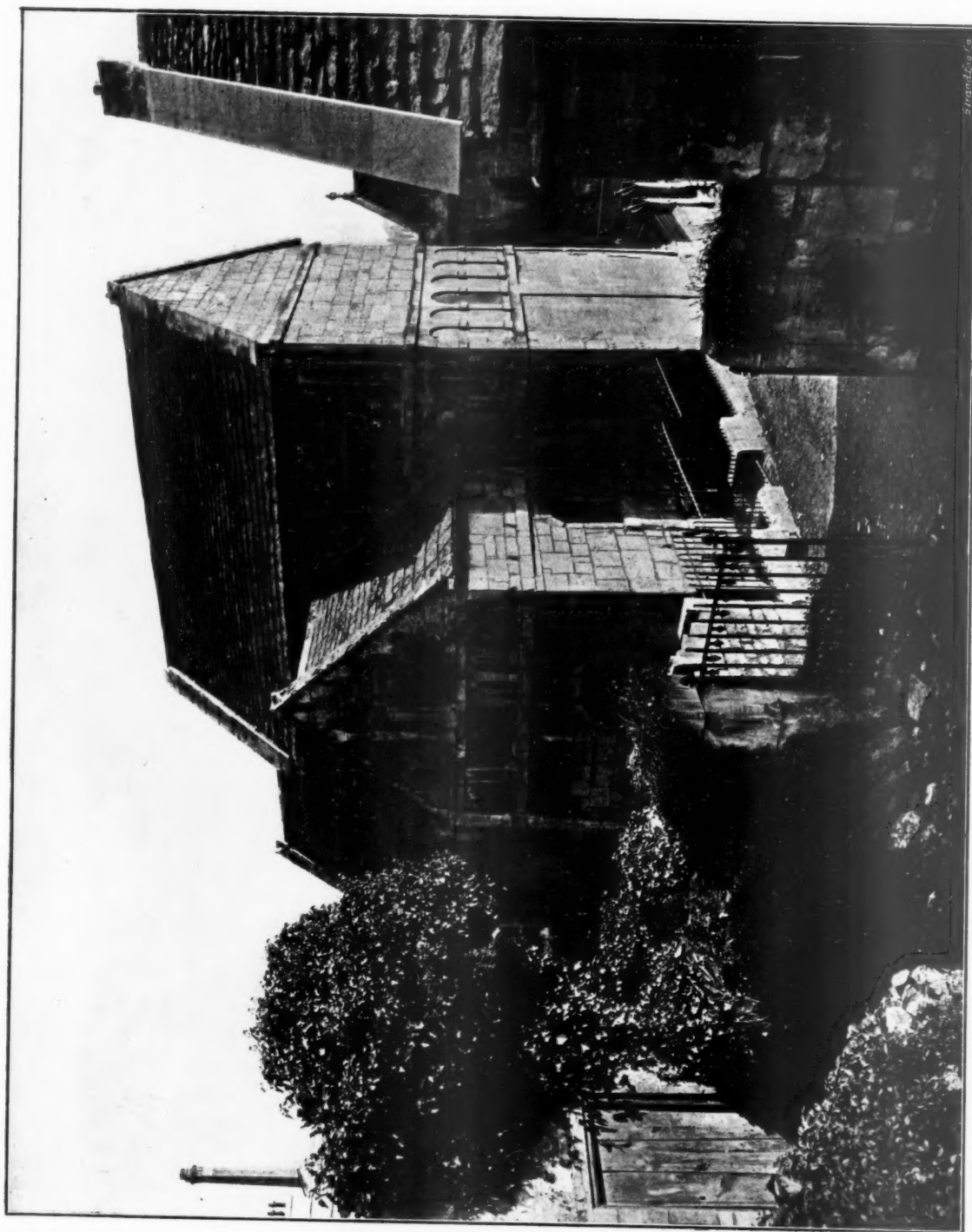


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ST. LAURENCE'S CHAPEL, BRADFORD-ON-AVON.

Photo: E. Dackey.

Bradford-on-Avon.—II.

THE Saxon Chapel of St. Laurence seems to divide with Kingston House the interest of visitors to Bradford. When I saw it first, in 1864 I think, it consisted of a small school and two cottage dwellings in a little lane on the north side of the parish church. The tall ridge of a stone roof rose above the tenements. By degrees, for many years, the untiring exertions of the late vicar, Canon Jones, dug it out of its surroundings, and formed the garth in which it now stands. No doubt it has suffered a little in the process—but very little; and Bradford, indeed England, has gained a most important addition to the scanty number of relics of the oldest style of English architecture. The arcaded panelling on the outside will remind the student of some arcading round the chancel of Wing Church in Buckinghamshire; but Wing appears much later, and begins to approximate to Norman. The Bradford chapel owes its preservation to the care of the builder—the stones being of large size, and most carefully fitted. They must also have been chosen with a full knowledge of the properties of the oolite as to weathering and decay. One thing this curious building proves, namely, that the Saxon architect was not new to his work, and that though all domestic and most ecclesiastical structures from his hand have perished in the course of ages, he was able, when he found good stone, to make skilful use of it, as well, no doubt, as to set up wooden houses elsewhere. It was built, according to William of Malmesbury, in or before 708 by Aldhelm, the second abbot of that great house. It consists of a porch 9 ft. 11 in. by 10 ft. 5 in.; a nave 25 ft. 2 in. by 13 ft. 2 in.; a chancel 13 ft. 2 in. by 10 ft.; and the nave is 25 ft. 3 in. high.

The church dedicated to the Holy Trinity stands between St. Laurence's Chapel and the river, in which it is most picturesquely reflected. It has a spire and transepts, and the nave has a north aisle. There are two finely canopied tombs, a few brasses, one of them representing a magnificently beruffed Elizabethan lady, and a curious hagioscope. The east window is decorated and rather fine, but looks new, and the glass is all very discordant except in a south window in the nave which looks like the work of Peckitt and contains some good old German plaques. The Easter Tomb is in a very late Gothic style, and has fortunately escaped "restoration." The most interesting monument is on the north wall of the chancel, and may be described as a typical example of what we call "Queen Anne." It was, in fact, set up a few months before the reign of

that monarch commenced, namely, in 1701. It commemorates Charles Steward, who lived at Cumberwell in this parish, and was killed by a fall from his horse in 1698. He is represented in the costume of the time of Charles II., and has what in the eighteenth century must have seemed an old-fashioned appearance. The sculpture and design generally are very superior to contemporary monuments in Westminster Abbey—those, for instance, of the Duke of Newcastle or Sir Cloudesley Shovel. The weeping cherubs do not sprawl, and the columns are in good proportion and strictly subordinate to the figure. But the most interesting thing is the heraldry. About this, as telling upon the question of Steward's identity, a good deal has been written. (See "Herald and Genealogist," ii. 67, and "Dictionary of National Biography," where Steward's supposed father, Dean Richard Steward, is said to have had two sons, born one fifteen, the other twenty-two years after his own death!) The arms are those of Dean Steward (Or, within a bordure ermine, a fesse chequé, azure and argent), but the crest of the Dean was a stag. The crest here is altogether peculiar and unknown elsewhere in English heraldry—a royal crown, set on an ordinary crest wreath, "of his colours."

Another worthy is but slenderly commemorated. In the vestry an engraving without name or date recalls the well-known features of Gainsborough's "Parish Clerk" in the National Gallery. The history of Edward Orpin, who died in his own house at Bradford in 1781, is variously related in the local guide books, most of them making him a friend of the great artist who was living and painting at No. 24 in the Circus at Bath between 1760 and 1774. Others again connect his name with that of Garrick or with that of Quin or of Foote the actors. The truth for once seems to lie with a local tradition, now apparently locally forgotten, but well remembered in 1866, when Mr. Wiltshire, the descendant and successor of Gainsborough's friend, died at his house, Shockerwick, in Somersetshire, which lies a short distance east of Bathford on the Corsham road. It is divided from the county of Wilts by the little Box Brook, easily recognised in such pictures as "The Market Cart" or "The Watering Place." An iron bridge now spans the ford, but there are several views, such as that in "The Harvest Wagon" or the "Cattle and Figures," which may be identified still in the varied scenery of the extensive park. The ford which gives its name to Bathford was not, as the guide books would have us suppose, over the Avon, but over the Box,

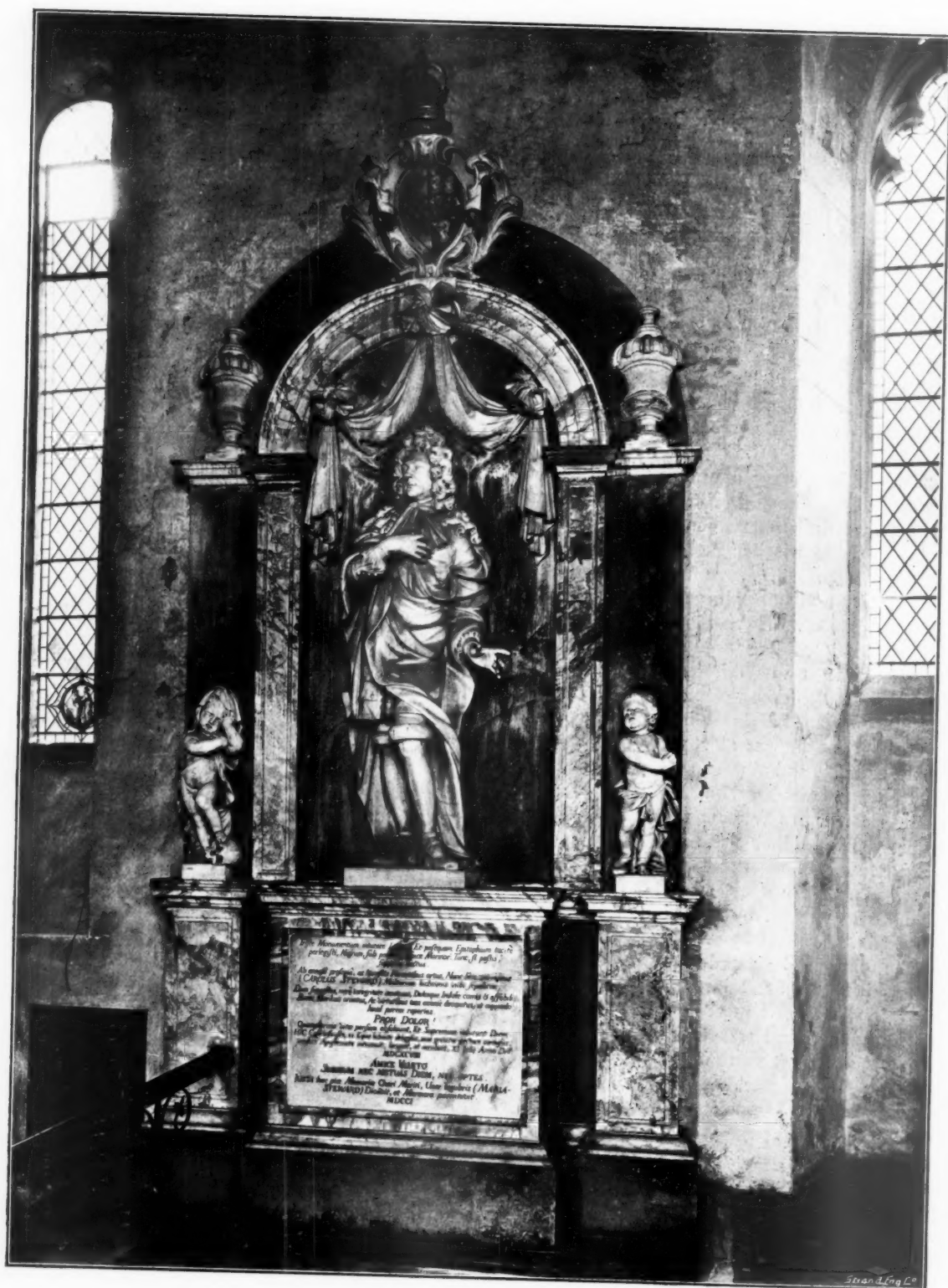


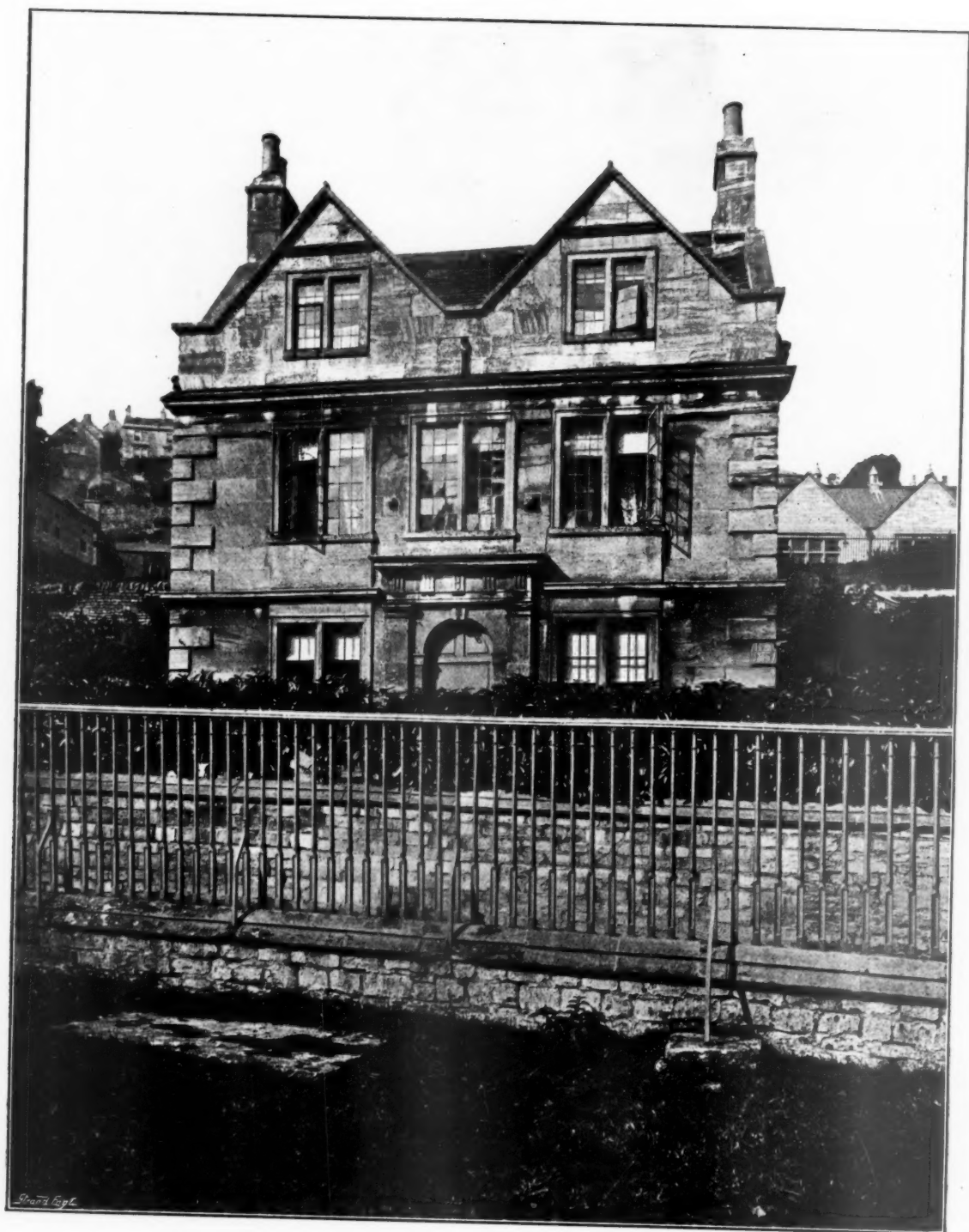
Photo: E. Dockree.

STEWART'S MONUMENT, HOLY TRINITY CHURCH.



Stroud & Co. Ltd.
Photo: E. Dockree.

DRUCE'S HILL HOUSE.

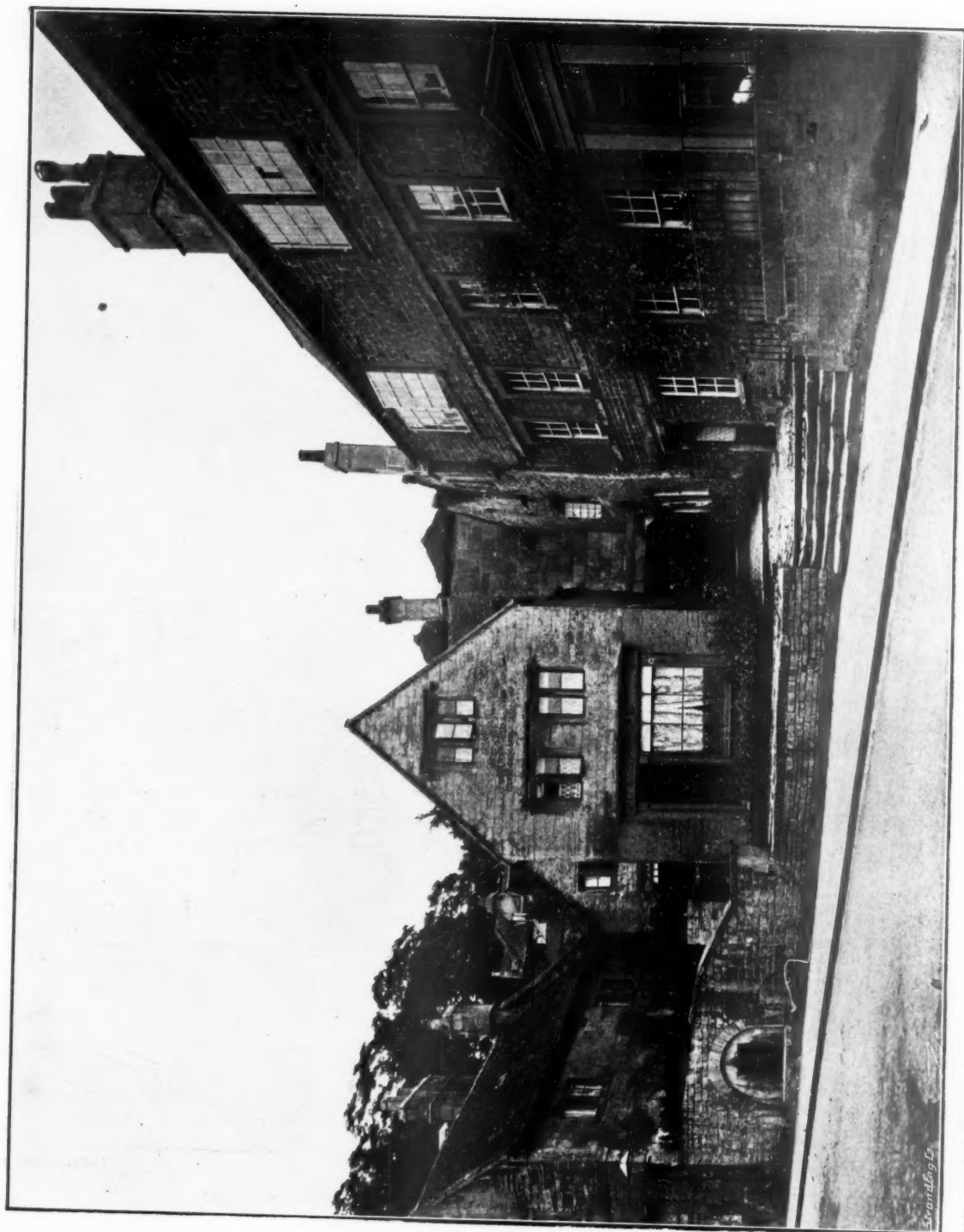
*Photo: E. Dockree.*

ORPIN'S HOUSE AND GRAVE.

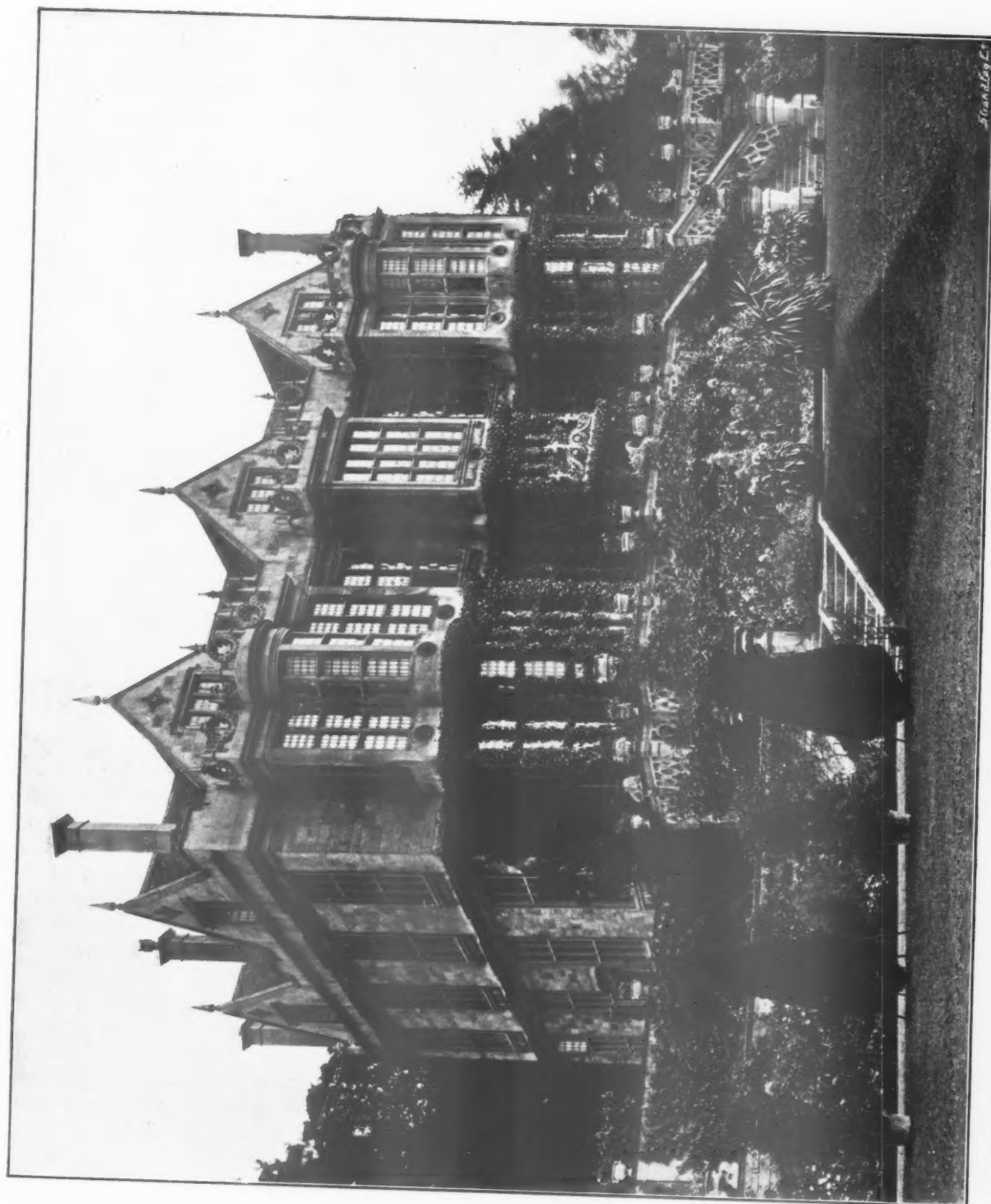


Photo: E. Dockree.

THE CHURCH HOUSES.

*Photo: E. Dockree.*

OLD HOUSES, BRADFORD-ON-AVON.



KINGSTON HOUSE.

Photo: E. Duckett, Esq.

Stanley & Co.

just before it joins the Avon, which is here much too deep and too wide for fording. Though there now is a bridge at Bathford, in Gainsborough's time the ford over the Box, here as well as in Shockerwick Park, was constantly in use. It became the custom, certainly in summer, that the artist should spend the "week's end" with his friend the carrier, Mr. Wiltshire, who always refused payment for conveying Gainsborough's pictures to London. On Sunday evenings the parish clerk used to come over the intervening hills in order to read the Bible to the Shockerwick household, and this was probably Gainsborough's sole acquaintance with Orpin, who sat perhaps unwittingly to be immortalised.

I well remember the seven fine pictures, five of which, and among them the portrait of Orpin, hung over the bookcase in the library. Early the following year they were removed to London and sold at Christie's. I was told in the house that they had hung as they were during the auction of the furniture from the time they were painted. The last Mr. Wiltshire had lived for many years in great retirement, and nothing had been removed. There were portraits of Foote and Quin the actors, and two of local scenes, gipsies and boys with dogs, besides the two grand landscapes in the adjoining room, "The Harvest Wagon," in which

there was a portrait of Miss Wiltshire as well as of the artist's daughters, and the "Cattle and Figures," which was also a view in Shockerwick Park. These two fetched £3,897 10s., and passed into Lord Tweedmouth's collection, while "The Parish Clerk" was bought by Sir W. Boxall for the National Gallery for £325 10s., and the rest fetched still smaller prices.

Orpin has another claim on our attention. He was an architect, and seems both to have designed and built the very pleasing house by the northern fence of the churchyard. He was the last of a family whose names appear in the registers for several generations. They were probably among the Huguenot weavers whose coming was such a benefit to the town. The house is remarkably well proportioned, and shows from its complete contrast with the neighbouring Chantry House and others of a similar pattern that Orpin was more influenced by the great Kingston House at the southern end of the town than by the other mansions which in his day were being multiplied in Bradford. Immediately in front of his door is his grave under a great rough slab, just within the churchyard railing. He bequeathed his house to the parish, to which it still belongs, but no memorial has ever been erected to his memory, and even his gravestone is without inscription.

W. J. LOFTIE.

The Decorator that Might Have Been.

THE art criticism that especially flourishes at the present day is in great part cast in a form that tends to monotony for the professional reader. The article on the favourite of the month, printed as it is side by side with reproductions of his work, can rarely bring to artists any great thrill of surprise, for it describes an art product that is already better, albeit, perhaps, imperfectly described in the accompanying blocks; while, if it explains how such works came into being, our interest in the matter is limited by the fact that no one in his senses ever wants to do again what is already done, and criticism for us is interesting in proportion as it throws out suggestions for the future, however vague.

Now how much more amusing it would be, if, instead of this monotonous exploitation of half-baked talents, that we know as soon as we glance at them, some art periodical were to bring out a series of "projected painters" wherein each art critic might advocate the evolution of the particular kind of painter he most desired, and of whose feasibility under existing or slightly modified conditions he was convinced. He might provide sketches of (quite imaginary) works and

even some notes towards a probable biography. I myself, for example, should conceive probably of a kind of decorative Hogarth on heroic scale, and should point out how naturally fitted for decoration is Hogarth's technique at its best. Think of the bored husband in No. 3 of the "Marriage à la Mode"—as concisely touched in as the work of any primitive, a continuous and articulate narrative of which each stroke is a syllable—think how Hogarth's power of reducing every variety of still life to a kind of moral *résumé* of itself would serve a painter of larger and more philosophic aims, and how the latter, in his simpler and more spacious compositions, would be free from his great forerunner's weakness for petty story-telling details—think how—but my enthusiasm is getting the better of me. Enough that here is a plan for rejuvenating a branch of literary production somewhat threadbare with constant handling, a plan indeed that if it be not shortly taken up by some of my more brilliant confrères is almost sure to be fraudulently exploited. For inasmuch as the popular art periodicals pay a writer very little for an article, but a good deal for an article with accom-

panying blocks, while they decline to pay an artist at all for the use of his works, the temptation must ultimately be irresistible to a penniless artist of parts to take his revenge in doubling the parts of artist and critic by first inventing a painter and then introducing him to the public. No doubt, however, this is already done and, all unknown alike to us and the Editor, half the "rising artists" offered to us every month are in reality men of straw: certainly we hear suspiciously little about them afterwards.

All this is not flippant irrelevance. It is designed to excuse certain reflections suggested by the works of Mr. G. F. Watts now being exhibited. It is not for me to assign to Mr. Watts his place in the hierarchy of painters, or even to add another to so many well-deserved tributes to a great career. I but express my regret at seeing a great potential decorator gone astray, a man possessing so many of the qualities needed for a difficult branch of art stunted from lack of opportunity and turned at last into another path altogether, and would suggest incidentally how much greater a man we might have had, had not Government and architects combined in the opinion that it was not worth while to employ him. Mr. MacColl, I believe, proposes to speak of the decoration that has in fact been done. Let it be for me, at the risk of passing for a fault-finder, to sing the praises of the decorator that might have been.

Briefly, the sympathetic observer cannot but recognise at Burlington House the spectacle of a belated old master captured by modern sentimental lyricism. Look at the firmness and simplicity of line in the "Time and Oblivion" with the great bulk of the principal figure against its sheet of tarnished gold, look at the sustained and delicate draughtsmanship on the figure of Mrs. Prinsep in the "Sisters," and contrast with these the gradually increasing fuzziness of his later works, the decomposition of form that progressively took hold of him as he renounced his decorative ambitions and devoted himself to easel pictures. Mark, too, on the second of the pictures cited the flat, reposeful colour not dependent for its harmony on fretful effervescence, but on the fundamental fineness of its disposition. In this figure, moreover, and even in the portrait of the painter in a red robe opposite, we find the student's serious study of the principles of drapery; the sort of work that might have led to a mastery like Mantegna's of this branch of art, and very different from the rather clumsy realism that mars the design in the popular "Love and Death," where Death is like a sculptor's figure with bits of "thrown" drapery introduced in prominent positions to look real, and joined together with

modelled work to supply the composing lines. In many of the painter's early works we find gifts of the highest value to the decorator, gifts which rather decayed in time from want of use; and they are by no means the only ones that fitted Mr. Watts to become a great decorator: hardly anywhere in the exhibition have we any sense that he has been afraid of colour, hardly anywhere any feeling that the presence of the model has hampered his feeling for design; for the practice of drawing (as a decorator largely must do) from imagination and knowledge was one he never abandoned. In a word, as far as natural endowment goes he was admirably fitted for big architectural work, and was moreover well aware of that aptness if only there had been such work for him to do.

There was not, and the fact did not fail to affect his art profoundly. Obligated constantly to stand up to the challenge of severe architectural surroundings, the firm and dignified silhouette might have maintained its integrity. It breaks up as it adapts itself to no more taxing neighbour than a picture-frame that, despite its traditional architectural details, is very frittery in effect. The colour leaves tranquil harmony for nervous vibration, and the taste for definite design degenerates into "feeling." He thrills to a flower or a butterfly or a sentiment, but is almost incapable of the brutality of a hard line; in all this I see the effect of too much privacy in the conditions of working, and I submit that the publicity, possibly even the derision consequent on work for public buildings, would not have been useless. Even the habit of drawing "out of one's head"—such a source of power when done in the heat of conviction (as work must be if done up to time for a specific purpose)—loses its virtue when the painting of a picture is spread over a period of years, a prey to moods and second thoughts and hesitations, tends indeed to breed oddities of drawing invisible only to the artist.

Nor is this the only loss which freedom from the stress of actual requirements has brought in its train. The technique is gradually modified into the only one that lends itself to perpetual retouching, and that drag of crumbly half-dry paint of which Watts was such a master invades the whole picture. Look at the "Fata Morgana," for instance; the face of the nymph with its impulsive splash of powdery colour is typical of the technique of the whole work. But the brown boy at the bottom of the canvas is very differently painted—a fragment left in as a little too good to repaint. The hand had to be retouched for some reason; and here, contrasted to the point of absurdity, you have the two methods of painting, the one a succession of short impulses very bright

and taking in any part, but leaving on the canvas as a whole a mass of rather tired-looking paint, teased, and blurred, and fudged, lacking the determination, the sustained intention of the other. Can one fail to see that the leisurely existence that we are assured is the ideal of the artist not obliged to produce to order breeds its own vices like any other condition? The occasional portrait (as the "Burne-Jones," worthy of Vandyke), where he was forced to concentrate himself into a few hours of close-knit work, shows of how much finer painting Watts was capable, and indeed it is to be doubted whether, lacking as he did the call to greater effort, he ever grew to his full professional powers. To a master, perhaps, most of his work would have the charm and shortcomings that attach to the efforts of an inspired amateur. This is, of course, comparing him with his great forerunners: leaving these altitudes and putting himself against the moderns he beat most of them on their own ground and gained in his power of harmonising decomposed and rather neurotic colour right to the end. Yet one cannot but regret for him those unsatisfied ambitions and the stimulus of a more unsentimental criticism.

This last point is an important one, for it affected not only his technique but his very manner of conceiving his pictures, and here again early occupation on public buildings could hardly have failed to be most useful. Nowadays any artist may live in a circle of whole-hearted admirers if only he be contented to have that circle small enough, and Mr. Watts had a large and ever-increasing public eager to acclaim the intensity of meaning of his pictures, if only that meaning were explained to them. Yet there must have been a time, before he became a national institution, when an obscure and incomprehensible painting in a public building would have brought home to the painter this fact: that it is not enough to *mean* unutterable things, you must *convey* them to the beholder, and in consequence he must have come to lean more on the symbolism

of character, and less on the mere literal transcript of some existing literary allegory, a distinction he does not seem always to have sufficiently realised. "Unutterable things" are after all the only justification of painted allegory. The thorough-going transcendentalist will admit that the appearances of the visible world are, like words, but symbols for the abstract facts behind them; yet they are symbols for the most part much richer and more eloquent than the corresponding words, rich as these are in suggestion to anyone knowing their origin. All bodily actions like kneeling or embracing, all human qualities of mind and heart, may be expressed by the painter so as to render their abstract meaning with a closeness words cannot convey. Literature has no words for half the things that art can say, and the more closely you paint the material facts the more inevitably they dissolve into spiritual significance. With such riches of inevitable symbolism at his command the painter is surely ill-advised to reproduce in the manner of a rebus the substance of some allegory that happens to have come particularly well in literary form. The very fact that it has been so successfully said in one form is almost a guarantee of triteness in the other, and the patness of some of the verbal descriptions of Mr. Watts's pictures which so attracts a certain type of religious person is in itself suspicious. Accident made me speak of Hogarth in the beginning of this article, and it has always seemed to me that a dash of Hogarth was what Watts required. *There* was a master of symbolism who could not paint a pair of pincers without matter disappearing in an embodiment of intention, who painted moral qualities so unmistakably that not even the painter's own misleading label can make us take priggishness for virtue or strenuous life for guiltiness. Speaking of the two to a friend to-night I learn that Watts himself always spoke of Hogarth as the last of English painters. Well, here is my proposition for the next English painter—a combination of Watts and Hogarth.

WALTER BAYES.

Architecture and Painting.

VI.—BY E. P. WARREN.

FEW architects who have read Mr. Bayes' most excellent article can have done so without much interest, sympathy, and entertainment—entertainment of an order to which Mr. Bayes will not object. We are honestly ready, most of us, to welcome the returning prodigal, but the condition of our larder gives us some concern, and Mr. Bayes' prodigal seems to be somewhat over-definite in his vision of prospective veal. He must, after all, take what he can get, and be content for

a while with the assimilation of a diet perhaps only slightly better than that of the forsaken husks. To face the unbiblical fact, we are not, for the most part, so fortunate as to be the possible providers of florid hospitality.

The architect most likely to extend a sympathetic welcome to the returning brother is seldom in control of great opportunities, decorative or other; he is not the untrammelled dictator, blessed with the dispensation of boundless funds, which it seems he is sometimes suspected of being, by

his brethren of other crafts. The opportunities of decoration in which a painter can be invited to co-operate are, for the average architect, unfortunately few. Most architects find that in nine cases out of ten of the buildings entrusted to them, the material requirements of their clients combine with the strict limitations of cost to make the production of substantial architecture sufficiently difficult without any possible question of applied decoration. Still, "where there's a will there's a way," and since many of us have certainly the will to bring in the painter, the way will, with his collusion, inevitably be found. That he has already to an appreciable extent, and with very happy results, been brought in, Mr. MacColl's article and its illustrations clearly show.

The sincerity of our welcome need not be doubted. The dog-in-the-manger attitude is never a becoming one, and few of us, I hope, will be found to adopt it in an attempt to exclude others from a feast we cannot ourselves enjoy.

Our own interests and instincts will further prompt us to welcome the educated painter as a possible saviour from much that is abhorrent. He would save us to a large extent from the irrelevant and casual purchases which so frequently upset our most careful and studied efforts. He would render less likely the frequent and maddening destruction of a quiet architectural scheme by the decorating firm with its pickings out, its gold-leaf refulgencies, and its "art" embroideries. If he has the sympathies and proclivities which Mr. Bayes seems to suggest, he would tend towards the "grand" rather than the "cottagery" manner. Indeed, his employment for mural decoration would, in any given instance, be a tolerably safe guarantee against that form of pride which apes humility in assimilating a London drawing-room to an æstheticised farm kitchen. He would strike the Latin rather than the Teutonic note.

In the case of great halls of a public or official character, and dedicated to occasional and more or less ceremonial use, the idea of symbolic or allegorical decoration in painting has never been entirely lost even in England, and in the banqueting halls of city companies, the board rooms of great municipal or commercial corporations, the vestibules, reception rooms, and grand staircases of public offices, in museums and picture galleries, theatres, concert halls, and public libraries, there is still an instinct for such decoration as an adjunct to merely architectural effect. That most of what has been done in this direction for the last hundred years has been poor stuff, and much of it mere trade daubing of imitative pattern-work, and bad at that, is easily conceded; but the fact that any such effort should have been judged worth paying for shows that there need be no insu-

perable difficulty in persuading the paymasters to find scope for the painter, provided that the architect, whose sympathetic collusion must be presupposed, has not only left paint-craving intervals in his constructive scheme, but also a financial margin for their adornment.

For if, as Mr. Bayes avers, the architect calls the tune, the client pays the piper, and the former is naturally expected by the latter to select an acceptable order of melody, if indeed such selection is not considered to be entirely the prerogative of the cheque book.

This brings us to the question of subject, and granting that the subject bears adequate relation to the traditions, associations, or purport of the building, it seems obvious that the possible range must be narrowed by considerations of treatment suggested by the actual picture spaces, and by their setting of architectural features, such as piers, pilasters, panel moulds or architraves. The spaces may be long, horizontally or vertically, square, circular or irregular, fit for few or many figures. They may be so long and unbroken as, for instance, on the walls of corridors or staircases, to suggest pictorial subdivision by means of painted groups of architecture, triumphal arches or the like, or their length may merely be such as to invite processional treatment. However, I am straying from the paths of safety, and must leave to painters the discussion of this question, which perhaps, after all, could hardly be profitably dealt with in the abstract, since each individual case must bear relation to its individual conditions. With Mr. Bayes and Mr. MacColl I am quite ready to accept a frivolous type for chambers dedicated to festal assemblies; but in halls intended for more serious or ceremonial purposes the grand manner becomes, I think, imperative. I would only meekly suggest to painters that the subject, whatever it be, should express itself readily without too much story.

In the future when, let us hope, a constant succession of opportunities has shown the decorative bent of many men, the prudent architect will choose his man with a view to the character of work he thinks nearest to his own vision of the completed whole. His painter once chosen, put in possession of the architect's views and fancies, and supplied with every detail necessary to the understanding of the scheme, must be given his head, and left to evolve *his* scheme, without unnecessary let or hindrance. Such collaboration should imply a friendly sympathy, and it should also rest on further postulates, such as some knowledge in each of the other's craft.

To prepare for a harmonious intermixture of painting and architecture, the architect must know how to prepare a scheme in which painting

can be applied with increase of the particular effect aimed at, without detriment to the general trend of lines, or injury to the proportions of constructive decoration; a scheme of harmony, in short, in which, while the architect sets the initial key, the painter strikes the final note. The painter on the other hand needs to have studied architecture up to the point of appreciating the implied function of constructive forms, of arriving at an instinctive sense of proportionate correlation, or, in other words, at a sense of scale. And it is precisely in this matter of scale that most of us moderns fail, architects, sculptors, and painters alike. But since, in an interior designed for decoration, the architect inevitably sets the scale, the painter must as inevitably follow his lead. Mutual concession and mutual understanding are, of course, needful for a successful combination. The architect must see to it that he makes his spaces adequately lit and paintable, and that he imposes no unnecessary difficulties. The painter's design must be sympathetic, assimilable, architectonic in quality. For, in decorating an interior of a pronounced architectural character, where painting must be subsidiary and complementary to architecture, to miss that quality, to fail in conformity, is to be wide of the mark altogether. And a piece of mural decoration, however charming or interesting in itself, however excellent in the abstract, that fails to become an integral part of a decorative scheme, fails essentially of its function. Genius may, of course, override the necessity of such conformity, as it overrides everything, but ordinary talent must accept ordinary restrictions.

In the case of an architectural scheme not yet realised, still in the stage of evolution on paper, and in which painting is to play its part, the architect will be wise to confer with his painter elect as early as possible, and while keeping full control of main essentials, to arrange or modify subsidiary detail with a view to the painter's requirements. The choice of naturally coloured materials, such as unpainted wood, stone, or marble, might often be usefully discussed with the painter in relation to the colour scheme.

Mr. Bayes and Mr. MacColl both seem inclined to despair of the church as a likely field for decorative endeavour, and indeed the usual outcome of ecclesiastical decorative fervour is sufficiently depressing. But since a considerable amount of nominally decorative painting is daily done in churches, and since it is frequently paid for at prices which I gather young and ambitious men might even welcome, it would seem a pity if the attention of aspirants were devoted entirely to secular subjects; if no effort were made to storm the position of the "church decorator," and to assist the architect to substitute for the stereo-

typed mock-mediæval puerilities fine colour, frank design, and virile artistry. In passing, I would suggest that we might borrow a Continental idea: why should not churches, when of considerable size, be adorned by large heavily-framed pictures hung on the piers or side walls and forming a consecutive series?

It is given only to the highly-favoured or highly-gifted amongst architects to control the decorative destinies of great public buildings, but those of us who are responsible for the design of dwelling-houses for the fairly well-to-do have doubtless occasional little decorative opportunities for painters content to make the most of them. There are few things in their way, to my thinking, more charming than the "built in" pictures so often to be found in quite modest old houses, and dating generally from the last quarter of the seventeenth to the corresponding quarter of the eighteenth century. Disposed sometimes in architectural frames, oval or circular, along the walls, a series of wreathed medallions connected by interlooped festoons, or perhaps more frequently forming the dominant panel of that domestic high altar, the chimney-piece; warm-toned, unpretentious, highly "conventional" in treatment, and occurring, more often than not, in rooms entirely white, these pleasant old things seem to me to be strongly suggestive of modern possibilities, and of a type likely, as I judge from recently exhibited work, to find sympathetic and successful handling by some of our contemporaries. I confess to a great weakness for the chimney picture. Its position usually gives the painting every decorative chance, the chimney-piece, in England at any rate, being generally, as it should appropriately be, the focus of architectural effect and the feature of most consideration.

Then there are ceilings, and the white field of a boldly-moulded ceiling forms a fine setting for decorative panels, circles, octagons, or what you will. There are indeed endless possibilities of combined work for architects and painters. It is, however, pretty clear that the former can do more than the latter to change possibilities into probabilities, or better, into actualities. A legitimate step in this direction might be made by the exhibition of coloured sketches of combined schemes by painters and architects at the few galleries where such things would get their fair chance.

If I may sound for a moment the personal note, I have had some small experience of collaboration with painters, and have not on the whole found it difficult; but, to be frank, the difficulties would in all cases have been less if the painters had combined with their feeling for architecture some real knowledge of that art. If it is desirable, as most of us now hold it to be, that young architects

should draw for a while from the life, it seems to be equally desirable that young painters should for a while study architecture.

In conclusion, I see no reason why, in cases where the building to be decorated is of a permanent type or likely at any rate to be long maintained, the painting should not be executed in the old way directly upon the wall—upon a carefully prepared surface, of course. But as we are nowadays, so many of us, mere hermit crabs occupying for an uncertain term of seven, fourteen, or twenty-one years, other people's shells, it may more happily fit the prevalent leasehold habit if the paintings for domestic buildings are generally done on detachable panels, canvas, or silk. Whatever the outcome of this discussion, it

will have served a useful end if it manifests or increases the sense of interdependence of the arts. And I believe that, while conjunction with painting will help to humanise architecture, architectural restraint will tend to dignify painting. Architects have been accustomed in England to the suspicion, if not to the certainty, that most painters lack sympathy for architecture and consider its practice a dreary trade. Under modern conditions, and in many instances, the painters have good excuse for that impression; but some interchange of study, an honest attempt at mutual understanding, and, above all, friendly collaboration, will quicken sympathy and bring about that intellectual fellowship which Mr. Bayes very justly prefers to flattery.

Bath Doorways of the Eighteenth Century.

I.

THE sense of good design in doorways is one which makes itself more acutely felt in the case of private than of public buildings. For in the latter there is frequently a masking portico, which by its dignity detracts from the important position which the doorway would otherwise occupy. But even then the ancients at least thought fit to give to the inner entrance its proper surroundings, and one's mind reverts to that magnificent example under the portico on the north side of the Erechtheum—so well known for its wealth of exquisitely finished detail. And where there exists no portico, it is nearly always possible in the case of a large self-contained building so to arrange the doorway that it shall become a part of the scheme of the whole façade, such as in many of the mediæval cathedrals. But in doorways which form the entrance to a private dwelling the case is quite different. There it is often impossible in a row of houses to contrive that it shall be in the centre of the elevation, and it becomes the more necessary to give it just that accentuation which shall denote its position without unduly weighting the design on one side or the other. Cases occur where the doorway is only slightly marked, as in the rusticated base-ments of the Palladian orders. Such is the north side of Queen Square at Bath, where all the openings of doors and windows are alike square-headed, and with only the distinction of the doorways being wider than the windows. This is without doubt one of the most successful possibilities of the Palladian manner. It is interesting to observe that in the original design all these

doorways are shown centrally placed; but it is evident that some of them at least were not, from the first, so carried out. Much fault has been found with the bald treatment of the openings exhibited in the Crescent, but the grand effect of the two-storied Ionic order satisfies the eye, and prevents the mind from being occupied with any thought of the detail, or any supposed want of ornament. At the same time the doorways in Camden Crescent may be noted as a contrast to this. They stand in an exactly similar position under a two-storied Corinthian order, but they are treated very freely and ornamented with moulded architraves, an overhanging cornice supported on brackets, and with the keystones carved with elephants' heads in reference to the coat-of-arms of Lord Camden, who was at that time member for the city, and in whose honour the Crescent was built.

But in this article we have to treat of doorways which are independent of anything like a large superimposed order; of these there is in Bath a large number, with a charming variety of treatment, covering the whole period of the eighteenth century.

One of the earliest examples is to be found in Trim Street (Fig. I.), in a house known as General Wolfe's. At this period Bath was just emerging from the confines of the old city walls, for the waters had risen into fame, and the city was crowded with the *élite* from all parts of the country. Many curious spectacles must have been witnessed by those unfortunate patients who had to be carried in their sedan-chairs to and from

*Photo: E. Dockree.*

FIG. 1.—5, TRIM STREET, BATH. (GENERAL WOLFE'S HOUSE.)



Photo: E. Dockree.

FIG. II.—A HOUSE IN ST. JAMES'S STREET, SOUTH. BY WILLIAM KILLIGREW, C. 1720.
VOL. XVII.—E



Photo: E. Dockree.

FIG. III.—DOORWAY IN ST. JOHN'S COURT, BATH. BY THOMAS GREENWAY, C. 1720.

the baths through the narrow, squalid streets and the unwholesome surroundings of a city which was then far from sanitary.

The street in which this doorway stands marks then the era of great changes in the condition of the city. Following the example of those in other parts of the city, George Trim, a member of the Corporation, started to build this street in 1707, notwithstanding the protests of the citizens, and it remains much as it was at that date, while there is no house more perfectly preserved and of greater interest than this one. It is probable that no architect was employed here, but that the house was the work of a builder. In this, as in other of the earlier examples from large houses whose design is independent of those adjoining them on either side, the doorway becomes a central and integral part of the whole scheme. Here, too, we have the earlier treatment of the Ionic cap, the volutes being flat instead of angular, and the shaft fluted. Another example of this cap remains in the same street, and others again in Westgate Street and Westgate Buildings. The moulding round the door is of the bolection type. The soffit of the straight cornice over the door is flat, but in the curved pediment and in the cornice on either side it is worked into a large cavetto, a very distinguishing feature in the style of those who had not as yet adopted the Palladian manner. The group of instruments of war worked in plaster adds an historic touch to this beautiful little house, which is now used as a furniture depository. It was here that General Wolfe stayed for a short time in 1759, just prior to his taking the command at Quebec, and there is little doubt that they were added in his honour. It will be noted that in nearly all the examples here treated of, the fine original eight-panelled doors remain, and in these the panels are almost always fielded. Alas, how seldom is the hand of the joiner of to-day, except in the best work, engaged upon such bold and lasting specimens of his art! The proportion of the height of this door, as of the two following examples, seems excessive for its width. The house, which is a two-storied one, has the window over finished in an exactly similar way to the door, but with Corinthian pilasters at the sides.

About 1720 William Killigrew, who had been a joiner, erected some houses for a Dr. Bettinson, on some land at the back of St. James's Church, known as Bull's Garden. Comparing them with the one of which the doorway (Fig. II.) is now before us, and which almost adjoins them, there can be no doubt that Killigrew was employed upon this one also. The general style is heavy and somewhat crude, but it is an extraordinary proof of the ability of the ordinary tradesman of that day. The pilasters, which stand well forward, are

plain, and support two consoles carved with lions holding shields. In Weymouth House, his other work adjoining, these consoles are left uncarved owing to a change in plan necessitating the doorway being made into a window. Above the door is a massive pent with dentil cornice, in which no attempt is made to intersect the deep stringcourse on either side, except in the crowning fillet. The doorway itself has a bold bolection moulding round it with a plain keystone, and stands in the centre of a very striking façade.

Among some other of these amateur, but successful, architects was one Thomas Greenway, a stonemason, who together with his sons carried on business in Claverton Street. He seems to have adopted the Classic style sooner than the rest, for we find him about this period engaged upon some work in St. John's Court by the Timber Green, now called the Sawclose. This doorway (Fig. III.), a strong contrast to the little one erected by him twenty or more years earlier at the Cold Bath in Claverton Street, is the most ornate of its kind in Bath, and there is not a single moulding in it capable of enrichment which is not so adorned. Two lofty three-quarter Corinthian columns, some 11 ft. 3 in. high, sustain an entablature of the total depth of 2 ft. 4 in., the frieze of which is enriched with carved pateræ. At each end of the entablature and immediately over the columns are two square pedestals with crouching eagles seated on half spheres. Examples of similar eagles, probably carved by the same men, may be seen at Lyncombe Hall. The impost and the arch over the door are rusticated, and a grotesque head forms the keystone. The doorway gives one the impression of being much too high for its width, being in the proportion of 3 ft. 8 in. to 10 ft. 2 in., but this is largely due to the circular part, which should constitute the fanlight, being made part of the door itself. It was in this house that the celebrated Richard Nash died in 1761. Appointed Master of the Ceremonies about 1704 on the death of Captain Webster, he who had ruled over the follies and extravagances of the fashionable world in Bath was left to end his days here, forsaken by his old friends, and dependent on the pension granted to him by the Corporation. The interior of the house which this stately entrance adorns has never been greatly altered from its original condition.

At Eagle House, in the village of Batheaston, two miles north-east of the city, we find the first example by John Wood the elder, of the true Palladian manner (Fig. IV.), but with so much diversity of treatment as to entitle it to quite a peculiar position in the eighteenth-century work of Bath. In only one other instance—that of the

*Photo: E. Dockree.*

FIG. IV.—DOORWAY AT EAGLE HOUSE, BATHFASTON, NEAR BATH, C. 1729.

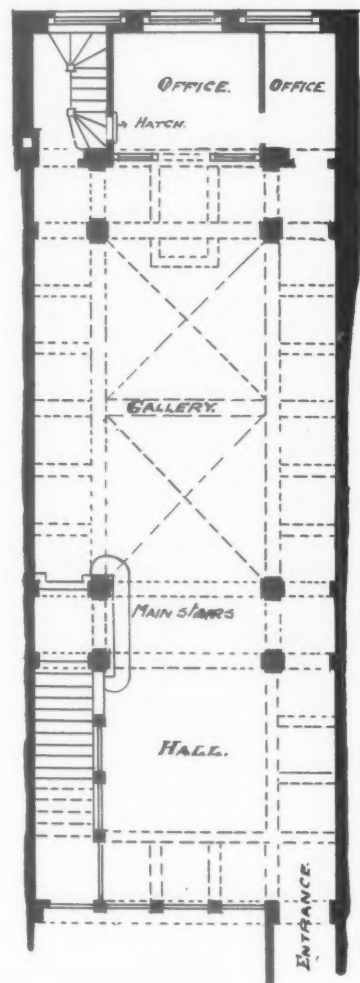
windows of the house at the bottom of Gay Street—are blocks introduced into an order; but in the Batheaston doorway there is this further difference, that bolection wave-mouldings are used round the door. There are many houses hereabouts with this feature, and by them Wood was probably influenced. This house was simply improved and not rebuilt by Wood, and the doorway forms no part of the original front, for we find that the frustra of the columns are not let into the wall, but are simply sliced off and fixed up against it. The moulded enrichments are very finely worked, and the proportion of the doorway, 3 ft. 8 in. by 8 ft. 3 in. in the opening, is admirable. The pillowed frieze, which Wood was so fond of, is used here. The height of the columns is 9 ft. 8 in.,

and that of the architrave, frieze, and cornice—not including the cymatium—7 in., 6 in., and 7 in. respectively. The crowned head on the keystone is supposed to represent that of Queen Caroline, the wife of George II. This house appears to have been altered at three different times. The ground was originally much lower than at present, and the old doorway stood immediately under this one, but the house was probably altered in 1724, and Wood also made some improvements when he came here to reside about 1729, among them this doorway and probably the shell-headed recess and the eagle surmounting the front towards the road. It was his first home in Bath, but he did not stay here long, moving afterwards to 15, Queen Square. MOWBRAY A. GREEN.

Current Architecture.

MESSRS. SPEAIGHT'S NEW PREMISES, 157, New Bond Street, are on the site of the old Continental Gallery. The basement and shop are let off, and access is gained to the space in rear by a corridor at the side of the shop. The hall, gallery, and stairs illustrated come where the Continental Gallery used to be. The old building in front facing Bond Street has been retained, and access is gained to the first floor through what was the back wall, and here are the dressing-rooms, etc. The photographic studio is over the ground-floor gallery. The woodwork is Austrian oak, wax polished; the other work shown in the photos is mainly fibrous plaster. The general contractor was Mr. H. Roffey, of Putney; steel construction is by the Crittall Manufacturing Company; oak work by Messrs. Goodall, Lamb, & Heighway, Manchester; carving by Messrs. Martyn & Co., Cheltenham; and the plaster work by the Veronese Company, Fulham. The architect is Mr. C. H. B. Quennell.

THE PULTENEY HOTEL, BATH.—The dining-room here illustrated has recently been completed. The additional room was obtained by including in the hotel premises the two adjoining houses, a floor space of about 1,500 square feet upon the ground floor being thus available. The room is about 42 ft. by 37 ft., and is divided into four compartments by the centre pier and columns, which carry the great weight of the wall and chimney breasts above. No alteration was permissible in the height or in the street elevation, and there were other difficulties involved in the working out of the room. The columns are of Scagliola marble by Messrs. Bellman, Ivy & Carter, and the whole of the plasterwork was modelled from the architect's details and instruc-



Scale 1" = 10' 0"

MESSRS. SPEAIGHT'S NEW PREMISES.
GROUND PLAN.



MESSRS. SPEAIGHT'S NEW PHOTOGRAPHIC PREMISES, 157, NEW BOND STREET, LONDON.
THE HALL. C. H. B. QUENNEL, ARCHITECT.

tions by Mr. Crang of Bath, who also did the casting. The floor is of narrow oak boarding, and was laid by the builders, Messrs. J. Long & Sons of Bath, Messrs. Silcock & Reay of that city being the architects.

THE MIDLOTHIAN COUNTY BUILDINGS, EDINBURGH.—The new Midlothian County Buildings have been erected on the old site lying between Parliament Square and George IV. Bridge. The new buildings, in the style of the later

English Renaissance, have the principal entrance placed in the Melbourne Place elevation. It is supported by double Doric columns, tied with oblong blocks, which carry an entablature and circular pediment, in which is a carved shield with supporting figures. A feature of this elevation is the portico, which is carried up from the first floor to the wall-head. It embraces fluted Ionic columns, supporting an entablature and pediment, which contains a group of life-size figures, including a female figure with sceptre



MESSRS. SPEAIGHT'S NEW PHOTOGRAPHIC PREMISES, 157, NEW BOND STREET, LONDON.
THE HALL. C. H. B. QUENNEL, ARCHITECT.

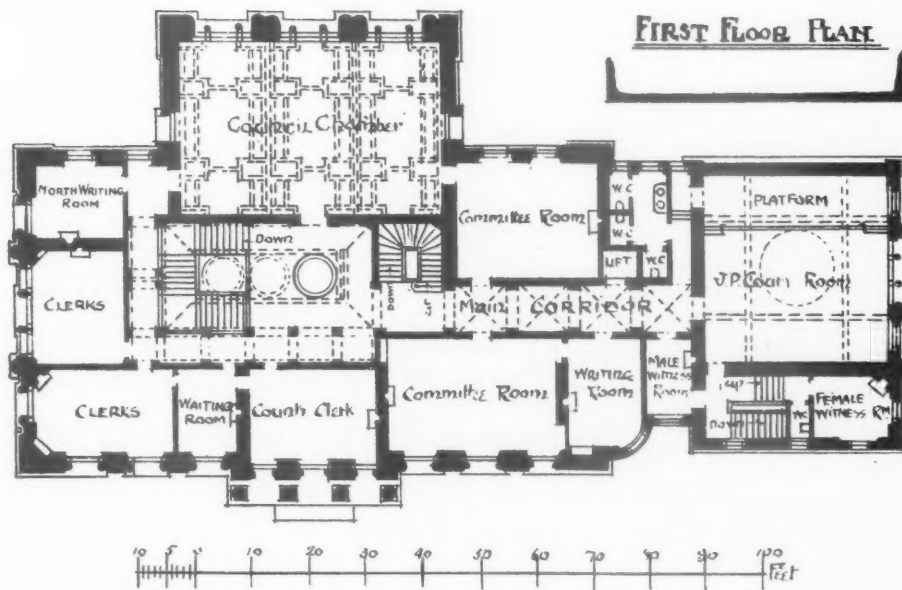
typical of "authority"—the power of the County Council—surrounded by representatives of science, agriculture, mining, and engineering. The windows on the first floor are treated in an ornate manner, and the wall above the second floor is finished with moulded architrave, plain frieze, and massive projecting cornice surmounted by an open balustrade, which is carried round the whole of the building. On the face of the frieze in the centre portico are inscribed the words "Mid-Lothian County Buildings, MCMIV.,"

and in smaller letters on the left "Sir James H. Gibson Craig of Riccarton, Bart., Convenor," and on the right "J. Macintyre Henry, Architect." On the south side of the main buildings is a subsidiary block, in which the Justice of Peace Court is placed. It is more simply treated. The entrance doorway is flanked by projecting Ionic columns carrying an entablature with carved tympanum. The principal feature of the elevation of this block on the south is formed by the windows of the Court-room. That in the centre



Photo: E. Doehrer.

DINING-ROOM, THE PULTENEY HOTEL, BATH.
T. P. SULLOCK AND S. S. REAY, ARCHITECTS.

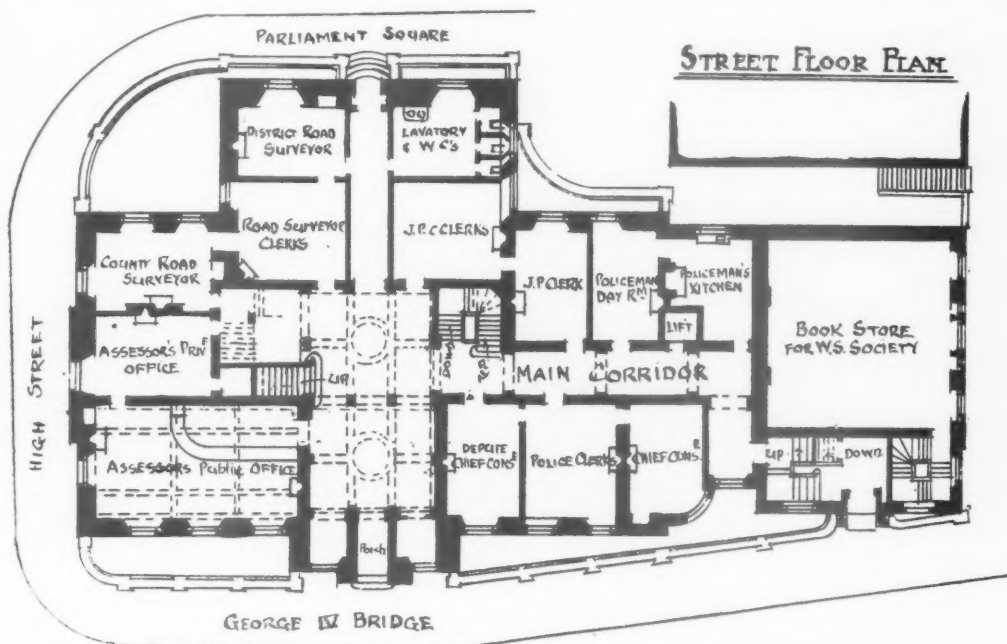


has three lights, the middle one rising above its neighbours with an arched head, and carving over it.

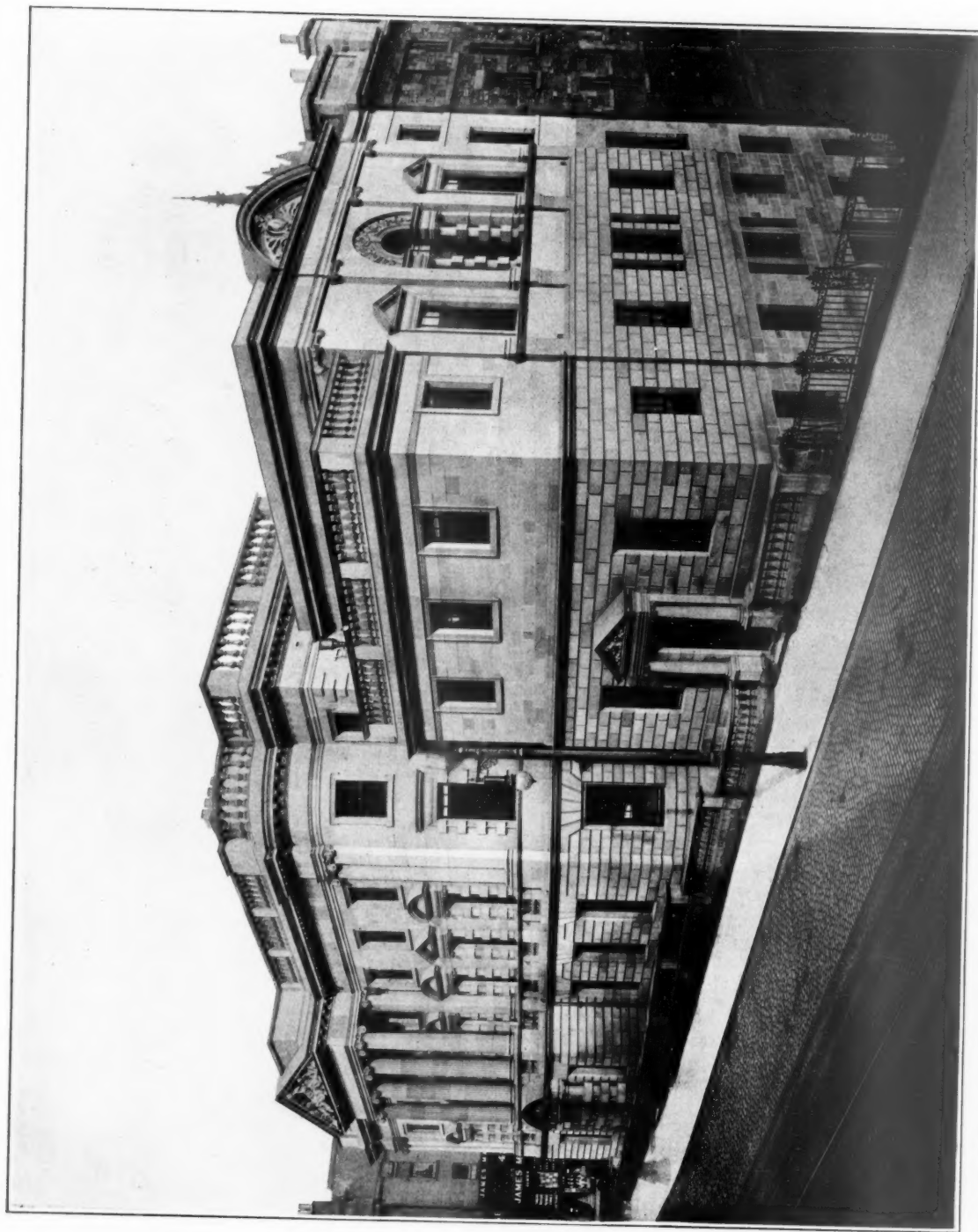
On the Parliament Square side, above the first floor, the façade is divided into three bays running up two floors by columns three-quarters round and pilasters. These frame the principal windows of the County Council Chamber, which are triple lights, with a high arched one in the centre. The side lights are separated from the centre by Ionic columns, broken up by square blocks in the shafts, and carrying moulded entablatures and the arch of the middle light. The sculptured

frieze is in three panels 6 ft. in depth, and contains groups of figures representative of the principal industries of the county—agriculture, mining, and fishing. These are arranged and treated in high relief.

As regards the interior of the building, the entrance hall is 40 ft. by 23 ft. by 14 ft. in height. The roof is carried on marble columns, while the walls are divided into panels by pilasters of the same material, with oak dado between. The ceiling of what may be called the inner entrance hall is pierced by a circular well 7 ft. across, placed directly under one of the roof cupolas,



MIDLOTHIAN COUNTY BUILDINGS, EDINBURGH. J. MACINTYRE HENRY, ARCHITECT.



THE MIDLOTHIAN COUNTY BUILDINGS, EDINBURGH. FROM THE SOUTH-WEST.
J. MACINTYRE HENRY, ARCHITECT.

Photo: Balford, Lemere and Co.



Photo: Balford, Lamerq and Co.

THE MIDLOTHIAN COUNTY BUILDINGS, EDINBURGH. ENTRANCE HALL.
J. MACINTYRE HENRY, ARCHITECT.



MIDLOTHIAN COUNTY BUILDINGS, EDINBURGH. ELEVATION TO
PARLIAMENT SQUARE. J. MACINTYRE HENRY, ARCHITECT.

Photo: Bedford, Lemere and Co.

for lighting purposes. On the north side of the entrance hall the main staircase is constructed. It is in three easy square flights, and leads to a hall on the first floor, 40 ft. by 20 ft. by 30 ft. in height. On its west and north sides are arcaded corridors and bays, formed of Skyros marble columns, with Ionic capitals of white Carrara marble. This Skyros marble—from a Greek quarry—which is used throughout the

interior of the building for this class of work, has rich deep red and golden veins. Above the arcading is a deep frieze, with classic figures in high relief. Above the coved ceiling of ornamental plasterwork are three circular cupolas, which admit light into the hall, round the lower part of the walls of which, it should be said, a panelled oak dado is carried. This staircase hall is artificially lighted by eight five-light electroliers of



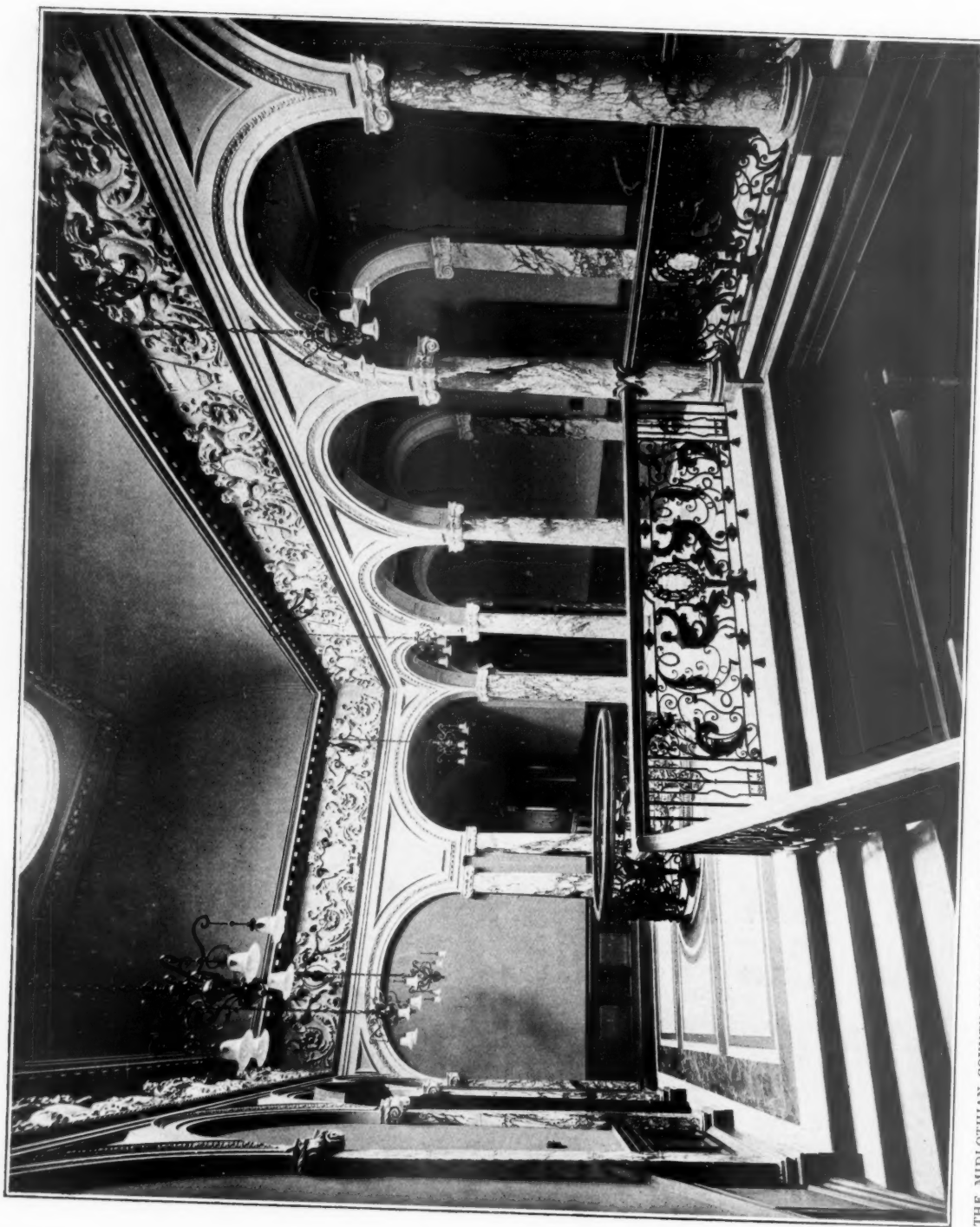
MIDLOTHIAN COUNTY BUILDINGS, EDINBURGH.
THE COUNCIL CHAMBER. J. MACINTYRE HENRY, ARCHITECT.

Photo: Redford, Lemere and Co.

oxidised silver, suspended on chains from ornamental brackets set in shields in the frieze.

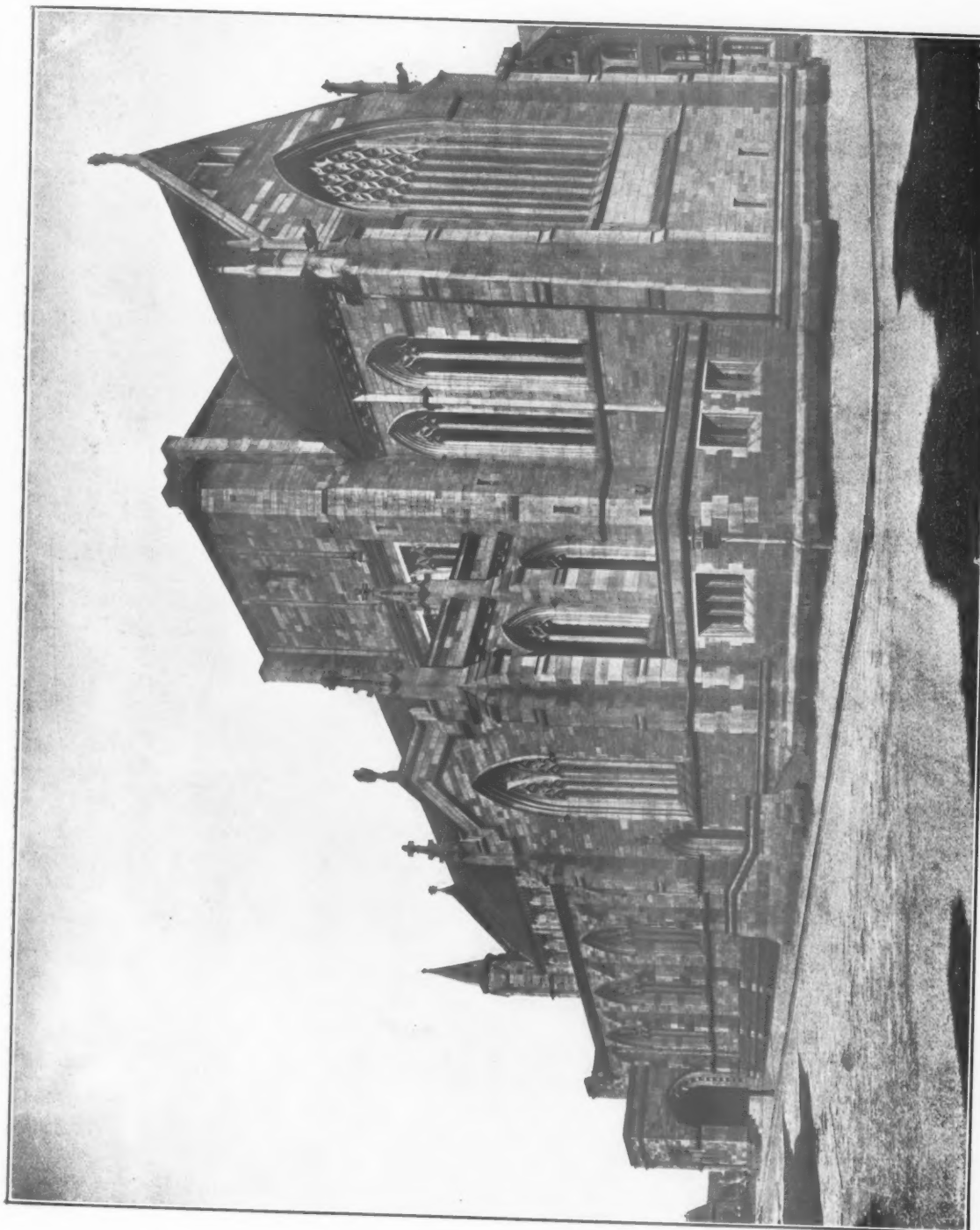
On the east side to Parliament Square is the County Council Chamber, 46 ft. by 30 ft., by 25 ft. in height. Its walls are panelled, to a height of 14 ft., in walnut, broken up into panels by fluted Corinthian pilasters of the same material. A feature has been made of the doorway, which is flanked by three-quarter round Corinthian

columns carrying classic entablature and pediment. The waggon ceiling has panels of richly-moulded plasterwork, showing oak leaves, flowers, and fruit. Between the walnut panelling and an elaborate cornice there is a plain broad frieze, coloured rich red. The cornice is picked out in dull gold. A corridor running south, corresponding to the one below, leads to committee and writing-rooms, while at the end of it is the Justice



THE MIDLOTHIAN COUNTY BUILDINGS, EDINBURGH. THE UPPER HALL.
J. MACINTYRE HENRY, ARCHITECT.

Photo: Bedford, Levere and Co.



ST. HILDA'S CHURCH, WHITEBY. THE LATE R. J. JOHNSON, ARCHITECT.

General Co.
Photo: E. Dockree.



ST. HILDA'S CHURCH, WHITBY. CHANCEL.
THE LATE R. J. JOHNSON, ARCHITECT.

Photo: E. Dockree.

of Peace Court-room, 40 ft. square. Its walls are panelled in oak, and the plaster ceiling is treated in a simple manner. The central panel of it, in the form of a flattened dome, is about 20 ft. square. There is a passenger lift in the southern section of the building running from basement to top floor. The heating is by means of pipes and radiators, supplemented by open fire-places.

The stone used was from the quarries of Prudham, Woodburn, and Blackpasture, Northumberland; the principal stair steps, etc., are of stones from Hopton-Wood quarry, near Birmingham, and other stairs are of stone from Barnton quarries, near Edinburgh.

The following were the contractors:—Mason and brick work, Messrs. G. and R. Cousin;



Photo: E. Dockree.

ST. HILDA'S CHURCH, WHITEBY. THE SCREEN AND PULPIT.
THE LATE R. J. JOHNSON, ARCHITECT.

joiner work, Mr. John Lownie; plumber work, Messrs. D. Purves & Co.; iron and steel work, Messrs. Redpath, Brown & Co.; plaster work, Mr. A. Hunter; glazier work, Messrs. A. Cunningham & Co.; marble and tile work, Messrs. Gunn & Co.; electric light work, Messrs. Chancellor & Peterkin; heating work, Messrs. Mackenzie &

Moncur; painter work, Mr. Thomas Hall—all of Edinburgh; slater work, Mr. A. Ogilvey, of Leith; fireproof flooring work, Messrs. Mark Fawcett & Co., of London; and the electric light fittings by Messrs. Osler & Co., of London. The stone carving is by Mr. W. Birnie Rhind, A.R.S.A. Mr. J. Macintyre Henry is the architect.



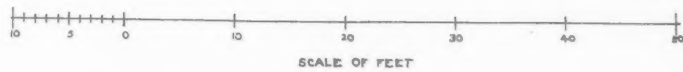
ST. HILDA'S CHURCH, WHITBY. NAVE AND NORTH AISLE.
THE LATE R. J. JOHNSON, ARCHITECT.

Photo: E. Dockree.

OVSFIELD: FVL FORD: YORK:
FOR MRS WILBERFORCE:



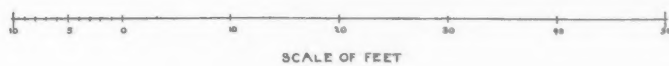
FIRST FLOOR PLAN



WALTER H. BRIERLEY, ARCHITECT.



GROVND FLOOR PLAN



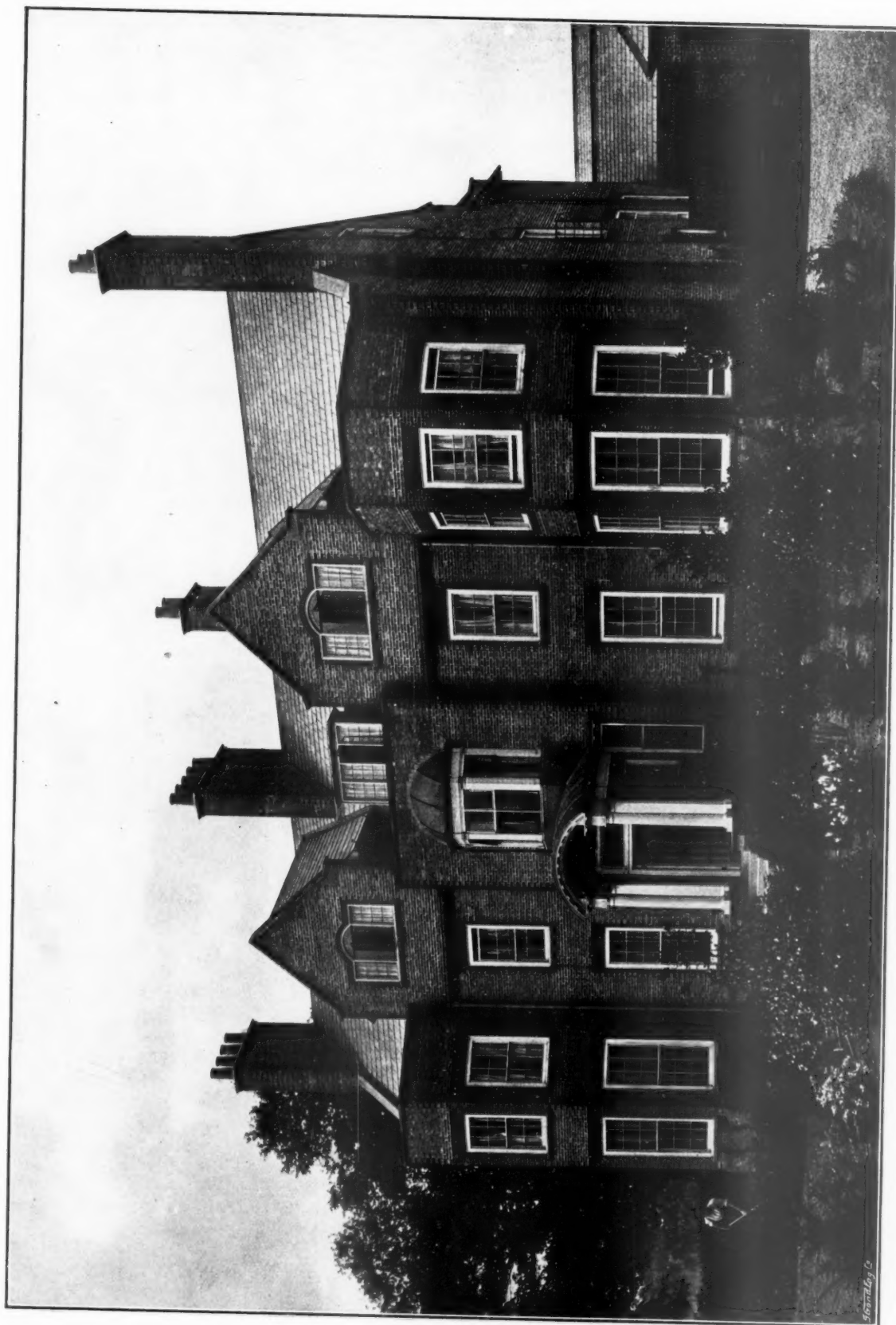


Photo: T. Lewis.

"OUSEFIELD," FULFORD, YORK. WALTER H. BRIERLEY, ARCHITECT.

Stanley & Co.

English Mediæval Figure-Sculpture.

CHAPTER X.—THE LESSER SCULPTURE OF THE FOURTEENTH CENTURY.

THE architectural figure-sculpture of the second period of Gothic style can fall into two divisions: on the one hand were the works which were wrought in the fittings and furniture supplied from the shops of the great cities; on the other there were figure-carvings which were the work of the building mason on the spot—in the structure of the fabric itself. When we reach the end of the fourteenth century, and enter upon the third or latest period of English figure-sculpture, this distinction has become of importance as to style, and two separate chapters should be headed, one as dealing with the figure-carving of the mason and carpenter in their business of building, and the other as showing the shop productions, the reliefs and "tables," which were distributed as furniture from the great centres. But in the main current of fourteenth-century art there cannot be assigned any distinct differences of quality; the stone-imager was still fresh from the banker-shed of the building mason, and the set pieces of stonework which he supplied to customers had no different a figure-style from what was being carved in the bosses and corbels of architectural use. The whole must be brought into one chapter, though it will be convenient to place the two classes of work in separate sections as indicating a distinct cleavage.

Yet, as distinguished from the sculpture of the first Gothic art, the general quality of all this work must be accepted as really one of decadence. If the effigies, the statues, and the images of the fourteenth century can be regarded as showing departures in sentiment from those of the earlier art, but as quite as masterly in accomplishment, the lesser sculpture of the same period, the reliefs, the spandrel figures, the corbels and boss subjects, fail in comparison. We miss the grand style which gave at Wells, at Westminster, and Lincoln a nobility to every piece. That "Greek" charm which so strangely favoured the early art is now gone, and in its place have come other interests of figure-sculpture, which somehow we feel to be on a lower plane.

It may be worth while to consider a moment what we mean by this judgement that the movement of fourteenth-century figure-style was no longer on the summit of mediæval art, but had taken a step aside. The romantic vividness of much of it, and the dexterity of its technique, are both unquestionable. Yet when we put it beside the thirteenth-century art, we have the misgiving that its liveliness is more marked than its force, and that in its intricacy and variety exceed expression—

that it tells stories, but no longer seems able to create ideas. Its moral power, as well as its actual scale, has somehow become petty.

Now this pettiness was no doubt in a certain sense essential to the position of figure-sculpture just at the end of the thirteenth century. There were two main circumstances—first the stage of sculptural proficiency just then reached by the stone-carver, and secondly the peculiar course of the Gothic building style in which the sculptor worked. For a hundred years his effort had been straining towards a distinct goal. The course of his progress had been from the indication of sacred story to its graphic representation, and this had led him by the way of the human figure and to its realisation in stone. Little by little his chisel had grown more capable of rendering imitatively the external aspects of the figure. But stone-sculpture is less a mimicking art than a decorative, and its limitations as to exact imitation are very practical. However strong its assertion to suggest natural forms and textures, this suggestion has to come under laws dictating the direction in which the imitation shall proceed. For example, the texture of stone forbids anything like an actual imitation of the forms of hair, of eyes, or of the weaving of draperies. Only, as it were, decently and under a veil can these and other features be suggested in stone; unveiled, the exaggerations needed for presentation show nakedly and are offensive. Of necessity therefore the art of the sculptor comes before its audience under reserve, and as long as the story the mediæval sculptor had to tell and the scenes he offered were under this same veil of reserve, subject and manner agreed. As long as attribute was accepted as distinguishing and interpreting the story, the dexterity of the sculptor was not called upon for tricks of representation, but lay in the broad nobility of his moral effects. But as his chisel grew proficient his efforts at realisation took him further than the suggestion of sedate morality in the sacred legend—he imagined its incidents, and the discrepancy between his imaginative power and the possibilities of stone carving appeared. To give force to portrayal, he had to exaggerate movement and texture; gesture had to be excessive, and costume elaborate. And the end of it was that the skill of the sculptor was finally diverted to condoning contortion with the help of elaborate accessories.

But besides this pettiness of motive that begins to show in fourteenth-century art there was a pettiness of scale forced upon him in the field of his work. There is a stage in the course of the



FIG. 256.—NORWICH CATHEDRAL. DOOR INTO CLOISTER.

A. G.

building arts when the constructive scheme which their arts develop becomes multiplied on the fabric surfaces as decoration. The delight and pride of the Gothic artist in his extraordinary science of weaving stone into coherent lattices comes out in his method of architectural ornament. Arch and gable in their graceful attenuations were the prime symbols of his achievement, and we find them plastered over his walls on all occasions and in every scale. The niche pinnacled, canopied, cusped, and traceried was the especial plaything of the fourteenth-century decoration. The surfaces which in the thirteenth century had been broad fields of figure-design, were in the fourteenth given up to architectural panellings, which only admitted the figure in interstices, parcelled it out by guiding lines, and used it as a mere variant on leafage. So it was that both in scale and moral expression the figure-sculpture of wall surfaces seems to grow petty in the fourteenth century.

A good instance of this shift of feeling in regard to architectural figure-sculpture is found at Norwich in the cloister doorway (Fig. 256), built c. 1297. Instead of having the broadly-sculptured tympanum of the thirteenth century, as it had been at Lincoln (see Fig. 111, Chap. VI.) twenty



FIG. 257.—ELY CATHEDRAL. LADY CHAPEL.

A. G.

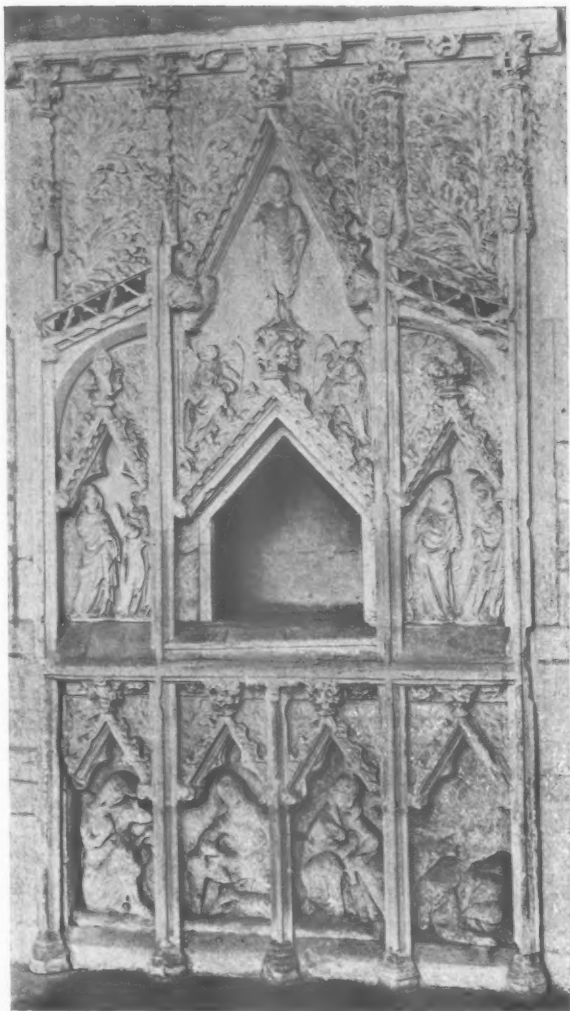


FIG. 259.—HECKINGTON CHURCH (Lincs.). EASTER SEPULCHRE.

years earlier—charged with the great picture of the Doom—the doorway at Norwich has relegated the Majesty of Christ to the arch moulding, where a series of picturesque canopied niches, set voussoir-wise, encloses a row of figures. Significant, too, of a changed ideal is the determined liveliness of attitudes shown in these figures when set beside the serious art of the earlier carvers. It is the ideal of an easel sculpture such as would develop in the shop-work of a great city.

SECTION I.—SHOP FIGURE STYLE.

From Norwich links of style run on directly to the Ely reliefs of the Lady Chapel, which ornament the long ranges of sedilia round the walls. They consist of some 120 spandrel carvings, and their character can be best judged from our illustration (Fig. 257). As pointed out by Dr. M. R. James,¹²⁴

the literary motive is paramount; the object has been to exhibit in all the detail of literary expression the Marian legends, and, indeed, ludicrous efforts at appropriate action appear in some of the graceful figures. The work is in the white soft "clunch" of the eastern counties, and was no doubt in the hands of shop-craftsmen accustomed to supply the stone-furniture of churches, possibly from Norwich. An ivory in the Victoria and Albert Museum is illustrated here (Fig. 258) as having the same tricks of gesture and sweep of draperies. And like the regular shop-article of ivory, the stone carving was highly coloured and gilded. The exaggeration of proportion in the heads and hands probably follows one of the usual expedients of the shop-work whereby the lowering emphasis which



FIG. 258.—IVORY IN SOUTH KENSINGTON MUSEUM.



FIG. 260.—HECKINGTON CHURCH (Lincs.). FROM THE SEDILIA.

¹²⁴ "Monograph on Ely Lady Chapel."

bright colour has on low relief is remedied. It is all now very much damaged, and hardly a head remains intact. But in its original brightness the whole must have been a magnificent vivid tapestry, and with the interest of a story-book; except for this, however, the figure-sculpture comes on no higher basis than the fretted leaf carving and the exuberant crockets of the overhanging canopies.

Of the same class, and with the same sense of gorgeous decoration, are the sculptured fittings which give richness to the chancel interiors of Heckington and Navenby in Lincolnshire, and to the neighbouring Nottinghamshire church of Hawton. They are stone panellings consisting of elaborate niche and canopy work of the same exuberant type as at Ely, but probably earlier in date. The chief pieces of work are on the north side in the "Easter Sepulchres," which are elaborately panelled and niched stone screens,

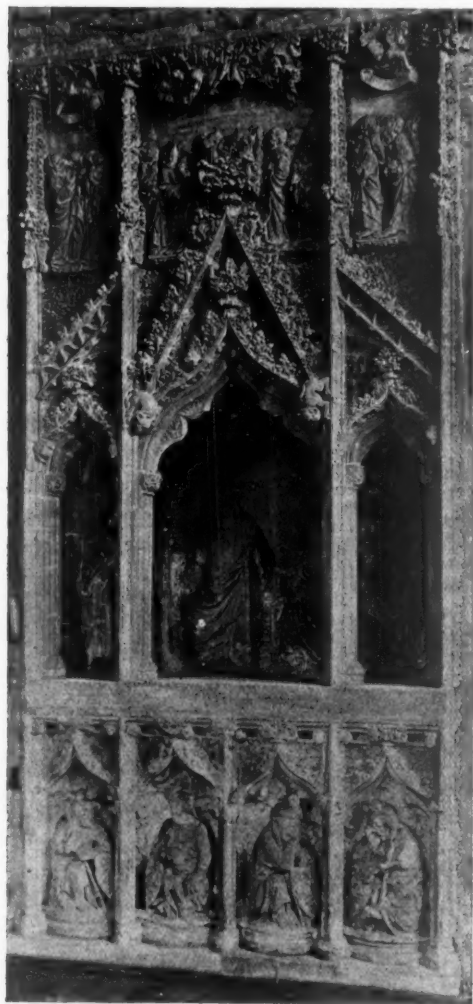


FIG. 261.—HAWTON CHURCH (NOTTS.).
EASTER SEPULCHRE.

A. G.

some twelve feet high, lavishly decorated with figure-works representing the "Resurrection" and "Ascension" (see Figs. 259, 261). On the south sides of the chancel the sedilia have lofty ranges of similarly canopied niches capped by friezes (Fig. 260) showing the coronation of the Virgin and Christ.

The stone of these pieces is the Lincoln and Ancaster oolite, and they are insertions in the body of the building, so they are probably importations from the Lincoln or Stamford workshops. Of coarser texture than the carvings of clunch at Ely, they have less freedom and incisive cutting, but their composition has the same quality of decorative story-telling. The "Ascension" at Hawton, which forms the frieze of the Easter Sepulchre (Fig. 261), is a brilliant bit of well-modelled figure-ornament.

The well-known Yorkshire monument of the same style is the Percy tomb at Beverley, which may be described under similar terms, and as it is wrought in the magnesian limestone of Tadcaster, came no doubt from York workshops. We have already given illustrations of the statuettes, and show here (Fig. 262) the decorative relief work on the cusped spandrels of the great canopied arch. It will be seen how, in such use of the sacred story, figure-sculpture was on the way towards sinking into mere zoomorphic ornament; and it reached this bottom, as we shall show, in much of the fifteenth-century carving. Despite the accomplishment and ease of such sculpture, the product of these York workshops was really on the return road to barbarism.

Of sweeter saner expression were the contemporary architectural figure-sculptures of the south of England, where the stone furniture of screen and parapet have usually, in place of the wide canopied erections of northern art, slender panelled face-work, each panel separately niched for its figure. We have already given some beautiful specimens of this habit from the Rochester chapter-



A. G.

FIG. 262.—BEVERLEY MINSTER.
PERCY TOMB.



FIG. 263.—EXETER CATHEDRAL. MINSTRELS' GALLERY.

A. G.

house doorway (see Figs. 254, 255); and the reredos screen at Christchurch, Hants, has other examples. They can be supplemented by the row of merry musician-angels which are carved on the parapet of the music gallery in the nave of Exeter (Fig. 263). In this south-western work the high forehead should be noticed, and this feature appears in two beautiful ivories now in the British Museum, which are considered as having been made for Bishop Grandisson, the builder of the west part of Exeter nave, c. 1345. We give the one leaf of a diptych (Fig. 264), the other half of which is in the Louvre.

But the most instructive series of figure-work, in the way of exhibiting the phases of southern style, are to be found in the "weepers" that are carved upon the faces of the tombs at Westminster and elsewhere. The habit of ornamenting with figure-work the sides of the sarcophagus on which the effigy was laid is an early one in Gothic art. We see it, for example, in the Purbeck tomb (c. 1207) of Bishop Marshall of Exeter, given in Fig. 149, Chap. VIII., and so throughout the

works of the Purbeck marblers, as at Worcester on Bishop Giffard's monument, c. 1300. In origin these panel-figures are allied to those we find on the Purbeck fonts (as at Christchurch, Hants), having no doubt been carved in imitation of the lead figure-work examples of which we showed in Chap. II. So they are an outcome of the general Romanesque decoration of metal shrines and reliquaries.

In freestone monuments they appear c. 1275, e.g. in the tomb of Lady FitzAlan, at



A. G.

FIG. 264.—BRITISH MUSEUM. IVORY MADE FOR BISHOP GRANDISSON OF EXETER (1327-1369).



FIG. 265.—LINCOLN CATHEDRAL. EASTER SEPULCHRE.

A. G.



A. G.

FIG. 267.—OXFORD CATHEDRAL. BISHOP FROM LADY MONTACUTE'S TOMB (D. 1353).



A. G.

FIG. 266.—HAWTON CHURCH. SOLDIER FROM EASTER SEPULCHRE.



A. G.

FIG. 268.—WESTMINSTER ABBEY. BRONZE WEEPER FROM TOMB OF EDWARD III.

Chichester, where beautiful little figures, set in quatrefoils, seem to represent her relations or companions. In 1285, at Hereford, we have the

"chapter" of sitting Knights Templar carved round the tomb shrine of Bishop Cantelupe, Grand Master of English Templars. These Hereford knights lead on directly to the sleeping soldiers carved on the Easter Sepulchres. The Lincoln (Fig 265) and Hawton (Fig. 266) examples are both fine in style—that of Lincoln seems c. 1300.



A. G.

FIG. 269.—WESTMINSTER ABBEY. WEEPER FROM TOMB OF EDMUND CROUCHBACK (D. 1296).

Possibly of earlier date than these warriors were the standing figures of the Westminster tombs. Aveline, Countess of Lancaster, who is supposed to have died 1273, has carved on her sarcophagus six "mourners" in niches. Archbishop Peckham's tomb at Canterbury (c. 1290), a monument probably supplied from London, has similar figures; as also has that of the Earl of Lancaster (Aveline's husband, who died in 1296) in Westminster Abbey. After 1300, the fashion of representing in this way the children and relations of the deceased becomes general, and is found, for example, at Winchelsea, at St. Davids, and on many of the mid-England tombs of the middle of the fourteenth



FIG. 270.—WELLS CATHEDRAL. ANGEL
FROM TOMB OF BISHOP MARCIA
(D. 1302).

century. We illustrate one of the weeperson Lady Montacute's at Oxford (Fig. 267), where there is a good deal of the original painting left. The well-preserved whitestone weepers of the Reepham knight can be seen in Fig.

211, Chapter VIII.

These life-like representations, as in the bronze children (c. 1371) of Edward III.'s tomb (Fig. 268), have preserved to us in exact detail the fashions of fourteenth-century costume. The alabaster workers of the latter part of the century very usually introduced such little figures on their monuments, and we shall have occasion to return to their representations in dealing with the fifteenth-century art.

Here we illustrate the drift of the London craftsman towards shop-expression by examples taken from the Westminster tombs. Fig. 269 is from Crouchback's monument (1296). The figure of the queen shows a likeness to the large statues of the Eleanor crosses, and the fashion of the drapery of the king is what we have already

commented on as showing the influences of the continental sculptors. It would seem to this school we owe the beautiful reliefs on Bishop Marcia's tomb (c. 1300) at Wells (Fig. 270), a work we have already referred to London. But Aymer de Valence's weepers of five-and-twenty years later show less dignity if greater picturesqueness. And when we turn (Fig. 271) to the alabaster weepers of John of Eltham (d. 1334) we note the exaggerations of attitude and dis-

proportions of extremities that marked the later Ely carving. Though the alabaster in this case came from Derbyshire, the work on the tomb seems likely to have been done in London, and it is of interest to compare all this with an ivory at the Victoria and Albert Museum (Fig. 272), which is labelled English and in attitudes and sentiment has close resemblance to the Eltham weepers. It is possible, also, to recognise at Canterbury the same style (Fig. 273) in the lively little groups which are carved in the trefoils of Archbishop Meopham's tomb. May we not, therefore, refer this figure-work, like that on the Rochester doorway (see Figs. 254, 255) to London? for here again are the broadly-folded draperies, and the heads full of expression and gesture, which give character to the alabaster weepers of Westminster.

EDWARD S. PRIOR. ARTHUR GARDNER.

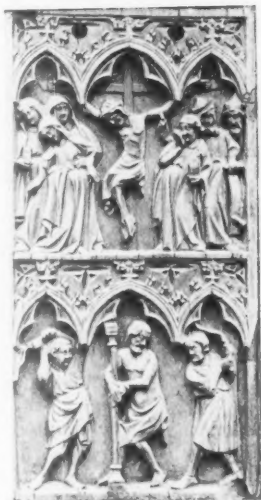


FIG. 272.—IVORY IN SOUTH
KENSINGTON MUSEUM.



FIG. 271.—WESTMINSTER ABBEY.
WEEPER FROM TOMB OF JOHN OF
ELTHAM (D. 1334). (ALABASTER.)



FIG. 273.—CANTERBURY CATHEDRAL.
TOMB OF ARCHBISHOP MEOPHAM (D. 1333).

Books.

MEDIAEVAL ART.

Mediaeval Art. By W. R. Lethaby. Price 8s. 6d. 1904. London: Duckworth & Co., Henrietta Street, W.C.

In the presence of a great building we can have the excitement of a personal interview with the past. We can see with its eyes, and love with its loves. "Westminster Abbey," as Mr. Lethaby writes, "is not a record merely, but a sample of the thirteenth century." "Every school of art," he continues, "is the product of antecedent arts plus the national equation of the moment"; and he gives us an analysis of the sources, and then a full characterisation of the outburst of Gothic and its equation of "Frenchness."

And what one especially likes is that Mr. Lethaby is not afraid to give distinct opinions. A certain squeamishness in having any is too apparent in many archæologists. They hide their personalities behind the details of investigation. But in these pages we have the advantage of a sympathetic and authoritative insight into many controversies. The results of the spirited inquiry which has on the Continent been long directed to the problems of mediæval archæology are here presented to English readers, dissected and pronounced upon. Viollet-le-Duc, Choisy, and Strzygowski, Anthyme St. Paul, Enlart and Debio, Emile Mâle and Lasteyrie, contribute to the solutions, but the decisions are Mr. Lethaby's own. These are the theories of the foundations of mediæval art on the débris of Roman civilisation; of the Romano-Gallic origins that in South France have taken the name of Romance;¹ of the Carolingian claims of West Germany; of the Lombardic of North Italy; of the constant assertion by papal Rome to headship in every movement; that finally of the Byzantine sources from the "Rome" of the Eastern Empire, brought by the direct channel of Ravenna to flow over the fields of West Europe. And Mr. Lethaby goes behind them all and takes us eastward still to the early Christian arts of Syria, Egypt, and Armenia for the real origins of mediæval art. So we are on the borders of Persia, the ancient mother of the "flower" in decoration, and of the scheme of building, too, that covers structure with a decorative skin.

Is it then to the East that we owe everything always? An Egyptian archæologist tells me that the "interlacement" and the "knot," which have as long a lineage in western ornament as the "flower," betray from the first, in Egyptian, in Greek, in Roman, in Byzantine, as well as in Romanesque, a Norse element—that they came as truly and constantly from the North as from the Icelandic Atlantis came, age by age, the material which has laid and relaid the plains of Europe. There are, too, other indications that the tree of Gothic art had its fertility in a subsoil of northern origin. If marble is of the East, wood is of the North. Surface decoration is the ornament of the

marbler, but the framing, as of a long ship, makes the glory of the wood-wright. What, indeed, is the ribbed ogival vault but a translation into stone of the framing of the centring that the concrete vault requires? Gothic style is a curiously intricate mixture of northern constructive with eastern decorative ideals.

With this reservation we may pass to the first half of "Mediaeval Art," which is directed to teaching us how wave by wave, during "the thousand years of receptivity," there flowed into the West the tide of eastern impulses, till "the long infiltration of the eastern spirit to the point of saturation" resulted in "the bursting out of the new, yet old, energy shaped to northern requirements." The foundations of Romanesque—"Byzantesque," as Mr. Lethaby would call them—are sketched in the East from Asia Minor to Italy; we are then taken through Pisan and Lombardic to the Rhenish Romanesque, and so to the French of the south-east and south-west; to the Burgundian and the Norman, with their branch developments in England. And in each case it is shown how the schemes and ideas of these arts grew directly from the eastern origins.

For the wide diffusion and general likeness of the whole Romanesque building style, c. 1101, he gives the explanation that the Lombardic masters of building had freedom to travel, and set the model in each district. This is a reduction to a reasonable hypothesis of the "Comacine" claims that declare the cathedrals of Europe built by an Italian freemason organisation. That Lombard builders are often mentioned in eleventh-century documents seems certain. But it is true, I think, to say that the Romanesque style and the monastic advances in the arts were independent of nationality, whether Italian or German, for the reason that in mediæval society the Benedictine cloister made a nation of itself. And in fairness the fervour of the new monasticism—that of the Cistercians and Augustinians—which in the first half of the twelfth century caused another wave of building style to traverse Europe, must be counted as outside nationality. Mr. Lethaby, however, calls this impulse "French" and "Burgundian" synonymously—"Burgundian" because in Burgundy was the chief home of these reformations; "French" because so the second purpose of his book, the "Frenchness" of Gothic art, finds expression. How in the royal domain of France were gathered up the traditions of many schools, and how they there quickened into the typical great Gothic, is the burden of the last half of "Mediaeval Art."

Mr. Lethaby's descriptions leave a vivid impression. "Gothic architecture is a sort of fairy story in stone. In the building of the great cathedrals there is an element we cannot understand. The old builders worked wonders into them; they had the ability, which children have, to call up enchantment." Their

¹ Mr. Lethaby would wish to make the word "Romance" replace "Gothic," but the old limited meaning is, we think, now too strongly grown for transplantation.

works "are more than buildings, more than art, something intangible was built into them with their stones, and burnt into their glass. The work of a man, a man may understand; but these are the work of ages, of nations. All is a consistent development, stone balanced by stone, vault springs from vault, interlacing tracery sustains brilliantly-dyed glass as branches hold sun-saturated foliage, towers stand firm as cliffs, spires are flung into the air like fountains." "From whichever point of view we may approach them," he continues, "the great cathedrals satisfy us. Nothing is marked, nothing is clever, nothing is individual, nor thrust forward as artistic; they are serene, masterly, non-personal, like works of nature."

A critical examination of the plan and construction of this great architecture is followed by a description of the chief French cathedrals and of their building, after which comes a discussion of their sculpture and painting, with much vivid description and interesting detail. There follows again a chapter on the personal side of French mason-craft, giving many particulars of the French master-masons and their methods.

And all is extremely well put. The French Gothic—that "noble and adventurous style"—matured in the small royal domain must in any appraisal be accounted the "typical great Gothic." As page 262 has it: "When we inquire of precedence, of scale, of the science of construction and energy of production, and of the development of the ancillary arts . . . which make up the drama of architecture, we must confess that the source and strength of Gothic is to be found in North France."

It will be seen that Mr. Lethaby would make our confession quite orthodox, in the view that Gothic was "French" from beginning to end. As he puts it distinctly, page 136: "France not only *led* but *invented*." The italics are his. But I have to confess to a heresy; some of the words of this confession strike me as ill-chosen. "Invention" seems a bad idea to read into that growth of the arts which Mr. Lethaby has eloquently portrayed. And as to the facts of the French style, in his own pages we read it that of the three master-signs of Gothic building, one, the pointed arch, is to be given to the Byzantines; the second, the ribbed vault, to the Anglo-Normans; the flying buttress alone was French invention.

But is priority in the "invention" of any building expedients worth claiming in this matter? The seeds of Gothic art, spread broadcast by the wide dispersion of monastic civilisation, sprang up simultaneously in a thousand places in West Europe. As it is generally impossible to trace a natural species to its origin—to say that at any definite place or time its characters were first evolved because those characters show many sources, so it seems to me that Gothic art cannot be pinned to any *one* source, and was never "*invented*." The "noble and adventurous" use made the precedence of the Île de France, and it is superfluous homage to add to this abundant claim the title of "inventor" of Gothic.

But aside of the invention claim Mr. Lethaby's

pages give us little definition and no real analysis of the action of the French art on the course of Gothic in other countries. The implication is simply that it was continuous and dominating.

That the arts of the nations of Western Europe were of a common type is unmistakable. What was done in one centre would always be influenced from the neighbouring centres. Indeed, the habits of feudal ownership in the twelfth and thirteenth centuries were shifting these centres, interchanging territories, and retracing the boundaries of nationalities, so that "France," "England," "Germany" were perpetually splitting up and recombining. For example, under the Norman and Angevin kings first one part of France and then another made one nation with England. Under such conditions there could be no check to the freemasonry of craft by which any practice or achievement of Gothic art would become common property. The craftsman of one district would wander to another, would pick up experiences and devices, and carry them on to a new work. This contemporaneous give and take is evident throughout. Secondly, the patrons of building, the lords secular and ecclesiastic, were to a large extent cosmopolitan. They were, at any rate, constant travellers, who, on coming home, would dictate new ideas of plan or decoration to the craftsmen—very often would import the actual works of art themselves, the shrines and ivories which they fancied. Thirdly, the craftsman or artisan himself was often directly imported, and exercised the style of one country on the soil of another.

Examples of these several influences could be pointed out in mediæval building styles in England and on the Continent, showing connections now in one way and now in another between the arts on either side of the Channel. The main currents of styles, however, were not always of the same strength or always in the same direction. In England as elsewhere throughout Western Europe up to the middle of the twelfth century, style was monastic, and nationality very much obliterated. From 1180 to the Papal Interdict (1207), which stopped building in England, the English and Norman art had an individuality which ran in close connection and was in alliance with the Flemish. Independently the Île de France was developing the great Gothic, a bit of which was brought wholesale into England (1174) at Canterbury, by the "artifex" William of Sens. Then, from c. 1200 to 1250, English art, which had taken no lesson from this importation, ran decidedly in a rut of its own—a consequence, as Mr. Lethaby points out, of the loss of the Norman kingdom to the English crown. From 1250 to 1280 there came an alliance of detail between the French and the English style. This was the time when the masters of the "Île de France" Gothic were distributing the "High Gothic" widely, even as far as Sweden and Hungary. But not "at any remove" did the English style borrow from the French as in the plan and bay scheme of Westminster, or *vice versa*, but the French from the English in the mid-rib of the Amiens vault (as mentioned by Mr. Lethaby) immediately and contemporaneously. And they went again,

their own ways. The English cathedral of St. Paul, which was built at this date, our largest English quire (not mentioned, by-the-by, in Mr. Lethaby's pages, though its details are well preserved in Hollar's print), the great Yorkshire abbeys, and the splendid rebuilding of Exeter, neither in plan nor construction were in any way "French." And after 1300 resemblances as to detail rapidly disappear. In fact, as Mr. Lethaby himself pronounces, "the English art was a true development, continually influenced from France but not artificially imported."

However, this final pronouncement is a contradiction of much in his other pages. The sentence we quoted above as to the "source and strength of Gothic" continues as to the English transition that it "followed" the French "step by step at one remove." Immediately preceding had been the implication that English Anglo-Norman was "French" because it was Norman, and following was the same implication as to Fountains—because it was Burgundian! "Frenchness" is, therefore, not only that "variation" of art which, as page 140 truly declares, was so marked in the Île de France that it makes "the High Gothic of this region form a species apart"—it seems to be applied by Mr. Lethaby to anything that can be associated with any part of the present French Government. Has he not, then, missed an important example of "Frenchness" in the early North African churches mentioned on page 33? Algeria, like Normandy and Burgundy, was not French in 1200, but it now is!

Indeed, before the end of the book the comprehensiveness of "Frenchness" increases, till it seems merely to qualify a certain excellence in the writer's eyes, much as when we speak of a French cook. Might we say that the "French" cooks are too many, and the essential argument as to the distinctness and distinction of the great French Gothic spoiled thereby?

Mr. Lethaby's contention would seem to be that the art of Paris stood beside the arts of all Europe, not as an elder brother merely, but as a mother beside her children. Such a relationship between the arts of two countries arises when the emigrants of the one colonise the territory of the other and extirpate the native style, or when travellers and students of art, adopting the completed works of another style, bring it back wholesale, and make out of their importation a fresh departure. So Renaissance art came into England "at one remove." But this relationship needs a separation of time, which, I think, cannot be shown as to English-French Gothic.

The attempt to maintain a comprehensive motherhood for "French" style, is responsible for much in Mr. Lethaby's pages. As to Malmesbury, for example, where the combination of pointed ribbed vaulting with English Romanesque structure seems to him to require dating, not to c. 1142, but to c. 1160,² because these vaults show a "knowledge of the solution arrived at" in the "Île de France." But that solution

had been reached at St. Denis (1140). Except for the theory of "one remove," why should not the knowledge have been contemporary? Indeed, since both pointed arch and ribbed vaulting were in use in England (1140), why should they not have been used together at that date, independently of any knowledge of the Île de France?

As to Lincoln, the suggestion of "Frenchness" is given by Mr. Lethaby, first because its style is Anglo-Norman, secondly as to the planning of its east end by St. Hugh, because this is somewhat like Villars de Honnecourt's plan of Vaucelles, near Cambrai (dedicated 1235)—but Lincoln quire was planned 1198!

Again, the Rochester doorway is of "French" extraction because of its likeness to the south door of Le Mans nave, dated by Mr. Lethaby c. 1160, but Mr. St. John Hope dates the Rochester front c. 1130. The children in these cases seem somehow to have been a generation elder to the supposititious mother.

The implication of "Frenchness" is given in the cases of the Canterbury and Westminster quires without reservation or definition. The reader may know, but it is left to the chance of his knowledge, that the French elements, in either case, are not only obvious but also distinctly limited. No hint is given that in both is to be seen, side by side with them, a distinct Gothic style, that of the English Purbeck marblers, connected with the Caen style of Normandy (but not of it), having alliance perhaps with Flemish and Rhenish art, but which in no sense can be said to derive from the Île de France. When, therefore, Mr. Lethaby speaks of the likeness of Westminster Abbey to Rheims Cathedral, it seems to me a similitude as of Monmouth to Macedon. Both the English and the French are splendid apsed churches, and in both kings were crowned—after that, similarity ceases.

The philosopher, we know, is of no country, and therefore, perhaps, we have what seem to be apologies for thinking anything in England English or as done at English hands. But apology is really not often needed. From the bronze candlestick of Gloucester (now in the Victoria and Albert Museum) to the Wilton and Westminster paintings and enamels, all are put by Mr. Lethaby as aliens. But this raises a curious question. As to the Gloucester bronze, from many records we know of goldsmiths and bronze-founders that did many works in the eleventh and twelfth centuries in England. Again we read of quite a number of English painters and goldsmiths of the thirteenth century. The destruction of gold work and bronze, of painting and enamel, in England has been almost complete. But were the agents of this destruction—the decays, the riots and iconoclasms—all anxious to show this philosophic patriotism? Did they systematically destroy every English work and hand on only those of foreign hands? Indeed, the ascription of works of art in England to foreign artists seems to me to proceed too hastily, when it relies solely on like-

² Another reason given is that the vaulting in question occurs in the nave, which would be likely to be built a certain time after the quire. But this overlooks the likelihood of the east

bays of the nave being built simultaneously with the crossing for the accommodation of the quire in the usual monastic fashion.

nesses shown to certain works abroad. It should also show unlikeness to what was done in England, and this part of the argument is not taken up in "Mediaeval Art." For example, in the last of Mr. Lethaby's appendices, one reads an implication of "Frenchness at one remove" as to English effigies. "Our earliest effigy in full relief is probably that of King John at Worcester, and this follows the style of Richard's effigies at Fontevrault and Rouen." Now the so-called "Cœur de Lion" figures at these places differ amazingly: they are of two different schools of sculpture. That "John" at Worcester could be like both would be a marvel. His Purbeck marble figure, c. 1220, is, in fact, like neither, but at only a small remove follows the Purbeck marble figure of Bishop Poore at Salisbury, c. 1215, which in the same way follows closely upon the Purbeck "Bishop Marshall" of Exeter, c. 1205. The pedigree of King John's figure is distinctly and immediately English.

It may be said, however, that the sifting of evidence as to English origins is not part of Mr. Lethaby's *métier*, which in this book is the discovery to English readers of the "Frenchness" of French Gothic, the proclamation of its style with all the prerogatives of its high distinction. He does this triumphantly and authoritatively. It is well to have this in evidence while the restorations that in France are sapping day by day the credit of French cathedrals have still left evidence for the beauty and magic of their great style; soon it will be hearsay only. It is well, too, that the full case for the French influence, in its action on mediaeval art, should be stated—the reservations as to English art and the minutiae of action and reaction can be catalogued later.

E. S. PRIOR.

A GREAT OFFICE.

The Royal Insurance Company's Building, Liverpool. J. Francis Doyle, architect. Edited by J. Newby Hetherington. 21s. net. London: B. T. Batsford, 94, High Holborn.

THE saunterer in Dale Street, Liverpool (people do saunter even there), sees as he walks with head in air a golden hemisphere against the clouds. Maybe it is primarily an allegory; it is also in historic fact the scalp or skull-top of a great embodiment of the Royal Insurance Company.

The history of the world, which is the history of architecture, reveals the fact that, alongside of that demand on the builder which religion makes in every age, each great epoch of construction is marked by the supremacy of some special force, commercial or social, which exhibits its strength in architecture. To say this is indeed but to re-state the truism that any great human activity will always find expression, for good or evil, in bricks and mortar—or in something more costly of the same genus.

It is the converse of this truth which has special interest; the fact that in any age the architecture will give an index to the powers that have the upper hand. The baths and amphitheatres of Rome, the fortress

palaces of Florence, the Via Nuova at Genoa, Yorkshire's abbeys and Manchester's mills, all tell their several tales of the successive submission of the nations to commerce, luxury, or militarism, to the rule of the intellectual or the monastic life.

Our own age, as befits its complexity, can tell no simple story by its architectural signs. The index is not a single pointer. Park Lane would persuade the stranger that our old nobility and our new plutocracy were the powers in the land. New-born universities with their new-born buildings would assure him that the study of books was our national passion, and costly public libraries by scores would confirm this assurance. Whitehall would convince him that an ever-increasing strength of government was finding its manifestation in strength of masonry. But nothing, I believe, would so dissociate our present age from its architectural predecessors as the appearance in our streets of vast palaces dedicated to the business of the great corporations who make their money by relieving other people of risk.

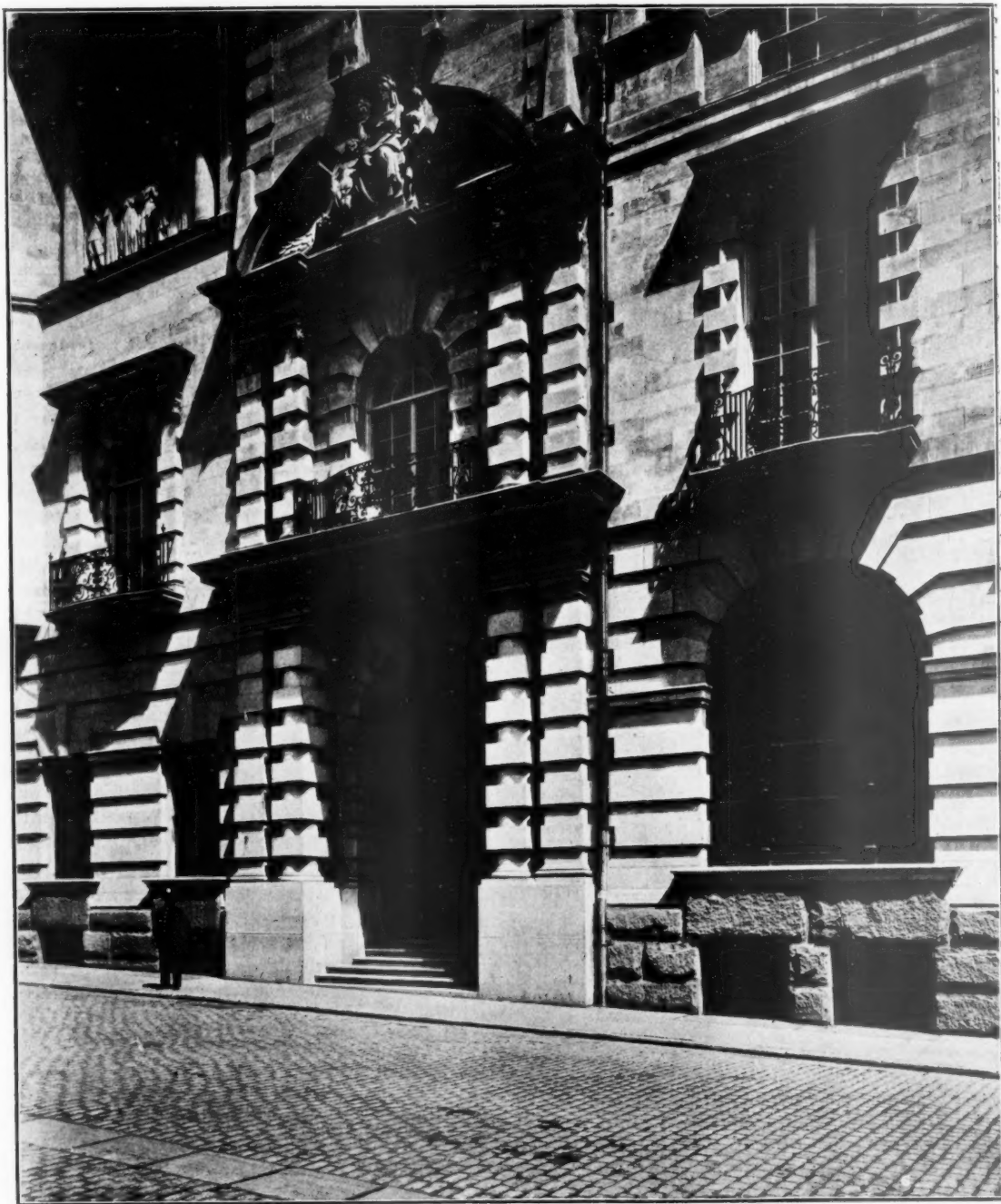
Two generations ago one insurance building was thought worthy to figure in Britton's book on the Public Buildings of London—the very modest County Fire Office which faces down the southern reach of Regent Street. To-day, if anyone should be courageous and industrious enough to chronicle the larger buildings of England's great towns, he would find it needful to give a very forward place to the architectural undertakings of the companies that deal with insurance.

Liverpool is a town of fine buildings. It owns, for example, St. George's Hall; but there are few structures in the town that offer a greater challenge to attention than this great *palazzo* which Mr. J. F. Doyle has designed for the Royal Insurance Company. The challenge is taken up on the whole with pleasure; the general outlines of the building are comely, even noble; and proclaim some allegiance to Mr. Norman Shaw, R.A., who was the assessor in the competition and, after Mr. Doyle's appointment, advisory architect. It is true that rustication is applied to every stage of the building with such persistence that the half-smothered design appears to struggle into view with difficulty, like a melody choked in variations; but there are strength and balance in the proportions, value in the materials, and an absence of vagrant invention, which together give the building an undoubted worth.

The editor of the book on the building pleads for the general desirability of such monographs as this which he issues. His plea has occasional justification. I am glad, for example, to own Gibbs's book on the Radcliffe Library at Oxford, and should rejoice to discover that Ictinus had left behind him an illustrated work on the Parthenon (with a "foreword" by Pericles); but I own that I dread the prospect of a quarto for every building, even if the illustrations are as well done as these in the present volume.

It is difficult for an architect, even for an owner, to judge whether his new-made fabric is worthy of the crown and honour of publication.

PAUL WATERHOUSE.



By permission of Mr. E. T. Batsford.

PRINCIPAL ENTRANCE, THE ROYAL INSURANCE BUILDING, LIVERPOOL.
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