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LA DAME D'ELCHÉ: BUST IN THE LOUVRE, PARIS.

Notes of the Month.

La Dame d'Elché—The Press Presumes—The Screen at Hexham—The British School at Rome—The Plight of Winchester Cathedral—American Architecture—Buckingham Palace.



IN June last there was exhibited at the Society of Antiquaries, by Mr. Horace Sandars, F.S.A., a cast of the bust in the Louvre, Paris, known as the "Dame d'Elché": a notable event to those who know this amazing work of art. The authorities of the Louvre have wisely refused to allow an impression to be taken of the bust itself, lest the surface of the stone should suffer or the faint remaining traces of colour be lost. A clever Spanish sculptor, Señor Ignacio Pinazo, has, however, modelled a replica with great faithfulness; even those who are very familiar with the original and jealous of the elusive beauty of its modelling are ready to admit that the reproduction lacks little of the qualities of the original. It is believed that when the British Museum provides the promised gallery for reproductions of the antique, the Lady of Elché will be accorded the prominent place which her extraordinary beauty deserves. In our fourth volume (1898) we published an eloquent appreciation, by M. Emile Hovelague, of what was then a recent find. A good deal of the waters of criticism has flowed under the bridges since then, and the soil of Spain has given up to the patient excavator further finds which throw new and valuable light. We therefore make no apology for illustrating anew the Lady of Elché. When M. Hovelague wrote, the chorus of delight at the discovery of an object of such strange charm overpowered, if it did not silence, the mutterings of scepticism. It is fair to state, however, that many students whose word cannot lightly be brushed aside do not hesitate to write the Lady down as a brilliant forgery. We see no sufficient reason to endorse this melancholy theory, but it is worth while to consider its basis. The bust is admittedly an artistic paradox of the most baffling sort. If its qualities be dissected they contradict each other with persistence. The artist (whoever he may have been, whether an Iberian of the fifth century B.C., or a mercenary modern jester from some disreputable but brilliant *atelier*) has laid equal stress on essentials and in-essentials. It is difficult to conceive of the sculptor who could chisel lips of such exquisite delicacy spending his time on the barbaric gauds of head-dress and necklace. It is almost impossible to reconcile the "strict contour of the meagre cheeks

and massive chin, the fine imperious nose" (we quote M. Hovelague), with the shapeless bust and the shoulders rising almost to the ears, the modelling of which is incompetent to the point of absurdity. The chief standpoint of the hostile critics is that the Lady of Elché stands absolutely alone, and is therefore suspect. The history of sculpture shows nothing fairly comparable with her. Suspicion deepens when one remembers that the value of the finds at the Cerro de los Santos (germane in character but infinitely inferior to the Elché bust) was greatly prejudiced by the forgeries of an ingenious watchmaker at Yecla. The Lady of Elché possesses, however, an able champion in Mr. Horace Sandars, and his finds of pre-Roman votive offerings at Despeñaperros in the Sierra Morena (see *Archæologia*, Vol. 60, Part 1) go far to re-establish her good name. One of the Despeñaperros figurines, crudely modelled though it is, shows the same great discs, the tall mitre, and the necklace which give such a wild profuse richness to the Elché bust. The very reasonable price at which the Louvre acquired the bust is in favour of accepting it as genuine. To procure an artist able to conceive and execute a head of such enigmatic power, to bury it secretly at Elché, to dig it up "by accident"—all this paraphernalia of fraud is costly and does not square with a reasonable selling price. The transaction was not marked by the gorgeous profusion of money which characterised the squalid comedy of the Tiara of Saitapharnes.

It seems unreasonable to deny to the pre-Roman Iberian (acted upon, as he doubtless was, by a medley of Oriental and Greek motives) the possibility of a native art marked by barbaric subtlety and a passionate sense of physical beauty, simply because the pick of the excavator has so far revealed nothing to compare with the Lady of Elché.

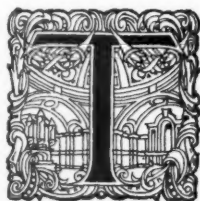
On one point consideration makes us disagree with our distinguished contributor of 1898, M. Hovelague. He says: "She stirs our hearts strangely with sympathy for the ardent life of that alien people who worshipped in her, perhaps, an image of the Divine, surely a type of grave loveliness before which we bow to-day as they did then. She thrills us too with a sense of the indestructible vitality of the race's ideal. . . . For the ardour of her race flowered again after

long years in forms of a beauty whose passion and pride we see for the first time in the curves of her lips, the mysterious fixity of her gaze, the savage voluptuousness of her meagre cheeks; and the glittering splendour of the tiara of Elché decorates to-day a virgin of another faith, but kindred blood." We are clear that the bust shows us no divinity, still less a virgin. It was doubtless the portrait of a votary at the long-buried shrine of some forgotten god; but an image of the Divine! No. The faint smile of cynical disillusion in the eyes, the sensitive fullness of the lips, the inscrutable and enigmatic melancholy of the whole face, the wealth of jewels and costly apparel—all seem to tell clearly the profession of the Lady of Elché. We doubt not we have here the Aspasia of a forgotten Iberian Pericles. Be that as it may, the appeal she makes is intimate and poignant. There is nothing in Greek art which combines, with so certain a touch, the realism of perfect characterisation with a sense of psychological mystery, and the visitor to the Louvre (and we hope before long to the British Museum too) will find nothing which more deserves careful study.



RAPID and luxuriant growth of public interest in architecture has been freely—and perhaps somewhat rashly—inferred to be plainly evident from the present attitude of the lay Press. During the past month or so the daily newspapers, London and provincial, have certainly devoted an extraordinary amount of attention, not only to the consideration of the perennial Garden City and Cheap Cottage problems, but to such purely empirical abstractions as the alleged vandalism accomplished at Hexham and contemplated at Romsey; to the "disfigurement of the country" by intrusive buildings that, in the felicitous phrase of Mr. Thackeray Turner, "swear at you as you pass"; to the missed opportunities of the Mall and the Marble Arch; and to the sublime possibilities of occupying an artistic house and living up to it on an income of £200 a year. It is true that these discussions—wide enough in their scope—have been mainly confined to a few such well-seasoned veterans as Mr. Walter Crane, Mr. St. John Hope, Mr. Thackeray Turner, Mr. Beresford Pite, Mr. Aymer Vallance, and Mr. William Woodward; but the appearance of this gallant band on the war-path, and the encouragement of their fine fervour by the astute lay editor, who is supposed to know instinctively what matters of pith and moment are fermenting in the public mind, may be easily mistaken for significant por-

tents. More hope-inspiring, although it may turn out to be equally illusory, is the appearance, in a recent issue of *The Times*, of a long leading article on "The New Architecture of London," in which the writer—someone of apparent professional standing, at whose identity many wild guesses have been made—takes for granted the general diffusion of "the new desire for beauty," which, he declares, is producing a profusion of ornament and rash experiments in style, is causing the abandonment of old principles before new ones have been established, and has brought present-day architecture to a state of anarchy. If indeed "chaos is come again," and if, as *The Times* writer assumes, "an original architecture is likely to arrive only when the architect cannot get away from this problem ["to express the uses of a building in terms of beauty"], when use dictates his design and his employers will not be content with it unless he makes it beautiful," then it is clear that we must lose no opportunity of educating our masters; for at present the architect in preparing his design is too commonly daunted by the harrowing suspicion that "his employers will not be content with it unless he makes it" unlovely and unchaste. But, to some of us at least, the prospect of being somehow and some day confronted by an architecturally appreciative public is unimaginable! Nevertheless, a sensible improvement in the general tone and level of the public taste is a consummation for which all good architects devoutly pray. It would enlarge their opportunities in an expanding ratio. They will therefore be greatly disappointed if, after all, it turns out—as haply it may—that the interest of the lay Press is factitious and ephemeral—a mere symptom of silly-season vapours.



THE "Restoration" controversy is in full blast again, and this time circles round the alteration made in the screen or pulpitum of Hexham Abbey by the architects responsible for the new nave, Mr. Temple Moore and Mr. C. Hodges.

The campaign opened with Mr. Aymer Vallance's letter to *The Times* of August 18. The architects' chief offences there alleged are two—the hingeing of the solid traceried panels on the west side of the screen, and the provision of an iron spiral staircase to give access to the loft of the pulpitum in place of the old stone staircase. Mr. Vallance thunders at this tampering with the only remaining example of a timber pulpitum, and ascribes it to the modern "letch for vistas."

It may at once be agreed that those deans and

chapters who have the "letch for vistas," and have satisfied their letch by cutting out solid stone and replacing it by glass, have committed gross offences against the fabrics in their charge. Equally agreed that some surgical opening up of vistas in their persons would be a suitable Gilbertian punishment. The modern cathedral does not greatly differ in intention from the mediæval cathedral. The choir is still used by the chapter for the daily services, and is amply large for that purpose. The nave is still used for congregational purposes, and is, to all intents and purposes, a separate church. It was so in mediæval times; it is so now. The screen was meant to be a solid division; there is no reason why it should be mutilated by having glass windows inserted through a foolish longing for vistas.

The case of Hexham Abbey is, however, entirely different. The name "abbey" remains, but it is simply a parish church. The choir was insufficient for the accommodation of the congregation, and a new nave has accordingly been added. This work meets with general acceptance, and even the mediæval Mr. Vallance finds no fault with it.

At Hexham, then, parish church conditions and not cathedral conditions apply in their entirety. The services of worship conducted at and near the altar are needed to be in view of the congregation seated in the nave. The solid screen blocked the way. The architects did not remove it, they simply altered it to enable worshippers to worship, and did so without damaging it. On Sundays the hinged panels are opened, on week-days they are shut, and no one but an expert could detect any alteration. Modern needs are filled, and the history of the screen remains intact.

The controversy has been continued by the Dean of Ripon, Mr. St. John Hope, and others, and while we have taken great pleasure from the able way in which Mr. Hope has demolished the Dean on questions of liturgical and historical importance, we need not follow that branch of the controversy. As to the iron spiral staircase we confess to sympathy with Mr. Aymer Vallance's abhorrence of it. The removal of the stone staircase from its original position was necessary that the congregation might enjoy the fruits of the opening of the screen, but it seems unfortunate that the architects did not devise a new stone staircase rather than an iron one.

The opening of the screen raises a general question of considerable importance to all who have the care and reparation of ancient buildings.

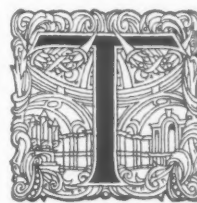
The thorough-going antiquary is an *intransigent*, and we rather feel that the refusal to admit of alteration to meet reasonable modern needs is little calculated to serve the desired end.

As Voltaire wrote: "*Après tout, dit Candide, il faut cultiver notre jardin.*" Unless churches are to be scheduled as national monuments, and religious use denied to them, the people responsible for ordering our religious life must be allowed some opinion as to their adaptation to changing needs. They equally must be watched lest they havoc priceless and irreplaceable relics of our national arts; but surely that has not occurred at Hexham. Good causes are apt to be prejudiced by indiscreet enthusiasms, and we think that the alterations made by Mr. Temple Moore and Mr. C. Hodges will meet not only with the approval of architects experienced in such things, but also of most antiquaries.



WE recently had the satisfaction of referring, in a review of the papers of the British School at Rome, to the excellent work which is being done there under the direction of Dr. T. Ashby. Especially welcome, however, is the promise that before long the school will be publishing a Catalogue Raisonné of the collection of ancient sculpture, belonging to the municipality of Rome and housed in the Capitoline Museum. We understand that every example will be illustrated and its *provenance* set out as far as it can be ascertained.

The art of the sculptor has been so poorly documented, that a publication of this sort will be of the greatest possible value to the student. It will also go some way to remove the reproach that the elucidation of the history of sculpture has been too much left to foreign critics. We wish all success to Dr. Ashby and his fellow workers.



THE plight of Winchester Cathedral is truly pitiable. Every fresh examination reveals further dangerous defects. Parts that were thought to be at least fairly sound have been found, on recent investigation, to be in need of immediate protection, lest they should "fall to cureless ruin." The north wall of the north transept is found to be sinking, and the cracks that appear in it in every direction are said to vary from an inch to more than three inches in width, and are daily yawning more hideously as the treacherous peat yields to the weight of the wall. Mr. T. G. Jackson, R.A., the architect in charge of the preservation works, advises prompt underpinning, with, of course, grouting of the cracks. The nave is reported to be in an equally deplorable



THE QUADRIGA TO COMPLETE THE
WELLINGTON ARCH, LONDON.

CAPTAIN ADRIAN JONES, SCULPTOR.

state. All its columns are out of line; and it is pretty certain that it will have to be underpinned—a formidable and a very expensive work of necessity. There is something grimly ludicrous in the statement that the buttresses reared by William of Wykeham to support the nave are actually hanging on to the north wall and dragging it to destruction; and there is further incitement to bitterly ironical laughter in the guide-book tag that the mediæval artificers (especially those of Winchester Cathedral) “built better than they knew.” What they did not know was how to make firm foundations. It would seem that his self-appointed censors have assumed, from these recent developments, that the newly-revealed defects were not anticipated, but ought to have been foreseen. This is, of course, quite a gratuitous assumption. As the Dean has been constrained to point out, “It is, from the nature of the case, impossible to know the full extent of the mischief which has to be remedied until it is revealed by the progress of the work.” Surely it ought not to have been necessary to advance so self-evident a proposition. One would have thought that even a captious critic would not need to be told, “The Spanish fleet you cannot see, because it is not yet in sight.” Mr. Jackson has an unenviable task in rectifying the fundamental blunders of the mediæval builders, and, considering the splendid work he is doing in face of most disheartening difficulties, acrimonious criticism of such trifles as, for instance, the colour of the cement used in pointing, seems to reach the limits of puerility and ingratitude.



TO prevent too dreary a monotony in the contents of *THE REVIEW*, Mr. Swales temporarily relinquishes his survey of American Architecture to take a run round Paris. We desire to make this clear lest it should be thought that the continuance of the series had been abandoned. Such is not the intention; but Mr. Swales, having dealt with the “skyscraper” type of office building, will later on proceed to consider some of the other types, and notably some of the very excellent works of Messrs. McKim, Mead, and White. Afterwards the shop and “store” buildings will come under consideration, previous to a survey of ecclesiastical, domestic, and other work. The articles on Paris will introduce to notice some of the excellent old work, still existing, which is off the beaten track of the tourist, and Mr. Swales has written the articles from the point of view of a helpful guide to those whose stay in Paris is limited.



BUCKINGHAM PALACE, it is confidently predicted, will not long survive the monument that Sir Aston Webb and Mr. Brock are conspiring to make overpoweringly magnificent. When the people see the monument they will despise the Palace as heartily as they ought to have done without any such adventitious incitement to righteous indignation. The palace, inside and out, would, indeed, illustrate pretty accurately the biologist's fine-sounding phrase, “a fortuitous concourse of irreconcilable antagonisms.” It is a conglomeration of incongruous styles and muddled ornamentation. Neither Nash, who reconstructed it, nor Blore, who raised it a storey and added the German-looking east side, would suffer much loss of reputation if it were demolished to make room for a building that should be really worthy of its fine site and its high functions. But, the public toleration of bad architecture being inveterate and ingrained, we are unable to share the apparently over-sanguine expectation that Buckingham Palace will soon be superseded by a building that shall reflect to some appreciable degree the power and dignity of empire and the genius of the nation. At any rate, it is a great pity that a new imperial palace was not designed at the same time as the Queen Victoria Monument, so as to form the dominant feature of a complete and congruous Mall Improvement Scheme.

Bolton Abbey, Yorkshire.



Many man covet quietude and the simple life he may still find it among the dales of Yorkshire, even as, centuries ago, it was found by the greatest exponents of plain living and high thinking—the monks, half farmers, half scholars, to whom we owe Bolton Priory and many other religious houses. It is almost a truism of our day that the artistic sense is seldom wedded to a practical utilitarian instinct, but if the evidence of “things seen” counts for aught we have abundant proof that the founders of the old priory on the River Wharfe made their choice of a site with rare appreciation of its artistic charm and also with a keen eye to the comforts of life. On all sides the eye may feast itself with the varied enchanting colours of hill and dale, river and woodland, and never an anxious thought need be harboured that the surrounding pastures and preserves will fail to satisfy the cravings of the inner man. That such a life tended to produce exalted thoughts and high aspirations may surprise the modern critic, who

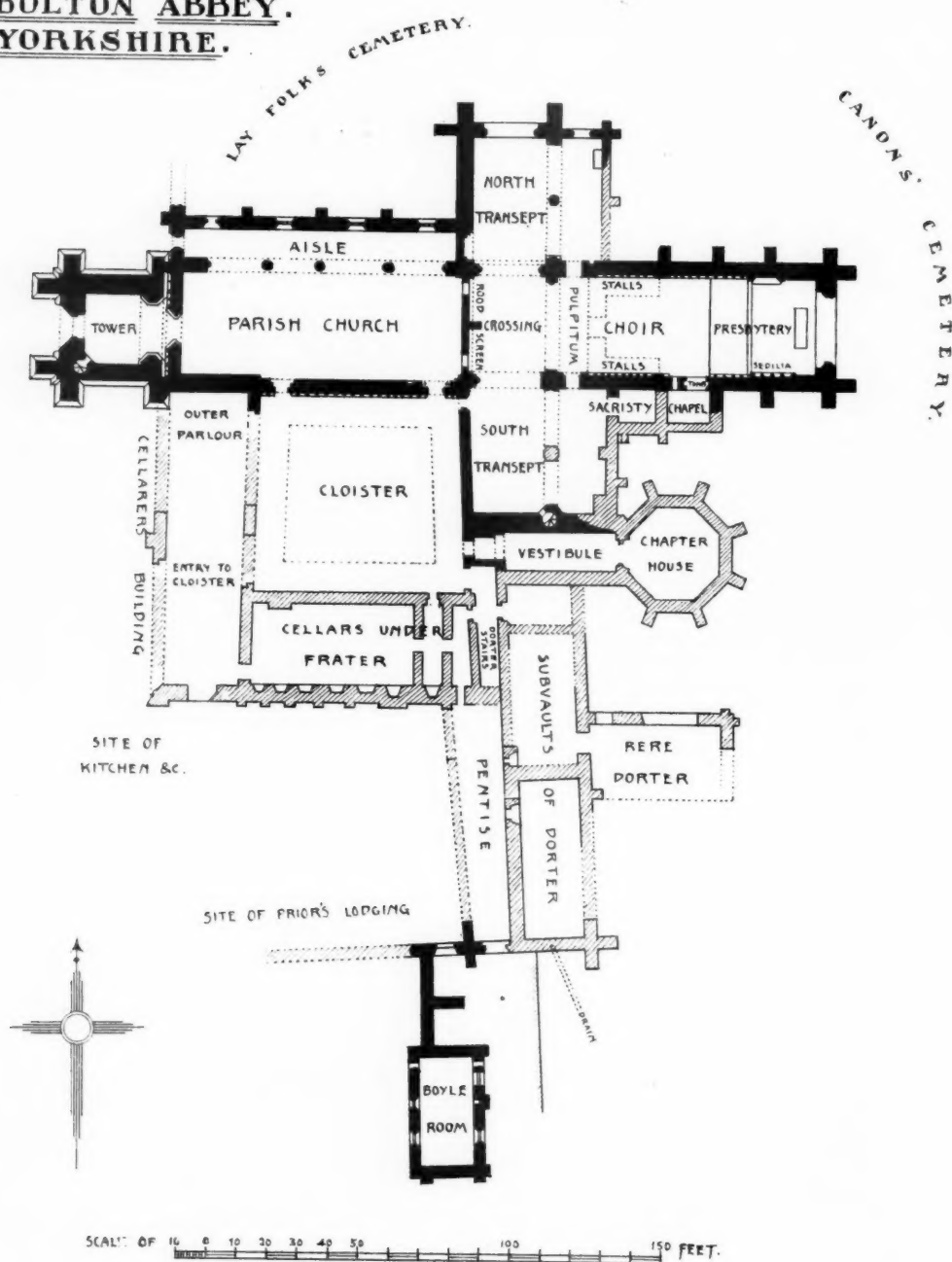
associates a certain laxity of mental effort and achievement with quiet country ways and ample means for providing bodily sustenance. But such men argue without knowledge. They have no experience of the call of the hills, to which poets and priests, philosophers and prophets, have responded since the world began. They can only conceive of the highest artistic development of the mind where learning has her home in towns and cities. Therefore to such men the numerous ruined monuments of a long-dead country genius, nurtured by the simple life, are little short of an insoluble mystery. These monastic builders were surely more than men. Such an eastern window as that of Bolton Priory could not be the work of a recluse. So they contend, forgetting that in quietness there is strength, not only of body but of mind. These builders of Bolton Priory were inspired by the same dreams as those which set Petrarch writing in 1335: “Whilst I was admiring so many individual objects of the earth, my soul rose to lofty contemplations.”

The priory was originally founded in honour of our Lady and Saint Cuthbert, by the Canons



VIEW FROM THE SOUTH-EAST.

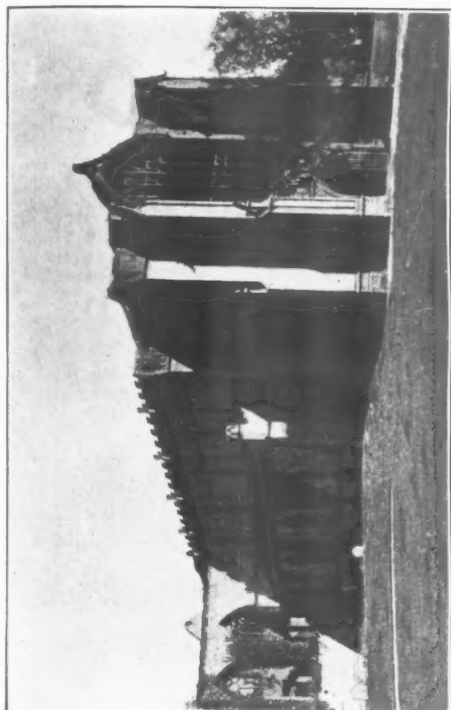
Photo: E. H. Bu'lock

BOLTON ABBEY.
YORKSHIRE.

Regular of Saint Augustine, in 1121, at Embsay, a bleak and uninviting situation. Thirty years later it was transferred to the manor of Bolton, the said manor being granted by Alice de Romille and her son the Boy of Egremont. Whether the reason for this transference was, as tradition asserts, that a fitting memorial should be erected to the Boy of Egremont (said to have been drowned in the Strid) on land given by his mother, or simply that the monks seized a favourable opportunity to obtain a more ideal site for their regular life when

this offer of the land was made, remains uncertain. But at least we know that Embsay's loss was the country's gain. At the Dissolution the priory was sold to Henry Clifford, Earl of Cumberland, and was passed by Elizabeth (sole heiress) to Richard Earl of Burlington in 1635, likewise by Charlotte (sole heiress) to William the fourth Duke of Devonshire in 1748.

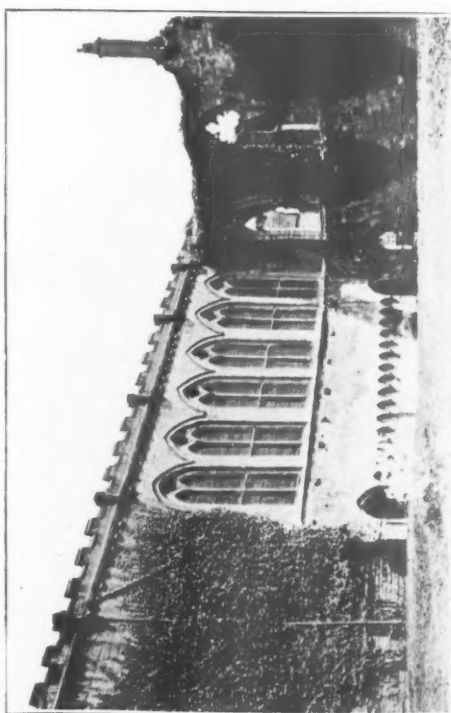
To day the priory attracts many sightseers, and the Duke of Devonshire throws open the private estate of Bolton Woods to the public.



VIEW FROM THE NORTH-WEST.



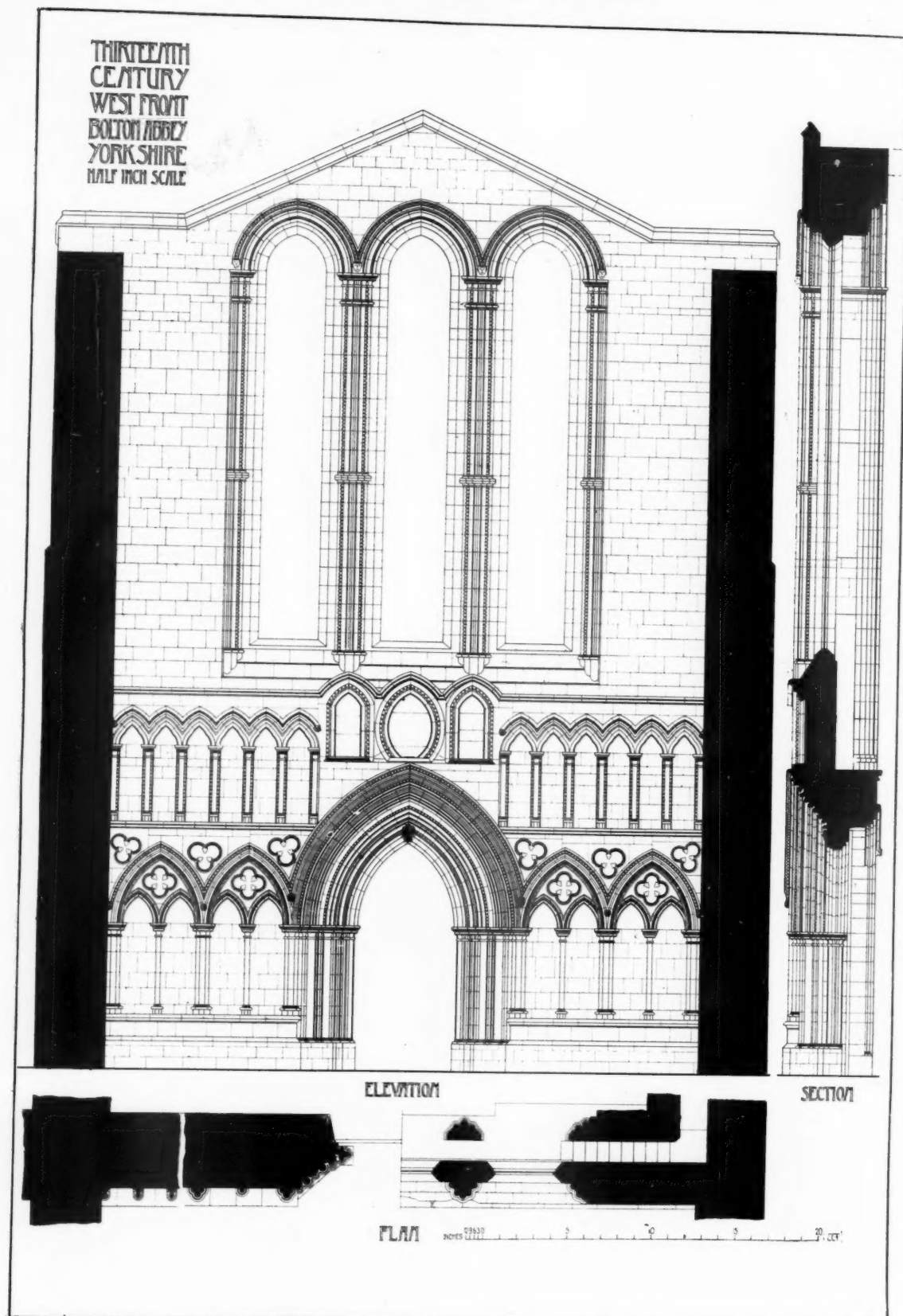
THE CHOIR AND SOUTH TRANSEPT.



SOUTH-SIDE OF THE NAVE, SHOWING POSITION OF CLOISTERS.



INTERIOR, LOOKING EAST.



MEASURED AND DRAWN BY E. H. BULLOCK.

Perhaps the most perfect point of observation is to be found where the growths of underwood creep down to the river like wild beasts to drink, with the silent swirl of the eddying stream at our feet, or near some rock-bound basin reflecting the ruins in all their beauty.

We have already referred to the east window, and notice must be taken of the interlaced arcading above the canons' stalls, which marks the transition from the round-arched Norman to the Early Pointed style, which would sufficiently fix the date 1140-1160 even if we were not in possession of the old abbey charter.

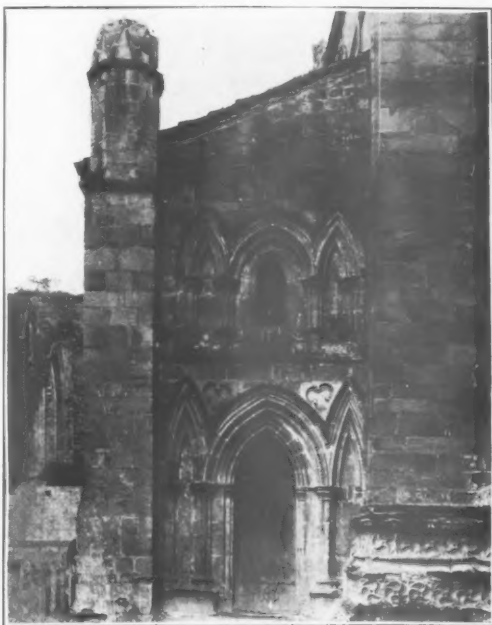
After the English defeat at Bannockburn in 1314 the priory was pillaged by the Scots, and



WEST FRONT OF THE TOWER.

the inmates were forced to fly for their lives. Before that time the canons, undisturbed by marauders, made considerable improvements and additions to the conventual buildings. Norman central towers such as the one here were frequently badly built, and many either fell or were taken down. The one at Bolton was probably removed for this cause, and the narrow Norman lights were replaced by windows of flamboyant character which still remain in ruins in the canons' choir. The date when these improvements were carried out was from 1290 to 1300, as appears in the MSS. of the priory. The upper part of the choir was rebuilt as far as was necessary to enable the larger windows to be inserted.

The Norman nave of the church has mostly



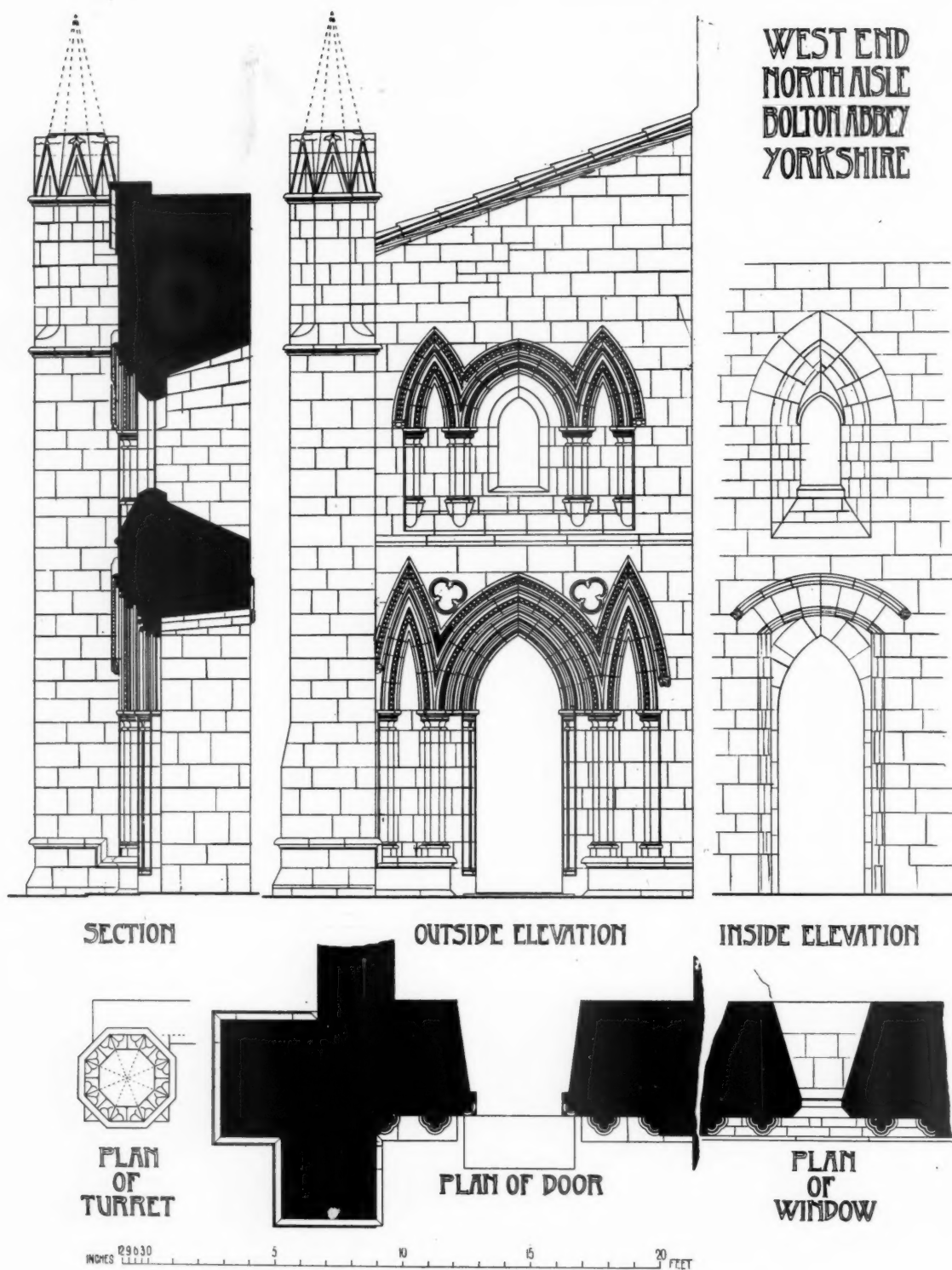
WEST FRONT OF NORTH AISLE.

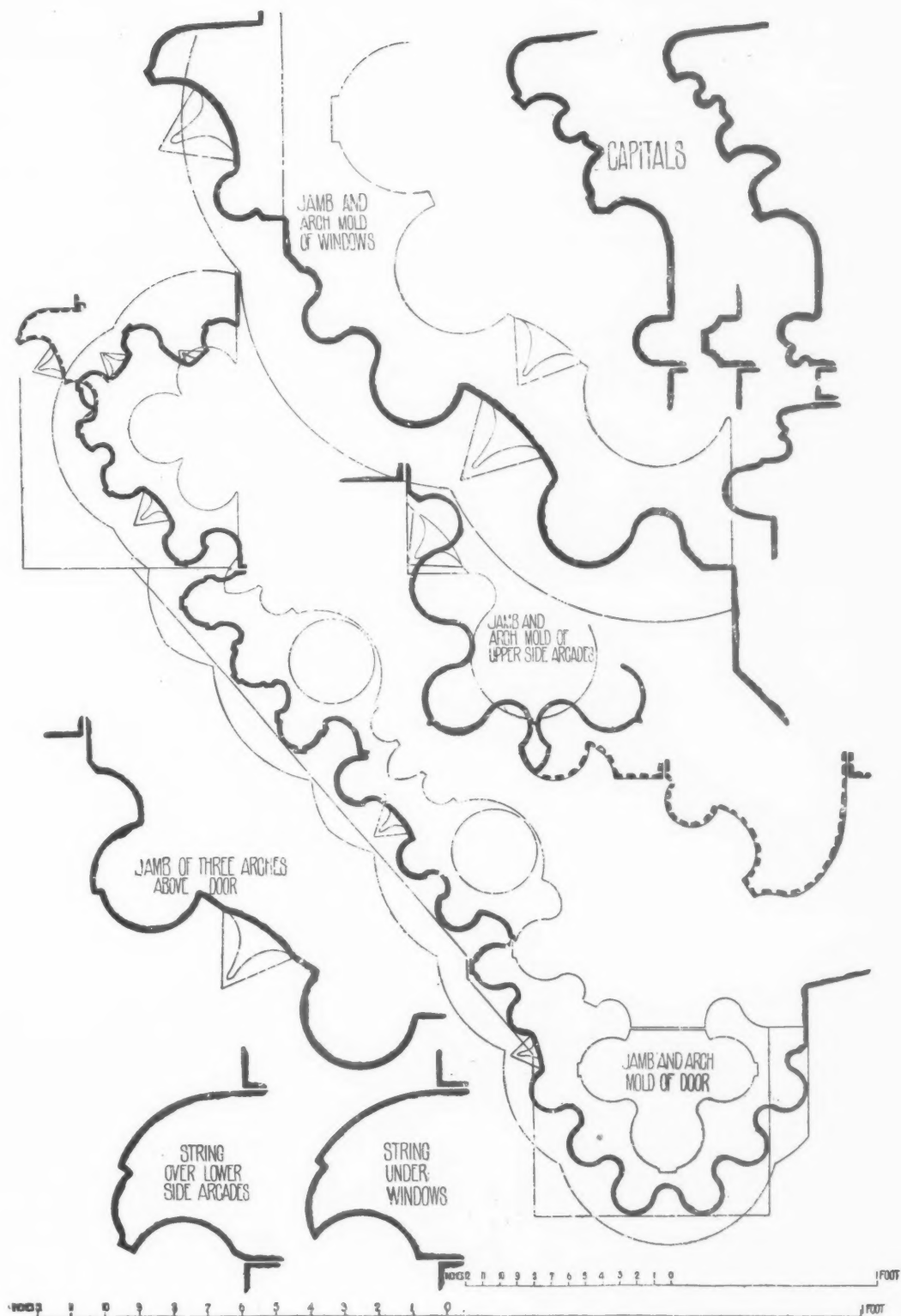
disappeared, but still retains its Early English character as when first built about 1200, though it lost much of its beauty by the removal of its former furniture during the restoration by the late G. E. Street, R.A. The lower part of the south wall with the whole of its western termination is the only relic of the Norman nave remaining. The nave is divided from its aisle by four large pointed



WEST FRONT OF THE NAVE.

Photos: E. H. Bullock.





DETAILS, MEASURED AND DRAWN BY E. H. BULLOCK.

arches supported by massive columns; the centre one is circular and the others octagonal, having their capitals enriched with the characteristic dog-tooth ornament. Above is a clerestory of four lancet lights. The panelled roof of low pitch was put up when the new tower was built in the early part of the sixteenth century, but has since been restored. Services are still held in this portion of the conventual buildings. The exquisite Early English west front of the church (*vide* drawing), one of the finest examples of the kind, has in a great measure retained its wonderful preservation, thanks to the protection it has received from the adjoining later tower. Had the tower been completed this fine original work would have been taken down, in order to connect the new tower and the existing nave. This tower is a fine example of Late Perpendicular masonry, begun before the dissolution of the priory and never completed. The date 1520 cut in the stone of the tower is said to be the oldest date yet legible on a building in Yorkshire.

A noteworthy reason exists to account for the preservation of that part of the conventual church

which is still used, while the ruins of far greater portions are covered with clinging ivy. In the ritual of the Augustinian Canons the nave of the church was reserved for public use, while the choir was kept for the exclusive use of the canons. In order that the two parts should be entirely separate, two solid stone screens were put up, one in the eastern and the other in the western arch of the crossing. The parish were worldly-wise enough only to maintain in repair the building devoted to public use: they had nothing to waste on sentiment!

To-day, who can fail to recall as he stands gazing across the river at the venerable relics of glorious architecture, still possessed of power to raise the thoughts and uplift the soul, that here men learnt to love the best in art, and to despise all that was unworthy of their utmost skill? It is well indeed to remember the early builder's inspiration—

His daily teachers had been woods and rills,
The silence that is in the starry sky—
The sleep that is among the lonely hills.

ERNEST H. BULLOCK.

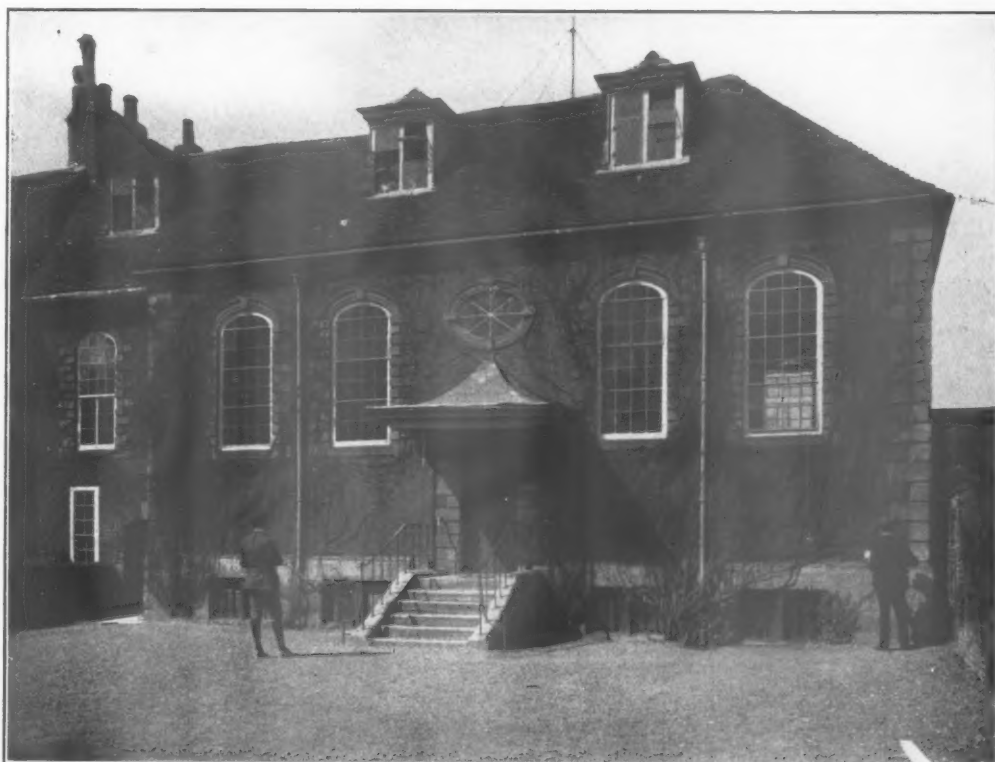
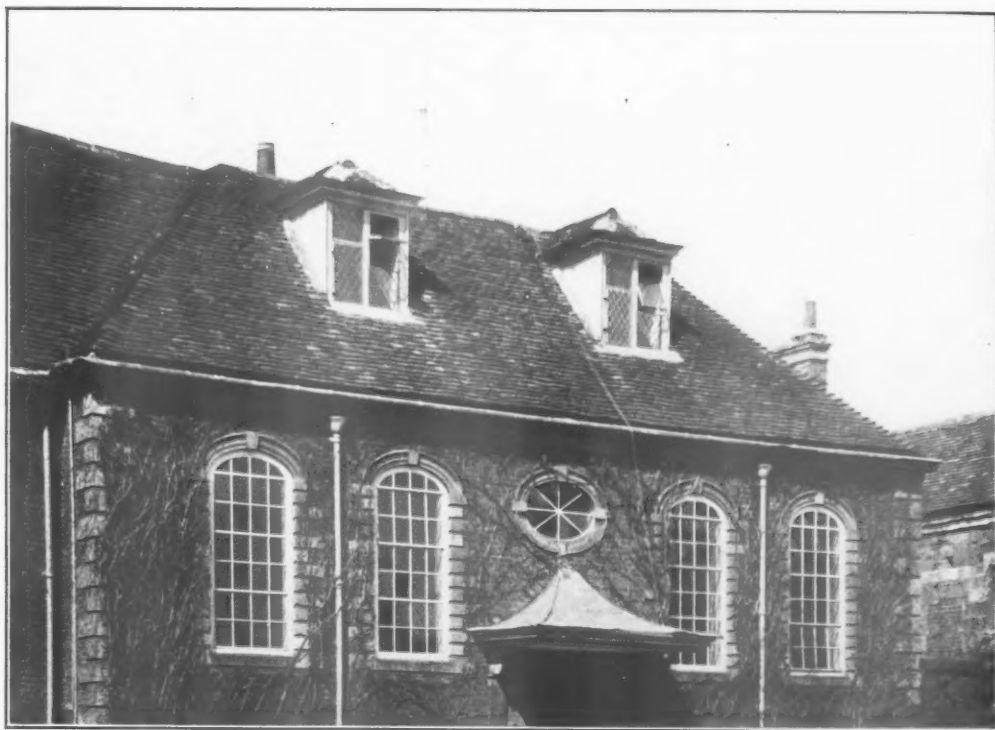


OLD HOUSES IN BURFORD.

Photo: Taunt.

The Practical Exemplar of Architecture.

XXVI.



THE CHOIR HOUSE IN THE CLOSE, SALISBURY.

Photos: F. Bacon.



THE CHIMNEY-STACK.

Photo: F. Bacon.

THE CHOIR HOUSE IN THE CLOSE, SALISBURY.

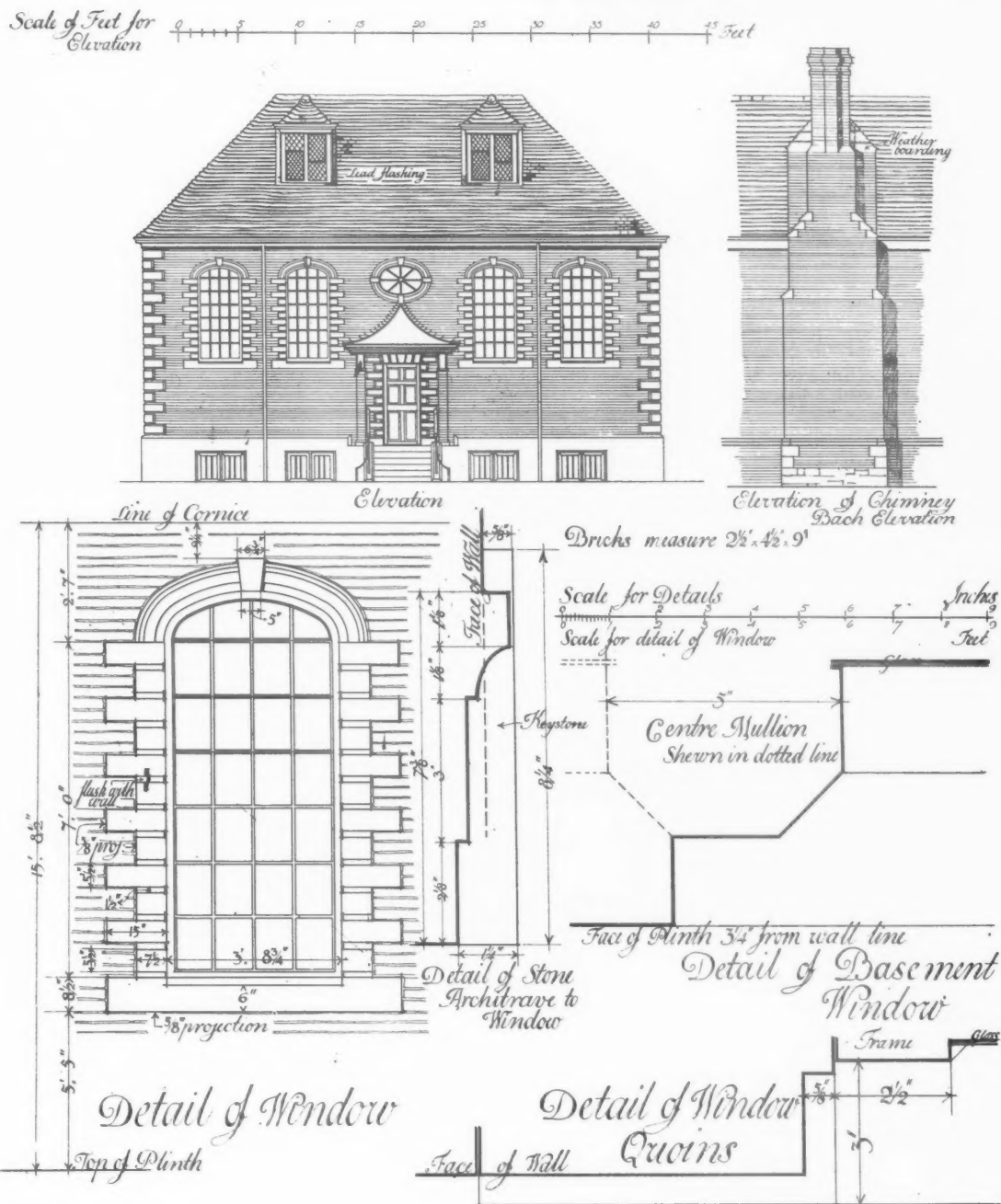


It is difficult to say if the Close at Salisbury is as celebrated as the great Piazza at Venice. Certainly they are both fair to look on, and they ought only to be compared, as the East and West. They are both splendid types—the one of England, the other of the East held in fee by Italy. It is a great and manifold pleasure to skirt, in the cool shade of the loggias, the piazza blazing in the high noontide, to look through the air, palpitating with heat, to where St. Mark's raises its fair head, fretted like the foam of the sea, against the deep sky. It is also good to watch that flamboyant façade wane and fade with the day into the dim night, until it becomes a fabric almost of the

essence of dreams, or, more fragile still, of the stuff of that palace in Xanadu.¹

But Salisbury is not less beautiful. Who can forget, on a morning of early spring, seeing the grey cathedral rise in silent majesty into the pale sky out of wide lawns bright with new green, and shaded here and there by great trees in their new glory? On all sides are dwellings neat and proper, the residences of the clergy, not cramped and jostled together, but almost, one might say, grown there as in a well-ordered garden. Of various ages and dates they cluster near by the base of the most chaste of cathedrals, and form a splendid foil to it. Two great English painters have familiarised us with these places—Constable and Turner. The choir-house, the immediate object of this note, is situated to the north-west of the cathedral, and was built at the end of the seventeenth century. Tradition ascribes it to Sir

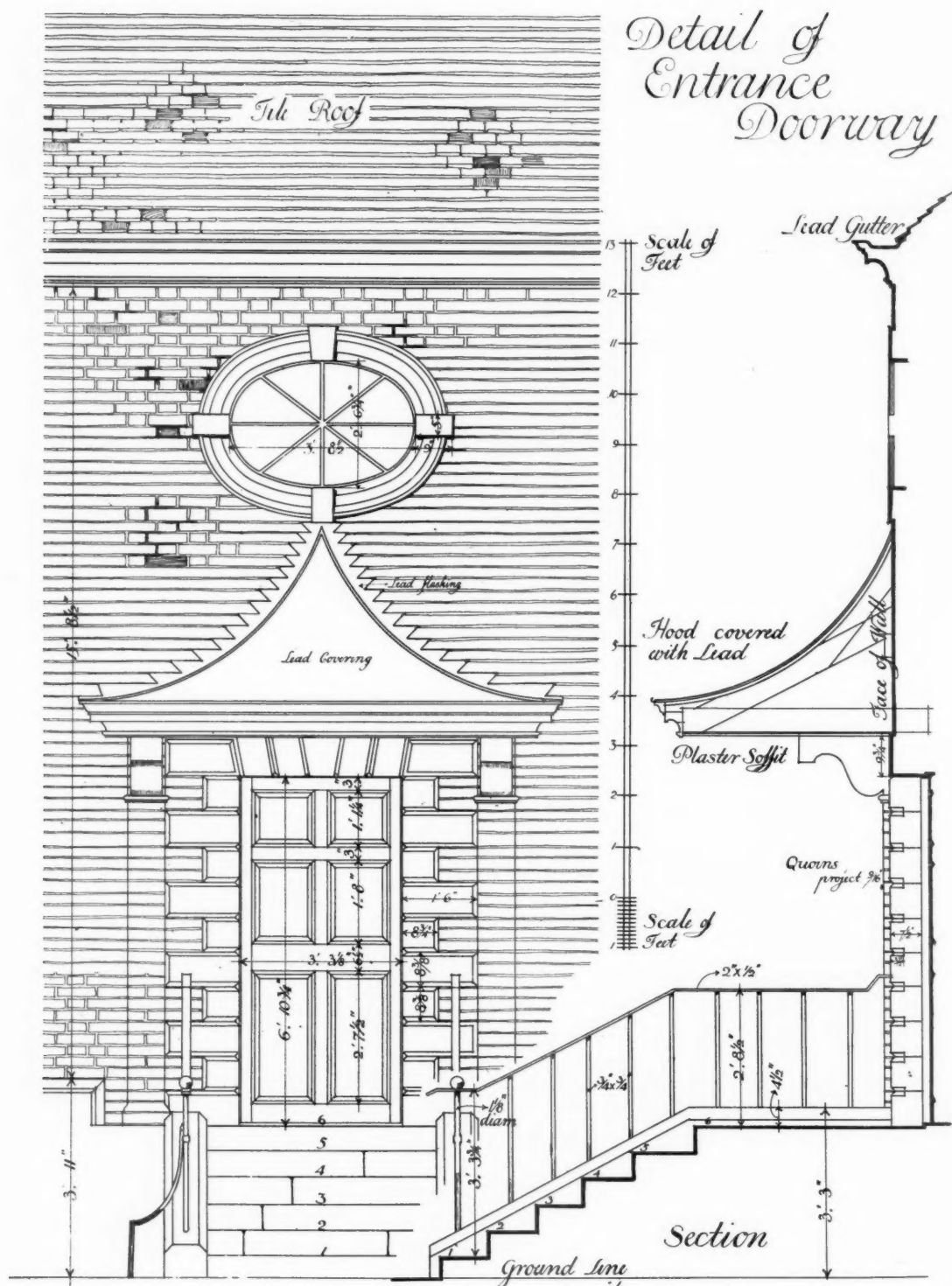
¹ "The shadow of the dome of pleasure Floated midway on the waves."



MEASURED AND DRAWN BY H. A. McQUEEN.

Christopher Wren, who was called in, as is well known, to make a report on the condition of the cathedral. Whoever the architect was he has displayed a playful fancy in the design, and a fine feeling for detail. The composition of the front is unusual, and singularly well proportioned. The elliptical-headed windows, with their delicate coigns and simple architraves round the heads, are delightful. The chief feature of the front is of course the doorway, which is masculine and bold in

design; the brackets and hood are good, and the elliptical window over them makes a fine finish to it. The iron railing to the steps is extremely simple and effective. Indeed the whole marks in a decisive way the entrance. The main cornice, of stone, is designed with a small cove—a favourite profile in Salisbury—and looks very well. Although it is comparatively small it is of a piece with the rest of the front, and is an adequate finish to the brick wall. The tiled roof is hipped and



THE CHOIR SCHOOL, THE CLOSE, SALISBURY.
MEASURED AND DRAWN BY H. A. McQUEEN.

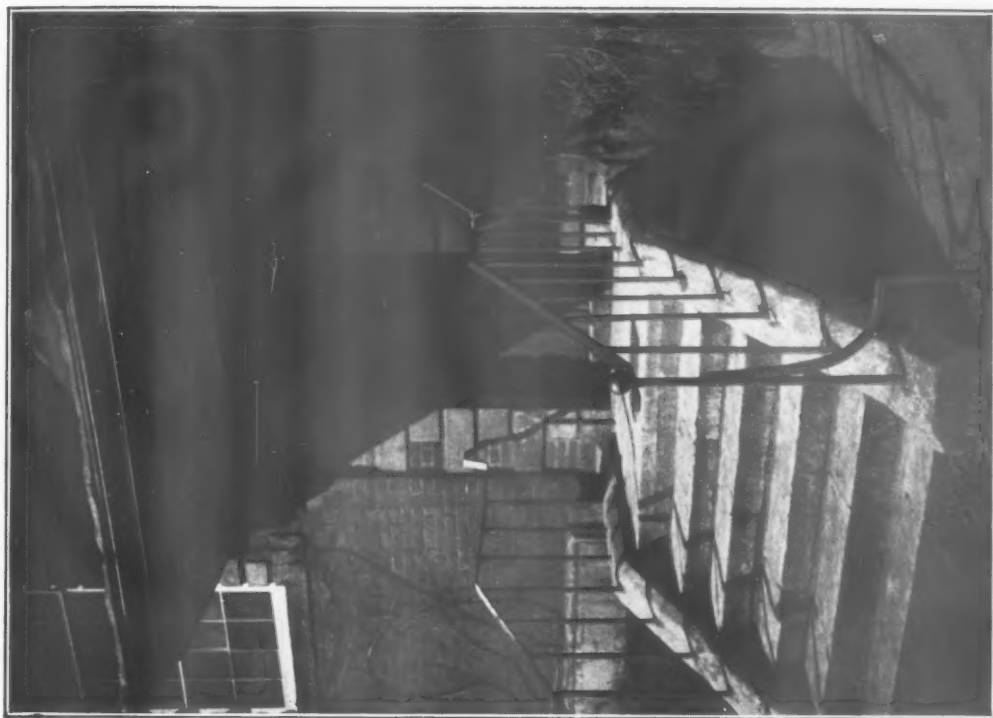


Photo: F. Bacon.

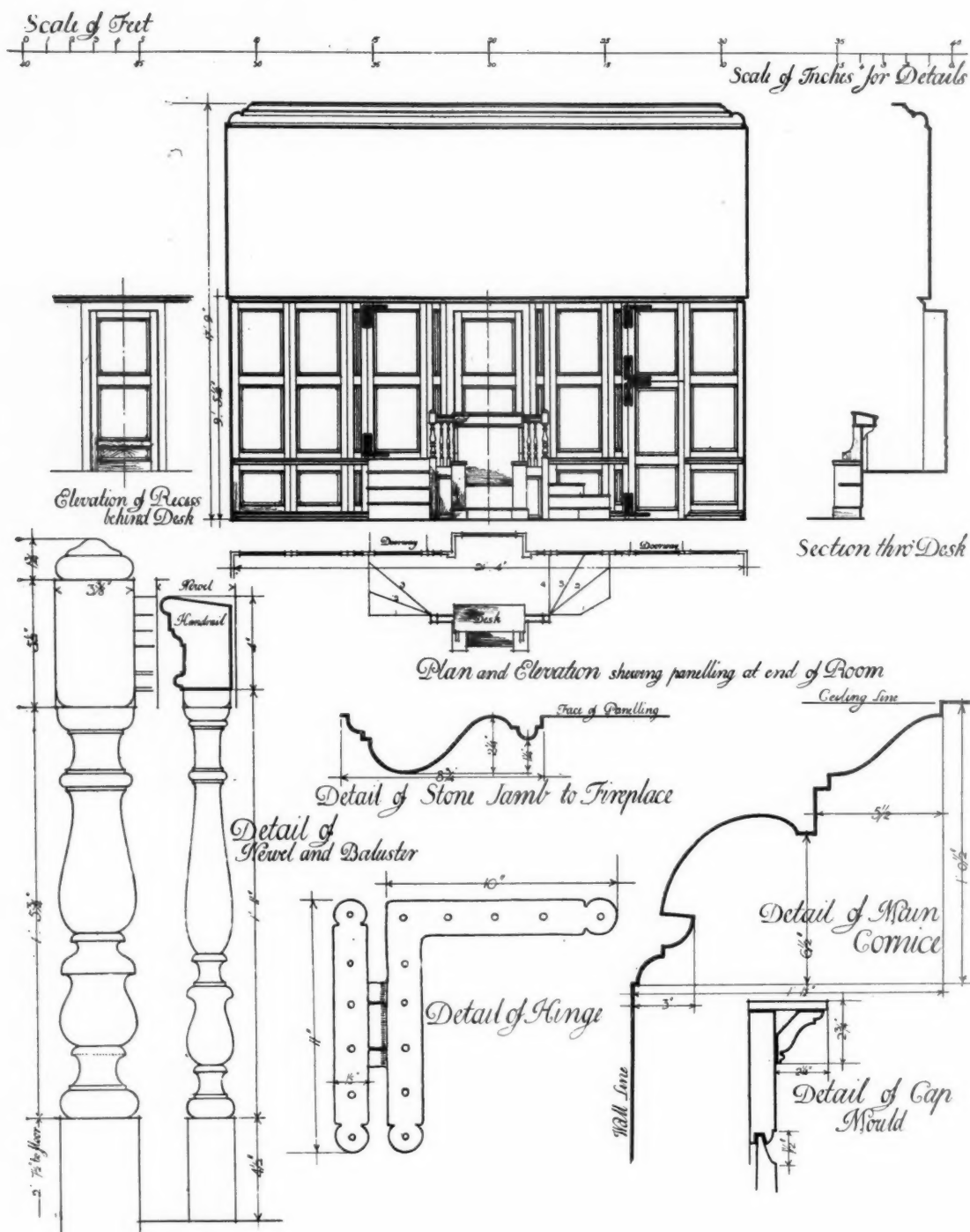


THE CHOIR SCHOOL, THE CLOSE, SALISBURY.
THE ENTRANCE DOORWAY.

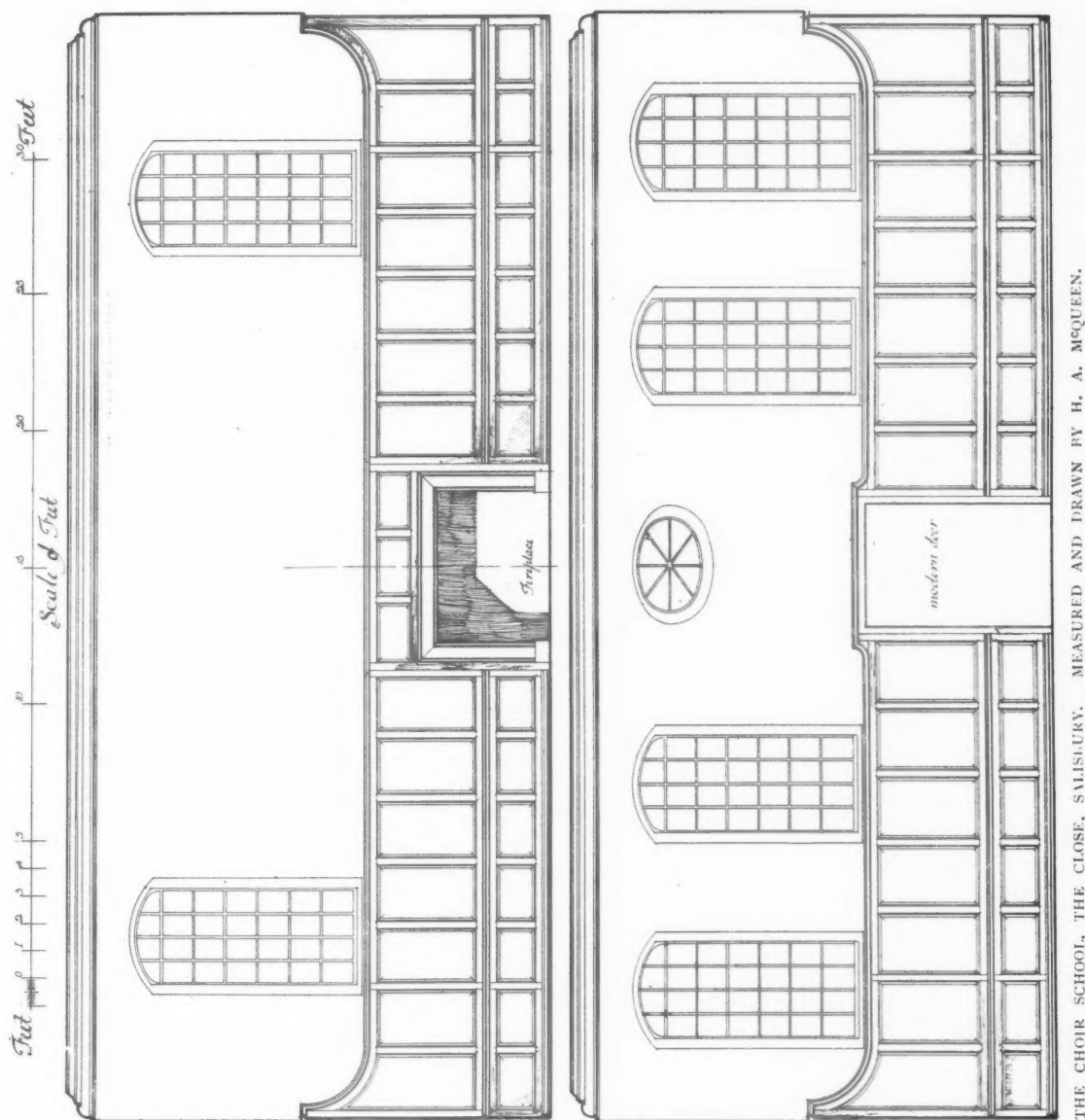


THE CHOIR SCHOOL, THE CLOSE, SALISBURY.
INTERIOR VIEWS.

Photos: F. Bacon.



THE CHOIR SCHOOL, THE CLOSE, SALISBURY.
MEASURED AND DRAWN BY H. A. McQUEEN.



ornamented with dormers, which have cornices similar in design to the one at the eaves. It should be noticed that the three sets of coigns—to the corners of the building, to the windows, to the door—are all of different sizes. The back elevation has a bold and simple chimney in the middle, with a window on each side similar to those of the front. If the outside is like Wren, with its fancy and playfulness, the same is no less true of the interior. The moulded stone jambs and lintel forming the fireplace, the simple oak panelling,

the raised desks at the ends, are all reminiscent of Wren. The curved ramps to the panelling have a fine effect, and give importance to the daisied ends. The room has a flat plaster ceiling, and the space over in the roof is utilised as a dormitory. Many generations of schoolboys have passed in and out from the Close to this most delightful schoolroom. The panelling and benches are scored over with many names, and the panelling under the dado rail has perished under impatient kicks from schoolboy feet.

J. M. W. HALLEY.

Sir Gilbert Scott, R.A.—III.

IV.—TWO GREAT COMPETITIONS.



HE great competition for new Government Offices, gazetted in 1856, formed one of the chief events of Scott's career, and found him by no means unprepared. For some time he had been making drawings of suitable details, and in a design for Halifax Town Hall had set forth his ideas on paper. He describes his finished designs as combining a majority of French details with a few controlling elements which were Italian in feeling, but was not altogether satisfied with the result. Of his drawings, however, he says that they were "probably the best ever sent in to a competition." Only a small number of the competitors submitted Gothic designs, and the premium for the War Office Block was awarded to H. B. Garling, that for the Foreign Office going to Messrs. Banks & Barry, Scott coming third in the latter case and not being placed in the former. Shortly afterwards, however, on hearing that the whole result of the competition was to be ignored and that an absolute outsider was to be appointed, Barry, Wyatt, and Scott met at Mr. Beresford Hope's house to air their grievance and to discuss a plan of campaign. Backed by the Institute they succeeded in obtaining the promise of a Select Committee, who soon brought to light a number of unexpected facts as to the real opinions of the assessors who had judged the drawings. To us the most important of these facts is that they had placed Scott's design as being second best for both blocks, and could not name anyone who deserved to be first. The Committee therefore, after a little discussion as to the relative merits of "the styles," decided that the honours lay between Scott's designs and those of Messrs. Banks and Barry. This was in July 1858, and in November the Commissioner of Works gave his verdict for Scott.

He was, however, told that as an India Office was to be substituted for the War Office, he would have to revise his designs. Digby Wyatt, official architect to this department, thus became Scott's colleague for the work. All was progressing smoothly once more when a violent opposition to the plans was commenced by Sir William Tite in Parliament, and encouraged by Lord Palmerston. Scott replied in a long letter to *The Times* the following day and contradicted his opponent's statement that his lighting was deficient. For months the controversy dragged on, though the working drawings were gradually approaching completion.

His principal supporters in Parliament were Lord Elcho, Lord John Manners, Mr. Charles Buxton, Sir Stafford Northcote, Sir Morton Peto, the builder, and his old friend Mr. Akroyd, whilst the *Saturday Review* and the *Ecclesiologist* also favoured his cause. Twice were plans and models exhibited in the House of Commons tea-room. At length more serious opposition followed in the shape of a strong deputation of architects to protest against the employment of the Gothic style, a deputation which was in all probability engineered by Lord Palmerston himself. In spite of a rally of Scott's professional friends (Burgess, E. W. Pugin, Ewan Christian, J. L. Pearson, A. W. Blomfield, and others) he was told definitely by Lord Palmerston that Gothic would not be tolerated, and that he would be supplied with a coadjutor who would prepare the design. Naturally Scott took umbrage at this step, and after writing another strong letter communicated with Mr. Gladstone, who had previously assured him that his appointment would be respected. So utterly upset and broken down was he with this long-protracted period of anxiety that for the first time in twenty-four years he took a "quasi-holiday of two months, with sea-air and a course of quinine," at Scarborough. Here, never idle, he began to sketch out a new Italian design, and on returning to town, managed with some difficulty to obtain an audience. He discovered that Palmerston was having another set of designs prepared covertly, and once more had to firmly protest. The last act of the drama commenced when this Italian design was placed before a neutral tribunal of architects for judgment—Cockerell, Burn, and Fergusson. Cockerell was all for a pure classic building, Fergusson favoured Scott's last design, Burn was for fair play and no jobbery. The drawings were therefore passed with modifications, and this decision was endorsed by Parliament in 1860. Even after this, however, Palmerston succeeded in forcing Scott to re-draw the whole of his designs, both elevations and plans, on the plea that since 1856 the requirements of the departments concerned had completely changed. This final set of drawings was sanctioned in 1861, five years after the competition commenced. Opposition this time curiously enough came from the hitherto friendly Gothic party. Scott and Wyatt's joint production is now an old inhabitant of Whitehall, long passed from the arena of criticism and too well known to need description. It is with much relief that one turns from this dreary tale of labour wasted, of selfish interests and of foolish prejudices, to consider the more



COMPETITION DESIGN FOR THE NEW LAW COURTS.

GENERAL VIEW FROM THE STRAND.

even tenor of events in Scott's general practice. He erected two large churches in 1858: St. Matthias, Richmond, and St. Mary's, Stoke Newington. By this time he had become an enthusiastic exponent of fourteenth-century Gothic, tempered with the French influence then so much in vogue.

The Westminster Column, a prominent memorial in Broad Sanctuary, is also of this date, but it is difficult even for an admirer of Scott to say anything in its favour.

Two more buildings, nearly contemporary, have justly aroused much criticism. In pulling down, or rather removing with gunpowder, the historic

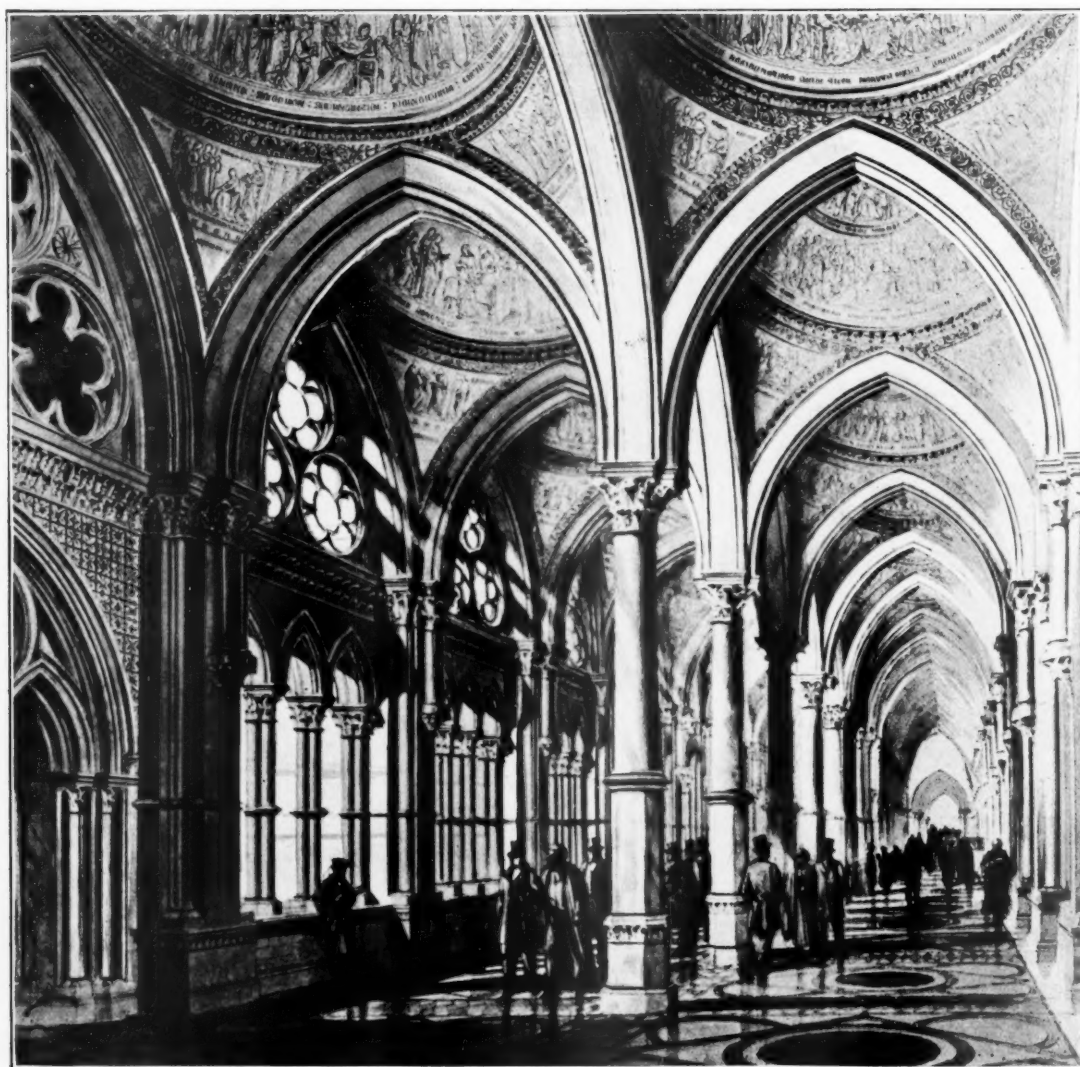
chapel of Exeter College at Oxford, he committed certainly a reprehensible error, but in raising on the same site a copy from a lofty French model the injury was aggravated. Standing in its quiet quadrangle, even after fifty years of wind and weather this uncouth alien still looks a stranded exotic. The detail is excellent of its kind, the style is admirable for France, but in Oxford Exeter Chapel is a dismal failure, utterly unworthy of its talented author. His other work in the same college is in itself ugly, not merely unsuitable, and is almost the worst piece of Revival Gothic in the city.

At Wellington College also, the great school near Sandhurst, his work is seen at its worst, though his chapel there has no encircling antiquity to

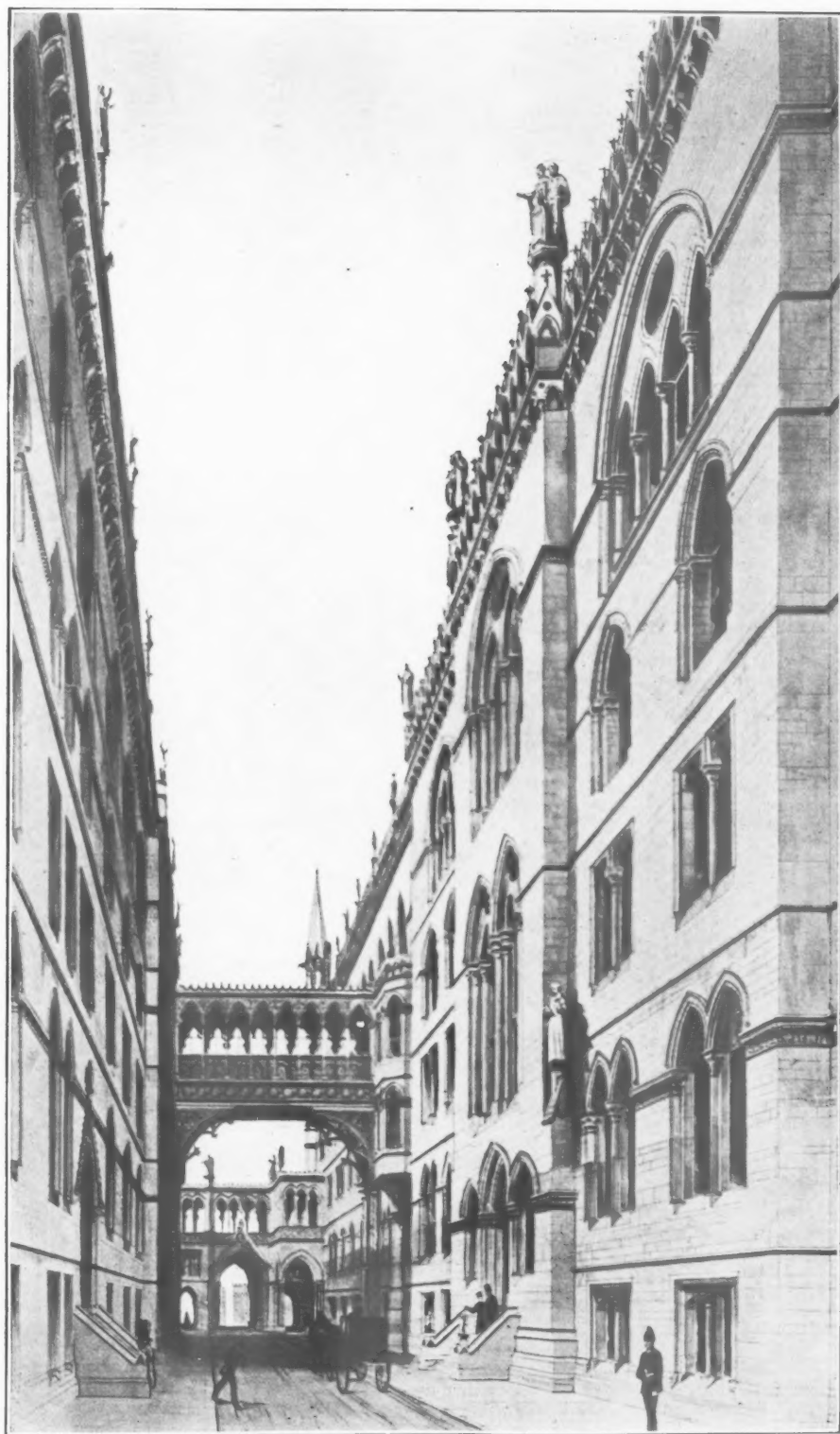
contend with. It is a defect apparent in both these chapels that the effect of the building is that of a chancel to a larger church never completed, an impression heightened at Wellington by the very despicable character of the arcading and porch connecting the chapel with the main blocks of the school.¹¹

He appears to no greater advantage in his design for Walton Hall, a house exhibiting the very lowest depths of Victorian Gothic; or in a monument erected to the Duchess of Gloucester in St. George's Chapel at Windsor. At Preston the Town Hall is an improvement, but we can only describe it as characteristic of its class and period. The secular buildings in which Scott was really successful are not very numerous.

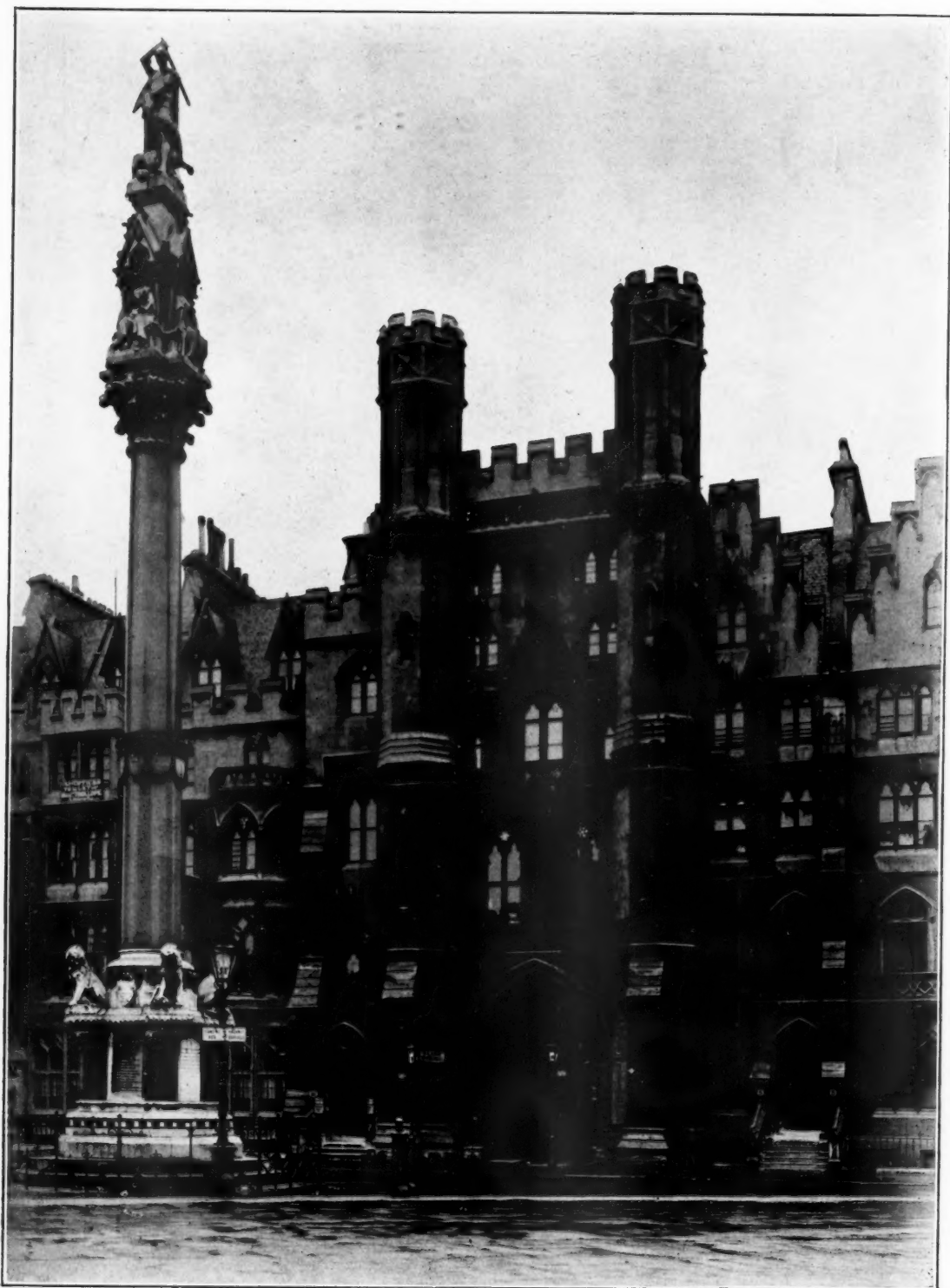
¹¹ The chapel has been considerably altered recently to provide increased accommodation, and a complete change in its appearance has thus been effected.



THE LAW COURTS DESIGN: A CORRIDOR.



THE LAW COURTS DESIGN : THE INTERIOR STREET.

*Photo : F. M. Holborn.*

HOUSES IN BROAD SANCTUARY, WESTMINSTER.

Cambridge contains one well-known example of this date in St. John's College Chapel, which replaces an earlier building. The latter appears to have been of little interest and importance, and the plea for rebuilding is to a large extent justifiable. Although Scott himself placed it very high among his achievements, I hardly think that modern opinion supports his view. There is an un-English something about it which often creeps into his work, and which always appears out of place in an old-world neighbourhood, an impression not produced in a confessedly modern and cosmopolitan street. His first design was infinitely preferable to that finally adopted, and though in many respects similar to Exeter Chapel, it was less aggressively foreign and precipitous. However, the action of a wealthy alumnus in offering to provide a tower to rival that at Merton was the cause of alterations to the design, alterations which greatly lessened its attractiveness. The tower is heavy and ungainly, especially from the west end. Nor does the gaudy decoration of the interior, nor the unconvincing outline of the roof-ribs, redeem the rest. It seems hard to believe that this building actually cost £60,000.

Two prominent public buildings in Leeds next claim our attention. We can heartily agree with Scott in considering Beckett's Bank in Park Row to be one of the best of his secular works. Standing in one of the finest streets in the provinces, it exhibits his Italian treatment of Gothic in his happiest vein, and in spite of plate-glass remains a by no means inartistic production. The large Infirmary, stowed away in the shabby purlies behind the Town Hall, is a more remarkable but less successful conception. The conflict between "hospital lights" and French geometrical tracery becomes here almost ludicrous, and there are many defects within, the chapel and waiting-hall both being very gloomy. Nearer London he built the Vaughan Library at Harrow, and also Hillingdon Church. The former is characteristic of his secular Gothic manner; the latter in many respects is different from, and excepting only the tower is inferior to, his usual type of church.

The limited competition for the new Law Courts in 1866 caused Scott nearly as much chagrin as did that for the Government Offices.

The arrangements were complicated, the site quite inadequate, and information had to be obtained from the law officers of the Crown.

"It took me, I think, from April to September to get up my information and throw it into anything like shape; and at length I succeeded in packing together, in what I had reason to think a good form, every room required to the number, I should think, of some thousands. We were told that arrangement alone was to settle the competition, and so I neglected the purely architectural work until a late period. Then, however, I took it vigorously in hand, working at it at odd times while my more practical study was going on, and then taking a month at the seaside for this department exclusively, besides much subsequent work on my return home. No previous competition had involved me in such an amount of labour."

The result was that Edward Barry was placed first and Scott second by the assessors; Scott first and Waterhouse second by the law officers. The judges were inclined to vote for Barry, but his "architecture" was approved by no one; so, following the bad precedent of 1856 (p. 180 *ante*), they proposed to yoke with him Street as a colleague, though the latter's designs had received no commendation. Scott protested, and had some measure of success thereby; but, fearing a recurrence of red-tape and jealousy such as he had been subjected to a few years before, he withdrew from the competition. In the end Barry was cut adrift, and thus it was that Street is responsible for one of the most important buildings in London. In the Institute Library is preserved a set of photographs of Scott's designs, which his most bitter critics must admit are among the finest examples of architectural draughtsmanship extant. In spite of a vast plan and multitudinous restrictions, he evidently contrived to have sufficient time to make of his elevations, and especially of his perspectives, works of art. Methods of drawing have greatly altered since then, in some ways for the better, but in two respects Scott's drawings are inimitable: his freedom from affectation and his wonderful effects of distance.¹²

MARTIN SHAW BRIGGS.

(*To be continued.*)

¹² This article perhaps hardly gives an adequate idea of the extent of Scott's practice. While in partnership with Moffatt (1835-45) he built no less than fifty workhouses; but of his other works, including a number of churches, we have no record. A list published in 1878 gives the names of 732 buildings with which he was concerned between 1847 and 1878, but in some cases he only wrote a report, and moreover the list is incomplete. It includes 39 cathedrals and minsters, 476 churches, 25 schools, 23 parsonages, 43 mansions, 26 public buildings, 58 monumental works, and 25 colleges or college chapels. At his death he left £120,000.

Correspondence.

SIR GILBERT SCOTT.

TO THE EDITOR OF "THE ARCHITECTURAL REVIEW."

SIR,—In the articles upon the life of the late Sir Gilbert Scott your contributor refers to certain works carried out under his direction at Westminster Abbey—more especially those in connection with the chapter-house and the front of the north transept. He quotes certain remarks by Mr. W. J. Loftie.

Mr. Loftie can make the subject of architecture (so comparatively dry, alas! to many) both interesting and even entertaining: but let all men beware of trusting to his statements of fact. He is, unhappily, so careless, so regardless of verifying that which he sets down, that no reliance should be placed on the historical value of his work. The more the pity.

Being a pupil of Sir Gilbert (or Mr. Scott) at the time, I had the advantage of being constantly on the works when the chapter-house was being repaired, and when the porches were being renewed at the north transept. I was also, later on, frequently on the work when the part of the north transept front above the porches was being dealt with by Mr. J. L. Pearson.

I am not aware that Sir Gilbert Scott ever made drawings for the works which it was inevitable must be undertaken on this part of the

fabric. What was the actual condition in which both Scott and Pearson found this part of the fabric to be? I remember it well. The expression made use of by Wren in describing the work of Inigo Jones at St. Paul's exactly describes what was existing at the Abbey. The walls had been "flagged." Thin casings of Portland stone were set up on edge, hardly anywhere bonded to the ancient masonry, which had been peeled, hacked, and broken in a deplorable way. One could stand on the scaffolds and look down into gaps—gaps of many feet in depth—between the "flags" and the real wall.

In many cases, far from the newer work being of any support to the old, it merely hung on it, resting precariously here and there. It tended rather to pull the old work down than to support it.

I am not holding a brief for Scott or Pearson. The way the latter destroyed the rose window, and would have thrown away the glass of it, was very scandalous; but as regards the repair of the fabric the problem that had to be faced was one of singular and profound difficulty. The casing could not be repaired. It was not even a part of the fabric. I think that Professor Lethaby in his invaluable book on Westminster Abbey has shown that he did not really know what was the actual state of affairs. SOMERS CLARKE.

48, Albert Court, S.W.

Notes from Paris.

Group of Buildings in the rue de Courcelles.

M. Théo. Petit, the well-known architect, had to construct on an immense plot of ground on the Plain of Monceau an imposing block of six houses divided into flats. Each one is different in detail and decoration, and yet they form a harmonious whole; one feels that it is only one building—divided, it is true, but each part in harmony with the rest. These houses, each seven or eight storeys high, contain all the latest improvements—lifts, electric light, telephones, apparatus for sending up letters, vacuum cleaner, hot water everywhere and at all times of the day and night. But what is particularly interesting is the exterior decoration. This is carried out with great attention to detail. Every part, even the smallest details, has been the subject of special study on the part of the architect, who enlisted the aid of two talented sculptors.

M. Petit desired to show that with ordinary building materials it was possible to create some-

thing new, without sacrificing everything to symmetry, or allowing oneself to be influenced by routine, but at the same time avoiding any suspicion of artistic anarchy.

In the rue de Courcelles we notice the two entrance doors, and, above, the sculptural compositions of M. Cochi representing the family, symbolised in the centre by the parents, while at each end are little girls studying the violin and doing needlework. All this is carried out with firmness and expression. Beginning in the rue Jouffroy a frieze runs all round the building on a level with the floor of the first storey. This is of very special interest, as it is broken up by windows, doors, bay windows, projections, &c., forming portions of unequal length on which a subject regularly repeated has been carved. The architect also had the ingenious idea of composing, with the aid of the sculptor Binet, a different subject for each part. Here are wild ducks among the reeds; there are frogs jumping among clumps of iris; then we see snakes gliding among ferns; an owl on the branches of a fir tree; sparrows clus-



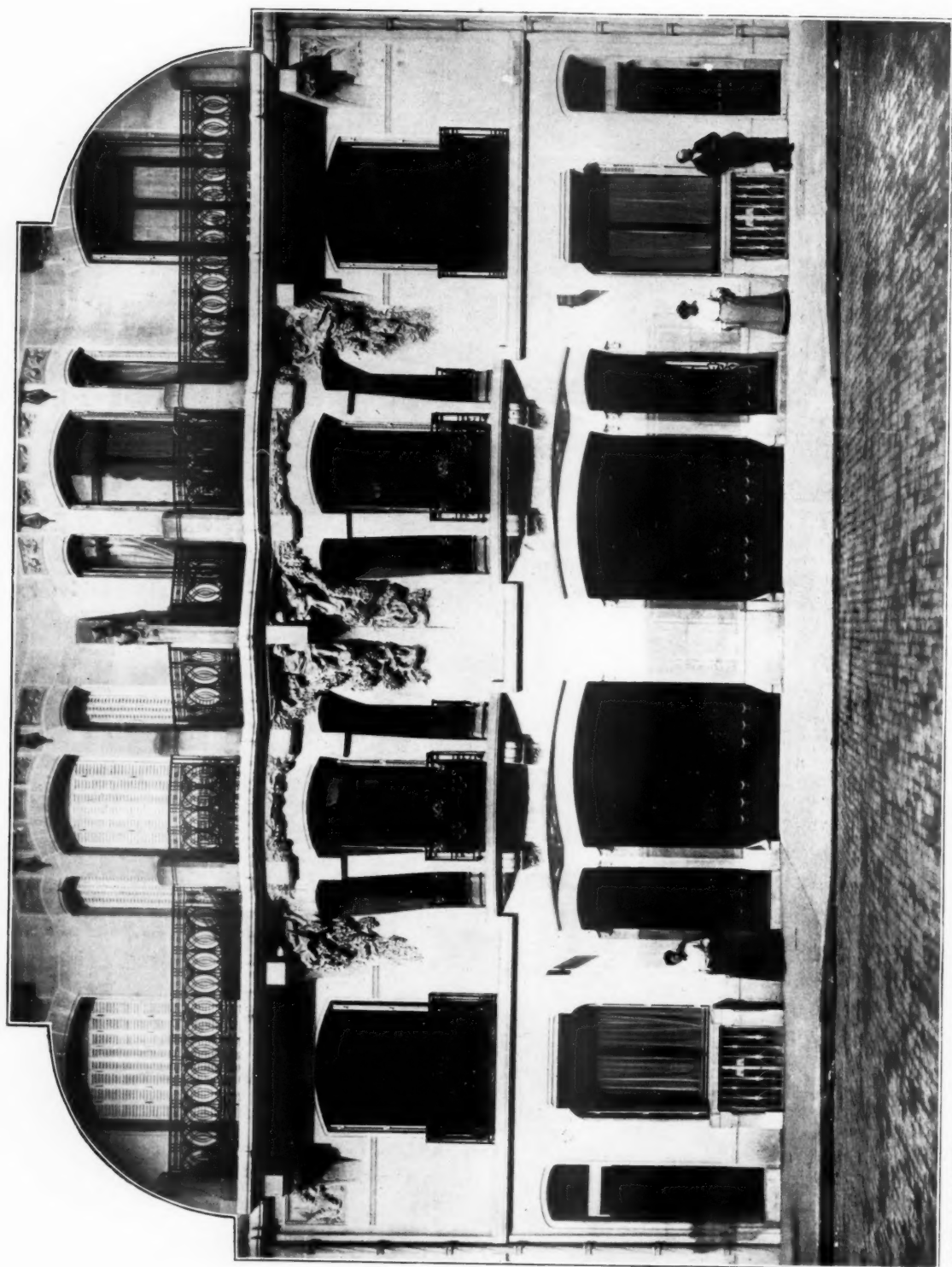
BLOCK OF BUILDINGS, RUE DE COURCELLES, PARIS. THEO. PETIT, ARCHITECT.

tering among foliage; cats stretching and arching their backs; a flight of big butterflies among flowers; birds whose nest is cleverly placed under the bracket of a balcony, &c., &c. A little horn decorated with glycins, which projects over the rue Jouffroy, is of extreme delicacy.

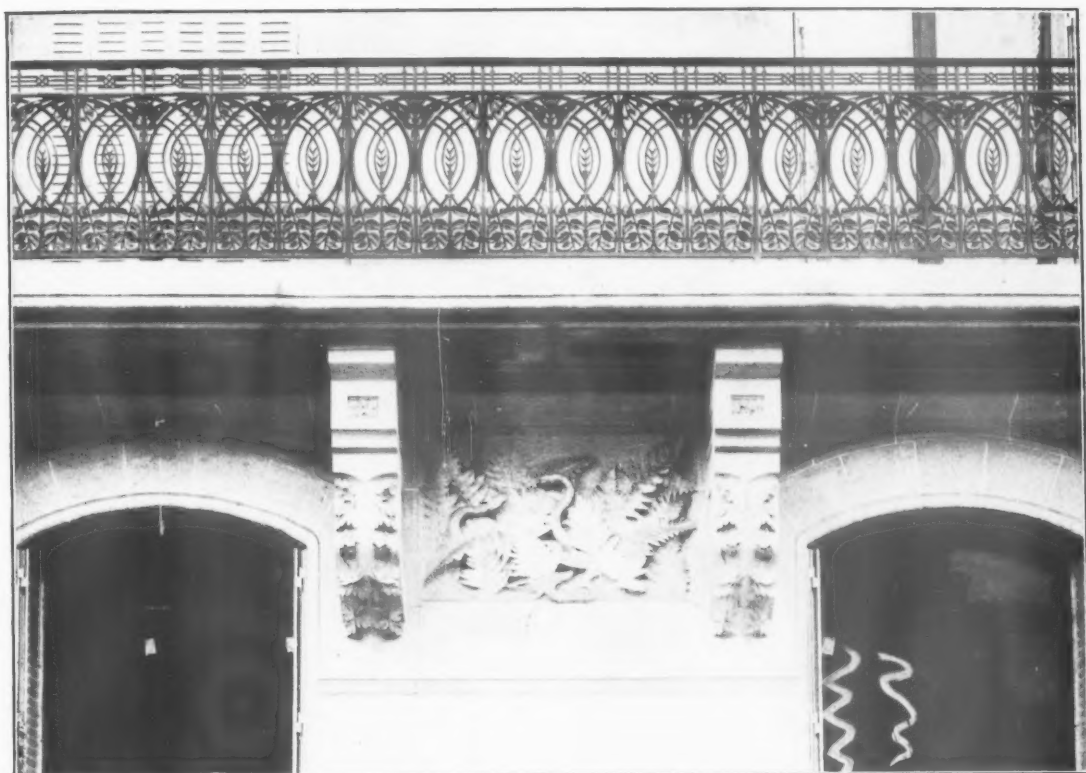
All the balconies of wrought iron, painted

and gilded in parts, are also the work of the architect; they were specially designed for their present positions, for which they are admirably adapted both in form and composition.

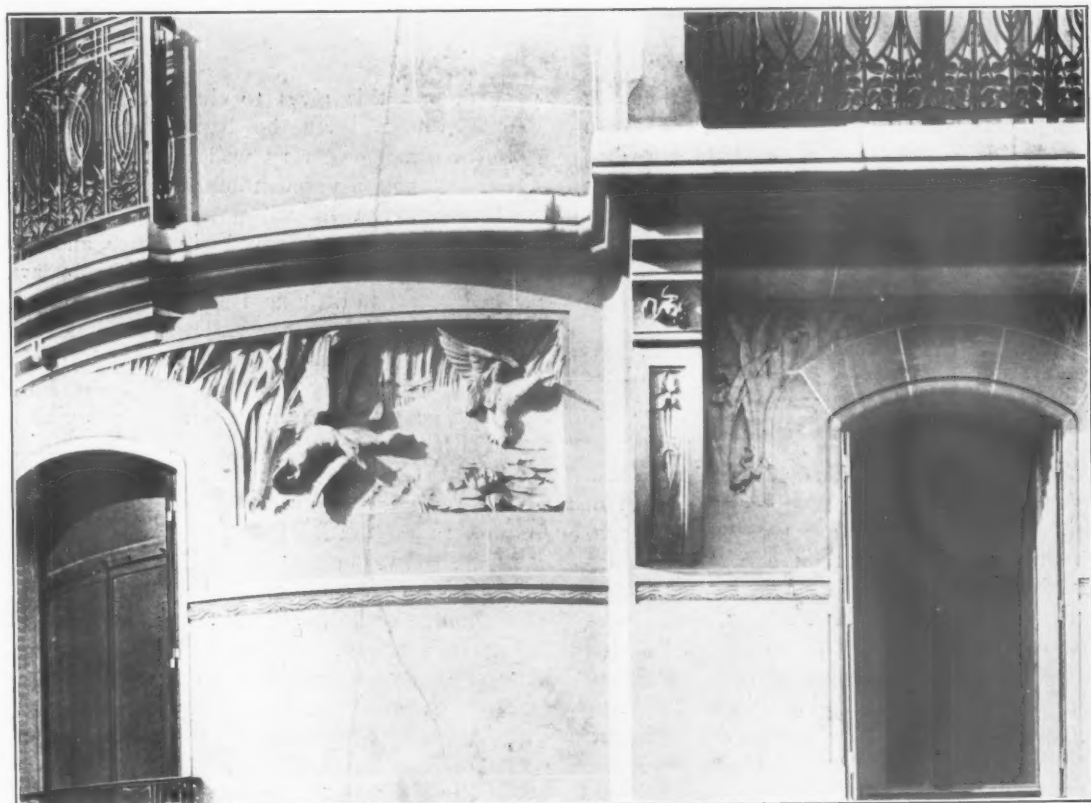
In conclusion, we would mention the domes crowning the two angles of the building. Both as regards their silhouette and their colour they



BLOCK OF BUILDINGS, RUE DE COURCELLES. DETAIL. THEO. PETIT, ARCHITECT.



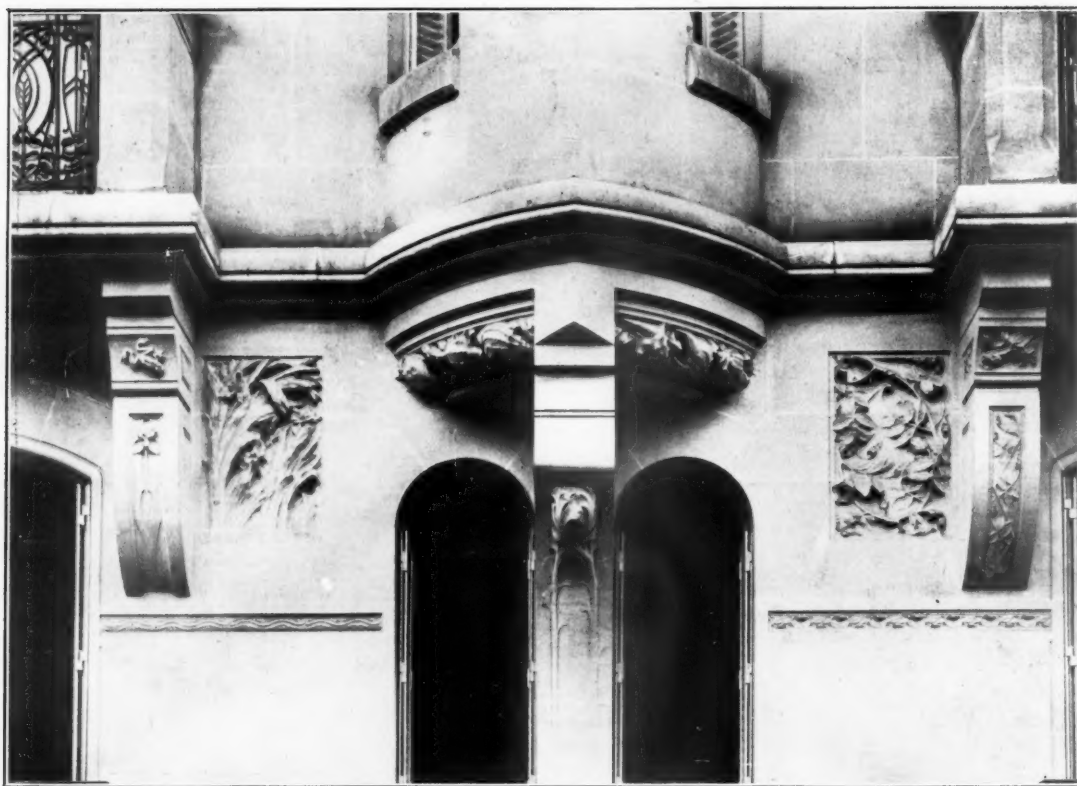
Detail of Carving and Balcony.



Detail of the Sculpture.

BLOCK OF BUILDINGS, RUE DE COURCELLES, PARIS. THEO. PETIT, ARCHITECT.

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BLOCK OF BUILDINGS, RUE DE COURCELLES, PARIS.

THEO. PETIT, ARCHITECT.

give a suitable finishing touch to this building which resembles nothing which has been "seen before." This is an immense undertaking when one thinks of the amount of work which must have been got through to produce so many decorative elements on such a vast surface, all of which must be in perfect harmony with each other.

Business House, avenue de la République.

We have already described this building, in a previous article, from an architectural point of view. About the decorative part we may mention that all the fittings in the house, the railings, balusters, woodwork, lighting apparatus, interior mouldings, benches, friezes, doors, windows, &c., are the work of the architect. Everything has been studied with a view to the site to be occupied, and we must in justice to Monsieur Eugène Meyer acknowledge that he has succeeded remarkably well, and that he could not have shown more taste.

The main entrance has three doors of wrought iron ornamented with brass. This iron is not

painted, and this gives to the scrolls and the foliage climbing over the bars a very natural colour harmonising very well with the brass. Window panes of a golden hue introduce a pleasing touch into the artificial light. The hall leading to the main staircase is paved with stone, and has spots of golden mosaic. The partitions are covered over with little light-brown panes of onyx, framed in little iron baguettes; the walls in front of the stairs are covered with mirrors right down to the ground, thus doubling the dimensions. Roses of golden mosaic with wreaths of ivy bear electric lamps, thus giving an effect of great richness to the ceiling.

The staircase is of stone, with the joints of the framework artistically traced; the baluster of wrought iron with scrolls of ivy shows off to great advantage on such a background. The doors on the landings, of a simple and original design, are of oak and lemon, and the tints of these two natural woods produce a happy effect.

The waiting-room is covered with a cupola, and is lighted from a neighbouring office by means of a stained-glass window representing the factories of the firm of Messrs. Sulzer at Winterthur in Switzerland; the framework is carved with a motif of Alpine roses and edelweiss entwined. All around

this room runs a wainscot of carved oak and lemon, seven feet high. This wainscot harmonises delightfully with the doors and the large wooden settle. The floor is of oak and walnut. All the furniture, and all the woodwork, has been studied by the architect, and by careful management he has succeeded in keeping down the cost.

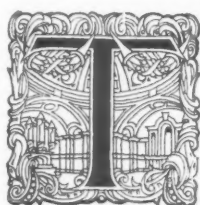
On the façade everything has been rationally done. For those commonplace balusters in the balconies, which we generally see, Monsieur Meyer has substituted the name of the firm on the first

floor, and foliage entwined on the second. The cornice is supported by brackets, between which runs a frieze of chrysanthemums sculptured in stone, the work of Monsieur Carion. We give here only a brief description of a few parts of this very interesting house, but each part is studied with care and originality, and all the details are diverting and treated with taste.

ROB. MALLET-STEVENS.

JACQUES ROEDERER.

The Committee for the Survey of the Memorials of Greater London.



THE proposal to hasten the work of our Survey by constituting local centres in separate parishes having won the general approval of our members, I shall proceed at once to give the names of those who, after a preliminary canvas, have already promised to help. It has been thought advisable to give the general names of the districts rather than those of the civil parishes

under the titles of which our records will be ultimately arranged and published, since a strict regard for parish boundaries in the collection of material would often entail needless labour and some possible misunderstanding. We appeal, therefore, to all living in or near the districts mentioned below who are sufficiently interested in the record and preservation of the buildings of beauty and note in London, to place themselves in communication with the representative of the Survey, and to assist, either by active help in making drawings and photographs, or by forwarding information which they may possess regarding the buildings themselves, their position and value. I may say that this task undertaken by our local members is in most cases independent of the work which they are already doing for the Survey, in the preparation and illustration of forthcoming monographs, and volumes of the Register. The parishes of Chelsea, St. Helen's, Bishopsgate, and the several parishes of Westminster have been undertaken by non-residents, the latter being in the care of our Secretary, Mr. Lovell, since they embrace the immediate neighbourhood of the Survey head-quarters.

The following are the names and addresses:—

THE CITY.

Parish of St. Helen, Bishopsgate:—

A. W. Clapham, Cobden Hill, Radlett, Herts.

COUNTY OF LONDON.

Shoreditch and Bethnal Green:—

Gilbert H. Lovegrove, Town Hall Chambers, 374-8, Old Street, E.C.

Hackney:—

Ernest A. Mann, M.S.A., 89, Benthall Road, Stoke Newington, N.

Stoke Newington (and Tottenham):—

Francis W. Reader, 17, Gloucester Road, Finsbury Park, N.



STAIRCASE, CROMWELL HOUSE, HIGHGATE.

Photo: H. W. Fincham.

192 *Committee for Survey of Memorials of Greater London.*

Clerkenwell and Islington :—

H. W. Fincham, 70, Hillfield Avenue, Hornsey.

Hampstead and Highgate :—

Percy W. Lovell, B.A., A.R.I.B.A., 18, Hampstead Lane, Highgate.

Camberwell :—

George Trotman, 244, Camberwell Road, S.E.

Chelsea :—

Walter H. Godfrey, 11, Carteret Street, Queen Anne's Gate, S.W.

Westminster :—

Percy W. Lovell, Parliament Chambers, Great Smith Street, Westminster.

Greenwich, Blackheath, and Lewisham :—

P. K. Kipps, 93, Lewisham High Road, S.E.

GREATER LONDON.

Tottenham. See above.

Cricklewood :—

Edwin Gunn, A.R.I.B.A., 27, Richborough Road, Cricklewood, N.W.

Croydon :—

F. J. Sawyer, 50, Dingwall Road, Croydon.

From time to time we shall hope to supplement this list as our circle of helpers widens. Regarding the numerous central parishes, members who have their offices in the City may be inclined to

aid us in collecting records of those districts where the smallness of the area is generally counter-balanced by the wealth of historic interest.

Some good records have been received in furtherance of the Chelsea Survey during the past month, including a particularly interesting and exhaustive batch of photographs (by Mr. H. W. Fincham) of No. 6, Cheyne Walk. This house, built not later than 1721, is a fine example of the simple and substantial building of the period, and has been practically untouched by any hand since. It is beautifully panelled throughout, but curiously enough the walls of the top floor have been entirely covered with 16th and early 17th century panelling, evidently the discarded possession of some fine old house, perhaps of the immediate neighbourhood. It was the home for seventeen years of the renowned Dr. Dominicetti, who in 1765 established here his sanatorium and fumigating baths; traces of his occupation still remain. The other historic buildings in Cheyne Walk are being rapidly surveyed—of Queen's House alone over thirty drawings and photographs having been already placed in the collection.

WALTER H. GODFREY.

Notes from Italy.



ITALY, like other countries rich in art treasures, has a double responsibility; the one, to take care of old monuments and to repair them when they are decaying or neglected; the other, to emancipate herself, little by little, from traditions, and try to form a real modern movement in art.

In these times there is, it is true, a certain activity in the conservation of old works of art, and in the other regard one notes endeavours to modernise the construction of new buildings. We may mention, among others, a restoration and two palaces lately built, and worthy of our attention.

Palazzo della Mercanzia, Florence.

At the old Trade Palace an important restoration has been made. The building dates back to the fourteenth century, a time when Florence was a business town and occupied by a corporation corresponding to the present chambers of commerce.

The plaster that covered the façade has been taken away, and the fine dark stone has reappeared on all the edifice; the windows and doors, for so

long disfigured by blinds, have been restored to their fine original state.

The interior of this palace had also endured a great many vandalistic transformations, all of which have been swept away. The walls and the divisions that had been constructed to augment the number of the rooms have been demolished. All has been done with the idea of giving back to this building its inward and outward architectural aspects during the fifteenth, sixteenth, and seventeenth centuries, and to restore to the Piazza della Signoria a monument that had been long neglected and almost forgotten. The work was executed at the charge of a society of land proprietors called "Comizio Agrario" (Agrarian Association), to which the building belongs now, and has been superintended by Signor Cerpi, a clever architect of Florence.

The Gonzaga Palace.

Italian modern architecture is not very interesting. Up till now it consists of bad copies of old work, with which it compares unfavourably, or in a combination of old styles, badly amalgamated. There are, however, some exceptions now, among which may be mentioned two new palaces that have recently been erected in Milan.



THE GONZAGA PALACE, MILAN. ENTRANCE AND GARDEN FAÇADES. C. ARPESANI, ARCHITECT.



THE CASTIGLIONI PALACE, MILAN.
GIUSEPPE SOMMARUGA, ARCHITECT.

The Gonzaga family came originally from Mantua, which town they ruled during the fourteenth century, though the family dates back long before that. One of the branches of this house has now taken up its residence in Milan, and has had a large dwelling built there. The architect, Professor Arpesani, proved with his work how, without forsaking the old traditions, one can still give to them a new impression. This is undoubtedly a step further on the way towards a real modern art, a hard and difficult venture in Italy, which is still steeped in past tradition. The new building savours of the transitional period between the fourteenth and fifteenth century in Lombardy, as it is to be seen in some of the other buildings of Milan. The lodges belong to the Florentine manner of the fourteenth century. The structure of the marble terraces is of the Imperial epoch of Rome, still to be seen in the ruins of the Palazzo dei Cesari. The other parts, as the general scheme, reproduce the Lombard art of the fourteenth century. The whole is well proportioned, the various styles are perfectly harmonised, so that this palace gives a good impression and possesses a certain sober grandeur.

The Castiglioni Palace.

This building has started a great deal of discussion in Milan. The general scheme of the façade has a Greek character, the decorative features of the entresol and the second floor are entirely Roman,

while the ornamentation of the first floor leans to the French style. In spite of such a diversity of elements, the architect has skilfully united them together, diffusing something of his own into the whole, and has given a new and almost personal impression to the façade. The lower part is really too heavy and out of harmony with the rest, and the sculptures of the central door have been now removed. The other side of the palace differs a great deal from the main façade, and is generally preferred to it; it is, in fact, a very praiseworthy work, possessing harmony and simplicity. There are to be seen, here and there, some Moorish features, but well tuned with the rest; it is a work rather to be looked at than to be discussed. The stable and the garden entrance are sympathetic and original compositions; and especially worthy of mention are the gates and decorative carvings, excepting the two rather disproportionate carved heads at the sides of the central gate.

The staircase is wide, light, and spacious; it is adorned with fine mural stucco decorations in the Bernini manner. The iron-work, designed by the architect, is an original creation, but will not appeal to English tastes. The design of the balustrade varies from the ground floor to the top, and presents whimsical forms having remarkable character and invention.

A. ROMIEUX.



THE CASTIGLIONI PALACE, MILAN.
THE GRAND STAIRCASE.
GIUSEPPE SOMMARUGA, ARCHITECT.

Round and About in Paris.—I.



VEN the week-end visitor, if he does not wish to try to see *all* Paris in the two or three days at his disposal, may see much of it and obtain something of an impression of nearly all of the best work there built before the advent of the Renaissance or—but *or*, mind you!—the finest examples of the Renaissance itself. Of course many examples of both can be seen casually, and a few of each may be studied to some extent. There are more than two ways of seeing Paris, but there are more ways of killing time in that fascinating burg than there are of killing the proverbial feline elsewhere. But to see Paris, to get a glimpse of the best of it—the best architecture, old and modern—at least *two* week-end visits must be made, and how to dispose of each is what it is here proposed to suggest.

There are two very different *villes de Paris* to be seen: there is the fashionable quarter, which begins at the Louvre and extends west to the Bois de Boulogne and Neuilly and north to the Parc de Monceaux, the Gare Saint-Lazare, and the Opéra, along which line the bubbles and dregs of Parisian society meet. This is also the district which comprises the best shops, and the magnificent avenues, elaborate exhibition palaces, extensive gardens, gilded statues, and those fine

classic porticoes and colonnades with which one associates the name of Paris. It is the other three-quarters, but particularly the south side of the city, and more especially the Latin Quarter and the Île de la Cité, which should be visited first if one wishes to know what lies below and supports all this “carving and the gilding”—the real Paris which thinks, discovers, invents, improves, and labours; the quarter where every turning leads to an École, a Lycée, or one of the Écoles Speciales in connection with the University of Paris. Here are to be found the Sorbonne, the Collège de France, the École Polytechnique, École des Arts-Décoratifs, École de Médecine, École des Beaux-Arts, École de Droit, and the goals towards which their doors open outwards—the Institute of France and the Panthéon. Here, too, is the Luxembourg Palace, which Henry IV. had built, from the designs of Salomon de Brosse, as the home for his Queen Marie de Médicis—now used as the Palais du Senat, with its magnificent gardens and neighbouring art gallery, all of which one would see and pass in looking for the examples of mediæval and early Renaissance work, which should be made the first objects of study for a number of reasons.

For one, they are nearly all close together; for another, they have exercised a notable influence upon much of the work of the Renaissance; while again, if by any mischance it might prove impossible to make the second visit, one has at least seen the best and greatest of the old work, and cannot have helped but see much also of the best of the comparatively modern examples.

It is to another city that all roads were said to lead; but there is a sufficiency to Paris. From London one has the choice—among the comparatively direct routes—of Dover-Calais, Folkestone-Boulogne, Newhaven-Dieppe, and the two out of Southampton to Havre and Cherbourg respectively.

If one takes the Dover or Folkestone route he will arrive in Paris at the Gare du Nord; fifteen minutes later a “taxi” will have him at the door of his hotel or lodgings—somewhere, say, between the Panthéon and the École des Beaux-Arts, where a room may be had for anywhere from 1s. 6d. per day, and where the best dinner and the worst wine in France may be obtained for half a crown—and he will have entered Paris by the back door. Perhaps he will take a room in a small hotel in the Rue de l'École de Médecine (in which the Baroness Orczy has set one of her scenes), where the writer has often stayed, and where the remark about the wine does not apply. Mine host, his wife, and his daughter, with the assistance of one porter, run the hotel, and for more than twenty years Baedeker has rewarded his labours by a star of recognition. The daughter speaks seven



CHURCH OF SAINT-ÉTIENNE DU MONT.



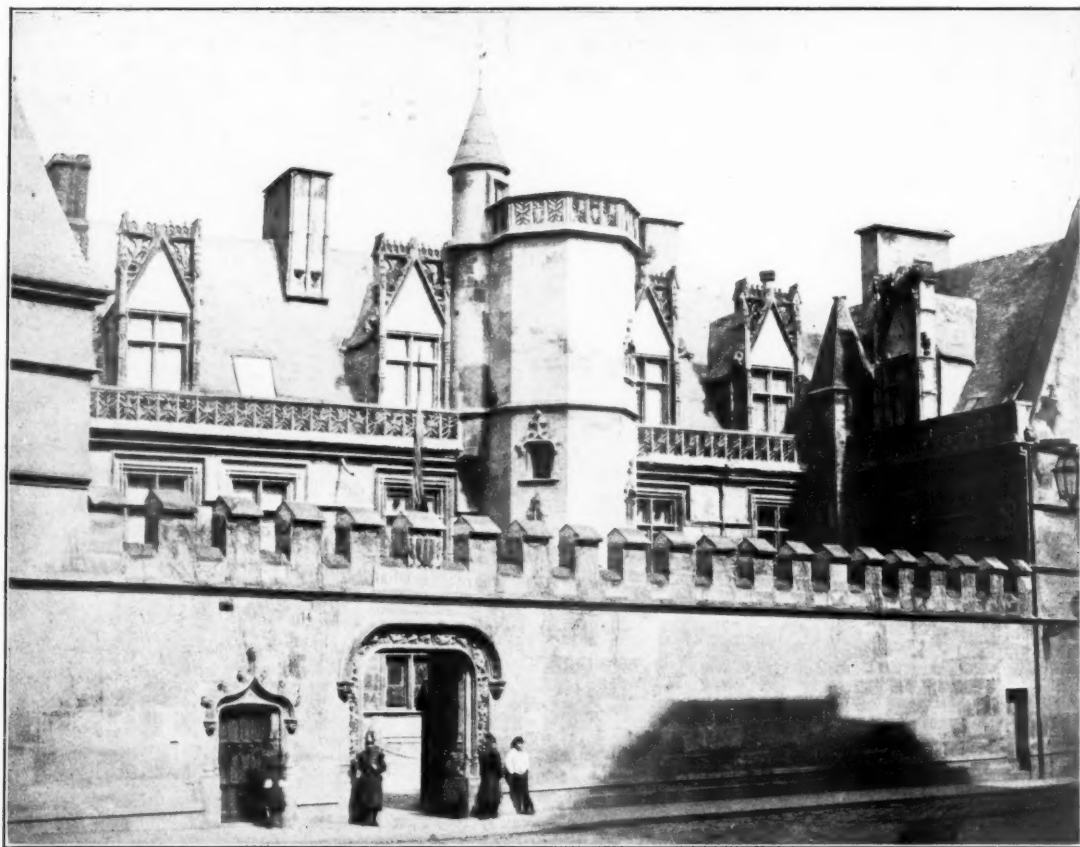
THE PANTHÉON. SOUFFLOT, ARCHITECT.

modern languages, is a graduate of the University, knows England better than most Englishmen do, and knows the record of every English and American architect who has been at the École des Beaux-Arts during the last ten years. Perhaps this sort of education has no commercial value; perhaps Mademoiselle does not choose to turn it to account; however this may be, it is certain that during the past few years her intellectual accomplishments have been a source of pleasure only, and she has appeared to be content to assist in maintaining that star in the guide-book by wearing a blue pinafore and devoting every morning to polishing the brass, waxing the spotless floor of a scrupulously clean entrance hall, and distributing enough clean linen to stock a dozen such hotels. Perhaps he will find a room in Rue Valette, in one of the upper storeys of an old house (which formed a part of a former convent) with its dormer windows looking out over a cool, inviting garden. Beyond is the church of Saint-Étienne du Mont, posing for a sketch, with its Gothic side and its front a conglomeration of fanciful Renaissance motifs, a picturesque group that tempts one to give up everything else and try his water-colours; but there is no time for this if one is to see anything else during a week-end. One sets out to take a walk around the church, but meets on the stairway a half-dozen young fellows with portfolios under their arms, who immediately hail anybody who speaks English—or looks as though he might—with some such salutation as: "Hello! when did you get here?" It will turn out to be a set of future architects preparing in France to practise in the United States. The chap with the largest pair (in proportion to his size) of corduroy trousers and with the most conspicuous black bow at his neck (resembling a little girl's hair-ribbon) is likely to have nothing in his portfolio but a "programme" (which he has been unable to read). As to the others, they may have been working, for a good guess we should say all night, and have brought with them the sketch plans for some monumental problem, and are to meet an "ancien Grand-Prix" in one of these rooms, where his criticism of the studies will be given. Perhaps, as an excuse for speaking your mother tongue, you inquire the way to Saint-Étienne, and are told to "walk round the corner on all fours and you will bump your head into it." You may be tendered a pink package containing cigarettes made of black tobacco, which you will do well to decline. By the time you have reached the *loge* of the *concierge* you will hear the voice (entirely out of scale with the size of its owner) of the little man with the big trousers sounding a parting "good-bye"—and adding "Percy" if he thinks you are English, or "MacGreegor" if he deems you to be Scotch.

A half-hour spent inside and walking around the outside of Saint-Étienne will do for a start.

Saint-Étienne is indeed an architectural kaleidoscope, with its wealth of details and motifs thrown together in a haphazard but happy fashion. Here are fine constructive pieces like those of the great period of Gothic, there a wonderful Renaissance doorway. A hundred little details charm and fascinate one, a hundred picturesque compositions present themselves to the view as one makes a tour of this church; but for all this it remains to go inside to see the most remarkable thing in connexion with the building. It is the rood loft which separates the choir from the nave; a Renaissance design by Biard, built in 1603, exquisite alike in design and workmanship. But one must not linger long, for the time is short, and there is much to see. Adjoining this church of Saint-Étienne was, according to an old map in gouache called *de la Tapisserie* (destroyed in 1871, but reproductions of which are still in existence), which shows Paris as it was in the first half of the 16th century, the twin church of Sainte-Geneviève, at the side of which was the convent, of which a remnant in the form of a square tower stands as a part of the Lycée Henri IV, just behind the Pantheon. A glance round the interior of this must be taken, for inside this great edifice, by Soufflot, are to be found several of the best decorative paintings in Paris, especially the work of Puvis de Chavannes, Blanc, Humbert, and the new panel in the apse by Detaille. Standing on the steps of the Pantheon one observes two buildings opposite, the Mairie du 5^e, built in 1844 to match one of the older buildings of the École de Droit, a fine example of the smaller monumental work of the period of Louis XVI, while at the right is the long façade of the Library of Sainte-Geneviève by Henri Labrousse.

If there is one building which above all others in Paris seems, to the author, to solve a given problem and satisfies the programme, it is this excellent library. Evidently it was intended that this structure was to be an accessory to the Pantheon group and more or less a boundary wall—and a side-boundary wall at that—to the Place du Pantheon, and it is treated alike in composition and detail in the simplest manner. A single motif is repeated from end to end of the long façade (nineteen times); the small windows in the ground storey inform us of the small rooms behind; while, above, the large windows under the arcade of pilasters clearly indicate one great hall running the entire length of the building. Below each of these large windows is a panel in which are carved the names of famous authors. At the bottom of each panel is a rectangular ventilating opening, very small, just large enough to do its plebeian work as a ventilator,



THE CLUNY MUSEUM.

and fortunately just right in shape to relieve what might without it be the usually unpleasant effect of an arched opening over another arched opening, and also just right in size to aid materially in giving proper scale to the front. There is a slightly projecting moulded base, a belt and a pedestal course above the ground storey, below which courses is a continuous line of garlands remarkable for their delicacy of carved detail and its superb relation to the mouldings, likewise the bulk of the garlands themselves to the courses, architraves, &c. The central doorway is large enough to proclaim itself, without, however, destroying the unity of the whole by too much intrusion. Strong angles, a simple cornice and plain hipped roof, complete the design. But we must move on!

Take the Rue Cujas as far as the Sorbonne, and turn into the Rue Saint-Jacques, which is the next turning. In the distance the Tour Saint-Jacques comes up opposite the end of the street. It is difficult to realise, with the Boulevard Saint-Michel just a turning farther on and parallel to it, that from the days of Philip Augustus down to the Second Empire this was one of the principal streets—in fact, for nearly all that time the principal street running north and south through Paris; and the Petit Pont before the days of Henri IV

must have been as important to Paris as London Bridge was to London, although the old Pont Saint-Michel, with its curious curved adjunct and rows of half-timber houses, must have been close upon the site of the present bridge of the same name, which is derived from the church dedicated to that saint which in the days of great religious fervour and Gothic fever stood upon the corner now occupied by the courts of the Police Correctionnelle. But this is a digression, for we have only just reached the Rue Saint-Jacques and turned down the street and down the hill between the Sorbonne and the Lycée Louis le Grand and the Collège de France. The entrance and vestibules of the latter are worthy of a half-hour's inspection, for which there is hardly time, and it would probably be more profitable to turn into one of the side entrances of the new Sorbonne designed by Henri P. Népoux, pass through as far as the main court, with the fine lateral façade of the Renaissance Chapel by Lemercier, then to the *loge* of the *conciierge* which is off the main vestibule towards the Rue des Écoles. This same vestibule is one of the most spacious and monumental in Paris.

FRANCIS S. SWALES.

(To be continued.)

The Piccadilly Hotel, London.



THE first plans for this building were prepared by Messrs. William Woodward, F.R.I.B.A., and Walter Emden, who were required to work to the exterior design by Mr. Norman Shaw, R.A., as approved by the advisory committee, consisting, in addition to Mr. Shaw himself, of Sir Aston Webb, R.A., Sir John Taylor, and Mr. John Belcher, A.R.A. Mr. E. A. Gruning, F.R.I.B.A., subsequently succeeded Mr. Emden, and Mr. Charles Woodward, A.R.I.B.A., assisted his father and Mr. Gruning.

The foundations extend 40 ft. beneath the street level, giving three underground floors, and ensuring the prevention of vibration from the street

traffic. The Turkish and swimming baths are below ground, and can be reached by means of lifts. The Otis Elevator Company, Ltd., have supplied the hotel with thirty lifts in all—six for passengers, six for goods, sixteen for service, and two hydraulic freight elevators: all but those last named being worked electrically, and all completely equipped with indication, control, and safety devices. The grill-room in the basement, and the restaurant on the ground floor, are 80 ft. by 52 ft. On the first floor there are two dining-rooms, the larger of which is 47 ft. by 32 ft. On the second floor is the terrace, which can be regarded either as a winter garden or as an open-air summer lounge.

The construction is, of course, as perfectly fire-resisting as modern resources render possible; and it may be noted that in forming the floors the well-known Frazzi system has been adopted. One valuable advantage of this system is that the cracking of ceilings is entirely obviated,

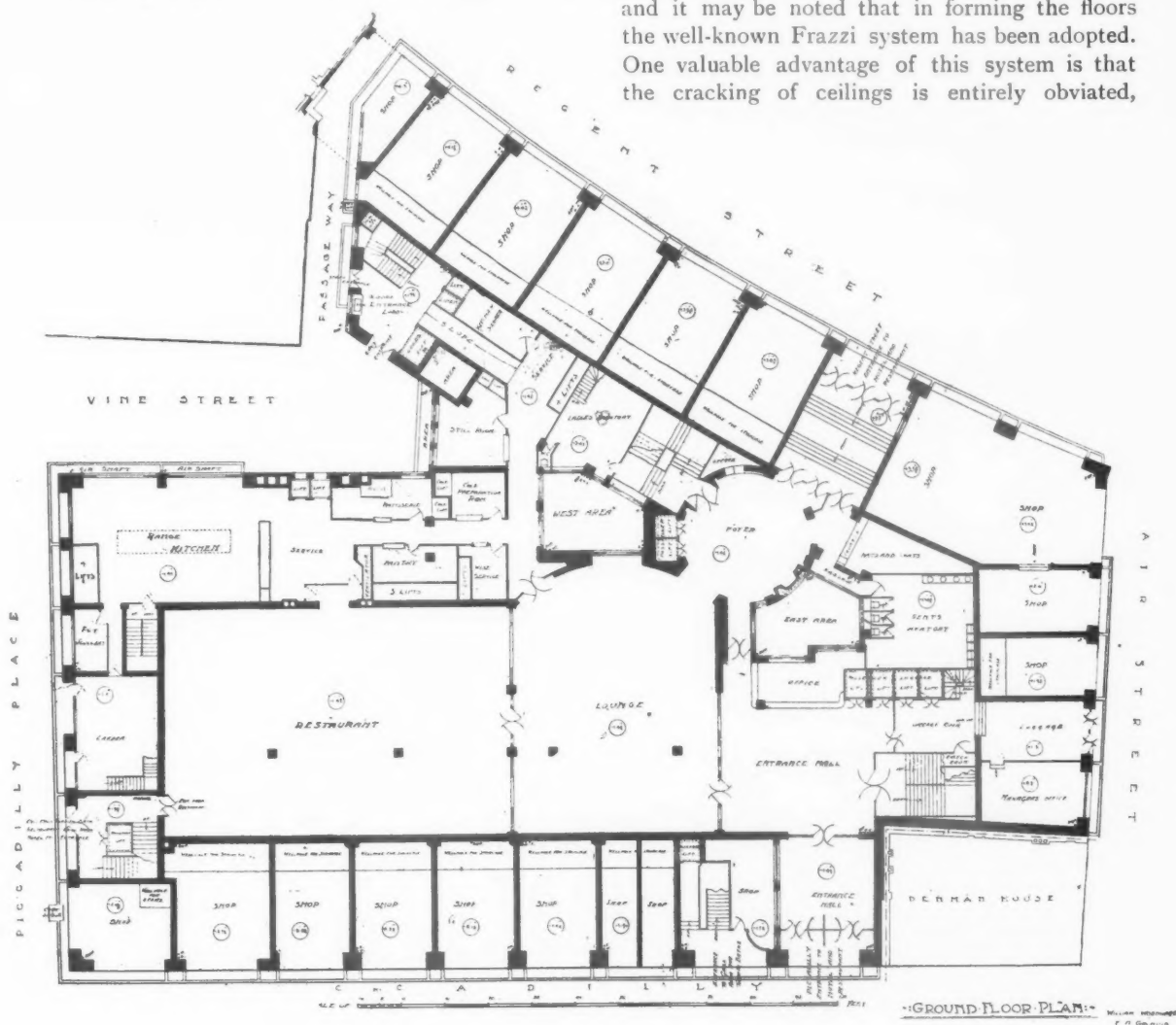




Photo: Arch. Review Photo. Bureau.

THE REGENT STREET QUADRANT FRONT,

while the equally objectionable marks showing the lines of the steel joists are entirely absent, Frazzi-system ceilings remaining perfectly and uniformly sound and clean.

The whole of the steel construction work was carried out by Messrs. H. Young & Co., Ltd., of Nine Elms. The stanchions below the ground-floor level are of cast iron, and the superstructure in wrought steel. There are many heavy box girders, some weighing over thirty tons. The fireproof floors were also constructed by Messrs. Young & Co., and the roofs necessitated much intricate framing. The stanchions, girders, floors, and roof contain in all from 6,000 to 7,000 tons of iron and steel, and the building as a whole forms a fine example of steel fireproof construction.

The internal decorations represent various styles and periods. In the grill-room the style is derived, but is not slavishly copied, from the galleries of the Palace of Versailles. The wall space is broken up by pilasters having an artistically modelled entablature, surmounted by a cavetto moulding, beyond which the deeply panelled ceiling is painted with clouds and sky. In the billiard-rooms, Norman arcading, pillars with cushion capitals, and trophies of ancient arms, give an effect that is at least quaint, if

somewhat out of keeping with the essentially modern tables, cues, and shaded lamps.

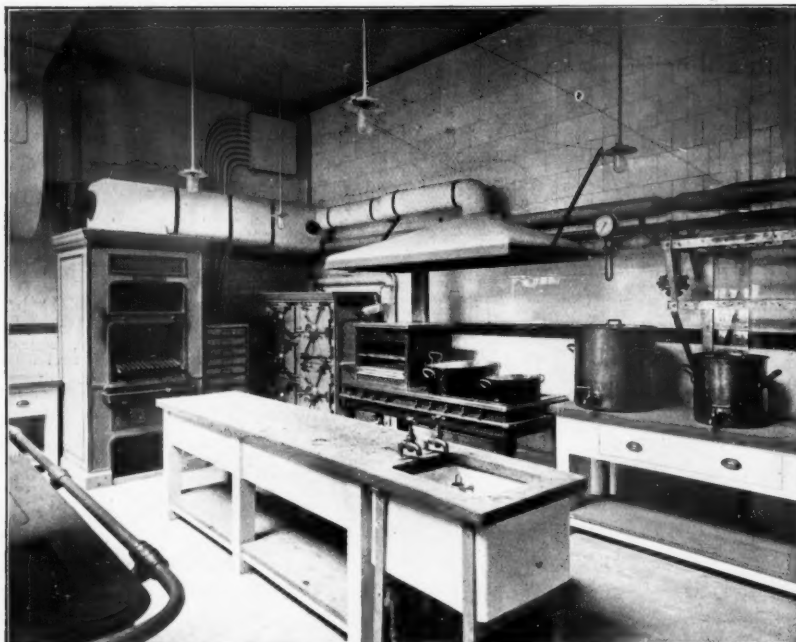
The ladies' drawing-room is in Marie Antoinette style, in grey and gold, with sprays of painted flowers on the walls, and amoretti sporting with garlands on the domed ceiling. The large dining-room and adjoining reception-room are decorated in varied shades of cream and biscuit, with restraint and simplicity of ornamentation.

In the Adam dining-room and reception-room, a background showing delicate shades of green, rose, and grey lends effect to the characteristic devices of which the brothers Adam have left so many examples. In the private sitting-rooms, and for the bedrooms, many standard styles of decoration and equipment are represented—old English, Georgian, Adam, Chippendale, Sheraton, Empire, and what not. As in the case of the architecture, so in the case of the decoration and furnishing, the responsibility has been divided, but of course more definitely and systematically. For some apartments Messrs. Goodall, of Manchester, were engaged; for others, Messrs. Liberty, of London; for yet others, Messrs. Chamberlin and Messrs. Bunting, both of Norwich.

The all-important kitchen suites have naturally received the fullest possible attention, and repre-



VIEW SHOWING THE FLOOR CONSTRUCTION ON THE FRAZZI SYSTEM.



FIRST-FLOOR KITCHEN.

sent a model modern equipment. The entire apparatus for cooking, baking, and pastry-making has been supplied by Messrs. R. Crittall & Co., who have also fitted the stillrooms, etc.

The sanitary fixtures, which were supplied by Messrs. Doulton & Co., include eight sets of lavatory ranges, 135 closets, 61 plunge baths, 32 canopy baths, and four skeleton spray baths. The lavatory ranges are of Sicilian marble. The tiling for the lavatories, bathrooms, and water-closets has been supplied and fixed by Messrs. George Woolliscroft & Son, Ltd., of Hanley, who

have distributed five designs among the ninety-four rooms which they have tiled from floor to ceiling. Sanitation of a rather special character is represented by the five suction cleaners, which, absorbing all dust and dirt, and conveying it into the drains, keep the hotel perfectly cleansed from all suspicion of disease germs. These cleaners are worked from the mains of the London Hydraulic Power Co., who also provide the power for three goods lifts and for an Ellington's automatic injector for fire hydrants. Fire appliances between the Hydraulic Power Co.'s mains and the branch pipes have been supplied by the

William Rose Hose Co.

The Seyssel and Metallic Lava Asphalte Co., Ltd., asphalted all the flat roofs, gutters, and verandahs. Also roof tank-rooms, second-floor loggia or terrace to Piccadilly elevation, &c.

The arrangements for heating, ventilation, and electric lighting, were entrusted to Mr. Wingfield Bowles. In connection with the electricity installation, the Hart Manufacturing Co. have supplied more than 4,000 of their "Diamond H" switches. The contractors for the building were Messrs. Perry & Co.

THE PICCADILLY HOTEL.

WILLIAM WOODWARD & SONS, associated with WALTER EMDEN and E. A. GRUNING, Architects
Exterior Elevations designed by NORMAN SHAW, R.A.

The Late HENRY YOUNG, Junr.; READE, JACKSON & PARRY, Consulting Engineers for Steelwork.

E. WINGFIELD BOWLES, Consulting Engineer for Heating, Ventilation, and Electric Lighting.

H. H. BARTLETT, Clerk of the Works, assisted by H. A. BARTLETT.

PERRY & Co., General Contractors.

GEORGE HARDY, Contractors' Manager on the Works.

SOME OF THE SUB-CONTRACTORS.

H. YOUNG & Co., London.—Constructional Iron and Steel Work.
J. H. SANKEY & SON, London.—"Cranham" Soundproof Partitions.
FRAZZI FIREPROOF CONSTRUCTION, LTD., London.—Fireproof Floors.
ISLER & Co., London.—Artesian Well.
F. J. BARNES, Isle of Portland.—The whole of the Portland Stonework.
Z. D. BERRY & SONS.—Heating, Hot Water, and Ventilation.
BLACKBURN, STARLING & Co.—Electric Wiring.
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W. MILLER & SONS, Wolverhampton.—Ornamental Iron-Work.
DIESPEKER, LTD., London.—Mosaic Work.
FENNING & Co., London.—The Marble Work to the Principal Staircases.

J. & A. CREW, London.—Marble Work.
GEORGE WOOLISCROFT & SON, LTD., Hanley; THE MALKIN TILE Co., London.—Tiling.
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GOODALLS, LTD., Manchester; CHAMBERLIN & Co., Norwich.—Decorations and Furnishing.
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WM. ROSE HOSE Co., Manchester.—Fire Appliances.
LONDON HYDRAULIC POWER Co.—Power for Lifts, &c.
HART MANUFACTURING Co.—4,000 "Diamond H" Switches.
THE SEYSSSEL AND METALLIC LAVA ASPHALTE Co., LTD.—Flat Roofs, Gutters, Verandahs, Roof-tank Rooms, &c.



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THE PICCADILLY FRONT.

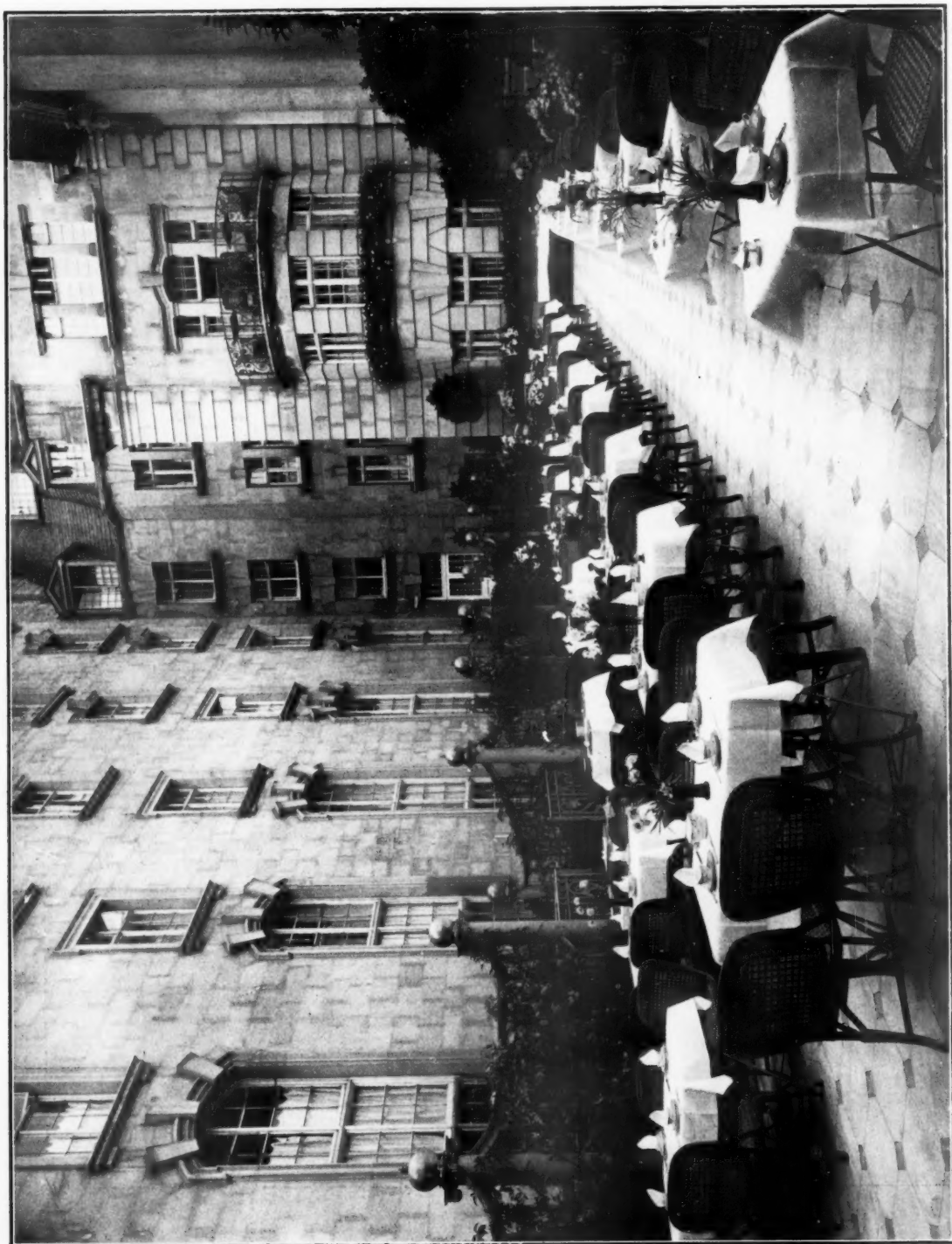


Photo: Miles and Kaye.

THE TERRACE.



Photo. Miles and Kaye.

PICCADILLY ENTRANCE HALL AND OFFICES.

*Photo: Miles and Kaye.*

THE SMOKING-ROOM.

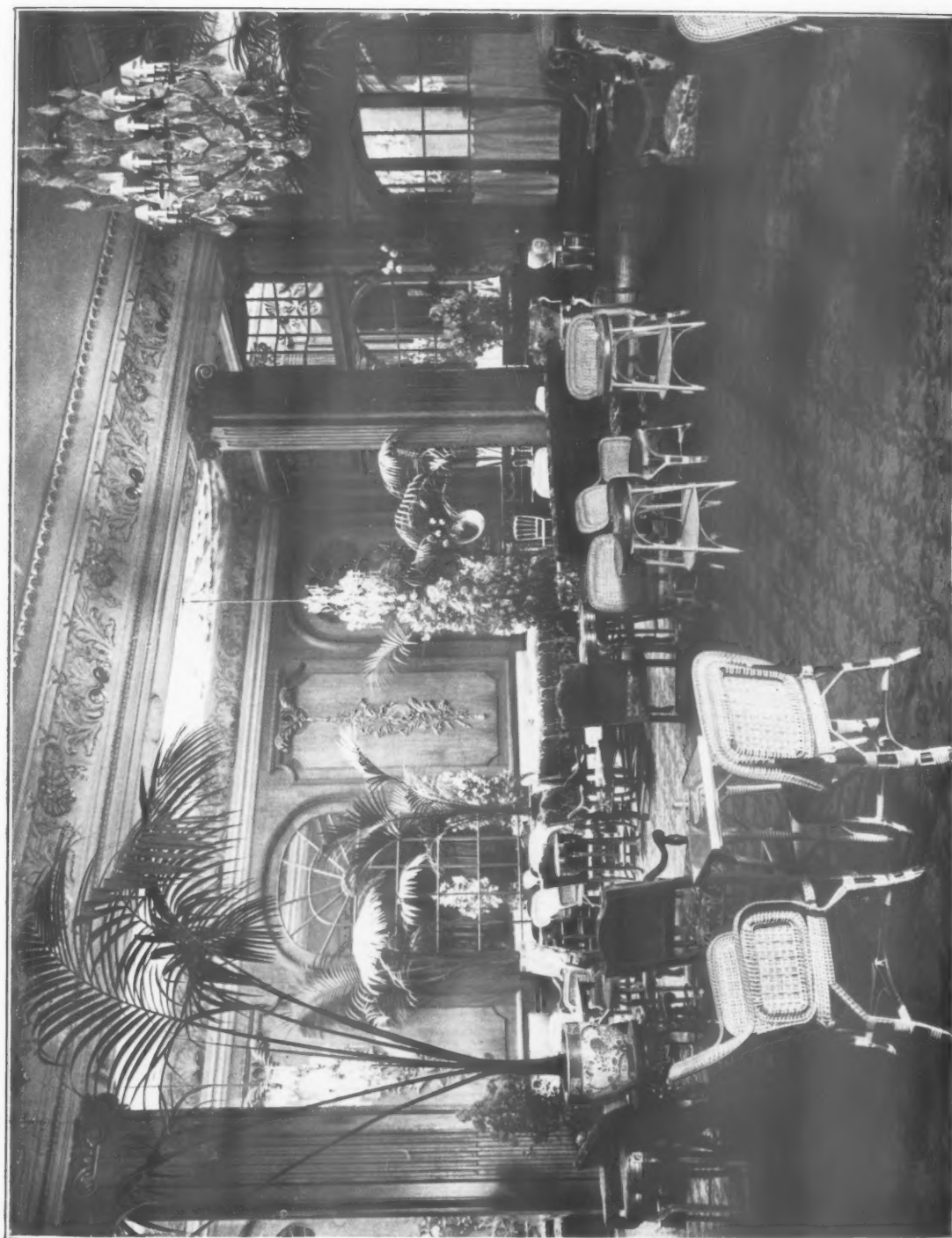


Photo: Miles and Nye.

RESTAURANT LOUNGE.

*Photo: Mues and Kaye.*

THE GEORGIAN ROOM.