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Plate V.

Photo: E. Dockree.

DOORWAY OF 3, QUEEN SQUARE, BATH.
J. WOOD, SENR., ARCHITECT, 1729.

Bath Doorways of the Eighteenth Century.

II.

At the beginning of 1729 Queen Square was in course of erection, the first side to be built being the east. There are here some very curious doorways, with a much freer treatment than was customary with Wood. It is probable that as Wood let out his ground to builders he entrusted many of the details to them without himself actually designing them; and we have already seen sufficient of the earlier work to know that there were men capable of carrying out such details after the general lines had been laid down; it is extremely unlikely also that he would have dictated as to the carving. At any rate, here we have a doorway (Plate V.) where the rigid classic lines have been considerably modified by breaking up not only the bed mould of the pediment but the horizontal cornice, and the design is connected together by carrying down the projecting face of the tympanum, which contains a carved panel, to the architrave below. The dentil cornice is not a common feature in Wood's work; he almost invariably used the modillion type.

The commonest type of doorways used in Bath is that with Ionic columns and entablature, and a simple raking pediment over. There is in the lower part of Terrace Walk one of this class (Plate VI.), but with a broken pediment and semicircular doorhead. The block of buildings in which this door is found exactly resembles in other respects the proportion and detail of the Parades, so that we can safely conclude that it was completed at the same time and by the same hand, namely, by the elder Wood, between the dates 1740 and 1748. It is shown in his plan of the New Parades, and there is no work of an earlier type and similar to it existing. Wood is not fond of broken pediments, though we have already noticed one in Queen Square. Examples by other hands occur in the Cold Bath in Claverton Street, in Green Street, Westgate Street, and New King Street, but as a rule they are not common in Bath. No other instance, I think, remains in Bath of a glazed doorway, and surely a simpler and more harmonious design could scarcely be found. The stout glazing bars are in thorough keeping with the strong lines of the architectural surroundings, and the subsequent modification and final exclusion of such necessary features from nearly all openings is much to be regretted. The probability of this house being at first a shop or coffee-house would account for the glazing of the door, and it is known that there was a coffee-house facing the North Parade.

Although the Circus has no doorways with any feature distinguishing them from the other openings, there are two remaining in Brock Street and one in Bennett Street which are of the same order, and which should really be considered as belonging to the Circus (Plate VII.). They are the work of the younger Wood, although the whole scheme of the Circus was laid out and actually begun by his father previous to the latter's death in 1754. As the buildings took fifteen years to complete, we may put the date of these doorways at about 1768. The order is Doric, and has the same detail as that in the Circus, from which these doorways are removed only a few feet. The column is wholly detached, and has a pilaster behind. The egg-and-tongue enrichment in the echinus is very fine, and the ogee in the abacus is also enriched. The metopes are adorned with various carvings. In his view of this porch—for a porch it is almost more than a doorway—Thomas Malton, junior, shows it with a pediment over it. Whether this was really so is doubtful, seeing that it would have involved the inserting of a cymatium moulding along the top, where there seems to be no indication of any alteration. Here again we have a fine panelled door with a fanlight over, but the latter has probably had all its bars cut out.

The doorway of Alfred House in Alfred Street (Plate VIII.) exhibits one of the best pieces of later work in Bath. It is by the younger Wood, and its date is about 1768. This street most likely formed part of the scheme which was involved in the erection of the Assembly Rooms. Wood must have been strongly influenced by the less vigorous style that was gradually overthrowing the old forms, and was soon to bring the dignified architecture of the first seventy-five years of the century into a weak and decadent condition. But as we see it in this doorway the softening of the severer forms lends a charm and a grace which lasted for only too short a time, and is to be found nowhere else in the city, save in such interior work as the fireplaces of this and a later period. The design shows careful and consistent thought, combined with a very delicate treatment of the finer parts. The bust of King Alfred no doubt relates to the tradition that Alfred the Great surrounded the city with walls and gates, while the ironwork in front is a relic of the oil lamps and link-boys and torches of the past.

But though the tide had set in bringing with it that which was often poor and unworthy and debased, there was to be found here and there, among the works of such men as John Eveleigh and Thomas Baldwin, much that was good. The former

Plate VI. *Photo: E. Lockree.*

DOORWAY OF 2, TERRACE WALK, BATH.
J. WOOD, SENR., ARCHITECT, 1740–48.

Plate VII. *Photo: E. Dockree.*

DOORWAY IN BROCK STREET, BATH.
J. WOOD, SENR. AND JUNR., C. 1768.

Plate VIII. *Photo: E. Dockree.*

DOORWAY OF ALFRED HOUSE, IN ALFRED STREET.
J. WOOD, JUNR., C. 1768.

Plate IX. *Photo: E. Dockree.*

A PORCH IN SUNDERLAND STREET, NEAR PULTENEY STREET, BATH.

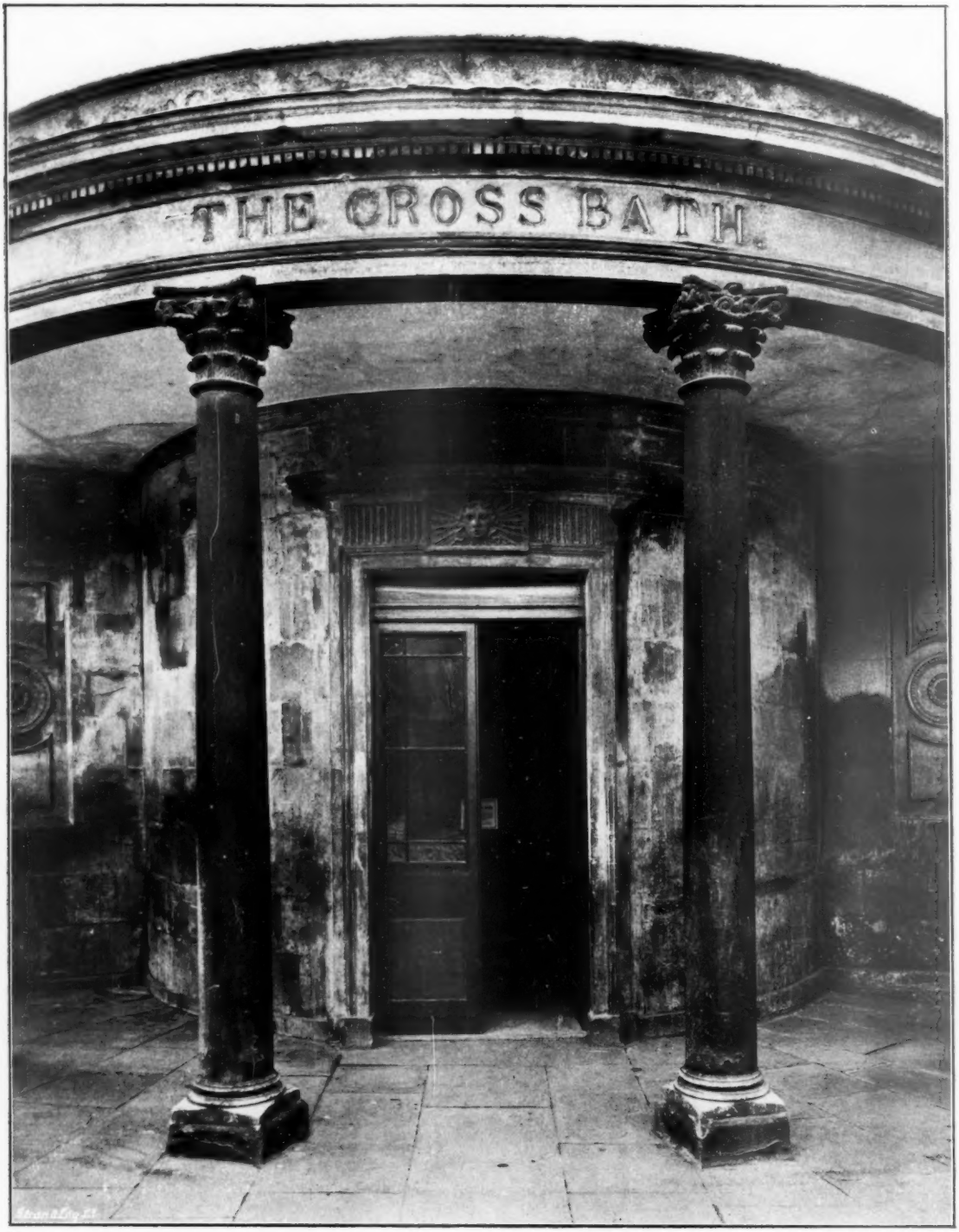


Plate X. *Photo: E. Dockree.*

ENTRANCE TO THE CROSS BATH, BATH.
THOMAS BALDWIN, ARCHITECT, C. 1790.

has left us a fine Doric portico in front of that great Inn at Grosvenor, now known as Grosvenor College, which—built about 1790—remained unfinished for so many years; while probably from the pencil of the latter has come down to us one of the most successful compositions of a combined porch and doorway which can be found in the whole city (Plate IX.). It stands in one of the turnings off Great Pulteney Street leading to Henrietta Park, and is an excellent example of what could be done during the last decade of the eighteenth century. It has the characteristic treatment of Baldwin's work, which seems to have been modelled on similar lines to those of Robert Adam, and it was therefore, no doubt, designed by him. The mouldings are poor, as was usual at this period, but the general scheme is so good that we can almost pass these over and even enjoy in detail the skilful design of the foliated capitals. The side lights are evidently of the same date, and we notice the change that has come about in the treatment of such parts compared with the solid glazed doorway in Terrace Walk. The old ironwork still remains over the door and the railing on either side, while the short flight of steps lifts it into the dignity of something more than a mere entrance doorway.

The Act of 1789 enabled great alterations to be made in the neighbourhood of the baths, and here Baldwin had a free hand. In Bath Street under the colonnade are many doorways with elaborate fanlights, but they are all very poorly treated, and much too lofty. In fact the work of the mason had felt the blow of the new style less acutely than that of the joiner, and in the stone portico and doorway of the new Cross Bath in Bath Street (Plate X.), which was built about this time, there is much beauty, vigour, and originality, the circular portico lending a particular charm to the end of the street. The frieze of the doorway is fluted as in the frieze of Adam's Pulteney Bridge, and the panel in the centre has reference to the pediment of the old Temple of the Sun discovered in 1790 at the level of the Roman city.

From the types treated of above, all of which except the last are domestic, it will be gathered that there are many interesting specimens of doorways of the eighteenth century remaining in this city.

MOWBRAY A. GREEN.

London Street Architecture.—II.

PRELIMINARY ARTICLE—*Conclusion.*

REFERENCE to "Vanishing London," published eleven years ago, is enough to justify the most alarmist prognostics as to what London will be ten years hence. The traditional London house with its rich cornice, its simple and well-proportioned window openings, the elaborate iron and woodwork which frame and beautify its entrance, will at the present rate have by that time become extinct. Museums can do little for us in such a case, and even where a front can be preserved in part, as in the instance of Sir Paul Pindar's house, much of the glamour has gone, and the street scenery of the town is not the less impoverished. The streets themselves, then, must be our museum, the home of the "outpatients" in our National Collection. Whether by the creation of a great trust (and if we could but fire the imagination of a single millionaire a good deal could be done), or by the direct action of Government, permanent hold must be acquired over at least a portion of the representative domestic buildings which remain to us. Church Row, Hampstead; Cheyne Walk; Cowley Street, Westminster; Queen Anne's Gate; Great Ormond Street (where the house in which Lord Chancellor Thurlow lived, with its elaborate and charming ironwork, is, it is understood, presently to be absorbed by the Working Men's College next door): in each of these cases a group of houses should be secured for the nation. These are examples of the vernacular art of the day, which is all the more in peril of obliteration because no single house has the importance or beauty which compels attention. As each one goes we console ourselves with the thought of those that are left, but the process cannot go on much longer. Our old inns are gone; it positively makes one's heart bleed to look at photographs of courtyards, sweet with an old-world flavour, of which several were still in existence twenty years ago. Are we going to let our old houses suffer the same fate? Some interference with private rights of ownership is imperative; or at least some power to interfere; people will grumble, but urban dwellers ought long ago to have learnt philosophically to look on "partial evil" as a possible contributory to "universal good."

The action of the Belgian Ministry of the Interior in connection with the old Guildhouses round the *Grand' Place* at Brussels, the safety of which has now been secured for all time, is an example which our Government ought to be able to follow. At present, owing to the want of the power of compulsory purchase, an arm which it would only be necessary to hold *in terrorem* over the heads of the recalcitrant, the destruction of historical evidences, of ties with the past, goes on merrily, and under existing conditions must continue to do so. Other people have emerged from the slough in which we are still stuck fast. A rescript of the

CHURCH ROW, HAMPSTEAD.

Photos: E. Dockree.

CHURCH ROW, HAMPSTEAD.

CHEYNE WALK, CHELSEA.

Photos: E. Dockree.

CHEYNE WALK, CHELSEA. OLD AND NEW.

Bavarian Ministers of the Interior and Religion, dated January 1st, 1904, which is quoted by Professor Baldwin Brown, testifies to the thoroughness of the awakening of the official mind there; the old streets of their towns are therein recognised as a national asset which must be guarded jealously from the spendthrift hand of the innovator; yet it is not so long since one side of the most picturesque street in Wurzburg was pulled down in spite of protest and entreaty for the ostensible purpose of widening it, and when the new buildings were up an inquiring gentleman with a tape established the fact that the street had lost some centimeters in the process. Whether the story is literally true is immaterial; it is enough that it might have been.

It seems a part of the perversity of our nature to sin at both ends of the scale, to do at once too little and too much, to be in a hurry to pay the whole face of the town over with our own particular brand of tar, and yet to grudge the money which a really comprehensive scheme calls for. One factor is unfortunately constant—want of consideration for existing and particularly for old work; the small scheme destroys it piecemeal; the large scheme, less actively destructive because better watched, stops half way when it has done its best to make dignified work look mean, and stops in despite of the fact that one more effort of self-sacrifice, one more dip into the money bag, and the old building might gain a new dignity and a greater importance by a fitting treatment of its surroundings. Somerset House, which now bids fair to lurk in the shadow of the beetling cliffs of mammoth building which the County Council dangles before us, might have looked across a great "place," a piazza Navona, breezy with trees and made pleasant in summer with the plash of water, and as the centre and pivot of a great piece of architectural scenery would have gained as much distinction as it gave. London, it has been often and truly said, is a city of which one cannot say where its heart beats—an aggregation of small towns and villages, rather than one great corporate body. To give outward expression to its unity, to satisfy our civic sentiment as well as our æsthetic craving, the occasion should have been seized to create a centre, on a scale which should have made the pretensions of rivals ridiculous, splendid enough to impress the least imaginative, and marked as the centre of municipal life by a sumptuous home for those in whose hands the making or marring of London lies. For once in a way we should have taken a leaf out of the book of our neighbours across the Channel, and should have spared nothing so that we attained our end. The first elements of success were there.

During the last few years, since the question of street architecture came to the fore, the general principles which should guide it have been frequently touched upon, and with practical agreement. Of primary importance is the principle just dealt with, that old buildings should be treated with discretion and tenderness, a point upon which our municipal authorities are, or were, so radically unsound, that their tenderness was consistent with a desire to remove St. Mary-le-Strand altogether, while their discretion prompted the proposal to make the side of the church the end of a long vista. With the many examples before us of streets which debouch on to nothing in particular, we might have welcomed the evidence of the County Council's desire to avoid this mistake, had not precisely the least appropriate building presented itself. It is to be hoped, however, that the remonstrances which their alternative proposals evoked may have had an educational value, and that the official mind may recognise for the future that an architect's obvious intention in the making of his design should, if his work is worth preserving at all, be the very first consideration in any scheme for altering its surroundings. Intimately connected with this principle, almost a corollary to it, is that of making a new road, where possible, follow the old line. No one who consults an old map and notices, for example, how the tracks of the Tudor times still survive, can fail to realise what a snapping of historic threads is involved in the destruction of old highways, and the laying out of new ones without any reference to them. There may be twists and turns which distress the progressive mind, streets which run plump up against obstructions and turn impotently right and left; but it is just in these features that the history of the town is enshrined; the streets themselves are generally of very minor importance, and unless public convenience is really prejudiced, they should be left to tell their story.

Æsthetics perhaps even more than history, simple convenience quite as much as æsthetics, are involved when the lines of existing streets are ignored. Northumberland Avenue is a striking object lesson from which the city ædile may draw many a salutary warning; it ends more completely perhaps than any other street of importance in mere nothingness. It was artfully set out so that it should not centre with the Nelson Column; but what for our present purpose is more particularly to be noticed is that it cuts obliquely across the old lines, with the result that the streets which intersect it make acute and obtuse angles with it. At one corner a sort of watch tower at the end of a plot which runs out to nothing, inconvenient to live in and distressing to look at; at another a building which has to be planned either on the segment

Photos: E. Dockree.

QUEEN ANNE'S GATE.

COWLEY STREET, WESTMINSTER.

IRONWORK, LORD CHANCELLOR THURLOW'S HOUSE, GREAT ORMOND STREET, W.C.

Photos: E. Dockree.

LORD CHANCELLOR THURLOW'S HOUSF, GREAT ORMOND STREET, W.C.

of a large circle, or on an obtuse angle, alternatives of which neither lends itself to satisfactory architectural treatment, while offering a shapeless bulk of building which is in violent contrast with the wedge-like erection at the other corner. Northumberland Avenue may be taken, again, to illustrate the further point that the width of a thoroughfare, except for purposes of locomotion, is of comparatively little importance; for purposes of light and air, of hygiene as well as æsthetics, the width of a street is strictly relative to the height of the houses which border it. Northumberland Avenue and Victoria Street, for example, though set out more liberally than some other streets, have all the air of railway-cuttings, sombre and depressing, so entirely disproportionate is the height of the houses.

The necessity for providing for facilities of traffic is made to cover a multitude of sins: the removal of Temple Bar, the setting back of the steps to St. Martin-in-the-Fields, the widening of London Bridge, the destruction of Kensington High Street, the removal of Decimus Burton's Arch, and the laying waste of Hyde Park Corner; all cases, it is true, in which difficult problems presented themselves, for which some solution had to be found; and yet in facilities for traffic, in the mere matter of width and space, we are sadly to seek. How effective mere space is will be realised by anyone who walks westward along Broad Street, Bloomsbury; there is nothing in the architecture to attract, except that the spire of St. Giles-in-the-Fields is happily placed. It is the sense of openness, of air and sky, which affects one with a feeling of relief and refreshment. But though they grudge us a sufficiency of elbow room, the authorities try to persuade us to the contrary. A few years ago they suddenly awoke to the fact that our boast that there was not an important thoroughfare in London from which a tree could not be seen, was a somewhat barren one. Trees were duly planted along the sides of various streets without too curious an inquiry being made as to whether there was room for them; even where the roads are of fair width, the pavements are exiguous; no sooner is the tree planted than it is lost to view for months in the scaffolding of a new building, and emerges a sapless valetudinarian which would be far better away. Already one sees that the process is to be repeated in Aldwych, when the building public shall have lost its diffidence. It is vain to wish for an enlightened policy which should give us a pavement like that of the Parisian Boulevards, where the trees have room to grow without blocking the first-floor windows, or one of those spacious thoroughfares with long central islands planted with a double row of trees which are at once dignified and of practical utility.

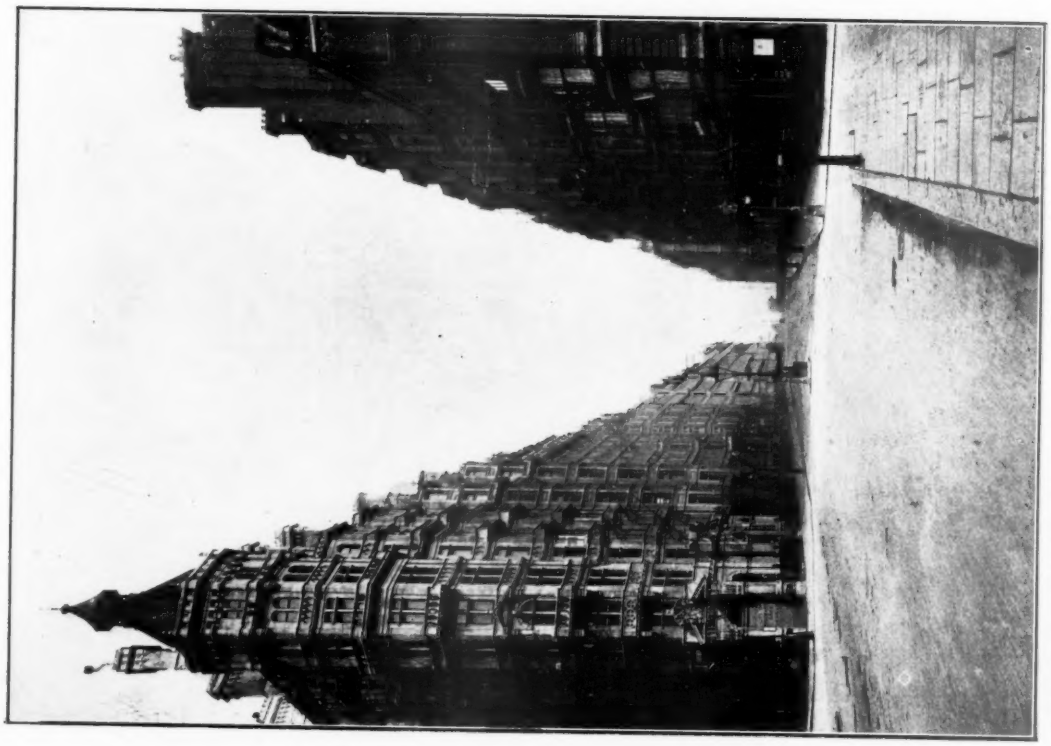
Accused of making too large a sacrifice of the amenities of the town, of fresh air and sunlight, the well-being of the body and the satisfaction of the eye, to considerations of economy, the Londoner points to the acreage of his parks, gardens,

Photo: E. Dockree.

NORTHUMBERLAND AVENUE, FROM CHARING CROSS.

Photos: E. Dockree.

ST. GILES, SOHO, FROM BROAD STREET, BLOOMSBURY.



VICTORIA STREET, WESTMINSTER.

and squares. We would not belittle these—though, relatively to the population, they compare very badly with the open spaces of other capitals—and private benefactions have latterly done much to eke out the public purse in saving open spaces from being built over; but, architecturally speaking, our squares and gardens are rather to be regarded as raw material than as the finished article. The small number which have any pretensions to architectural interest, Lincoln's Inn Fields, Queen Square, Fitzroy Square, are, in the case of the two first named, in a state of transition, and in the last instance in that condition of decay which is the usual preface to wholesale rebuilding. Elsewhere, as in Golden Square and Smith Square, Westminster, both of which till recently retained something of an old-world flavour, the builder has made his presence felt, and the advent of the sky-scraper marks the beginning of the end; while Finsbury Circus, uninteresting at the best, is being reduced to the proportions of what, with the euphemism which was dear to the Greeks, is called an area for light. The momentous question, however, is not so much how we are to improve existing conditions in our squares, as how we are to secure our enjoyment of them in perpetuity.

By a curious instance of the irony of coincidence, a single issue of an evening paper not long ago contained an article dealing with the London Squares and Enclosures (Preservation) Bill, and a letter on the Land Values Rating Bill, which may be called a bill to enforce building on all open spaces. The object of the first-named bill is to secure powers of compulsion where necessary, as in the case of private owners of squares who manifest a desire to cover them with houses after the rights of "user" enjoyed by the present tenants lapse. That this desire exists there is plenty of evidence—Edwardes Square, Kensington, for example, is understood to be doomed; but a large number of owners, on the other hand, have shown themselves anxious to co-operate with the County Council in the work of preservation, and have agreed to have their properties scheduled in the bill. Diametrically opposed to this, we have a bill by which, should it become law, vacant land, squares, gardens, etc., would be rated as building land; Holland Park, for instance, which now fills a unique position, would cost its owner anything from £5,000 to £7,500 per annum in rates. Supporters of proposals so extreme as this, which amounts practically to an obligation to build, under pain of expropriation, are, we will hope, not very numerous. The fact remains that in preaching to some landowners, the smaller ones no doubt, they are preaching to the convinced, and it is obvious that no time should be lost in putting the safety of our open spaces on a firm and enduring basis.

Photo: E. Dockree.

LINCOLN'S INN FIELDS. WEST SIDE.

The question whether street architecture should conform to certain rules of a more or less elastic nature, regulating height and architectural treatment to the securing of a certain amount of conformity, or whether each building owner should have freedom to give rein to his fancy, is one which has not had, and cannot have, an authoritative settlement. In the abstract one may say that the picturesque and the symmetrical each have their time and place. Uniformity is a matter of design: picturesqueness, roughly speaking, of growth; uniformity is for the main arteries and open spaces: picturesqueness for the narrower streets, the lanes, alleys, and bye-ways, which are a legacy from times past. At the same time, who shall say that the picturesque, at its best, is out of place anywhere, when it is the outcome of a simple desire to build well and not of the temptation to put a neighbour to shame? The streets of fifty old German towns answer the question in no uncertain way. An apologist for the freedom of the designer has contrasted Park Lane and the Rue de Rivoli, much to the advantage of the former; but in so doing he has taken two very extreme examples. The Rue de Rivoli is not merely uniform, it is an instance of a remorseless repetition of detail, emphasised by the arcade, which, even in the hands of a supreme artist, could not have been otherwise than wearisome. Park Lane, with its billowy bow-windows, which seem to be expanding themselves to the sea breezes, its brightness, its greenery, is a pleasant sight for anyone but a case-hardened purist; but it is a thing by itself, a happy accident inspired somehow by its position, a chance success due in some measure to the fact that through all its variety there is a prevailing constancy of type, due still more to its only being half a street. Were the existing houses faced by others on analogous lines, it would possibly seem almost as unpleasantly restless as a reduplicated Lancaster Gate would be funereally dull. But one may deal with an abstract question and yet not touch that of London. London has an atmosphere all its own, beneficent varieties of murk and mist and smoke; artists discovered long ago that the atmosphere which draws a kindly veil over detail, and adds mystery, scale, and colour to masses, shows us London at its best; Frenchmen from the time of Théophile Gautier to that of Rodin have waxed enthusiastic on the subject. And it is under conditions of this sort, which are prevalent for a considerable portion of the year, that a street like Oxford Street, which, if you can see it distinctly, you look at as little as possible, comes to be clothed with a purely adventitious beauty which is none the less real for the time; it makes an excellent peg for atmospheric effects to hang upon, better than a formal street of far higher character would. What, however, everyone would probably agree in deprecating is the condition of those streets where high and low buildings, in an infinite diversity of styles, alternate like a chain of mountains in a nightmare, soaring essays in pyrotechnics sandwiched among dust-coloured dolls' houses, not a feature to carry the eye on from one building to another, not a single stretch of level ground, so to speak, but jolts and jumps interminable. The two stone buildings at the east angle of Southampton Row and Holborn may be taken as a fair illustration of what may be accomplished by the simple endeavour to secure a certain harmony with your neighbour's building, instead of plunging into contrasts. Even the somewhat heterogeneous group immediately east of Southampton Row, though the houses are manifestly too high for the width of the street, has a certain mild virtue of subordination. This is as much as we can ask for in an old street where building is piecemeal; it is perhaps as much as we should be wise to ask for in any but quite exceptional cases. But in a new street of the importance of Kingsway something more should be demanded; so great an event in the architectural history of the town should be marked by something impressive and monumental in the carrying out, and a firm hand should be kept on attempted vagaries and efforts at sensationalism. Lastly, it must always be borne in mind that formality carries within it the seed of something almost worse than unbridled licence. Formality with interludes of the informal, a harmonious scheme interrupted by blatant discords—Regent Street, Stratford Place, the north side of Cavendish Square are examples—not only offends the eye, but distresses one like the besmirching of an honoured name, the *corruptio optimi pessima*. If we are to have formality, then, it must be under a guarantee of permanence, or it had better not come into being.

The respective merits of curved and straight roads have been the subject of discussion. There is room for both and need for both; obviously the opportunities for curved roads must be relatively few, unless in some comprehensive scheme of radiating roads and concentric rings. The sweep of the "High" at Oxford is one of the finest things extant, and a curved road will always give you those sudden moments of discovery which retain some quality of the unexpected, even when the points are familiar. The straight road tells its complete story at once, lays its whole hand on the table, lets you into all its secrets; it has no reticences, no mysteries; it has produced its effect for better or worse when the eye has once taken it in; it is aggressive where the

Photos: E. Dockree.

QUEEN SQUARE, BLOOMSBURY

FITZROY SQUARE, W.

curve is insinuating, but if it is less beautiful, less gracious, it has a greater title to dignity and stateliness. The curved road always supplies its own vista, but it cannot so appropriately lead up to any great feature, or serve as the pivot in some monumental scheme. No one is insensible to the charms of the curve, the rounded or hollow form. In detail it is all-pervading, but the rectangle is undisputed lord of street scenery, presumably because of its engaging obviousness; yet among miles of chessboard streets a curve will give the one touch that lingers in the memory. The Crescent at Buxton, as seen from the high ground, with the dome of the hospital above it, is a case in point. What the detail may be is relatively immaterial, the eye finds sufficient satisfaction in the form. This is an effect which ought not to be very difficult to obtain, but it means a grasp of the possibilities in setting-out, a forethought which does not distinguish the plan of London. Like our weather, our architecture is all samples—all in little packets[2]—nothing comprehensive, nothing which gives any sign of obeying a common law, or of forming part of an organic whole; yet no one in his heart can be satisfied that this should be so. Sir William Emerson was a bold man, but he struck the right note when he said that a scheme for the rebuilding of London should be in existence. The whole question bristles with difficulties, as most things do which are worth undertaking, and, short of almost universal State or municipal ownership, anything like a complete scheme could be little more than a dream, but at least it would give us something to work from. We should have realised to some extent what our aims should be; questions to which, if the necessity were to come upon us suddenly (another *annus mirabilis*, for example), we might conceivably have to give an improvised answer would at least be not wholly unfamiliar. Ill-advised proposals could be more readily scotched, if it were seen at once that they ran counter to future schemes of improvement, and we should not be met, as we are now, by the costly new buildings which have always managed to place themselves just a year or two too soon in positions which mean either a truncated scheme or a regrettable waste of money. Lastly, there would be fewer of those unfortunate little bungles, a bad instance of which is to be seen in Great George Street at the junction of the new Public Offices with the Institute of Civil Engineers, itself only completed a few years ago. This is precisely one of those untidy pieces of work, those loose ends, which give London that look of incompleteness from which Continental capitals are so noticeably free. The order-loving, neat-minded Frenchman insists that everything shall be to measure; the Londoner still clothes his most important thoroughfares in misfits.

The planning of new streets and urban or suburban railway lines, especially in connection with bridges and viaducts, the laying out of estates, the formulation of schemes in which the welfare of the community is involved, are questions of what has latterly come to be known as "civics." The preservation of historical monuments and old work in general, the supervision of individual buildings, public or private, either purely architectural, or combining architecture and engineering—a department which is particularly in need of reform—are the province of the artist, the archæologist, the sentimentalist, as opposed to the mere cultivator of expediency. Is the promotion of these two, civics and æsthetics, to be left in the future, as it has been in the past, to their own vitality and power of exciting enthusiasm in individual workers, or is there to be some controlling power, constructive as well as critical, which shall represent those who are interested in the preservation and the embellishment of our cities and towns? Those who are opposed to suggestions of the kind argue that the times are not ripe, that we have not the necessary machinery nor any likelihood of getting any which shall be satisfactory, that Englishmen will never stand interference with their right to do what they like with their own, with much more to the same effect. Given a passive attitude, the times never will be ripe. The Englishman is a very convenient bugbear; he will never stand conscription; he will never stand a change in the fiscal system. I am not concerned with the merits of either of these thorny subjects, but these question-begging assumptions are weapons out of the armoury of timidity. If we are satisfied that the control to which the Englishman already submits in connection with building materials, questions of height, light, and air, and sanitation, should be extended—under proper safeguards—to buildings as pieces of architecture, we must have the courage of our opinions and do our best to familiarise the public with the possibility of such a step being taken.

This control, which is generally of a less comprehensive kind than we imagine, rests with different departments in different countries, and is associated sometimes with Religion, sometimes with the Interior, sometimes with Public Works, and so forth. In this country the Office of Works suggests itself as the department in connection

[2] It was noticed long ago by a foreign critic that the Englishman has a preference for the spasmodic; hence the inconsequence of his plays as compared with the French, and the growing domination of the music-hall.

REGENT STREET. A VIEW ON THE WEST SIDE.

Photos: E. Dockree

REGENT STREET. A VIEW ON THE EAST SIDE.

with which the controlling power would naturally be created. Government departments, it is true, inspire very little confidence, and to many the remedy might appear worse than the disease; nor is the Office of Works any more immaculate than its fellows. In connection both with the Record Office and the late Mr. Brydon's building, an itching for power was more in evidence than a wise use of it, and it would be nothing less than a calamity were a sort of official manufactory of public buildings to result. We are fortunate in our present First Commissioner: he is cultivated and sympathetic; but First Commissioners come and go, and both strong and weak, well and ill disposed, would find themselves powerless to cope with the gathering strength of permanent officials and office traditions. The tendency then would inevitably be to usurp more and more power, and to make advisory and restrictive a stepping-stone to creative functions. Against this danger stringent precautionary measures would have to be taken, while in its quality of adviser and regulator the department would have no power to act alone, but would serve rather as the permanent official nucleus and the mouthpiece of a consultative body of representative architects.

Such a body, representing every shade of opinion, would construe its functions in a generous sense, so that the free growth of architecture among architects and architectural students should be untrammelled. The creation of such a body, and the awakening of public opinion consequent thereupon, would no doubt lead to kindred movements in every enlightened municipality. It is indeed in the powers granted by Government to municipal bodies—as exemplified in Germany—that the great work of regulation throughout the country would be done. To compel where you can instruct and persuade is an obvious mistake, and German municipalities recognise this. To bring home to people what they ought to aim at, why they should aim at it, and the best method of attaining their object, is half the battle; and when instruction comes with the authority of an official imprimatur, it has for most people a value which does not attach to the words of a mere individual. But if corporate action is a necessity, there would still remain many gaps for voluntary effort to fill. A Stuttgart society, for example, among its other and varied activities, includes that of preaching the gospel of good architecture to builders themselves. A Sisyphean task indeed! And yet, if builders could once be persuaded that what their advisers regard as good taste does not cost more money than their own version, they would be well on the way to the sacrifice of those ornamental features which have been probably more endeared to them by habit than anything else.

How far we are at present from this desirable consummation the deafness to all reason of the London and Brighton Company with regard to their new hotel front shows clearly enough; and the impotence and futility of remonstrance by groups of men, eminent or not, who have no authority behind them and whose only weapons are words, stand abundantly confessed. To secure this authority should be our task; but if we are to put a curb on licence, ignorance, and vaingloriousness, if we are to see that individual enterprise shall not sin against the common weal, it must not be at the expense of the free action of the artist, or our last state will be worse than our first.

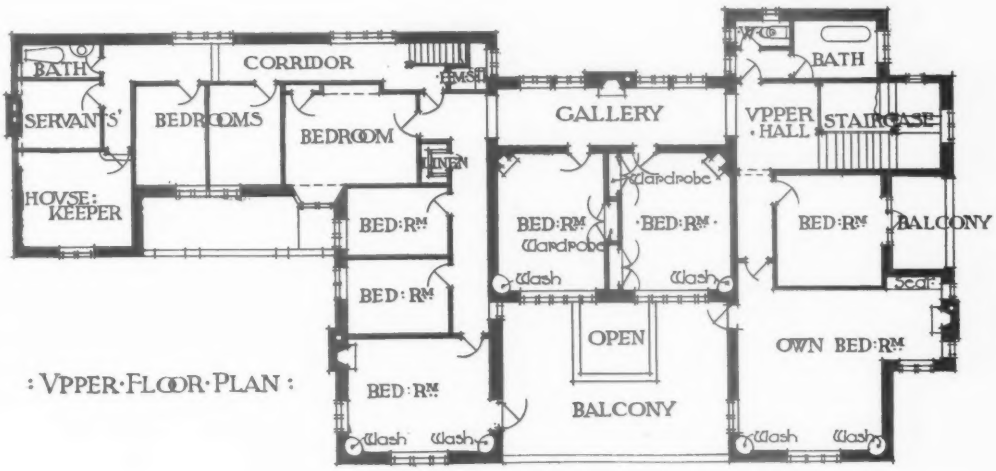
A. E. Street.

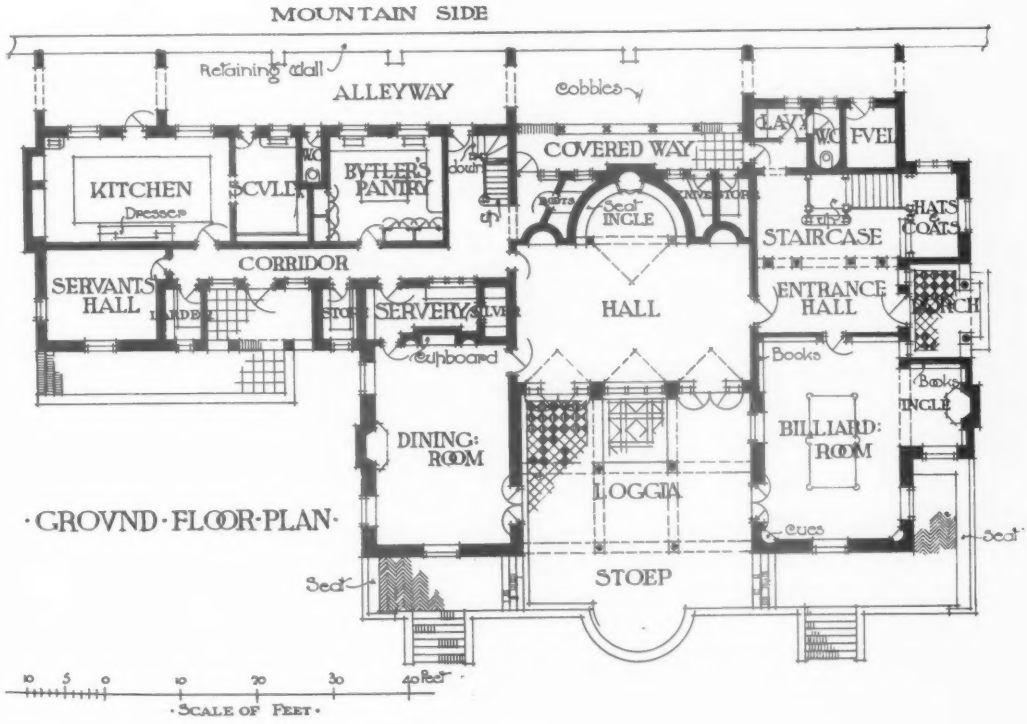
Current Architecture.

Rust en Vrede, Muizenberg, Cape Colony.—This house has been lately built as a seaside residence for Mr. Abe Bailey of Johannesburg. It is situated in the village of Muizenberg, upon False Bay, a few miles south of Cape Town, and is built between the side of the mountain and the sea. It commands an exquisite panorama of the South Atlantic, framed in by Cape Point on the one side and the Stellenbosch Mountains on the other. The building, as regards both design and materials, is of the simplest character. It has been found desirable, however, that the whole of the woodwork throughout should be of teak, whilst all the metal work is of bronze or gun-metal, this being necessary owing to the rapid deteriorating effects of the strong ocean air upon painted wood and iron. Being a seaside house, it was found undesirable to have a "drawing-room," and instead winter and summer halls are planned as shown, which can be used according to the time of year. The materials are brick, plastered and whitewashed, with marble, sparingly used in places, supplied by Messrs. Farmer and Brindley, from one of their quarries in Greece. The inner hall has a lining of Cippolino marble, the grey green tone of which gives a pleasant effect, although the pattern shows rather more strongly than

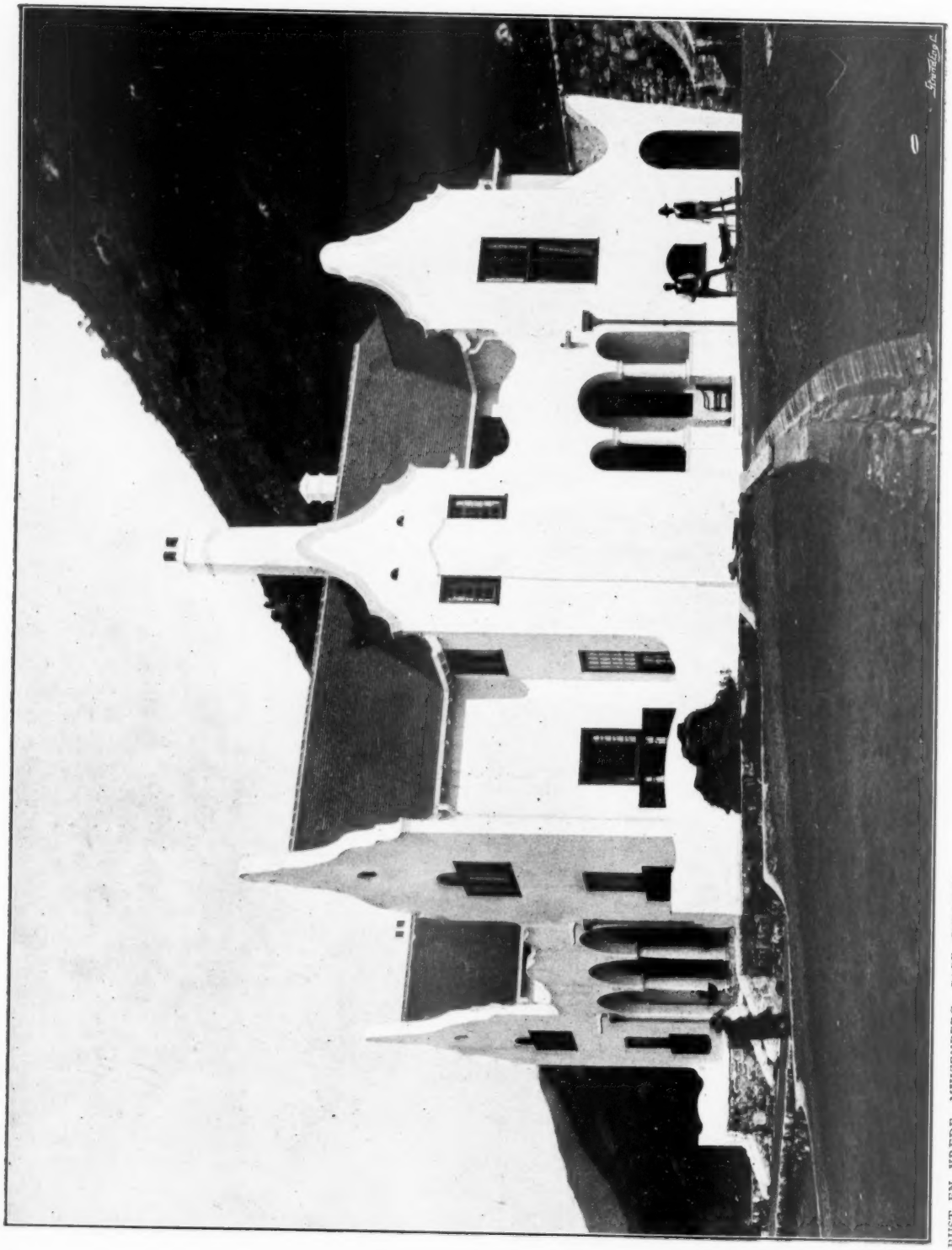
the architects had anticipated. The columns in the entrance hall are of Pavonazzetto marble. The building is roofed with English tiles, whilst Dutch antique tiles are used for the fitted washstands and fireplaces throughout. The owner was fortunate in being able to secure the well-known "Scholtz" collection of old Colonial Dutch furniture for the house, which very greatly enhances its interest. The building is designed in the old Cape Colonial style, the revival of which is largely associated with its architects, Messrs. Herbert Baker and Masey.

"BALLINDUNE," NEAR HASLEMERE.—This house has been recently erected, and in order to cut down as little as possible of the wood in which it is built for roads the house, cottage, and stables were designed in one block, giving the opportunity of a covered carriage porch under an extension of the coach-house roof. The walls are built in the





RUST EN VREDE, MUIZENBERG, CAPE COLONY. PLANS.
HERBERT BAKER AND MASEY, ARCHITECTS.



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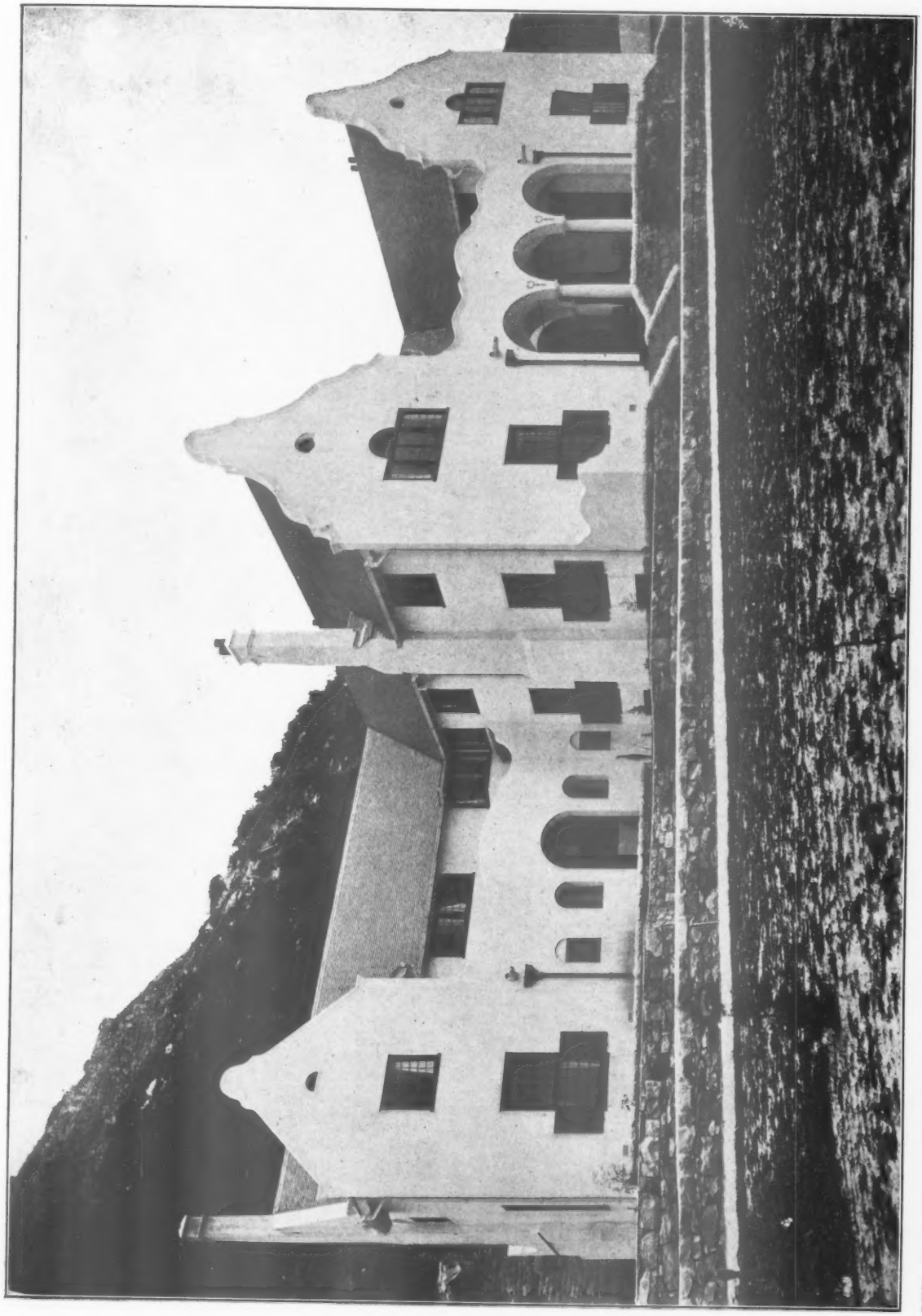
HERBERT BAKER AND MASEY, ARCHITECTS.



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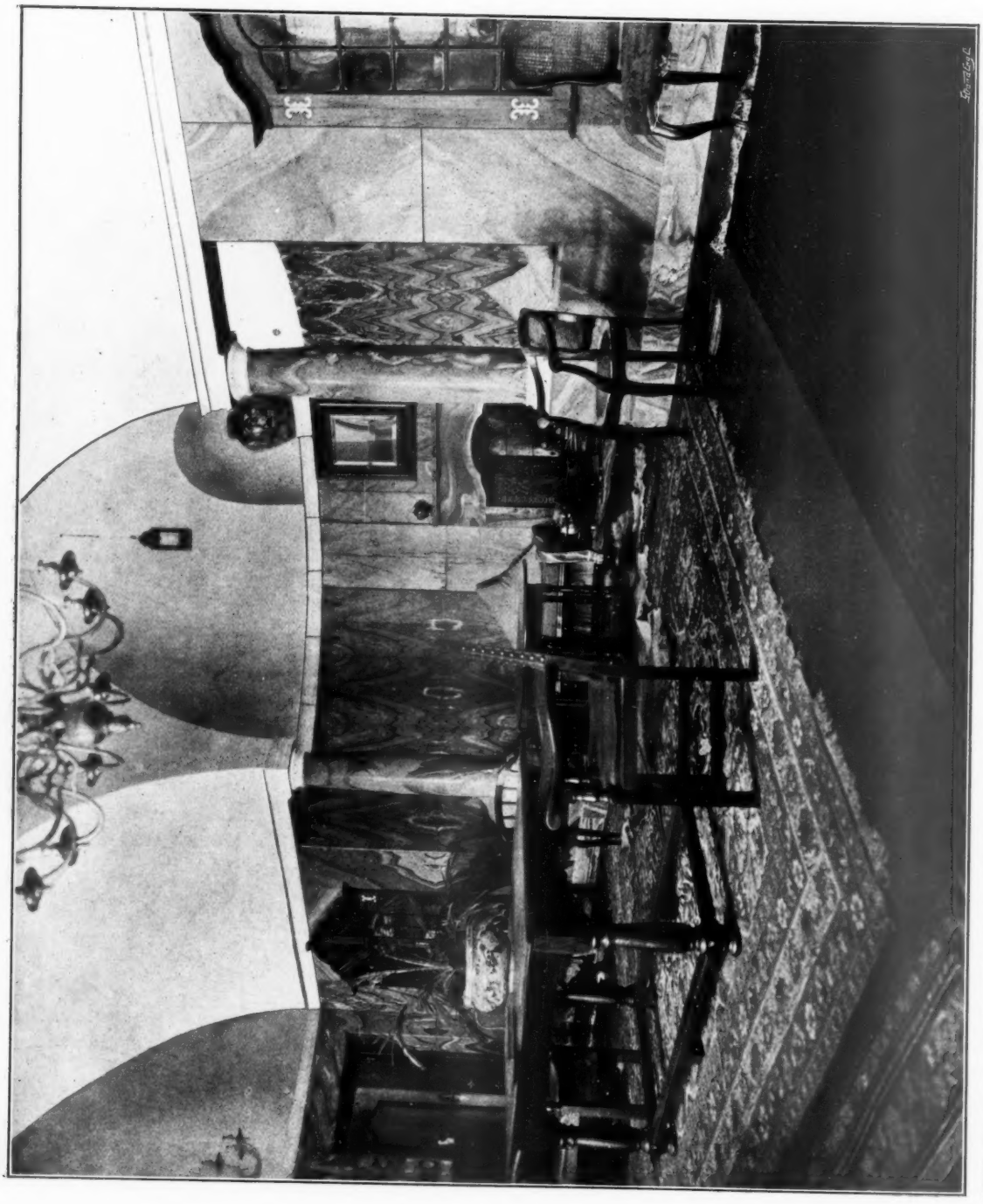
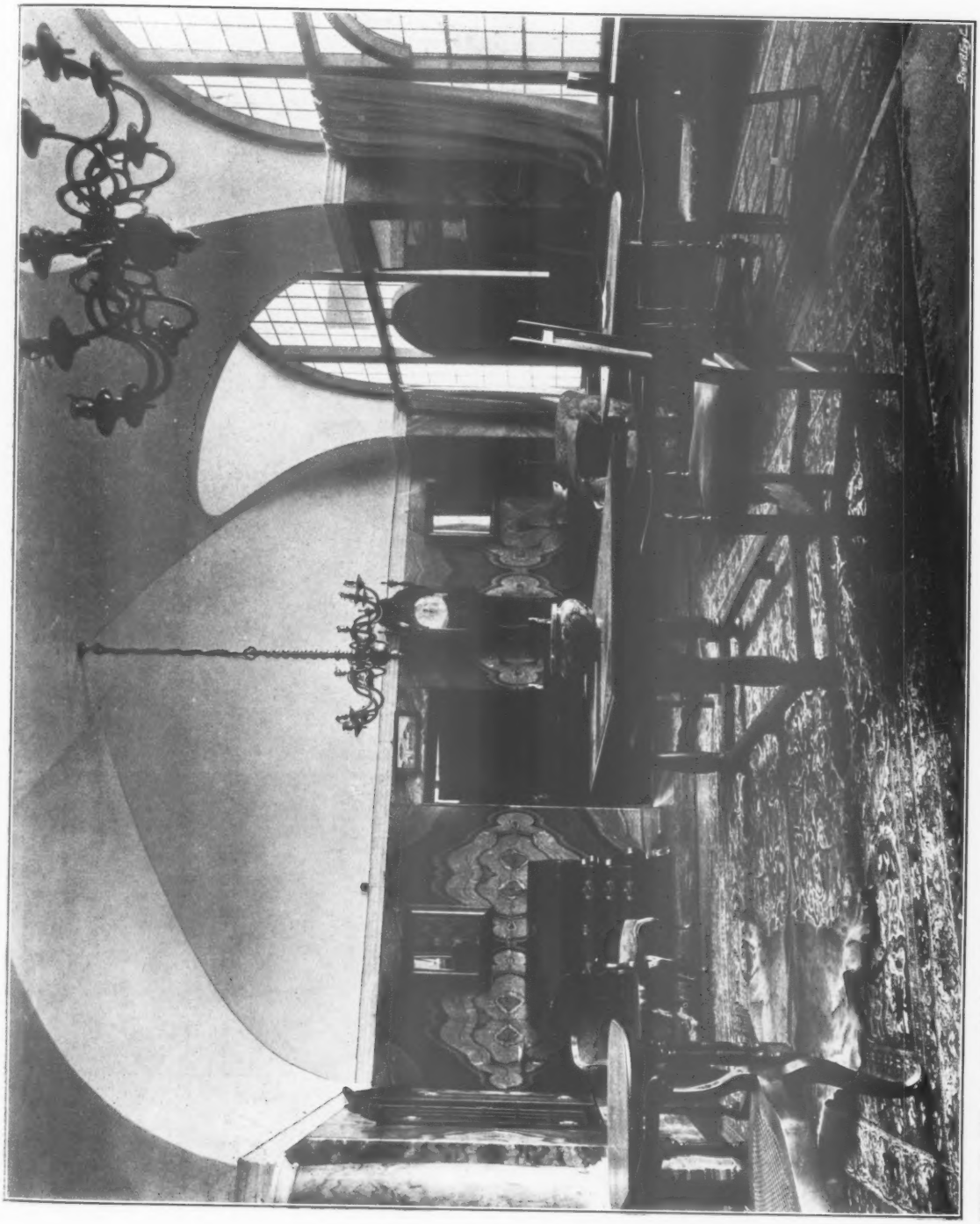
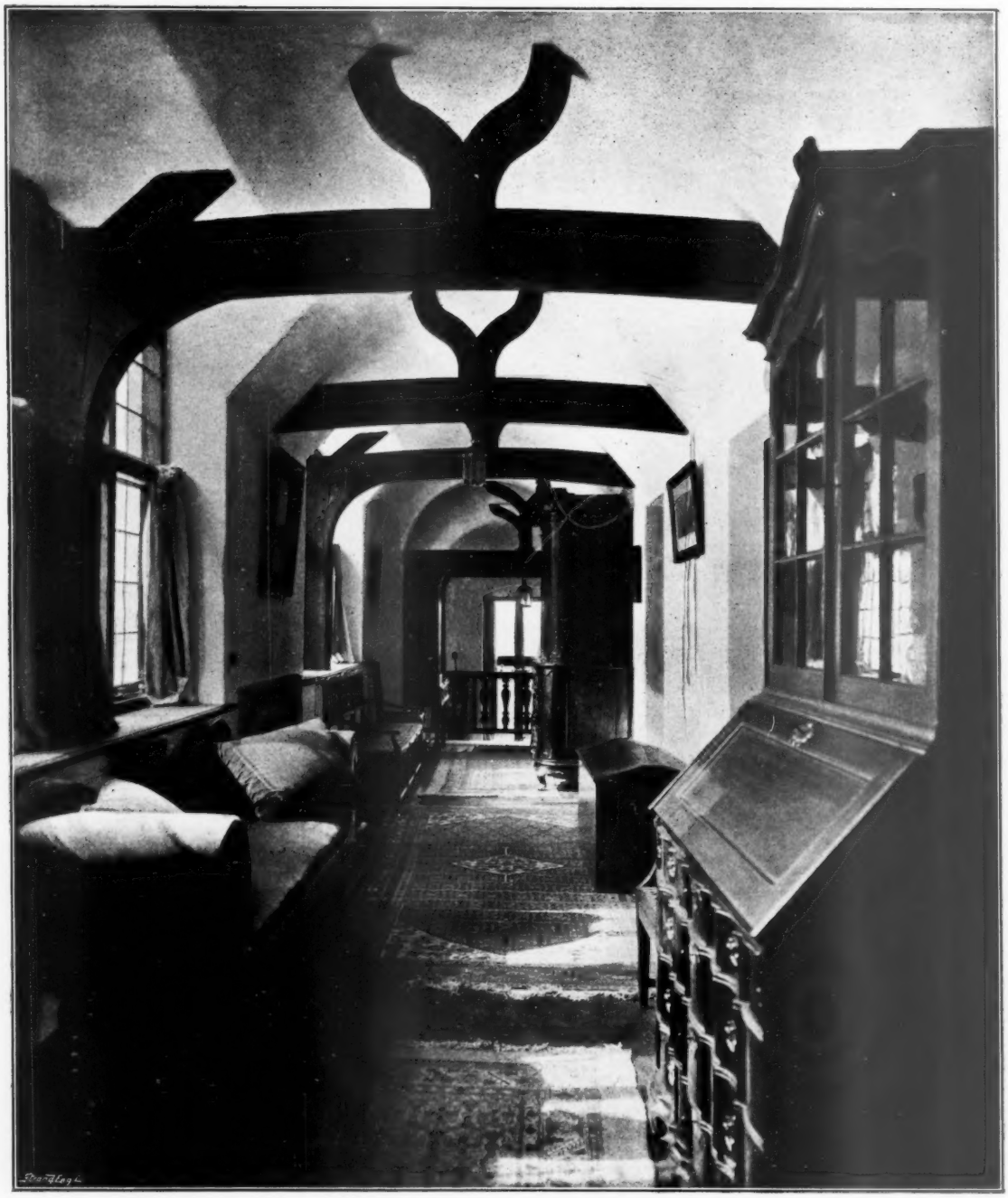


RUST EN VREDE, MUIZENBERG, CAPE COLONY. THE HALL, SHOWING CHIMNEY-PIECE ALCOVE.
HERBERT BAKER AND MASEY, ARCHITECTS.



RUST EN VREDE, MUIZENBERG, CAPE COLONY. THE HALL.
HERBERT BAKER AND MASEY, ARCHITECTS.



RUST EN VREDE, MUIZENBERG, CAPE COLONY. CORRIDOR, FIRST FLOOR.

HERBERT BAKER AND MASEY, ARCHITECTS.

many-tinted local clamp-burnt bricks, and the roofs covered with Petersfield tiles. The window-frames and all other external woodwork are of oak, also the principal staircase with its posts and beams. The aspect of the garden front is S.E. by S. The builders were Messrs. Chapman and Lowry, of Grayshott and Haslemere; the window casements and hot-water warming apparatus were done by Mr. E. Goddard, of Vauxhall, and the leaded glass by Messrs. Aldam Heaton & Co., of Baker Street, W. Mr. E. J. May is the architect.

RUST EN VREDE, MUIZENBERG, CAPE COLONY. THE STAIRCASE AND OUTER HALL.
HERBERT BAKER AND MASEY, ARCHITECTS.

THE LATE R. J. JOHNSON.

FROM a personal knowledge of the late Mr. Johnson, whose principal works have been illustrated during the past few months, the Rector of Whitby has kindly furnished the following notes and anecdotes about him :—

Robert J. Johnson was, I believe, the son of a Primitive Methodist minister. My knowledge of him began in about 1868, when I was appointed to work up a district in Middlesbrough. On our church building committee was a leading iron-master who had in earlier life been a fellow pupil with him in Sir G. Scott's office. This gentleman was most anxious that Johnson should be employed to build our church schools and vicarage, because, he said, Scott used to speak so highly of him and his work and his abilities, and say he was such an original and able man, and that his career was to be watched, as he would one day make for himself a name. We accordingly employed him, and he took great pains to design for

RUST EN VREDE, MUIZENBERG, CAPE COLONY. THE LOGGIA.
HERBERT BAKER AND MASEY, ARCHITECTS.

us a church most suitable to the town and district, a big brick structure with several striking features, short steeple included, and nave narrowing eastwards so as to harmonise with base of tower and chancel. Lit up, this church is remarkably good. My friend the late Dean of Winchester was so pleased with his work for me that he got him to restore a church and build a house at Woolbeding.

I may add that when the plans for this Middlesbrough church were finished, with a view to getting a diocesan grant, they had to be submitted to Mr. G. E. Street for approval. This was done by me under special circumstances (which I need not enter upon), but Street's first question was, "Who's your architect?" I said, "Johnson, of Newcastle," whereupon he replied, "Anything Johnson has done I will pass without examination." Then he added, "Stop, let me see what Johnson has done." Unrolling the plans he (Street) put his finger on various features, saying, smartly, "Capital! capital! couldn't be better—worthy of Johnson."

Further, a friend of mine interested in church building in Newcastle went up and down England inquiring about an architect. He happened at a party in town to meet the late Mr. Christian, and said he was seeking an architect for a church. Christian hearing he came from Newcastle said: "Why, don't you know you have one of the best and most rising men in England residing in Newcastle?" This commendation led the friend to employ him for a church in his district.

His work at Middlesbrough led to his getting a

RUST EN VREDE, MUIZENBERG, CAPE COLONY.
HERBERT BAKER AND MASEY, ARCHITECTS.

"BALLINDUNE," HASLEMERE, SURREY. GROUND PLAN.

E. J. MAY, ARCHITECT.

church to build at Brotton (very good indeed), and then later on came our St. Hilda's, which our Archbishop says is "one of the finest of modern churches," and which Edmund Venables (a critic hard to please) pronounced to be "an eminently good structure; quite remarkable." The greatest pains were taken with this church and with all its details. The screen is almost perfect, and the reredos the same. The mural decoration I have never seen equalled in any building; parts of it were tried and altered eleven times before I was satisfied. By this time Johnson had an office in York as well as Newcastle; but he worked too hard, and locomotor ataxy came on.

He was one of the humblest, most modest, and saintliest of men. It was a privilege to know him. He was always ready to consider an outsider's view, and I remember one case in which he patiently listened to some absolutely absurd suggestions to alter a design of his, though he afterwards characterised them to me as "revolutionary." I doubt whether his compeer existed for knowledge of Decorated, especially in the French examples, and for knowledge of all details. Many persons came to study our St. Hilda's, and many came to borrow the details. I think of Johnson as a man who, if he did not, like the Dominican artist, paint on his knees, certainly prayed over his designs and had a single eye *ad majorem Dei gloriam*. I regarded his death as a great loss to the profession.

GEORGE AUSTEN.

Photo: Campbell-Gray.

"BALLINDUNE," HASLEMERE, SURREY. THE HALL.
E. J. MAY, ARCHITECT.

Photo: Campbell-Gray.

"BALLINDUNE," HASLEMERE, SURREY. THE COACHMAN'S COTTAGE.

E. J. MAY, ARCHITECT.

Photo: Campbell-Gray.

"BALLINDUNE," HASLEMERE, SURREY. FROM THE DRIVE.
E. J. MAY, ARCHITECT.

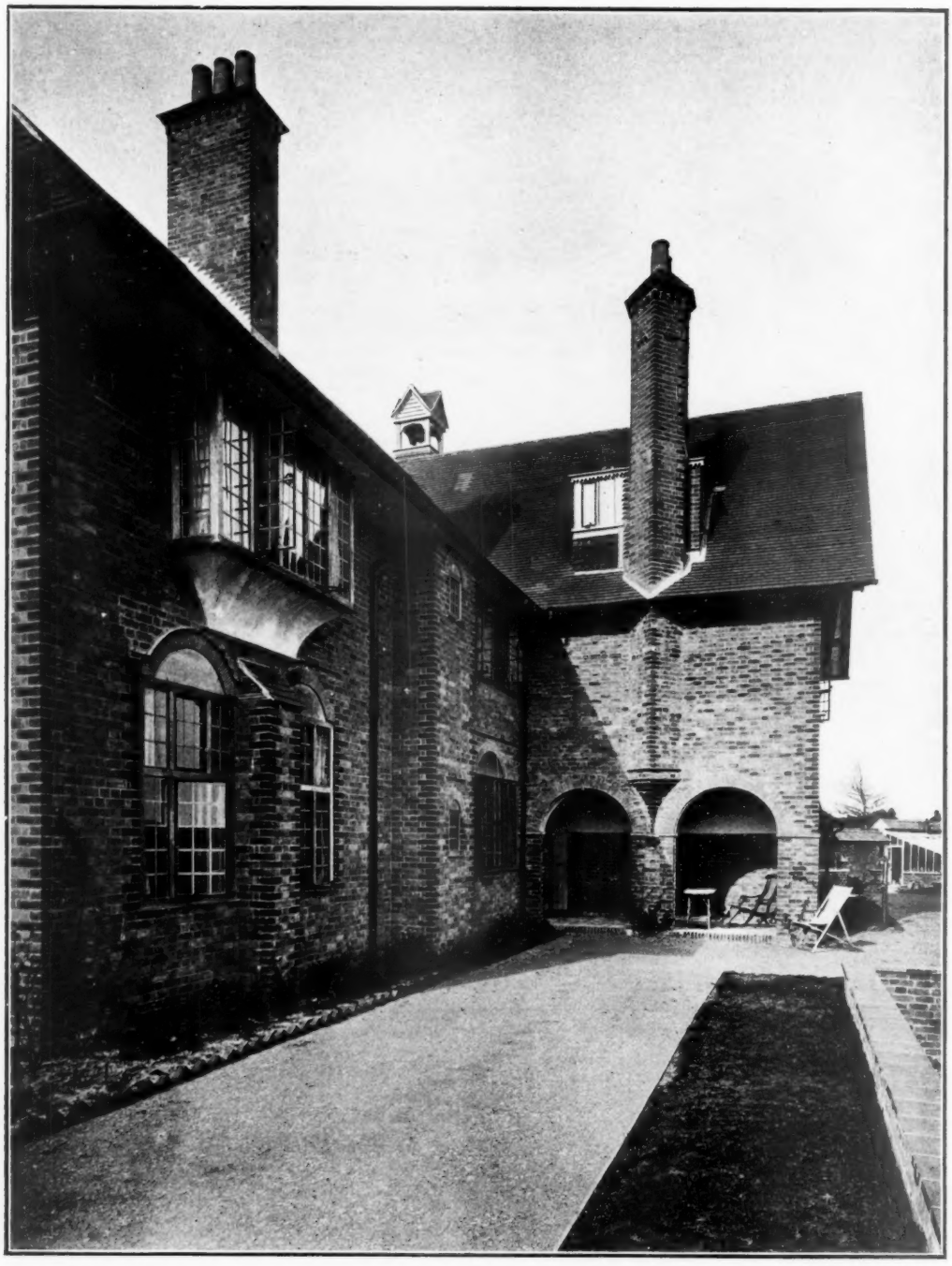


Photo: Campbell-Gray.

"BALLINDUNE," HASLEMERE, SURREY. GARDEN ENTRANCE.
E. J. MAY, ARCHITECT.

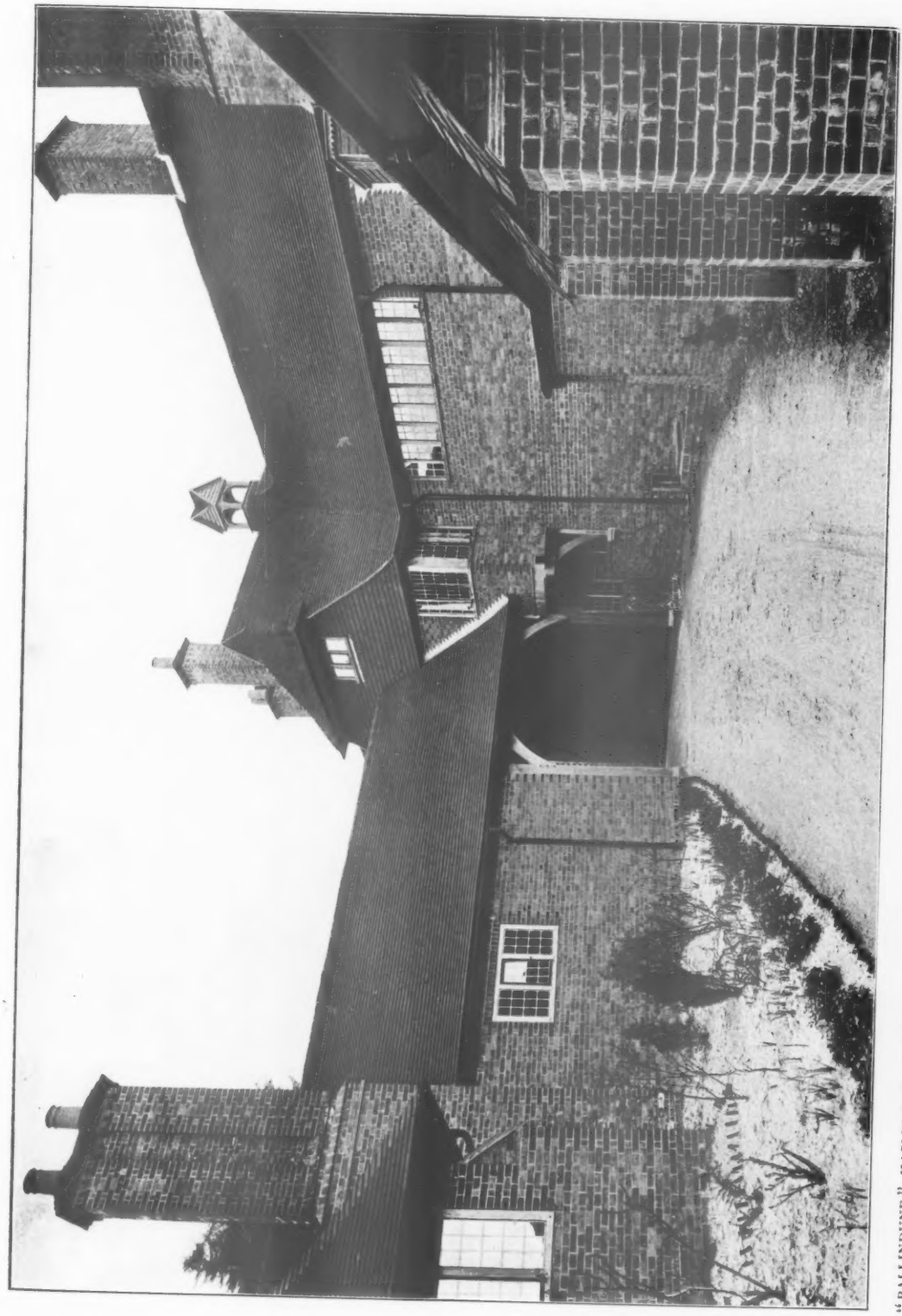


Photo: Campbell-Gray.

"BALLINDUNE," HASLEMERE, SURREY. CARRIAGE PORCH AND ENTRANCE.

E. J. MAY, ARCHITECT.

Photo: E. Dockree.

CHOIR STALLS AND REREDOS, NEWCASTLE CATHEDRAL.
THE LATE R. J. JOHNSON, ARCHITECT.

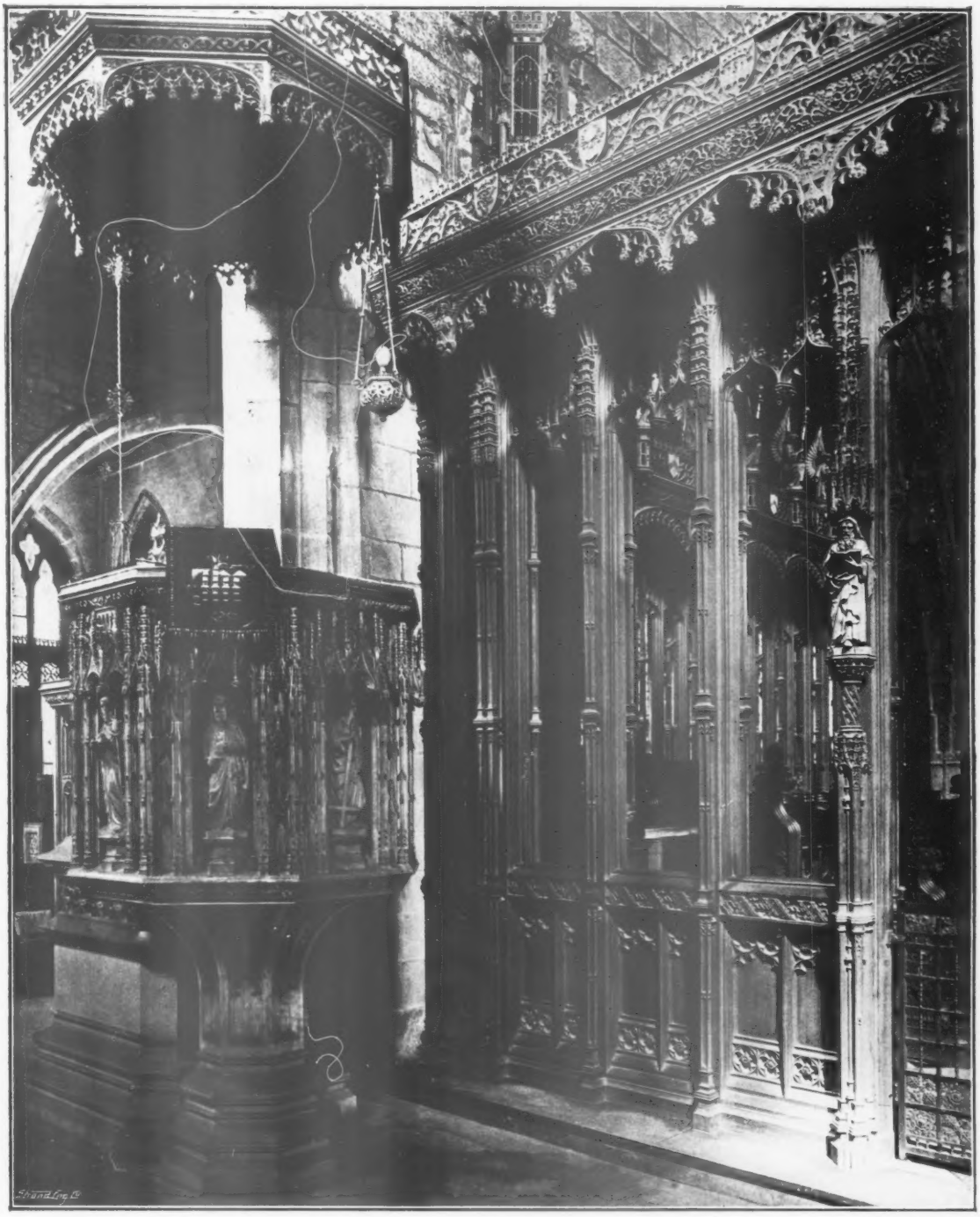


Photo: E. Dockree.

PULPIT AND SCREEN, NEWCASTLE CATHEDRAL.

THE LATE R. J. JOHNSON, ARCHITECT.

English Mediæval Figure-Sculpture.

CONCLUDING CHAPTER.

THE third and last period of our mediæval figure-sculpture was reached before the end of the fourteenth century, and made its character evident after only a short transition. The great plague of 1350, which is called the Black Death, profoundly modified the conditions of English sculpture, but it has been shown in our pages how for a time the style of the earlier art survived—in some districts almost to the year 1400. Generally, however, the true quality—that vivid and romantic fulness of expression which stamped the work of the first half of the century—had practically evaporated from English figure-sculpture by the year 1375. Still, if the quality of the sculpture is not that of the earlier styles, there is no want of vigour or abundance in the latest phases of the English art. There were from 1350 to 1500 plenty of sculptors and craftsmen in figure-work, and indeed their works have come down to us in considerable quantities. In some directions these works are seen to be of the highest beauty and interest, and deserve special study from the fact of their being contemporary with that outburst of the arts of Italy which, in another couple of hundred years, was to push our native English style out of existence. Our space, however, will allow us only the very briefest review—little, indeed, beyond a classification and mention of the more striking examples.

Some uses, too, of the figure in decorative carving have been in the course of our papers set aside to be treated here with the latest phase of the sculpture, for the reason that from the fifteenth century have been preserved what are the best examples of the kind. Latter-day carvers had certain specialities which gave them distinction. We have pointed out how the course of the fourteenth century saw the specialisation of the figure-worker. He was no longer part of the great building body, no longer the chief of the stone-masons, the most accomplished exponent of the stone-shaping instinct of his age. Instead, he was become a maker of images in some special material—alabaster, wood, or bronze. In fact, in the last phase of Gothic art there was a return to the habit that had existed in its Romanesque beginnings. Just as the Romanesque goldsmith furnished the church with ivory and bronze figure-works which were accessories to the scheme of building—so now the specialised shop furnished the Perpendicular church with portable figure-sculpture—with images and tables for reredos and screen. Apart from such shop-productions, the figure-design of the building was a secondary matter and expressed itself in certain very conventional directions—often deserving the name of heraldry rather than of sculpture with a degradation of the religious motives to the same level.

MISERERES.

The work of the wood-sculptor must be referred to first. We have it in greatest quantity upon the misereres (or folding bracket-seats) of the church stalls. In the thirteenth century (as can be seen in Exeter quire) they were carved with little grotesques and figures of the same style as the stone carving of bosses and label-stops. Of the beginning of the fourteenth century, very beautiful examples are remaining at Wells[126] and Winchester, where the misereres have representations of romance subjects and the moralities of the bestiaries mixed with beautiful leaf-carving. After 1330, the subject carvings are profusely spread over the face of the board, the side-scrolls, as well as the brackets of the subsellia, being worked with figure-works. There are numerous misereres dating from the middle and end of the fourteenth century, specially fine in the Ely and Lincoln quires. One recognises in them just the anecdotal character of the contemporary stone-carving of bosses—its littleness and gossipy characterisation. From the fifteenth and early sixteenth centuries have come down to us some thousand examples. At this period the chancels both of collegiate churches and of many parish churches were constantly being given stalls, so that a flourishing trade in their wood-carving

A. G.

FIG. 297. RIPON CATHEDRAL. MISERERE—"SAMSON."

[126] See "Archæologia," vol. 55, for illustrations.

FIG. 298. WINDSOR. ST. GEORGE'S CHAPEL. ANGEL CORNICE.
From a photograph kindly lent by S. Gardner, Esq.

existed in all the chief towns. Sometimes the work is cheap and coarse, but in many examples the miserere-carving is of great delicacy and full of a delightful fancy. Triangular blocking is now usual for the corbel of the subsellia, and the side-scrolls are neatly defined. We have only space for one example out of a series of special excellence at Ripon (Fig. 297). Those, however, at Manchester and Beverley may be named with them as showing a similar dramatic style and a vigorous sense of wood-carving which at its best is equal to that of the Japanese.

Stall and Furniture Carving.

Of the same character as in the misereres was a good deal of the wood-sculpture on screens and stall-ends, on poppy-heads and finials, in most cases now taken away or much defaced. There are left fragments of considerable beauty in many of the eastern parish churches (as at St. Nicholas, Lynn), where little animals and bat-like faces are found on fragments of old stalls and screens, attesting a remarkable talent of minute carving. We have, however, no sign in England of any such splendid works of wood-sculpture as were achieved at this date at Amiens and elsewhere, or on the pulpits of Flanders and South Germany. One may mention, perhaps, a bench-end at Haverfordwest in South Wales as fine in style; but, as a rule, the wood-carvings, as in the reliefs at Coventry and the bosses at Sall in Norfolk, show the petty delicacies of a niello rather than any big manner of figure-work.

Angels.

Still a larger, bolder style appeared in the wood-carvings of the carpenter. These are to be noted as fine works of the latest style of figure-sculpture. The full-size wood-sculpture apostles that are carved on the perpendicular open-timber roofs—and especially the angel figures of the eastern counties—must be named as deserving illustration. At Cawston and Wymondham in Norfolk, and at Blythborough in Suffolk, are splendid figures with broad wings eight and ten feet across. But nearly every church of the eastern counties has or had its angel figures, carved by the hundred and of all sizes, hovering in the roof timbers. As at St. Neots in Huntingdonshire and at Elm in Cambridgeshire, a lively animal and bird carving accompanies the angels.

Generally, we may take the vigorous treatment of the angel-motive as the prominent feature of the fifteenth century in connection with its special development of the famous carpentry of our English craft. There were the mystery plays that were celebrated by the Guilds in every town and in many villages which supplied the carpenter with the details of the costume and gesture on which he modelled his fine, picturesque figures. The colour and brilliant detail of these mediæval dramas have come down to us most surely in the wood-sculpture of the perpendicular roofs.

The stone-carving of the building mason to a less vigorous degree shows the same motives, and in many a village of the eastern counties the west door of the great parish church is carved with a figure of the archangel Michael, or of great censing angels, as at Sall, looking down on the wood image that, once set on the oak doors, has now been defaced. The angel-motive was no less characteristic of the fifteenth-century art in the west and south of England, and was carved specially upon stone corbels and on the cornices of monuments. Among others, we may mention the fan-vault corbels of Bishop Vaughan's chapel at St. David's. Of the common angel cornice we give an example from Windsor (Fig. 298), and it would have been interesting to have shown the development of this feature, starting from the screen cornices of the c. 1350 monuments at Tewkesbury, Wells, and Exeter, on to the exuberant series of Henry VII.'s chapel at Westminster.

Devils.

If angels were ever-present in the decorative imagination of the fifteenth century, devils and goblins were an equal commonplace of fancy, modelled, no doubt, in the same way on the popular representations of the mystery plays. The Perpendicular church is externally all goblins

A. G.

FIG. 299. NEWARK CHURCH.
GARGOYLE ON NORTH SIDE OF NAVE.

and monsters. Every variety of contortion and grotesque appears in the gargoyles of the fifteenth-century builders. Nothing, for instance, can surpass the hideous fancies of the carvers on the north side of York quire—a delirium tremens of figure-sculpture, for do not the accounts of the Archbishop of York's household of the date attest an incredible consumption of wine and beer? The fancy of the Ancaster stone sculptors at Newark (Fig. 299) and Sleaford were equally prolific of obscene monstrosity; and the Hamstone craft of the Somerset tower-building had a bold devildom at its command which is sometimes quite monumental in its massive grotesqueness. These angels and devils were the figure-work of the building craft, and at least have the merit of consistent growth from the architectural problems of construction.

Reliefs and Tables.

In turning to the set pieces of church furniture, we exchange the freedom of the building-yard for the closer atmosphere of shop-practice. There have come down a variety of tablets carved with figure-reliefs, usually of alabaster, but sometimes of stone. They must be dated to the fifteenth and early sixteenth centuries, and show the incidents of the sacred story. As portable objects they disappeared from churches under the stress of the various destructions of images, but still not a few have survived. The stone "tables" were often turned over and used to pave the floors, from which position they have been dug up in recent years. The alabasters seem to have passed into private hands, like manuscripts, so that there are a large number remaining. We must, however, confine our illustration to only a single alabaster example, one of those in the British Museum (Fig. 300). There are specimens of the same kind in many of our local museums, and here and there they are to be found in the vestries, as for example at Ripon and in some of the Norwich churches. For fully two centuries the making of these picture-tablets occupied the "alablaster men" of Nottingham and York, and the trade in them was wide—they went to all parts of England, to the south of France and even into Italy, and northwards into Iceland. Alabaster reliefs of the same sort, with single figures ("weepers"), and sometimes with scenes, were carved for the altar tombs, which the same alabaster craft traded. There remain good examples at Abergavenny and at Wells. The phases[127] and character of all this alabaster carving make one of the most interesting chapters of the English figure-work. The style of the "alablaster men" was directly copied by the carvers of the stone tablets, who in the south-west of England especially seem to have successfully competed with the Nottingham productions. We find stone tables with subject reliefs, for example, at Christchurch, Hants, at St. David's, at Wells, and also at Fountains in Yorkshire.

Effigies.

We must pass here to what were the most conspicuous and characteristic works of the later

A. G.

FIG. 300. BRITISH MUSEUM. ALABASTER TABLE.
"ADORATION OF THE MAGI."

[127] Mr. St. John Hope is publishing a treatise dealing fully with the mediæval alabaster trade of England.

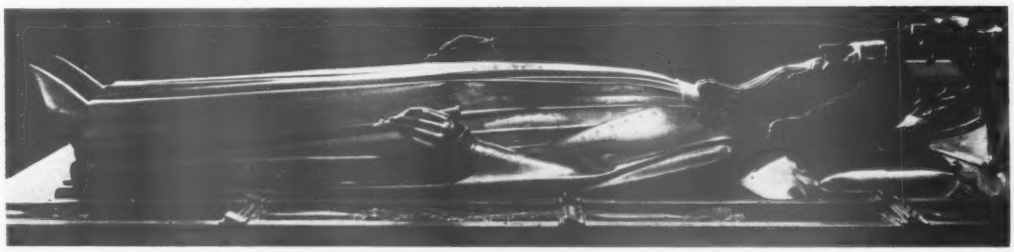
A. G.

FIG. 301. WARWICK. ST. MARY'S CHURCH. ALABASTER EFFIGIES. THOMAS BEAUCHAMP, EARL OF WARWICK, AND LADY. (D. 1370.)

fourteenth and fifteenth century "kervers"—their recumbent effigies. Here, too, the style of the alabaster trade was paramount. Just as the Purbeck marbler, setting the fashion of the effigy, dictated the characteristic style of it for the thirteenth century—just as the freestone worker displaced the Purbeck and set the model for the fourteenth century, so now the Derbyshire sculptor[128] of the alabaster effigy superseded the freestone carver and set the pattern to which the other effigy-makers of the fifteenth century conformed. The phases of the art exhibit three distinct stages, but without full illustration it would be impossible to show the types. It must suffice to show the well-preserved effigy at Warwick (Fig. 301), a somewhat early example, which can exhibit how shapely and delicate this art was at its best, and how, despite the intricate elaborations of surface detail, a gracious and statuesque expression of human life has been attained. This traditional expression of the effigy-carver was handed on, and we have preserved, in more or less good condition,[129] some five hundred of these alabaster figures belonging to the two hundred years from 1350 to 1550. As examples of our English art they merit most careful protection—too often they are left to the mercies of the idle scribbler and the rustic knife-sharpener.

The bronze effigies, of which the larger number now remaining in England belong to this period, also deserve full illustration, but space allows us only the figure of Edward III. at Westminster (Fig. 302), which is a somewhat dry and wooden performance compared with the thirteenth-century bronzes of Henry III. and Eleanor. The Richard the Second and his queen (Anne of Bohemia) are finer works, but have lost arms and cushions, having been cast not in one piece, but in many. Better specimens of English work are the Black Prince at Canterbury and the Earl Beauchamp at Warwick,[130] which last is a most powerful representation of a plate-armoured knight. The bronze weepers of Edward III.'s tomb and those of the Earl Beauchamp's are interesting examples of English bronze-founding. The latest specimens of native style, as it existed side by side with the new art of the Italian Torigiano, are found in the figures on the grille of Henry VII.'s tomb at Westminster.

The stone effigies after 1350 cannot generally compete with the alabaster for effect and style,



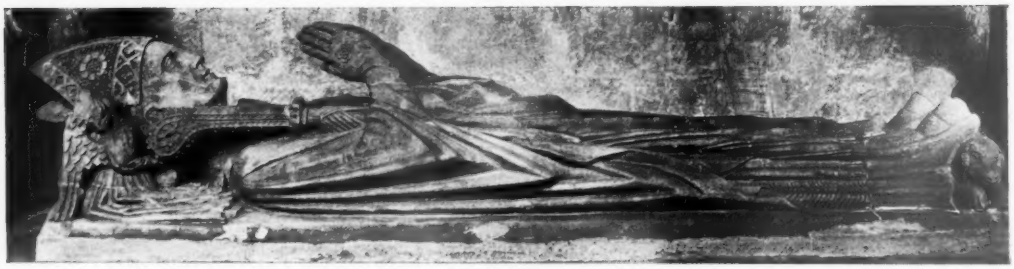
A. G

FIG. 302. WESTMINSTER ABBEY. BRONZE EFFIGY. EDWARD III.

[128] See the "Victoria History of Northamptonshire" for the contract for two effigies made with "kervers" of Chellaston in Derbyshire.

[129] Londoners, as well as at Westminster Abbey, can see in St. Helen's Church in the city some excellent examples of the mid-fifteenth-century type.

[130] Both these are beautifully figured in Stothard's "Monumental Effigies." The contracts with the monument-makers are given in Blore's "Monumental Remains."



A. G

FIG. 303. BRISTOL CATHEDRAL. FREESTONE EFFIGY.
ABBOT WALTER NEWBURY. (D. 1473.)

though in some cases, where covered with gesso and painted, they were elegant imitations—as, for example, Bishop Sheppey (d. 1360) at Rochester, Abbot William de Colchester (d. 1420) in Westminster Abbey, and Cardinal Beaufort (d. 1447) at Winchester. Indeed, the Bristol effigy-making seems to have held the alabaster trade to some extent at a distance—and there are in the cathedral there and at Wells some fine fifteenth-century ecclesiastical effigies. We give an illustration from Bristol Cathedral (Fig. 303), Abbot Walter Newbury (d. 1473). Elsewhere the stone-effigy of the fifteenth century has usually a very commonplace expression, as witness the series of Bishops in Hereford Cathedral. The stone knights and ladies of the fifteenth century, too, are generally examples of the decadence in stone sculpture when put beside those of the fourteenth century. But some of the "clunch" knights and ladies approach the alabaster in delicacy and vigour of execution—for example, at Clifton Reynes and Ripon. A fine Sir John de Wittelbury at Marholm, Northamptonshire, is well figured by Mr. A. Hartshorne in the Victoria History. Quite late in the style,

A. G.

FIG. 304. EXETER CATHEDRAL. WEST FRONT. UPPER TIER.
SS. JOHN, JAMES, AND SIMON.

A. G.

FIG. 305. WESTMINSTER ABBEY.
HENRY V.'S CHANTRY.

A. G.

FIG. 306. YORK MINSTER.
HENRY V. FROM THE QUIRE SCREEN.

c. 1530, we have a return of the use of the wood effigy, and this was common during the sixteenth century. Indeed, despite the Italians, the traditional style of the English effigy lived on. Alabaster and marble recumbent figures were in vogue and are to be found as late as 1636.

Statues.

The statue-making at Exeter has been given as a survival of fourteenth-century style, beyond the Black Death. The upper tier of figures on the west front (Fig. 304) may be dated as late as 1381, and if they have not the picturesque vigour of the warriors and kings of the lowest tier they are capable and characteristic works, and very effective in the mass. Of corresponding date are the kings on the west front of Lincoln, which have playing-card attitudes and simpers. Generally a monotonous expression is the characteristic of the fifteenth-century statue. The kings on Prior Chillenden's screen at Canterbury may be taken as giving us the current level of execution, c. 1410, which was maintained during the century in all the works within reach of the London influence. We have much the same figures on the gate of All Souls', Oxford. But on Henry V.'s Chantry at Westminster we have a gallery of fine examples, and the one we illustrate (Fig. 305) is a noble statue. On the cross at Leighton Buzzard and on the pinnacles of New Work at Peterborough, are figures which are not of this London type, but broader in their style, and not without a certain dignity. There are passable examples, too, at Newark, Crowland, and Beverley of fifteenth-century figure-work.

In the north, however, the decline of the figure-carver in the fifteenth century is obvious. On Thornton Abbey gateway is an Adoration of

the Virgin, and on the Lincoln gateway an Annunciation, which are so theatrical and vapid in expression that they suggest waxworks at Madame Tussaud's. But the greatest degradation of the sculptor's art is to be seen on the quire screen of York in the goggle-eyed statues of the kings (Fig. 306), whose excuse is that in their original colouring they probably aimed at the effect of a stained-glass window. One can only account for such bizarre effects on the theory of an attempted *tour de force*. What was the sentiment of such latest work may be judged by the Percy tomb of Guisborough, where the Augustinian Canons of the house are represented as kneeling to the Virgin, who holds, however, on her lap, not the Child, but the shield of the Percys! Many similar instances might be cited of the degradations that by the end of the fifteenth century overtook the originally sacred themes of mediæval sculpture—they passed into a mere heraldry of religion, a dead hieromorphic decoration.

The importance of a full discussion of the aims and trend of fifteenth-century sculpture is clear, and it is from want of space rather than from lack of appreciation that we confine our treatment to what is a mere introduction and catalogue of examples.

EDWARD S. PRIOR.
ARTHUR GARDNER.

The Education of the Architect.

The following article is derived from a paper recently read at Glasgow by M. Eugène Bourdon, Professor to the Glasgow School of Architecture, and is not only a useful addition to the series on "Architectural Education" which has appeared in the columns of the REVIEW, *but indicates the curriculum that has been adopted at Glasgow under M. Bourdon's régime.*

ARCHITECTURE aims at three ends: art, science, utility. The architect should have a sound feeling for beauty; he must possess some strong scientific knowledge and good common sense, the latter as much in regard to building construction as in meeting all the newest requirements of a healthy and comfortable life. He is neither solely an artist nor an engineer, neither a practician nor a business man; but he ought to be, or rather he must try to become, a composite of all these characters as well as thorough in each branch. And this is not yet sufficient: he is not yet a true architect except he be a perfect gentleman.

Some people consider the architect only as an artist, and some architects trained to that idea find themselves quite lost when asked to meet the actual necessities of construction and practice. Some, overpowered by the feeling of the ever-growing difficulties in building construction, would have the student taught like an engineer. Others, not realising the necessity of noble aims and high education even for ordinary work, believe only in practice. For other people the architect is merely a sort of business man.

All of them are wrong. Why try to make out of the architect a miscarried painter, a poor engineer, a mere sort of contractor? What is the use of having him located in any group but his own? He is an architect, and there is reason enough for him to be proud of his profession.

We will never believe, as some people do, that his sound training in one way could be a hindrance to his work in others. That he is a scholar in scientific subjects or imbued with a deep sense of practical necessities is no hindrance to his being a true artist when designing. On the contrary, science and practice are the two necessary bases of our art, which is made up of exactness and realities. A sound artistic training will not be opposed to serious construction; quite the contrary, our work must be built, and rationally built, or it does not exist as work of art. We do not believe, as unfortunately some laymen do, that a well-trained architect becomes, *ipso facto*, a poor business man, quite unable to understand the wants of his clients and to manage their money with economy. It is an old prejudice to suppose ignorance in theory makes cunning in practice.

Finally, the technically well-trained architect should be a thoroughly well-bred man, a gentleman, as becomes a man who deals with corporations, associations, or private clients, who is responsible for their money, and who is the master of the work and the head of all building trades.

What will be the best means to reach this very high standard? Joining an office, attending an art school or a scientific and technical one. If the architect must be educated, not in one of those ways but in all, we ought to recognise the

architectural pupil as an art student, and as a student in science and technical subjects too, and at the same time it will be necessary for him to undergo some practical apprenticeship.

It is only in assisting a good practising architect that he will be able to profit by the theoretical tuition that is imparted to him in school, when he will see its application to actual work. Without some previous practical knowledge of materials, building construction, actual necessities will never be taken by the student as belonging to the world of realities. They will look to him just as a mere nebulous theory, never exactly understood, and ere long forgotten.

Practice is more than a useful and positively needful complement to our school's tuition. Practice in itself is a portion of our knowledge; one side of our profession. Without any practice the pupil will become a good draughtsman, an able calculator, but he could not even present himself as a qualified designer, and he will never truly be an architect.

But practice alone is insufficient. It appears to have been enough in the olden times when the architect's pupils were only educated in offices, but in those days both artistic and scientific instruction was imparted to them by the master with whom they were working, just as painter apprentices were taught by the master painter and medicine students by the master surgeon, and so on. There were no schools? I do not say that our forefathers were learned; no matter for that, they were forcibly taught somewhere. Every good studio, every office in the good olden days, was a sort of little school.

But nowadays what part of their time can the busy members of our profession devote to teach their assistants the mathematics and science of their work, which every day become more complicated and necessary, or impart to them a sound historical knowledge which is the base of modern art: a steady training in design to lead them in the unceasing dealing with beauty of form either in art or in nature; in a word, to direct the methodical daily training requisite for young men's mental formation? In the new conditions of modern life a methodical training can only be obtained in schools. So architecture must be taught in all its branches and to all its students in a school of architecture. But office training is still needful in its own special line. School and office are both essentially useful, and are to each other a most necessary complement. Every student ought to attend both. The only difficulty will be to divide the young man's time between the school and the office.

The best plan, I daresay, would be for him to follow a day course at school some eight months a year for four years or thereabouts, all or part of the summer time being spent in an office. And as it is not altogether enough for experience, the student would, beside his school work, fulfil a new sort of apprenticeship. A part of the time would be served before school hours, say one year or so; the summer time spent in office would count for a second part; and the rest ought to be accomplished when school is over. For the exact details of this new apprenticeship I could only advise.

Students not able to spend some four years in the full day course could attend school at night and on Saturdays. With a great deal of courage and resolution, a good student could in some seven years of that work cover pretty nearly the same matters as his day fellow-students. But, honestly, this is very hard work, and an evening student will never obtain the same kind of training as the day students.

Students are thus strongly recommended, if not entering for the full day course, to attend it as much as possible in combination with the evening scheme, and especially to spend the first year of school work, at least the mornings, in the day class, in order to have a stronger scientific and mathematical tuition, and the latter year or more for training in advanced design.

Now to get for these pupils any possible opportunity of attending the classes in the daytime, you will immediately realise that we have to rely upon the goodwill and kindness of the practising architects. We depend upon them to make needful regulations for a new scheme of apprenticeship for our day students; we are confident that they will give to the evening students all support to help them in their very hard work; we are sure also that they will take all general and special steps to direct and to help the part day and part evening students, whom for want of a better word we will call "combination students," and who will, in the present state of things, form the majority of our pupils.

It is in pursuance of this general aim of an upper school teaching supplementing the office education that there has been issued a new curriculum of architectural studies for the new Glasgow School of Architecture, both at the Technical College and at the School of Art. This higher instruction leads to a diploma; the new course is called a "Diploma Course." The curriculum includes perforce some office attendance, as the diploma will be only granted after a minimum of time spent in an office.

The diploma curriculum offers two courses: the day course, and the evening course, corresponding to students who are able, as mentioned above, to give us some four years of winter work exclusively

at school, or to those, less fortunate, who are only able to come to us in the evenings. It offers a third line. The new diploma course does not demand attendance for a given number of years, but is dependent on a system of marks. The student must obtain sufficient marks to gain a pass on examination entitling him to enter the higher stage in each subject, so that the number of years spent by any man at the school will depend upon his work, ability, and the amount of time he devotes to school work. This system is the only scheme possible in a school in which students are allowed to take other than the strictly normal course. Further, marking seems to me the only possible test of ability for artistic work.

The diploma course is limited to essentials, so that we cannot value any student below the diploma standard as fitted for the exercise of the increasingly difficult work of an architect. Nevertheless, we do not refuse to instruct a student in any one branch of our work. We recognise how want of time, money, or health may prevent some young men, desirous of getting part of the new tuition, from taking the full course. We even understand how some pupils, under their parents' or masters' guidance, are not willing to enter the course as laid down. Further, we know that some young men, though not architect-pupils, need a certain part of architectural instruction. To all of them, under the general appellation of "non-diploma students," our classes are open.

Even a kind of normal non-diploma course could be provided for; including history of architecture, practical building construction, freehand drawing, building sketching and measuring, and mainly elementary and advanced design, covering some four sessions of evening work. It will afford them a sort of methodical training of a standard, but a great deal lower, unfortunately, than that attained in the diploma class. In all other subjects taken they will be treated as much as possible as diploma men, and granted marks just on the same footing, so that they could at any time enter the diploma course with the marks gained by their previous work. There is also a system of exemption for the elder students now taking the diploma course. The work done in previous years is accounted good for some part of the new course, and no able man is forced to come back to the beginning of his studies. This system of exemption is also exercised in the diploma course; any student coming from either the "non-diploma" or from any good school who can give proof of his knowledge and ability, will be excused a certain part of the course and enter immediately the division and stage for which he will be found fitted.

We do not want to be educating a new generation of architects who will only be able, during their practising lives, to copy either Greek and Roman temples, Italian and French palaces and chateaux, or Gothic churches. Ancient styles are only for us a means of tuition, and not models to be slavishly imitated. Our aim is to make artists able to produce truly original works, and by themselves.

It was the great fault of the nineteenth century to have merely copied the old architectures. For a time architects were divided in two sets: Classic Revival, Gothic Revival. I shall certainly not go down into the discussion and say which I prefer of the two. They seem to me equally unfortunate, and I do not feel more at ease in a church exactly modelled on the Erectheion than I do in a Gothic *fac-simile* used as law-courts.

Fortunately we are getting beyond those poor practices, and I am very glad to state I do not see in Glasgow any Parthenon, any Ca-d'oro, any Trianon just built anew or in progress. It is our duty to start the new century in a good way, in producing new forms proper to our new wants. And yet there is something done in that way, to the honour of this Scotch country and of this city. It is the honour of Glasgow to have produced a new art, peculiar to this time and country, and to which the very name of your city is attached. It has its beauties and it has its faults. I am not a critic, and I am not here to appreciate this art in itself. I only now value the principle of original researches at a time when so many people do not even think of trying anything new. But if we want to do anything that will last, we ought to work to build upon traditional ground. It is in that sense that we intend to have our students taught and trained. They will at first be kept strictly on the old lines; afterwards their advances will be more and more freely made, as justified by the progression of their studies; when, finally, they are permitted to present a diploma-work, they will make something of their own, in every sense an original work.

As college students do not learn Latin or Greek to speak those old tongues, but to make themselves better men, higher-minded men, so the student in architecture will be instructed in the old styles, not that afterwards he may design copies of the Erectheion, Colosseum, St. Paul's, or Notre Dame at Paris, but to have his mind exercised and trained, so that when he will be a practising artist, he will be a twentieth-century man doing twentieth-century works; and perhaps, if God will, a great man, accomplishing useful and beautiful works for the honour of his country and the best reward of his modest masters.

EUGÈNE BOURDON.