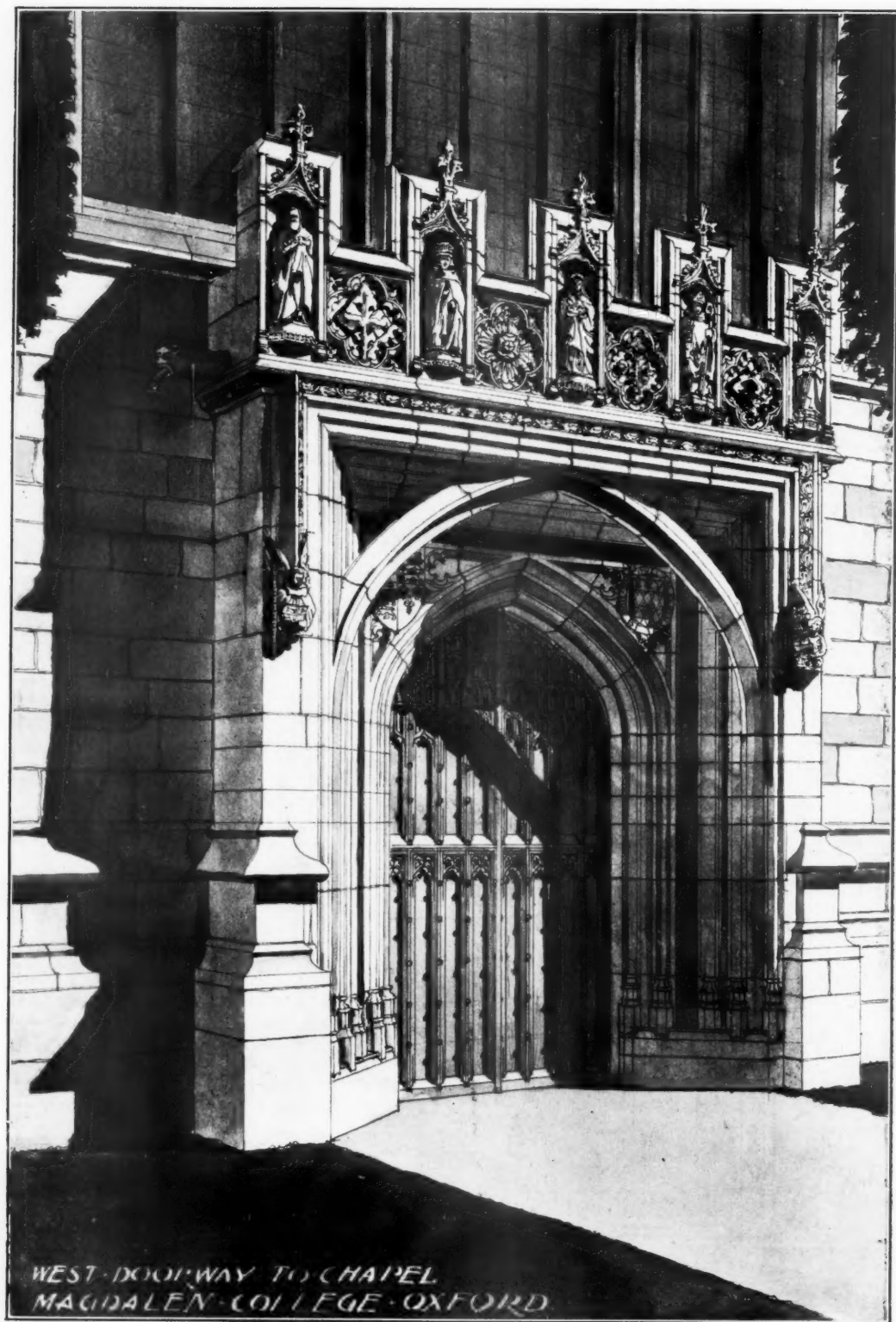


THE ARCHITECTURAL
REVIEW, DECEMBER,
1909, VOLUME XXVI.
NO. 157.



FROM THE DRAWING BY LESLIE WILKINSON (ARTHUR CATES PRIZE).

The Practical Exemplar of Architecture.

XL.



DOORWAY, JUDGES' HOUSE, SALISBURY.



THE small stone building in the Close, Salisbury, known as "The Judges' House," is of extraordinary interest. It was built for Charles Mompeyson in 1701, "and is therefore contemporaneous with some of Wren's finest work, and may itself be the work of one of his pupils." Instead of the usual construction in wood, the cornice is stone of fine dimensions and enriched with console blocks, each decorated with a leaf. The cornice is given a slight break round the central feature, adding to its importance. This feature, consisting of a doorway with a window



OUTLINE, JUDGES' HOUSE, SALISBURY.

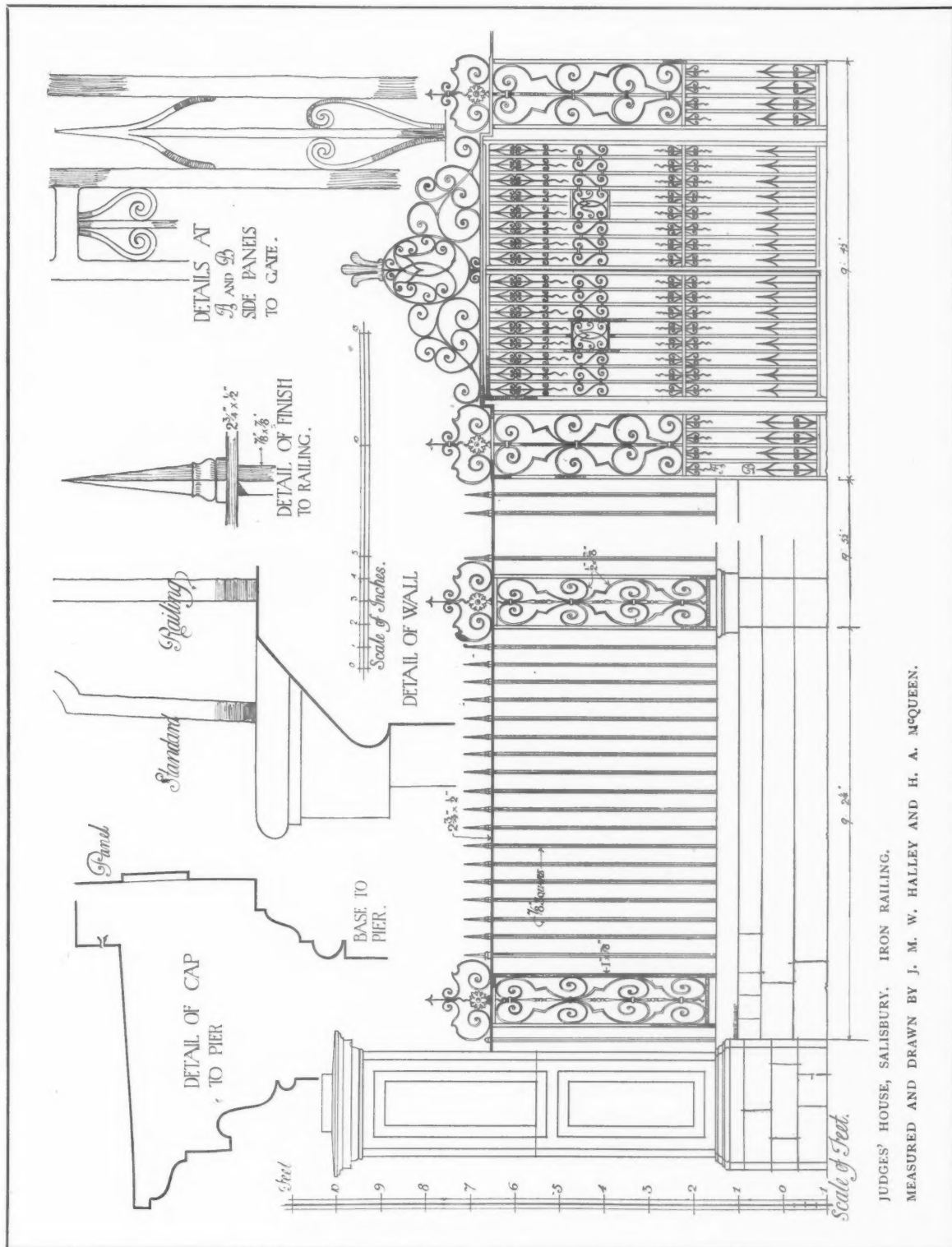
carefully adjusted over it, enriched with fine heraldic carving, given a delicate upward movement by the scrolls at the sides of the windows, is the subject of our chief illustration. It will be noticed that the lintel of the central window is lower than the others. This variation is necessitated by the introduction of the architrave, and this in its turn allows of the breaks in the main cornice. The wave-moulding forming the door architrave is of splendid dimensions and in keeping with the vigorous detail employed throughout. A curious feature is the flatness of the sides of the brackets, the scrolls of which are sunk instead of protruding in the usual way. The door and frame

are of oak, beautifully enriched. The key elevation shows the disposition of the windows, which are not all the same width, narrow ones being required at the side of the door by the exigencies of the plan and the simple roof. There is a plain bead finish to the reveals instead of the orthodox architrave. The lead heads and down-pipes are contemporaneous with the building, the monogram of the original owner being displayed on the former. A small forecourt is enclosed by a railing standing on a stone plinth terminating in stone piers. The railing is composed of bars placed angle-wise, and enriched with a few panels of more elaborate design, and the gate is comparatively simple. A large overthrow contains an oval shape with the monogram C. M. within it. The monogram is repeated twice in the gate itself. It appears to us, however, that the ironwork lacks the suavity which is so marked a characteristic of work done after the advent of Tijou, and it is evident that his influence had not then reached Salisbury.

Not the least charming example of eighteenth-century work is the porch from Wimborne, Dorset. It is boldly projected from the house, and gives considerable dignity to the entrance. A slight extra projection of the centre pillars allows the entablature to be returned, and gives the pediment more importance than it would otherwise have. It has been objected to this example—the flatness of the pediment; but we like it, and feel that it agrees well with the flanks. Unfortunately the pediment has been badly repaired and looks clumsy in the view. It has been restored in the drawing. The soffit of the porch is panelled in simple squares. Curious details mark the execution of its various parts and remind one of a doorway in Salisbury (see the Practical Exemplar of Architecture XXXI).

The lead fanlight is another typical and charming feature.

The ironwork is quite unlike the usual work of the period, the scrolls turned on their sides giving it a pleasant distinction. An interesting cresting worked out with some ingenuity makes a suitable finish to it, to which varied iron finials give point.



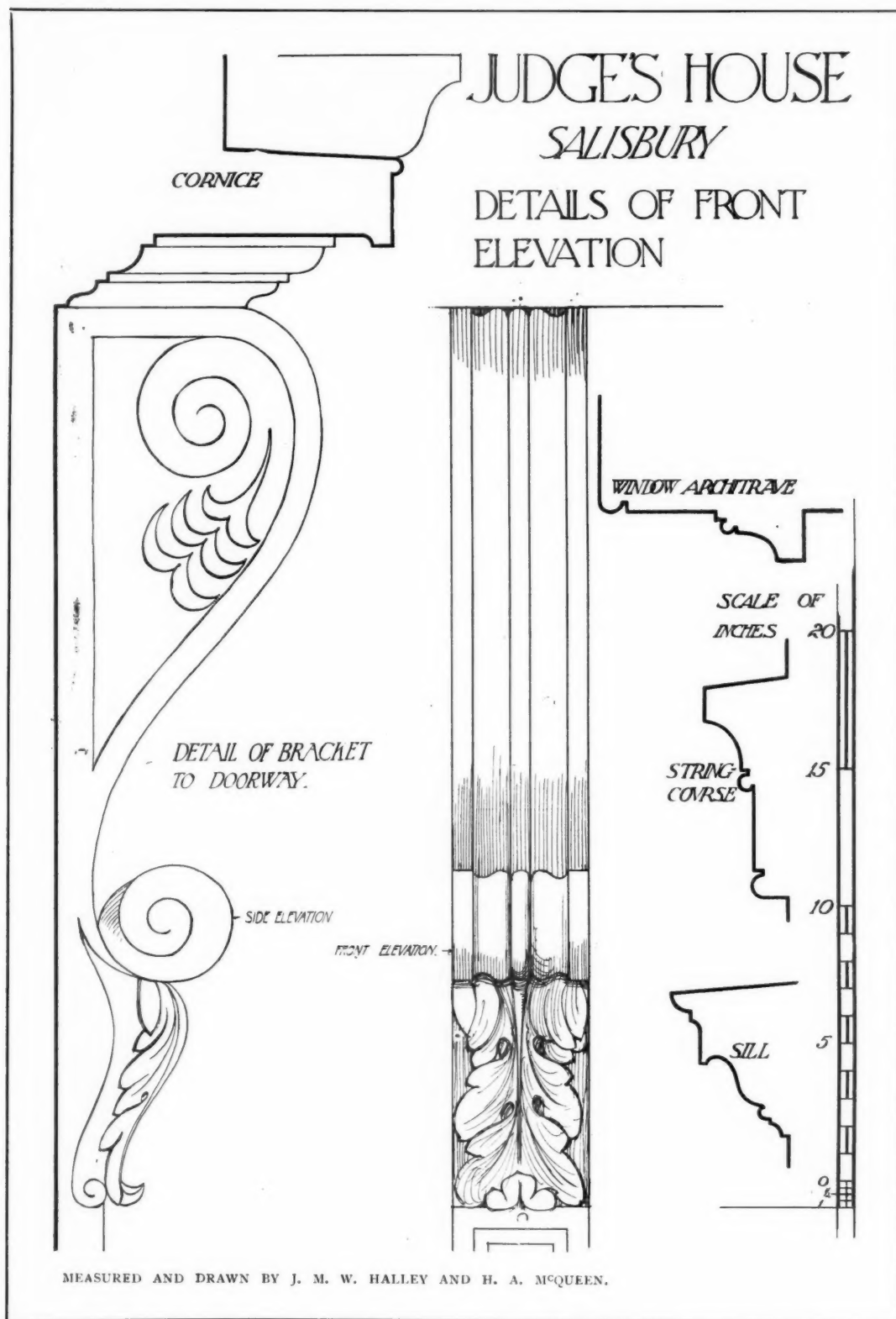


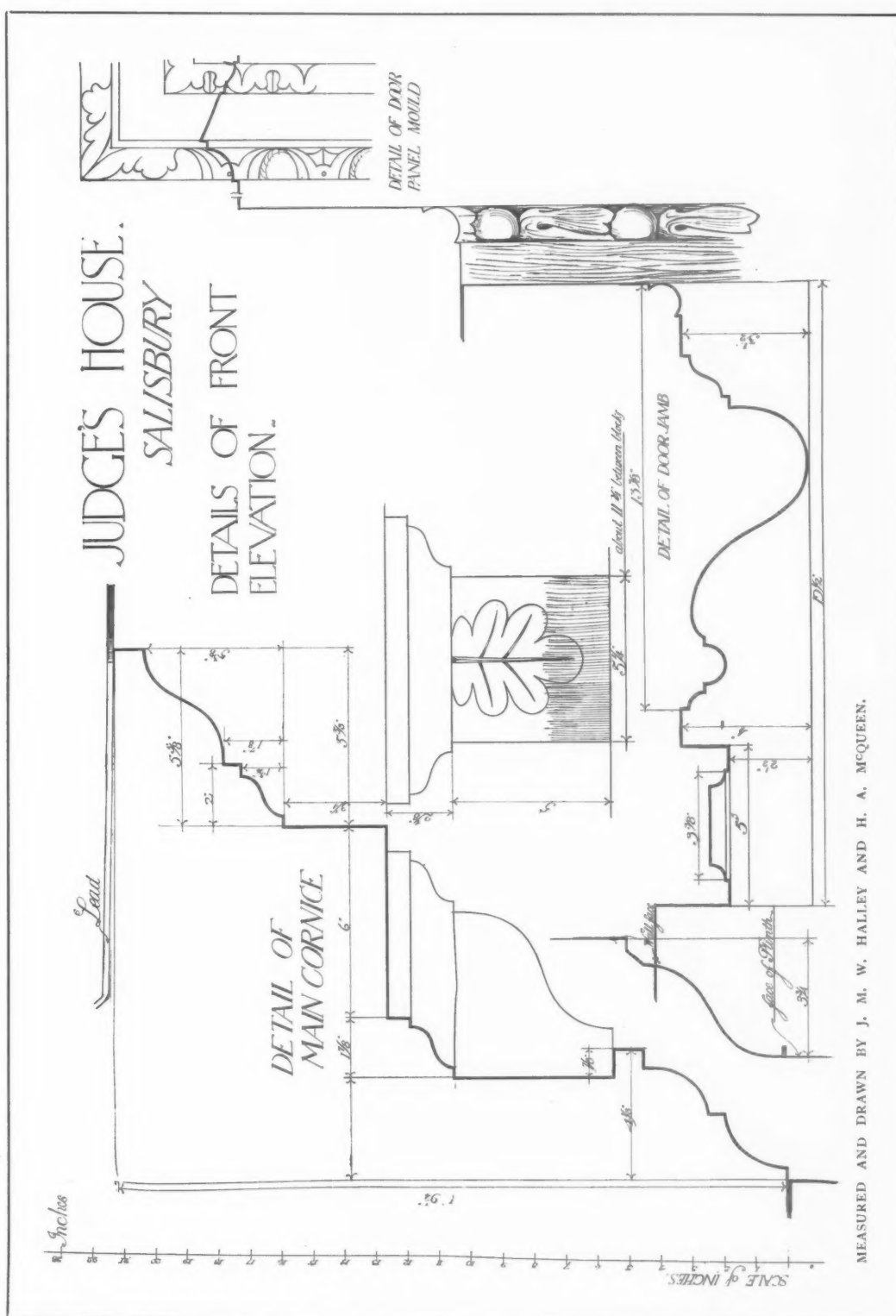
JUDGES' HOUSE, SALISBURY.



JUDGES' HOUSE, SALISBURY.

MEASURED AND DRAWN BY J. M. W. HALLEY AND H. A. McQUEEN.

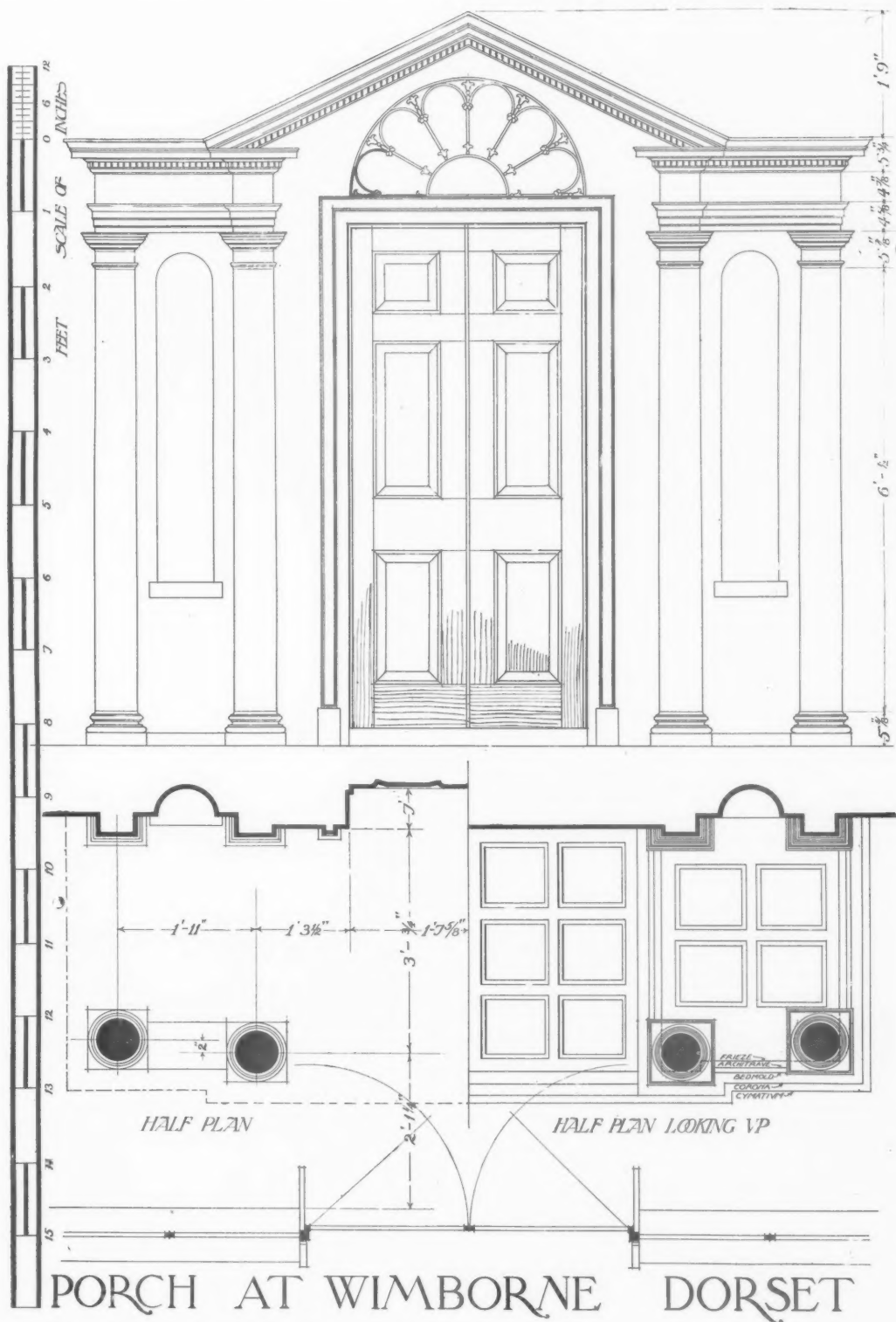




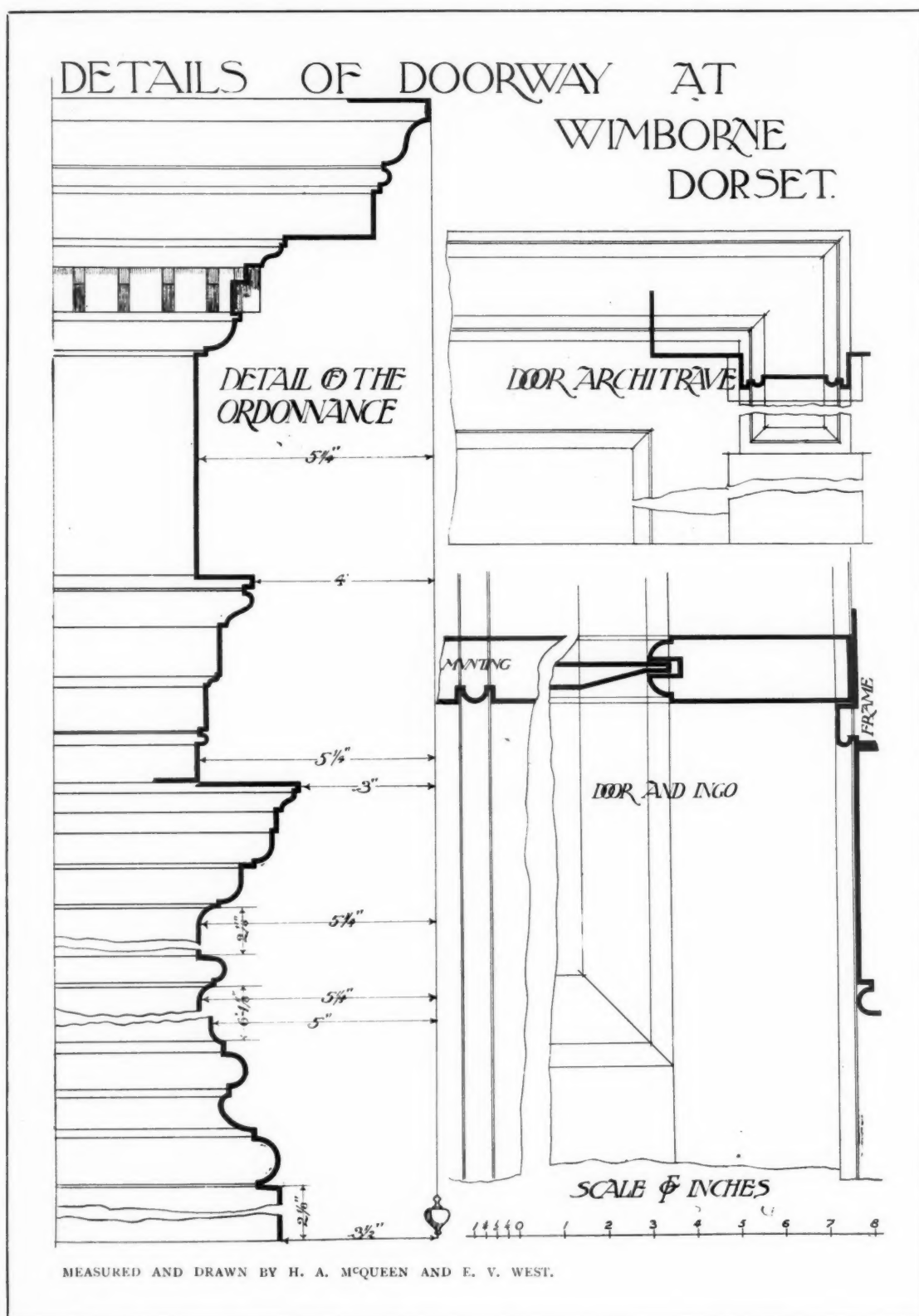


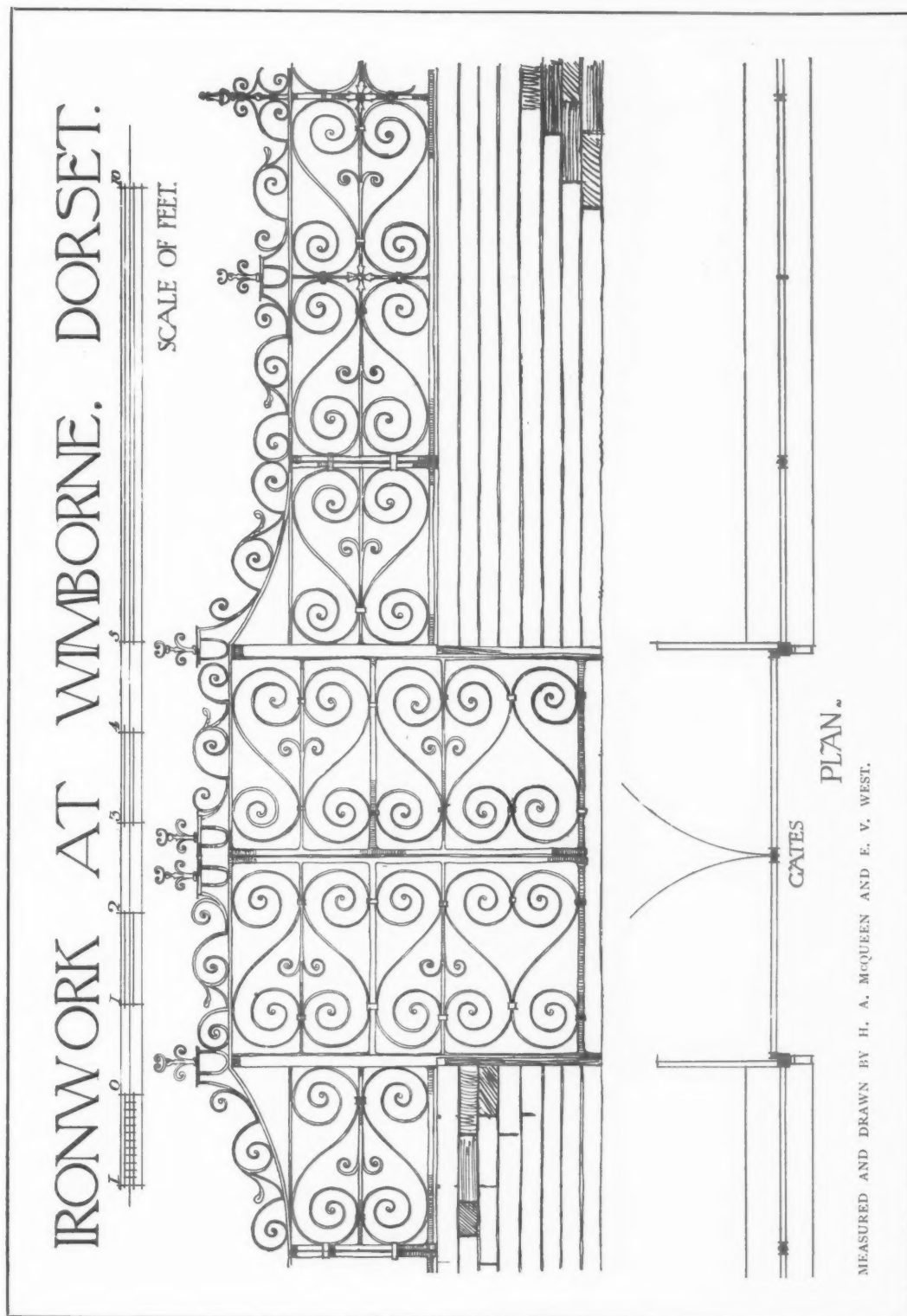
PORCH AND IRONWORK AT WIMBORNE, DORSET.

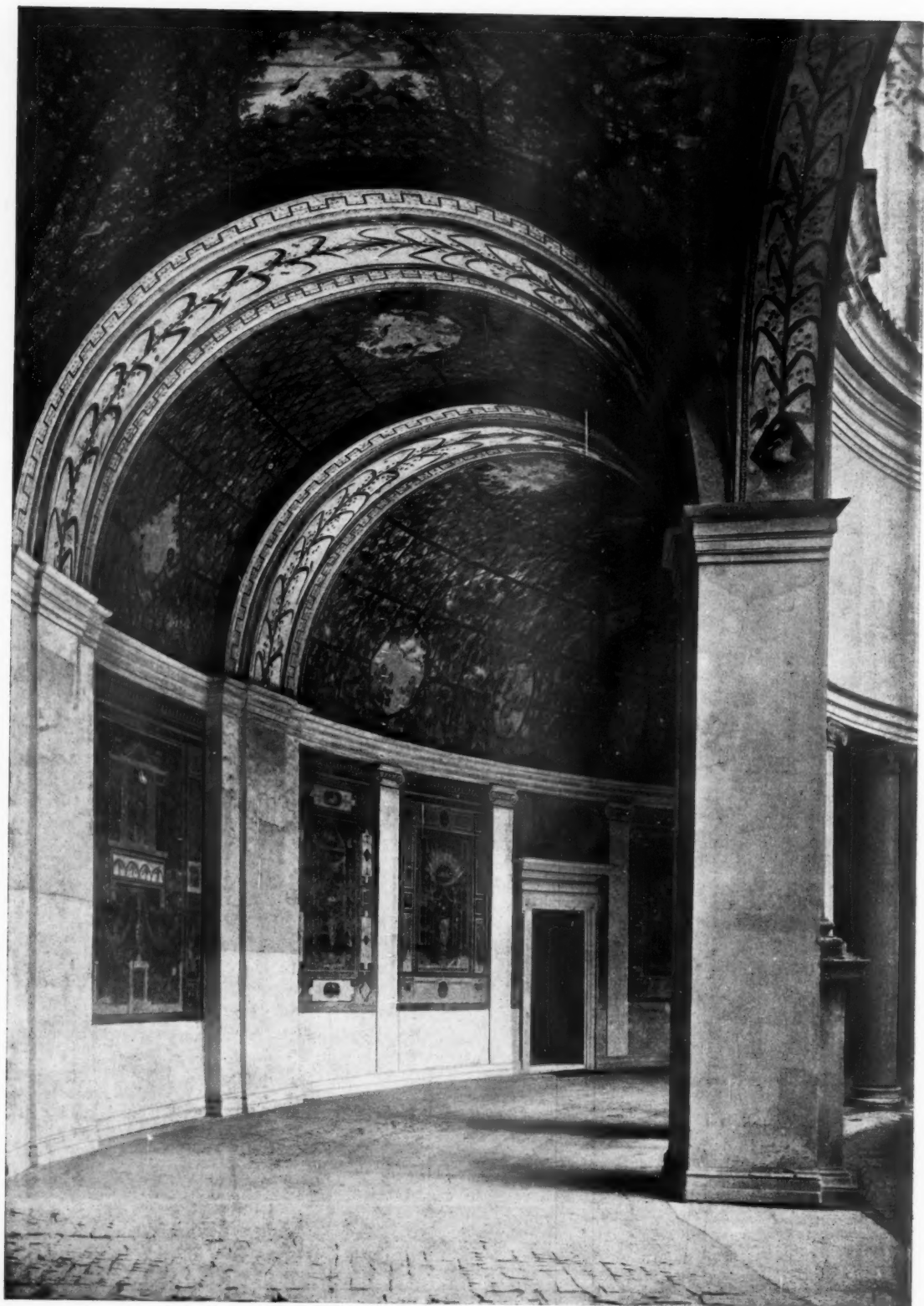
NOTE.—The pediment has been badly repaired, but is shown in the measured drawings in its original state.



MEASURED AND DRAWN BY H. A. MCQUEEN AND E. V. WEST.





*Photo: Mrs. E. le Blond.*

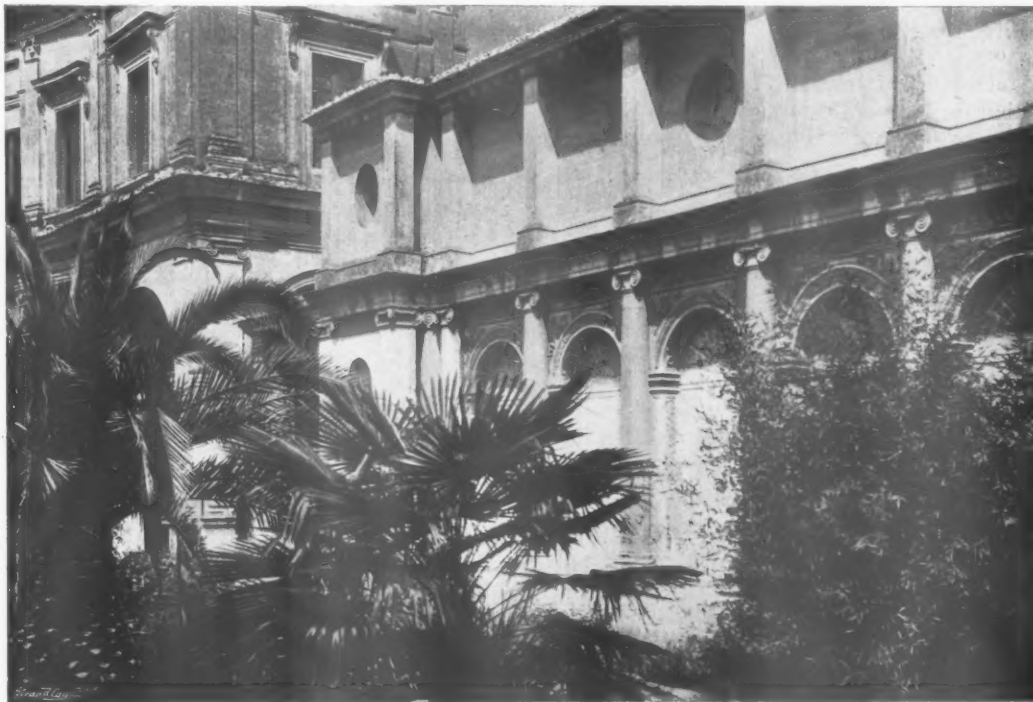
VILLA PAPA GIULIO. THE LOGGIA.

Vignola.



THE work of the architects of the later Renaissance, if it lacks the force and power which distinguishes that of the early Renaissance, is marked none the less both by grace and charm; and if it is open to the reproach of being artificial, it can yet boast the merit of good plans and careful detail. The work of Vignola has perhaps especial claims to distinction, because while the greatest of his contemporaries were painters before they were architects, and impressed on to the architecture of their age a painter's spirit, which it has perhaps never completely lost since, Vignola was by nature far rather inclined to building than to painting; and though he studied painting as a boy and learnt in the studio the importance of perspective design and a sense of decorativeness which marked his work in common with that of his contemporaries, yet his style was consistently subdued to a proper moderation by his understanding of the medium in which he worked. Hence his buildings, while they continue the tradition of Bramante and are not in essentials unlike those of Michelangelo, Raphael, and the other painters who turned direct from the palette to the compass, have yet elements of stability and

permanence which are somewhat wanting in some of the grander designs of his contemporaries. Moreover, his knowledge of ancient monuments was a practical builder's knowledge, which imposed on him a sense of the limits of his art; so that, while attempting no tricks, he came more nearly than any other artist of his day to express again in stone the lost art of Rome. Possibly he would have been a greater architect if his inspiration and ideal had not been so completely limited to the reproduction of antique art; but certainly no other artist of his day came so near fulfilling the ideal of the age. Nor, though he formulated rigid rules, was he a pedant, because his enthusiasm for his art kept him as free from being lifeless as his good taste and sound knowledge preserved him from being grandiose. It was with a sure instinct that the French artists of the next generation made him their model; because there was very little work of Renaissance origin quite so pure and so nearly approaching perfection within its limits as his. To a very large extent it is true to say that the more he is studied the more his ability as an architect is proved. Nor, as we shall see, was he merely an architect. In the study of detail work he was unequalled, and he was also almost the first to carry architecture into the garden and to design those falls of water, cascades, grottoes, terraces, and stone balustrades, in which land-



THE VILLA PAPA GIULIO, ROME. THE WALL ARCADE.

Photo: Mrs. E. le Blond.

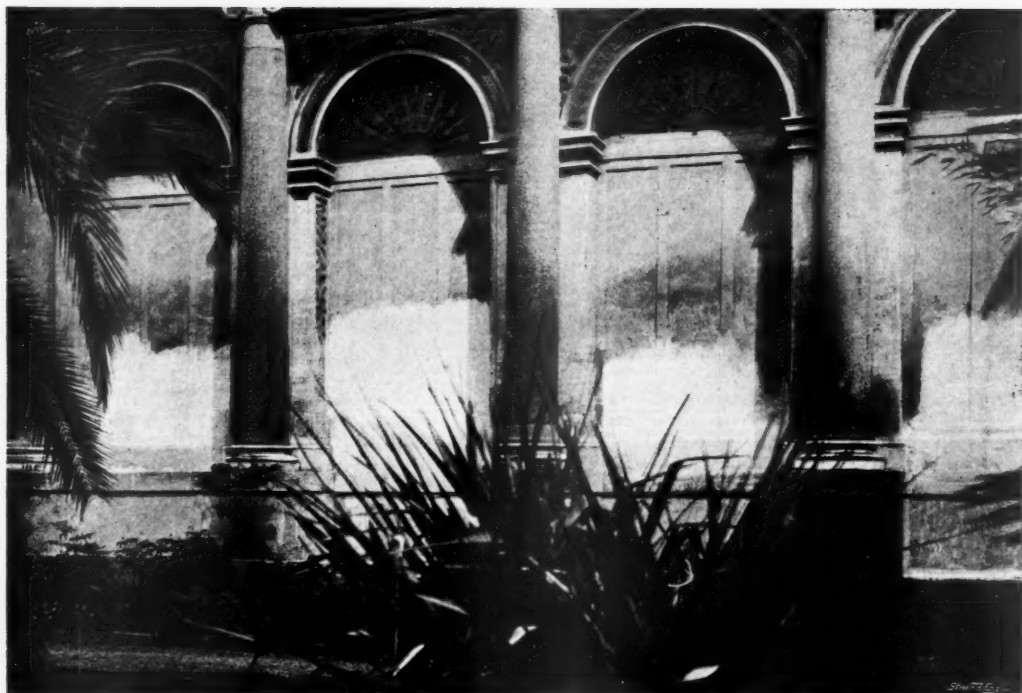


Photo: Mrs. E. le Blond.

THE VILLA PAPA GIULIO, ROME. THE WALL ARCADE.

scape gardeners and architects for the two centuries following the Renaissance so much delighted and indulged. In this work Bramante and Raphael to some extent perhaps preceded him, but it is accurate to say that the gardens of Caprarola, with their many stone fantasies and their little summer palace, were the first completed ones of their kind, and not only preceded the gardens of the Lante, Aldobrandini, and d'Este villas, but inspired them; and that through their influence on these palaces and the tradition thus set up they have influenced palace building and landscape gardening over all those parts of Europe where artists have studied and opulent patrons have attempted to imitate the art of Italy.

Giacomo Barozzi da Vignola was born in the year 1507 in the little town which gives him his name, in the territory of the Modenese; and was the son of a Milanese gentleman of birth and a German mother. His father was a refugee from Milan—which side he took in the civic disturbances of the day history does not relate—and died when his son was still a child; his mother was the daughter of a German leader of *condottieri*. As a boy he was brought up at Bologna to study painting; but he showed from the first a preference for architecture. While still young he made his way to Rome and obtained an intimate knowledge of Roman art in the course of his employment—that of measuring the antiquities of Rome for a society of cultured Roman gentle-

men who met to read Vitruvius. Palladio Serlio, and at a later date Inigo Jones, spent their apprenticeship to architecture in the same practical manner. He was also engaged by Primaticcio the Bolognese architect and agent of Francis I to make casts of the principal statues of Rome, and when Primaticcio returned to France in 1537, Vignola, then about thirty years old, accompanied him, and was employed to set up the casts in bronze for the gardens of Fontainebleau, and was otherwise engaged with the band of Italian associates in the erection of that famous palace. Here he stayed two years, obtaining experience of building on a big scale and imbibing by contact with a foreign people that freshness of ideas which distinguishes his later work. No trace of his handiwork is recognisable on the present fabric of Fontainebleau; but his own palace of Caprarola would probably never have taken the shape it has now if it had not been for this journey to France.

On his return to Bologna in 1539 he was asked to design a front for the cathedral of San Petronio; but his design was not made use of, and he consumed some years, according to Vasari, in disputes with his competitors. He also constructed a canal which enabled vessels to reach the city from the sea; "no more useful or praiseworthy undertaking," says Vasari, "was ever executed"; but for this, too, he was poorly remunerated.

The one important work now extant and dating from this period is the Farnese Palace at Placentia,



THE VILLA PAPA GIULIO, ROME.
DETAIL OF LOGGIA.

which he designed for one of the Farnese family, but left to his son to execute; it resembles very closely the Farnese Palace at Rome, and is an obvious imitation without merit or originality of its own except a sense of proportion. It is clear that Bologna afforded him insufficient scope for his art, and about 1546 he again found his way to Rome.

Here he became associated with Vasari and Michelangelo, and soon became famous. Being appointed architect to Pope Julius III through Vasari's good offices, he built for that Pontiff the villa known as the Papa Giulio in conjunction with other artists, and the little chapel of St. Andrew, both lying about a mile beyond the Porta di Popolo. The latter building was erected as a thank-offering to St. Andrew for the Pope's escape on St. Andrew's Day twenty years before from the soldiers of Charles V during the sack of Rome, and is a very characteristic example of Vignola's work, being a neat and happy imitation of a Roman temple, and by no means devoid of originality of its own. While still engaged on the villa of Papa Giulio he was asked by the Cardinal Alessandro Farnese to build for him a palace at Caprarola, a small town lying amid the Umbrian hills, about thirty miles from Rome and ten from Viterbo, the plans for which had been begun by Antonio San Gallo

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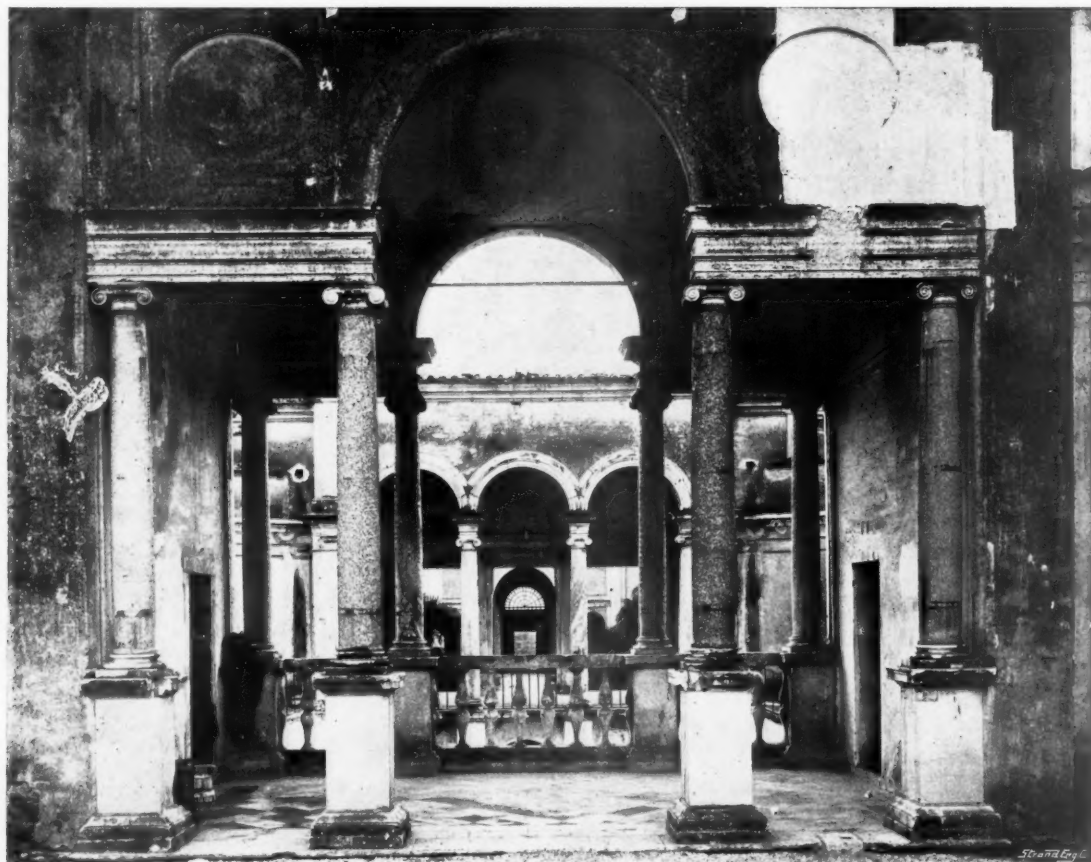
and left incomplete at his death. He accepted this commission, which proved a heavy one, and the result was the famous pentagonal palace of Caprarola, which is, in the words of Percier and Fontaine, one of the "finest monuments of modern Italy." The building of this palace established his reputation. On the death of Michelangelo he was set in charge both of the unfinished Farnese Palace at Rome and of St. Peter's. The first he entrusted to his pupil Giacomo della Porta, who added, very much in Vignola's manner, the open façade at the rear of the building, which, though delightful in itself, spoils the symmetry of the wall. At St. Peter's he adhered strictly to Michelangelo's plans during the ten years that he was in charge of the building, and added the two small cupolas at the rear of the dome, both elegant pieces of work which would take a more important part in the general scheme of the building if his successors had adhered as scrupulously as he did himself to the original design. In 1568 he designed, for the newly-established order of the Jesuits, the body of the present church of the Gesu, but the façade and dome were afterwards added by Giacomo della Porta. The interior is now so overlaid with trumpery decoration that it is difficult to obtain a true idea of its proportions, but it remains a well-spaced and handsome erection.



THE VILLA PAPA GIULIO, ROME.
DETAIL.

In addition to his larger works Vignola was also responsible for the Porta di Popolo, a gateway to the Cancellaria, and for the details which adorn a number of Roman palaces. His reputation for exact classical knowledge was so great, and his style so popular, that there can be no doubt that he either inspired or contributed to the decorating of many buildings the designs for which cannot be entirely ascribed to him. Moreover, he did not become famous until late in life, and he must have done much work for other architects before he was able to put his own name to it. Michelangelo certainly made use of his talents at the Farnese Palace, and probably at St. Peter's; and an interesting question has arisen in this connection whether he or Michelangelo was the true creator of the celebrated cornice to the Farnese Palace which so took Rome by storm, and which has been so often imitated and repeated. Michelangelo we know to have been a careless architect, not very exact in his knowledge of classical detail, and not very successful in his treatment of classical style; but tremendous in conception and design. The Farnese cornice, besides being magnificent in plan, is also conspicuously classical and uniform in

its detail, so much so indeed as to lead a celebrated French critic to argue that it could not have been the work of Michelangelo, but could only have come from the tasteful and fastidious Vignola. M. Charles Garnier, again, agrees that it is extremely probable that while the idea was Michelangelo's the execution of the work was given to Vignola, who worked out the details in his own way. However that may be, Vignola did even a greater work in establishing the course of the classic revival through his little book on the "Five Orders of Architecture." This little book, though modest in itself and meagre in its letterpress, had, however, a most tremendous vogue throughout the seventeenth and eighteenth centuries, and became a kind of text-book to which subsequent authorities appended their commentaries. The theory of the work is that antique art conformed to established canons in the measurement and construction of the orders; or in other words, that there was a standard for the size and measurement of each individual part of the classic orders from which the ancient builders only deviated by error or exception. Vignola professed tentatively to have discovered this standard or



THE VILLA PAPA GIULIO, ROME.



Photo: Mrs. E. le Blond.

THE VILLA PAPA GIULIO, ROME. THE FOUNTAIN COURT.



THE VILLA PAPA GIULIO, ROME. DETAILS.

Photos: Mrs. E. le Blond.

norm by observation and study of existing Roman art, and the illustrations to the book are designed to enable subsequent builders to erect pediments, pillars, architraves, and cornices of any of the Five Orders according to correct standards and models. The work thus begun by Vignola in regard to the orders was extended by his followers and successors, and became in the hands of Serlio and Palladio even more of a science than it had been in his own. The effect was ultimately, as it were, to standardise architecture, and to make the erection of a building in the classical style within the power of a builder of the very meanest understanding.

Another work on perspective was found in manuscript, and published after his death by his son-in-law and biographer, Danti. He died in 1574, when he had attained a reputation which reached far beyond Rome; and he was buried in the Pantheon with the same honours as had been accorded to Michelangelo.

The villa of Papa Giulio lies in a charming site about a mile beyond the Porta di Popolo, with a full view of Rome and the windings of the Tiber. It was erected by Julius III at great expense; and most of the talent of Rome was engaged in its erection. Vasari sketched the plans in outline as the Pope explained them, Vignola made the finished designs, and Michelangelo revised them; moreover, scarcely a day passed without the Pope changing his mind and sending new instructions through a chamberlain nicknamed by Michelangelo the Busybody. All this must have greatly hampered the architects, and makes it difficult to decide where one man's work began and another's ended. The main façade and the inner court are, however, almost certainly of Vignola's design. The first is of a formal and

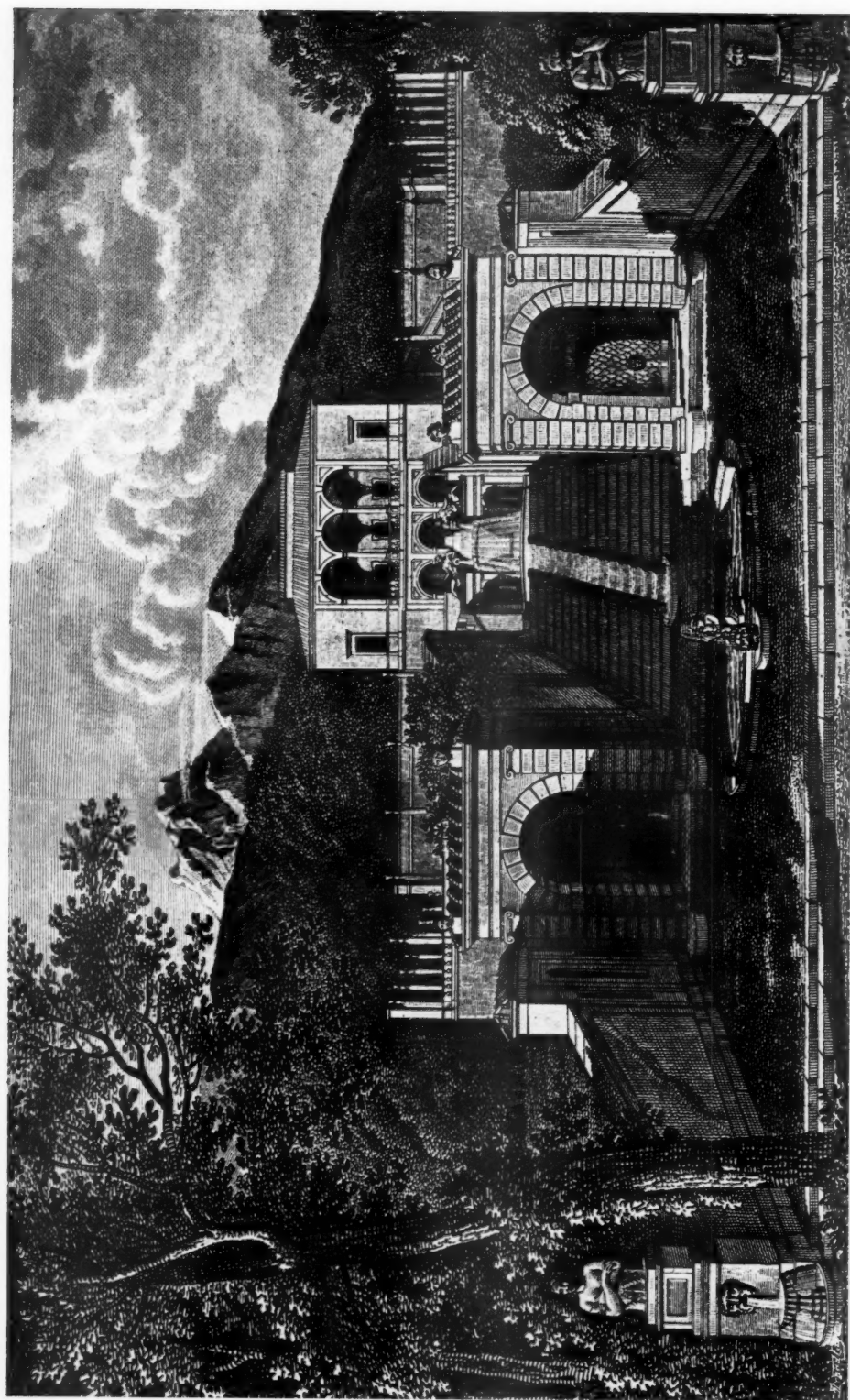
stately design, embodying in Fraser's words "those peculiarities of design which produced such an effect through Europe that every detail of this building may be found repeated over and over again on this side of the Alps."

The interior court is of charming design; it is semicircular, with an upper storey above a loggia composed of alternate pillars and piers, and encloses a space for dancing, shows, or pleasure-taking. Below it stretch a rather elaborate array of stone-walls and fountains embodying many of the Pope's own conceptions, and designed partly by Vasari and partly by Ammanato, who completed the building. In this work, Vasari tells us, "Barozzi underwent great fatigues, but was, as before, very poorly remunerated." Better fortune, however, awaited him in the next undertaking, the building of the palace of Caprarola.

The building here erected is Vignola's masterpiece. It stands on a rock, dominating like a fortress the little town of Caprarola. The site, a most difficult one for the erection of a palace, has been treated in a masterly fashion, and though the building has by reason of this difficulty a most unusual form, being pentagonal, it is at once both imposing and palatial. The lower storey is fitted with bastions, and faces a moat spanned by a drawbridge. The upper storeys, facing five ways on the exterior, conceal within their five angles a lavishly decorated circular court, and themselves present the Ionic order rising above the Doric. The apartments within the house are commodious and lofty, and the upper storey was reached by a circular staircase of marble of extreme richness of design. The approach to the palace up the face of the rock distantly resembles the circular stairway at Fontainebleau, although of larger and more complicated design. On the whole the palace



VIEW OF PETIT CASIN DE CAPRAROLA FROM THE GARDENS SIDE. (PERCIER AND FONTAINE.)



GENERAL VIEW OF PETIT CASIN DE CAPRAROLA, (FROM PERCIER AND FONTAINE.)

appears to answer to the description of a feudal fortress in which the fortifications have been exchanged for the embellishments of stone decorations, and the castellated parts have been replaced by skilfully contrived palatial architecture in the classical style. In its day the palace must have been one of the grandest in Italy, because both in its exterior architecture and interior decoration it was completed in a most lavish and splendid manner. As has been said, the erection of this house established Vignola's reputation and won for him his place as Michelangelo's successor. Nor is it surprising that it was long considered with the Farnese Palace at Rome one of the finest monuments in Italy.

The palace communicates at the rear with formal gardens, embellished in what was then considered the Roman style, with fountains, grottoes, steps, and a wealth of grotesque figures. These again extended into a park which rises behind the palace like an amphitheatre, and terminates on the summit of the hill in one of the most charming little buildings ever erected, the little Palace of Caprarola. This little building, which is quite unlike anything built before, formed a kind of retreat, and commanded a prospect over a wide stretch of mountainous scenery. Its architecture is so ornate and characteristic of Vignola's most fanciful style that we venture to translate and reproduce the description of the group of stonework of which it forms part given by Percier and Fontaine in their book on Italian Mansions.

"One cannot imagine anything more ingenious

and more agreeable than the ensemble of this composition; or anything more graceful and more elegant than the details with which it is ornamented. Everything around it is, in fact, picturesque; it is a charming retreat, built in a very fine position in the middle of woods. Two figures, representing Shame and Silence, serve as terminals to the first enclosing wall, and seem to indicate the use to which the place was destined; the pedestals are ornamented with fountains, a circular basin fed by a jet of water spouted by a Triton vanquished by Love occupies the middle of the first space. At the foot of the grand staircase which leads to the Casino are two pavilions in the form of grottoes, decorated with rocks and fountains; at the top of the stairway stand colossal statues representing two rivers resting on urns, whence escape torrents, which, emptying themselves in the middle of the great stairway, form a rich and abundant cascade. A parterre ornamented with fountains and planted with flowers lay at the top of the stairway; it is surrounded by a balustrade decorated with figures holding vases; two great staircases lead to the last terrace, whence is obtained a view of a vast stretch of land, and on which are some reservoirs whose waters fall and escape in cascades. The little Casino, whose ground floor is on a level with the last terrace, is composed of two compartments which are joined by a loggia. There reigns in the whole of this charming building, and in all its details, a refinement and correctness of taste which one cannot praise too highly, and we think that of all



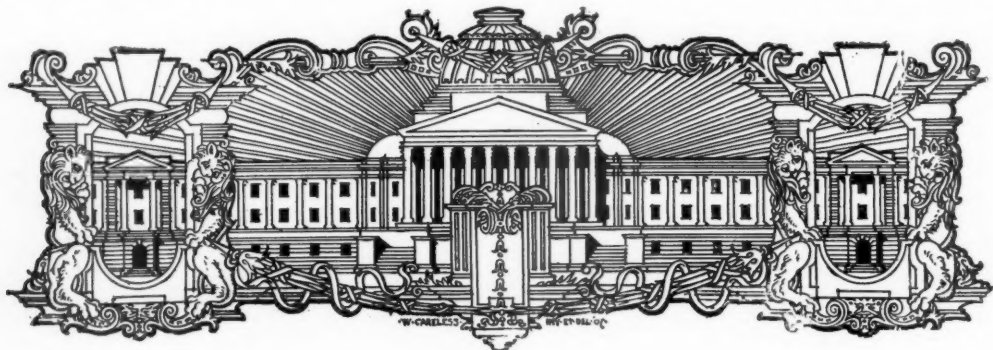
GENERAL VIEW OF THE PALAIS DE CAPRAROLA. (FROM PERCIER AND FONTAINE.)

the works of Vignola that which has most contributed to gain for him the great fame he enjoys is, perhaps, after the construction of the great palace, the Palazzuola of Caprarola."

Vignola united in a high degree the capacity to draw original plans with good taste and style. He began life as a follower of Antonio San Gallo, as his work at Placentia shows, but he ended by entirely abandoning that architect's heavy and massive style. The reason is not far to seek. San Gallo belonged, like all his early compeers, to the school of architects who were forced by the exigencies of the time to study defence as well as habitation. The Farnese Palace is, for instance, only the culmination of a type of building of which the Ricci and Rucellai are the originals, and the mediæval castle the prototype. The square massive form, the plain front, and the heavily embattlemented windows, were dictated not by choice, but necessity; and the architect, while he studied symmetry for the exterior, permitted luxury only in the protected inner court. Vignola was among the first to carry architecture in a securer and more luxurious age from the town to the country, and to build houses for habitation and show alone. Hence he had no hesitation in making free use of lighter material and exterior decoration; and his buildings are frankly more artificial and tricked out by fancy. It was greatly to his merit that he had the boldness to adapt himself to changed conditions, and by making use of new and original designs to effect the transition from the old palace to the modern villa, and it is to be regretted that his followers did not while adopting his freedom preserve also his good taste. It was not, however, only in the house that Vignola was a pioneer; he was almost the first of garden architects, and while the gardens of Caprarola are now ruined, their influence is very perceptible in such famous gardens as the Aldobrandine and the d'Este. One finds there the same free use made of long rows of steps, fountains and jets of water, cascades, grottoes, and elaborately-arranged parterres. It was in this work particularly that Vignola and his followers gave freest and best range to the fancy which distinguishes them everywhere.

The predominant note of Vignola's work was his imitation of classical forms. In reality it was only skin-deep, and penetrated no further than the exterior of the building. This is, indeed, the great difference that divided him from Palladio. Palladio aimed at reproducing classical proportions in the building as well as the decorations; Vignola was satisfied in fixing the proportions for the pillars, architrave, frieze, or capitals, which he added in marble or stucco to ornament his building; the interior structure and the plan belongs entirely to his own age. He himself compared architecture to music, and the orders to the notes; a comparison only possible, it would seem, to those who regard external decoration as the most important function of an architect.

A word must be said as to Vignola's influence, which was, after his death, very considerable. His immediate followers were Giacomo della Porta and Fontana, who imitated his designs and preserved the restraint of his decorations; and he was indeed the first and chief of the purely Roman school of architects. His details were very famous, and have been imitated all over Europe, and he undoubtedly had some influence on Palladio. Where he has, however, most affected subsequent generations was by means of his book on the "Five Orders," which was nearly as much studied in France as Palladio's in England. The two, indeed, by establishing the rules of classical art, and popularising as it were the whole work of the Renaissance, made the way easy for builders in the classical style; and they may be said to have advanced hand in hand through Europe, driving out wherever they went the last relics of Gothic style, and substituting in its place what they and their followers truly thought the most beautiful of all arts, the Roman art. Unfortunately, as we know now, the Roman style is in itself neither pure nor perfect, and Vignola's and Palladio's work is in that respect nothing more than very beautiful imitation. In our opinion, however, Vignola deserves far more credit as being the first of villa builders and of garden architects, and the emancipator of architecture from the style of the fortress than as the revivalist of classical forms.





ST. MARK'S CHURCH, MILVERTON, LEAMINGTON.

Some Further Notes on the Old War Office.



SOME months ago a chapter of architectural and historical notes appeared in our pages on a row of houses in Pall Mall. They dealt chiefly with the exterior of what for nearly sixty years were used by various departments of the War Office. Certain of these buildings, as, for example, that known as Schomberg House, and half of the central building behind the place of the statue of Herbert, have been preserved; but the larger portion of the site has been covered by the latest addition to the stately palaces of clubs, which stand where two hundred and fifty years ago King Charles and his courtiers played at pall-mall. The War Office within the railing has all but disappeared, and with it the houses immediately to the east as far as the Carlton Club.

The exteriors were described and photographed in our article. With regard to the interior a few further notes may not be amiss, although no description is needed of the sitting-rooms on the first floor of the former War Office. They were appropriated to the Financial Secretary, the Council Room, and the large room of the Secretary of State for War, which looked to the south with five windows, from which there was only a view of roofs and chimney-tops, but which formerly, as Woolfe and Gandon say, commanded an agreeable and pleasant prospect over the county of Surrey. At the death of the Duke of York the house was transferred to the king's third brother, Henry Frederick, created Duke of Cumberland in 1766, when he seems to have occupied Schomberg House for a time. As Cumberland House the former York House was chiefly known until the duke's death in 1790. It was then for a short time occupied by a club, according to some accounts by the Carlton Club, while their own house was being built. Before 1849 it had been appropriated to the Ordnance Office, and became the War Office in 1850. The statue, by Foley, of Lord Herbert of Lea, Secretary for War from 1852 to 1860, who died in 1861, was placed in front in 1867, and justly admired as most graceful, being an accurate likeness of a man of classical proportions, as well as one of the few single figures among our public statues which is in itself a work of the highest art. It has been removed to the courtyard of the new War Office in Whitehall.

Between Cumberland and Buckingham Houses there were three of smaller size—each, that is,

of three windows in the front. They have all their history, but it is not architectural, except perhaps that over the garden door of one the owner, an ancestor of the Wagner family well known at Brighton, in 1810 recorded in a Latin inscription that he restored it for himself, his children, and his successors. The stone tablet was broken, and though the door remained, the garden was gone. One of these houses used to be annexed to the office of Master General of the Ordnance. At the extremity of the wings which had been added to the original York House were, on the east wing a lion and on the west wing a unicorn "seiant," under which were covered passages to the entrance-hall of the central building.

We now arrive at Buckingham House, the last of the thirteen which constituted the War Office. In many of the books describing this part of London we are told "it was built by Sir John Soane for George Grenville, Earl Temple and first Marquis of Buckingham, who let it in 1788 to Alexander, Duke of Gordon, the husband of Pitt's celebrated Duchess." This statement conveys a wrong impression. There remained in the house a few features, chiefly in the basement, which seem to have been preserved from an older building; and it must have been this older building that was let to the Duke of Gordon in 1785. It may, to judge from a panelled chamber, have resembled Schomberg House, and have been of the same period, for apparently the first of the family to live in Pall Mall was Sir William Temple, who had a house probably on this site, or part of it, in 1681. In the old house, if not perhaps that of 1681, the Duchess of Gordon entertained Pitt and his Ministerial friends. The Duke, who was brother of the mad Lord George Gordon, and of Lord William, whose little daughter sat to Reynolds in 1786 for his "Angels' Heads," now in the National Gallery, relinquished Buckingham House in 1789. In 1790 Soane, who was not knighted for some forty years, commenced operations, which went on till 1794. Soane was at this time rising into fame, his extremely correct and strictly classical work at the Bank of England in 1788 having been universally admired. Unfortunately, he almost immediately commenced to try for originality, an *ignis fatuus* which leads astray greater genius than Swan, otherwise Soane, could boast. Vanbrugh occurs to the memory at once, and in our own day a still more popular architect, lately deceased, disfigured some of the most conspicuous



Photo: Arch. Kewett.

ANTE-ROOM.



Photo: Arch. Review.

THE COMMITTEE ROOM.

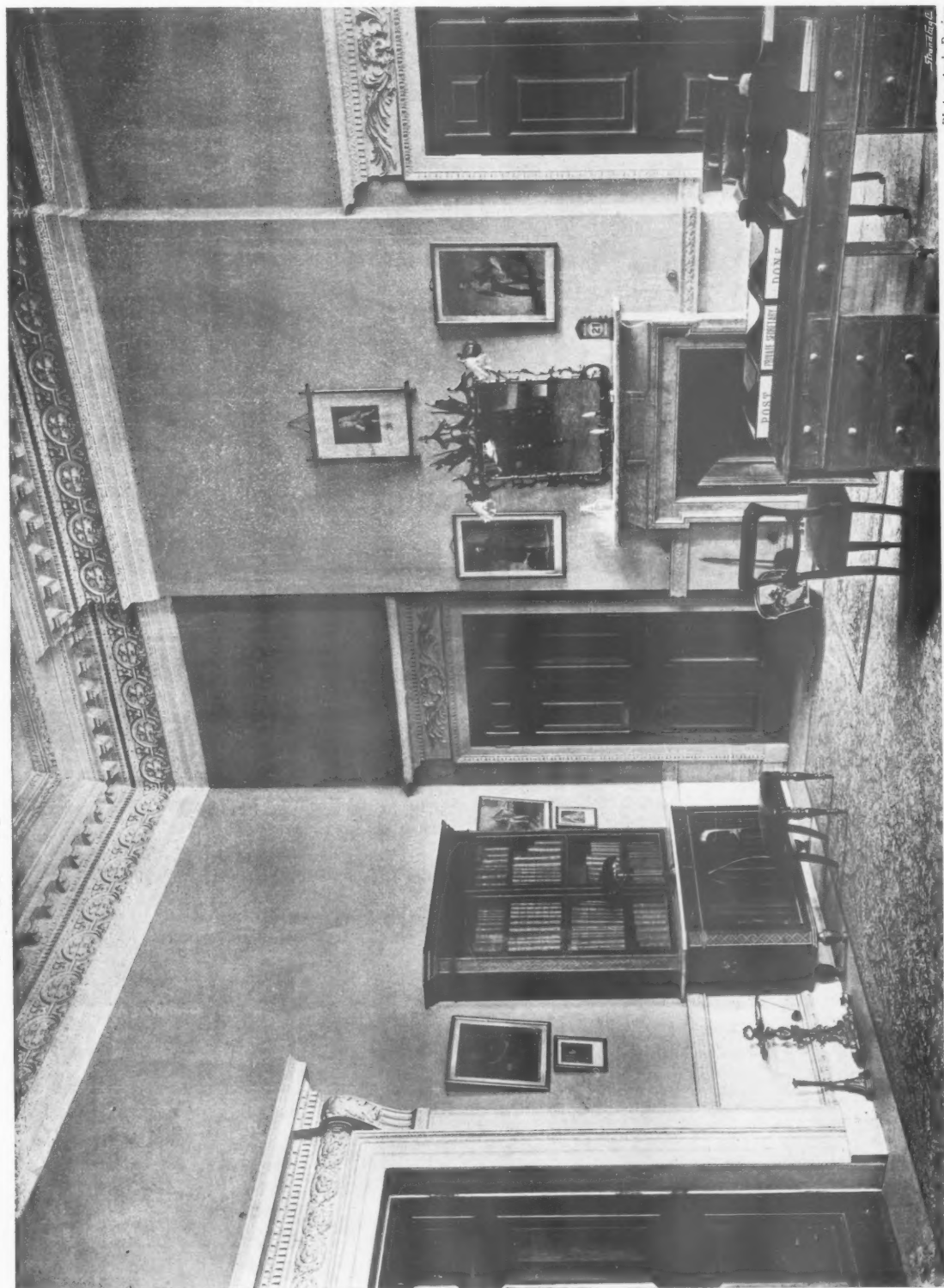


Photo: Arch. Review

THE PERMANENT SECRETARY'S ROOM.



THE OVAL STAIRCASE HALL, FROM THE GROUND FLOOR.
SIR JOHN SOANE, ARCHITECT.

Photo: Arch. Assoc.



Photo: Arch. Review.

THE OVAL STAIRCASE HALL, FROM THE TOP LANDING.
SIR JOHN SOANE, ARCHITECT.

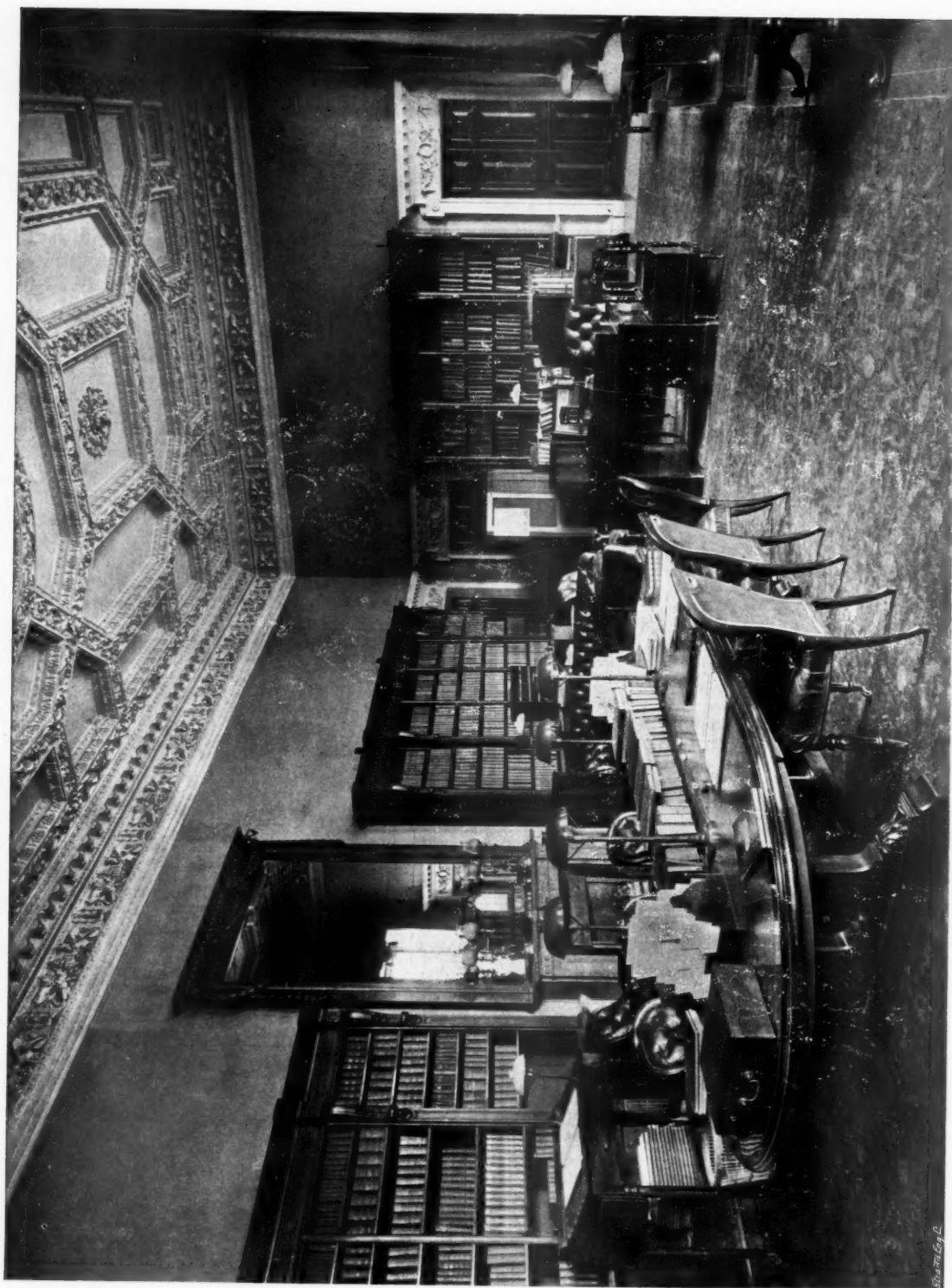


Photo: Arch. Review.

THE FORMER ARMY COUNCIL ROOM



Photo: Arch. Review

THE DOOR OF GAINSBOROUGH'S STUDIO.

sites in London and Manchester, our two greatest cities, with "original" work. Here at Pall Mall the portico first catches the eye. It may probably, from its situation, be accounted the last part of what Soane designed, while the staircase may be taken to be the earliest. In the staircase accordingly we have a clear reminiscence of some good Vitruvian or Palladian building which Soane had seen and studied in Italy. There are faults in his interpretation of the Ionic order, and there are mistakes in the application of a design suited to the sunshine of a Southern climate to a dark London street; but the whole effect, of which a considerable part is preserved in the photographs, difficult as it was to catch in sufficient light, was extremely pleasing, and had less of the Soane mannerism than any other part of the work. The oval plan was happily carried out, with a single flight of stairs of studiously plain design, dividing at the first landing and rising on either side to a most picturesque

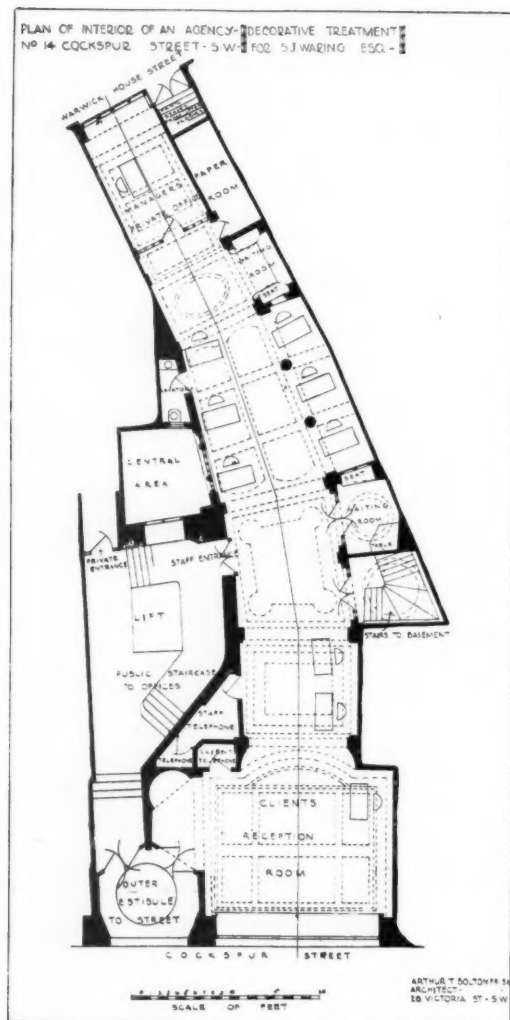
first-floor gallery, with Ionic columns, a series of cameo-like reliefs forming a fringe, with a row of Caryatides above, a graceful design, supporting a plain sky-lighted dome—the whole effect being very satisfactory, though difficult to describe, and scarcely more easy to photograph.

The front of the house in Pall Mall in its disregard of the most ordinary rules of proportion almost resembled the work of Vanbrugh. The pillars, already mentioned, of the portico contrasted unpleasantly with some neighbouring examples of Wren's treatment of the Tuscan Doric, and the whole elevation was singularly dull and gloomy.

In conclusion, warm thanks are due to the officials of the War Office for the kindness and attention with which our visits were received, and particularly to Mr. Leland Duncan, M.V.O., whose special knowledge of the history of the buildings was freely placed at our disposal.

W. J. LOFTIE.

Current Architecture.



INTERIOR DECORATION, NO. 14, COCKSPUR STREET, LONDON, S.W.—The illustrations are of the interior of an agency which has been carried out in wood and plaster for S. J. Waring, Esq. The work has been executed by Waring & Gillow at their Hammersmith works, Mr. Redmond being particularly responsible for the modelling and carving of the decorative portion from the architect's designs. The suspended metal-lathed plaster ceiling was carried out by Wheeler & Co., and the stained glass leaded lay-light by Harvey & Ashby, of Birmingham. Dent & Hellyer were responsible for the plumbing and heating, and Prior's antique glass has been utilized for the glazing. Mr. Roscoe was the general foreman in charge of the work.

BOURNE CORNER, FARNHAM, SURREY.—This is a new house, built of stock brick, rough-cast, and the roof is covered with old tiles. The principal rooms face south, and the entrance is at the north-west. Old beams have been used for the timber work. The house is very simply finished inside; but there is a certain amount of oak panelling. The appearance has toned down a good deal since the photograph was taken, and the garden, now well grown, is there shown just after being laid out. It is not an expensive house, but is probably cheaper per foot cube than any other house the architects have built. The builders were Kent & Hall of Chinch Crookham; the grates, &c., were supplied by the London Warming and Ventilating Co., and by Robbins & Co., Dudley; Staal & Co. executed the oak panelling and Flemish balustrade. The lead rainwater heads, gutters, &c., were cast by the architects and owner.



Photo: Bedford Lemere & Co.

INTERIOR OF AGENCY. . .
14, COCKSPUR STREET, S.W.

ARTHUR T. BOLTON, *Architect.*

S 2

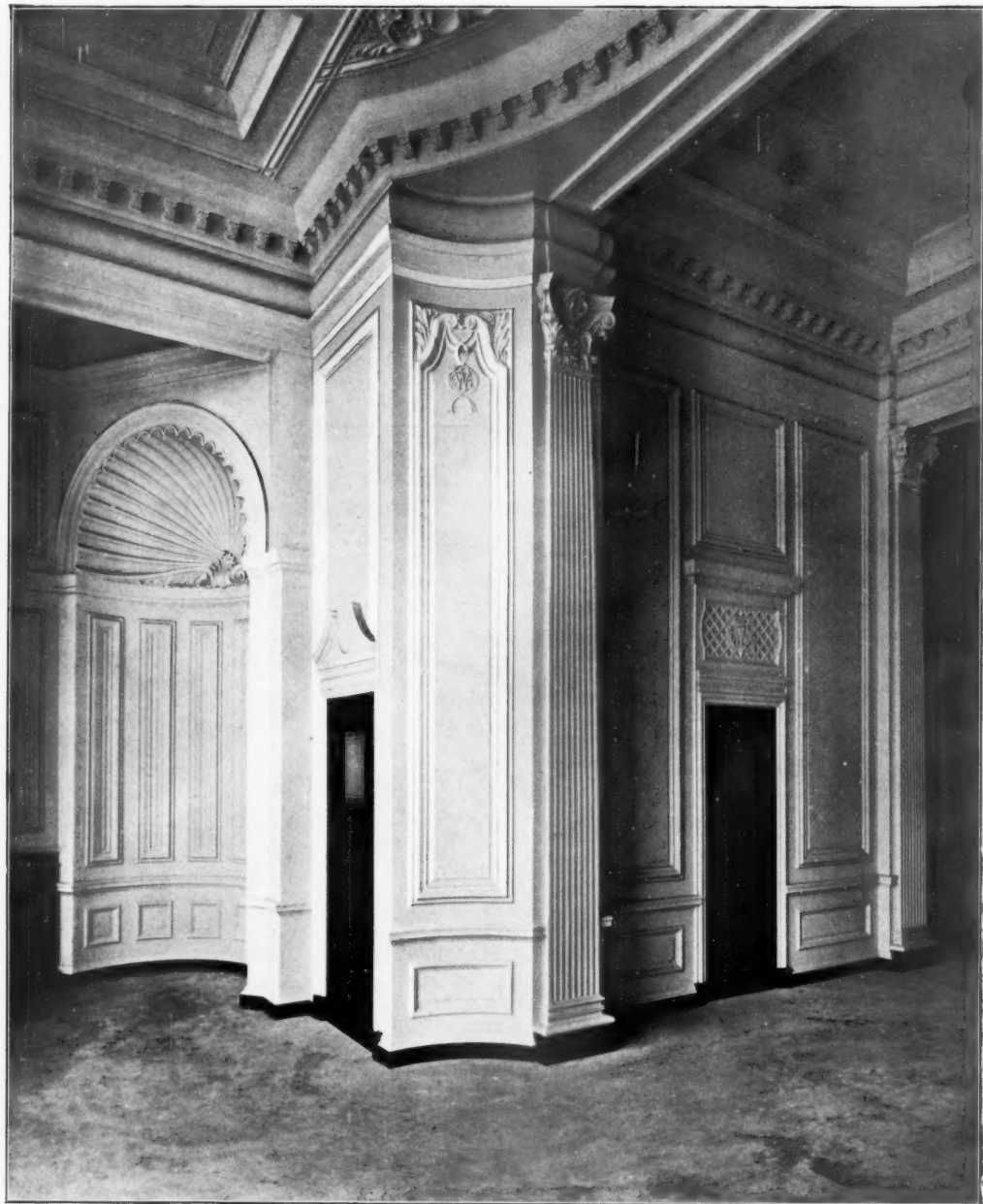


Photo: Bedford Lemere & Co.

INTERIOR OF AGENCY. . .
14, COCKSPUR STREET, S.W.

ARTHUR T. BOLTON, *Architect.*



Photo: T. Lewis.

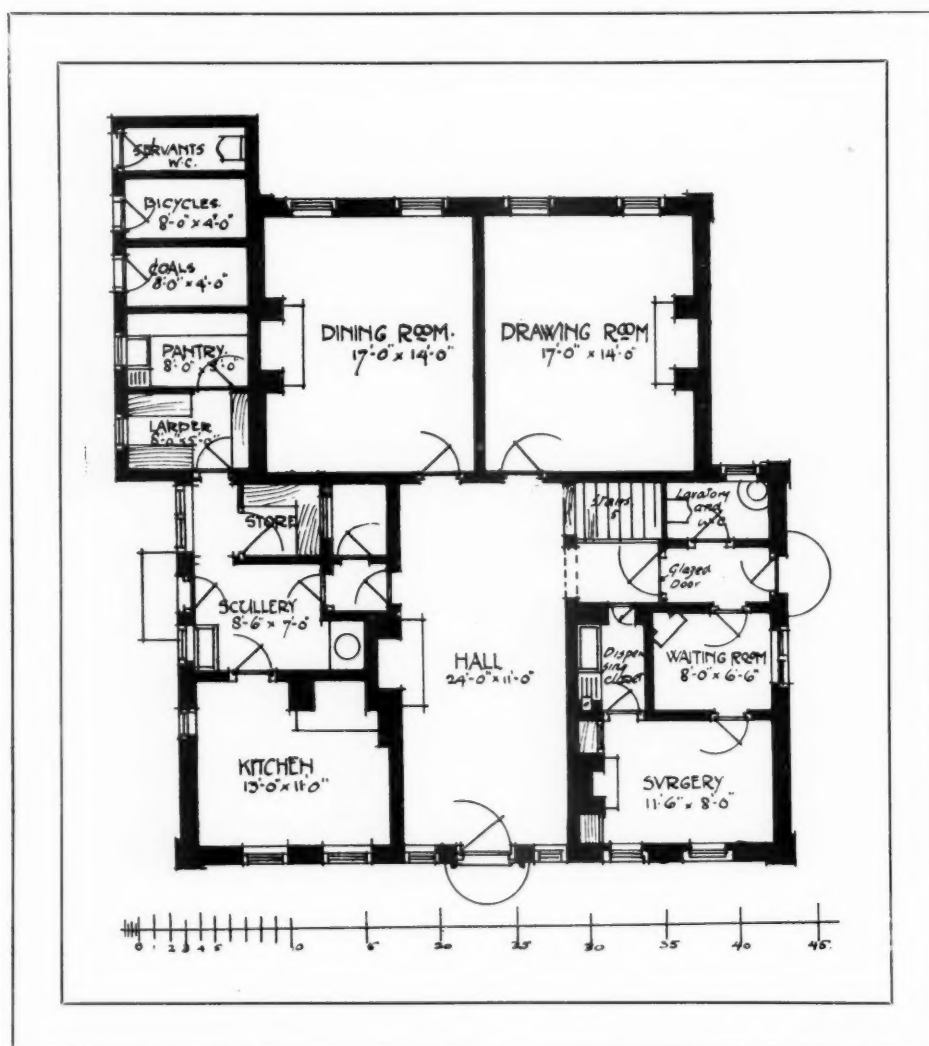
This house is built of brick, rough-cast, and the roofs are covered with old tiles. In this view the gardens, now well grown, had only just been laid out. The house faces due south.

BOURNE CORNER, .
FARNHAM, SURREY.

NIVEN, WIGGLESWORTH, and FALKNER, *Architects.*

HOUSE AT WESTCLIFF-ON-SEA.—This house was built for Dr. Walter Morgan, at the corner of Anerley-road, Westcliff-on-Sea. A feature of the plan is the entrance hall, and from it are directly entered the various rooms. A separate entrance to the surgery is arranged on the west side, with waiting-room adjacent. The plan upstairs works out economically, as from the landing are entered the various bedrooms with no passages. The hall is paved with marble, and its walls are panelled their whole height and painted white. The ceiling has applied plaster ornament in the

shape of wreaths and sprigs. The best rooms have oak floors, and the fireplaces have bolection moulded surrounds and tiled interiors with basket grates. Architecturally the house is after the manner of those of the early eighteenth century. Red bricks are used for ordinary facings, with rubbers for dressings. On the south side Venetian shutters are introduced, giving a pleasing effect of colour. The builders were Cross & Sons, of Hutton, Essex. Laurence Turner did the plaster ornament, and Elsley & Co., Ltd., supplied the grates, doors, and window furniture.



HOUSE AT WESTCLIFF-ON-SEA.
GROUND PLAN.

WALTER J. TAPPER, *Architect.*



Photo: Arch. Review

This house is built in the manner of those of the early eighteenth century. Red bricks have been used for ordinary facings with rubbers for dressings. On the south side Venetian shutters are introduced, giving a pleasing effect of colour.

HOUSE AT WESTCLIFF-ON-SEA.
GENERAL VIEW.

WALTER J. TAPPER, *Architect.*

*Photo: Campbell Gray.*

The work consisted of a remodelling and restoration of a fine Georgian house and the addition of a portrait-painter's studio. W. Johnson and Son were the builders.

LITTLE CAMPDEN HOUSE, .
KENSINGTON. THE STUDIO.

JOHN W. SIMPSON, *Architect.*

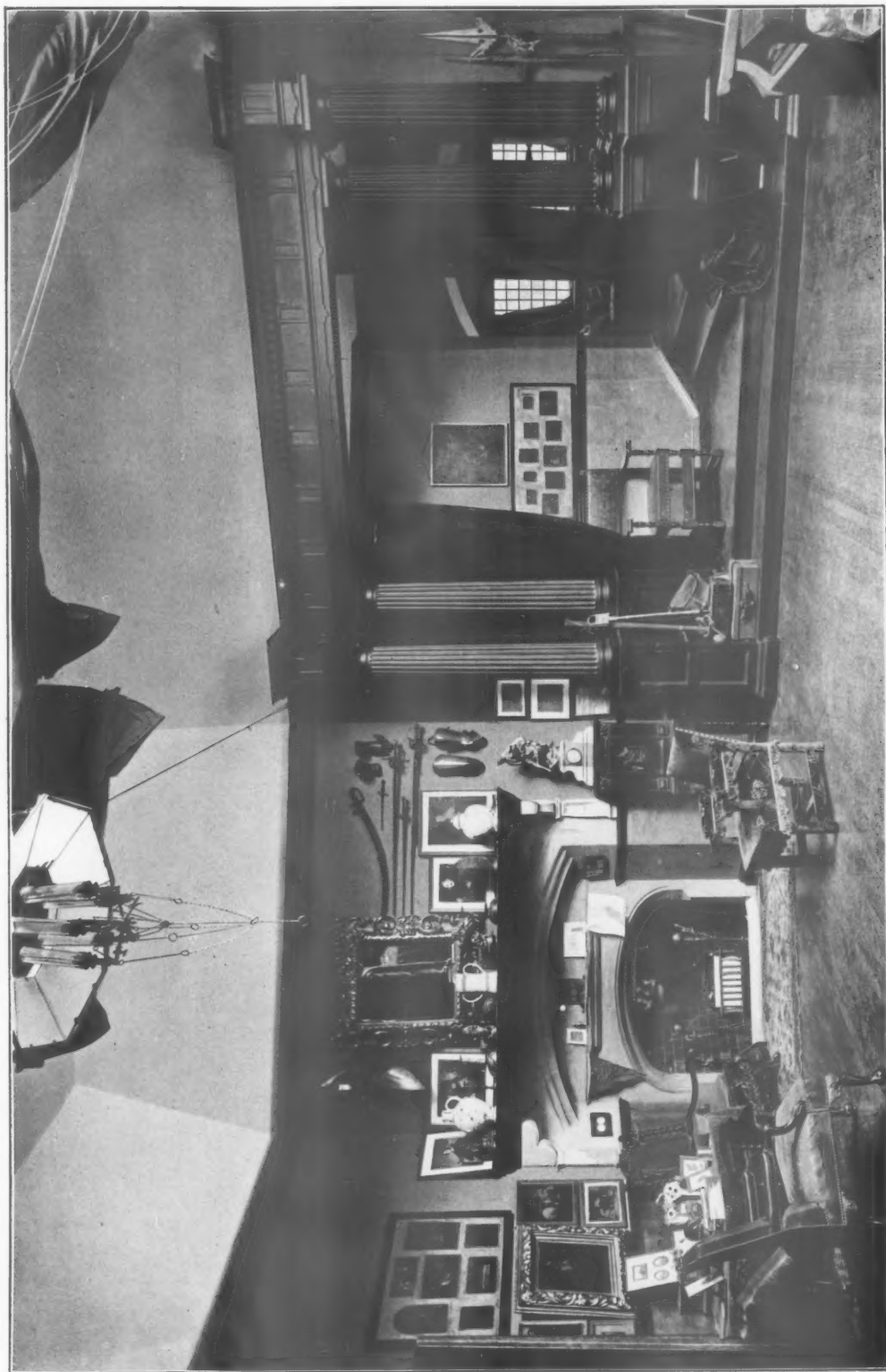


Photo: Campbell Gray.

LITTLE CAMPDEN HOUSE,
KENSINGTON. THE STUDIO.

JOHN W. SIMPSON, *Architect.*

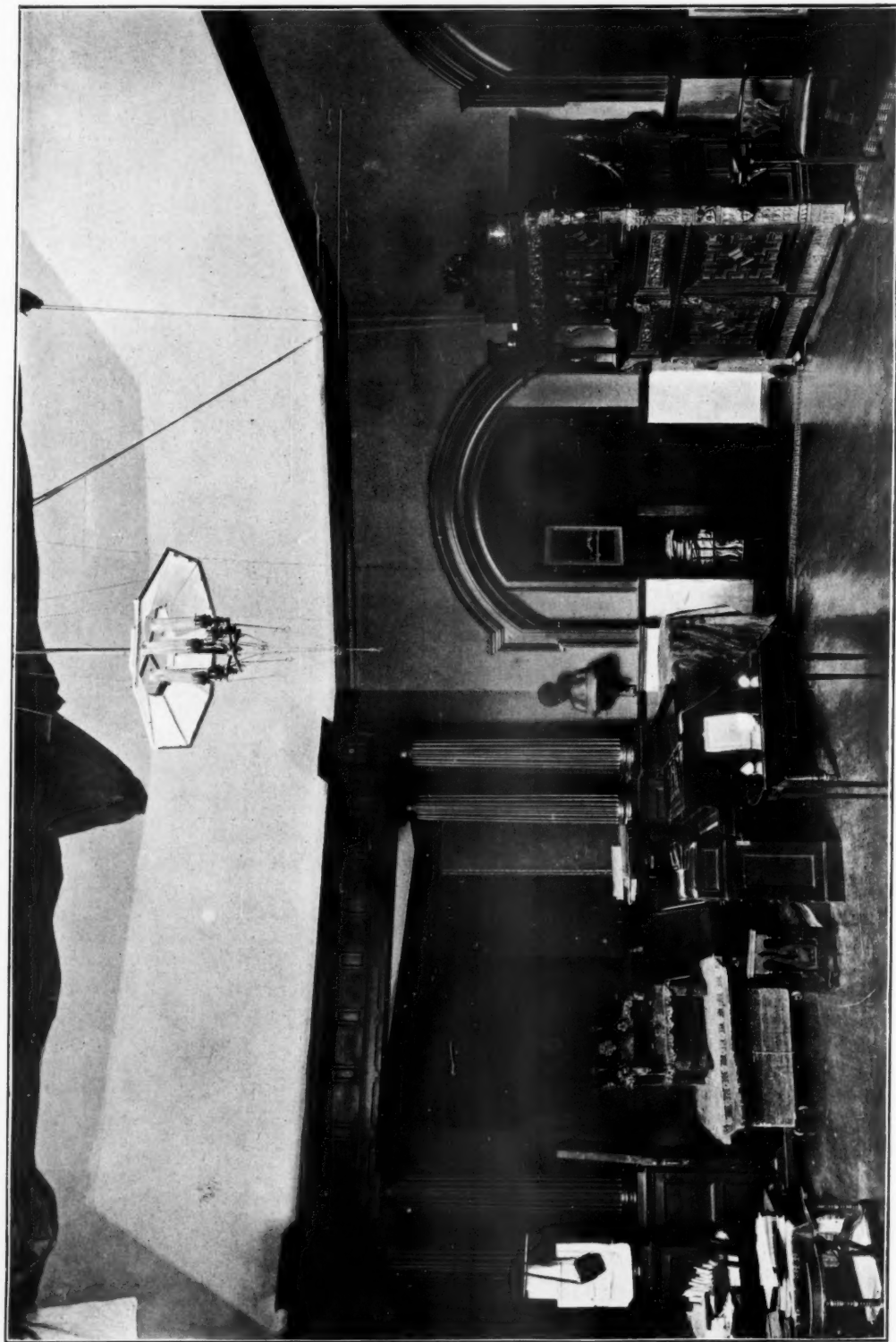


Photo : Campbell Gray.

LITTLE CAMPDEN HOUSE,
KENSINGTON. THE STUDIO.
JOHN W. SIMPSON, *Architect.*

Books.

MR. UNWIN ON TOWN PLANNING.

Town Planning in Practice. An Introduction to the Art of Designing Cities and Suburbs. By Raymond Unwin. pp. 416, with 300 illustrations and 7 folded maps. 21s. nett. T. Fisher Unwin—London: Adelphi Terrace; Leipzig: Inselstrasse, 20. 1909.



HE debates on the Housing and Town Planning Bill make the appearance of this book extremely seasonable. Text-books are required, if the opportunity promised by the passing of the Bill is to be improved.

Fortunately, through the generosity of Mr. W. H. Lever, M.P., in founding a School of Civic Design at the University of Liverpool, the education of the younger generation of architects is cared for. It is to be hoped that other schools will be opened, to remove entirely the reproach of our crass ignorance of the art of town-planning.

In the meantime we have too few books, and this one is a welcome addition. Mr. Unwin is in the van of this movement. Of some of the aspects of the art he speaks with considerable authority, notably of the planning of suburbs. He is responsible for the laying-out of Letchworth and the Hampstead Garden Suburb; and, however self-conscious these may seem to many people, it must not be forgotten that they are pioneer works, and mark a great advance on the usual method of developing land. And some of the smaller squares and the fine central one at Hampstead preserve the tradition, as we understand it, of clear geometrical planning. The author considers that the designer must cherish in his heart a love for all natural beauty. "His regard for a type of beauty which it is beyond his power to create will cause him to approach the site with reverence, will fit him to receive from it all the suggestions which it has to offer." "It will save him from rashly destroying trees," &c. It is pointed out at the same time that the importance of design should not be sacrificed to less important features of the site. This of course can only apply to the urban village or small town.

For what might be considered a trifling sacrifice in the planning of a suburb becomes a great one in the laying out of a city, in the too rigid acceptance of customs and accidents of site. Common sense demands that a street be driven fair and straight to its goal; tradition and the conditions of modern architecture demand the same. Mr. Unwin is not a Palladian, and is more

concerned with the picturesque, the creation of what he terms "street pictures," than with restrained architecture, which we believe to be alone suitable for cities. That restraint, that Attic calm to which the Renaissance strove to attain, and which the English architects of the seventeenth century displayed in their works, is monotony to our author—the sweetness and light of its spirit escapes him, and we can read: "A straight street leading up to a terminal feature, if a simple and obvious arrangement, nevertheless often produces a very pleasing effect. It is stiff and formal in character, no doubt, but it is at least safe." And so we learn that what might be considered a fundamental principle in town-planning is stiff, formal, and safe, &c.

Writing "of formal and informal beauty," the author, summing up his arguments for and against, prefers, as he says himself, not a *via media*, but a *via latior*, which we suppose is something like "the primrose path of dalliance," which in architecture means the wide way of licence.

We shall expect next to be told by some other mentor that the use of the "Orders" is *stiff, formal, and safe*. It is a curious fact that the plan the rejection of which is our greatest architectural loss should consist entirely of straight streets. We refer of course to Wren's plan for the rebuilding of London. Evelyn's was somewhat similar. The former is reproduced and described at some length from Elmes's "Life of Sir Christopher Wren," and Mr. Unwin sums up: "The plan is indeed laid out in the grand manner, and depends for its effect on the largeness of its scale and the length of its vistas, while no attempt is made to reproduce the enclosed *places* and the limited street pictures so characteristic of the mediæval towns."

Why he should be required to reproduce the "limited street pictures" and the "enclosed *places*" which had just harboured a dreadful plague, and had fortunately been cleansed by fire, we do not know.

For the planning of cities we feel very strongly that Palladianism is the only course which can bring about that unanimity which is essential to its success. In this opinion we are not unsupported, for the best ability of our profession in America has already endorsed it by its practice. Under the leadership of men like McKim, Gilbert, Burnham, Carrère, Brunner, Nolen, and Manning, the great cities of America promise to grow in stateliness, dignity, and restraint. And the practice in France is along similar lines. Not so

Germany, whose schemes, though properly legalised and organised, are not of such a nature as should commend themselves to us, and the most modern school is attempting the reproduction of mediæval types, whose beauty lies in "varying widths of streets, and irregular places planned with roads entering them at odd angles."

It would seem that our author is more interested in details, picturesque effects, and so on—in a word, "street-pictures," than in great schemes of town-planning. He is fond of dallying with nature and arranging theatrical effects. He describes how he arranged a pond to catch and reflect last gleams of the setting sun. "The great value of water in such a scheme, as introducing life, light, and colour, should be remembered: and where, as was arranged in one of the open spaces in the Hampstead Garden Suburb, the pond can be so placed that the rosy hues of the sunset will be reflected in the water, and be seen from different streets and groups of houses as the sun changes its setting point with the changing seasons, a natural decoration of the greatest beauty will be provided."

He has the same fancy in planting trees: "If we can give to our streets some individuality, may we not find that our people, going to and from their work, will change their route, taking the almond-planted street in the early spring, the plum, the crab, and the hawthorn streets later? and later still the streets planted with trees most noted for the colour of their berries and fading leaves—the rowan, the hawthorn, the beech, and many others—will be preferred."

In spite of what we consider drawbacks like this, however, there is much of value in the book—the photographs of many fine towns and places, and the maps, will always make it a useful reference book.

Of the City Survey, Mr. Unwin writes that collections of maps should be made showing the past development of the town, public buildings, and buildings of historical interest. It may be said in passing that very little can be done to increase the amenity and beauty of our towns till this is accomplished. Besides this, it is important to prepare detailed maps showing the different plots of land which come within the scope of any improvement, that measures may be taken to negotiate with the owners.

The various parts that go to make up towns and cities are all treated of separately, as—boundaries and approaches, centres and enclosed places, the arrangement of main roads, &c.

The penultimate chapter—of co-operation in site-planning, and how common enjoyment benefits the individual—shows the great advantage of this system in securing considered planning. For

whereas the planner working for the ordinary co-operative society divides up the land into well-marked plots, he cannot provide plots for his public buildings or design any amenities for the small community, for these will be chosen only when the need for them has arisen. On the other hand, being employed by such a body as the Tenants' Society, the site-planner can think of the schemes as a whole. "The shops, schools, institutes, and places of worship can all be considered, and the most suitable sites for each reserved."

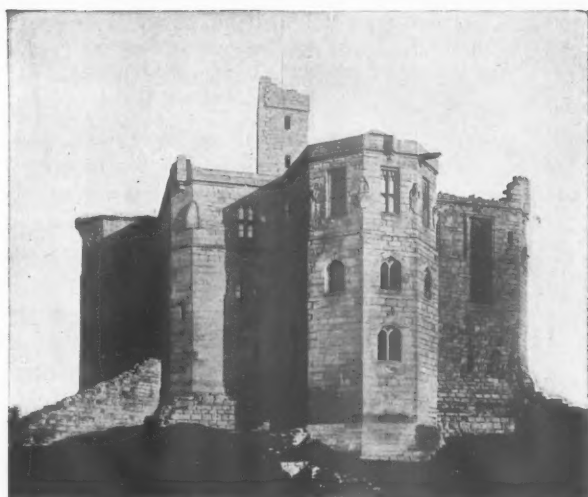
In a word he may consider his problem from an æsthetic point of view, and after all that is the province of the designer. Lastly, the author draws attention to the inflexibility of our building by-laws, and suggests that authorities should devote more care to their framing or revision. And there can be little doubt that a more elastic code would add to the interest of suburban architecture.

ENGLISH DOMESTIC PLANNING.

The Growth of the English House: A Short History of its Architectural Development from 1000 to 1800. By J. Alfred Gotch, F.S.A., F.R.I.B.A. 8 in. by 5½ in. pp. 302. illustrations 215. 7/6 nett. London: B. T. Batsford, 94, High Holborn, W.C.



THE debt we owe to Mr. Gotch as author and to Messrs. Batsford as publishers is already considerable, but the result of their latest joining of forces increases it. In January last we reviewed a book called "The English House," and had occasion to comment on its containing plans to the number of three, a *quantum* hardly excessive. We then said, "This is not a book for architects." It is the peculiar value of Mr. Gotch's book on the same subject that not only does it contrive to be a book for architects, and very informing at that, but also it is conceived on lines sufficiently popular to make it intelligible to the architecturally-minded layman, if he will use the glossary which is provided as a lamp unto his feet. The story of English Domestic Architecture as Mr. Gotch succinctly yet readably states it, is, up to Elizabethan times, a gradual shedding of the defensive idea, and a slow groping after a higher standard of comfort. The growth of complexity in planning centres round the great hall, and the most obvious feature of development, was bound up with its gradual degradation to the purposes of a lobby. With its re-creation in modern days our author does not deal, since he stops, and wisely, with the year 1800; but it is pardonable to imagine the astonishment of the



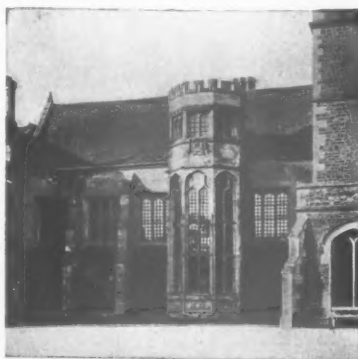
WARKWORTH CASTLE: VIEW AND PLAN OF PRINCIPAL FLOOR.

From "*The Growth of the English House*," by permission of Mr. B. T. Batsford.



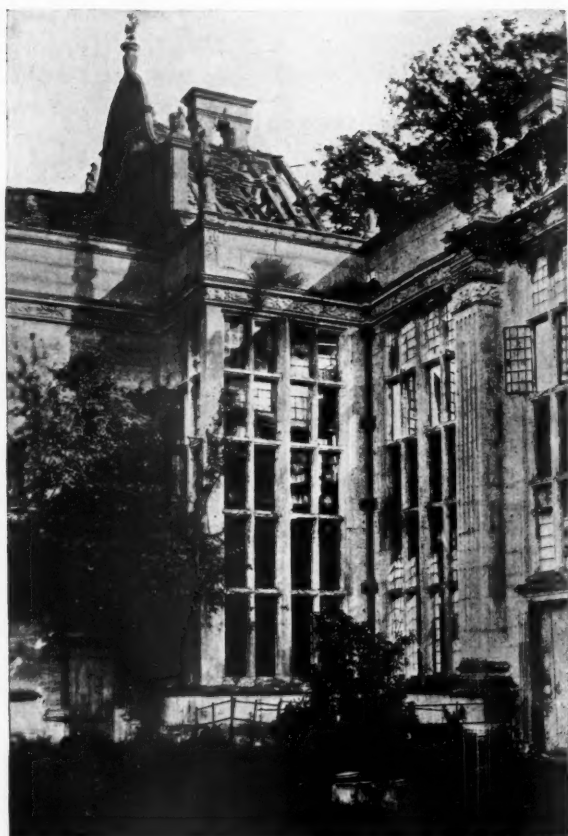
shade of Thorpe if he could see the atavism involved in the arrangement of many a week-end cottage of 1909. Mr. Gotch takes Aston Hall, Birmingham, as the best example of the parting of the ways. Thorpe's plan shows the entrance at one side giving on to "the screens," whereas the house as finished in 1635 was built with the front door placed centrally both with the façade and the hall. The latter thus became a glorified vestibule, and ceased to be fit for the purposes of a living-room. With the great access of wealth in the fifteenth and sixteenth centuries caused by the gathering of the great monastic revenues into the hands of powerful and ambitious laymen, and by the beginnings of imperial adventure, the spirit of ostentation tended in the direction not only of greater magnificence, but also of an elaborated privacy of living. The spirit of the Renaissance gave the death-blow to feudalism in its material as well as its artistic aspects. The economic basis of planning has the oddest history. The necessarily narrow limits of Norman keeps, dictated by defensive reasons, expanded into the haphazard and wasteful grouping of smaller rooms in relation to the great hall of fourteenth-century houses. The Elizabethan plans show a marked improvement in convenience of arrangement over such fanciful translations of the keep as Warkworth Castle (1435-40), and Tudor work like Horham Hall (c. 1520), still on the old lines. This development went hand in hand with a growth in the conscious art of grouping and design. Another turn of the wheel brought in Palladian ideas, which in their turn trampled on reasonableness of plan. The comfort of the dwellers was stretched on the Procrustean bed of the taste of noble amateurs

and men like Vanbrugh, who provided a long open colonnade between kitchen and dining-room. Up and down the book are scattered numberless little facts of interest which show the wide range of Mr. Gotch's researches. As Pepys would say, "it is pretty to see" the curious eclecticism that went to the making of Tattershall Castle, and the sudden change from circular staircases of stone, the habit of centuries, to the wide-going and large and frequent landings of the timber stairs of Elizabethan times. One notes with philological pleasure how our word "pastry" is derived from the adjunct to the kitchen where the ovens were built, and how thoughtlessness in Elizabethan buildings overcame the earlier dictates of sanitary common sense in the unintelligent placing of the *garde-robes*. Mr. Gotch, keen as he is on discussing the functions of such men as Thorpe and Smithson, has wisely touched on that aspect of the



FAWSLEY, NORTHAMPTONSHIRE:
BAY WINDOW OF THE HALL.
LATE FIFTEENTH CENTURY.

From "*The Growth of the English House*."



KIRBY HALL, NORTHANTS: ANGLE OF THE COURTYARD.

From "*The Growth of the English House*," by permission of Mr. B. T. Batsford.

question with a light hand, so as not to check the current of his narrative, which is not concerned with the organising of the building arts, but with their results. He has some cogent things to say about enthusiastic proprietors who are carried back two centuries earlier than the facts warrant by a cusped window light. An entertaining book is yet to be written on popular architectural fallacies, on the lines of the "What is Believed" articles on heraldic matters which made the pages of *The Ancestor* (now unhappily defunct) a feast of fat things. On such purely architectural questions as the influence on design of the introduction of sash windows Mr. Gotch writes shortly and clearly. For the illustrations of the book there can be nothing but praise. From the enchanting frontispiece, a view of Sheldons, Wiltshire, to a picture of the elliptical staircase at Baddow House, which closes the last chapter, all are chosen aptly to illustrate the tide of tendency, and England has been ransacked for little-known houses to adorn the tale. Perhaps we may say by way of final commendation that the publishers have been wise to produce this admirable book in a shape and at a price which must make it widely acceptable, and bring it into the possession of the architectural student whose purse, never at any time deep, is in these days less well furnished than usual.



DERWENT HALL, DERBYSHIRE.

From "*The Growth of the English House*," by permission of Mr. B. T. Batsford.

CABINET WORK.

Modern Cabinet Work, Furniture, and Filigments. An account of the theory and practice in the production of all kinds of cabinet work and furniture, with chapters on the growth and progress of design and construction, illustrated by over one thousand practical workshop drawings, photographs, and original designs. By Percy A. Wells, Head of Cabinet Department, L.C.C. Shoreditch Technical Institute; Advisory Instructor, L.C.C. Central School of Arts and Crafts; Silver Medallist, Royal Society of Arts; and John Hooper, Honours Silver Medallist, City and Guilds of London Institute; Silver Medal, Carpenters' Company, Cabinet Section. London: B. T. Batsford, 94, High Holborn, W.C. 1909.



LIKE many of the eighteenth-century books, this title-page gives one a good idea of its contents; but whereas in the old days the author would be Abraham Swan, Carpenter, or Batty Langley, with the addition of carpenter or architect indifferently, or plain Edward Oakley, the authors of this volume have their names swollen out into lines of type which are not particularly illuminating to us. Unfortunately it is customary to trick out names in this fashion, so we will not cavil at it. The book itself is an excellent one, and we should like to see it in the hands of all craftsmen who work in wood. In these days of the infinite sub-division of labour, such a work as this might easily counterbalance the loss of a wider practical experience which it is seldom possible to obtain, and adequately equip the young cabinet-maker to meet any demands which might be made on him.

After a short introductory chapter which pretends to give an historical résumé of the development of the craft, the book becomes thoroughly practical, and the chapters which follow are admirable, taking account of tools and materials, of geometry and design, and the manifold details which go to make up "a craft which has taken a place in the front rank of skilled trades." In fact, there is scarcely an article of furniture but what is shown by some diagram or photograph. The chapter on "Foreman's Work" shows how fully the whole work has been considered from an educational point of view. Chapter the eleventh deals swiftly with the historical styles, and is admirably illustrated. The chapter dealing with "Chair-making," which nowadays is a separate craft, gives a lot of information about the various styles, and includes a chronological chart, giving names, periods, general characteristics of chairs and seats of various styles, and advice about practical work. And the last chapter deals comprehensively with English, Foreign, and Colonial

woods. A glossary is added, giving the book additional usefulness; the constructional drawings illustrating the various points are among the clearest and most legible we can remember, and give to the book a great part of its value. Generally, too, the designs for furniture are reasonably good, and it would be ungracious to criticise too severely one or two efforts showing sides of rooms in the "Georgian" style. A good many of the illustrations are from old work, in the shape of measured drawings and photographs, and give the book a character of comprehensiveness.

The old books by Swan, Langley, Oakley, and many others, were addressed chiefly to workmen, but they have found their way to many an architect's bookshelf, and this volume may with advantage to us find a similar resting-place.

MICHELANGELO AND HIS ARTISTIC FORBEARS.

Michelangelo. By Gerald S. Davies. 10 in. by 7 in. pp. xviii, 228. Plates 126. 12s. 6d. nett.
One Hundred Masterpieces of Sculpture. By G. F. Hill. 8½ in. by 5½ in. pp. xiv, 212. Illustrations 102. 10s. 6d. nett.

London: Methuen & Co., 36 Essex Street, W.C.



NEW book on Michelangelo needs to have some marked merit to escape the charge of being superfluous, and to be framed well to bring into right perspective the output of an amazing life. Mr. Gerald Davies has given us a book which at once takes its own very excellent place. It is written out of a large knowledge and sympathy, and, what is perhaps rarer, the different aspects of Michelangelo's life and works may be seen in their right proportion. Mr. Davies gives us a convincing picture of the intellectual and artistic giant, strange medley as he was of mastering will, fierceness, tender charity, despondency, courage, and underlying humility. But it is a picture which baffles us. We feel our own capacities and sympathies shrinking to the proportions of the people of Lilliput surveying Gulliver. Of Michelangelo as architect Mr. Davies writes with temperate discernment. Just now when Civic Design is much discussed, it is worthy of remembrance that the master designed the buildings which crown the Capitol of Rome on its northern side for a society which existed for the worthy adornment of the city. It is not a little melancholy that the idea of such a body now strikes one as utopian. The National Art Collections Fund can make heroic struggles to save a Holbein, while a Crosby Hall goes down to destruction. The prodigious doings which went to the building of St. Peter's, the slough



CUPOLA OF ST. PETER'S, ROME (FROM THE WEST).

From "Michelangelo," by permission of Messrs. Methuen & Co.

of jobbery and corruption, the procession of different plans by men all great in their way, and the final grasp of the situation by Michelangelo, make a story always enthralling, which loses nothing by Mr. Davies's telling of it. It is with almost a savage glee that one reads of the magnificent contempt which he meted out to the committee of control, so called because for thirteen years he disregarded their very existence. His righteousness and wrath made short work of the crowd of parasites to whom St. Peter's had for years meant a substantial income. The art committee gnashed their teeth, but his disregard of their earnest desire to see plans meant that there

were few delays. To Michelangelo we at least owe the dome, while his successors are responsible for the ruin of the plan caused by the lengthened nave.

It would be less than justice to abstain from saying that not only has Mr. Davies done his work well, but that the publishers offer to the public a finely printed and illustrated book at a very small cost.

Of the "Hundred Masterpieces of Sculpture" Mr. G. F. Hill claims no more than the merit that belongs to a picture-book. Still, that is not small, if so be that the choice of subjects is good and the connecting thread of text intelligent and

stimulating. By Messrs. Methuen's courtesy we reproduce the *Colleoni*. It is well known, but cannot be too often shown. Surely this work of Verrocchio and Leopardi is the last word in perfection as an equestrian monument. It is only after one has looked at it awhile, and then thinks of the successful generals whose statues occupy our sites, that the low ebb of modern monumental sculpture becomes so sensitively felt. The more,

forms of presentment, on account of its almost immutable principles, which are subject to but slight modification—in spite of the introduction of new combinations of materials. Hence it comes about that there is a strong family likeness between the numberless books on the subject; for beams, columns, and arches must ever remain such, and so-called progress is powerless to influence the constancy of their several types, or render obsolete their inherent qualities. Mr. Allen's book, which has now reached its fifth edition, once more illustrates the truth of these statements, for it contains the old familiar diagrams of brick-bonding, timber



BARTOLOMEO COLLEONI.

From "*A Hundred Masterpieces of Sculpture*," by permission of Messrs. Methuen & Co.

therefore, that the public acquaint themselves with what has been and can be done, the sooner are they likely to demand a higher standard of achievement.

PRACTICAL BUILDING CONSTRUCTION.

Practical Building Construction. By J. P. Allen. 5th Edition, revised and enlarged. Price 7s. 6d. nett. London: Crosby Lockwood & Co., Stationers' Hall Court, E.C.

THE science of building construction—one of the most ancient crafts in the world—does not lend itself to novel

floors, kingpost roof trusses, and the hundred-and-one other stereotyped examples whose acquaintance we made in our student days. Here are to be found the customary scarfed tie-beams, cogged wall-plates, tusk-tenons, all in their appointed places, and illustrated with, perhaps, a little less than the ordinary precision. As has been suggested in the foregoing remarks, this is more or less inevitable; yet it does occur to us that a few good photographs of the various kinds of stone-walling—such as random and coursed rubble—would have been preferable, and of far more service than the somewhat crude and altogether unconvincing diagrams given in the book.

The chapter on fireproof floors needs revision where mention is made of one or two systems which, though patented, have never yet been actually employed, and consequently can have no practical utility in a work of this description.

A few pages are devoted towards the end of the book to the architectural styles, which are illustrated with some good photographs and several sketches.

Taken as a whole, the book is one which may be recommended to all those engaged in building. Its chief merit lies in the completeness and general excellence of the chapter on carpentry and joinery, which could not well be improved upon.

MARBLE AND MARBLE WORKING.

Marble and Marble Working. A handbook for Architects, Sculptors, Marble Quarry Owners and Workers, etc. By W. G. Renwick. pp. x, 226. 13 plates and 72 illustrations in text. 15s. London: Crosby Lockwood & Son, 7, Stationers' Hall Court, E.C.

In the preface to this book the author, Mr. Renwick, makes a statement concerning the widespread ignorance on the part of the architects and builders of this country respecting marble generally, and in particular the sources at present available for its employment as an article of commerce. All this is true enough, but the explanation of a state of things which cannot justly be laid to our discredit lies in the simple fact that England is not a marble-producing country.

The book now under review is an attempt to augment the very incomplete information which at present obtains respecting this material, and the chief aim has been to indicate in a systematic manner what marbles are to be had and the sources of their production. Instances of their application in this country are also given in the Supplementary Chapter, accompanied by descriptive notes and a list of over 130 varieties in ordinary use.

Chapters on the chemistry and geological formation of marble; the ancient quarries and methods of working; modern quarrying methods and machinery used; marble substitutes, &c., &c., form instructive reading, while the illustrations contribute largely to the general value of the work. Among these are thirteen coloured plates showing the markings of fifteen representative marbles. Plate VII gives a good idea of the wonderful beauty of Alomite (from Ontario, Canada). The colour of the material is a brilliant blue, occasionally interspersed with thin red veins and spots.

As a work of reference this book would have an increased value to architects if the number of these coloured plates was considerably increased.

EAST AND WEST.

The Colour of Rome: Historic, Personal, and Local. By Olave Muriel Potter. With an introduction by Douglas Sladen. Illustrated by Yoshio Markino. 9½ in. by 6½ in. pp. xxx, 262. Plates in colour, 48; in sepia, 12. 20s. nett. London: Chatto & Windus, St. Martin's Lane, W.C.

WE have no word for this book but "enchanted." Miss Potter writes with an easy eloquence of the splendours of the Eternal City, and her eleven chapters give us vivid word-pictures of imperial and papal Rome as she sees its history reflected in the buildings. It is, then, in no disrespect to her that we devote our space rather to the artist whose brilliant brush makes the pages glow. It is surely a piquant juxtaposition, a painter from Japan realising for English eyes the colour of Rome. Mr. Markino is, however, strangely Western in his art; indeed, save in a few touches here and there, it is

difficult to recognise the school from which he springs. His painting is full of atmosphere; the softness of *The Palaces of the Caesars* (for example) is a triumph of cool beauty. His sunlight effects are brilliant without hardness; but perhaps he is at his best, whether in colour or sepia, with scenes lit by flickering gas-lamps and when the sun goes down to his rest. Understanding of the pictures and the artist is made the clearer to us by an essay which Mr. Markino contributes; indeed, it is the most engaging feature of the book. It shows us the swift and quaint perception which he brings to his work. Here is a pearl of price—"Once while I was walking . . . to my great astonishment a carriage-horse came out suddenly from a crossing street and kissed my face. The driver shouted a few words loudly; I was thankful I did not understand the Italian—I was sure they were not the *parliamental words*." We are grateful for *parliamental*. Mr. Markino's first impressions of Rome were disappointing. He went to Monte Riccio. "It was a little raining the effect was awfully bad. I prefer Newcastle-on-Tyne far better . . . The Roman people are no different from us. They are all fed with cow's milk, just as we are, and no one takes the wolf's milk nowadays." Who shall say the Japanese are a serious race? Nor does Mr. Markino hold back from architectural criticism. "I did not know until I saw St. Peter's that most of the modern fashionable restaurants or hotels are such faithful copies of the inside of St. Peter's . . . Those Baroque churches everywhere in Rome were my nightmare. They are as ugly as could be, just like the heads of stag-beetles." But it would be indecent to quote more, though it pains us to hold our hand. We can do no more than commend a book in all ways delightful.

BUNGALOWS.

Bungalow Residences. By Percival T. Harrison. 8½ in. by 5½ in. pp. viii, 76. Various illustrations and plans. 3s. 6d. nett. London: Crosby Lockwood & Son, 7 Stationers' Hall Court, E.C.

THIS is a little book with a few notes, plans, and elevations of bungalows for the seashore, &c. It seems a doubtful policy to issue handbooks of this kind. They tell architects nothing that they do not know already, and they give to the layman that amount of knowledge which is a dangerous thing. Moreover the thoughtless individual is likely to go to the builder, book in hand, and say, "Build me one like that."

The designs shown call for no remark, save as to one porch, the columns of which recall Sir Henry Wotton's observation: "And here I must take leave to blame a practice growne (I know not how) in certaine places too familiar, of making Pillars swell in the middle, as if they were sicke of some Tympany of Dropsie . . . and unseemely to the very judgement of sight."

WESTMINSTER ABBEY.

Westminster Abbey. By Francis Bond. 9 in. by 5½ in. pp. xvi, 332. Illustrations 270. 10s. nett. London: Henry Frowde, Oxford University Press, Amen Corner, E.C.

The Nave of Westminster. By the Rev. R. B. Rackham, M.A. 9½ in. by 6 in. pp. 64. Illustrations 6. 5s. nett. Published for the British Academy by Henry Frowde.

IN our issue for August 1909 we noticed a "Visitors' Guide to the Abbey" by Mr. Francis Bond, a fragment taken from the larger work now under review. It is not a little extraordinary that since Sir Gilbert Scott's *Gleanings*, published in 1863,

there has been no book about the Abbey which could be put into the hands of the student desiring a simple and compact presentment of its architectural story.

Professor Lethaby's great book was written from a special point of view and examined a new series of facts, the spoil of his research and a text for his luminous criticism.

There are many merits in Mr. Bond's book, but we would draw attention to two in particular. Though it is written out of a full knowledge, Mr. Bond does not take it for granted that his readers know all about architecture. He begins at the beginning, explains the conditions and needs which led to the building of the Abbey, and unfolds in plain language how the highly-complicated plan developed during the centuries. While an expert in the subject may learn from Mr. Bond, the uninformed amateur may do so none the less. It is the great defect of most descriptive books of this type that if they escape the Scylla of platitudes and anecdote they fall into the Charybdis of specialised technicalities. Mr. Bond's book sails through the Straits unscathed by either criticism. The second point which earns our gratitude is that the author is not afraid or ashamed to write of the Abbey as a great Christian monument. Some critics are apt to talk fluently of plans and elevations, of dates and attributions, while others drown us in the gush of sentimental rhapsody. Mr. Bond gives us sixteen chapters packed with well-assorted knowledge well expressed and illuminated by very full illustrations. In the seventeenth, "The Mainspring of Gothic Architecture," he urges us not to think of the Abbey as a Public Cemetery and Sculpture Gallery, but as "the abiding place of an indwelling God, whose mansion it was on earth, the pattern of the palace of the City of GOD Immortal in the heavens."

By all means let us continue to think of Westminster as "The Abbey," the focus of all that is noblest in our national life, and the supreme monument of English art. It will, however, be an evil day when it no longer represents to the passer-by spiritual realities, or brings the reminder of the mysteries whose celebration it was built to shelter. Its half-hidden recesses and dim distances are the reflex (imperfectly expressed if you will) of the infinity of the Godhead. Let us remember, in Mr. Francis Bond's words, that "To Him it was at once a thankoffering and a sacrifice."

Mr. Rackham's monograph, to the forthcoming issue of which Mr. Bond refers in his book, is now in our hands. It is a valuable contribution to the history of the Abbey, and deals with the building of the Nave from 1376 to 1528. It is the result of a re-reading of those of the Fabric Rolls which form the account of the Warden of the *Novum opus*. We have no space to follow Mr. Rackham's lucid story in detail, but would remark on the value of the work still to be done, and being done with the help and encouragement of the Dean of Westminster. The history aims at being documentary rather than architectural. This is perhaps the reason why it was read before the British Academy, though the subject seems rather to fall within the scope of the Society of Antiquaries, whose publication of the Islip Roll has more especially identified that Society with the history of the Abbey.

HOSPITALS IN THE MIDDLE AGES.

The Medieval Hospitals of England. By Rotha Mary Clay. (In the *Antiquary's Books*.) 8½ in. by 5½ in. pp. xvi, 357. Illustrations 78. 7s. 6d. nett. London: Methuen & Co., 36 Essex Street, W.C.

THIS book is an admirable example of the unhurried, thorough archæological work which is being quietly done by women. Miss Rotha Clay has done more than write a good book, she has found a new subject. The Dissolution of Monasteries led not only to the Poor Law, but to the rise of Modern Philanthropy. The hospital of pre-Dissolution days covered a large

field, and included the activities of the modern asylums for deaf, dumb, blind, and insane, almshouses, industrial homes, and lazarettos. The leading principle was religious control, and the care of the soul took precedence of the healing of the body. They understood the former better than the latter.

Of the plan and arrangement of hospitals Miss Clay writes clearly and at sufficient length.

The *Antiquary's Books* are all good, for Messrs. Methuen have included only those authors who have a grasp of their subject. We need say no more of Miss Clay's volume than that it is as good as the best.

DUTCH MASTERS, OLD AND NEW.

Great Masters of Dutch and Flemish Painting. By W. Bode. Translated by Margaret L. Clarke. 7½ in. by 5½ in. pp. ix, 358. Illustrations 39. 7s. 6d. nett. London: Duckworth and Co., 3, Henrietta Street, Covent Garden, W.C.

Dutch Painting in the Nineteenth Century. By G. Hermine Marius. Translated by Alexander Teixeira de Mattos. 9 in. by 6 in. pp. xi, 203. Illustrations 131. 15s. nett. London: Alexander Moring, Ltd., De La More Press, 32, George Street, Hanover Square, W.

THERE is no figure in English art criticism of quite the commanding position that Dr. Wilhelm Bode fills in Germany. Whether in sculpture or painting he is almost a dictator, and his reputation rests no less on his eloquence in critical appreciations than on his fundamental knowledge. We write thus though we are not ignorant of the comedy which is being played round the Lionardo bust. If, however, it should be proved conclusively that Dr. Bode has been mistaken, it is only one blemish on a reputation deservedly great. We therefore welcome the growing freedom with which English publishers are issuing translations of his books. The volume under review covers a wide field. Rembrandt is naturally in the forefront, and Dr. Bode insists on his special position as the artistic representative of Northern Protestantism and the supreme hand in the graphic realisation of the Bible narratives. The amazing perfection of genre painting in the Low Countries is attributed to the patriotism, both national and local, which informed the Dutch artists.

When we turn to the book by G. H. Marius on modern Dutch art, we are impressed by a consideration which finds no place there, but is none the less worthy to be set out. To what strange motions of the national spirit are we to attribute the magnificent renaissance of painting in Holland during the last century, a new birth which has renewed the splendours of the age of Rembrandt, while in Italy there is nothing at all comparable? Yet Italy has won a great place among the nations, and by a movement of patriotic fervour which should have stimulated her art. The name of Josef Israels is a standing protest against the foolish opinion that the Jewish race has produced many critics of and dealers in art, but no great creators. It is not too much to say that his name is worthy to be writ with his great forerunners of whom Dr. Bode treats.

We wish we had free space to enlarge on the work of the Brothers Marius, of Mesdag, de Jong, and the other artists, over ninety in all, whose pictures are reproduced.

We cannot too strongly recommend these two admirable books, each in its way an ornament to any art lover's library, and each the more acceptable for being really well translated.

ADDENDUM.

In our article last month on *Ebberston Lodge* it should have been stated that the very excellent measured drawings were made by Mr. James T. Pilling.

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



THE London County Council is to be congratulated on its resolution, taken a week or two back, to preserve the two houses, numbered 59 and 60, on the west side of Lincoln's-Inn-Fields. These houses formed originally one mansion, of which the plans and elevation are given by Colin Campbell in the first volume of his "Vitruvius Britannicus," where the building is ascribed to Inigo Jones, and is dated from the year 1640. Campbell published his work from 1731 to 1777, and as the house appears in the first volume we may take it that it remained unaltered until the middle of the eighteenth century. In the Soane Museum are measured drawings of the building, practically as it now appears, prepared for two residences, and a comparison of the plans shows how completely the house was remodelled internally. What work remains from Inigo Jones's hand must therefore be sought in the elevations and the fine brick and stone piers which are left to the front court. It is difficult to say how far the elevation to Lincoln's-Inn-Fields represents Inigo Jones's design. We do not know that any conclusive test has been made of what lies beneath the face of stucco, which was applied apparently during the alterations late in the eighteenth century. There are some slight differences between the Campbell and Soane drawings, showing that arches over the ground-floor windows were given keystones (wanting formerly), and that the first floor windows have been lowered considerably below their earlier sill line. The remaining features seem much the same, with the exception of the two front doorways replacing the original single door. We note also the loss of the vases over the parapet balustrade, and the disappearance of what seem to be the arms of the Mercers' Company over the broken pediment of the central window.

The fact that the main part of the piers is of brickwork would suggest that the house was originally faced with this material, and the conjecture is possibly borne out by indications on the drawings published by Campbell. But this will no doubt be a subject of future investigation. Hatton, in 1708, thus describes the house: "Lindsey (the lord), his Dwelling-house is on the west side of Lincoln's Inn Fields, a handsome building of the Ionick order, and a strong beautiful Court Gate, consisting of six fine spatious Brick Peers

with curious Ironwork between them, and on the peers are placed very large and beautiful Vases."

The new interior work, which can easily be referred to the latter part of the eighteenth century, is very good of its kind. One of the marble chimneypieces is interesting. It possesses a carved panel representing Æsop's fable of the Bear and the Hive, and the design is evidently taken from one of the celebrated etchings of Francis Barlow, published in 1666.

The house was apparently built in 1640 for Robert Bertie, first Earl of Lindsey, whose descendant, the third earl, occupied the fine old mansion, Lindsey House, which still stands on the riverside at Chelsea. The Earl of Dorset, William III's regent, lived here in 1700; also that Earl of Lindsey who became Duke of Ancaster, from whom the house has been called Ancaster House. The Hon. Spencer Percival, the Prime Minister who was assassinated, is numbered among its occupants.

WALTER H. GODFREY.



Photo: Walter L. Spiers.

GATE PIER AND PART OF LINDSEY HOUSE (TO THE RIGHT), LINCOLN'S-INN-FIELDS.

