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Photo: "Architectural Review"

WOLVESEY PALACE, WINCHESTER: ENTRANCE FRONT
LOOKING TOWARDS CHAPEL

Garden Front

Entrance Front

Photos: "Architectural Review"

WOLVESEY PALACE, WINCHESTER

WOLVESEY PALACE, WINCHESTER

BY C. RUSSELL CORFIELD, A.R.I.B.A.

NEXT to the cathedral, this is the most interesting building in Winchester. The site has been occupied by episcopal palace and royal stronghold from the seventh century onwards; but we may leave unnoticed the early history of the place, because it has little bearing on the existing building. It may be noted in passing, however, that William of Wykeham was one of the occupiers of Wolvesey Palace, and he is said to have made many additions to the old building. In 1501 Bishop Fox took up residence here, and it seems probable that he rebuilt the chapel in late Perpendicular style; the lower portions of the walls evidently formed part of a still earlier chapel, as they are twelfth-century work and of great thickness.

During Cromwell's day the life of both palace and castle came to an end, the fortifications being destroyed, and everything done to prevent the hated episcopacy holding office here any longer.

In the year 1662 Christopher Wren received a commission from the king to erect a royal residence on Castle Hill, which was to be linked to the west front of the cathedral by a wide avenue, cut right through the ancient city. Unfortunately the only portion of this plan to be carried out was the monarch's home, since destroyed by fire. It was about this time that Wren built the charming little schoolhouse in the college grounds, and to this date also belongs the present Wolvesey Palace, commenced during the lifetime of Bishop Morley.

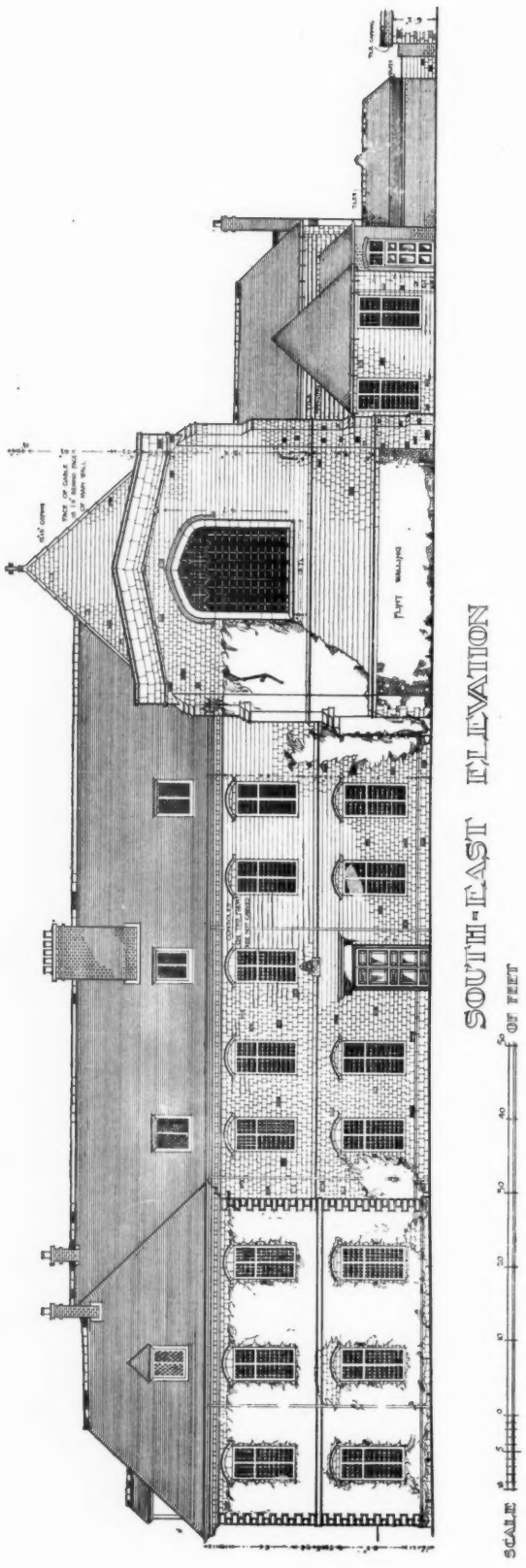
Morley was translated from Worcester, and when he arrived at Winchester he "found not an house to dwell in"—nothing but a ruined palace. These existing ruins no doubt provided some material wherewith to erect the new building, but the greater portion of the stone was probably brought here by water, up the River Itchen, from the Isle of Wight and adjoining counties.

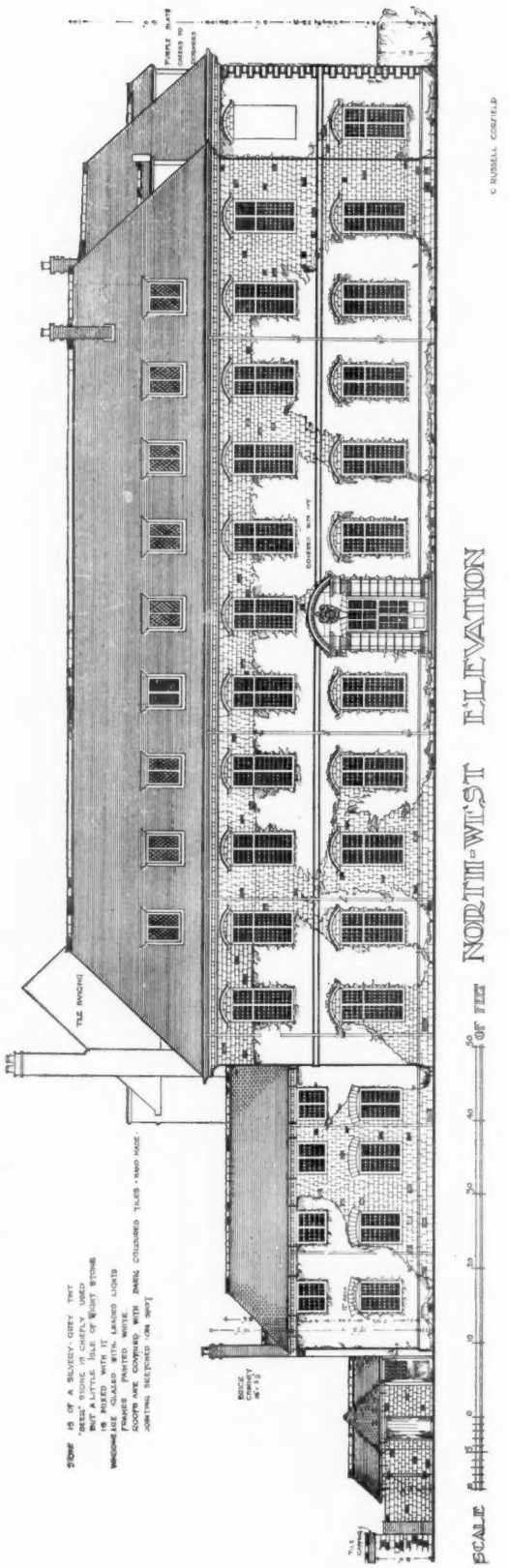
Morley died in October 1683 without seeing the completion of his scheme. The following extract from his will shows the interest he had in his new palace:—"To the end that my successors in ye see of Winchester may have an house neare theire cathedral, large enough to receive them and theire families, though not too large, stately and magnificent as there was formerley to ye neow front, which I have built already, it is my will, and I have already taken order, that one of ye wings viz:—that next to ye chapell, shall be new built before Michaelmas next, and whether I live to see the finishing or noe, my will is that it shall be finished at my charge whatsoever the charge comes to. . . . . I doe also hereby bequeath 500*l*. for the finishing the house at Wolvesey, but not until what is done already be accounted for and paid off, which I earnestly desire may be done at the ensuing audit."

Morley was succeeded by Bishop Mews, but during his episcopacy very little work was carried out. He seems to have cared for the battlefield more than palace-building, for we read that from his carriage he commanded the king's artillery at the battle of Sedgemoor.

In 1685 Trelawney was elected to the see, and

MAIN ENTRANCE


SOUTH-EAST ELEVATION
SCALE 0 10 20 30 40 50 OF FEET


NORTH-WEST ELEVATION
SCALE 0 10 20 30 40 50 OF FEET
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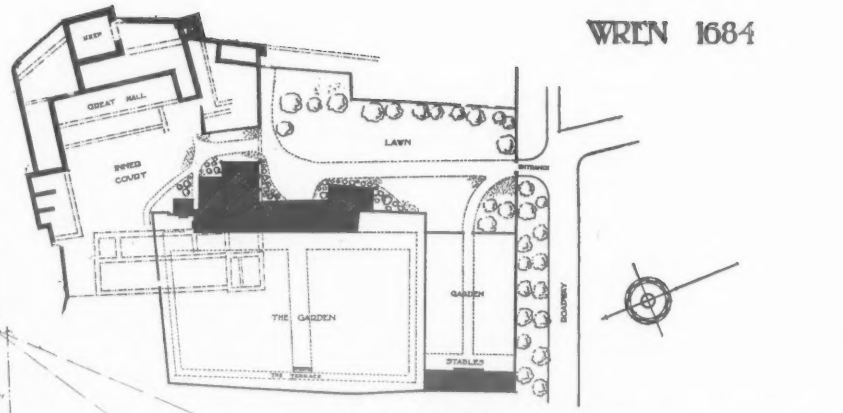
WOLVESEY PALACE
WINCHESTER

WREN 1684

WOLVESEY PALACE WAS BUILT BY SIR CHRISTOPHER WREN IN 1684 CLOSE BY THE RUINS OF WOLVESEY CASTLE PORTIONS IN BLACK SHOW OLD CASTLE WALLS STILL STANDING DOTTED LINES INDICATE OLD WORK.
THE XII CENTURY WALLS OF CHAPEL ARE INCORPORATED IN THE PALACE
THE WALLS ARE OF STONE CHIEFLY 'BEER' LIMESTONE
THE ROOFS ARE TILED, TILES SECURED WITH OAK PEGS TO ROUGH BATTENS
THE CHAPEL IS NOT USED AT PRESENT & IS IN A BAD CONDITION PAVING IS OF BLACK & WHITE MARBLE

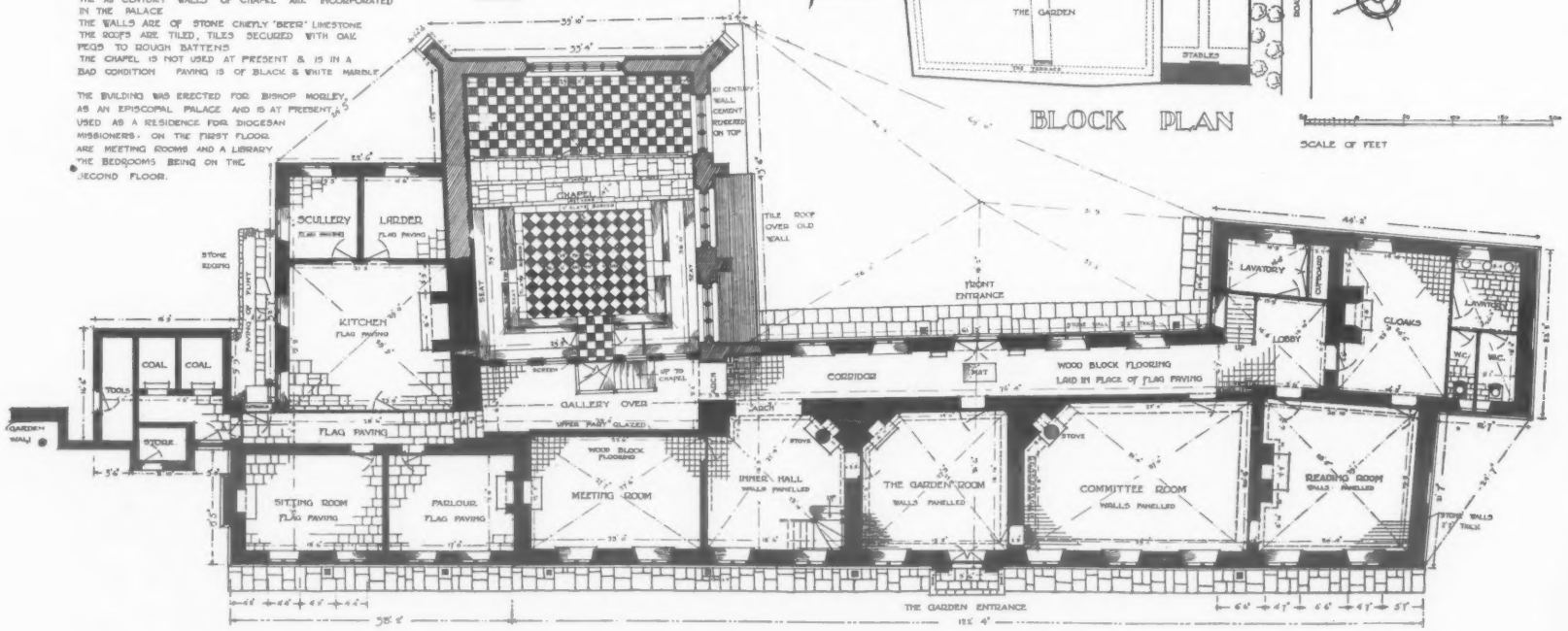
THE BUILDING WAS ERECTED FOR BISHOP MORLEY AS AN EPISCOPAL PALACE AND IS AT PRESENT USED AS A RESIDENCE FOR DIOCESAN MISSIONERS. ON THE FIRST FLOOR ARE MEETING ROOMS AND A LIBRARY THE BEDROOMS BEING ON THE SECOND FLOOR.

THE HATCHED PORTION INDICATES PLAN AT LEVEL OF CHAPEL WINDOWS



BLOCK PLAN

SCALE OF FEET



GROUND PLAN

SCALE 1" OF FEET

T. RUSSELL CHESHELD

continued the work, making, we are told, many improvements. He and Ken were among the seven bishops who, having asked King James to withdraw his Declaration of Indulgence, were sent to the Tower for refusing to give cognizance, but were afterwards acquitted.

In 1721 Bishop Trimnel succeeded Trelawney, but for some reason he and the following bishops preferred either London or Farnham to Winchester as a place of residence, the result being that

DOORWAY ON GARDEN FRONT *Photo: "Architectural Review"*

Wren's palace fell into considerable disrepair, and a notable historian of the time tells us that certain roads in the neighbourhood, which the bishop was obliged to keep in order, were actually repaired with stone taken from this building.

At the present time a fine pair of gate-piers form a fitting entrance from the highway just opposite the college, whilst a winding pathway across a stream and through the Deanery Gardens links up the palace with the cathedral.

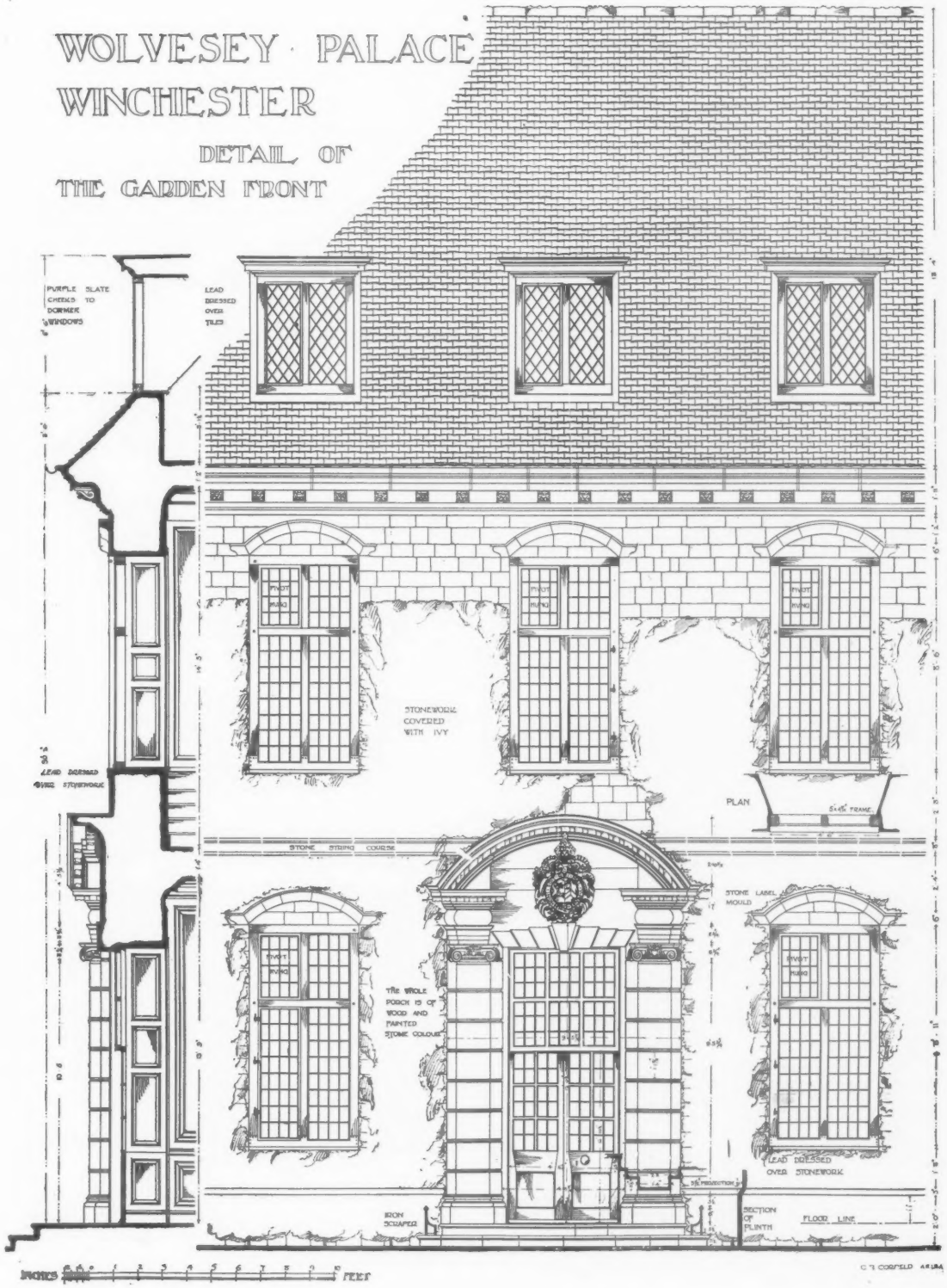
On the east side is the main entrance doorway, over which is a flat pent-roof, supported by some richly carved brackets, and above this a stone tablet surmounted with the bishop's mitre and the inscription:—

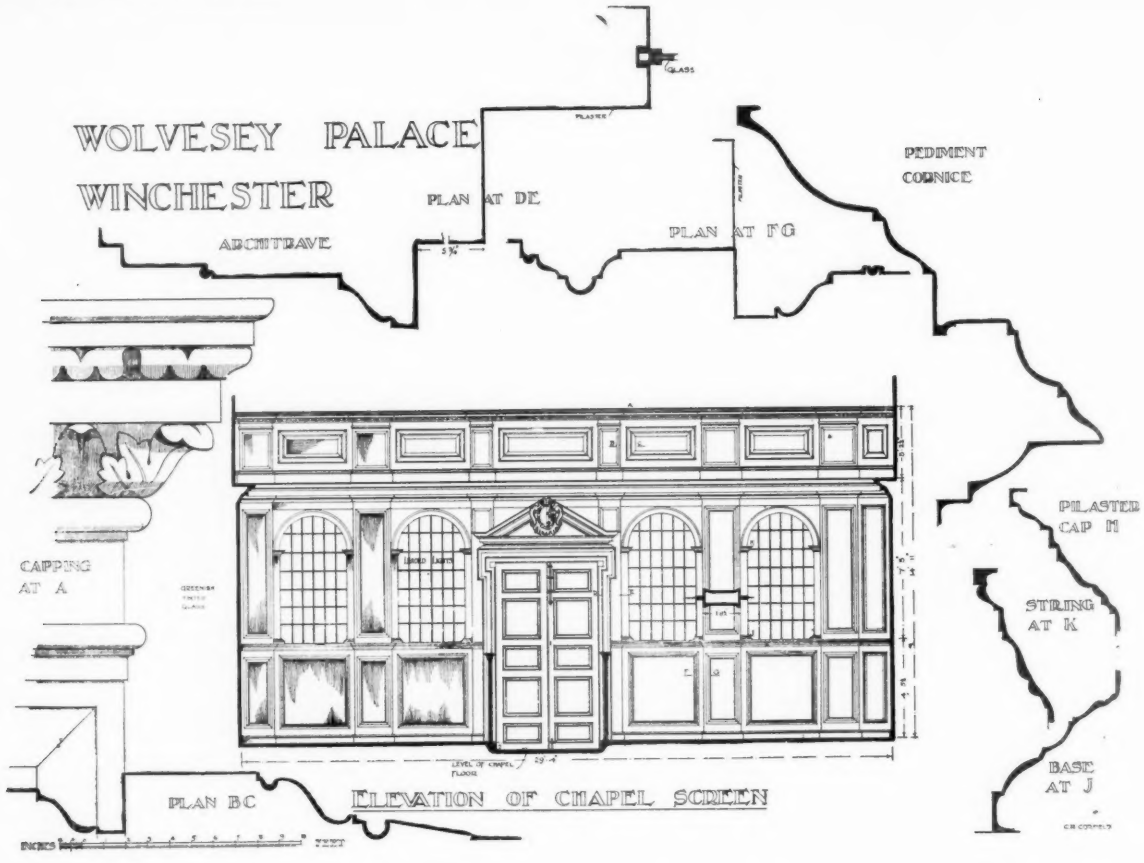
GEORG MORLEY EPUS
HAS ÆDES PROPRIIS IMPENSIS
DE NOVO STRUXIT
AN. DO. 1684.

The entrance leads directly into a wide corridor, which until a few years ago was paved with flagstones, but now, unfortunately, is laid with wood-block flooring. This corridor links the main hall, in which is a fine wood staircase, with the smaller hall at the south end of the building, where a secondary staircase is placed.

Many of the ground-floor rooms have been adapted to modern uses, cloak-rooms and lavatories having been formed, but the chief rooms have been left much as they were. All the internal panelling and other woodwork is painted. The doors are two-panelled with bold architraves around them.

The window openings form pleasant recesses, by reason of the frame being on the outside of the


WOLVESEY PALACE
WINCHESTER
DETAIL OF
THE GARDEN FRONT
PURPLE SLATE CHEEKS TO DORMER WINDOWS
LEAD DRESSED OVER TILES
STONEWORK COVERED WITH IVY
LEAD DRESSED OVER STONEWORK
PLAN
STONE STRING COURSE
STONE LABEL MOULD
THE WHOLE PORCH IS OF WOOD AND PAINTED STONE COLOUR
LEAD DRESSED OVER STONEWORK
IRON SCRAPER
SECTION OF PLINTH
FLOOD LINE
INCHES
FEET



wall; each contains a seat and has well-proportioned shutters. All the cornices are of wood, in some rooms quite plain, whilst in others carved members and dentils are added.

Wren appears to have given most attention to the garden-room, the walls of which are panelled throughout, the lower portion being treated as a dado; above this, stretching to the ceiling, are lofty single panels, with bold bolection mouldings, crowned by an elaborate wood cornice.

The chapel is about five feet above the ground floor, and is divided from the house by a "Classic" screen with a short flight of stairs leading up to the central doorway. This doorway is surmounted by a pediment enclosing a carved coat-of-arms, and on either side are two semi-circular-headed windows filled with leaded lights and old glass of a greenish hue. Between the windows are panelled pilasters which support the main cornice, and above this is an attic storey, forming the front of the gallery. On three sides are stalls, backed by panelling up to the level of the window sill, and terminated by a cornice. The floor is paved with black and white marble squares, with stone steps leading to the sanctuary. The altar has been removed and the communion rail is all that remains. The ceiling, which may be of more recent date, is very plain, having no enrichments whatever.

A spacious gallery extends back over the kitchen corridor, which is entered by a doorway at the head of the grand staircase on the first floor. The chapel has been recently restored, the roof retiled and put in a good state of repair.

To the north are the kitchens, larders, and what were evidently once the servants' quarters. This wing is made subservient to the main block, and has its roof kept down below the level of the main cornice.

On the first floor a few of the rooms have been considerably altered, to make them suitable for meetings, but some of them are just as they originally were, being treated internally in a similar way to those on the ground floor.

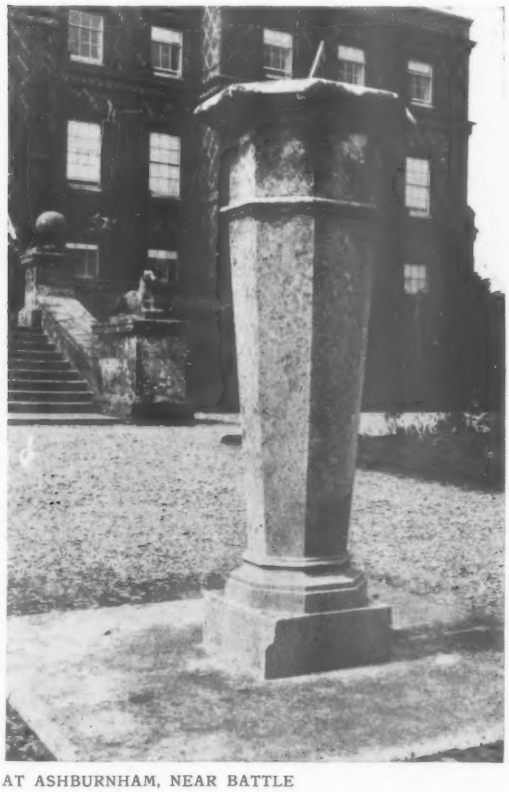
The second-floor rooms are formed in the roof and are lighted by dormer windows; at present they are inhabited by diocesan missioners, who also have a small chapel here for private use.

All the windows are very simply treated, having centre mullion and transom, with metal casements hung by wrought-iron pivots on the outside of the frame, and large wrought-iron fasteners. Over each window on the ground and first floors is a segmental stone label mould, with stone infilling, which in some cases has settled considerably. The sills do not project, but there is a lead apron dressed down over the stonework.

It is to this simple and dignified fenestration that the charm of the building is due. It is particularly noticeable on the garden front, where the long row of windows is only broken by an elaborate external doorway, standing out in solitary relief. Upon this doorway, which is of wood, Wren seems to have concentrated all his powers. It is flanked on either side by rusticated pilasters having Ionic bases and capitals, with flat arch and voussoirs over. The entablature is carried around the top of the pilasters, the whole being surmounted by a segmental pediment with the dentilled cornice and bed-mould broken back to give a deeper recess for the protection of the very richly carved bishop's coat-of-arms and mitre.

On the west side of the house is the large garden, surrounded by a high stone wall with tile coping, at the lower end of which, approached by a wide central pathway and flight of stone steps, is the terrace. The garden front as seen from here, with the stonework of a silvery surface appearing between great masses of dark green ivy, the stately rows of windows crowned by the heavy white dentilled cornice, and the high-pitched dark-tiled roof and dormer windows, forms a most impressive picture.

This delightful example of the English Renaissance has endured many vicissitudes, having been used in turn as an exhibition hall for pictures, a school-house, and workshops. It is good, however, to see that at last the building is being adequately protected and is receiving the reverence which was for so many years withheld, but to which its unique associations unquestionably entitle it.



AT ASHBURNHAM, NEAR BATTLE

SUNDIALS

AUSTIN DOBSON—to prefix a title to his name were now more impertinent than to omit it—has in sundials a subject after his own heart. They are racy of the period which he has made his own, and he of all men is best qualified to sing in light and graceful verse their old-world charm. In the following lines he seems to have captured the very soul and spirit of the sundial:—

> 'Tis an old dial, dark with many a stain,
> In summer crowned with drifting orchard bloom,
> Touched in the autumn with the yellow rain,
> And white in winter like a marble tomb,
> And round its grey time-eaten brow
> Lean letters speak—a worn and shattered row:
> "I am a shade—a shadowe, too, art thou,
> I mark the time; saye, gossip, dost thou soe?"

In these strenuous times it is idle to hope for a return of those halcyon days of leisure of which the old-fashioned sundial is reminiscent—days when hunger sounded the dinner-bell, when drowsiness rang the curfew, and labour was not protracted after sunset.

The origin of these interesting old dials is almost lost in obscurity, but it is generally believed that the Babylonians or Chaldeans were the first people to divide the day by mechanical contrivance, long before the commencement of the Christian era.

The Book of Isaiah furnishes the first authentic record of the existence of sundials: "Behold, I will bring again the shadow of the degrees, which is gone down in the sundial of Ahaz, ten degrees backward." The dial there referred to probably came from Assyria about the year 714 B.C. The lucid atmosphere of the East is favourable for celestial contemplation, and sundials are most plentiful under clear skies. In China they are as common as clocks are in this country, and our allies the Japanese carry small dials as we carry watches. To this fact there is one notable exception—the Egyptians do not appear ever to have employed sundials, and the methods they adopted for measuring time are unknown. The sundial discovered at the base of Cleopatra's Needle was of Greek origin. Some authorities think that the obelisks of Egypt may have been erected as a gnomon, with a circle of stones around them to denote the divisions of time. In Upper Egypt palm rods were planted for this purpose,

and the reference in the Book of Job, "As a servant earnestly desireth the shadow," probably refers to a rude arrangement of this character. Sundials were introduced into Greece by Anaximander of Miletus, about 560 B.C. The Romans adopted them from the Greeks, the first example being set up in Rome 293 B.C., in the court of the Temple of Quirinus, by Papirius Cursor. Cicero, writing 48 B.C., refers to a sundial he wished to put up in his villa, and his death is said to have been predicted by the omen of a raven striking off the gnomon of the dial.

The Romans placed sundials on temples, baths, houses, in public places, and on their tombs.

In England the oldest dial is that on the Bewcastle Cross, which dates back to A.D. 670. In Norman times sundials were placed at the junction of important highways for the benefit of travellers. Seven Dials, for example, was so called because a column stood there to which seven dials

AT WIMBORNE MINSTER

AT GLAMIS CASTLE

were attached, facing the seven roads that converged at that spot. But it was not until the sixteenth century that sundials became fashionable in private gardens and over the doors of churches. As time went on the decorative possibilities of the sundial were appreciated, and pedestals of excellent design were constructed, the best examples being found in Scotland.

In the sixteenth century mottoes began to be provided for the dials. As a rule they were quaintly beautiful, sometimes abrupt and dictatorial, but generally an attempt was made to carry out the injunction contained in the following lines: "A sundial motto should be as short as the posy on a ring, as clear as the sun that shines on the dial's face." The following selection serves to show their diversity:—

"Come, light! visit me!
"I count time; dost thou?"
"Light and shadow by turns, but always love."
"Haste! oh, haste! thou sluggard, haste!
The present is already past."
"Begone about your business."

In no place do the pedestal dials look so well as amid some old-world garden surrounded by flowers :—

Serene he stands among the flowers,
And only marks life's sunny hours ;
For him dark days do not exist—
The brazen-faced old optimist.
George Allison.

AT BROCKENHURST PARK, HANTS

IN THE QUEEN'S GARDEN, SANDRINGHAM

At the present time there is happily a revival of interest in these old dials, and many excellent examples are being placed in gardens and elsewhere.

One might imagine that a sundial could be laid out without resorting to mathematics or mathematical formulæ, by merely erecting a post at the centre of the dial-face and putting a mark at the end of the shadow cast by the post at each hour during the day, as indicated by a good timepiece. Unfortunately, the problem is not quite as simple as this.

Everyone knows that the sun rises higher in the sky in summer than in winter. Hence, it will not do to use the end of the shadow to mark the hours, for winter shadows are longer than those of summer, and the late afternoon shadows, summer or winter, are too long for any dial face. For this reason, the edge rather than the end of the shadow is used to point out the hour, and in order to have this shadow correct for any season of the year it is necessary (in the Northern hemisphere) that the gnomon point north and lie parallel with the axis of the earth. The proper inclination of the gnomon for any locality may be found by consulting a good atlas and taking the latitude

AT PRESTBURY CHURCH, CHESHIRE

AT LYME HALL

of the place as the inclination of the gnomon. The form of the gnomon may be varied to suit one's taste, so long as the shadow-casting edge—that is, the upper edge in a horizontal dial—is maintained at an angle equal to the latitude of the place. An observer sighting along this edge at night would find his gaze directed exactly at the celestial pole of the heavens, or almost exactly at the North Star.

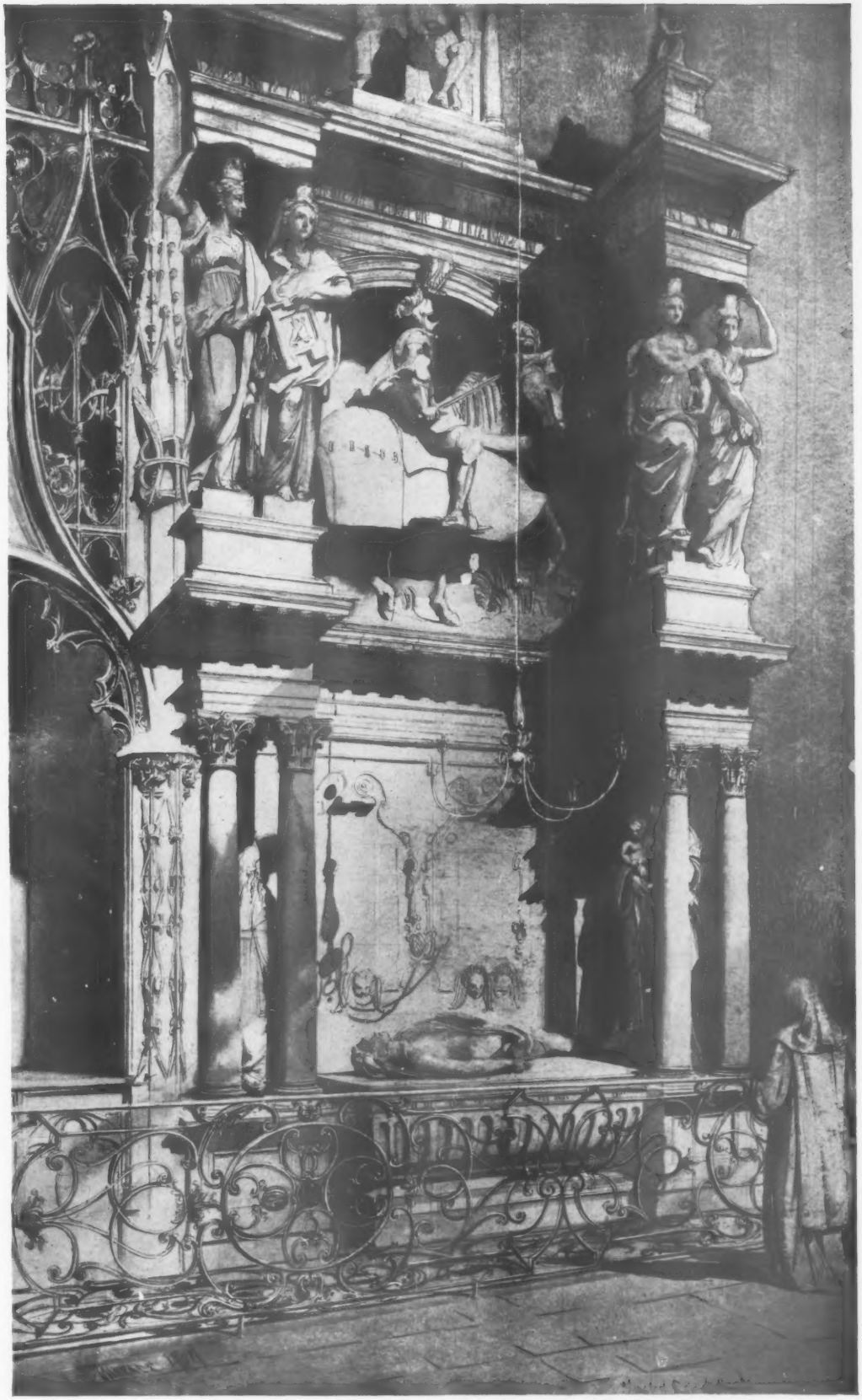
With the gnomon set at the right angle and pointing due north, the problem is not yet solved, because three different kinds of time have to be borne in mind. The sundial indicates only solar time, and twelve o'clock solar time occurs at the moment that the sun crosses the meridian, which is a plane passing due north and south through the position of the observer. Unfortunately, the sun is rather irregular in its apparent motion, arriving at the meridian earlier at some times of the year than at others, though the variation from day to day is but slight. It would be confusing to have to set our watches so that they would run

AT BATTLE ABBEY, SUSSEX

AT THE GREY FRIARS, WINCHELSEA, SUSSEX

slower at certain times of the year than at others. Hence, astronomers have theoretically constructed an ideal sun which keeps perfect time, and when this sun crosses the meridian it is called twelve o'clock local mean solar time. In the middle of February and at the end of October of each year the real sun's time—termed astronomically apparent solar time—varies about fifteen minutes from mean solar time, but on four days of the year the sun is on time and agrees with the theoretical or mean sun. These days are the 15th of April, the 15th of June, the 1st of September, and the 25th of December. It must be remembered, too, that the sun is not always in the south at noon, and therefore the dial does not always show the exact time.

For the present, however, we are not so much concerned with the setting-out of sundials as with the architectural treatment of them. The design of the pedestal offers infinite variety, but the apparently simple matter becomes in reality one requiring a keen perception of form. The accompanying photographs serve to illustrate this.



This tomb is at the east end of the cathedral, and is a fine specimen of the Renaissance in France, before the beginning of the decadence. The figure between the columns to the left is believed to be that of Diane de Poictiers

THE TOMB OF THE DUC DE BRÉZÉ, ROUEN CATHEDRAL

(*From a drawing by A. C. Conrade*)

SIR WILLIAM LEVER'S COLLECTION OF FURNITURE.—III

WE publish in this issue the remainder of our photographs of selected examples of furniture in Sir William Lever's collection at Hampstead. The preceding series were given in the issues of THE ARCHITECTURAL REVIEW for February and April last.

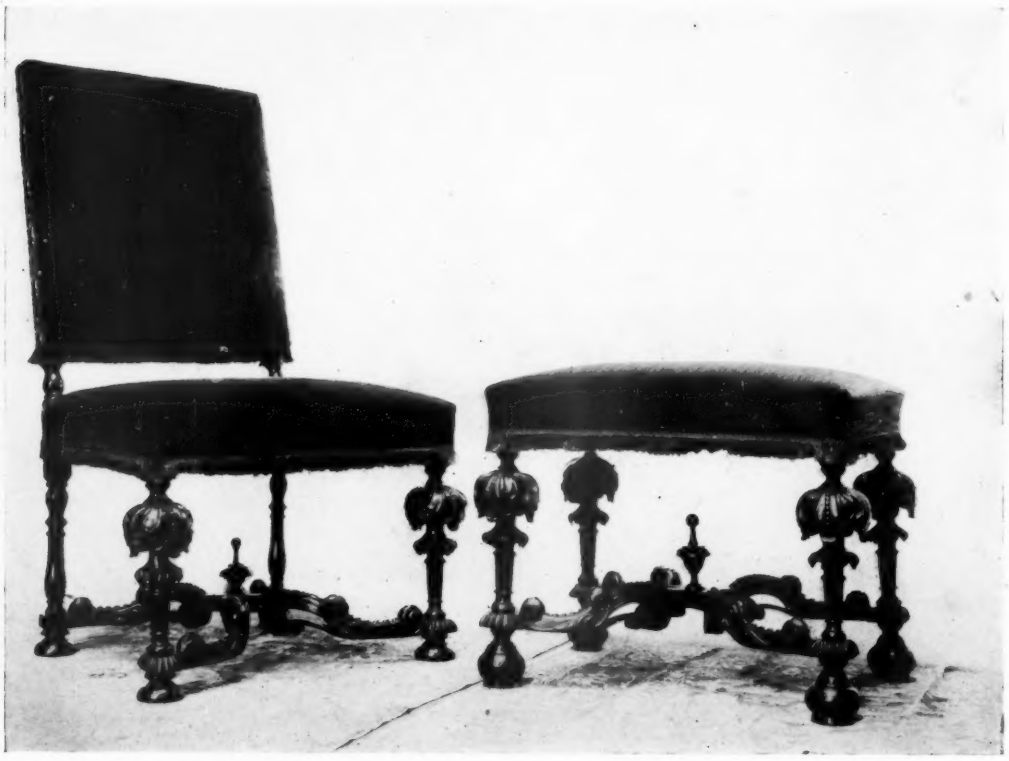
Of the two chairs shown below it may be noted that the Charles II example has an elaborately carved back instead of caned work, the seat being upholstered in needlework; while the William and Mary chair, a fine model, is fitted with a loose seat and has cabriole front legs terminating in the form of hoofs.

WALNUT CHAIR: PERIOD, CHARLES II WALNUT CHAIR: PERIOD, WILLIAM AND MARY

With regard to the caning of chairs it may be noted that in Queen Anne examples this is particularly delicate. It is hardly to be expected that such caning should have withstood successfully the wear and tear of two hundred years, and original caning is therefore exceedingly rare, especially in the seats of chairs, which naturally suffer more than the backs. Where original caning does exist it may be of service to be able to recognise it, in which respect the following points may be mentioned: Queen Anne caning is exceptionally fine, the very small supple canes only having been selected for splitting. The outer surface retains its natural glaze, but the reverse or split side was not neglected, this being carefully scraped with the edge of a piece of glass and pumice-stoned perfectly smooth before the actual caning was commenced. The woolly edges of modern caning are therefore never found in original work, and by merely passing the hand over the back the modern from original caning may be detected.

The Charles II chair and stool illustrated on the next page date from about 1680. The legs and underframes are finely carved, and the seats are upholstered in red velvet. The arm-chairs of the same period shown by the photographs on page 17 are good examples of the elaborate style in vogue after the Restoration, French scroll ornament being in great evidence. The front legs are set at an angle to the seat. Date about 1670.

The Adam commode shown on the next page is decorated with inlays and mounted with ormolu. It is a fine piece after the French model, but



WALNUT CHAIR AND STOOL: PERIOD, CHARLES II

INLAID COMMODE: ADAM STYLE, LATE EIGHTEENTH CENTURY

TWO CHAIRS OF THE CHINESE CHIPPENDALE PERIOD

ARM-CHAIRS OF CHARLES II PERIOD

OAK CHEST, JACOBEAN PERIOD

shaped on plan similar to much of the English inlaid work of the same period.

The oak chest of the Jacobean period shown above is quite a decorative piece, with richly moulded front, and split turnings.

The two Chippendale chairs shown on the preceding page represent the great influence that the Chinese fret exerted on furniture in the eighteenth century. These chairs are of a rare pattern. They are cleverly designed, but hardly suitable if considered from the point of view of comfort. The introduction of Chinese and Japanese features into English furniture design was the outcome of travels in the East made by artists and connoisseurs, who brought back with them abundance of models for adaptation. Hence arose a mania for this kind of work—particularly for lacquered pieces. This fashion persisted throughout the eighteenth century. Chippendale was sparing in its application, but Sheraton designed certain of his models expressly for lacquer decoration, some of his chairs having the legs and rails turned in imitation of the joints of bamboo. The taste for designs for interior decoration in the Chinese manner would naturally suggest lacquer pieces as the only suitable furniture, and from 1760 to 1790 it was by no means unusual to produce wall hangings of Chinese design, displaying a crude attempt at perspective. During the latter half of the eighteenth century several books were published wholly or partially devoted to the artist in lacquer work. In some instances examples of Chinese "Antick" figures were given side by side with the five Orders of Architecture. W. and J. Halfpenny, "Carpenters and Architects," published "New Designs for Chinese Temples, Triumphal Arches, Garden Seats, Palings, &c." in 1750, the book containing fearsome extravagances. The design-books of Chippendale, Manwaring, and Ince and Mayhew contain many examples of Chinese lattices, figures, and other decorative forms. But the most famous of all the works on Chinese and Japanese ornament was that of Edwards and Darby, published in 1754.

THE FORD ABBEY TAPESTRIES

BY SIDNEY HEATH
WITH PHOTOGRAPHS BY H. MONTAGUE COOPER

HANGING on the walls of the saloon of Ford Abbey, Dorset, once a Cistercian monastery, but now one of the most beautiful homes in England, are some large tapestries, as remarkable for their artistic value as for their unique historical interest. They were worked from original cartoons by Raphael, and were presented by Queen Anne to Francis Gwyn, the then owner of Ford Abbey and Her Majesty's Secretary for War. The principal subjects represented are:—

1. The scene at Lystra described in Acts xiv, when priest and people wished to sacrifice to St. Paul and St. Barnabas as Jupiter and Mercury.
2. The Saviour's Charge to St. Peter.
3. St. Peter and St. John healing the lame man at the gate of the Temple.
4. The miraculous draught of fishes.

When they were placed in position it was found necessary to remove certain panels of the walls to provide the requisite space for the tapestries, which are bordered at the sides by pillars wreathed with grape-vines and cupids, and at the top by festoons of fruits and vegetables grouped round a shield.

There is a popular tradition that these wonderful fabrics were woven in the famous looms of Arras for the King of Spain and were taken with other spoils from a Spanish vessel by some English warship. Having thus become a "droit" of the Admiralty they are said to have passed by Queen Anne's desire to Francis Gwyn. But as all these Ford Abbey examples bear the well-known Mortlake badge, their place of origin is clearly established, and the popular tradition must rank as a myth.

The history of the cartoons from which they were worked is equally definite. They were unquestionably designed by Raphael at the request

ST. PETER AND ST. JOHN HEALING THE LAME MAN
AT THE GATE OF THE TEMPLE

of Pope Leo X, who required the tapestries for the adornment of the Sistine Chapel at Rome.

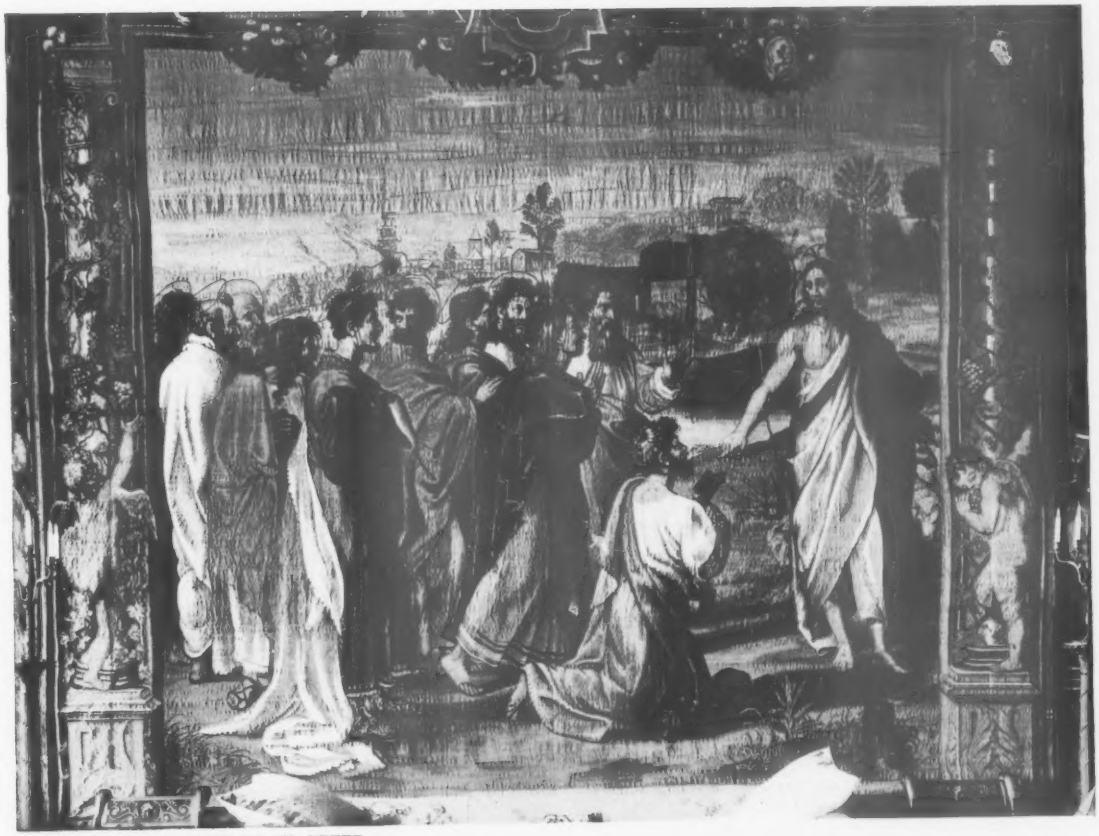
The Ford Abbey set was not the only one worked from the cartoons, for at least two sets, one in gold, the other in silver, were woven at Brussels. The former set was placed in the Vatican, where it may still be seen, while the latter was presented to Henry VIII, eventually being sold to the Spanish Ambassador in 1649. For richness of colouring the Ford Abbey set is much superior to that in the Vatican, and of those sold to the Spanish Ambassador nothing is known.

THE SCENE AT LYSTRA, DESCRIBED IN ACTS XIV

The original cartoons have had a very chequered career, for after lying neglected for many years they were bought by Charles I, on the advice of Rubens, and removed from Brussels in 1630. On the death of Charles, Cromwell bought them for £300. They appear to have been stored at Whitehall until William III employed Wren to build a room for them at Hampton Court Palace, where they remained until 1865, at which date the late Queen Victoria loaned them to the Victoria and Albert Museum, where they will probably remain, as the King has recently bequeathed them to the nation. Each cartoon is drawn in chalk on strong paper and measures 12 ft. in height.

It may be of interest to mention that Ford Abbey is situated near Chard Junction, and that the fine old house is open to visitors on Wednesdays during the summer months, after permission has been obtained from the owners.

It is a noble specimen of Tudor architecture, with an exceptionally fine entrance tower having a two-storey oriel starting about 12 ft. from the ground and carried right up to the parapet. Abbot Chard—who built what remains as the most beautiful part of the abbey—caused an inscription to be carved beneath the parapet, which records the date of its erection in 1525. The very beautiful cloister walk, 82 ft. long, east of the tower, was also built by Chard. It is in good preservation, and one may note how some of the details have been ingeniously altered by the Renaissance carvers who were busy at Ford Abbey under the direction of Inigo Jones and his successors. It must ever be regretted, however, that Inigo Jones was adding and altering here, for the Tudor work has lost proportionately—the great hall suffering especially in this respect by having much of its original length shorn by the later additions of the pioneer architect of the English Renaissance.



THE SAVIOUR'S CHARGE TO ST. PETER

THE MIRACULOUS DRAUGHT OF FISHES

THE PRACTICAL EXEMPLAR OF ARCHITECTURE—LIX

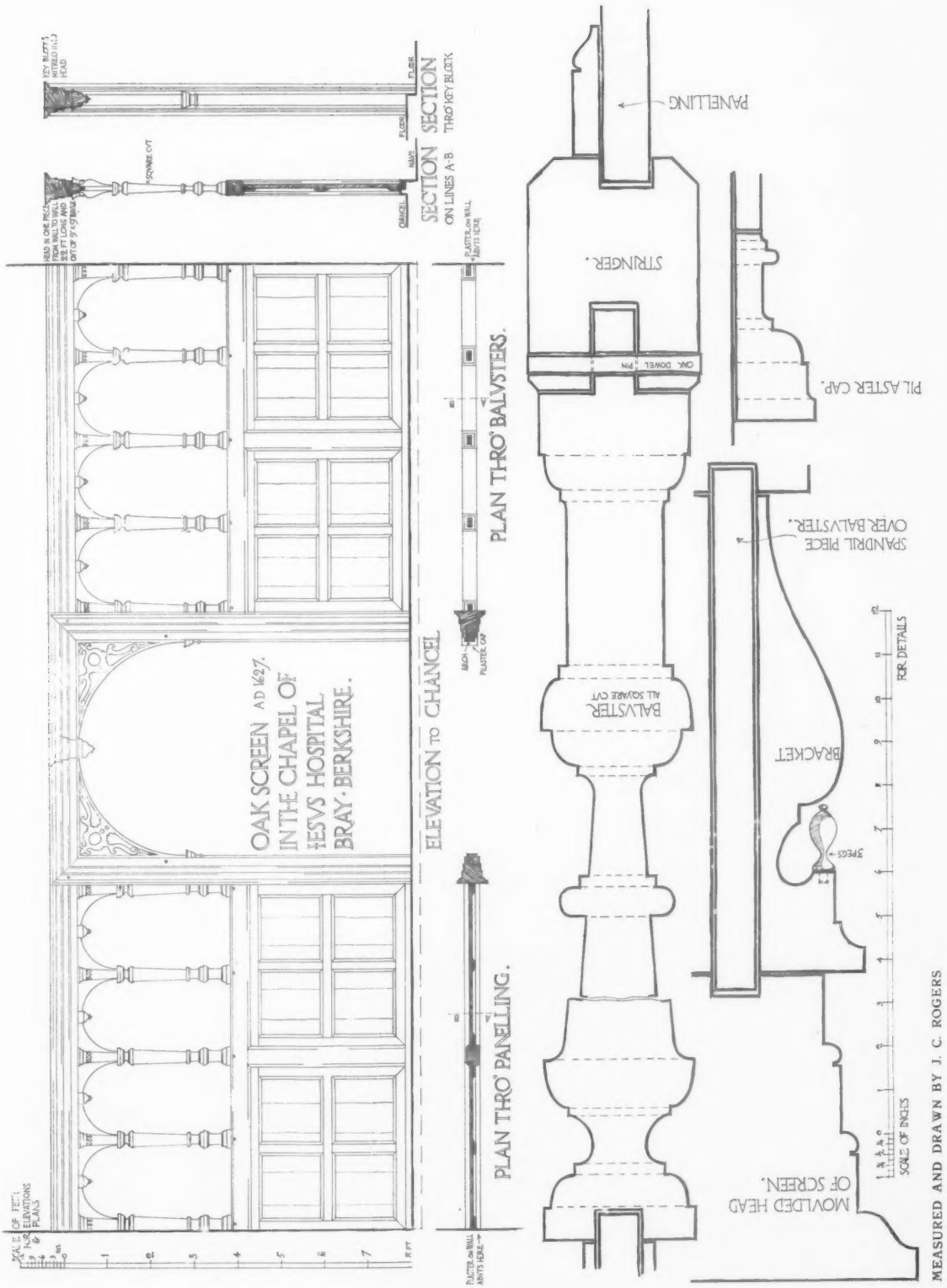
IT is curious to observe how consistent was the sense of scale displayed by architects and builders even as late as the end of the eighteenth century. In this the Georgian builders were conspicuous. Their brick and plaster fronts have a pleasant air, and they are always well proportioned. Sometimes they chose to finish their eaves with a great cornice, like an Italian palace in little. The cornice from the Strand is a typical example of one of these features and is extremely successful. It is built up of wood and is heavily ornamented with consoles, blocked and enriched with carving of the traditional kind, filled up with paint it is true, but still preserving much of its quality. How dignified it is beside its rivals decked out with the meretricious and vain trappings of modern originality! The value of a cornice was understood in Italy. Surely there are few things more noble in architecture than Michelangelo's cornice which crowns the cliff-like walls of the Palazzo Farnese. As has been written, it is this feature "which gives the rich and picturesque sense of affluent splendour to the stately and simple front below." The example in the Strand is a tiny affair beside Michelangelo's 10 ft. cornice, but it is in scale, and in fine virile scale, with the front it completes.

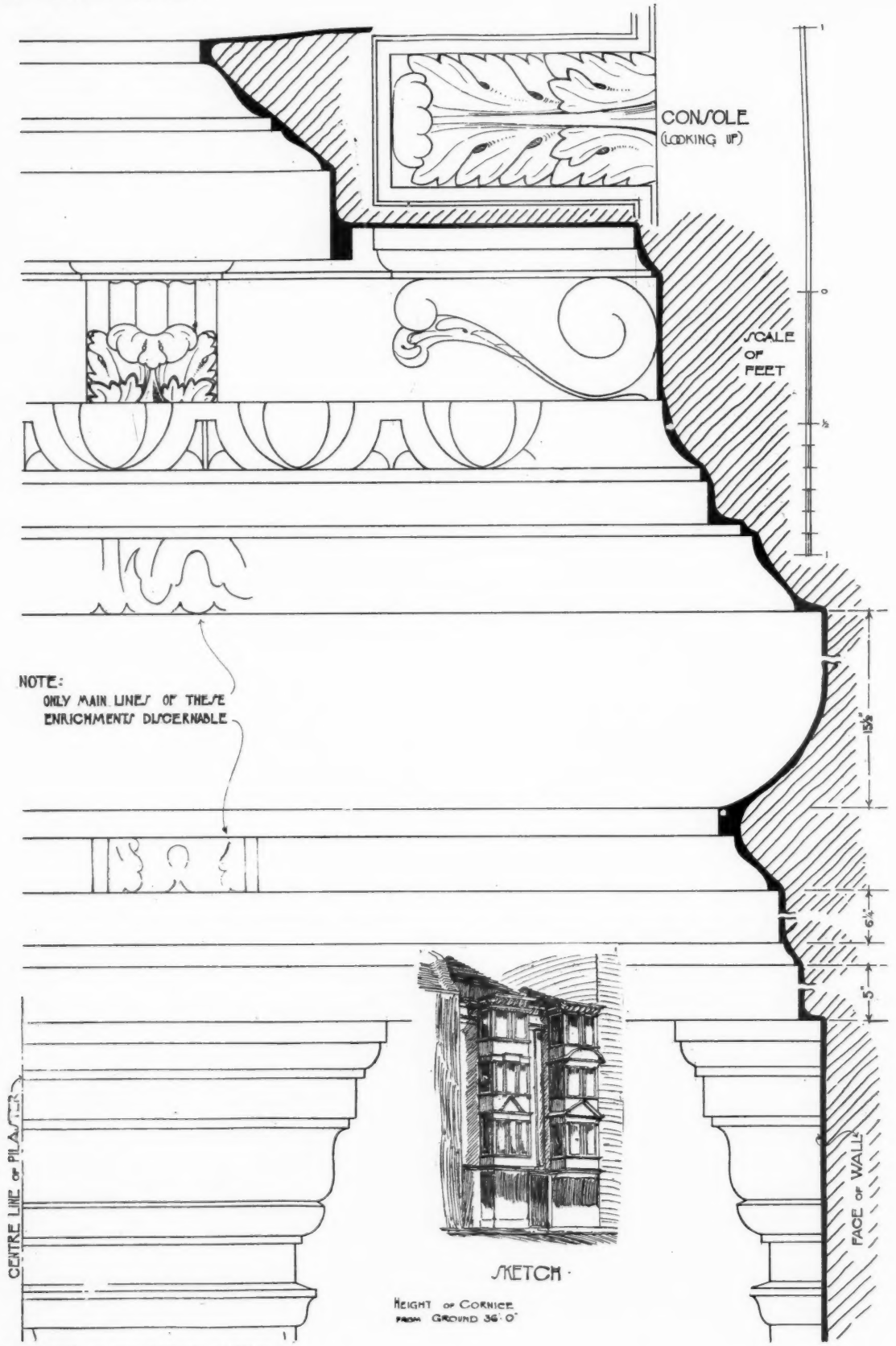
The chapel which, with the other drawings of Jesus Hospital, formed the subject of the Exemplar for June, possesses a fine oak screen which is now illustrated. It is constructed somewhat rudely, but very solidly, after the manner of the time in which it was made. It is about 22 ft. long and extends right across the chapel. The head-piece is cut out of a single baulk of oak, and its weight and solidity are rather characteristic of all the work.

It is a simple straightforward design. A wide arch in the middle is flanked on each side by a series of four smaller arches, which are carried by square moulded balusters. A kind of pendulous key-block gives point to the arches, the spandrels of which are plain and unornamented. The spandrels of the large central arch, however, are enriched with strap-work. Dividing the small arches are curious brackets with little drops depending from them, like guttæ, whence they are doubtless derived. Breast-high panelling forms a barrier to the chancel, and carries the upper part of the structure. It is not framed, as was usual later, but is composed of boarding with mouldings planted on to divide it into panels; and it is strange to note that they are divided quite independently of the arches and balusters. As a design it is simple and bold, and has the charm of the early work of the Renaissance.

J. M. W. H.

SCREEN IN THE CHAPEL OF JESUS HOSPITAL, BRAY, BERKSHIRE


OAK SCREEN AD 1627.
IN THE CHAPEL OF
HESVS HOSPITAL
BRAY · BERKSHIRE.
ELEVATION TO CHANCEL
SECTION SECTION
ON LINES A-B
THRO KEY BLOCK
PLAN THRO' BALVSTERS.
PLAN THRO' PANELLING.
PANELLING
STRINGER.
OAK DOWEL PIN
PILASTER CAP.
SPANDRIL PIECE
OVER BALVSTER.
BALVSTER
ALL SQUARE CVT
BRACKET
MOVLDED HEAD
OF SCREEN.
FOR DETAILS
SCALE OF INCHES
SCALE OF FEET
ELEVATIONS
PLANS
MEASURED AND DRAWN BY J. C. ROGERS



A CORNICE IN THE STRAND, LONDON

THE STYLE NÉO-GREC

BY A. E. RICHARDSON

MONUMENTAL Architecture as practised in England during the last decade, and as evidenced by the many important public buildings erected in our great cities during that period, proves that the euphonious title "Monumental" is misplaced. The reason for this decadence in that important branch of our architecture in which we formerly excelled is not far to seek. Collectively, as architectural designers, we are too prone to reproduce well-worn motifs without taking the trouble to make their essence our own; too content (or is it too lazy?) to do more than rake over the refuse-heaps of past ages, searching, sometimes in vain, for delectable trifles wherewith to attract the incurious or to satisfy our own inanity.

During the seventeenth, eighteenth, and early nineteenth centuries monumental architecture as a fine art was more fully understood and appreciated than it is to-day. Eminent men, laymen as well as architects, inspired by the gigantic works in existence or in progress on the Continent, roused to the highest pitch of enthusiasm by the masterpieces of Greece and Rome, sought to express in a succession of monumental works the admiration they experienced for what they had seen and studied abroad. During the whole of the above interesting periods Englishmen were never at a loss in adapting classical themes to the problems in hand. Wonderful compositions were evolved by men who were academies in themselves; as witness the works of Inigo Jones, Wren, and Vanbrugh; and yet all these works, monumental as they undoubtedly are, lack the character so indissolubly associated with the works of Greece and Rome.

Admitting that the earlier works of the Renaissance in this country exhibit a freshness in the handling of the ornament and the detail, is not that freshness in itself indicative of a striving after academic truths? The avidity with which the ornamental designs of Le Muet and Marot were assimilated proves that the artists of the early eighteenth century desired to extend their knowledge of the antique, and they readily accepted pseudo-Roman designs as being the exact counterparts of the originals.

THE PALAIS DE JUSTICE, PLACE DAUPHIN, PARIS. DUC, ARCHITECT

THE STYLE NÉO-GREC

It is the custom to-day in some quarters to decry late eighteenth-century architecture, while the Classic essays of the nineteenth century are anathema; yet reflection proves to the thinking mind that the researches of the English archæologists in Greece during the eighteenth century were world-wide in their results. France at that date was convulsed by the Revolution and the martial tendencies of Napoleon; Germany torn by the marching and countermarching of foreign battalions; Italy ransacked from end to end, her priceless treasures carried off to adorn the halls of the Louvre; America too young to do more than consolidate her position as an independent nation. In the midst of all this turmoil, intrepid English architects and artists made their way by sea to Greece, braved the dangers of the piratical hordes and the fanaticism of the Moslems, and patiently measured and studied the glories of past civilisations which were accounted even by the natives as works of the genii. The immediate results of their devoted efforts were at first non-apparent. The old traditions were too deep-rooted to be changed; and so we find a grafting of Greek detail on to vernacular compositions. The archæologists who practised as architects were not accorded, in the shape of commissions, the rewards that were their due. Clever adapters of Greek detail caught the popular fancy, and, what is more, held it. The Brothers Adam in their works showed the possibilities of a Greek style, and their use of attenuated columns proved their desire to emulate the elegance of Greek design. Contrast the elastic work of these enterprising Scotsmen with the pedantic efforts of those architects who were content to reproduce Parthenon fronts at every opportunity. Such pedantry masquerading under the cloak of super-knowledge obsessed the narrow minds of those who exploited these forms, and paved the way for the series of Dissenting Chapels with unlovely porticoes that still gall the sensitive mind. Small wonder that the genius of the elect was overshadowed by the sins of the many.

The few really capable architects who formed the nucleus of the R.I.B.A. during the early years of the nineteenth century were in constant correspondence with their French, German, and American brethren; the works of the English archæologists were translated by the French; the Germans hastened to Greece and Sicily to continue the spade-work commenced by Englishmen. The Americans sought inspiration from the monumental architecture of England. The old architectural vitality of France began to reassert itself in the architectural councils of Europe until the year 1830 witnessed the birth of the neo-Grec, a style which aimed at the introduction into modern design of the finesse of Greek art, its elasticity, its tractability, and its delicacy, but not its absolute forms. Professor C. R. Cockerell represented England in this new movement; Schinkel, Leo von Kleuze, and Stühler stood for Germany; while the dominant council remained with France, whose able sons Duc, Duban, Labrouste, and Hittorf developed the fresh Greek style which accepted Greek, Roman, and Italian forms, blended them with national characteristics, and gave a fresh expression to the various conceptions, which are still distinguished by their purity.

Professor Cockerell's efforts in this direction bade fair to place English architecture on a level with the finest the world had yet seen. Schinkel's Museum at Berlin, with its mighty loggia of Ionic columns, may or may not have inspired St. George's Hall at Liverpool. Duc's appropriate remodelling of the Palais de Justice fronting the Place Dauphin in Paris (shown by the accompanying illustrations) marked the high-water level of the style (in the opinion of Mr. Phené Spiers this latter building is one of the best of modern Classic works). At this date (1820-1850) America was proud of the Old Custom House, New York, the State Capitol, Ohio, and numerous other public buildings which to-day are held in great veneration. The néo-Grec style, however, was best understood in Academic France, or, to be more precise, at the fountain-head of Academies "Paris." Contemporaneously with the beautiful front of the Palais de Justice were erecting the Colonne de Juillet by Duc—one of the most elegant of modern columns; the original and appropriate Library of Sainte-Geneviève by Labrouste, a grand astylar treatment boldly proclaiming its purpose as a modern storehouse of knowledge; the Library of the École des Beaux-Arts by Duban, the exterior of which is as good as a hundred lectures on design; and, coming down to more recent times, we have to record the grandiose Opera House by Garnier, the powerful façade of the Faculty of Medicine, the refined interior of the National Library, the New Sorbonne by Nénot, and various works of superlative merit by Jean Louis Pascal. The superb plates of the Grand Prix publications between the years 1850 and 1890 reveal many designs carried out in the spirit of the néo-Grec. Such names as Louvet, Ginain, Pascal, Bénard, Mayeux, Dutert, Lambert, Paulin, Nénot, and Daumet stand for all that is best in modern French architecture.

The great exposition of 1900 marked the reversion of French feeling in favour of a heavier and more ponderous expression in architectural circles. The finesse of the Palais de Justice gave way to the *tour de force* of the Grand Palais (a building, by the way, which has been freely exploited by

THE MUSEUM, BERLIN. SCHINKEL, ARCHITECT

many English architects). It is a matter for regret that to-day only three names stand in Paris for the old order of things—Pascal, Nénot, Daumet.

Numerous examples of the néo-Grec style are to be seen in London. Here are some: the Freemasons' Tavern in Great Queen Street, by F. P. Cockerell; the premises of the Society of Painters in Water Colours in Piccadilly; the old premises of the National Provincial Bank in Piccadilly, and the Bank of Temple Bar, both by John Gibson. Hidden away in the alleys and by-ways near the Royal Exchange stand very creditable examples of the style, bearing witness to the enterprise of their authors during days when the lamp of classicism was overshadowed by the brilliancy of the Gothic flare.

The néo-Grec style is the epitome of design, its interest a reflection of the tireless mind of the designer, who, having obtained a great many ideas bearing on his subject, melts these very ideas in the crucible of his imagination, refining them again and again until the minted metal gleams refulgent. All materal is the same to such a one. By these means, and these alone, is original design possible. The greatest masters of the English school of painting approached their subjects in this spirit; the architects did the same. Spontaneous originality was curbed, restraint was exercised, and to-day their works are our wonder and admiration.

That great American firm of architects, McKim, Mead, and White, braved a storm of criticism when they boldly transposed renowned European buildings to serve as the basis of their style. Whispers were heard on every side to the effect that the new Boston Library was only another version of Sainte-Geneviève, Paris; the new Library of the University of the City of New York only another version of the Panthéon; there was nothing new in their work, etc., etc. But the hostile critics forgot one important fact: they under-rated the personal factor; they ignored the genius of McKim, who changed these architectural motifs, clothed them with Greek finesse, gave them point and expression, and, what is more, made them American. McKim did not play up to the popular taste; he cared nothing for the plaudits of the crowd; he held dear the architectural interests of America, and sacrificed the notoriety of an hour for the lasting fame of centuries.

The true character of the néo-Grec is only understood by the few. Its chief features are supposed to consist of a perversion of Greek forms, miserable incisions, hard ornament, and mouldings cut to display their sections.

Reviewing the modern tendency of civic architecture in this country, one is struck at once by an appalling paucity of expression which most characterises our official buildings. There is a slurring over of awkward corners, a placing of cartouches to hide inconvenient junctions, an utter lack of appreciation of the elementary principles of the monumental, or else an irritable spikiness, which must have been inherited from the worst forms of Victorian Gothic. Such works as the Queen Victoria Memorial defeat the very purpose for which they were erected; they will not bear comparison with the mighty néo-Grec monument recently completed at Rome to the memory of King Victor Emmanuel; for, on the one hand we see the puny work of a wealthy people, and on the other the gigantic efforts of a poverty-stricken nation.

We exist to-day in the midst of tentative efforts towards the revival of immature and provincial styles. The ghost of Queen Anne safely laid, the spook of the Georges is raised to revivify our monumental architecture. This revivification is well enough if we choose works worthy of revival; but we go blindly on, following our exemplars to the letter: ding-dong cartouche, swag, broken pediment, egg and tongue, all arranged time after time in the same old order. The great Classic architects of the nineteenth century did the same, it is true, but with one important reservation: they transposed the selected motif, gave it new blood, infused it with greater delicacy, and so created a new thing. Professor Cockerell paid the greatest respect to the works of Sir Christopher Wren, but he knew better than to repeat the classical meretricious ornaments of this master. The panelling to the library at the Fitzwilliam Museum, Cambridge, is but Cockerell's version of Renaissance panelling with Greek detail; the lantern over the main staircase in the same building is but a version of the lantern at Ashburnham House treated on a more knowledgeable and extended scale; while at Oxford, in the Taylorian Museum, we see still another example of Cockerell's infusion of new spirit into old features.

If we are to improve our monumental architecture, a continual repetition of seventeenth- and eighteenth-century forms will not suffice, neither will surreptitious visits to Paris with their concomitant journeyings to the little photograph shop in the Rue des Beaux-Arts. Rather than this we should explore the library of the Royal Institute of British Architects, gleefully and pleasurably turn over the tomes of Piranesi, Canina, Haudebort, Isabel, Rossini, Durand, Gourlier, the *Crocquis d'Architecture*, the *Revue Générale d'Architecture*, and others too numerous to mention; and thus glean some idea of what the néo-Grec style is from the brilliant works of the giants.

TAYLORIAN INSTITUTE, OXFORD: DETAIL OF FAÇADE TO BEAUMONT STREET
C. R. COCKERELL, ARCHITECT

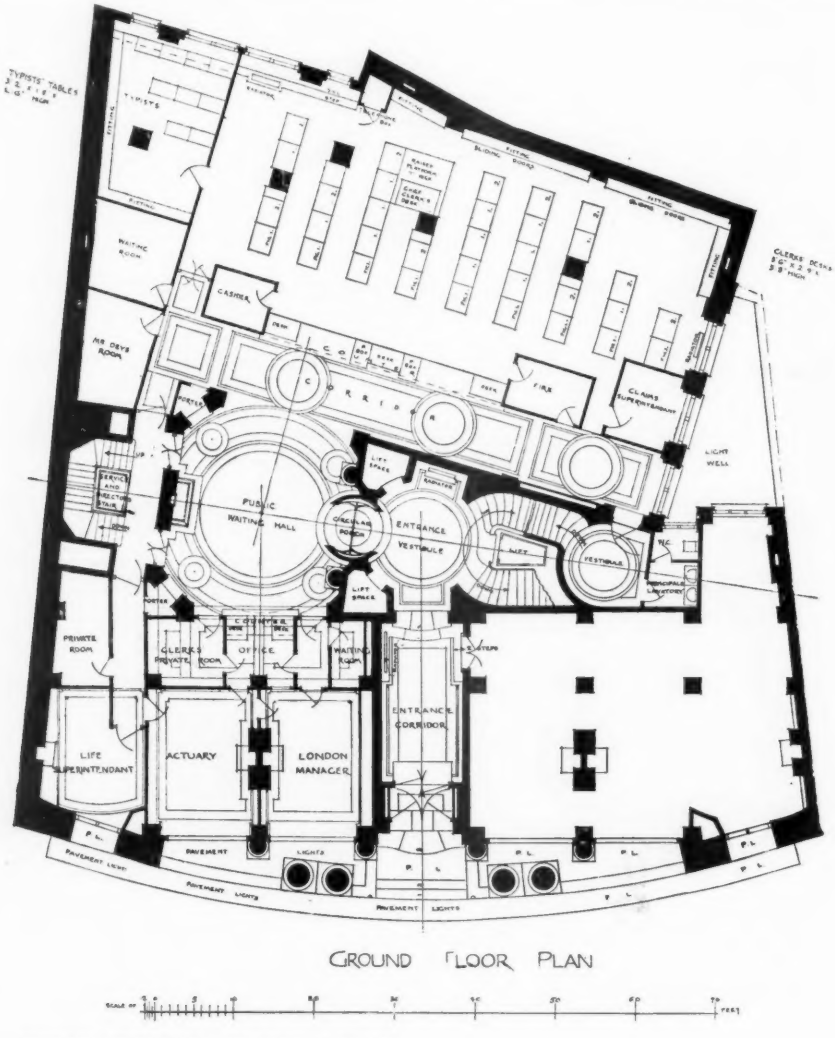
CURRENT ARCHITECTURE

GENERAL BUILDINGS, ALDWYCH, LONDON

THE great new thoroughfare which extends between the Strand and Holborn, having its two southern arms in Aldwych, and its main length in Kingsway, is rapidly being completed. In Kingsway particularly a number of large new buildings are in course of erection—the new Opera House being the largest. Aldwych is not in such an advanced state, primarily because of the failure of the London County Council to find capitalists who would expend the necessary money in erecting buildings on the "island" site, though it now seems probable that this will be occupied by new government buildings for the Commonwealth of Australia. The western arm of Aldwych has for some time been partly completed. Here are situated the *Morning Post* offices, the Gaiety Theatre and Restaurant, and the Waldorf Hotel, with the theatres on either side of it. But the eastern arm, until latterly, has remained untouched. A commencement, however, has now been made on the northern side of the thoroughfare by the erection of a very fine building designed by Mr. J. J. Burnet, LL.D., A.R.S.A., F.R.I.B.A., here illustrated. This building has been erected for the General Accident, Fire, and Life Assurance Corporation, Ltd., and is called General Buildings, Aldwych.

Mr. Burnet's work is chiefly to be seen in his buildings at Glasgow and Edinburgh. It is extremely refined, and exhibits in a marked degree the happy association of sculpture with architecture. This association is once more displayed in the new building on Aldwych. The whole design gives evidence of scholarship, and after a study of its features one is impressed by the minute care that has been given to every portion of the structure. A number of detail drawings are here reproduced in order to represent the work in an adequate manner.

Commercial buildings of this class are often

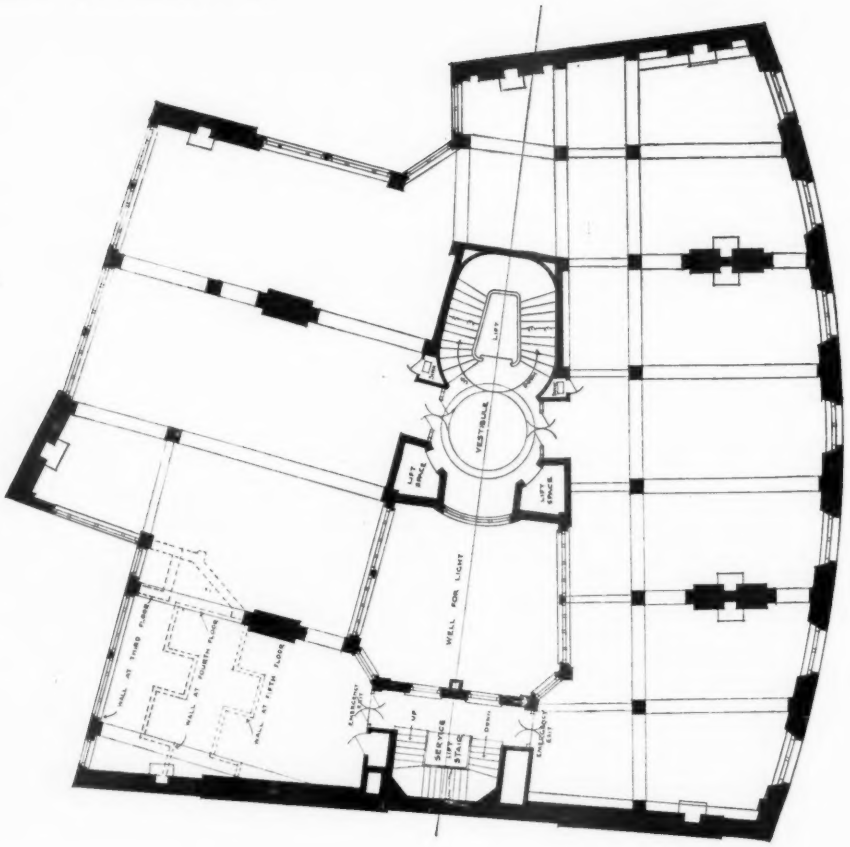


GROUND FLOOR PLAN

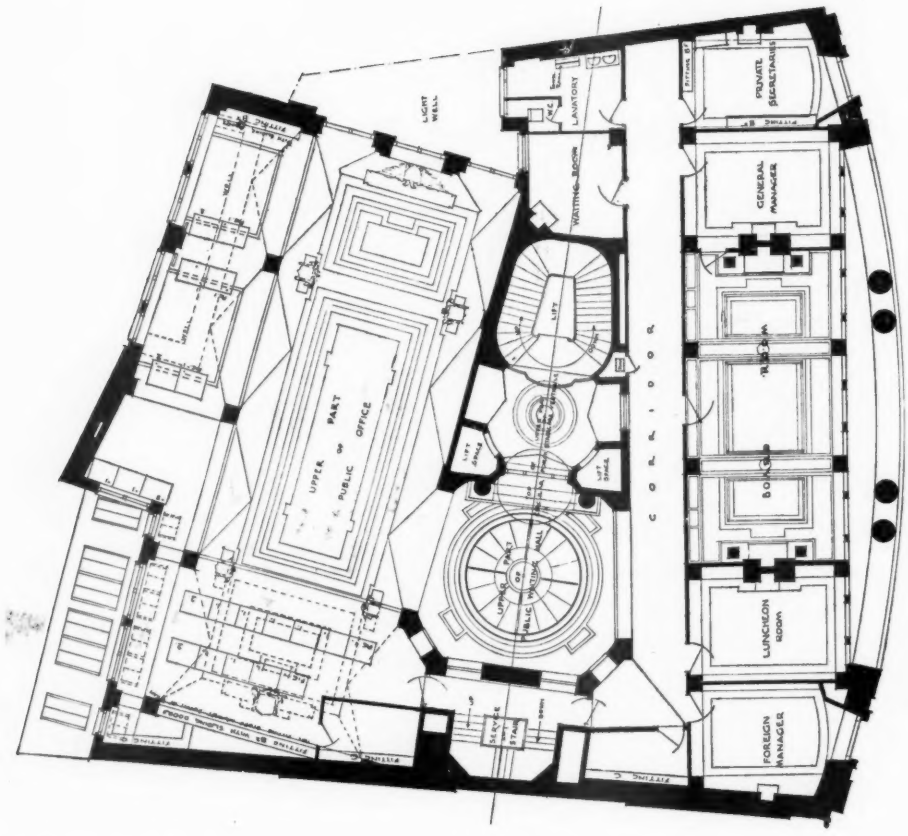
GENERAL BUILDINGS, ALDWYCH, LONDON

Photo: "Architectural Review"

GENERAL BUILDINGS, ALDWYCH, LONDON
J. J. BURNET, A.R.S.A., F.R.I.B.A., ARCHITECT



First-floor Plan (2nd, 3rd, 4th, and 5th floors similar).



Mezzanine-floor Plan.

GENERAL BUILDINGS, ALDWYCH, LONDON

sadly deficient in dignity, and one is the more grateful therefore to Mr. Burnet for this addition to London street architecture.

The building is of steel-frame construction, on a raft of reinforced concrete, and is fire-resisting throughout.

The façade is of Portland stone with granite on the lower portion, the caps to the granite columns being of black marble. Set back from the building line is a screen of Crestola statuary marble, and above the columns are figures in white metal, symbolical of Strength, Prudence, Abundance, and Prosperity. All the sculpture work is by Mr. Albert Hodge, the figures immediately over the screen representing Fire and Life, and those on the pediment Life.

The window frames of the lower portion are in oak, those from the first floor to the cornice of deal with oak sills, while the pergola is in teak, with the soffit of its cornice decorated in heraldic colours. The roof is slated with Westmorland green slates at the front, the flats being of reinforced concrete asphalted.

Access to the building is gained by the central entrance only, the front doors being of oak cupronised. The entrance lobby is paved with Sicilian marble, the walls being lined with Crestola statuary, with bands of Greek blue and Mazzano

Photo: "Architectural Review"

GENERAL BUILDINGS, ALDWYCH, LONDON
DETAIL OF LOWER PART OF FAÇADE

GENERAL BUILDINGS, ALDWYCH
DOORWAY IN PUBLIC WAITING HALL

marbles. This lobby leads to the main staircase on the right, and the fire-resisting porch to the Corporation offices on the left. Passing through this porch, the Corporation's main vestibule is reached. This is paved with marble, with a terrazzo centre, the walls being lined with marble. The vestibule is lighted by a dome of stained glass, constructed in steel and brass, with antique hand-finished ribs. On the right is the general office, with cubicles for the heads of departments, and various typists' and waiting-rooms, filing cabinets being arranged around the walls. On the left, and behind the small office, are the private rooms occupied by the various managers. Behind the fireplace is the Corporation's private stair and elevator, which transports the staff to the lavatories situated on the sixth floor. By ascending this stair, the mezzanine floor is reached. On two sides of the general office are galleries with accommodation for the Corporation staff. Fronting Aldwych on this floor are private rooms and the board-room. The last-mentioned room is panelled to a height of 9 ft. A stained-glass panel in the door displays the Corporation's crest—the double-headed eagle, which is also repeated over the fireplaces and elsewhere. All the woodwork on the ground and mezzanine floors is in oak.

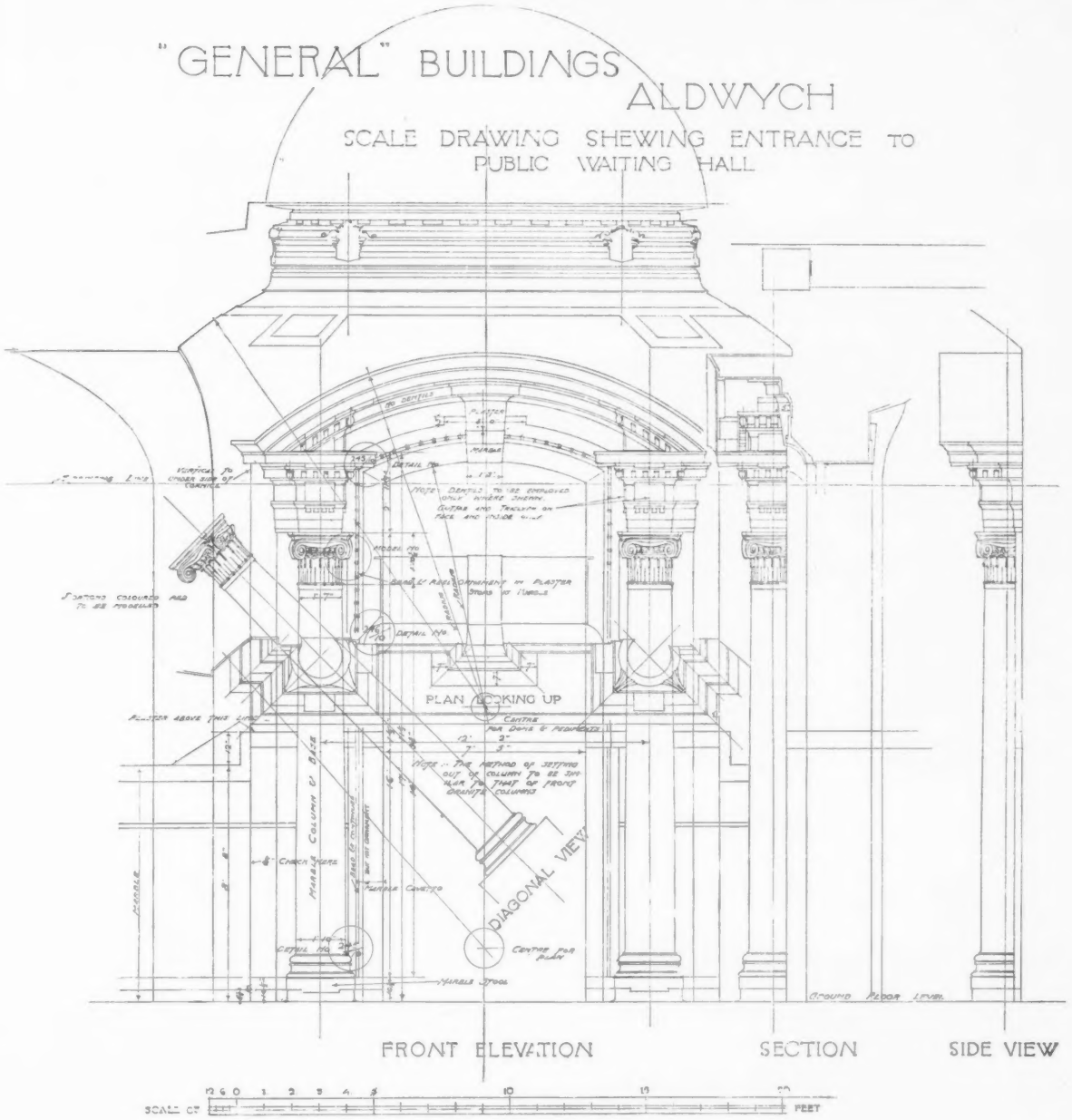
The basement floor is reached either by the Corporation's private staff stair or the public stair, which is situate at the east end of the general office. With the exception of a small portion in which safe accommodation is provided for tenants, the whole of the basement is used by the Corporation.

On the sub-ground floor are the stationery departments, the Corporation's private safes, and telephone exchange. Part of the ground floor adjacent to the entrance lobby is to be let, and access to the lettable floors above is gained by the main staircase and three elevators. It may be interesting to note that these floors can be very easily sub-divided for the use of tenants, with the minimum loss of public passage.

Part of the fifth floor is occupied by the Corporation's medical department, while on the sixth

UPPER PART OF DOORWAY IN PUBLIC WAITING HALL

Photos: "Architectural Review"



floor are private lavatories for the male and female members of the staff, access to them being gained as stated above. Cut off from these lavatories, and entered from the main staircase, are the public lavatories for tenants. The caretaker's house is also on this floor.

On the roof are the storage tanks for domestic and heating supplies and the rooms for the elevator motors.

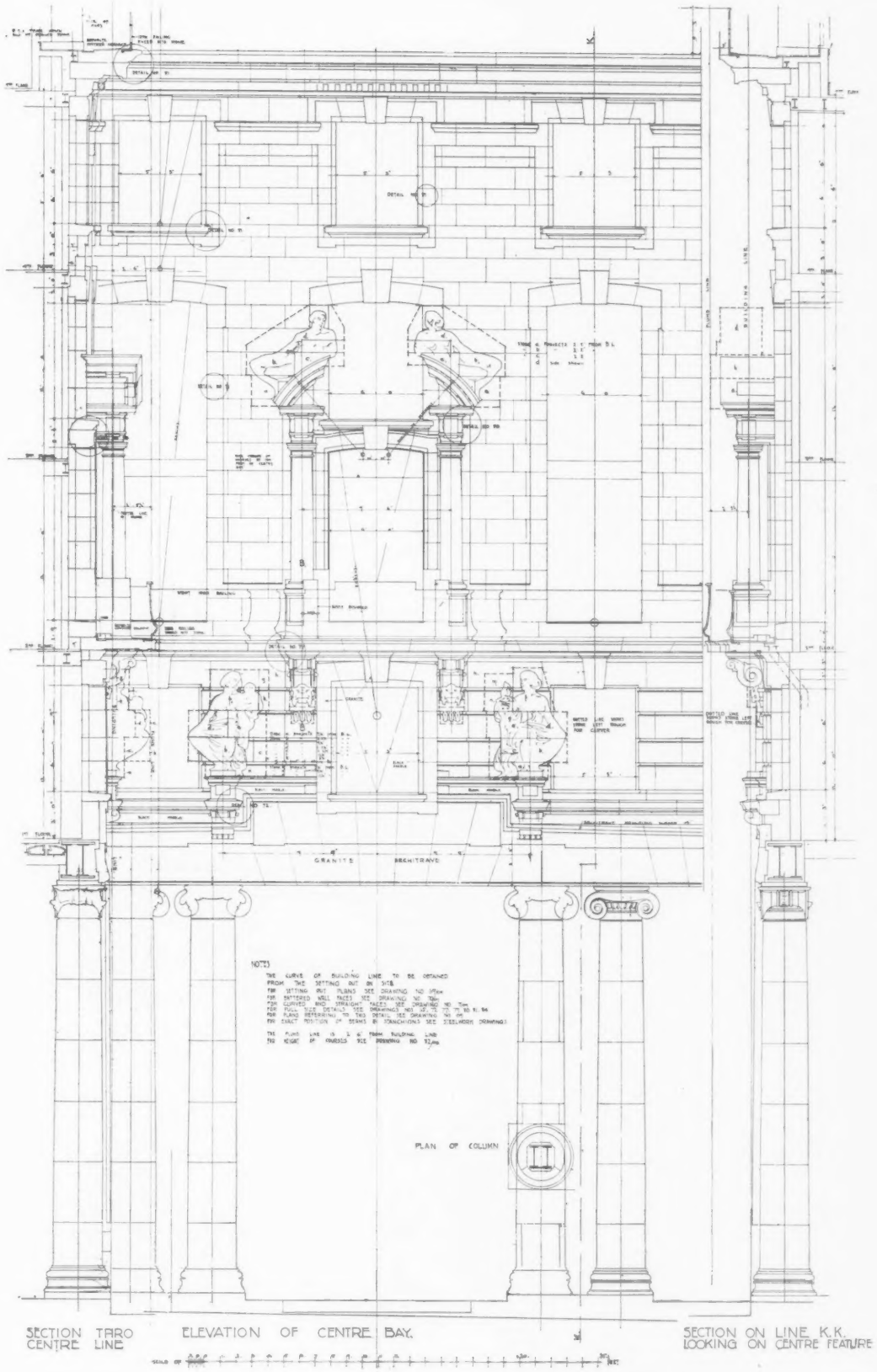
The boiler-house and fan-chambers are on the basement and sub-ground floors respectively. Fresh air is drawn through an aperture and duct on the roof, down a shaft to the fan-chamber. Here it is screened, washed, and warmed, and then forced into the building. The heating is also supplemented by radiators.

The electrical apparatus provided throughout the building embodies the most recent practice, and the telephone installation is extensive.

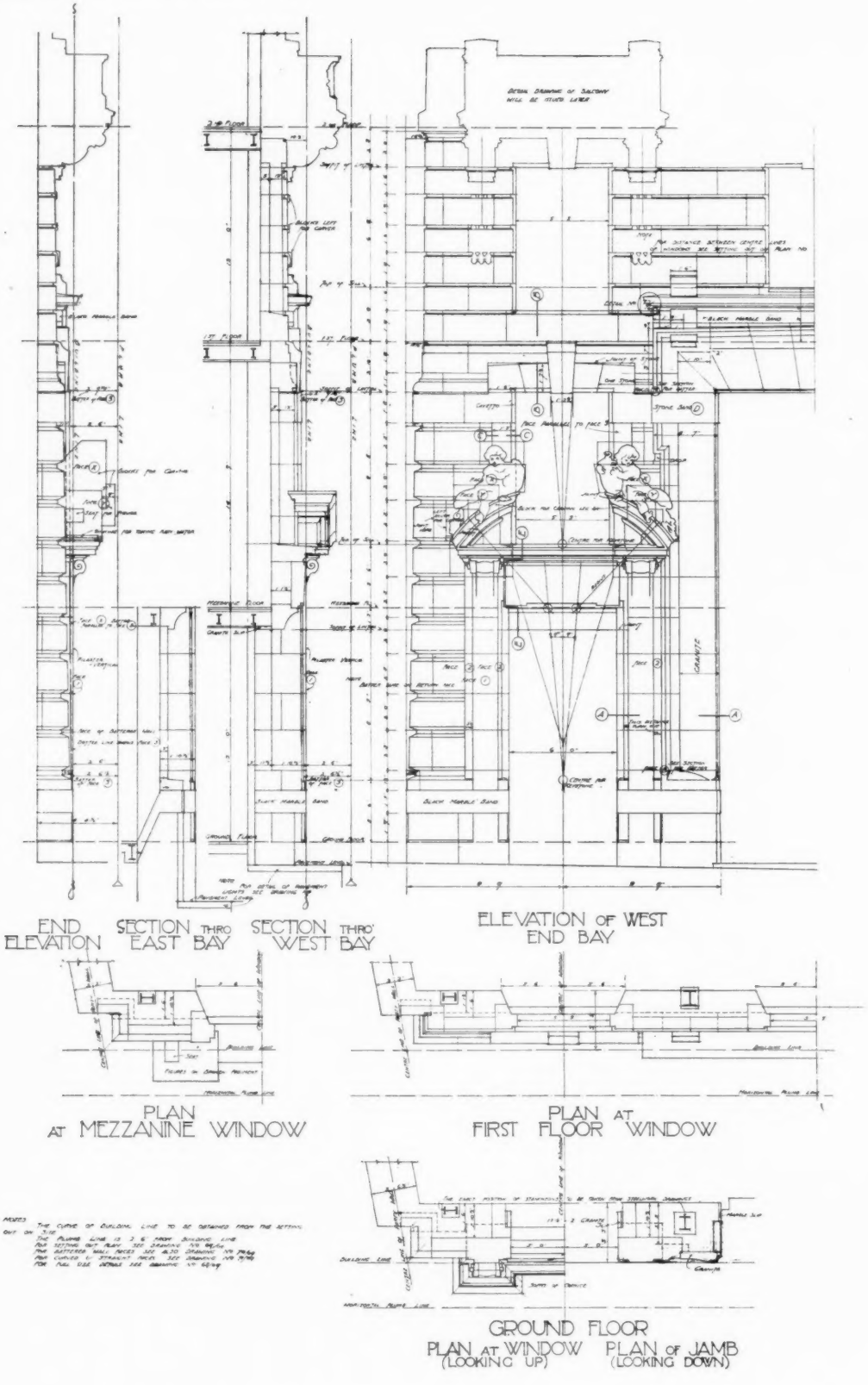
The general contractors were Messrs. Kerridge & Shaw, of Cambridge. The Portland stone was supplied by Mr. F. J. Barnes, granite work executed by Messrs. James Whitehead & Sons, asphalt roofings, damp-course, floors, etc., by Messrs. Thomas Faldo & Co., Ltd., glazed bricks by the Farnley Iron Co., tiles by Messrs. Pilkington, stoves and grates by the Carron Co., plaster-work by Mr. G. P. Bankart (now associated with Messrs. George Jackson & Sons, Ltd.), wood-carving by Messrs. H. H. Martyn & Co., electric-light fixtures by Messrs. J. W. Singer & Sons, door furniture and cloakroom fixtures by Mr. James Gibbons, gates, railings, etc., by the Bromsgrove Guild, wall hangings, furniture, carpets, etc., by Messrs. Waring & Gillow, Ltd., and Messrs. Cowtan & Sons, Ltd., lifts by Messrs. Smith, Major & Stevens, Ltd., blinds by Messrs. Stanley Jones & Co., Ltd., pavement lights by the British Luxfer Prism Syndicate, Ltd., partitions by Messrs. Shepwood Partition, Ltd.

Photo: "Architectural Review"

GENERAL BUILDINGS, ALDWYCH, LONDON: THE GENERAL OFFICE
J. J. BURNET, A.R.S.A., F.R.I.B.A., ARCHITECT



GENERAL BUILDINGS, ALDWYCH, LONDON: DETAIL OF CENTRE BAY OF MAIN FAÇADE, TO MAIN CORNICE



GENERAL BUILDINGS, ALDWYCH, LONDON
DETAIL SHOWING MASONRY UP TO LINTEL OF FIRST-FLOOR WINDOW

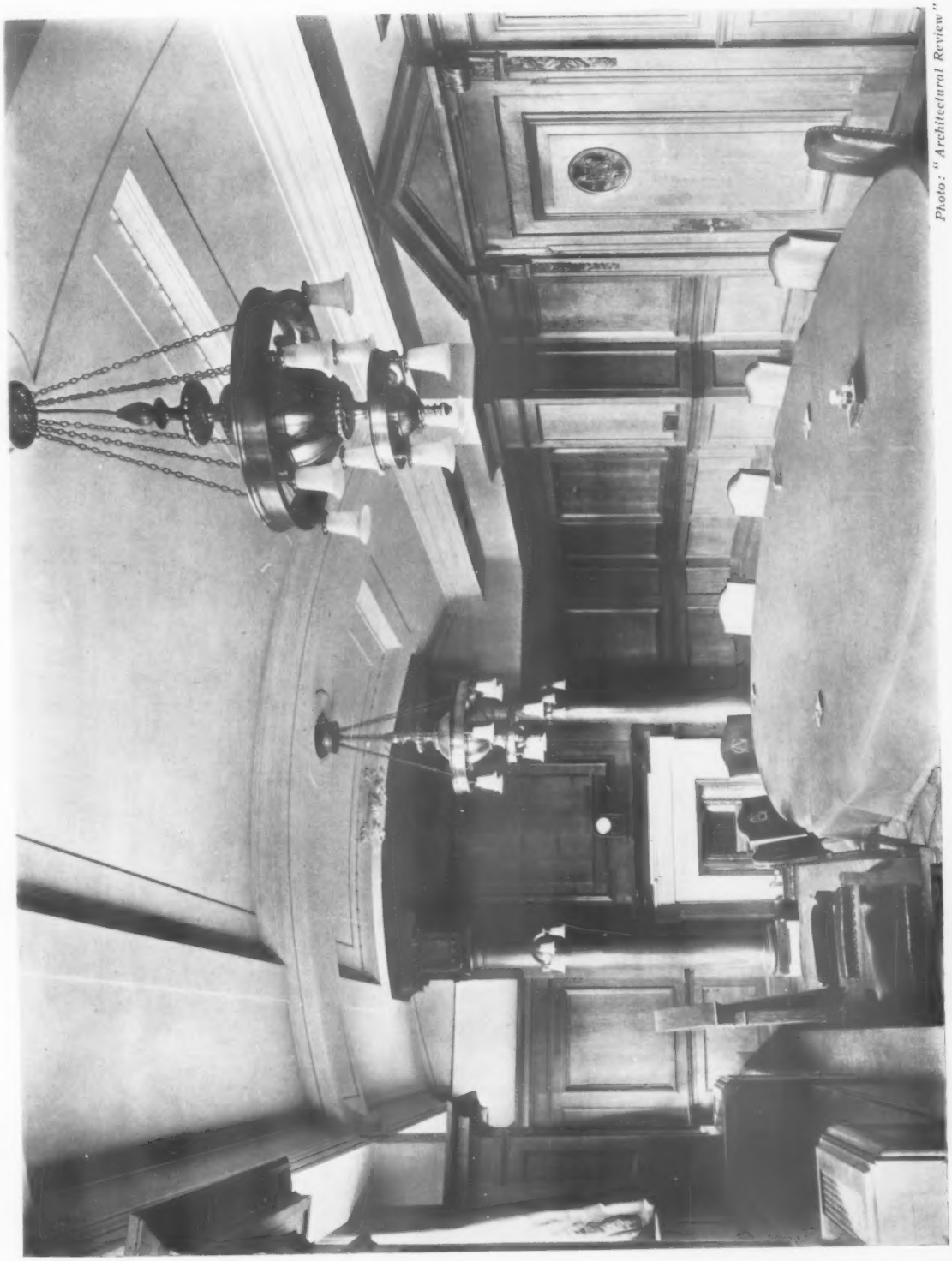
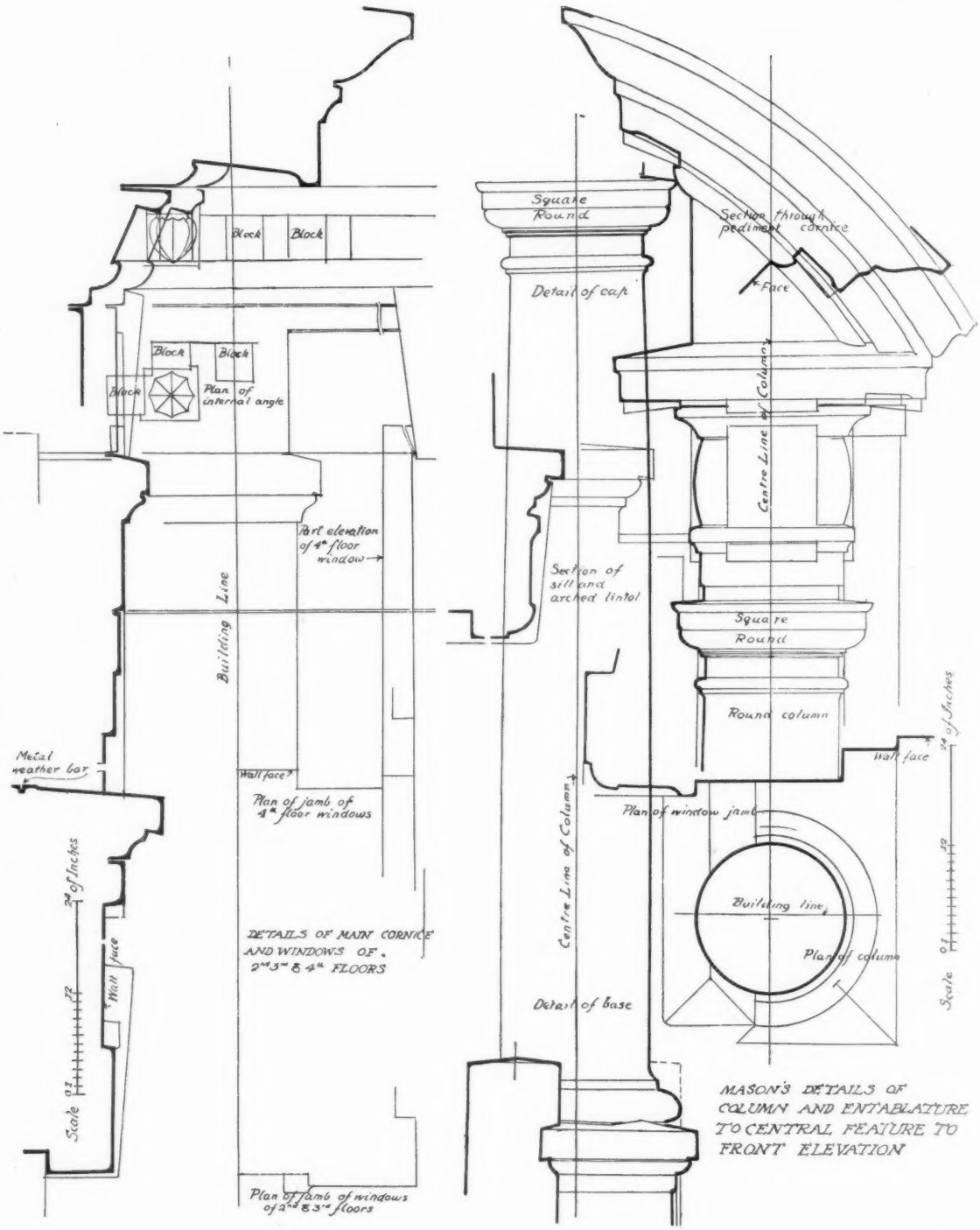
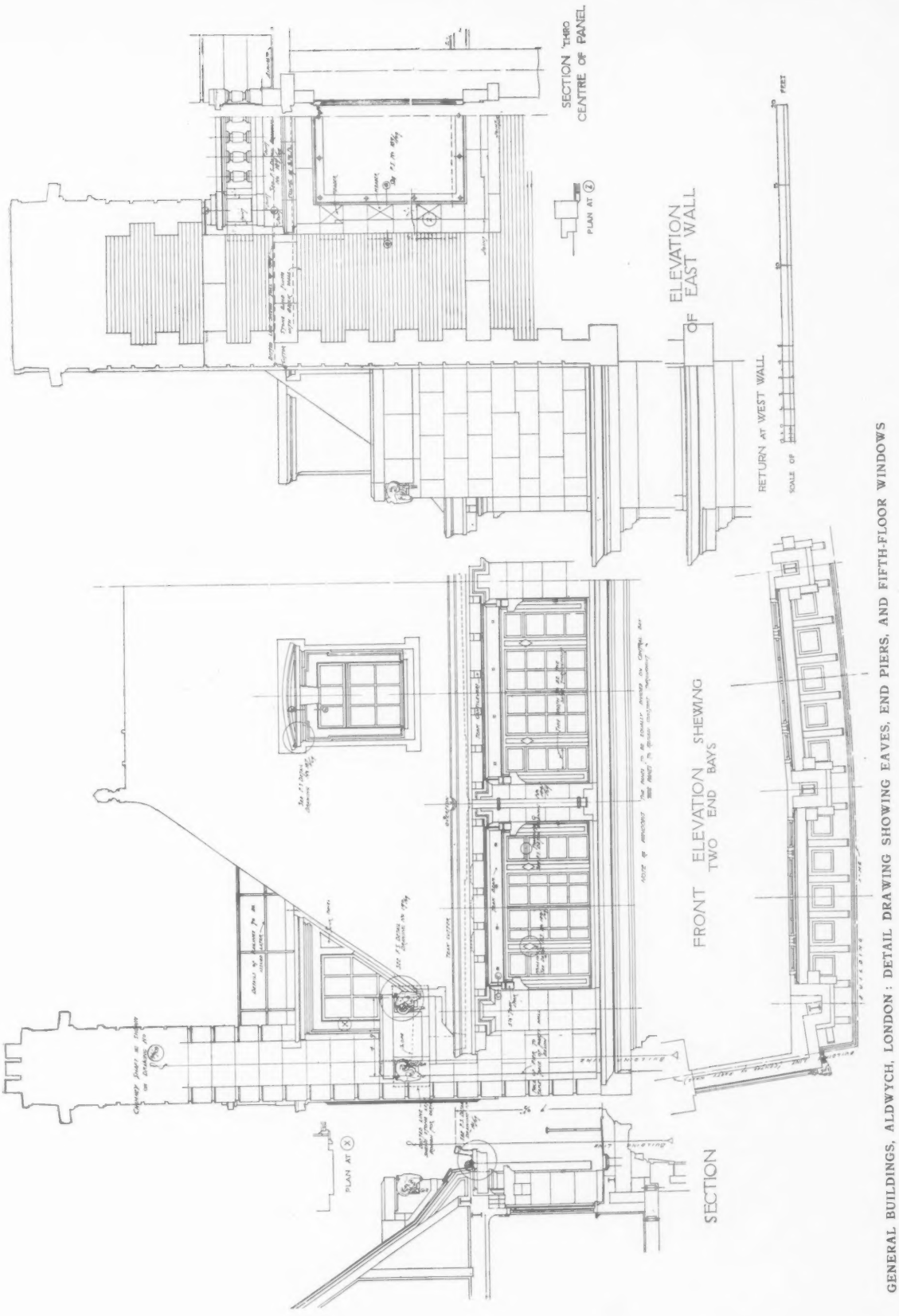


Photo: "Architectural Review"

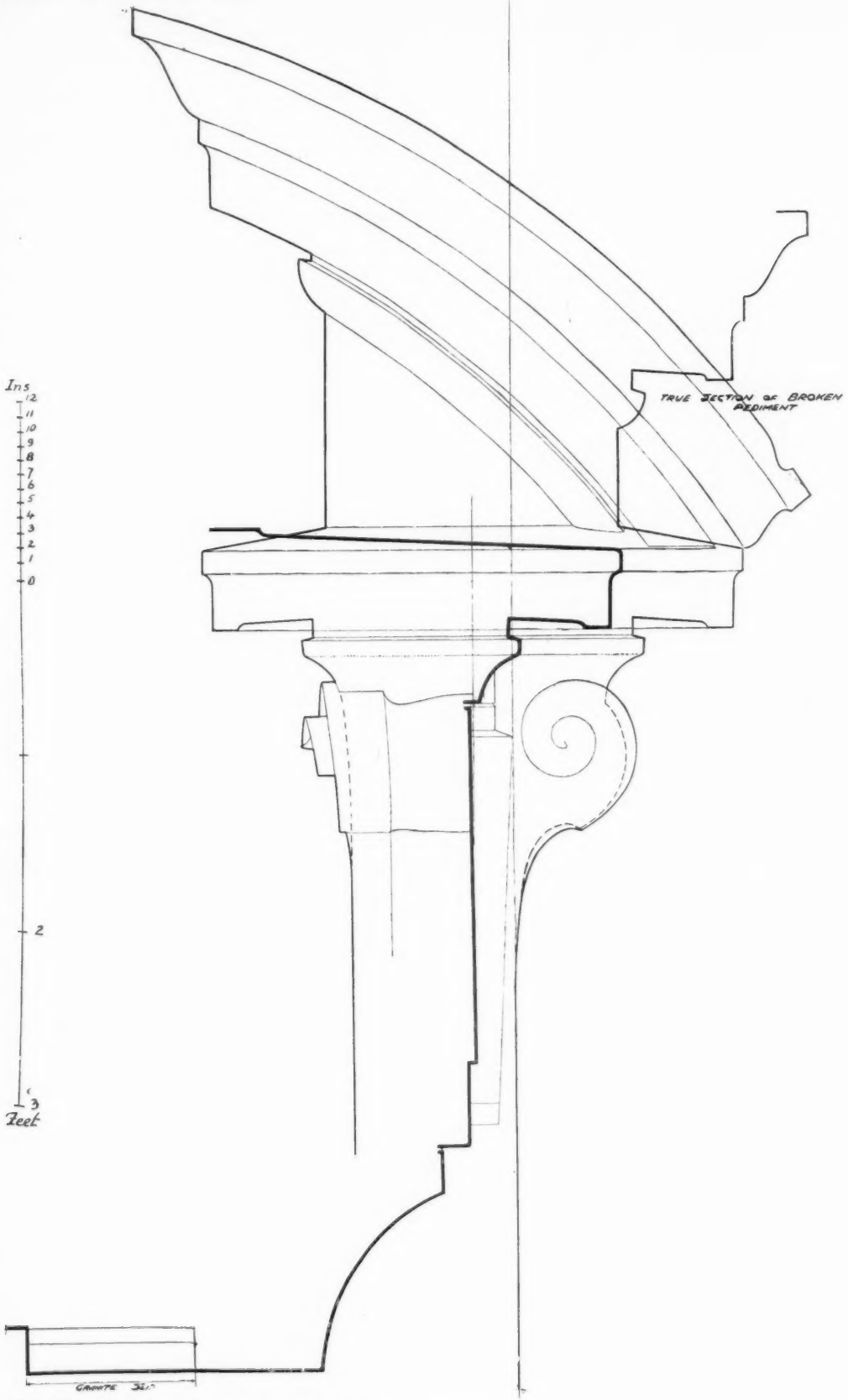
GENERAL BUILDINGS, ALDWYCH, LONDON: THE BOARD ROOM
J. J. BURNET, A.R.S.A., F.R.I.B.A., ARCHITECT



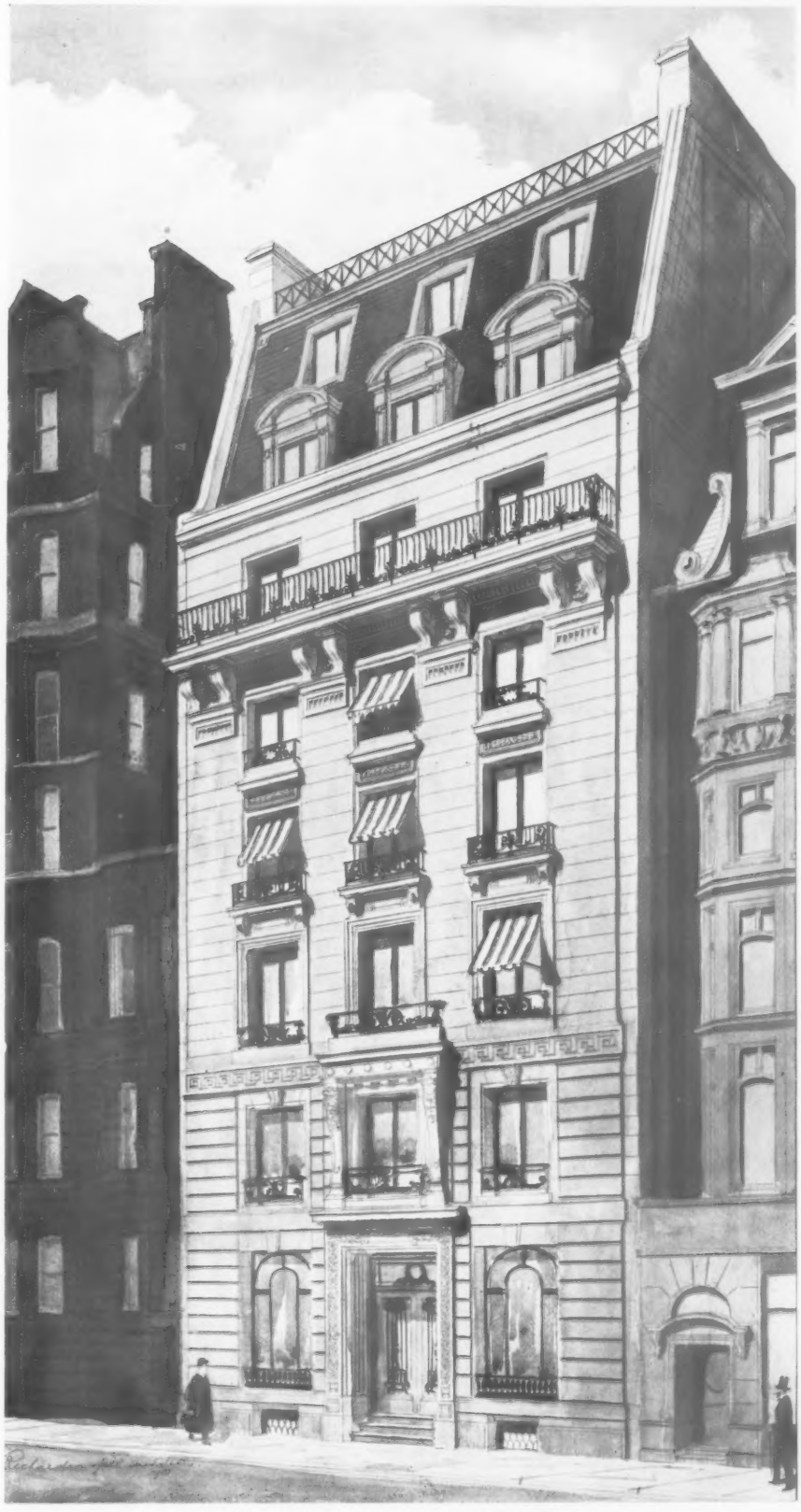
GENERAL BUILDINGS, ALDWYCH, LONDON
DETAIL DRAWINGS



GENERAL BUILDINGS, ALDWYCH, LONDON: DETAIL DRAWING SHOWING EAVES, END PIERS, AND FIFTH-FLOOR WINDOWS



GENERAL BUILDINGS, ALDWYCH, LONDON
DETAIL OF BROKEN PEDIMENTS OF GROUND-FLOOR WINDOWS



THE MAYFAIR HOTEL, BERKELEY STREET, PICCADILLY, LONDON, W.
RICHARDSON AND GILL, A.R.I.B.A., ARCHITECTS

THE MAYFAIR HOTEL, BERKELEY STREET, PICCADILLY, LONDON

In 1684 Lady Berkeley invoked the aid of that travelled connoisseur John Evelyn to advise her how the grounds of Berkeley House could be formed into two new streets. These two streets were originally called Berkeley Street and Little Berkeley Street, and are now known respectively as Berkeley Street and Stratton Street. Berkeley Street has always maintained its popularity as a residential centre, partly owing to its position between the Green Park and Berkeley Square, but mainly on account of the magnificent grounds of Devonshire and Lansdowne Houses which form one side of the street. The demand for

Photo: "Architectural Review"

THE MAYFAIR HOTEL: DETAIL OF FAÇADE TO BERKELEY STREET
RICHARDSON AND GILL, A.R.I.B.A., ARCHITECTS

small residential hotels of the highest class in the Mayfair district determined the projectors of the present scheme in their choice of site, which, notwithstanding the limitations of frontage and depth, had the advantage of unique position. The accommodation on the ground floor consists of a large lounge hall with convenient cloak-rooms and offices, a dining-room for one hundred guests, with private dining-rooms and services. The basement contains a large well-lighted billiard-room and smoking-room in the front portion, and kitchens and sculleries and plate-rooms at the back. Advantage has been taken of the level of the ground at the back to make the kitchen above ground.

On the first floor, overlooking Lansdowne House, is the drawing-room. The remainder of the first floor is arranged into private suites, as are all the floors up to the sixth floor. The rooms in the seventh floor to the front are for the use of the visitors, and those at the back are for the staff.

The dimensions of the site, 36 ft. wide by 106 ft. deep, proved of considerable difficulty in the planning of the bedroom accommodation; eighty-four bedrooms were required and have been obtained.

The design of the building is English néo-Grec, the interior decoration being in the style of the English Empire. The materials used in the erection of the building are as follows:—Portland stone and Cornish granite for the front elevation, Westmorland slate for roofs, English oak for all main doors and joinery, wrought-iron staircase balustrading, and "Stuc" for the staircase walls.

Photo: "Architectural Review"

THE MAYFAIR HOTEL
CHIMNEYPIECE IN DRAWING-ROOM

Photo: "Architectural Review"

THE MAYFAIR HOTEL
CORNER OF BEDROOM ON FIRST FLOOR

The total cost of the building, including the cooking apparatus and the electric wiring, has been £18,000. The general contractor was Mr. Charles Gray of Shepherd's Bush. The Portland stone came from the quarries of Mr. F. J. Barnes; the carving is by Messrs. E. J. and A. T. Bradford, of London, S.E., the ornamental plasterwork by Messrs. J. M. Boekbinder & Sons, Ltd., of Kentish Town, the electric installation by Messrs. Blackburn Starling, of Nottingham, and the heating by the Falkirk Iron Co. The general glazing work was carried out by Mr. Frank Mayle, of Shepherd's Bush, and the fire-resisting glazing to doors by the British Luxfer Prism Syndicate, Ltd. Lifts were supplied by Messrs. Waygood & Co., Ltd., and firegrates by Messrs. Bratt, Colbran & Co., of London.

The architects were Messrs. Richardson and Gill, A.R.I.B.A., of London, W.C.

THE VICTOR EMMANUEL MEMORIAL

THE monument to Victor Emmanuel II at Rome (shown by the inset plate in this issue, facing p. 28) was unveiled by the King of Italy on June 4th. It was designed a quarter of a century ago by Count Sacconi, an architect of genius, who unfortunately died before his *magnum opus* was completed. The monument is said to have already cost £2,000,000, and before it is entirely completed, with all the sculpture and decorations in place, some years at least, and perhaps half as much again in money, will be required. The monument consists of a vast portico, 272 ft. long, with propylæa on either side, each surmounted by a bronze quadriga. In the centre is the huge equestrian statue of Victor Emmanuel II (by the sculptor Chiaradia), in gilded bronze, 40 ft. high, which stands on a pediment 36 ft. high, carrying bas-reliefs representing fourteen of the most illustrious cities of Italy. Behind the statue of the great king, on the stylobate supporting the portico, are eight statues of Cavour, Garibaldi, Mazzini, and other heroes of the Italian Unification, while immediately below the equestrian statue is the Altar of the Country, which has in the centre a niche with a female statue, also of gilded bronze, of Rome, the altar having on each side bas-reliefs of the principal occurrences which gave Rome to Italy. On the right and left, in front of the doors of the propylæa, are statues of Right, Strength, Concord, and Sacrifice.

There are on the different levels six triumphal columns bearing bronze Victories, while in the immediate front of the monument, on either side of the marble steps that lead up to it, are two fine bronze groups, 17 ft. high, by the well-known sculptors Monteverde and Jerace, representing Thought and Action, and on either side of the front are two fountains, with statues above of the Mediterranean and the Adriatic.

Although situated on the slope of the Capitol, this memorial of United Italy has been isolated, the surrounding houses pulled down, and even the little Palazetto di Venezia, adjoining the great palace which is the seat of the Austrian Embassy to the Vatican, has been transplanted in order to give an uninterrupted view of the monument down the length of the Corso, one mile to the Porta del

Photo: "Architectural Review"

THE MAYFAIR HOTEL: DINING-ROOM

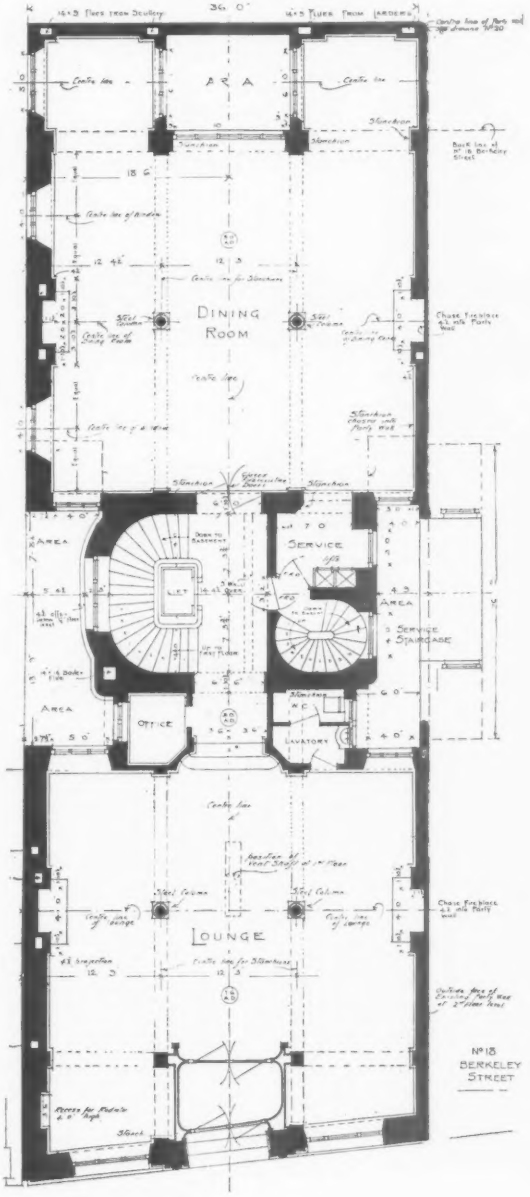
Photo: "Architectural Review"

THE MAYFAIR HOTEL: CHIMNEYPIECE IN DINING-ROOM.
RICHARDSON AND GILL, A.R.I.B.A., ARCHITECTS

Photo: "Architectural Review"

THE MAYFAIR HOTEL: VIEW IN LOUNGE
RICHARDSON AND GILL, A.R.I.B.A., ARCHITECTS

Popolo at the end, and the Via Flaminia. Though some may regret (says the Rome correspondent of the *Standard*) the mediæval convent of the Ara Cœli, with its Gothic cloisters and its picturesque well, and the Tower of Paul III at the end of the Corso, which were destroyed in order to make room for the monument, it must be acknowledged that Sacconi's pile is one of the finest architectural achievements of modern days, and nobly embodies the ideals and struggles of the most picturesque national uprising of the world of to-day. Some artists complain, however, of defects that are due to lack of unity of conception, and to the composite execution.



THE MAYFAIR HOTEL
GROUND-FLOOR PLAN

THE COMMITTEE FOR THE SURVEY OF THE MEMORIALS OF GREATER LONDON

THERE are some features in architecture which live through all periods, while others are the marks of individual styles only, and suffer no change of treatment. The buttress and the crocketed pinnacle are as peculiar to Gothic work as the entablature or mitred architrave is to Classic buildings, and in the rare cases that show an attempt to clothe either with an unaccustomed dress it has been found impossible to avoid a certain incongruity. On the other hand, the necessary door or window must perforce adapt itself to the changing fashions, and with it will be found other features which have a continual, though varying, usefulness. Among these latter details of the architectural fabric none is more interesting than the cupola or lantern, as it is respectively termed, according to the different functions which it may perform; and both the Gothic and Renaissance builders were glad to seize upon its character to add charm and give point to their designs.

Starting first as an ornamental screen and covering to the louvres of the mediæval halls, it was in turn applied to the roofs of turrets and other lofty parts of buildings wherever they were the subject of elaborate design. Such lanterns as that which marks the crossing of the transepts of Ely Cathedral are merely an ambitious rendering of the same idea, and not infrequently they were applied as terminations to the towers of Gothic churches, and formed a ready solution to the otherwise difficult problem of a truncated spire. The Renaissance architects continued their use as lanterns and bell-turrets over the roofs of large halls, and at length employed them fairly frequently as the centre feature of the high-pitched hipped roofs of the time of Queen Anne. They also used them largely in the design of church towers, and upon town halls, almshouses, and other public and semi-public buildings, in each case furnishing them with elaborate vanes and the points of the compass supported upon iron scrollwork.

Of these lanterns and cupolas London possesses a large number, and a most interesting collection of photographs might be made to show the influences at work in the change of their design. On the beautiful little fifteenth-century hall of Barnard's Inn is a lead-covered cupola which, if it does not date from the building of the hall, is certainly not later than Tudor times. Some octagonal turrets at Hampton Court are crowned with domical lead roofs, well shaped and adorned, which can be placed in the same category. The mediæval

BARNARD'S INN, HOLBORN
THE HALL, SHOWING CUPOLA

Photo: A. P. Wire

lanterns at Croydon, Eltham, and Westminster have perished, and the hexagonal louvre alone remains at Crosby Hall. Elizabethan examples, however, more or less restored, are to be found on the halls of the Middle Temple, the Charterhouse, and Gray's Inn, while a really excellent little glazed lantern of the period is preserved on the roof of Staple Inn Hall, by the side of a little mushroom bell-cote of later date.

The square staircase towers which were so largely used in Jacobean houses—the Renaissance version of the Tudor octagonal turret—and which occur so frequently in Thorpe's drawings, often had cupola-shaped roofs of lead. Both Holland House and Charlton House preserve examples for us in London, while until a few years ago we had another valuable specimen in the old palace of Bromley-by-Bow, which was so ruthlessly destroyed. The seventeenth-century cupola at Cromwell House, Highgate, is of this type, two similar ones having originally been part of Lindsay House, Chelsea. Of later date are the lanterns over Juxon's Hall at Lambeth and the little flèche-like example at Clifford's Inn.

During the later Renaissance the cupola was used for the double purpose of a clock-tower and a bell-turret. At Morden College, Blackheath, is a perfect little design, very probably by Sir Christopher Wren. Bell-turrets occur also at Bromley College in Kent; Trinity Almshouses, Mile End Road; and at the destroyed Emmanuel Hospital, Westminster. Late cupolas were placed over the Tudor gateways of St. James's Palace and at Hampton Court.

In the eighteenth century the cupola proper or small dome is to be found on many churches—such as Allhallows, London Wall—and it appears with great success on Kent's design for the Horse Guards; and in our own day one of the happiest examples is the summit of Bentley's campanile at Westminster Cathedral. The roofs of the four angle-turrets to the White Tower must not be forgotten, their present form being no doubt largely the work of Wren. A favourite eighteenth-century position for the wooden cupola was within the parapet of the red-brick church-tower. Numerous examples could be given from London, especially among our riverside churches, Chelsea having long retained one, until its removal as a menace to the safety of the tower. One of Wren's happiest designs of a central cupola is that over Chelsea Hospital, the proportions of which harmonise most skilfully with the long line of the roof. The top of Gibbs's beautiful little chapel in Vere Street is another charming design.

It is difficult to state precisely the reasons for the hold which the cupola has upon the affections of the architect. It may be that its prominence, combined with its proportions, which are of moderate size, make it a subject of special interest. There is nothing, however, in which the designer can so easily go astray as in the outline of this little feature, but when it is successful it is a perennial pleasure, and few people would like to lose such a graceful Gothic lantern as crowns the comparatively modern tower of St. Dunstan's, Fleet Street.

WALTER H. GODFREY.

BOOKS

TOWN PLANNING FOR MILLIONAIRES

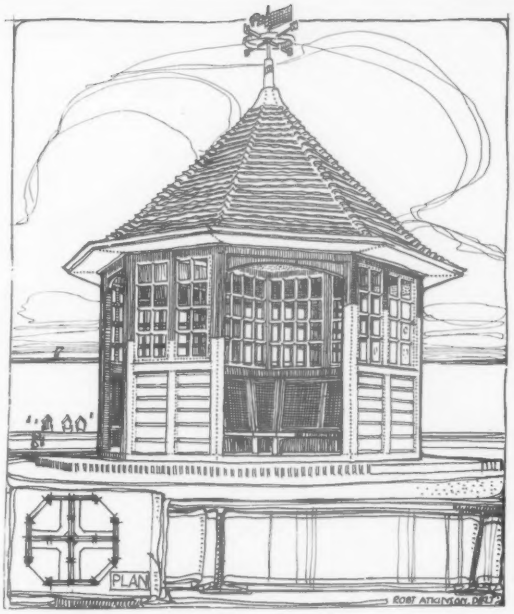
"But there was nothing about this citty which more ravished me than those delicious shades and walkes of stately trees, which render the fortified workes of the towne one of the sweetest places in Europ; nor did I ever observe a more quiet, cleane, elegantly built, and civil place, than this magnificent and famous citty of Antwerp."—EVELYN'S DIARY.

IT may not be unfair to say that a work of civic art such as Mr. Mawson has provided us with is historically premature so far as it relates to Great Britain. At present we can hardly presume to have any civic art in this country, and even the expression "civic art" is a novel one so far as we are concerned. But Mr. Mawson's book has its object in producing a stimulating influence and in bringing us face to face with many of the best

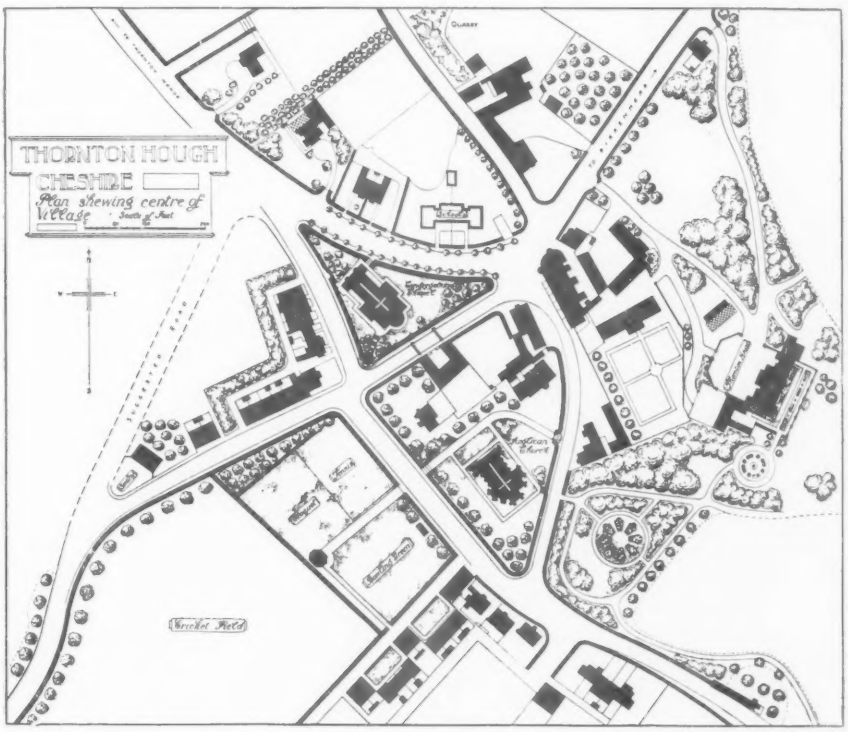
foreign examples of civic art, and of suggesting possibilities and even impossibilities for British purposes.

We have to contend with psychological obstacles. The advance of civic progress does not show the result of any national artistic influence in this country. We are governed principally by material and practical ideals and by a nervousness of committing or exceeding ourselves. That the dismal and almost repulsive ugliness of many of our largest towns, which several centuries of progress has created, can suddenly be transformed by an Act of Parliament alone, is an aspiration that it would be fatal to encourage. If we could treat all our towns by the simple process which it is the happy lot of the Dunfermline folk to possess, we might look with some hope towards a beautified civic existence. Here, we are told, a benefactor provides an income of £25,000, much of which is to be devoted towards the beautification of the town; and Mr. Mawson in a suggestive report, and with a series of charming designs, shows how it can be done. So, too, in the happy case of Bolton: another benefactor hands Mr. Mawson a map of his native town, and a series of beautiful and monumental transformations are produced. Any ordinary ratepayer would be staggered by such schemes when he knew what their financial burden represented.

It is, perhaps, such schemes as these, to which Mr. Mawson's book is largely devoted and in which the ideal and the imaginary play a rather important part, that bring home to us the fact that so far as British civic art is concerned there is more in the abstract than in the concrete. It is almost a relief to turn from such monumental schemes to the simple and practical little village scheme, illustrated in Figs. 29 and 30, of the village of Thornton Hough, where the domestic simplicity and breadth of treatment is well suited to a small community.



A SHELTER FOR COMMON OR HEATH
(From "Civic Art")



(Reduced from "Civic Art")

One may perhaps feel surprised that in a work of this description no reference is made to Bath and its aristocratic atmosphere, for here at any rate is one of the very few examples in England of a serious endeavour to introduce a scheme of considerable dignity and severity. The fact that a great deal has already been written on the subject may have led the author to ignore this example, notwithstanding that an ounce of fact is

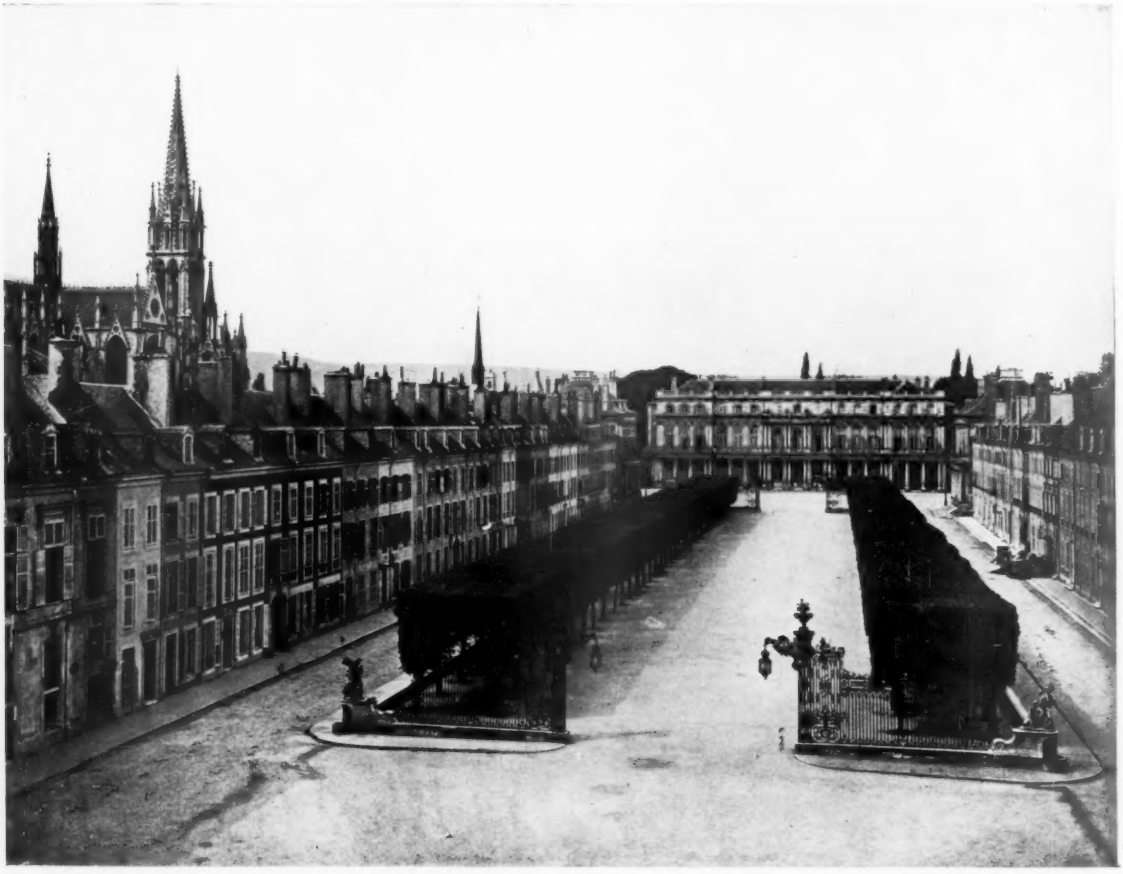
worth a pound of fancy, and we have perhaps been given a rather large share of the latter.

But the author devotes many chapters of solid practical value, besides his town-planning-de-luxe schemes. The importance of civic survey, the use of maps, the preservation of existing features and trees, problems of traffic, water supply, drainage, etc., and all the numerous essentials of a modern city, are suggestively dealt with. The various types of plan—the formal, the informal, the physical-condition, the haphazard—are treated and illustrated with admirable skill.

In the chapters on open spaces, gardens, parks, etc., Mr. Mawson is at his best. These in themselves would fill many volumes, and one could almost wish that the author had adhered to his original intention and had, in the first place, given us a volume on parks, gardens, and boulevards. In his preface he says, "My original intention was to urge the claims of landscape architecture by treating almost entirely of parks, gardens, and boulevards." But the impelling force of circumstances changed his intention, and the work developed into one of civic art in general.

What might be termed the fittings and fixtures of civic art are amply suggested and illustrated. Fountains, ornamental bridges, conservatories, boathouses, bandstands, cascades, ponds, sculpture, shelters, and all the various ornaments and adjuncts of the business, find their place in this great work of art in which the beautiful illustrations of Mr. Mallows, Mr. Atkinson, and Mr. Prentice Mawson form a refined and distinguished feature.

We must not ignore the risk of looking at this great subject with too idealistic a perspective. Town planning for millionaires, or for our own satisfaction, is one thing, but practical town planning demands a far wider knowledge of the forces of human nature. Such monumental street planning as we find in the Champ-de-Mars in Paris or in the wearisome boulevards of Berlin is liable to bore a British public delighting in shop windows and advertisements. The commercial value of town planning as a lucrative investment will play an important part in all our schemes for modern civic improvement, and we must recognise the fact that, until town planning and civic art are established as a national movement, the efforts of our greatest artists, architects, engineers, sculptors, and gardeners, are liable to disappointment. We cannot force a natural evolution, but only



PLEACHED LIMES IN THE PLACE CARRIÈRE, NANCY
(From "Civic Art," by Thomas H. Mawson)

by our labours and by such works as this can we rescue our civic art from an inglorious obscurity.

Mr. Mawson has added to his book several appendices of shrubs, trees, evergreens, etc., most suitable for town planning. These will be of practical value, and will, it is to be hoped, widen the present very limited range of ideas on this subject.

"Civic Art: Studies in Town Planning, Parks, Boulevards, and Open Spaces." By Thomas H. Mawson, Hon. A.R.I.B.A. London: B. T. Batsford, 94 High Holborn. Price £2 10s. 0d. net.

LIVES OF THE BRITISH SCULPTORS

IT is certainly strange that hitherto no attempt has been made upon the lives of the British sculptors *en grande battue*. Monographs there are, of course, in plenty; and, as Mr. Chancellor makes acknowledgment, Allan Cunningham gave up to the sculptors one of the volumes of his "Lives of the Painters"; but this is apparently the first occasion upon which a serious study has been made, and a connected narrative (if such it can be called) has been given, of the history of sculpture in Britain from the earliest times to the days of Francis Chantrey. Since Chantrey died in 1841, it is open to question whether the record is not closed precisely where it ought to begin.

MONUMENT TO LADY ELIZABETH NIGHTINGALE IN WESTMINSTER ABBEY, BY ROUBILIAC
(From "Lives of the British Sculptors")

Mr. Chancellor speaks rather slightingly of Cunningham, who, while subject to the rather strait limitations which beset this kind of authorship a hundred years ago, nevertheless produced a work that, whatever its shortcomings as a collection of data, or as a series of essays in criticism, is at least literature—a claim which, it is to be feared, cannot be seriously advanced for the volume under notice. Nor is Mr. Chancellor's method of presentment entirely free from the objection that, after all, he has given us, not a continuous historico-critical manual on the comparative and evolutionary method, but rather a collection of biographies, any one of which might be easily detached without causing any sense of incompleteness in itself or in the others.

The early history of the sculptor's art in Britain is decidedly nebulous. There is, indeed, a touch of pathos in the inability to assign the authorship of many a gem of art in this kind. "We have," says Mr. Chancellor, "on all sides, in our cathedrals, and even in many a country church which seems almost forgotten by Time, monumental remains affording striking proof that some master of the art must have passed that way and left evidences of his handiwork in the beautification of a tomb or the adornment of the fabric itself. We come upon these pearls enshrined in the oysters, as it were, of brick or stone" (a strange metaphor!), "and we wonder what forgotten brain was responsible for them, what earnest, sometimes it would seem inspired, hand carved those reposeful features, what industrious fingers fashioned that lace-like scroll-work or those clustering soffits." For example is cited the wonderful tomb of the Alards in the Church of St. Thomas at Winchelsea, of which the author "is as unknown as if he had worked on the Pyramids or helped to fashion the Sphinx." And this because the sculpture was subservient to the architecture, which also is often, as in the case of Wells and Exeter, anonymous.

The first sculptor to whom some sort of a name can be given is Peter the Roman Citizen, who may or may not have been Pietro Cavallini. The chief work associated with Peter's name is the shrine of Edward the Confessor in Westminster Abbey, and perhaps he did most of the crosses erected by Edward I to his beloved Eleanor. Several other names are mentioned—as Cummings, Sutton, and Porchalion—but it is not until we

come to Pietro Torrigiano, who in one of his fits of mad passion broke the nose of Michelangelo, that we get anything in the nature of biography; and obviously he, like Benedetto da Rovezzano and some others, is included by a properly liberal construction of the scope of the book. Richard Stevens, who in the reign of Elizabeth did a good deal of work at Westminster, was, in spite of his name, a Dutchman.

Nicholas Stone, his sons and his pupils, provide sufficient material for an entire chapter. Stone was a Devonshire man and the son of a quarryman, but formed himself in Holland under Peter de Keyser, whose daughter he married. The succeeding chapters are devoted to Hubert le Sœur, Fanelli, Edward Pierce and others; Cibber and Grinling Gibbons; Bushnell, Bird, Rysbrack, Scheemakers, Roubiliac, and others; Joseph Wilton; Thomas Banks; Joseph Nollekens; John Bacon; Thomas Proctor, John Deare, Agostino Carlini, J. C. F. Rossi; Theed, Giuseppe Ceracchi, Mrs. Damer, Flaxman, Chantrey. Some of these were more interesting in their lives than in their work. Wilton, for instance, had no particular inspiration; but he was a friend of Reynolds and Johnson, was one of the founders of the Royal Academy, and was "the earliest to receive that systematic course of training which has since been considered necessary for a regular and complete mastery of the art of sculpture." He has another important claim to good or bad eminence—it is the one or the other according to the point of view—"for he was certainly the first to throw off the incubus of architectural restraint and domination which had hitherto fettered the freedom of his precursors, at a time when the majority of sculptors took their orders from architects, and could hardly call their souls their own if they did not abide by the injunctions of their taskmasters." The widening of this breach has been good for neither sculptor nor architect, and it is only now that a *rapprochement* seems imminent, the architectural taskmaster being extinct, and the sculptors showing some slight symptoms of a recovery of their souls.

Mr. Chancellor's book is very pleasantly readable, and is the more interesting for its score or so of portraits and other illustrations.

"The Lives of the British Sculptors, and those who have worked in England from the earliest days to Sir Francis Chantrey." By E. Beresford Chancellor, M.A., F.R.Hist.Soc. London: Chapman & Hall, Henrietta Street, Covent Garden. 12*s.* 6*d. net.*

A GUIDE TO GOTHIC

He is a bold man who, not being a professional architect, ventures to write a book on Gothic architecture. Many a clergyman, presuming too freely on the virtues of his cloth, has come to grief in dealing with a subject in which, supposing himself to be a learned clerk, he has proved himself a novice. The author of the present book is removed a whole hemisphere from this dismal category. He has a triple qualification for his task. For, being a D.D. as well as an A.R.I.B.A. to the enthusiasm of the clergyman he adds not only that of the architect, but a *tertium quid* which is only possible as the offspring of such a propitious union. Scholarship in both departments is manifest throughout the book, which is consequently one of the very best of the long list of popularly treated books on Gothic architecture. The illustrations are very copious, though of variable quality. Some of them are very old friends from Bloxam's "Gothic Architecture." The author was invited to edit a new issue of that work, but very wisely preferred to produce a fresh treatise, in which, while incorporating all that is best in Bloxam, he has left himself unfettered for the presentment of the subject in its present-day perspective. The author gives a long list of the works consulted; but he has been by no means content to digest the results of other men's labour and scholarship. He has devoted many years of travel and study to the acquirement of as complete a mastery of the subject as a man may well attain to, and many of the illustrations of foreign churches are from his own photographs, presumably intended to afford "the general" a convenient means of acquiring an intelligent grasp of Gothic. The book makes a strong popular appeal, but is nevertheless of value to the architect; who, however, would have esteemed it more highly if it had contained more plans.

"Gothic Architecture in England and France." By George Herbert West, D.D., A.R.I.B.A., Vicar of Selsley, Gloucestershire. With numerous illustrations. London: G. Bell & Sons, Ltd. 6*s. net.*

THE TEMPLE CHURCH

It is not surprising that Mr. George Worley's excellent little manual on the Temple Church has run into a second edition. For many reasons this is one of the most interesting churches in London, and an author of far inferior qualifications to those with which Mr. Worley is obviously equipped could hardly have failed to produce an interesting book on so fruitful a subject. Few, however, could have handled the subject with equal skill of condensation. The most valuable features of the present edition are Mr. Reginald Blomfield's account of his recent work at the east end of the church, some additional information supplied by Mr. C. E. A. Bedwell, Chief Librarian to the Middle Temple, and certain additions to the list of illustrations.

"The Church of the Knights Templars in London." A Description of the Fabric and its Contents, with a short History of the Order. By George Worley. Second edition, with twenty-two Illustrations. London: G. Bell & Sons, Ltd. 1*s.* 6*d. net.*