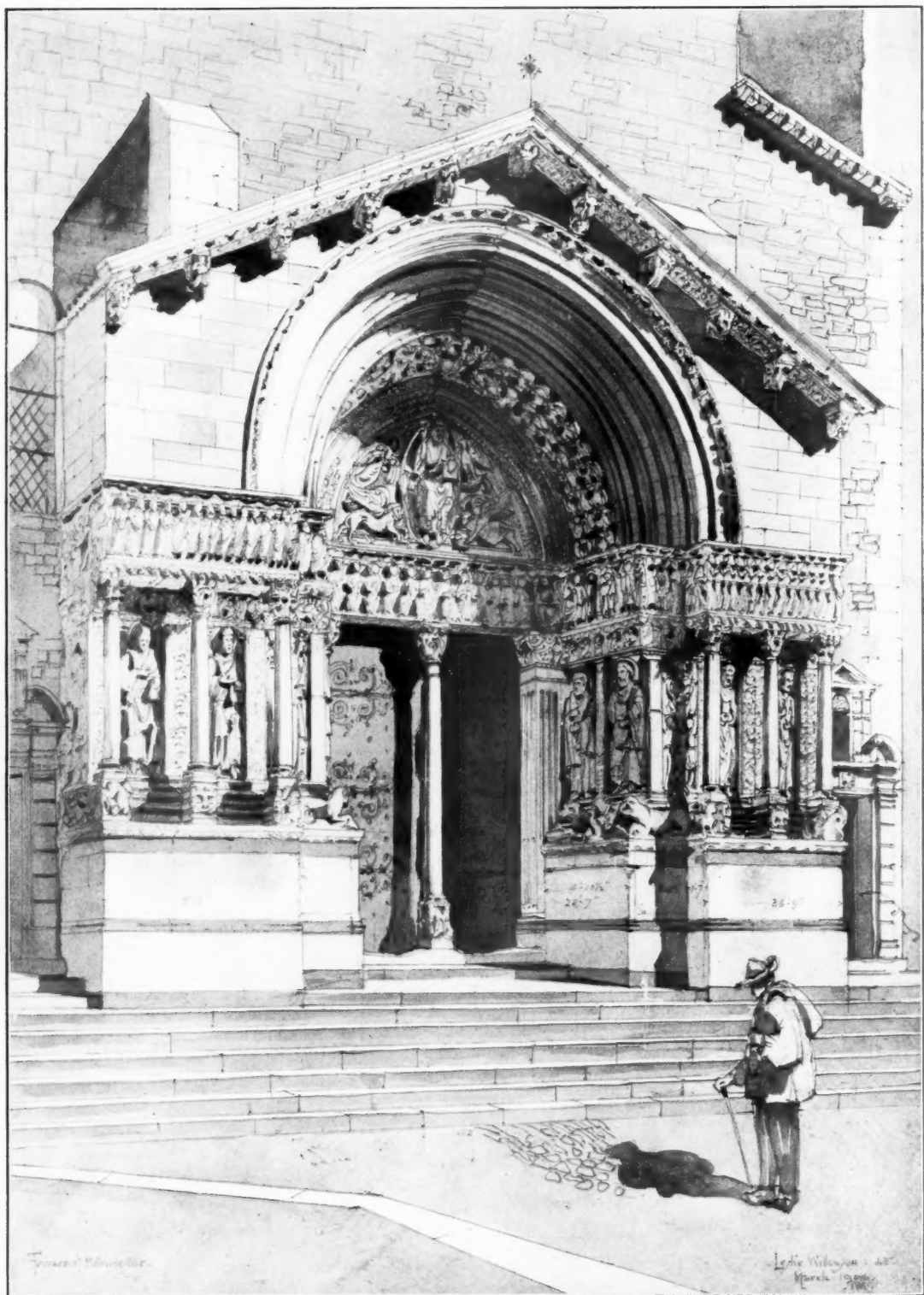


THE ARCHITECTURAL
REVIEW, OCTOBER,
1909. VOLUME XXVI.
NO. 155.



PORCH OF ST. TROPHINE, ARLES, PROVENCE. (See p. 169.)

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

The Practical Exemplar of Architecture.

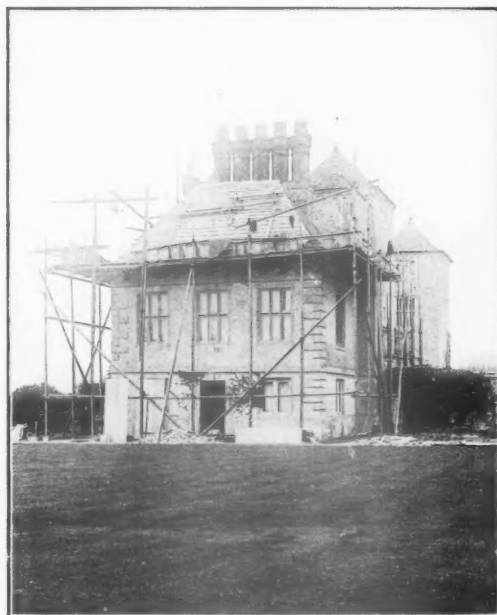
XXXVIII.



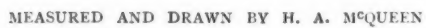
CRANBORNE MANOR. WEST WING.

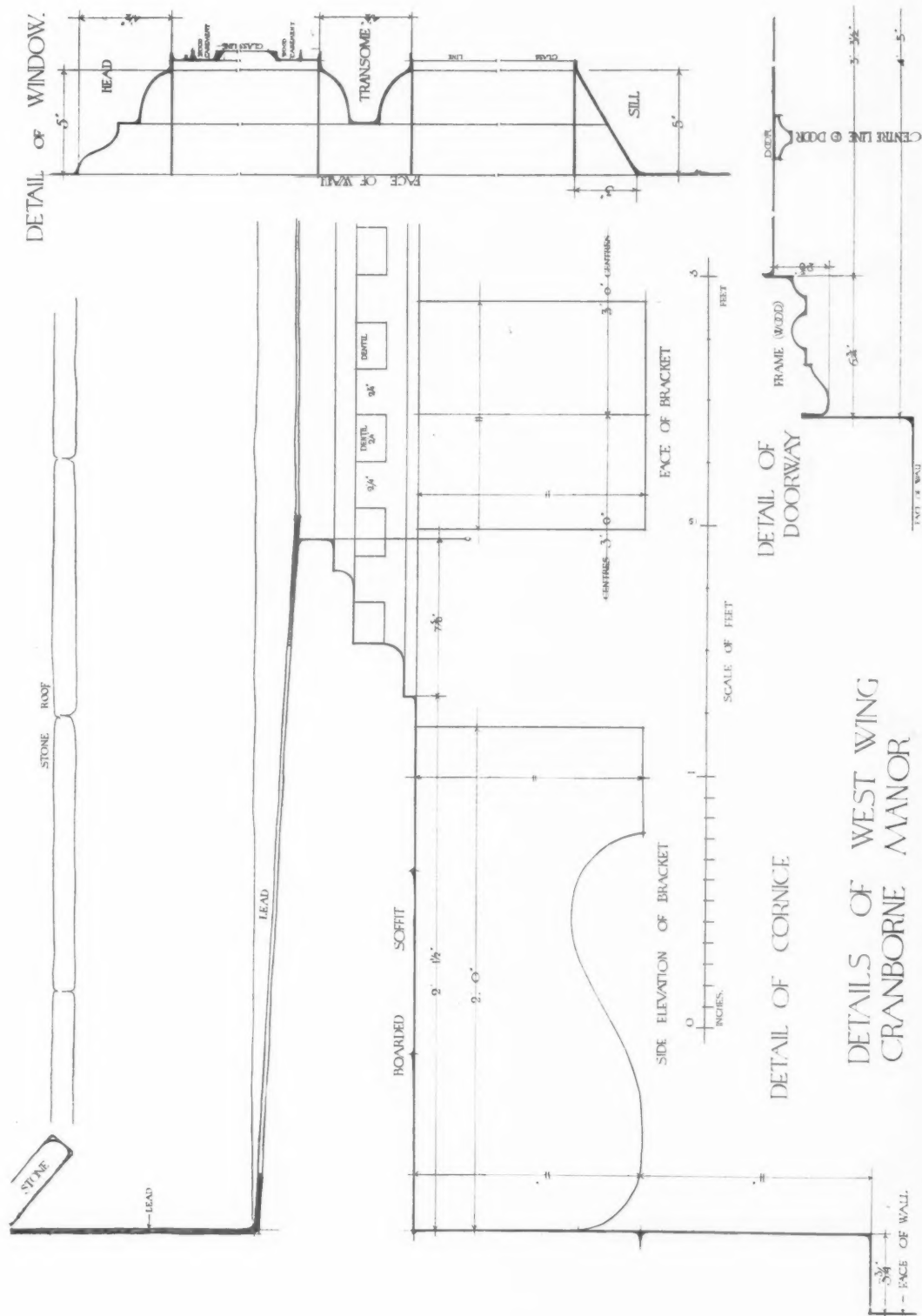


CRANBORNE MANOR. WEST WING.
INIGO JONES, ARCHITECT.



CRANBORNE MANOR. WEST WING.



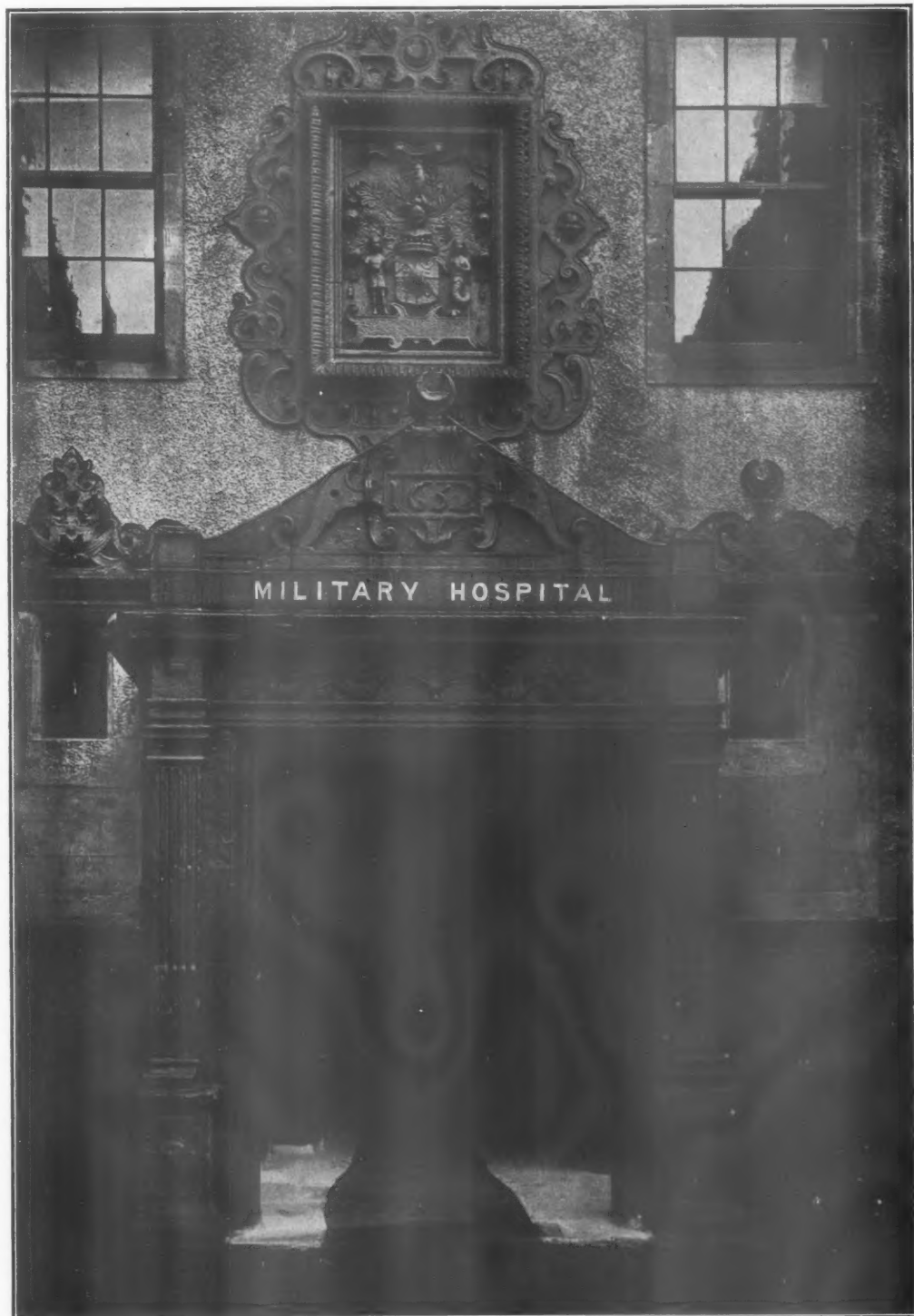


DETAILS OF WEST WING
CRANBORNE MANOR

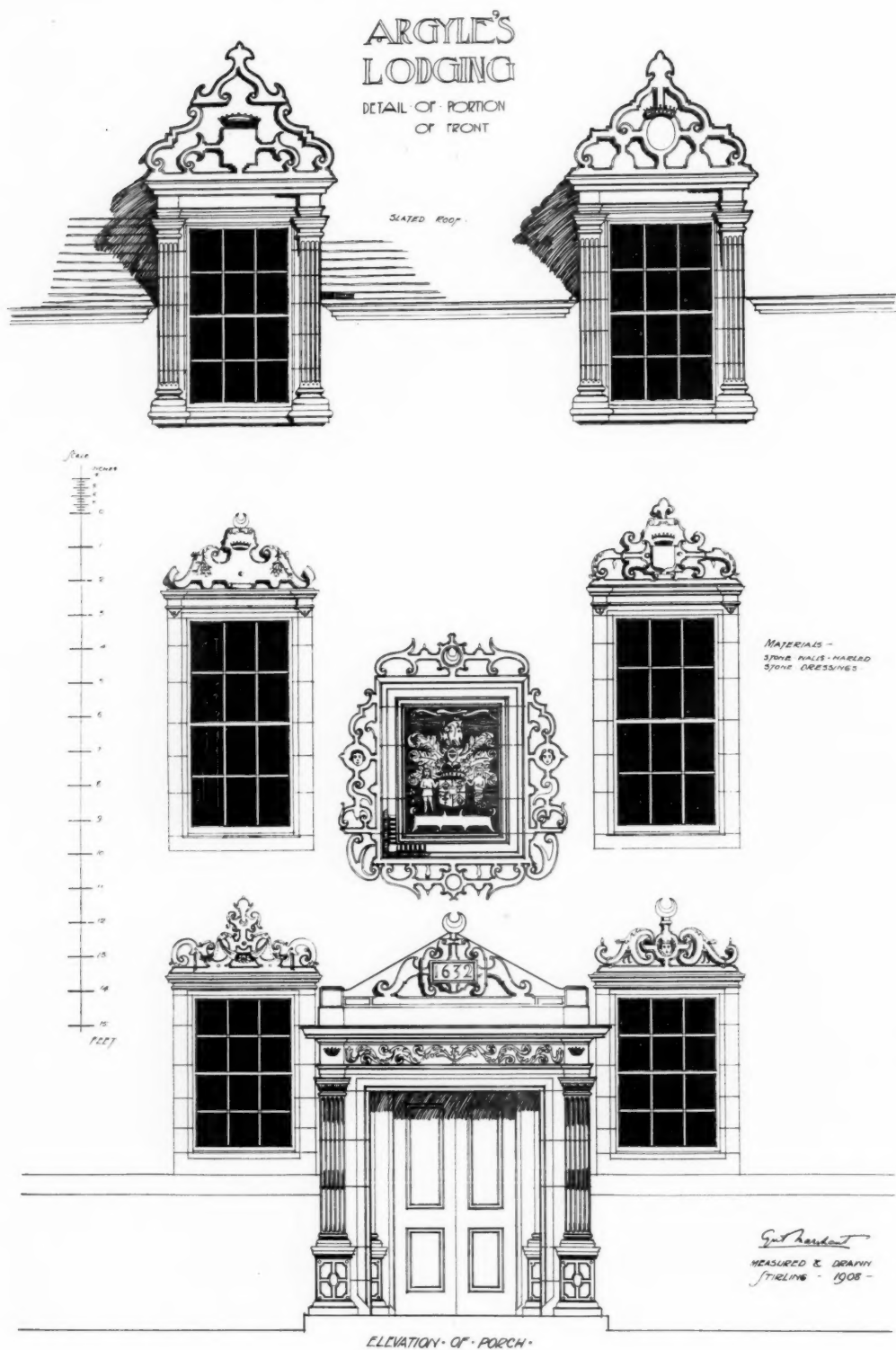
MEASURED AND DRAWN BY H. A. McQUEEN.



ARGYLL'S LODGING, STIRLING, A.D. 1632. GENERAL VIEW TOWARDS COURTYARD.



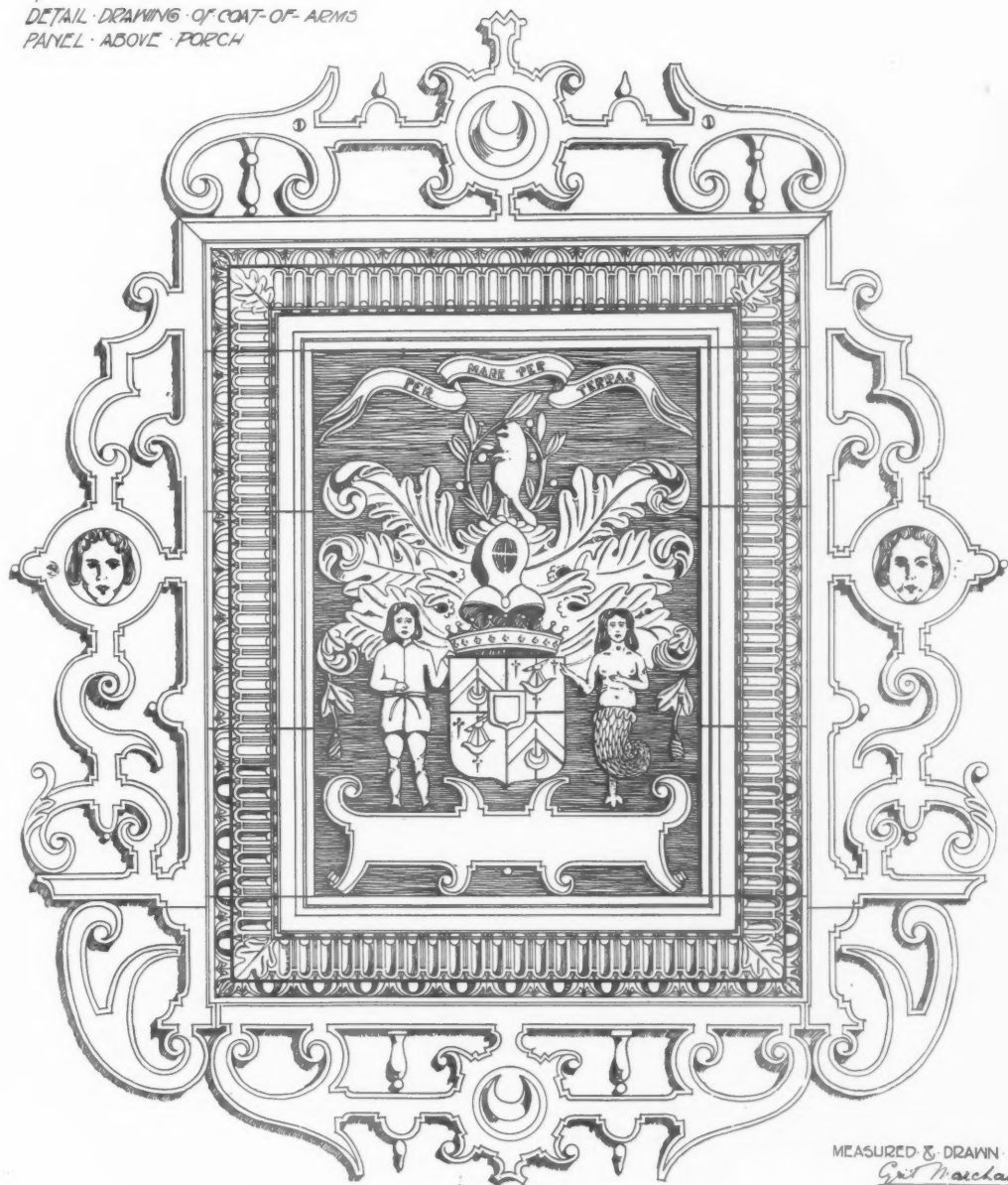
ARGYLL'S LODGING, STIRLING, A.D. 1632.



MEASURED AND DRAWN BY CYRIL MARCHANT.

ARGYLE'S LODGING.

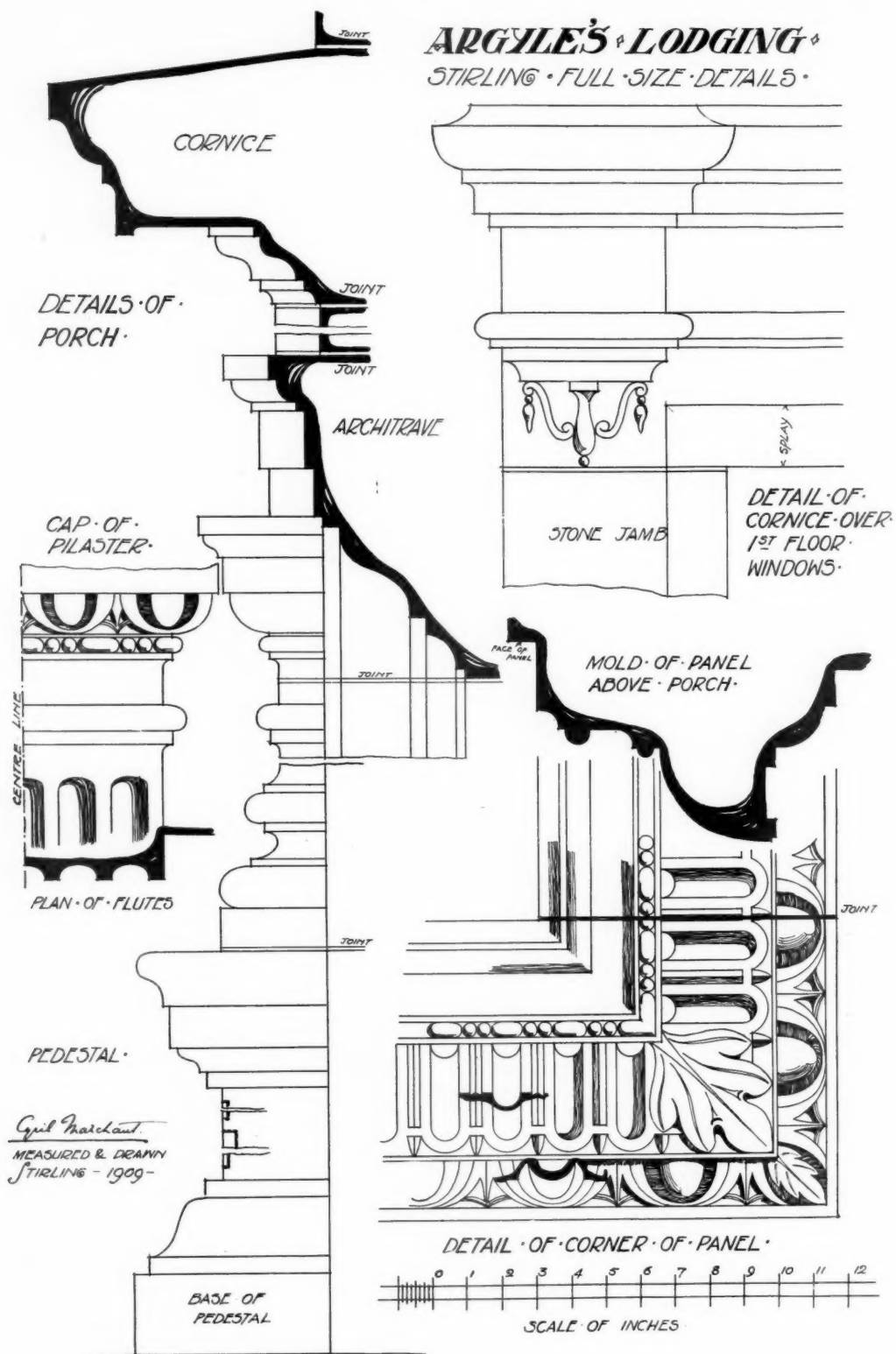
DETAIL DRAWING OF COAT-OF-ARMS
PANEL ABOVE PORCH



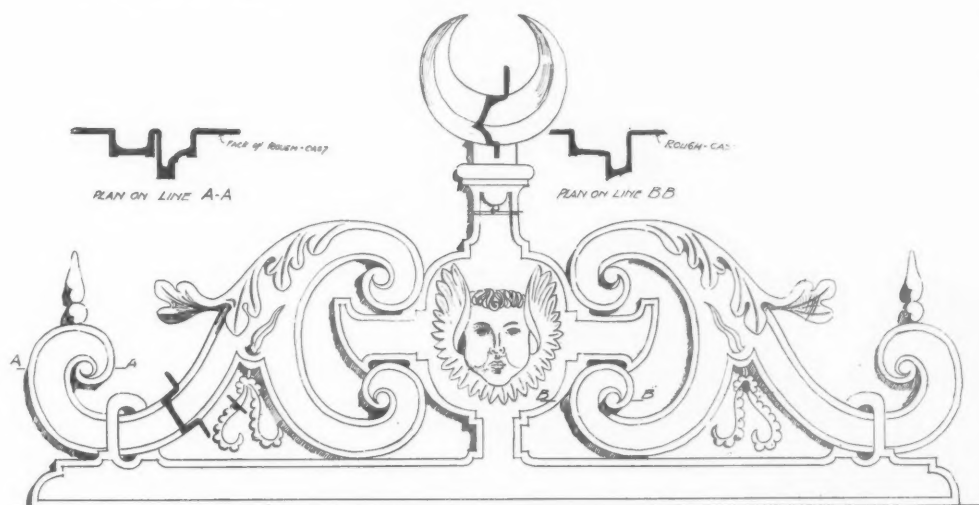
MEASURED & DRAWN
Cyril Marchant
STIRLING 1909

INCHES
SCALE 12 9 6 3 0 1 2 3 FEET

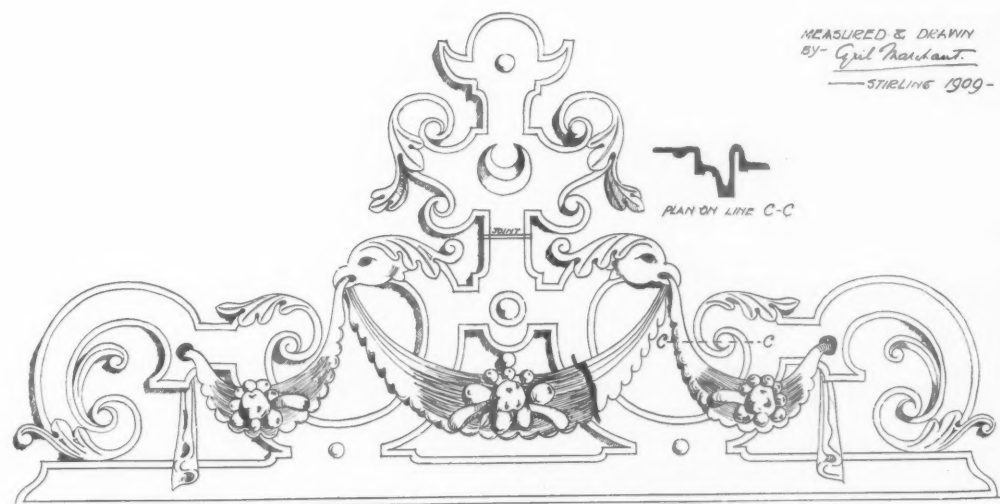
MEASURED AND DRAWN BY CYRIL MARCHANT



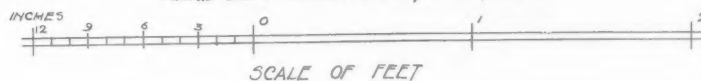
ARGYLE'S LODGING, STIRLING, 1632
DETAILS OF WINDOW-HEADS
ON GROUND FLOOR

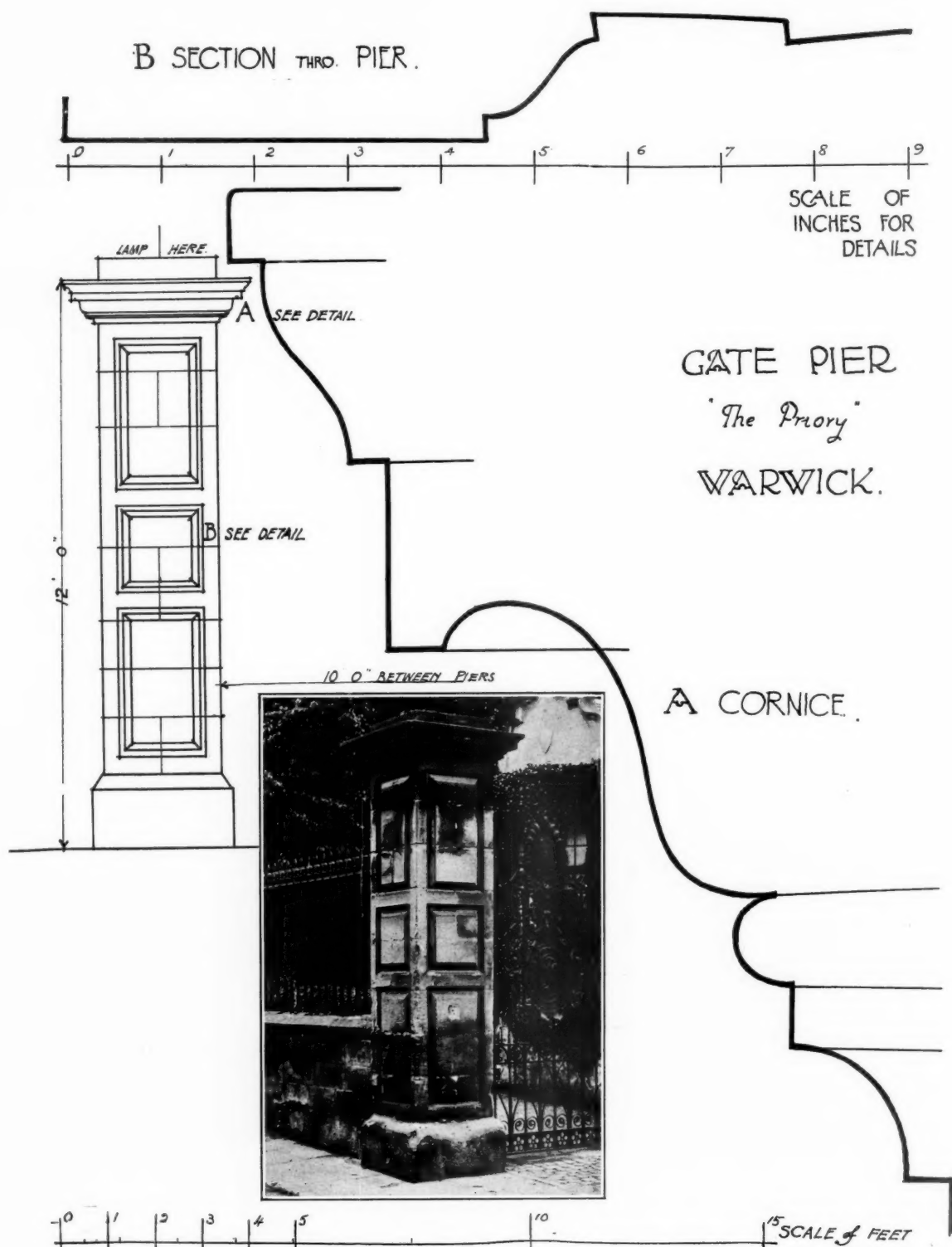


HEAD OVER WINDOW TO RIGHT OF PORCH



HEAD OVER WINDOW TO LEFT OF PORCH





GATE PIER, "THE PRIORY," WARWICK.
MEASURED AND DRAWN BY THOMAS E. TURNER.

"There is no doubt that he [Inigo Jones] did design many additions and alterations to existing houses, of which no documentary record exists; but in the case of such tradition the evidence of the building itself is the only clue. This at once eliminates the Jacobean work at Cranborne Manor, executed for Cecil soon after 1604, but will include among the list of his works the west wing with its great quoins and boldly projecting eaves, which in scale can only be compared with St. Paul's, Covent Garden. This wing was built in 1647, and is almost certainly by Inigo Jones."—
BLOMFIELD.



IN the arrangement of every line of this small building the greatest skill is displayed—the contrast between the delicate mullioned windows and the bold coigns and splendid cornice is very marked, but there is no incongruity in their arrangement—the delicacy of the one rather enhances the vigour of the other. The roof is stone nearly three-quarters of the way up, tiles forming the upper part. However, it is to the cornice and the coigns that the building owes its character of strength and restraint. The chimneys belong to a later date.

Argyll's Lodging was built in 1632 by William Alexander, first Earl of Stirling, whose arms are carved over the porch. The late William David M'Gibbon considered it "probably the finest specimen of an old town residence remaining in

Scotland." Anthony Alexander, who was eminent in his day and Master of the Works to King James for Scotland, was the architect of the building. The house fell into the hands of the Duke of Argyll in 1664, who added to it extensively in 1764, and who was beheaded in 1685. Charles II lived in it in 1650, and the Duke of York, afterwards James II, in 1681.

The old Glasgow College which once stood in the High Street was built in 1658, and in many respects is very similar to Argyll's Lodging. The design of the heads of the dormer and other windows is in both cases curiously alike, the panel containing the arms over the entrance is very like the Stirling example, and various details are similar.

The gate pier from "the Priory," Warwick, is a simple and effective piece of eighteenth-century design—its panels, imitated from woodwork, make a charming effect, and are curiously reminiscent of some of the Salisbury work.

Notes of the Month.

St. Trophine at Arles—Texture in Architecture—Liverpool and Town Planning—The Renaissance in Italy—The Lion Monument—Golf Trophy—Black Lion Inn, Bridge Street, Hereford—The National Loan Exhibition.



THE porch of St. Trophine at Arles in Provence is one of the most interesting examples of French Romanesque work. It was built in the eleventh century and possesses a great wealth of fine sculpture. In the tympanum is represented Christ enthroned, with the symbols of the Evangelists on either side and contained by the pointed arch, the main member of which is beautifully decorated with a choir of angels. On the quasi-frieze is illustrated the procession to the Last Judgment, the lost souls being dragged towards a dragon with gaping jaws. And in the arches between the detached columns are placed statues of the Apostles. The whole composition is curiously like what is known as the *motif-Palladio*; but its chief claim to distinction is the carving, which is wonderfully effective. The triple doorways to the neighbouring church of St. Gilles are still more rich, although similar in design.



IF proportion may be called the soul of architecture, the texture of its walls may well be the body, through which its immediate appeal to the eye is made. The latter becomes a medium to express more or less clearly the idea at the back of it. That perfection to which the Greeks attained in their architecture is clearly exposed in the texture of the walls of their temples—nothing so fresh or beautiful has ever been elsewhere attempted—the flutings of the pillars, the grace of the Attic base, the Doric capital, have a new meaning when executed in white marble and placed in the translucent air of Greece.

A like perfection of surface was attained in Sicily, where the rude stone, found unsuitable to the perfect sight of the Greeks, was coated with plaster. The texture of white marble, or plaster wrought to an equally hard and fair face, would

seem to us, under Southern skies, perfection. But the Greeks chose to tone down its glare by the addition of colour, and consequently the pediment sculpture gleamed forth from a blue ground as if it were set against the sky; fretted ornaments were picked out in black, yellow, and red from capital and cornice, to the infinite delight of the eye. That and the play of light and shade was alone capable of expressing exquisitely the soul of that architecture.

In all architectures the hand of man working intimately in stone, brick, or marble was found sufficient to express beautifully the idea contained in it. As long as the workman worked intimately, texture came as a matter of course.

Only in these latter days have materials been so degraded by machinery that texture requires to be carefully sought. We do not write despondingly, but rather to congratulate our contemporaries on the stand they are making for sound materials.

In the recent Building Trades Exhibition handmade bricks and tiles of fine workmanship and colour were shown, proving there is a market for these things. As a matter of fact the possibility of getting fine material is reacting on our architecture to its simplification. For it follows that if interest can be imparted to the walls of a building, fewer ornaments are required, and in smaller buildings at least the plain materials themselves are sufficient to speak intimately like music.

If this truth were more generally grasped it would tend more than anything else to the improvement of our domestic work—this and the necessity for reasonable workmanship. It would entirely kill the type of villa called by a humorist "Queen Anne in front and Mary Ann behind"; and it would obviate the self-conscious efforts of the very young man, who with some precious natures never contrives to grow up, and whose immaturity grows nauseous with age.

Lately in London an attempt has been made to introduce colour into architecture. Glazed bricks, tiles, and various forms of terra-cotta are used frequently in public buildings. But, however interesting the experiment, we find it too artificial—artificial in the sense that it does not follow a natural course or tradition, and is a complete break with the past. And although this innovation is the result of an attempt to get texture, we think it defeats its object. For these highly glazed surfaces, if impervious to the weather and indifferent to the passage of time, are supposed to possess the gift of eternal youth, and will remain always cold and frigid. Neither the sun nor the rain can make any impression; the sun cannot warm it, nor the rain delve wrinkles in it. As a matter of fact,

it becomes shabby. Its cast-iron rigidity can never move us with any pleasant emotion; it will always be disappointing.

In architecture, nothing we can remember that is of much value is *outré* either in design or material, and it is scarcely likely that any real development is possible along other lines.

The traditional materials—marble, brick, and stone—are of the very texture of the globe, various, durable, and lovely to a great degree in their proper use, and impart to building something of the durability of the earth. With these materials man has raised up in every corner of the habitable globe fair creations in architecture; and although the fine texture given by marble to Greek buildings is separated by ages from the homely texture of our quiet brickwork, each in its own way was sufficient to its purpose. The marble veneer of Venetian palaces has toned and weathered to a lovely colour. Like an antique beauty, it is but a faint ghost of former loveliness—the life-blood is faded like an aged cheek; but it still pulsates quietly, the feverish passion is almost burnt out, and a quiet peacefulness reigns in its place.

On lonely hillsides pale ghosts of Greek temples are mellowed to a golden hue like the sky at the twilight—pale and majestic they lie out under the blazing sun and through the quiet nights for ever. These materials, being akin to the earth, take the weather kindly and the passage of time, and mellow to exquisite beauty of texture. Whether in a garden, in a city, or in now uninhabited regions by the sea, they have become one with their surroundings, and impress us, we know not why, like works of Nature.

After the main conception of a building is settled it should be the architect's endeavour to raise it so that every brick and stone may build up beautifully the main conception, and clothe it as the web of harmony does a central melody, to the end that, out of the whole, may arise that completeness which is a work of art.

* * * *



It will be no longer possible, in a few years, to reproach us with being ignorant of the whole art of Town Planning. For the University of Liverpool, thanks to the generosity of Mr. W. H. Lever, M.P., has founded a School of Civic Design, and next term the school will begin its work. The matter is one of great importance, alike from an æsthetic as from a sociological point of view. This school is the first of the kind

in England. As a matter of fact—as a school exclusively designed to give instruction and stimulate research in the problems of civic design—we believe it to be the first of its kind in the world. It is magnificently equipped, and the machinery of the school is very complete and comprehensive.

Two courses are provided, a certificate and a diploma course; and—an unusual arrangement—these courses are designed not only for architectural students, but for laymen sufficiently interested to undergo lectures and instruction in the studio. The lectures will include Town Planning (the development of cities and the influences affecting their growth), Civic Architecture (composition, materials, &c.), Civic Decoration (dealing with statuary, monuments, street refuges, &c., and other incidents of the streets, squares, and parks), and Landscape Design.

Instruction in allied subjects, Civic Engineering and Civic Law, will also be included in the syllabus. It will be seen therefore that it is proposed to treat town-planning not merely as a department of æsthetics, but as a matter intimately connected with sociology of the most practical nature. It is now recognised that in the general laying-out of our cities we are behind France, Germany, and America. We are too much inclined to let towns develop at random—a growth which may be picturesque, but too often results in disorder.

All those who wish to see the English nation possessing cities worthy of its greatness realise that they must grow, and where necessary and possible be reformed, according to the dictates of common sense and beauty. And it is much to the credit of the University of Liverpool, and of Mr. Lever, that the first organised attempt towards rational and beautiful town-planning should be initiated in that city. To quote from the school's prospectus: "Just as it is necessary for the medical officer of health to obtain his diploma before taking an official position, so it is hoped that the possession of the diploma in civic design will be regarded as the necessary qualification for those officials engaged in the making of the town plan." The school possesses in Professor S. D. Adshead as desirable a head as could be imagined. Three schemes of his for the improving of town sites—two of them in London, the space in front of the British Museum and the Marble Arch, and one in Liverpool, a proposed laying-out of St. Michaels and Fulwood Park—are reproduced in the prospectus. As showing the kind of work the Liverpool school will stimulate, these designs are extremely gratifying; and they also give to the prospectus a value to anyone who is concerned with town-planning.

We are glad that at last we have wakened from our lethargy, and hope that the movement will gather momentum as it proceeds, and take away the stigma from our national character.

* * * *



ALTHOUGH it is probably true that no city possesses such a collection of Renaissance monuments as London, we continually turn our eyes to Italy. Fascinated perhaps by its very remoteness, we send our youth to study there, and hope in our maturity to return thither to walk again the old familiar ways, with eyes dimmed perhaps, but no less critical. Besides, in art there is no nationality. We can claim kinship with Peruzzi, Raphael, and Michelangelo; and if we be only pigmy relations, it is even something to be of that race—to be able to walk in their footsteps, humbly as is the wont of poor relatives, but not without pride. For we, if we may not impress emperors, popes, and kings, may yet give pleasure to infinite numbers of ordinary people, the chief thing—to ourselves. That is the reward of art—the pleasure to ourselves in its execution.

The English Renaissance, too, falls naturally into its place after the Italian—the beginning of modern architecture. It has become our heritage to-day along with the Western nations. In the Italian Renaissance, for the first time, the architect steps into the light of history, and his buildings bear a stamp of personality, as if his passions were able to impress themselves on the dumb stones, or through rules fixed, yet elastic enough to the master, express his character, whether rugged or urbane. It is this quality which gives vitality to what were otherwise a mere petrification of the past. It is affirmed with truth, that the rebirth of the day, that exquisite dayspring when nature awakes out of its deep sleep, surpasses in freshness and in beauty the rest of time. So in architecture. That rebirth in Italy possesses a fragrance, a sweet freshness, a melodiousness, that no fortunate conjunction of circumstances can ever compass again. So we have reason to turn our thoughts thither. What a galaxy of names does not Italy spell for us!—names household in the realms of art. They become realities to us, more than the Heroes, for we have their work, manifold, personal, and beautiful, to delight our eyes. We do not slight our own masters—Inigo Jones and Wren—by turning our eyes to Italy. We learn to understand them, and to read of temperament expressed in stone.

We must not be supposed to deprecate mediæval architecture; but its study does not equip us adequately to our practice as architects. Its recent revival has proved its futility, and pseudo-mediævalism is now as dead as the Dodo. What good the movement possessed has survived, and renewed strength now invigorates the handicrafts.

Modern architecture seems more and more to point to the tradition which was inaugurated in the fifteenth century in Italy, and which fizzled out during the eighteenth in this country, and it will be well for the future if this fact is accepted.

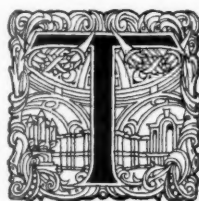
We can see with what vigour the Renaissance tradition in America is animated. Splendid buildings and great schemes of building are being inaugurated in all the great cities, each emulating the other which shall be first, and a greater unanimity prevails than here. For, to the American student, Europe, and Italy especially, are pointed out as the happy hunting-grounds.

Unfortunately we have fewer prizes to take our students away; but on the other hand—for us in England it is but a stone's throw to Italy. For ourselves, we cannot help thinking of Italy without a great longing to return there—to walk again the old familiar paths, and let the beauty of it enwrap the senses with joy.



GOLF TROPHY.

DESIGNED AND MODELLED BY JAMES S. MAITLAND.



THE famous Lion Monument executed from the design of Thorvaldsen by the Swiss sculptor Ahorn is stated to be in such a dangerous condition that little hope is entertained of its preservation.

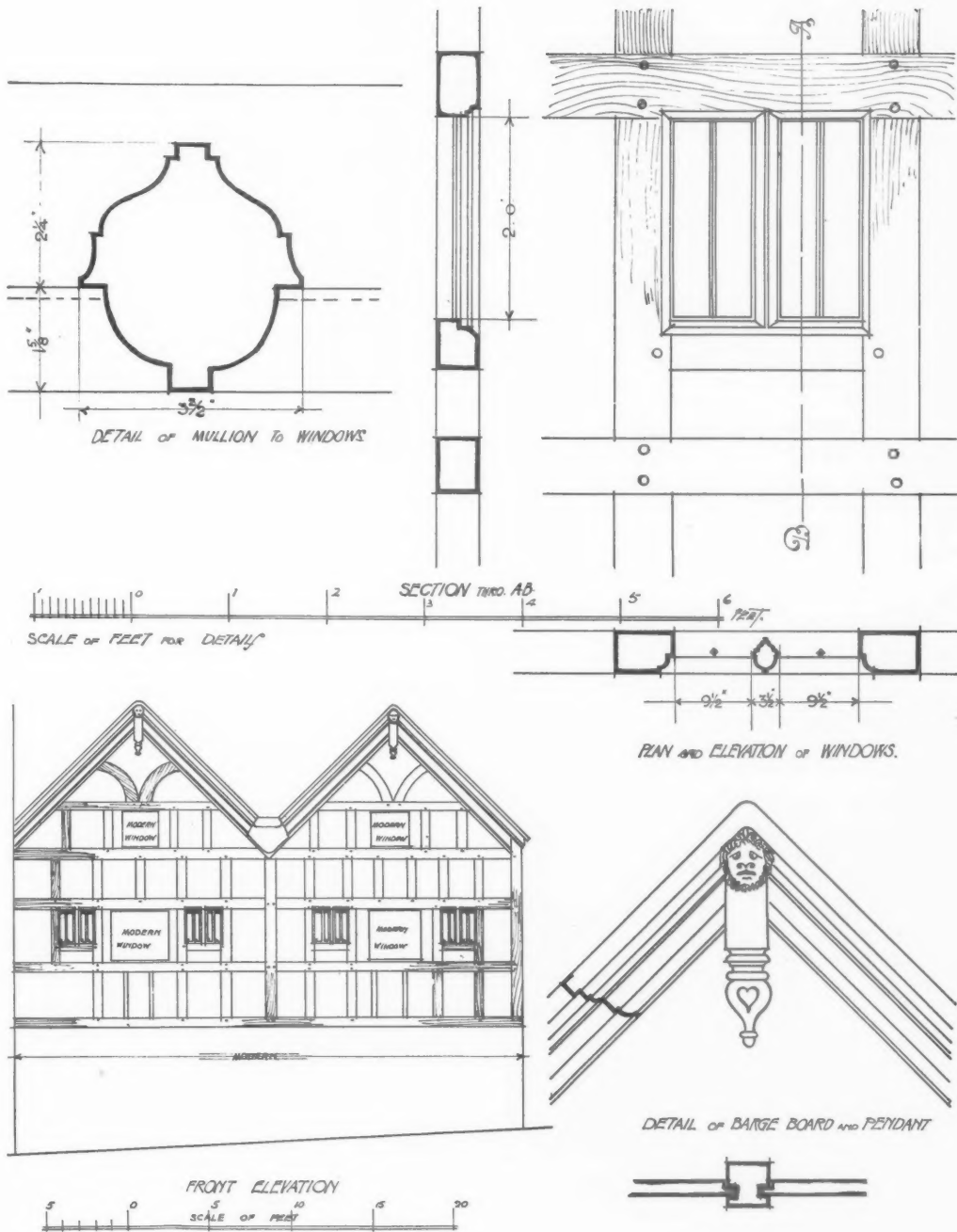
The figure of the lion, which is twenty-eight feet in length by some eighteen feet high, is carved out of the solid rock, and it was thought to be an eternal monument like the Sphinx, which nothing but an earthquake could move. But the action of the water falling over the sandstone in which the figure is cut is fast wearing it away, and large pieces of stone have become detached and broken, threatening the memorial with destruction. Hitherto all efforts to stay the ruin have proved ineffectual. It has been the custom for some time to board it up in the winter to minimise the danger to which its exposure makes it liable, but all precautions have hitherto proved in vain. A suggestion for its removal to a museum, which at one time was mooted, would preserve it, but its whole effect would be lost under cover.

The monument was erected in memory of the Swiss Guards who fell defending the Royal family of France during the attack on the Tuileries in 1792, at the time when the Swiss were still smarting from the French revolutionary invasion.

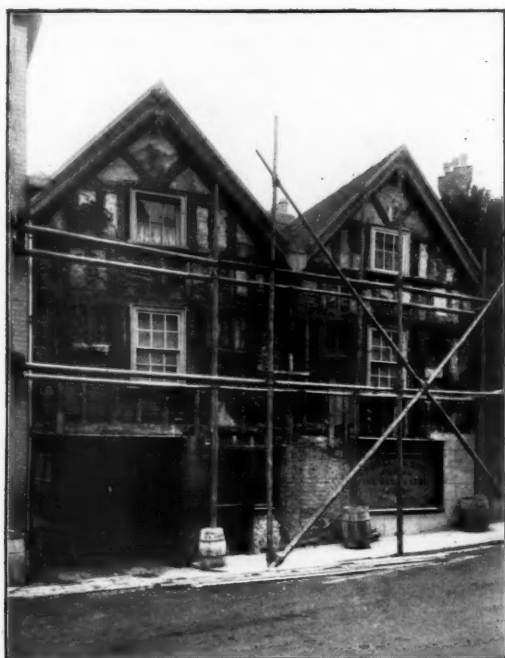
For nearly a century it has commemorated a gallant action, and with its countless models in wood and ivory is one of the best known of memorials and of Thorvaldsen's works. We hope some scheme may be found which may at least retard its ruin, but it is far better for the noble animal to perish slowly than to board it up like something exotic. For in its utter ruin it will not cease to be a lasting monument to a noble action.



TROPHIES, cups, &c., are usually of the kind called trade. Lately, however, the designing of such things has got into better hands, to their great improvement. In the design of this trophy for a golf club in Lanarkshire, N.B., free use has been made of the arms of that county—the double-headed eagle, the lions, fish, and rings; and twenty discs, about the size of sixpences, are appended to the circuit to take the names of successful competitors. The whole trophy is only ten and a half inches high, and was designed and modelled by Mr. James S. Maitland, a pupil of Mr. Wm. Leiper of Glasgow.



BLACK LION INN, BRIDGE STREET, HEREFORD.
MEASURED AND DRAWN BY HERBERT SKYRME.
VOL. XXVI.—L



BLACK LION INN, BRIDGE STREET, HEREFORD
(SHOWING THE OLD TIMBER WORK).



RATHER interesting discovery was made at Hereford some few months ago. An old public-house known as the Black Lion Inn was undergoing repairs, part of which consisted of taking off the decayed lath-and-plaster front facing the street, and renewing the same. During the building operations an oak half-timbered front was exposed to view (see photograph), showing four small mullioned windows which are rather unique; there is no doubt they are the original windows of the inn, as they are framed up together as shown in the detail; the mullions are moulded and the intermediate bars are of oak. The lions' heads from which the old inn takes its name are introduced in the apex of the gables in plaster-work painted black. Before the new plastering to the front was commenced an effort was made to induce the owner to restore and expose the old timber framing, but this was unsuccessful: the new plasterwork has been carried out, and the old work is again hidden from view.



WHAT promises to be one of the most important exhibitions of Old Masters held in this country, in recent years, will be opened this month at the Grafton Galleries. The National Loan Exhibition is inaugurated in aid of the National Gallery funds, and it will probably remain open until January. Although the owners of many notable pictures have expressed their inability to contribute, there is no doubt that the exhibition will prove a notable event to all picture-lovers in bringing together a number of inaccessible pictures.

A final selection has not yet been made by the committee, but the pictures hitherto unexhibited will include a "Portrait of a Doge of Venice" by Bellini, lent by Mr. Lewis Harcourt; a "Portrait of a Man selling Fish" by Juan de Pareja, from the collection of Mrs. Bischoffsheim; and a "Pietà" by Moretto, in the possession of Sir Frederick Cook. Lady Cowper has sent her two Raphael "Madonnas," of 1505 and 1508 respectively, which have not been exhibited for nearly thirty years, as well as three portraits by or ascribed to Andrea del Sarto. Other contributors include the Duke of Leeds, the Duke of Wellington, the Duke of Grafton, the Duke of Abercorn, Earl Bathurst, the Earl of Ilchester, the Earl of Plymouth, Lord Darnley, Sir J. Stirling-Maxwell, the Hon. Edward Wood, Lady Wantage, Sir Julius Wernher, Mrs. Joseph, Mr. Herbert Cook, the National Gallery of Scotland, the Glasgow Gallery, Mr. J. P. Heseltine, Sir Hugh Lane, Mr. Fairfax Murray, Mr. Edmund Davis, Captain Abdy, Mr. Leopold Hirsch, the Dilettanti Society, Mrs. Lionel Phillips, and Sir Edgar Vincent. A selection of the pictures of the recently dispersed Kann collection will also be shown.

An édition de luxe of the catalogue, which is being compiled by Mr. Herbert Cook and Mr. Maurice W. Brockwell, will be published by Mr. Heinemann in due course.

It is to be hoped that the exhibition will be supported by the public as it deserves, and that it will be a real aid to what are certainly very necessities—the National Gallery funds. It gives a chance to everybody to subscribe in a small way to the purchase of notable pictures for the nation.

Memorials of Wren.



Numero Pondero et Mensura

FIG. I.

THE *Parentalia*, or memoirs of the Wrens, by Christopher, the son of Sir Christopher, is as ill-constructed a book as one may meet, yet it possesses a charm of its own. Christopher's idea of a biography seems to have been to print notes, letters, and discourses as they came to his hand, without any thread of text to give coherence to very diverse material. The result is a rather forbidding publication, which demands of the reader no little resolution. The *Parentalia* deals not only with Sir Christopher, but with his father, Dean Christopher, and his uncle, Bishop Matthew. The father as Registrar of the Order of the Garter and Dean of Windsor, and the uncle as Bishop of Ely, filled no small parts in the Church history of their day; but we are not concerned with them here.

The life and works of Sir Christopher are dealt with by his son under the following main headings:—(1) Mathematics (including all manner of experiments in physics), (2) Anatomy, and (3) Architecture (including notes on St. Paul's, the City churches, &c., and tracts on architectural questions).

This ill-compiled miscellany was completed by

the younger Christopher, who died in 1747, and was published by his son Stephen in 1750. It served as a mine for Elmes, Miss Phillimore, and Miss Milman, in their biographies of Wren, and has necessarily been consulted freely by all who have made him the subject of their pens. In 1903 that part of the *Parentalia* which referred to Sir Christopher was reprinted by Mr. C. R. Ashbee at the Essex House Press, and twenty drawings of Wren's churches by E. H. New were reproduced. It is finely printed, but the editing (by Mr. Ernest J. Enthoven) was confined to ensuring an accurate transcript of the original edition as published by Stephen Wren. Now Stephen was unmarried, but contrived to beget a daughter, Margaret, who took the name of Wren. For her a copy of the *Parentalia* was bound sumptuously in red leather, tooled and gilt. It bears the initials "M. W.," and Margaret's autograph appears on the title page. Interleaved in this delightful and unique volume are many manuscripts, autograph letters, and engravings. Some are in connection with the Dean and the Bishop. This article deals with those that relate to Sir Christopher.

On the death of Margaret the book came back into the direct line, and is now in the possession of Mrs. Pigott, *née* Miss Wren-Hoskyns, the last survivor of Sir Christopher's lineage. To her kindness I owe the permission for my recent exhibition of the volume at a meeting of the Society of Antiquaries, and for the reproduction here of the more important of the inserted matter.

I cannot claim entire novelty for these personal memorials of Wren, for both Miss Phillimore and Miss Milman had the great advantage of access to the book while engaged on their biographies of the master. I believe, however, that none of the autograph letters has been produced in facsimile, and in one important particular, the sketch of the Mausoleum of Halicarnassus, the significance of the volume has been overlooked, even by those careful biographers.

It is necessary, so that these memorials may be fitted into their place, to set out a few dates. Wren was born in 1632 at East Knoyle. His early education he received (by reason of tender health) at home. In 1642 he was entered at Westminster School under the redoubtable Dr. Busby. In 1643 his sister Susan Wren married Dr. William Holder, afterwards a Canon of St. Paul's, who initiated the boy (presumably during his holidays) in the principles of mathematics. That an "uncommon Genius" (to use the words of *Parentalia*) made its early appearance is obvious from

the excellence of some Latin and English verse which young Christopher wrote to the Dean in 1641, when he was nine.

In 1645 he is writing again to his father in Latin verse (reproduced in Fig. 2). The MS. differs slightly from the version printed in *Parentalia*. The rising scientist dedicates to the Dean an instrument called "Suum Panorganum Astronomicum," and a tract, "De Ortu Fluminum." His views on the rise of rivers are lost, and the nature of the Panorganum does not appear.

Pasted alongside the verses in the interleaved copy is the drawing which forms part of Fig. 2. There is nothing save juxtaposition to connect

that Wren made friendships which flung him into the world of science, and his wide and eager mind was soon astir with every sort of physical experiment. A list of fifty-three inventions "exhibited by Mr. Wren at the first Assemblies at Wadham College" is printed in *Parentalia*.

The original MS. states that these assemblies took place "about the year 1650 and after," but these words have been erased, and while 165- is clear, the last figure may or may not be -0; it is little more than a guess.

It is an amazing catalogue of inventions, starting with views about the Pleiades, and ranging through embroidery for beds, hangings cheap and



FIG. 2.

verse with drawing, but it may be that the well-developed lady is holding up the Panorganum.

Equally possibly, however, this may be the sketch for a design on the ceiling of a room which he did when he was sixteen. It included "two figures representing Astronomy and Geometry and their Attributes, artfully drawn with his pen." I cannot affirm that the lady is a piece of his artful drawing, but it seems more than likely.

In Wren's day boys went to the University early, and in 1646 he was entered at Wadham College when fourteen years old—at the age when a modern boy is in the fourth form of a public school. By 1650 he was B.A., and in 1653 M.A. and Fellow of All Souls. It was at Wadham

fair, new musical instruments, and so on, to easier ways of whale-fishing and ingenious devices for making folks vomit.

Oddly enough there is no reference to a deaf and dumb language, but in the interleaved copy there are two sheets of sketches for one, and the smaller is illustrated here. The notes on the larger drawing show the method Wren invented. Though more complicated than the system now in use, it is another evidence of the agility of his mind and of his practical interest in varying problems.

The drawing in ink of the weather clock (Fig. 4) brings us to a subject which seems to have interested Wren over a long period.

In 1647 Christopher wrote to his father that he

was enjoying the society of Sir Charles Scarborough, the famous physician, and had imparted to him "one of these Inventions of mine, a Weather clock namely, with Revolving Cylinder, by means of which a Record can be kept through the night."

Scarborough asked to have an example in brass constructed at his expense. Birch's "History of the Royal Society," Vol. I., records that on January 8, 1661-2, "Dr. Wren brought in a scheme of a Weathercock."

Under date December 9, 1663, Birch notes "Dr. Wren's description of his weather clock consisting of two wings that may be added to a pendulum clock was read." The engraving published by Birch shows a far simpler arrangement than that now illustrated.

The printed *Parentalia* gives a description of a device more complicated than Birch's description of Wren's communication of 1663, and refers to a circular thermometer designed to correct the error caused by the weight of the liquid.

This, however, does not appear in our drawing, for the thermometer is the ordinary air type. The printed *Parentalia* refers to Robert Hook's improvements on Wren's design, but they only partly appear in the drawing. It would seem that this drawing shows an intermediate development

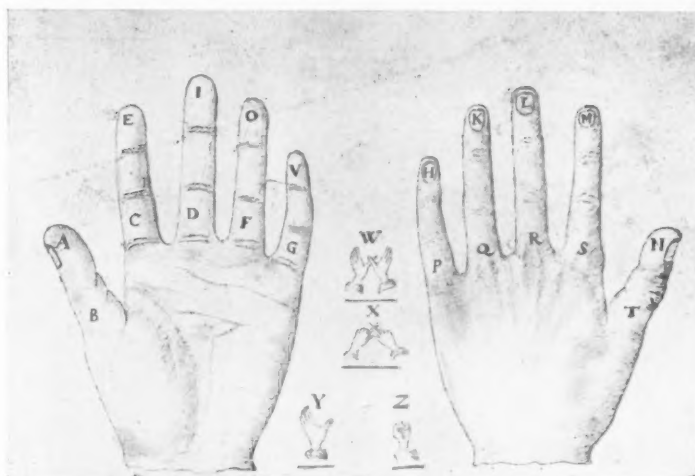


FIG. 3.

between Wren's original device and Hook's latest achievements.

The MS. reproduced in Fig. 5 has a peculiar interest, as being the only extant writing of Sir Christopher's in the nature of a love letter. It is undated, but we may assume it to be of about 1669, as on December 7 of that year Faith Coghill became his wife. The letter is so well written that it need not here be transcribed, particularly as Miss Milman has done so. It is conceived in a spirit of stately humour with a euphuist touch which is altogether charming. Unhappily we know nothing of its answer, and indeed nothing of the lady herself. The letter

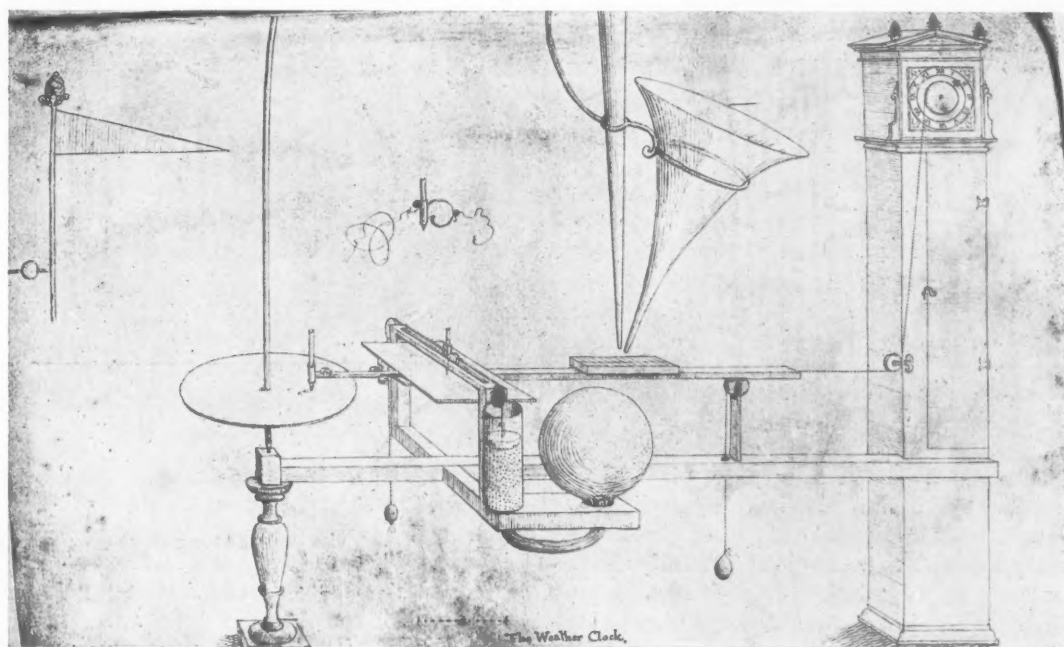


FIG. 4.

M^{rs} Wren

Sir Antiphon having never before met
 with a drowned watch; like an ignorant physician has
 been for long about the cure, that he hath made me
 very anxious that your commands should be for long
 deferred, however I have sent the Watch at last &
 errie the felicity of it, that it should be for near your
 side; & for often enjoy your Eye, & be consulted by you
 how your time shall pass, while you employ your head
 in your excellent works. But have a care of it for
 I have put such a Spell into it; that every Boating
 of the Gallies will toll you, 'tis the pulse of my heart
 which labours as much to serve you and more, than
 then the Watch; for the Watch I believe will sometimes
 lie & sometimes perhaps be idle & unwilling to goe, having
 received for much injury by being drowned in that
 stony side, that I despair it should ever be a true servant
 to you more: But as for me (unless you drown me too
 in my tomes) you may be confident I shall never cease
 to be.

Your most affectionate
 humble Servant
 Chr: Wren

I have put the Watch in a box that
 it might take no harm, & wrap it
 about with a little Cotton, & that it might
 not jig, I was fain to fill up the corners
 either with a few shavings or waste paper.

Jan 14.

FIG. 5.

perhaps is to be dated rather early in Wren's courtship. His subscription is hardly passionate, and we know from the enchanting letters of Dorothy Osborne that even in Puritan days such letters were signed, "I am perfectly yours."

The interleaved copy contains two letters to the younger Christopher (both transcribed by Miss Phillimore). One is undated, but as it is addressed

to him in Paris, it must be of 1698. The other is reproduced in Fig. 6, and shows the young man again on his travels in 1705. The 1698 letter is not without a note of rebuke, for Paris had led apparently to extravagance, and the father replied to a request for more money as fathers will. By 1705 his taste had changed—Holland wooed him rather to the buying of "good Bookes," a traffic the

Letter from Sir Christopher Wren to his Eldest Son Whitehall Oct. 11. 1705

Dear Son

I received at once three of y^r L^{ts} one from Harlem Sep. 26 another from Amsterdam of Sep. 28. O.S. a third of Oct. 13. N.S. by all w^{ch} I rejoiced in your good Health & your recovery from your cold. I am very well satisfied you have layd aside your designe for the Army; which I thinke had not been safe or pertinent, at least not so much as Books & conversation with y^e learned. Your Treffe for good Books I cannot disapprove, you told me Gronovius is 25 Volumes, I am told they are 26, and that the last is the best & comonly sold by it selfe, you will have a care of being imposed upon. M^r Boteman in this will give you advice how you may get them into the Secretaries packt. You remember how much trouble M^r Strong was put to at Dover by the importuness of the Customers there, I hope this may be prevented. We have not yet rejoiced for Danolond though you have; though we doe not doubt it. & wagers are layd 6 to one: last night the Stales were given to M^r Cooper: & changes are made of Lord Lieutenants. Give my service to M^r Roman & thanks for his civilities to you. I am importuned to take a little Journey to my Cousin Mansons to christen her 8th Son. We are told heer that my L^d of Marlborough goeth certainly to Vienna, & you resolve well to wait on him before he goes, & then I thinke you have little else to doe but to take the best opportunity to returne, which I am told may happen if you come with my L^d Woodstock who will have company. We are all in good Health at both Houses & wish you happinesse, w^{ch} we also continue for you. I am Dear Son your affectionate Father Sir Christopher Wren

FIG. 6.

old man cannot disapprove. It is pleasant to think that we need no longer contemplate the buying of Gronovius in twenty-six volumes.

At the end of the interleaved copy, bound among the tracts on classical architecture which appear in the printed *Parentalia*, is a long MS. *Discourse on Architecture* in the writing of Sir Christopher's son. It has been printed by Miss Phillimore in

an appendix. The interleaved illustrations include drawings of Noah's Ark (see Fig. 7), the Tower of Babel, the Pyramids, the Sepulchre of Absalom, a plan of Solomon's Temple, and a view of the City of Babylon. These appear to have been cut out of other publications.

Miss Phillimore thought that Noah's Ark and the Tower of Babel were engraved by Wren him-

self or from his drawings, as they "tally so exactly with the descriptions in the *Discourse*." As they are engraved Plates 7 and 9 respectively, they obviously belong to a series, and there is no evidence that Wren ever prepared such a series of prints to illustrate any projected book. I do not find, moreover, that they tally so closely with the text as Miss Phillimore suggests.

A more reasonable explanation is that they were bound in as appropriate illustrations by Margaret Wren or whoever grangerised the book. We may also dismiss the claim made for Wren in the *Parentalia* that he was the inventor of mezzotint engraving.

The most interesting feature of the unpublished documents, from the architectural standpoint, is the sketch of Wren's conjectural restoration of the Mausoleum of Halicarnassus.

The last note of the printed *Parentalia* is headed, "Of the sepulchre of Mausolus, King of Caria." It ends with the words, "The plate of the above is omitted, on account of the drawing being imperfect."

This imperfect drawing is now brought to light (Fig. 8). It is pasted on the last page of the *Discourse*, and so neatly that at first sight it appears to be drawn on that page, but it is quite distinct and in an ink of a different colour.

We must admit at once that Wren shows himself by this restoration to be less sound as an archæologist than might have been anticipated. Incidentally we get further and pungent proof of

the extreme difficulties and pitfalls that await those who rely on literary evidence for the restoration of ancient buildings. "The Sepulchre," says Wren, "is so well described by Pliny that I have attempted to design it accordingly, and also very open, conformable to the Description in Martial, *Aere vacuo Pendentia Mausolea*, and yet it wanted not the solidity of the Dorick order," and he goes on to say, on very insufficient grounds, "I conclude this work must be the exactest Form of the Dorick."

The odd thing is that Wren had not noticed the statement of Vitruvius that Pythios, the architect of the Mausoleum and the sculptor of the chariot group, gave up the Doric order because of the incongruous arrangements which arose in its use. Wren's great blunder, however, was in the misreading of one word in Pliny's description, "Pteron." He says it is an unusual term. Russell Sturgis gives its meaning as "that which forms a side or flank, as the row of columns along the side of a temple, or the side wall itself." It is the odder that Wren boggled over the word Pteron, seeing that he used the word dipteron in his description of the Temple of Diana at Ephesus. At Ephesus there was no question in his mind of an "Attick order rising above the cornice," but he takes the Pteron at Halicarnassus to have that meaning, and to be "a word of Greek Authors of Architecture now lost." Anyhow, it pleasantly exemplifies on how insubstantial a foundation can rest architectural criticism which is based on literary evidence alone.

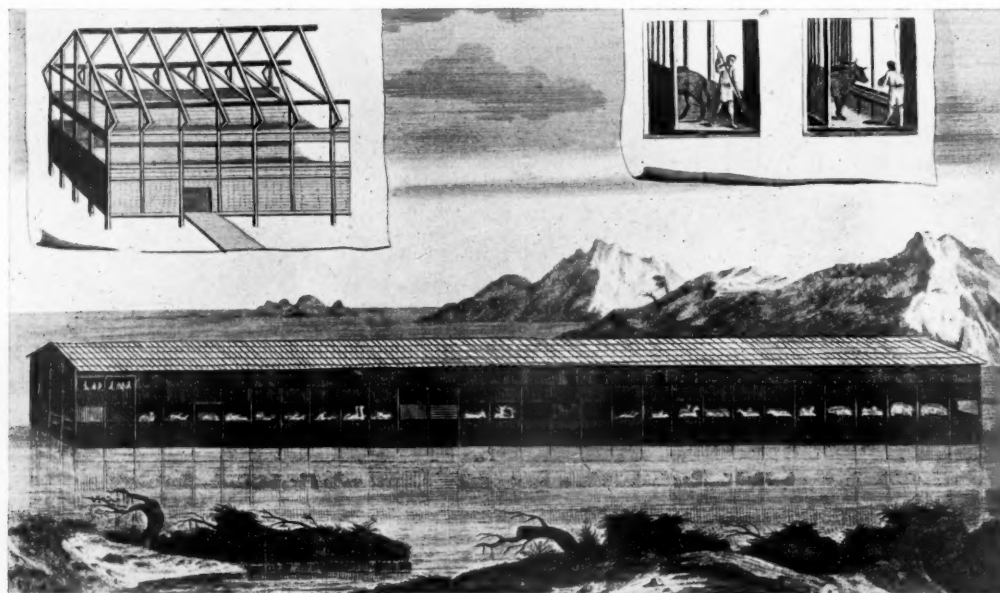


FIG. 7.

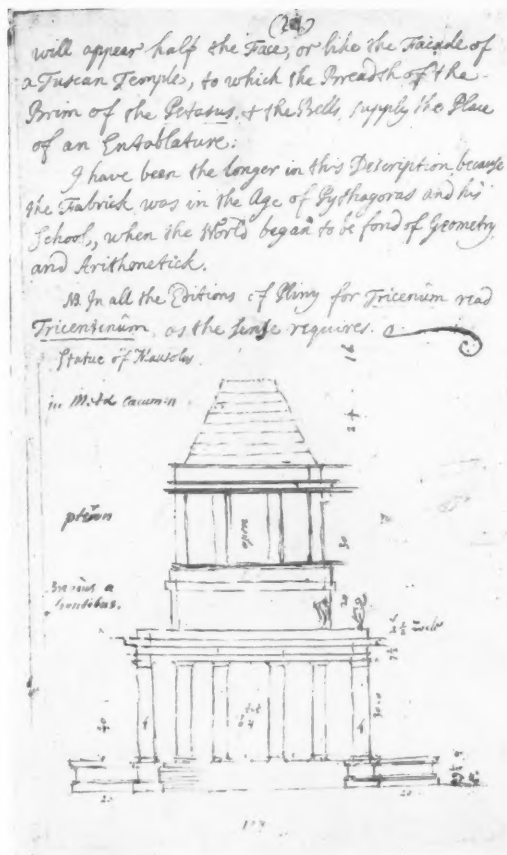


FIG. 8.—WREN'S SKETCH ELEVATION OF THE MAUSOLEUM.

His mistake naturally vitiates the whole restoration, apart from the fact that the Mausoleum was of the Ionic order. The late Mr. J. J. Stevenson published in 1899 a conjectural restoration of open type without a cella, a feature which Wren also omitted on the strength of the epigram "hanging

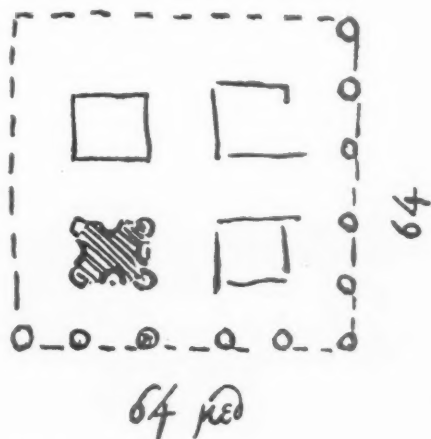


FIG. 9.

in void air," and the Stevenson scheme, though quite different from Wren's, was, to use the latter's words of his own scheme, "very open." Perhaps I may add here that the consideration of Wren's drawing has sent me again, and with renewed satisfaction, to Professor Lethaby's illuminating monographs on "Greek Buildings represented by fragments in the British Museum." They make one

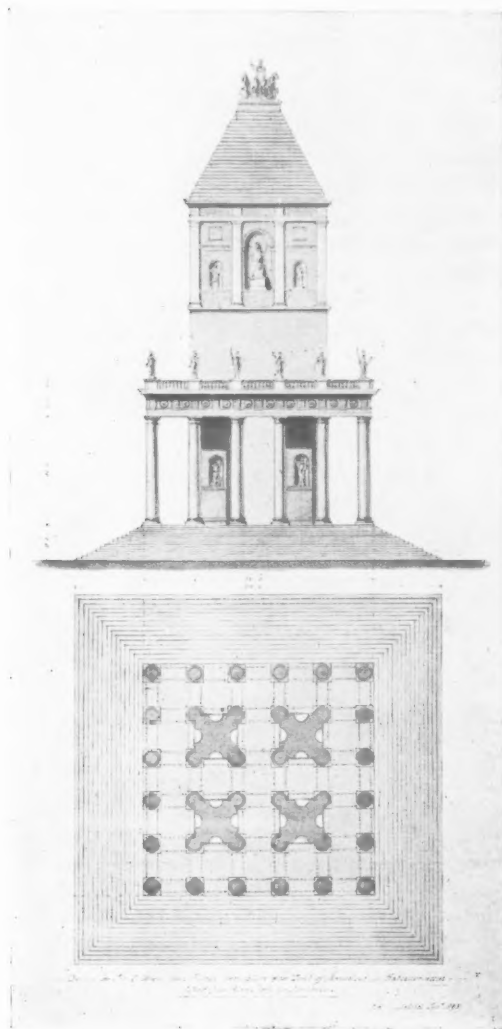


FIG. 10.—GOODCHILD'S RESTORATION BASED ON THE *Parentalia*.

realise again, and more sensitively, the importance of going to the stones, and setting aside even Pliny (or perhaps especially Pliny) if he does not confirm their evidence.

On the wall of the Mausoleum Room at the British Museum is a drawing lettered "Design by Sir C. Wren from Pliny's description of the Tomb of Mausolus copied from Wren's book, the *Parentalia*," and signed J. E. Goodchild, 1893 (Fig. 10).

Goodchild is dead. He was a pupil of Cockerell, who also did a restoration represented at the British Museum both by a drawing and a model. In the MS. of the *Parentalia* at the Royal Society is a sheet with a rough sketch-plan, a copy of which is reproduced in Fig. 9. It is doubtless from Wren's hand. From it and from Wren's description, Goodchild presumably made his drawing. The sketch elevation in the interleaved copy gives an infinitely better proportioned and more reasonable building than Goodchild's. Wren's "Attick storey," as he calls it, is very open, whereas Goodchild shows it solid and dreary to a degree. Wren, moreover, shows the building on a platform, whereas Goodchild, without any authority from the rough plan, starts the descent of steps from the bases of the columns. There is the possibility that the imperfect drawing referred to in the *Parentalia* is the sketch-plan bound up with the MS., but I feel sure the elevation bound with the interleaved copy is indicated. Anyhow, it seems clear that

Goodchild had access to the plan and built up his drawing on that. His description on the drawing suggests that he had merely copied from the *Parentalia*. It would have been more correct had he said "based on indications in the *Parentalia*."

While on the subject of Wren's restorations, perhaps a word may be added about Wren's description (printed in the *Parentalia*) of the Artemision at Ephesus. There are bound in the ordinary copies engravings of a plan and elevation of the Temple, and also a plan and elevation of Wren's conjectural restoration of the shrine of the goddess.

The odd feature of this restoration is again Wren's reliance on Pliny's figures, which would have made what Professor Lethaby calls a temple of "enormous and impossible size." In order to fit in Pliny's 127 columns, Wren has to make the fronts decastyle. To absorb the odd number of columns he invents a quite enchanting shrine which has small claim to credibility, and rather



FIG. 11.—CABINET PRESENTED TO WREN BY QUEEN ANNE.



FIG. 12.—PORTRAIT OF SIR CHRISTOPHER WREN
AS A YOUNG MAN.

recalls the garden temples of the eighteenth century. He again neglects the safer guidance of Vitruvius, who states that the temple was octastyle.

Amongst various heirlooms remaining in Mrs. Pigott's possession are two, of which photographs are reproduced here. One is an early portrait in oils of Sir Christopher, of a day when his whole attention was given to matters scientific and mathematical, and his genius had not yet found its true vocation. The other is a cabinet presented to Wren by Queen Anne.

It is symptomatic of the gratitude of the Stuart kings and queens that the glories shed on their reigns by the architectural triumphs of Sir Christopher Wren should have no more costly or enduring monument of royal appreciation than an inlaid cabinet. The magnificently brief appeal of the epitaph in Saint Paul's Cathedral, however, the universal admiration of his contemporaries in science and art, and the verdict of Time, are surer witnesses to the outstanding gifts and personality of the English Leonardo.

LAWRENCE WEAVER, F.S.A.

Charles Follen McKim.

1847—1909.



THE death of Charles Follen McKim, which occurred on the 14th of September, is a great loss to the world of Art. To him perhaps more than almost any other architect of the present generation justly belongs a niche in the hall of fame. He was born in Chester County, Pennsylvania, 24 August 1847. Twenty years later he graduated from the Scientific School of Harvard University and proceeded to Paris to study in the École des Beaux-Arts and the Atelier Daumet, where he remained for three years, and then returned to America to enter an office of a New York architect to obtain some practical experience before commencing practice on his own account. In this office he met his partner Mead. In the year 1880 the late Stanford White returned to America from Europe, and the architectural firm of McKim, Mead and White was founded.

The work of the firm of which McKim was senior partner has perhaps exceeded in extent and cost that of any other architect of the present time. It includes every class of buildings, from the tiny bungalow of the late Madame Modjeska, in California, to the vast pile of buildings for the

New York Depot of the Pennsylvania Railway; as to style, from the rugged, picturesque Casino at Naragansset Pier to the grave and stately Library of Columbia University; as to use, from the gates of Harvard University to the skyscraping new Municipal Offices of the City of New York. It comprises the rebuilding of the University of Virginia, the several buildings of Columbia University, and the University of New York, gates and buildings at Harvard University, some of the buildings of Brown and Cornell Universities; several public libraries, of which that at Boston is the most popularly known, and one of the best of their earlier designs; the magnificent houses of the University, Metropolitan, Harvard, Lamb's, Freundschaft, and Century clubs at New York, the Mount Royal Club at Montreal, and the Algonquin Club at Boston; the Brooklyn Museum of Arts and Sciences, the Walker Art Museum at Bowdoin College, Maine, the New York Post Office, the War College, and the interior designs of the Executive Mansion at Washington; the Rhode Island State Capitol at Providence, Nangatuck High School, the Madison Square Garden buildings, Boston Symphony Music Hall, the Washington Arch; Farragut, Cooper, and Hale monuments in New York, Logan



BROOKLYN INSTITUTE OF ARTS AND SCIENCES.
McKIM, MEAD AND WHITE, ARCHITECTS.

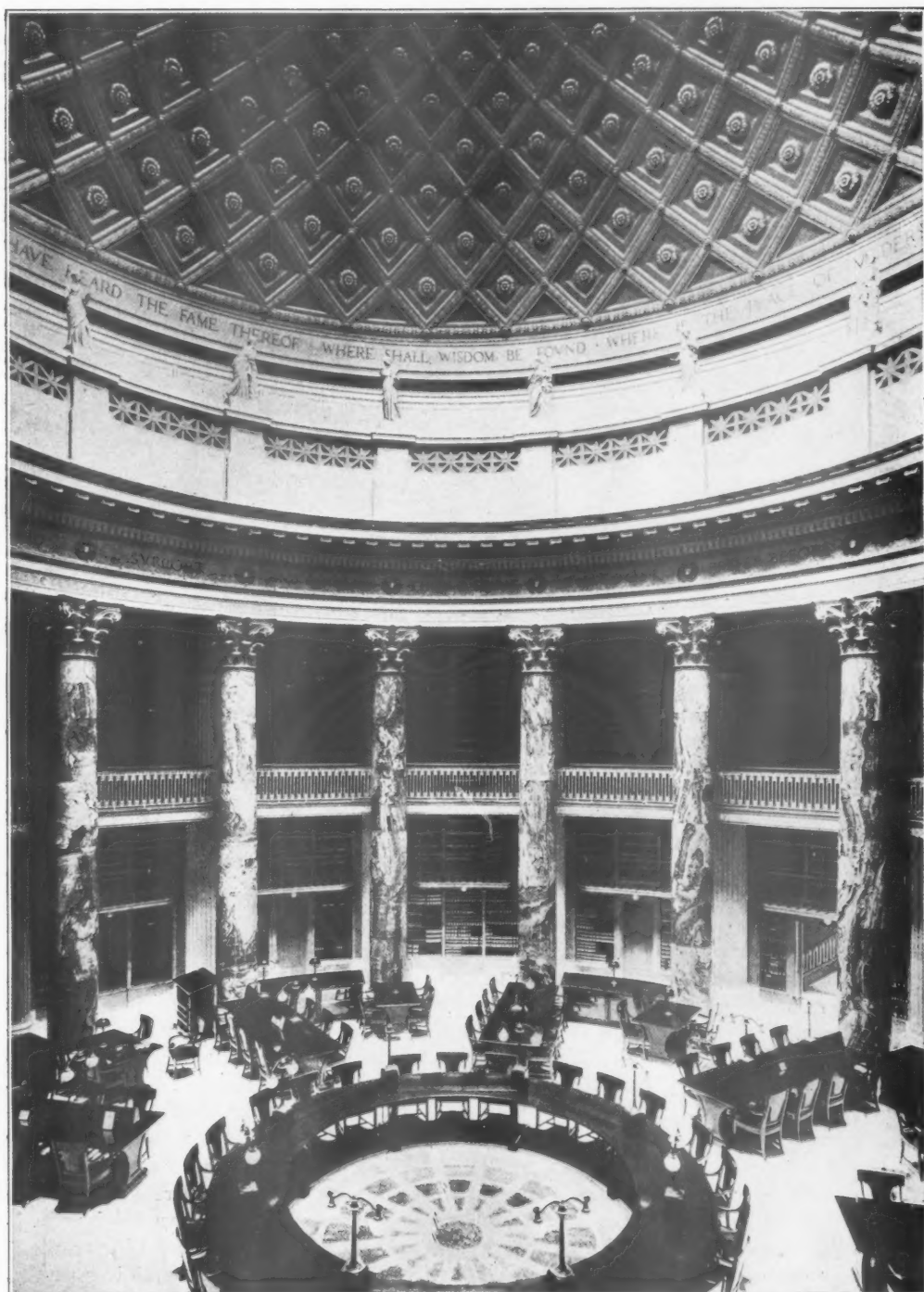
and Lincoln monuments at Chicago, the Battle Monument and Culloni Hall at West Point; churches at Stockbridge, Mass., Nangatuck, Rhode Island, Chattanooga, Tennessee, Morristown, New Jersey, and the Judson Memorial and Dr. Parkhurst's churches in New York. Two of the best buildings at the Columbian Exposition at Chicago in 1893—the Agricultural Palace and the New York State Building—were from their designs. Numerous city residences in New York, such as the Villard, Robb, Morton, Vanderbilt, and Tiffany houses, and at Buffalo, Chicago, Boston, and Washington, as well as almost countless country houses, testify to their artistic skill. Among the latter the houses of Mrs. Elliot F. Shepard at Scarborough, N.Y., of Mrs. Herman Oelrichs and Mr. E. D. Morgan at Newport, Rhode Island, of Mrs. Clarence Mackay at Roslyn, N.Y., of Mr. Frederick Vanderbilt at Hyde Park, N.Y., and of Mr. Ogden Mills at Staatsburg, N.Y., may be numbered among the most notable of America's modern palaces. A list of their most important commercial buildings and hotels includes the original Imperial Hotel, the Savoy, and the Yosemite Apartment House in New York, the office buildings of the New York Life Insurance Company at New York, Kansas City, and Omaha; the Goelet and Warren buildings, the Tiffany and Gorham shops, the *New York Herald* and *Judge* buildings in New York, the great Niagara Powerhouse at Niagara Falls, N.Y., the printing house of the *Cosmopolitan* at Irvington-on-the-Hudson, the Cable Building, the huge "Sherry's" restaurant at Forty-fourth Street and Fifth Avenue, New York, the Girard Trust Company's bank at Philadelphia, the State Savings Bank at Detroit, the Bank of Montreal in Canada, the National City Bank, the Bowery Savings Bank, and the two buildings of the Knickerbocker Trust Company—one in Wall Street and the other in Fifth Avenue, New York.

Such a list as given above, long as it is, is, however, necessarily very incomplete—it is only the more prominent works which are easily remembered. Yet what a list it is! What is most impressive in this long moving picture of important modern structures is the evidence, in almost every instance, of a real genius for design, of intelligence, of resource.

The earlier of their works seem to have been influenced somewhat by those of both Hunt and Richardson, but possess a charm not always so apparent in the work of either of the latter; at a later time—there are perhaps a half-dozen examples—their designs showed a marked resemblance to well-known European models of the time of the Renaissance; but, as one writer at that time said, "Whatever criticism has been made at length on the use of precedent in their buildings, separately considered, it must be acknowledged that the firm of McKim, Mead & White have always possessed an exact estimate of the value of ancient forms as stimulants to the imagination. Theirs is a method of selection—a choosing of the beautiful and useful—a rejecting of the inartistic and commonplace of former architectures. It is not, as some would suggest, a blind groping after a harmonious effect, but it is marked by the scientific element which distinguishes the artist



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RHODE ISLAND STATE HOUSE, PROVIDENCE, RHODE ISLAND.

McKIM, MEAD AND WHITE, ARCHITECTS.

from the artisan. They seem able "out of a senseless Nothing to evoke a conscious Something . . . their adaptations have taught them in their maturer work to add soul and grace to purely modern products." The work of the firm for some years past, whatever its source of inspiration—whether harking back to Greece or Rome, France or England, or to America's own "Colonial style"—has taken a place in the front rank with the best modern architecture of the world, and for much of its great qualities the credit was due to McKim personally—at least the writer has had so much said to him by more than one of the former leading assistants in the office whose judgment could be relied upon. It was he who suited foreign successes to American needs, and drew the attention of America to the riches of European architectures—especially of the adaptability of Classic and Renaissance design to modern problems. With all attempts to relate the best there is of the past to the present, Mr. McKim's interest in the progress of the world about him was unflinching. He was patriotic, as was his father—James Miller McKim, a prominent anti-slavery leader—before him; he was at once an American and an artist to the core. In painting and sculpture his taste was as discriminating, his valuation as exact,

as in architecture. He introduced mural decoration into America by providing for it in the halls of the Boston Public Library, and made the opportunities for Sargent, Abbey, and Puvis de Chavannes of which they acquitted themselves so well. The sculptor, Augustus St. Gaudens, was an intimate friend from his student days until his death, and the work of McKim, Mead, and White and this artist is inseparable—there are so many instances of joint authorship. Martiny and MacMonnies also owe much of their fame to the early recognition of their abilities by McKim. It was he who offered the beautiful "Bacchante" by MacMonnies as an ornament to the court of the Boston Library which the Puritanical section of the population was possessed of enough "pull" to have refused. The judgment of McKim was endorsed when the French Government ordered a replica—which stands just outside the museum—for the Luxembourg. It is with the Boston Library, the Library of Columbia University, the University Club, the Metropolitan Club, and the Brooklyn Museum that the name of McKim is especially associated by his American confreres.

It would, however, be improper to ascribe to him *alone* any of the work of the firm, because the influence of the opinion of his partners, Mead and



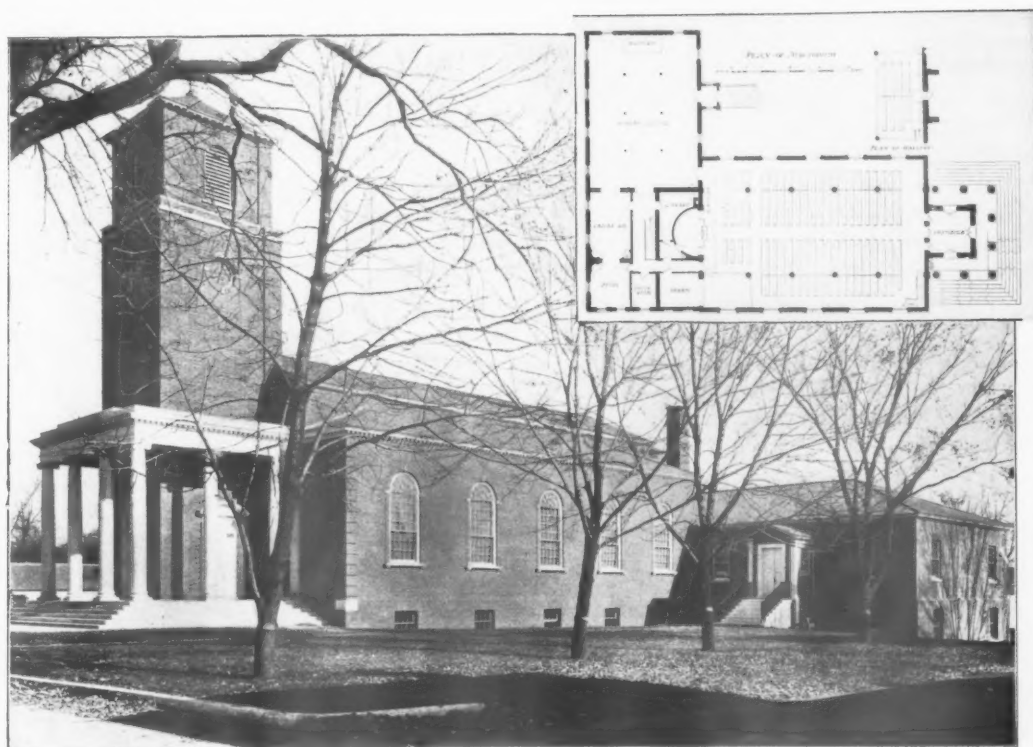
DOMES OF THE RHODE ISLAND STATE HOUSE.
McKIM, MEAD AND WHITE, ARCHITECTS.



KNICKERBOCKER TRUST BUILDING, BROADWAY, NEW YORK.
MCKIM, MEAD AND WHITE, ARCHITECTS.



KNICKERBOCKER TRUST BUILDING, OFFICERS' ROOM
McKIM, MEAD AND WHITE, ARCHITECTS.



FREE CHRISTIAN CHURCH, ANDOVER, MASS.
McKIM, MEAD AND WHITE, ARCHITECTS.
VOL. XXVI.—M



METROPOLITAN CLUB, NEW YORK.

McKIM, MEAD AND WHITE, ARCHITECTS.

the late Stanford White, must always be reckoned with. At the time of the death of White his admirers seem to have sought to attribute to him practically the whole artistic ability of McKim, Mead, and White, but the work of the firm since his death has undergone no perceptible change of character. To either McKim or White has been given the credit of one or another design, the work of Mead being seldom if ever mentioned; it being accepted as a matter of course that his time is fully occupied and his attention centred in the organisation of the large office and business management of their extensive practice; but I predict, even now that Mr. McKim has passed away, that as long as Mr. Mead lives the work of McKim, Mead, and White will continue unchanged; but it will not be solely due to the native artistic abilities of Mr. Mead. He and his partners have worked beautifully together in life—at least, during the years since the completion of the Boston Library. The whole of their work must be known to posterity as that “of McKim, Mead, and White.”

But the prying, questioning mind must be answered upon one point: it must know who took the lead—who had the final, determining word—

whose judgment was deferred to by his associates. The truth would probably reveal the answer: “Sometimes one, sometimes another; but if any one more than the others it would be that of Charles Follen McKim.”

McKim's life was a full and busy one; work, honours, distinctions, were crowded upon him; he was not less distinguished as a patron of art, connoisseur, and clubman than as an architect. He was a friend and patron of Columbia University and a founder of the American School at Rome. As a benefactor of art in the most material way he took a leading part, and deserved the greatest praise for what he accomplished. He has advanced a few stages further the taste of the whole of the practitioners of architecture in America. He has had a mighty part in laying out the straightest path to the throne of Beauty, and pointed the way that is being followed by many of the young American architects of to-day.

F. S. SWALES.

NOTE.—In our recent articles on American architecture several other buildings by McKim, Mead and White were illustrated, viz.:—New York Life Insurance Buildings, September 1908; Tiffany and Gorham Buildings, February 1909; National City and New York City Banks, March 1909; State Savings Bank, Detroit, May 1909.



NEW MUSIC HALL, BOSTON, MASS.

McKIM, MEAD AND WHITE, ARCHITECTS.

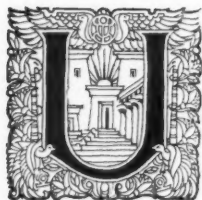


TIFFANY HOUSE, NEW YORK.

McKIM, MEAD AND WHITE, ARCHITECTS.

A Visigothic Church in Spain.—II.

(Concluded.)



USING the fine sandstone, we find the masonry not poor and rough like that of the Middle Ages, but preserving all the regularity and grandeur of Roman building in hewn blocks of 50 cm. in height, many of them of great size, very well hewn, and placed probably by weight only, at any rate without mortar. The columns appear to have been wrought specially for the church; the large ones of the chancel arch are of greyish marble with extensive black veins; those of the crossing, four in number, are of excellent quarried marble, but they are very imperfectly rounded, each having its upper moulding. Of white marble also are the small columns of the arched openings into the

chancel already described, having base, shaft, and capital all worked in one piece of marble. Those of the same kind in the entrance porches are of soft stone.

Exhibiting their Spanish origin, the arches are of horseshoe form, but not with the hideous curve of the tenth century, which reached its extreme in Mazote, but with a moderate curve not extending more than one-third of the radius beyond the semicircle; this proportion may be observed in all the arches of this description dating earlier than the ninth century.

The same proportions will be found also in the arches of the transept, in the central arch, and in the twin arches of the aisles, as well as in the small double windows in the porches and in those admitting to the chancel, which have no imposts, the jambs falling in line with the arch like those of San Juan de Baños, which may be taken as another sign of their early date.



INTERIOR VIEW OF SAN PEDRO DE LA NAVE.

The external arches of the porches are not alike, one being of a very slight horseshoe form, the extension beyond the half-circle not being more than one-sixth of the radius; the other, though stilted, has its curve simply and evenly carried out.

The joints of the voussoirs radiate towards the centre, with the exception of the lower blocks in those of the chancel, which are directed to a point somewhat lower down without altering the number of the voussoirs. The extrados, in place of following the curve of the intrados, diverges into right lines towards the spring of the arch, thus increasing the size of the springers and the stability of the work, as in the entrance arch of San Juan de Baños and in one of the gates of Córdoba. Lastly the impostes which project somewhat beyond the face of the arch are wide bands covered with ornament, or else returning towards the arch with the graceful "nacela" or semi-scutia, the only moulding used in the edifice.

The entrance arches, which used to have wooden doors, appear now of a strange form, with stilted arches set back as much as 30 cms. on the jambs, which I can only understand by supposing that originally there were lintels on which the sockets for the hinges were fixed, and that, the part above these having been built up, the arches have served only to carry the weight—a device not without precedent, and having advantages easy to imagine. One of these doorways, that of the south transept, is enlarged in segmental form, but otherwise preserves the original dimensions; its voussoirs are widened towards the springers, and being built without a keystone its safety is thus provided for.

The workmanship of this edifice does not go beyond the Roman system in providing resistance for the thrust of the vaulting, which is of small well-cut stones, trusting everything to the well-wrought masonry of its walls, and to the equilibrium of all the parts, without the addition either of the makeshifts of the Byzantines or the visible squinches so prodigally used later under the successors of Pelayo in Asturias. Although there are supports in all the angles, in the majority of cases they are idle and useless. Nevertheless, the result of the calculations was disastrous, both arches and vaults having cracked, owing to the displacement of the walls, and, as we have seen, a considerable portion has fallen.

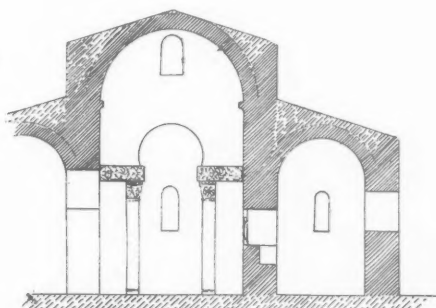
The vaults are barrel-shaped, that of the Capilla Mayor being somewhat stilted, and set back on a graceful frieze which serves as an impost. Those of the lateral chapels spring at once without this ornament, and those of the arms and head of the cross from a "nacela" moulding, now mostly destroyed. With regard to the centre of the crossing, I think it must have had another kind of vault, because that of a barrel gives no justification for the work that has been done in restoring the base with quadrangular supports when the arches on which it was erected gave way; and with this its columns probably

agree. We have an exactly analogous example in Santa Comba de Bande (p. 196), a simplification of that of San Pedro, having as plan a cross with vaulted nave and transepts and horseshoe arches like the lateral ones of this church, enclosing a quadrangular lantern or surrounded by a cornice, with windows above and a groined vault: the lantern of San Pedro may very well have been similar to this. Neither it, Santa Comba, nor San Juan preserves any sign of an external cornice for support of the roof.

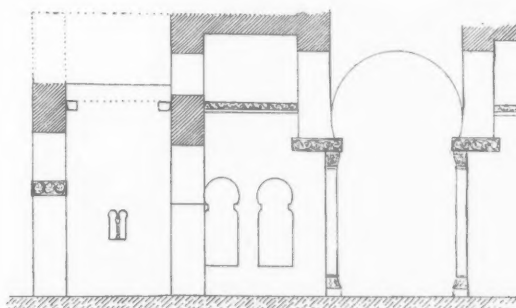
The decoration corresponds absolutely to the style of the seventh and eighth centuries, balancing between the Classic form still in use in the time of Justinian, and the Byzantine which arose in the Carolingian period, and it develops into two very distinct styles. The first is shown in the frieze which runs from the capilla to the arms of the cross, also in the windows of the former, the capitals, or more properly the mouldings of its arch, the impostes of its doorways, and the small columns of its windows, in all of which the style is of a barbaric and poor character, but having an affinity with that of Andalucía, examples of which may be seen in some parts of the Mosque and the Museum at Córdoba. This ornament is all based on intersecting circles, combinations of crosses, rosettes, stars, spirals, and bunches of grapes which hang from undulating bands. These are accompanied by scales, reels, and chevrons, most of them chiselled in the stone, and within the capilla itself there are even representations of men and animals of the rudest and most barbaric description; such as a nude figure attacking, lance in hand, and some kind of creature on a horse with a small quadruped by the side (Figs. 3, 4, p. 195).

The work of the other decorator, who came later, on the contrary, commends itself by good taste, richness, and ability, being in fact the most notable that has been preserved in Spain, also as being the only example of pictorial relief. As these decorations are localised in the upper portions of the transepts (see September number, pp. 134, 135) they probably denote a restoration which rendered useless the frieze previously existing lower down, and perhaps added the four columns not contemplated in the original plan, whose utility is obvious.

This style has much of Oriental in the elegance and rhythm of its composition, recalling Italian work of the same period, and more especially the Visigothic fragments of Guerrazar, others of Toledo and Mérida, and the rich marbles found at Escalada. They chiefly show graceful undulations of branches with large leaves, flowers, and bunches of grapes, with birds among them picking; some have human heads, others peacocks and lambs surrounded by foliage. Of the same class of ornament are the sculptured bands which serve as impostes to the arches of the crossing. The "nacela" from which the vaults spring, and a fragment built into the outside wall of the church near the ground, all have similar decoration, though in these last only vegetable forms are used. As to the columns



SAN PEDRO DE LA NAVE. CROSS SECTION.



LONGITUDINAL SECTION.

above mentioned, they are prototypes of those which adorn the Asturian churches built by Ramiro I.

The very original pyramidal bases are ornamented with leaves, palms, and huge human heads between decorated bands of thoroughly Visigothic character. The capitals follow the form of those of the main arch, and deviate from the Classical type towards the Byzantine; two of them are covered with foliage, birds, heads surrounded by a shell as nimbus, and busts with crosses. The other two are wholly iconographical; on one is represented Daniel praying between two lions which are licking his feet: the inscription above his head explains the situation; the other illustrates the sacrifice of Isaac, who is laid on an altar which is upheld by columns; on the other sides of the capitals are the Apostles, Peter with cross and book, Paul with a volume and in act of speaking, Philip holding a label above his head, and Thomas with another book. These subjects, the same as those sculptured on the sarcophagus at Ecija, correspond with the era of Constantine, typifying by the story of Daniel the resurrection of the just, and the sacrifice of Isaac that of the Eucharist; the interpretation of the latter being evident by the altar on which the victim is laid. We need not wonder at the poverty of the figures, seeing the absence of even the most rudimentary trace of classical culture, and the miserable condition to which the plastic arts were reduced, at this period.

The iconographical value of these capitals as regards Spain is very great, for with the exception of the sarcophagi, generally imported, I know of no sculptured representations of scriptural subjects anterior to the eleventh century, giving expression to one of the most remarkable and profound distinctions of Spanish religious culture, already sanctioned by the Council of Eliberri. Moreover, historical capitals did not become general, even in Italy, until the Romanesque period, so that these early ones of ours constitute a most valuable precedent. It is worthy of note that the fibulas and brooches of the Merovingian Period published by Le Blant represent in identical form the scene of Daniel, and with the same form of lettering.

The descriptions on the capitals are as follows, transcribed literally:—

- + VBI DANIEL MISSVS EST IN LACVM LEONVM.
- + HVBI ABRAAM OBTVLIT ☙ ISAC ☙ FILIVM SVVM ☙
OLOCAVPSTVM DNO ☙
- + ALTARE (in which Isaac is about to be sacrificed).
- + SCS PETRVS APOSTOLVS
(Fig. 2, p.195) LIBER (which S. PEDRO holds in his hand).
- + SCS PAULVS APOSTOLVS (Fig. 6, p. 195).
- + SCS TOMAS

Most of these were included by Hübner in his "Inscriptiones Hispaniae Christianae" under the number 466, with errors for which the blame rests on the "Monumentos Arquitectónicos de España," from which he copies. Note the form "hubi," and also that of the correct "ubi," in the phrase which is repeated in a contemporary diptych in the Museum of Antiquities in Brussels, whose legend begins: "Ubi dns ambulabit super aspidem," &c. More remarkable is it to find "olocaustum" for "holocaustum," and "Emanuel" for "Emmanuel."

The type of letter offers another argument for the antiquity of this church, which is easily corroborated by simply comparing its epigraphy with that of dated inscriptions. There a close analogy will be found with that of Bailen, A.D. 691, which shows it to be earlier than others in Castile. The very well-marked triangular tops always ending the vertical strokes are peculiarly characteristic of the epigraphy of the Visigoths and the Merovingians, the lenticular or rhomboidal form of O is proper to the seventh century, the square D is of the sixth and seventh, the P with its somewhat open and low curve is not seen after the beginning of the eighth, and the interpositions in form of leaves are already very rare in the Asturian inscriptions of that date. Another proof is to be found in that after the beginning of the reconquest these letters are not found in Asturian inscriptions later than that of Cangas, A.D. 738, nor in those of the Mozárabes; for example, the rectilinear C, the T with large crossing hanging down on the left side, the lunar E, the A without crossing, &c., &c.



SOUTH SIDE OF SAN PEDRO DE LA NAVE.

Cut in the stones on the outside wall of the Capilla Mayor may be read some epitaphs hitherto unpublished, the characters of which show them to be of about the date of the erection of the edifice (Fig. 1 below). The word which has been purposely half obliterated was certainly "Celanova"; but there is this difficulty: that no Alvaro is known as Abbot of Celanova at any time, still less in that century, when the history of the monastery is perfectly known. In 950 a "Caballero Alvaro" made a donation to S. Rosendo, of which he was founder, of certain property in Moreruelo, which Yepes supposes to have been annexed to San Pedro de la Nave.

The monogram, which may read "Stevano," may be older (Fig. 5). The form Stevano is found in a signature of Escalada of the tenth century. On the same stones may be seen in four places the five-pointed star so common later as a mason's mark.

San Pedro is not at present considered a national monument; but as its great merits make it well worthy of being regarded as such, no doubt before long the competent authorities will concede it the title, and sooner or later will fall into the temptation to rebuild or restore the edifice, making with its stones something of what I have done on inoffensive paper.

We need be under no illusions, however. The church is unrestorable; remembering the enormous expense it would involve, and the small means at our disposal, it will continue in its present condition until it finally falls to ruins. The enormous bulging of its walls obliges it to be left untouched or rebuilt almost entirely, and this is neither possible nor desirable at a time when the mystifications of archaeologists, however learned they may be, are becoming worse and worse. It would be very much better to build a copy with all the details and restorations possible. I recommend the suggestion to any one having sufficient good taste and the requisite means, and who wishes, for example, to build a private chapel or a mausoleum.

This is by no means to say that it should be left *in statu quo*. Its present condition is disgraceful, whether considered as an artistic treasure or simply as a parish church; but any interference would have to be of the most careful and artistic nature if it were to be entirely satisfactory. We might be content with cleaning the lime off the inside walls (a very simple task if the friezes and capitals are left untouched), filling

up all the old cavities, taking down the bell tower and staircase and one modern doorway, renewing the parts of the roof which are falling, restoring as far as possible the old lines, and removing all accessories which are not indispensable to worship.

As regards the significance of this edifice to our national art, it is decisive. It serves to confirm what we already know of Visigothic architecture, the peculiar type of which was somewhat uncertainly defined while we had only San Juan de Baños to serve as authority. It shows a tendency to repulsion against the basilica and progress towards the pitched roof, a number of wholly new departures, and a plethora of invention and of freedom of treatment in our early artists. Among the twenty churches which are in existence, dating from before the eleventh century, scarcely any grouping is possible, and from that date forward no fixed form of development, only a number of happy indications, which if they had been well carried forward might perhaps have eclipsed the Romanesque style by anticipating it. It is very curious that in Auvergne, where the Romanesque architecture seems to have had its birth, one finds a moulding which, in spite of the ingenious suggestion of origin by Viollet le Duc, we must recognise as an evident plagiarism of our Córdovese art of the tenth century, which spread to the Mozárabic churches in Leon, and this not being the only point of contact leaves one to infer some kind of Spanish influence in that region. But if in the case of San Pedro we find signs of great workmanship, it was neither collective nor fecund, owing to internal dissensions and the want of discipline—always the fault of our nation—which stood in the way of our establishing a distinctive Christian art; while France, so backward throughout the Merovingian period, and lacking in initiative later on, did develop one by insisting upon a form at once methodical and progressive, so that if its monotony often wearies, at last it reached its apogee of perfection.

In our first attempt at a distinctive style a certain originality appears, not only in the disuse of the semi-circular apse and the use of the horseshoe arch, but in originating the cruciform church; not despising the basilican form as at Baños and Cabeza del Griego, at Bamba we find an advance already more harmonious and free, in Santa Comba,² or with the two types perfectly combined, as in San Pedro de la

⁸ Referring to Santa Comba de Bamba being an advance on San Pedro, Señor Gomez-Moreno writes: "According to studies made since this was written, this church appears rather to be of the tenth century than of Visigothic origin."

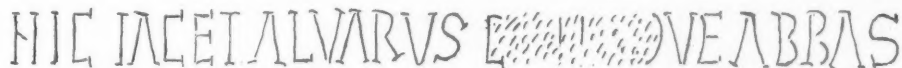


Fig. 1



Fig. 2.



Fig. 3.



Fig. 4.



Fig. 5.

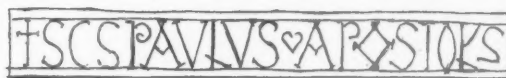
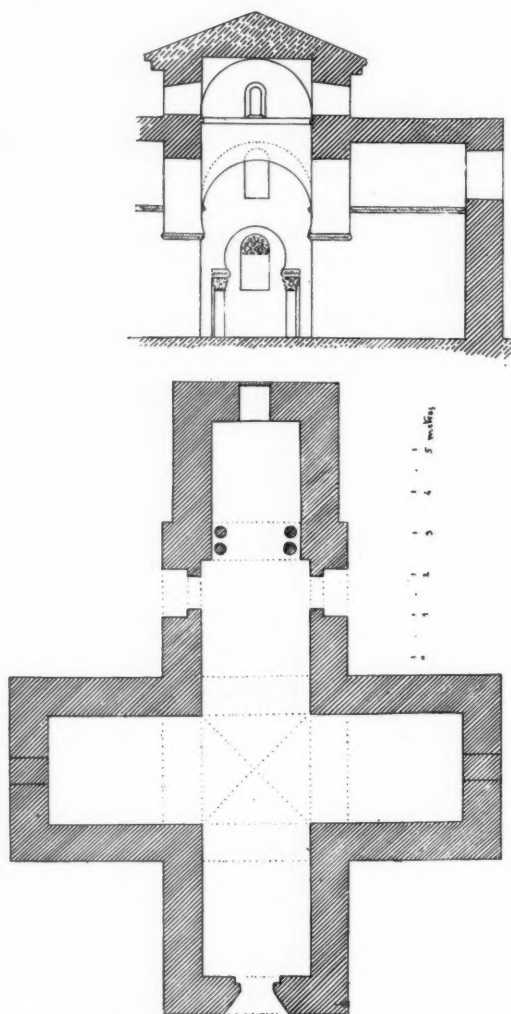


Fig. 6.



CHURCH OF SANTA COMBA (ORENSE).

Nave, where both ideals are concentrated. As regards the vaulted roofs, they entered on the scene as the basilica left it, showing conclusively the influence which we have agreed to call Byzantine.

The question is, then, do we owe to the East directly this development of Gothic architecture? No single edifice can be said to demonstrate the assumption definitely, but as those existing are so few and of so secondary a type we may suppose the destruction of many which might perhaps have done so. Moreover, Andalusia shows proofs of Byzantine influence very marked and capable of explanation, seeing that the Roman imperialists dominated the country until the end of the sixth century, and even much later on we find that the intercourse with the East was not closed.

In effect, the workmanship of the jewellery of Guarrazar, so superior to the other jewels of the Barbarians, carries this influence to their date. Also the decorative sculpture at Baños is full of Latin reminiscences; but, on the contrary, at la Nave the grace and rhythm is altogether Oriental, and even the figures show an exotic origin.

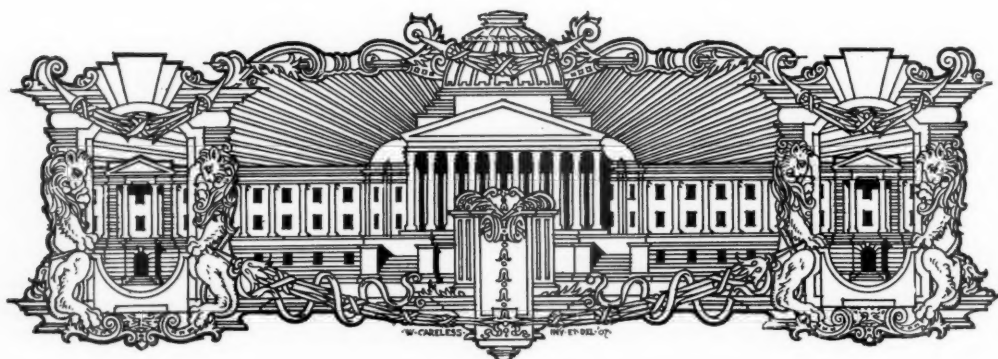
It is not necessary, however, to suppose that the hand of a stranger intervened in the actual workmanship, for a sufficient education would have been obtained from the pieces of white marble brought from beyond the sea to adorn the rich edifices which show the like designs, as we have already pointed out.

The Asiatic type of ornament is to be seen most completely in a series of capitals dispersed, or made use of in other buildings which recall Syrian work, such as the Golden Gate of Jerusalem, in the modelling of the foliage leaning towards the Acanthus of the Greeks. Among those in the Museum at Leon which came from Sahagun are some typical ones, others in Hornija are more in character with the period in which they were executed, and there are others in Escalada, Maxote, Peñalba, Zabeño, Ayoo de Vidreales, Toro, &c. The rich columns of Hornija, similar to those of Córdoba and Cartagena, are evidently Byzantine.

To conclude, San Pedro de la Nave represents perhaps the last phase of Visigothic architecture in Spain with special characteristics, on which are founded local traditions, traces of Latin instruction, and echoes of the East, and is a faithful embodiment of the social vitality which was in full development in Spain when it was cut short by the Arab invasion.

MANUEL GOMEZ-MORENO.

Translated from the original Spanish by L. HIGGIN.



Current Architecture.

COLDICOTE, WARWICKSHIRE.



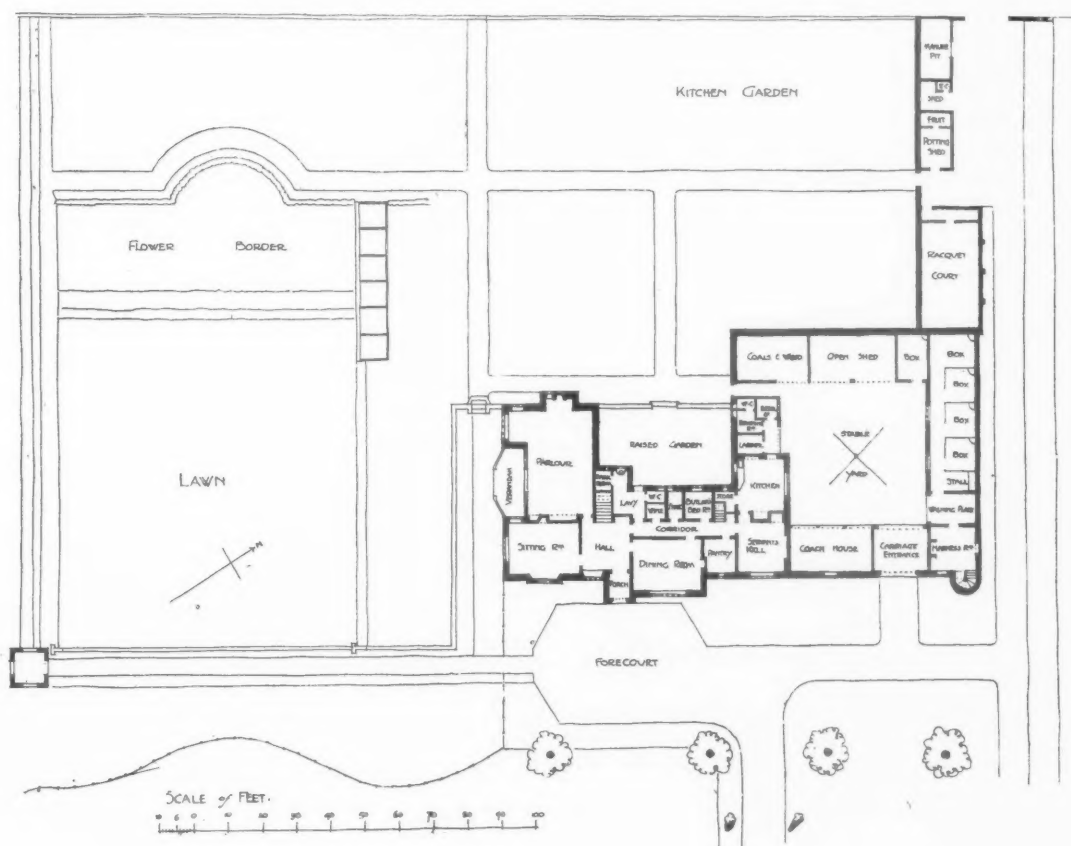
THIS house is situated some few miles from Moreton in Marsh, on a slope overlooking a wide tract of undulating country backed by a range of hills which rise from the plain to the west. It is built of the local oolite stone, quarried near the site, which laminates freely into thin layers. The walls are in coursed rubble with similar stone for the angle quoins and dressings, with the joints raked out with a stick to emphasise the character of the local walling. The only dressed ashlar work is in the entrance porch and gable over, with a carved panel by

Mr. A. Broadbent. The roofs are of stone slates from the Eyford pits, coarse in texture and varied in colour, and the chimney-stacks are of red sand-faced bricks from Berkshire.

All the windows are of oak, with lead lights and iron casements from Mr. John Pye, of Moreton in Marsh.

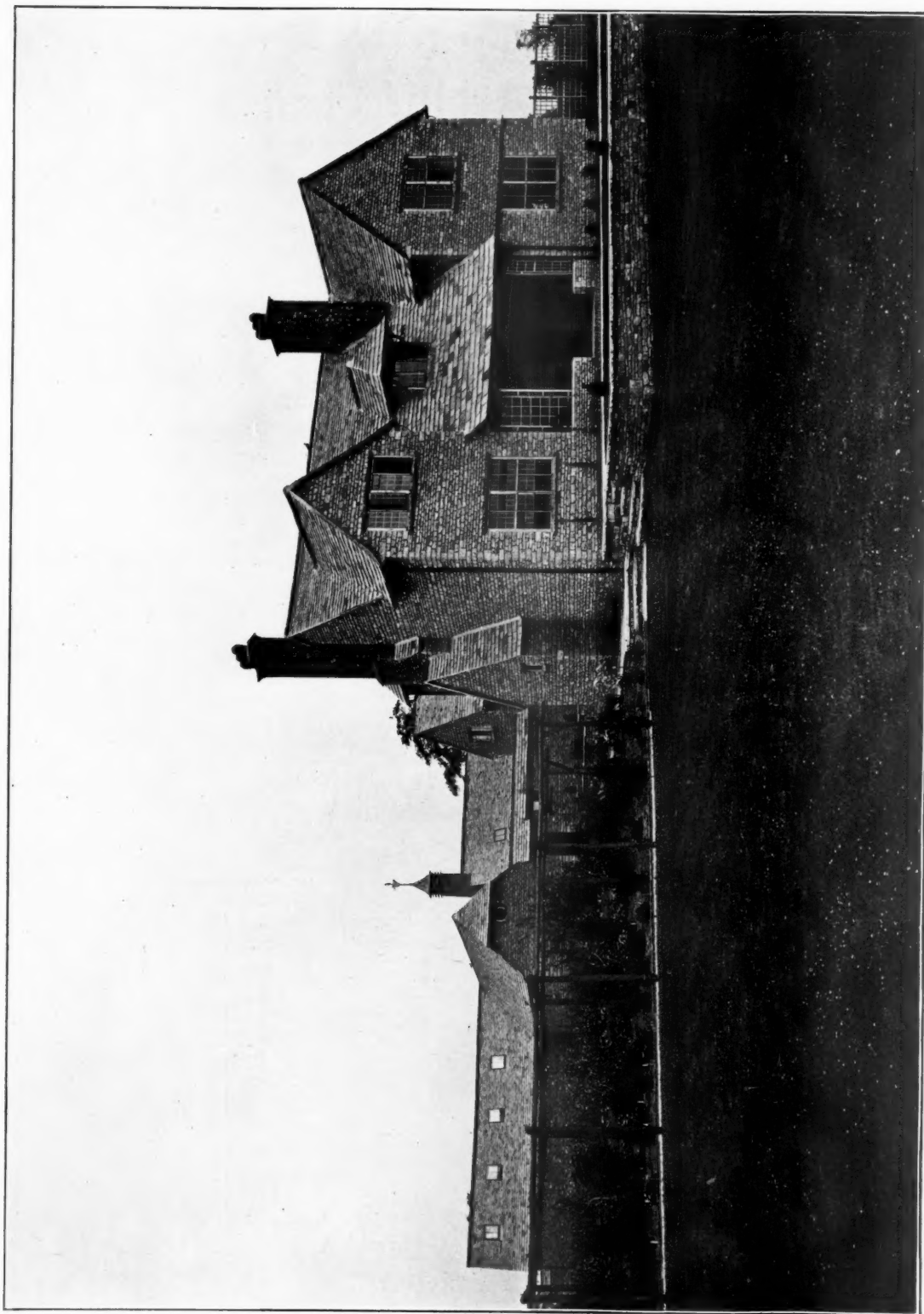
The floors, fittings, and joinery, &c., to the principal rooms are of oak, and the ceilings are emphasised with modelled plasterwork.

The stable buildings, entrance lodge, garden buildings, and terrace walls, &c., are all treated in a similar manner, so that the whole scheme is complete. The builders were Messrs. Hayward & Wooster, of Bath, and Mr. E. Guy Dawber was the architect.



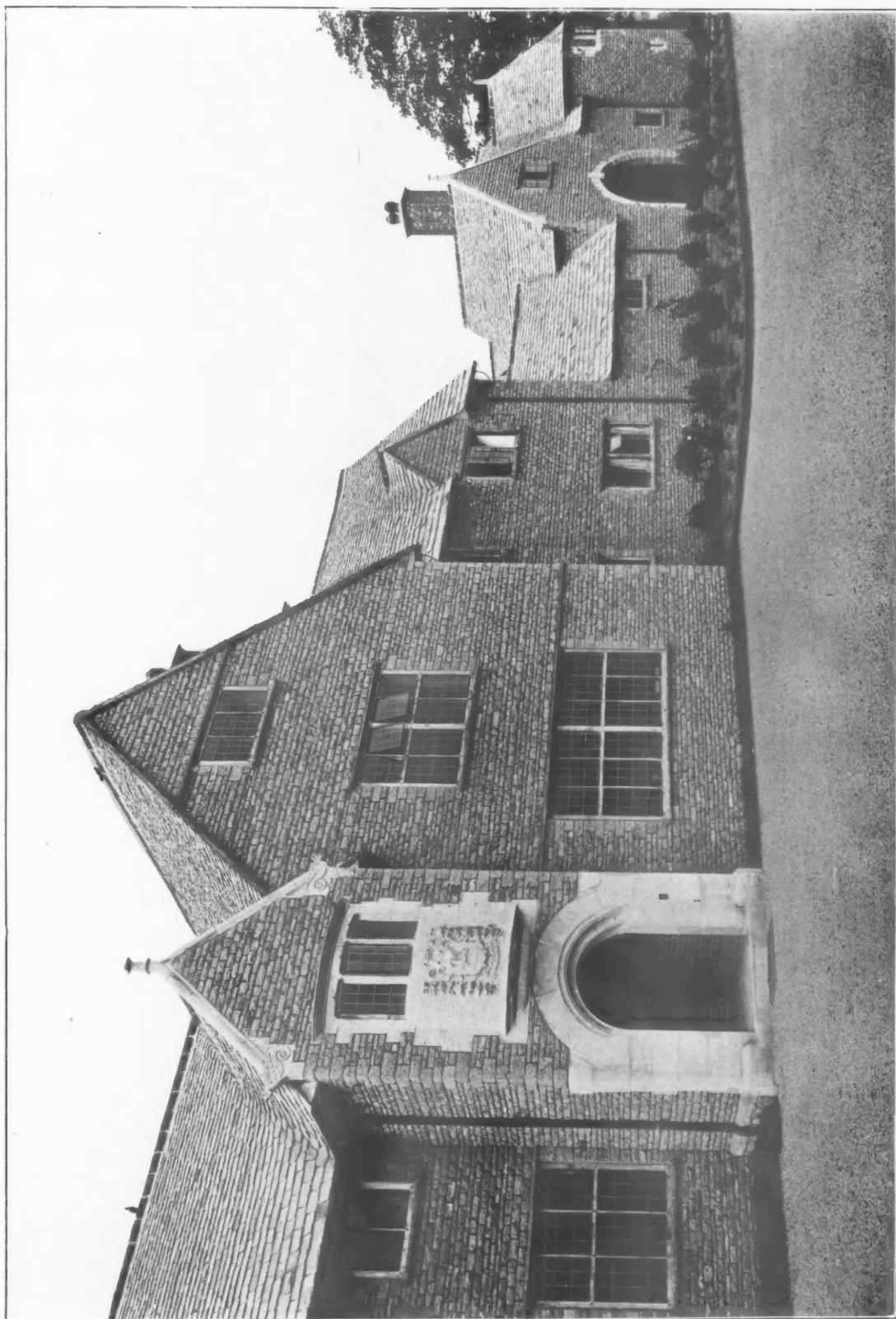
COLDICOTE, WARWICKSHIRE. GROUND PLAN.

E. GUY DAWBER, ARCHITECT.



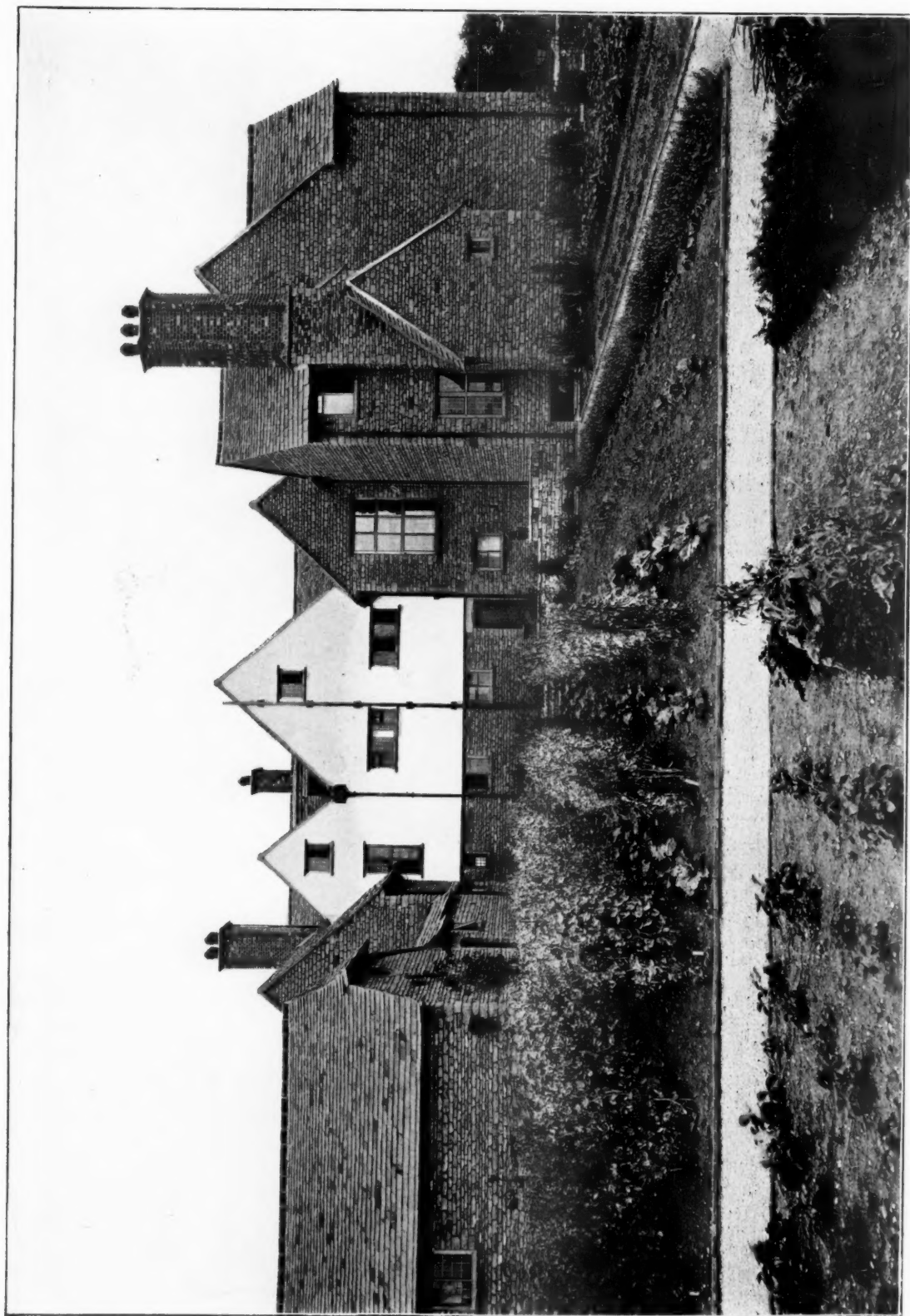
COLDICOTE, WARWICKSHIRE. GARDEN FRONT.
E. GUY DAWBER, ARCHITECT.

Photo: Arch. Review Photo, Bureau.



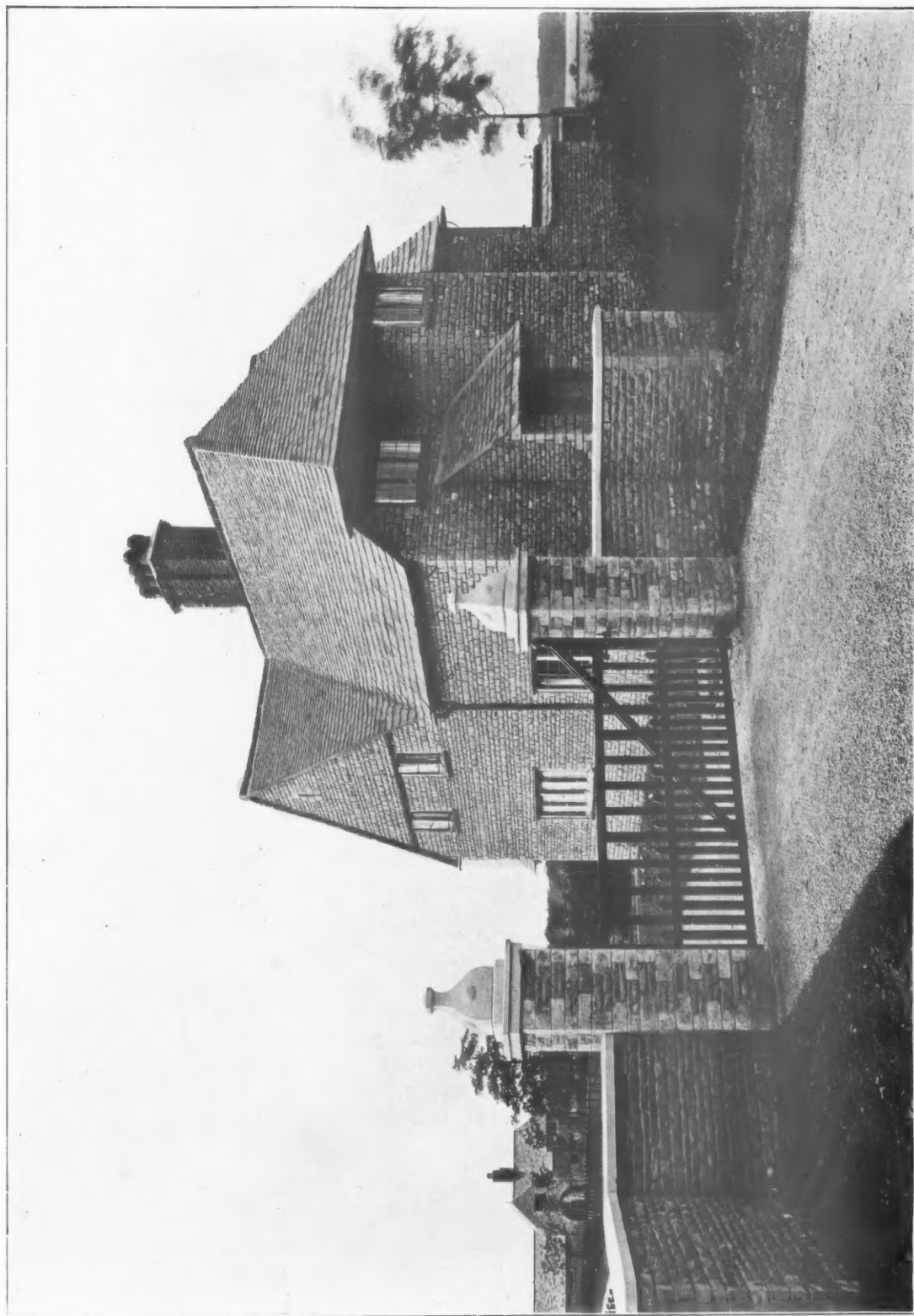
COLDICOTE, WARWICKSHIRE. THE ENTRANCE FRONT.
E. GUY DAWBER, ARCHITECT.

Photo: Arch. Review Photo. Bureau.



COLDICOTE, WARWICKSHIRE. VIEW FROM KITCHEN GARDEN.
E. GUY DAWBER, ARCHITECT.

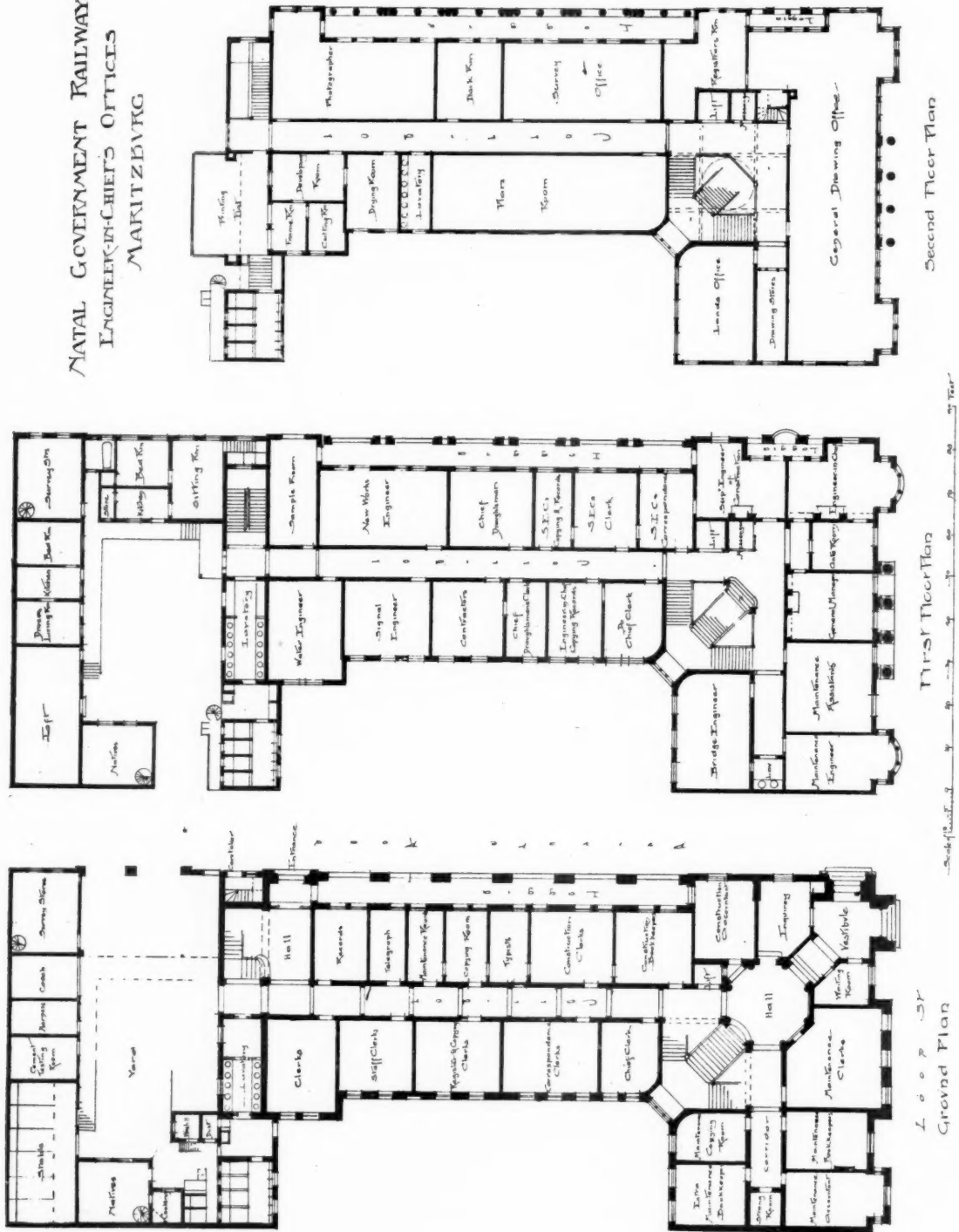
Photo: Arch. Review Photo. Bureau.



COLDICOTE, WARWICKSHIRE. THE LODGE.

Photo: Arch. Review Photo. Bureau.

NATAL GOVERNMENT RAILWAYS
ENGINEER-IN-CHIEF'S OFFICES
MARITZBURG



H. J. WELLMAN, ARCHITECT.



NATAL GOVERNMENT RAILWAYS: ENGINEER-IN-CHIEF'S OFFICES, MARITZBURG.
H. J. WELLMAN, ARCHITECT.

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



WHEN Dr. Emil Reich, the well-known professor of history, published his historical atlas, he prefaced his work with the significant motto: *Est locus in rebus*. The student of topography could have no better aphorism to sum up the true inwardness and meaning of his work. The genius of the Latin language confines in a few words ideas of great magnitude, and by the very simplicity of its form controls the central meaning without limiting the sphere of its application. To the trained and educated mind everything has its proper *locus*, its position in time and in space, and the application of this is the test of such training and education. And even those transcendentalists who deny the existence of time

and space, arrive at their conclusions through a very real sense of these qualities which they interpret as the necessary conditions of human thought. Certain it is that to the historian the place—whether in time or space—of any given action or occurrence is all-important, and constitutes the kernel, as it were, of his knowledge. The mere statement of a fact does not imply in itself the possession of real knowledge, but the ability to place that fact in its proper environment and in its proper perspective is the real proof of the understanding. The place—its character, surroundings, and inherent possibilities, and the time—its position as the outcome or the forerunner of entirely different events, these give a fact its true significance, and it is in this spirit that we should read the words *Est locus in rebus*.

There are two stages of freedom in thought, the one that precedes and the one that follows a proper course of training. The former being untrained is for the most part unfruitful, in that it does not perceive the limitations of its subject, and cannot discover any coherence in the things which the mind has not grasped. No better illustration of this is to be found than in the unfettered foolishness that proceeds from the lips of the man-in-the-street when he criticises architecture. He has no knowledge to guide, restrain, or liberate his thought. The well-trained architect has, however, studied the limitations and conventions of his art. He has sought the *locus*, the meaning, the form of every style; and having gained that knowledge, he enters a world wherein the mind has freer play of imagination, fancy, and criticism than was ever known to him before he passed its threshold.

The training which an architect has in precision of thought should fit him in a special way for the topographical research which our Society has undertaken. So many historical writers are still in the first stage of which we have spoken; they seem possessed of no power to make their writings lucid; north, south, east, and west are alike to them, and they describe buildings



Photo: G. H. Lovegrove (Survey Committee).

THE CLOISTERS, MORDEN COLLEGE, BLACKHEATH.

with no reference to a plan. There are many articles in the *Dictionary of National Biography* which do not trouble to identify their subjects with the districts in which they lived. But an architect has been trained to feel that he does not grasp any material object until he can draw it in plan, elevation, and section; and since he can control the whole form and design by these three things, so he learns to control historical facts by their place and time. In this way he should make the best topo-

grapher, and the infusion of architectural blood into the "body topographical" should be attended with very great results. We are well aware that beyond the mere mechanical grasp of things attained by this training in precision, there is required some power of intelligence and even of genius. But of this we do not speak now, except to say that the *locus in rebus* needs much hard work—with or without genius—for its discovery.

WALTER H. GODFREY.

Books.

CHELSEA.

The Parish of Chelsea (Part I). By Walter H. Godfrey, Architect; being the Second Volume of the Survey of London, and the eleventh publication of the Committee for the Survey of the Memorials of Greater London. Price to Non-Subscribers, 1 guinea (Free to Subscribers). Published in England by the Committee for the Survey of the Memorials of Greater London, 23, Old Street, Westminster, S.W., and to be obtained from B. T. Batsford, 94, High Holborn, W.C. Only 600 copies have been printed.



THE object of the Committee for the Survey of Greater London has been made plain in these pages month by month, but it may be pointed out again that its object is to register or record whatever may be deemed of historic or æsthetic interest. In this connection a large and fine collection of drawings, photographs, sketches, and measured drawings has been compiled by the active members of the Committee. Besides this work, the Committee also publish monographs of more important work, and it is intended to write, from the extensive survey being made, volumes on the different parishes. The first of these dealt with that of Bromley, and the second (that under review) deals with Chelsea.

It may be pointed out that the work of the Committee cannot be carried out without money, and therefore a large body of honorary or subscribing members is wanted. The active members, besides their subscriptions, help in the preparation of drawings, &c. Too much praise cannot be given to this society, and to the members of it who have devoted so much time in a voluntary way. The delays experienced in the preparation of a book like this will be understood when it is realised that eight years have gone to its completion.

No part of London is more fascinating than Chelsea; it, more than perhaps any other parish of comparatively confined area, guards still the eighteenth century—a century beginning to be highly prized. To architects especially it is a period full of suggestion and interest, and this Survey should appeal very strongly to them. "This first volume of our Survey of Chelsea includes all that part of the parish looking towards the river which lies between the Royal Hospital on the east and the Old Church on the West."

The method adopted in the Survey is to illustrate by photographs and drawings all that is of historic or æsthetic value. Brief letterpress accompanies the illustrations, and the historical references are placed as footnotes. The text is, however, of secondary importance to the plates, which are of unusual interest, and show very fully how charming the work of the eighteenth century can be. Interiors and exteriors are illustrated by photographs, and a few measured drawings give additional interest.

Besides these plates a few illustrations of plans are set with the text, which is further enhanced by heraldic drawings placed in the margins. The bulk of the examples are taken from Paradise Row and Cheyne Walk, and we know of no streets where such a wealth of quiet and delightful architecture is to be found. Besides the general views of the houses, many excellent illustrations are shown of doorways, ironwork, lead cisterns, interiors of panelled rooms, staircases, fireplaces, &c. And one cannot hope to find anywhere more delightful examples of panelled rooms than those from No. 6, Cheyne Walk and the Queen's House. A beautiful spiral stair is illustrated from the latter house. The ironwork of Chelsea is as good as the rest of the work, and some fine gates and railings are shown.

On the whole the book is a noteworthy achieve-

ment, and brings together in small compass much to interest and a great deal to instruct those of us who care for unobtrusive and gentle architecture.

MODERN DOMESTIC ARCHITECTURE.

Modern Homes. By T. Raffles Davison. pp. 248. Illustrated with sketches by the Author. 15s. netl. London: George Bell & Sons.



It is a pleasant task to one who remembers the domestic architecture of thirty and forty years ago, when good work was scarce, to look through the pages of Mr. Raffles Davison's "Modern Homes," and compare the houses that are built now with the bulk of those built in the seventies. Yet, great though this advance has been, we cannot shut our eyes to the fact that the great body of the public still remains unmoved. Architecture, sacred or profane, is a matter of supreme indifference to the man in the street, and the speculating builder provides all he needs or asks.

If the history of a nation is inexorably written on its buildings, future ages may be puzzled to account for the fact that, contemporary with a domestic architecture expressing the highest refinement of individual taste and a character peculiar to its time, is found a type of house building which is its direct antithesis. It may perhaps be that in every age these two streams have flowed side by side, and that only the worthy buildings have survived. It would be comforting to believe this: to believe that all the abominations which now offend the eye would be swept away, leaving not even a memory behind. But evidence is all against such an assumption, and our successors will see the good and the bad together. It will no doubt be clear to them that serious architects of to-day are really, and in a sense consciously, outside the current of modern ideas, and are keeping alive with some effort the traditions and ideas of the past.

It is impossible to forecast the future of our domestic architecture. An architect can have no influence except through the medium of his buildings, and he cannot build without a client. The whole matter is in the hands of the public.

To architects Mr. Davison's book will appeal strongly, as they will be able to see how different men have handled the problems which have also been presented to them; but to the building public the book is invaluable. Mr. Davison has made it clear that the client gets something by employing a competent architect which he gets in no other way. This is an excellent first lesson. He then leads him by easy stages to a clear under-

standing of the principles underlying good house design, and shows how these principles have guided the architects whose work he illustrates.

It is difficult not to believe that this book must have a great educative influence on the public. It is just possible, and it is a danger to be guarded against, that we are a little too apt to identify simplicity with what may be called the "farmhouse tradition." Roughly adzed oak, coarse wobbly plaster, cavernous fireplaces, and an exterior naïve sometimes to the verge of childishness, have of course a certain charm, the charm of the sampler and the little story in words of one syllable. It is a form of art which makes a very direct appeal to the homely emotions, and it is quite legitimate, as far as it goes; but for all that it is, or should be, strictly limited to small and really simple houses. It is wilfully curtailing our powers of design, and altogether too easy, just to take the cottage form and blow it out bigger, like a bladder, for a bigger house. Of course there are a good many people who like this sort of thing; but there is something a little pathetic in the spectacle of an ordinary large commonplace Briton sitting, a little forlorn, in a sort of kitchen with a gritty stone floor and a ceiling so low and heavily beamed that it only wants the dangling hams to prevent his standing upright in any part of it. It is one of our conditions to make the house fit the man: to have one type of house for many types of men is to ignore this condition.

Mr. Davison has produced a most interesting book—interesting as a record of the architectural achievement of the present day, and no less interesting in that all the sketches are from his own pen. It is inevitable, of course, in these circumstances, that a little flavour of the draughtsman attaches itself to each of the houses illustrated—we see them through Mr. Davison's own eyes, and it is quite possible that some of them gain by being seen through so good a medium. It is, too, a matter for congratulation to British architects that in no other country in Europe could so interesting a collection of current domestic architecture be gathered together, nor could we find anywhere on the Continent a draughtsman with just the peculiar gift of representing architecture which Mr. Davison exhibits. No doubt in subsequent editions the few little mistakes which have crept in, such as the plan of one house with the title of another, and a drawing here and there referred to in the text but absent from the book, will be corrected, and it might also be possible to include the work of some architects who are conspicuous by their absence, and even to add a few plates, so as to give rather more representative work of some of the architects whose characteristic work is not perhaps quite adequately presented.

HERALDRY.

A Complete Guide to Heraldry. By Arthur Charles Fox-Davies. 9½ in. by 6½ in. pp. xii, 647. Illustrations by Graham Johnston, 800, including 9 plates in colour. 10s. 6d. nett. London: T. C. & E. C. Jack, 16, Henrietta Street, W.C.

MR. FOX-DAVIES appears to write on the principle of never using one word when two will do. Hence his book is bulky, and the reading of his more than 600 pages has been a labour. Mr. Fox-Davies's attitude to the Heralds' College in this volume is more reasonable than in his earlier writings. He does not now make such high claims on its behalf.

The College acts for the Sovereign, who is the Fountain of Honour. If, let us say, a contractor desires to be granted a shield blazoned with a Scotch derrick, he may get it on paying the proper fees to the College, and may not properly use such a device armorially without a grant from the College.

We have, however, always been impatient with those who denied to ancient families, whose ancestors bore arms for generations before the College was invented, the right to use such arms unless they have been at some time registered or confirmed by the College.

As to modern grants, we may be allowed a laugh at one made in 1898 to the Great Central Railway. The shield of arms is uninteresting but innocuous. The crest, "a representation of the front of a locomotive engine proper, between two wings or," if mounted on the top-hat of the chairman of the line (for crests are intended to be worn on helmets), would create interest at some Pageant of Rapid Transit. We confess to surprise that Mr. Fox-Davies should gravely illustrate and describe so preposterous an example of commercial heraldry.

ROME.

The Monuments of Christian Rome. By Arthur L. Frothingham, Ph.D. 7½ in. by 5½ in. pp. viii, 412. Illustrated. 10s. 6d. London: Macmillan & Co., Ltd.

THIS is one of a series of archaeological handbooks for American students. Professor Frothingham has a wide field, from Constantine to the Renaissance, and his facts are necessarily condensed. The arrangement of the book is good. Part I. consists of a rapid historical survey; Part II. of a classification of the monuments; while the indexes are sufficiently full. In days when the arts trip tremulously down the side streets of modern life, and have so little influence on the people, it is refreshing to remember that the eighth century made a revolution out of an æsthetic controversy, and emphasised its arguments by the slaying of an imperial duke. The modern, when he feels iconoclastic, writes in the *Evening Standard*. Perhaps it is better so. If we felt strongly on art, as a nation, our *Dreadnoughts* might cost us more.

Professor Frothingham has produced a useful reference book which will be of practical value to the visitor to Rome.

FOR THE ANTIQUARY.

The Reliquary and Illustrated Archæologist: Vol. xiv. 10½ in. by 7½ in. pp. 302. Illustrated. 12s. nett. London: Bemrose & Sons, Ltd., 4 Snow Hill, E.C.

THE bound volume of our interesting contemporary contains many good things. "The Dawn of Architecture" deals with the Pueblo region of New Mexico and thereabouts. From it one may learn how the climax of aboriginal architecture at Taos is a building to house over 400 persons. And yet blocks of flats are thought to be modern!

Other useful papers on out-of-the-way subjects are on the

Alaoui Museum, Tunis (a fine example of Arab stucco work is illustrated), and on the Cathedral of Abo, Finland.

We suggest that a table of contents would be a desirable addition, and the index could with advantage be fuller.

STEVENSON ON HALICARNASSUS.

A Restoration of the Mausoleum at Halicarnassus. By J. J. Stevenson, F.S.A. 10 in. by 6½ in. pp. 35. With plan, elevation, section, and coloured plate. 2s. 6d. nett. London: B. T. Batsford, 94, High Holborn, W.C.

THE late Mr. Stevenson was an enthusiastic antiquary as well as an architect of scholarship and taste, and while his restoration of the Mausoleum is unlikely to win a wide assent, this republication of his views will be welcomed as a pleasant memorial of an interesting and able man. The essence of his scheme is the adoption of the small plan with a double row of columns, as against the large plan with a single row. In this he differs from the majority of students, and in our opinion is wrong. He is obliged to admit that the stones at the British Museum prove that part of the pyramidal roof was to a flat slope, and as his contracted plan would not allow for the twenty-four steps mentioned by Pliny, he is driven to postulate a break in the roof line and to treat the meta as separate from the pyramid and built to a steeper pitch. The idea is ingenious, but it seems based on too subtle an interpretation of Pliny's words, on which too great stress surely ought not to be laid, and it produces a disposition of roof lines which seems anything but Greek in idea. We are especially grateful for the printing of Guichard's account (first published in 1581) of the destruction of the Mausoleum by the Knights of Rhodes in 1522 in their last struggle against the Turks before Solymán purged Asia of Christian presence. It is a dreadful thought that the priceless marbles carved by Scopas, Bryaxis, Timotheus, and Leochares were burnt to make lime, but the whole story takes its place among the Arabian Nights of architecture.

THE PORTLAND ART CLUB.

Portland Art Association. Portland Architectural Club Year Book. Second Annual Exhibition in the Galleries of the Museum of Fine Arts, March 22nd to April 10th, 1909.

THIS book is a kind of souvenir of the exhibition. It is well got up, and the work itself is of a fairly high level of excellence with the exception of the Gothic work. Fine Renaissance work in public buildings is illustrated by a few notable designs. Considerable vigour of setting out is shown in some of the plans, notably in that of the Wisconsin State Capitol, by George Post and Sons, and the Pacific Union Club Building, San Francisco, by Macdonald and Applegarth. This latter building has a fine façade, a great colonnade of coupled half pillars raised upon a strong basement or stylobate. Over the cornice a balustrade half hides the attic. Another fine design, in a somewhat similar manner, is the competitive drawing for the U.S. Custom House, San Francisco. A single pillar is substituted in the colonnade, large windows are introduced in the stylobate. It is broadly treated, with the result of some dignity. Whidden and Lewis are the architects. Bliss and Faville show a view of a singularly handsome dining-room in the Hotel St. Francis.

We cannot recommend American domestic architecture, but the interior of a room in F. H. Ranson's residence strikes us as quiet and restful. Jos. Jacobberger is the architect of this last.

We do not pretend to have noted everything of merit in the book, and our chief desire here is to congratulate the Western architects on their *esprit de corps*, and to wish their architectural clubs every success.

PALACES AND PICTURES.

The Private Palaces of London: Past and Present. By E. Beresford Chancellor, M.A. 9½ in. by 7½ in. pp. xx, 390. Illustrations 44. Price 20s. nett. London: Kegan Paul, Trench, Trübner and Co., Ltd., Gerrard Street, W.

A VAST amount of industry has gone to the making of this book, but it is not altogether satisfactory. Mr. Chancellor is so interested in the splendid figures who have inhabited the great houses, and in the multitudes of pictures which adorn their walls, that the houses come in for rather slight attention.

The book is rather for the "nobility and gentry" on one side, and for the student of pictures on the other, than for the architect. This is not a complaint in the manner of "nothing like leather," but fair comment, when it is noted that only three of the forty-four illustrations are of exteriors. The interior views are excellent, but we think the illustrations hardly generous in number.

Mr. Chancellor should have read his proofs. We are grieved to know of "Sweet Molly Lepel, who married Lord Hervey, and who resided in a house built for her in 1747, but was subsequently divided into two residences"—but perhaps it was the house and not sweet Molly who suffered this drastic operation. We suspect Mr. Chancellor is more interested in the pictures than anything, and we confess that we did not realise the amazing artistic wealth that is treasured in the not too beautiful houses of London. The poverty of the metropolis architecturally is nowhere more marked than in the houses of its great families. Perhaps Mr. Chancellor has worked on the principle of the least said the soonest mended. The index is of palatial proportions.

OLD LONDON.

The Gilds and Companies of London. By George Unwin. (In the "Antiquary's Books" Series.) 8½ in. by 5½ in. pp. xvi, 397. Illustrations 37. 7s. 6d. nett. London: Messrs. Methuen, 36, Essex Street, Strand, W.C.

Old London. Compiled by Walter L. McNay. 9 in. by 6½ in. Fifty reproductions of Old Engravings illustrative of the London of our Ancestors, with Notes and Index. 3s. 6d. nett. London: Alex. Moring, Ltd., De La More Press, 32, George Street, Hanover Square, W.

London Topographical Record, Vol. V. 8½ in. by 5½ in. pp. 190. Illustrations 15. Issued by the London Topographical Society, 32, George Street, Hanover Square, W.

MR. GEORGE UNWIN has added to the debt that we owed him for his *Industrial Organisation in the 16th and 17th Centuries*. That book was based largely on his researches amongst the records of the City. This new volume not only sets down masses of facts culled by laborious reference to the great store of London documents, but gives a reasoned history of the growth of the gilds and companies as they appear in the light of economic science. In considering the relationship between the old companies and fraternities and the trade unions of to-day, it is clear from Mr. Unwin's narrative that the old organisations were essentially individualistic, and the disputes between one gild and another the quarrels of capitalists. Nothing could be further from the fact than to regard the mediæval gilds merely as associations of craftsmen, all working with their hands. A large proportion of the hand work was done by inferior workmen who never had a chance of rising to any position of eminence in their craft.

But we must commend readers to Mr. Unwin's many and valuable pages.

An interesting series of prints has been gathered for Mr. McNay's volume, and not the least attractive are those which

show St. Magnus in its rightful place at the end of old London Bridge. We could have wished that Mr. McNay had reproduced some parts of the older prospects of London to give an idea of the mediæval city, though the scale of the book prevented their being shown entire.

We must join issue with the compiler in his dictum that "the fashion of decorating the fronts of houses with compositions in plaster" was a French custom adopted here when Henrietta Maria came over. Mr. McNay should read Mr. Bankart.

The London Topographical Society's good work has further evidence in their Record for 1908. In his presidential address Mr. Fairman Ordish took up his parable with Stow's Survey. The table of contents makes us feel again how few in numbers and how fit are the real workers in the cause of London's antiquities. There are contributions in this volume by Professor Lethaby, on Wren's Drawings of Old St. Paul's; by Mr. Philip Norman, on the London City Churches that escaped the Great Fire; and by Mr. Hilton Price, on the Signs of Old London. Yet none of them is of the Royal Commission on Ancient Monuments! So much the worse for the Commission.

P.S.—Since the above was written all lovers of Old London have had to mourn a grievous loss in the death of Mr. Hilton Price, for many years the genial and able director of the Society of Antiquaries.

GREEK BUILDINGS.

Great Buildings and How to Enjoy Them: Greek Architecture. By Edith A. Browne. 8½ in. by 6½ in. pp. x, 131. Illustrations 48. 3s. 6d. nett. London: Adam and Charles Black, Soho Square, W.

Handbook of Greek Architecture. By Allan Marquand, Ph.D., L.H.D. 7½ in. by 5 in. pp. x, 425. Illustrations 392. 10s. nett. London: Macmillan & Co., Ltd.

MISS BROWNE so far resembles Truthful James in that she tells in simple language what she knows about Greek buildings. She introduces the excellent illustrations with thirty-six pages which seem to have begun life as a lecture. It is all much more like speaking than writing—Miss Browne should not address us as "My fellow pleasure-seekers"—a hint which we offer for the further volumes contemplated.

It is an admirable production for 3s. 6d., and deserves a good sale amongst the increasing public that takes its architecture gently and in small doses.

Dr. Marquand's book is something quite different. It is a serious and scholarly study of materials, construction, proportion, style, &c., and a general review of the varying types of public and private buildings. The illustrations are numerous and well chosen. We have, however, a complaint to make. Dr. Marquand has set out to write a handbook which is presumably intended for the student, but we think will be useful only to those who are already somewhat advanced, because his terminology is elaborate and he provides no glossary. The index is complete, and when the reader stumbles at an unknown Greek word he can find the meaning by looking up other contexts, but the method of multiplying technical words is hardly helpful to the student. We notice with interest a restoration by an American student, Mr. Dinsmoor, of the Mausoleum of Halicarnassus. He shows it standing on a great base similar to that which appears in the late Mr. Stevenson's restoration. Mr. Dinsmoor, however, puts the lions facing inwards on to a flight of steps in the base leading up to the Mausoleum, whereas Mr. Stevenson put them in pairs round the top of the base, and Professor Adler placed them at the bottom of the meta.