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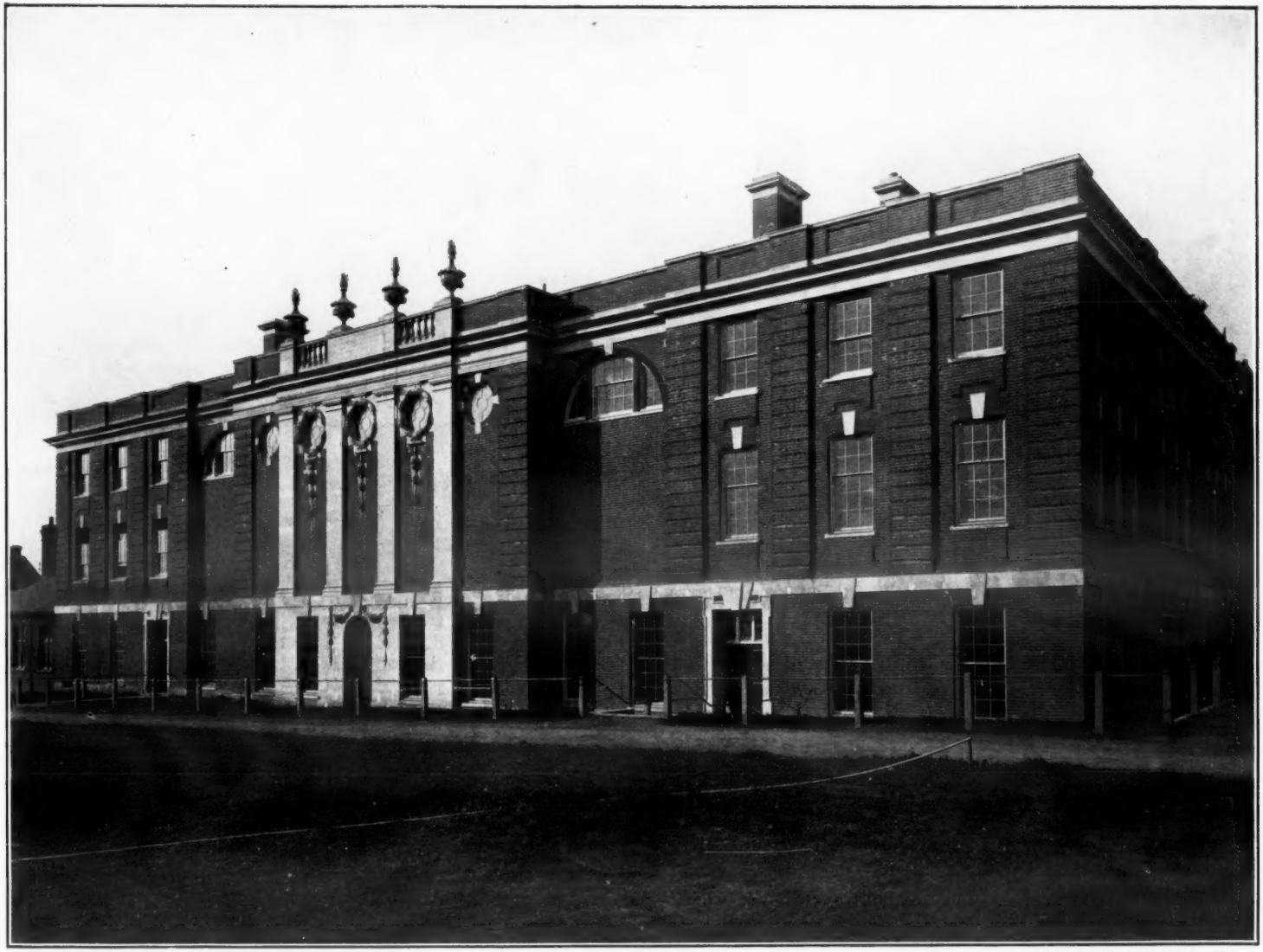

ADDITIONS TO THE GOLDSMITHS' COLLEGE, NEW CROSS, LONDON.
REGINALD BLOMFIELD, A.R.A., ARCHITECT. (*See page* 295.)

Photo: Arch. Review Photo. Bureau.

Notes of the Month.

"Physico-Chemical Æsthetics"—St. Bartholomew's Gateway—The Eton Memorial Hall—The Victoria and Albert Museum Rearrangement—A Simple Lead Sundial—The Gilbert Statue at Winchester—The Housing and Towns Planning Bill.

MR. FELIX CLAY'S essay in what a journalist has cynically called "physico-chemical æsthetics" has had the curious effect of creating a mild sensation among young architects. The paper, which was read before the Architectural Association on November 6th, was entitled "The Origin of the Sense of Taste," and the surprise that it created seems to show that the disciples of Darwin and Haeckel—to say nothing of the clientèle of Mr. Edward Clodd—do not greatly abound in Tufton Street. Mr. Clay stated his case modestly enough, made no claim to originality, and by no means assumed the posture of an apostle. He simply attempted to show, by a more or less adroit adaptation of the more familiar principles of evolution to the domain of art, why we like this or dislike that, and he remorselessly traced our likes and dislikes back to the experiences of a primitive organism of a rudimentary type struggling for existence. "Our likes and dislikes are the present forms of originally necessary reactions formed by physico-chemical reflexes which drew the organism towards the wholesome or suitable, or away from the dangerous or unsuitable." Taste, therefore, "is the direct outcome of the need for adaptation to environment." The author expressly disclaimed any attempt to deal with the higher developments of pure æsthetics. As to the perception and assessment of artistic values, and the consensus of cultured minds that creates and sustains a more or less indefinite standard of taste, he had nothing to say. It was not in the bond. The beauty and fragrance of the flower should not divert him from his fell purpose of grubbing it up by the roots. His incidental remark that beauty is not absolute, but relative, and that taste is subjective, sounded like a far-off echo of Spinoza's dictum that "we desire nothing because it is good, but it is good only because we desire it." Possibly much of the material for a similar paper might be obtained *sub voce* "Beauty," or "Taste," in the "Encyclopædia Britannica"—we have not taken the trouble to look, but the surmise is based on the knowledge that Jeffrey's review published in the *Edinburgh* for May 1811, on Archibald Alison's "Essays on the Nature and Principles of Taste," was expanded for insertion in the supplement to the "Encyclopædia Britannica" of 1824, under the word "Beauty." Jeffrey's article adopts much the same line of argument. "Our sense of beauty," Jeffrey wrote, "depends entirely on our previous experience of simpler pleasures or emotions, and consists in the suggestion of agreeable or interesting sensations with which we had formerly been made familiar by the direct and intelligible agency of our common sensibilities, and that vast variety of objects to which we give the common name of beautiful become entitled to that appellation merely because they all possess the power of recalling or reflecting those sensations of which they have been the accompaniments, or with which they have been associated in our imagination by any other more casual bond of connection. Beauty is not an inherent property or quality of objects at all, but the result of the accidental relation in which they may stand to our experience of pleasures or emotions. It follows, therefore, that no object is beautiful in itself," and so forth. Jeffrey is not cited in order to level a charge of plagiarism at Mr. Clay. We expressly disclaim any such invidious intention. We would as soon think of accusing Mr. Belcher of plagiarism because he happened to get his stone from the same quarry as Mr. Norman Shaw. Mr. Clay's edifice is indubitably his own, and the revelation of the comparative antiquity of his materials should clear him of the unwarrantable suspicion that he is a daring innovator proclaiming brand-new and entirely heretical doctrines. His paper may not possess much intrinsic value, but it has had the good fortune to attract considerable attention, and even to excite considerable opposition; whereas one might have supposed that his main thesis, and most of his *obiter dicta*, were quite beyond controversy. But, as Mr. Bernard Shaw says, "you never can tell."

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THAT interesting fragment of Early English architecture, the gateway of St. Bartholomew-the-Great, West Smithfield, is in imminent danger of destruction. It comprises little more than an acutely pointed arch, moulded in four orders, with toothed ornament in the hollows; but it is distinctly worth preserving for its architectural as well as its archæological interest. On one side its proper supports are absent, and it is kept in position by the wall of a comparatively modern shop. On the other side, there has recently sprung up a large and an extremely

modern restaurant; and in order to make way for further building developments, it is now intended to demolish these encroachments. It seems very doubtful whether this could be done without reducing the arch to "cureless ruin"; and, as Sir Aston Webb has said, "it would be lamentable indeed if in the course of one year the City should lose Crosby Hall and the picturesque entrance to the most ancient church in the City." This, of course, is rather to compare great things with small, but nevertheless the principle holds good, especially as the gateway is indisputably the more venerable relic; and the raising of a sum sufficient to buy off the threatened danger should be a matter of no great difficulty. It is hardly necessary to add (at all events so far as Londoners are concerned), that the gateway is at a distance of many paces from the fine old church. Some authorities have supposed that it once formed a portion of the original west front, but the balance of opinion has lately favoured the conjecture that it was never more than a mere gateway to the monastic enclosure. A resident in the district, however, now publishes the interesting statement that, three years ago, by tunnelling under the pavement, he "traced the nave wall to the arch." Possibly, therefore, the arch was once really an integral part of the old church. In any case it is worth cherishing.

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THE Eton Memorial Hall, which was opened by His Majesty the King on November 18, has been of course acclaimed by the picturesque press as "Eton's Walhalla." The sole justification for this fine (but familiar) flight of fancy seems to reside in the fact that in the walls of the Hall niches have been formed for the reception of statues of such Etonians as may chance to deserve them. Such a provision would be flagrantly immodest at any school other than Eton. Here, however, the architects (themselves Etonians, unless we are misinformed) are perhaps warranted in their serene confidence that the school will maintain its traditional habit of providing many worthy subjects for the makers of graven images. The struggling sculptor will admire the architectural forethought that gives him a fresh interest in the "Ode on a Distant Prospect of Eton College." But of course the Hall has other and less sentimental uses. The "Speeches" and the concerts will take place there; and it is even whispered that upon occasion this somewhat variegated "Walhalla" will be used for dancing, and perchance for bouts of boxing and fencing. Why not? Such innocent manifestations of the joy of living do not necessarily desecrate a memorial to the heroic dead; though such *ludes* are happily incompatible with the inane Walhalla theory. The Hall and Library, at any rate, as designed by Mr. Lawrence K. Hall, F.R.I.B.A. (it is understood that Mr. S. K. Greenslade, A.R.I.B.A., assisted in revision of the plans) appear as an essay after the later Renaissance manner; but, independently of its architecture, the building has a threefold claim to notice: it was opened by the King, it commemorates the 129 Etonians who fell in the South African War (though Etonians need no concrete reminder that *Dulce et decorum est pro patria mori*), and it is by its mere size a very considerable addition to the greatest of our public schools; the Hall holding 1,100 persons, and the Library 25,000 books.

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THE eminent architect and the museum expert may be expected to take divergent views of the planning of a great building unless they work in sympathetic collaboration. This simple proposition receives a somewhat striking illustration in the case of the Victoria and Albert Museum. The Committee of Rearrangement, in its report issued on November 21, suggests that Sir Aston Webb did not receive the attention that would have enabled him to produce plans that would have been unexceptionable from the point of view of sheer utility. This result could only have been possible if the authorities had adopted the common-sense course—for which there is abundant precedent—of ascertaining, systematically and exhaustively, the best that has been done in similar cases—at Munich, for example. The result of the inquiry, properly digested, and supplemented by a very definite indication of the special requirements in this particular museum, would have afforded invaluable guidance to the architect, who, however, seems to have been left pretty much to his own resources. "It is a lamentable fact," a writer in the *Times* remarks, "which is discreetly but forcibly pointed out in various places of the report, that when the decision was taken to build a new Art Museum the responsible authorities took no pains either to form or to impress upon their architect any clear idea of how the museum should be arranged." Public authorities employing an architect are nearly always at extremes. Either they fret him to distraction with fussy and meddlesome interference, or they leave him severely alone. Seldom indeed do they strike the middle course of happy helpfulness. The Victoria and Albert Museum, if planned on purely utilitarian lines, might have been a model of

Photo: Arch. Review Photo. Bureau.

DOORWAY, CRAIG'S COURT, CHARING CROSS. NOW DEMOLISHED.

the best principles of arrangement; that is, it might have been planned in such a manner as to display its rather heterogeneous contents (it is acknowledged that the museum "lacks a clear definition of function") to the best possible advantage; but, alternatively, we get a noble interior, with long vistas and dignified courts, which afford an uncommon degree of gratification to the eye. It would perhaps be immoral to suggest that this æsthetic satisfaction amply compensates for the slight lack of adaptation to purpose of which a belated complaint is being made. One must chasten an insidious and impious tendency to a "letch for vistas"!

MODERN INEXPENSIVE SUNDIAL IN LEAD.

THE sundial we illustrate is a pleasant example of the simplest and cheapest treatment proving effective. The pillar of the dial consists merely of four lead pipes with bead and reel mouldings in the hollows between. The top is decorated with Old Time and his scythe, the hour glass and cherubs' heads. It is altogether a masculine bit of work, designed by Mr. D. W. Kennedy and made by Mr. A. B. Laidler.

MR. ALFRED GILBERT'S statue of Queen Victoria at Winchester is again to be removed. It must be growing accustomed to the process. Presented to the County of Southampton in 1887 by Mr. W. Ingham Whitaker, to mark the Jubilee of Queen Victoria, it was first erected in the Castle Square, and was there formally unveiled. Not very long afterwards it was villainously mutilated, and thereupon it was removed to a corner of Castle Yard, where it remained boarded up for many months. At length (in 1893) it was placed in the position it at present occupies, in Winchester Public Gardens, otherwise known as the Abbey Grounds, because they are supposed to include the site of the abbey founded by the wife of King Alfred the Great; which is an unfortunate item of topography for the Gilbert statue, since, in celebrating, in 1901, the millennary of Alfred, no more appropriate situation could be found for Mr. Thornycroft's colossal statue of the Anglo-Saxon king, which had the effect of dwarfing into insignificance the statue of Queen Victoria, near which it was placed. This consideration probably had as much weight as the fact that the statue was originally intended to be carved in marble and set up in the Great Hall—where, however, it was refused asylum by an inhospitable Court of Quarter Sessions—and is therefore, although it is of bronze, essentially an indoor statue. About a year ago the Hants County Council appointed a Committee to consider the position of the statue; and Sir Edward Poynter, P.R.A., and Mr. T. G. Jackson, R.A., who were called in as expert advisers, recommended the removal of Mr. Gilbert's masterly statue to the Great Hall of the Castle. This proposal is to take effect, and is understood to have met with the approval of Mr. Gilbert; who, moreover, has expressed his willingness to supply the two figures that are wanting to complete the monument. It is to be hoped that he will carry out his promise, and worthily finish what is sometimes regarded as his masterpiece; but if, as has been declared, the Castle Hall is kept locked except when the Assizes are held, and even then the general public are excluded, this beautiful statue will seem to have been predestined to illustrate the pathos and futility of a cloistered virtue. Why should its charm be wasted on unsympathetic lawyers and distracted litigants? If the Castle Hall is to remain so austerely exclusive, Mr. Gilbert's beautiful work, thus immured, will be in such cruel case that an appeal for its further removal must prove itself irresistible!

THE devious course of the Housing and Towns Planning Bill is no doubt being closely watched by the R.I.B.A., who have shown that they have a very special interest in it. It will be remembered that a deputation from the Institute waited on the President of the Local Government Board as long ago as the 3rd of last December. The views then expressed by the deputation were supplemented, in January 1908, by a rather long letter to Mr. Burns, which was signed by Mr. T. E. Collcutt, the then President of the Institute, and by Sir Aston Webb, R.A., the chairman of its Town Planning Committee, in which stress was laid on the "very intimate relations between the artistic aspect of the question and the dignity of civic and national life." It urged the necessity for a closer relation of public authority to trained architectural opinion, and pointed out that in the Bill there is no provision for enlisting the assistance of architectural opinion in the preparation of town plans. It was submitted that "the translation of the various practical conditions into the best possible scheme is a problem of architectural design, and as such should have the best architectural assistance it is possible to obtain." The letter concluded with a suggestion of "the desirability of devising some machinery for the enlistment of competent advice," and an offer of assistance from the R.I.B.A. in forwarding this object. Apparently neither the deputation nor the letter made any very profound impression; for, in July, it was thought necessary to call Mr. Burns's attention to the letter of January, and to request that the R.I.B.A. should have specific permission to make recommendations or representations as "persons affected" at inquiries held by the Local Government Board before the approval of town planning schemes. Possibly it is despair of otherwise obtaining anything beyond the usual arid official acknowledgment of these letters that has led at length to their recent publication. If this is so, there is a spice of comedy in the ardent but dubiously disinterested wooing on the one side, and the coyness or the cold disdain on the other. But, the play being still in progress, may we not yet hope for a happy ending?

The Hexham Abbey Screen.

A Rejoinder from Mr. Aymer Vallance.

YOUR notes on my criticism of the reckless way in which the "restorers" have treated the pulpitum at Hexham Abbey did not come to my notice until it was too late to reply for your November issue, but I hope you will admit a reply in the earliest future number.

In order to appreciate the gravity of the changes that have been effected it is necessary to have seen the pulpitum as it was previously to the "restoration," and as it is now. In default, some idea may be obtained from photographs, which I beg you to reproduce because they are incapable of lying, and because, demonstrating facts beyond all controversy, they furnish, in my opinion, the surest possible vindication of my attitude in the matter.

Now, in anticipation of attempts to divert the main issue into irrelevant side channels, I may say once for all that since the miscellaneous collection of panels that used to stand upon the top of the parapet never belonged there at all, nor ever would have been placed there except in crass ignorance, their recent removal is a matter for nothing but thankfulness. But that is beside the point.

My complaint was, and is, directed only against the recent changes in the fabric of the pulpitum, since they were all unnecessary, all harmful to it, and all of them departures from the ancient plan. The latter comprised two solid timber walls extending from north to south, between the great piers of the eastern crossing. These walls rested upon a moulded stone base. They were panelled and were divided by uprights into five bays each, of which the middle opened to the ground to provide a passage from the transept through the pulpitum into the quire. The upper parts of the walls were vaulted, to carry the platform stage, which extended from pier to pier, and was

protected by a parapet along the east and west edges. To reach this platform a flight of stone stairs between the walls of the south division led up through the floor of the loft on to the top. Now of all these arrangements as much as could be subverted without actually clearing away the pulpitum altogether has been subverted by the "restorers."

The base-mould, or lowest member of the stonework, has disappeared (whether by cutting it away or by burying it underneath the floor is immaterial). It is no longer in evidence, and yet it formed an integral part of the design. Reference to the photographs will show how, before the "restorers" laid hands on it, the bottom line of the woodwork of the pulpitum ranged even with the bottom of the clustered shafts of the great piers; the principal subdivisions of the pulpitum's stone base corresponding with the pier-bases on either hand, so that the whole presented one logical, coherent, and consecutive scheme. But the destruction (or sinking underground) of the base-mould at the foot of the pulpitum has not only dwarfed the latter's noble elevation; it has disarranged the ordered proportions of its parts and thrown it out of accord with its surroundings from the very foundation.

Of the four solid tracery-panels of the westward front two—those, that is, at either end—have been cut in halves through the middle of the ornament, and the one half of each hinged to form shutters; the other two—those, that is, on either side of the doorway—have been cut all round the edge and made to swing bodily on hinges.

As a corollary to this egregious act of vandalism another—less conspicuous, indeed, but not less reprehensible—has been perpetrated in the total demolition of the internal staircase; for of course as long as the latter remained, the panels on the south of the entrance had no room to swing inwards, as they have been now made to do.

The mediæval approach to the loft abolished, there has been substituted a novel one, to describe which as a hideous eyesore is to put the case mildly—to wit, an iron spiral stair like a fire escape attached to some model dwelling.

And next (for one deviation from the right course always involves further steps in the wrong direction), to provide a way from this new stair-

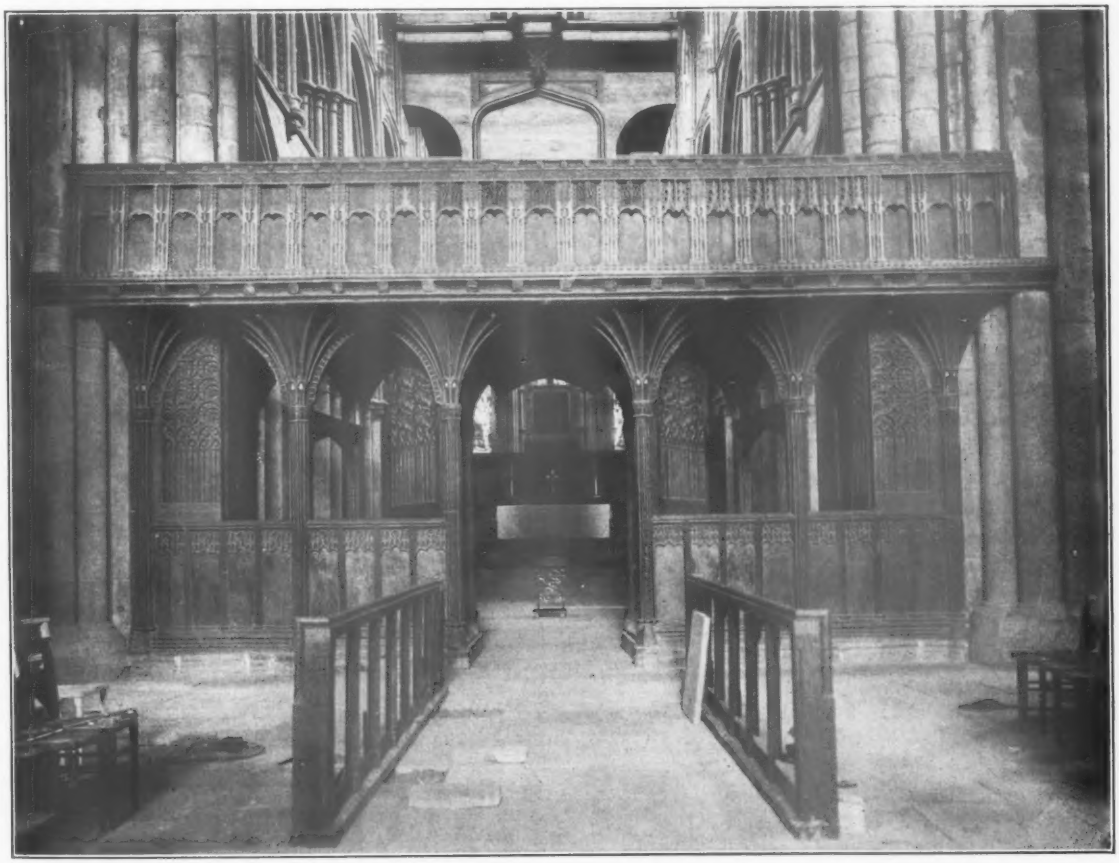
THE SCREEN AT HEXHAM ABBEY—AS IT WAS.

case in the north quire ambulatory on to the top of the pulpitum, an opening has been cut through the north-east part of the parapet.

Lastly, to complete the transformation of the pulpitum from a closed structure to an open one, the eastward panels have been cut out and taken away altogether, leaving the east wall of the screen a mere skeleton arcade. The removed panels were not of oak, it is true; but they merited to be preserved inasmuch as they were the best that could be provided at the time when the return-stalls were destroyed. If taken down at all it should only have been that they might be replaced with solid oak to match their setting.

Any one of these changes would have been sufficient to damage the pulpitum to a deplorable extent, but carried out in combination they have irreparably ruined its beauty and its unique character as the only screen of its kind remaining in any monastic or cathedral church throughout the kingdom. The destroyers pretend to have *saved* the pulpitum. But it was not in danger, except at their own hands and the hands of their friends. They chose to vote it an obstruction; yet had not the courage to sweep it away root and branch; so they devised a deliberate and wanton course of mutilation. To call it salvation is to falsify the plain meaning of the English language. Would that this exposure might deter others from a like offence! But I am not very hopeful. The moral, so it seems to me, of this and all such discreditable jobs, is that not even the most venerable treasure of the past is safe in the custody of its present tenants. If the pitiful but precious relics of architecture that ignorance, fanaticism, and selfishness have hitherto spared are to be secured intact for the lasting benefit of the present and future generations, the only practicable course is to enrol them as National Monuments, all their furniture and contents scheduled and subject to periodic official visits for scrutiny and endorsement, with heavy penalties attached and enforced for their embezzlement, removal, and defacing, under any pretext whatsoever.

AYMER VALLANCE.



THE SCREEN AT HEXHAM ABBEY—AS IT IS NOW.

Round and About in Paris.–III.

UNDER Hugh Capet a royal palace was begun about the end of the tenth century on the site of the present Palais de Justice, and remained the residence of the French kings until in 1431 Charles VII gave it "to the Parlément, or supreme court of justice." A liberal fellow, this Charles! There is a story that he also gave an unusually accomplished lady of his acquaintance to an invader's army in order that the people of Rouen might be entertained with a record bonfire. Some two hundred years later the three musketeers and some others saw most of his other gift go up in smoke, and what was left of it (with the exception of the three towers along the Quai de l'Horloge, the Sainte-Chapelle, the Tour d'Argent, the Salle des Gardes—now Salle des Pas-Perdus—and the kitchens of St. Louis) was burned in 1776. It was evidently more or less rebuilt, for again in 1871, we are told, the Communists set fire to it and otherwise endeavoured to render it impossible for use when it came their turn to be tried.

The present Palais de Justice is a building notable among all its kind for its plan, in which are joined a number of remnants of the former buildings to modern work by L. J. Duc and Honoré Daumet. We shall not have time the first day to see any of the several fine court rooms, but we may see the great hall built by De Brosse and H. Sully (A.D. 1618-29); the court of honour built after the fire of 1776 by Desmaisons and Antoine, which is separated from the Boulevard de Palais by a fine grillé; we may gain some idea of the plan by a tour of the corridors, and passing out at the entrance from the Place Dauphine view the fine central pavilion of the north-west front which is Duc's masterpiece, and one of the best examples of that school to which belong the libraries of Sainte-Geneviève by Labrouste, the École des Beaux-Arts by Duban, and the École de Médicine by Léon Ginain.

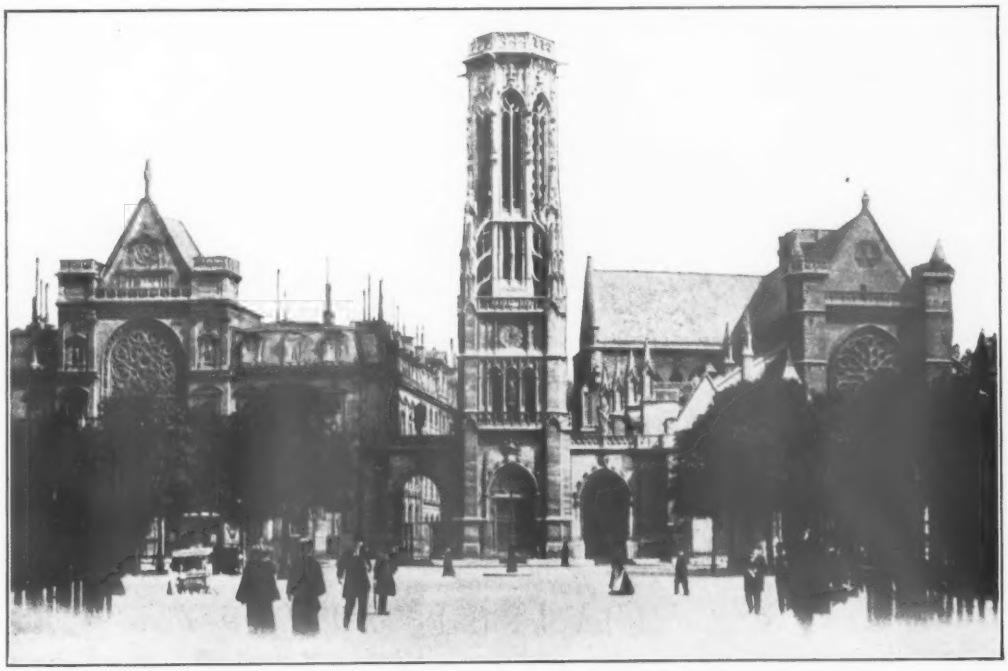
We turn to the right and follow the quay to the Pont d'Arcole, which leads to the Hôtel de Ville, the central portion of the front of which was somewhat better before the Commune than it is since its reconstruction by Ballu and Déperthes, who, however, have produced a work of considerable originality and great merit both as to elevation and plan. As we have obtained a good view of it from the quays, the bridge, and the Place de l'Hôtel de Ville, we pass through the central court, containing the fine "Gloria Victis" of Mercié, and out upon the Place Lobau, into the Place Saint-Gervais in front of that fine Gothic church with the false front by De Brosse, who seems to have had his finger in most of the architectural pies of the period of Henri IV. The graceful interior will serve us as a short cut to the crooked little street behind, though some small pictures in a chapel at the left by Albrecht Dürer and an exquisitely carved crucifix may arrest us for a moment before passing out of the little door at the back. We must pass down the hill towards the river as far as a jog in the wall on the opposite side of the street, from which a view of the Gothic portions of the exterior of the church may be obtained. This same jog was evidently made for the convenience of the architectural artist, as it affords a spot where one may sketch without inviting the attention of stray children. The composition before us is extraordinary, the way the lines of the blank wall and adjoining buildings—the chimneys, roofs of chapels, high elaborate pinnacles and flying buttresses, and the high-pitched roof over the chancel—lead up to the picturesque tower is scarce equalled by another in Paris. The views from its tower, too, are rather better than those from the towers of Notre-Dame, because the latter is part of the scene. Fortunately architects visiting Paris do not require tea, but on the way to the Rue de Rivoli we may indulge in a *petit-pain* and a piece of *chocolat* which we can carry with us, disposing of it on the way to the square in which stands the Tour Saint-Jacques, which rises some 175 ft., and is all that remains of Saint-Jacques de la Boucherie, which was demolished in 1789. It has, of course, been restored and looks rather new, but after the towers of the cathedral it is the finest in the style in Paris; its square top and vigorous conception remind one of Malines.

Our next objective is the Rue du Louvre, where that charming church Saint-Germain l'Auxerrois faces the finest colonnade in the world—the great front of the Louvre, designed for Louis XIV by the Court physician, Dr. Claude Perrault. The Rue du Louvre and the wing of the Louvre, built by Louis XIV, occupy the sites of the ancient Hôtel d'Alençon and the Petit Bourbon, which stood between the Louvre of Francis I

CHURCH OF SAINT-GERMAIN-DES-PRÈS.

and the Abbaye Saint-Germain de lo Cerras. Here is a tower as *chic* as one may find anywhere, and as academic as a product of the École across the river. It stands free, but is connected as far as the façade is concerned by an open arch at either side which joins it to both the church and the Mairie, which latter appears to have been built "to match" the church. The church, as we see it, dates largely from the twelfth, but principally from the sixteenth century, though parts are standing of an older edifice built during the first two centuries of the Capetian Dynasty. The interior is better than Baedeker's meagre description would lead one to believe, and so is the fine porch which Chahine has etched and architects galore have sketched. To the general public the church is notorious, because its bells sounded the signal for the massacre of St. Bartholomew.

From the foot of the Rue du Louvre is to be obtained a fine view of the Pont Neuf with the statue of Henri IV in the middle at the end of the island, beyond which rise the buildings on the Île de la Cité. At the far end of the Pont Neuf is the Hôtel de la Monnaie, a fine building in the style of Louis XVI, designed by Antoine. To our right the river front of the Louvre stretches away to the Jardin des Tuileries, and we follow it as far as the Pont des Arts, which leads to the Palais de l'Institut de France. Of this building Baedeker says, "A somewhat clumsy edifice covered with a dome," but most of the comments of our worthy informant seem to have been written by a German in a sour frame of mind. To the writer it is a very beautiful building, worthy of its fine position, and among the most ornamental features along the left bank. The building, or the front portion of it, since it



CHURCH OF SAINT-GERMAIN L'AUXERROIS.

THE TOWER OF SAINT-JACQUES.

extends some distance back along the Rue Mazarine, consists of a central block surmounted by a dome, which is elliptical in plan with the long axis parallel to the front; long lateral wings at either side, which come forward forming a segment or "crescent" in plan; and two square corner pavilions with high roofs and dormers. The central and two end pavilions are treated with an order; Corinthian pilasters, running through two storeys, which appears to have been introduced to support the fine vases which ornament the cornice. This is the home of the five great academies, including that of Beaux-Arts, to which architects, painters, sculptors, and musical composers belong. Next to burial in the Panthéon membership in the Institut is the goal of every ambitious French student—the architects are almost, if not quite, always former Grands Prix, and I recall among the names of present members Pascal, architect of the new wing of the National Library; Nénot (his pupil), the architect of the Sorbonne; Daumet, architect of the Château Chantilly; and Bernier, architect of the Opéra Comique. There may be forty regular members, ten French and ten foreign associates, and forty foreign correspondents, in all in this academy. It has a very large if not a controlling influence over the École des Beaux-Arts, which is a little further along the Quai Malaquais, from which we shall enter the court in front of the Administrative offices. A number of fine fragments adorn this garden, notable among them the columns brought from the demolished Tuileries, a memory which is heart-rending when we observe the exquisite design and workmanship, and remember that this great work of Delorme might well have been restored. Traversing the corridor which leads by a number of the ateliers, we enter the vestibule from which leads the staircase to the hall known as the Melpomène, where the exhibitions of the students' work are held, through the Cour du Murier, with its garden, its excellent copies of old statuary, and its pleasant arcade under which in one corner is a monument to some of the pupils of the school who fell defending Paris during the siege of 1870–1. It is the work of Pascal and Chapu. Beyond are the principal courts, in which are to be found the celebrated portal of the Château d'Anet, by Philibert Delorme and Jean Goujon, part of the façade of the Château-Gaillon, and the fine front of the library of the École itself. The Rue Bonaparte passes the Cour d'honneur, and this we take *vers* the Palais du Luxembourg past Saint-Germain-des-Près—which is the oldest church in Paris, and a favourite subject with sketchers—to the Place Saint-Sulpice, facing which is the fine church by Levau and Servandoni, of which the façade, built in 1755 with an uncompleted tower, is doubtless the best part. We are now near the pension, and reach it via the Rue Saint-Sulpice, Rue de Monsieur le Prince, and the Rue Cujas, arriving in time to wash up and dress for dinner.

It is assumed that we left London Friday night, therefore our first night in Paris is Saturday; and Saturday night is the night of the week to see Paris in all its *gaieté—le monde qui s'amuse!* There are several things to be seen; and even to architects we must extend—at least for the first evening

CHURCH OF SAINT-SULPICE.

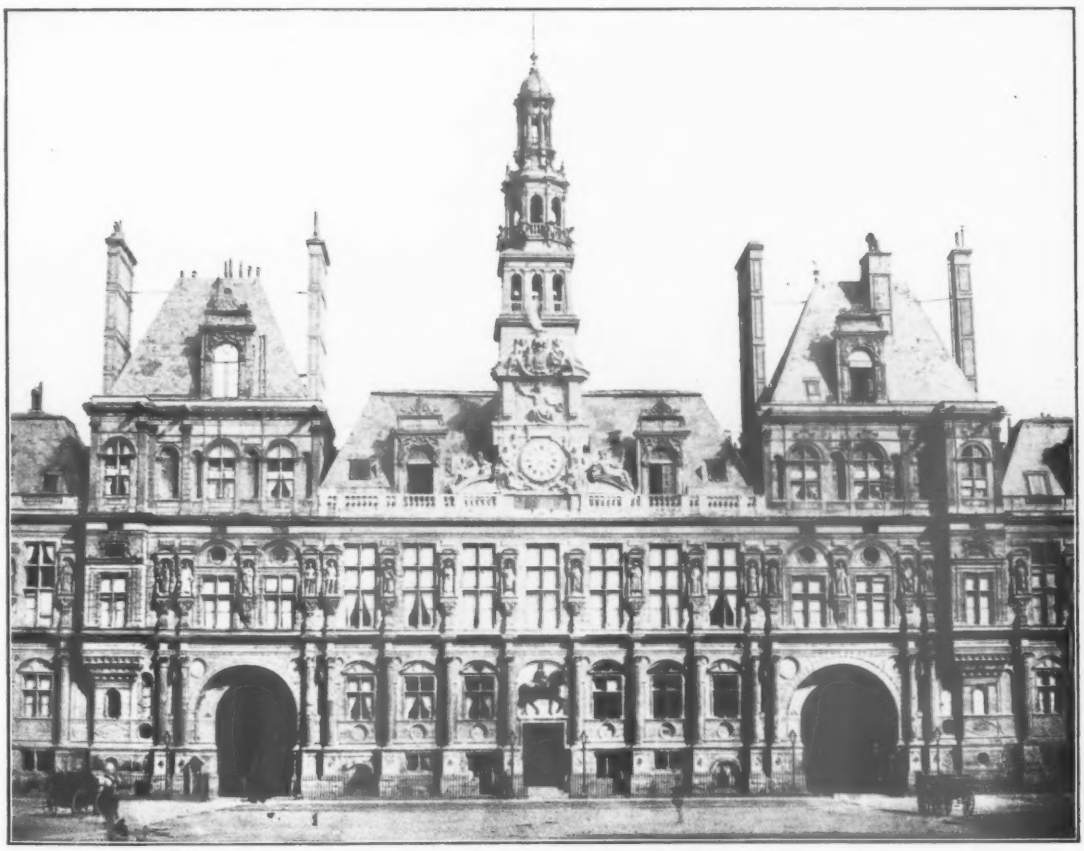
CHURCH OF SAINT-GERVAIS.

in Paris—that casual freedom expressed by Stevenson in the lines—

> Some like drink
> In a pint pot;
> Some like to think,
> Some not.
>
> Some like Poe,
> Others like Scott;
> Some like Mrs. Stowe,
> Some not.

"It all depends," as the bus-driver has it, "on temperament and bringing up," plus the "personal equation" of strength and stick-to-it-iveness. If tired after the day's sight-seeing, we may dine near our rooms either at one of the numerous small restaurants in the Boulevard Saint-Germain or Saint-Michel, or at a little place in the Rue Soufflot, where a small but good orchestra provides music during the meal.

Unless our party includes a *gourmet* who consumes roast beef and cabbage at breakfast, luncheon, and dinner, whose only cheese is Cheddar and only beverage tea, we may choose this little restaurant and be certain of a good French dinner, with good, bad, or indifferent wine, depending solely upon the price paid. If we are in a mood to stand an indifferent dinner with wine like diluted alum for the sake of observing life *en pension* we may "stick" the first two or three courses at the *table d'hôte*, where we shall find ranged round one very long table perhaps four French people, about a dozen Americans, counting the board-school teacher as only two—though she makes noise enough for at least six—possibly one Briton, a Swede, a Dutchman, a German with a child, and a Russian: all students in the quarter. Our Russian is the man of commanding presence, handsome, and with a good military cut to his clothes, able to converse in the language of each of his fellow *pensionnaires*, and to use it more fluently and pronounce it with a better accent than they. He is the jovial party who holds the attention of all except the schoolmistress (and the one unfortunate victim who has been buttonholed for her lecture upon "the French," to the utter boredom of her ten compatriots). If we had time to cultivate the acquaintance of the Russian we should find him a king of good fellows, a medical student and an *attaché* at the same time, and a human encyclopædia; interested in everything, from architecture to the manufacture of oleomargarine, with the prying disposition of a connoisseur and the instinct for

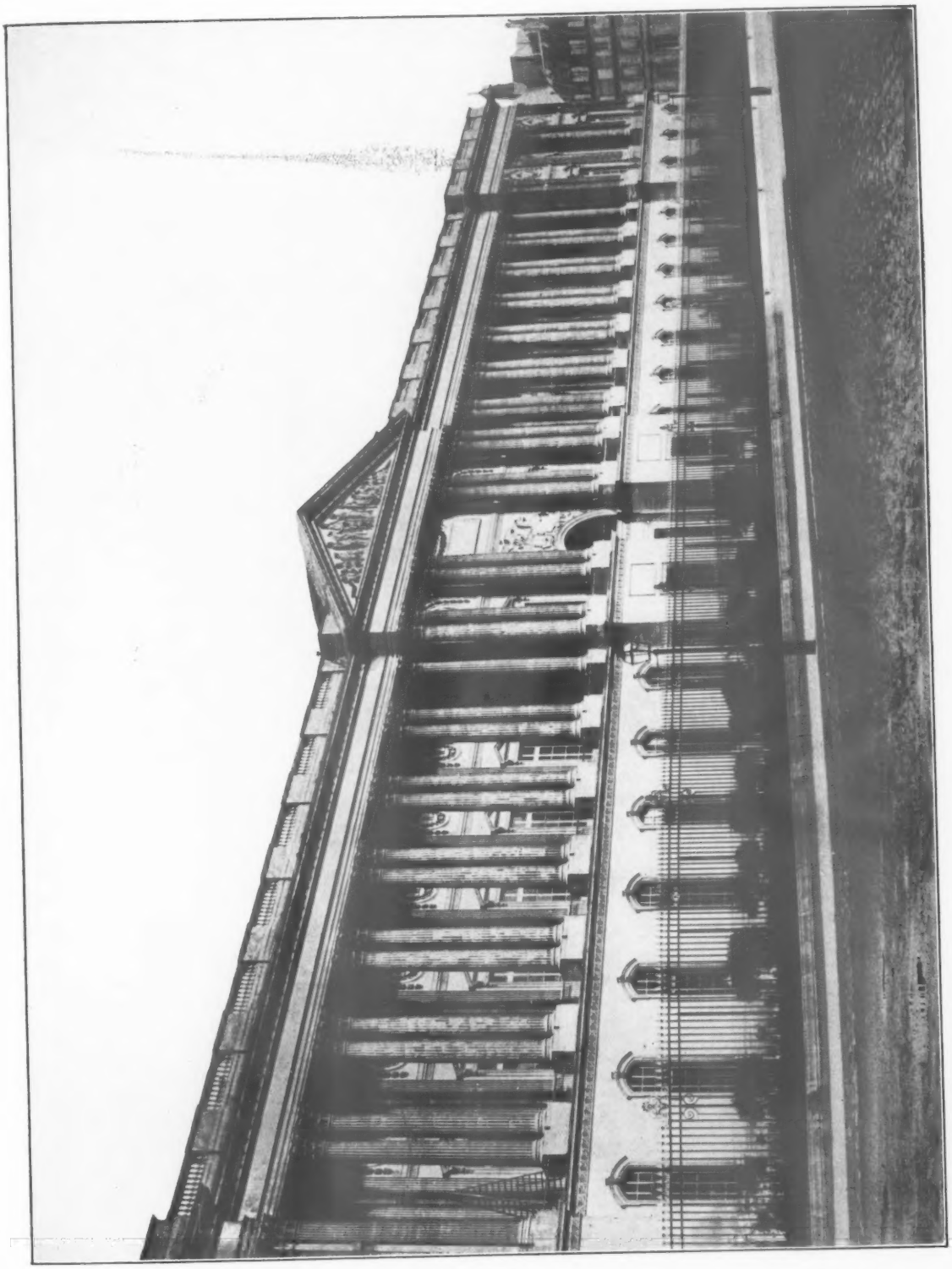


THE HÔTEL DE VILLE BEFORE THE COMMUNE.

location of a born detective. He could provide the "open sesame" to a hundred little interesting places within a stone's throw, and show us parts of Paris unknown to the oldest inhabitant. Unfortunately, if we made his acquaintance we should have to extend our week-end to the length of those of our golfing brethren mentioned by the *Builders' Journal* as commencing on Thursday and ending Tuesday. What we must keep in mind is that we want to see as much of the architecture of Paris as can be seen in two days and one night. So, having obtained an idea of a real *table d'hôte*—which enables us "ever afterwards" to understand one of the "mosaics" of a French plan, always so puzzling to some of us—we had best betake ourselves to a neighbouring restaurant where we can obtain quick service, and then toss up as to whether we shall see a classical drama at the Odéon, a fine old house near by, which comes next to the Théâtre Français in the production of plays, and ahead of it as an architectural auditorium, or cross the town to the Opéra Comique, a new and beautiful house by Bernier in the small Place Boïeldieu, between the Boulevard des Italiens and the Rue Saint-Marc. (The Grand Opéra is closed of week-ends in the summer.) After a night of travel followed by a day of sight-seeing, the Odéon would be the better choice. At the end of the performance we may go via the Rue Racine, Boulevard and Place Saint-Michel to the quay of the same name, to descend once more to the lower level for a night view of Notre-Dame—the most impressive of all obtainable. We cross the Petit Pont, pass the cathedral and over the bridge beyond, take a turn round the Hôtel de Ville and along its *quai* to the bridge called Louis Philippe, crossing which, and the end of the Île Saint-Louis, we come to the little Pont Saint-Louis, opposite which we see again the great church of Notre-Dame, its side turned toward us at an angle of 30 degrees; neighbouring lights are reflected in its clearstory windows, but otherwise it appears with its girdle of trees in full, dark silhouette against the glow of light from the lamps of the surrounding city, while the glare of shops on the opposite side of the river is obscured by clouds of steam and smoke rising from the steamers at the docks below. Everything here is still, save perhaps the "Hé, là!" of the river men bringing to the Morgue, which we are passing, the latest suicide to choose the Seine. A few waifs leaning idle upon the balustrade of Pont de l'Archevêque turn their heads towards us as we pass in making our way to the Place Maubert, from which we ascend the dark and narrow old street leading uphill to our lodgings near the Panthéon.

The second day we must commence early. Breakfasting upon a cup—large enough for a wash-basin—of coffee or chocolate, *du petit pain, et beurre* (?), at half-past seven o'clock at the latest, we begin by visiting Saint-Sulpice, the Gardens of the Luxembourg Palace, the Hôpital du Val de Grâce—in the crypt of the fine chapel by François Mansart and Lemercier is the tomb of the Queen of Charles the First of England; thence to the Carrefour de l'Observatoire, facing which, at the end of the Avenue de l'Observatoire, is the beautiful fountain known to the art students of Paris as the Fontaine de Carpeaux, though the design and the sea-horses are by Emmanuel Frémiet, Carpeaux having executed the group consisting of the armillary sphere, supported by four female allegorical figures representing the four quarters of the earth. There are other fine pieces of sculpture in the square, such as the strong modern statue of Maréchal Ney by Rude, François Garnier by Puech, and in front of the observatory another statue by Chapu, whose works in sculpture correspond somewhat with such architectural work as the Madeleine—very simple and classic—and contrast greatly with the spirited, dramatic, and later work of Carpeaux and Frémiet, who were both pupils of Rude. Puech, however, is more like Chapu in his style, and is one of the ablest of living masters. There is another work of sculpture not far away, in the Place Denfert-Rochereau, which is of exceeding interest to architects; it is a bronze replica of the most monumental lion in existence, to the writer the best of all Bartholdi's *tours de force*, the "Lion de Belfort," the original of which is carved in a cliff at Belfort, on the border of Switzerland. From here we must take a "taxi" and drive through the Boulevards Raspail and Montparnasse, Rue de Sèvres and Avenue de Saxe, to the Place Fontenoy, where stands the largest (at least in ground area, covering twenty-six acres) of all the schools in Paris—the École Militaire, the training school for officers. This institution was founded in 1751 by Louis Quinze, and built from designs by Gabriel, 1752–8. The front to the court of honour, and that to the street behind, which runs between the École and the old machinery hall (left over from the Exposition of 1889), are worthy of study, the *grille* and guard-houses, and the end and central pavilions of the façade to the court, being especially noteworthy. A half-hour at least will be required to get any idea of this extensive scheme, and all we can hope to do is to see the exterior and give some attention to the well-studied design and well-considered ornamentation.

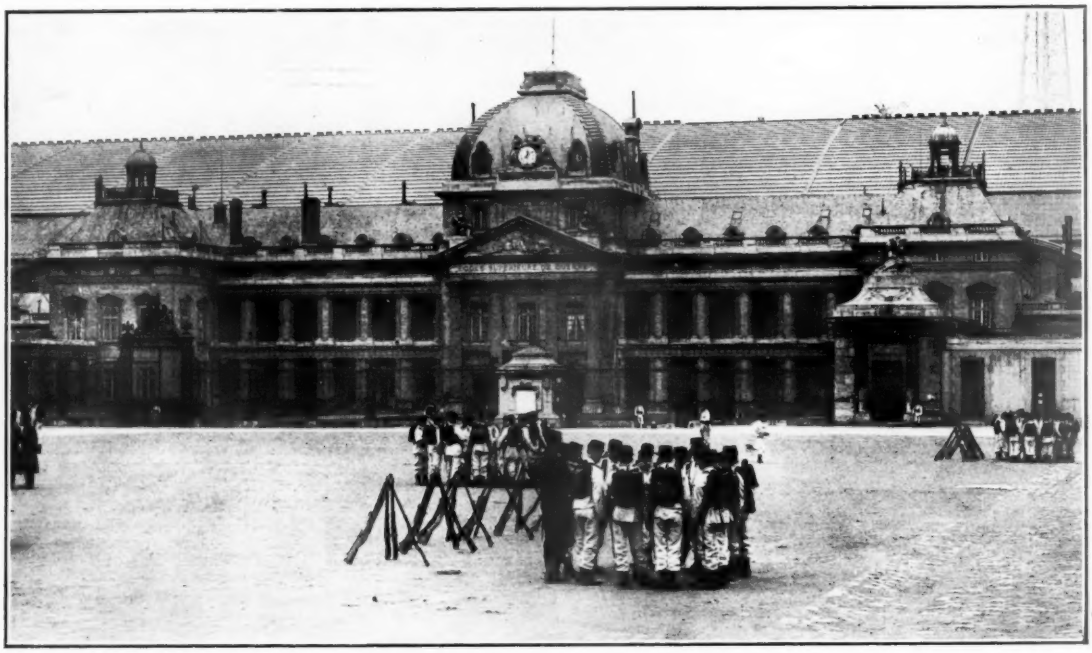
The Hôtel des Invalides is our next objective. The tomb of Napoleon under the dome, and, of course, the dome itself—which is the best in Paris, and one of the best anywhere—the church



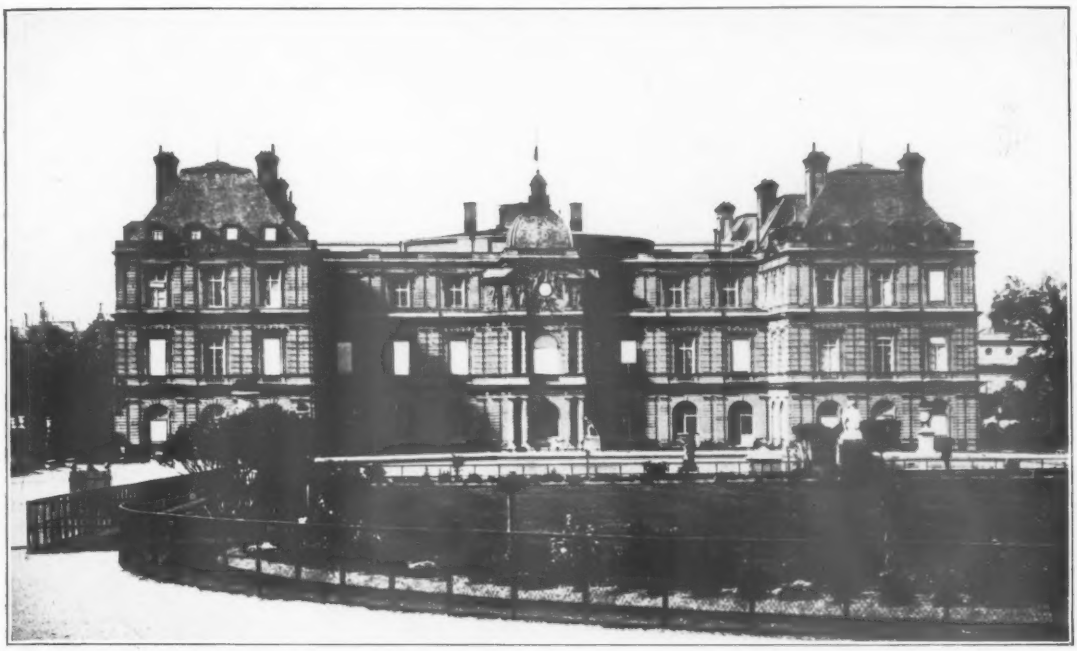
THE EAST FRONT OF THE LOUVRE.

LA SAINTE-CHAPELLE.

PRINCIPAL ENTRANCE, CARNAVALET MUSEUM.



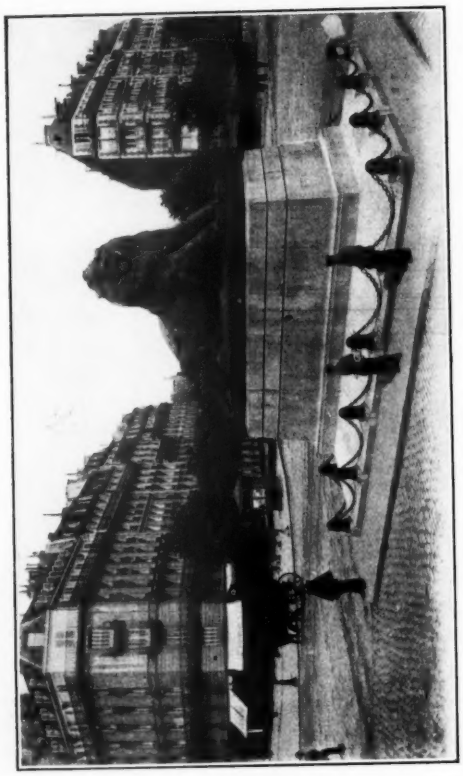
ÉCOLE MILITAIRE.



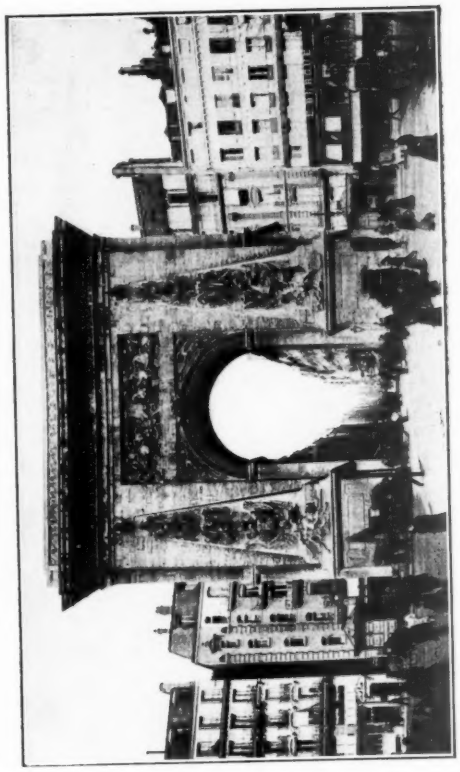
THE LUXEMBOURG PALACE.

of St. Louis, the court of honour, and the principal façade, are the only portions we shall be able to see, or in which we shall, perhaps, be interested. The tomb, which stands in an open circular crypt, is by Visconti (who, with Lefuel, extended the Louvre in the days of the Second Empire), the dome by J. H. Mansart, and practically all the remainder by Bruant. The sarcophagus is a single block of porphyry, of very hard, almost mechanical design, big and large enough in scale to hold its own under the dome of the Palais des Justice at Brussels. Some grave, sphinx-like caryatides, facing the tomb, stand round in a circle, and support the main floor. The glass in the dome is a light, cold blue, and there is a feeling of solemnity, grandeur, and might that is unusual in Renaissance buildings. The effect is further enhanced by the burst of golden light upon the altar, which, if we are unable to see the tomb at the same time, and thus obtain the powerful impression created by the whole, we shall find somewhat "theatrical." The church is passably interesting, the courtyard very much so; and the main façade, three storeys high and about 660 ft. long, with its agreeable fenestration, dormers framed in military trophies, is at least pleasant, and not unworthy of closer attention than we shall have time to give it. We come out upon the Esplanade, and observe the Alexander III Bridge and two modern palaces of fine-arts beyond; so, to avoid the temptation to go over to the fashionable quarter, where we should see so much that we would fail to see anything else, we turn into the Rue de l'Université, pass round the Chambre des Députés to see its façade, and, again avoiding the enticing opposite side, take the Quai d'Orsay to the old Hôtel Salmé, designed by Rousseau, now the home of the Légion d'Honneur, of which it is worth while to see the court of honour, which may be viewed from the gate in the Rue de Lille. Next to this building is Laloux's great Gare d'Orléans, an extraordinarily strong if not very refined modern composition. The interior is even better than the exterior, and the logical and beautiful treatment of structural ironwork is wholly convincing. We may lunch in the dining-room, from which we obtain a view of the mechanical luggage-carriers—an endless chain arrangement which raises and lowers trunks, bags, &c., and delivers them on the sorting tables and platforms; and also see the gay, well-decorated rooms adjoining the train-house.

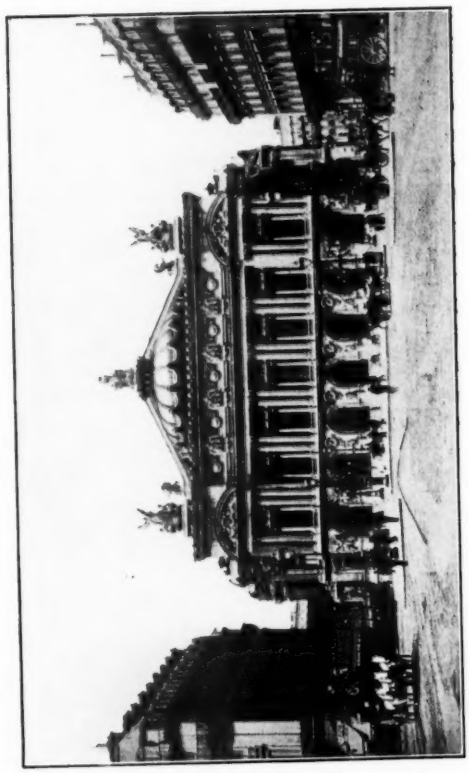
From the Gare d'Orléans we must again take a "taxi," first to the Place de la Bastille, on the way to which we get a view of the Louvre, the Cité, the Île Saint-Louis, and again pass by the building of the quays along the left bank on our way, and are put down at the Column of July, with the whole afternoon before us. The Calvinist Temple Sainte-Marie is about two minutes' walk on the left-hand side of the Rue Saint-Antoine; it has a good domical interior built from designs by François Mansart, while just beyond is the old Hotel d'Ormesson, by Du Cerceau. The second turning beyond brings us to the picturesque entrance to the square built (of brick and stone,



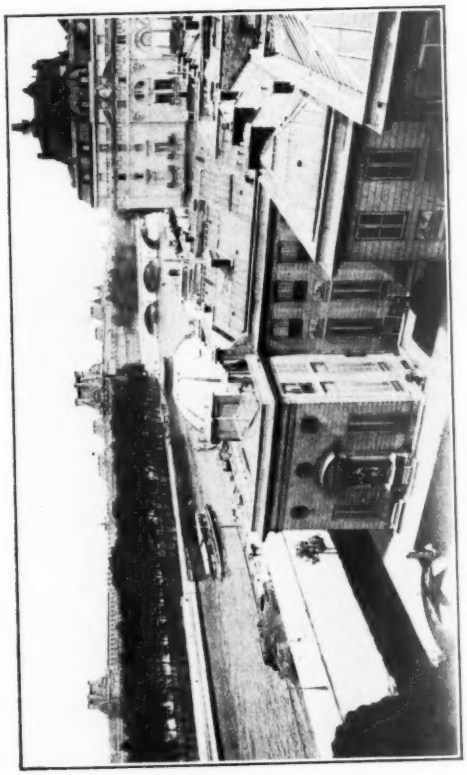
THE LION OF BELFORT.



PORTE SAINT-DENIS.



THE OPERA HOUSE.



THE PALACE OF THE LEGION OF HONOUR.

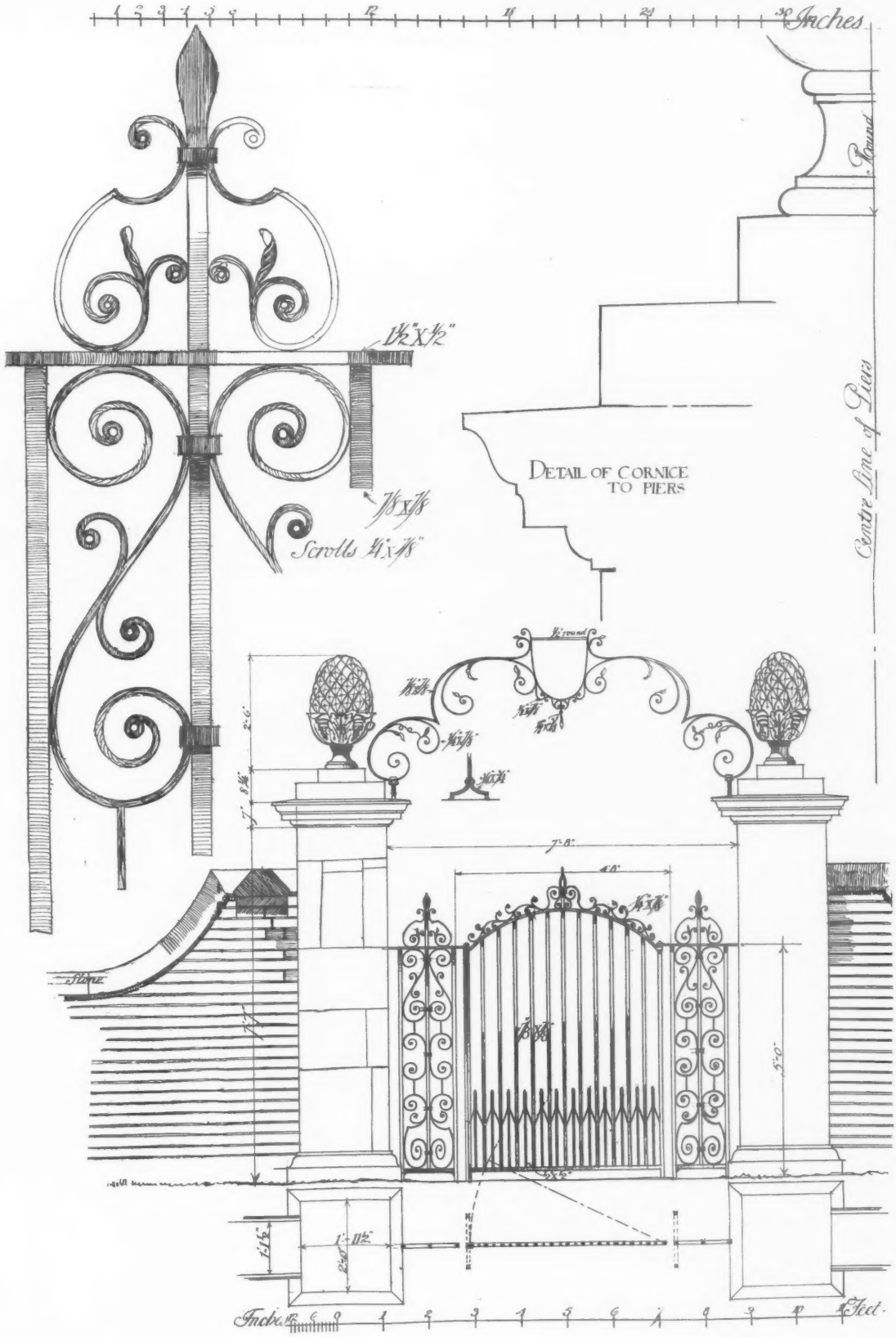
all voussoirs, key-blocks, high roofs, and dormers) by Henri IV, and now known by its Revolutionary name, the Place des Vosges. The old Palais des Tournelles stood here until Henri II foolishly permitted himself to be killed, and his spouse had the place put in the hands of the house-breakers; so only its courtyard remains, and this has seen some changes. Most of the buildings date from the 17th century, and several have a history; one or two are accessible to the public at certain times. The house of Victor Hugo has become a museum, and is worth entering if only for the sake of seeing the drawings of architectural fantasies by the poet-statesman and author-artist. The Hôtel Sully by Du Cerceau has an entrance from the Place as well as from the Rue Saint-Antoine, and its courtyard is open to be entered. This, the Quartier du Marais, is a fine old district which appears to have been inhabited by the wealthiest and most brilliant courtiers of the period from Henri IV until the Revolution. To catalogue the interesting places in this vicinity would be a Homeric undertaking. To visit them is a matter beyond the possibilities of "week-enders." Here are subjects enough for a whole library, a few of which are: at the bottom of the Rue du Petit-Musc the old Hôtel Valette or Fieubet, with its unfinished front; another work by the indefatigable J. Hardouin Mansart; in the Passage Saint-Pierre the remnants of a church where he was buried; the Hôtel of the Duc de la Vieuville in the Rue Saint-Paul; the Musée Carnavalet, one of the most charming buildings in all Paris, for several years the residence of Madame de Sévigné, upon the design of which were engaged first Pierre Lescot and Jean Bullant, with the sculptor Jean Goujon, then Du Cerceau, and finally François Mansart, who added most of the façade in the Rue de Sévigné. It is a storehouse of information about old Paris and more especially its architecture; but it is the beautiful proportions, the excellent scale, the reserve, the choice detail and exquisite sculptures of the building, which make it one of the sights worth seeing before we spend any time in the decadent but more alluring—to the uninitiated—quarter farther west. We must at least see the exterior, the court, and the garden. There are three or four other hôtels of conspicuous success as works of architecture in this same short street, and more in the Rue de Turenne; still more, and better known, those in the Rue des Francs-Bourgeois, such as the Hôtel d'Albret, built by Anne de Montmorency, "where Madame de Maintenon, &c.," and the half-dozen others whose history and architecture vie for supremacy. In the Rue Veille de Temple a little higher up is the old Hôtel de Strasbourg—the home of the de Rohans, Dukes and Cardinals: now the national printing house—which has some good interiors and possesses furniture, paintings, and sculpture of rare qualities, one of its chief treasures being Le Lorrain's relief over the entrance to the stables—the "Horses of Apollo." Next door, so to speak, is the Hôtel de Soubise, otherwise the Archives Nationales, formerly the house of the Guise family; its architecture, most of which was commissioned by one of the Rohans, a Prince de Soubise, is attributed to Delamaire, and the sculptures to Le Lorrain. Its interiors are remarkable examples of the best work in the style of Louis XV. If we are fortunate enough to be permitted inside we shall end our second day here; if not, we may see from the top of a bus the Place de la République, the Grands Boulevards with the theatres and the Portes Saint-Martin and Saint-Denis (the latter, by J. F. Blondel, is particularly fine), the Opéra, the Avenue de l'Opéra, and descending at the Théâtre Français walk through the gardens of the Palais Royal to the Place des Victoires, then to Saint-Eustache, Gothic in construction and Renaissance in detail, after which we again call for the assistance of a "taxi" to take us via the Bourse de Commerce (by Paul Blondel) along the Rue de Rivoli, with the Louvre and the Jardin des Tuileries on one hand, and the arcaded shops on the other, to the Place de la Concorde, across the bridge, and along the Boulevard Saint-Germain, with the Ministères de la Guerre and des Travaux-Publics and the École de Médicine, and to our rooms and dinner. We leave for home by the late train, which, with "connections," returns us to London with plenty of time for breakfast. And we shall need it!

FRANCIS S. SWALES.

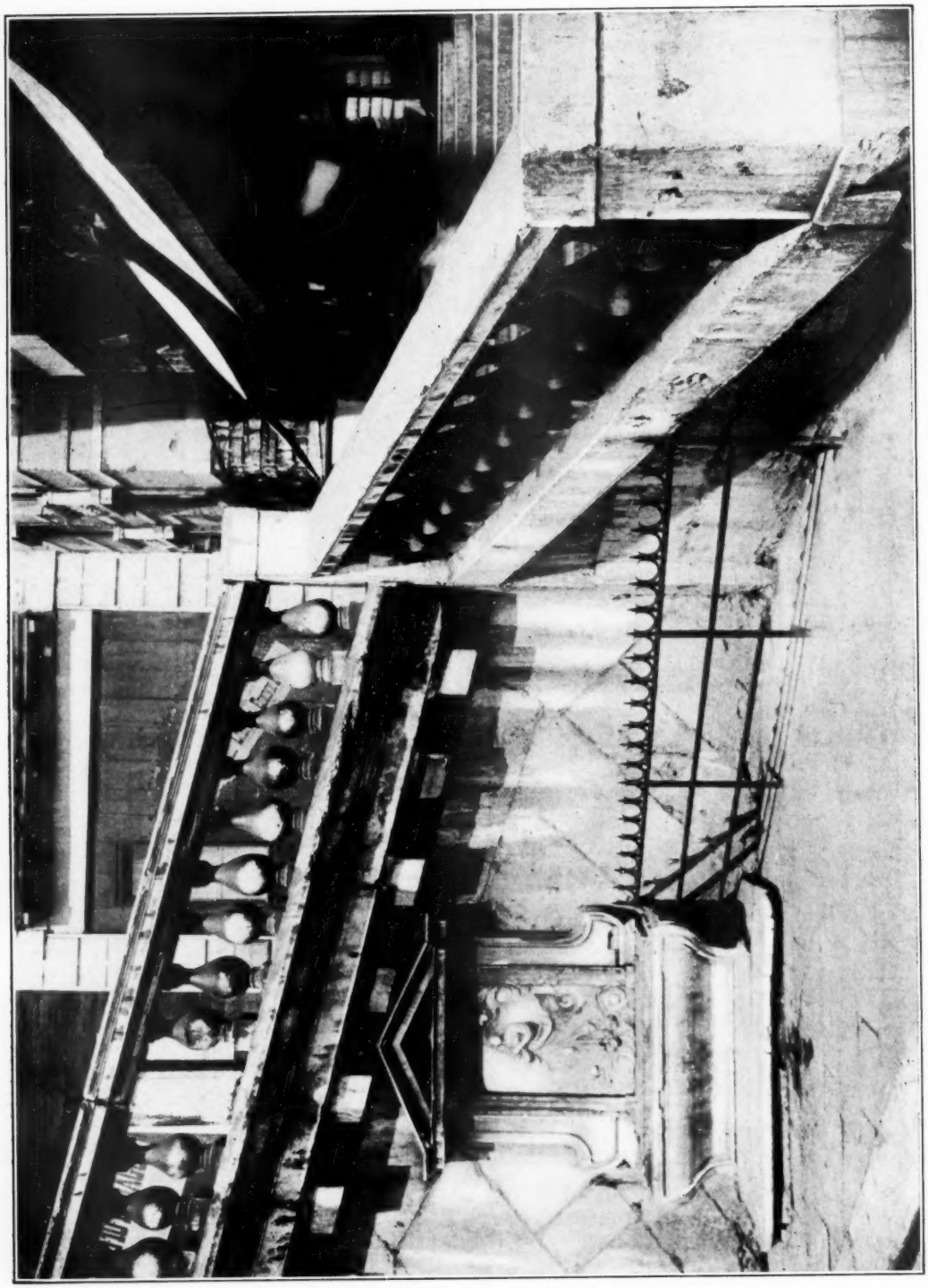
The Practical Exemplar of Architecture.

XXVIII.

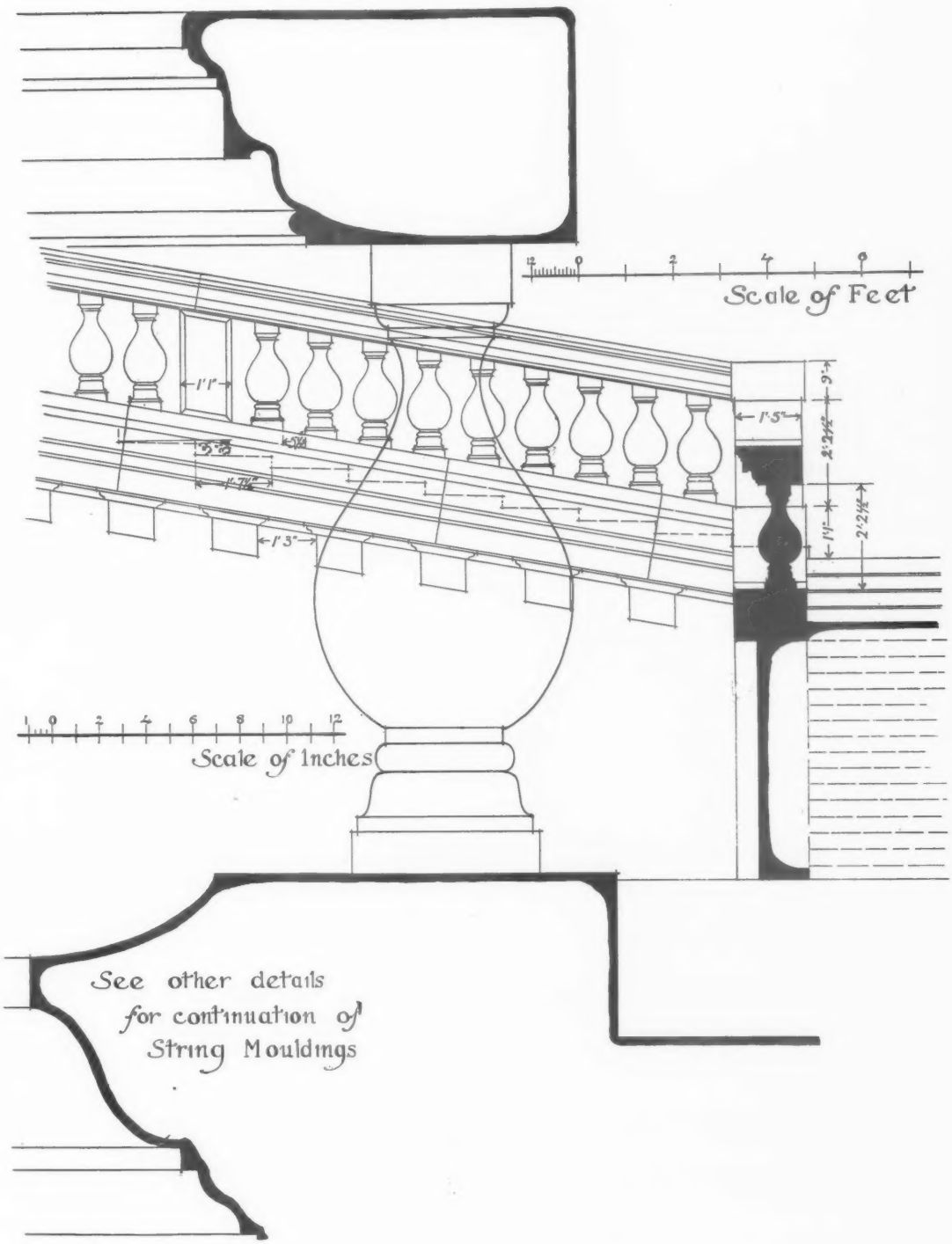
GATE AND PIERS IN THE CLOSE, SALISBURY.



GATE AND PIERS IN THE CLOSE, SALISBURY.
MEASURED AND DRAWN BY J. M. W. HALLEY.

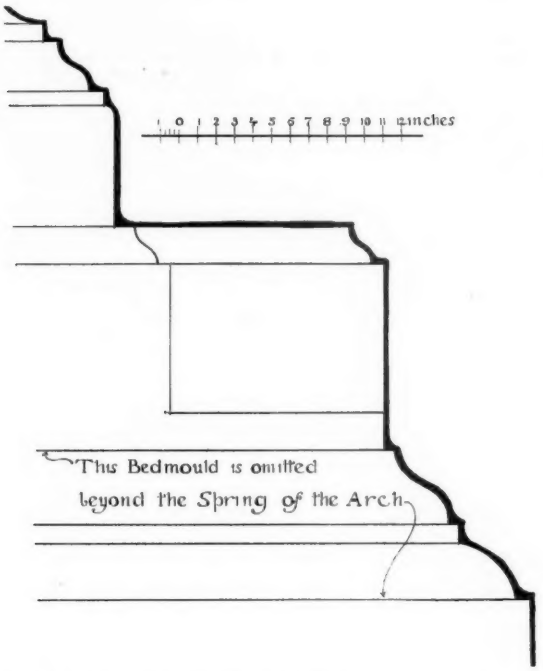


STONE BALUSTRADING, THE RIALTO BRIDGE, VENICE.



STONE BALUSTRADING, THE RIALTO BRIDGE, VENICE.

MEASURED AND DRAWN BY FRANCIS BACON.

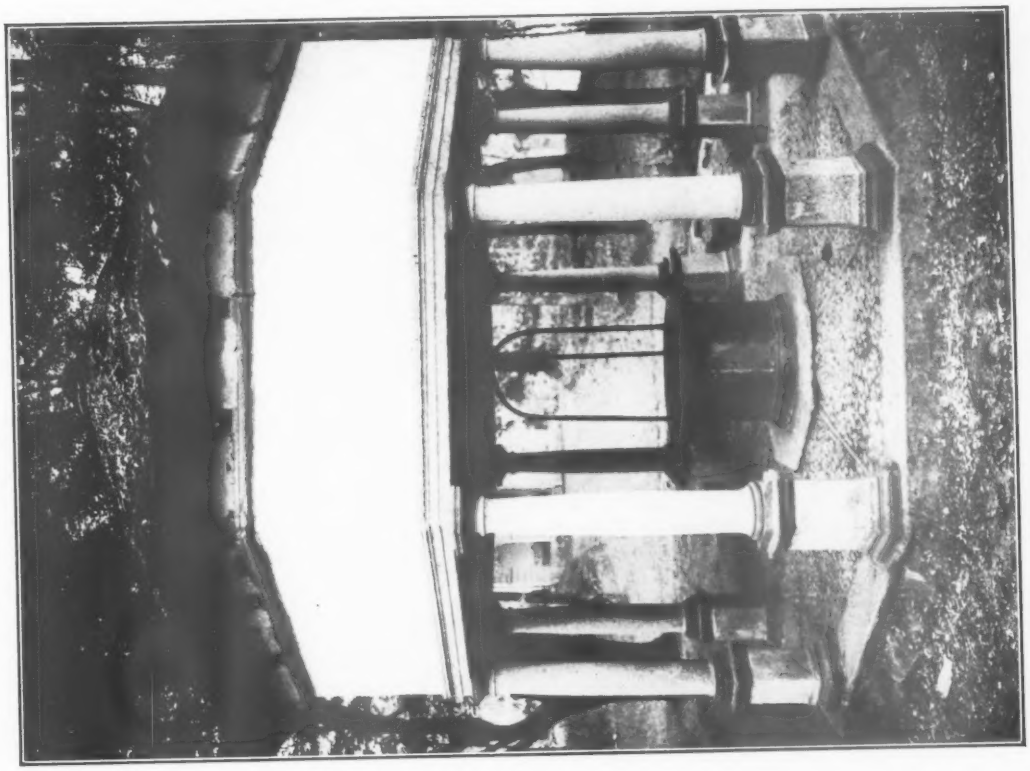


STONE BALUSTRADING, THE RIALTO BRIDGE, VENICE.

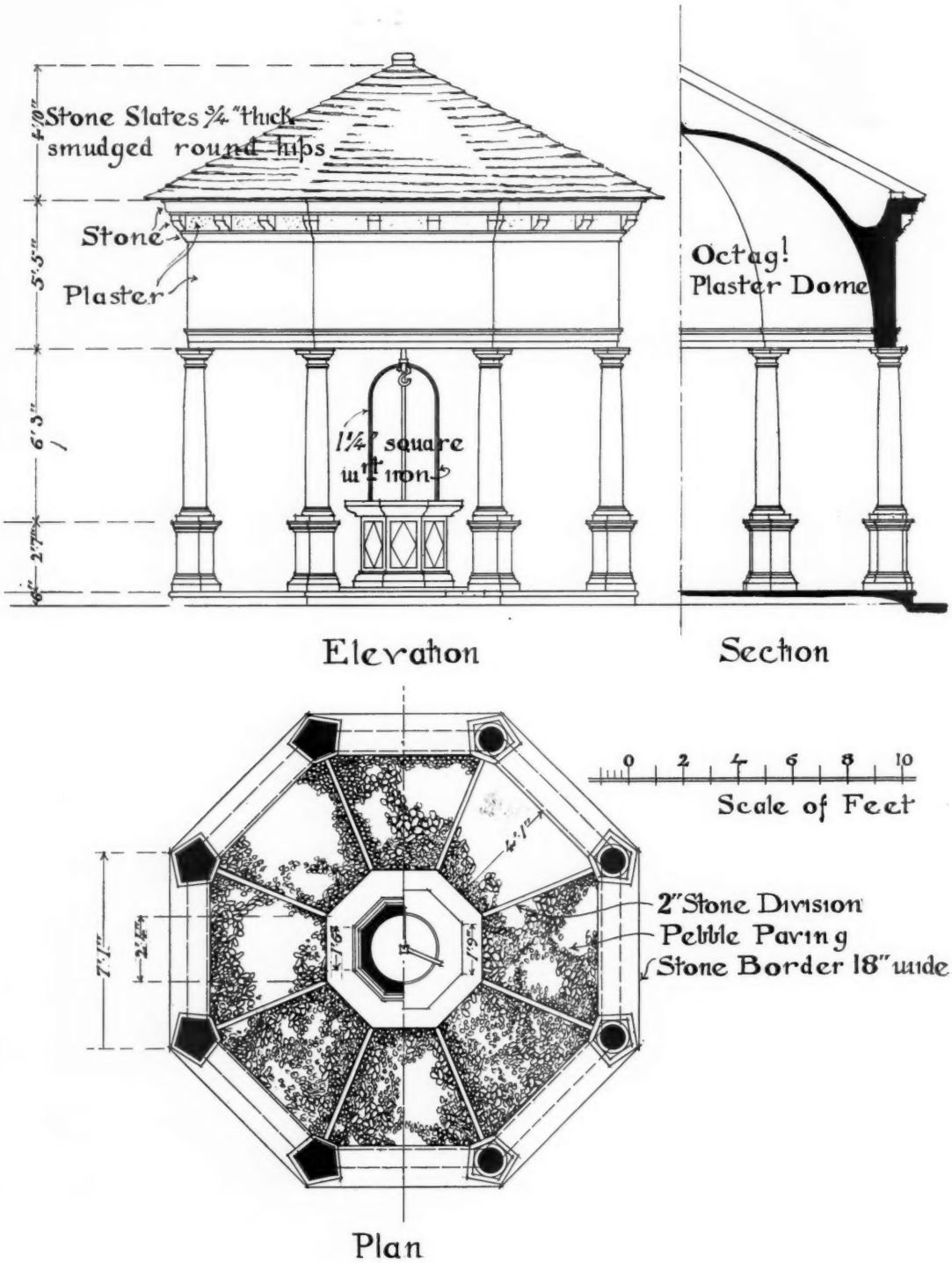
DETAILS.

MEASURED AND DRAWN BY FRANCIS BACON.

GENERAL VIEW OF THE RIALTO BRIDGE, VENICE.

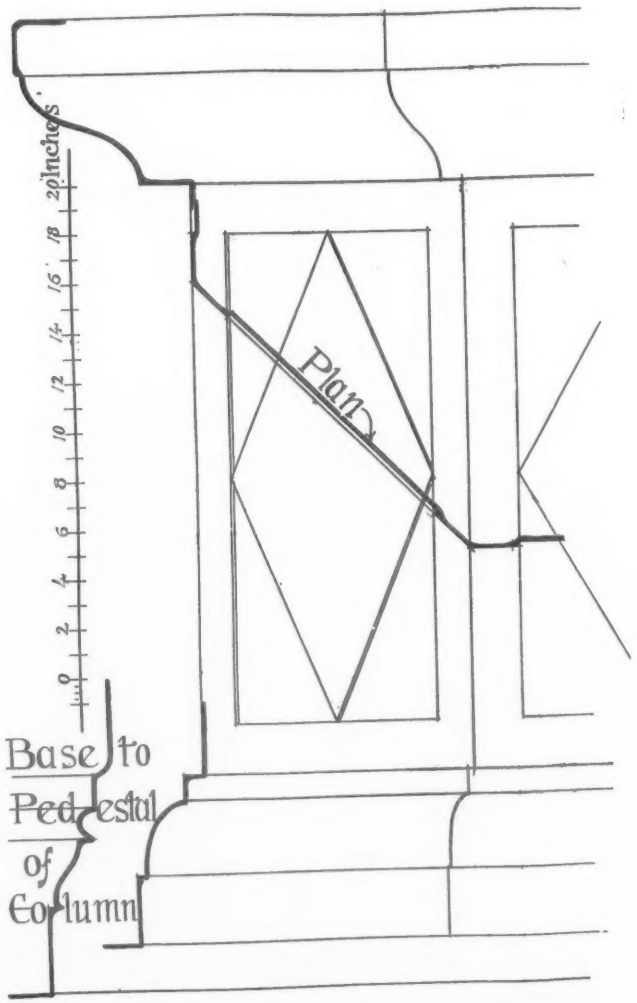


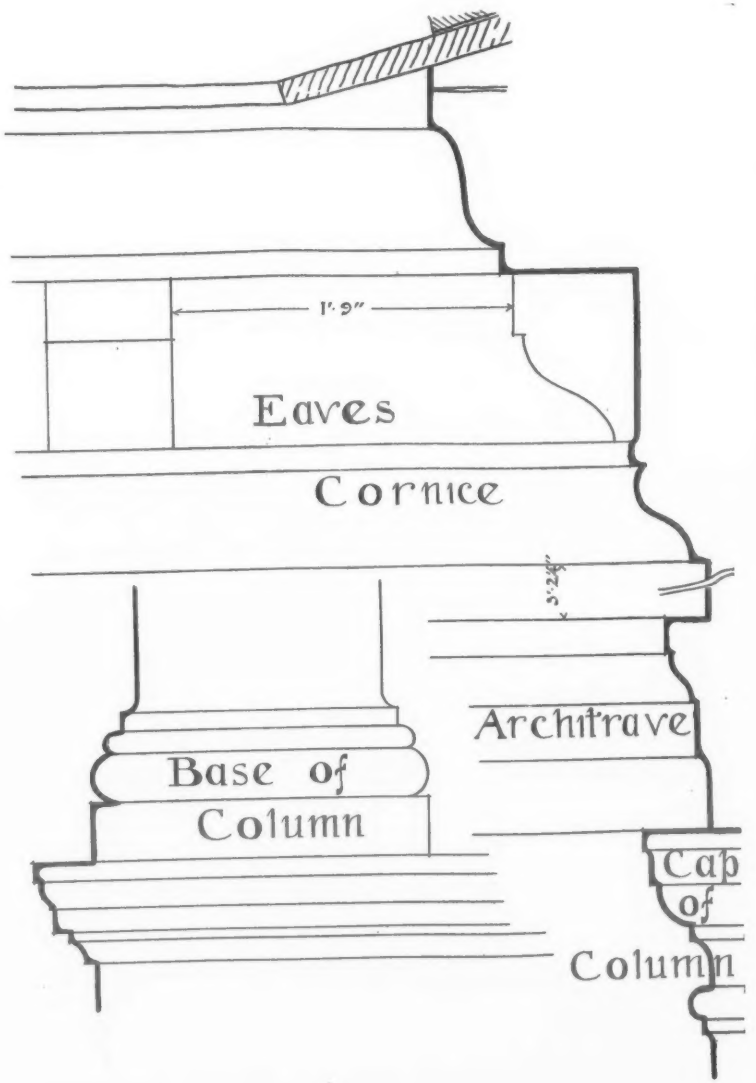
WELL-HOUSE, ORTA, ITALY.



WELL-HOUSE, ORTA, ITALY.

MEASURED AND DRAWN BY FRANCIS BACON





WELL-HOUSE, ORTA, ITALY. DETAILS.

MEASURED AND DRAWN BY FRANCIS BACON.

Sir Gilbert Scott, R.A.—IV.

(Conclusion.)

V.—THE LAST DECADE.

DURING the last decade of his life Scott planned a series of great buildings, differing much in character, in various cities in this country and abroad. In 1865 he was persuaded by Sir Joseph Lewis, a director of the Midland Railway Company, to enter a limited competition for the immense terminus and hotel block at St. Pancras. He sketched out his design in the autumn at a little seaside hotel at Hayling, where he and his wife were staying during the illness of one of his sons. On one of the drawings supplied to him by the company's engineer was shown the great pointed arch of the main station roof, a feature which Scott naturally welcomed as being particularly suited to his style. He was once more the successful competitor, and work was commenced immediately, lasting over many years. To the general public this building appears a masterpiece, and compared with King's Cross, Paddington, or Charing Cross, it certainly surpasses other stations, to say nothing of the usual agglomerations of glass and match-boarding. Even to the cold eye of the critic much is pleasing, though as usual the details are more characteristic of the time than agreeable to modern tastes.

A few years later he designed St. Mary Abbott's at Kensington, a large church which is difficult to criticise owing to its confined position. Although the tower here is again a beautiful feature, it is a matter for doubt whether Scott's love of a huge tower and spire has not, as in other cases, caused the church itself to be dwarfed.

When first the project of the Albert Memorial was mooted Scott had designed for his own delectation an enormous "Iona Cross," with incidents in the life of the Prince Consort displayed to the full height of its four sides. After this, and before ever he was invited to compete, he cudgelled his brains for another inspiration till outraged Nature revolted, and he made himself positively ill. He tells us that the second idea was possibly suggested by the *ciboria* in the Roman basilicas, though he had no intention of copying such a prototype. To suit this form to a Christian country he took for his models the beautiful little shrines in gold and precious enamels which were among the triumphs of mediæval craftsmanship, and though never before carried out on so great a scale, he formed the daring project of reproducing these miniature objects in monumental form. Criticism of this work has been rife ever since its erection; and the principal points censured, together with Scott's answers to his detractors, will be found in his "Recollections."

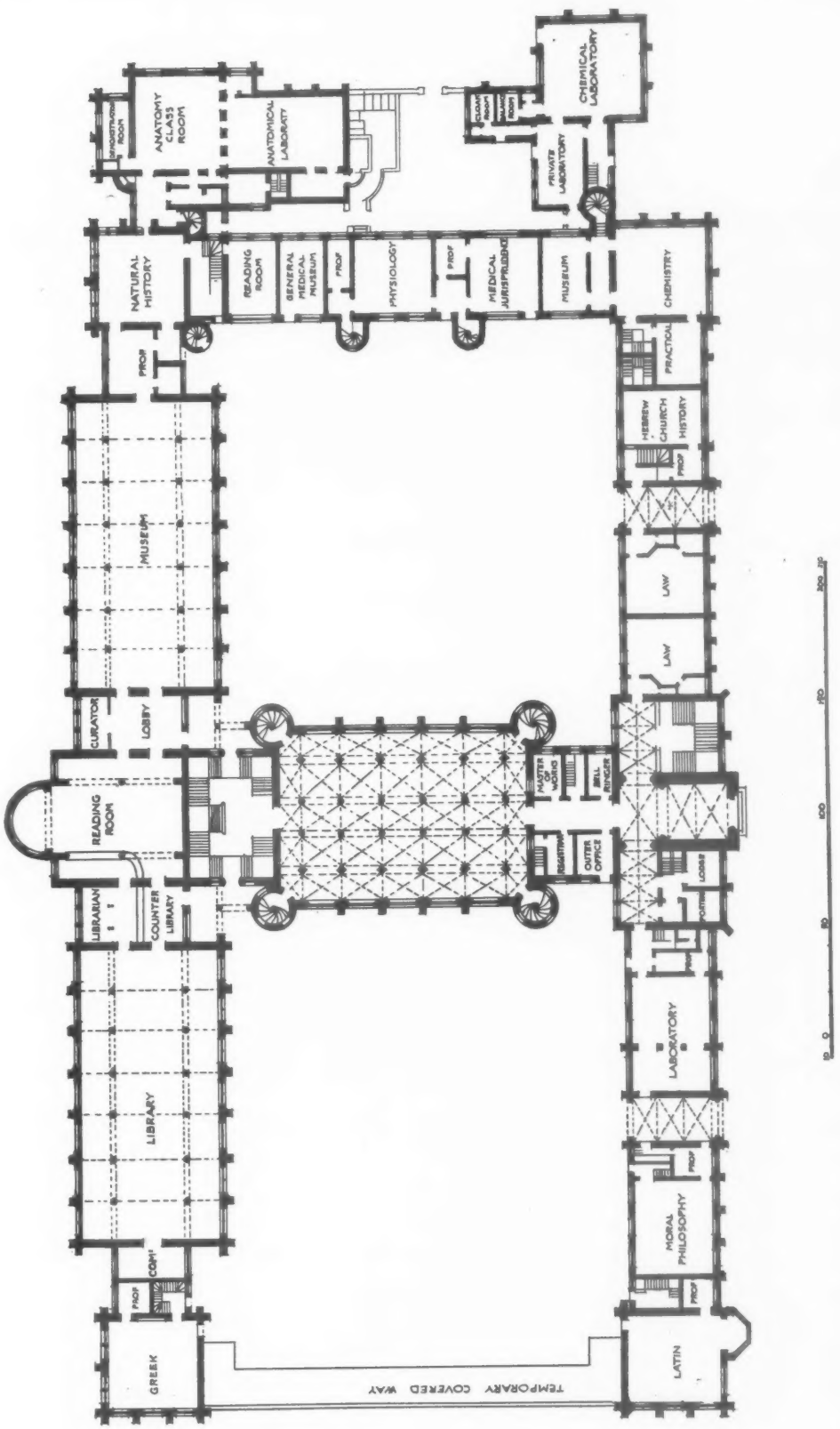
The ancient quadrangles in Glasgow round which were grouped the University buildings were superseded in 1864 by a magnificent site in another part of the city, and by a palatial block more worthy of the purpose in view. Scott was appointed architect, and he arranged his accommodation on a site 600 ft. by 300 ft., containing two quadrangles each 200 ft. square. He wisely adopted a symmetrical plan, and placed his entrance under the lofty clock-tower over 300 ft. high. A central hall (115 ft. by 70 ft.) separates the two quadrangles. The library and reading-room are each 130 ft. by 60 ft. The elevations are tinged with "Scottish Baronial," though his usual secular Gothic forms the basis.

Edinburgh Cathedral, too, is his handiwork, and is the result of a competition opened in 1873. In a long report which accompanies his two sets of drawings he voices his regret that he was unable to find time to prepare a third. The alternative design, which was not premiated, had an eastern portal, a central octagon covered by a low lantern, and the choir projecting some distance into the space beneath. His accepted design had a lofty central tower, lacking perhaps in distinctive vigour, and was planned with a strict regard for congregational uses.[18] On this account the roof is shown vaulted in oak, the choir aisles are not separated from the choir by screens, and the choir screen is replaced by a low "septum," a most unusual expedient. No morning chapel is provided, as Scott wished that small services should not be degraded to an inferior position. Ample vestries are included in the design, of which one of the most striking features is his consideration for modern requirements.

Hence the arms of the church are short, and the interior light and open, with a prevailing impression of the national style. This cathedral is undoubtedly one of the most beautiful of all Scott's designs, and shows him at his best.

Scott's last large public building was the University Hall at Bombay. He, however, entered,

[18] It may interest aspiring cathedral architects of to-day to know that in this competition Scott estimated the cost of the building at 8¾*d.* per cubic foot.



PLAN OF GLASGOW UNIVERSITY.

jointly with his son, for an important competition for the new Parliament House at Berlin (1875), and was placed among the five competitors premiated. In evolving his design he endeavoured to imagine a style which has never actually existed, *i.e.*, a fully developed type of German Architecture, shorn of the French influences which prevented this ultimate realisation ever taking place. All these things and many more were duly set forth in the bulky "Apologia" accompanying the drawings. (What patient people assessors must have been thirty years ago!) In this last competition he was unsuccessful, but we may be assured that this idealised conception would have added no lustre to his name.

Though his reputation rests, as it rightly should, on his buildings, no life of Sir Gilbert Scott can be complete which omits to notice his lectures and literary works. The first of a long series of lectures which he delivered at the Royal Academy was commenced shortly after his election as Associate, to relieve Professor Cockerell, who was in infirm health. These were five in number, were prepared with great trouble and labour, and aroused considerable interest. They were most elaborately illustrated, for the most part from original sources, and dealt with the development and *rationale* of Gothic architecture. Six years later came two more on the actual study and practice of Gothic work, a subject upon which he was well qualified to speak. He was elected to the professorial chair after this, and delivered his next course from that position in 1868, his subject being "Early Architecture in England only." In 1870 he dealt with the abstruse question of vaulting in two lectures, and finally, in 1873, came three on the Dome (an element which we must remember he was so far from ignoring that he employed it in two of his largest competition designs). All these lectures were published in 1879 by Mr. John Murray in book form.[15] Two other smaller volumes emanated from his busy pen. The first is his "Gleanings from Westminster Abbey," which is, as I have already mentioned, both scholarly and interesting even after fifty years. On the other hand, his little book on "Secular and Domestic Architecture" is completely out of date, his scrappy pleas for domestic Gothic appearing amusing rather than cogent to-day. "A Plea for the More Faithful Restoration of Ancient Churches" (1850) and a host of pamphlets also appeared under his name; but although, as he describes himself, "a confirmed scribbler," a recent critic describes him as "an enthusiastic though not an accomplished writer."

ST. MARY'S CATHEDRAL, EDINBURGH.

During the last few years of his life Scott was the recipient of two coveted honours. He had been elected R.A. in 1861, and in 1871 was knighted by the Queen at Osborne, in recognition of his services to the Royal Family on sundry occasions. In 1870 he was taken ill while at Chester, and for many weeks was in a critical condition. In the next year his wife died suddenly from heart disease. Two years later he himself was again seriously ill, and went abroad for a rest after "performing some preliminary acts of good fellowship" in the capacity of President of the R.I.B.A., having been newly elected to that office. He had since his marriage in 1838 lived successively at Spring Gardens, St. John's Wood, Rook's Nest (near Godstone), and Ham. He removed from the latter place in 1875 to Courtfield House, South Kensington, where two of his sons lived with him. Here he died on 19th March 1878, as a result of an inflamed varicose vein, which eventually affected his heart. To the last he was vigorous—in fact, it was probably a neglect of medical advice that cost him his life. His last action on his death-bed was to sign a cheque for an unfortunate fellow-architect who was ill, and for whom he felt a generous man's compassion. His body was laid to rest in Westminster Abbey, the most fitting home for the remains of one who had its welfare so much at heart.

[15] "Lectures on the Rise and Development of Mediæval Architecture," 2 vols., John Murray, 1879.

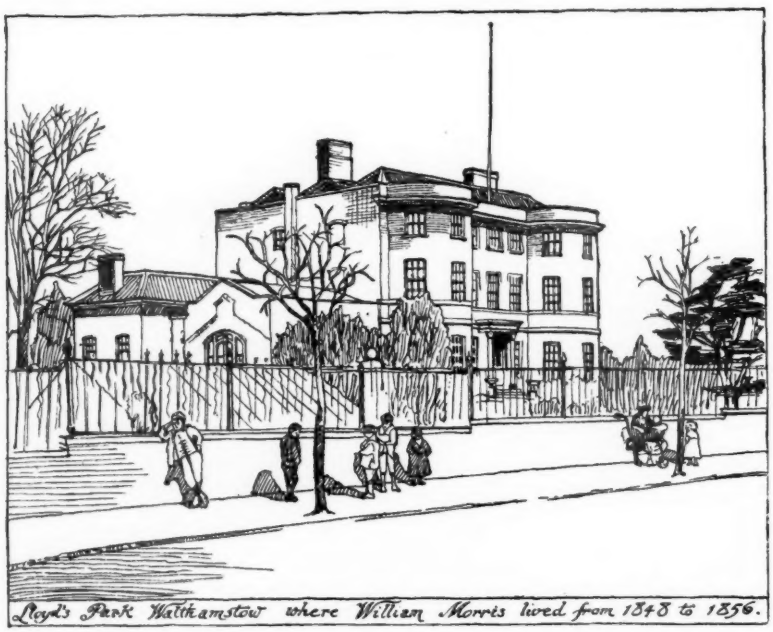
ST. MARY'S CATHEDRAL, EDINBURGH. THE CHOIR.

In this sketch of Sir Gilbert Scott's life I have endeavoured to describe and illustrate his chief buildings, and to mention any events which have a bearing upon his professional career. The purely personal element, including his domestic affairs, I have left severely alone, but all such matter will be found in his "Recollections," edited by one of his sons. Outside his office his recreations were of the simplest, and were limited to such mild pleasures as walking and the like. In his earlier days, as we have seen, most of his spare time was spent in sketching and measuring, chiefly among mediæval churches. I have no hesitation in saying that it is to this above all other things that Scott owed his remarkable success. Great as were many of his secular buildings, and important as were their purposes, it is as a Church Architect that he will be known in the future. It was his own fancy alone that led him along such a path. No thought of a subsequent ecclesiastical practice ever crossed his mind; in fact, his mediæval studies were as much a Saturday afternoon hobby with him as cycling or golf is to some of us. And whatever men may think of his work thirty years after his death, we may be thankful that so skilful a hand and so steady a brain was available when many of our priceless cathedrals were on the verge of ruin. Surely it is possible to forgive an over-elaborate screen or an over-gaudy pulpit when we remember that a vast spire soars above us still, which, but for his timely aid, might long ago have fallen and destroyed half a great church in its descent. Moreover his new churches, even comparatively early in his career, are at least equal to the work of any of his contemporaries, a fact which must be taken into consideration. His secular buildings arouse no enthusiasm at the present time. We can only feel regret that Exeter Chapel stands in old Oxford and that the Broad Sanctuary houses disfigure Westminster. Other cases are less aggressive, but no estimate of Scott's career can be just which takes no account of his industry and his truly remarkable powers of sustained application. Instances of this I have already given, and the same consuming energy characterised his every effort. It was due to the combination of his talents and qualities that not many years after his metamorphosis from the workhouse stage to that of the cathedral builder his office became known as the "Spring Gardens Academy," and became also the Mecca of every ambitious tyro in the profession. It was his influence and his example that directed not alone the church architects of 1870, but the majority of the leaders between that date and the present. Most of those whose beautiful churches have been recently illustrated in this REVIEW, notably R. J. Johnson and G. F. Bodley, have been at some time under his direction. And lastly, the "apostolic succession" is prolonged by his grandson, whose new cathedral is just beginning to rise at Liverpool. With such facts before us, we are enabled to appreciate the greatness of the man who, whatever his faults and failings, has come to be regarded as the most striking figure in the history of English nineteenth-century Architecture. MARTIN SHAW BRIGGS.

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

THE cause of London topography has lost many eminent and active supporters in the last twelve years—men, too, who had personally associated themselves with our Survey work, and had been enthusiastic members of our Committee. Among them will be remembered Lord Leighton, Dr. Creighton (both past presidents), Sir Walter Besant, J. T. Micklethwaite, E. W. Mountford, and Lord Aldenham. There was, however, another who took an even deeper interest in these things, since he was the sworn foe of modern commercial utilitarianism—William Morris, whose name appeared on the list of members in our Survey's first publication, in 1896, the very year of his death. Morris, the founder of the Society for the Protection of Ancient Buildings (1877), was a man the versatility of whose genius was matched only by the enthusiasm and tenacity with which he clung to his idealist conception of life. And this conception embraced a certain veneration for the beautiful buildings of the past, not only because of their own grace and charm, but because they were part and parcel of an age that loved beauty and loved to produce it—which is surely the truest standpoint. During his great life-work of showing how the spirit of beauty could transform all the things of common use, he stood ready-armed to oppose those who in his own words "seem to have a great hatred against beautiful old buildings, and indeed all records of past history."

The man has left us, but the poet—the writer—the artist—the craftsman—the idealist, is still amongst us, living immortally in his own works and those of his successors. In this sense, then, we can still bring tribute to Morris himself by honouring his work, and seeking to make others sensible of its wonderful influence for good—thus we may be the very instruments through which "he, being dead, yet speaketh." It is in this spirit, as I understand it, that Morris's native town, Walthamstow, is anxious to pay him homage and perpetuate his memory. And the people of the town have indeed an excellent opportunity. The place in which Morris lived between 1848 and 1856, more recently occupied by Edward Lloyd (hence called Lloyd's Park) formed at the latter's death in 1900 part of a magnificent gift from the Lloyd family to the town of Walthamstow, and thus put the townspeople in possession of a building so intimately connected with their greatest fellow citizens. Morris was born at Walthamstow in 1834, but the house of his birth no longer exists. His mother moved to Woodford Hall, not far away, in 1840, and Morris spent much of his time in Walthamstow, where he attended the school of the famous Dr. Guy. In 1848 Mrs. Morris returned from Woodford Hall to live in the house which is now the property of the town. While Morris was at Marlborough School and at Exeter College, Oxford, this was his home, and the park with its moat and grove of aspens are often mentioned in his writings. He left in 1856, the year in which he became an articled pupil to George Edmund Street.



Lloyd's Park Walthamstow where William Morris lived from 1848 to 1856.

Since the house stands on public ground and is part of a public gift it is necessary for its preservation to find some public use for it, and it has been very happily suggested by Mr. Geo. E. Roebuck, Librarian of the Walthamstow Public Library, that the house should be formed into a Morris Museum of Arts and Crafts, in which objects of educational value, in line with the main principles taught by William Morris, should be collected for the instruction of students

and others. To do this effectively and well it would be necessary to obtain some actual specimens of Morris's work, and it should not be difficult to obtain many interesting things as loan collections. Perhaps it would not be too late to secure a few of the remaining books of the Kelmscott Press before they all leave this country, as they are fast doing.

The house is a late Georgian building, and has nothing more striking about it than a general air of old-fashioned roominess and comfort. It has been conjectured that it is upon the site of a much earlier dwelling, since it contains on the top storey a considerable amount of Jacobean panelling, evidently refixed here,—a parallel case to No. 6, Cheyne Walk, Chelsea, which I have previously noted in THE ARCHITECTURAL REVIEW. But the architectural interest, however slight, gains weight when added to the Morris associations, and the excellence of the proposed purpose to which it is desired the house should be put will command, we are sure, the sympathy not only of all residents at Walthamstow, but of admirers of William Morris the world over.

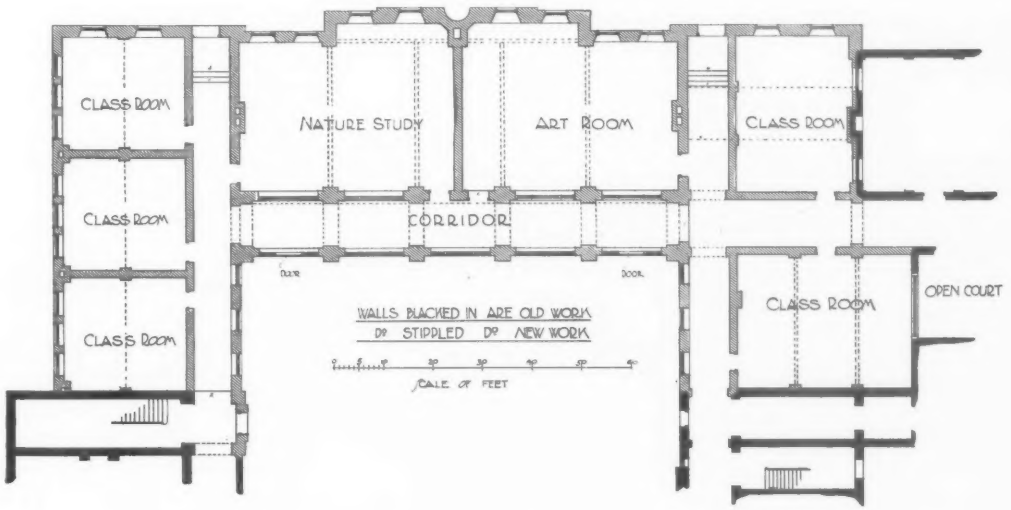
WALTER H. GODFREY.

Current Architecture.

ADDITIONS TO THE GOLDSMITHS' COLLEGE, NEW CROSS.

REGINALD BLOMFIELD, A.R.A., ARCHITECT.

THESE additions, which have recently been completed, consist on the ground floor of five class rooms, a large art room, and a large room for nature study. On the first floor are two rooms for crafts, a costume-life room, a design room, museum, and nature-study room, the head art-master's room, lavatory, and cloak room. On the second floor are two rooms for crafts, lecture room, nude-life room, higher-painting room, three modelling rooms, and casting room, with lavatories, etc. The facings are of red brick, with Portland stone dressings, and the roof is covered with Westmorland green slates. The older building, described in one of the Sunday papers as a charming Georgian building, was, in point of fact, built about 1840, and formed an indifferent example in brick and stucco of the heavy classic of the time. The general contractor for the new work was J. Carmichael, of Wandsworth. The sanitary work and heating was carried out by Burn Brothers, and the carving was executed by W. Aumonier & Son to the designs and under the supervision of the architect.



ADDITIONS TO THE GOLDSMITHS' COLLEGE, NEW CROSS. GROUND FLOOR PLAN.

REGINALD BLOMFIELD, A.R.A., ARCHITECT.

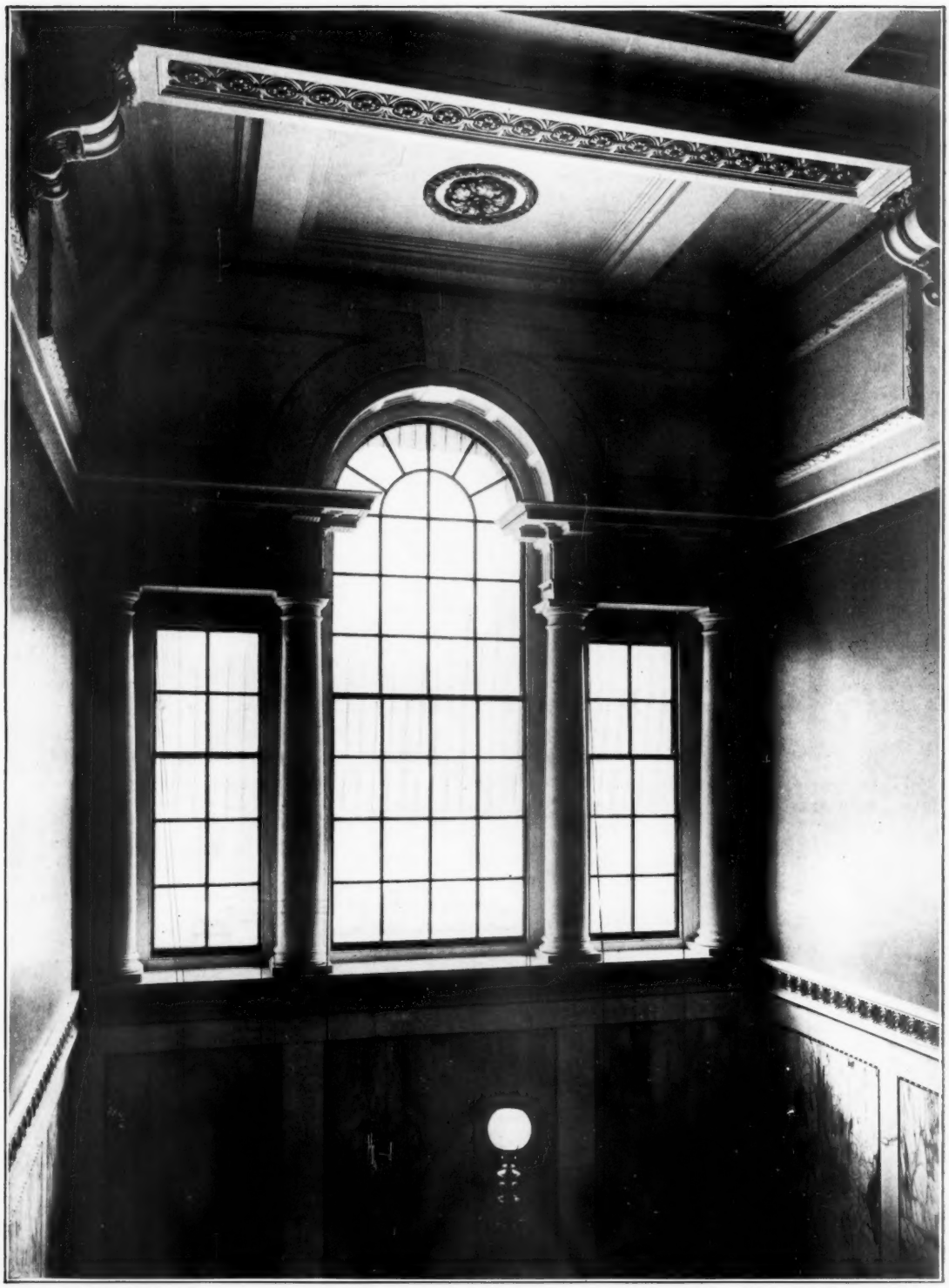
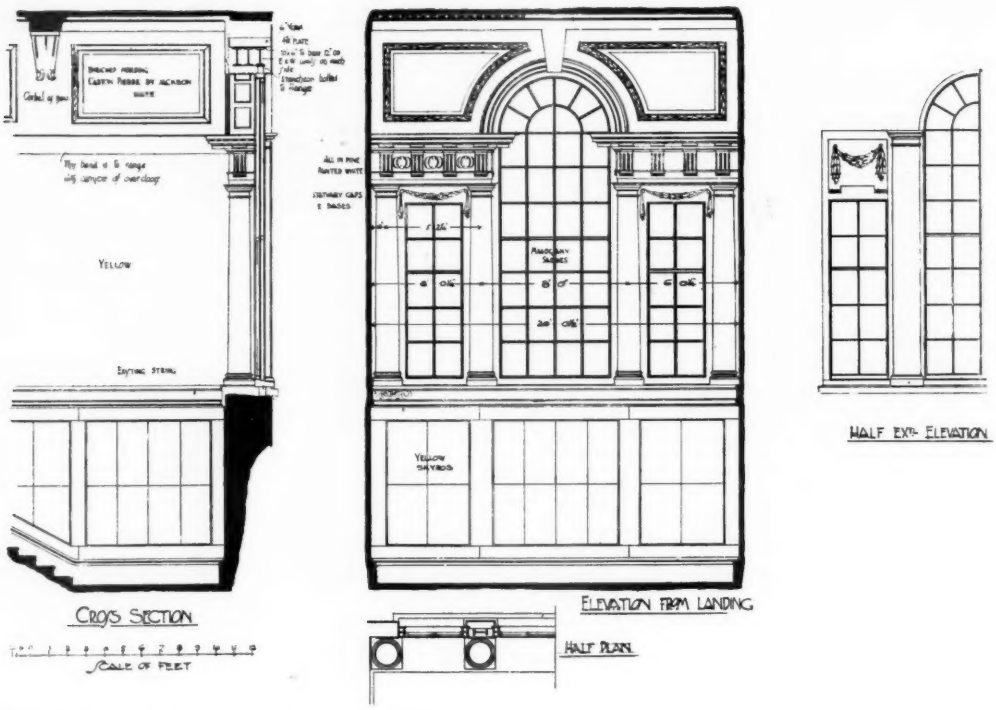


Photo: Arch. Review Photo. Bureau

NEW STAIRCASE: OXFORD AND CAMBRIDGE CLUB, LONDON.
REGINALD BLOMFIELD, A.R.A., ARCHITECT.

Photo : Arch. Review Photo. Bureau.

ADDITION TO DINING-ROOM : OXFORD AND CAMBRIDGE CLUB, LONDON.
REGINALD BLOMFIELD, A.R.A., ARCHITECT.



ALTERATIONS TO STAIRCASE: OXFORD AND CAMBRIDGE CLUB, PALL MALL, LONDON.
REGINALD BLOMFIELD, A.R.A., ARCHITECT.

ALTERATIONS AT THE OXFORD AND CAMBRIDGE CLUB, PALL MALL, LONDON, W.

REGINALD BLOMFIELD, A.R.A., ARCHITECT.

THIS club house was designed by Sidney Smirke in 1859, and decorated by Crace about forty years ago. Among the alterations done at the club was the refacing of the main staircase with Greek Skyros marble, the styles and rails of statuary marble, divided by sunk beads in Keene's cement gilded. The old window was removed and an entirely new window formed in the south wall. This is shown in the photograph and on the scale drawing. Holland & Hannen were the general contractors. The painting, decorations, and plasterwork were carried out by George Jackson & Sons, Ltd., and the marble-work was executed by J. Whitehead & Sons, Ltd.

Here and There.

THE perennial and general interest in art circles that attaches to the subject of the Venus de Milo, and the controversy regarding the exact position of the missing arms, is greatly stimulated by the recent report to the effect that an unmutilated terra-cotta representation of the famous statue, with arms complete, has been discovered in Greece. According to this report, the statuette found exactly reproduces the Venus dé Milo type, and represents the goddess holding a mirror in her right hand while her left supports her drapery. After nearly a century of doubt and uncertainty, which has been productive of much speculation and a prodigious amount of literature in the form of articles by archæologists and others, it will undoubtedly be disappointing to many if this latest apocryphal work is finally accepted as settling the question. Indeed, the solution offered does appear inadequate, and although we realise there is a possibility that future developments may require a redisposition of the matter, we are inclined to allow the report to rest for the present under the "important-if-true" classification, feeling that there is a strong probability of its lacking in the essential quality.—*American Architect.*

The Manchester Royal Infirmary.

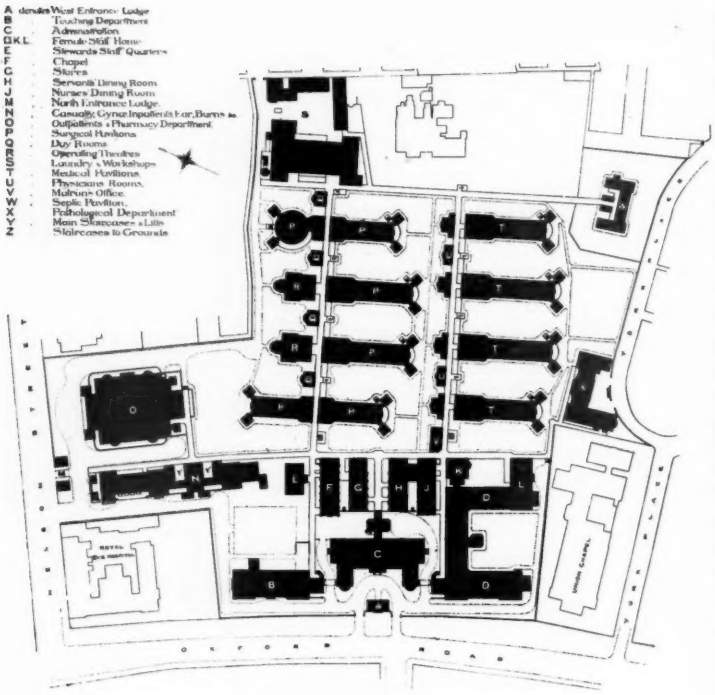
Edwin T. Hall and John Brooke, Associate Architects.

THE new Infirmary buildings which have been erected in Oxford Road and Nelson Street, Manchester, are to be opened by the King early in the new year. The old Infirmary buildings are situated in Piccadilly, but when the question of erecting a new building was proposed, it was decided to do so on an entirely new site, and the present site is largely the gift of the late Sir Joseph Whitworth, to which additions have been made by purchase, increasing its area to nearly 13 acres. For the buildings a competition limited to five architects conversant with hospital work was held, and the assessor, Mr. J. J. Burnet, A.R.S.A., selected the design of Mr. Edwin T. Hall and Mr. John Brooke.

In the new building provision is made for 592 patients and 339 resident officers, nurses, and servants. In all there are forty-eight separate blocks erected at a cost of about £500,000. The general disposition will be noted from the plans. The main frontage to Oxford Road shows the centre Administration building flanked by the Teaching Department on the left hand, and the Female Staff Home on the right. On the Oxford Road frontage is the Out Patients' Department and Casualty Department. Each frontage has an entrance lodge by which all traffic must pass. The whole of the buildings are connected by covered ways, and while the distances separating the blocks are comparatively small, plenty of fresh air is provided. The whole of the internal traffic of the hospital is thus under cover. The sides of the covered ways are only enclosed to a height of 4 ft., so that while fully protected by these sides and the overhanging glass roofs from the weather, the air has free access. Under these covered ways are subways in which all the heating, hot-water, steam, gas, and cold-water mains are laid, as well as the electric mains and telephone wires, so that they can be attended to without in any way interfering with the regular traffic of the institution. The wards are built on the pavilion system, with spaces of 60 ft. between. Out of the ten pavilions six are allocated to surgical cases, and four to medical cases. Five pavilions have three floors, and the other five two floors, providing in all twenty-five large wards. All the pavilions lie north to south,

Photo: Entwistle, Thorpe & Co.

THE WEST ENTRANCE LODGE AND ADMINISTRATION BLOCK BEYOND.

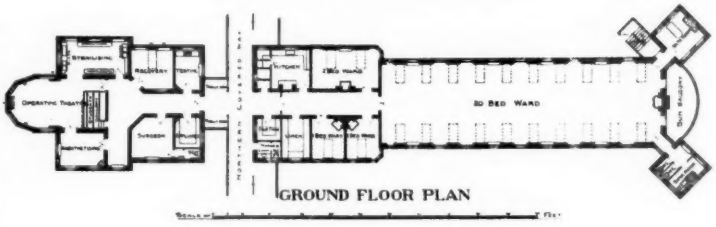


BLOCK PLAN

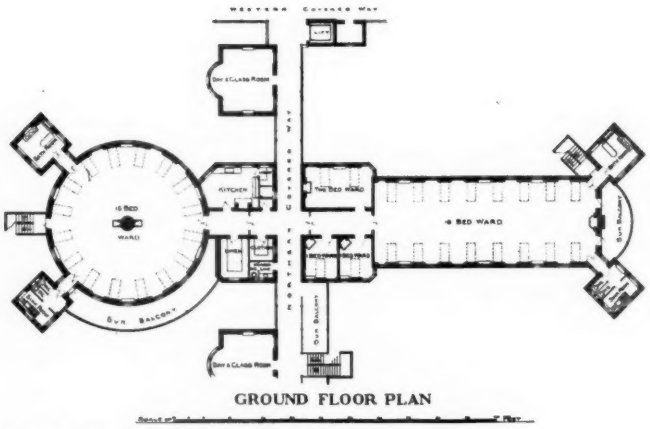
so that the wards receive direct sunlight. They also lie at right-angles to the covered ways, and the distance from the Administrative centre is reduced to a minimum. All the pavilions have open-air space between the lowest floor and the ground. In the basement are the branch mains from the various services, from which vertical pipes ascend direct to the wards. All horizontal pipes liable to collect dirt are thereby avoided. The staircases in all cases extend to the flat roofs, which are available for promenade purposes. Each ward has three small wards attached to it, one for two beds and two for one bed each. There is also a ward kitchen, linen room, and clothes store. The sanitary conveniences are situated in detached towers at the end of the wards. All the windows have fanlights at the top, with side draught protectors, and a special glass made by Messrs. Pilkington Brothers, Ltd., St. Helens, was utilised largely for the lower windows. This is the morocco pattern figured rolled glass; while showing an obscure pattern, it is smooth on both sides, thus fulfilling the sanitary requirements of the Infirmary Committee. The same firm supplied a large quantity of their prismatic glass, ordinary sheet and rolled plate glass for use in the building.

The floors are of smooth concrete covered with linoleum, but Dolomen t jointless flooring, supplied by the British Doloment Co., Ltd., London, has been used throughout in the small wards. The skirtings are of teak, hollowed out to an easy curve, and all wall and ceiling junctions are joined with a curve and painted and varnished. "Gilmour" hospital doors, absolutely flat and smooth on both sides, and made of polished wainscot oak, have been used throughout the wards. The wards are heated by hot water, with radiators hinged so that they can be easily cleaned. In the operating theatre there is a new feature in the shape of a small gallery to accommodate some twenty-four students, which is shut off from the operating part of the theatre by a plate-glass screen 7 ft. high, designed to intercept dust, but not to cut off a clear view or the sound

PAVILION P^4 & THEATRE R^2



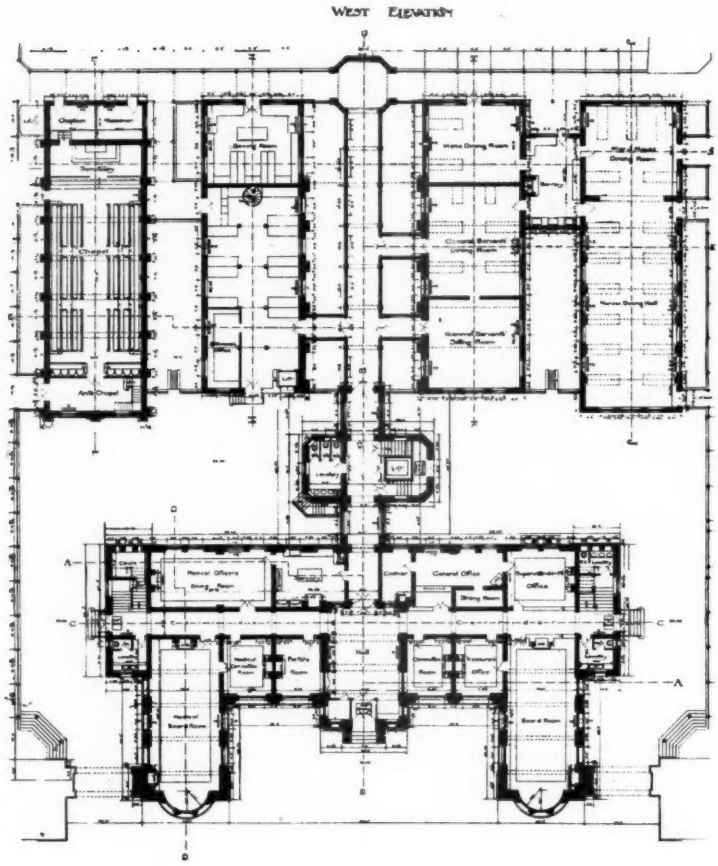
PAVILIONS $P^{3\&6}$



PLANS OF NEW SURGICAL WARDS.

Photo: Entwistle, Thorpe & Co.

GENERAL VIEW OF THE PRINCIPAL FRONT.



GROUND PLAN OF THE ADMINISTRATION BLOCK.

of the surgeon's voice. A separate door connects this gallery directly with the lobby. The theatre walls are lined with Sicilian marble to a height of 7 ft., and above with reconstructed marble; the ceiling is glazed with opal tiles, and the floor is of terrazzo. The reconstructed marble-work was supplied by the British Stone and Marble Co., Ltd., London, and the contract was increased in four rooms in one block to cover the whole of the walls, including the dado. The surgical and sterilising appliances are kept in an annexe communicating with the theatre through an open archway. Operating theatre furniture was supplied by James Woolley Sons & Co., Ltd., of Manchester. James Slater & Co. were responsible for the extensive kitchen installation and supplied the milk pasteurisers and sterilisers for the operating theatre instruments room.

The stone bays to the surgical and medical wards, and windows to the kitchen corridor, are fitted below transome with safety cleaning casements, with fittings of a special design so that they can easily be cleaned down. Above the transome are ventilators with rod gearing. The operating theatre bays, besides being double-glazed, are also fitted with casements. The inner windows are angle and tee steel casements fitted flush with the woodwork and hung at the side to open inwards. The centre windows on the ground floor have the outsides glazed with sheets of plate glass, and the two side windows with casements fitted with handles and bolts, so as to be thrown open quickly in case of a patient's collapse. Above the ground floor, the windows are hung double, folding without fixed meeting rail, angle and tee inner glazing, and safety cleaning outer casements. The whole of the wrought-iron windows, as well as the counter lights, over a thousand in all, were supplied by George Wragge, Ltd.

The exterior elevations are faced with red brick and Portland stone dressings, the latter supplied by the Bath Stone Firms, Ltd., of Bath. The glazed bricks were supplied by the Burmantofts branch of the Leeds Fireclay Co., and by the Farnley Iron Co. The sculpture and carving were done by Mr. Gilbert Seale, of London, these including the wood-carving for the chapel. The stained-glass window in the chapel was executed by Mr. Dudley Forsyth, and was given by the general contractors, and the frontal and curtains

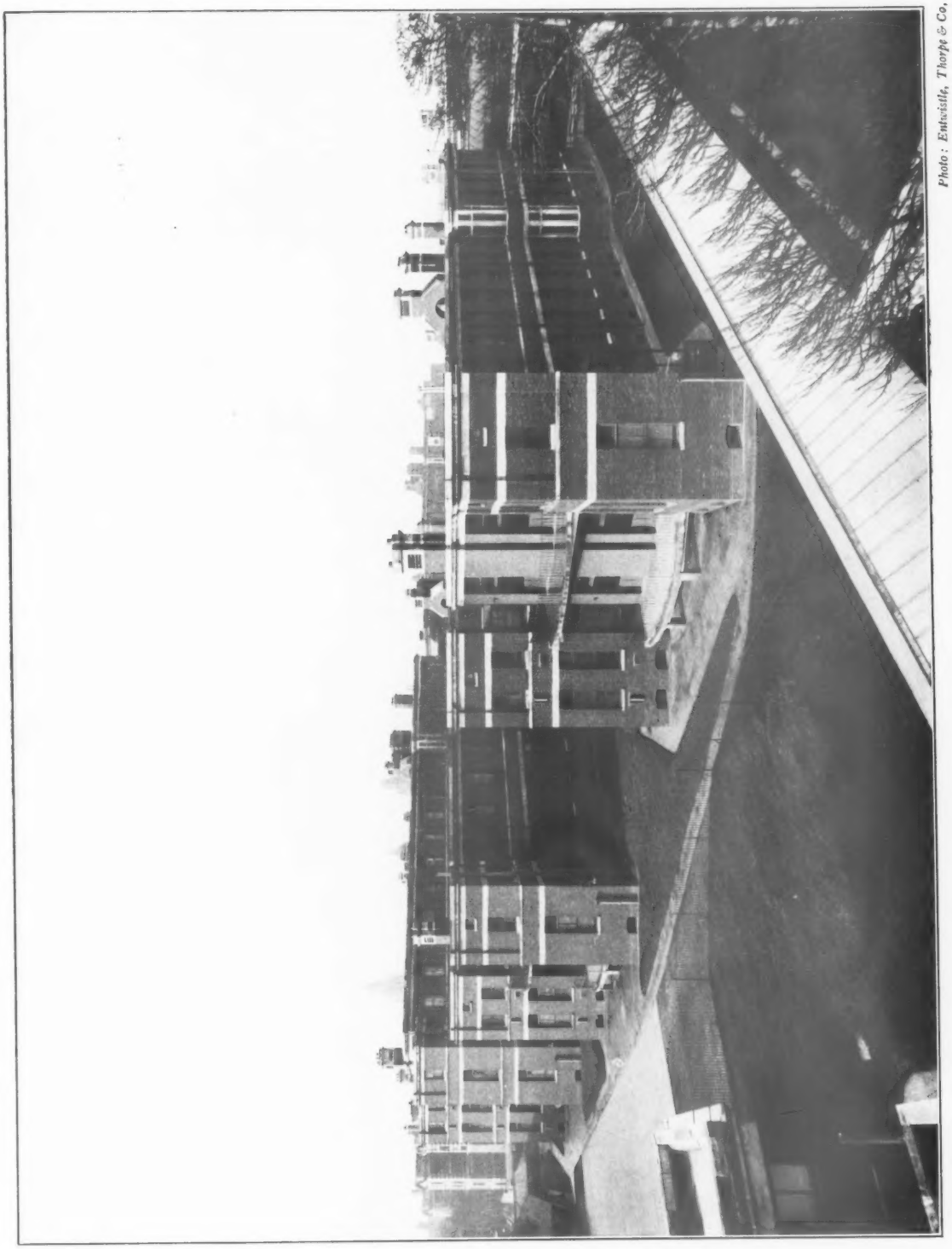


Photo: Entwistle, Thorpe & Co.

THE MEDICAL WARDS FROM THE SOUTH-EAST.

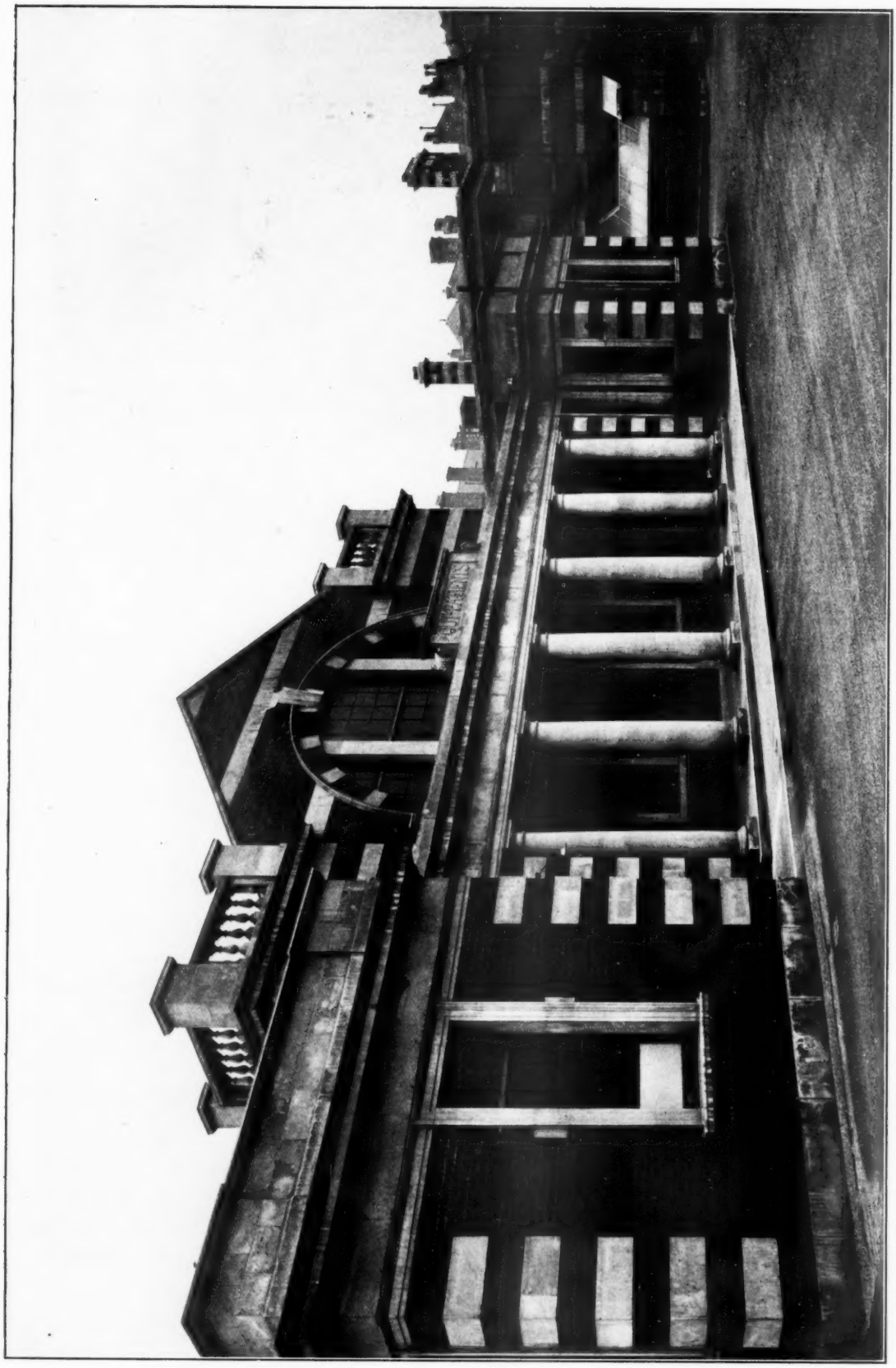
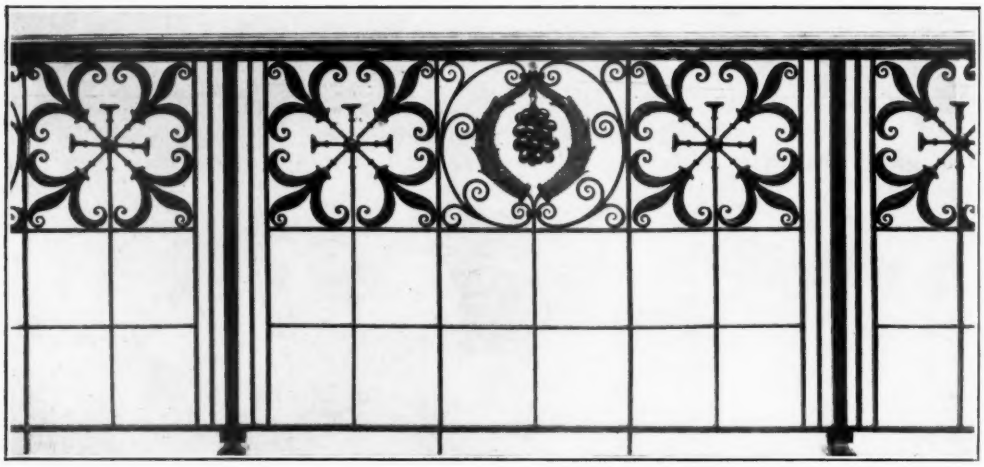


Photo: Entwistle, Thorpe & Co.

THE OUT-PATIENTS' DEPARTMENT.

Photo: Entwisle, Thorpe & Co.

THE CHAPEL.



ALTAR RAILING IN THE CHAPEL.

of the chapel were the gift of Mr. Edwin T. Hall. The altar railing in the chapel was made by Veritys, Ltd., of Manchester, who also supplied the electric light fittings to the building. R. Crittall & Co., of London, supplied gas hot closets.

The grounds surrounding the wards have been made as green as possible with grass, and many of the trees which had grown in the gardens occupying the site have been retained. Iron staircases between each pair of pavilions give access to the grounds.

The drainage scheme is divided into many sections, each one thoroughly ventilated, so that there are no pipes in which sewer gas can accumulate. Every group of rainwater drains is carried to a flushing tank placed near a manhole, so that the soil drains are kept constantly flushed without the cost of using town water. Every manhole was specially designed, and is of glazed ware; the bottom is in one solid piece, with all branch inlets at the required angles. Every drain can be swept throughout its length. All rain manholes are covered with open gratings.

The cold-water service throughout is direct from the mains to baths, sinks, and closets, but as a breakdown in the supply would be a very serious thing, the service is taken from the three separate corporation mains, any one of which can serve any part of the hospital.

The electric supply is for the same reason taken from separate corporation generating stations to the main switchboards. In each pavilion the light is divided between the two separate sources of supply, so guarding against total failure. In the operating theatre there is also a low-tension supply from a storage battery, and in other important spots pilot gas light.

In the w.c.'s the closets throughout, supplied by Doulton & Co., Ltd., have the flushing tank, of white glazed stoneware, like the basin, fixed immediately above the basin. The flush is automatic, actuated by the door without rod gear, and so worked that no flush occurs on entering the water-closet and shutting the door, but only on leaving, thus effecting a saving of 50 per cent. of water, as compared with the usual door flushes. All closets are supported directly from the walls, leaving the floor free from obstruction to thorough cleaning.

The baths, also by Doultons, are of white glazed ware, have parallel sides, with anti-splash rim made flat, and Doulton's patent mixing valves. They are so wide that a bather can sit in them with comfort.

The filters, which are fitted over the sinks, are "twins" joined together by an arch and bib-valve, on which a thermometer is fixed. Hot and cold water are laid on, and thus filtered water at any temperature may be obtained. The filtering china "candle" is also protected by a stocking which collects all dirt, and is readily removable for cleansing.

A destructor furnace and steam disinfector are located near the boilers. All the clocks are electrically controlled from a master clock. The locks, door and window furniture, floor springs, and fanlight gearing have been supplied by Colledge & Bridgen, Wolverhampton.

As an instance of the magnitude of the work, it is stated that the architects prepared 6,600 drawings and copies, and the average number of men employed on the works in the last three years was over 650. There have been used 13,650,000 bricks, 165,000 cubic ft. of Portland stone, 1,820 tons of steelwork, 200 tons of lead; 19,500 yds. of steam and water piping, and 74 miles of electric cables and wires.

THE NURSES' DINING-ROOM.

Photos: Entwistle, Thorpe & Co.

THE BOARD-ROOM.

Photo: Entwistle, Thorpe & Co.

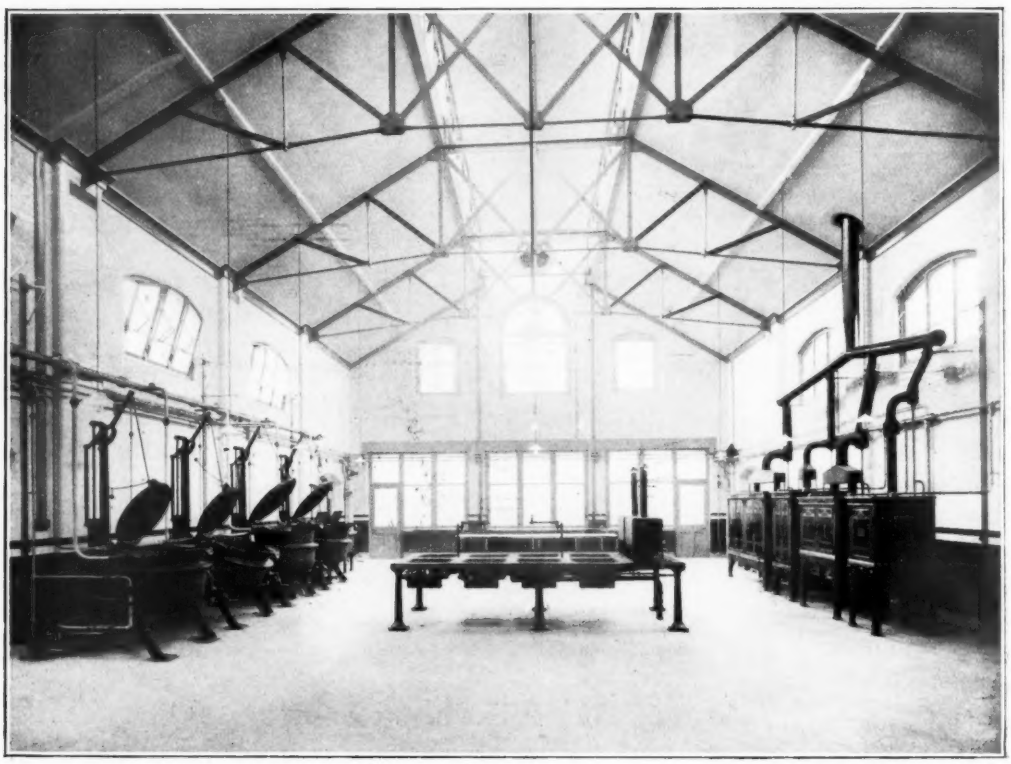
THE OUT-PATIENTS' WAITING HALL.

LECTURE THEATRE.

Photos: Entwistle, Thorpe & Co.

THE MUSEUM.

A MEDICAL WARD.



Photos: Entwistle, Thorpe & Co.

THE KITCHEN.

MANCHESTER ROYAL INFIRMARY.

EDWIN T. HALL, London.
JOHN BROOKE, F.R.I.B.A., Manchester } Associated Architects.

WILLIAM WINDSOR, Manchester, Quantity Surveyor.

MILLER, WILSON & PEGG, Manchester (electrical)
EDWARD G. HILLER, Manchester (boilers and steam-pipes) } Advisory Engineers to Architects.

ALFRED TURNER, Chief Clerk of Works.

F. WILDE and R. PATTERSON, Assistants.

HAROLD ARNOLD & SON, Doncaster, General Contractors.

C. A. HOYLE, Chief Assistant and Surveyor.

F. GILBERT, General Foreman.

GILBERT SEALE, LTD., London, Sculpture and Carving
J. DUDLEY FORSYTH, London, Window in Chapel
VERITYS, LTD., Manchester, Sanctuary Railing } Art Craftsmen.

SOME OF THE SUB-CONTRACTORS.

BURMANTOFTS, LTD., and FARNLEY IRON CO., Leeds.—Glazed Bricks.
THE BATH STONE FIRMS, LTD., Bath.—Portland Stone.
BROOKES, LTD., Manchester.—Granite.
HARD YORK NON-SLIP STONE CO. (branch of Brookes, Ltd.), London.—Artificial Stone Pavings.
RUSTS VITREOUS MOSAIC CO., London.—Mosaic Pavements, &c.
BRITISH DOLOMENT CO., LTD., London.—Jointless Flooring.
THE ART PAVEMENTS AND DECORATIONS CO., LTD., London.—Terrazzo Flooring and Opalite Ceilings.
ST. PANCRAS IRONWORKS CO., LTD., London.—Pavement Lights.
J. & H. PATTESON, Manchester; BRITISH STONE & MARBLE CO., London.—Marble Wall Coverings.
T. & R. BOOTH, Burslem.—Wall Tiling.
DARGUE GRIFFITHS & Co., Liverpool.—Heating and Hot-water Plant and Piping, Steam Mains, &c.
JAMES SLATER & Co., Ltd., London.—Kitchen Plant; Milk Pasteurisers; Steam and Electric Sterilisers.
S. JOHNSON & SON, Mirfield.—Plastering.
DOULTON & Co., London.—Water Closets, Sanitary Fittings, &c.
THE PALATINE ENGINEERING CO., Liverpool.—Kelvin Taps.
PILKINGTON BROS., LTD., St. Helens.—Glazing.
GEORGE WRAGGE, LTD., Manchester.—Casements.
W. SHRIVELL, London.—Theatre Gallery Framing.
VERITYS, LTD., Manchester; J. W. SINGER & SONS, LTD., Frome; THE GENERAL ELECTRIC CO., LTD., Manchester.—Electric Light Fittings.
THE GILMOUR DOOR CO., LTD., London.—Oak Doors.
COLLED-E & BRIDGEN, Wolverhampton.—Locks, Door Furniture, and Fanlight Gearing.
PEACE & NORQUOY, Manchester.—Folding Partitions.
J. W. SINGER & SONS, LTD., Frome.—Bronze Panels.
YATES, HAYWOOD & Co., London; FLETCHER, RUSSELL & Co., LTD., Manchester; WELL FIRE CO., Manchester; DOULTON & Co. (Faience), London.—Chimneypieces and Grates.
RICHARD CRITTALL & Co., London.—Gas Hot Closets.
BROOKES & Co., Manchester.—Lift Enclosures.
CUNLIFFE & DEAN, Manchester.—Gates and Railings, Staircase Balustrade and Fittings to Clothes and Boot Stores.
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Books.

SIR CHRISTOPHER WREN.

Sir Christopher Wren. By Lena Milman. 8 in. by 5½ in. pp. xvi, 367. *Illustrations* 64. *7s. 6d. nett. London: Duckworth & Co., 3, Henrietta Street, Covent Garden, W.C.*

A BIOGRAPHY of Wren can be shaped to attract one of two classes of readers—the architects who look for critical analysis of his achievements, and the cultivated public that desires a wide view of Wren as a man as well as an architect. Miss Lena Milman's tastes and equipment have obviously directed her to look to the latter class, but none the less her biography is worthy a place in every architect's library. It is easy to see Wren in wrong perspective, to regard him as a man merely of spires and entablatures, and to forget the mathematician, the naturalist who discoursed on Surinam pheasants, the enthusiast for "Sciographical Knacks" who "once surveyed a horse's eye as exactly as I could," and the astronomer who was Savillian Professor before he was Surveyor of the King's Works, and solaced his last years with an attempt to devise a manner for taking longitudes at sea.

Miss Milman attributes Wren's appointment as Denman's assistant to Evelyn's influence, and here she is unquestionably right. His reversion of Denman's post was, however, not due only to the admiration which Charles II. felt for Wren, but also to the influence of the Duke of Buckingham. Pepys makes this clear. He met Hugh May just after Wren's appointment, and May complained bitterly that Buckingham, who owed May £1,000, was "so ungrateful as to put him by, which," continues Pepys, "is an ill thing, though Dr. Wren is a worthy man." Not the least notable feature of a career of incessant labours was the all but universal admiration which Wren won from his contemporaries. Miss Milman brings evidence of this in the letters of Sancroft, Isaac Barrow, Dr. Sprat, and others, at almost too great a length. Indeed, the personal relationships and general achievements of Wren fill space that might perhaps have been more usefully devoted to a more general survey of his art. One of the twelve appendices is devoted to his "Report on Salisbury," and another

to the "Memorial concerning Westminster." Both are of great importance from the light they throw on Wren's attitude to Gothic art. Of Salisbury he writes with judicial weight. He is full of praise for its proportions and restraint, but, ever practical, is severe on the inadequacy of the foundations and the "Poise of the Building"—criticisms entirely just. Indeed, the attitude of Wren on this question is that of a man more Gothic than the men of Gothic times. We think Miss Milman might have laid some emphasis on Wren's debt to mediæval sources. She opens her book with a little note on later (Roman) Renaissance, as though this motive alone affected Wren. There is much in his work which cannot be explained unless we recognise the wide catholicity of his architectural outlook. It was his power of combining the conflicting ideals of romanticism and classicism that gives to St. Paul's the picturesqueness and imposing mass which make it the unique masterpiece among Renaissance churches. Miss Milman is apologetic about Wren's Gothic, but needlessly. From the fact that his Paris letter of 1665 makes no mention of Gothic work, she argues that it had no more charm for him than for others of his day; but at that date Wren's vocation was newly upon him, and the Salisbury Report of four years later is critical, but no way scornful. Imperfections in the detail of his own Gothic work ought not to obscure an appreciation of the fact that his grasp of Gothic principles is rarely at fault.

Miss Milman takes us through all Wren's chief buildings, and her criticism, if it strikes no new notes, is perhaps all the better for that. It is temperate and discriminating. She does not, for example, defend the arch treatment of the Fountain Court cloister at Hampton Court, nor the overcrowding of its elevation. We are glad to note that Kilmainham is fully treated, as it is less known than from its sober excellence it deserves. Chelsea, St. Paul's, and Greenwich, are adequately dealt with, and the parish churches rather slightly, but as largely, doubtless, as the scheme of the book allowed.

The list of Wren's works is useful. We notice that the Court House of Williamsburgh, Virginia, is not included among the doubtful attributions, though tradition attributes it to Wren, and not altogether without reason. It is a dignified little work, and the design was probably by someone of the calibre of Kempster, if not by the master himself.

If we cannot quite accept Miss Milman's view of the spiritual significance of Wren's art, we sympathetically record it:

> What is St. Paul's but the monument of the Church's victorious struggle with mediævalism? She retained unaltered that ground-plan of the cross upon which Christianity must ever be built up while attracting to herself the manifestations of beauty of past ages and asserting her right to that wide inquiry of which Wren, with his vitality, his scientific erudition, and ready resource, is the type for all time. Fifteen hundred years had elapsed before, by the teaching of the humanists, the words spoken to St. Peter at Joppa met their full interpretation: it was at the hands of the merry-hearted artists of the Renaissance that, clad in form and colour, the message was carried to the ends of the earth: "Quæ Deus mundavit, tu ne commune dixeris."

An eloquent apologia, with which we take farewell of a thoughtful and well-written book.

WHAT IS AN ART CRITIC?

What is a Picture? By C. G. Millar. 8 in. by 6½ in. pp. 71. Price 2s. 6d. nett. London: Elliot Stock, 62, Paternoster Row, E.C.

MR. MILLAR is also the author of "Business Success." So we learn from the title-page of this slim volume, which is "a book for the novice in art comprehension." This strikes us with a pleasant sense of quaintness, but Mr. Miller should really keep to business success. Through fifty pages he pontificates on art in general. He is equally complacent when setting down platitudes or wildly controversial views. The last twelve pages are given to "art aphorisms" which we find are culled from the preceding pages—a charming anthology. The author's literary tools include the mixed metaphor and the split infinitive, and he spells Mr. Sargent—*Sergeant*. We will quote an art aphorism:—

"An audience which is being entertained by a number of performers may listen approvingly to most of them, but when they hear the 'real thing' they are startled out of themselves."

That is how we feel when we read the "real thing" in art criticism.

CISTERCIAN ARCHITECTURE.

Architectural Description of Kirkstall Abbey: Being the sixteenth volume of the Thoresby Society. By W. H. St. John Hope, M.A., and John Bilson, F.S.A. 9 in. by 5¾ in. pp. 150. Illustrations 96, and large coloured historical ground plan. Price 14s. nett. Secretary of the Society: B. P. Scattergood, M.A., 7, Cookridge Street, Leeds.

ONE can conceive no finer monument to the memory of that great antiquary, Ralph Thoresby, than this volume. The co-authors are masters of their subject, and have given us not only the standard work on Kirkstall, but two monographs on Cistercian architecture generally which are of infinite value. Mr. Hope has already dealt with the greatest Cistercian house, Fountains, in a similar thorough fashion, and this work on the abbey next in importance is worthy of the eminent author. Mr. Bilson's view is more subjective and comparative, and the two papers perfectly complement each other. In future there will be no excuse to refer to the out-of-date (but still unworthily treasured) Sharpe, whose blunders have been repeated *ad nauseam* by people writing on Cistercian buildings without any first-hand knowledge. Our only fear is that the book, being privately printed for the society, will not secure the wide circulation its solid merits deserve. However, it is obtainable from the Librarian of the Society, Mr. Samuel Denison, 12, Monkbridge Road, Far Headingley, Leeds, and is a book which the wise archæologist will not do without.