THE ARCHITECTURAL REVIEW
With which is incorporated "Details" . .
APRIL 1910 . . . . . .
VOLUME XXVII. No. 161 . . .

Photo: C. P. Dixon

THE WEST FRONT OF HOLLAND HOUSE, KENSINGTON (*See p.* 231)

THE CORTILE OF
THE PALAZZO VECCHIO
FLORENCE

FROM THE WATER-COLOUR BY W. O. MILLER
OWEN JONES STUDENT, 1910

THE PRINCESS MARIE GARGARINE ON THE MOSQUES OF TAMERLANE

THE mosque of Shah-Zindeh, which translated means the "Living King," is one of the most beautiful, if not *the* most beautiful, of all those found in Turkestan. It was built by Tamerlane or Timur in honour of Kassim-ibn-Abbas, who was the first to introduce Islamism into Samarkand.

The building of this mosque is mentioned in the works of Abou-Taguir-Khodja, in the book called "Samarkand," translated from the Persian in the following terms: "Of all the buildings existing at the time of Tamerlane, the principal was the mausoleum of Prince Kassim-ibn-Abbas. The most skilful workmen, calligraphers, poets, and ingenious men were summoned to Samarkand for its construction, from Teheran and other towns of distant countries. They adorned the façade and dome of this mausoleum with many coloured tiles—red, white, yellow, blue, and black, and further ornamented the building with inscriptions of the most beautiful calligraphy in Koufi, Moakkali, Sulsi, Korani, and Kitabi characters. These inscriptions proclaim the names of God, prayers, verses out of the Kôran, sayings of the Prophet, and the names of queens and their children. In this mausoleum are buried moreover the children and principal statesmen of Tamerlane."

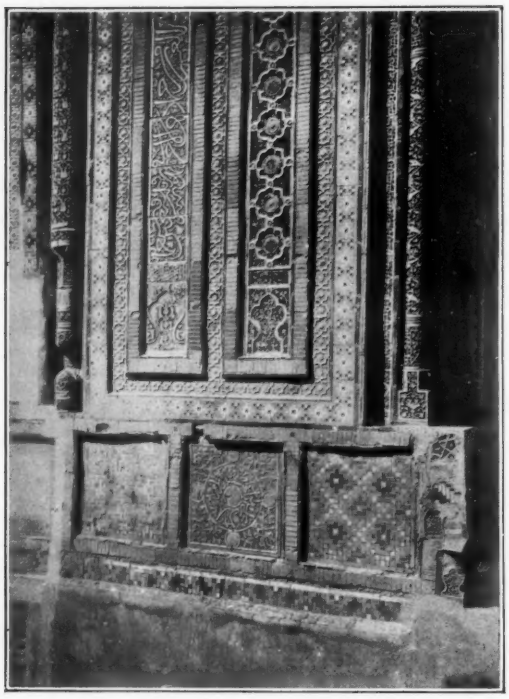
CENTRAL GALLERY IN THE SHAH-ZINDEH

The name of this building, says a local legend, was given to it because a certain king is hidden under it. This king was so good, and God was so pleased with him, that when the time for dying arrived he descended into some vaults which were on the site of the mosque, the ground gave way under him, and there he lives for ever. A rather ghastly recompense, one should think, and not so very much to be envied. It was in remembrance of this legend that the mosque was called "Shah-Zindeh."

The tomb of Tamerlane's sister and her three children.
SHAH-ZINDEH

The building rises on the heights which cover the ruins of the ancient town of Afroziab (so called in honour of King Afroziab, who, according to local tradition, founded the town now known as Samarkand in 4000 B.C.), and consists of a whole network of separate constructions, probably built at different times.

There are in all eleven separate divisions, besides many small niches for water-bottles ranged along the sides of an open alley-way some sixty yards long. Chapels, prayer-rooms, schools, niches, end in a round, roofless chamber. Most of them are occupied by tombs of relations and friends of Tamerlane, his nurse, daughters, sisters, wives, nieces, ministers, and generals, as the inscriptions on either the chapel or on the tombstone testify.



Details of the chapel built over the tombs of Ichonchown-bin-Aga and of a sister of Tamerlane.

SHAH-ZINDEH

Half-way along a gallery a wide flight of steps begins to ascend. Chapels are placed on either hand, then niches for holding water-jars. The incised tile decoration to these buildings is extremely beautiful, having an effect of Oriental splendour.

Higher up there is a bricked-up arch of a pleasant shape; the small door at the left leads to the lodgings of the Mollahs.

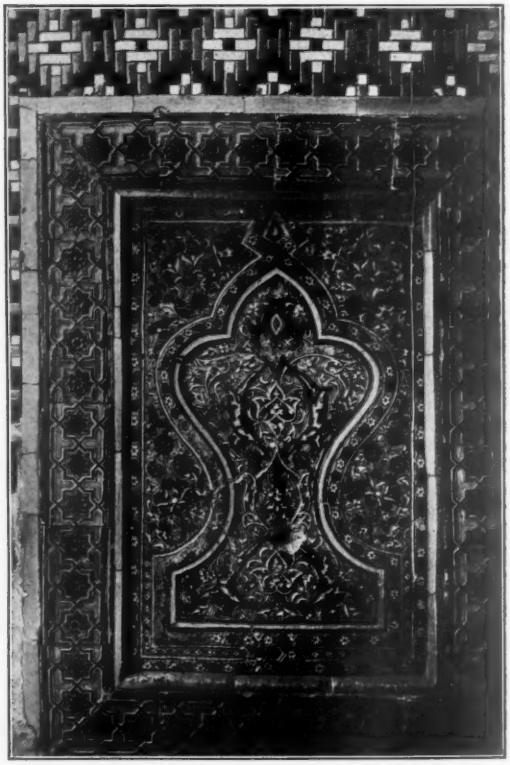
On the right there is a beautifully carved wooden door, with bronze hinges and a curious iron lock leading through a short corridor to a room in which, behind a screen, two Kôrans are kept—one six feet by four, and the other about ten inches square, very profusely ornamented with flower illuminations. However, the large Kôran is not the original one, but a sixteenth-century copy, which was made to save the older one from the wear and tear of everyday use. The older Kôran was taken away, and is now at the Hermitage Museum at St. Petersburg.

Beyond the Kôran-room is a small mosque, the floor of which is covered with carpets. A feeble light from a hanging lamp scarcely suffices to show the faint traces of arabesque paintings on the walls. There is in this mosque a large hole in the floor, covered with a wooden lattice, which gives into the tomb of the saint, Kassim-ibn-Abbas, over whose bones the whole Shah-Zindeh was built.

Over the lattice hangs a curious trophy, composed of two flags, one red and one green, and of a wooden hand with the five fingers outstretched, signifying that the saint knew everything as well as his five fingers. To the right of the Kôran-room there is another, in which is a white marble slab, about seven feet long and half as wide, with another trophy standing above it, composed of many-coloured rags which are brought by the faithful in the hope of getting relief from mental and physical sufferings. On the slab itself are some huge horns of wild goats and of wild sheep. This room serves as a store-room for all the offerings of pious Moslems whose belief in Kassim-ibn-Abbas brings them to his shrine.

The gallery ends in a round, open building, very dilapidated, but still very beautiful. To the left of this building a small wicket-gate leads beyond the walls of the Shah-Zindeh to the extensive ruins of the dead town of Afroziab. There is reason to believe that this round, once roofed-in building must have been the principal mosque of the Shah-Zindeh.

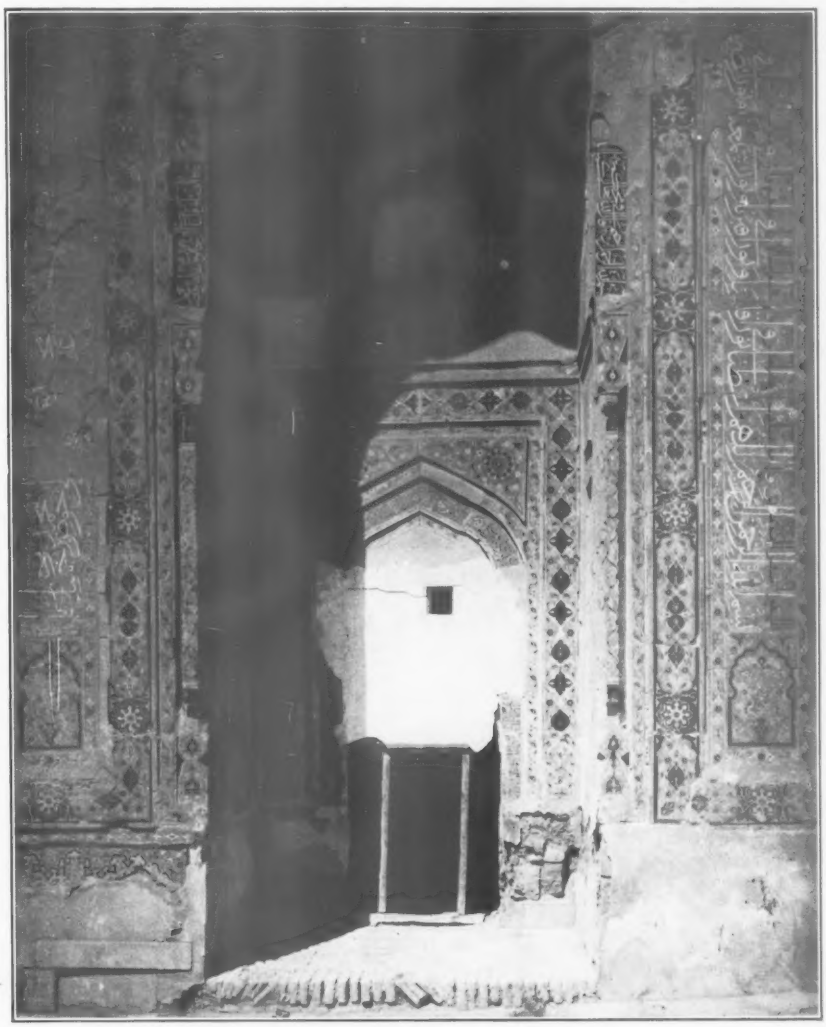
Eight domes are still standing over the different buildings of the Shah-Zindeh, varying in shape. The most beautiful is the one over the tomb of Shirim-bin-beg-aga, covered with green, blue, and



Detail of tilework in the illustration above.

SHAH-ZINDEH

white tiles of different shapes—round, square, triangular, star-shaped. It is a hopeless task to try to describe the beauty and splendour of the Shah-Zindeh—it is a great architectural achievement of the Oriental genius, and to describe it "language has no words, imagination has no colours," as the Arab proverb says. In its exterior decoration all the colours have been used: the tiles are green, turquoise blue, lapis-lazuli blue, white, red, lilac, rose, black, ruby red, and of all shapes, stars, flowers, geometrical designs mingling with arabesques, marble incrustations, and Koufi inscriptions. The decorative effect of Koufi writing is too well known to be dwelt upon here. Perhaps what strikes one most are the columns made of the same glazed tiles, moulded to the desired shape, each piece adjusted to the next with perfect precision, and moreover carved and fretted into most delicate and intricate designs, every detail as fine, as finished, as a jewel; for every capital, pedestal, arch, column, angle, a special-shaped tile has been needed, for each a different mould. Some columns bear either the date or the name of the craftsman, carved in a lace-like design; the arches and the tombs bear the name of the founder, or of the dead who rest there, or a text. Texts especially recur continually; the bindings of the domes, the arches, whole walls, are covered with them. Sometimes these texts are worked on to one piece of tile, sometimes they are composed of a quantity of small oblong tiles, forming a network of design which to the inexperienced eye, unaccustomed to the Oriental alphabet, seems a decorative design



SHAH-ZINDEH

An example of "restoration" work.

THE PRINCESS MARIE GARGARINE ON THE MOSQUES OF TAMERLANE

Room where the Korans are kept.
SHAH-ZINDEH

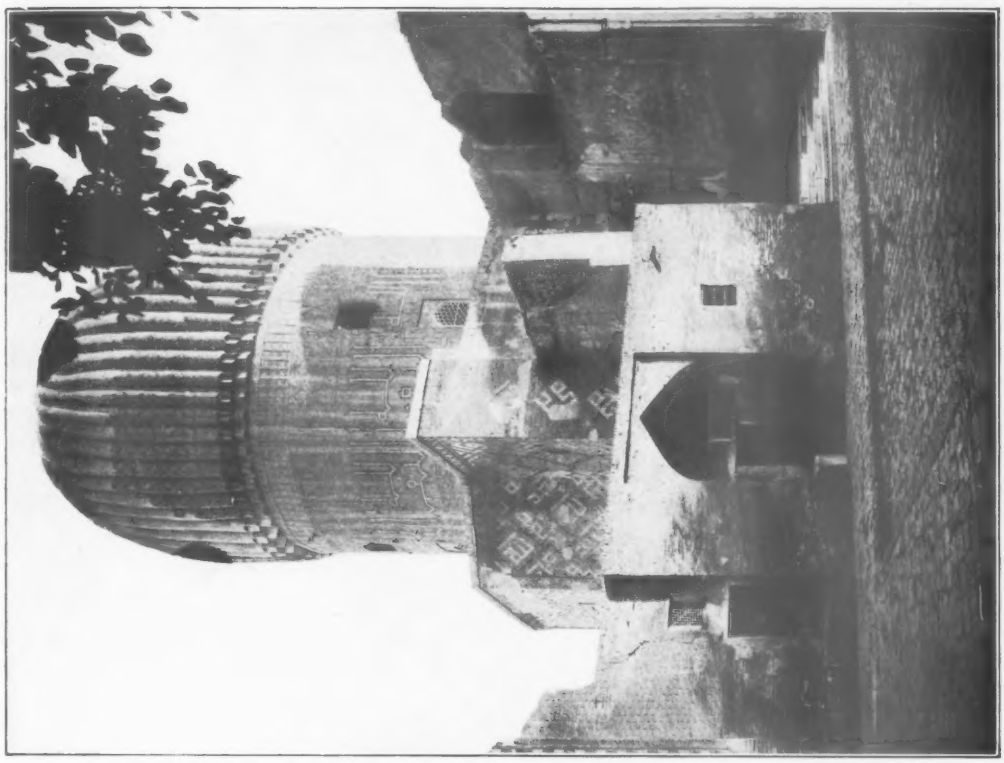
without any meaning. These tiles are the distinguishing mark of the Samarkand monuments. The beauty of the colouring is undimmed by age, and the solidity of the material is wonderful. Nowadays the glaze of the best tiles cracks after two or three years' use and often falls away in scales. The tiles made by these Central-Asian workmen centuries ago have stood triumphantly the test of years of exposure in a climate where the changes of temperature are most violent. Tiles in general are difficult to manufacture, through the uneven degree of expansion produced by the heat of the oven on the clay and the glaze. The skill of the workman consists in hitting on the equal relations of those two parts. It is this that our modern workmen do not attain. The curious part of the matter is that, with such thorough knowledge of chemistry and technique, those workmen of long ago were so profoundly ignorant of architectural laws—they built most of their monuments, including the Shah-Zindeh, without foundations!

The Gour-Emir ("The Tomb of the Sovereign"), improperly called a mosque, is the mausoleum of Tamerlane himself. It stands not far from the handsome Abramofsky Park, and is itself surrounded with trees, which make a lovely setting for this most remarkable monument. Standing at the junction of the old native and new Russian towns, several fine avenues, bordered with four rows of silver poplars, converge not far from it, and it is through these silver poplars and the darker foliage of the elm that the view is obtained.

The upper portion of the cylindrical basement on which rests the dome is simply ornamented with lapis-lazuli-blue tiles on turquoise-blue ones. Save for a few discreet touches of yellow, which only serve to enhance the other two colours, there are no other colours used in this part of the monument. Then comes a wide band composed of the usual four colours: dark lapis-lazuli blue, light turquoise blue, white, and the natural colour of the brick, the design consisting of a colossal inscription (see the lower part of the tower on page 199) in white characters, with a dark blue edge to them, which encircles the whole of the tower and can be easily read from a distance. The dome, covered with splendid turquoise tiles, can be seen from every side, rising above the trees, and is slightly elongated and ribbed liked a melon. To get into the mausoleum you enter into a yard enclosed by a brick balustrade, built by the Russians, massive and low, and insignificant enough not to be offensive. Two side chapels covered with black marble contain the tombs of several Timourides, while the central chapel, under the dome, contains the remains of Tamerlane. Round the door inscriptions tell us the name of the architect: "Poor Abdullah, the son of Mahmoud of Ispahan."

The interior is a square hall covered with sculptured inscriptions and geometrical patterns. Unlike similar ornaments found in Morocco and especially in Spain (in the Alhambra, for instance), these ornaments are not moulded in plaster, but chiselled out of a hard black stone; the other stone used is carboniferous limestone, which is found in the valley of the Zarafshan.

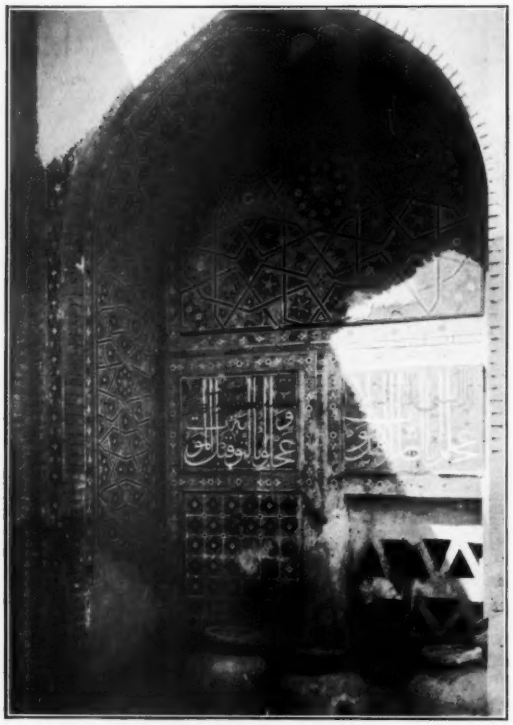
The interior of the dome is about eighty feet high. Eight sarcophagi rest on the floor, surrounded by a charming white marble balustrade; a ninth sarcophagus is outside the balustrade. Tamerlane's tomb is nearly in the centre, and is made of dark green jade, the "magic stone." Even now it is highly prized in Central Asia, on account of its power of driving away evil spirits. The size of this tomb is astonishing, for jade is never found in large pieces, and the largest are found in some of the least accessible mountains in the south and extreme west of China, in the Yunnan. In Tibet the most important deposit is situated on the east slope of the Pamirs, not far from Yarkand, so that to the rarity of the stone is added the difficulty of transport. There



The Entrance. General View of the Tomb.

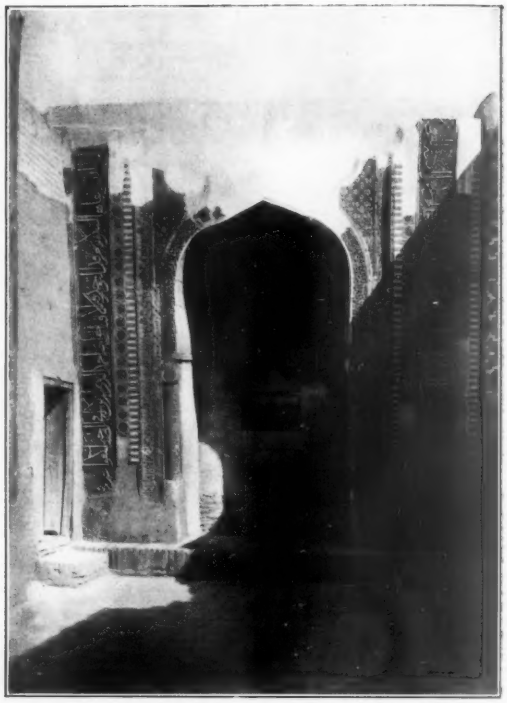
it is rarely found in blocks larger than a melon, and is mostly used for amulets, jewels, and small curios, patiently and delicately carved by the Chinese.

Imagine, then, how difficult it must have been to realise Tamerlane's desire to rest through the centuries in a jade coffin! His tomb consists of three pieces, beautifully adjusted and covered with fifteenth-century Persian inscriptions, which have been translated by the late Baron Rosen. The inscription contains first a genealogy of Tamerlane up to Toumanai-Khan; secondly, the genealogy of Tchenguiss-Khan up to Bouzandjar, son of Alankouf; thirdly, the story of the marriage



A niche with water-bottles.
SHAH-ZINDEH

of Alankouf with a sunbeam which penetrated into her tent; fourthly, the exact date of Tamerlane's death: 14th day of the month of Shaaban, of the 807th year, and an indication that Tamerlane was a descendant of Ali, son of Abou-Talib. Among the other tombs, one more beautiful still is made of pale greyish-green jade, and rests over the remains of Tamerlane's eldest son, Djehan-Guir, who died before his father in the year 806 of the Hegira (1403). At Tamerlane's feet lies Mirza-Ouloug-Beg, the Oriental Marcus-Aurelius, sovereign and philosopher. To the right is the tomb of Shah-Rokh, Tamerlane's fourth son, who reigned for forty-three years over the vast empire



A walled-in gallery leading to the Tomb of the Living Saint
SHAH-ZINDEH

of his father. The south extremity of the hall is occupied by a more important sarcophagus, of grey stone, very much the worse for wear and

A carved wooden door.
SHAH-ZINDEH

surmounted by a little cupola, as are those used for the tombs of saints. It is further ornamented with some flags, and he who lies there in the place of honour, and at whose feet Tamerlane expressly desired to rest, is Tamerlane's professor of philosophy, Saïd-Mir-Barakhat.

The remaining tombs are those of Saïd-Mir-Barakhat's two children, and the last is that of Tamerlane's Vizir.

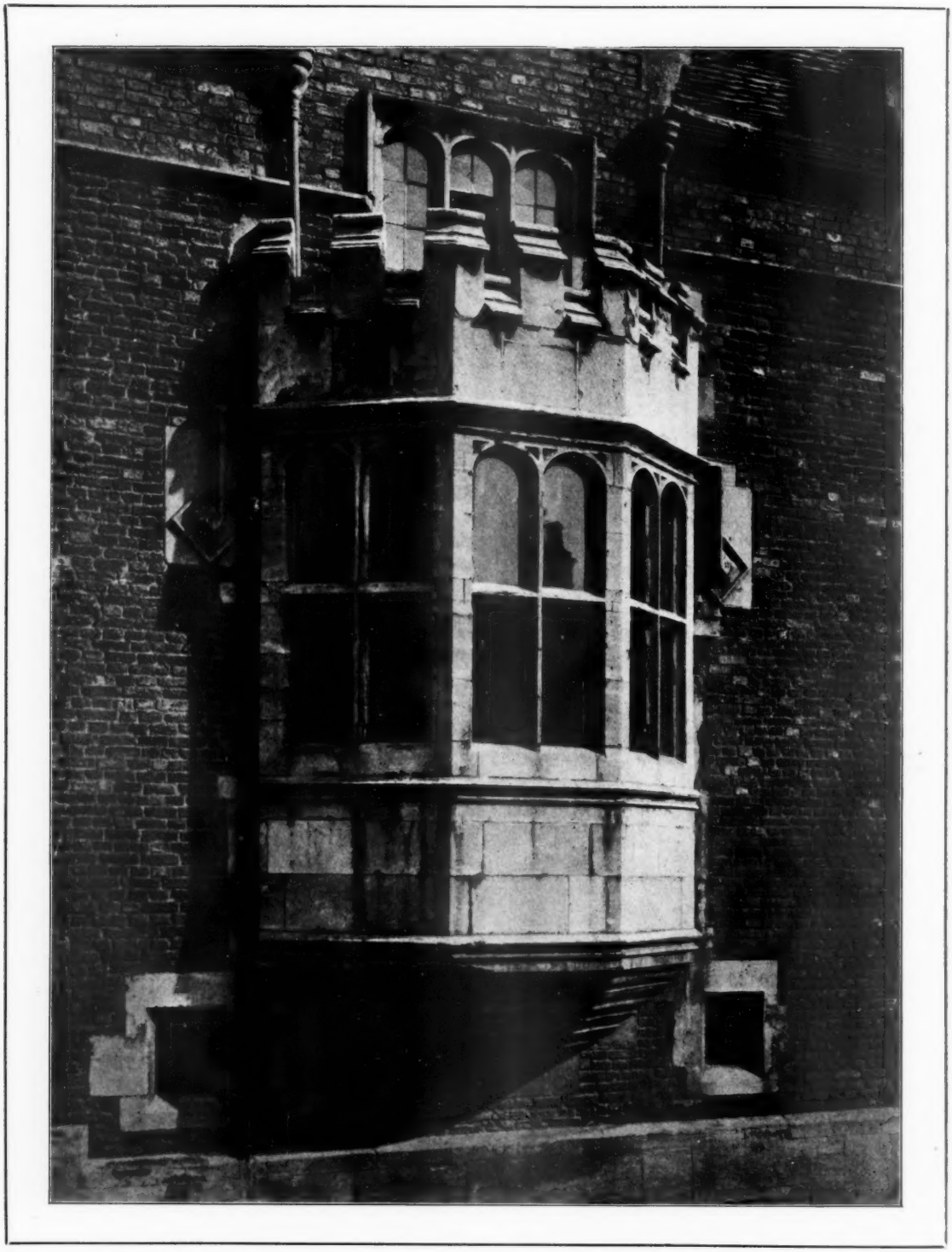
These tombs do not contain the bodies, which are buried in a lower hall, each exactly under the stones placed in the upper hall. A short staircase leads to this crypt, where are the real tombs, each body lying in a raised stone sarcophagus.

Although not so lavishly decorated as the Shah-Zindeh, the Gour-Emir has a charm of its own, apart from historical interest (perhaps because it is more complete—perhaps because of its setting of trees), and is, among the monuments of Samarkand, the one most to be remembered.

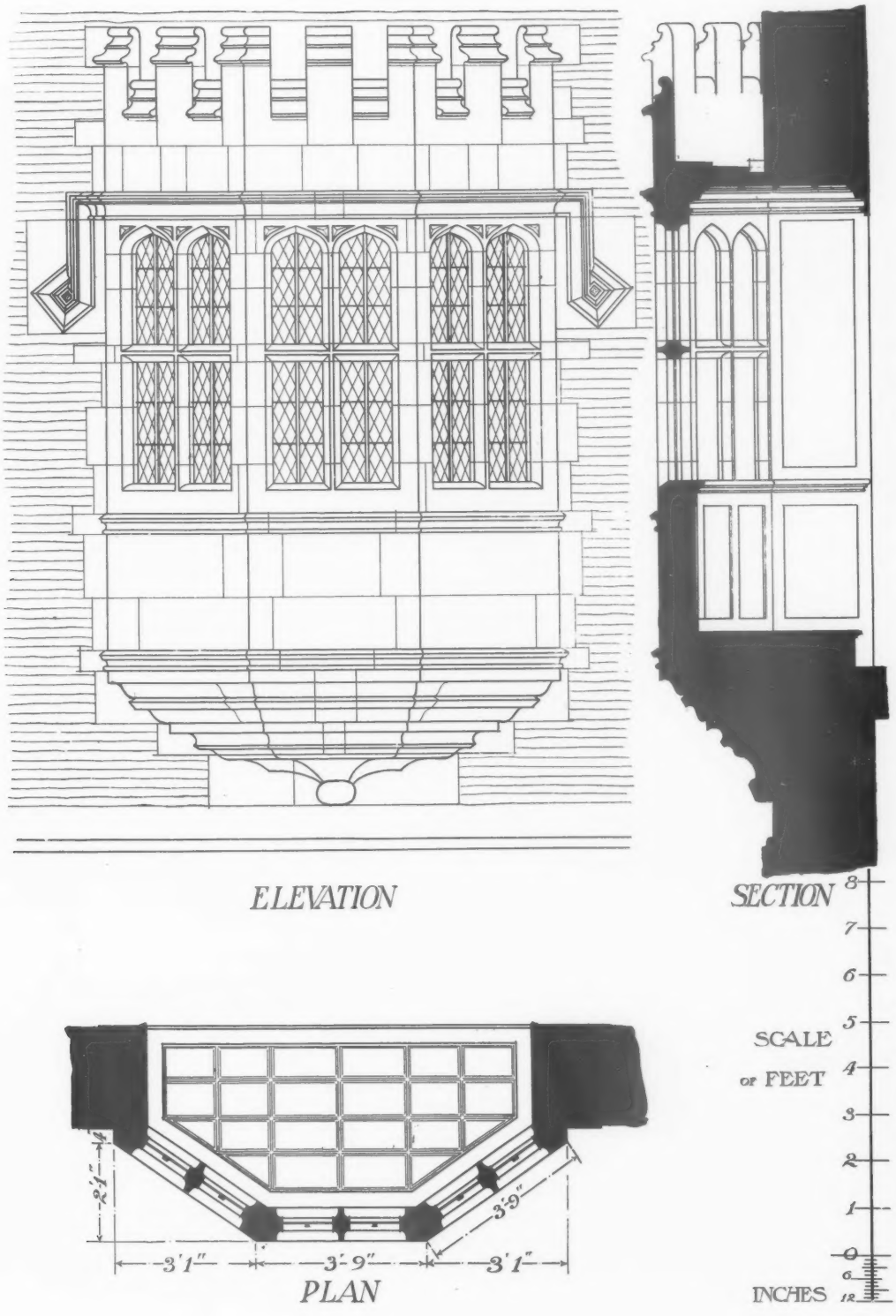
The centre panel is of alabaster, the surround being of carved oak.

DESIGN FOR MEMORIAL REREDOS
EDMUND H. SEDDING, ARCHITECT

THE PRACTICAL EXEMPLAR OF ARCHITECTURE. XLIV



ORIEL WINDOW IN THE
CHANCELLOR'S HOUSE, LINCOLN



ORIEL WINDOW IN THE
CHANCELLOR'S HOUSE, LINCOLN
MEASURED AND DRAWN BY E. V. WEST

THE PRACTICAL EXEMPLAR OF ARCHITECTURE

THE oriel window from the Chancellor's House, Lincoln, is a good example. No design of window is more pleasant than the oriel, nor more useful; it commands many aspects, it adds to the size of a room, and in itself is susceptible of extremely graceful expression. The corbelling which carries it admits of endless variations in the contours, and the roof may be treated in many different and interesting fashions, not to speak of the actual arrangement of the transomes and mullions. The example before us is a very good one.

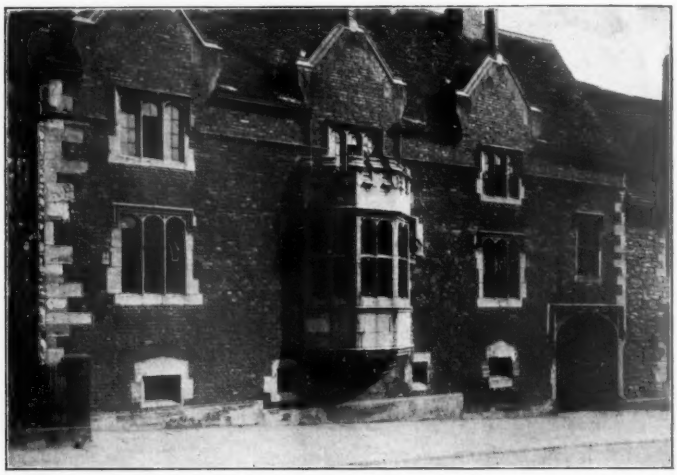
Pugin, in his "Specimens of Gothic Architecture Selected from Various Ancient Edifices in England," shows this oriel in plan, elevation, and section. I cannot do better than quote from one of his footnotes:

> The Bowed Mansional Window, by its sweeping form, its height, breadth, and lightened solidity of frame, displays the utmost possible capacity of cheerful illumination. I am much struck with the beauty of this original feature of an old English residence: with its branching mullions of sculptured stone it is a constituent part of the building itself, a lightened part of the structure, in its place and proportion discharging an efficient duty; whereas, the crowded windows of modern architecture, compulsively adapted to our wants of light and air, are awkward holes cut in the wall by the chisel of necessity.—Preface to "Metrical Remarks on Modern Castles and Cottages," published in 1813.

Pugin gives the date of the building as the end of the fifteenth century, between 1480 and 1494. It is built of red brick, with stone facings to the windows and doors. The oriel window has a battlemented coping with a flat lead-roof at the back of it. A cornice marks the head of the windows: it is carefully returned at one side, leaving a hole to take the rainwater pipe. In the book above quoted it is pointed out that "the manner of returning this moulding (the cornice or drip-stone) in form of a lozenge was a late fashion, very common in the reigns of Henry VII and Henry VIII."

Rowallan Old Castle, from which three of the examples are taken, forms on plan three sides of a square, enclosing, with a wall completing the figure, a courtyard or close. This is entered from the west side, the outer side of which is the main front. The front door is flanked by two round towers, about eight feet six inches in diameter, which are capped with conical roofs. A fairly high flight of steps leads up between them to the door, for the close is at a much higher level than the forecourt. A glimpse of the beginning of the steps can be seen in the view of the gateway.

Although the castle was built in the sixteenth century, a great deal of rebuilding took place in the following century, to which our examples belong.



WINDOW IN THE CHANCELLOR'S HOUSE, LINCOLN

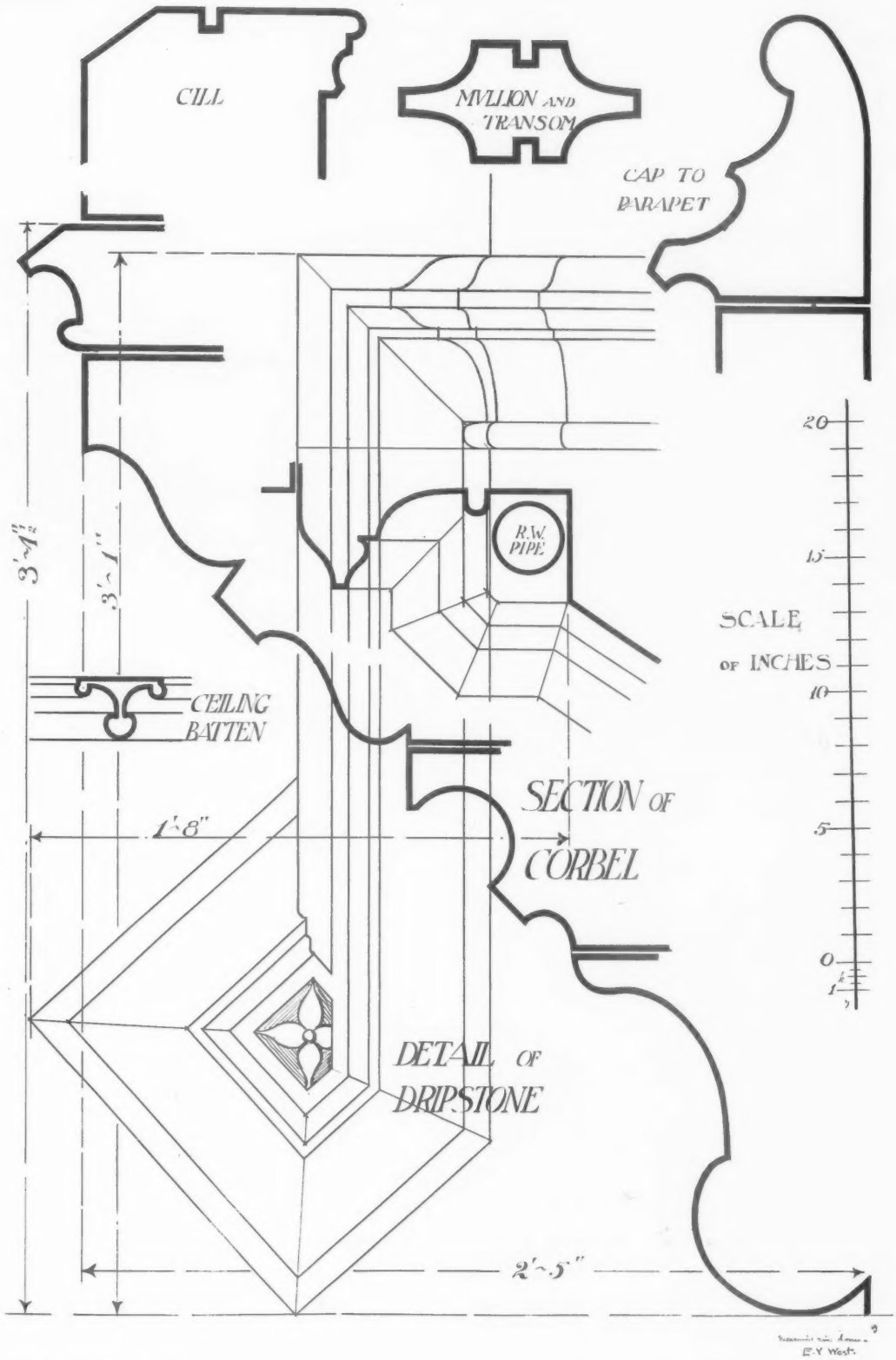
In the "Historie and Descent of the House of Rowallane" something of this is set forth: "He," Sir William Muir, "had ane excellent vaine in poyesie; he delyted much in building and planting, he builded the new wark in the North syde of the Close and the battlement of the back wall and reformed the whole house exceedingly."

The design of the entrance door is extremely good. Its tympanum is characteristic of Scotch work of this period, and this motif with variations was used a great deal for the gables of dormers. The entrance door in the dining-room is probably the work of the succeeding Sir William, who died in 1686.

From its detail it belongs to the Early Renaissance. If the details are scarcely scholarly, there is no ineptness about the design. Indeed, the whole composition is singularly pleasing. The door architrave is of the same detail as that of the order, and lines with it. The design of the panels is happy, and the whole arrangement is broad and effective and extremely interesting.

The design of the gateway is rather elementary, and it would seem that the builder, besides enjoying no repute for "poyesie," had little skill in architecture. However, as building which appertains as much to the garden as to the house, it does very well, and, in spite of its quaintness, is quite effective.

J. M. W. HALLEY.



ORIEL WINDOW IN THE
CHANCELLOR'S HOUSE, LINCOLN
DETAILS. MEASURED AND DRAWN BY E. V. WEST

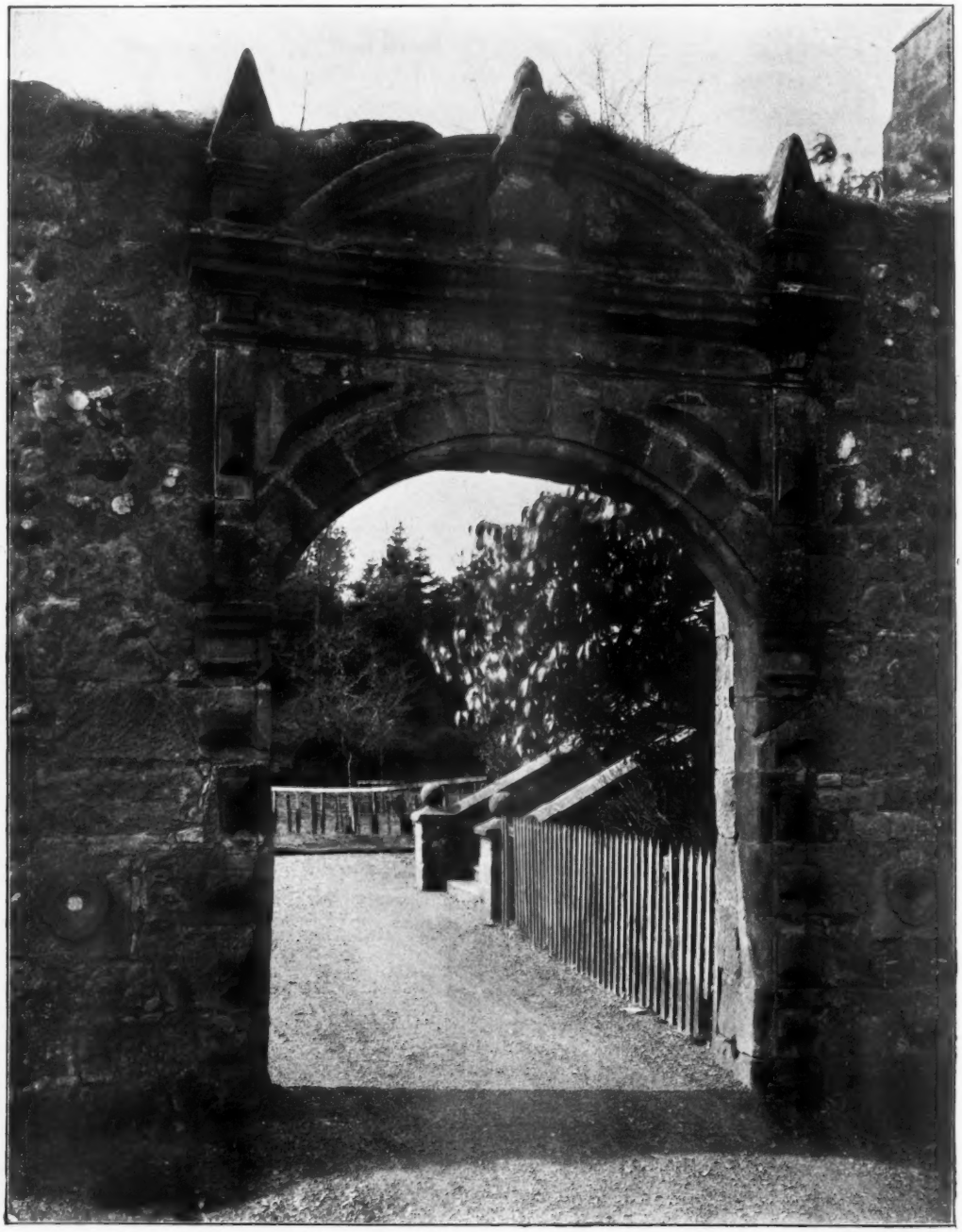
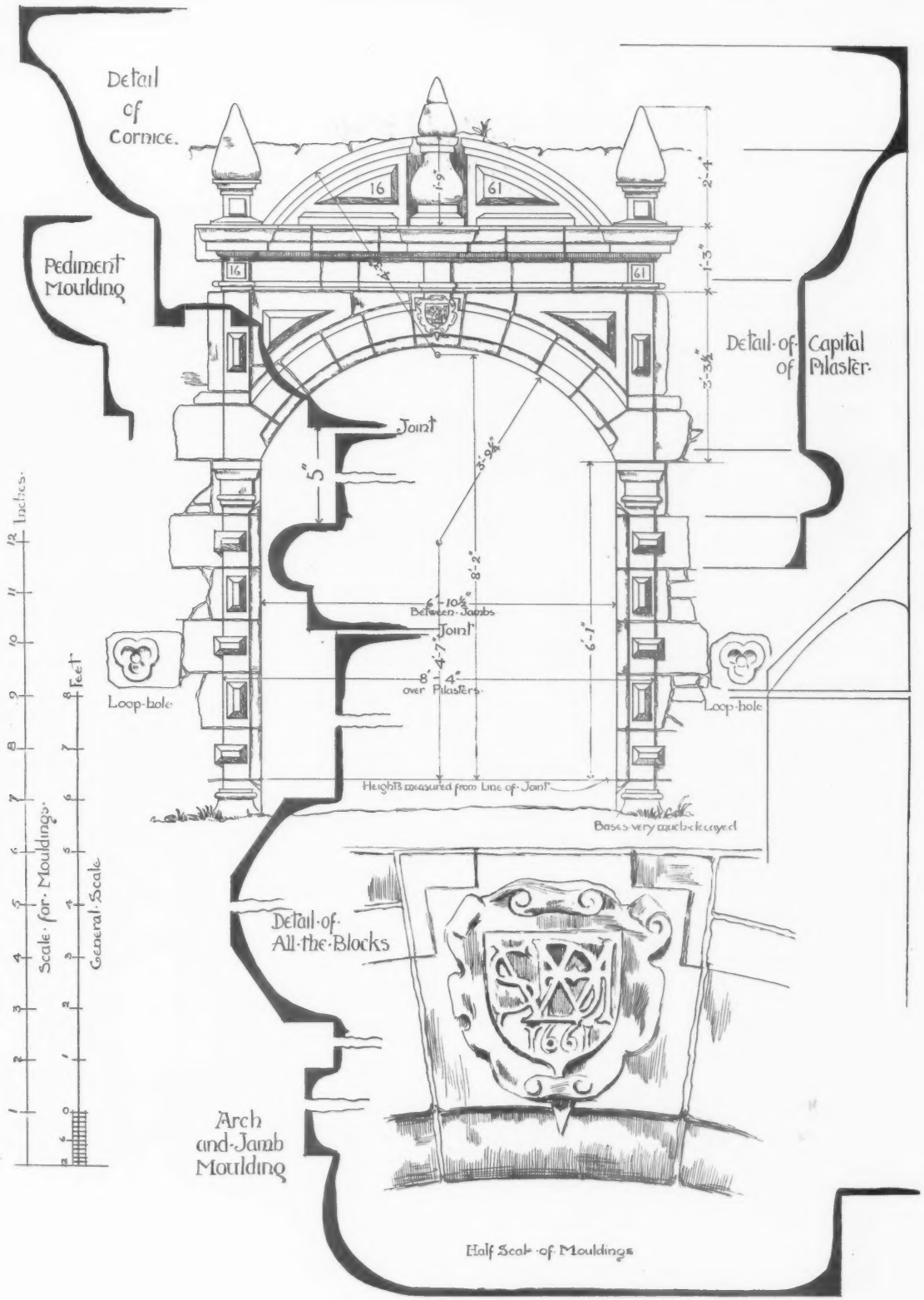


Photo: T. Lewis

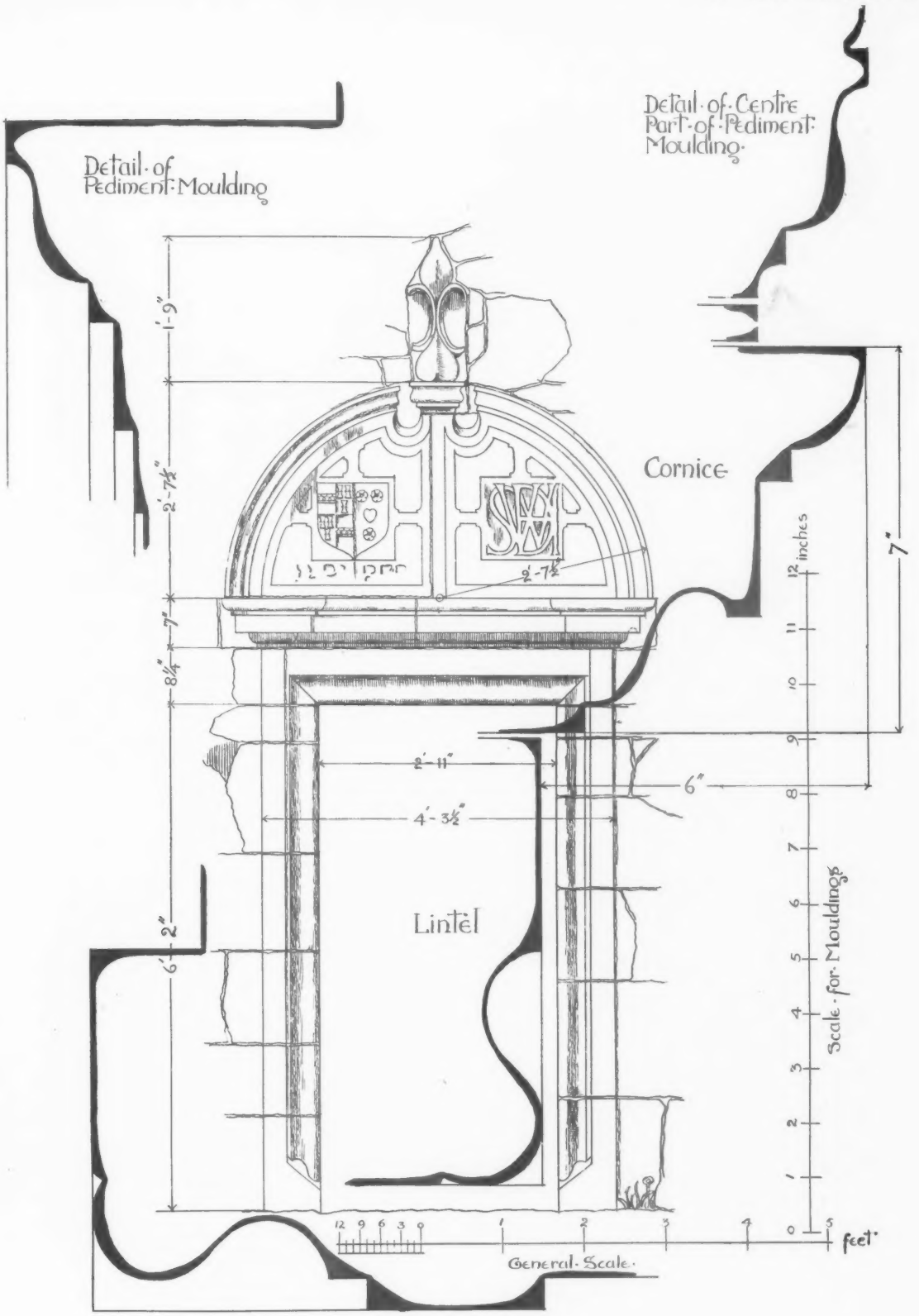
ROWALLAN OLD CASTLE, AYRSHIRE
GATEWAY TO THE FORECOURT



ROWALLAN OLD CASTLE, AYRSHIRE
GATEWAY TO THE FORECOURT
MEASURED AND DRAWN BY J. STEEL MAITLAND

Photo: T. Lewis

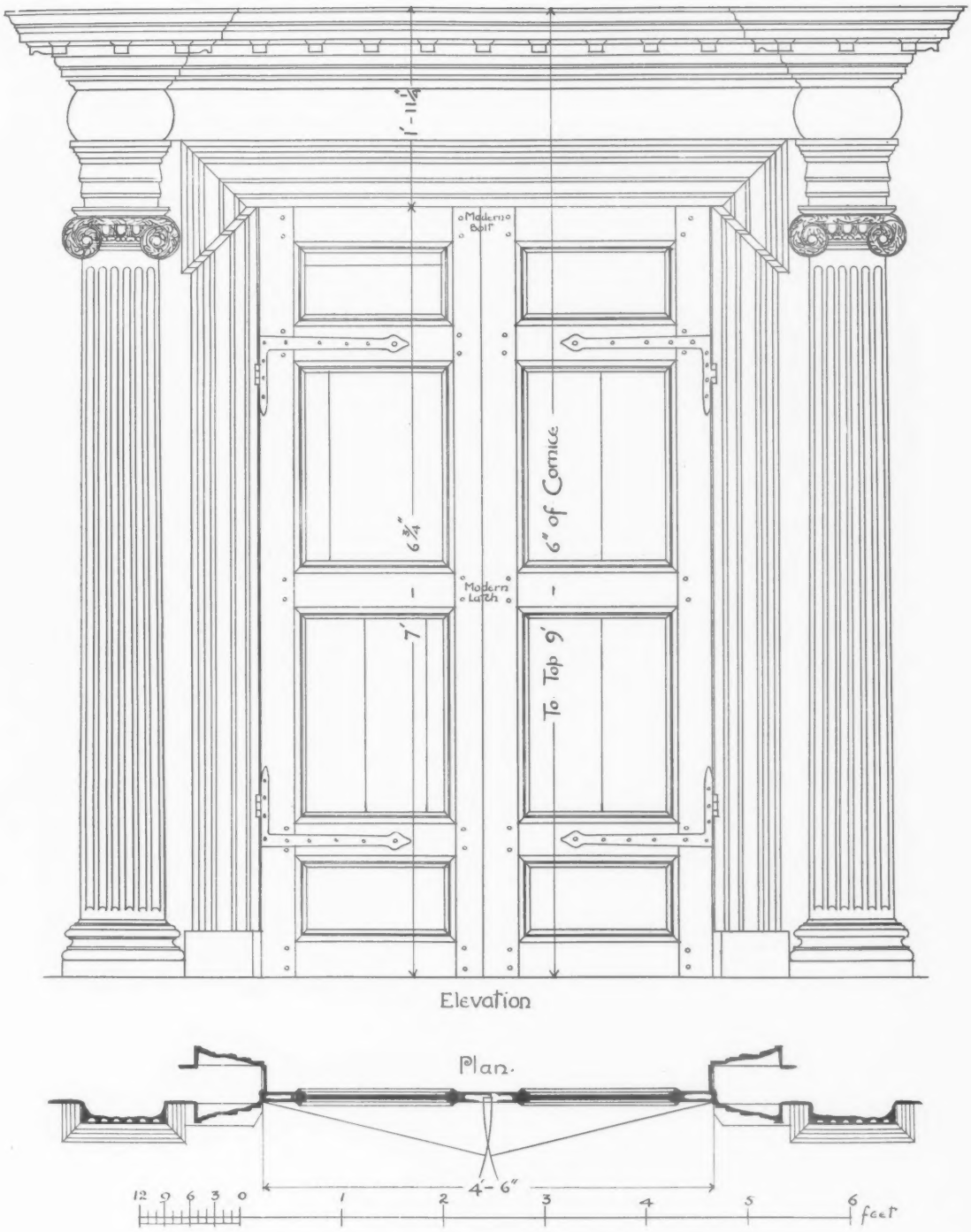
ROWALLAN OLD CASTLE, AYRSHIRE
DOORWAY IN COURTYARD



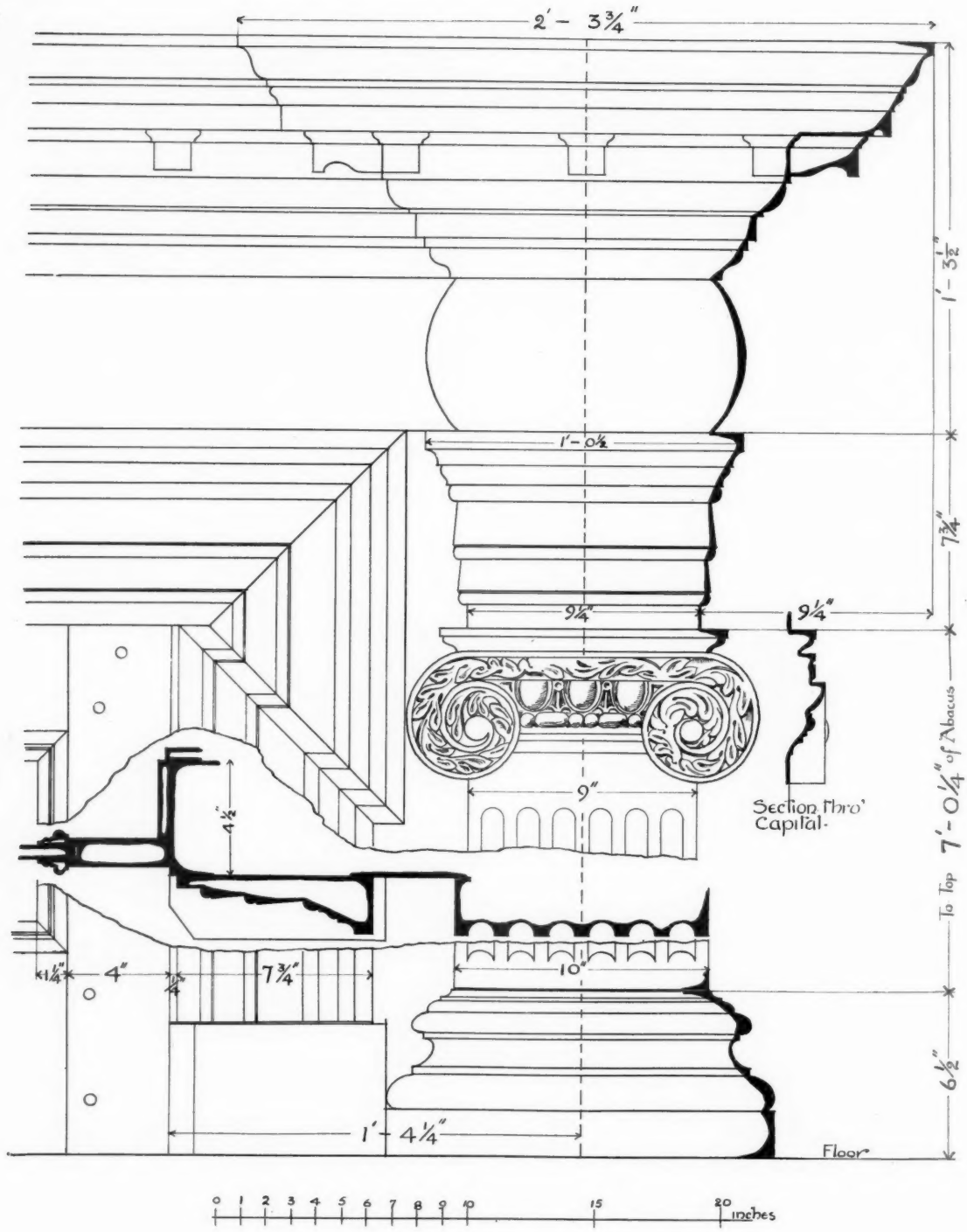
Detail of Door Jamb

ROWALLAN OLD CASTLE, AYRSHIRE: DOORWAY IN THE COURTYARD
MEASURED AND DRAWN BY J. STEEL MAITLAND

ROWALLAN OLD CASTLE, AYRSHIRE
DOORWAY IN THE DINING-ROOM



ROWALLAN OLD CASTLE, AYRSHIRE
DOORWAY IN THE DINING-ROOM
MEASURED AND DRAWN BY J. STEEL MAITLAND



ROWALLAN OLD CASTLE, AYRSHIRE
DOORWAY IN DINING-ROOM: DETAILS

THE OWEN JONES STUDENTSHIP

IN making this set of drawings, submitted for the Owen Jones Studentship, I endeavoured to select from wide sources buildings with a good educative value. But on a tour of only just over sixteen weeks it was impossible to cover very much ground.

In Rome, the Chigi Chapel was the chief task I set myself. It is singularly rich in combination of materials—marbles, frescoes, oil-paintings, mosaics, statuary, gilding, inlays, and bronze for the altar front, forming a combination which could hardly be surpassed for richness and variety in a single building of such small dimensions.

The other piece of work executed in Rome was the façade of S. Pudenzia. Possibly not the finest bit of modern exterior decoration that might be chosen, but as I was walking this way during the last week of my stay, I came across this little building, and catching the full blaze of the sun as it did, the dazzle and brilliancy of the gold and colour, the rich fatty quality of the mouldings, and the refined and beautiful porch and door, captivated me, and had to be put on paper.

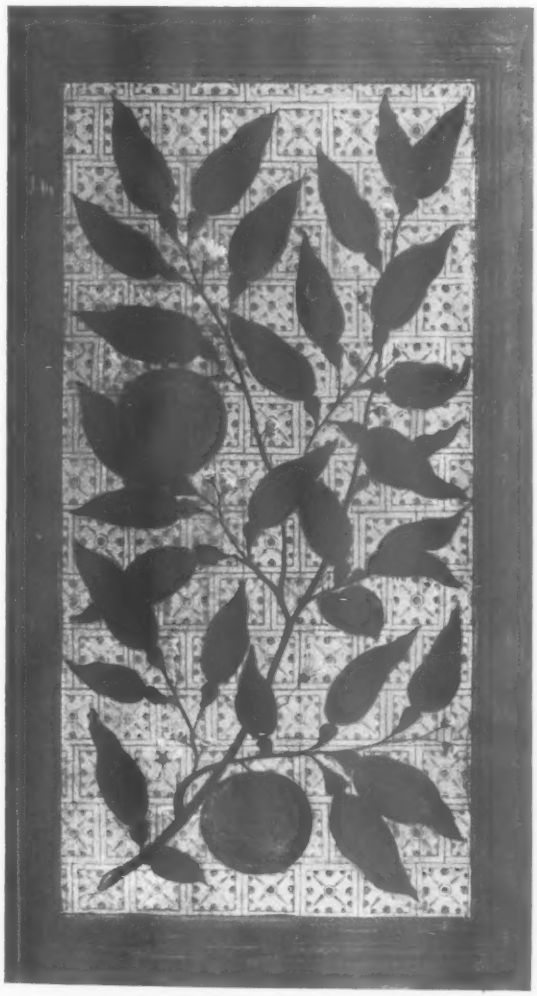
Having only a short time to spend in Assisi, I was wondering how I could possibly do anything in the churches of S. Francesco, when strolling one morning up the main street I put my head in through a little open doorway on the right-hand side, and through the open woodwork of a screen saw a marvellous piece of blue sky, powdered with golden stars, and cherubs, and gorgeous saints with attendant angels, which all proved to be the ceiling decoration of a tiny vaulted chapel the walls of which were adorned with really magnificent frescoes. So this had to be done, as being more possible of achievement than the greater buildings down the street.

In Siena I hesitated between the Baptistery, the Palazzo Pubblico, the Hospital, and the Piccolomini Library. Everyone does this library, I said to myself; but it is such an incomparable bit of work of its kind that this also had to be attempted, though time was short.

Florence had many attractions—S. Croce, S. Maria Novella, its cloisters, its Spanish Chapel, the Benozzo Gozzoli Chapel in the Riccardi, the green cloister in the Via Cavour by Andrea del Sarto, the pavements and mosaics in S. Ministo and the Baptistery. But in the Palazzo Vecchio was something fresh—the seventeenth-century arabesques. The lovely cortile and some small domes supplied the material, though there was much more of the same kind throughout this building, where also I found the chapel of S. Bernardino, a lovely piece of colour, which completed my Italian studies.

The set has been made more comprehensive by the addition of the German altarpiece, and the decorations in the Green Refreshment Room in the Victoria and Albert Museum.

W. O. MILLER.



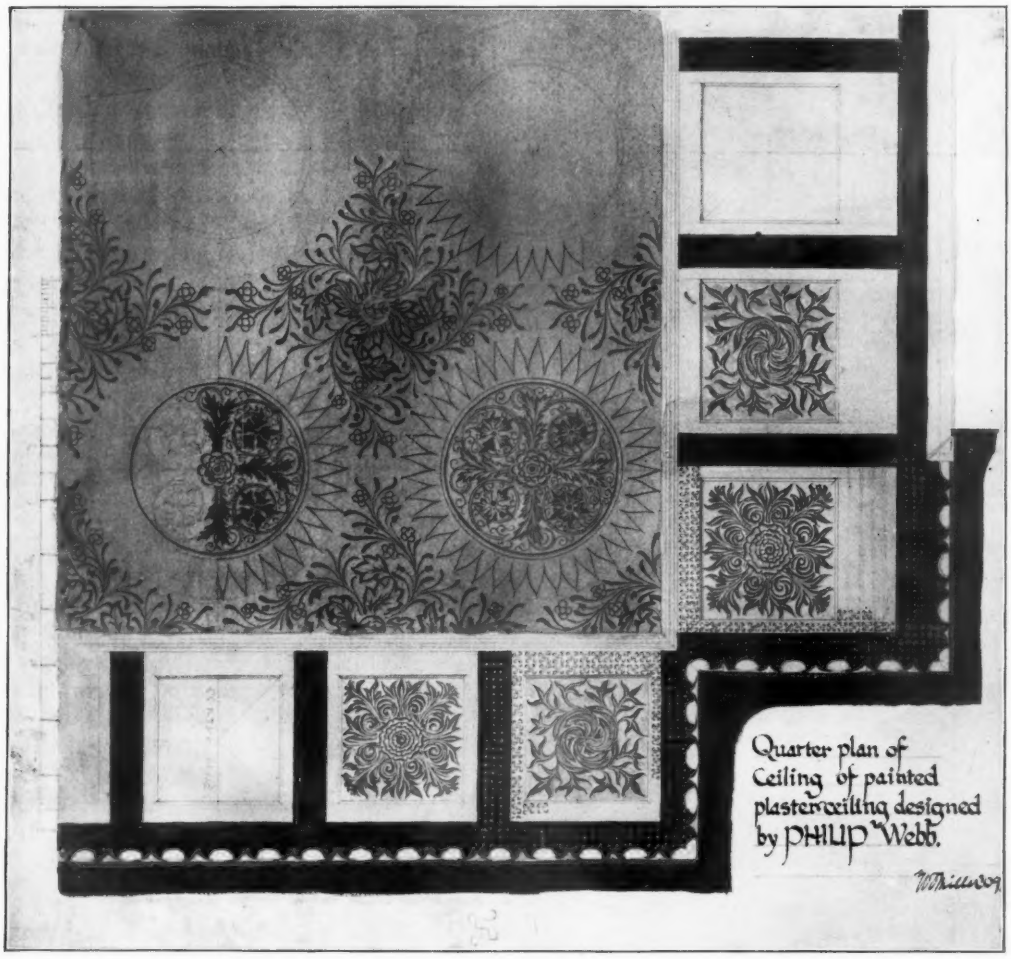
A Fruit Panel by William Morris in the Green Dining-room, Victoria and Albert Museum. Copied by W. O. Miller.

OWEN JONES STUDENTSHIP, 1910

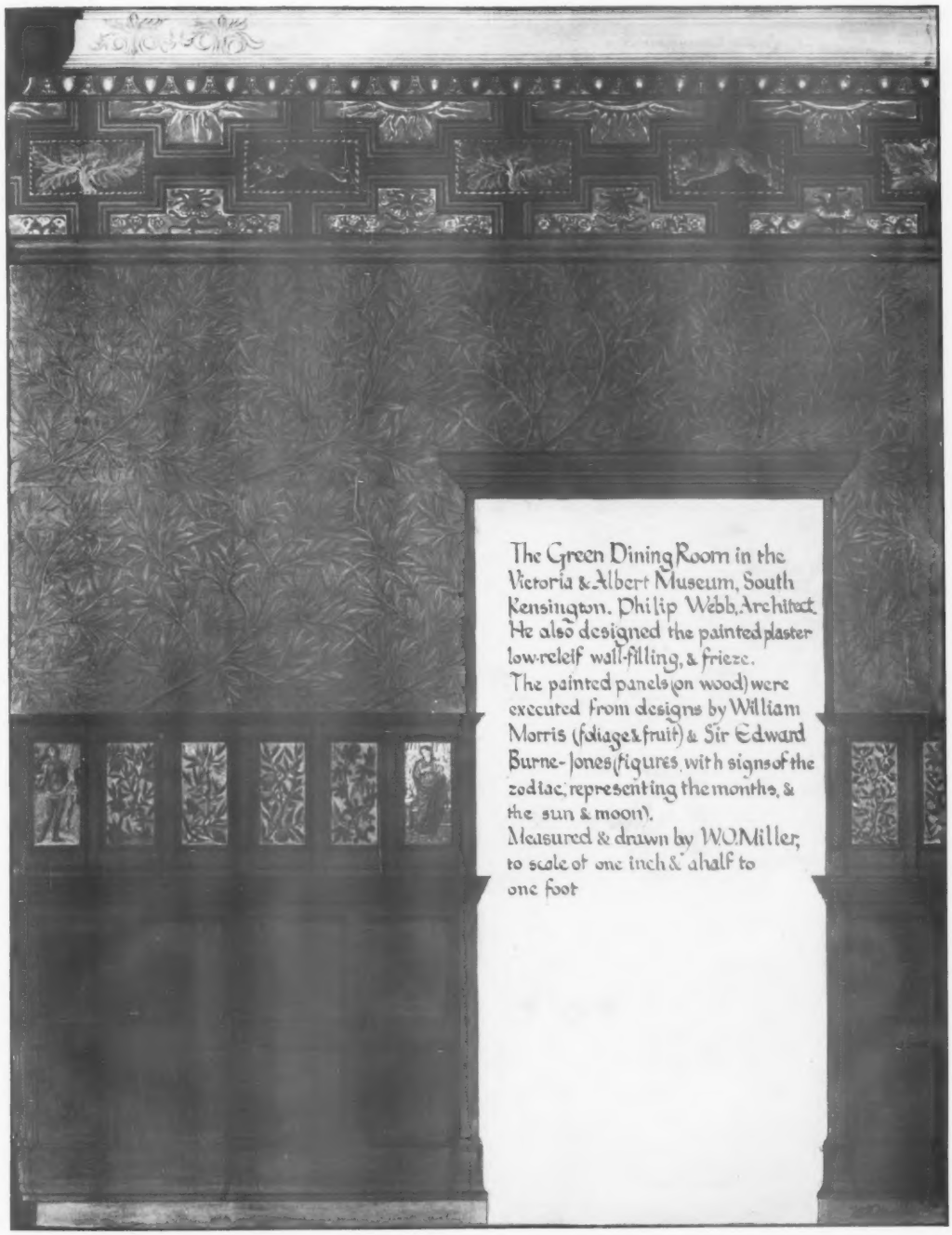
THE TITE PRIZE DESIGN

Concerning the Tite Prize Designs the following criticism by the Editor, who read a paper upon the Studentship designs before the Royal Institute, may be reproduced :—

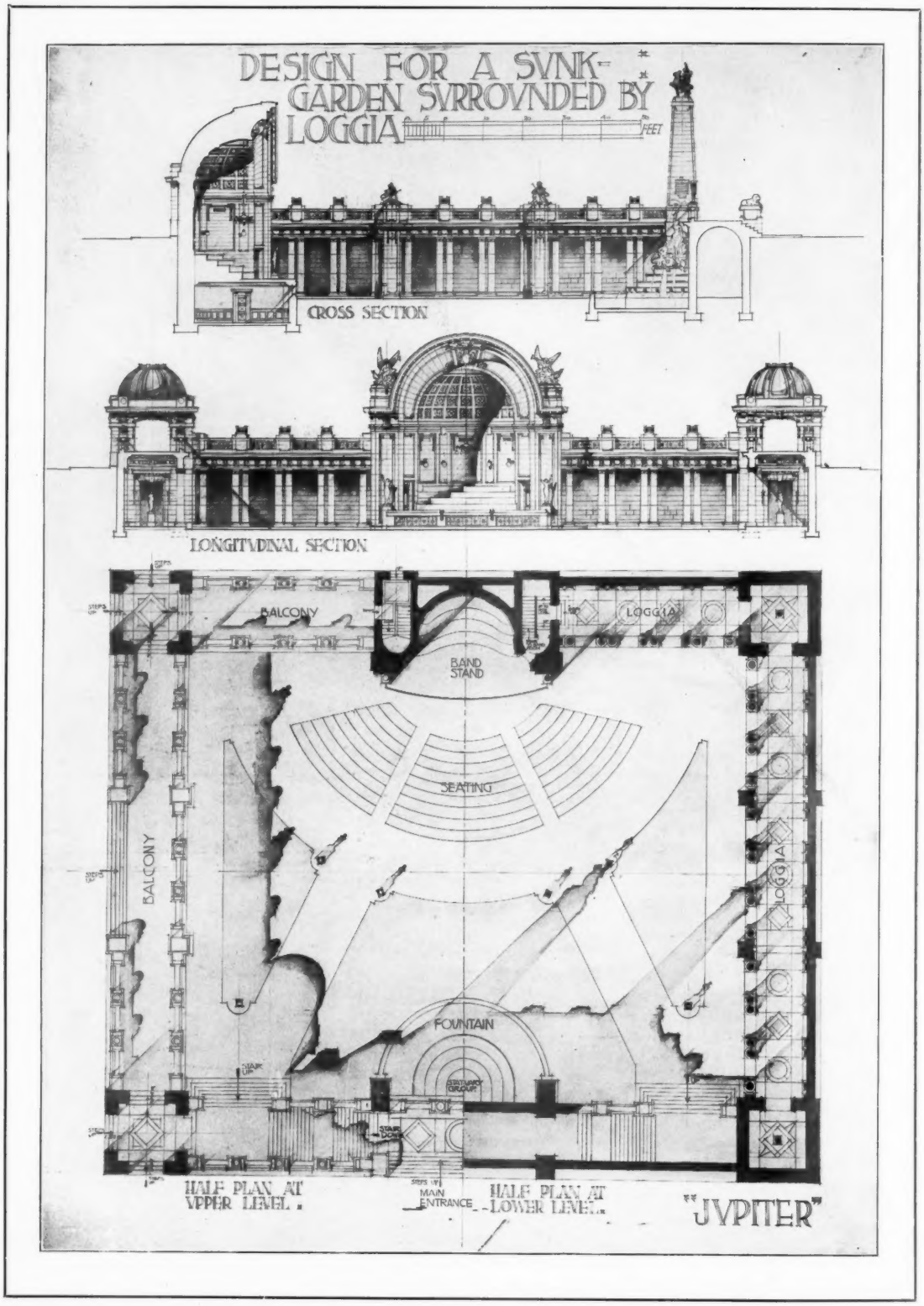
"Thirteen competitors submitted designs for the Tite Prize. There seems to have been some misconception in their minds as to the kind of loggie best suited to the site. Here, again, if we may say so, the conditions were faulty. One has only to consider the size of the sunk garden—actually about one tenth of the area of Lincoln's Inn Fields—to see this. In spite of this confined area the bulk of the competitors chose to shut it in with raised loggie, which in reality would have a poor, crowded effect. None of the designs was considered to possess sufficient merit to warrant the prize being awarded, and it is therefore withheld. The most meritorious scheme, 'Jupiter,' offers no obstruction. The sunk space (it cannot be called a garden) is surrounded by a terrace raised a little above the level of the street, and the corners are marked by raised shelters—quite a needless addition. His drawing is only fairly good, and his perspective is bad. 'Tomahawk,' placed second, has no obstruction opposite the palace, although he has surrounded the other three sides with screens. The triumphal arches at the sides are too heavy and quite out of place. 'Comprised Within' is placed third, with a rather careless set of drawings. The perspective is the best of them. Most of these drawings are very much below the usual standard of the work in this competition."



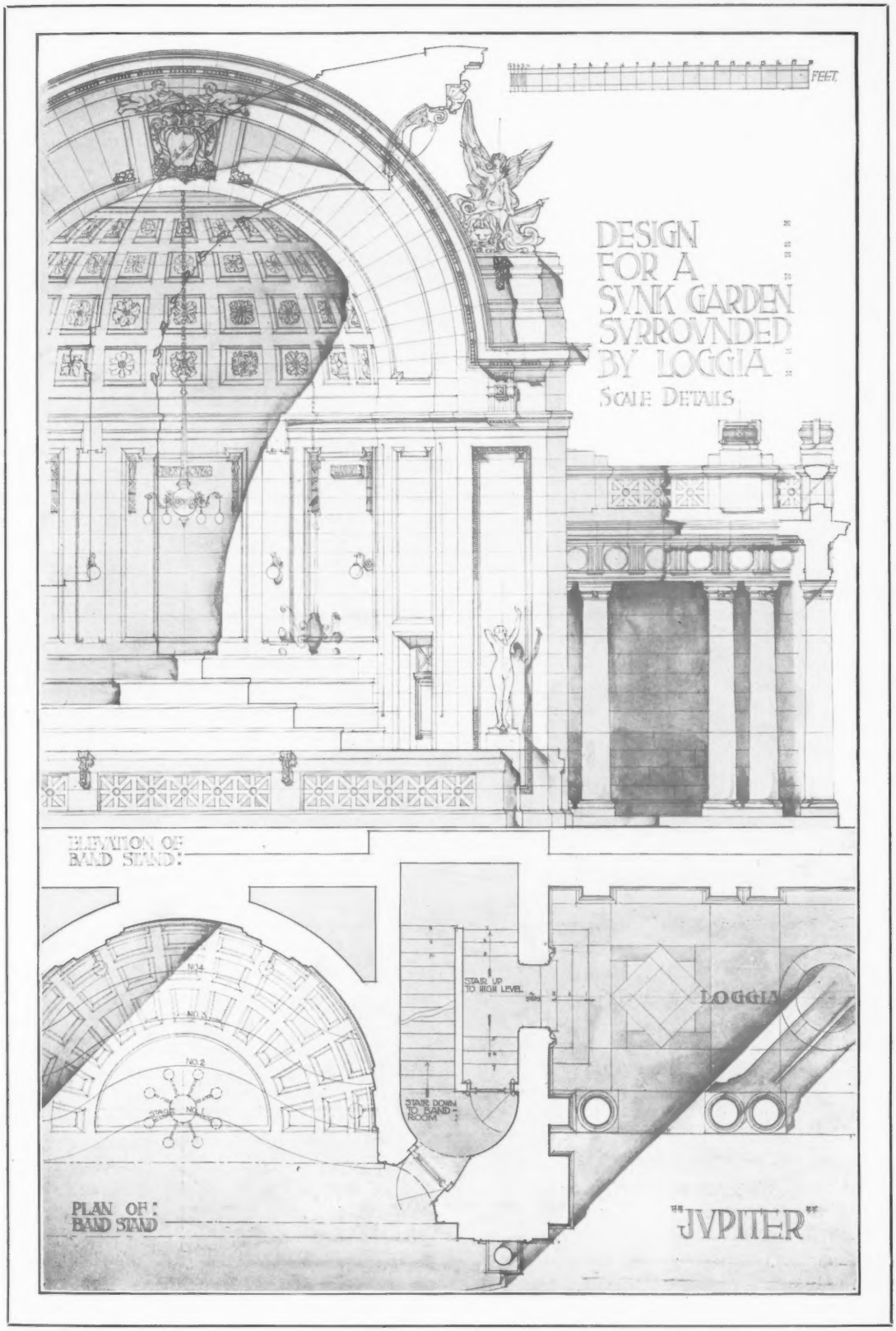
OWEN JONES STUDENTSHIP, 1910
THE GREEN DINING-ROOM
VICTORIA AND ALBERT MUSEUM
COPIED BY W. O. MILLER



The Green Dining Room in the Victoria & Albert Museum, South Kensington. Philip Webb, Architect. He also designed the painted plaster low-relief wall-filling, & frieze. The painted panels (on wood) were executed from designs by William Morris (foliage & fruit) & Sir Edward Burne-Jones (figures with signs of the zodiac, representing the months, & the sun & moon). Measured & drawn by W.O. Miller; to scale of one inch & a half to one foot



THE TITE PRIZE DESIGN, 1910
BY WILLIAM A. ROBB



THE TITE PRIZE DESIGN, 1910
BY WILLIAM A. ROBB

THE COMMITTEE FOR THE SURVEY OF THE MEMORIALS OF GREATER LONDON

AN UNPUBLISHED PLAN OF ELTHAM PALACE

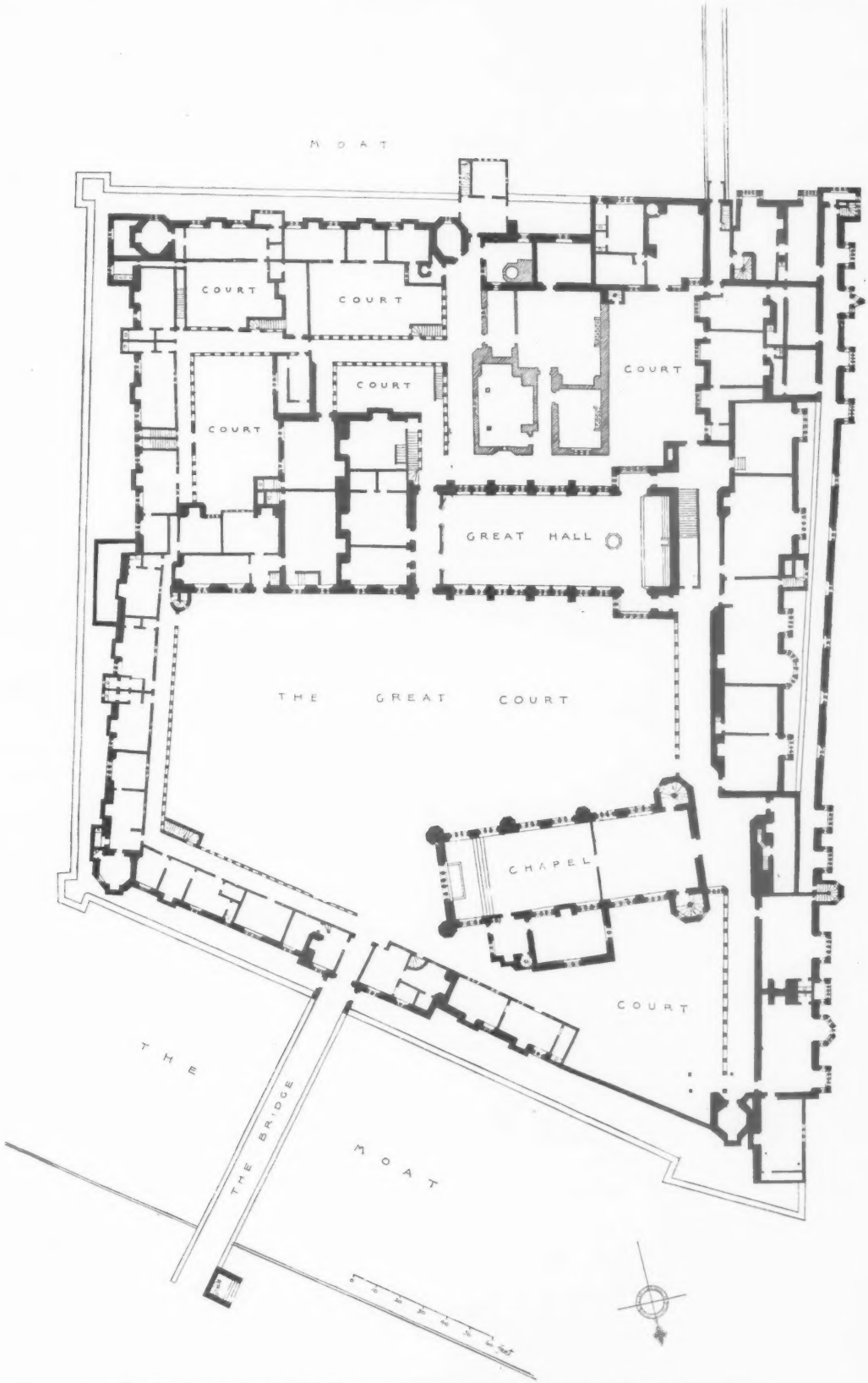
A MONTH or two back I commended the recently published work by Mr. R. R. C. Gregory entitled "The Story of Royal Eltham," on account of its praiseworthy attempt towards a comprehensive survey of the whole parish and the illustration of all the buildings of interest. In so far, however, as Mr. Gregory's book touches upon the royal palace itself it is exceedingly disappointing, and shows just that lack of expert knowledge that one has so often to deplore in topographical writing. The published information on the palace is of course very scant, but here is a subject worthy of a little independent research, and our public records are full of the accounts of money expended on the royal buildings.

A most remarkable plan of the whole of the apartments within the circumference of the moat has just come under my notice, preserved among the many treasures in the Hatfield papers, and with Lord Salisbury's kind permission I give a copy of it on the opposite page. The original drawing is in outline (the walls are "blacked in" on the reproduction to show the arrangement in greater clearness), and is endorsed "Eltham House," the second word being in Lord Burghley's handwriting. In the Public Record Office (State Papers Domestic, Elizabeth, Vol. 234, No. 78) is a plan of the outer courtyard of offices, *beyond* the moat, of which Hasted publishes a reproduction and Mr. Gregory includes a copy, apparently from an engraving, in his book. This plan, which has puzzled many earlier writers, including Pugin (who in spite of the explicit wording seems to have supposed it to be of the main court and was surprised at the absence of the hall), is signed by John Thorpe, and has the date 1590, in pencil, on the back. The plan at Hatfield is unsigned, but is to the same scale (20 ft. to the inch), and may well have been also the work of Thorpe, although it is executed with much greater care than the plan of the offices in the State Papers. Together the two plans give us the whole extent of the palace and the buildings within its precincts.

Of the things revealed by this plan, none will prove of greater interest than the beautiful chapel which, to gain its right orientation, was placed so picturesquely across the great courtyard. My friend Mr. A. W. Clapham tells me that it appears from the building accounts of the reign of Henry VI that the chapel was being completed then, as mention is made of the construction of a screen and of the two staircases to the gallery above. Mr. Clapham has also fixed the date of the great hall, which has so far been only conjectural. One of the fortnightly returns of expenditure when the roof was being framed together is headed "Coste and expence don upon the bildyng of the newe Halle wytn the manor of Elthm in the charge of James Hatefeld from Sonday the xixth day of Septembr the xixth yer of the reigne of our Sovreign lord King Edward the iiijth unto Sonday the iiid of Octobr the yer aforeseid." The wages of the freemasons, hardhewers, carpenters (including chief warden and underwarden), plumbers, smythes, labourers, and clerke are all given. We also learn that thirty great iron "spykynggs" for the roof were bought, such, no doubt, as were found in the framework of the roof of Crosby Hall, and ten great "clampes of yron for the bynddyng of the princyples." Moreover there is a note of six loads of "Raygatestone" at four shillings a load, the very stone of which Crosby Hall was built, commonly known as Reigate firestone. In all £140 13*s.* 6*d.* was spent in the fortnight.

From this it appears that Crosby Hall, built in 1466, was started some ten years or more before the hall of Eltham Palace; and yet the former is of much later character in almost all its details, and particularly in its panelled roof. The royal palace evidently clung to the traditional methods of design, and they were certainly capable of a more magnificent effect. It will be seen that the octagonal hearth, about which there has been much conjecture, is shown clearly in front of the throne.

Of the various details of the plan it is impossible to speak at length here, and it would be premature to do so. We may note that a mediæval visitor, after crossing the beautiful stone bridge (which still exists) and entering the great court, would see on his left a long wooden arcade, supporting apparently a *pentise*, such as surrounds the court at Windsor. This feature is repeated in the corridor leading from the hall to the chapel, and is also to be seen around the office courts on the south side of the hall. There has been much discussion as to the existence of one or more of the courts here, and the plan seems to show that the space was gradually utilised for



Found among papers at Hatfield House, and reproduced by permission of the Marquis of Salisbury.

PLAN OF ELTHAM PALACE

extensions of the kitchens and offices, since considerable capacity was required from the royal custom of keeping Christmas at Eltham. As those outbuildings which are nearest the hall were in all probability but single-story erections, I have shaded them in a lighter tint than the rest.

The ranges of buildings overlooking the moat show evidence of many successive changes. If one might hazard a guess before seeking any confirmation, it would seem that the three principal towers at the angles and the one in the centre of the south front are perhaps part of the original fortifications of Anthony Beke, Bishop of Durham,[1] or one of his predecessors who first built the surrounding wall. The last-named tower evidently guarded the south entrance, and it may have been the remains of this that were spoken of as "castle-like" in earlier descriptions of the ruins. Some later hand probably inserted the fireplaces in these towers, and built the apartments overhanging the original fortifications. The author of the plan has shown several lines of wall on one plane, which were probably on different levels. Henry VII is traditionally accredited with rebuilding one side of the palace, and the range of bay windows on the west side suggests a Tudor date. A large sum was spent on the buildings by Elizabeth, and it is possible that the terrace around the greater part of the palace was done in her reign, although it soon became disused as a residence.

In the Parliamentary Survey of Eltham in 1649 the "fair chapel" is mentioned first in the list of royal apartments, before the hall itself, and in this document we come upon a little bit of unexpected news regarding London. Sir Theodore Mayerne, formerly physician to James I—he was seventy-six years of age at the time of the survey—is found to be ranger of the park at a salary of £6 1*s.* 8*d.*, paid from the customs of the Port of London. The survey tells us, however, that he no longer resided at Eltham, but at his house at "Chelsey," thus confirming the tradition that it was he who originally built the only one of Chelsea's old palaces that remains—the house which, rebuilt by the Earls of Lindsay, still stands, although divided into several dwellings, overlooking the Thames, just west of Battersea Bridge.

This survey goes on to relate that, beside the fair chapel and great hall, there were forty-six rooms and offices on the ground floor, with two large cellars; and on the upper floor, seventeen lodging rooms on the king's side, twelve on the queen's side, and nine on the prince's side, in all thirty-eight. Further research would no doubt identify the position of these three suites of apartments, which are not, of course, evident on a plan of the ground floor. The survey mentions the outer "green court" with its thirty-five "bayes of building" on three sides, which contained the offices to which we have already referred. The south-east corner of these buildings, inscribed by Thorpe as "My Lord Chancellor his Lodginge," is still represented by some ancient houses, which show almost the exact contour of the plan, and contain the original stair and other portions of very early date. We shall return to these buildings in a later note on the palace, but they serve to remind us that, though the Hatfield plan may make us regret that so much of this glorious residence has disappeared, yet the parts that do remain are of absorbing interest, and rank among the most beautiful relics of the fifteenth century.

We have already mentioned the stone bridge with its fine ribbed arches, and the foundations and lower part of the outer wall remain in sufficient clearness to plot the entire outline of the area surrounded by the moat. A reference to the large-scale Ordnance map will show how accurately they follow the line of the Elizabethan plan. The view of the palace and moat published by Samuel and Nathaniel Buck in 1735, of which there is a copy in the King's Library (British Museum), shows the north-east part of this wall fairly intact, and the eastern bastion raised like a tower and covered with a shaped lead-roof resembling a cupola. It is probable that most of the building shown by Buck upon the outer walls was erected after the palace was despoiled, and the roofed bastion is not unlikely to have been but an eighteenth-century summer-house, the work perhaps of one of the line of Sir John Shaw.

The fame of Eltham must, however, ultimately rest upon the exquisite beauty of its great hall—the timbered roof, heavily moulded and adorned with finely-shaped pendants—its two rectangular bay or oriel windows with their elaborate vaulting—and the splendid range of windows along both sides which set the scale, and still enrich the design in spite of mutilation and decay. All these have been happily recorded with infinite care and loving detail by Pugin, in the seven plates which form almost the best work in his "Examples of Gothic Architecture" (Vol. I).

WALTER H. GODFREY.

[1] Pugin gives the following note, which gains additional force from the plan: "Somerton Castle in Lincolnshire, built also by Anthony Beke, was of a quadrangle plan with four polygonal towers at the corners, and was encompassed by very strong banks and deep moats beyond the walls." Robert de Graystanes, an ancient historian of the Church of Durham, in his account of Bishop Beke's works, says: "Castrum de Somerton juxta Lincoln, et manerium de Eltham juxta London, curiosissime aedificavit; sed primum regi et secundum reginae postea contulit" (Anglia Sacra i. 755).

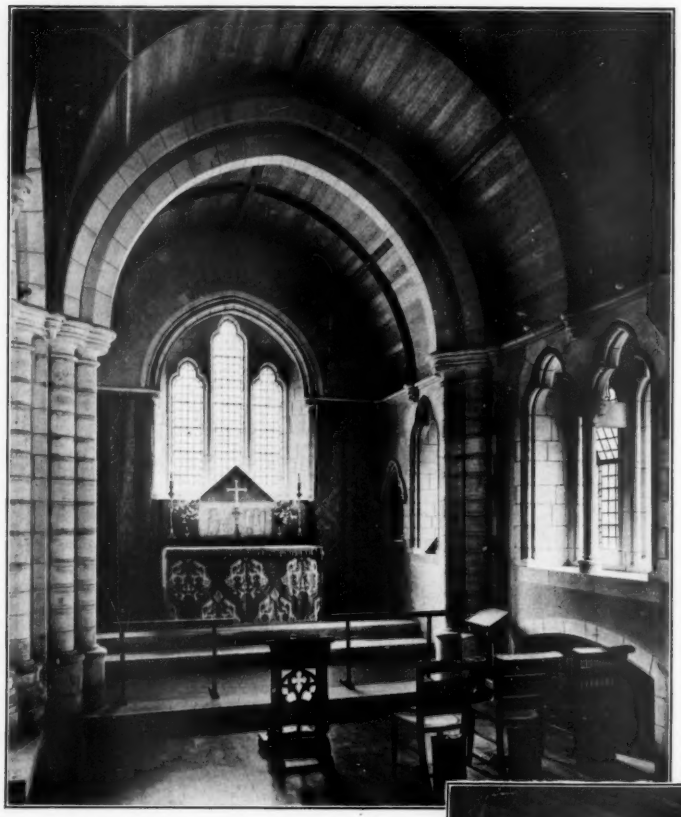
ALL SAINTS' CHURCH
WOODHAM

Photo: E. Dockree

The church lies nestling among thick pine woods, and the idea of the architect has been to produce what is essentially a village church, simple in its lines and low in its proportions, with an oak-shingled central spire in true old Surrey fashion.

ALL SAINTS' CHURCH,
WOODHAM, SURREY
W. F. UNSWORTH, ARCHITECT

ALL SAINTS' CHURCH
WOODHAM



THE LADY CHAPEL

A MILE to the north of Woking Station lies the Church of All Saints, Woodham, built a few years ago from the designs of Mr. W. F. Unsworth. The church lies nestling among thick pine woods, and the idea of the architect has been to produce what is essentially a village church, simple in its lines and low in its proportions, with an oak-shingled central spire in true old Surrey fashion. The church is entered on the south side by an oak porch of ample proportions with broad oak seats.

As regards the interior of the church the scale that should belong to a village church has been preserved throughout. The nave arcade consists of five bays of clustered columns, and next the chancel are two smaller arches of 4 ft. span, over which the rood-screen is to be constructed, approached by a staircase and steps crossing the aisle, giving access to the rood screen through two openings; the same stairs lead to a muniment room over the entrance to the Lady Chapel. The choir is arranged with a clerestory arcade in the north and south aisles. The altar front and rails are carried out in olive, oak, ebony, and cedar, the former from the Mount of Olives. An arch in the south side of the choir opens to the Lady Chapel, with seating accommodation for about thirty. The west window of the nave, designed by Professor Moira, represents the Archangels of Light triumphing over the Powers of Darkness. It is a fine work, showing a powerful draughtsmanship and a masterly use of colour.

The external walls are of Bargate stone carefully coursed in scale with the building; hand-made tiles have

INTERIOR FROM THE NORTH-WEST

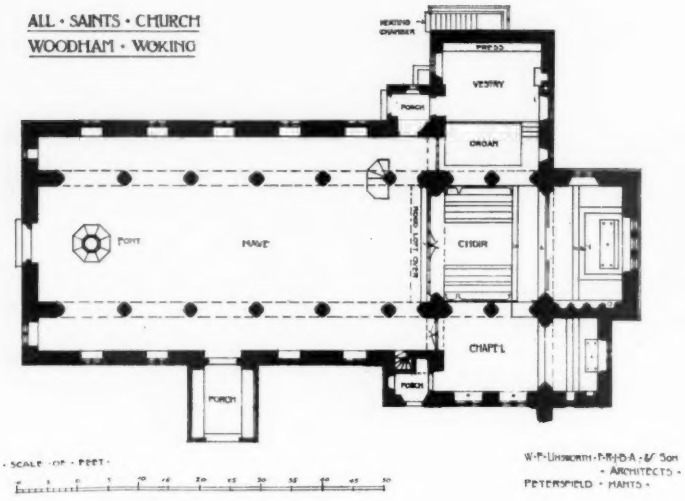
Photo: E. Dockree

Photo: E. Dockree

The nave arcade consists of five bays of clustered columns, and next the chancel are two smaller arches of four feet span, over which the rood-screen is to be constructed, approached by a staircase and steps crossing the aisle, giving access to the rood-screen through two openings; the same stairs lead to a muniment room over the entrance to the Lady Chapel.

INTERIOR, LOOKING EAST
W. F. UNSWORTH, ARCHITECT

ALL SAINTS' CHURCH
WOODHAM



been used for the roof, and Monks Park Stone has been used for the windows. A few works still remain to be carried out, including the reredos, rood and choir screens, and the decoration of the Lady Chapel.

The general contractors were J. Norris & Sons, Sunningdale. The fittings are by Wenham & Waters, Ltd., Croydon; the art metal-work by Starkie Gardner & Co., London; the marble work by Anselm Odling & Sons, London; and the heating and ventilating by J. Keith Blackman & Co., Ltd., London.

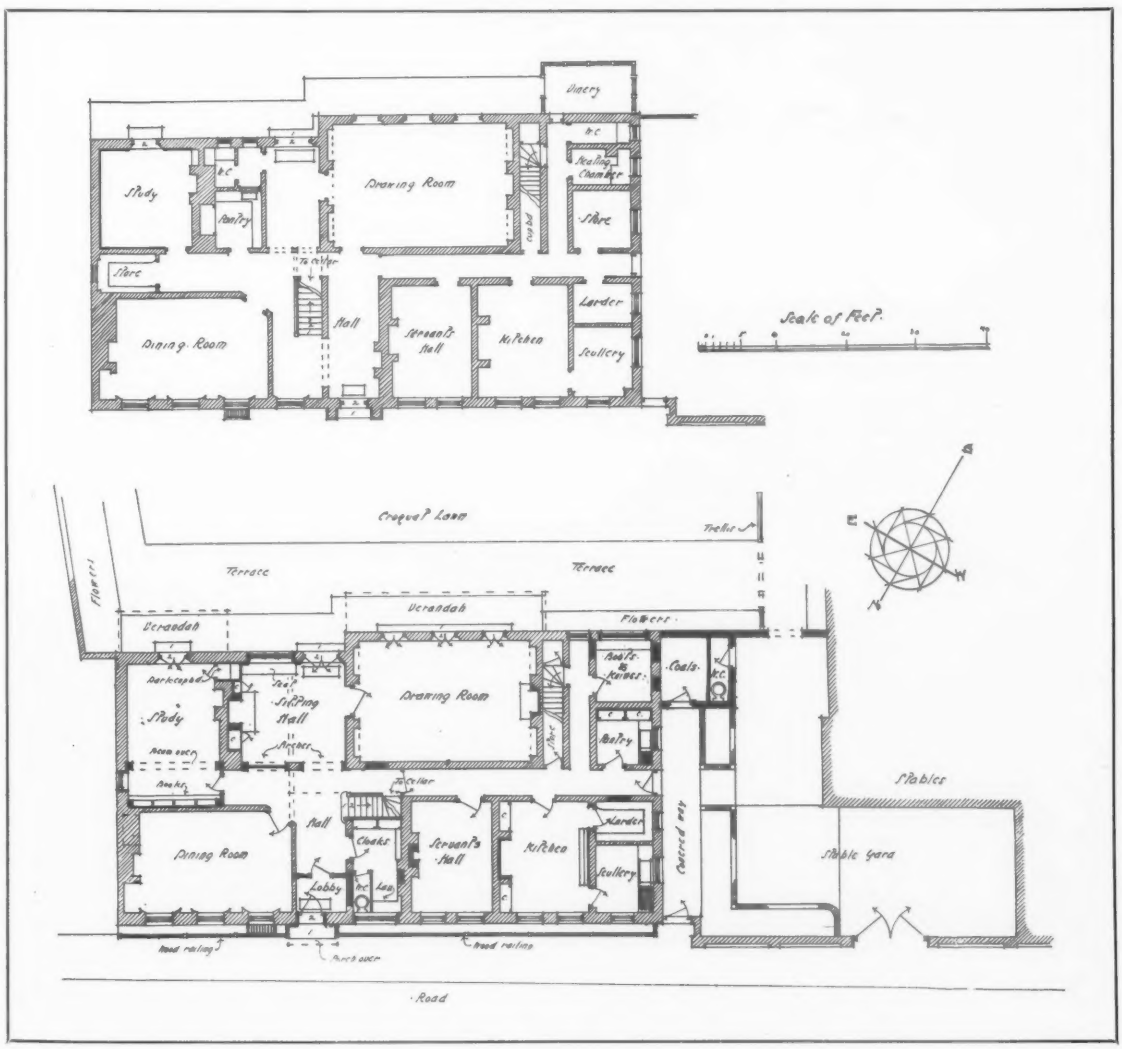
KENNET ORLEIGH
WOOLHAMPTON

'KENNET ORLEIGH, WOOLHAMPTON
GARDEN FRONT
MERVYN E. MACARTNEY, ARCHITECT

SOME DOMESTIC ARCHITECTURE

ALTERATIONS TO HOUSE, GREAT MARLOW.—The illustrations show a new sitting-hall which was part of a scheme of alterations to an old Georgian house just outside the town. This hall takes the place of the old pantry, storeroom, and lavatory (see plans); and the staircase, which formerly intersected the entrance hall very awkwardly, has been carried across on a gallery, the difficulty of obtaining sufficient headroom being got over by reducing the thickness of the floor of the passage on the first floor.

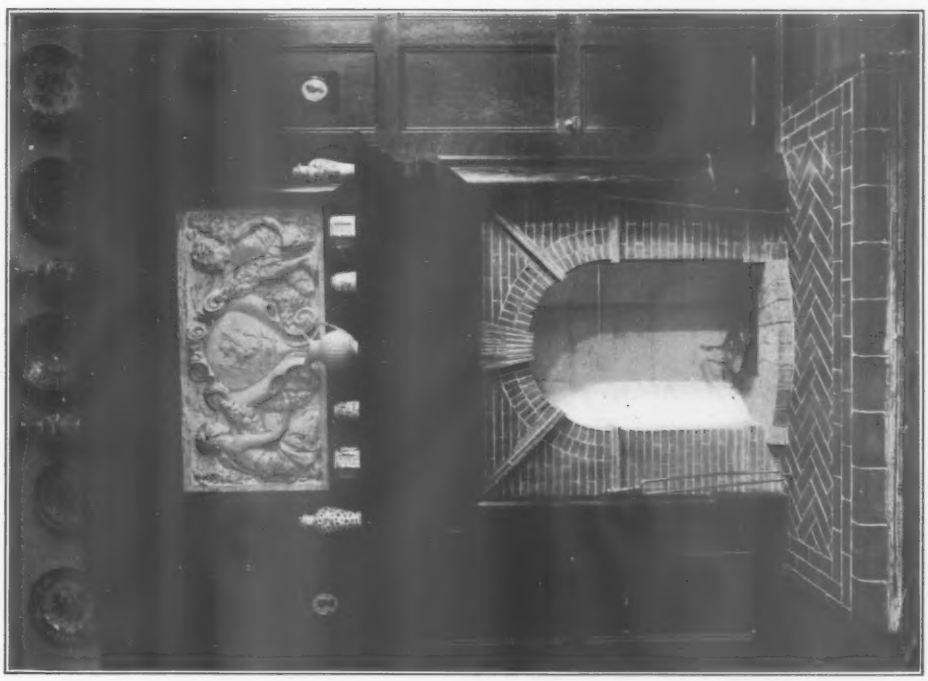
Other alterations include pilasters and beam to study, new fireplaces and front porch, etc., and a new system of drainage and sanitary fittings. The panelling is of Austrian wainscot oak brought to a dark colour and waxed. The fireplace, the feature of which is the modelled plaster panel, is built of Elsley's small red bricks together with red roofing tiles. The floor is of oak oiled and wax-polished. The contractors were W. & T. Sallman, of Great Marlow. Thos. Elsley, Ltd., supplied the grates and door furniture, John Bolding & Sons the sanitary ware and fittings, Weldon & Co., Croydon, the stained glass and leaded lights, and John Line & Son the wall papers. The architect was G. Berkeley Wills of London.



HOUSE, GREAT MARLOW
PLANS SHOWING HOUSE BEFORE AND AFTER ALTERATIONS
G. BERKELEY WILLS, ARCHITECT

The sitting-hall is panelled in Austrian oak brought to a dark colour and waxed. This room takes the place of the old storeroom, pantry, and lavatory.

ALTERATIONS TO
HOUSE, GREAT MARLOW
THE SITTING-HALL
G. BERKELEY WILLS, ARCHITECT



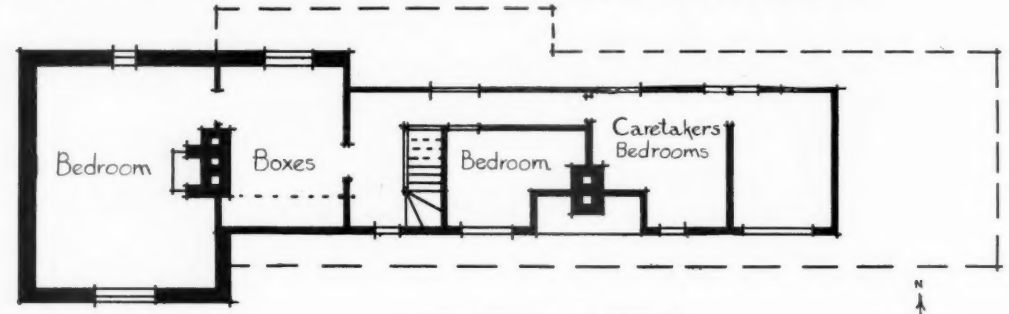
The new staircase has been carried across on a gallery, the difficulty of obtaining headroom being solved by reducing the thickness of the passage floor upstairs. The modelled plaster panel is the feature of the hall chimneypiece.

ALTERATIONS TO
HOUSE, GREAT MARLOW
DETAILS OF HALL AND STAIRCASE
G. BERKELEY WILLS, ARCHITECT

SOME DOMESTIC ARCHITECTURE

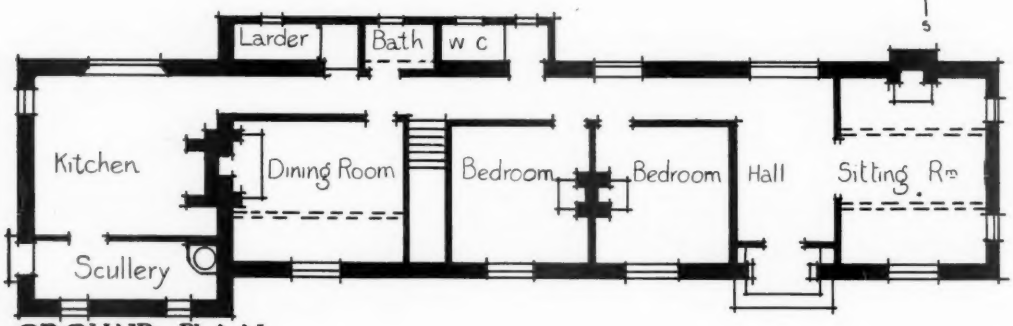
THE STABLES, HELLENS, ILSINGTON, SOUTH DEVON.—This building forms a stable, motor house, and lodge to the house Hellens, illustrated in "English Domestic Architecture," 1908. The walls are of local stone, rough-cast, with local granite dressings. The roof is covered with Delabole random slates. Hugh Mills, of Newton Abbot, was the builder, and the architect was T. H. Lyon, of London and Ilsington.

THE SHOTTS, ILSINGTON, SOUTH DEVON.—This cottage is situated on the borders of Dartmoor. It was erected in 1899, and a few years later an addition was made towards the west, comprising a new kitchen with a nursery over. The present dining-room was the original kitchen. The stone used was a local ironstone, and the walls were cement-rendered and cement rough-cast, the latter being of a very fine quality. Whitland Abbey slates were used for the roofing, and they have weathered very well. The site was long and very narrow, the ground rising rapidly at the back. The builder was Hugh Mills, of Newton Abbot. The architect was T. H. Lyon.



BEDROOM PLAN

THE SHOTTS, ILSINGTON, SOUTH DEVON. . . . .



GROUND PLAN.

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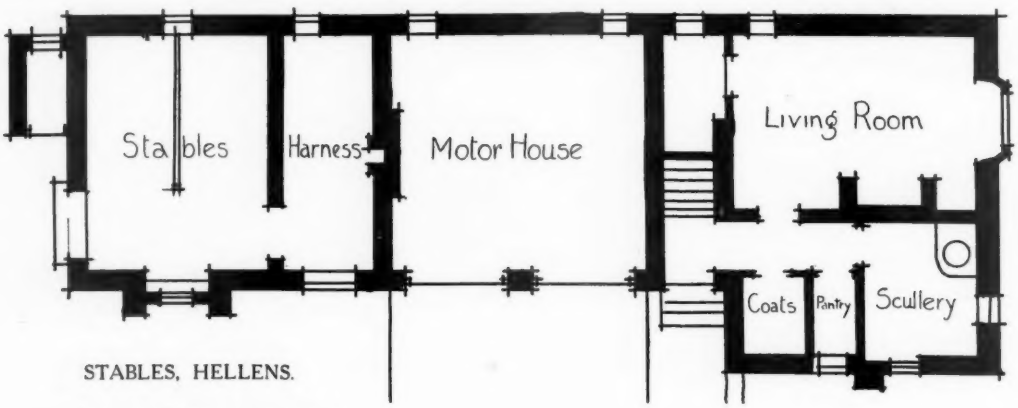

STABLES, HELLENS.

GROUND PLAN

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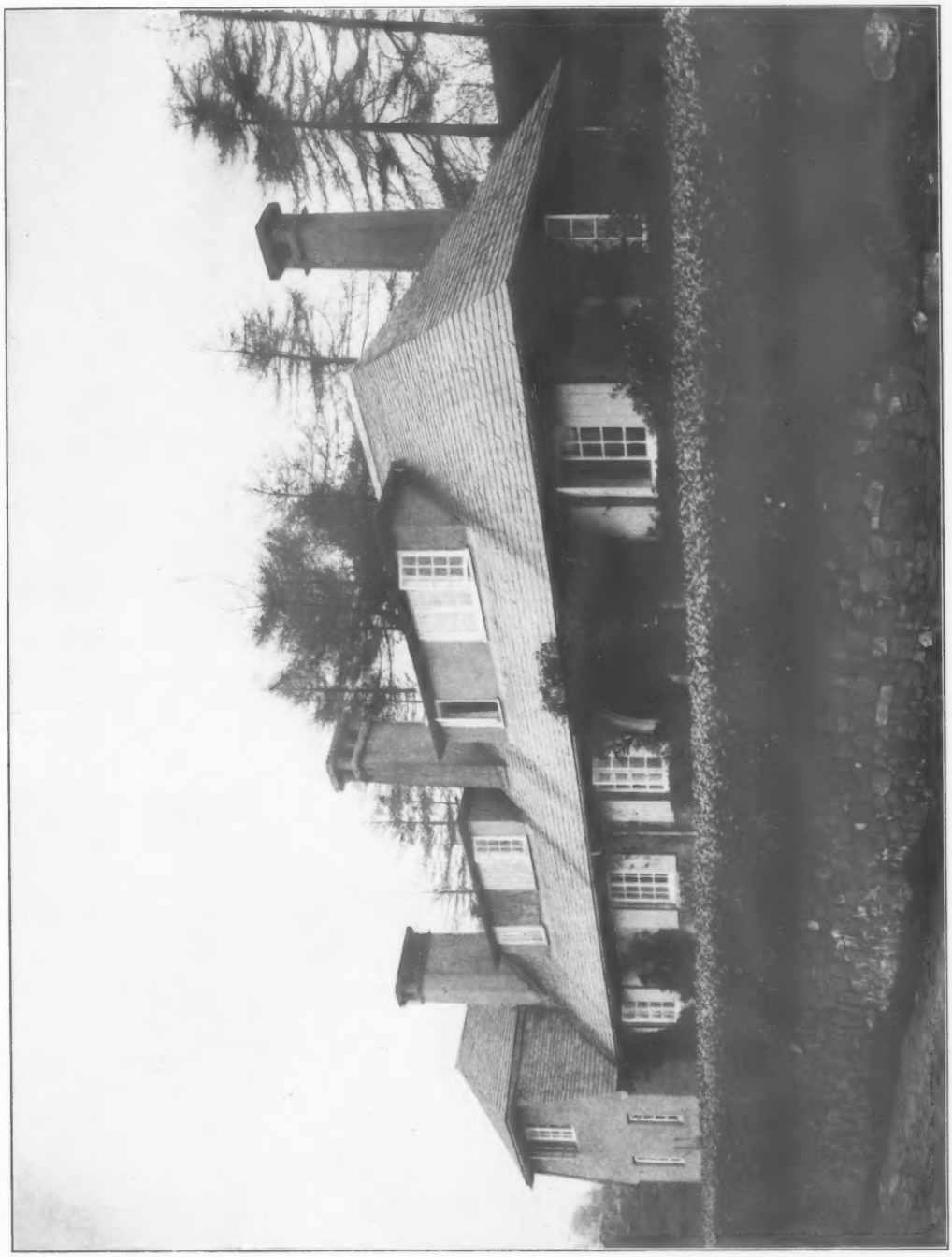


This cottage is situated on the borders of Dartmoor. The stone used is a local ironstone, and the walls were cement-rendered and cement rough-cast, the latter being of very fine quality. Whitland Abbey slates have been used for the roof, and they have weathered well.

THE SHOTTS
ILSINGTON, SOUTH DEVON
T. H. LYON, ARCHITECT

This building forms a stable, motor-house, and lodge to Hellens, a house illustrated in "Recent English Domestic Architecture," 1908. The walls are of local stone, rough-cast, with local granite dressings. The roof is covered with Delabole random slates.

STABLES, HELLENS
ILSINGTON, SOUTH DEVON
T. H. LYON, ARCHITECT

TOWN HOUSES: HOLLAND HOUSE, KENSINGTON

IN architecture the sixteenth century in England was a time of transition.

The movement which is called the Renaissance was already a hundred years old in Italy before it made itself felt in this country, and before it had arrived at any maturity another century had elapsed.

Some time before the century opened it had been the custom to send English scholars to Italy to learn the humanities, and in consequence a certain body of opinion was ready made to welcome the new fashion. But opinion alone cannot command fine building: it requires wealth, and it is from Henry VIII and his minister Cardinal Wolsey that it comes. The king from feelings of rivalry with Francis I and Wolsey is spurred to display his power and wealth. Henry took the commission to execute the tomb of his father out of the hands of Englishmen and placed it with Torrigiani. Mr. Blomfield makes this tomb the earliest piece of Renaissance work in England.

The feeling expressed by Cellini regarding us as being "beasts of English" was mutual, and the popular idea of the Italian was of something monstrous, like Iago; and the thoughtful expostulated against the Italianising of our young nobles. So that Italians never became acclimatised. It was through the Netherlands that the permanent source of the Renaissance flowed. Here there was something in common in religion and commercial interests, and much to imitate in military and naval matters.

English Gothic had reached its summit, nothing remained to attempt, and the workmen waited some new direction. Then the figure of John Thorpe appears fairly well equipped with a working knowledge of the new movement, which seems to suggest that the new direction had been given. Thorpe's drawings are too well known to need comment here, with the exception of one plan—that of Cope Castle, afterwards called Holland House, which is germane to our purpose. This plan, at present in the Soane Museum, a draught of which is reproduced, shows the main portion of the house drawn in black ink, with the arcades, terraces, and wings in brown, and is signed: "Sir Walter Cop, at Kensington, projected for me, J. T." It would seem from this that the centre portion, which was built about 1606, was already erected before Thorpe was called in to "perfect" it, which process must have been finished by 1614 when Sir Walter Cope died. The wings, arcades, and terraces may therefore be set down to Thorpe, who has used in the decoration of the pillars and arches of the arcade ornaments extremely like those shown in the pages of De Vries, of which copy-book he was extremely fond. The "Architectura" of De Vries was published in 1577 in Antwerp, and became a text-book in England. Probably it is responsible for a good deal of the ugliness and futility of Jacobean ornament. On the centre of the south side of the plan is placed the hall, with the great chamber over it, a staircase on one side and a room on the other. On the north are two parlours, a withdrawing-room and a buttery; and the wings consist of kitchens and larders on the west, and a fine terrace terminated with parlours at each end. The wings on the south are flanked with colonnades composed of pillars carrying arches and surmounted by terraces having a perforated stone balustrade. A similar balustrade joins the ends of the wings and forms a forecourt.

THE INIGO JONES GATE

Photo: C. P. Dixon

TOWN HOUSES:
HOLLAND HOUSE, KENSINGTON

Photos: C. P. Dixon

A PICTURESQUE VIEW FROM THE NORTH-EAST
THE NORTH FRONT

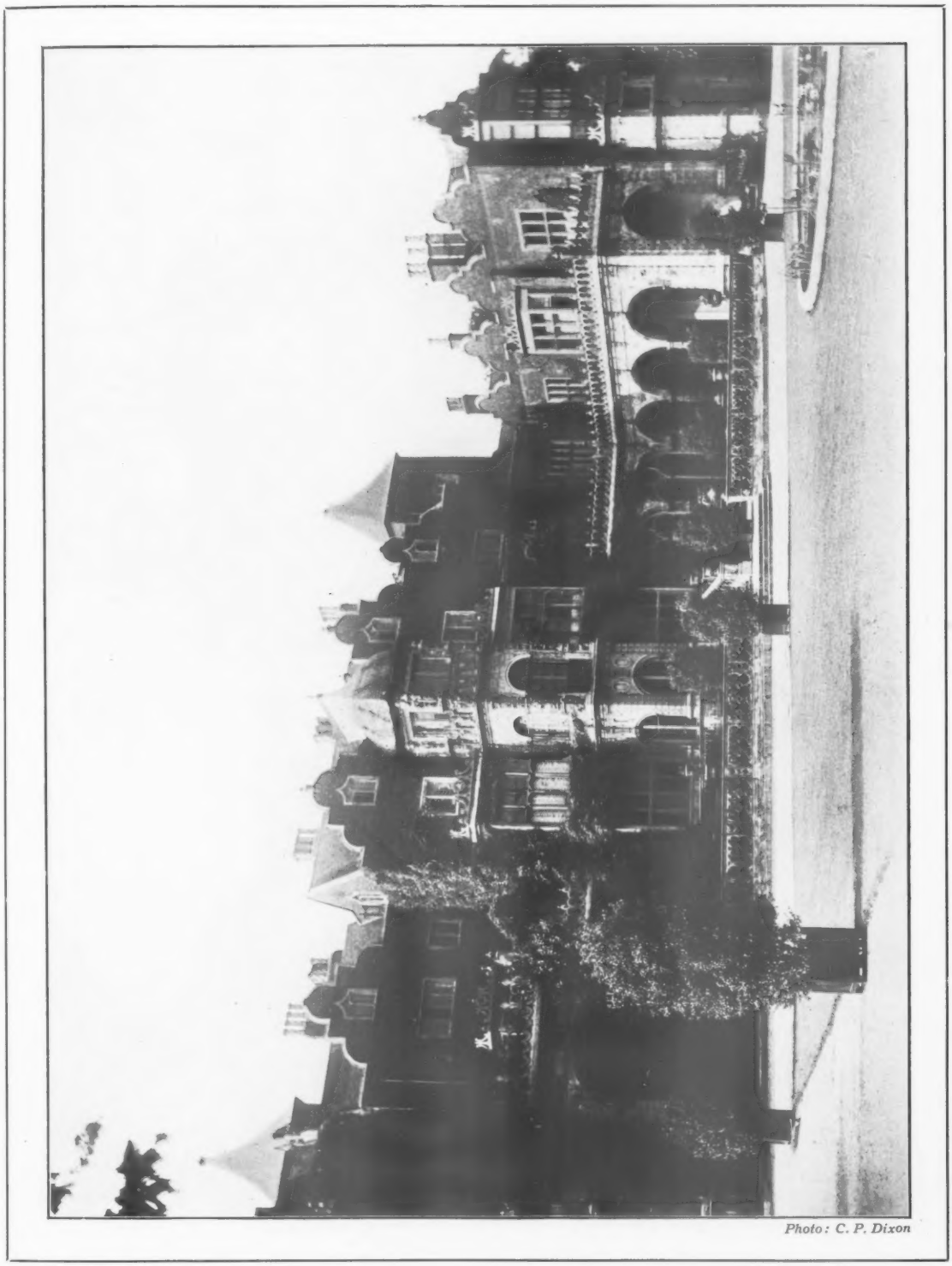


Photo: C. P. Dixon

This front was probably largely the work of John Thorpe, and much of the detail would seem to have been derived from the pages of De Vries.

THE SOUTH FRONT

TOWN HOUSES:
HOLLAND HOUSE, KENSINGTON

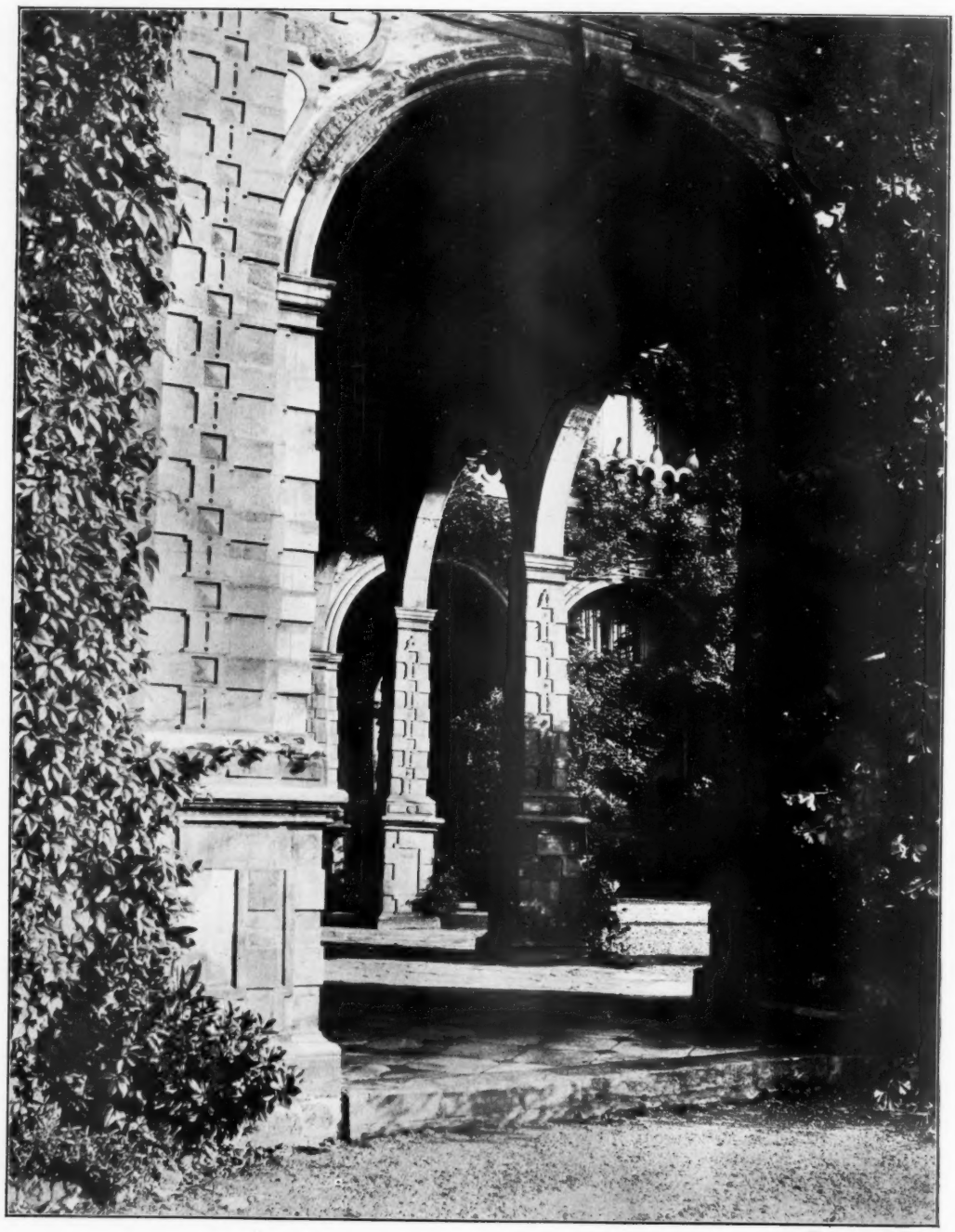
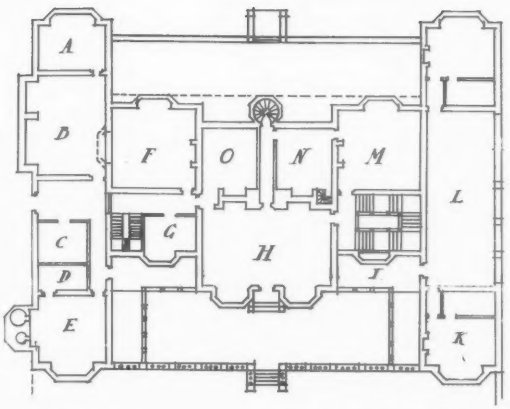


Photo: C. P. Dixon

The arches of the arcade are extremely like those shown in the pages of De Vries, of which copy-book John Thorpe was extremely fond. Probably this book was responsible for a good deal of the ugliness and futility of Jacobean ornament.

THE LIBRARY ARCADE



A Wet Larder
B Kytchen
C Dry Larder
D Bolting House
E Pastry
F Winter Parlour
G Pantry
H Hall—Great Chamber over
I Walk Terrace above
K Lodg
L Terrace Gallery above
M Parlour
N Parlour
O Bed

PLAN OF HOLLAND HOUSE
BY JOHN THORPE IN THE SOANE MUSEUM

In essentials the outside of the plan is altered very little; the octagonal turret, containing a stair on the centre line of the north side, has disappeared, and a feature somewhat similar in design added on the axial line at the south.

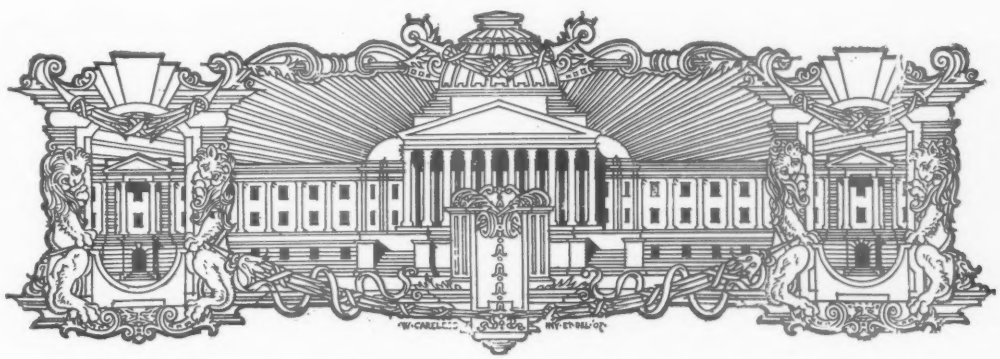
In the middle of the eighteenth century the building fell into disrepair, and Faulkner, in the "History of Kensington," states that it was repaired and refurnished by Mr. Saunders in 1796. Comprehensive alterations were again made in the middle of the following century—the arches of the east front were closed up to form an entrance hall, the west wing was also altered and made twice as wide to accommodate a suite of rooms. Quite recently Colonel Edis superintended internal alterations.

It is chiefly the inside that has suffered by these successive alterations. The exterior preserves still the character of a Jacobean mansion. The south front is of course the most attractive, the deeply recessed central block with its curious bays and projections, the fine colonnade flanking the wing and returning on the face of the main block and advancing to the edge of the court, the filigree work of balustrade, and the oddly-shaped gables, make up an interesting composition, enhanced by the play of light or shadow upon it which results from the disposition of its plan. Its whole external arrangement gives rise to that picturesqueness which is the result of unconscious work, and in that way approaches quite close to Gothic ideals.

Besides Thorpe, the name of Inigo Jones is associated with Holland House. The staircase and some panelling is ascribed to him not very wisely. But the gate-piers now erected in the middle of a screen-wall which projects eastwards from the north-east corner are from his design. They were executed by Nicholas Stone to the order of the first Lord Holland, and were intended "to hang a pair of great wooden gates." The original site of the piers is forgotten, as they were moved several times before they were finally re-erected in 1850.

In a view of the Renaissance, it is well to consider its springs in order that its full power may be appreciated, and houses of the type we have been considering made such buildings as the Banqueting Hall and Hampton Court Palace possible in England.

J. M. W. HALLEY.



FURNITURE

JACOBEAN OAK CABINET ON STAND

JACOBEAN CABINET ON STAND.—This cabinet, fitted with two doors and two drawers, presents the quaint decorative effect obtained by means of intricate mitring of mouldings and the use of split turnings. Made of oak, it is one of the many productions of this style of Jacobean furniture.

The half-timbered houses of that period were well in keeping with this description of work, which is one of the most interesting produced by the English craftsmen when the timber used was mainly oak.

COMMODE.—The various commodes produced during the eighteenth century have probably exhibited greater variety in design and construction than any other piece of French furniture.

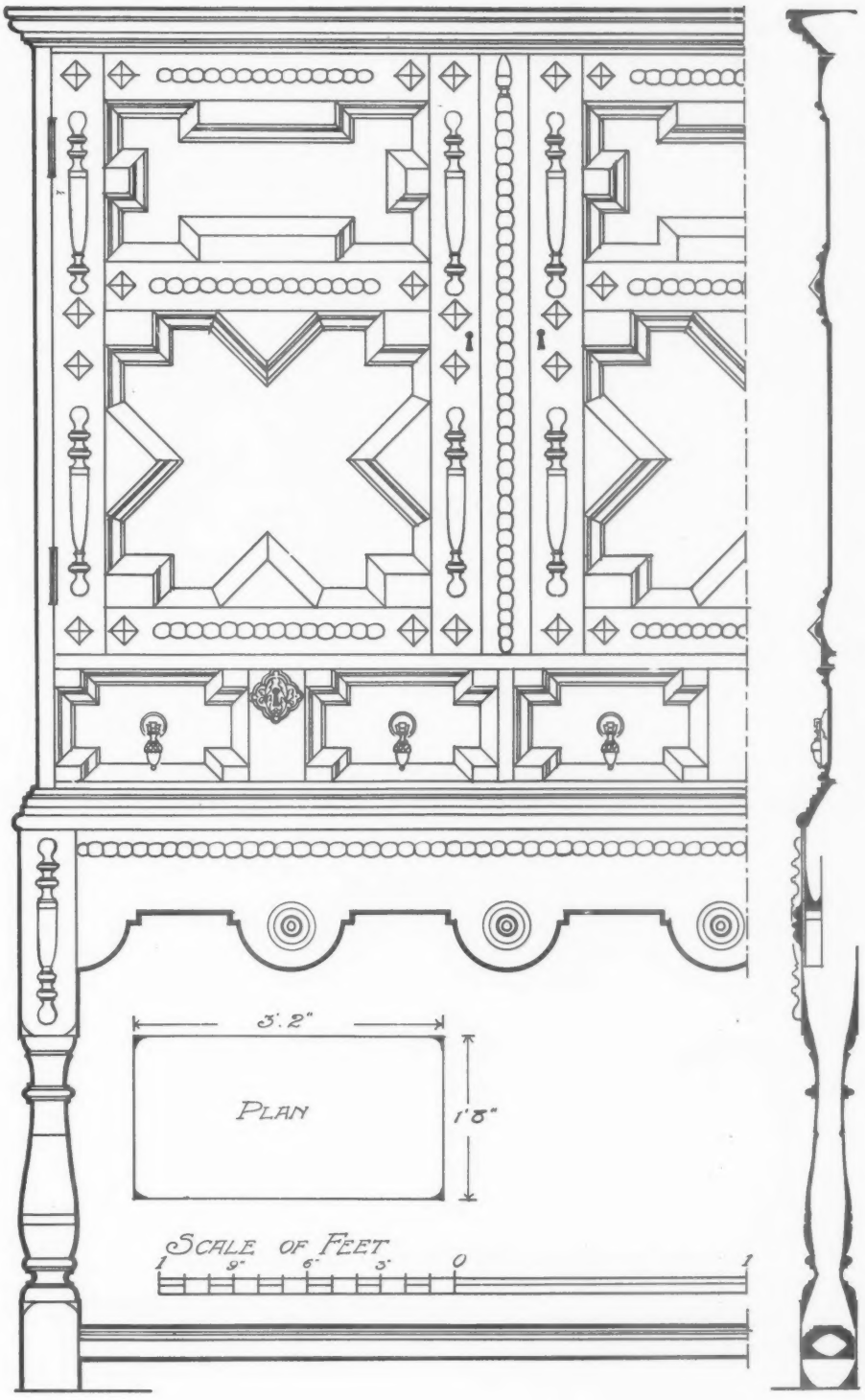
The variety of ornamental details that has been introduced in the various periods, as well as the grand conceptions of the larger commodes, has placed this example of decorative furniture in the front rank of French cabinet-making.

The exquisite proportion of the divisions into which the decoration is placed is one of the most charming features of most commodes.

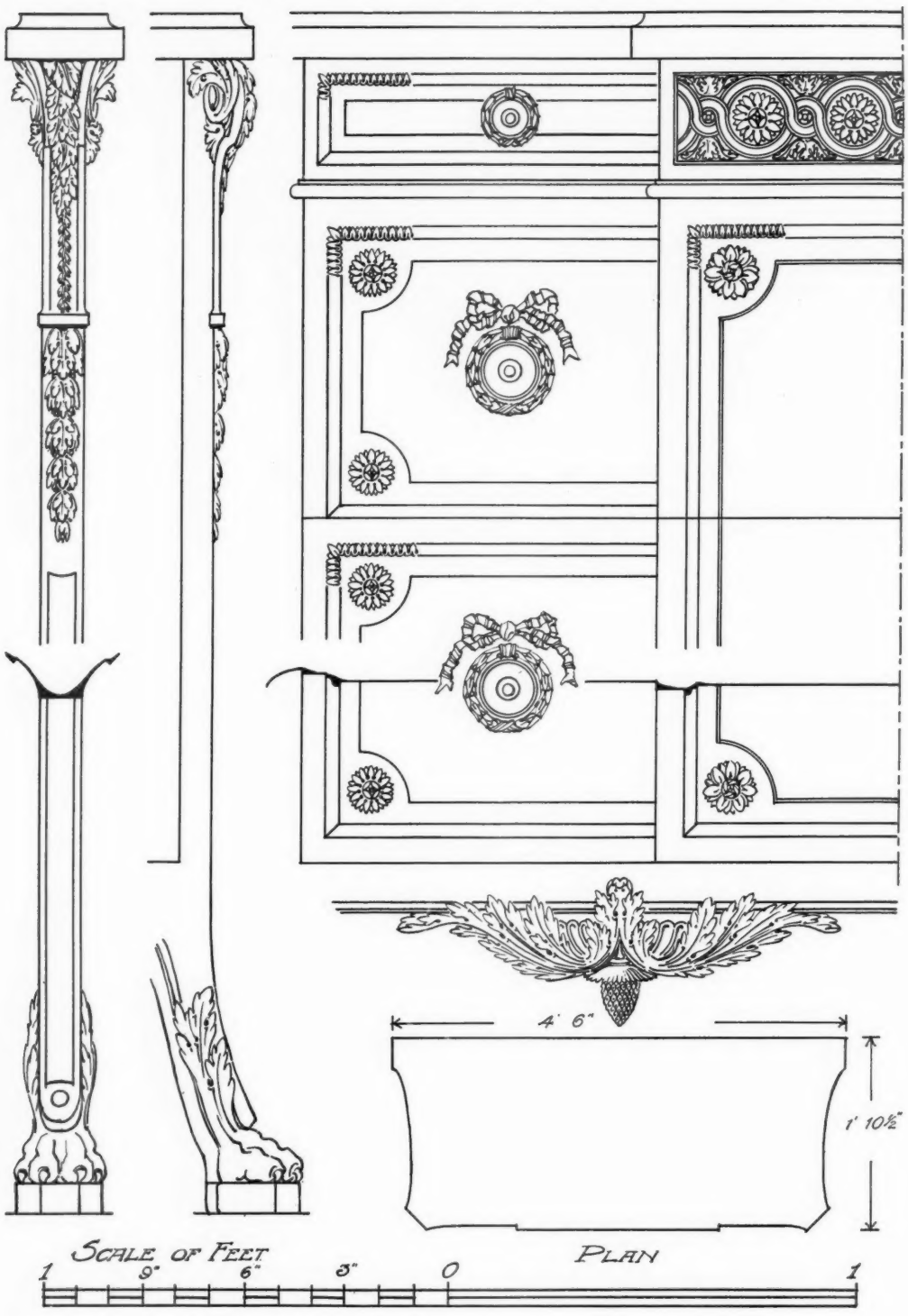
The example illustrated has the front skilfully divided, showing a fine panel of marquetry in a frame as the central feature, and forming an apparent break in the length of the drawers, thus giving opportunities for further decoration, by means of ormolu mounts, without reducing the usefulness of the piece.

The ends are shaped in plan and panelled; ormolu mounts of a highly decorative design are used to outline the drawers, ends, frieze, and on the massive legs; the handles also being made, as usual, a conspicuous decorative feature. The top is a marble slab, having a moulded edge and being of good thickness.

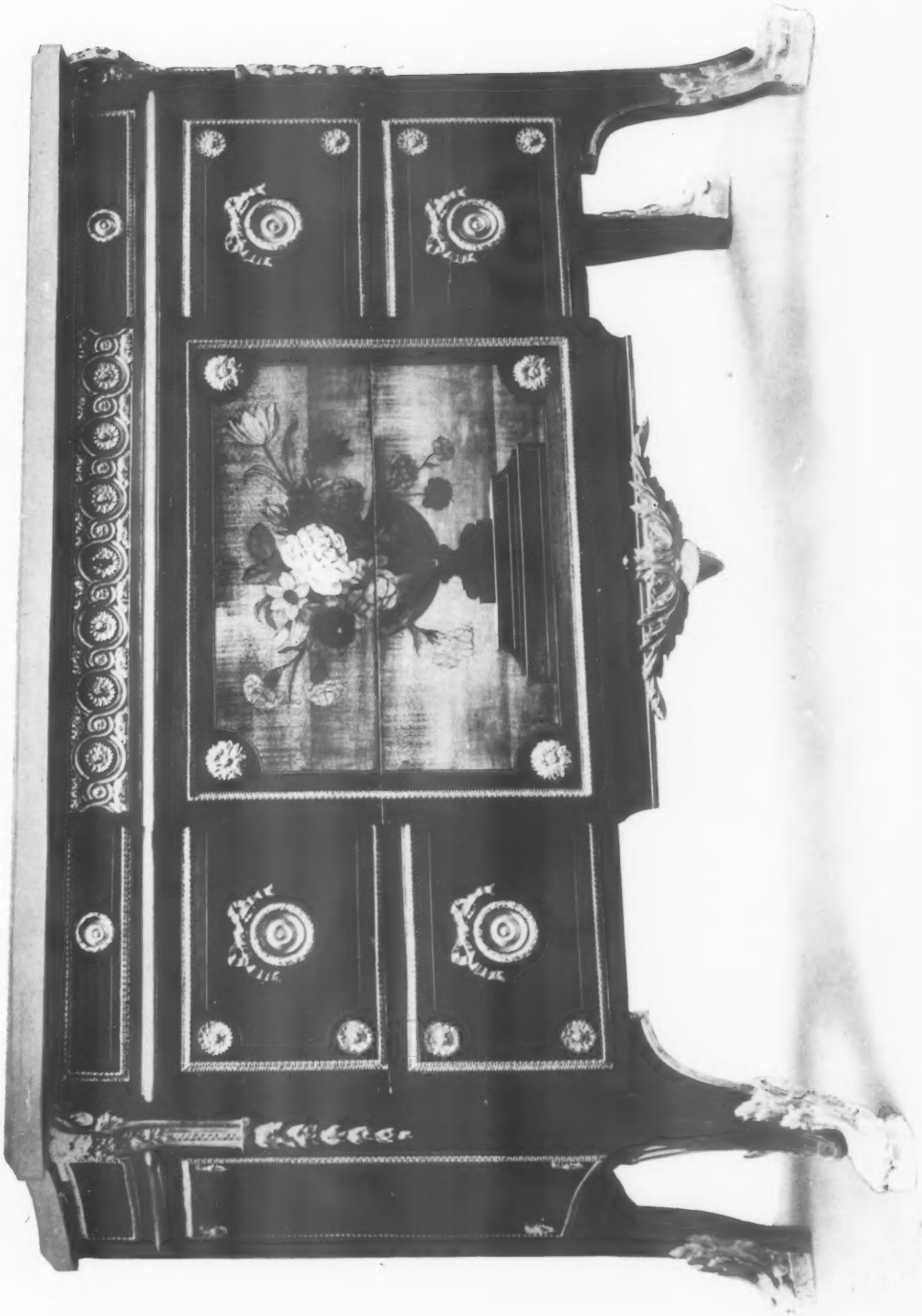
The chasing of the ormolu, as well as the general finish of this example, which is a genuine antique, is suggestive of its being the product of the best craftsmen of the period.



JACOBEAN CABINET
ON STAND



FRENCH COMMODE WITH
FRAMED MARQUETRY PANEL
AND ORMOLU MOUNTS



FRENCH COMMODE WITH
FRAMED MARQUETRY PANEL
AND ORMOLU MOUNTS

FRENCH SECRETAIRE CABINET
INLAID WITH TULIP, SYCAMORE
WALNUT, AND OTHER FANCY WOODS

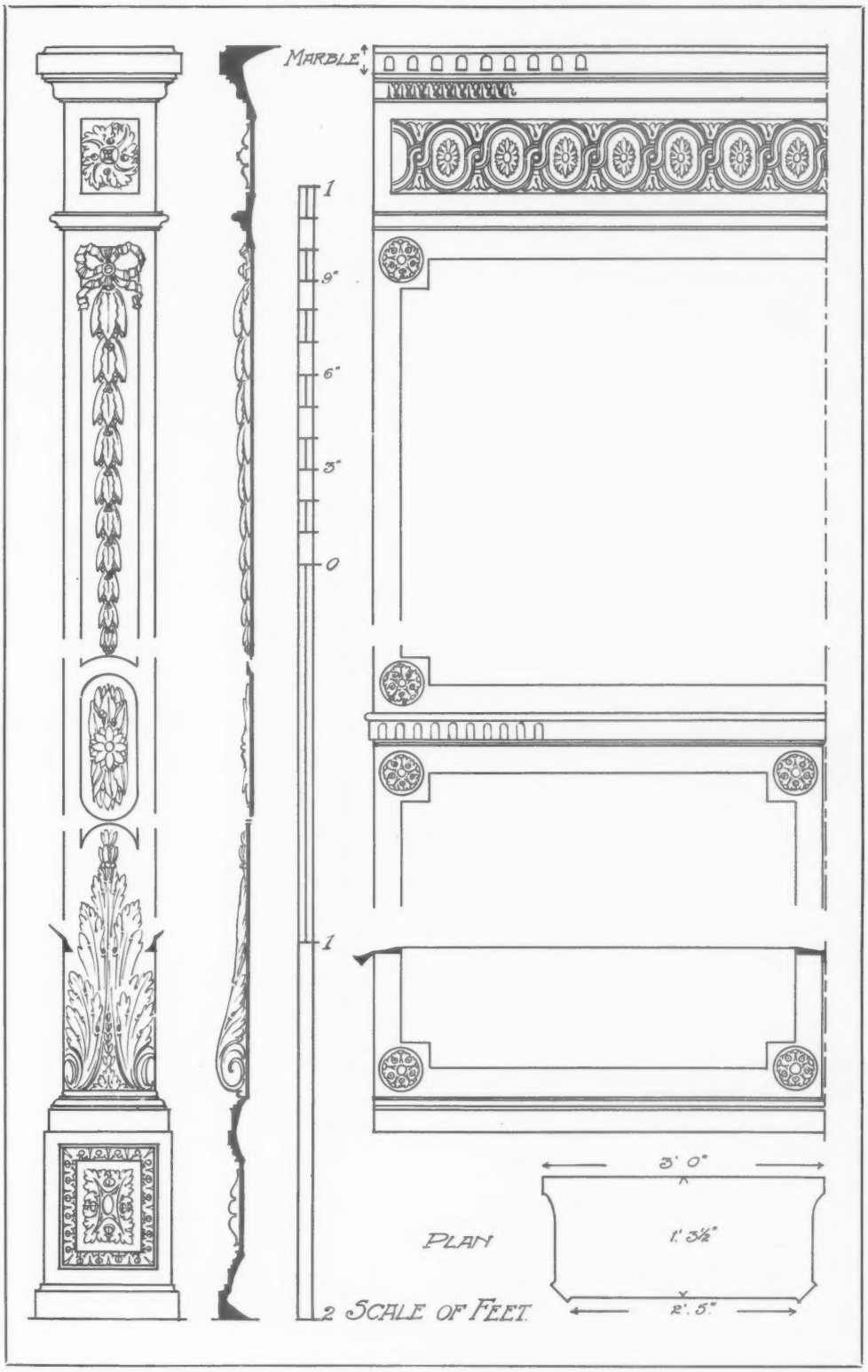
SECRETAIRE CABINET, inlaid with tulip, sycamore, walnut, and other fancy woods, and decorated with finely-chased ormolu mounts.

The large upper panel is hinged and falls down, forming a writing-flap. The top is of marble.

This antique example of French art of about 1770 is a delightful combination of marquetry, ormolu, and cabinet work, and represents the finest skill of the craftsmen of that period.

The marquetry is of naturalistic design, with ribbons and flowers arranged in festoons, and is the work of David Roentgen.

The cabinet-work is in perfect condition.



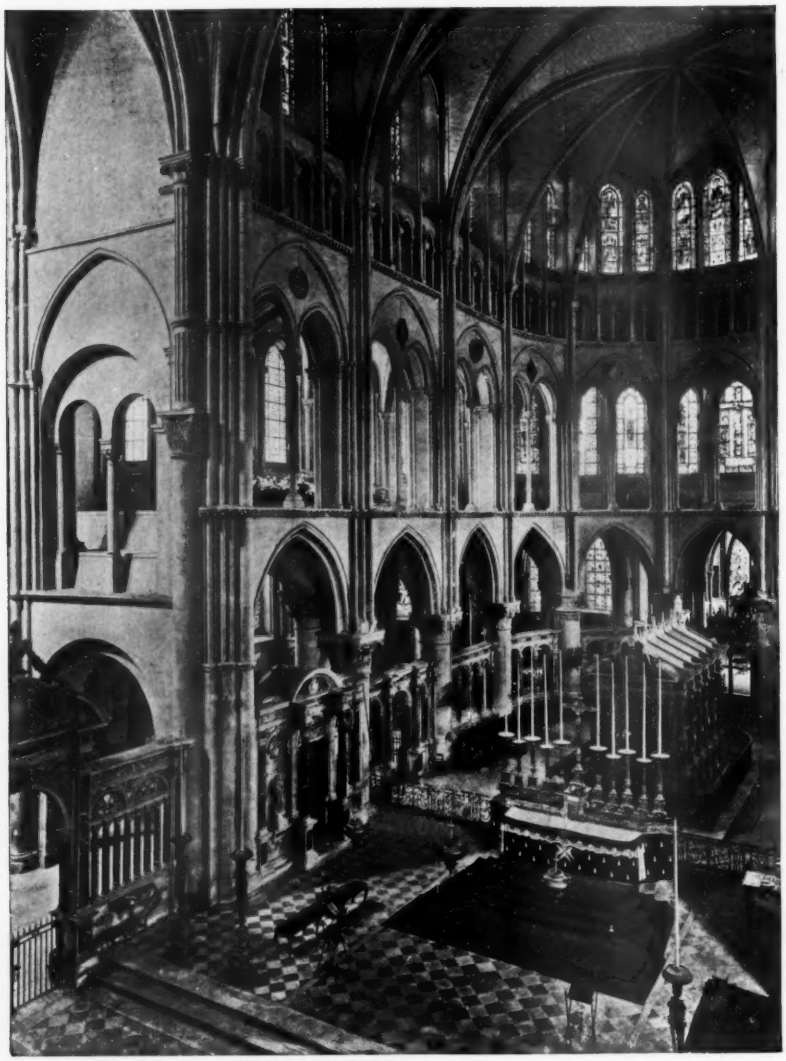
FRENCH SECRETAIRE CABINET
INLAID WITH TULIP, SYCAMORE
WALNUT, AND OTHER FANCY WOODS

BOOKS

AN AMERICAN HISTORIAN OF GOTHIC

Mediæval Architecture: Its Origins and Development. By Arthur Kingsley Porter. 10¾ *in. by* 7½ *in. Vol. I, pp.* xviii, 482. *Illustrations* 153. *Vol. II, pp.* xii, 499. *Illustrations* 136. £3 3*s. nett. London: B. T. Batsford,* 94, *High Holborn, W.C.*

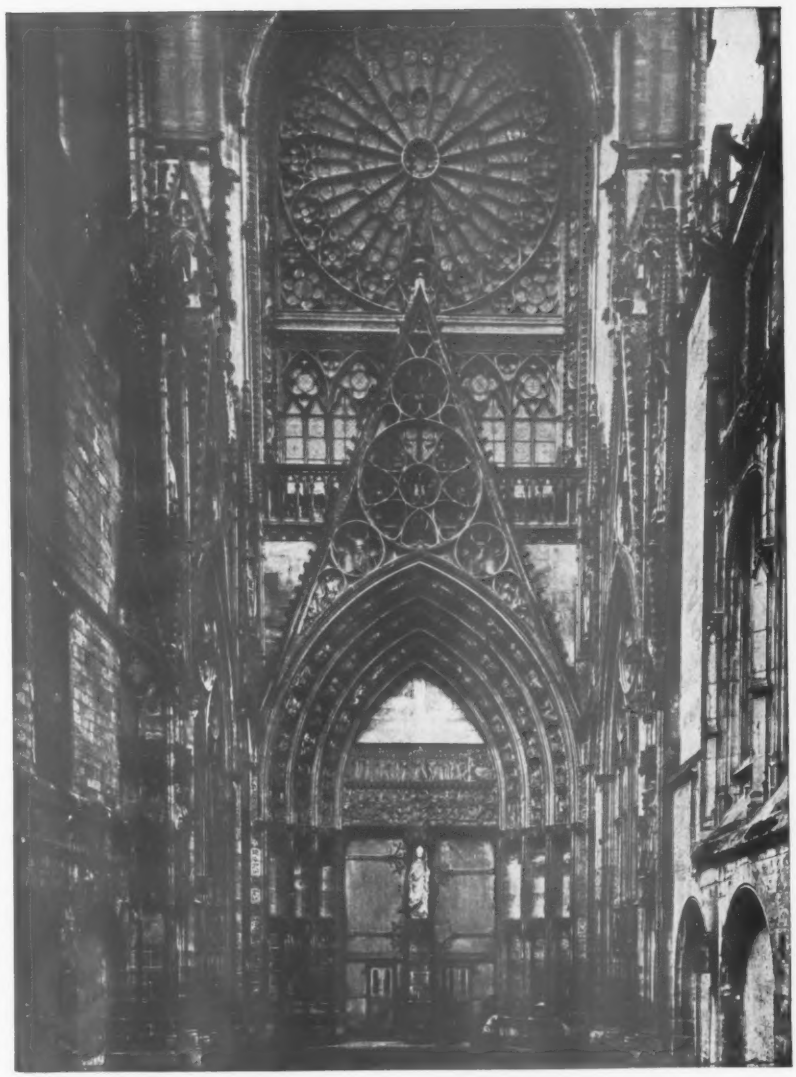
MR. PORTER, so the prospectus states, is a scholarly American architect who has devoted many years to the study of mediæval art. His book is massive in bulk and thought (the two volumes weigh 10½ lb.), and represents a vast amount of study. It is, moreover, conceived on a definite scheme which greatly tempers the labour of attacking so large a presentment of the story of mediæval architecture. Mr. Porter sets out in his main narrative to trace Development only, and transfers to large separate chapters a *catalogue raisonné*, not only of the buildings with which he illustrates his points, but practically of all of importance in the various periods covered. These chapters he calls "Lists of Monuments," and in them he deals with all questions of date and all kinds of individual buildings, separating them out into Classes, from I to IV, according to their respective importance. Moreover, there are very full bibliographies, the *précis* of which gather up the knowledge buried in innumerable monographs in many languages. Such a monument of industry one naturally approaches with extreme respect. The first of the two volumes deals with Origins. The author passes under review successively, Greek, Roman, Constantinian, Byzantine, Carolingian, Lombard, and Norman architecture. The second covers the Gothic of Normandy and the Ile de France, Romanesque, Transitional, the Culmination from 1180 to 1375, and Flamboyant. A third volume is in preparation, which will deal with the English styles from Saxon to Perpendicular. So much by way of general description. To the first volume we will devote little space, for it is only by way of working up to the second, which covers the subject of Mr. Porter's prepossessions—the Gothic of France. Indeed, had we not the prospectus to herald a third volume covering English architecture, we should have supposed Mr. Porter was ignorant of its existence, so entirely does he rely for illustration on French work. Let us say, before going further, that the attitude towards building in the Ile de France is on those lines so wholly encomiastic that we are accustomed to look for in American critics. We have the impression that our author falls into the trap of which Mr. Prior has warned us, viz., of measur-



ST. REMI OF RHEIMS: INTERIOR OF CHEVET

From "Mediæval Architecture," with Mr. Batsford's permission.

ing the Gothic spirit chiefly "by its mechanical exhibitions." Mr. Porter is like Professor Moore in being more jealous for the architectural honour of France than are the French, and we are not intimidated even by his great learning and well-sustained argument into accepting his rather narrow outlook. He seems to rely too much on fine-spun theories as to the growth of rib vaults and the like, though it would be ungenerous and foolish to withhold praise from his most thoughtful analyses of each element of construction and decoration. Unless we misread him, in one reference he seems almost inclined to deny to a building in Normandy a sound title to the name of Gothic because the influence of England is apparent in its style. It is a narrow view of Gothic architecture which discounts Normandy in this anti-English fashion. The year 1140 Mr. Porter takes as the dividing date between abbey and cathedral influence, as the psychological moment when architectural pre-eminence began to slip from the regular into the hands of the secular clergy, from abbot to bishop. He is, perhaps, most interesting on the question of the hands that wrought the wonders of mediæval France. He considers it proved that certain monks of the twelfth century were master-builders, without regarding it as evidence that all master-builders were monks. He cites a most valuable document, not hitherto used in this connection, of so early a date as the first half of the eleventh century, which uses the word *vir* in referring to the builders of St. Remi at Rheims—clearly a reference to laymen—and still more notable, *quae architectis visa sunt . . .*, "which seemed to the architects . . . ."



ROUEN: PORTAIL DES LIBRAIRIES.

From "Mediæval Architecture," with Mr. Batsford's permission.

It is admitted that the thirteenth-century men were largely lay. Here is like evidence for the eleventh. It is obviously unlikely that during the twelfth century building had fallen solely into the hands of the monks. The very word *architectus* is poignantly interesting, for Professor Lethaby says, in an appendix to "Westminster Abbey," "Of France we are told that 'this word did not come into use until the sixteenth century. Before then they knew only of the *master of the works*.' . . . . 'The word architect first appears in 1510.' That is in a professional sense; it is occasionally found before that time used in a somewhat rhetorical way in documents written in Latin." The St. Remi reference appears, however, not to be rhetorical, but practical, and Mr. Porter adds to the sum of knowledge by disinterring it, though he warns us that the word is altogether exceptional and best avoided. We must, in fact, cling to the idea of master-builders, men of profession who travelled far and wide not only to get important commissions, but also to educate themselves and sketch the work of their contemporaries. We are

glad to note that Mr. Porter tramples on the picturesque but unpractical idea that mediæval buildings were erected without plans being drawn. Though doubtless rudimentary in comparison with modern standards, they must have been clear and explanatory after their own fashion. With the popular notion that the imagery of Gothic churches, whether in sculpture or stained glass, was meant to appeal and did in fact appeal to the uneducated layman, Mr. Porter will wisely have nothing to do. It was, on the contrary, subtle and scholastic, and could have appealed in anything like its entirety only to the trained clerical mind. We should like to dwell on many other points, on the direct influence of the antique on thirteenth-century sculpture; on the very slender evidence of symbolism in structural forms; on the probable absence of popular enthusiasm for architecture as art, apart from its value as a means to salvation through sacrifice; but space fails us. Here is a book which cannot be neglected by the serious student of Gothic art, though he may reject some of its conclusions. It has been printed in America, and the illustrations are splendid in their individual excellence and in their profusion. By way of last word we need say no more than that Mr. Kingsley Porter has lightened the labours of us all by presenting his view of a great subject in a great way, and we shall look forward with keen interest to his closing volume on the Gothic work of our own country.

AGREEABLE GOSSIP

Inns and Taverns of Old London. By Henry C. Shelley. 8 in. by 5¾ in. pp. x, 366. Illustrations 49. 7s. 6d. nett. London: Sir Isaac Pitman & Sons Ltd., 1, Amen Corner, E.C.

LONDON has been fortunate of late in the number of books devoted to its antiquities and old-time manners. We imagine Mr. Shelley to have had his literary eye on the Americans who lunch at "The Cock" and dine at the "Cheshire Cheese." He rattles pleasantly along with scraps of gossip about Dr. Johnson, Fox, Addison, and the beaux that made the history of the London clubs and pleasure gardens, and the story is well illustrated by reproductions of old prints.

CHARTRES

The Sculptures of Chartres Cathedral. By Margaret and Ernest Marriage. 9½ in. by 6½ in. pp. 270. Illustrations 120. 12s. nett. Cambridge: The University Press.

WHAT Mr. St. John Hope and Professor Lethaby did for the imagery of Wells Cathedral (*Archæologia*, Vol. 59, Part 1) has now been accomplished in the volume under review for Chartres. It is a pious work, this recording in *catalogues raisonnés* of the sumptuous remains of mediæval sculpture, and the arrival of the telephoto lens equips photographers most admirably for the task. Mr. and Mrs. Marriage have put students in their debt, for their pictures and descriptions of this great example of Christian iconography are alike worthy of praise. They say that their aim is "to illustrate" the cathedral, and it is fair to remember Walter Pater's gloss that to illustrate is "to give lustre." This our authors have done both to Chartres and to their own reputations as patient workers.

The text is printed, wisely, in both French and English.

ECCLESIOLOGY

Transactions of the St. Paul's Ecclesiological Society. Vol. vi, Part iv. 5s. Published for the Society by Harrison & Sons, 45, Pall Mall.

THIS is an even more admirable number than usual. Mr. Aymer Vallance contributes a valuable paper on his special subject, "The Pulpitum and Rood-screen in Monastic and Cathedral Churches," while Mr. Philip Norman continues his survey of the City churches with St. Martin Ludgate and St. Michael Paternoster Royal.

STURGIS'S "HISTORY OF ARCHITECTURE"

A History of Architecture. By Russell Sturgis, A.M., Ph.D., Fellow of the American Institute of Architects, etc. Vol. II., Romanesque and Oriental. New York: The Baker and Taylor Company. London: B. T. Batsford, 94, High Holborn. 1910.

AS with the creator of buildings, so with the creator of books, it too often happens that the author does not live to see the fruition of his labours. In a peculiar sense, "their works do follow them." It is a pathetic reflection that Mr. Russell Sturgis died before this handsome volume could be issued. He placed the manuscript practically complete in the hands of his publishers, but probably did not see the proofs, in the reading of which the valuable assistance of Mr. Arthur L. Frothingham, jun., is acknowledged; while the task of co-ordinating and preparing for the press such material as was left unfinished by the author fell to Mr. D. N. B. Sturgis.

Any history of architecture that aims at being at all adequate is necessarily an ambitious book. The superabundance of material puts upon the author a heavy task in sifting, and demands from him a very nice discrimination in the selection of typical and representative examples. Such work as this, however, was familiar to Mr. Sturgis, for he had edited "A Dictionary of Architecture and Building," and had also written several works in which miscellaneous record was accompanied by critical comment; and his previous studies doubtless suggested to him the desirability of approaching so vast a subject in accordance with some well-ordered scheme which would impose fairly well-defined limitations on the natural exuberance of the larger view.

Accordingly, Mr. Sturgis set himself the task of evolving principles; his history "having special regard to the natural artistic results of construction and those methods of design which are the result of abstract thinking and of the pure sense of form." The criterion is obviously rather severe. Its rigorous observance would rule out many buildings that are perhaps too familiar; and such exclusiveness is both advantageous and imperative if the work is to be kept within wieldy dimensions. Some method of selection is necessary, and Mr. Sturgis not only hit upon a good one, but employed it with admirable discretion. The volume, with its 398 illustrations, is certainly a covetable possession—at once a record and a commentary.

TOWN·PLANNING AND HOUSING·

Supplement·to·

The·Architectural·Review

No.·4· April·1910

THE DEVELOPMENT OF A SEAPORT TOWN

KINGSTON-ON-HULL

IT may at once be said that Kingston-on-Hull affords no positive lessons to the modern planner of towns, but nevertheless presents an interesting study of various factors combining towards the composition of what is now one of our first towns of maritime and commercial importance. It may also be said that Hull has evolved itself as a natural result of its commercial success, an evolution which was not a studied one, but merely the outcome of circumstances, conditions, and human interests which, during the whole course of its growth from the twelfth to the twentieth century, have combined to produce a city devoid of any definite or systematic arrangement.

No mention appears to have been made of Kingston-on-Hull in the Domesday Book, it being then only a parcel of the Manor of Myton. At that time the place was called Wyke, and was the property of the monks of Melsa, becoming an important town and place of trade in 1278, and subsequently, a few years later, passing into the possession of Edward I, who gave it the name of Kingston

Caxton·House·Westminster·

and placed it under the government of a warden and bailiffs.

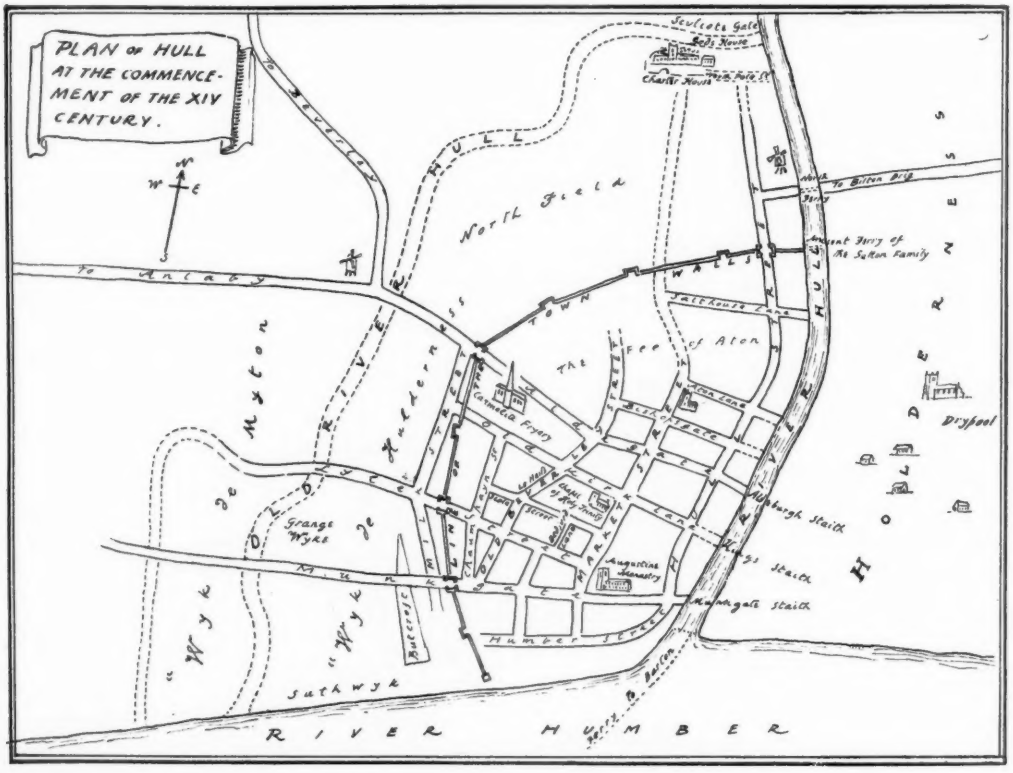
In his itinerary Leland visited Hull, and writes: "In Richard the II dayes the towne waxed very rich . . . and yn his tyme the towne was wonderfully augmented yn building, and was enclosed with diches, and the waul begon, and yn continuance endid, and made al of brike, as most part of the houses of the towne at that tyme was."

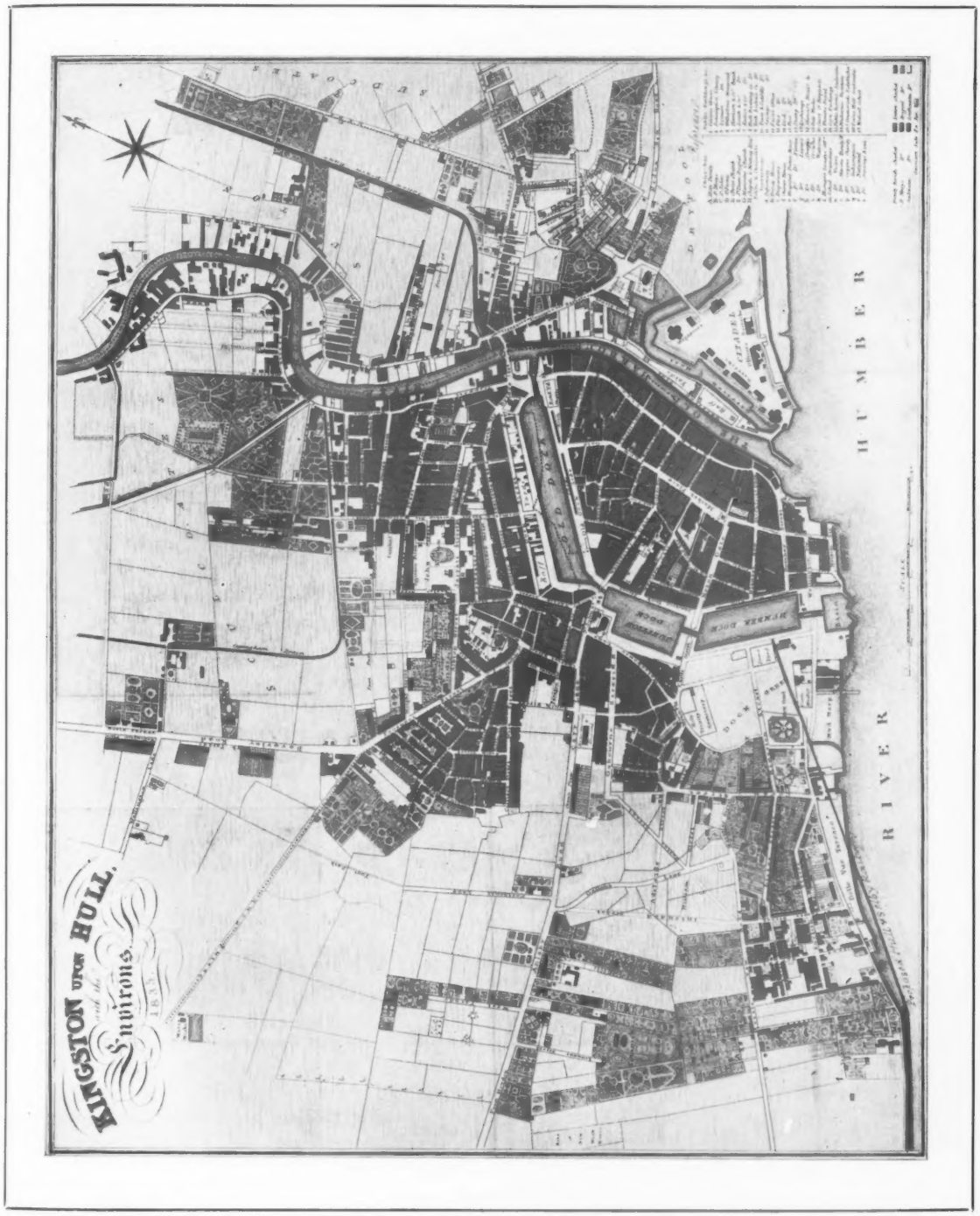
The low level of the site, which for military and defensive purposes proved several times to be the salvation of the town, was evidently a constant source of inconvenience to the inhabitants, who from time to time were cut off from the outer world by flooding of the surrounding country, and which no doubt was a contributory cause of the mysterious plagues which visited and distracted the town in the fifteenth century. Even at the beginning of the fourteenth century this had evidently become a great nuisance, and Tickell relates that "there were no highways, as at present, nor any considerable number of enclosures; so that from the quantity of water on a level surface, and no proper drains being made, passengers mu-t have found themselves exceedingly incommoded." Accordingly steps were taken about this time (1303) to remove the cause of the inconvenience, and roads were constructed which remain to this day as the main arteries of the city, connecting Hull to Hessle, Anlaby, Beverley, Cottingham, and Holderness.

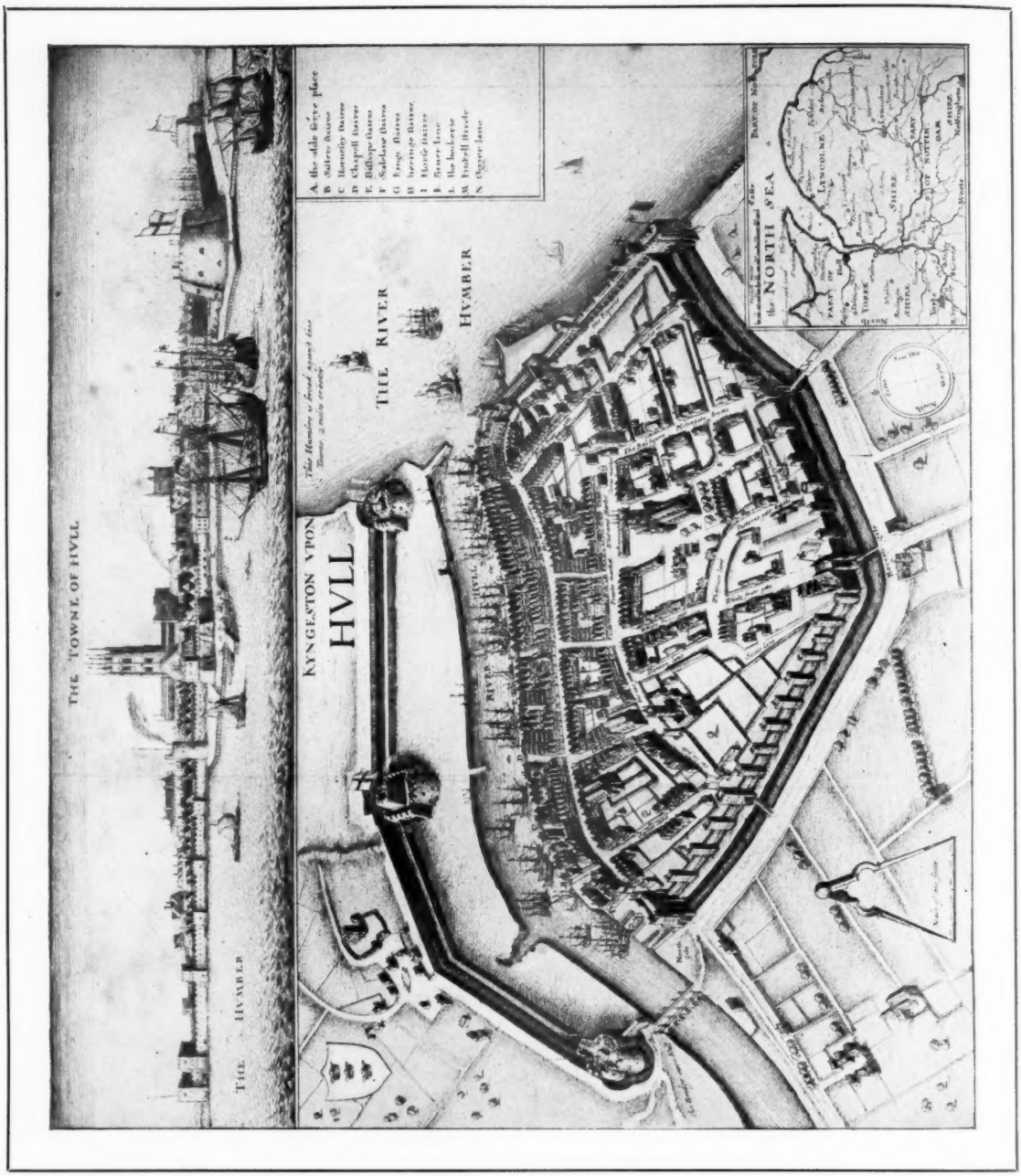
The road from Hull to Anlaby appears to have been subjected to continual flooding, and to have been so serious a danger to persons travelling by this route that in 1366 the Commissioners who were charged with the protection of the country against inundations found it necessary to raise the road six feet above its ordinary level. This flooding was a source of constant expense to the inhabitants, and even as late as 1622 the poet Taylor refers to this in the following lines:—

> It yarely costs five hundred pounds besides,
> To fence the towne from Hull to Humber's tydes,
> For stakes, for bavins, timber, stones, and piles,
> All which are brought by water many miles;
> For workmen's labour, and a world of things,
> Which on the towne excessive charges brings.

The general arrangement of the town at the beginning of the fourteenth century is well illustrated by the sketch-plan of the town at that period. It was about this time that the town was fortified with a wall, ditch, and towers, which had the effect of confining the town within the definitely limited area of about a hundred acres




KINGSTON upon HULL
and its
Environs
1851
HUMBER
RIVER



between the rivers Humber and Hull and the town walls, which consequently became the governing factors in the development of the town, factors which may be said to have been the ruin of the town from a purely town-planning point of view. The last remnant of the town walls appears to have been removed in 1864, by which time the city had overflowed its original boundaries and was growing rapidly, but without any governing spirit, in every direction.

The plan of the town in the sixteenth century gives an excellent idea of its condition at that time and of the important defensive position it occupied. In the place of the fortifications, walls, and moat, there is now a series of magnificent docks which fittingly suggest the suppression

of the military by the commercial spirit of the age.

The principal activity of the city was naturally along the river bank, the course of which, as will be seen from the map, had been changed, probably in the great flood of 1256. Parallel to the river ran Hull Street (now High Street), which was no doubt the nucleus of the town; and between the street and the river, where now are crowded slums and courts, ran a broad quay. Here were situated the best residences and places of business in the town; but the burgesses, to their discredit, petitioned the King and obtained permission to build upon the quay fronting the High Street; and though it maintained its importance as a residential and business street till last century, it is now of comparatively small importance, as, the extension of the town taking mainly a westerly direction, other streets of greater importance have superseded it.

The growth of the town has throughout its career been one of great commercial triumph, but it cannot be said that at any time there has been evidence of any consideration of the lines upon which it should develop, and it has consequently become a mere collection of streets, offshoots of the original roads leading to Hessle, Anlaby, Beverley, Cottingham, and Holderness. History has fully justified the natural fitness of the selection of the site from a military and commercial point of view, but a modern progressive municipality such as Hull can boast at the present day would no doubt have promptly condemned a proposal to build a town in this position as insanitary, and incapable of broad development. The course of centuries has rendered it sanitary, and the vast activity of late years in street improvement renders it now one of the most important of our large towns.

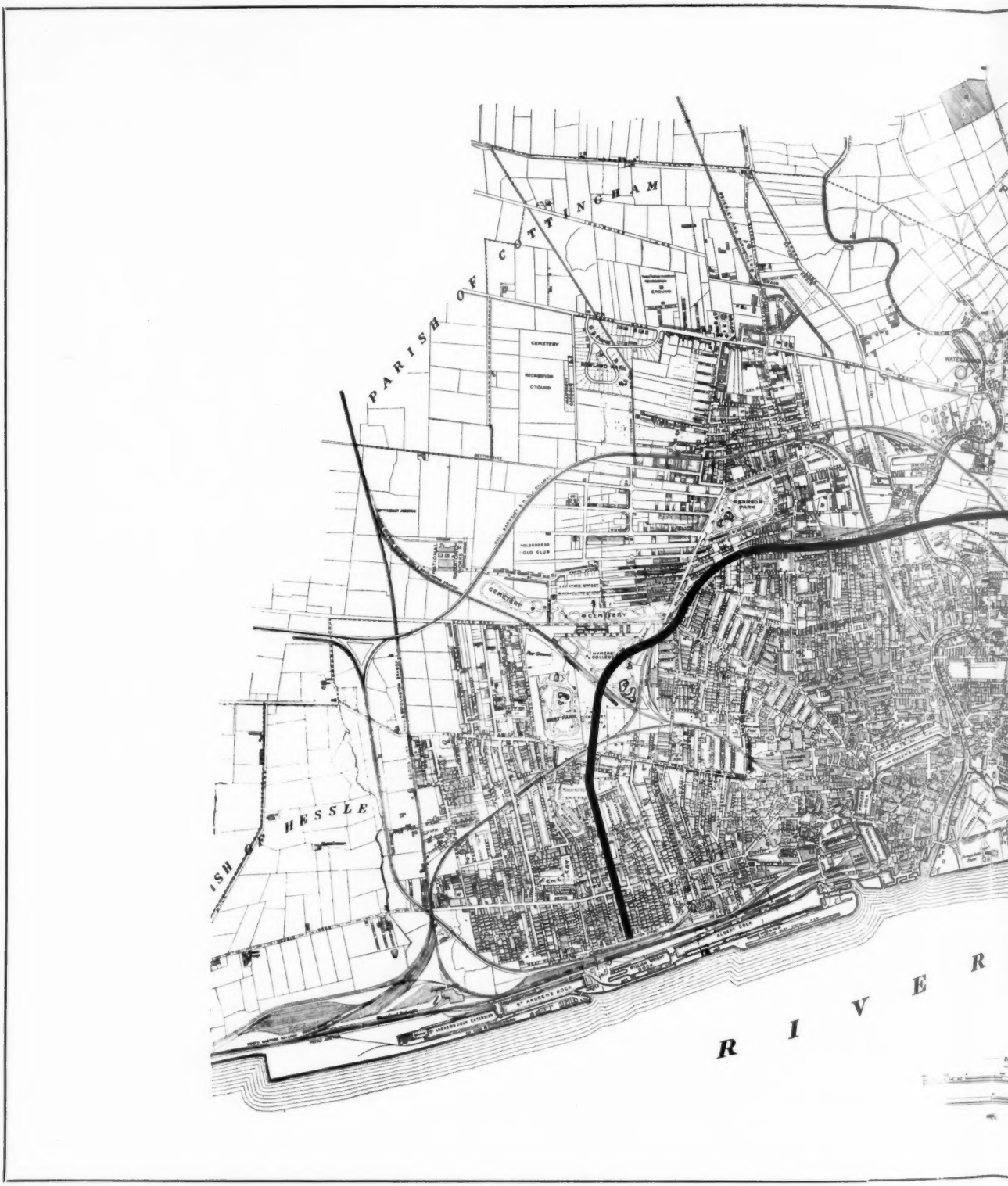
All through the history of this town we find municipal activity clearing areas, removing obstructive buildings, making street improvements and developments; but probably no town can present a greater lack of foresight in the planning of its streets.

One distinct effort appears to have been made in the year 1845, when a scheme for a promenade round Hull was proposed by a number of prominent residents (see plan of modern Hull). A prospectus was prepared, and the undertaking was registered as the "Grand Victoria Promenade." The idea, as will be seen from the accompanying plan of Hull, was to form a wide promenade round the town, following very nearly the boundary line of the borough as it then existed, which at that time was quite in the country. Unfortunately the scheme was never carried out, and got no further than paper. The immense value of such a street at the present day cannot be overestimated, and would have had an appreciable and beneficial effect upon the modern development of the town, besides affording an invaluable highway from west to east, and so diverting the vast amount of traffic through the centre of the town.

We have in Kingston-on-Hull an illustration of what may be found in every prosperous modern town of England with an ancient foundation, namely, a large commercial city developed round a small nucleus of streets which primarily were constructed for convenience of getting access to parts of a quite small area surrounded and limited by fortifications and water, and having no relation to anything outside the walls, excepting access to the five or six roads leading out of the town. The effect of fortifications has always been to congest the area within their circumference, which area almost invariably remains the centre of activity; and, consequently, the more prosperous a town becomes, the more this centre grows attractive and the more crowded it gets, especially in the absence of modern means of communication, leaving a festering legacy of slums, such as Hull, sadly to its cost, has experienced, for future generations to sweep away and to pay for. Municipal prosperity and the destruction of the picturesque in street architecture are unfortunately inseparable, but Hull has directed its individual efforts towards municipal improvement with thought and wisdom; nevertheless, until some spirit of street architecture and design becomes, as with the Americans, the Germans, and the French, a trait in our national character, we cannot hope for more than a spasmodic treatment of our town and street architecture.

Whatever may have been the deficiencies of the builders of Hull, it seems clear that the present generation do not intend to share the shortcomings of the past, and it is encouraging to learn that action is already being taken in connection with a town-planning scheme for Hull. So we may hope that Hull will successfully solve the very difficult problem it has before it and will atone for past failures in the planning of the town by becoming the pioneer in the town-planning movement.

THE DEVELOPMENT OF
A SEAPORT TOWN



PLAN OF KINGSTON-ON-HULL, SHOWING IN BLACK THE RING ROAD PROPOSED IN 1845

Town Planning and
Housing: Supplement
to The Architectural Review

250-2


Plan of
THE
CITY OF KINGSTON-UPON-HULL,
SHEWING ALL
RECENT IMPROVEMENTS
BY GEO: FRYER, F.S.I.,
PUBLISHED BY M. HARLAND & SON, MANOR STREET, HULL.
1908.
PARISH OF SUTTON
PARISH OF BILTON
PARISH OF PRESTON
MARFLEET
ALEXANDRA DOCK
HUMBER

A RECENT EXAMPLE OF TOWN PLANNING

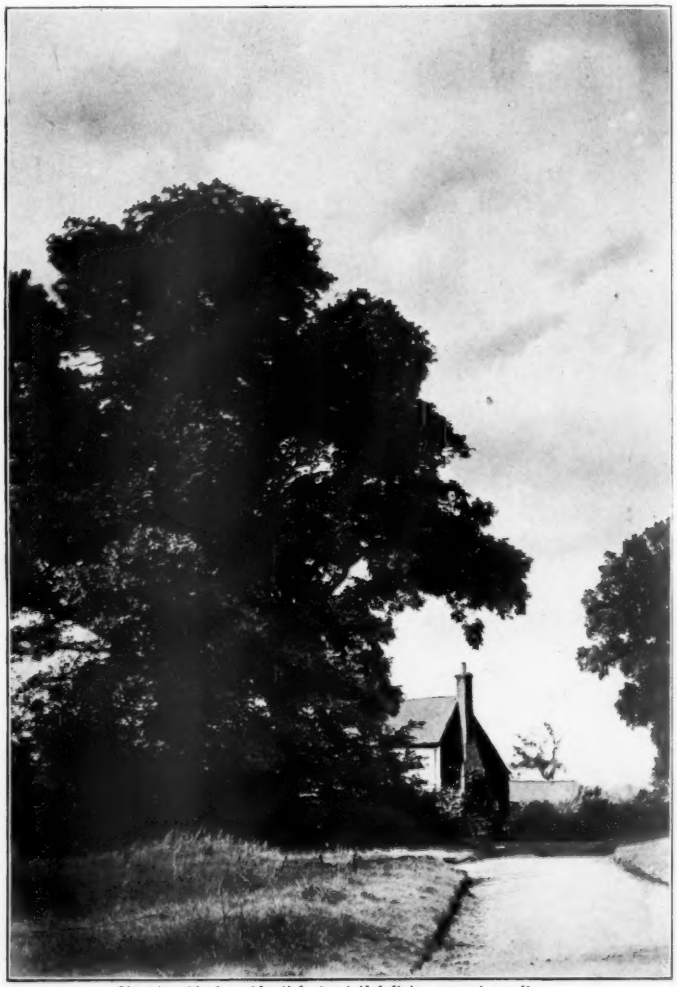
KNEBWORTH

BEFORE the Town Planning Act became law a number of large owners of land in the country were interesting themselves in the question of preparing comprehensive plans for the development of their estates and for carrying into practice the objects of the new Act. As stated in the first section of the Act, these objects are to secure proper sanitary conditions, and amenity and convenience in the laying out of land; and the haphazard method which characterises most building development does not, to say the least, promote these objects.

The Earl of Lytton, who owns the beautiful Knebworth Estate, has for some years been developing the land adjoining Knebworth Station, in the centre of his property, and distant about two miles from his historic home. His experience of the ordinary method of development led him to see the desirability of having a plan prepared for the whole of his building estate, so as to regulate the growth of the new township that was gradually springing up, and to secure the preservation of the natural features of the site and some control of the architecture of the buildings to be erected. With this object in view he had a plan prepared by Mr. Thomas Adams in consultation with Mr. E. L. Lutyens for an area of about 800 acres surrounding the station, and had special stipulations incorporated in the agreements for sale and lease to secure the objects in view. If we calculate that this site will be occupied by an average of eight houses to each acre the scheme will provide for the total of 6,400 houses for a population of about 30,000. Before finally settling the lines for the proposed new roads and streets a contour plan of the most undulating part of the site was prepared and a main drainage scheme decided upon.

On the west side of the railway the land will be leased only, and all designs of houses and buildings will be subject to the approval of Mr. Lutyens, who will exercise strict supervision, so as to secure that the designs of individual houses will not only be satisfactory in themselves, but harmonise with surrounding development.

The main feature of the plan on the west side is the proposed main avenue, which is 100 ft. wide at its narrowest point. On this avenue it is proposed to group the most important blocks of buildings of the town and provide sites for the institutes, halls, etc., with the church occupying a commanding position as a terminal feature. This avenue starts in a valley near the railway and rises by an easy gradient to a central place in front of the proposed church. It is intended at an early stage to plant trees along the line of the proposed



Showing ideal residential street if left in present condition, with pathways cut through grass margin to houses.

COUNTRY LANE, KNEBWORTH

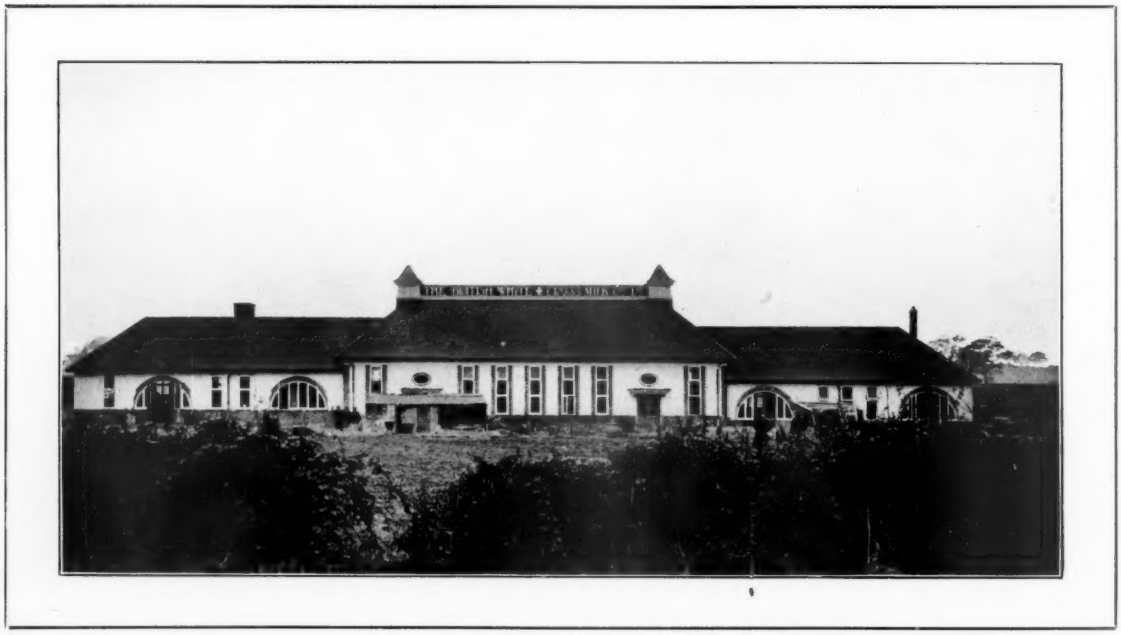
KNEBWORTH GOLF COURSE—KNEBWORTH HOUSE IN THE DISTANCE—
NOT IN THE BUILDING SCHEME

A good residential street, but totally inadequate for main thoroughfare; proposed to be superseded by new road 80 ft. wide.
EXISTING LONDON ROAD

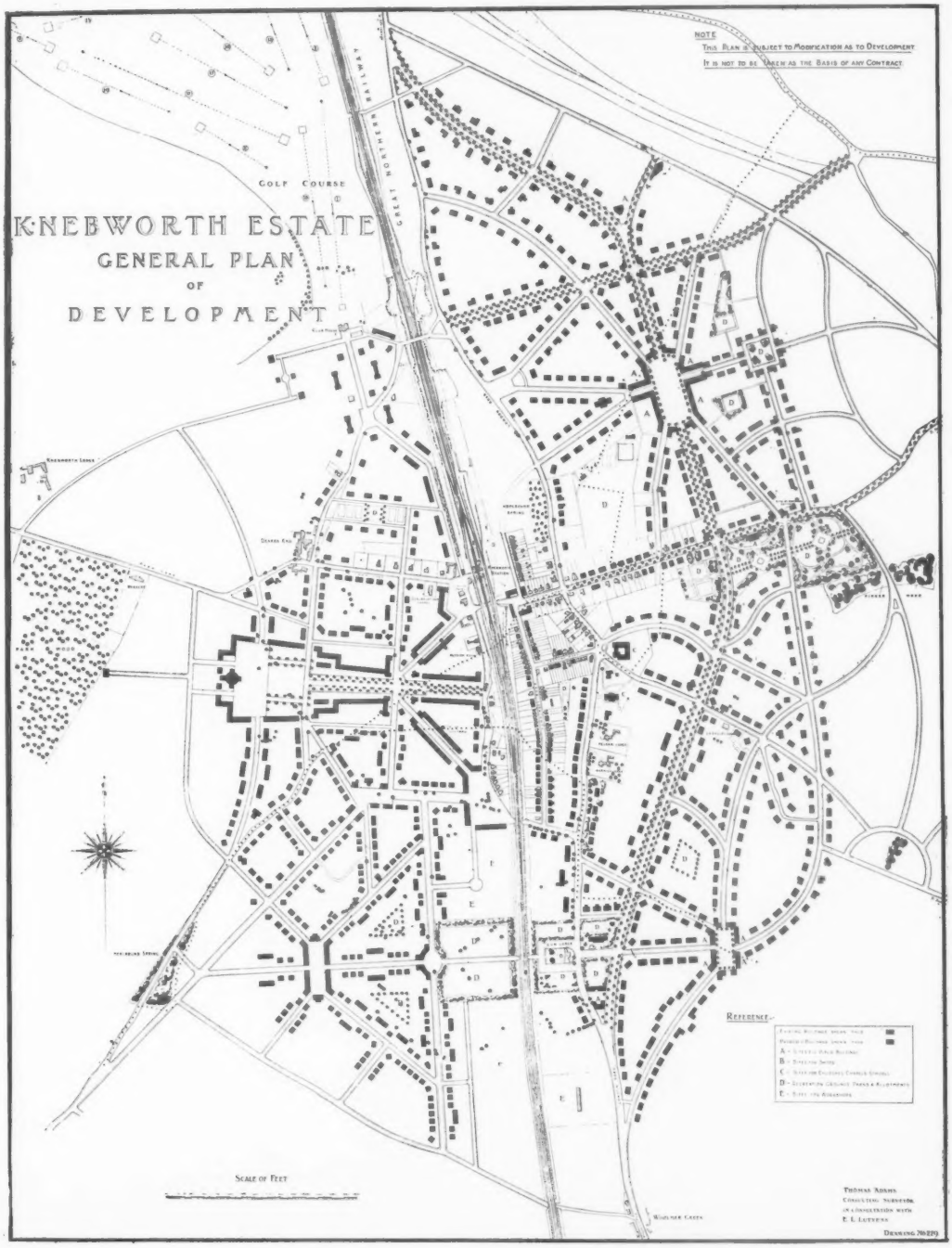
avenue, but the construction of this main avenue will not be proceeded with until a considerable amount of building has taken place on other parts of the estate. The importance of the station approach has been fully realised in preparing the plan. The land on the high ground between the station-place and the golf course will be developed for large residences, and these sites, as well as the sites on the west side of the railway, will be under strict architectural control in order that a homogeneous and picturesque effect will be secured.

A little further to the south it is ultimately proposed to have the Market Square, but for the present the business requirements will continue to be provided on the east side of the railway. On this side there will be less architectural control, but all plans will be subject to approval. The main feature suggested on the plan east of the railway is the proposed deviation of the London road, which is steep and narrow at this point, to enable the traffic to pass through the estate practically on a level, and without the annoyance which necessarily results from a narrow main thoroughfare. The main road will be about eighty feet in width. Provision is made for athletic grounds, open spaces, and allotments. The area for workshops is kept quite detached from the residential portion. It is not proposed to make Knebworth a factory town, but it is recognised that it will be necessary to provide sites for industrial concerns and workshops for the supply of the needs of the community. It is hoped that Knebworth will represent all classes, and while providing admirable sites for residences for the rich, will make adequate provision for cottages for the poor, and sites for workshops in which the latter can obtain employment. It is understood, however, that workshops and small factories will only be permitted if they are artistically designed and free from smoke or nuisance. The factory erected by the White Cross Milk Company from designs of Messrs. Bennett & Stratton of Finchley is an indication of the kind of building allowed to be erected for this purpose at Knebworth.

It is of course impossible, in preparing a plan of a large semi-rural township such as this will become, to secure satisfactory architectural treatment for the whole area. Provision has to be made for small detached and semi-detached houses in large gardens and the land has to be sold or leased with the modified form of control which is possible under our English conditions. Practical considerations in such a scheme must always come in conflict with the æsthetic to a certain extent.



A FACTORY AT KNEBWORTH



THOMAS ADAMS, SURVEYOR IN CONSULTATION
WITH EDWIN L. LUTYENS, ARCHITECT

TWO VIEWS OF THE AVENUE SOUTHAMPTON

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UPPER VIEW—THE AVENUE, SOUTHAMPTON
SHOWING SIDE STANDARDS PARTIALLY CONCEALED BY TREES

LOWER VIEW—SHOWING THE UNSIGHTLY EFFECT
OF CENTRE STANDARDS FOR TRAMS