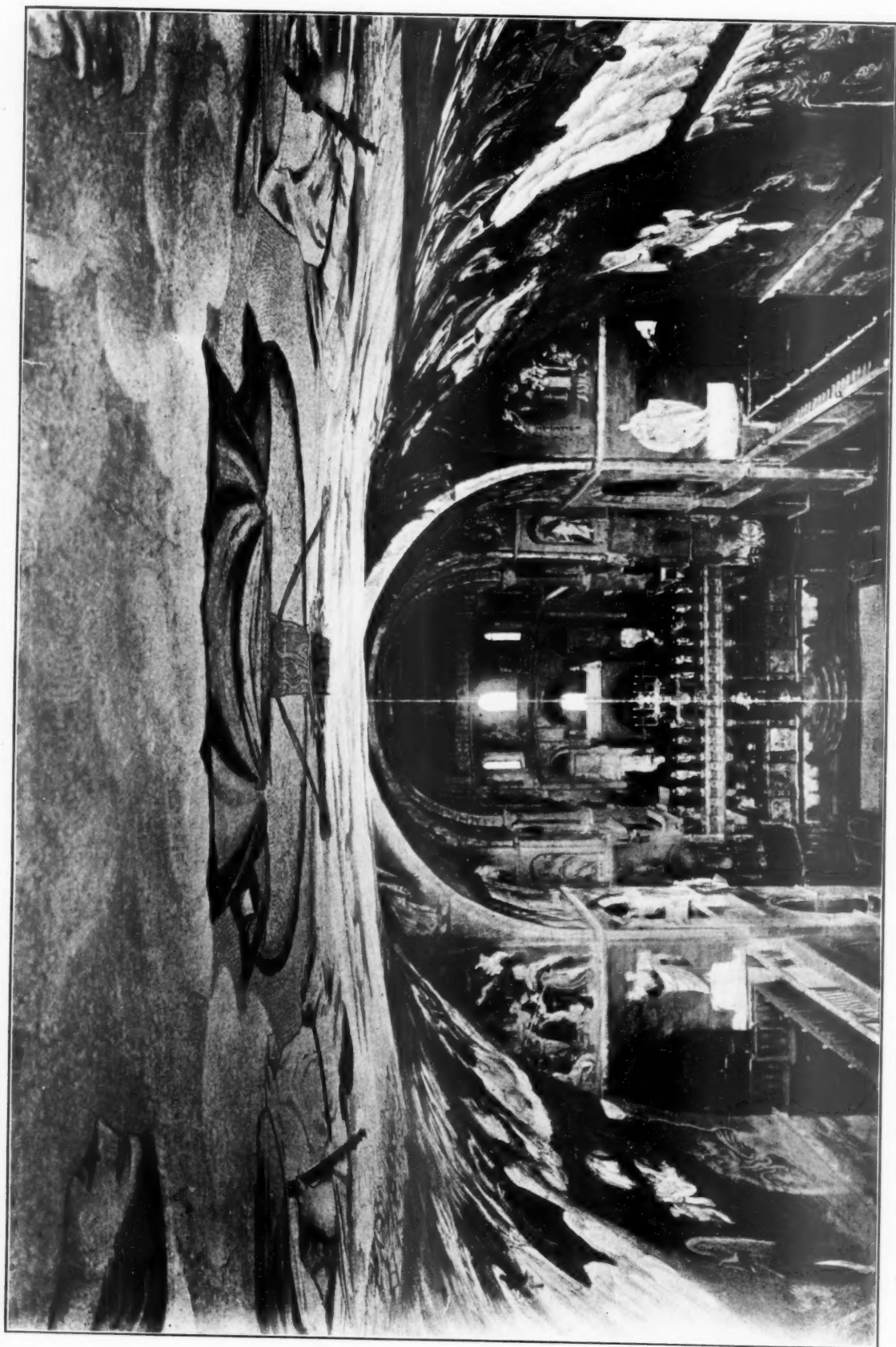


THE ARCHITECTURAL
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NO. 100.



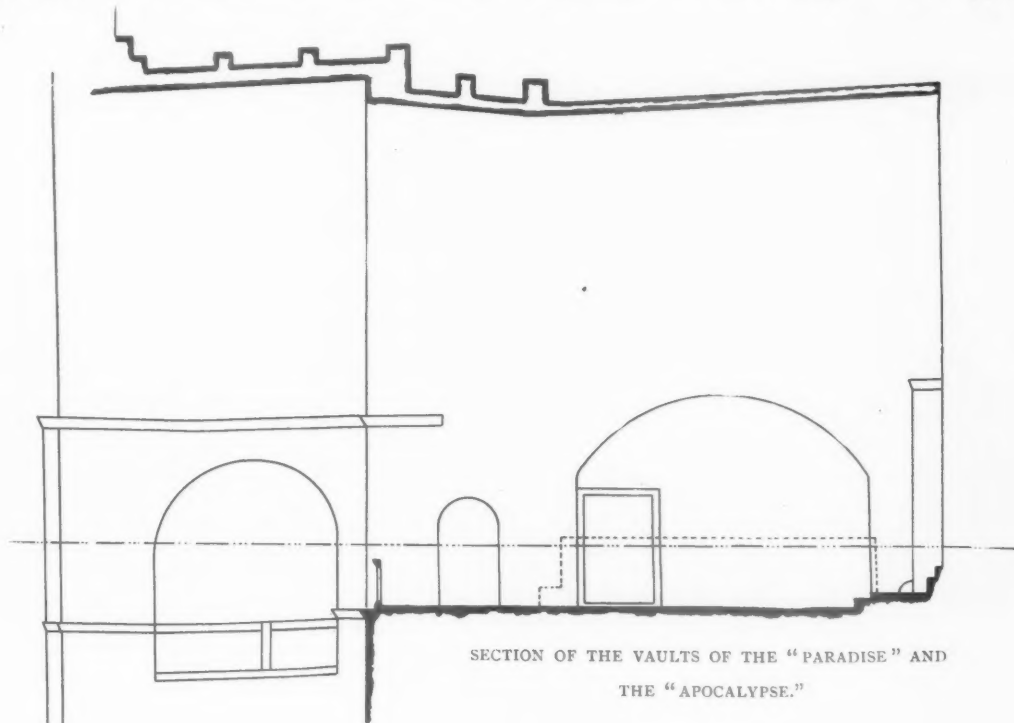
ST. MARK'S, VENICE. INTERIOR VIEW SHOWING THE DEFLECTION OF THE VAULT OF THE "PARADISE."

The Present Condition of St. Mark's, Venice.

FOR nearly four hundred years, that is about half of its whole life, the Basilica of San Marco has been a source of anxiety to those responsible for its preservation. There are, broadly speaking, four causes for this alarm. First, the settlement of foundations, due in part at least to the fact that as the Republic grew in wealth and splendour, it enlarged and endowed the shrine of its patron, imposing a weight of ornament that the original foundations were never intended to carry. The foundations neither of St. Mark's nor of the Ducal Palace rest on piles, but on a flooring (*zatterone*) of wooden beams laid horizontally in a trench cut in the clay subsoil. Secondly, to the complicated structure of the roof with its five cupolas disposed in the shape of a cross, which renders free drainage difficult and makes infiltration of rainwater easy, while the weight of the cupolas themselves has continuously exercised a dangerous pressure on the brick vaults of the interior which carry them. Thirdly, the cohesion of the brick walls has steadily deteriorated. As in the case of the Campanile so in the case of St. Mark's, the mortar has lost its tenacity and the bricks can be picked out by hand in some places. When the Campanile and St. Mark's were built it would seem that master-masons had lost the secret of the excellent Roman mortar and had not discovered cement. It has been suggested that the prospect of the millennium and the imminent

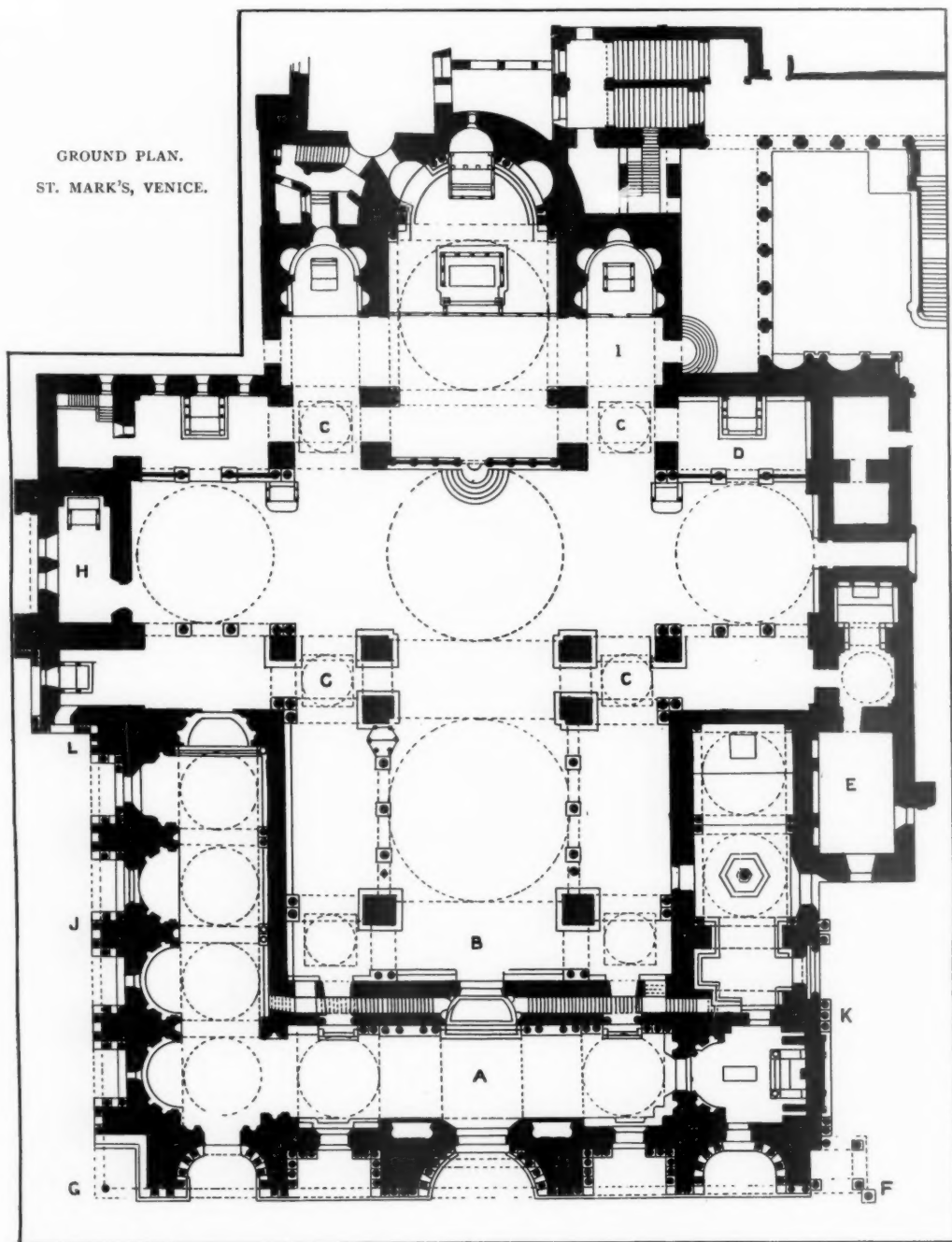
end of all things affected the quality of work within a reasonable distance of the year 1000 A.D.; however that may be, the fact remains that walls of that period are usually most unsatisfactory. Fourthly, and closely connected with the state of the walls, comes the fact that the veneer of marble or mosaic which covers the walls both inside and out has constantly shown a tendency to come away.

We get the first serious note of alarm about the year 1529 when Jacopo Sansovino was appointed architect to the Procurators of S. Marco, the officials who had charge of the building. Sansovino found that a serious settlement was taking place in the foundations of the apse, the oldest part of the building, threatening to bring over the eastern or choir cupola. To meet the danger he built the great buttress, which can be seen from the yard at the back of the church and which still successfully performs its duty of holding up the organ loft. Then came the great fire of 1574, which spread from the Ducal Palace and burned the southern cupola, seriously damaging the structure of the roof. In 1603 the coating of marble showed signs of detachment from the outer walls, and the Government ordered all shops to be removed from about the church. In 1615 the northern wall received a partial restoration, but the radical mischief, the state of the foundations, was not dealt with. In 1630 Longhena was appointed



SECTION OF THE VAULTS OF THE "PARADISE" AND
THE "APOCALYPSE."

GROUND PLAN.
ST. MARK'S, VENICE.



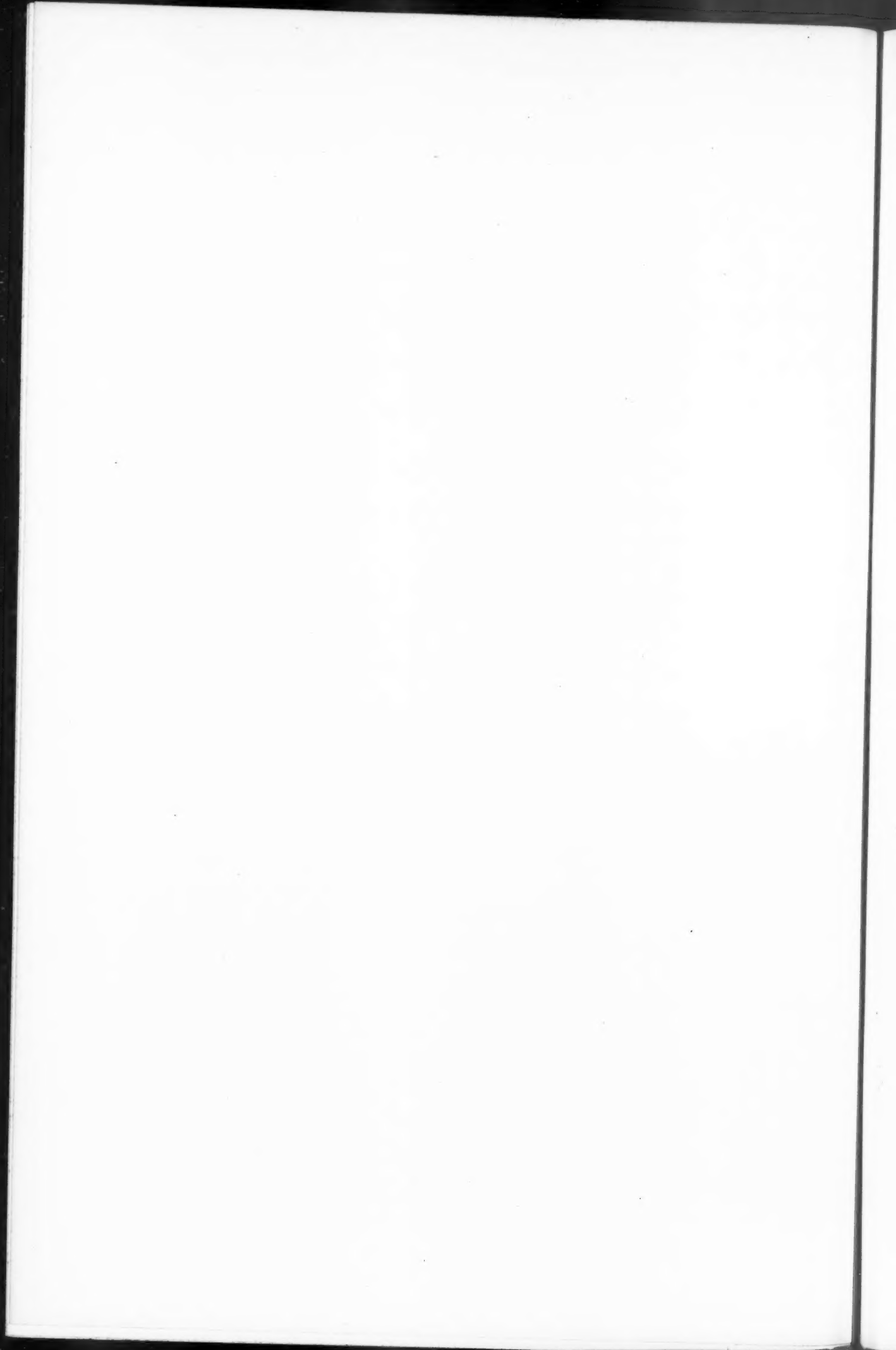
References.

A—Vault of the "Paradise."
B—Vault of the "Apocalypse."
C, C, C, C—The Four Tribunes.
D—Chapel of the Crucifix.
E—Treasury.
F—S. Sofia corner.

G—S. Alipio corner.
H—Chapel of S. Isidoro.
I—Chapel of S. Clemente.
J, K—Meduna's restoration, cir. 1850.
L—North-Eastern Minaret.



SANTA SOPHIA, CONSTANTINOPLE. THE INTERIOR.
FROM A DRAWING BY J. B. FULTON.



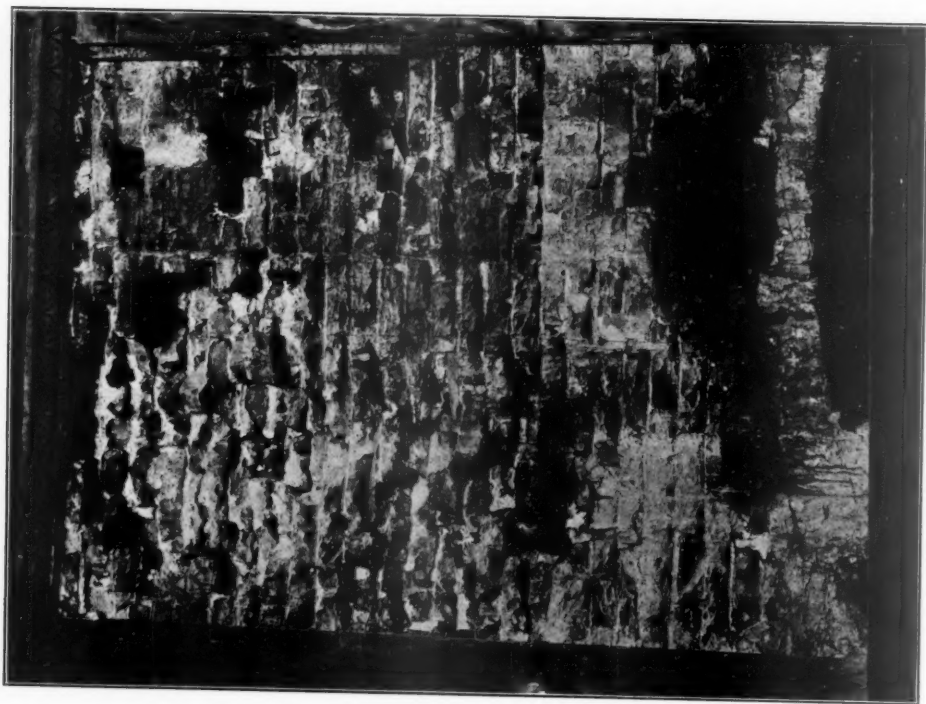
architect and undertook a further restoration of the northern wall. In 1648 the Great Council declared that "as the Church of St. Mark's, more especially its mosaic decorations, receives much damage from the firing of mortars, which has now become common in the Piazza, all such salvoes are for the future forbidden without express permission of this Council," a decree which eloquently demonstrates a grave alarm for the stability of the fabric. Between 1675 and 1690 both the central and northern cupolas called for restoration; and in 1688 so dangerous was the state of the interior marble veneering that the size and weight of the Doges' coats-of-arms, which were hung upon the walls were limited, and finally, in 1722, the coats were all removed and the custom of hanging up the ducal shields was abolished altogether, to the great loss of heraldry.

In 1721 we come to Zendrini's famous restorations; and here for the first time we are faced by the same problems which are exercising the custodians of the Basilica to-day, the depression and deformation of the vaults of the "Apocalypse" and the "Paradise," immediately over the main entrance, caused by settlement of foundations, disintegration of walls, and pressure of the western cupola. Zendrini relieved the vaults of the pressure caused by the outer casing of the cupola, which he discharged directly on to the walls; and he bound the brick drum of the cupola round with an iron

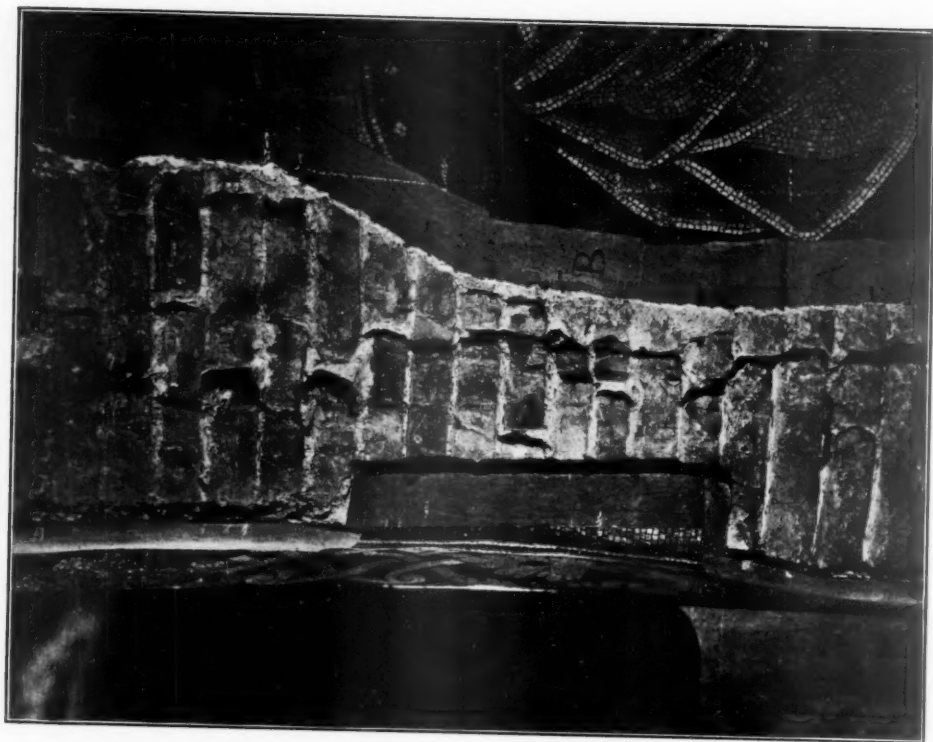
tire. But his work was only partially carried out, and later architects in their efforts to strengthen the weak vaults increased the weight upon their crown. So that in 1778 the condition of the cupola again aroused alarm, while at the same time the state of the S. Alipio corner rendered some fortification imperative. Finally, about the middle of last century, the architect Meduna was called in chiefly to deal radically with the northern and southern walls; the walls that look to the Piazza dei Leoncini and to the Piazzetta. Though fault may well be found with Meduna's restoration of the marble veneer and mosaics on these walls as being artistically cold, and as having lost a large part of that vitality of form and colour with which most of the ornamentation of S. Marco is instinct, his structural work still remains as the most important restoration that has been applied to the building. He made the first attempt to deal with the foundations; but his operations on the northern foundations were, unfortunately, confined to the three middle bays, leaving the angle of S. Alipio and the eastern minaret towards the Patriarch's Palace untouched, with results which we shall presently note. On the southern side his work was complete for the whole length of the wall between the angle of S. Sofia and the wall of the Treasury. Meduna adopted the following system: On the outside of the ancient foundations he drove in larch piles about eleven feet long;



ARCH TO THE NORTH OF THE TRIBUNE OF THE CRUCIFIX.



WALLING OVER THE DOORWAY OF S. ISIDORO.



SOFFIT OF THE ARCH ON THE NORTH OF THE
TRIBUNE OF THE CRUCIFIX.

in between the pile heads he forced blocks of stone to secure their immobility. On the bed thus constructed he laid a platform of oak boards, and on this again slabs of the Veronese stone called *secchiaro*. To blend the old foundations and the subsidiary fortifications as closely together as possible, large blocks of Euganean trachite were, at certain points, bonded into the old foundations for the depth of about a foot and a half, leaving a foot and a half embedded in the new work; further, both old and new foundations were mortised for the whole length of the restorations.

So far as it has been tested by time, Meduna's work has proved satisfactory. There has been no further settlement at the points which he restored; and had his scheme been applied to both northern and southern walls in their entirety the older foundations would have been caught in a vice which would have kept them stationary. The S. Sofia corner and the south wall are in excellent condition as regards foundations; but unfortunately Meduna's work on the north wall was not carried west to the S. Alipio angle, nor east to the last minaret. At both those points serious settlement is in progress, and they form one of the chief anxieties of the present custodians. From Meduna's time down to the present day, though the church has never been without vigilant supervision and frequent minor restoration, no works of capital importance for the upkeep of the fabric have been undertaken.

This brief *résumé* of the principal dates and operations of reconstruction abundantly proves that San Marco has for long given cause for anxiety, that the authorities have not been indifferent to their charge, and that, as yet, no irremediable injury has happened to the structure. But it would be folly to ignore the gravity of the recent report with which we shall presently deal.

The difficulties of construction in Venice are great, owing to the nature of the subsoil upon which foundations have to be laid, and to the corrosive action of salts and nitres. The Venetians themselves say, "*le case di Venezia stanno su per creanza*" ("Venetian houses stand up out of politeness"); but on the other hand the ability of the Venetian architects is incontestable. The restorations of the Ducal Palace, of the Procuratie Vecchie, and of many a private palace in Venice, are proof sufficient. There need be no alarm as to the structural restorations. No doubt the dread in the public mind is lest in the course of structural restorations the exquisite decoration should suffer irreparable damage. In spite of the unsatisfactory nature of previous attempts to touch the decoration, more especially in the northern aisle and on the northern and southern exterior walls, the obvious love and

veneration for the building which inspires the report of Signori Manfredi and Marangoni, as well as the striking success with which they have already removed and replaced here and there, where it was necessary, small portions of the ornamental incrustation, lead us to hope that the work may safely be entrusted to their hands. In any case, the decoration is absolutely dependent on the structure. If the fabric goes the decoration goes with it.

The whole question of the restoration of San Marco has recently been brought to the front again, partly as a result of the fall of the Campanile. After that event a new director of the works, Signor Manfredi, was appointed, and he was called upon to furnish a report as to the state of the building. This report has recently been given to the public, and has occasioned considerable discussion and alarm, not altogether unjustified. The report, from which we have quoted and will quote, lays bare what is doubtless a progressive malady, which must be arrested if the building is not to be irretrievably lost. What St. Mark's has suffered from most has been the want of a coherent and radical system of restoration and preservation. It has never been treated as an organic whole; previous restorations have been temporary, palliative, *ad hoc*. The opportunity has now presented itself, and has been seized, for making a thorough examination of the whole building and for proposing a co-ordinated scheme for its preservation.

We are now face to face with the inevitable alternative; you must either preserve the building or it will sooner or later fall in. No doubt the extremists, who are hostile to any restoration at all, are right in saying that it would last a long time yet; but the end is none the less inevitable. No building of the age of St. Mark's will endure unless preservative measures are taken from time to time. The theory of certain Italian and American architects that the inequalities of level and the inclination of the walls are the intentional subtleties of mediæval builders, appears to be sufficiently refuted by the obvious subsidence of the pavement supports and by the cracks in the tribune pilasters, for example, which hold up the central cupola. Preservation seems to be the only reasonable attitude, and as a step towards that the masterly report of Signori Manfredi and Marangoni is of the highest value. We will summarize, step by step, their statements as to the present condition of the fabric and their proposals for its safety.

The foundations, which are the part of the building most difficult to study or to repair, display, as we noted at the beginning, a certain weakness which has been the main cause of the



CORNER OF S. ALIPIO.

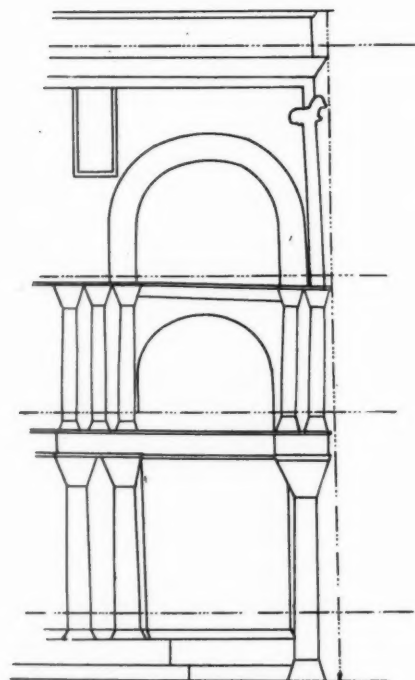
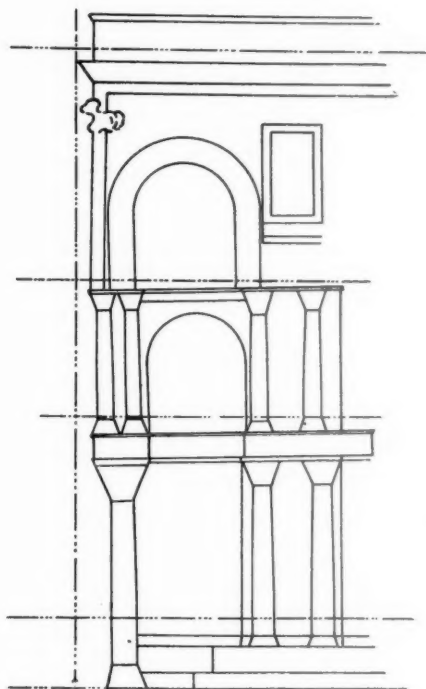


DIAGRAM OF THE CORNER OF S. ALIPIO.



inclination of the walls, the threatening state of the choir cupola, the settlement at the S. Alipio angle and under the eastern minaret on the north side. Signor Manfredi has not had time yet to make a detailed examination of the whole system, but the success of Meduna's operations on part of the north wall, and on the south wall from the S. Sofia angle to the Treasury, suggests the adoption of his scheme of fortification. Whether it will be possible or necessary to apply this system to the whole foundations of the building is as yet uncertain.

The walls date from the middle of the eleventh century. The marble veneer was applied about 1071, and the mosaics, in part, about 1100. This coating of marble and mosaic has for long hidden the walls and left their actual condition a matter of conjecture. But recently it has been necessary to remove temporarily at certain points either marble or mosaic where it has threatened to leave the wall. This operation has laid bare the fact the walls are in a serious state of disintegration, a fact that will render any operations on the foundations more delicate and dangerous. Where the brick has been laid bare hitherto, the walls have been grouted before the marble or mosaic has been replaced.

The vaults of the "Paradise" and the "Apocalypse," the first vaults as you enter the main door, are visibly deformed and depressed at their crown. This movement dates back to the earlier part of the eighteenth century, and the numerous guards or "spie" which have now been placed as a precautionary measure to give warning of any further progress, do not show that the movement is continuing at present; but an earthquake might at any moment set up a movement which it would now be difficult to arrest. The principal causes of the deformation of the two vaults are the defective foundations and the weight of the roof which presses on the crown of the vaults.

The tribunes in the great pilasters at the angles of intersection of nave, choir and transepts, show the same defects as the vaults of the "Paradise" and "Apocalypse," though in a less serious degree. The deflection from the perpendicular is, however, quite visible in the pilasters, especially in the south-eastern one. These pilasters, as carrying the whole weight of the central cupola and much of the weight of the roof, are of the highest importance in the structure of the building. A settlement has taken place here also, but not equally in the foundations of each of the pilasters. This has produced a dislocation of the framework of the cupola which rests on them. The mischief appears to be serious, and Signor Manfredi has already begun the restoration of

the tribune of the Crucifix. The movement, however, even if it is still in progress, is very slow, and dates at least from the end of the sixteenth century, as is proved by the presence of wooden wedges applied between the bricks of the arch, and found under mosaics which have never been touched since that date. Signor Manfredi proposes to bind the pilasters where they show signs of weakness with metal bands; on the restoration at this point he speaks with reassuring confidence.

The angle of S. Alipio, however, presents graver defects. As noted above, Meduna's fortification of the foundations did not reach as far as this corner, and there has been a further settlement, so that the angle is seriously off plumb, and the walls of the angle are almost detached from the main body of the church wall. Traces of this may be seen in the cracks on the marble coating. In fact, the whole angle is virtually detached from the rest of the building, and is merely kept in its place by an iron tie-rod.

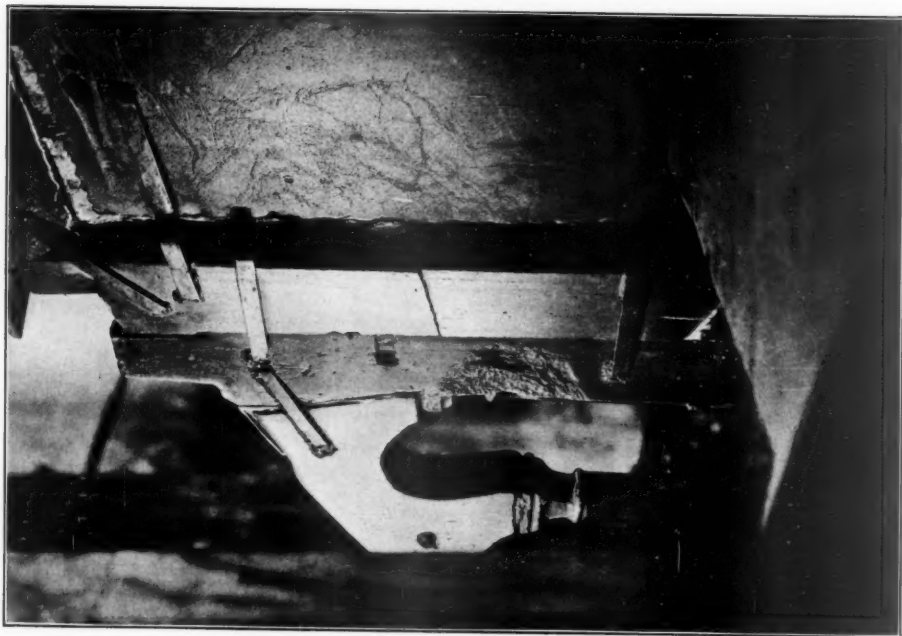
The minaret at the eastern end of the north wall is in a like condition—and for a like cause, the fact that Meduna's fortifications were not carried so far.

Finally the apse, the oldest part of the building, is so surrounded by other buildings that a thorough examination of its condition is not completed as yet. It would be advisable, if possible, to clear away all contiguous buildings. But Sansovino's buttress bears witness to its need for support; and to the naked eye there is visible a serious inclination outwards which has also affected the choir cupola. Other support, to carry the weight of the roof, is absolutely necessary.

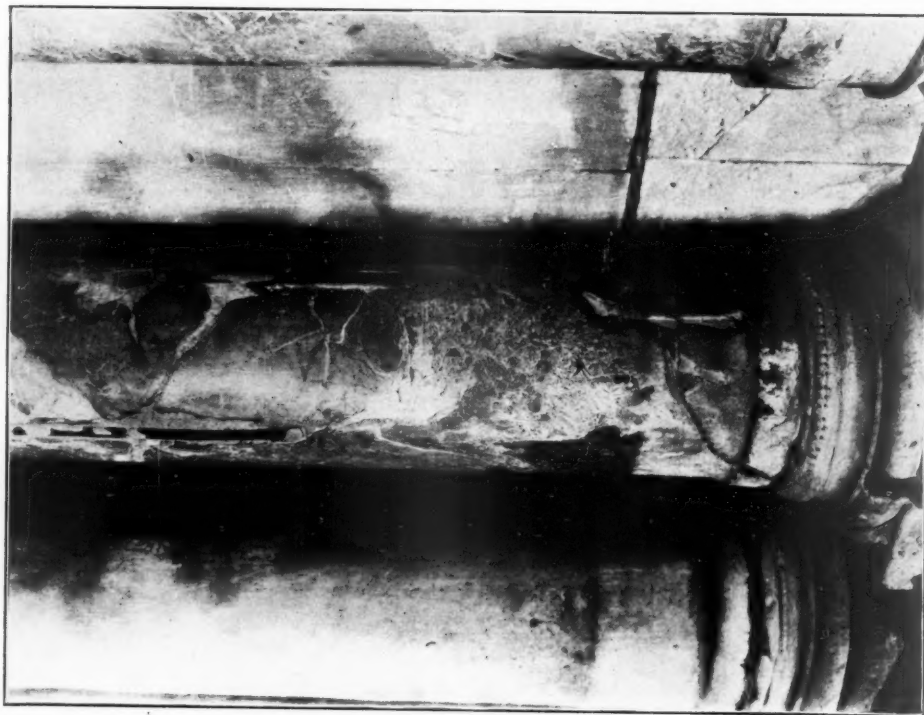
Turning now to the roof with its five cupolas: Were it not for the condition of the walls and foundations, the condition of the domes, with the exception of the choir cupola, is not bad. The choir cupola has not been taken in hand since the middle of the eighteenth century, and there is no evidence that the defects from which it is suffering are, at present, progressive. But it is very seriously off plumb; its framework is defective and rotten.

The central cupola has suffered at its base by the movement of the four great pilasters which carry it; and with the arrest of that movement the mischief in the cupola will cease.

The cupola towards the Piazza, again, if in danger at all, is threatened by the condition of the vaults of the "Paradise" and "Apocalypse," which carry part of its weight. In itself its condition is not alarming. The guards, or "spie," show no sign of progressive movement. The iron girdle round the brickwork base of the cupola, placed there by the architect Zandrini at the close of the eighteenth century, now requires renewing;



INTERIOR OF STAIRCASE OF THE PULPIT CALLED THE "BIGONZO."



IRON TIES IN COLUMN OF THE ATRIUM.

and for greater support, in view of the weakness of the vaults, it is advisable to apply a second girdle round the lower part of the drum.

The remaining cupolas, the Santissimo towards the Ducal Palace, and the Madonna towards the Leoncini, give no cause for anxiety.

On the whole, then, the state of the roof is fairly good. The weakest point is the defective leading, which allows infiltration of water to the certain and rapid destruction of the woodwork.

Signor Manfredi's report contains an examination of the decorative parts of the building. The whole tone of the report leads one to believe that these would be touched with reverent hands where structural restoration made it imperative to touch them at all. The external decoration, the great balustrade for example, and the columns and capitals of the façade, have suffered most cruelly from the vicious use of iron clamps; iron, the most deadly enemy to stone. These he rightly proposes to replace by copper clamps. The marbles of the interior are in a good condition, and could easily be removed and reapplied where restoration of the walls is necessary. The mosaics of the vaults present a greater difficulty; but they, too, can be removed in blocks without disintegrating the tesserae. Indeed, in certain places where this has already been done the eye cannot detect the point of operation. As to the pavement of the church, Signor Manfredi wishes to restore; not in the crude fashion of the unlucky restorations of the north nave, but with the full intention to use as far as possible the old material, and where that fails to employ carefully selected Oriental marbles *cut by hand*. Whether such a restoration is desirable we feel some doubts; but Signor Manfredi urges, with effect, that owing to subsidence and curvature of the floor the old designs are deformed, some having almost entirely disappeared.

To resume the report as far as the structural part of the building is concerned; the points requiring immediate attention are the angle of S. Alipio, the north-east minaret, the vault of the "Apocalypse," the four pilasters supporting the central cupola, and the apse; and there is no reason why the skill of Italian architects should fail to arrest the progress of mischief. It is true, however, that there will still remain the whole question of the foundations and walls throughout the rest of the building where restoration has not taken place.

At a first reading Signor Manfredi's convincing report may justly waken alarm, but we must remember that it is only one among a number of similar reports which have been presented to the authorities during the last four hundred years, that it is the most thorough of

them all, and that throughout there is no note of despair, only of warning. Moreover, it may well have been expedient to press home the more salient points of danger in order to rouse public attention and to ensure the necessary support from the Government. In this it has been successful, for the Minister of Public Instruction, Signor Orlando, has promised in Parliament that no considerations of mistaken economy shall be allowed to prevent the preservation of that noble monument, St. Mark's at Venice.

This is a promise which we hope to see maintained; though we cannot conceal a fear lest the very modest sum estimated for "the more urgent works" may lead in the end to disillusionment.

We append in proximate British currency the summary of the estimate:

I.—STRUCTURAL RESTORATIONS.

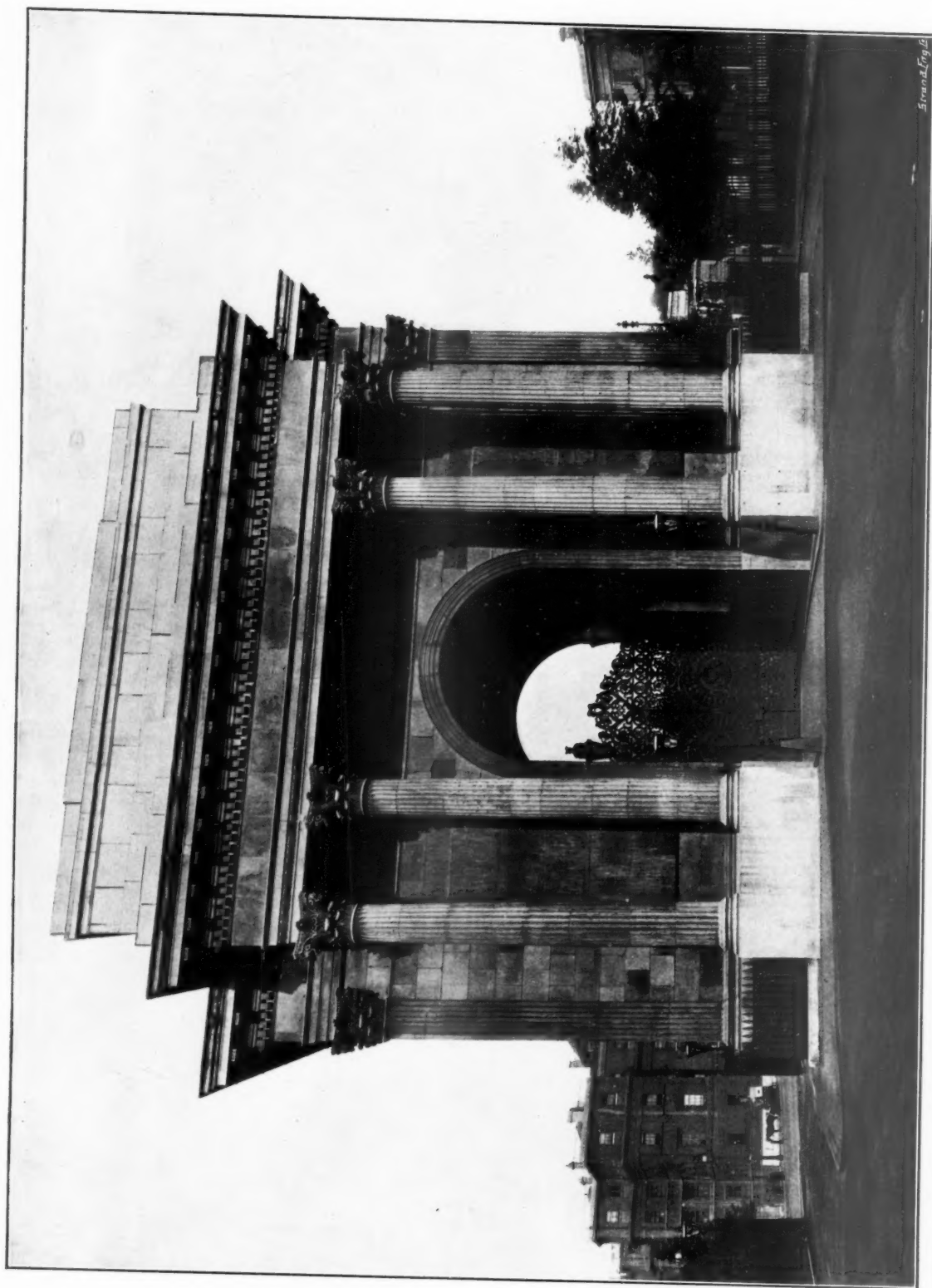
1. The construction of a provisional shoring for the vaults of the "Paradise" and "Apocalypse" ready to be applied on the first signs of any further settlement - - - - -	£ 480
2. The restoration of the said two vaults, including the second iron girdle for the cupola towards the Piazza - -	2,020
3. The restoration of the great west window - - - - -	205
4. Consolidation of the four tribunes in the four main pilasters, including metal binding of the pilasters - -	1,600
5. Restoration of the angle of S. Alipio -	640
6. Consolidation of the choir cupola and partial reconstruction of the frame -	280
	<u>5,225</u>

II.—DECORATIVE RESTORATIONS.

1. Restorations of the capitals of the external gallery - - - - -	£ 432
2. Restoration of split architraves, etc. -	90
3. Replacing a column of veined Greek marble in the minaret to the right of the great cusp - - - - -	70
4. Restoration of the balustrade on the loggia of S. Alipio - - - - -	102
5. Restoration of the bronze doors - -	118
6. Restoration of the great pulpit, called the "bigonzo" - - - - -	87
	899
Total - - - - -	<u>£6,124</u>

NOTE.—I am especially obliged to the Fabbrica di San Marco and to the architect, Signor Manfredi, and his assistant, Signor Marangoni, not merely for permission to use their report, but also for the photographs which illustrate this article.

HORATIO F. BROWN.



THE WELLINGTON ARCH, HYDE PARK CORNER. DECIMUS BURTON, ARCHITECT.

Photo: E. Doctree.

Strand, Eng. 6

The Life and Work of Decimus Burton.—I.

THE architectural historian of the distant future may well be excused if he formulates a theory that there were two Decimus Burtons—father and son, arguing from parallel cases in the Italian Renaissance, and from the extreme difficulty of reconciling the accepted dates of his life and works, which undoubtedly overlap, but are far from coinciding.

The facts are certainly remarkable. On the one hand he entered upon practice at an exceptionally early age, and owing to his professional connections at once obtained an important position among the public architects of the day; but he soon abandoned this kind of work in favour of a domestic practice, so that the buildings by which alone he is now remembered are contemporary with those of Nash, Soane, Wilkins, and other leading men already well advanced in age. On the other hand he outlived all the Greek Revivalists, and died at the age of eighty-one, in the full tide of the Gothic revival, and within a few days of the death of George Edmund Street. So long, indeed, did he survive his own public reputation that in referring to his death the President of the Institute thought it necessary to remind his audience that Burton was a past Vice-President, and that half a century before he had been a ruling power and light in the profession.

Decimus Burton was born in 1800, and was the tenth son of James Burton, one of the most successful builders of the day, largely employed in the great development of London which took place about the time of the Regency. He appears to have been educated privately, and received his professional training partly with George Madox the architect, and partly in his own father's office. In 1817 an original design for a bridge gained him admission to the Royal Academy Schools, according to the method of competing for studentships then in vogue. In 1821 he entered on independent practice, and at once secured some commissions for private houses in Regent's Park. The autograph drawings for Albany Lodge still exist, and their rudimentary and sketchy character shows on what scanty data the contractor of the period was accustomed to estimate. Four other houses of the same kind followed: one of these, "The Holme," was his father's residence; another for Mr. Greenough is more carefully illustrated by a "show" drawing, probably made for exhibition. Here carefully-drawn plans and elevations are grouped round a perspective sketch in pencil and watercolour on a system which he always followed in such cases. The house is strictly symmetrical

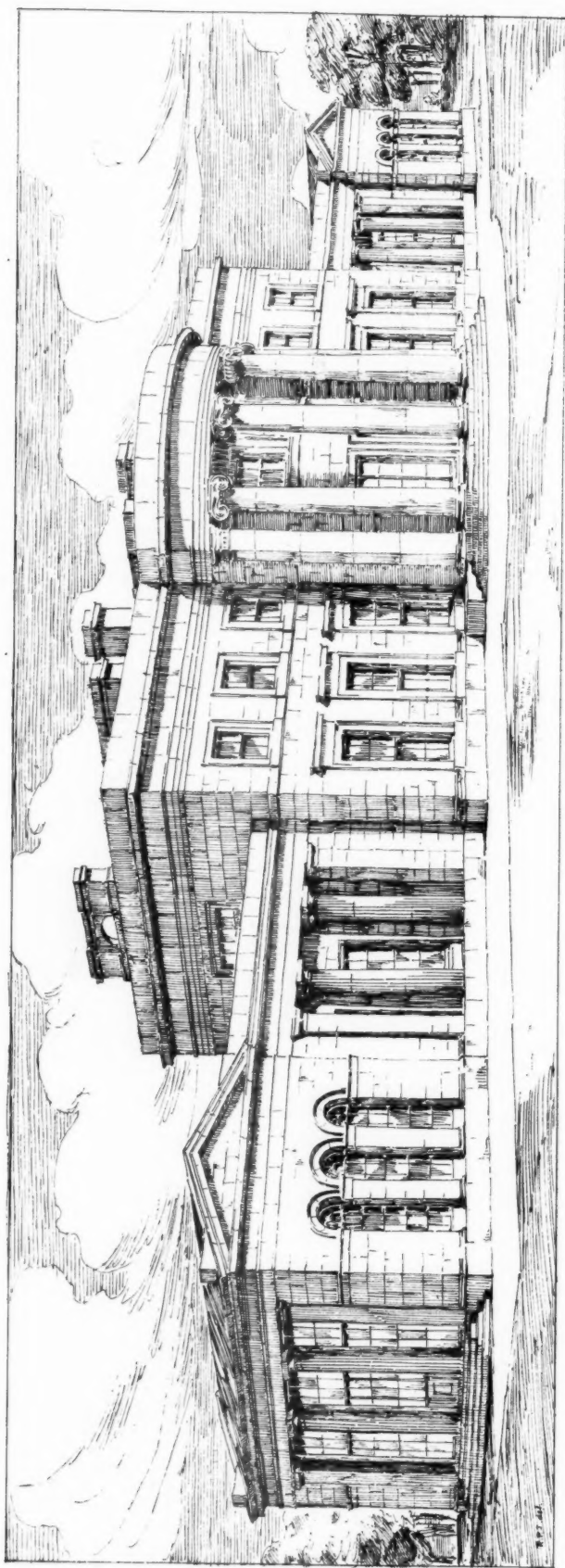
in outline, and the main rooms are laid out on axial lines. As the offices are in the basement the whole of the ground floor is given up to reception-rooms, mostly *en suite*, and grouped round a circular "saloon" in the centre. The hall at this period had long lost its use as a sitting-room; here even the name does not occur, and a small passage dignified by the title of vestibule leads direct into the saloon. The rooms at each angle of the block are not carried up to the first-floor level, and the plan at this stage becomes cruciform, an ingenious device which gives interest to the exterior, and ensures a good play of light and shade. The only remarkable point about the plan here is the absence of a servants' staircase, while, as might be expected, the sanitary arrangements defy all the most elementary laws of hygiene as observed to-day.

The elevations show a Greek treatment which may be further considered in connection with Burton's larger type of house. The whole effect is dignified and sedate, and unavoidable modern details, such as chimney-stacks, are simply treated without any attempt to conceal their existence.

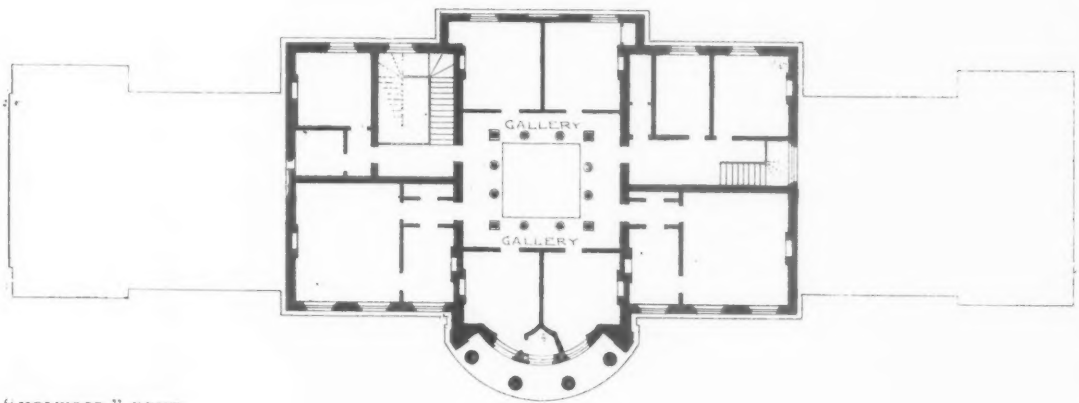
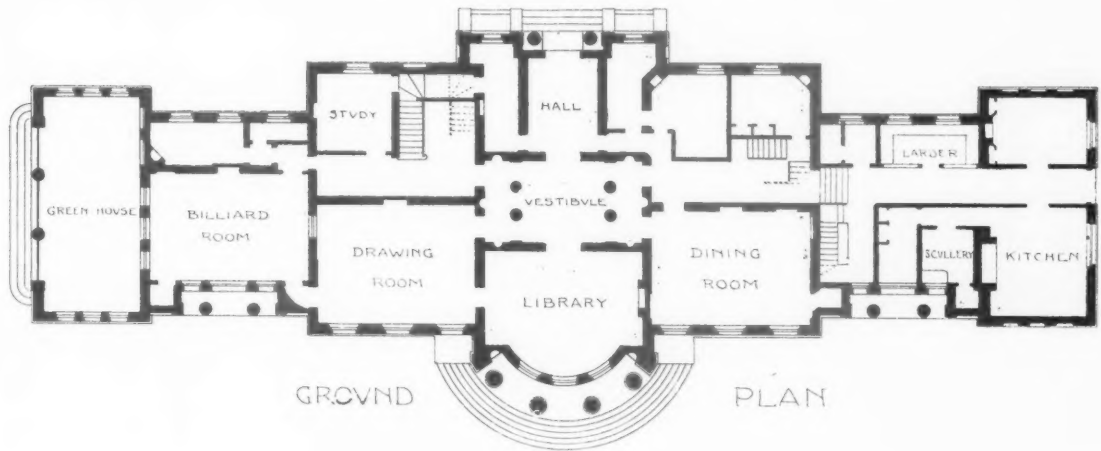
As an example of the larger country house, "Holwood," Kent, is here illustrated.¹ The plan is again symmetrical, the central portion two-storeyed, with a lower wing at each end forming a long and narrow block in which all the main reception-rooms face the same way (there is no indication whatever on the drawings of aspect, which was at that time considered to be of very slight importance). The central vestibule, which would nowadays be called the hall, is carried up to the roof and top-lighted, and the main staircase is given more than usual space and prominence.

The point which would now strike an architect most forcibly is the small scale of the kitchen wing, which appears to have been thought adequate for a house of this size. On the other hand the inclusion of the conservatory as an integral part of the design is an expedient which might well be more generally followed. It would save us from the excrescences which disfigure so many modern houses, and in this case the glass roof meets any objection which the florist might raise on the ground of insufficient window space. The bedrooms are grouped round the gallery above the vestibule, and the comfort of the rooms as regards draughts and the position of the bed is often sacrificed for the sake of symmetry in the placing of the doors on the gallery. This desperate adherence to symmetry at all costs is further evident in the curious planning of the two rooms

¹ I am indebted to Mr. E. J. May for the loan of Burton's original drawings from which the plans and sketch were made; also for the two watercolours reproduced direct, and for much information as to Burton's career.—R. P. J.



"HOLWOOD," KENT. SKETCHED BY THE AUTHOR FROM DECIMUS BURTON'S ORIGINAL DRAWINGS.



"HOLWOOD," KENT.
DECIMUS BURTON,
ARCHITECT.

FIRST FLOOR PLAN

SCALE OF  FEET

over the library, which are very badly lighted in consequence. One is astonished to find only two servants' bedrooms, both small: a state of things which opens up a deep and mysterious problem of household management.

The exterior is again attractive in effect and the proportions are well studied. But the fatal defect of the Greek-revival type of house is only too evident, namely, that the particular features, columns and porticos, on which the design depends for its essential Greekness, are introduced only for that purpose, and contribute in no way to the comfort or convenience of the house. On the contrary, it will be noticed that the billiard-room has to be much reduced in width simply to provide a recess for two Doric columns, while the Ionic portico deprives the two central bedrooms of whatever scanty supply of light they might have obtained through their windows; such porticos have not even the *raison d'être* of the Georgian loggia, since they are too high and shallow to provide the shelter of a verandah. It

must be admitted, however, that Burton employed such features with great discretion as compared with certain of his contemporaries, who thought nothing of encumbering a country house with a Greek Doric portico complete from stylobate to pediment.

Burton's use of the orders is always correct and refined, but it is probable that he adopted them out of deference to the fashion of the time, and not from any keen interest in antique forms. He was neither scholar nor archæologist, and though he travelled in Greece and Italy at some later period of his life, he appears to have left no sketches, and the British Museum may be searched in vain for even a single pamphlet bearing his name. His Greek detail is therefore simply "Stewart and Revett" treated with taste but without inspiration, and shows none of that originality and adaptation to modern requirements which marks the scholarship of Cockerell or the genius of Elmes.

In 1823 he began an extremely ambitious and daring building in Regent's Park, known some-



THE COLOSSEUM, REGENT'S PARK. DEMOLISHED 1875.
FROM DECIMUS BURTON'S ORIGINAL WATERCOLOUR DRAWING.

what inaptly as the Colosseum. This was in reality a Greek version of the Pantheon at Rome, and that name would doubtless have been given to it, had it not been already appropriated by a much older building in Oxford Street.

The Colosseum consisted of a rotunda 128 feet in diameter, with a rectangular Doric portico of six columns on one side of it. The order of the portico, which like the rest of the building was of brick faced with stucco, reproduced in dimensions and design that of the Parthenon as far as the details were correctly known at that time, and the columns stood on a stylobate of two steps which descended again to the ground level under the portico in order to provide access for a carriage drive. The rotunda was polygonal on plan outside, with a pilaster at each angle, and the dome which covered it was constructed entirely of timber and glass, light being admitted through the upper part of the framing in imitation of the eye of the Pantheon. The walls of the sub-structure are comparatively thin and could afford very little abutment, so that the construction of this great dome appears all the more bold in the work of a young man at the beginning of his career. The interior surface was entirely covered by a panorama of London as seen from the dome of St. Paul's, and the whole building was erected

with the object of exhibiting this; though one is at a loss to imagine why the adventurous sightseer could not have satisfied his thirst for such a view by going to St. Paul's and seeing the genuine thing for himself. A tower-like erection stood in the centre of the floor with balconies at different heights, and a model of the ball and cross at the top; and here the real superiority of fiction to fact becomes evident. For access to these balconies could be obtained not only by staircases but by a lift, known as the "ascending room," and consisting of an iron cage of some size panelled and decorated internally and suspended from an arched iron framework at the top of the central shaft; it was worked by counterweights and (to judge by the drawings) an ordinary winch turned by hand. This must have been one of the earliest lifts ever designed, and it gives further evidence of Burton's enterprise at this time.

The Colosseum was surrounded by gardens containing conservatories, a sculpture gallery, a Swiss chalet, and other mildly exciting side shows, and in general it seems to have represented the Earl's Court exhibition of its day. In 1875 it was taken down to make way for Cambridge Terrace.

It is uncertain whether Burton actually carried out any of the terraces in Regent's Park. Nash



CLARENCE TERRACE, REGENT'S PARK. FROM DECIMUS BURTON'S ORIGINAL DRAWING.

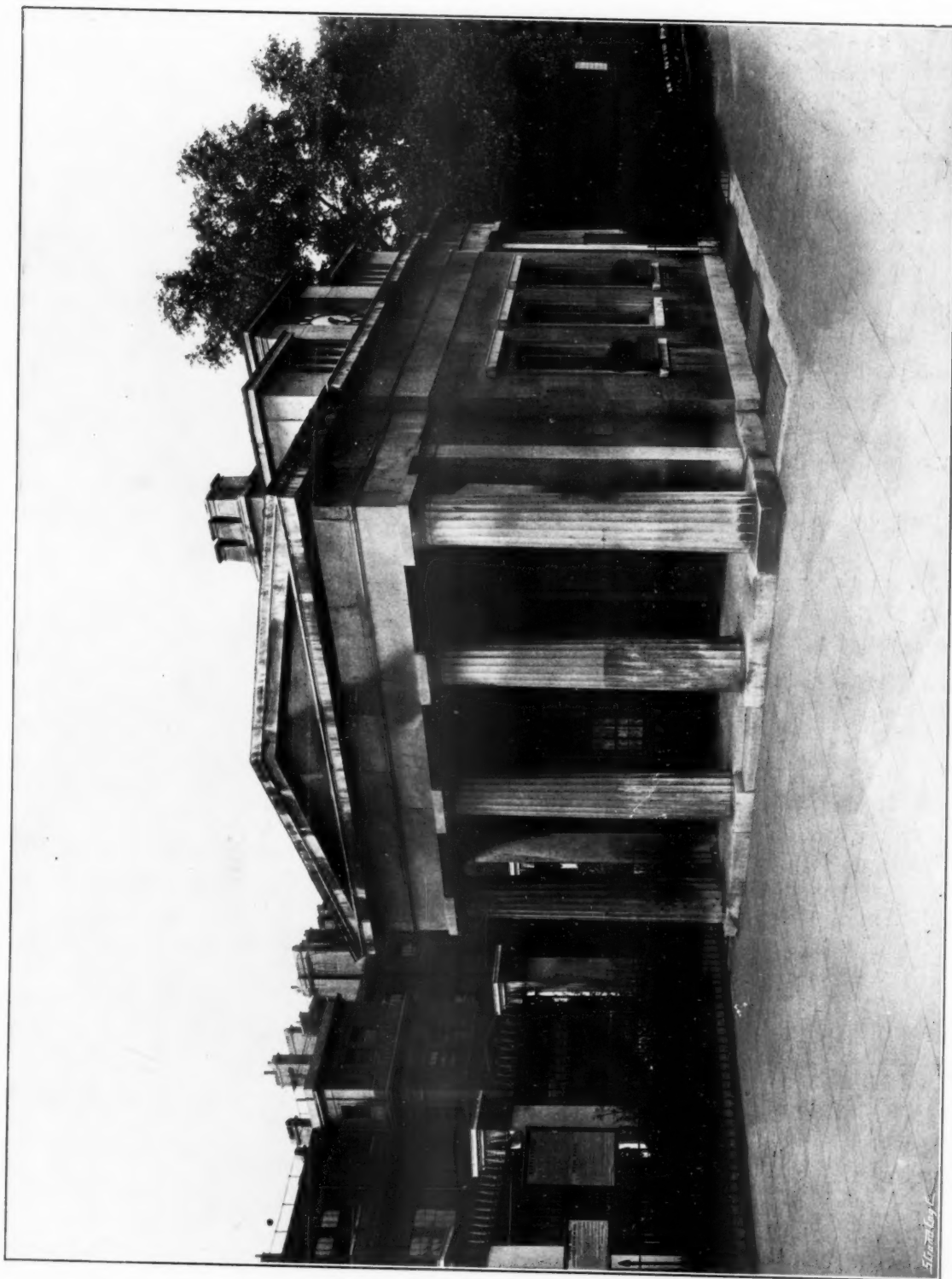
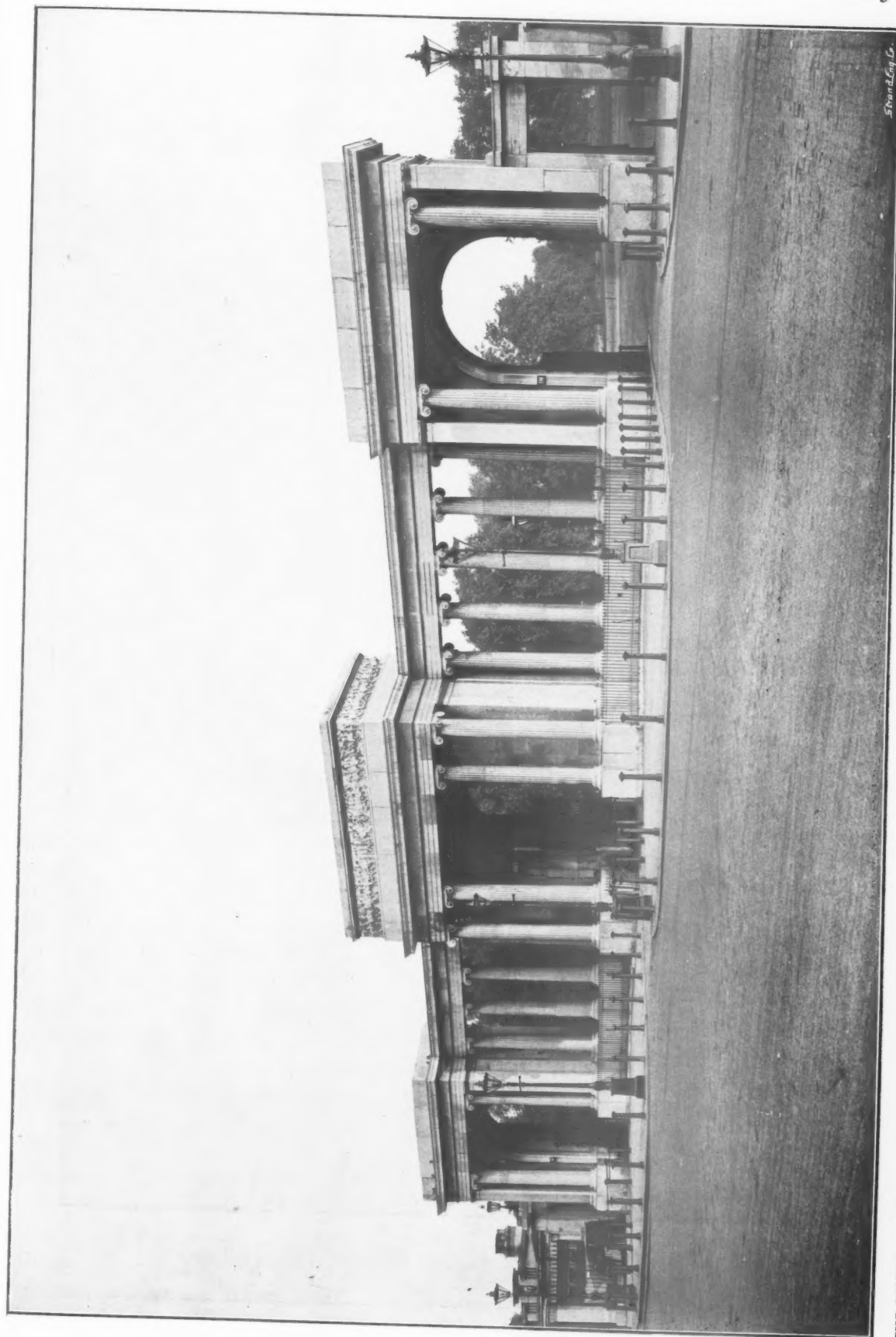


Photo: E. Dockree.

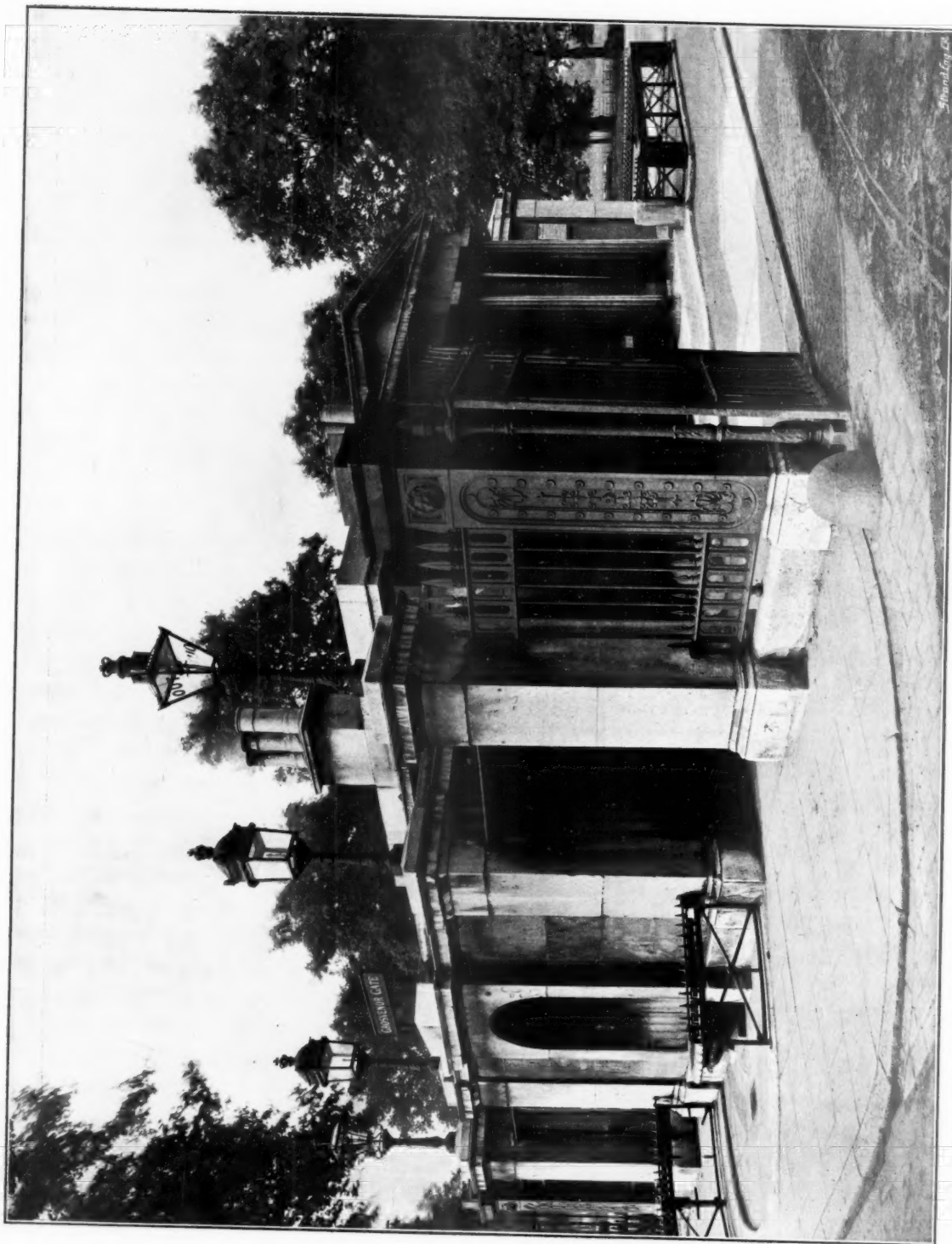
THE LODGE, HYDE PARK CORNER.



THE SCREEN, HYDE PARK CORNER.

Spence & Co.

Photo: E. Doctree.



GROSVENOR GATE, HYDE PARK.

Photo: E. Dockree.

was responsible for nearly all of the designs, and Fergusson, in the obituary notice of Burton which he wrote for the Proceedings of the Royal Society, is inclined to deny him any share in them on the ground that they lack the refinement of detail which usually marks his work. Some evidence, however, points to Clarence and Cornwall Terraces as his creations, and his original drawing for the former is here reproduced. The design is almost theatrical in effect, and shows hardly any Greek feeling except in certain details such as the bronze caryatid figures and urns. Considered as a group of separate houses, it oversteps the proper limits of terrace design, since but for the range of doors it would appear to be some kind of public building or institution, and it is difficult to see how the large central dome could have been made to fit in with the upper floor of the houses beneath it.

As actually carried out, the design seems rather thin and weak: the dome and the attic storeys over the wings were given up, and most of the detached columns were attached or became pilasters, while additional houses were erected behind the open colonnade, which thereby loses its proper effect.

Cornwall Terrace is more satisfactory, and gains a certain solid dignity by its greater length and simplicity of design. Both, however, suffer greatly from the confused mass of brick chimney-stacks by which the skyline is disfigured, as Burton did not in this case attempt to group them in regular order, or to conceal them by a balustrade or parapet wall, and in the drawing he shirks the difficulty by omitting them altogether.

The porticos, as usual, deprive the second-floor windows of all their effective light, a point of particular importance here, since the aspect is almost due north.

In 1825 Burton was employed by the Government to design the arches, lodges, and other architectural features of Hyde Park, and his connection with the Office of Works lasted for over twenty years. This commission includes nearly all the public work on which his fame now rests, and it is fortunate that his powers are here displayed in their most favourable light. He made use of all the orders in turn, beginning with the Greek Doric for the lodges. It is noticeable that he always succeeded best with this type of order on a very small scale, while the semi-public character of the lodges justifies a use of porticos which might appear out of place in a private house. The crux of the house problem for the Greek Revivalist lay in the chimney stacks, for which there was no *locus classicus*: windows were not without authority, for at that time it was believed that those of the Erechtheum were part

of the original design. The former could not be concealed except in such buildings as St. George's Hall, where the difficulty is evaded by the use of air shafts invisible from below. Burton's treatment of them here is as reticent as possible, so that, had it not been for the chimney-pots demanded by smoky grates, there would be nothing to disturb the classical effect as a whole. The gates and railings are good examples of legitimate cast-iron design, to the limitations of which Greek detail seems particularly well adapted, as on the iron piers at Grosvenor Gate, though the material has now been almost entirely discarded in favour of wrought iron.

The Ionic archway at Hyde Park Corner is undoubtedly Burton's masterpiece, and shows a good deal of originality combined with a refined use of the order. The official drawing of the design still exists approved and signed by George IV., and, as with Wren's official design for St. Paul's, there is a considerable difference between it and the actual structure. It was improved by the raising of the plinth which carries the colonnade, and is shown on the drawing as a mere step a few inches high: a second alteration did away with the impost mouldings at the springing of the arches, and thereby introduced one of the few defects of the design—the feeling of indecision which is always produced when the eye does not clearly distinguish the point of separation between arch and support. The necessity for this distinction is shown by the fact that the point has been specially emphasized at almost all periods of architectural history; and the exceptions which can be recalled in the late Gothic work of more than one nationality, only serve to show how unsatisfactory is the attempt to dispense with it.

The architraves above the archways were unfortunately not composed of single stones, but built up, as over the colonnades: some of the stones have discoloured more than others, and some have been slightly displaced, so that the false construction, from the point of view of the column, becomes only too apparent. The Pan-athenaic frieze was evidently a favourite item in Burton's schemes of decoration at this time. It seems appropriate enough as a classical suggestion of Rotten Row, though the stickler for symmetry might object that the section chosen for the design—namely, part of the continuous procession from left to right, fails to mark the central point of the archway.

The corresponding arch to the south, now moved to the top of Constitution Hill, formerly stood exactly opposite this archway. It is a Roman design throughout, except that the impost mouldings are again absent, and it shows less

originality, depending for its effect merely on good proportion and dignity of mass. The water-colour drawings in the Institute Library show that Burton intended to crown this arch with a bronze quadriga and angle figures, and a frieze or panels in relief on the attic. Indeed it may be said of him, as of Herod, that he could—

Imagine in marble, and in bronze conceive,

but when the conceptions came to be carried out, his marble was degraded to plaster and his bronzes vanished into thin air.

The rare cases in which he attained to genuine stonework make us regret that he was born in a stucco period, and that the baseness of his material so often curtailed the development of his artistic powers.

The history of the Wellington Statue is already passing into oblivion, but we have only to turn to

Punch of the sixties and seventies to recall the leading part which it played in the satire of the day, a part which is now inadequately filled by the Albert Memorial and the Griffin at Temple Bar. The statue was put up in 1846 in spite of Burton's protests that it was not only out of scale with the arch, but out of keeping with the design, since it faced sideways. He felt the whole affair so keenly that for many years he kept a clause in his will providing the sum of £2,000 to be devoted to its removal after his death. This was actually done in 1885, though the clause had been deleted, and the statue was withdrawn from publicity to the comparative seclusion of Aldershot. Among the many stories told at its expense it would be impossible to pass over that of the French officer, who greeted it with the exclamation, "Nous sommes vengés!"

RONALD P. JONES.

(*To be continued.*)

Sancta Sophia, Constantinople.—I.

Which city miscreantes wan,
And slue many a Christian man,
Yet the Soden nor the Turk
Wrought never such a worke.—*Old Poem.*

THE Church of Christ, the Holy Wisdom, at Constantinople has certainly from the moment of its erection been the most famous building in all the world. It was only a century old when Arculph brought an account of it to the west, and from that day to this its reputation has been unsurpassed. It was the supreme effort of the greatest emperor-builder of the Christian era, and it seems to be more unrelated to other companion building in scale, power, and splendour, than is the chief work of any other school of art.

Mr. Fulton's plans and sketches will suggest its singularity more than any words; but to the less technical reader I may point out that, as a building problem, it is a mighty experiment in the equilibrium of vast domical shells. As Choisy says,¹ "It is a conception marvellous in its audacity; the science of effect, the art of counterpoise and powerful decoration, can be pushed no further."

It is a vast, domed hall surrounded by other halls forming aisles of two tiers. As an old MS. compilation I have says, "The roof within appears a roof of domes of stupendous magnitude and fabrication. The height of these domes, the arches they make, and the extensive space they cover, astonish the beholder." The more organic parts of the structure, like the columns, doors, and windows, are all of white and coloured marbles

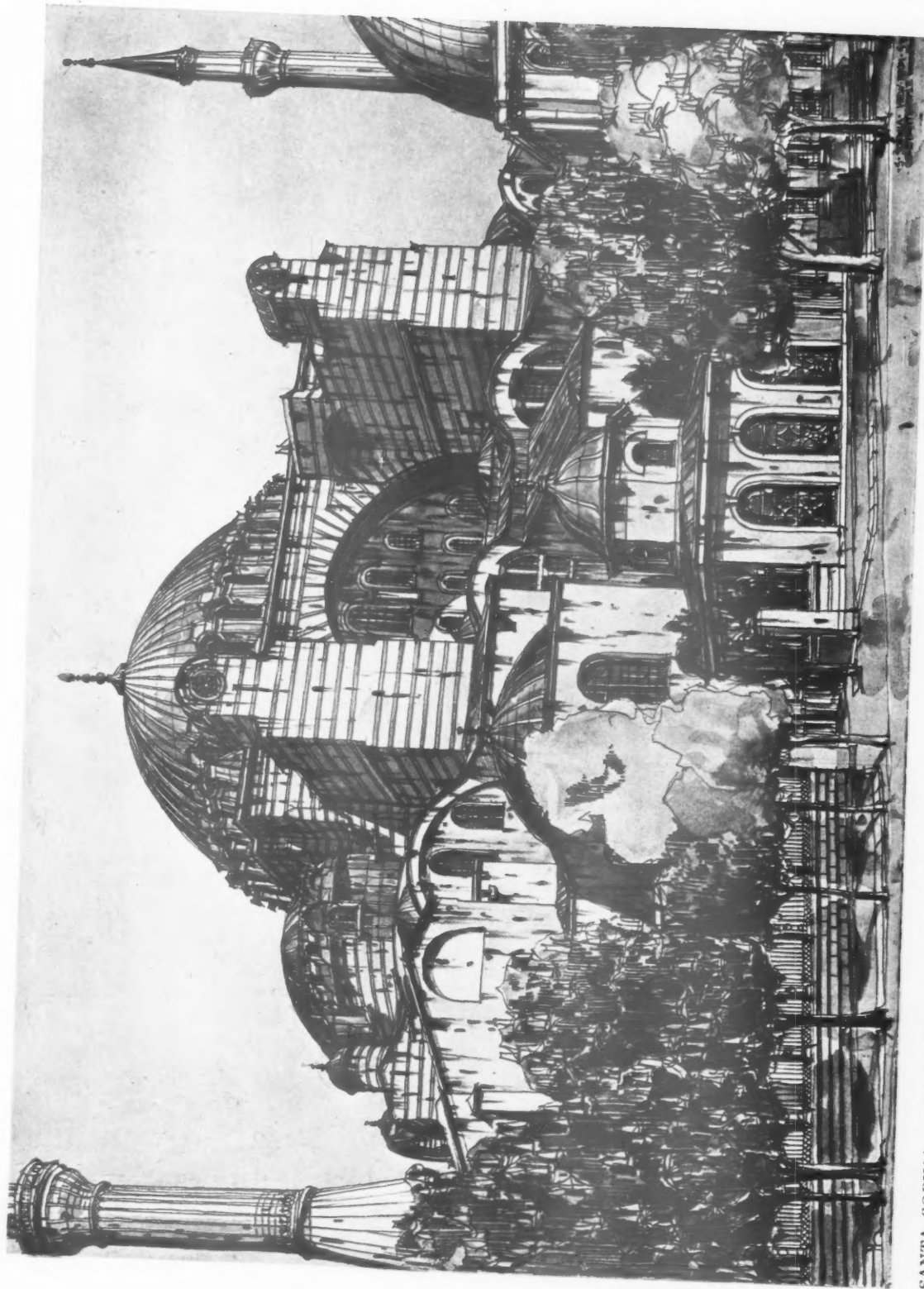
and porphyry. All the rest is built of masses and shells of rough brickwork, entirely covered within by precious surface-adornment of fine marbles and gold-ground mosaics. At a rough calculation I suppose that there were not less than four acres of mosaic on the vaults and higher parts of the walls, and some two or three acres of marble plating on the walls beneath, and on the floors. Speaking of the church as first completed, Procopius says, "The entire ceiling is covered with gold, but its beauty is even surpassed by the marbles which reflect back its splendour. One might think one had come to a meadow of flowers."

To the exterior the structure is bare and plain; the door-jambs and windows of marble, the walls plastered, and the domes covered with lead. In regard to the exterior we must remember that the central dome first built was much flatter than that shown in the views. Expanse rather than height was aimed at. The roof system is like an assemblage of bubbles great and small. "All they seem to have cared for was to have roofs of easy access, and it was doubtless to this end that steep outside curves were assiduously discarded."²

I have little doubt that the exterior of the west front was covered, or intended to be covered, with mosaics and marble plating; of the latter the anonymous author speaks, and Justinian is known to have adorned the west front of the Basilica at Bethlehem with mosaics showing the wise kings making their offerings. The west front of the

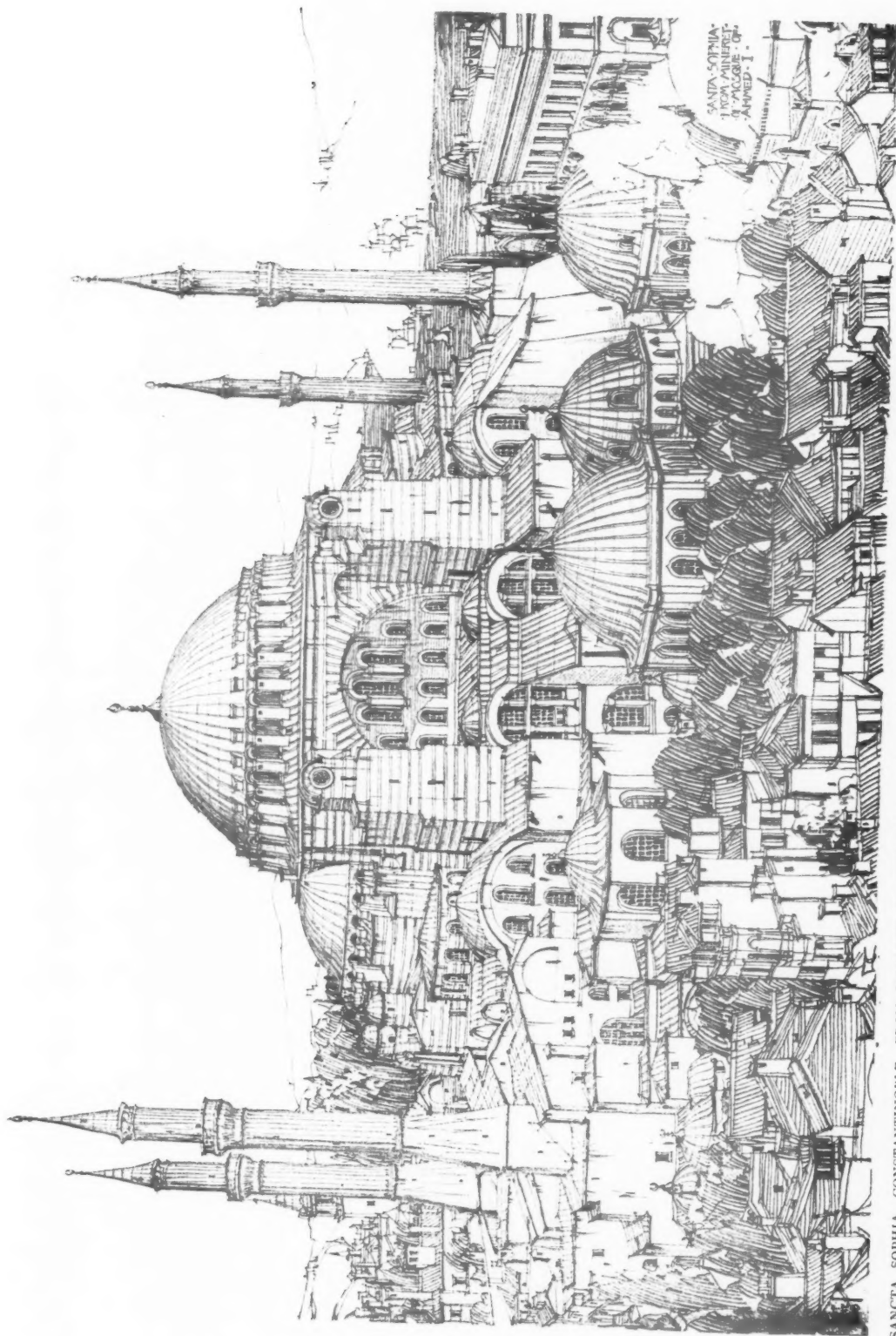
¹ "History of Architecture," Vol. II.

² Mr. Antoniadi, *Knowledge*, 1903.

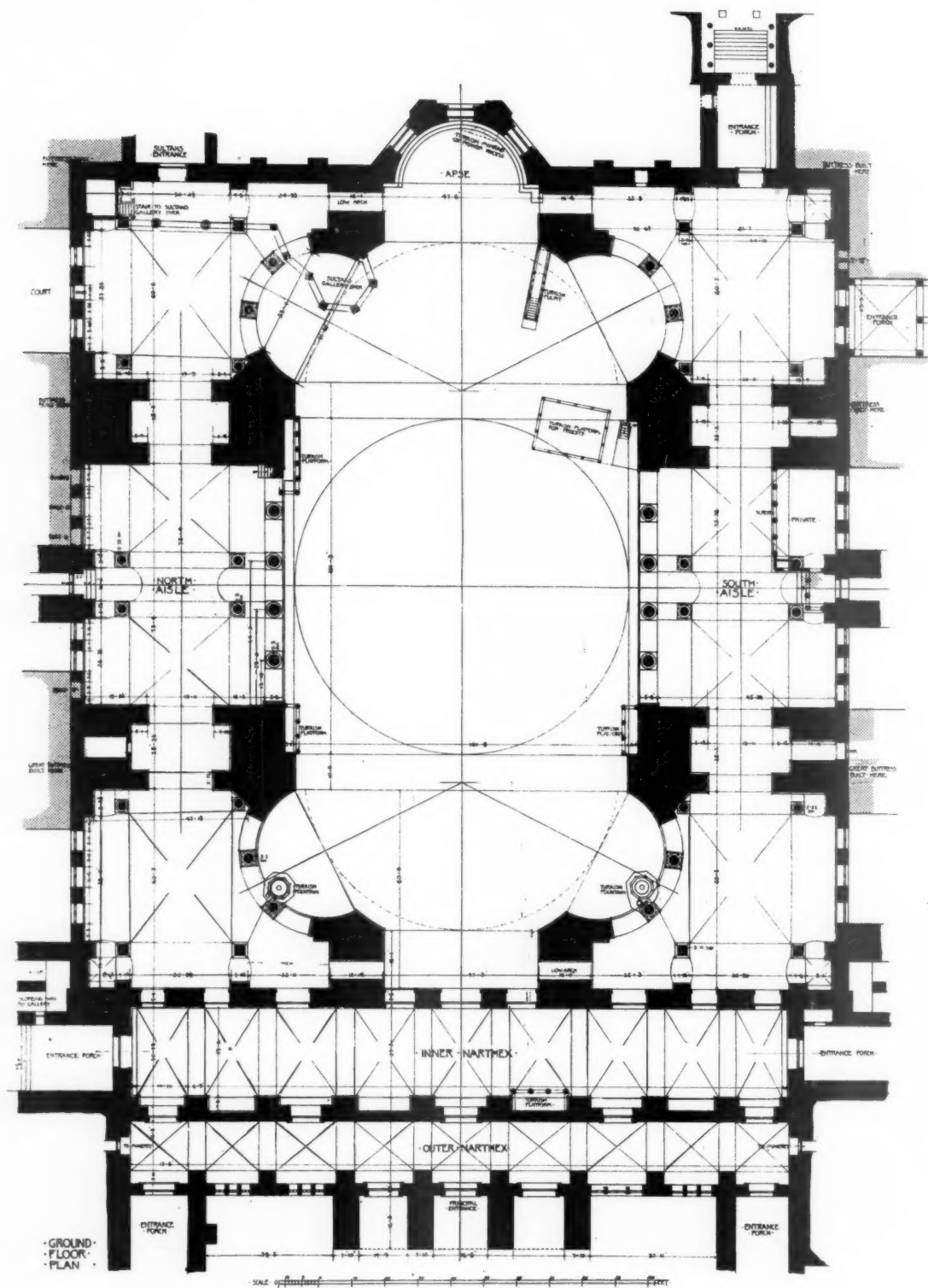


SANTA SOPHIA, CONSTANTINOPLE, FROM THE SOUTH-WEST.
FROM A DRAWING BY J. B. FULTON.

STRAND ENGRAVING CO.

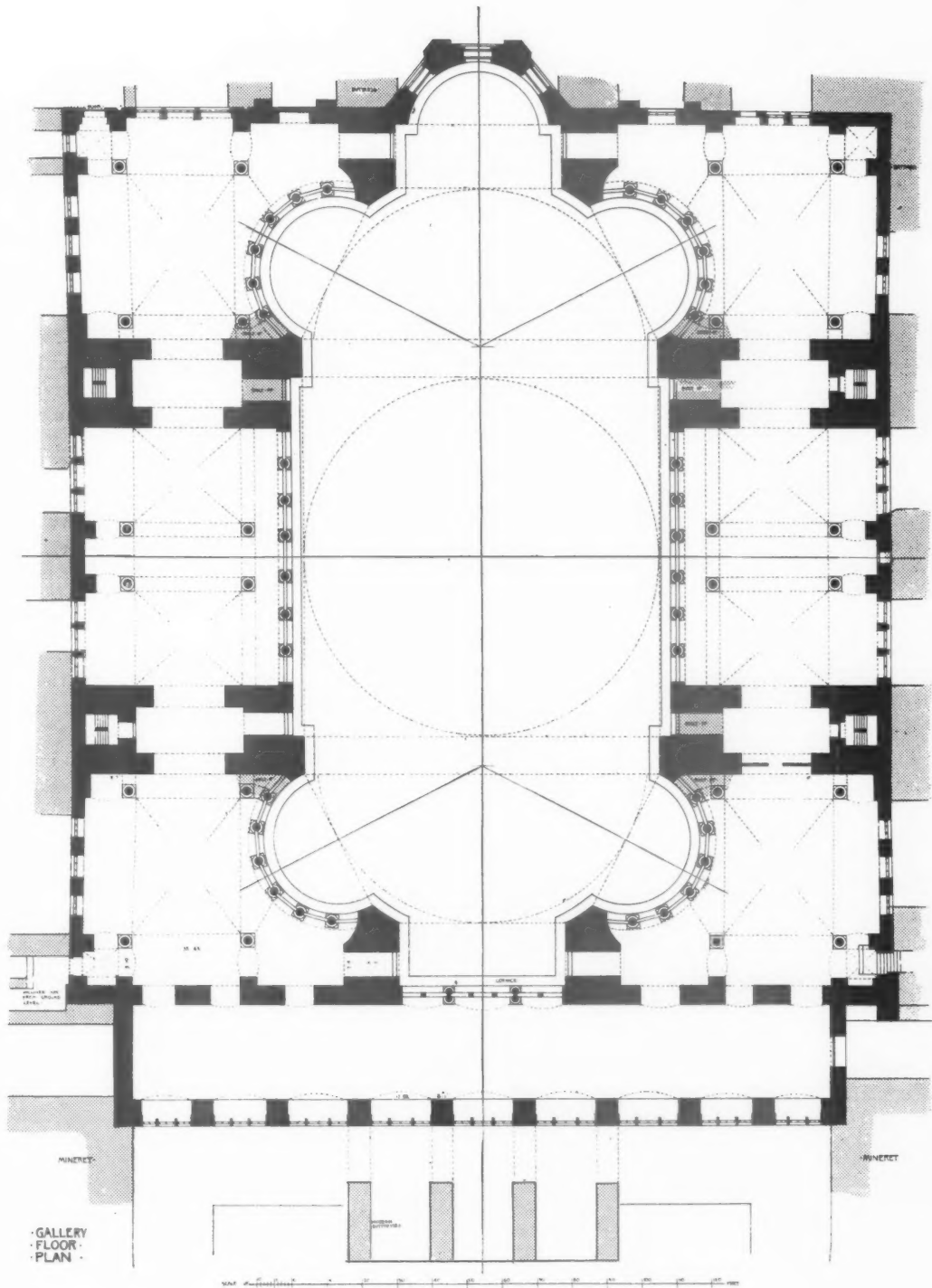


SANCTA SOPHIA, CONSTANTINOPLE, FROM MINARET OF THE MOSQUE OF AHMED I.
DRAWN BY J. B. FULTON



SANCTA SOPHIA, CONSTANTINOPLE. GROUND PLAN.

MEASURED AND DRAWN BY J. B. FULTON.



SANCTA SOPHIA, CONSTANTINOPLE. PLAN AT GALLERY LEVEL.

MEASURED AND DRAWN BY J. B. FULTON.

church at Parenzo, built by Justinian, was also covered with mosaics. Before S. Sophia was a noble atrium; and other courts, full of cypress trees, formed a quiet close around the cathedral.

Foundation of the Church.—Justinian's church was built on the site of an old Basilica dedicated in 360. It was begun on January 15th, 532, and it was completed in a little under six years, an astonishing effort of building. The architects were two artists from Asia Minor, Anthemius of Tralles, and Isidorus of Miletus. They were the most famous builders of the age, and Anthemius, with a younger Isidorus, nephew of the other, is said also to have built the church of the Holy Apostles.

In regard to the foundation of S. Sophia we have the most perfectly authenticated example of the principle of orientation, by which the axis of the plan points to the sunrise on the day of dedication. The church is under the invocation of Christ, and it was both dedicated (A.D. 537) and re-dedicated (A.D. 563) at Christmas. Mr. Antoniadi, a competent astronomer, has recently verified the exact agreement of the axis of the church with the ray of the rising sun on Christmas Day. The orientation, he says, is $33\frac{3}{4}^{\circ}$ south of east, and $33\frac{3}{4}^{\circ}$ south of east is the azimuth of the sun which has risen above the Bithynian mountains at Christmas. "The sanctuary was to face the sun just risen on the birthday of Christ, to whom it was dedicated."

It must, moreover, have been at the very moment of sunrise that the doors of the completed church were first thrown open. The contemporary poet who celebrated the occasion says: "At last the holy morn had come, and the great door of the new-built temple ground on its opening hinges; and when the first beam of rosy-armed light, driving away the shadows, leapt from arch to arch, all the princes and people hymned their songs of praise and prayer, and it seemed as if the mighty arches were set in Heaven."

The Poet's Description.—The poem just spoken of, which it is our good fortune to possess, is an official description of the church written by the Court Poet Paulus, to be recited at the opening ceremony in 563. Of this I shall here give a free résumé.³

Towards the east unfold triple semi-circular spaces. Above that in the centre soars the fourth part of a sphere, which glimmers (its mosaic) like the countless eyes of a peacock's tail. The middle apse holds the seats of the priests, rising in circular steps to the stalls of silver. This apse is connected to the body of the church by straight walls covered by a half-cylindrical vault. Further to the west are two other apses, one on either

side, which embrace the singers. The conchs of these apses are upborne on columns of porphyry with gilded capitals, and the columns are bound with bronze rings overlaid with gold. Above them are other columns of fresh green marble from Thessaly, where are the galleries for the women, and the spaces between are closed with slabs of marble, on which the women lean.

Above all the three conchs rises another vault reaching to the wide-spreading arch whose back bears the headpiece of the whole church. Thus rises the deep vault above triple voids, and through five openings filled with glass shines the morning light.

Towards the sunset it is the same as towards the dawn, except that the central division is not drawn in a circle; and here are the three doors, beyond which there stretches a long porch called Narthex. Now into this porch open seven wide gates, one to the south, another to the north, and the others in the west wall.

About the centre of the church, by the eastern and western half-circles, stand four mighty piers of stone, and from them spring great arches like the bow of Iris, four in all; and, as they rise slowly in the air, each separates from the other to which it was at first joined, and the spaces between them are filled with wondrous skill, for curved walls touch the arches on either side and spread over until they all unite above them. In the joints sheets of soft lead have been put to ease the pressure on the stones.

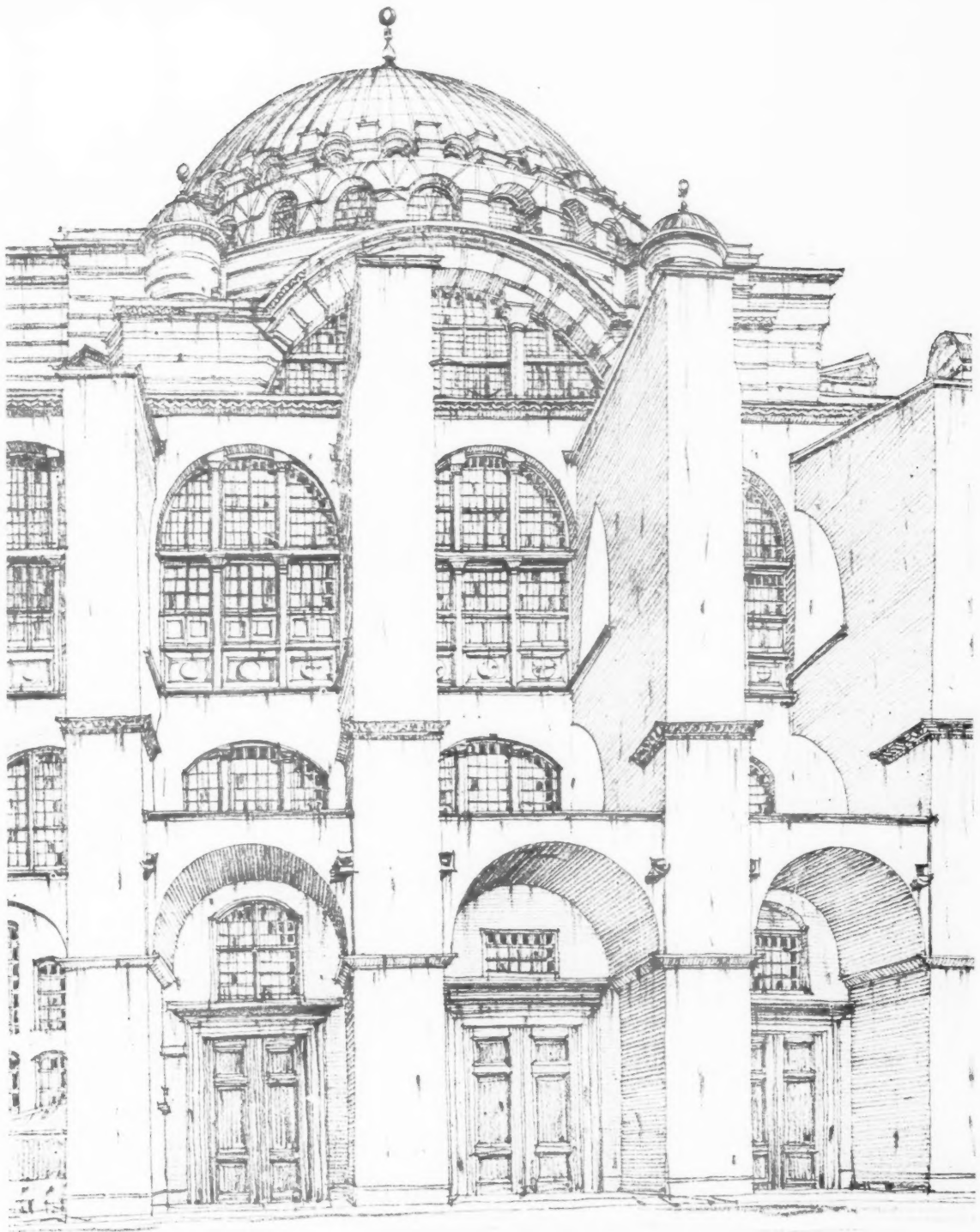
The base of the dome is strongly fixed upon the great arches; just beneath its firmament projecting stones form a curving path for the attendant of the lamps; while above, the dome covers the church like the radiant heavens, and at its highest point is a cross, protector of the city.

Beneath the two great arches, to the east and to the west, all is open, but towards the north and south strong walls rise upon two storeys of great columns, green like the emerald, and with gilded capitals. These walls which fill up the arches are pierced above by eight windows. The columns separate the nave from the aisles. Never before were such bright stones hewn from the hills.

In the middle portion of the aisles, Anthemius of many crafts, and with him Isidorus the Wise who built the mighty church, have placed two pairs of lesser columns on each side. Further towards the east and the west stand other pairs of columns and twin square piers fixed close by the doors, and upon them all rest the undersides of the women's galleries, and there is yet another gallery above the Narthex.

To the west of the divine church is a great open court surrounded by colonnades, and in the

³ From the translation of Mr. H. Swainson.



WEST END OF SANCTA SOPHIA, CONSTANTINOPLE.

DRAWN BY J. B. FULTON.

centre of the space stands a marble fountain, with water leaping from a brazen pipe; and the walls are covered with designs cut in marble and jointed like painted patterns, devices, and living creatures. About the church are other courts, so that it might be bathed by the light of day.

Who shall describe the fields of marble gathered on the pavement and lofty walls of the church? Fresh green from Carystus, and many-coloured Phrygian stone of rose and white, or deep red and silver; porphyry powdered with bright spots; emerald green from Sparta, and Iassian marble with waving veins of blood-red and white; streaked red stone from Lydia, and crocus-coloured marble from the hills of the Moors, and Celtic stone, like milk poured out on glittering black; the precious onyx, like as if gold were shining through it, and the fresh green from the land of Atrax, in mingled contrast of shining surfaces.

The mason also has fitted together thin pieces of marble figuring intertwining tendrils bearing fruit and flowers, with here and there a bird sitting on the twigs. Such ornament as this surrounds the church above the columns. The capitals are carved with the barbed points of graceful acanthus all gilt; but the vaulting is covered over with many a little square of gold, from which the rays stream down and strike the eyes so that men can scarcely bear to look.

For the iconostasis the Emperor has not spared enrichments of silver, and the place set apart for the sacrifice is all fenced about with silver, even six pairs of columns. Here the tool has formed circles carved with the symbol of the cross. In parts stand angels, prophets, and apostles, and also the Mother of Christ. And on the panels the carver's art has cut one letter that means many words, combining the names of the King and Queen. Through this screen three doors open for the priests.

Above the altar rises a silver tower on fourfold arches and columns, finished with an eight-sided pyramid, and a globe and cross above, and

wrought with many a loop of twining acanthus. On columns of gold is raised the gold slab of the Holy Table, glittering with bright stones; and round about the canopy are suspended curtains of red silk, showing a multitude of designs wrought in gold; on one of them is Christ woven in the web, with a garment of gold, and on either side of Him stand the two messengers of God—Paul and the mighty Doorkeeper of Heaven; one holds a book, the other a cross, and both are robed in silver; over their heads are temples of gold.

No words can describe the lighting of the church at night-time, for chains are suspended in long courses, and before they reach the pavement they sustain a great circle supporting silver discs hanging around the centre of the church and forming a coronet round about the heads of the people. There are also crosses and ships of silver bearing lights, and long rows of lamps, and above the iconostasis lights are clustered as if upon the branches of a pine-tree, and in the midst is a great cross of light.

Now in the central space, but towards the east, rises a tower (the Ambo) where the sacred books are read. It is reached by two flights of steps, one from the west, the other from the east, so they are opposite to one another, and both lead to a space formed like a circle, and round it is bent a silver wall to the height of a man's girdle; and the steps are fenced in with many-coloured marble set with silver and ivory. Round about the whole are set eight fair columns of Phrygian marble crowned above by a circular beam, and on it silver trees for lights. A path starts from the last step of the eastern flight, and stretches to the door of the iconostasis, with fence walls on either hand, and the priest with the Gospel, as he passes, is protected from the people.

W. R. LETHABY.

***The Coloured Plate given last month and the one included in this Number are part illustrations of the above article. With the second portion of the article next month we shall give a further Coloured Plate, and some photogravure illustrations will be published in succeeding Numbers.*

Current Architecture.

PHYLLIS COURT, ROSECROFT AVENUE, HAMPSTEAD, N.W.—This house has been built for H. Parker-Lowe, Esq., off Rosecroft Avenue, Hampstead, N.W., on a piece of back land, the only frontage to the road being the width of the drive; the latter is on a gradient of about 1 in 13, and the site of the house is well above the houses under fronting on to the road. The architect was required to plan the house with as few steps as possible from the entrance and into the garden. The walls are faced externally with

Radlett red sand-faced bricks, the roof covered with tiles from Messrs. Colliers of Reading. The retaining walls to terrace are formed of concrete with numerous pipes for drainage through, and faced with rough brickwork and burrs which are now nearly covered with vegetation. The balustrade was wholly formed of ordinary bricks, arranged as shown, and built in cement, the whole being covered with a stone capping. The drawing-room fire was supplied by the Well Fire Co., the mantelpiece made from the architect's designs by



PHYLLIS COURT, ROSECROFT AVENUE, HAMPSTEAD, N.W.
THE HOUSE FROM THE NORTH-WEST. C. H. B. QUENNEL, ARCHITECT.

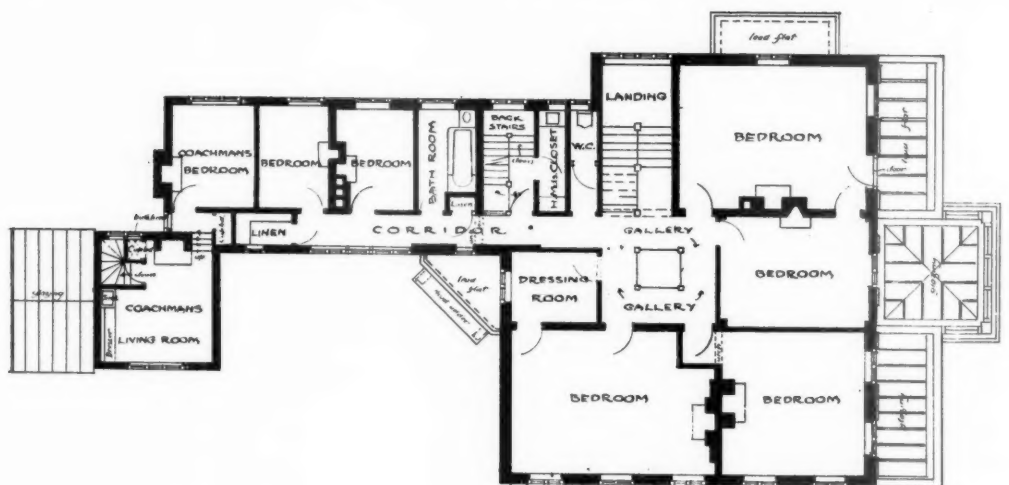


PHYLLIS COURT, ROSECROFT AVENUE, HAMPSTEAD, N.W.
THE HOUSE FROM THE ROAD, LOOKING UP DRIVE.
C. H. B. QUENNELL, ARCHITECT.

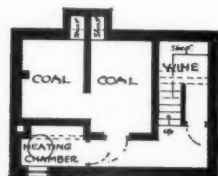


PHYLLIS COURT, ROSECROFT AVENUE, HAMPSTEAD, N.W.
DRAWING-ROOM FIREPLACE.

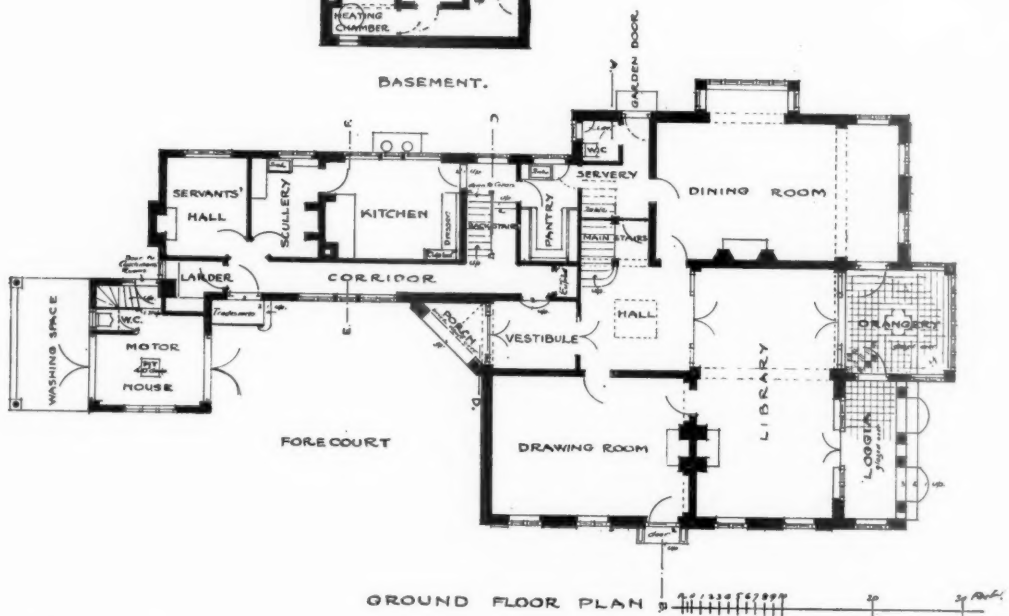
C. H. B. QUENNEL, ARCHITECT.



FIRST FLOOR PLAN



PHYLLIS COURT, HAMPSTEAD, N.W. PLANS.
C. H. B. QUENNEL, ARCHITECT.



GROUND FLOOR PLAN

the Lambeth Guild of Handicraft. The builder was Mr. George W. Hart, of Hampstead. The architect is Mr. C. H. B. Quennell.

NEW BUSINESS PREMISES, HIGH HOLBORN, LONDON.—The basement and ground floors are built of grey royal granite, and the building above is faced with Portland stone. The turret is covered with lead, and the roofs with Westmoreland slates. The carving was done by Mr. Aumonier from sketches supplied by the architect. The internal joinery work is chiefly teak and mahogany, the staircase being of teak. The

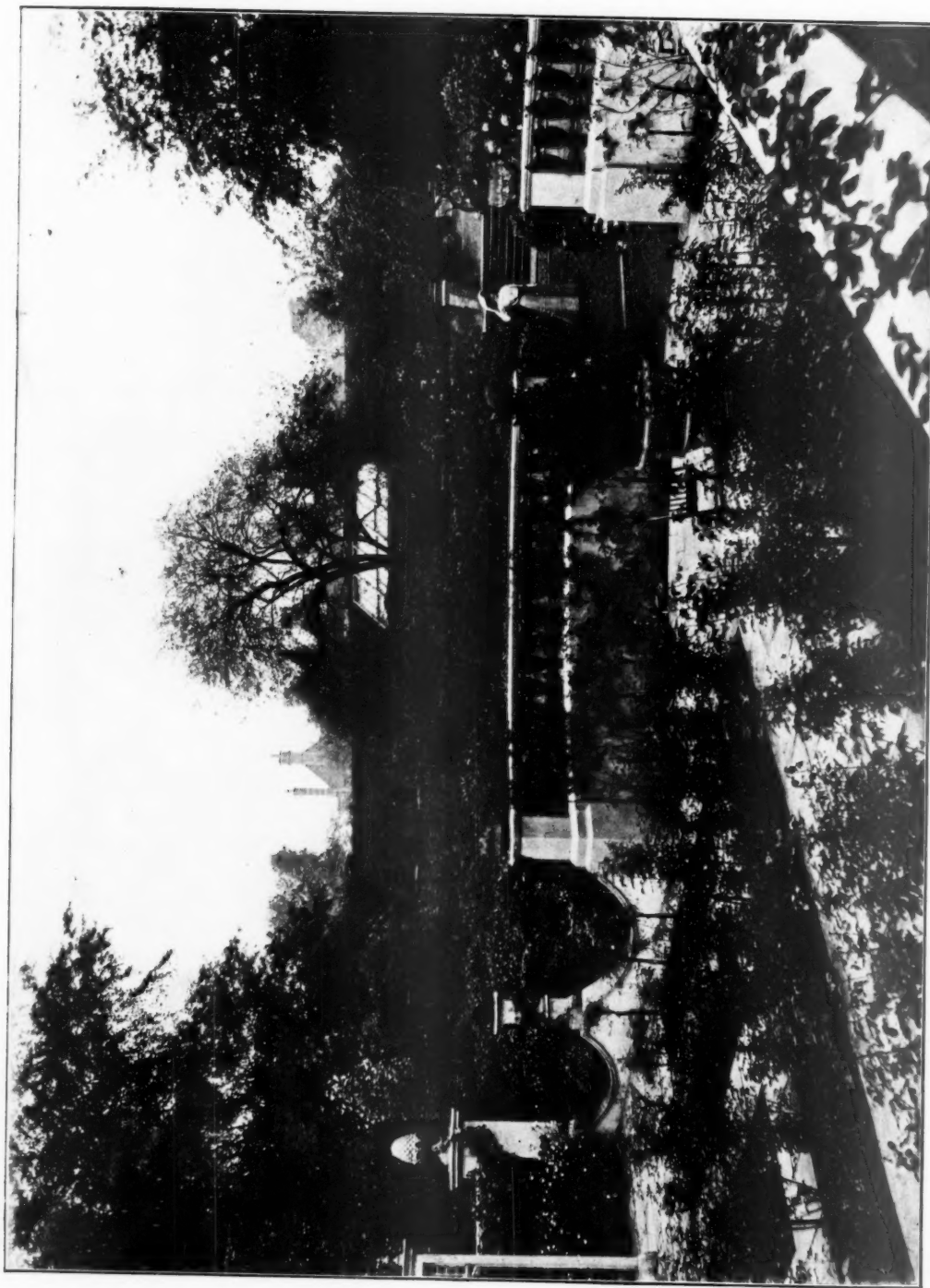
ground floors consist of shops and bank or insurance premises, with basement rooms in connection. The four upper floors consist of suites of offices entered by way of a teak-panelled hall and lift from Southampton Street. The works were carried out by Messrs. Prestige & Co., of Pimlico, Mr. H. Percy Adams being the architect.

FORMAL GARDEN, THE GROVE, HAMPSTEAD.—This well-known house stands close to the Heath, and was frequently drawn by Constable, appearing in several of his drawings in the National Gallery and South Kensington Museum.



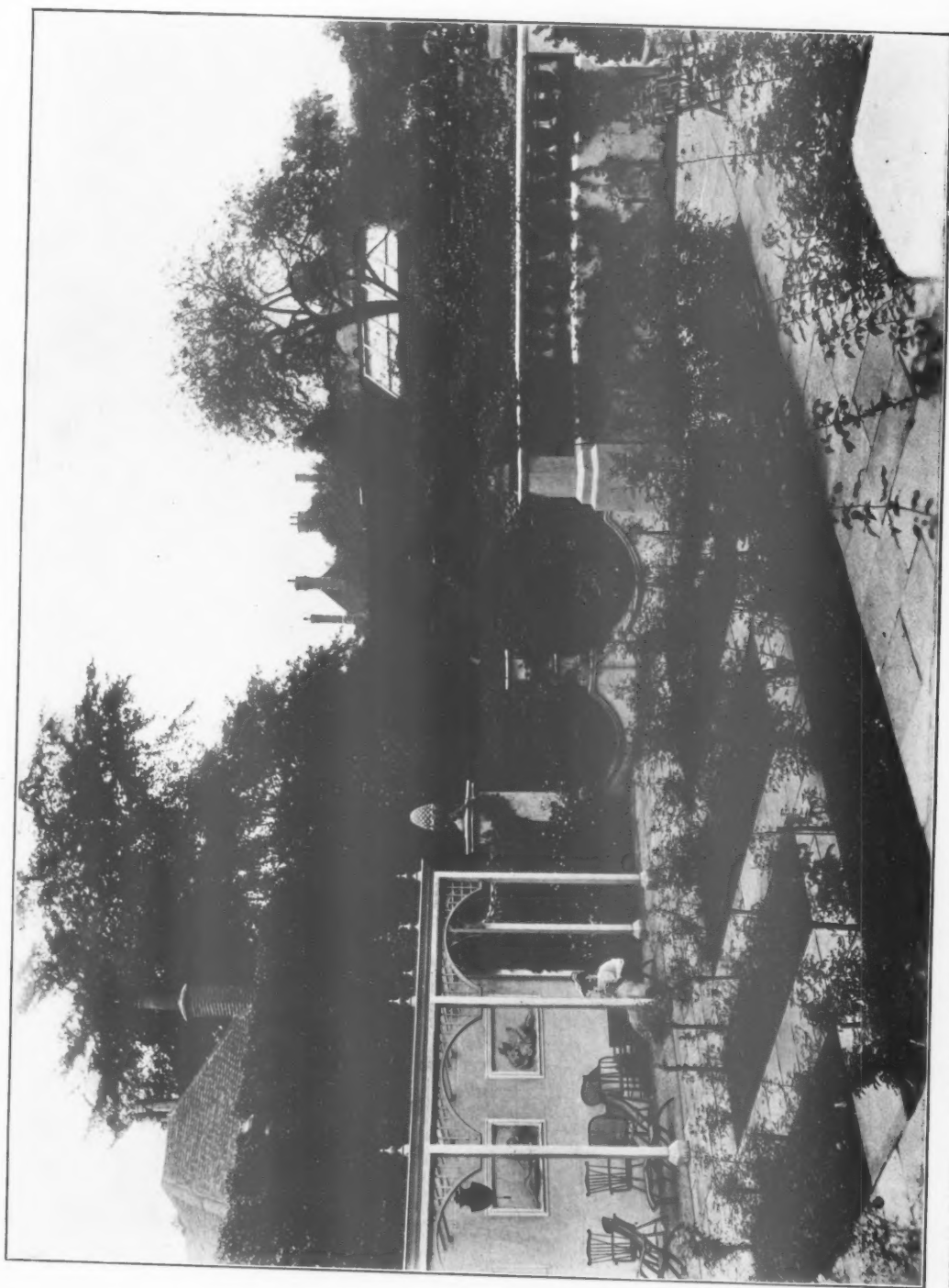
Photo: E. Dockree.

NEW BUSINESS PREMISES, HIGH HOLBORN. H. PERCY ADAMS, ARCHITECT.
VOL. XVII.—I



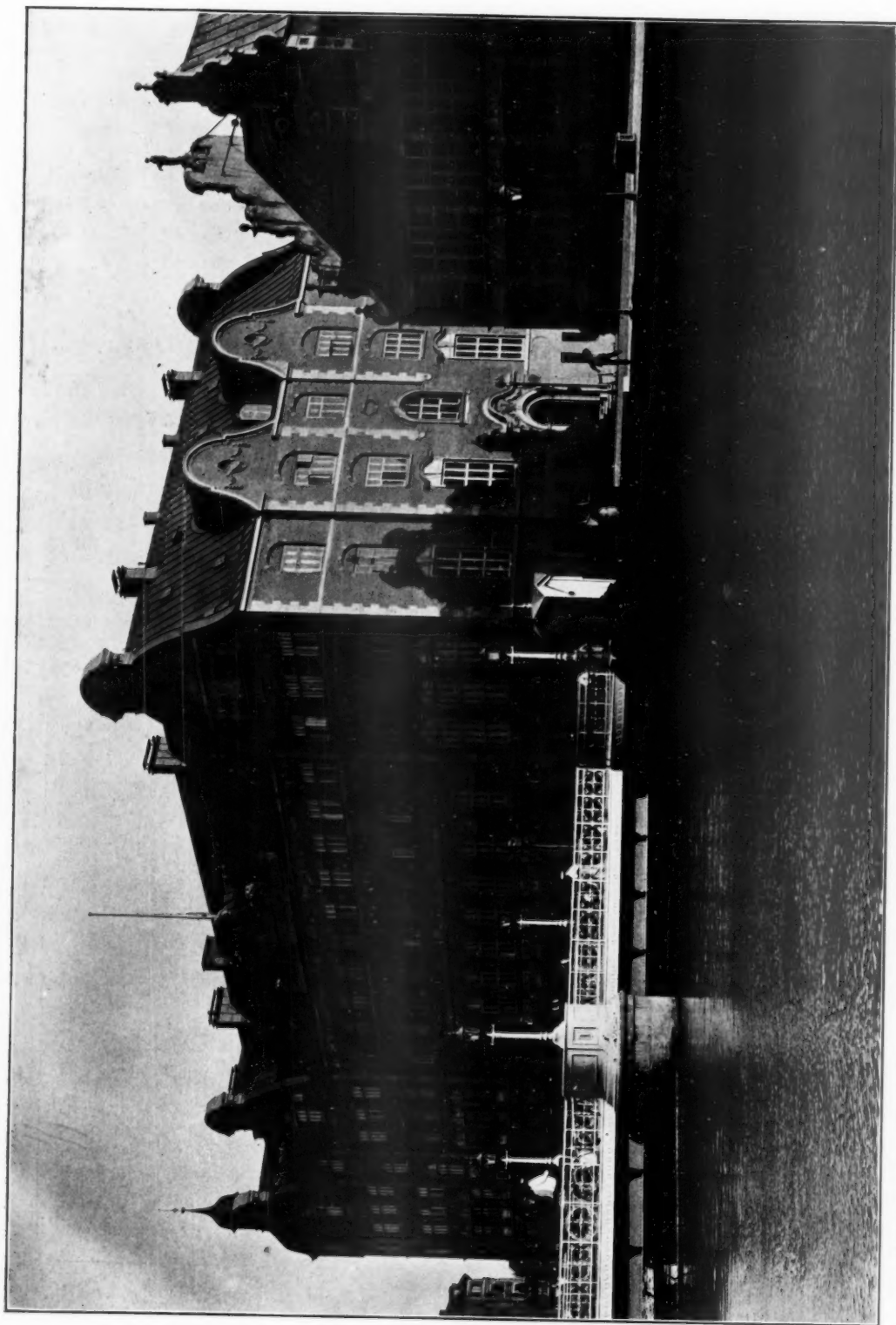
FORMAL GARDEN, THE GROVE, HAMPSTEAD, N.W.
E. P. WARREN, ARCHITECT.

Photo: Porter Bros.



FORMAL GARDEN, THE GROVE, HAMPSTEAD, N.W.
E. P. WARREN, ARCHITECT.

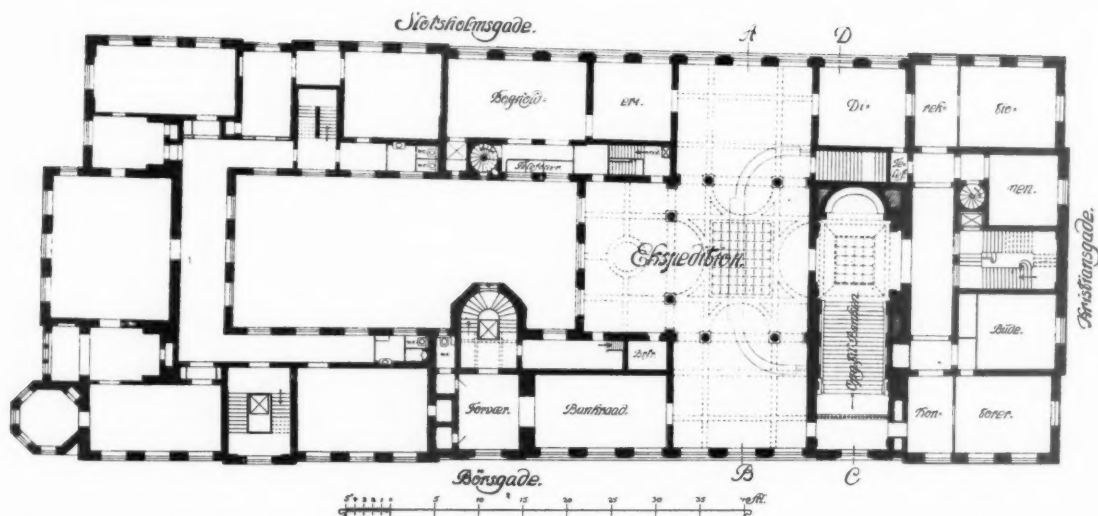
Photo: Porter Bros.



THE PRIVATE BANK, COPENHAGEN. AXEL BERG, ARCHITECT.



PANELLING AND DOOR, THE PRIVATE BANK, COPENHAGEN. AXEL BERG, ARCHITECT.



PLAN OF THE PRIVATE BANK, COPENHAGEN.

The garden has recently been formalised and arranged with terraces to suit the rapid fall of the ground from north to south. The sunk garden shown in the accompanying illustrations has been arranged as a rose garden, considerably below the general level of the lawn. It is paved with old paving stones and surrounded by a low wall surmounted by a balustrade formed by old Italian terra-cotta balusters. The walling is stuccoed, with stone copings. A wooden shelter with a glazed roof is shown on the west side of garden. The work was carried out by Messrs. Holloway Brothers, of Belvedere Road, Westminster Bridge, the architect being Mr. E. P. Warren.

THE PRIVATE BANK, COPENHAGEN.—The new premises of the Private Bank, or Privatbanken, of Copenhagen, have an admirable position, being opposite the ancient Exchange built by King Christian IV. The new building on two sides faces the harbour, and forms an independent block of buildings, with an inner square courtyard. The ground area amounts to some 19,000 square feet, and the building comprises not only the banking offices, but accommodation for other institutions. The general view necessarily fails to show the details very clearly, but it may be mentioned that red brick and hewn granite dressings are the materials employed for the facings. Granite is now being somewhat extensively used in Copenhagen for building. The second illustration shows the panelling in the general offices of the bank. The wood is teak, which has also been used for the furniture. Marble has been used in some cases for steps and floor. The vaulted ceiling of the strong-rooms is supported by granite pillars, and the ceiling, as well as various staircases and other parts of the building, is ornamented in colour. The architect is Mr. Axel

Berg, who has another bank building in Copenhagen approaching completion.

MARTINS BANK AND NEW SHOP PREMISES, BROMLEY.—The ground floor of the bank is faced with plain unpolished granite, the upper part with red bricks. The spaces between the bays are covered with cast lead; in the centre of each space is an enriched panel with monogram painted and gilded. The cornice is of wood, the roofs are tiled with dark red hand-made Wrotham tiles. Mr. Duthoit, of Bromley, was the builder both of the bank and of the shop adjoining, and the architect was Mr. Ernest Newton. For the Bell Hotel on the other side of the bank Mr. Newton gave sketches only, and had no control over the work in detail.



GROUND PLAN

Scale of Feet.

SHOP AND BANK PREMISES, BROMLEY.
ERNEST NEWTON, ARCHITECT.



BANK PREMISES, BROMLEY.
ERNEST NEWTON, ARCHITECT.

Photo: E. Dochres.

*Photo: E. Dockree.*

NEW SHOP PREMISES, BROMLEY.
ERNEST NEWTON, ARCHITECT.

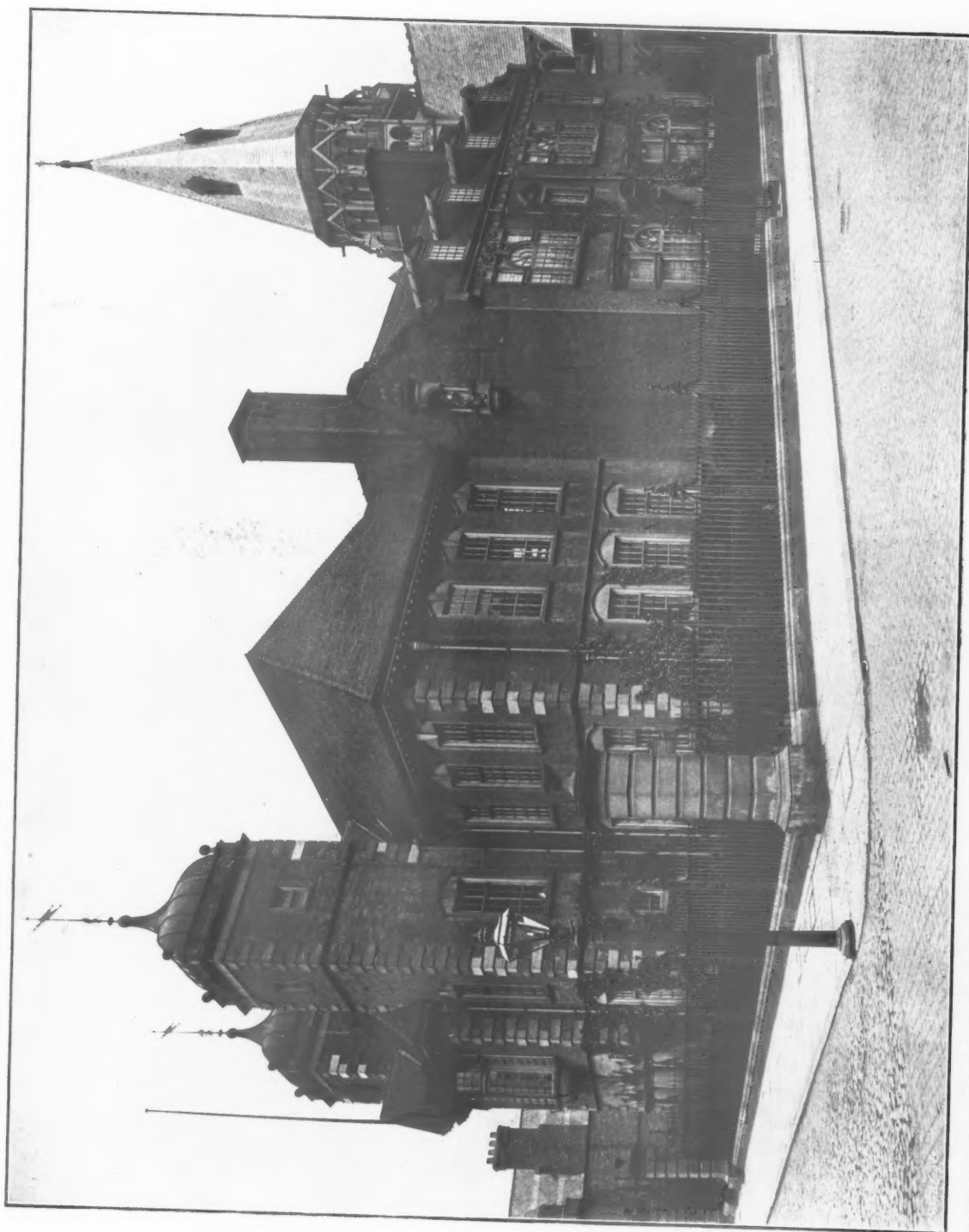


Photo: E. Dochree.

DAME OWEN'S SCHOOL, NEWCASTLE-ON-TYNE.
THE LATE R. J. JOHNSON, ARCHITECT.

*Photo: E. Dockree.*

DAME OWEN'S SCHOOL, NEWCASTLE-ON-TYNE.
THE LATE R. J. JOHNSON, ARCHITECT.

English Mediæval Figure-Sculpture.

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

SECT. II.—THE ARCHITECTURAL FIGURE-WORK.

MUCH of the above carving may in a sense be taken as architectural, for though connected with shop-work it was exhibited in the fabric of the church. But a final section should deal with the work that was purely that of the building mason, for the discussion of which there is abundant material. If in fourteenth-century building the broad architectonic displays of statue and relief, which gave such heroic value to the human figure in the scheme of thirteenth-century masonry, have disappeared, there is still no lack of figure-carving: a profusion, not unfrequently even a preponderance, of the figure-motive over other themes of ornamental carving being a mark of the fourteenth century. Such a preponderance is specially to be seen in the exuberant art of Yorkshire and Lincolnshire. Taking, for example, Heckington church, in the latter county—a well-preserved but by no means a very important or very decorated example of the village churches of the time—a summary of its figure-work is remarkable. Besides the reliefs on the Easter Sepulchre and the sedilia, which were illustrated earlier in this chapter (Figs. 259, 260)—besides the thirty-one statues and images, attested by niches, though one of them only (that illustrated in Chap. VIII.)

has survived to our day—besides, too, a relief of flying angels on the porch gable—there are on the church, inside and out, nearly eighty separate carvings of heads and figures on corbels and label-stops, and outside as many as 198 gargoyles—mostly large human figures, some of which we



A. G.

FIG. 284.—WINCHESTER CATHEDRAL.
NORTH TRANSEPT.



A. G.

FIG. 283.—EXETER CATHEDRAL. WEST FRONT.

shall illustrate. In all the churches of the Ancaster art we find this abundance of figure-work; further north it is fully as great in the magnesian limestone building of Yorkshire. In the ruins of the great fourteenth-century quires (such as Howden, etc.) it can be seen that figure-carving has been as freely and lavishly used over the whole building as the specially-preserved works of the York chapter-house or the Percy tomb show them now. Decay and destruction have usually left but the smallest percentage of it all. Patrington church is an exception as a monument of fourteenth-century building, rather late in the style, but come down to us almost intact. It shows above the foliage of the pier capitals the ornament almost entirely given by the sculpture of heads, of which some scores crowd on the eye whenever one looks upwards.

This preponderance of figure-work is less marked in the built work of the mason when we turn to the south. Though, as already described, there were multitudinous ranges of "images" set in crocketed and traceried niches, in the decoration of these niches the figure plays a less important part than it did in the north. Still, heads are in abundant use for the label-stops and corbels of



FIG. 274.—YORK CATHEDRAL. CHAPTER HOUSE.

A. G.



A. G.

FIG. 275.—BEVERLEY MINSTER.
CORBEL IN NAVE.

A. G.

FIG. 279.—SOUTHWELL
CATHEDRAL. CHAPTER
HOUSE PASSAGE.FIG. 277.—LICHFIELD
CATHEDRAL. SOUTH AISLE
OF CHOIR.FIG. 278.
BRISTOL.
LORD
MAYOR'S
CHAPEL.

A. G.



A. G.

FIG. 276.—WELLS CATHE-
DRAI. CHAPTER HOUSE.FIG. 280.—EXETER CATHE-
DRAI. LADY CHAPEL.

A. G.

FIG. 281.—TEWKESBURY
ABBEY. HEAD IN CHOIR.

A. G.

FIG. 282.—CLEY CHURCH
(NORFOLK). HEAD IN
SOUTH AISLE.

(Figs. 277 and 280 are from photographs kindly lent by S. Gardner, Esq.)



FIG. 286.—CLEY CHURCH (NORFOLK).
CORBEL IN NAVE.

them the "epic" ¹²⁵ seriousness of the earlier art has declined—evaporated in anecdote and the detail of picturesque attitude and liveliness of expression. Perhaps the readiest appreciation of the change can be got by turning from the heads

¹²⁵ We owe this word to Professor Lethaby's analysis of "Mediæval Art," in his lately published book.



FIG. 285.—THORNTON ABBEY (LINCS.).

the building; and the bosses, which were multiplied enormously in the rich *lierne* vaultings of the west of England, as at Tewkesbury, became the fields for whole sets of elaborate little sculpture-pictures. This is a habit appearing also in the east-England art, at Lincoln and then at Norwich, and probably was practised in London also, though destruction has made away with its evidences.

Taking these various uses we can see how in

we show here—those from the Wells and York chapter-houses (Figs. 274, 276)—back to what we gave in Chapter VI. from the chapter-houses of Westminster and Salisbury, the works of some thirty or forty years earlier. The thirteenth-century heads were frequently smiling—frequently had expressions of rapt devotion; but at York and Wells both laughter and devotional fervour have become a technical exercise. At York the religious sentiment is just sentimental "goodness," and the smile is often quite a "grimace." But technical ability is masterly, one or two strokes give the expression, and show the ease of the carver. Withal he indifferently turned to contortions and grotesques that are especially ugly and debased in the York carving. The same summary technique and ready lapse of the carver into ogreish types is to be seen at Howden and Beverley (Fig. 275), where we have the York style of carving. At Wells the heads that flank the stalls of the canons in the "chapter" have been made frankly a study in laughter. From popes and nuns to acolytes and jesters, each face has its particular "smirk"—some are laughing honestly and some wickedly. Here is the smile demure, here the smile repressed; here the guffaw immoderate, and here the grin horrible. The example we give (Fig. 276) retains its colouring, and may be said to illustrate the smile of recognition, which the canons of Wells were glad to have from the Pope.

On the other hand, in the quire of Lichfield the fourteenth-century heads that fill the spandrels of the wall arcades are grotesquely morose, frowning and bulging out the cheeks, many showing deformities, particularly enormous ears. We illustrate the most pleasing specimen of the series (Fig. 277), which is simply stern. But the command of expression is more worthily employed in those heads which seem to aim at



FIG. 287.—CLEY CHURCH (NORFOLK).
CORBEL IN NAVE.



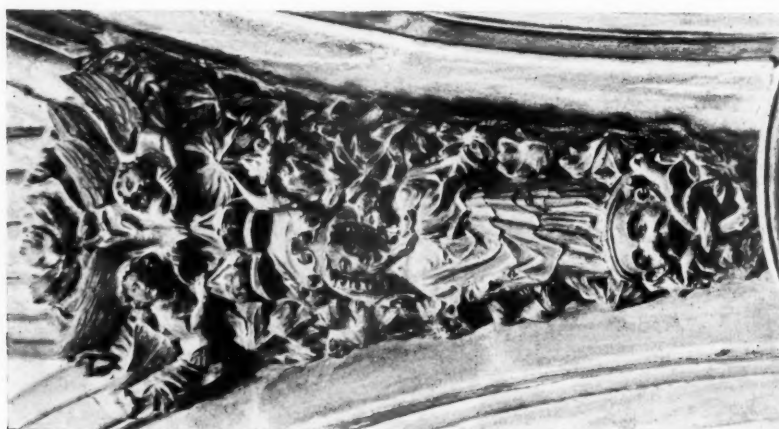
A. G.

FIG. 288.—TEWKESBURY ABBEY. WEST END OF NAVE.



A. G.

FIG. 289.—ELY CATHEDRAL. CORBEL IN OCTAGON.



A. G.

FIG. 290.—EXETER CATHEDRAL.
CORBEL AT WEST END OF CHOIR.

A. G.

FIG. 291.—EXETER CATHEDRAL.
CORBEL AT WEST END OF NAVE.



A. G.

FIG. 292.—CHESTER CATHEDRAL.
BOSS IN LADY CHAPEL.

(From a cast in the Architectural Museum, Tufton Street, Westminster)



A. G.

FIG. 296.—TEWKESBURY ABBEY.
BOSS IN VAULT OF NAVE.



A. G.

FIG. 295.—NORWICH CATHEDRAL.
WEST END OF SOUTH WALK OF CLOISTER.



A. G.

FIG. 294.—NORWICH CATHEDRAL.
EAST WALK OF CLOISTER.



A. G.

FIG. 293.—LINCOLN CATHEDRAL.
WOOD BOSS IN CLOISTER.

portraiture, and the individuality indicated is often impressive (Figs. 278-282). Of these the Southwell, Bristol, and Exeter examples are probably before 1300, but one (Fig. 281) from Tewkesbury (c. 1350) is equally distinctive. The later types, however, drop rapidly into mannerisms, and their art seems chiefly occupied with hair-dressing, as Fig. 282, from Cley.

Just the same decline may be seen in the larger figure-corbels as compared with those of the earlier art. Excess of expression runs easily into contortion (Fig. 283), and then there is a rapid decline into inanity. We might give many examples of these tendencies of sculptural expression, such as the (c. 1340) angel corbel of

Exeter, beside that (c. 1260) at Crowland. The two illustrations (Figs. 284, 285), one from Winchester transept (c. 1320) and the other from Thornton Abbey gateway (c. 1380), have the advantage of illustrating also how playful and anecdotal themes—such as chess or draught playing and the stroking of a pet dog—have replaced the serious motives of religious art. Minstrels and jugglers are now frequently represented in church carving, as at Cley (Fig. 286), and the legendary subjects selected are of the kind suited to a similar treatment (Fig. 287).

In the representations of sacred themes a decidedly secular liveliness comes to the front. Take, for example, the Tewkesbury corbels which start the magnificent fourteenth-century groinings of the nave—not, we believe, Adam and Eve as they are called, but Bathsheba very consciously being espied by David (Fig. 288). Particularly the crowding of detail into small fields and the grouping of many figures into one scene some few inches broad is another mark of the fourteenth-century dexterity, which developed c. 1330. For example, the scenes on the eight corbels at Ely beneath the niches of Alan of Walsingham's dome, important as they are as representing the history of St. Etheldreda, are curiously ineffective in their pettiness, though wonderfully skilful if looked at by themselves (Fig. 289). At Exeter the four-

(To be concluded.)

teenth-century figure corbels have the same pettiness, though they are dexterous compositions of leaf and figure work. We give one from the west bays of quire, c. 1300 (Fig. 290), and one from the west bays of nave, c. 1340 (Fig. 291), to illustrate how in the later example the orthodox religious representations of sacred story were getting used as a sort of zoomorphic pattern.

The vault-bosses of the late thirteenth and the fourteenth century can give the whole course of the progress from simplicity to intricacy. One of the earliest uses of figure-subject in this position was possibly that at Chester (Fig. 292) in the chapter-house, c. 1260. In the beautiful wooden vaulting of the cloister at Lincoln (c. 1295) we have the oak bosses showing a fine simplicity of treatment (Fig. 293), and such is the case in the earliest bays (also c. 1300) of the stone cloister at Norwich (Fig. 294). In the west end of the south cloister walk, however, we have the carving of forty years later (Fig. 295), and the beginning of that system of pictured representation which in the west and north cloisters themselves and later in the elaborate vaultings of the cathedral had full development. The Tewkesbury vaultings (Fig. 296) give examples of scenic boss-carvings, from the third-century art of the West of England, that are equally representative of this art of sculpture story.

EDWARD S. PRIOR.

ARTHUR GARDNER.

Books.

SIX LECTURES ON PAINTING.

Six Lectures on Painting. By George Clausen. 1904. London: Elliot Stock, 62, Paternoster Row.

THESE lectures were delivered by Mr. Clausen at the Royal Academy in January 1904. In preparing them for publication, he tells us, he has made a few slight alterations in their form, but on the whole we may take it they give us the actual words spoken by the Professor of Painting to his students. They have therefore a special interest at the present time, apart from their intrinsic value, about which there is no doubt. They seem excellent pieces of exposition, admirable in tone and temper, lucid, judicious, and well adapted to the needs and capacity of their audience. They treat of the facts and history, the practice and problems of art in a broad and summary way, without going very deep, but on the other hand without lapsing into commonplace, and they often put sound criticism and helpful advice into a fresh and interesting form. The point about the book, however, that after all strikes us as most remarkable is the source from which it comes, for we have so long learnt to associate the Royal Academy with what is reactionary and obscurantist in art that to find its Professor of Painting enunciating views so modern and

enlightened gives us a shock of surprise. It is not of course as coming from Mr. Clausen, or from any other open-minded artist or critic, that they are in the least degree startling, but only from the kind of official *imprimatur* they may be held to possess. Tributes to Whistler, to Alfred Stevens, to Cecil Lawson, to Edouard Manet and Claude Monet, sound oddly from the Academy chair, as do passages like this: "The history of art shows that an artist's work lives by its own vitality rather than by following blindly a tradition however noble. And the innovator is usually, in his lifetime, decried; it must be so. But sometimes it is recognised afterwards that the innovator was the loyal follower of good tradition, and that his opponents merely imagined they were"; or this: "It is a common error that much detail necessarily means completeness or conscientiousness . . . it should come after the qualities of structure and expression, not before." These things, and many others in the book which cannot be quoted now, might doubtless be paralleled by similar utterances from the first President of the Academy; but we do not so easily conceive them coming from the mouths of recent representatives of Royal Academic opinion.

BOWYER NICHOLS.