is not less necessary now than it was five-and-thirty years ago, and perhaps the future historian may find in Thomson's churches not the least memorable examples of nineteenth-century architecture in this country.

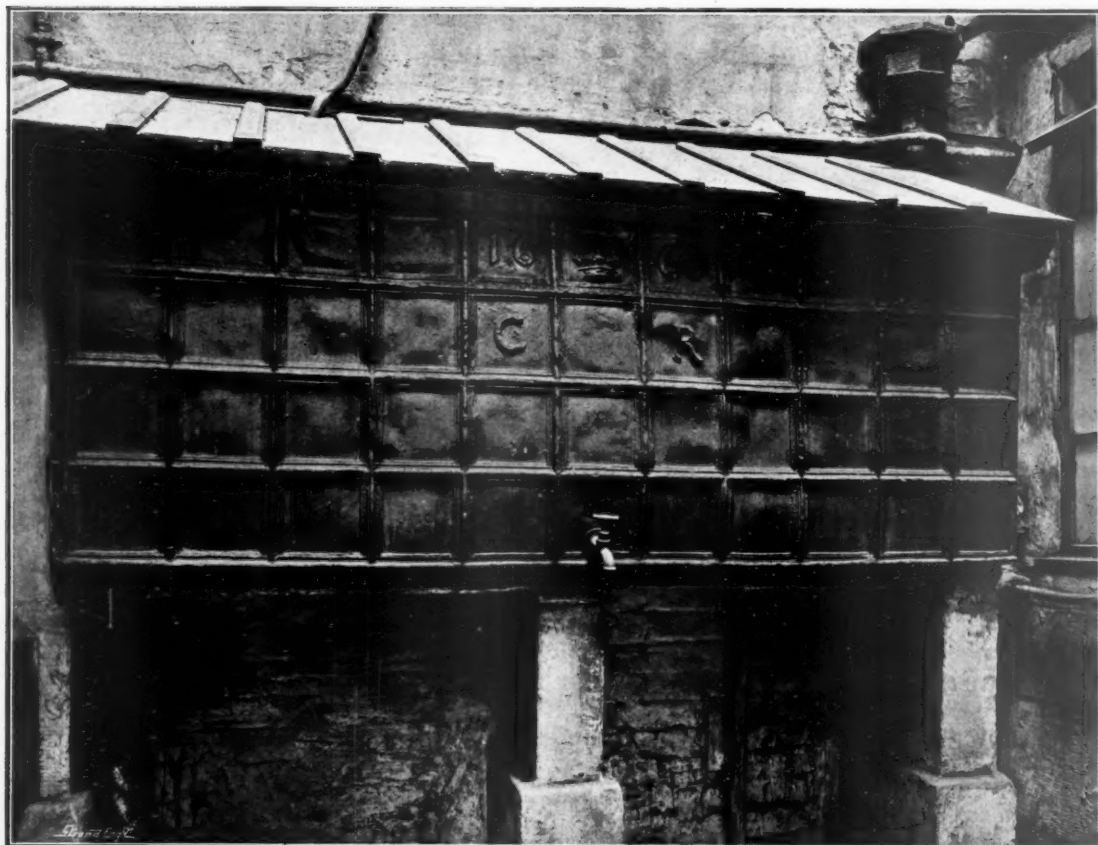
10, Downing Street.

(Second and Concluding Article.)

THE interior of the official residence of the First Lord of the Treasury is even more puzzling than the exterior. To say it is a labyrinth suggests that there may be a clue; but no single clue will avail us here. Immediately on entering we find that what may be distinguished as the residential part of the house is not, strictly speaking, in Downing Street, but in a building between the Downing Street front and the Treasury Chambers. Yet it is not possible to carry this distinction very far. We cannot say for certain or at a glance in what building any particular room is situated, and from the first entrance-hall it seems that corridors ramify in all directions. This again is not, strictly speaking, the case, but undoubtedly from that point it is possible to reach many different apartments and sets of apartments. There are offices for the permanent officials, for chairmen of committees, for judges and for their secretaries. Some functionaries have their residences on the premises, their sitting-rooms and their servants' rooms. There are libraries of records and precedents, libraries of reference, and, of course, librarians. Moreover, there are

messengers and porters and their dwellings; in short, it is safe to assert that no one person is acquainted with every part of what is comprised in the single name—"10, Downing Street."

In these circumstances the occupation of the architectural antiquary—who looks at cornices and door mouldings and window frames, who taps on the wainscoting and raises the corner of the carpet and guesses at the height of the ceiling—seems, where everybody is busy and most of the busy folk are in a hurry, to be but a form of idleness. Yet politeness, kindness, and even patience were lavished both on him who came to make these notes and on him who came to make the pictures—a fact for which they are most grateful and would take this opportunity of endeavouring to acknowledge it. In the end it has seemed best, for the present at least, leaving the geography of the place, to concentrate our attention on those rooms which have been chosen for illustration. There are, especially in the lower storeys of Kent's building, chambers now cut up by partitions, which were once of great size, with chimney-pieces of exquisite design, and ceilings



LEAD CISTERN, WITH ROYAL CREST AND INITIALS AND DATE 1666.

Photo: E. Dockree.

bordered by elaborate cornices, which at first sight one would attribute to Wren himself. Some of these rooms retain their panelling of carved oak, and show in the window frames and the deep mouldings, plentifully decorated with "egg and dart," that they date from the time of Good Queen Anne, if not before it. Finely-moulded leaden cisterns are among the old-time relics, but there are no such traces of magnificence at the other end of the building. The entrance-hall and staircase are plain to the verge of shabbiness. Interminable passages seem to lead from every doorway. The visitor hardly knows how he reaches the Prime Minister's reception-room, except that it is upstairs.

This is sometimes described as "The Cabinet Room." It seems to be the same which before Mr. Gladstone's time was known as "The Deputation Room." I may refer to a pleasant if somewhat vague account of this part of the house by Sir Algernon West, which appeared in the *Cornhill Magazine* in January 1904. It is a well-lighted apartment, standing in a corner of the building, so that it looks north across the "Cock-pit" garden and also west towards St. James's Park. The entrance door is on the south side in a part of the room cut off by the handsomely carved Corinthian pillars. The fireplace is very plain, of marble, and has over it a portrait of the old Dutch school of some merit, but anonymous.

The drawing-room is by far the most ornate of the whole suite. It has been decorated repeatedly of late years, and the furniture is perfectly modern. The chief objects of interest are the portraits, which during the residence of a recent Premier were recruited for the time from a private collection, so as to include all or almost all his predecessors. Among them was a very striking picture of William Pitt, by Lawrence, taken shortly before his death in 1806; it has become well known because it is engraved as the frontispiece to Lord Rosebery's book on Pitt. Some of the portraits are framed in the panelling over the fireplace and the doors, while others are simply hung on the walls. Sir Robert Walpole, K.G., figures in his blue ribbon over a very plain mantel-board. This picture of the first Premier was painted by Van Loo, and is rather stiff and formal. Sir Robert was in office from 1715 with brief intervals till 1742. He came to live in Downing Street in 1735, and was made Earl of Orford in 1742, when he retired to Arlington Street. His residence there, now part of the Devonshire Club, has been marked with a tablet. Another portrait is by Lely, and represents Lord Maynard, Comptroller of the Household to Charles II. from 1672 to 1687. Why his picture should be here I do not know, but he may have been

an early tenant of the house, under Sir George Downing. Lord Clifford of Chudleigh, a member of the "Cabal" ministry, was High Treasurer, was raised to the peerage in 1672, and died in the following year. The picture is not remarkable; but one of the finest here, said to be a copy after Vandyck, though possibly by Dobson or one of his contemporaries, is the full-length of Richard Weston, who was Chancellor of the Exchequer in 1621. In 1628 he was created Lord Weston, in the following year he was Lord High Treasurer, and in 1634, a year before his death, he was advanced to the earldom of Portland. His connection with the Treasury, though it does not account for his presence here—Downing Street was not in existence till long afterwards—makes it highly appropriate. The same may be said of the portraits of Henry Booth and of Thomas Osborne. Booth succeeded his father as Lord Delamere in 1684, and became Chancellor and Under Treasurer of the Exchequer in April 1689, under William and Mary. He retained office barely a year, when he was created Earl of Warrington. In the following year, 1691-2, he served the office of Mayor of Chester, and died on January 2nd, 1694, at the very beginning of the year which closed with the death of Queen Mary. Delamere figures largely in the drama of the Revolution. He had suffered much both from Charles and James, and was one of the infamous Jeffreys's most illustrious victims. Even Jeffreys could not force a jury of his peers to find him guilty of high treason. At James's abdication Delamere played a leading part, yet the King afterwards observed that "the Lord Delamere, whom he had used ill, treated him with much more regard than those to whom he had been kind." He was a friend of William, Lord Russell, of whose career he published a vindication. Osborne was also largely concerned in the closing scenes of the tragedy of the Stuarts; but his career is not so unstained as Delamere's. He was Lord Treasurer from 1673 to 1679, under Charles II., but was partner with Devonshire and Compton in signing the invitation to William of Orange, and became, as Earl of Danby, President of the Council, February 14th, 1689, being made Marquis of Carmarthen in the following April. He retained office till 1695, and became Duke of Leeds eleven months before his retirement. He was long in office as one of the Commissioners of Public Accounts, and his connection with the Treasury in so many capacities is sufficient reason for his appearance on these walls. The picture was presented by Lord Godolphin, himself First Lord of the Treasury in 1684, and subsequently in 1702 Lord Treasurer. His portrait, presented by Lady de Grey in 1827, is also here. A copy of one of Millais' portraits of Mr. Gladstone was



Photo : E. Dochree.

THE CABINET ROOM.

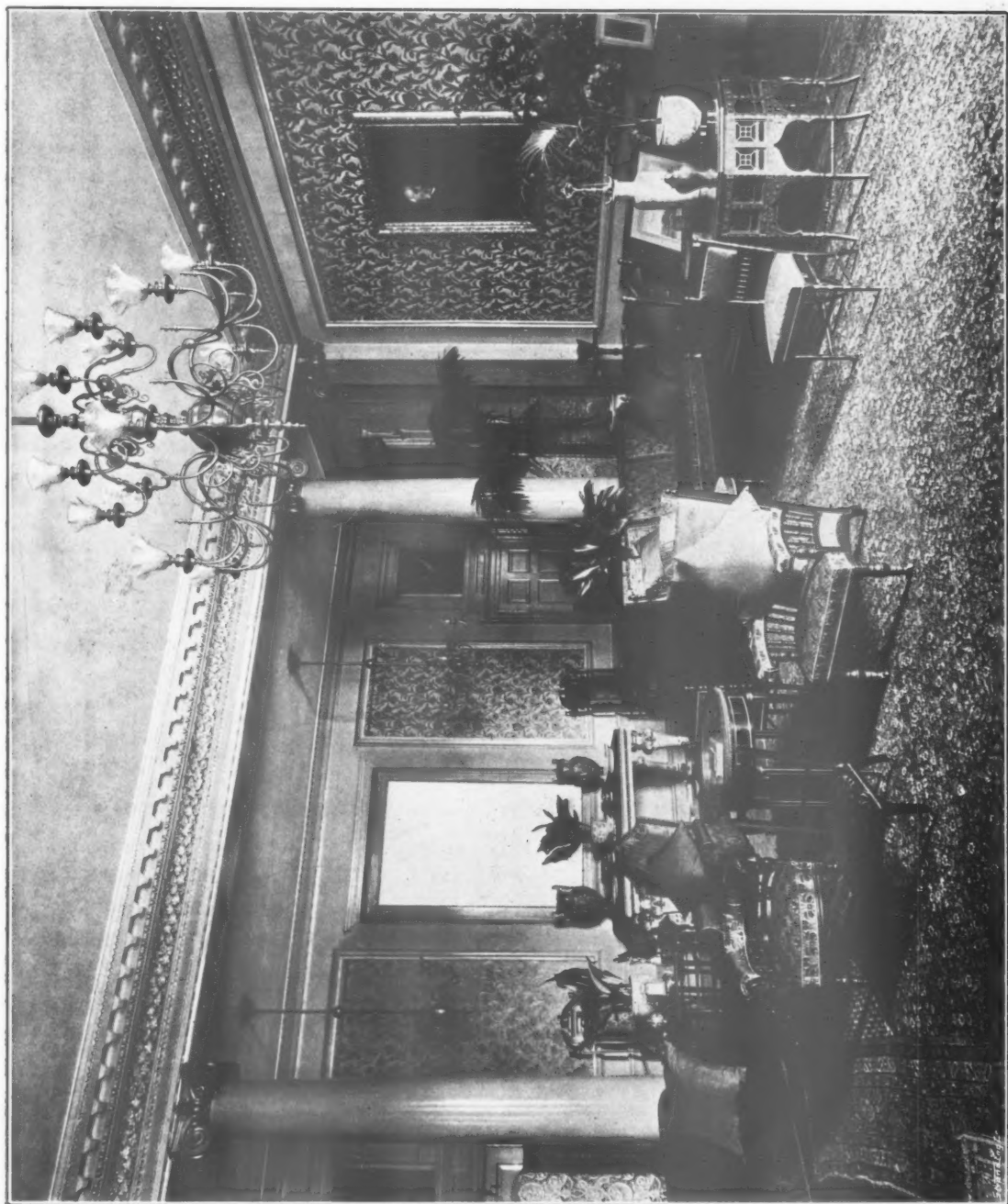


Photo: E. Dockree.

THE DRAWING-ROOM.

*Photo: E. Dockree.*

CHIMNEYPIECE IN THE DRAWING-ROOM.
PORTRAIT OF WALPOLE.

presented on his retirement by his private secretaries. Many prime ministers are represented, either in this or the other rooms, such as Perceval, assassinated in 1812, Pelham, Lowther, and William Pitt, whose full-length, a rather dim and expressionless painting, is framed in the panelling of the great dining-room. Except the pictures there is little to remark in the drawing-room. The fireplace on the east wall is, as I have said, very plain; the portrait of Walpole being framed in wood painted white, with no architectural features but the pediment with its triangular hood. The windows face north, and two Ionic columns divide the body of the room and form a passage, lighted up by a large mirror. There is a handsome brass chandelier, fitted for electric light, and the paper and carpet are of a "Morris" pattern.

A second drawing-room adjoins, the two forming what in old times would have been described as a parlour and a withdrawing-room. Of the second only the fireplace has been photographed. This is of white marble, very richly but simply ornamented with carving—"egg and dart" repeated in several places. Four very beautifully cut Corinthian columns support a broken pediment over a bevelled mirror. The cornice is exceedingly rich, but the walls are hung with a simple stamped paper in monotone. The furniture, especially the chairs, recall Chippendale, and the carpets are oriental. The brass fire-dogs are very handsome, and on the whole this room, the windows of which look north over the garden, has a more domestic character than some of its neighbours.

We reach the principal dining-room through the breakfast-room. Both look eastward into the Downing Street garden, formerly the Tennis Court of old Whitehall. They equally betray the peculiar impress of Sir John Soane's hand. The elliptical arch of the roof, supported on the oaken panelling, in the carving of which there is a curious and careful avoidance of anything like ornament—Classic as well as Gothic forms being equally avoided—the portrait already mentioned of Pitt, a very plain chimney-piece of brown marble, a modern brass chandelier, a "dumb waiter," a small central table, supplemented by a larger table utilised as a sideboard, and some ordinary old-fashioned mahogany chairs, almost complete an enumeration of the features of the room. It is, however, partly alleviated by the presence of two large pictures by Sir E. Burne-Jones, simply hung upon the panelling; they have been brought from the Premier's private collection in Carlton Gardens. The breakfast-room is on a smaller scale, otherwise it has the same elliptical roof and the same uninteresting panelling.

Of Soane's other work here the most important examples are to be found in the rooms now used

by the Judicial Committee of the Privy Council and those which in his day belonged to the Board of Trade and afterwards to the Education Department. These last include the room now used for committee meetings, which Elmes and Soane, in defiance of history, called the birthplace of the Duke of Monmouth. In building or rebuilding it Soane professed to use such of the ornaments of the old room as could be removed, but it would not be easy to find the slightest trace of any carving older than the time of Soane himself. The cornice is carved with a foliage pattern apparently of his design, but quite uninteresting. If he used any ancient carving he must either have covered it up or afterwards have taken it down. Apparently, we gather from his notes, he did change the first design both here and in the Court of the Judicial Committee; he says he altered both the Board Room and what he called the Privy Council Chamber to render them "more in accordance with good taste." The court in which the Judicial Committee sits is certainly as plain and as devoid of ornament, and even of any attempt at harmonious proportion, as can be conceived. It is well known to a considerable section of the public as the place where certain ecclesiastical cases and certain Indian appeals are supposed to be heard by the King in Council. The Council is represented by the Judicial Committee and the King by a throne at the head of the table. Seats for lawyers and reporters occupy one end of the room, which is surrounded by bookcases containing presumably reports of decisions and precedents. The roof is very high and the chamber is well lighted.

Two arched windows on the western side of the Downing Street garden seem also to be by Soane, and are under the dining-room; but they do not present any features which encourage us to wish that more of his exterior work had been preserved.

We now reach the most interesting of all the subjects photographed by Mr. Dockree. In describing the old Council Chamber it may be well to take it as it is, and afterwards to trace its history. There are two or three weak places in any such attempt, and I confess that but for the constant help of a friend, himself an architect as well as an antiquary, it would have been impossible to face the problems offered by this historical chamber.

The modern representative of the Cockpit, then, is a room whose sight measurement is 30 ft. square. The ceiling is very deeply coved, so that the total height rises through an entresol, making the Treasury Chambers, which elsewhere are five storeys high, here only four. This appears very clearly from the view, in the last number, of the



SECOND DRAWING-ROOM.

Photo: E. Dochree.



Stamley

Photo: E. Dockree.

THE GREAT DINING-ROOM. PORTRAIT OF WILLIAM PITT.

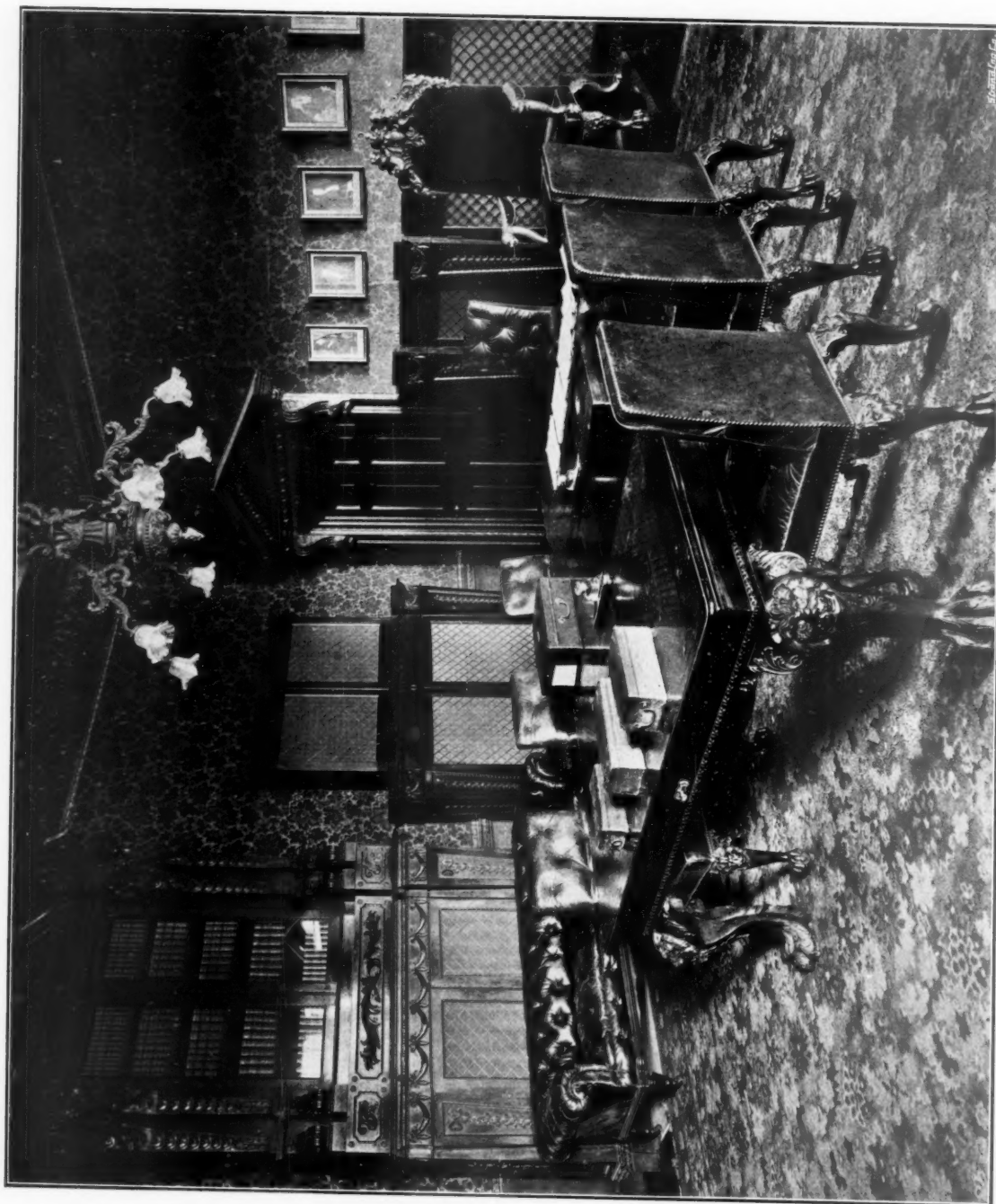


Photo : E. Doherty.

THE COCKPIT (OLD COUNCIL ROOM)



CHIMNEYPiece, THE COCKPIT (OLD COUNCIL ROOM)

Photo: E. Dockree.

Cockpit Garden. There we see the windows of the Council Chamber—namely, the last three at the southern end of the stone building where, in the corner, it meets the brick building. The stone building at that point faces west; the adjacent brick building, in which is the present Council Chamber, already described, faces north. In other parts of the western side there is a row of small square windows above the main storey. Over the three just mentioned there are none, and there can never have been any. In other places we see these small square entresol or attic windows built up or possibly never opened, but here there is an absolute blank as if the architect endeavoured to include something already in existence in his new design.

The furniture was apparently designed to harmonise with the carvings and decorations. The mantelpiece, on the north side of the room, faces the throne. Both are ornamented with lions' heads boldly carved, and in the case of the throne gilt. At the back of the seat are the royal crown and initials with angels for supporters. The legs, with lions' heads, end in elaborately carved claws. The same legs in plain wood support the eight chairs, six of which stand by the table. On the west side the windows look out over the garden already so often mentioned, and Wren's red-brick wall. On the east wall is a handsome bookcase in the design of which the same lions' heads appear. The cornice is ornamented with festoons of flowers and fruit in a strictly Classical style. A great chandelier seems to have been "converted" for electric light. A series of pedestals apparently intended for busts and a small bookcase are of comparatively poor design, and somewhat deteriorate the general effect. The doors and doorways, on the other hand, are magnificent.

The principal features of the room are, however, the fireplace and the mantelpiece already mentioned; the coupled composite pillars, carved

in white marble, with a richly festooned frieze and palm branches similar to those on the bookcase, all evidently by the same designer as the furniture. The coupled lions'-head brackets above frame a circular recess, apparently intended by the architect for a mirror, but now oddly filled with a copy of Nollekens' bust of Charles James Fox. The identification I owe to Mr. Lionel Cust, of the National Portrait Gallery, who recognised it at once from the photograph. The bust does not seem to fit exactly, apart from the incongruity of its surroundings.

In this Council Chamber down to the later years of the reign of George III. it was customary to read the King's speech the day before the opening of Parliament. With the members of the Privy Council who assembled on such an occasion were a select number of newspaper editors or reporters, and the proceedings were officially described as taking place in the Cockpit.

This splendid chamber then is the Cockpit from which, after the reign of Charles II., Treasury minutes were dated. Whether Kent adapted an older design, perhaps by Wren, or whether he entirely rebuilt it, cannot now be asserted with certainty in the absence of documentary evidence. The internal evidence seems to show, first, that Kent endeavoured to preserve an older building—perhaps that shown in Pennant's view—that this older building was that in which the Scots commissioners met and the council chamber of Harley, if not the chapel of Albemarle, the concert room of Cromwell, and the theatre of Charles I. Furthermore, that whether it was rebuilt or not by Kent it was decorated and furnished by him, and—what is worth noting—it shows such an advance in his ideas of architecture since he built the Cube Room at Kensington, that we cannot but suspect him of having imitated or—as modern architects would say of a rebuilt church—restored something by Wren which previously stood on the same site. W. J. LOFTIE.

Current Architecture.

BEAUFORT HOUSE ESTATE, FULHAM.—This estate consists of about 370 houses, and an attempt has been made to improve on the ordinary type of villa in the neighbourhood. The houses have all been erected by small speculative builders, and have been built under the direction and from the designs of Mr. Walter Cave. It was found very difficult to get the builders to make any variations in the plan, and even with the elevations the results, as shown by the illustrations, were not in all details as designed by the architect. The materials are mostly Boxground

stone and a sand-faced red brick with wide weather-joints, white woodwork, and dark green doors. St. Oswald's vicarage is built with the same materials and under the ordinary conditions. Mr. T. Bendon was the contractor.

PREMISES FOR BOOTH'S DISTILLERY, LTD., COWCROSS STREET, E.C.—This firm has been housed on the site of the present building for several generations, but the older premises were ill-adapted to the necessities of the business, and presented a very irregular frontage line to the

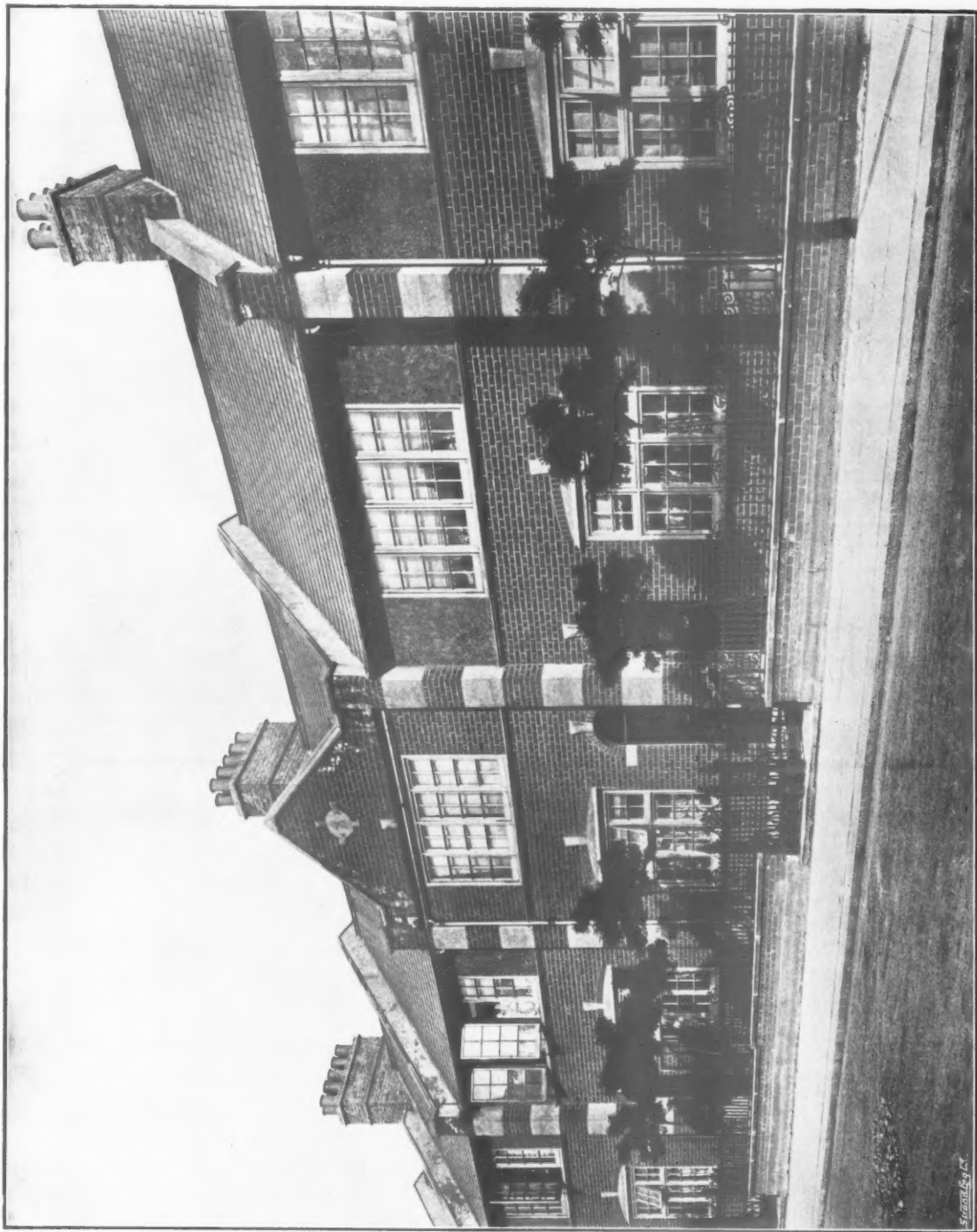


Photo : E. Dockree.

HOUSES, RACTON ROAD, FULHAM. WALTER CAVE, ARCHITECT.



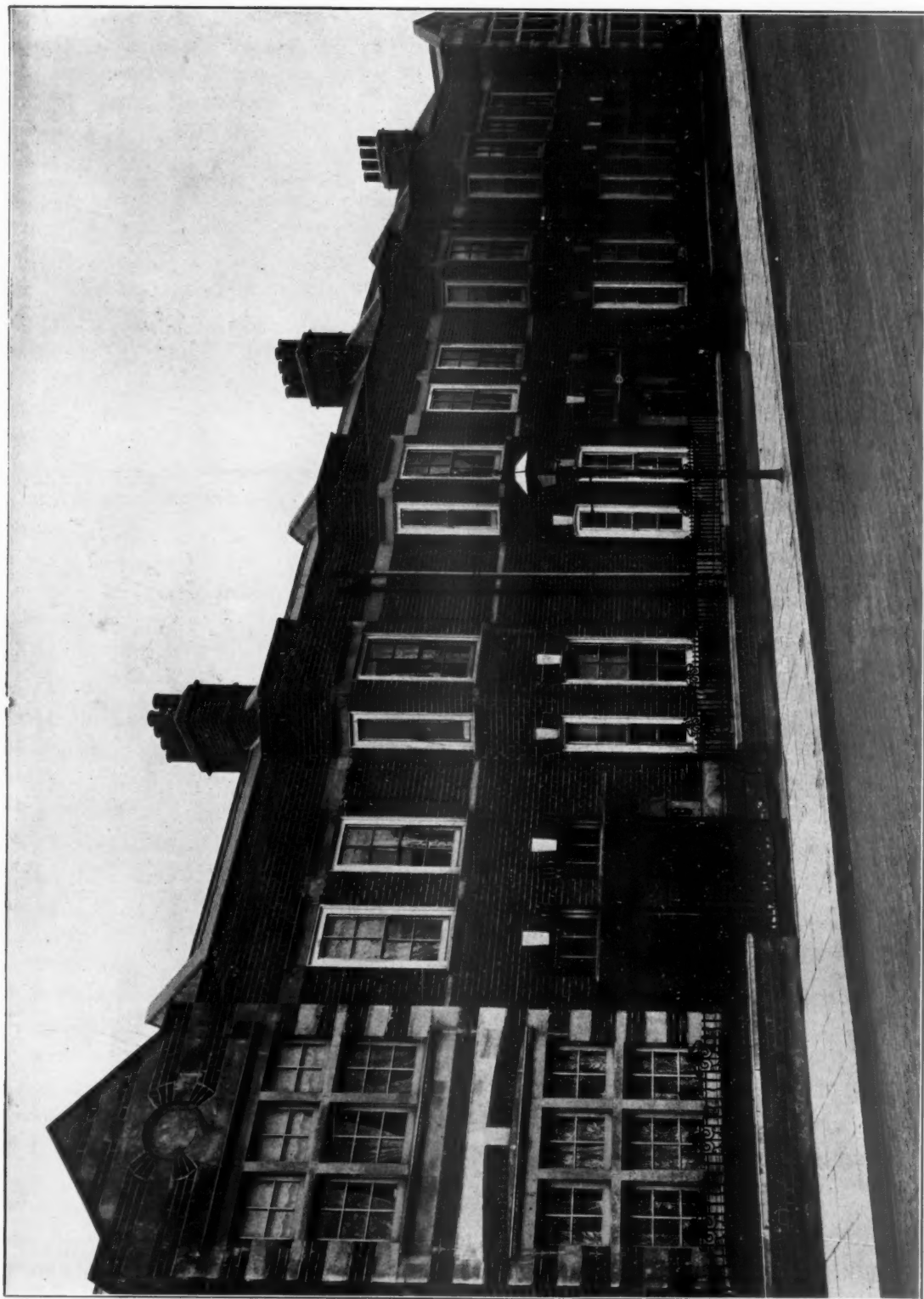
Photo: E. Dockree.

HOUSES, RACTON ROAD, FULHAM. WALTER CAVE, ARCHITECT.



Photo : E. Dockree.

HOUSES, TAMWORTH STREET, FULHAM. WALTER CAVE, ARCHITECT.



HOUSES, RACTON ROAD, FULHAM. WALTER CAVE, ARCHITECT.

Photo: E. Dochwe.

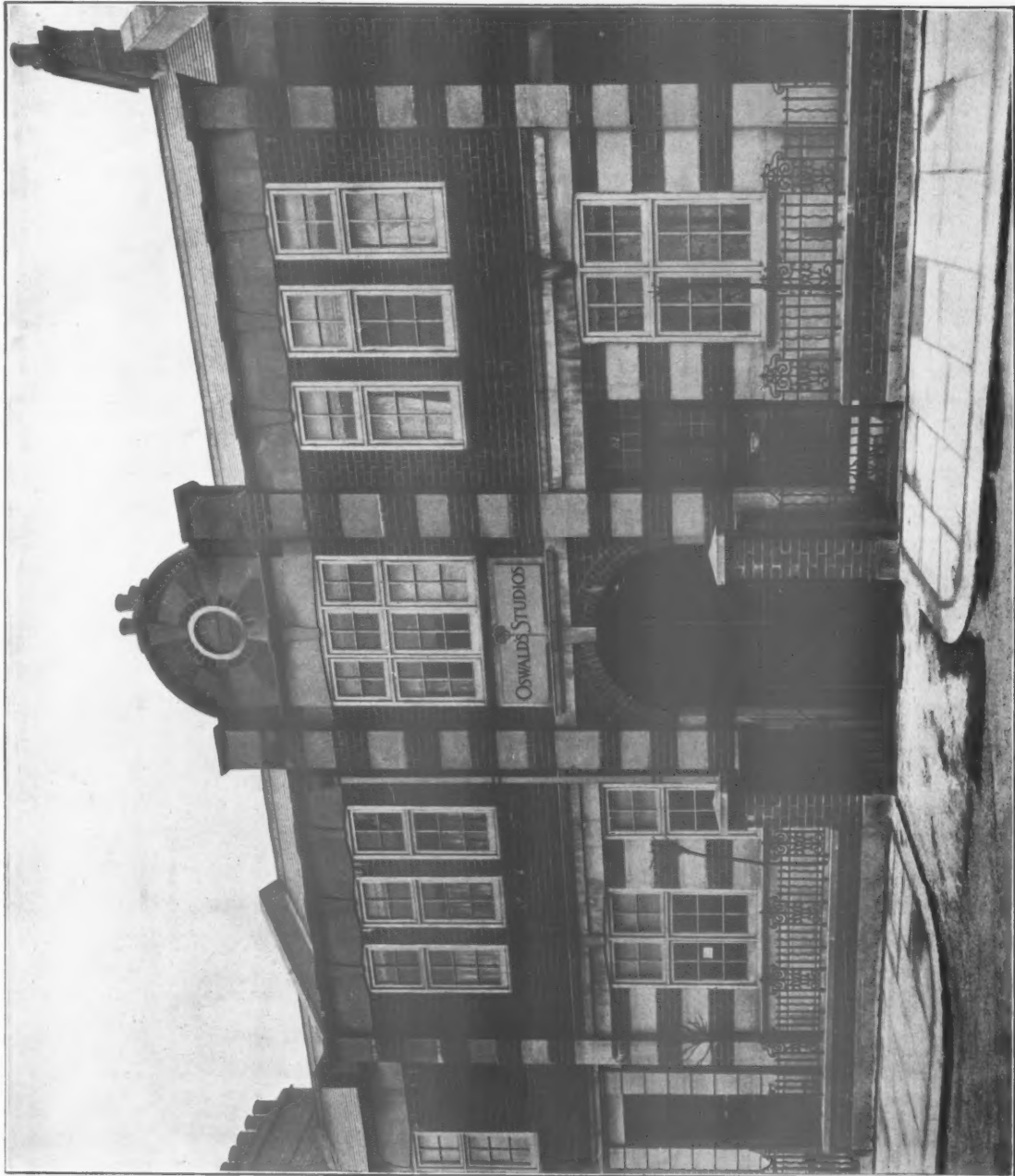


Photo: E. Dochree.

OSWALD'S STUDIOS, SEDLESCOMBE ROAD, FULHAM.
WALTER CAVE, ARCHITECT.



HOUSES, RACTON ROAD, FULHAM. WALTER CAVE, ARCHITECT.

Photo: E. Dockree.

street. In the rear the distillery has been entirely rebuilt, with considerable warehouse and cellar accommodation. The whole of the new buildings were erected from the designs of Mr. Edward W. Mountford. The lower part of the front building is faced with grey unpolished Dartmoor granite, supplied by Messrs. Freeman; and the upper portion with red brick and Monk's Park stone bands and dressings. The roofs are covered with green Westmoreland slates. The sculptured panels be-

tween the second floor windows are in Portland stone, and are the work of Mr. F. W. Pomeroy; the centre one represents Commerce, and the others illustrate the work of distilling, from the cutting of the corn to the making of the spirit. The plaster models for these are framed up on the walls of the Still House. The general office is on the ground floor to the right of the entrance doorway, and extends to the full depth of main building, and leading off it is the waiting alcove; both



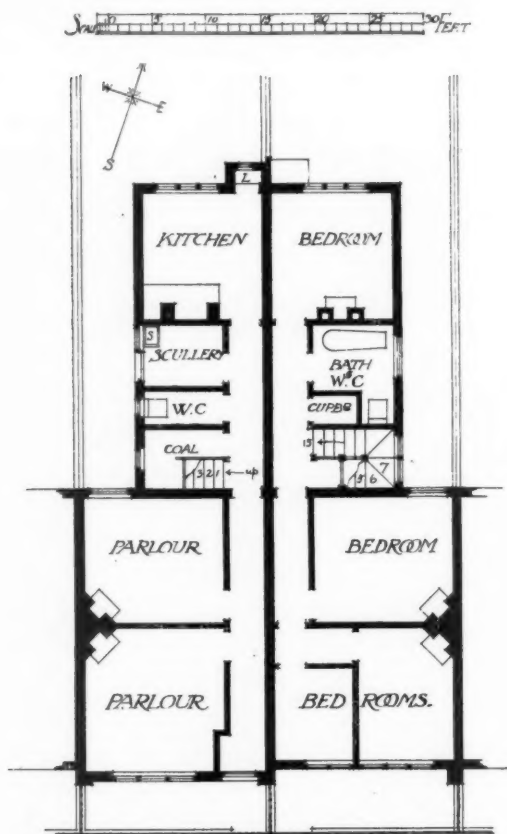
Photo: E. Dockree.

ST. OSWALD'S VICARAGE, RACTON ROAD, FULHAM. WALTER CAVE, ARCHITECT.

these rooms are panelled in oak, the fittings in general office being also executed in oak. On the first floor are a dining-room for the staff and offices for the managing director, secretary, and other officials; on this floor also is the board room, 31 feet by 24 feet. The room is panelled

VOL. XV.—P

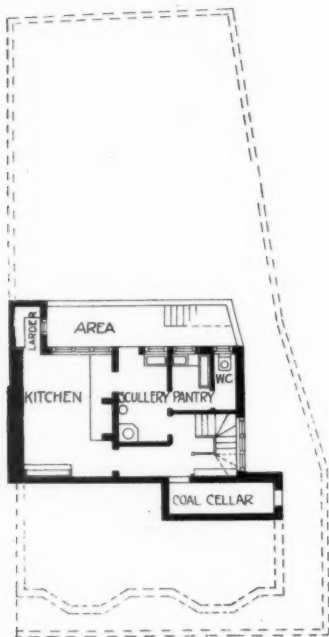
in bass wood painted white. The electric-light fittings and door furniture in this room were executed by Messrs. Ramsden & Carr. The contractors for the work were Messrs. Killby & Gayford. The iron and steel work were supplied by Messrs. Jones & Co. The electric lifts by



TYPICAL PLAN. HOUSES, RACTON AND SEDLESCOMBE ROADS, FULHAM.
WALTER CAVE, ARCHITECT.

Messrs. Waygood. The boilers and electric lighting plant were supplied by Messrs. Wenham & Waters.

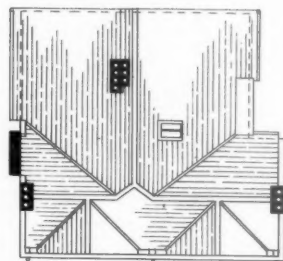
A HOUSE, HAPPIBROUGH, NORFOLK.—This house is situated on the coast of Norfolk on high sandy ground close to the sea, in a small village of flint-built houses with reed-thatched roofs and a church with a very lofty tower. The house is built entirely of beach shingle and flints bonded with bricks; the roof covered with reeds grown on the estate; with the exception of some woods and glass, nothing was imported. It was built by the men of the district, assisted by a foreman and other leading men who work with the architect on buildings in various counties. The house was designed for a seaside residence, and planned to give shelters from wind in the gardens. On the ground floor are the usual sitting-rooms and offices, and cellars below. On the first floor and attic floor are eighteen bed and dressing rooms. The floors are of fire-resisting concrete. The cost, including the terraces, garden, houses, coach-house, and stabling for three horses, was £4,500. Mr. Detmar Blow was the architect.



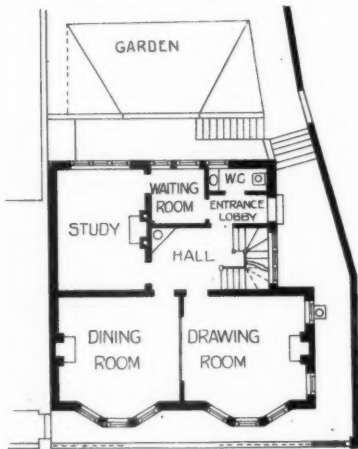
BASEMENT PLAN



SECOND FLOOR PLAN



ROOF PLAN



GROUND FLOOR PLAN



FIRST FLOOR PLAN

PLANS. ST. OSWALD'S
VICARAGE, FULHAM.
WALTER CAVE, ARCHITECT.



Photo: E. Dockree.

PREMISES FOR BOOTH'S DISTILLERY, LIMITED,
COW CROSS STREET, E.C.
EDWARD W. MOUNTFORD, ARCHITECT.



PREMISES FOR BOOTH'S DISTILLERY, LIMITED.
CHIMNEYPiece IN THE BOARD ROOM.
EDWARD W. MOUNTFORD, ARCHITECT.

Photo: E. Dockree.



Photo: E. Dockree.

PREMISES FOR BOOTH'S DISTILLERY, LIMITED. THE BOARD ROOM.
EDWARD W. MOUNTFORD, ARCHITECT.



PREMISES FOR BOOTH'S DISTILLERY, LIMITED.
ALCOVE WAITING-ROOM IN GENERAL OFFICE.

Photo: E. Dockree.

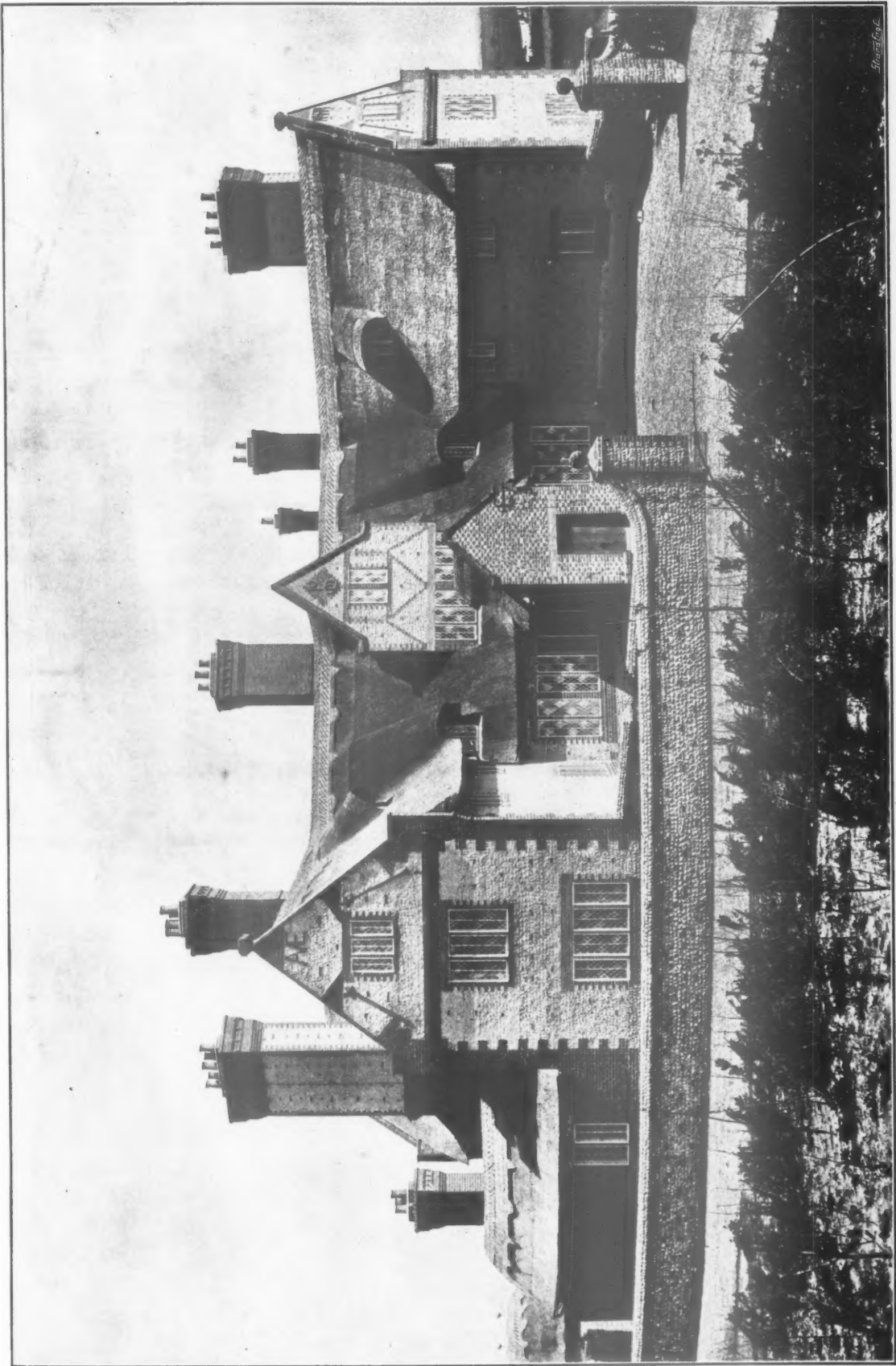


Photo: T. Lewis.

HOUSE AT HAPPISBURGH, NORFOLK. ENTRANCE FRONT.
DETMAR BLOW, ARCHITECT.

*Photo: T. Lewis.*

HOUSE AT HAPPISBURGH, NORFOLK. GARDEN ENTRANCE.
DETMAR BLOW, ARCHITECT.

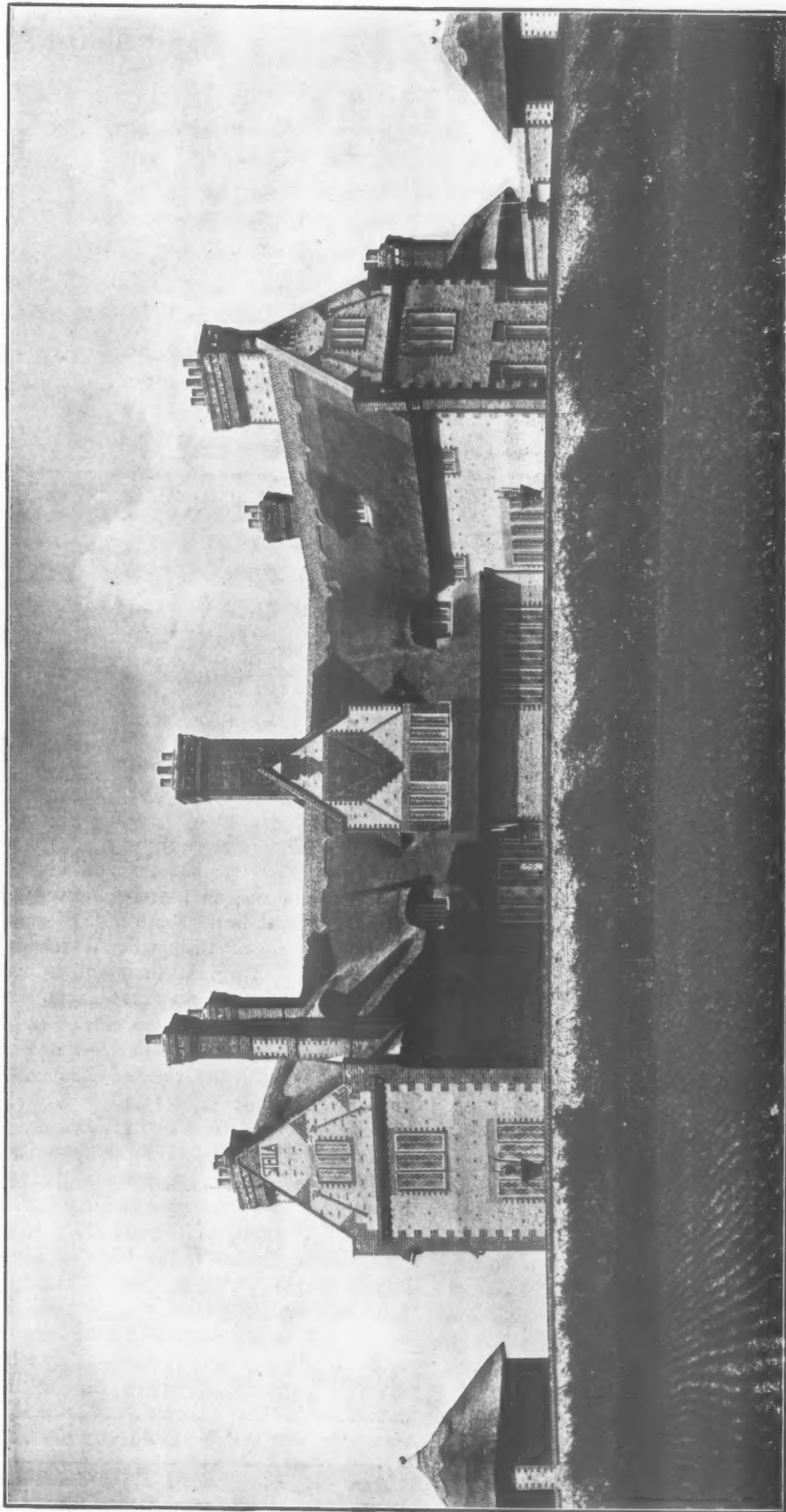
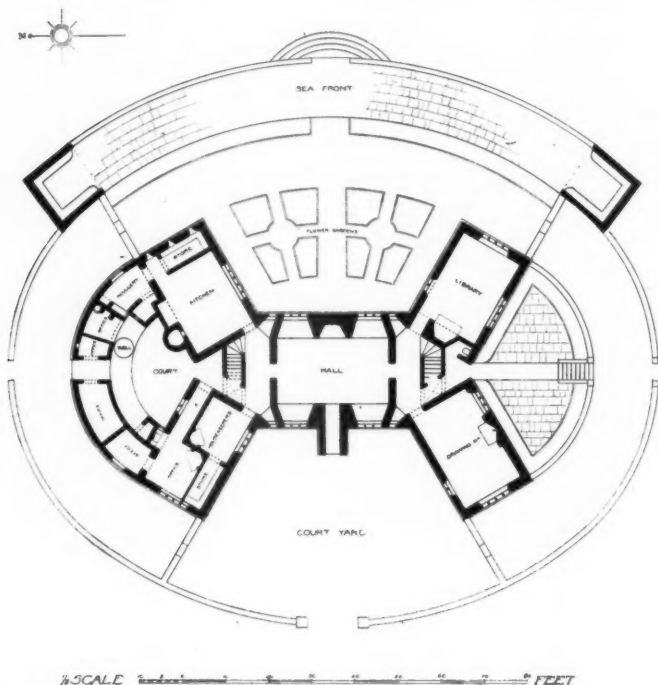


Photo: T. Lewis.

HOUSE AT HAPPISBURGH, NORFOLK. GARDEN FRONT FACING SEA.
DETMAR BLOW, ARCHITECT.



HOUSE AT HAPPISBURGH, NORFOLK. GROUND PLAN.
DETMAR BLOW, ARCHITECT.

English Mediæval Figure-Sculpture.

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

1180-1350.

SECTION I.—THE PURBECK EFFIGIES (*continued*).

Third Style.

THE leafage carving of the Purbeck mason had appeared on many of his slabs. Elaborate twining sprays, sometimes carried all round the canopies of the figures, make a background in place of architectural ornaments in the Worcester bishop (Fig. 151) and the latest of the Peterborough abbots—that on the south side of south quire-aisle. These accessory features in the mid-century Purbeck effigies introduce what may be separated as the third development of the art. In this the figure is to a great extent swamped in the detail of its surroundings. The shafts of the canopies are highly detached from the ground, and supported by bold leaf crockets, so that the figures seem to lie in a sort of a cradle. The figure in the chapel at Winchester (usually mis-called that of Bishop Peter de Rupibus, but

really the effigy of a prior)⁸² was an early example of this class, but has had its detail much broken, and smoothed away. Better-preserved examples are at Lichfield, in the south aisle of quire, probably the figure of Bishop de Weseham (1245-1250), and at York, in the south transept, the figure of Archbishop Gray (1216-1255). But most characteristic are the bishop effigies at Ely, on the north side of the sanctuary—that of Northwold (1229-1254) and that of Kilkenny (1255-1256). The former (Fig. 156) is a most elaborate carving, almost Indian in its intricacy. Niches with figures of saints decorate the pillared sides of the "cradle" (Fig. 157), while subject-reliefs at the feet and the head give to all parts an equal richness. The effigy of Bishop Kilkenny (Fig. 158), which is very similar to the Lichfield bishop, has less elaboration of the accessories. That of Bishop Laurence de St. Martin (1251-1274) is commemorated in the quire of Rochester Cathedral by one of the last of this class, a fine full figure, not unduly subordinated to the decorations which encompass it. The elaboration of detail (Fig. 159) in the canopy is an extraordinary piece of archi-

⁸² The Abbot in the south aisle of Sherborne quire, a beautiful and well-preserved figure, is just transitional between the Lishop in the Temple Church and this Winchester prior.



FIG. 156. ELY. EFFIGY OF BISHOP NORTHWOLD (1229-1254).

A. G.



FIG. 158. ELY. EFFIGY OF BISHOP KILKENNY (1255-1256).

A. G.



FIG. 159. ROCHESTER. EFFIGY OF BISHOP LAURENCE (1251-1274).

A. G.

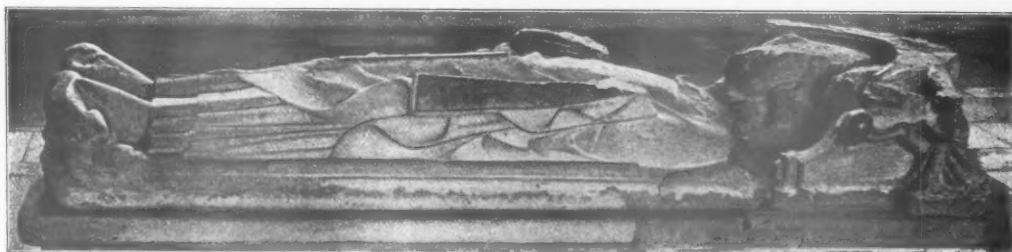


FIG. 161. SALISBURY. EFFIGY OF BISHOP DE LA WYLE (1265-1271).
ON THE SOUTH SIDE OF NAVE.

A. G.



FIG. 162. ROCHESTER. EFFIGY OF BISHOP INGLESHPORPE (1283-1291).

A. G.



FIG. 157. ELY. SAINT ETHEL-
DREDA. FROM BISHOP
NORTHWOLD'S TOMB.

tectural model-work, which shows the Purbeck marbler a master of the newest phases of the building art. As a Londoner, he had possibly been working in the quire of St. Paul's, which Hollar's prints show with the same detail.

This excess of detail is confined to the ecclesiastical effigy. But the Purbeck military effigies, after 1250, show corresponding advances in technique and new effects of style. The latest of the Purbeck knights in the Temple Church of London (that at the north-east end of the south group) is an example to the point. There can be seen here a departure from the immobility of the first representations. The head is turned upon the cushion, as if the attitude meant a siesta rather than a deathlike sleep, while the legs are crossed in a lively pose with bent knees, as if immediate movement from the ground might be expected. There is now, too, such full projection of the figure that the legs are completely detached, and the drapery shows (Fig. 160) a swing of movement and an undercutting which declares the Purbeck marbler prepared to attempt natural delineation to the utmost limits of his material. And almost the counterpart of this Temple figure is that of a knight⁸³ at Stow Nine Churches in Northamptonshire, close upon Watling Street, along whose paved way it was no doubt conveyed from London.

There are, however, military effigies of the same

assertive liveliness of posture, but with draperies and treatments much flatter and less detailed. Such is the figure⁸⁴ on the north side of the nave at Salisbury, called the "Second Long Espée," the Earl of Salisbury who was killed in Egypt 1250. Very similar is a Purbeck effigy at Castle Ashby, Northamptonshire, said by Hartshorne to be that of a knight who died 1268. These figures are shown with the hands upon the sword instead of laid on the breast as in the Temple knights. The Salisbury effigy had probably come direct from the quarry-work at Corfe, but the Northamptonshire figure would be from London. We are therefore not on clear ground in supposing that of these two styles one (that of the Temple type) shows London manufacture, while the other is the technique of the local Purbeck workshops. Still, there is some ground for the suggestion that the smooth flat treatment of draperies, which, appearing c. 1260, being the characteristic of the fourth style of the Purbeck effigy-maker, had its initiation in the freestone figure-carving of Salisbury—that which we have illustrated in Chap. V. In the building of the cathedral the freestone masons were working side by side with the Purbeck marblers, and their style would be likely to have some influence at the Corfe workshops.

Fourth Style.

It is in the ecclesiastical effigies that we note the change of manner most clearly. As far as the technique of the figure is concerned, an increasing delicacy in the rendering both of the face and of the drapery is apparent, and the changes in these constitute a sufficient distinction for the final style of Purbeck figure-work. But we find, too, in slabs after 1260 a distinct rejection of the highly-elaborated and undercut foliage which was so prominent ten years earlier. One may suppose that the development of the constructional screen-work, which enclosed the effigy in a chapel of its own—as at York in Archbishop Gray's tomb in the south transept, or in Bishop Bridport's monument in the south quire-aisle of Salisbury—made unnecessary arcaded niche treatments in the figure-slab itself.



FIG. 160. TEMPLE CHURCH, LONDON.
DETAIL OF MILITARY EFFIGY (C. 1260).

⁸³ Figured in A. Hartshorne's "Effigies of Northamptonshire."

⁸⁴ Figured in Stothard's "Monumental Effigies."



FIG. 163. WORCESTER. EFFIGY OF BISHOP GIFFARD (1268-1301). SOUTH SIDE OF SANCTUARY.

The effigy of Bishop Bridport (1257-1262) is perhaps the earliest evidence of this new style of representation, which has soft features instead of the hard-lined severity of the faces of the earlier types, and a smooth drapery with silky overlapping folds taking the place of trenchant groovings and hollowed undercuttings. Fig. 138 in Chap. VII., illustrating the upright slab of Bishop Aylmar of Winchester (1250-1261), shows the smooth face, while the change in the manner of the drapery is to be seen in the bishop (Fig. 161) on the south side of Salisbury nave (probably Bishop de la Wyle, 1265-1271), in the fine though much-broken prior-effigy at Sherborne, and in two unassigned figures now in the north quire-aisles of Winchester and Ely respectively, which have been recovered from the paving of these cathedrals. We give an illustration (Fig. 162) of the figure said to be that of Bishop Inglethorp (1283-1291) in the quire of Rochester Cathedral, which well shows the attainment of these later Purbeck slabs. Their damaged state suggests that the obtrusive architectural screenworks surrounding them may have been tempting marks for the Reformation iconoclasts and the Puritan destroyers. The figures suffered in the *mêlée*, and in the tidying up afterwards seem often to have been turned upside down and used as slabs for steps and paving. One of the latest of the Purbeck bishop-effigies is fortunately well preserved at Worcester. It is assigned to Bishop Giffard (1268-1301), and though its enclosure behind the stonework of Prince Arthur's Chantry makes it an impossible object to photograph completely, the head shown in Fig. 163 will give an idea of the delicacy of the features. The differences from the figure-types of thirty years earlier (compare Fig. 158) are striking. In place of the solid blocking of the

features, the accentuated undercutting, and the hollow grooving of the earlier draperies, has come a handling flat and low in projection, a drapery with smooth overlapping folds, extremely delicately contoured in billowy masses. How far we are justified in describing this as a change of technique only and not the consequence of a change in costume will be discussed later. Here we may remark that alteration in ecclesiastical garments from thin lawn-textures to stouter stuffs (which would fold differently), though it undoubtedly took place, was too gradual for the almost sudden revolution in representation that appears (compare Figs. 156 and 161) from the Bishops of Ely, c. 1140-1150, to those of Salisbury, c. 1160-1170. We can see indeed another factor in the situation. Up to 1260 the Purbeck marbler held the market with his effigies—his dark stone made the monument that was wanted. At the first, indeed, since metal figure-work was so largely in vogue, it is possible that the dark smooth surfaces of Purbeck marble were sufficiently like bronze to be taken as a substitute considerably cheaper and easier to produce than cast copper. It is certainly likely that the effigy was polished like a metal figure. The Purbeck strings and shafts had the value of dark polished surfaces in the architectural schemes up to Henry III.'s building of Westminster Abbey, for in 1253 the accounts mention polishers as regularly as marblers. But since bronze-work had its ornaments heightened with gilding, so no doubt the Purbeck marble of the effigy was much of it gilded: and with the gilding of the stone would be likely to come painting, which once begun would tend to encroach upon the dark marble surfaces, as the thirteenth-century ideals grew more sumptuous: until in the last half of it we believe the Purbeck effigies were entirely painted and the draperies were worked smooth and flat to show the patterns. Now the Purbeck marble, under this treatment, lost its pre-eminence. The freestone masons, carving figures out of their common building stone and giving face-ornaments of gesso, and then colouring the whole, could make a complete likeness of the painted Purbeck figure at probably half the cost.

No doubt for some time the Purbeck effigy-maker held his ground, but he could only do so by compromising his technique. In order that his surfaces might be treated with the delicate diapers and finely jewelled ornaments which made the other effigies bright, he had to alter his original bold style and substitute for its deep hollows the low gradations and soft contours of the freestone imager. But his intractable material was finally to make the competition too keen for him. We have in the "lady" and "knight" effigies of the



FIG. 164. ROMSEY. EFFIGY IN SOUTH TRANSEPT (C. 1270).

A. G.

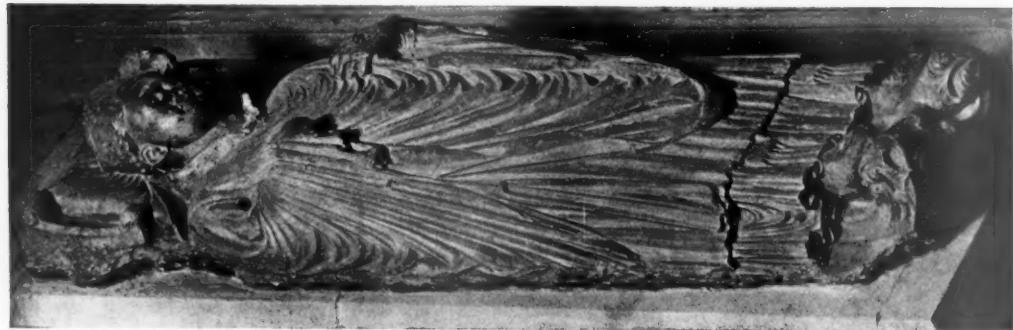


FIG. 165. LICHFIELD. BISHOP DE PATTESHULL (1239-1241?).

A. G.

WORKED IN BLUE MARBLE IN IMITATION OF THE PURBECK MARBLE-FIGURE.

last half of the thirteenth-century Purbeck carvings of astonishing delicacy—see (Fig. 164) the lady in the Romsey south transept, the knight⁸⁵ at Rushton, Northamptonshire, and the knight and lady at Sopely, near Christchurch, Hampshire—and for intricacy and completeness of costume it would be difficult to beat the knight at Dodford Church,⁸⁶ Northamptonshire, which is possibly after 1300 and the latest Purbeck effigy of which we know. Still, by the beginning of the fourteenth century soft-stone effigies and those of wood had been long in the market, evidently easier to make and decorate. Moreover, the engraved bronze slab which we call the “memorial brass” was coming into favour. After 1300 the Purbeck marbler continues to supply the architectural screen-work of the great chantries or monumental chapels, and the slabs too in which engraved brass figures were inset; but the Purbeck

effigy in the round was no more produced. Those who could afford a marble representation found the “alabaster” workers of the Midlands ready to supply their wants, and after 1330 the royal effigies and those of great people in England began to be generally carved in alabaster when they were not cast in bronze. The majority of these alabaster figures were, however, of the art which after the Black Death showed such an inherent modification of the first principles of Gothic sculpture that they belong to our review of the latest style. The following sections of this chapter will discuss the various freestone effigies which arose by the side of the Purbeck productions in the course of the thirteenth century, and whose competition finally prevailed, so that after 1300 the dark marble figures were everywhere displaced by many varieties of stone effigy, as well as by figures in wood, bronze, and alabaster.

⁸⁵ Figured in A. Hartshorne's “Effigies of Northamptonshire.”⁸⁶ Figured in “The Victorian History of Northamptonshire.”FIG. 166. ABERGAVENNY. EFFIGY OF LADY IN SOUTH AISLE OF CHANCEL (C. 1270).
(From a photograph kindly lent by S. Gardner, Esq.)

A. G.

To complete this present section, however, certain evident forgeries of the Purbeck effigy should be mentioned. The most direct are the "knight" figures at Winchelsea made of Sussex marble—this being a paludina or freshwater shell-limestone of the same formation as that of Corfe. In Chichester Cathedral thirteenth-century shaft-work and paving slabs have been worked in this Sussex marble, and since we find a certain Ralph of that town mentioned in the accounts of Queen Eleanor trustees, 1292, as being paid for worked marble sent to London, it is likely that a factory of Sussex marble wares—effigies among their number—came into existence at Chichester in competition with the Corfe workshops. However, the Sussex marble along with other marbles, like the Flemish "touch," may have been imported to London in block and carved there by the marblers. So the effigies at Winchelsea may be of London working. The grey limestone "bishop" (Fig. 165) at Lichfield seems an instance of this kind. It may commemorate Bishop de Patteshull (1239-1241), for it is an exact copy of the Purbeck effigy at Carlisle of a contemporary bishop. To Lichfield figures could come from the workshops of the London marblers by Watling Street (we find Purbeck figures in the churches all along the route), so possibly this Lichfield bishop was a replica of a Purbeck stock pattern worked in another stone and sent down from London.

Further afield there appear imitations of the Purbeck figure in hard local freestones and the works of local masons. Thus, at Worcester, side by side with the Purbeck bishop in the Lady-chapel, is what seems a direct copy of it in the Higley sandstone. At Gloucester the effigy assigned to Abbot Folliot on the south side of the sanctuary shows evident plagiarism of the cano-

pied Purbeck style of c. 1250, with draperies that are of the distinct Purbeck type. At Aber-gavenny is a lady effigy (Fig. 166), somewhat later, whose attitude and folds are just those of the Purbeck work in Bishop Giffard's tomb at Worcester. The material of this figure is described as being a hard "gritstone with white crystals," and may possibly be "forest stone," from the Forest of Dean. In the Peterborough district the rough oolite of the famous Barnack quarries had its effigies, as we see in the Sudborough knight figured in Hartshorne's "Effigies of Northamptonshire." This roughly imitates the stock Purbeck patterns, and of this kind, too, is the knight at Rampton Church in Cambridgeshire which Stothard has drawn.

But there were, no doubt, many localities to which no Purbeck figure came to give a model to the masons, and in these a much coarser thirteenth-century effigy-carving in the local stone arose to meet the local demands. For example, at Furness and in many parts of Durham, as at Whitworth (figured in Stothard), are knight effigies, carved out of a local blue limestone, mimicking the "Purbeck" attitudes, but with very rude imitation of its art.

Generally, these local efforts in effigy-carving were spasmodic; they had no distinct later development, and made for little in the history of the English art. Towards the end of the thirteenth century we believe that they were generally superseded by the more accomplished works which were distributed from the commercial centres. Workshops of effigy-makers were established in the capital cities of England, where was developed a trade of freestone figures to which we give a separate section of this chapter.

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THE HOSPITAL OF ST. CROSS.

To the Editorial Committee of the ARCHITECTURAL REVIEW.

IN his valuable papers on the Hospital of St. Cross,¹ Mr. Basil Champneys has referred to certain difficult questions which arise in tracing the history of the buildings. As I have already expressed elsewhere² opinions which differ in some points from the conclusions which Mr. Champneys sets forth in his papers, I may perhaps be permitted to restate briefly these opinions and the evidence on which they are based. My remarks will be confined almost entirely to two points: the date of the earliest parts of

the church, and the date of the commencement of the existing buildings on the north and west sides of the great quadrangle. If my views are accepted, I think that more than one of the difficulties to which Mr. Champneys refers will disappear.

With regard, first, to the date of the earliest parts of the church, Mr. Champneys says "not very much of the existing fabric can be definitely assigned to de Blois" (p. 115), though it would appear that he is inclined to agree with Freeman³ in ascribing the lower parts of the choir walls to that bishop. The hospital was founded by the bishop within three years of his promotion to the see of Winchester—that is, not later than 1132, and not in 1136, the date to which

¹ *Architectural Review*, October 1903, and April, 1904.

² *Archæological Journal*, LIX, 355.

³ "On the Architecture of the Church and Hospital of St. Cross," by E. A. Freeman, in the Winchester volume of the *Archæological Institute*, 1846.

the foundation is generally attributed. The "church of St. Cross" is mentioned in Pope Innocent II.'s confirmation of 1137, but it is quite impossible to assign any part of the present building to so early a date. As the foundation was handed over to the Knights Hospitallers about 1151, any building works under the bishop's immediate control must have been executed before this time. The only existing work which can be placed between 1132 and 1151 is the room called the sacristy, at the south end of the south transept; its ribbed vault is decidedly earlier than anything in the church itself, and the room may safely be assigned to Bishop Henry of Blois. Freeman's opinion that the lower parts of the walls of the choir formed part of the original work of the bishop, and that the work was stopped soon after its commencement, cannot, I venture to think, be accepted in the face of the fact that the plan of the choir is quite obviously of *one* design, the motive of which was the vaulting.⁴ A comparison of the detail of the plinth of the external walls and buttresses with that of the piers of the choir arcade proves that the walls and arcades are contemporary. The slightly more developed character of the upper part of the choir is only what would naturally be expected, and indicates very little difference in date between the upper and lower parts. I can see no evidence of any very definite stoppage of the works up to the eastern bay of the nave, though certain stages in their progress may readily be detected. The unity of design in the plan of the choir and transept is also important because it appears to me to negative such an enlargement of the choir aisle as Mr. Champneys suggests (p. 115). The cramped position of the windows next the choir aisles on the east side of the transept is sufficiently accounted for by the setting-out of the transept bays on the plan. I suggest that no part of the choir can be safely dated earlier than 1160, and that the works were carried on without serious interruption until the eastern part of the nave was reached. Considering, too, that it was only in 1185 that the Hospitallers renounced their claim, and that Bishop Toclive died in 1188, there does not appear to me to be much reason for attributing to that prelate any very important share in the building works.

The question of the position of the earlier domestic buildings of the hospital, and their relation to the existing buildings around the great court, is by no means free from difficulty. There is, however, ample evidence in the wall of the south aisle of the choir, and in the east wall of the south transept (see photograph on p. 115), to prove the existence of a cloister on this side of the choir, and to prove also that this cloister extended further to the east than the south-east angle of the south aisle. The broken ground on the south side of the church appears to indicate the former existence of considerable buildings on this side, and I suggest the strong probability that the principal buildings of the hospital were on the south side of the

church up to the time of Beaufort's new foundation. It has been argued that this is contradicted by the record quoted by Mr. Champneys of the construction in 1398 by John of Campden of a "*muris lapideis cum valvis ejusdem ex parte boreali ecclesie usque ad cameram custodis, qui claudit exteriorem curiam ab aula custodis et claustro.*"⁵ This statement (which, by the way, says nothing of a "gateway tower") is, as Mr. Champneys says, none too intelligible in detail, but it may fairly be argued that the mention of an outer court is not inconsistent with the theory of an inner court on the south.

There is still the question whether any of the domestic buildings on the north and west sides of the great quadrangle (including the southern range destroyed in 1789) are to be attributed to a date previous to Beaufort's foundation. The theory that the roof of the existing hall is that erected by William of Edington (master from 1334 to 1345) over the hundredmen's hall must be rejected on the ground of both documentary and architectural evidence. In an inventory and list of dilapidations made in 1369 by William of Stowell, late master of the hospital, by command of William (of Wykeham), Bishop of Winchester, the hall, with the buttery and pantry annexed to the hall, are said to be all down to the ground except the walls. In some particulars of dilapidations set forth in the suit between Wykeham and the former masters in 1373, we are told of a "great hall" which is down except the walls. Not only is the existing hall of decidedly later character than Edington's recorded work in the church, but it is also more advanced than his chantry chapel in Winchester Cathedral. The hall shows no traces of reconstruction; the identity of detail of the windows of the hall and gateway tower proves that they are contemporary works; and the vault of the hall porch has Beaufort's arms on the key. The architectural evidence is perhaps not inconsistent with the theory that these works were commenced by John of Campden (master from 1383 to 1410), but I think that this theory, too, must be rejected on other grounds. The register at St. Cross contains a long list of works executed by him; but, so far as the domestic buildings are concerned, the works appear for the most part to be what one would expect if he was restoring or reconstructing buildings which had become dilapidated through long neglect. Nor does it seem to be possible to connect the descriptions of his works with the existing buildings. The unity which characterises the design of the buildings on the north and west sides of the quadrangle, and the destroyed southern range, not only confirms Mr. Champneys' view that "the quadrangle as we find it is of Cardinal Beaufort's origination," but also, together with the reasons given above, leads us to the conclusion that none of these buildings were commenced before the time of his new foundation.

JOHN BILSON.

⁴ This would have been more clearly shown if Dollman's plan of the church had indicated the vaulting.

⁵ Register at St. Cross, fo. 84. I am indebted to Mr. A. F. Leach for this and much other valuable documentary evidence on St. Cross.