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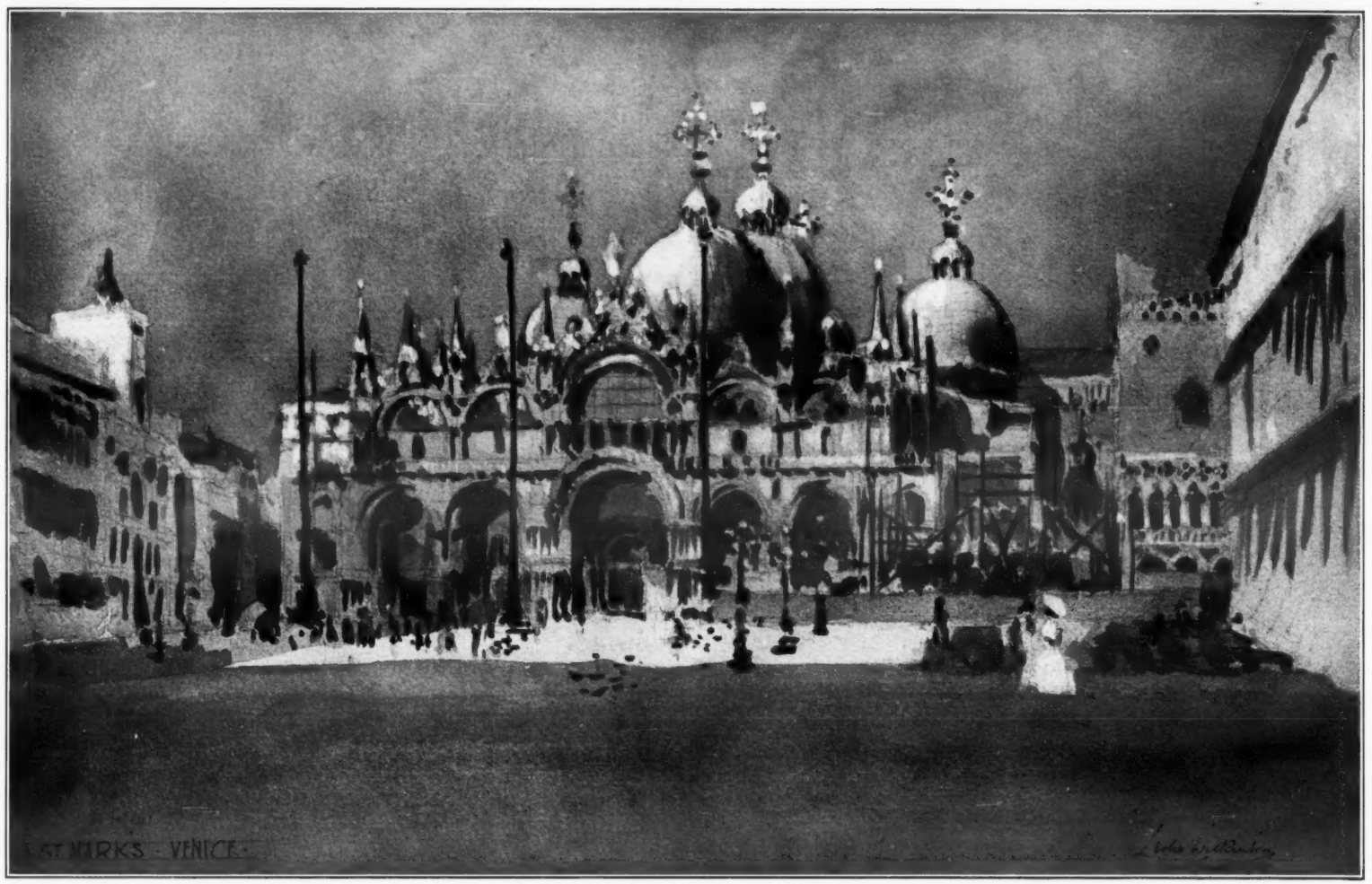


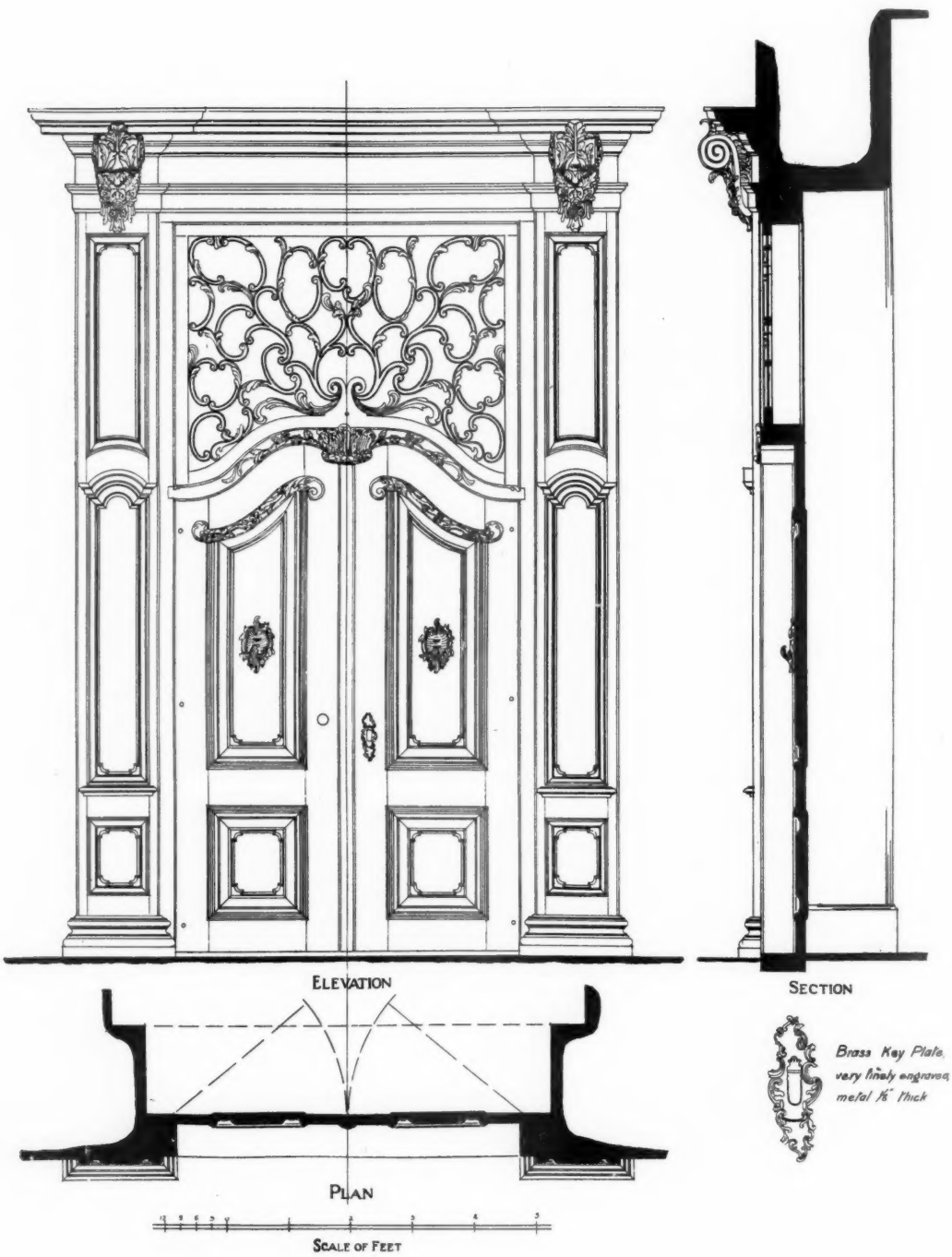
ST. MARK'S. VIEW FROM THE PIAZZA.

FROM A WATER-COLOUR DRAWING BY LESLIE WILKINSON (ARTHUR CATES PRIZE).

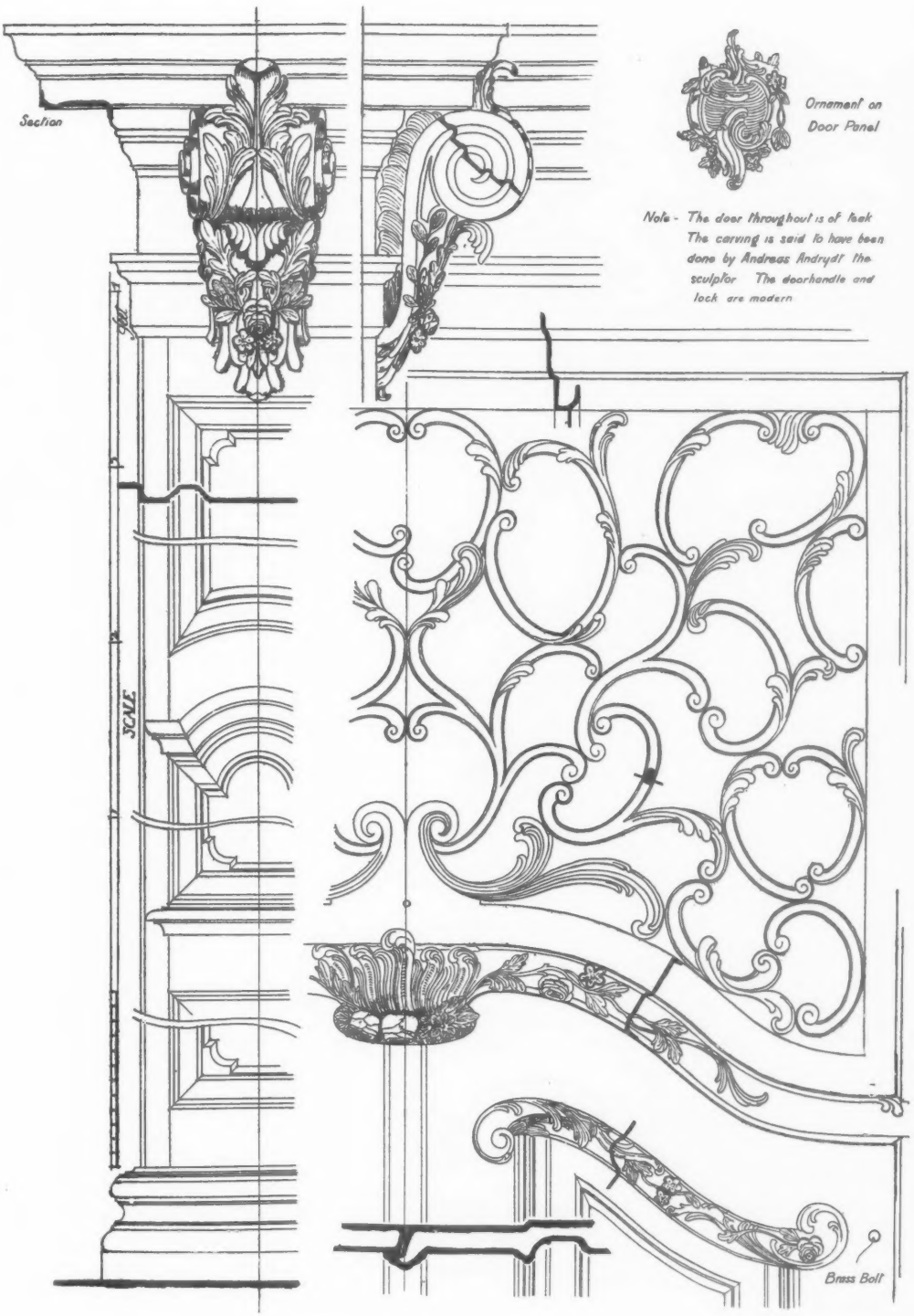
The Practical Exemplar of Architecture.

XXXVII.

DUTCH DOORWAY. FROM THE NORMAL SCHOOL, CAPE TOWN.



DUTCH DOORWAY. FROM THE NORMAL SCHOOL, CAPE TOWN.
MEASURED AND DRAWN BY F. W. ROBERTSON.



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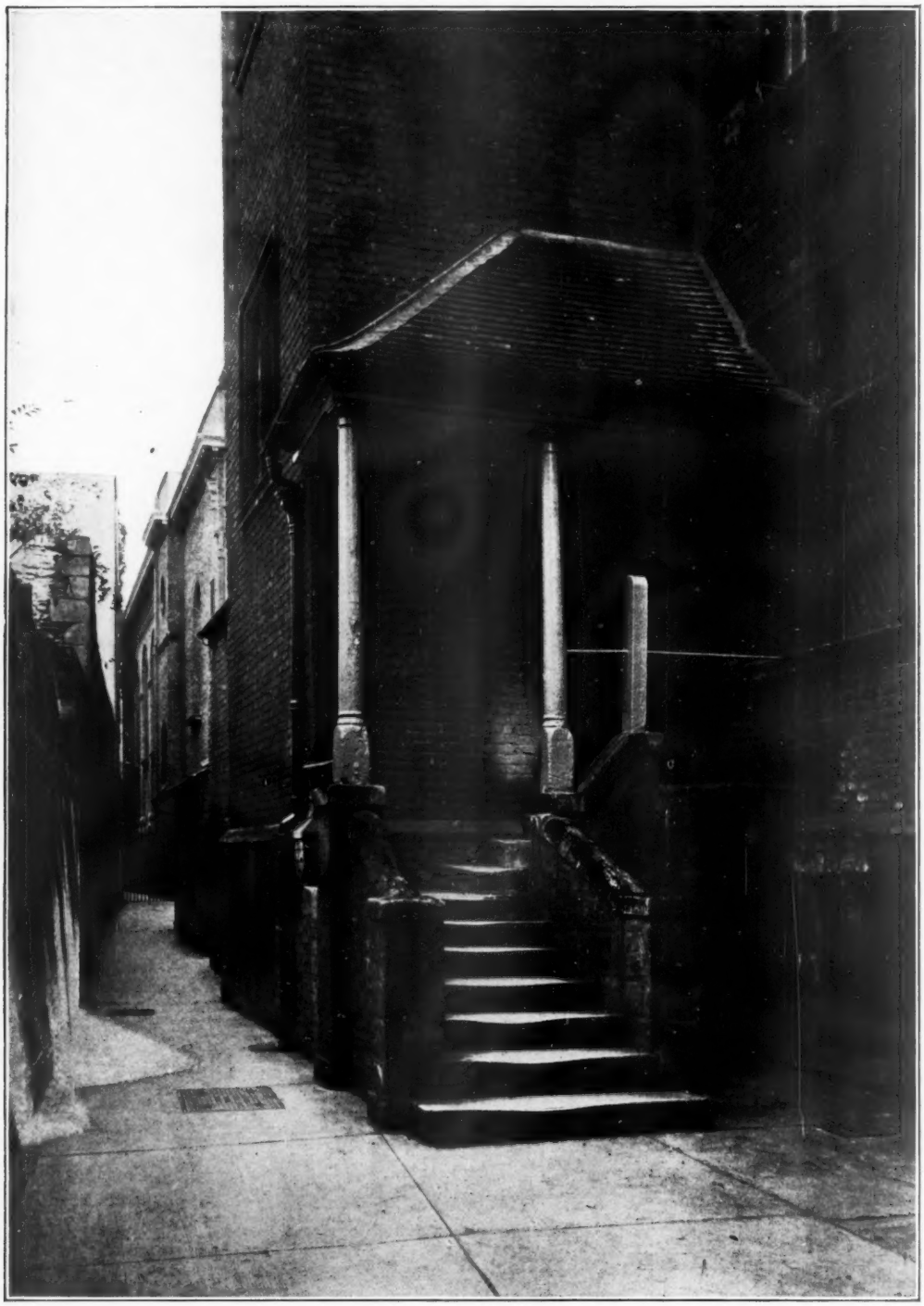
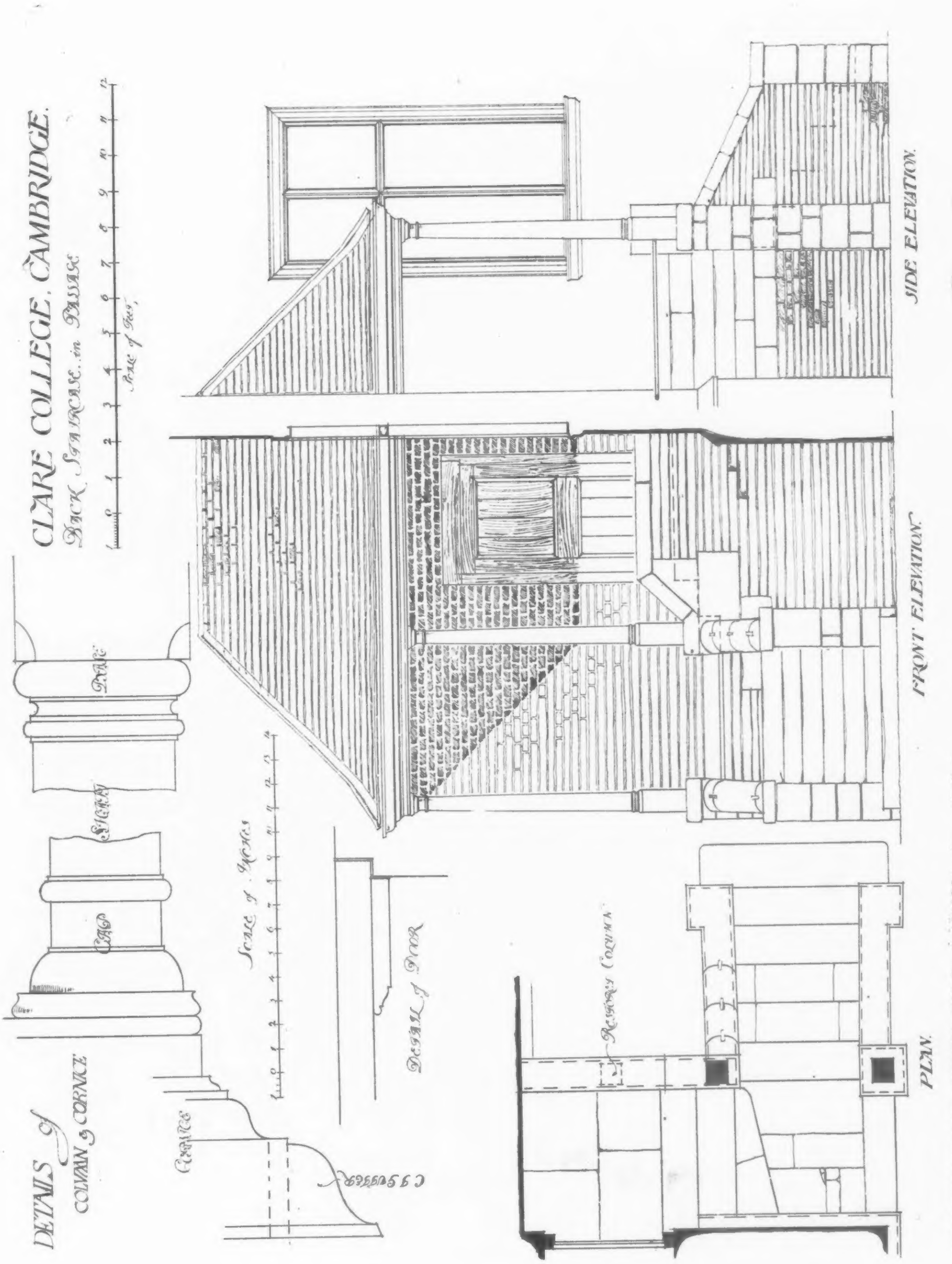
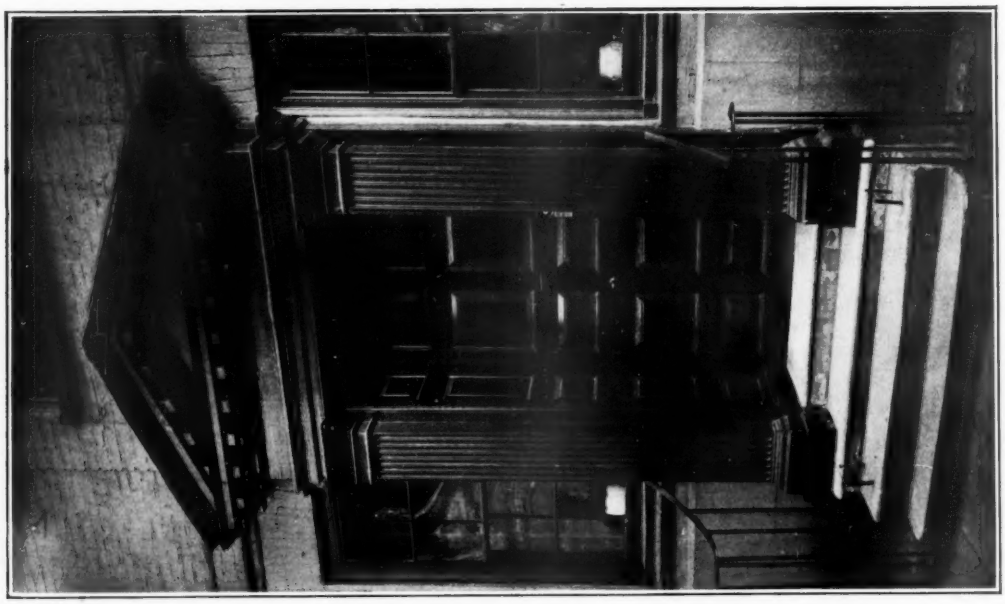


CLARE COLLEGE, CAMBRIDGE. STAIR IN PASSAGE.

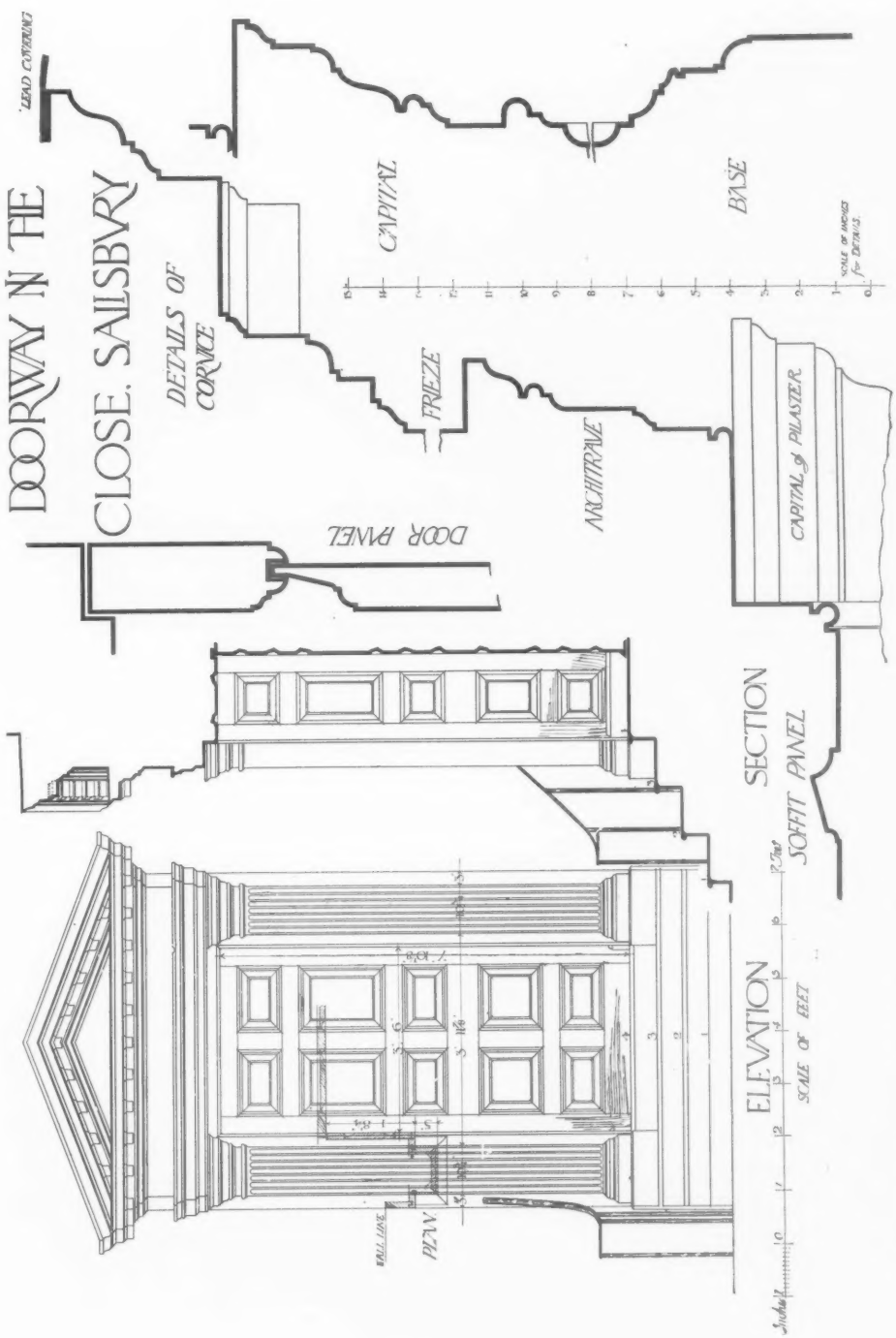


MEASURED AND DRAWN BY R. L. WALL.

GARDEN GATE, BRAMPFORD SPEKE, NEAR EXETER.

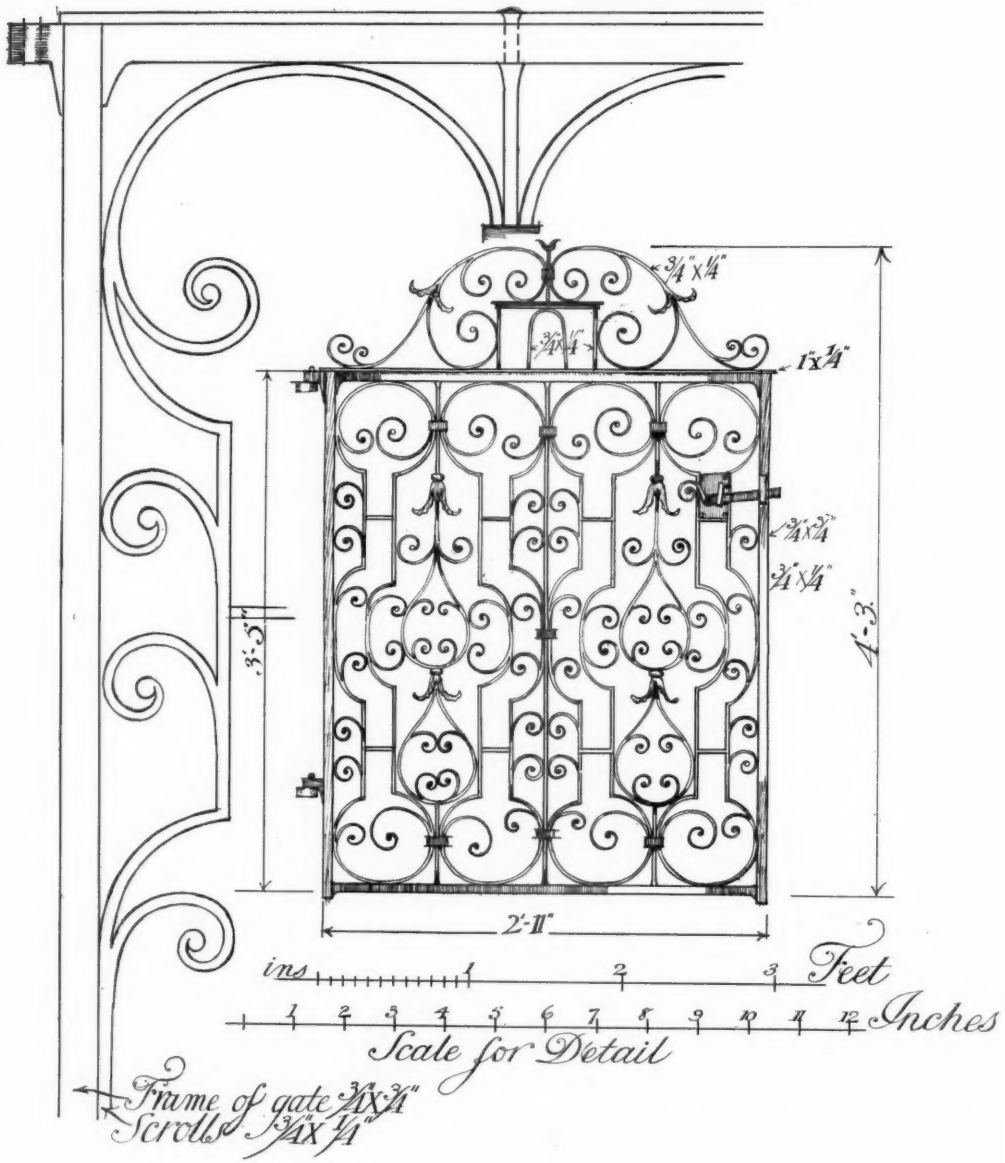


DOORWAY IN THE CLOSE, SALISBURY.

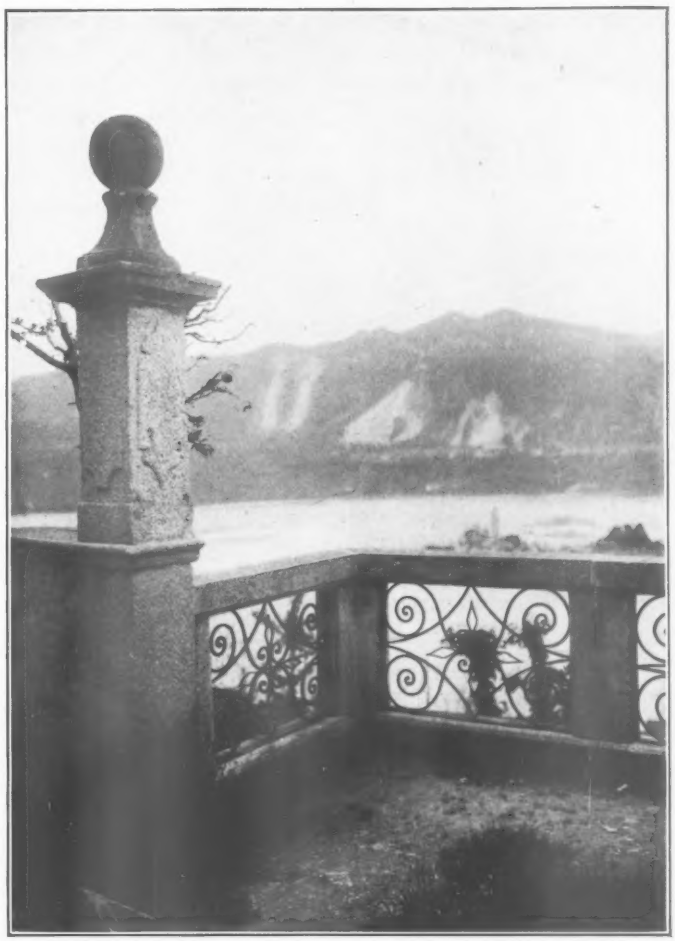

DOORWAY IN THE CLOSE. SAILSBVRY
DETAILS OF CORNICE
LEAD COVERING
CAPITAL
BASE
FRIEZE
ARCHITRAVE
CAPITAL of PILASTER
DOOR PANEL
SECTION
SOFFIT PANEL
ELEVATION
SCALE OF FEET
PLAN
MEASURED AND DRAWN BY ERNEST V. WEST.

GARDEN·GATE

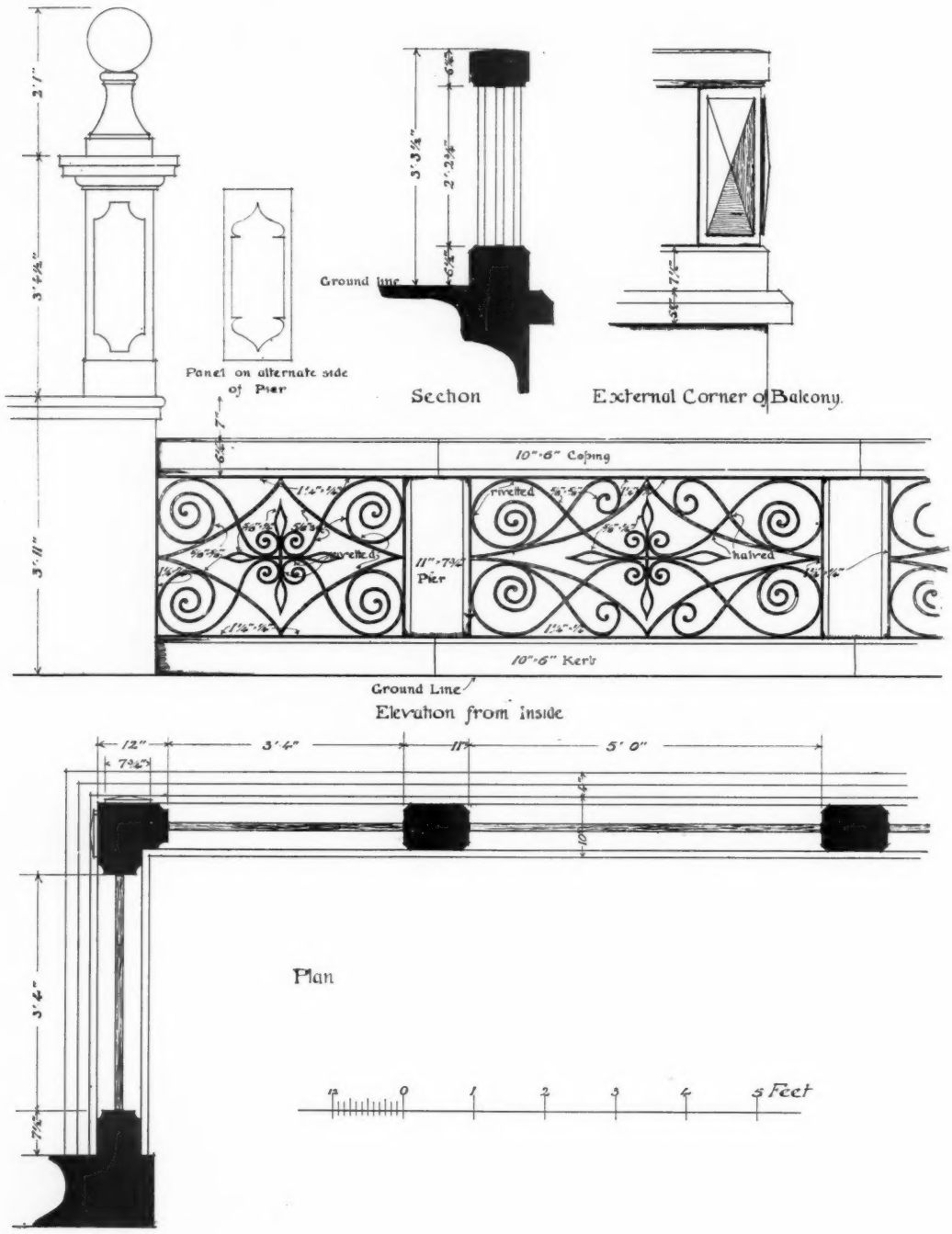
BRAMPFORD SPEKE
near EXETER



MEASURED AND DRAWN BY J. M. W. HALLEY.



WROUGHT-IRON BALCONY, ORTA, ITALY.



WROUGHT-IRON BALCONY, ORTA, ITALY.

MEASURED AND DRAWN BY FRANCIS BACON, JUNR.

"RUST-EN-VREUDE" (Rest-in-Delight) is the name of the old Dutch building to which this doorway belongs. It stands on a wide stoep to which a flight of steps at the end gives access. Four pillars of the Corinthian order at the front support a balcony. It is difficult to imagine a more charming or more fascinating doorway; set in the shadow of the balcony, and speckled with brilliant light flecked with shade, it is exquisite, and truly an entrance to Rest-in-Delight. The tracery of the fanlight is of a playfulness to match the dancing shadows on the wide stoep. The house was built as a Governor's residence in the late eighteenth century and is now used as a Normal School. Andreas Andrÿdt is the name of the sculptor who did the carving of the doorway—the wood of which is teak.

A very unusual feature is the external stair from Clare College, Cambridge. It is obviously an addition of the eighteenth century, and is a charming arrangement for a corner entrance. The design is one of some delicacy and quaintness, to the effect of which the slender pillars and the omission of the architrave and frieze under the cornice no doubt contribute. It was this very abridgment which allowed of the former being attenuated to their frail dimensions.

It is extremely likely, however, that the cornice, having to abut against the window at the side, required the other parts of the entablature to be omitted to make a satisfactory finish, and from that concession to necessity the slender columns took their proportion. The door is unusual—it is not framed; the styles, &c., are quite thin, and are nailed on to the boards forming it.

This doorway from the Close, Salisbury, is another good example of the Georgian work of that town. It is more simple and much more robust in execution than most of them, and if less interesting, possesses a quality of its own. The pediment, ornamented with plain console blocks, is extremely effective, and the Doric capitals are excellent. But the bases are meagre and ineffective. A curious feature of the pilasters is the omission of the flutes at the sides. The deep panelled reveals and the door itself are effective. The effect is gained by the distribution of the panels, which is nice, and is helped by an extremely fine moulding.

Of the accessories to gardens, nothing is pleasanter than a wrought-iron gate; nothing can open up a view half so well, and form a sufficient bar, at the same time, to separate the various parts of a garden. The little gate from Brampford Speke is a lovely piece of wrought-iron work. Generally these things are quite simple, but here the smith has given his fancy rein and achieved a little gem. The scantlings of the iron are small, and would scarcely be applicable to a larger design; but in a small gate they give an effect of lightness and bring it akin to the delicacy of the flowers and the phantasy of the curving of slender tendrils of hedge and tree in the midst of which it is set. The scrollwork is beautifully wrought and forged together, and finished in tiny volutes of solid metal; the small cross pieces are tenoned and riveted through the uprights, and clasps join the scrolls where they come together.

The balcony railing from Orta, Italy, is of a different type of design, for much of the scrollwork intersects, and is halved at the crossings. The manner in which the same design is adapted to fit panels of varying sizes is interesting; and the use of stone forming the base, coping, and piers is a pleasant feature.

Notes of the Month.

The Whitgift Hospital—The Glasgow School of Architecture—The Birmingham School of Architecture—Architectural Refinements—Town Planning—San Francisco—Statue of Charles I at Charing Cross—Women, Architecture, and Unemployment—Rhodes Memorial, South Africa—Greek and Roman Casts at the British Museum.

WE are reviewing elsewhere Mr. Sherrill's book on English stained glass. Meanwhile he has rescued a fragment of history which has a topical significance. He quotes Aubrey's "History of Surrey" as follows:—"At a later date, one Blesse was hired for half a crown a day to break the painted glass windows of Croydon." How queerly history and local manners repeat themselves! Mr. Sherrill is very angry with those Croydon Puritans, and with such gentlemen as "Blue Dick" Culmer of Canterbury Cathedral. Culmer was the minister during the Commonwealth, and took some pleasure in "rattling down proud Becket's glassie bones" from the north transept window. Mr. Sherrill, in his

frank American way, discusses remedies for modern vandalism—for instance, the cutting up of mediæval glass by modern glaziers. "It is one of the instances," he says, "which cause one to query if it be always wise to impose a punishment for murder."

But we must get back to Mr. Blesse, who earned half a crown a day at Croydon. His paymasters and "Blue Dick" had the motive of religious enthusiasm. It was unhappy in its operation, but nowise disrespectable. The attitude of the City Fathers of Croydon in the matter of the Whitgift Hospital seems to lack every ground of defence not essentially ignoble. It can only be hoped that the time will, by persistent agitation, be made far distant, when they will be able to hire their Blesses at half a crown a day to break down Croydon's greatest interest, and with it to destroy the town's reputation for possessing some rags of common sense.

* * * *

THE Glasgow School of Architecture is one of the most advanced in the kingdom. A great deal of the credit for its formation and growth is due to Mr. Fra H. Newbery, an artist-painter and director of the School of Art. He has gradually built up one of the most vital schools of art, and the School of Architecture is no less vital. The Diploma course, admittance to which is gained by examination in English, mathematics, drawing, and Latin or a modern foreign language, is a four years one. An idea of the course of study which is pursued may be gained from the following figures:—In each week of the first year, nine hours is given to architectural design, eight hours to the history of architecture, six hours to drawing, five hours to mathematics, two hours to descriptive geometry. In the last year the proportion of time given to design is much larger (twenty-one hours), and mathematics disappears in the second year and its place is taken by other science subjects less academic. In April a fortnight is set apart (daily from nine o'clock till twelve) for modelling, and architectural measuring is taught on six afternoons in May and June.

M. Eugène Bourdon, who was trained in Paris and had the rare advantage of two years' practice in the United States, is the Director of Architectural Studies and Professor of Design.

The subjects of design vary from simple problems to complex problems such as Parliament Houses, Exhibitions, &c. One great feature of this school is the excellent tuition given in drawing along with painting and sculptor students, so that the arts are brought together and understood by all. Another excellent feature is the admission, to certain of the architectural classes, of furniture designers, garden and landscape architects, scenic artists, students of painting and sculpture, and students from certain departments in the Technical College—surveyors, engineers, &c., who might benefit by some instruction in architecture.

On the whole an excellent school, and one to be congratulated on its staff and achievement. The late W. J. Anderson, author of "The Renaissance in Italy," &c., was one of the first lecturers in this school.

* * * *

A DAY School of Architecture has been founded at the Municipal School of Art, Birmingham. The school course will be spread over four or five years, of which the first two will be composed of day classes. These first years will take the place of articled pupilage for the same length of time, and the latter two or three years will be spent at evening classes concurrently with attendance at an office. Architectural history, building construction, elementary physics and geometry, demonstrations and practical work in stonemasonry, carpentry, &c., will be taught during the first year. The subject of design is introduced in the second year, and becomes the main subject of the later years. The general director is Mr. J. L. Ball; Mr. E. F. Reynolds is the assistant director and lecturer in design; lecturer in history, Mr. W. H. Bidlake; lecturer in physics, Mr. F. B. Andrews. A good deal of the work done by Birmingham architects is excellent, and we hope this new school may be the means of widening a good influence.

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IN the *Architectural Record* (New York) for August an article is published on "Architectural Refinements in Mediæval Churches Computed," by Mr. Charles S. Hastings, Professor of Physics in the Sheffield Scientific School at Yale University. This gentleman has become a convert to Mr. Goodyer's views, and he writes to establish a method of investigating, from the photograph, the extent of these so-called *refinements*.

It will be remembered that THE ARCHITECTURAL REVIEW (Volume XVIII) published photo-

graphs of Italian and other mediæval churches which Mr. Goodyer had been exhibiting in various places. Mr. Goodyer has done for the architecture of the Middle Ages what Mr. Penrose did for the Parthenon—discovered refinements. Alas! as we have learnt from the Greek temple, the skill required to adjust their subtle variations to correct certain definitely analysed optical illusions was infinite. This skill was beyond the dreams of mediæval workmen, and the *refinements* reduce themselves into accidents caused unconsciously by different generations of workmen, by settlements, inaccurate setting out and the like. And we cannot help quoting Mr. Prior: "Yet on any conscious examination of the question, I incline to the thought that exactness, smoothness, and certainty are the refinements which come into the making of a great work of architecture, as in everything else. And I believe the mediæval builders just thought so too. They had no æsthetic ambition in making walls knock-kneed and façades round-backed. They made the best of their conditions; and as practical men do now, they concealed the ugliness of accident, and still, in spite of it, and in disregard of it, strove after perfection. No more then than now could the craftsman be persuaded to bungle his work. There are two classes of mind to whom the appeals of art are made—the practical and the mystic. Has not the connoisseurship of modern art in our days unhealthily stimulated this latter? . . . Mr. Goodyer's gospel will be good tidings to the mystic and the idealist, but to the craftsman it is foolishness."

For ourselves we feel this to be right. The more apparent refinements of classic art—the entasis of pillars, their proportion and so on—have been grafted on to art, but those delicate curvings of stylobate and entablature by their very subtlety have proved unnecessary to our grosser vision. Now to be asked to build piers and walls out of the plumb, walls on a bulge, is too much, and would but give scope to that enemy of true architecture—the lover of the picturesque.

However, to whose who are converted to this new gospel Mr. Hastings's essay may prove interesting.

* * * *

THE example set by Washington in civic planning is being rapidly followed by many other cities in America. Pittsburg, Cleveland, St. Louis, and Chicago, cities whose populations increase by leaps and bounds, have met the issue fairly, and are preparing plans for present and future development. Cities like Washington, St. Paul, and Baltimore, which have already been admirably planned, are no less awake, and even the less important centres are alive to the necessity for comprehensive planning. But under the leadership of men such as Messrs. McKim, Gilbert, Burnham, Carrere, Brunner, Nolen, and Manning, much is possible. And if the fame is posthumous, all the more credit is due to these pioneers in what promises to be the greatest movement in architecture of the twentieth century—in America at least. We are content to muddle along with petty utilitarian schemes of improvement in our cities on the one hand, and very self-conscious "garden suburbs" on the other. And the great issues of city planning are lost. Stateliness, dignity, and restraint we have bartered for the licence which is called cleverness.

We can only hope to get these qualities back by the right education of our students. Schools like those at Liverpool and Glasgow, where methods of education are similar to those of the École des Beaux-Arts, will, we hope, in the future, help to raise the standard of taste among architects themselves. We do not lack ability, but it is too often misdirected.

* * * *

THERE is a probability of Burnham's plan for San Francisco being revived, to the extent, at least, of the creation of a Civic Centre. In the evolution of the plan it was found impossible, after a great deal of study, to use the old City Hall as a focal point, and eventually Mr. Burnham gave it up, and worked his scheme regardless of it. And then it was destroyed in the great earthquake.

At a dinner of the Merchants' Association held recently in San Francisco, it was pointed out that in locating the New City Hall and its accompanying Civic Centre, there was a great chance of realising the crux of Burnham's plan. This association represents an important section of public opinion, and the advocation by them of this scheme carries great weight. It was pointed out by one of the speakers at the dinner, Mr. Thos. Magee, who before deemed the plans impracticable from a financial point of view, that the suggested bond issue to carry out the Civic Centre would make a net addition of one cent a year to the tax rate. And he added: "Who would object to paying a penny to start for San Francisco the very hub of the Burnham plans?" Closing his speech, he said: "I beg you to hitch your wagon to a star, and rise, and rise." The vote on the bond issue takes place this summer.

While we have from time to time pointed out that America, in the matter of public spirit, is far ahead of England, we do not wish it to be thought there is no ignorance in high places. There is both crass ignorance and strong opposition to be overcome. The opposition to the revival of L'Enfant's plan of Washington is a case in point. But America's great advantage lies in the fact that she possesses an increasing number of highly-trained architects, who, in the pursuit of the "Grand Manner," conceive the necessity of town planning on grandiose lines more than we do.

We sincerely hope that San Francisco will go forward from the Civic Centre in a manner worthy of its magnificent situation. In THE ARCHITECTURAL REVIEW (Volume XX) are given plans and a description of this "City Beautiful."

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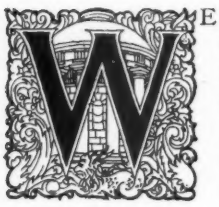


E hope the proposal to remove the statue of Charles I which looks down Whitehall to the Banqueting House from Charing Cross will be opposed by everyone who loves his London. Croydon is not alone in being in the hands of vandals. Barnard's Inn, off Holborn, a quiet quadrangle surrounded by pleasant old houses with exceptionally interesting doorways, is threatened. But that is not so drastic a piece of vandalism as the proposed removal of the equestrian statue. Besides, we have still much Georgian work, and in the gradual reconstruction of our streets much of it is bound to go.

We have few statues of real merit in London, and this weather-worn pedestal with its rather stiff horse and rider is one of the best we have. The stone base with its vigorous carving is from the design of Sir Christopher Wren, and the carving itself is in the style of Grinling Gibbons. The statue suffered many vicissitudes. It was cast in the reign of Charles, but the outbreak of the Civil War prevented its erection. A tradesman bought it as old metal and made a large sum by the sale of bronze ornaments purporting to be taken from its substance. The statue, however, was kept intact and set up after the Restoration on the site of Old Charing Cross. There can be little doubt that to remove this memorial would be to destroy utterly the pedestal. For nearly two and a half centuries the statue has stood there, and time has worn and bleached the Portland stone to such an extent that any attempt to take it down would be fatal to the old carving and stone.

Day by day old buildings and memorials disappear at the instance of so-called *improvements*, which are at most disfigurements, and the quietness, the charm of old streets gives place to restlessness and vulgarity.

Until recently nothing later than the sixteenth century was considered worthy of preservation, but to-day Ruskin's strictures on the Renascence are discounted and the dignity and essential usefulness of this style are being more and more understood, with a consequent reviving of interest and appreciation.

It is a curious thing that most English guide books entirely neglect this period of architecture, and charming examples of domestic architecture, which are invariably in this style, are passed over in silence or dismissed as unworthy. When most modern work gives a version of the Renascence the omission is noteworthy.

But to return to the statue. There are in London several equestrian statues, and the more recent they are the more uninteresting they become. The equestrian statue to the Black Prince opposite Henry the Seventh's Chapel shows a modern "blood horse" carrying a heavily armoured man. Apart from the anachronism, the whole composition is restless, the execution poor and uninspired. And the new statue opposite the Horse Guards is no better.

The whole trend of art is towards "the life." Sculptors and painters spend laborious apprenticeships studying from nature, and apparently neglect tradition; otherwise why is it that in all this scientific preparation and study Art flies away?

We do not wish to suggest that "life and nature" should be neglected. On the contrary, we realise that the neglect of these leads inevitably to the *brown tree;* but, on the other hand, their too scientific pursuit, taking no account of that vivifying quality which may be termed the soul, leads to nothing.

For ourselves, twice in the realms of art has the horse been realised magnificently and superbly. When the poet was inspired to say "he clothes his neck in thunder" he for all time fixed an ideal to which our aim continually points. With thought it were possible to discover a figure to express his fleetness of foot, the nobility of his movement; but the old quotation, with its brevity, its imagination, brings before the mind's eye the horse, his speed, his nobility of cast, heightened by the suggestion that in his neck resides a power like that of Nature's most awe-inspiring manifestations.

The horse's head from the east pediment of the Parthenon is of ideal mould. He draws with Selene beneath the horizon so that little more than the head is shown, but the poet might have contemplated it when his inspiration suggested "thunder." In that neck is hidden a power as of thunder, the nostrils dilate with the breath of life, the wide eye contains lightning.

Verrocchio's horse in Venice is perhaps another, and Leonardo's, which perished. The neck clothed with thunder is one of the great essentials in a horse, not the careful delineation of protruding veins. Modern art is troubled too much with accessories, which not only do not count, but detract the attention from essential qualities.

The horse from Charing Cross is a far-off descendant of Verrocchio's noble charger—much diminished in grandeur and fire, but still retaining traces of the "grand manner." And we hope that the utmost opposition will be offered to its removal.

* * * *

IN the *Daily Chronicle* for August 19 appears an article with the significant title—"Woman as an Architect: a profession that calls for recruits." It is placed on the page usually devoted to feminine matters, is apparently the work of a lady, and is adorned with a fanciful picture of the damsel working at her drawing-board, certainly attractive and workmanlike enough. There is so much in this article that is sound and sensible that an architect's view may interest those who have read the views of the *Chronicle's* contributor.

The time has passed when men could claim a monopoly of intellect, and most of us have to confess a reverse in our university or professional career, where we found some maiden's name a few places higher than our own on college or institute examination list. We no longer take a futile revenge by accusing these fair victors of spectacles or blue stockings, but recognise them as fair competitors. We have admitted them to the ranks of our Institute, although the Law still bars its doors.

Nevertheless there is a great deal to be said in reply to this anonymous writer's invitation to her sex to swell the vast army of architects. She fortunately spares us the necessity of misty generalising or of odious comparisons. She does not mention that much-abused word "intuition"—which seems to allow a woman perfect freedom of speech on any subject to which she has devoted no attention whatever.

In fact she defines her position clearly enough, that a woman possesses by instinct and training certain knowledge in regard to a certain class of building which a man, by reason of his mode of life, cannot have in the same degree, and that on this account she is particularly fitted to be an architect. She instances as an example of lack of male foresight the following frequent defects in house design: omission or insufficiency of cupboard accommodation, arrangement of hot-water pipes against larder wall, steep stairs between basement and ground-floor, bathroom being near scullery (and hence in a chilly situation), omission of lobby or passage at front door, and use of small window-panes involving heavy labour in cleaning. An architect has no difficulty in replying to these charges. The first three points are time-worn complaints. We have heard of the lady critic at a recent housing exhibition who wrote to the papers reviling architects in general, setting forth ideas for improvement (chiefly cupboards) which would have added 20 per cent. to the cost of building these designedly cheap cottages, and which must have been obvious to an architect's office boy. The *Chronicle* writer in this case has evidently been unfortunate enough to have only seen houses designed by architects of no repute or more probably by a speculative builder. No man can afford to make mistakes of this sort habitually, nor is it conceivable that he could so far forget the elementary rules of domestic planning. The fourth and fifth defects plainly refer to cottages which are seldom designed by architects and are usually the work of an untrained builder's clerk. Her last point is a tacit admission of a popular preference for plate-glass over small panes, for after all the architect plans his building with the full cognisance of his client. The latter does not awake some morning to find that his new home has suddenly blossomed forth into leaded lights. To think that the said client's wife cannot persuade her husband to adopt her plate-glass ideal would imply a loss of the influence which has been hers since the days of Eve; to imagine that she had not grasped "the full meaning and intent of the plans" would indeed argue her unfitness for the practice of architecture.

But there is a stronger answer still which must not be overlooked. The unknown contributor bases her claims on the hypothesis that women are fitted by domestic training to practise house-building. Yet she admits that a long course of training in an office is necessary. How then can a girl whose life is spent in office-work have any more intimate knowledge of such things than her brother in like case, the very personification of "male ignorance"?

She makes no mention of the relatively small part that is played by design in the routine of an office, of the drudgery of specification-writing, tracing, and similar mechanical work. And as she limits her remarks to domestic architecture there is happily no need for us to hazard surmises as to feminine suitability for any other class of building.

We are told that "already many fully-qualified men cannot find anything to do to-day"; we are reminded of the remarkable experience of "one young fellow who has lately emigrated to Canada because there seemed no opening for him in England"; and finally that "I don't think any woman should enter the profession unless she has genuine talent and is prepared to work exceedingly hard." All of which is perfectly true, but is underdrawn. She should have spoken of the shocking conditions in the architectural world to-day, of the long lists of unemployed capables at the Institute or the A.A.; of the hundreds of qualified applicants for a minor post in an unhealthy climate abroad. She should have described the pitiless scramble of competitions, the vain striving of the man without influence to found a practice, the awful and increasingly frequent tragedy of the superannuated assistant. The present is no time for idle doubts as to whether our venerable calling is sufficiently attractive for new recruits. The stern fact confronts us that there are no vacancies.

We have welcomed women into the Institute, and it is significant that after some years' experience of office-life they have decided "to confine their attention to the literary and abstract side of the profession."

A man assumes no air of intellectual superiority when he brings forward such admitted obstacles to an aspiring lady architect; he may point to hundreds of his colleagues who cannot afford to marry, and to thousands who are married and in straitened circumstances, and he may without fear of appearing pessimistic or unsympathetic ask her if she fully realises that this seductive art has a graver side, that it is recognised to be the most overcrowded profession in England.

M. S. Briggs.

* * * *

THE Rhodes Memorial, South Africa, is situated on high ground commanding an extensive view, and is backed by mountains. It is such a site as the Greeks would have loved. The architects have conceived their memorial in an Attic style, quiet and dignified, and suitable to its noble position. The great flight of steps enhances the design, and the placing of the statue of "Physical Energy," by the late G. F. Watts, is well chosen.

We understand that a South African granite is used in the building, and that the details are very simple, as a hard stone requires. The monument is extremely effective, and the architects are to be congratulated on making a departure from Victorian ideals in the design of monuments.

RHODES MEMORIAL, SOUTH AFRICA.

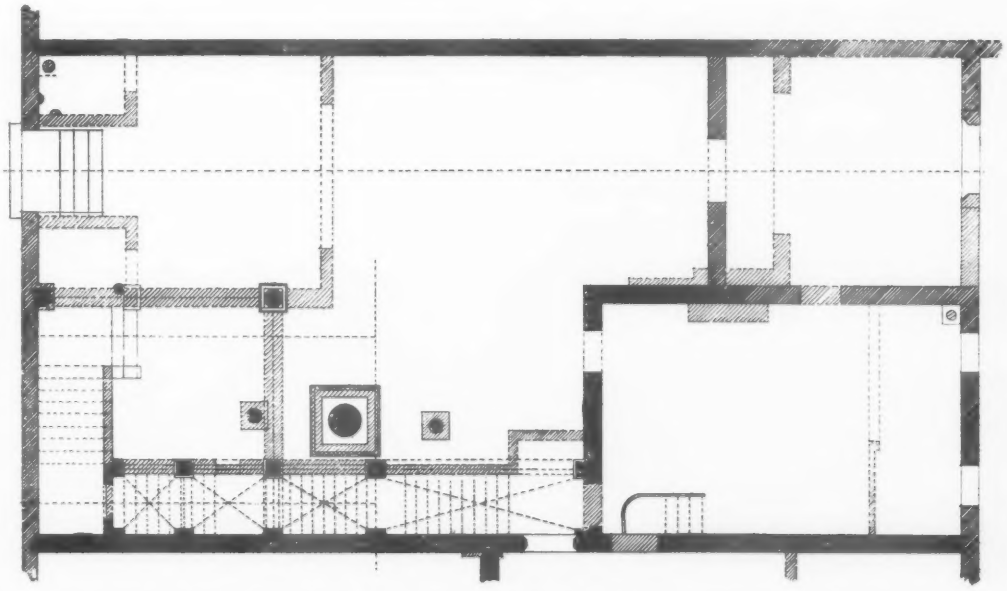
BAKER AND MASEY, ARCHITECTS. THE STATUE OF "PHYSICAL ENERGY" IS BY THE LATE G. F. WATTS.

A NEW gallery was opened the other day in the British Museum for the exhibition of Greek and Roman casts. Five and twenty years ago Mr. W. Copeland Perry presented a collection of casts to the South Kensington Museum, and it is from this that the casts are taken. They are arranged in chronological order so as to show the development of ancient sculpture. There is much of interest to architectural students. One of the earliest pieces is a fine cast of the Lion's Gate at Tiryns. A group of metopes from the Thesion at Athens—somewhat like those from the Parthenon, in little—give one a good idea of the scale of the Temple. Some of the fine sculptures from the balustrade of the Temple of the Wingless Victory are shown—exquisitely draped figures—one of them, "Victory unloosing her Sandal," is justly famous. Her graceful attitude, the grace of the draperies, remind one of the noble Demeter, or the fragment of a charioteer from the Mausoleum. A metope from the Temple of Zeus, which contains a bull's head executed with great vigour, and models to a small scale of the two pediments of this temple, should be interesting to students.

La Dame d'Elché, in facsimile, finds a place in this gallery. We published a photograph, in Vol. XXIV, page 158, of this strange and bewitching bust. No sculpture found of late years has given rise to more discussion. It is held by some to be a brilliant forgery—like Michelangelo's Cupid—but the general consensus of opinion is that this unique fragment belongs to the fifth century B.C., and is the work of some Iberian sculptor. However that may be, it is a strange and fascinating work, and somehow, in our mind, ranks with "La Giacondo." Both are inspired with a kind of cynical melancholy and an elusive charm.

Many fine casts of Greco-Roman copies of originals by Praxiteles are shown—two of Aphrodite, in a pose suggestive of the Venus de' Medici, but more beautiful, and in a way approaching the dignity of the Venus de Milos. The Apollo Sauroktonos, from the original of the same sculptor, is also incomparably lovely. Specimens of the work of Scopas, Polyclitus, and Myron are also exposed. A cast of Laocoon, and a fine panel from Pergamon, of somewhat barbaric splendour, are worth study. A reproduction of the massive sarcophagus of Alexander Severus is one of the most important exhibits. Some fine sculpture is wrought round the base, and reclining figures of the Emperor and his lady are placed on the top. The original is now in the Capitoline Museum.

The collection is one of vast interest, and should prove a useful addition to the splendid collections already housed in the Museum.



4.—PLAN OF THE COURTYARD OF THE MOROSINI PALACE, VENICE. (*See next page.*)

The parts blacked in are the remains of the original work, and the hatched parts show the succeeding alterations and changes.

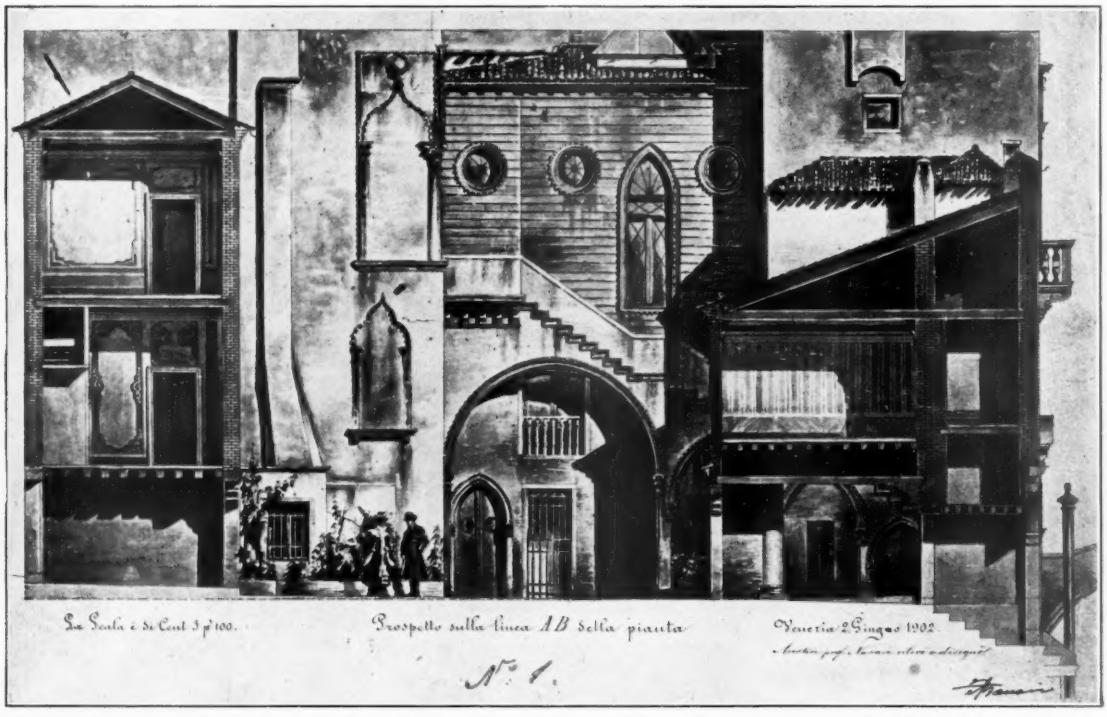
Notes from Italy.

THE COURTYARD OF THE MOROSINI PALACE, VENICE.

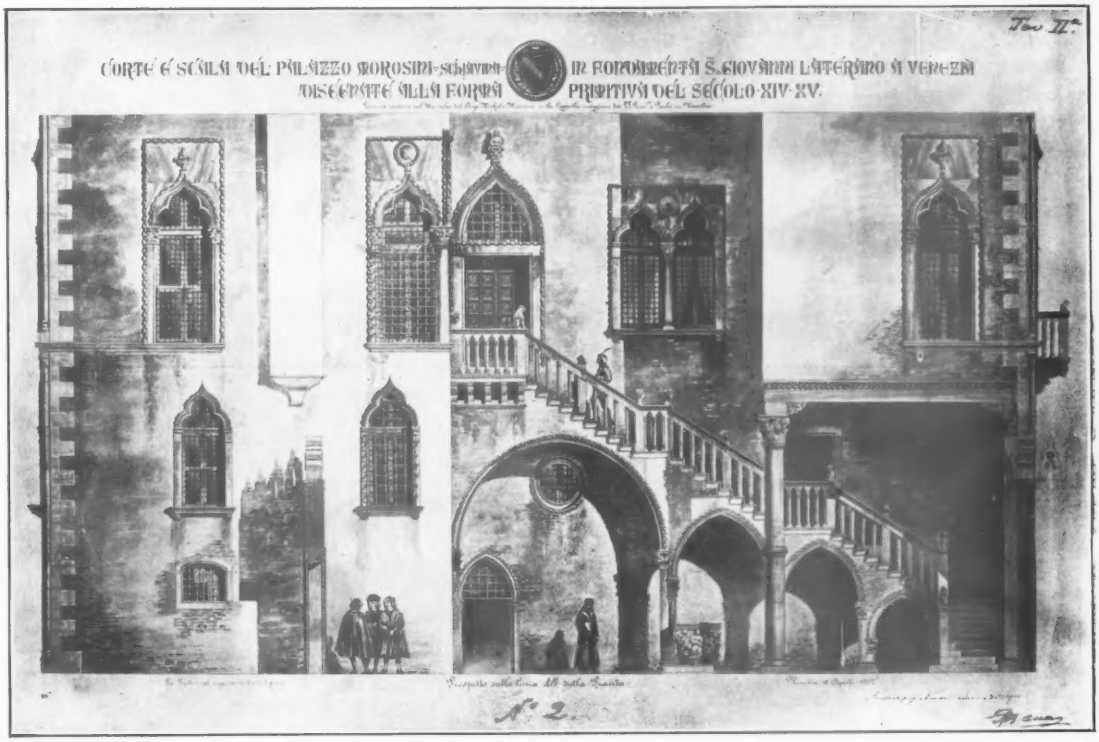
THE buildings of Venice have a peculiar charm, in perfect harmony with the atmosphere of the place; their disappearance would be a calamity, and all praise must be accorded to the work of preserving these artistic treasures. The Morosini Palace is well known as the finest and most celebrated house in Venice, the centre in the sixteenth century of the intellectual life of the Republic. The courtyard of this palace has become a public right of way and deplorably neglected, so that it is scarcely possible to see the vestiges of its former grandeur.

Professor Aristide Naccari, of Venice, a clever architect and a jealous guardian of the beauties of his town, presented a project for restoration, which is now in hand. He carefully examined, for data, the documents of the epoch, and diligently studied and compared contemporary buildings; for some of the work he found evidences in the building itself, as, for instance, the embattled wall, the limits of the courtyard, the window on the left hand, and the acroteria of the door upstairs. The

5.—PERSPECTIVE VIEW OF STAIRS.

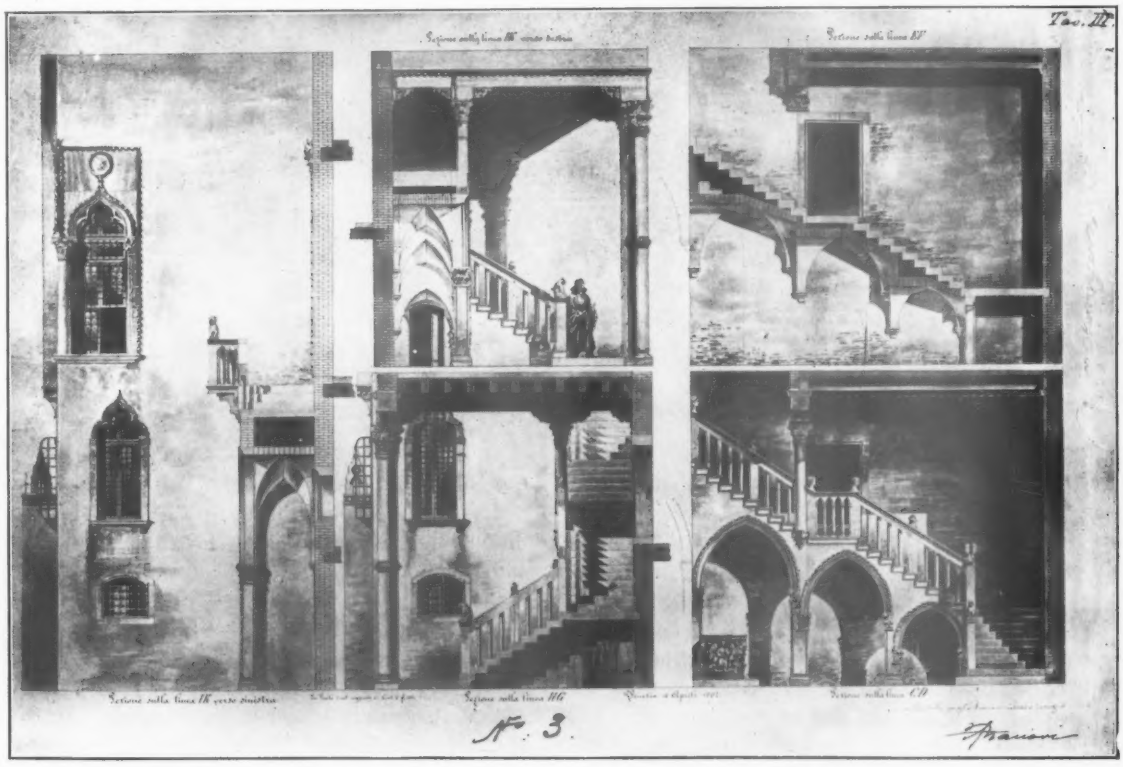


1.—COURTYARD OF THE MOROSINI PALACE, VENICE. PRESENT STATE.



2.—COURTYARD OF THE MOROSINI PALACE, VENICE.

ORIGINAL STATE OF THE FIFTEENTH CENTURY.



3.—VARIOUS SECTIONS THROUGH THE COURTYARD OF THE MOROSINI PALACE, VENICE.

ORIGINAL STATE OF THE FIFTEENTH CENTURY.

illustrations we publish give an exact idea of this interesting project. Fig. 1 represents the present and bad condition of the courtyard; Fig. 2 shows the original state in the fifteenth century, which it is desired to restore; Fig. 3 shows sections, and will give an idea of the construction; Fig. 4 (p. 123) is the plan, on which may be seen the various alterations and additions introduced at different dates; the parts blacked in are the remains of the original work, and the hatched parts the succeeding alterations and changes; Fig. 5 is a perspective study of the stairs rid of the underlying wall and of the wooden enclosure seen in the photograph No. 1.

A. ROMIEUX.

GATE LODGE: THE GONZAGA PALACE, MILAN.

PROFESSOR ARPESANI, ARCHITECT.

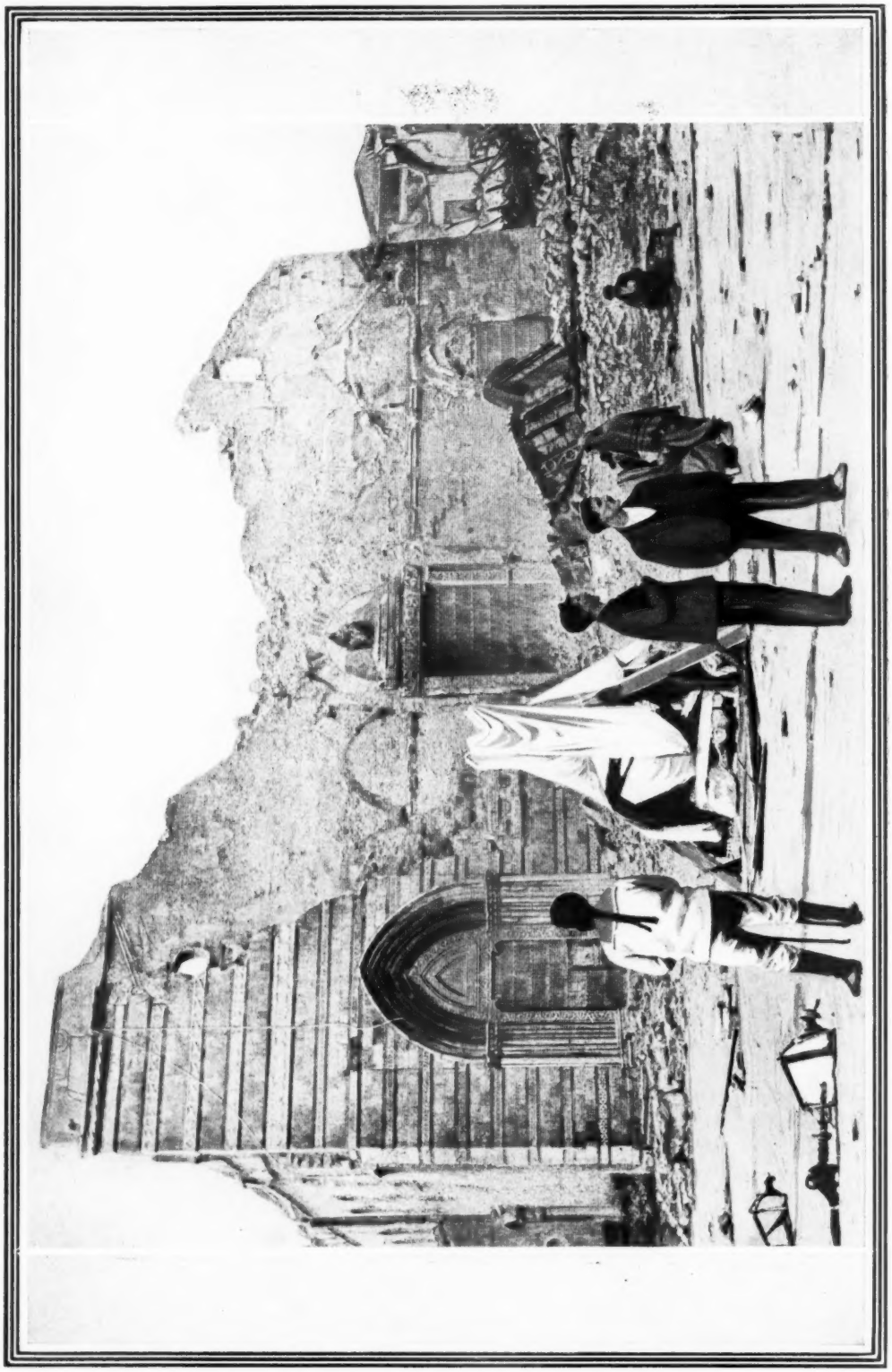
(For Views of the Palace, *see* page 192, Vol. XXIV.)

THE architecture of the later Renascence, which is called Barocco, has often been stigmatised as degraded. Judged on its merits, however, how much of it seems the reverse!

Santa Maria della Salute, the gem of the Decline, stands almost as much for Venice as St. Paul's does for London. Not without reason this fine church is celebrated. In one of the fairest cities of the world it raises its shapely dome over the limpid waters of the Grand Canal, from which the eye rises in sheer delight, tracing its fine pyramidal form from plinth to finial, tarrying by the way in a plenitude of ornaments. In Venice the exuberance of the Barocco finds expression in multitudinous line and decoration, to which is added in some Palermitan churches the most gorgeous colour.

San Salvatore, in the Corso Vittorio Emanuele in Palermo, was built (1628) by Amato a few years before the Venice church, and is a good example of architecture in colour in the interior. In plan it is oval with a recess on each axis, the entrance being in one opposite the high altar, in the length of the church. The side recesses are made use of as chapels. Between each opening are two smaller

PEDESTAL IN VARIOUS MARBLES FROM THE NATIONAL MUSEUM, PALERMO.
FROM A DRAWING IN WATER-COLOUR BY J. M. W. HALLEY.



MESSINA CATHEDRAL AFTER THE EARTHQUAKE.

ones, with square windows above protected by grilles. Up to the dome everything is marble of different colours, the pilasters being inlaid with garlands and scrolls and angels, and indeed everything that a Barocco invention could fancy. There is a great lustre candelabra hanging in the centre. Usually the church is dimly lighted, and then the effect is most fantastic, for the pilasters seem to be full of little climbing angels, climbing in a fantastic wilderness of flowers; yet not in a sunlit garden, but one subterranean, where each flower makes its own light—making the dimness visible only to discover untold richness. And the lighted candles at the altar gleam out with a quietness in keeping with the dim light, scarcely illuminating the high arch over it, above which, under the cornice of the dome, are vaguely seen dim crowds of waving figures. In the spandrels over the arches are figures; in the frieze under the cornice are more figures. The painting of the oval dome is not particularly good, but the effect is one of great richness and splendid beyond words; and it seemed to us, as we looked at it, to be a kind of fairy palace, wrought by magic in a night—of the Arabian Nights.

On saints' days the effect is different; the great central lustre gleams with a hundred lights, and candles sparkle from each corner, so that every cornice and niche and figure has a new value—perhaps more fantastic. The marbles take on definite hues and shine like precious stones. What a material is this for the architect, that gives him a palette like a painter's—rainbow-hued!

An idea of this kind of decoration may be obtained from the water-colour drawing of a pedestal to a pilaster, taken from the museum in Palermo. The "putti" are carved in full relief in white marble, so is the eagle and riband, while the background is black, the flames red, and the flowers yellow and red. The carving itself is in very good style, vigorous and well executed, and the inlay is finished with great precision.

In these decorations the sacred and profane are mingled together in the true manner of the "Humanistic" Renascence—virgins and saints, gods and goddesses, in a riotous confusion—just as when the bishop in the ordering of his tomb commands—

> "The bas-relief in bronze ye promised me,
> Those Pans and Nymphs ye wot of, and perchance
> Some tripod, thyrsus, with a vase or so,
> The Saviour at his sermon on the mount,
> St. Praxed in a glory, and one Pan
> Ready to twitch the Nymph's last garment off."

Public Buildings in the Sicilian Earthquake.

(*Concluded from page* 131, *Vol. XXV.*)

THE church of S. Maria della Scala, erected in 1347, immediately after the completion of the cathedral, is in ruins, as well as that of S. Francesco, dating from the thirteenth century, which had been maltreated by restorations; and a sculpture of Antonello Gagini, which was specially worthy of notice. S. Niccolò, a church of the sixteenth century, with chapels covered with rich mosaic decorations, is in ruins; and so are the beautiful church of Catalani and the elegant church of the "Alemanna," both of the thirteenth century. The curious clock tower of S. Gregorio (sixteenth century), however, remains standing, looking as forlorn as the unsubmerged mast of a sunken ship.

You must also be aware that Messina contained an unheard-of number of frescoes of the eighteenth century in the churches of S. Caterina de Valverde, S. Biagio, S. Elia, S. Maria e Gesù in S. Leone, S. Maria la Nuova, and S. Elena. The decorative beauty of these is not referred to in the guide-books, and yet they are worthy of attention for the very reason that they were characteristic features of the unfortunate city.

As regards civil buildings, scarcely anything of interest from the archæological and artistic point of view remains in Messina. The "Mont de Piété," in seventeenth-century style, can claim for its authorship one of the masters of Italian architecture of the "Baroque" and Rococo period, a scion of artistic Messina, Filippo Juvarra (1685–1736), who laboured principally at Turin, where he played an important part in the renovation of the Piedmont capital.

This might conduct us to Antonello of Messina, four of whose works belong to the National Gallery in London, as well as the supposed portrait of

the master, possibly the fruits of British sovereignty over Messina exercised from 1806 to 1815. His powerful art of portraiture is marked by a wealth of paintings in the Venetian Giambellino style, which are fortunately preserved outside Messina, the master's home, whose history has been completely reconstituted by researches recently conducted in the archives of his place of birth.[1]

Two fountains by Fra Giovanni Angelo Montorsoli (1506–1565), a Florentine sculptor, who was a pupil of Michael Angelo, and who came to Sicily after working at the celebrated fountain on the Piazza Pretoria at Palermo, have been destroyed.

Near Messina lie places such as Ali, Caronia, Casalvecchio, Castelmola, Castroreale, Condro, Frazzano, Galati, Mamertina, Giardini, Milazzo, Mistretta, Patti, S. Angelo in Brolo, and Taormina. Taormina more than the other spots mentioned, which retain monuments of local rather than general interest, is rich in monuments of art. The ancient Greek theatre of Taormina, situated beside this town, which is the most peaceful one in the island, has not been ravaged by the frightful disaster. Taormina, in the immediate vicinity of these archæological masterpieces, has brought together some exquisite mediæval monuments, from the palace of Corvaja to that of the Duke of S. Stefano, without mentioning the Badia Vecchia (sixteenth century), the "Porta Catania," and the cloisters of S. Domenico (seventeenth century).

And as these places carry us across the Straits to Reggio in Calabria, and into the region bearing

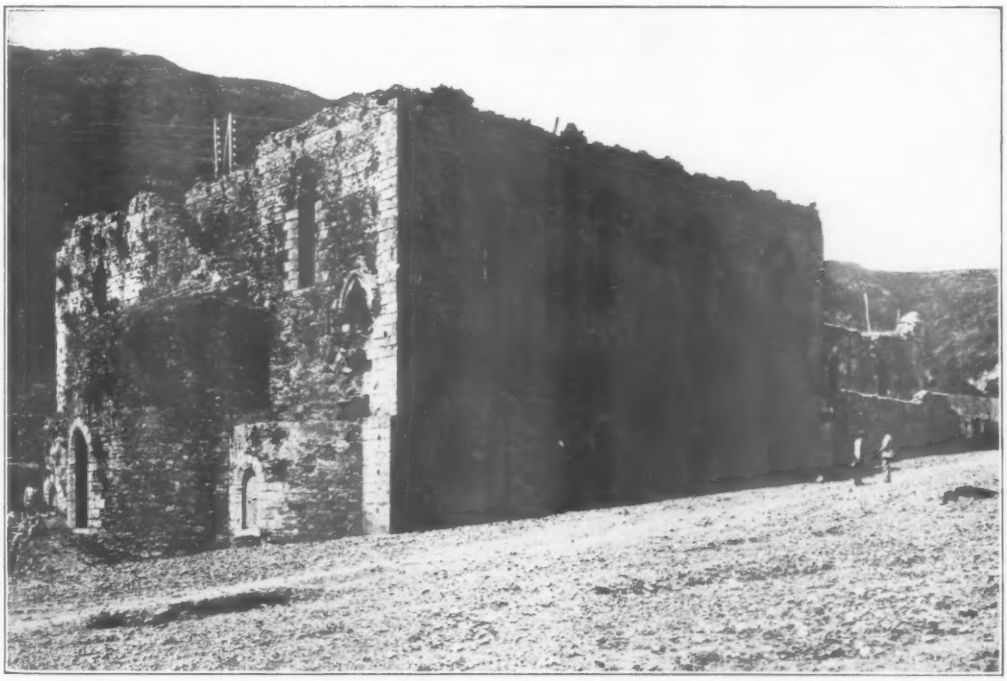
[1] Happily the Antonello paintings preserved at the Civic Museum of Messina were not numerous, and some of them were even disputed. Of two Virgins attributed to the Messinese master, at least one may not have been his at all, although one of them is reputed to be the first painting painted in oils in Italy towards 1450.

S. MARIA DELLA SCALA, MESSINA (DESTROYED IN THE SICILIAN EARTHQUAKE).

that name, we must rejoice, knowing that here the beauty of Nature is dominant above man's. Reggio, on the other side of the water, which is the principal town of the department, preserves a limited number of buildings exciting our interest. The remains of a thermal establishment of the Roman period will not be forgotten by archæologists; artists will rather be interested in the fate of the church of S. Gregorio Magno and of its chapel named the "Ottimati," which, according to the inspector of the monuments of the district, has had a different fate from the thermal baths which have been destroyed, as well as the Castle of Reggio, which had a certain amount of fame attaching to it. The same unhappy fate has overtaken Reggio Cathedral, beautified with a chapel called after the Sacrament, which is worthy of notice. In the vicinity of Reggio, as well as near Messina, some spots of the greatest artistic interest are not recognisable to-day. We have Caulonia, with the tomb of the Carafas in the parish church; we have Gerace with the tower of that name, and an Ionic temple; above all we have Gioiosa Ionica, with Roman traces, which are not of prime importance, viz. the Roman theatre, a Roman temple (remains), a Roman bathing establishment (traces). And if from Gioiosa Ionica we travel to Mammola, Delianova, Portigliola, Pellaro, Villa S. Giovanni, San Luca, Seminara, Sinopoli, Stilo, although sight and thought may suffer, it is not proved that what was accidentally destroyed here reduces the monumental heritage of Italy in any appreciable degree.

In conclusion, Messina represents the most serious artistic loss. For it is not necessary to confine oneself to ancient monuments; and with the glance turned towards modern buildings, one must deplore the overthrow of the streets and squares of Messina, of this city built in the form of an amphitheatre, of its old mansions, its white villas, and of the famous "Palazzata," a long and regular line of modern buildings on the quay, a line not without grandeur, with its sun-lit background of mountains, of which rough spurs project into the sea, which widens here to unite two equally unfortunate towns, Messina and Calabrian Reggio.

ALFREDO MELANI.



OLD CASTLE, REGGIO.

A Visigothic Church in Spain.

THE little Church of San Pedro de la Nave stands on a small plateau beneath the shelter of rugged overhanging cliffs, almost encircled by the River Esla. In the neighbourhood on the right and left banks of the river are five poor little villages which acknowledge San Pedro as their parish church and cemetery.

The name of "La Nave" probably does not arise from the boat (*nave*) which is stationed there for the crossing of the Esla, but is more likely topographical, meaning a *nava*, or plain between heights. From Zamora on a summer's day it is possible to go and return easily if well mounted, or even by carriage, though this last route is somewhat exposed. It is about twenty kilometres distant, following the Alcañices road as far as the hill of Consejo, and thence about half the distance is by an unused road over level ground, following a mere track until you reach the little village of Campillo, thence by a steep descent with beautiful views to the end of the journey. At the first turn here we come in sight of the reddish-coloured building, the graceful lines of which are spoiled by an ugly bell-tower. It is partly surrounded by the rude walls of the cemetery; on the right is the Rectory, on the left a huge mulberry tree, at the back is the River Esla, while in front the ground rises, wild and uncultivated, showing the windings of the river to the right, where the horizon widens, and in the distance is La Pueblica, one of the dependencies of San Pedro. Higher up the river, on the high ground of San Martin, have been found ancient bronzes and coins.

The first notice of this church, that of Yepes ("Crónica de la Orden de San Benito"), tells us that in 902 Alfonso III gave to it the property of Valdeperdices, which it still holds; later on the Priory was annexed to Celanova. Both circumstances are corroborated by a compact made in 1222 between the Abbot of this great monastery and the Archdeacon of Zamora (Archives of Zamora Cathedral), concerning the tributes of "Ualdeperdizes" and "Scō Petro de Estula," thus called, as it would appear, from its proximity to the Esla. Eventually it became a dependency of the Cluniac monks of Zamora.

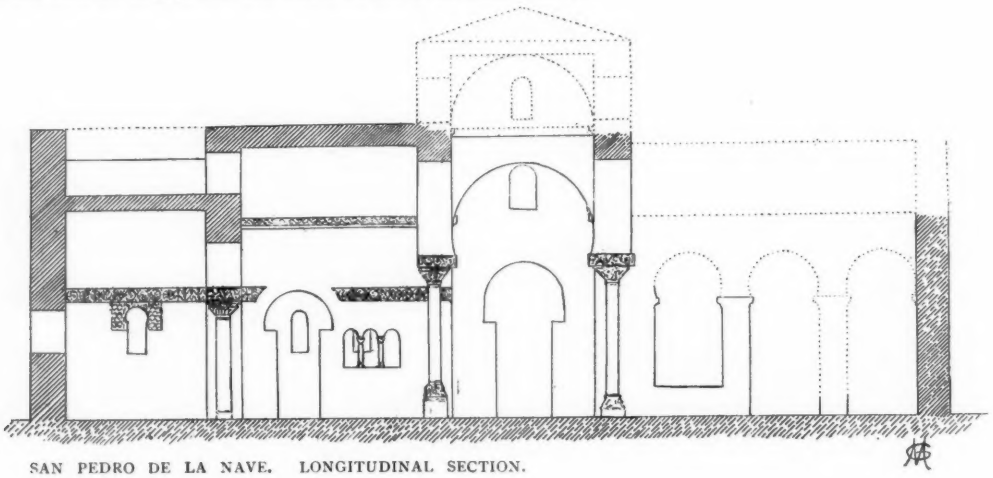
The knowledge of this edifice among the learned is confined to two engravings in the "Monumentos Arquitectónicos de España," signed by R. Arredondo. On these depend the short and erroneous description of Quedrado, and the very summary references of Oliver, Serrano Fatigati, Tubino, Lampérez, Lázaro, Agapito, Hübner, &c., not one of whom speaks from personal knowledge, or anything more than is gained from these two prints. So far good, if these illustrations had been correct; but if the decoration of the church has been reproduced with some amount of fidelity, the same cannot be said for the ground plan, for the sectional drawings, nor for those of the exterior. It is sad to see the knowledge of so monumental a work confined to mere sketches, at once deficient, incorrect, and therefore misleading; many of the details, in fact, relating to ideal restorations more or less fanciful.

On this basis there is an admirable concordance of opinion among our critics when they pass judgment on the building as being of the tenth century, without a single inscription or document which might serve as authority. They are, however, quite unanimous. The problem, according to them, is absolutely clear; but it never appeared to me to be so, and if now, after two visits and a most careful study of the building on the spot, I have arrived at some sort of certainty on the subject, it is in contradiction both to the dictum of the learned and the vulgar tradition which ascribes the foundation to Saints Julian and Basil during the ninth century.

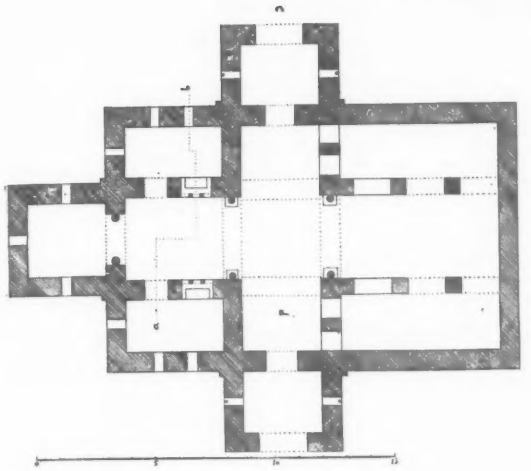
I am convinced that it belongs to the seventh or the beginning of the eighth century. It is impossible to suppose it to have been built during the Mussulman occupation and before the Duero formed the Christian frontier and Zamora was repopulated in 893. There is therefore a distinct dilemma: either it was built by the Goths, or between the years 893 and 907, when, as we know, it was in existence.[1] Churches of this second period are not wanting, and are well known; but I find it difficult, in comparing them with San Pedro, to infer a proximity of date. The masonry of all these later buildings is of rubble, brick, or earth; San Pedro is of wrought stone of the Roman type, even in the vaulting. In the one case there is either no ornament at all, or it is of an extremely barbaric type with traces of Saracenic influence, or it has been taken from other Visigothic buildings; in San Pedro the decoration is abundant, it has been wrought on the site, and resembles the Italian work of the seventh and eighth centuries.

In the later edifices the horseshoe arch follows the Arab type.

[1] Since this was written I have been able to see the "privilege" of Alfonso III cited by Yepes in the tomb at Celanova (fol. 149, Archivo histório nacional). Its date is 907—not 902, as he states. It relates that it was then a monastery, and describes it in these terms: *in locum quem dicitur Tunis, territorio Camore.* The name Tunis is unknown and is difficult of explanation, but it is evident that what the King gave at that time is the site of the existing church.



SAN PEDRO DE LA NAVE. LONGITUDINAL SECTION.



PLAN OF SAN PEDRO DE LA NAVE.

while in this church it is identical with those of San Juan de Baños, and of Santa Comba. In those the inscriptions are Mozárabic, in this Visigothic. San Pedro reveals a style which was still full of classical tradition, mixed with a tinge of Byzantine influence; the Asturian churches of the ninth century show the first dawn of mediæval architecture, the taste for the antique already lost; those of the tenth century still greater irresolution in their variation from tradition, which arose from the interposition of monks emigrating from Andalucia. Everything would thus lead to a conclusion that the hypothesis referred to is based only on a paucity of exact information and the consequent following of a routine opinion; while in place of it we are justified in attributing this edifice to the closing years of the Visigothic kingdom of Toledo, as we shall be able to show later on.

Its isolated position saved it from the fury of the Mussulman, and its poverty from modern patchings and restorations; but it has very nearly come to ruin through defects in construction, misfortunes which only at the cost of serious mutilation has it been possible to remedy. Apart from these it has remained sound enough, and we may gladly overlook the tawdry ornaments of an uncivilised village, its abandonment, damp, and defects, with complacency in finding it at least free from inartistic restoration.

The ground plan is founded on one of the primitive types of early Christian architecture, that of a cross with arms slightly unequal, like the Mausoleum of Placida at Ravenna and Santa Cruz de Nona (Istria); also, according to the old records, similar to San Roman "with its cross of four arms," the beautiful Romanesque Church of Santa Marta de Tesa, erected probably over an older foundation, and that of Santa Comba de Bande near Orense, which dates from the seventh century. But the fact that the cross in San Pedro is enclosed within quadrangular walls gives it a certain singularity, and it varies from the usual Byzantine model in being much lighter. Its length is 19·75 metres and the width 16·00, with 81 centimetres depth of the walls added—dimensions which, though small, equal if they do not surpass those of other vaulted churches erected in Spain and in France at the same date. Its symmetry is absolute and its plan perfect.

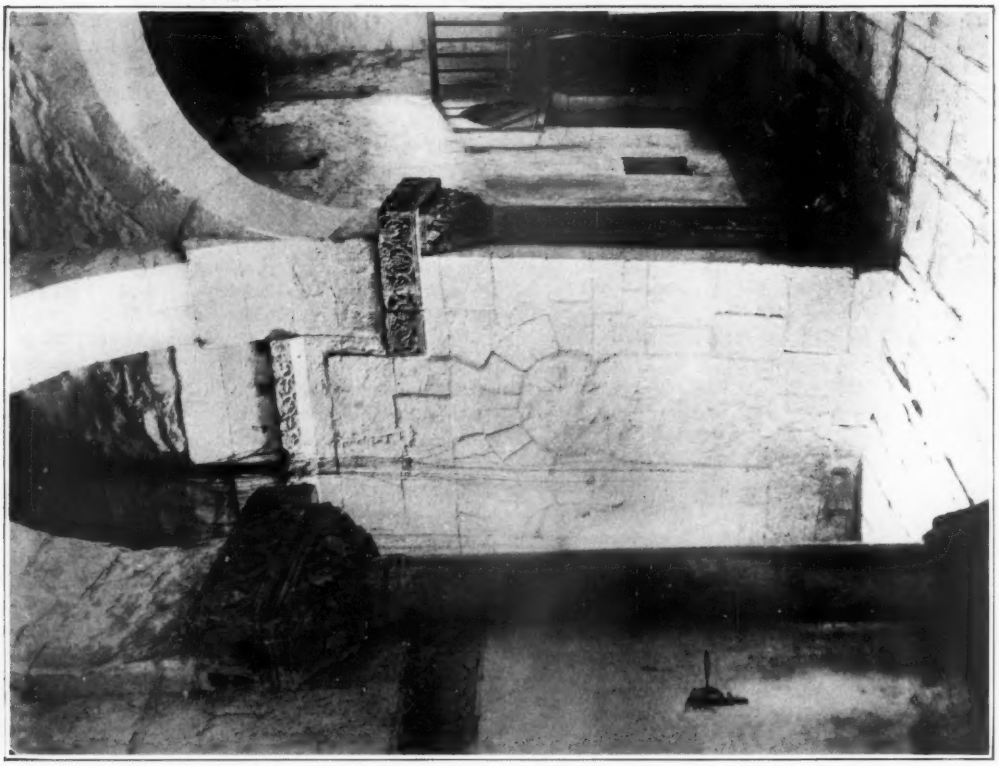
From the wall, which faces exactly east, stands out a rectangular chapel, according to Spanish custom, with small windows in its side walls, having no recess; these must have been closed with slabs of perforated marble as in the basilicas and churches just mentioned. It is to be noted that the recessing of windows in the inside was a general custom in the tenth century. On the north and south sides are two porches corresponding to the two arms of the cross, with small lateral windows divided into two arches, and this form of entrance doorway is, so far as I know, only to be found in the Byzantine churches of the Caucasus. The north porch has been closed, and now forms the sacristy.

Of the naves which form the cross, the central one measures 3·45 m., and the transepts 3·20 in width; the crossing is squared with four massive arches, above which has been a sort of "cimborio"[2] or lantern, the excessive thrust of which, badly provided for, has caused great displacement, especially at the base, with deformation, and even probably the fall of parts of the arches and vaults. It appears that the vaulting of one of the transepts has fallen, and one of the arches been rebuilt. That at the entrance to the Capilla Mayor appeared so dangerous some eleven years ago that it was thought necessary to rebuild its centre. The lantern at some time disappeared, and the base of the column which was weakest suffered a reconstruction which has disfigured it altogether. The doorways made at this time, having arches slightly pointed, suggest that these works date from the end of the twelfth or the beginning of the thirteenth centuries, but the mutilations of the transept might be of much later date. The nave and aisles of the lower end evidently had wooden, not vaulted roofs, because if there had been such there must be some indications of them on the flat surface of the lateral walls above each of the arches which used to open to the transept, but which are now built up. The other arches dividing off the aisles, three on each side, can only now be traced by their bases (*arranques*), and by one of the square piers from which they sprang, the immense displacement of which is sufficient evidence of the urgent necessity there was for their removal. At this time the falling portions were rebuilt, leaving the two doorways already mentioned, and above them were built up massive walls with the stones of the decayed building and slate, with small windows splayed towards the inside; these became useless later on when the walls of the aisles were raised so as to come under the pitched roof of the nave. The main east walls have been rebuilt in many places with the old hewn stones badly put together, and have narrow lancet windows in them, and the surface of the flooring, showing little trace of the original work, makes one doubt whether there may not have been another entrance with its corresponding porch. Personally I incline to the negative, believing that the want of it determined the ruin, since had it existed its inert mass would have checked the excessive thrust from the crossing.

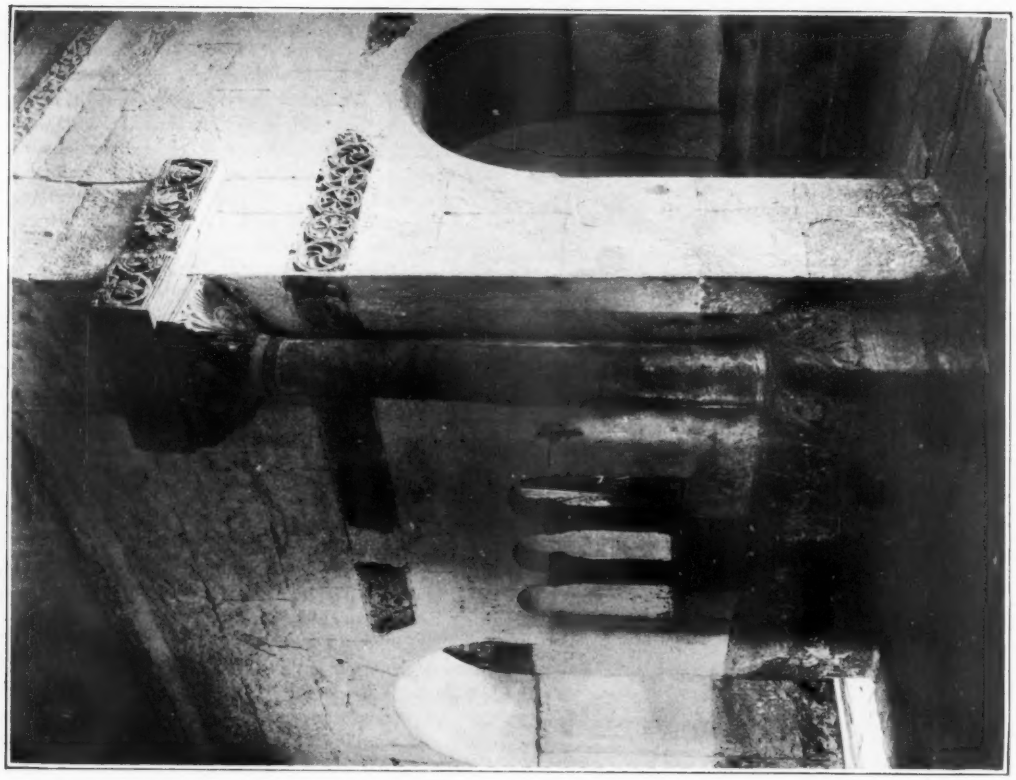
The two lateral portions of the east end of the church now open from the wide arches which are indubitably modern, which gives them the appearance of chapels; their vaults are not of great height, and they are lighted by three windows in their outer walls. Originally they must have been more completely closed in, like those at Peñalva, with entrance provided with wooden doors, and at the side an opening with three arches, giving a view of the interior from the church, which would make one suspect that they were intended to be used as cells for anchorites rather than as a sacristy.

The little rooms or cells which appear to have been above the vault of the capilla and over the porches are another notable peculiarity of this church. In effect the walls of these rise a metre and a half above the others, leaving a space which has had an entrance from the inside through a small arch still to be traced, although built up above the main arch, and they have been covered by a roof, the traces of which are still to be seen on the wall in form of a "cartabon," set square, or tympanum of hewn stones, in line with the extrados of the vaults of the interior of the building. With regard to the entrances, on each side within are stones jutting out from

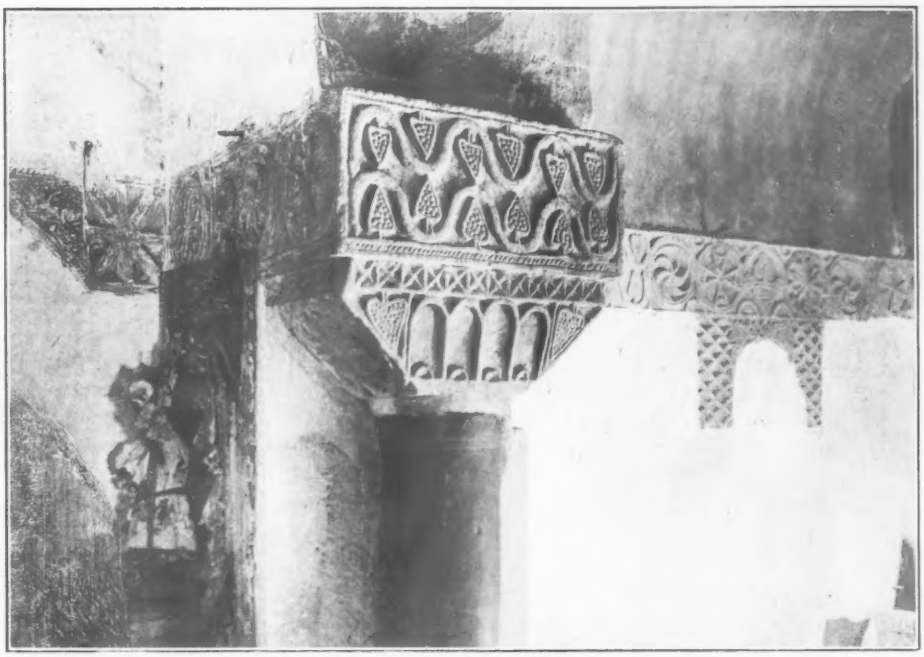
[2] A "cimborio" is not quite the same as a lantern, being peculiar to Spain (see Street).



THE TRANSEPT, SHOWING FLOORING.



THE TRANSEPT, LOOKING TOWARDS CAPILLA MAYOR.



DECORATION OF THE CENTRAL ARCH AND CAPILLA MAYOR.

the masonry to form supports for the rafters of a floor—not for the roof frame, for the walls are wide enough for this. It may be presumed therefore that there has been a kind of loft with access by the little arches over each doorway, whose use on any other hypothesis is very questionable. Furthermore, we know that other primitive churches of Asturias, such as San Julian de los Prados, Valdedios, Tuñon, and Priesca, had above the vaults of their respective chapels cells which had no other opening than a window of two or three arches in the inner wall, which were only accessible by rope or ladder. There is this difference, that the latter have some ventilation and have external openings; but these may have been improvements made with time, and what in the beginning served only as a loft or cupboard for storing things belonging to the church, or in which to secrete its treasures, or to serve as a temporary hiding place for a man in times of peril, might later on be transformed into a dwelling, more or less penitential, for ascetics, recluses, or fugitives.

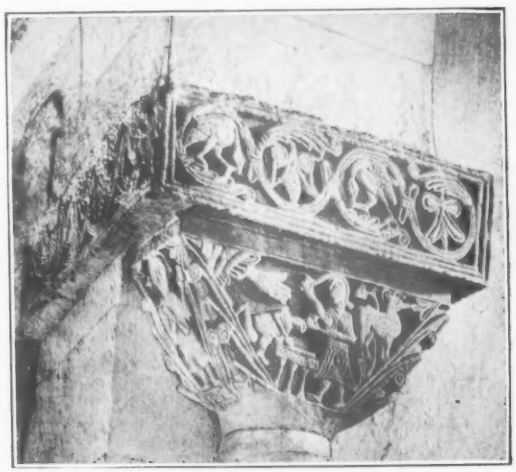
This general description of the church serves to explain the accompanying drawings of the ground plan and section, which show it free from all restorations, the dotted lines marking where such have probably been made; beyond these the photographs represent the present condition of the building.

Both materials and workmanship show the leisurely care with which this church was built. Neither have the slate slabs used for the flooring, nor the broken quartz of Zamora, been used in the main building, but throughout a very fine sandstone of a slightly reddish-yellow tinge, resembling the soft stone of Salamanca, very pleasant to work, especially while it retains its natural moisture. The quarries of this stone, in fact, still exist on the other side of the Duero, about five leagues distant. Herein we find another argument for the antiquity of the building, since in the tenth century, according to the description of the battle of Zamora by el Masudi, the bridge of the old Roman road across the Duero no longer existed.

MANUEL GOMEZ-MORENO.

Translated from the original Spanish by L. HIGGIN.

(To be concluded.)



CAPITALS IN THE TRANSEPT.

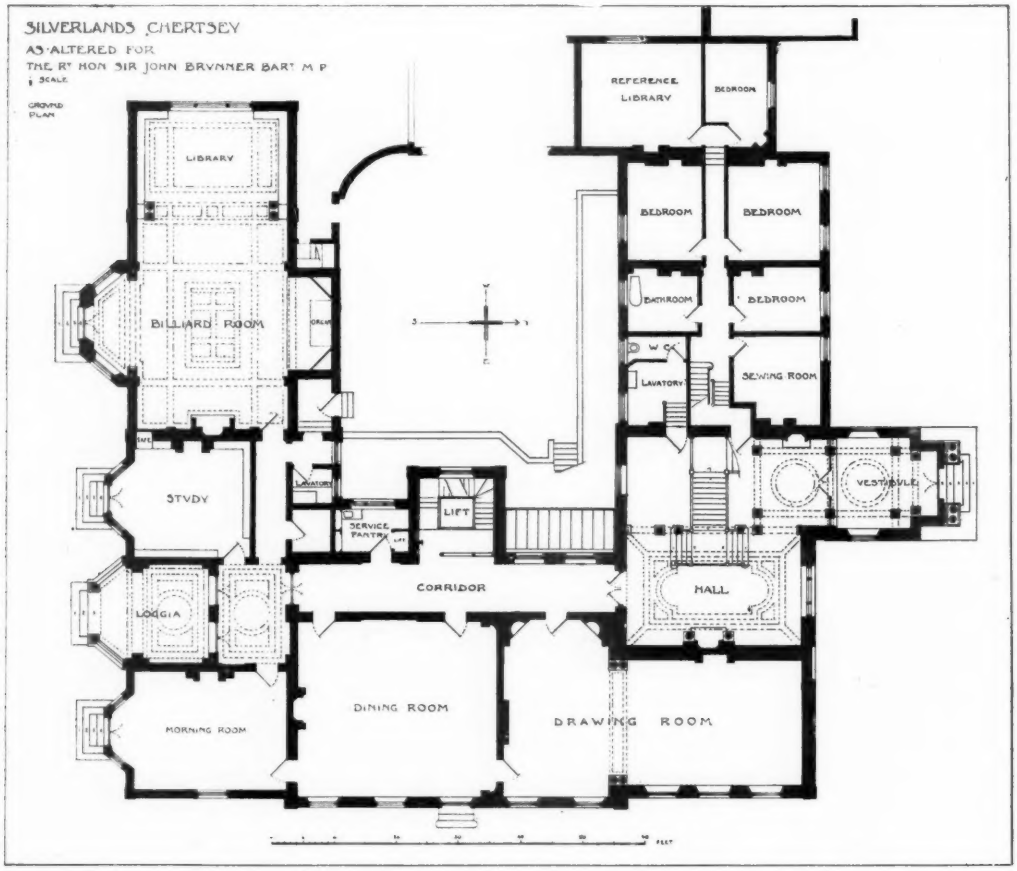
Current Architecture.

SILVERLANDS, CHERTSEY.

THE additions and alterations to Silverlands, Chertsey, for the Rt. Hon. Sir John Brunner, Bart., M.P., consist of a new entrance porch and vestibule on the north side, an extension of the garden loggia, and the rebuilding and enlargement of the billiard-room. Several small rooms were demolished to form a large entrance hall, rising through two floors, with a broad central staircase. New doors were provided in the dining-room and corridors, and the interior of the loggia was panelled. In the billiard-room some of the old panelling had to be reused; its extension westward was fitted up as a library, and a case was provided for an organ. The ceiling was entirely reconstructed, and decorated with fibrous plaster.

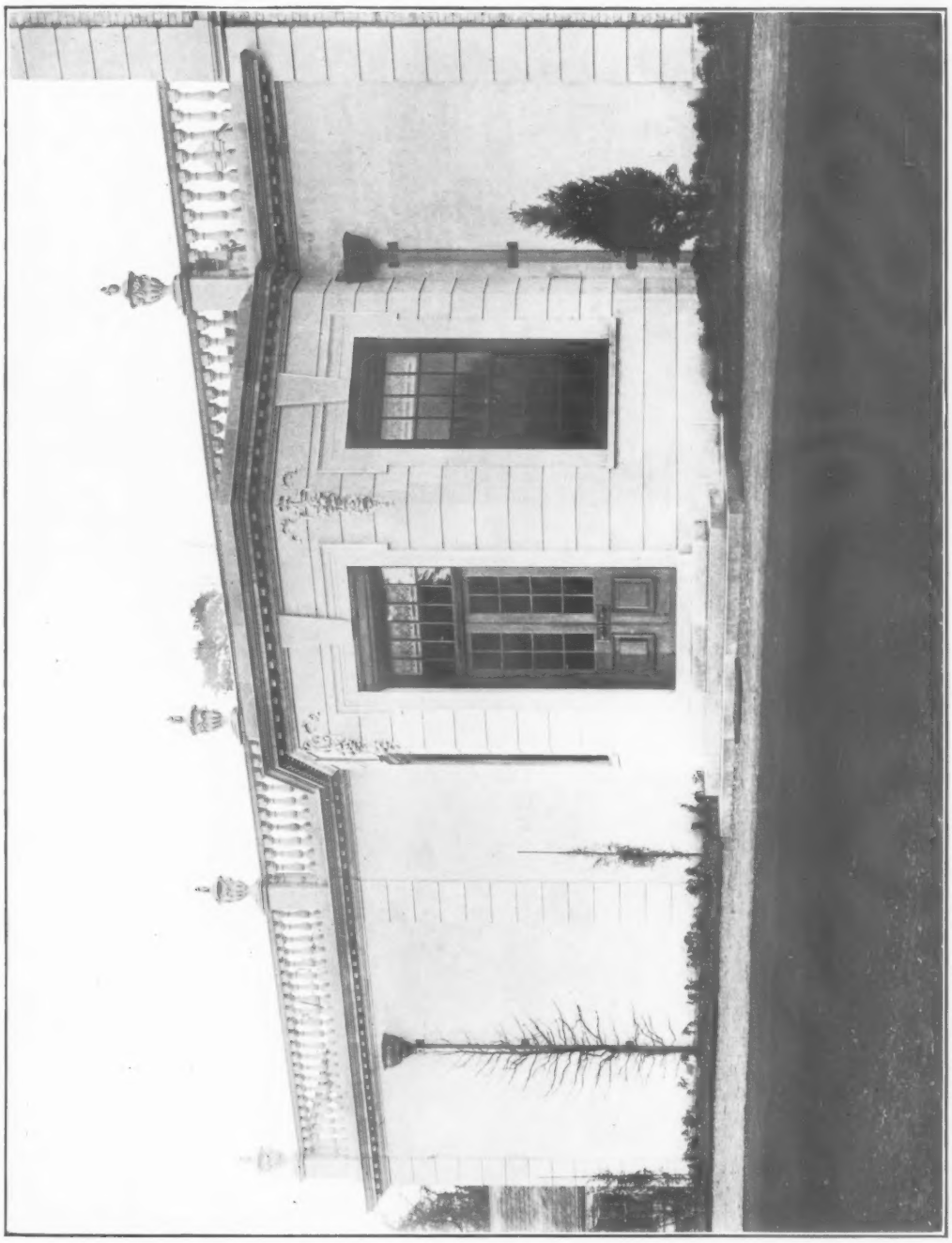
All the interior woodwork is in oak, elaborately carved and enriched. Cipollino and white marble floors are used in the vestibule and loggia. The whole house was renovated inside and out. A complete new system of electric wiring, sanitation, and heating was installed. Fixed lavatory basins and hot towel-rails were fitted in each bedroom and dressing-room. An electric lift was placed in the well of the back stairs.

Architect, Ronald P. Jones, M.A., 7, Stone Buildings, Lincoln's Inn. General Contractor, J. A. Hunt, Hoddesdon, Herts. Woodwork-carving by A. Aumonier. Stone, Bath Stone Firms. Plumbing and sanitary work, heating and ventilating, Matthew Hall & Co., London. Mosaic, marble and stone, marble-work, mantelpieces, Farmer & Brindley. Electric wiring, Easton Courtney & Darbishire, London. Plaster-work, G. Jackson & Sons, London. Art metal work, Artificers Guild, London. Art metal work and door furniture, Birmingham Guild of Handicraft. Electric light fixtures, Veritys. Electric lifts, Waygood & Co., London.



SILVERLANDS, CHERTSEY.

RONALD P. JONES, ARCHITECT.

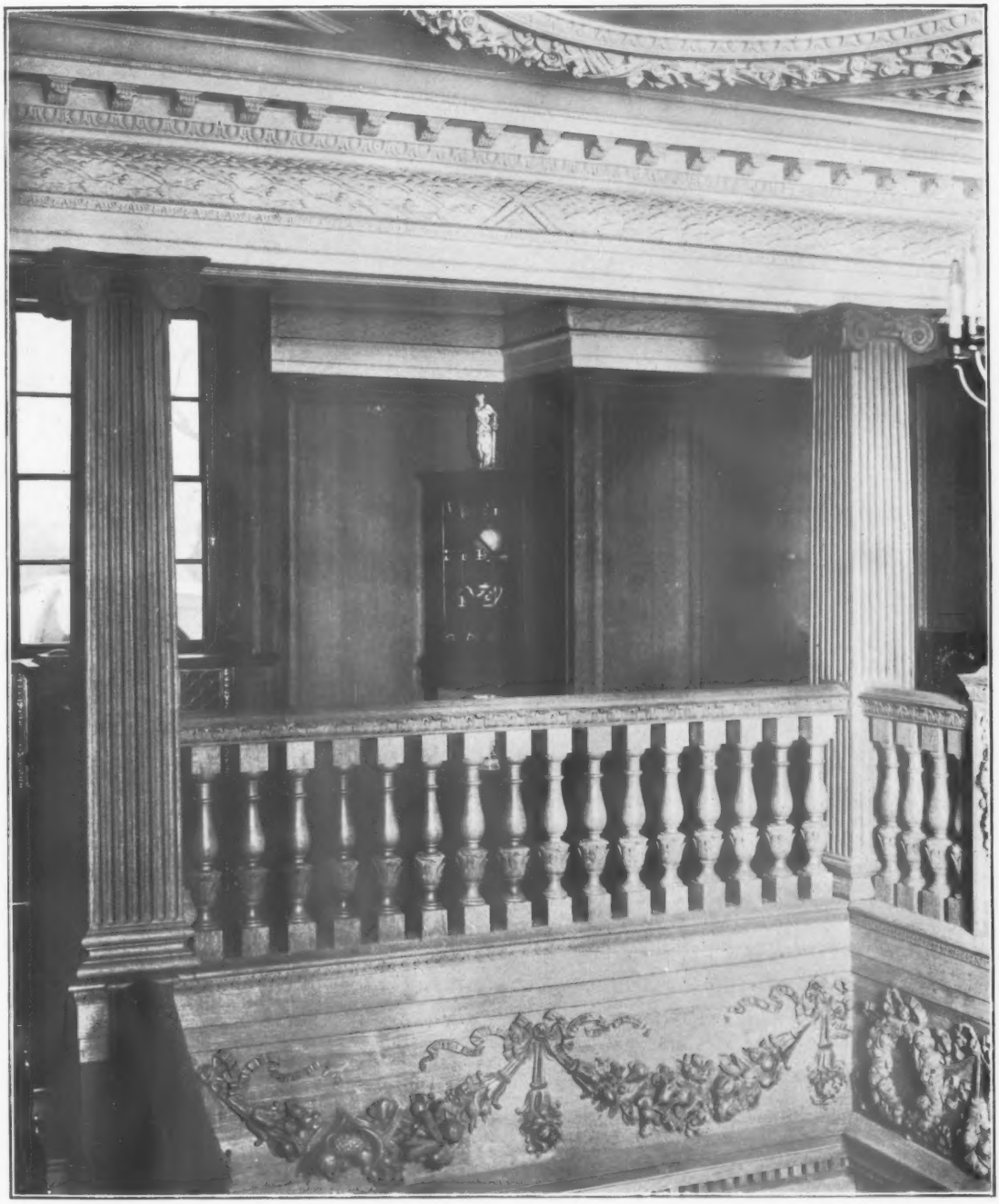


GARDEN ENTRANCE TO BILLIARD-ROOM, SILVERLANDS, CHERTSEY.

RONALD P. JONES, ARCHITECT.

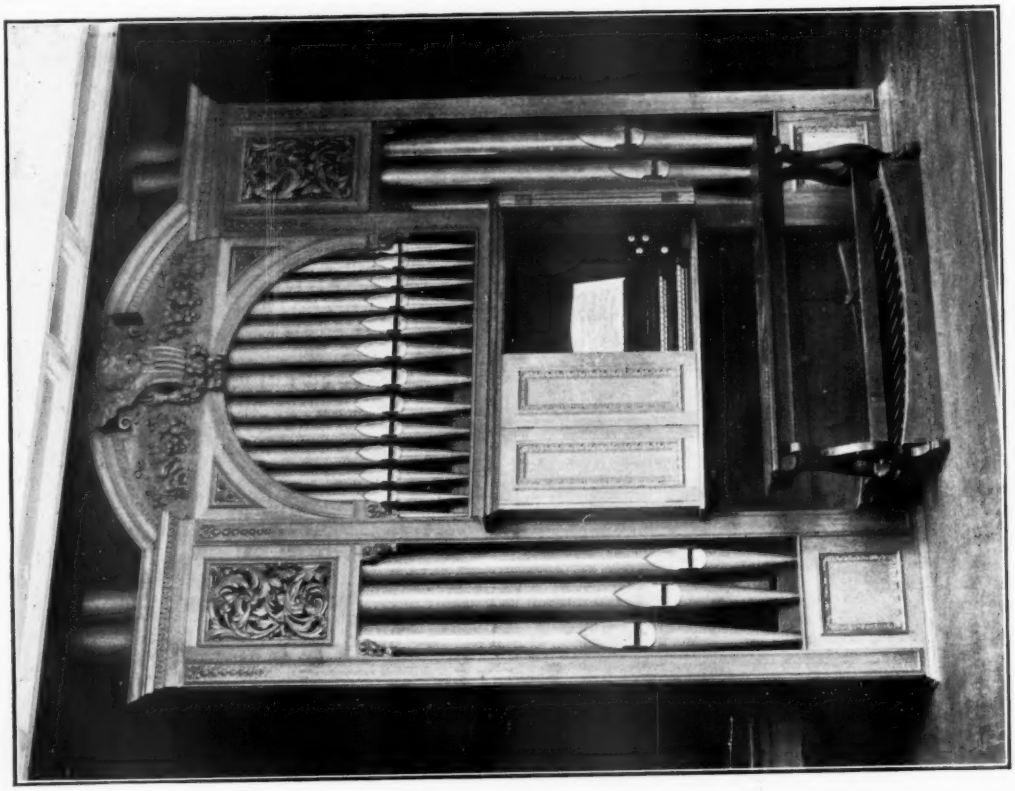
VESTIBULE, SILVERLANDS, CHERTSEY.

RONALD P. JONES, ARCHITECT.



UPPER HALL, SILVERLANDS, CHERTSEY.

RONALD P. JONES, ARCHITECT.



ORGAN, SILVERLANDS, CHERTSEY.

HALL, SILVERLANDS, CHERTSEY.
RONALD P. JONES, ARCHITECT.

BILLIARD-ROOM, SILVERLANDS, CHERTSEY. RONALD P. JONES, ARCHITECT.

ALTERATION AND EXTENSION OF PREMISES, WIGMORE STREET, LONDON, FOR MR. C. BECHSTEIN.

WALTER CAVE, Architect.

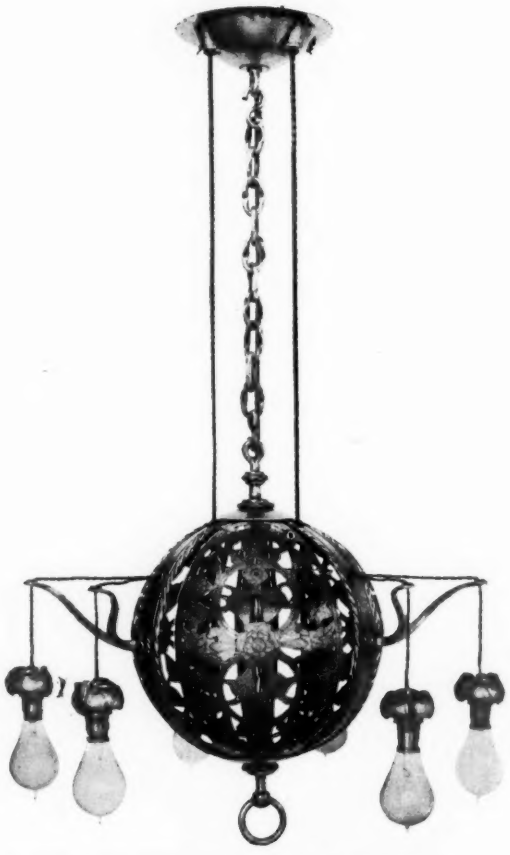
THE works consisted of alterations to the old premises of this firm, No. 40, Wigmore Street, and the addition of Nos. 38 and 36 to the business premises, with show-rooms, offices, &c., on the ground and first floors, and music-teaching rooms above. Steel and concrete construction was adopted, with hollow "Mack" partitions supplied by J. H. King & Co. The terra-cotta facings were supplied by Doulton & Co., and the steel construction work was carried out by Richard Moreland & Son. Oak floors have been laid on the ground floor, and maple floors in the show-rooms and on the first floor, &c. The ground floor rooms are panelled in mahogany, inlaid with ebony and satin-wood. Pavonazza pilasters, supplied by Farmer and Brindley, Ltd., have been introduced into the decorative scheme. The first-floor show-rooms have white woodwork and modelled plaster ceilings, &c. The general contractors were Simpson & Son, of Paddington Street, W. The casements and fittings were supplied by George Wragge, Ltd.; the special grates and the art-metal work by W. Bainbridge Reynolds, Ltd.; the lifts by the Otis Elevator Company; the modelled plaster-work and the stone-carving were executed by Mr. Frith; the electric wiring by Middleton Brothers; and the heating and ventilating by R. Crittall & Co. Mr. E. Wingfield Bowles was the consulting engineer.

UNIVERSITY OF BIRMINGHAM.

SIR ASTON WEBB, C.B., R.A., and E. INGRESS BELL, Architects.

THE buildings are situated at Bournbrook on a site of 39 acres, the gift of Lord Calthorpe, the main entrance being from University Road. In the centre of the frontage is the library, the gift of Mr. Charles Harding and family, with the Chamberlain tower, the gift of an anonymous donor, commemorating the inception of the scheme by the Right Hon. Joseph Chamberlain. The tower forms a landmark for miles around. Facing this is the Great Hall, with the various blocks branching east and west. When completed there will be nine blocks; at present only six have been erected. Situated on the north-west portion of the site is the power station, comprising engine and boiler-house, with steel-melting laboratories, foundry, smithy, battery-house, gas plant, &c., and connected with the main building by a subway carrying the electric mains and pipes. The whole of the space formerly occupied as a rifle range, 14 acres in extent, has been laid out as a sports ground for cricket, football, hockey, and tennis.

The stone figures for the entrance are the work of H. Pegram, A.R.A. The ceramic frieze for the entrance was done by R. Anning Bell. The stone carving is the work of W. S. Frith. The general contractor for the main buildings was T. Row-



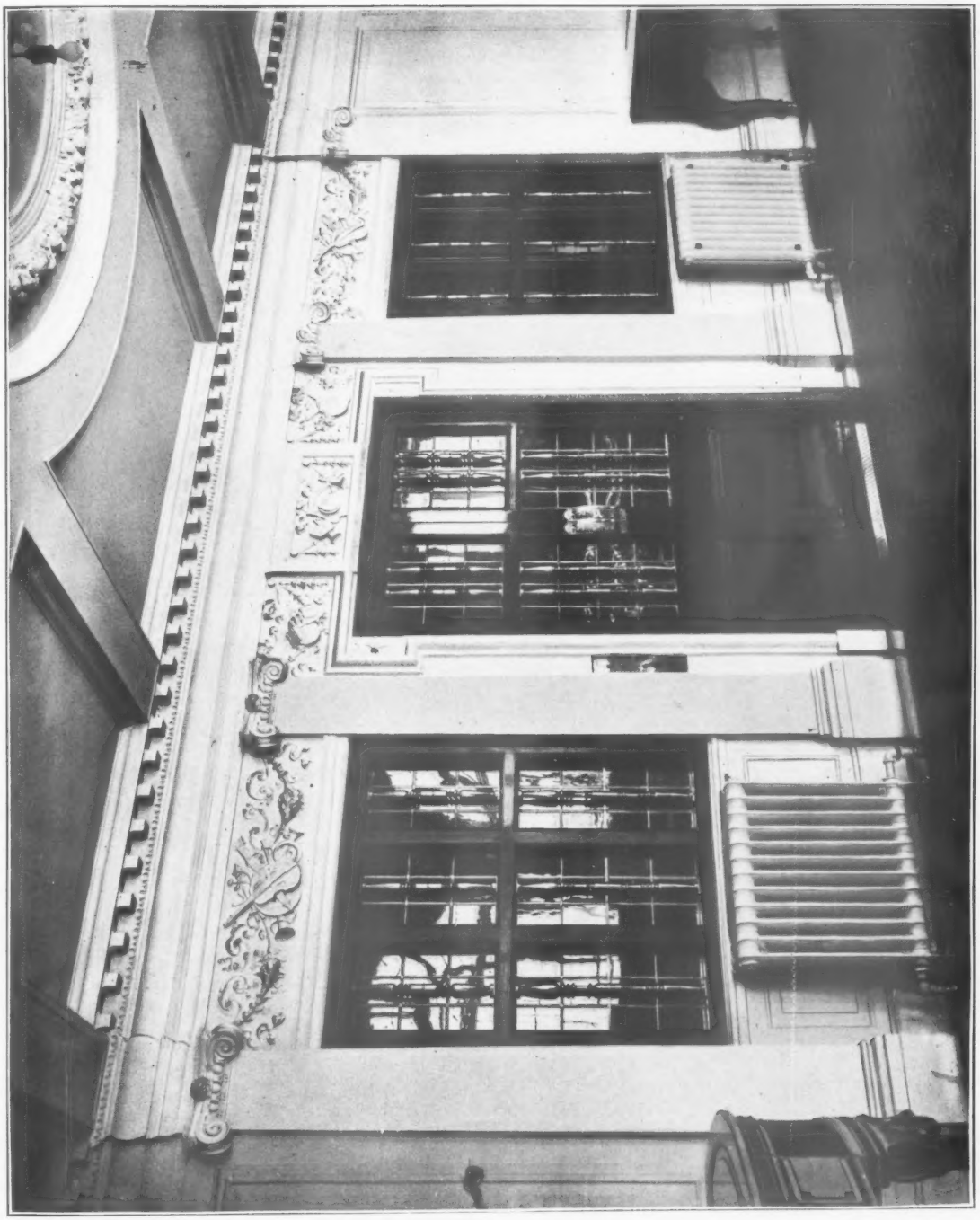
ELECTROLIER DESIGNED BY EDWARD SPENCER.

Pendants for light are things in the design of which we do not as a rule excel. In America they order these things much better than we do, and several excellent hanging lamps may be seen in some of the American interiors which we have published recently. The pendant illustrated, from the design of Mr. Edward Spencer, is made of brass and steel, pierced and chased, for a modern house of a Georgian character. The dimensions are 2 ft. 3 in. across by 18 in. high. It is quite simple in design, slightly reminiscent of Dutch candelabra, and makes a charming fitting.

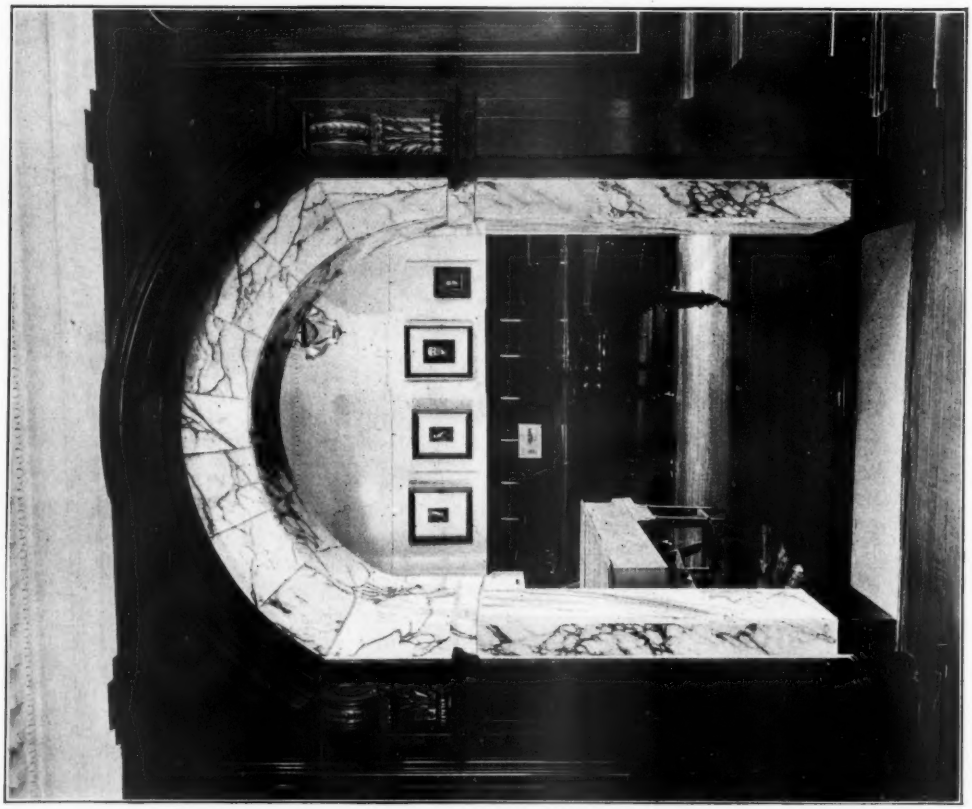
ALTERATION AND EXTENSION OF PREMISES IN WIGMORE STREET, LONDON.

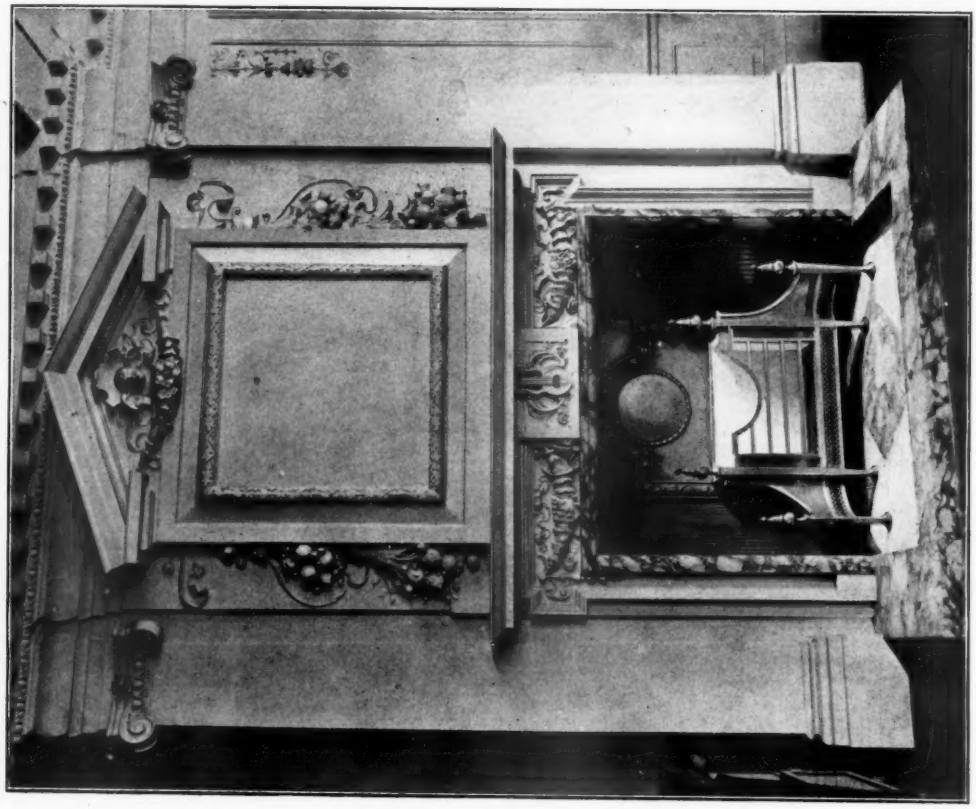
WALTER CAVE, ARCHITECT.

ALTERATION AND EXTENSION OF PREMISES, WIGMORE STREET, LONDON. THE HALL.



ALTERATION AND EXTENSION OF PREMISES, WIGMORE STREET, LONDON. DETAIL IN SHOWROOM.
WALTER CAVE, ARCHITECT.





ALTERATION AND EXTENSION OF PREMISES, WIGMORE STREET, LONDON. DETAILS.
WALTER CAVE, ARCHITECT.

Photo: Topical.

BIRMINGHAM UNIVERSITY. GENERAL VIEW OF THE BUILDINGS FROM THE BACK.

SIR ASTON WEBB, C.B., R.A., AND E. INGRESS BELL, ARCHITECTS.

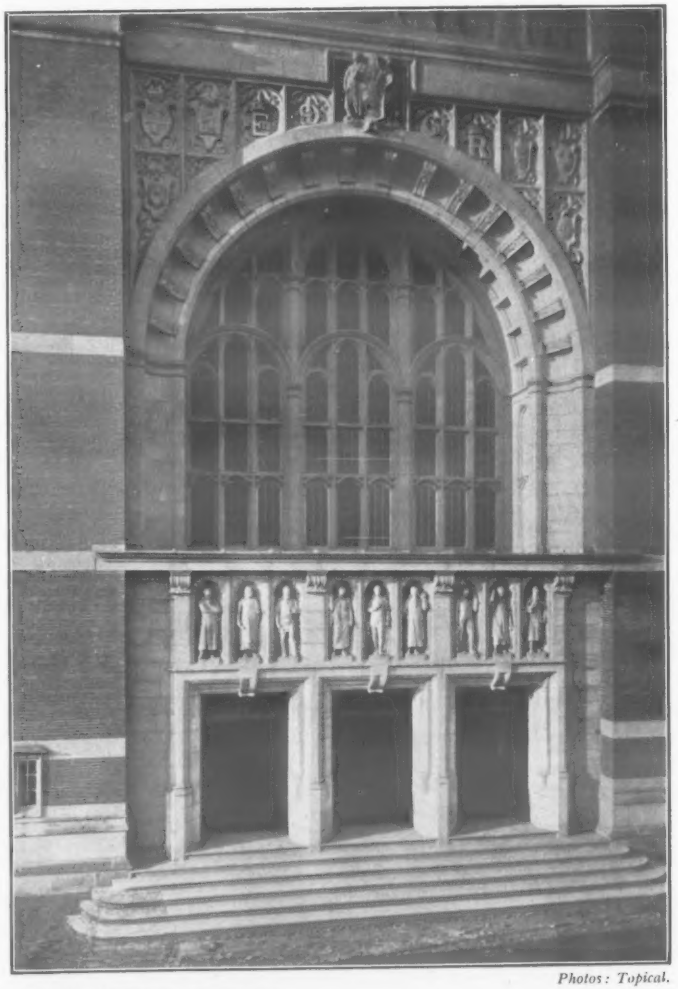
Photo: Topical.

BIRMINGHAM UNIVERSITY. GENERAL VIEW OF THE FRONT.
SIR ASTON WEBB, C.B., R.A., AND E. INGRESS BELL, ARCHITECTS.

botham; for the tower, Waring & White, Ltd.; for the power station, Smith & Pitts; and for the grounds and roads, Currall Lewis & Martin.

The quantity surveyors were Corderoy & Co.; surveyors for roads and grounds, Thomas & Bettridge; electrical engineers, Henry Lea & Sons; experimental electrical engineer, G. A. Steinthal. The testing of steel and other materials was carried out by R. H. Harry Stanger, and the consulting engineer for the steelwork was E. L. Hall. The clerk of the works was H. Gray, and C. Lavender was foreman of the works. The following are some of the sub-contractors:—Terra-cotta, Gibbs & Canning, Tamworth; asphalt, Pilkington & Co.; gates and railings, Hart, Son, Peard & Co., Ltd., and Bayliss, Jones & Bayliss. The entrance gates, by Hart, Son, Peard & Co., Ltd., are of wrought iron, with panels in cast bronze on either side showing the arms of the University. The gates are 13 ft. 6 in. high in the centre. The organ in the Great Hall was built by Norman & Beard, of Norwich. Facing bricks, The Accrington Brick Co.; building bricks, Hadley & Co. and Johern & Son; glazed bricks, Burmantofts Co.; stone (generally), the Darley Dale Stone Co.; York stone, Powson Bros.; stone granolithic paving, Stuart's Granolithic Co.; steelwork (steel construction, girders), Eastwood, Swindler & Co., Hill & Smith, C. Wade & Co.; fireproof partitions, C. Picking & Co.; slates, the Tilberthwaite Green Slate Co., Kendal; casements and casement fittings, Henry Hope & Son; patent glazing and fittings, Henry Hope & Son; stoves, grates, mantels to architects' designs, Shuffrey & Co.; sanitary ware and fittings, Doulton & Co., W. George; marble flooring, Arthur Lee & Bros., Hayes; plasterwork (enriched), The Bromsgrove Guild; stained glass and leaded lights, T. R. Spence; art metal-work (special designs), The Birmingham Guild of Handicraft, Bromsgrove Guild; electric light fixtures, The Birmingham Guild of Handicraft, Bromsgrove Guild; door furniture, Charles Smith, Sons & Co., throughout; marble-work (not floors), Arthur Lee & Bros.; lifts and cranes, Otis Elevator Co., G. Johnson (service lifts); laboratory fittings, benches, tables, &c., T. Rowbotham; clocks, clock bells, &c., Joyce & Co. (clock), Taylor & Son (clock bells); special furnishings, Lucy & Co. (book fittings), Brown & Co. (laboratory fittings, *i.e.* taps, &c.), Hampton & Sons, W. Harris, Harris & Sheldon, Chamberlain, King & Jones, Lee, Longland & Co.; pavement lights, St. Pancras Ironworks Co., Ltd.; cement, Associated Portland Cement Manufacturers, Ltd., Greaves, Bull & Lakin; lime, Buxton Lime Co., J. Board & Co.

BIRMINGHAM UNIVERSITY. THE MAIN ENTRANCE.
SIR ASTON WEBB, C.B., R.A., AND E. INGRESS BELL, ARCHITECTS.



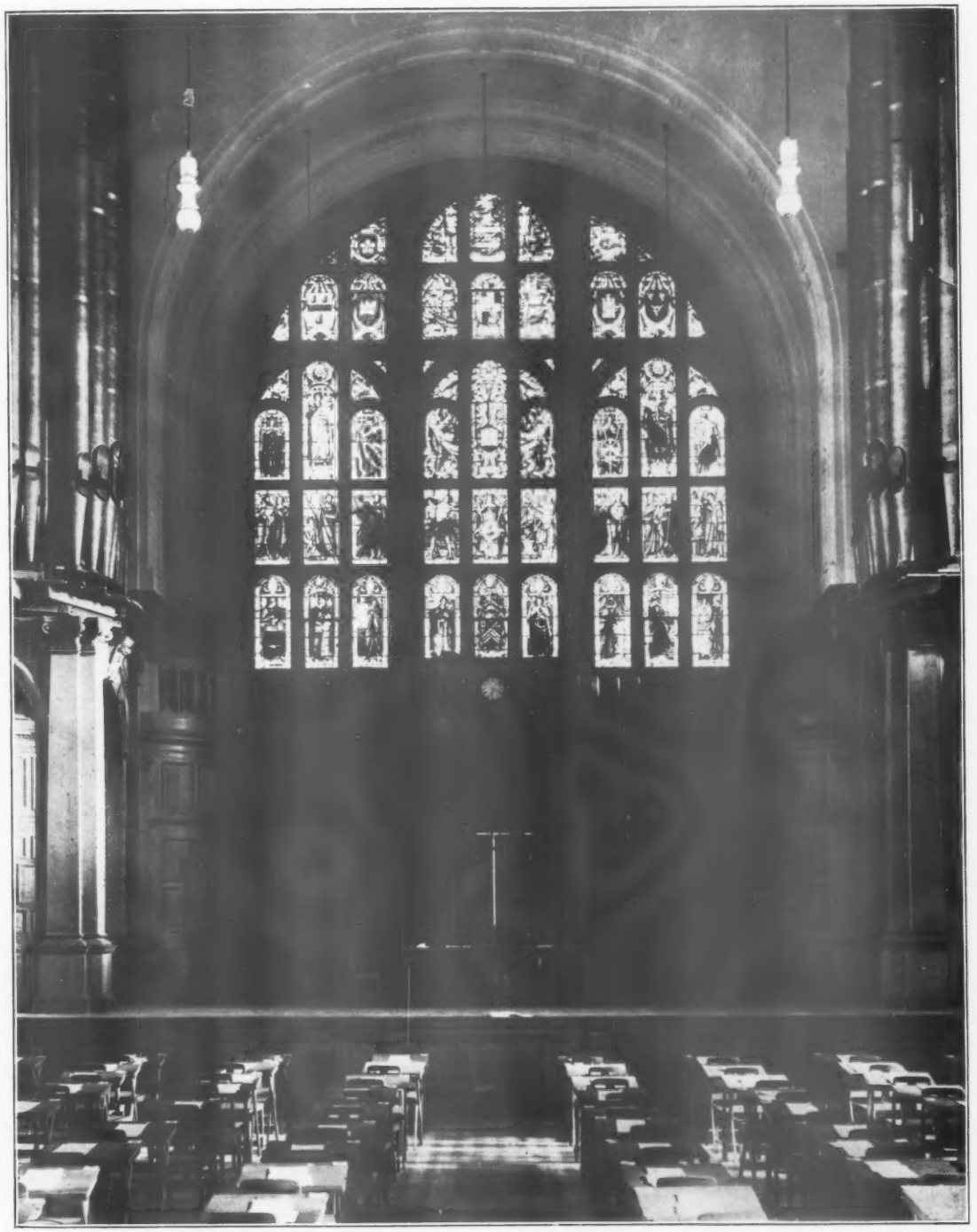
Photos: Topical.

DETAIL OF MAIN ENTRANCE.

Photo: Topical.

BIRMINGHAM UNIVERSITY. THE ENTRANCE HALL.

SIR ASTON WEBB, C.B., R.A., AND E. INGRESS BELL, ARCHITECTS.



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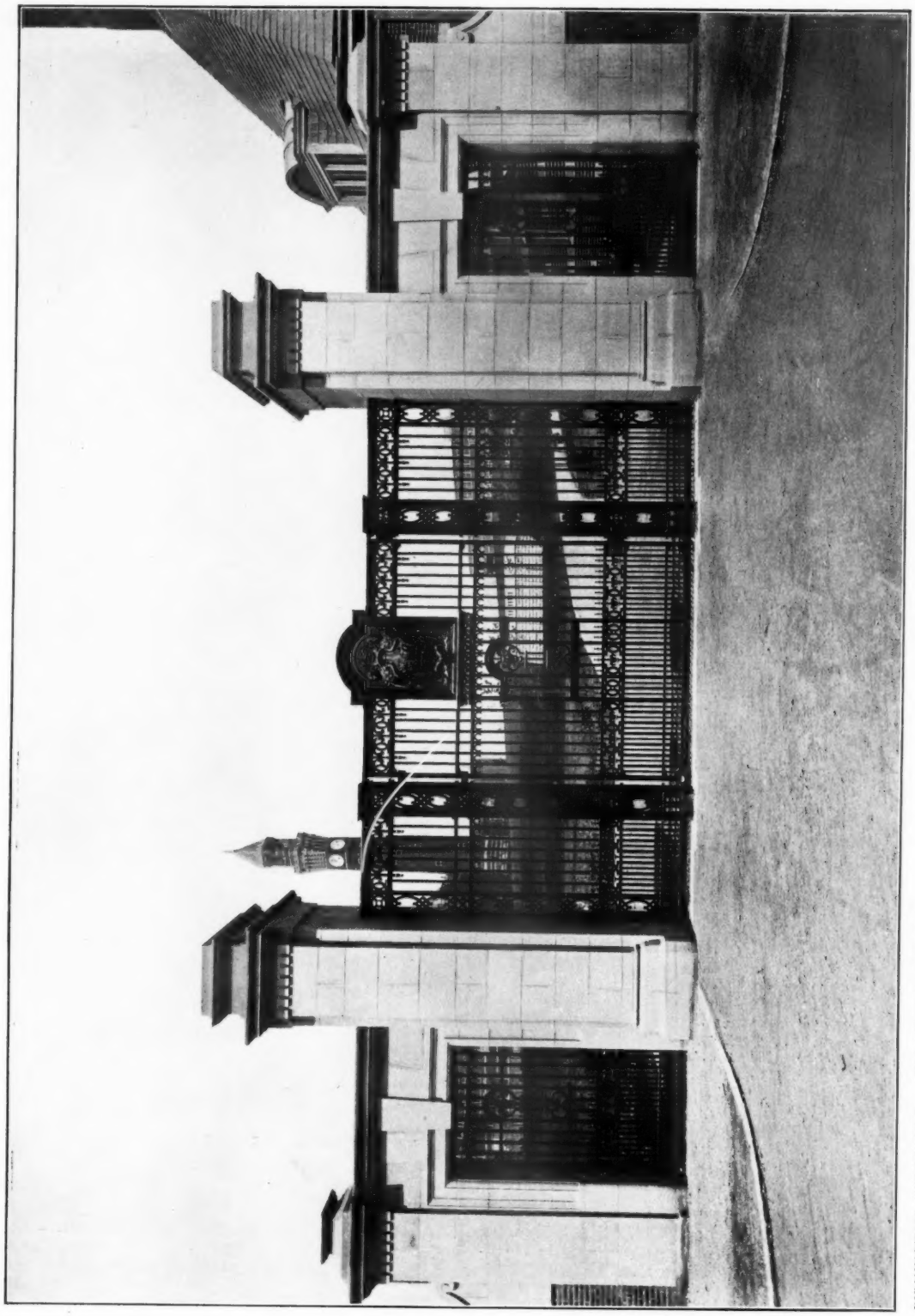
BIRMINGHAM UNIVERSITY. THE GREAT HALL.

SIR ASTON WEBB, C.B., R.A., AND E. INGRESS BELL, ARCHITECTS.



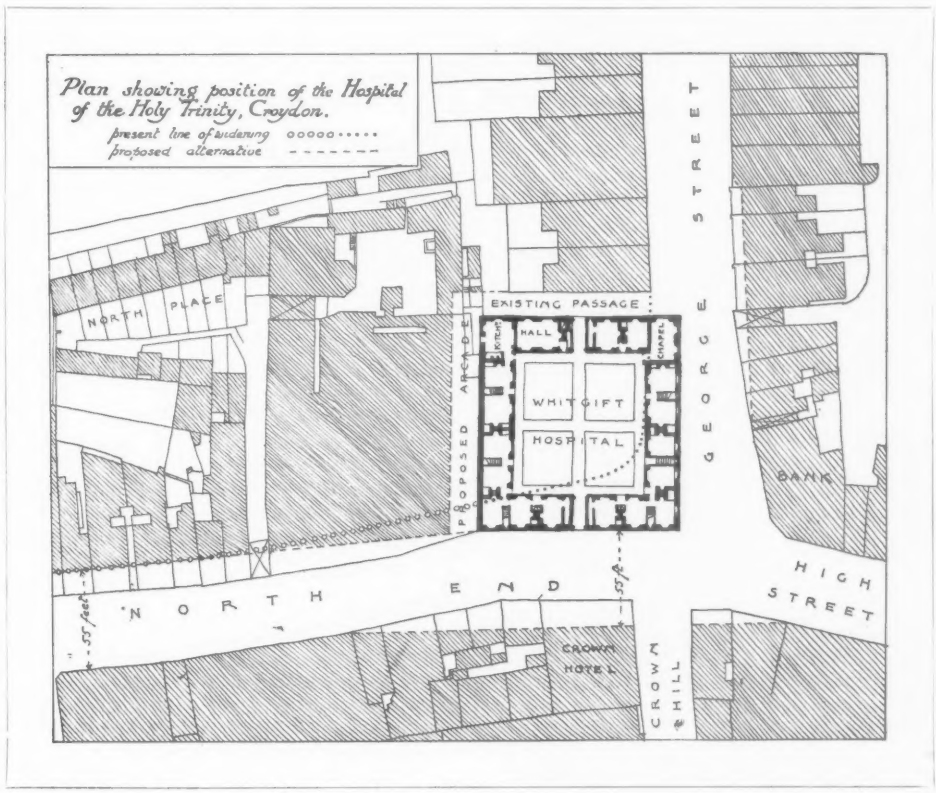
BIRMINGHAM UNIVERSITY. THE ENTRANCE GATE.
SIR ASTON WEBB, C.B., R.A., AND E. INGRESS BELL, ARCHITECTS.

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

ARCHBISHOP WHITGIFT'S "Hospital of the Holy Trinity" at Croydon is now not only threatened, but is actually "scheduled for destruction" by the vote of the Borough Council, which will seek parliamentary powers before the end of the year to sacrifice the hospital to the supposed needs of the town. We have already, in these notes, pointed out the peculiar value and significance of this beautiful building to the Croydon of the present and the future, and we have shown how needless was the policy which has been pursued in the widening of the streets—a policy which went out of its way to prepare the fatal blow at the continuance of Whitgift's trust, and the existence of the little quadrangle in North End. But the enemies of the hospital have done their work only too well, and we have to consider the problem as it stands to-day.

The accompanying plan will show, however, that notwithstanding what has already been done, there is really no case for those who demand the setting back of the frontage in North End. The street curves at this point, and the hospital is on the outside of the curve, so that the line of the present revised frontage, if continued, actually coincides with the outside wall of the old building. Clearly therefore the proper course would be to set back the frontage of the Crown Hotel opposite, from the practical considerations of utility as well as from those of æstheticism.

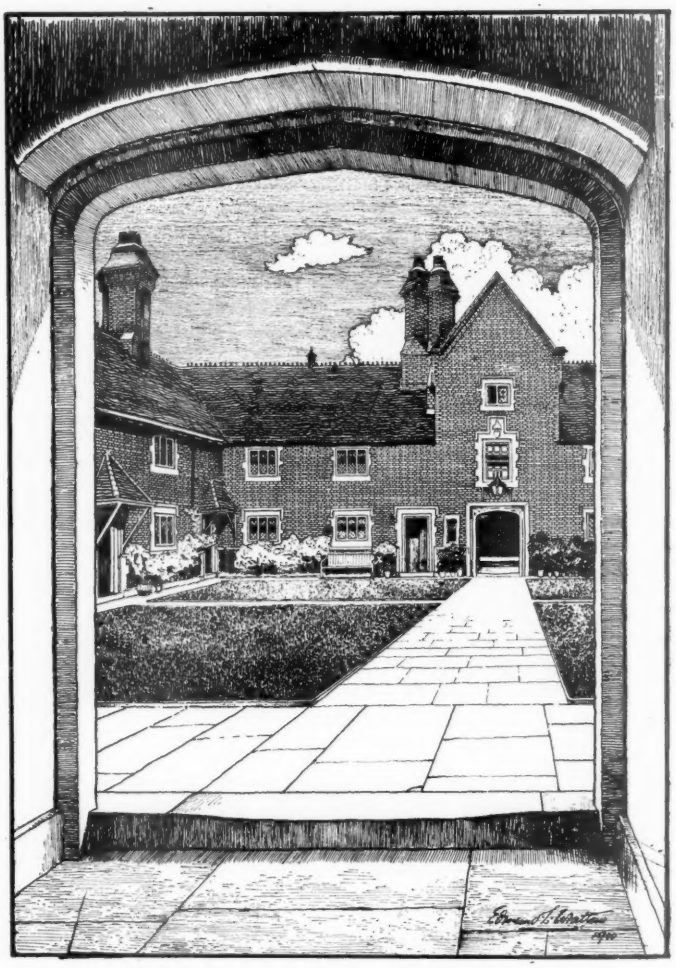
George Street presents, however, quite a different problem. The widening, commenced on the wrong side of the street, has been carried right down to the hospital archway, and the chapel and south wing project into the street. But if it were possible for the people of Croydon to realise the value of the building to them and their children, it would not be difficult to devise a way to meet the requirements of the traffic. There is



already a wide passage between the hospital and the buildings which adjoin it on the east, and if this were continued round the angle into North End, it would provide a safe and interesting course for all foot passengers. A little widening on the south side of the street would then be all that would be required for ordinary vehicles and even for trams.

It is hardly to be expected, perhaps, that a town of the size and nature of Croydon should have much corporate consciousness of what has been called the historic sense. But this is a case in which public opinion must tell, and it is incumbent upon those who feel these things, and upon those who reflect upon the value of our ancient monuments, to do their utmost to ward off the hand of destruction. Some public authorities have been influenced already by the arguments of those who defend these objects of beauty from the violence offered them, and even Parliament has shown a languid concern in establishing a Royal Commission on Ancient Monuments. A little more effort will turn the scale, and then the unbelievers will be ashamed that they ever stood in the opposite camp, in which sheer ignorance and insensibility had detained them.

WALTER H. GODFREY.



QUADRANGLE, WHITGIFT HOSPITAL.
DRAWN BY EDMUND L. WRATTEN, SURVEY COMMITTEE.

Books.

A PAGEANT OF GARDEN WORDS.

On the Making of Gardens. By Sir George Sitwell, Baronet. 8½ in. by 5¾ in. pp. viii, 109. 5s. nett. London: John Murray, Albemarle Street, W.

SIR GEORGE SITWELL has taken up his parable in praise of Italian Gardens with so great a wealth of phrase and with so expansive an appreciation of beauty in all its forms, that the practical value of his sermon is a little hidden. In effect, however, he sends us to Italy that we may be purged on the one hand of the dreary futilities of Capability Brown, and on the other of "the baneful influence of Versailles." As far as the landscape heresy goes, he is surely preaching to the converted, but we can hardly go so far as to believe that "Le Notre stole the formulas of garden-making from Rome and Florence, but left the poetry behind." "The great secret of success in garden-making is the profound platitude that we should abandon the struggle to make nature beautiful round the house, and should rather move the house to where nature is beautiful."

We rather doubt whether our author is giving us very helpful advice. Doubtless in more Utopian times architects will be allowed to roam over England and Italy, and choose ideal sites where Nature shall "call the tune and the melody be found in the prospect of blue hill or shimmering

lake, or mystery-haunted plain . . . " We would humbly represent that a long-suffering profession has to build on the site their clients provide, with a prospect not so much of " mystery-haunted plain " as of increment tax on undeveloped gardens exceeding five acres.

The next maxim is directed more specifically to the architect's address. The house must be subordinated to the landscape, not the landscape to the house. Here we are plunged into generalities. The house is to be

> vast and austere where the note is one of grandeur or ruggedness ; sweet and low where nature is in a smiling mood ; tall in a level plain ; rich with coupled shafts and sculptured friezes and cool colonnades if it faces a quiet prospect ; great and dignified in a country of mighty trees.

We have the feeling that Sir George Sitwell's pen a little runs away in the pursuit of rolling phrases, and could have desired a greater economy of epithet. It was Rossetti who used to read at the British Museum to find " stunning words " to use in his poems. We frankly enjoy Sir George's stunning words, but we do not see why coupled shafts belong more to a quiet prospect than (say) to a country of mighty trees.

We trust it is not harsh in another matter to apply the test of the deadly parallel :—

PAGE 6.	PAGE 94.
Over the countryside in the neighbourhood of the great houses there broke out a dreadful eruption of Gothic temples and Anglo-Saxon keeps . . .	(If it be that you desire) a wall garden, throw round it a grey ring of castle walls, for in art it is only appearances that matter, and forgery is not a crime, unless it fails to deceive.

We agree with Sir George Sitwell's page six dislike of Gothic temples and the like shams, but we must therefore repudiate the Sir George Sitwell of page 94.

It is perhaps unreasonable to be critical, for our author's pleasure in the effects of garden craft is so obvious that he infects us with his own rich appreciation. Of the use of sculpture in the garden he writes with dignity and a just intuition. Winding through the pages is a sense of wonder at the psychological mysteries which are behind our perception of the beauties of nature. Sir George Sitwell is a student of the type of Grant Allen and Maeterlinck, who does not allow his sensory pleasure to overcome his intellectual grasp and to dull his search for the springs of knowledge. His aim is to inspire the making of great gardens that shall enshrine great ideas and conquer magnificent opportunities.

We may read him therefore for the stimulus that is born of his large pleasure in things beautiful, and use our own judgment to translate it into practical applications.

We will close this review with a strong word of praise for the following happy tribute to the mistress art :—

> Architecture, the most unselfish of the arts, belongs to the passer by, and every old house and garden in which the ideal has been sought is a gift to the nation, to be enjoyed by future generations, who will learn from it more of history, art, and philosophy than may be found in books.

THE MAKING OF THE CITY BEAUTIFUL.

Town-planning, Past, Present, and Possible. By H. Inigo Triggs, A.R.I.B.A. With 173 illustrations. Price 15s. nett. Methuen & Co., 36, Essex Street, London, W.C. 1909.

INCREASED attention has of late been given to the question of town-planning, to which the imminent passing of the Housing and Town-planning Bill gives point. In its scope, however, the Bill is utilitarian, and there is danger of the æsthetic side being overlooked. Yet it seems to us that the latter is quite as important, for most of us spend the greater part of our lives in towns, and there is no doubt but we are affected by our environment.

Mr. Triggs does not neglect any aspect of the question, and his book is inspiring to all who are interested in the making of the City Beautiful. He has a wide knowledge of the towns of Europe, and speaks with some authority of their various aspects. Paris, Vienna, and Berlin all furnish numbers of examples of monumental planning, and (we admit it with shame) London not a single one.

Mr. Triggs shows how South Kensington might have been designed in a great manner if some forethought had been taken. Town-planning amounts to this—foresight. Nothing can be done in a day, and any improvement must be the work of years. Paris has not arrived suddenly at its magnificence of aspect, but in the course of a century. Although the author seems to approach his subject with a bias for the picturesque, he makes a strong case for monumental planning —straight streets and uniform buildings—for his numerous and best examples display this quality.

He asks us to compare the Rue de Rivoli with the High Street, Oxford, to the detriment of the latter. We ourselves love the High Street, but, as we have pointed out before, it has nothing to do with conscious effort—it has really grown in that way. It is this mistaken admiration for the picturesque that continually works our undoing—

it is responsible for much of the artificiality of modern design (by artificiality we mean a breaking away from the natural course of tradition). Real picturesqueness is begotten by time. We hope common sense will guide the direction of new thoroughfares and drive them straight. We do not admire streets like those in the Hampstead Suburb, which if they are straighter than a corkscrew are less so than a rainbow.

The best examples of to-day—Paris, Vienna—show the effectiveness of wide and straight streets taken home to great focal points: the finest plans—that of Wren for London and of L'Enfant for Washington—show the same. Unfortunately the literature of this subject is small and is chiefly confined to the Continent, so that this new volume is a welcome one; for the civic spirit, which alone is able to overcome the obstacles placed in the way of all improvement, requires to be developed, and the possibilities which this book opens up should help to do this. At present municipalities are content to confine themselves to matters of hygiene only, instead of attempting the larger issues of providing for wide streets, open spaces, gardens, &c., which in the nature of things bring sweet air, cleanliness, and health along with them.

Town-expansion, street-planning, the radiation of traffic, squares and open spaces, are all dealt with, and the whole work is splendidly illustrated with many fine views and plans, and should prove immensely useful to all interested in this most fascinating subject — the making of the City Beautiful.

HAMPSTEAD GARDEN SUBURB.

Town Planning and Modern Architecture at the Hampstead Garden Suburb: with contributions by Raymond Unwin and M. H. Baillie Scott. 11 *in. by* 9 *in. pp.* 106. *Illustrations* 121. 1*s. nett. London: T. Fisher Unwin, Adelphi Terrace, W.C.*

PERHAPS the title of this publication is a thought too pretentious. It is really a trade catalogue setting forth the merits of the Garden Suburb Development Company (Hampstead) Ltd. This company is the buffer state between the Trust Company, which owns and leases the land of the suburb, and the tenants. It has proceeded on very wise lines by employing architects of standing only, with admirable results. The suburb is yet in the making, but enough has been done to show that in architectural quality and coherence it is greatly in advance of previous experiments in this direction. It has an air of reasonableness. The Garden City at Letchworth is too experimental. Bournville is admirable, but the type and value of the houses is somewhat restricted. Port Sunlight has the air of an architectural museum, and was not built with a view to economic rents. Hampstead, we think, is the best that England can yet show, and we doubt not will prove the harbinger of a better order.

STORIED WINDOWS RICHLY DIGHT.

Stained Glass Tours in England. By Charles Hitchcock Sherrill. 9 *in. by* 6 *in. pp.* xvi, 254. *Illustrations and maps* 21. 7*s.* 6*d. nett. London: John Lane, The Bodley Head, Vigo Street, W.*

MR. SHERRILL'S enthusiasm for stained glass, which produced a book on French windows last year, has led him into print again, on English work this time, and with agreeable results. We can hardly accept his views as authoritative, but he claims to give no more than a guide-book to those who are as keen as he is. Were we critical, we should point out that it is hardly accurate to say that the Renaissance reached England through France. We think that Mr. Sherrill has overlooked one very potent influence that worked for grisaille as against heavily-coloured glass. He regards it as simply a question of illumination. The Cistercian statutes forbade colours in windows, and as the Cistercian influence on architectural development was strongly marked, their views as to glass doubtless travelled beyond their own buildings.

Mr. Sherrill also might have mentioned that the brilliance of some old windows, their jewel-like quality, is due to their very misfortunes. Small breakages here and there have been repaired in careless times with white glass, and these give a sparkle that is lost after careful restoration. Our author has manfully resisted Americanisms, but our eyebrows were fain to lift at the reference to twining vine tendrils as "bits of flora."

Among excellent features of the book are maps for tours and brief and handy rules for differentiating the main periods of glass.

TWO GALLERIES AND SOME SPLEEN.

Notes from a Painter's Life: including the founding of two galleries. By C. E. Hallé. 8 *in. by* 5½ *in. pp.* viii, 254. *Illustrations* 9. 6*s. nett. London: John Murray,* 50*a, Albemarle Street, W.*

"CAMPBELL is a good man, a pious man. I am afraid he has not been in the inside of a church for many years; but he never passes a church without pulling off his hat. This shows that he has good principles." (Dr. Johnson.)

"In all Christian charity one could wish that all literature upon Art might be collected, and a huge bonfire lighted with it in the middle of Hyde Park, on which the writers might be roasted." (C. E. Hallé). When Mr. Hallé tells us that he avoids reading what these sad fellows, the art critics, have to say, it is apparent at once that he has good principles.

However, his book is not made up entirely of these examples of his Christian charity. He has done real service in setting out the story of the inception of the Grosvenor and New Galleries, for the founding and management of which he was largely responsible. That these galleries have been of immense importance to the English art and artists of the last thirty-four years is apparent enough. It is largely to Sir Coutts Lindsay, who found the money for the Grosvenor Gallery, and to Mr. Hallé and his coadjutors who managed it so successfully, that Rossetti, Burne-Jones, and Holman Hunt have taken that place in the admiration of the public which they could hardly have won if the walls of the Royal Academy alone had been open to them.

Of his own life and friends, of his friendship with Ingres and others, of his hatred of impressionism, etc., Mr. Hallé talks with a pleasant forcefulness and egotism which make his book eminently readable and informing.