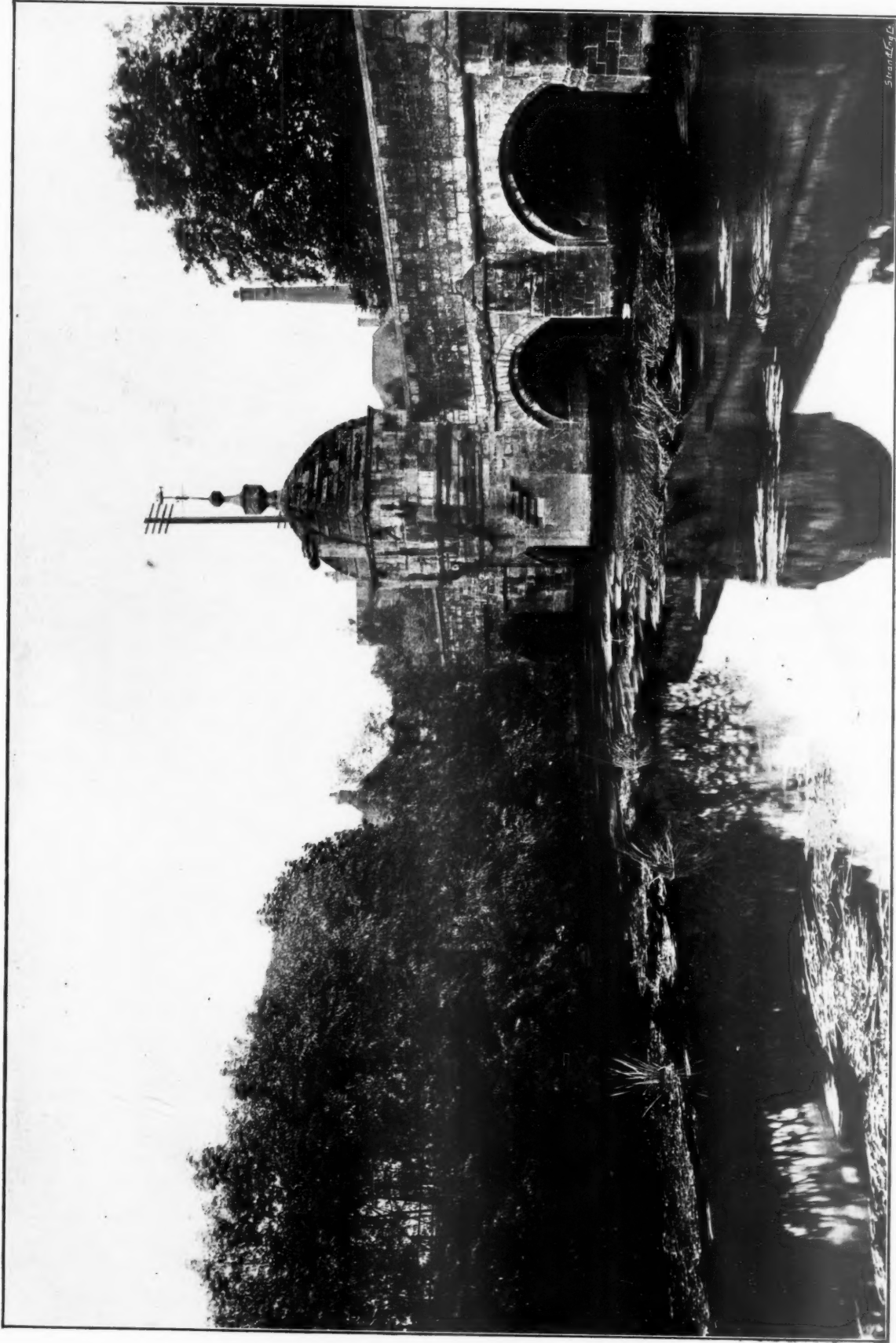


THE ARCHITECTURAL
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NO. 97.



BRADFORD-ON-AVON. THE BRIDGE AND CHAPEL.

Photo: E. Dockree.

Strand Ltd.

Bradford-on-Avon.—I.

TRAVELLERS between Salisbury and Bath can scarcely have failed to observe the picturesque situation of Great Bradford. There are in England at least six places which bear the same descriptive name, and as the "broad ford" in the present case is over the Wiltshire Avon, the river which flows through Bath and Bristol, it is usually distinguished from the ten times greater Bradford in Yorkshire, and the rest, as Bradford-on-Avon. It lies at the southern extremity of a well-wooded but narrow and winding valley which opens at Bathford almost at right angles from the more spacious valley in which Bath itself is situated. The whole region is remarkable for the quarries of oolite which abound in all directions—a stone which the modern facilities of land carriage have made familiar all over England and far beyond her boundaries. Long before "Ashlar"—so called, it is believed, from Ashley, in Box, close to Bradford—became known beyond these hills, the happy inhabitants of the neighbouring towns and villages found the most admirable building material ready to hand. The splendid churches of all periods of architectural history attest the gratitude of the people for this benefit; and at Bradford in particular we find two close to each other and to the Avon, one of which is full of more than the average interest which attaches to the parish church of the valley, while the other, in the words of the historian of the Norman Conquest, is the type of the English church of the seventh century—the type and the sole perfect example remaining. For houses of note the vicinity has become famous. Corsham Court, South Wraxall Manor, Great Chalfield, and Hazlebury, with many more, are within easy reach. In the town itself, besides half a dozen admirable examples of stately mansions of the seventeenth and eighteenth centuries, we have one gem of the sixteenth, which it would be difficult to match elsewhere, namely, the house of John Hall.

Bradford has never attained to the municipal rank of Abingdon or Stamford, but in other respects its early history is that of numberless English towns. At first it was under the rule of a great monastic house; later it was influenced by the immigration of aliens fleeing from foreign persecution. The antiquity of the town is attested by its mention in the Saxon Chronicle. As early as the wars by which Roman Britain was changed into England we find the village under the hill and the adjacent ford objects of importance to the conquerors. Of Cenwalh, King of Wessex, Green

tells us that a "battle at Bradford on the Avon made the forest tract his own" in 652, and "it must have been soon after this conquest that Maidulf, an Irish scholar-monk, set up his hermitage in the forest tract." Maidulf's name survives in Maidulf's Bury, or Malmesbury, and to that house Bradford more or less owed its first lessons of Christianity. Ealdhelm, Maidulf's successor, built four churches in the forest at Frome, at Sherborne, at Wareham, beyond the wild country, and, above all, here at Bradford. "The church which he erected on the scene of Cenwealh's victory at Bradford-on-Avon stands in almost perfect preservation to-day."

Of the Norman period the relics are very scanty. Several windows in the church preserve the round arches, but were apparently rebuilt during the restoration mania, which, however, afflicted Bradford less than some other places—less than Corsham, for example, or Fastolf's old church at Castle Combe. Before the greater part of the parish church of the Holy Trinity had been built the manor of Bradford and much besides had passed into the hands of the Abbess of Shaftesbury. It was given to her in 1001 by King Ethelred, and his grant shows that for people further west Bradford might be reckoned a fortress against the Danes. It was no doubt fortified to some extent, but the forest in front, the river close at hand, and the steep cliff behind must have formed its principal defences. The most tangible relic of abbey rule is, strange to say, a long way in front of these safeguards; but, no doubt, when the picturesque barn and its barton with the Gothic doorways and windows, and the pointed arches of the little meadow bridge, were built, the terror of the Danes had died out for many centuries. The buildings are in a late phase of Perpendicular, and were probably new very shortly before the Reformation.

One other relic of that period is the Town Bridge with its chapel. The pointed arches at the western end date probably, like the rest, before the bridge was widened. The little building over the third pier is described as a chapel. We know it was used as a "lock-up" in the seventeenth and eighteenth centuries, and, indeed, the masonry of the upper part of the building looks as if it must date from the Stuart period. But the corbelling of the base is of the same date as the pointed arches below, and we have the testimony of Aubrey, writing in the reign of Charles II., that a chapel stood here "as at Bath, for masse."



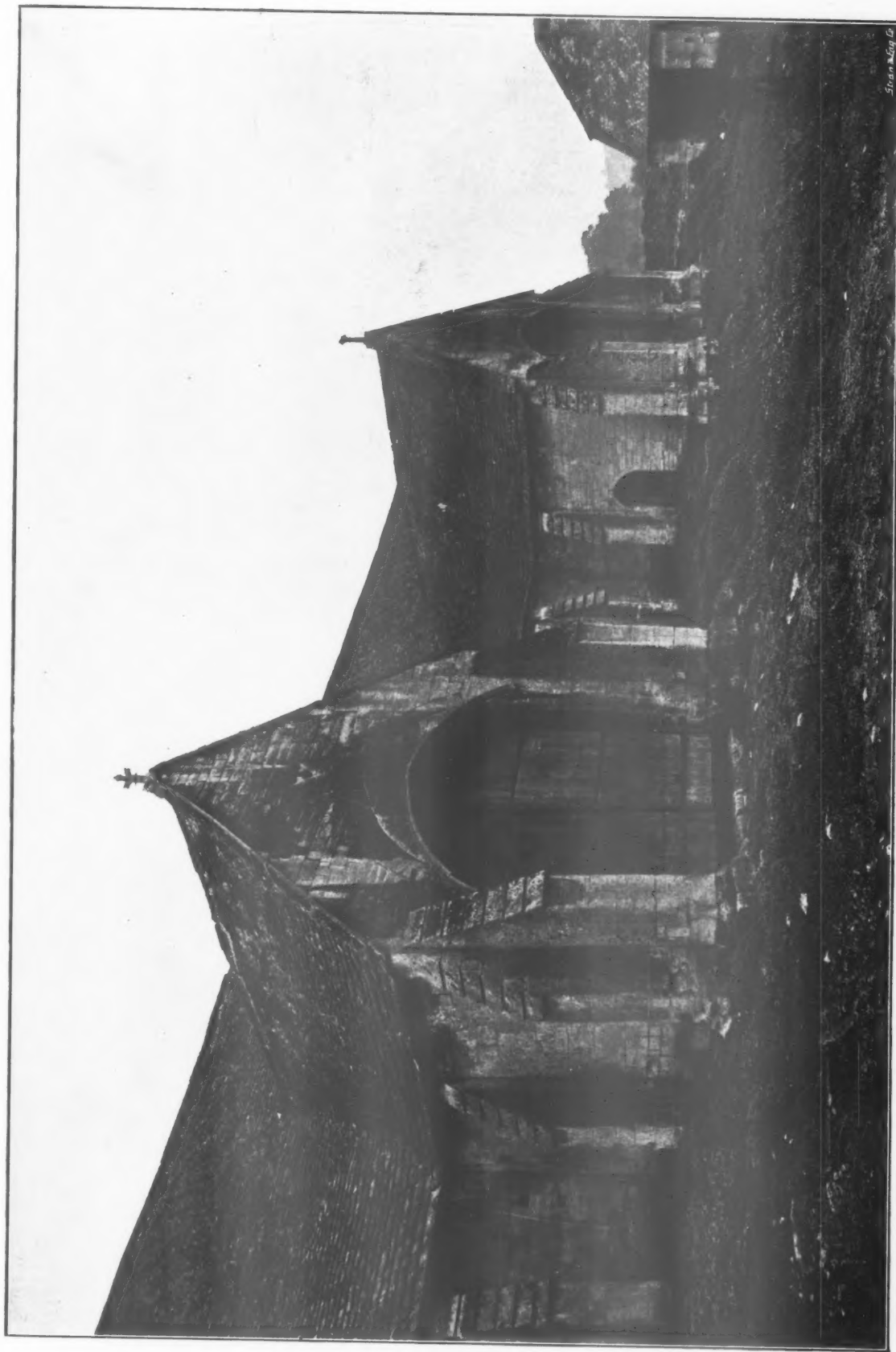
PORCH, ABBESS OF SHAFTESBURY'S BARTON.

Photo: E. Dockree.

The Bath chapel has long disappeared, but part at least of the chapel at Bradford remains. The view of the town from the St. Margaret's end of the bridge is very striking. It rises in terraces to the summit of a steep hill, and is full of picturesque features, such as towers and gables, but lacks the colour which would have been imparted by a few brick fronts or a few tiled roofs. Everything is in a monotone of grey, the weathered

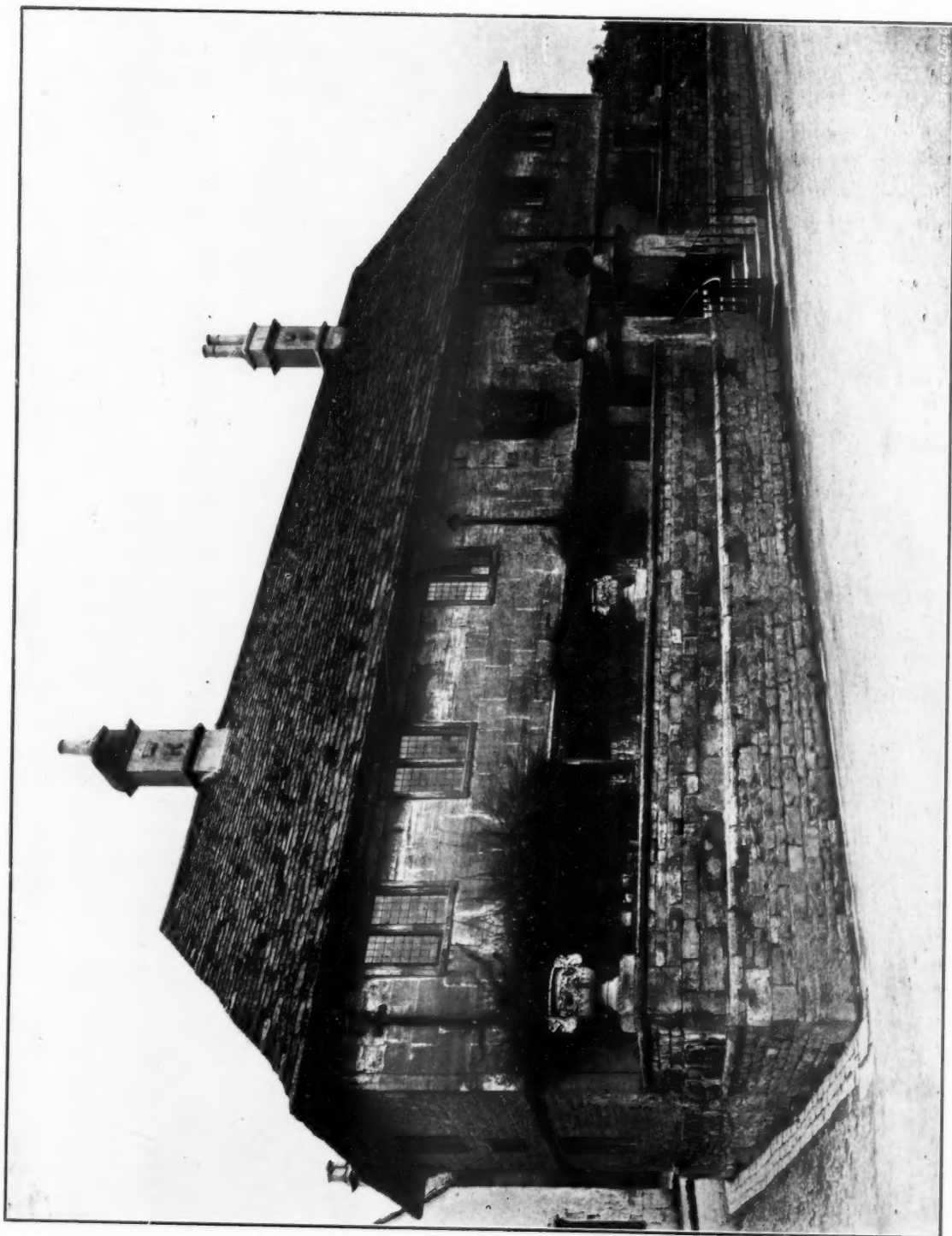
oolite being used for walls and roofs, gables and chimneys alike.

From the bridge we reach the Market Place. As in all old market towns, there is evidence both of encroachments on the open space and of special settlements by stall-holders. The first of the surrounding streets is, as at Aylesbury, the money-changers', or Silver Street. Next we have the Shambles. But the smallness of these two shows



TITHE BARN, ABBESS'S BARTON.

Photo: E. Doehra.



HALL'S ALMSHOUSE.

Photo: E. Dockree.

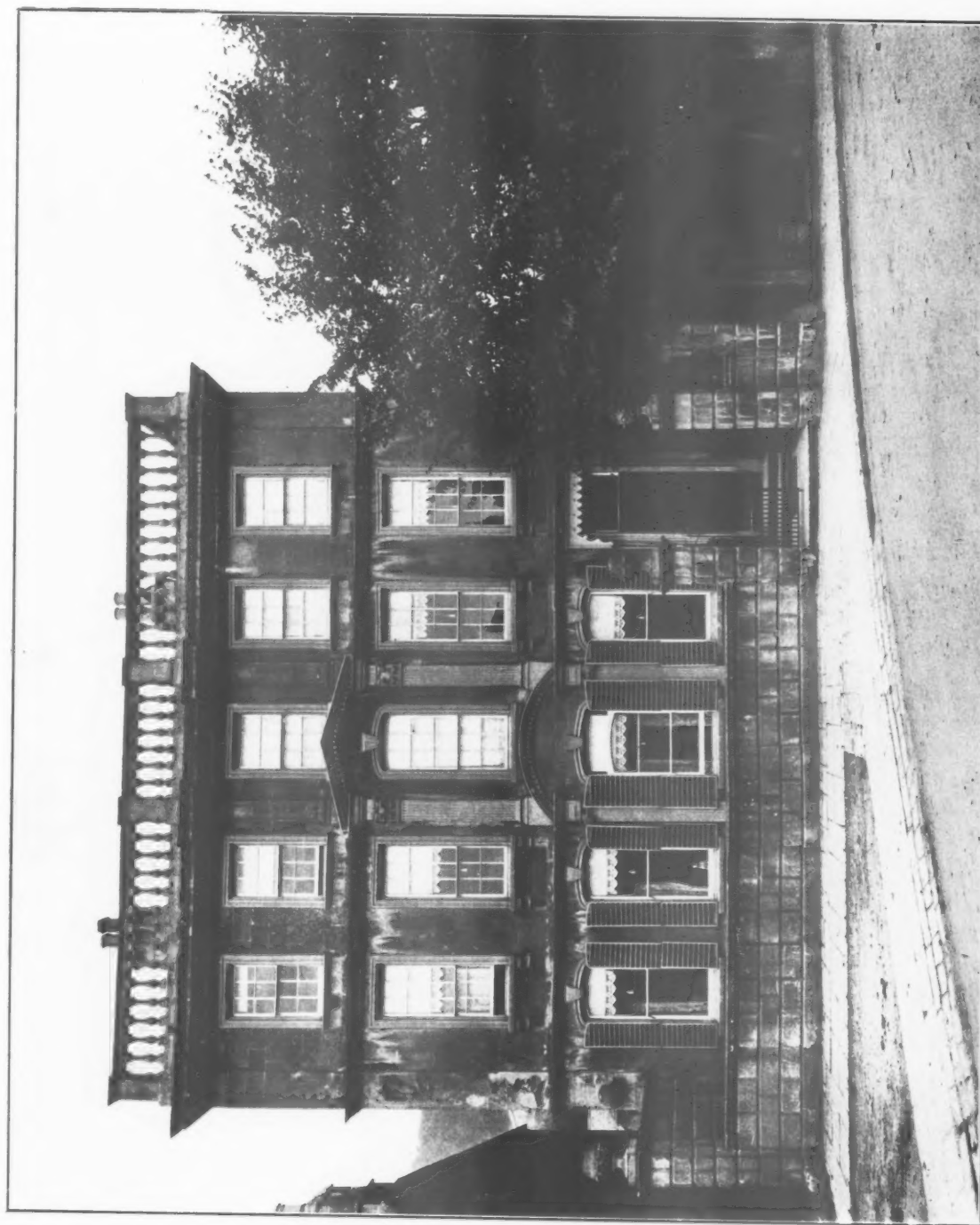


Photo: E. Dochree.

BETHELL'S HOUSE.

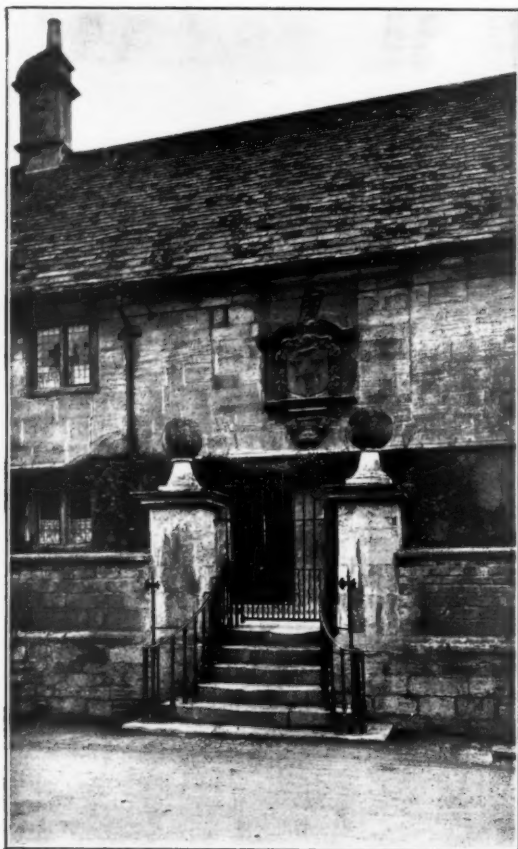


Photo: E. Dockree.

GATE, HALL'S ALMSHOUSE.

how small the mediæval town must have been. There are three houses in the Shambles of some pretensions—two with well-carved barge-boards, and one with a pointed doorway which marks the site of the old Market House, the front of which looked to the south—all of the fifteenth century. The other names usual in these towns are absent, and there is no bull-ring as at Birmingham, Hertford, or Stamford. The introduction of foreign looms, which took place under the Tudors first, had a great effect on the architecture of Bradford—some of the most picturesque groups, such as that on the slope north of the Market Place or the so-called "Priory," part of which is Elizabethan if not older, and was the residence of one of the principal cloth-working families, that now represented by Lord Methuen of Corsham Court.

If we turn to the left of the new Town Hall, one glance at which will be too many, we speedily reach an interesting group: the Church House, of late years used as a school, and some very simple but typical houses of Elizabethan style or earlier. On a knoll behind is Druce's Hill House, an admirable example of the best Georgian, having

been built about 1740. Just at this spot three other houses of about the same period may be studied, and two more are on the hill to the eastward beyond Silver Street. Of this style, indeed, Bradford possesses a great number of specimens, including Horton's House—Horton was remarkable as an importer, with Methuen, of Flemish and Dutch workmen, whence the district north-west of the church was called the "Dutch Barton." Conspicuous on the same slope is the Chantry House, some parts of which are mediæval. It is, however, mainly of the eighteenth and nineteenth centuries. It would not be easy to say why it should have been locally assigned to Inigo Jones, except that in most places where architecture has flourished—as, for example, at Abingdon or at Bath—it is usual to father at least one building upon Jones. Much more like his work, and probably by Wood, is a house in Silver Street near the bridge. Two are on the south side of the bridge, of which one was the birthplace of Lord Chancellor Westbury.

The almshouse near the railway station was built in 1700, and is a very pleasing specimen of the "Queen Anne" style. It was endowed by one of the Halls, and has the "battle axe" which figured in his arms carved over the door and repeated in the ironwork.

It is to a much earlier member of the Hall family that Bradford owes the building of the famous Kingston House. It stands well out of the town to the east, near a large factory, but surrounded by gardens and terraces. It seems to have been commenced about 1590, but no records exist which give the exact date. The first John Hall died in 1597, and the work must have been completed by his son, another John, who died in 1631. It was probably a third if not a fourth John who built the almshouse. In 1713 the estate belonged to Rachel, Countess of Kingston, daughter of Thomas Baynton, of Little Chalfield, to whom the last John Hall bequeathed it, together with an estate in Bath, she being apparently a relative. There is strange confusion among the different accounts of the marriage of Hall's heiress. The chief local historian makes her husband's name Evelyn Pierrepont, but it was probably William, and when his father was made Marquis of Dorchester he took the courtesy title of Earl of Kingston. Dying in 1713, before his father was created a Duke, his widow, Lady Kingston, who survived till 1722, seems to have lived here or in Bath. Her son Evelyn inherited the dukedom in 1726, and married in 1769 the notorious Elizabeth Chudleigh, to whom he left the place for her life. Stories of her strange doings were still to be heard at Bradford fifty years ago. At her death the Duke's heirs sold



NO. 8, SILVER STREET.

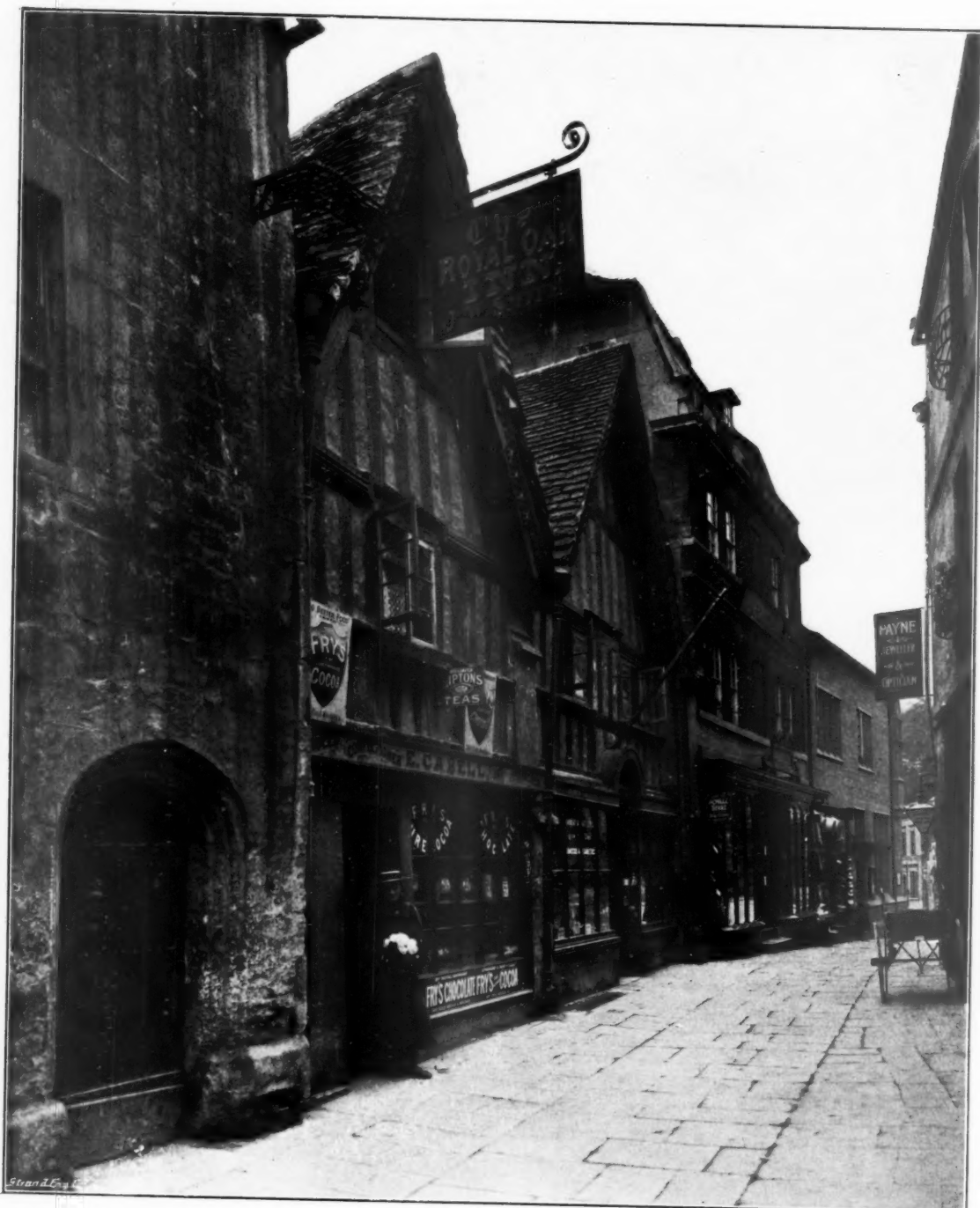
Photo: E. Dockree.

Kingston House, and in 1848 it had become very dilapidated. It was then bought by Mr. Stephen Moulton, who, during a long course of years, spared no pains to restore it in the best sense of that misused word. He had almost completed the task when he kindly entertained me there in 1866. His son and successor was equally courte-

ous in permitting the house to be photographed, and it is satisfactory to know that this lovely old house is in such good and appreciative hands. It is well known everywhere, having been selected as the type of an English dwelling at the last great exhibition at Paris.

W. J. LOFTIE.

(To be continued.)



THE SHAMBLES.

Photo: E. Dockree.

Architecture and Painting.

II.—A REPLY TO THE PRODIGAL.

BY REGINALD BLOMFIELD.

MR. BAYES, in his very suggestive article, has invited architects to say what they want of the painter. We shall probably not be unanimous, and I can only speak for myself. To my mind Mr. Bayes has answered his own question. If the prodigal is ready to return to the family with the sentiments of Mr. Bayes's painter, I fancy some of his brethren among the architects will welcome him back with gratitude, and give him his share of those good things which architects are supposed to monopolise. Architects are, I think unjustly, accused of indifference to painting. The fact is that some of us have been so depressed by the accepted versions of decorative painting, its weak-kneed unprofitable figures, its sentimentalism, its tiresome patterns and general claptrap, that we have, metaphorically, retired into our shells. The idea of a union of the arts, worth having, has seemed impossible, and we have had to pursue in dogged isolation such effects as are possible to unaided architecture—for of course there are such, though the full chord is only struck when all the arts form the orchestra. The mischief has been due, not to the artists, but to the amateurs of the last century, who, after usurping the arbitrament of the arts, left them in a state of chaotic muddle, and reduced the public to a state of bewilderment bordering on imbecility. A long lee-way of bad criticism has to be made up before sculptors, painters, and architects come by their own.

The first thing to do, as Mr. Bayes says, is to eliminate needless restrictions, to allow the painter the free play of his own technique and his own individuality; in other words, to let him alone. Our decorators have made certain accepted but quite arbitrary conventions the stalking horse for poor technique and feeble fancy. They entrenched themselves in the narrow lines of copy and sentimentalism, and looked askance on the vigorous manhood of such men as Madox Brown; but what they gave us of their own was thin and bloodless to starvation. If they preferred austere design, why did they not take as their model the noble draughtsmanship, the wonderful inventiveness in decorative detail, of Mantegna? Was that too high a standard to expect of them? It would seem so, since for anything that appears in their work the Camera degli Sposi at Mantua and the Chapel of St. James and St. Christopher in the Eremitani might never have been painted at all. But, with Mr. Bayes, I would not limit painting in architecture to this or that manner. Pre-

sumably the painter knows what he is about, and it is for him to say. The work that Charles Furse did at Liverpool shows that it is possible for painting in architecture to be straightforward, masculine, frankly modern, and yet decorative in the truest sense of the word, provided only that the painter can paint, and has, as Furse had in a very high degree, the sense of style.

Mr. Bayes describes the function of painting in regard to architecture as that of providing the architect with "a coloured space broken up in rhythmic proportion by dancing figures, symbolising in action the same principles of weight and energy and elasticity that he has exploited in his building." With the wording of this sentence I am not in entire agreement. "Exploiting" is not good, and the architect is not concerned with the "symbolism of qualities" which it is his own affair to render intelligible and beautiful. If he wants his surface broken up he can do it himself. In this position we are dangerously near to the sham painted architecture which was the curse of later sixteenth-century art in Italy. Neither, as Mr. Bayes admits, can the architect be expected to abdicate unreservedly in favour of the painter. A very shrewd and rather caustic old painter used to tell us that our sole business was to build walls on which the painter could hang his pictures, and put in windows to see them by. But, as he admitted himself in his less pugnacious moments, architecture *is* an art, and has something of its own to say, and for the architect to be reduced to the position of the man who blows the bellows is not exactly that union of the arts on which our affections are set. The Arena Chapel is emphatically *not* what is contemplated when we are talking of "architecture and painting." But I believe the difference between us is mainly one of words, and that Mr. Bayes would agree that the business of the painter is, in terms of architecture, to give surface to plain spaces, and to supply the warmth of colour and movement at the point where architecture necessarily stops. Elsewhere Mr. Bayes speaks of the "dynamic quality," the "constructiveness in line and colour" of great decorative paintings, and this brings me to the qualities of painting that, as an architect, one is in search of. What appeals to me most in Tintoretto is not so much or not only his colour—this, as one untrained in colour, I can only admire blindly—but this dynamical faculty, this tremendous power of building up figure compositions, of creating out of his subjects lines and schemes of lines, suave rhythmical curves and progressions, which become the most



DECORATIVE PANELS OVER DOORWAYS. BY P. WILSON STEER



abstract expression of his immense genius—for instance, the figures on the left-hand side of the miracle of St. Mark in the Accademia at Venice, or the Three Graces, or Bacchus and Ariadne, poised in that wondrous haze, the very atmosphere of the gods. The taste for this vigorous joyous art, with its life, its poetry, its glorious colour, its splendid form, has gone out of fashion. A succession of artistic crazes has gone far to demoralise modern art. There are signs about of a revolt against all these pedantries and preciosities, of an effort for a saner and more vital art. We architects are trying to set our house in order and get rid of the cobwebs, and now the painters are ready to join hands. We wish Mr. Bayes good speed in his campaign. He will find that we, too, are tired of travesties of the past—that we, too, prefer the sunshine to the charnel house.

III.—BY D. S. MACCOLL.

THE brilliant pleading of Mr. Walter Bayes in the last number of the REVIEW will, I hope, add a fresh stimulus to thought and experiment in this business. His elastic view of what “decorative” means for painting is so thoroughly in agreement with what I ventured briefly to urge in these pages when Mr. Furse’s work was reproduced that I do not propose to occupy more space on that subject: it is for others to speak, especially the architects. One point, however, I may take up from his paper. There is little doubt that any fresh departure will take place at present not in the rather exhausted church-line. Burne-Jones, byzantinised by gentlemen who cannot draw, is not a hopeful soil. There is more hope in less solemn, even frivolous, quarters, and Mr. Bayes’s saying that “Sorrow is regarded by



DECORATIVE PANELS OVER DOORWAYS. BY P. WILSON STEER.





DECORATIVE PANEL OVER MANTELPIECE. BY P. WILSON STEER.

us as a profound emotion because it naturally springs from the most fundamental facts we have knowledge of, gaiety we call frivolous because its roots are out of sight altogether," may give heart to those who are terribly afraid that art will be compromised by any association with gaiety. Our gaiety, it must be confessed, is a tender plant above ground. When we see, under the current fashion, our wealthiest people, who could secure the aid of artists to make a choice setting for their entertainments, flocking to the refuge furnished

by the hotel proprietors to provide some distraction for their guests, and glad to have their gloomy silence covered by "music," we may be inclined to despair of the private patron; the *décor* of the future would be for public fêtes such as the provincial reporter so surprisingly described: "After the rest of the company had withdrawn, the upper ten indulged in sexual intercourse to the strains of a brass band." At least the hotel and restaurant proprietor is the more hopeful patron for the moment. He is ready to spend



DECORATIVE PANELS ON SILK. BY CHARLES CONDER.

any amount of money, and does spend it, on everything but the humble matter of art. He is willing enough, one guesses, if he knew how and where to find his man; as it is, he shrugs his shoulders, and orders a few copies of Gainsborough.

Now we are not so bankrupt in painting as that implies, and there really are private patrons here and there who have the taste and courage to employ living men. It is in such beginnings, in work done for private houses, that we must look for a new start, and here the architects might directly help, by influencing and advising their clients. How much more amusing some of those clients might find it to bring a new work of art into existence, than to add their house to the number of the museums! One example of this more courageous attitude was to be seen two or three years ago at the Wolverhampton Exhibition, when Mr. Hodson exhibited a number of panels painted for his library by Mr. Strang. Two other examples are illustrated, by the courtesy of their owners, in this present number.

The first is a series of five panels painted by Mr. P. W. Steer for Mr. Charles Butler's country house. They decorate a dining-room designed by Mr. F. Baggallay, the architect. The paintings are in *grisaille*, alternating with panels of rose-coloured silk. The delicate grey tones, it will be understood, make effective reproduction difficult, but the illustrations will give an idea of the charm and freshness with which a Fragonard-like scheme has been carried out. The subject of the central panel, for example, is not one, so far as I know, that occurs in French eighteenth-century art, but how admirably it sums up an art of play; all the waters of the world, as it seems, running down to make a pool for the nymphs to fish in.

The other series is by Mr. Charles Conder. Some years ago he carried out for M. Bing, of Paris, a series of painted panels and hangings in silk, now, I think, in the possession of M. Thanlow. It was a wonder to me that all the princesses of Europe did not at once compete to have their boudoirs thus decorated; but modern princesses care for none of these things, or become entangled in the art of the charity bazaar. It has been left to Mr. E. Davis to commission another room in his London house. The general scheme was Mr. Conder's, and was carried out with some modifications by Mr. Marshall the architect. The whole room is panelled up to the ceiling with satinwood. In our illustrations the tone of this had to be sacrificed to the pictures, coming much too dark. The columns which separate the lower series of panels can just be made out. In this lower stage, about nine feet high, there are some fourteen pictures on silk, large and small, the large being over a yard in width. A frieze remains to be carried out, divided up by small double pilasters over the columns.

For the subjects, they are known by now—seabeaches and gardens and clouds making pillows for a dreamy luxurious population; one light, the clear shining of dawn; one season, Spring; one wind, Zephyr. οὐ μὲν οὐδὲ νῦν παρ' αὐτοῖς γίνεται, οὐδὲ ἡμέρα πᾶν λαμπρά· καθάπερ γὰρ τὸ λυκαγῆς ἤδη πρὸς ἔω μεδέτω ἀνατείλαντος ἡλίου, τοιοῦτο φῶς ἐπέχει τὴν γῆν. καὶ μέντοι καὶ ὥραν μίαν ἴσασι τοῦ ἔτους· ἀεὶ γὰρ παρ' αὐτοῖς ἔαρ ἐστὶ καὶ εἰς ἄνεμος παρ' αὐτοῖς πνεῖ ὁ ζέφυρος.

I shall have something later to say on more ambitious efforts and projects. My present object is to emphasise and illustrate what the painter can do for private houses in conjunction with an architect.

The Prix de Rome, 1904.

THE Grand Prix de Rome in architecture was especially interesting this year for several reasons. In the first place, the problem was a possible one; the old establishment in the Avenue des Gobelins for the making of tapestries is (hypothetically, it is true, but yet possibly) to be replaced by a new plant in the suburbs of Paris. The old style of subject for the Grand Prix was apt to be, on the contrary, purely abstract, and imagination ran riot in the rendered *projets*; but now the features and conditions to be provided for are borrowed from the experience gained in the old establishment, and the student, in meeting them and providing for every contingency, is but anticipating his work of later years, when as full-fledged architect he acts in concert with men of

his time in solving the problems of our ever-increasingly complex modern civilisation.

Again, in former years the competitor was very materially helped by his particular *camarades* in the work of rendering his *projet*; not that the design, as a rule, was not essentially his in practically every particular, but the huge drawings which are invariably required were made less terrifying and fatiguing. The suspected abuse of this licence by one of the competitors in a previous competition resulted in the rule this year that every man chosen should complete his drawings alone and unaided.

This introduced a new element in the struggle; it was felt that possibly the battle was to be to the strong in literally every sense, since the whole

France, where the architectural profession is overcrowded, such positions mean a permanent competency if not comparative wealth. Thus the students in the École des Beaux-Arts who have won "medals," thereby distinguishing themselves, are encouraged to keep on and on, competing time and again, until they either win the Grand Prix or are forced to retire permanently from the race by reason of the rule which forbids anyone from competing who has reached the age of thirty. It is needless to add that there are many tragedies in these competitions—"many are called but few are chosen"—nine men out of ten necessarily fail while one succeeds. The list of men who have reached the relentless age-limit with the second prize only is now very large.

Monsieur Guadet, in an article on "Architectural Education in France," published a short time ago by THE ARCHITECTURAL REVIEW, has fully described the procedure in the allotment of the Grand Prix. It is therefore unnecessary to repeat what he has said, but a few words on the programmes would not be amiss.

These programmes are exasperatingly vague; there is nothing to guide the competitor as to the relative importance of this or that feature; sometimes it seems as if things were purposely "mixed up," as in Mark Twain's description of "The Petrified Man"; a very important feature is sometimes hidden away in a most obscure paragraph.

The aspirant takes the programme and reads it most carefully, and then—he reads it again, he reads it perhaps a hundred times, trying to formulate in his mind the possible dispositions of the plan, all before he touches pencil to paper; and invariably he is obliged finally to sacrifice some one feature to another which he deems more important, thereby sometimes "working out his own damnation" most satisfactorily to the jury. This year a very embarrassing feature was the river which borders the establishment. The programme carefully failed to state which side of the *terrain* the river was to "water." Monsieur Ernest Hébrard's solution, which keeps the dyehouse in the necessary direct communication with the river and the workshops, while giving the living quarters of the workmen the outlook upon the river itself, is a distinct triumph.

The requirements of the programme were briefly as follows: Upon a plot of land 300 mètres square three sets of two *ateliers* each for the looms working *haute lisse*, *basse lisse*, and *tapis*, the minimum dimensions being given; these *ateliers*, a large museum, an administrative building, and the Director's palace (this latter for official receptions as well as for dwelling purposes) were re-



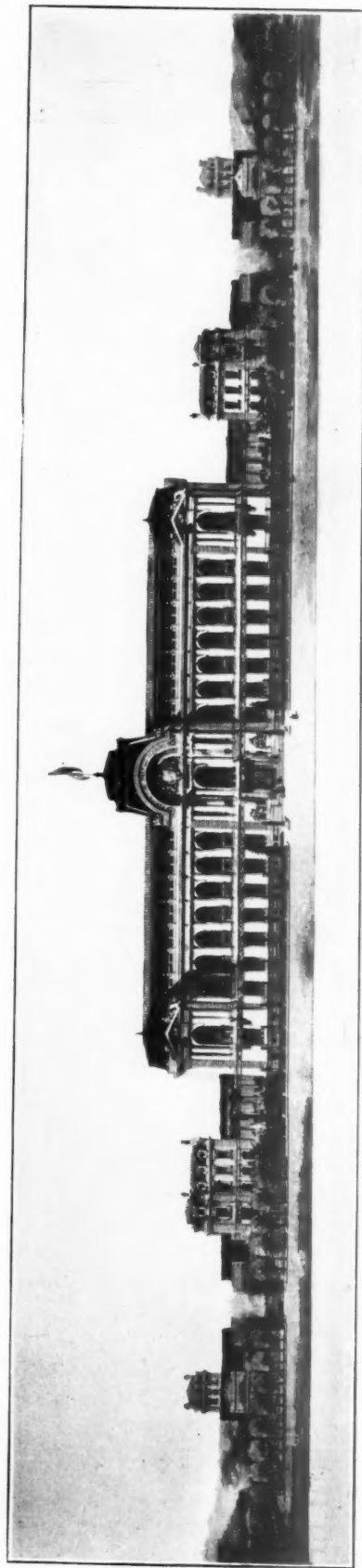
Photo: Poulet Successors.

THE PRIX DE ROME (ARCHITECTURE), 1904. SECTION OF FIRST PRIZE DESIGN.
— E. HÉBRARD, ARCHITECT.

quired to be in communication each with the others by means of covered ways. Again, there were to be storerooms for material, an *atelier* for repairs, a dye-house, and two small factories for the production of gas and electricity; and then quarters for eighty families and thirty bachelors, a gymnasium, two schoolrooms, and gardens, not only for the Director, but for the workmen.

Monsieur Hébrard's solution is worthy of the prize. It is dignified and monumental; the *image du plan* is well conceived, while he minimises some features of the plan which the Anglo-Saxon architect would ordinarily emphasise. Still, his success is a decidedly popular one, and well maintains the very high standard set for such performances by an exacting if paternal Government.

THEODORE
SPICER-SIMSON.



THE PRIX DE ROME (ARCHITECTURE), 1904. ELEVATION TO PLACE DES Gobelins, FIRST PRIZE DESIGN.
E. HÉRRARD, ARCHITECT.

Photos : Toulain Successeurs.

Architectural Education.

A Discussion.

III.—BY BASIL CHAMPNEYS.

I HAVE read with much interest and generally with sympathy and assent the articles which have been contributed to *THE ARCHITECTURAL REVIEW* by Mr. Lethaby and Mr. Baldwin Brown. I propose in the first instance to make a few remarks or criticisms on these preceding papers, and then to point out some considerations which should, as I think, be borne in mind in the formation of the curriculum which it is proposed to establish; and my principal aim will be to show how wide is the gulf which must at the best lie between an ideal equipment for the duties of an architect and that which is attainable; between a "counsel of perfection" and what is practicable under the established limits of time and human capacity.

With the main point of Mr. Lethaby's paper I am thoroughly in accord. The basis of architectural design should certainly be construction. This it has been in the past and must be in the future, if the art is to be continued on legitimate lines. But there is one important question which must be considered in close connection with this principle: What are the limits of genuine architectural construction? The great styles of past ages may be classified structurally under three main divisions. The lintel or trabeated method of the Egyptians or Greeks; the round-arched system of the Roman, Byzantine, or Romanesque styles, of which, as regards the two former, the dome was a corollary; and the pointed arches and vaults of the mediæval builders. These modes would seem to exhaust the legitimate constructional capabilities of stone, brick, and cognate materials. To us the problem is rendered less simple by the introduction of iron and steel, materials which may almost be said to make all things possible in the way of building, and which open the way to all manner of what to most architects will appear abuses. With the help of these materials we can erect lofty, ponderous superstructures resting apparently on huge sheets of plate-glass, or can exhibit masses of brick or masonry projected far beyond their bases, and can play a variety of structural conjuring tricks which to those who were more limited in their material would convey the idea of magic, not necessarily of an admirable kind.

But it is not my purpose here, nor would space allow me, to discuss what are the architecturally legitimate limits of the use of these materials. I am content merely to point out that the question

raised is one which must be taken into account in formulating architectural education on constructional principles. You cannot teach pupils to construct architecturally without first defining legitimate architectural construction.

On one important point I should join issue with Mr. Lethaby, an idea implied rather than stated in his paper, one which, as it could be confirmed or confuted only by long experience, must remain in the category of mere opinion. It is this: Mr. Lethaby seems to me to anticipate that if the rising generation of architects can be made to put aside all traditional style and develop building from a purely constructional basis, then somehow or other a new style will form itself; one free from all so-called "archæological" taint and germane to our own age and requirements. I hasten to apologise to Mr. Lethaby if I have misunderstood him, and also guard myself from compromising the opinion as to the practical method involved which I have already expressed; while at the same time I join issue with him as to the presumed prognostication. And I base my difference with him on the following considerations. First, our knowledge of the history of art—not merely of architecture but of art in every branch—shows that this is at least as true of art as of nature: "*Nihil facit per saltum.*" Development has throughout been evolutionary, each step taken being consequent on that which has gone before; or, to change the metaphor to one more cognate to the present discussion, past development may be compared to a well-designed structure rising from base to summit in organic harmony. So much as this is shown by the imperfect and fragmentary retrospect which is open to us. Had we lived through the ages of architectural development we should, I think, realise still more fully how gradually progress had come about; how logical and "precedented" each step had been; how small had been the contribution to the accumulated result made by each successive generation; and even smaller that of the most talented individual. It is, I believe, not only hopeless but of doubtful utility to endeavour to divorce ourselves from precedent, which after all involves the net results of ages of experiment with which we can scarcely hope to dispense without loss. If it be "pitchforked out" it will still be found coming back, and we shall have to recognise our old friends in some more rude and unkempt shape than if antecedent forms had been duly studied. Moreover I greatly fear that the influence on the

student implied by this self-denying ordinance would be other than beneficial. It would tend to inculcate the idea that he is intended to be a "great originator" in a sense which never has been, and is not likely to be, realised; whereas his only conscious aim should be to do *good* work. Originality is the gift of some, and can be trusted to make itself manifest, generally or always apart from self-consciousness; whereas eccentricity is within the reach of the most commonplace minds. The conscious aim at originality may easily result in performances which, for the best of reasons, have no precedent, and which, for equally good reasons, no one would wish to see repeated. It is, I consider, as undesirable as it is after all impossible to nurture students in an artificial atmosphere from which precedent is rigidly excluded.

But there is a further reason why such an experiment is bound to fail. The world is old. The genius of countless centuries has been devoted to the development of buildings. On all the essential constructional methods and their several resultant styles the changes have been already rung, and their monuments are with us actually or by records. The only new conditions of architectural enterprise are novelty in practical requirement, and the introduction of iron and steel, so far as these may be taken as factors in legitimate architecture. This, however, is as much as many generations, on the precedent of past experience, may be expected to assimilate and employ to good result. So that while I endorse the rule that construction should in an educational course take precedence of style, the reason of my assent would be that it is desirable that the horse and cart should retain their proper relative positions, rather than the wish that any essentially new departure should be made, sought, or anticipated.

On Mr. Baldwin Brown's most interesting and thoughtful paper I have only one criticism to make. He seems to me rather inclined to place the study of plan and exterior or elevation in separate and successive stages. My own opinion is that it cannot be too early impressed on the student that a building must be from the first conceived as one single, integral, and indivisible entity, of which ground-plan and elevation are merely the several aspects. Neither comes before or after the other; neither is of greater or less importance than the other; nor should any architectural work be studied or criticised on the basis of any such sub-division. From the very inception of study or design this principle should be kept in view, and the student should be taught to consider the merit of an exterior to be conditioned not merely by beauty of composition, proportion, and detail, but also, and even to a larger extent,

by the appropriate and logical expression outwardly of its interior purpose and arrangement. This is possibly little more than another way of stating the rule already discussed and endorsed, that construction should take precedence in design.

I now come to the next branch of my subject, and shall endeavour to show how large is the scope of matters with which the architect is expected to deal; how impossible it is that even a protracted course of study can make him the accomplished master of all the crafts which are involved in his undertaking, and for the due execution of which he is responsible. This consideration may or may not be held to have a direct bearing upon the proposed course of study. It is easy to say: "Let the student learn all he can during the time which he may be reasonably expected to devote to preliminary training, and do his best when he is started on his own account." I incline, however, to think that some advantage may be gained by realising the inevitable limitation of his acquirements—how far short they must necessarily fall of full equipment for his life's work; how, even after long experience, his knowledge of each branch of his multifarious responsibilities will remain inferior to that of the special expert who has devoted his life to the single subject. A thorough appreciation of these conditions may serve both to limit the scope of his training, and also enable us to realise what is and must be the position of the architect towards matters of which he cannot hope, even at the end of a life-long practice, to attain an exhaustive mastery.

To summarise briefly the matters with which he has to deal:—

Foundations.—Knowledge of quality of various soils and their behaviour under various conditions, composition of concrete, widths and depths, as circumstances require, damp courses, etc.

Brickwork and Masonry.—Durability of material and fitness for different climates; calculations of weights and strains, which in the case of vaults and domes become elaborate; ability to set out jointing and masonry generally.

Timber Construction.—The structure of floors and roofs, with or without iron, and whether fireproof or not.

Covering of Building with lead, tiles, slates, asphalt, or other materials.

Joinery for doors, panellings, and other fittings.

Plasterwork, plain and ornamental.

Sanitary Work and Plumbing.

Warming and Ventilation.

Acoustics.

Electric or other artificial lighting.

Besides all this, and often complicating each one of the items enumerated, is the business side

of architecture: the need of keeping each undertaking within a usually too limited cost, of controlling accounts, making contracts binding and legally valid; reckoning certificates, often under pressure—the entire business side of the calling involving the functions of a lawyer and accountant combined.

All these multifarious duties, to which so brief a summary scarcely does justice, are moreover to be considered as merely the means to an end. They secure nothing further than the erection of substantial and practical work under proper control as to cost. The essential architectural function is still to seek: namely, the ability by plan and elevation, not severally but combined, to produce a beautiful building, in which fitness for and expression of its purpose is to constitute an essential element of its beauty. And artistic completion often involves a knowledge of the decorative arts sufficient to bring carving, sculpture, decorative painting, and stained glass into harmony with the general ideal. To all this must be added the inexhaustible subject of architectural history, without a fair knowledge of which no architect can be considered to be duly educated.

Such is the ideal very briefly summarised; and, were training adequate to its full realisation insisted on, we might hope to launch a diligent and able student on his experimental career at the age of some threescore years and ten. Even then it could scarcely be expected that he could know as much about foundations, sanitation, iron construction, and electric lighting, as engineers who have devoted their lives—each sort to one of these several subjects; nor so much of the nature of contracts as a trained lawyer, nor of book-keeping as an accountant. Probably a chemist would still be a better analyst than he, and a practical mason a better judge, by other tests, of the quality of stones; a trained carver would still be able to give him points in his special work, and he could only hope to give a limited criticism to a sculptor or to a decorative artist.

The moral of all this is that no architect, still less one who is commencing his career, can be expected to be the master of all the trades and arts he has to control; and it is best that the limitations under which he must necessarily start should be fully realised. Further, a plethora of knowledge is likely to impede his inventive faculty, and to compromise his success as an artist. The aim of architecture is beauty, and a building without beauty is, for architecture, a minus quantity—an injury to art, of which its stability and permanence is an aggravation. (I expect that there are few of us to whom tidings of an earthquake or a fire somewhere or other, involving the destruction of a youthful—or possibly mature—artistic indiscre-

tion, would not be welcome.) Consequently the student should be taught from the first to apprehend the limits of his knowledge, so that he may not be led to impose comparative ignorance upon superior acquirements; and also to realise that, whatever may be his attainments in practical matters, they are serviceable only so far as he may turn them to the service of art.

Still he cannot avoid being, or being held, responsible for many matters in which he can scarcely hope to be an expert. Therefore it is well that his education should not attempt too wide a range. Construction, aiming at beauty, must be in the forefront of his training, and to this aim all else must be held to be subordinate; while the attainment of artistic excellence, the ultimate purpose of his education, should be insisted on from its first inception. For my own part I cannot see how much progress can be made in this direction otherwise than by study of the achievements of former ages.

If then the knowledge which the student can be expected to acquire within an educational course of any reasonable length necessarily falls so far short of an ideal equipment, it may be asked how he may hope successfully to face his multifarious responsibilities. To this I answer that the first condition of success is that he should realise his inevitable limitations; in the second place he should, as a result of such self-knowledge, be prepared to profit by the superior attainments of others in matters technical, and to relieve himself, as far as possible, of such functions as may be legitimately deputed, always realising that these can in no way include what is involved in his paramount aim of building beautifully and well. If any such devolution involves an element of chance, it will be a chance qualified by the exercise of judgment, tact, and discretion. He will learn by experience how to use the knowledge of experts to his own purpose.

It is in such matters that a good general education will be found to tell. Its first effect will be to make him conscious of the limits of his attainments; its second, that he will approach all subjects involved from the standpoint of general intelligence.

If it is an inevitable anomaly that an architect should be expected to control experts of technical knowledge superior to his own, it is scarcely greater than that one "who never went to sea" should be "controller of the King's navee." And success in the one case is no more inconceivable than in the other.

[The previous contributions to this discussion, by Professors W. R. Lethaby and Baldwin Brown, appeared in October and November.]



NEW MUSIC-ROOM, HATCHLANDS, GUILDFORD. DETAIL OF FIREPLACE.
REGINALD BLOMFELD, ARCHITECT.

Shand & Engle
Photo: E. Duchet.

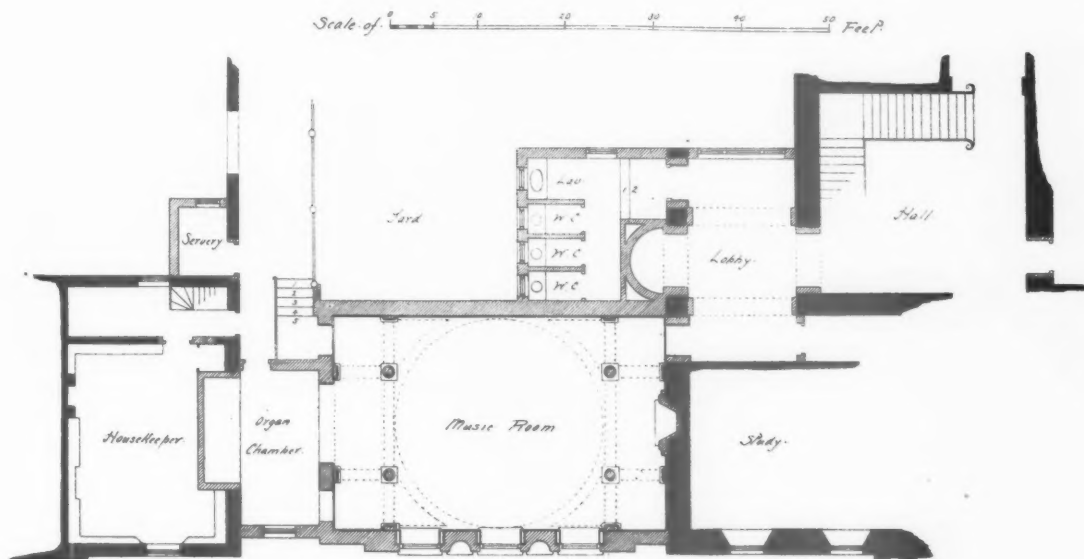
Current Architecture.

NEW MUSIC-ROOM, HATCHLANDS, GUILDFORD.—The music-room at Hatchlands has been built as an addition to a fine Georgian house originally belonging to the Sumner family, and now the property of Lord Rendel. The room and the organ chamber had to be designed to fit a limited space, and to be brought into direct communication with the central hall of the old part of the house. The music-room was planned as an oblong room 38 ft. by 24 ft., with a dome and cupola on four columns, and the full width of the room (24 ft.) over the central space. Acoustically this has been very successful. The room is panelled throughout in pine painted white, with swags on the window side, drop carving on either side of the chimney-piece, and enriched ceilings. These were executed by Messrs. G. Jackson & Sons. The organ (by Messrs. Walker) stands in a large organ chamber at the end of the room, and the organ case in carved mahogany with gilt pipes fills up the archway between the chamber and the music-room. The organ case was made by Mr. Aumonier, who also carried out the carving to the large Portland stone urns on the outside. Messrs. King, of Abinger Hammer, were the builders, and the whole of the work has been carried out from the designs and under the superintendence of Mr. Reginald Blomfield.

NEW CHANCEL, VESTRIES, AND MORNING CHAPEL, CLAPHAM PARISH CHURCH.—The addition of a chancel, side chapel, and vestries in two

stories has recently been made to the parish church which stands upon Clapham Common. The quite simple lines of the older portion and the absence of architectural features to a great extent settled the character of the design. The east wall of the chancel externally was, however, treated with an architectural order and pediment to give dignity and character. The plain panels over the windows are intended to be sculptured. The old reredos has been refixed, also the former choir stalls, temporarily, pending a complete scheme for the decoration and fittings. The former east window of the church has been built into the south wall of the side chapel. Messrs. Garratt & Sons, of Clapham and Balham Hill, were the contractors, and Professor Beresford Pite was the architect.

NEW PREMISES FOR COUTTS'S BANK.—The new banking premises of Messrs. Coutts & Co. in the Strand occupy the site of what was well known to most Londoners for many years as the Lowther Arcade, with a frontage of 96 ft. to the Strand and 80 ft. to Adelaide Street, and a total depth of about 230 ft. The whole of the ground floor, comprising an area of about 16,000 square feet, is occupied by the various departments of the bank, and almost the whole of the basement with strong-rooms. The upper portion of the higher building next the Strand is allocated to board-room, library, etc., and to apartments for residential clerks, and two houses for messengers; while the higher building next Adelaide Street



NEW MUSIC-ROOM, HATCHLANDS, GUILDFORD. PLAN.
REGINALD BLOMFIELD, ARCHITECT. (NEW WORK SHOWN HATCHED.)

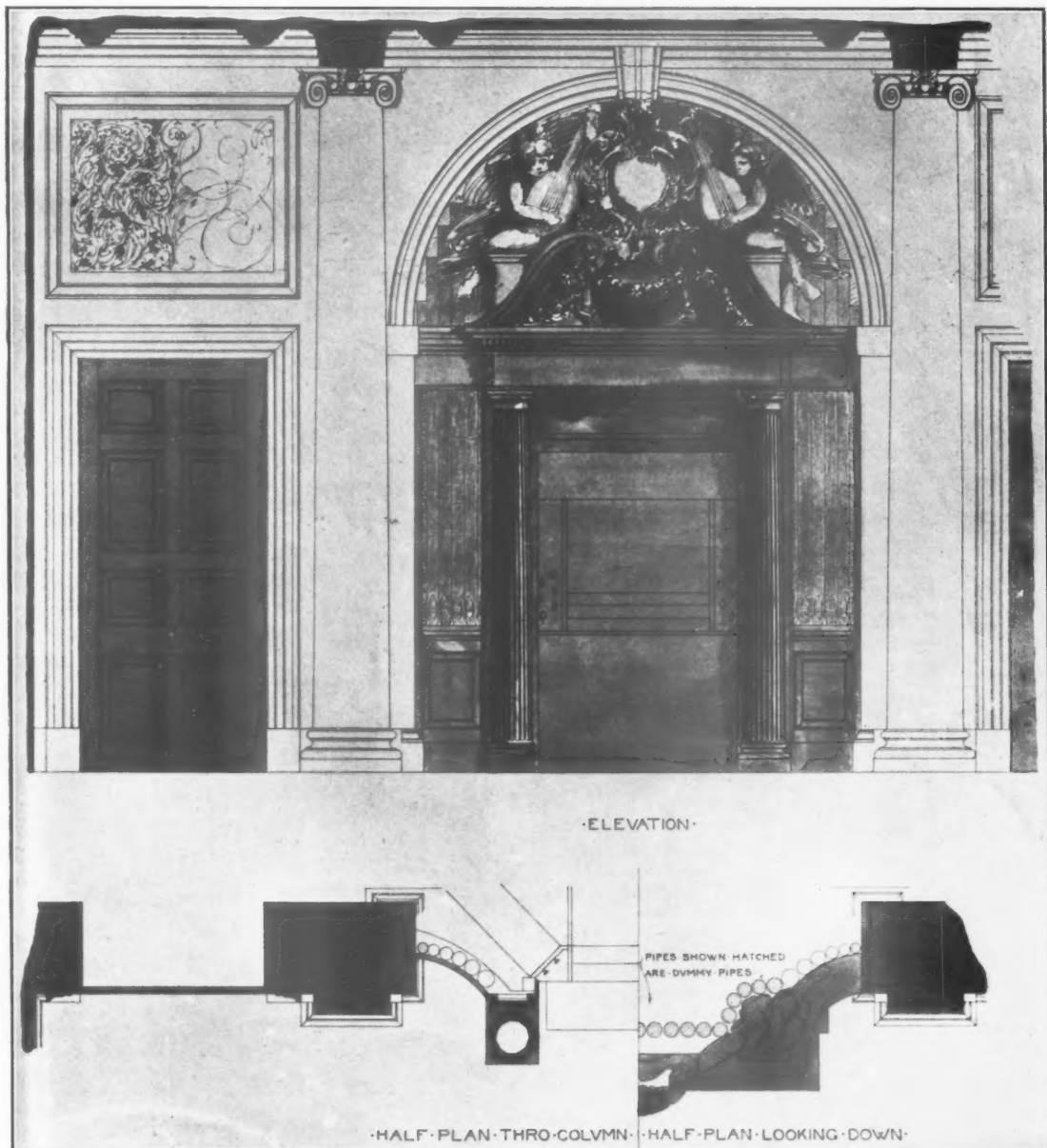


NEW MUSIC-ROOM, HATCHLANDS, GUILDFORD. DETAIL OF ORGAN CASE.
REGINALD BLOMFIELD, ARCHITECT.

Photo: E. Dockree

comprises luncheon-room and bedrooms, etc., for the partners, luncheon-room for the clerks, and kitchen and domestic offices. With the exception of the two frontages no windows could be obtained on the ground floor, and for the bank therefore the type of the ancient basilica has been adopted, with clerestory lights in the centre and cupola lights at the sides, thus affording the opportunity of obtaining an effective interior with abundance

of light. The exterior fronts have been executed in Portland stone, and the interior has been finished in Parian cement, the whole having been designed in the spirit of classical architecture, and in accordance with the expressed desire for simplicity, both in form and detail. The general contractors were Messrs. Holland and Hannen, and the sub-contractors were—for fireproof floors and roofs, Messrs. Homan and Rodgers; for



NEW MUSIC-ROOM, HATCHLANDS, GUILDFORD. DETAIL.
REGINALD BLOMFIELD, ARCHITECT.

sanitary work, the North British Plumbing Company; for plaster work, Mr. James Annan; for ornamental ironwork, Mr. Shrivell; for heating and gas cooking, Messrs. James Slater & Co.; for carving, Mr. George Hawkings; for electric lighting, the Alliance Electrical Company, under the superintendence of Messrs. Massey and Allpress; for lifts, the Otis Elevator Company and Mr. George Johnson; for bells, telephones, etc., Messrs. John Bryden & Sons; and for chimney-pieces and grates, Messrs. Shuffrey & Co. The clerk of the works was Mr. J. A. Spooner. Mr. J. Macvicar Anderson is the architect.

THE LEEDS PUBLIC DISPENSARY.—This institution, founded in 1828, was obliged to seek fresh quarters owing to the old building being required for a Corporation street improvement. A new site, about 1,500 square yards in area, was found in Hartley Hill with a frontage to North Street, and the plans of Messrs. Francis W. Bedford and Sydney D. Kitson were selected in a limited competition. The site is a sloping one, and full use has been made of this feature, for while the main entrance in North Street gives access to the board-room, secretary's office, and the residential portion, the upper door in Hartley



NEW CHANCEL, CLAPHAM PARISH CHURCH. THE EAST END.
BERESFORD PITE, ARCHITECT.

Photo: E. Dockree.

Hill admits with only one step to the out-patient department on the first-floor level. The lower door in the same street is the entrance to the casualty department immediately within. The walls of the operation theatre are tiled, and the walls of the isolation-room are faced with white glazed plastered brick. All the other walls and ceilings were done throughout with a smooth,

hard, impervious granite-plaster face, this material being supplied by the Granite Silicon Plaster Company, Ltd., London.

The floors of the waiting-hall, dispensary lobby, and of the medical and surgical departments are of maple-wood blocks, which have been treated with "Ronuk." Those of the operation theatre, casualty department, and isolation-room are made



NEW CHANCEL, CLAPHAM PARISH CHURCH. LOOKING EAST.
BERESFORD PITE, ARCHITECT.

Photo: E. Dockree.

of marble terrazzo. Heating and ventilation are carried out by means of air-ducts entering through hot-water radiators and six electric exhaust fans. Teale fire-grates are also provided in most of the rooms. A complete system of internal telephones has been installed for communication between the various departments and with the residential portion.

The following were the contractors:—Bricklayer and mason, carpenter and joiner, Mr. T. Hannam; plumber, Mr. J. Lindley; slater, Messrs. Pickles Brothers; plasterer, Mr. T. Moore; painter, Messrs. F. Jackson & Co., all of Leeds; granite plaster, Granite Silicon Plaster Company, Ltd, London; heating apparatus, Messrs. W. Richardson & Co., Darlington; wall tiling,



NEW CHANCEL, CLAPHAM PARISH CHURCH. LOOKING NORTH-EAST.
BERESFORD PITE, ARCHITECT.

Photo: E. Dockree.

Messrs. C. W. Williams & Co., Manchester; grates, Messrs. Teale and Somers, Leeds and London; locks and furniture, J. Kaye & Sons, Ltd., Leeds; electric fans, James Keith and Blackman, Ltd., London; terrazzo floors, Geary,

Walker, & Co., Ltd., London; lifts, R. Waygood & Co., Ltd., London; ornamental leaded lights, Messrs. Gascoyne & Son, Nottingham; iron balustrades, Mr. T. Johnson, Leeds; wood-block floors, Messrs. Hollis Brothers, Leicester;

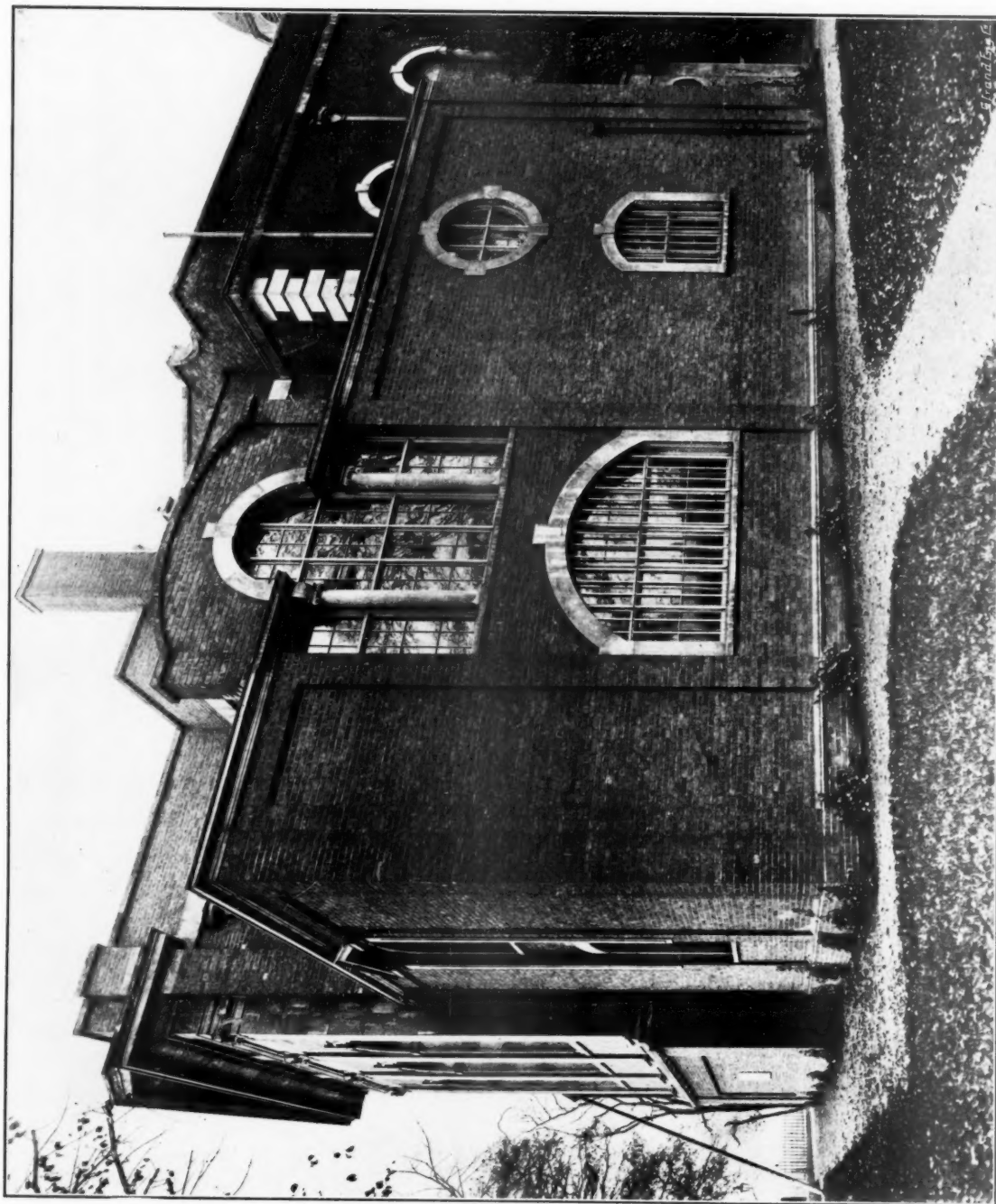


NEW CHANCEL, CLAPHAM PARISH CHURCH. LOOKING SOUTH-EAST INTO MORNING CHAPEL.
BERESFORD PITE, ARCHITECT.

Photo: E. Dockree.

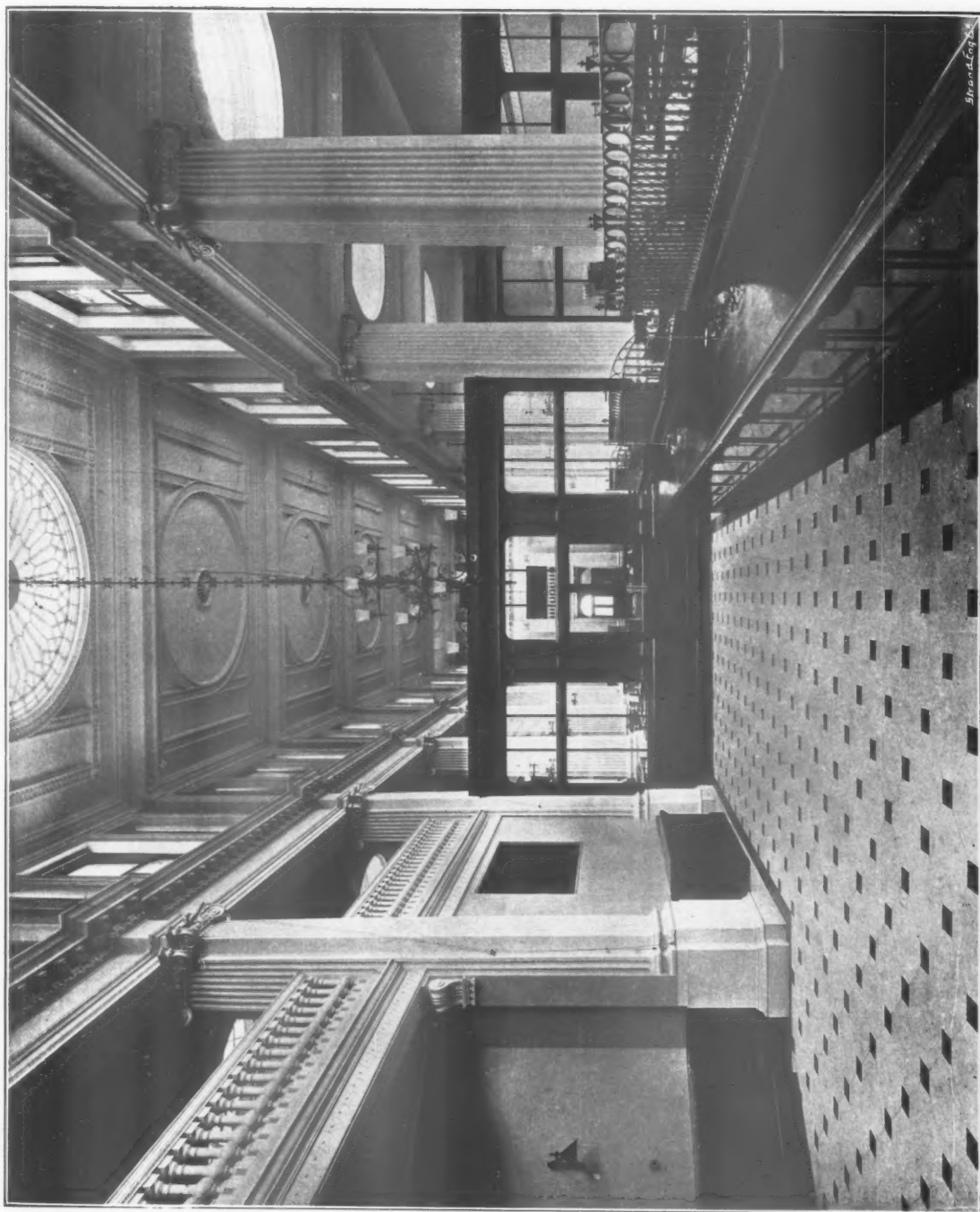
bronze panels, the Bromsgrove Guild of Applied Arts; window furniture, W. and R. Leggott, Ltd., Bradford; drinking fountain, the Leeds Slate and Marble Company; vitreous mosaic flooring, Rust's Vitreous Mosaic Company, London; and

sanitary fittings, Messrs. Shanks & Co., Barrhead; Twyfords, Ltd., Hanley; Messrs. Joseph Cliff & Sons, Leeds; the Farnley Iron Company, Ltd., Leeds. The sculpture was executed by Mr. F. C. Fehr.



NEW CHANCEL AND VESTRIES, CLAPHAM PARISH CHURCH, FROM THE NORTH-EAST.
BERESFORD PITE, ARCHITECT.

Photo: E. Decker.



COUTTS'S BANK, LONDON. THE BANKING HALL, LOOKING NORTH-EAST.
J. MACVICAR ANDERSON, ARCHITECT.

Photo: Bedford, Lemere and Co.



COUTTS'S BANK, LONDON. ELEVATION TO ADELAIDE STREET.
J. MACVICAR ANDERSON, ARCHITECT.

Photo: Bedford, Lemere and Co.



COUTTS'S BANK, LONDON. ELEVATION TO THE STRAND.
J. MACVICAR ANDERSON, ARCHITECT.

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Photo: Bellord, Lemere and Co.



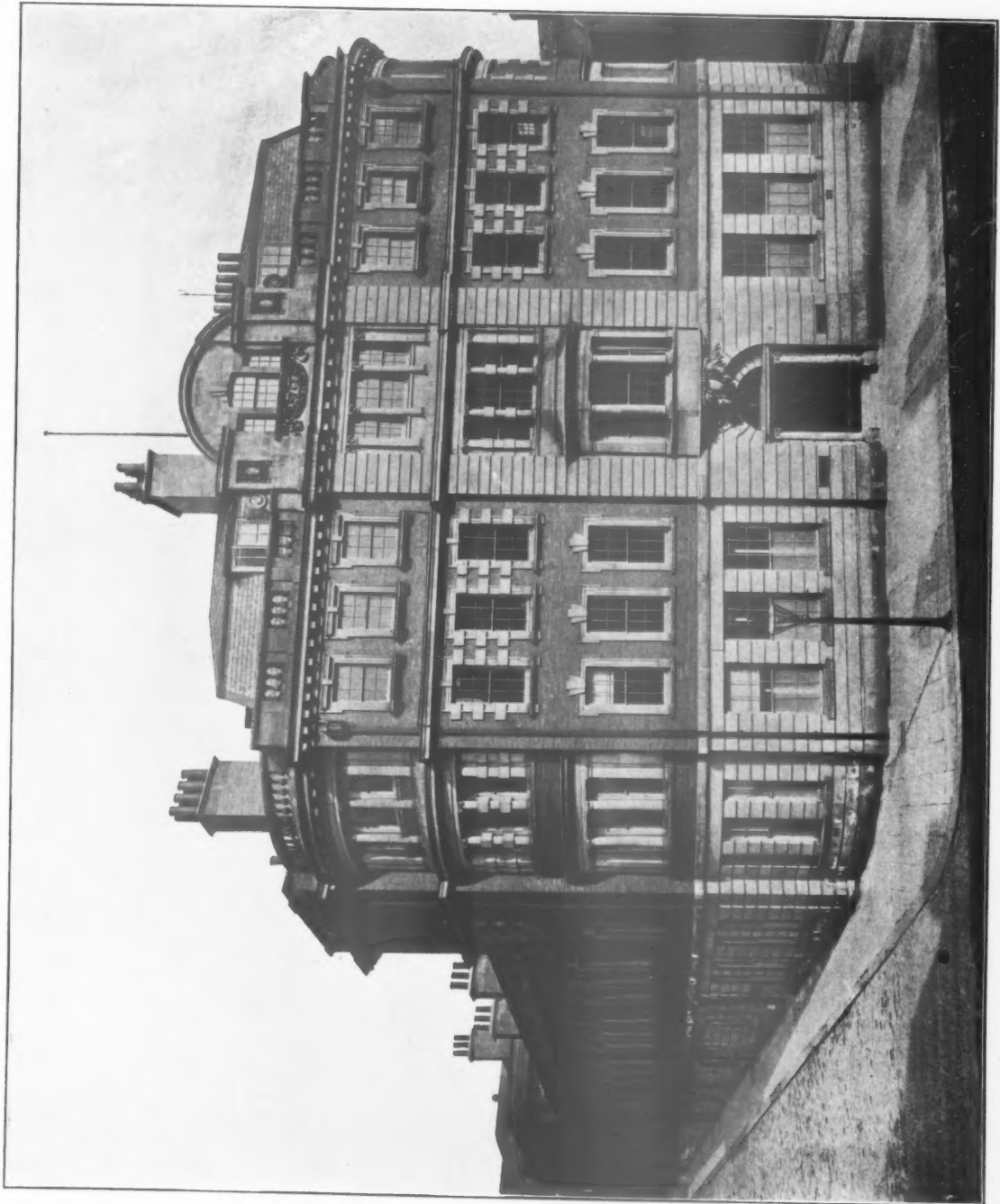
COUTTS'S BANK, LONDON. THE BANKING HALL, LOOKING SOUTH-EAST.
J. MACVICAR ANDERSON, ARCHITECT.

Photo: Belford, Lemere and Co



Photo: C. H. R. Vickart.

LEEDS PUBLIC DISPENSARY. OUT PATIENTS' ENTRANCE.
FRANCIS W. BEDFORD AND SYDNEY D. KITSON, ARCHITECTS.



THE LEEDS PUBLIC DISPENSARY. GENERAL VIEW FROM NORTH STREET.
FRANCIS W. BEDFORD AND SYDNEY D. KITSON, ARCHITECTS.

Photo: C. H. R. Pickard.

English Mediæval Figure-Sculpture.

CHAPTER IX.—THE FIGURE-SCULPTURE OF THE FOURTEENTH CENTURY (1280-1380).

SECTION III.—THE IMAGES OF THE FOURTEENTH CENTURY.

THE first sections of this chapter, dealing with the statue-work of the fourteenth century, had often from lack of the larger examples to turn to the smaller figure-sculptures of church interiors. There was indeed now *one* art in them all. The last half of the thirteenth century saw the breaking down of the barriers which had separated the goldsmiths from the stonemasons—the image shop from the builder's lodge. The shop style had been invaded by the motives of the building sculptor, and *vice versâ* the mason becoming a tradesman supplied masoned figures as pieces of furniture. The ideals of the figure-sculptor thus grew apart from those of the building scheme, and the architectural fabric left without the best power of sculpture had its expression enfeebled. Our next chapter will deal with this consequence and its determining influence in the direction of the decadence of architectural carving.

We can turn, however, here to what seemed at first an enrichment of the imager's art by the energies that had developed in the great achievement of the Gothic stone-sculpture, and see how he was raised for the time to the foremost position in figure-carving. The goldsmith who could found such ideal masterpieces as the effigy of Eleanor of Castile, could model a "Virgin" and "Christ" that might rank among the great sculpture of the world.

There remain, indeed, no gold, silver or bronze images that can be identified as English of the fourteenth century, and the ivories that have survived have not the importance of those of French workmanship. What we have rescued from the floors of our cathedrals and churches are mostly stone torsoes, usually too much shattered even for classification in the school of fourteenth-century style. The best preserved examples of the images once common in every church are three alabaster figures which were dug up in Flawford Chapel, near Nottingham, and immediately appropriated to private ownership.¹²³ They are about 3 ft. in height, and since their material is English alabaster and their discovery has been in the heart of the alabaster workings, they are

¹²³ By the courtesy of the Archæological Institute we are allowed to give a reproduction of one of the photographs made for that Society. One might call attention to the fate of so many of our best mediæval antiquities, that they have been allowed to pass out of public cognisance, are generally inaccessible to students, as well as being liable to the neglects and other vicissitudes of private ownership



FIG. 244.—HEREFORD CATHEDRAL. LADY CHAPEL.



FIG. 243.—FLAWFORD CHAPEL (NEAR NOTTINGHAM). ALABASTER FIGURE FOUND UNDER FLOOR OF CHAPEL.

(By kind permission of the Archeological Institute.)

good evidence to the capacity of our native workmanship (Fig. 243). There can be little doubt of their having come from Nottingham workshops, and we can confidently count them as valuable examples of Midland style.

Although Nottingham lay in the York diocese, the manner of these figures is not that of the York workshops, but we see a surprising likeness to the spire figures of St. Mary's, Oxford. There is, however, less resemblance to the Ancaster and Peterborough types, and rather an approach to those of the West of England. For example, the "Coronation of the Virgin" (Fig. 241) at Hereford, carved on the c. 1350 screen-work at the north side of the Lady-chapel (a beautiful work, though its figures are headless), shows a very similar if somewhat smoother treatment of drapery, as do also the

statuettes on either side, which though near in date are works of less value, and brought indeed from other places in the cathedral. We shall see the same types, too, on the Tewkesbury architectural carvings which a later chapter will illustrate.

At Battlefield, near Shrewsbury, there has been dug up a "Pietà" (Fig. 245) which remains perhaps the sole wood image that has come down to us which can be referred to this period. It is no doubt late in the century, but, with the smoother treatments usual for wood, comes distinctly into the class of the Flawford statuettes. We may point, therefore, to a style of image-making that worked in stone, wood, and alabaster, and had a wide range in the Midlands.

For the south of England all that we can show are stone fragments found at Winchester. The Madonna (Fig. 246) now in the "feretory" of the cathedral is a work of great delicacy and distinct style, carved in Caen stone and worthy of that school of sculpture which produced the Madonnas of the Winchester College gateways. There are, too, in the feretory, certain heads that belonged to images, and have been



FIG. 245.—BATTLEFIELD CHURCH, SHROPSHIRE. "PIETÀ."

(From a Photograph kindly lent by F. R. Arncliffe, Esq.)



A. G.

FIG. 247A.—WINCHESTER CATHEDRAL.
HEAD PRESERVED IN LIBRARY.

A. G.

FIG. 247B.—WINCHESTER CATHEDRAL.
HEAD PRESERVED IN FERETORY.

A. G.

FIG. 246.—WINCHESTER CATHEDRAL.
FRAGMENT PRESERVED IN FERETORY.

A. G.

FIG. 248.—HOWDEN CHURCH,
YORKS.

A. G.

FIG. 249.—ELY CATHEDRAL, FIGURE
PLACED IN BISHOP WEST'S CHAPEL.



A. G.

FIG. 250.—NEWARK CHURCH.
INTERIOR OF NORTH TRANSEPT.



A. G.

FIG. 251.—VICTORIA AND ALBERT
MUSEUM, SOUTH KENSINGTON—
IVORY.



A. G.

FIG. 252.—VICTORIA AND ALBERT
MUSEUM, SOUTH KENSINGTON—
IVORY.

dug up in parts of the cathedral. We give two of these in Fig. 247, as having a treatment suggestive of a fourteenth-century date. They should be compared with the heads of the Madonnas of the College gateways (Figs. 238,

239), and then with those of the reliefs of Christ-church, Hants (Fig. 242). The conclusion is that already stated, that there lasted on till quite the end of the fourteenth century in the south of England a competent and distinct craft of imagery which fairly kept up the traditions of the best style.



A. G.

FIG. 255.—ROCHESTER CATHEDRAL.
CHAPTER HOUSE DOOR. "DOCTOR."



A. G.

FIG. 253.—VICTORIA AND ALBERT
MUSEUM, SOUTH KENSINGTON—IVORY.



A. G.

FIG. 254.—ROCHESTER CATHEDRAL.
CHAPTER HOUSE DOOR.
"THE JEWISH CHURCH."

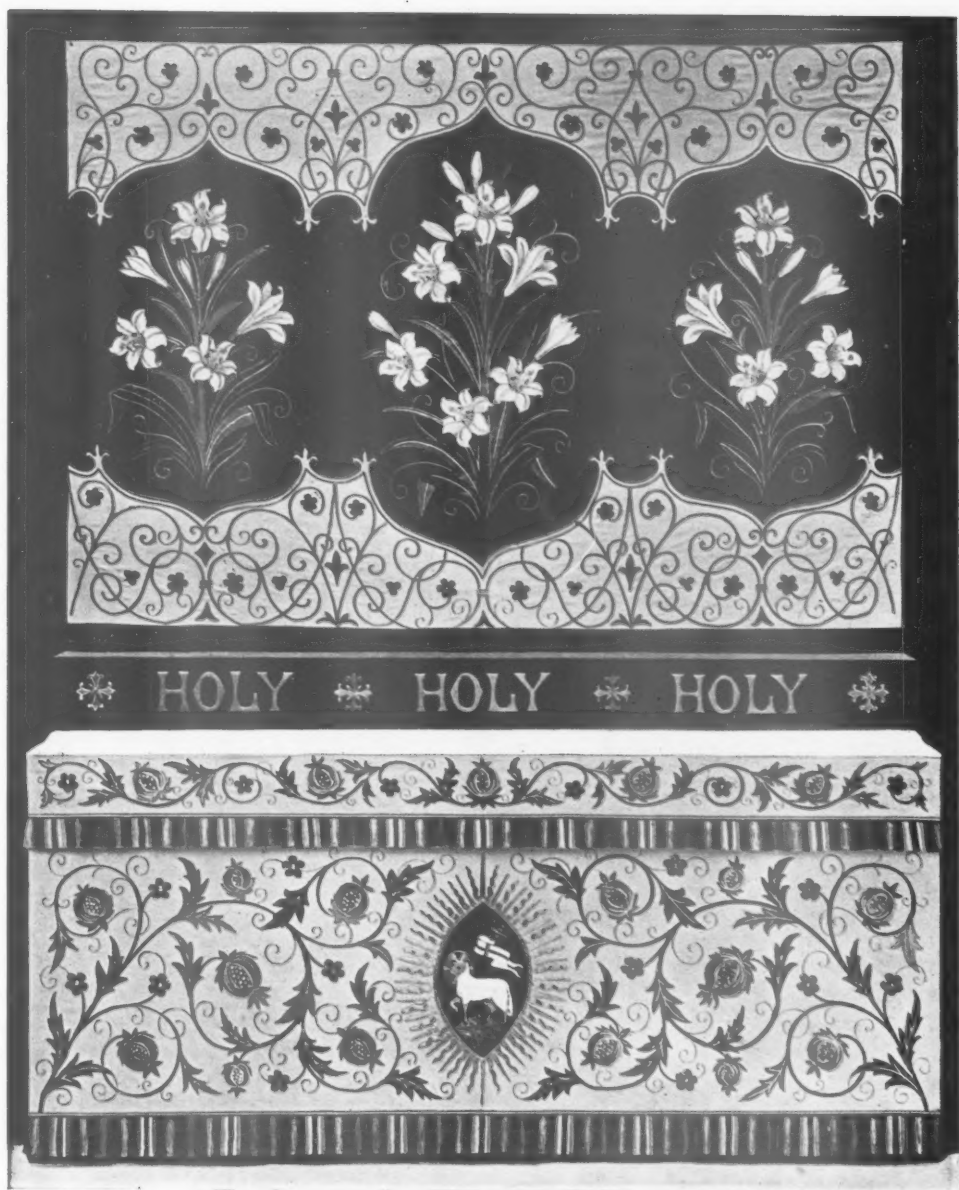
Turning to the north of England, what remains to illustrate the craft of the Yorkshire workshops in the matter of image-making is very scanty. There is little to show apart from the images of the Percy tomb at Beverley (given in Section I., Figs. 218, 219). A "Madonna" now set on the east front of Patrington Church, though weathered and with its surfaces crumbled, seems to have been an internal image with the attitudes and technique of the York schools. The long face is distinctive of the Beverley work, and the general manner is that of the York Minster Madonnas. But how wooden and perfunctory the Yorkshire imagery could sometimes be is to be seen at Howden, where a "Virgin" with a bird is a very lifeless block (Fig. 248). We shall have occasion to notice the extraordinary decay of feeling in the northern figure-sculpture later.

At Ely Cathedral are to be found, set in Bishop West's Chapel, two statuettes about twenty inches high. One, almost perfect and of great beauty, is a kneeling "nun" (Fig. 249) originally, no doubt, in connection with a "Christ" or "Madonna" image. The second figure, that of a monk, has been spoilt by a new head and hands, but is interesting from its likeness to the architectural reliefs of the Ely Lady-chapel which we shall illustrate later.

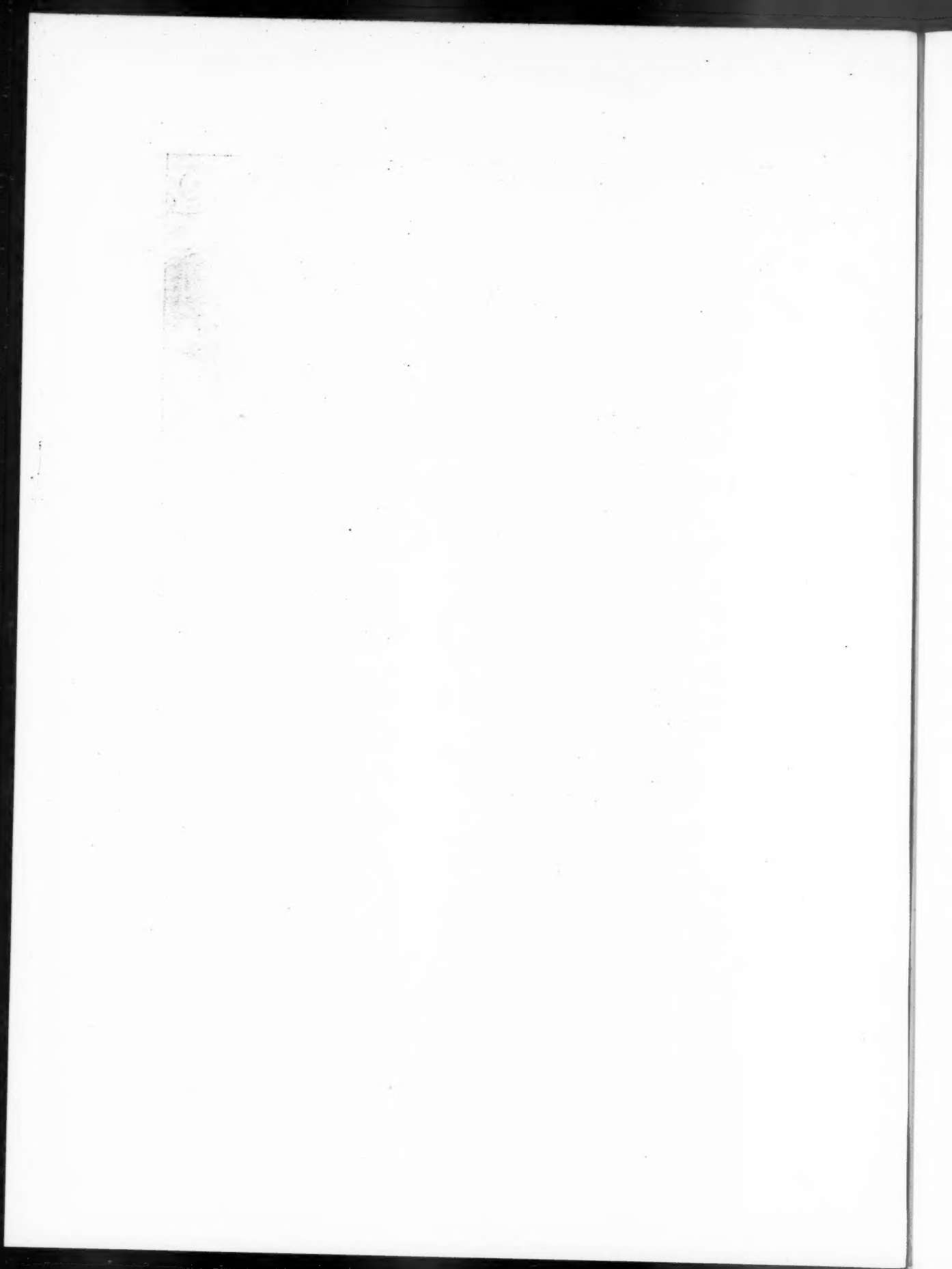
It is possible, too, that we can associate with this last-mentioned sculpture a torso in the Lincoln cloister, and some small figures that are set in niches on the outside of the north transept of Newark, and are of image type (Fig. 250). They must be put to the latter years of the fourteenth century, and may be evidence that in the workshops of Ancaster-stone there lasted on beyond the Black Death a fairly competent craft of imagery without the grotesque exaggerations that were prevalent further north.

The above groups fall with some precision into the schools of figure-treatment which we separated for effigies. The southern images of Winchester can be seen to be carved with the flatness of drapery and delicacy of head feature that were noted as characteristic of the south-western effigy. The Yorkshire examples, such as they are, show the draperies and head treatment of the York school. And that the Ancaster effigy-carving had parallel examples in small figure-work may be judged by putting the Newark figure (Fig. 250) beside the "lady" at Edenham which we illustrated in Chapter VIII., Fig. 186. The Midland style was one of more varied expression and fuller draperies, and it has come down to us in better examples, which show near alliance to the recumbent ladies of Worcester and Hereford (see Figs. 175, 213, in Chapter VIII.). The statuette of the "nun" at Ely is less easy to place beside local work, but may be attached to the London style, which, in default of authentic images, must be represented by the "weepers" or little figures carved on the Westminster tombs, or at Rochester in the architectural figures of the "Chapter" doorway (see Figs. 254, 255).

It is at any rate satisfactory, as telling for our view of workshop style developing individual manner in certain centres, that the fourteenth-century ivories of the Victoria and Albert Museum can be placed in the categories to which we have assigned the images. Fig. 251, for example, is a Madonna of the same class as Fig. 246 at Winchester. There is the same plump good-nature of expression and the same smooth draperies. Fig. 252 has the saucy playfulness as well as the deep-cut folds of the Nottingham alabaster (Fig. 243). Fig. 253 shows a less distinct, but



DOSSAL · AND · ALTAR
FRONTAL · EXHIBITED · AT
THE · CHURCH · CON-
GRESS · EXHIBITION ·
WORKED · ENTIRELY · IN
THEIR · OWN · FLAX ·
THREADS · & · ON · LINEN
BY · Messrs. · JONATHAN
HARRIS · & · SONS · Limited
OF · DERWENT · MILLS ·
COCKERMOUTH · AND · 25
OLD · BOND · ST. · LONDON



still different treatment, which we may perhaps connect with the style of London. The folds at the edges of the draperies are not unlike those of some of the figures on the chapter-house door at Rochester. These latter are remarkable among our mediæval sculptures, and have an importance which warrants their treatment here instead of among the lesser architectural figures. The quality of the statuettes representing the Christian and Jewish churches (Fig. 254) clearly marks them out as imagers' work from an established centre. The

figures, too, of the Doctors of the Church (Fig. 255) are strikingly pictorial in effect. The bold cutting of the stone, the furrowed faces and deep-set eyes, combined with the heavy draperies, give these sculptures an individuality which must be allowed to be that of an accomplished craft. The reliefs over Archbishop Meopham's tomb at Canterbury, which we will show later, are works of the same school, doubtless that of London, which, from its geographical position, would be in ready touch with the workshops of the Continent.

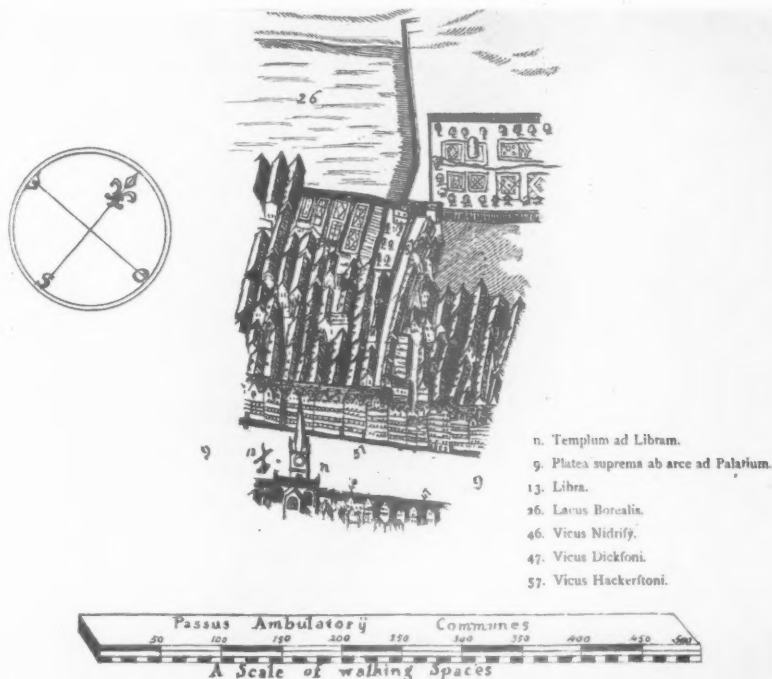
Old Edinburgh and New.—I.

THE older Edinburgh, so famous for its close-packed picturesqueness and close-packed history, has suffered, in these last years, considerable changes. Some eight years ago a great "improvement scheme" accompanied the widening of the North Bridge, and in our volume for the half-year November 1896 to May 1897 we published three of the competitive designs. None of these was carried out, though no doubt they gave suggestions to the architects who acted for the different purchasers of the sites. North Bridge Street, the approach to the bridge over the valley of the North Loch from the south, was widened, and both sides rebuilt. On the east were set up a large hotel, a bank, and commercial buildings; on the west the offices of the *Scotsman* newspaper. These latter stately buildings are now being completed, so that it may not prove uninteresting to give the history of the site they occupy.

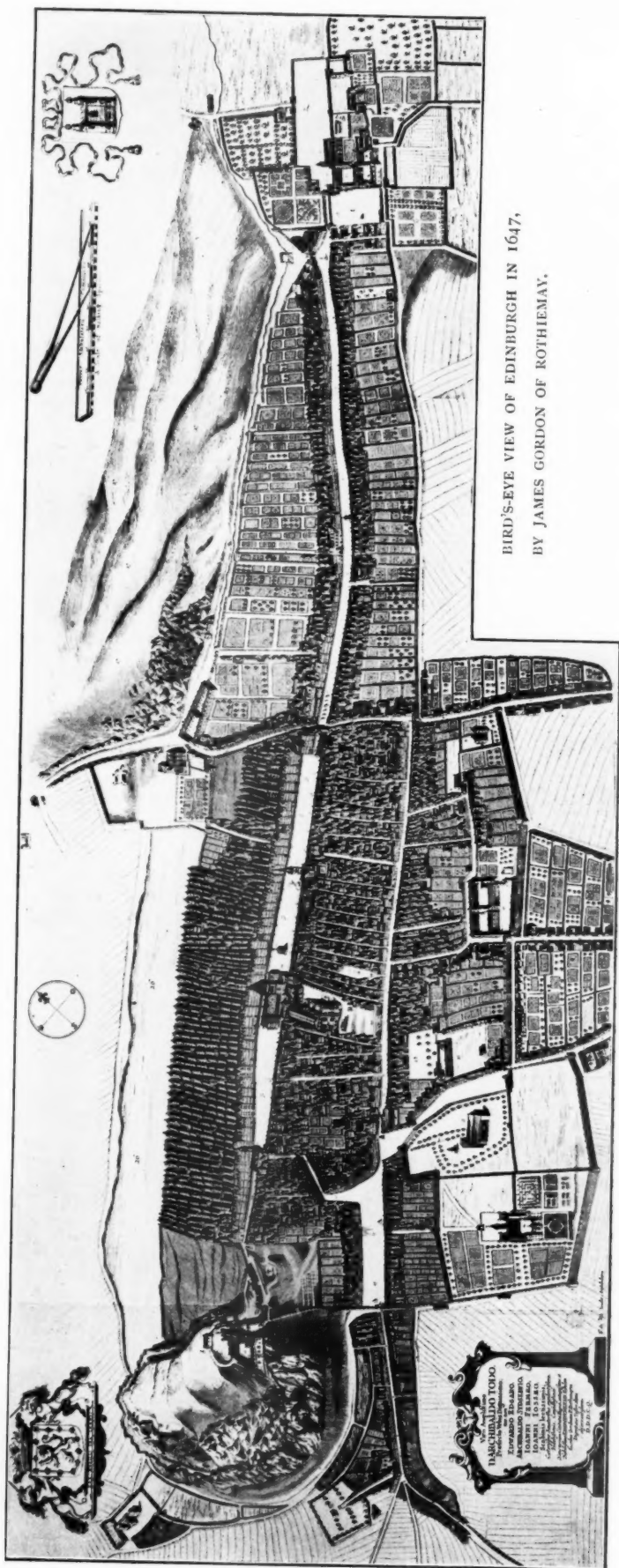
You cannot cut a chunk 300 ft. by 400 ft. out of the side of the historic High Street without making the city poorer in interest. You cannot compulsorily dispossess upwards of two hundred owners and occupants without considerable friction, and the last note of strife which has been going on for eight years has only just ceased. The remodelled area, including the street, extended to about two and a sixth acres, and the sum obtained by the Corporation for something over one and a half acres of build-

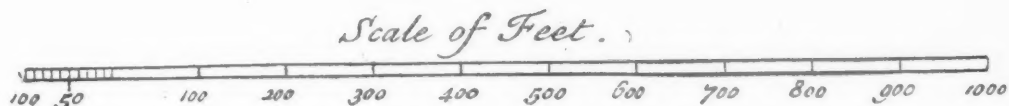
able ground was £230,000, or about £30 a square yard overhead. The solum of the old square known as Milne Square proved to be worth about £20,000.

To grasp the previous condition of the cleared area it is necessary to cast a glance at the general anatomy of the town. Old Edinburgh, as most people know, was built on a narrow sloping ridge a mile in length, extending from the castle at the summit on the west to the Abbey of Holyrood at the base on the east, and in breadth not much more than the width of the High Street. The terminals were many centuries old. The former stood safely perched on its rock, the latter lay in the valley three hundred feet below, surrounded



ENLARGEMENT OF A PORTION OF GORDON OF ROTHIE MAY'S BIRD'S-EYE VIEW OF EDINBURGH, SHOWING THE SITUATION OF THE NORTH BRIDGE AND OF NORTH BRIDGE STREET.

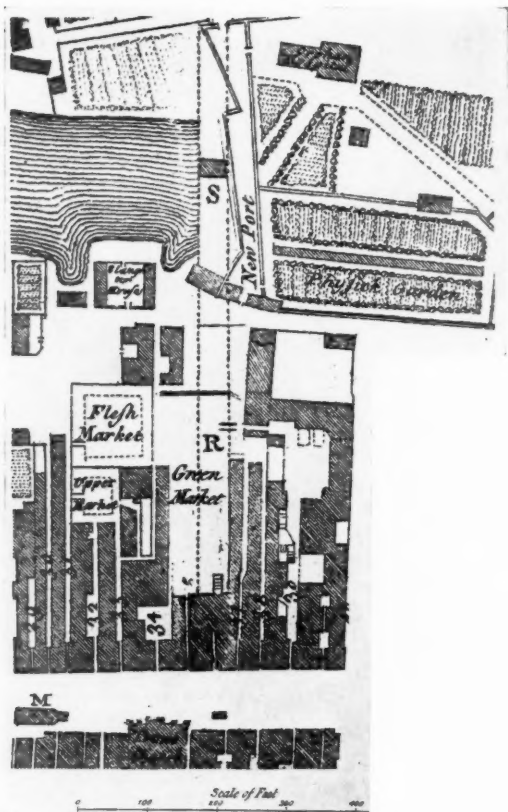




ENLARGEMENT OF A PORTION OF THE ORIGINAL FIRST SCALE PLAN OF EDINBURGH BY WILLIAM EDGAR, ARCHITECT, DATED 1742, SHOWING THE SITUATION OF THE NORTH BRIDGE AND OF NORTH BRIDGE STREET.

References :—

19. Stewart's Close.
20. Pearson's Close.
21. Allan's Close.
22. Craig's Close.
23. Old Posthouse Close.
24. Anchor Close.
25. Swan's Close.
26. Hutcheson's Close.
27. Fowler's Close.
28. Newbank Close.
29. Lyon's Close.
30. Jackson's Close.
31. Fleshmarket Close.
32. Middle Fleshmarket Close.
33. Bull's Close.
34. Mill's Square.
35. Hart's Close.
36. Cap and Feather Close.
37. Halkerton's Wynd.
38. Kinlock's Close.
39. Carrubber's Close.
40. Gray's Close.
41. Morrison's Close.
64. Steil's Close.
70. Covenant Close.
73. New Assembly Close.
75. Kennedy's Close.
77. Marlin's Wynd.
79. Kinloch's Close.
80. Lord's Close.
82. Lord Streighan's Close.
83. Black-frier's Wynd.
- L. The Market Cross.
- M. The Town Guard House.



References:—

- M. The Town Guard House.
- R. The dotted lines showing Road along the intended Bridge.
- S. Pier of the said Bridge founded.
- 31. Fleshmarket Close.
- 32. Middle Fleshmarket Close.
- 33. Bull's Close.
- 34. Mill's Square.
- 35. Riding School.
- 36. Stables.
- 37. Halkerton's Wynd.
- 38. Kinloch's Close.

ENLARGEMENT OF A PORTION OF
EDGAR'S 1765 PLAN.

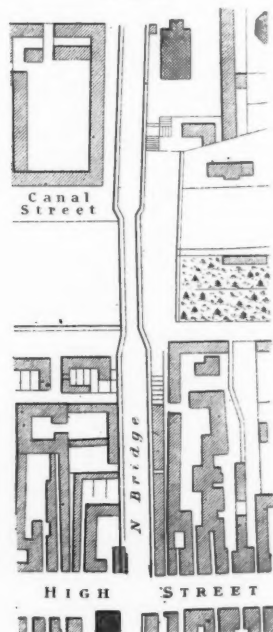
by green fields and flanked by the serrated rocks of Salisbury Crags and the lion of Arthur's Seat. On each side of this inclined plane, which had an average dip of one in twenty-two, the ground rapidly shelved into valleys, that towards the north being a hundred feet down to the bottom of the old Loch, or about seventy feet to the level of Market Street; that towards the south being seventy-four feet deep at the Cowgate, and gradually reaching the level at the eastern end. This hillside avenue, which connected castle and abbey, was gradually bordered along its western half in early times by comparatively low, roughly-built, and simple houses, often covered with thatch, and constructed of wood. These came to be replaced, especially after the great fire of 1544, by lofty stone buildings of many storeys, of characteristic Scottish design, with crow-stepped gables, con-

spicuous dormer windows, corbelled turrets, overhanging storeys of half-timber work, outside stairs, and other features stamped with the sturdy native character.

Midway between the summit and the base, and separating the High Street from the Canongate at the head of St. Mary's Wynd, stood a building pierced by an archway and well known as the Netherbow Port. The natural defence of the city on the north was the Loch, with an average of ninety yards breadth. In 1742 it had an area of about twelve acres, but no doubt at one time was considerably larger. It is now occupied partly by the public gardens and partly by the North British Railway Station and west-going lines. On each side of the Netherbow Port were high flanking walls, while the south front of the city was protected by a similar wall probably traversing the slope about midway between the High Street and the Cowgate.

The whole extent of Edinburgh within the walls at this time was only about fifty acres, and when the population grew and more housing accommodation was urgently needed, the value of land appreciated, and the back gardens and open spaces attached to the rear of the houses, and extending down the slopes, were largely built over. Most of the original lots were long, narrow parallelograms, some less than five-and-twenty feet in width, so that development by the individual owner was possible in only one way. Tenemental building was carried on by adding block after block ranging longitudinally down the garden, end-on to the front block, then mounting

FROM PLAN IN KINCAID'S GUIDE TO EDINBURGH 1787
ENLARGED





THE NORTH BRIDGE AND THE BANK OF SCOTLAND. FROM A DRAWING BY SIR JOHN CARR, PUBLISHED IN 1809.

upwards when outwards became impossible. The result on plan may be likened to a double-toothed comb, whose prongs were of varying length. This formed the root from which the houses of the people in later times grew out over the undulating fields beyond.

An examination of old titles shows that the houses in the closes were always bounded by the property of others, and never by public thoroughfares. It may therefore be assumed that the solum of all the closes was private property. They

largely took their names from the owners, and a unique and interesting series of buildings was developed from the peculiar circumstances of the site. There were at least 220 closes on both sides of the Lawmarket, High Street, and Canongate



FLESHMARKET CLOSE. FROM A VIEW PUBLISHED IN 1845.



THE NETHERBOW PORT FROM THE EAST. TAKEN DOWN, 1764.



VIEW IN AN EDINBURGH CLOSE.

in 1742, which if laid out in a continuous line would have extended to nearly ten miles. This is independent of the closes on the south side of the Cowgate.

The usual method of development was to erect a high building fronting the main street, pierced by a narrow opening which penetrated through the street flat of the tenement for a length of about 40 to 50 ft. These were very frequently constructed on arches and vaulted. The upper flats of this block were carried over the entrance to the close, so that the frontage became practically continuous, forming a close array of buildings standing shoulder to shoulder and having their gardens and courts stretching down the slopes on each side until they abutted on the city wall to the south, or debouched on to the walk and what appears to have been waste land which margined the Loch on the north. The rear range of buildings was often incorporated with the front block, erected on the full width of the holding, with the exception of five or six feet which formed the open close or passageway for access. These closes were prolonged as tenement after tenement was added, and when the enclosing wall

of defence was extended on the south they were continued on through the adjoining lots to the Cowgate. There the frontage buildings were penetrated by a covered pend, in a similar way affording ready access of inter-communication between the thoroughfares.

The back buildings were often 60 ft. and 70 ft. high, in some cases higher, and were built with massive walls often 3 ft. or 4 ft. thick. The upper floors were frequently constructed of half-timber work and plaster for lightness and to economise the restricted area, and the windows looked out on one side to the owner's close and on the other to his neighbour's close. All light and air came from the closes, and the quality and amount obtainable may be estimated by an examination of some of those extant. The windows were within a few feet of the neighbour's windows opposite, so that privacy was impossible, and open windows allowed an exchange of candid opinion about things in general, and an observation of all that went on in the neighbour's house. You could shake hands, indeed, as well as conduct a conversation with a friend across the intervening space, without the necessity of climbing his turnpike stair to do so. The purifying direct rays of the sun never entered, the meagre light being a reflected one, and unless a stiff wind was blowing from the north or south there was not much chance of breathing a pure atmosphere in these stagnant air-pools.

So developed the city. The occupants were spread out in six, seven, or eight horizontal layers, one over the other, packed in lofty parallel rows, without sanitation, cramped within, and reached by narrow turnpike stairs from steep access closes. Such was the hive that grew up in the narrow space of ancient Edinburgh.

When the Flodden Wall of 1513 took in the area lying to the south, up to the line of Drummond Street, the city was practically doubled in extent. At that time it extended to about 110 acres of buildable area, and the method of construction was continued which had its genesis in the needs of a population crowding together for protection within the walls. Eastwards and westwards from the Netherbow Port grew this picturesque but unwholesome mass of human dwellings. When it became impossible to cram more people within the walls, and the greater security of the times permitted, the population burst its bonds to the north and to the south and spread out on the fields beyond the ancient limits. This was done by arched viaducts, and the North and South Bridges over the deeper parts of the valleys, supplemented later by the earthen Mound and George IV. Bridge.

T. P. MARWICK.

(To be continued.)

