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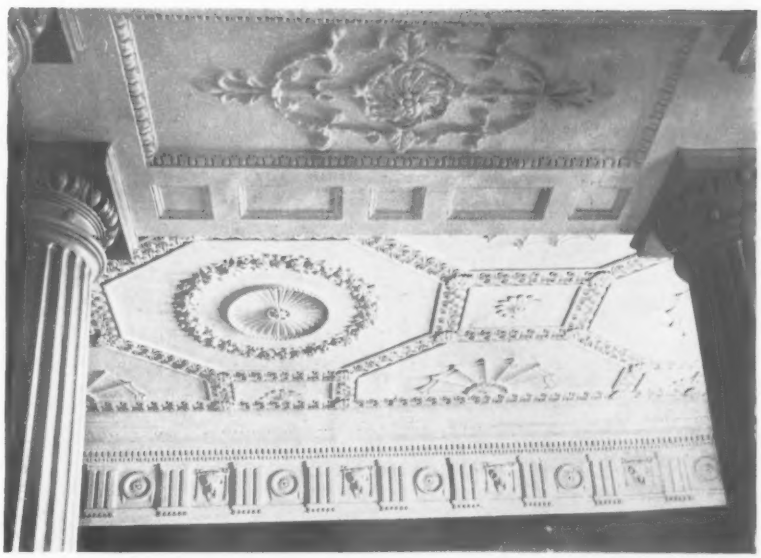


Photo: "Architectural Review"

1.—VESTIBULE CEILING AT THE VYNE, NEAR BASINGSTOKE

Photo: "Architectural Review"

2.—THE PIGEON-HOUSE AT THE VYNE, NEAR BASINGSTOKE

THE VYNE

BY J. ALFRED GOTCH, F.S.A., F.R.I.B.A.

THE VYNE, in Hampshire, not far from the town of Basingstoke, has an architectural history of more than usual interest. It possesses noteworthy work of four important periods, the early sixteenth century, late sixteenth, mid-seventeenth, and mid-eighteenth centuries.

The earliest part of the house is due to Sir William Sandys, afterwards William Lord Sandys of The Vyne, who lived in the reigns of Henry VII and Henry VIII, and was high in the favour of the latter genial if choleric monarch. The extent of the original house (which must have been the successor of an earlier dwelling) cannot be exactly determined, but substantial remains exist in the Tudor chapel and the Oak Gallery. The latter is the familiar long gallery of the sixteenth century, and it is at least open to doubt whether it received its great length, 82 ft., at its inception. If so, it would rank among the earliest of all English long galleries, its only rival in point of date being that at Hampton Court, the great palace of Cardinal Wolsey, which was presented to Henry VIII, presumably complete, in 1525. It has been generally supposed, with much probability, that the gallery at Hampton Court was the first instance of its kind in England; but Lord Sandys was a friend of Wolsey's, and they may have had building ideas in common.

The date of the Oak Gallery at The Vyne can be only approximately determined. Among the shields and badges on its panelling are the arms of Wolsey and his cardinal's hat. As he was made cardinal in 1515 and died in 1530, those two years fix the limits within which the work must have been carried out. From the character of some of the detail, which is of the Franco-Italian type, an earlier date than about 1520 is unlikely; and as the arms of Henry VIII and of Katherine of Aragon, his first queen, also occur, the work must have been completed while they were still on good terms. The probable date would therefore be about 1520–1525.

The plan of the house is of the symmetrical E shape with certain excrescences, among which is the Tudor chapel. It is most unlikely that this symmetrical disposition was adopted so early as 1525; and as there is at least one large chimney-piece of late Elizabethan or Jacobean character, in a room called the Tapestry Room, the probability is that the house was remodelled to the E shape late in the sixteenth century, and that the long gallery was either then formed by lengthening an earlier room, or by incorporating the already existing gallery into the revised plan. The former course would be the more likely; but the whole length of the gallery is clothed with linen-fold panelling, and the panels contain arms, monograms, and devices in the style of 1520 and thereabouts, which *primâ facie* point to its always having been of its present extent. A close scrutiny of the arms and devices and of the panelling itself might reveal some differences which would support the theory of an extension; or, on the other hand, it might confirm the claim of The Vyne to possess one of the earliest examples of that peculiarly late-sixteenth century feature, the long gallery.

But, leaving this interesting speculation, the panelling itself is worthy of attention. In its large spaces and somewhat heavy framing it connects itself with mediæval joiner's work; the linen-fold pattern has touches about it which point to Franco-Italian influence, as also does the treatment of many of the shields and devices which fill the space not occupied by the linen-fold. The particular panels illustrated here (Fig. 3) must have been refitted to suit the shutters of the sash-windows, and they do not happen to show the new foreign influence so well as some of the others. But the panel over the door of the room

Photo: "Architectural Review"

3.—DETAIL OF PANEL ON SHUTTER IN OAK GALLERY

containing the royal arms supported by amorini is peculiarly Italian in feeling; and yet there is something about its handling which throws doubt upon its Italian origin, and seems to point perhaps to an English carver well practised in the new style.

The general sentiment of the decoration is quite English. The shields, the mottoes, the monograms, and the badges are such as may be seen in many rich pieces of work of the time of Henry VIII. Among them are W. S., for the builder, William Sandys, and a winged goat; the arms of Katherine of Aragon; the arms of Wolsey and a cardinal's hat; the royal arms; royal badges, such as the portcullis and fleur-de-lys; the arms of Powlet and other neighbouring families; the monogram W.H. and three sickles for Hungerford; R.F. and a pelican; H.D. and an eagle displayed; short mottoes, such as "Good hop," "Good helpe," "Ades Dieu," "Ceur pour ceur," and "Kingh Harri." There are other shields as well, and if they were identified they would in all likelihood throw light upon the history of the panelling.

The Tudor chapel also has some exceedingly interesting work in the Franco-Italian style of 1520 or thereabouts.

The next important period of building would seem to be the end of the sixteenth century, or the beginning of the seventeenth, when, as already said, the house must have assumed its E shape, and when rooms were embellished in the Jacobean manner. But there is nothing on record to indicate who was responsible for this work. The views of the two principal fronts (Figs. 5 and 6) give a good idea of the mass of the symmetrical house which came into being at this time; at the further end of the garden front is the Tudor chapel, and in its centre, as well as on the entrance front, is evidence of the next important alterations, those which were carried out in the middle of the seventeenth century. Whether the sash windows which replaced the original mullions were introduced at this time is not certain, but the probability is that they were later, judging by the thin sash-bars.

The Classic portico on the garden front, and the doors on the entrance front (both the central doors and those in the side wings), are the most notable remains of the third period of building. This work has been attributed to Inigo Jones, but the evidence, which in this case is luckily to hand, points more certainly to his nephew and assistant John Webb as the designer. It must be remembered that the property had by this time changed hands. From the Sandys it had passed to Chaloner Chute, an eminent Parliamentarian

Photo: "Architectural Review"

4.—DETAIL OF ENTRANCE FRONT

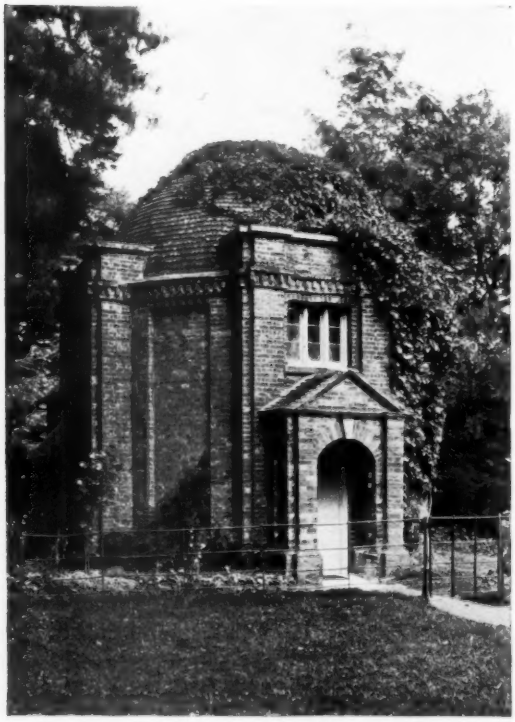
5.—GARDEN FRONT

6.—ENTRANCE FRONT

Photos: "Architectural Review"

who became Speaker of the House of Commons under Richard Cromwell. It is inherently improbable that he would have employed Inigo Jones, who was an ardent Royalist, and actually resident in Basing House near by when it was taken by the Parliamentary forces. But the original design of the porch is preserved in the Devonshire collection at the library of the Royal Institute of British Architects, as well as two smaller designs, one for an interior doorway and another for a "tabernacle," both of which were intended for The Vyne. These drawings are clearly not by Inigo Jones, but they may very well be the work of Webb—the portico in particular. The proportions of this feature, somewhat obscured in the view by the creepers, are rather attenuated, but the detail is refined. The whole structure, however, is out of place, and harmonises ill, both with the battlemented parapets of the first house and the plain ones of its Jacobean enlargement. The doors on the entrance front (Fig. 4) blend more happily with their surroundings, and still preserve, especially that in the corner, something of that wayward fancy which marks the work of the early seventeenth century. Webb, at his best, had quite a dainty imagination, as may be seen in some of the panelling at Thorpe Hall, and in some of his designs in the Devonshire collection.

The dining-room shows other work of this time in its chimneypiece (Fig. 11), the design of which



Photos: "Architectural Review"

7.—THE LODGE

8.—HALL STAIRS

retains a strong infusion of the departing Jacobean style, combined with some bold floral carving in the frieze (Fig. 12), which almost anticipates the virility of Wren. The character of such detail, however, is more probably due to the carver than to the architect, for even the most accomplished architect in those times relied more upon the skill of the craftsman he selected than upon the minuteness of his own instructions.

The panelling on the dining-room walls dates from the time of the Jacobean alterations. The cornice which surmounts it may possibly be of the Webb period, but more probably is to be attributed to the eighteenth century.

In the grounds of the house are two curious brick buildings (Figs. 2 and 7) which are said to have been designed by Webb. They are a lodge and a pigeon-house. They do no discredit to whomsoever is responsible for them, being a fairly successful attempt to express in rather clumsy materials (brick and tiles) the idea of a small Classic domed building. The lodge is the severer of the two, none but plain rectangular bricks being employed. In the pigeon-house there are a few moulded members which relieve its severity. The domed roofs are covered with small tiles. How far these buildings would suffer if isolated from the surrounding foliage and creepers is another question.

The last work of historical interest was carried out in the middle of the eighteenth century by

John Chute, the friend and correspondent of Horace Walpole. On August 20th, 1758, Walpole writes to George Montagu that he had recently been to The Vyne, where he had been "greatly pleased with the alterations; the garden is quite beautified and the house dignified." Exactly what evoked this admiration is not clear, because Chute's *chef d'œuvre*, the great staircase, is mentioned by Walpole some years later as having been recently erected. Walpole was a curious mixture. He had a genuine appreciation of good art, mixed with that admiration of artificiality which marks the treatment of architecture throughout his period. Strawberry Hill must have been a wonderful conglomeration of the ridiculous and the almost sublime. His comments on one of the great new gardens which he went to see—a garden where all sorts of devices had been employed to achieve an imitation of one of the artificial landscape pictures then so much in vogue—are full of approbation, yet not without a subacid infusion of contempt, as though his better judgment were struggling against his fashionable instincts. Then, again, his account of a visit to Stowe, wherein he describes how a shivering party of grandees, some of them lame with gout, descended in crippled state the magnificent flights of garden steps in order to sup before an admiring crowd, shows how—among friends at any rate—he was prepared to ridicule the grandiose ideas of the great people with whom he associated. He reduces the god-like to human dimensions.

Even in praising Mr. Chute's staircase, cited as an illustration of the skill of the admirable dilettanti architects of the time, he half condemns it (perhaps unwittingly) by designating it as "theatric," just as, with equal felicity, he calls the bridge at Wilton theatric. In that word is the key to much of the architectural design of the period. How apt the description was may be judged by the illustrations of the staircase itself (Figs. 8 and 9). It presents a splendid *coup d'œil*, but it is a little overpowering for a private house of the size of The Vyne; and surely anything so domestic as chairs or a grandfather clock is out of place on it. Busts and statues perhaps, but nothing homely. These grand conceptions have the defects of their qualities.

Photo: "Architectural Review"

9.—UPPER PART OF THE HALL STAIRCASE

It has always been conceded that Mr. Chute, "the great Cû," as Walpole calls him, designed the staircase; and indeed he was a man of cultivated taste and brilliant gifts. But it is certain that he must have had some practical hand to

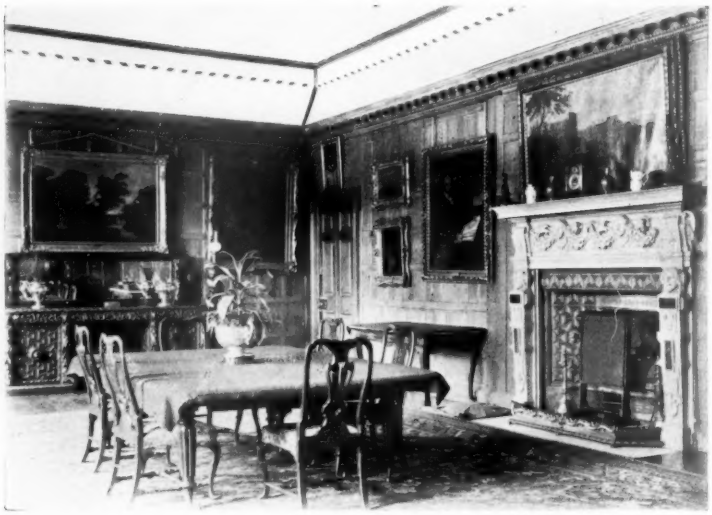
10.—THE OAK GALLERY

help him in the detail, and only those who have had experience in designing know how all-important the detail is. It is not on record whose was the practical hand, but its owner was clearly a man of skill and feeling. He was not quite so happy in the management of the vestibule ceiling (Fig. 1), but the traditions of fine work were still alive.

The Vyne is not so accessible as many great houses, but it is well worth a visit, not only because of its architectural interest, but because it connects itself at many points with notable figures in history and literature. Henry VIII, Katherine of Aragon, and Cardinal Wolsey are commemorated on its panels; Anne Boleyn came there during her brief queenship; so, too, did her daughter Elizabeth many years later; ardent Royalists quitted it to fight for Charles, and finally parted with it to one of the opposite side, that Chaloner Chute whom his contemporaries regarded as one of the ablest men in England.

Horace Walpole spent many days within its precincts in company with his friend John Chute, for whom he had as sincere an admiration as his peculiar temperament admitted. The present owners, still bearing the name of Chute although not lineal descendants, are yet connected by near family ties to their predecessors, and take an undiminished interest in their ancient home.

It is certainly a precious heritage, abounding with charm. The entrance front especially is delightful, its mellowed brickwork overgrown with ivy here and creeper there, enlivened by stone quoins, and crowned by a tiled roof of most pleasing quality. To gaze upon its ancient face is to be transported into another age: a place for the dreamer as much as for the architect.



Photos: "Architectural Review"

11.—DINING-ROOM

12.—DETAIL OF DINING-ROOM CHIMNEYPIECE

ABBOT'S HOSPITAL, GUILDFORD, AND ITS PREDECESSORS

BY WALTER H. GODFREY

THE close alliance which exists between architecture and national history is a commonplace, and a review of its connection in each of the several departments into which it is divided is an unfailing and fruitful source of study. The larger classifications of domestic, ecclesiastical, and military building will always absorb the energies of our chief writers, and in them we can see the more important and national movements portrayed, and in no small measure explained. But there are many other ways of pursuing this interesting inquiry, and one of the most attractive is by the examination of a single type of building, allocated to a special purpose, which can be traced through succeeding periods, and in which we can see the effect of the larger changes step by step. These sidepaths of architectural history differ from one another in their relative interest and importance, and some lead us only a certain distance, having been deserted by those generations for whom they have had no further use—the blind alleys of a former pilgrimage. Others, however, continue with us to the present day, and furnish in their history a complete and connected story of ancient and modern times.

One of the most complete series of buildings in our own country is furnished by those familiar groups of cottages which we know as almshouses, and which persist even at the present time, impatient though we be of the early traditions with which they are linked. The claims that the almshouse makes upon our attention and our interest are very many. Yet beyond the occasional sketch or monograph, and the modest note in a town or county history, these beautiful buildings have received little of the study and appreciation which they deserve.*

From the time of the Norman kings and in almost all the succeeding years the almshouse, or its ancient precursor the hospital, has handed down to us the most charming specimens of the domestic architecture of each period. More than that, the almshouse, being essentially a home for a number of people, furnishes us with examples of the grouping of several units of building and of the methods of composition and arrangement which were successively in vogue. Nor was it merely a domestic structure even after the secularising influence of the monastic dissolution, for in the majority of cases it had its chapel—reminding us of the private chapels which were once in every mansion—and again it partook of the nature of a public building with its common rooms and dining-hall. The very nature of the almshouse and the perpetuity of its endowment was a safeguard against the careless destruction to which private property is so often subject, and the humble station of its occupants averted the ruthless hand of the "improver" until the lamented advent of the Charity Commissioners. This same humble conservatism has preserved for us in many cases that most notable mediæval idea of community of living, which was of the essence of monasticism, and the little families or societies, each with its warden, brethren, and sisters, have not yet been wholly swept away, but survive here and there in the very homes which saw their first gathering. With the persistence of the idea remain also many of the objects which were most intimately connected with its ritual or ceremonial: the courtyard with its gatehouses to isolate and defend it, the cloister and the chapel for common life and worship, beside such insignia and furniture as its gowns and corporate seal, its plate, stained glass, pictures, and books. In a hundred different details we can recognise the wonderful story of the past which has not quite died in the midst of the present. Here is the history of an important institution which, in its successive modification or development, and in the gradual secularisation of its early character, provides a running commentary on English social life. It is also the history of an interesting type of building which in the beauty and variety of its forms provides a significant index to the changing modes of architecture and the allied arts.

The pre-Reformation hospital, maison-dieu, bedehouse, or almshouse has had a careful and generally well-informed historian in Miss R. M. Clay, whose work entitled "English Mediæval Hospitals" was published by Messrs. Methuen in their Antiquary's Library. Miss Clay's work is valuable in its examination of the typical life of the hospital and of its status as compared with the monastic institutions of the Church; but beyond the interesting glimpses which she gives into the customs of this earlier period we are still without a proper comparative study of the whole subject. As is so often the case with a settled institution of this kind, the architectural problem contains the key to many outstanding features of its constitution, and until a complete collection

* Mr. Sidney Heath has missed a great opportunity in his book entitled "Old English Houses of Alms," published last year. He has touched on a very small portion of the field, and has not attempted any serious classification or arrangement.

of plans is available we shall not have the material for an exhaustive history. Happily, however, enough is known to allow an intelligible outline to be drawn, in which it is probable that most of the examples will be found ultimately to have their place. In the present paper I shall attempt to set down this outline only in its barest form, making of it a slight introduction to a note on the Jacobean hospital of Archbishop Abbot at Guildford, and a further comment on the types which followed the buildings here illustrated.

The aim and purpose of the mediæval almshouse—to afford rest and help to the needy traveller, the sick, and the aged—was an essentially Christian idea, and was from the first definitely associated with the Church. And, indeed, if it had not been officially identified with the Church it could not have avoided the influence and direction of the great spiritual organisation that absorbed the generous impulses of the period. The monastic orders themselves were at first the chief vehicles for charity, and the giving of alms being one of the first principles of Christian life, the nobles and wealthy ecclesiastics seconded the efforts of the monks by their liberal gifts and constantly open tables, as we may read in the pages of John Stow and other writers. But at the same time there were instituted societies of the poor alone, following in a measure the monastic orders, and endowed by individual philanthropists. It was not necessary for these men to subscribe to the vow of poverty (though sometimes required of them), for they were already destitute, and dependent entirely upon the charity of their founders, and no doubt this very circumstance made their foundations have a more deeply religious aspect in the eyes of the mediæval Church. Thus we find the first hospitals formed into small companies of brethren, each with a master or chaplain elected from their number, each clothed with a special gown and under some rule of religious observance.

F. T. Dollman in his "Examples of Domestic Architecture" (1858) was one of the earliest writers to point out the two chief models upon which the hospital plan was formed. The original type, and that more convenient for the sick and disabled, followed the plan of the monastic infirmary —an aisled hall with a chapel generally at the east end, looking for all practical purposes like the aisled nave of a church with its chancel. The aisles, or, where they were absent, the two sides of the nave, formed two dormitories along which were ranged the beds for the sick, who could thus hear and enjoy the services without rising from their couch or passing the door of their little cubicles. In large hospitals the nave was divided into two floors, the chapel being taken the total height of both, and being divided from them by a double screen. This may be conveniently termed the dormitory plan, from its central and distinguishing feature. The hall itself was not, however, an isolated building, but, like its prototype the in-

ENTRANCE FRONT

Photo: "Architectural Review"

VIEW IN QUADRANGLE

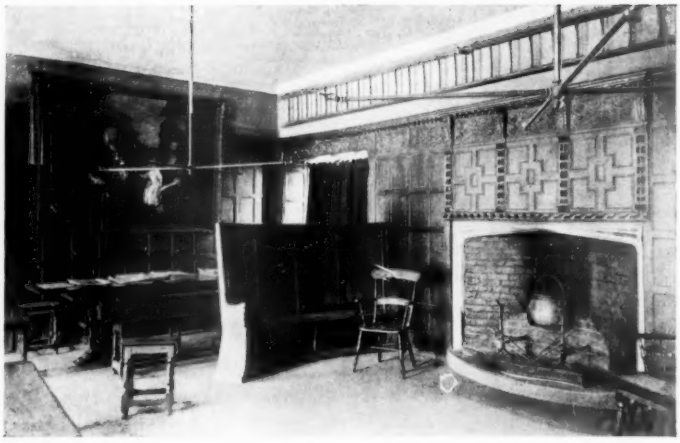
Photo: "Architectural Review"

firmary, had its own outbuildings, its kitchen and stores, occasionally its cloister, and sometimes a separate master's house.

The second method of arrangement was based upon the Carthusian plan of separate dwellings or cells, generally grouped around a cloister or courtyard, and this proved not only the most useful provision for inmates who were not bedridden, but a popular compromise, as it were, in that it afforded a way of dispensing with the stricter monastic idea without losing the benefits of communal life. Thus arose the recognised almshouse plan of post-Reformation days, which persists to our own time.

The dormitory plan seems at first sight a somewhat primitive method, and the thirteenth-century building of St. Mary's Hospital, Chichester, where the alms-people still live under the one wide roof of their great hall, is looked upon as a singular survival from another age. The idea, no doubt, in its communal aspect, is a distinctly mediæval one, but a little reflection will show that it was also a perfectly sound one. Our hospitals for the sick of the present day have their wards with a large number of beds side by side, and the up-to-date Rowton lodging-house is composed of long apartments divided by dwarf partitions into cubicles not dissimilar to those of the ancient hospitals. Mr. Edward S. Prior has long shown that the Middle Ages had their own very sound ideas on sanitation, and there is no reason to believe that these lofty infirmaries were not perfectly clean and wholesome. For the sick, at least, they formed practically the only satisfactory arrangement, and we know that in many foundations the sisterhood was the nursing staff for the aged and bedridden poor. The greater number of these infirmary halls have been destroyed. Wigston's Hospital, Leicester (1513), must have been a building of wonderful size and beauty with its two storeys and chapel to the east. Its sister establishment, Trinity Hospital ("The Newarke"), reconstituted in 1355, included a dean, 12 secular canons, 12 vicars, 3 clerks, 6 choristers, 50 poor men, 50 poor women, and 10 nurses. Examples of surviving halls are to be found in the Bede House, Higham Ferrers (1423); St. John's Hospital, Northampton (founded 1140); Browne's Hospital, Stamford (c. 1485); St. John's Hospital, Sherborne (1437); St. Mary Magdalene's, Glastonbury (13th century); St. Nicholas, Salisbury (1214); St. Saviour's, Wells (1436). The beautiful hospital of St. Giles, Norwich, called also the Great Hospital (founded 1246), with its cloister and master's house, is attached to the church of St. Helen, part of the latter being divided up into wards after the ancient manner, the women in the Eagle ward (the chancel) to the east, and the men in the nave towards the west. Browne's Hospital, Stamford, has a fine "audit" room over the dormitory which occupies the usual position west of the chapel.

The examples of the second type of plan—the group of separate dwellings round a courtyard—



DINING HALL

date chiefly from the fifteenth century and onwards. Courtyards and quadrangular forms of building had, of course, been connected with the dormitory type, for this was the recognised method of mediæval planning (cf. Browne's Hospital, Stamford, and St. Cross, Winchester), but the new quadrangle was a departure in principle from the older plan, and, as noted above, it followed the establishments of the Carthusian order. An early instance of a new foundation with quadrangle and cloister-walk is the well-known hospital at Ewelme (Oxon.), founded by the Duke and Duchess of Suffolk—the latter a granddaughter of Geoffrey Chaucer—in 1434. Here the almshouses are situated close to the parish church, to which they are connected by a passage at the tower, and, as the south aisle was specially allocated to the brethren, the presence of a separate chapel was rendered unnecessary. The second of the two foundations connected with the Great Hospital of St. Cross seems to have been responsible for the beautiful stone cottages which still stand, having been probably erected by Cardinal Beaufort in 1445, and here the noble church of the older hospital performs the function of the chapel. With St. Cross should be compared such foundations as the Vicar's Close at Wells (which has many similarities to the almshouse or hospital) and the colleges of chantry priests, one at least of which—the college at Cobham in Kent (1362)—was in 1597 converted into an almshouse proper under the title of New College. Occasionally the quadrangle was so small as to be scarcely more than an "area" in the building, each room of which was the home of a different occupant. Such is Ford's Hospital, Coventry (1529), commonly called the Grey Friars, a specimen of Gothic woodwork which has often been illustrated on account of its great richness. Timber-built almshouses are not infrequent, and the Earl of Leicester's fine hospital at Warwick (1571) has a quadrangular plan of two storeys, each with a graceful cloister of wooden arcading.

These hospitals with their separate dwellings show many minor differences of plan. A dining hall, a "great chamber" or common room, and a kitchen, were often included in the range of buildings or were annexed to it. The gatehouse or simple gateway, the master's rooms, the muniment room, and the outside staircases, gave opportunity for variation in grouping; and the hospital chapel, when present, invested the whole block with its chief distinction. At Warwick the hospital has the use of the old Guild Chapel over the west town-gate that still survives.

Photo: "Architectural Review"

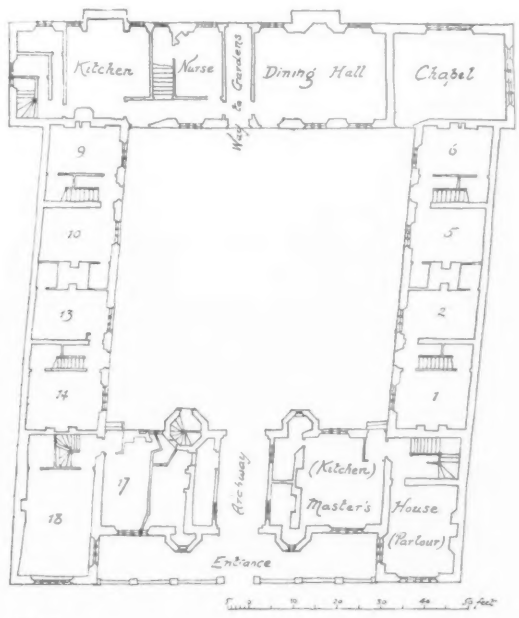
UPPER HALL OR LIBRARY

The influence of the Reformation was most decidedly in favour of those institutions

which, like the last considered, adopted only semi-monastic customs. Prejudice against the monasteries had sunk too deep to allow of the older establishments remaining unharmed, and many were re-constituted so as to conform to the later ideas. The independence of thought fostered by the Reformation, and the individualism which directed the Renaissance, both made for the confirmation and extension of the system of separate dwellings. Occasionally we get a reversion to the old type, as in the curious little building of Beamesley Hospital, Yorks (1593), which is circular, the chapel being in the middle and lighted by a clerestory, while seven cubicles surrounding it form an ambulatory, very much like the circular aisle of the nave to the Temple Church. Exceptions though there may be, the principle of community of interest remained sufficiently familiar to the people in their trade guilds and companies to prevent their dispensing with the hospital idea and substituting what in modern times we call outdoor relief. So the incorporated hospital continued, and quadrangles were still planned, but now in the manner of the courtyards of the rapidly advancing domestic architecture of the day.

The dissolution of the monasteries had made the necessity for almshouses even greater than it had been before, and we find that the problem of the poor had assumed serious proportions by the reign of Elizabeth, and led to a great increase in the number of hospitals. They continued to become augmented, and the records of the seventeenth and eighteenth centuries are crowded with the names of the new foundations. The Whitgift Hospital, Croydon* (1597); Jesus Hospital, Lyddington (1602); Sackville College, East Grinstead (1608); Weekley Hospital, Northants (1611); Almshouses, Chipping Campden (1612); the three hospitals of the Earl of Northampton—Trinity Hospital, Greenwich (1613); Trinity Hospital, Castle Rising (1614); and Trinity Hospital, Clun (1614)—Conings by Hospital, Hereford (1614); Eyre's Hospital, Salisbury (1617); Abbot's Hospital, Guildford (1619); Wyatt's Hospital, Godalming (1622); Penrose Almshouses, Barnstaple (1627); and Jesus Hospital, Bray* (1627)—these are a few of the interesting buildings of about the time of James I, and the Guildford example is in many ways typical of them all, although the contemporary enthusiasm for design found in them wide opportunities for variation. Archbishop Abbot had before him the fine example of his predecessor John Whitgift, whose hospital at Croydon attracted wide notice, if we are to believe the contemporary testimony of John Stow, and probably Whitgift's work inspired many of the later benefactors to imitate him. The two buildings are curiously similar in plan, although there is a marked difference in their architectural treatment, the work at Guildford being more pretentious than that of the earlier hospital. In both cases the administrative block, or rather that containing the principal and common apartments, was placed on the side opposite to the entrance with its gatehouse, the cottages of the pensioners occupying the rest of the courtyard. In this they were following in effect the usual plan of the larger country houses of the fourteenth and fifteenth centuries, the same rooms being provided in the main block as were required for private occupation, while the usual quarters of the domestic staff are here transferred to the almspeople. The common hall or dining-room occupied a position near the centre—at Croydon to the left, and at Guildford to the right of the passage and archway into the gardens. In each building the kitchen is placed in the extreme left-hand corner, and the chapel in a similar position to the right. The house of the warden or master, however, is at Croydon placed over the common hall and kitchen, and contains the "audience" or great chamber as its principal apartment, whereas at Guildford the master occupies a part of the street front, the great chamber (called here the library) being placed, as before, over the hall.

Abbot's Hospital provides for some twenty-five inmates, including the master, as compared with forty at Whitgift; but, as already remarked, it is more ambitious in its architectural treatment.

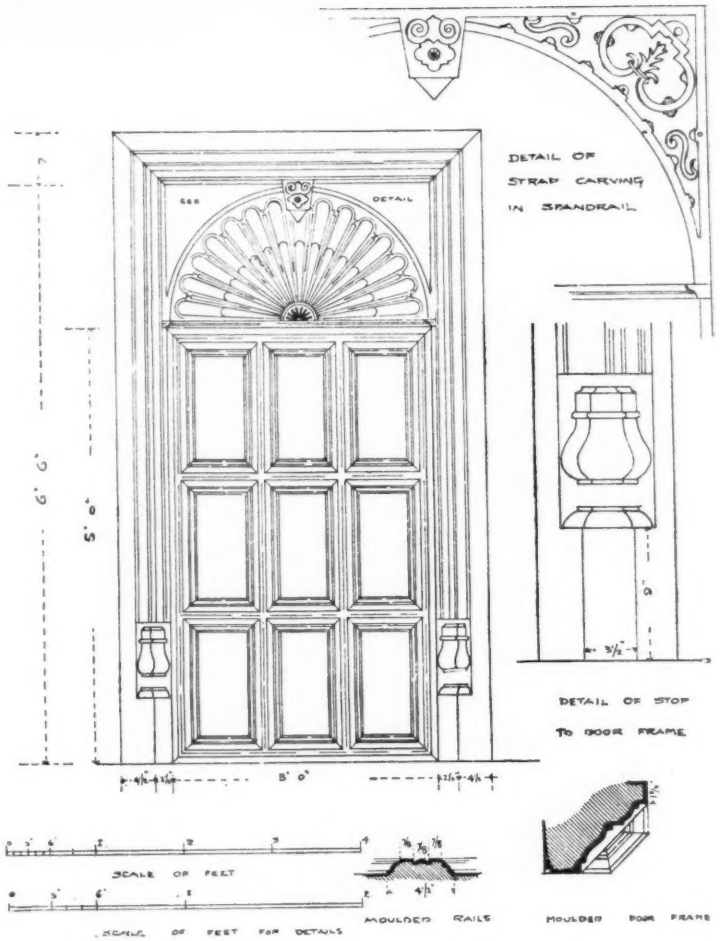


PLAN

* Plans of these have been published in THE ARCHITECTURAL REVIEW—Whitgift Hospital, April 1909; Jesus Hospital, June 1911.

ABBOT'S HOSPITAL, GUILDFORD

The quadrangle is entered by a fine brick tower with four octagonal turrets, in the centre of the street front. The tower is of three storeys, and like the rest of the building is of brick with stone dressings, the turrets being taken up a good height above the parapet, and finished with excellent lead-covered cupolas, and vanes. The two opposite lateral blocks which enclose the courtyard are projected towards the street to form wings, and are finished with Dutch gables. The windows on the ground and first floors vary from four to five lights in width and are divided by transomes. The quadrangle itself is quietly treated; a shallow stepped gable on the side opposite to the tower gives space for a clock, and a tablet below is inscribed with the name of the founder, while an octagonal cupola is raised above the roof. Perhaps the finest external features are the cut brick chimney-stacks with separate octagonal shafts and finely moulded caps and bases. The internal work in the chief rooms and in the master's house is of a sumptuous character, and points to the fact that Archbishop Abbot—like Whitgift before him—intended as much to leave a "monument of his own time" behind him as a noble work of charity. The Jacobean fan-treatment of the doorways is very well executed, and all the woodwork is substantial and well made. Both the hall and the great chamber above—the latter of which is panelled—have good chimneypieces and overmantels, and there is much excellent furniture.



DINING-HALL DOOR
MEASURED AND DRAWN BY SYDNEY NEWCOMBE

In this self-contained and well-appointed building is housed a little community which differs very slightly from those of the pre-Reformation hospitals. The ideas of the early part of the seventeenth century have relaxed the severity of the monastic rule somewhat, and have given to the architectural features much of the new character of the Renaissance. Enough, however, of the old conception, both of establishment and of fabric, remains to link it definitely with its predecessors, and to witness to the continuity of the old conception of a charitable refuge for the poor.

Further illustration of this fact can be adduced from the large number of similar examples found in the succeeding periods. In whatever age the almshouse was built the idea was recognised as perennially "old-fashioned," and the style of its architecture is therefore inevitably of a somewhat earlier character than seems warranted by its actual date. Each builder in turn raised his building intentionally in a somewhat antique manner, and as the seventeenth century advanced the Jacobean detail gave way very slowly before the new fashions of the later Renaissance. The gatehouse disappeared, but the gateway remained; the street front and its two wings assumed the Queen Anne treatment of heavy cornice and hipped roofs. The cloistered arcade, which in Christ's Hospital, Abingdon (1553), and Penrose Almshouses, Barnstaple (1627), had been placed in front of the buildings, reverted to the manner of Ewelme (1434) and surrounded the inner court as at Bromley College (1666) and Morden College,* Blackheath (1695). The chapel was placed generally in the centre of the farther side of the square, and projected from it, or stood alone at the end of the

* Illustrated in THE ARCHITECTURAL REVIEW, December 1907, January 1908, February 1908.

perspective of two lines of cottages as at Trinity Ground, Mile End (1695). The simple row of almshouses, too, which existed at all periods for smaller buildings, was developed and often cleverly grouped on either side of the central feature of the chapel, as at Colfe's Almshouses, Lewisham * (1664). The variations in the style of the architecture are unending, and numerous features such as heraldic shields, sundials, cupolas, stone terraces, stained glass, statuary, furniture, are scattered about them, here in profusion, there in fewer number, but none the less tasteful and in keeping. A few examples occur to one at random in addition to those just mentioned:—Ingram's Hospital, York (1640); Smyth's Almshouses, Maidenhead (1659); Lucas's Hospital, Wokingham (1663); Corsham Almshouses (1668), Kirkleatham Hospital, Yorks (1676); Jesus Hospital, Newcastle (1681); Collegium Matrarum, Salisbury (1682); Winwood's Almshouses, Quainton (1687); Hall's Almshouses, Bradford-on-Avon (1700); Fishmongers' Almshouses, Yarmouth (1702); Trinity Almshouses, Salisbury (1702); Collins's Almshouses, Nottingham (1709); Christ's Hospital (second building, 1718) and Tompkin's Almshouses, Abingdon (1733); Somerset Hospital, Petworth (1746); and Millington's Hospital, Shrewsbury (1748). Several of these names are well known, and will recall to the reader's mind the character of the almshouse that obtained until the middle of the eighteenth century. There has been no lack of similar buildings since, but they have suffered from the general decline in the art of building. They have also revived with the renewed interest of the present day in the old methods, and they compete, and will still compete, successfully with the scattered cottage homes which are for the moment in vogue. The virtue in the old ideas, whether in the economy and beauty afforded to the buildings or in the charm and usefulness of the little close community, has not gone away. An institution that has stood the test of 800 years, and has weathered the storms of such varied social changes, is bound to live and flourish for many years to come, and it is to be hoped that the original examples, weatherworn, but with the beauty of age and of their time-honoured usefulness upon them, will be preserved to show the future the triumphs of their modest excellence.

The foregoing is but an imperfect little sketch of a subject which is of wide interest and endless fascination. Sir Christopher Wren well understood the significance of the idea, and with his customary skill he has given us a fine interpretation of its beauty in his Royal Hospital at Chelsea. Here is a good starting-point for the Londoner, from which he may trace the story backwards.

* Illustrated in THE ARCHITECTURAL REVIEW, March 1909.

DRAWINGS OF GLASGOW

As an architectural draughtsman Mr. Muirhead Bone has distinctive qualities which single him out for special notice. To begin with, he possesses the faculty of seizing upon subjects which the ordinary artist either fails to notice or considers to be outside the pale of effective treatment; and to this power of artistic vision Mr. Bone adds a facility and command of drawing which very few men possess. Scaffolding, especially, and buildings in course of erection and demolition, have been rendered by him with great charm. The figure drawing, too, is particularly fine: in fact, both in choice of subject and technique, we may expect always to receive from Mr. Bone something which we can thoroughly admire. Readers of the REVIEW will be especially familiar with this fact, on account of the many fine drawings by Mr. Bone which have been reproduced in these pages; and to the collection already given are here added two drawings of Glasgow taken from a volume of fifty, recently published by

SIR WALTER SCOTT'S MONUMENT IN GEORGE SQUARE, GLASGOW, AND THE MERCHANTS' HOUSE
DRAWN BY MUIRHEAD BONE

Messrs. James Maclehose & Sons, 61 St. Vincent Street, Glasgow, price two guineas.

The drawings are reproduced by photogravure on tinted paper, and mounted on white cards measuring 15 in. by 11 in. They are a delight to look over. Though similar in general treatment, they abound with variety of interest, and again and again we are astonished at the consummate power they display. The two here reproduced are fair examples, though a score of others are equally good. The subjects are shown under all kinds of atmospheric conditions—sunshine and rain, heat and cold, night and day—and in nothing are they more remarkable than in the truth of the effects they portray. In the drawing of St. Vincent Street (43), for example, we seem to feel the cold rain driving down upon us from a cheerless sky, just as we feel the soft effect of a misty morning on Garnethill (40); while the giant mechanical activity of Glasgow is forcibly brought before us in such drawings as Queen Street Station (5), Stockwell Bridge and the Gorbals (27), and the view from Cessnock Dock (30).

Included in the volume are some notes on Glasgow by Mr. A. H. Charteris. These are admirably written, though we are surprised not to find a single reference in them to Mr. Muirhead Bone's drawings, nor any estimate of his work. Possibly it was thought that the reproductions could be left to themselves, though we consider that a critical estimate of them might very fittingly have been included in the letterpress. The writer's object seems primarily to champion the claim of Glasgow as a city of artistic charm. He commences by citing the eulogies of Defoe, the Society of Scottish Gentlemen, and Mrs. Hughes of Uffington, and proceeds to expatiate on the visions of beauty which exist for those who can see them. "The tranquil west-country sky that now and then still bends over Glasgow, remote and unconcerned as before, gains a new beauty for him from the grey stonework that now frames his view. The discoloured vapour, that is the bloom on our distant street perspectives by day, nocturnal lights may turn to a luminous and warm and altogether friendly mist—delicate veiling on much austere masonry. And there are more definite visions by which beauty may be seen in glimpses. As you glance towards the river from the crest of Hope Street on a winter's dusk, darkness, it may happen, is already falling where you stand. Yet at the lower end of the street, where tall buildings form a cañon that curves as if by nature, there may lie for an instant a visionary other world—a shaft of pallid winter sunshine breaking suddenly through the banked mist overhead, flashing on wet pavement, picking out the rigid silhouette of the buildings, turning everything in its path to a sudden and fleeting radiance that is half blotted by an intervening veil."

WILSON STREET, GLASGOW, AND THE SHERIFF COURT-HOUSE, LOOKING EAST
DRAWN BY MUIRHEAD BONE

THE PRACTICAL EXEMPLAR OF ARCHITECTURE—LXII

IT is fortunate that the spiral pillar is not common in England; for, however interesting its illogical design may be whilst it remains in some sort a *rara avis*, nothing but sheer aberration of the mental faculties could live with it were it to become common. Perhaps it has found its true use in the delicate proportions and size of the stair baluster in the cabinet-maker's shop. Its licence does not seem to have appealed to Michelangelo, who is given credit for inaugurating the decline of Italian art. But it has been used in one notable Roman monument—the baldacchino in St. Peter's, and its use in this particular place doubtless gave Wren the idea for the reredos at St. Paul's, for which he left a model, on which Mr. Bodley's inferior design was based. But Raphael, although not bodying it forth in the flesh, has given it substance in a subtler way. One of his cartoons in the South Kensington Museum represents "Peter and John healing the lame man at the beautiful gate of the Temple," the miracle being shown as enacted within a portico composed of wreathed pillars with bands of sculpture on them, separated by spiral flutings, designed with great dignity and offering a striking contrast, by their comparatively regular lines, to the free play of the draperies of the figures. Whether the licence of which this sort of pillar is susceptible is permissible in modern architecture is very much to be questioned. It has been used in a tentative kind of way in Exhibition Road, and is not without interest. At the same time it should be remembered that one of the most delightful pieces of architecture in England employs these pillars; for the porch of St. Mary's at Oxford has a touch of romance in its composition which tends to set off the formalism of a classical idea.

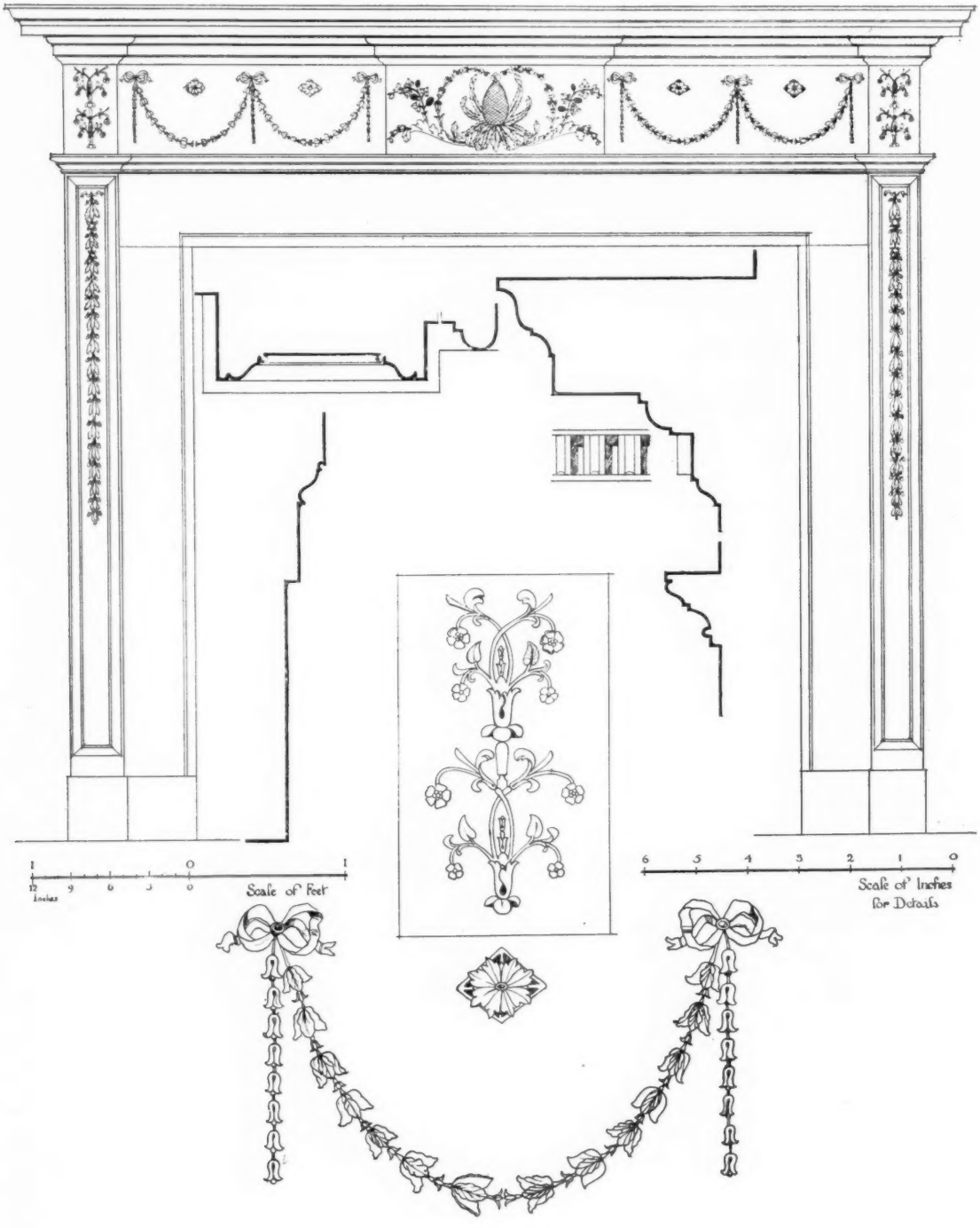
It is not pretended that the doorway in Queen's Street, King's Lynn, is an equal example, but it is extremely interesting. Although the pillars are free, they are set back in a recess in order that they may not encroach on the footpath—an idea distinctly good. The convolutions of the pillars, however, are too marked, and give one the uneasy feeling that they are moving. But there is nothing petty in the scale of the members, which are fairly bold, and at the same time are not destitute of grace. A note of richness to the otherwise plain design is given by the composite capitals, and, as was customary, there is a wreath of acanthus just above the base. Bell, of King's Lynn, the architect of the Custom House in that city, is credited with the invention of this doorway. It is dated 1708, and its design may well have been inspired by St. Mary's porch. It is interesting to note that the house was the home of the Guys, a family to whom Mr. Guy Dawber belongs. It is to his courtesy that we owe the beautiful photograph of the doorway which is reproduced on page 185.

The chimneypiece at Newbury is a good example of the style inaugurated by the Adams. In many aspects it is dainty—the mouldings and carving for example. The ornament is done in "compo." Inside the wood frame are white marble jambs and lintel unmoulded in any way. Originally they probably contained a hob-grate—a much more satisfactory solution of the problem than the present ugly interior. A mantel of this kind always makes a cheerful decoration to a room, and examples are much sought after.

J. M. W. H.

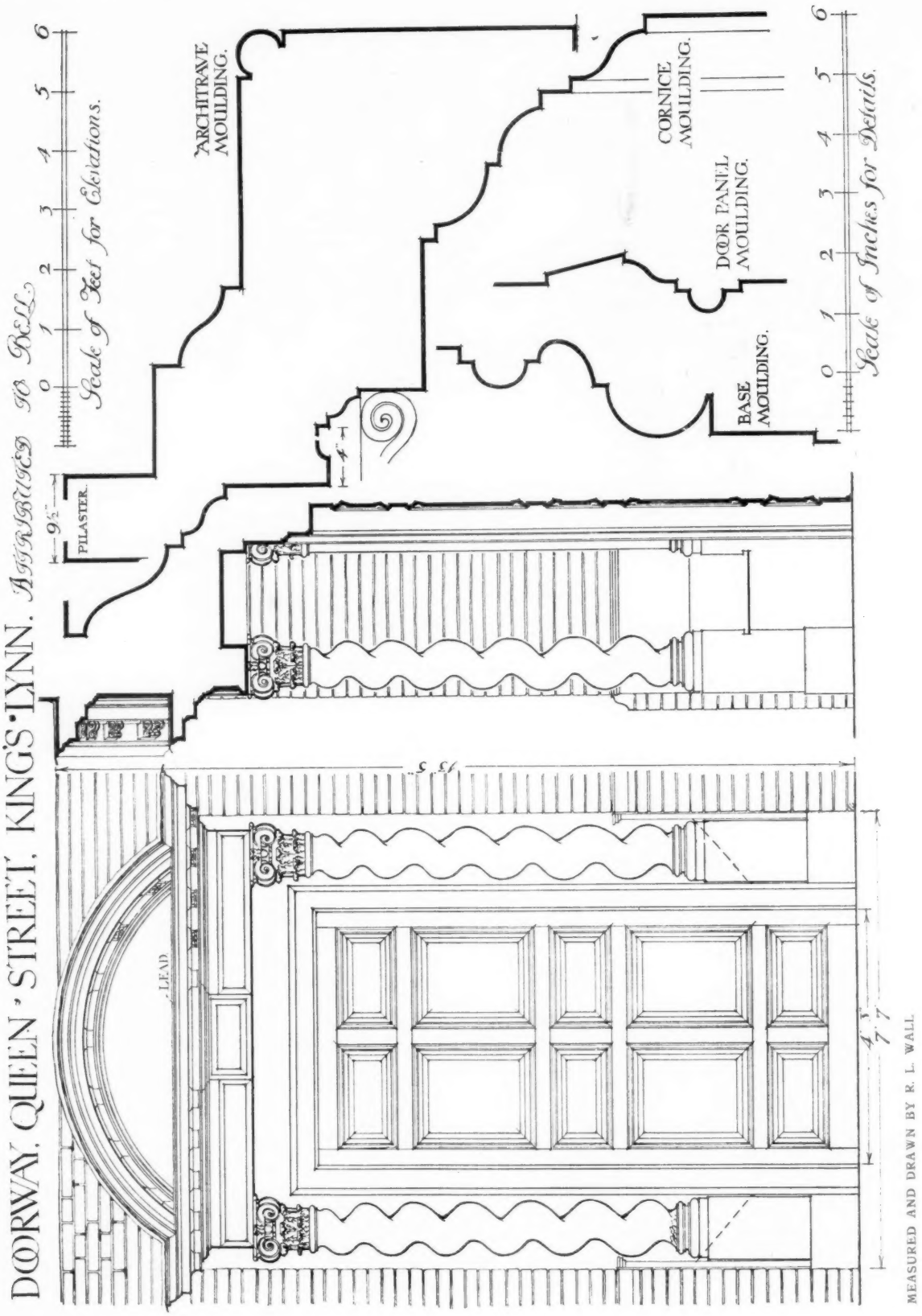
DINING-ROOM FIREPLACE IN A HOUSE IN BARTHOLOMEW STREET, NEWBURY

DINING ✧ ROOM ✧ FIREPLACE
at a HOUSE *in* BARTHOLOMEW STREET NEWBURY



MEASURED AND DRAWN BY THEO. G. SCOTT

DOORWAY IN QUEEN STREET, KING'S LYNN


DOORWAY, QUEEN-STREET, KING'S-LYNN. Arranged to Bell.
Scale of Feet for Elevations.
Scale of Inches for Details.
ARCHITRAVE MOULDING.
CORNICE MOULDING.
DOOR PANEL MOULDING.
BASE MOULDING.
PILASTER.
LEAD
MEASURED AND DRAWN BY R. L. WALL

FURNITURE AT SOUTH KENSINGTON

FOUR fine examples of furniture from the collection in the Victoria and Albert Museum, South Kensington, are here reproduced, three of them being in Sheraton style and the fourth belonging to the Georgian period.

The satinwood commode is inlaid with bands in various coloured woods, the flowers in the oval panels and the swags on the drawers being painted. The plan is of the type familiar in most eighteenth-century inlaid work, comprising graceful curves, sometimes single, but often double, as in this example.

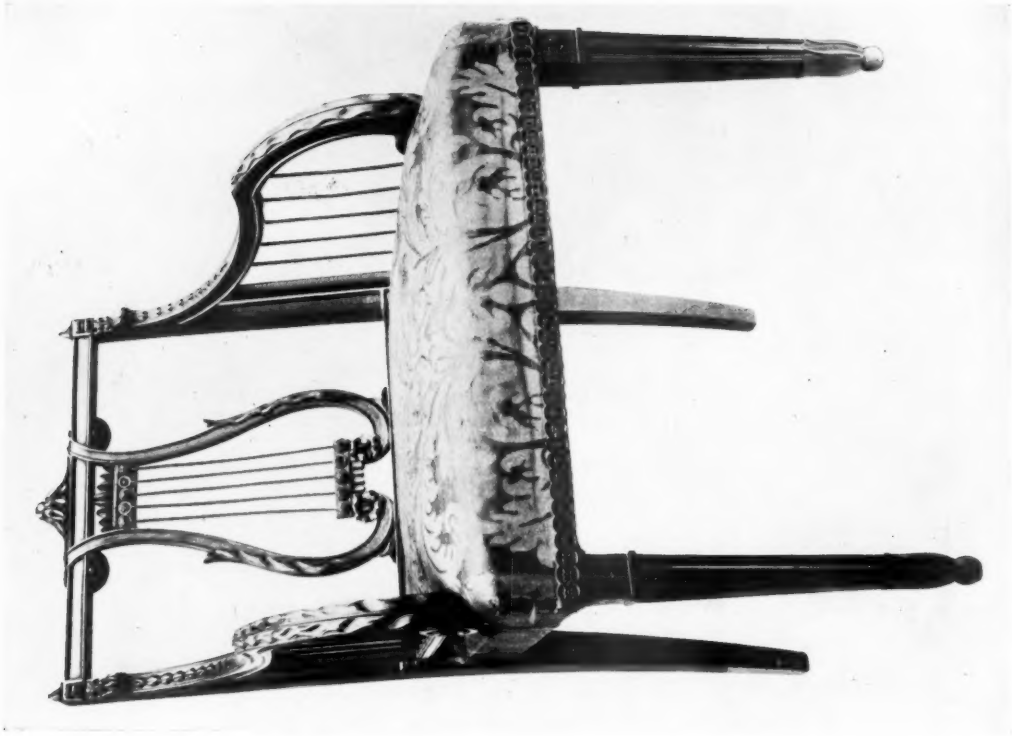
SATINWOOD COMMODE: SHERATON STYLE
LATE EIGHTEENTH CENTURY

The mahogany settee is a fine specimen of the cabriole-leg type, with ball-and-claw feet. The arms are carved in the form of a bird's neck and beak.

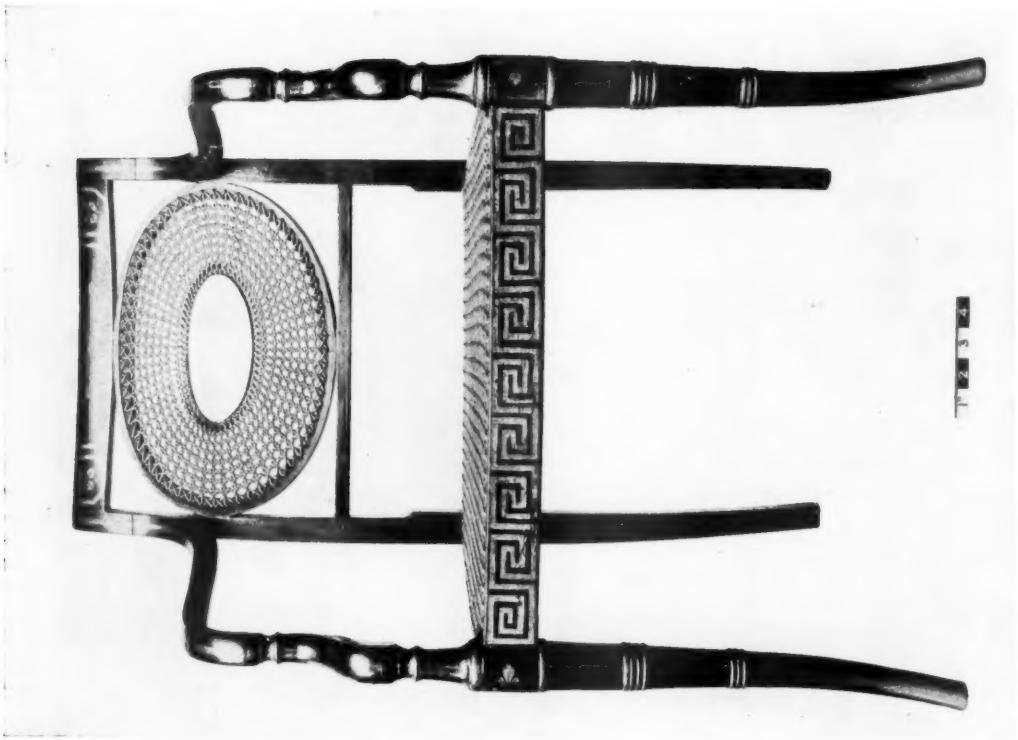
The chair with cane seat and back is an example of Sheraton work in which the oval, so often favoured as a decorative detail in this style, is used. With but little apparent effort a distinctive design has resulted, exhibiting the refined lines for which Sheraton chairs are noted. The Grecian key-ornament on the front rail is particularly effective.

The lyre-back chair is another charming example of Sheraton design, the flowing lines of the back and arms, adopted from a musical instrument and carved with leaf decoration, being both novel and pleasing. The legs are tapered and carved in the Sheraton manner, the seat being upholstered and covered in silk. It is an example of Sheraton carved work as apart from the usual method of decoration with inlay.

MAHOGANY SETTEE: GEORGIAN PERIOD



SHERATON LYRE-BACK CHAIR
(LATE EIGHTEENTH CENTURY)



SHERATON CHAIR WITH CANE SEAT AND BACK

DUBLIN: AN IMPRESSION

HOVERING over the city of Dublin there is a wonderful and indissoluble charm that continues to exercise its pleasant influence on the mind of the departing visitor long after the "Kish" lightship has receded in the haze, the South Stack at Holyhead been won, and Euston's Doric portal passed.

Back in London again, memories of the sister capital's charm constantly recur, forcing one to make involuntary comparisons with the impressions received from other British cities. Academic Edinburgh may be dismissed at once—it is too distant, too lordly; Liverpool and Glasgow are both too dirty; suddenly it dawns upon us that Dublin, the Duibhlinn of ancient days, is a miniature London, bearing the same relation in point of size to the metropolis that Brussels does to Paris. There are those in our midst who, having set out to discover the capital of Ireland, are more than agreeably surprised to find that the old fiction respecting Dear Dirty Dublin, to use the phraseology of Swift, can be relegated back to the mouths of those who speak the thing that is not. A breath of the sea sweeps up the swift-flowing Anna Liffey, a glimpse of the cloud-capped guardian mountains is revealed towering above the straight lines of the house-tops, a sense of civic pride and dignity abounds on every side. From the broad quays on either bank of the Amhan na Life pictorial compositions vying in interest with the Venetian scenes painted by Canaletti group themselves in beauteous perspective. Eastward down the river the graceful cupola of Gandon's Customs House almost suggests the dome of Saint Paul's; westward the Wellington Obelisk marking Phœnix Park serves the double purpose of focal point and artistic pointer, directing as it does the eye of the spectator along the buildings forming the north bank of the river until the Pantheon dome of the Four Courts forms the climax.

The liberality of the town-planning scheme evolved in the city during the Georgian era has resulted in the enjoyment by the present community of very wide streets and spacious squares which, at the date of their formation, anticipated the metropolitan improvements of the Regency Period in London. During the latter half of the eighteenth as well as the first quarter of the nineteenth centuries, Dublin boasted a cultured resident aristocracy. Those halcyon days have passed, and the more important commercial phase of the city's history is now being entered upon. One looks around at such squares as Merrion and Rutland Squares, St. Stephen's Green, and the other wide spaces about the public buildings, and one feels half regretful that the old order is now changed. Dublin is æsthetically beautiful, her monumental buildings are veritable classic gems, her old-world houses compare to-day with the best of those in Mayfair; perhaps it is on account of the similarity of architectural character which the old buildings have in common with the contemporary London buildings that we feel so much at home when on a visit to Dublin.

Leaving the richer streets of the city one wanders by devious ways through the lesser thoroughfares, going first from Sackville Street until one emerges at the back of the Four Courts, past the city prison standing in clear-cut severity with its attendant group of vagrants, for all the world like an etching from Piranesi's *Carceri d' Invenzione*, and so by Constitution Hill to the King's Inns. Even at such a remote distance from the civic centre as this part of Dublin is, the high architectonic standard of the city's architecture is upheld. The majestic Broadstone terminus of the Midland and Great Western Railway commands our attention, the delicacy and finesse of the beautiful "Temple" enthrals us, and so we pass through the legal gate into Henrietta Street. To what low estate has this once fashionable street fallen! Stately houses on either hand bear eloquent witness to the former grandeur of this part of the city as a residential centre. Ionic and Corinthian porticos grace every house-front; glimpses of regal staircases, marble pavements, rare carvings, and exquisite embellishments can be viewed through the ever-open doors. The lack of proper housing accommodation for the poor has resulted in the conversion of palaces into tenements, with their consequent irremediable ruin. Twenty and thirty families live in each of these houses, every room from the maze of cellars in the basements to the nests of attics near the sky containing its full charge of humanity. The sanitation is unspeakable; the water supply, oft-times in the basement, is totally inadequate; balusters have been wrenched from out the staircase balustrades, marble fireplaces have been hacked to pieces, even the door-knockers have been removed: and rooms that were once graced by the élite of Dublin society now shelter the rabble of the city. There are other streets in Dublin which present similar scenes to those evidenced in Henrietta Street, but the latter street strikes one more forcibly than any other because of the great contrasts it presents. Liverpool possesses streets near the shipping centre which are the worst in the kingdom; the Old Town of Edinburgh and the slums of Manchester and

Glasgow each and all have their complement of underlings; but the pathos of the Dublin poor is the more pitiful and less readily forgotten.

The absence of extensive manufactories in Dublin contributes in a great measure to the external cleanliness of the buildings. The clean, hard Dalkey granite, finely axed, retains the sharpness of the architectural detail for all time, and the combination of this material with silvery Portland stone is very effective.

Dublin is full of colour, even when seen on one of the grey days so frequently experienced in Ireland, the very greyness imparting a monumental aspect to the city. Edinburgh is the cold Athens of the north. London is—well, London. The City of the Black Pool, divided by the River of the Plain, is a manageable and measurable pocket edition of London, thrice beautiful. A. E. R.

* * * *

To the foregoing "impression" by Mr Richardson may be added the following comparison of Dublin with Belfast, written by the special correspondent of the *Daily Chronicle*:—"No two cities in the same land can be more sharply differentiated than are Dublin and Belfast. In aspect, in architecture, the contrast is complete. I can only compare the difference to that between Dresden and Berlin. In Dublin one is conscious of the fragrance of old times, of pathetic memories, of past glory, soon perhaps to be re-created; but Belfast has no glamour. It is very modern, new, efficient, and highly burnished. Its long, broad, straight streets, teeming with life; its huge factories, the wharves crowded with traffic, the clangour of hammers echoing over the river from the gigantic shipbuilding yards and engineering works, all tell of the restless activity of industrial life. . . . The note of Dublin is grace, of Belfast power. Only three hours' railway journey separates the two cities; yet, in going from one to the other you seem to have passed into a different hemisphere. . . ."

OLD COTTAGES AT CORHAMPTON, HAMPSHIRE

MANSART'S CHAPEL AT VERSAILLES

THIS graceful building is seen at its best from the western extremity of the immense "Cour de Ministres" which forms so fine an approach to the magnificent palace of Louis XIV. The longer axis of the chapel is parallel with that of the ponderous block of buildings erected many years later after the designs of the architect Gabriel, by which it is to a large extent hidden, and with which it forms a curious architectural contrast.

The present edifice is the fourth chapel of the château of Versailles. The first, that of Louis XIII, situated on the first floor of the château, in the position afterwards occupied by the Queen's Staircase, was destroyed in 1671, subsequent to which, and pending the erection of a new building, the Great Hall of the Guards served as a chapel for more than ten years.

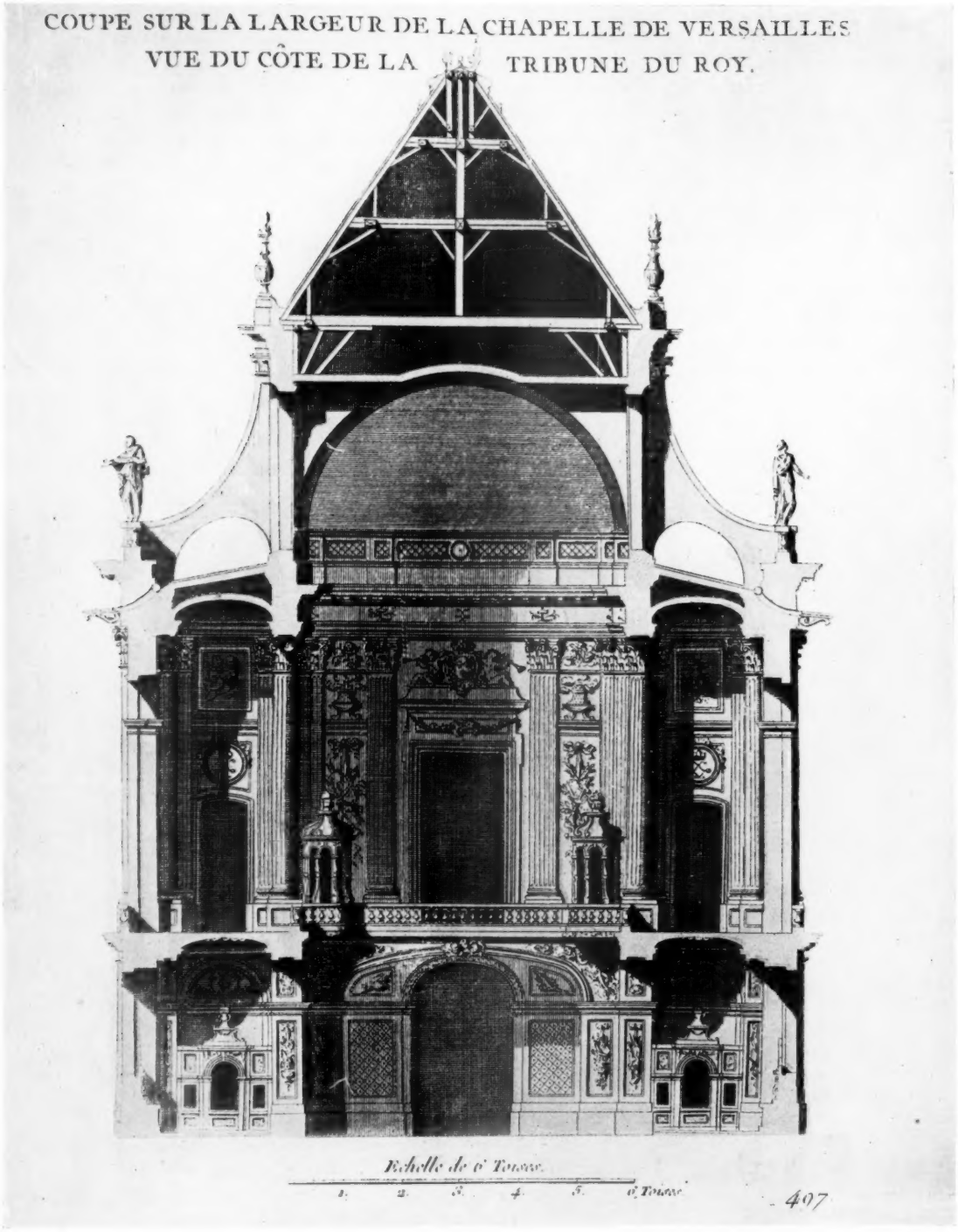
On April 30th, 1682, the third chapel, which occupied the site of the present "Salon d'Hercule," was blessed by the Archbishop of Paris in the presence of the king and queen, and from that date until June 5th, 1710, a period of twenty-eight years, religious services were regularly held here. Marie-Thérèse, Queen of France, died in July 1683, and it is generally believed that less than a year afterwards the king was secretly married in this third Chapel Royal to Françoise d'Aubigné, Marquise de Maintenon.

In 1698 the king, who, under the influence of his second wife, had become very devout, determined to exhibit his piety by the erection of the present chapel of Versailles. Mansart was instructed to prepare a design for the structure, the building works were commenced in March 1699, and on June 5th, 1710, the Cardinal de Noailles, Archbishop of Paris, consecrated the new chapel, and two days afterwards the king and the Duchesse de Bourgogne heard mass there for the first time.

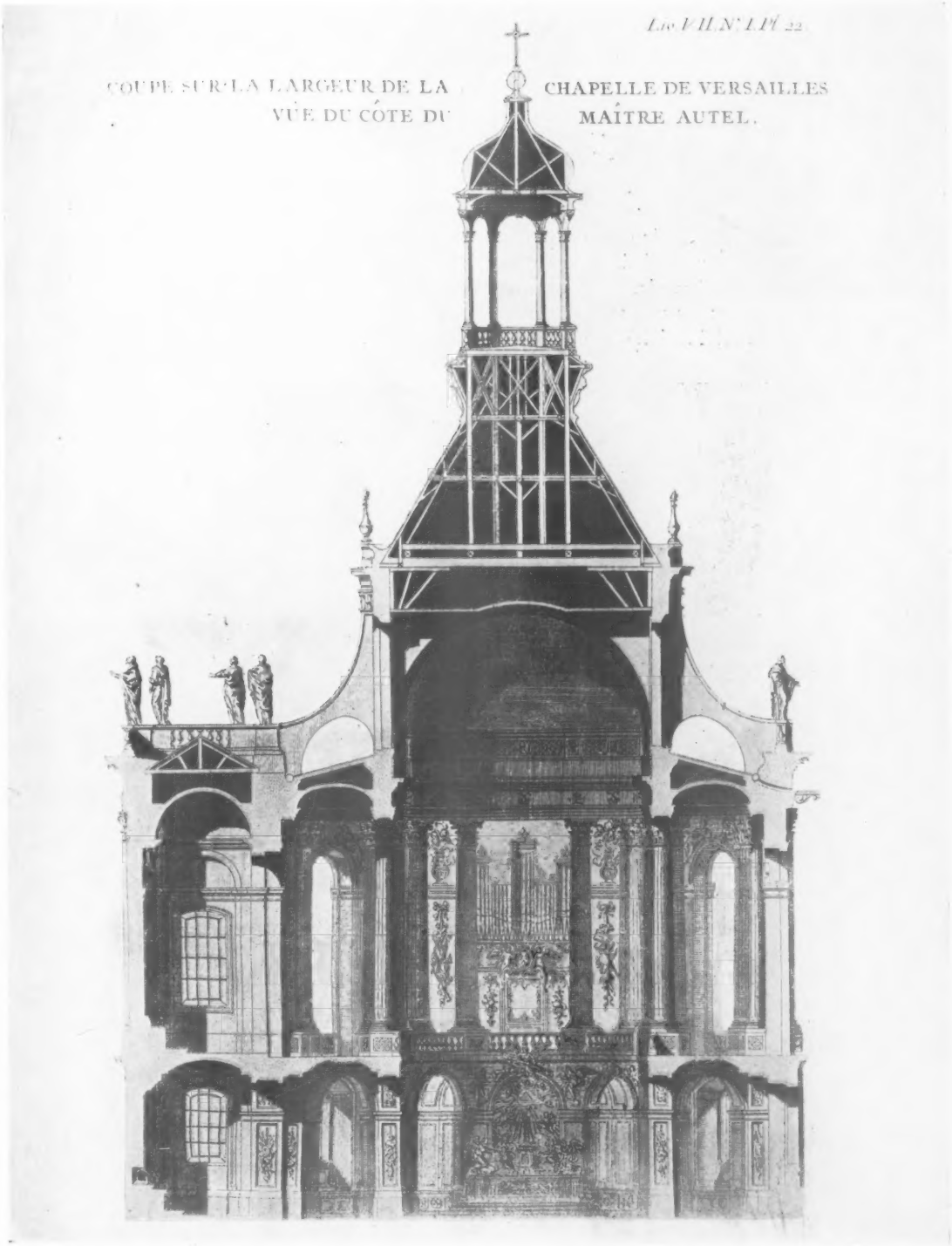
GENERAL VIEW FROM COURTYARD

Mansart's building has two vestibule entrances. The principal one, placed at gallery level, forms one of the magnificent salons of the north wing of the château. The secondary entrance, at ground-floor level, approached from the terrace of the "Parterre du Nord," through the colonnade from the Cour de la Chapelle, is arcaded in nine bays by coupled columns of the Ionic order.

The plan of the chapel is said to have been



CROSS-SECTION SHOWING TRIBUNES



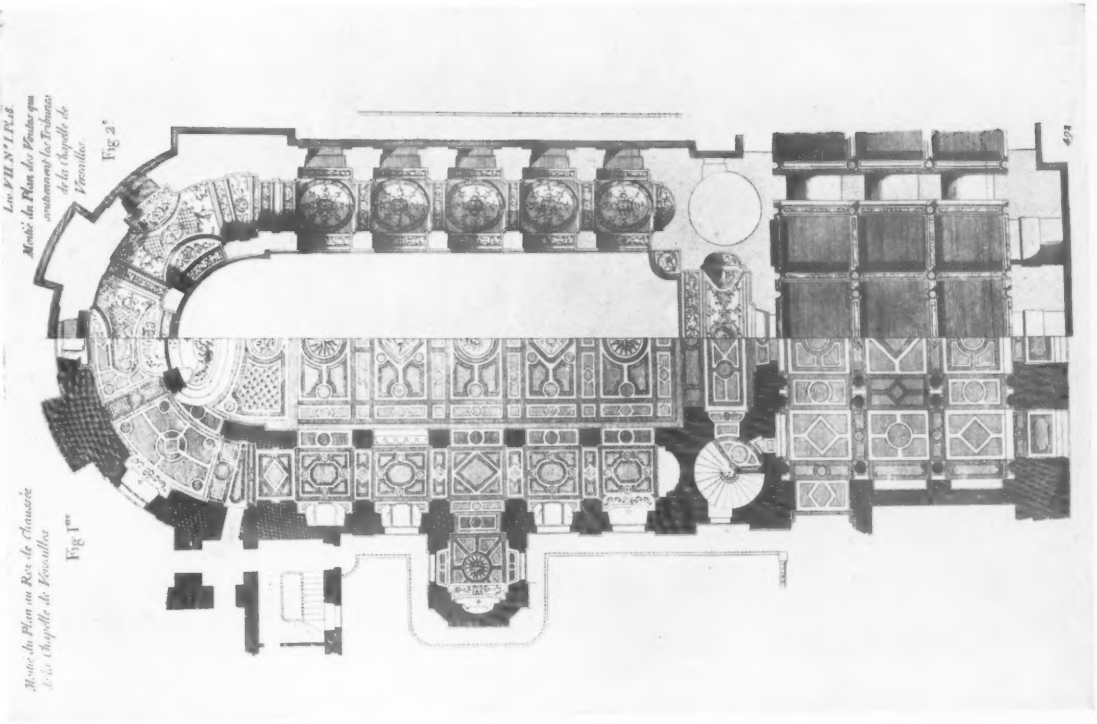
CROSS-SECTION SHOWING HIGH ALTAR

based upon that of Sainte-Chapelle in Paris, but whether this is so or not there is no doubt that fundamentally the design is of Gothic origin, consisting as it does of a narrow nave with a circular termination at the east end, behind which aisles are arranged after the manner of an ambulatory. Below the gallery level a low continuous arcade, consisting of semi-circular-headed arches supported by square piers, separates the nave from the aisles. The gallery storey is adorned by a range of fine lofty Corinthian columns supporting a continuous entablature, above which the barrel-shaped roof of the nave is intersected by the cross vaultings of the attic windows. The aisles have lean-to roofs, concealed by the main entablature of the external walls, and the well-designed flying buttresses or ramps are further evidence of the Gothic origin of the design.

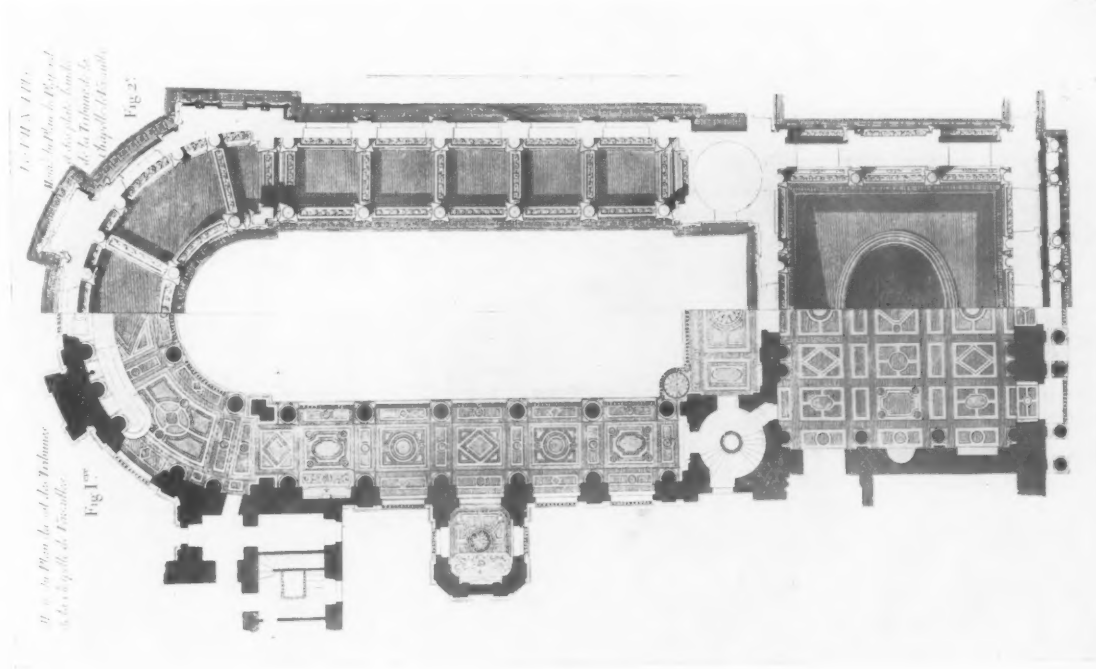
Externally the structure consists of a low ground floor, having segmental-headed windows set between plain piers, a lofty first floor adorned with pilasters of the Corinthian order, between which are windows lighting the all-important gallery. Above the entablature, and set back a considerable distance from the face of the main building, is a fine attic storey terminated by a richly ornamented high-pitched roof.

Although now shorn of some of its former grandeur, the decoration of the interior is still magnificent; but the effect must have been even grander in former days. The spandrels between the arches of the ground-floor arcade and the panels of the piers are filled with sculpture in low relief, while a gilded balustrade extends between the panelled and carved bases of the lofty Corinthian columns, and the high altar is

GENERAL VIEW OF THE INTERIOR

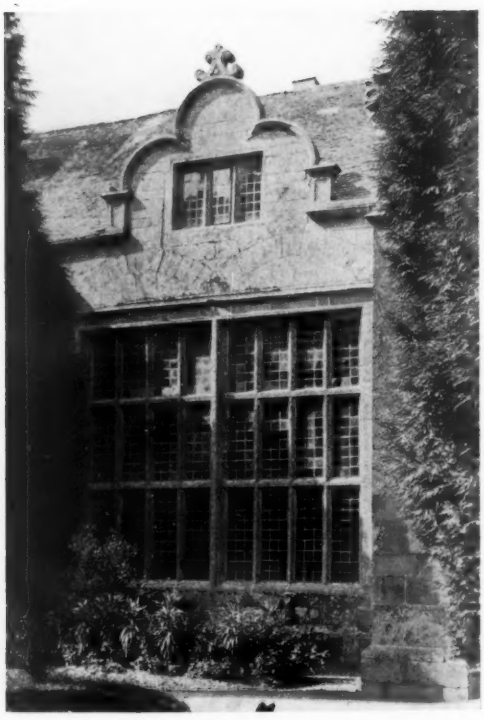


HALF FIRST-FLOOR PLAN AND
HALF PLAN SHOWING VAULTING



HALF GROUND-FLOOR PLAN AND
HALF CEILING PLAN (BLONDEL)

MAIN ENTRANCE



THE HALL WINDOW

surmounted by a celestial glory in gilded bronze, enriched with bronzes and profusely decorated with statues and carvings. The magnificent paintings of the ceilings, masterly in their conception and colouring, were the work of Coypel (The Father Eternal in all His Glory), of De la Fosse (The Resurrection), and of Jouvenet (The Descent of the Holy Spirit).

The compartments of the ceilings above the galleries were painted by Boullogne the younger.

The royal tribune facing the altar was enriched with paintings and sumptuous decorations. It was accessible from the ground floor by the two circular staircases, and from the first floor by the central doorway of the salon. The small circular projections at the sides of this tribune formerly supported two lantern towers of glass and gilded wood (shown upon the transverse section) which served as oratories for the king and Madame de Maintenon—that of the king being on the left and that of Madame de Maintenon on the right; but these have now been destroyed. The chapel of the Holy Sacrament, placed immediately behind the high altar, was enriched with a large painting by Silvester, and in the chapel of St. Louis was one by Jouvenet, representing the sainted king upon the battlefield after his victory over the "enemies of Christianity" in Africa. The chapel of the Virgin contained appropriate paintings by the younger Boullogne. The flèche which is seen upon the geometrical drawings, representing the building in its original state, has long since disappeared.

OLD STONES IN THE GARDEN,
FROM THE NORTH WING (NOW DESTROYED)

Mansart died rather suddenly at Marly in 1708, at the age of sixty-three, and the chapel was finally completed under the superintendence of his successor, Robert de Cotte.

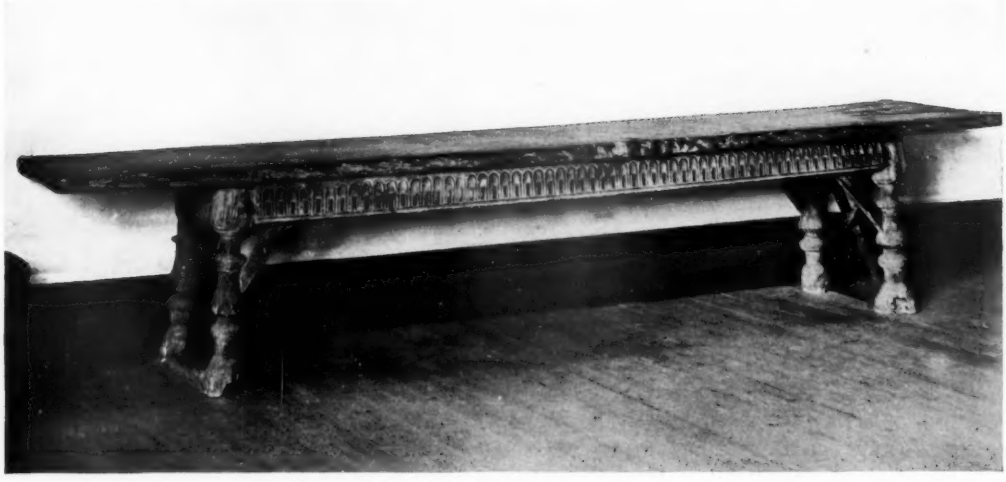
TRERICE MANOR

TRERICE, three miles from Newquay, Cornwall, once a baronial manor, is now used as a farm-house. Its genealogy is briefly as follows: At an early period the house belonged to a family of that name, but by the marriage of the heiress of Matthew Trerice to Ralph Arundell, in the reign of Edward III, it passed to the Arundell family. The last Lord Arundell of this family died in 1773, and from him Trerice passed to William Wentworth, Esq., whose son, the Earl of Strafford, and whose daughter, a Mrs. Kaye, both held the property for a short time, but died without issue. From them Trerice passed in 1802 to Sir Thomas Dyke Acland, whose grandson, Sir Charles Thomas Dyke Acland, Bart., is now the owner of the estate.

DETAIL OF GARDEN FRONT
SHOWING BLOCKED WINDOWS

The house was built in 1572–3, and must formerly have covered a very large area. Many strange legends and stories are told of the place, and the country people still declare it to be haunted by the spirit of a certain Lord Arundell, known by them as the "Wicked Lord." The north wing of the house was pulled down in the

TRERICE MANOR, NEAR NEWQUAY, CORNWALL:
GENERAL VIEW OF ENTRANCE FRONT



OLD OAK TABLE IN WITHDRAWING-ROOM

latter part of the nineteenth century, as no one would live in it, and all the personal belongings of the "Wicked Lord," such as his papers, desk, and hunting things, were burnt.

The walls of the house are of great thickness, and there are a dungeon and two underground secret passages. Of the old building, only two rooms remain intact, the hall and the withdrawing-room. The hall, 36 ft. by 22 ft., and 24 ft. high, has a fine mullioned window with 576 panes of glass, an oak dining-table 20 ft. by 4 ft. 2 in., some Chippendale chairs, and an old-world escritoire. There is also a minstrels' gallery at the north end, extending the whole width of the hall.

The withdrawing-room, which is reached by a few winding stairs from the hall, is 32 ft. by 20 ft., and 30 ft. high. It contains a very old table of black oak said to have been in the house for more than three hundred years; the top is one solid plank. There is an oriel window in this room, and originally there were two more windows, but these were blocked up, together with many others in the house, to avoid the old window-tax.

In the roof of this part of Trerice are a colony of bees, which are generally left undisturbed, as they are so difficult to get at, but as much as twelve gallons of honey has been taken from them at one time. The old blocking from one of the windows at the side of the oriel window was removed to get at the honey. The window was then filled up again with modern slate, as can be seen in the photograph on the preceding page.

Besides the hall and the withdrawing-room, there are also to be noted, as relics of a bygone age, some spiral stairs of stone, an old buttery hatch now turned into a cupboard, and fragments of decorated ceilings. The group of ancient stones illustrated on page 196 were saved from the north wing when it was destroyed. They are now in the garden. Apparently they formed part of the gable, the finial stones which surmount the little group being very similar to those on the existing gables of the entrance-front of the house, while the original position of the carved heads on either side is clearly indicated by the photographs reproduced on pages 196 and 197.

M. F. H.

THE HALL

THE AÎTRE S. MACLOU, ROUEN

BY ALAN SNOW, A.R.I.B.A.

ROUEN is the most wonderful town in Normandy—wonderful especially for the incorporation into a fine modern city of a series of ancient monuments incomparable in interest and beauty. To those who know it by reputation and imagination only, its aspect as a great modern city and port will be novel and more or less startling. Such, however, is its chief aspect, and to those who know it actually it becomes apparent that the creation of the new town must necessarily have caused the disappearance of all but the most notable buildings of the old. The almost complete obliteration of a fine church—its tower alone remaining—in order that the straight line of a new street should be uninterrupted, serves as one instance of the enthusiasm for modernity; and remembering this, the survival, comparatively complete, of the aître or cemetery of S. Maclou becomes quite surprising. It appears only to have been saved by its situation off a street which is not only fairly long, but straight—a rarity in old Rouen. It is in the quarter behind the church of S. Maclou, and is entered through the ground storey of No. 190 in the Rue Molière. Often it is wrongly called the cloister of S. Maclou, leading one to imagine a connection with that church which never really exisited. It was, in fact, a burial-ground, instituted in the evil days of the plague, and is the oldest cemetery in Rouen. The cloistered courtyard, green with trees and characterised by a quiet all too rare in Rouen, is now little like a place of the dead. Its present aspect of peace and tranquillity conveys at first no hint of its character, and it is difficult indeed to appreciate the ugly conditions under which it was instituted.

To attempt to recall the Rouen in which it was built and the causes of its building is to realise the dark side of the Middle Ages—the side which is so studiously neglected by the romanticists, and which leaves so few memorials, beyond traditions of plague, death, and massacre. Of these few, this cemetery enclosure is one of the most interesting.

It was built at a time when no street in Rouen was wider than the Rue Molière—nor cleaner. The majority, indeed, were considerably narrower, winding, crooked, and dark, without pavements, without drains, unswept and unwashed except by rain, rough to the feet and foul to all the senses. The resultant atmosphere was so tainted and

DETAIL OF COURTYARD SHOWING OUTSIDE STAIRS

GENERAL VIEW OF COURTYARD

impure that plague was a natural result—natural and uncombated. To-day we read incredulously that in these dreadful visitations the dead were all buried within the city, there being at one time as many as eighty cemeteries in Rouen. Little wonder that the plague stayed and spread.

For two hundred years the city suffered constantly from its visitations. The worst of these, the notorious Black Death, which devastated Europe and left behind a tradition of horror not yet extinct, caused the death of more than 100,000 people in Rouen in 1348, in which year the cemetery of S. Maclou was founded.

The actual burial-ground was the central part of the square now enclosed by galleries. Two altars formerly stood there — one to S. Michael, the protector of the dead, the other dedicated to the souls of the dead themselves. This was their only memorial, for the rich were not buried here, but only the common folk, and in the dreadful days of its inception their numbers were too great and their worth too little for gravestones or other memorials. It was in the covered galleries that the richer burgesses were buried. They gained little from this, however, for not one of their memorial stones now remains.

As it stands, the cemetery has galleries on all four sides. Three of these had been built by 1526, but the northern side was not finished until 1640. These galleries are in two storeys. On inspection it would seem that the top storey is a later addition; the old work seems to stop abruptly at the half-timbered frieze. The space between the columns of the lower storey is now filled in with glass screens, but originally, I believe, it was open.

There are still thirty-one columns of the older work standing, and it is on examination of these and of the frieze above that the purpose of the enclosure becomes apparent. They stand on low pedestals, which, with the bases, are of stone. The rest of the work is entirely of timber.

The lower half of each shaft is fluted, the flutes being stopped with a moulding of sufficient projection to form a shelf for the figures which are carved in bold relief upon the upper portion. These represent couples dancing the famous Dance of Death—the " Danse Macabre," as it was called in Rouen.

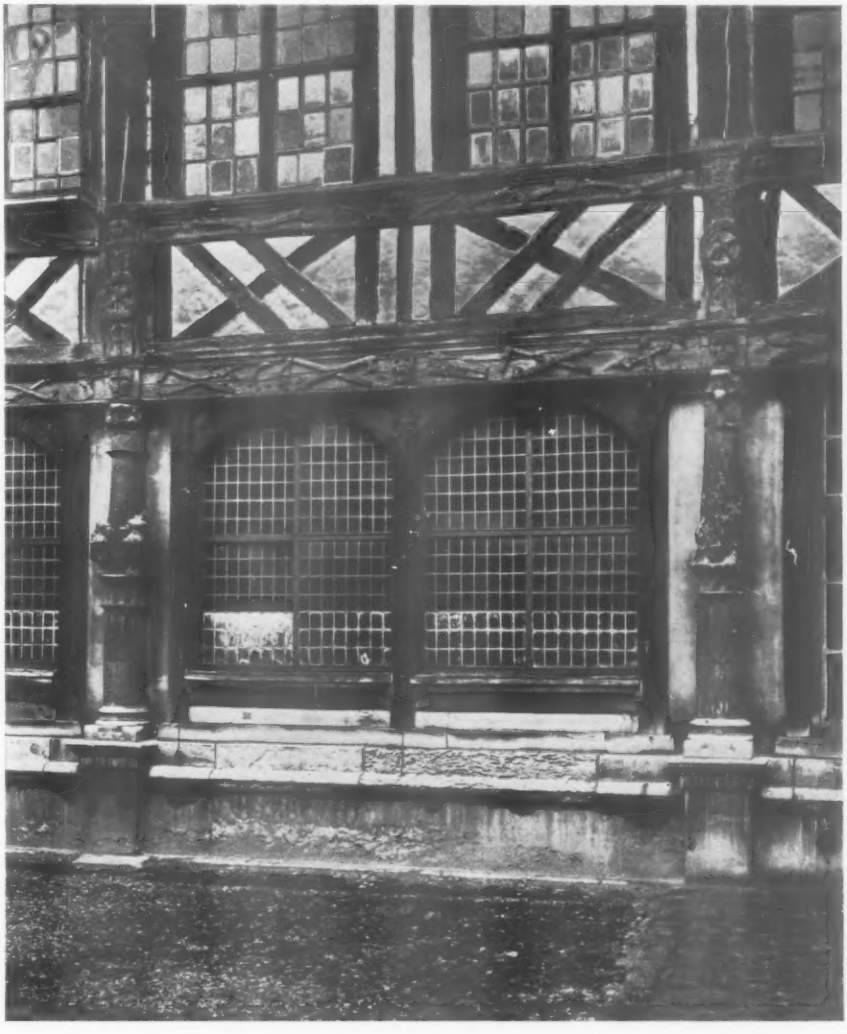
Though mutilated, they are still of much interest. With the help of the careful drawings and descriptions left by M. Langlois (which can be seen in the library of the Rouen museum) one can determine the subjects of the carvings, now too battered in most instances to be identified without some such help. Contemplation of their grotesque imagery gives a faint idea of the times that produced them and of the men that carved

them. Men well acquainted with death and its associated horrors, unafraid and even contemptuous they must have been, else they never could have decorated their cemetery in this manner.

Each relief shows a figure dancing to death—often with a skeleton as partner—and in the choice of subjects one seems to detect intention; an insistence on the equality of all in death, which, carved in those times of oppression and injustice, becomes grim and pointed. Adam and Eve, bishop and emperor, constable and duke, men of all grades are shown within the grip of the one power which none can resist.

The capitals of the columns are of very pleasing proportion and simple design, but sadly disfigured and spoiled. The least damaged portion of these galleries is the frieze above the colonnade, which is "decorated" with a skull above each column, and a third central with them. Between them are carved the spade and mattock, crossed with bones. This motif is repeated all around the four sides of the courtyard.

Apart from the interest of the details, one is struck by the general grace of proportion, both of the parts and in the general arrangement. There is, too, a satisfactory restraint and freedom from over-elaboration not always to be found in work of this period, and this little cemetery is certainly one of the things that should be seen when visiting Rouen.



DETAIL SHOWING HALF-TIMBER CONSTRUCTION

VIEWS OF OXFORD AND ITS COLLEGES

BY EDMUND HORT NEW

THE number of people to whose education Oxford has contributed is by no means limited to the privileged few who are, or have been, members of its University. The ineffable charm of its old buildings, the glamour of its ancient streets, have penetrated the souls of thousands who have been *to*, but not, in the conventional phrase, *at* Oxford. The spell has fallen wide upon thousands more, in foreign lands, or distant colonies, who know it only by counterfeit presentment. There is indeed, or was, an Oxford which none of us can know except in this way; the Oxford of Loggan's invaluable and most delightful views. Delightful in themselves as things of charm and quaintness, possessing an admirable decorative quality, these views are a priceless record of seventeenth-century Oxford, a patriotic contribution at once to national art and history.

It is with very great pleasure, and indeed with sincere gratitude, that we recognise in Mr. Edmund Hort New a twentieth-century successor to Loggan. Mr. New is obviously a pupil, an ardent disciple, at the distance of some three hundred years, of that admirable Scot. Like Loggan, he has perceived the advantages, for the pictorial and historic presentment of groups of buildings containing courts and quadrangles, of the bird's-eye perspective method, which combines, to a certain extent, the elements both of plan and elevation, and has always the sure charm of a town view from a height, which repays us for the toilsome ascent of towers.

Mr. New is naturally, at Oxford, much concerned with towers, and the first drawing we have to notice is "The Towers of Oxford."[1] This is a comprehensive view of the city from Magdalen Tower, and a drawing not only of great intrinsic charm and high decorative quality, but exhibiting a marvellously accurate record of patient and laborious care. It is of the essence of this kind of drawing to avoid atmospheric effect while preserving the accuracies of perspective, and to show what might be seen under ideal conditions, rather than what may ordinarily be seen from a particular point of view.

With Mr. New, we look westward and northward over the wonderful town, bisected by the winding High Street, and punctuated by its towers and spires, with the splendid dome of the Radcliffe Camera in the middle distance.

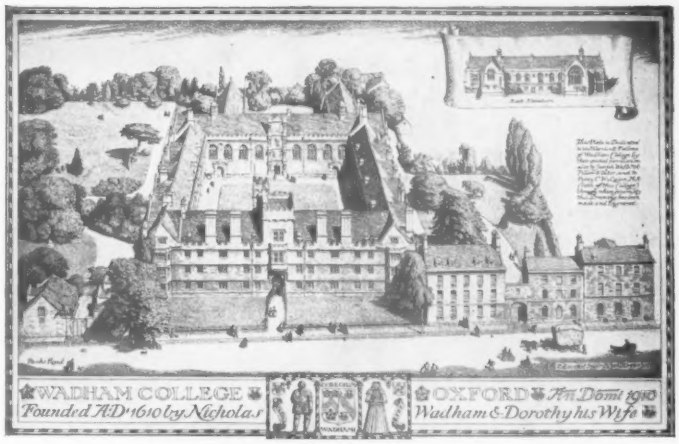
This drawing, and the College series which we are about to deal with, show that Mr. New possesses precisely the right qualifications for this form of graphic record — knowledge of and enthusiasm for architecture; clean, lucid, and most competent draughtsmanship; a sure instinct for point of view and grouping, and for telling disposition within his space.

From Loggan, as we venture to think, he has caught the charm of quaint interpositions, of coats-of-arms and emblems, scrolled legends, and prettily-written local indications. Like Loggan, he has sought, not realism of effect, but reality of incident, and combines a minutely faithful record of fact with a quaint distinction of rendering.

[1] The original print measures 21 in. by 8½ in. and is issued at 10*s.* 6*d.* net by Messrs. Ryman & Co., 23 High Street, Oxford. The other views so far issued are as follows:—New College, 16½ in. by 13 in., 21*s.*; Brasenose College, 13⅜ in. by 12⅛ in., 15*s.*; Magdalen College, 16 in. by 11½ in., 21*s.*; Wadham College, 16 in. by 10 in., 15*s.* (tinted 42*s.*); Balliol College, 16¼ in. by 12½ in., 21*s.* (tinted 63*s.*). Reproductions in photogravure.

Without deliberate archaicism, there is a pleasing effect of ancientry which well becomes his subjects. The College series has been reproduced by Mr. Emery Walker, "The Towers of Oxford" by Mr. T. R. Way, a fact which is, in itself, a guarantee of the excellence of the prints.

In point of order of publication "The Towers of Oxford" is Mr. New's second drawing, having been issued in 1908. But it seems to be a fitting introduction to the more detailed portrayal of Oxford, and stands apart from the College series, the order of publication of which is as follows:—New College 1907, Brasenose 1909, Magdalen 1910, Wadham 1910, and Balliol 1911.



The New College plate shows Mr. New's extreme care in selection of point of view so as to bring in all the college buildings. It shows perhaps, as is very natural in the case of an early essay, a less determined seizure of the decorative possibilities of this order of drawing than the remainder of the set, and is a little cold in tone by comparison with its immediate successor in the list. It is, however, a charming drawing of this beautiful college, and Mr. New did well to select as the first of his series this type and mother of colleges. The modern range of buildings, flanking Holywell, by Sir Gilbert Scott and Mr. Basil Champneys, is somewhat lightly, though very accurately, indicated, to the benefit of realistic rather than decorative effect. The cloisters and bell-tower, and the delightful lane of approach and college gateway, stand bravely in the foreground; and the view shows very clearly the bastioned line of the old city wall, which is one of many distinctive features of "New," and makes apparent the damage done to the relative scale of the main quadrangle by the superposition of an upper storey upon William of Wykeham's original low ranges of habitations.

In the Brasenose drawing Mr. New had to deal with Mr. T. G. Jackson's new High Street front, in the foreground of his view, while a portion of it was still in the builder's hands. He has made, of old and new alike, an extraordinarily effective and pleasing picture. If there is a fault to find, it is, we think, with the border, which, though charming indeed, is so elaborate as to detract somewhat from the decorative value of the drawing itself, and of the coat-of-arms. The well-known knocker, redeemed from Stamford, is a rather predominant feature of the arrangement.

Magdalen College, which comes next in the series, has given Mr. New a delightful opportunity of which he has fully availed himself. The great tower stands conspicuously in the foreground, with the long, low ranges of St. John's and the Chaplain's quadrangles to left and right of it, while beyond the cloisters, and across the broad, level lawns, stand the eighteenth-century "New Buildings." To the left of the picture are Messrs. Bodley and Garner's St. Swithun's Quadrangle, behind them the charming little old Grammar Hall, and in the very centre of the view Mr. Garner's President's Lodgings.

It is noticeable how excellently, in old and new buildings alike, the sense of relation in scale is maintained, while the characteristic country-house effect of Magdalen, due to its groves and gardens, its walks and its noble trees, is fully expressed in this fine drawing. Again, however, as in the Brasenose print, we are inclined to regret the elaboration of the border, a

fault we shall not have to find with the next view in sequence, that of Wadham.

As an absolutely satisfying presentment of this most harmonious and homogeneous of colleges, this plate leaves nothing to be desired. Mr. New has expressed the very essence of its character, its homely scholasticism, its admirable proportions, and unobtrusive symmetry: that effect of communal domesticity which is so redolent of Oxford and of English collegiate life. An admirable drawing, and the more admirable for the quiet adequacy of its minor adjuncts, the pretty indication of the life of the Parks Road. The gowned figures, the hay wagon and the invariable bicycles, the sense of space and leisure, the mixture of collegiate and agricultural effect, are as Oxonian as anything can be.

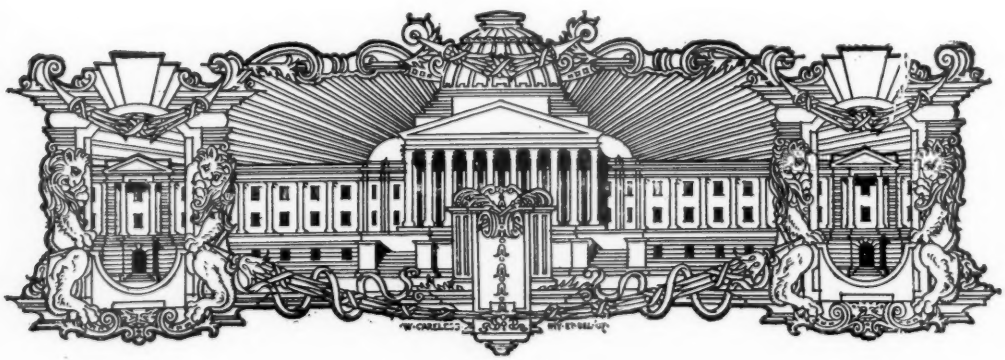
We like the prominence given to the pious founders Nicholas and Dorothy Wadham, as supporters to their own coat-of-arms, which is that of the college. The border in this case, with its simple emphasis of plain "barber-poling," seems to be just what is needed.

The last of the series at present is the view of Balliol, and here Mr. New had less inviting material to deal with. Balliol is, unfortunately, something of an architectural jumble, a hotch-potch of styles and fancies scarcely worthy of its scholastic traditions and distinction. The scanty relics of the fifteenth century, the old hall, the admirable range of the library building, which faces us in this view, seen over the roof of Alfred Waterhouse's dormered bay-windowed and turreted front, are swamped by the varied accretions of modern handiwork. The plain classical Broad Street and St. Giles's blocks, known as the Fisher, the Bristol, and Basevi's Buildings, fill the corner between those streets and extend along St. Giles's to Salvin's unobtrusive Gothic block and gateway. Waterhouse's Broad Street façade and entrance-tower fill most of the foreground, and his imposing dining-hall appears across the gardens. To the right, and dominating the old library, rises Butterfield's high short chapel and its attenuated turret. With all this Mr. New has dealt in a manner that excites our warm admiration. While yielding no jot nor tittle of that conscientious accuracy which stamps his work, and indeed is an essential of an historic series like this, he has managed to make a most pleasing and effective plate of the unlikely group. We congratulate the artist and the college upon a really masterly achievement.

Oxford possesses twenty-one colleges and one hall, besides its splendid cluster of University buildings, and we hope that such sympathy and support will be forthcoming from Oxford and her myriad lovers that Mr. New will be encouraged and enabled to complete his series, and portray every college in turn, in the same admirably conscientious and delightful manner that marks the drawings now before us. We shall be greatly interested, *inter alia*, to see what Mr. New will make of Keble College.

To "re-Logganise" Oxford, as he is doing, is a formidable and lengthy task, but his patience and his industry appear to be matched by his enthusiasm, and we therefore hope that he will not only finish Oxford, but begin, and finally finish, Cambridge in like manner, and leave to the world a twin series which will be, like Loggan's inestimable old views, a national possession for all time, and a monument to the patriotic instinct, the patient energy, and the talent of their author.

EDWARD WARREN, F.S.A.



SCOTT AND PALMERSTON

HOW many have ever read the record of Sir Gilbert Scott's life-plaguing task in connection with the Foreign Office? It is set down very pungently in Scott's "Recollections"—a book vying with Street's in its portrayal of an able, vigorous, dominating character.

The competition for the Government offices began in 1856. In preparation for it Scott retired to a great extent from active engagements, and set about designing the elements which he considered best suited to a public building. "I designed windows suited to all positions, and of all varieties of size, form, and grouping; doorways, cornices, parapets, and imaginary combinations of all these, carefully studying to make them all thoroughly practical, and suited to this class of building. I did not aim in making my style 'Italian Gothic'; my ideas ran much more upon the French, to which for some years I had devoted my chief study." Scott considered that the details of his design were excellent, though he admits that the entire design was not so good as its elementary parts, being rather set and formal. However, he has no hesitation in telling us that "with all its faults it would have been a noble structure; and the set of drawings was perhaps the best ever sent in to a competition, or nearly so."

But this Gothic design, as events proved, was never to be carried out. "When my designs for the public offices were exhibited, they excited much attention; indeed, they were, by those who favoured Gothic, considered generally the best, though opinions were divided to some extent between them and the designs by Mr. Street and Mr. Woodward. Indeed, few, comparatively, as were the Gothic designs, they were by far the best in the exhibition, putting aside, perhaps, those of Sir Charles Barry, which were visionary, and founded on the diminutive elements of the present Board of Trade buildings. The judges, who knew amazingly little about their subject, were not well disposed towards our style, and though they awarded premiums to all the best Gothic designs, they took care not to put any of them high enough to have much chance. The first premium for the Foreign Office was awarded to a design by my old pupil Coe; the first for the War Office to one (not bad by any means) by Garling. Barry and Banks came second for the Foreign Office, and I third. I did not fret myself at the disappointment, but when it was found, a few months later, that Lord Palmerston had coolly set aside the entire results of the competition, and was about to appoint Pennethorne, a non-competitor, I thought myself at liberty to stir."

This resulted in the appointment of a select committee to inquire into the subject, and it then transpired that while the assessors were agreed as to the order of merit among the designs, they did not coincide with the decision of the judges, i.e., the Government representatives; and, further, that they had agreed in placing Scott second for both buildings, but no one first for both: moreover, they considered that second for both (the two being essentially parts of the same group) was higher than first for one only. Scott was thus in a sense lifted from his third place and placed upon the balance between second and first. The committee virtually recommended the Commissioner of Works to make his own choice between Scott's design and that of Sir Charles Barry and E. M. Banks: and in the end (November 1858) Scott was appointed for the work. Fresh instructions were then issued, and, upon these, designs were prepared anew and approved, and the working drawings proceeded with. Then Mr. Tite, architect of the Royal Exchange and M.P. for Bath, commenced a violent opposition in Parliament, in which, unhappily for Scott, he was supported by Lord Palmerston: and statements were made which were "as absurd and unfounded as anything could be." Scott plunged in to reply. He says: "On a former occasion, while the subject was before the select committee, I went or sent round to all the public buildings I could think of, and measured the area of their windows, and on comparing them with those of my design I was able to show the committee that my designs provided half as much light again as the average of buildings of the same class. Tite was a member of that committee, yet he had the effrontery to state that my designs were deficient in window-light, and encouraged Lord Palmerston to do the same."

Then followed a sturdy battle of words in the *Times*, as the outcome of which one architect (who, it appears, was Palmerston's mentor in matters architectural) was so annoyed at Scott's attitude that he proposed moving the Institute to reverse the recommendation of the council to award the Royal Gold Medal that year to him. "However all this may be, it cannot be denied that I was cast down from the eminence I had attained. The 'very abjects' now loaded me with their miserable abuse, and though I went on with my working drawings, I felt that my position was sadly altered, and the chance of carrying out my design forlorn. Even Mr. Disraeli told me that there was no chance of carrying it, but Lord John Manners held firmly to his own decision and

met the attack in Parliament manfully, and with great success. Indeed, the opponents trusted to numbers, and cared little about argument, while Lord Palmerston didn't care a straw what buffoonery he gave vent to, for the greater the twaddle he talked, the louder of course was the laughter, and that was his deadly weapon. So things went on, and had the Government stood, I should perhaps have carried it in the small days of August. But, alas! the Ministers were left in a minority on their 'Reform Bill,' and dissolved Parliament. . . . At length the Government resigned, and my arch-opponent became once more autocrat of England." Further delay then occurred by reason of the appointment of a new Commissioner of Works. Still, after a time, the builders' estimates were in, turning out very satisfactorily, and then, says Scott, "Lord Palmerston sent for me and told me in a jaunty way that he could have nothing to do with this Gothic style, and that though he did not want to disturb my appointment, he must insist on my making a design in the Italian style, which he felt I could do just as well as the other: that he heard I was so tremendously successful in the Gothic style that if he let me alone I should Gothicise the whole country, etc., etc., etc."

About the same time Scott's drawings and a model were exhibited in the tea-room of the House of Commons, and when the vote for the building came on there was another great debate on architecture. About the same time also a deputation of M.P.'s waited on Lord Palmerston to advocate the cause of Gothic architecture. "Since Satan accompanied the angels on the mission narrated in the Book of Job there has seldom been wanting a 'devil's advocate' when anything delicate has had to be transacted, and so it was now." The advocate in question was busy over Scott's plans in the tea-room of the House. "The faults he found were wholly imaginary, and the arrangements had been the result of long thought and patient consultation with the heads of departments; but no one there knew anything about this, and so a wound was given me by a pretended friend, who had been admitted by mistake, and, thanks to him, Lord Palmerston found no difficulty in letting off all friendly arguments like water out of a tap. I think it was on this occasion that, having discovered the error of his argument about 'shutting out the very light of day,' he said: 'This Gothic architecture admits the sun from its very rising till its setting, so that my friend the Speaker, who necessarily goes to bed late, and has no shutters to his windows, can get no sleep for it.'"

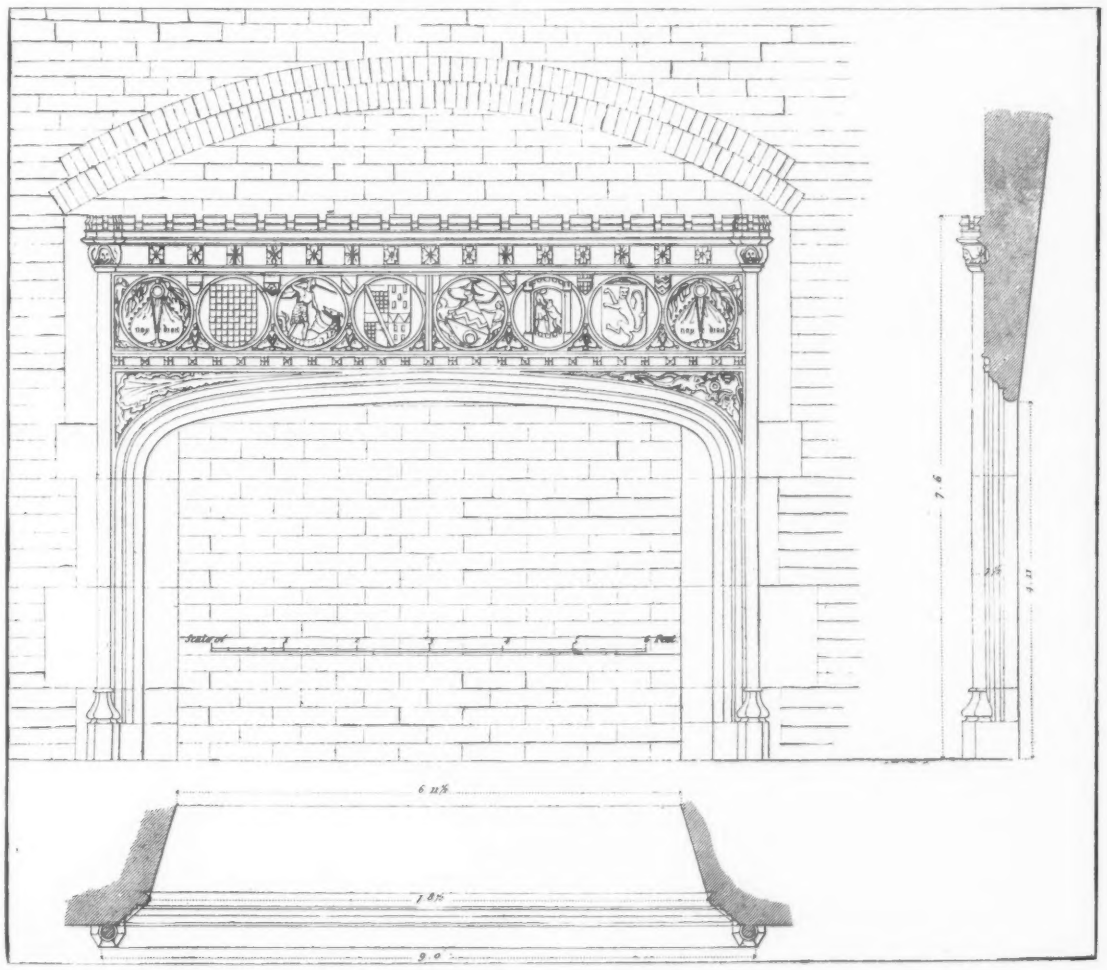
About the middle of August a deputation of architects waited on Lord Palmerston to pat him on the back and encourage him in his determination to overthrow the work of his predecessors, and though Scott tried to get up a counter-address the Gothic architects did not come forward in sufficient force to make it worth while, "which cold-heartedness was the greatest damper I had ever met with." Subsequently Lord Palmerston sent for Scott, and, seating himself down before him in "the most easy, fatherly way," said: "I want to talk to you quietly, Mr. Scott, about this business. I have been thinking a great deal about it, and I really think there was much force in what your friends said. I really do think there is a degree of inconsistency in compelling a Gothic architect to erect a classic building, and so I have been thinking of appointing you a coadjutor, who would in fact make the design!" Scott protested vehemently against this injustice, and, in fact, became so knocked up with all the badgering, anxiety, and bitter disappointment he had suffered that he was obliged to go away to Scarborough to recruit his health, thus taking, the first time since commencing practice twenty-four years previously, a quasi-holiday of two months. He saw that, unless he threw up the commission altogether, which would have been "simply rewarding my professional opponents for their unprecedented attempt to wrest a work from the hands of a brother architect," there was no other way with Lord Palmerston but to prepare an Italian design. This, therefore, he did, but whilst in the midst of his task he heard that *another architect* was preparing a design for the Foreign Office. "I now saw how matters stood. Lord Palmerston had hoped at first to be able to thrust this gentleman upon me as a colleague; but, failing that, had secretly encouraged him to make a design, so that he might have two strings to his bow: which probably explains why he allowed several weeks to elapse before making any appointment to see my new design. When he did so he kept me waiting two hours and a half in his back room (during a part of which I heard him very deliberately going through his luncheon in the next room), and then sent me away unseen. At length, however, I showed him the design. He was very civil, and I thought he liked it."

Scott had occasion to go to Hamburg, leaving matters, as he thought, in a tolerably satisfactory position. While abroad, however, he received a letter saying that he was mistaken in his impression as to Lord Palmerston's feelings, and that the design would have to be modified. "This led, on my return, to a number of futile attempts, and in the midst of them I heard by a side wind that the competitor to whom I have referred had not only made a design, but that it was actually at

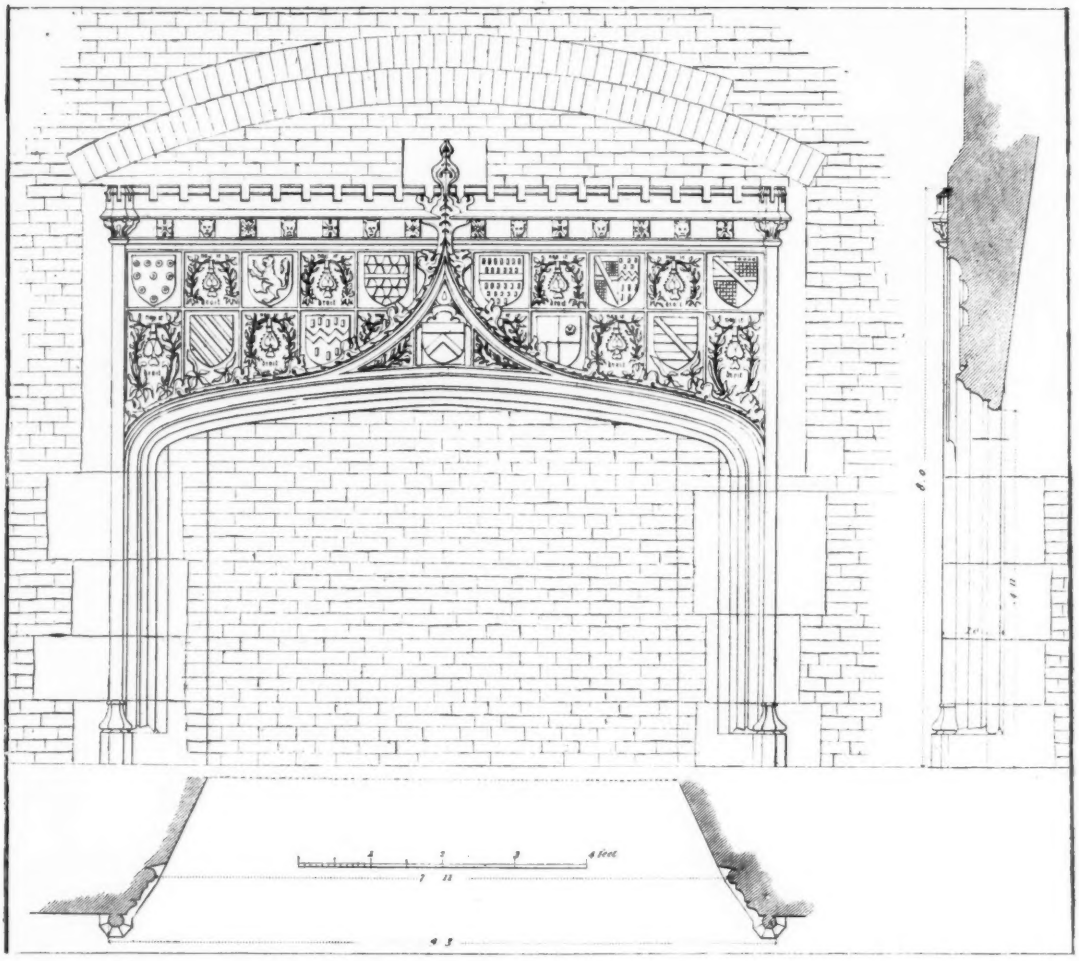
the Office of Works, and under consideration!" Thereupon Scott drew up a very strong formal protest, which seems to have quashed the proposal. The new design, however, was next referred to the joint opinion of Cockerell, Burn, and Ferguson, and, though Cockerell "had the greatest difficulty in swallowing my new style," it was ultimately recommended. Still Lord Palmerston was not satisfied. He disliked Scott's second design, a sort of "Byzantine Italian Renaissance," and insisted on a design in the "ordinary Italian." Thereupon Scott began once more. He bought some costly books on Italian architecture, he went to Paris and studied the Louvre and most of the important buildings, and then produced his third and last design, incorporating the Foreign Office and the India Office. Lord Palmerston highly approved it, and it passed the House of Commons in 1861, after a very stout fight by the Gothic party, who naturally and consistently opposed it. "The struggle through which I had fought the matter, through a period of five years, was such as I should never have faced out had I known what was before me. . . . I was step by step driven into the most annoying position of carrying out my largest work in a style contrary to the direction of my life's labours. My shame and sorrow were for a time extreme; but, to my surprise, the public seemed to understand my position and to feel for it, and I never received any annoying or painful rebuke, and even Mr. Ruskin told me that I had done quite right."

THE TATTERSHALL CASTLE FIREPLACES

VULGARITY has one form which seeks expression in an affectation of simplicity, just as the Veneerings affected ostentation. Architecture has agreed that the hearth, the very seat of our Lares and Penates, should be glorified according to the means at our disposal. And



FIREPLACE FROM TATTERSHALL CASTLE, LINCOLNSHIRE
(*From Pugin's "Specimens"*)



FIREPLACE FROM TATTERSHALL CASTLE, LINCOLNSHIRE
(*From Pugin's "Specimens"*)

what more interesting detail is there than the decoration bestowed upon it? It offers a field for carving and heraldry, for splendid sculpture, or the unassuming monogram telling of entwined lives. In a word, it has always been the gift presented to the eye on entering a room. Only to-day architecture, in some of its phases, has become so like a stocking that it can be turned inside out, so that the rude brickwork becomes the crown, or master-work, of the interior! Fortunately, although this view of the pliability of architecture is common it is not yet general. The recent purchase of the noble chimneypieces at Tattershall Castle leads one to hope it never will be. These very chimneypieces found a lucid draughtsman in Pugin in 1825, and although his book, "Specimens of Gothic Architecture," is a notable and welcome volume to have on one's shelf, it may not be so familiar as to preclude two of the drawings being here reproduced. The letterpress of the book is by Edward James Willson, but it doubtless embodies Pugin's ideas. The text to the illustrations of the two fireplaces is as follows: "These plates present two fine specimens of embellishment in the residences of our old nobility. The breadth of the spacious hearth seems to rekindle the huge wood fires of those hospitable ages, and the pompous display of heraldic insignia on the mantelpiece records their pride of high descent, so jealously maintained by the great of feudal times, before the wealth of commerce had asserted its pretensions against their claim to exclusive homage. The rich effect of the carvings is strikingly set off by the bare walls around them, which are now not only stripped of the rich hangings of tapestry that once covered their nakedness, but exposed to the stains and injuries of the weather. The arms refer to the pedigree of the founder: the purses record his dignity of Lord-Treasurer: and of the two legendary compartments in the first specimen, one represents St. George fighting the dragon: the other a man in combat with a lion, a feat of chivalrous prowess related of Hugh de Nevil, one of the Crusaders who

served under King Richard I. The architectural members will be fully explained by the plates. The arches in the walls above the stonework were constructed for relieving the weight, lest the mantelpieces should be broken by it; and, with this precaution, they might be put up after the walls were finished, and perhaps were so."

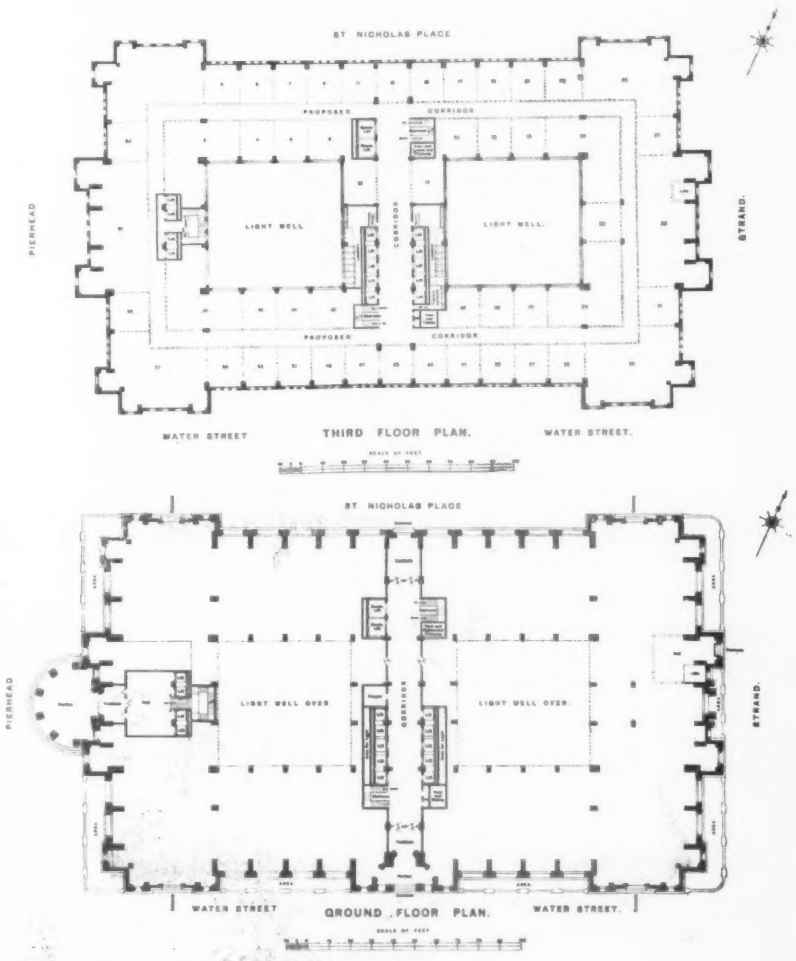
These chimneypieces were taken from the fine red-brick tower which forms the main building, the first from the lowest of four splendid rooms and the second from the chamber immediately over it. In Pugin's time the floors of the upper rooms were ruinous, or the fireplaces were inaccessible to him for measuring. Those he has drawn are splendid examples of Tudor architecture. Although there are a few mediæval specimens left, it was not until the Tudor period that it became general to place them flush with the walls. The lintels were usually of considerable span, to take the wood-logs, shaped to a flat arch, sometimes being jointed at the point and as often in one stone; occasionally the lintel was flat. If there was an overmantel it was panelled; but the mantelshelf was a later innovation from Italy. The jamb-mouldings were flat and cut out of the plane of the chamfer, which stopped before it reached the floor, and a great deal of ingenuity was displayed in the adornment of this trifling feature. It resulted, from the shape of the arch, that a narrow spandrel was formed in the lintel. This became a field for the fancy of the carver to enrich with foliage, the grotesque shape of beast and bird, the amiable devices of heraldry, mottoes, and such-like. There were never two alike even in the same chimneypiece.

Tattershall Castle was built in the reign of Henry VI by Ralph Lord Cromwell, who was Lord Treasurer, the same who built Wingfield. No period seems to have suggested itself to the building operations of the great feudal builders. It was a fashion, as so much else in this world. Tattershall is a ruin of great extent, the tower of the keep of which alone remains. It is a high building, 100 ft. to the battlements and some 120 ft. to the top of the corner turrets.

CURRENT ARCHITECTURE

THE ROYAL LIVER BUILDING, LIVERPOOL

THE Pierhead area at Liverpool is an exceptionally fine site for buildings, the space being unobstructed around, and open to the river, so that not only is there abundance of light and air, but also scope for an excellent setting. The greater part of the site was formerly occupied by the George's Dock. This area was purchased from the Mersey Docks and Harbour Board some years ago by the Liverpool Corporation, who proceeded to construct three bridge-roadways across it in continuation of Water Street, Brunswick Street, and James Street, and to fill in the remainder of the space for building purposes. The southern end was retained by the Mersey Docks and Harbour Board for the great new building they projected, which building,



ROYAL LIVER BUILDING, PIERHEAD, LIVERPOOL

designed by Messrs. Briggs and Wolstenholme, Hobbs and Thornely, was completed in 1907. Subsequently a number of schemes for the utilisation of the remainder of the site were put forward, not the least being concerned with a new Customs House for Liverpool. Nothing definite resulted, however, and it was left for the Royal Liver Friendly Society (whose cognomen, it may be noted in passing, is derived from a mythological bird supposed to have haunted the pools of the district now known as Liverpool) to evolve a scheme for a very high office-building to be erected at the northern end of the site. The ground was secured for £70,000, and the structure was commenced in 1908. It is now complete, having been formally opened by Lord Sheffield in July last—a towering mass that dominates the whole river-front. The building is particularly interesting from the constructional point of view, the problems presented being of a very complex character. Its total cost is estimated at about £650,000.

Mr. W. Aubrey Thomas, of Liverpool, was the architect, and Captain H. Riall Sankey, R.E. (retd.), of Westminster, the consulting engineer.

The site is bounded at the back by the Strand, on one side by Water Street, on the other side by St. Nicholas Place, and in front by the space known as the Pierhead. The dimensions of the

Photo: "Architectural Review"

ROYAL LIVER BUILDING, PIERHEAD, LIVERPOOL
W. AUBREY THOMAS, ARCHITECT

Photo: "Architectural Review"
ROYAL LIVER BUILDING, LIVERPOOL
ENTRANCE CORRIDOR

building are 301 ft. long by 177 ft. 6 in. wide, the height from pavement level to the main roof being about 170 ft., and to the top of the towers approximately 300 ft. The main cornice, at seventh-floor level, is 140 ft. above ground, and projects 5 ft. 6 in. from the face of the building. The structure comprises a basement with ten upper floors, while in the two towers are six storeys above roof level.

The skeleton of the building is of monolithic reinforced concrete on the "Hennebique" system, the columns, beams, and arches being all carried out in that material and bonded together. The floors are of hollow fireclay blocks covered with concrete, the corridor and tenancy walls being of fireproof hollow bricks.

The site being made ground, it was impossible for this to withstand the enormous loads involved. Solid concrete foundations were therefore carried down to the Old Red Sandstone 32 ft. to 47 ft. below the normal surface level, and on this sure base the superstructure was erected. Around the site, too, a reinforced concrete retaining wall was built, surrounding the basement of the building and keeping it free from tidal water.

For the exterior walls grey granite, obtained from various Norwegian, Swedish, and Scottish quarries, was used, the whole of the granite facings having been fixed by Messrs. A. & F. Manuelle, of London, whose quarries were also responsible for a considerable portion of the supply. The amount of granite employed is, of course, enormous, there being about 300,000 cubic feet, weighing about 25,000 tons, the bulk of which is Norwegian granite. The dressings are graduated from fine-axed on the lower floors to rough-picked faces for the top portions of the towers, the carved work comprising cartouches, keystones, swags, and other details. As stated, the granite forms the outer envelope of the reinforced concrete skeleton. It is, however, an integral part of the structure, built on.

The internal lighting of the building is provided by means of two large wells, each about 60 ft. square, faced with white glazed bricks and having windows fitted with steel casements, supplied by Messrs. Henry Hope & Sons, Ltd., of Birmingham. Steel casements also have been used for the windows on the main elevations, and all external windows are glazed with ¼ in. plate glass.

Two features of special interest in the internal arrangements are the lift and heating installations. The former (by Messrs. Waygood & Co., Ltd., of London) comprises fifteen high-speed electric passenger lifts, serving all floors, two electric

Photo: "Architectural Review"
ROYAL LIVER BUILDING, LIVERPOOL
VIEW SHOWING STEEL CASEMENTS TO LIGHT WELL

goods lifts, and an hydraulic goods lift from the basement to the ground floor. Ten of the lifts are ranged on either side of the entrance corridor, which is 16 ft. wide, six of them being express lifts which run at full speed until reaching the floor they first serve, and then slow down automatically for the floors above. They are operated by motors placed at roof level, each cage being suspended by four steel-wire ropes, and counterbalanced by a cast-iron weight. Safety gear is provided in case of failure, and special interlocking gear prevents any door being opened unless the cage is opposite it, and also prevents the lift being started unless all the doors are properly closed. Altogether this lift installation, the largest in the United Kingdom, is a notable one.

The heating installation (by Messrs. Richard Crittall & Co. of London) is on the "hot panel" system —that is to say, the heating pipes, surrounded by a patent asbestos covering, are embedded in the floor, so that the latter actually becomes heated, and thus warms the air in the room. There are also wall panels below the windows, similarly arranged. The heating is by hot water, supplied from four large boilers in the basement, which are automatically fed by "Bennis" stokers. The installation has been tested over a period of many months, and is stated to be thoroughly satisfactory. Its outstanding feature is, of course, that the rooms are free of all radiators, and that therefore there is a greater degree of convenience and cleanliness. The heating pipes are entirely covered with a special composition supplied by the Durato Asbestos Flooring Co. of London, in connection with which extensive experiments were undertaken in order to secure a material which, while forming a good hard floor, could withstand the considerable expansion of the pipes, at the same time being a good conductor and radiator of heat. "Durato" is a chemical composition which is laid in a plastic state. It sets in twelve to forty-eight hours as a smooth, jointless flooring that can be made to any degree of hardness, and in a variety of colours: for instance, the three staircases in the Royal Liver Building are covered entirely—treads and risers—with a special hard mixture of a grey colour to match the patent diamond-grit and granite treads, while the majority of the rooms are laid in buff colour with a black line border. The whole of the floors in the building, with the exception of some of the central corridors, are laid with "Durato."

Photo: "Architectural Review"

ROYAL LIVER BUILDING, LIVERPOOL: CANADIAN PACIFIC RAILWAY COMPANY'S OFFICES, GROUND FLOOR

The ventilation of the offices and corridors is effected by means of exhaust shafts leading to powerful centrifugal cased fans discharging into the open air at roof level.

Another feature of the building is the large clock, the dials of which (three on the western tower and one on the eastern tower facing the city) are 25 ft. in diameter. The clock is electrically operated. Unlike most clocks of its kind, however, it does not move in half-minute impulses, but continuously by means of worm gearing. The minute hand is 14 ft. long and nearly 3 ft. across at its widest part, the two hands together weighing 5 cwt.; they are of copper. The clock is regulated with Greenwich time daily, and is artificially illuminated by an automatic device which switches on the light at dusk and switches it off at dawn; the adjustment to varying times of lighting, according to the seasons, being effected by a reducing gear that

Photo: "Architectural Review"

ROYAL LIVER BUILDING, LIVERPOOL: CANADIAN PACIFIC RAILWAY COMPANY'S OFFICES

revolves only once in two years. Messrs. Gent & Co., Ltd., of Leicester, were the makers of the clock.

The building is almost entirely devoted to office purposes, the main space in the basement and on the ground floor being occupied by the Canadian Pacific Railway Company.

Of the storeys above, one whole floor (the fourth) is occupied by Messrs. Lever Brothers, Ltd., the eighth and a large portion of the ninth floors are taken as the chief offices of the Royal Liver Friendly Society (who also retain the portico and hall on the west front for their exclusive use, with four private lifts and a staircase connecting with the floors above), and a large suite of rooms on the top floor and in the towers is in the occupation of the Liverpool Club. The offices of the Canadian Pacific Railway Company comprise an immense apartment where desks for clerks are ranged behind a wide counter space, while all around are private offices for the various departments of this great organisation. The whole office is panelled to a height of 8 ft. in finely figured mahogany, and particular interest is centred in the wall paintings, which comprise a panoramic map of Canada, more than 80 ft. in length, painted by Mr. Charles Sheldon, and three large panel paintings depicting the scenery and resources of the Dominion, by Mr. Cyrus Cuneo and Mr. Charles Robinson. The fitting of the office has been carried out by Messrs. Waring and Gillow, of Liverpool, from designs originally prepared by the architect.

In the Royal Liver Society's suite the chief apartment, from an architectural point of view, is the board-room. This is panelled out in African walnut, with carved drops in light wood on the pilasters. The woodwork is by Messrs. Wylie & Lochhead, of Glasgow. There is also a boldly-modelled plaster ceiling to this room, the work of Messrs. Ben Henry Johnson & Sons, of London and Liverpool, who have executed the whole of the plastering to walls and ceilings throughout the building—an immense job, comprising no less than thirty acres of plastering and Parian cement work and nearly as many miles of cornices, skirtings, and mouldings. Messrs. Johnson also carried out the granolithic flooring.

The electric-light fittings throughout are by the General Electric Co., Ltd., of Manchester.

With regard to the other accommodation in the building, it may be stated that suites of lavatories are provided on each floor for the use of tenants, and a letter chute runs from the ninth floor to a post-office letter-box in the ground floor main corridor, so that letters may be posted without the necessity of having to go outside the building. The two main towers are crowned by bronze Liver birds, 17 ft. high, made by the Bromsgrove Guild. Our own representation of them, in the

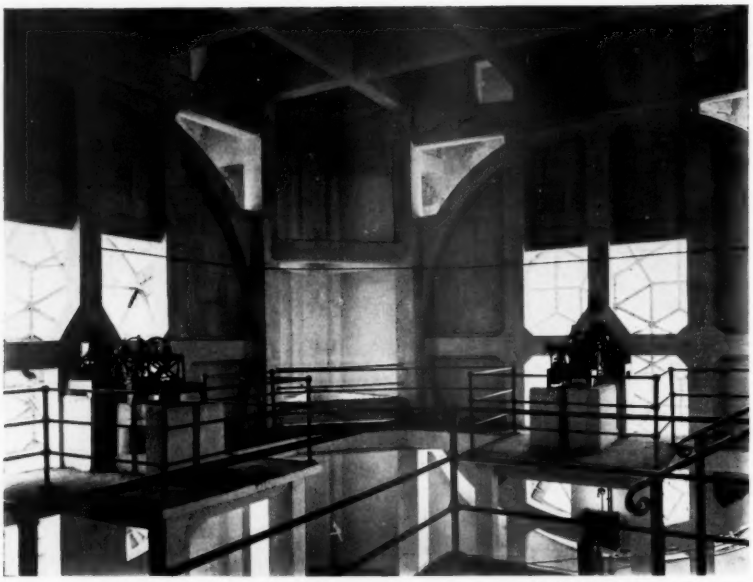


Photo: "Architectural Review"

ROYAL LIVER BUILDING, LIVERPOOL
INTERIOR OF CLOCK CHAMBER IN WEST TOWER

photograph reproduced on page 210, is, we fear, hardly correct; the fact being that at the time the photograph was taken the towers were crowned with scaffolding erected for the purpose of fixing the birds in position (they are built on a steel framework carried down through the domes), and our artist, in attempting to add them, has not made the birds sufficiently large.

The contractors for the foundations of the building were Messrs. William Brown & Sons, of Manchester, and the general contractors for the superstructure were Messrs. E. Nuttall & Co., of Manchester. Among the sub-contractors not already mentioned were the following:—

Plumbing and sanitary work, Wm. Griffiths & Sons, Ltd., Liverpool; sanitary fittings, John Bolding & Sons, Ltd., London; electric wiring, Dargue, Griffiths & Co., Liverpool; folding shutters, the Sefton Lift & Shutter Co., Liverpool; engines and dynamos, Ashworth & Parker, Bury; cables, Siemens Bros. & Co., Ltd., London; concrete mixers, Ransome verMehr Machinery Co., Westminster; asphalt, G. Henry Johnson & Sons, Liverpool; terra-cotta fresh-air inlets, Doulton & Co., Ltd., London; door furniture, J. Gibbons, Wolverhampton, and Henry Hope & Sons, Ltd., Birmingham: staircase enclosures, Baird & Sons, Ltd., Liverpool; wall tiles and mosaic flooring, John Stubbs & Sons, Liverpool: patent glazing and fittings, Williams & Watson, Ltd., Liverpool; stoves, grates, and mantels, Bell Range and Foundry Co., Northampton; gasfitting, Liverpool Gas Fittings Co.; stained glass and leaded lights, H. G. Hiller, Liverpool; stair-treads, Diamond Tread Co., Ltd., London; telephones, National Telephone Co., Ltd.: strong-room doors, safes, etc., Milner's Safe Co., Ltd., Liverpool; lightning conductors, H. G. Riddell, Liverpool; granite, Cooper, Wettern & Co., London; John Fyfe, Ltd. Aberdeen; D. H. & J. Newall, Dalbeattie.

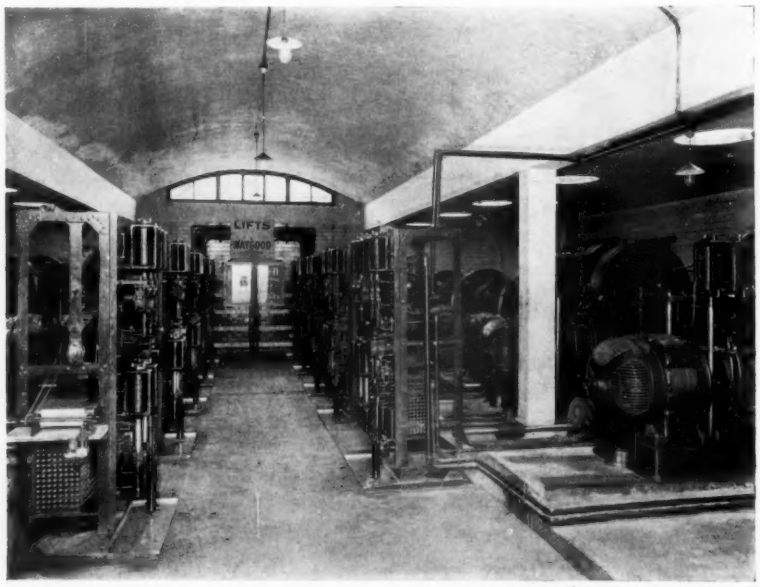


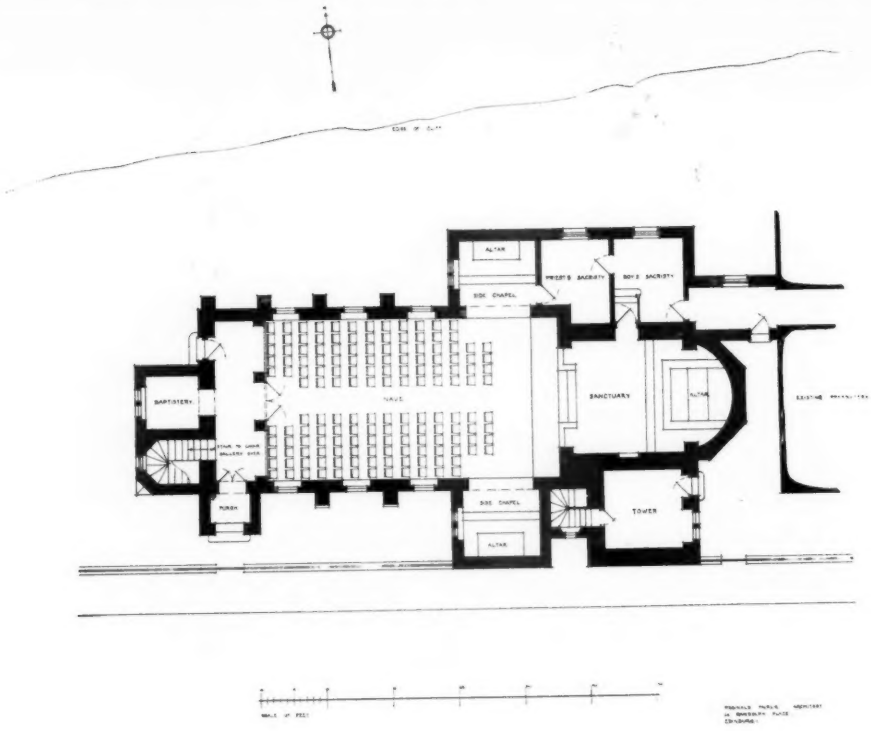
Photo: "Architectural Review"

ROYAL LIVER BUILDING, LIVERPOOL
THE LIFT-MOTOR ROOM

Photos: "Architectural Review"
Detail of Carving in Board-room

The Board-room

ROYAL LIVER BUILDING, LIVERPOOL
W. AUBREY THOMAS, ARCHITECT



ST. JAMES'S CHURCH, ST. ANDREWS, FIFE
REGINALD FAIRLIE, ARCHITECT

ST. JAMES'S CHURCH, ST. ANDREWS, FIFE

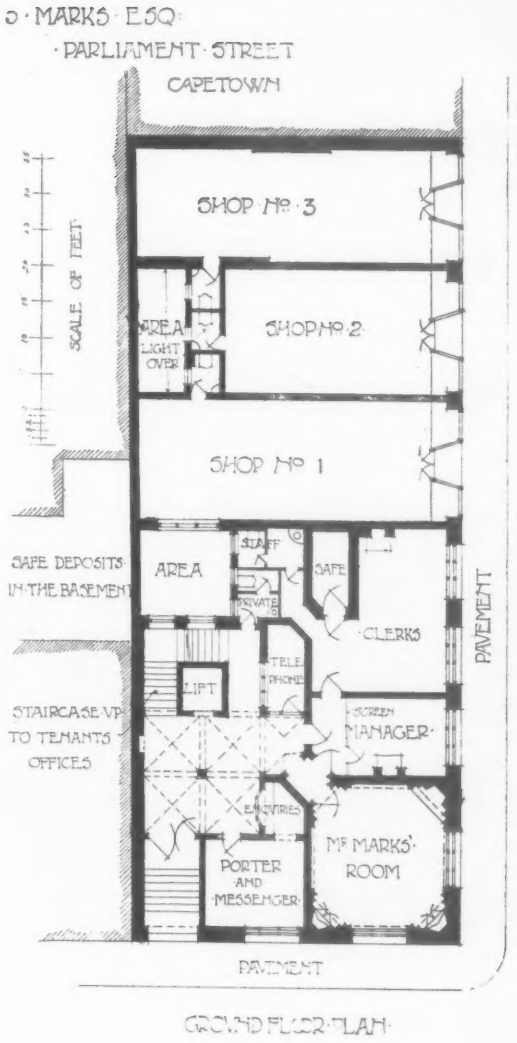
THIS little church is of very simple character, comprising nave, sanctuary, baptistery, side chapels, and tower; and, like most buildings in this part of Scotland, ecclesiastical and secular, is constructed of local stone. Seating accommodation is provided for about one hundred and fifty worshippers. The architect was Mr. Reginald Fairlie, of Edinburgh.

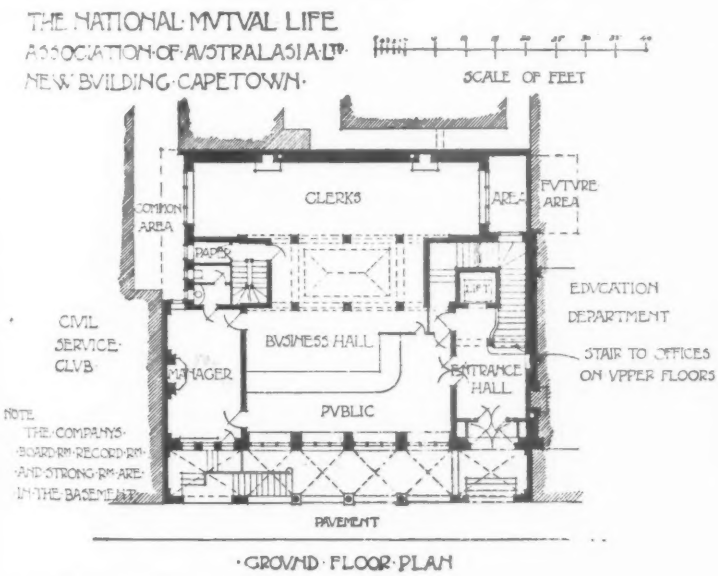
MEMORIAL TO KING EDWARD VII, MARIENBAD

THE memorial tablet to King Edward in the English Church at Marienbad, illustrated on page 222 of this issue, was unveiled on August 16th last. It was designed by Professor W. R. Lethaby, and executed by Messrs. Farmer and Brindley, Ltd., of Westminster. The medallion of the monarch's head, in bronze, is the work of Mr. T. Stirling Lee.

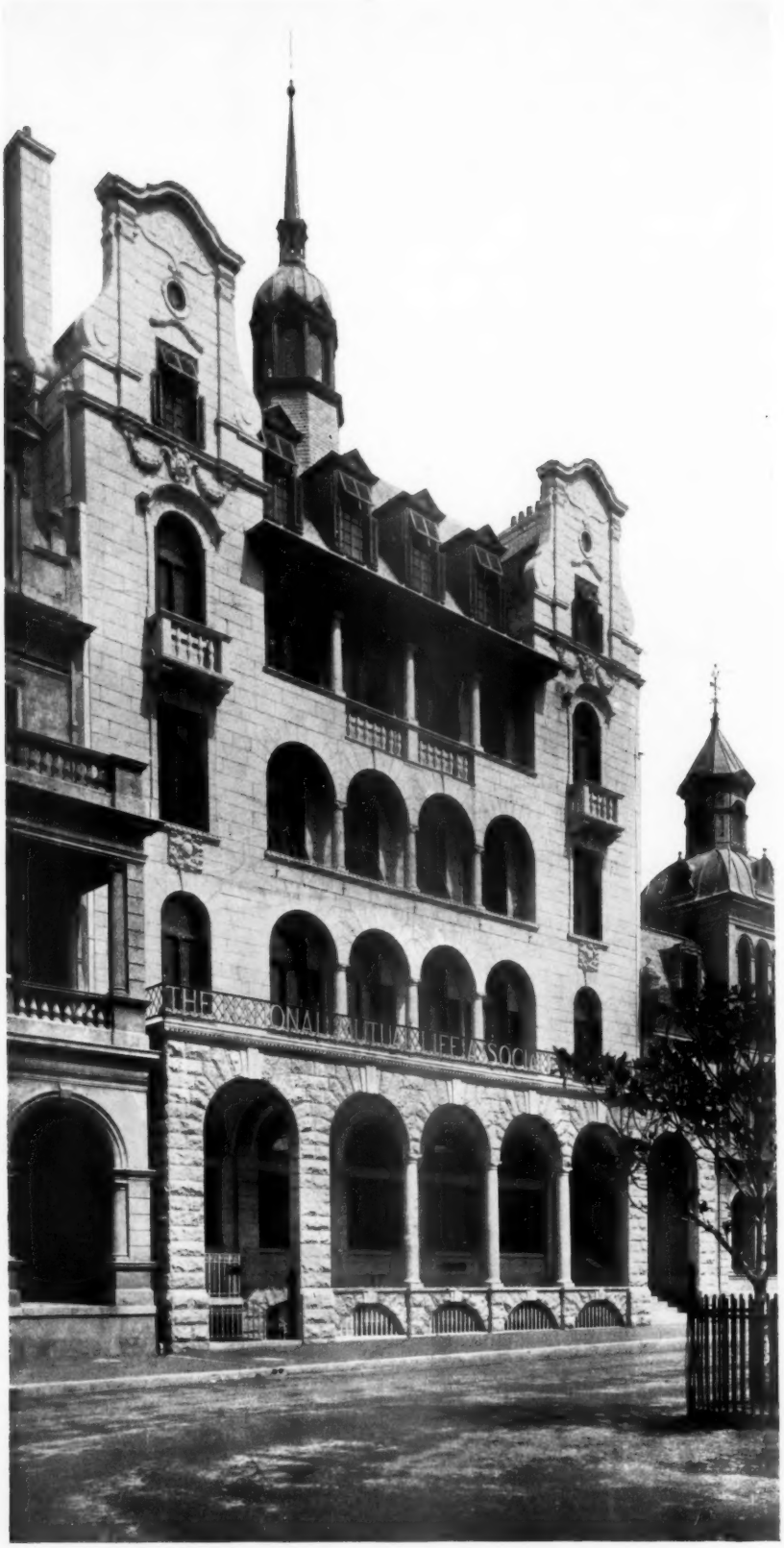
BUILDINGS AT CAPE TOWN

THE accompanying illustrations show three recent examples of the work of Messrs. Baker and Masey at Cape Town, all displaying a scholarly respect for tradition and preserving a delightful savour of the old Dutch buildings at the Cape. The offices of the National Mutual Life Association of Australasia and the business premises for Mr. S. Marks both offer the same problem of a tall narrow street façade. This is always a task presenting many difficulties for solution, the chief of them concerning the fenestration; but in the two examples here illustrated it will be at once admitted that the architects have been very successful: more especially the insurance building, which, with its superposed arcades forming *loggie* that provide abundant shade on the windows, is eminently the proper treatment for a street building in so sunny a place as Cape Town. A similar recognition of climatic conditions finds expression in the house of Mr. Masey, with its shaded hall and atrium, shuttered windows, and wide-projecting eaves. The accommodation, it will be seen, comprises a very large hall, centrally placed, off which the dining-room and drawing-room lead, with kitchen, pantry, etc., at the rear; while on the first floor are four bedrooms, a sanctum and a boudoir leading off the landing and from the open room called the atrium. Around the house is an admirable garden, the scheme of which can be studied from the plan on page 220.



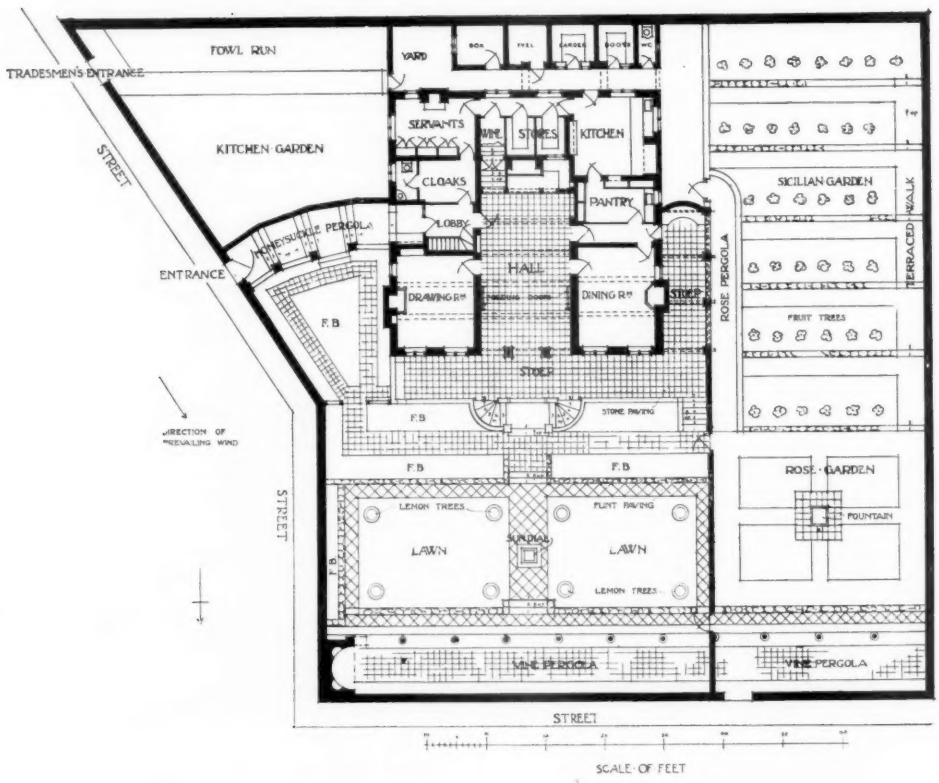


BAKER AND MASEY, FF.R.I.B.A., ARCHITECTS



NEW BUILDING FOR THE NATIONAL MUTUAL LIFE ASSOCIATION OF AUSTRALASIA, CAPE TOWN
BAKER AND MASEY, FF.R.I.B.A., ARCHITECTS

BUSINESS PREMISES, PARLIAMENT STREET, CAPE TOWN
BAKER AND MASEY, FF.R.I.B.A., ARCHITECTS



A HOUSE AT CAPE TOWN
FRANCIS MASEY, F.R.I.B.A., ARCHITECT

THE YOUNG MAN IN ARCHITECTURE

THAT was a clever piece of writing by a certain well-known architect who banded the whole body of registrationists with those whose aim was the achievement of an affluent corpulence crowned by the glory of an unquestioned respectability, as witness the marching to church on Sunday morn, dignified by a silver-nobbed umbrella, and the return, with no less dignity, to a terrific smell of cooking at one o'clock. Quite apart, however, from any question of registration, it is perfectly evident that architects who have achieved an assured position generally drop one by one the qualities with which they started out. They will smile benevolently at the younger man who possesses some spark of enthusiasm for motives higher than those which govern mere percentage, and they will remember perhaps the time when they, too, went over that well-trodden path; that it has been their fate, among young men that were, to listen to the dull droning of presidents, to fall tooth and nail upon the vicious productions of "eminent" architects, to sweep aside men's entire reputations with an off-hand criticism, and then to go back to the office and do—nothing! Nevertheless, the young man has his points, and the young man of discernment especially is able to lay hold of some very destructive facts. In the Institute to-day, for example, who is not familiar with names of men having considerable practices, but whose work is no credit to English architecture? In some cases this is attributable to innate want of culture on

VPPER FLOOR PLAN

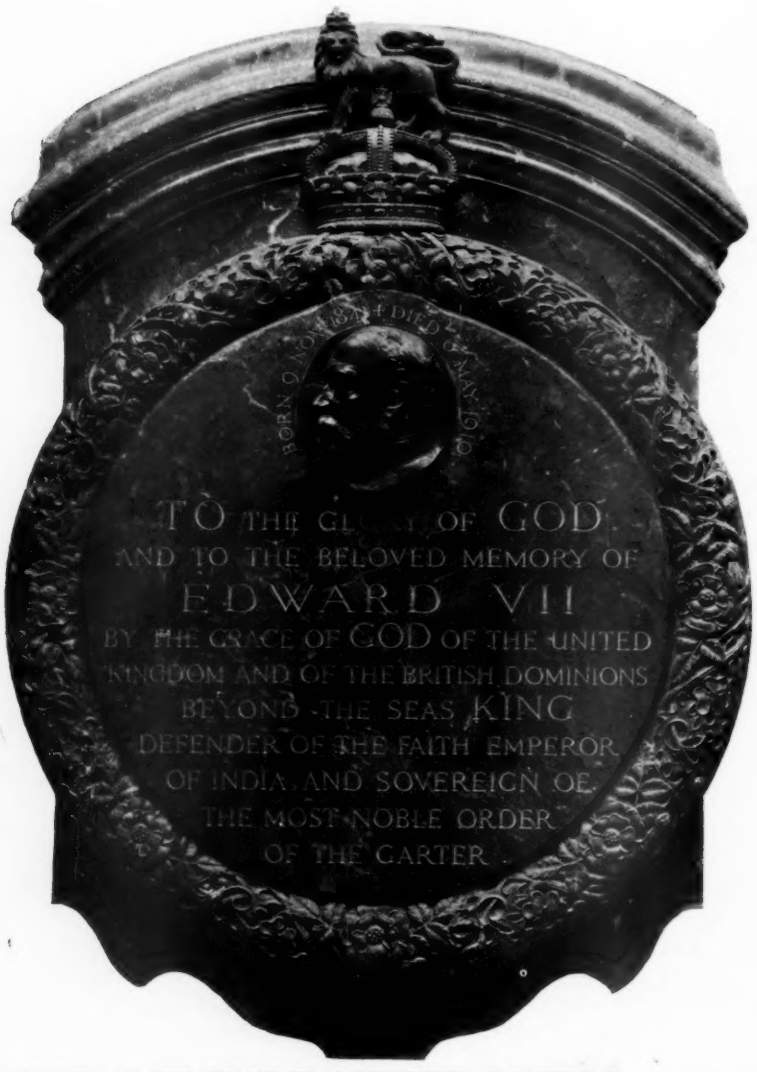
HOUSE AT CAPE TOWN

the part of the men themselves, and one may say this without a touch of snobbery. "Taste" is an invidious word to use, but it stands for a great deal. Certain architects, besides what may be called professional ability, possess that quality of "taste" which precludes their doing what is inappropriate in great things as in small. They may not be brilliant, but they at least have a sobriety of temperament and sense of proportion and fitness which leads them to produce very pleasing work. But if, on the other hand, the sins of some men are so extremely patent, it not infrequently happens that over-production is the cause of most of them. Such men have too much to do. They are not exceptional in being unable to resist the human craving for more, even when there is already abundance. Hence it is that so much time is occupied in attending to the business side of the office that the really more important matter of design becomes relegated or farmed out among the staff. In some offices this happens to be a blessing in disguise, because in these cases there are members of the staff who are more capable to do the work than the principal, and he, human being, is not at a loss to appreciate this. Thus arises the "ghost." But the "ghost," if he is a regular adjunct, and not called in for

HALL IN HOUSE AT CAPE TOWN
FRANCIS MASEY, F.R.I.B.A., ARCHITECT

some special occasion (such as a competition), cannot exist unknown and unseen. After a time his presence becomes apparent to all who care to know, and, in some cases, so flagrantly obvious has been the stamp of his personality on the productions of the office, that it has become imperative to declare him. And so, one step farther on, to the partnership. The principal may or may not wish for that, but circumstances force him to it. The "ghost" may be getting restless, and, with so much knowledge and experience, might easily become a most decided competitor: moreover, the principal's connection is largely dependent on his remaining. The partnership solves the question, and, for the chief person concerned, security makes doubly secure. It is an excellent device. Scotsmen have been known to do it, and Englishmen, too! Some of these architects are most pleasant and reasonable men. Others are the reverse. But that is an old tale. Viollet-le-Duc, in another country and another age, was familiar enough with them, just as we are to-day. Take a few paragraphs from one of his lectures, and see how this might have been written yesterday here in England: "We have all observed architects whose habit it is never to give clear instructions; who are constantly agitated; who are out of temper with everybody and everything; rude to their inferiors, and obliging them to begin again and again a detail for whose execution they have not given a single precise order; who think they impose respect by blustering, and by the often groundless outbreaks of their imperious anger; who are incapable of examining and correcting a diagram, and who resent criticism because they are unable to discuss its validity, assuming to determine everything by their own arbitrary will. But see these very persons, who fancy they inspire respect or fear in their subordinates by this ridiculous attitude, see these men in the presence of the directors of administrative boards. They are supple as gloves, fair-spoken, and full of the most obsequious deference, promising everything, affirming everything which it is wished they should affirm, and saying *no* to everything for which a negative is desired. And so they are regarded with a favourable eye, and are sure to obtain advantages of all kinds. To make an architect, we must first of all get an honest man, and it may safely be asserted that in nine cases out of ten such a character is associated with true talent, knowledge, and experience."

So much for Viollet-le-Duc. The young man in architecture is familiar enough with the characteristics set forth above with such acumen. No doubt the end is the thing, and an architect's chief matter is to achieve fine buildings. But that is possible without abusing everyone associated with him.



MEMORIAL TO KING EDWARD VII IN THE CHURCH AT MARIENBAD
DESIGNED BY PROFESSOR W. R. LETHABY. BRONZE MEDALLION BY T. STIRLING LEE
(*Particulars on page 217*)

THE RENAISSANCE IN FRANCE

WHAT a morn was that when the bright sun of the Renaissance rose over Europe! Mr. Ward, whose book* is now under review, hopes that the twentieth century may be able to strike a balance in its criticism, between the extravagance which heralded its advent and the condemnation which it received in the nineteenth century. So be it. To many the Renaissance will always seem the rebirth of art as a conscious thing, a rejuvenator of mirth and gladness; whereas to the nineteenth century it was only a foul torrent.

In France the Renaissance in architecture dates from Charles VIII's Italian campaign. "The French army," as Mr. Ward writes, "moved from fête to fête. Natural beauties and marvels of art were unrolled before them in an ever-shifting pageant as they went. What wonder that eyes accustomed to the narrow muddy alleys of French cities, with their crowding gables, the grim blank walls of feudal keeps, the grey stone and darkened timber of the north, should be dazzled at the sight of sun-bathed piazzas and colonnades, paved streets lined with palaces which glowed with marble and frescoes, or that airy villas among terraced gardens, set with fountains and statues, orange-trees and vine-pergolas, should seem of more than earthly beauty to their new northern owners." Once the idea of Italy was implanted in French bosoms, it germinated there and put forth blossoms of the greatest beauty. The idea of the Renaissance being an exotic thing which was transplanted bodily from one country to another seems to be entirely wrong. For the work of the Italian revival is neither Greek nor Roman, nor is the French work Italian, although it was derived thence. At first, certainly, the work produced was of a mixed character, wherein the hand of the

DOORWAY IN THE "GALERIE DORÉE," HÔTEL DE TOULOUSE, PARIS

* "*The Architecture of the Renaissance in France: A History of the Evolution of the Arts of Building, Decoration, and Garden Design under Classical Influence, from, 1495 to 1830.*" *By W. H. Ward, M.A., A.R.I.B.A. London: B. T. Batsford, 94 High Holborn. Two volumes, large octavo, price 30s. net.*

traditional French craftsman played a large part, scarcely subsidiary to the Italian artists who had been brought over by the king—"certain workmen, craftsmen, and other persons, to work at their craft," . . . "designers to build and make works to his bidding and pleasure in the fashion of Italy." But at the end of the reign of Francis I a generation of architects arose, French by birth and trained in the new ideas, who gave the whole movement its national bias and direction. The early period possesses "a wayward fascination and overflowing fancy," a "lightness, gaiety, and

NAPOLEON'S STUDY AT LA MALMAISON
(DECORATED BY PERCIER AND FONTAINE)

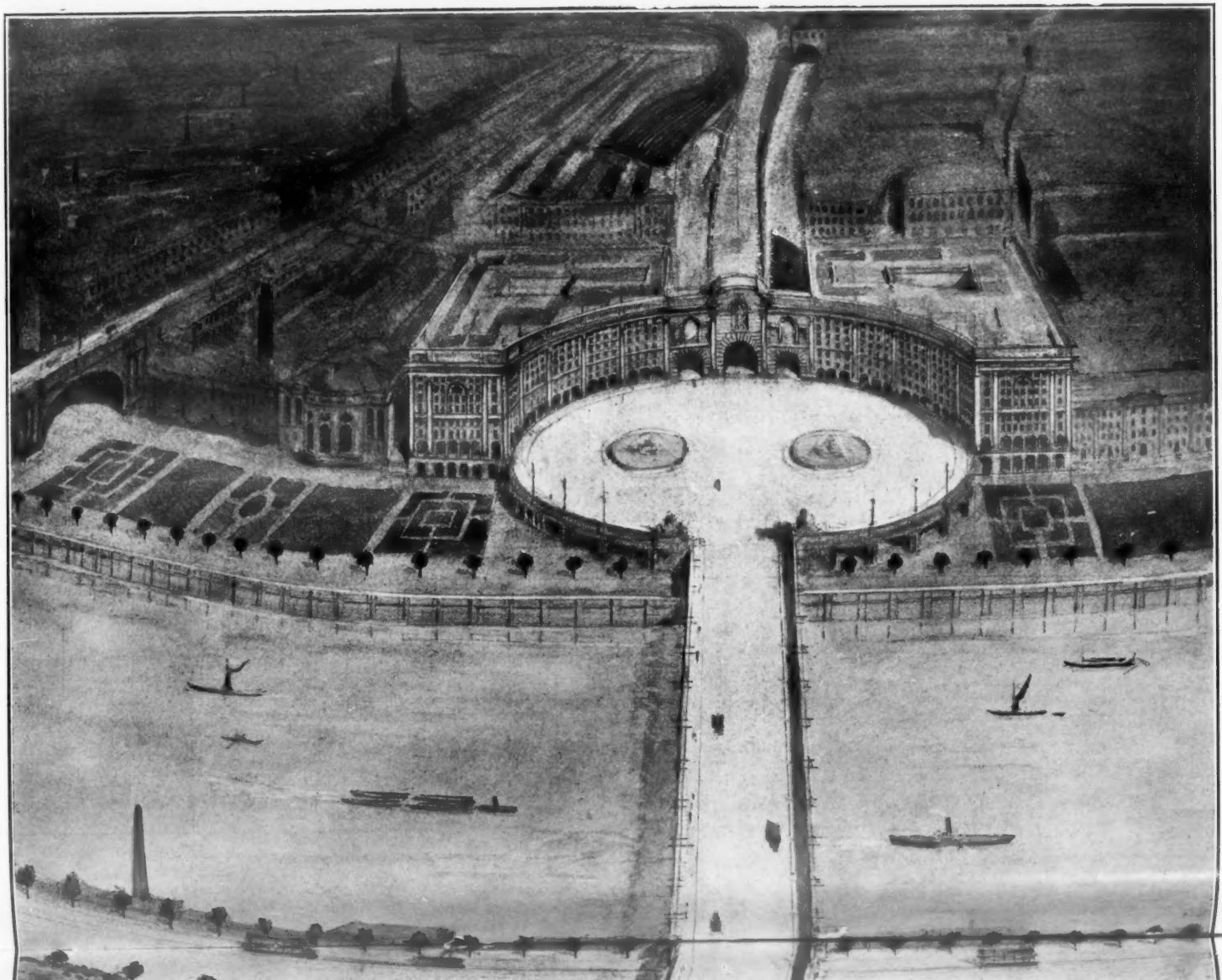
picturesqueness." Indeed, in these qualities it can never be surpassed. What is there in architecture more fascinating than châteaux like Chambord and Blois!—the constructive skill of masons who had thrown their vaults and buttresses high up like soaring forest trees, joined with the curious searching intellect of the humanists. It may be that these things lack repose, for indeed they still belong to the past, still own their inheritance of the restlessness and aspiration bequeathed by generations of mediæval builders; but they possess a magic of their own. Chambord, of which we reproduce a fine view (by Mr. Alan Potter), like Blois, is one of Francis I's buildings, having been commenced shortly after it (1526–44). Francis, wishing to possess a hunting-box in the forests of Cologne, ordered his new palace and planted it in a swampy clearing in the woods. It still retains features reminiscent of the traditions of fortress-building, in the great round towers at the outer angles. But its most celebrated feature is the spiral staircase, circular on plan, and consisting of two stairways which start from opposite sides and ascend in the same direction round a hollow circular newel. There is an attempt to combine the flat terraced roofs of Italy with the steep-pitched ones of the northern kingdom. Mr. Ward writes of it:—

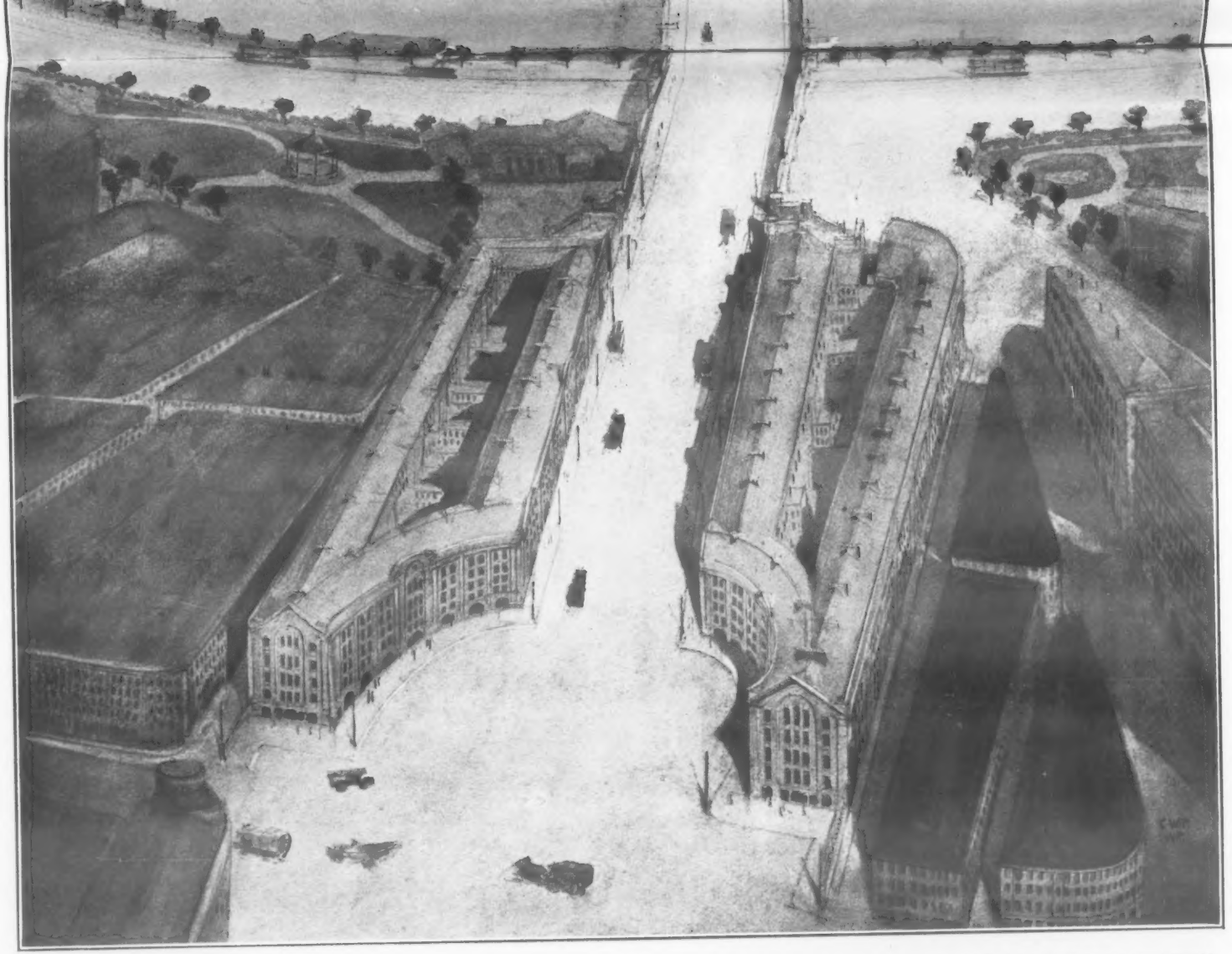
"With all its wayward charm, its picturesque grouping, its wealth of ornamental features, this strange pile strikes the beholder rather with wonder than admiration. Formality of setting out in the plan and elevations is counteracted by the confusion of the roofs, where innumerable features, individually beautiful but mutually destructive, set unsymmetrically and at all angles, and poised in apparently impossible situations, give a skyline too restless to be even picturesque."

The château of Maisons may be said to represent the noon-tide, as Chambord stands for the day-

CHATEAU OF CHAMBORD

CHATEAU OF MAISONS: GARDEN FRONT, BY F. MANSART (1642–51)
(From "The Architecture of the Renaissance in France," by W. H. Ward)





SUGGESTED SCHEME FOR NEW BRIDGE ACROSS THE THAMES AT CHARING CROSS AND TRANSFER OF S.E. AND C.R. STATION TO SOUTH SIDE OF RIVER. W. L. LUCAS, ARCHITECT

spring, of architecture in France. It was built (1642–51) by F. Mansart for René de Longueil, a finance minister under Richelieu, and is perhaps one of the noblest monuments of its century. This part of Mr. Ward's history is extremely interesting. Many figures only a little familiar to us now appear on the stage—Le Pautre, Bruand, Marot, Le Brun among them. Then the story of the competition for the completion of the Louvre reads like a novel. The figure of the "reserved old Italian" who gave Wren a glimpse of his plan appears surrounded with regal pomp for an instant, and disappears in dudgeon into his own country again.

It is all delightful reading, and to the architect very instructive; for the two volumes are crammed full of illustrations and plans. The latter are of great interest, for many of the sites are as irregular as it is possible for them to be, yet they are brought into the axial system of planning.

Mr. Ward brings to his subject wide reading and knowledge, so that he has been able to give his history a completeness which it might lack if the story of the architecture were told by itself. To attempt to trace its development independently of the personality of artists, of the kings whose ambition gave them scope, of political intrigues, would be but to give a halting version of what is really a great pageant, marching with stately tread across the centuries. What a fine prospect, when we gaze at them as they pass, with palace, château, mansion, and church, all fair building, to take the place of kings and queens as leaders!

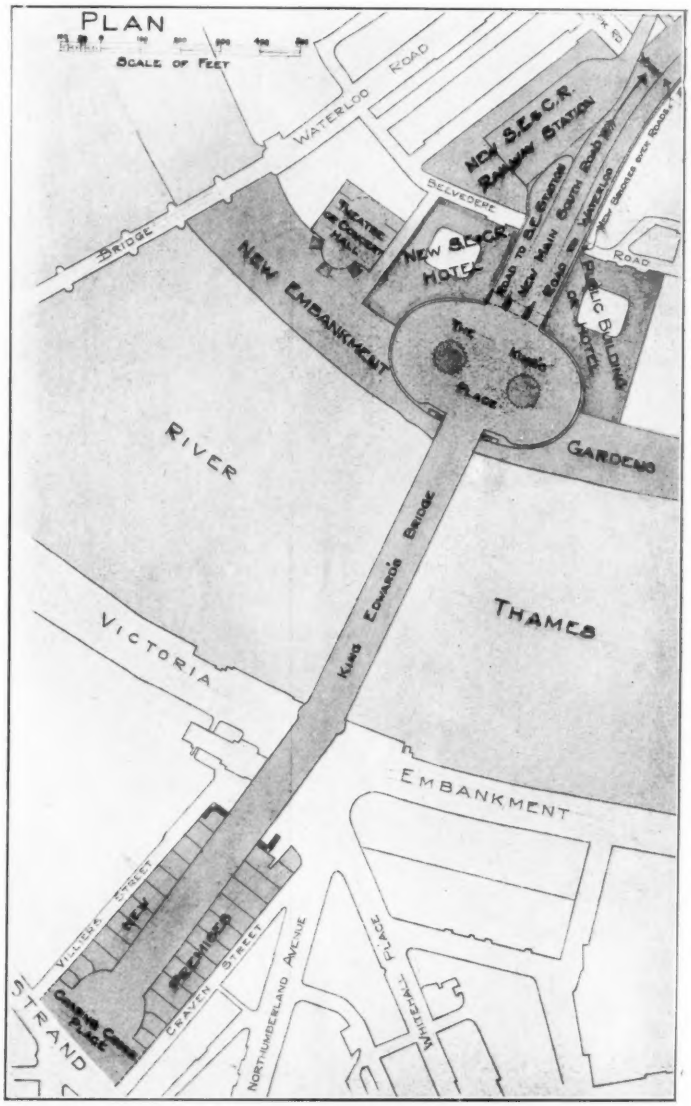
It is impossible to say in a few lines much about Mr. Ward's history. It is full, yet very concise, well written, and human, as these things should be. The period, 1495–1830, is a long one, and replete with startling changes in more than architecture. The author sets them forth in their relation to political, social, and literary history. As he himself writes: "The task attempted in these pages is to trace its effects," i.e., the Renaissance, "both immediate and secondary, on the art of architecture in France, a country which for a thousand years has played so commanding a part in European civilisation that no aspect of its own civilisation can fail to be of importance for its neighbours."

It is well done, and the author is to be congratulated on the completion of what must have been an arduous task.

CHARING CROSS BRIDGE SCHEME

A VERY interesting scheme for a new bridge at Charing Cross put forward by Mr. W. L. Lucas is here illustrated. (The perspective reproduced on pages 226 and 227 was exhibited at this year's Royal Academy.)

The proposed removal of Charing Cross Station to the south side of the river has been the subject of various articles and correspondence in newspapers and other periodicals during the past twelve months, and the project of substituting for the existing Hungerford Bridge a new bridge for general traffic has been favourably received. In particular may be mentioned a striking article, entitled "A King Edward's Bridge," by Captain



SCHEME FOR NEW BRIDGE AT CHARING CROSS AND TRANSFER OF S.E. AND C.R. STATION. W. L. LUCAS, ARCHITECT

Swinton, in *The Nineteenth Century* for January 1911.

Sketches showing such a bridge have been made by others, but none of these appear to have dealt seriously with the questions of street alterations and levels on both sides of the river, nor with the possibilities of development, especially on the south side. Mr. Lucas shows a "place" off the Strand, in lieu of the existing Charing Cross Station yard. From this "place" a street 100 ft. wide, with shops on both sides, would lead towards the new bridge (also 100 ft. wide), to which there would be access both from Villiers Street and Craven Street by means of wide stone steps. The bridge indicated on the drawing is a simple one, harmonising in character with Waterloo Bridge. On reaching the south side, the road from the bridge debouches into an elliptical "place," where two fountains surrounded by balustrades would divert the traffic into three roads. The western road would take traffic to and from Waterloo Station, to which new and easy access would thus be obtained instead of the existing ascent by the north station, which is very inconvenient and unsatisfactory. The centre way would be the new main road going south, descending by a gradient of one in eighteen to York Road, and thence to Waterloo Bridge Road. It should help to open up the purlieus of New Cut and its surroundings. The eastern road of the ellipse would take traffic going to and from the South Eastern and Chatham Railway Station, where vehicles would be dealt with much more freely and quickly than now at Charing Cross.

If the plan of the new station be examined, it will be found to be wider than Charing Cross Station; and although the existing South Eastern Railway south of York Road is not intended to be interfered with, it is hoped that the new station would present railroad advantages for dealing with the conflict between main-line and suburban traffic that are not possessed by Charing Cross Station. It is impossible to enter into details of this part of the scheme here; but it may be stated that the necessity for shunting would to a large extent be obviated by enabling a number of trains to make a circuit, and that a project involving a through railway connection between the south and north of London would have relation to the scheme.

Two large blocks of buildings are shown having frontages to the elliptical "place," and thus practical frontages to the river. The eastern one is appropriate for a new South Eastern and Chatham Railway Hotel, adjoining the new station, whilst the western block might be suitable for a London and South Western Railway Hotel in conjunction with Waterloo. The lower storeys of these buildings would descend on their east, south, and west sides to the level of Belvedere Road, to which they would have frontages, as well as to the new small side streets formed on their flanks, and leading down to the new Embankment Gardens.

On the "place" itself the buildings forming a semi-ellipse would have an arcaded ground storey, the pavement of which would become a promenade for pedestrians, who would be attracted there by shops and cafés suited to such a position. The north ends of the semi-ellipse would be arcaded in the basement storey, where they would "give" on to the Embankment Gardens. The east and west portions of these gardens would meet in a colonnade under the roadway and bridge. On the centre of the long arc of the ellipse the buildings would be united by three arches, which, apart from their architectural advantages, would gain merit in determining the direction of the traffic. Over the side arches, and reached by flights of broad stairs, are public *loggie*, connected by a passage above the centre arch. Over this centre arch on the north side would be a statue of King Edward VII looking down into the elliptical "place" which would bear his name; whilst behind, on the south side, would be a fountain whose waters would descend to feed the fountains below. From King Edward's Place foot passengers would go by easy steps down to the new Embankment Gardens, which would extend from Waterloo Bridge on the east to the new County Council building on the west. Open to these gardens, as well as to the new street on the east side of the South Eastern and Chatham Railway Hotel, would be a theatre or concert hall.

Although the general scheme is here illustrated on a small scale only, it may be stated that it has been worked out in some detail, especially as regards the south side, of which the main architectural features have been drawn out to $\frac{1}{8}$ in. scale.

"RECENT ENGLISH DOMESTIC ARCHITECTURE, 1911"

THE special issues dealing with Domestic Architecture published by THE ARCHITECTURAL REVIEW in 1908, 1909, and 1910 having been received with such favour, the Proprietors have decided to publish another issue this year. The volume is now in course of preparation under the direction of Mr. Mervyn E. Macartney, B.A., F.S.A., F.R.I.B.A., who will be pleased to consider photographs of any recent work suitable for inclusion in the volume. He will also be glad to hear of any new houses of particular interest with which the writer may perhaps be familiar. All communications should be addressed to R. Randal Phillips, Editorial Secretary, THE ARCHITECTURAL REVIEW, Caxton House, Westminster, S.W.

COMMITTEE FOR THE SURVEY OF THE MEMORIALS OF GREATER LONDON

SINCE its inception in 1894, our Survey Committee has lost many of its most valued members by death, its presidential chair has been twice vacated, and we have had to press forward, not with thinner ranks — for others have added themselves to us—but with the ever-present consciousness of those whom we could dearly wish to be amongst us still. It is with great regret that we have to record yet another loss in the death of Mr. Clement Y. Sturge, who, although he has been with us only the short space of two or three years, has done very considerable service to our cause through his influence with the London County Council, and the enthusiastic way in which he used it in furtherance of our aims. It is only due to his memory that our members should be reminded of what they and London, as a whole, owe to him in his untiring efforts in the interests of our historical monuments.

Mr. Sturge died at his London residence, 11 St. Augustine's Mansions, Bloomburg Street, Westminster, on July 24th, at the age of fifty-one. He was born of a well-known Bristol family belonging to the Society of Friends, but he joined the Church of England, of which he became an enthusiastic supporter, and he studied and wrote much on ecclesiastical law. From the *Guardian*, to which among other papers he was a frequent contributor, we learn that Mr. Sturge graduated at Trinity College, Oxford, in 1883, and afterwards studied Modern History and Political Science at Paris, Berlin, and Tübingen. He was called to the Bar in 1891, and was attached to the Western Circuit. He acted for some time as newspaper correspondent in Berlin and Vienna, and later in Rome, and he published in 1907 his book entitled "Points of Church Law."

His public life commenced in 1900, when he was elected a member of the London School Board, and in 1904 he entered the London County Council as one of the members for Westminster. He was a Moderate, or Municipal Reformer, but was never an extreme party man, for the work which he set himself to do appealed happily to men on both sides, and drew its opponents also irrespective of political persuasion. As soon as he became member, Mr. Sturge quickly perceived the inevitable tendency of a large public body to become materialistic and merely utilitarian, and saw in how small a degree the tastes of the enlightened and educated section of the public were represented. He determined to make it his business to watch carefully for all those matters which might affect the æsthetic side of London, and to guard against everything that should threaten any part of the chain of London's historical continuity. He became a member of the Records Committee of the Council, and ultimately its chairman, and under his presidency the Committee has gained an importance and influence which is of the utmost value.

During his association with the Records Committee Mr. Sturge, by his untiring devotion, engineered several difficult projects to success. His first triumph was in connection with No. 17 Fleet Street, over the restoration of which he watched with assiduous care. The excellent stained-glass windows were the gift of his own purse, and in their design he has added an interesting point to the building, linking the Council's work with its former supposed history, the latter having been, if not entirely proven, yet useful in focussing public attention on this beautiful room. His second work was in connection with Crosby Hall, —with the negotiations first for its preservation, and then for its purchase by the Council for re-erection, he had more to do than anyone else—and his pleasure in the knowledge that the fabric, at least, was saved to London, made up for all the tedious and thankless work which had to precede the event. It is doubtful whether the project would ever have gone beyond its initial stages if it had not been for the presence of Mr. Sturge.

It was after this, and after the settlement of the extensions of the Horniman Museum, which he had very much at heart, that I approached Mr. Sturge with our Survey Committee's proposals for co-operation with the Council. The progress of those negotiations—protracted and almost hopeless as they were at first—is quite recent history, and our members are even now expecting the first volume which will be the fruit of the working agreement between us. It is no secret that at the last municipal elections Mr. Sturge was anxious to retire from public life, and that it was only the importance which he attached to his yet unfinished work that prevailed with him to seek re-election. It is a pleasure to think that he lived long enough to sit as chairman of our joint publishing committee, and that he saw the project which had cost so many anxious moments launched with every prospect of success. His best memorial will be the prosperous issue of the schemes which he has started, and the omens seem to point to the fact that the most difficult fight is over, and that the public mind is appreciating more and more the value of local history and of our architectural inheritance. We hope Mr. Sturge's long efforts at the London County Council will have a lasting influence on that body.

WALTER H. GODFREY.