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CARTOON FOR THE "ISAIAH" MOSAIC  
IN THE DOME OF ST. PAUL'S.  
BY ALFRED STEVENS.

# Architecture at the Royal Academy.

THE "battle of the styles" is supposed to have been fought out long ago. If that be so each year makes it more plain that there has been no victory, but only a truce. If all the buildings now represented were designed, as they would have been a hundred and fifty years ago, after one manner, how much greater scope would there be for fancy and variety. The talent that is now being splashed about in frantic desire to astonish would then be concentrated in peaceful and disciplined effort to charm and captivate. It is just this reiterated assertion of the "personality of the artist" that arouses the feeling how immensely modern architecture would gain in depth and seriousness, were it far more traditional, pedantic, and dry, and far less original, eclectic, and "up to date."

The most important drawing in the category of ecclesiastical architecture is Sir Charles Nicholson's fine design for Liverpool Cathedral (1580). It is evidently owing to the committee's impossible and hampering conditions as to the central area that the author has failed to do himself complete justice. But it is in any case a piece of genuine Gothic design, and may be instructively compared with the pretentious "St Martin's Church, Worcester," on the adjoining wall. A beautiful drawing by the same architect illustrates additions to "All Souls Church, Hampstead" (1585). The saddleback tower is largely treated, but there is a sort of glamour over the whole that it will be hard to keep. Poetry of this sort is apt to lose by translation into stock-brick and Welsh slates.

The churches at Brixton (1423), by Mr. Beresford Pite, at Elvedon (1433), by Mr. W. D. Carøe, at Worcester (1546), by Mr. G. H. Fellowes Prynne, and at Harrogate (1570), by Mr. Temple Moore, are the only other ecclesiastical buildings of importance. The first is a daring piece of ugliness. It would be hard to match the east end, which is appropriately enough labelled "back elevation." As for the interior it certainly contains nothing calculated to offend the susceptibilities of suburban protestantism, and that is about all there is to be said. The lectern, however, is a fine piece of design. The same architect shows a scheme for the decoration of the chancel in Clapham parish church (1422), which comprises some interesting parclose screens, and a poor organ case, with pipes poked through the top, in the manner that the organ-builder affects.

As Mr. Carøe is in an official position it is impossible to overlook Elvedon Church, for which

otherwise a glance would suffice. Elaborately panelled piers carry squat semi-circular arches, overwhelmed by a coarse version of an East Anglian roof. The piers themselves are skimpy, and have the appearance of terra-cotta enclosing steel stanchions to support the immense superincumbent mass. There is no sense of proportion and no rest for the eye. Surely reticence is the condition of all great achievement in architecture. This church shouts its confidences into unwilling ears, and the result is tedious, petty, and overwrought. Contrast with it, especially in the treatment of the chancel ceiling, Mr. Bodley's quietly dignified chapel at Horninglow (1539).

Mr. Fellowes Prynne is an old offender. He has put the vestries of St. Martin's Church, Worcester, under the chancel, without the apparent excuse of a cramped site, but probably in order to raise the altar on a flight of steps; an arrangement sure to defeat its own object and to produce a poor and undignified effect. The transept is of the twin-gabled type sacred to the meeting-house, and from it an apsidal "morning chapel" bulges eastward. This church is a belated survival of dissenting Gothic of twenty years ago. But we are accustomed to expect better things of Mr. Temple Moore than his "St. Wilfred's Church, Harrogate," with its dry reminiscences of Sharpe's "Parallels."

Several drawings illustrate rood-screens and other fittings. That for Swaffham Prior Church (1485) by Mr. C. J. Blomfield is a clumsy piece of pseudo-Gothic, and exemplifies the vulgar error of making the rood far too small. The cross is poorly designed and the attendant figures are mere dolls, but the screen has the merit of possessing a loft.

Mr. Geoffrey Lucas shows a very simple interior (1576), with the ornament very properly concentrated on the screen; but here again the rood is diminutive. The proportions would be vastly improved if two or three feet were taken from the screen and added to the rood. A very pretty water-colour drawing illustrates Mr. A. Grove's "New chancel, etc., St. John the Divine, Richmond" (1593), which is quite one of the best pieces of churchwork in the room. The rood is well proportioned, and stands on a beam; unhappily there is no screen, but only that abomination unknown to English ecclesiology, but known to reporters as a low "screen wall." Religious architecture, if it be fair to judge by the samples before us, is in as degraded a condition as church

music. It is full of strange lapses of taste, even where one would least expect them, of which the universal use of the "wood block" floor may be taken as a type. There is an extraordinary ignorance of liturgical propriety evinced by the haphazard or theatrical sanctuary arrangements, whereby altars are apparently set out for a display of flowers and candlesticks rather than for any more solemn use. The ugly, unbalanced plan produced by the use of the absurdly named "morning chapel" has become quite a convention, though perhaps for this architects are not altogether responsible.

There are some thirty designs for municipal and other public buildings; of these seventeen can be regarded as classic of a more or less orthodox variety; four as neo-classic, and the rest as nondescript. This proportion shows a considerable advance on the work done ten years ago, when a slipshod and frivolous "free classic" was all the rage. In illustration of this tendency Mr. H. T. Hare's "Public Library, Harrogate" (1545), may be compared with his Oxford Municipal Buildings. He has now exchanged the vulgar trimmings which disfigure St. Aldate's for the more sedate and virile manner which the opportune publication of Messrs. Belcher and Macartney's "Later Renaissance" has rendered fashionable, if not easy.

Messrs. Russell and Cooper's "Town Hall and Law Courts, Hull" (1449) is the most important work of its kind exhibited, and in some ways the best. It has a long and dignified if rather monotonous façade, the effect of which is injured by the inevitable tower with elaborated top of the kind with which Mr. Belcher has familiarised us. The Chelsea, South Shields, Liverpool, and Durban drawings all have it. Probably the competition system is responsible; something of the kind is expected and has to be provided.

"The Liverpool Cotton Exchange" (1489), by Messrs. Matear and Simon, is illustrated by a pretty water-colour drawing, and is a curious blend of good and bad design. There is an elegant open colonnade in the upper storey with a large loggia behind; but all dignity is destroyed by a pair of theatrical towers of the type just alluded to. Mr. Statham shows "A study for remodelling the front block of the National Gallery" (1439), in which he succeeds in converting the present irregular and inadequate arrangement of the galleries into a symmetrical and homogeneous whole.

There is a large model of Sir William Emerson's "Queen Victoria Memorial, Calcutta" (1642), which may or may not add to the amenities of that delectable town. It is certainly more worthy of its purpose than the "municipal improvements"

scheme on the Mall which is all the United Kingdom cares to afford.

The other model represents Mr. A. Mitchell's "Barnet Hill, near Guildford" (1643), a large quiet house in the Georgian taste; so quiet that one visitor to the gallery took it for almshouses, and another for a workhouse! The plan may be described as Elizabethan, in outline at least, with excrescences. The gables, chimneys, and entrances are most successfully treated, but the dormers require reconsideration. There is one general criticism to be made on the plan, a criticism which applies to the majority of large houses recently designed, namely the disposal of the offices in a long, straggling range of out-buildings. The inevitable result is loss of dignity. Either the main block should be enlarged to include them, or they should form a wing symmetrically balanced by stables, laundry, or otherwise, in the traditional manner.

There are several drawings of small houses, the planning of which is often haphazard and loose, without any apparent architectonic idea governing the whole composition. An exception must be made in favour of Mr. S. K. Greenslade's "House at Caversham, Oxon" (1520). Here the house is tucked into the angle formed by two converging roads, and the idea of the plan is suggested by the space so formed. The small court with the fountain would be dark and gloomy, if, as seems probable, it faces north; and in this country a fountain is not a desirable adjunct so close to the house as this is, unless the sun can play upon it. But the plan is especially admirable for the recognition of the principle always adopted by Italian architects of the Renaissance, and by French villa architects to this day, that when the site allows, and the garden-space is limited, the house should be built right up to the road, in order to ensure the privacy of the grounds, instead of throwing them open by a public carriage-way. The neglect of this rule in the case of a small house is apt to produce that feeling of pretentiousness which is perhaps rather valued than avoided among us.

The best piece of domestic architecture is Messrs. Silcock and Reay's "New Entrance, Bailbrook House, Bath" (1540), but it is run very close by the "New Loggia and Central Bay, Welbeck Abbey" (1463), in which Messrs. Ernest George and Yeates show a great improvement on their usual manner. It seems impossible that the "New Carriage Porch and Central Tower, West Dean" (1468), should be by the same hand, so unsatisfactory does it appear. What may be called the cottage heresy prevails in Mr. L. Wyburd's "Dining Room and Entrance Hall in a Country House" (1448, 1467); two interiors of

the Welsh-dresser-and-pewter type, which the *Studio* has done something to popularise. These crude designs should be compared with Mr. Bodley's rooms at Powis Castle (1455, 1475) hung on the same wall.

Architects are supposed to grumble that they

are allowed so little space at the Royal Academy Exhibition for the display of their creations. The general public, all agape from Mr. Sargent's latest vulgarities, seems disposed to complain that they are allowed too much. The general public is not always wrong. F. C. EDEN.

## London Street Architecture.—III.

LONDON has certain well-marked characteristics which prevail north, south, east, and west, the characteristics of a town which has grown rather than been formed, the result of independent and unregulated effort, and not of the working of a central authority. Its main arteries narrow and widen according to circumstances as they run through what was once a small outlying town, such as Kensington, and expand again in the open country; they perpetuate the turns and quirks which nearly always mark old tracks, eloquent it may be of inequalities in the ground which are things of the past, or resulting from the difficulty in following a bee-line which seems inherent in man, as one may see a footpath across a field diverge from the direct course for no obvious reason except the natural vagaries of those who tread it. Main roads divide, enclose a large district, and meet again; busy thoroughfares suddenly end in a network of smaller streets, as the volume of a river will become dissipated in wide stretches of marshland or divide into innumerable little channels. The rectangular plan of the modern American city stands at the opposite end of the scale to such a condition of things, and if it is worse aesthetically, and no less uneconomic, it may serve a useful purpose even in its exaggeration if it reminds us of the value of co-ordination and system developed on reasonable lines. The London poor and rich quarters jostle each other as in no other capital, an arrangement which from a social point of view may admit of being turned to advantage, but is economically bad; this, of course, is a natural result of rapid growth and the filling up of vacant spaces without definite plan, so that the purlieus of the town become surrounded by fashionable suburbs; this is a process which, under favouring conditions, might go on almost indefinitely, but that as the distance from the centre of the town increases, the tendency is for the character of the residential suburb to be gradually reduced to the level of its surroundings, a result which is conspicuous in such places as Balham and Upper Tooting.

Main roads unite, cross each other, receive two or more affluents, and so far as London north of the Thames is concerned, no provision whatever is made to mark an important point in a befitting way, or to facilitate the movement of traffic. This is not to say that winding roads should be made straight—often it is their only charm—great clearances made at every meeting place, the life history of the town obliterated; far from it; but new conditions often make new treatment imperative. Years ago the necessity for dealing with such a feature as the meeting of Aldersgate, Newgate Street, and Cheapside should have loomed large in the eyes of the authorities, and steps should have been taken whenever the opportunity came to introduce an element of order and dignity where it is sadly to seek. There has been only too much rebuilding at this point, and of an aggressive kind; but not a sign that the conditions are regarded as other than ideal. Now, as in the days of Wren, the Englishman's latent conservatism blocks the way of the great scheme; he will sit stolidly by while old and interesting houses are destroyed, but will watch new ones spring up where they stood with equal indifference. We are not far off that condition which Professor Geddes considers a sure sign of decay, when habits and customs have acquired the force of laws, when ideals are swallowed up in love of routine, and everything that is is for the best. The Barbican fire caused a momentary thrill; it was felt to be big with the suggestion of the possibility of far greater calamities, but it proved to be only a nine days' wonder. In a few short weeks, when the time came for rebuilding, the warning had been forgotten, and the narrow streets still offer hostages to the fortune which has played them false once. The indisposition to seize opportunities, to draw a moral from disaster or from fortunate escapes, is in the grain. Here and there a district may be more enterprising and enlightened than its neighbours; but wherever you find him, the Londoner is much the same, in Islington as in Fulham, in Shoreditch as in Notting Hill. The particular manifestations

may be superficially different, but at bottom they are the same—*plus ça change plus c'est la même chose*—and in taking one small quarter of the town for consideration we are taking all.

That part of London which is contained within a rough square, of which the four angles are Hyde Park Corner and Holland Park on the north, and Vauxhall and Battersea bridges on the south, has been the scene within comparatively recent times of large private schemes for the development of property; in Belgravia, and later in the neighbouring Cadogan Estate, in the regions of Campden Hill, Earl's Court, and Brompton, as well as of the erection of a series of large buildings, public and private, in Kensington Gore. To criticise the laying-out of Hyde Park Corner is to flog a dead horse and to re-tell a tale already told almost *ad nauseam*; suggestions made ten or twenty years ago, ingenious expedients for carrying the different lines of traffic at different levels, and so forth, are definitely things of the past, and the laying out of the roads as we know it is probably irremediable, both because it has been done too lately to be ripe for reconsideration, or for fresh expenditure except on the same lines, and because it is doubtful whether the actual needs of the traffic could be better met. Where everything has been made secondary to this one object, and the laying-out of the space has simply resolved itself into the continuation of the various roads with entire disregard for æsthetic results, this is not to be wondered at. The problem was a difficult one, and was complicated by the configuration of the ground; a well-known Academician, who has a fondness for flat tracts of country, expressed his dislike of stepping out of a house to find the whole country-side go "slumping away" from it. This much to be reprobated feature is an undoubted factor in the singular ineffectiveness of Hyde Park Corner, and, like everything else in that archipelago of queer-shaped islets, seems to have been accepted in a spirit of almost Oriental fatalism, if we may judge by the feebleness of the attempt to correct it.

The statue of the Duke has indeed been raised on a few steps, but the effect of their dying away to nothing on the upper side is to give the horseman the appearance of having ridden forward a pace or two as if he had it in his mind to visit Apsley House. Surely this effect might have been avoided, and something of solidity as well as architectural quality gained if the process of levelling had been carried a stage further back and the whole island had been raised, with dwarf wall and balustrade and steps at intervals. The mere platform is too insignificant in itself to act as a corrective. The island could at the same time have been made symmetrical as well as

somewhat larger without any real encroachment on the roads. Boehm was not in his element in work of this sort, and neither the sculpture nor the pedestal is quite worthy of the position; still, such as it is, the statue should have been made to do more towards filling its proper rôle, that of dominating its surroundings and holding them together. There was a day before Decimus Burton's Arch was moved, when a man with a genius for planning and a perfectly free hand might have formulated a scheme which should have been satisfactory under all aspects. That day is gone; every road is in full use, and the hope of relieving congestion by making a road from the Victoria Memorial to Piccadilly, a road which in spite of official disclaimers we must believe was actually contemplated, would probably prove ill-founded. This, however, we are likely to know by actual experience before many years are over, for one can hardly regard the broad path which is being formed as anything but the thin end of the wedge. The effect of such a road, it may be incidentally remarked, would be exceedingly damaging to the Park, unless the authorities rose to the occasion and made the narrow eastern strip into a flower garden on somewhat similar lines to that along Park Lane.

An illustration is being given at the present moment, in front of Buckingham Palace, of the power which well-disposed architectural features have to give that sense of order—that suggestion of a mind having been brought to bear on the problem, which is the first essential in a dignified piece of street scenery; it is this same spirit working on material much less promising of which one would have liked to see some evidence at Hyde Park Corner.

We may now pass rapidly down Grosvenor Place, in which there is nothing to detain us, till we are pulled up almost at the entrance to the Vauxhall-Bridge Road by the new building, known as Denison House, which is to provide office room for various charitable organisations. Vauxhall-Bridge Road is one of which it may be said that almost any change must be for the better, but one had hoped that Denison House would not only be superior to its surroundings, but would be a good building in itself. Unfortunately this cannot be said of it; its stone cornice, which would have sufficed to give the whole building character if well treated, is poor and weak. The two great gables at either end of the front, though imposing enough in direct elevation, are so absolutely sunk in a slate-hung top storey as to produce no effect whatever in perspective. The window openings are of disagreeable proportions, and generally speaking there is that pervading and indefinable air of cheapness, probably an accurate

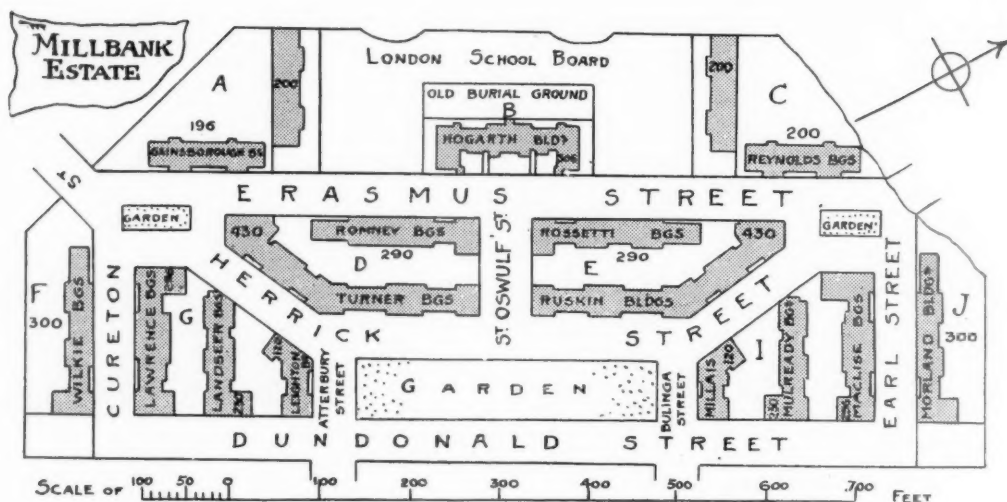


TURNER BUILDINGS, HERRICK STREET, MILBANK



LAWRENCE BUILDINGS, HERRICK STREET, MILBANK.

*Photos: F. Fockree.*



reflection of the facts, which is ordinarily the result of misdirected effort. A much greater improvement has been effected at, or near, the other end of the road behind the Tate Gallery. This consists of a settlement of artisans' dwellings erected by the London County Council. Roughly speaking, it stands on three parallel tree-planted roads, running at right-angles to the axis of the Tate Gallery, the southernmost line of flats being broken in the centre to allow room for a narrow garden. There is a reasonableness and picturesqueness of disposition as well as a certain simple refinement of treatment about these dwellings which is very pleasant; the blocks are of small size, divided by asphalted yards, and arranged on a varied plan, to lead up to the central block, which faces down a short length of road to the centre of the garden before mentioned and the back of the Tate Gallery. Government is apparently of opinion that the London County Council has done enough for the amenities of the situation; the unoccupied ground behind the Gallery is left severely alone, except that a part of it is occupied by a length of low corrugated-iron building which is labelled "Scotch Education," with no symbolic meaning we will hope. To make this piece of ground, which is only divided by a road from the settlement garden, a pleasant object would be a trivial matter, but Government is presumably not disposed to make concessions to mere appearances in these piping times of peace with taxation. At Victoria Station we are promised a new hotel front, which, unless the railway authorities have proved amenable to reason, will not be a credit, it is said, to its designer, its employer, or to its site. Many foreigners will get their first impression of London from the surroundings of this station, and will carry it away with them when they leave;

even the least observant of men is acutely alive to what passes before his eyes at the moment of introduction to new and strange scenes, and this makes the mistake the more deplorable as it is the more reprehensible. It is the less intelligible because the new wall which has lately been built along the east side of Buckingham Palace Road shows a fine sense of the value of breadth and of the dignity which resides in large and simple detail. Unfortunately a necessary raising of the road at intervals to the level of the bridge-approaches has left the forecourts of some of the houses which face the new wall almost buried below the pavement. As these houses, built only a few years ago, are well designed, and the arrangement of the entrance was well inspired, this is a pity. It is the old story of the man who comes to mend the roof and breaks the glass in the conservatory. Every improvement, with us at least, seems inevitably to have its reverse; in this case the damage is not serious.

Returning to Hyde Park Corner, we find a much-needed improvement in the setting back of the houses on the Knightsbridge Road between Wilton Place and William Street. This length of road has been a sort of bottle-neck; even now it is pinched, and when the old houses opposite make way for new and larger ones the appearance of narrowness will doubtless be greatly emphasised. It has been suggested that the pulling down of these houses should be taken advantage of to throw the ground on which they stand into the park; this would add greatly to the amenities of the street—indeed the approach to Albert Gate would then be a fine one; it would make a further widening of the roadway possible; it would benefit the park itself, which has too long served as a back garden to the neighbourhood, and would no doubt

be acceptable to the inmates of the French Embassy. What the site may be worth is matter for an expert, but the loss would be partly met by an increase in the value of the houses opposite, while the strip of land, which may be some sixty or seventy feet deep at its widest, runs out to the merest feather-edge eastward, and is in great part not adapted for houses of good character. Of the block which has been built along the new line of frontage it is difficult to speak with patience, so much has been done that had better have been left undone, so liberally have redundant consoles, brackets, and ornamental excrescences of one kind and another been peppered over it. Little heads craning out timorously from under pediments add an element of unconscious humour, and one might be tempted to say *solvitur ridendo*, and pass on, were it not that the buildings are good enough to deserve to be better. Compared with the general average of recent work in the neighbourhood they stand high; but their designer has been hard on them; a good general conception has been spoilt by a restless desire for variety, which is almost successful in hiding what is really a simple scheme. In the centre and at each end is a block finished with a gable and rising flush with the street, the intervening parts are recessed from the first floor up, and the break from ground to first floor is marked by a series of bold stone piers, two storeys in height, divided by round-headed arches which form the windows to the first floor. This much of

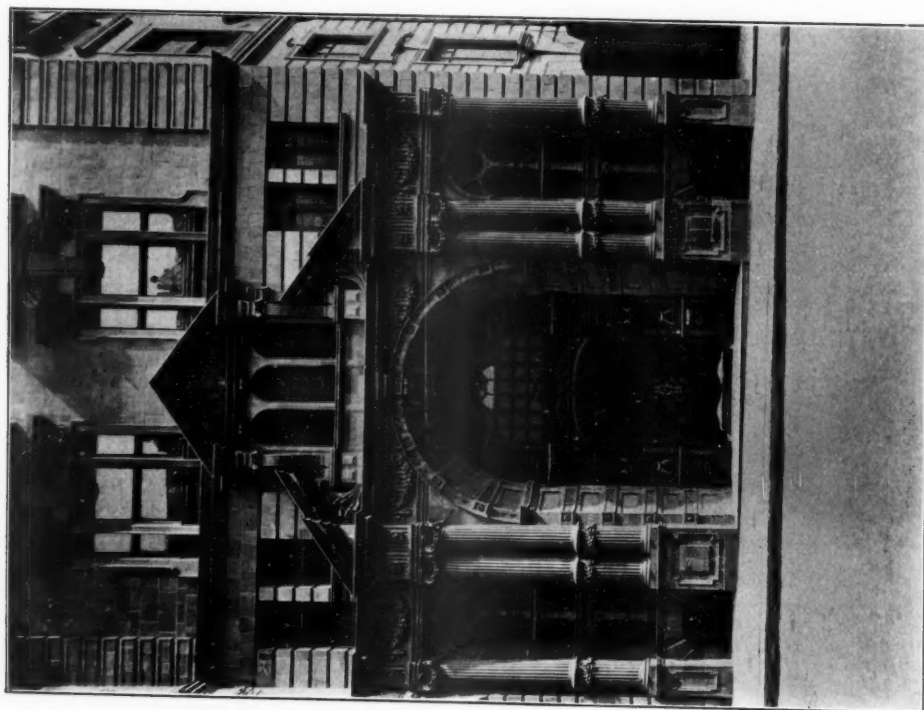
the design is simple and effective, but elsewhere pettiness is supreme; one house, for example, has a sunk bow, the next has three narrow window openings, the whole front above the first floor being in this way cut into upright strips, as if an appearance of length were the last thing to be desired; even the big window openings suffer from almost maliciously finicking and wire-drawn detail in the woodwork. In a word, one can get a certain amount of satisfaction out of the building it may be, but the surfeit of ornament produces a consuming desire for some stretch of solid unrelieved masonry as a corrective.

In Woolland's big place of business next door we are face to face with a different order of things and in a world of frank and flagrant solecisms. The designer of a great shop, in which every square foot of floor-space lost is counted against him, is always met by the difficulty of giving relief to his front, supposing he thinks it a necessity. In the row of houses just dealt with the problem was solved by the sacrifice of a small amount of accommodation—a sacrifice abundantly justified by the result. In the present instance the whole building rises sheer from the boundary line without a break, but the desired effect is produced by the application of a big architectural feature three times repeated. This consists of a pair of coupled Corinthian columns of great size; these carry a segmental pediment, and run up three storeys in height, embracing as many tiers of windows, the

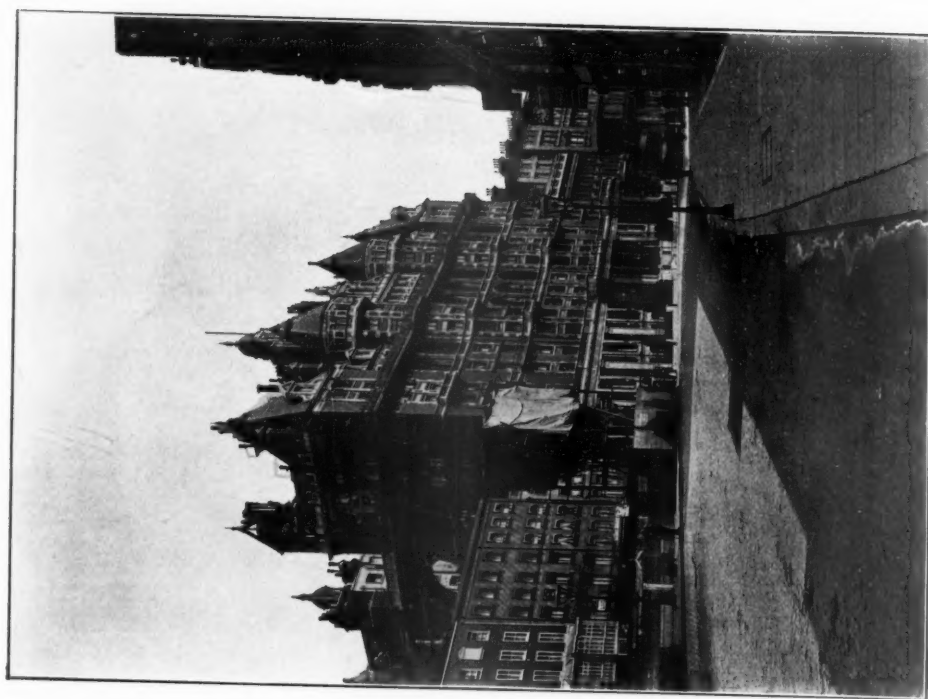


NEW BUILDINGS, KNIGHTSBRIDGE.

Photo: E. Dockree.



Photos: E. Dochtree  
ENTRANCE NO. 13 TO HARROD'S STORES, HANS ROAD, S.W.



THE HYDE PARK HOTEL, KNIGHTSBRIDGE.

whole standing on a range of impotent brackets placed immediately above the plate-glass front. Above the pediment in each case, and a storey or two higher, rises an attenuated gablet with very little roof behind it to give it a meaning. A more flagrant piece of make-believe than the whole front—and this thrice-repeated feature practically is the whole front—it would be difficult to imagine. A bold effect is always desirable, but the show-room must not suffer; upon that hangs all the law and the gospel of architecture commercially understood. Messrs. Harvey and Nichols's establishment is of the quiet and solid order, diversified with rectangular bays; but it is only necessary to walk a couple of hundred yards down the Brompton Road, to the point where the lofty gabled building now used by Messrs. Taylor presents a flat face on which little islands of detail seem to swim in an ocean of plain brickwork, to ask oneself whether, after all, these efforts to obtain relief by hook or by crook are necessary, and to answer the question in the negative. This plain brick front is decidedly more effective in its way than the embodiment of vaulting ambition further east.

There are times when one is sanguine enough to fancy that the general run of street architecture tends, however slightly, to improve. A larger number of good individual examples is, at any rate, to be found in the work of the last twenty years than in that of the twenty years previous, and yet again and again one becomes possessed by something like despair as one opportunity after another is basely misused. The Brompton Road is perhaps peculiarly unfortunate: a thoroughfare of unusual breadth, with ample room for good-sized trees on one side, it was not without possibilities of being made a stately approach to the region of big churches and palaces beyond. Commercialism, however, has decreed otherwise, and nowhere is the particular stamp of architecture which one connects with the big, braggart, unregenerate shop more noticeable than here. At the very corner of Sloane Street, where there has been some pulling down in connection with its widening, a stone building has just been put up, crammed with little ugly windows, and ornamented with a starveling turret, which seems to cry aloud for some convulsion of nature to destroy it. A stronger argument in favour of a measure of public control could hardly be found; nor is it possible to be much more complimentary on the subject of the houses, or so much of them as is built, which continue along the line of the Brompton Road. These are mostly pronounced examples of that latest development of shop front, seen perhaps most characteristically expressed in Harrod's Stores, the leading features of which are great

expanses of glass on entresol as well as ground floor, relieved as to the upper parts of the same with weird and sinuous growths of woodwork. This particular line of goods—the phrase is appropriate, because this decoration is part and parcel of the window-dressing—has an immense vogue at the moment. To have gauged the popular taste so exactly was a piece of most adroit opportunism, if not a stroke of genius, and one feels that someone should by rights be making a small fortune in royalties; but what are we to think of the immediate future of street architecture when this is the sort of bait that the public gulps eagerly down! What there is so repellent to the mind of the shopkeeper, small or great, in the merest hint of construction, so that even the ornamental woodwork takes forms of which the whole merit must be that they are unconstructional, seeing that they have no other, it is difficult to understand. It can hardly be contended that a steel stanchion, or even a brick pier, at intervals, interferes seriously with the display of his goods. It must be a pure love of make-believe, then; irrational, and consequently proof against argument. Harrod's is a more than ordinarily offensive example of concealment of construction, both because of its scale, and because, though long habit has somewhat inured us to seeing mere walls, like a good many individuals, without visible means of support, some suggestion of solidity is still looked for where there is an obvious concentration of weight, as in a dome. Whether a dome is appropriately placed in the middle of a long front may be open to argument, but it is quite clear that it should not have the appearance of being merely dumped down. If it is worth while to break the horizontal line with a prominent central feature, it is worth while to usher one into its presence, so to speak—to lead up to it, as has been done, for example, at "Electra House."

The whole question of the nature of the demands made by the eye, and to what degree they may be modified by education and habit, is a difficult one. The uneducated man makes no particular demands, or none which can be referred to any intelligible principle. His natural tendency is, as we have seen, towards architectural legerdemain, and he has no sense of the proprieties to combat his love for the marvellous. The educated man demands a certain proportion between the supports and the structure which they carry; this may be in excess of the requirements, and he may be perfectly conscious of the fact; on the other hand, he will be satisfied with an appearance of solidity when, as in the case of the Albert Memorial, he is aware that it is deceptive, and that the real work is done by hidden construction. At bottom, then, it is a question of habit rather than of reason. A

structure on the same lines as the Albert Memorial built four or five centuries earlier would have had visible ties at the springing, but this would not have affected the general look of the mass, and it is this that we carry about in our minds; the habits and tastes of long generations are still strong in our blood, and practically determine for us what shall satisfy our sense of propriety and what shall not; but if we learn in time to realise that beauty ultimately consists in the right use of materials, and the perfect appropriateness of means to end—a lesson which the unfortunate predilection of engineers for bastard architectural forms makes us slow to learn—we shall also come to accept steel visibly employed in construction, and the thin walls of reinforced concrete, with all the modification of detail which its use will involve as a perfectly satisfactory embodiment of our ideas of beauty. Photographs of skyscrapers in course of construction, with fifteen or twenty storeys of steel framework, of which it may be one or two near the ground, and another somewhere in mid air, are covered with their integument of stone, give us such a grotesque sense of unreality, of a senseless clinging to the letter long after the spirit has vanished, as to go far to reconcile us to the prospect of a new order of things in the not distant future.

The Brompton Road, to take it up where we left it, exemplifies at its junction with Sloane Street and the Hammersmith Road, as half a mile

back where the Fulham Road joins it, the greedy way in which every square foot of space not actually contributed by the roads themselves is occupied as building land. One might imagine them mere country roads, and there would not be much more than room for the accustomed plot of grass and sign-post; they are, as it were, country-cousins come to town, but retaining all their country habits; as a piece of history the survival may be of interest, but it carries with it a sad lack of dignity. This is hardly counterbalanced by a sort of picturesqueness which the irregularly disposed masses possess, especially as seen from the Brompton Road. Given the right day they have somewhat the effect of natural scenery. Satisfied or not, one must recognise that with the building of the great block of flats between the Hammersmith and Brompton Roads vanished the last opportunity, and that one not easily to be dealt with, for gaining space. Years ago, before London's centre of gravity had shifted westward, a circus, or, better, a half circus, three or four hundred feet across, might have been formed at this point without much sacrifice; now monstrous piles of brick-and-mortar block the way in every quarter. The junction with the Fulham Road, however, both offers facilities for improvement and demands them; as things are now, the vista is closed to anyone approaching the Oratory from the east by a public-house which juts boldly out and breaks the line of the road. Behind it comes a somewhat



BROMPTON ROAD, S.W., LOOKING WEST FROM YEOMAN'S ROW.

*Photo: E. Dockree.*



SUGGESTED IMPROVEMENT FOR BROMPTON ROAD.

ragged company of houses, mostly very small, following a very uneven line, and, speaking generally, set too far forward. Now many must regret, not so much that a number of great buildings are grouped together, because properly disposed they might have helped each other materially, but that arranged as they are on a site whose comparatively narrow frontage and considerable depth hardly admitted of an alternative, some of them are practically in a back street. The new Royal College of Science is placed of necessity in a quiet position; the ideal of those interested in it would probably have been to secure a site beyond the reach of wheeled traffic, and if that ideal has not been attained it has at least been approached. But what a commentary that is on the position of Mr. Colcutt's fine building, which in the nature of things can do nothing for the adornment of the town, and is probably best known by the silhouette of its tower as seen from Hyde Park! Let it be said in passing that this is one of great charm, and compares very favourably with Mr. Bentley's campanile, equally visible from the park, the finish of which is surely a very weak feature in a strong work.

Nothing that can be done in the Brompton Road can make the buildings on the Imperial Institute Road more visible or induce people to use it, but at least the approach to the Victoria and Albert Museum should make for spaciousness as far as is reasonably possible. The little block of buildings contained by the Brompton Road, the Fulham Road, and North Terrace should by right be swept away, and the space might be occupied by a crescent the two horns of which should carry on the line from the block immediately east of the Fulham Road to the angle house of Thurloe Square. This is an excellent site, suited to houses of good character, such as should front the new

museum building. So far as one can judge of this work—and it is protected to a degree which makes it more than ordinarily difficult—the design is one which demands to be looked at directly from the front at least as much as in perspective: it is symmetrical and devoid of those pronounced breaks which are chiefly valuable when a building stands in a narrow space and must be seen almost end on to be seen in its entirety. As regards the opportunity for seeing the museum as a whole, it will be less favourably placed than the Natural History Museum, and the remedy seems to lie in the removal of the small block of houses, five in number, which are known as Cromwell Gardens. These houses, it may be noted, are in the market at the present time, a condition which is chronic with them, and can hardly be remunerative property. This would lay the lower part of Exhibition Road open on the east side, and while eliminating half the narrow and noisy section of the Brompton Road, would practically entail the widening of the remaining piece. Do what one will, all this great group of buildings must remain outside town. Eastward of them lies busy London, westward the Cromwell Road, which, in spite of the immense developments south and west of it, is still another way of saying the end of the world; one may almost paraphrase the well-known direction to a road a little further on, and say of the Kensington Gore estate that if you want to find it you must walk along the Brompton Road till you drop and then turn to the right. The spending of so much money, the elaboration of so much good architecture, only to put it where no one sees it, is like hiding one's money away in an old shoe. It is a characteristically illogical proceeding from first to last; we snatched an economy at the outset in a comparatively cheap site, but at the price of getting almost no return for our money. Equally

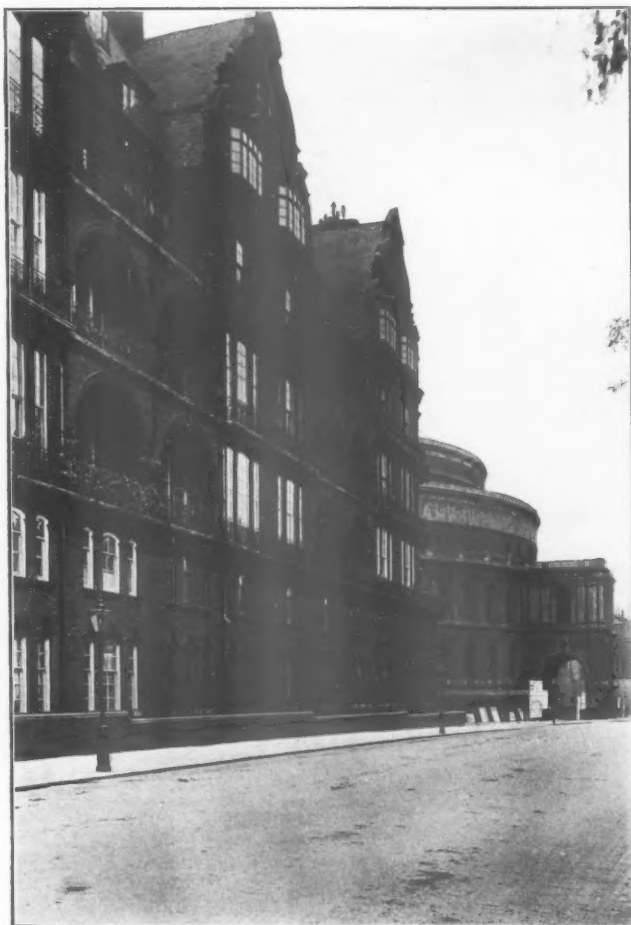


THE IMPERIAL INSTITUTE AND SOUTH FRONT OF ROYAL SCHOOL OF  
ART NEEDLEWORK, IMPERIAL INSTITUTE ROAD, S.W.



EAST FRONT OF ROYAL SCHOOL OF ART NEEDLEWORK, AND  
CITY AND GUILDS OF LONDON INSTITUTE, EXHIBITION ROAD, S.W.

*Photos: E. Dockree*



ALBERT MANSIONS AND THE ALBERT HALL.

Photo: E. Dockree.

characteristic is the very considerable diversity of style employed. In our public buildings, as in our streets, the individual prefers to give full and unrestricted expression to his own taste, and the result is that the official style, to which in similar circumstances every building would have conformed more or less closely in a foreign city, has actually no existence with us. There may be as many opinions as there are men as to what the official style ought to be, but no one has a monopoly of plausible evidence in favour of his own particular choice, and the point remains unprovable. It may very well be that an architect may wish to build up to his neighbours, but his ambition to do so will place him in something of a quandary. In the first place he may find himself called upon to make a choice between two examples which have nothing in common. Is he to throw his own design into the melting-pot in an heroic effort to reconcile them, to supply a common denominator? Or, again, if he has only one to deal with, is he justified in sinking his own personality to the extent of adopting a style which has come to be identified with someone else? Is he not

bound, on the other hand, to remember that if he received the commission it was on the strength of his executed works, and on the tacit understanding that he should express himself and not somebody else? The effect of this freedom for the individual may be that we get greater expression of character in individual works, but it is at the expense of the whole. Independence in designing is naturally, indeed inevitably, associated with independence in disposition in the first plotting out, disregard for and indifference to the effect of a building on the general grouping; while the comprehensive scheme, on the other hand, which involves the putting of buildings into certain relation with each other, presupposes and makes obligatory a certain family likeness in the style of all. This kind of scheme is what we never have. Buildings are erected one by one on no particular principle, with no definite end in view, and it may be at considerable distance from each other, and it is not till the empty places are filled up and the whole mass brought into relationship that the scales at last fall from our eyes.

The group, if so it can be called, formed by the City and Guilds of London Institute, the Royal School of Art Needlework, and the Imperial Institute, could not be paralleled on the continent of Europe; a result so entirely, even so violently,

unacademic would be abhorrent to cultivated taste in any country less wedded to liberty than our own. But what was the architect of that charming building, the School of Art Needlework, to do? The two large buildings between which he found himself placed were already there, standing in no particular relation to each other; the filling up of the angle was to establish a connection for the first time. Was the architect to sacrifice everything to the task of putting them *en rapport*? Was he to adopt a neutral tint, so to say, by way of bridging the interval between black and white? No really satisfactory escape from the dilemma being possible, it was surely better to make a characteristic design in any style, and by choice in that which he had made his own, than to present a patchwork of compromises. Difficulties of this sort would not have to be met if the authorities, instead of being content to sanction a building here and a building there, as if they were to stand in different hemispheres, would make up their minds before anything was done as to the nature of the final result to be aimed at, so that each building as



THE NEW ROYAL COLLEGE OF SCIENCE, EXHIBITION ROAD, S.W.

*Photo: E. Dockree.*

it was completed should fall into its proper place.

Prince's Gate is presumably in a state of transition. It always has been in a state of transition, and the man is probably not yet born who will live to see it in any other state. Meantime, as everyone knows, the abrupt contrasts, the close association of the sumptuous and the squalid, which are to be found all over London, are nowhere more strikingly exemplified than here. Between the National History Museum and the Royal College of Science lies No Man's Land, occupied by shabby blocks of brick building and corrugated-iron sheds which would not be tolerated for a day in a second-rate continental town. Further up towards the park the work of degradation is taken up by the rear blocks of the Albert Mansions, the gaunt backs of which affront the passer-by across the garden of Lowther Lodge, and in that process go far to reduce what was once a delectable piece of ground to the level of a back-yard.

In the immediate neighbourhood, too, is a signal illustration of the kind of pitfall which lies in the path of the victim of improvidence. The placing of the Albert Hall and Albert Memorial showed a praiseworthy desire to achieve something which should be dignified and symmetrical. Unfortunately, the obvious precaution, when embarking on a scheme which relied for its success on the maintenance of certain formal conditions, of taking steps to make those conditions permanent, was ignored; so it came about that the

great block of flats, for which, if it stood alone, one would have nothing but admiration, was built a few years later, at once reducing the scale of the Albert Hall, making the whole scheme lopsided, and incidentally crushing the architect's own work in Lowther Lodge. Placed where they are, these flats are a splendid mistake, we will not say of the architect, because it is fair to assume that he was not a free agent, but a mistake which was the almost inevitable outcome of a blind trust in chance, in a case in which everything depended on the attainment of relative certainty. And so we go on, unwilling to learn or incapable of learning. Greatness has been thrust on London, but it has never yet mastered its part, and to all appearance never will. Paris enacts the world's capital to the life; by nature it is the fine flower of all that is exquisite, gay, and debonair, the ruffling gallant, the courtier, versed in forms and ceremonies, and delighting in sumptuous and splendid pageantry. But London is still the countryman, who makes a poor and unwilling pretence of being the man of fashion, is careless of the niceties of etiquette, slovenly in spite of fine clothes, and carries them with very indifferent grace.

One word remains to be said about the buildings on Imperial Institute Road, where the new Royal College of Science has only recently been disencumbered of its scaffolding. This building, which, if only for reasons of economy, could not carry on the ornate style of its opposite neighbour, is nevertheless so planned that the two fronts correspond exactly, length for length, break for break, the

only difference being in the depth of the recesses. The lower flanking galleries at either end, while harmonising perfectly with the building to which they are attached, have at the same time a sufficient flavour of the style of the Imperial Institute to allow of a still closer approximation in the small pavilions at the end, which, indeed, are almost exact reproductions of those opposite, and in this way harmonising relations are established between two masses which, as regards the style of the main buildings, seem to be as widely separated as the poles. This has been very skillfully achieved, and the adoption of the larger point of view which takes the surroundings fully into account, and makes the plan of a building to some extent subordinate to the demands of the group of which it is to form a part, is to be cordially welcomed as something of a new departure among us. If the architect's project of forming a courtyard by means of a gateway at either end of the low buildings had found favour, the result

would have been still more complete, and something would have been done to cut away the School of Art Needlework from the inner group, with advantage to both.

Of the new building itself it may be said that the adoption of strong horizontal lines, and the repetition of identical forms in bay after bay—twelve on either side of the central pavilion—are productive of a large, quiet, and dignified result, which serves at once as an admirable foil to the richness and variety of the Imperial Institute, while quite certainly losing nothing itself in the contrast. No other treatment, indeed, could have secured that appearance of bigness in the face of a somewhat overpowering neighbour which has undeniably been attained.

So much for the public buildings. With the large residential districts lying to the south and west of this estate it is proposed to deal in a further paper.

A. E. STREET.

## Notes.

LOOKING over the many elaborate books of home travel that are issued about this season, one is struck by the number of illustrations of modern buildings, generally from photographs, and usually well chosen. There is generally a name printed in small letters beneath them, but it is never that of the architect who has designed this building; it is, of course, the photographer's. On the next page one comes to a reproduction of a painting, beneath which the artist's name always figures. The cases are not quite identical, but they are sufficiently alike to make one wonder why the attitude of the publisher should be so different. He is indebted to the architect for the picture which he considers interesting enough to put in his book, yet in hardly any case does one find, either in the text or under the photograph, a word of acknowledgment. The modern post-card craze offered a good chance to publishers to make some kind of reparation, but they have yet shown no great haste to take advantage of it. It would be interesting to know their line of reasoning.

Perhaps something of the public attitude towards the architect is due to the unfortunate position that he occupies in fiction, for the ordinary man's opinions are more often the result of his reading than of his observation. He expects all writers to be comic, all cab-drivers to be uncivil, and all sailors to have soft hearts and hard heads, and all engineers to be highly-trained self-sacrificing persons, who will lay down their lives for their

engines. The architect in fiction is usually a rogue or a trifle. Take the outlines of two architects as limned by two great French masters.

Balzac, in "*César Birotteau*," introduces a clever young architect who has studied in Rome and is a great favourite with his lady clients, the brilliant French women who crowd the pages of the "*Comédie Humaine*." Unfortunately, though he is acknowledged to be clever, he is represented in "*César Birotteau*" as being in league with the contractor to fleece his client, the unfortunate César, and perhaps this discreditable affair gives us Balzac's view on the morality of architects in general. But the more interesting case is the architect in Zola's novel, "*The Masterpiece*." His beginning is auspicious, as he is highly praised by the master of his *atelier*, and is imbued with the most modern views on his art. He succeeds in marrying a wealthy speculative builder's daughter. This brings him his opportunity of carrying his ideas into practice. Steel is to be used everywhere, and the old materials and construction are boldly abandoned. He is, however, found to lack the power of carrying out his ideas successfully, and he makes a sad mess of all his fine theories. His end is a sad one, for his furious father-in-law drives him from Paris to take refuge in the country, where his only occupation consists in taking his child for a walk. Thus, so far as architects are represented at all in French fiction, we find that Balzac created a knave and Zola a fool.

In English fiction Dickens has chosen for his plumpest villain the profession of architect. Everyone knows the business methods of Mr. Pecksniff. The centre of his activity was "a small round table on which were a lamp, divers sheets of paper, a piece of indiarubber, and a case of instruments, all put ready in case an architectural idea should come into Mr. Pecksniff's head in the night, in which event he would instantly leap out of bed and fix it for ever." There is a room in which he conceived "the idea for a steeple that he might one day give to the world." But matters are at their worst when Dickens was not satirical. The brilliant Martin Chuzzlewit is represented as having read Pecksniff's advertisement for a pupil, and (to quote his own innocent words) "having always had some natural taste, I believe, in the matters to which it referred," he answered it, paid the premium, and began his career. Yet on the first day of his practical work he begins to design the Grammar School. As far as it is possible to fix the dates, he seems to have been turned out by Pecksniff before he could have had ten days' work at the plans. Towards the end of the book, it will be remembered, Pecksniff is displayed as a villain who has won the competition for the Grammar School (after slightly altering the number of windows) with Martin's design. There is something to be said for a man who can turn an amateur's sketch into a design that satisfies a committee. Possibly Trollope has an architect among his works, for in mid-Victorian days, when a hero might do anything but earn his own livelihood, the profession must have appealed to the novelist as a genteel one where a hero might trifle a month or two until the old lord died and he came into his property. Contemporary fiction has luckily left the architect almost alone.

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IT is difficult for the æsthetic Londoner to look at the new glass-houses in the Strand and not throw stones. There are now two American cafés there in which the ground-floor and the first-floor have disappeared as structures, and we are threatened with a third. The sight of the diners in a brilliant light exposed to the view of the crowd in the street below has proved an attraction, and customers have been drawn in like moths to a candle. But why does not some enterprising commercial man with an American name carry out this idea to the logical conclusion? The effect would surely be doubled if the whole front of a four or five-storeyed restaurant were treated with plate glass. The cumulative effect of tier over tier of hungry diners exposed to view would impress the most experienced globe-trotter. In these days of lifts no practical difficulty would arise,

and from an architectural standpoint a front of plate glass with the bare structure of the floors and the ends of the party walls to act as a frame would be an advance on the present compromise, where an ordinary solid treatment is resumed above the void below, and the structure seems to hang in mid-air. Certainly in this case, to the architectural eye, void over void is a more pleasant sight than solid over void.

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A CORRESPONDENT who has brooded deeply over modern London has sent me the following remarkable outburst, which he heads "If Whittman had been an Architect!":—

Often I hear of the glory of the architecture of ancient Greece; of the proud Romans; of sombre Egypt; the praise of the vast Byzantium and the lofty Middle Ages, too, I hear.

But of the glory of the architecture of the Modern I never hear.

Come, you Modern Buildings, come! Throw off your mantle of deceptions; your cornices, pilasters, mouldings, swags, scrolls; behind them all, behind your dignified proportions, your picturesque groupings, your arts and crafty prettinesses and exaggerated techniques; behind and beyond them all hides the one I love.

O you Modern, I can see how sadly you have been misunderstood.

O you I love, do not hide yourself from me, I know you and love you: you shall be free: the pure air of heaven shall be yours.

O! I see how subtly you have hid from the gaze of those who sought you after studio methods. But I know that you are not to be found by studio methods.

The Academy and the Universities do not hold you in their formulas, and I see you laughingly evade the younger cult who seek to find you in craftsmanship.

I know your haunts.

I see you lurking behind the bricklayer laying his bricks.

I know the ring of the trowel striking the brick is to you the most exquisite music, and I know that you think the bricklayer the most perfect of musicians.

The labourer, carrying his hod full of mortar or bricks, his quid and his oath are dearer to you than the architect in his office or the sculptor in his studio.

I see you love that derrick and steam crane every bit as much as you love the Parthenon.

O! I know that you laugh at me just the same, and evade me just the same.

I know that I do not hold you any more than the rest; but I do not want to hold you; I know that the only way to hold you is to leave you free.

See, I laugh at my own work, too; I am not afraid to confess that I can lie and deceive just as much as any.

But I do not deceive myself,—I know you are not *there*.

I know your haunts.

Along the city on the 'bus, from Charing Cross to the Bank.

What do you think of yourself in this varied clothing?—But down a little side street, maybe in the grime of the slums, back of St. Mary's, I see you smiling grimly, naked—but happy—and free!

O! I love you, dear heart, but I will leave you free.

You shall be as naked as you choose.

\* \* \* \* \*

B.

For good or for evil specialism is the order of the times. We employ a specialist to operate upon us for appendicitis just as naturally as we employ a specialist to build a racing yacht or a suit of court clothes. This being so, it becomes

necessary to consider also specialism in art, and in particular in architecture. How far, that is to say, can a single man plan and carry out all the details of a modern building? At what point must the recognised axioms about the division of labour come into force if the building is to be carried through to its best possible completion. America, at any rate, seems to have decided in favour of the specialist if we may judge by the statements contained in the schedule of charges approved by the American Institute of Architects, which lays it down that the specialist's services are to be remunerated over and above the fees paid to the architect. Americans, however, are not infallible, and the question is still open to discussion.

Lovers of Mark Twain will no doubt remember the following passage taken from his "Innocents Abroad," concerning Michael Angelo, "that man who was great in poetry, painting, sculpture, architecture—great in everything he undertook . . . He designed St. Peter's; he designed the Pope; he designed the Pantheon, the uniform of the Pope's soldiers, the Tiber, the Vatican, the Coliseum, the Capitol, the Tarpeian Rock, the Barberini Palace, St. John Lateran, the Campagna, the Appian Way, the Seven Hills, the Baths of Caracolla, the Claudian Aqueduct, the Cloaca Maxima—the eternal bore designed the Eternal City, and unless all men and books do lie he painted everything in it! Dan said the other day to the guide, 'Enough, enough, enough! Say no more! Lump the whole thing! Say the Creator made Italy from designs by Michael Angelo.' I never felt so fervently thankful, so soothed, so tranquil, so filled with a blessed peace, as I did yesterday when I learned that Michael Angelo was dead."

As usual Mark Twain is not without some basic justification for his raillery; for, to mention only a few things, Michael Angelo was at one time chief architect of St. Peter's, for which he remodelled all the designs; he converted a portion of the baths of Diocletian into the church of Sta Maria degli Angeli, and he undertook the embellishment and rearrangement of the great group of buildings on the Roman Capitol. But that Michael Angelo could play the Admirable Crichton with success proves nothing. Take, for example, the case of another great man, Giulio Romano, Raphael's successor as head of the Roman school of painting. When Giulio Romano went to Mantua in 1524 at the request of the Duke Federigo Gonzaga, he rapidly carried out, at the suburban ducal abode named the "Palazzo del T," a rebuilding on a large scale, and decorated a room with his most famous oil and fresco works—the story of Psyche, Icarus, the fall of the Titans, and the portraits of the ducal horses and hounds. The consequence was, as has been observed, that "the room, even in its structural

details, is made to subserve the general artistic purpose, and many of its architectural features are distorted accordingly." Here then we have a good example of the evils of over-centralisation in art typified by a well-known painter, who was also so famous as an architect that he was appointed to succeed Antonio Sangallo as architect of St. Peter's, and who not only recast and almost rebuilt Mantua Cathedral, but also reconstructed the street architecture of that town.

To descend now to the average architect of ability. Let us suppose, for the sake of illustration, that he has been entrusted with the task of building Mr. Hoggenheimer a palace in Park Lane. He gets out a satisfactory set of drawings. Very good! Now, the specialist school maintain that after this is finished the architect has practically completed his share of the bargain, and all he has to do is to supervise and see that those drawings are properly carried out. But the other side (and very likely also the client) says, "No, you've only just begun. We live inside our houses, not outside, and the 'fixings' are quite as important as, if not more so than, the mere shell."

Suppose, for example, that the lighting of a house becomes a matter of dispute. Is it the proper province of an architect to be "well up in" the latest claims of gas and electricity? Should he hold decided views on the superiority of either and, further, know exactly which form of the lighting chosen is the best? To acquit the architect of any responsibility for such knowledge would be, of course, impossible. For it is quite evident that the use of gas necessitates a different "scheme" to that likely to be made if electricity or lamps are to be employed. In making any special design, therefore, the architect would be bound to take lighting into careful consideration. Or again, take painting and decoration. Certain kinds of rooms and buildings lend themselves much more easily to such treatment than others, and so far, therefore, a certain minimum of knowledge is indispensable. Or again, it may be that a dispute arises on such a subject as door furniture. Each and all of these separate details have their own specialists, whose very existence proves, if not their necessity, at least their usefulness.

But can it be seriously maintained that every architect must have an intimate knowledge of all such details? On the one hand it is quite likely that an excellent architect cannot paint or decorate a room, and, even granted that he could do so, it would be a moot point whether, if he be a busy man, he can spare the time, and whether it would pay him. But on the other hand it is clear that a certain modicum of such all-round knowledge would considerably improve architecture in general. Take as a single example the unwillingness of English

architects to countenance the steel-cage method of construction, which, though it really originated in the form of the Crystal Palace, has hitherto made but slow headway here as compared with its development in America. As a recent writer in the *Times* declared: "While architects are practically the only recognised designers of buildings in this country, the average architect knows but very little of the mechanical principles which are the essential basis of his art." For this, however, as he rightly observes, the chief blame must be put upon the obsolete Building Act of 1894. It is due to the requirements of this Act that the walls should provide sufficient stability in themselves without extraneous assistance that many of our steel-built buildings are badly constructed and resemble an "unarticulated skeleton." Did English architects know something more of elementary engineering we should hear fewer complaints from engineers of their vagueness as to the proper space which must be allowed for heat flues, plumbing lines, electric conduits, and steam pipes.

It would appear, therefore, that the correct solution of the problem lies once again in the golden mean. The essential qualification which makes for the final success of any building is that every separate item should be controlled and approved by the architect in person. And in order that the various parts should combine to make up a perfectly harmonious whole it is absolutely necessary that the architect should be sufficiently educated, if not himself to conceive and design the details, at least to select men who will carry out this part properly. Naturally enough the different specialists are prone to exaggerate the importance of their own work, and the more rebellious of these assistants are usually those who have the artistic sense most strongly developed. The decorator, for instance, if left unchecked, might easily evolve the most fearsome effects by a total disregard of the exterior, and the same may well be said of landscape gardeners, designers in glass, the painters of picture panels, and so forth. The more purely mechanical specialists have smaller pretensions to a knowledge of art, and so are far more willing to meet the architect half way, who for his part also does not pretend to that taste for engineering that he may have for decorating and so on. Moreover it is only natural that the specialists will entertain a higher regard for, and therefore also do better work for, a man who can to some extent appreciate their efforts than for the man who is in no way thus qualified. Nor is the specialist as a rule averse from having the general lines of his work laid down for him, as he is well aware that in this way his work obtains an added dignity from the final harmonious whole.

While therefore it seems impossible that any one man should have the knowledge or the time to carry out all the details of a building, it is no less wrong for the architect to interpret too strictly the old Latin proverb, "*Ne sutor supra crepidam*," and to argue that it would not pay him to go into these extra details. Such a standpoint is a false view. With the steady increase and growing complexity of building regulations and the continual discovery of fresh improvements the architect is coming gradually to be the head director of a firm. He must lean more and more upon his colleagues and subordinates, but at the same time he must have a good working knowledge of the different departments. The specialist in art has come to stay, but his advent does not justify the architect in massing his knowledge into watertight compartments impervious to all outside influences. The greater the growth of specialists the greater the necessity of the architect (himself also a specialist) having a wide range of knowledge. Which, if paradoxical, is none the less true. M.

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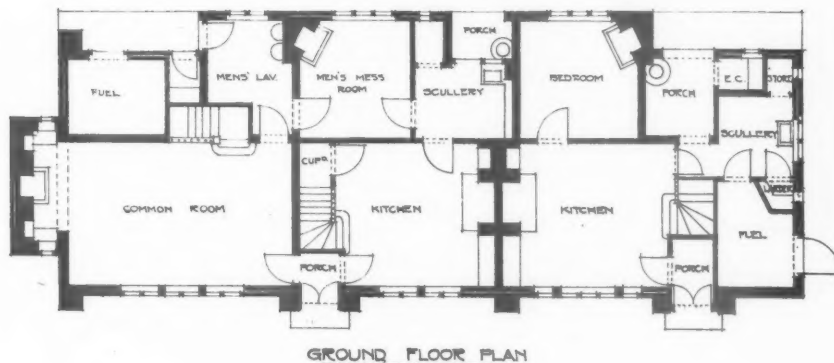
MR. STEWART JOHNSON, Secretary to the Hospital for Sick Children, writes with regard to Lord Chancellor Thurlow's house:—

"I notice in the May number of *THE ARCHITECTURAL REVIEW*, in his article on London Street Architecture, Mr. Street says: '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.'

"This is not altogether accurate. The house in question, No. 44, Great Ormond Street, is at present rented by this hospital from the Working Men's College, but in the autumn of this year both the buildings of the Working Men's College and the house No. 44 will pass into the possession of the trustees of the Gwendoline Astor Memorial Fund, who are to build on the site an out-patients' department, and then convey both site and buildings to this hospital. No. 44, however, is not to be demolished; in fact, the committee have spent a considerable sum in putting it in repair. At present it is used to accommodate nurses, though possibly at some future date the large rooms on the ground and first floors will be made into the board room and administrative offices of the hospital.

"If any of your readers care to see the interior of the house, which contains some eighteenth-century mantelpieces and ceilings worth seeing, or the terraced garden at the back, where there are two eighteenth-century leaden cisterns, I shall always be glad to show them round any day between eleven and four."

## Current Architecture.



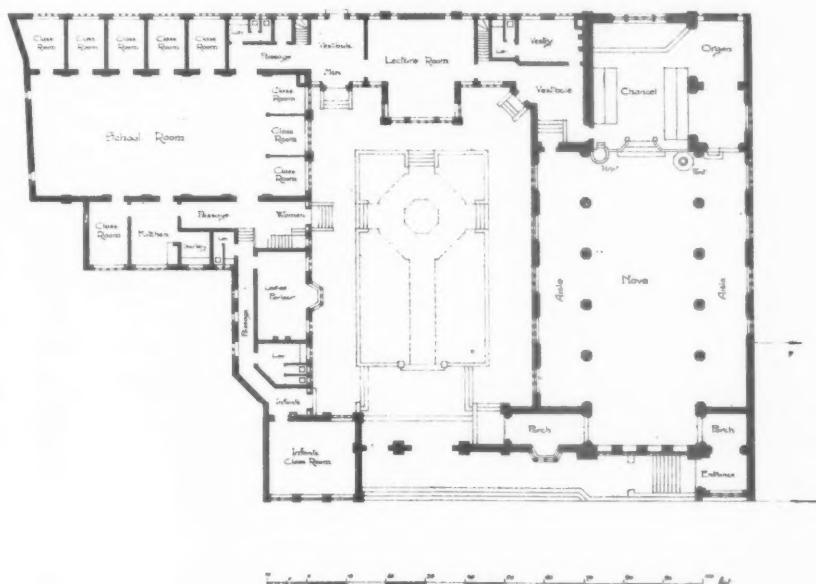
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COTTAGES, ABINGER, SURREY. W. DUNN AND R. WATSON, ARCHITECTS.

COTTAGES AT ABINGER, SURREY.—These cottages were erected about two years ago, Messrs. W. and G. King being the builders (Abinger Hammer, Dorking). The walls are hollow walls of stock bricks, lime-whited outside; the roofs are tiled. The external doors and the window frames are of oak, the sashes having iron frames with lead lights. In one end of the building is a common room on the ground floor, and cubicles for the use of unmarried outdoor menservants on the owner's estate, the centre and other end being built as ordinary cottages for married people. Messrs. W. Dunn and R. Watson were the architects.

WESLEYAN CHURCH AND SCHOOLS, MIDDLETON.—The exterior is faced with common brick and Runcorn stone; parts are covered with cement and whitened; the roofs are all stone slates. It is intended to have a central feature in the quadrangle when funds are available. The total cost was £9,000 exclusive of site; the contractor was J. Nichols of Rochdale. Mr. Edgar Wood was the architect.

CLERGY HOUSE, ALMONDBURY.—This contains studies and accommodation for three curates; also a large class and work room and accommodation for housekeeper; the cost was £1,800; the



WESLEYAN CHURCH AND SCHOOLS, MIDDLETON. EDGAR WOOD, ARCHITECT.

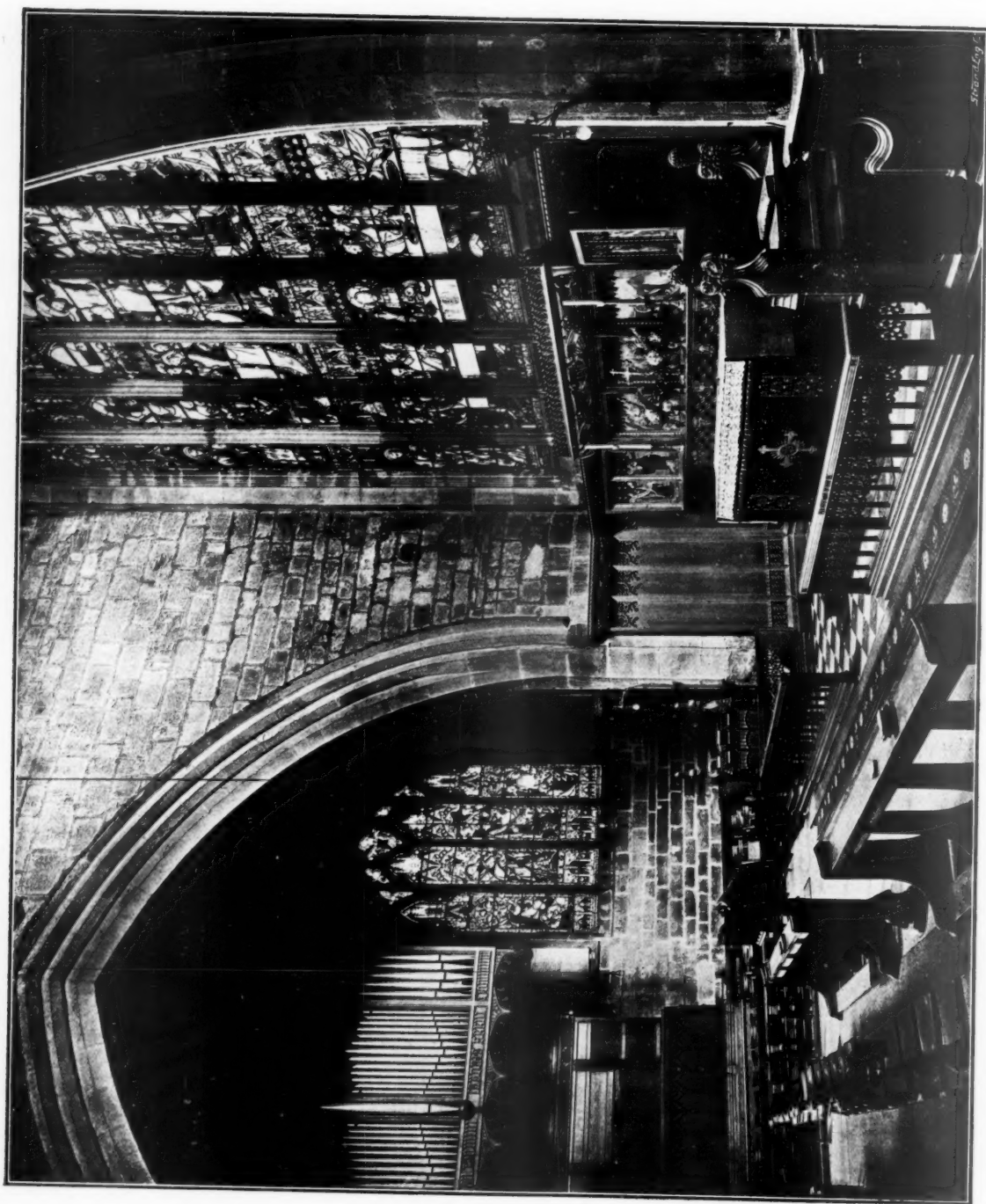


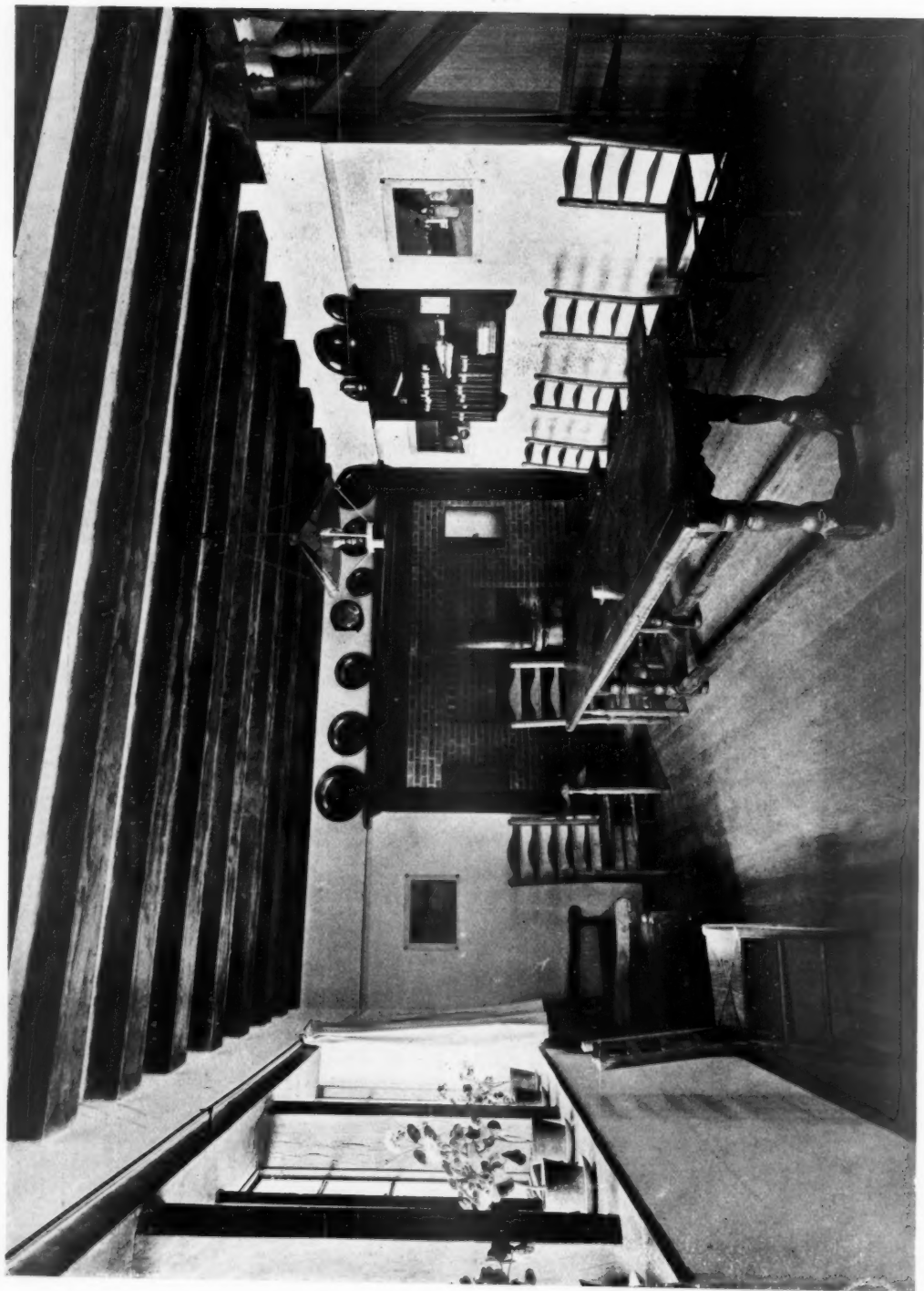
Photo: E. Dochert.

NEWCASTLE CATHEDRAL: THE LADY CHAPEL. WOODWORK, ETC.  
THE LATE R. J. JOHNSON, ARCHITECT.

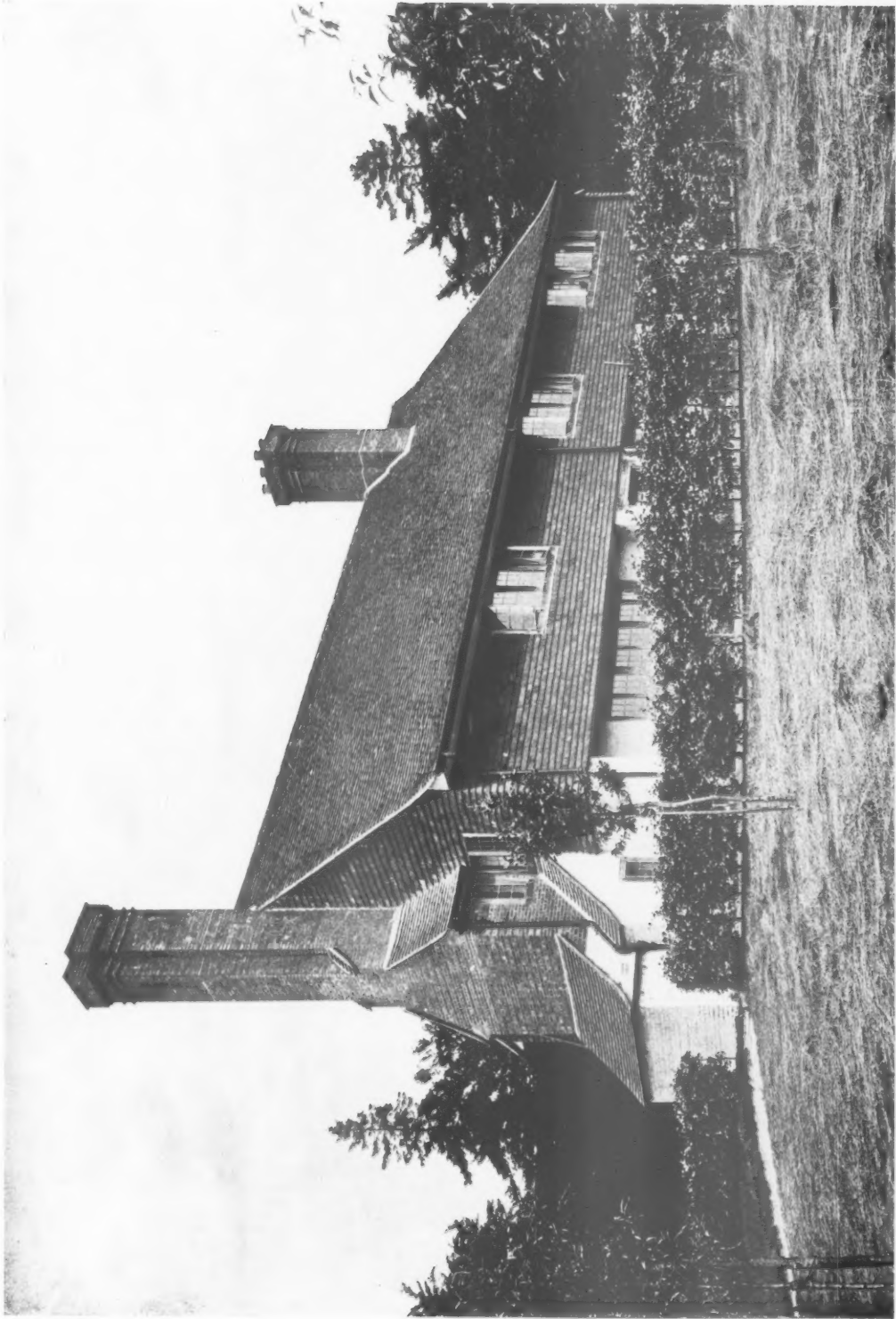
NOTE.—The altar and reredos were erected as a memorial to the Architect.



COTTAGES, ABINGER, SURREY. FRONT VIEW.  
W. DUNN AND R. WATSON, ARCHITECTS.



COTTAGES, ABINGER, SURREY. THE COMMON ROOM.  
W. DUNN AND R. WATSON, ARCHITECTS.



COTTAGES, ABINGER, SURREY. SIDE VIEW.  
W. DUNN AND R. WATSON, ARCHITECTS.

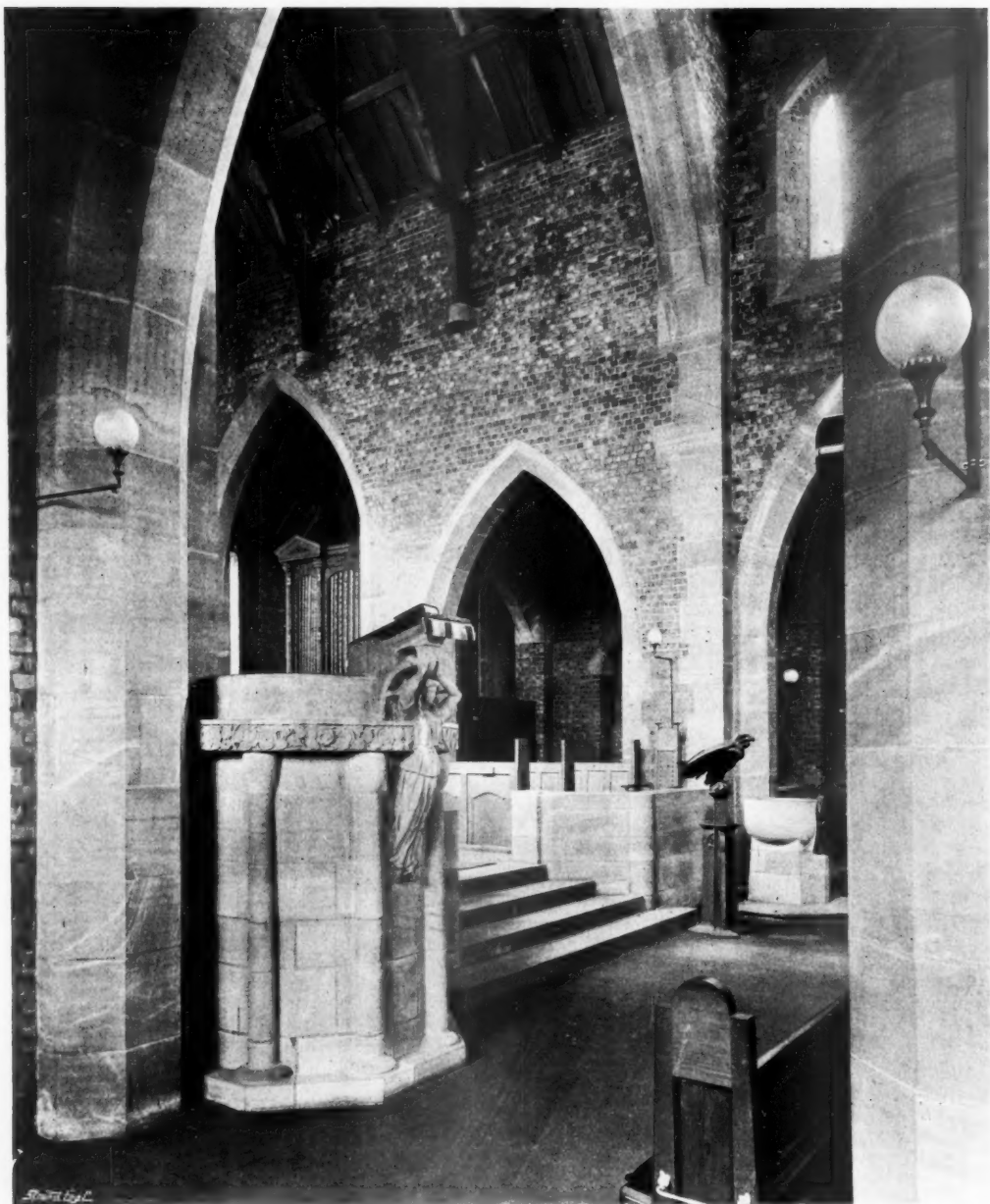


COTTAGES, ABINGER, SURREY. BACK VIEW.  
W. DUNN AND R. WATSON, ARCHITECTS.



Photo: T. Lewis.

WESLEYAN CHURCH AND SCHOOLS, MIDDLETON.  
EDGAR WOOD, ARCHITECT.



WESLEYAN CHURCH AND SCHOOLS, MIDDLETON. PULPIT AND CHOIR.  
EDGAR WOOD, ARCHITECT.

*Photo: T. Lewis.*

materials are local stone. Mr. Edgar Wood was the architect.

HOUSE NEAR EDGERTON, HUDDERSFIELD.  
—Local stone of broken colour is used for the exterior, with stone slates; the entertaining-rooms are panelled with oak. The site is elevated. A conservatory of stone has since been added, filling the angle of the garden entrance. The contractor was Mr. Mark Brook, and all the woodwork was

executed by Messrs. Wood and Sons, both of Huddersfield. The casements were supplied by Mr. George Wragge. Mr. Edgar Wood was the architect.

THE BUILDING OF THE ROYAL DANISH SOCIETY OF SCIENCE.—Few institutions have been more lavishly endowed than the Danish Carlsberg Fund, founded by the eminent brewer, Dr. Jacobsen, and further endowed by his son,

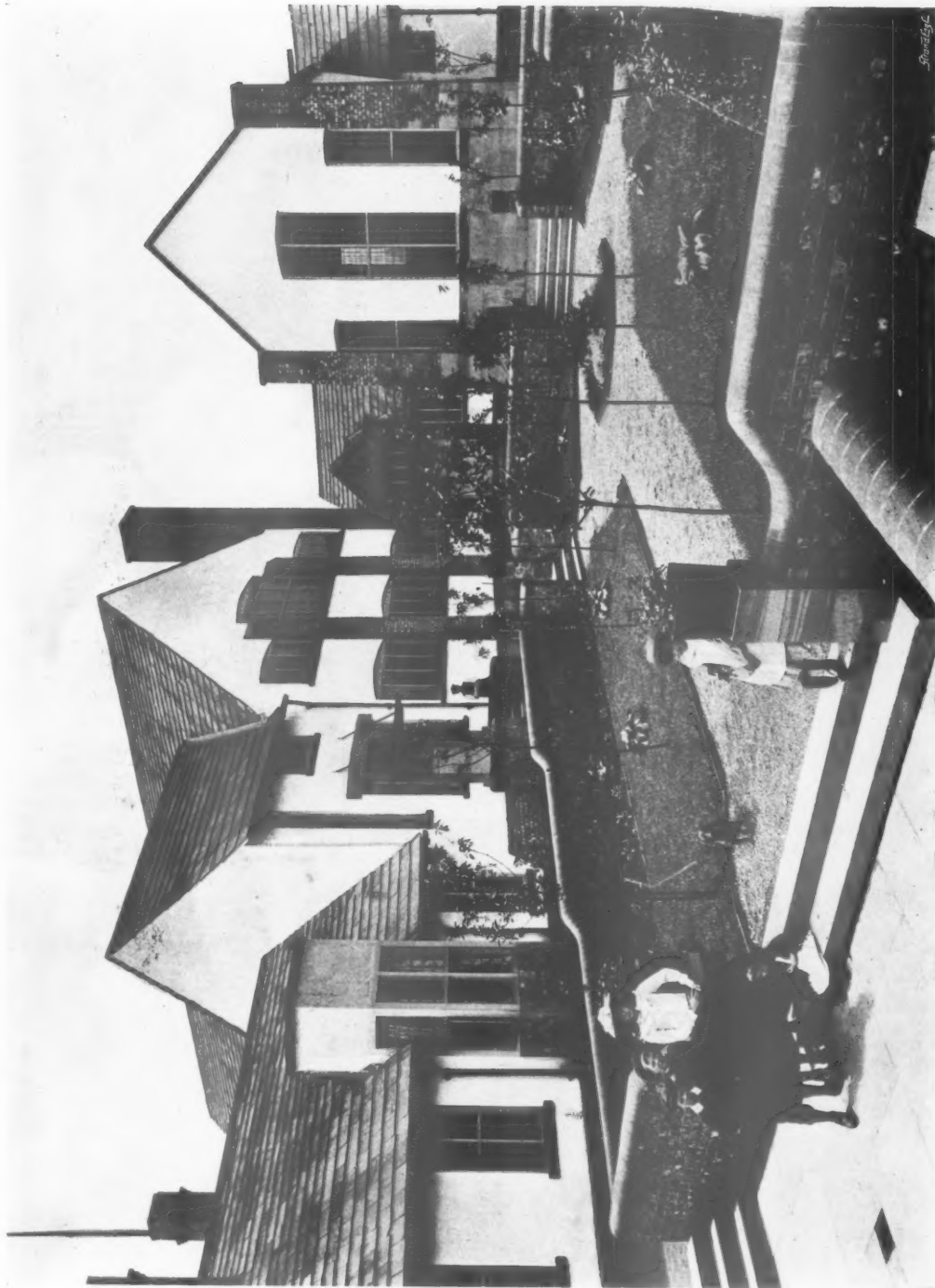


Photo: T. Lewis.

WESLEYAN SCHOOLS, MIDDLETON, AND INNER COURT.  
EDGAR WOOD, ARCHITECT.

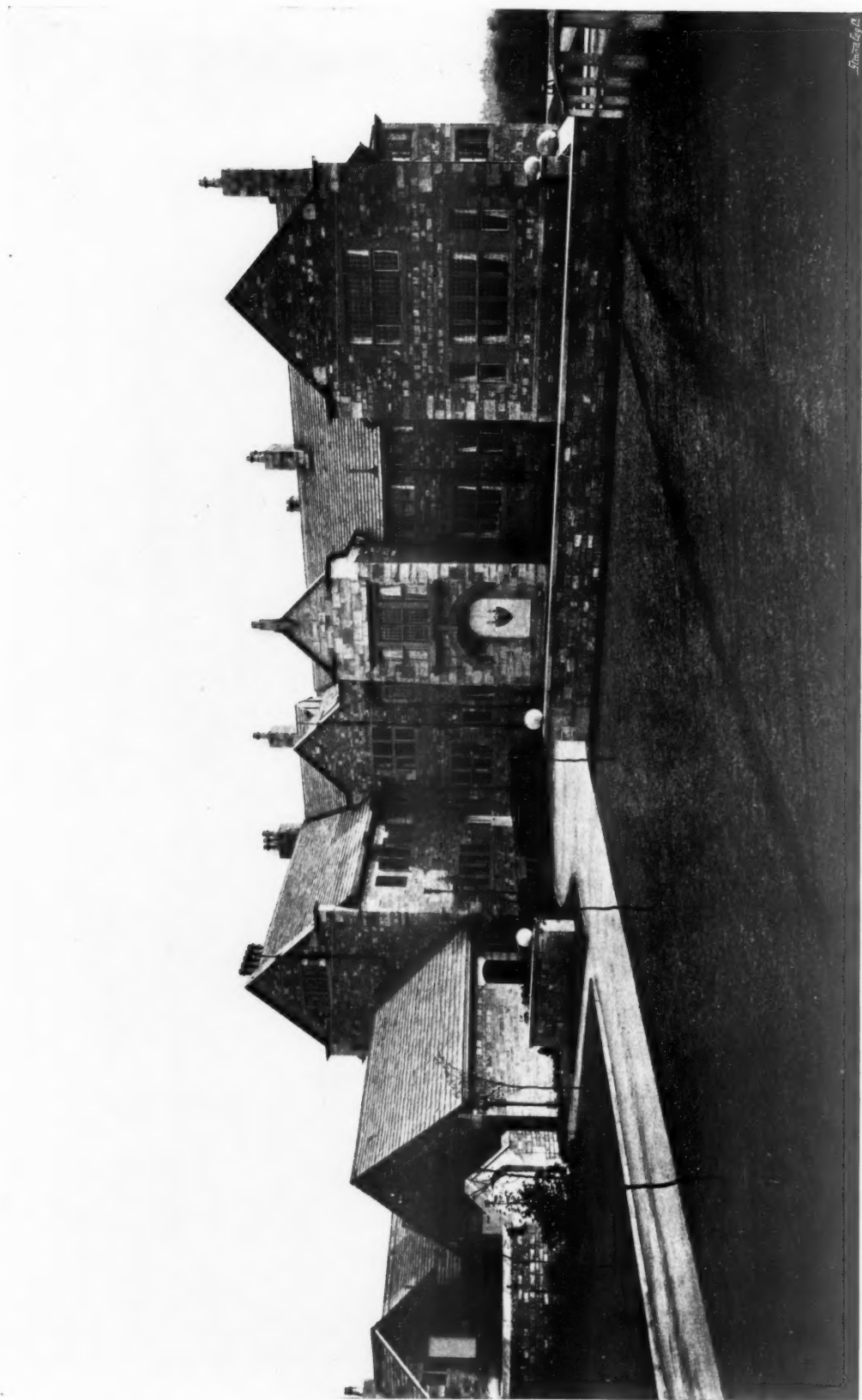
*Photo: T. Lewis.*

WESLEYAN SCHOOLS, MIDDLETON. SHOWING PART OF THE CHURCH.  
EDGAR WOOD, ARCHITECT.



*Photo: T. Lewis.*

THE CLERGY HOUSE, ALMONDBURY.  
EDGAR WOOD, ARCHITECT.



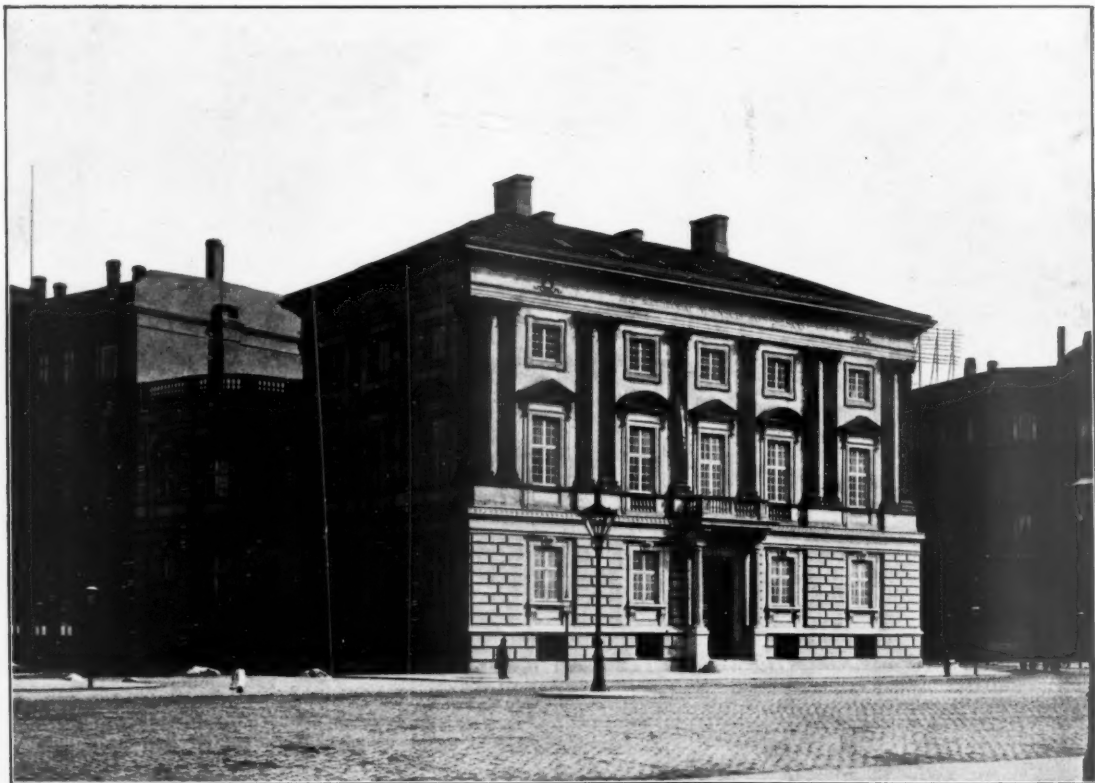
HOUSE AT EDGERTON, NEAR HUDDERSFIELD. ENTRANCE FRONT.  
EDGAR WOOD, ARCHITECT.



HOUSE AT EDGERTON, NEAR HUDDERSFIELD. GARDEN FRONT.  
EDGAR WOOD, ARCHITECT.



EDGAR WOOD, ARCHITECT.



THE BUILDING OF THE ROYAL DANISH SOCIETY OF SCIENCE, COPENHAGEN.

V. PETERSEN, ARCHITECT.



THE BUILDING OF THE DANISH ROYAL COLLEGE OF SCIENCE, COPENHAGEN. THE MEETING HALL.  
V. PETERSEN, ARCHITECT.



THE BUILDING OF THE ROYAL DANISH SOCIETY OF SCIENCE, COPENHAGEN.  
VESTIBULE AND GRAND STAIRCASE. V. PETERSEN, ARCHITECT.

Mr. Carl Jacobsen, D.Ph. *hon. causa*, also an eminent brewer, the endowments in money and property probably amounting to about a million pounds. The revenue of this fund is applied to the advancement of science and art, under the management of a distinguished board; and the building, erected by the fund, was built for the

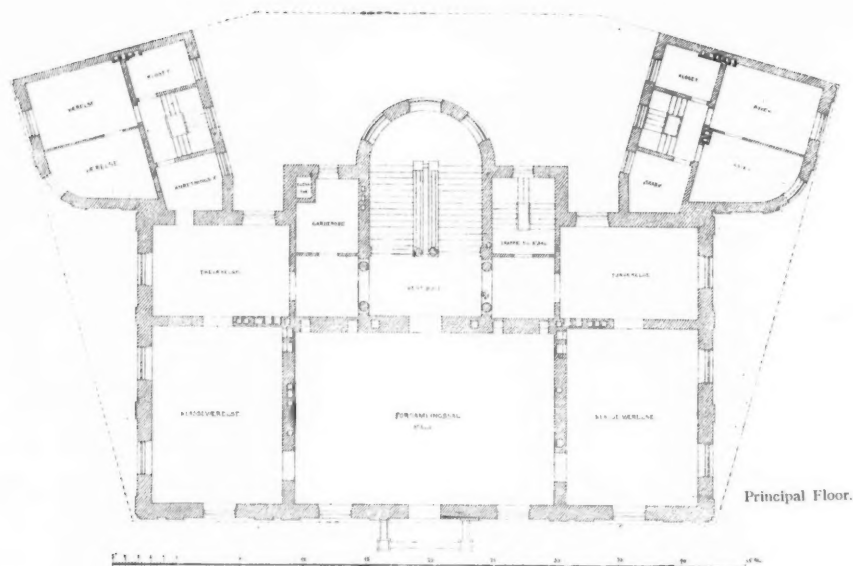
purpose of forming a worthy home for the Royal Danish Society of Science. The position leaves little to be desired, the building being entirely open on three sides, the front facing a large open space, and having for its opposite neighbour the Glyptothek, which also owes its origin to the munificence of Dr. Jacobsen the younger.



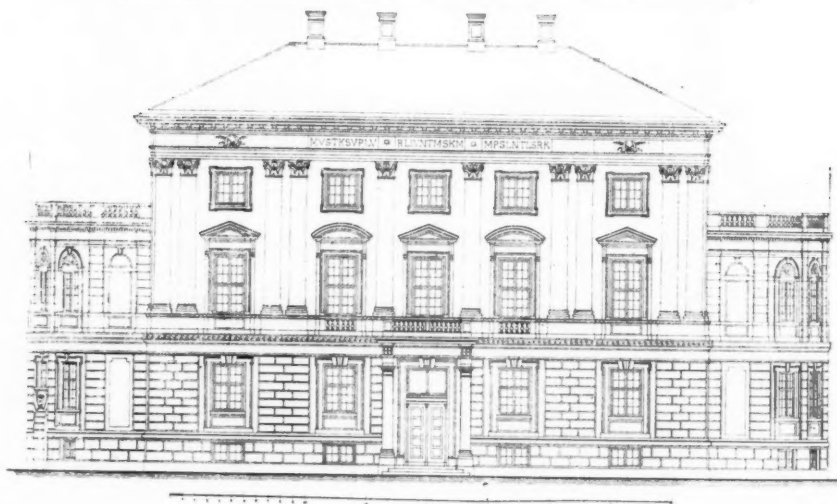
THE BUILDING OF THE ROYAL DANISH SOCIETY OF SCIENCE, COPENHAGEN.  
THE GRAND STAIRCASE FROM THE PRINCIPAL FLOOR. V. PETERSEN, ARCHITECT.

The building has been designed by Mr. V. Petersen, titular Councillor of State, and amongst his colleagues known by the name of "The Florentine." The outer walls, basement, and ground floor are granite, and the other storeys are a light sandstone; the columns on each side of the main entrance are polished granite. In the interior, marble of different colours has been used to a great extent,

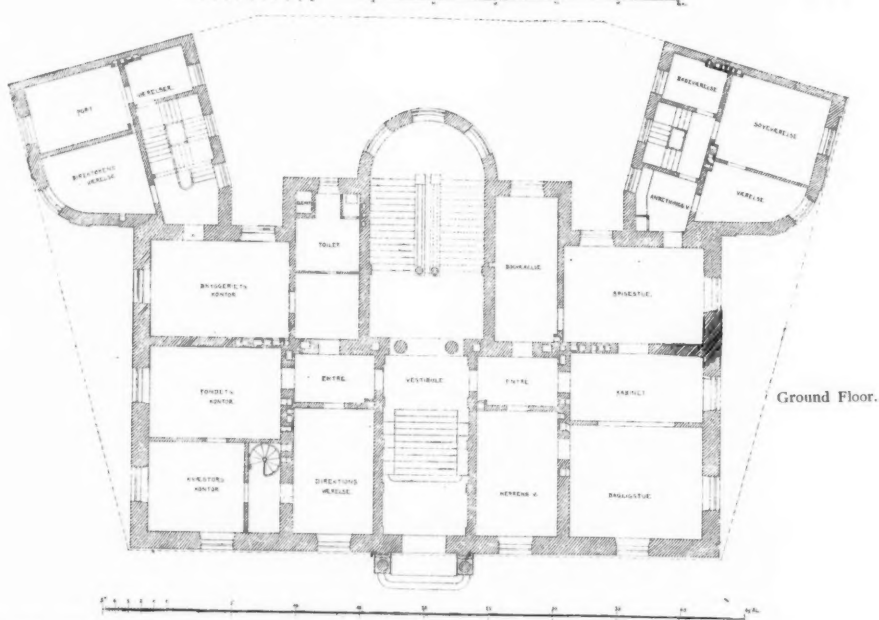
both on the grand staircase and in the halls, of which the largest is the lecturing hall proper, besides which there are a couple of smaller halls, offices, residence for a professor, etc. One of the halls is embellished by a huge picture by Krøyer, the famous Danish painter, representing a lecture in the Society of Science, and portraying a number of its distinguished members.



Principal Floor.



Front Elevation.



Ground Floor.

THE BUILDING OF THE ROYAL DANISH SOCIETY OF SCIENCE, COPENHAGEN.  
V. PETERSEN, ARCHITECT.

# A Sketch of Irish Ecclesiastical Architecture.

## I.—THE PRIMITIVE ARCHITECTURE OF IRELAND

"WHAT I complain of in Ireland," said an English tourist seated at breakfast in a hotel at Drogheda, "is that there are no old buildings there." He was then within a few miles of the "prehistoric" vaults at Dowth and at Newgrange; of the ruined churches, the Round Tower, and the great Crosses at Monasterboice; of the ruined abbey and the little old church at Mellifont; not to mention two good church towers and a singularly fine gateway, with other relics of the town walls, at Drogheda itself. Whether many of his countrymen share his ignorance, I do not know; doubtless it would be unjust to attribute it to the readers of THE ARCHITECTURAL REVIEW. There are buildings in Ireland, such as those on the Rock of Cashel and Holy Cross Abbey, which should satisfy anyone. And, though most of the Irish churches are small, though the older efforts of Irish architecture are, as is natural, unpretentious and need looking for, yet this has characteristics, beauties, and problems of its own, and comes with a certain freshness to Englishmen who take the trouble to study it—not only for these reasons, but because certain periods or stages of architecture are fairly well represented in Ireland from which we have here but few and scanty remains.

*Gallauins* or "Standing-stones" can hardly be considered architecture. Stone building in Ireland begins with the cromlech, dolmen, or "Giant's Grave"—a tomb formed by great stones set up on end in the ground, making an oblong enclosure, and closed at the top with a huge roofing slab or slabs. A more advanced stage is shown in the early fortifications and the dome-roofed tombs. On the west and south-west coasts and in the Aran Islands are many great forts, *Cahers* or *Duns*, whose walls most often completely surround a plot of ground, though sometimes cliffs are used to complete its protection, as at Dunbeg, in the Dingle Peninsula, where a straight wall, with a ditch and earthworks outside it, cuts off a promontory. These forts often have one line of defence within another, and they are all built without mortar, of stones whose size varies in different examples; sometimes these are very large, as at Dunbeg and Cahir Gel, near Caherciveen. The stones are in many cases obviously split off from larger blocks, not merely picked up in the fields; "headers" are laid to hold the whole together, and these slope downwards towards the face of the wall so as to keep the inside dry. The walls, of great thickness, are often in two or three parts,

so to speak, built parallel to and against one another, but each properly faced, with a rubble centre. Sometimes, too, vertical joints are visible, suggesting that the work was portioned out among different families or gangs—as when the wall of Jerusalem was repaired under Nehemiah (iii, iv, vi). Some of these forts, such as Dunbeg, have platforms in the wall on the inside, and in a good many of them there were flights of steps giving access to the top of the walls; at Staigue Fort, not far from Waterville, these are numerous and elaborately arranged. The doorways, which often diminish more or less in breadth towards the top, are surmounted by a simple lintel, which is sometimes, as at Staigue, relieved by a stone of equal or greater length a short distance above it, having its own hold upon the wall. At Dun Aengus, on the Aran Islands, the gateway is emphasised by bringing the wall on each side of it a few inches forward; at Dunbeg it is thrown more boldly forward at a greater distance to the right and left. Within these enclosures are often found "beehive" cells, or the remains of them, whose roofs were built, without mortar and without knowledge of the true arch, of stones that overlap each other more and more till they can be closed by a flag or flags at the top. These were kept from falling in partly perhaps (where they are round) through being in rings—a lateral arch, as in the "Treasury of Atreus" at Mycenæ—but mainly by there being a greater weight on the outside of every stone, as in a see-saw with a heavy person seated on one end. The walls are naturally of great thickness; and if these detached cells are (in some cases at least) later than the forts which contain them, this is at all events not the case with those similar chambers which, as at Dun Aengus and Staigue and elsewhere, are built into the wall that forms the fort. At Dunbeg, too, the doorway opens out a few feet back from the entrance, forming a room of considerable size. In this the side-walls approach each other but little, and the flags which roof it are of great length; but on each side of the entrance on the inside there are low doorways leading into oblong rooms with "beehive" roofs, running parallel to the entrance, and communicating with it from each side by a sort of squint. Roofs of stone, with improvements made as time went on, have a long history in Irish architecture. It is curious, and a sign of the danger that there is (more especially in Ireland) in assigning without question a certain style of building to one particular period only, that (besides intermediate examples of "bee-



END OF VERY LARGE CROMLECH BETWEEN  
GLANWORTH AND FERMOY.

hive" construction, as in the tower of a castle on Lough Mask) "beehive" sheds are still built at the present day. I have seen several in the neighbourhood of Dingle—in one case, at Kilmalkedar, an ancient "beehive" cell, remodelled as a pig-stye, but now a tool-house, had had a fowl-house of similar construction built on to the end of it. One rather large one was actually being built near Fahan, but with mortar. "They are much harder to build," said the constructor, "than the common sort of shed; the stones want picking so carefully." Ireland is a conservative country, and this trait often comes out in its architecture.

It is plain that these forts were well and intelligently built in their own style; and the *chevaux-de-frise* outside the walls of some—long limestone blocks, which at Dun Aengus slope irregularly outwards like gigantic spelicans, answering the purpose of wire entanglements to stop a rush—form a most interesting feature in them. But this is perhaps not architecture. As to their date, there seem to be no means of determining it with certainty; but the fact that the "cashels" (or enclosures) of Christian monasteries were their direct successors shows that they were at least not obsolete when Christianity made its way into Ireland.

Some Irish tombs, notably the great cairn at Newgrange, are magnified specimens of the "beehive" house or *clochaun*, with a mass of stones heaped around and to one side—there is of course no necessity for the chamber to be in the centre of the mound. At Newgrange a passage 62 ft. long, varying in height from 4 ft. 9 in. to 7 ft. 10 in., built in the simple style of the cromlech, of upright blocks rooted with enormous flags, leads into a chamber which, by a curious coincidence,

is somewhat in the shape of an Irish cross, since the centre is "an irregular hexagon," and there are three recesses—opposite the entrance and upon each side. This chamber measures 18 ft. by 21 ft. (counting in the recesses), and is lined with great upright slabs. The roof does not really rest on these (as is particularly plain at the entrance to the chamber), but from behind them rises a funnel-shaped dome formed of huge stones "packed" with smaller ones, which narrows to an opening about two feet square and is closed at a height of nearly twenty feet by a slab. This is certainly a masterpiece of "beehive" construction, more particularly since the problem is complicated by two of the recesses—the inner part of one of these, the largest, which lies to the east or north-east, is roofed with a great slab, while the one opposite the entrance has its own "beehive" roof; the third (that to the left) is very shallow. The stones have been split from surface-blocks or quarried, but of course not squared. Many of them have been picked over or "skinned," to give them a fresh-looking surface, and many have been carved—in some cases certainly, and probably in all, before being placed in their present position—being ornamented with various patterns, among which one notices lozenges (whole, halved, and quartered), chevrons, and spirals; these patterns seem to have had a special attraction, not at this period only, for the mind of the Irish artist. There is a solitary instance of a fern or leaf. The roofing-slab of the eastern recess displays a pattern formed by a combination of circles with a central lozenge, repeated or modified on other parts of the stone, which is a clever and effective composition. So, too, is the combination of spirals and lozenges on a stone placed outside the entrance, and an X or "gate-pattern" carved in relief along the edge of a flat stone placed above the lintel. This is not the only instance to be found here of a disposition to treat stones which have the character of lintels with a horizontal pattern, but as a rule the artists have not felt bound to ornament the whole of a stone or any particular part of it. Sometimes the decoration is raised, the rest of the stone being cut away; sometimes it is sunk half an inch into the stone—a great advance on merely scratched or "incised" ornament. An upright stone near the junction of the passage with the chamber is cut out in steps overhanging each other, suggesting part of a "beehive" dome. Besides the stones at the entrance, there are two others whose carving is remarkable on the outside of the cairn. One would like to know the date of this striking piece of work (I omit many details whose interest is archæological rather than architectural), but that seems to be impossible, more especially as it was very completely plundered by the Danes about the middle of the ninth century.



CROMLECH, NEAR ATHLONE.



DUNBEG. OUTSIDE VIEW, SHOWING ENTRANCE, WITH EARTHWORKS.



DUNBEG. GATEWAY, FROM OUTSIDE.



DUNBEG. FROM INSIDE, ENTRANCE AND GUARD-ROOMS.



NEWGRANGE CAIRN, ENTRANCE TO CHAMBER. VIEW FROM THE INSIDE.



NEWGRANGE CAIRN. ENTRANCE.



(1) STAIGUE FORT, COUNTY KERRY.



(2) PART OF STAIGUE FORT, SHOWING MASONRY AND DOORWAY.

All that can be said is that the ornamentation, though elaborate, is in general like that of the Bronze Period, and does not show those late Celtic forms which seem to have first appeared in Britain about 150 years before Christ; but that, if iron tools were (as has been supposed) used in the work, it would probably not be of a date much earlier than two or three centuries before the Christian era. Since it is of such respectable antiquity, it is not surprising that it has been necessary of late years to prop it in places with timber. Many experiments are shown in its decoration which are not continuously carried on to perfection elsewhere, in stone-work at least, though the ideas which its ornament shows lived on and reappear in Irish work.

There are many other underground "beehive" vaults, on a smaller scale, some at least of which are doubtless of a later period; they were probably used as storehouses, or for temporary refuge. One at Dowth was reached by a branch from an older passage in the great cairn; there is a set of eleven connected together near Ventry, and they are commonly found inside ancient forts. Passing by these, we may take up the main thread of Irish architecture, as shown in the earliest Christian remains.

St. Patrick's life falls in the fifth century; but in face of the great uncertainties about him it will be enough to say that there were certainly Christians in Ireland before his time, and that there were heathen there after it. Ireland, there can be little doubt, first learnt its Christianity from Britain.<sup>1</sup> But after the middle of the fifth century for nearly 150 years Ireland was more or less cut off from the influence of central and southern Europe by the advance of the English into Britain from the east and the south, and by the half-barbarous invaders of Gaul, and thus carried on its architecture, like its life, in its own way. Never conquered by the Romans, it had neither their buildings to copy nor their tiles to make building easy. But that in some cases both the churches and the habitations connected with them were built of stone in very early times is shown by the absolute continuity of some early ecclesiastical settlements with the forts and *clochauns* of pre-Christian times.

There are many stories of how Irish kings, on their conversion, offered the royal fort (which might be either of earth or stone) as a habitation to those who had converted them. These accounts are confirmed by unquestionable facts; the fortress of Muirbheach Mil in the Aran Islands, for instance, actually contains the remains of an early Christian settlement. So too, shortly before 640 A.D., St. Fursa, the Irish missionary to East Anglia, established a monastery inside Burgh Castle, which

the king gave him. Such a "cashel," or enclosure, was necessary to a monastery; if not required for defence, it was essential as bounds for the monks. The early monastic settlements in Egypt and Syria were on this plan—a church and cells within an enclosure; and, while more or less direct intercourse between Ireland and the East is by no means excluded, and some things, such as the use of book-satchels, to be hung on pegs, in both regions, seem to point to it, at all events the general plan of early monasticism had passed, with accounts of the lives of its founders, almost or quite untouched through Gaul and through Britain, and reproduced itself in Ireland, the first Irish monks having at home a type of building to use or to copy, designed for other purposes, but which fitted their principles and their rule.

Irish monastic settlements were of two kinds, though some no doubt occupied an ambiguous position between these. Besides those which did missionary and educational work among their countrymen, there were the abodes of one or more persons who lived like hermits, giving themselves up to prayer, reading, and meditation, besides such work as was necessary to maintain life, very much like the earliest societies in Egypt and Syria out of which monasticism grew. Besides their permanent inhabitants, such places were used by others for temporary "retreat," just as that active Irish missionary bishop of Northumbria, St. Aidan, "used often to retire to Farne Island for private prayer and silence." Of many such establishments more or less perfect remains are left. A large number of these are on islands, and a good example of them is given by the stone huts and oratories on the Great Skellig, an island, dedicated to St. Michael, half a mile long by a quarter of a mile broad and 700 feet high, off Bolus Head, near Valentia Island and Waterville. On a plateau near the top of this are "beehive" cells, the construction of which has been already described; here, though round or oval outside, they are made rectangular within, the wall being in some cases six feet thick. On the outside stones project, which may have been intended for the builders to stand on. If, as is possible, these cells were covered outside with turf, they would also tend to prevent this from slipping down, a network of ropes being perhaps fastened to them. The windows are sometimes broader outside than they are high, which is natural in this style of building. One of these cells has its lintel relieved above, like the doorway of Staigue Fort; and there are in one or more of them holes in the roof to let out smoke, cupboards formed in the wall, stone pegs, probably for hanging up book-satchels, and

<sup>1</sup> See Zimmer, *The Celtic Church in Britain and Ireland*, pp. 24, 25, for philological proofs of this.



SCÉILIG MHICHIL (GREAT SKELLIG) MONASTIC CELLS,

a covered drain leading out of the doorway (a similar drain is to be seen inside the fort of Dunbeg). There is even the beginning of ornament, in the shape of a cross formed of five or six quartz stones built in over a door. There are also two oratories, of similar construction in general, but one of these is square in plan on the outside as well, the walls sloping in on all sides. The church is more recent, except the south wall, which is constructed, like the other buildings, without mortar. The whole is completed with burial-grounds—raised and enclosed with stone walls, and hallowed with rough stone crosses (having long upper limbs)—and is surrounded by a "cachel" brought right up to the edge of the cliff; the face of this is sloped slightly inwards, and altogether it closely resembles the work in Staigue Fort, the larger stones having smaller ones fitted into their interstices with great skill, a favourite mode of building for many centuries afterwards in Ireland. The foundation is attributed to St. Finan the Leper, of the sixth century, who also had a cell of similar construction to those just mentioned on an island in Lough Currane near Waterville.

There are many more or less similar buildings elsewhere; for instance, on the Blasket Islands, on Inishglora near Blacksod Bay, on Senach's Island, and on Bishop's Island off Kilkee; in the last case the wall of the "beehive" house diminishes its circumference towards the top by steps. But such buildings are not confined to islands. There are many specimens of them, for instance, near Dingle. The roofs of these have generally fallen in, perhaps through the abstraction of their outer stones, which seem so unnecessary and are so essential; but most of them have now been cleared out and are easy and interesting to study. They stand, some singly, some in groups of three or six inside a "cachel." In a set of three near Kilmalkedar this varies in height from four to ten feet on the outside, according to the slope of the hill; in a set of six near Fahan and Sleah Head the "cachel" is double—possibly this is an old fort. In the group first mentioned one cell has a tiny annexe built against it, with a separate door, and still retaining its roof. Many of those near Fahan have cupboards in the wall and wells inside, or passages leading down into "beehive" rooms underground, which were probably places for penance, meditation, and absolute seclusion from the world—the *carcair* spoken of in Irish writings. There is something similar connected with an early monastery on one of the Garveloch Islands in the Sound of Lorn. These cells are beautifully built, the stones so laid outside as to shoot off the rain; on the inside the walls are as smooth as if the stone had been cut. Some of those near Fahan have slabs set up to mark and in some cases

to form the doorway, though they do not always really support the lintel. Many of the doors narrow slightly towards the top. In one case the three cells, placed in a row and opening into each other, have attached to the end one, and reached by a paved path along the outside of the cells, a small square building, measuring about 8 ft. by 5 ft., which faces east and was no doubt their oratory.

The oratory at Kilmalkedar is also a dry-stone building, but oblong, both outside and inside. All its walls slope inwards. Its roof has now fallen; this formed internally a sort of ogee arch, though it was of course not a true arch at all. Larger hammer-dressed stones are used to make the corners. It has one square-headed window (which splays to the outside and to the inside from the middle of the wall) above the little altar of rough stone. Its doorway narrows slightly towards the top, and altogether closely resembles those in the stone forts.

Nearer to Dingle is the oratory known to the Ordnance Survey as Templemanaghan, also named *Teampull Gel* ("the White Church"), but now called on the spot *Teampul Mor*. This "Great Church" measured 14 ft. 4 in. by 10 ft. 4 in. inside. It stands on the side of a hill, and its foundation on the lower side is sloped and carefully built up with great stones—one 3 ft. square—"spawled" or filled up with smaller ones. The walls are above 4 ft. thick. It is more ruined than the oratory at Kilmalkedar. Its doorway is now about 3 ft. high and 2½ ft. broad, narrowing towards the top, and some of the stones in this are very carefully dressed. Against its wall may be seen a very plain specimen of the Irish gable-ornament, something like a pair of wings set together—it would probably be used on their wooden churches as



DOUBLE CASHEL ROUND "BEEHIVE" CELLS,  
NEAR FAHAN (CASHEL).



"BEEHIVE" CELLS, NEAR FAHAN, DINGLE PENINSULA.  
VIEW FROM FIRST CELLS, THROUGH SECOND,  
INTO THIRD CELL.



"BEEHIVE" CELL, NEAR KILMALKEDAR, WITH ANNEXE.



THE ORATORY, KILMALKEDAR. FROM THE  
NORTH-WEST.



THE ORATORY, KILMALKEDAR. FROM THE NORTH.



THE ORATORY, KILMALKEDAR. INTERIOR,  
WITH ALTAR.



TEMPLEMANAGHAN, NEAR DINGLE, WITH  
ST. MANCHAN'S GRAVE, AND FINIAL.



THE ORATORY, GALLARUS. FROM THE SOUTH.

well. In the Book of Kells, which probably belongs to somewhere about 700 A.D., the gables of the Temple at Jerusalem are crowned by similar but more elaborate ornaments, and a somewhat similar decoration surmounts a tomb in Asia Minor of the third or fourth century A.D. (see Ramsay, *The Church in the Roman Empire*, 1893 edition, p. 441). The Irish were, as we shall see, slow to part with this form of finial. To the west of the building is the grave of a St. Manchan (who probably built the church). It is a mound of a size fit for the burial of a giant, and at the head stands a stone inscribed with Ogam characters, having crosses cut on its east and west faces.

About half a mile to the south-east of Kilmalkedar is the oratory of Gallarus, measuring 22 ft. by 18½ ft. on the outside, inside 15½ ft. by 10 ft.; the roof outside being 16 ft. high. This is altogether a more finished piece of work. It is built on a "plinth" which projects about a foot and is now about 14 in. above the ground. Its stones are laid roughly in courses, and are beautifully dressed so as to shoot off the rain—providing for a continuous drip. It has the form of a simple pointed arch, both outside and inside (the end walls, too, converge a little), and the roof is finished with triangular ridge-stones slightly rounded; in the easternmost of these the remains of a small cross stand in a socket. It has one window in the east wall much splayed on the inside and round-headed, but the arch is merely cut out of the stones—out of two on the outer and three on the inner face. The jambs of its doorway, which incline, are carefully squared. The lintel projects into the building, and is fitted with holes to which was attached a sort of shutter-door, to push up like a trap-door. From the east wall three stones, irregularly placed, project into the oratory. The walls are beautifully even within.

Kilmalkedar and the district in general are

associated with St. Brendan, the founder of Clonfert, born near Tralee, who died at a great age in 577. But the name means "the cell (or church) of Maolcethair," whose death and his connection with the place are recorded under the year 636. There are a good many parallels to these dry-stone buildings on the islands off the west coast of Scotland, as might be expected from the religious connection of that part with Ireland.

With round-headed windows and squared stone, even though no mortar is used, we seem to be getting to or beyond the borders of the primitive Irish architecture. Ireland, as we have seen, was long cut off from the general influence of Europe; but this isolation began to pass away before the end of the sixth century. About 585 St. Columban went with his twelve companions (of whom St. Gall was one) to Gaul, preached in Burgundy and in what is now Switzerland, and founded the monastery of Luxeuil, and later on another at Bobbio in Italy. St. Gall, left behind in Switzerland, founded and governed the monastery called by his own name. In England, after 635, St. Aidan's Irish monks (for Iona was practically a part of Ireland) came in contact with old Roman buildings and churches built "after the Roman fashion" at York and at Lincoln. And this renewed intercourse with England and with the Continent was made more easy as the Irish gave up the most prominent signs of their insularity—their different time for keeping Easter, inherited from earlier ages, and their different tonsure—a process which began about 630 in the south of Ireland and took something like a century to complete. The Irish were enterprising travellers and ardent missionaries; their many monasteries abroad, in Germany and elsewhere, did not for a long time lose touch with Ireland, and it must be remembered that in those days every letter involved a personal messenger to take it. Then, too, foreign monks settled in Ireland, drawn there by the reputation of its monasteries for piety and learning, though as a rule we do not know at what precise dates—like the "VII Romani" commemorated on their tombstone in St. Breacan's churchyard on the Aran Islands, and the many foreigners mentioned in the Litany of Aengus the Culdee, including more Romans, Italians, Gauls, Saxons, and "seven Egyptian monks." The intercourse of Ireland with England and the Continent henceforth never ceased altogether, and is marked, among many other proofs, by the letter which Alcuin, the Northumbrian of York, "Minister of Education" to Charlemagne, sent to Colcu, chief professor of the school or university of Clonmacnoise, with presents from himself and his master and requests for prayers. It was therefore natural

that at any time after about 600 the Irish should have presented to them the advantages of squaring stones and using mortar, and of such things as true arches and vaults; though it does not follow that they would at once give up their native style of stone building.

But for a long time after as well as before this time the vast majority of buildings in Ireland, including churches, were of wood. There is in the Museum of the Royal Irish Academy a model of a small Irish house or hut, admirably framed of oak and walled with oak boards, the original of which was found 25 ft. deep in a bog, and was believed to be 2,000 years old. The accounts of the earliest churches built by Irishmen describe them as of wattles framed on poles and plastered, or of wood; indeed, it is almost entirely from existing remains, and not from early written records, that we know of stone being used in the primitive oratories or churches. Some of these early wooden churches were doubtless of considerable size. The great hall of Tara was deserted in 563 A.D., and its earthen foundations show it to have been 759 ft. long by 46 ft. wide, and this was "ornamented, carved, and painted in colours." It is, of course, as easy to build a church of wood as a house or hall. There is an account of what a large Irish church was like in a writing which probably dates from the middle of the ninth century. It is obviously a building of considerable size, having a chancel boarded off, but connected with the body of the church by doors to the north and south, and has also a partition between these doors running down the church dividing the nuns and other women on the north from the men to the south. The chancel screen is described as painted and adorned with linen hangings, and one of the exterior doors as richly ornamented. The Irish monastery of Iona was originally built of timber and of wattles, and it was repaired with timber in the seventh century—probably about the middle of it. So, too, the church erected at Lindisfarne about the middle of the seventh century by Finan of Iona, though it was "fitting for the see of a bishop," was built "entirely in the Irish fashion, not of stone, but of cut oak, and thatched with reeds." And even in the twelfth century St. Malachy, in restoring the monastery of Bangor, Co. Down, finished the oratory "within a few days, of smoothed logs indeed, but fitly and strongly woven together, rather beautiful work of the Irish fashion" (*opus Scoticum pulchrum satis; Vita S. Malachiae, c. vi. § 14*). St. Bernard, as one used to something better than that, shows a kindly toleration for such a style of building, of which in England the little church of Greensted in Essex is one example; wooden towers are,

of course, numerous. It is plain that stone churches in Ireland were for a long time most exceptional—the Irish, as opposed to the "Roman" fashion, was to build in wood. Further evidence of this fact might be added.

Although the wooden churches of Ireland and most of those in England have passed away, it is in all probability due to their shape that apses were rejected by the Irish and are rare in England. Whatever the usual shape of churches may have been in the first two or three centuries of Christianity, chapels at all events often or usually had square east-ends, as is the case with that in the old Lateran Palace at Rome, of the fourth century, and in the Archbishop's Palace at Ravenna, of the fifth century or earlier, besides some in the Catacombs. The earliest wooden chapels or oratories of the missionaries to Ireland would be of this shape, often built with a pair of "crucks" or bent timbers joined to form an inverted fork at the ends of the building, united to each other by a ridge beam, walled with wattles or boards, and thatched with reeds, rushes, or straw. It may or may not be merely a coincidence that the oratories of Kilmalkedar and Gallarus are just of this shape. This was a common mode of building in early times, though round houses were also very common in Ireland; but the rectangular shape became a national tradition there for churches, small or large. Abroad, as we know, though there is a very early square-ended church at D'jemila in Africa (having an enclosure at the end furthest from the entrance, somewhat as in the church at Kildare above described) and another early example in Central Syria, besides a certain number of instances in various parts of the continent of Europe, showing perhaps a divergent early tradition, yet in general outside the British Isles the apsidal form prevailed. In England there was a long rivalry between the apse derived from Italy and the square-ended form of church introduced by the Irish missionaries. After these had existed side by side for centuries, the rectangular shape was definitely adopted as the national type when, mainly in the thirteenth century, the rounded east-end existing in so many churches was removed on the extension of the chancels eastwards, and was not reproduced in the new building, as, but for the many square-ended examples and divergent local tradition, it probably would have been. ARTHUR C. CHAMPNEYS.

(To be continued.)

#### NOTE ON ILLUSTRATIONS.

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