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VOLUME XXXI. No. 182



PERSPECTIVE OF A TOMB AT NEWARK, NEW JERSEY
CASS GILBERT, ARCHITECT



DESIGN FOR WISCONSIN STATE CAPITOL: THE GRAND STAIRCASE
CASS GILBERT, ARCHITECT

THE WORK OF CASS GILBERT

BY FRANCIS S. SWALES

IT is as architect of the Woolworth Building—"the highest building in the world"—now in course of erection in Broadway, New York, that public attention is at present directed towards Mr. Cass Gilbert.

To be the architect of the "highest building in the world" interests the American populace, certainly, and American architects, probably, to an extent that must obviously be incomprehensible to a European, whether layman or professional artist. The former is not likely to care much whether a building is the "highest in the world" or not, while the latter relegates such interest to the mentality that measures importance with a yard-stick. But in America, where building is an absorbing topic to the man in the street, the doing of something that is a "record-breaker" in dimensions or speed has a peculiar significance.

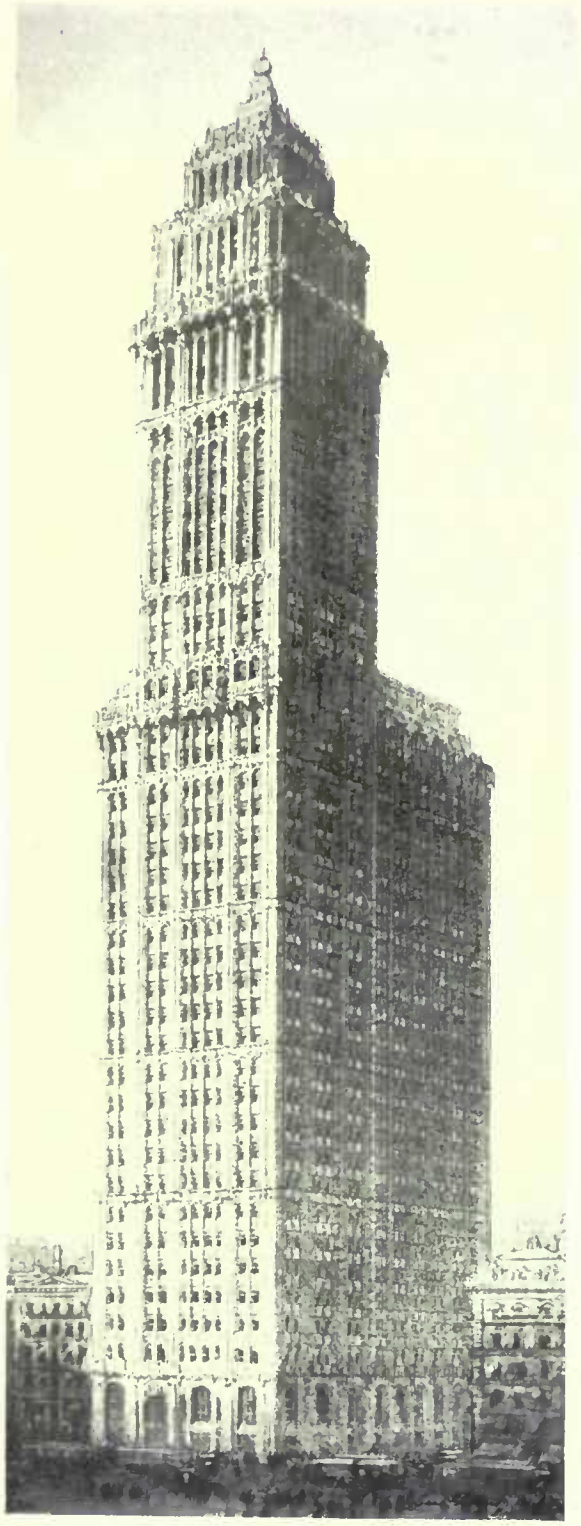
With popular interest in building, there follows a growing interest in architecture, and having settled that the Woolworth Building will be a "record-breaker" for height and in other respects, the question that the public raises is whether a building of such form can be beautiful—can the artist rise to it? Perhaps at no other time during the very remarkable career of the architect has the public finger pointed so directly as at present to Mr. Cass Gilbert with the accusative interrogation: "You did it, but is it art?" And so it will continue to ask until the building is completed. The critics have had their say and have formulated public opinion; and the limelight focuses upon something greater than that which, for the time being, occupies the centre of the boards.

Anyone familiar with the American office building knows it is impossible to obtain any idea of the actual effect of a given structure through the medium of photography; and reproductions of drawings have the same defect. The conditions under which the office building must be designed, apart from the utilitarian aspects, are that viewed from the street the lower storeys are very near, the upper storeys very far away; viewed from the neighbouring buildings any part of the structure may be near the eye; and then there are the distant views to be taken into account, especially matters of outline and relation to surroundings.

The last great tower erected in New York—the Metropolitan Life Insurance Company's Building in Madison Square—is a failure from every architectural standpoint, but especially because, without appearing to be of great size, it dwarfs all other buildings in the square. The Singer Building, on the other hand, is a graceful tower with a happy relation to most of the buildings surrounding it; but, as compared with the new Woolworth Building, the Singer tower is but a small affair of a little more than two-thirds the height the former is to be. What will be the effect of the new giant on the *silhouette* of New York, and upon the immediate vicinity: how it will appear from the many view-points from the harbour, from the street, from the lesser towers about it, cannot be determined in advance. Whether the building will be a great success or a great failure as architecture we can anticipate only by an examination of other experiments made by the same architect, with various problems as to which he has been forced to depend upon his own imagination and inventiveness, by reason of the fact that precedent afforded no reliable basis on which to construct his ideas. Such an



INDUSTRIAL ART SCHOOL, TRENTON, NEW JERSEY



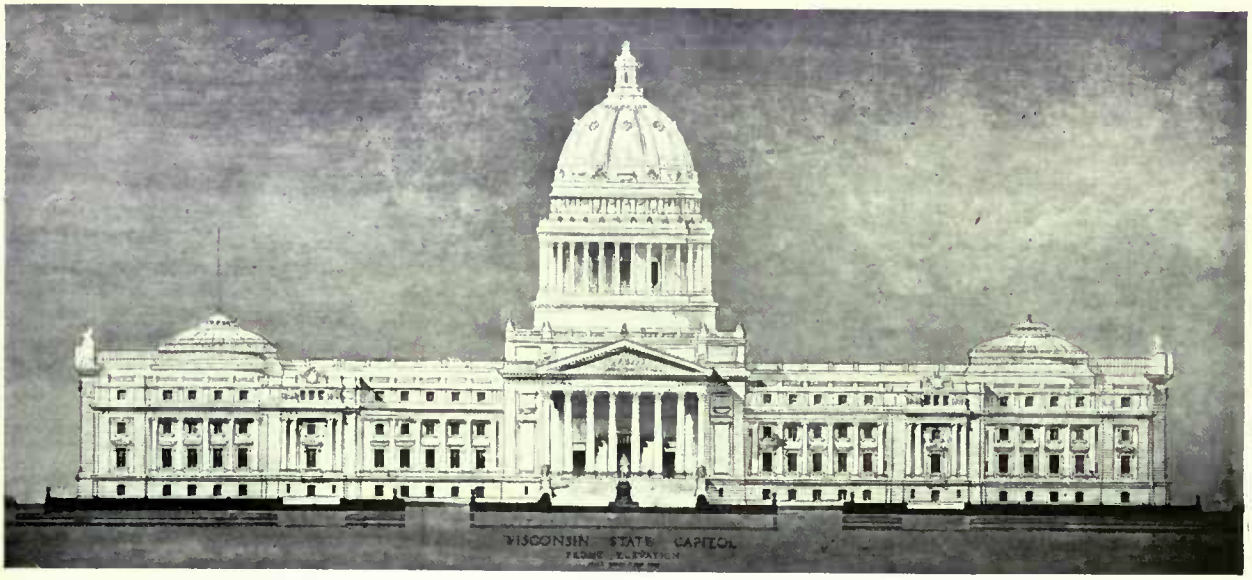
PRELIMINARY SKETCH PERSPECTIVE OF
THE WOOLWORTH OFFICE BUILDING
NEW YORK CITY

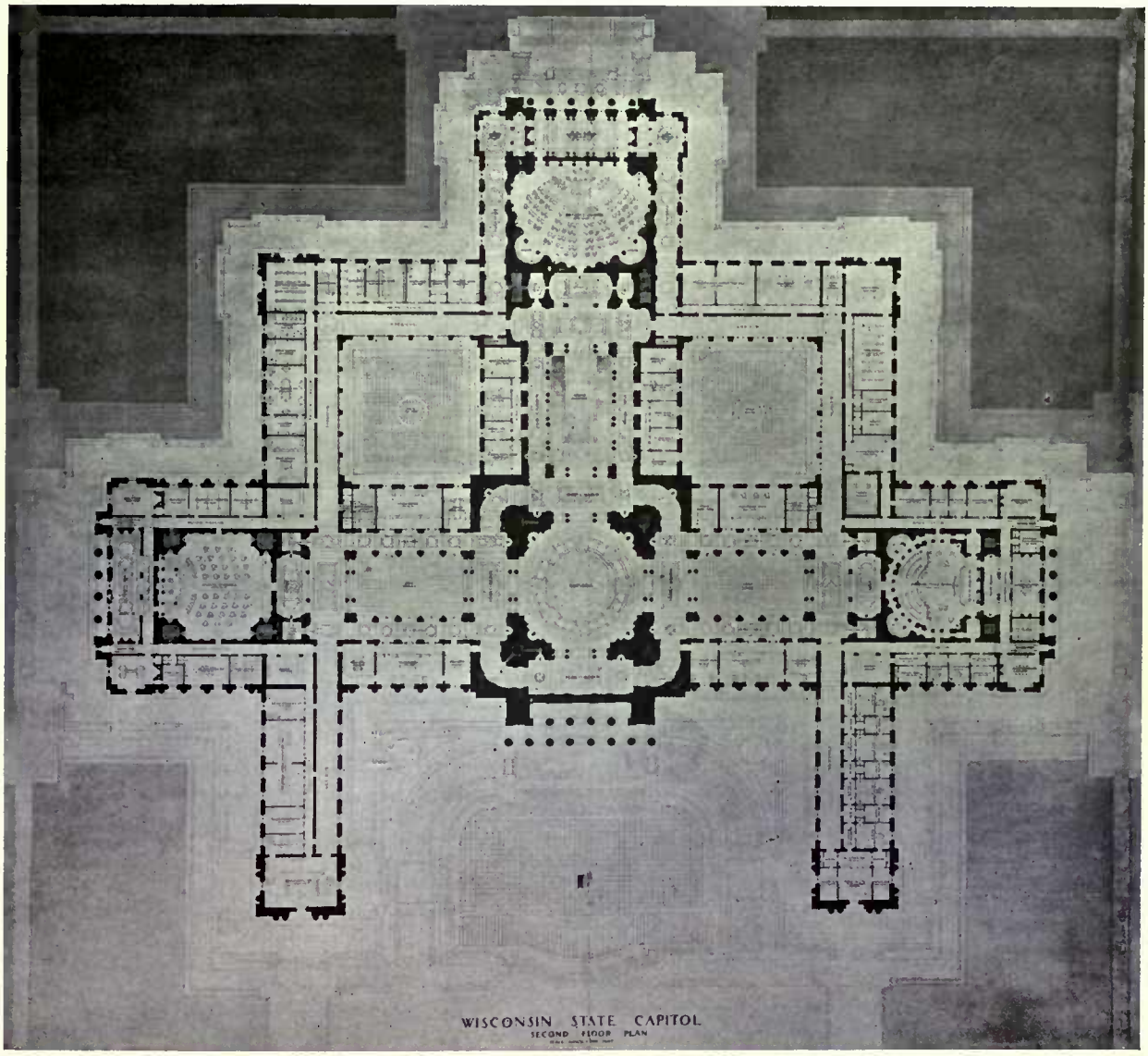
examination extends, however, to the study of very varying classes of work, some of which have almost nothing in common with the subject which has led to this collation of Mr. Gilbert's more important works. The mere listing of buildings of first importance designed by Mr. Cass Gilbert reveals that, in point of extent, variety of purpose, versatility in style, and bold experiments accomplished with success, he has had not only an extraordinary practice, but one that is unique among those of the most widely known of modern American architects.

Mr. Gilbert received his early architectural training under the late Professor Eugène Létang at the Massachusetts Institute of Technology; in the office of Messrs. McKim, Mead, and White, where he worked as the assistant to Stanford White: and by means of sketching old masterpieces in Europe. That training has been supplemented by a practice full of evident endeavour to keep to the highest traditional standards of architectural design. The training has of late years been confined almost exclusively to the field that affords the greatest scope and opportunity to the artist possessed of large ideas—the field of monumental design. Town plans, as for New Haven, Connecticut, and St. Paul, Minnesota; and the group plan of the proposed University of Minnesota, which is almost a town plan for an educational city; Government buildings, as the Customs House, New York, the State Capitol at St. Paul,

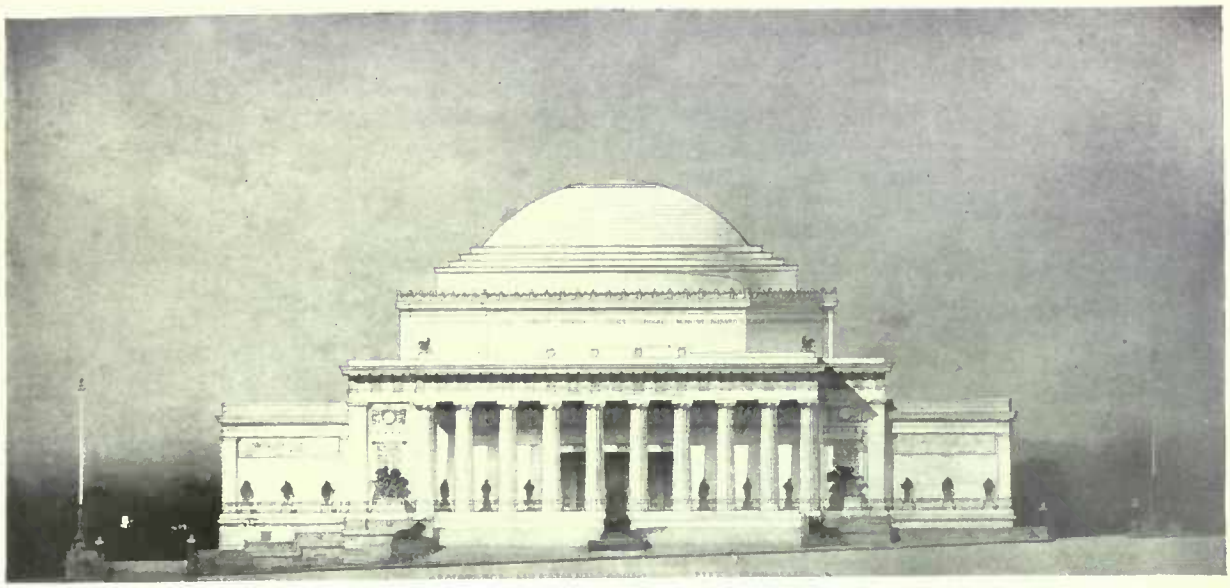


BROADWAY CHAMBERS (OFFICE BUILDING)
NEW YORK CITY

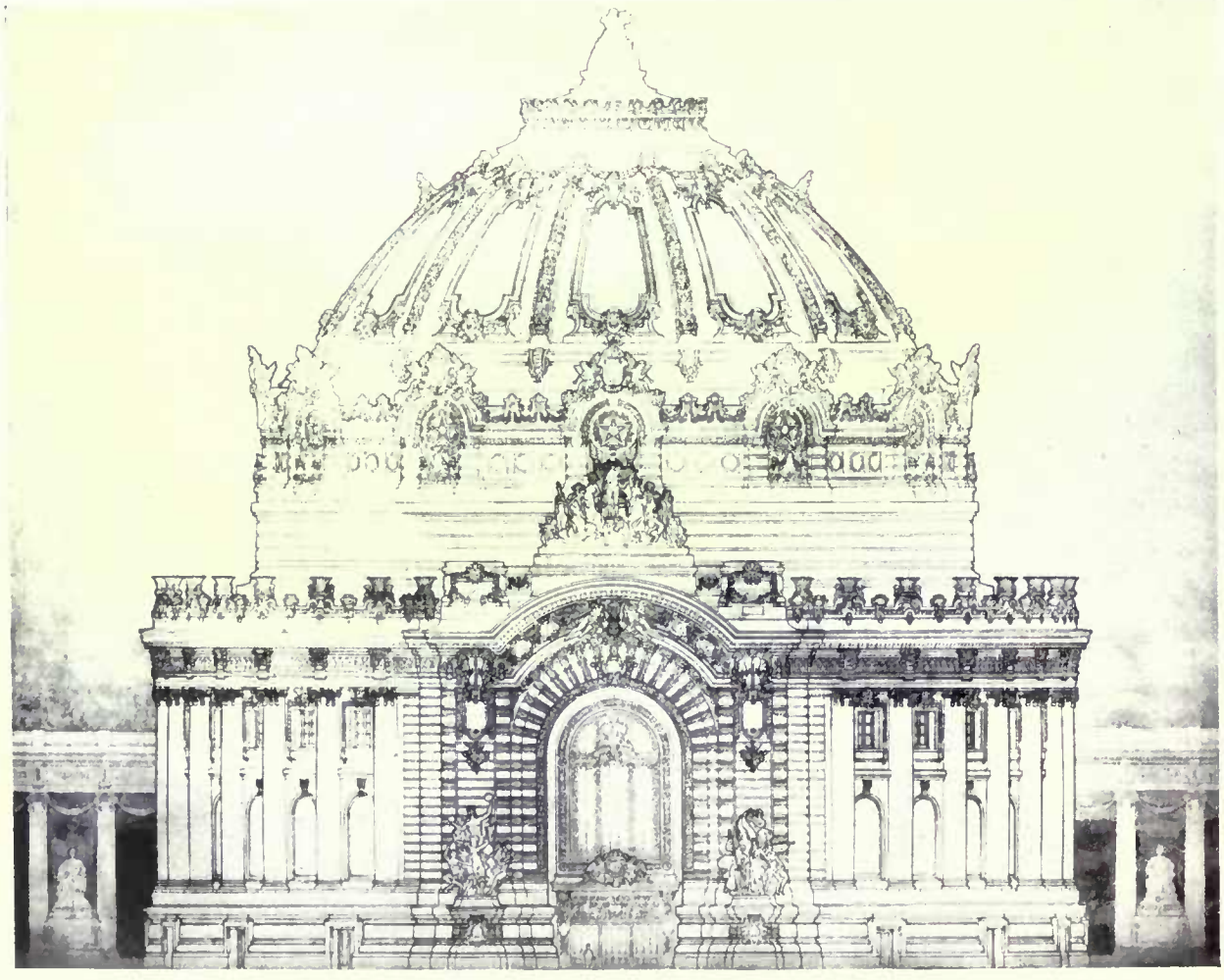




DESIGN FOR WISCONSIN STATE CAPITOL



COMPETITION DESIGN FOR SOLDIERS' MEMORIAL BUILDING, PITTSBURG, PA.



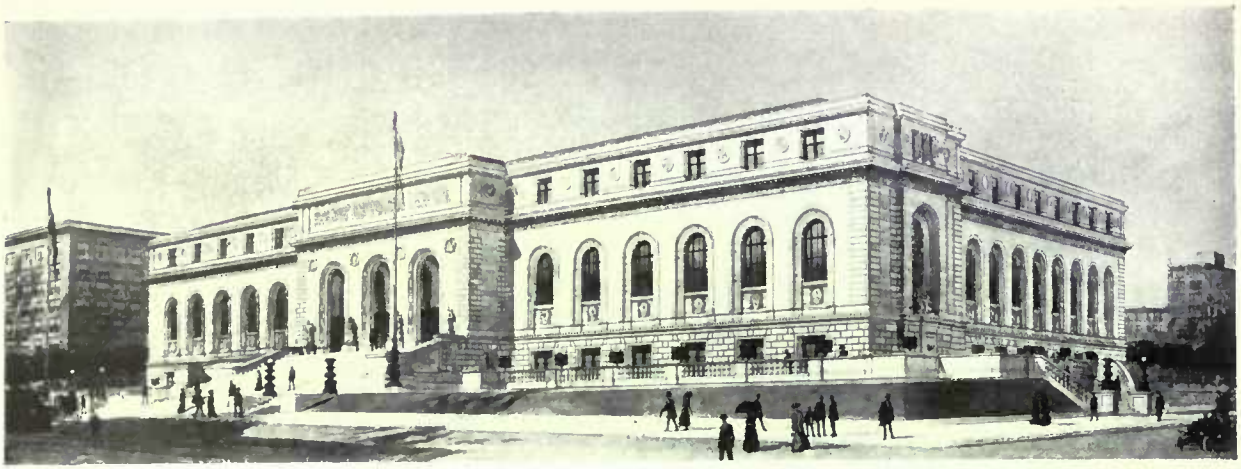
STUDY FOR THE FESTIVAL HALL, LOUISIANA PURCHASE EXPOSITION

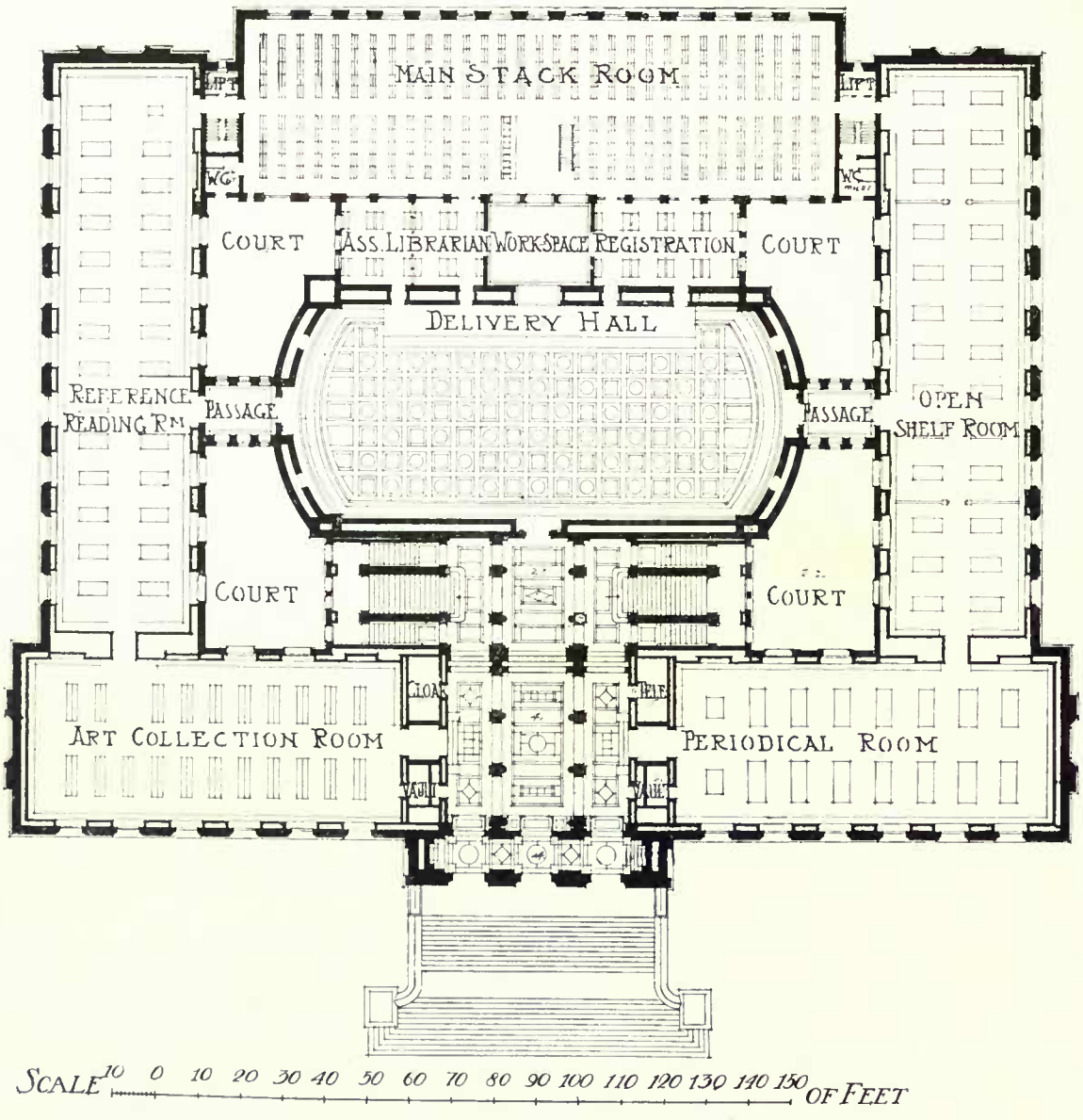


PRELIMINARY STUDY FOR AN OFFICE BUILDING

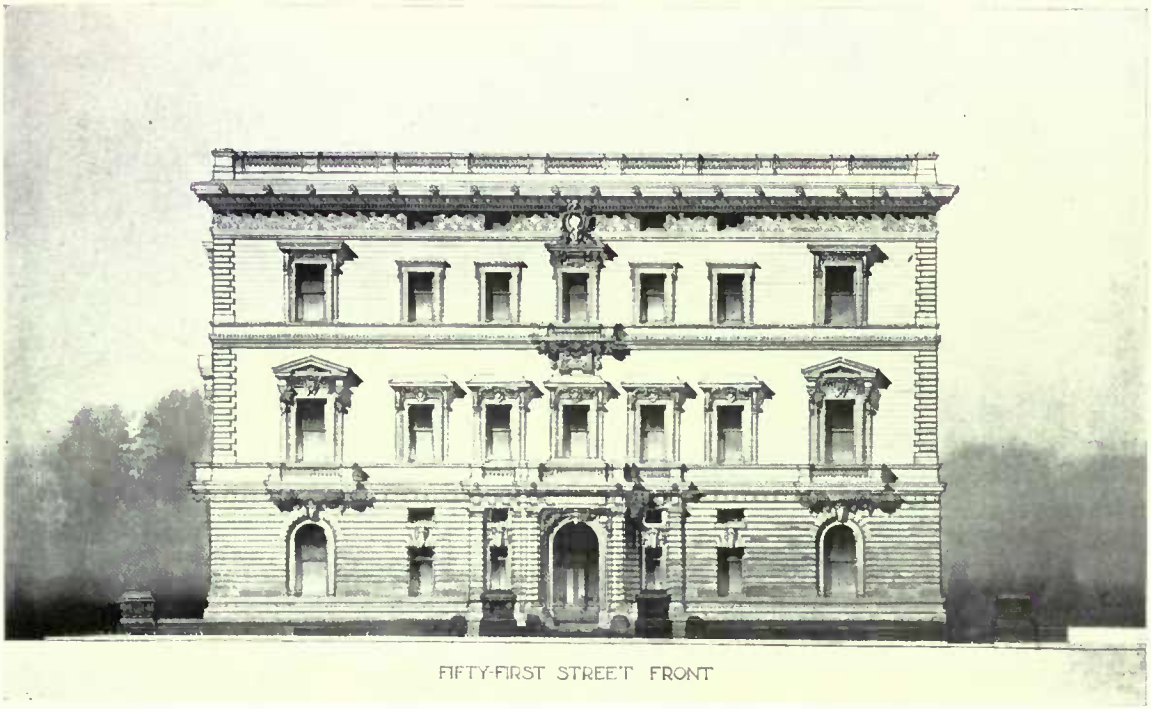


SKETCH FOR PROPOSED RAILWAY STATION, NEW HAVEN, CONNECTICUT





CENTRAL BUILDING, ST. LOUIS PUBLIC LIBRARY



FIFTY-FIRST STREET FRONT

THE UNION CLUB, NEW YORK

the designs for the State Capitol at Madison, Wisconsin, and the Provincial Government building at Regina, Saskatchewan; large exhibition buildings, as the Agricultural Building at Omaha, Nebraska, and the Fine Arts Building and the Festival Hall at St. Louis; other public buildings, as the Essex County Court House at Newark, New Jersey; the New York, New Haven, and Hartford Railway Station at New Haven; the St. Louis Public Library, the Industrial School at Newark, the Library of the University of Texas, the Ives Library at New Haven; very large buildings for commercial purposes, such as the Boston Stock Exchange, the Endicott Building at St. Paul, the Brazer Building at Boston, the Broadway Chambers, West Street Building, and the Woolworth Building—all in New York; and the Suffolk Bank at Boston. Such is an incomplete list of the most important works that have engaged Mr. Gilbert's attention and occupied the lion's share of his thoughts over a period of about twenty years; while among minor commissions, most of which were executed during the early years of his



COMPETITION DESIGN FOR OAKLAND CITY HALL



MINNESOTA STATE CAPITOL: VIEW OF MAIN STAIRCASE



AGRICULTURAL BUILDING, OMAHA EXPOSITION, OMAHA, NEBRASKA, U.S.A.
CASS GILBERT, ARCHITECT

professional career, are to be found churches, shops, club-houses, small railway stations, schools, at least one excellent tomb, and even a cottage or two.

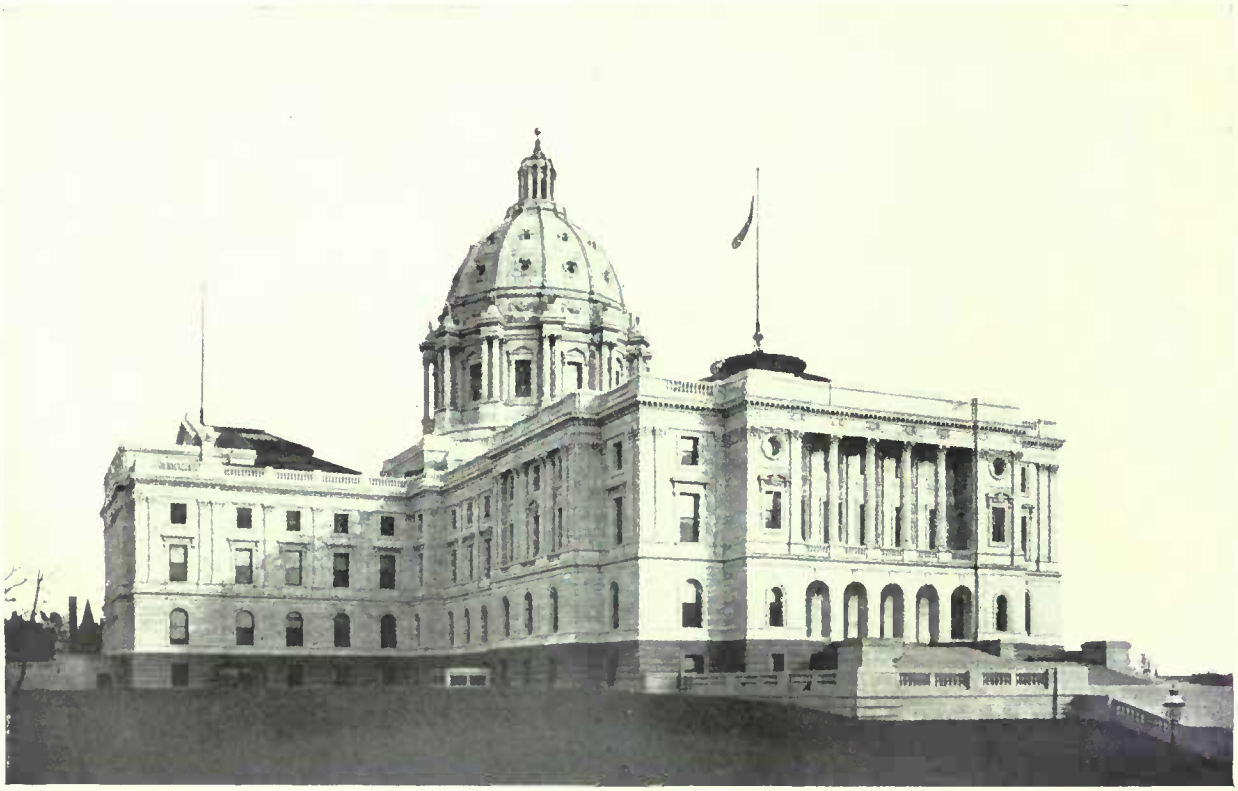
From the very commencement of his student work at the "Tech" at Boston to his latest production, the Woolworth Building, every design bearing his name has been stamped with conspicuous talent. There is displayed a fine conception, a bigness of ideas, a good sense of practical planning, and of what is practicable in the use of materials and the employment of decoration and detail.

Mr. Gilbert seems to have no pronounced predilection for any historical style. His attitude is, like Stanford White's before him, that in such a complex age as ours when an architect is called upon to design structures of such differing kinds —perhaps a theological seminary, a railway station, a legislative building, or a factory—the value and use of historic precedent must be judged by the light of beauty and appropriateness to the purpose of the structure being designed. Thus we find him at first employing a free, picturesque, personal style, and using local materials, in the cottages and small country churches suited to the wild nature of the then undeveloped country in the State of Minnesota. Next we see sixteenth-century Italian Renaissance in the Endicott Building and the State Capitol at St. Paul, and still using Italian decorative details (adapted to the peculiar and new conditions being developed by the American office building) when engaged on the Brazer Building and the Broadway Chambers; in the latter he essayed colour as a factor in the decorative design of the exterior, with much-remarked success. In the Customs House designs and also the Newark Court House his serious dignified use of conventional Classic architecture owes little directly to antiquity, but much to an intimacy with the feeling underlying the work of ancient Greece and Rome. In the Customs House elevations he has attempted, though perhaps not with complete success, to combine three storeys in the order, a scheme which the writer believes to be impossible of entirely successful solution, for the reason that the voids and solids cannot be brought into scale with one another; however, whether that theory is right or wrong, the Customs House design is certainly one of the best existing attempts to solve the problem. Again, in his buildings at the Omaha and St. Louis Expositions, Mr. Gilbert has shown in his use of the Classic Orders a keen sense of the fitness of things. At Omaha he built a structure such as a Roman might have carried out in the days of Augustus if called upon to erect a temporary building in honour of the Goddess of Agriculture—festive, dignified—a full-size plaster model for a permanent building of marble. At St. Louis Mr. Gilbert's Festival Hall stood directly in front of his Arts Building. The former was a huge, temporary, domical construction, large



CUSTOM HOUSE AND POST OFFICE BUILDING
NEW YORK: VIEW IN MAIN HALL

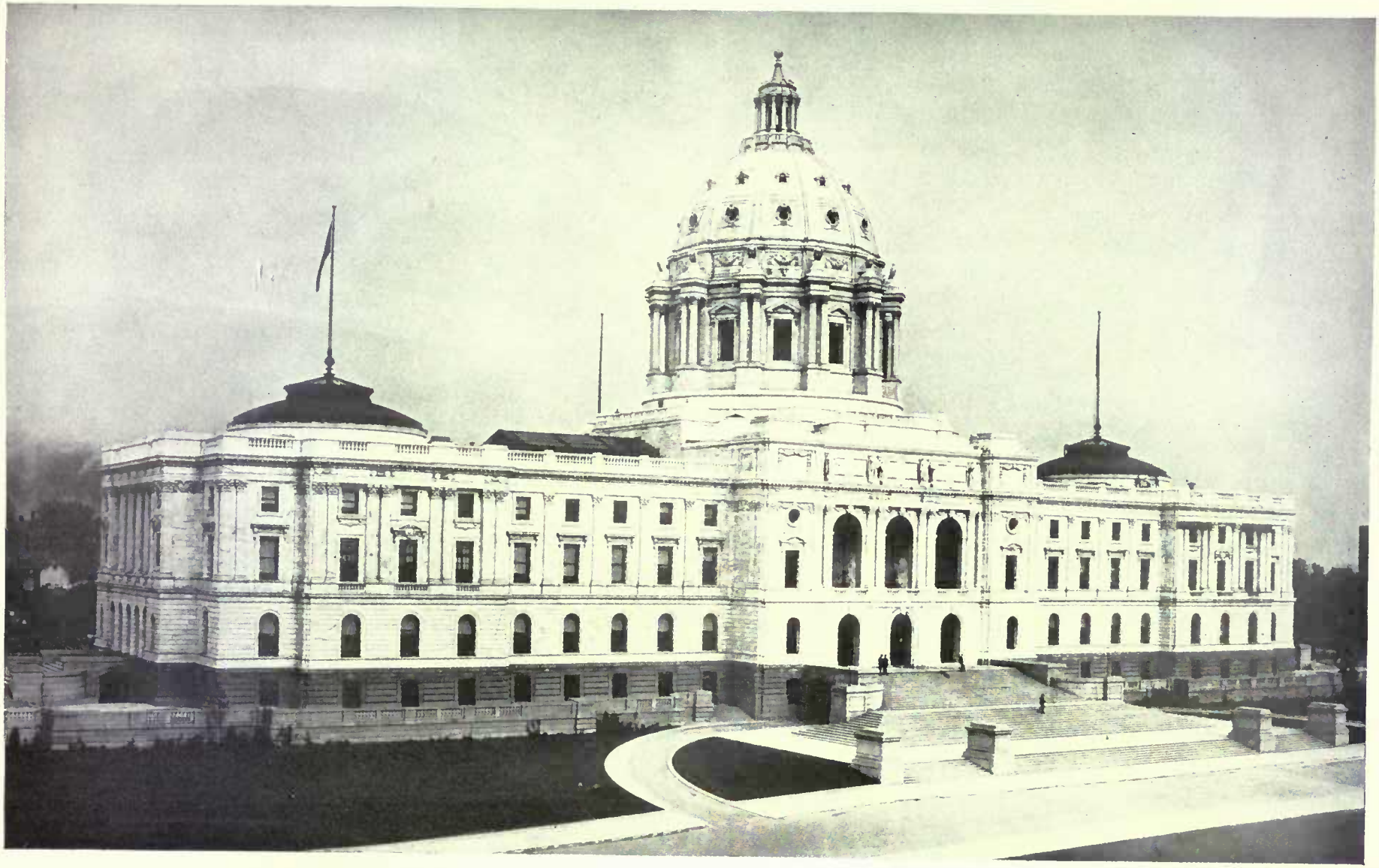
enough to accommodate a good-sized cathedral inside it, and built in accordance with the requirement that it should be the central decorative feature of the "main picture" of the Exposition. Sumptuous, ornate, festive to the taste and capacity of the "great south-west," it was a masterpiece of architecture as reflecting the ideals and aspirations of the general public for whom it was built; not barbaric, nor distorted, but possessed of an elaborateness that expressed the vast new-found wealth of the country comprised in the Louisiana Purchase. The Arts Building was erected for a wholly different public, and the design displayed the fact. Slightly archæological, it remains a building of calm and sober beauty—one of the few really majestic modern buildings erected in the Classic style since Vignon built the Madeleine at Paris.



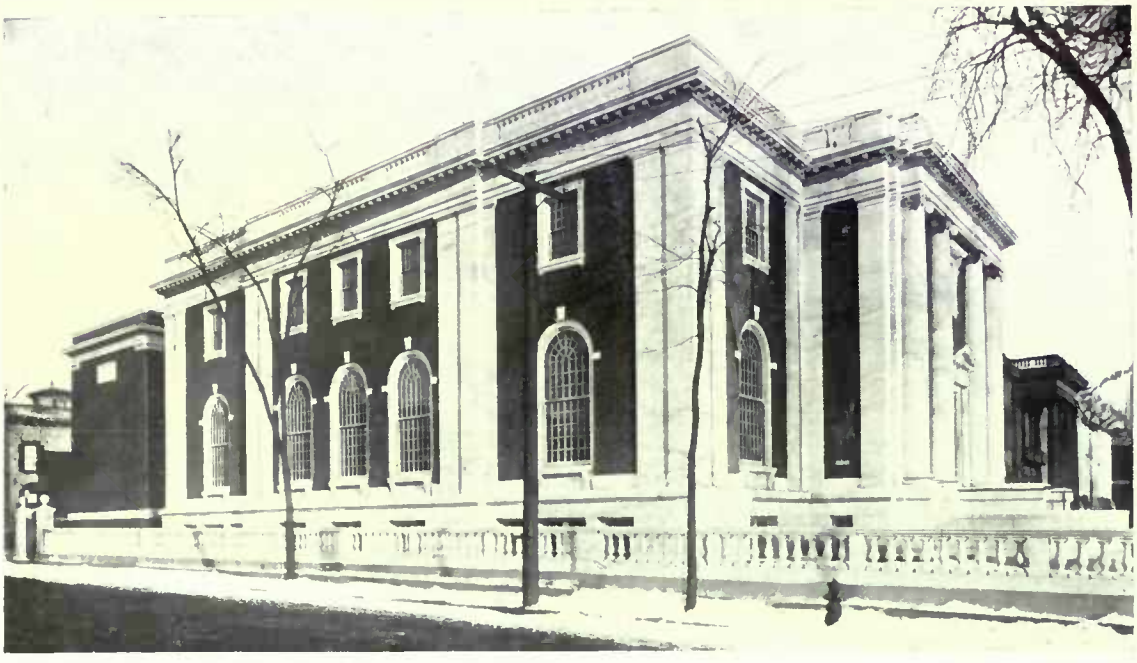
MINNESOTA STATE CAPITOL: VIEW FROM NORTH-WEST

In his competitive designs for the McKinley Memorial at Canton, Ohio, and the Soldiers and Sailors' Memorial Hall at Pittsburg, and in his executed designs for a tomb at Newark, and the Suffolk Bank at Boston, Mr. Gilbert has combined the Greek-Doric Order with Roman forms, such as the low dome used in the Pantheon, with the refinement of a Greek of the 5th century B.C. and the facility of a *prix-de-Rome* Frenchman of modern times. Again, in his "Study for an Office Building," a square structure on an island site with strong corners and a high basement storey supporting a Corinthian colonnade, and in his design for the Boston Stock Exchange, he has studied the composition in a manner peculiarly American—there is evidence of French training in the reasoning of the scheme, but the "feeling" for the elusive "something" that makes a style national in spite of itself is essentially American.

English Gothic is the source of inspiration of several of his designs, many of which have pressed hard for first place in a number of competitions, the most notable being the designs for the Pittsburg High School, the Union Theological Seminary of New York, and the Saskatchewan Provincial Government Building. His successful competitive design for the Madison, Wisconsin, High School was in the same style. The design for the Oakland, California, City Hall owes something to Italian Renaissance and École des Beaux-Arts precedents, as also the St. Louis Public Library, the latter being an especially interesting and refined version of early Italian Renaissance influence upon an American design. The New Haven Station designs, if somewhat in the style of the French École, are, like all of Mr. Gilbert's other work, so thoroughly adapted to American conditions that to trace the inspiration is a matter of pleasurable excursion. There is no slavish copying, no mere correctness: on the contrary, it is the freedom from servility to any and all styles, combined with the frank appreciation of the beauty which dwells in each, that makes Mr. Gilbert's use of them a valuable object-lesson. The historic style to which one or another



MINNESOTA STATE CAPITOL: VIEW FROM SOUTH-WEST

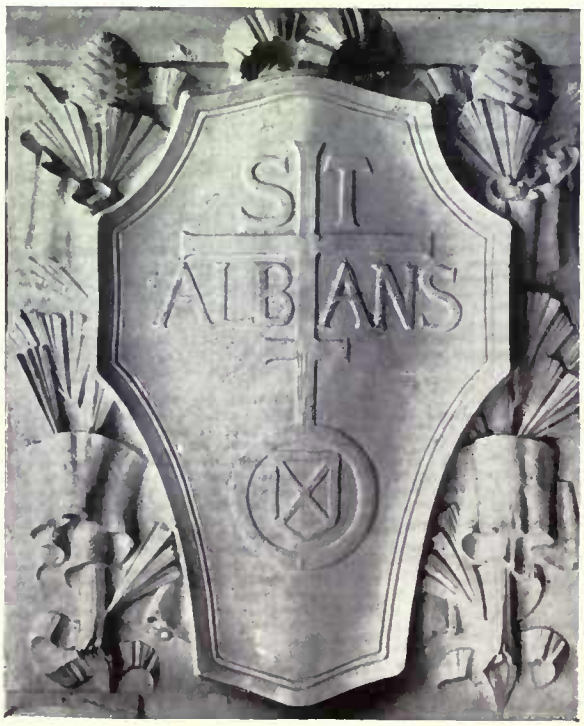


IVES MEMORIAL LIBRARY, NEW HAVEN, CONNECTICUT

of his designs is related is never more than an "influence." The design itself is always the outgrowth of the requirements, and the study of the complex requirements of modern life—so ultra-modern in New York—has been taken seriously. The use of the steel or concrete frame is evident, but not unduly pronounced in expression, not, at least, to the extent of showing the skeleton through the flesh, which is a noticeable fault in many American buildings, especially commercial buildings.

Expression without exaggeration of the type of construction, combined with sparing use and judicious placing of ornament, in good scale, with due regard to the relative importance of different points of view, account for the excellence of effect of the West Street Building, the most recent of Mr. Gilbert's high structures, and the one with which the probable effect of the new building for Mr. F. W. Woolworth can best be compared. If we may assume that the building now under construction will surpass the West Street Building in all respects, it will not be too much to predict that it will be the most beautiful office building as well as "the highest building in the world."





ST. LOUIS PUBLIC LIBRARY: MODELS FOR GRANITE CARVING

THE MEDIÆVAL CAIRENE HOUSE

BY WILLIAM J. JONES

THE fifteenth-century house of which the plan and three elevations to the courtyard are shown by the accompanying drawings is situated close to the main entrance of the mosque of Ibn Tulun, in the quarter of Cairo known as the Kal'at el Kebsh. It is typical of the larger mediæval Cairene houses, of which nearly all existing examples, although differing slightly in detail and arrangement, are essentially the same. During the whole period throughout which Arab art flourished in Cairo there seems to have been very little change or development in domestic architecture, although of course, as time went on, ornament became more freely used.

The plans reproduced on p. 20 are those of a typical Cairene house. The entrance passage to the main court is placed at an angle with the street for the sake of privacy. Around the court are placed on the ground floor the men's apartments (Salamlik), the kitchen, stables, and other offices. The guest-room (Mandara) with a cabinet (Khazneh) is also on this ground floor. The lower windows looking out upon the street are as few as possible, and placed high in the walls. In some of the larger houses there is a summer-house (Faskeyeh), paved with marble and containing a fountain, in the main courtyard.

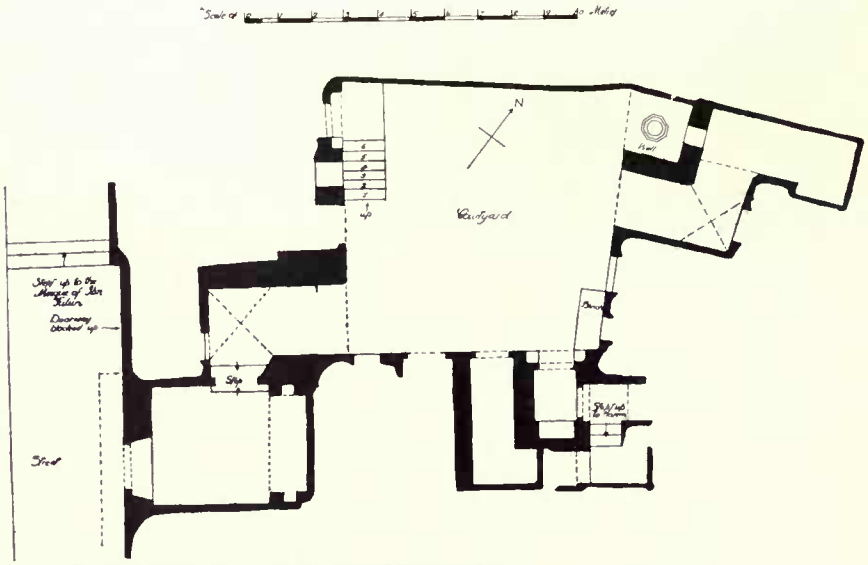
On the upper floor, belonging to the men's apartments, is the Mak'ad, an open loggia with graceful pointed arcade, of which the columns have stalactite caps. The larger houses have a similar but somewhat smaller loggia adjoining the Mak'ad; the name given to this is the Takhta Bôsh. The Harem, with separate staircase, is also on the upper floor. The principal room of this is the Ka'a, the sitting- and living-room of the women. This room is larger and more ornate than any other in the house. In shape it is long, lofty, and narrow. The central portion forms a square, and is carried up higher than the two ends. Over the square (Durkâa) is a cupola in which are windows (Kamanyieh) with stucco tracery filled with rich coloured glass. The Durkâa is paved with marbles, and frequently has a fountain. The two ends of this room, known as "liwans," are raised one step above the Durkâa, and paved with stone slabs, which are covered with rugs. The walls are panelled with marbles and mosaics to a height of 6 ft. or 8 ft., above which is a shelf on which are arranged porcelain, chased metalwork, and other ornaments. On one wall is a "suffaa," a kind of stand on which dishes used in entertaining are placed. Occasionally the walls of the Durkâa are tiled. The expanse of plastered wall above the panelling or tiling is usually broken by a grated recess for female singers, accessible from without by a short flight of steps. At the top of the walls is a broad concave cornice of wood embellished with inscriptions or the usual stalactite ornamentation.

In addition to the windows in the cupola there are openings for light and air at the ends of the room in the form of wood lattice screens (mushrabiehs) in the lower part, and windows with tracery, similar to those in the cupola, in the upper part.

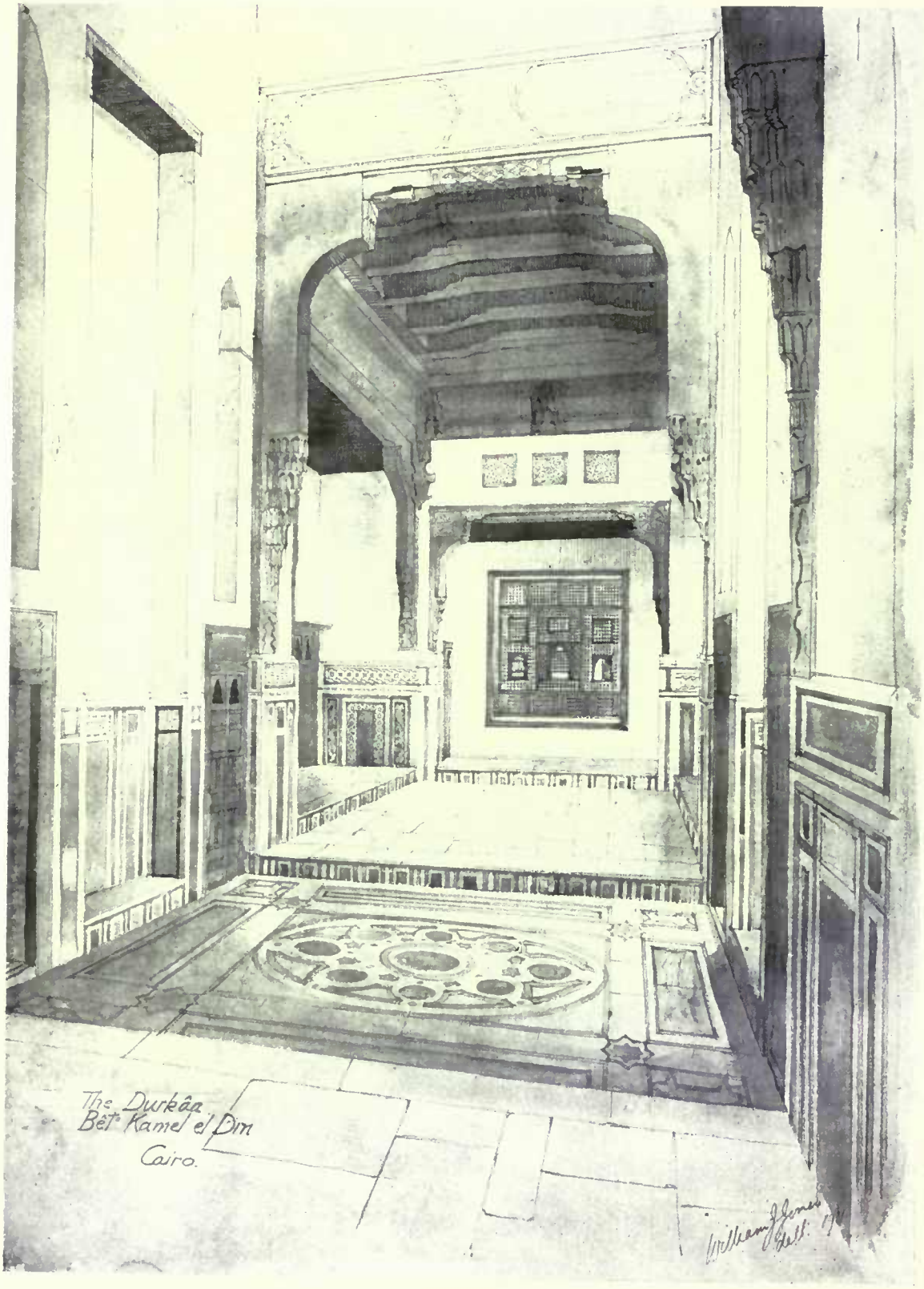
The bedrooms of the Harem are far simpler in character than the Durkâa, and have mushrabieh screens, sometimes of very beautiful work, projecting over the street.

Owing to the extreme narrowness of Oriental streets, it is very difficult to obtain a satisfactory view of the façade.

The ground-floor walls are built of solid masonry; frequently the rooms are vaulted. The upper storeys usually overhang, and are supported on stone corbels of beautiful design and construction. The deep door-recesses below, with massive wooden doors studded with nails in interlacing patterns, or bound with iron, and the mushrabieh screens of the Harem above, offer an agreeable contrast to the flat surfaces of the façade. Following the Eastern custom of confining ornament to the interior, the



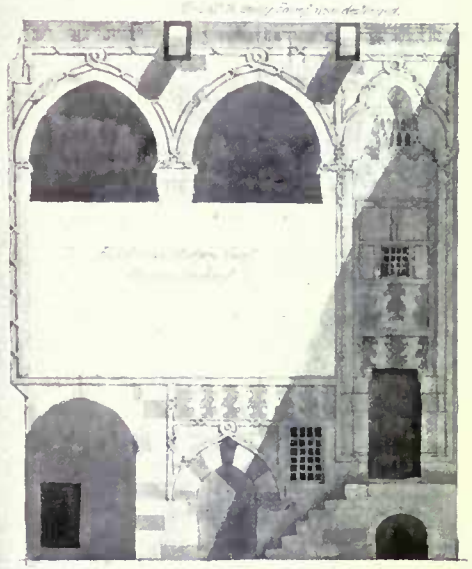
HOUSE NEAR THE MOSQUE OF IBN TULUN, CAIRO: PLAN OF COURTYARD



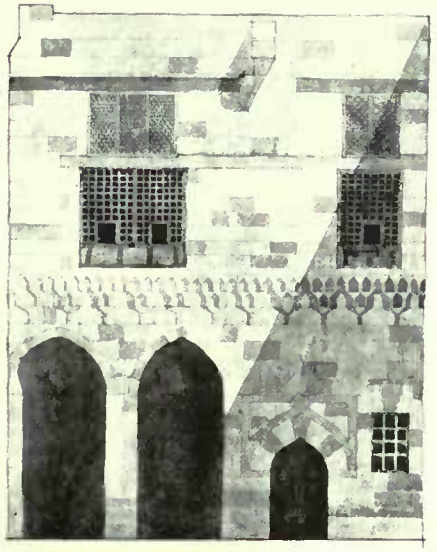
From a Water-colour Drawing by William J. Jones

HOUSE NEAR THE MOSQUE OF IBN TULUN CAIRO

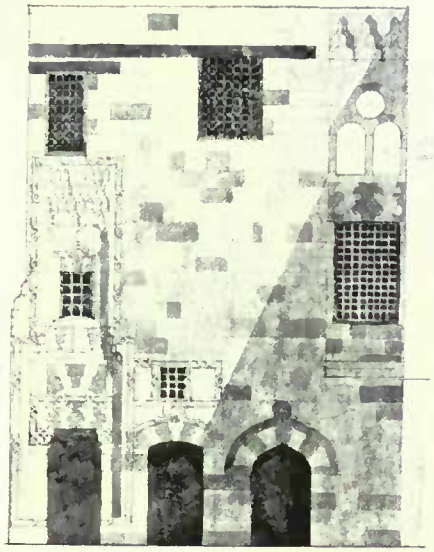
ELEVATIONS TO THE COURTYARD



SOUTH WEST ELEVATION.



NORTH EAST ELEVATION



SOUTH EAST ELEVATION

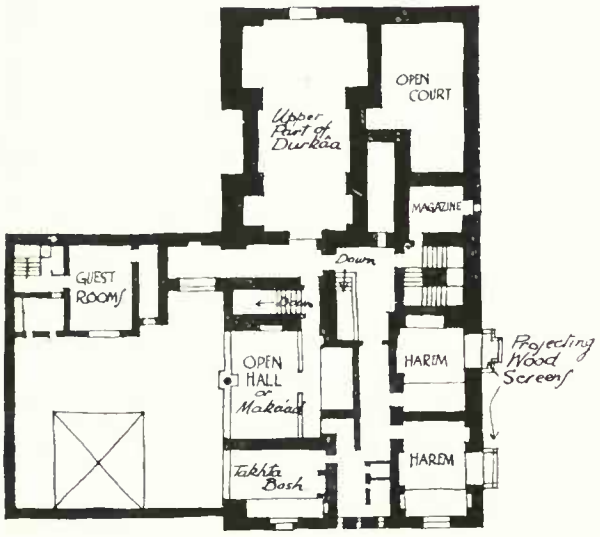
Scale of

MEASURED AND DRAWN BY WILLIAM J. JONES

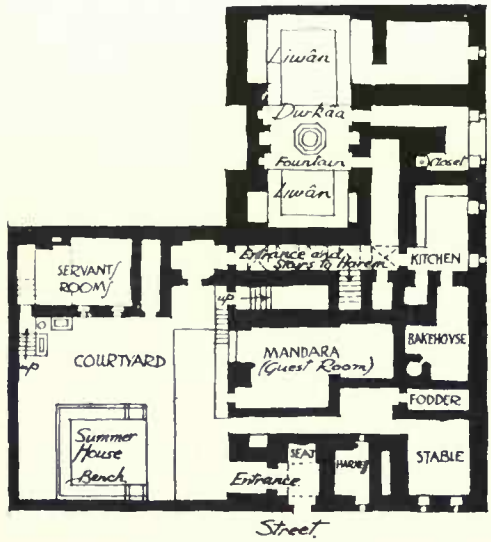
elevations to the courtyard are far more ornate than those to the street.

The main doorways in the courtyard, in recesses running almost the full height of the façades, have elaborately keyed arches. The recesses are crowned with corbelling or arching of rich stalactite work. Frequently the alternate courses of the walls and the alternate arch voussoirs are of a darker-coloured stone. The eaves have a very deep projection, and are supported on stone or timber brackets.

In conclusion, it may be noted that the restoration and preservation of many of these old houses hidden away in the native quarters of Cairo is being undertaken by the "Comité de Conservation des Monuments de l'Art Arabe."



FIRST FLOOR.



GROUND FLOOR

PLANS OF A TYPICAL MEDIÆVAL CAIRENE HOUSE

DECORATIVE WORK ON THE S.S. "FRANCONIA"

THE accompanying photographs show some of the interior decorative work which has been carried out on the Cunard liner *Franconia*, recently completed for the Liverpool-Boston service. Though not so large in point of gross tonnage, nor built with the object of attaining the speed of the *Lusitania* and *Mauretania*, the *Franconia* and its sister ship the *Laconia* embody features—especially in regard to their passenger accommodation—that place them in the front rank of modern liners.

The architectural scheme is of a character known in America as "Colonial" and in Great Britain as "Georgian." The entrance hall gives the keynote to the whole scheme of decoration, its walls having broad panels with delicate mouldings, the stanchions being cased with fluted columns and carved caps. Adjoining the hall is the library and writing-room, at the forward end of which is a reproduction of an Adam chimney-piece. The ceiling is an excellent example of plasterwork. The general colour scheme of the room is old rose and French grey. The furniture, copied from Sheraton models, is in mahogany, inlaid with box, the cane seats and backs of the settees and chairs being fitted with loose cushions covered with rose velvet.

The lounge, approached by wide corridors, is a lofty room 56 ft. long by 42 ft. wide. The walls are panelled with St. Domingo mahogany, relieved by columns and pilasters. At the forward end is the fireplace, over which is a framed print of Mrs. Robinson, after Romney. The windows are draped with green jupe embroidered curtains, and the floor is covered with rugs patterned from old Persian carpets. The centre of the room is fitted with comfortable settees and easy chairs, while around the sides are spring settees, upholstered with cream and green tapestry. The ceiling is of delicately modelled plaster, with semi-circular dormer windows that give a pleasant light. To meet the growing demand for dances at sea, the floor of this room has been specially levelled and laid with polished Austrian oak.

A distinct departure has been made in the decoration of the first-class smoking-room. The lighting is obtained by large windows at the sides, and by dormer windows in the roof. The walls here are panelled with sycamore, stained a soft grey colour and finely veneered, French polished, and inlaid with holly and tulip wood. At the after end of the room is a large elliptical bay



Photo: Bedford Lemere & Co.

THE WRITING-ROOM AND LIBRARY
WILLINK AND THICKNESSE, FF.R.I.B.A., ARCHITECTS

window overlooking the veranda café and the famous "Cunard Atlantic Highway." Series of arcades divide the sides of the room into bays, in which are fitted tables and spring settees upholstered in red tapestry. In the centre a large number of tables and chairs are arranged, while writing accommodation is also provided.

But the chief apartment on the liner is the first-class dining-saloon. The ceiling here is reproduced from some original Adam models, and the walls are panelled with pine and enamelled ivory-white, relieved by Gobelin blue and beige coverings and hangings, the floor being covered with rubber-cork tiling, laid out in large panels to give the effect of a marble floor. The various bays around the room are set out with small tables for two, and large oval tables for eight in the centre —altogether there are over forty. There are four-legged arm chairs, which in ordinary weather are loose, but which can be fastened to the deck should necessity arise. To facilitate the serving of meals, the old-fashioned sideboards have been replaced by service tables at various points. The upper portion of the dining-saloon is surrounded by a balcony of wrought iron, and at the after end is a minstrels' gallery, with a tastefully-designed balustrading in wrought iron.

The second-class public rooms are hardly inferior to those of the first class. The dining-saloon, panelled in pine, has seating accommodation for 300 persons, the smoking-room is panelled in American walnut, and adjoining it is a library and lounge fitted out in pine, painted and enamelled white.

The whole of the woodwork in first- and second-class rooms has been carried out by Messrs. Robson and Sons, Ltd., of Newcastle-on-Tyne, and the plasterwork by Messrs. George Jackson and Sons, Ltd., of London, to the design of the architects, Messrs. Willink and Thicknesse, FF.R.I.B.A., of Liverpool.



FIRST-CLASS SMOKING-ROOM
WILLINK AND THICKNESSE, FF.R.I.B.A., ARCHITECTS

Photo: Bedford Lemere & Co.



Photo: Bedford Lemere & Co.

FIRST-CLASS SALOON
WILLINK AND THICKNESSE, FF.R.I.B.A., ARCHITECTS



Photo: Bedford Lemere & Co.

FIRST-CLASS SALOON
WILLINK AND THICKNESSE, FF.R.I.B.A., ARCHITECTS

ST. GEORGE'S HALL, LIVERPOOL, AND THE KING EDWARD MEMORIAL

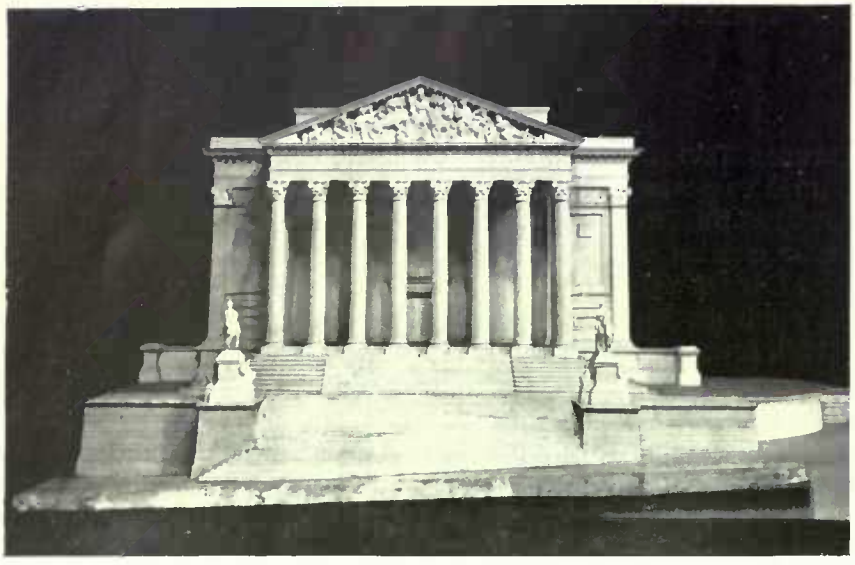
BY PATRICK ABERCROMBIE

IN THE ARCHITECTURAL REVIEW for November 1910 there was an article by Mr. Lionel B. Budden on the project for erecting a memorial to King Edward VII in front of the south portico of St. George's Hall, Liverpool. The scheme was there spoken of as "recently withdrawn," and it was very generally believed that the powerful architectural opposition which had been raised against this interference with the existing podium had convinced the municipal authorities that it would be wiser to leave St. George's Hall as it now exists and to find an uncontroversial site elsewhere. Unfortunately, though this statement that the V-shaped steps of the memorial scheme had been withdrawn was strictly true, the inferred consequence that the St. George's Hall site was to be abandoned has not followed. During the past nine months the authorities have had prepared, clandestinely, another scheme under the same expert advice. This new scheme was suddenly burst upon the public at the beginning of December, and thrust through the Council before any organised effort could be made to protest against it. As matters now stand, the memorial, according to the accompanying photograph of the model, will be carried out without further demur. If, as was stated when the first scheme was broached, the V-shaped incision into the podium was the only logical completion of St. George's Hall, and would have been justified as a tribute to the shade of Elmes—even though no memorial had given the occasion—then the experts appear to have shown an admirable complaisance in abandoning the first design, with which they were so delighted, in order to produce an entirely new solution. It has been said, by those indeed who strenuously opposed the first scheme, that this second proposal is less objectionable; but Dr. Johnson somewhere remarks that it is not worth while choosing between a louse and a flea; they are both parasites, and though one may have a slight preference in favour of the latter, the human body without either is considerably happier; and so it is with St. George's Hall—its body is as perfect as a Greek statue, and to inflict upon it a parasite is merely to irritate its divine repose.



1.—THE SOUTH PORTICO AND PODIUM OF ST. GEORGE'S HALL, AS EXISTING

The question as to what was Elmes's original intention for the treatment of this approach, and as to whether the steps breaking into the podium actually existed (to be subsequently removed), was gone into very thoroughly by Mr. Budden in the article cited above. The history of this front is intricate and obscure; but the general conclusion which most architects, sculptors, and painters have arrived at is that the existing podium is the

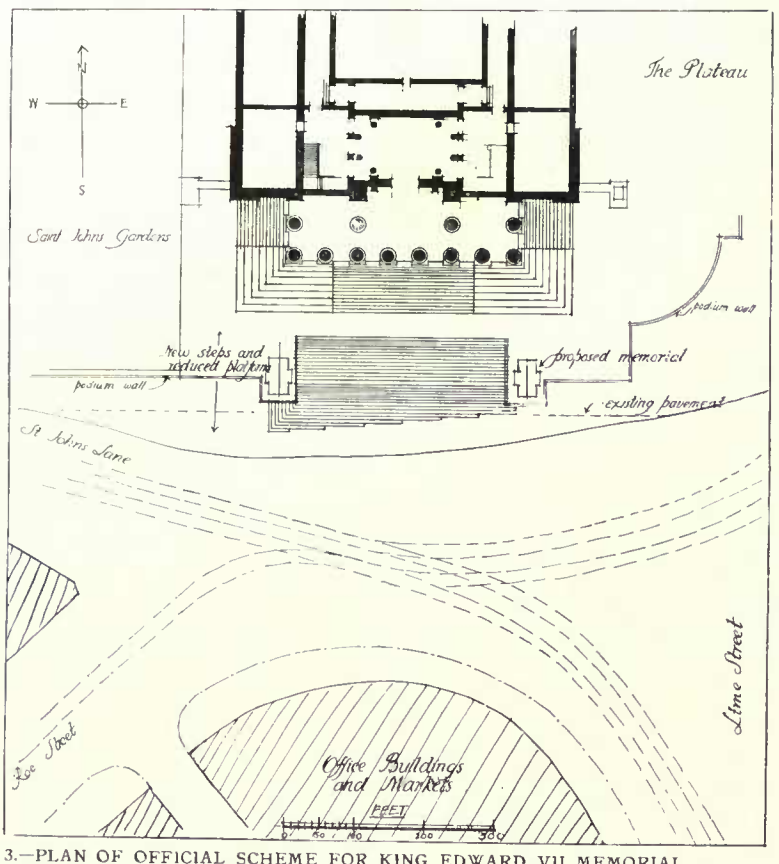


2.—MODEL OF THE OFFICIAL SCHEME

best possible solution of a difficult problem. It is essential that the fall in the ground, which, from one corner of the south face of the podium to the other, is about 5 ft., should be associated not with the building, but with the plateau on which St. George's Hall stands. If Elmes had had unlimited open space in front of his portico, it is still practically certain that he would never have taken the flight of steps down to the sloping ground face. The only possible treatment with a single flight would have been to carry the level of the plateau in front of the building round the south end, and then to have dropped suddenly the extra 6 ft. or 7 ft. past St. John's Garden, making this street impassably steep. In the present scheme the broad flight of steps, partly cutting into and partly butting against the podium, though not directly continuous from the portico, so nearly approaches continuity (the plateau landing is reduced to 9 ft.) that one cannot dissociate this lop-sided entrance to the plateau from the general architectural composition.

But there is a further architectural reason for the unbroken podium (denying as it does direct access to the portico), apart from the crude utilitarian objections to levelling up the site and the fatal blow to symmetry which would result from a flight of steps straggling down a slope. St. George's Hall has one front door, which Elmes rightly or wrongly placed in the great colonnade facing Lime Street. This is the direct entrance to the great hall, which, as the exterior declares, is the main reason for the building. The two ends Elmes treated differently—the north with a semicircular apse containing the small circular concert hall, the south with the famous portico carrying the sculptured pediment designed by Cockerell. Now, a hypercritical purist might find fault with Elmes for using a feature always associated with the entrance to a temple as a purely decorative finish to his building. The small portion of the plan (Fig. 3) is enough to show that the portico is in no sense a main entrance. Like the west front of Wells Cathedral, it is a piece of sheer architecture, largely designed as a frame for sculpture, held aloft on its podium so as completely to cut it off from any utilitarian object. And regarded in this way there is something sublimely aloof about this front of St. George's Hall—it is the very antithesis of the west front of Notre Dame with its three portals, their thresholds level with the pavement. The one is as expressive of human Justice,* which to be effective must be

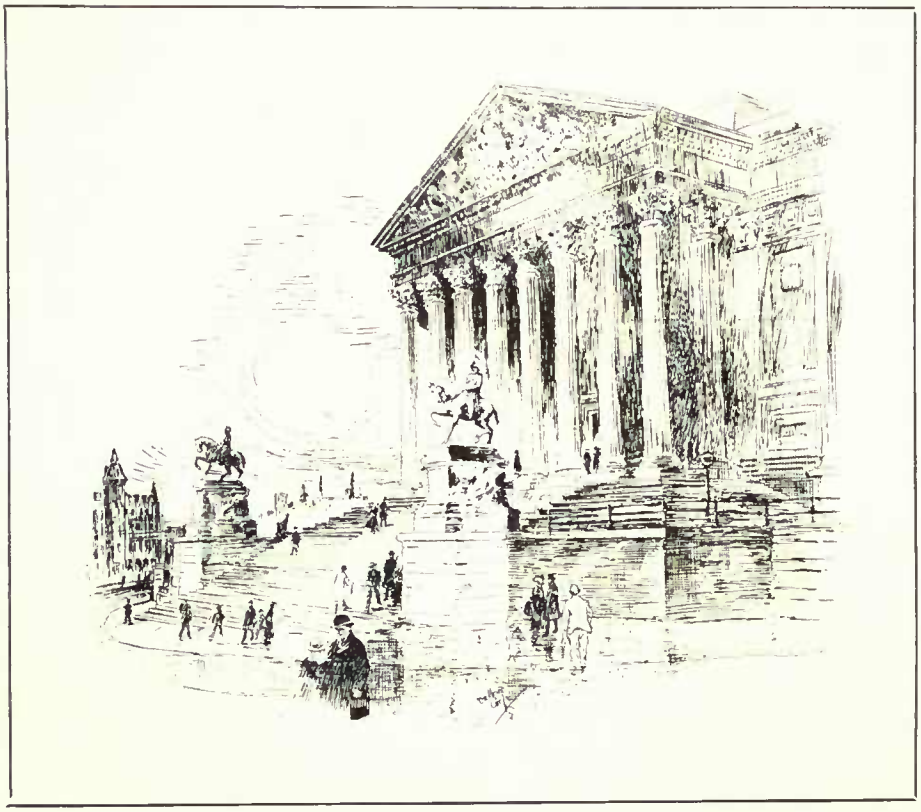
* The twin object of St. George's Hall—the great Public Hall and the Assize Courts—must have always troubled Elmes as to



3.—PLAN OF OFFICIAL SCHEME FOR KING EDWARD VII MEMORIAL SHOWING ENCROACHMENT ON ST. JOHN'S LANE AND BLOCK OF BUILDINGS FACING NEW FLIGHT OF STEPS

austerely apart, as the other is of Religion, which must be intimately accessible. When this architectural point is grasped, the extreme unwisdom of creating a vast flight of steps to this portico is apparent, and to do so merely to provide a site for a statue is wantonly illogical.

From the town-planning standpoint the error of this new flight is somewhat more obvious, though it is, perhaps, too soon to expect in this country that a change of this nature should be considered in relation to its surroundings—nay, rather to the whole centre of the city itself. The block plan, Fig. 3, shows this grand approach faced by a rounded block of office buildings. The road



In this sketch, reproduced from the "Liverpool Evening Express" (which has been supporting the Memorial Committee), the fall of the ground is minimised and the bad effect of the building opposite St. George's Hall is not shown

4.—SKETCH OF OFFICIAL SCHEME FOR KING EDWARD VII MEMORIAL

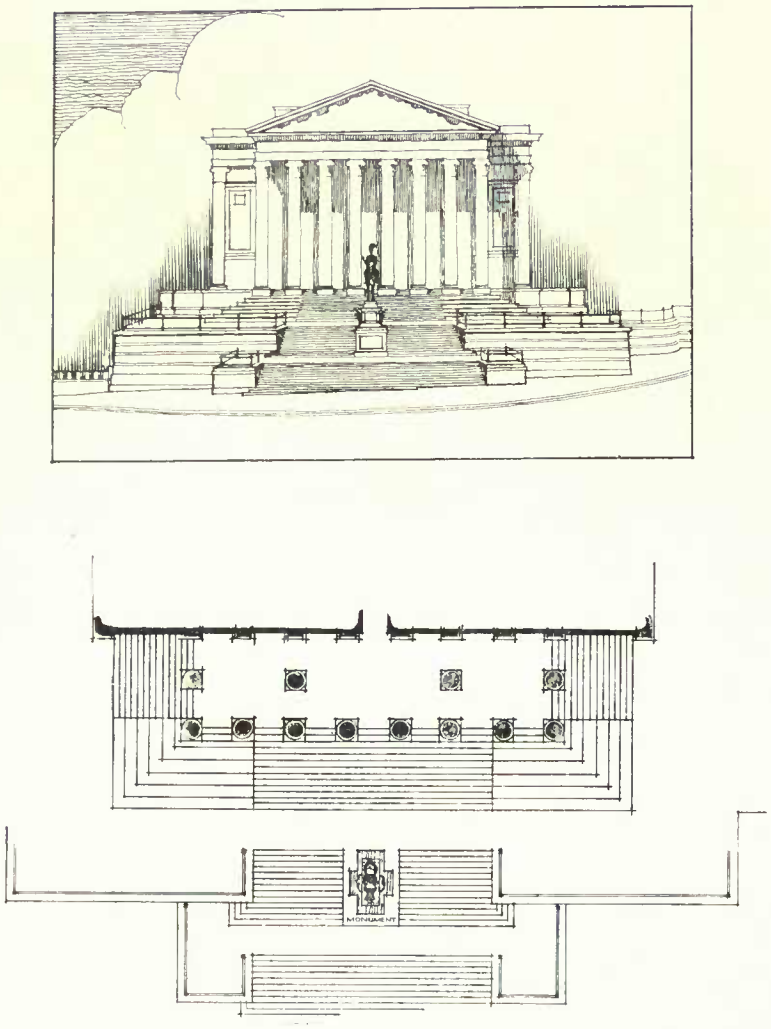
itself, St. John's Lane, is diminished in width by some 18 ft., a consideration of importance, seeing that it forms a direct connection between two terminal stations, Lime Street and Exchange. But more important is the monumental aspect. So soon as the podium is cut through, the central axis of the hall breaks forth and requires a vista approach or a wide place in front, with, strictly

predominant external expression: it would appear from the east front and from a distance that the Hall predominates; but the south portico held aloft on its podium may well be intentionally expressive of Justice.

speaking, a complementary monument at the opposing end to bury itself in.* Neither would appear to be probable: an axial street would cut through two markets and a theatre, and would serve no useful purpose, and the huge plateau on the east front and St. John's Gardens on the west will always be considered adequate open space for the setting of the building. If the hall had been slewed round so as to form the climax to the vista along Lime Street, there would be some excuse for this monumental flight of steps, but the objection of the internal arrangement would still remain.

As for the memorial itself, if it were possible to consider it apart from the hall, the chief error would seem to be one of sentiment rather than of design. It is hardly dignified to make the equestrian statue of King Edward VII one of a pair forming flanking ornaments, or glorified vases, as it were, to a staircase. The statues of Queen Victoria and the Prince Consort on the east front are not a parallel case; they were erected during the Queen's lifetime and are of a personal nature. But a

* Compare the portico of the Madeleine, in this case the true entrance, facing down the Rue Royale and opposed across the Place de la Concorde by the façade of the Chambre des Députés.



4.—SUGGESTION BY ARNOLD THORNELY, F.R.I.B.A.

Royal Memorial is different; the death of a king marks an epoch in our history—the individual is sunk in the emblem of the nation, and a subsequent king cannot be made to balance his forerunner: monuments of the first importance must be centralised.

Two alternative suggestions have been put forward by Liverpool architects which attempt to correct one or more of the errors of the official scheme, though the authors of both are careful to say that they would prefer to see the memorial placed elsewhere and St. George's Hall not tampered with. Mr. Arnold Thornely, F.R.I.B.A., President of the Liverpool Architectural Society, corrects the error of the twin statues, which, indeed, the original scheme was not guilty of. He also reduces the width of the new flight of steps to that of the central steps to the portico, thereby to some extent removing the gap-like effect of the official scheme and leaving a greater expanse of the podium face untouched; and he divides the stairs into two flights. The drawing (Fig. 4), however, minimises the effect of the steps making up to the slope, showing only two instead of at least six incomplete steps.

Mr. Huon Matear, F.R.I.B.A., in his suggestion (Fig. 5) chiefly confines himself to this difficulty of the steps and slope. He reduces the podium to about half its height, leaving up two pieces as bases to his statues, which he places wider apart than in the official scheme.

What, then, is the conclusion of the whole matter? It is that this is a site controversial in the extreme. It must be imagined that the arguments adduced against it could be answered by the two authors of the scheme, Mr. Norman Shaw, R.A., and Sir Goscombe John, or they would not have produced it. But with so many vacant sites in the town—the whole of the Pierhead waiting to be treated—it must be confessed that it savours somewhat of high-handed tyranny to thrust this scheme on the public. In dealing with an ancient monument the feelings of the conservative members of the community should be first respected; it is safe to leave it alone: it may be fatal to alter. There have been examples enough to prove this, and when, as in the case of St. George's Hall, the monument is of exceptional architectural importance, it is the more necessary to preserve its features unmarred by any objectionable additions or alterations which are likely to disturb its dignity and repose.



5.—SUGGESTION BY HUON MATEAR, F.R.I.B.A.

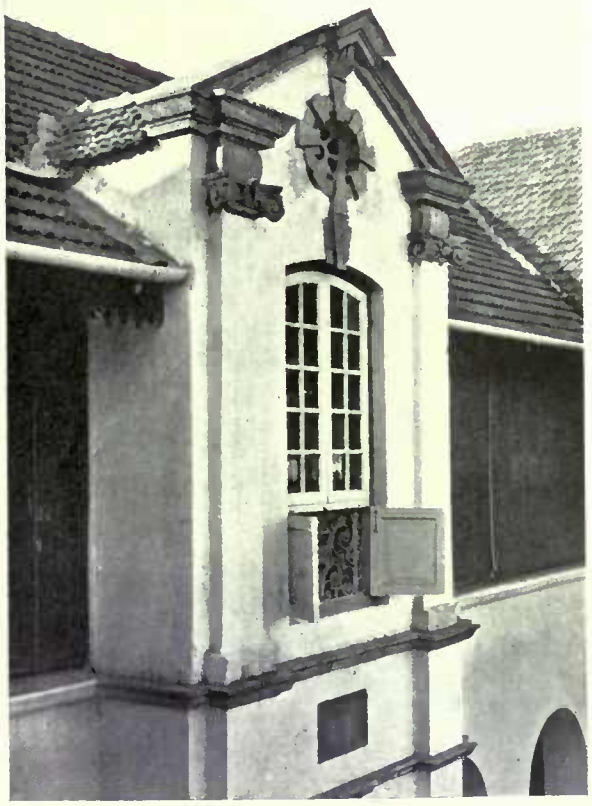
A COUNTRY HOUSE IN ZANZIBAR

An interesting example of the adaptation of English tradition to present needs in the tropics is afforded by the house recently built for himself by Mr. John Sinclair, H.M. Consul at Zanzibar. Some photographs of the house are here shown. Having acquired a ruinous one-storeyed building, formerly used as a powder magazine, and adjoining the grounds of the Mnazi Mmoja Sports Club, Mr. Sinclair, by demolishing part of the northern walls, has converted the original quadrangular ground plan into one of the E form so current in England in the sixteenth and seventeenth centuries. The flat roof of the old building has been made to serve as a floor for the added storey, and the retention of the Arab buttresses has both given character and ensured stability to the landward side of the house, while judicious terracing has at once reinforced and adorned the seaward elevation. In an Africa constantly disfigured by the meanness of corrugated iron, it is refreshing to meet with a building which, like this one with its red-tiled roof and white walls, is at once pleasing to the eye and hygienically closely adapted to the needs of white men in hot countries. Mr. Sinclair, who, before entering the Consular service, intended to be an architect and worked for some time under the late Mr. Pearson, R.A., is well known in East Africa as the designer of Mombasa Cathedral and of the Post Office, Law Courts, H.M. Agency, and several other buildings in Zanzibar. He is also responsible for the U.M.C.A. Mission Church at Pemba. The accompanying illustrations show that he possesses good judgment combined with much ability as a designer. The detail of this house at Zanzibar, though simple in character, is particularly interesting, as witness the wrought-iron fanlight over the front door, shown above.

LENA MILMAN.



WROUGHT-IRON FANLIGHT OVER FRONT DOOR



DETAIL OF CENTRAL FEATURE



THE STAIRCASE



Front View



Rear View, showing Original Arch Buttresses

H.M. CONSUL'S HOUSE AT ZANZIBAR

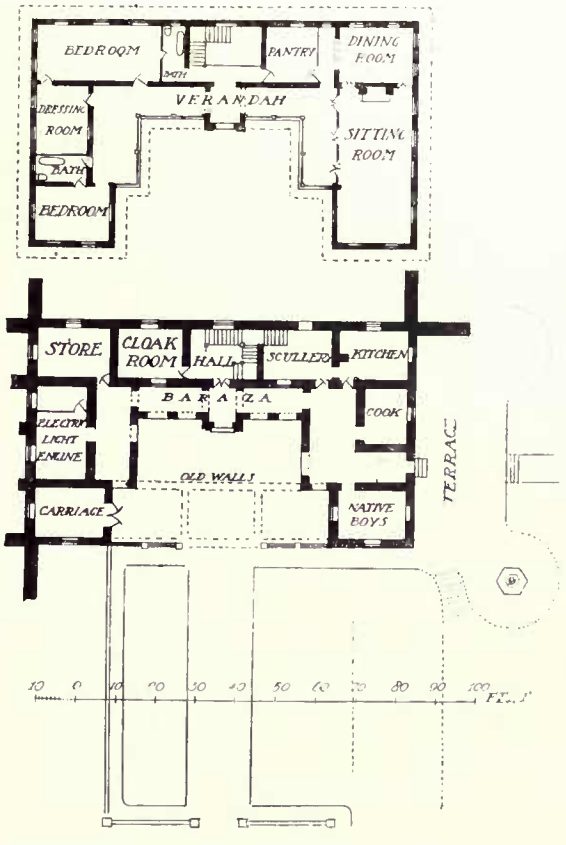
BOOKS

ARCHITECTURE OBJECTIVELY OBSERVED

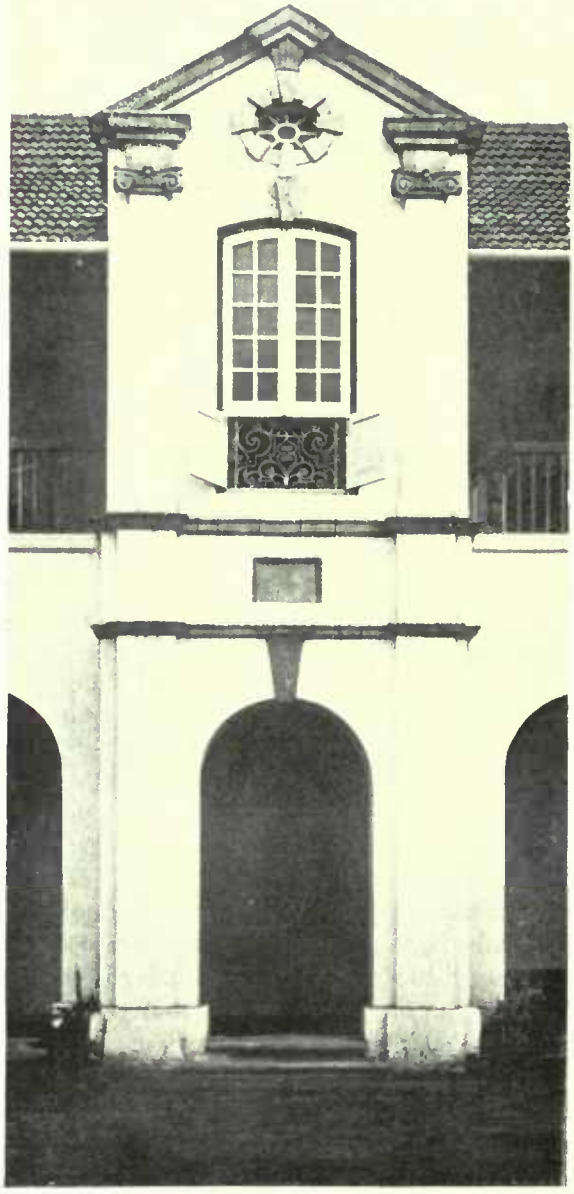
SANITY being rather a rare characteristic of art criticism, the writings on this subject that have been from time to time contributed to the reviews —particularly the *Edinburgh* and the *Quarterly*— by "L. March Phillipps" have secured an unusually large measure of respectful attention, mainly because they happen to be pre-eminently distinguished by that saving grace. These essays have now been collected in a volume, and apparently revised with the main object of welding them into a homogeneous and coherent whole. Perhaps, however, they were not originally conceived as separate and independent entities, but as parts of a general thesis, the writer having probably seen the end from the beginning. Consequently there is no suggestion of the scrappiness that commonly mars this method of production. The essays proceed in orderly sequence, each one carrying us a step further towards a clearer perception of the significance of some of the works of man.

Perhaps the title is not quite a happy indication of the purpose and plan of the book, which is "the consideration of art as an expression of human life and character": whereas unhappily, by force of circumstances, art is about the last thing thought of as being involved in the works of man.

The book, however, is wholly concerned with art. Selecting some of the great periods, or



H.M. CONSUL'S HOUSE AT ZANZIBAR



H.M. CONSUL'S HOUSE AT ZANZIBAR: THE CENTRAL FEATURE

creative epochs, in the art of the world, the author has endeavoured to deduce from them the distinguishing qualities, limitations, and point of view of the races which produce them, and to this end she has selected for examination those "moments" when art is "harmonised into definite styles"—when it is "most charged and saturated with human significance," when its fruits are ripe for gathering and tasting by such as have the skill and daring to pluck them from the tree of knowledge of good and evil.

The author's methods are fresh and sound. It is sometimes audaciously maintained that the function of the critic is chiefly subjective—that the reader is really less interested in knowing what the book, or play, or other work of art is like,

than what the great critic thinks about it. That, of course, depends on the character of the work and the personality or the reputation of the critic. Miss March Phillipps obviously has not taken this egotistic view of her functions: for while it is true that her writing certainly has no lack of personal charm, it is equally clear that she regards self-suppression as being essential to at least a just and clear perception of the human interest of a work of art. That, at all events, is the inference we draw from the following passages, which incidentally serve to show that the book is mainly about architecture: "The interest I seek being of this human kind, I have been led to deal in the following chapters chiefly with architecture; for architecture, being the most broadly human of all the arts, is the richest in human character. In its coming and going across the world-stage, each race—Egyptian or Greek, Roman or Goth or Arab—is represented by its own style of building, and these styles are so patently the personification of racial characteristics that they themselves, in their antagonisms or alliances, seem to possess a living individuality, and to act over again, in a sort of stony Dumb Crambo, the history of their time. Even of the issues of such struggles, and of the degrees in which each human element survived and influenced the rest, the record is faithfully kept by succeeding architecture in the blending of the structural traits proper to each race. If to the study of such subjects we would bring nothing of our own; if, standing within the temple or the mosque or the minster, we would so give ourselves to the forms around us that these should seem to utter us as completely as they once uttered their builders, then we should have attained to the point of view of those vanished generations and should see and know them as they are."

But it appears that this receptive attitude is not wholly possible even to a lady, for it is added: "I do not say this can be done. I am sure that I have not succeeded in doing it." At any rate she entirely avoids the opposite extreme of domineering arrogance that is so insistent a note in much masculine criticism of art, and her point of view is in this and in other respects distinctly refreshing. She writes, indeed, with fulness of knowledge, with unerring perception and firm grasp of principles, and with the pellucid diction that, springing from these qualifications, is still only possible to the clear-headed thinker and the practised writer. She has produced, in fact, a thought-compelling book that all art lovers, and most especially the architect, will thoroughly enjoy, whether or not they assent to her conclusions: which, however, must always be respected because they are always asserted with modesty and supported by rational argument.

We have hinted that the title is not sufficiently significant either to warn off or to entice the superficial reader of book-lists. A few other minor faults may be noted. We do not think that such headings to the chapters as "The Tyranny of the Nile," "Enter the Greek," "The Last Word in Classic Architecture," and "The Art of an Aristocracy," suggestive as they are of the meretricious methods of the sub-editors of cheap newspapers, are quite worthy of the dignity of the subject or the general style of the author, which, in spite of occasional lapses into crude colloquialism, is on the whole strong and pure. Again, no index is provided—an omission that is hardly atoned for by the analytic list of contents, nor compensated by the dozen or so of pages in which the bibliography of the subject is discussed—not at all after the manner of Dryasdust, as the following extract may serve to show: "Among general works on architecture, Fergusson still holds much the same place that Gibbon holds among historians. I fear I cannot cite his authority in support of my own estimate of Egyptian building. For some, to me quite incomprehensible, reason he seems to think that even the diminished base which gives its peculiar sausage-shape to the Egyptian column is a 'graceful' device." The comparison of Fergusson with Gibbon may pass, but we like not that similitude of a sausage.

"The Works of Man." By Lisle March Phillipps, Author of "In the Desert." London: Duckworth & Co., Henrietta Street, Covent Garden. Pages xiv–344, *8¼ in. by 5¾ in. Price 7s. 6d.*

THE CATHEDRALS OF CENTRAL ITALY

At the outset of his itinerary, Mr. Bumpus shows, in an ingratiating passage, that he is at any rate starting off in the right frame of mind. "However we may be delighted with the works of Nature, which she has sculptured and painted for our solace and instruction, however greatly we may be moved by the sublimity of her mountains or awed by the resistless force of her waters, there is a charm about architecture that touches us more closely, for in its works we see forms of beauty designed by man for man's delight." No architect, even though he happen to be a Wordsworthian of devoutest faith, will find it in his heart to chide so flattering a heresy. But it may be doubted whether our author does not minish on his full insinuative effect when he at once and wantonly proclaims his preferences. "The charms of certain masterpieces of architecture," he confesses, "are not to be effaced from the memory, and vie

with the recollection of Nature's beauties, if they do not surpass them. I may mention, among the loveliest creations of man's genius which seemed to strew the pathway of the tour of which this book treats, the façades of Siena and Orvieto, the interiors of Pisa and Lucca Cathedrals, the two great Romanesque churches at Toscanella, and the Baptistery Gates of Florence."

But, after all, whether or not one happens to share the author's particular enthusiasms, it may be confidently assumed that he is always prepared to advance an excellent reason for them, since they are based on an enviably extensive experience of the means of comparison, and on quite exceptional opportunities for the formation of taste. To say the least, one can hardly go on, year after year, visiting cathedrals and producing sumptuous and successful books about them, without attaining to some maturity of judgment in the matter: although it would not be surprising to hear of notable instances to the contrary. Of these, Mr. Bumpus is not one. It is quite clear that his perhaps rather robust faculty for admiration has developed aright, and that consequently, although his writings may not convey much new light to the professional architect, they are nevertheless a very welcome contribution towards the enkindling of that wider and keener appreciation of architecture with which it is so desirable that the wealthy portion of the public should by some or by all means become imbued. It is to these that the book makes its chief appeal. For them are the easy and agreeable style, the mild emotionalism that never becomes mawkish nor in any other way deviates from good taste, and the apparent avoidance of technicalities; for them are the historical reminiscences and anecdotes, and the plentiful garnishing with snippets from foreign tongues. The book is one to which, nevertheless, the architect will willingly turn for refreshment and enjoyment, if not for instruction; and as he turns over its handsomely printed pages, his will be the joy of recognition as he sees, in the fifty illustrations — some of them polychromatic — beautiful reminiscences of his studies or his travels.

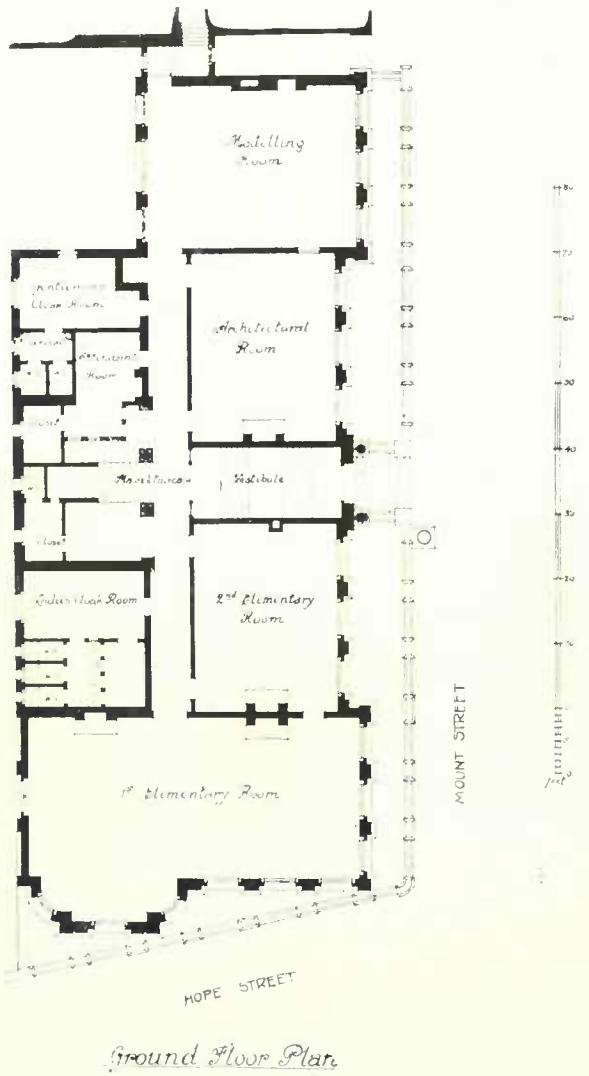
"The Cathedrals of Central Italy." By T. Francis Bumpus. With fifty-one Illustrations. London: T. Werner Laurie, Clifford's Inn. Pages viii-322, 9¾ *in. by* 7½ *in. Price* 16*s. net.*



EXTENSIONS TO THE CITY SCHOOL OF ART, LIVERPOOL: THE MUSEUM
WILLINK AND THICKNESSE, FF.R.I.B.A., ARCHITECTS

EXTENSIONS TO THE LIVERPOOL CITY SCHOOL OF ART

With regard to this work it may first be pointed out that the addition of an area of about double that previously occupied has involved the recasting of the old portion as well as the planning of the new in order to adapt the whole building to the new entrance and the altered conditions. As is usual in modern schools of art, the opportunities of instruction are not confined to drawing, painting, and modelling, but include a large number of technical subjects, each with its appropriate provisions in fittings and apparatus. In the centre of the building on the basement floor, running through two storeys, with top light, is the museum, which has a gallery around at ground-floor level. The floor of the museum, as well as that of the ground-floor entrance hall, is finished in mastic asphalt, divided into panels with bands of Hopton Wood stone. Around the museum on three sides are grouped the various teaching and other rooms. In the basement are placed the male and female students' common-rooms, cloak-rooms, etc., as well as the workshops for iron, brass, and metal casting, stone and wood carving, plaster casting, and typography rooms.



Ground Floor Plan.

CITY SCHOOL OF ART, LIVERPOOL. BEFORE ALTERATIONS.

On the ground floor, besides the principal's accommodation and the administration, are a large lecture theatre to seat 200, a library, and teaching rooms for painting and decorating, cabinetmaking, bookbinding, lithography, and process etching, with camera and dark-rooms. On the first floor are the studios for design, embroidery, stained glass, enamelling and jewellery, modelling and drawing from the antique and still life, also a classroom for the history of architecture, and a common-room for the teaching staff.

On the second floor are the large studios for modelling and painting from the life, and, in addition, two rooms for etching, and a conservatory for growing plants for study. Though the axis of the addition runs north and south, north lighting is obtained to all the main studios for painting and modelling by means of skylights in subsidiary roofs running at right angles to the axis.

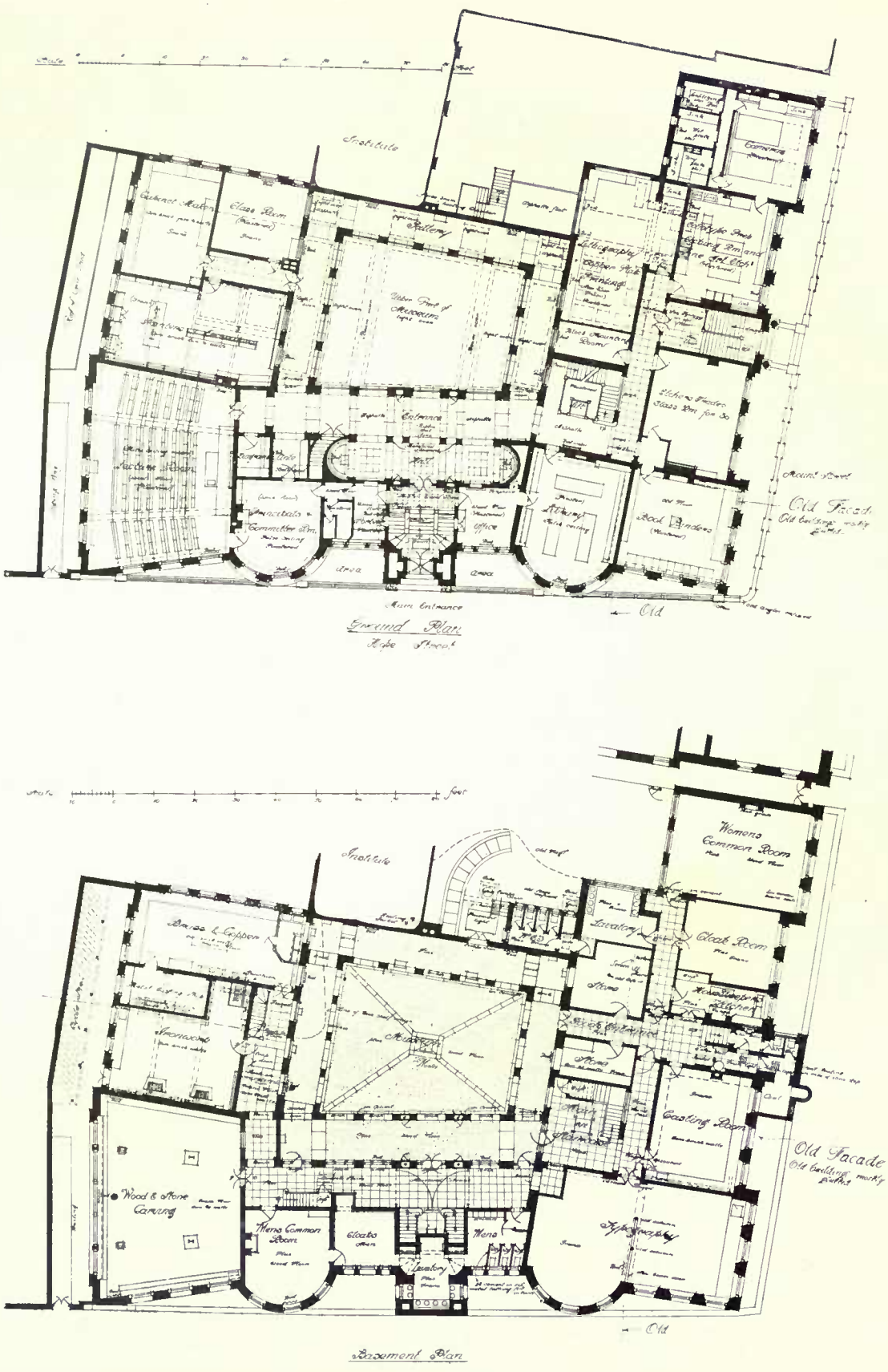
The equipment consists of fittings specially adapted to the requirements of each subject.

All the studios and workshops are finished in the simplest possible way with Walpamur on the naked brick. Plaster decoration is confined to the entrance hall and the lecture theatre, and even there everything is studiously severe.

The total cost of the building and fittings, including the electric lighting and power (the cost of the electric installation being necessarily very heavy), was about £27,000, exclusive of machinery and apparatus. The architects were Messrs. Willink and Thicknesse, FF.R.I.B.A., of Liverpool; the general contractors were Messrs. J. and G. Chappell, of Walton, Liverpool. Stone was supplied by Messrs. Parker and Sons, of Liverpool, the carved work being by Messrs. Norbury and Son; steelwork by Messrs. Macintyre and Jones; plumbing and sanitary work by Messrs. Alcock and Backhouse; sanitary fittings by Messrs. Musgrave, Ltd., Liverpool; plasterwork by Messrs. Tanner and Sons, Liverpool; electric wiring by Messrs. Pulford Bros., Liverpool; heating and ventilating by Messrs. J. R. Cooper and Sons, Liverpool; lifts by Messrs. Smith, Major, and Stevens; special fittings by Messrs. Blain and Sons and Morrison and Sons; asphalt by the Trinidad Lake Asphalte Co.



EXTENSIONS TO THE CITY SCHOOL OF ART, LIVERPOOL : FAÇADE TO HOPE STREET
WILLINK AND THICKNESSE, FF.R.I.B.A., ARCHITECTS



EXTENSIONS TO THE CITY SCHOOL OF ART, LIVERPOOL: BASEMENT AND GROUND-FLOOR PLANS
WILLINK AND THICKNESSE, FF.R.I.B.A., ARCHITECTS





EXTENSIONS TO THE CITY SCHOOL OF ART, LIVERPOOL
WILLINK AND THICKNESSE, FF.R.I.B.A., ARCHITECTS



EXTENSIONS TO THE CITY SCHOOL OF ART, LIVERPOOL: THE MAIN ENTRANCE
WILLINK AND THICKNESSE, FF.R.I.B.A., ARCHITECTS



EXTENSIONS TO THE CITY SCHOOL OF ART, LIVERPOOL: ENTRANCE CORRIDOR, OVERLOOKING MUSEUM
WILLINK AND THICKNESSE, FF.R.I.B.A., ARCHITECTS



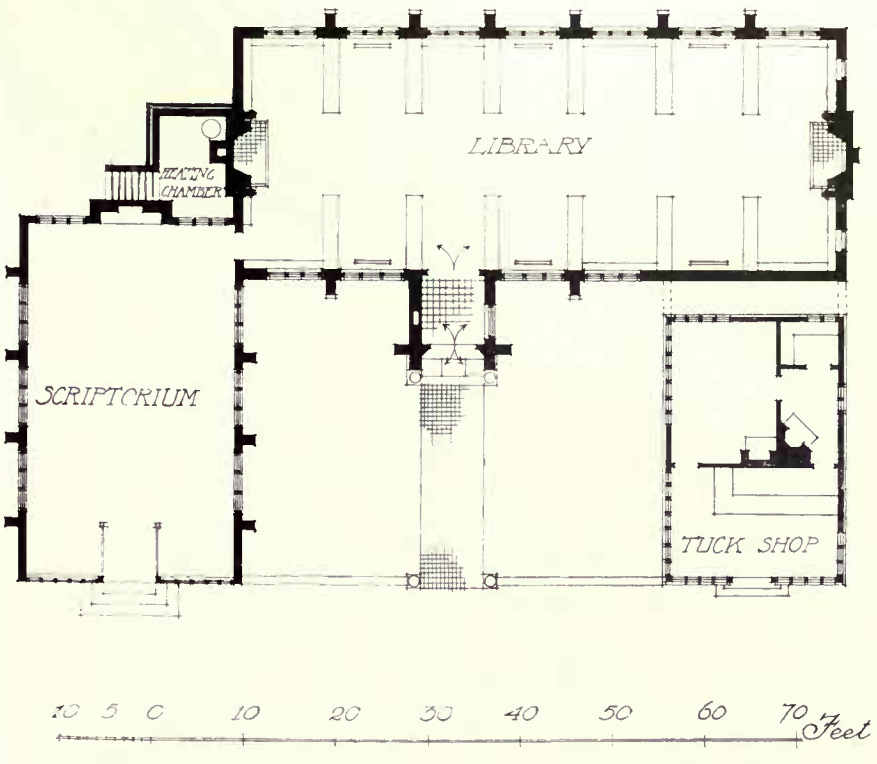


Photos: E. Dockree

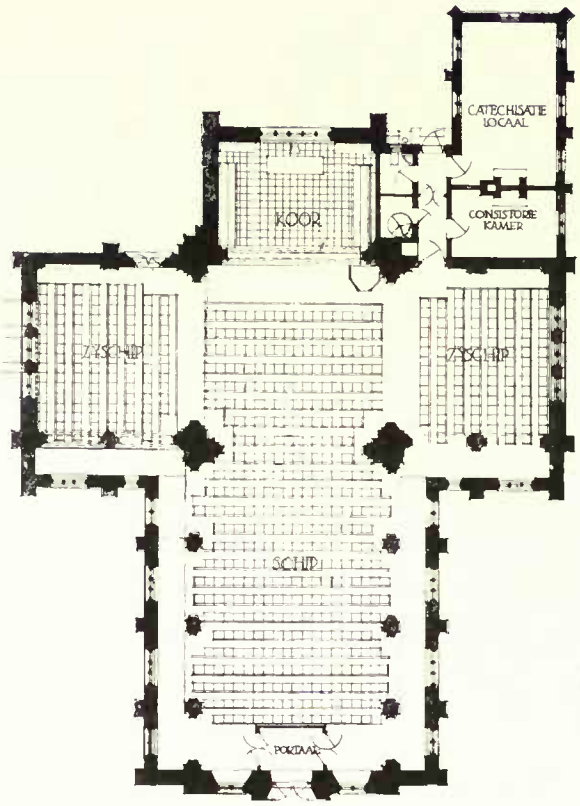
NEW LIBRARY, MILL HILL SCHOOL
COLLCUTT AND HAMP, F. AND A.R.I.B.A., ARCHITECTS

THE LIBRARY, MILL HILL SCHOOL

THIS building has been erected by the Governors of Mill Hill School from the designs of Messrs. Collcutt and Hamp to meet the increasing needs of the school, which has gradually outgrown the accommodation provided in the Murray Scriptorium. The building is situated at the rear of the Scriptorium and tuck shop, and connected with the same. It is one storey in height, with a clock-tower over the main entrance, set back some 33 ft. from the drill-ground, from which it is cut off by a dwarf wall, the tiled-footway approach (6 ft. wide) having grass plots on each side with flower borders. The external treatment is in red brick and stucco, with buttresses arranged to take the thrust of the roof principals. The roof is covered with old country tiles to match the adjoining work, and the clock-tower is also partially weather-tiled, the upper portion around the clock-face being in half-timber work with a copper dome above. Internally the building is finished in oak. A large open fireplace is provided at each end, the heat from which is supplemented by radiators. The ceiling is carried out in fibrous plaster with enriched modelled and moulded work. It forms a large barrel-vault from end to end, the tie-beam of the roof principals being kept up to allow ample height. The bookcase fittings are arranged at right angles to the main wall, leaded casement windows giving ample light to the intermediate space, while the proximity of large trees lends an air of quietness and repose to the whole building. Messrs. Tribe & Co., of Wembley, were the general contractors. The modelled plasterwork was executed by Messrs. George Jackson & Sons, Ltd.; casements and leaded lights by Messrs. George Farmiloe & Sons, Ltd.; grates by Messrs. Thomas Elsley, Ltd.; and door furniture by Mr. James Gibbons.



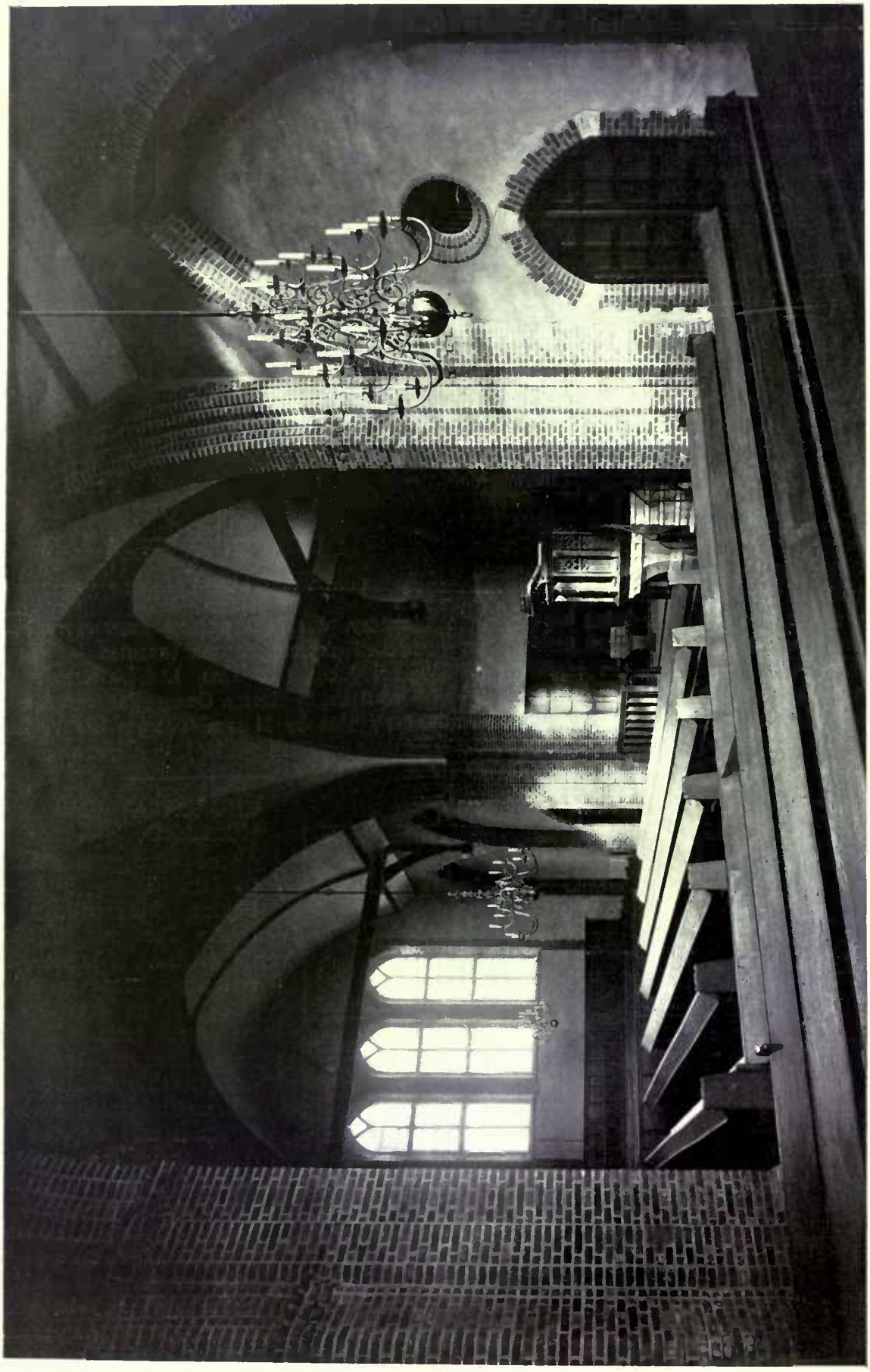
NEW LIBRARY, MILL HILL SCHOOL



CHURCH AT YMUIDEN, NEAR HAARLEM

CHURCH AT YMUIDEN, HOLLAND

THIS church, recently erected for the Dutch Reformed Church, from designs by Messrs. Forsyth and Maule, FF.R.I.B.A., of London, W., has seating for a congregation of 654. The exterior walls are of red brick with brick mullioned and transomed windows, and the roofs are covered with pantiles. Internally, brick has been used for piers and arches, the walls being rough-plastered, and the ceilings plaster-vaulted, with oak trusses. Seating and fittings are in oak. The aisles in the nave and transepts are laid with blue granite squares, and the choir with white marble squares and a black marble edging.



CHURCH AT YMUIDEN, NEAR HAARLEM, HOLLAND
FORSYTH AND MAULE, FF.R.I.B.A., ARCHITECTS



CHURCH AT YMUIDEN, NEAR HAARLEM, HOLLAND
FORSYTH AND MAULE, FF.R.I.B.A., ARCHITECTS

STREET'S POWER OF DRAUGHTSMANSHIP

THE power of drawing and designing with the utmost rapidity and precision is given to but few men in a generation. In our own time there is no more astonishing example of it than the late George Edmund Street, R.A., whose methods of working have been so fully set down in the "Memoir" by his son, Mr. A. E. Street, M.A. "My father's powers as a sketcher," he says, "were of a very remarkable kind . . . The first few touches of the pencil, the putting in of those first lines on the accuracy of which all may depend, showed the master-hand. There was never any wavering or faltering, apparently no consideration as to the best way to put the subject on paper, or as to the scale which the size of the note-book would make necessary. All seemed to have come in a flash and to be as vividly present to him as though—imperceptible to others—the subject were delicately outlined on the paper before him . . . These sketches—executed in such a brilliant way—have in themselves the highest artistic value; and besides that, they are a most accurate and thoroughly intelligible record of what they represent. There is not an arch-mould, nor an abacus, nor a base the section of which is not faithfully indicated; yet, in spite of the artistic merit of his sketches, it is quite certain that it was never his aim to make them look pretty. What he tried to do was to show as much of some fine piece of work as he could, and in as few lines as possible. He never sketched for mere sketching's sake. He was essentially the architect, not the architectural draughtsman. . . . And there was the same certainty and the same perfect co-operation of hand and eye in his original work as in his sketches. For some time he drew all his full-size mouldings in ink—a conclusive testimony, if there were no other, of his self-reliance. He had no first thoughts and second thoughts about a thing, but he decided rapidly and once for all what would be suitable; and his hand was engaged in registering before the brain had ceased creating, so that in making his details, or even his general designs, there was a complete absence of hesitation or tentativeness. He had, in truth (and of all his qualities it was the highest and rarest), that great power of instantaneous and complete mental conception which but few men can lay claim to. It is a power which the reader of Nasmyth's 'Autobiography' will recognise to have been present in him. He tells us in a simple

and straightforward way how he received a letter one morning at breakfast, in which his opinion was asked as to the feasibility or the wisdom of having a cast-iron paddle-shaft for the *Great Britain* steamship, which was then being built, no hammer at that date being of sufficient power to make a shaft of the required size. He goes on to say that the principle on which a hammer should work to be capable of doing what was wanted struck him on the instant, and in half an hour from the time he received the letter he had put down in a note-book his design for the great steam-hammer, which is now known all over the world. 'I rapidly sketched out my steam-hammer, having it all clearly before me in my mind's eye.' And this sketch was not a mere suggestion to be worked out at leisure, but it actually embodied almost everything that is found in the hammer to-day." Turner had the same power of complete and instantaneous conception, and Street possessed it in equal degree. Of many instances of this, perhaps the most remarkable is afforded by the American Church in Paris. Mr. A. E. Street says in his "Memoir": "My father had been with the rector to see the site which it was then proposed to buy, and had found it sufficiently suitable to decide in favour of it. On his return to the rector's house, the latter asked him whether he would be able to let them have a sketch of his design when he had thought it out, so that intending subscribers might know to what their money would be devoted. My father, in return, asked for a paper, and without further consideration made a detailed sketch to a scale of about $\frac{1}{12}$ in. to the foot. I don't remember how long he took to do it, but he was described as putting his pencil to paper with apparently no pause at all for reflection, and as fast as his hand could work. Now this sketch is, like Nasmyth's, not a mere suggestion of what might possibly be, but it practically represents the church as it stands there now. It is true that one large window has taken the place of two smaller ones in the west front, and that the tower and spire have been shifted from the south side to the north, but these are the only important modifications. Every proportion is exactly similar. . . . The artistic qualities of the sketch and the beauty of the design are obvious to the most unskilled eye; but the great point is the wonderful power of imagination which is implied in such a *tour de force* as this, and the immense self-reliance which could enable a man to bind himself, definitely, once for all, and at a moment's notice, to a design for a church which was about the most costly parish church that he ever had to build, and was to stand in a great and splendid foreign capital as a monument of what the boasted English school of church architects could accomplish. . . ."

THE PRACTICAL EXEMPLAR OF ARCHITECTURE—LXV

OLD cities, as a rule, are strewn with the flotsam and jetsam cast out by the current of time; sometimes, as in the case of a town like Burford, of great interest: and even more so in the case of Stamford, from which the houses here illustrated are taken. Many illustrations have been drawn from this Lincolnshire town, chiefly of the eighteenth century. We now show another aspect of its architecture, scarcely less pleasing than the later work. Our examples belong to about the middle of the seventeenth century. Two of them are dated, namely the *Mercury* Printing Office (1661) and the house in St. Peter's Street (1663). The Wheatsheaf Inn is probably of about the same date. They are all built of beautiful stonework, a material which is almost universal in Stamford, however much the buildings may vary. Although the forms of these bays and windows belong to the older Tudor style, the details are beginning to take on the more Classic contours of the Renaissance. It is unfortunate that the bay from the house in St. Peter's Street has been smarmed over with plaster, thus losing much of the interest that belongs to stonework. But the little gable has not been tampered with, and the quaint corbels at its springing, and the lozenge with the monogram A.M. and date, give it a peculiar beauty and charm. The two gabled bays adjoining the Wheatsheaf Inn are somewhat similar in character, but the corbels are of the ordinary type. The square bay of the *Mercury* Printing Press is, if anything, more interesting than the others. It has a more dignified proportion, a broader touch. How delightful are the narrow bands formed by the windows, accentuated by the cornices over them! And although the two-light seems crushed up into the gable, it does not produce an unpleasant effect. The Wheatsheaf Inn is an altogether delightful building. Here again are the horizontal bands of windows, but the gable is omitted and an eaves cornice finishes it instead. At the side of the bay is a plain door with blank wall-space over it. It is very complete and quiet. The detail of the quoins is unusual, and adds not a little to the character of the building. The drawings show all these details very clearly.

These small houses from Stamford are devoid of any carved ornament; yet they do not seem poor nor empty, for they have been built by men who realised the value of a vigorous hand.

J. M. W H.



THE "MERCURY" PRINTING OFFICE, STAMFORD



HOUSE IN ST. PETER'S STREET, STAMFORD

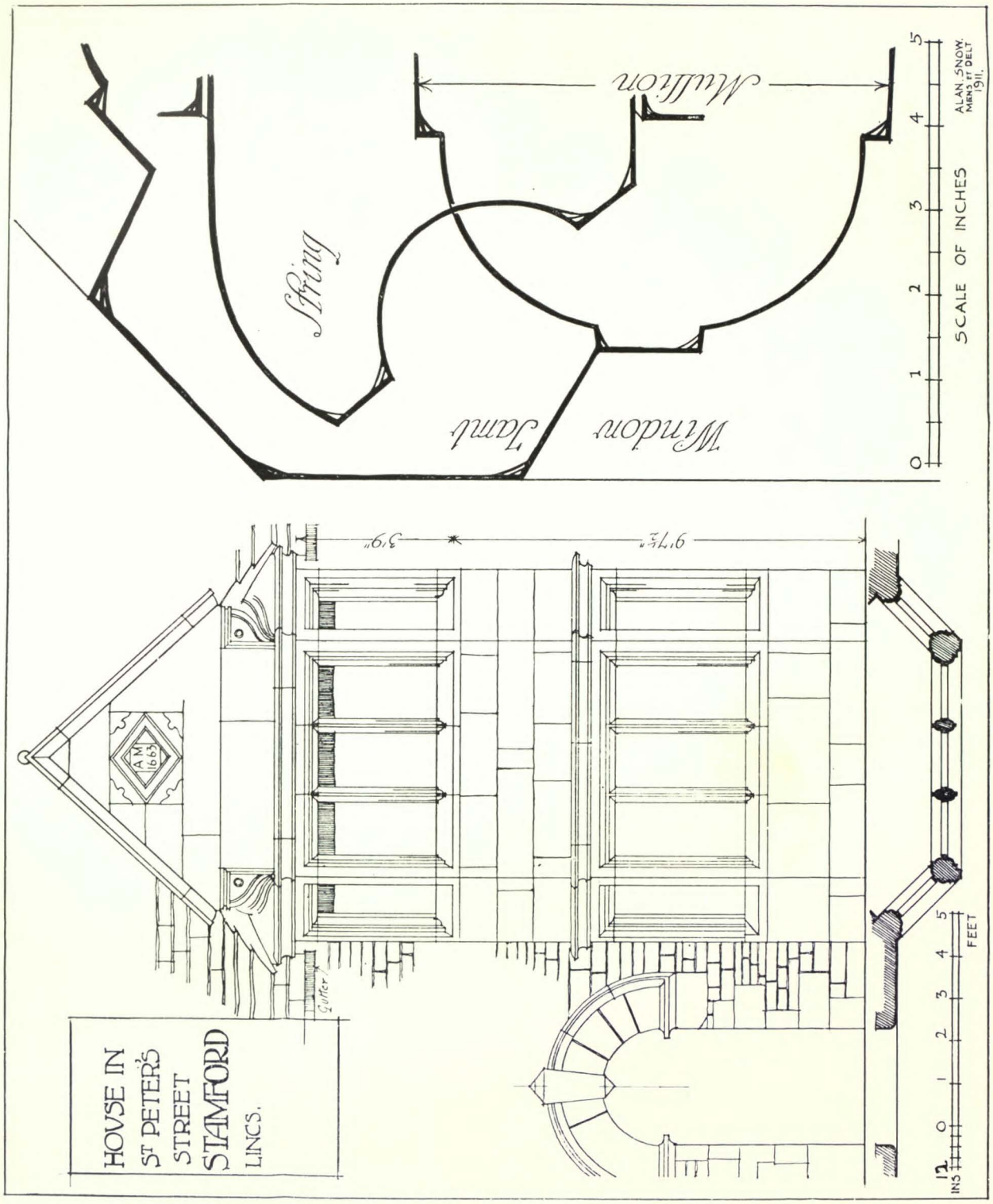


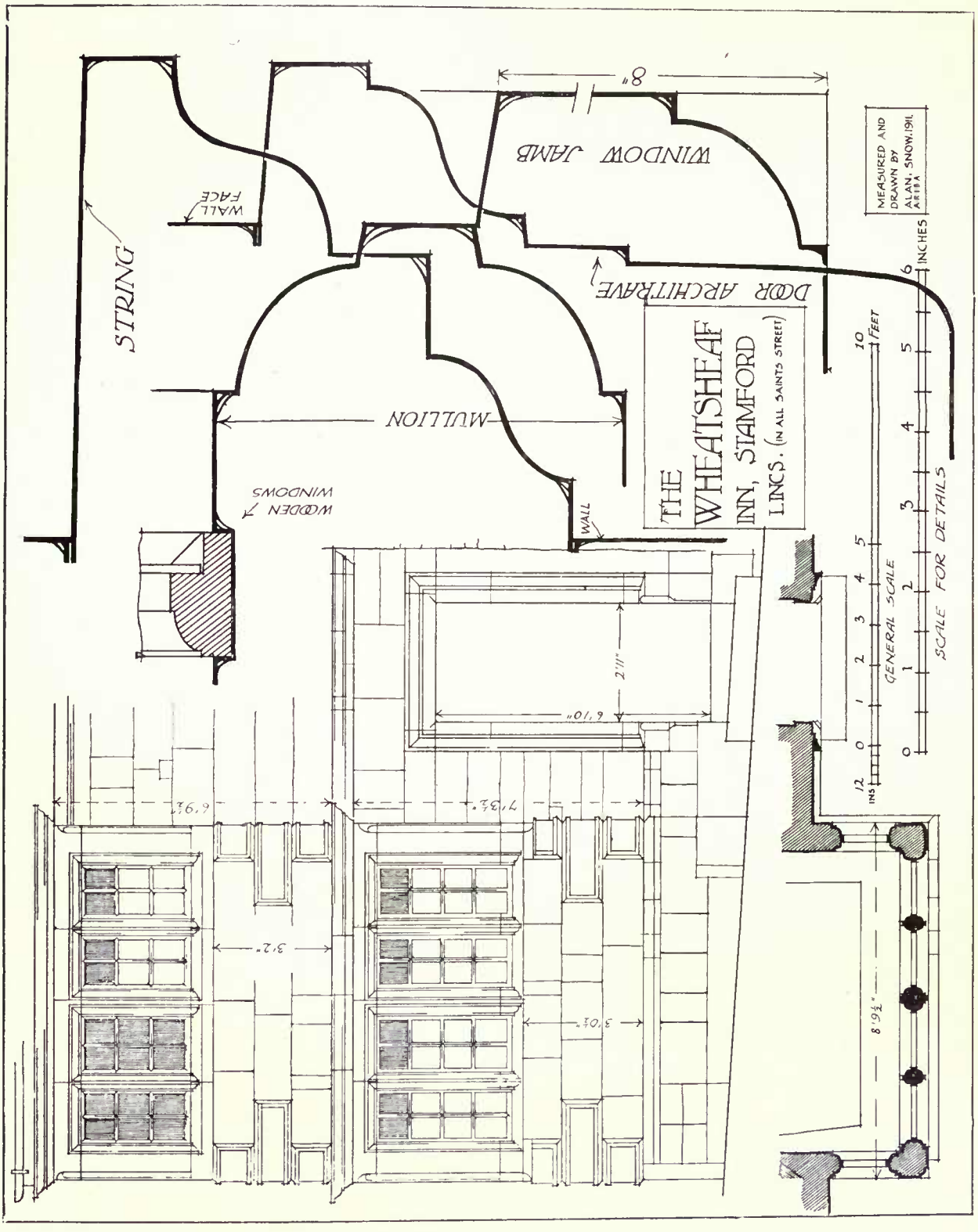
THE WHEATSHEAF INN, STAMFORD

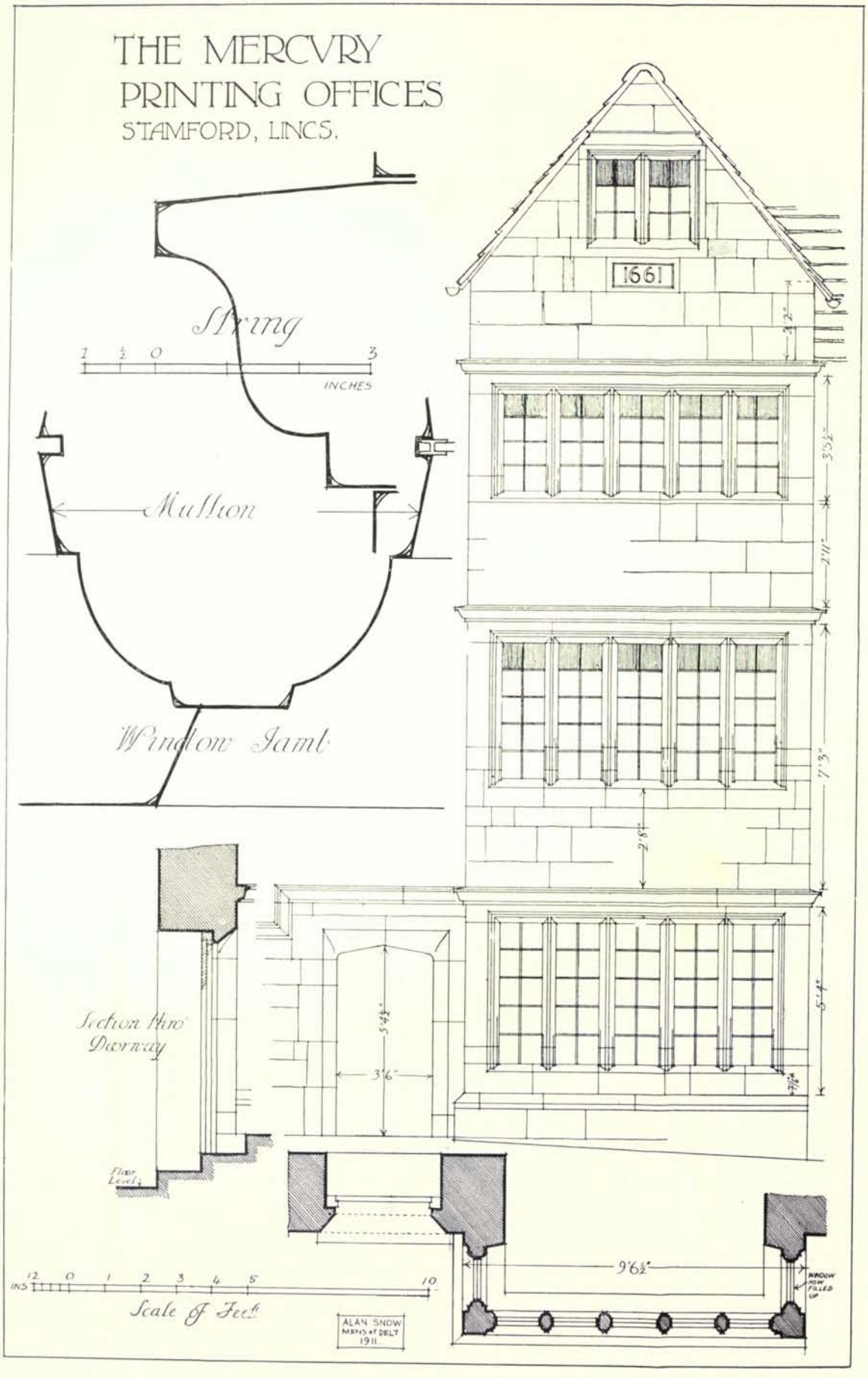


Photos: Alan Snow

HOUSE ADJOINING THE WHEATSHEAF INN


Mullion
String
Window Jamb
SCALE OF INCHES
0 1 2 3 4 5
ALAN SNOW
MEMB. ST DELT
1911.
9'7½"
3'9"
A M
1663
Gutter
HOUSE IN
ST PETER'S
STREET
STAMFORD
LINCS.
FEET
0 1 2 3 4 5
12
INS


8"
WINDOW JAMB
WALL FACE
STRING
DOOR ARCHITRAVE
MULLION
WOODEN WINDOWS
WALL
THE WHEATSHEAF
INN, STAMFORD
LINCS. (IN ALL SAINTS STREET)
MEASURED AND DRAWN BY ALAN. SNOW. 1911. A.R.I.B.A.
INCHES
FEET
GENERAL SCALE
SCALE FOR DETAILS
2'11"
6'10"
6'9½"
7'3½"
3'2"
3'0½"
8'9½"


THE MERCVRY
PRINTING OFFICES
STAMFORD, LINCS.
Spring
1 ½ 0 3
INCHES
Mullion
Window Jamb
1661
3'4½"
3'5½"
2'11"
7'3"
2'8"
5'4"
Section thro' Doorway
5'4½"
3'6"
Floor Level
9'6½"
WINDOW NOW FILLED UP
12 0 1 2 3 4 5 10
INS
Scale of Feet
ALAN SNOW
MEMB. of DELT
1911.

NEW LIGHT ON OLD SUBJECTS—XI
ST. JOHN OF JERUSALEM, CLERKENWELL

BY ALFRED W. CLAPHAM

OF the numerous and varied by-products of the Crusading spirit, none possess a greater fascination and interest than those extraordinary associations known as the Military Orders. The combined influences of fanaticism and military ardour succeeded in uniting in them the ascetic and the soldier, with so marked a success that their vital force was not finally extinguished until ages after the whole fabric of mediævalism had crumbled away and the Knights of Malta were one of those hoary anachronisms which, like the Holy Roman Empire, were swept ruthlessly away by the new broom of the Napoleonic wars. Of the two great orders the Templars, largely, perhaps, owing to their early and tragic end, have always attracted a greater proportion of attention, and in London their name and memory are kept green by the church and precinct which are still with us. The Hospitallers, on the other hand, are in great measure neglected, as comparatively little is left of their London house to show the extent and magnificence of the great dwelling in Clerkenwell of the Grand Prior of England, who took precedence of all the temporal members of the House of Peers.

The loss that English architecture suffered by the destruction of this building can only be appreciated when one considers that the Priory of St. John of Jerusalem stood alone and unique. The requirements of the order demanded a building equally apart from the usual monastic plan and from the purely secular establishment, and the direct and continuous connection of the order with the East would argue the existence of ideas and arrangements more foreign and less insular than are observable in contemporary English work.

Up to the present the information available as to the buildings of the Hospitallers has been practically *nil*, a couple of drawings by the indefatigable Hollar being the only record of their appearance.

Amongst the MSS. of Loseley Hall, that collection which has already supplied so much information on London topography, is a short document giving a complete list of the buildings with their approximate dimensions. The survey is one of a numerous class taken at the time of the general suppression in order to arrive at a valuation of the lead from the roofs of the dissolved monasteries. That the surveyor did his work with great care and accuracy is evident from the minute nature of some of the entries, and even the gutters and down-pipes are all included in the estimate. The survey, of course, fails us in regard to the arrangement of the various buildings, and so little is known of structures of this class that it is impossible to argue by analogy. The buildings of the order at Rhodes have been the subject of a recent monograph, but here the "auberge" of the English "langue" is amongst the most fragmentary



WEST DOOR

and ruinous, while the palatial dwellings and gorgeous church at Malta have little bearing on the subject, as they are of late construction and the English "language" was then extinct. Schloss Marienburg in Prussia, the head-quarters of the Teutonic order, is perhaps the best preserved of these structures: and here the main building follows the ordinary monastic plan, with such modifications as were necessary to secure also a fortress of no mean strength.

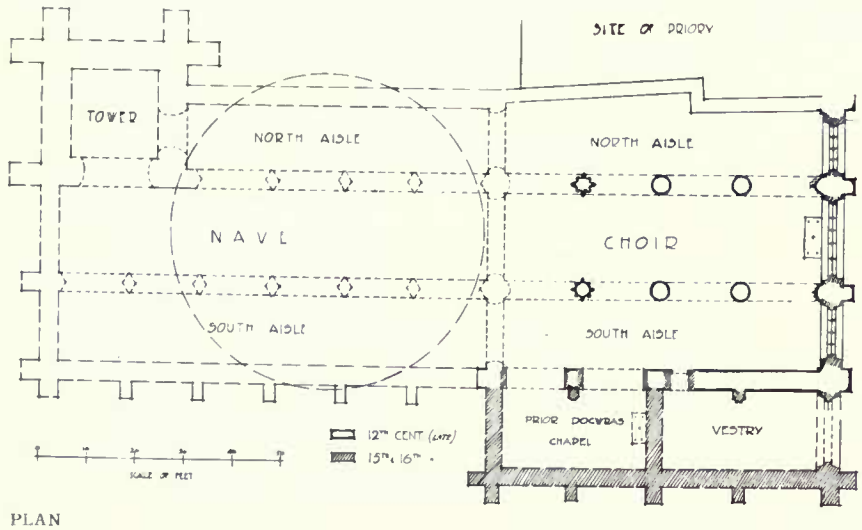
The London church of the Hospitallers has passed through more vicissitudes than almost any other building in the city. Founded during the reign of Stephen, the first building had a circular nave 65 ft. in diameter and a short choir, with a crypt under, probably terminating in an apse (see note * at end of article, on p. 521). Towards the close of the century the proportions of the choir proved insufficient, and a large aisled structure, four bays long, was raised in its place, being duly consecrated by Heraclius, Patriarch of Jerusalem, in 1185. The church remained in this form until the rising of the commons under Wat Tyler in 1381, when the rebels, besides murdering the prior, set the house on fire, "causing it to burn by the space of seven days together, not suffering any to quench it." The round nave was never rebuilt, its successor being a rectangular three-aisled building with a magnificent tower at the north-west corner. At the dissolution in 1540 the house was not touched, but a few years later the nave with the great tower fell a victim to Protector Somerset. The choir was walled in and again applied to its original purpose during Queen Mary's reign, but once more desecrated under her successor. It served in turn as a private chapel and a dissenting meeting-house until 1721, when the remains, patched and repaired, became the parish church of St. John's, Clerkenwell.



WEST FRONT

Photo: H. W. Fincham

The crypt under the present church is the finest of these structures still standing in London. It is of two dates, the western portion of the central aisle being contemporary with the foundation. The quadripartite ribbed vaulting with broad responds and transverse bands between the bays belongs to the simpler type of Norman work. The two eastern bays with the flanking chapels were added when the aisled choir was built above (1185). The pointed vaulting springs from clustered shafts, and the whole is an elegant example of transitional work of the same date and character as the still existing "Round" of the Temple Church. Of the aisled choir above, the outer walls and the bases of the columns remain, but this part of the building underwent extensive alteration under Prior Thomas Docwra (1501–27), who in-



PLAN

serted the windows and constructed two buildings against the south wall. Both of these can be identified from the Loseley Survey as the vestry on the east and "My lord Dockerys chappell." The latter was entered by two wide brick arches piercing the side wall, the earlier buttresses between being pared away at the angles to form semi-octagonal piers.

The nave of the church was also of three aisles, the length of the leads being respectively thirty, twenty-nine, and twenty yards. The discrepancy of the north aisle is accounted for by the presence, at its western end, of the great tower, described by Stow as "a most curious piece of work graven, gilt, and enamelled, to the great beautifying of the city."

galleried interior presenting no features of special interest.

Turning now to the domestic portion of the "hospital," we find an extensive range of embattled buildings, with a pleasantly diversified outline, depicted in Hollar's view on the north side of the church, and there is little doubt that the principal apartments occupied this side.

Remains of vaulted substructures, on the opposite side of St. John's Square, prove, however, that the buildings extended far beyond the destroyed nave in this direction. The Loseley Survey apparently starts with the buildings shown by Hollar and passes westward. The first building mentioned is a house called the Priests' Dorter, 120 ft.



THE CRYPT, LOOKING EAST

Photo: H. W. Fincham

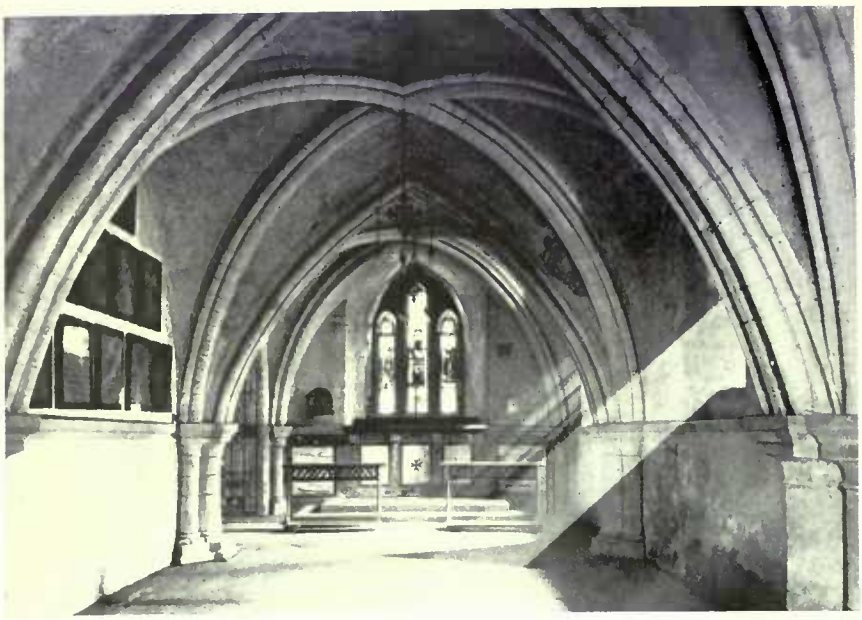
The tower was evidently about ten yards square, and its position is still marked by a set-back in the existing building line; the lead from the steeple was about the same in quantity (five fothers) as that covering one of the side aisles.

The later work in the church all dates from the foundation of the parish in 1721. The massive carved hood over the west door is an admirable piece of woodwork of that date, the carved panel of the three Saints John in the door-head being a modern addition.

The simple and unpretentious reredos is a no less satisfactory example of early eighteenth-century work, but the remainder of the building calls for little remark, the plain west front and

long, and evidently the dormitory of the knights; next follows the "Armoury," 54 ft. long, and very narrow, as the roof measures only 9 ft. on either side of the ridge. The great chamber with other apartments formed a block 120 ft. long, with the great staircase, 24 ft. by 18 ft., at one end of it. Connected with these buildings were numerous smaller chambers, the use of which is generally unspecified, but evidently offices, as they include a "stillitorne," or distillery, a "comptyng house," and the wardrobe. The Prior's Lodging contained a parlour and "my lordes chamber," and the great hall was a magnificent apartment 105 ft. in length.

Towards the end of the list mention is made of



THE CRYPT: SOUTH CHAPEL

Photo: H. W. Fincham

"a tyled rooffe which was called the Yeoman's Dorter," so that the house at Clerkenwell contained definite accommodation not only for the knights but also for a lower grade, the yeomen, who were perhaps body servants and attendants.

The great gate of the precinct which still spans St. John's Lane was built by Prior Docwra, and though drastically restored is still in outward appearance largely as he left it. The finely-ribbed vault to the gate itself is untouched, and the interior contains many remains of ancient work. Chief among these is the handsome carved fireplace originally in the "Baptist's Head" tavern, and bearing the arms of Sir Thomas Forster, who died in 1612. The carving on the frieze is of considerable delicacy, and the design is quite unusual.

It is a singular fact that no representation of any member of the order, in stone or brass, has survived in English monumental art, with the exception of an emaciated figure to Prior Weston in St. James's, Clerkenwell. He died within a few months after the suppression of his house, and the remainder of his monument was removed when St. James's Church was rebuilt.

The smaller establishments of the Knights Hospitallers in England have suffered even more than the mother house, and their remains are few and inconspicuous. The circular church of Little Maplestead, Essex, is, however, an exception, and the building has suffered far more from restoration than decay. The three "Early English" chapels at Moor Hall (Middlesex), Swingfield, and Sutton-at-Hone, Kent, are also relics of the order, and the little establishment at Chibburn, Northumberland, is still almost complete; but though not lacking in individual interest, they were at best but granges of the great dwelling at Clerkenwell, which was the combined recruiting and receiving house of the order in England.

* The foundations of the "Round" have been partially uncovered, and it must have been similar in character and dimensions to the Temple Church. The remains of a third circular church, the first home of the Templars in London, were discovered, many years ago, on the south side of Holborn, so that the metropolis once possessed three buildings of this class.



EAST END OF THE CRYPT

Photo: H. W. Fincham

A SCALE MODEL OF THE FORTUNE THEATRE

THIS Elizabethan theatre, a model of which is shown by the accompanying photographs, was the subject of an article in THE ARCHITECTURAL REVIEW of April 1908. Readers will remember that the Fortune Theatre was erected in the year 1599–1600 in Golden Lane by Philip Henslowe and Edward Alleyn, and the original specification describing its dimensions, materials, and workmanship is still preserved at Dulwich College—Alleyn's foundation. At the instance of Mr. William Archer, the well-known dramatic critic, Mr. Walter H. Godfrey made drawings showing a reconstruction of the theatre, which have been reproduced many times in England, on the Continent, and in America. It was due to the wide interest that they aroused that Professor Brander Matthews, the American dramatic critic and Shakespearean scholar, commissioned Mr. Godfrey to prepare a model to a scale of three centimetres to the metre, showing the theatre and the stage in detail, for the museum at Columbia University. The model has been made by Mr. James P. Macginnis, A.M.I.C.E., of Westminster, and is a beautiful and ingenious example of how much realism can be produced in the miniature representation of a large building.

Of Mr. Godfrey's interpretation of the specification it is not necessary to say much here. Readers are referred to the *Architects' and Builders' Journal* of August 16th last, where the text of the original document, together with the plans, is to be found republished. It may, however, be noted that whereas the majority of people are quite ready to yield to Shakespeare his pre-eminence in dramatic literature, yet there are few who do not regard the Elizabethan theatre as a very primitive affair. This latter view is not, however, borne out by the model before us, and unless its authors are mistaken, we may credit the builders of Burghley and of Hatfield with an equally facile skill in the construction of their theatres. Both the Greek and the Elizabethan drama found their home in the open air, and doubtless they are neither of them in bad company. But while the Athenian stage and auditorium were cut from the hill-side, or gave merely an artistic grouping to the throng of citizens collected on a natural vantage ground, the Elizabethan theatre was modelled upon the galleried inn-yards which had offered their earlier hospitality to the strolling players. The Fortune Theatre is of particular interest, in that it is the only Elizabethan example known to have been *square* in plan—the rest being either circular or octagonal—and thus its relationship to the inn is much more patent and easily recognisable.

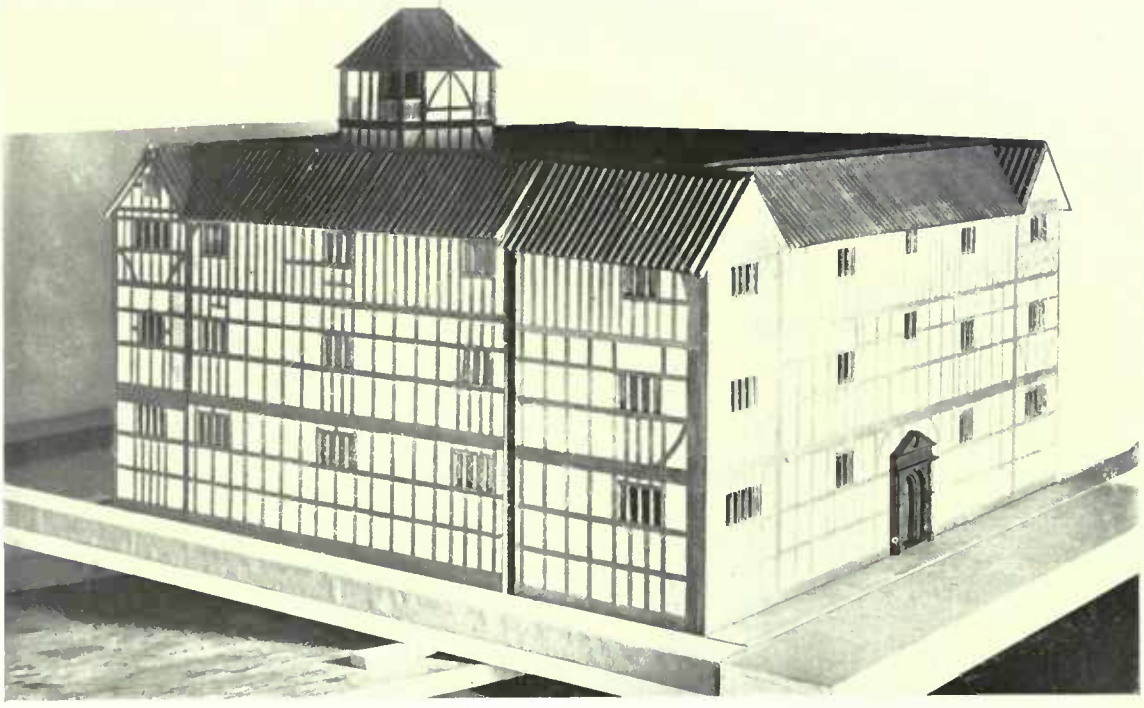
Various documents make it almost certain that the main body of the public entered at one door into the yard, each person making the same payment, and that those who wished could then proceed to the galleries, where an extra sum was exacted from them by the "gatherers." There was one other door—the tyring-house or stage door.

The model has already been dispatched to the States, but we cannot help thinking that a duplicate should be required for London. Here is an opportunity for the new London Museum to present an object-lesson to students, and one which should dispose of a good many misapprehensions in the study of the Elizabethan drama.

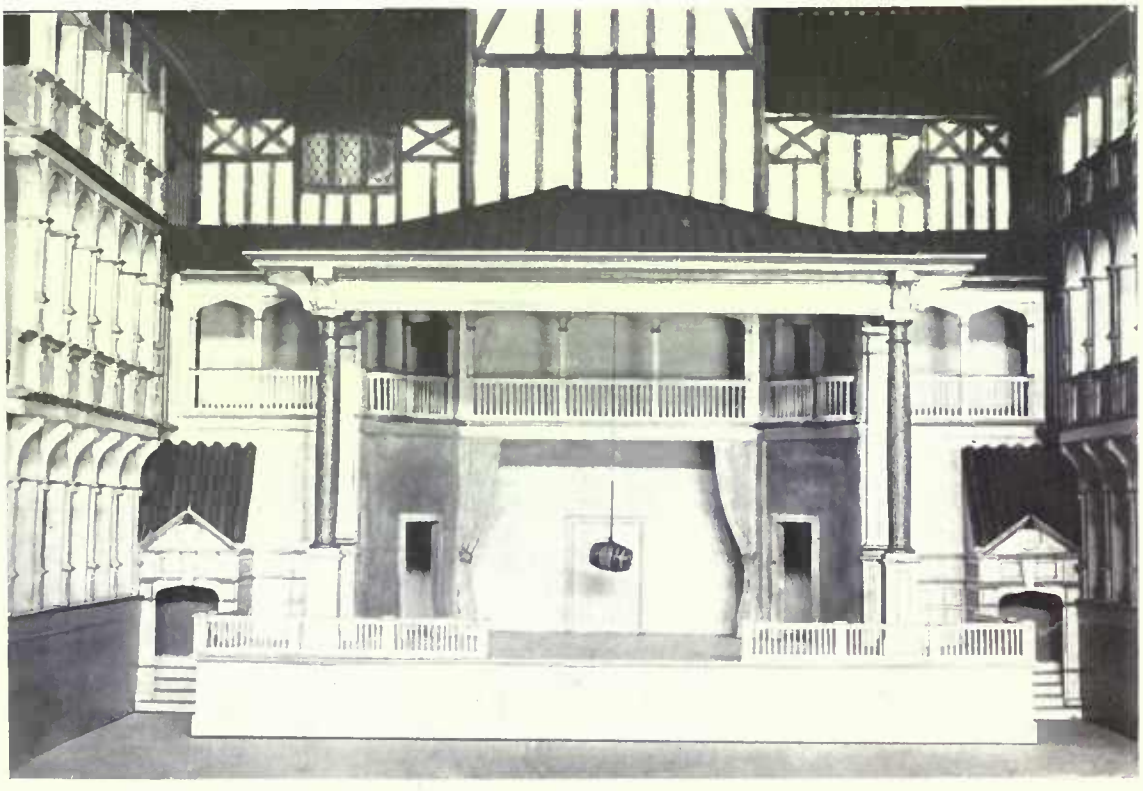


A FIREPLACE, ST. JOHN'S GATE

Photo: H. W. Fincham

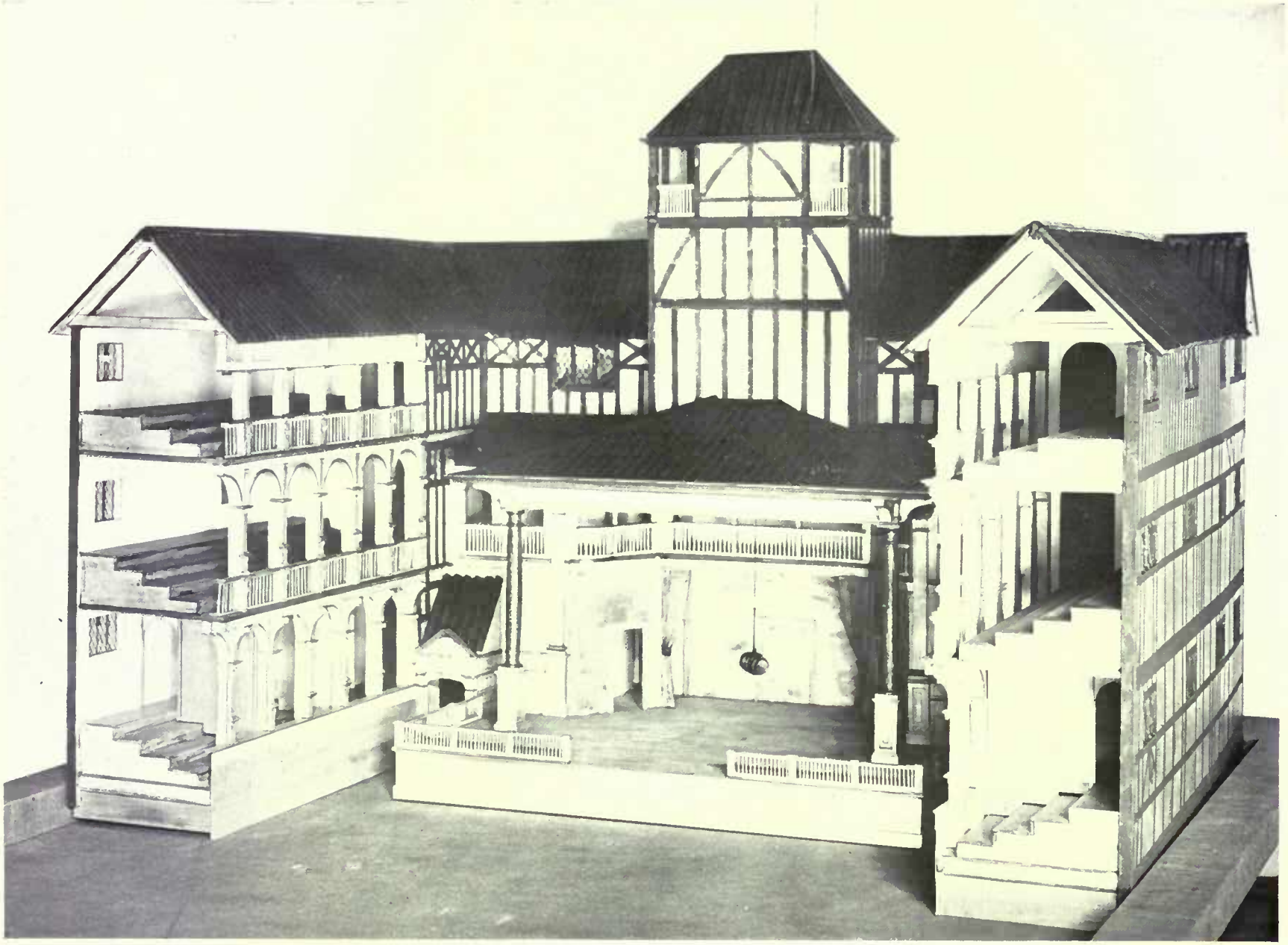


General View of Exterior



The Stage

SCALE MODEL OF THE FORTUNE THEATRE, GOLDEN LANE, LONDON, E.C.



SCALE MODEL OF THE FORTUNE THEATRE, GOLDEN LANE, LONDON, E.C.

THE HIGHER POINT OF VIEW

BY ADRIAN BERRINGTON



ROM the rostrum in the theatre of the Philosophy of Architecture it is possible to maintain that the origins of the styles are to be sought in the mechanical conditions out of which they rose; that the various changes are directly due to new discoveries and structural powers; that all the emotional forms and the packed significance of traditional ornament may be traced to their sources in the necessities of early practice. Now this, like most ideas, is partly true. To carry it, however, to the absolute degree of which the theorist is so enamoured, would be to apply to the History of Architecture the materialism *à l'outrance* which has for some years been discredited in the realm of affairs and the humanities. But the theory is true to this extent, that material conditions are the negative force or the nether millstone, as it were, of the two between which Architecture and the Art of Building are produced.

It is as though physical limitation were, spiritually, a sort of incubus, raised and lowered at various periods in the history of the world, against which man presses with his fortresses and pierces, with his spires, its heavy folds, the merit or value of his work lying in the ardour of his attack. The mightiest hotel in the world to-day does not exceed in sublimity the ruin of Stonehenge; for, apart from a sense of immemorial antiquity conveyed by the latter, and the mystery of the rites performed in that strange setting, the tumbled monoliths are evidence of a struggle with mechanical difficulties incomparably more patient and fierce than anything we know to-day. It is only in this sense that material conditions may be said to have intensified the ecstasy of the art.

Even as regards its development the physical basis has been, after all, but a basis, above which it is ever the aspiration of Architecture—most hopelessly fettered of the arts—to rise. The characteristic erections of the ages were made possible, certainly, by the mechanical contrivances at the disposal of their builders, who tried, undaunted ever, to transcend them. The Egyptians worked, to breaking point, their machine of the myriad hands; the builders of the Forth Bridge had recourse to invention to complete a design for which they had not the means at its inception. The desire of architects, in all former days, has pressed just a little ahead of the means at their disposal.

But when the change in material conditions has not been directly relevant to building, its influence has been felt in design as that of a finger-post on the direction of a traveller. It has been a lure and a promise rather than a drag. The architect, following, may dream, but never transcend the external actuality of the moment. Power—wealth, directly employed, has hitherto been the one exemplar. Now, more and more, it is power through mechanical contrivance. Formerly, since the precedent condition of building is the aggregation of material, facility of transport has been the dominant factor. It has centripetally enriched the metropolis, which, in its turn, centrifugally disperses its modes to the destruction of vernacular art. But now increasing rapidity and ease of transit—one degree less directly relevant—enmeshes a larger area, more spacious planning ensues, the Grand Manner becomes really feasible—though not necessarily realised—on a grand scale. A tramway renders tolerable that desolate desert a "place," the wearisome stretch a boulevard, may so easily become. That this factor, in these days, may draw architecture into the pursuit of unattractive ends is a contention which one need not confuse the issue, at this point, by refutation. Suffice it that the factor is effective in an increasing degree, that it is not directly concerned with building, and that, nevertheless, it is an agent in the material development of the possibilities of the art.

But now there is upon us a mechanical advance, which must be as much without precedent in its effect upon Architecture, as it is, in itself, in the story of humanity.

The daily Press, cheapening words and debasing significant values, has rendered unnecessary any further verbiage concerning aero-navigation. But the aeronaut, whether he knows it or not, rises as high above the tallest headline as he does over the fœtid commercialism of which those headlines are the lyrical expression. Incidentally, for a few people—and those, for the most part, at whose direction buildings are built—he reverses the point of view from which buildings will be regarded. The resultant change in the future should be comparable to nothing less in the past than the difference between the art of one world-epoch and that of the next. One need consider the Cornice alone. How many draughtsmen, in making bird's-eye views, have, with a pathos unknown to the layman-aeronaut, sorrowfully surveyed its futility, as seen from above? which is, of course, only a matter of a decorative adjunct—though it is interesting to note, in passing, that it is a feature belonging to those times when man was proudest spiritually to be merely man and walking on the earth; whereas no view-point, however exalted, can depreciate a mediæval spire, built by men who would and did hold commune with the spirits of the air.

If one looks down, say, from the cross of St. Paul's, or from the campanile of Westminster, upon the town below, one sees a welter of makeshift and confusion which renders repugnant or contemptible the hive from which one has arisen. The grimy shifts for roofing and the escape of smoke, together with tanks, penthouses, lift-covers, and skylights, all ominously mean, make one feel as though the city were scalped, and all the ugly chaos of its brain exposed. It is a sight intolerable to the gods; and the aeronaut, in this connection, will be as they. So we may expect that honesty of design will flood the sky-façades, and that the city of a hundred years hence will be no more disgraceful from above than were the cities of a hundred years ago.

Now, one may hardly suppose that the coming changes will be made entirely, or even chiefly, out of kindness for the aeronautic eye. Only at one, and that perhaps the most wonderful, period in the history of the world, has a style been initiated by and for the eye alone. That such an enterprise should be entered upon again to-day is not to be looked for, or, in the present state of taste and culture, to be desired. But the new way of coming and going which an aeroplane will provide must lead to a re-arrangement of the interiors of our buildings to an even more remarkable degree than that to which any readily conceivable alteration of the exterior could attain. As the strange, humming, hovering things with which we are now familiar become more exactly controllable, they will be able to alight on more restricted areas, and ultimately will desire to land their freight at the very door of its destination. The roof becomes a terrace, as even now it sometimes is a garden, and architects will be put to design a main entrance on the analogy of a fore-hatch. The *piano nobile* is elevated once more—though this time a little nearer to the stars. The multitudes of the inferior dwell below stairs more than ever. Basely born and put to base employ, they may live, in the future, in that underworld of which there has always been the germ. We may notice its development from year to year in a spiritual separation of the submerged from the open life of the time, which some late Petronius or Apuleius perhaps may betray. The services of supply and the premises of labour will find themselves near, or nearer, to the ground according to the literal weight of the goods they handle or the material employed; and the upper storeys, in towns at any rate, will be taken from serving-maids or students and dedicated to the higher life of the more fortunate. "High" and "low" socially, that is to say, will be high and low literally in the surroundings of their existence.

There is one further consideration of perhaps greater importance, and certainly of more immediate interest. And this is that the "geographic sense," a realisation of the lie of the land, in the necessary three dimensions—a sense that no amount of training can, in given cases and often very important ones, implant—may be attained through flight and the bird's-eye view, by those responsible for planning in a large way, and the inception of synthetic schemes for the design of large areas as a whole. The town councillor will be enabled to learn more concerning the main bounds, axes, contours, and routes of the town whose efforts he controls, in one afternoon, than he might with years of study of the place by crawling about and conning plans. He who meditates a city in the wilderness may, at one comprehensive glance, gather up the physical essentials of his problem. Architects even are not by any means always equipped with this faculty, as of the reminiscence of former incarnation as a bird, so necessary if they are adequately to fulfil their function as designers of towns as well as of single buildings. When lay authorities are able with architects to appreciate and enjoy the symmetries, echoes, and resolved coherence of a fine synthetic plan, great and new possibilities will await the recognition of the Muse.

This, then, we have: at a time of unprecedented loosening of the confines of possibility in building, a correspondingly provocative extension of the prospect—literally—of Humanity. The spiritual incubus of material limitation is raised to an untried height, but man flies higher still; if he is to pierce or press against it he must build, too, higher than ever now, and the realm of lure and promise shines and kindles, not in two dimensions, but in three.

Architects have cursed machinery and this age of machinery. And rightly; it is our later barbarism. Mechanics, as has been said, are our Goths and Visigoths. Then may we not hope again to see the majesty of Durham and feel once more the ecstasy of Chartres?

THE COMMITTEE FOR THE SURVEY OF THE MEMORIALS OF GREATER LONDON

AN appeal has been issued by the London Survey Committee through the Press to all members of the architectural profession to give a measure of assistance which is not only within their power, but which already forms part of the routine of every office engaged in the reconstruction of buildings in all parts of London. We have always been conscious of the fact that the size of the area of greater London precludes the possibility of the most vigilant watch committee ever being able to keep it under complete surveillance. It must therefore depend to a very large extent on information afforded to it from outside, and chiefly from architects who, from the very nature of their work, have the greatest facilities for obtaining news of proposed demolitions. It is, of course, true that the aims of such societies as our own, which are engaged on topographical and historical research, do not appeal with equal force to every man who designs and builds for modern needs—indeed many are openly sceptical of the value and interest of such work, and are indifferent to the fate of the buildings which have to make way for new structures. Yet there is another point of view which ought to appeal even to the most uncompromising modernist. For just as most of the great results in the scientific world have been made possible by the repeated and patient observation of the most trivial facts, so the general deductions of history are rendered the more sure by each additional item of information that can be authoritatively given from the evidences in our possession. Everybody, at some time or another, is interested in events which derive the greater part of their significance from topographical or architectural data, and it is precisely because we can never foretell whether this or that item of information is going to be of value that it is most important to prevent our public records from being lost. The mere act of preserving a drawing or making the necessary notes may seem at the time a tedious and uninspiring work, but there is much in professional routine which is even less interesting and is none the less regarded as of value. Moreover, as already suggested, the making of these records is already an indispensable preliminary to the ordinary work of rebuilding. Plans and elevations have to be made of old buildings for varying reasons, and copies are certified by the district surveyor and filed for future reference. In this way a very large quantity of material must be already to hand, which might be made available by the goodwill of those architects who would permit its use. A communication sent to our Secretary, Mr. Percy Lovell, at 23 Old Queen Street, S.W., at the time of demolition, where any buildings of a date prior to 1800 are to be pulled down, would enable a few notes to be added to the certified plans, but in any case the permission to make copies of such drawings, whether already or about to be filed, would be greatly appreciated and would add considerably to the value of London records.

A case in point will be the collection of interesting eighteenth-century houses which are already doomed by the new schemes of the Port of London Authority. Catherine Court, and several houses in Crutched Friars and Trinity Square, will very shortly be removed, and a most interesting locality will be entirely transformed. In this case the fact of the public competition has advertised the coming change in time for records to be made; but many similar operations are going on in different parts of London whence news is not so readily procurable. Architects who will render this small service to London's history, and those who can suggest to others the value of doing likewise, will earn the thanks of all who are working in the same cause.

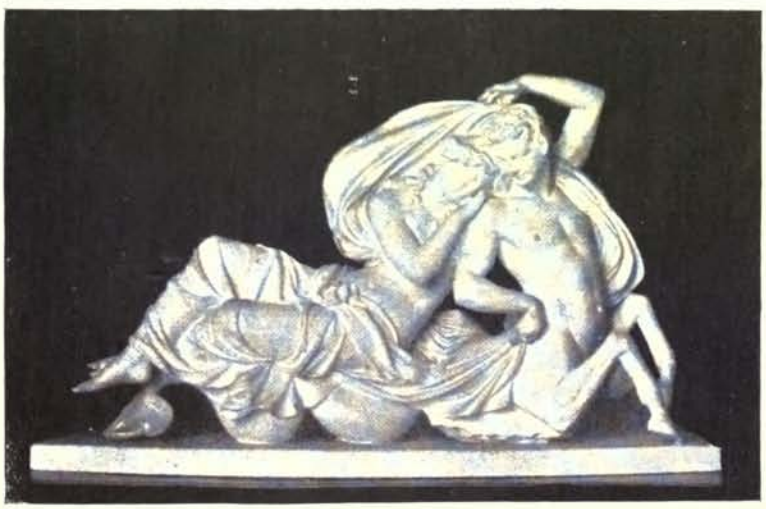
WALTER H. GODFREY.

NOTE.—In the article contributed to the November issue of the REVIEW, under the title of the Survey Committee, an illustration of some iron gates at Chiswick was erroneously inscribed "Grosvenor House." This should have been "Grove House," and refers to a building lately destroyed, of which several photographs have appeared in these pages from time to time.

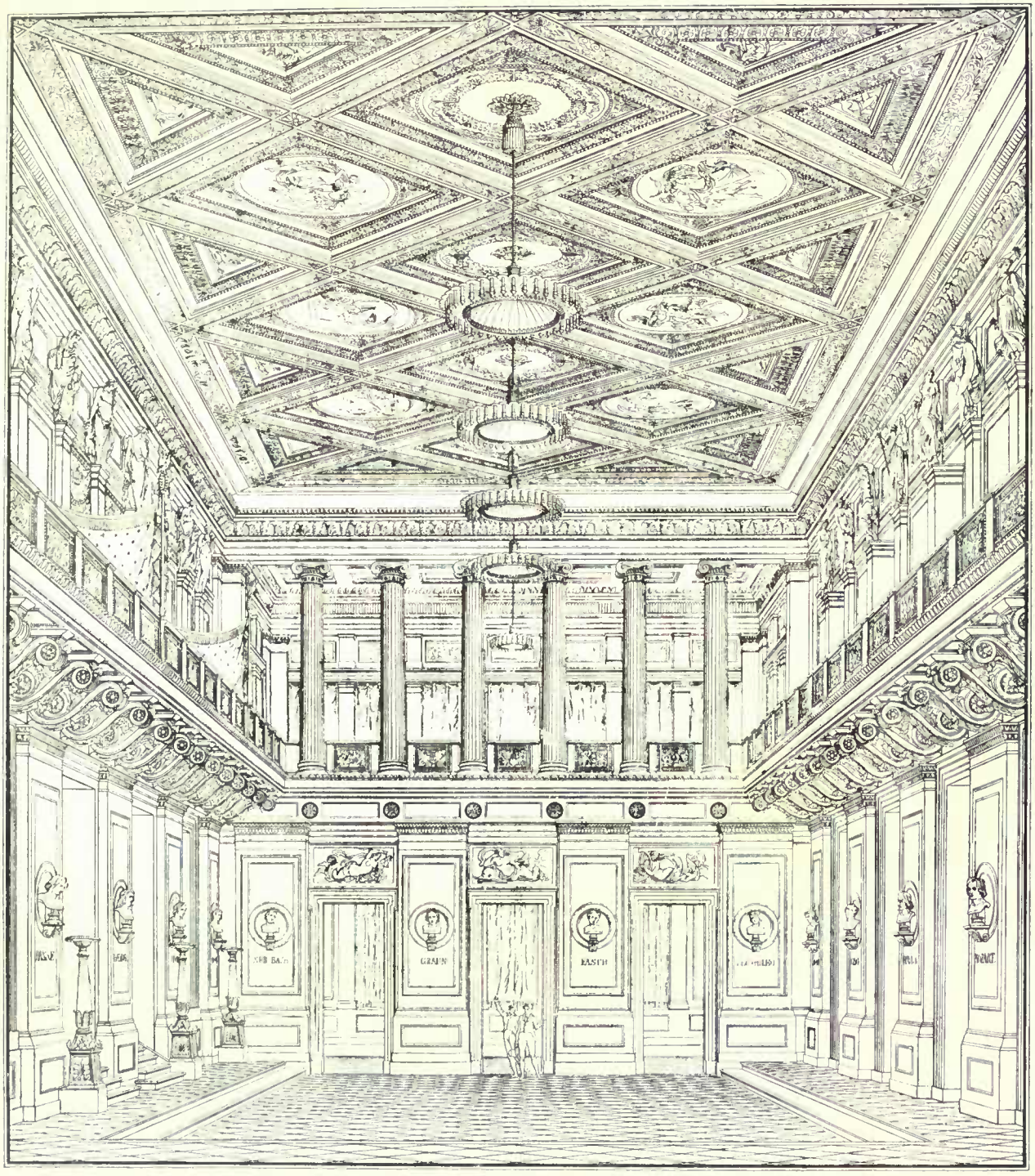
THE COKE MONUMENT IN BRAMFIELD CHURCH

REFERRING to the illustration of the Coke Monument by Nicholas Stone in Bramfield Church, Suffolk, which appeared on page 334 of THE ARCHITECTURAL REVIEW for December, Mr. Walter L. Spiers writes to point out that this has been erroneously attributed to Sir Edward Coke, whereas it is to the memory of his third son Arthur, and his wife Elizabeth, daughter of Sir George Waldegrave; he died in 1629 and she in 1627. Sir Edward Coke's monument is in Titteshall Church, Norfolk.

THE ARCHITECTURAL REVIEW
With which is incorporated "Details"
FEBRUARY 1912
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SCULPTURE BY SCHINKEL
FROM THE SCHLOSSBRUNNEN



THE CONCERT HALL IN THE ROYAL THEATRE, BERLIN
BY SCHINKEL

KARL FRIEDRICH SCHINKEL

MORE than seventy years have passed since the death of the most talented architect Germany has ever produced, yet the world is only just awakening to a full appreciation of his labours.

Prussia during the eighteenth century was singularly devoid of buildings of Classic pretensions. Impoverished by war, she could neither boast an architectural school as reticent as the English, nor one as decorative as that of the French, although in the main her buildings were inspired by French prototypes.

Karl Gotthard Langhans was the pioneer of the Classic movement in Germany, which reached its culmination under the direction of Schinkel and his successors, among whom the most prominent were Leo Von Klenze, Stühler Ottmer, and Chateauneuf. Langhans was born in the year 1732 in Silesia, and after studying at Halle he commenced a tour through Holland, England, France, and Italy, which extended between the years 1759 and 1775. Previous to establishing himself at Berlin he erected several buildings of importance at Breslau, and, responding to an invitation from high quarters, he reached the former city in 1785.

Langhans was greatly inspired by the Classic buildings he had studied during his travels, and particularly by the publications dealing with the researches of Stuart and Revett. It must also be



THE OLD CATHEDRAL (ALTER DOM), BERLIN



remembered that the taste of the German public had been directed towards the glories of the antique by the literary works of Winckelmann, Lessing, and Goethe. Hence, when the triumphal arch known as the Brandenburger Thor was completed in 1793 a new era in the annals of German architecture commenced. But nearly a quarter of a century ensued before Germany was enabled to throw off the political yoke of Napoleon, and, in consequence, architecture and the kindred arts were set back. Gradually the German people were aroused from their lethargy to a sense of pride consequent upon their recovered liberty: the writings of the poets attained a greater significance, the satirical comments emanating from the pens of Heinrich Heine and others effecting their object, so that at last the German Hodge awoke. The awakening became a general one, acting primarily through the poetry and literature of the people, and ultimately finding cogent expression in the national architecture.

Karl Friedrich Schinkel was born at New Ruppin, in Brandenburg, on March 13th, 1781. After pursuing his studies at the Gymnasium of Berlin, where he already displayed a predilection for the fine arts, he commenced his architectural education at the early age of fourteen under David Gilly. Friedrich Gilly, the son, returned from his foreign travels in 1798 and fired young Schinkel with a love for Hellenic art; unfortunately he died in 1800, and shortly afterwards Schinkel

terminated his connection with the father. His experience had been a practical one; but although he was at this period fully qualified to take up active practice, he preferred to attach himself for a time to further studies, which proved to be of the utmost value to his subsequent career. He directed his abilities to ornamental design, and gained a great reputation, working for modellers, metalworkers, and others—practically a parallel case to Papworth's. He prepared a fine collection of designs for furniture, and completely changed the public taste.

By the year 1803 Schinkel had earned enough money to venture forth on his foreign travels, and for two years he left Germany, visiting Italy, Naples, and Sicily, by way of Dresden, Prague, and Vienna, returning to Berlin in the early part of 1805.

Schinkel realised that to excel in architecture as one of the arts of design it was necessary to cultivate the others, if not in equal, at least in a secondary, degree. Cockerell thought the same, and in consequence the architecture of both masters exhibits similar qualities.

The year 1806 was the most unfortunate one in the history of Prussia: Austerlitz having been won by Napoleon, and his "Continental" system being in full progress. As a result, all public works were abandoned; architects were forced to give up their avocation, and, with the others, Schinkel had to turn his hand to some other means of livelihood. Fortunately, he had attained considerable skill as a landscape painter, and, like Inigo Jones, he designed and painted scenery for the theatre. His foreign sketch-books came in very useful, and from notes contained in them he prepared a panorama of Palermo. These early vicissitudes were not harmful to his work, but enlarged the scope of his future career.

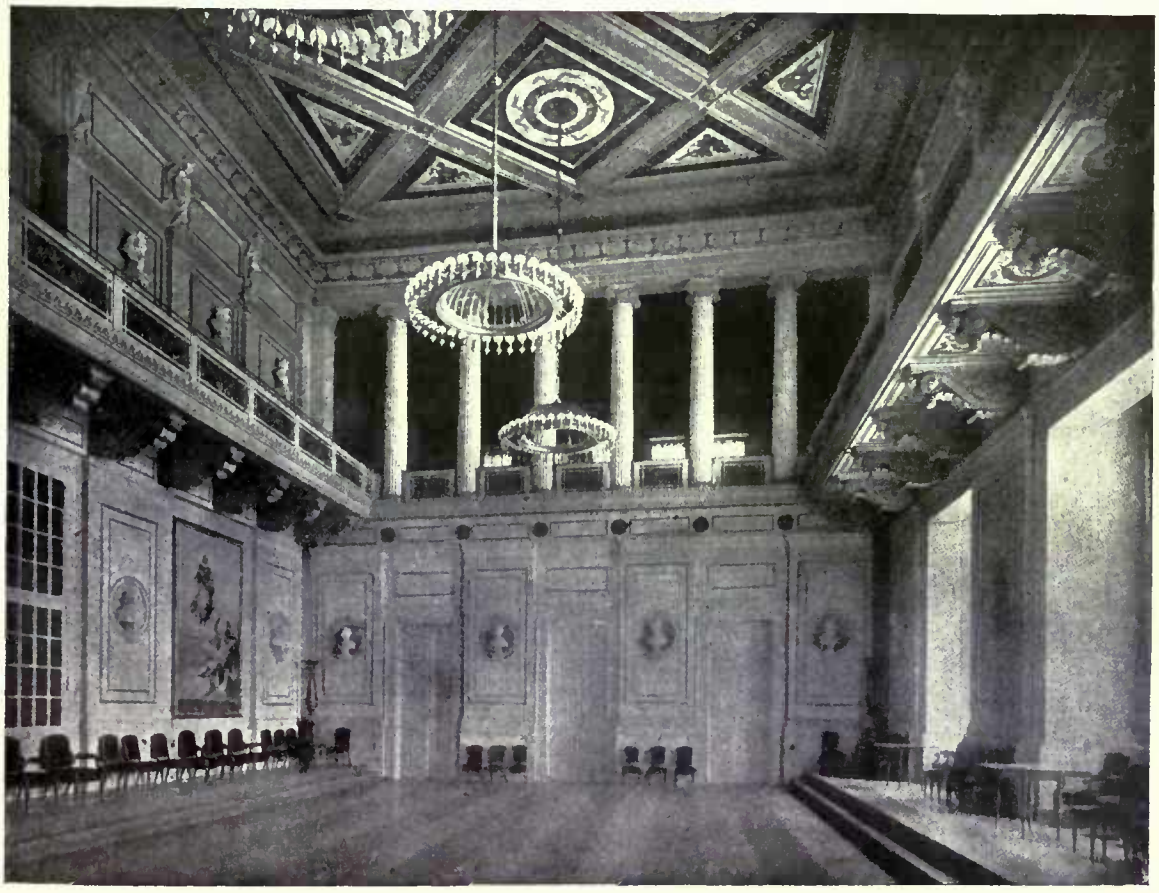


THE GUARD HOUSE (HAUPTWACHE), BERLIN

From 1810, in which year he was appointed one of the then newly-established Building Committee (*Bau-Deputation*) and became a member of the Academy, may be dated the commencement of his strictly architectural career. With the termination of the Napoleonic wars, King Frederick William III turned his attention to the embellishment of Berlin, and in 1816 commissioned Schinkel to design a cathedral in commemoration of the general peace, which design was for some reason abandoned. Next followed an inquiry into the condition of the fabric of Cologne Cathedral, which Schinkel completed in the same year; and

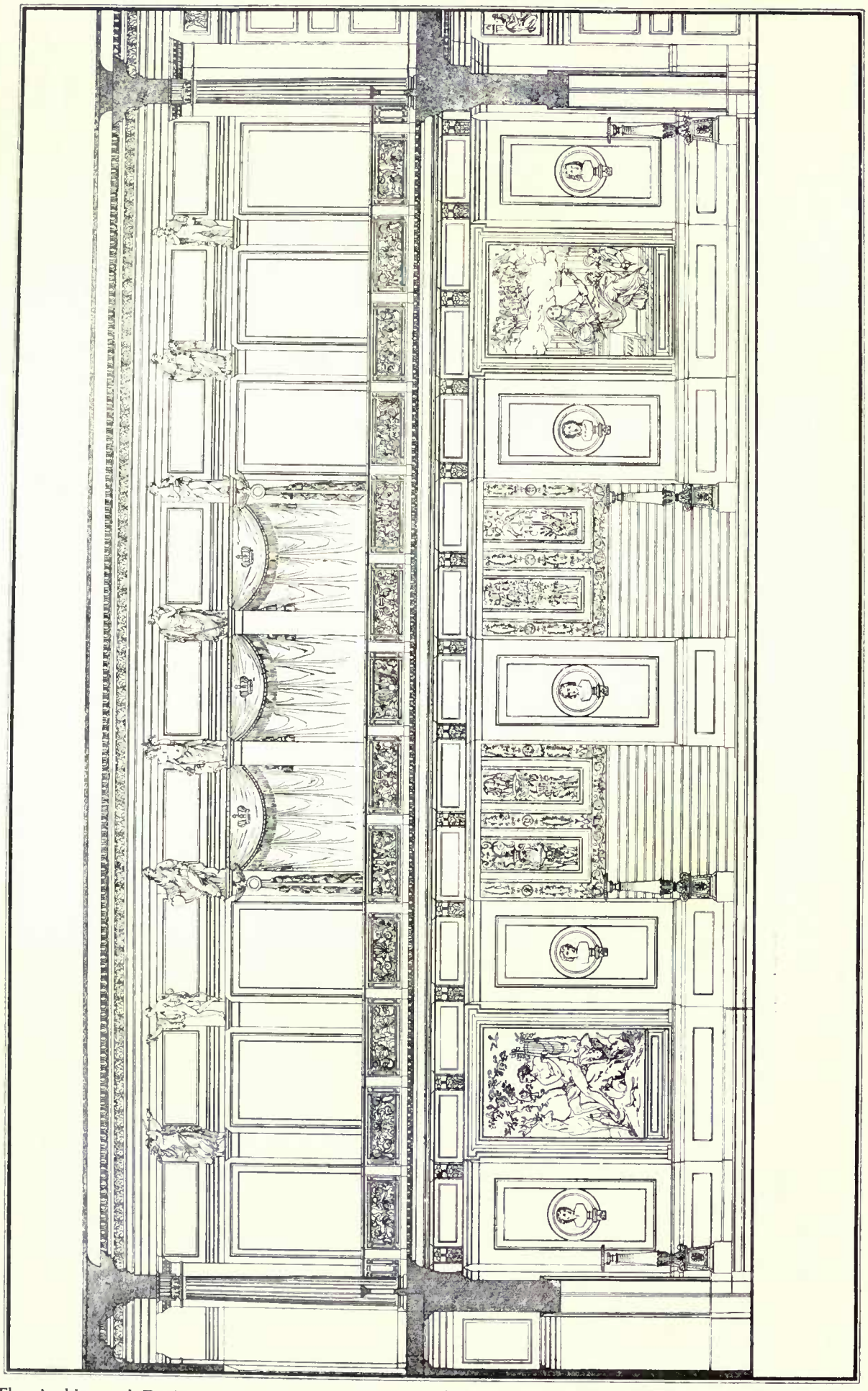


General view of Exterior.

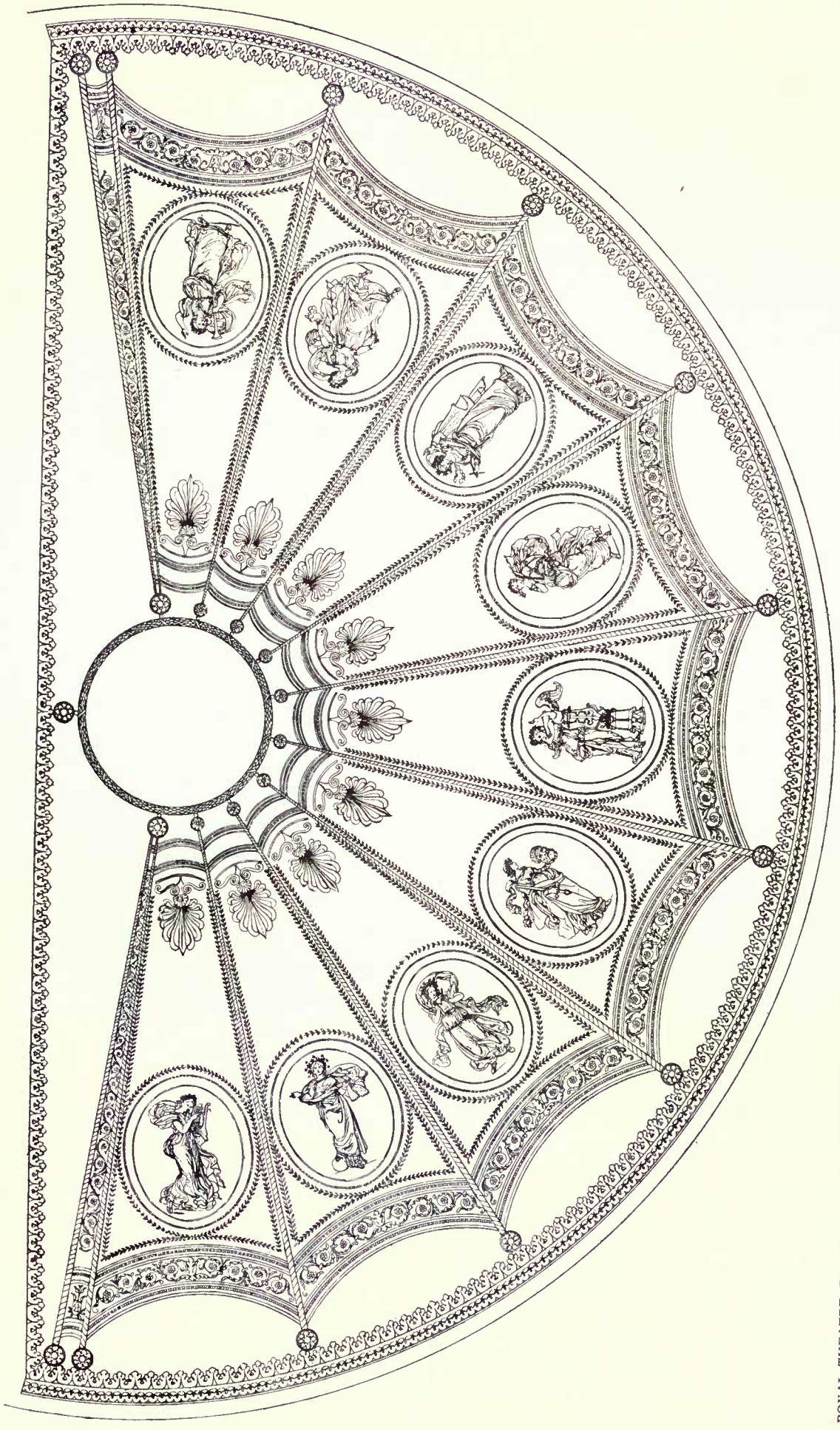


The Concert Hall.

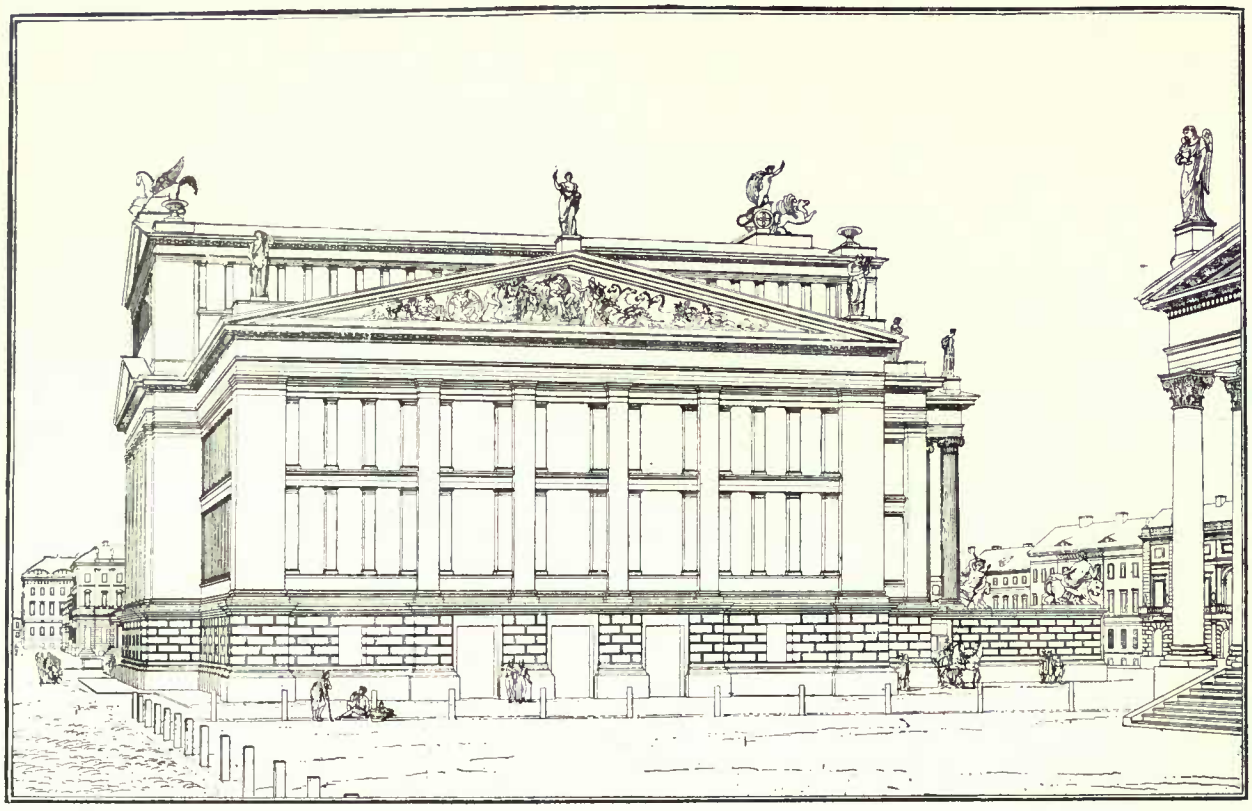
THE ROYAL THEATRE (KGL. SCHAUSPIELHAUS), BERLIN



ROYAL THEATRE, BERLIN: ELEVATION OF ONE SIDE OF THE CONCERT HALL

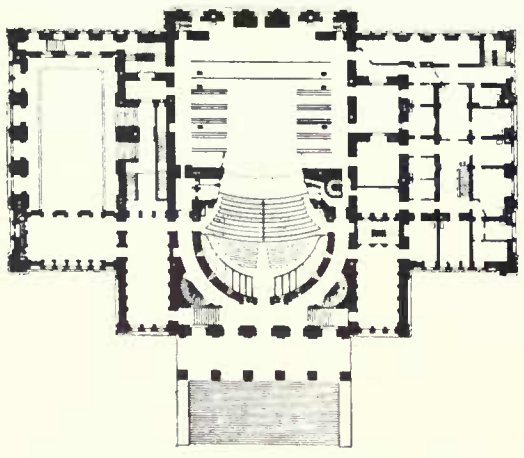


ROYAL THEATRE, BERLIN: DETAIL OF CEILING DECORATION IN THE AUDITORIUM



ROYAL THEATRE, BERLIN: SIDE ELEVATION

in 1818 he erected in Berlin the Hauptwache, or Royal Guard-house—his first building of monumental character. Nothing could be more daringly original than his design for this building, the main façade of which consists of a hexastyle Dorian portico subordinated between pylons. Not content with a mere reproduction of a Greek temple, he contrived an original composition, expressive of its purpose, full of character, and, in its rugged simplicity, eloquent of resistance and security. He disdained pedantry, and even eschewed the ordinary treatments of triglyphs for the decoration of the frieze; but he realised the need of a vertical motif in this feature, and substituted the small "victories" to obtain his contrasting lines.



PLAN OF ROYAL THEATRE, BERLIN

The Schauspielhaus, or Royal Theatre, in the Gens d'Armes Platz, had been destroyed by fire in 1817, and in the following year Schinkel was commissioned to prepare designs for a new building. Externally this structure is not a great success; there is a lack of proper subordination between the two pediments forming the centre feature of the main front, in which respect the side elevation is much finer. Schinkel handled his masses like a giant, employing huge projecting blocks to serve as introductory features, as well as to mask the portico steps. In this building the treatment of the fenestration is also remarkable; individual windows lose their identity, being arranged to form incidents in a continuous screen. He avoided the solecism of placing an immense column directly upon a 6-in. step, and invariably introduced a square base as an intermediary feature. The interior of the building is remarkably consistent in design, and, considering the date of its erection, wonderfully modern in idea. The groups of boxes on either side of the proscenium opening are unified by a simple trabeated system, which is consistently carried completely around the interior. The finest apartment in the building is the concert hall, and in connection with this it is safe to say that, with the exception of the small concert room at St. George's Hall, Liverpool, there are few extant of equal merit.

Between 1823 and 1829 Schinkel was engaged with the design and erection of the Museum which proved to be his masterpiece, both externally and

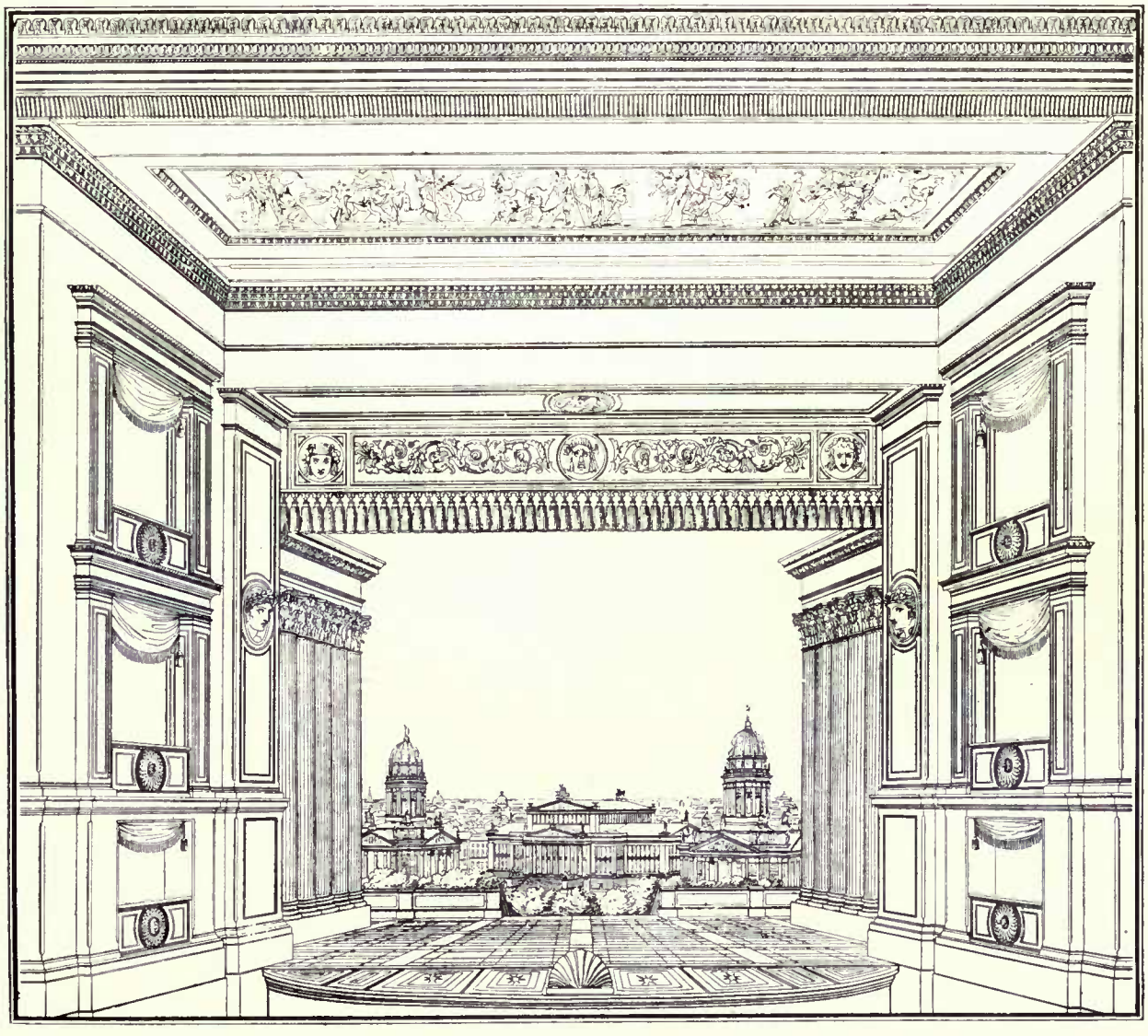
internally. The main façade consists of a peristyle of eighteen Ionic columns, placed in antis, 275 ft. in length and 64 ft. in height from the ground to the top of the cornice. This magnificent loggia contains the main staircase, which is an open one, recessed behind a screen of dipteral columns. There are no windows, and the internal wall is decorated with frescoes. Above the entablature of the peristyle rises a square attic, concealing the dome of the rotunda, and imparting to the building a dominating silhouette. Like all great architects, Schinkel appreciated the advantages of simple primary massing. He emancipated his taste from picturesque prejudices in favour of imposing dignity, knowing full well that reposeful architecture could only be gained by the exercise of restraint. The design of the rotunda is based on Roman as well as Hellenic motifs, being a version of the dome of the Pantheon. A plan of the building is here reproduced, from which it will be seen that the sculpture galleries, two tiers in height, are arranged around the circular centre, the circulation being excellently maintained; and if there are faults in the lighting they are more than atoned for by the honesty of the general arrangement.

Schinkel's delightful design for the Academy of Singing (see p. 73) was unfortunately never carried out, though it is far more graceful than the building actually erected by Ottmer in 1827, so strongly is it marked by Greek feeling and exquisite refinement.

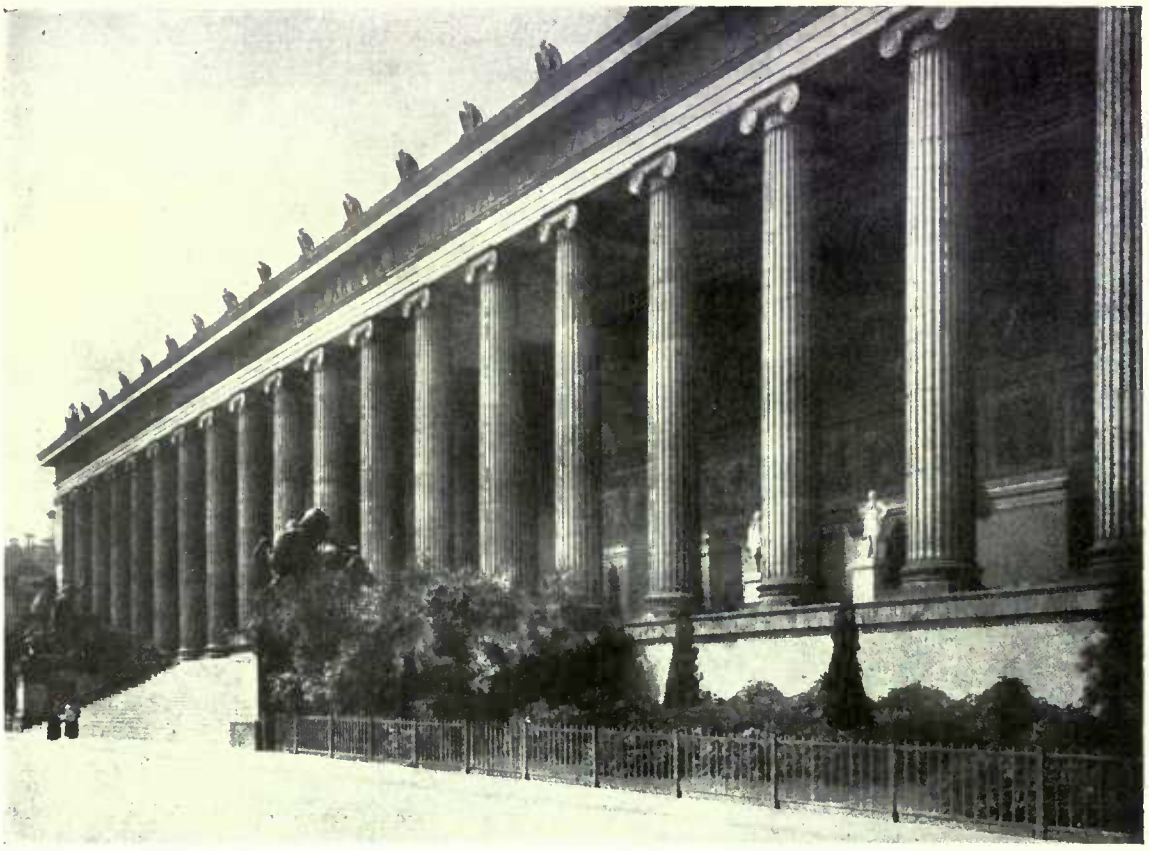
The Building Academy, finished in 1836, exhibits evidence of his genius, especially in the matter of detail. The ornamentation of the exterior is chiefly dependent on the cast terra-cotta panels with which it is enriched; and the iron window-frames are also to be noted, since they are prototypes of the modern iron curtains used so largely in American buildings.

In 1830 Schinkel erected the Kriegsakademie (p. 76), a dignified if somewhat monotonous façade, consisting of fourteen Corinthian pilasters, but distinguished, nevertheless, by his usual refinements.

The Alter Dom at Berlin does not compose well



ROYAL THEATRE, BERLIN: PROSCENIUM OPENING AND BOXES



THE OLD MUSEUM, BERLIN

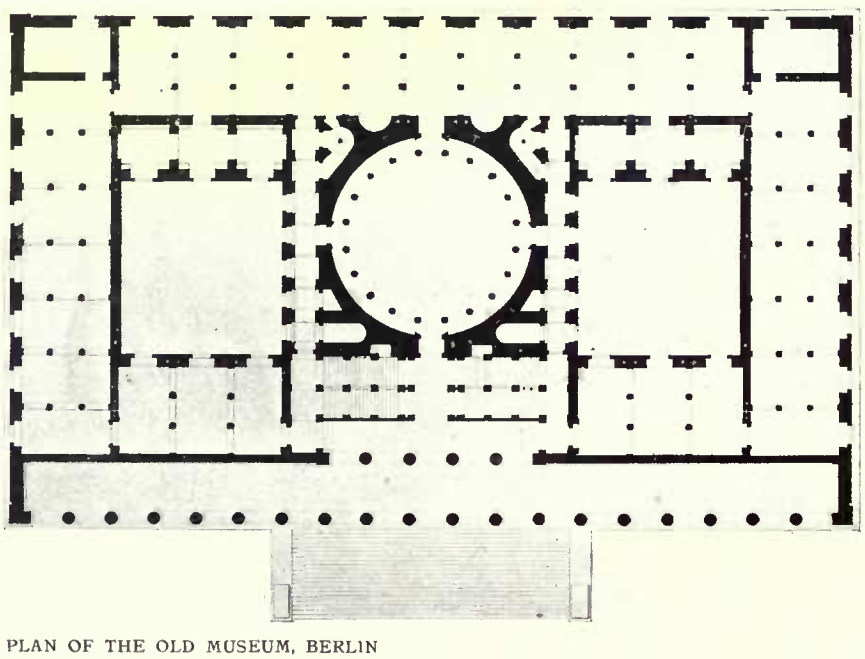
externally, the central dome and twin cupolas being so very similar in character that a lack of sufficient contrast is apparent; but the interior of the structure, roofed by an unbroken barrel-vault, is superb (see p. 61), although it does not reach the high standard of the interior of St. George's Hall.

The Hauptwache at Dresden, built in 1833, is another admirable instance of Schinkel's academic work (see p. 74).

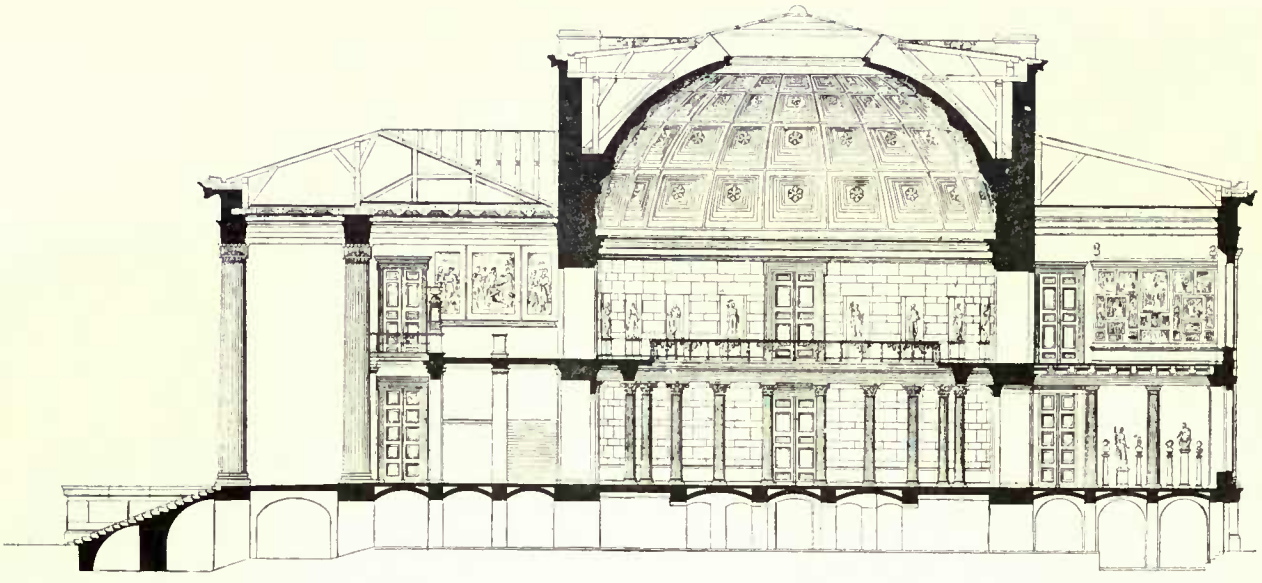
Probably the least known, although a good example of his use of simple materials, is the school for the Artillery and Engineers in the Lindenstrasse (p. 77), which was completed in 1832. Studying this design one is forcibly reminded of Sir Christopher Wren's treatment of brickwork; but the English architect, master as he was, never succeeded in handling his material in such a broad manner.

Schinkel frequently varied the columnar motif with the astylar one, as for example in the design of the Palais Redern in the Pariser Platz, a structure eminently suggestive of a Florentine motif. The main entrance displays a simplicity and a courage that teach many lessons to those with seeing eyes. The treatment of the entrance doorway forms an integral part of the basement storey —no mere stuck-on appendage of columns or elementary arrangement of mouldings—and is a striking example of common-sense building.

At Potsdam Schinkel erected the Nicolai Kirche, the least successful of his buildings (see p. 78) in which connection it may be observed that no architect is infallible, and Schinkel did not prove



PLAN OF THE OLD MUSEUM, BERLIN



CROSS-SECTION OF OLD MUSEUM, BERLIN

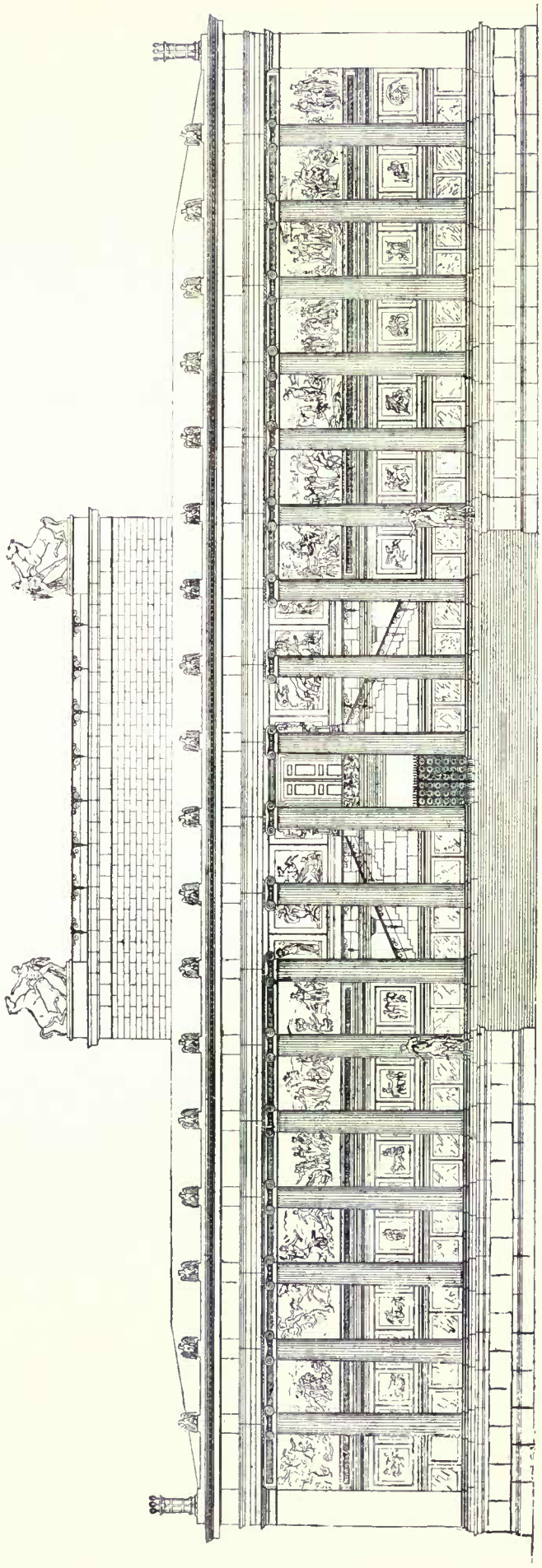
the exception. Could anything be more incongruous in composition than the arrangement of the dome of St. Paul's, in all its richness, upon a comparatively plain cube; yet this is practically the effect produced on the mind by the exterior of the Nicolai Kirche. Schinkel's elegances of detail did not help him to retrieve the blunder, neither did the pseudo minarets used as foils to the dome and placed at the four corners of the cube. For once he failed to maintain his great reputation.

In 1834, towards the close of his career, he built the elegant Stadtheater at Hamburg, and from the accompanying illustration (p. 74) it will be seen that he here rectified the mistakes made in the external design of the Schauspielhaus in Berlin. In the Hamburg building the pediment is placed subordinate to the attic storey, reminiscent in a degree of the Berlin Hauptwache; the pedimented windows on the appendages are well designed as foils to the centre feature, the whole being conceived in a sentiment of richness.

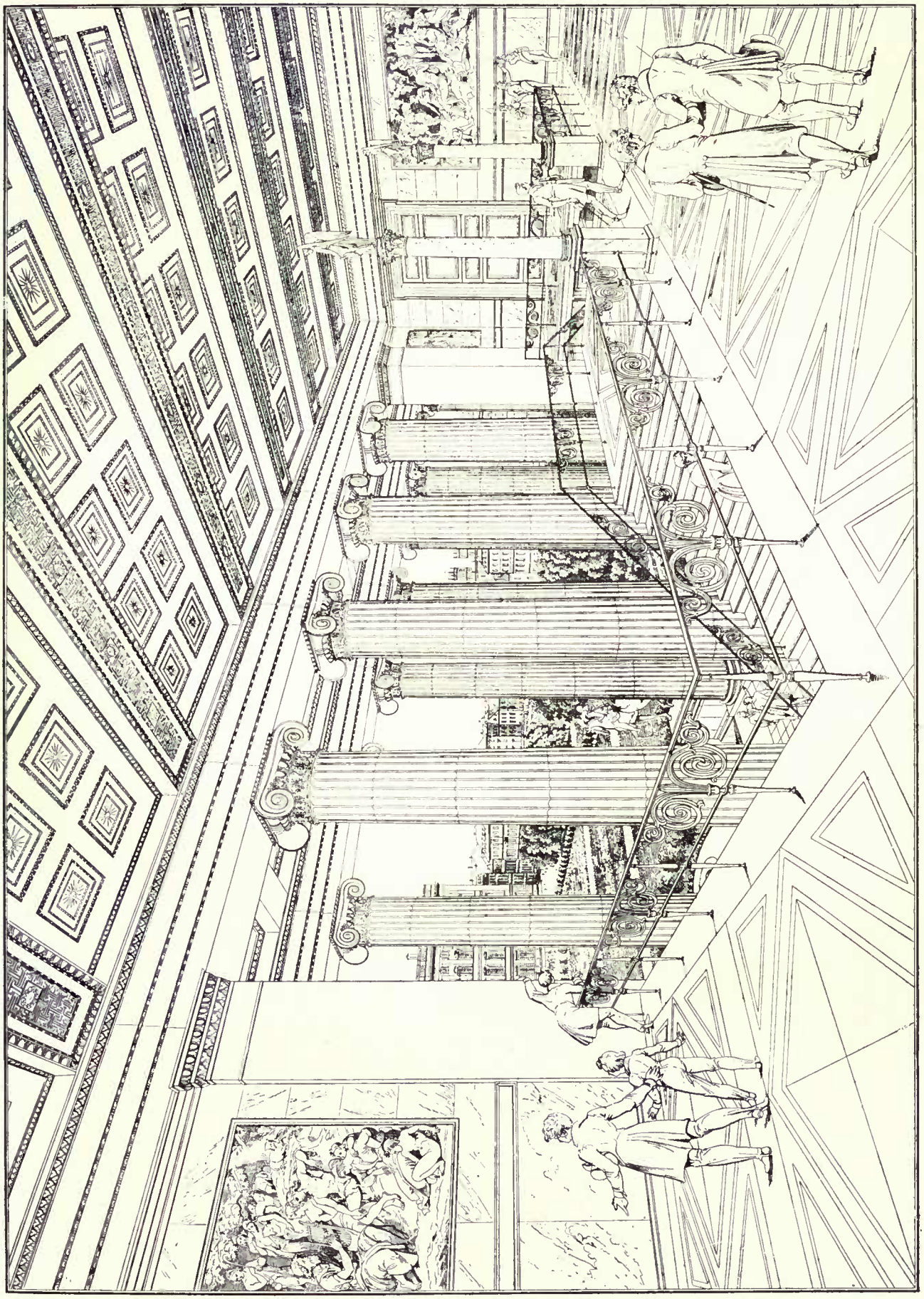
Among other minor buildings he designed the Zivil Casino at Potsdam, the Schloss Tegel with small buildings in the park, the lighthouse at Arkona, the Gymnasium at Düsseldorf, the magnificent



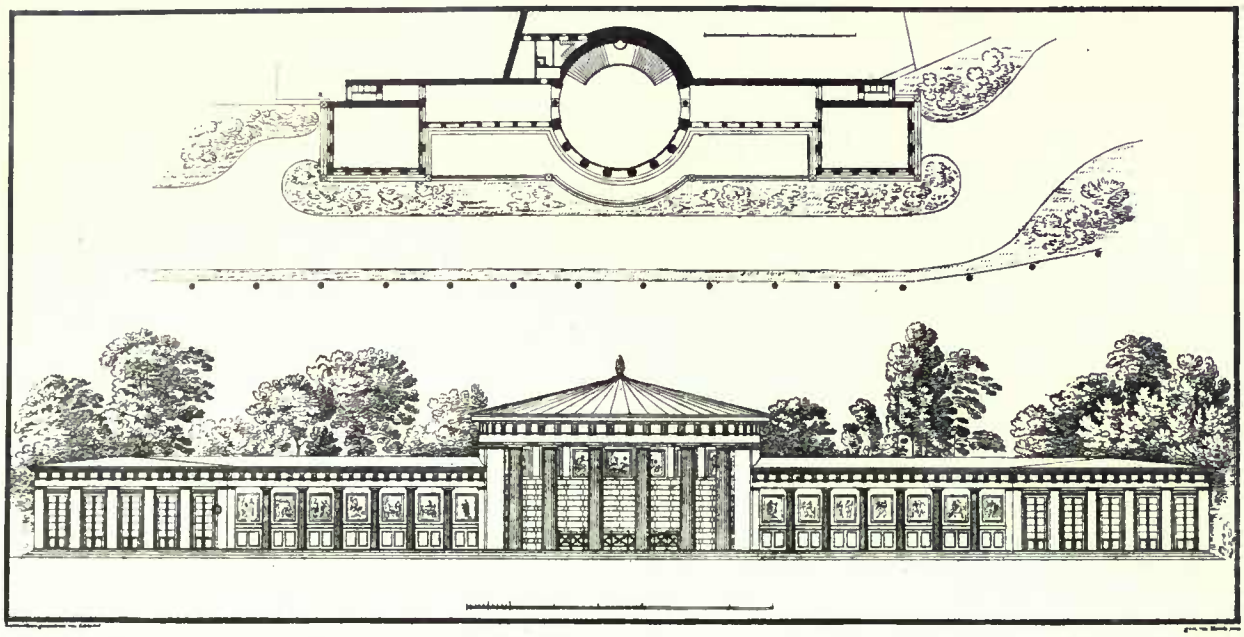
THE ROTUNDA IN THE OLD MUSEUM, BERLIN



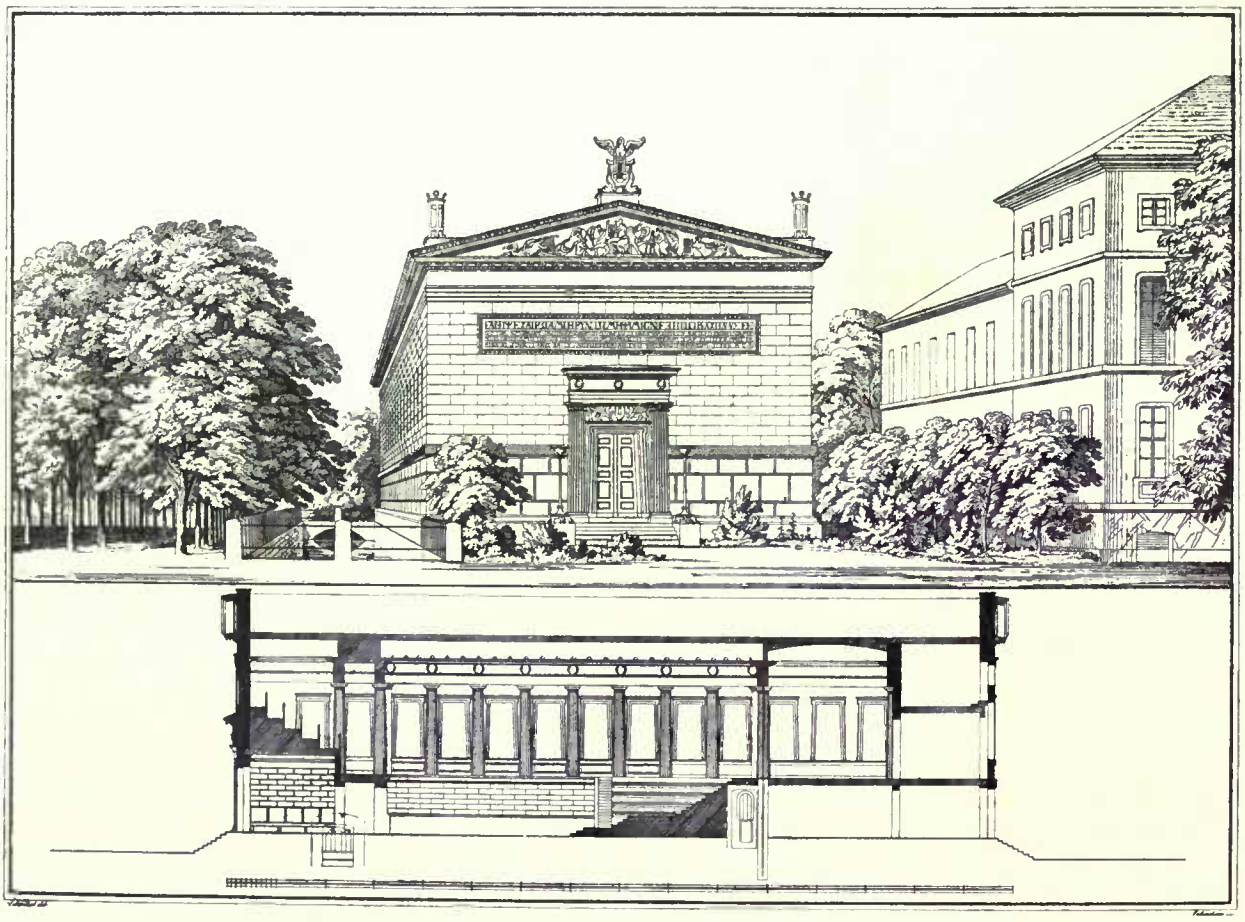
MAIN ELEVATION OF THE OLD MUSEUM, BERLIN



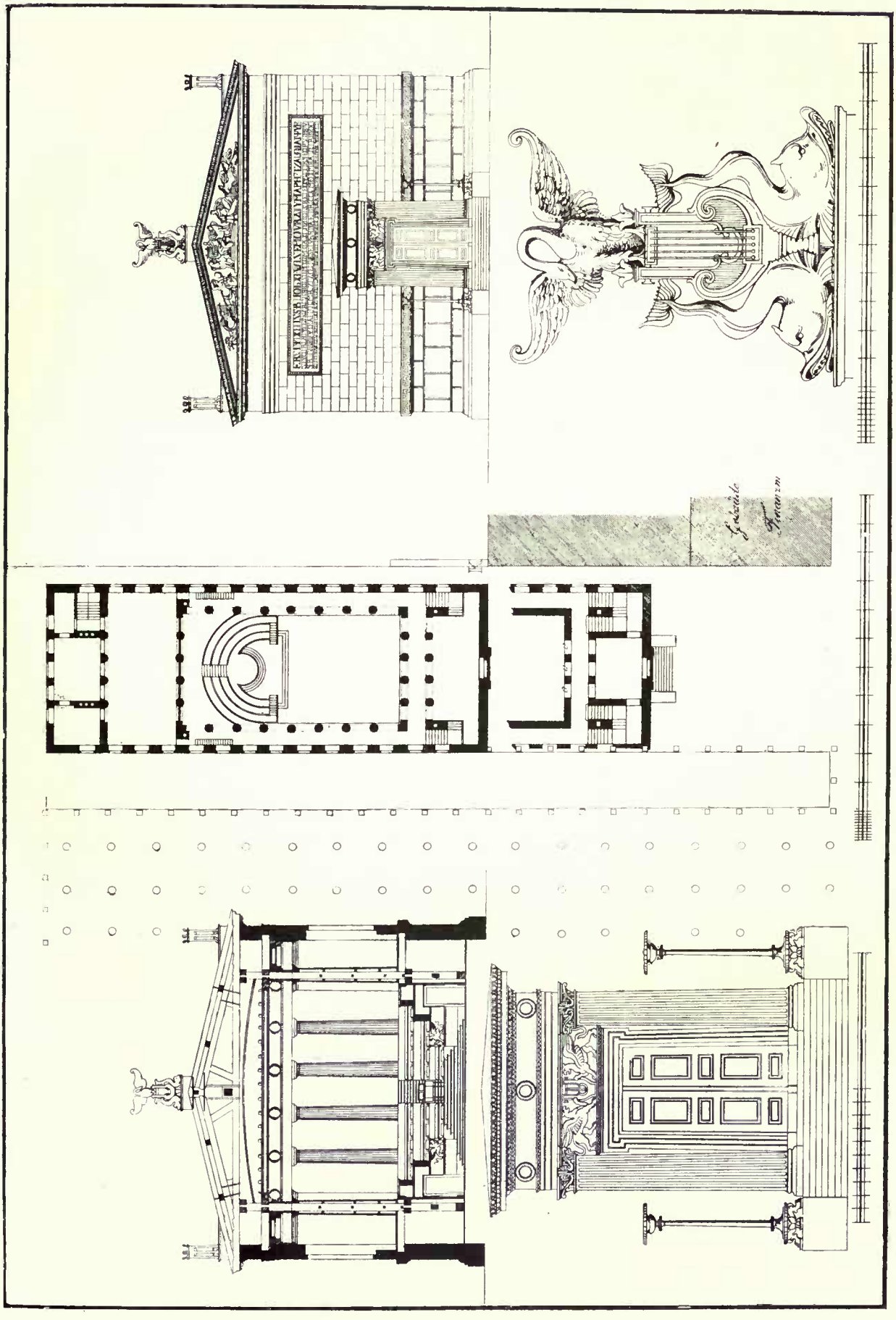
THE OLD MUSEUM, BERLIN: VIEW IN STAIRCASE HALL, FIRST FLOOR



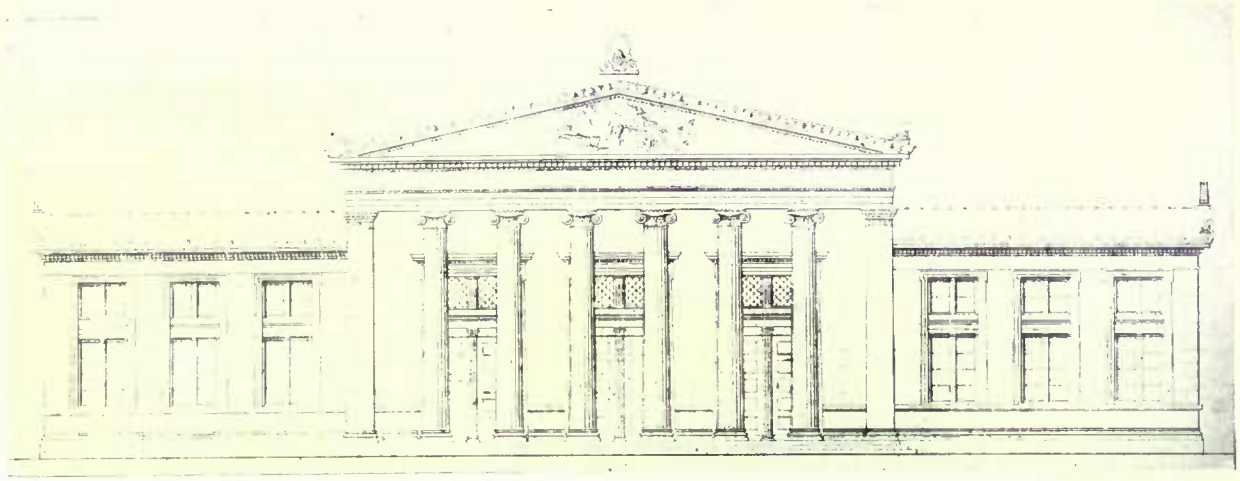
DESIGN FOR PUMP HOUSE, AACHEN



DESIGN FOR SINGING ACADEMY, BERLIN



DESIGN FOR SINGING ACADEMY, BERLIN



THE GUARD HOUSE (HAUPTWACHE), DRESDEN

Belvedere at Schloss Glienicke, and the colonnade and interiors for the Palace of Prince Albert in the Wilhelmstrasse in Berlin. The Customs House was built from his designs in 1835, and the Observatory in 1836.

Schinkel's designs for monuments, bridges, country mansions, and Gothic structures are far too numerous to be recounted in a short article such as this. Let it be sufficient to say that his design for the Schlossbrücke at Berlin, and many of his essays in the Gothic taste, are not representative of his life's work, and are of interest only as representing his efforts in foreign styles.

Long ago he received the appellation of the Luther of German architecture. He sought by every means in his power to spread the gospel of fine art. His knowledge of Classic art, both Hellenic and Roman, was singularly exact and profound, although his travels had been limited to Italy. He possessed the German's love of archæological research, but it was tempered with the Frenchman's imaginative elasticity. Long before Maurice de Guérin wrote his prose poems to the *Centaur*, Schinkel had conceived the magnificent centaur group at Charlottenhof, reproduced on p. 59. He understood the value of the old Classic themes as few did—as no one does at the present day—and he entered into their spirit and had an acute and discriminating perception of their essence.

Unquestionably the whole of Europe was at that time indebted to the English for their research work in Greece, and it is common knowledge that the great things in progress in England inspired similar structures on the Continent. But it cannot be denied that Schinkel was one of the pioneers of the néo-Grec movement, and that both Cockerell and Elmes were not above gleaning something from his teachings.

Schinkel during his later years had many triumphs. He was appointed Ober-Landes-Baudirector, the highest rank in the profession, and after his death in 1841 the King paid a large sum for his drawings as some provision for his family. In the Architectual Academy at Berlin there is a large collection of his relics, sketches, and drawings.

In the conception of a plan he had a fine sense of the value of perspective and vistas. He frequently designed one series of columns behind another, with partial openings in the wall beyond them, through which the eye could catch a glimpse of architectural objects and statuary in the remoter distance.

His knowledge of painting and other of the



MUNICIPAL THEATRE, HAMBURG



PERSPECTIVE VIEW OF DESIGN FOR CHURCH ON THE WERDERSCHEN MARKET, BERLIN



PALACE OF PRINCE ALBERT OF PRUSSIA, WILHELMSTRASSE, BERLIN



MILITARY ACADEMY (KRIEGSAKADEMIE), BERLIN



CASINO AT THE SCHLOSS GLIENICKE



SCHLOSS, CHARLOTTENHOF



PALAIS REDERN, PARISER PLATZ, BERLIN



MILITARY SCHOOL, LINDENSTRASSE, BERLIN



CHURCH OF ST. NICHOLAS, POTSDAM

purely decorative arts enabled him to evolve schemes of great beauty for such interiors as those for the Palace of Prince Albert and that of Count Redern in Berlin, and his travels in Italy were productive of classical inspiration which he happily introduced as opportunity offered; but he never forgot that he was a modern. Like Labrouste, Duc, Duban, and Cockerell, Schinkel looked upon all phases of Classic art as his domain, and by exercising the right kind of selection he did his part nobly and well. Since the war of 1870 Germany has lost the beneficial influence of artistic France; it is true she has tried to seek the light unaided, but so far the search has been futile.

The future holds much in store for the development of Classic architecture. Its ultimate success, however, will depend not on a policy of adventure, but on the continuance of an academic tradition.

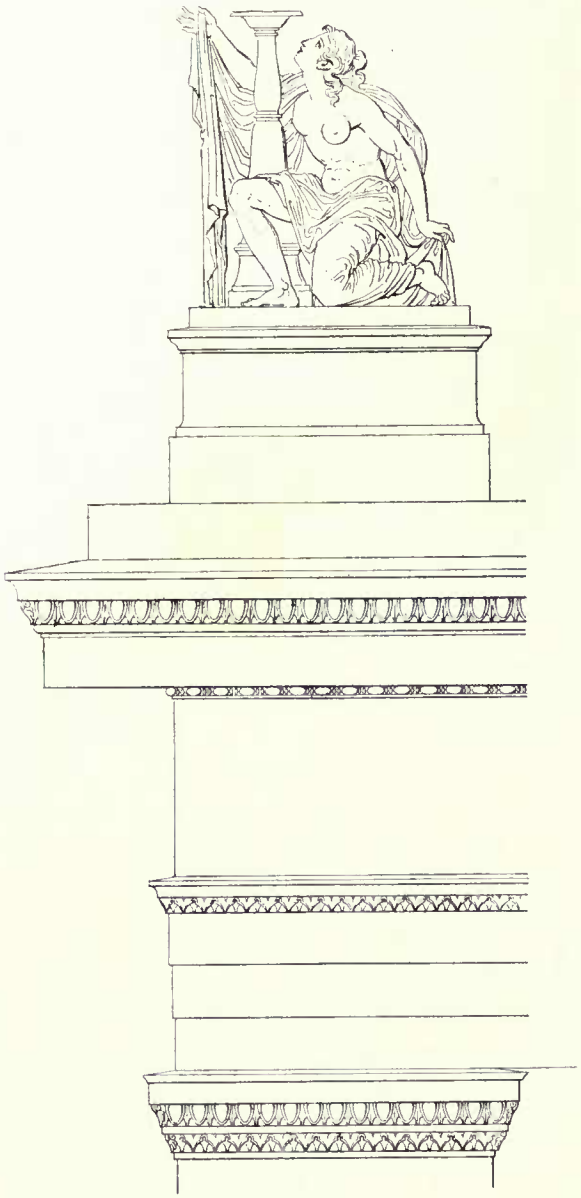
This important truth is one which is gaining credence among all civilised nations. Classic architecture is recognised to be the universal language, and in this respect it is more powerful than literature, because its lessons can be read by all.

Modern buildings in the great cities of the world already show a similarity of character, proving the existence of a common sentiment for the furtherance of the primary truths of design.

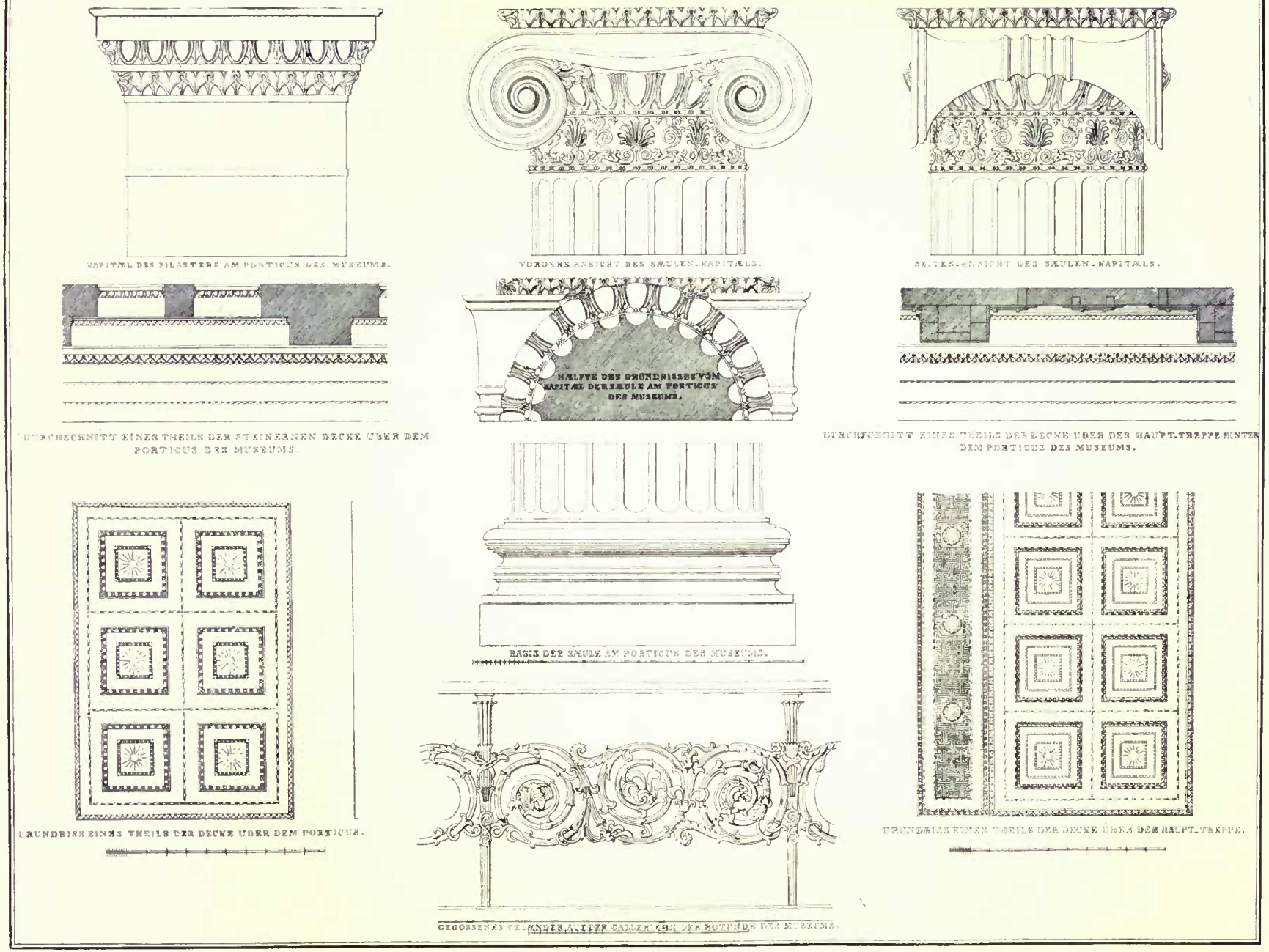
Among the many evils to be combated are the prejudices of schools and sects, the apathy of the indolent, and the narrow-mindedness of those whose horizon is limited to the merely picturesque. It is impossible to emancipate architecture entirely from the conditions of the present day; but these very conditions, if rightly embodied with Classic traditions, will help to further the advance. The useful arts and the fine arts need to be fused, and the distinctions between them forgotten. This will result in a development beside which the Italian Renaissance will appear of subsidiary importance.

A. E. RICHARDSON.

[A monograph on Schinkel has recently been issued by Ernst Wasmuth, the well-known architectural publisher of Berlin, and from this source a few of the accompanying photographic illustrations have been drawn.]



DETAIL OF ENTABLATURE ON OLD MUSEUM, BERLIN



DETAILS OF THE OLD MUSEUM, BERLIN

NEW INTERPRETATIONS OF ROME

BY MAX JUDGE. WITH DRAWINGS BY W. WALCOT

ART and history are ever calling for fresh interpretations. Great events, great achievements, are, indeed, to be measured by the degree in which criticism may return to them for new meanings, prompted by an instinctive necessity in mind after mind to bring the past into touch with the present—the necessity to understand both if we would understand either.

Every age must have its interpretation of Rome. Rome waits, secure in her universal epithet of "eternal," while each in turn seeks for an expression which shall sum up all that the word "Rome" means to it—secure in the knowledge that no new meaning found, in old or new evidence, can ever be her final meaning. Just as archæological research tends ever to revise and correct former estimates in the light of more and more scientific criticism, so every artist gives us a new aspect of the past by an appeal to his imagination, which reaches its highest expressions in such restorations of old buildings as the drawings by Mr. W. Walcot that have inspired this commentary.

Mr. Walcot first exhibited in London four years ago, and he is now widely known as a great delineator of architecture. In the compositions under notice he breaks more ambitious ground, and shows that his art is possessed of a wider significance. His fine appreciation of architectural feeling and quality has led him to attempt a reconstruction of the antique atmosphere that shall only fall short of what has been achieved by a few rare instances in literature. Such restorations possess a greater affinity with literature than with archæology. The archæologist has not command of the artist's power of creative synthesis from which results a unity denied to mere research. And that is why literature or art must ever be the final prism through which the solved problems of archæology must pass to obtain their ultimate value. Writer or artist is ever striving to forget the archæologist, aiming at a composition that shall possess a singleness of impression, and fuse many ideas into one meaning—his conception of a particular moment.

Restorations of ancient buildings are, perhaps, too often undertaken that rely solely on an archæological justification, and cannot point to any real attempt to penetrate into the spirit of the original conception. Without that essential insight of the artist, any reconstruction must tend to become an elaboration of architecture, as an end in itself, taking an ancient motive merely as a basis for evolving, not an individual rendering that has gone for inspiration to the age that produced it, but rather a composition that shall carry on the tradition of a particular school's idea of fine architecture and fine draughtsmanship. In absorbing mere geometry in a broader conception the artist does not invalidate the truthfulness of his reconstructions, which may have been worked out on lines equally correct. He thinks only of its final appeal, its unity, of just how far each part is important, how far his individual expression may be enforced. There must be something more than the purely pedantic methods of an architectural school in any attempt to convey the wonderful intermingling of influences that went to the making and unmaking of Rome.

The remains of Rome exercise so great a power over the rightly attuned temperament that it cannot be content in perceiving them merely as ruins, nor be satisfied with the picturesque side of a dismantled structure. Such a temperament seeks to find a full expression, in what fragments remain, of a maturity of which indeed the last lingering traces may still be preserved. There is a fundamental nature in a great conception which is handed down to us so long as the smallest tangible evidence is left unviolated by wrong notions of material restoration, or we realise that only the artist's individual insight can convey to us anything of a once all-powerful effect. We cannot arrive at the essential art in architecture until we go beyond an elementary analysis of its parts dissociated from every intimate relation with its times. Merely to emphasise plan, section, or elevation does not eliminate aspects which must always be more or less conjectural, and leaves the building at the very moment it commences to possess any value as an expression of times contemporary with it, a commentary on its particular uses, on the people and things brought into relation with it. We must even be willing to forgo much concentration on detail that is very largely accidental if we would view the whole in relation to a larger world.

These compositions insist on the presence in Roman architecture of something not derived from that of Greece, nor indirectly derived. They express what it is essential to recognise if we would fully appreciate the greatness of the Roman genius, and grasp the power, a stimulus above the purely æsthetical, latent in its remains. We may see Mozart in Greek architecture, but to realise the full measure of Roman architecture it is necessary to turn to the stored forces, conflicting emotions, and limitless appeal of Beethoven.

The perfection of the architecture achieved by the Greeks is such that the mind is impelled to



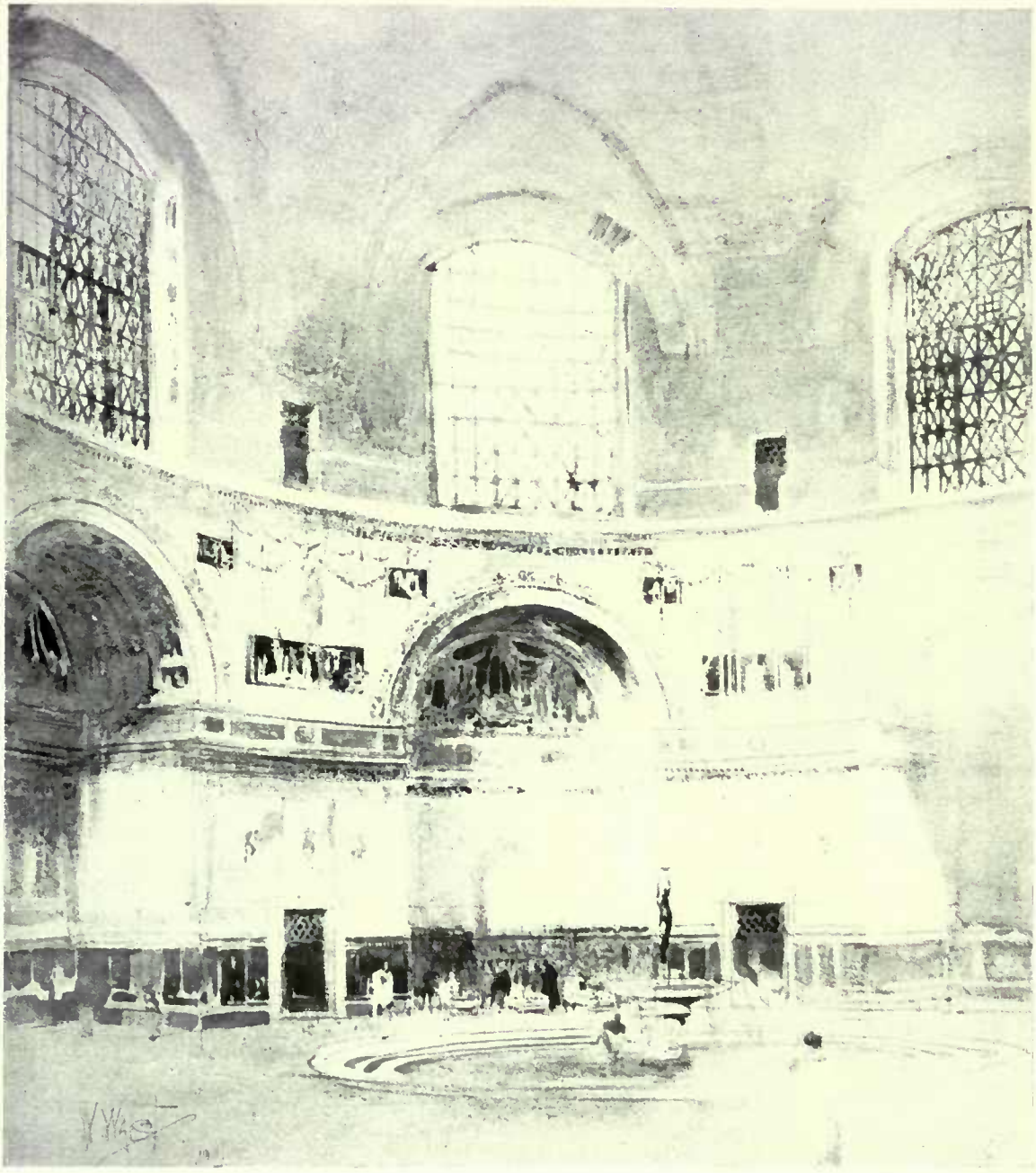
THE BASILICA OF CONSTANTINE, ROME

(From a Drawing by W. Walcot)



THE BATHS OF CARACALLA, ROME: EXTERIOR OF THE CALDARIUM

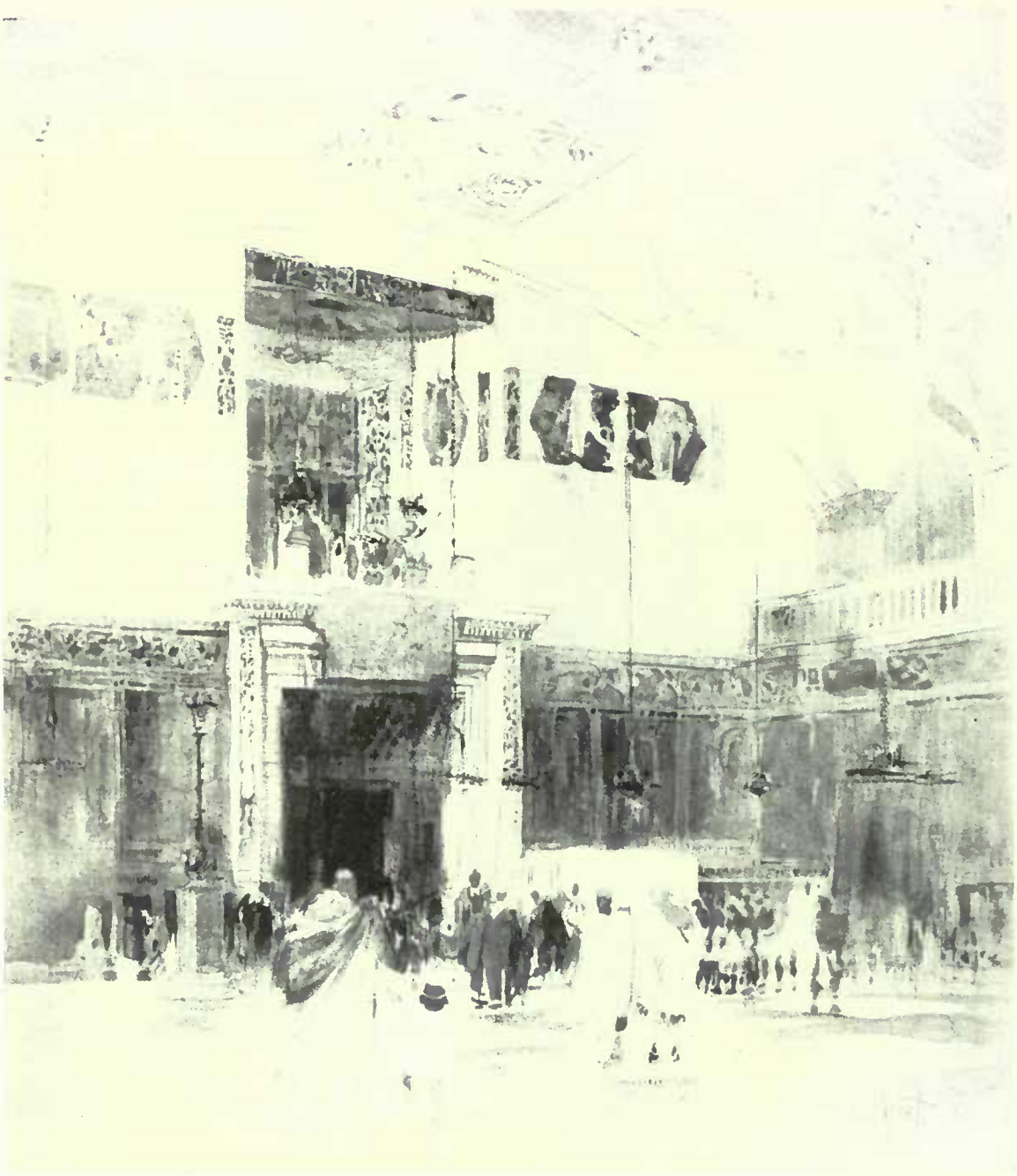
(From a Drawing by W. Walcot)



THE BATHS OF CARACALLA, ROME: INTERIOR OF THE CALDARIUM
(From a Drawing by W. Walcot)

recur to it only as an event in art, a conception outside its perception, what the philosopher would call the thing-in-itself. In such an art we do not see the meanings we see in Rome, those expressions of intimate needs and endeavours that have their counterpart in our own times. From an art that stands isolated in its integrity we must turn to the genius, as something indigenous, of Rome herself. A mere utilitarian adaptation could not have produced a Rome of those inexhaustible influences which later times have derived from contact with all sides of the ancient life that Greek architecture never attempted to effect. It is this contact of architecture with the common life that gives us an insight into the genius of those who subverted the art to that end, for their own ends notwithstanding, and creates the undying claim on modern civilisation that Rome will ever possess. Architecture that embodies an ideal removed from the daily life has no such ever-widening influence; though it fill us with lofty emotions and the promptings of a higher philosophy than the mind can hope to attain, it fails to draw us into the ancient life in the peculiar, intimate manner in which any expression of the Roman spirit does, devoid of those human sympathies that exist for us in Rome, and into which Roman architecture takes us ever deeper.

In the architecture of Rome there is a sense of form that has a universal capacity to prove acceptable. Therein lies its fundamental greatness, remaining after all superfluous and accidental



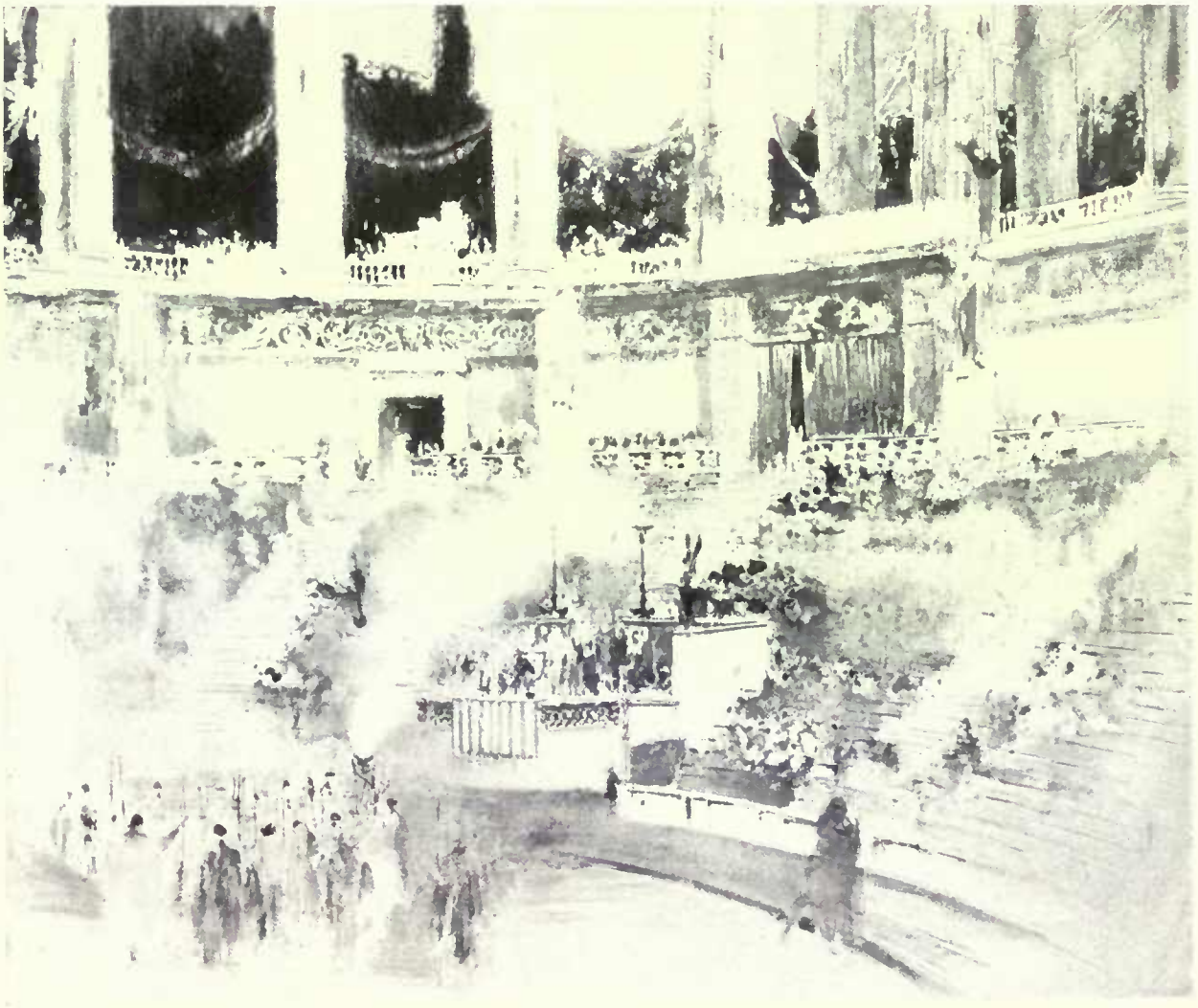
AN ATRIUM IN A ROMAN PROVINCE
(*From a Drawing by W. Walcot*)

character has been lost. We may see something of the power exercised by this feeling for form in the rarer and more unassuming of our own Georgian houses of simple brick and stone that are still to be discovered in London. They make an appeal to us which, in its calm and restful indifference to what is more insistent, brings us very near at times to the spirit of Roman architecture, and emphasises the necessity for the mind to return again and again to refresh itself with the essential nature of the things that endure. Our perception of this spirit may periodically be deadened, through the fleeting effects of more immediate influences; but the vagaries of inspiration can never quench that Roman instinct of what is, and what is not, acceptable: that light and shade of a fundamental *largeness* which no other spirit can replace.

In dealing more in particular with Mr. Walcot's restorations of Rome, the drawing of the Basilica of Constantine (at one time known as the Temple of Peace) offers the most appropriate introduction to the series. The three great vaults that remain, representing roughly a third of the whole, form the most dominating object in a general view of the Forum; their overpowering effect is in no way lessened by the Colosseum in the background, and it is not surprising that these in themselves vast remains of a building stupendous in scale should have appealed to every artist who in turn has fallen under the spell of Rome.

The Basilica, all but completed by the conquered Maxentius, was already being dismantled some three hundred years later, and the restoration shows the building as it must have appeared just before that time—say at the close of the sixth century. As a basilica it was a great departure from the earlier, general type of columned hall, like the Basilica Ulpia, and its towering vaults are only to be considered as being modelled on the huge central apartments of the Imperial baths, themselves suggesting to us great churches, and out of which, at the Baths of Diocletian, Michelangelo evolved the church of S. Maria degli Angeli.

The painted and gilded octagonal *lacunaria* of the great concrete vaults must already have lost much of their original brilliancy by the sixth century. What actual traces have been found of the decoration indicate plainly a decadence of applied art that was gradually merging into the early attempts of Christian art. This composition actually intends to show the Basilica as a Christian place of worship, a phase in its history which is certainly very doubtful and which raises the vexed question whether indeed any of the old Roman basilicas were so converted. It is generally denied that the Basilica of Constantine was so used, its enormous size easily lending to its gradual destruction in providing materials for other buildings when once its original use had been given up. The plates of bronze from the roof were taken for the roof of the original basilica church of St. Peter's, and the last of the white columns from the central hall was removed to the outside of S. Maria Maggiore by Pope Paul V. But before all that, and while the aisles remained intact, or tolerably so, it is difficult not to contemplate, as one outcome of Constantine's decree, some such attempt to accommodate the exigencies of the new religion. Without arguing the point further, the artist's conception has its value in accentuating the fact that there was never any abrupt break between Roman life and the early Christian era. The one gradually passed into the other, imperceptibly but none the less insistently, just as in the whole art of the time the early Christian primitive motives are fused with the last



"A TRAGEDY BY SOPHOCLES"
(From a Drawing by W. Walcot)

lingering traces of the decaying grandeur of the Empire. It is this gradual change that is here expressed. The lighted window, the great bronze candelabra, and the crowd drifting across the coloured marble pavement to the shadowy apse, do not insist on any vital difference from the days of the Basilica as a tribunal, and the artist's particular inspiration does not invalidate what he has been able to convey to us of a great building from fragments that otherwise remain ruins of a departed grandeur.

In the two drawings of the Baths of Caracalla Mr. Walcot has had to rely more on what excavations have revealed of the extensive areas covered by the great *thermæ*, for what now remains of the carcase does not provide that very definite groundwork for reconstruction which is afforded by the great fragment of the Basilica of Constantine. These two compositions are based on the restorations by the late Sergius Andrejewitsch Iwanoff, who died in 1877, and whose architectural studies have been published in large folio volumes by the Imperial German Archæological Institute,* with text by Professor Hülsen. Iwanoff's work is actuated by the purer German methods of archæology, and has less of the tendency of other schools to carry a conjectural restoration beyond justifiable limits. It is this restraint that has inspired the artist, only less than the actual building might have done, to take the reconstruction further, into the domain of his own art, in which he can express his interpretation unimpaired.

The two drawings represent the interior and exterior of the *caldarium*, the great rotunda on the south-west flank overlooking the vast enclosure in which the Stadium was placed.

Though Iwanoff's plan puts the *caldarium* here, according to other authorities this circular room contained either the *laconicum* or the *sudatorium*, and there is no really conclusive evidence of its complete nature. We know that it was a hot-air apartment, on the sunny side of the baths, and a magnificent room; but even in the catalogue of the departments of the great baths contained in the ancient writers there is much confusion, which is no doubt due to the impossibility of applying exactly the several divisions of the original *balneæ* to the complex institutions into which the *thermæ* developed, suggesting club-houses with every facility for recreation in conjunction with the nominal pursuit of the bath.

The view of the interior, with the marble *labra* and its fountain of scent under the dome, gives us a comprehensive idea of the lavish nature of the decorations, and all that luxury and minute attention to the personal comfort in which the Romans must ever be acknowledged as connoisseurs. The exterior composition does not stand in need of much more elucidation. We see the great height of the building, due to the general floor of the baths being raised some twenty feet above the ground level. The dominating feature of the Stadium, it makes with the painted wall-base a striking background to the procession of an Imperial Triumph terminated by a State visit to the baths. In the throng of slave-borne litters and the whole Imperial retinue there is a suffusion of those Oriental influences with which Roman life was already beset.

To appreciate the drawing which Mr. Walcot calls "A Tragedy by Sophocles" we must see in it the scene of one of the theatres that formed part of the scheme of the great villas, like Hadrian's, scattered around the neighbourhood of Rome. These villas were replete with nearly every feature of Roman life—baths, stadium, gymnasium, theatre, and were adorned with the finest works of art that could be procured from Greece. Like the great *thermæ*, they illustrate the gigantic scale of the Roman mind, and it was here that the extreme luxury and boundless wealth of the Emperors were most strikingly seen; here, too, there was a more personal note, of desires and ideas distinct from the great schemes of the capital for maintaining the Imperial popularity: the note of a dilettantism, indulging in individual fancies, which is responsible for perhaps the greater part of what the world now possesses of Greek art. There is indeed a Greek feeling in the aspect of this scene which is only to be thus accounted for. The orchestra is occupied by the chorus, as in Greek drama, bearing the sacrifice, and there is Greek handling expressed in the enclosing screen of garlanded columns, standing relieved against the gardens behind. Around the *præcinctio* are placed antique statues, and we are only recalled to Rome by the splendour expressed in the group of Emperor and suite, the rich mosaics, and the great curtained doorway that hides the flight of steps leading up to the terraces above. Despite this touch of Roman pomp there is a refined atmosphere that one would not have encountered in any public show of the period.

"An Atrium in a Roman Province" is a drawing giving us a broader aspect of ancient life, and might refer to that period of Caracalla's life in which he devoted himself almost exclusively to the Eastern Provinces. He quitted Rome (never to return to it) after he had been sole Emperor little more than a year, and there is here the awe of meeting so dread a personage on one of his frequent visits to, say, the Governor of the Province, with the extravagant outlay of the resources of the Empire which the Emperor's insatiable spirit of aggrandisement demanded.

* *Architektonische Studien*, Part III. Berlin, 1898.



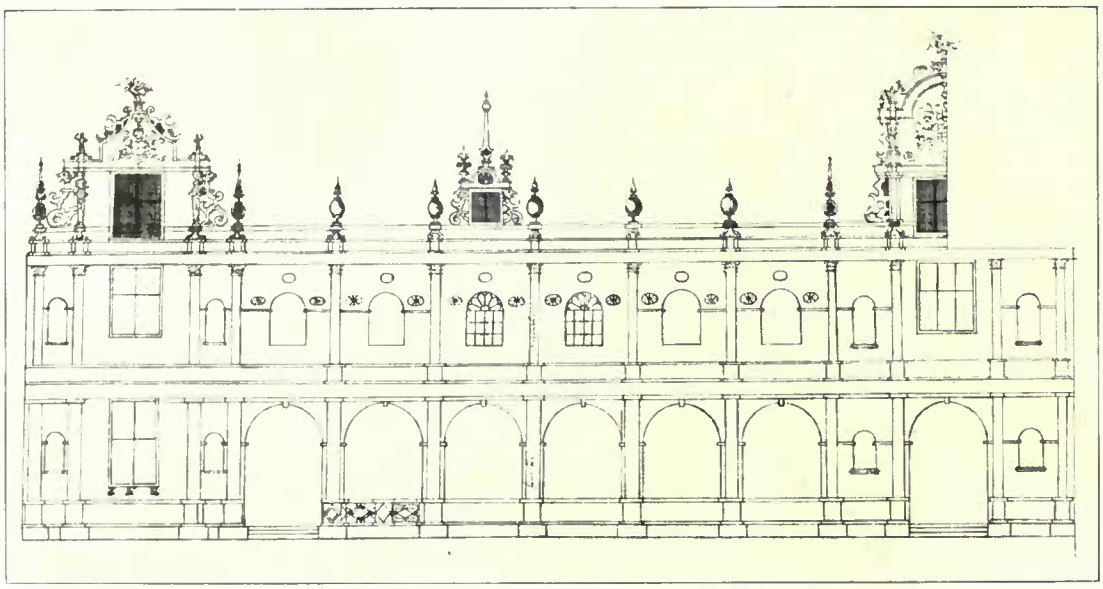
AN EGYPTIAN COMPOSITION

We must content ourselves at present with including in this series Mr. Walcot's masterly representation of ancient Egyptian architecture, which provides the essential interest to an incident of the Roman occupation of Egypt, and may serve as some relief to the purely Roman compositions that the writer has attempted to analyse, inspired as they would seem to be by an innate spirit of the antique world which does not see anything in Rome but Rome. There is growing in archæology more and more necessity to correct the long-prevailing tendency to see only in Rome a reflection of Greek art, and Mr. Walcot provides us with a very appropriate modern echo of the enthusiasm of Piranesi for the genius of the city, and a striking contrast to Winckelmann, drawn to Rome for the realisation of his inspiration of Hellenism, and ignoring those living sympathies between the antique and the modern worlds which absorb the true interpreter of the past.

NEW LIGHT ON OLD SUBJECTS—XII
THE NEW EXCHANGE IN THE STRAND

BY WALTER H. GODFREY

IN reopening what to many readers may be a long-forgotten chapter in London's commercial history, I wish to call attention to a beautiful little drawing from the Smithson Collection which has already been published * but has not been identified with any known building. It is apparently the original plan and half elevation (to a larger scale) of the New Exchange which the first Earl of Salisbury built in the Strand in 1608 as a rival to the Royal Exchange in the City. The fine drawing and delicate detail of the design will speak for itself as an illustration of the work of the period, and its value is increased in that the later drawings of the Exchange bear out its general accuracy. The presence of the Cecil arms reminds us of that indefatigable builder Sir Robert or "Mr. Secretary" Cecil whom we have already seen at work at Chelsea, Hatfield, and his neighbouring house in the Strand.

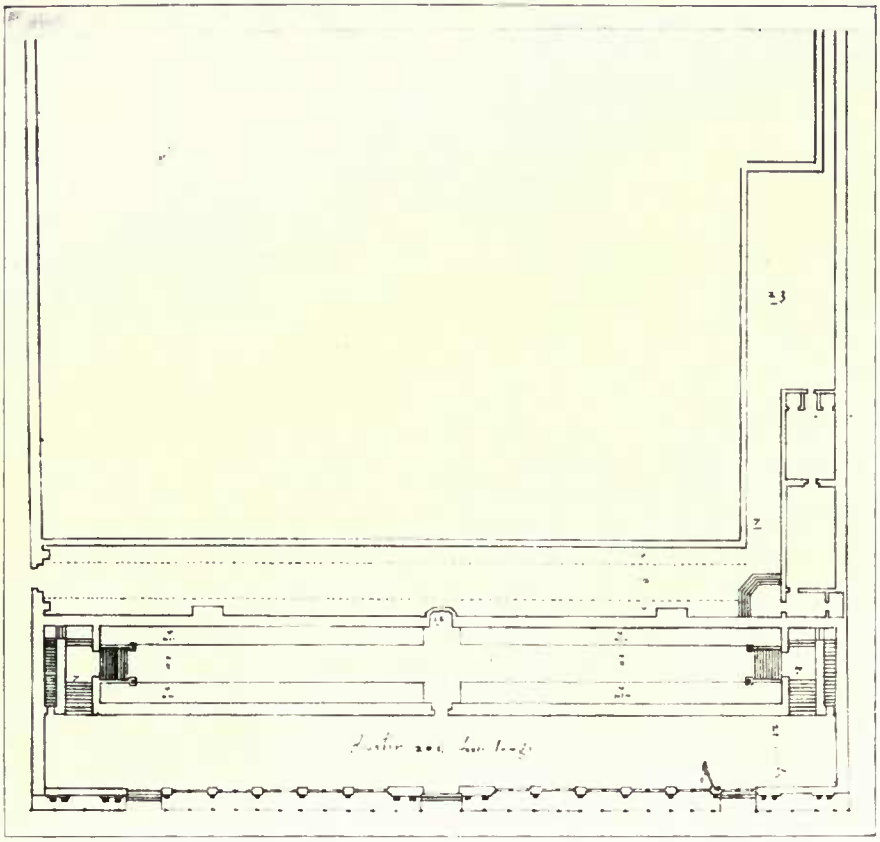


HALF ELEVATION OF THE NEW EXCHANGE
(*From the Smithson Collection*)

I shall not pretend to bring any new information, beyond the plan, to the wonderfully interesting history of this building, for a most exhaustive paper from the pen of Dr. T. N. Brushfield appeared as recently as 1903, and was published in the Journal of the British Archæological Association under the title of "Britain's Burse or the New Exchange," wherein the reader will find a very large amount of entertainment and instruction. It may, however, be of interest to recall one or two of the historical facts regarding the site and its surroundings, and to examine the available topographical material.

Sir Robert Cecil, who built his new house in the Strand in 1602 (where now stands the hotel named after him), was naturally interested in the adjoining property to the west—that occupied by the ancient courtyards of Durham House. The Bishops of Durham had lived in this house for many centuries until they were dispossessed by Henry VIII. Stow says that the house was built by Thomas Hatfield, Bishop of Durham (from 1345 to 1381); but we know that Otho, the papal legate, lived here in 1238, and in the following passage the topographer Norden traces it back to the famous thirteenth-century bishop who built and fortified the manor house of Eltham, afterwards the royal palace: "This howse, called Durham or Dunelme House . . . was buylded in the time of Henry 3 by one Anthony Becke, Bishop of Durham. It is a howse of 300 years antiquitie, the hall whereof is stately and high, supported with lofty marble pillars. It standeth upon the Thamese veriye pleasantly." Norden wrote in 1593, and he thus places the date of the aisled hall as the latter part of the thirteenth century, a period which would agree with his reference to Purbeck marble shafts, and with the character of the windows indicated on a sketch-plan of 1626, which we shall consider later on.

* The drawing appeared in a paper by Mr. J. A. Gotch in the Journal of the Royal Institute of British Architects for Nov. 21, 1908. I am indebted to the author and to the Institute for their kind permission to use the block.



PLAN OF THE NEW EXCHANGE
(From the Smithson Collection)

The Bishops of Durham returned to the house for a brief period under Mary, and were finally reinstated by James I, after which they continued there until 1640. From 1584 to 1603, however, the house was tenanted by Sir Walter Raleigh, who, says Aubrey, "lived there after he came to his greatness." He adds, "I well remember his study, which was on a little turret that looked into and over the Thames, and had the prospect which is as pleasant perhaps as any in the world." During this period, in 1600, the buildings of the outer courtyard facing the Strand were destroyed by fire, and it was these ruins which Cecil replaced by his New Exchange when he purchased the frontage in the first years of the reign of King James.

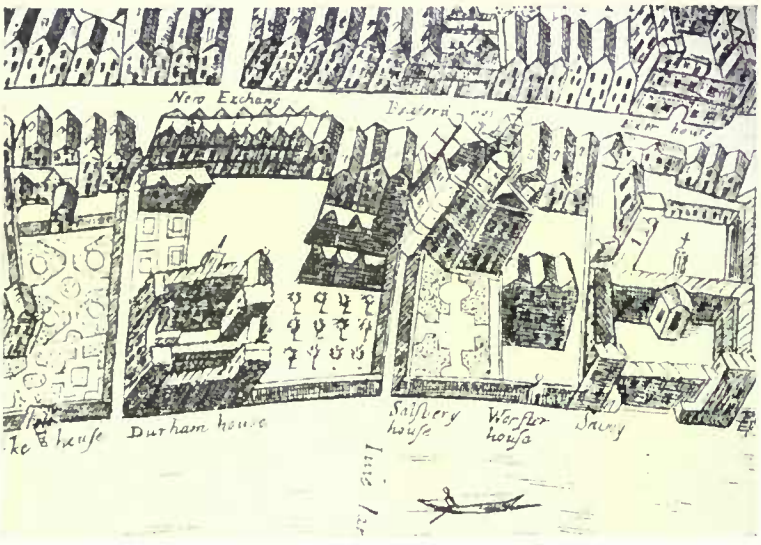
The principal apartments of Durham House lay right on the river bank and occupied the position of the present Adelphi Terrace. The relative position of this Gothic building and Salisbury House is well shown in another * of Hollar's charming little riverside views, a facsimile of which we reproduce here with the kind permission of the Trustees of the Pepysian Library, Cambridge. The drawing shows the gables of the New Exchange appearing over the top of the older buildings. Another drawing of Hollar's—that beautifully executed map of the west-central part of London—gives us in its extreme south-west corner a good idea of Salisbury House, and the three buildings are shown with less care in Faithorne's valuable panoramic map of London. A plan in Strype's Stow (ed. 1720) gives miniature drawings of the buildings of the Exchange and Cecil's house, and shows also the tower-shaped river gateway which stood in the garden of the latter, and of which particulars are preserved in the Record Office under date 1610, being a "Specification of a plan by a Mr. Osborne, for making a portico at the south end of the Earl of Salisbury's garden in the Strand" (*Vide* Wheatley and Cunningham).

Much, however, as we are helped by the skill of Hollar and Faithorne to feel some little of the atmosphere of this historic site on the river bank, we were fain to have some more detailed knowledge of the homes of Sir Robert Cecil and Sir Walter Raleigh. Some fortunate chance may perhaps yet bring more information in the

* The drawing of Northumberland House reproduced in THE ARCHITECTURAL REVIEW for Dec. 1911 was one of the series.



DURHAM HOUSE AND SALISBURY HOUSE, BY HOLLAR
(From the Pepysian Library, Cambridge)

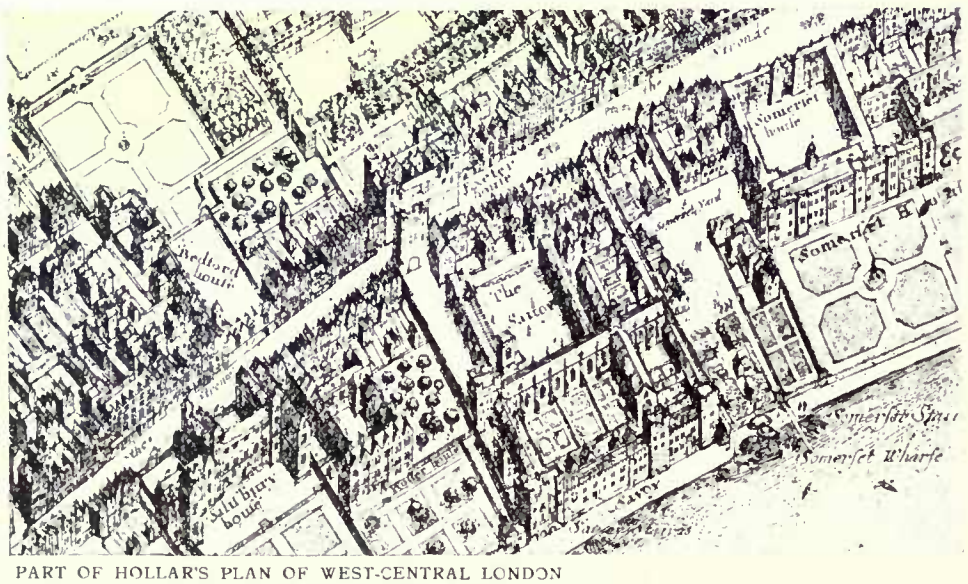


DURHAM HOUSE AND SALISBURY HOUSE
(From Faithorne's Map)

course of further research. Dr. Brushfield indeed has been able to take us one step in this direction in his discovery of a curious sketch-plan of Durham House and the New Exchange, made in 1626, and preserved in the State Paper Office. "It was apparently made," he says, "to assist the enquiry into some tumultuary proceedings that took place on February 26th of that year at Durham House, then the residence of the French Ambassador, incident to the attempted arrest of some English Roman Catholics who had attended service in the Ambassador's private chapel there." As will be seen by the simplified tracing which is reproduced with this article, it is of the rather tantalising form which combines elevations with the plan, and which scarcely gives us accurate details of the arrangements. We can see, however, that it was once a noble house with two large courtyards and imposing gateways. Its great hall and lofty range of apartments towards the east are clearly indicated, and the position of the chapel is well shown, a building which we are just able to distinguish in Norden's well-known view of Westminster. This plan of 1626, moreover, in giving us an idea of the fine 13th or 14th century windows of the great hall, enables us to understand Hollar's sketch of the river front more accurately. The arches, which Wilkinson, in his interpretation of Hollar in *Londina Illustrata*, took to be corbelled supports for the battlements, are clearly the windows of the hall which appear over the low curtain wall against the water's edge.

Nor are the suggestions regarding the way in which the rest of the site had been disposed less interesting. "Britain's Burse" or the New Exchange fills that part of the frontage to the Strand which lies between "the Great Street Gate" and the boundary of the York House property on the west, and the "Common Passage from the Water's Side" which passed along the rear of the Exchange and down the boundary to the Thames is plainly if not accurately indicated. This passage, shown also on the Smithson plan, led to the river stairs which Hollar places beneath the western tower of Durham House.

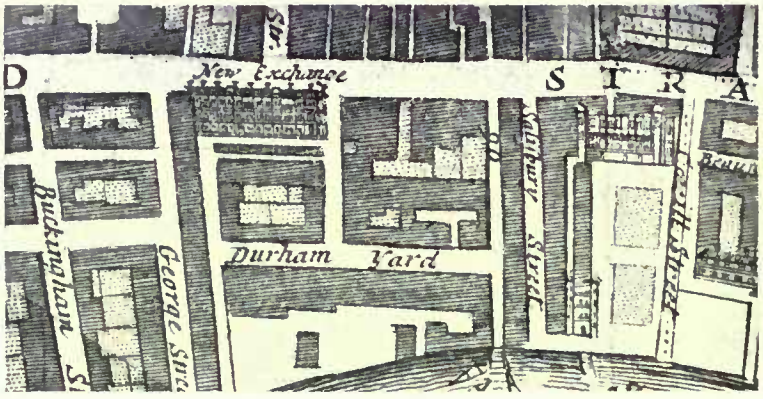
Sir Robert Cotton's house presents at first sight a difficulty. It is shown on the plan of 1626 as lying westward of the boundary within the York House property, but this appears to be a draughtsman's error. Dr. Brushfield cites the lease (1608–9) "to Thomas Wilson of the Strand" of what is evidently this plot of land "lyeinge and beinge on the south side of the new buildinge lately erected and new builte by the Lorde Treasuror where Durham Stables did stande towardes the west ende of the same new buildinge next to the wall which divideth Yorke garden from Durham Yarde." The plot measured 8 yards from the New Exchange southwards, and 7 yards from the York garden wall eastwards towards Durham Yard, and Wilson covenants not to build within 6 ft. of any window of the new building. Wilson built his house on this diminu-



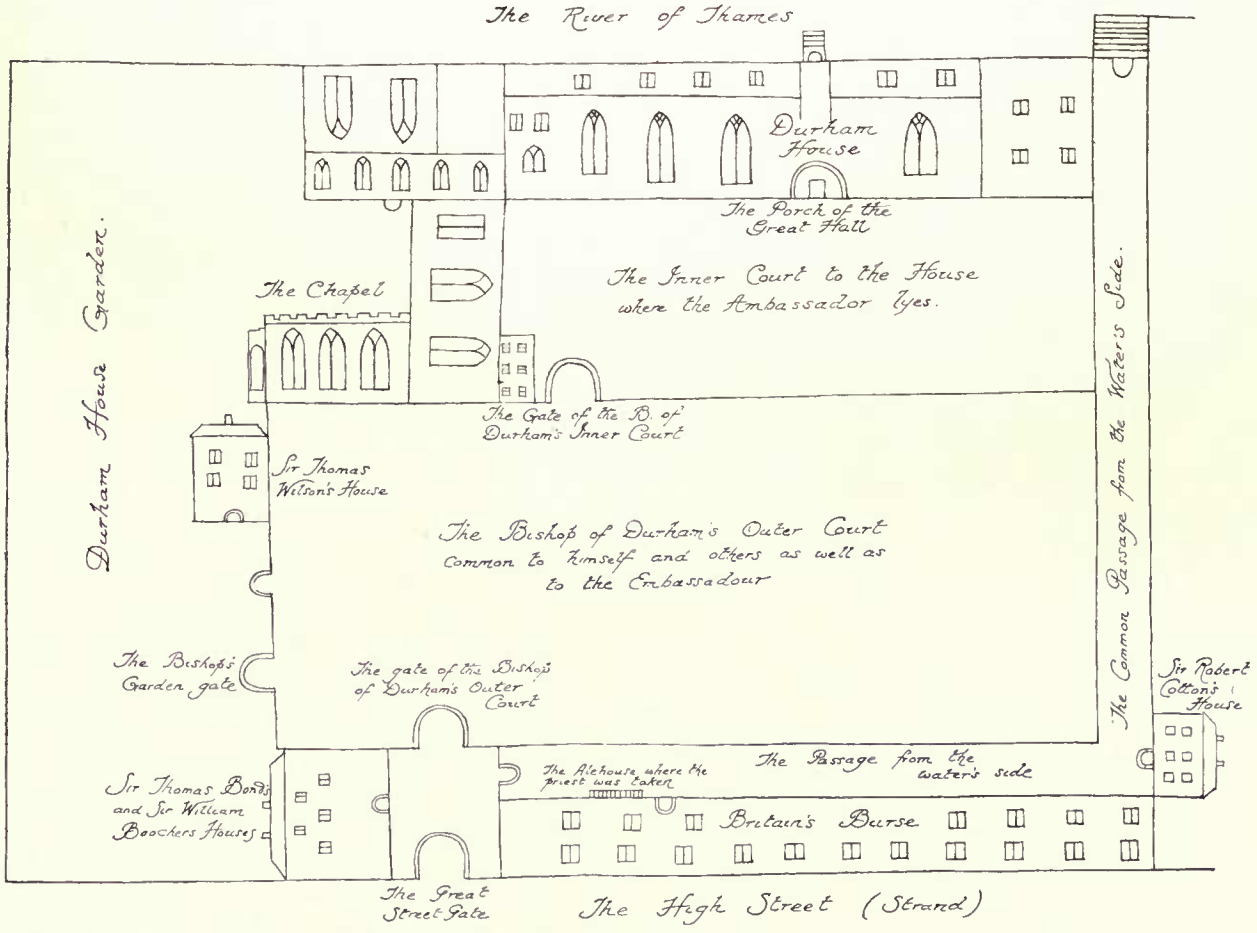
PART OF HOLLAR'S PLAN OF WEST-CENTRAL LONDON
SHOWING SALISBURY HOUSE

tive plot, and in 1618 he sold it for £374, the conveyance, as quoted by Dr. Brushfield, giving further evidence of its exact position, thus: "All that messuage or tenement with a garden . . . together with one little yard lying upon the west syde of Durham House . . . abuttinge on Brittaine Burse there on the North, the garden of the capital messuage called York House on the part of the West and on the passage leadinge from Brittaine's Burse to the Ryver of Thames on the parte of the East and South." The last words show that the passage skirted Wilson's garden on two sides, and this is borne out by the break in the wall of Durham Court shown in the Smithson plan, the site having evidently been enlarged by purchase since the date of that plan at the expense of the area of the outer courtyard. In the 1626 plan, Sir Thomas Wilson, who was in the service of Cecil and was the first manager of the Exchange, is shown as occupying another house near Durham House Chapel. He seems to have built it before he disposed of his first house, which, as we have seen, was occupied in 1626 by Sir Robert Cotton.

As regards the fabric of the New Exchange itself, we can see by the Smithson drawing that it was originally intended to be of two storeys in height, with elaborate central and end gables (apparently having false windows) and two small intermediate gables. The elevation to the Strand was skilfully designed, the building having two open arcades of six round arches on the ground floor placed between the end and middle blocks. The front was decorated with two orders of pilasters, superimposed, and the windows of the first floor were circular-headed where they appeared over the arches below, but were square below the gables. Entrances were arranged through the eastern and western arch of the arcade and through a similar archway in the centre.



PLAN OF DURHAM HOUSE ESTATE SHOWING THE NEW EXCHANGE AND SALISBURY HOUSE
(From Stow's Survey, 1720)



PLAN OF DURHAM HOUSE AND THE NEW EXCHANGE, 1626

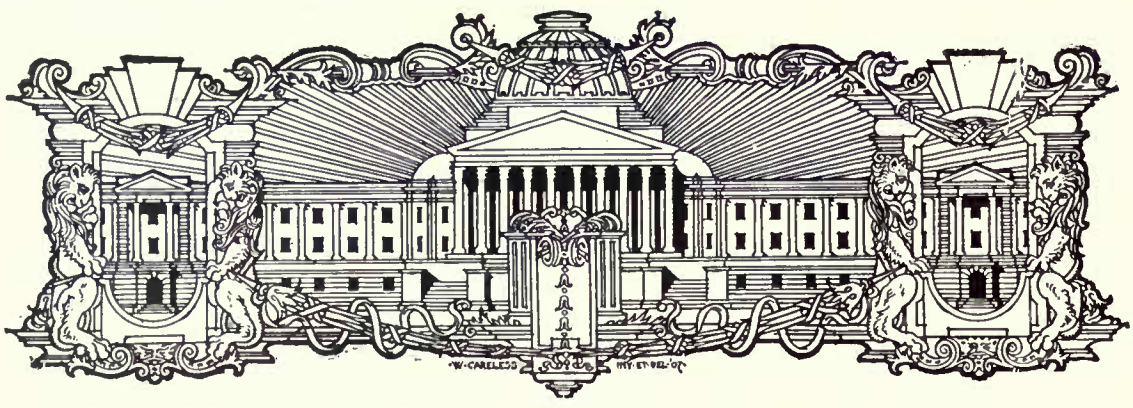


THE NEW EXCHANGE (EIGHTEENTH CENTURY)
(From a Drawing by T. Hosmer Shepherd)

That this design was carried out is evident from the careful water-colour drawing of T. Hosmer Shepherd, which, though drawn many years after the destruction of the building, must have been based on an actual view. The Exchange is here shown with an attic storey, and the Jacobean gables have disappeared in the general remodelling of the upper part, which, with its long cornice and dormer pediments, suggests the early part of the eighteenth century. An intermediate stage is represented in an engraving reproduced by Dr. Brushfield, where the attic storey is also shown, but the first-floor windows are still with circular heads, and the little medallions of the Smithson plan also appear. The pilasters, however, are lacking above the arcade, and it is possible that these were omitted from the first.

The internal arrangements of the Exchange show an inner and outer walk which was repeated on both floors, each walk being occupied with small booths or shops, the space allowed for the latter being 8½ ft. and for the walk 10 ft. A large number of small traders, such as jewellers and milliners, took advantage of this method of showing their wares, which was already in vogue at the Royal Exchange, and James I followed Elizabeth's precedent in regard to the latter building by opening it in person, naming it at the same time "Britain's Burse." At one time, notably at the Restoration, the place became very fashionable, and the trade was extremely brisk. A basement (the steps to which are shown at the back of the building in the 1626 plan, and are marked "the alehouse where the priest was taken") was let as a tavern, and here, too, it seems that Pepys went for his daily glass of whey when that drink was in fashion. The "taverne underneath" is referred to in a series of verses entitled "The Burse of Reformation" (1658), written in alternate praise and depreciation of both the old (Royal) and the New Exchanges. The slope of the bank towards the river would probably raise this basement largely above ground and give the Exchange the appearance of an extra storey towards the south.

The New Exchange undoubtedly proved a great success, and its principle of including many shops under one roof has been often imitated down to our own day, although the great Stores are now doing the same thing more completely under one ownership. We are told that it fell in popularity after the accession of George I, and in 1737, after an existence of 128 years, it was taken down. As one of the well-known resorts of fashion of the seventeenth century, it has an important place in the contemporary dramatic and periodical literature, and several books bear the imprint of publishers who hung out their signs at Britain's Burse. The Smithson drawings are therefore a welcome addition to our information, and are interesting in giving us the architect's own draft of a Jacobean building of somewhat singular requirements.



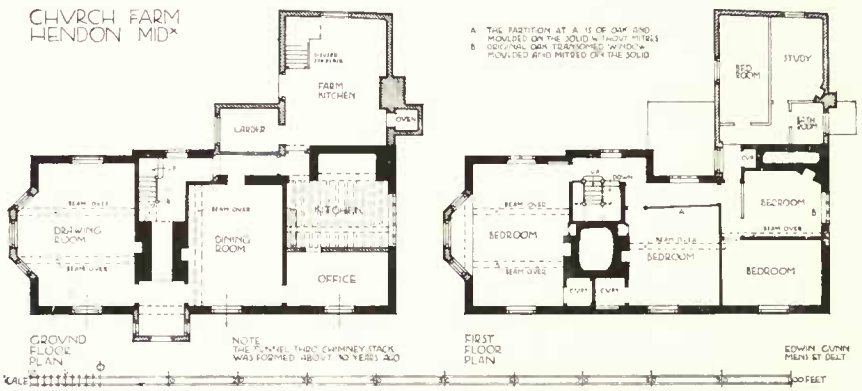
HENDON

BY EDWIN GUNN, A.R.I.B.A.

NOW widely known owing to the institution near by of the London Aerodrome, the village of Hendon stands in relation to the metropolis as but a few short years ago did many another pleasant village on the outskirts of the city. Avoided by the Midland Railway Company's line, whose station miscalled Hendon has occasioned the growth of a distressful congeries of mean streets, a full mile away, beside the Edgware Road, the old village yet retains much of its rural character, which it may be feared will not long survive in face of its recent notoriety, aided by the projected extension of the Charing Cross and Hampstead Railway. It is indeed a melancholy paradox that the rural charm of such a district is at once its attraction and its undoing. Already signs are not wanting of the coming change.



Garden Front



CHURCH FARM, HENDON



CHURCH FARM, HENDON

The neighbourhood of the parish church has been disturbed by the intrusion of inharmonious dwellings bedizened with sham half-timbering and similar banalities utterly foreign to the character of the place.

It is around this spot that the chief interest of the village centres. The church itself is not architecturally exciting, though its setting in a typical village churchyard, approached by a pleached lime walk leading to the south porch, and surrounded by fine old yew trees and good Georgian altar-tombs, is all perfectly in the picture. It contains, however, a sculptured Norman font of considerable interest, and its general internal arrangements are worthy of remark owing to the preservation intact of the galleries inserted in the aisles and west end during the eighteenth century.

Immediately adjoining the churchyard is the Greyhound Inn, rebuilt about fifteen years ago, and next to this is the building which constitutes Hendon's most valuable legacy from the past—Church Farm, whose three snow-white gables, old tile roof, and massive chimney-stack eloquently bespeak a sixteenth-century origin. There is a

sterling simplicity about its design which makes a continued appeal to the senses. Internally the house has been modernised with doubtless an increase of convenience, though with great loss of beauty; but evidence of the date of its construction is here equally certain, a good panelled partition on the first floor being framed in the typical Tudor fashion with many small panels divided by stiles and rails moulded and stopped without mitres. This is evidently in its original position, and, taken with a window-frame in an adjoining room which seems the only original one remaining and shows mitering on the solid, should fix the date of erection within reasonably close limits, since mitering is uncommon earlier than 1550, and stopped mouldings did not persist much later.



BURROUGHS FARM, HENDON



OLD COTTAGE, CHURCH END, HENDON

The house is picturesque when seen from the road, but its finest effect is obtained from the lower fields behind, from which it stands up finely against the sky, grouping well with the church tower and several noble trees. It is curious to note that an engraving entitled "Hendon Church," published in 1797 by J. P. Malcolm of Somers Town, unmistakably shows the fine elm-tree seen to the left of the house in the view on the opposite page. This engraving, however, depicts the house as flush-fronted with *four* gables in place of three, as it would then have appeared. It also shows the shaft of the great chimney devoid of its cap, as probably it then was, the upper courses as now existing being an obvious restoration, though in all likelihood reproducing the original form.

The principal alterations which have been made from time to time comprise the addition of the farm kitchen and rooms over, of the bay window, and probably the porch (though this last may possibly have been altered only). A further important change was the formation of the passage going bodily through the base of the great chimney, and the consequent replanning of the staircase. That this occupies its old position is reasonably clear from the stepped string-course above the lower window in the centre gable of the garden front. The floors—once open, as that in the kitchen yet remains—have had plastered ceilings formed below, and the oak beams are now cased, while sashes have been inserted in most of the window openings.

The building is excellently cared for by the present occupants, and its annual coat of whitewash makes it always a striking object from the low road leading to Page Street and Mill Hill. Most of the farm buildings have been rebuilt, but a weather-boarded barn on a base of thin bricks remains.

Opposite Church Farm is a picturesque but dilapidated cottage, now divided into three, shown on this page. Other old buildings in the village are the range of low buildings near



THE CHURCH AND CHURCH FARM FROM THE FLYING-GROUND
(From a Water-colour by Edwin Gunn)

the pond, partly occupied by a laundry and partly as a dwelling-house, while just below these on the road leading to Golder's Green is an interesting weather-boarded Georgian house (Burroughs Farm), fast falling into decay.

THE WELLINGTON MEMORIAL IN ST. PAUL'S CATHEDRAL

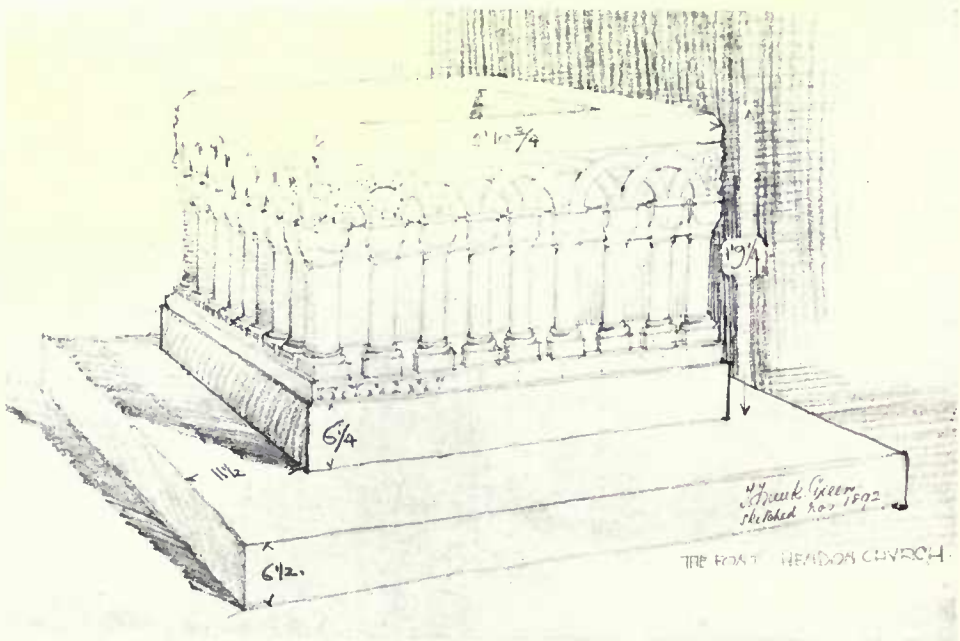
More than fifty years have elapsed since Alfred Stevens made his sketch-model for the Wellington Monument in St. Paul's Cathedral, yet only within the past month has the work been completed, the unveiling ceremony having taken place on January 25th. It is a curious reflection on our taste that this our noblest monument should have remained all these years unfinished. When, early in the sixteenth century, Torrigiano (or Peter Torrysany of Florence, as the English called him) came to work on Henry VII's tomb he brought Renaissance ideas with him, ideas which were to germinate and burst into flower a hundred years later. (This Peter Torrysany tried to induce Benvenuto Cellini to accompany him to England, but the latter refused, as it was Torrysany who had broken the nose of the "divine Michelangelo.") In the early years of our Renaissance many delightful tombs were made, particularly by Nicholas Stone; but during the following centuries the inspiration slowly died out, until suddenly Stevens appeared, reaching at a bound a point where he stands alone. It has been said that the general design of the Wellington Monument was suggested by Leonardo da Vinci, and the pose of the equestrian statue by Donatello's "Gattamelata" at Padua. Admitting these influences, and the yet more obvious one of Michelangelo, the achievement of Alfred Stevens is a great one, and unexplainable. He was indeed born out of his time, and nothing in art history is more tragic than the reception he received. The great bulk of his work



OLD BUILDINGS NEAR THE POND, HENDON

consists of sketches for every imaginable thing, with the humiliating words "never executed" written under the titles. Now at last he is coming into his own—or rather we are coming into our own in being able to appreciate our greatest native sculptor. A collection of his work is to be seen at the Tate Gallery, and now that the equestrian statue of the Duke of Wellington in bronze has been completed, the monument no longer wants its crown. On the death of the artist the model of the horse and rider was removed to the crypt of the cathedral, where it lay unobserved for many years. It was unfinished in several respects; one of the hind-hoofs was missing, it had only a stump of a tail, besides being broken in places.

With the exception of the Duke's head the whole statue was very rough. But it was possible to make good the missing parts from the complete sketch-model in South Kensington Museum. As Mr. D. S. MacColl wrote in 1903: "We now find ourselves in face of the question, How far can this model be regarded as Stevens's final and finished design? His biographers . . . state clearly that he looked forward to the completion of his entire project, in spite of the refusal of the authorities at the time to admit the horse. How far can we accept the existing model as his last word? To this question it may be replied that no man can be certain, with a fastidious lover of perfection like Stevens, that had he lived he would not have modified his project even in matters affecting its general design. But this is certain, that no man can affirm what changes, if any, of a radical kind Stevens would have made. . . . Stevens's magnificent design is there, arrested, possibly, in some particulars by his death; but in a shape that no living man, even if he had Stevens's genius, would have the right to touch, supposing he had the desire. No equestrian statue ever erected has escaped criticism from the point of view of the action and anatomical details of the horse. Stevens's will, like others, be the mark of such criticism. But as Mr. Legros has well said, anyone who took in hand to correct a design by Stevens 'would cover himself with reprobation and ridicule.'" The point to be considered therefore was, How much might be done by another hand before the model could be cast? Obviously the less the better. When a few years ago a committee was formed for the completion of the monument they caused piece-moulds to be made of the model in the crypt, and were thus able to have an exact facsimile of it, leaving the model absolutely as it was. It was on this cast that Mr. John Tweed had to work, making up the missing parts, and preparing it for casting in bronze. His plaster cast was exhibited in 1903 *in situ* for a few days, but it was then impossible to form more than a general idea of the merit of horse and rider. Now the bronze is in place it completely justifies the committee in their wish to have the monument finished; for, in spite of some imperfections, the equestrian statue is perfectly in scale with the rest of the work, and forms a worthy crown to what is surely the noblest monument in England. Manifold as are the differences in the finish of the statue, when compared with the groups of "Valour" and "Truth," its fine design gives point to the whole monument. Stevens always felt this, and although Dean Milman refused to admit the horse, the artist persisted in working on the model; and if it does not represent his last idea, it surely does his penultimate one.



THE FONT IN HENDON CHURCH. DRAWN BY T. FRANK GREEN, A.R.I.B.A.



THE WELLINGTON MEMORIAL IN ST. PAUL'S CATHEDRAL, LONDON:
THE FIGURE, IN BRONZE, COMPLETED BY JOHN TWEED FROM ALFRED STEVENS'S PLASTER MODEL

THE PRACTICAL EXEMPLAR OF ARCHITECTURE—LXVI



GATE TO YARD, OFFICES, ETC., "CRAIGIEHALL," CRAMOND, EDINBURGH

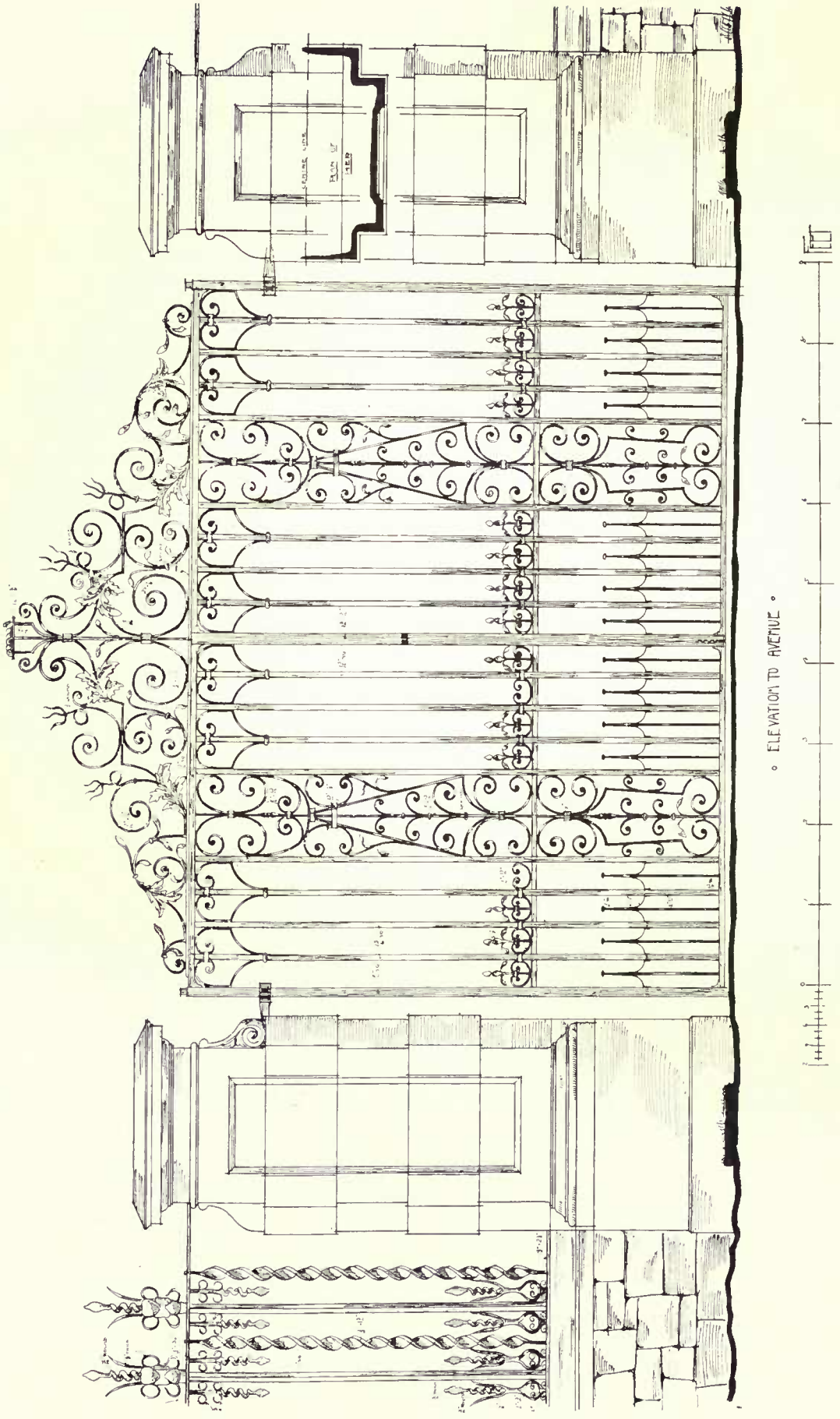
FEW accessories to architecture are capable of more various treatment than wrought iron. It is so pliable in working that the most extravagant fancy may be indulged; and, again, it may be used with the utmost reticence with no less pleasing effect. So that it is practically to everybody's hand. And one remembers with equal pleasure the splendid grilles at Hampton Court or St. Paul's Cathedral, and the simple rose-entwined gate of some country garden, whose bars are little thicker than the tendrils of rose and honeysuckle that enwreathe them.

Sometimes the "smiths" imitated the exuberance of natural growth with wonderful results. It is unnecessary to take any wider arena than Britain in order to see this; to compare it with the manifold wonders of Spanish and French smithing is useless, for the aim of each is different. If we owe a great deal to a Frenchman (Tijou), we have developed along lines of our own. We have less of art, perhaps more of homeliness.

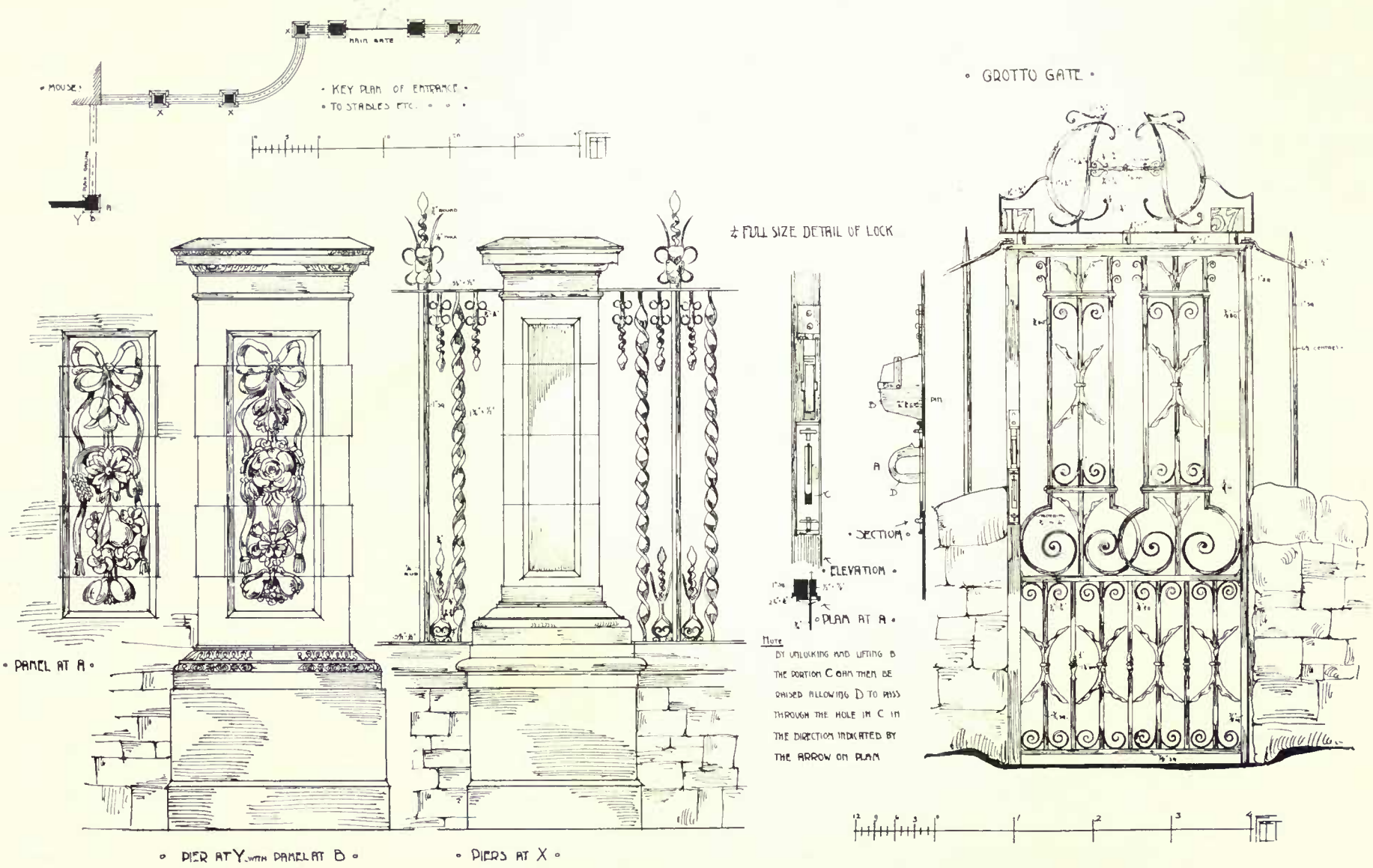
Tijou published his book of designs for hammered ironwork in 1693, when he had completed his work at Hampton Court, and it is to this book and



GATE TO GROTTO, "CRAIGIEHALL," CRAMOND



GATE TO YARD, OFFICES, ETC., "CRAIGIEHALL," CRAMOND, EDINBURGH
MEASURED AND DRAWN BY JOHN B. LAWSON



DETAILS OF IRONWORK, ETC., AT "CRAIGIEHALL," CRAMOND, EDINBURGH
MEASURED AND DRAWN BY JOHN B. LAWSON

his example we owe the impetus which made ironwork so interesting and fascinating for one hundred and fifty years. Mr. Starkie Gardner, in his monumental book on ironwork, dismisses Scots work in a single page; perhaps its bulk bears so small a proportion as this to English work. The little that remains, however, has a character of its own. The larger gate from "Craigiehall," Cramond, is of fairly ordinary type, with overthrow and apparently the remains of a crest. It opens in two leaves, each of which has a scroll panel in the middle. The dog-bars have their points blunted, perhaps a concession to the Society for the Prevention of Cruelty to Animals, if such a society existed in those days—the early years of the eighteenth century. The grotto gate is much more unusual. Perhaps the most original feature is the large monogram with the small date at the bottom of it. I do not remember to have seen another such arrangement. But the main difference between Scots and English work can be seen in the iron plate at the side of the gate—the twisted flat bars, the spikes, the crestings, are unlike any English work. The gate piers themselves are substantial, but not particularly good specimens of design.

EDINBURGH REVISITED

A REVIEWER of books in these pages is, as a rule, concerned mainly with facts, and "facts are chiels that winna ding." He looks to see them set forth lucidly at the best, happy to be able to omit notice of the writing as such. We will admit at once there is no quarrel with Mr. Bone's facts, but what we should wish to point out is the personal and human note he strikes in the narrative of his impressions. This note we miss too much in architectural writing, the absence of which must always void something of truth; for architecture is humanity's expression of its hopes and fears and aspirations. Everybody knows Edinburgh and has his own ideas about it. But our author's, in spite of his great forerunners —R. L. Stevenson, Alexander Smith, and Robert Chambers—are original and humorous, and may very easily fit on to any preconceived idea without tearing it to rags. For here is no iconoclast, but one who endeavours to build up a new picture of Edinburgh out of its face, its windows, its interiors with figures, its grace o' life and its ghosts, so fascinating in its aspect that one feels one could never tire of contemplating it. A high service to any city! Edinburgh, like a few other cities, deserves it. The countenance of the city is painted very lifelike—the old and the new town depicted in their true relation. The tall *lands* of the former with the hivelike activity of their closes, the eighteenth-century formality of the latter, are touched by a brush dipped in the golden pigments of romance. Indeed, it is like that the spell of Edinburgh has fallen on this her latest panegyrist, as it did in his day on Scott, and again on Stevenson. Under the hands of the author the buildings become possessed of an almost human physiognomy—mystery hangs about the windows, the dark closes, the turret stairs, even in the daytime, whilst at night "the whole astonishing spectacle of the dark city, with its lit windows rising so starkly out of the grass or rocks, reacts like poetry and music upon that hinterland of dreams that even the most prosaic of us seems to carry in his brain." This outlook gives a peculiar interest to the book and makes it stand by itself amongst books on towns and cities. It reminds one of the difference between a painter who travels and a traveller who paints.

"Edinburgh is," according to the author, "a



THE REGISTER HOUSE, EDINBURGH. DRAWN BY HANSLIP FLETCHER
(From "Edinburgh Revisited")

city from which you look down on distant lighthouses, and out on green bare hills"—which should suffice, although she will not bear comparison with Durham or Rouen as a mediæval town: that is the price she paid for her independence. As a modern town, however, it is a different matter, for with such buildings as George Heriot's Hospital and Holyrood, Adam's Register House and the fine squares of the New Town, she stands alone, as Athens among ancient cities. For Mr. Bone every close and square has a memory. He quotes from Marjorie Fleming: "There are a great many girls in the square, and they cry just like a pig when we are under the painful necessity of putting it to death." At the age of six she had the *mot juste* for Edinburgh:—

> In a *Conspicuous Town* she lives.
> And to the poor her money gives.

This was Walter Scott's friend, who died at the age of nine. A strong human interest runs through the whole narrative, touched with imagination and humour, and dignified by art: for the writing appears to be effortless, so easily does it yield up to the eye its manifold ideas. Fortunately the author has made no attempt to write round Mr. Hanslip Fletcher's drawings. Each is an independent contribution to the subject. With the exception of the frontispiece, which is an etching, the illustrations are reproduced from pen-and-ink and wash drawings, which convey remarkably well the character of the city. The artist draws with a certain ease and freedom, and an unconventionality which is preferable to a more stylish and tricky handling. It is, perhaps, in the lack of imagination that they fail. In the present glut of books on towns and cities "Edinburgh Revisited" stands by itself, first for its writing, and secondly, although not to such a great extent, for its illustrations, which are convincing topographical illustrations, and have a value far beyond that of photographs. J. M. W. H.

"Edinburgh Revisited." By James Bone. With seventy-five drawings by Hanslip Fletcher. Sidgwick and Jackson, Ltd. London, 1911. Price, 21s. net.

CURRENT ARCHITECTURE

THE REGENT STREET POLYTECHNIC

THE Polytechnic was founded by Mr. Quintin Hogg in 1882, and is a development of work previously carried on by him for the educational, physical, and religious improvement of young men. The work was formerly conducted in the premises of the old Polytechnic Institution, but



Photo: "Architectural Review"

REGENT STREET POLYTECHNIC:
DETAIL OF CEILING IN ENTRANCE HALL

the great increase in the magnitude of the undertaking rendered the old buildings inadequate, and it was decided to rebuild the greater portion of the structure, both to increase the accommodation and to modernise the facilities for educational work. This has resulted in the building shown by the accompanying illustrations, which has been erected at a cost of £90,000 from designs by and under the superintendence of Mr. George A. Mitchell, A.R.I.B.A., the façade having been designed by Mr. Frank T. Verity, F.R.I.B.A. (In connection with the façade it should be pointed out that Mr. Verity's entire scheme embraced buildings from Margaret Street to Cavendish Place, of which the Polytechnic formed the centre block, as shown by the brilliant perspective reproduced on page 115 of this issue.)

Towards the cost of the new building the London County Council made a grant of £20,000, the City Parochial Foundation advanced £20,000 as a loan, and towards the remaining £50,000, which was to be raised by subscriptions from friends and old pupils, Lord Leith of Fyvie contributed £30,000.

The new building consists of a block with a frontage to Regent Street of nine storeys, including two basements, ground floor, and six floors above; also the reading-room block consisting of three storeys.

Entering through the main entrance, where revolving doors are arranged on either side, one passes into a large entrance-hall, 60 ft. square, with marble-panelled walls and enriched ceiling,

at the further end of which a marble staircase leads to the common room, which is 100 ft. in length and is surrounded by smaller rooms for the various Polytechnic clubs. On either side of the staircase are halls. One is a concert hall with seating for 700 persons, the other a smaller apartment called the Fyvie Hall, which is panelled in oak and has an ornamented ceiling and stained-glass windows. There are also classrooms, recreation-rooms, lecture-rooms, laboratories (physical, chemical, and mechanical), engineering and carpentry workshops, art, architectural, and photographic schools, a library, an excellent gymnasium, a swimming-bath 80 ft. by 30 ft., a rifle range, a dining-room, and a kitchen with an electric cooking installation. Some idea of the scope of the work undertaken at the Regent Street Polytechnic is conveyed by the fact that the classes number about 600 each week, and the average nightly attendance is about 3,000.

King George has interested himself in the rebuilding scheme, and it is hoped that in the near future he will unveil the marble panel with inscription and Royal arms above, in the entrance hall, which, as the photograph on page 110 shows, is at present covered up.

With regard to the construction of the building it may be stated that the structure is steel-framed, with reinforced concrete floor-slabs averaging 21 ft. by 7 ft. 6 in. The vaults under the pavement and the retaining wall, 26 ft. in height, as well as the staircases, are also of reinforced concrete (on the Hennebique system), and the foundations of the front block consist of a reinforced concrete grillage, with steel grillages under the stanchions. The height of the building from the top of the concrete grillage to the roof is 130 ft.

The façade is carried out in Portland stone supplied by Mr. F. J. Barnes, with cast-iron window screens supplied by Messrs. Walter Macfarlane & Co., of Glasgow.

The building is heated by a low-pressure hot-water system, with a forced circulation, generated from three large boilers, and the concert hall, gymnasium, and lower parts of the building are ventilated by a combination of the plenum and extraction systems, the air being screened, washed, and ozonised before being forced through the ducts. The heating and ventilation was carried out by Messrs. Strode & Co., of London, boilers and radiators being supplied through the National Radiator Co., Ltd. Glazed bricks and "Shepwood" patent partitions were supplied by the Leeds Fireclay Co., Ltd.; "Mack" pumice partitions were supplied by Messrs. J. A. King & Co.; casements, door furniture, railings, etc., by Mr. James Gibbons; patent glazing by the British Luxfer Prism Syndicate, Ltd., and the British Challenge Glazing Co.; sanitary fittings (made to special designs) by Messrs. A. Emanuel and Sons; plasterwork by Messrs. G. & A. Brown, Ltd.; stained glass by Messrs. Campbell and Christmas; marble work by Messrs. J. Whitehead & Sons, Ltd.; electric passenger and hydraulic goods lifts by Messrs. Waygood & Co., Ltd.; iron fire-escape staircases, the St. Pancras Ironwork Co.

The general contractors were Messrs. Holloway Bros. (London), Ltd., while, in addition to those firms already mentioned, the following carried out work:—

Steelwork, Dorman, Long & Co.; asphalt, the Seyssel Asphalte Co.; wall tiles, Simpson & Sons; mosaic flooring, Bennet & Co.; electric wiring, Chard & Co. and Cash & Co.; art metalwork, the Birmingham Art Guild and James Gibbons; electric light fittings, Thursfield & Co.; folding gates, the Bostwick Gate Co.; stair treads, Walton, Goody & Cripps; clocks, the Electra Magneta Time Co., Ltd.; school furniture, the Educational Supply Co.



Photo: "Architectural Review"

REGENT STREET POLYTECHNIC: ALCOVE IN FYVIE HALL
GEORGE A. MITCHELL, A.R.I.B.A., ARCHITECT



Photo: "Architectural Review"

THE REGENT STREET POLYTECHNIC, LONDON: CENTRE PORTION OF FAÇADE AND MAIN ENTRANCE
FRANK T. VERITY, F.R.I.B.A., ARCHITECT



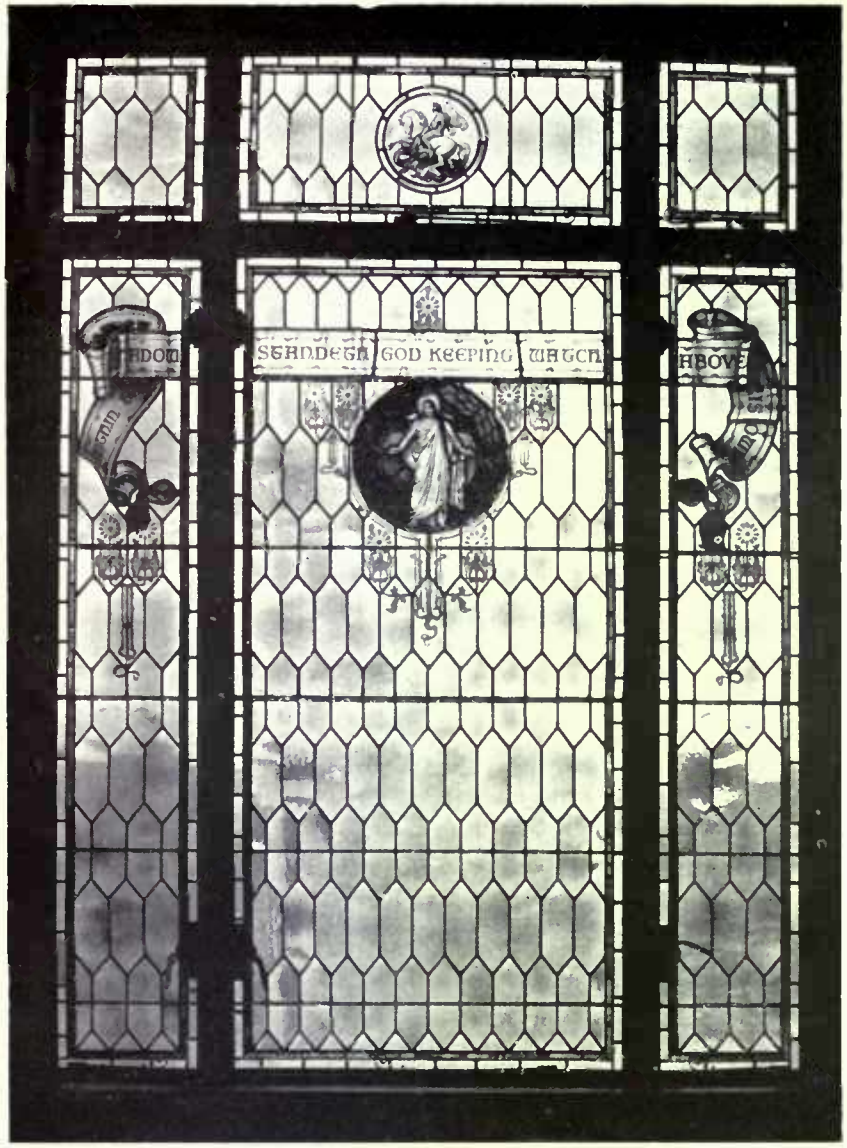
REGENT STREET POLYTECHNIC: THE FAÇADE
FRANK T. VERITY, F.R.I.B.A., ARCHITECT

Photo: "Architectural Review"



Photo: "Architectural Review"

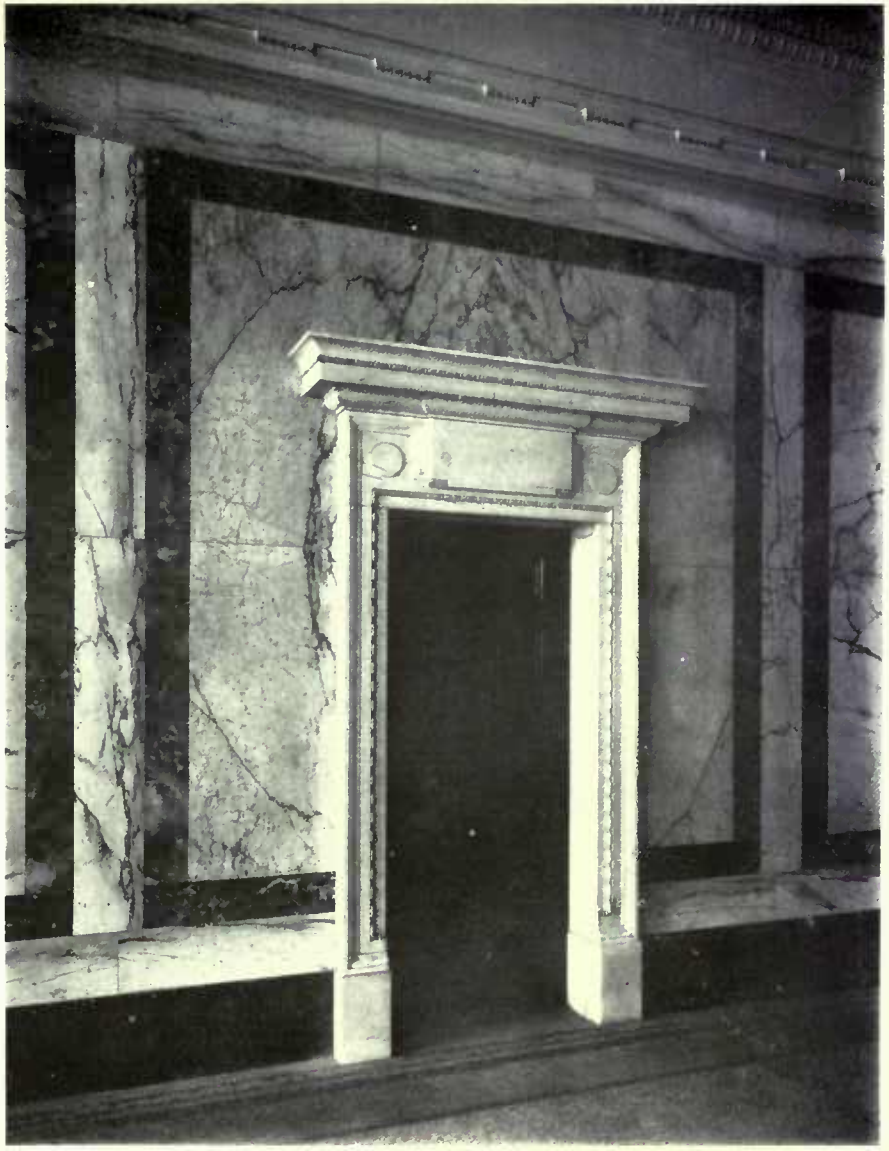
REGENT STREET POLYTECHNIC: DETAIL OF FAÇADE
FRANK T. VERITY, F.R.I.B.A., ARCHITECT



Window in Fyvie Hall

REGENT STREET POLYTECHNIC, LONDON

GEORGE A. MITCHELL, A.R.I.B.A., ARCHITECT



Marble Doorway and Panelling in Entrance Hall



The Fyvie Hall



Photos : "Architectural Review"

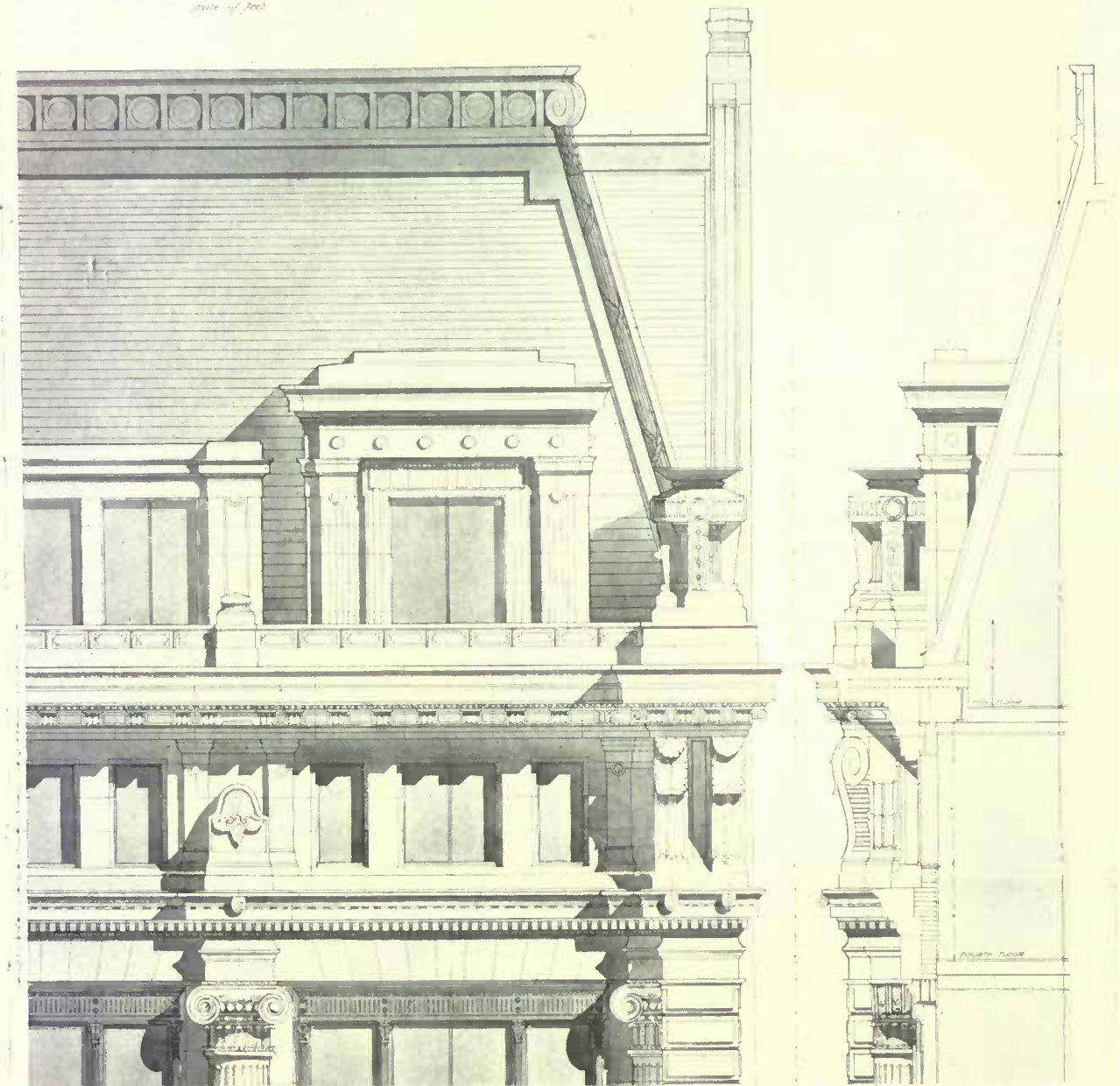
Staircase in Entrance Hall, with Lifts

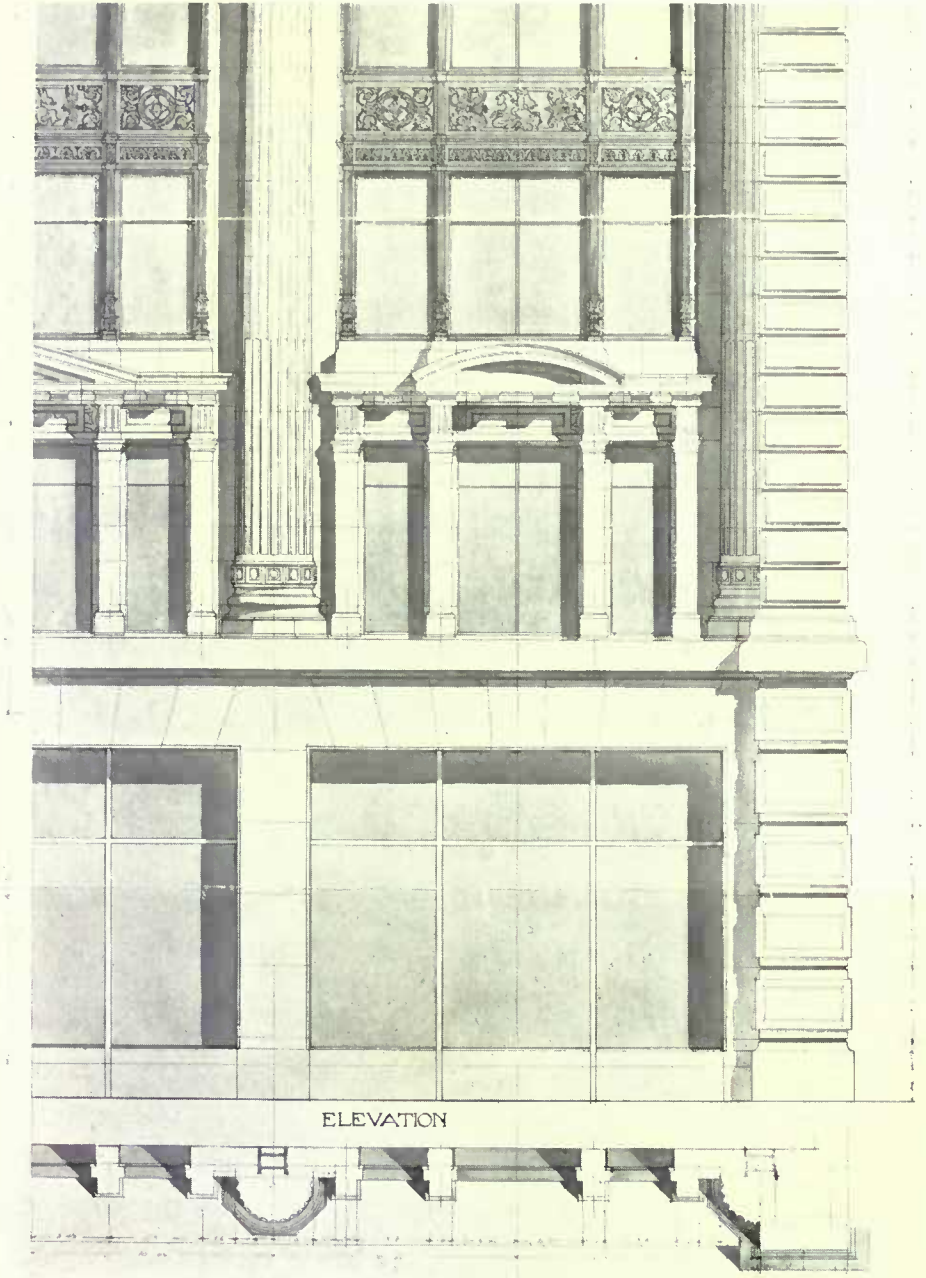
NOTE.—The coat-of-arms and the marble panel below are to be unveiled, it is hoped, by His Majesty the King.

REGENT STREET POLYTECHNIC, LONDON
GEORGE A. MITCHELL, A.R.I.B.A., ARCHITECT

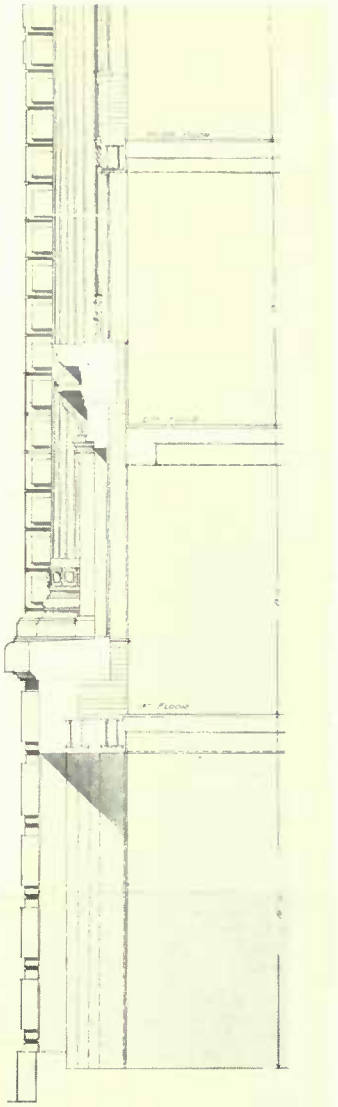
REGENT STREET POLYTECHNIC

HALF INCH SCALE DETAIL OF NEW FRONT





ELEVATION



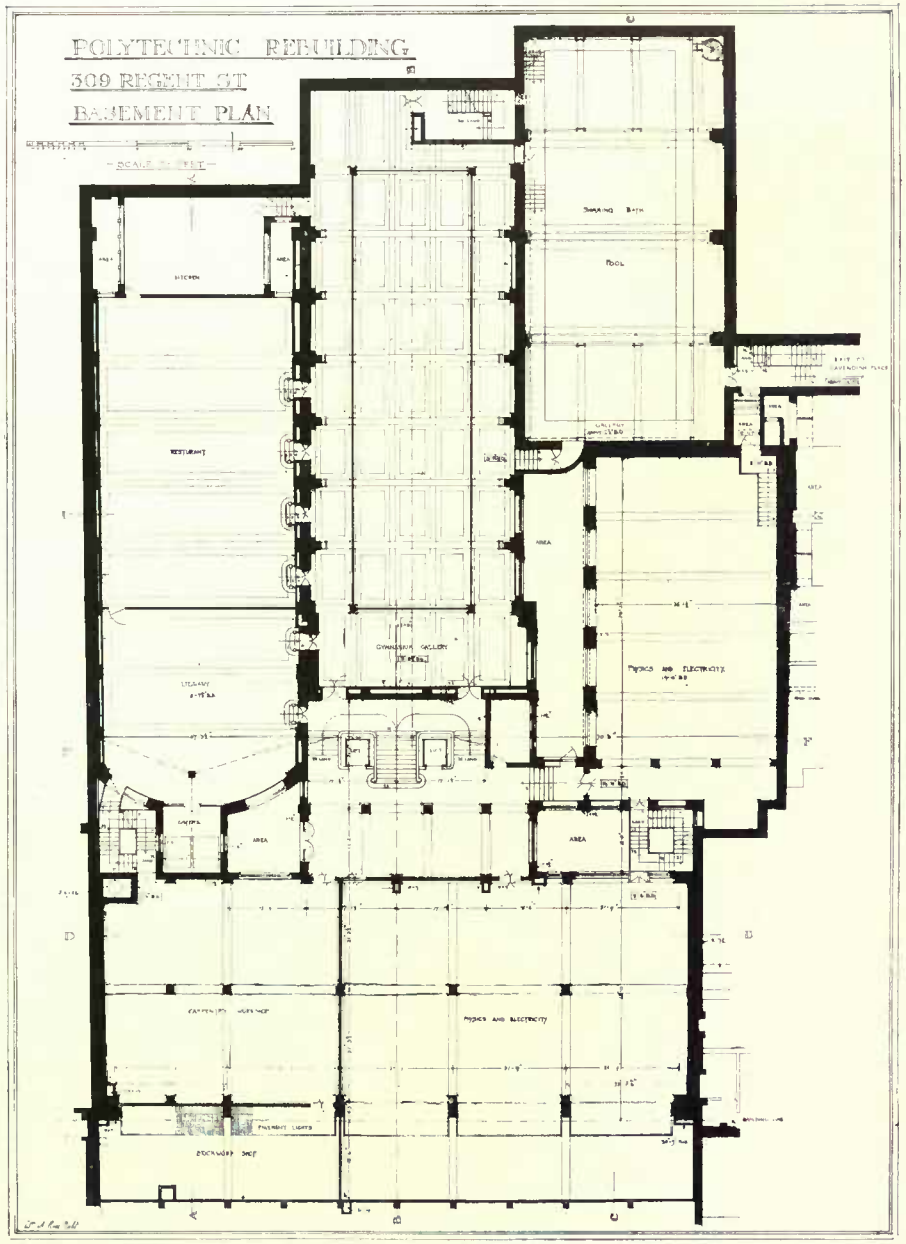
SECTION

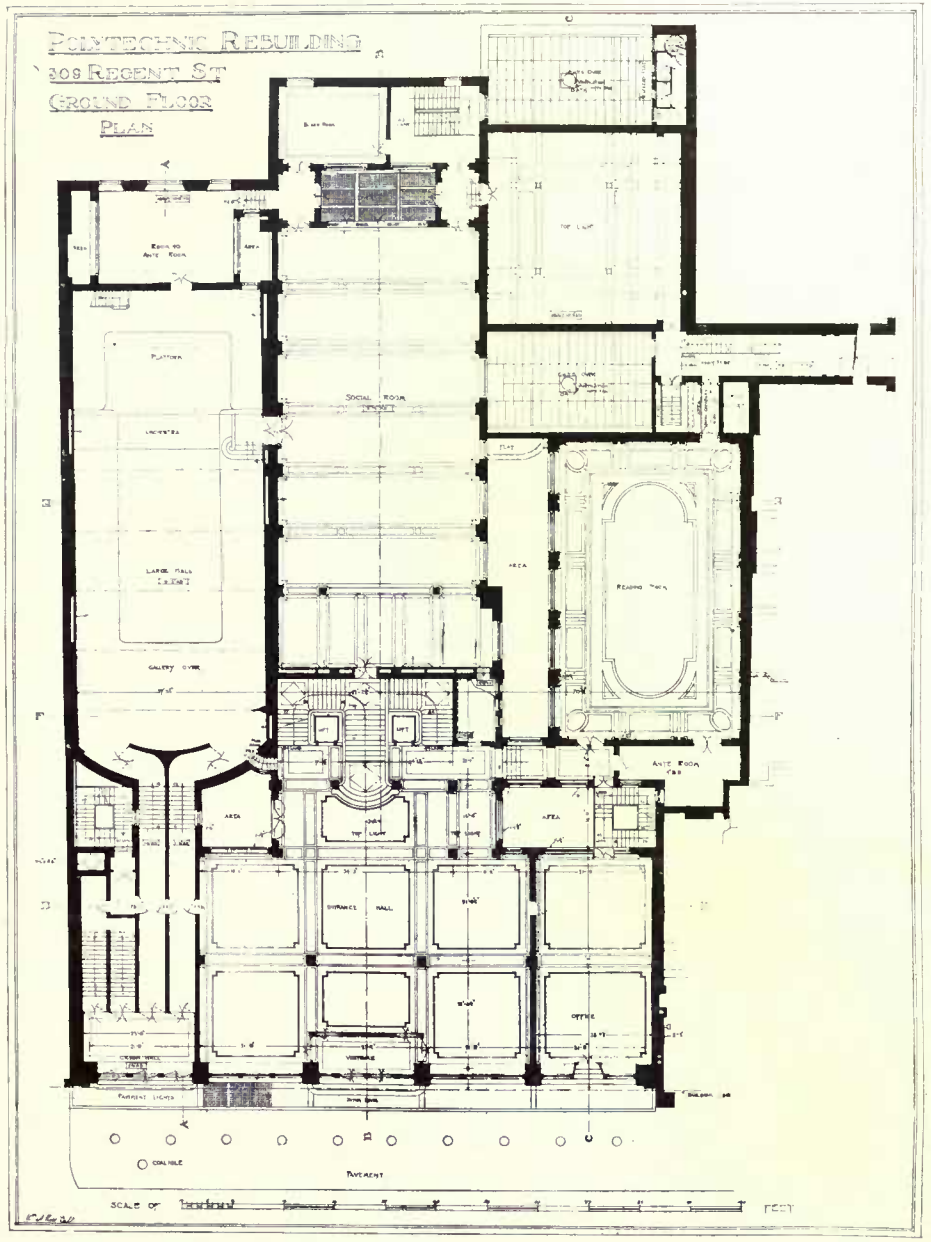
PLAN AT FIRST FLOOR

FRANK T. VERITY, F.R.I.B.A., ARCHITECT



PERSPECTIVE VIEW OF PROPOSED NEW BUILDINGS IN REGENT STREET, BETWEEN MARGARET STREET AND CAVENDISH PLACE, SHOWING NEW POLYTECHNIC
FRANK T. VERITY, F.R.I.B.A., ARCHITECT





GEORGE A. MITCHELL, A.R.I.B.A., ARCHITECT



MEMORIAL TO THE LATE SIR HENRY CAMPBELL-BANNERMAN IN WESTMINSTER ABBEY
PAUL R. MONTFORD, SCULPTOR. MAURICE E. WEBB, ARCHITECT

BISHOP DOWDEN MEMORIAL, ST. MARY'S CATHEDRAL, EDINBURGH

THIS memorial takes the form of a slab let into the floor on the north side of the choir, and balances a memorial to Bishop Walker already in existence on the south side of the choir. The Walker Memorial is a polished brass plate of the usual description with the design drawn in incised black lines. It was suggested to the Committee of the Dowden Memorial that a more interesting result could be arrived at by having the figure modelled in very flat relief, in no part exceeding $\frac{1}{8}$ in., and then cast in bronze. This suggestion was ultimately agreed to. The work of modelling and casting the figure was carried out by Edinburgh craftsmen under the direction of Sir Robert Lorimer, Architect to the Dean and Chapter, the model having been prepared in the studio of Mr. Joseph Hayes. The bronze casting was carried out by Mr. Charles Henshaw.



MEMORIAL TO BISHOP DOWDEN
ST. MARY'S CATHEDRAL, EDINBURGH
SIR ROBERT LORIMER, A.R.S.A., F.R.I.B.A., ARCHITECT

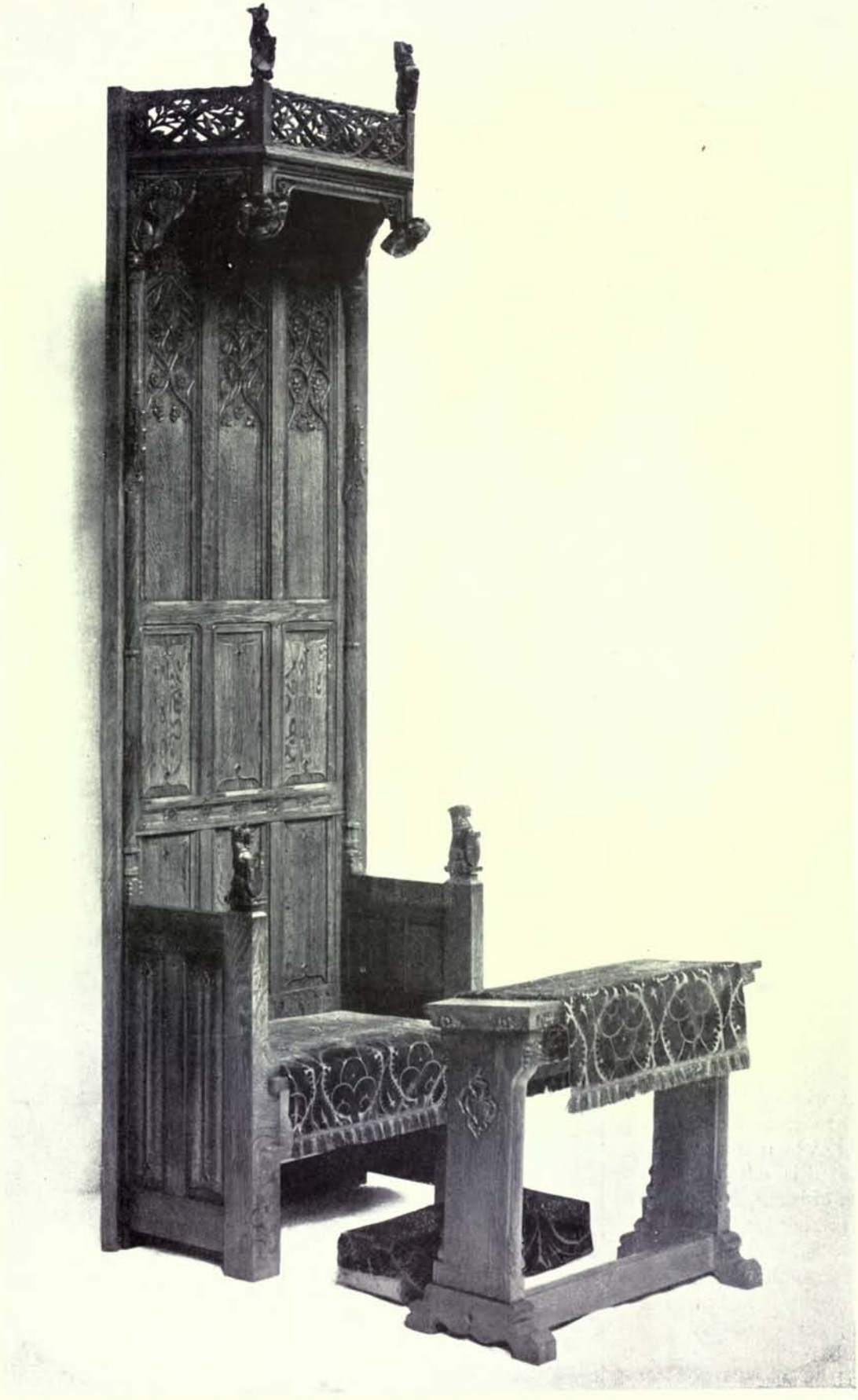
CHAIR AND FALDSTOOL, ST. GILES'S CATHEDRAL, EDINBURGH

THE chair and faldstool shown by the photograph reproduced on the opposite page were completed recently for the royal pew in St. Giles's Cathedral from designs by Sir Robert Lorimer, of Edinburgh. The chair was occupied by Her Majesty the Queen on the occasion of the inaugural service at the Thistle Chapel. The wood is native oak and the fabric green and gold cut velvet. The motive of the lily was worked into the design as being the flower of Mary. The chair was made by Mr. Nathaniel Grieve, and the carving executed by Messrs. W. & A. Clow, of Edinburgh.

THE CAMPBELL-BANNERMAN MEMORIAL IN WESTMINSTER ABBEY

THE memorial to the late Sir Henry Campbell-Bannerman erected in Westminster Abbey was unveiled on January 12th last. Mr. Paul R. Montford was the sculptor and Mr. Maurice E. Webb the architect responsible for the work. The memorial is placed against the north wall in the second bay of the north aisle, and takes the form of a bronze bust of the late Prime Minister, in the robes of a Knight Grand Commander of the Bath, enclosed by an architectural setting. The bust stands in a niche on a rouge antique marble pedestal, backed by slabs of black marble, and is surrounded by a frame of pierced and enriched bronzework, the unusual treatment of which was adopted by the sculptor as more suitable to the material. The thistle and laurel form the motives for the enrichment. Above is Sir Henry's coat-of-arms in enamel, and below is a brief inscription in bronze letters. The general colour-scheme was suggested by Dean Robinson, and carried out to his express desire. The memorial, when unveiled, gave the date of the late Prime Minister's birth as 1839, an error due to the last figure having been inadvertently turned upside down. The error was soon afterwards corrected, the date being given properly as 1836.

Messrs. Farmer & Brindley, of Westminster Bridge Road, executed the marble work, and Mr. Burton, of Thames Ditton, cast the bronzework.



CHAIR AND FALDSTOOL IN ST. GILES'S CATHEDRAL, EDINBURGH
SIR ROBERT LORIMER, A.R.S.A., F.R.I.B.A., ARCHITECT

THE COMMITTEE FOR THE SURVEY OF THE MEMORIALS OF GREATER LONDON

THE year 1911 has passed without any fresh volume being added to the London Survey publications, for the support accorded to our work by the general public is still too slight to permit of a yearly issue. This year, however, with the timely help of our friends of the London County Council, we have good hopes of redressing the balance. The volume on St. Giles-in-the-Fields is almost ready for the press, and promises to be a striking advertisement of the excellent work which it is possible for our municipal authorities to do, if only the principle of the topographical survey could be recognised throughout the country. The second volume of Chelsea is also in a fair way towards completion, and with favourable circumstances we expect to secure its issue before the end of 1912.

These outward signs of genuine progress in our work will be welcomed, when they appear, by our supporters, and no doubt the influence of the County Council will be instrumental in giving a wider publicity to our joint publications. But, as I have often had occasion to remark before, the main part of the work of our members is in the constant collection of records, irrespective of possible publication; and proceeding thus year by year—however unobserved our efforts may be—we may at length prepare a storehouse of evidence regarding London which shall be worthy of its great position among the cities of the world.

The work of the destroyer of landmarks proceeds, we fear, as rapidly as ever. In Soho, that sometime centre of fashion, many beautiful works of the eighteenth century are covered in dust and neglect, and run the risk of mutilation or complete destruction. The dignified house of Sir James Thornhill, No. 75 Dean Street, has long been deserted, and presents a distressing spectacle within. Here is a house of magnificent proportions, in which practically every room is covered with panelling of beauty and value, rapidly sinking into a condition of worthlessness. The joinery, on which so much expense must have been lavished; the wall paintings of Thornhill himself, with perhaps the help of Hogarth; the whole of the fittings of an important mansion, which, with a little care, might be as good to-day as when the house was built, are sadly perishing. The house is surprising in the scale attempted by the designer within the limits of four square walls. Almost a quarter of the plan is given up to the staircase; its walls and ceiling are covered with painting, and its planning and general framework are of the generous early Georgian pattern. A secondary stair and a room behind this completes one side of the house, which is divided from back to front by a wall in the same position on all floors. On the ground floor the remaining portion of the space—rather more than half the plan—is occupied by one great room, the division wall above being carried by a beam and two bold Ionic columns. Pilasters of equal size flank the breasts of the two fireplaces. The other floors divide this portion of the house into two rooms, and on the first floor each room retains its elaborate marble chimneypiece. A "powder-room" projection at the back, which runs the full height of the house, is the only addition to its square plan. The roof of No. 75 is in so serious a condition that nothing can save the decay of the interior, and, indeed, we hear that the house will probably be demolished. Its neighbour, No. 76, which also has a painted staircase, an excellent panelled room on the first floor, and several good chimneypieces, is well looked after by its occupiers. Is it too much to hope that someone will yet be found to whom the spaciousness of Sir James Thornhill's house might seem the very atmosphere required for his business, and who might thus save a building which cannot be replaced?

WALTER H. GODFREY.

NOTE.—I regret to say that the correction in the January number of a misprint in the preceding issue was the occasion for an unintentionally misleading statement. Grove House, Chiswick, which possesses the ironwork of which a photograph was published, is still standing. The other views referred to were those of Brent House, Brentford, with which the former house had been momentarily confused. W. H G.



Photo: Francis R. Taylor

CARVED PANEL OF REREDOS, CHRIST CHURCH, NEWGATE STREET, LONDON

TOWN-PLANNING NOTES

THE field for town-planning is so wide, and the need for schemes is so great, that perhaps there is a little disappointment that so few of these have been started on the broad acres that await development around our towns and cities. In the nature of things town-planning schemes are plants of slow growth, and in all probability they will also be slow in bearing the fruit that is expected of them. The ground requires careful cultivation in advance, and in view of the conflicting elements likely to affect schemes in their later stages of growth, every preliminary step has to be taken with precision and care. Once laid out and approved—their situation, character, and rules of growth once determined—it will be difficult to alter them. The lines of growth have not only to be anticipated, in many respects without the guidance of much experience, but the possibilities of claims for damages as a result of their development have to be considered. The novelty of the plant and of the methods of establishing it will mean that for a time much delay will occur which in later years will be unnecessary. Experience has to be gained, and perhaps dearly bought. Many would-be cultivators want to gain from the mistakes of their neighbours rather than from their own, while those who are bold enough to venture do not want to provide the examples of "what to avoid" in the process. Hence the procrastination in cultivating the ground and promoting schemes, notwithstanding the universal agreement that the Town Planning Act is founded on right principles.

* * *

We have advisedly introduced the metaphor of the "growing plant" in referring to town-planning schemes. These must grow, and will require cultivation at every stage, rather than be created either in whole or part. When the complete design of the architect or borough engineer is on his final map he will only have laid down the lines of growth, and most of the labour will have to follow in training, in pruning, in directing, in limiting here and in expanding there. For that reason he will be foolish if he tries to anticipate too much, to bind himself too severely to details, to put every road on the plan rather than fix some general principles for the control of their direction, situation, alignment, and width. He has got a plant to deal with, not a structure. It will throw out unexpected branches in the form of buildings, building lines, open spaces, etc., the lessons and results of which cannot be foreseen. No scheme which is big enough and comprehensive enough to be of any great value in fixing the main trunk lines can be considered in sufficient detail and with sufficient prescience to settle other than the main lines of future development satisfactorily in advance. It is a matter of growth, regulated, of course, under certain defined rules, but requiring watchful skill and discretion to be exercised at every stage. Once we admit the desirability of town-planning and recognise its enormous advantages, we have accepted a principle that opens up a more extensive field for architectural and engineering skill and imagination than seems to be generally believed. The architect and the engineer are wanted, not only to produce the skeleton plant, but also to assist and direct its growth until it is maturely established, and the fruit it yields in health, in beauty, and in economy will depend as much on the skill exercised in the process of training as on the foresight and sound judgment brought to bear on the original design. If that be so, there is much scope for the town-planning expert of the future, and it is satisfactory to find two of our universities already providing for the training of men in this field of labour. The School of Civic Design associated with Liverpool University stands alone as an organised institution for teaching town-planning, and under the able leadership of Professor Adshead it is doing excellent work in preparing men for the openings that are bound to be created in the future. Birmingham has followed Liverpool part of the way by creating a Lectureship in Town Planning, for which Mr. Raymond Unwin has been selected as Lecturer. We would like to see the next move in the same direction in London University, for the need of training in this field is nowhere greater than in the capital where the leaders in the skilled professions, and the makers of our laws, are congregated.

* * *

Since our last notes appeared, in December, the Local Government Board have issued a White Paper reporting on the progress of the Town Planning Act. The progress there indicated may roughly be regarded as the result of a year's operations, as practically nothing was done to promote schemes during 1910. Since the White Paper was issued two other schemes have been authorised for areas in Hanwell (Middlesex) and Liverpool, which may be included in last year's list of approved areas. The total now authorised is ten, as follows:—Birmingham (2), Ruislip, North Bromsgrove, Rochdale, Chesterfield, Oldbury, Bournemouth, Hanwell, and Liverpool. These represent a combined area of about 13,000 acres, or an average of 1,300 acres to each

scheme. The "permission to prepare," which is the technical stage these schemes have reached, represents much more than the phrase indicates. It means that the responsible authorities concerned have thought out the main lines of their schemes and that nothing can be done within the boundaries of the land scheduled that will contravene the schemes to be prepared. It means that hundreds of owners have been negotiated with, and that scores of tentative agreements have been entered into between local bodies and owners in the direction of securing main arteries, open spaces, and preservation of amenities. In addition to these ten, some eleven more have served notices, and it may be assumed that these will proceed to the "inquiry" stage during the first half of the year, thus doubling the rate of progress. Twenty-two other authorities, including Blackburn, Croydon, Halifax, Hull, Middlesbrough, Portsmouth, Southport and Stockport, have reached a stage which is "practically equivalent to a decision to proceed," and twenty-eight more are known to have the question of a scheme under consideration. This makes a total of seventy in England and one in Wales (Newport, Mon.) Some of the towns in the latter category may drop out, but others are known to have taken up the matter more recently, and it is not unreasonable to estimate that from ninety to a hundred authorities in England and Wales are taking steps to prepare or are considering schemes.

* * *

On the 13,000 acres authorised we may assume that provision will be made for at least 130,000 houses and a population of 600,000. If only forty more authorities go forward with their schemes in the current year, and the average acreage is the same, the total acreage involved will be 65,000, providing for a population of nearly 3,000,000 at the rate of ten houses to the acre and 4½ persons per house. Thus, before long the town-planned areas of England should provide healthy conditions for a population as great as that of Scotland or of Metropolitan London.

* * *

Some of the schemes have special characteristics worth noting. We referred in December to the fact that one-fourth of the Bournemouth area of 200 acres is reserved for open spaces. A peculiarity at Liverpool is that nearly one-fourth of the small area of 88 acres is already occupied by buildings. That this proportion of the area already built over should be included under the somewhat special conditions of the Act, which only permits the inclusion of land built upon when it is so situated to the remainder of the area that in the opinion of the Local Government Board it ought to be included, shows that a broad and liberal interpretation is being given to the Act by those in authority. The Act does not directly provide for the protection of amenities round existing houses; but, as a result of the decision in the Liverpool case, it would appear that there is a possible way to protect these amenities when they are adjacent to undeveloped areas. The Sheffield Corporation have reached the "inquiry" stage with three schemes, and are preparing three more. They look as if they will soon outdistance other towns in ensuring the protection of their suburbs under town-planning schemes.

* * *

The decision of the Indian Government to employ expert advice to assist in the planning of the new capital of India at Delhi is of great importance. We await with interest to see who will be appointed to undertake this interesting task. It is a great and unique opportunity, and we doubt not it will be made the most of if placed in competent hands. Other town-planning developments are taking place at Ottawa and Winnipeg in Canada, and in other Colonies, regarding which we shall have something to say in a future issue.

* * *

As Mr. Unwin remarks in his "foreword" to the volume of which the joint authors are Mr. E. G. Bentley, LL.B., and Mr. S. Pointon Taylor, A.R.I.B.A., "the collaboration of a lawyer and an architect to produce a book on the preparation of town-planning schemes is peculiarly appropriate." We trust that the combination is not ominous. One of the most generally expressed fears with respect to the Town Planning Act was that it would probably give rise to a vast amount of litigation. This apprehension was largely based on knowledge of the number and complexity of the laws and by-laws that beset real estate; and the interpretation of the Town Planning Act itself is by no means child's play. If, however, the town planner and the man of law co-operate at the outset, the former, while he may feel that his movements are somewhat hampered by the conjunction, will nevertheless feel compensated by the comparative freedom from worry and anxiety that it ought to imply. It is better that the lawyer should come upon the scene early rather than late; and this "Practical Guide" shows very clearly, we think, the immense advantages of preliminary conference and consultation. The plans of an elaborate scheme, and the appendices, too, are of much interest. Messrs. George Philip & Son, Ltd., 32 Fleet Street, E.C., are the publishers, and the price is 5s. net.

THE ARCHITECTURAL REVIEW
With which is incorporated "Details"
MARCH 1912
VOLUME XXXI. No. 184

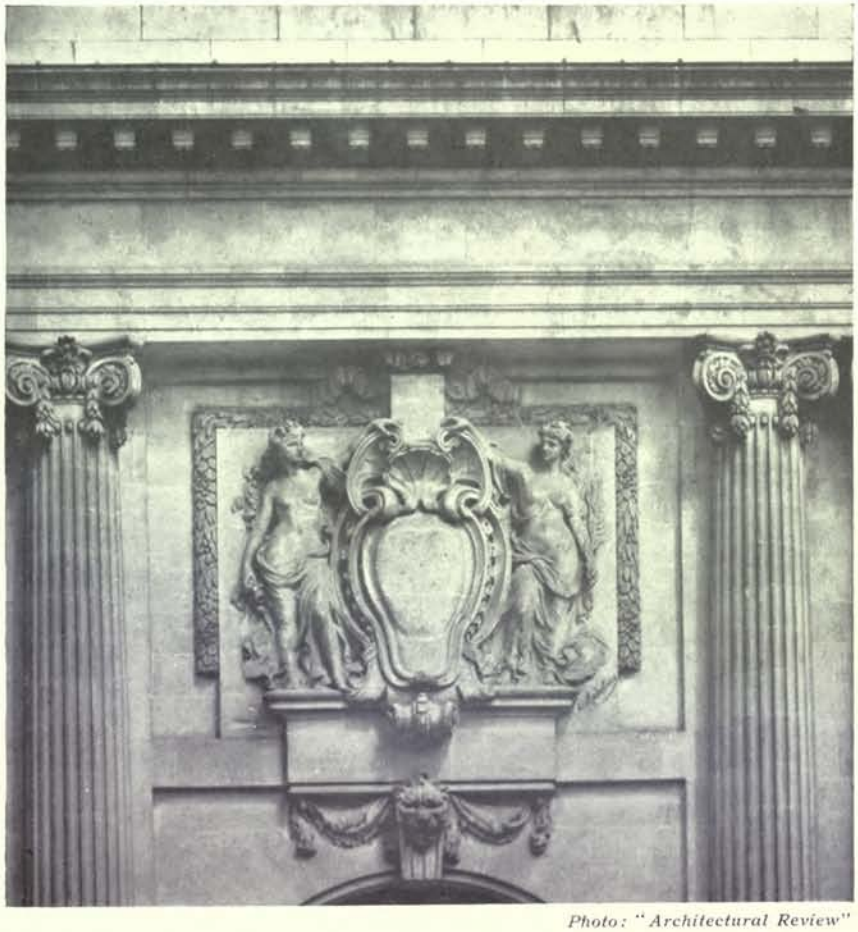


Photo: "Architectural Review"

DETAIL OF SCULPTURE ON RIVER FRONT OF GRAND PALAIS, PARIS
M. DEGLANE, ARCHITECT



THE TOWN HALL, ST. ALBANS, WHICH IS THREATENED WITH DEMOLITION (*see page 130*)
GEORGE SMITH, ARCHITECT (1830)

TRINITY COLLEGE, DUBLIN: CHAMBERS AND MYERS AND PARLIAMENT SQUARE

BY HARRY SIRR, F.R.I.B.A.

SIR WILLIAM CHAMBERS'S work at Trinity College, Dublin, is often referred to in general terms; what his work there really amounted to is seldom defined. When credited with the theatre or examination hall on the south side of Parliament Square, and the chapel opposite on the north, currency has sometimes been given to a supposition that he not only carried these buildings into execution, but that they were erected at the time he was engaged upon the casino which he designed for Lord Charlemont at Marino. The supposition is the outcome of considerable misapprehension, as a short statement based upon the results of careful research will demonstrate.

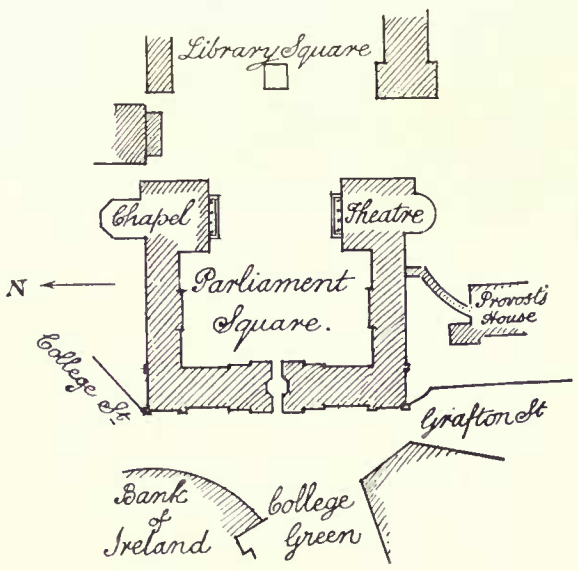
In Dr. Stubbs's "History of the University of Dublin," Chambers comes once upon the scene, at the time donations were received towards the erection of the theatre in 1775, when the Board lost no time in securing his services for the completion of the south side of Parliament Square. He agreed to furnish plans in detail to be placed in the hands of a competent clerk of works. The commencement of the theatre in 1777 is recorded, and it may be inferred that it had been completed by 1791.

Chambers was very busy with Somerset House, of which he was appointed architect in 1775; his accounts are extant from the 25th December, 1775, to June, 1796, the year of his death. Devoting himself to this important Government building, embanking the Thames, etc., he had very little time for other work, and had he relinquished entirely the Trinity College commission it might have been a matter for little surprise. We are prepared in some measure for his convincing statements in correspondence with Lord Charlemont. In a letter dated 18th January, 1777, from London, he declared: "I have done nothing for these fifteen months past but labour at the works of Somerset House, which are so extensive and complicated that they require all my attention, and have reduced me to the necessity of declining all private employment; at least, for some time to come." Subsequently he wrote again from London, under date 20th May, 1779: "I wish it were in my power to pay you a visit at Dublin; but while Somerset House is on the anvil that cannot be, as it takes up my whole time and attention. A couple of years ago I was requested to make designs for some very considerable additions to the buildings of Trinity College, which I readily agreed to on a supposition that in the course of these works I might have an excuse for a voyage to Ireland; but the great difficulty attending the vast work I am now about, and the perplexed measures sent me from Dublin at different times, obliged me to desist, and all I could do was to give a general disposition of what I intended, from which, as I have since learnt, the buildings are now executing. If there be any merit in the general intention I may claim some little share in it; but the whole detail, on which the perfection of these works must greatly depend, is none of mine, and whatever merit that has is Mr. Meyers's, who, I understand, is the operator."

Considerable credit therefore is due to Myers,* who carried out the work as architect, and of whose career nothing is really recorded in architectural books of reference.

Chambers's "general disposition," as he chooses to speak of his suggestions, meant more than the theatre of which the commencement has been mentioned. Instructed at first for the completion of the south side only of Parliament Square, it is tolerably certain that he gave his idea for the completion of the Square itself. Drawings or models might well have shown the ranges of new buildings which had already been erected. Most probably owing to their representation, Chambers has been credited with the frontage towards College Green, where pilasters and columns used sparingly have been felt to be spaced strikingly wide apart. There is no record of the architect, though it may be taken for granted that Chambers had nothing to do with this portion of

* *Myers* is the general spelling of the name.



SKETCH PLAN

the Square. The front was begun in 1755, the year Chambers returned from his prolonged stay in Italy and commenced practice in London. Originally it was intended to complete the central entrance by erecting a dome over the gateway and cupolas on the pavilions at the north and south ends. One of the cupolas, over the north end, had been actually erected, but on November 22nd, 1757, it was ordered to be taken down, and the front of the College finished as it stands, without a dome. Robbed of important features, balance is lost, and the original conception must not be forgotten in criticising the unfinished façade. The front was completed in 1759.

The north side of the Square had been commenced in 1752. It appears that large sums of money were voted by Parliament and spent on the work and the south side which followed. Between 1752 and 1763 £45,000 in round figures and in the money of the day was expended on the new buildings erected before Chambers and Myers were employed.

We may believe that Chambers's design for additions involved the clearing away of ruinous Elizabethan buildings and the erection of the chapel on the north side of the Square. Preparations for the foundations of the chapel, the last portion of the Square erected, commenced in 1787. It was built externally to match the theatre, and consecrated in 1798, the year of the Irish Rebellion.

It was intended to complete the Square by a range of buildings with a bell-tower and steeple and arched gateways on the east, dividing it from the library square and forming a very large quadrangle. This range, doubtless, is correctly attributed to Chambers, part of the general disposition he suggested. It was illustrated in 1780 by Pool and Cash, who must have had access to a model or drawing prepared either by Chambers or Myers. As confidently they published in the same volume ("Views of Dublin") an engraving of the design for the Blue-coat School front as originally made by Ivory* and which we know was but partially carried into execution.

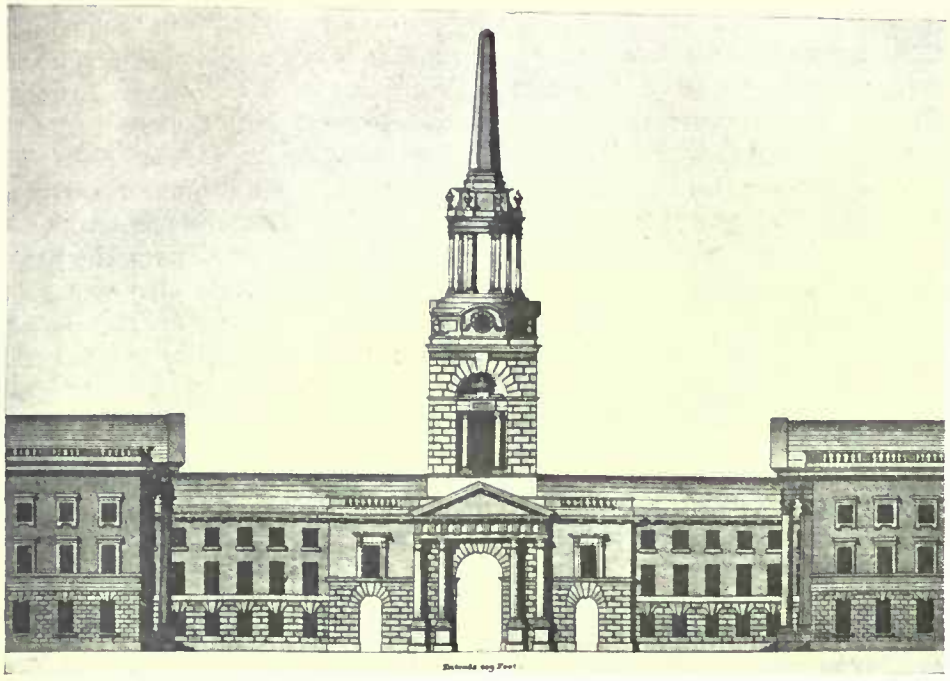
That only the theatre and chapel were carried out according to Chambers is kindly corroborated by Dr. Mahaffy, Senior Fellow of the college, who also mentions that the fine stucco-work of the theatre was all done by the local man Stapleton. There is no evidence generally accessible to determine whether Chambers may have consulted a possible plan prepared by the unknown architect of the greater portion of the Square. It may also be difficult, or indeed impossible, to say whether Myers interpreted Chambers strictly; most likely the disposition supplied was followed as far as possible. We may fairly conclude that a man with a head on his shoulders was required for carrying the work into execution, and that the college authorities were not far wrong in the appointment of Myers. There can be no doubt about his authorship of the whole detail, upon which Sir William Chambers has testified in very clear terms.



FRONT TO COLLEGE GREEN

Photo: "Architectural Review"

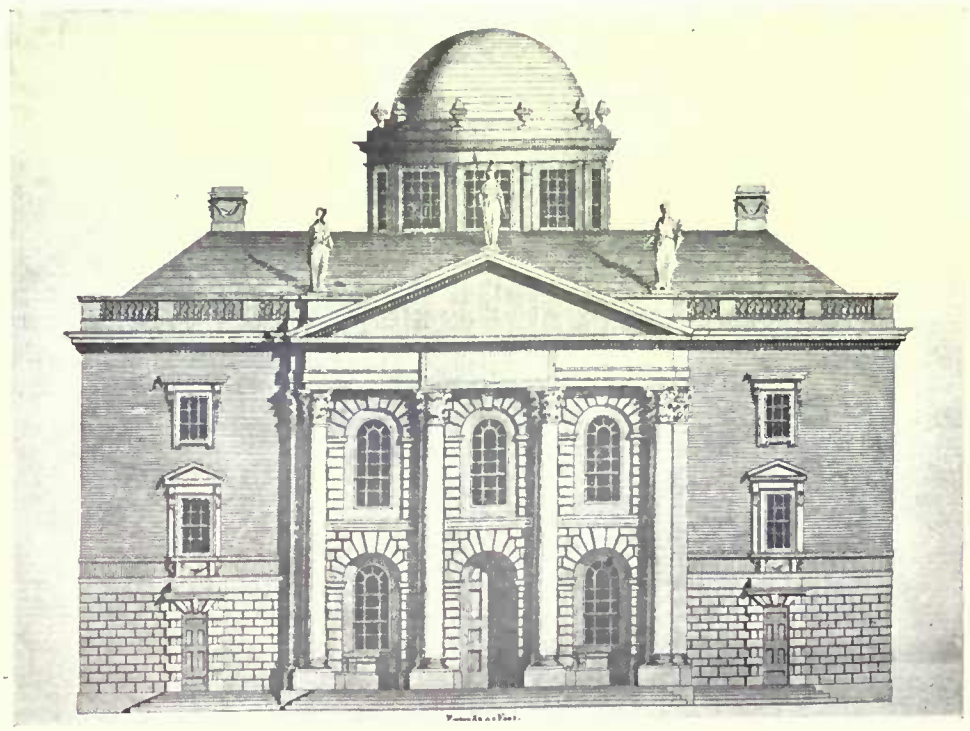
* See THE ARCHITECTURAL REVIEW for September 1911.



EAST SIDE OF PRINCIPAL SQUARE
(From "Views of Dublin Buildings," by Pool and Cash, 1780)

In a Dublin publication of 1771 there is a spiteful reference to Graham Myers as a native of Whitehaven who started as a joiner and became a creature of Provost Hutchinson. A note in the College Bursar's book confirms that he had a salary of £150 a year for carrying out Chambers's ideas. Doubtless, learning the trade of a joiner was a very practical side of his training; he must have studied much more besides. The pointed reference to his native place takes the mind to the English county of Cumberland. Sir William Betham, sometime contemporary, who became Ulster King of Arms, describes as "formerly of Cumberland" Christopher Myers, an architect of Dublin who was residing at Monkstown at the time of his death in 1789, aged seventy-four. The lady he married was a Miss Mary Graham. The eldest son Graham, who evidently received his mother's maiden name, married abroad and had three daughters (one of whom married into the family of Carthew, of Woodbridge, Suffolk). He died in 1801 aged fifty-eight, the will was proved in Dublin, and an entry in the Dublin Directory — "Graham Myers, Senior Architect to the Military Department of the Barrack Board and Board of Works"— disappears after 1801. Christopher Myers, his father, was sometime Inspector-General of Barracks in Ireland. Connection of the family with Cumberland evidently survived, for Betham records that a grandson of Christopher, William Myers, was born at Whitehaven, the town designated as the native place of the architect who carried out the work at Trinity College. William Myers attained the army rank of General, became Governor of the Leeward Islands, and was created a baronet in 1804. The General had a brother Christopher, accounting probably for a later entry in the Dublin Directory—"Christopher Myers, Architect, Sandymount"—which disappears in 1801.

The facts adduced seem clearly to identify the



FRONT OF THEATRE
(From "Views of Dublin Buildings," by Pool and Cash, 1780)

eldest son of Christopher Myers of Monkstown as the architect who carried out Chambers's ideas; consequently he was uncle of the baronet, and a small calculation will show that he was thirty-four years of age when the college theatre was begun in 1777.

A design was submitted in the competition for the Dublin Royal Exchange in February 1769 by Messrs. Myers and Sproule of Dublin. Perhaps Graham Myers, then aged twenty-six, competed in partnership with the Dublin carpenter named Sproule — probably, like other contemporary carpenters (also masons, builders, etc.), a man of attainments, with whom young Myers may have received his practical training.

Myers did not come sufficiently before the public to entitle him to a place in "The Dictionary of National Biography." In both editions (1887 and 1908) it is noticeable that Mr. Cosmo Monkhouse's account of Sir William Chambers has no reference to the Trinity College work; the volume of Charlemont correspondence (1891) was not available at the time the account was written.

Clearly, Sir William Chambers is entitled to some credit. In London, away from the scene, and believing that his complete plan was being followed, he claimed some little share in the general intention. As a rule he is credited with far too much. Graham Myers, on the other hand, is never recognized. Although he did not originate the plan for completing Parliament Square, his share in the architectural work fully entitles him to recognition at least equal with Chambers.

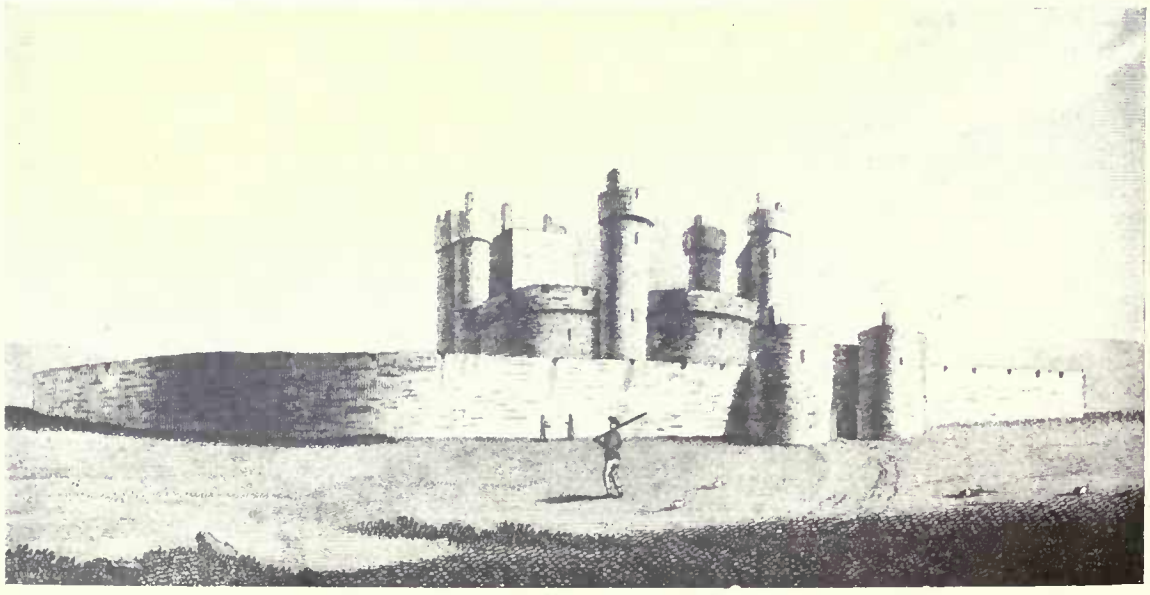
NEW LIGHT ON OLD SUBJECTS—XIII
WILLIAM OF WYKEHAM AS A CASTLE BUILDER

BY ALFRED W. CLAPHAM

THE existing architectural works of William of Wykeham are sufficient, both in extent and magnificence, to place him in the foremost rank amongst the great building prelates of the Middle Ages. His own cathedral of Winchester bears ample marks of his munificence, but the twin educational establishments of Winchester and New Colleges are perhaps a finer monument of the foresight that warned him that the days of monasticism were numbered, and that the founding of a college was a more enduring work than the rearing of a minster.

The precise amount of personal control and guidance exercised by the building prelates over the works that they initiated must always remain a moot point, and modern criticism seems inclined to divest them of all credit save that of patrons of the arts. Nevertheless, it is nowise inconsistent with the extraordinary versatility of the mediæval mind that the great statesman and ecclesiastic should also be an adept at architecture, and this is more than likely in the case of William of Wykeham, whose earlier years were spent in supervising the Royal works.

Born in 1324, he became surveyor, at the age of thirty-two, to the works at Henley and Easthampstead (a Royal hunting-box on the skirts of



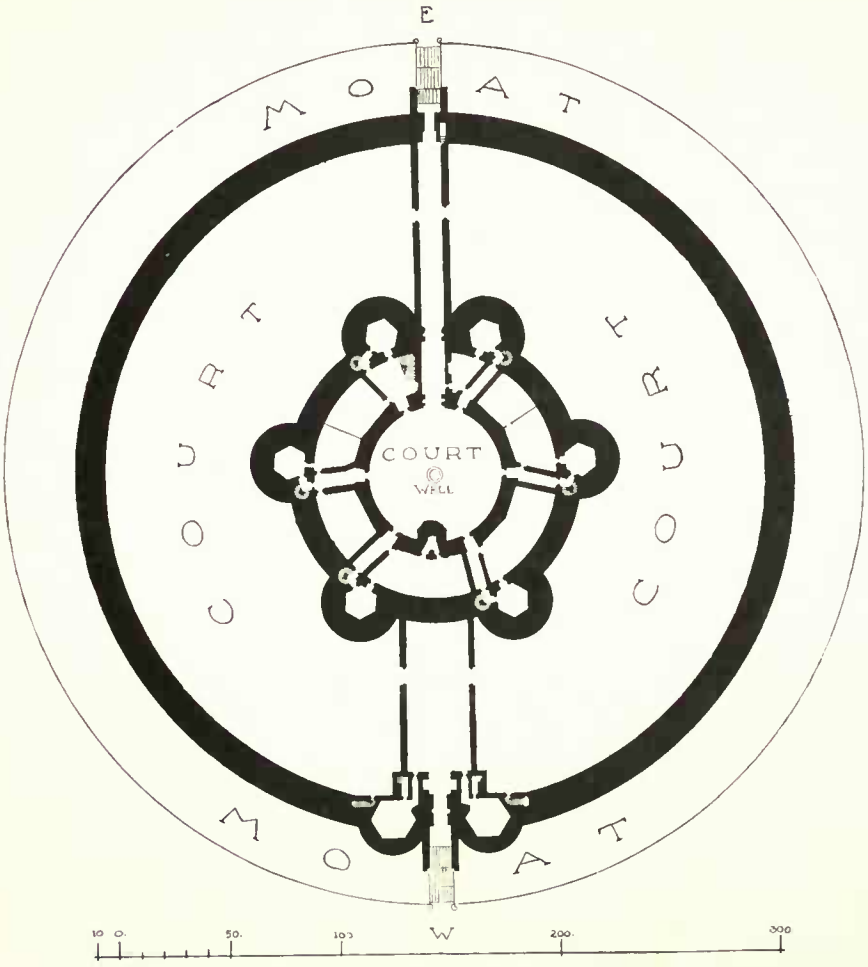
QUEENBOROUGH CASTLE FROM THE NORTH-WEST
(From an engraving in Grose's "Antiquities," after Hollar)

Windsor Park), and later was entrusted with the more important operations at Windsor Castle. Alterations to Leedes (Kent), Dover, and Hadleigh castles came in turn under his care, and in 1361–7 he superintended the building of the entirely new castle of Queenborough.

In those days prolonged and valued service to the Crown was commonly rewarded by ecclesiastical preferment, a form of recompense agreeable alike to both parties; for, while it cost the donor nothing, it provided a lucrative sinecure for the recipient. Thus Wykeham became a noted pluralist, holding as many as a dozen prebends, besides numerous other offices. He was for some years Dean of St. Martin-le-Grand in London, and in 1366 became Bishop of Winchester, a position he occupied for nearly forty years.

His ecclesiastical works at Winchester and Oxford have long received their due meed of admiration, and it is not with them that we are now concerned, but rather with the remarkable castle of Queenborough, the erection of which he supervised.

The Island of Sheppey, on which it stood, is a dreary tract of country, separated by a sluggish waterway from the mainland of Kent, and rising on the north side in the low hills of Minster. Since the destruction of the castle, its sole claims to architectural interest are centred in the priory church of Minster and the fine parish church at Eastchurch. The Castle of Queenborough, of which only the earthworks now remain, was begun by Edward III about the year 1361, and took about six years to build; but from that time little is heard of it till it entered into the extensive schemes of Henry VIII for the defences of the southern coast, when the building was repaired and brought up to date. On the triumph of the Parliament, Queenborough, in 1650, was surveyed by their orders, with the other Crown lands, with a view to its sale. In this survey it is described as "lying within the common belonging to the town of Queenborough and containing about twelve rooms of one range of building below stairs, and about forty rooms from the first storey upward, being circular and built of stone with six towers and certain out-offices, all the roof being covered with lead. Within the circumference of the castle was one little round court paved with stone, and in the middle one great well, and without the castle was one great court surrounding it, both court and castle being surrounded with a great stone wall, and the outside of that moated round." The Commissioners speak of it somewhat contemptuously as having been built in the time of bows and arrows, and it was almost immediately



sold and pulled down. Fortunately a careful ground plan, here reproduced, is preserved amongst the Hatfield papers, and a drawing by Hollar taken shortly before its demolition gives some indication of the remarkable form and unusual appearance it formerly presented.

In the history of English military architecture the Castle of Queenborough occupies an isolated position. It was almost the earliest example of the fort, in the modern sense, as opposed to the fortified dwelling-house, and was the immediate precursor of the "castles," so called, of Henry VIII. Castle-building under Edward I, as exemplified in the great structures reared by that sovereign in Wales, is but little altered in general form from the larger fortifications of the Norman and Angevin kings, the rectangular keep and mound, however, being abandoned. Conway, Carnarvon, and Beaumaris are familiar examples of this period, which was followed by a rapid transition. The tendency became all for compactness and centralisation, the result being a great square block, with towers at the angles and a central courtyard. Numerous buildings of this class, such as Bolton-in-Wensleydale, Wressle, and Sheriff Hutton, were erected towards the close of the fourteenth century, and form almost the latest type of domestic combined with genuine military architecture which this country produced. Queenborough, as we have said, stands quite apart from either class. It provides no domestic accommodation worthy of the name, and its fifty-odd rooms, while imposing in number, were insignificant in size, being placed one above the other in the six lofty circular towers that surrounded the central courtyard. The perfect symmetry of the design is another unusual feature, in which the value of the circular plan, in the defensive warfare of those days, is fully appreciated.

The building which approaches it most nearly in form is the castle of Camber, built by Henry VIII nearly two hundred years later, in the flat salt-marsh on the seaward side of Rye. Here, however, we have a circular keep in the centre, and the flanking towers are transferred to the perimeter of the polygonal outer curtain ; and, furthermore, the danger of lofty towers in the face of artillery has reduced the whole structure to a low, squat form, far different from the aspiring turrets of Queenborough.

Attempts have been made, notably in the Winchester volume of the *Archæological Journal*, to recover the plan of Queenborough, but the drawing here reproduced for the first time sets at rest all question as to its form, and provides another interesting landmark in the history of architectural development.

[This article concludes, for the present, a series which has been followed with much interest. The complete list of the articles, with the dates of the issues in which they appeared, is as follows :—

I. Nonsuch Palace, Surrey (February 1911).
II. Sir Thomas More's House at Chelsea (March 1911).
III. Hertford and Havering (April 1911).
IV. Beaufort House, Chelsea, and its Neighbours (May 1911).
V. Cockersand Abbey and its Chapter-house (June 1911).
VI. The Royal Palace of Eltham (August 1911).
VII. The Origin of the Domestic Hall (September 1911).
VIII. Abbot's Hospital, Guildford, and its Predecessors (October 1911).
IX. The Tower of London and its Development (November 1911).
X. Northumberland House, Strand (December 1911).
XI. St. John of Jerusalem, Clerkenwell (January 1912).
XII. The New Exchange in the Strand (February 1912).
XIII. William of Wykeham as a Castle Builder (March 1912).

THE TOWN HALL, ST. ALBANS

Of the many small provincial towns which lie within a radius of thirty miles from London, none possesses the absorbing historic interest or artistic charm that attaches to the city of St. Albans. Its mediæval buildings are part of the pageantry of past English history, and the Georgian residences, so characteristic of homeliness, represent the associations of life in a country town extending over a period of two hundred years. What is there left to be said for a "Greek" town hall, and one, moreover, that is partly built in cement? Whispers are heard—sweep it away, it is Greek, it is a disgrace to the county; or—it is only in cement, let it be rebuilt in terra-cotta; and in this way the prevalent attitude of the general public and others towards architecture is revealed naked and unashamed.

The object of the present writer in here drawing attention to the building is not to extol its praises above those of any other building in St. Albans, but to demonstrate the important part it plays in the architectural character of the city. When in the year 1829 (thanks to Telford's engineering) the stream of coaching traffic connecting London with the northern provinces reached an enormous volume, it was decided to rebuild the Town Hall. Accordingly, the Corporation commissioned a celebrated London architect to prepare the design and obtain estimates, and early in 1830 the building was completed at a cost of £6,991. The architect, George Smith, succeeded in erecting a structure in sympathy with the local character.

Is it not to be regretted, then, that there should be some talk of demolishing this building? Let us hope that, from the proper quarter, an effective protest will be made against the proposal.

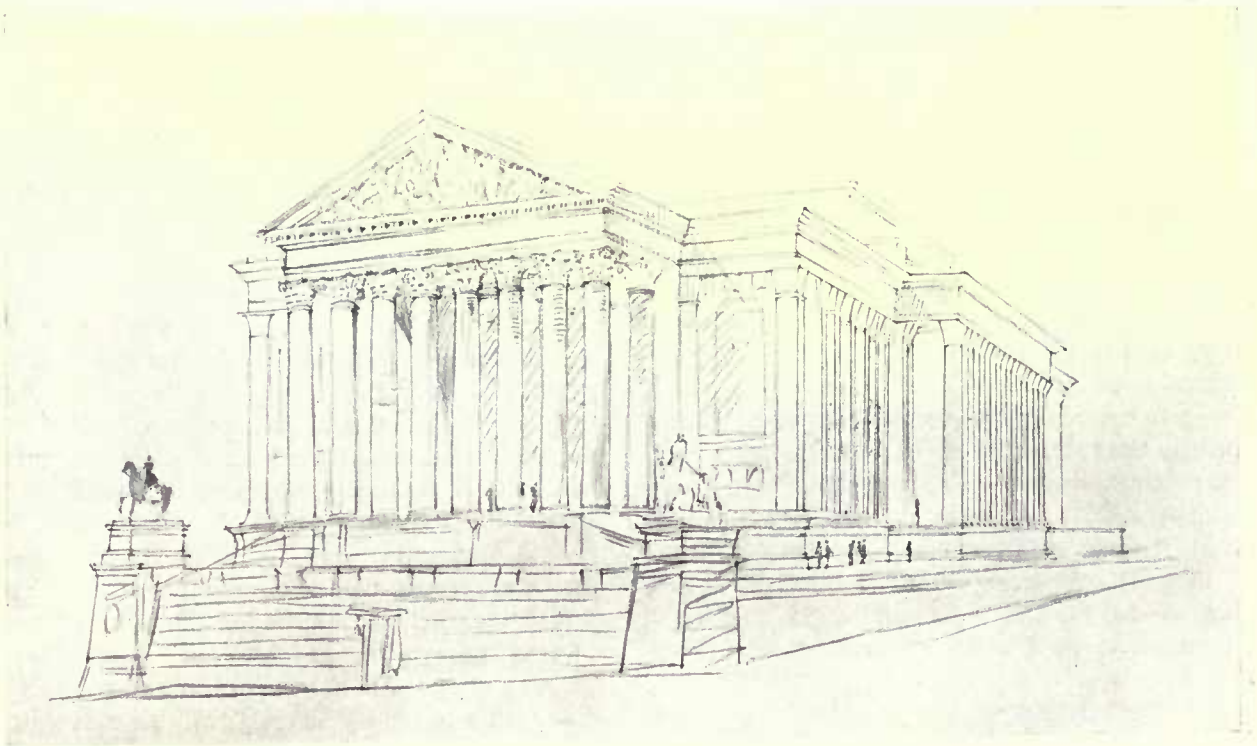
ST. GEORGE'S HALL, LIVERPOOL: AN UNPUBLISHED SKETCH BY ELMES.

BY C. HARRISON TOWNSEND, F.R.I.B.A.

In an interesting article in THE ARCHITECTURAL REVIEW for November 1910, on the controversy as to the south end of St. George's Hall, Mr. L. B. Budden referred to the working drawings preserved in the Municipal Offices in Liverpool, which he had examined carefully with a view to ascertaining the intentions both of Elmes and Cockerell with regard to the treatment of the battered podium wall. He had been unable, it would seem, with the not very full information before him, to find much of this evidence as far as Elmes is concerned. It will be interesting to learn, however, that, beyond these Liverpool records, we possess others which indicate what the original architect himself had contemplated as the treatment of this portion of the building.

In the Library of the Royal Institute of British Architects is a collection of drawings from Elmes's own hand. Whilst examining these lately, for another purpose, I came across one which is of unusual interest. Amongst a considerable number of alternative schemes for the treatment of various portions of the building, either shown by means of sketch elevations or by rough perspectives, is a sketch of the south end of the Hall taken from a point of view not very different from that of the Official Scheme illustrated on page 27 of the REVIEW for January last. It shows the flanking monumental pedestals with horsed figures, common to that proposal and to Mr. Matear's suggestion, but retains the battered podium between. It is, indeed, very much on the lines of the latter suggestion as regards these flanking figures, but the podium wall and the platform behind it retain their present height ; nor is there the bronze railing indicated on Mr. Matear's drawing. As is, unhappily, the case with many of Elmes's drawings, the sketch bears no date. But it has an important bearing on the problem, as a distinct indication of his view that this retaining wall and platform, rather than a flight of steps, were the treatment that recommended itself to him as the only and proper one. It further shows that he had, at one time, considered the pedestals with statuary groups as an architectural complement and finish to the wall.

As such it is valuable as well as interesting ; but it is, perhaps, too much to hope that this just-discovered evidence of the architect's wishes should lead to a change of front on the part of the Memorial Committee, and to a modification of their scheme. If so, it might lead to a compromise by which the Memorial portion of their proposal, with its two groups of sculpture, would take effect as being clearly in consonance with the architect's original views, while the retaining wall, which there is every reason to gather Elmes looked upon as the ideal solution of the problem, would remain, and would not be disturbed to make room for the flight of steps which can but detract from the dignity and repose of St. George's Hall.



ST. GEORGE'S HALL, LIVERPOOL: SKETCH BY ELMES FOR TREATMENT OF SOUTH FRONT

(From a Pencil Drawing in the R.I.B.A. Library)

LONDON TRAFFIC: SOME SUGGESTIONS

BY W. L. LUCAS

THE Report of the London Traffic Branch of the Board of Trade, 1911, is a document of much interest, which should be studied by all architects.* The trend of the Report is to indicate the necessity for new suburban roads being laid out with a proper consideration of the requirements of main arteries of traffic. It seems to follow that there is equal cause for consideration of how building in the heart of London may best be controlled. It is obvious that we are confronted with a constant growth of road traffic, for not only passengers but commerce and mails are increasingly carried by motor vehicles in preference to horse-drawn vehicles and railways. To meet this growth, there are rumours of demands for special roads to take motor traffic, but it is doubtful how far such roads would have any commercial or residential value, and unless they had such value the cost of them would be almost prohibitive.

At the present moment it is rather fashionable to devise grand schemes for the betterment of London, entailing the somewhat ruthless clearing away of existing buildings. But large open spaces present considerable difficulties in dealing with traffic, especially motor traffic, and in the controlling of large crowds. To meet the problems which we have to face, it would seem preferable to utilise existing thoroughfares as far as possible, and to split up the traffic so that each kind may reach its goal by the shortest possible route. Consideration should also be given to the fact that it is becoming necessary to stem the tide of migration from London proper to outer London, which is attributable to two chief desires—those of health and economy. When sleep is disturbed by the ever-increasing noise of motor horns, it is impossible to prevent people seeking peace wherever they can find it. It is common knowledge that in all the residential parts of London the value of stables at the backs of houses has dropped considerably. Surely where, as is frequently the case, there are two parallel roads with a mews between, the proper solution is to demolish the stables and convert these and the mews into a garden, or green space planted with trees, so that the best living-rooms and bedrooms may face on to the quiet garden, whilst offices and rooms where quiet is not so much required shall face the streets.

Again, consider the dreary stretches of mean streets, whether in Notting Hill or Clerkenwell, where the only vehicle you meet is that of a passing hawker. In the erection of workmen's dwellings it seems to be sometimes forgotten that the poorer classes do not require to drive up to the actual doors of their homes, even in a motor omnibus, and that ground is at present wasted on streets which, both from economical and sanitary points of view, might be better utilised for open spaces. Opportunities for changes of this kind occur daily on the large estates in London, and it might be suggested to the Ecclesiastical Commissioners that they, perhaps more than others, have great opportunities in their hands.

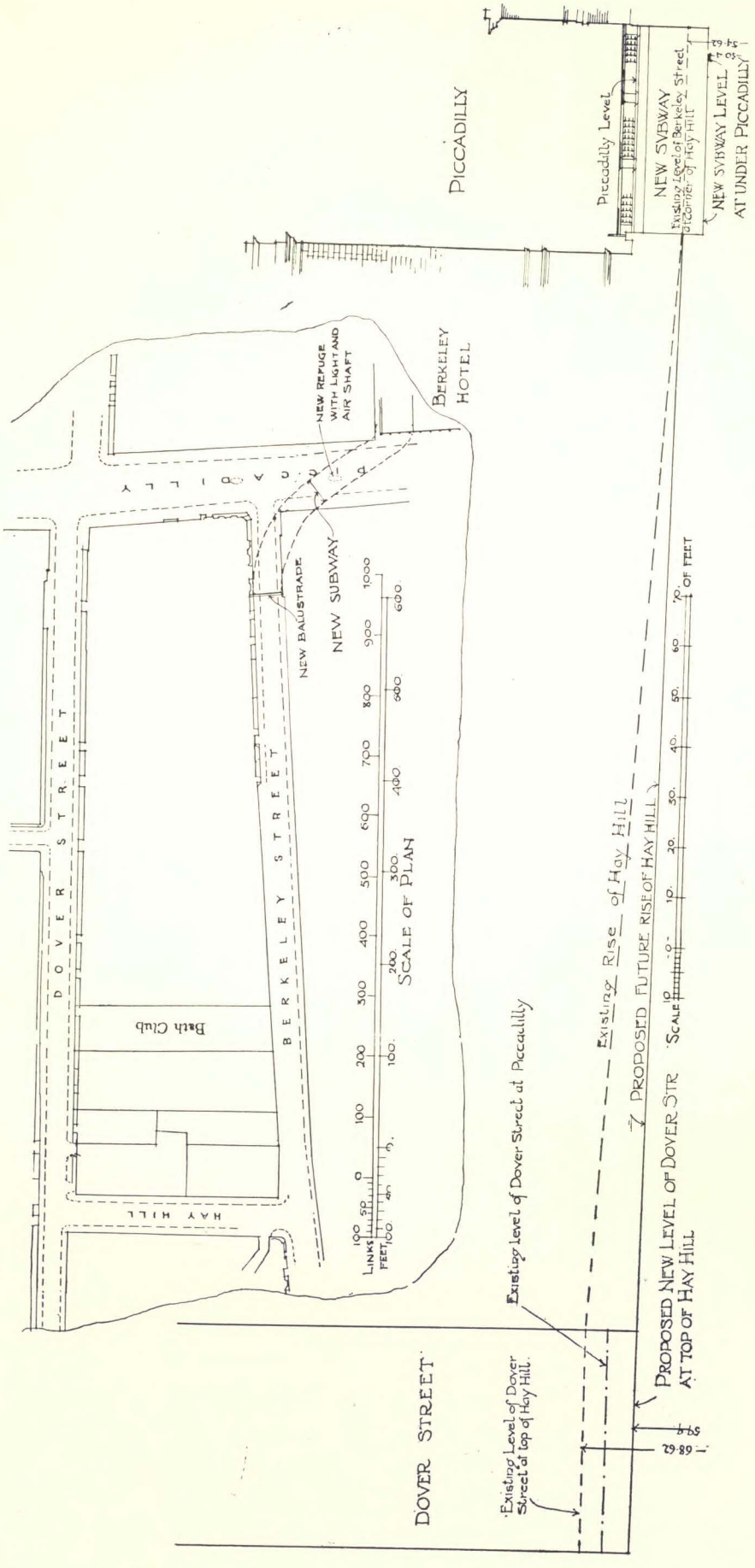
An example of how traffic may be split up occurs when one examines the position at the south-east corner of Berkeley Square, at the bottom of Hay Hill. Here passes a vast quantity of traffic on its way from the north-west, a minor portion of which is aiming south of Piccadilly. At present there is a rise of about 5 ft. in Dover Street from Piccadilly to a point south of the Bath Club and the top of Hay Hill. Let Dover Street, instead, fall from south to north some 5 ft., so that the top of Hay Hill may be about 5 ft. above the bottom at Berkeley Street, instead of 14 ft. above it. To do this presents no great difficulty, for it merely entails underpinning the houses in Dover Street, and giving them a sub-basement such as some of the houses already possess. The traffic which at present enters Piccadilly through Berkeley Street will thus as easily, and more quickly, enter by Dover Street, and the frequent block that occurs between Devonshire House and St. James's Street will thus become reduced.

Berkeley Street ascends from the bottom of Hay Hill to Piccadilly. To take the residuum of the traffic going south, rather let the road descend under Piccadilly, emerging, as here sketched, into the Green Park, immediately west of the Ritz Hotel, and thence down the Green Park south till it reaches the Mall. Let the gravel walk recently made from Buckingham Palace to Piccadilly be abolished and grassed over.* The new road will thus not entail any sacrifice of green, and will have a definite use, which it is difficult to discover in the broad path.

The houses in Berkeley Street, north of the Berkeley Hotel, will be underpinned and have lighter basements. Inasmuch as most of them already possess an entrance in Dover Street, access to them will not be unfavourably affected. So much of Berkeley Street as will be left running

* An able statement of those features of the Report which have relation to architecture appeared in *The Architects' and Builders' Journal* for January 3rd last.

* This walk *is* now being grassed over.

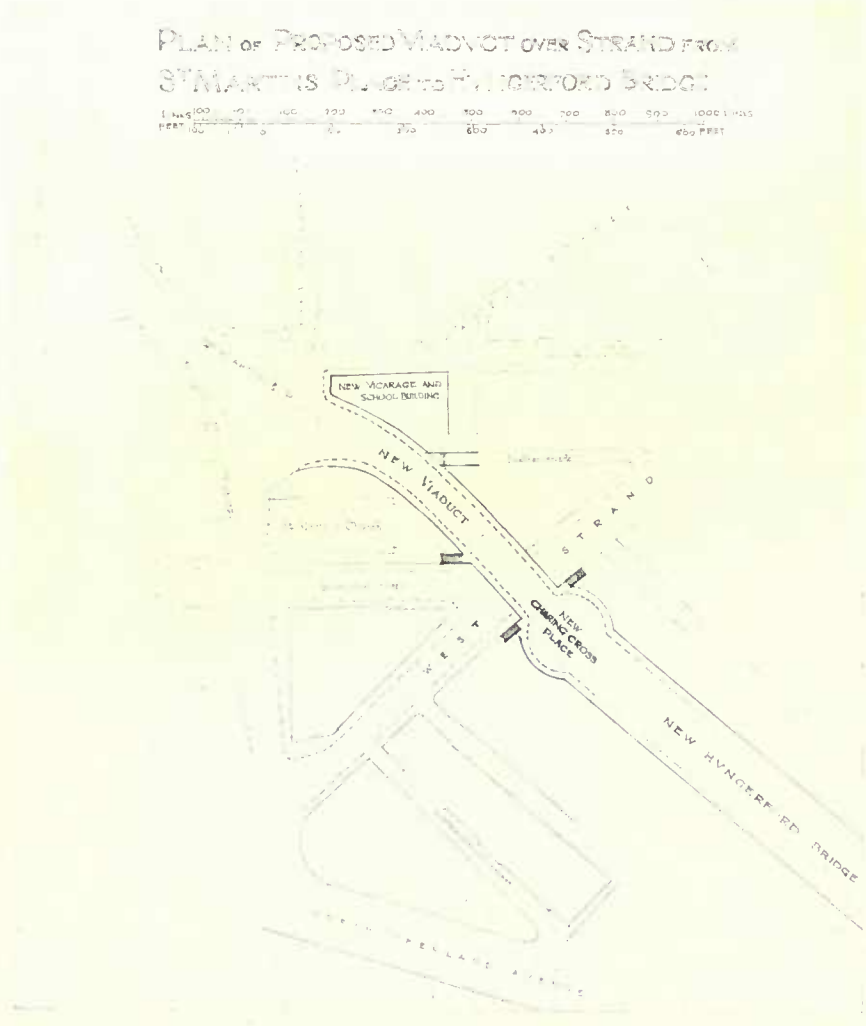

PICCADILLY
Piccadilly Level
NEW SUBWAY
Existing Level of Berkeley Street at corner of Hay Hill
NEW SUBWAY LEVEL AT UNDER PICCADILLY
BERKELEY HOTEL
NEW REFUGE WITH LIGHT AND AIR SHAFT
NEW BALUSTRADE
NEW SUBWAY
DOVER STREET
BERKELEY STREET
HAY HILL
Bath Club
SCALE OF PLAN
LINKS 100 50 0
FEET 100 0
Existing Rise of Hay Hill
PROPOSED FUTURE RISE OF HAY HILL
SCALE OF FEET
Existing Level of Dover Street at Piccadilly
PROPOSED NEW LEVEL OF DOVER STR AT TOP OF HAY HILL
Existing Level of Dover Street at top of Hay Hill
DOVER STREET

from Piccadilly will become a cul-de-sac, with a balustrade at the north end of it, over the entrance to the subway. The fact of the subway running under its extreme east buildings need not interfere with the amenities of Devonshire House.

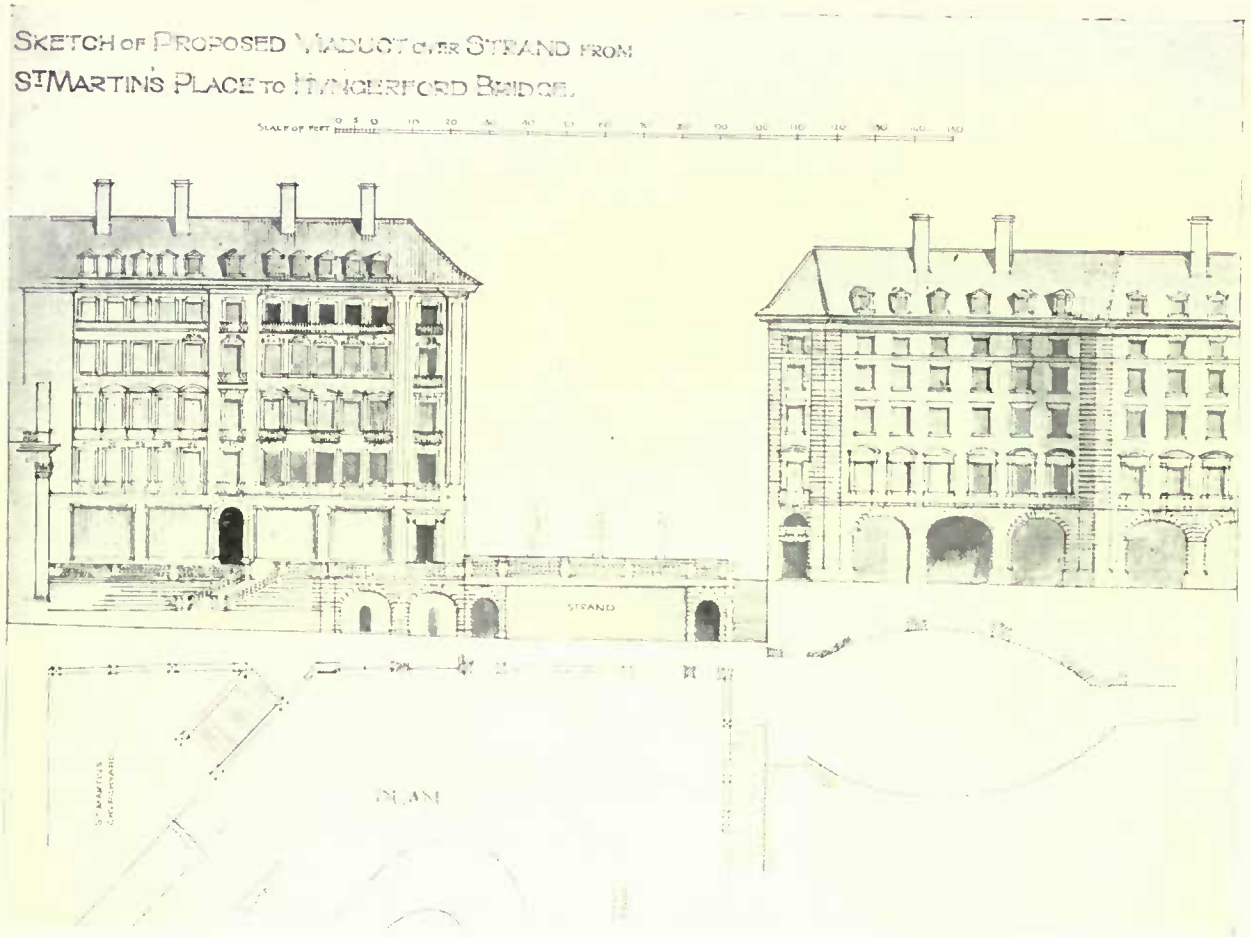
The works here suggested, as well as the street alterations described below, might perhaps be less costly and more directly efficient than some of the proposals on pages 24 and 25 of the Traffic Report. It is hardly necessary to point out what fascinating possibilities for architectural development are presented by schemes such as this.

Consider now the traffic from north to south of London west of the City, especially with relation to Oxford Street and Charing Cross and the ramifications around St. Martin's-in-the-Fields. Imagine the demolition of the school and block of buildings (including a large untenanted mews) immediately north of St. Martin's Church, and the erection of a better school and vicarage on the reorganised site, as shown by the accompanying plan. Imagine a viaduct starting at the road level outside the City of Westminster Hall, passing the east end of St. Martin's Church, and crossing the Strand, as here sketched, till it reaches the site of the existing Charing Cross Railway Station. Can anyone fail to see the advantages of such a scheme? St. Martin's Place becoming really a "Place," with the National Portrait Gallery on the west and St. Martin's Church, visible from all sides, dominating the area here as surely it is meant to do. The road level of Duncannon Street would fall more than at present, but otherwise would remain as existing. The traffic east and west from the Strand would not be interrupted, whilst that from the north side, going over the higher level, would have a straight and easy path over the new Charing Cross Bridge. What architectural qualities might such a viaduct not possess, culminating, as it would, in the bridge so sorely needed!

The question of the removal of Charing Cross Station to the south side, started some time ago, has been alluded to frequently during the past year, and, with the growth of motor traffic, it is becoming increasingly apparent that the need for the railway bridge at this point no longer exists, whilst there is a crying necessity for a bridge for general purposes. Various criticisms, some of which seem justifiable, have been offered on the scheme exhibited in last year's Royal Academy and illustrated in THE ARCHITECTURAL REVIEW for October 1911. It has been pointed out that, although the new S.E. and C.R. station, as shown, was larger than the existing one, still it did not offer such accommodation as might be expected to receive a welcome from the railway authorities.



A revised plan has therefore been prepared, with main departure and arrival platforms each 440 yd. long, i.e. each capable of accommodating two large modern express trains of the heaviest type. In addition, five intermediate platforms are shown, each 920 ft. long and accommodating ten roads. As all these railroads would enter the new station at a level of about 25 ft. above that of the Embankment, some of the trains could descend to the lower level, where they could be shunted and dealt with by turn-tables and crossings. The new plan, as here shown (p. 136), indicates a block of buildings having a depth of 100 ft. at the river end of the proposed new station.



This block would occupy ground too valuable, on account of its river frontage, to be sacrificed to "buffer ends."

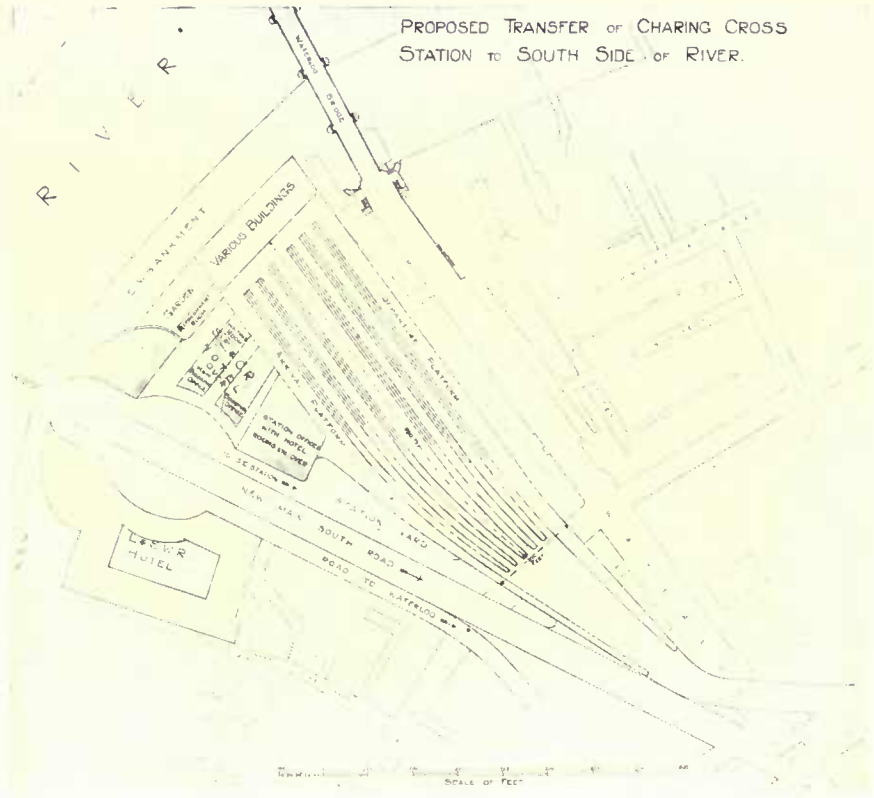
It has also been objected that on the scheme exhibited at the Academy the gradient from York Road up to the proposed King's Place to the south side of the river would not be sufficiently easy, and it has been pointed out that if advantage were taken of the curve of the river at this point, and the extrados of the ellipse were to face north, the termination of the new south road might be brought almost up to the south end of the bridge and the gradient thus much improved.

In Rome, the bold domination of the "Castello St. Angelo" on the west side of the Tiber, as seen when one crosses from the left bank, is an example of what dignity may be obtained from a mass of buildings fronting the river in this manner.

There does not appear to be any necessity for trams over the new bridge, but it would be an advantage for the public to have some means of locomotion here, from one side of the river to the other. Those who visited the Paris Exhibition of 1900 will remember the facility with which they were enabled to make a tour of the exhibition on the "trottoir roulant," and in London many are familiar with moving staircases and the "escalators" now being introduced on some of the tube railways. It should not be difficult to devise moving pathways of this kind on either side of the bridge, adjoining the pavements, from which they would be separated by railings. Such moving footpaths, going at the rate of four and eight miles an hour, could easily be boarded by passengers on the pavements at each end of the bridge. Always moving, they would entail no jostling of persons eager to secure a seat on tram or omnibus, and would do much to facilitate that closer connection between the north and south sides of the river which is so much to be desired.

Another criticism made is that embankments on both sides of the river would increase the force of the stream, so that the proposed embankment on the south side would not stand and that barges would be in danger. But it may be safely stated that, owing to centrifugal action, the downward force, if any extra is created, would be felt most on the north side, owing to the convexity of the south side at this part of the river, and as the piers carrying the new bridge would be fewer in number than at present, there would be less resistance to the stream and less risk to barges instead of more.

The existing river bridge could be left in position until such time as this new railway station and new buildings on the south side of the river might be completed. Then the new bridge might

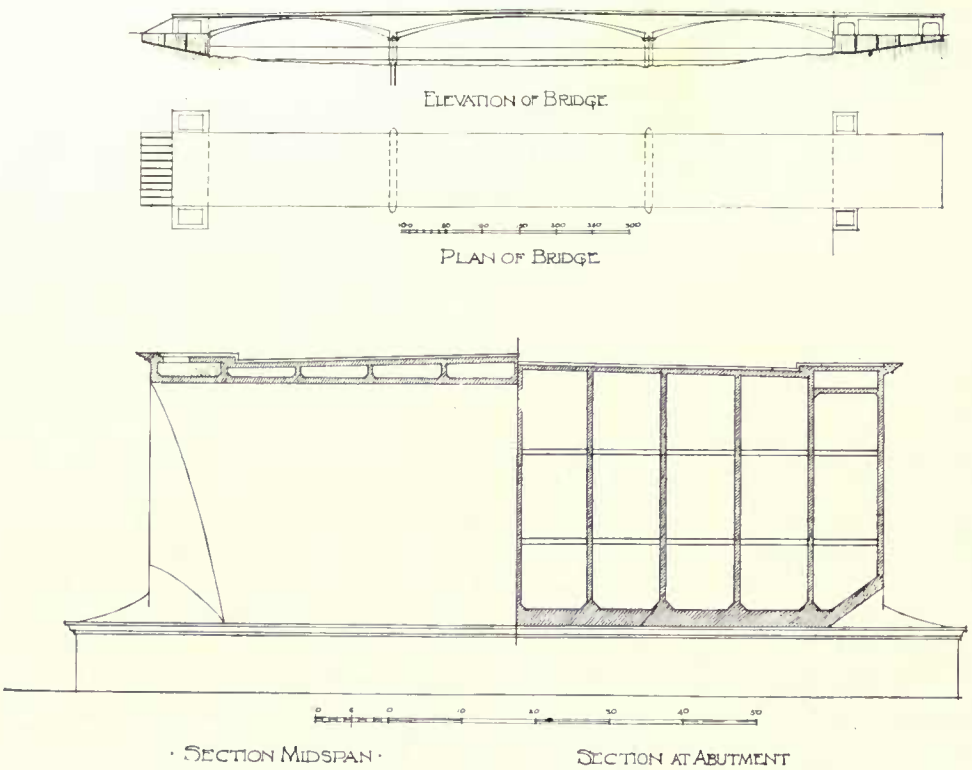


be built. In reinforced concrete* it could bridge the river in three spans, as here shown, and be higher above the tideway than the existing bridge, though the level of the roadway would be the same as now.

From 1730 to 1830 eight bridges over the Thames in London were erected, and five more (exclusive of railway bridges) were added in the next half-century. The population of inner and outer London has increased from 4,766,661 to 7,252,963 since 1881, yet the number of bridges above London Bridge for general traffic remains the same! But the increase in the number of passengers carried into and about London is even greater than the increase in population; witness pages 8–10 of the Traffic Report. Moreover, if Plate VI in the same Report be examined, it will be found that the total of passenger and trade traffic over Westminster Bridge in one day in 1911 was 17,770, i.e. greater than that over any other bridge in London. And the total traffic over Westminster and Waterloo Bridges together was 29,810, i.e. greater than that over any other two bridges next to each other on the same day. What will it be in 1920? With the installation of the London County Council in magnificent new offices on the south side a new professional and business area is bound to spring up in that district. Neither the Council nor the South Eastern and Chatham Railway appear to be unfriendly. The difficulty is the money cost, which some persons estimate as high as two millions. But if the site left vacant by the removal of the Charing Cross Railway Station were developed to the best advantage, irrespective of the new professional and even residential area which would arise on the south side of the river, surely the return would be considerable.

It is beyond the province of an architect to attempt

PROPOSED REINFORCED CONCRETE BRIDGE.



* I am indebted to Mr. Oscar Faber, who has kindly furnished me with sketches showing what could be done with reinforced concrete here.

to deal with financial matters, but in view of the unfortunate example of the vacant sites in Aldwych and the Strand, it may be permitted to ask whether it would be impossible to get promises or tenders for the occupation of the sites provided by this scheme, on which estimates might be based to justify an Act of Parliament. Moreover, if, by methods indicated in the earlier part of this article, London proper should become more habitable, then the ratable value would genuinely increase and the burden of an improvement such as this would be less felt.

The cost of daily travelling to and from work is to be counted not only in money, and if the amenities of life within London, for rich and poor alike, be improved, there will be more vigour to spare for the life of the town and more earth left unspoilt for husbandry and repose for the townsman.

[This article was finished on the day of the inaugural meeting of "The London Society," of which the writer was glad to enrol himself as a member. It is hoped that nothing here written is inconsistent with the aims of that Society.

BOOK-PLATES



O long as etching and engraving were the only means of reproduction, a book-plate was rather in the nature of an expensive luxury: but the invention of the process-block has quite altered matters. There are qualities in the bitten line, however, that cannot be accurately rendered by any photographic process, so the older methods are still preferred when the expense can be borne. With the needle and the graver there is far greater range than is possible with the process-block. The engraved plate will give deeper and more velvety shadows, and, by contrast, higher lights, than any other method of printing. Yet many people who realise this fail in their desire; for, having secured a drawing by a capable artist, they hand it over to the tender mercies of the stationer's engraver for reproduction. This should not be done. The designer and the engraver should be one and the same person.

With regard to modern methods of reproduction it may be pointed out that there are two inexpensive processes, the line and the half-tone. By the former everything is rendered in pure line, gradation or tone being attained by different



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thicknesses of line and by lines drawn close together. Good prints from line blocks may be taken on dull though smooth-surfaced paper, but for the half-tone process (where the block surface consists of very small dots mechanically distributed so as to produce effects of tone) the smoothest paper is essential; in fact the glazed surface in common use constitutes the great drawback to a process which is ingenious and satisfactory in other respects.

If a book-plate is to be reproduced by either of these processes, the drawing should be made in clear lines on smooth paper or card, and should not be a great deal larger that the print is



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required to be. Usually the line process is adopted for line drawings and the half-tone for wash, but by using half-tone for a line drawing an effect is obtained which has some of the quality that an etching derives from the ink left on the surface of the plate after wiping. If to be printed on Japanese or some other toned paper, it is no doubt best to employ the line method for book-plates drawn in line; but those which accompany this article have been reproduced by the half-tone process, as they had, necessarily, to appear on glazed white paper.

In times past the designer's stock-in-trade was heraldry, and perhaps nothing has surpassed it as a *motif* for a book-plate. But, unfortunately, there is a notion abroad—quite out of harmony with the true spirit of heraldry—that such things are ostentatious; yet the designer will find that little falls to his lot, unless he yields to the craze for representing personal pursuits, which seem to be the modern idea of suitability in subject-matter. But whether the book-plate is composed of heraldry, monograms, quotations, verse, or emblems, it should at any rate be treated conventionally, as convention makes for dignity, and a pleasant balance of mass and line is of paramount importance. In a coat-of-arms as much depends on the drawing of the charges as on the composition of the coat. The latter is given, but there is scope for treatment in the former. Charges cannot be drawn with too much spirit so long as their identity is retained, and where there are beasts the fiercer they are made to look



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the better: in ancient heraldry, indeed, there seems to have been some competition in the attempt to strike terror in the beholder, much as the present-day savage does with his plumes and paint.

If, however, heraldry is debarred, there are still motives sufficient without having recourse to the cricket-bat and the golf-club. A mere name-label may be made exceedingly decorative, and there are monograns, emblems, verse, and all the resources of good lettering. But if symbolism is decided upon, the designer should be given an ample supply of subject-matter from which to choose, and, if possible, nothing should be insisted upon as a *sine qua non*, for in his struggle to make an obstinate object decorative he may easily lose the swing of a good design.



BY G. S. POWELL

THE COMMITTEE FOR THE SURVEY OF THE MEMORIALS OF GREATER LONDON

THE issue, by the Morant Club, of an account of the recent excavations on the site of the Benedictine abbey of Barking reminds us of the work of some of our members in directions somewhat different from the ordinary activities of our Committee. The excavations have been made under the direction of Mr. A. W. Clapham, who, as readers of the REVIEW may remember, has already contributed a note on Barking to these columns. The work has been singularly successful in throwing light on one of the most important mediæval buildings in the vicinity of London, and it is a not insignificant sign of the awakening of public interest in local history that the expense of the work was shared by the Morant Club, the Barking Borough Council, and the Local Government Board—the last-named granting £100 "in relief of men out of work in Barking, a number of whom were employed in the digging."

The report, which lies before us, has been prepared by Mr. Clapham, and includes a large ground plan of the Abbey buildings to a scale of about 24 ft. to the inch, tinted in colours to show the dates of the various parts, besides photographs by Mr. A. P. Wire and Mr. George Clinch, both members of the Committee. The whole is a revelation of the way in which history may be reconstructed by the careful and intelligent examination of a forsaken and apparently barren site.

The foundation of the Benedictine abbey of Barking takes us back to the early years of Christianity in England. It is of the essence of our conception of time that it is always difficult to realise the relative distance of events in the past from the present, each hour of which, as it passes, vanishes into yesterday and becomes part of the great body of history. It is recorded that Barking Abbey was founded in the year 666, a date which lies just midway between our twentieth century and the seventh century B.C., which saw the rise of many of the great Greek archaic temples—whence sprang the main development of European architecture. St. Erkenwald, the famous Bishop of London whose shrine in old St. Paul's Cathedral is preserved for us in a drawing by Hollar, was the founder of the Abbey. "This man," says Bede, "before he was made bishop had built two famous monasteries, the one for himself and the other for his sister Ethelburga, and had established them both in regular discipline of the best kind. That for himself was in the county of Surrey, by the River Thames, at a place called Chertsey; that for his sister, in the province of the East Saxons, at a place called Barking, wherein she might be a mother and a nurse of devout women." Barking Abbey came to be the most important nunnery in the kingdom, and the richest of all but two. Excluding Waltham Abbey, it was the richest monastic house in Essex.

The buildings, of which the ground plan has now been recovered, do not, of course, date back to the time of St. Erkenwald, but represent a twelfth-century rebuilding with thirteenth, fourteenth, and fifteenth-century additions. The church "consisted of a long nave with aisles and two western towers (165 ft. 6 in. long by 64 ft. 6 in. wide); shallow transepts with one apsidal eastern chapel in each arm; and an aisled presbytery of five bays, terminating in all probability in three graduated apses, as at Shaftesbury and Chertsey abbeys." The Norman presbytery was 71 ft. long as far as the spring of the aisle apse, and was the same width as the nave. Early in the thirteenth century the east end was remodelled and a fine Saints' Chapel was erected, which extended the total internal length of the church to the considerable figure of 337 ft. 6 in. Of the monastic buildings, particulars were obtained of the cloister on the north side of the church (approximately 99 ft. square), the chapter-house (60 ft. 6 in. by 23 ft. 6 in.), the warming-house, the frater, dormitory (166 ft. by 24 in., curiously on the west side of the cloister), rere-dorter, infirmary hall, and chapel; all of which, when plotted on the general plan, give us a clear idea of the arrangement of this historic house. We are glad to learn that the indications of the plan are to be permanently preserved upon the site, and will thus be an object-lesson in history to the modern inhabitants of Barking.

The report includes a description of the existing Abbey gateway with its fine carved rood of twelfth-century date in the upper chamber. It concludes with a notice of things found at various times upon the site, the present excavations having been comparatively barren in this respect, since the ground had been "worked" many times before. Portions of an interesting carved Saxon cross were, however, discovered, together with examples of enriched Norman carving and chevron ornament, fifteenth-century tabernacle work, crochets, etc., and a small square of green Egyptian porphyry. And, since the Report was printed, we learn that two interesting tomb-slabs have been recovered from the nun's cemetery.

WALTER H. GODFREY.

CHARLES MÉRYON, 1821–1868

CHARLES MÉRYON, born of the union of an English surgeon and a French dancer, had but a short life, and its end was overshadowed by the dread wings of melancholy and madness; he died, in fact, within the madhouse at Charenton. In these circumstances his art could not possess the genial humanity of Rembrandt any more than it could have the delicate character of Whistler. One artist alone, inspired by the recollection of delirium, embodied in his "Carceri d'Invenzione" feelings and thoughts perhaps akin to Méryon's. But beyond this similarity, if it may be so called, there is nothing in common between the fire and passion of Piranesi's execution, and the sobriety—nay, austerity—of Méryon's line and the directness of his drawing. Although nearer in time, it was not the Italian who influenced Méryon, but a Dutchman called Reynier Zeeman. Méryon is said to have picked up for a few sous some of Zeeman's etchings of Paris, made about 1650 (which are among the most delightful of architectural drawings). Of these he made etched copies, and it was probably the desire of emulating them that suggested the "Eaux-fortes sur Paris," which were printed between 1852 and 1854. They are dedicated to "Reinier dit Zeeman, Peintre et eau-fortier," and are the greatest etchings made since Rembrandt laid down his needle. Original etching "for the century and a half that followed the death of Rembrandt . . . was little practised and less understood,"* Italy, with Piranesi, being the one exception. The Romantic revival in the nineteenth century brought etching in its train. Delacroix, Decamps, and the painters who made Barbizon their headquarters (the school of "1830"), Théodore Rousseau, Charles Jaques, J. F. Millet—all made etchings, with a real appreciation of the lineal qualities of the medium. But it was Paris, not Barbizon, which produced in her unhappy son Méryon the greatest French etcher.

He was brought up by his mother, of whom he retained a pleasant memory to the end of his life, "for," as he writes to Dr. Meryon, his father, refusing pecuniary help, "I have not forgotten the happy time, free from all care, the sweetest of my childhood, which I passed in your company and that of that good and amiable lady." It was this Dr. Charles Lewis Meryon who accompanied Lady Hester Stanhope to the East and wrote a book on the household at Mount Lebanon. At the age of five Méryon was sent to a school at Passy. How long he remained there we do not know, but he must have been several years older when he was taken to Marseilles, where he undoubtedly learned to love the sea. The busy shipping, the quays, the sailors, all took hold of the boyish imagination and settled him in the choice of a profession. From Marseilles he went on a tour to Hyères, Nice, Genoa, Pisa, and Leghorn before he returned to Paris. In 1837 he passed into the Naval School at Brest. Perhaps the years he spent as a naval cadet vied with those of his childhood for happiness. His childhood and boyhood would seem then to have been spent in comparatively easy circumstances.

The first voyage of the young sailor began in 1839, to the Mediterranean. During this voyage he spent some time in amateur sketching of the classical ruins of Greece. One drawing may be noted, that of the choragic monument of Lysicrates, which became afterwards the basis of a fine etching. In the *Rhine* he made a second cruise, in Australian waters, making sketches of what he saw of interest at the antipodes, which sketches were afterwards embodied in some of his later and less interesting plates. When he returned from this voyage he found his mother dead. Why he then resigned his commission it is difficult to say. His own account explains nothing. According to his morbid view, sailors, who were the bravest and noblest of men, ought to be commanded by men of stature and good birth—he himself was puny of body and nobody's son. At any rate he resigned, and received his discharge in 1846. His mother had left him a small legacy of 20,000 francs, and at the age of twenty-five with this small capital he set up as a professional artist. In the capacity of pupil he entered the studio of a painter called Phelippes, who had been a pupil of David, where he was discovered to be suffering from an affection of the eyes called Daltonism, which made it impossible for him to become a painter. He had keen sight, but could not distinguish colours. So he entered the atelier of M. E. Bléry the engraver, with whom he spent six months, copying engravings after De Loutherbourg, Salvator Rosa, and Karel du Jardin. With this slight preparation he set up his own studio and made his immortal etchings of Paris, the most striking of which are here reproduced.

Etching as an art is a stumbling-block to amateurs, because its technique seems so simple. Great painters have used it as a side issue to their main activity successfully and without preparation. Rembrandt made etchings as a youth. Seymour Haden was a successful surgeon, and obviously could not acquire in his leisure any elaborate technique in art; yet his etchings are

* "A Short History of Engraving and Etching." By A. M. Hind. Chapter X.

little masterpieces. Whistler seems to have mastered the medium at once.

An etching is not a reproduction of a pencil or a pen drawing on copper, but something with its own peculiar technique. Méryon seized at once its meaning, and became one of the greatest artists in copper the world has seen. Although the publication of his etchings gave him little fame or money (for the set of fifteen etchings he asked thirty francs), still they brought him to the notice of the Duc d'Arenburg, who commissioned him to make etchings of his château at Enghien. But the mental disease which must have overshadowed these years of Méryon's life developed rapidly, and he had to return to Paris in 1858 completely broken down. A story is told of Bracquemond the engraver, one of his very few friends, how he called on Méryon one day and found him out. "As an artistic joke . . . he drew upon the bare wall a fantastic sketch of a bird perched upon a bough in the act of snatching up an unconscious fly. When Méryon returned and saw it he was thrown into an intense agitation. He cried out, 'If you care to know, read on that wall my fate. I can no more avoid what is coming on me than that fly can avoid the bird.'" Alienation came swiftly down upon him and closed the door on hope. The small etching, "La rue des Mauvais Garçons," belongs to this time. It shows the plain side of a house, whose "stone walls seem peopled with linking eyes," with a few square openings in it, all heavily barred, as if to conceal some sinister crime, and two small figures on the footway walking away out of the picture. It is certainly the expression of a melancholy and distressed spirit. The artist has etched at its head the following verses, written in a beautiful round hand :—

Quel mortel habitait
En ce gîte si sombre ?
Qui dont là se cachait
Dans la nuit et dans l'ombre ?

Était-ce la Vertu,
Pauvre, silencieuse ?
Le Crime, diras-tu,
Quelqu'âme vicieuse ?

Ah, ma foi ! je l'ignore :
Si tu veux le savoir,
Curieuse, vas y voir,
Il en est temps encore.

A few months after his return from Belgium he was confined at Charenton, suffering from "melancholy madness complicated by delusions." He remained here for more than a year, and although at the end of that time he was discharged as cured, proximate madness hung over him like a very sword of Damocles. We must believe him to have been subject to temporary aberrations during this time, in order to explain some of the freaks of his later etchings. The print, for example, of Le Ministère de Marine (1865) has depicted on it an airy host of chariots, grotesque fish, and flying-machines, and the etching of the College of Henri IV, in an early state, has a phantastic marine background. This was afterwards erased and finished with buildings.

In 1866 Méryon had again to be confined, and although he recovered sufficiently to be able to work on plates put before him, his work has no longer any value. At the end his delusions took the form of his believing himself to be "Christ held captive by the Pharisees. There was not enough food in the world and he would not wrong the poor by taking their sustenance." * He could not be induced to eat, and died of exhaustion in 1868.

For Méryon art was not a flower-bordered path, but one overgrown with the wild tangled weeds of melancholy and madness. What wonder, then, if his etchings should tell of this! Certainly stone walls never took on a more terrible physiognomy than under his touch. There is perhaps nothing more poignant in art than some of his etchings; despair seems to lurk in the streets, and madness peeps forth from the windows. R. L. Stevenson said of Paris, "Certain old houses demand to be haunted." Certainly no one was fitter to portray this aspect than Méryon. His etchings were made merely to supply views of a Paris which was rapidly disappearing, and although he saw it all with eyes behind which an indefinable sorrow was hidden, yet his portrayal was accurate. No artist, indeed, was ever gifted with a more accurate needle to delineate architecture. His line is a marvel of strength and decision, often emphasised by the severity adopted in the treatment of his subject, yet is never lost sight of in his more intricate compositions. "L'Abside de Notre Dame" is perhaps his greatest etching, "by right of its peculiarly majestic composition and of its solemn and austere beauty." On some of the early states there is a verse written under the print in Méryon's writing :—

O toi dégustateur de tout morceau gothique,
Vois ici de Paris la noble basilique.
Nos Rois, grands et dévots, ont voulu la bâtir
Pour témoigner au Maître un profond repentir.
Quoique bien grand, hélas! on la dit trop petite
De nos moindres pécheurs pour contenir l'élite.

The same vein of thought runs through all his verses, and seems definitely enough to have a relation to the final delusion which was the immediate cause of his death. Under the beautiful

* "The Etchings of Charles Méryon." By Hugh Stokes.

plate of "Le Stryge" (The Vampire) he has engraved:—

> Insatiable Vampire, l'éternelle luxure,
> Sur la Grande Cité convoite sa pâture.

In a conversation with M. Jules Andrieu (which took place about 1860-61) Méryon gives us a glimpse into the dimmed mirror of his soul. He took up an early impression of "Le Stryge" and said: "You can't tell why my comrades, who know their work better than I do, fail with the Tour St. Jacques. It is because the modern square is the principal thing for them, and the Middle Age tower an accident. But if they saw, as I see, an enemy behind each battlement and arms through each loophole; if they expected, as I do, to have the boiling oil and the molten lead poured down on them, they would do far finer things than I can do. For often I have to patch my plate so much that I ought indeed to be a tinker. My comrades are sensible fellows. They are never haunted by this fellow (Le Stryge). The monster is mine, and that of the men who built this Tour St. Jacques. He means stupidity, cruelty, lust, hypocrisy—they have all met in that beast."

Seymour Haden, writing of "L'Abside" and "La Morgue," says: "From both of these it may be inferred that his work was not impulsive and spontaneous, like etched work in general, but reflective and constructive, slow and laborious. . . . His method was this—he made, not a sketch, but a number of sketches, two or three inches square, of parts of his picture, which he then put together and arranged into an harmonious whole, which whole he first bit in (with the acid) and then worked into completeness with the dry-point. What is singular, and a proof of his concentrativeness, is that the result has none of the artificial character usual to this kind of treatment, but that it is always broad and simple, and that the poetic motive is never lost sight of." There is a trial-proof of "Le Stryge" in the British Museum which throws an interesting side-light on his methods. Where it is etched the plate is practically carried to completion, but the chief features of the composition—"Le Stryge" and the "Tour St. Jacques"—are not even suggested; the paper is blank where they are to come.

"La Morgue" conveys an impression of tragedy too deep for words. The artist's own verse, written in his hand on some early states of the plate, conveys feebly some of the thought surging through the brain of the man sick in his soul.

> Venez, voyez, passants!
> A ses pauvres enfants,
> En mère charitable,
> La ville de Paris
> Donne en tous temps gratis,
> Et le lit et la table.

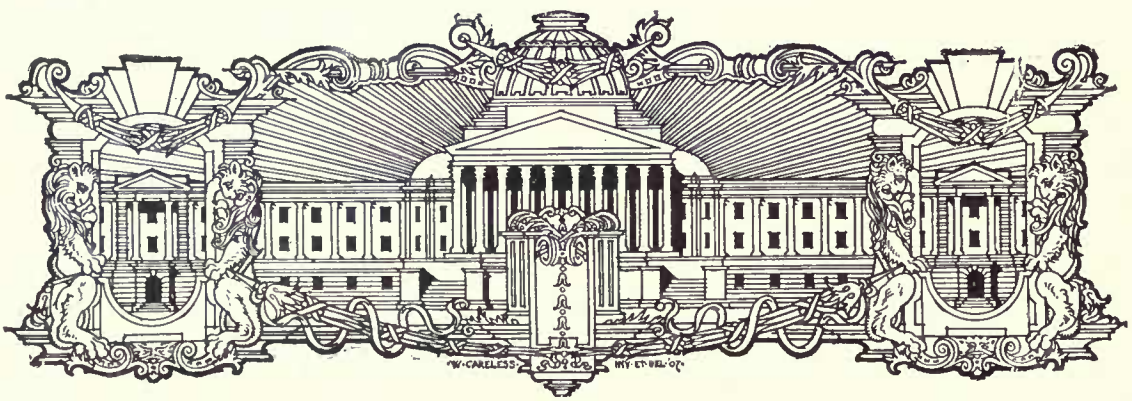
In this plate the line has an austerity almost mechanical in its precision, which forces into the desired prominence the little building where Paris provides, gratis, bed and table for her unfortunate children. The Morgue itself is put in with a few firm lines, and stands out bare and terrible from the other buildings and the quay. A crowd of *curieuses* watch the latest unfortunate taken from the Seine.

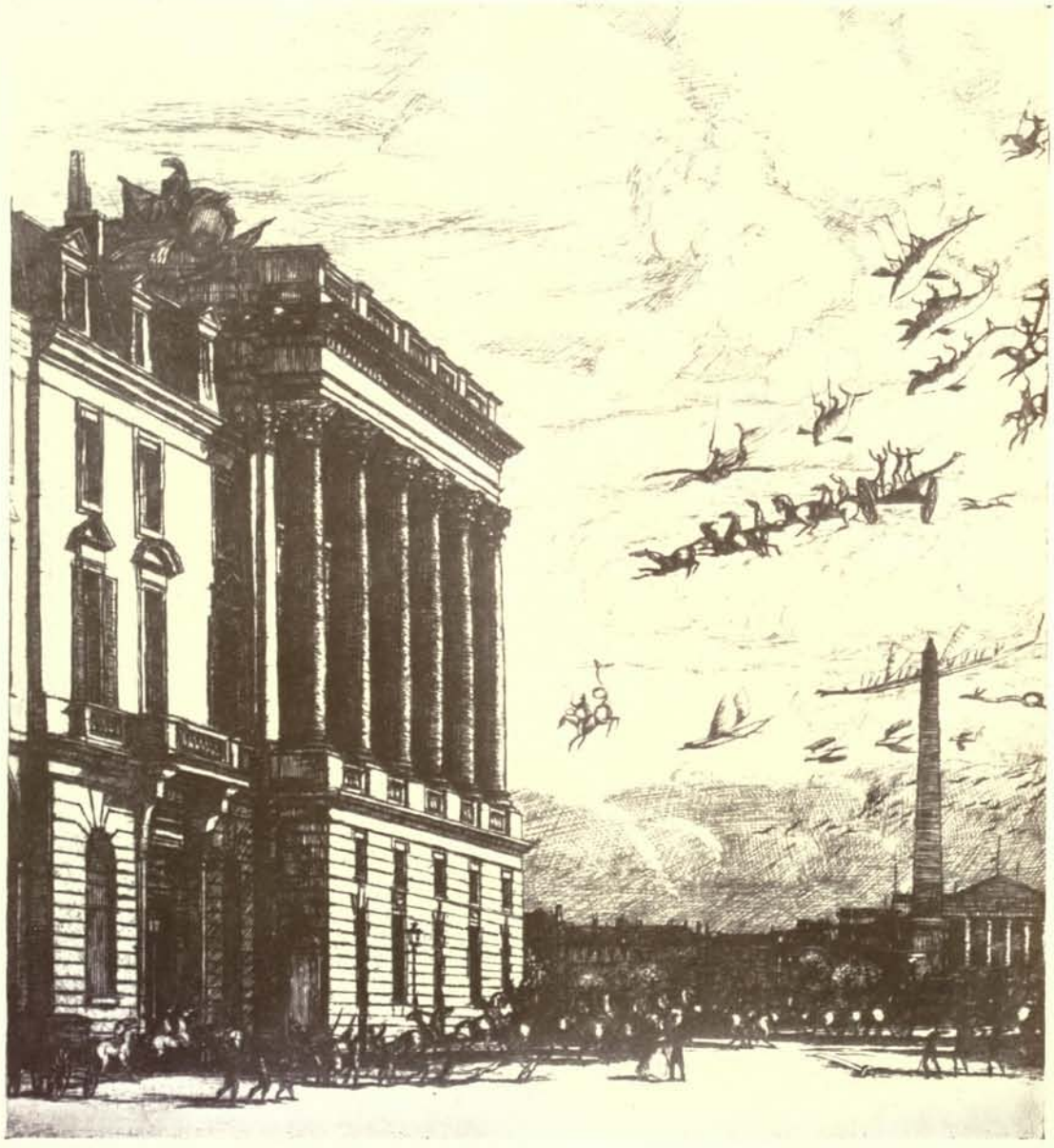
"La Tour de l'Horloge" and "Le Pont Neuf" are both fine plates, which were much worked upon. In some states the first is spoilt by the rays of light which dart from some windows across the dark building. The "College of Henri IV" has already been mentioned as having suffered from a temporary fit of alienation. It is a noble panoramic view taken from the top of the Panthéon.

"The Entrance to the Convent of the French Capuchins at Athens" shows the choragic monument before the removal of the semi-ruinous buildings which were built against it. It was made from an early sketch. This etching formed the frontispiece to the Count L. de Laborde's "Athènes aux xv, xvi, et xvii siècles," published in Paris in 1854.

Méryon's whole output amounted to about 100 plates, many of which are chiefly interesting as being by his hand, but the Paris set makes his sufficient monument. These were something new, a new aspect of architecture which the world had never seen before.

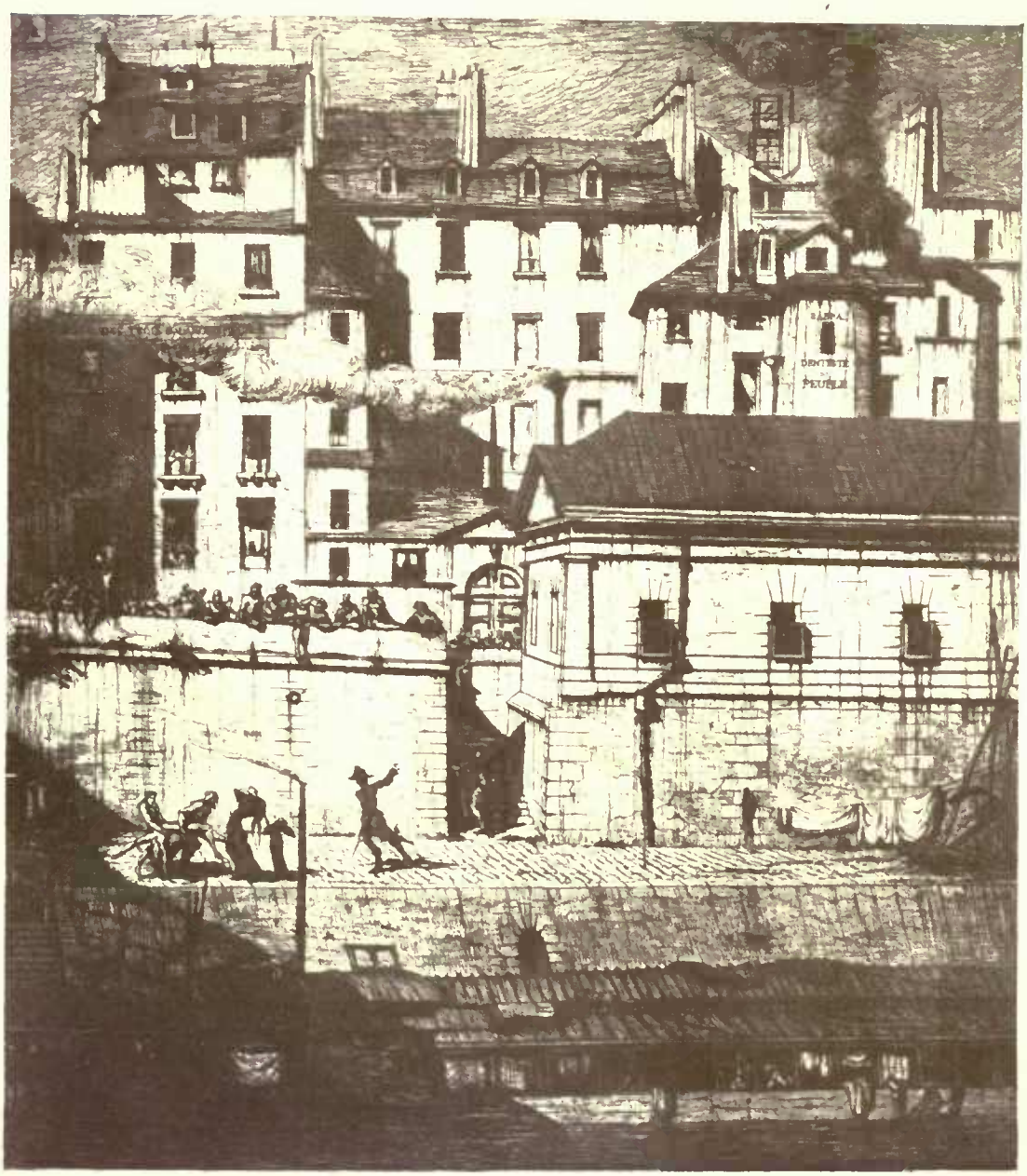
J. M. W. Halley.





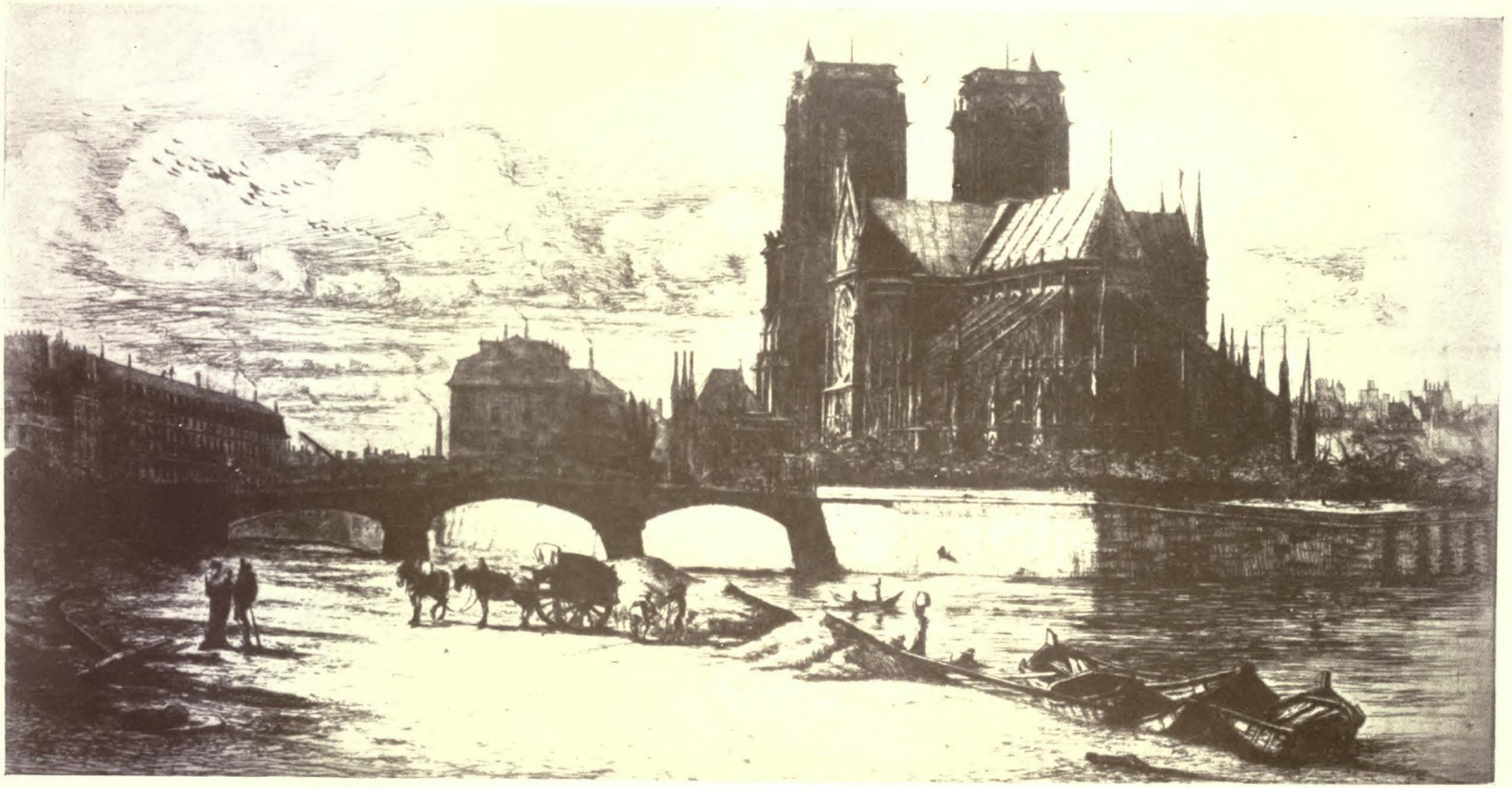
THE MINISTRY OF MARINE

After the Etching by C. Mĕryon



THE MORGUE

After the Etching by C. Méryon



THE APSE OF NOTRE DAME, PARIS

After the Etching by C. Méryon



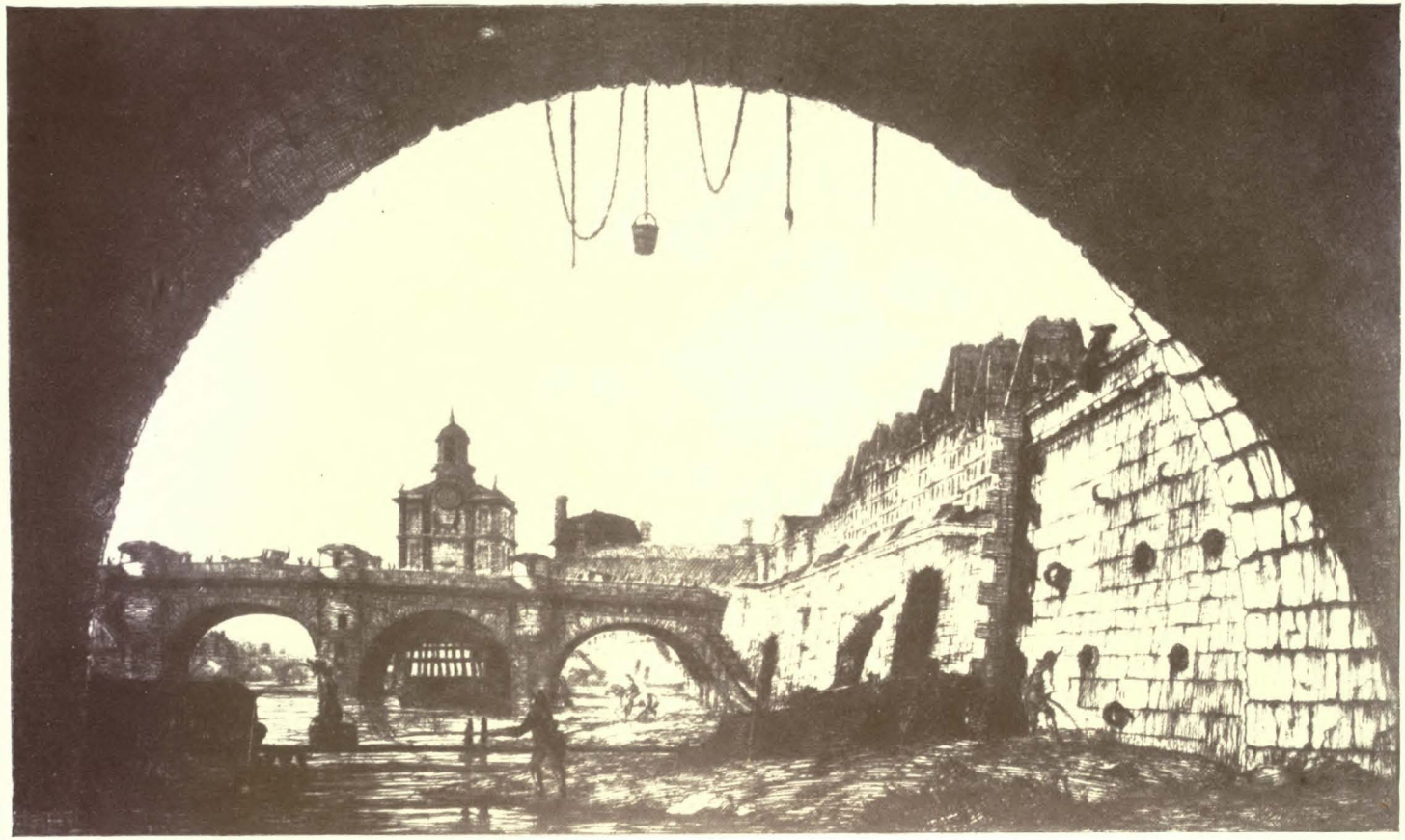
THE TOUR DE L'HORLOGE

After the Etching by C. Méryon



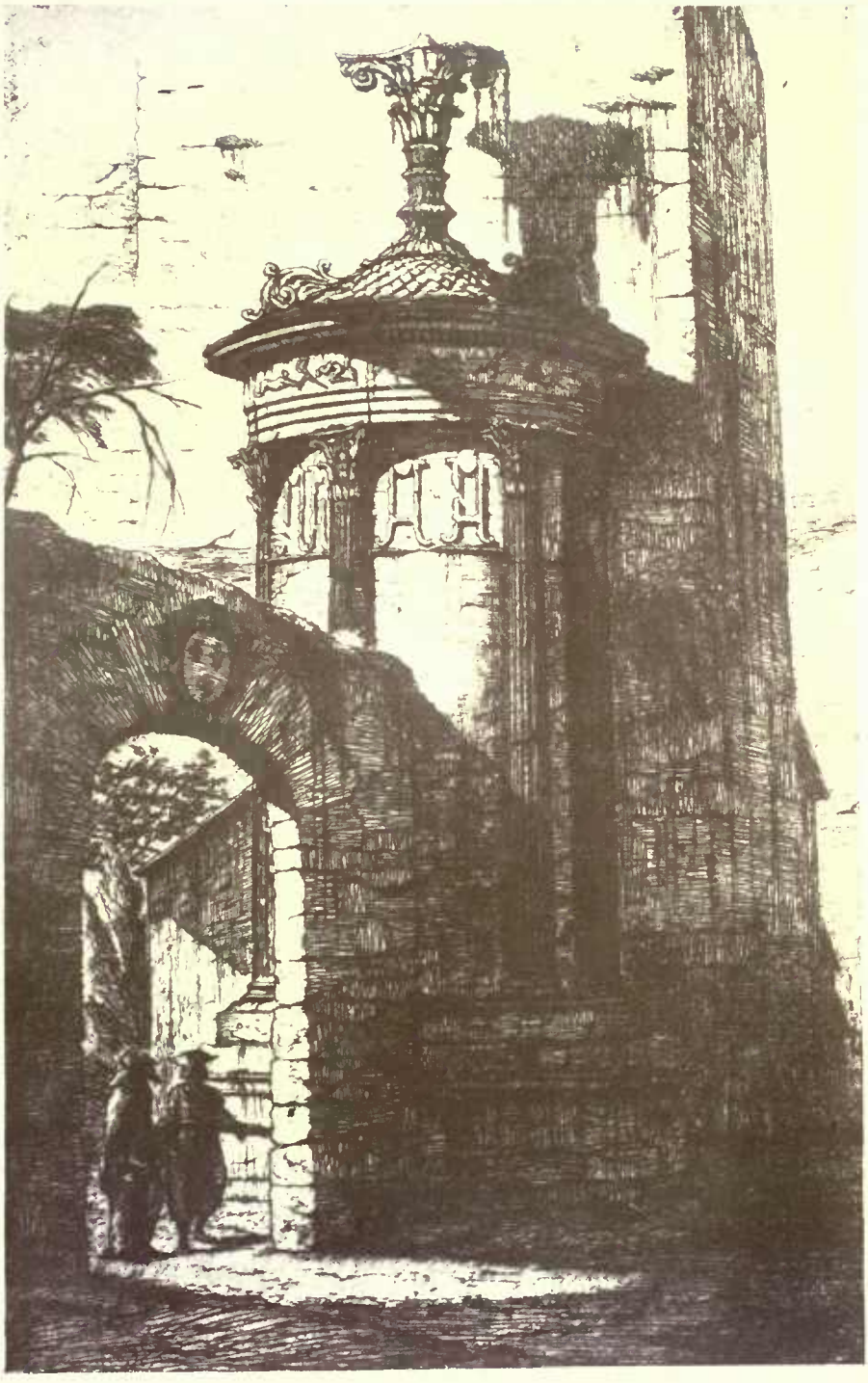
THE VAMPIRE

After the Etching by C. Méryon



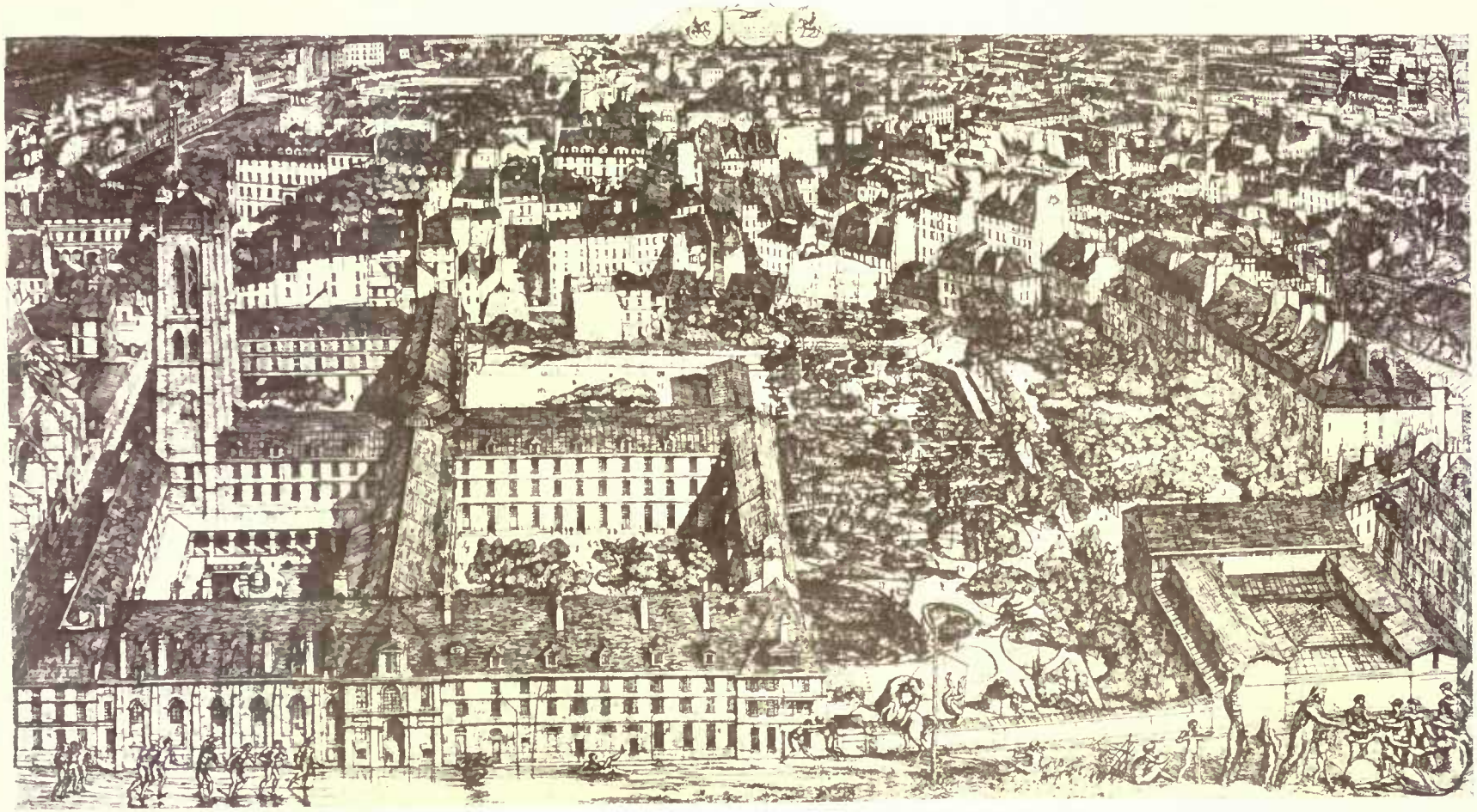
THE PONT NEUF AND THE SAMARITAINE

After the Etching by C. Méryon



ENTRANCE TO THE CONVENT OF THE FRENCH CAPUCHINS. ATHENS

After the Etching by C. Méryon



BIRD'S-EYE VIEW OF THE COLLEGE OF HENRY IV. FROM THE SUMMIT OF THE PANTHÉON

After the Etching by C. Méryon

THE PRACTICAL EXEMPLAR OF ARCHITECTURE—LXVII

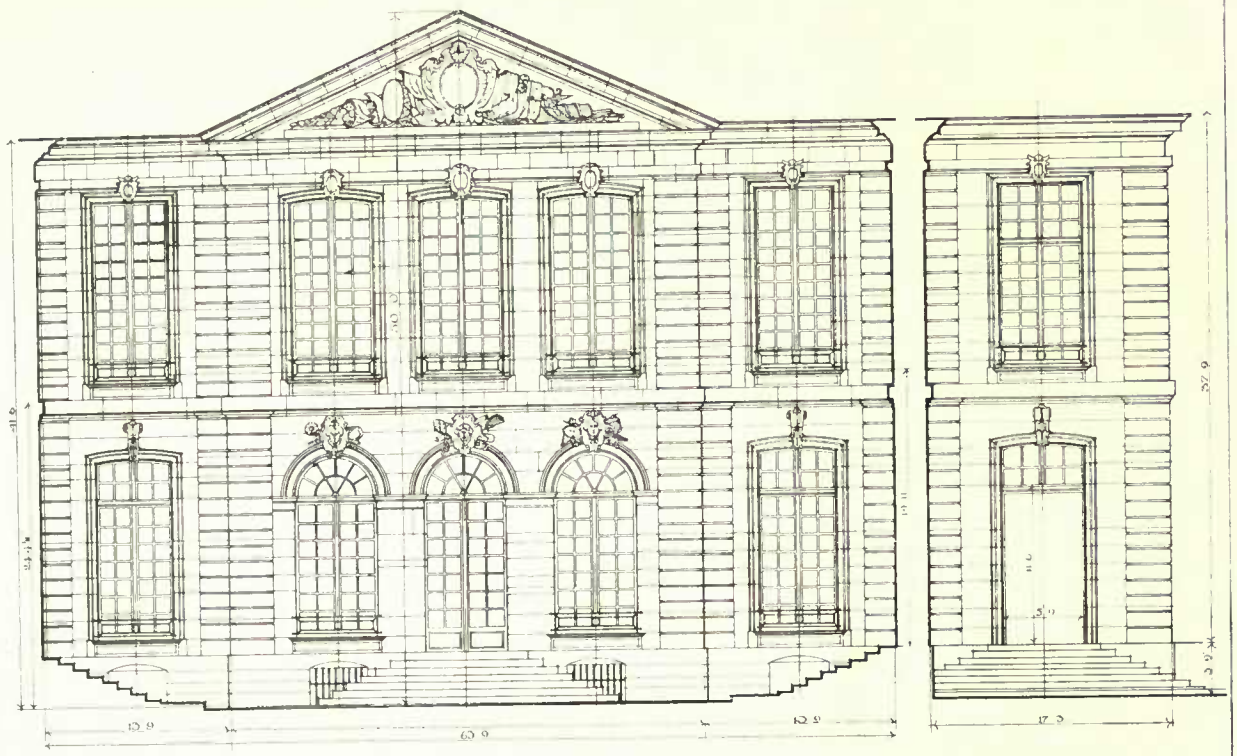
IT might have been thought that the courses of English and French Renaissance architecture would have been the same. In both cases Italian artists gave the new direction, the inspiration was the same, and the climate and materials were similar. Fortunately, nationality was too strong, and they developed each in its own way and each as different from the parent style as from one another. We say this was fortunate, for it shows architecture to be, if not a personal, at least a national thing, expressing the aims and ideals of the time in which it is produced. The history of French architecture exemplifies this. And if we come to consider nationality—to compare, for instance, this delightful French house with, say, the probably contemporary buildings of Gibbs at Cambridge, we find its idiosyncrasies equally well expressed. The building here illustrated is now the home of the Sociétés Savantes at Rouen, and although it is not included in Professor Blomfield's nor in Mr. W. H. Ward's admirable histories of French architecture, it is quite worthy of being illustrated in these pages. The building is situated within a court in the Rue de St. Lô, which is entered through a handsome gate. The whole probably at one time formed one scheme. That part of it which has been measured comprises the façade, over against the entrance, with two short wings. In its main features it bears a strong resemblance to the garden elevation of the Hôtel Biron, in the Rue de Varennes, Paris, built about 1728, but the Rouen building probably belongs to a later period of the century. It is a pleasant non-pilaster treatment of a usual French arrangement. The entrance, in the middle, is emphasised by a short flight of steps, while above the first floor a pediment gathers the central group of windows together. The end portions of the façade and the wings are equal, making a very satisfactory composition. It should be noted how large the windows are and how much of the effect is gained by their simple treatment. Again, the beautiful division of the windows into exactly square panes gives scale to the façade. This square division seems to be quite in keeping with French logic, for why should they be other than the perfect figure? In England our practice has always been to make them a little higher than square. In this connection may be cited the fine old windows in Kensington Palace, with their ample astragal bars and bevelled glass; but it cannot be denied that the example of the Hôtel des Sociétés Savantes is very pleasing. The whole conception of the façade is one of great simplicity. There are none of the features of what is called "Palladianism"—no great pilasters, no pediments to the windows, no pillars to mark the entrance, nothing but very delicate mouldings to emphasise the various parts. What a mistake it would have been to have put more elaborate trappings around the windows, which are so large that every inch of wall space becomes of the utmost value. In every detail more refinement is shown than in contemporary English work. Whether the loss in vigour entailed thereby is compensated for by some other quality it would be difficult to say. The slightly cambered lintels of many of the windows are typical of French work, and the quoins in the internal angles make another feature that is unknown in this country. If the carving in the tympanum of the pediment is rather flat, it carries out the idea of the whole front; but the carving which takes the place of key-blocks to the ground-floor windows is of greater interest, yet still does not destroy the flat wall surface. There is some extremely delicate ironwork at the window-sills, apparently to retain flower boxes. This is scarcely noticeable in the photograph, but is very effective in reality, and in perfect harmony with the quiet and reposeful architecture of the building.

J. M. W. H.

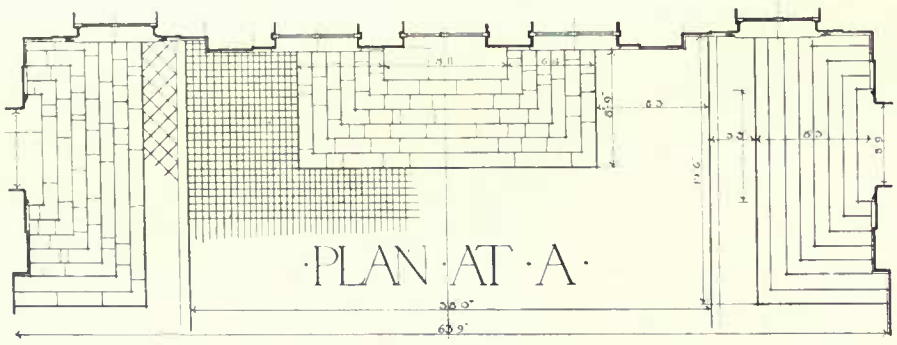


WINDOW HÔTEL DES SOCIÉTÉS SAVANTES, ROUEN

· HÔTEL · DES · SOCIÉTÉS · SAVANTES · · ROUEN ·



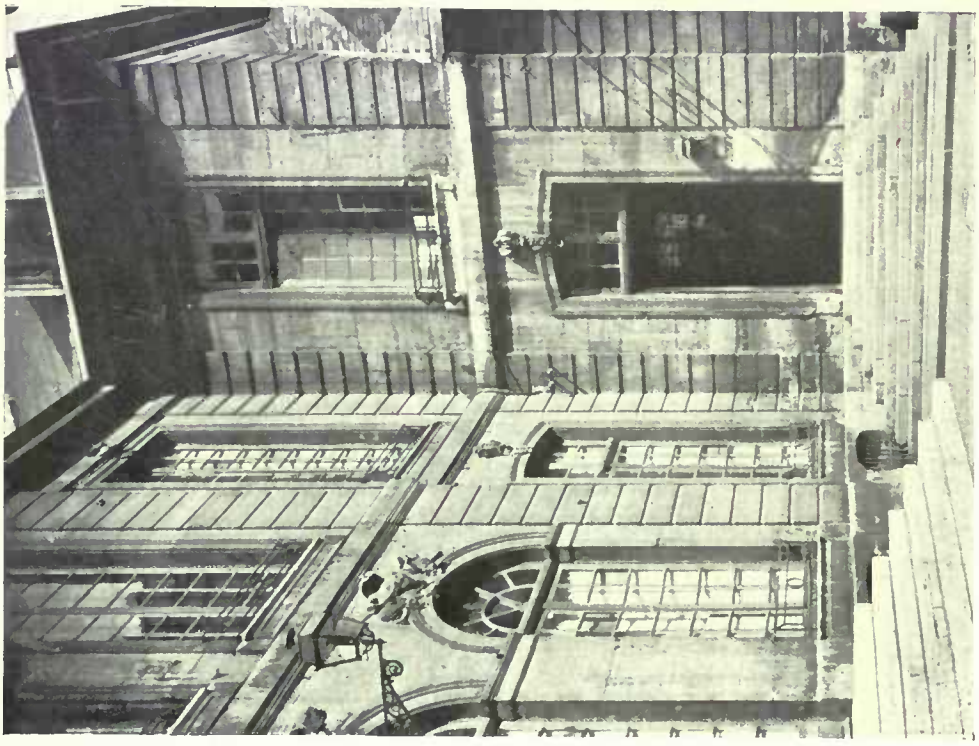
· COURTYARD · ELEVATION · · SIDE ·



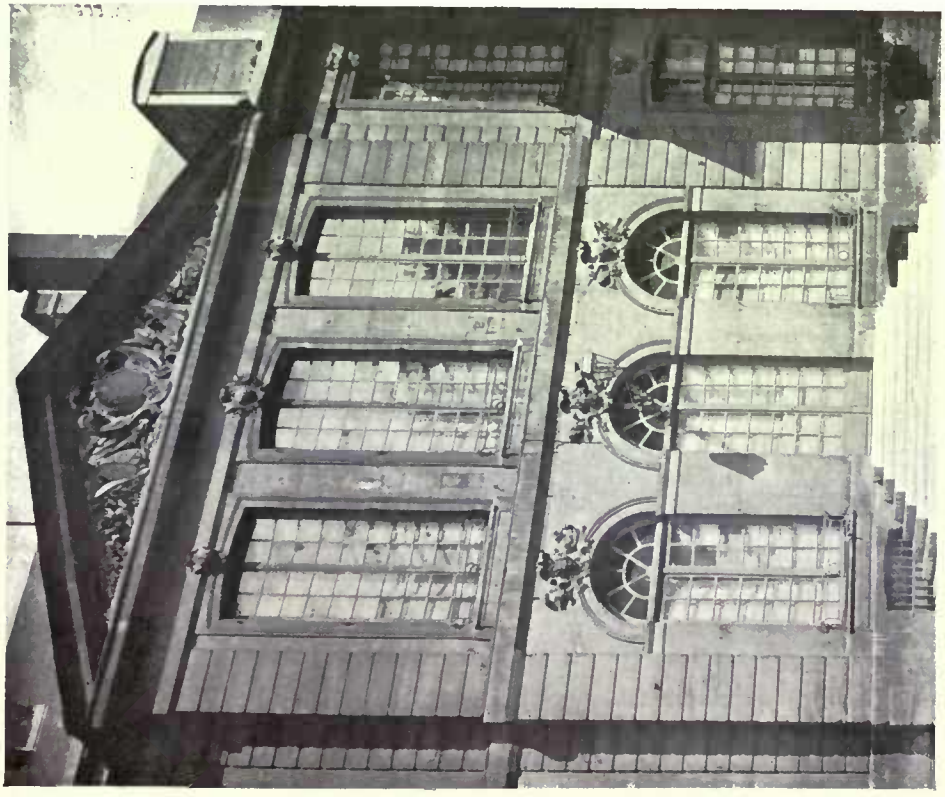
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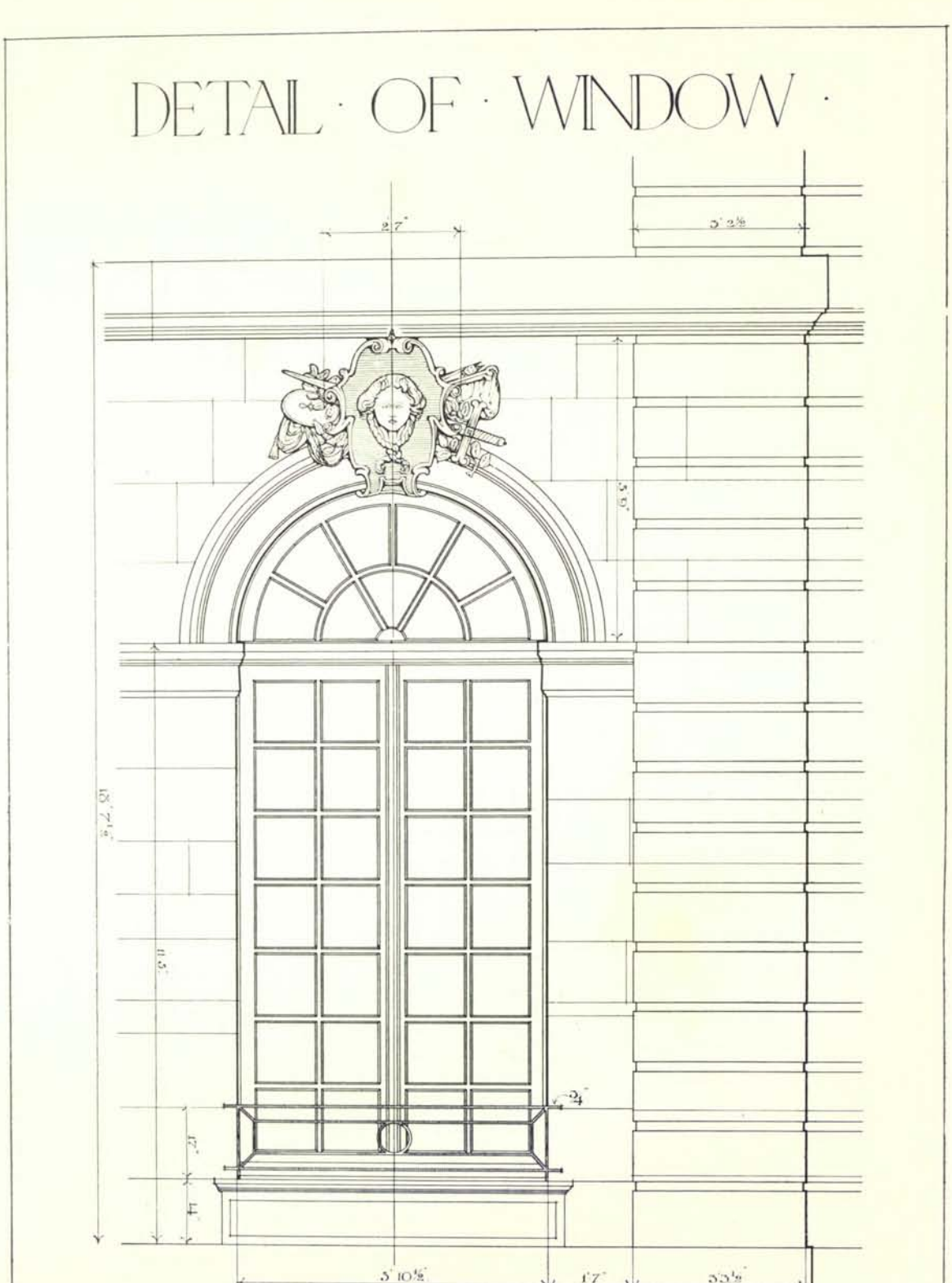
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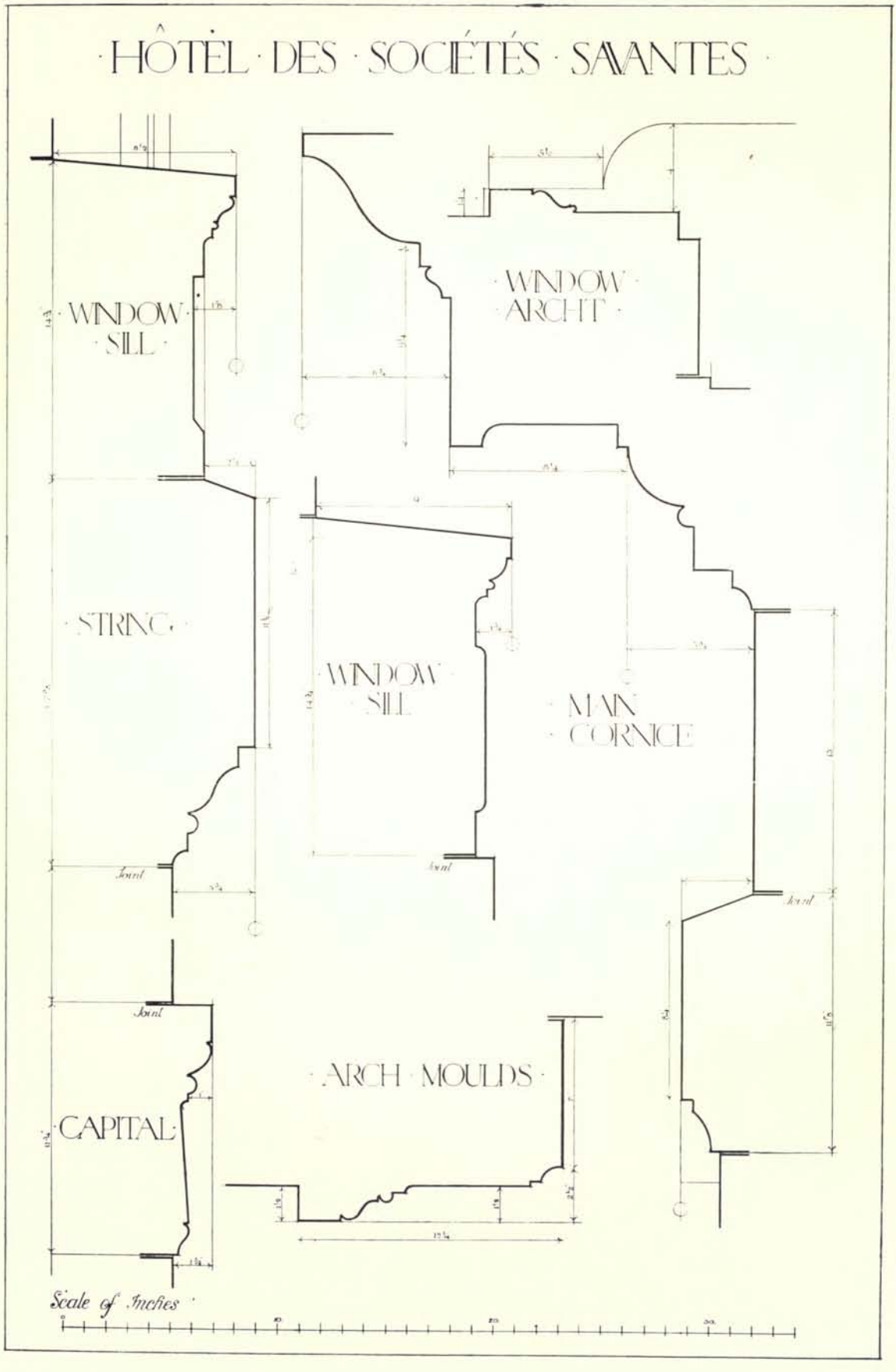
Photos : "Architectural Review"



HÔTEL DES SOCIÉTÉS SAVANTES, ROUEN



MEASURED AND DRAWN BY W. GODFREY ALLEN



MEASURED AND DRAWN BY W. GODFREY ALLEN

CURRENT ARCHITECTURE

WHITELEY'S NEW PREMISES

WITHIN the past few years there have been some notable examples in London of shop-building on a large architectural scale. Waring's, Debenham & Freebody's, and Selfridge's are perhaps the most striking instances, and to these must now be added the new premises which have recently been completed for Messrs. William Whiteley, Ltd., from designs by Messrs. John Belcher, R.A., and J. J. Joass, F.R.I.B.A. (with whom Mr. Alexander Drew was associated as consulting engineer). We give a series of photographs of this building, though no plan is available for publication.

The entire rebuilding scheme includes the main front to Queen's Road, Bayswater, with returns to Westbourne Grove and Porchester Gardens, but only about one-half of this scheme has been carried out so far, embracing the return to Porchester Gardens and a portion of the Queen's Road façade. The interior, of course, has been entirely remodelled. It comprises two large rotundas extending up the whole height of the building, with connecting floors at the different levels.

On the exterior the architects have had to face the old problem of endeavouring to achieve an imposing architectural effect while at the same time complying with the commercial requirements of large window display. With this dual object in view, a big Order has been used. The main entrance, with its three doorways, is marked by a series of coupled columns superposed and crowned by a pyramidal tower, and the corner is emphasised by a small dome. The exterior, thus treated, makes a very effective composition, and if in certain points it does not satisfy the architectural sense, we must not forget that it is a case of making architectural design fit in as best may with the exorbitant demands of window space. Altogether in the new building there are nearly 3,000 tons of steelwork. The whole of the weight is taken by the steel frame, the superimposed columns of the exterior being only architectural casings supported by the steel stanchions; and the same may be said about the interior, the 14 in. brick walls which divide the building into seven distinct sections being merely division walls, taking no weight.

The chief features of the interior of the building are the two rotundas, which, being covered by glazed domes, not only furnish abundant light, but add an air of dignity to the shop. There are four connecting floors, on which the several departments are placed, access being gained by main



WHITELEY'S NEW PREMISES: MAIN ENTRANCE IN QUEEN'S ROAD
JOHN BELCHER, R.A., AND J. J. JOASS, F.R.I.B.A., ARCHITECTS

Photo: "Architectural Review"



Photo: "Architectural Review"

WHITELEY'S NEW PREMISES: VIEW ON SECOND FLOOR LOOKING TOWARDS ROTUNDA
JOHN BELCHER, R.A., AND J. J. JOASS, F.R.I.B.A., ARCHITECTS

and subsidiary staircases and by two lifts. From the ground to the first floor the staircase has marble treads, and at the top of the first flight it swells out on to a small balcony, from which a particularly good view of the interior is gained. On the top floor is a restaurant, the walls of which are treated with treillage painted green.

An effective feature of the rotundas are the twin columns: there are 72. They are of "Siena" scagliola marble enclosing a steel and concrete core, and were executed by Messrs. Bellman, Ivey, and Carter, Ltd., who also carried out the enriched capitals and moulded bases, which are bronzed with pure copper by a special process.

The two main considerations in the design of the interior were—large space for display, and effective fire-protection. The first does not call for description; but as regards the fire-protection of the building, this is so elaborate as to merit somewhat extended notice. With the enclosing walls of protected steel stanchions, filled in between with windows having steel frames and fire-resisting glazing, and the interior of the building divided by 14 in. brick walls, it became necessary, of course, to see that all openings in those walls were fitted with effective doors. Thus we find that in the main openings from one department to another are bronze doors with fire-resisting glazing, centrally fitted, while on either side, leaving an air-space or "fire-check" of 3 ft. between, are rolling steel shutters that can be wound up and down by a handle or closed instantly by a lever, in case of fire.

The fire-resisting electro-copper glazing throughout the building has been supplied by the British Luxfer Prism Syndicate, Ltd., the steel window-screens by the Crittall Manufacturing Co., Ltd., and the rolling shutters by the Wilson Rolling Shutter Co.

Subsidiary openings are closed by tin-clad doors (supplied by Messrs. Mather and Platt, Ltd.) on each side of the opening, and having an air-space or "fire-check" of 6 ft. between them. These doors have spring hinges, so as to close automatically.

The floors are of hollow clay blocks reinforced with steel rods and built up with concrete, on the system of the Fram Fireproof Construction Co. The main bays are very large in area, some being as much as 45 ft. by 30 ft. without intermediate supports, and the floor construction here averages 12 in. thick, the smaller bays being made up to the same thickness in order to preserve a level ceiling. Altogether the area of floors and roof

exceeds five acres, and this extensive construction had to be carried out with the utmost rapidity.

For fire-protection there are (1) a sprinkler system, (2) a fire detection and alarm system, (3) a hydrant system, and (4) a system of fire-escape staircases.

The sprinkler system is the well-known Grinnell system, which has been arranged by the sole proprietors, Messrs. Mather and Platt, Ltd., though, owing to a strike, the work had to be handed over in an unfinished state to Messrs. H. J. Cash and Co., who completed it. In this system lines of horizontal distributing pipes are laid under the flooring (except in the basement and on the top floor, where they are hung from the ceiling) at intervals of 8 ft. to 12 ft., and are connected with larger vertical rising pipes, supplied from a source that will keep the water in the pipes under constant pressure. The automatic sprinklers are attached to each of the lines of distributing pipes. Should a fire break out in any part of the protected building, the heat at once rises to the ceiling, where the temperature very soon becomes sufficiently high to melt the solder on the link of the sprinkler (which fuses at 155 degrees Fahr.). The elastic valve in it is thus released, and the water is discharged profusely over the fire. In positions where water in pipes is likely to freeze, the Grinnell dry-pipe system is applied.

The domes over the rotundas are double-glazed, and, in addition to the sprinklers around the inside face, there is a collar around the crown served from either side by 2½ in. service pipes, by which means the domes could be flooded with water in case of fire. The arrangement is also useful for cleaning purposes. The domes are 67 ft. in diameter and comprise about 40,000 super. feet of glazing, the whole of which has been carried out by the British Challenge Glazing Co., Ltd.



Photo: "Architectural Review"

WHITELEY'S NEW PREMISES:
DETAIL OF COLUMNS, TOP FLOOR

The system of fire-detection and alarm is that of the Aero Automatic Fire Alarm, Ltd. It comprises an installation of small-diameter copper pipe, which is run all over the building and is connected with an indication board on the ground floor. In the event of an outbreak of fire, the heat, surging to the ceiling, would cause the air in the pipe system to expand, and, by means of a sensitive diaphragm, would not only set alarms ringing at different points in the building itself, but also in the company's offices in Queen Victoria Street; while a pointer on the indication board on the ground floor would show exactly where the fire was; so that there would be the least possible delay and confusion in locating and then extinguishing an outbreak.

The hydrant system comprises large rising mains with hydrants and pipe lengths connected ready for use on every floor. Messrs. Mather and



Photo: "Architectural Review"
WHITELEY'S NEW PREMISES: DETAIL OF CARVING TO VESTIBULE

Platt, Ltd., have installed the system.

The fire-escape staircases and balconies (supplied by the St. Pancras Ironwork Co.) lead from every floor, and there is thus provided abundant means of escape in case of fire.

The general contractors for Whiteley's new premises were Messrs. Holloway Brothers (London), Ltd., who also executed the reinforced concrete work, the steelwork having been carried out by Messrs. Dorman, Long & Co., Ltd. (steel-frame structure for external lifts and steelwork for roof over dispatch yard by Messrs. Powers and Deane Ransome's, Ltd.).

The ground-floor columns on the façades are of Cornish grey granite from the quarries of Messrs. John Freeman, Sons & Co., Ltd., those above (as well as the remainder of the stonework) being of Portland stone, worked by Messrs. Holloway Brothers.

The granite carving was executed by Messrs. W. Cullis and Co., and the sculpture in stone by Mr. Crosland McLure and Mr. A. Broadbent.

The whole of the ivory-glazed bricks for the building, together with white glazed "Shepwood" patent partition bricks, were supplied by the Leeds Fireclay Co., Ltd. The long range of gunmetal shop-fronts and the fittings in the jewellery, millinery, needlework, and hosiery departments were supplied by Messrs. Fredk. Sage and Co., Ltd., the fittings in the gown, corset, underwear and baby linen departments (a very fine example of work in French walnut) being by Messrs. Harris & Sheldon, Ltd., the fittings in the mantle and fur departments by Messrs. Courtney, Pope & Co., Ltd., the Austrian oak fittings in the stationery and book departments by Messrs. Marsh, Jones, and Cribb, Ltd., and other shop-fittings by the Bath Cabinet Makers, Ltd., and S. Haskins and Brothers. The bulk of the plasterwork, plain and decorative, was executed by Messrs. Ben Henry Johnson & Sons.

The main staircase is by Messrs. Walter Macfarlane and Co.; sanitary fittings by Messrs. Doulton and Co., Ltd., Shanks and Co., Ltd., and John Bolding and Sons, Ltd.; marblework by Messrs. J. Whitehead and Sons, Ltd.; electric wiring and heating installation by Messrs. H. J. Cash and Co.; ventilation by Messrs. H. J. Cash & Co. and Messrs. James Keith and Blackman Co., Ltd.; treillage in restaurant by Mr. John P. White; bronze doors by Messrs. J. W. Singer and Sons, Ltd., and Messrs. Henry Hope and Sons, Ltd.; door furniture by Mr. James Gibbons, Messrs. Carter and Aynsley, Ltd., and Messrs. E. Showell and Sons, Ltd.; locks by Messrs. Milner's Safe Co., Ltd.; lifts by Messrs. R. Waygood and Co., Ltd.; electric-light fittings, Messrs. J. W. Singer and Sons, Ltd.; "Ferro-Glass" roof lights by Messrs. J. A. King & Co.

Among other sub contractors were:—

Steel doors and enclosures for roller-curtains, Art Metal Construction; asphalt roofs, Lawford and Sons, Ltd.; Fletton bricks, London Brick Co.; granolithic floors, &c., The Patent Impervious Stone Co., Ltd.; wall tiles and terrazzo flooring, Mr. Lewis Bennett; roof tiles, Messrs. The Lavington Brick and Tile Works; railings, W. T. Allen and Co.; folding gates, The Bostwick Gate Co.; lightning conductors, R. Anderson and Co.; cooking plant, The Briffault Range Co.; plasterwork, G. & A. Brown, Ltd.



Photo: "Architectural Review"
WHITELEY'S NEW PREMISES: DETAIL OF DOME



Photo: John H. Avery & Co.

WHITELEY'S NEW PREMISES: FAÇADE TO PORCHESTER GARDENS



Photo: John H. Avery & Co

WHITELEY'S NEW PREMISES: FAÇADE TO QUEEN'S ROAD, LOOKING SOUTH
JOHN BELCHER, R.A., AND J. J. JOASS, F.R.I.B.A., ARCHITECTS



Photo: "Architectural Review"

WHITELEY'S NEW PREMISES: VIEW OF ROTUNDA, FROM FIRST FLOOR
JOHN BELCHER, R.A., AND J. J. JOASS, F.R.I.B.A., ARCHITECTS



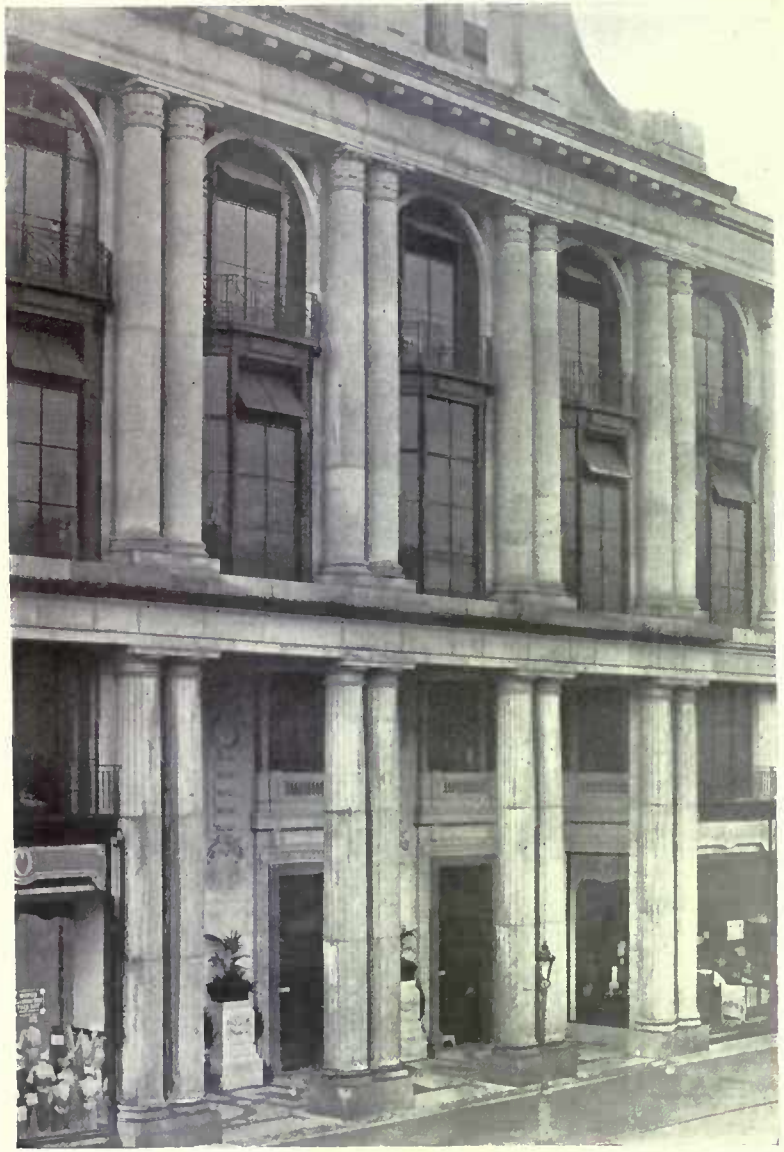
Photo: "Architectural Review"

WHITELEY'S NEW PREMISES: VIEW OF STAIRCASE LEADING TO TOP FLOOR, SHOWING TREILLAGE



WHITELEY'S NEW PREMISES: RESTAURANT ON TOP FLOOR

Photo: "Architectural Review"



Main Entrance, Queen's Road.



Photos: "Architectural Review"

Vestibule to Main Entrance

WHITELEY'S NEW PREMISES

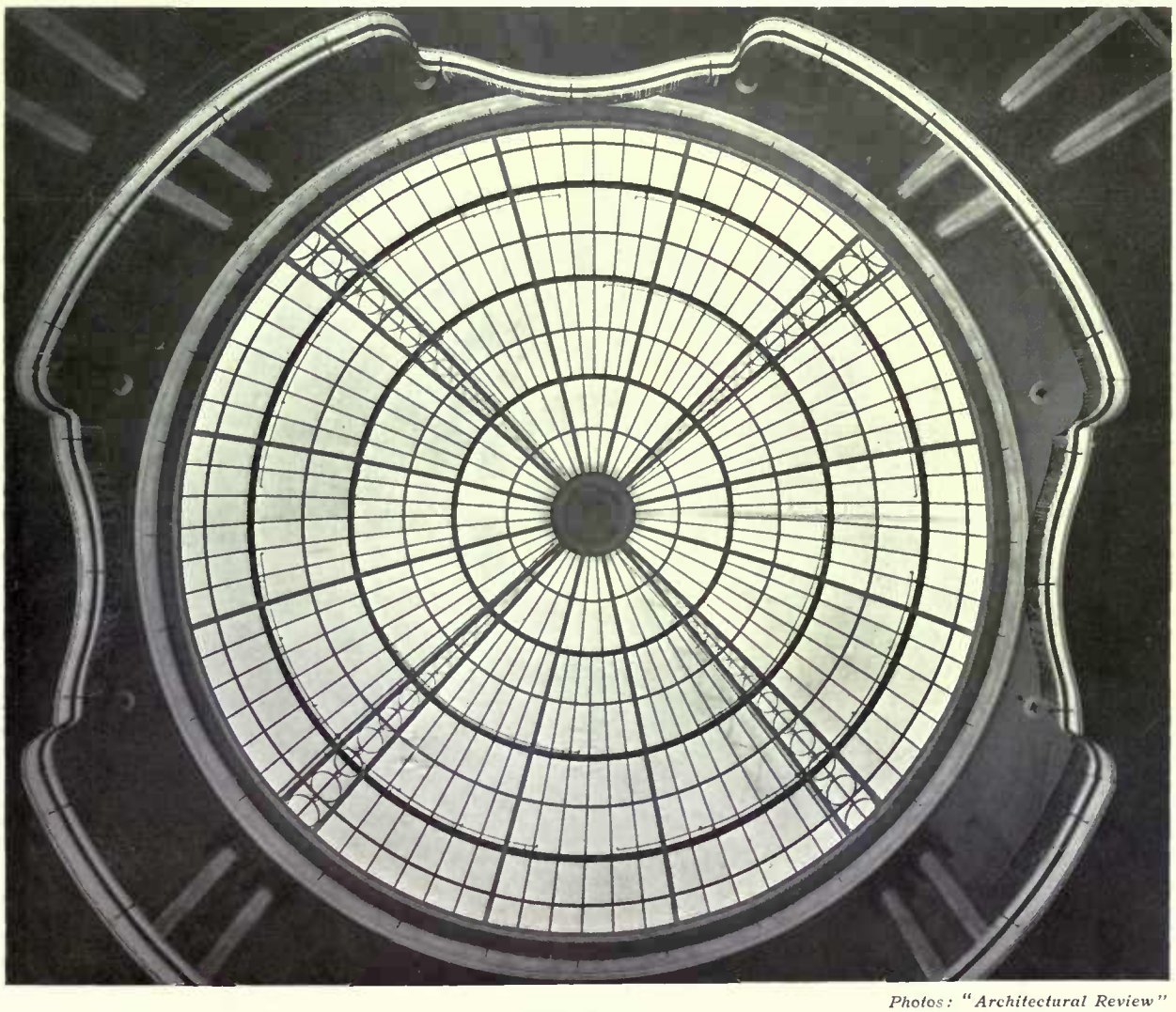


Photo: "Architectural Review"

WHITELEY'S NEW PREMISES: DETAIL OF MAIN ENTRANCE DOORWAY



Exterior, from roof



Interior, looking up

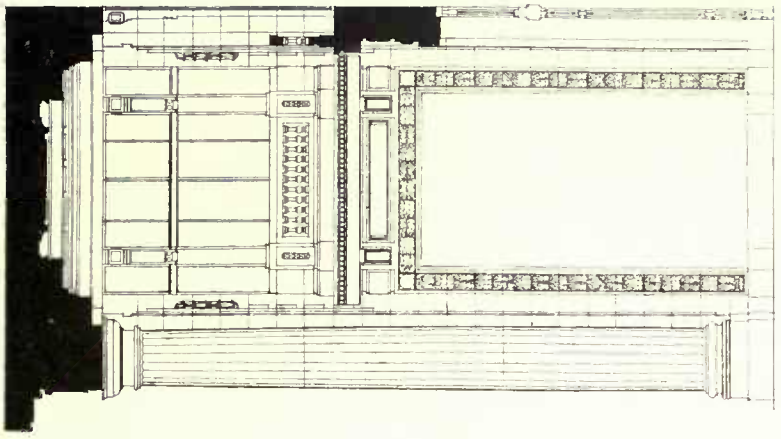
Photos: "Architectural Review"

WHITELEY'S NEW PREMISES: GLAZED DOMES OVER ROTUNDAS

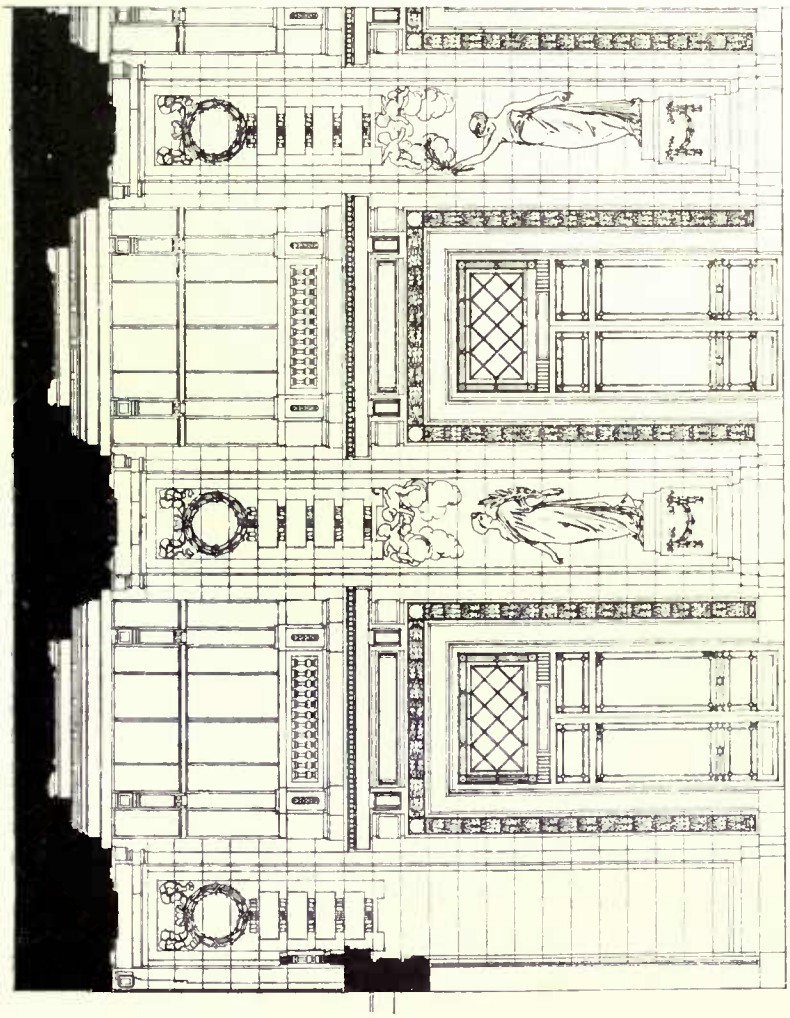


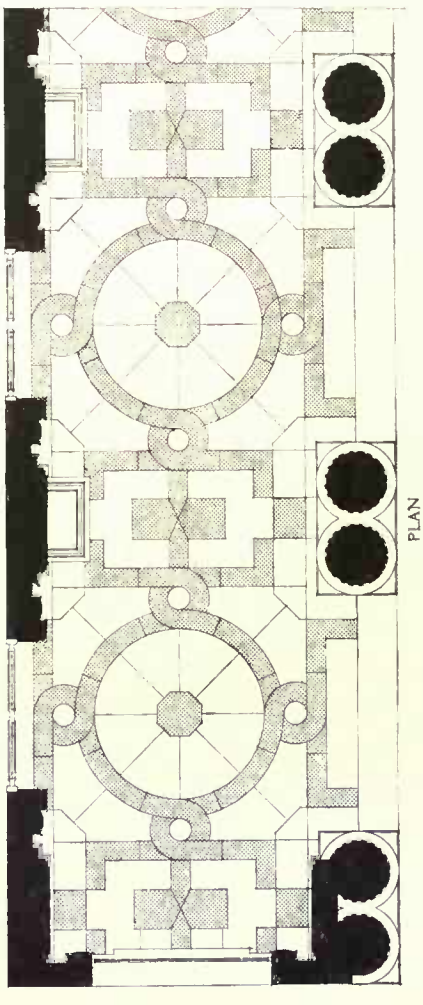
Photo: "Architectural Review"

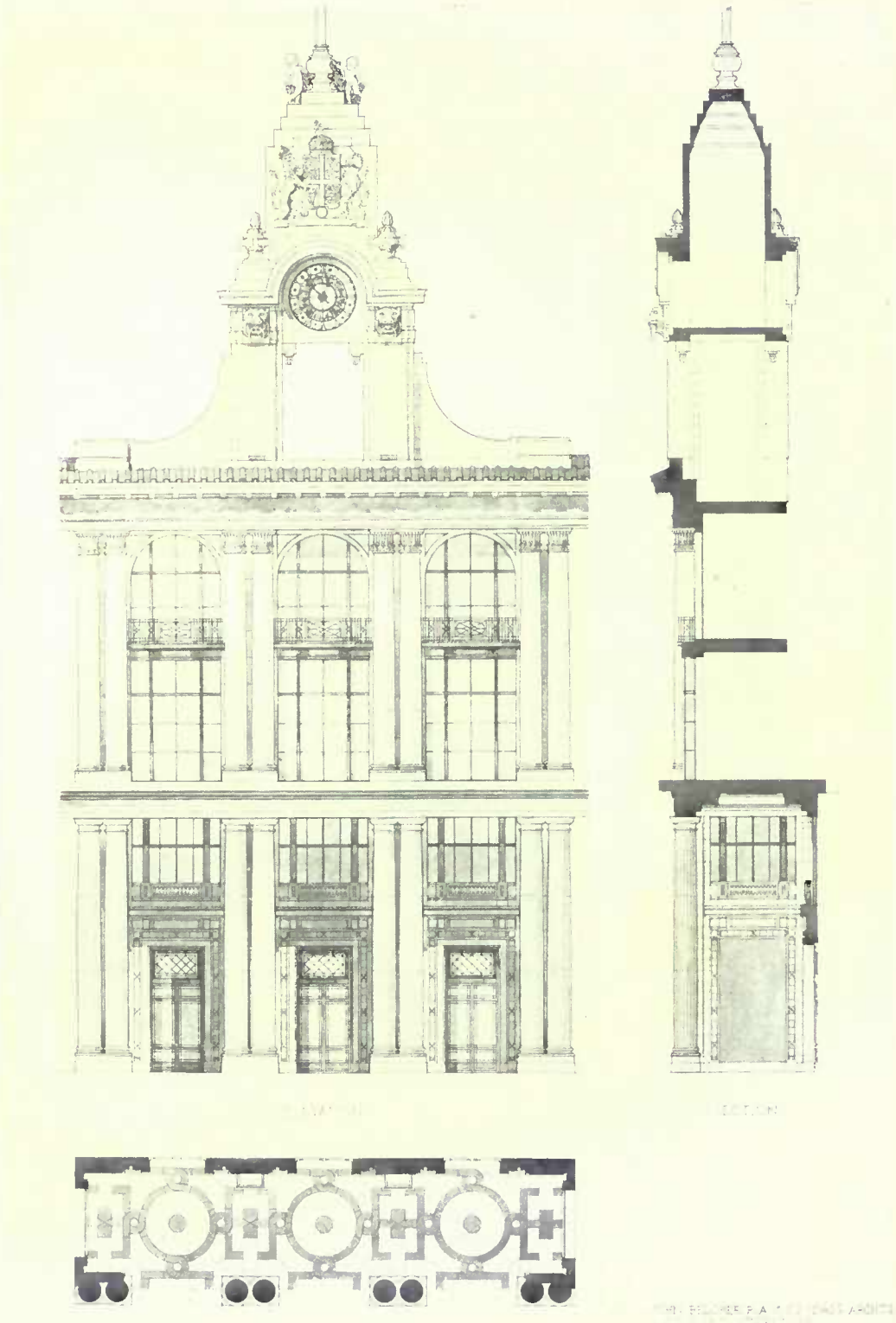
WHITELEY'S NEW PREMISES: VIEW OF STAIRCASE AND LIFTS, SECOND FLOOR
JOHN BELCHER, R.A., AND J. J. JOASS, F.R.I.B.A., ARCHITECTS



WILLIAM WHITELEY LTD
NEW PREMISES QUEENS ROAD
DETAIL OF MAIN ENTRANCE







WHITELEY'S NEW PREMISES: DETAIL OF CENTRE OF FAÇADE, QUEEN'S ROAD

BOOKS

OLD MASTERS

MONOCHROME reproductions of pictures in which the colour is quite as important as the form must inevitably be deficient to that degree, but all that can possibly be achieved by monochrome printing is to be seen in the volume which Mr. Philip Lee Warner (publisher to the Medici Society) has issued as an illustrated record of last year's exhibition of Old Masters at the Grafton Galleries. Photogravure and fine collotype are, presumably, the processes employed. The number of plates is eighty, with accompanying notes by Mr. Roger E. Fry and Mr. Maurice W. Brockwell. In the presence of an Old Master we are always expected to be humble, enthusiastic, and appreciative, and it is only when there blunders in upon us some unsophisticated Philistine (such as Mark Twain) that we even admit the existence of a thought which is *caviare* to the orthodox. Nevertheless, even when confronted by a galaxy of Old Masters, some of us cannot deny the fact that we are not so much interested as we are expected to be. We may, indeed, be well tired of Madonnas and the Holy Life. The present volume has its quota of such subjects, but there is abundance of work of other kind, embracing the sweet healthiness of Gainsborough and Reynolds, the tragic force of Goya, rollicking groups by Jan Steen, landscapes by Rembrandt and Rubens, and, among many others, a bacchanal by N. Poussin—the last being of a familiar type from which the canvas of a great artist might well be saved. The volume altogether is one of great charm, and it has for frontispiece a particularly fine illustration of Rembrandt's portrait of Caterina Hooghsaet.

"A Catalogue of an Exhibition of Old Masters in aid of the National Art Collections Fund: Grafton Galleries, 1911." London: Philip Lee Warner, 7 Grafton Street, W. Price 21s. net. 11 in. by 8 in.

THE EQUIPMENT OF THE MODERN HOUSE

THIS is a companion volume to "Small Country Houses of To-day," and, like the latter, is a collection of articles that have already appeared in *Country Life*. But there is this difference: that, whereas the book of country houses was the work of one or two writers—for the most part the work of Mr. Weaver—the present volume is made up of separate articles from a large number of well-informed contributors; there are, in fact, twenty-three writers for forty-three chapters. With so many pens at work there must necessarily be some lack of cohesion when the matter is brought together in volume form, but we think it is quite fair to state that "the general attitude of all the contributors is the same, in so far as they plead with the public to approach all questions relating to the house and its equipment in an architectural spirit." The book is certainly a pot-pourri, but as the subjects of the several chapters are themselves of quite distinct character each contribution stands by itself. In order to indicate the scope of the book we may say that there are, roughly, three sections, the first fourteen chapters dealing with plasterwork, panelling, fireplaces, libraries and bookcases, and other architectural embellishments, the next seventeen being concerned with practical matters like water-supply for country houses, sewage disposal, refrigeration, lighting, telephones, etc., while the last twelve are devoted to treillage, pergolas, orangeries, and other matters relating to the garden. The contributors include Mr. Ernest Newton, Professor Ricardo, Mr. Troup, Mr. Quennell, and many other well-known names, and the matter thus presented is of great interest and value; moreover, the book is very finely illustrated by a profusion of excellent photographs, and is bound in an attractive cover, so that altogether it is a delight to the eye as well as a source of much up-to-date information on the equipment of the modern house.

"The House and its Equipment." Edited by Lawrence Weaver. London: "Country Life" Offices, 20 Tavistock Street, Covent Garden, W.C. Price 15s. net. 11½ in. by 8½ in.

SOME ELIZABETHAN INTERIORS

THERE can be no question that the houses of the Elizabethan era possess a romantic charm quite apart from questions of style, so that when walking through their panelled rooms we become imbued with the feelings that are enshrined in them. We think, again, of the bursting forth of national architecture, connected, on the one hand, with simple traditional craftsmanship of Tudor days, and, on the other, with the strange Renaissance from abroad. But in this matter we can only be moved by the reality, by seeing the actual work of men who were handling what was then a new and but little understood manner of design. Their efforts may be crude, they may rebel against what we now understand as architectural canons, but they are nevertheless of great personal interest; as, for example, some chimneypiece of Elizabethan or Jacobean days, with its grotesque carvings and disproportionate and over-elaborated pilasters. To transfer these into modern life is, however, a matter on which there may well be two opinions, and we cannot help experiencing a feeling of incongruity when we see an illustration of "An Elizabethan Oak Hall and Staircase in Tacoma, Washington, U.S.A.,"

which is one of the plates in the volume before us. The author, Mr. C. J. Charles, has sedulously collected furniture, panelling, chimneypieces, and other architectural fittings of old English houses, and this material he has used in creating Elizabethan rooms for clients (presumably Americans for the most part) who have a liking for such things and are prepared to incur the cost of securing them. From the introduction we learn that the author has been engaged in this work for the last twenty years, "during which time I have learned to know how easy it is, when making the necessary additions and restorations, to miss the subtlety, true feeling, and tone of the original, with the result that there is lacking that indefinable sense of satisfaction and harmony which arises in the mind only when a work is complete in all its detail." The present volume offers us a series of plates showing rooms of Elizabethan type which Mr. Charles has carried out in England and America; but though these plates are excellently reproduced, we are not able to judge from them whether the spirit of the original has been preserved or not—to ascertain that we should need to see the rooms themselves; but we cannot fail to notice a difference between the one or two rooms which are represented by photographs, and the wash drawings of the others that make up the bulk of the plates. Considered as drawings, however, they are of much interest, and they show that the author has made himself familiar with every detail of Elizabethan interiors. The accompanying letterpress, too, traces the growth of the English house very lucidly.

"Elizabethan Interiors." By C. J. Charles. London: George Newnes, Ltd., Southampton Street, W.C. Price 42s. net. 17 in. by 11 in.

THE BAROQUE IN ITALY AND THE ROMANESQUE IN FRANCE

To discuss just what is "Baroque" and what is not strikes us as rather futile, for it leads to mere quibbling about men and dates. A far more essential thing is, first of all, to study the work itself, and, secondly, to try to understand the society which produced it, "a society of conflicting faults and virtues, of heroism and debasement, of scientific initiative and of superstition—full, in a word, of contrasts and contradictions, of bombast and



STUCCO DECORATIVE WORK IN THE PALERMO MUSEUM, BY GIACOMO SERPOTTA (1704)
(From "Baroque Architecture and Sculpture in Italy")



CHOLSEY CHURCH, BERKSHIRE: NORTH-WEST TOWER CAPITAL

exaggeration, but sustained by the conviction that there was still much beauty to discover in the domain of art, much truth in that of science, much goodness in that of philosophy." Signor Ricci's volume offers us abundant material for such study. It is a collection of about three hundred photographs of Baroque architecture and sculpture in Rome, Bologna, Venice, and other Italian cities, with a short introduction and a good index. The photographs (mostly by Alinari) are themselves perfect examples, and they are reproduced superbly; never, indeed, have we seen a book in which photographs are so finely rendered: it was printed at Stuttgart! We can recommend it therefore to all architects. It is a mine of good things: and though we may have to set aside a certain proportion of the work as too riotous—some of it being a veritable incrustation of ornament—the remainder offers us innumerable subjects for admiration. We see here the true blending of sculpture with architecture, and are as much astonished by the fecundity of design displayed as by the masterly skill that has executed it. Though almost entirely made up of full-page illustrations, this is no book of pictures, but a fascinating record of some amazing work, so that we are able to turn again and again to its pages with relish. To enter into any list of the contents would result in a mere recital of a catalogue. We give instead one of the illustrations, from which the character and interest of the whole may be gauged.

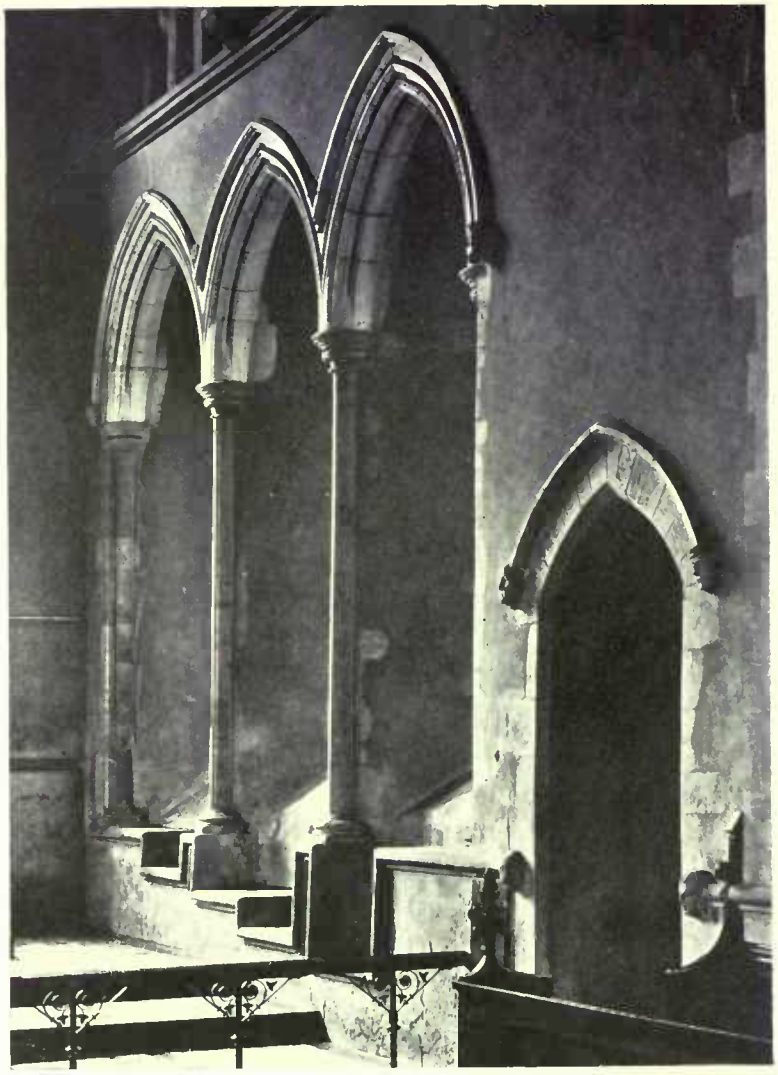
Dr. Baum's volume on Romanesque architecture in France is the same size as the one dealing with the Baroque in Italy, and is similar in treatment—that is to say, there is a collection of photographs superbly reproduced as full-page illustrations, with a very well written introduction, and, at the end, an annotated index. French Romanesque never acquired the consistency of a style, but it offers examples of extraordinary variety in experiment and suggestion, more especially in regard to vaulting, and it is valuable therefore to have a volume of illustrations in which the most notable buildings are included. In the matter of detail, too, it is of especial interest, there being a large number of photographs showing carving and sculpture in these old churches of France.

"Baroque Architecture and Sculpture in Italy," by Corrado Ricci, Director-General of Fine Arts and Antiquities of Italy. "Romanesque Architecture in France," edited by Dr. Julius Baum. London: William Heinemann. Price 25s. net each. 12 in. by 9½ in.

CHOLSEY CHURCH

It would be difficult to overestimate the value of this interesting study of Cholsey Parish Church, and it deserves the warmest commendation for the care with which it has been prepared and the excellence of its illustrations. The volume forms one of a series of studies in local history prepared for University College, Reading, and is thus part of a most admirable project for teaching history by means of those visible evidences which, in spite of their eloquent testimony of the past, are so often left unconsulted. Dr. Cole is indeed

happy in his subject, for the church at Cholsey has just that early character and combination of architectural features which excite the interest of the student and invite the investigation of its story. Cruciform in plan, it is mainly of Norman date, with central tower and south doorway. An Early English chancel with three lancets on each side, linked together by a very beautiful north and south arcade, illustrates the subtle change which the thirteenth century wrought in the whole significance of architecture, and a fine series of Romanesque capitals, richly carved, intensify the contrast of the square abacus with that of the circular bell capitals of the arcade. The east window, of early geometrical tracery, foreshadows the character of the fourteenth century, which is represented by the belfry windows of the tower, while the fifteenth century contritributes the west window in the nave.



CHOLSEY CHURCH, BERKSHIRE: SOUTH SIDE OF CHANCEL

Dr. Cole says in his preface that "only an investigation by methods of precision can bring the study of the parish churches within the cognizance of serious research," and certainly no one can deny that, in the volume before us, he has thoroughly lived up to his own text. It is indeed a relief to meet any evidence of genuine research at a time when so much slipshod topographical literature is scattered broadcast. But we are not quite certain that Dr. Cole has not perhaps overshot the mark in his efforts after precision. The book opens with a list of sixty-seven books of reference which the author has consulted. A short introduction and historical note lead to the general history of the fabric. Then follows a detailed description of the church, an examination of the mouldings, and three appendices embody (*a*) the various restorations, (*b*) the exact dimensions of each part, and (*c*) the character of the building stones. The essential matter of the history of the fabric is well worked out, and such discoveries as the two original apses to the transepts, which have disappeared, are of the utmost value. But the author's rigid scientific method of minute measurement and fastidious assignment of dates to various features might defeat its own object in many buildings less amenable to so strict an analysis, and would lead to many contradictions. The collection of the mere mechanical data of the scientist is as inadequate as the superficial description of the amateur antiquary in arriving at any intelligent appreciation of such works of art as that enshrined in the carven stone of Cholsey. History will never become an exact science, for it rests on a psychological basis, and the art of the builder is one of its most illuminating exponents. Cholsey Church illustrates the profound change from Romanesque to Gothic—that is its central "fact"—and fortunately the beautiful photographs of its detail which appear at the end of the book tell vividly the story which might else lie undiscovered in the valuable minutiæ of the letterpress. Apart from this the book forms just such a record of a parish church as we could wish imitated throughout the country. We would suggest that it would be helpful if the dates of the various portions of the fabric were differentiated on the plan.

"*An Analysis of the Church of St. Mary, Cholsey, in the County of Berkshire.*" *By F. J. Cole, D.Sc. Oxon. With twenty-three Plates. B. H. Blackwell, Oxford, and Henry Frowde, London. Price 5s. net.*

ART TEACHING AND CRAFTSMANSHIP

In modern times there has always been too much talk about Art. The subject is one which lends itself to endless discussion, for the simple reason that, unlike chemisty, for instance, where it is possible to come to a universal agreement that $H_2 SO_4$ makes sulphuric acid, there never has been and there never can be any fixed law in regard to it. Hence every aspect of Art can be talked about to any extent. Mr. Ashbee comes to this book of his with "twenty-five years' pretty hard work in schools, workshops, on buildings, designing in a dozen different crafts, or lecturing upon architecture and craftsmanship at colleges and art schools in this country and abroad," and we are at least grateful to him that he has something in particular to put forward, and that he is wise enough to recognise the position of the machine in modern life. Briefly, he thinks that the present system of art education in this country is all wrong because it is divorced from everyday craftsmanship. He instances the Royal College of Art, where, out of 459 students trained during a period of ten years, only 32 made the *practice* of art in any form their livelihood, while 126 became teachers of art—a result especially distasteful to Mr. Ashbee, because it stands for the perpetuation of the "art school master" detached from the actual conditions of life. And the remedy is, the author thinks, "that we should gradually change the system of endowment of our art schools into a system for the endowment of small artistic workshops, or, as I should prefer to put it, that we should transform our art school system into a guild system, and to these associated workshops the art teaching of the country should be delegated." Now that is a matter which can only be dealt with at length, and as we have not the space in these columns we would refer readers to the volume itself, in which Mr. Ashbee works out his scheme in detail. But we would not close even such a brief notice as this without expressing the opinion that, while fully in sympathy with many of the author's views, the desired result will not be reached if it is based entirely on the "arts and crafts movement"; for that has been too much of an individualistic affair, with novelty as an all-too-strong underlying force: and, in viewing the products of the movement, as shown at the several exhibitions, we may well question, for example, whether the Arts and Crafts chair is an improvement on the Sheraton type, or whether the often barbaric mounting of jewellery is really a proof of the advance it ostensibly represents. This, we know, is just the criticism which those concerned in the movment are least likely to expect, and it is one which will be answered with vigour. Nevertheless, we hold to it, for the work in question is permeated with an old fallacy—the similitude of a life of art wherein the life of reality, and often that of comfort, gets lost.

"Should we Stop Teaching Art?" London: B. T. Batsford, 94 High Holborn. Price 3s. 6d. net.

POMPEIAN DECORATIONS

Mr. R. A. Briggs, in the introduction to his book on Pompeian Decorations, briefly narrates the history of that wonderful town whose gay life and delightful buildings perished so tragically under the most terrible cataclysm of nature. It is to this unique event, the overwhelming of Pompeii A.D. 79 by an eruption of Vesuvius, that we owe the preservation of so much that is of interest to artists of all kinds. No great monuments it is true (although the Forum and Basilica are fairly large), but a whole suburban town, built to a small scale, has been exposed by the excavations, and wall paintings, mosaics, and marble — the whole paraphernalia of an ancient domestic life—laid bare. On a quiet day, when the ubiquitous tourist is absent, it gives one a curious feeling to wander by these narrow, deserted streets, to cross them on the stepping-stones whose intervals served to let chariot wheels pass, to enter the silent houses, to contemplate the faded pictures on the walls and the mosaics under foot. The catastrophe which overwhelmed the place was terrific, but a good deal remains; a great part of the wealth of the Naples Museum comes from Pompeii. Many splendid mosaics have been removed, among them two most unusual panels which the writer well remembers. They are quite small (one is 16½ in. by 17 in., and the other slightly smaller) and represent scenes from a comedy. The larger contains four and the smaller three figures, beautifully arranged and coloured in quiet half-tones, like a scheme of Whistler's. As the figures are about eight or nine inches high it can be imagined that the tesserae are small: indeed, some are little bigger than a pinhead. It may be questionable art to do with great difficulty what could be done easily with pigments, yet it is so well done and with so much pride in the work that the effort is pardonable.

Pompeii is indeed a treasury of beautiful things. Mr. Briggs's drawings, many of them reproduced in colour, hold a faint savour of the charm of the originals, but the draughtsmanship is not cunning nor delicate enough for the task in hand. The illustrations, however, are accurately and conscientiously drawn, and have therefore a value which drawings of greater artistic charm might not possess.

"Pompeian Decorations." By R. A. Briggs, F.R.I.B.A. London: B. T. Batsford, 94 High Holborn. Price 25s. net.

TOWN-PLANNING NOTES

Newcastle-on-Tyne

ON February 15th, at Newcastle-on-Tyne, an inquiry was held into an application of the Corporation for permission to prepare a scheme in respect of some fifty-four acres of land. This is quite a small scheme for such a large city, but it was announced at the inquiry that a larger scheme for an area of about 1,400 acres is in course of preparation. The peculiarity of the present scheme is that about half of the fifty-four acres is outside the city area, being in the urban district of Gosforth. The Gosforth Urban District Council opposed the scheme, and the matter is now before the Local Government Board.

* * *

Manchester

It is announced that the Manchester Corporation have in preparation a comprehensive plan for the whole of the unbuilt-upon area within the city. They thought it best to consider a scheme for the general lay-out of the whole before deciding to apply for power to prepare a scheme for any part of their area. No doubt this method has many advantages, and may lead to better results in the end; for it is only by considering the main arteries and circumferential roads for the whole area of a city that the development of any particular part can be properly determined. Piecemeal town-planning may be useful for many purposes, such as preserving amenities and securing purely local traffic connections, but if the problem of city development is to be successfully dealt with by the large city corporations they must employ skilled professional men to prepare skeleton plans covering every part of their undeveloped or partially developed areas.

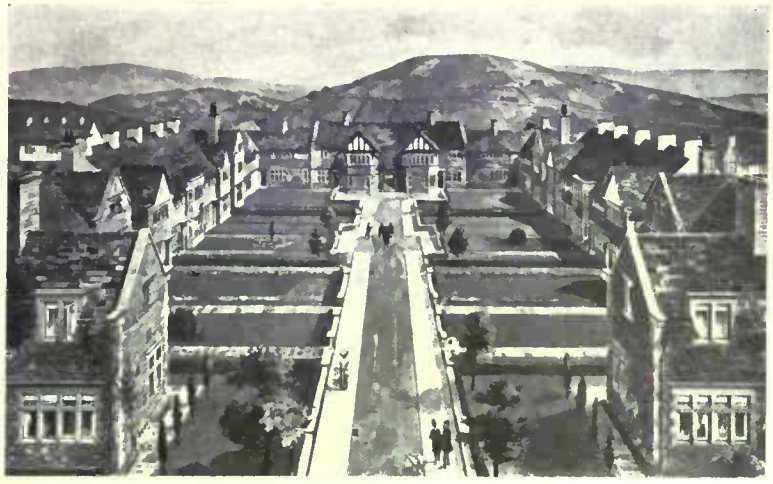
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Halifax

As a result of the enterprise of Mr. J. H. Whitley, M.P., in offering three prizes of 100 gs., 30 gs., and 20 gs. respectively for a plan of the unbuilt-upon land within the area of the borough of Halifax, the Corporation of that borough secured eight plans for the lay-out of the areas suitable for the application of town-planning schemes. Professor Adshead, of Liverpool, the assessor, awarded the first prize to Messrs. Longbottom & Culpan (whose design is here reproduced), the second to Messrs. Medley, Hall, & Son, and the third to Messrs. C. F. L. Horsfall & Son. In the interests of the town plan, it seems a pity that the competition was limited to local architects, the reason given for this limitation being scarcely adequate. The fact that Halifax architects had greater knowledge of local geographical, industrial, and social conditions would no doubt give them an advantage over outside architects,



HALIFAX TOWN-PLANNING COMPETITION: FIRST-PREMIATED DESIGN
LONGBOTTOM AND CULPAN, ARCHITECTS

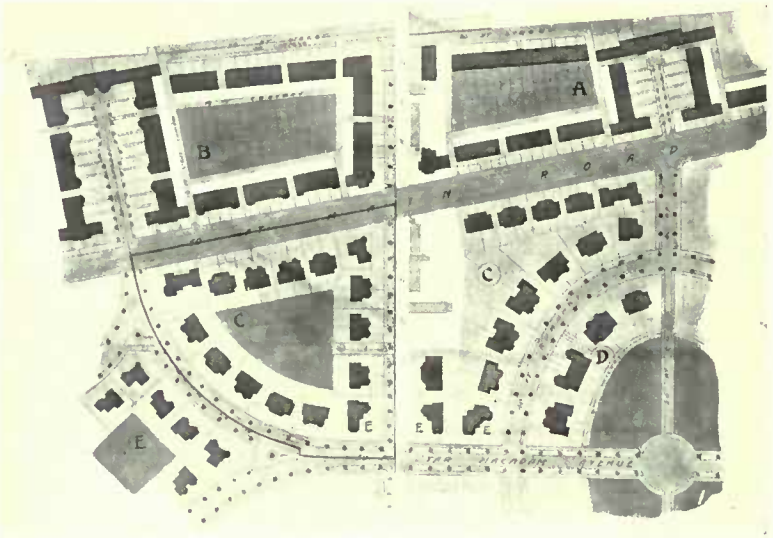


Ovenden Scheme: Typical Cottage Group.

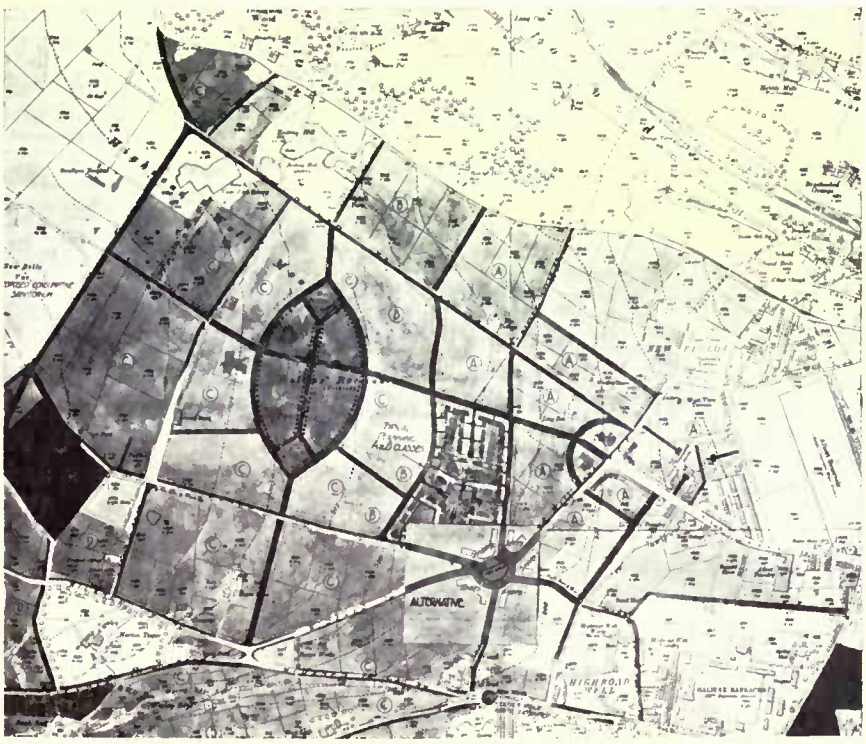
and this advantage might have been regarded as sufficient to meet the claims of local patriotism. Other architects who did not possess that knowledge would have had to take the trouble to acquire it, but that in itself is hardly a reason for refusing them the opportunity of entering the competition.

It is interesting to note, by the way, that in nearly all town-planning competitions the field is practically limited to architects, either by express stipulation in the conditions, or by the fact that they alone submit plans worthy of consideration. The assessors chosen are also usually architects. Corporations which want to justify their desire for economy on the ground that the local surveyor is best qualified to prepare the town plan seem to lose their confidence in purely engineering or surveying knowledge when the question of preparing a plan becomes a matter of public competition.

With regard to the first-premiated design for Halifax by Messrs. Longbottom & Culpan it may be mentioned that the architects have concentrated their attention mostly on Skircoat, Highroad Well, and Ovenden, which have been suggested as



Ovenden Scheme.



Highroad Well Scheme

HALIFAX TOWN-PLANNING COMPETITION: FIRST-PREMIATED DESIGN
LONGBOTTOM AND CULPAN, ARCHITECTS

worthy of early schemes of development. The chief feature about the Skircoat scheme is the linking up of Skircoat Green with a road along the top of Long Wood, forward below Skircoat Bottom, and joining the present tramway route at Pye Nest. That gives a fresh connection for this side of the town with Sowerby Bridge. The conversion of the Racecourse into a public recreation ground is a striking feature of the provisions for the Highroad Well district, while in the Ovenden district a good centre for tramway traffic is formed, and the wide road taken forward towards Grove Mill, where a shopping centre is planned. From this point two main roads—one leading towards Illingworth and an-

other to the end of Cousin Lane—open out that locality. Messrs. Longbottom and Culpan's object has been to show that by grouping houses around open spaces which give all the amenities considered essential, a great economy can be effected in the use of land for roads and streets. Under the Town Planning Act these roadways could be formed much more economically than the present by-laws allow, and, through this saving, houses of the same value could have considerably more garden or open space attached to them.

* * *

London: The Garden City Association and the London Society

The Garden City Association appears to be waking up, and under the energetic chairmanship of Mr. Cecil Harmsworth, M.P., it appears likely that this body will enter upon a vigorous educational propaganda on town planning during the present year. At the annual meeting held on February 5th, Professor Adshead read a paper on "The Improvement of London," in which he made some interesting proposals for linking up the railway trunk lines with the tubes. His proposals had apparently not been adequately thought out from a practical standpoint, and have been subject to some very proper criticism. The whole question of London improvement wants careful consideration, and some attempt should be made to collect and sift out the best ideas that have been put forward. This is an object which is likely to be accomplished by the new society which has been formed with the title of "The London Society." Its inaugural meeting took place last month under the chairmanship of Sir Aston Webb. The object of the Society is to foster an intelligent interest in London as the capital of the Empire, and to induce a public spirit for the study and encouragement of its improvement. One of the suggestions of the promoters is to start a special fund for the collection of all data relating to the various proposals for the improvement of London, including maps, plans, etc. Questions relating to roads, traffic, housing, town planning, architecture, and sculpture, will probably be considered by special committees. The Society appears likely to command influential support, and to have a large following of leading architects.

* * *

The great Western Avenue

The need for a new trunk road leading from London to the West is everywhere admitted, and the news that the Road Board has offered to contribute £875,000 towards the cost of such a new artery is highly satisfactory. While welcoming the news, we cannot feel satisfied that in dealing with the traffic requirements and the general planning of the huge area of London the best results are to be achieved by these sectional schemes. The time is ripe for some effort to co-ordinate all the parties officially interested in the planning and improvement of London. The Road Board, the Traffic Branch of the Board of Trade, the Town Planning Department of the Local Government Board, the London County Council, and the Borough Councils, should create from amongst themselves a small executive body capable of preparing and carrying out the details of a plan of the Greater London area, or at least there should be some recognised means of bringing them together in conference. The present system must lead to overlapping, confusion, and misunderstanding.

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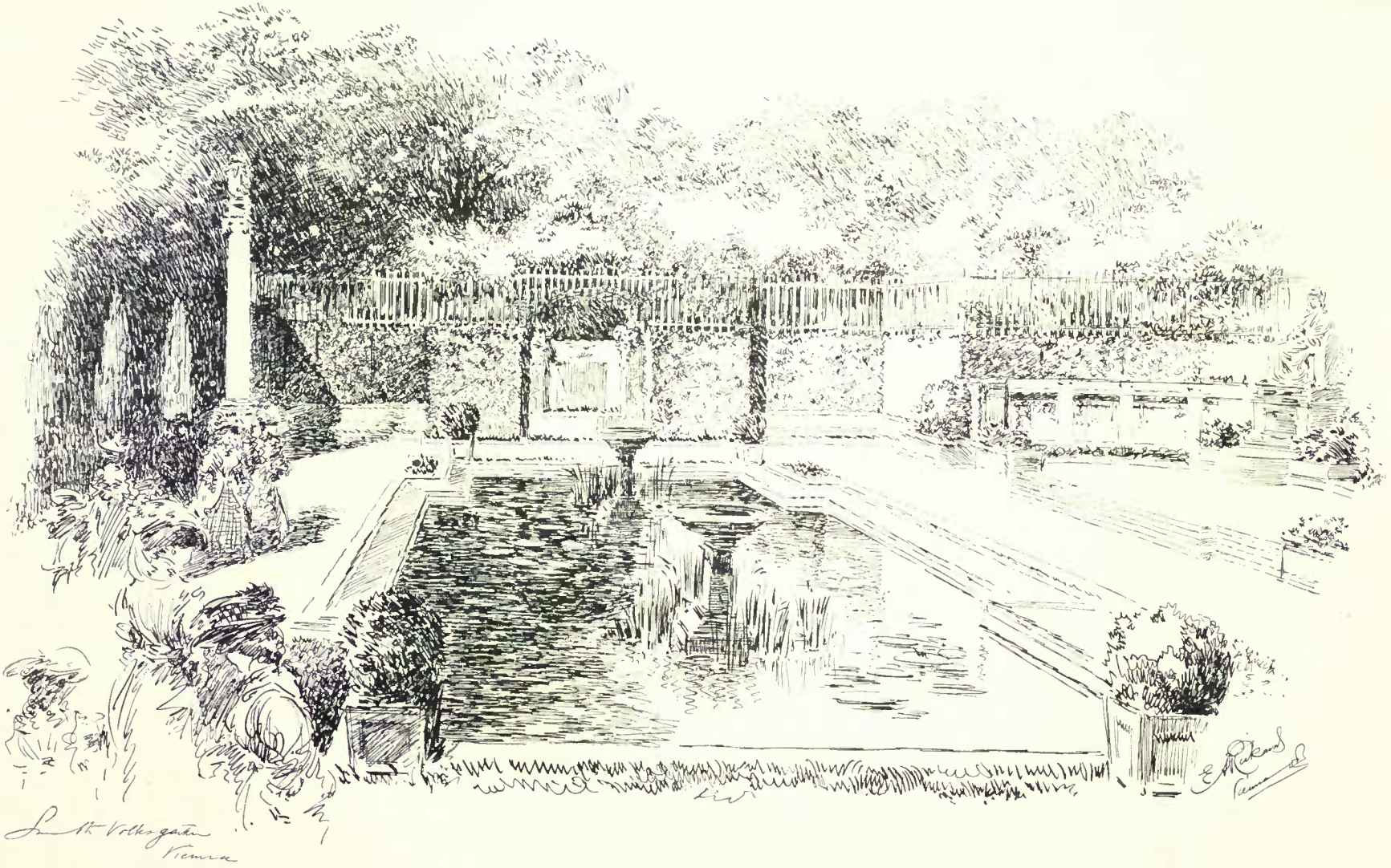
The Planning of Delhi

It is announced that the Indian Government have asked Mr. John R. Brodie, M.Inst.C.E., of Liverpool, to assist in preparing the plan of the new capital of Delhi. It is also whispered that a well-known architect has been invited, but it seems a pity that definite information on this point was not issued at the same time as the information about Mr. Brodie's selection. The planning of Delhi must be more an architectural matter than one affording scope for engineering skill not already available in India. We have observed in a preceding paragraph on the extent to which architects place themselves in the forefront in preparing schemes in connection with town-planning competitions in England, and it is well known that in Germany and America the architect and not the engineer has the most influential voice in preparing the town plan. When, in 1901, the Federal Government of America decided to prepare plans for the improvement of Washington, they met the American Institute of Architects, and accepted their nomination of Mr. D. H. Burnham and Mr. F. L. Olmshed, junr. These gentlemen afterwards co-opted Mr. C. F. McKim and Mr. A. St. Gaudens, but did not find it necessary to invite engineering assistance. We merely point this out in order to indicate the important place which the architect takes as an adviser in connection with such schemes of city development as that which is proposed at Delhi. Mr. Brodie is one of the ablest municipal engineers in England, and we hope he will be adequately supported by equally able architects in taking up the important duties to be assigned to him.

THE ARCHITECTURAL REVIEW
With which is incorporated "Details"
APRIL 1912
VOLUME XXXI. No. 185



TERRA-COTTA CARTOUCHE, WITH SEAL OF THE BOARD OF EDUCATION, AS PLACED ON NEW YORK SCHOOLS



MEMORIAL TO THE EMPRESS ELIZABETH IN THE VOLKSGARTEN, VIENNA
DRAWN BY A. E. RICKARDS, F.R.I.B.A.

INIGO JONES AND THE THEATRE

BY W. R. LETHABY

AS is well known, Inigo Jones was much occupied in mounting masques, and, I suppose I may say, plays. In the forty years from his first return from Italy to the bankruptcy of the Court of Charles the First, he must have contributed much to the development of the English theatre.

Inigo Jones was only nine years the junior of Shakespeare. Interested as he was in the stage, he must have watched the first production of the plays. From 1604 to 1611 the works of the master-poet were played at Whitehall, almost alternately with the masques of Jones's contriv-

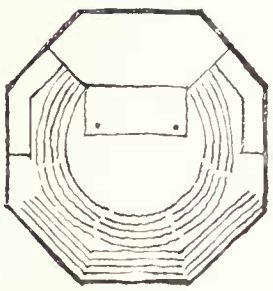


FIG 1.—THE OLD SWAN THEATRE

ing, which were the most advanced things that had been seen in stage-craft. We can hardly doubt that playwright and artist were well known to one another. Jones's work on the masques would not have been in design and direction only. He was a painter, and he must have worked directly on the productions. In a bill of the charges for the Queen's masque at Christmas, 1610, occur the items: "Imprimis to Mr. Inigo Jones as appeareth by his bill £238 16*s*. 10*d*. Rewards to Mr. Benjamin Johnson for his invention £40; Mr. Inigo Jones for his pains and invention £40; Mr. Alfonso for making the songs £20; etc., etc."* As Payne Collier says, "for the contrivance of the machinery and for *the painting of the scenes themselves*, the poets of the day were commonly indebted to Inigo Jones"; and Ben Jonson in a preface to a published masque wrote "the leading part was of Master Inigo Jones' design and act."

In the library of the Royal Institute of British Architects there are two designs, one of which is entitled "Front for the Queen's Masque of Indians," while the other is called "Front for the masque, Inns of Court, 1623." These were for the frames of the scenes. There is also a momentary sketch of an Entry of Diana (Fig. 2), which may have been for the same masque as the finely drawn scene reproduced by Prof. Blomfield several years ago in the "Portfolio," where Diana is seen in the sky.

In the association of Jones and Jonson there would from the first have been friction which later caused a rupture. In the published masques Jonson measures out his acknowledgments as if by agreement. In 1605 he writes of Jones, "whom I take occasion to remember lest his own worth might accuse me of an ignorant neglect"; and in 1609 he ends with: "It is a virtue planted in good nature, that what respects they wish to obtain fruitfully from others they will give ingenuously themselves."

Chapman was more generous, as is shown by the title of "the Memorable Maske of the Inns of Court performed before the King at Whitehall on the 15th of February 1613; at the nuptials of the Palsgrave, with the manner of their march on horseback from the Master of the Rolls his house, with their showful attendants. Invented and fashioned, with the ground and special structure of the whole work by our Kingdom's most artful and ingenious architect Innigo Jones: Written by G. C." Some sketches for ornamental chariots at the R.I.B.A. may have been prepared for this progress through the streets. At the masque at St. James's, June 1610, "in the first act came the young Duke of York between two great sea slaves, the chiefest of Neptune's servants, attended upon by twelve little ladies all daughters of Earls or Barons . . . and the little ladies performed their dance to the surprise of every person."

Considering the long association of Jones with theatrical productions, it seems that it must be more than accidental that his first objective in the second Italian journey should have been Vicenza, where he studied Palladio's theatre. After going on to Rome and Naples, he again returned to Vicenza nearly a year later.



FIG. 2.—DIANA, FROM A SKETCH BY INIGO JONES

* Proceedings Soc. Antiq., Vol. II, New Series.

On the leaf before the title-page of his copy of Palladio (the 1601 edition, which he probably brought back from his first visit to Italy) is a description of Palladio's theatre, headed "Vicenza, Sunday the 23 of Sep. 1613." This is apparently the first note made on the tour, and it suggests much. He brought away drawings of the building, for he noted that it was finished with "stucco full of ornament as the design I have."

Now, amongst the drawings in the Worcester College collection there is a plan of what is obviously a theatre. It has many correspondences with the theatre at Vicenza (Fig. 3), and forms a link between the old open octagons of Bankside and the more modern roofed play-houses of London. It was evidently intended to be roofed, for seating is arranged filling the pit. The whole is ingeniously planned as an octagon within a square, the stage projecting in front of a hemicycle, having five openings; this feature is clearly adapted from the five openings and radiating avenues at Vicenza (Fig. 4).

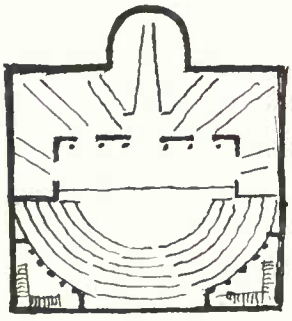


FIG. 3.—PALLADIO'S THEATRE VICENZA

In the British Museum (Lansd. 1171) there is a volume of drawings relating to the mounting of Court masques, which seem to be, as they are said to be, by Inigo Jones. Some of the drawings show complete plans and sections of a stage, and one is the plan of a masque-house that must be the one which Jones erected at Whitehall (Fig. 5). A detailed plan of the stage is entitled "the King's and Queen's Majesties' Masque of 'Salmacida Spolia' in the New Masking House Whitehall 1640."

The building was of T shape, 53 ft. wide at the stage end and 37 ft. at the other, and 85 ft. long—all external measures. In the middle of the stage was a flight of steps and at the centre of the auditorium was the Royal Box. The short seats next to the stage were "music seats"; on the stage is written "passage behind the back cloth."

Another plan in the same collection shows the old Palace Hall (not the Banqueting House) arranged for "a pastoral" of Florimen (?) on St. Thomas's Day 1635. This hall was of the usual type with a screen and passage-way. In the auditorium behind the Royal Seats were "the Countess of Arundel's Box" and "the Lady Marquis her Box."

In the plays at Oxford in 1605 Inigo Jones made use of "turning pillars," as well as painted cloths, and the scene was "changed three times in one tragedy." The turning pillars are an ancient device; being painted differently on three sides, one third of a revolution exposed a new design.

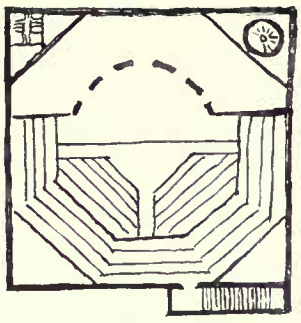


FIG. 4.—DESIGN FOR A THEATRE BY INIGO JONES
(In the Worcester College Collection)

According to Serlio the designing of scenes by the "rules of perspective" was part of an architect's business. The scenes were three—the comic, tragic, and satyric. The first represented old houses, shops, an inn, etc.; the tragic had palaces and statues in the "modern" way; and the satyric was of trees, rocks, and "rustic cabins." Lights of various colours were set on the several parts of the scenes, as the friezes of the houses. These pages of Serlio must have been very familar to Jones. A design for a scene published by Professor Blomfield in the "Portfolio" with trees and rustic cabins is practically a copy of Serlio's illustration of a satyric scene. The Italian theatre, and through that the modern theatre everywhere, is largely a revival of the Roman. Vitruvius says there were three sorts of scenes, the tragic, the comic, and the satyric, and describes them in nearly the same words as Serlio uses. Palladio's theatre at Vicenza was based on a study of the Roman ruins.

Many of Jones's drawings at Oxford and elsewhere appear to have been prepared as illustrations for a work on architecture. It may be that his plan for a theatre was made for this purpose, or possibly it may have been a suggestion for some actual London playhouse. It is certainly an entirely reasonable and beautiful project. It may be that this and others of the drawings were made by Webb, the assistant and successor of Jones, but in any case the design is almost certainly the master's; the resemblance between it and the theatre at Vicenza is good evidence for this.

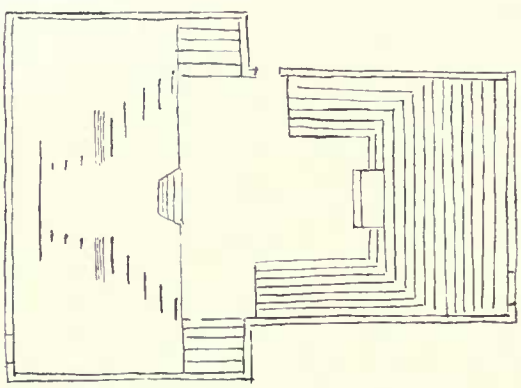


FIG. 5.—DESIGN FOR A MASQUE-HOUSE BY INIGO JONES

WORKS BEGUN BY INIGO JONES, WITH NOTES ON JOHN WEBB

BY HARRY SIRR, F.R.I.B.A.

JOHN WEBB, with his fine sense of Inigo Jones's skill as an architect, must have brought to mind certain designs of his old master when citing evident monuments of his genius in "The Vindication of Stonehenge Restored." The Queen's House was but a small portion of the palace at Greenwich, the Banqueting Hall was a mere fraction of the palace of Whitehall. The great portico and the renovations could be pointed to, but an important work of rebuilding, at one time actually prepared for, had long been arrested at Old St. Paul's. The Civil War and Interregnum accounted for stagnation in building, and Jones's death in 1652 was hastened by grief and misfortune, though he had enjoyed a full share of royal patronage in peaceful times. Webb dwelt upon this, and made the reflection that death "prevented him from doing his now sacred Majesty any actual service." Domestic affairs then were more settled, the monarchy having been restored four years.

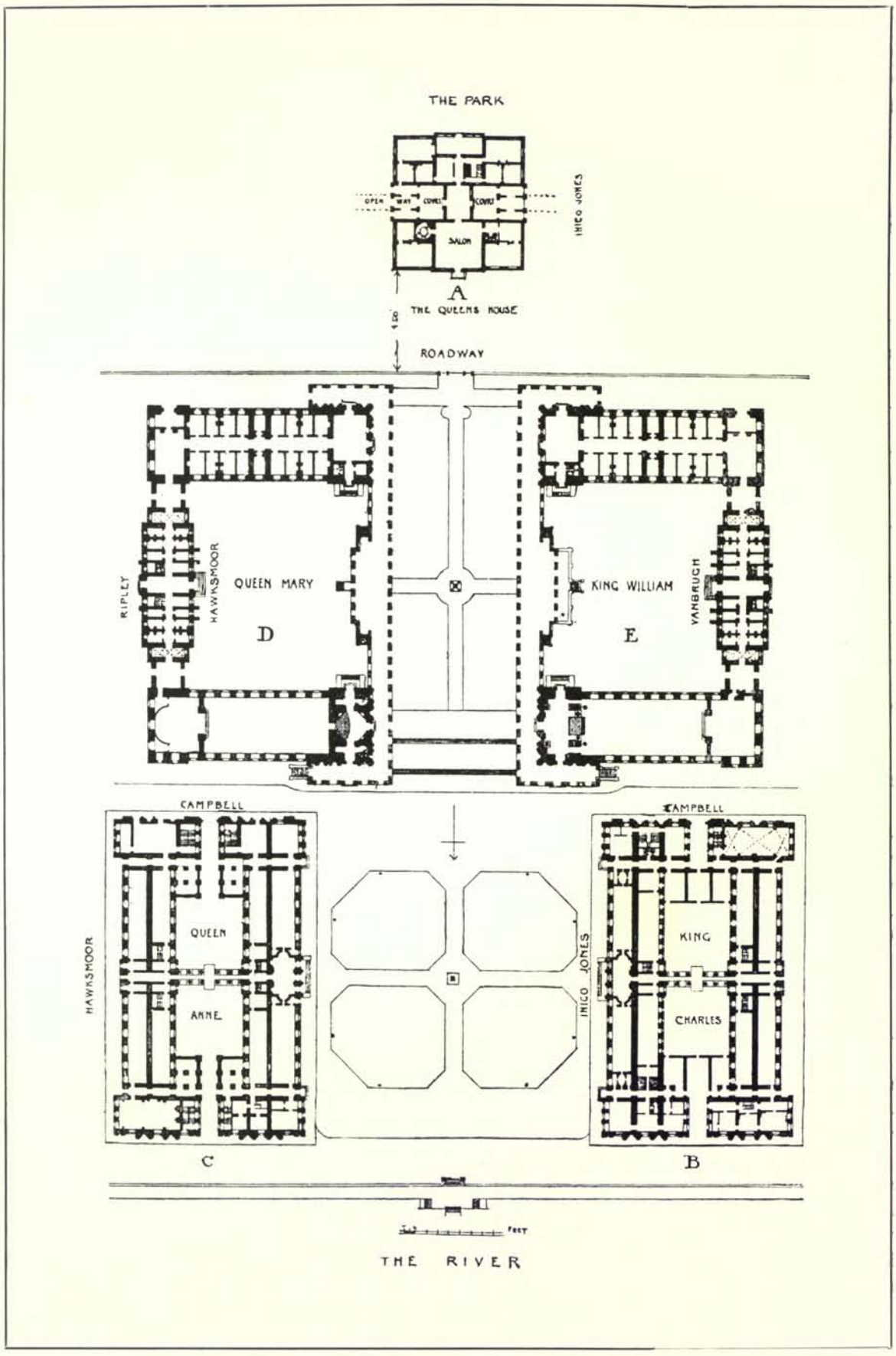
The knowledge necessary to guide an investigator had not begun to dawn when James I's curiosity concerning the origin of Stonehenge was aroused. Evidently Jones did his best in discharge of a duty laid upon him, and, it would be supposed, presented his conclusions in finished form. Still, on his decease some of his friends, among them the famous Dr. William Harvey and John Selden, encouraged Webb, his sole executor, to compose a treatise from "a few indigested notes." Webb prepared this for press, and in 1655 published "Stonehenge Restored." With whatever degree of pleasure Jones had undertaken the investigation, a royal command was obeyed, not intending "to struggle against any opinion commonly and long since received,—let every man judge as it pleaseth him." There with Jones the matter had ended. Compilation and publication upwards of thirty years afterwards were wholly due to Webb, who wrote: "Had he (Jones) survived to have done it with his own hand, there had needed no apology. Such as it is, I make now yours. Accept it in his name, from J. W." The work was dedicated to Philip, Earl of Pembroke, to whose house at Wilton Jones was summoned, and there received in person the command from James I during the lifetime of the then earl, William, in 1620. Thus an unimportant but curious work, well illustrated, was offered to "The Favourers of Antiquity." The subsequent "Vindication," in 1664, entirely by Webb, is in every sense a stout defence of his master, evincing whole-hearted admiration, and embodying valuable particulars of biography.*

The history of the development of the plan for the new Greenwich Palace would be of interest, but no history has ever been written; neither the public records nor the collections of Jones's drawings have any claims to fullness, and it is highly doubtful whether sufficient authentic particulars and a sequence of plans survive.

The disposition of the intended palace was under discussion at the Restoration, when Sir John Denham had the matter in hand. Evelyn considered that it should be built between the river and the Queen's House, so that a large square cut should have let in the Thames like a bay. Sir John was for setting it on piles at the very brink of the water. This proposal Evelyn could not assent to, knowing Denham "to be a better poet than architect, though he had Mr. Webb (Inigo Jones's man) to assist him." Shortly afterwards, in January 1661–2, Evelyn was favoured by His Majesty with his intention of building the palace and quite demolishing the old one. The old palace stood westward of the Queen's House, according to Cunningham, who speaks of the small fragment facing the river, all that was then (1848) standing, containing six pilasters, "with the caricature faces which Gerbier ridiculed in the works of Inigo and Webb."

It is quite possible that Webb had Sir John Denham and even his royal master to reckon with, though it is likely that Charles II had some appreciation of Jones, his father's old servant, and in any case would have preferred to carry out his design. Perhaps it was due to Denham's persistence that the side wings were brought with their ends quite near the river. "According to a plan at Worcester College, the palace was intended to form the three sides of a quadrangle of which the existing building (Queen's House) was to have composed the central block. Some indication of the projected addition may be perceived in the parapet on either side of the house." From this statement in the notice of Jones in "The Dictionary of National Biography" it is apparent that the Queen's House was an integral part of the scheme. It was begun by Jones in 1617 for Anne of Denmark, the queen of James I, for whom Jones is reputed to have done building work earlier when in Copenhagen; the idea of a new palace at Greenwich may have had an early origin

* Jones's theory was that Stonehenge was a Roman temple. Dr. Walter Charleton condemned this in "Chorea Gigantum," 1663, a treatise intended to prove that Stonehenge was made by the Danes. Webb replied in "A Vindication of Stonehenge Restored."



PLAN OF GREENWICH HOSPITAL, AS EXISTING

(From Belcher and Macartney's "Later Renaissance Architecture in England")

under her auspices. Sir John Denham was not a trained architect, and it is clear that he was incapable of developing the design with which Webb naturally was well acquainted. This consideration, coupled with his qualifications, made Webb a very desirable, if not indispensable, associate. He may have been powerless to prevent revision of Jones's general plan and disposition. Certainly he was responsible for the erection of the side of King Charles's block next the great river court, though, it would seem, unofficially until November 1666, when he was duly commissioned assistant to Sir John, solely for erecting and building the palace, with the same power of executing, acting, and proceeding, and of granting warrants for stones to be had from Portland. A salary of £200 per annum and travelling charges, and arrears since January 1663, were authorised to be paid.

The elevations of King Charles's block, excellently handled, conceivably follow a theme from the hand of Jones. "Vitruvius Britannicus" (1717), the first architectural work published in which attribution could be expected, credits Webb with the execution of Jones's design. Mr. Gotch refers to the drawings in an interesting paper on "The Burlington-Devonshire Collection," and is of opinion the design should be attributed to Webb. That Webb made the details is apparent; it is highly probable sketches and small scale-drawings were in existence and before him. If Jones's pioneer drawings cannot be pointed to in support of tradition, a greater difficulty arises in opposing tradition without proofs on behalf of Webb.

Webb was already detailing the interior in 1666, when he was empowered to grant warrants for stone. The authorisation—in a sense, retrospective—might be evidence that other work was immediately contemplated, Webb remaining Assistant-Surveyor till the death of Denham (1669), when Wren came upon the scene. It is practically certain that a chapel was never erected on the east side of the great river court. Webb's plan for this is dated March 1669–70. He was then fifty-eight years of age. Probably the remaining two or three years of his life were spent chiefly in the country, at his seat at Butleigh in Somerset—the retreat from which he had dedicated the "Vindication" in 1664. He devoted his leisure to a lengthy historical essay, published in 1669, entitled "Endeavouring a Probability that the Language of the Empire of China is the Primitive Language."* This was dedicated, in 1668, also from Butleigh, and also to Charles II. Besides, according to report, he translated from the Italian Tarcognota's "History of the World," which he left in the hands of his son James. He was not treated altogether fairly, for he held the reversion of the post of Surveyor-General, to which Wren was appointed.*

The conversion of Greenwich Palace into a Hospital for Seamen was decided upon in 1694. Mr. Gotch says there was some talk of pulling down King Charles's block, but that Queen Mary (who died that same year) objected on the ground that it had been built by Webb from Jones's design. The block was incorporated in the final plan by Wren, and the progress of new buildings, related by Lysons, may be briefly stated and followed on the plan of the palace as existing. A brick building erected on the west side of King Charles's block was begun in 1696 and nearly completed in 1698. The greater part of Queen Anne's block was built and covered in before 1728; the foundations were begun in 1698. Wren's hall in the King William block was begun in 1698 and completed in 1703; the block was finished in 1726; the colonnades were being built at the same time, and Queen Mary's block was not finished till 1752; the chapel by Ripley was destroyed by the fire of 1779, and the present chapel was built by Stuart. The brick building was cleared away on the west of King Charles's block, and Jones's and Webb's east front was repeated—the north pavilion in 1712 and the south pavilion in 1769. Thus, the whole palace was not completed until one hundred and fifty years after the commencement of the Queen's House by Jones.

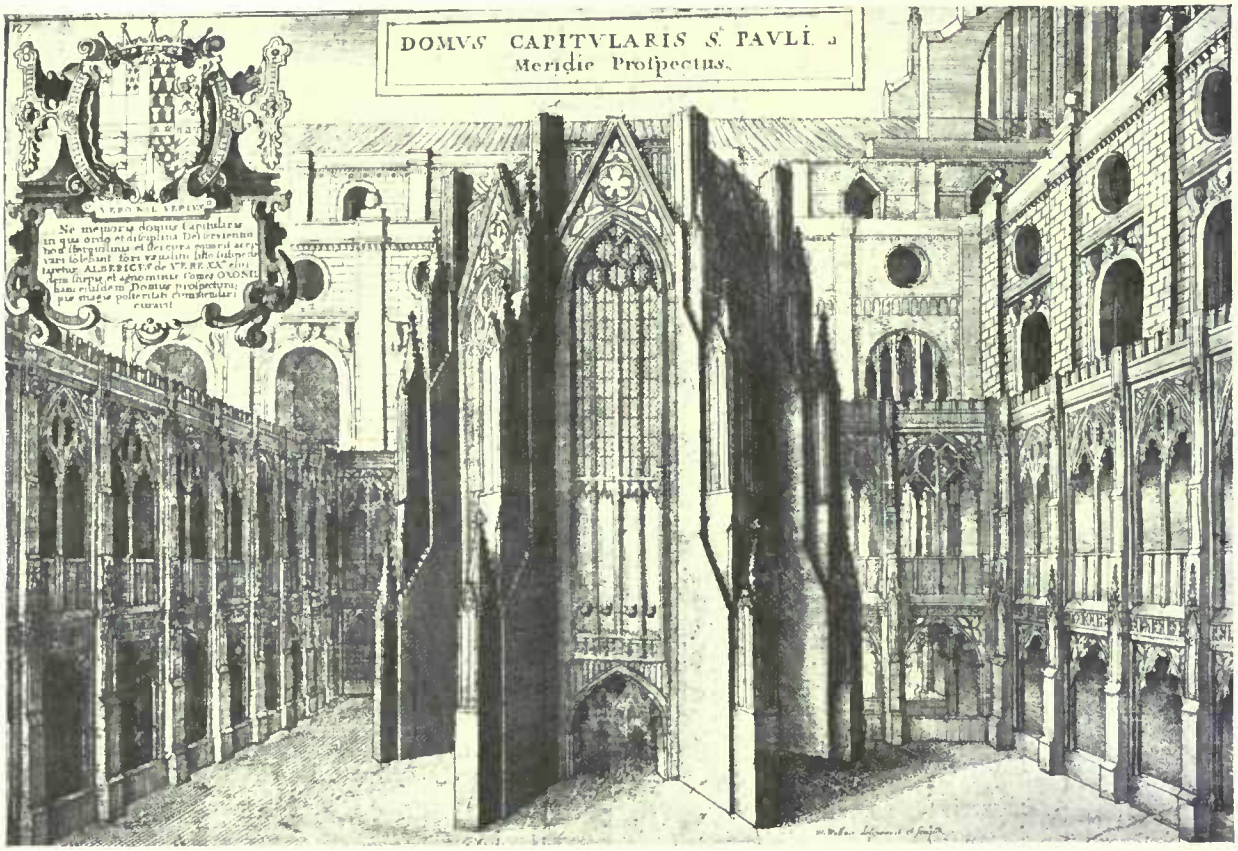
No chroniclers have left any records towards a proper understanding of the development of the plans for the immense palace of Whitehall. It has been generally supposed that the Banqueting Hall was an instalment of the large design, on an assumption that there were at least initial drawings of the whole palace prepared before the erection of the Hall was commenced in 1619 for James I. The drawings extant unquestionably convey the impression that a very considerable amount of time was subsequently spent in maturing the large design. Webb was only seventeen years of age when he went to live with Jones on leaving school in 1628.† The Banqueting Hall

* Republished in 1678 under title "The Antiquity of China."

* Wren enjoyed completely the Royal favour. Webb, simply Surveyor-Assistant to Denham for Greenwich, had little chance of promotion. So early as 1661 Wren accepted Charles the Second's invitation to act practically as Surveyor-General, nominally to assist Denham. In this responsible position Wren felt it incumbent upon him to prepare the scheme for rebuilding London after the Great Fire. He was then appointed Surveyor-General and Principal Architect for rebuilding the whole city, the Cathedral of St Paul, etc.—a specially created office. On March 6th, 1668–9, he was formally appointed Sole Deputy to Denham as Surveyor-General of the Royal Works, and after Denham's death he succeeded him.

† Cunningham discovered Webb was neither nephew nor son-in-law of Jones. He married a kinswoman of Jones.

had then been finished six years, but in after years Webb helped with the drawings for the palace. What would be of importance in considering whether the Hall was built before the large design was attempted is not so much the date of drawings made by Webb, and possibly by other hands, as the probability of initial plans and sketches; above all, the deliberate plainness of the end walls as seen in the building and shown on old views of the Banqueting Hall should be convincing evidence that extensions were anticipated. Probably James the First instructed Jones to prepare a plan for a new palace soon after he became Surveyor-General in 1615.

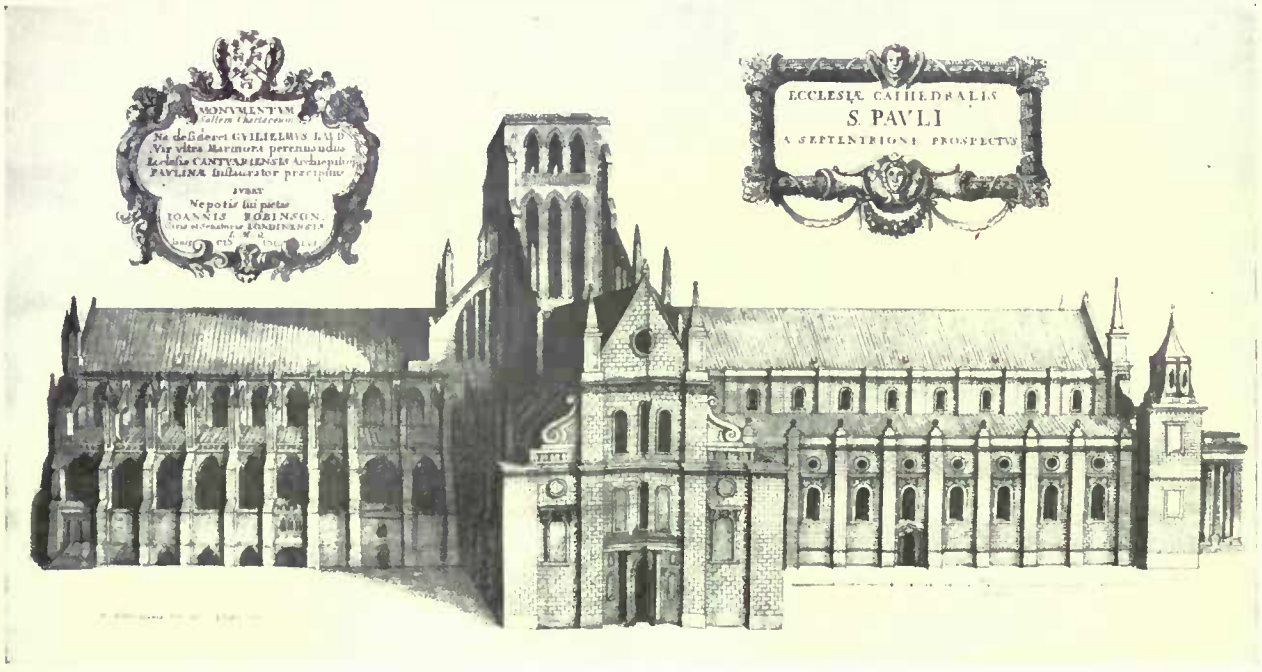


THE CHAPTER-HOUSE OF ST. PAUL'S CATHEDRAL
AS SHOWN IN DUGDALE'S "HISTORY," 1648

Thus a design would have been at hand ready for development when the old Banqueting Hall was destroyed, and it is certain that Jones quickly got to work with the new building. James would soon have discovered the enormous sum of money the complete palace was likely to cost. A reduced design, still upon a grand scale, presented to King Charles the First in 1639, had no better chance of realisation, and the Civil War prevented further steps being taken.

An allusive passage of John Evelyn might imply that Charles the Second contemplated proceeding with the palace, though it had so long hung fire. The difficulty of obtaining money is not touched upon, but the passage is sufficient to show that a design of some magnitude was in Evelyn's mind. Webb's decease dated eight years before this, yet the plans of Jones could not have been forgotten, and Evelyn may have discussed them with Charles in Webb's lifetime. "It is to be hoped," Evelyn writes (in "The Whole Body of Ancient and Modern Architecture," 1680), "that when His Majesty shall perfect his Royal palace at Whitehall according to the design he will destine some apartments for the ease and encouragement of the ablest workmen in this as in all other useful, princely, and sumptuous arts:—I mean for Printers, Painters, Sculptors, Architects, etc.: in emulation of Francis I, Henry IV, Cosimo di Medices, the Dukes of Urbin, Richlieu, etc." The aspiration was natural enough, and the hint even of a probability of building the palace is, perhaps, unique.

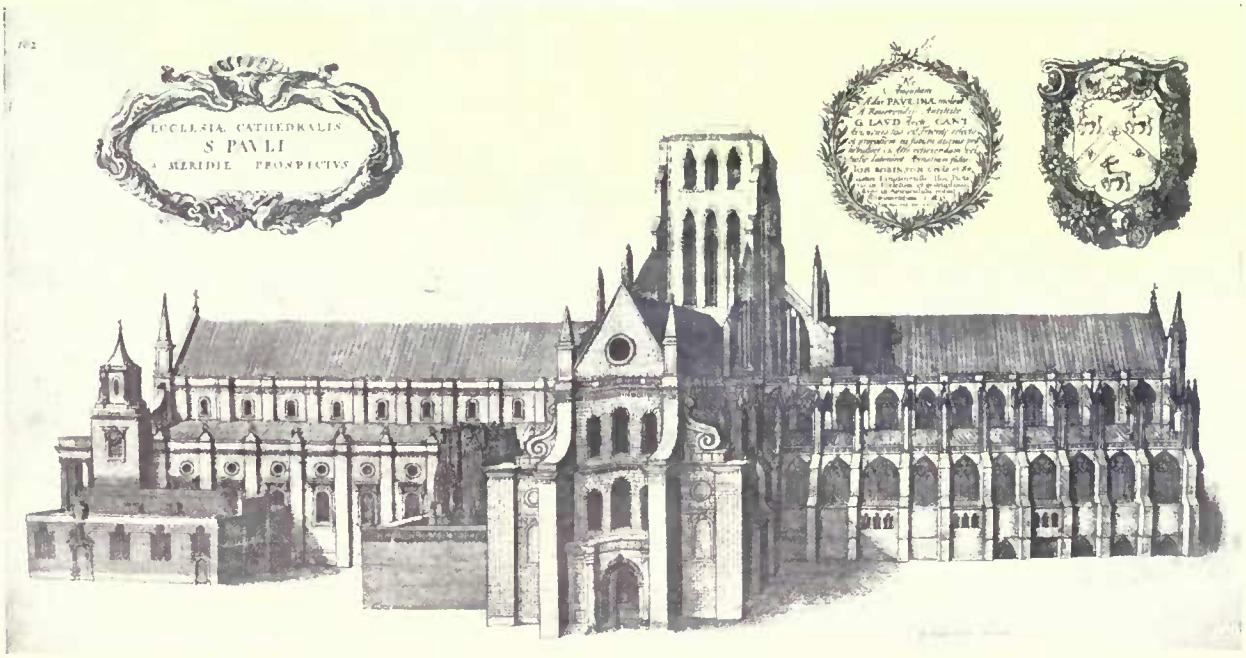
Before leaving important secular buildings, occasion may be taken to remark upon the connection of Webb with Ashburnham House, which is accepted as an authentic work of Jones—one of the most beautiful of his art. It is fitting to observe that the notice of Jones in "The Dictionary of National Biography" is a marvellous example of minute research. A few houses discovered to have been built from Webb's designs had previously been attributed to Jones: those who are familiar with the subject will know that



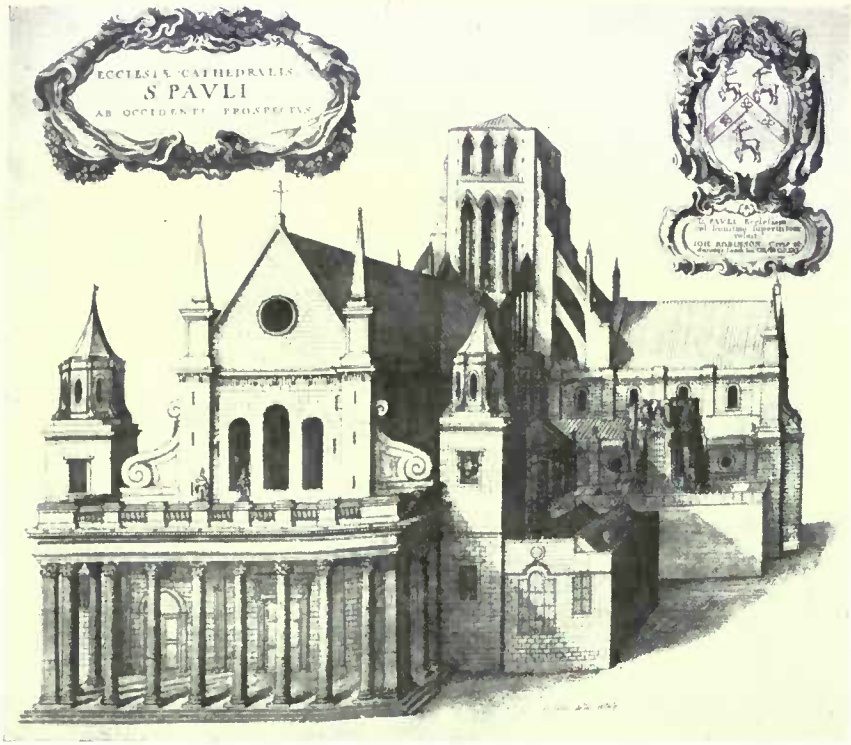
NORTH ELEVATION OF ST. PAUL'S CATHEDRAL
AS SHOWN IN DUGDALE'S "HISTORY," 1648

Ashburnham House is not one of these. There is some reason, perhaps, for questioning whether the erection was really begun by Jones—one writer, Batty Langley, heard it reported that the work was carried out by Webb. One tradition only has been handed down concerning the authorship, and there is no reason for doubting that the design was made by Jones. No drawings nor documents have been brought to light, and the date of erection is still unknown.

There is no difficulty in tracing with certainty the nature of work which Jones carried out and contemplated at Old St. Paul's. The cathedral was in a disgraceful state of decay in the middle of the sixteenth century. Then a fire, in 1561, consumed the whole spire and spread to the timbers of the roofs. These were subsequently renewed; but, though several models were made, the spire was never rebuilt. General neglect continued until at last a commission was appointed, in 1620, by James I, for taking steps to report upon and deal with the structure. Of this commission Jones was a member. As a result, a great deal of stone was collected, but for some reason the prosecution of work was completely neglected. Sir William Dugdale heard it stated



SOUTH ELEVATION OF ST. PAUL'S CATHEDRAL
AS SHOWN IN DUGDALE'S "HISTORY," 1648



WEST FRONT OF ST. PAUL'S CATHEDRAL
AS SHOWN IN DUGDALE'S "HISTORY," 1648

that part of the stone collected and lying useless was borrowed for the Water Gate at York House. When Dr. Laud became bishop he procured another commission from King Charles I in 1631. Jones was again a member, and he was appointed architect. Cunningham states that it was the wish of Charles the First and of Dr. Laud that the whole edifice should have been rebuilt by Jones, and that it was not as a front of Old St. Paul's that he designed the west front, but as an instalment of a new building. This is credible enough: no attempt even was made to assimilate the new work with the old, but the Norman flanks were transformed to be in harmony with the new. The great portico was built by the king, and intended to be an ambulatory for the use of persons who previously paraded in the nave and disturbed service in the choir. Indeed, the nave had become a general lounge and meeting-place, and hirings even took place there. The old west front had never been properly completed.

Work was begun in April 1633; houses near the churchyard were pulled down, a great part of the yard was paled in for masons to work in, and an order was given to begin the repair at the south-east end, and to bring it along by the south to the west end. Soon afterwards the bishop laid the first stone; the second stone was laid by a Secretary of State, the third by a judge, and the fourth by Jones. In a few months Dr. Laud was translated to Canterbury. His powerful interest in furthering the work never ceased; for over nine years it was carried on, and, with the exception of the spire, all was "perfectly finished as to the walls and cover of lead." Hollar's drawings show the whole exterior westwards from and including the transepts renewed—the clearstory only on the east sides of the transepts. Many persons contributed largely to other works. Sir Paul Pindar gave a choir screen with black marble pillars and sculptured figures, choir stalls and wainscot work with cherubims, etc., richly gilded, and costly suits of hangings.

Sir William Dugdale had access to reports and accounts compiled, as it appears by numerous marginal references, by "Joh. Web. gen." Webb was about twenty-two years old when the works were started, and he could have been of great assistance to Jones, who had little time for clerical work and accountancy.

The west front and portico (well known to have been greatly admired) are in no danger of being forgotten, and the whole of Jones's restoration would have become memorable but for national disturbances and the short remaining life of the old cathedral. Contemporary views alone are slight for the purpose of estimating fully the comeliness of vanished work, and etchings, perhaps, do not quite so well picture regular Classic as they do Gothic architecture. None the less, for the instruction they afford, the views of Hollar have a distinct value. The objection that Classic work was unsuitable for a building devoted to Christian worship may be dismissed. Neither the High Anglican Laud nor the staunch Roman Catholic Jones had misgivings. The old cathedral was very beautiful and full of interest, notwithstanding its ruinous and unsafe condition. The exterior was decayed and crumbling away. In one sense Jones followed predecessors by adopting the style of the day in recasing the walls, and with the ultimate possibility in view. The work, which occupied nine years and occasioned a great outlay, is not without interest, and some attempt to understand the old illustrations is necessary to a correct judgment of the design, not of the west front alone, but of the flanks also, and the treatment of the exterior as a whole. The transformed elevations are disciplined and reposeful with a degree of nobility. The best suggestion of detail is conveyed in the view in which the old Chapter

House appears, which shows the Renaissance south side and transept, with large semi-circular-headed aisle windows, moulded archivolts, and horizontal projecting window-heads with consoles, and cherubs' heads in the position of keystones. The regular ashlar is with sunk joints.

Jones was of great assistance to Laud in ordering the disgracefully neglected interior. Hollar's interiors show the new Gothic choir-screen, the Renaissance stall-work, organ, pavings, etc. Besides, the body of the church and the choir were repaired, and the cathedral was fittingly restored for Divine worship. That was the primary object. Other work remained in urgent need of attention. A great amount of the vaulting, and especially that in the south transept, showed weakness, and was shored. The tower was already scaffolded ready for being wholly taken down, and with stronger piers to be rebuilt with a spire of stone.

Troublous times interrupted progress, and in 1643 the repairs ceased. Shortly afterwards all the good work was undone. In 1645 scaffolds were pulled down for the benefit of soldiers; all the stalls in the choir were taken away; parts of the pavements were torn up; much timber was sawn in the church, and several pits were dug for the purpose; graves and monuments were desecrated; part of the choir was walled off with common brickwork; the whole roof of the south transept and much other vaulting tumbled down when shores were removed, and portions of vaulting frequently fell afterwards. The building was secularised and shamefully treated, and was often used as stabling for soldiers' horses. The portico was converted into shops with lofts and stairs, the columns hewn and defaced for the timber supports, and the statues were thrown down. Defaced, neglected, and ill-used, the cathedral became a spectacle of ruin.

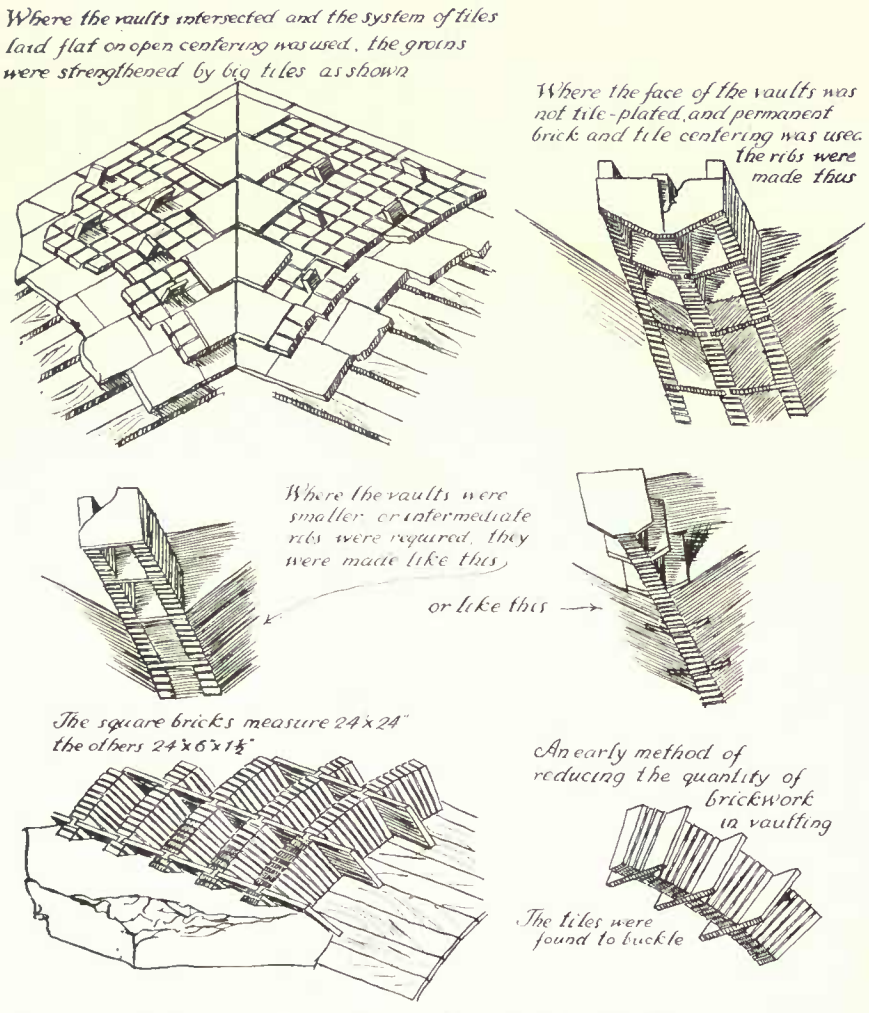
The Dean and Chapter called in Wren after the Restoration in 1662. He made a thorough examination of the structure; much of it he found unsafe, and confirmed the need for rebuilding the central tower. His design would have altered the plan of the whole crossing, and for that and the nave he adopted Classic.

THE SOLDIER AS A FACTOR IN ROMAN ARCHITECTURE

BY HALSEY RICARDO, F.R.I.B.A.

IN the days when one had to make, perforce, transcripts of Cæsar's Commentaries on his Gallic Wars, I remember being impressed by the fact that war in those days had its season (the Franco-Prussian war was then going on regardless of the calendar and the weather), that it was a summer matter, and that when the days grew short both sides agreed to hibernate, and there was to be no resumption of hostilities until the spring should be well under way. Cæsar reports that his campaigns for the year are over, submits an account of his victories, the loss on both sides, the amount of marching done and new country opened up; states that his legions are, at the time of reporting, comfortably housed in winter quarters; and he himself crosses the Alps and hurries down to Rome to answer in person all necessary particulars, and to attend to his own private affairs. We may put, at an easy estimate, the numbers of his soldiers left in Gaul at 50,000, and the question that touched one's fancy was—what did they do with themselves during their enforced respite from fighting? It is clear that they must have been kept pretty actively employed, else they would have got out of hand, and we are not allowed to hear of any mutinies during the Imperator's absence. The principles of Roman construction supply the answer. The two salient and primary characteristics of Roman building are (*a*) that it can be done by unskilled labour under skilled direction, and (*b*) a kind of agonised ingenuity to be quit of the carpenter with his wood scaffoldings and timber centerings. This independence of the carpenter was brought home to the builder in a very matter-of-fact way. In the queue of requisitioners for timber he came a long way down, and his requirements could only be satisfied after the more importunate and indispensable demands had been satisfied.

In camp, wood was wanted for stockades, for repairing the pents, cages, and shelters for the miners, for the construction of movable turrets, for bridges to cross the river now and on march, for the catapults and battering-rams, for the armourer's forges, for the tile-maker and lime-burner. But the largest demand of all was for fuel, for cooking and for heating the buildings within the walls. We, who are accustomed to coal, are apt to forget how much more wood is required to produce a given amount of heat. And then, to add to his other handicaps, the builder required his timber squared or in planks, and there would probably be incessant grievances and insupportable delays owing to the carpenters having difficulties with their sawyers.



(From "L'Art de Bâtir chez les Romains," by Auguste Choisy)

In cantonments, then, building was done by the soldier, with forced labour from the captives, and possibly also from impressed natives. It had to be done by men who were mainly stupid, largely unwilling, and to some degree malicious. These disabilities were kept in check and mastered by the superintendence of the officers and higher ranks of the soldiery, who plotted out the work to be done and supervised its execution. And the standard so set by the Roman army became the standard of construction at home as well as in the provinces, in the capital as well as in the military headquarters. Retired captains and soldiers built their houses and farm-sheds, made their roads, after the methods they had used when in service. Others gravitating to Rome were ready to act as foremen and clerks of the works: they were accustomed to dealing with slaves, prisoners, and deserters, and knew how to get the maximum of work out of man, willing or unwilling. Moreover, they had been trained in a school where decision and promptitude were vital elements. In the face of the enemy, if the carpenter's work is not forthcoming some substitute must be found on the spot; imminent destruction is a desperate quickener of ingenuity. Besides, the life of the soldiery depended on the soundness of the design and thoroughness of the workmanship; no scamping could be tolerated; the sergeant's eyes had to be everywhere, keen as a hawk's, and his talons as rapid. One can fancy his sense of experience—and expansion—when put in command of a big job in Rome, with all the appliances procurable in the city at his command, and with all his habits of nervous impatience still ingrain; building material of the very best, cement incomparable, water without stint.

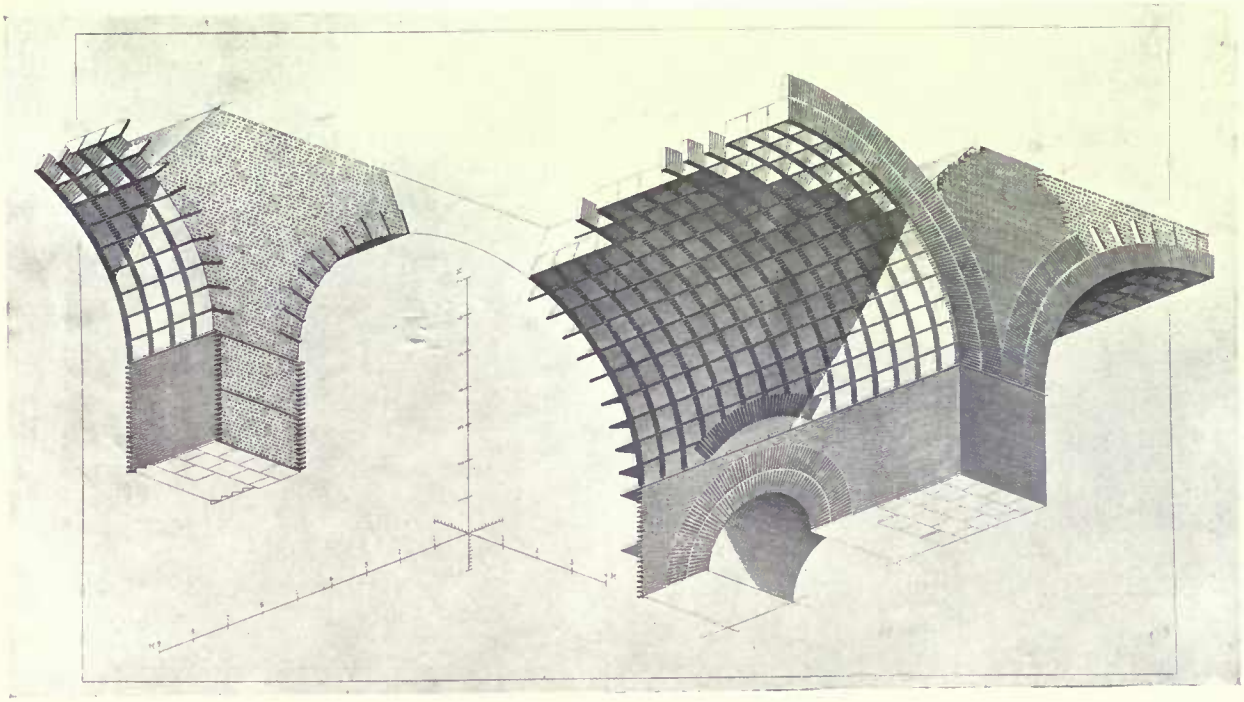
Previous monumental architecture, the architecture of Greece and Egypt at least, had been mason's architecture, carried to the length of being virtually sculptor's architecture. The blocks of marble that sustain a Greek temple are worked with a sculptor's finesse and accuracy and fitted with such delicacy that mortar counted as a mere film of easement, scarcely as a ligature. It was the product of the supreme of skilled labour. No Greek soldier had a hand in such work, nor had he been schooled in the enforced leisure of the Roman.

The expansion of Rome under the emperors was going on at a terrific rate, and, except in the matter of some exceptional temples, it would be idle to attempt to build sculpturally in stone, although Rome was swarming with Greek craftsmen from Alexandria and Asia Minor as well as from Hellas itself. Great spaces had to be covered, vaster than had ever been attempted before, and the disbanded Roman centurion was quite ready to attempt any project, undismayed by the proposed dimensions. Concrete was his material. Concrete was what he knew and what he could entrust his labourers with, and with concrete the vault was the simplest mode of covering in large areas. The centering was the trouble. Choisy's diagrams are eloquent of the poor man's endeavours to make the best of insufficiency. He couldn't keep his men idle whilst the carpenters attempted to strengthen their work: he must do it as best he can with the bricks or tiles and concrete at his disposal. His business was to fortify his centering with an arched ring of brick-

work or by plating it with tiles; but the centres were not strong enough to carry this additional weight without deformation. He had, therefore, before closing up the arch or putting the top courses of tiles on its summit, to substantiate its haunches so as to counteract any tendency of the arch to bulge there; while, on the other hand, he must choose the proper moment to complete his brick or tile work before the pressure on the haunches squeezed the arch out of the semicircle into a parabolic or hyperbolic shape. Once the ring was closed in, or the plating completed, the work could go on mechanically and the centering moved on to the next bay, as soon as the concrete interstices had set sufficiently. And the pressure of these interstices he lessened in a variety of most ingenious ways—one by making coffers in the vault; these coffers being really in the nature of flat domes or saucers, and the difference of material thus saved primarily lightening the weight of the vault itself, besides saving something in the matter of time, labour, and material. You can detect the overseer's eye everywhere, always on the look-out to use right material, to make any saving, however small, to do exactly what is wanted without the least consideration of appearances. His duty was to make his building of the formulated dimensions: it was to be sound, convenient, thoroughly considered in its provision for flues, waste pipes, water supply, etc.: and it was to be done, so appearances seem to indicate, against time, with no unnecessary refinement of workmanship. That was the job he guaranteed. Then came the decorator with his marble, his stucco, gilding, and mosaic. There had, of course, all through been a working arrangement between them; he was to leave his offsets, his stone templates and so forth (much as the bricklayer provides his concrete blocks and wood grounds for the joiner), and the decorator proceeded to mask every bit of the concrete construction with his appliqué ornamentation. The decorator, I am inclined to surmise, was a Greek, without a conscience. His part was to apply the architectural upholstery as far as the funds would permit; and as these seem to have been generally very lavish the ornamentation was laid on regardless of taste or reticence, exemplifying and characterising the unintelligent sumptuosity of the donors of these indiscriminated decorations. Meanwhile the soldier foreman, we may suppose, was told off to superintend the erection of the last new aqueduct into Rome or the hydraulic engineering going on at Tivoli or on the Alban Hills. I picture Pliny with a Rhine veteran to look after his roads, his fountains and his basins; and one may suppose that in cold weather the latter would have much to say upon the severity of the winter in Central Germany, and the precautions the army had to adopt there to weather it.

We may take the moral of this kind of construction to ourselves, for we are somewhat in the same position. We, too, have unlimited stores of unskilled labour, though ours is in the more compact form of the machine.

The Roman centurion and master-builder could draw upon the artisans, the soldiers, the slaves, and the prisoners, to take part in the raising of

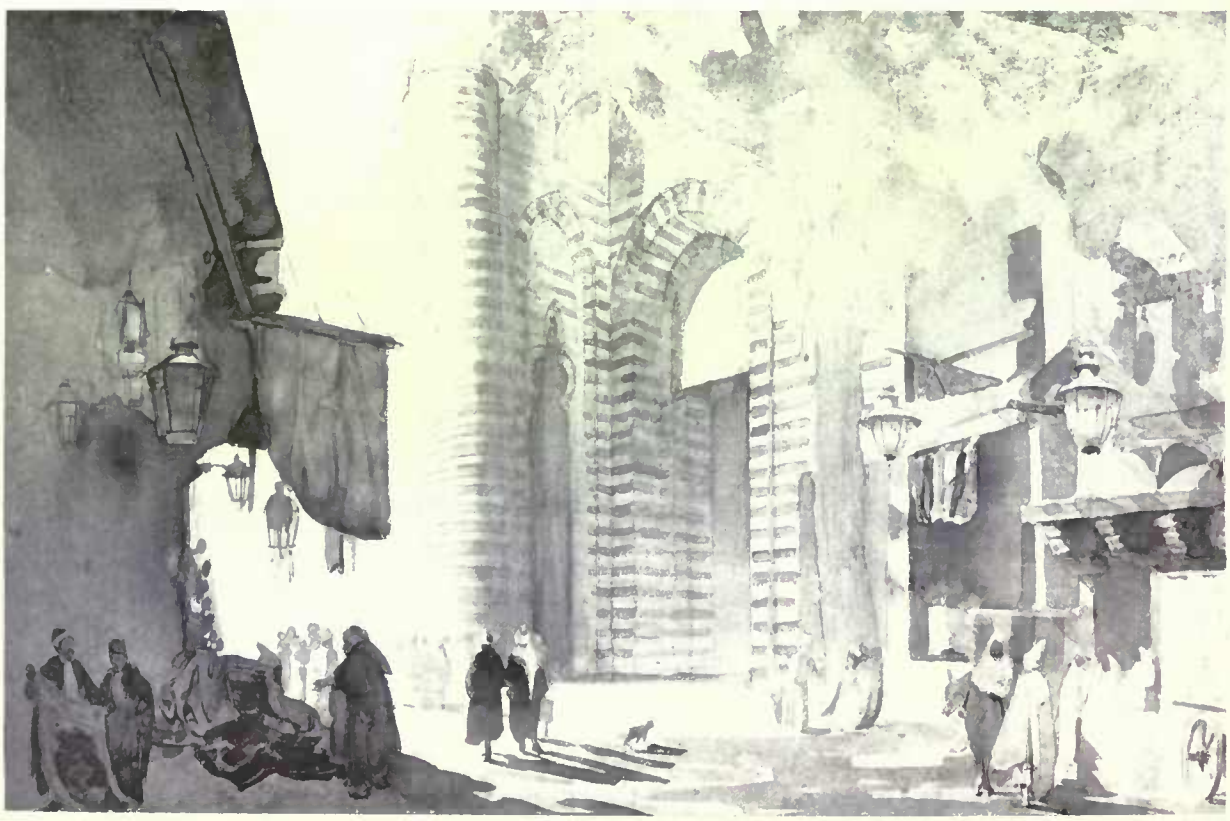


THE CONSTRUCTION OF THE ROMAN ARCH

(From "L'Art de Bâtir chez les Romains," by Auguste Choisy)

these stupendous walls, piers, and vaults: a few skilled men were needed to supervise the digging of the pozzolana; to turn out the necessary large and small tiles, that played their various functions in the construction of these masses; to see that the army of hodmen deposited the stones, sherds, and brickbats evenly on the beds of cement mortar, that the mixers of this mortar tempered it with the proper quantity of water, and that the second army of hodmen carried this on to the building and properly grouted it in to the first army's deposit of stones. The thousands who composed these armies had only to do what they were told; the work was purely mechanical. We achieve the same result by machinery. The mortar-mill and concrete-mixer, the steam-crane and pulsometer, are merely condensed forms of human energy; with this advantage, however, that each engine acts, so to speak, unanimously, and therefore the more economically. Nor have we the same need to minimise the use of temporary timbers in our construction that the Romans had to practise.

With the circular saw driven by steam we can slice up a baulk of wood as easily as we slice a carrot, and almost as quickly. But we are not, for that reason, justified in wasting it. I could not but reflect, when they were building the Roman Catholic cathedral at Westminster—and one walked in a forest of mighty timbers, tall, massive, elaborately trussed and strutted, with boarded centerings to carry the tons of concrete doming that were to come—that we were but a dull folk compared to the citizen of Imperial Rome. The forest of timbers was picturesque, impressive in its quantity and solidity, and a discredit to us as mechanics. What was wanted was a slight steel hencoop erected in place at the springing level of the domes, to be ultimately embedded in the concrete shell. To spend thousands of pounds on a timber underpinning to the cathedral roof was unadventurous and also unintelligent. Such a constructor would have been crucified by Cæsar, before he had got half-way through an explanation of his proposals, as a monstrous incompetent: and the army would be shyer than ever over its indents to the general for its wood supplies. It looks as though the spur of war were needed to develop our faculties imaginatively. The push of commerce does much, our railways and merchant ships have a dramatic force about them, but in romance and daring they are not to be compared with our guns and our men-of-war, our submarines, and the delicately beautiful machinery of warfare. Probably the best movement that has been started during the last two or three generations is the boy-scouts' organisation. A man's shadow ought to be more akin to Death than to the Policeman if the Man himself is to walk heroically.



CAIRO: GATE OF THE MUTAWELLY, OR BAB ZUWEYLA
DRAWN BY A. C. CONRADE

JERUSALEM DOORWAYS

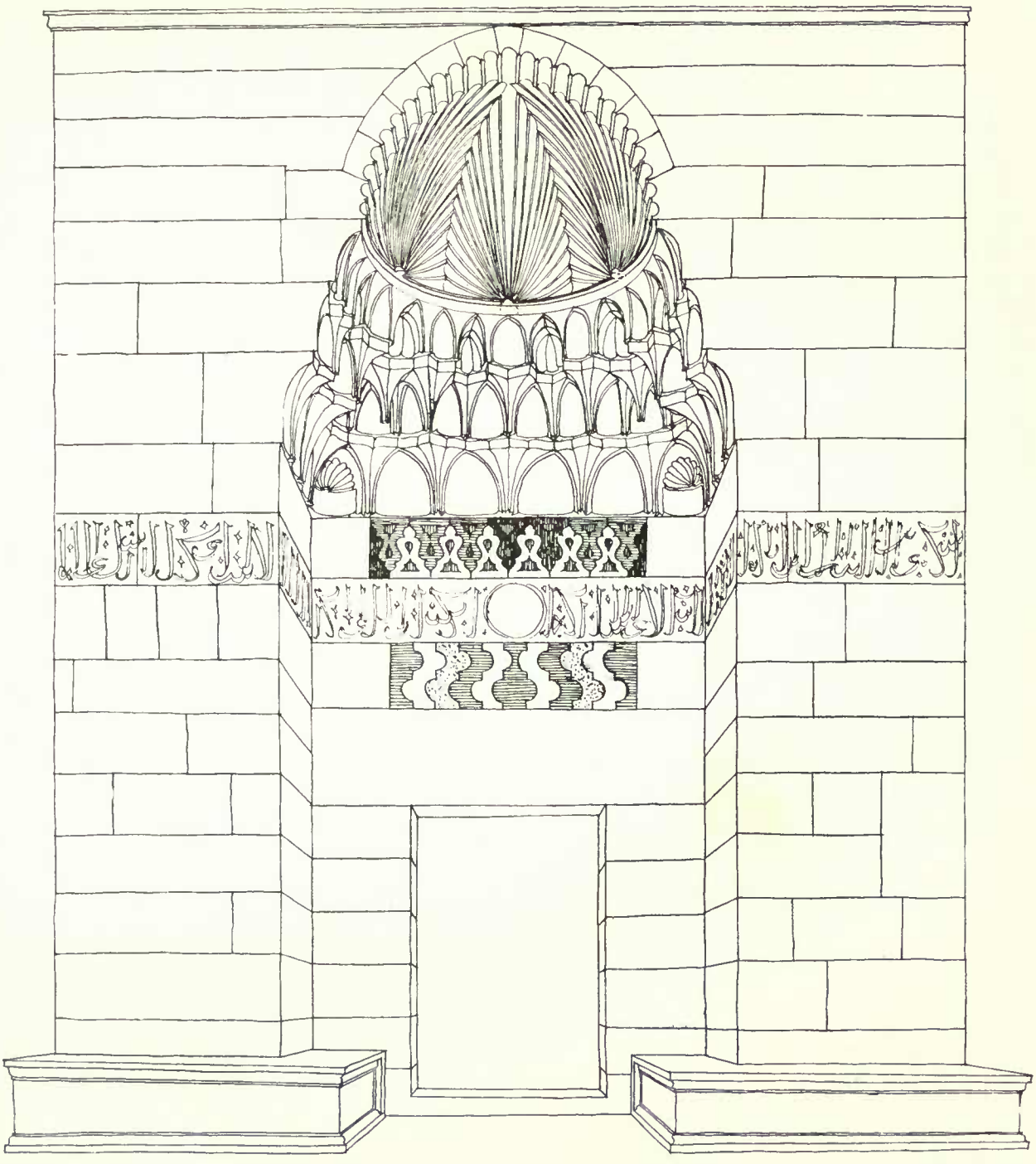
BY WILLIAM HARVEY

FOR protection and privacy an Oriental house is built around an internal courtyard with few windows opening on to the street to break the bare expanse of the outer enclosing walls. As a consequence of this system of planning the architectural detail applied to the exterior of a house is usually concentrated about the main entrance door, which forms practically the only outward expression of the character and dignity of the place. Generally the door itself is of comparatively small dimensions, but is made important by being enclosed and surrounded by a recessed niche of much more ample proportions, the top of the niche sometimes rising to the whole height of the wall or even projecting slightly above it, with very majestic effect. The typical door recess is rectangular in plan at ground level, and is finished at the top with a semidome supported on pendentives of the type known as "stalactite work." There is, however, a great diversity of treatment and detail, some recesses being roofed over with a single-pointed horseshoe or a trefoil arch. Doors to important public buildings are set back in deeper recesses than those of ordinary dwelling-houses, and this difference of proportion below leads to an infinite number of different arrangements of the stalactite brackets above to support the semidomes, varying from considerably more than a hemisphere over a deep recess to a mere dished-in surface where the recess is shallow. The more important doorways are provided with seats to right and left of the door opening, and with a number of features that recur in a great many examples. These familiar details are carved corbels under the lintels, ornamental relieving arches with voussoirs cut to a pattern so that they interlace with one another and form a counterchanged pattern of different colours, bands of inlaid ornament or of Arabic inscriptions, three or four courses of stalactite brackets, and a niche-head beautifully fluted or treated with stones of red and black to show off its curve. The whole composition is frequently enclosed in a frame of moulding with masonry in alternate red and cream limestone inside, the remainder of the wall being left plain. In the strong sunlight of Palestine the effect of these imposing entrances is extremely satisfactory, though whether a facsimile of the best of them set up in London would be so is quite another matter. Designed to meet Oriental conditions they look best beneath the fiery blue of the summer sky. Reflected light from the side walls of the recess and in the curved niche graduates and modifies the deep shadows to a soft, rich amber light, through which the details of carved stone can be seen far more clearly than in the blaze upon the external wall, where anything in the nature of delicate moulding or low relief is lost in a blinding sparkle from every exposed edge. In such circumstances the use of coloured masonry is perfectly legitimate and satisfactory, and gives interest to a broad plane of masonry without destroying its air of repose. A water-colour drawing by Carl Haag in the Victoria and Albert Museum conveys a faithful impression of the effect of shadow and reflected light and the dark and light stonework of the Bab-el-Kattanîn (Gate of the Cotton Merchants) at Jerusalem. The sky has been painted unnaturally dark for pictorial effect, but the architectural composition is rendered with great skill and an evident intention to embody the actual effect of the structure. The picture is the more interesting because photography fails utterly to reproduce the luminous effect of warm Oriental shadows.

One of the finest niche-headed doorways in Jerusalem is that of the Mehkemeh or Court of Justice, supposed to have been built in 1483. The depth of the recess is rather more than half its width, the pointed semidome at the top being semicircular on plan with the width of the archivault of the face arch in addition. The soffit of the



DETAIL OF ENTRANCE TO THE COURT OF JUSTICE, JERUSALEM

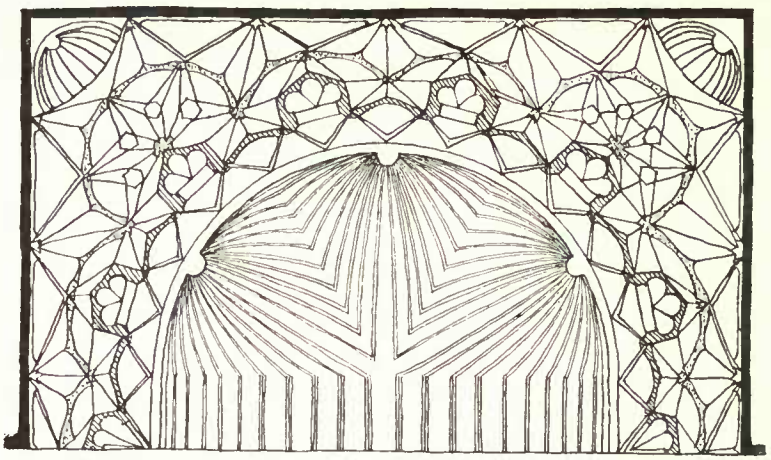


ENTRANCE TO THE COVRT OF JVSTICE BY THE BAB-ES-SILSELEH (GATE OF THE CHAIN) TO THE TEMPLE AREA JERVSALEM

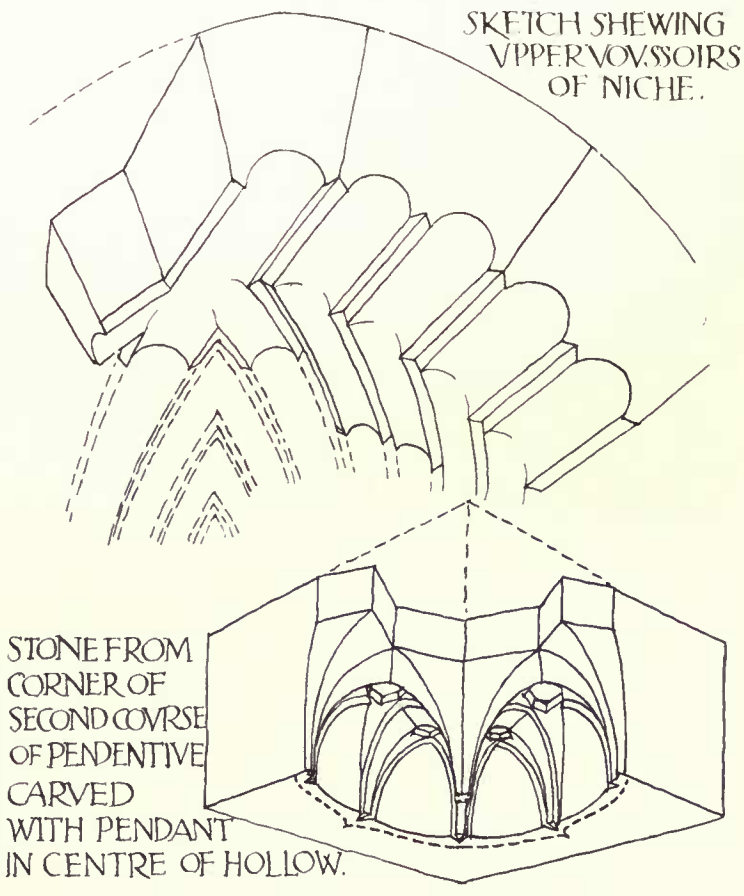
DRAWN BY WILLIAM HARVEY

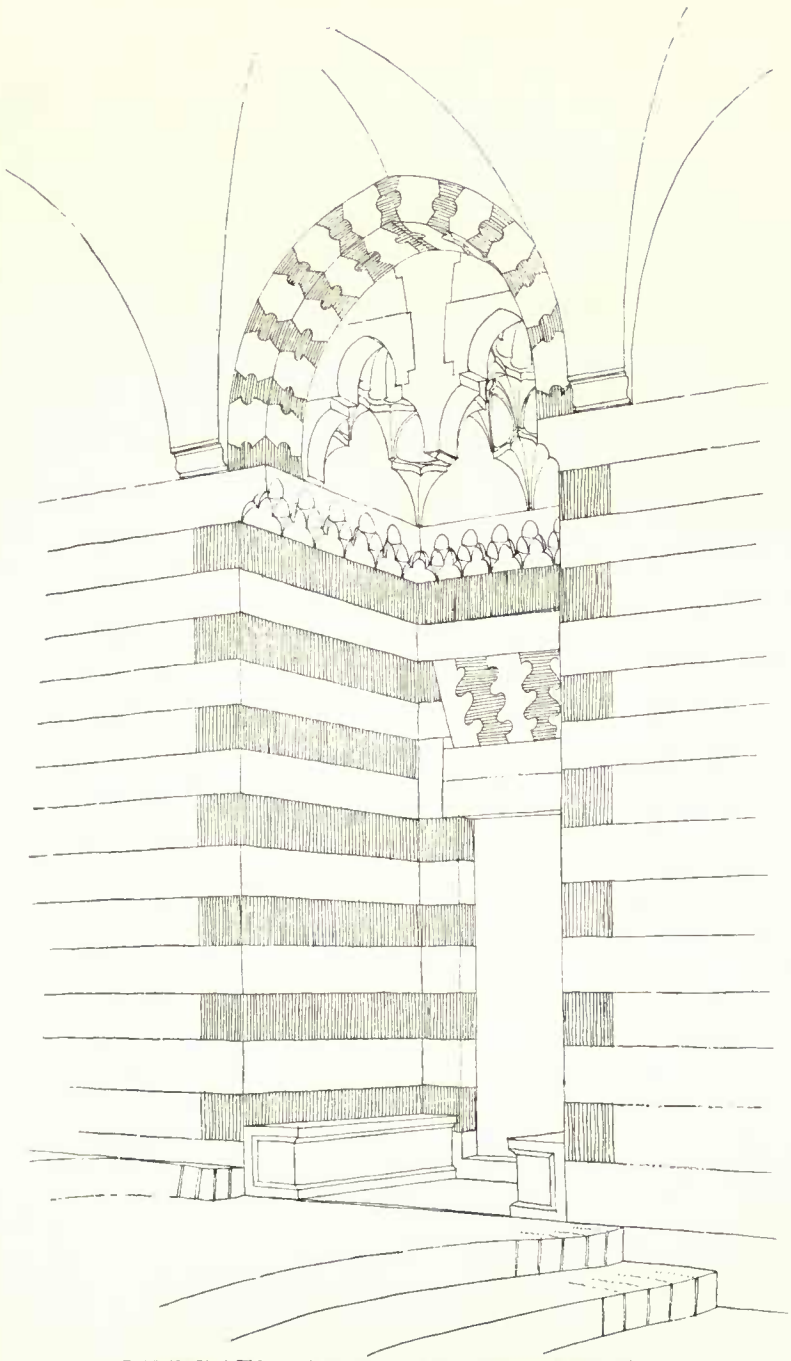
arch is ornamented with twenty-five flutes, which are carried over the domical surface behind to form beautiful fanlike ornaments rising from three points on the base of the niche. The carving of the flutes is so delicate as to necessitate very fine joints between the voussoirs, and these have been most carefully set out to avoid joints cutting across the fine arrises of the flutes except at right angles. The keystone is shaped so as to contain the beginnings of three long channels descending to the three fan-centres already mentioned at the base of the niche. The semidome is supported upon a series of seven shallow niches and eight deep-fluted niches corbelled out upon seven projecting brackets in the course below. The shallow niches come vertically above the brackets, and the deep-fluted ones stand over the spaces between them. The second course of brackets and niches is more complex than the uppermost, and is arranged so as to alter the plan from the circle above to the rectangle below. To occupy the increased space at the angles, a pendant with a little cavern hollowed out behind it is used instead of a bracket. The outward side of the pendant takes its place in relation to the niches of the top course, while the base of the domelike cavern rests upon the brackets of the lowest course. These last are cunningly arranged with different degrees of projection, and with their axes at different angles to the walls to complete the adaptation of the circle to the square, begun in the course above. In each corner of the lowest course is a little niche carved with a shell ornament to give interest to the re-entering angles. A view into the corner of the recess along a diagonal would show a symmetrical arrangement of niches and brackets with the little shell-niche at the bottom, then the "cavern" with its pendant in front, and above that a trefoil-fluted niche in the top course. The ornament of the semidome has not been made to coincide with this diagonal line, but with the centre of one of the shallow niches of the top course. The composition, however, is quite satisfactory, and does not seem to require a closer connection. The combined use of geometry and "free-hand" in the setting out of the stalactite work is highly characteristic of Oriental art. Regularity and precision were employed just so long as they were productive of a dignified effect, but dispensed with without compunction if a more elastic method were likely to assist more readily to the same end.

A doorway to an old palace in the Tarik-bab-es-Silseleh (or street of the Gate of the Chain) has several features in common with that just described, although both smaller in scale and having a shallower recess. The change of plan from circle to square is here begun in the topmost course of stalactites, the upright flutes of the semidome itself taking the place of the top row of niches in the other example. Three pendants and "caverns"



PLAN OF NICHE HEAD TO THE DOOR OF THE COVRT-HOVSE NEAR THE BAB-ES-SILSELEH: JERVSALEM.





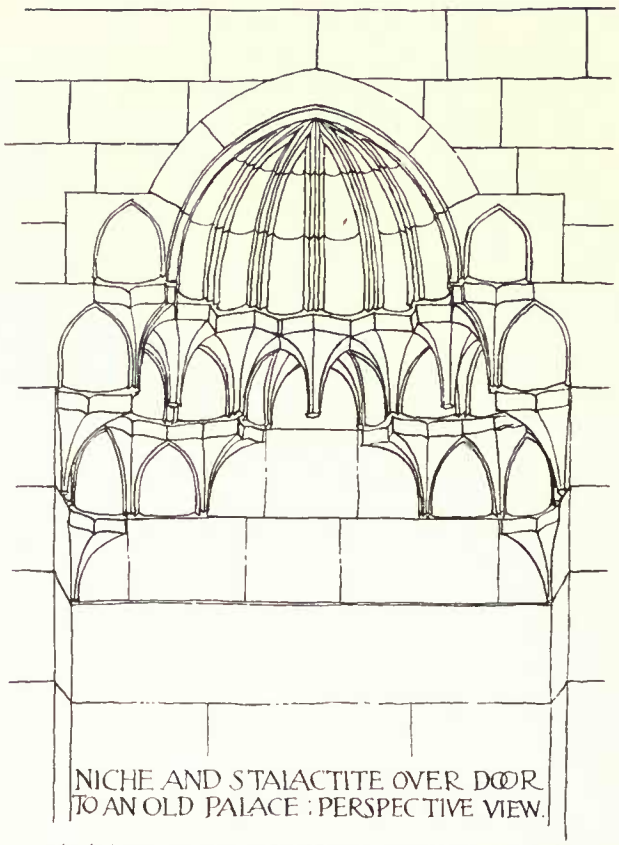
DOORWAY TO A HOVSE NEAR THE NORTH SIDE OF THE HARAM-ES-SHEREEF JERVSALEM

and four brackets shaped like the pendants complete the top course, each flute of the semidome rising from between a bracket and a pendant. The second course down resembles the lowest course of the Mehkemeh pendentive, except that the niches in the corners are plain and shallow and have brackets under them in the course below. The walls of the recess do not seem to have been originally ornamented with the usual inlays, but are now daubed over with whitewash and crude frescoes. The doors are protected with bronze studs of two sorts—lozenge-shaped studs arranged to form a diaper pattern of small hexagons (the long axis of the lozenge acting as common side to two of these figures), with round studs of greater projection placed one in the centre of each hexagon.

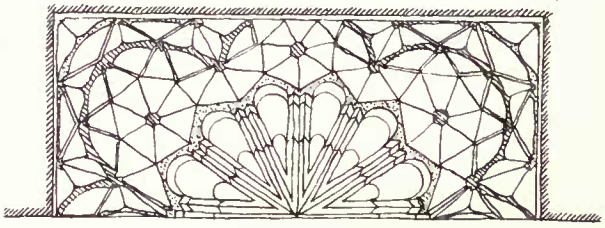
In the covered-in lane leading to the Bab-el-'Atem on the north side of the Haram-es-Shereef is a door recess of rather exceptional kind, the upper part containing two small domes instead of the usual semidome. A large masonry pendant in front supports the division between the domes and forms part of the pendentives common to the two. In this case the plan is purely geometrical; the brackets and niches of the pendentives are adjusted to an octagonal form below each little eight-fluted dome. The contour of the trefoil arches is repeated in the lines of intersection of the pendentives and the wall surfaces. The whole composition is of a very dainty and pleasing order, each part harmonising with its surroundings in a way that is evidence of much thought and care. Below the springing of the face arch a projecting course ornamented on its underside with little brackets and niches is carried round the three sides of the recess. Red and cream masonry and arch-stones, interwoven both on face and on the soffit, give an additional charm to this quaint portal, and though it is smaller than either of the two before described it records the facility with which Saracenic architects could adapt one type of stalactite bracket and niche to widely differing plans.

Some private houses are provided with doors only slightly recessed and covered with trefoil arches with the archivaults carved with one large cavetto. Little brackets at the springing adjust the cavetto of the lowest voussoirs to the square corners of the recess with very graceful effect. Three fine doorways in the street to the north of the present Serai show how varied effects are obtained by means of recesses roofed over in different ways. The central door of the three is a rather more complex example of the same general type as the door recess to the Mehkemeh, having four courses of stalactite work instead of three. It is not, however, so strikingly composed, and lacks the fine fluted ornaments in the semidome. It possesses instead a fine panel of inlaid marble on the back wall and a delicate band of counterchanged inlaid ornament around the lower part of the

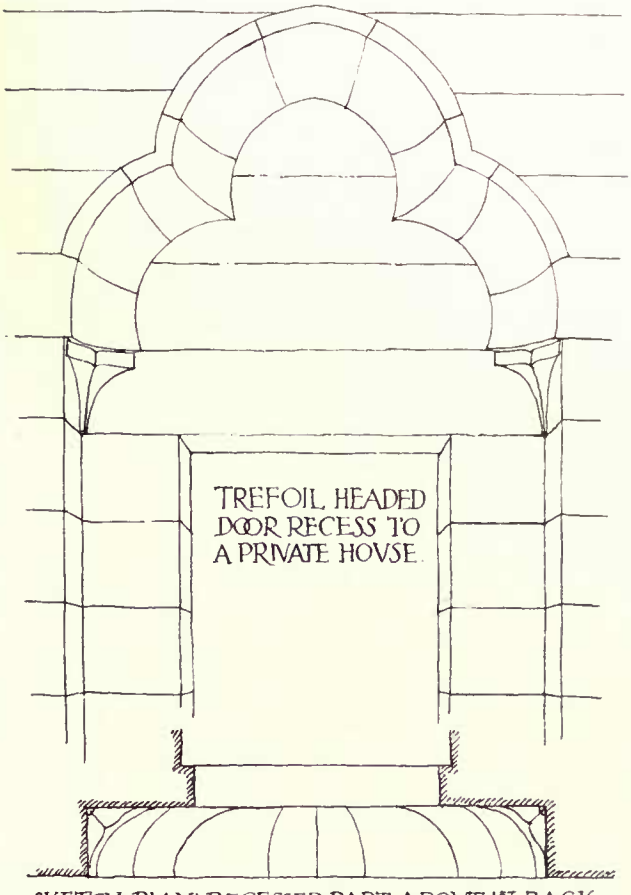




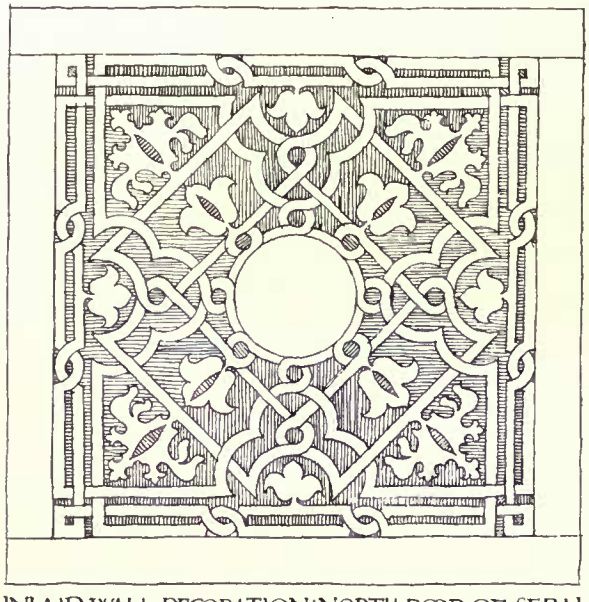
NICHE AND STALACTITE OVER DOOR
TO AN OLD PALACE : PERSPECTIVE VIEW.



PLAN OF NICHE. (VNDERSIDE OF EACH COVRSE
OF STALACTITE WORK HATCHED ▒▒▒ THVS)



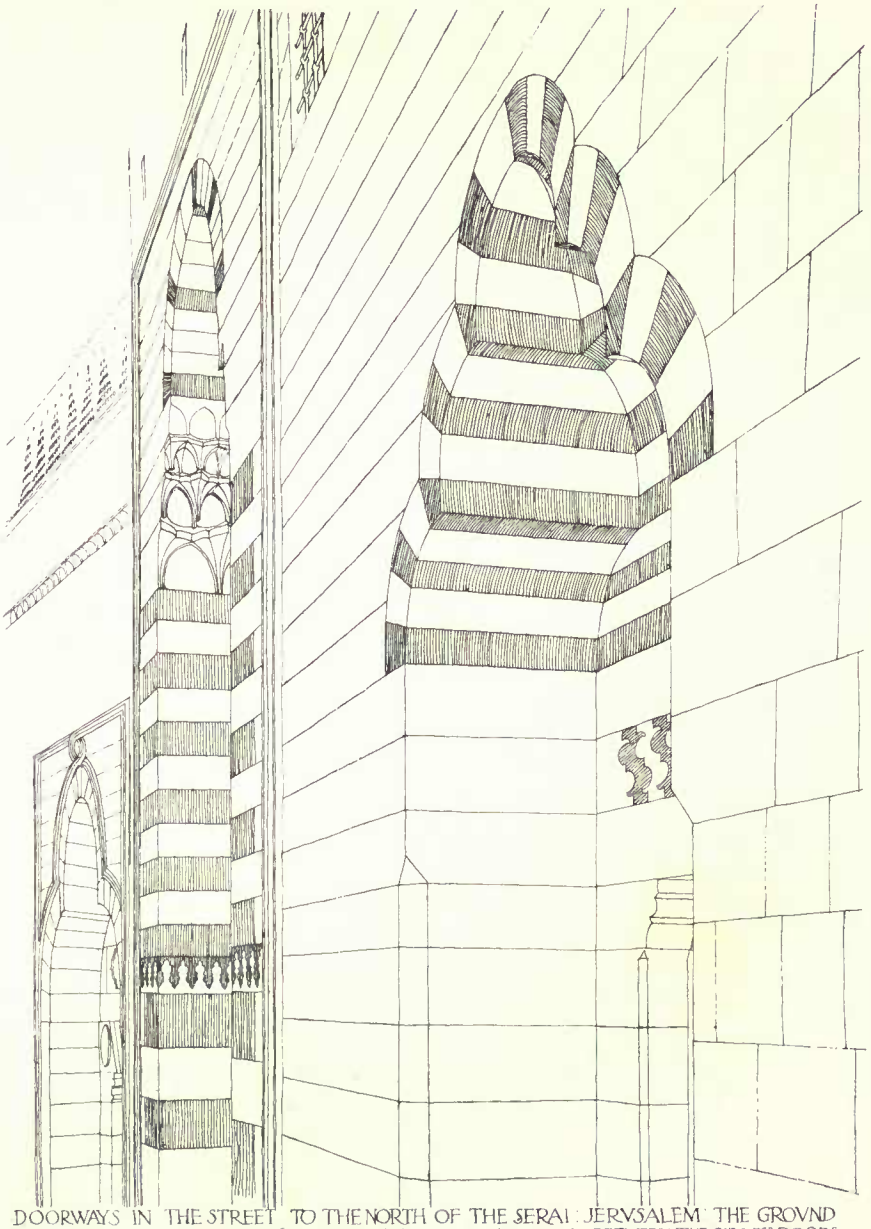
SKETCH PLAN: RECESSED PART ABOVT 1ft BACK.



INLAID WALL DECORATION: NORTH DOOR OF SERAI.

DRAWN BY WILLIAM HARVEY

recess. The doorway to the left (east) is covered by a trefoil arch with a plain soffit; that to the west by a high triangular niche with two cusplike undulations. The rectangular plan of the recess is adhered to in the niche-head, with bands of dark and light stone emphasising the arrangement. The most curious detail is the apparent carelessness in supporting the cusps, which are probably tied into the main mass of the wall either with metal cramps or with corbels arranged so as not to show on the surface. The weight of the superincumbent masonry of the wall is obviously carried by corbelling out, so that the problem of the support of the comparatively slight lining of the niche-head is not a matter of any great difficulty. Examples of this kind are so often quoted to prove Saracenic architecture to be merely fantastic and unconstructional that it is proper to point out that this niche-head is an exceptional and by no means a typical piece of work. Ordinarily, the chief characteristic of these Jerusalem doorways is sound construction adorned with detail inspired by the needs of the structure. Each composition is made doubly interesting by features designed to express the characteristics of the masoncraft to which the building owes its existence, and although neither figure-sculpture nor painting lends any aid, each detail is at once appropriate and, in the strictest sense of the word, architectural.



DOORWAYS IN THE STREET TO THE NORTH OF THE SERAI: JERVSALEM. THE GROVND FALLS FROM RIGHT TO LEFT (TOWARDS THE EAST). FAÇADE BENDS BETWEEN THE 2ND & 3RD DOORS

ROCK GARDENS

BY WYNDHURST FITZHERBERT

ROCK gardens, when tastefully laid out and fashioned with a due regard to the requirements of the plants that will occupy them, are capable of affording the greatest delight and interest. In many cases, indeed, the owners take their entire management into their own hands, and the planting, rearrangement, and additions to their treasures become one of their chief pleasures. That this should be so is not to be wondered at, for the rock garden is rarely of great extent, the plants growing on the ledges are close to the level of the eye, the only necessary tool is the easily-handled trowel, and the gritty soil does not unduly soil the fingers. There are numbers of fine rock gardens in this country the owners of which have an intimate knowledge of and love for every plant in the collection, and are thoroughly experienced in every detail of their culture, and such gardens are of the greatest interest to flower lovers: but, unfortunately, there are hundreds of so-called rockeries that are a disgrace to any garden. Many of these give the impression that a cart-load of stones, clinkers, or broken bricks has been shot out on a rough heap of soil, and on such an accumulation of material it is impossible for any but the very hardiest of rock plants to exist. Another instance of defective construction too often met with is where a steep bank is formed into triangles by upright tiles or flat stones being driven into the earth, each couple enclosing a pocket of soil. This is almost as bad as the heap of clinkers and is quite as inartistic, while in scorching summers the earth between the stones becomes so dust-dry that none but the most robust plants can possibly exist.

The position of the rock garden requires a certain amount of careful consideration. No formality should be apparent in its surroundings, and it should always be situated in an open position. Every endeavour should be made to fashion its environment in a natural style and free from apparent artificiality. No houses or walls should be visible from the ideal rock garden; but in numerous cases, where the extent of ground is contracted, this is impossible, and it is more satisfactory for the lover of alpines to have his rock garden immediately beneath the walls of his house than to give it up entirely. The ground in the neighbourhood of the rock garden should be laid out as picturesquely as possible, and should display a pleasing informality arising from the naturalisation of beautiful flowering shrubs and handsome herbaceous plants, but the regulation flower-beds and stiff straight walks should never be permitted to exist within its precincts. Trees in the vicinity are a mistake, as, if they are near at hand, they will cast their shade on the garden, which should enjoy the fullest sunlight, for alpine flowers are invariably found on treeless spaces where the sun has full power, and trees will also detract from the fertility of the garden by robbing the soil with their roots. A group of Scotch firs at a little distance will, however, have an artistic effect, since, apart from their natural beauty, they are trees of the mountain heights, and their inclusion in the picture will be an appropriate accessory to the alpine garden.

Many rock gardens are appropriately so named, for they contain far more rocks than plants. This is, unfortunately, a too common fault, and the more pretentious is the composition the greater the probability is of this occurring. What must never be lost sight of is that the garden is to be a garden of flowers and not of rocks, and therefore any undue preponderance of the latter should be most strictly abstained from: in many cases otherwise well-planned rock gardens have been marred by the great preponderance of stone over plants which they show, and where this happens the flowers are necessarily relegated to a subordinate position, since the rockwork naturally assumes the primary place in the picture. Rock gardens should not be disfigured by an excess of broken-up rockwork, for this imparts a mean and unrestful appearance that is out of keeping with the unrestrained freedom of flowering plants. Rock gardens should not be constructed in too formal a manner. Stones of a similar size should not be too freely used, nor should they be placed at exactly equal distances from each other. Large rounded rocks with uneven or pointed outlines should never rest on flat surfaces of stone. Rocks should not be arranged at different angles, but should be so placed as to suggest natural stratification as shown in outcrops of the living rock, for the nearer Nature can be copied the more artistic and desirable will be the general effect.

The use of enormous stone masses merely for appearance' sake is not to be commended. Where large bluffs are considered to be necessary they should be built up of numerous flat layers of stone placed one above the other with intervening spaces filled with soil in which plants may comfortably live. What should be always remembered is that the purpose of the rocks is merely to provide surfaces for the trailing growths to adorn with foliage and flower, and to afford deep and wide fissures of gritty soil for their roots to penetrate, while the greater the diversity of exposures the more



extended will be the opportunities of selecting the most fitting situations for the various treasures grown. Where these points are carefully considered and acted upon the rock garden will eventually become well filled with flowers from which, here and there, portions of rock come into view.

Overhanging rocks should be strictly discountenanced, since these prevent the rain from falling on the soil at their base; the plants growing there become dry, and moisture is essential for all alpines. In building a rock garden the stones should incline slightly backward so that rain falling on their outer surfaces is carried inwards and downwards to the roots. The forward face of each rock should be placed a trifle behind that of the one immediately beneath it, so that the rain may descend successively into every crevice. Where the upper stones overlap those immediately below, no water can ever reach the roots, and the plants must eventually languish and die.

As regards the stone to be used in the construction of a rock garden, that of the district had better be employed for economy's sake. Limestone well weathered, sandstone or millstone grit, where obtainable, are well adapted to the purpose. Stone that is liable to become disintegrated should on no account be employed. In the structure of the garden the forms of natural rock-stratification, all describing the same angle of slant, should, as far as possible, be imitated. Between these strata, crevices ranging in width from half an inch to six inches, filled with gritty compost, will give passage to the hair-like rootlets of the alpines to the mass of soil at the back. The very smallest rock plants send forth immensely long roots. Little plantlets, barely an inch in height, will, if the rock at their back be carefully removed, be found to have penetrated with their roots into the grit-filled fissures a distance of three feet or more. This should lead to the assurance that alpines must have their roots deep in the soil, where moisture and an equable temperature is maintained during even the driest weather, while they enjoy for their heads the fullest sunshine. In certain places vertical fissures, such as naturally occur in rock formation, should be provided, and ought always to be made narrower at the base than at the top, so that the soil, as it sinks, shall be firmly pressed against the sides of the rock. If they are constructed differently it will generally happen that the soil will, at parts, leave the sides of the fissure, and the roots will be exposed to the air, which may not improbably kill the plants.

Paths should wind about between the bolder bluffs. These should not be gravelled, but should be formed of flat irregularly-shaped stones sunk in the ground. In the interstices of these stones will grow arenarias, thymes, saxifrages, sedums, and linarias, and a number of dwarf plants that will soon hide the edges and enamel them with blossom, rendering the winding walks by no means the least charming portion of the garden. Where steep slopes occur these should be surmounted by steps of rough, flat rock, around which sea-pinks, gentians, corydalis, and violets will readily grow.

Soil is an important matter, and should be thoughtfully considered. Alpines thrive best in a deep, cool, and gritty compost. The soil generally used in rock gardens is of far too rich a nature. A study of the plants as they live in their native Alps is only necessary to prove this. In numbers of cases they will be found growing in what any working gardener would deny to be soil, being merely an accumulation of disintegrated rock, broken up into minute powdery fragments, mixed with larger portions of stone, and totally devoid of humus, peat, loam, or leaf-mould. In this their roots often run to a depth of some feet.

As a rule the best compost for the choicer alpines is one of grit, broken sandstone, and other stones, to which is added some peat and loam; but there should be a greater proportion of stony or gritty particles than soil. Some rock plants succeed best in peat, but these are comparatively few in number. The natural habitat of the plant should also

be considered, and the question as to whether it affects a limestone or granitic region. In the former case limestone chippings added freely to the soil will generally be found beneficial, while for plants coming from a granite country lime must be carefully excluded.

Rock gardens are constructed in varied forms, three of the most characteristic being respectively the outcrop garden, the defiles, and what may be termed the amphitheatre. The first is formed at the base and in front of a steep hill, so as to present the appearance of a natural outcrop of rock from the hillside. The defile is constructed where no hill formation exists by excavating an artificial gorge ten feet or so in depth, and forming the sides of rockwork, and the amphitheatre by utilising a dell, which may have to be further excavated, as a rock garden.

It is always well to delay the planting of the rarer alpines for six months or more after the formation of the rock garden, in order that the soil shall have had time to settle thoroughly, and to become well solidified previous to their introduction.

Of the choicer alpines the following are some of the best:—Androsace: These are a charming race of creeping plants. *A. lanuginosa*, from the Himalayas, bears flesh-pink rose-centred flowers. It requires a sunny site and gritty soil, and should be protected from winter rains by a sheet of glass slightly raised above the plant. It sometimes proves difficult to grow, and will not succeed in all gardens. *A. sarmentosa*, also from the Himalayas, bears bright rose blossoms, and puts forth numerous rosettes, carried on long, slender stems, which root readily if the stems are buried in soil. *A. foliosa*, from the Himalayas, is the most robust of the race, and bears pink flowers. It requires a well-drained position, facing south. Other good sorts are *Chumbyi*, *Carnea*, *Chamæjasme*, and *Villosa*. *Cyanthus lobatus* is a beautiful blue-flowered Himalayan plant that blooms in the early autumn. It should be grown in loam, leaf-mould, and grit, facing south-east. *Daphne Cneorum* is a charming little dwarf shrub, bearing fragrant pink flowers. It succeeds best in gritty compost of loam and peat, but is by no means an easy plant to grow well. *Ramondia pyrenaica* is an attractive plant with lavender-blue flowers, about an inch across, borne on stems some six inches high. It does best in perpendicular fissures of rock facing north, and there is also a white-flowered variety which is very pretty; the allied *Haberlea rhodopensis* will succeed in a similar situation. *Edraianthus* (Campanula) *serpyllifolia* is a lovely little plant of dwarf growth, bearing large purple flowers, often in such abundance that the plant is completely hidden by them. It may be grown in a fissure of the rocks, facing south, in very gritty loam, and it will also succeed on the top of a wall. It is an extremely pretty plant, and everyone should grow it. *Shortia galacifolia* is a beautiful plant bearing white prettily-fringed flowers on red stems in the spring. In the autumn the foliage becomes deep crimson. It likes a soil of sandy peat, and should have a partially shaded position. *Shortia uniflora* was introduced a few years ago from Japan, and has larger flowers than *S. galacifolia*. It appears to prefer a position close under the north side of a rock, but has not proved



very amenable to cultivation. *Shortia uniflora grandiflora* is a variety with larger flowers of a soft pink hue, and seems rather less difficult to grow than the type, and is doing well in a shady site in several gardens. *Omphalodes Luciliæ* is a beautiful and rare alpine, a native of Asia Minor, which generally succeeds better in the north than in the south of England. The best site is on the north-east side of a high rock. A compost of loam, peat, and grit in equal proportions appears to meet its requirements. Its flowers are of a beautiful pale blue. *Morisia hypogæa:* This is a charming little plant bearing small very bright yellow flowers, and blooms very early in the spring. It is of fairly easy culture, and will succeed in leaf-mould, loam, and grit, but a large proportion of old mortar rubble should be added to the compost, as it is very partial to lime.

THE PRACTICAL EXEMPLAR OF ARCHITECTURE—LXVIII

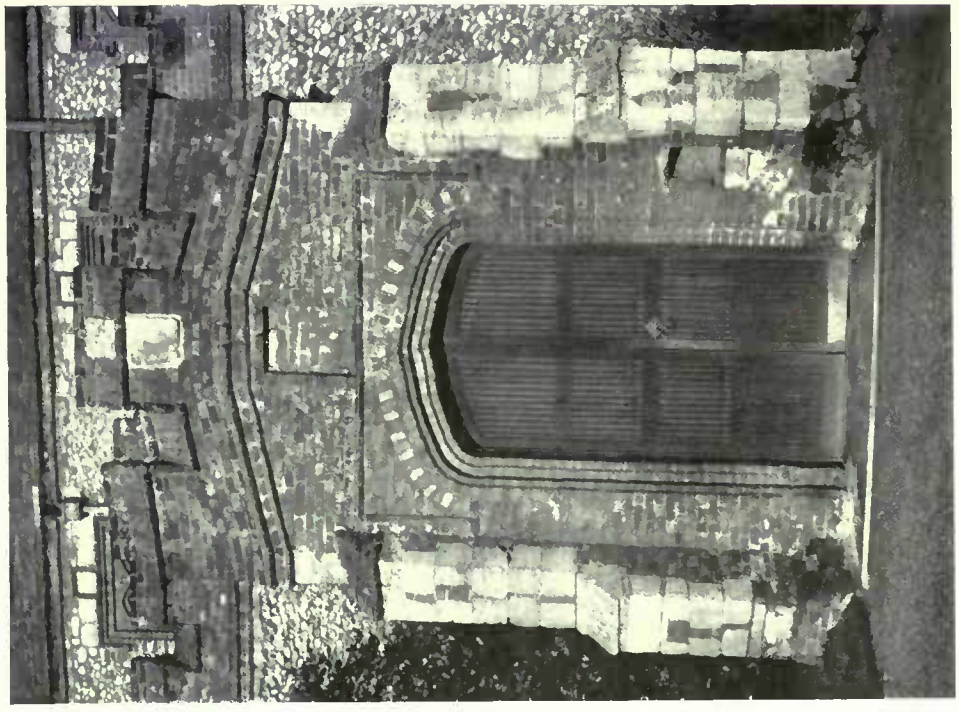
In the survey of William the Conqueror the town of Henningham (now Hedingham) was held by Alberii de Vere, the forbears of the Earls of Oxford. It was the posterity of this Alberii who built the castle (which gives the name to the place, for it came to be called Henningham ad Castrum, to distinguish it from Sibil-Henningham) that stands to this day, a vast monument to an ancient family. It rises austere, like a huge grey rock, from a girdle of trees. Until the year 1625 it remained in the possession of the Earls of Oxford. Castle Hedingham Church, lying almost in the shadow of the Norman Keep, is itself as ancient as the Conquest—only it has been so much overlaid by later additions and rebuildings that the original nucleus is scarcely to be discerned. A Norman doorway and a few windows make up the sum of the old features, which are of stone, whilst the later, more interesting, work is built of flint and brick. The often recurring ornaments—the Boar and Mallet—testify to the munificence of the founders, many of whom have found their last resting-place within the church. The building is dedicated to St. Nicholas, and "was appropriated to the Prior and Convent of the Place, founded by Alberii de Vere II, and 'tis probable that the Cure was supplied by Priests of the said Priory, or some secular Priests made Curates of it, till the Dissolution, from which time it has continued a Curacy or Donative, not charged with first Fruits or Procuration." *

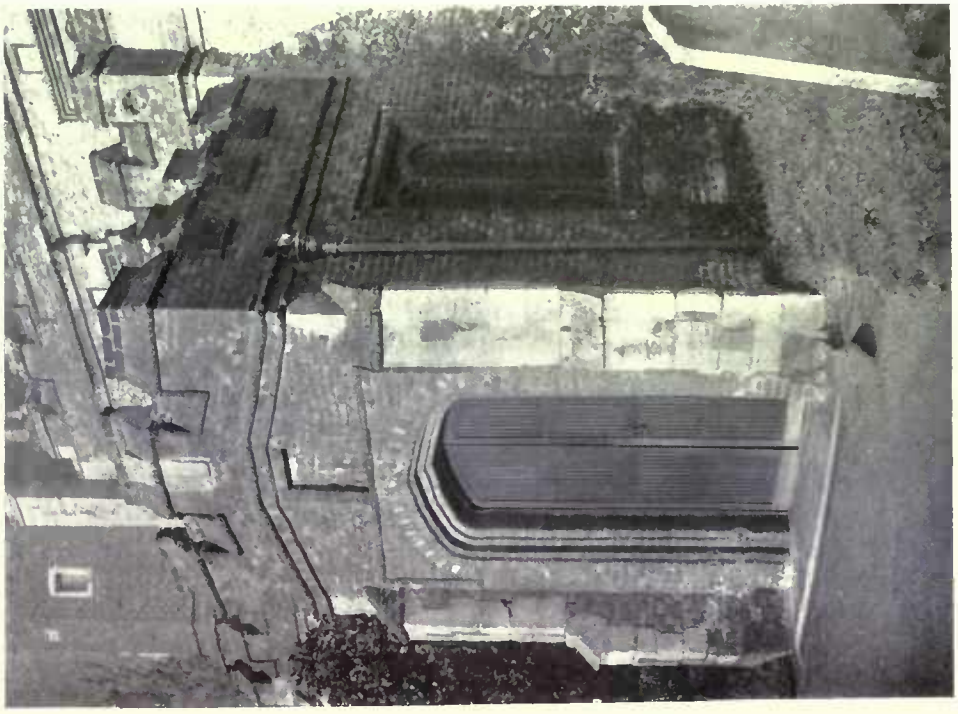
The building must have undergone a fairly complete restoration at the end of the sixteenth or the beginning of the seventeenth century, for the brick battlements, the splendid tower, the delightful porch, all seem to belong to this period. But it is chiefly the brick tower, rising to a fair height above the battlemented parapets, and clustered round with buttresses, that gives such a fine character to the church. The brick porch, shown by the accompanying illustrations, is another interesting and characteristic feature, although not so well designed as the tower. It is too high in proportion to its width to be a perfectly successful design. There is, however, much to recommend it. It is of a fairly unusual type, quiet and pleasant in its effect, and extremely simple. The brickwork is interesting, and a good deal of "texture" is the result of the admixture of glazed headers with the plain work. On the sides these headers form a diaper, and on the front they mark the relieving arch. Moulded bricks have been sparingly used, for hood moulds, strings, and window sills. The stone facings to the buttresses are a happy innovation, and give strength to these features. Altogether it is as pleasant a union of materials as one may find anywhere. The small windows at the sides of the porch are built of brickwork, the mullions being half a brick thick and moulded; from them four-centred arches spring. The lintel over the double lights is flat. The whole design is almost austere in its plainness. But the nature of brickwork is such as to discountenance too florid ornamentation: for its building, the joints, the manifold constructional features, are its sufficient ornament. What is so difficult to understand to-day is that art should be displayed in essential construction!

* "Magna Britannia."

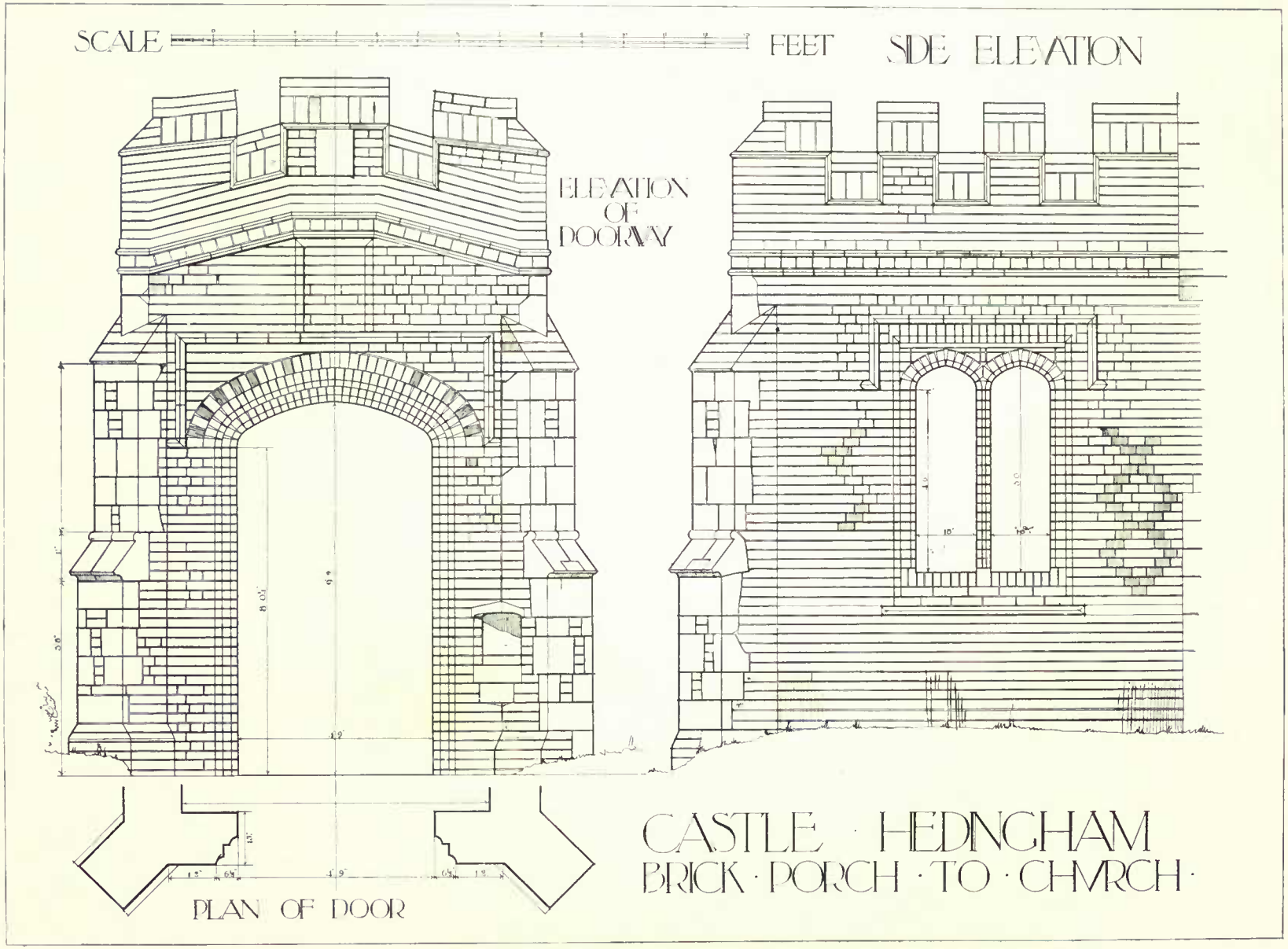
HOGARTH'S HOUSE AT CHISWICK

Referring to the article on "Hogarth and his Country House at Chiswick," which appeared in The Architectural Review for December last, Mr. W. B. Hopkins, of Berkhampton, writes: "The oriel window shown on p. 311 evidently formed a model for Hogarth when he drew his political caricature representing Wm. Pitt endeavouring to set the world on fire and Lord Bute extinguishing the flames with a jet from a Union Fire Office engine. The jet is directed against the flaming 'world,' which takes the form of a geographical globe set up over a doorway in a street scene. Above the globe is this identical oriel window, and upon its roof are four flower-pots which look very much out of place in the city, but which were quite likely to have been before the artist's eyes as he sat in his garden in the rural solitudes of Chiswick and sketched in his oriel."

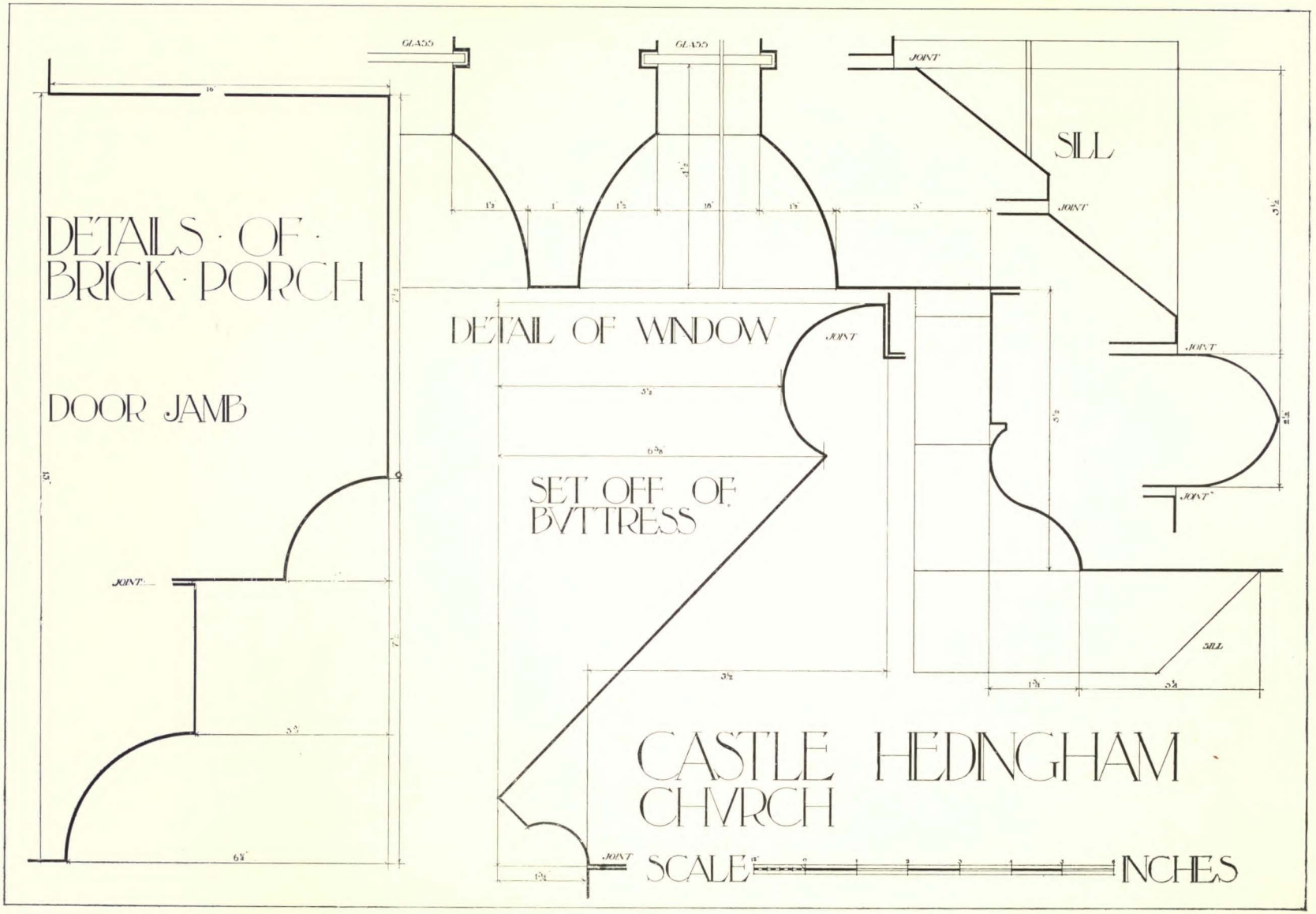




PORCH TO CASTLE HEDINGHAM CHURCH, SUFFOLK



MEASURED BY J. M. W. HALLEY AND DRAWN BY W. GODFREY ALLEN



MEASURED BY J. M. W. HALLEY AND DRAWN BY W. GODFREY ALLEN

ROME UNDER THE RENAISSANCE POPES

BY W. H. WARD, M.A., A.R.I.B.A.

THERE has recently been published, in French, a handsome volume[1] in which the author has undertaken to describe the life of Rome at the culmination of the Renaissance. The wealth and amusements of the cardinals, the private life of the popes, patrons of art and literature, the university, the theatre, the populace and its festivals, the law courts and the municipality, the religious ceremonies, the customs and superstitions, are among the headings of a series of chapters, in which effective use is made of a mass of most interesting information gathered from a great many sources. In a work so encyclopædic in its scope no single topic can receive a treatment that will satisfy specialists, and those whose main interest is in the world of art may perhaps feel that the intense artistic activity which so strongly characterised Rome in the early sixteenth century hardly receives justice. They will find, however, much matter of interest and many curious details relating to this branch of the subject in the chapters entitled "Les Mécènes" and "Les Transformations de Rome"; it is to these we shall confine our remarks.

Ever since the time when the Western Empire crumbled to fragments under the impact of the barbarian forces of the north, the glamour of the vanished greatness of the Eternal City haunted the imagination of Europe, of the popes, of the people of Rome itself. From those living amid the squalor and degradation of her ruined state went up the lament:

> Roma, Roma, Roma,
> Non è più com' era prima.

But the legend of ancient institutions and magnificence remained an abiding inspiration. A vague memory of the republic was a stimulus to the leaders of mediæval popular movements. Mediæval popes dreamed of regaining for themselves the universal sway of the emperors. Never, perhaps, did the people and rulers of the city quite lose the hope that its ancient splendours would one day be restored, and at no time in history did this hope seem nearer fulfilment than under the Renaissance popes. The prestige of the spiritual headship had indeed been diminished by the Great Schism, during which Christendom had been scandalised by the spectacle of rival popes at Rome and Avignon anathematising one another, and the dream of universal power had sunk somewhat into the background. The vicars of Christ were fain to content themselves with a moderate territorial principality, accompanied, occasionally at least, by the confused ambition of establishing a hegemony over a once more united Italy; yet, with their final return to Rome, the desire revived to make it a capital worthy of the wider claims which in theory they never abandoned.

The task was a colossal one, and might well have staggered rulers less penetrated with the Renaissance faith in external beauty. Rome in the first half of the fifteenth century was diminished to a third-rate town, an agglomeration of squalid hovels with a disproportionate profusion of churches, mostly in an advanced state of dilapidation. Here and there some stately ruin of antiquity or the giant fortress of one of the great barons overtopped the maze of mean streets, which were mere unpaved, tortuous alleys, often so narrow that two horsemen could scarcely pass in them. Cattle grazed, not only in the abandoned Forum, but even in the most frequented squares. Apart from the two isolated walled districts beyond Tiber—the Borgo and the Trastevere—the inhabited region consisted almost entirely of the district between the river, the Capitol, and the foot of the Quirinal, while a region of vineyards, ruins, and waste spaces lay between the shrunken city and the massive girdle of the Aurelian wall that defended it. To evolve out of this unpromising material a capital which should rival and surpass Milan and Florence was the aim of the fifteenth- and sixteenth-century popes. Their efforts were carried on with such vigour that it was said of Nicholas V, who died in 1455, as of Augustus of old, that he had found the city of brick and left it of marble. Since, however, the same boast was made in the name of Sixtus IV, who died in 1471, and of later popes still, the success of each occupant of the chair of St. Peter can only have been a relative one. Indeed, chaos was the first and most obvious result of the town-planning measures they adopted, since the narrow streets were interrupted by the operation of cutting the new ones, which were often left incomplete for years, leading nowhere, and lined with half-finished palaces, and both were obstructed with building materials or the refuse of demolished houses. Rome at the accession of Julius II, in 1503, is described by a eulogist of that pope as resembling a conquered city rather than one regularly laid out.

The orderly beautification of the city, as well as its sanitation and convenience for traffic, was an object always kept in view by the popes of that age. Thus, in a bull in the year 1480, Sixtus IV authorised persons intending "to build new houses

[1] "Rome au Temps de Jules II et de Léon X." E. Rodocanachi. Hachette et Cie, Paris and London (King William Street, W.C.). 457 pages, 13 in. by 10 in. Price 30 frs.

of a nature to be an ornament to the city," to compel their neighbours to sell them their houses, if small or ruinous! One Pini was ordered by Bramante to build his house in a new street near St. Peter's in marble, not in common stone. An appeal to the pope resulted in an order pronouncing him unable to build in a suitable manner, and dispossessing him of the site. Permissions to build were often granted only on condition that the new houses did not overtop their neighbours.

In addition to restrictive ordinances, measures were also taken to promote improvements and embellishments. For instance, in 1517 the confraternity of St. Ambrose was authorised by the pope to lease its church and the adjoining houses to the Bishop of Imola rent free, on condition that he spent £320 on their restoration. Some towers in the Aurelian wall were leased by the pope, on the same terms, to be turned into dwelling-houses. Sites in new quarters were granted on advantageous terms, on condition that handsome buildings should be erected on them ; and the law by which ecclesiastics were debarred from bequeathing house property in Rome by will—and in consequence of which they often allowed their houses to fall into disrepair—was repealed, to encourage their spending money "for the better embellishment, sanitation, and aeration of the city."

The chief agents of the popes for carrying out their public works were the *Magistri Aedificiorum*, or *Maestri di Strada*, the holders of an office dating far back into the Middle Ages, and combining the functions of district, sanitary, and highway surveyors, inspectors of nuisances, and contractors of public works. Among the drastic powers entrusted to them was that of pulling down houses condemned to make way for new streets, if the proprietors refused to do so, and of indemnifying themselves for this work by the sale of the materials. The papal exchequer was, indeed, often hard put to it to find funds for its extensive operations. Certain import taxes on goods arriving by sea were allotted to the building of St. Peter's, but this revenue was eked out from other sources. Julius II, for instance, received presents of lead and tin for the roof from Henry VIII, in return for which, it is true, he sent gifts of Parmesan cheese and wine. Another source of revenue, as well as a recurring incentive to city improvements, was provided by the periodical jubilees, which brought tens of thousands of pilgrims to Rome every twenty-five years, none of whom came without some offering.

Again, for city improvements the inhabitants of the quarter affected were subjected to a special "betterment" tax, and a general tax was also levied on all beasts of burden and vehicles in the city, to pay for paving certain streets. The Roman authorities, it may be added, had one lever for enforcing payment not available to other governments, for they could, and did, extort it under threat of excommunication. When these resources failed they managed to satisfy their creditors or pay compensation by other expedients. Contractors were sometimes paid by the grant of building sites at greatly reduced rents, or by remission of a "betterment" rate on property affected by the rectification of streets. The noble family of Capodiferro were indemnified for the removal of a bridge which connected two of their houses across a street, and was considered an eyesore, by perpetual exemption from taxation.

In some cases, however, owners of property which stood in the way of improvements applied in vain for compensation. This was the case, for instance, with Cardinal Ippolito d'Este, whose palace occupying a site in the vicinity of St. Peter's was confiscated and pulled down by the authorities during his absence abroad. So arbitrary did the expropriations become, and so harshly were they applied, particularly under Cardinal Armellini, minister of Pope Clement VII (1523–34), who was suspected of feathering his own nest in the process, that he incurred general execration. The popular feeling against him was voiced by Cardinal Pompeo Colonna, who exclaimed in a committee on ways that the most profitable measure that could be adopted would be to flay the minister and exhibit his skin publicly for money; to which Cardinal Armellini retorted that he was delighted to learn he would be worth so much after his death.

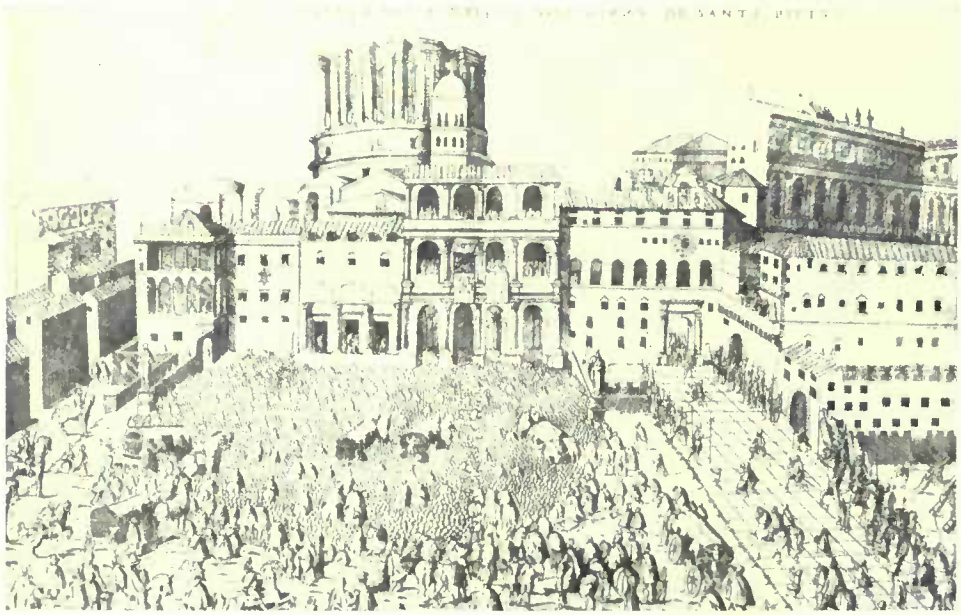
The documents quoted by M. Rodocanachi give some curious information as to prices and values at Rome at this period. It may be of interest to quote some, though the figures work out so low that it may be questioned whether his equation —1 ducat = 10 francs—is altogether satisfactory.

The great building activity having sent up the prices of building materials, Leo X, with that faith in the power of the State to override the laws of economics which has often characterised despotic as well as democratic governments, issued a decree that the price of bricks should not exceed a sum equivalent to 8*s*. per thousand, under a penalty equivalent to £80.

As regards the value of land and house property in Rome, we are told that in the populous quarters sites were let on building leases, whose length is not specified, at a ground rent of 5*d*. or 6*d*. per square "canna," a unit equal to about 172 sq. ft. The rent of a tailor's house with shop in the Borgo was £16, while that of a cardinal's palace varied from £40 to £150. It was paid half-yearly in advance. The price of a cardinal's palace was from £1,600 to £2,400. The deeds of conveyance

usually stated that the site was sold from the centre of the earth to the sky.

In the process of transforming Rome, the cult of antiquity and the desire to create order and beauty, both characteristic of the Renaissance, necessarily often came into open conflict. The admiration for the remains of antiquity was in the main an æsthetic one. The love of ruins, *qua* ruins, was not developed till centuries later. Scientific archæology was almost equally remote from the ideas of that age. Only objects possessing definite artistic value or very obvious historic associations had a chance of survival. Architectural fragments or carved stones were only preserved if they could be utilised in new structures, and many ancient buildings were ruined in the search for statues or precious marbles. Anything which

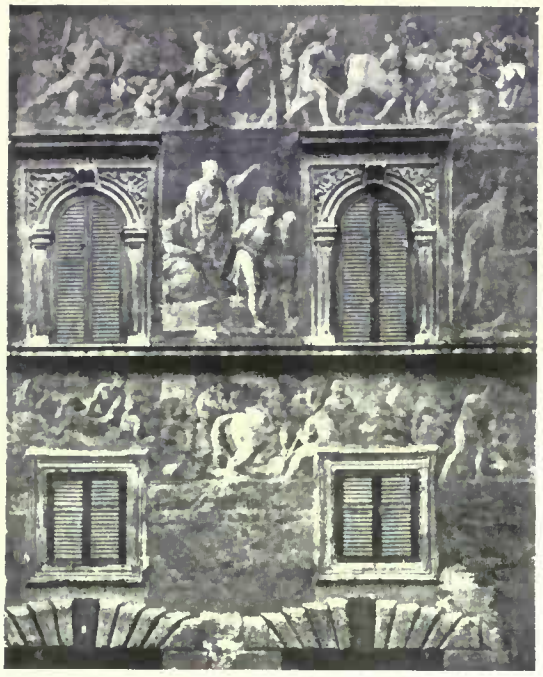


ST. PETER'S AND THE VATICAN, ABOUT 1540

interfered with, or could be used as material for, the production of a new artistic creation was doomed, and the Rome of the Renaissance arose in a very literal sense out of the ruins of the old Throughout the Middle Ages ancient buildings had been regarded as stone quarries, and had suffered equally, if not more, by the attempts to extract the metal cramps the walls contained, while marble was in request for lime. Even a sixteenth-century architect, Pietro Ligorio, states that he knew no better lime than that made "with the powder of those statues which are destroyed every day."

There was indeed no mitigation, but rather an increase, of the process of destruction at the Renaissance; for not only was building activity increased, but relics of antiquity often stood in the way of new streets. Bramante, that enthusiast for ancient architecture, appears to have been the worst of all offenders in this matter—so much so that he earned the name of "Il Ruinante." It is perhaps not surprising that he spared no part of the old Basilica of St. Peter's, and, in spite of many protests, took no steps to preserve the innumerable tombs and memorials of all ages which it contained, for these were doubtless tainted in his eyes with mediæval barbarism; but he might at least have been expected to avoid the destruction of the monuments of Pagan Rome, such, amongst others, as the so-called "Meta" of Romulus, a large pyramidal structure in the Borgo. Others naturally followed so eminent an example, and we find, for instance, the Cardinal of Portugal, a fervent devotee of the antique, ordering the demolition of a triumphal arch which adjoined his palace, and one of the Orsini removing all but the bare shell of the Mausoleum of Augustus. Between the years 1508 and 1518 the great gateway of the Thermæ of Diocletian, the Temple of Ceres on the Via Sacra, portions of the Forum of Nerva, and the better part of the Basilica of Constantine, were all swept away. Later, Cardinal Farnese built his palace largely of materials drawn from the Theatre of Marcellus, the Forum of Trajan, the Arch of Titus, and the Temple of Faustina.

This vandalism, however, was not universal. Ever since the first dawn of the Renaissance a reverence for the relics of Rome's great past had been growing and spreading among the common people as well as the educated classes. The city statutes of 1363 imposed heavy penalties on those guilty of defacing the vestiges of ancient Rome, "the honour and embellishment of the city"; and a statute of the guild of masons forbade the members to break up marbles for the purpose of making lime. We have seen how little these ordinances were observed.



FRESCOES ON THE RICCI PALACE, ROME

It is to the honour of Raphael that he was one of the first to make a stand against the work of destruction. In 1518 he was appointed Conservator of Antiquities, and in his report to the pope he laments the "barbarity which is a shame for the present time, and which Hannibal himself, had he entered the city, could not have surpassed." In the two remaining years of his life he seems to have made some attempts to stay the hand of the destroyers, and at least to collect inscribed and sculptured stones into museums. The Communal Council, too, of that period was stirred into some activity in the same direction; they appealed to the pope for his support, and even discussed a project for the restoration of the baths, arches, theatres, and temples, which, however, they were obliged to abandon for lack of funds.

It is more satisfactory to turn from destruction to achievement, and in the positive work accomplished in Rome the Renaissance popes and nobles have left us a rich heritage. The Tiber was dredged and banked. Several straight streets were laid out connecting the Vatican with different quarters of the city, such as the Via Alessandrina and Via Giulia, and many old ones were paved, rectified, and prolonged, such as the Via Lungara and the streets radiating from the Piazza del Popolo. These and other quarters were lined with palaces. Bramante's Cancelleria, Raphael's Palazzo dell' Aquila, Peruzzi's Farnesina and Massimi palaces, are but a few of the best known. Many such mansions were decorated both in their courtyards and on their street fronts with frescoes or with graffitti, in connection with which processes Rodocanachi gives some interesting information from contemporary sources. In addition to the colossal works of St. Peter's, innumerable churches were restored, decorated, or built anew. In this category the restoration of Sta. Maria del Popolo by Baccio Pintelli under Sixtus IV, its frescoes by Pinturicchio for Julius II, and its Cardinals' tombs by Sansovino; the regilding of the ceiling of St. John Lateran with the first gold received from America; Lippi's frescoes at Santa Maria Sopra Minerva, Raphael's Sibyls at Sta. Maria della Pace, Bramante's circular cloister chapel at San Pietro in Montorio, are a few instances taken at random.

At the Vatican itself the activity was immense. The rebuilding of the old palace had been commenced by Nicolas V and finished by Alexander VI; Sixtus IV added the Sistine Chapel (whose roof was painted by Michelangelo in twenty-two months for Julius II), and Innocent VIII built the garden-house or "Belvedere" at the opposite end of a long narrow depression. Bramante schemed for Julius II the connection of these two buildings by means of arcaded galleries—the "Loggie" decorated by Raphael and his pupils, and later closed in. Thus a vast court was formed, at two levels connected by a monumental staircase and containing a splendid fountain.

So far as external splendour was concerned, Rome bid fair in the first quarter of the sixteenth century to regain her long-lost primacy of the civilised world. The Papal Court had gathered round it from all Italy, and even from beyond the Alps and seas, an army of artists—goldsmiths and printers, sculptors, painters, and architects—to whom was entrusted the task of making the metropolis of Christendom the most splendid city in the world. The Sangalli, Bramante, Fra Giocondo,



FRESCOES ON THE RICCI PALACE, ROME

Peruzzi, Raphael, Michelangelo, Pinturicchio, Cellini, Giulio Romano, and unnumbered others, spent their talents on the work. The various forces of the Renaissance throughout Italy were thus focussed on a single point, and out of this intensified activity arose that phase of the maturity of its art which has retained the name of "Roman." Though few, if any, of the artists who were its creators were of Roman birth or training, the name is justified by the fact that Rome provided the occasion and scene of their most brilliant work, and became the training ground of their most distinguished successors. They more than repaid the munificent patronage of the Papal Court by the unique splendour of their achievements, whose combined result formed a setting worthy of the splendid pageant in which the life of the Church of that day was expressed, and of the culture and luxury which attended it. Princes, nobles and merchants, ambassadors from all the Courts of Europe, ecclesiastics of high and low degree, friars and pilgrims, flocked to Rome on errands of devotion or superstition, ambition or diplomacy, gain, curiosity, or pleasure. Scholars, savants, and men of letters made Rome the mart of ideas. Literary and philosophic symposia, hunting parties, gorgeous church ceremonies, stage plays, and sumptuous feasts followed one another in dazzling succession, to the delight of eye, the senses, and the intellect. Only the spiritual side was omitted in this programme of a Church which had momentarily forgotten its *raison d'être*. The nemesis was at hand, though none then foresaw it. In a few years the Reformation was to absolve half Europe from its allegiance to the Papacy, and thereby strike a staggering blow at the prestige and revenues of Rome. A few years more, and in the name of the Holy Roman Emperor an army of ruffians, Catholic Spaniards and Lutheran Germans, both equally without faith or morality, fell upon the papal city and for nine months turned it into a hell of bloodshed and lust and pillage. The Holy Father trembled half-starved behind the walls of St. Angelo, whence he could see the flames of the burning palaces and hear the shrieks of the tortured, till the horde of malefactors, sated with orgy and plunder and decimated by pestilence, left the city little more than a heap of ruins.

It was the tragedy of the Renaissance that in almost every country of Europe its activities were throttled by some great political or ecclesiastical crisis, but nowhere was this crisis more sudden or awful than in Rome itself. Many of the great works contemplated were never begun, many of those in progress were interrupted never to be resumed, many of those executed were either totally ruined or so much damaged as to require extensive restoration. The life of the city gradually began to resume its normal course, and a considerable building activity was again developed within a few years; but it required the work of two generations to obliterate the traces of the Sack, and it was not till the era of Sixtus V, the great building pope of the later sixteenth century, that Rome saw something like the fruition of the hopes of Julius and Leo, which M. Rodocanachi's erudite and scholarly work describes.

The volume is interspersed with a profusion of good illustrations comprising photographs of monuments and works of art, as well as reproductions of old prints and drawings, many of which throw a most interesting light upon the life of the Romans and the state of the city. Unfortunately, however, they are arranged with little regard to the text, and many of them appear not to be referred to. The usefulness of the work is also seriously impaired by the absence, too frequent in French books, of an index.

CURRENT ARCHITECTURE

INTERNATIONAL BUREAU OF AMERICAN REPUBLICS, WASHINGTON

We publish in this issue a number of photographs of the above building, the reproductions being made from our American contemporary, *Architecture*. From time to time it is our practice to give illustrations of modern buildings in America, and we think that the present example is one further proof of the excellent work which is being done in the United States at the present time.

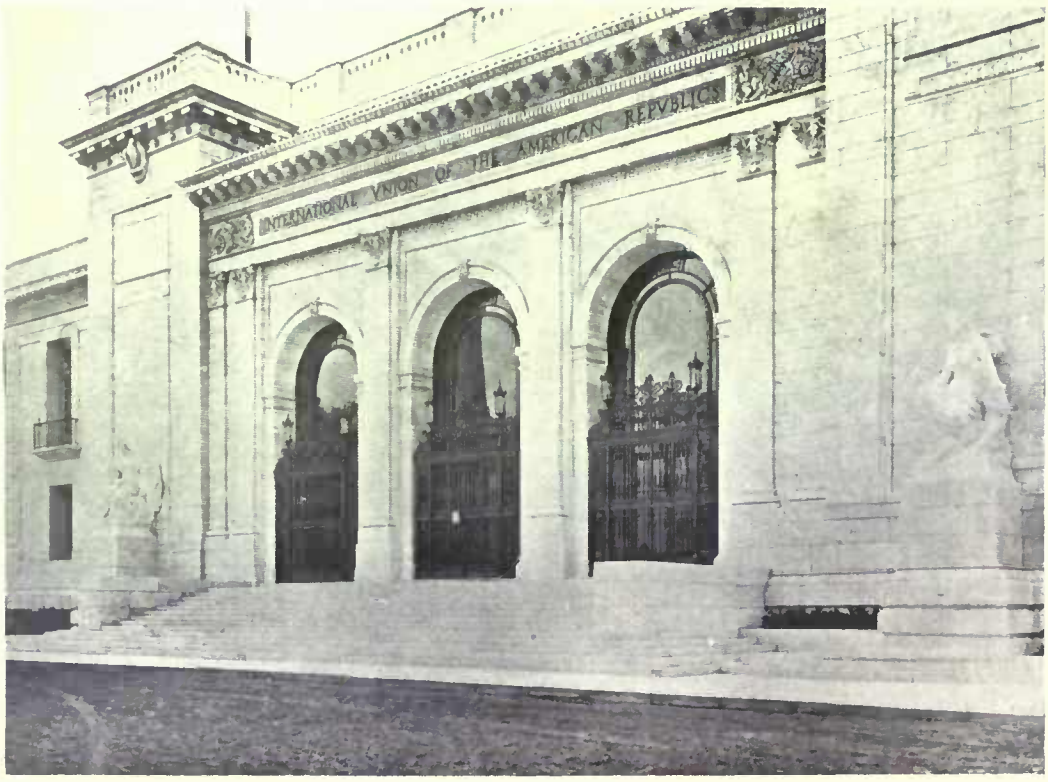
The American Republics are made up of thirteen practically independent commonwealths, and some years ago the desire of the representatives of these commonwealths to meet together to discuss common interests resulted in the formation of the International Union of American Republics, whose membership includes most, if not all, of the independent countries of South, North, and Central America. Its object has been primarily to develop closer commercial relations, secondarily to consider all problems of international welfare; and congresses are held of delegates from the different countries at frequent intervals. These congresses and the executive management of the union—which includes the publication of literature showing possibilities for exploitation, for railroads, and other investments, and also the furnishing to shippers of such information as they may need in regard to methods of transportation, customs requirements, and similar subjects—have required a building in which they may properly be housed. The problem was not entirely a simple one, since the largest rooms, and in a sense the most important for the use of the congress, are but rarely



INTERNATIONAL BUREAU OF AMERICAN REPUBLICS, WASHINGTON: THE HALL OF THE REPUBLICS
ALBERT KELSEY AND PAUL P. CRÉT, ARCHITECTS

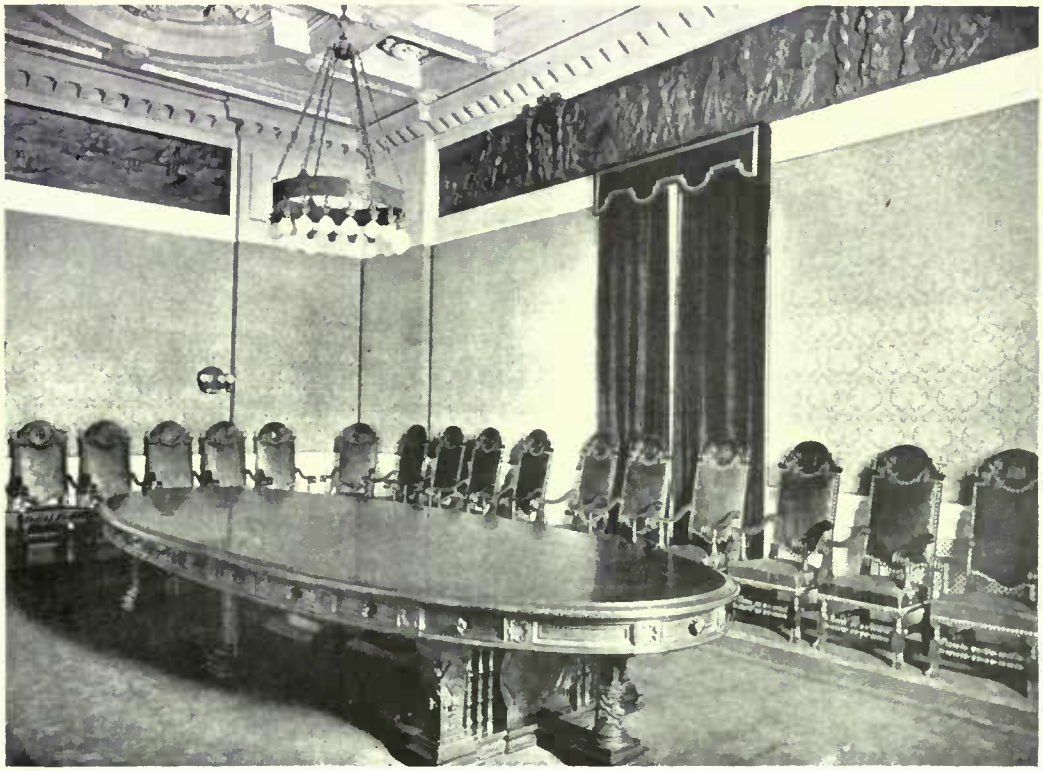


General View of Entrance Front.



Detail of Main Entrance

INTERNATIONAL BUREAU OF AMERICAN REPUBLICS, WASHINGTON
ALBERT KELSEY AND PAUL P. CRÉT, ARCHITECTS

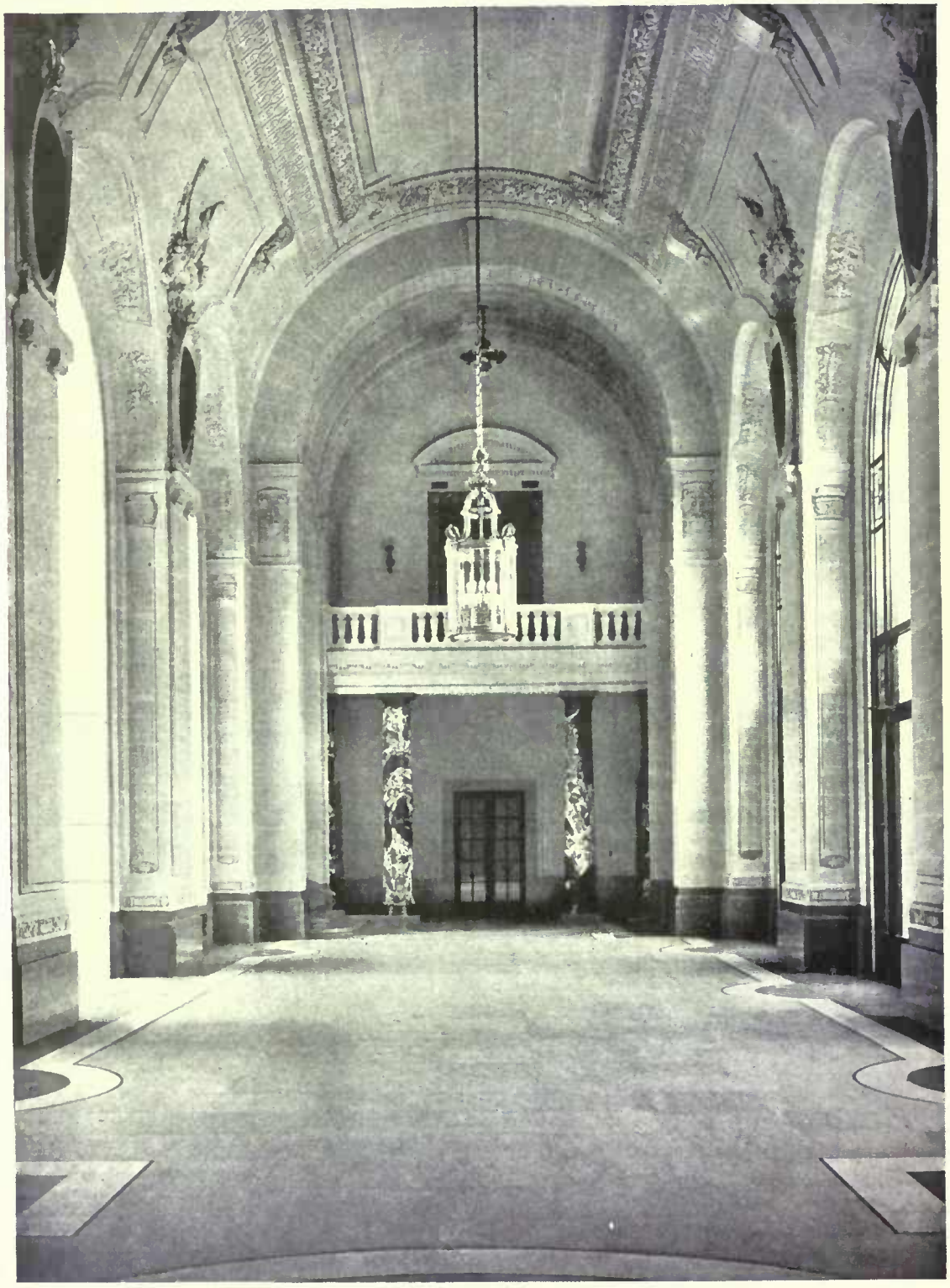


Directors' Room



Main Staircase and Patio

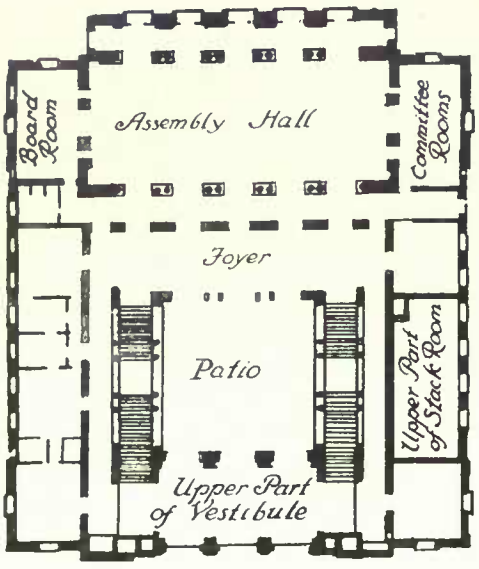
INTERNATIONAL BUREAU OF AMERICAN REPUBLICS, WASHINGTON
ALBERT KELSEY AND PAUL P. CRÉT, ARCHITECTS



INTERNATIONAL BUREAU OF AMERICAN REPUBLICS, WASHINGTON: THE MAIN VESTIBULE
ALBERT KELSEY AND PAUL P. CRÉT, ARCHITECTS



INTERNATIONAL BUREAU OF AMERICAN REPUBLICS, WASHINGTON: THE PATIO
ALBERT KELSEY AND PAUL P. CRÉT, ARCHITECTS



First Floor Plan

INTERNATIONAL BUREAU OF AMERICAN REPUBLICS, WASHINGTON

used, as Washington is not the only city in which the congresses are held; the last one was held in Brazil in the building erected by the republic of Brazil especially for that purpose. The headquarters of the administrative part of the work is, however, in Washington, and adequate office space for the housing of the director, his staff, interpreters, and secretaries, forms an integral part of the scheme.

An open competition for the building was held, the successful architects being Messrs. Albert Kelsey and Paul P. Crét. The scheme chosen was (in deference to the sister republics) of the Spanish-American type, enclosing a central patio, but so modified as not to conflict in architecture with those Washington buildings with which it is in close proximity. The exterior appears very simple, yet it is a deceptive simplicity, since all important parts are enriched; the detail, however, is so delicately designed and so well placed that it does not interfere with the mass of the building. The treatment of the front with pylons reinforcing the triple entrance and simple plain windows defines the plan, and makes the entrance at once dignified and imposing. The main vestibule is an excellent piece of architecture, the material throughout being stone and marble; it is two storeys high, the ends being terminated with balconies supported on pairs of marble columns. At the side of each end of the main vestibule are staircases to the first or principal floor, the administrative rooms being placed on the ground floor. The photographs show how well these staircases are treated.

The patio is especially successful; it is crowned by a frieze of coloured terra-cotta, enriched with the arms of the republics composing the union, each panel having in its centre the name of its national hero. But undoubtedly the finest piece of architectural design in the building is the hall of the republics. Here all national significance is omitted, the tablets at the four corners simply bearing the word "Pax." There is a great feeling of dignity about this room.

In considering this building we may again remark on the fact that modern American architecture of a civic or business character includes, in comparison with our own, a large number of excellent buildings. There is very little hesitancy about the work of American architects, and though we may bring forward the familiar criticism that it is all based on French work, or that the buildings of the Italian Renaissance have been very closely followed, we are still confronted with an array of imposing structures that have no equal in this country.



INTERNATIONAL BUREAU OF AMERICAN REPUBLICS, WASHINGTON: MAIN STAIRCASE FROM FIRST FLOOR
ALBERT KELSEY AND PAUL P. CRÉT, ARCHITECTS



Photo: Alexander Corbett

THE ROYAL ACADEMY OF MUSIC, MARYLEBONE ROAD, LONDON
SIR ERNEST GEORGE, A.R.A., AND ALFRED B. YEATES, ARCHITECTS



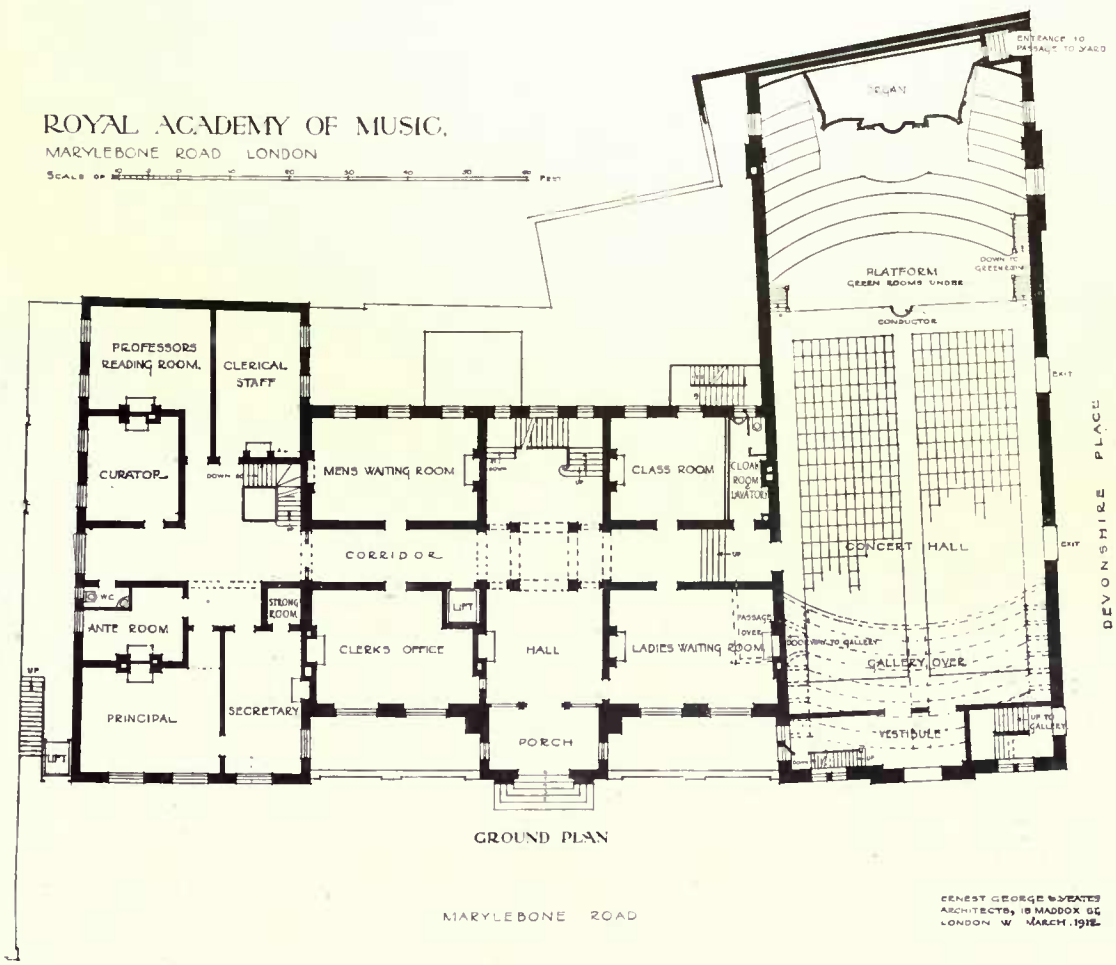
Photo: Alexander Corbett

ROYAL ACADEMY OF MUSIC, MARYLEBONE ROAD, LONDON:
MAIN STAIRCASE
SIR ERNEST GEORGE, A.R.A., AND ALFRED B. YEATES, ARCHITECTS



Photo: Alexander Corbett

BOARD ROOM



GROUND PLAN



Photo: Alexander Corbett

ROYAL ACADEMY OF MUSIC, MARYLEBONE ROAD, LONDON: ENTRANCE HALL
SIR ERNEST GEORGE, A.R.A., AND ALFRED B. YEATES ARCHITECTS

THE ROYAL ACADEMY OF MUSIC

THE Royal Academy of Music, which for many years occupied six houses in Tenterden Street, Hanover Square, is now accommodated on a spacious site in the Marylebone Road in a building designed by Sir Ernest George, A.R.A., and Alfred B. Yeates. This structure is of Portland stone and brick (the facing bricks by Messrs. T. Lawrence & Sons) with roofs of thick green slates. The building has a centre and two wings, the concert hall forming one of the latter, where a side street gives secondary entrances and exits; this hall will usually be entered by students from within the building. (We regret that we are unable to include a photograph of it among the accompanying illustrations, as the hall is not yet in a finished condition: we hope to illustrate it later.)

With the object of soundproofing, the divisions between the rooms are double Frazzi partitions, and these are carried on separate joists. The fireproof construction throughout, including the roofs, is of the same material. Double glass doors are used to all rooms opening upon the corridors, in which latter no voices or instruments are heard.

There are two organ-rooms in addition to the concert hall with its organ.

The clerical offices and waiting-rooms are on the ground floor, and in the well-lighted basement are large luncheon- and tea-rooms, as well as cloakroom accommodation. A sloping way leads from the street to the basement, where lifts are provided for carrying pianos to the various floors. A vaulted vestibule leads to the marble staircase.

The concert hall has a wagon-roof of reinforced concrete, in which is top-lighting, in addition to the range of tall windows; the latter are fitted with a double thickness of glass to prevent disturbance to neighbours. The orchestra occupies a large portion of the space. Green-rooms, etc., are arranged beneath the orchestra.

The builders were Messrs. G. E. Wallis & Sons, Ltd., of Maidstone (who also executed the reinforced concrete roof over the concert hall), Mr. R. O. Norris being the clerk of works.

The sculpture and carving was executed by Mr. Albert Hodge, and the iron gates, grilles, and balustrade to staircase by J. Starkie Gardner.

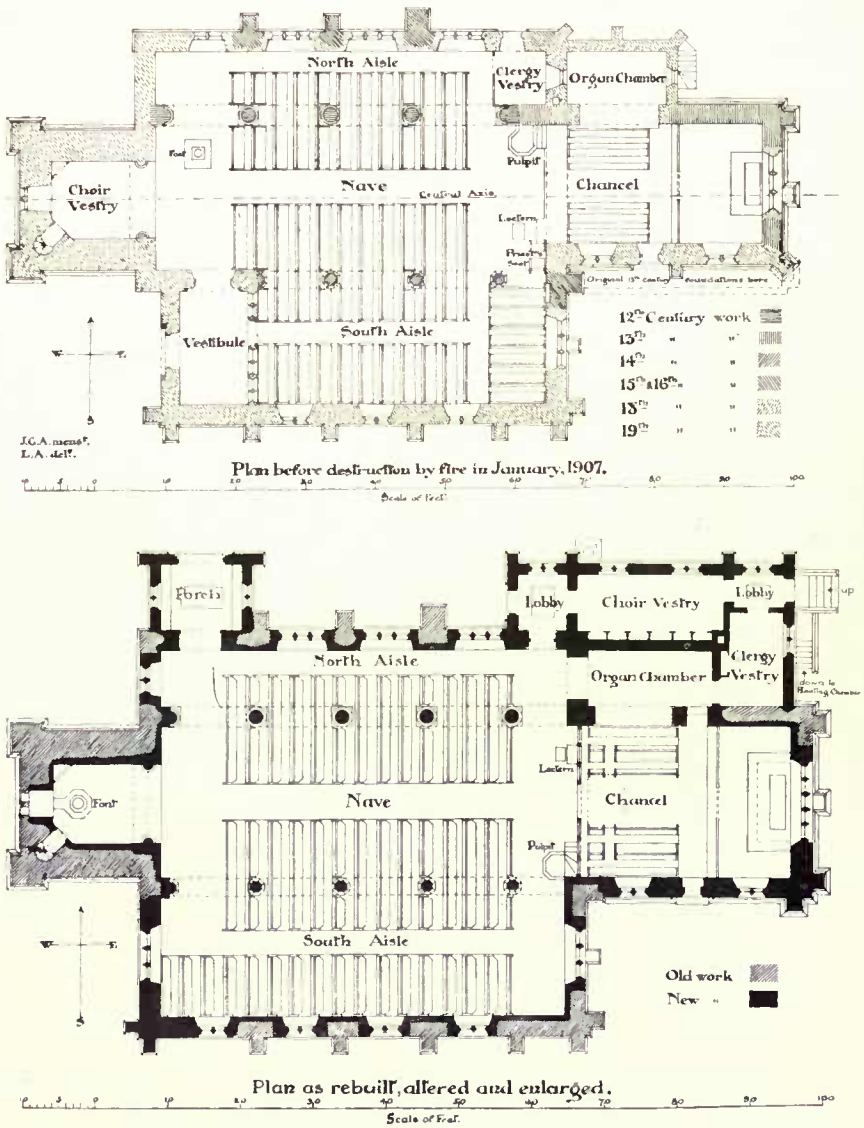
The steelwork is by R. Moreland & Son, Ltd.; fire-resisting floors by The Frazzi Construction Co., Ltd.; wood-block floors by The Acme Flooring and Paving Co., Ltd.; mosaic floors by Diespeker & Co., Ltd.; electric-light fittings by Strode & Co.; locks, etc., by Comyn Ching & Co., Ltd.; marble work by J. Whitehead & Sons, Ltd.; sanitary work by Dent and Hellyer, Ltd.; plasterwork by J. Priestley; heating apparatus by W. Gould; lifts by the Otis Elevator Co., Ltd.; electric wiring by H. M. Leaf.

ST. WILFRID'S CHURCH, KIRKBY-IN-ASHFIELD, NOTTS

THE former church at Kirkby-in-Ashfield was burnt down on January 17th, 1907, and the new building, here illustrated, incorporates all the old work that was interesting from its antiquity and sound in its construction. Everything was destroyed by the fire except the stonework of the spire and the outer portions of the external walls, some of the tombstones on the floor, and one or two brass memorial tablets. The oldest work now existing is the thirteenth-century wall and buttress at the north-east corner of the chancel, with the lower part of the eastern wall and the dwarf buttress under the east window. The south wall of the chancel has been rebuilt in its original position on the old thirteenth-century foundations, in line with the arcade between the nave and the south aisle, and the western wall has been rebuilt 3ft. farther west, in a line with that of the north aisle. A porch has been built at the north-west corner of the church, and new vestries for the clergy and choir have been added on the north side of the chancel, behind the organ chamber, which has been enlarged and opened towards the north aisle. The space below the tower, formerly used as a choir vestry, has been converted into a baptistery, the thirteenth-century arch between the tower and the nave having been reproduced as it was before. In accordance with the requirements of the committee, in order to gratify local sentiment, the twelfth-century arcade on the north side of the nave has also been reproduced, with its circular columns and richly moulded semicircular arches, as regards the three western bays, the two eastern bays having been made to correspond (as nearly as possible, the end arch being narrower), in place of the wider arch and blank wall previously there. This will explain the apparent incongruity of the arcade with the rest of the building, which has been designed in the fourteenth-century manner, the arcade of that period on the south side having been reproduced with some modifications in the mouldings and carved capitals and bosses. The nave and south aisle have been built the same height as before, but the north aisle has been raised to correspond with the rest of the building, with a ridge and gable-ended roof similar to that of the south aisle, instead of the former low lean-to roof. The nave roof is continued over the chancel without any intervening chancel arch (now unnecessary), but a carved oak screen has been substituted.

With the exception of the east window, inserted in 1768, and the south windows of the chancel, all the former windows were modern and consisted of double or triple lancet-headed lights without cusping or tracery. The new windows have traceried and cusped heads of "Decorated" style and of considerable variety of design, the tracery of the five-light wide east window being of unusual character, with a large central light in the form of a cross, and having cusped and pointed arms and carved bosses at the intersections.

The walls are built of local and Bulwell stone, with Weldon stone dressings. They are lined internally with Kirkby stone, the inside dressed stone



ST. WILFRID'S CHURCH, KIRKBY-IN-ASHFIELD, NOTTS
LOUIS AMBLER, F.R.I.B.A., ARCHITECT



Interior, looking East



View looking across Chancel

ST. WILFRID'S CHURCH, KIRKBY-IN-ASHFIELD, NOTTS
LOUIS AMBLER, F.R.I.B.A., ARCHITECT

being from the Ancaster quarries. The roofs are covered with green Buttermere slates, and the moulded ridges and gutters and the rainwater pipes, with heads of varied ornamental designs, are of lead. The floor of the church is laid with marble mosaic, that in the chancel being of a rich character, with the sacred monograms and emblems of the Passion for devices, while that in the baptistery has the emblem of the Trinity (three fishes in a circle). The old tombstones have been relaid near their former positions, and portions of four old stone coffin-lids, with incised crosses and implements (probably of the thirteenth century), have been laid in the floor of the porch, next the side walls. The floors under the seats and in the vestries are laid with wood blocks.

All the doors and fittings are of oak, and, with the Ancaster stone font, are from the architect's designs, except the lectern. The chancel screen, pulpit, organ-case and choir stalls are richly carved and traceried, and the bench-ends in the nave and aisles have a variety of carved finials. The whole of the stone and wood carving is symbolical and emblematical, and has been designed by the architect and executed by Messrs. Bowman & Sons, of Stanford, the general contractors. Mr. Louis Ambler, F.R.I.B.A., was the architect. The mosaic paving is by Messrs. Seear & Co., the wood-block flooring by Messrs. Nichols & Co., the heating apparatus by the Meadow Foundry Co., the gas fittings and door furniture by Messrs. Jones & Willis, the organ by Messrs. C. Lloyd & Co., the glazing by Mr. W. Pearce, and east windows of stained glass by Messrs. James Powell & Sons. The total cost of the work was about £9,000, nearly half of which was paid by the fire insurance.

Two interior views, with plans of the church before the fire and as rebuilt, are here reproduced.

A STAINED-GLASS WINDOW.

In Mr. Frank Brangwyn's house at Hammersmith we had the pleasure of inspecting, a short time ago, a three-light window for St. Mary's Church, Bucklebury, which has been executed from his cartoons by Mr. Silvester Sparrow. A photograph of it is here reproduced, but it should be mentioned that as the window was set up in the drawing-room it was not at all equally lighted, which made an adequate reproduction impossible; so that the accompanying illustration is to that degree deficient, while, of course, lacking the translucent colour that gave the original such charm. The subject is Christ on the Cross, set between the two thieves, with figures of St. John, the Mother of Sorrows, and Mary Magdalene in the lower portion of the window. The glass is built up in varying layers, producing the purest of colours, the purple-blue of the veil of Mary Magdalene being especially fine. Altogether it is a very noteworthy window, alike for its colour and for its drawing.



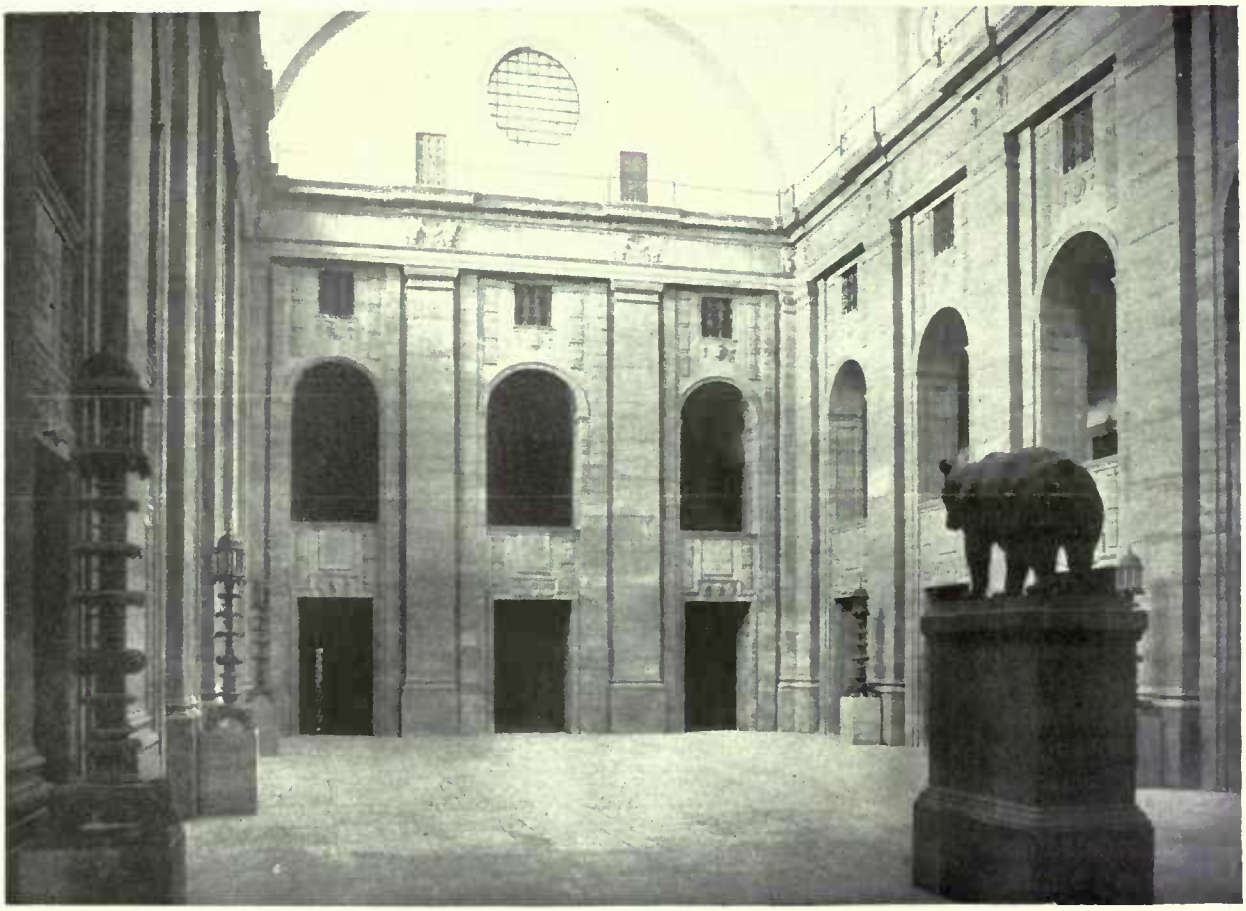
Photo: "Architectural Review"

THREE-LIGHT WINDOW FOR ST. MARY'S CHURCH, BUCKLEBURY, NEAR READING
CARTOON BY FRANK BRANGWYN, A.R.A. GLASS BY SILVESTER SPARROW

NEW TOWN HALL, BERLIN.

THE new Berlin Town Hall shows the solution of a difficult problem, viz.: to express the wealth and importance of Berlin as a city, and at the same time to house an elaborate bureau whose offices are necessarily of all sizes. A difficult problem, certainly; for the small elements are apt to take the reins and run a race on their own account. The mean size of the numberless rooms dictates the heights of the various floors; their numerous windows also definitely govern the arrangement of the façades. So that there are certain disabilities which have to be overcome before it is possible to give a monumental expression to the outside. It is in this very expression that good architecture of the twentieth century surpasses that of the late eighteenth; for at that date it was sufficient to compose a fine façade, after Palladian rules, without too much consideration of the levels of floors, the need of light, etc. Today that would not be tolerated. Possibly we have gone to another extreme and disregard too much abstract proportion and the art there is in giving conscious and noble expression to the many and various exigencies of modern civilisation. And yet Architecture, if it is to remain the "Mistress Art," must do this.

Ludwig Hoffmann has certainly contrived to make a noble and dignified monument to utility. Whether or not the London County Council offices will be another such monument remains to be seen. After a great scheme has been settled, cheese-paring on the part of the promoters does not tend to this result. The authorities of Berlin, according to a writer in the *Berliner Architekturwelt*, on the other hand, have given their architect every encouragement. As a consequence his interest has not flagged, and his inspiration has carried him through to the end.



ASSEMBLY HALL, NEW TOWN HALL, BERLIN
LUDWIG HOFFMANN, ARCHITECT

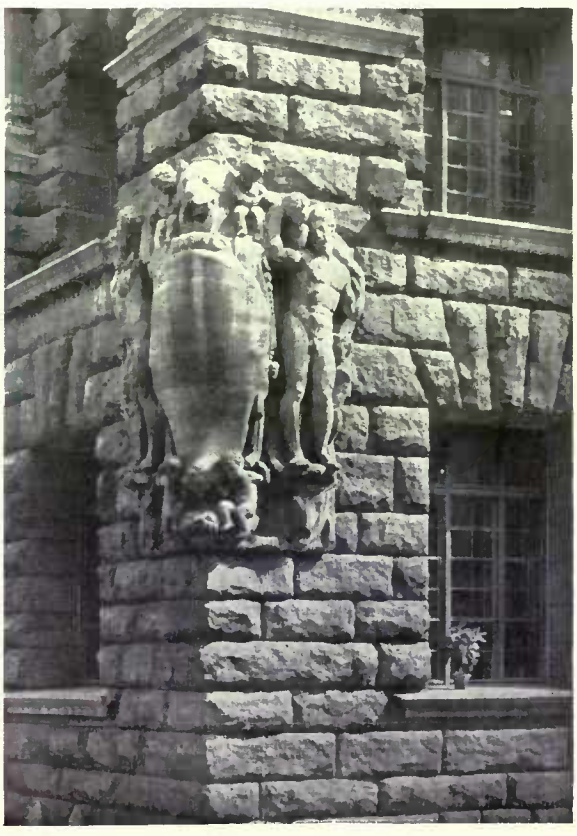
The site, an irregular one, does not permit of axial planning, and its four sides are of different lengths. It is interesting to notice how the architect has treated his corners to convert the obtuse and acute angles of this site into right angles; how he has changed the axes of the great hall and the entrance hall at the intermediary vestibule, so that the first should be approximately axial with the two main fronts. In his treatment of the four elevations the architect has adopted the same treatment throughout—a system of Doric pillars and pilasters set upon a high rusticated basement, to which he gives, in the columnar centre part of each façade, greater or less projection as seemed appropriate to their importance.



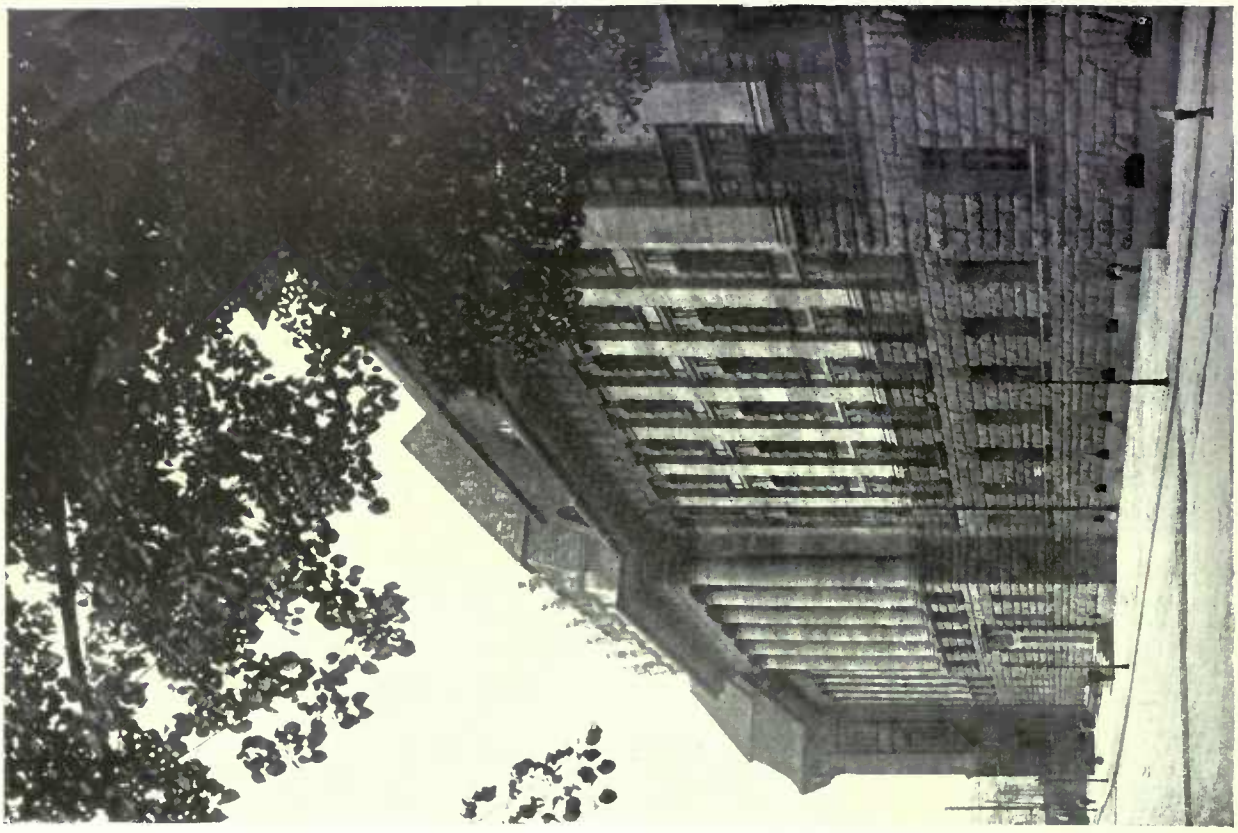
NEW TOWN HALL, BERLIN: DETAIL OF ATTIC TO FAÇADE TO KLOSTERSTRASSE
SCULPTURE BY IGNATIUS TASCHNER

In the centre of the façade to the Jüdenstrasse a tower has been placed (some 260 feet from the pavement to the top of the crowning figure), consistently designed with the rest of the building. Municipal dignity always demands a tower. In this case, as in many another, it is questionable if it be an improvement. It has a certain use as a sort of museum, and is also an aerial vantage point for sightseers of the kind who love a *vue à vol d'oiseau*. Access from the lower floors is afforded by a lift. It is somewhat unusual to employ such a high basement, reaching as it does to the middle of the first floor. To the writer it seems that the horizontal effect would have been increased by a strong band of stone under the sills of the first-floor windows. This would have been a great improvement, for there is a disagreeable tendency in high buildings to run into vertical strips, and this fine building is not without a suspicion of the fault. Above the basement is the range of some heavy Doric pilasters and columns (about 32 feet high), with their traditional entablature and high German roof. The windows are rusticated throughout.

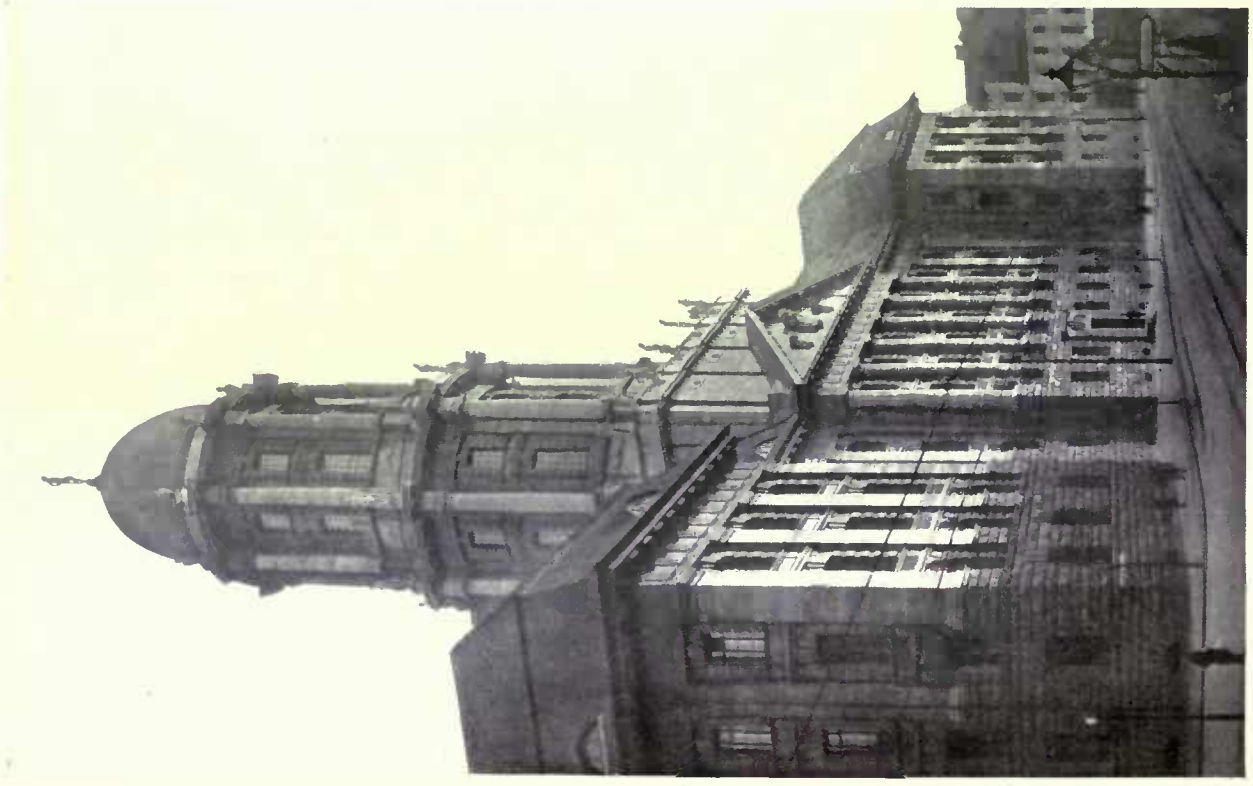
There is a certain downright solemnity and grandeur, almost an Egyptian enigmatic quality, about this work of Ludwig Hoffmann, which cannot be questioned. The quality is consistently



NEW TOWN HALL, BERLIN: SCULPTURE AT ANGLE OF JÜDENSTRASSE AND STRALAUERSTRASSE, BY GEORG WRBA

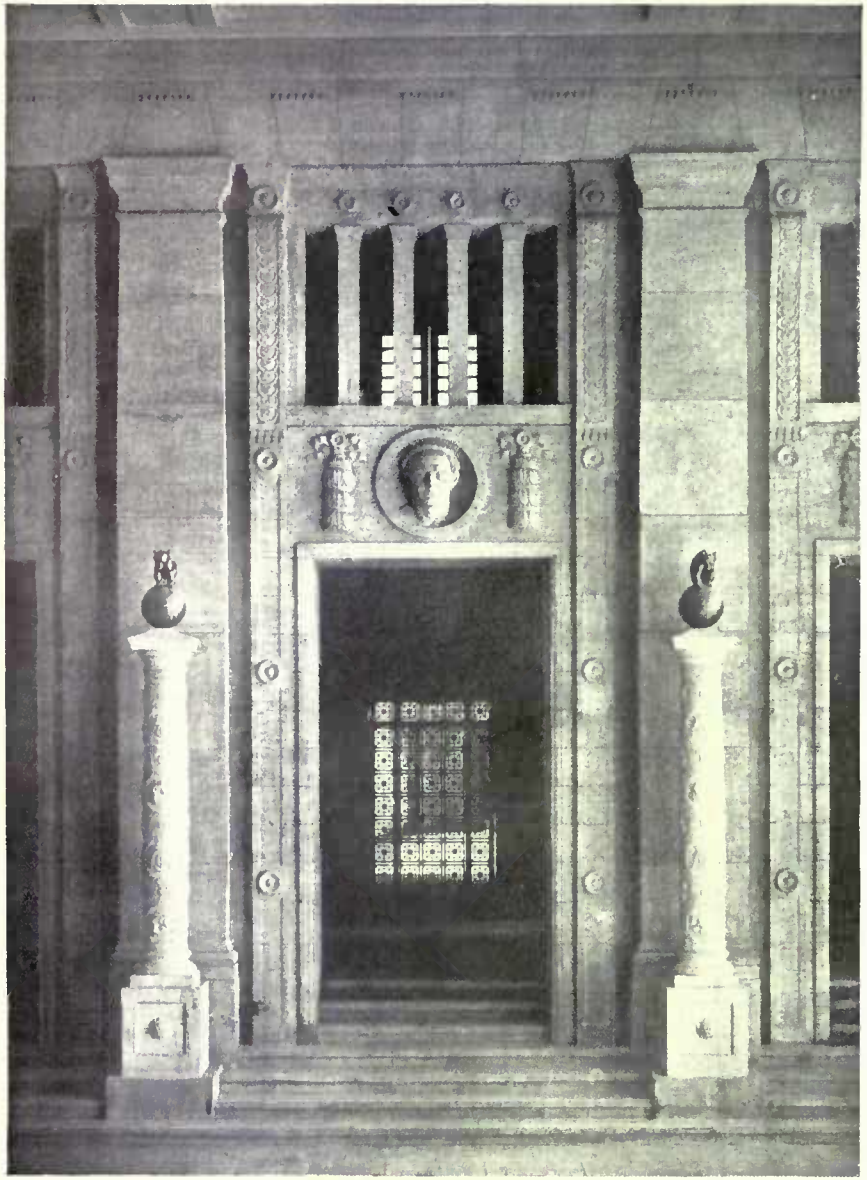


Rear Elevation to Klosterstrasse

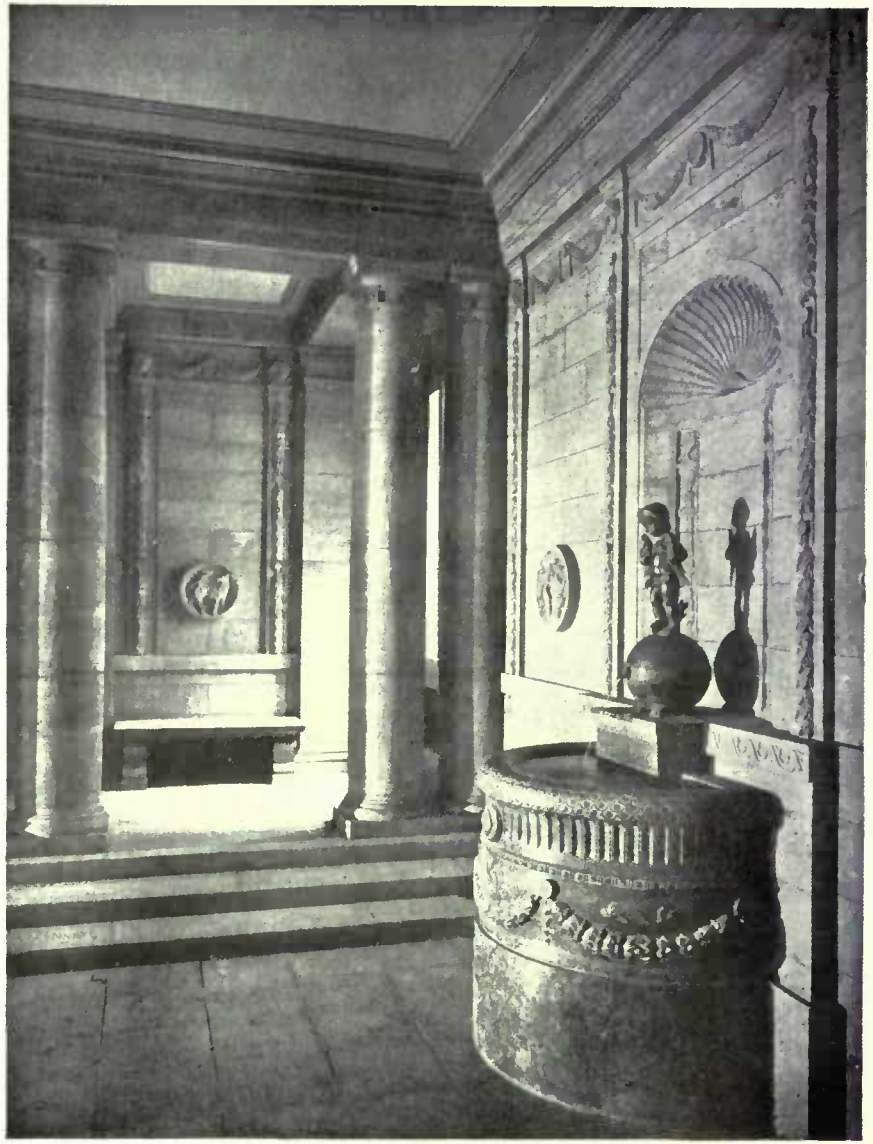


Front Elevation to Jüdenstrasse

NEW TOWN HALL, BERLIN. LUDWIG HOFFMANN, ARCHITECT

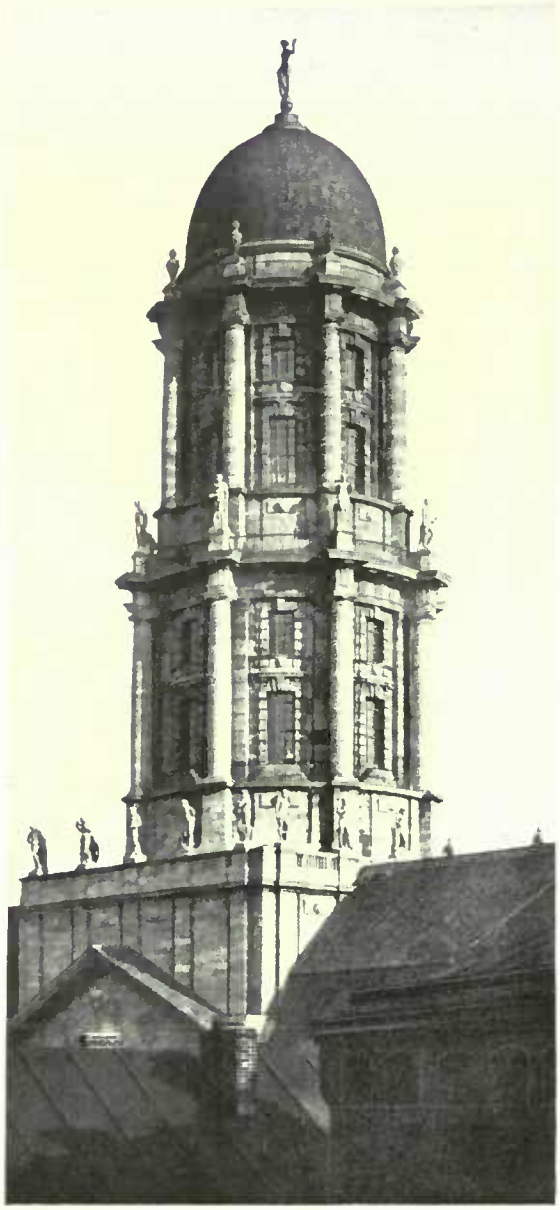


Detail of Vestibule from Jüdenstrasse



Vestibule from Klosterstrasse

NEW TOWN HALL, BERLIN
LUDWIG HOFFMANN, ARCHITECT



NEW TOWN HALL, BERLIN: THE TOWER

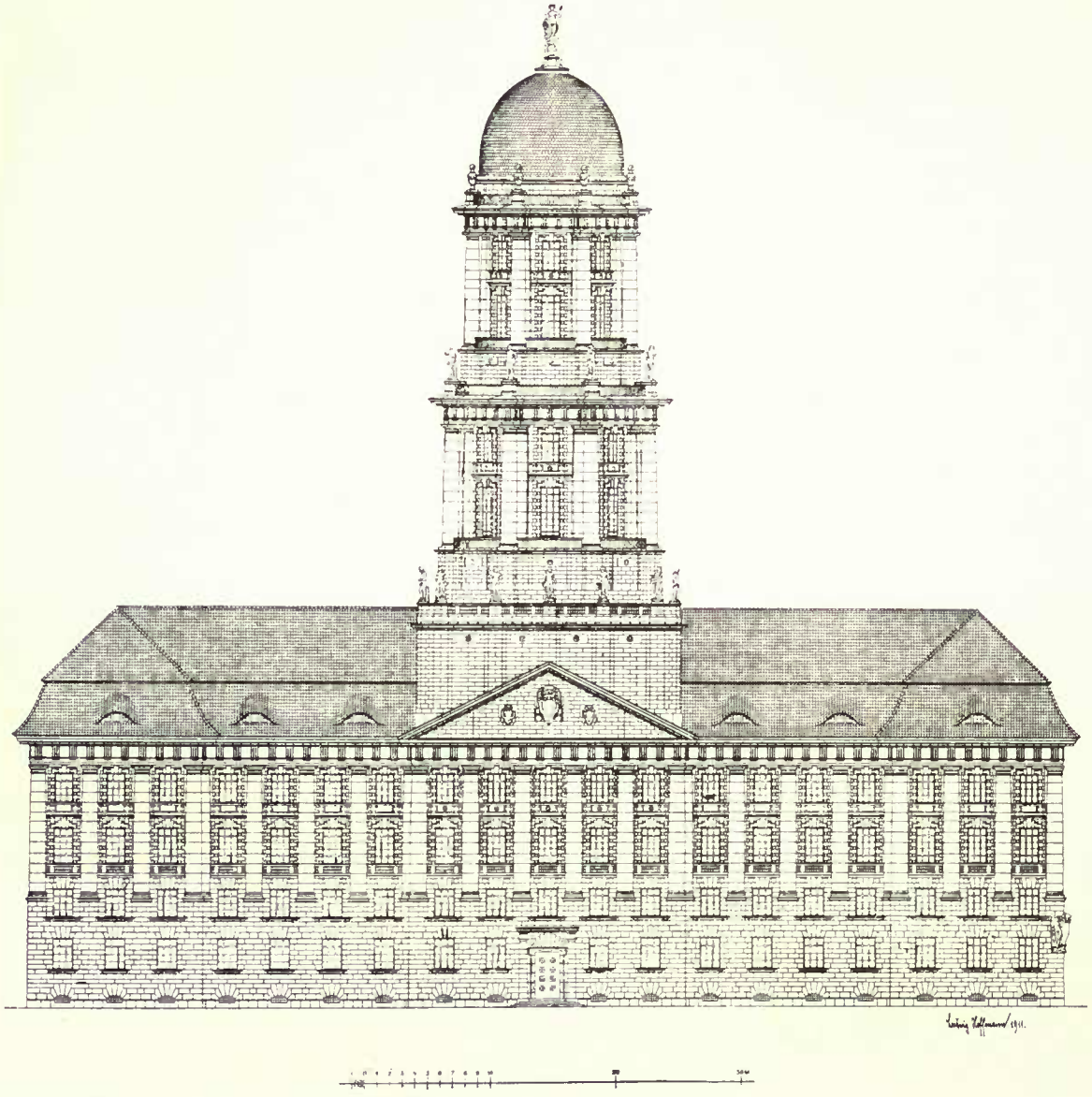
expressed: nowhere does it lapse into mere gracefulness, into the loveliness which is Aphrodite's. Rather it keeps at its level of Herculean strength—perhaps over-development. It would be interesting to inquire here how far an individual can express in stone the very colour-texture of his thoughts. We cannot tell what kind of man Ictinus was, nor how the architect of the Pantheon looked when he had thrown his vault over the void without shutting out the heavens, his model, nor how the builder of Salisbury felt as he saw the wand-like spire rise higher and higher into the empyrean. These things we cannot tell from building. It is true broad national characteristics are traced upon ancient walls, and the individual's part is merged in that of a whole society. Modern architecture is more personal, it very often is eclectic, and is therefore susceptible of being impressed more or less by the strong individuality.

Ludwig Hoffmann has certainly succeeded in impressing his own strong personality on this building, which he has treated with more severe architectonic forms than is his wont. Although there is a heavy Palladian tradition in Berlin for its public buildings, it must not be forgotten that the *art nouveau* thrived there exceedingly and touched every art activity with its grotesque and ugly finger. Music alone, being a youthful art, escaped and continued to develop in the direction of technique. The advent of the new Town Hall would seem to imply that its reign in architecture is at an end. Of the stone details it may be said they are designed with such a nice perception of weight and value that they merge into the general *ensemble*. They do not jar, they do not strike a wrong note by reason of overboldness or timidity, but by their rightness maintain the due and proper pitch in the harmony. The columns, the entablature with its balustrade, the windows, the doors, are all conceived as parts of a whole, are all simple and bold like the main scheme. At one corner a cartouche has been placed, after the manner of Florentine Palazzi—whence so much of the general inspiration is derived. Now, here was a pitfall for the feet of the unwary—to make it too fine and delicate, to treat it as a thing apart. But no, it has been pitched in the proper key, and is indeed a masterpiece of architectural sculpture.



NEW TOWN HALL, BERLIN:
HALL LANTERN

It may not be amiss to speak of this sculpture. The criticisms of the figures carved on a new building in the Strand will be remembered. A Slade professor pronounced them as pre-Phidean; but it seems to the writer that the sculpture on the Berlin Town Hall, of which the sculptures in the Strand are but a faint echo, really has the massive qualities of the work of the early Greek statuaries, and the figures in the pediment of the temple of Zeus at Olympia are the progenitors of it. Not only the figures supporting the corner cartouche, but also those which surmount the balustrade are massive, clean cut, and their parts so simplified and conventionalised that they play their rôle admirably as decorative adjuncts. There is little doubt but that the nude treated in this noble fashion is one of the finest additions to monumental architecture. The figure-sculpture is the work of Ignatius Taschner and Georg Wrba of Dresden; the three cartouches in the pediment are by Josef Rauch, who has also carved some of the smaller heads, etc. The expectation excited by the outside is not disappointed by the inside. There is, of course, not much scope in the offices, but the connecting corridors are excellent. Here again the Florentine motif is evident. The Assembly Hall is, of course, the important feature of the interior. It is built of grey limestone with a base of reddish marble. If it were ceiled at the springing of the plaster vault a double cube would be enclosed. The height of the vault added to the close spacing of the pilasters makes the hall look narrow and high. The writer in the *Berliner Architekturwelt* says that in effect it is courtly, and that the effect on entering from the low and comparatively dark vestibule into the light hall is



NEW TOWN HALL, BERLIN: FAÇADE TO JÜDENSTRASSE
(*From the "Berliner Architekturwelt"*)

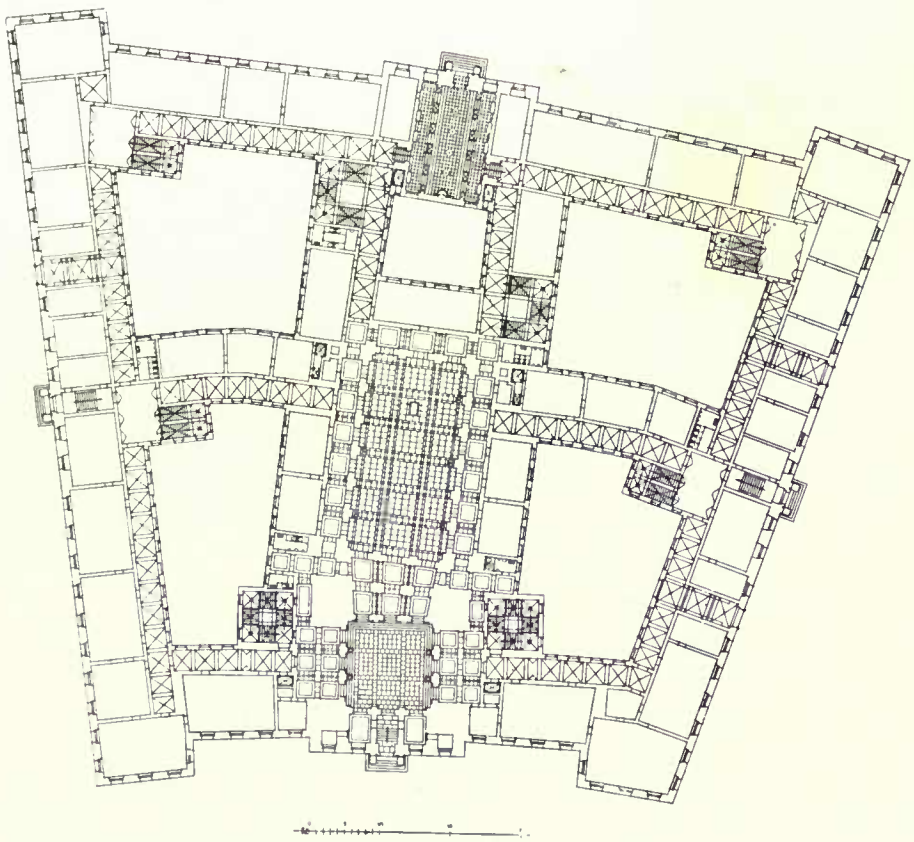
surprisingly fine. To the present writer, however, its nakedness is somewhat oppressive. One can imagine the innermost hall of an Egyptian house being thus gloomy and mysterious.

The spacing of the pilasters seems to have been dictated by the width of the corridors, which are vaulted in square compartments; but it seems that the design of the hall should first have been settled, and then the corridors vaulted in accordance with the design of the first. It might quite well have been vaulted in oblong compartments. It may be, however, that the architect aimed at some particular effect and could obtain it by no other means. Corridors on two levels run round the hall, from which they receive their light. They look like deep holes cut in the mysterious walls of the hall, and the writer cannot but think the architect aimed at this kind of impression. To the success of the general effect we have seen that the stonework details and the carving contributed. The same success has attended the ornaments. Fine bronze candelabra, modelled by the sculptor Georg Wrba, adorn the hall. In the vestibule are small sculptured pillars surmounted by a ball on which a bear (the crest of Berlin) is posturing. The pillars and the carved work over the doors are by Ignatius Taschner. It is seldom indeed to find work which is consistent from beginning to end, and whether we like this new Town Hall or not, it is impossible to deny its power and reticence, and also its consistency—all good qualities.

J. M. W. HALLEY.



NEW TOWN HALL, BERLIN: CORRIDOR



NEW TOWN HALL, BERLIN: GROUND-FLOOR PLAN

THE COMMITTEE FOR THE SURVEY OF THE MEMORIALS OF GREATER LONDON

IT has been my desire, in these monthly notes on the subject of our London topographical survey, to record not only the work which has been accomplished by our own members, but also to call attention to the research of others who, in the course of divers pursuits, add valuable material to the store of historical knowledge which we seek to compile. Our secretary, Mr. Lovell, has for some time been preparing an important index to drawings and photographs of London buildings, both within and outside our own collection, and it is greatly to be hoped that one day an exhaustive catalogue of all the available topographical material will be made for the use of future students and historians.

Meanwhile our members will do well to make a note of the more important publications that affect their work. Prominent among these is Mr. Starkie Gardner's important work on "English Ironwork of the XVIIth and XVIIIth Centuries." London has had in the past an altogether amazing display of the craftsmanship of the smith; but ironwork, unless well looked after, falls very easily into disrepair, and then is given short shrift at the hands of the improver. The beautiful wrought-iron gates, screens, and railings that adorned and dignified the ample courtyards of the older houses are swept away in these less spacious times, when forecourts and gardens are alike built upon. Yet Mr. Gardner has found that, of his 250 illustrations, it has been desirable to include 25 per cent. of London subjects, and even these represent but a small proportion of the examples in London which he has described or to which he has referred. If we add to these the specimens to be found in Greater London and the places within a short radius, we find the number very greatly increased, and we may justly regard his book as having accomplished no insignificant portion of the task which the Survey Committee has in hand.

To the reader of Mr. Gardner's book it is no news that its great value depends on a large amount of genuine research into the work of the English smiths, and the identification of their names with existing examples. This is of distinct topographical interest; but Mr. Gardner has gone further than this. He has found that gates and railings are easily removed from their original home to that of some ambitious purchaser, and he has been careful to state, wherever it has come to his knowledge, the place of their origin as well as their present position. We could wish that the latter had always been completely described, for the fact that a road or street is often given without the number of the house detracts a little from its topographical value.

Mr. Gardner has included several London gates and portions of ironwork which have been removed or have quite disappeared, one of the most interesting being the fine set of railings to Crowley House, Greenwich, a beautiful mid-seventeenth century mansion which stood on the site now occupied by the London County Council Electricity Generating Station. Other examples of ironwork that have been lost to London include the gates and screen to Powis House, Great Ormond Street; the screen to Monmouth House, Soho Square; the gates to the inner court of 102 Leadenhall Street, and those to Buckingham House; besides some charming railings that surrounded the fountain in the Middle Temple, the beautiful balustrade to the garden steps of Lord Thurlow's house in Great Ormond Street, and a torch-extinguisher from Spring Gardens.

I have not space to give more than a *résumé* of the subjects illustrated from the ironwork that still exists in and about London. The districts laid under contribution include Central London, Mayfair, Kensington, Chelsea, Lewisham, Enfield, Edmonton, Mitcham, Clapham, Stratford, Snaresbrook, Woodford, Romford, Chadwell Heath, Hampstead, Chiswick, Tottenham, Ham Common, and Dulwich, all of which furnish fine specimens of the iron gates that used to be considered so necessary to the equipment of the Queen Anne and Georgian house. Railings are illustrated from Chandos House, Queen Anne Street, 1 Portman Square, Sir W. W. Wynn's house in St. James's Square, 12 and 14 Grosvenor Square, Hanover Square, and Great Ormond Street. There are balustrades from Somerset House, Chesterfield House, and Queen's House, Chelsea. The balconies of Boodle's Club, and the fanlights of Drapers' Hall (now at Messrs. Feetham's) and of 13 Mansfield Street are among the examples of Robert Adam's design in ironwork. Not the least interesting part of the book contains a most useful series of lampholders from John Street, Adelphi, Downing Street, Chesterfield House, 35 and 45 Berkeley Square, 37 Grosvenor Square, and 41 Charles Street; and added to these are some charming lamp-brackets from Sackville Street, Savile Row, and one of the important series of six in the courtyard of the Admiralty.

Numerous as these illustrations are, it should be the object of our members to collect every example that remains to us, and no more interesting task could be devised than the search for

all the variations in the several types. Mr. Gardner gives us views of the weather vanes at Lambeth Palace, Greenwich Hospital, and at the churches of St. Stephen Walbrook, St. Mary-le-Bow, and St. Ethelburga. The photographer with a telescopic lens and a little enthusiasm to aid it might make a most useful collection of these beautiful finials to our spires and cupolas.

WALTER H. GODFREY.

THE PLANNING OF DELHI

THE event of the month in town-planning circles is the appointment of a committee of three to advise the Indian Government on the planning of the new capital city of Delhi. As we stated last month, Mr. John F. Brodie, M.Inst.C.E., City Engineer of Liverpool, was first appointed, and it has since been announced that Mr. Edwin L. Lutyens, F.R.I.B.A., will be the architectural expert. These two gentlemen and Captain G. S. C. Swinton, of the London County Council, will form the Advisory Committee. Mr. H. V. Lanchester, F.R.I.B.A., will, it is announced, be associated with them, although his exact position is not defined. It is satisfactory that the architectural profession is so well represented, and that the engineer who will act in conjunction with Mr. Lutyens and Mr. Lanchester is one of the broadest-minded and probably the most able of our municipal engineers.

The work of Mr. Lutyens and Mr. Lanchester is too well known to our readers to require any detailed reference here. In the domain of town planning neither has been a pioneer, but since the subject has come so much to the fore they have taken that high place in the counsels of those connected with the movement for which their architectural standing and experience gives them the best of qualifications. Mr. Lutyens has been prominently associated with the work of planning the garden suburbs of Hampstead and Knebworth. Mr. Lanchester, as honorary secretary of the Town Planning Committee of the Royal Institute of British Architects, and as lecturer on Civic Design to the University of London, has given much time and thought to the subject. Both men have high qualities, and we feel sure that the great opportunity which this appointment gives them will not be neglected.

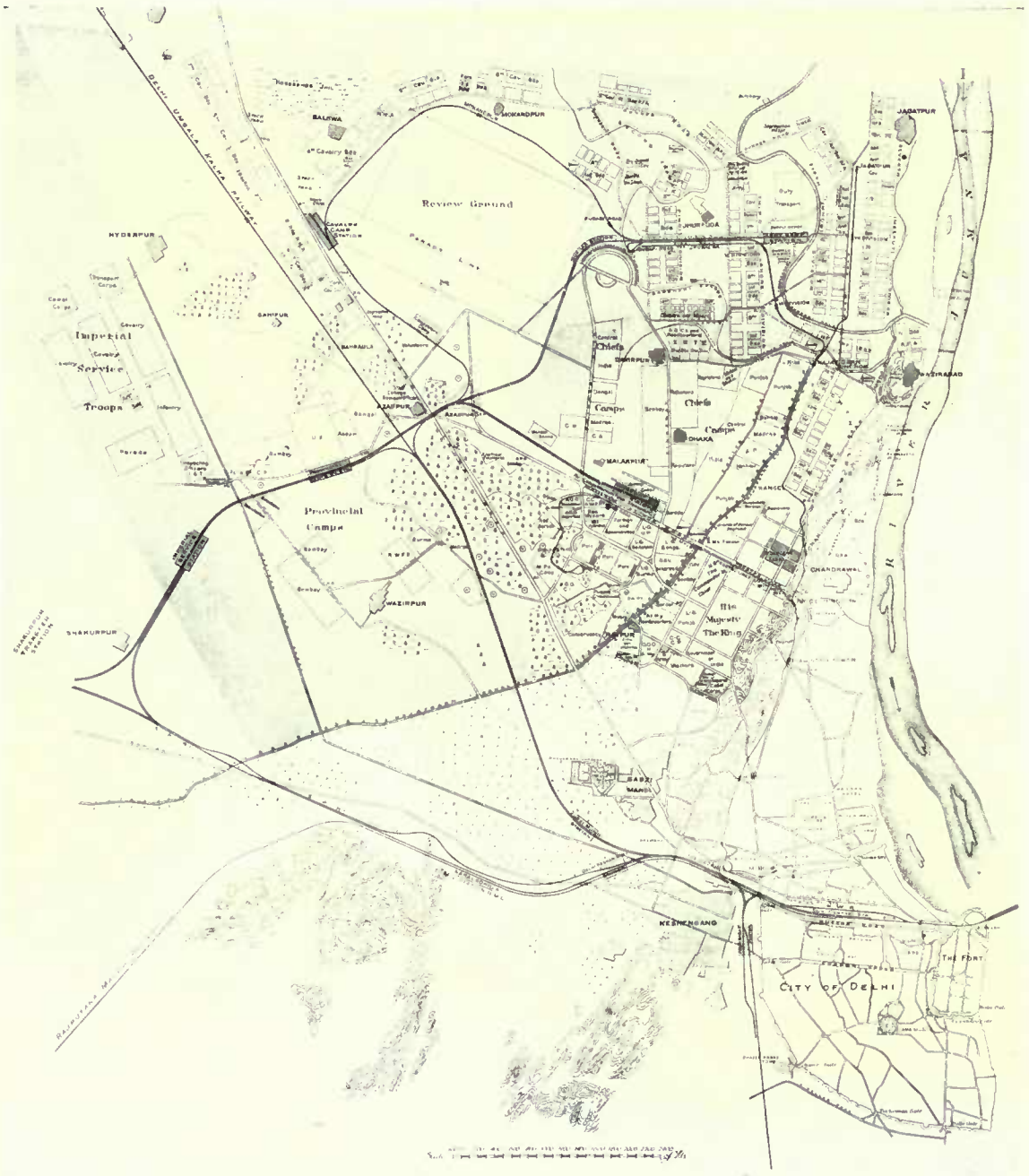
Mr. J. S. Brodie has made a name for himself in connection with town planning as a result of the policy which he has caused his city to adopt in laying out wide arterial and circumferential roads in Liverpool. No city in England can boast of the exercise of more intelligent foresight in this respect, and the wide tree-planted boulevards of Liverpool are a standing memorial to Mr. Brodie's prescience and skill.

Captain Swinton's appointment as chairman is regarded by some as less easy to understand, but he has not been indifferent to town-planning work in England, and has a knowledge of India and Indian problems which will no doubt prove useful. His various pamphlets on London traffic problems, and his suggested scheme for the creation of a "garden road" leading out of the west of London, show that he goes to India with a good claim as a sympathetic authority on some aspects of the subject regarding which the Committee will have to advise the Indian Government.

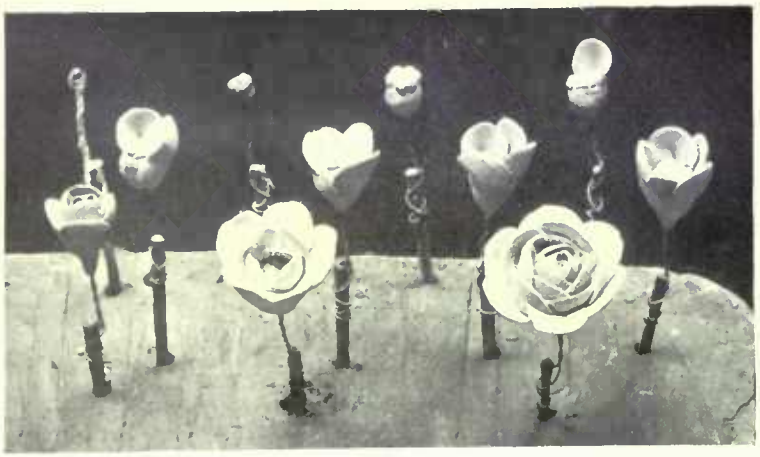
The present city of Delhi has a population of 208,000, and is noted for some existing features of historic interest and architectural beauty. As will be seen from the plan, it is enclosed by a wall 5½ miles long. Although its secondary streets are narrow, it has several good main thoroughfares, including one which is no less than three-quarters of a mile long and 74 ft. wide, with a double row of pipal-trees lining both sides on a raised path. The new city will grow up on the open land outside the walls of the existing city. This open country is the site of historic battles and of former cities that have passed into oblivion and left nothing behind but the historic records of their being.

The work of the Committee will partly consist in choosing the site of the new capital, a matter of no easy accomplishment, as the level of the land and of the river and the character of the soil present great engineering difficulties. It looks as if the first part of the task will fall most heavily on the engineer, who will have to determine the questions of dealing with the sanitation of such a difficult site. The Committee will be in India for about five months, but it may be nearer a year before the result of its deliberations can be known to the public.

Looking nearer at home, it seems a pity that the sound judgment of the Indian Government in preparing a plan of their new capital should not have been preceded by a similarly wise decision of the Government at home to lay out the new town of Rosyth on the Forth under the guidance of skilled experts. We understand this matter is not being entirely neglected, but it is at best being dealt with by local and sporadic effort without sufficient encouragement from the Admiralty authorities, who are primarily responsible for the creation of the new town, and who should have been the first to appreciate the necessity of having it built according to a proper plan.



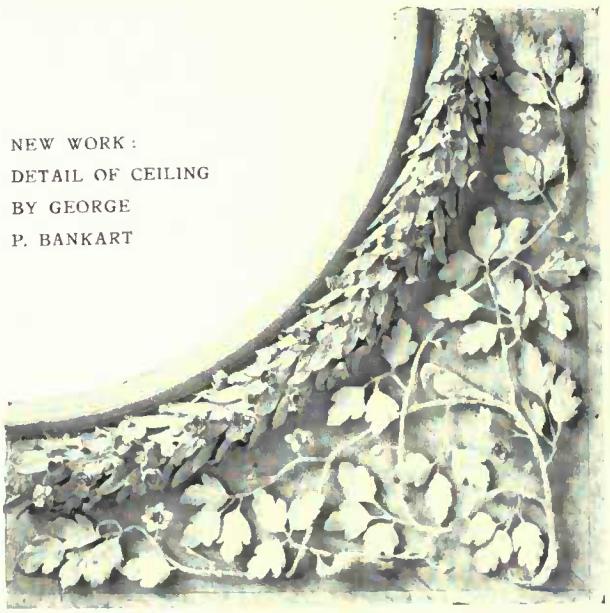
PLAN OF THE CITY OF DELHI
ISSUED AT THE TIME OF THE CORONATION DURBAR, 1911



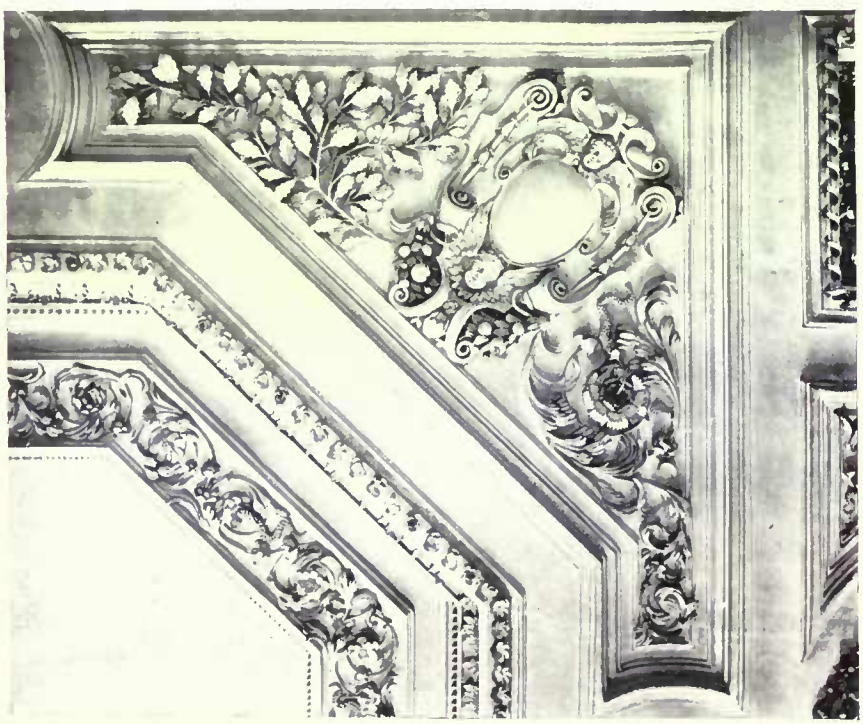
THE VARIOUS STAGES IN THE MAKING OF A ROSE IN STUCCO-DURO

STUCCO-DURO: A DISCOVERY

THERE has been a constant desire amongst architects during the last fifty or sixty years to emulate the spirit and character of the plaster decoration and ceiling work of the seventeenth and early eighteenth centuries, such as that at Ashburnham House, Belton House, Holyrood Palace, Acklam Hall, and Brickwall House, which was executed *in situ*, mostly by Italian, French, or Flemish modellers. The beauty of this work is due to the employment of a particular plaster material and process that has not been available in modern times, the secret of the composition and manipulation having been lost. After many years of experiment, however, it has been rediscovered by Mr. George P. Bankart, who is now associated with Messrs. George Jackson & Sons, Ltd. The plaster used for this work is the material spoken of at length by Vitruvius in his writings on architecture, namely, very carefully selected lime which has been slaked for many years and mixed with finely-sieved marble dust and various ingredients to regulate the setting, as required, according to the size of the work or the thickness of the plaster, which is worked in the fingers or with the iron trowel. This plaster is very fine and smooth, and extremely sensitive to the touch of the modeller. It has a fine reflective quality possessed by no other plaster, can be worked very thinly and delicately, and dries out *very hard*.



NEW WORK: DETAIL OF CEILING BY GEORGE P. BANKART



OLD WORK: DETAIL OF CEILING AT ACKLAM HALL

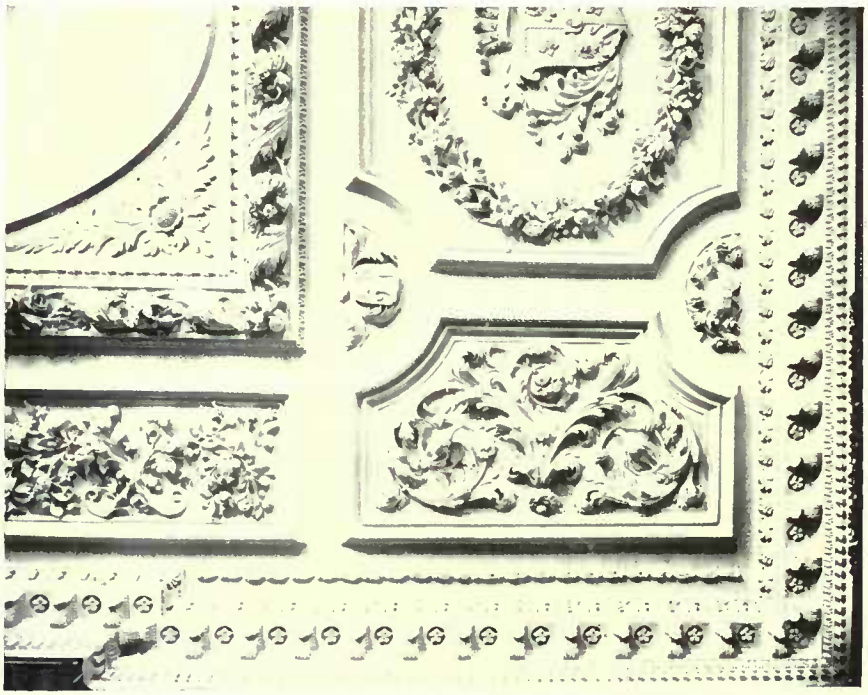
From the accompanying illustrations it will be seen that by no other process or material could modelling of this deeply wrought and overlaid nature be produced. As bearing on this fact we may mention that twelve years ago, when the famous ceiling at Kilmainham Hospital, Dublin, was taken down and remade owing to its dangerous condition, the modelled detail had to be reproduced in compressed *papier mâché*, because the art of making the old stucco-duro plaster of the original ceiling was lost, and the material was thought to be unobtainable. Detail thus built up in the fingers of the

modeller could not be reproduced by casting in any material, nor by any mechanical process whatsoever. In Great Britain the art of stucco-working died out just before the introduction of the "compo" decoration by the Brothers Adam, and during the last eighty years its place has been taken chiefly by the mechanical reproduction, in fibrous plaster cast from jelly moulds, of clay-modelled decoration based largely on the lines of the "stucco" work which was carried out under Inigo Jones, Wren, and others; and the result, in comparison, is little short of a dull parody of this really beautiful old work. The jelly process is wrong in principle. However good the original clay model may be, it cannot be modelled like the stucco stuff, and in the manifold process of reproduction it loses any degree of definition, thinness, crispness, and depth of undercutting that the original may have possessed.

By Mr. Bankart's discovery, however, old stucco-duro is again available. With this material several large ceilings are now being worked in exactly the same way as the famous ceilings above referred to. Side by side we show some old and modern detail, from which it will be seen that there is no doubt about the success of the latter.



NEW WORK: A CORNER-PIECE BY GEORGE P. BANKART IN PROCESS OF MODELLING



OLD WORK: DETAIL OF DRAWING-ROOM CEILING AT MELTON CONSTABLE, NORFOLK (1687)



NEW WORK: ENRICHMENT IN STUCCO-DURO BY GEORGE P. BANKART

PROPORTION AND RHYTHM IN TOWN PLANNING

BY DR. A. E. BRINCKMANN

IN connection with town planning it is necessary that both architect and public should cease to regard a single building as a complete work. Each building has a duty towards its surroundings and towards the whole town. It is not enough that a building is effective in itself; the point is—how much does it contribute to the general architectural scheme? It is a mistake to suppose that the best architecture would appear to advantage



FIG. 1.—THE MARKET-PLACE, DONAUWÖRTH

in any place. The thing to be considered is—does it harmonise with the street or square in which it is placed, to the gain both of itself and of the surroundings? In the case of the parish church of Donauwörth (Fig. 1) the tower is the only lofty building open to the view from the long, steep, main street that runs up to the wide market-place. It seems to gather up in its height all the varying detail of the street below, and, by its peaceful contrast, gives harmony to the whole picture. A second tower would spoil the effect and upset the balance instead of strengthening it.

The regular way in which the town areas in the provinces east of the Elbe are laid out shows that the idea of town planning existed in Gothic days. The town area is here divided by streets crossing at right angles, forming a square market-place in the centre. Partly for practical reasons (as, for instance, the need of space for the laying-out of a churchyard), but certainly also from a regard for the formation of the market-place with gabled sides, great buildings of brick with massive towers were placed well behind, so as not unduly to oppress the market-place, and also with the object of enhancing the effect by grouping of varying heights. As an example we may take the market-place of Greifswald (Fig. 2), where the scale is given by the houses in front of the church.

There is the closest connection in architectural style between house building and town planning. The whole appearance of a town corresponds to the style of the individual houses which compose it. And as the general style is constantly undergoing changes, it follows that the appearance of an old town, though beautiful, cannot be taken as a model: it also follows that our town plans will only take a settled form when the architecture of single buildings becomes settled. Until then all town planning is merely an intellectual striving after useful results without true architectural inspiration.

It is interesting to note that in former days similar designs were used to give the same effect both in single buildings and large groups. The Castle of Nymphenburg, near Munich, shows in front a wide circular forecourt, shut in by a number of pavilions connected by a wall. At right angles to the main building, and at some little distance from it, are the administrative blocks, joined to the main building by two-storeyed corridor bridges, the arches of which give entrance to the castle garden (Fig. 3). These corridors inserted in the façade help to emphasise the main building and ensure its predominance. Another arrangement is seen in the market-place of Ludwigsburg (Fig. 4), which is surrounded by two-



FIG. 2.—THE MARKET-PLACE, GREIFSWALD



FIG. 4.—THE MARKET-PLACE, LUDWIGSBURG NEAR STUTTGART

storeyed houses arcaded on the ground floor. This arrangement magnifies the breadth of the houses and gives them a low appearance, thus increasing the effect of the two church fronts, to which they stand out in striking contrast. The apparent scale is quite different from the real, as a comparison with the plan (Fig. 5) will show.

An essential part of architectural composition consists in striving after refinement in the relations of the individual forms which constitute the whole; these in turn lead from one part to another, presenting finally an effect built up of the different units. In this way a distinct rhythm is imparted. To give form and individuality to streets and squares, to show that they are definitely bounded spaces instead of accidental gaps between blocks of buildings, to set them out in relation of size to each other, and, further, to add a certain rhythm in the expression of their functions, is a task of vital importance in town planning. There will always be many who prefer irregular antiquated towns to those built on a definite plan, just as there will always be many who lack courage for a great venture. To them the old ways are best; but we do not go to them for a final judgment between formal and irregular planning.

As a simple and at the same time beautiful example of space-rhythm, no finer example could be found than the court of Ludwigsburg Castle near Stuttgart (Fig. 6), which was begun by Johann F. Retti in 1704, and completed by Giuseppe Frisoni. Built in as it is on all sides, the wonderful harmony between the side façades and the centre block is altogether in keeping with the character of the closed-in court. The façades not only interpret the different buildings—a practice slowly falling into disuse since the Italian Renaissance; they stand also in closest relation to the courtyard, varying its outline no fewer than three times, as the buildings, instead of lying side by side, recede in three different parts. It is only by such harmony of surrounding buildings that rhythm can be given to an enclosed space. The same outlines with uniform façades would take all the life out of the picture, while disconnected façades would equally destroy the effect.

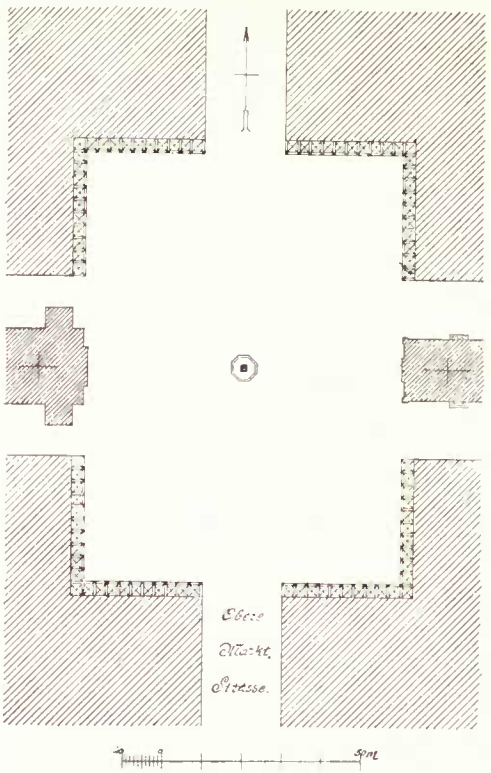


FIG. 5.—THE MARKET-PLACE, LUDWIGSBURG

Rhythm depends on the proper dividing up of the component parts. A street may produce the impression of space by uniformity, but only by



FIG. 3.—THE CASTLE, NYMPHENBURG, NEAR MUNICH



FIG. 7.—CONVENT STREET, BERLIN

emphasising certain parts does it become rhythmical. The Convent Street in Berlin (Fig. 7) furnishes an example. It follows the curve of the former ramparts, and the parochial church, built about 1700, is so placed on the bend of this fine street of varying width as to divide it into two sections. In this way the simplest arrangement of rhythmical division is obtained. The plan of Erlangen (Fig. 8) shows a varying series of street sections and squares, whose axes are marked by monumental buildings, in which connection it should be noted that if the architect wants to give this rhythm of plan to an open space, it is of the greatest importance that the street corners are emphasised by "Richthäuser" (especially large three-storeyed buildings instead of the usual two-storeyed ones in Erlangen). These "Richthäuser" act both to divide and connect; dividing in so far as their great mass marks the separation of streets and square, linking inasmuch as their two similar façades form a good transition between these places. The direction of the different axes greatly helps the effect—to the trained architectural eye, at any rate—although the appearance in general is extremely plain, only very moderate means having been at the town's disposal.

Another example is furnished by the colonnaded square of the Stadtschloss at Potsdam, Berlin (Figs. 9, 10, 11), which extends through beautiful pleasure gardens adorned with marble statuary towards the River Havel. The most imposing building in the first part of the street is the Garrison Church of Gerlach. Its tower rises to a height of 300 ft., and projects into the thoroughfare. In thus checking the continuity of the street it forms the first space-division. A little farther on the street rises slightly as a bridge over the canal. The street which opens before the canal to the



FIG. 6.—THE CASTLE COURTYARD, LUDWIGSBURG

right now opens also to the left, and the open space is occupied by the large Military Orphanage, by Gontard. The obelisks of the Neustädter Gate, crowned by bronze eagles, close the view and, even as seen from afar, give a fine termination to the street.



FIG. 8.—PLAN OF ERLANGEN

In remodelling the new city of Dresden (Fig. 12) the Hauptstrasse and Königstrasse were taken as the basis. The Hauptstrasse leads to the Market-place, where it faces a monumental isolated building on the farther side—the present War Office—while the Augustus Bridge leads away from one side. The street needs this huge building to give it a finish, otherwise the dimensions of the Market-place would be lost against the width of 55 metres. To get a proper impression of the whole we must imagine the surrounding buildings of similar height and façade. This harmonious arrangement of streets and Market-place does not form a series of varying masses one behind the other, but a rhythmical grouping around a central space. In this respect town planning attempted a new and quite important



FIG. 9.—BROAD STREET, POTSDAM: THE GARRISON CHURCH

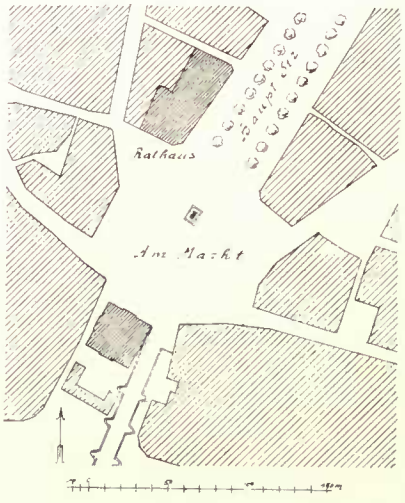


FIG. 12.—THE MARKET-PLACE OF THE NEW CITY, DRESDEN

task, without, however, reaching a completely successful solution. That such problems exist and offer a wealth of possibilities is hardly suspected in these days.

[The foregoing is an adaptation, made by arrangement with the author, from the first two chapters of a book by Dr. Brinckmann entitled "German Town Planning of the Past," which has recently been published by H. Keller of Frankfort.]



FIG. 10.—BROAD STREET, POTSDAM: THE BRIDGE OVER THE CANAL

ENGLISH CHURCHES AND CATHEDRALS

NOBODY can complain of a lack of books dealing with our cathedrals and churches, and to the already swollen library of such volumes must now be added the three under notice. The one by Mr. Sidney Heath is a new and remodelled edition of one of the "Homeland Handbooks" which has been out of print for some time. It ranges over the whole history of English church building, and is a compact little half-crown volume that can be slipped in the pocket when on a tour. There is nothing remarkable about the letterpress, but the record is set down in readable fashion, and the pages are enlivened by a large number of photographic reproductions and a series of details drawn by Mr. J. R. Leathart.

Mr. Hurst Seager's is another small book, dealing with Canterbury only. It is, we gather from the preface, the first of a "Tourist Cathedral Series," in which attention is restricted to the architectural facts capable of being learnt or impressed from the cathedrals themselves. The author's view is, that it is much better to be taken straight up to a thing, in order that we may study it before our eyes, than to pore over written descriptions of it; which is a method well enough in its way, though it has the defect of taking us back to the sing-song guide of sad experience—"on the right we have the grand old abbey, on the left the towering castle wall," etc. Still, the features of Canterbury are very clearly pointed out in this little volume, which is therefore to be commended. It, too, is illustrated by small photographic reproductions, but as the author very rightly considers such illustrations to be inadequate, there will be issued, in a separate cover, a series of stereoscopic illustrations that will give "an accurate impression" of the beauties and special characteristics of our cathedrals.

The aim of the third book before us is not to describe the cathedrals but to illustrate them, and so we have the pleasure of looking through a hundred good reproductions of excellent photographs, making an attractive book well worth the half-crown charged for it.

"Our Homeland Churches and How to Study Them." By Sidney Heath. London: The Homeland Association, Ltd., 15 Bedford Street, W.C. Price 2s. 6d. net. 5½ in. by 4¼ in.

"Canterbury Cathedral." By S. Hurst Seager, F.R.I.B.A. London: Simpkin, Marshall & Co., Ltd., 4 Stationers' Hall Court, E.C. Price 1s. 6d. 6½ in. by 4½ in.

"British Cathedrals": 100 illustrations, with an introduction by J. Warrack. Edinburgh: Otto Schulze & Co., 20 South Frederick Street. Price 2s. 6d. 10½ in. by 7¾ in.

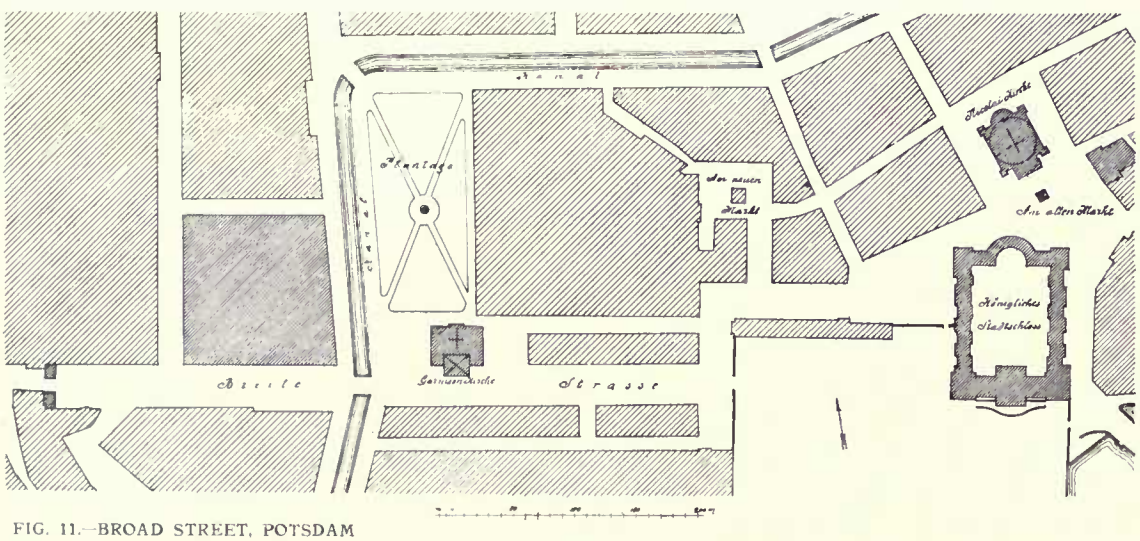


FIG. 11.—BROAD STREET, POTSDAM

THE ARCHITECTURAL REVIEW
With which is incorporated "Details"
MAY 1912
VOLUME XXXI. No. 186



THE SUMMIT OF ST. PAUL'S CATHEDRAL



Photo: "Architectural Review"

QUADRIGA ON THE WELLINGTON ARCH, CONSTITUTION HILL, LONDON: FRONT VIEW
CAPTAIN ADRIAN JONES, SCULPTOR

QUADRIGAS

BY T. P. BENNETT

NOW that the quadriga on the top of Decimus Burton's Wellington Arch on Constitution Hill is completed,* it is opportune to discuss some groups which have been the forerunners to Captain Adrian Jones's work.

The splendid possibilities and majestic feeling of the quadriga must have been felt by the peoples of remote ages, as examples are found dating even from the eighth century B.C. Certainly they have very little of the vigour and action of the later and more familiar examples, but to the ruder mind of a ruder nation they no doubt conveyed thoughts similar to those which the later artistic mind receives from modern work. Furthermore, they had the association, due to personal familiarity in daily life, which, perhaps, appealed to them more than the purely artistic qualities of the work.

The rush of air, the crack of whips, the jangling of harness, the cries of the competitors, and the element of danger in the circus, or the carnage and mad lust of actual warfare, were more or less vividly portrayed in the form of sculpture.

To turn to actual examples, it seems that the first use of the chariot in anything like a developed style was in the bas-reliefs of the Assyrians. But very few of these could be described, strictly speaking, as quadrigas; rather, they are two-horse and three-horse chariots used in sport or war, the portrayals being merely a representation of fact as seen through Assyrian eyes, and conventionalised according to their ideas.

Turning from Assyria to Boeotia, we find in the National Museum at Athens an interesting example of a most archaic character dating from the sixth or seventh century B.C. There are four horses, a chariot, and two standing figures; but the work is rude in the extreme, neither the horses nor the figures showing much evidence of life, and there is little attempt at grouping.

Another example of about the same date is to be found in one of several metopes from the older temple at Selinus, now in the British Museum. This has a quadriga carved upon it in semi-relief in a most curious manner. The forequarters and heads only of the horses are carved directly facing the spectator. Behind them rise the remains of three figures, the centre one in the chariot which is indicated below, and two robed standing figures on the ground, one on each side. The heads of the figures standing on the ground, however, reach as high as that of the one in the chariot. There are traces of reins, and the carving generally is of a vigorous if somewhat stiff type. It is executed in fine limestone.

The general treatment of a quadriga at the present time, as in the example just quoted, is to place it looking towards the principal point of view. There are, however, some ancient remains, both in bas-relief and in the round, which are carved so that the spectator is looking at the side—certainly a much more appropriate treatment for bas-relief, whatever opinion may be held of those in the round. The quadriga on the sarcophagus of the Weeping Woman, now in the museum at Constantinople, is treated in this manner. This dates from the Alexandrine period, c. 300 B.C. There are four horses indicated, and a single figure in the chariot. The composition is not very effective, the horses being rather weak in drawing, and the figure lacking that dignity and command so necessary to the success of the group as a whole.

Of an altogether different character is the carving on a small fragment of a bas-relief now in the basement of the British Museum. Here is a later Greek example in marble in low relief, full of splendid action, and vigorous yet refined in modelling—altogether worthy of Greek tradition. The earliest examples of this type are to be found in two reliefs, now in Portugal, which date from the third century A.D.

An example of the sideways placing in the round was the group on the gate of Herculaneum, Pompeii. Although this is a biga and not a quadriga, a recumbent figure placed in front of the horses completes the composition in a somewhat curious though not altogether satisfactory manner.

Next may be recalled the well-known and important example of the Mausoleum of Halicarnassus (353 B.C.). Whatever may have been the design of the monument itself, there is no doubt that it was crowned with a quadriga. Pliny is quite clear upon this point, and the passage is translated by Mr. Oldfield. After a mention of four artists by name who worked upon the design, he says: "There came in also a fifth artist for above the pteron, a pyramid equalled in height, the one below contracting itself by twenty-four steps into the summit of a meta. On the top is the marble quadriga which Pythis made. This having been added, includes the whole work in a height of one hundred and forty feet." So that there is a definite statement as to position and

* It was inaugurated on April 2nd by the King and Queen. There was no formal unveiling or other ceremony; their Majesties simply drove beneath the arch and made a short pause to inspect the work.

height, and, in addition, the remains, now in the British Museum, are quite sufficient to remove any doubt that could possibly have existed otherwise.

In the monograph upon the restoration of the monument written by Mr. J. J. Stevenson it is shown that, from measurements of existing remains, the forequarters of one horse with the hindquarters of another, the total length from head to tail would be about 10 ft. 6 in., the chariot and space between 8 ft., making the platform 18 ft. 6 in. long. The width of the haunches, 3 ft. 6 in., and those of the four horses added together, with space between and the pole, give about 18 ft. 6 in. in width, so that in his own restoration Stevenson makes "the summit of a meta" mentioned by Pliny 18 ft. 6 in. square.

The statue of Mausolus was 10 ft. 2 in. high, the bottom of the chariot 8 in. thick, the axle 10 in., and the wheel 7 ft. 6 in. in diameter, making a total height from lower edge of wheel of 15 ft. The weight of the whole is estimated at 100 tons.

Here the horses have a quiet and dignified attitude, quite in keeping with the purpose of the structure, and a natural one for their position, put, as they were, upon the point of a pyramid. The statues of Mausolus and Artemisia are calm and dignified, and the broad and simple carving of the whole is well worthy of admiration. It may be noted in passing that the harness of the horses was in bronze, some portions being still in existence, and that the group generally was in marble.

In Canina's engravings of Roman triumphal arches almost all of them are shown crowned with a quadriga, grouping more or less successfully with the arch beneath. That upon the arch of Trajan at Benvenuto may be cited as perhaps the most satisfactory. It is shown blocked up upon a pedestal, giving it the necessary height and added importance. One figure only is in the chariot.

Upon the arch of Septimus Severus at Rome we find six horses, and three male figures in the chariot, with two foot soldiers and two horsemen as accessory figures—all ranged along the top of the arch. This grouping of many figures is not nearly so satisfactory a treatment as one fine central feature, concentrating all attention upon itself and striking a dominating note. The detail in these engravings may not be very trustworthy, as practically all the examples are shown with similar attitudes for men and horses, and furthermore, in the individual example, a horse's head turning to the right is exactly balanced by one to the left, etc. Probably, however, it was almost a universal custom to crown an arch of Victory with such a group, thus combining the forces of architecture and sculpture to convey the desired impression.

Coming to modern examples, it is only natural that the man who was perhaps the greatest general, the most striking personality, and the biggest egotist of modern times should use such an obvious means as the great Triumphal Arch to impress the world with his majesty and irresistible power. We may turn, then, to the Triumphal Arch in the Place de Carrousel, Paris, formerly the principal entrance to the Tuileries. Here we see a version of the Arch of Septimus Severus at Rome, erected by Fontaine and Percier in 1805 to the order of the Great Emperor, who caused the four famous horses from St. Mark's, Venice, to be placed upon the top, the whole work being richly carved beneath, and statues placed upon the free columns. In 1815 the Allies, personally superintended by the Duke of Wellington, returned the horses to their former owners, and a quadriga designed by Bosio was put in their place. This is comparatively tame in design, but groups well with the arch. The horses have very similar action on each side of the centre line, and are attended by winged figures, giving great width to the base of the composition. The centre figure hardly possesses that commanding attitude necessary to complete the whole in a satisfactory manner, and the absence of reins and accessories is a noticeable defect.

In Berlin we find the quadriga upon the Brandenburg Gate, in the Unter den Linden, at the end of an avenue a mile in length. This group was designed by Herr C. G. Langhaus in 1789–93, the horses being somewhat reminiscent of those of St. Mark's, Venice. In 1806, when Napoleon passed beneath the gate as conqueror of Prussia, he ordered its removal to Paris, but after his downfall the Prussians brought it back with shouts of rejoicing, and restored the Goddess of Victory to her throne on the gateway, naming the square "The Place of Paris" (Pariser Platz). But in addition to this example of the early nineteenth century Berlin has now two new quadrigas upon the monument to the Kaiser Wilhelm I. Many will remember the controversy upon the site and the structure, and the expenditure of public money entailed; how the scheme started as a great national expression of admiration for a dead monarch, and how, after an open competition, the Kaiser set aside the awards of the assessors and appointed his own architect and sculptor, Herr Halmhuber being the architect and Herr Reinhold Begas the sculptor. The foundation-stone was laid in 1895, and the monument completed in 1906. These two quadrigas represent North and South Germany respectively. They are much more successful than most, and the figures in the chariots holding fine standards are particularly worthy of admiration.



Photo: "Architectural Review"

QUADRIGA ON THE WELLINGTON ARCH, CONSTITUTION HILL, LONDON: SIDE VIEW
CAPTAIN ADRIAN JONES, SCULPTOR

Another modern example is found on the Houses of Parliament at Vienna, which are crowned by four groups designed by Herr V. Pilz, and cast in bronze by Herr Ch. Turbain about 1880. These are good groups skilfully placed, and stand upon a well-designed base, amply blocked up—which is highly necessary in most cases to produce a good effect. It may be remarked that in this case the flanks of the groups are presented to the main front.

One more modern example may be mentioned, the Soldiers and Sailors Monument, Brooklyn, New York, of which Mr. John H. Duncan was the architect, and Mr. Frederick W. Macmonnies the sculptor. In addition to the usual four horses and figure of Victory in the chariot, this group includes two supporting figures holding the bridles of the outer horses and blowing trumpets. This composition, of course, spreads the base considerably, but causes the design to appear somewhat scattered, too much light coming through between the component parts of the group and destroying the cohesion of the whole.

With regard to Captain Adrian Jones's group on the Wellington Arch the opinion may be expressed that, while the setting of the four horses is effective and the modelling vigorous, the central figure of the Angel of Peace in her chariot makes the group far too high and pointed. This is especially noticeable when approaching the arch along Constitution Hill. The total height of the group is 32 ft., the width being 36 ft. The total weight is 40 tons, to carry which it was necessary to introduce some girders into the top of the arch. The horses are double life-size and weigh six tons each. The work was cast in bronze at the foundry of Mr. A. B. Burton, at Thames Ditton.



QUADRIGA ON THE WELLINGTON ARCH, CONSTITUTION HILL, LONDON
CAPTAIN ADRIAN JONES, SCULPTOR

MODERN PRACTICE IN THE RESTORATION OF OLD BUILDINGS

BY FRANCIS FOX, M.INST.C.E.

IN dealing with this subject of the restoration of old buildings the first requirement is common sense, after which the problem divides itself into two branches —the first in which the decay of the stone or brick is caused by the damaging influences of weather, the second in which the injury is caused by the subsidence of foundations.

As regards the first, it is more a question for a chemist than for an engineer or an architect, and therefore in this article I do not propose to deal with it, beyond expressing the opinion that if anything can be done to reduce the porosity of the walls it is a very important matter. In most cases where such injury has occurred it has been due to the masonry absorbing moisture from rain or snow, which moisture, when followed by frost, has become congealed and, by expansion, has ruptured and burst the stone. In other cases it has been due to acid in the air, from which protection can alone be secured by some chemical application.

When we come to the question of injury from decaying or subsiding foundations we are at once called upon to suggest remedies which experience has shown can be applied with success. In this division of the subject we could with advantage adopt the practice that obtains in America, where the custom is to appoint an engineer and an architect to work together in the design and carrying out of the restoration of any important building. It would be as unwise for an engineer to undertake an æsthetic design as it would be for an architect to undertake difficult foundations or the scientific design of steelwork, these being two distinct branches of construction, each of which requires an expert; hence the advantage of architect and engineer collaborating.

It will be best to cite a few instances of injuries that have occurred to well-known buildings, and to investigate, if possible, the cause.

The remarkable effects produced upon the temples of Egypt by lightning, and even in a greater degree by the expansion of the granite and syenite blocks of stone and statues under the action of the heat of the Egyptian sun, followed at night by severe cold, and even frost, can well be understood.

The fall of the Campanile of St. Mark's at Venice came as a great surprise to most people; but I wrote a letter to a friend some twenty years ago, and pointed out that unless precautions were adopted it would fall within ten years, and unfortunately the prophecy was fulfilled to the letter. This tower was under the care of a leading and most capable and reliable Italian engineer, who had charge of all the ancient buildings of Italy; hence it was from a fear of its being considered as interference that no communication was addressed to him. When the accident took place it was the general opinion that it was due to the decay or subsidence of the timber foundation, but on investigation it was discovered that the piles of oak and fir were as sound and good as on the day on which they were driven in—more than a thousand years ago; and not only were they left in to support the new tower, but the four bottom courses of the old masonry were left untouched and intact, and are to-day carrying the load.

The tower was split from top to bottom, probably by lightning, many years ago, and iron bars and ties were added to hold it together. Unfortunately the mortar in the joints of the brickwork had in the thousand years lost its adhesive qualities, and had reverted very much to its original form of sand. This process was accelerated by the presence of certain lavatories, the drainage of which was imperfect. Had the Greathead grouting machine been carefully and systematically applied, and the brickwork saturated with proper cement, the tower would have stood for another thousand years, and at the expense of an outlay of a few hundreds of pounds.

The grouting machine, originally invented by the late Mr. Greathead for use in the electric tube railways of London, consists of an iron receiver or reservoir, into which, by means of pumps, air can be forced under any pressure up to 100 lb. to the inch. This receiver is connected by a flexible tube to another portion of the apparatus called the "grouting pan," which is, in fact, a churn furnished with a handle and spindle to which are attached arms or beaters. The proper proportions of cement and water, and in certain cases sand, are then placed inside, the lid is screwed down, and the contents are churned up into the consistency of cream. This is now ready to be blown into the crack, the mouth of which on either side of the wall has meanwhile been clayed up to prevent the grout from escaping. The compressed air is then admitted to the grouting pan, and so soon as the necessary valve is opened the contents are discharged into the wall.

Recognising the great utility and value of the machine, I decided to apply it to the saving of old buildings, and thus, having at command an apparatus by which cement can be blown right into the heart of any structure, whereby all the

loose particles of stone and the opposite sides of the crack can be agglutinated together, the power of repairing injured buildings without being compelled to pull them down is secured.

The expense of grouting is very small, and does not generally amount to one-fifteenth or even one-twentieth of the cost of pulling down and rebuilding.

From the æsthetic point of view the employment of this valuable apparatus is most important, by reason of the fact that the appearance of a structure is not affected, not a stone has to be altered, and even the very moss can be left untouched.

In order to save an old building which has been seriously cracked, the sequence of operations, after ascertaining whatever facts and history are obtainable, is as follows: The grouting machine should be used from the very commencement; by its aid the accumulated dust in the chinks and cracks in the masonry is blown away. Water is then forced in to wash the masonry, and also to moisten it in preparation for the cement; finally the mixture of cement, sand, and water is blown in until every crevice is filled up. When this operation is completed the walls are rendered monolithic, and the danger of having to excavate beneath a disintegrated wall, every stone in which is loose and liable to fall, is obviated.

A pit should then be carefully excavated adjacent to the injured wall, and, after being properly timbered to prevent any movement in the subsoil, an examination should be made of the foundation and of the material upon which it stands. The treatment of the foundations must depend upon what is required in each individual case, and it is therefore impossible to prescribe in any general terms what should be done. In many instances it has been found that the structure rests upon a raft of timber. In both the instances of Winchester Cathedral and Holy Trinity Church, Hull, the timber, consisting of whole trees of oak and beech, was in a remarkable degree sound and good, so much so that furniture has been made from it, although the wood in the former case has been underground for 840 years. Therefore other causes had to be discovered to account for the injury. At Winchester this was due to the ancient builders having unwittingly chosen a site beneath which was a thick deposit of peat and silt. Fortunately there existed beneath the silt a fine solid deposit of gravel, and the problem was how to found the old cathedral upon this bed.

It could not be done by ordinary excavation aided by pumping, as this would pump the building down to destruction; it was therefore decided, after much anxious thought, to invoke the aid of the diver, and thus to remove the peat and silt without having recourse to a pump. This work has been executed in a most able and efficient manner by a single diver, Mr. Walker, from Messrs. Siebe & Gorman; and although I have been very frequently under water in pitch darkness during the operations to examine the work, I found that nothing could exceed the excellent manner in which this difficult operation was carried out. When it is remembered that all the work is done in the dark, and by feeling, the result is all the more remarkable.

A certain church in the Midlands was in a serious condition. There were three large cracks in the chancel wall, the tower was fissured from top to bottom, the porch and vestry had both broken away from and had left the main building. As the parish was too poor to raise any large sum, a local builder had been called in, and had commenced by sinking three pits under the chancel wall. Heavy rain came on during the operations, and the men left the work, with the result that the sides of the excavation began to fall in. Had not I fortunately visited the site that same day the probability is that the underpinning of the chancel wall would have ended in a collapse. Measures were, however, at once hurriedly taken to fill in the excavation again so as to prevent further injury. A grouting machine was sent for, and all the walls and cracks were filled in so successfully that by thus distributing the load over the whole foundation underpinning was rendered unnecessary, and the church was saved and completed for £70.

The Saxon Church of Corhampton, the Saxon tower of St. Mary Bishop Hill (junior) in York, and the ancient towers and walls of Chester, were all seriously cracked, but were repaired successfully with the aid of the grouting machine.

The charming bridges over the river at Grange on Derwentwater were in jeopardy to such an extent that when any vehicle passed over them the stones could be heard to move, and small pieces of stone and mortar trickled down in the interior. They were, however, subjected to treatment by the same machine, with this admirable result, that although the old appearance of the masonry was unaffected, not a stone being removed, the bridges are to-day monolithic and can be traversed by the heaviest traction engines. A similar effort is being made to save the picturesque bridge at Portinscale, and if only the County Council would consent to the work being undertaken the structure could at a fraction of the cost of a new bridge be made not only sufficient for the requirements of modern traffic, but durable for the next 500 years.

The "Auld Brig o' Ayr" has been saved and made good for centuries to come by similar operations.

Within the last few weeks a water-tower near Manchester, 90 ft. in height, has been secured by the application of this system, and at a cost trifling in comparison with what it would otherwise have been. The walls were 2 ft. in thickness, the inside consisting of loose rubble showing signs of cracking. With a mixture of two of cement to one of sand, and with water, the material was forced in under a pressure of 25 lb. to the inch, to a height of 25 ft. above the machine.

It will be in the recollection of readers that some years ago the central tower of Peterborough Cathedral, in consequence of the inferior work found in the interior of the four great piers, was considered to be in danger, and was therefore pulled down to the foundations and rebuilt at a very great expense. Had the grouting machine then existed it could have been applied with success and the tower saved for a few hundred pounds.

Recently similar fears were expressed as to the safety of the great Bell Harry Tower of Canterbury Cathedral, but by the judicious application of the machine large quantities of cement were injected into the masonry, by which process the piers were rendered monolithic and safe.

The same process has been applied to the buildings in Constantinople and Venice, and to the temples in Egypt; but one of the most successful results was the case of Telford's fine bridge over the River Dee at Chester. This is the largest masonry arch in Great Britain, being 200 ft. span. The rings of the land arch were badly cracked and the wing walls fissured for their whole height.

In a large building in Kent the walls showed a tendency to move out of the vertical, and on examination it was found that they were of composite construction. The outside consisted of coursed masonry only a few inches on the bed, the inside face was brickwork, whilst the hearting of the wall was rough rubble and rubbish, which adhered neither to the stone nor to the brick. It was feared that all the walls would have to be rebuilt, involving many thousands of pounds; but by forcing cement in as described these three vertical components of the wall were agglutinated and cemented together with the most satisfactory results, the only work being the drilling of the necessary holes to admit the introduction of the nozzle of the hose and the cost and labour of forcing in the cement.

After many years of experience the conclusion has been arrived at that in the hands of capable and careful men no method for saving old buildings is to be compared with that of the grouting machine, bonding stones being provided on the face of the walls across the cracks.

THE "GHOST" OF SIR CHRISTOPHER WREN

BY P. H. DITCHFIELD

EPITAPHS never lie! All the consummate virtues of the deceased they record with the utmost fidelity in the simplest language and with no grandiloquent expressions. "Where are all the bad people buried?" asked a little child after reading these beautiful descriptions of the piety, the generosity, the Christian graces and perfections which shone forth so conspicuously in the characters of those to whose memories these monuments were raised. The accuracy of epitaphs can always be trusted, at least we fain would hope. But there is an inscription on a memorial tablet at Eversley Church, in Hampshire, that makes us open our eyes. We have always understood that there was such a person as Sir Christopher Wren, and that he was the architect of St. Paul's Cathedral in the City of London, and that on his grave in the great church that he reared was an inscription—

SI MONUMENTUM REQUIRIS, CIRCUMSPICE.

We have always understood that when the Great Fire swept away a large portion of old London, with its numerous churches, it was the genius and architectural skill of Sir Christopher Wren which reared the wonderful masterpieces of a new-born ecclesiastical art that, in spite of the attacks of the iconoclasm of modern utilitarian zeal, still adorn the city. We were under the impression that Greenwich Hospital was the creation of his skill, and that Westminster Abbey owed something to him and to his pupil Hawksmoor.

But after the careful study of the inscription in Eversley Church we must conclude that our impressions are all wrong. Sir Christopher Wren did not achieve all these architectural triumphs. The real architect was Mr. John James, the son of John James, Rector of Stratfield Turgis. To tell the truth, we had never heard of him before, which shows our amazing ignorance, an ignorance which we venture to say is shared with many of our readers. But there it is—"Architect of the churches of St. Paul London, St. Peter Westminster, fifty new churches, and the Royal Hospital for Seamen at Greenwich." There can be no dispute about it. But before the record of all these mighty achievements it is recorded that he built "the house called Warbrook in this parish" of Eversley. There it stands to-day as witness of the truth of the epitaph. It is a very charming Queen Anne style of house, the residence of Lady Glass, and very well known to us, set in a lovely old-world garden. John James says on his memorial that he built it, and we believe him;

and if that be so, we must believe all else that he claims to be true—that he was the real architect of the famous buildings we have mentioned. The only conclusion we can arrive at is that Sir Christopher Wren was a solar myth, or that his real name was John James, and that he assumed the name of Wren as a *nom de guerre*. The memorial tablet is stowed away in a dark corner at the west end of the nave of the church, and is rather difficult to decipher. This may account for the fact that its existence is apparently unknown, and that not even Charles Kingsley, who wrote so much about Eversley and its neighbourhood, ever condescended to tell the world of the amazing genius whose ashes repose in the church he loved so dearly. We would not detract from his greatness by venturing to suggest that John James was a mere clerk of the works, a poor subordinate of Sir Christopher Wren. His was the genius that inspired Wren, who somehow contrived to gain all the credit of his grand conceptions.

We append a verbatim copy of the epitaph, and will leave it for our readers to arrive at their own conclusion. However, it is with some satisfaction that we have rescued from obscurity the reputation of a great man and exposed the falseness of the claims of a greater name. Epitaphs cannot lie!

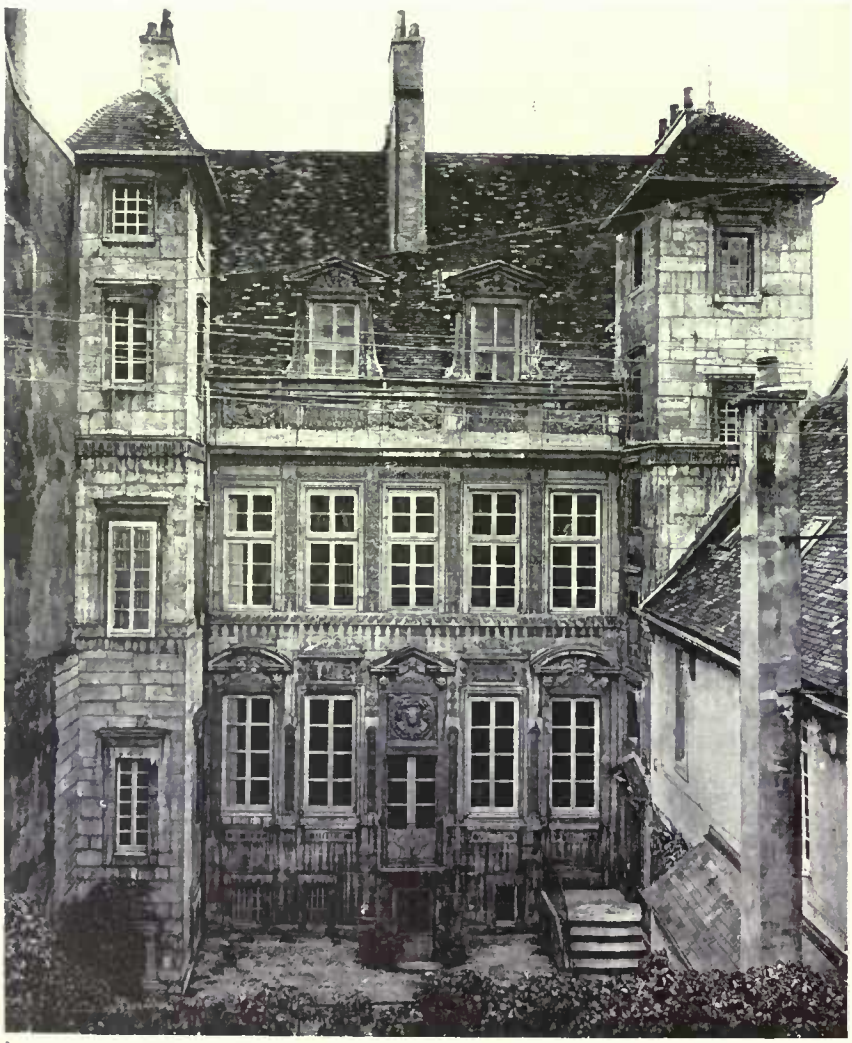
INSCRIPTION ON MEMORIAL TABLET TO JOHN JAMES (EVERSLEY CHURCH).

In a vault on y^e^ west side of y^e^ Churchyard lie deposited y^e^ relics of John James of this parish with those of his son & first wife Hannah James. The said John James built the house called Warbrook in this Parish anno 1724, was the son of y^e^ Rev. Mr. John James Rector of Stratfield Turgis in this county & was Architect to the Churches of S^t^ Paul London, S^t^ Peter Westminster, y^e^ fifty new Churches & y^e^ Royal Hospital for Seamen at Greenwich.

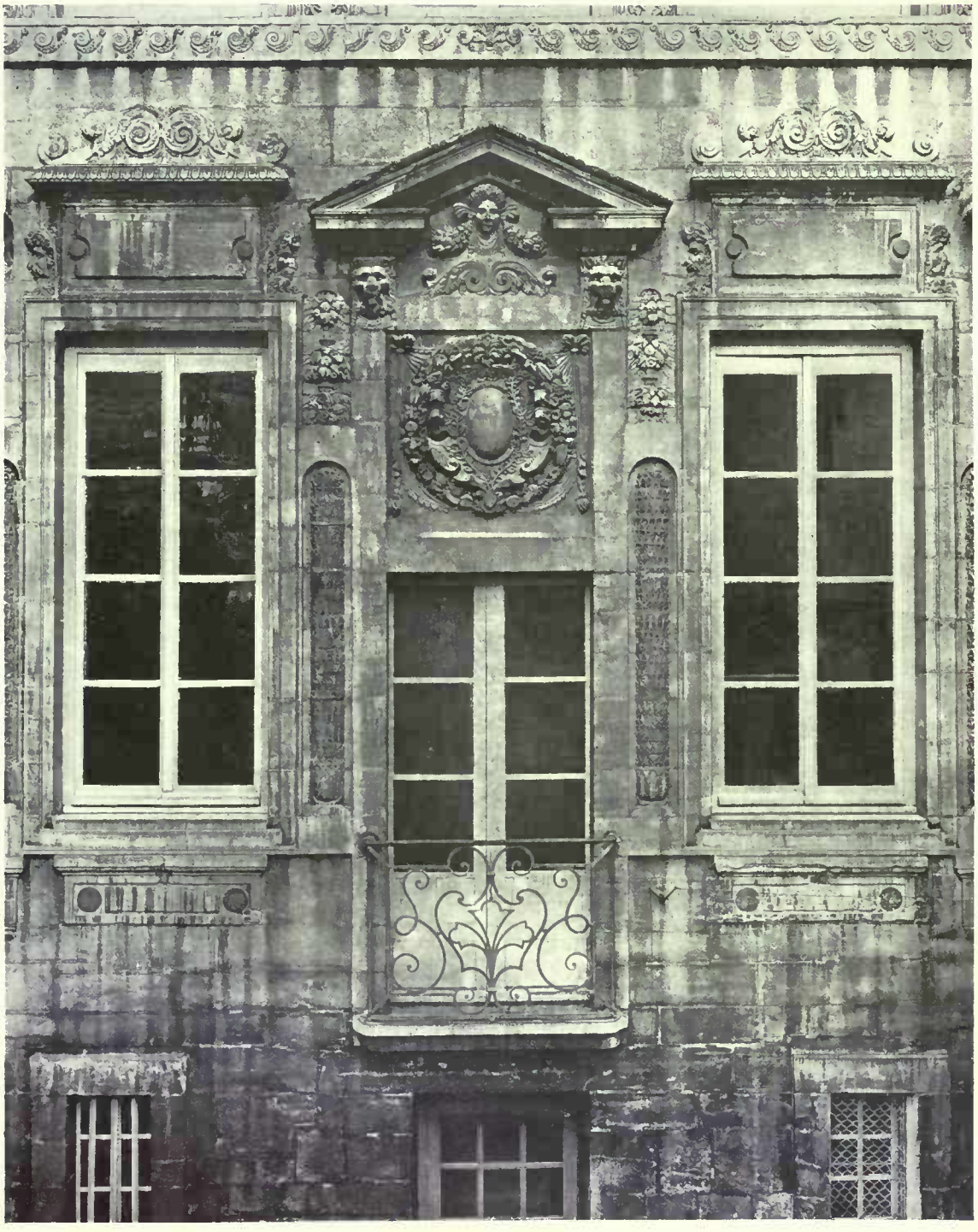
He died y^e^ 15^th^ of May 1746, aetat 74.

OLD DIJON

DIJON is a town which is chiefly remembered as a stopping-place in a weary railway journey. Its wealth of old houses, of great architectural interest, is never suspected. Nevertheless, the examples it affords of fine buildings of the Renaissance period is astonishing. As an instance the Hôtel Fyot de Mimeure may be cited. It is shown by the three photographs here reproduced. The date of its erection we do not know, having failed to find any trace of it in several works we have consulted, but it appears to be rather late. Whatever the date, however, it is a building that charms the eye by its proportions and grace. Of Dijon itself we may note that it is the chief town of the Côte-d'Or, and was formerly capital of the province of Burgundy. Its streets are long and well built, and there are fifteen squares. Among the more noteworthy of the public buildings are the Cathedral of St. Bénigne, in the Gothic style of the thirteenth century; the church of Notre Dame, built in 1331–1445; the church of St. Michel, of the sixteenth century; the general hospital; the castle, begun in 1478 by Louis XI, and finished in 1512 by Louis XII; and the old Palace of the Dukes of Burgundy, or Hôtel de Ville, rebuilt about the beginning of the eighteenth century, and now containing an art collection, the archives, and a museum of natural history.



HÔTEL FYOT DE MIMEURE, DIJON



HÔTEL FYOT DE MIMEURE, DIJON: DETAIL OF FAÇADE



HÔTEL FYOT DE MIMEURE, DIJON: ANGLE OF FAÇADE

THE COMMITTEE FOR THE SURVEY OF THE MEMORIALS OF GREATER LONDON

FROM time to time I have received letters from readers of THE ARCHITECTURAL REVIEW in England and abroad asking for particulars of the work of the Survey Committee, and inquiring whether any publications are issued. It is obvious that in the ordinary course of these brief notes on various aspects of our work it is impossible to recapitulate each month the exact scope of the Society and its methods. On this occasion, however, when the third volume of the "Survey of London" has just been published, it may be well to glance at those general points which we usually take for granted.

The Committee was formed in 1894 for the purpose of collecting records of buildings and other objects in and near London which, by their age, historic and æsthetic interest, or other such qualification, were considered as worthily contributing to local history. The first members were a group of artists, many of them architects, who, by the apathy of the public in regard to the destruction of these memorials, were driven to form a collection of records and to educate opinion generally upon the subject. There was a further desire to start the publication of what should become a monumental work on the topography of London, and the presence of men like William Morris among the original Committee ensured that the volumes composing the work should be a notable exposition of the practical art of book-making and book-producing, and should form the model for any publications of a similar nature that might be undertaken elsewhere.

On the whole, during the sixteen years of its existence, the Committee has, we think, achieved a not insignificant part of the task it set itself, although it has had an uphill fight. It was decided to prepare two different sets of publications—first, the volumes dealing with all the objects of interest, arranged in parishes, which should constitute the main part of the Survey; and, second, monographs on specially interesting buildings which seemed to call for more exhaustive treatment, from the historical and archæological point of view, than would be found practicable in the ordinary series. Of this last-named group the Committee has issued some eight volumes in quarto, completely illustrated by drawings, photographs, and prints. They deal respectively with the churches of St. Mary, Stratford-by-Bow, and St. Dunstan, Stepney; and with Crosby Hall (fifteenth century); Brook House, Hackney; Bromley Palace; Sandford Manor House (early seventeenth century); Trinity Almshouses, Mile End, and The Great House, Leyton (late seventeenth century). In each case a complete architectural and historical record has been attempted, and since they were produced by the Essex House Press or (in the later volumes) were a close imitation of that press in all the details of type and setting, they have been much sought after, and in one or two cases are already out of print.

The other group of publications, the main work which the members of the Committee have made it their chief object to initiate, and to continue as long as they could secure the requisite support, requires a large amount of organisation, and therefore takes more time to produce. It was always the desire of the Committee to persuade a public body to take up this side of the work, which should properly become an official account of London, and representations were made to the London County Council when the materials dealing with the Parish of Bromley-by-Bow were ready. They were so far successful that the Council printed this the first volume of the "Survey of London," but no permanent arrangement was reached. The Committee had therefore to print and publish the second volume without outside assistance, and this volume, the second of the series, dealing with a part of the Parish of Chelsea, was issued in 1909. Since then, however, as the result of further negotiations, a definite agreement has been entered into with the London County Council, and the third volume of the "Survey," dealing with that part of the Parish of St. Giles-in-the-Fields which embraces Lincoln's Inn Fields, has been completed and was published last month. This important work is now therefore well under way, and the second volume of Chelsea (the fourth of the Survey) is to be ready before the end of this year.

Such are the main lines of the work of our Committee, and if anyone doubts the value of these records it is only necessary for them to visit the parishes already described, where it will be found how large a number of the objects recorded are already destroyed and even forgotten. The inevitable changes that the active commercial life of London unfortunately demands are robbing us rapidly of the most valuable historical evidences. There are many powerful organisations which attempt to stem the tide of this destruction, but where they are unsuccessful it is of the utmost importance that proper records should be made and preserved. The Survey Committee, with the valuable aid of the London County Council, seeks to perform this duty, which, if it is done at all, requires the immediate action of its members and the help of all who approve and are interested in these efforts.

WALTER H. GODFREY.

HERBACEOUS BORDERS

BY WYNDHAM FITZHERBERT

FOR many years during the last century perennials were almost entirely banished from our gardens, their places being taken by tender bedding plants, which needed the protection of glass during the winter and made no display in the open until midsummer was past, after which time they provided flat surfaces of bright colour, mostly in geometrical patterns, for some three months, before being finally removed from the beds and wintered under glass. When things were at their worst, however, there set in a reaction, chiefly due to the efforts of Mr. William Robinson, author of "The English Flower Garden," and little by little the value of beautiful hardy plants that required no glass protection during the winter, but when once rooted in the soil increased in loveliness from year to year, began to be recognised. By slow degrees—for nurserymen, finding that there was no demand for perennials, had almost ceased to cultivate them, and had scarcely any in stock—the old hardy plants resumed their rightful position in the garden, and as they increased in favour their ranks were augmented year by year by the introduction of numerous handsome hardy perennials from foreign climes, until at the present time, with many hundreds of species and varieties at our disposal, the question is not so much what to use as what to dispense with; but nowadays, when almost every garden, large or small, has its herbaceous border, the supply of hardy plants is fully equalled by the demand.

At a certain time, not so many years ago, few were the gardens, except those in the occupation of cottagers, that were not affected by the undesirable innovation of the bedding plant, though even at the time when the bedding craze was at its height there were, here and there, examples to be found, attached in all probability to some old manor-house or grange, where the restful reign of the old-fashioned favourites had continued unbroken by the incursion of the more showy invaders. The term "herbaceous border," although it has been severely criticised as being an infelicitous title, probably serves better than any other to denote the nature of the majority of the occupants of such a bed, for these are mainly composed of plants that die down during a certain portion of the year and, after a period of rest, throw up fresh foliage and flower-stems in the spring.

One of the first questions asked by the amateur who contemplates the addition of a herbaceous border to his or her garden is "What shall I plant to have the bed gay during spring, summer, and autumn?" and therefore it may be as well to admit that at no time will the whole border throughout its length and breadth be a blaze of colour, since the extent and disposition of its tints change with the changing months, as the varied breadths of flowers break into blossom or lose their effectiveness, and thus provide a picture infinitely more beautiful to the artistic eye than is afforded by the level and wearying sameness of bedding plants.



As has been said, at no season of the year will the well-arranged herbaceous border be full of colour along its whole length, for this would result in its being devoid of interest at other times. If a border is entirely filled with spring-flowering plants there will be no summer display, and if it be a sheet of bright colour in June there will probably be a lamentable falling off in August. Restraint is therefore necessary, and an endeavour should be made to furnish the border so that it may always contain a certain proportion of beautiful flowering plants from spring until autumn; but this cannot be done without considerable circumspection. Every border should contain plants that bloom in the spring, summer, and autumn, so that it may remain ornamental through the three seasons; but if it be devoted to plants that flower at only one of these periods it will be bare of colour for the rest of the year.

A mixed border, if carefully prepared and laid out with a due regard to the natural aspect which it should present, constitutes one of the most decorative features of the flower garden. Many pleasaunces depend in no small degree for their beauty on herbaceous borders in which perennials bloom year after year in ever-increasing freedom. Great care should be taken that a good foundation is laid. A general impression prevails that hardy plants, of which section the occupants of the border should mainly consist, will grow anywhere and are absolutely indifferent to the depth and condition of the soil in which they are planted. This is naturally a misconception, but unhappily in numerous gardens the plants show, by their lack of vigour, that their requirements have been insufficiently provided for. In some borders the soil is too shallow, and in hot summer weather the roots of the plants are parched. In others the ground lies too low, the soil is heavy and badly drained, and during continuous winter rains the land becomes sodden with stagnant moisture, and the plants suffer in consequence. Sometimes a hedge of greedy laurel or hungry privet runs the whole length of the border, and robs, with its all-pervading root-fibres, the sustenance that should be reserved for the herbaceous plants alone. The ideal border should be deep, a depth of 3 ft. being none too much where such plants as pæonies are grown, for these, when in robust health, often send their roots down fully that distance. Besides being deep the soil should be well enriched, for a good start is half the battle with hardy plants. When they grow away well from the first their subsequent vigour for a considerable time is assured, provided they receive ordinary attention. As regards soil, sound, fibrous loam cannot be improved upon. If this can be procured there is no need to seek further. Where, however, such soil is unobtainable the best must be made of that which is nearer at hand. Light soil should be well mixed with pulverised clay, peat, and leaf-mould, and cow-manure, which is of cool nature, should be used for enriching it. Heavy soil, on the other hand, requires to be lightened and should have a liberal admixture of road grit, coarse sand, burnt earth and old mortar rubble incorporated with it to render it porous, while stable manure, being lighter and warmer than cow-manure, should be employed as a fertiliser. In making the border the lower half should have plenty of fresh manure added to it, while the upper half, with which the roots will first come into contact, should be mixed with well-rotted manure, as the rootlets will be able to utilise this at once, and by the time they gain access to the fresh manure in the lower half that will have become mellowed by long contact with the earth. In a border richly stored with food, the plants will grow vigorously and attain their fullest development, while they will retain their strength unimpaired until their increasing dimensions render division necessary, when the border may be partially or entirely remade.

Mulchings are useful, light coatings that do not become sodden and tend to preserve the warmth in the soil if applied during the autumn, but in heavy ground a thick mulch will lower the temperature of the ground considerably in the winter months by preventing the sun from imparting warmth to it. In the spring and summer mulches are especially valuable, and help to keep the surface moist even in the driest weather, so that root-action can progress unchecked.

Early summer is perhaps the season of the year when the mixed border attains its greatest loveliness. On one hand a long array of Flag Irises in full blossom stretches away into the distance, while in the broad border upon the opposite side of the path Delphiniums, Rockets, and other flowering subjects of varying heights present a charming example of informal grouping. The dwarf plants veiling the verge of the path with spreading cushions of bloom and foliage show the proper way of treating the edges of walks.

Compare this wavering line of lowly flowers—here encroaching over the gravel of the pathway, here showing a glimpse of the edging stone of the border—with a rigid row of glazed tiles and the almost equally stiff bordering line of clipped box. Edgings are best made of rough country stone, immediately behind which dwarf-growing subjects with a spreading habit should be planted, when they will quickly hide the stones from sight. White pinks are excellent for this purpose, as their blue-green foliage is always pleasing to the eye, and when in flower they are snowy with



blossoms whose delightful perfume fills the air. Other good plants for covering edging stones are Iberis, London Pride, Helianthemums, Arabis, Aubrietia, *Arenaria montana*, *Alyssum saxatile*, mossy Saxifrages and low-growing Sedums.

Care should be taken in planting the border to avoid all appearance of formality, since formality is antagonistic to the picturesque. The characteristic of Nature's beauty is unconventionality; but formality is artifice, not art, which "itself is Nature." For this reason planting in lines and patterns should be rigidly discountenanced, and the varied plants should be grouped in informal masses. Here and there groups may be allowed to mingle where they approach one another, the taller-growing subjects of which one section is composed becoming less closely set as they near the confines of their allotted space, and throwing up their lofty flower-spikes at greater intervals as they advance in scattered formation into the ground occupied by the neighbouring dwarfer-habited group. Narrow borders, naturally, do not admit of the same latitude in the disposition of the plants as is afforded by those of greater width; but even in the former the breadth of the groups should not be unduly limited, or the effect of foreshortening, when the border is viewed from the end, will give it the appearance of being planted in lines. For this reason it is better in very narrow borders to allow one group to occupy the entire space from front to back rather than to divide the width between two kinds. The practice of dotting plants singly about the surface of the herbaceous border is one that cannot be too strongly condemned, yet it is one that unfortunately prevails in a vast number of cases. This custom has entailed much undeserved obloquy upon the mixed border, which has in consequence been designated a "confused muddle," but when laid out with an artistic sense of the rightful values of colour and form no such stigma can attach to it.

Delphiniums are showy back-row plants, and Hollyhocks, where these are not troubled with the disease, have a fine effect when grouped, the single yellow *Althæa ficifolia* being a pretty species. Lupines, Galega, *Bocconia cordata*, *Spiræa aruncus* and *S. palmata*, Oriental Poppies and tall Irises, with the more vigorous Starworts or Michaelmas Daisies and perennial Sunflowers in the autumn, are valuable perennials for positions towards the back of the border, while many of the Campanulas are attractive plants, among these being *Campanula grandis* and *C. latifolia* with their white forms, *C. persicifolia*, its white and double white varieties as well as the semi-double *C. p. Moerheimi* and Backhouse's fine new variety, while the allied Platycodons, *P. grandiflorum* and *P. Mariesi* and their white forms, are particularly handsome.

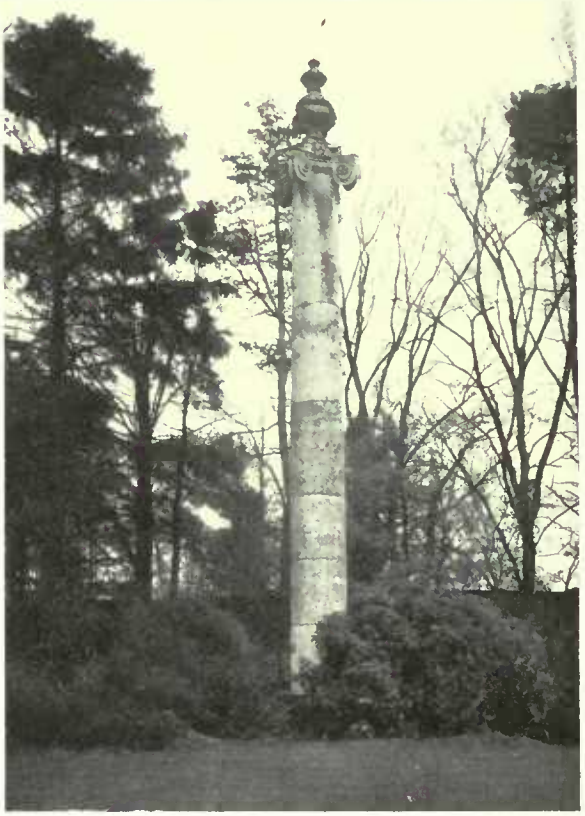
Having briefly touched upon the grouping of the plants destined to fill the border, with regard to their presenting a natural effect, the question of colour-association has to be considered. Plants may be disposed in unconventional groups, and yet the herbaceous border may present anything but an attractive appearance, owing to the fact that no thought has been bestowed upon the arrangement of colour harmonies and contrasts. The border should be a picture both in colour and form. Discordant lines are strictly tabooed on

the artist's canvas, and it is equally important that they should not be allowed to sully the fair beauty of the garden. Harmonies rather than contrasts should, as a rule, be aimed at, though if employed sparingly, as in Nature, effective contrasts add interest to the border. Thus the tall white flower-spikes of the Cape Hyacinth (*Galtonia candicans*) rising from an undergrowth of the deep blue *Salvia patens* is, as an exception to the general rule, distinctly charming, and many other contrasts that might be cited are not only allowable but valuable; but these should be used in moderation and with discretion, or the border will lose that sense of repose that should invest every portion of the garden. Scarlet and rose-pink, the tints respectively of the Oriental Poppy and many of the herbaceous Pæonies, should never be in close proximity; but scarlet and crimson will be found to merge agreeably into orange and yellow, and the latter into straw-colour, cream, ivory-white, and white. The different shades of purple and blue form in themselves quite a colour-gradation, the lighter blue associating through pale yellow with white, while lilac and mauve also harmonise well with soft yellow. The latter colour may also be used in association with pink and rose. In this manner, though discordant colours may be represented in the same border, they may be disposed in such a way, by surrounding them with allied colour-tones, melting by infinite degrees into others that by gentle gradations of hue eventually harmonise with the opposing tints, as to produce a pleasing rather than an offensive effect.

As has been already observed, herbaceous plants do not bloom simultaneously, but succeed each other, and it is therefore requisite that the places of the earlier-flowering subjects should be taken later by others of the same colour, which should be planted in close proximity to them, or the effect of the carefully considered colour-scheme will be marred. The delicate colouring of grey-leaved plants is very valuable in the border, since it enhances the beauty of the flowering subjects that are grouped with them. Of these there is none better than the common lavender, and the same colour is provided by the lavender cotton and the mulleins.

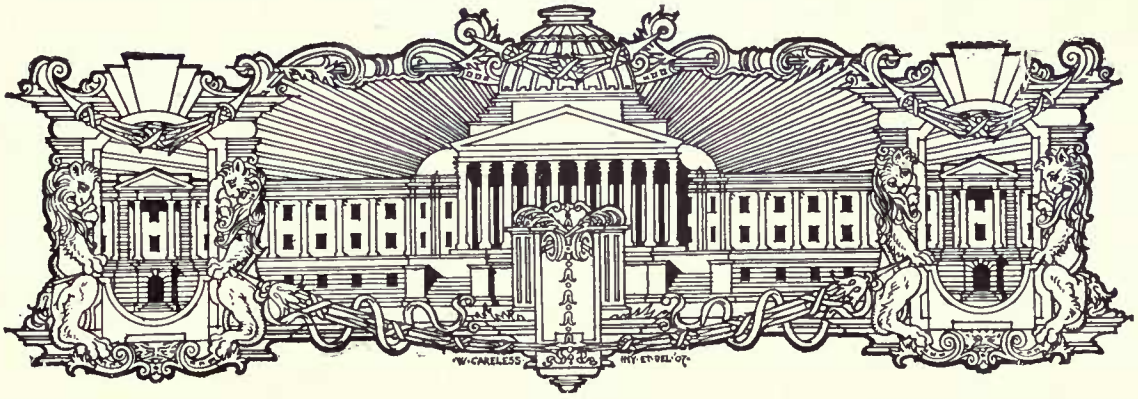
A LONDON RELIC

Besides Temple Bar there are several relics of Old London which have found a home in various parts of the country. The accompanying photograph shows one of the pillars of old Blackfriars Bridge, which now stands sentinel in a garden on the outskirts of Ware. It appears that the grounds



PILLAR FROM OLD BLACKFRIARS BRIDGE
NOW IN A GARDEN NEAR WARE, HERTFORDSHIRE

in which the column is erected were once owned by Robert Mylne, the architect, who made a point of collecting relics of the different structures with which his name was associated; and though a number of these were formerly in existence, the old pillar is about the only one now remaining. With the object of protecting this relic from decay, a special clause is inserted in the lease of the premises, stipulating that the tenant shall keep it free from ivy or other parasitic growth.



RHODESIAN BUILDINGS AND THE CENTRAL COURT

THE illustrations accompanying these notes show certain buildings, lately erected in Rhodesia, in which the central court or atrium has been made a feature of the design. Figs. 1, 2, and 3 show the plan, porch, and atrium respectively of the new Salisbury Club: Figs. 4, 5, and 6 new business premises in Salisbury. The outside of the latter building is finished a cream colour, the panels in the upper part being apricot. The external woodwork is painted bright green, the soffit panels of the eaves to the loggias are picked out in vermilion, and the coat of arms is rendered in heraldic colours and gilt. Figs. 7 and 8 are plans of some small houses lately erected to suit local conditions. Economical planning has enabled two houses to be built on one of the rather highly-priced stands in the town, yet a pleasing feature has been provided in the tiny hall or atrium (Fig. 9) in place of the customary passage through the house.



FIG. 2.—PORCH TO NEW SALISBURY CLUB, RHODESIA
FRANCIS MASEY, F.R.I.B.A., ARCHITECT

No claim to originality is made, for indeed the practice of building round a court was traditional in England until the imported Italian ideas of the Renaissance succeeded in temporarily submerging it—I say temporarily, being convinced that this type of plan is essentially sane, having fallen into neglect more from the modern craze to get as large a building on to as small a piece of land as possible than from any organic defect or climatic disability. With the revival of common sense and with modern hygienic planning, the court-



FIG. 4.—NEW PREMISES FOR SALISBURY BOARD OF EXECUTORS, SALISBURY, RHODESIA
FRANCIS MASEY, F.R.I.B.A., ARCHITECT



FIG. 3.—ATRIUM OF NEW SALISBURY CLUB, SALISBURY, RHODESIA

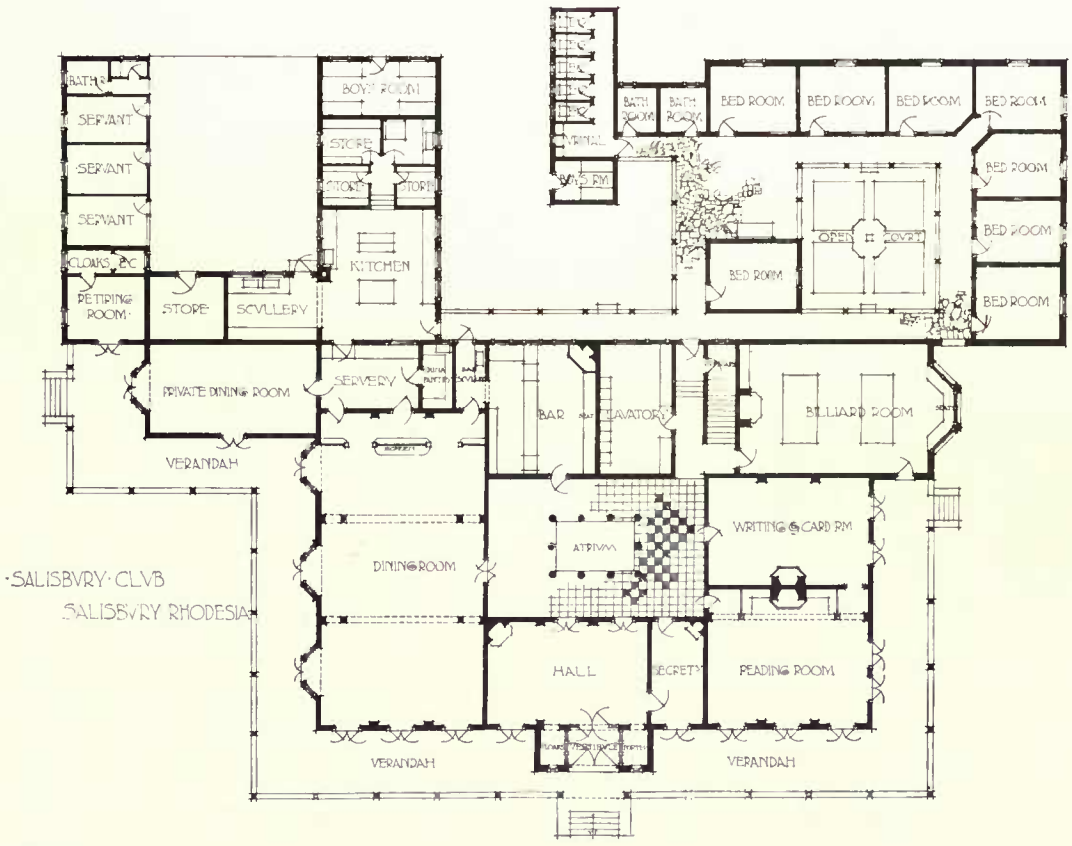


FIG. 1

FRANCIS MASEY, F.R.I.B.A., ARCHITECT



FIG. 9.—ATRIUM TO SMALL HOUSES
SALISBURY, RHODESIA



FIG. 6.—COURTYARD TO NEW PREMISES FOR SALISBURY BOARD OF EXECUTORS, SALISBURY, RHODESIA

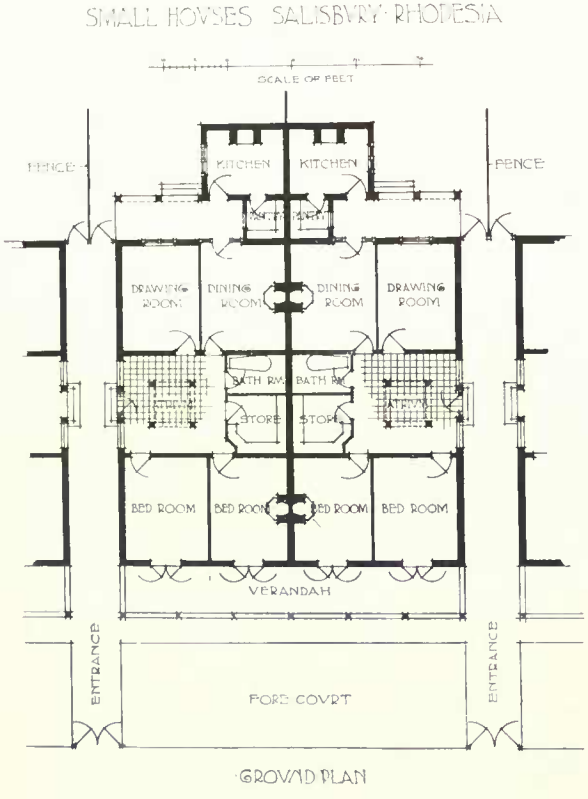


FIG. 7

FRANCIS MASEY, F.R.I.B.A., ARCHITECT

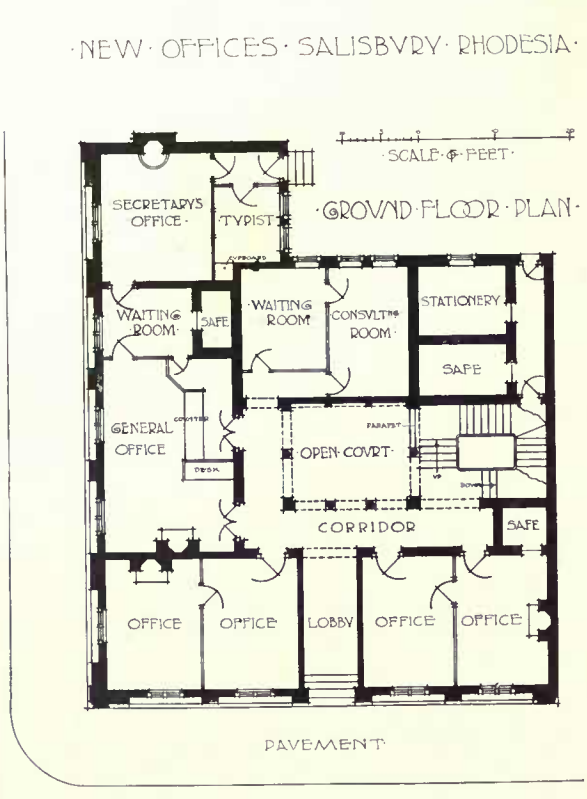


FIG. 5

yard should be rediscovered and restored to its proper place. At the present time most architects in designing buildings apparently look upon a central court as a useful place in which to put the sanitary blocks!

One may reflect how the English architects of the Renaissance, in adapting the imported plan of the Italian mansion with its central *cortile*, converted the latter, to meet Northern tastes, into that grim feature known as a "central hall," lighted only from the top by a dome or skylight—abounding in doors and draughts, whilst obstructing through ventilation to the surrounding rooms—hot in summer and cold in winter. At one blow English tradition of the courtyard and its open-roofed hall was destroyed, and in its place was set up something that was neither one thing nor the other.

In town buildings the borrowed ideas have inevitably had equally unsatisfactory results. One may reflect in walking through the dark London lanes lined with gloomy stone façades bearing superimposed orders, columns and carving, all smoke-begrimed, expressionless, and unbeautiful—little heeded by the hurried passers-by on the pavement below—that, whilst the inspirations for these fronts have been largely borrowed from Southern sources, the central point in the design, the courtyard or loggia, has been ignored. How much more profitably the vast sums wasted upon these dull fronts could have been expended on internal courts, made bright with marble, painting, flowering shrubs, and evergreens—refreshing oases from the close dusty streets and lanes of the great city!

Having designed several buildings with a central court, I can speak as to its advantages with respect to access, economy of corridor, and architectural possibilities. True, the court as designed to suit a Southern climate would not do for a Northern one; but experience suggests that its successful adaptation is a question of proportion and detail rather than of principle. It is surprising to those who have not experimented to find the difference of temperature in enclosed spaces such as these, when completely sheltered from the weather. In the Rhodes Building in Cape Town* where this treatment is adopted, although the court only measures 18 ft. by 12 ft., the height from floor to parapet being 70 ft., the air in the open corridors around is extraordinarily equable—cool and fresh in summer, and pleasantly temperate in winter.

Finally, if the principle of natural cross-ventilation obtained by placing rooms on one side only of an open corridor is sound in the design of modern hospitals, one may conclude that it is equally sound in the design of dwellings for healthy people. It has never been suggested that college life, which necessitates the passing from one building to another in the open air, is unhealthy. The inns of the old days, it will be remembered, were generally constructed around courts with open galleries of communication.

After taking all drawbacks into account, I believe the re-introduction of this feature into modern business premises may be made economically and with substantial gain in health and cheerfulness to the occupants, assuming such details as the size of the court in relation to its height, the width of the surrounding corridors, and the size of the aperture left in the roof, are all wisely adjusted. FRANCIS MASEY.

* See THE ARCHITECTURAL REVIEW, Vol. XIV, p. 131.

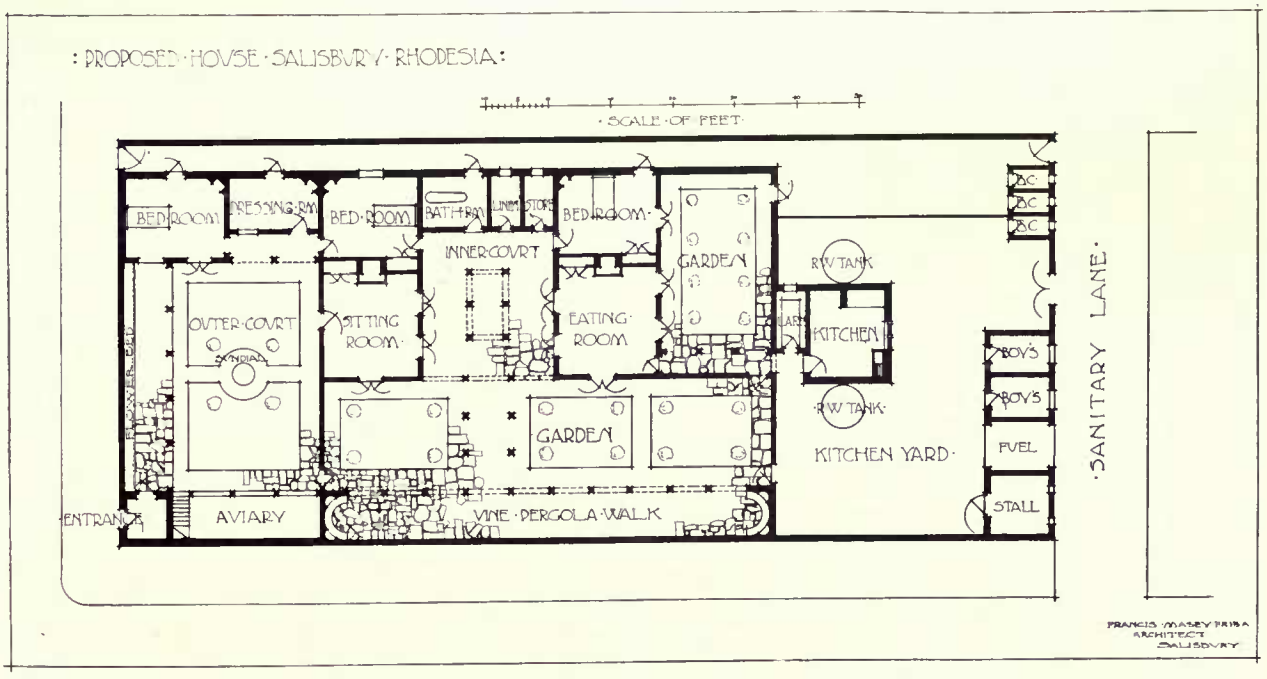


FIG. 8

THE PRACTICAL EXEMPLAR OF ARCHITECTURE—LXIX

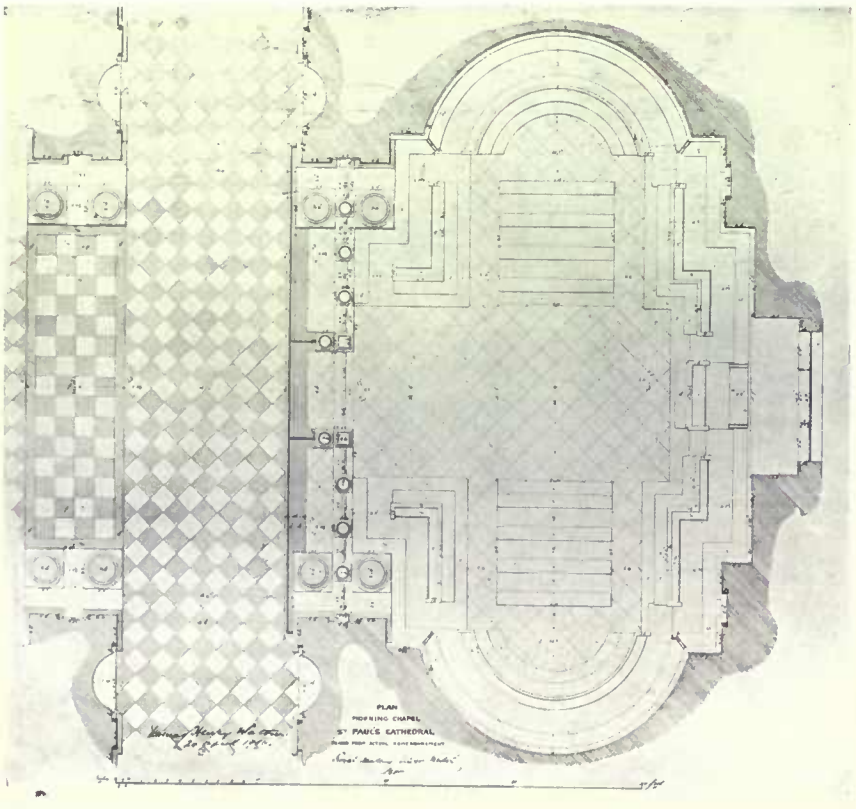
THE accompanying drawings of the Morning Prayer Chapel (or St. Dunstan's, as it is now called) in St. Paul's Cathedral were made by Mr. T. H. Watson so long ago as 1860, and won for him the Silver Medal of the Royal Academy. They now form part of Mr. Phené Spiers's collection of drawings at the Victoria and Albert Museum. As measured drawings they are admirable models for the student to follow. Every detail is fairly delineated, nothing is slighted, and, as a consequence, they form excellent memoranda of what is not the least of the treasures of St. Paul's.

The south chapel was built originally as a consistory court, but is now the official chapel of the Order of SS. Michael and George. St. Dunstan's, the northern chapel, is similar, differing only in its fittings. To accommodate these chapels Wren pushed out the side walls until they almost coincide with the north and south walls of the towers, whose lower portions they hide when seen from the east. This is the only fault that can be found with them. If their part in the composition of the cathedral is unsuccessful when considered from the outside, it is quite otherwise from the inside, for they add immensely to the interest of the interior. The late Mr. Loftie in his account of "Inigo Jones and Christopher Wren" suggested that it was the fact of the Court party insisting on these chapels which was responsible for the rejection of Wren's first and noblest design. Full justice has never been done to this marvellous design, but it has always seemed immeasurably superior to the St. Paul's we know—not only the interior, which would have been a wonder, but also the cliff-like walls of the exterior, with their plain adornments, their noble curves; the simplicity of the idea of the whole culminating in the swelling dome.

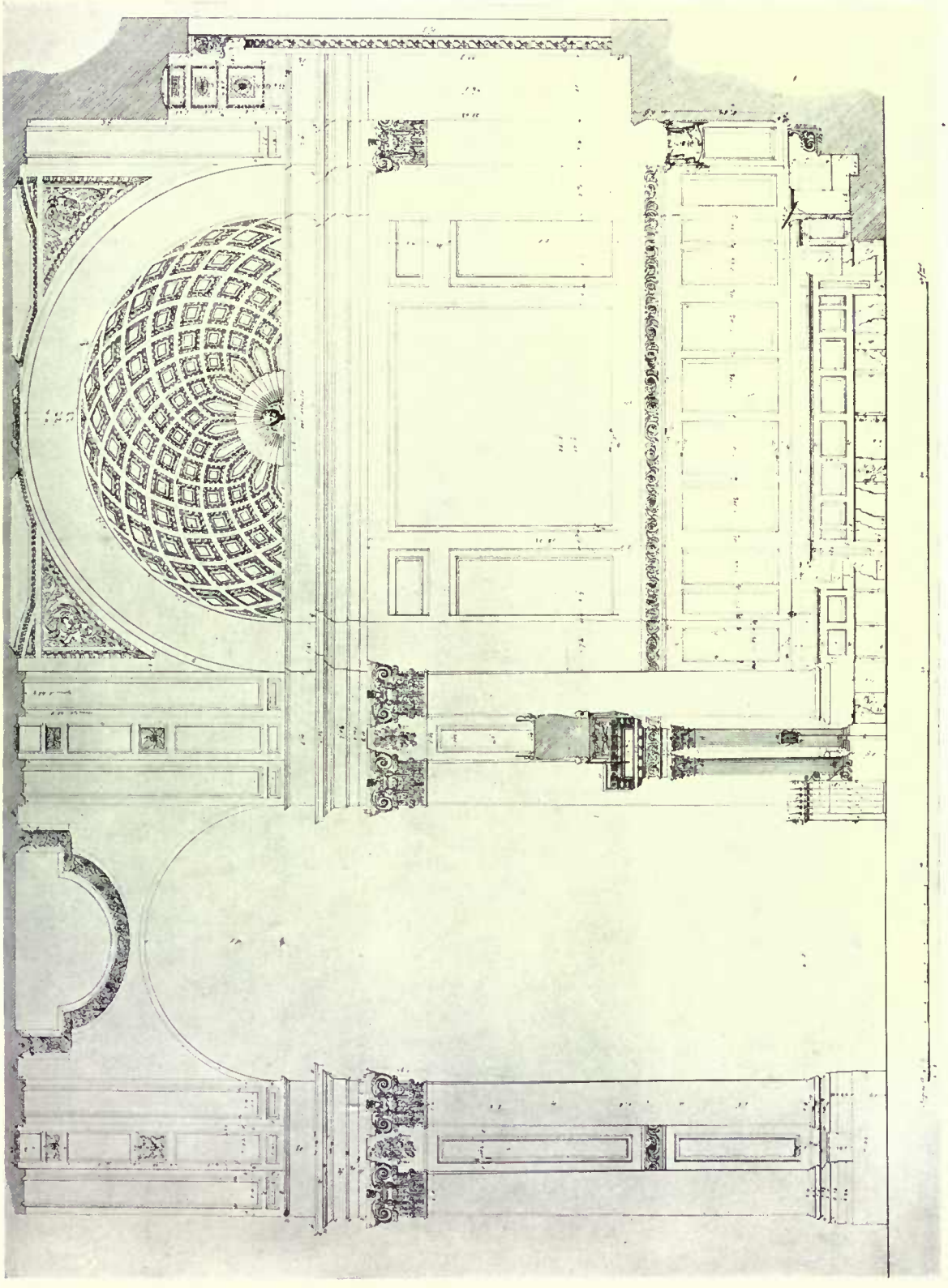
Fortunately, Wren, when he saw the ruin of any hope to give permanence to his design, did not lose heart. He did not spare pains to make his later creation worthy of him.

It has been mentioned above that, internally, the two chapels add much to the interest and variety of the building. The effect of the aisles widening out into them at the west end is extremely fine. Delightful oak screens, dividing them from the church, in their smaller proportions echo the more robust scale of the stone Order, and at the same time set it off.

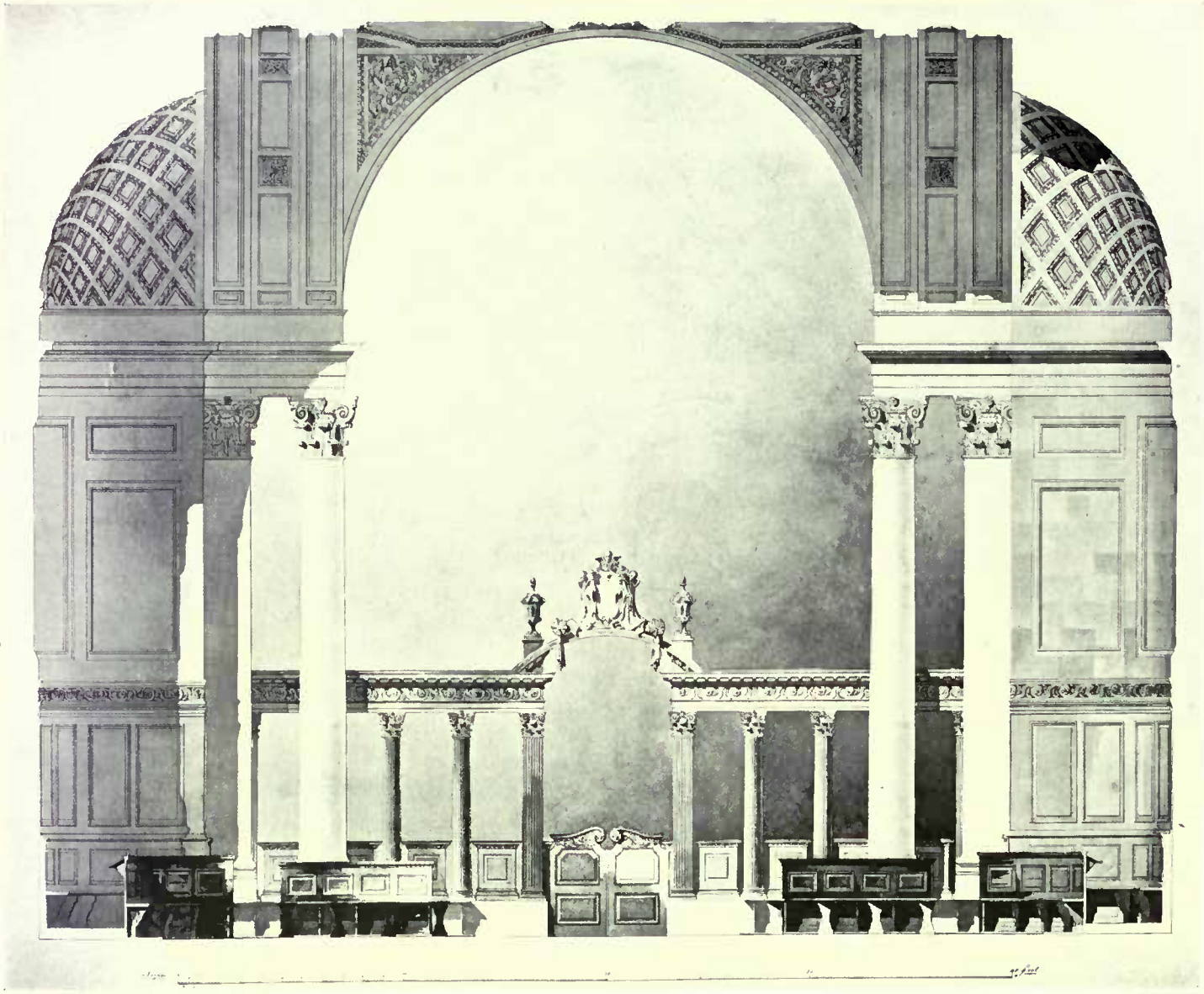
Although Grinling Gibbons seems to have had a lion's share of the carving at St. Paul's, it was not he who carved these screens, but one Jonathan Maine, the carver who made the beautiful perforated brackets of the library. Nothing is more astonishing than the high level maintained by the various craftsmen of this time. It is impossible, for example, to say, "This carving is by Gibbons, that by Bird, these swags by Cibber," and so on. Fuller study, based on actual pay-sheets, may eventually make it possible to give to each his due, but at present this cannot be done. However, Jonathan Maine was a fine carver, for the screens and the brackets are among the best, from an architectural point of view, in the cathedral. It is astonishing how these carvers and other craftsmen of the late-seventeenth century had got hold of the tradition of the Renaissance.



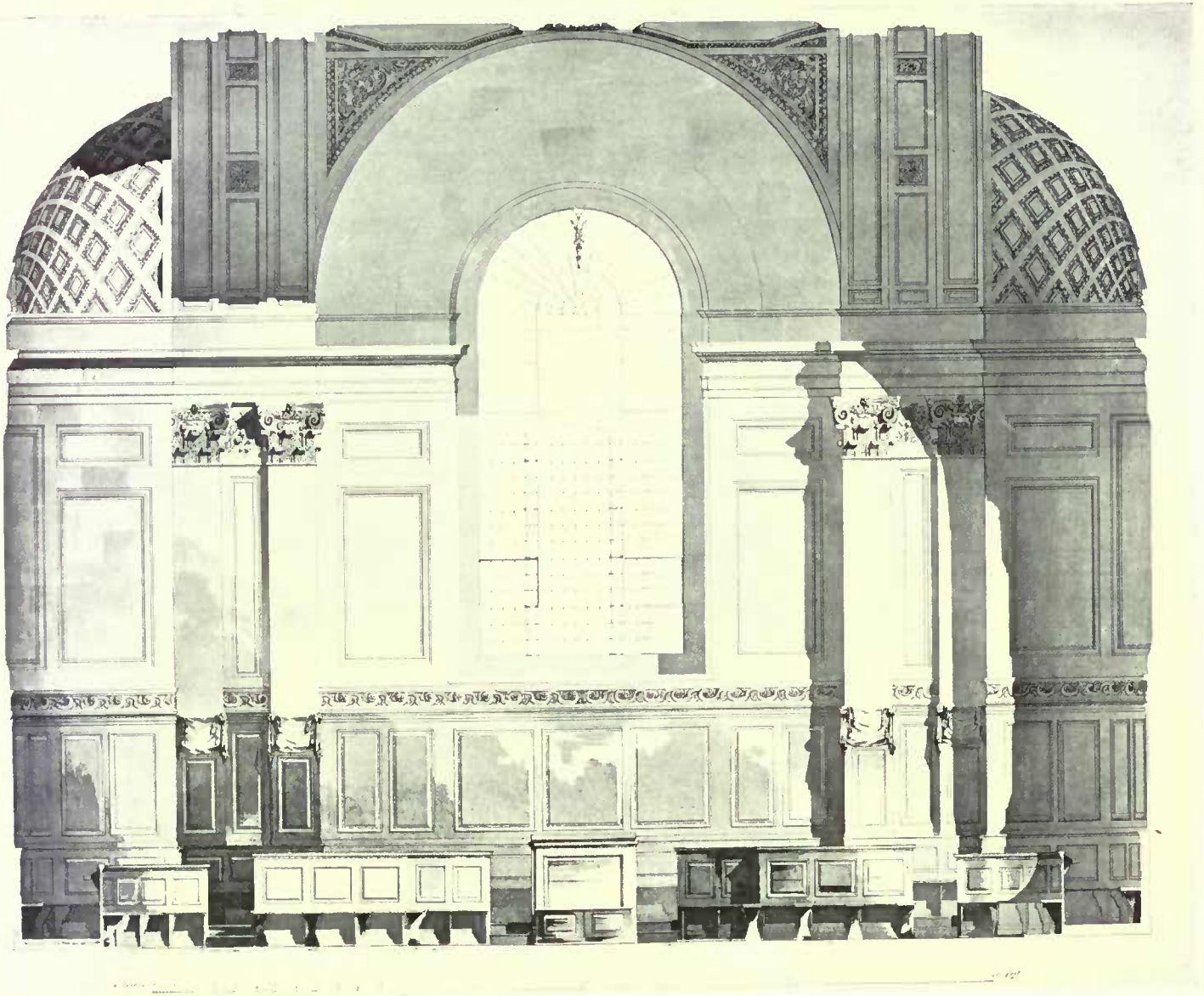
In years it is not a long step from the Banqueting House of Inigo Jones to the St. Paul's of Christopher Wren, yet the outlook of the mere craftsman is entirely changed. Of the former building, in spite of its consummate design, one feels that the workmen are uncertain, do not comprehend the mind of the master; whereas at St. Paul's the workmen, with rare understanding, go out to meet—nay, to anticipate the architect. The details at St. Paul's are, indeed, wonderfully beautiful as a rule, although there are one or two feeble touches where the hand lost its cunning. J. M. W. H.



ST. DUNSTAN'S CHAPEL, ST. PAUL'S CATHEDRAL, LONDON: WEST ELEVATION AND SECTION
MEASURED AND DRAWN BY T. H. WATSON

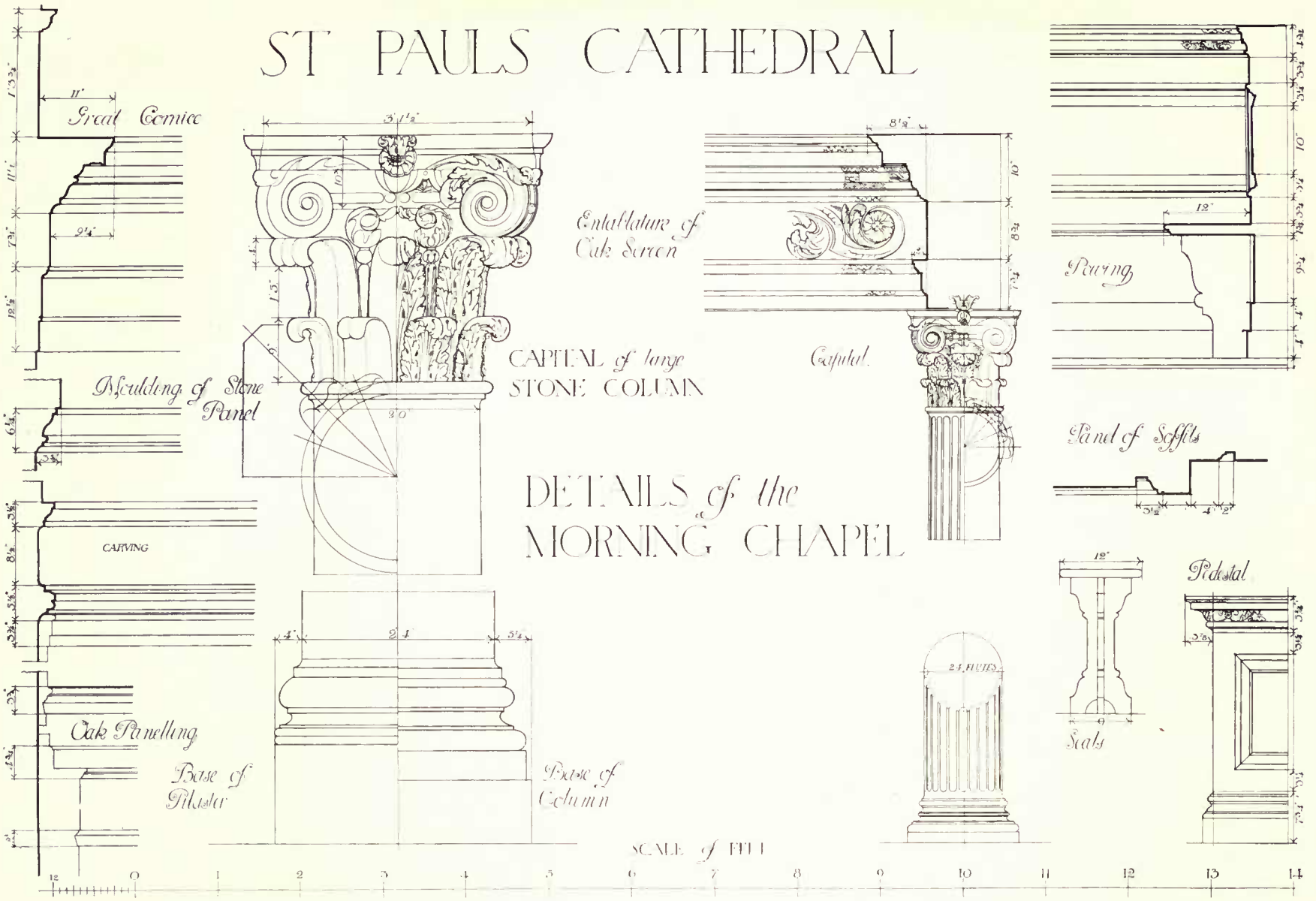


ST. DUNSTAN'S CHAPEL, ST. PAUL'S CATHEDRAL, LONDON: SOUTH ELEVATION AND SECTION
MEASURED AND DRAWN BY T. H. WATSON



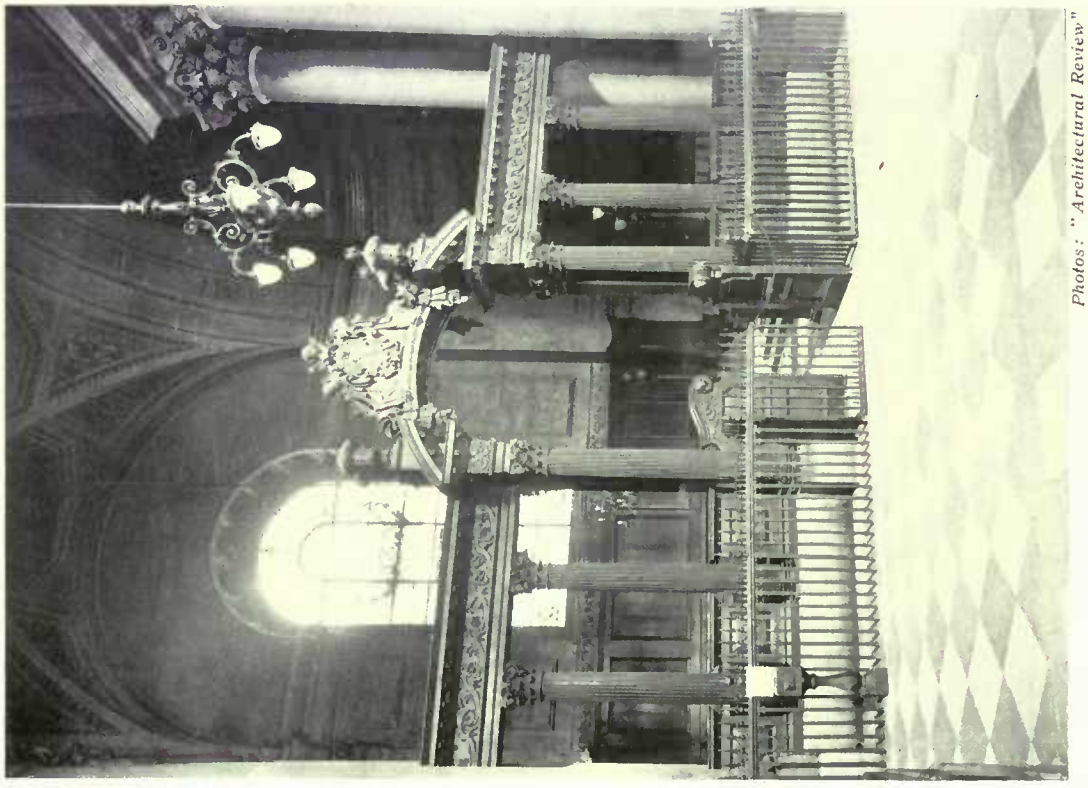
ST. DUNSTAN'S CHAPEL, ST. PAUL'S CATHEDRAL, LONDON: NORTH ELEVATION AND SECTION
MEASURED AND DRAWN BY T. H. WATSON

ST PAULS CATHEDRAL

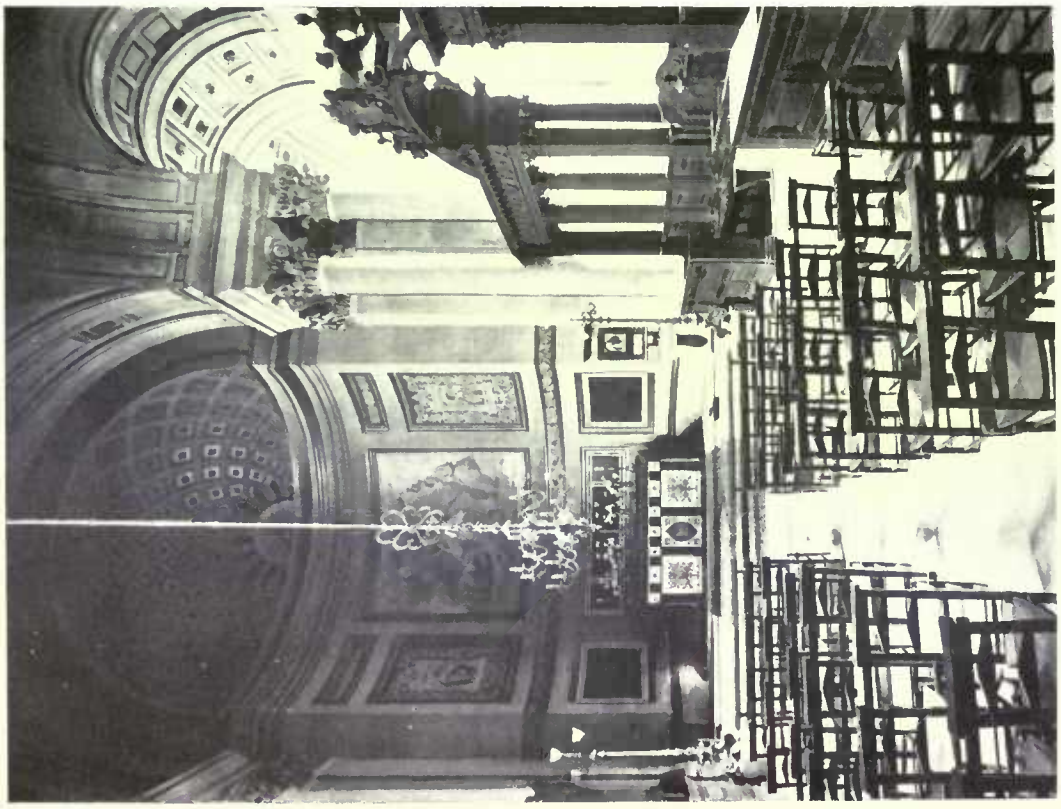


DETAILS of the MORNING CHAPEL

MEASURED BY T. H. WATSON AND DRAWN BY W. GODFREY ALLEN



Photos: "Architectural Review"



ST. DUNSTAN'S CHAPEL, ST. PAUL'S CATHEDRAL, LONDON

ARAB ARCHITECTURE AND ARAB CHARACTER

BY L. MARCH PHILLIPPS

THE controversy between those who regard architecture as an expression of life and those who regard it as an inevitable structural development proceeding out of what has been, and giving birth to what is to be, with the fore-ordained precision of a living organism, is in its nature everlasting, because it is based on certain natural differences of condition and temperament. People whose view of architecture is practical, whose thought and study are concentrated on the manipulation of material, who are bound to think daily in terms of structural laws, naturally come to see the structure itself as the source of its own vitality. They analyse the evolution of styles. They examine the gradations in vaulting, and the inflexible logic with which one step leads to another, and, absorbed in their tremendous technique, they declare its self-sufficiency. There is nothing beyond it, and no vague, incalculable human problems to be considered in relation to it. The thing is its own elucidation. What this vault is to-day is "explained" by what it was yesterday. It has grown that much. That was its nature. It could no more help doing it than a tree or plant can help growing in the manner proper to it. Study the thing itself, then, and only the thing itself; for all else is superfluous and irrelevant; and, in particular, what is most of all superfluous and irrelevant is that most fantastic and disturbing of all elements, human nature.

On the other hand, there are some who, endowed as they are with none of the professional architect's knowledge, not drawn by their profession or daily work into intimacy with their subject, yet find in their very ignorance a certain safeguard. They are detached. There is no danger of their becoming what we significantly call "absorbed" in their subject. A pleasant custom used to prevail in the Middle Ages of building people alive into the walls of houses, and in the same way there are books by champions of the structural-evolution theory which display something of the same deadly tendency of brick and stonework to overcome and assimilate human nature.

The poor wanderer and looker-on, here to-day and gone to-morrow, escapes this peril. The awful fascination of masonry—a fascination which authorities like Mr. Jackson, Mr. Russell Sturgis, and many others have so profoundly felt and eloquently voiced—passes him by. All that he misses only the initiated know, but he gains one trivial thing in recompense: he gains the natural human instinct of looking at these works of man as human products, the expression of the thoughts and impulses of man. While, therefore, the expert dips into the building to explain the meaning of its style, the looker-on dips into history. What he sees before him is not stone or brickwork at all, but the spirit of an age incarnated. The very coherence of the style is a proof of the significance of its meaning. He turns back into the past with absolute confidence, sure that the sentiment expressed in stone will be found active in life. This fiery impetuosity, this new sudden delight in energy and action, and mixed with it, curiously blended and interfused with it, these dreamy, rich, emotional tints of deep colour—these are not characteristics of a building, but characteristics of an age and a race. We see them now expressed in terms of stone and iron and stained glass, but they expressed themselves once in terms of living human action. Adapt yourself to these forms, think yourself into this mould, and you are yourself what its builders were. You are one of them, you are back in that age. Aye, and be the people who they may, Egyptian, Greek, or any other, you are, as one of themselves, able to give such an account of them as no historian has ever equalled.

Such are the two sides. One side says the building was built by man in his own image. The other side says simply that it built itself. It is wonderful how distinct they keep. The present writer must have read nearly a hundred books on architecture in the last few years, all written by architects, and in not one of them is the human factor taken seriously. It is possible it may be occasionally mentioned, but what I mean is that it is never so realised as that the chief interest and importance of the architecture is seen to depend on the vivid semblance it puts before us of the personality, as we may call it, of a past age.

One thing is clear. Since the experts maintain that art is a growth, and is to-day only what it meant to be yesterday, while the amateurs maintain that it is at every moment responsive to human prompting (changing only in the order and degrees by which man's thoughts change)—since this is so, it is evident that the nearer we can attain to a perfectly spontaneous outburst of architectural language, the nearer we shall come to solving the controversy. If architecture is a growth, then a style which had no opportunity of growing, which was without precedent or any line of descent, must be a singularly ineffective and inarticulate affair. But, if architecture always expresses life, then such a style, though it speak crudely, will speak probably more forcibly than any.

The nearest we can get to such a style is, I think, in Arab architecture. Arab architecture is

the art of a race to which the opportunity and need of artistic utterance arrived, not gradually and by slow degrees, but with startling suddenness. One day the Arab race wanders in the desert, the next it inherits the earth. It had no need of architecture in its desert days, nor did it ever display the least inclination to indulge in any such art. "*Build* here" is the sheikh's formula, as he points out the evening camping-ground, and I have always thought the expression well chosen, for the tent was the only architecture the Bedouin knew of. That was his building, the style of the desert. All the ideas, the associations, the complicated structural devices, the slow maturing and development of various aptitudes, and the knowledge contained in many branches of craftsmanship —all this was shrunk in the desert to the propping up and right arrangement of a camel's-hair booth. In places, indeed, where a sedentary life was practised, such as the few trading centres and settlements which existed for the carrying on of the scanty trade between the coast and the interior, the tents had been laid aside and buildings of a more permanent but as primitive a type were used. The second Caliph denounced brick building, as the Prophet himself had done. The best houses of Meccah, Professor Margoliouth concludes, were probably rude erections of roughly hewn stone, the remaining dwellings being "probably enclosures, containing variations between huts and tents." The theory that the Ka'bah itself was originally a tent receives countenance from the fact that it was, until Mohammed's time, roofless save for a cloth. Apart, moreover, from the circumstance that even the Arabs of more or less settled communities never had developed anything save the rudest and most primitive forms of building, it must be remembered that the Arab hordes which invaded and settled in more civilised countries were not the Arabs of towns, but the nomads of the desert.

It would therefore be impossible, probably, to find a race with a cleaner record in architecture than the Arab conquerors of Syria, North Africa, and Spain. They were men of strongly marked character and temperament, of a way of life different from other races, of emotions, ideas, and impulses peculiar to themselves. They knew nothing of building, had never given the subject two thoughts ; yet, settling now in cities and adopting the veneer of civilisation, they found themselves incontinently forced to build. That they disliked the job, that they employed Greeks, Copts, and others to do the work for them, that they would on all occasions rather utilise the mangled remains of Roman temples and amphitheatres than cut and carve their own columns and capitals, is no doubt true. But it is also true that in spite of these clumsy shifts they succeeded in putting together structures which were entirely unlike those of any other nation, and which did and do incarnate their own racial characteristics with singular fidelity.

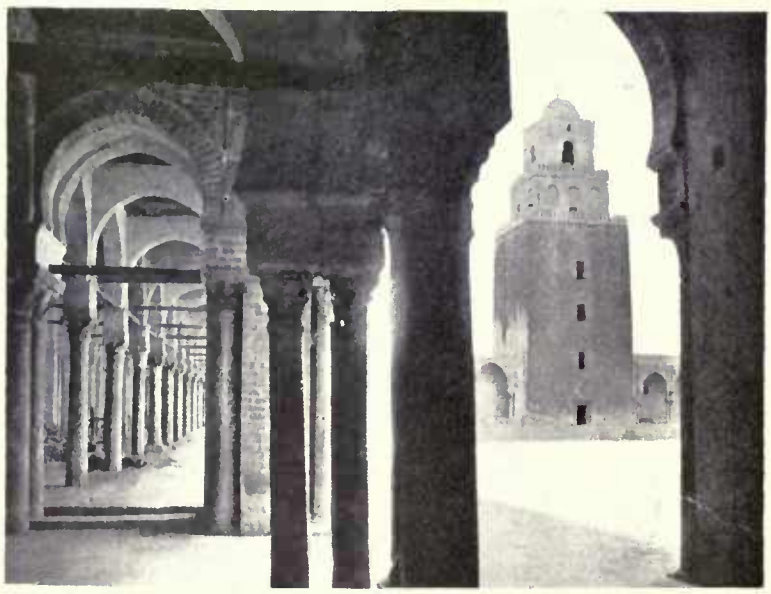


ENCAMPMENT OF NOMADS ON THE SAHARA DESERT

All early mosques are similar. Later the different portions of the Arab dominions diverge in style of building, and the types of mosque produced are of an endless variety. Indeed, these later structures possess no uniformity of plan or fundamental idea in common. You cannot group them by any similarity of design, as you say of Western style that this one adopts the form of the basilica, that one the form of the Greek cross, that other the form of the Latin cross. Arab mosques can be arranged on no such principles. They may consist of practically any number of courts, halls, passages, arcades, gardens, and more or less

spacious chambers, not arranged in any recognised order, but jumbled together as convenience or chance in each case might suggest. But the early type of mosque possesses all the unity of plan which the later ones lack. In Cairo and Kairwan, in Syria and in Spain, the examples are all identical. All consist of a very large open quadrangle with arcades around it, which, on the Meccah side, are simply multiplied to afford space for the congregation, for this side constitutes the body of the mosque. The simplicity of such a plan is very striking, and indeed in some degree chilling. The effects we associate with the idea of architecture are absent. As we look around on entering at the great open space, with its fringe of colonnades, our intuitive question is, "Where is the mosque?" What we see is simply an ample Oxford "quad" surrounded with cloisters, but with the colleges and buildings entirely removed, so that the quad and the cloisters become the architecture itself instead of merely the setting for the architecture. The first effect of such an arrangement is undoubtedly a little bleak and barren. The monotonous lines of arches, the low elevation of the arcades with their flat roofs, the distance across the great empty space which seems still further to diminish the proportions and height of the cloisters, combined with the entire absence of any central structural composition, are apt to produce on the mind a sense of vacancy and frustrated expectation.

And yet the very bareness of this simplicity soon becomes the mosque's chief attraction. It says little, but it says it plainly. It voices the instincts of a frugal race. There are absolutely no redundancies or irrelevancies present. The architects appear to have asked themselves what were the absolute essentials of such a resting and praying place as they contemplated, and to have restricted themselves to these with unwandering attention. What have they done? They have enclosed, to begin with, as big a bit of desert as was convenient, surrounding it with a lofty enough wall to shut out intrusion and noise; they have provided abundant cool water in the shape of the never-absent well; and they have also supplied ample shady spaces and avenues where men might pray and meditate, or stroll and converse, at their pleasure. Water, shade, repose—these, combined with a sense, present in no other kind of building in the same degree, of great spaciousness and liberty of movement, are the mosque's simple recommendations. No doubt the poignancy with which they appeal to the spectator must depend largely on how far he can identify himself with the point of view of the builders. The first of these early open-air mosques the present writer ever visited were the mosques of Amru and Tooloon, at Cairo. He was fresh from Europe with its crowded cities and intricate civilisation, and the barren emptiness of the great quadrangle struck him as not particularly enticing. The last of these buildings in which, many years later, he found himself was the mosque of Okba at Kairwan in Tunisia, and on that occasion he entered from the desert, where no doubt, in many weeks of caravanning across perfectly desolate and dry wastes under a remorseless sun, he had attuned himself in some degree to the desert's point of view, and had come to adopt the desert's estimate of what things are desirable and what things are not. The effect of this initiation on his estimate of Arab architecture was considerable. Tooloon had seemed uninteresting and unattractive, whilst the precisely similar Okba mosque seemed to embody every attraction that a building could have. Shade, perfect peace, coolness and rest—what more had life to offer? Yes, there is one thing more. No man can live even for a little while in the desert without learning to abhor instinctively the feeling of being enclosed and shut in. The consciousness which has been with him day and night of vast spaciousness, of perfect liberty, of a world open to every horizon—this consciousness which constitutes the potent, secret attraction which the desert exercises over so many minds, is instantly and strongly alarmed and fretted by the presence of encompassing walls with their atmosphere of captivity. The feeling is most real and vivid, and I should imagine that no one who had become thoroughly accustomed to the desert life could tolerate without repugnance the influence



MOSQUE OF KAIRWAN, TUNISIA

we associate with an interior. To us it comes natural. We have been incarcerated so long that the gaols we live in, with all their complicated arrangements of bolts and bars and shutters and little breathing holes and separate wards, are everything we can desire. They fit our thoughts and habits like a glove.

> Nuns fret not at their convent's narrow room,
> And hermits are contented with their cells.

But with the Arab it is different.

What above all, then, the desert race wants is great spaciousness, liberty, the sense of being able to wander at will. Give it that first, and then go on to give the other things that make desert life endurable—rest and cool shade and water. There is no need to exceed that. All other luxuries and additions are turned into superfluities under the desert's stern test. Very few are the things you need in the desert, but you need those few things very badly. Well, here they are assembled. More completely than ever elsewhere attempted in architecture the vast quadrangle suggests the sense of freedom. Here, too, is water; here is shade; here is the longed-for rest and quiet. Among these simple arcades, open to the eye and to the air, yet so cool, so secure, a desert congregation may rest and pray without the intrusion of a single anxiety. All they ask is given them.

It would be an interesting task to attempt to follow the development and decline of this form of mosque in the various parts of the Arab empire, but owing to the total disappearance of many buildings, and the uncertainty of the date of others, it would be much too difficult a one to attempt here. Cordova is the finest extant specimen, and Cairo, apparently, the city in which the type survived longest. The change from the open to the enclosed form of structure was not of course sudden, but was effected by a gradual transition, during which the great "quad" was diminished to a central court with buildings round it which by-and-by encroach upon and consume it. This period of transition in architecture indicates a similar transition in the evolution of the Arab race. It indicates the time during which that race was turning from Arabs into Moors, or in other words was changing its desert instincts for the temperament and habits of a town-bred people. The early open-air mosques are the Arab or desert style of architecture. The later enclosed mosques are the Moorish or city style. There are certain modifications which, as all are aware who have come in contact with Arabs, never fail to affect those of the race who enter fixed communities and engage in a sedentary life. These, lounging in dim bazaars and perpetually smoking cigarettes in their little dens of shops, lose by degrees the chivalrous instincts and frugal simplicity of character of their Bedouin forefathers, and become soft, luxurious, effeminate, passing the hours they most appreciate in stuffy divans, or steaming Turkish baths, or in the discreetly darkened interior of the harem. Thus it is that the racial change is so marked as to have justified a second appellation, and the city-bred Arab has become known as a Moor. The distinction between the architecture of the two types is as clearly marked, and consists, as in life, in the loss of those traits which especially embodied the desert's influence. So long as the Arab remained true to the simpler early style of building he retained in himself something of the formidable character which had been his in the days when he had reckoned a handful of dates and three feet of tempered steel adequate equipment against a world in arms. As soon as he abandoned that style it was a sure sign that the virtue was going out of him, and that he stood at the mercy of the first virile breed which might desire to inherit his possessions.

I have endeavoured, in these few sentences, rather to indicate than demonstrate the significance of early Arab architecture. The reader will perceive its bearing on the controversy to which I alluded to begin with. Of all styles, that which shows most saliently the force of the human element in architecture is the Arab style. The origin of Gothic, Mr. Russell Sturgis tells us, was "wholly constructional." It was the self-evolved answer to a structural problem. It grew out of Romanesque. M. Eulart even declares that it grew out of Romanesque *sans secousse*, by such easy gradations that they were scarce perceptible. Well here, in the Arab, we have a style without any such antecedents. A style which was not a mere matter of blind evolution, which cannot have "grown," because it had nothing to grow out of. Thinking slowly as man does, and, in life, changing by degrees from generation to generation, it often follows that the registering of this process of alteration in terms of architecture has itself the appearance of spontaneous motion. It is difficult, out of a process which seems to work itself, to disentangle the human element. What is striking in Arab architecture is that it does this for us, it disengages the living human instinct from all the accretions of skill and knowledge and tradition which commonly encompass it, and, dragging it into the light of day, bids it set to and build for itself. And this the living instinct does. It builds, and it builds in its own image. It reveals in its nakedness the impulse men have —which is the essence of the meaning of all styles of architecture—to incarnate themselves in their works and body forth the impulses of their own minds in their appropriate structural forms.

SOME DRAWINGS IN THE ROYAL INSTITUTE LIBRARY

BY C. HARRISON TOWNSEND, F.R.I.B.A.

ONLY those who have had occasion to examine the Library of the Royal Institute of British Architects at all thoroughly know what a wealth of virtually unknown material it contains. Mr. C. Harrison Townsend, at a recent meeting, gave an analysis of a portion of its contents, and we are pleased to be able to print some extracts from his paper, and also to reproduce a few of the very interesting drawings to which he refers.

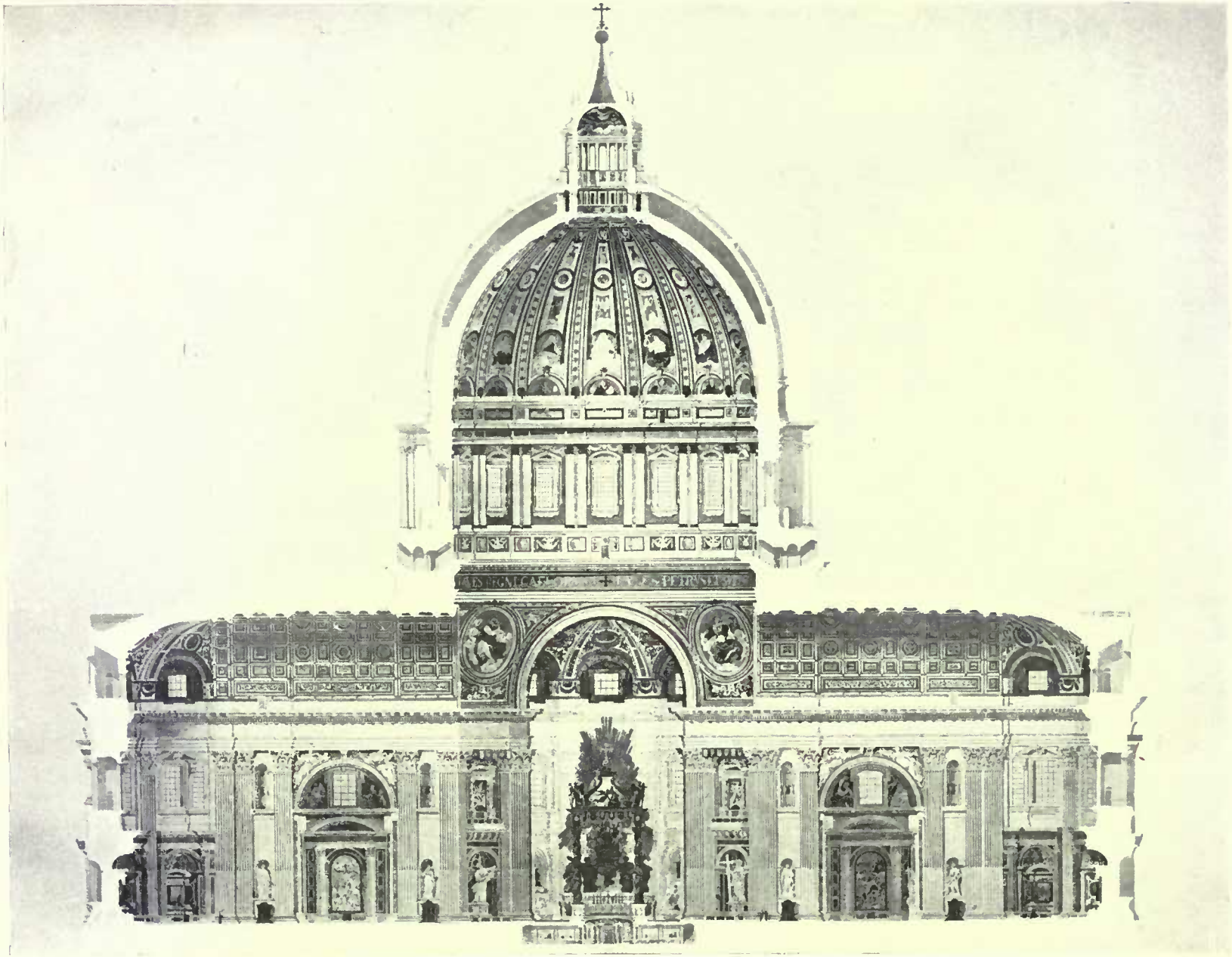
Mr. Townsend, in the course of his paper, said: When the Council of the R.I.B.A. paid me the compliment of asking me to read a paper on some of the contents of the Library I accepted their invitation hardly realising how great my initial difficulty would be in selecting my material from the various alternative choices its shelves offer. We are indeed fortunate in possessing many rare volumes of early works on architecture which are of exceptional interest. Thus, the Library contains an extremely rare first edition of "The First and Chief Groundes of Architecture," by John Shute (1563). We have, from the Royal Library of France, the "Recueil d'Estampes de différents auteurs concernant les bâtiments, les tapisseries, tableaux, conquêtes et autres sujets qu'on trouve dans les maisons royales" (Paris, 1660-69), a magnificent series of twenty-two folio volumes, with wide margins, and many extra prints (and, in some cases, reversed prints, probably unique) of the superb engravings. To this volume alone a paper might be dedicated. Our collection of the works of Vitruvius approaches being a complete one, and numbers sixty-eight volumes in Latin, French, Spanish, Italian, German, Dutch, and English, ranging downwards in date from the "editio princeps" of 1482-92. Again, we have, besides Alberti's "De re Ædificatoria" (1512) and others of his works, his "Hecatomphila," a volume which, if not very germane to architecture, is still excessively rare and almost unknown.

We are happy in possessing a considerable number of original architectural drawings, either designs, or sketched or measured drawings of existing buildings, in many cases executed by men of note, and ranging from, say, Scamozzi, in the sixteenth century, to Burges and Nesfield of our own time. We do not own many drawings of early date. Our oldest is one the delicate and faint line of which prevents the possibility of my having an illustration of it made. It is a sheet containing drawings on both sides, apparently the work of an artist of the fifteenth century, and was presented to the Library in 1867 by Sidney Smirke, who was the younger brother of the better known Sir Robert Smirke. A letter of explanation accompanied his gift, in which he explains that he had bought it at an old print-shop some thirty years previously. The German character of these sketches is obvious.

Amongst some drawings consisting of the plan and elevation of the principal façade and staircases of the Villa di Papa Giulio, near the Porta del Popolo, Rome, is one labelled "Original drawing by Scamozzi." This portion of the villa, however, was built for Julius III not by Scamozzi, but mostly by Vignola, though completed by Ammonati, to whom Letarouilly, in his "Edifices de Rome Moderne," ascribes the whole of it. It seems more than likely that the drawing is not by Scamozzi, though certainly a nearly contemporaneous work, and perhaps, as Mr. Millard has suggested, "a measured drawing from the actual building." Comparison with the large collection of Scamozzi's drawings at Vicenza would probably clear up the point. The building, as erected, shows considerable variations as regards the plan (cf. Lubas and Debret's "Œuvres complètes de Vignola," plate 64) from the sketch in the Library, but the elevational treatment is on much the same lines as the drawing, though, for instance, the niches on the first floor have, as executed, no pediments.

Belonging to the Salvin collection are five valuable sheets of drawings which, there is every reason to believe, are from the hand of Inigo Jones. Two of these represent a proscenium designed, in the one case, for the masque of "Juno's Court, 1633," and in the other, for the "Queen's Masque of Indiands, 1634." The latter of these was, however, I find, actually used for the performance of Davenant's Masque of the "Temple of Love" in 1635. We know that this is so from the description in the book of this masque, published in that year, where the "Front" or proscenium used is thus described: "On the one side upon a basement sate an Indian on a white elephant, his legges shortening towards the neck of the beast, his tires and bases of severall coloured feathers representing the Indian Monarchy: on the other side an Asiatique, in the habit of an Indian borderer, riding on a Camell." In the "Masque of Indiands" four chariots took their place at the rear of the procession, and of one of these we have Jones's sketch thus described: "All after the Roman forme adorned with much embossed and carved workes, and wrought with silver in his severall colours."

There is also a design for a scene, as to which it should be mentioned that the masque stage was



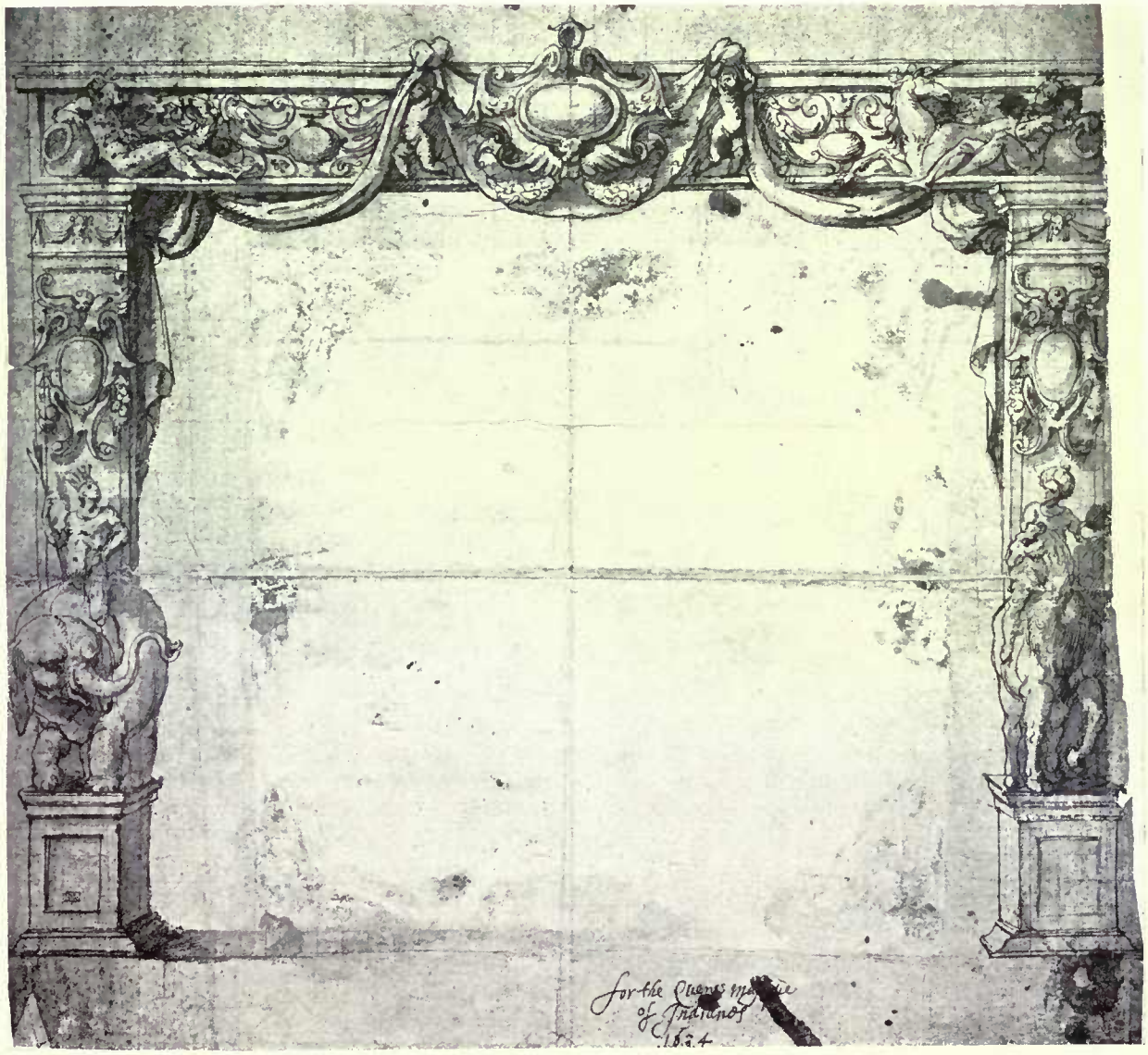
SECTION OF ST. PETER'S, ROME. DRAWN BY J. GOLDICUTT (1793–1842)

arranged with a series of gradually advancing wings and flaps, then called "shutters," so that the stage space left for the performers was triangular on plan. Another drawing of a smaller front, two sword handles, and a cartouche in red chalk, do not seem to be from Jones's hand.

There is also a pen-and-ink drawing by Oppenord, who was a pupil of Mansart, and the architect, amongst other work, of the transepts of St. Sulpice. He has been described by Mr. W. H. Ward as an author of "wild designs"—a phrase which we may probably think justified by the fact that it was he who, about 1715, introduced the "style rocaille," resulting in his being called the "père du genre rocaille." My illustration shows him in his more quiet and restrained manner.

In a folio volume of drawings of Whitehall Palace, an early owner, the Rev. George Mortimer, has inserted the following note: "We have always been given to understand that these are the original drawings of Whitehall Palace." The book, however, contains manifestly the drawings made for Kent's edition of the works of Inigo Jones (1727) by Flitcroft, who was not only an accomplished and delicate draughtsman, as these pencil drawings show, but an architect of note in his day. It was he (and not Hawksmoor, to whom it is usually assigned) who was the designer of St. Giles-in-the-Fields.

In 1784 George Hadfield received the first gold medal for the travelling studentship at the Royal Academy. He made use of his tour abroad to make measurements and collect data for the restoration of the Temple of Fortune at Palestrina, or Præneste, near Rome. He associated with himself in the work Sig. Colonna, evidently a member of the family of the former owners of the Palazzo Colonna—that mountain fastness formed out of a corner of this huge building, and in the possession, since the seventeenth century, of the Barberini family. The restoration scheme is shown in six beautifully tinted drawings, one of which, full of minute detail, is no less than 8 ft.



DRAWING OF PROSCENIUM FOR THE QUEEN'S MASQUE OF INDIANDS BY INIGO JONES



SKETCH FOR A FOUNTAIN, BY OPPENORD

long. Indeed, they are all of too great a size, and too full of small and intricate work, to allow justice to be done to them on a slide. I, however, illustrate one drawn on a rather bolder scale—the front of the modern palace, which stands just below the site of the ancient Temple of Fortune. Hadfield may be further remembered as the architect of a considerable portion of the Capitol of Washington.

The Library possesses the original water-colour drawings by James Stuart from which the engravings were made for Stuart and Revett's "Antiquities of Athens," and also a small volume of his sketches and MS. notes.

To those who are interested in the work of the late eighteenth century, when the influence of the Adam brothers was supreme, the book of sketches of ornamental friezes from original models in the possession of Joseph Rose will appeal. The Rose family were engaged in the execution of plaster enrichments, for which they made the models from the designs of Wyatt, Stuart, and the two Adams. The drawings, 330 in number, were executed by Joseph Rose, the son, and the artist member of the firm, in 1782.

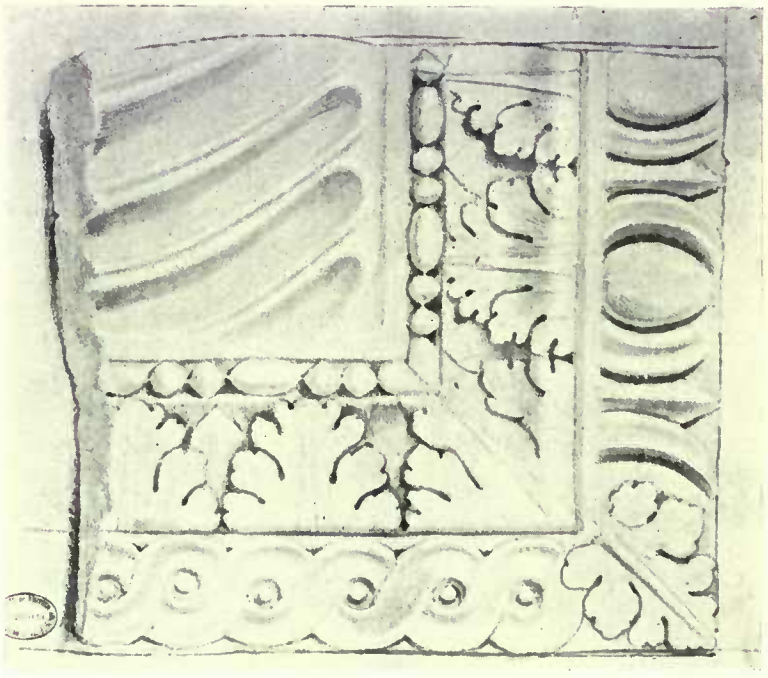
One of the original founders of the Institute was John Goldicutt, who was born in 1793, and died in 1842. By him we possess about 300 sketches, and 100 designs and projects of his own. Many of the sketches are of Pompeian decorated work, probably done for his "Specimens of Ancient Decorations from Pompeii," published in 1825. They have considerable merit, but are scarcely equal to those of Roos. We have on the walls of the Institute one of his drawings of unusual interest. It is the very elaborate transverse section of St. Peter's, showing, with much careful expression, the decorations and paintings, and was submitted by Goldicutt to Pius VII. The Pope, in recognition of its merit, presented the artist with a special gold medal. The drawing was exhibited at the Royal Academy in the following year.

Of Elmes's work we have a large collection of drawings and designs, and full-size and other details. There are, mostly drawn by his own hand, several interesting alternative treatments of St. George's Hall, both interior and exterior. Among these was a rough perspective sketch—a facsimile of which appeared in the March issue of THE ARCHITECTURAL REVIEW. There are three large tinted perspectives (submitted in two cases in competition); but two of these, I think, evidently show the hand of Thomas Allom, whose vogue as a "perspective colourist" was so great in the middle of the last century. I take it that this is Elmes's competition design submitted for the Liverpool Assize Courts.

Decimus Burton, the architect of the Wellington Arch, and a former Vice-President of the Institute, presented to the Library the year before he died (which was as recently as 1881), forty-two drawings of Classic relief ornament, stone or marble, carved

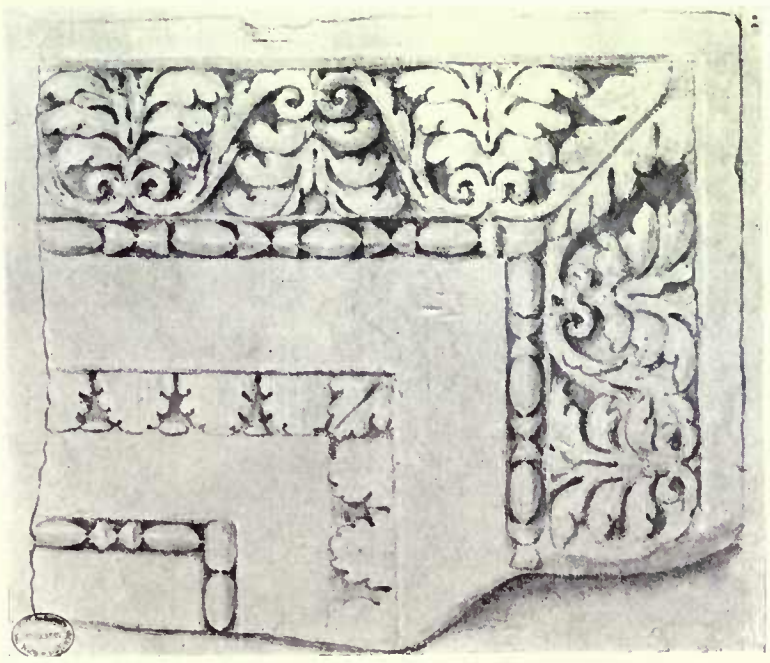
decoration of architraves, strings, etc. They are drawn, and well drawn, on tinted paper in black crayon touched with white.

By William Burges we have three scrap-books in which have been inserted drawings of original designs of stonework and of silver and goldsmiths' work, domestic and ecclesiastic. The first of these contains several designs of fonts, with their prices attached, all of which, by the by, seem, in the light of present-day estimates, to be distinctly moderate. I rather imagine this to be pot-boiling work done in his earlier days for some firm. The book begins with a beautiful design for an inlaid floor, evidently of a mortuary chapel, as may be deduced from the construction and the *motif* of the design. The books dealing with goldsmiths' work contain designs of book-clasps and metal bindings, the mounted glass bottle, and a drawing of the equally well-known cup with the twenty-four grotesque animals on the rim. These books were purchased in 1882. A later acquisition, through the generosity of Sir W. Emerson, is the pocket-book lately presented by him to the Institute. It consists of thirty-six vellum pages with sketches in brown ink, annotated in Burges's usual almost black-letter script, and still contains, interestingly enough, his own crowquill. The contents are most miscellaneous—animals, landscape notes in Italy, sketches at the theatre, and studies for portions of his own designs. There is an alternative design for the upper part of the tower for his proposed Law Courts, introducing, as features of the carved decoration, in his characteristic manner, the seasons, months, and planets.



DETAIL DRAWING BY DECIMUS BURTON

There are four volumes of a modern architect whose influence on the architecture of our own time has, in the opinion of many, not yet been fully recognised. Some of the evidences of the amazing fertility known to many who, like myself, were brought into close contact with William Eden Nesfield are to be found in the four volumes of his sketches which the Institute possesses. One of these volumes—a scrap-book—gives an opportunity of tracing the development of his talent by sketches dating from 1846, when he was only eleven years old. It contains boyish drawings, eventually improving in merit as he profited by the teaching of J. D. Harding, many of whose characteristic strokes are to be noticed as corrections of his pupil's work. Later there are evidences that he had begun the study of architecture in Burn's office in the shape of his drawings of the Orders, which one does not imagine he found a very congenial task. Another volume has rougher notes, and some water-colour sketches. His visit to Athens and Constantinople does not, as witnessed by this book, seem to have made much appeal to him. His sketches made there are slight and few in number, though in another volume we find the Parthenon and the



DETAIL DRAWING BY DECIMUS BURTON

Propylæa. The third volume contains many English subjects, dating apparently from 1855 to 1858. But the fourth is a book of great interest, being mainly the material eventually utilised for the well-known book "Specimens of Mediæval Architecture in France and Italy," published in 1862. The illustrations were drawn on the stone by Newman, and, though occasionally just a little hard in draughtsmanship, show the lithographs to be particularly faithful and accurate to the original. The frontispiece to this volume is the design for the celebrated title-page for which Nesfield's friend, Albert Moore, drew the group of "The Centuries Greeting Architecture." There are two smaller sketch-books by Nesfield, of which one treats of French Gothic work in a hasty and sketchy way, and was evidently his pocket companion when he made the larger and more careful sketches for his published volume. The other is confined to English subjects, and contains beautiful notes and sketches of architecture and furniture. There is a light-hearted diary of a five-days' sketching trip he made in 1862 with Mr. Norman Shaw, who, I am sure, will not object to my quoting the following extract bearing upon their stay at the inn at the Devil's Dyke:—

"Left Steyning at 9 a.m., and walked to Bramber. . . . After lunch walked up the Downs to the Devil's Dyke. It commenced to rain about 4, and we took refuge in the public, yclept Dyke House. Stopped till 9 p.m., and as it continued to pour down we made up our minds to stop at the pub. Jolly landlord, and very chatty after certain amount of brandy and water. I slept on a sofa, having tossed up with Shaw who was to sleep in the bed—and *I* lost the bed."

THE WHISTLER MEMORIAL

Rodin's memorial to Whistler is, we believe, well on the way towards completion, and in due course will be set up on the little strip of garden ground at Chelsea, which the London County Council conceded for the purpose. That they made this concession may perhaps be accounted to them for righteousness. It is at all events a proof that they are not hopelessly metropolitan, nor inexpugnably all-British, the sculptor and his subject to whom they have extended this hospitality being both aliens. The nationality of the sculptor, indeed, is, according to the mood of the moment, rather a recommendation, "Entente cordiale" being still a saw of might. That the memorial has been designed by Rodin is perhaps a sufficient atonement for any lack of public interest in the work and personality of Whistler. The genius of that fiery-bright spirit is now as indubitable as his association with Chelsea is indissoluble, but in neither case does he make anything like a popular appeal, and in the unostentatious way in which the International Society of Painters, Sculptors, and Engravers have raised the funds for the memorial to their greatest past-president there seems to be a tacit acknowledgment of this indifference. The general public know little or nothing of the "Nocturnes," "Harmonies," "Arrangements," and so forth, that, in the estimation of the arbiters of taste, have rendered Whistler secure of immortality as "one of the supreme painters of the nineteenth century." Nor does it signify much to the crowd that "he executed a larger number of fine etchings than all the other etchers of his generation put together." These things do not count for much among a public whose stubborn disregard of almost every form of art is one of their most strongly marked characteristics. The popular ignorance and indifference impart a sort of ironic significance to Rodin's figure of Fame supporting a medallion portrait of Whistler; for the people for whose edification the memorial is to be raised know not Whistler. An infinitesimally small number of them will have seen in the Tate gallery his "Old Battersea Bridge," and fewer still will have admired it; and only the greybeards will recall Whistler as the plaintiff in the celebrated case of Whistler against Ruskin, in which, in 1878, damages were claimed for libel. Ruskin had written in "Fors Clavigera" concerning the "Nocturne in Black and Gold: The Falling Rocket": "I have seen and heard much of cockney impudence before now, but never expected to hear a coxcomb ask two hundred guineas for flinging a pot of paint in the public's face." That, to the superficial view, Whistler was a coxcomb cannot be denied. It pleased him to assume that character. But surely he was less cockney than cosmopolitan. Born in the United States in the 'thirties, he was as much at home in Paris or in Venice as in London, and had in him no more of the cockney than had Carlyle, of whom he has left us a remarkably searching portrait, and to whom a statue stands not far from the site on which the Whistler memorial is to be erected. In token that, at all events, the artist's fame is cosmopolitan, replicas of the memorial are to be set up in America and in Paris; in both of which places it is likely to be much more generally, if not more keenly, appreciated, both as a memorial and as a work of art, than it will be at Chelsea, where whatsoever pleasure it may afford will depend almost entirely on the ability of the sculptor to defeat the apathy of a public that is peculiarly unresponsive to the allurements of painter, sculptor, and architect.

CURRENT ARCHITECTURE

THE MIDLAND ADELPHI HOTEL, LIVERPOOL

THE Adelphi Hotel is an old institution in Liverpool, and known the world over, especially to Americans. The first hotel was built in 1828, and remained till 1876, when it was replaced by the existing building. Of late years this has been found too small and antiquated for present requirements, and a large area of land lying behind it was acquired by the Midland Railway Company to enable additional accommodation to be provided. The ground thus acquired, together with the old hotel property, forms an island site of approximately 2½ acres. It was intersected by three streets, which have now been closed, but their area was deducted from the site, enabling the boundary lines to be straightened, the streets widened, and the general surroundings improved.

In evolving the scheme of "extensions," plans were prepared showing how these could satisfactorily be attached to the existing hotel, and yet be part of a complete scheme whenever it might be found necessary to rebuild the existing hotel, and to make further additions at the rear. This involved considerable difficulties, as will be appreciated when it is realised that the rise in the side streets from the main front is some 20 ft., and that the new ground floor is only about 1 ft. 6 in. below the first floor of the old hotel, and the first floor of the new hotel only about 1 ft. 6 in. above the third floor of the old hotel. However, this rise in the ground has not resulted in any change of level in the main features of the exterior, as all horizontal lines are maintained, excepting, of course, the terraces, which follow by stepping to some extent the natural rise of the site; and the interior arrangements of the ground floor gain considerably in effect, as will be seen by studying the accompanying plan and section.



Photo: "Architectural Review"

Note.—The entrance is temporary only

MIDLAND ADELPHI HOTEL, LIVERPOOL:
PORTION OF FAÇADE TO BROWNLOW HILL
R. FRANK ATKINSON, F.R.I.B.A., ARCHITECT

The new buildings do not follow the lines of the streets in the usual manner, and those of the old hotel, but are set foursquare on a central axis, being the bisection of the two side converging streets of the irregular site; the various spaces so formed around the buildings being utilised for orangeries, porches, approaches, terraces, gardens, etc., which very materially help the general amenities.

The whole scheme shows planning on the simplest and broadest possible lines, all being laid out on squares of 14 ft. 3 in. on the centre lines; this is practically the unit, all the principal rooms being multiples of this square dimension. Such a system gives great simplicity and uniformity and easy working of all parts, and is especially useful in a steel-framed structure, as this is.

The building is practically divided into two blocks, the front block with a large central covered court, and the rear block with a large open fountain court. It is a portion of this rear block which has just been completed, and so temporarily arranged as to be workable as a complete hotel during the building of the front block. The latter will take the place of the old hotel and be worked with the block now built, without the rearmost wing, which will only be added when business demands. On this account the portion just completed does not quite conform in some respects with the completed scheme; for instance, a temporary porch has been built in place of the south orangery, and the long dining-room has been temporarily divided to form an entrance hall, while the small ballroom is one large room to be

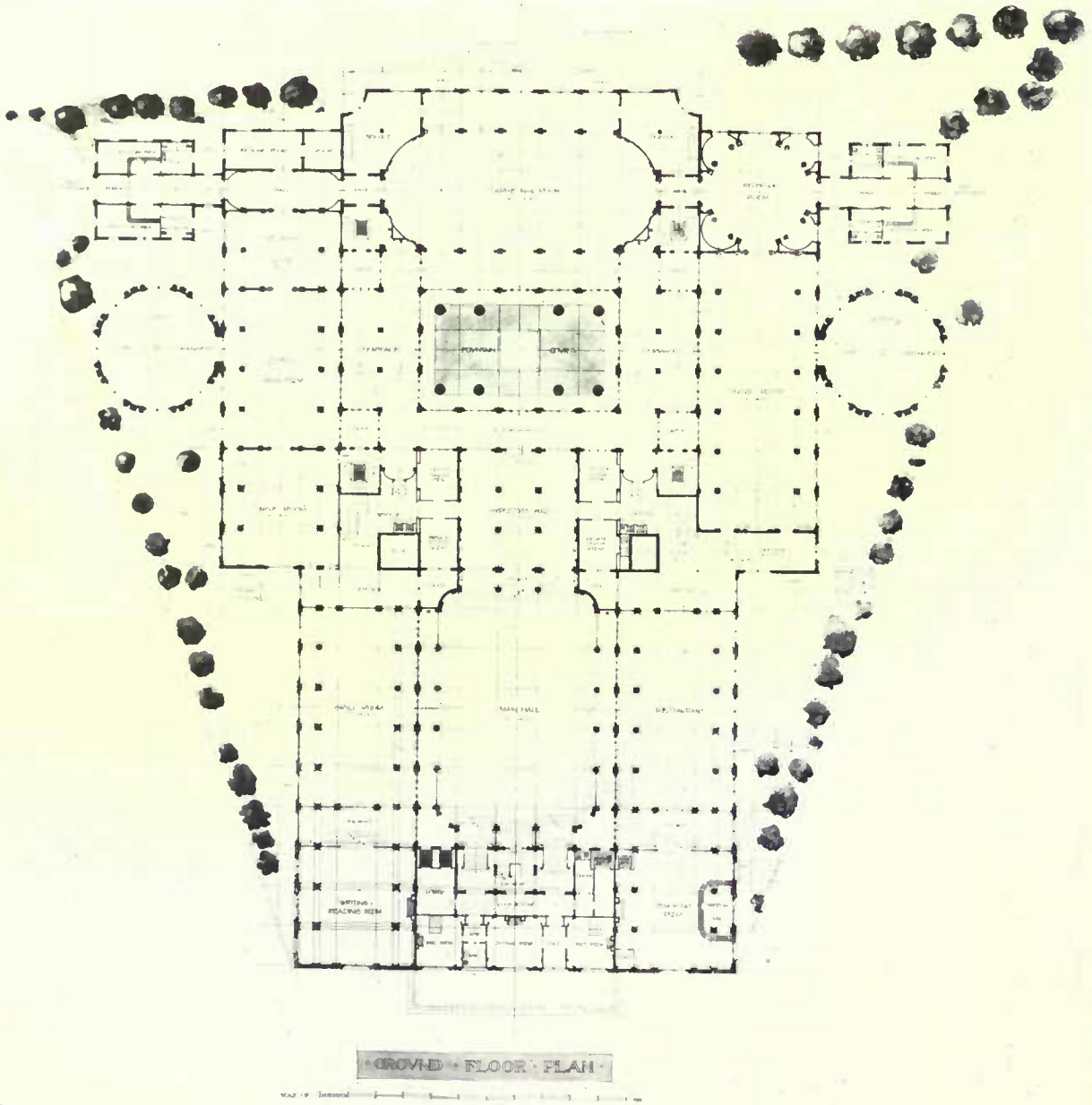
used as ballroom, banqueting-room, or grill-room, as occasion demands.

All the principal public rooms are grouped around the two courts, which arrangement gives a large openness and lightness throughout, the vistas from all points being long and good—especially on main axial lines, north and south, east and west.

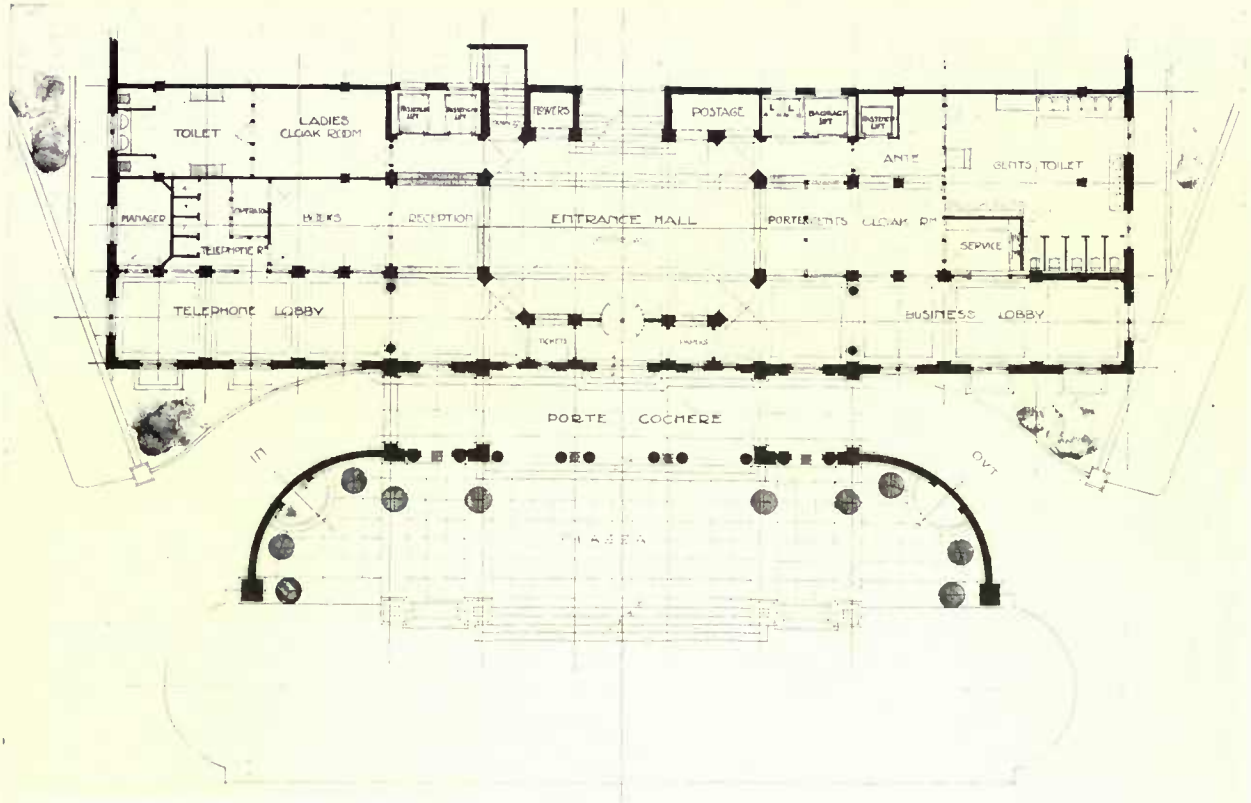
Between the two courts, and practically in the centre of the hotel, is the Hypostyle Hall, which, with its fine pillars, helps to give the "atmosphere" requisite in a scheme of this magnitude. In line with the Hypostyle Hall, at the extremities of this wing on either side, are the service-rooms, approached direct from the centrally placed kitchen below, which is the very heart and life of a properly equipped hotel.

But it is with the block just completed we are now chiefly concerned—the rest will come later. This block comprises the Hypostyle Hall, private dining-rooms (temporarily used as ladies' and gentlemen's reading and writing-rooms), portion of service-rooms, grill-room (the future small ball-room suite), French restaurant and temporary entrance (the future dining-room), terraces, and fountain court, on ground floor; in the basement the kitchens with all the attendant offices, stores, still-room, plate-room, china-rooms, bakery, servants' hall, staff, toilets, engineers' and joiners' shops, temporary gentlemen's toilet, baggage-room, wine stores, etc. On the mezzanine floors on either side of the Hypostyle Hall are wine dispense-rooms, waiters' dressing-room, and ladies' boudoir with toilet.

On the first, second, third, and fourth floors are arranged suites of rooms, bedrooms, sitting-rooms and toilet—all self-contained, entered through a small hall; bedroom and toilets with ante-room, also bedsitting-rooms and toilets for business men,



MIDLAND ADELPHI HOTEL, LIVERPOOL



MIDLAND ADELPHI HOTEL, LIVERPOOL: MEZZANINE ENTRANCE

and bedrooms without toilets, but all approached through either vestibule or double doors to ensure no noise from the corridors. All these rooms have fitted furniture, i.e., lavatory, wardrobe, dressing-table, and chest designed as part of the room—an admirable arrangement.

The fifth floor behind the balustrade is used for staff bedrooms, with toilets, baths, etc. The sixth floor has plain bedrooms without fireplaces, but all fitted with lavatories and radiators, the public baths and toilets being arranged in groups at four points.

Of the design one can judge by the accompanying photographs and drawings, from which it will be generally admitted that the architect, Mr. R. Frank Atkinson, F.R.I.B.A., of London, W., has not only evolved a very fine plan, but also that he has achieved an equal success with the elevations and the interior decorations. The exterior, of Portland stone, is of the simplest character—rarely an architrave to windows, just bare cut openings with a few well-chosen mouldings as band-courses, cornice, etc., with the addition of some excellently carved masks as keyblocks and other enrichments, well placed to give a clear, bright, telling effect.

Of the interior the Hypostyle Hall is perhaps the most dignified, carried out in English "stuc" with polished black marble skirting, bases, steps, etc., and some finely executed bronze balustrades, doors, and electric-light fittings—all specially designed by the architect. The terraces, too, are all stuc, but without a single moulding of any kind—absolutely simple piers, arches, and domes, with (as in the Hall) cream and black marble pavings and bronze-gilt electric-light fittings on Verde-Antico plaques; here, too, are some dome lights, executed in wrought and cast iron with obscure glass, giving a delightful soft light at these points. The whole of the stuc has been carried out by Messrs. Ben Henry Johnson & Sons.

The restaurant is of Louis XVI style rather severely treated, the colouring being deep cream with mouldings in white and parts gold, the background being mauve, as also the flat of ceiling panels. The curtains are of camel-colour watered silk with woven silk border in green and rose, while the carpet has a camel ground with blue ribbon design and broad border of blue.

The ballroom (now used temporarily as the grill-room) is a fine apartment in the Empire style. The general tone of the walls is green of various shades and gold, with a ceiling cream and gold, the panels being pale blue. The door at each end of the room is of mahogany and gold. The columns, twelve in number, are of Verde-Antico scagliola with black bases, each column being 17 ft. high and made in one piece, fixed around a steel and concrete core without showing joints. The panels to pilasters are of the same material as the columns. Messrs. Bellman, Ivey & Carter, of London, executed the scagliola work. The flooring in this room is of oak on special springs, and so arranged as to be made stiff when not used for dancing. The carpet, when used, is of

green and deep gold, and the curtains are of bright green with a gold bordering.

The open fountain-court is a very pleasing feature of the hotel. It is built of Portland stone and has some well-carved masks and panels; the doorways, too, with the fine carved vases above, are interesting (Messrs. H. H. Martyn & Co., of Cheltenham, executed the carving). A Hopton Wood stone paving runs around the space, the remainder being grass specially chosen from old meadows.

The corridors and staircases of the hotel are all lined with marble of light tones (the border of the floor is also of marble), and carpeted in blue with gold border, giving an excellent effect. The marble work—the contract for which throughout the hotel was a very large one—was executed by Messrs. H. T. Jenkins & Son, of Torquay, who also carried out the Echaillon pavings.

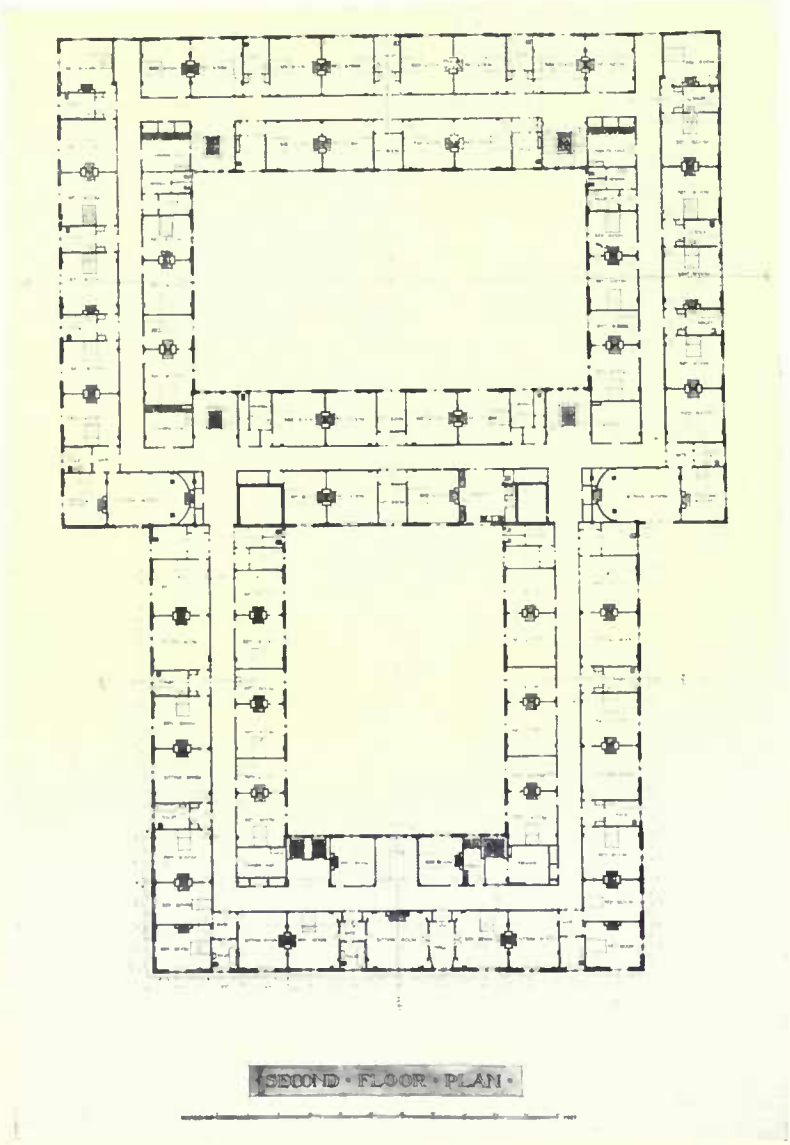
The toilet arrangements are of the very latest—specially-designed baths, w.c. lavatories, towel rails, soap trays, glass trays, and fittings of every description; walls and floors being tiled.

The sanitary appliances have been supplied and fixed by Messrs. Davis, Bennett & Co., of Westminster, who, while following the designs of the architect as regards outline, gave particular attention to the technical details, such as accessibility for cleansing purposes, simplicity of the mechanical parts, and ease of operating them. The plumbing, although out of sight, is, from the point of view of health, of equal or even greater importance than the sanitary fittings. In preparing his drawings the architect made special provision for fixing the pipes out of sight, while at the same time providing for proper access to them. The whole of the plumbing installation was carried out by Messrs. Davis, Bennett & Co.

The bedrooms and sitting-rooms are panelled in plaster and painted—all to the architect's designs, excepting nine sitting-rooms, which have been carried out by three furnishing firms.

Messrs. Hampton & Sons, of London, have decorated and furnished three of the sitting-rooms, these being treated with panelled pillars at the fireplace end, and having china cabinets built into the wall on either side.

The fireproof concreting throughout the hotel, including floors, walls, and staircases (the last-named of exceptional lightness and strength), has been carried out by Messrs. Ben Henry Johnson & Sons, of London and Liverpool. The floors are constructed with patent hollow concrete blocks, comprising many novel features. The whole of the interior walls have also been constructed with this firm's patent hollow partition blocks, specially designed to overcome defects that have previously been experienced. The floor and partition blocks cover many acres, and the fact that they were manufactured and fixed in about four months constitutes a record. Messrs. Ben Henry Johnson & Sons were also responsible for the plain and decorative plastering throughout the building, which has been carried out to the architect's design, the total amount of decorative plastering being enormous. The guiding motive in its adaptation was to render the building absolutely fire-resisting, while at the same time securing a delicate effect, such as the modellings



MIDLAND ADELPHI HOTEL, LIVERPOOL

in the private dining-rooms, sitting-rooms, and bedrooms. The time allowed for the whole of the plastering was less than four months, and the work was completed well within the schedule time.

The boiler-house, electricity-house, engine-room, and washhouses are placed at the basement level, but outside the building, under the terrace garden on the northern side, and so preventing any noise, smell, and vibration within the hotel.

The plans of the front block are now being detailed, and it is hoped that within two years this work will be completed.

The building is of steel frame construction (encased in concrete) with 14 in. curtain walls, faced with Portland stone lined with asphalt (the asphalt being carried up from the horizontal damp-course to the roof level), with a backing of brick in cement. The asphalt work, including wall lining, roofs, and damp-courses, was all carried out in pure Seyssel asphalt by Messrs. Thomas Faldo & Co., Ltd., of London.



Photo: "Architectural Review"

MIDLAND ADELPHI HOTEL, LIVERPOOL: A CORRIDOR

Lifts were supplied by the Otis Elevator Co., Ltd.; electric clocks (about 200 in number) by the Synchronome Co., Ltd., of London; chairs in grill-room by Messrs. Marsh, Jones & Cribb, of Leeds; wooden windows on the terrace of the Hypostyle Hall, the fountain court, and throughout the building, by Messrs. Peace & Norquoy, Ltd., of Manchester, who were also responsible for a large quantity of joiner's work; electric-light fittings by the General Electric Co., Ltd., of London, "Osram" lamps being used; and electric wiring for light and power by Messrs. Higgins & Griffiths.

The problem of adequately and economically ventilating and warming the building has been successfully solved by Messrs. Richard Crittall & Co., Ltd., of London, who have applied their balanced system of warming and ventilation to the public rooms, restaurant and grill room, and their patent panel system of warming in the bedrooms and sitting-rooms.

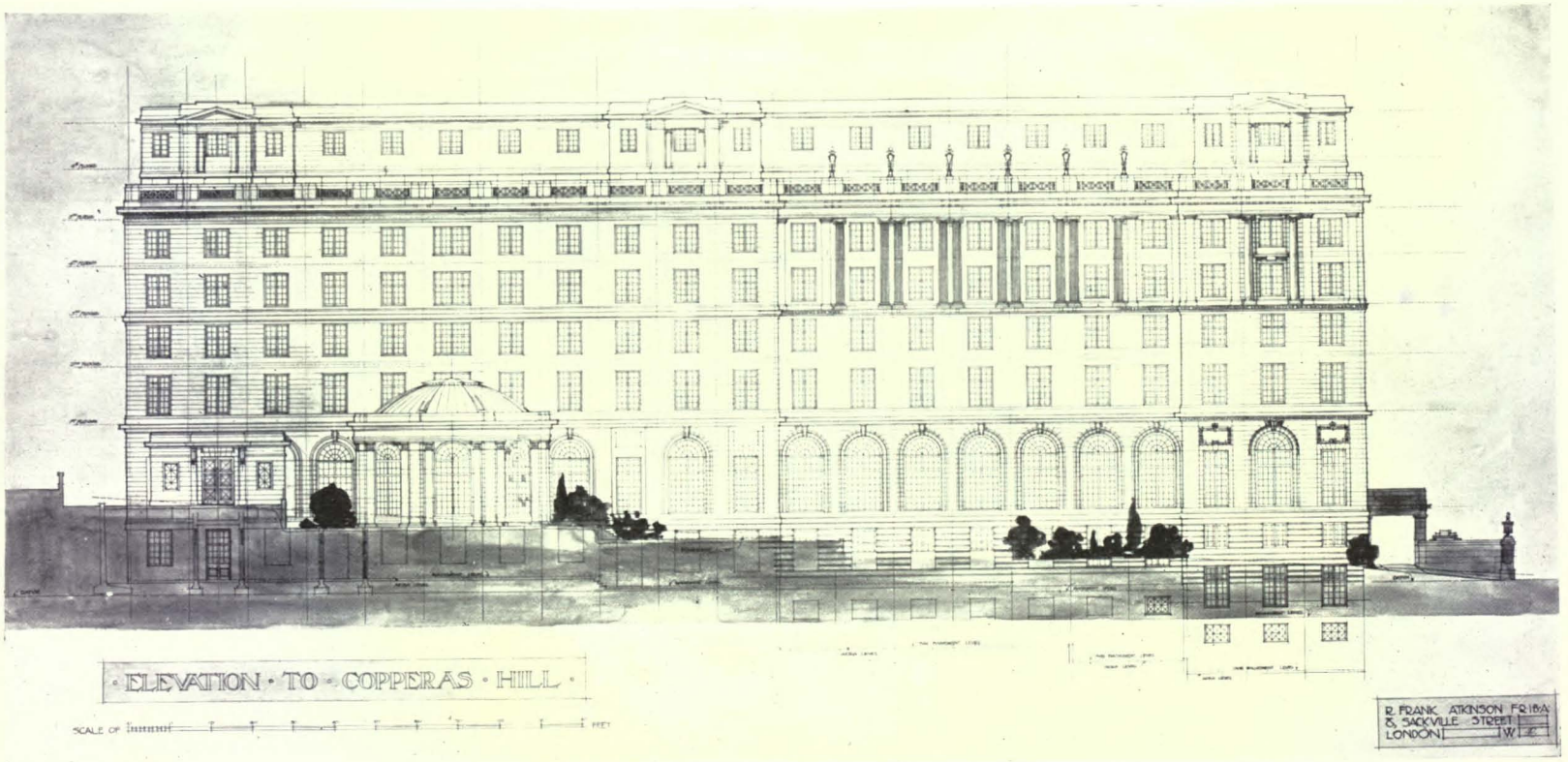
The "panel" system is now too well known to need explanation, but in the rooms at the Adelphi Hotel its application is particularly happy; the architect having arranged a vertical panel under each window and a narrow floor border around the room which is hidden by the carpet. The vertical panel is treated and has the same appearance as the walls, and the heating arrangements, except for the handle of the control valve in the corner of the room, are quite invisible. The waste steam from the electric-light engines is utilised for the heating apparatus and also for the hot-water supply to the baths and lavatories.

Messrs. Richard Crittall & Co., Ltd., were also responsible for the steam boilers, cold-water service and storage, laundry plant, vacuum-cleaner installation, message-tube service from all floors to the kitchens, and for the installation of fire hydrants and sprinklers. Another important part of the equipment furnished by this firm is the culinary installation, comprising the very latest apparatus of every kind.

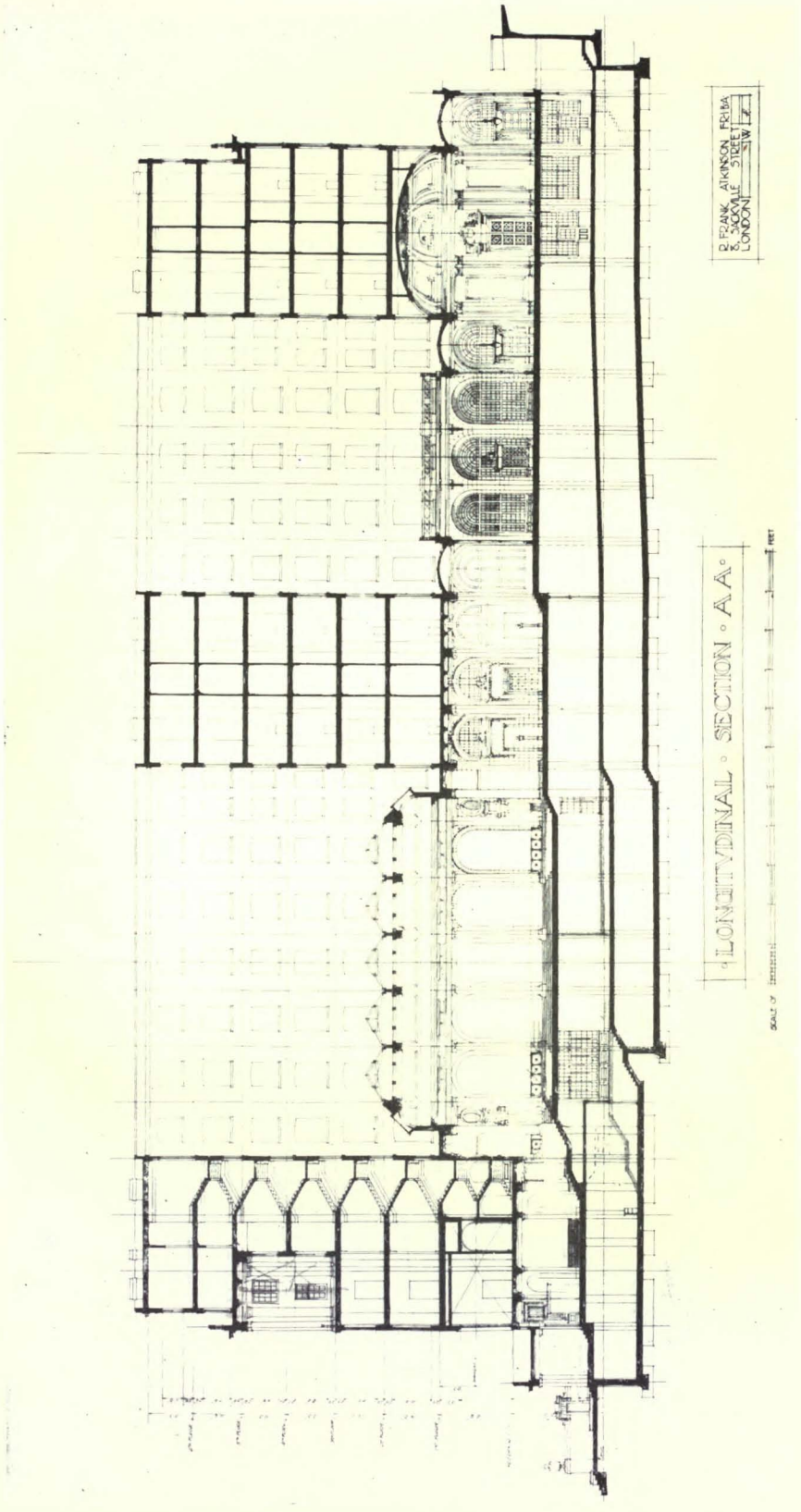
The whole of the painting was executed by Messrs. Waring & Gillow, who also furnished several of the rooms, and supplied all the principal doors in the building, these being of fine figured mahogany.

Messrs. Wm. Thornton & Sons, of Liverpool, were the general contractors. Among the sub-contractors were:—

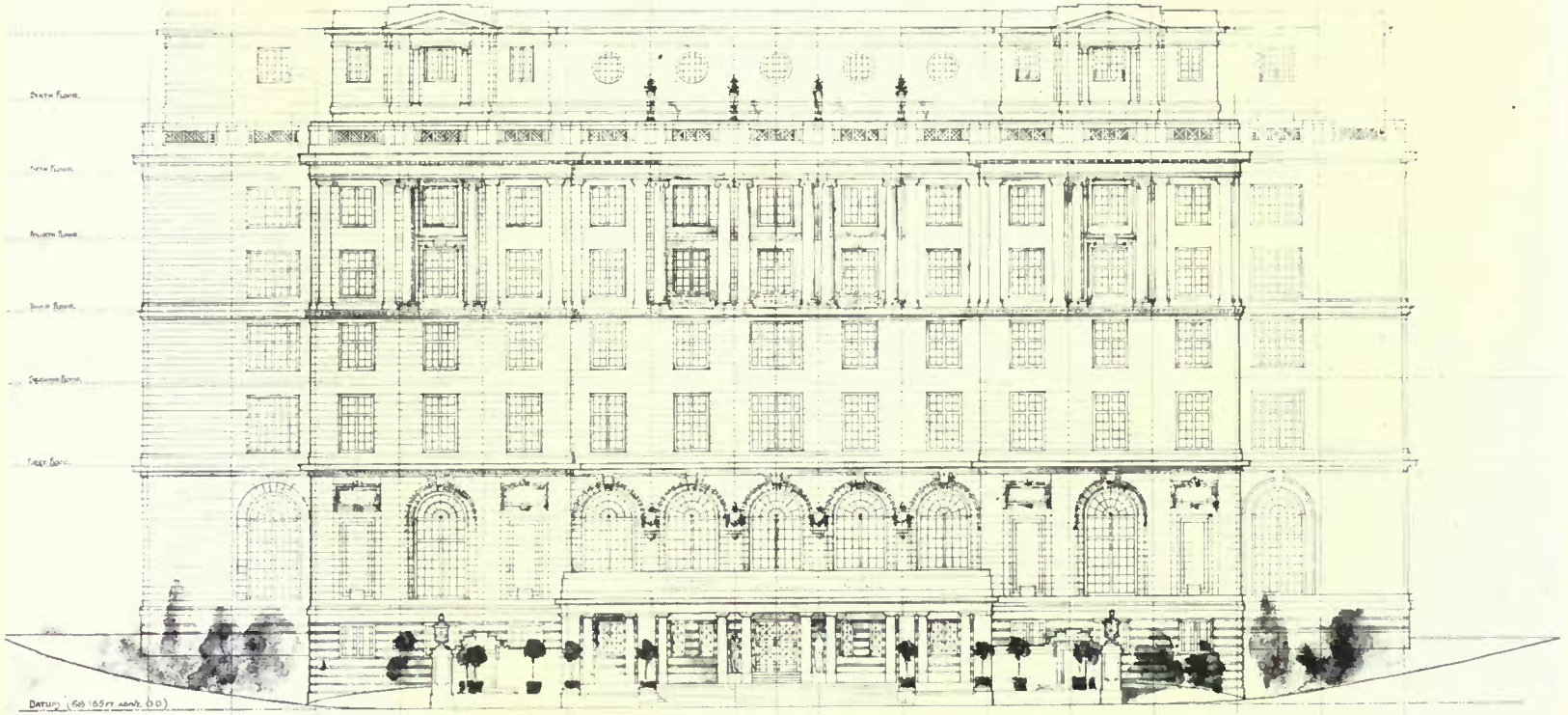
Glazed bricks, Brooks, Ltd.; wall and floor tiles, W. B. Simpson & Sons; grates, Thomas Elsley, Ltd.; bronze doors, lift enclosure, and fountain, J. W. Singer & Sons, Ltd.; electric-light fittings, J. W. Singer & Sons, Ltd., and the Bromsgrove Guild; gas fittings, Fald Stadelmann & Co.; locks, &c., Carter & Aynsley; electric bells and telephones, The National Telephone Co.; boilers, Stirling Boiler Co., Ltd; furniture, Liberty & Co., Gillow's (Lancaster), and Belzacq, of Paris; curtains in grill-room and French restaurant by Hamot, of Paris; carpets, Turberville Smith & Sons, Ltd., and MM. Belzacq and Les Gendres, Paris.



MIDLAND ADELPHI HOTEL, LIVERPOOL



MIDLAND ADELPHI HOTEL, LIVERPOOL



MIDLAND ADELPHI HOTEL, LIVERPOOL

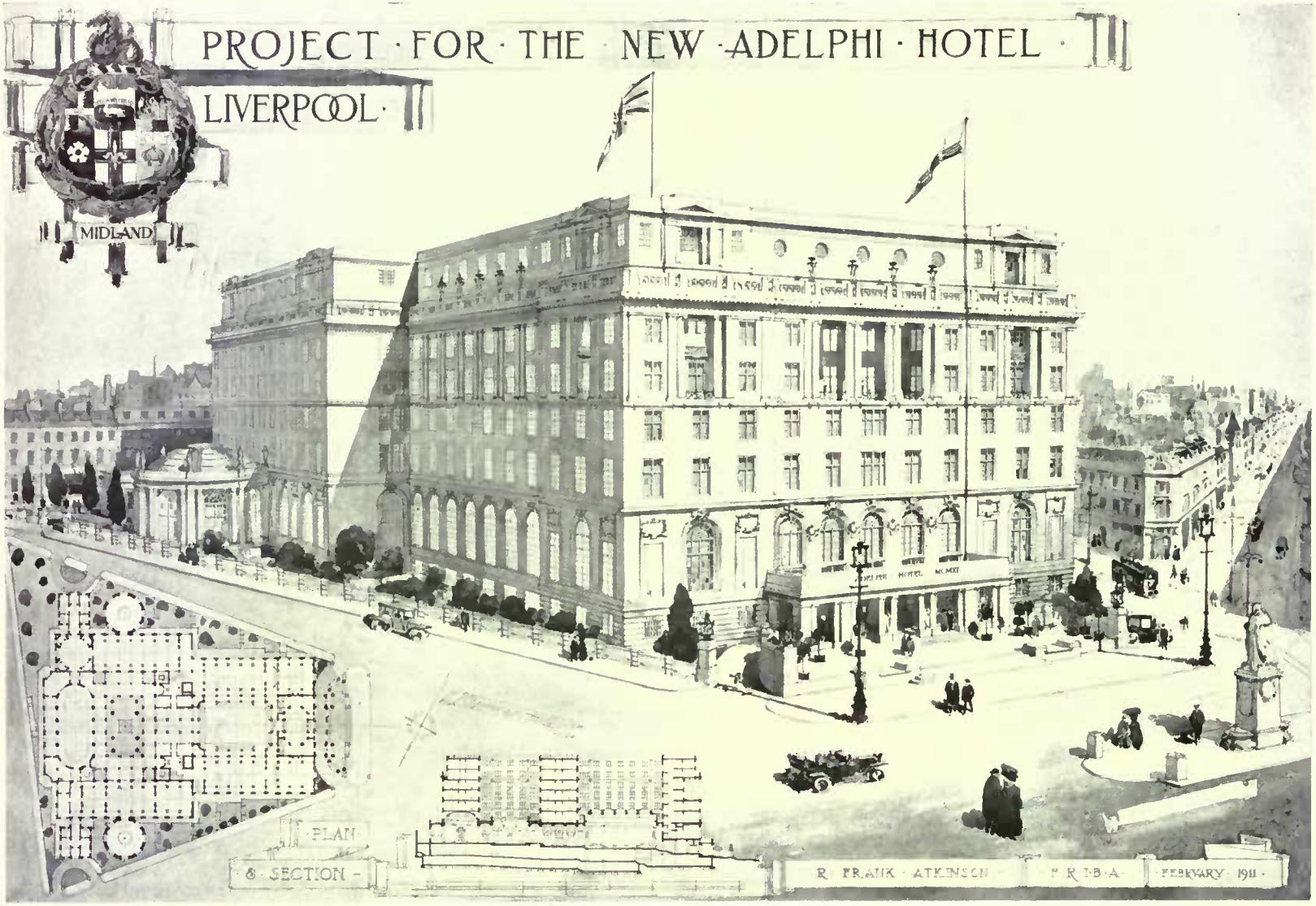

PROJECT · FOR · THE · NEW · ADELPHI · HOTEL ·
LIVERPOOL ·
MIDLAND
PLAN
& SECTION
R. FRANK · ATKINSON · F.R.I.B.A. · FEBRUARY · 1911 ·



Photo: "Architectural Review"

MIDLAND ADELPHI HOTEL, LIVERPOOL: THE HYPOSTYLE HALL
R. FRANK ATKINSON, F.R.I.B.A., ARCHITECT



MIDLAND ADELPHI HOTEL, LIVERPOOL: THE FRENCH RESTAURANT
R. FRANK ATKINSON, F.R.I.B.A., ARCHITECT

Photo: "Architectural Review"



Photo: "Architectural Review"

MIDLAND ADELPHI HOTEL, LIVERPOOL: VIEW IN FRENCH RESTAURANT
R. FRANK ATKINSON, F.R.I.B.A., ARCHITECT



Photo: "Architectural Review"

MIDLAND ADELPHI HOTEL, LIVERPOOL: THE GRILL ROOM
R. FRANK ATKINSON, F.R.I.B.A., ARCHITECT

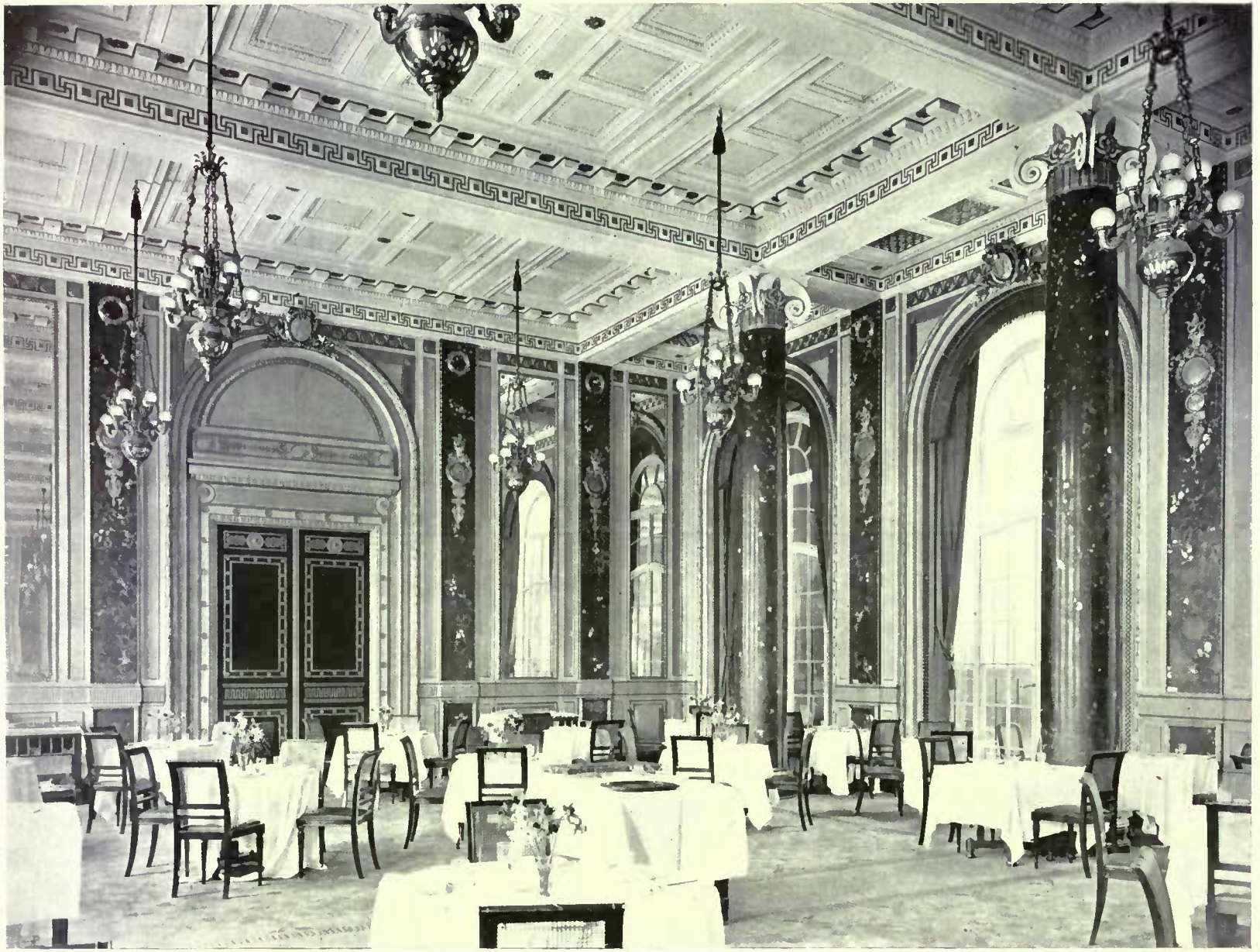
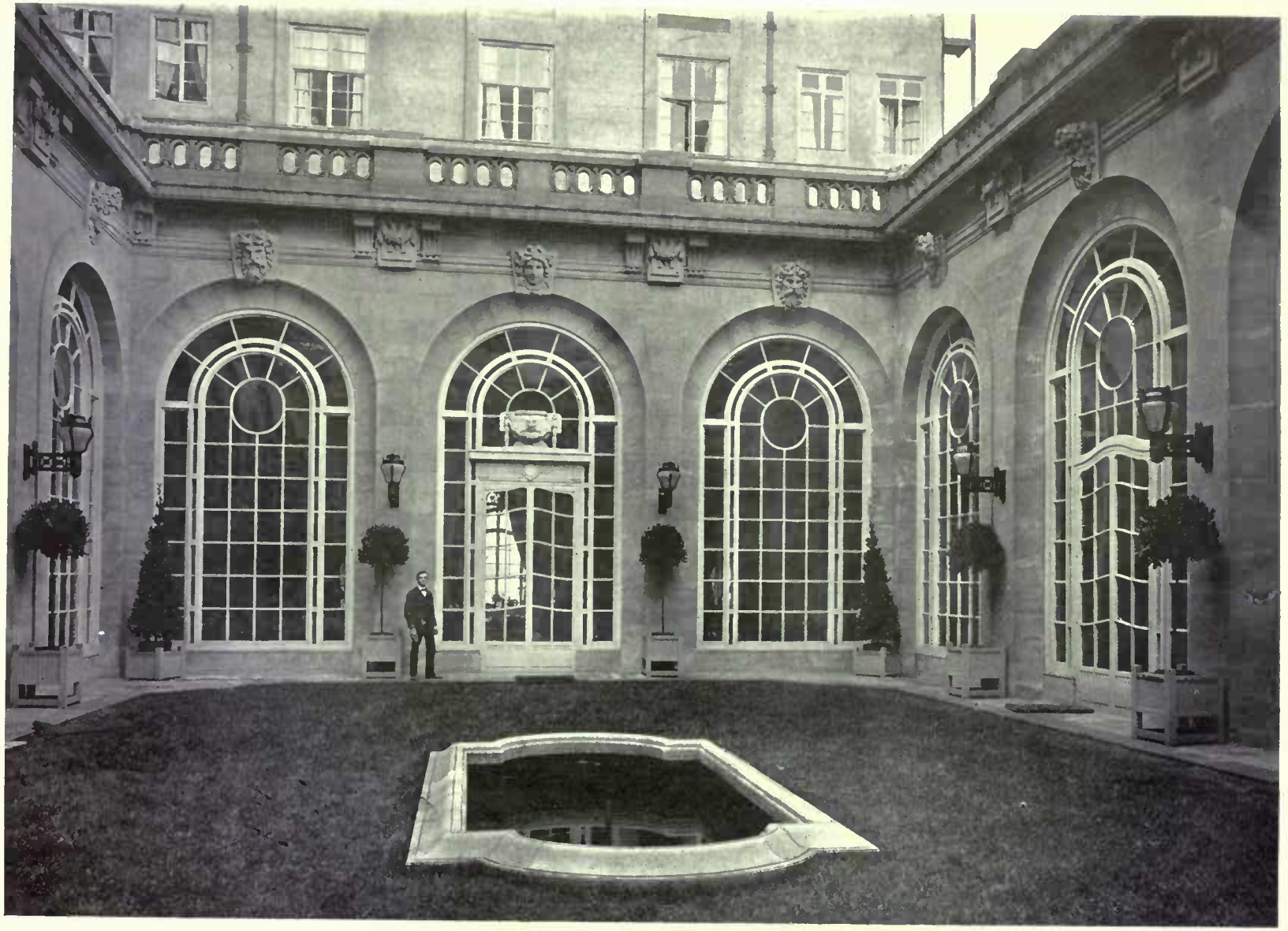


Photo: "Architectural Review"

MIDLAND ADELPHI HOTEL, LIVERPOOL: END OF GRILL ROOM
R. FRANK ATKINSON, F.R.I.B.A., ARCHITECT



MIDLAND ADELPHI HOTEL, LIVERPOOL: THE FOUNTAIN COURT
R. FRANK ATKINSON, F.R.I.B.A. ARCHITECT

Photo: "Architectural Review"



Fireplace in Ladies' Writing-room

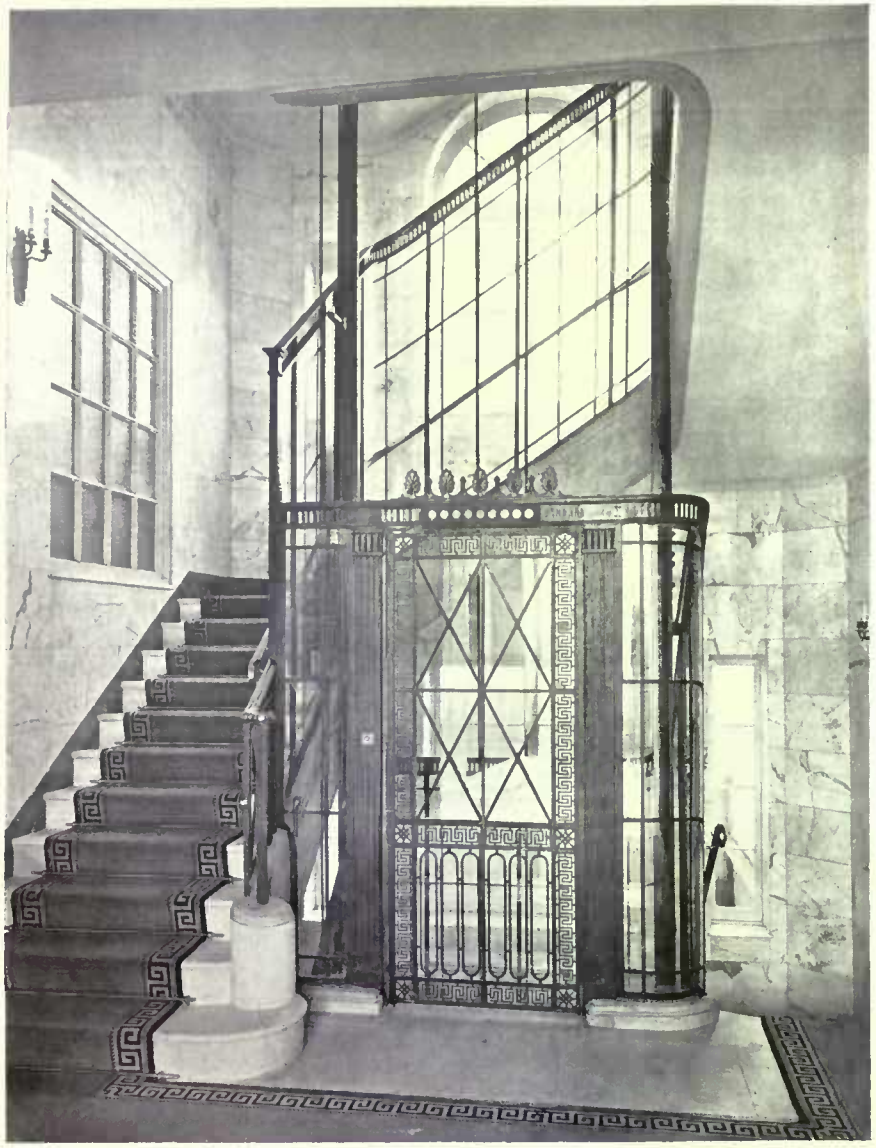


Photos: "Architectural Review"

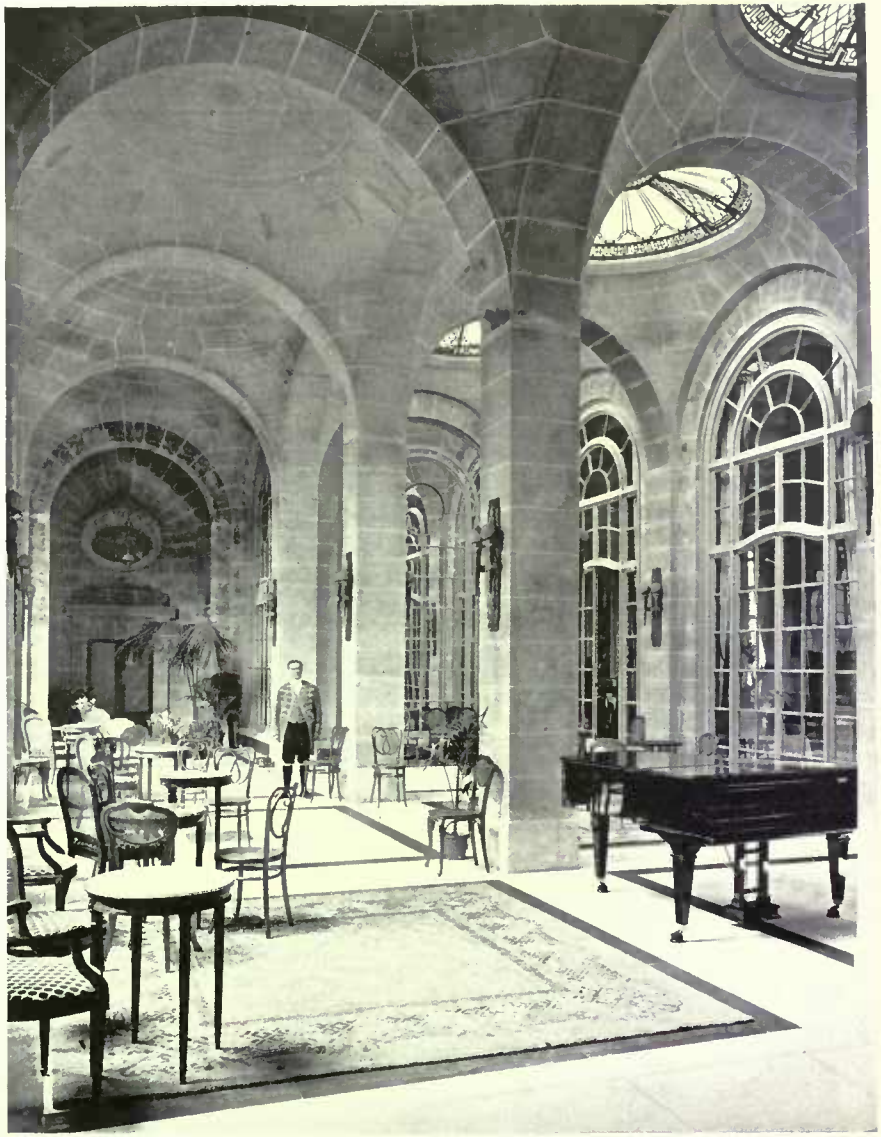
A Private Sitting-room

MIDLAND ADELPHI HOTEL, LIVERPOOL

R. FRANK ATKINSON, F.R.I.B.A., ARCHITECT



Lift Enclosure and Stairs



Photos: "Architectural Review

View in Terrace around Fountain Court

MIDLAND ADELPHI HOTEL, LIVERPOOL

R. FRANK ATKINSON, F.R.I.B.A., ARCHITECT

BOOKS

ARCHÆOLOGY AND ARCHITECTURE

ARCHITECTS are sometimes credited with an antipathy to what is "merely archæological," and there can be no doubt that many of them are rather distrustful of the subject, conceiving, as they do, that its issues are not only remote from their more practical interest in buildings, but lead to temperamental excesses which bode no good for architecture. That in itself, however, is an extreme view, for which justification is as much to seek as it is in the case of the uncompromising archæologist. The wise architect regards archæology with rational toleration, recognising that occasionally it may help him to a clearer understanding of the work that comes to his hand. Nor is he haunted with the fear that the horrible fascination of the subject will lead him into strange by-paths from which haply he may never again find his way on to the "main-travelled road." In dealing with "Byways in British Archæology," Mr. Walter Johnson seldom strays very far afield from architectural interest. Five chapters of his twelve deal directly with churches—their sites, their secular uses, and their orientation; and of the other seven, one treats of the orientation of graves, another with survivals in burial customs, a third with the folklore of the cardinal points, and a fourth with the churchyard yew. In his chapters on "Churches on Pagan Sites" the author enters upon an exhaustive examination and discussion of the available evidence, and arrives at "the conclusion, almost irrefutable, as it now appears, that many of our churches stand on pagan sites." The chapter on the orientation of churches discusses some interesting architectural problems—among them the question of skew chancels, in which some authorities see symbolism or artistic subtlety, while others side with Welby Pugin, who exclaimed, "Symbolism! Pack of nonsense! It was because they didn't know how to build straight!" The book abounds in illustrations, mainly of architectural character, and has a good index.

"Byways in British Archæology." By Walter Johnson, F.G.S. fp. xii + 530, 8¾ *in. by* 6 *in. Price* 10*s.* 6*d. net. Cambridge: At the University Press.*

ITALIAN SCULPTORS

IT has been said of old that a man ought to have at least three good reasons for resolving upon any important step. Two valid excuses are advanced for the publication of Mr. W. G. Waters's book on "Italian Sculptors"—namely, that hitherto English readers have had to rest content with individual biographies or dissertations on separate schools; and that "no subject is more grateful to illustration than sculpture." The first

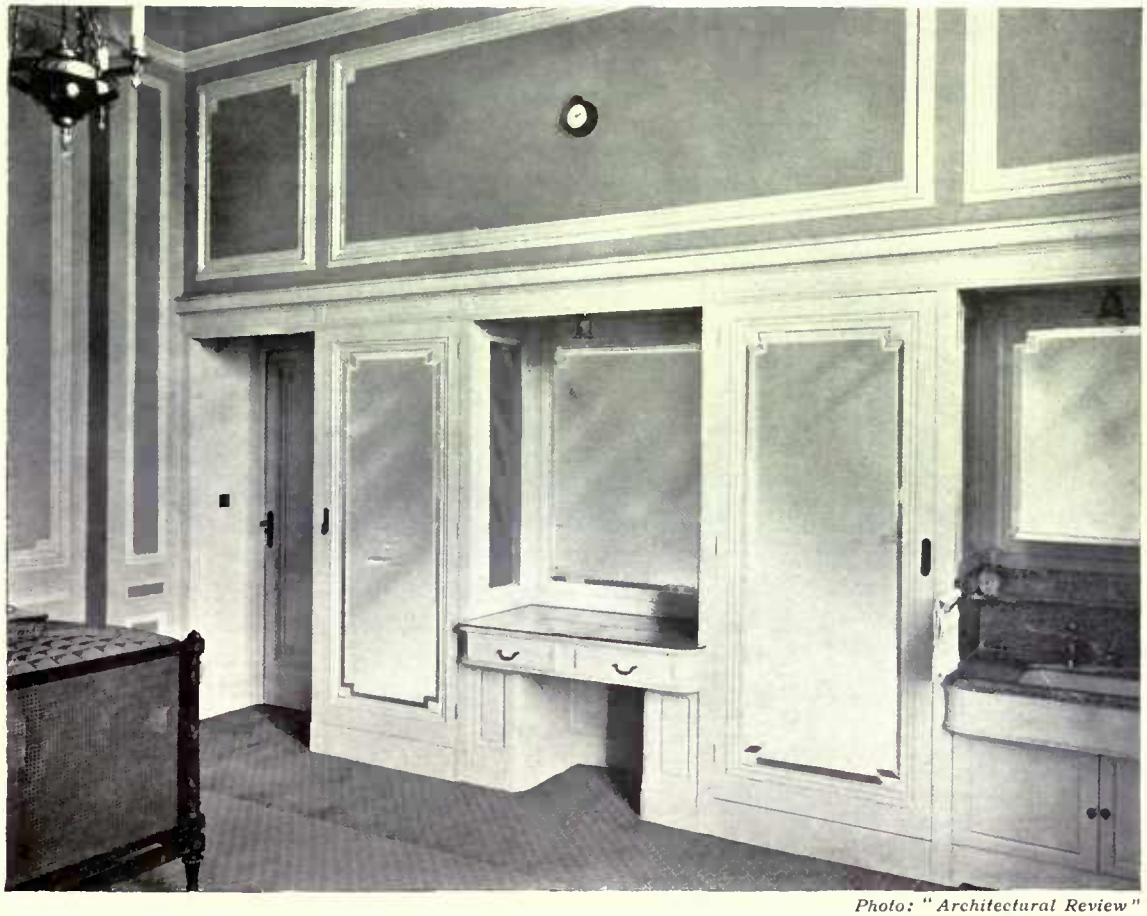


Photo: "Architectural Review"

MIDLAND ADELPHI HOTEL, LIVERPOOL: VIEW OF A BEDROOM, SHOWING FITMENTS

reason, as will presently be seen, is rather seriously discounted by the peculiar presentation of individual biographies. To the second reason one may unreservedly subscribe. In the selection of a third reason a difficulty might arise from embarrassment in a wide field of choice. But there is no need to go beyond the fact that the subject, as treated by Mr. Waters, makes undeniably an interesting book. The arrangement of the matter in the alphabetical order of the sculptors' names, while convenient for mere reference, is inimical to style, atmosphere, and perspective, interrupts the natural and orderly sequence of events, and obscures the evolutionary process. This defect is to some extent repaired in the introduction, in which there is a brief discussion or digest on the lines of development and comparison. Objection to the merely alphabetical arrangement becomes even more strongly apparent in its effect on the positions of the seventy-eight illustrations, the sequence of which is determined automatically, by alphabetical accident, instead of chronologically. Apart from this blemish—which no doubt has its compensations—the book is an acceptable contribution towards the better appreciation of the sculptor's art, the author displaying so much knowledge, discretion, and style as to increase one's regret that he should have chosen to cramp these qualities by rendering them, to some degree, subservient to a mechanical method. Nevertheless, the book is one which the art-lover will gladly add to his library. It collects a large number of interesting biographical details of the Italian sculptors, and offers, in almost every case, a brief but useful critical estimate of the worth and character of the work.

"Italian Sculptors." By W. G. Waters. With seventy-eight illustrations. pp. xxii + 282, 7⅞ *in. by* 5½ *in. Price 7s. 6d. net. London: Methuen & Co., Ltd., 36 Essex Street, W.C.*

A FRENCH TREATISE ON ROMANESQUE

To the numerous volumes dealing with the history and development of Romanesque architecture which have been published in recent years has now to be added this large French treatise by M. R. de Lasteyrie. It comprises more than 700 pages, abundantly illustrated by photographs, plans, and engravings, and is a magnificent contribution to the subject. The author confines himself to French Romanesque, but he deals with it in the most exhaustive manner, taking the Latin basilica as a commencement, and logically tracing the whole succeeding development. He is no propounder of novel and startling theories; he treats his great subject in a thoroughly sane manner, giving full reasons for all his conclusions, and he has thus produced a work which no good architectural library can afford to be without. At present only the French edition has appeared: a translation of the book into English would be an undertaking worth consideration.

M. de Lasteyrie's treatise includes a separate chapter on mural paintings of the Romanesque period, and another on the capitals. These latter, numbers of which are illustrated, form a most extraordinary collection in their variety of adaptations and variations from Classic and Byzantine forms, together with eccentricities of design which can be referred to no precedent, and seem merely the result of the desire for novel experiment. Many of the capitals of this class, it must be admitted, are more curious than beautiful — not an uncommon result, even in our own day, of the search after novelty merely for the sake of novelty. Altogether the volume is a notable one.

"L'Architecture Religieuse en France à l'époque Romane: ses origines, son développement." Par R. de Lasteyrie, membre de l'Institut. Paris: Alphonse Picard et fils. 1912.



AN ALMSDISH, DESIGNED BY ANTHONY WILSON

AN ALMSDISH

THE almsdish shown by the accompanying photograph was designed by Mr. Anthony Wilson, architect, for St. Lawrence's Church, Lurgashall, near Fernhurst, Sussex. The gift of Lady Philipson-Stow, it is of silver, 14 in. diameter, with the centre cross gilt.

THE ARCHITECTURAL REVIEW
With which is incorporated "Details" . .
JUNE 1912 . . . . . .
VOLUME XXXI. No. 187 . . . .



GENIUS GUARDING THE SECRET OF THE TOMB
BY M. DE SAINT-MARCEAUX



GENERAL VIEW OF MODERN ATHENS LOOKING TOWARDS THE ACROPOLIS

MODERN ATHENS

BY LIONEL B. BUDDEN, M.A.

WHEN, in 1834, on the conclusion of the Greek War of Independence, it was decided to establish, on a site partially coincident with that of the ancient town of Athens, a new city as the capital of a united Greece, the problem of its erection was one of comparative simplicity. Beyond a miserable collection of about three hundred dwellings, clustered for protection on the northern side of the base of the Acropolis, and occupied by a mixed population of Greeks and Albanians, there were no vested interests of commerce or estate to interfere with the execution of the plan. But with a shortsightedness as unfortunate as it is inexplicable, the mediæval village of crooked streets and mean houses was suffered to remain, though its removal at that time would have been a very easy matter. The fact of its origin in the Byzantine period, and of its development through the Venetian and Turkish dominations, might have seemed sufficient to condemn it to the patriotism of an emancipated Greece. Unhappily, the Classic antipathies of the founders of modern Athens were on this point no more strongly developed than their ordinary perceptions. It was apparently not realised that this squalid nucleus would inevitably extend its disordered streets until in less than a century they would have become a quarter of the entire city, containing not merely the houses of the poorer classes, but property too valuable to be demolished otherwise than slowly and at great expense.

Disregarding the initial error which permitted the continuation and growth of that district to proceed uncontrolled, the planning of the new city itself is, from the architectural point of view, admirable. The work was entrusted to Schaubert, a German architect who was at that time occupied in archæological research, and who, with the elder Hansen of Copenhagen, and under the direction of Ludwig Ross, discovered and reconstructed the Temple of Nike Apteros in 1835. Both practical and sentimental considerations predetermined the actual site of the new city. To the west of the Acropolis lay an area as sacred and little less unsuited for building purposes—the Areopagus and Pnyx Hills; to the south, broken ground and the winding bed of the Ilissos raised equal difficulties; whilst to the east the Stadion and the ruins of Roman Athens—the Arch of Hadrian, the Olympieion, etc.—demanded preservation. Northward of the Acropolis alone was the ground comparatively free from obstacles. Most of the Greek or Roman remains on that side were already either surrounded or built over in the mediæval bazaar quarter, and outside its boundaries no other restrictions were to be faced (with the exception of the Dipylon, the ancient cemetery now excavated and protected from encroachment). Whilst it was true that the walls of the old city embraced a considerable portion of the ground to the north, the absence of visible remains removed any hesitation as to the justifiability of occupying it. Moreover, the gradual slope of the site in an easterly direction for a little over a mile, from the foot of Lycabettos, was such as would facilitate the drainage of the city without imposing the adoption of picturesque planning or rendering building difficult.

Schaubert's formal handling of the opportunity is in its main lines commendably simple and direct, whatever reconsideration of its secondary parts may have been advisable. In the disposition of the streets and boulevards a triangular arrangement is adopted—of which Hermes Street, running east and west, is the base, and Piraeus and Stadion Streets are the sides. The northern apex is marked by Homonoia Square, the eastern angle by Syntagma Square, and the western by the Dipylon. Bisecting the apex is Athena Street—itself intersected by streets parallel to the base of the triangle and by two squares, From the basis of Piraeus and Stadion Streets respectively a rectangular network of roads and boulevards continues outwards for about a third of a mile in either direction; those on the Piraeus Street side terminate irregularly on the level plain, and those related to Stadion Street ascend the slopes of Lycabettos some distance; on this latter side, between the Academy and University Boulevards, is one of the largest squares in the city. North of Homonoia Square a similar network of roads extends on the axis of Athena Street; of these Eolus Street is continued southward through the mediæval quarter, its vista being disposed in relation to the ruins of the Erechtheion,* just as that of Athena Street terminates with the mass of the Propylaea rising clear on the western extremity of the Acropolis.

From the architectural as well as the utilitarian point of view, it will be observed that the most serious weakness of the scheme is that to which reference has already been made, namely, the preservation of the chaotic district on either side of Hermes Street. Had the matter been taken in hand sooner it would have been a comparatively simple and inexpensive affair to have carried through the formal treatment north of Hermes

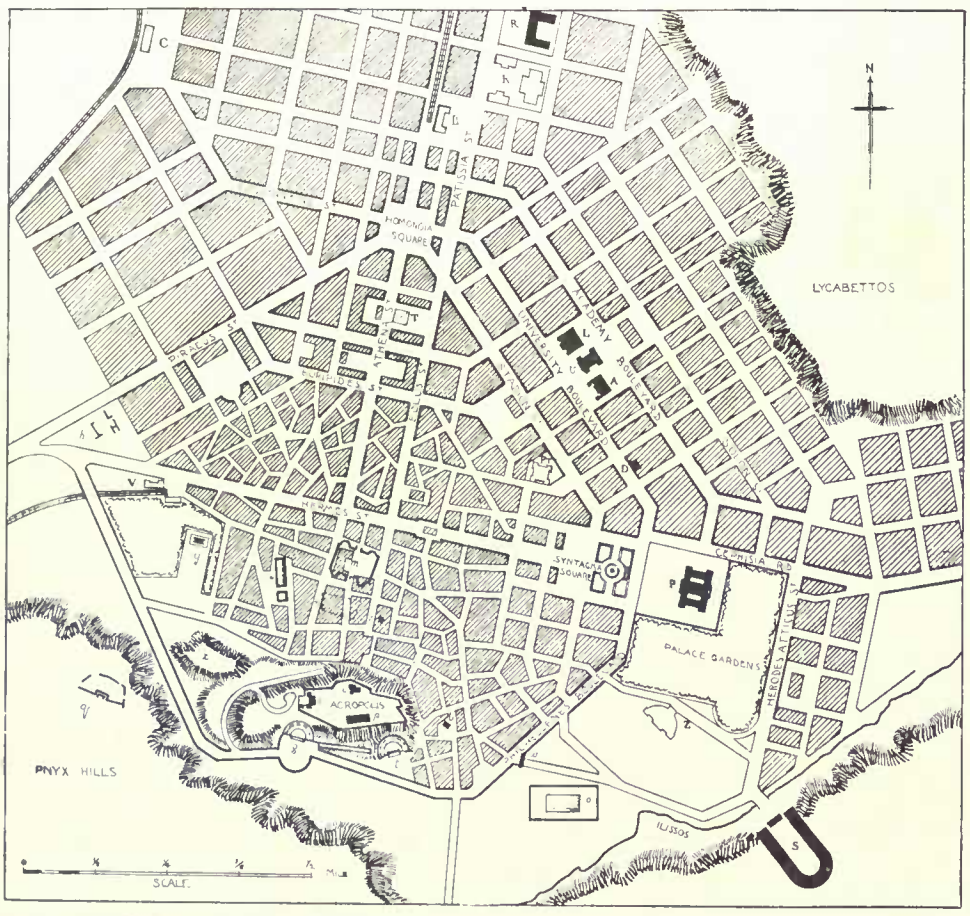
* Since the reconstruction of the Erechtheion, the Acropolis wall on the north side has been lowered to enable a better view of the building to be obtained.

Street, and, after destroying the existing property, to have converted the southern area into one great park, thus completely isolating the Acropolis, and providing for the ancient monuments at its base—the Stoa of Attalus and Hadrian, the Agora, the Tower of the Winds, the Monument of Lysicrates, etc., now half-submerged among bazaar buildings—a more worthy setting and one more consistent with that of the Theseion, Stadion, Olympieion, and of the Acropolis itself. To-day the rectification of the mistake can only be obtained at great cost.*

The city is broadly divisible into five districts, of which the first, beginning south of the Acropolis, may be described as the Archæological Area, and defined as extending from the Theseion on the west to the Stadion on the east, and including in one open park the Pnyx Hills, the Acropolis with the Odeon and Theatre below, and the Temple of Jupiter Olympius. The second, the old business quarter, is that which extends northward from the Acropolis to Euripides Street, and is the bane of modern Athens. The only formal thoroughfares penetrating it, Hermes, Athena, and Eolus Streets, are occupied chiefly by the shops of retail traders, whilst the congested areas comprising the remainder of the district consist of slum property, the dwellings of a portion of the population engaged in Athens' negligible oil and silk manufactories, the poorer kind of commercial offices, bazaar buildings, and a few Byzantine churches. Beyond Piraeus Street, from the Dipylon to the Polytechnic Institute, are a number of silk, oil, boot, and rug factories and artisan dwellings in regularly arranged blocks, which together form the third district. (The artisan type of property continues on thinly to the east, skirting the foot of Lycabettos for a mile or so.) The fourth district constitutes the finest and most important part of the city—the parallel Stadion, University, and Academy Boulevards, including at the north end the National Museum and Polytechnic Institute, Homonoia Square, and the formal *places* between it and Euripides Street; and at the south end Syntagma Square and the Royal Palace and garden. In this area of open spaces and broad tree-lined thoroughfares, known as the Neapolis, are grouped nearly all the best public buildings, offices, modern shops, cafés, and hotels. The last-named are concentrated mostly about Homonoia and Syntagma Squares, the shops and offices along Stadion Street, and the institutional buildings between the University and Academy Boulevards. A wealthy residential quarter, following the line of Cephisia Road for about a mile to the east of the Palace, forms the remaining district.

The traffic-centre of the whole city is Homonoia Square. Adjoining it are the termini of the three railways which are all that Athens can boast—two small-gauge steam lines, the one connecting the city with Laurion, the other, further removed, with Patras and the Peloponnese; and a very efficient electric line to Piraeus, four and a half miles away to the south. A second station on the same line is situated at the west end of Hermes Street. In addition

* Even so moderate a project as the encircling of the Acropolis by a carriage-drive has in its execution met with almost insuperable difficulties, and been held up for several years when only half-finished.



SKETCH PLAN OF MODERN ATHENS



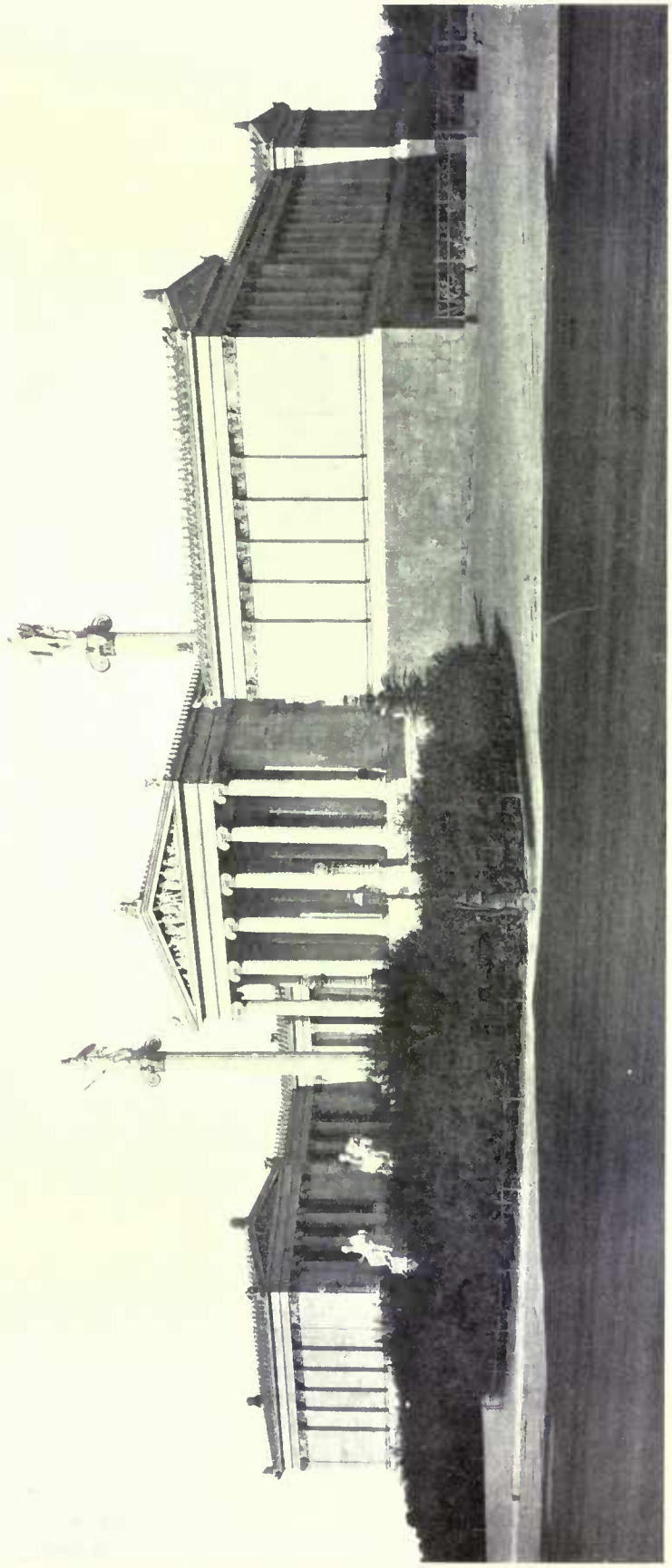
THE NATIONAL LIBRARY. THEOPHILUS HANSEN, ARCHITECT

to the importance which Homonoia Square derives from its proximity to the railway termini, it is also the centre of the electric tramway system.

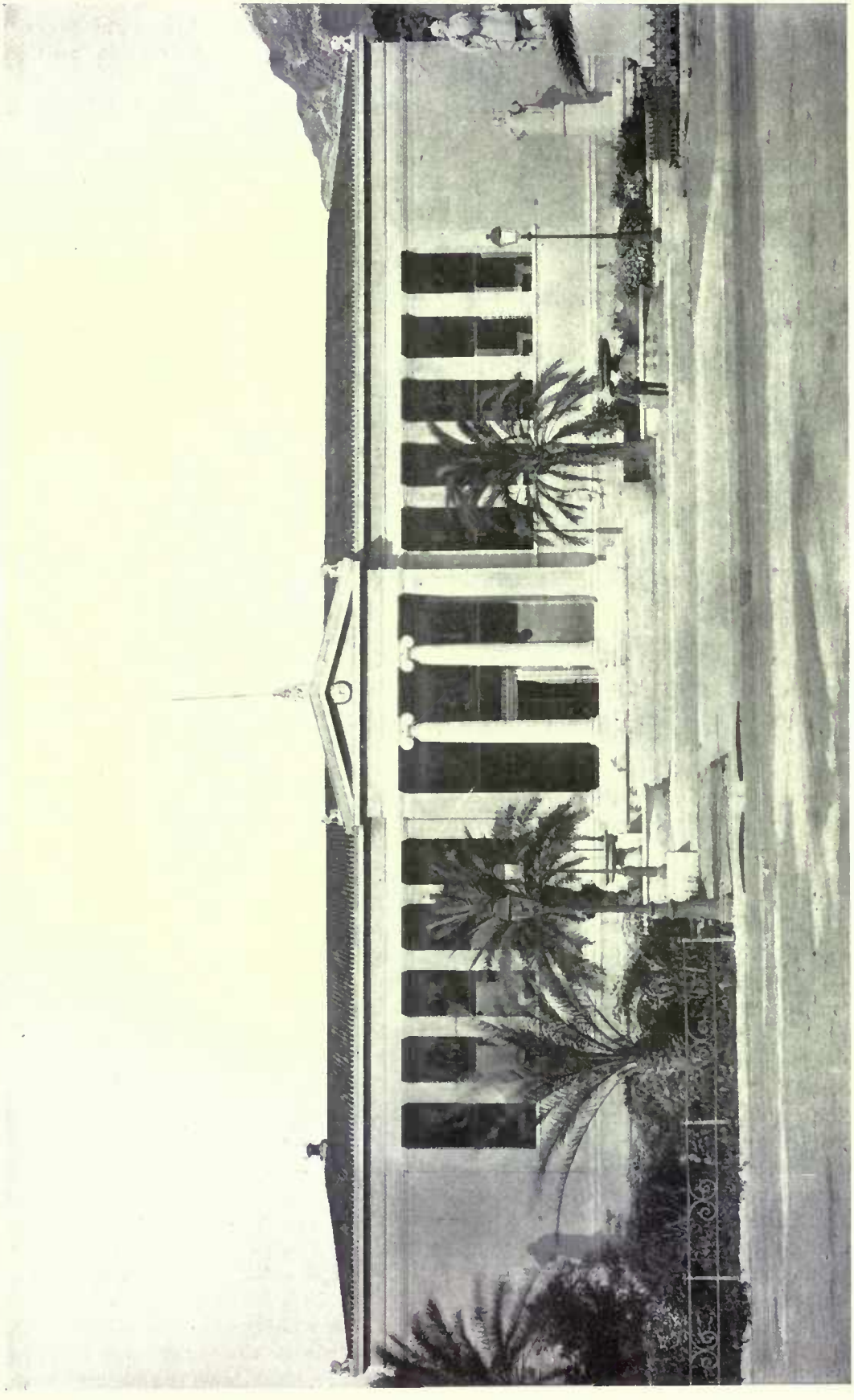
In the architectural development of modern Athens the reactive influence of the larger public buildings—some few of which, such as the University, were erected in the 'thirties, though the majority date from the last half of the nineteenth century—has determined to a considerable extent the spirit and character of much of the work subsequently carried out. For that reason, in order to arrive at some comprehension of Athenian city architecture as a whole, its origins and aims, it is necessary to give first consideration to the most important achievements.

Unquestionably the finest group of buildings in the city is that comprising the National Library, the University, and the Academy. Its immediate *mise en scène*, the large square setting back from the University Boulevard, if a little dull, is by virtue of its spaciousness well calculated to admit of the buildings being realised to the fullest advantage. Their disposition, unfortunately, is such that they do not compose in a satisfactory fashion, unless viewed from an oblique angle, so as to form a picturesque group. The National Library, the largest and dominating building and the last of the three works to be completed, is poised against the much lower and lighter Academy, which it in no way resembles, whilst the central site is occupied by the weakest conception of all, for the University, quite apart from its merits as an individual design, is neither in point of size nor in monumental character comparable to the flanking buildings. Nevertheless, given a picturesque standpoint, with the hill of Lycabettos in the background, this group of Pentelic marble structures is extraordinarily beautiful.

The National Library, completed in 1901, though in parts open to criticism, is a bold conception, the refinement of its lines conveying a quality of rare intellectual distinction. Its chief defect is the introduction of the curving stairways; their junction with the portico is crudely handled, and in any case such a form of approach is irreconcilable with the Doric character of the whole design. Again, in regard to minor composition, in the flanking masses there is the indefensible omission of any intermediate architrave between the caps of the subordinate piers and the architrave of the main entablature, an omission—repeated again and again in modern Athenian architecture—which fails to establish the subsidiary function of the smaller piers and to break the change in scale between their own proportion and that of the main entablature, whose depth is calculated in reference to the height and breadth of the main supports. Apart from these imperfections the design is broad and accomplished throughout; the triple pedimented masses strongly projected, the deep portico and simple side façades, all combine to produce



THE ACADEMY. THEOPHILUS HANSEN, ARCHITECT



THE UNIVERSITY. THE ELDER HANSEN, ARCHITECT

a composition whose restraint is not a cloak for poverty of invention, nor its originality evidence of ignorance of tradition, but a composition conceived in the genuine spirit of néo-Grec architecture.

The Academy of Science (1858–1885), built at the expense of Baron Sina of Vienna, was originally intended to accommodate a body of Greek and foreign savants, constituted on the model of the Institut de France and the Berlin Academy. So far, however, that intention has failed to materialise, and, with the exception of a limited portion devoted to housing a numismatic collection, the building is unused. The unoccupied chambers, including a sumptuous debating-hall, are nevertheless kept in admirable condition, prepared for possession at any time.

Externally the full value of the design is prejudiced by the presence of the votive columns which flank the main portico and support figures of Athena and Apollo, the work of the Greek sculptor Drossos. As their height, independent of that of the figures, is 50 ft., and the portico columns are some 20 ft. less, the scale of the whole composition is greatly reduced. But in other respects the design will bear comparison with the National Library, though it fails notably as a balancing mass to the latter. As in the case of the Library, there is a base of Piraeic limestone, above which the work is executed in Pentelic marble. But the Doric severity of the Library, whose pediments, like those of the Propylaea, contain no sculpture, is not echoed. In the main pediment of the Academy a marble group (Drossos's "Birth of Athena"), and in the minor pediments terra-cotta figures, typify the greater richness of the conception. Apart from the inherent dissimilarities in form and distribution of mass, the most striking difference, and one particularly notable in the case of buildings whose position presupposes some degree of correspondence in surface treatment, is that of colour. The white marble of the Library façades is unadorned: the Academy glitters with gilt and red and blue pigments. The Erechtheion capitals of the main portico, the composite Bassae-Erechtheion of the votive columns and those of the smaller order, are thus picked out, chiefly in gilt, which is also lavished between the anta-caps and in the antefixæ and acroteria. Though the system on which the colour is applied is not strictly orthodox in the light of the results of archæological research, yet, since the distribution and ratios of the various colours are modelled on the spirit if not the letter of fifth-century practice, the effect obtained is thoroughly satisfactory, and the more creditable that the attempt was an experiment. There is no crudeness such as mars the polychromy of the Museo Barracco in Rome, nor are the colours applied to cover up unresolved and imperfect detail forms. Indeed, of the few modern examples of polychromatic architecture which have endeavoured to reproduce or to develop antique practice, none is more satisfactory in appearance than this work.

Both the Library and the Academy were erected from the designs of Theophilus Hansen of Vienna, with whom E. Ziller co-operated as "supervisor."

Between them is situated the University, erected in 1839, five years after the establishment of modern Athens, and designed by the elder Hansen, of Copenhagen. As a central mass connecting the buildings on each side it is obviously inadequate, and considered as an individual performance quite unequal to either of the others. But the fact that it preceded them by a quarter of a century should account for its failure to set so large a scale. The probable future of Athens and its financial resources were not then such as to warrant any very pretentious undertaking. The greater part of the building, which accommodates 3,000 students, is faced with stucco, only portions of the entablature, columns, etc., being of Pentelic marble.

Incomparably the best façade is the one toward the University Boulevard, though the arrangement of the voids and solids and the dimensions of the portico are open to criticism; and the omission of a subsidiary architrave below the main entablature, where it is supported by the smaller piers, is the original instance of that blunder which has subsequently been repeated in innumerable Athenian buildings.* The design yet contains an admirably effective feature, one that could only achieve its effect in a clear light atmosphere. On the inner wall, behind the portico and smaller piers, directly below the main architrave and extending downwards nearly half the length of the columns, is a continuous, brightly painted fresco comprising a series of mythological scenes. In North Europe the value of such decoration at any distance would be negligible—completely lost in black shadow. Schinkel adopted it on the wall behind his superb colonnade to the Altes Museum in Berlin. There it extends downwards fully two-thirds the length of the column. Yet even on a sunny day it contributes little to the whole design. But in an Athenian atmosphere the conditions are vastly different. Shadows become luminous, and decoration on a deeply recessed surface is still clearly visible—in the case of the University at a distance of 500 yards. It is, in fact, the value obtained from this richly coloured fresco that renders the main façade of the design able to sustain some sort of comparison with the adjacent works.

(To be concluded.)

* Attention has already been drawn to it in the case of the National Library; it is illustrated again in the National Museum.

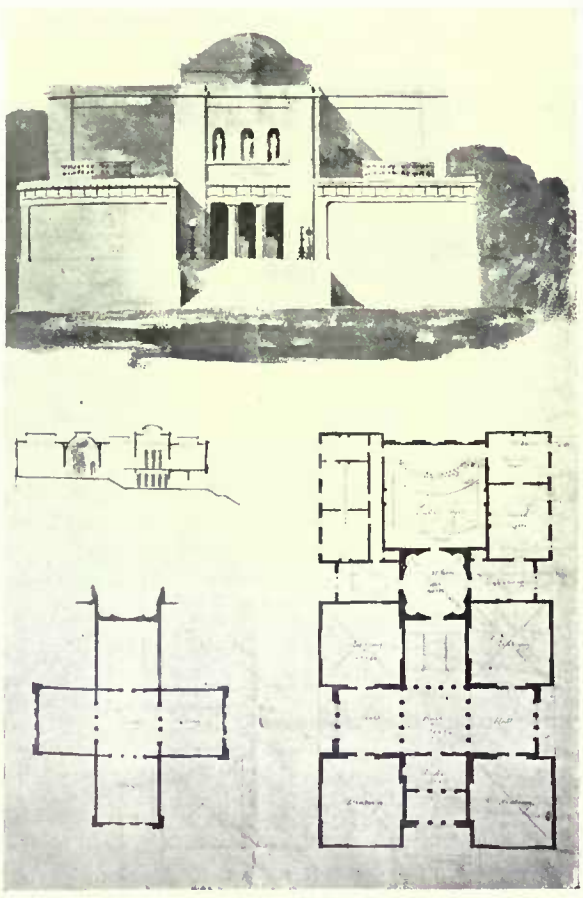
JOHN GOLDICUTT AND HIS TIMES

FROM an architectural standpoint the term "eighteenth century" embraces a far wider period of development than is commonly supposed. Its beginnings are discernible in the rebuilding of London after the Great Fire, while its ramifications extend well into the first quarter of the nineteenth century. During this fascinating period we can trace the evolution of English Neo-Classic architecture through its various cycles of progression. Fresh and vigorous under the masterly handling of Sir Christopher Wren, formal and refined under the guidance of Sir William Chambers, and elegant and ornamental when interpreted by the Brothers Adam, Holland, and Wyatt. Finally, during the first quarter of the nineteenth century it attained another form, and the old traditions were blended with a modern sentiment.

In the annals of English architectural history there exists no more interesting period than the early days of the last century; yet it is surprising how little the period is understood or appreciated. Many of the great architects of the later years of the previous century were at this date in full practice, some continuing the older traditions, others spreading the cult of Greek refinement. Sir John Soane was delivering his lectures at the Royal Academy, John Flaxman led the school of English sculptors, while Sir Thomas Lawrence headed the school of painters. The Earl of Elgin, amidst a storm of hostile criticism from the dilettanti, and the opprobrium of Byron, secured for England the famous marbles which to-day bear his name. The amateurs, led by Thomas Hope, still flourished in considerable force, and directed their energies and wealth for the advancement of taste.

With the opening up of the Continent after the termination of the Napoleonic wars there occurred a simultaneous rush of artists of every nationality to Paris to view the great art collection at the Louvre, the fruit of Napoleon's spoliations. The richest treasures in the collection were about to be returned to the countries which originally owned them, and interest and speculation as to their intrinsic artistic value was widespread. Then occurred the reaction of French influence on English methods of design, with a corresponding increase of the eclectic principles for which the French are justly famed. The Empire Style of Percier and Fontaine gained many followers in England; Durand's famous volume, *Recueil et parallèle des Edifices*, which had first been published in 1800, was eagerly studied, more especially for the fine examples of academic planning it illustrated. Jean Charles Krafft produced his useful volumes dealing with various architectural subjects, a few with the text in French, German, and English. In brief, the wars which had divided nations and dispersed the practice of the arts in Europe, with the conclusion of peace gave place to a great cosmopolitan movement.

In England the growing interest for mediæval architecture, caused by the rise of the Romantic school of literature, led to a false interpretation of architectural problems. Architects who were masters at Classic design essayed buildings in the so-called Gothic style with results ineffective and disastrous. Nevertheless the Classic school proceeded on lines which were scholarly and refined, and, in spite of a studied pedantry on the part of certain architects who were obsessed with the idea of reproducing Classic temples, many noteworthy buildings were evolved. To this period belong the great town-planning schemes coincidental with the epoch of the Regency. Nash had completed the development of Regent's Park, and was engaged in the creation of the great thoroughfare, Regent Street, which formed the main artery from the new residential district to the Houses of Parliament. The evolution of the seaside towns on the South Coast was undertaken, and altogether



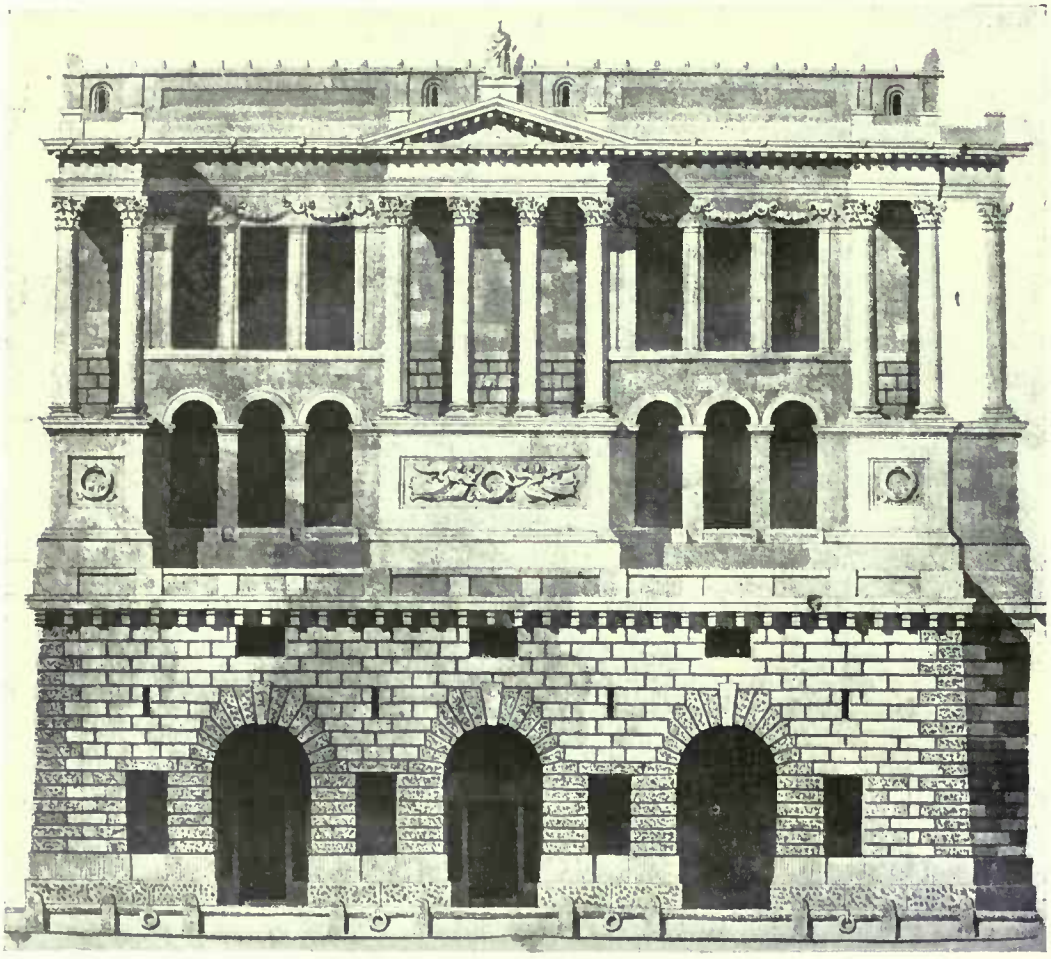
DESIGN FOR A ROYAL ACADEMY OF ARTS

(Made during Goldicutt's connection with the Architectural Students' Society)

the building epoch throughout the United Kingdom was without parallel.

The professional career of the talented John Goldicutt (1793–1842) commenced during the first decade of the nineteenth century, when he entered the office of Henry Hakewill as an articled pupil. The latter had been a pupil of John Yenn, R.A., and although his early training had been obtained in an office noted for the rigour of its Classic leanings, Hakewill practised both Gothic and Classic design. While still a pupil with Hakewill, Goldicutt gained admission to the schools of the Royal Academy and competed for the Silver Medal on two occasions, preparing measured drawings of the façade of the East India House and the Mansion House, for which he obtained the Silver Medal in 1814. While still a student at the Royal Academy schools he joined the Architectural Students' Society, which consisted of young men who met every fortnight in order to work out set problems; some of the subjects included very ambitious projects. At that day Thomas Donaldson, then quite a young man, acted as president to the society.

After spending some years studying hard in this manner, Goldicutt's father decided that he should enjoy the advantage of study abroad, and accordingly, in 1815, he entered the *atelier* in Paris of Achille Leclère, where he competed for the monthly prizes in the Académie des Beaux-Arts. His predilection for colour led him to extend his travels to Italy, and for nearly four years he spent his time in that country collecting materials for the books he afterwards published. While at Rome, he made a painstaking study of the transverse section of St. Peter's,* showing the complete decorative scheme in colour. This drawing was submitted to the Pope, whose admiration was so aroused that he presented the artist with a gold medallion.



GOLDICUTT'S DESIGN FOR THE RIVER FRONT OF FISHMONGERS' HALL

Returning to England in 1819, Goldicutt commenced active practice as an architect, and, by reason of the prevailing building activity, found immediate scope for his talent. By nature he was extremely ambitious, and rarely missed an opportunity of entering any public competition that was advertised. In 1820 he competed for the design of the New General Post Office and obtained the third premium, the building being afterwards carried out by Sir Robert Smirke.

* This drawing is now in the R.I.B.A. collection.

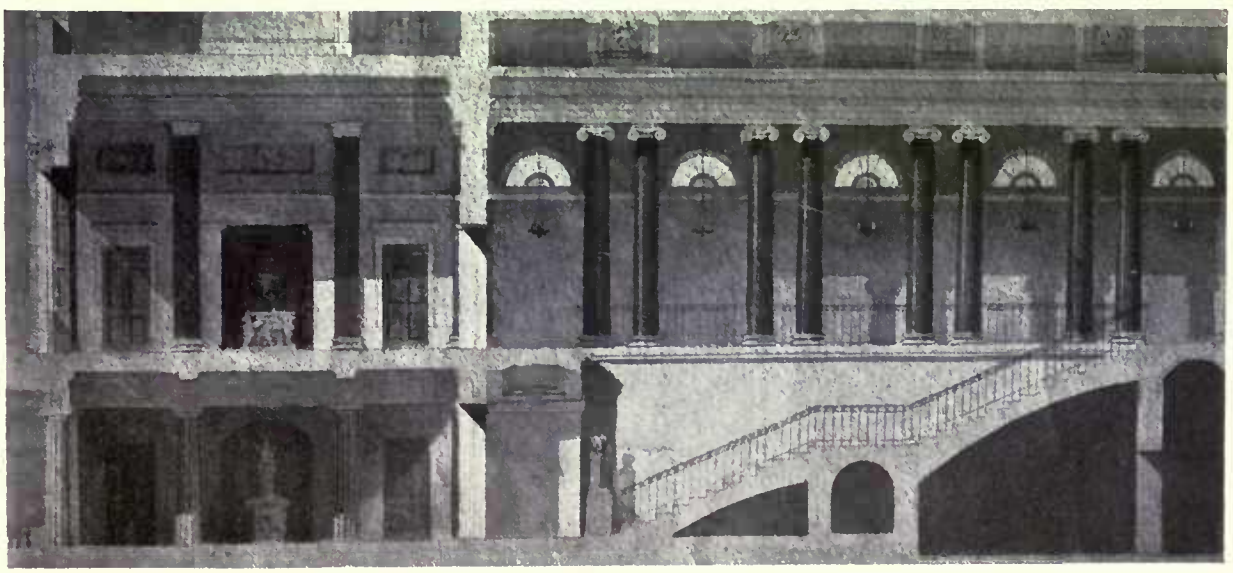


DESIGN FOR A VILLA IN THE ITALIAN STYLE, BY GOLDICUTT

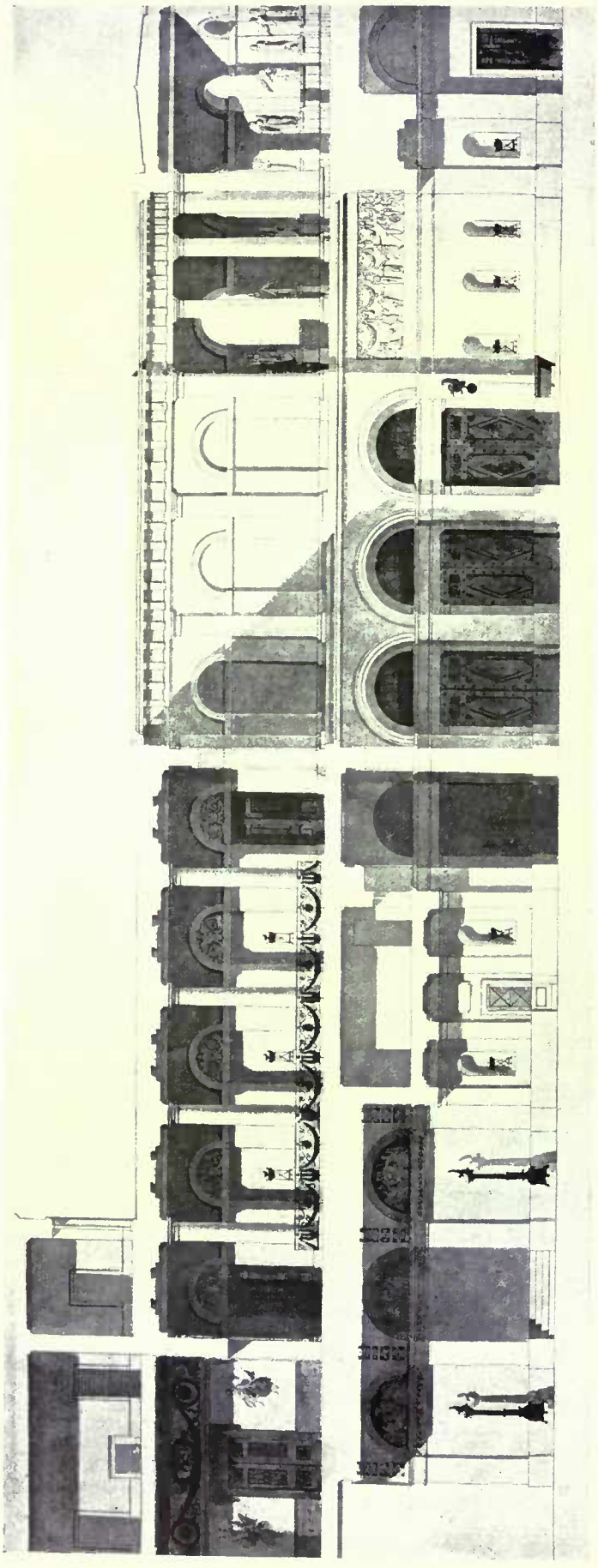
From the slight drawing of this design which is preserved in the Institute Library, it is possible to form some idea of his original treatment of a Classic theme. In 1823 he entered another competition for the new buildings at King's College, Cambridge, and again in 1829 he competed for the Middlesex Lunatic Asylum and gained a premium.

On the occasion of the competition advertised in 1830 for the new Fishmongers' Hall at London Bridge, Goldicutt entered the lists, and although he was not successful, he evolved a remarkably original design. The competition was won by Henry Roberts, who executed the present building. Practically his last competition for a large public building was undertaken in 1839, when he submitted designs for the Royal Exchange, and in 1841 he competed for the Nelson Monument. His completed structures include a casino on the esplanade at Worthing, distinguished for its colonnaded wings; alterations to White's Club House, St. James's Street; and, with J. Gutch, the Church of St. James's, Paddington, which was completed in 1843 at a cost of £9,600.

It is somewhat remarkable that a man possessing such facility for design and such extraordinary capacity for colour schemes, should not have been represented by a greater number of executed buildings. Probably his surveyorship to the district of St. Clement Danes occupied a considerable portion of his time, and it is certain that he gave a great deal of personal attention to the production of his architectural publications. His masterly power as a draughtsman is evidenced in the volume of sketches and designs now in the collection of the Royal Institute of British Architects. Many of these drawings are tinted with slight washes of colour, which greatly enhance the effect, as well as rendering the subject more intelligible, and for this reason they are of special interest to the student. His careful studies of Roman and Pompeian buildings are comprised in a series of delicate and accurate drawings, which reflect the precision of the mind that collected



DESIGN FOR A VILLA IN THE ITALIAN STYLE—HALL AND STAIRCASE—BY GOLDICUTT
(Drawing in Colour)



DESIGN FOR A VILLA IN THE ITALIAN STYLE, BY GOLDICUTT
(Drawing in Colour)

them. In the course of his travels he visited Agrigentum, and prepared measured sketches and full-size details of the Greek Temple of Concord, and in other parts of Italy he was equally assiduous. It was one of Goldicutt's characteristics that he never allowed himself to be easily satisfied with what appeared an easy solution of an architectural problem. He was primarily a colourist, and took extreme pains to ensure that his finished buildings should appear correct not only in detail, but in the impression their colour effect would have on the eye of the beholder.

Reviewing the series of splendid designs he made for various buildings which are contained in the Institute volume, it is impossible to quite repress the feeling that Goldicutt was a man following in the footsteps of Cockerell, but lacking the latter's brilliant opportunities. His drawings are generally drawn to a very minute scale, but the detail is perfectly legible; and if Turner could depict fifty miles of landscape on a sheet of paper four inches square, it is apparent that Goldicutt had no difficulty in designing a monumental building in the same space. Among the designs which are of more than ordinary interest are those prepared in 1830 for the Fishmongers' Hall competition. A delicate thumb-nail pencil sketch shows the first idea of the grouping which was afterwards worked out in a series of scale drawings. This scheme was grandiose in the imaginative qualities of its composition, and remarkable for the play of light and shade suggested; the connection between the constituent masses of the design being held together by a charmingly designed Classic *flèche*; the treatment of the high basement, which was intended to rise sheer above the quay side, being reminiscent of the basement storeys associated with the palaces of Florence. Another of Goldicutt's designs which demands attention is one intended for the church of St. Mark, North Audley Street, which was eventually carried out by Gandy-Deering. This scheme is chiefly noteworthy for the ingenuity of the plan. Goldicutt's design for a monument to Lord Nelson, which he prepared in 1841, caused a good deal of adverse criticism, yet the small sketch depicting this feature shows a scheme thoroughly sane in conception. This design, however, is completely eclipsed by the fine dual monument projected to the memory of Nelson and Wellington, which was prepared as an alternative scheme. In the drawings of the latter there exists a strong echo of the influence of Piranesi's fanciful conceptions; and it proves that the famous etchings were consulted by every architect of the Classic school.

Like other architects, Goldicutt sometimes allowed his excess of zeal to lead him to commit deviations from the normal course. In this respect his design for the London Amphitheatre, which was practically a copy of the Coliseum at Rome, did not prove an exception.

Besides acting as one of the first two honorary secretaries of the Institute of British Architects, between the years 1834 and 1836 he originated the presentation of a testimonial to Sir John Soane, and directed the decoration of the Freemasons' Hall on the occasion of the festival in March 1835.

Goldicutt was elected a member of the Academy of St. Luke at Rome before 1818, and became a member of the Academy of Fine Arts at Naples. His published works include:—"Antiquities of Sicily," folio, 1819; "Specimens of Ancient Decorations from Pompeii," 1825; and "Heriot's Hospital, Edinburgh," 1826, most of the plates being etched by himself. He closed an eventful career at the early age of 49, and if no other evidence of his personality and attainments were forthcoming, the collection of his brilliant drawings would more than suffice to maintain his reputation. No man can quite emancipate his artistic ideas from the conditions of the period in which he works; sub-consciously he is bound to reflect the moving fashions of the time. During the early years of Goldicutt's career the Greek phase held its sway over the Classic school, which in turn was extended to include the Italian motif, and a fresh cycle of architectural development commenced. The deeply implanted desire to understand the meaning of architecture in its fullest sense led artists to undertake voyages of discovery; the austere beauty of Hellenic art, overpowering in its matchless symmetry of form, acted as a spur to a tired and jaded world. Inspiration was found, but could not always be successfully interpreted to accord with modern sentiment; hence the breaking down of the barriers of prejudice in favour of catholicity of taste. With far-seeing wisdom the artists sought the spirit animating the art of the old Classic world, that sheer joyousness of living, engendered by the conditions of Pagan life, and they blended the finesse of Greek art with the modern character of the Italian motif. Professor Cockerell and Sir Charles Barry succeeded Sir John Soane, Sir Robert Smirke, and the Inwoods. The Gothic school gained adherents and proceeded side by side with the Classic until the ineffective battle of the styles gave neither side the victory. The English architects of the first quarter of the nineteenth century who formed the Classic school bestowed their attention on the continuance of a sound tradition, which they augmented by their personal labours in the Classic fields of Italy and Greece, and their untiring energies resulted in a series of magnificent buildings, the importance of which, after a lapse of nearly a century, is gradually being realised.

THE PRACTICAL EXEMPLAR OF ARCHITECTURE—LXX

IT is the carving that gives the chief interest to the vestibule screen in Queen's College Chapel, Oxford. The craftsman's hand was sure, but the designer failed to give cohesion to the two storeys of the screen, which, though both excellent in themselves, do not seem to belong to one another. The range of columns, with the carved panelling at the back of the side bays, and the rich entablature are fine examples of early-eighteenth-century design, so also is the arch with its surmounting feature. But the latter is much too heavy and large in scale for the substructure. The rich brackets supporting the arch join it on to the lower part, but do not disguise the incongruities of the design as a whole. Although the eighteenth century produced many less interesting things, it was unusual for it to make faults in composition; for composition was understood—it was the be-all and the end-all for which architects strived. In this they were successful, and have left up and down the country quiet dignified memorials of their aims, in the shape of houses, cottages, churches, and chapels, and also those weather-bleached monuments to the dead which grace the yards of all old churches. With their interiors, as a rule, they were as successful as with the exteriors. Some of the oakwork in the college chapels of Oxford and Cambridge is unsurpassed.

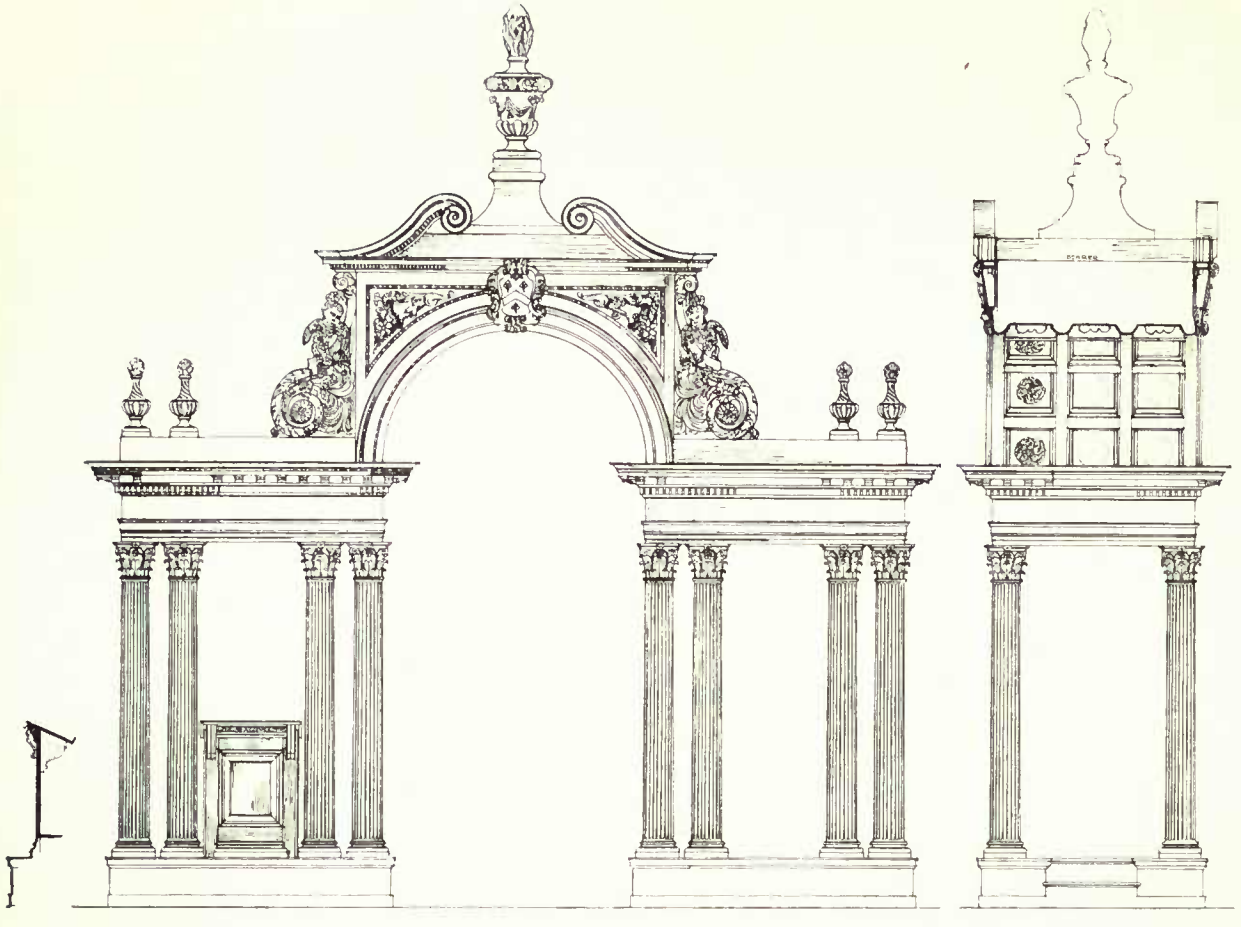
Messrs. Belcher and Macartney in their "Later Renaissance in England" say that Nicholas Hawksmoor built many of the buildings at Queen's in 1710. Perhaps it was he who designed the vestibule screen. This would explain the lapses in its composition, for Hawksmoor was perhaps the most original architect of his time, one who was always seeking new combinations of old themes, and consequently liable—like all seekers—to failure. It is sometimes well to fail. Certainly if we examine the work of this architect we shall find new and interesting combinations side by side with very palpable blunders. After all, the pattern-book, with all its varieties of design, is not everything, just as an appreciation of the qualities and proportions of the Orders of architecture is not; for a time comes when the worn themes will not fit the exigencies of the present, when the mind will have to rearrange all its preconceived ideas. It is the persistence of difficult and new conditions, as much as anything, that is responsible for the failure of modern architecture. For while it has grasped many of the aspects of necessity—the complex necessities of modern life—it has failed to give them architectonic expression. Yet whilst admitting the difficulties of to-day we must not forget that the Renaissance, with its Humanism, completely changed the mode of living, and consequently of planning, to the end that it should be adequately housed, with all the apparatus of a new personal comfort. In England, Inigo Jones, Wren, Hugh May, Talman, Vanbrugh, Hawksmoor, and the architects of the eighteenth century had therefore no easy task, and it is praiseworthy that they should have succeeded so nobly.

As noted above, interior woodwork was a strong point with the older generation of architects, to which the splendid talents of Grinling Gibbons and his followers gave an added charm and interest. And the vestibule screen at Queen's, despite its manifold faults, yet possesses—after two hundred years—a warmth as of old gold. Some of the detail is difficult to see, owing to the lighting, which is by no means excessive—in fact, at the west end of the chapel, where the screen is, there is very little light indeed. But the accompanying illustrations show that the detail is there, and that it is finely executed, being very bold and clean-cut, in which respect it is thoroughly characteristic of the English Renaissance.

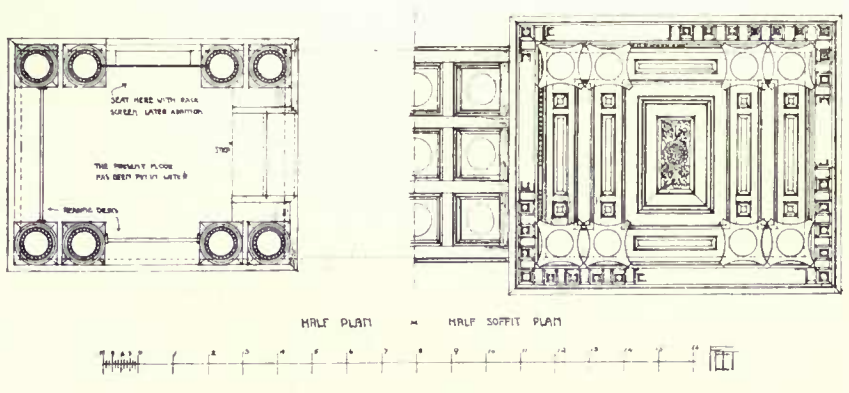
J. M. W. H.



VESTIBULE SCREEN, QUEEN'S COLLEGE CHAPEL, OXFORD



ELEVATION · SECTION ·

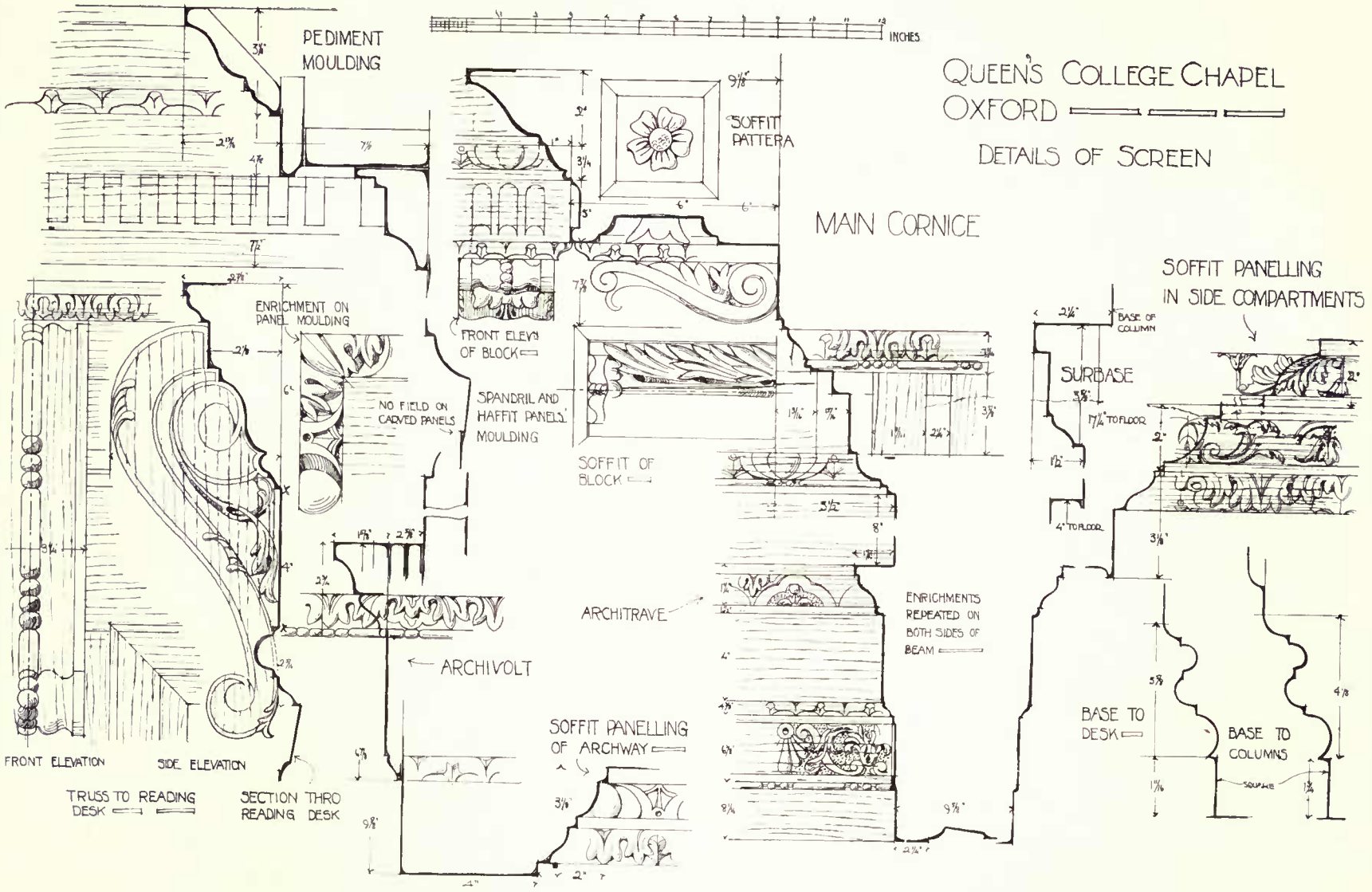


QVEENS COLLEGE CHAPEL - OXFORD

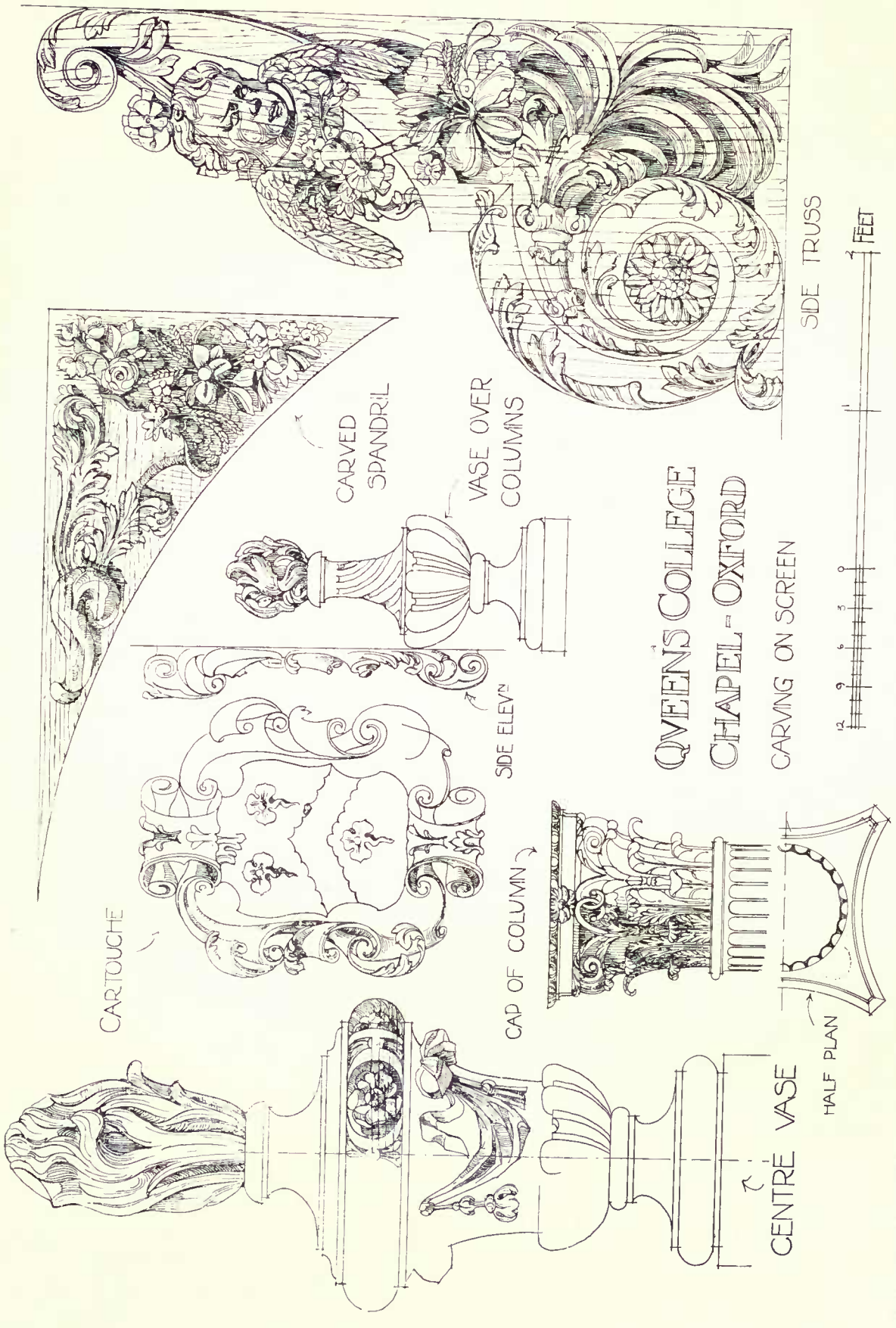
VESTIBULE SCREEN ~

THE SEATS (NOT SHOWN ON ELEVATION) BACKS AND DESKS APPEAR TO HAVE BEEN INSERTED AT A LATER DATE AND DO NOT FORM PART OF THE DESIGN

MEASURED AND DRAWN BY JOHN B. LAWSON



MEASURED AND DRAWN BY JOHN B. LAWSON


SIDE TRUSS
FEET
CARVED SPANDRIL
VASE OVER COLUMNS
SIDE ELEVN
QVEENS COLLEGE
CHAPEL - OXFORD
CARVING ON SCREEN
CARTOUCHE
CAP OF COLUMN
HALF PLAN
CENTRE VASE
MEASURED AND DRAWN BY JOHN B. LAWSON

THE ORIGINAL DRAWINGS FOR THE PALACE AT WHITEHALL, ATTRIBUTED TO INIGO JONES

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

THE original designs and sketches for the great palace which was contemplated at Whitehall by Charles I are divided among three collections, preserved in three different libraries, Worcester College, Oxford; Chatsworth; and the British Museum. Owing to the distance which separates them, and the impracticability of removing any of the drawings from the places in which they are kept, the three collections have not hitherto been collated; but photography has now come to our aid, and by its help I have been able to compare all three sets one with another; and in this way I hope to throw fresh light on the subject and to clear away some of the confusion into which previous investigators have fallen.

It has hitherto been generally supposed that there were only two designs prepared for the palace; one of these was published by Campbell, about 1720, in the second volume of "Vitruvius Britannicus"; the other by Kent in 1727, in his "Designs of Inigo Jones," Vol. I. The two schemes are both attributed to Inigo Jones, they are quite different in arrangement, and one is much larger than the other. But although these two are the most complete, they are by no means the only schemes that were devised, as will be shown later. No explanation was offered by Kent to account for the remarkable difference between his scheme and that already published by Campbell.

There are two theories about the two designs, theories which are somewhat vitiated at the outset by the ignoring of all the designs which have not been published. Some writers maintain that the larger scheme was the earlier, and was abandoned in favour of the smaller owing to lack of funds; that the larger was prepared for James I prior to the building of the well-known Banqueting Hall, which formed part of it, and that the smaller was prepared for Charles I. Others, on the contrary, hold the view that the smaller design came first, and that the larger superseded it. All concur in the opinion that the Banqueting Hall was a small part of the original plan (whichever that may have been), and that it was the only part that was ever actually built.

It cannot be controverted that the Banqueting Hall was the only part actually built; the other opinions I propose to examine presently.

Oddly enough the only one among the various schemes which bears on its face that it was accepted was neither of these two, but a third, and again a different one. It was not devised by Inigo Jones, but by John Webb, his relative and assistant, who states that he designed it, and notes it as being "taken," i.e. (presumably) accepted; and it was not accepted by James I nor Charles I, but by Charles II. This is a new view, but I hope to prove that it is correct.

Before proceeding to details, however, it should be premised that the Chatsworth drawings and those at Worcester College evidently at one time formed one collection, because there are elevations in one which correspond with plans in the other, and *vice versâ*. The Chatsworth drawings came into the possession of the Devonshire family from the well-known Lord Burlington, the amateur architect and art-patron of the early eighteenth century. Part of this collection was given by the late Duke of Devonshire into the custody of the Royal Institute of British Architects, and although among this lot there are no drawings of Whitehall (save one doorway, by Jones, of the Banqueting House), there are certain links which connect it with the Worcester College collection. The latter was bequeathed to the college by Dr. Clarke, of All Souls, on his death in 1736.* The presumption is that some descendant of John Webb (it is said to have been the widow of his son) parted with the drawings, and that Lord Burlington eventually acquired one portion of them, and Dr. Clarke another. There may have been yet a third portion which has disappeared, for certain drawings which would make some of the sets of designs complete are missing, and the numbered series at Chatsworth begins with 48.

I have just said that a descendant of John Webb must have parted with the drawings, and it ought to be borne in mind that these drawings, which have always been attributed to Inigo Jones, are, in reality, mostly the work of Webb. Among a great many of his own he preserved a few of his master's; that he valued them highly is shown by his instructions that they were to be kept together,† instructions which were, unfortunately, not carried out.

The connection of the British Museum drawings with the others cannot, so far, be definitely established; but they seem to be the work of the same draughtsman, and to have been inspired by the same mind. They first appear in the

* Article on Inigo Jones in "Dictionary of National Biography."

† Article on Inigo Jones in the Architectural Publications Society's "Dictionary"; also "Inigo Jones, a Life of the Architect," by Peter Cunningham, 1848, p. 39.

possession of a Mr. William Emmett of Bromley, in 1717, from whom they descended to the gentleman who gave them to the British Museum. Campbell acknowledges his indebtedness to Mr. Emmett for the use of them in his "Vitruvius Britannicus."

After this brief glance at their history, let us return to a consideration of the drawings themselves.

Instead of two, there are at least seven different designs for Whitehall Palace, which have been more or less worked out. In addition to the numerous drawings which can, with tolerable certainty, be assigned to one or other of these seven sets, there are three others which belong to none of the seven nor to each other, and consequently point to the possibility of three other schemes having been considered. That each of the seven sets absorbed much time and labour, not to mention skill and fertility in design, may be gathered from the numbers of drawings comprised in them. The Kent set includes 16 large and elaborately finished drawings, the Campbell set 5, and 5 copies; another set at Worcester College 11, all carefully drawn; the set signed by Webb, 3; the others, respectively, 11, 5, and 12.

Among so many different schemes, who shall say which was the first to be conceived? It must be borne in mind that there is a pronounced family likeness between them all, and that it requires careful examination to sort them into their respective groups. One certainty emerges from the confusion, and that is that no single set could have been designed or prepared hurriedly. Out of the seven there are two which afford some opportunity to grasp a date in connection with them. One of these is the British Museum set, which was published by Campbell; the other is the set signed by John Webb. Of the former the north elevation bears this inscription: "The Incomparable Architect Inigo Jones, having in the Year 1639 presented these his Designs for the Building of White Hall, to King Charles the First: which through the Iniquity of the Times, could not be put in Execution. It has unfortunately happened that (as one Evil is often the Cause of more) that the North Front of this designe having been loste—I have to the best of my Judgment Erected this Front, from the Original Plan of Mr. Jones, in his stile, to make the Designe Compleat. W^m^ Emmett of Bromley in the County of Kent, An^o^ 1717."

We cannot tell whence Mr. Emmett got his information as to the date 1639; but, in the absence of any evidence to the contrary, it is not unreasonable to accept his statement.

[Since writing the above, certain evidence (dealt with later) has come to light, which throws doubt upon the accuracy of Emmett's statement as to the authorship and date.]

The other set is that signed by Webb; and the ability to grasp a date in connection with it springs from the fact that the design must have been submitted to Charles II. The set comprises three drawings: a plan signed by Webb, preserved at Worcester College; another plan and an elevation, both also signed by him, preserved at Chatsworth. The two plans are alike in general disposition, but they differ in detail, and the Chatsworth plan is somewhat larger. The elevation, curiously, agrees with the Worcester College plan, not with its companion at Chatsworth, although the differences are not great. The Worcester College plan is merely signed "John Webb Archit." The Chatsworth plan bears the following note: "Ground Plant for the Pallace of Whitehall for King Charles the first, taken, John Webb Archit." The elevation has two notes: "Upright of the Pallace at Whitehall for King Charles the first, taken, but the ffront is to be encreased according to the ground platt, John Webb": and also "M^r^. I designed these uprights for the King at $\frac{3}{4}$ of an inch to tenn feete."

From these notes it appears (1) that John Webb himself was the author of this particular scheme; he expressly says that he designed the "uprights," that is the elevations; his signature is attached to the plans; we must therefore credit him with having designed this particular version of the great scheme; (2) that the elevation, which tallies with the smaller plan, was to be increased so as to accord with the larger; (3) that the elevation and the plan were "taken"—that is, accepted; and (4) that it must have been Charles II who accepted them, inasmuch as Charles I would never have been so designated during his lifetime; it would only be after there was a second Charles that the former would be distinguished as the "first." That the note was contemporary with the "taking" is proved by the statement that the elevation "is *to be* encreased."

If words bear their face value, it would appear that the idea of building a large palace at Whitehall was revived by Charles II, that John Webb submitted a design which he had prepared for Charles I, and that it was accepted. We all know, however, that it was never carried out, and that Inigo Jones's Banqueting Hall was the only portion included in any of the designs which was actually erected.

In order to understand what is now to be said about the other designs, it will be advisable to step back from the reign of Charles II into that of James I, and say something about the building of the Banqueting Hall, or Banqueting House, as it was then called.

There had been a royal palace at Whitehall since the days of Henry VIII, who acquired, after the fall of Wolsey in 1529, the mansion which (altered from time to time) had been for centuries the town house of the Archbishops of York, and had been largely rebuilt and sumptuously embellished by the great Cardinal, who was also Archbishop of York. One of the principal rooms in this palace was a Banqueting Hall, an apartment distinct from the great hall. Queen Elizabeth, in 1581, had built a new Banqueting Hall of wood, which James I replaced by a more substantial building in the year 1607.* This new building of King James's had but a short life, for on the 12th of January, 1619, it was burnt down by a "furious fire." After the fire Inigo Jones, who was Surveyor of the King's Buildings, was called upon to design a new Banqueting House. The estimate of himself and others of the whole charges of "new building" it, 110 ft. long and 55 ft. broad, amounting to £9,850, is dated the 19th of April following.†

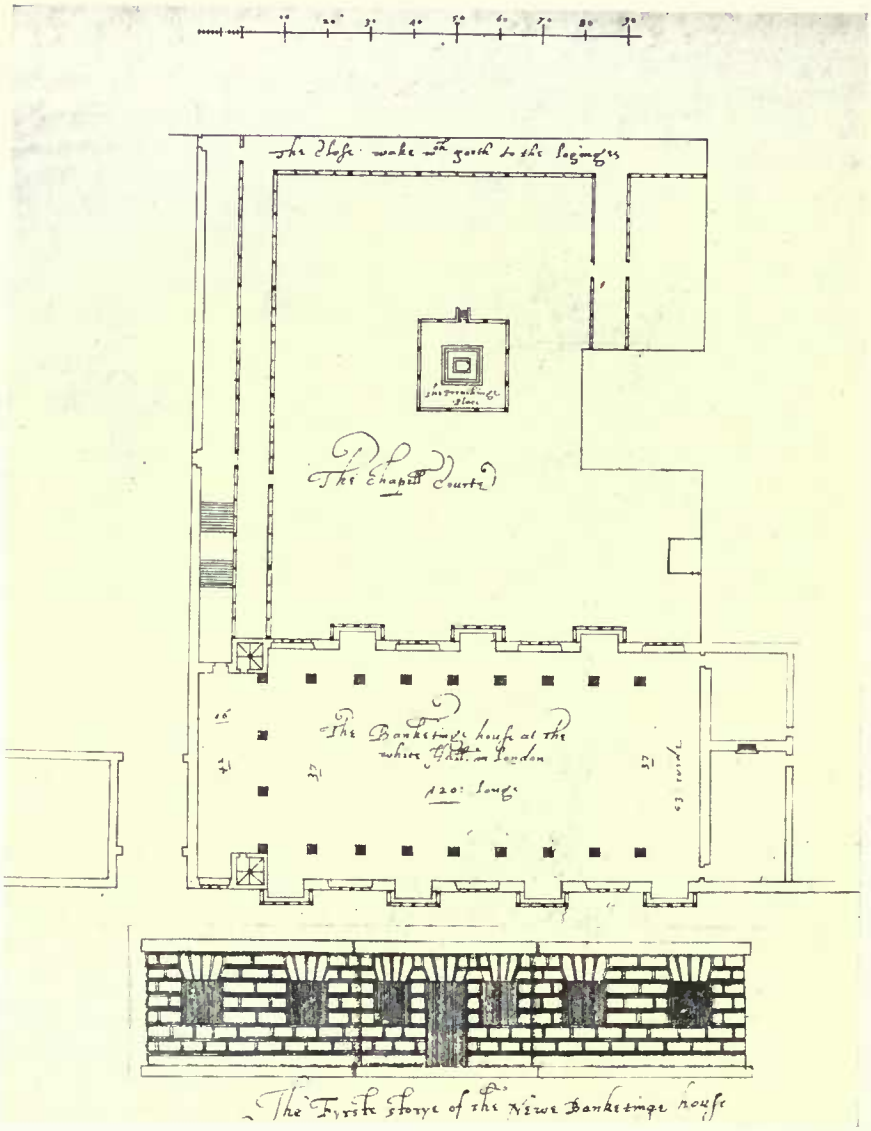


FIG. 1.—SMITHSON'S PLAN OF THE BANQUETING HOUSE OF 1607 (BURNT DOWN IN 1619) WHICH PRECEDED INIGO JONES'S

This estimate must have been founded on a prepared design. The foundations were begun on June 1st,‡ and the building was duly carried on, some of the stone being specially quarried at Portland; the whole was finished by March 31st, 1622. There is an extended description of it in the Declared Account of the "charges in building a Banqueting House at Whitehall and erecting a new pier in the Isle of Portland, for conveyance of stone from thence to Whitehall."‡ The internal dimensions are given as 110 ft. in length, 55 ft. in breadth, and 55 ft. in height, thus forming a double cube.

There is among the Smithson drawings in the possession of Col. Coke of Brookhill Hall (John Smithson was a busy architect who flourished during the first thirty years of the seventeenth century) a plan of "The Banketinge House at the White Hall in London"; there is also an elevation of "The Fyrste storye of the Newe Banketinge House" (Fig. 1). By comparing the plan with John Fisher's plan of Whitehall Palace, 1680, published by G. Vertue, its site can be identified as that occupied by Inigo Jones's building; but the plan itself is certainly not that of Inigo Jones, being different in disposition and size (the dimensions are 120 ft. by 53 ft.). As mention is made of the "Newe Banketinge House" in describing the elevation, the probability is that Smithson's plan represents the old hall built in 1607. This supposition is supported by a reference (supplied by Mr. H. Batsford) which occurs in a letter from Dudley Carleton to John Chamberlain of September 16th, 1607. "The King in his crossing from Windsore to Whitehall for no greater business than to see his new building, w^ch^ when he came into it he could scarce see by reason of certaine pillars w^ch^ are sett up before the windowes, and he is nothing pleased with his L^d^ architect for that device."* The pillars shown

* Howe's edition of "Stow's Annals," p. 891, quoted by Edgar Sheppard, D.D., in his "Old Royal Palace of Whitehall."
† State Papers, Domestic Series.
‡ Wheatley and Cunningham's "London Past and Present," under Whitehall.

* State Papers, Domestic, September 16th, 1607.

on Smithson's plan are quite in keeping with the description in the letter.

The way in which the new Banqueting House is mentioned, without any hint of other buildings, and the evidence of Smithson's plan, showing that the new Banqueting House was built on the site of the old, point to an intention merely to replace the burnt building by a new one. Then, if we bear in mind that only a little over three months (January 12th to April 19th) elapsed between the burning of the old building and the submission of the estimate for the new, it becomes quite evident that a scheme for a large new palace, such as that published by Kent, could not have been evolved in that space of time, especially in view of the various alternatives connected with it. The same difficulty applies to the scheme published by Campbell, apart from the obvious presumption that it was not prepared until 1639. For although it is much smaller in extent than Kent's, yet it is so extensive that even if we credit Jones with the power and industry to have matured it in three months, it is difficult to imagine the King having given his undivided attention, as he must have done, to the details of its elaboration. It seems certain, therefore, that the Banqueting House must have been first devised as an independent self-contained building, although connected, of course, to the old buildings which remained.

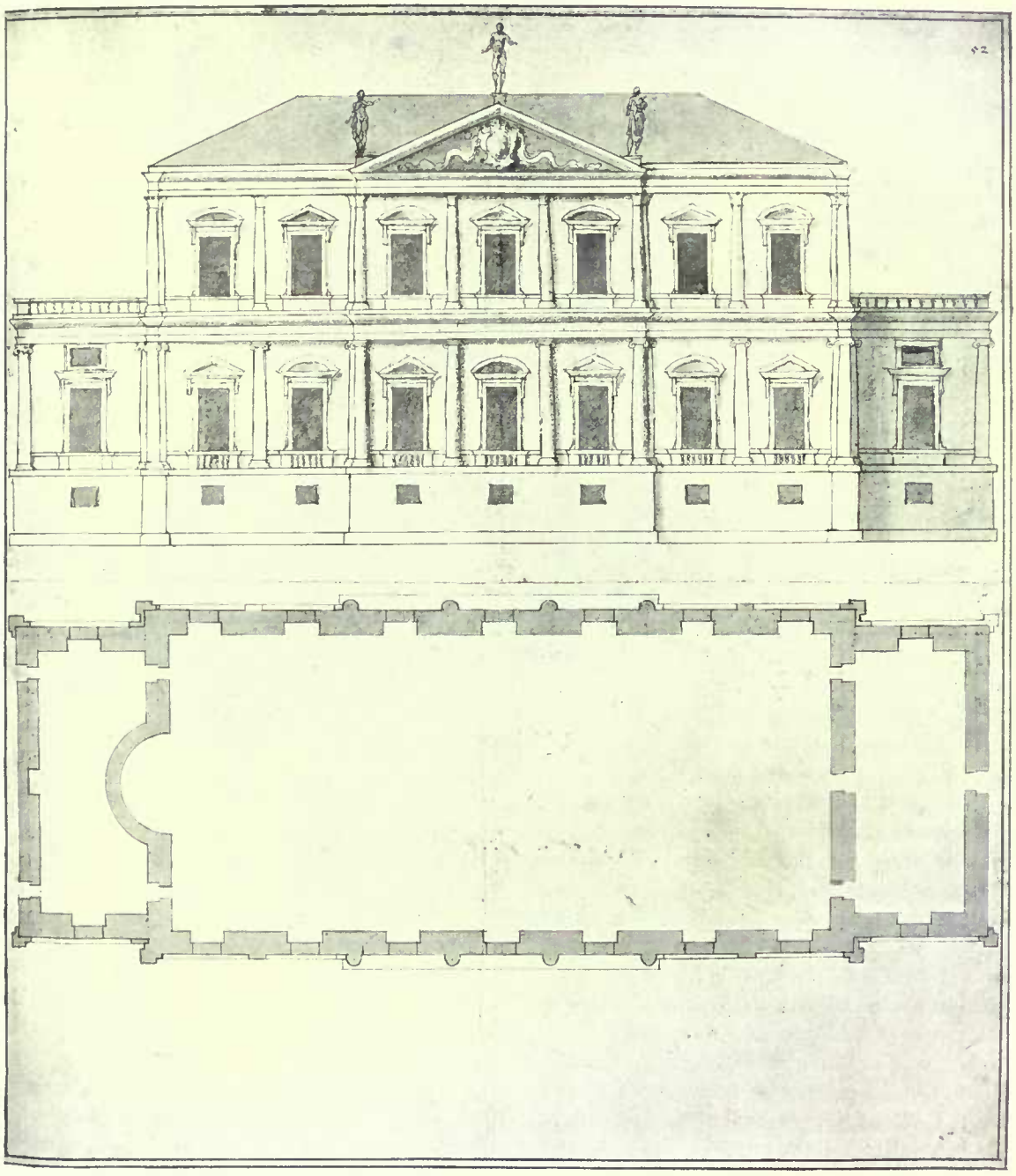


FIG. 2.—PRELIMINARY SKETCH FOR THE EXISTING BANQUETING HOUSE, PROBABLY BY INIGO JONES (*Chatsworth Collection 52*)

A further and important point is that none of

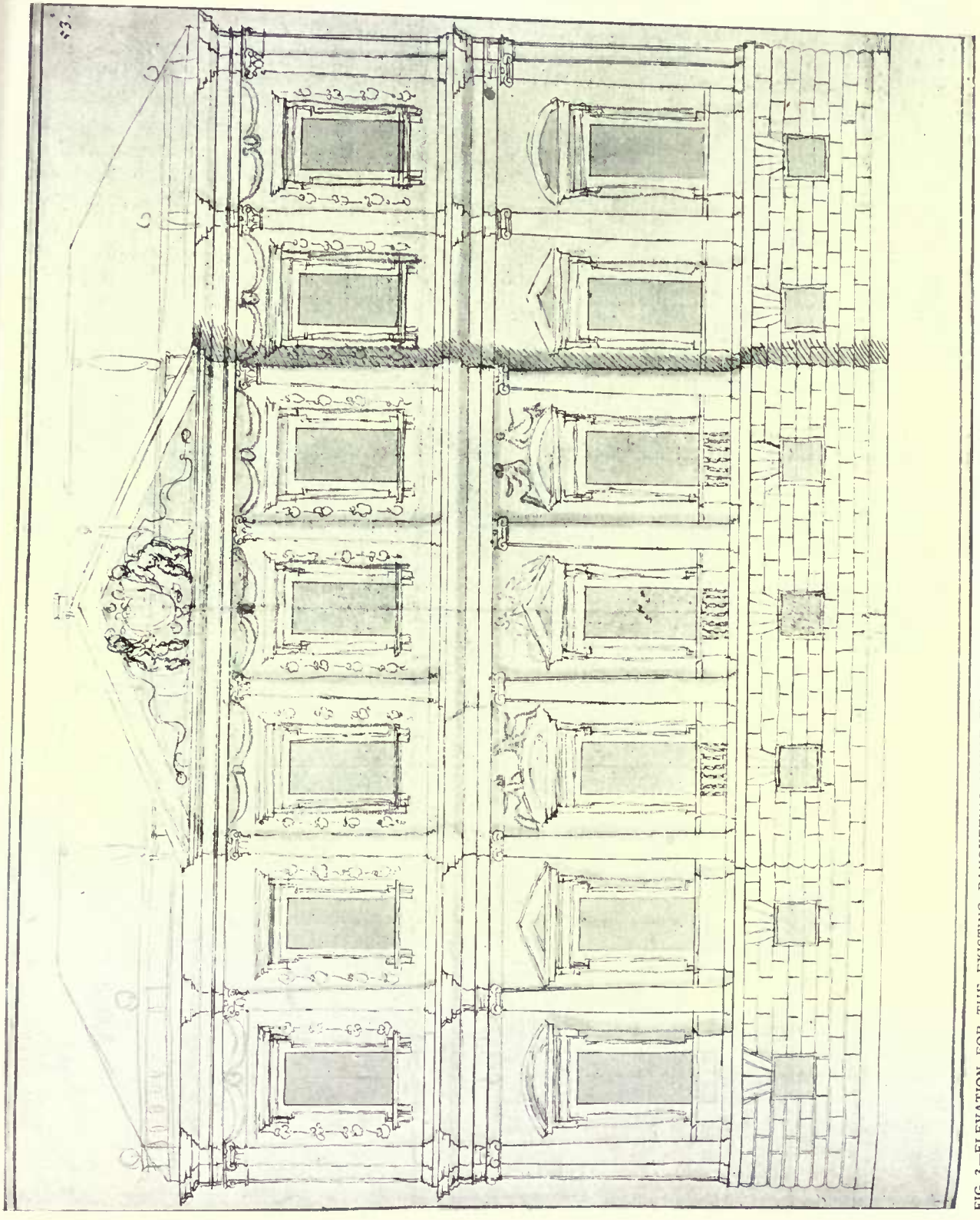


FIG. 3.—ELEVATION FOR THE EXISTING BANQUETING HOUSE BY INIGO JONES
(*Chatsworth Collection 53*)

the drawings for any of the large schemes are the handiwork of Jones. They are all probably, and some certainly, drawn by Webb, who first went to Jones to be taught the business of an architect in 1628,* i.e. six years after the Banqueting House was completed. It is, moreover, a noteworthy and interesting fact, hitherto unnoticed, that in the Chatsworth collection is preserved Jones's own drawing for the Banqueting House. There are indeed two drawings: one comprises a plan and elevation, which appear to embody a first idea; the other is a simple elevation. The plan shows a rectangular building with an alcove in an annexe at one end, and a plain annexe at the other. The elevation shows the main building somewhat as we see it to-day, but with a low annexe at each end (Fig. 2). The fact of these annexes having been contemplated points to the building having been designed as an independent structure, and precludes the idea that it was to be no more than an important incident in a vast façade.

But the second elevation is of more interest (Fig. 3). It is a variant of the first, and each of them shows a large pediment above the central projection which dominates the front. On the second elevation are some suggested alterations in red chalk, showing the carved swags under the top cornice, which were actually carried out, and may be seen to-day; and there are pencil lines indicating the balustrade which was adopted in lieu of the large pediment. The annexes are omitted. This drawing differs in certain respects from the building as executed, but they are substantially of the same design.

These two drawings are to a large scale, and are in freehand with little aid from the tee-square or set-square, and in the bold, easy style characteristic of the very few architectural drawings which can safely be attributed to Jones. Their chief interest lies in the fact that they are in all probability Jones's own sketches for the Banqueting House; but incidentally they go to support the theory that it was not part of a large preconceived scheme. One other fact which points in the same direction is that mention is made in the description of the finished building in 1622, already referred to, of "one great window at the upper end" of the building, which would, of course, be incompatible with any immediate idea of an adjoining block, part of the same façade. There is, moreover, no reference in any of the State Papers or other contemporary documents to any new buildings, or projected buildings, other than the Banqueting House.

Aubrey, writing between 1669 and 1696, refers to Inigo Jones's drawings (which we now know to be mostly Webb's), and among them, he says, are the "designs for all Whitehall, suitable to the Banqueting House," a phrase which seems to imply that they were so arranged as to include an existing structure.*

It seems therefore clear that the Banqueting House was not built as part of a huge palace, but that the palace was subsequently elaborated and so designed as to incorporate it.

It seems equally clear that we ought to drop the idea that any design—whether it be the larger one published by Kent, or the smaller one published by Campbell—was actually decided on with a view to its being carried out, unless we except Webb's design, which was apparently "taken" by Charles II. We ought rather, it seems, to say that there was a definite desire on the part of Charles I to have a magnificent palace, and that several schemes were prepared, differing in size, but all strongly alike in the treatment of the detail. In what order these schemes were prepared it is impossible to say with certainty, except that John Webb's must have been the last of these splendid but futile efforts.

The draughtsmanship is itself a puzzle. Inigo Jones's hand is not apparent in any of the complete designs, but only in those for the Banqueting House and perhaps one other. John Webb's hand is apparent throughout—in practically all the subsidiary sketches, and, I think, in the large finished drawings. This does not necessarily make him the designer of them all; he may possibly have been working under Jones's direction in three out of the seven, but in the remaining four the character of the workmanship points to his having elaborated them himself. In any case, as he first went to Jones in 1628 to be taught architecture, and must of necessity have taken some years to acquire skill in technical drawing, it follows that none of the Palace drawings can be dated prior to, say, 1632, which would give him the really insufficient period of four years for acquiring a very remarkable aptitude in architectural draughtsmanship.

If these facts and deductions are correct, they remove James I from consideration altogether, and constitute Charles I the chief patron who was at the back of most, if not all, of the schemes.

It may be said that Webb was not the only draughtsman in England at that time, and that Jones might have employed someone else to elaborate his ideas. But we must be careful not to credit the seventeenth century with the abundant facilities of our own time. There were very few architectural draughtsmen at that period.

* "Lives of the British Architects," by E. Beresford Chancellor.

* Quoted by Peter Cunningham, p. 39.

Whoever the draughtsman was, he was more skilful (more modern, at any rate) than any of his contemporaries or immediate predecessors whose drawings have survived. Comparing the drawings connected with the names of John Thorpe or Smithson, or taking any of the less known surveyors whose work is to be seen here or there, we find in the Whitehall drawings, I will not say greater ingenuity of planning, but a very different method, and a very different manner. It would be truly surprising if a draughtsman brought up in the office of one of the ordinary surveyors of the time had produced any of the Whitehall drawings; his training would not have led to such a result. Nothing is known of any other pupil or assistant of Inigo Jones, and every consideration, including the drawings themselves, points to Webb as the man who drew them.

I am forced, therefore, to the conclusion that the scheme published by Kent, together with its alternative—that is, all those in the Worcester College collection—and the scheme published by Campbell, were devised between 1632 and 1639. If we assume Mr. Emmett's statement to be correct—that the design with which he is connected was submitted to the King in 1639—then, owing to the distracting events which followed, it is practically certain that no scheme could have been elaborated by Jones subsequent to that year, and that consequently the large scheme was made first.

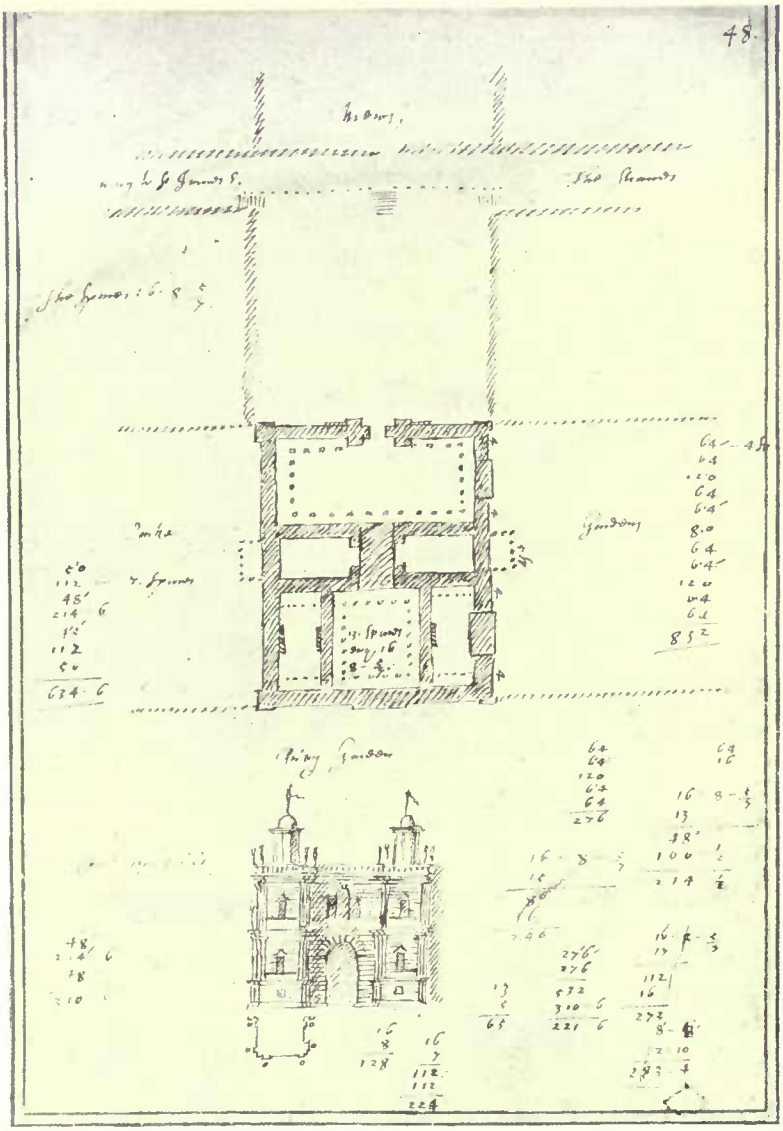


FIG. 4.—BLOCK PLAN OF A SCHEME FOR WHITEHALL PALACE DATED OCT. 17, 1661, BY JOHN WEBB

(Chatsworth Collection 48)

Note: There are no other drawings belonging to this scheme

Here again the conclusion arrived at has to be modified in consequence of the fresh evidence already mentioned.

It will be well, perhaps, now to tabulate the seven large schemes.

I. The design published by Kent.
This comprises sixteen drawings, twelve of which are at Worcester College, Oxford, and four at Chatsworth.

II. A design allied to No. I.
This comprises eleven drawings of elevations and sections and of variants. There is no plan, but it is certain that it must have differed from that of No. I. These drawings are all at Worcester College.

III. The design published by Campbell.
This comprises five drawings which are at the British Museum. There are also four copies (or revisions), and the north elevation designed by Wm. Emmett.

IV. John Webb's "taken" design.
This comprises three drawings, of which two are at Chatsworth and one at Worcester College.

V. Another design by Webb.
This, for distinction, may be called Chatsworth A. It comprises eleven drawings, all at Chatsworth.

VI. Another design by Webb (Chatsworth B).
This comprises five drawings, four at Chatsworth, one at Worcester College.

VII. Another design by Webb (Chatsworth C).
This comprises twelve drawings, of which eleven are at Chatsworth and one at Worcester College.

In addition to these seven sets there are yet three isolated drawings which do not fit in with any of them :—

1. A sketch block plan of the Palace showing another and different disposition of the buildings; the Banqueting House is recognisable. The drawing is dated Oct. 17, 1661. It is at Chatsworth. No. 48 (Fig. 4).

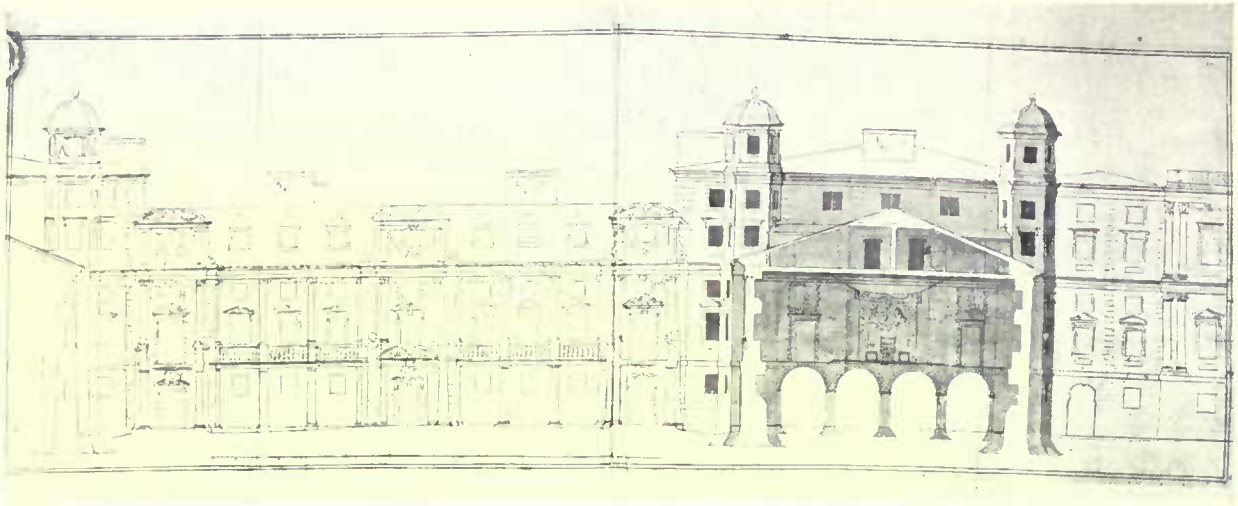


FIG. 5.—PART SECTION AND PART FAÇADE OF ANOTHER DESIGN FOR WHITEHALL PALACE POSSIBLY DRAWN BY INIGO JONES

(*Chatsworth Collection 67*)

Note: Part of the Banqueting House is shown on the right. On the section is indicated a Presence Chamber

2. A section through part of the internal courts of yet another design. Part of the Banqueting House is shown; but the disposition of the buildings does not agree with any of the plans, and the architectural treatment is different from that of any of the other designs. The drawing is perhaps by Jones. It is at Chatsworth. No. 67 (Fig. 5).
3. A drawing by Webb of "The Great Court opposite to ye Banquetting House." This again does not fit in with any of the other designs, but may be an alternative treatment of some portion of one of them. It is at Worcester College, Series III, 15*b*.

There are therefore seven different schemes worked out, and there are indications of two, if not three, others. They all have a strong family likeness to each other, with the possible exception of one of the isolated drawings.

From among this somewhat confusing mass of material let us fix our minds primarily on the first four sets, namely: the two at Worcester College, the one at the British Museum, and John Webb's "taken" set.

The Worcester College drawings, of which there are 27 sheets, include two which belong to the Chatsworth sets and one which cannot be placed in any way. That leaves 24. From these, four more may be taken away as being merely more modern copies of the plans, leaving a residue of 20. These 20 sheets represent two different schemes, nine belonging to one and eleven to the other.

It is the set of nine which Kent utilised in his publication. But in engraving them he embellished them in various small particulars, and he failed to adhere strictly to the dimensions of the originals, although he preserved their general disposition and appearance. He also reversed them in the process of engraving. The ground plan, east and west elevations, and two sections, are

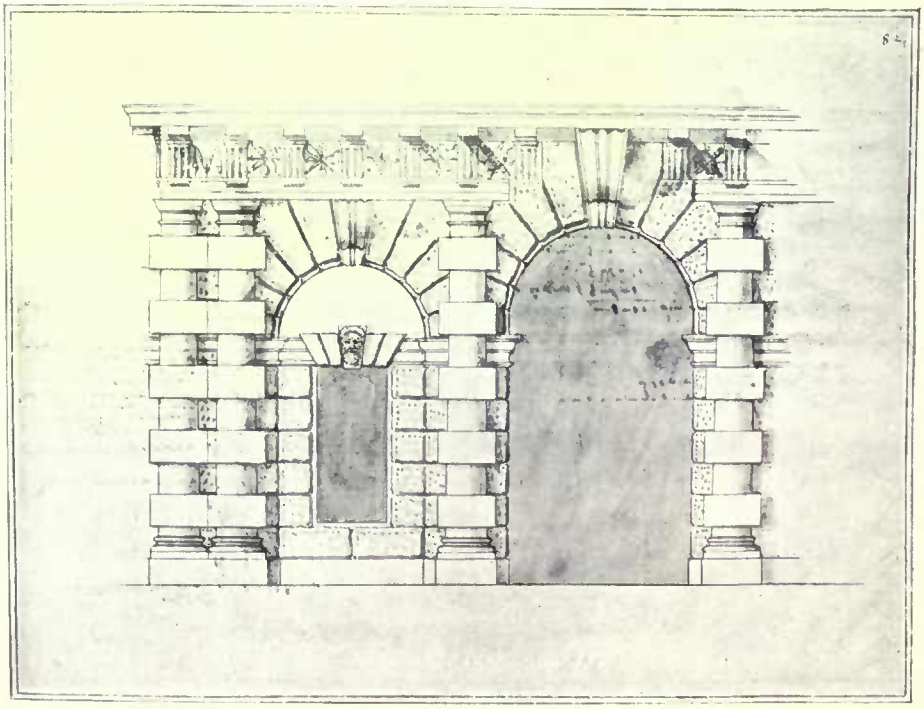


FIG. 9.—DETAIL OF THE GROUND-FLOOR STOREY OF A CORNER PAVILION OF THE EAST ELEVATION, FIG. 7

(*Chatsworth Collection 82*)

Note: The writing on the back of the original, which shows in the archway, is Webb's

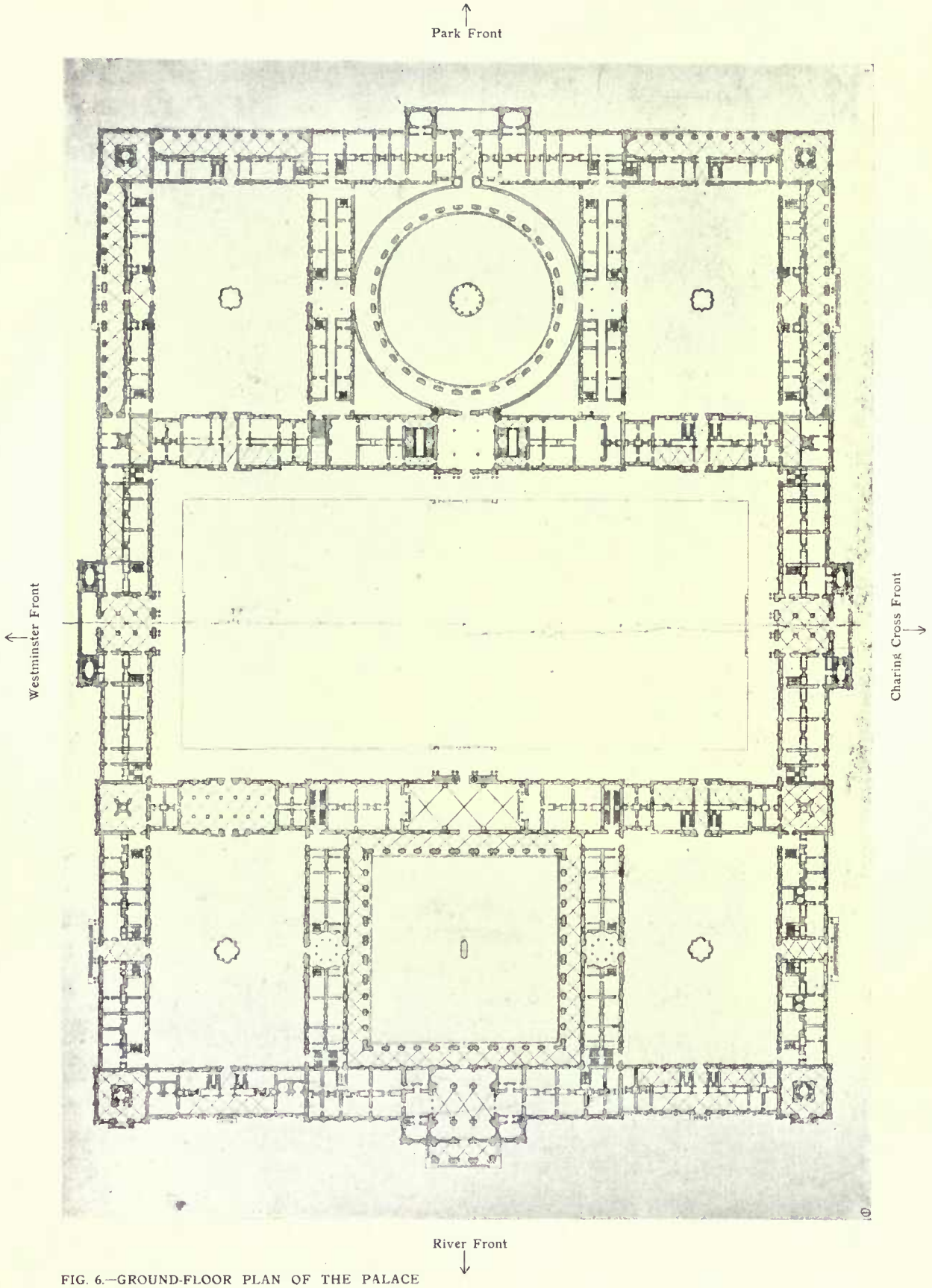


FIG. 6.—GROUND-FLOOR PLAN OF THE PALACE
(Worcester College Collection II. 1)

Note: This is the plan utilised by Kent. The east (or river) front is at the bottom. The Banqueting House is at the west end of the south-east court

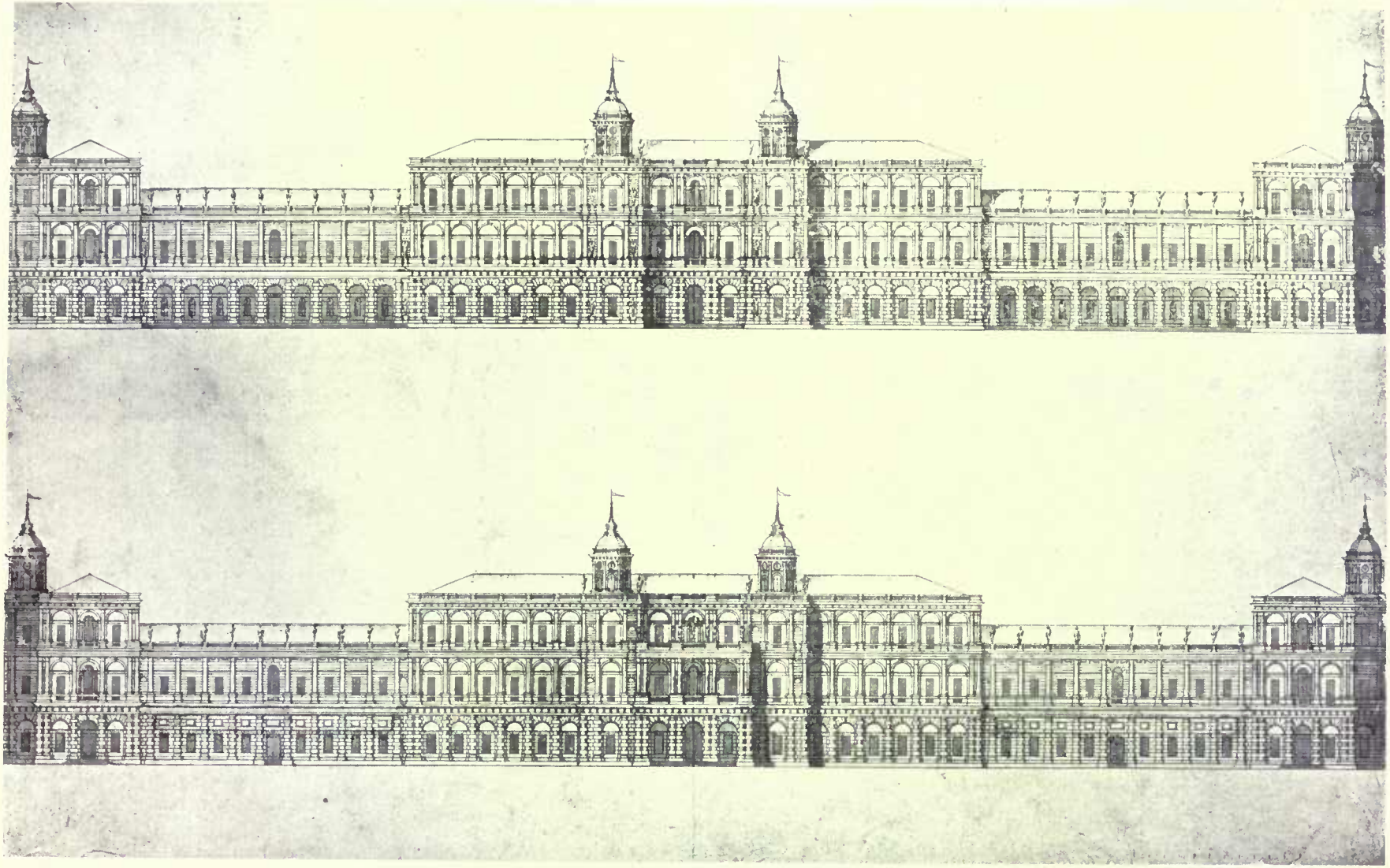


FIG. 7.—EAST AND WEST ELEVATIONS OF THE PLAN SHOWN BY FIG. 6
(*Worcester College Collection II. 4*)

Note: The east elevation is at the bottom, the west at the top. These were utilised by Kent

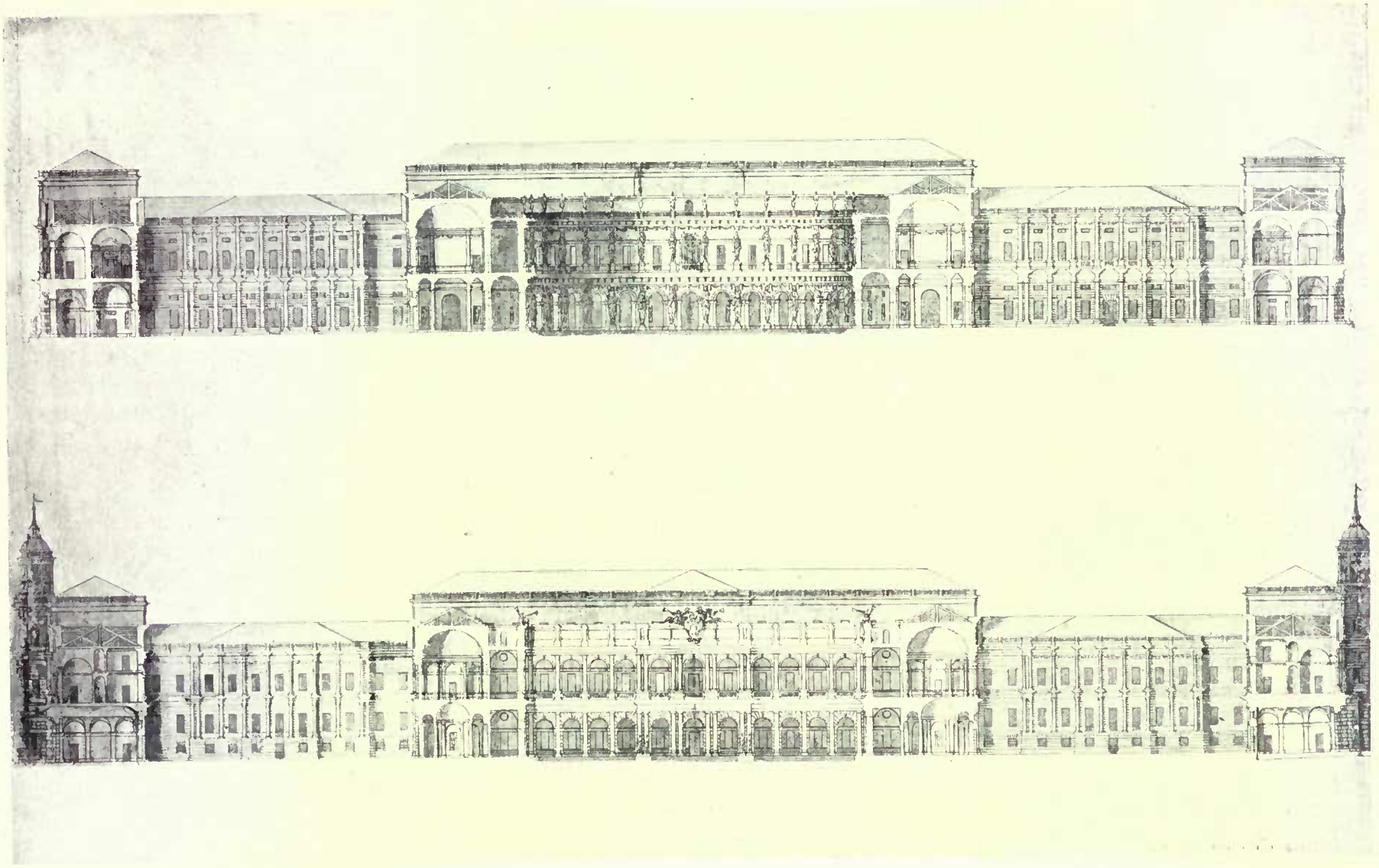


FIG. 8.—SECTIONS RELATING TO THE PLAN, FIG. 6
(Worcester College Collection II, 5)

Note: These were utilised by Kent. The Banqueting House is shown to the left of the lower section

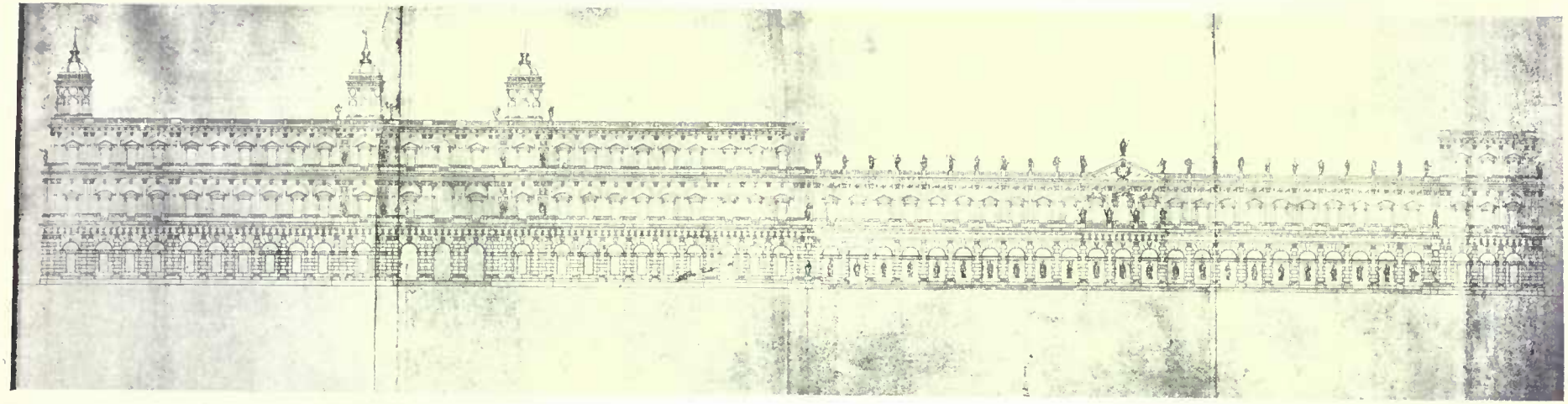


FIG. 11.—SOUTH ELEVATION OF AN ALTERNATIVE DESIGN
(*Worcester College Collection III. 6*)

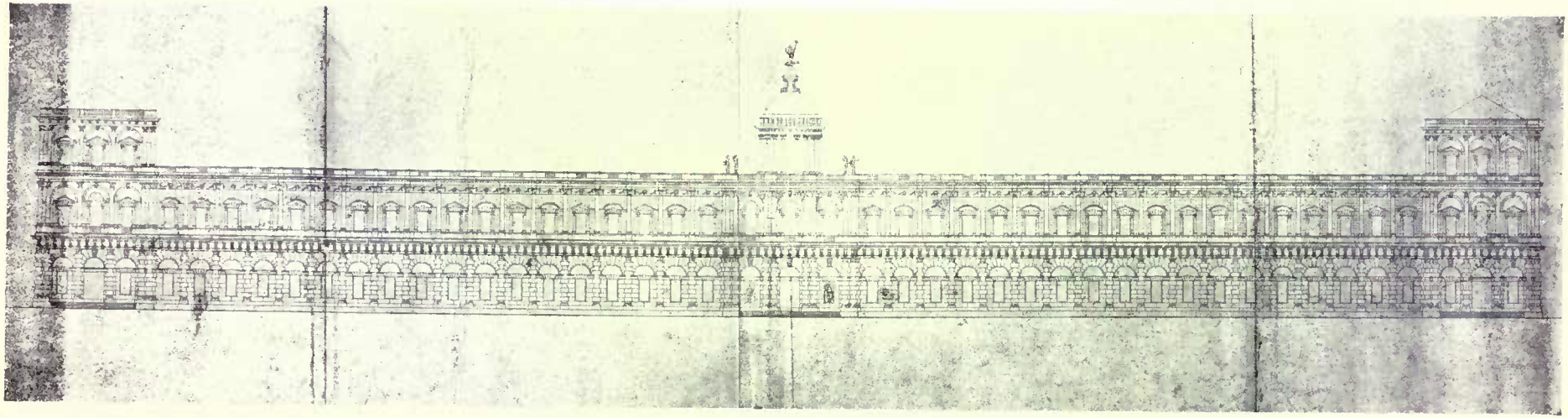


FIG. 12.—EAST ELEVATION OF THE SAME DESIGN AS FIG. 11
(*Worcester College Collection III 5*)

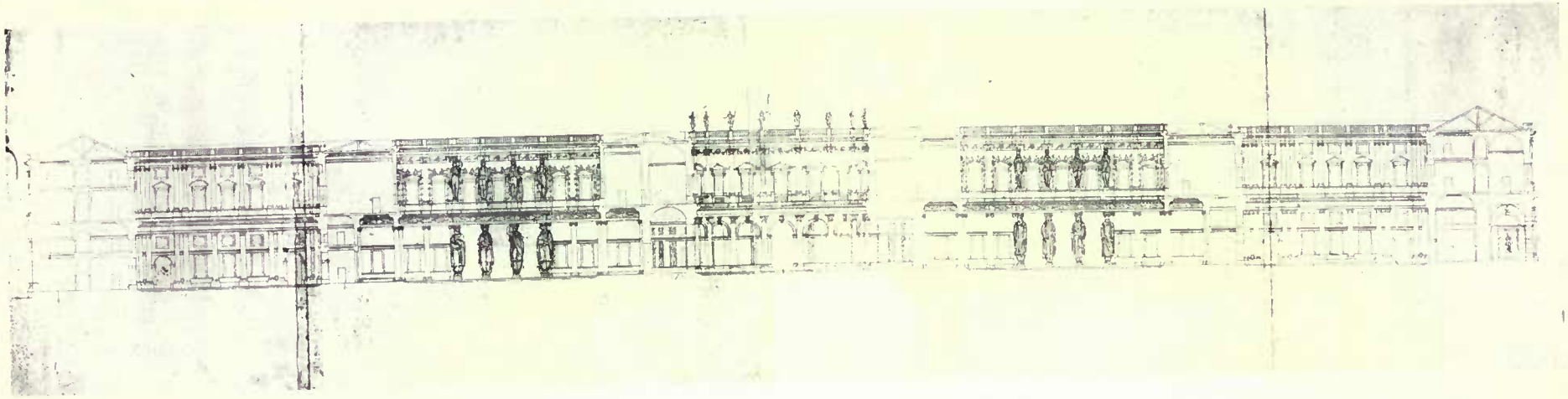


FIG. 13.—SECTION OF THE SAME DESIGN AS FIGS. 11 & 12
(Worcester College Collection III. 8)

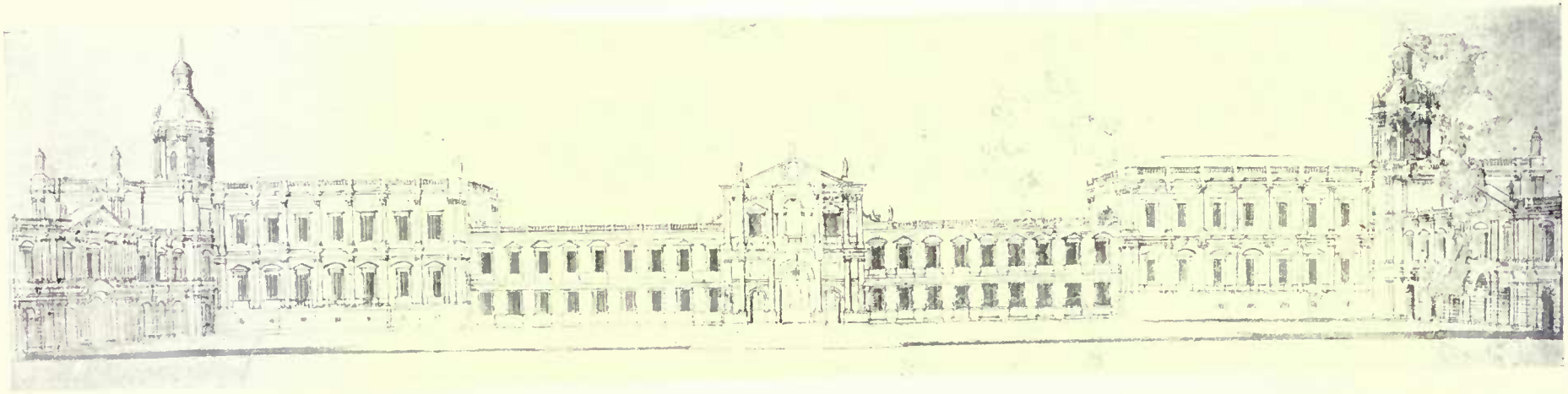


FIG. 15.—WEST ELEVATION OF THE PLAN SHOWN BY FIG. 14
(British Museum Collection)

Note: Campbell modified this considerably in his reproduction

shown in Figs. 6, 7, and 9, and a detail to a larger scale in Fig. 8.

It must be borne in mind that there is a set of three plans at Worcester College and a set of two at Chatsworth for the same scheme (Kent's). The two sets of plans correspond almost accurately as to disposition, but the Chatsworth set is considerably larger, for whereas the Worcester College set shows the building as 1,160 ft. by 860 ft. overall, the Chatsworth plans are figured 1,280 ft. by 950 ft. The total area of the first would be 23 acres and of the last 28 acres. The



FIG. 10.—PRELIMINARY SKETCH FOR HALF THE WEST ELEVATION OF FIG. 7, BY JOHN WEBB
(Chatsworth Collection 80, reverse)

elevations at Worcester College agree (although not within a few feet) with the plans there; but there are no elevations which correspond with the extended dimensions of the Chatsworth plans. In the one small particular wherein the plans differ Kent has followed the Chatsworth plan, otherwise he has practically reproduced the first set at Worcester College. Among the Chatsworth drawings (No. 80, reverse) there is a small preliminary study for half of one of the elevations (Fig. 10).

The second set at Worcester College, although resembling the first in its details, is very differently treated. The west elevations of the two schemes are practically alike, but in the set which we may call Kent's each front is symmetrical, having a three-storey block in the centre and a three-storey pavilion at each end, the connecting blocks being of two storeys. In the other scheme only the west front is treated thus: the two sides, north and south (Fig. 11), are half of three storeys and half of two: the fourth, or east, front is of two storeys only (Fig. 12). The difference is very obvious, and the effect of the first scheme, with its rhythmical changes of height, would be far superior to that of the second, where one half of the building is of three storeys and the other of two.

The first scheme, as already indicated, has its plans fully developed. The second has no plan, but the plan can be partly conjectured from the sections (Fig. 13), and it must have been widely different from that of the first. There can be no doubt that these are two entirely distinct designs.

None of the drawings in the second scheme

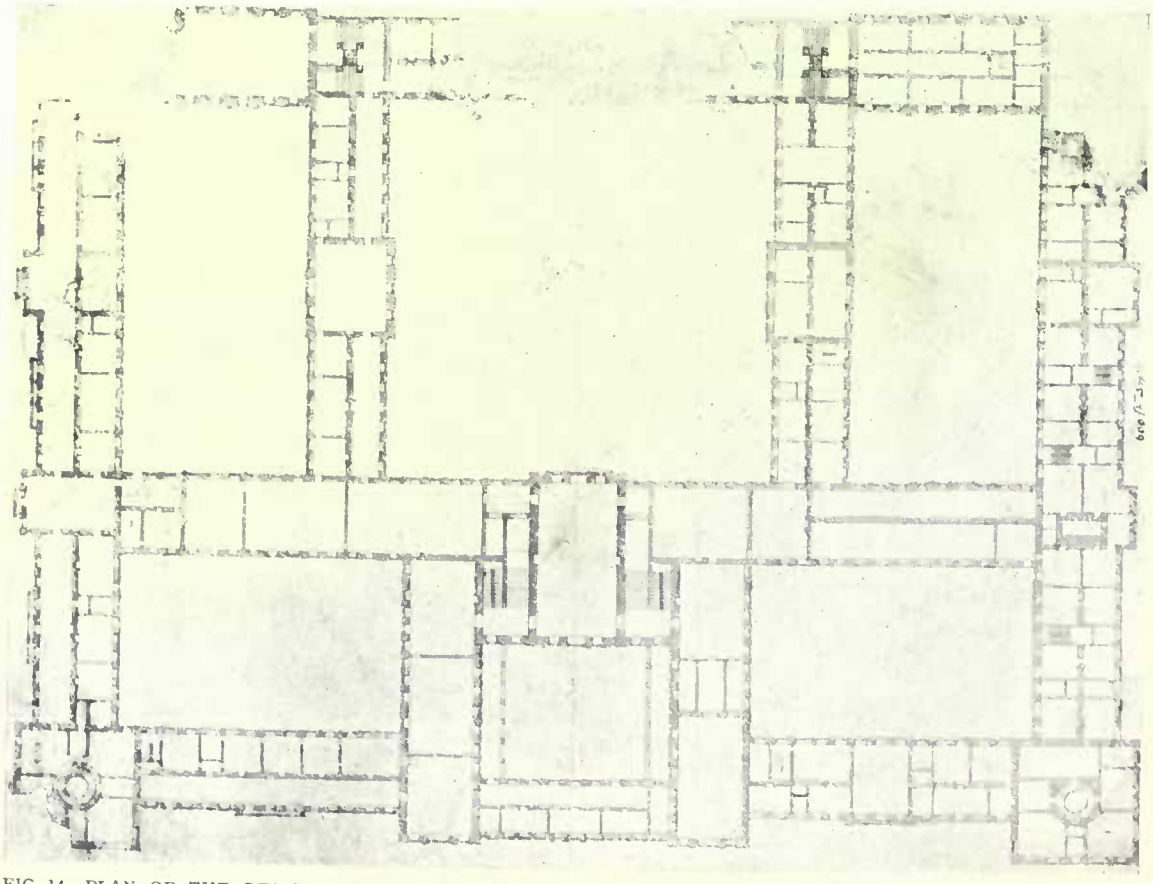


FIG. 14.—PLAN OF THE DESIGN UTILISED BY CAMPBELL IN "VITRUVIUS BRITANNICUS"
(British Museum Collection)
Note: The east (or river) front is at the bottom. The Banqueting House is to the left of the west front

show the Banqueting House, but it may conceivably be situated in one of the internal wings of which no elevation is given.

All the drawings are highly finished, especially those of the second scheme; and if care in draughtsmanship, the manner in which the drawings are displayed on the paper, and their general get-up are to be a criterion, we can only conclude that these two schemes were considered the most important of the whole series. They were the "show" drawings.

But which of the two sets was originally considered the best there is nothing to determine. By the time Kent came on the scene the question was practically settled, because one set had its plans and the other had not. There is no reason to suppose that Kent had any knowledge to guide him other than what the drawings themselves afforded.

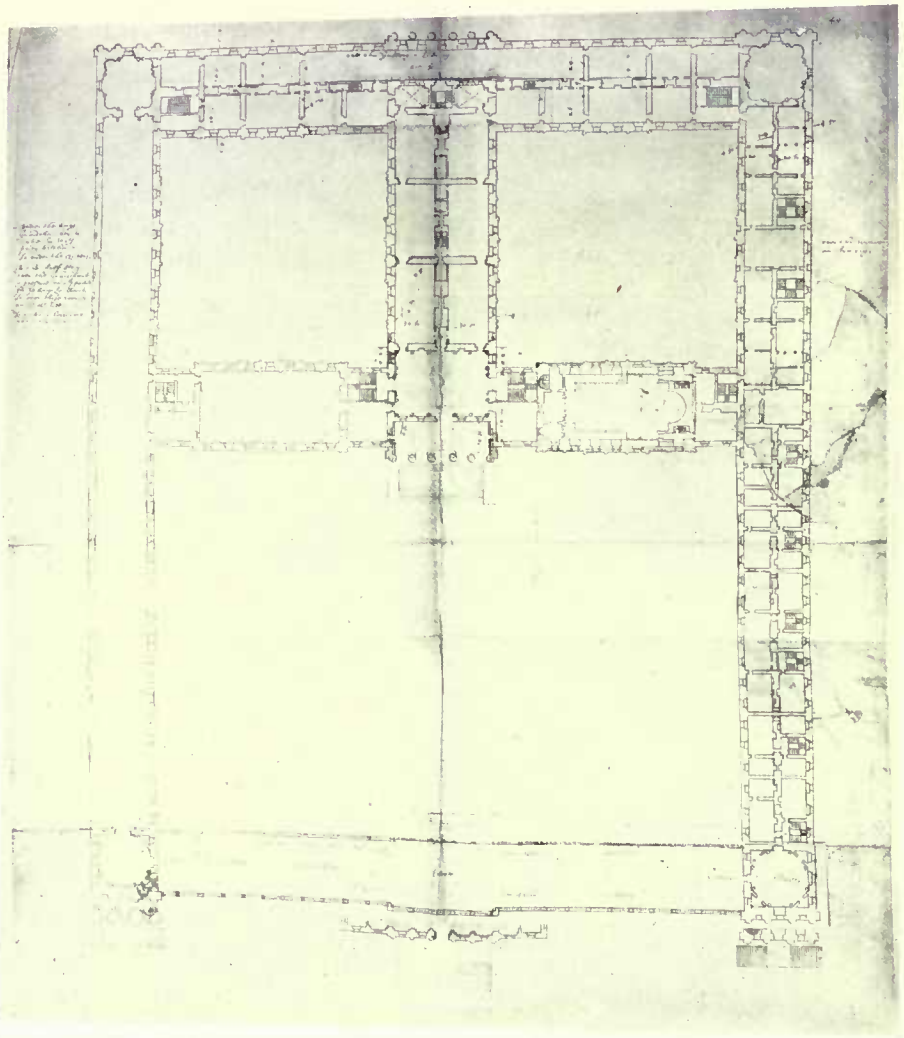


FIG. 19: GROUND-FLOOR PLAN, CHATSWORTH A. SCHEME, BY WEBB
(Chatsworth Collection 49)
Note: The Banqueting House is to the left of the central wing. See Catalogue for transcript of notes.

So much for the two sets at Worcester College.

The third set is that at the British Museum, which was published, rather inaccurately, by Campbell.

This has little in common with those at Worcester College beyond a certain similarity of detail. The plan (Fig. 14) is different (there is no round court, among other things), and the treatment of the elevations is different (Fig. 15). The whole design is much smaller, as already mentioned: its overall dimensions are 700 ft. by 600 ft., giving a total area of 9½ acres.

The Mr. William Emmett who is responsible for bringing these drawings before the public was an architect who lived in the early years of the eighteenth century. Their descent from him to the British Museum is established; but it is not known whence he procured them. He attributes them very positively to Inigo Jones, and definitely gives their date as 1639. His authority for these statements has not been ascertained, and, in view of the fresh evidence, may perhaps be questioned.

The draughtsmanship is neat, but not so finished as that of the Worcester College sets. In general appearance they are far inferior; at the same time they must not be thought of as sketches; so far as they go they are a carefully finished set.

The fourth set is that by John Webb—his "taken" set (Figs. 16, 17, and 18). It has already been shown that this set was designed by him for Charles I, and that it must have been submitted to Charles II and "taken" by him. Confirmatory evidence that the idea of building a great palace at Whitehall was alive in Charles II's time is afforded by the date already referred to on a block plan at Chatsworth (No. 48), "Oct. 17th, 1661" (Fig. 4). It would seem that Charles, in the first flush of his triumphant return, revived the idea of building a new palace; but presumably he found, like his father before him, that it was one thing to devise a scheme on paper and another to face the cost of carrying it out.

Webb's scheme is neatly drawn, but the drawings are not "show" drawings like those at Worcester College; they are rather a practical set, suitable to submit for the royal consideration. In size the design is somewhat smaller than that

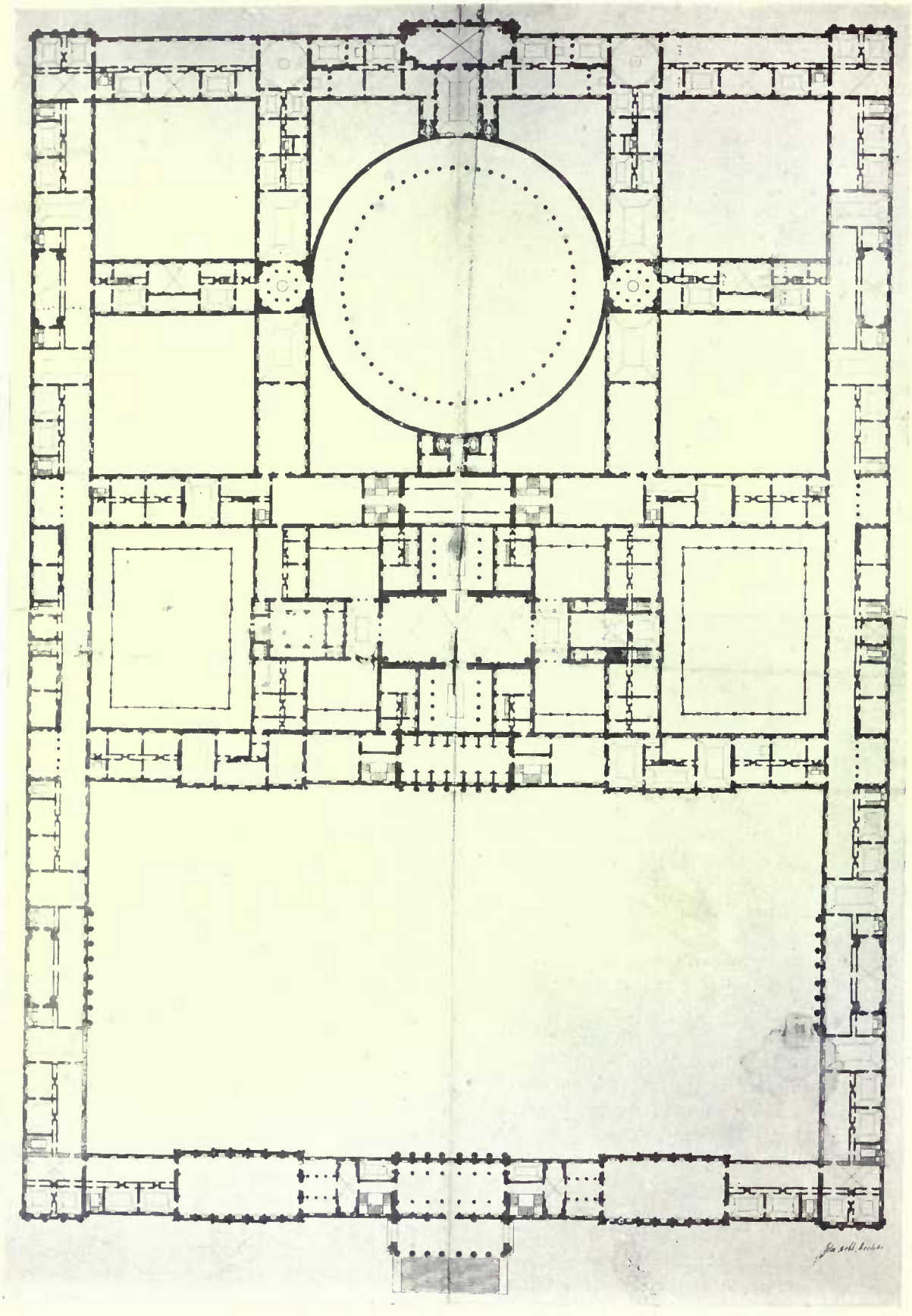


FIG. 16.—GROUND-FLOOR PLAN OF ANOTHER DESIGN, SIGNED BY JOHN WEBB
(Worcester College Collection II. 12)

Note: The east (or river) front is at the bottom. The Banqueting House is to the left on this front

published by Kent, being 1,100 ft. by 800 ft. overall, producing an area of 21¾ acres. It retains the large circular court, which is absent in Campbell's.

These four sets stand out in importance because Kent published one, and it and its fellow set at Worcester College are elaborately finished; the third was published by Campbell, and the fourth was "taken" by Charles II.

The remaining three sets must by no means be overlooked. Their consideration may, indeed, lead to a revision of the accepted ideas as to the drawings generally.

One of them (Chatsworth A) consists of a ground plan; a most interesting block plan, showing how the building was to be placed in relation to the old existing buildings; and a series of eight

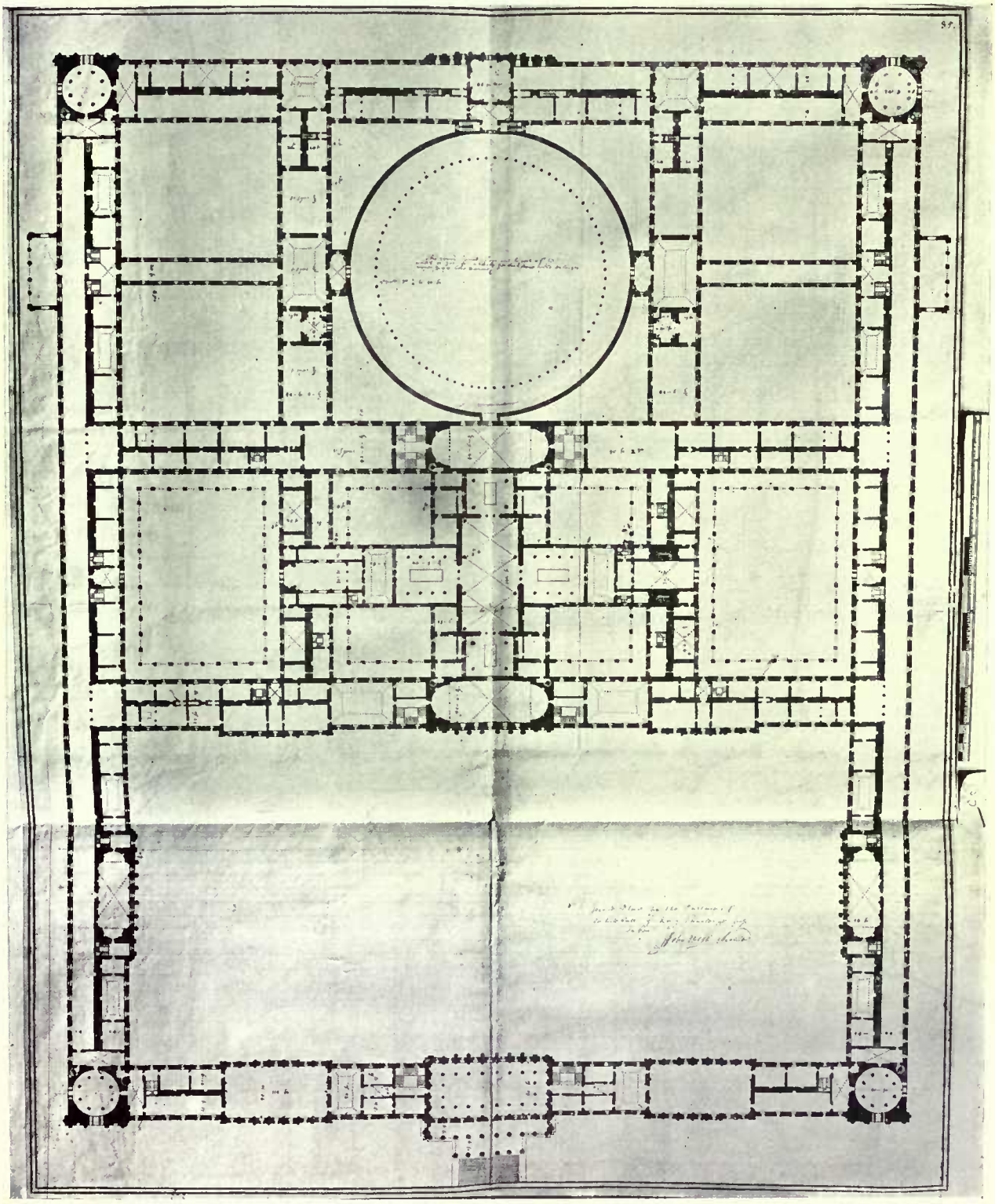


FIG. 17.—ANOTHER (AND DIFFERENT) GROUND-FLOOR PLAN FOR THE SAME SCHEME AS THAT SHOWN BY FIG. 16, SIGNED BY JOHN WEBB
(*Chatsworth Collection 66*)

Note: See the Catalogue, at end, for transcript of Webb's notes

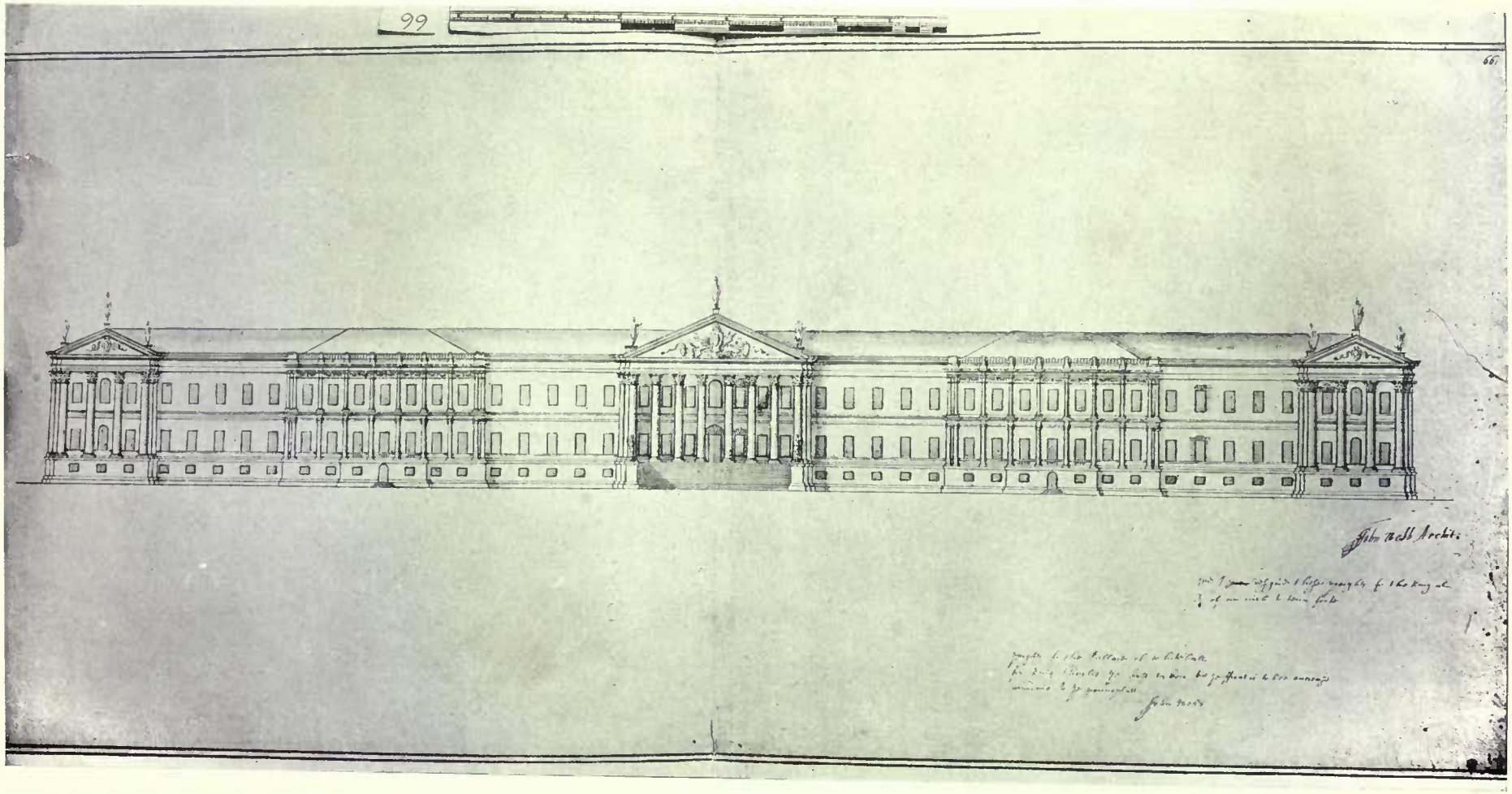


FIG. 18.—ELEVATION AGREEING WITH PLAN FIG. 16, SIGNED BY JOHN WEBB
(*Chatsworth Collection 66*)

Note : See the Catalogue, at end, for transcript of Webb's notes

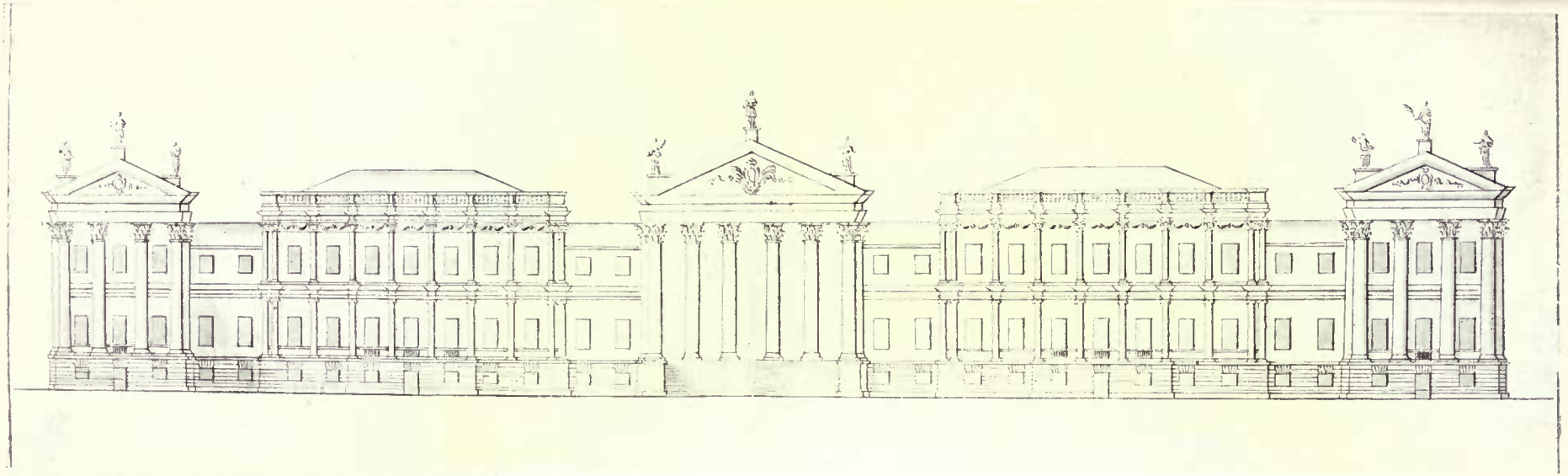


FIG. 20.—ONE OF THE ELEVATIONS OF CHATSWORTH A. SCHEME, BY WEBB
(Chatsworth Collection 65)

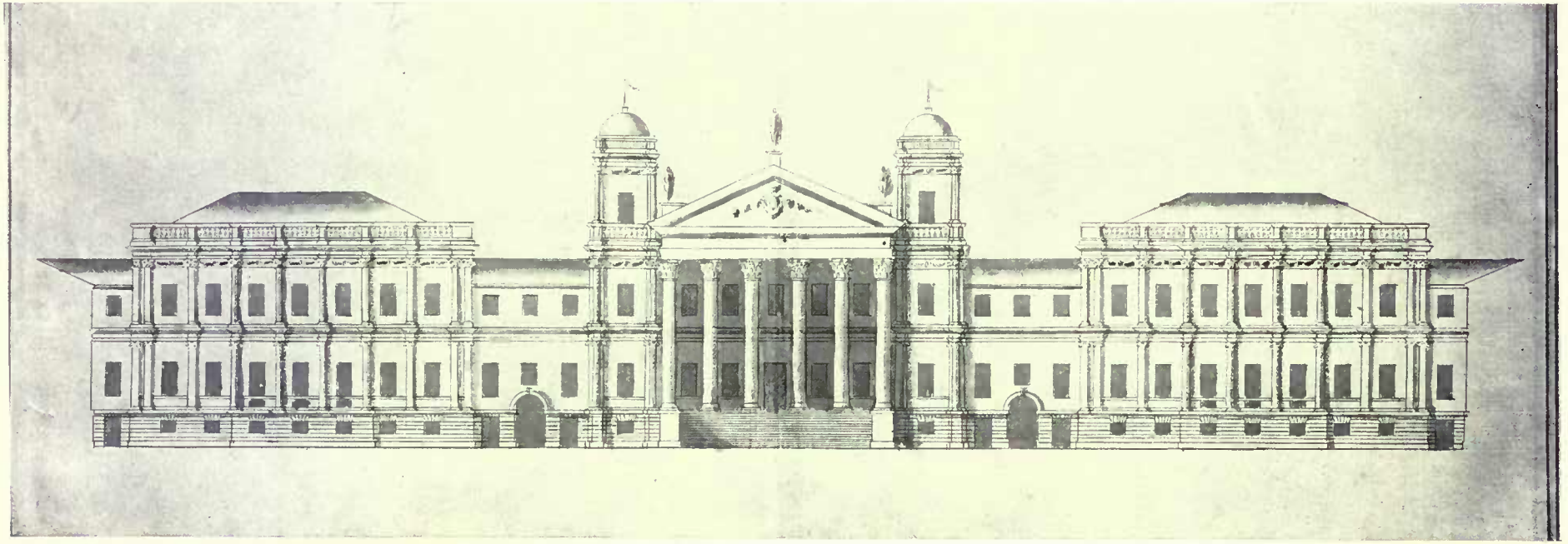


FIG. 21.—ANOTHER OF THE ELEVATIONS OF CHATSWORTH A. SCHEME, BY WEBB
(Chatsworth Collection 63)

different elevations of one façade, evidently alternative renderings of the same idea, but differing curiously in their total length, and, moreover, merging into the elevation o Webb's "taken" set. The overall dimensions of the plan are 696 ft. by 564 ft., somewhat less than those of the Campbell set. The plan and two of the elevations are shown in Figs. 19, 20, and 21.

In connection with the block plan (Fig. 22) it should be observed that there was an ancient thoroughfare from Charing Cross to Westminster passing among the buildings of the old palace. Its site corresponded with the west side of the present Whitehall.

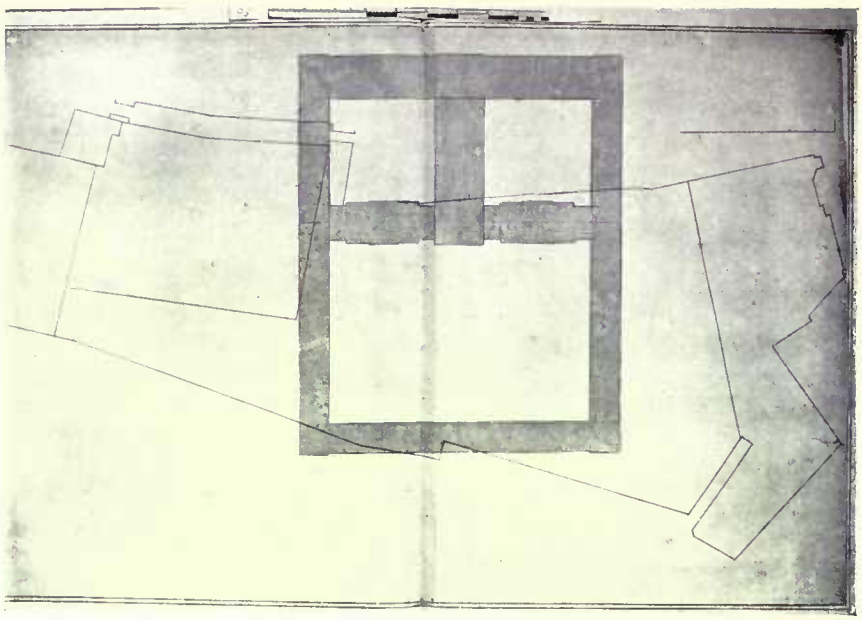


FIG. 22.—BLOCK PLAN OF THE CHATSWORTH A. SCHEME
(*Chatsworth Collection 56*)

Note: The outline of the old buildings is shown by the single lines. The clear space below the lowest of these is the river

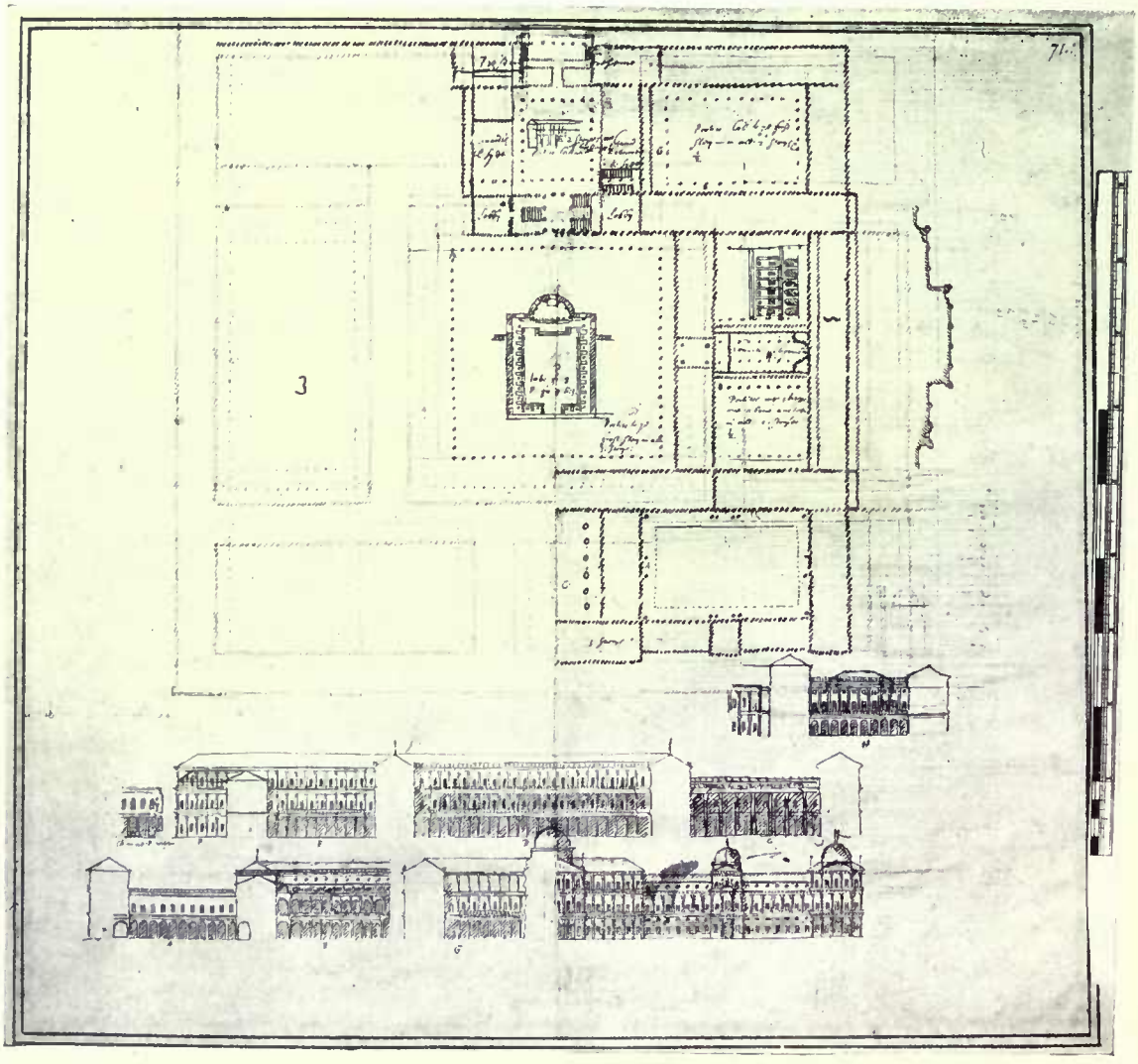


FIG. 23.—PRELIMINARY SKETCHES FOR THE GROUND-FLOOR PLAN AND ELEVATIONS OF THE CHATSWORTH B. SCHEME, BY WEBB
(*Chatsworth Collection 71*)

It went along the front of the principal buildings of the old palace, and then passed under Holbein's gateway into a street called "The Street," then under another gateway, called "The King's," and so into King Street, Westminster. This thoroughfare was apparently not a public road, inasmuch as most of the designs for the new palace extend across it into the park. It was not actually to be covered by buildings, but by one of the courts; and, although foot passengers might, in some of the schemes, have been able to follow it, wheeled vehicles would have been prevented either by flights of steps or by the absence of any sufficient archways. The plan published by Campbell is the only one which respects this ancient route; all the others ignore it.

The block plan is of value, again, because it locates the position of the palace in relation to the Banqueting House, which, of course, was then, as now, an existing fixed point. In this scheme, as indeed in all the others, the bulk of the buildings, taken from south to north, were to lie between the Banqueting House and Charing Cross, not on the Westminster side. Confusion has arisen in regard to Kent's plan in this connection, but a reference to the original shows that Kent reversed it in his engraving, so that the north became south, and the south north.

The smaller half of Kent's plan, from west to east, was to lie between the Banqueting House and the river, of which it fell considerably short. The plan now under consideration would have projected slightly on to the foreshore, which was very wide in those days. But the plan which we call Campbell's would have thrust itself 150 ft. out on to the foreshore and the river. The angle at which the building would have lain with the river, determined by the position of the Banqueting House, would have been awkward, and could never have been otherwise than ugly, whether looking up or down stream, even if we assume that a riverside terrace was intended, an arrangement which Müller in his perspective view (founded

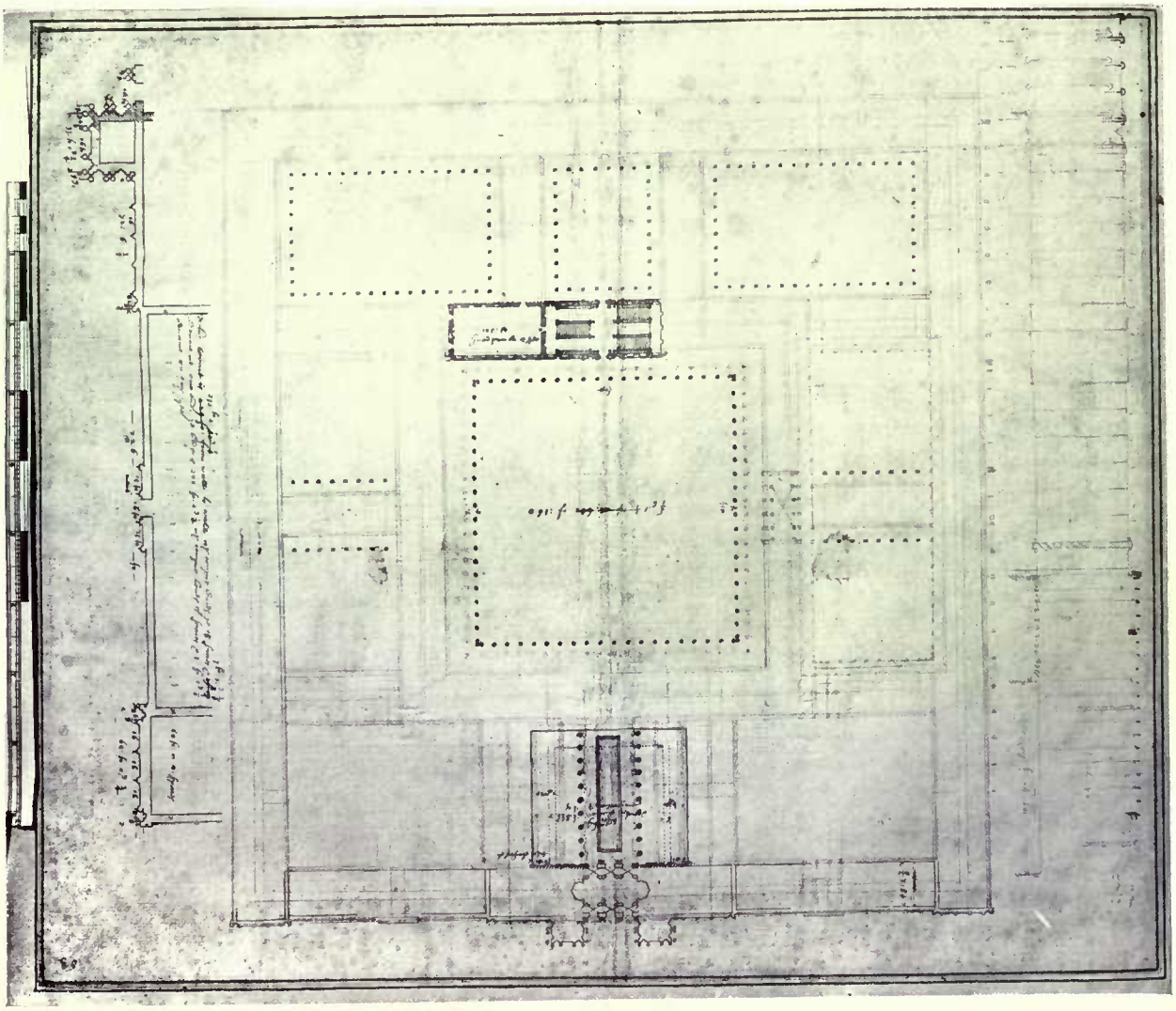


FIG. 24—ANOTHER PRELIMINARY PLAN FOR THE CHATSWORTH B. SCHEME, BY WEBB
(Chatsworth Collection 68)

Note: This is a development of the plan shown by Fig. 23. See Catalogue for transcript of Notes. To the left of the plan is a development of one-half of the bottom front

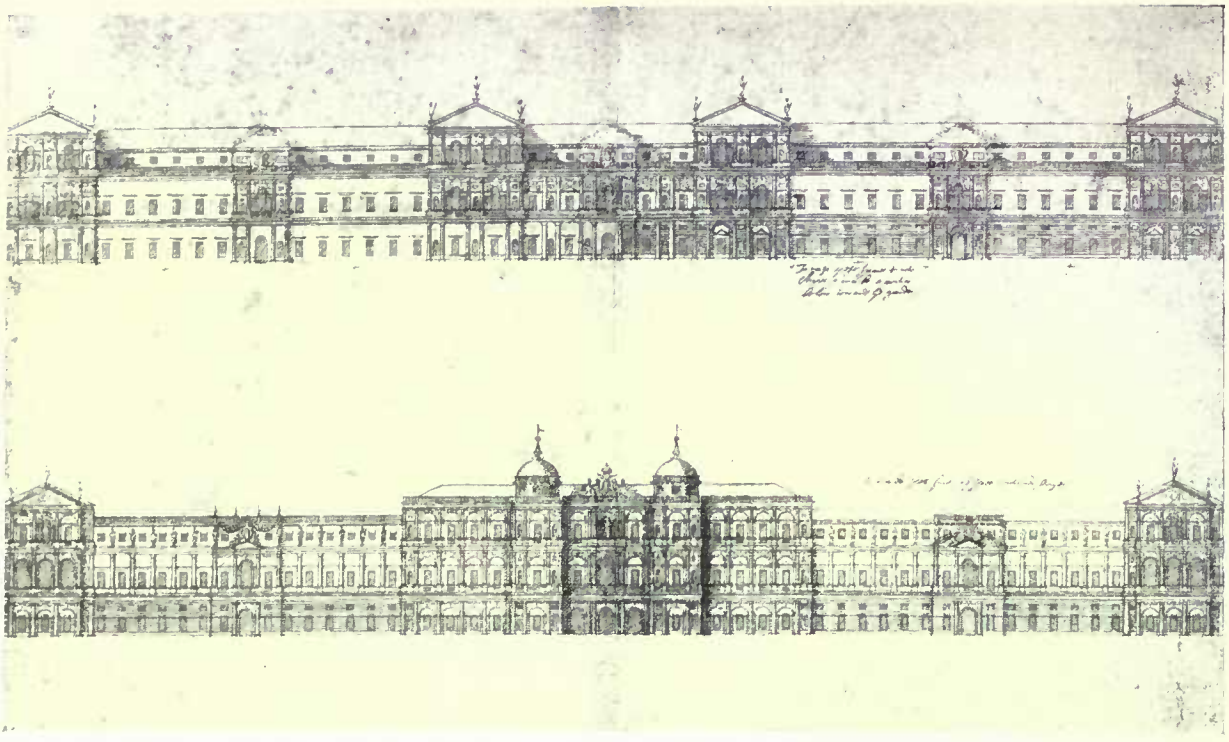


FIG. 26.—TWO ELEVATIONS: THE LOWER APPLIES TO THE CHATSWORTH B. SCHEME, THE UPPER TO THE CHATSWORTH C. SCHEME, BY WEBB
(Worcester College Collection, II. 7)

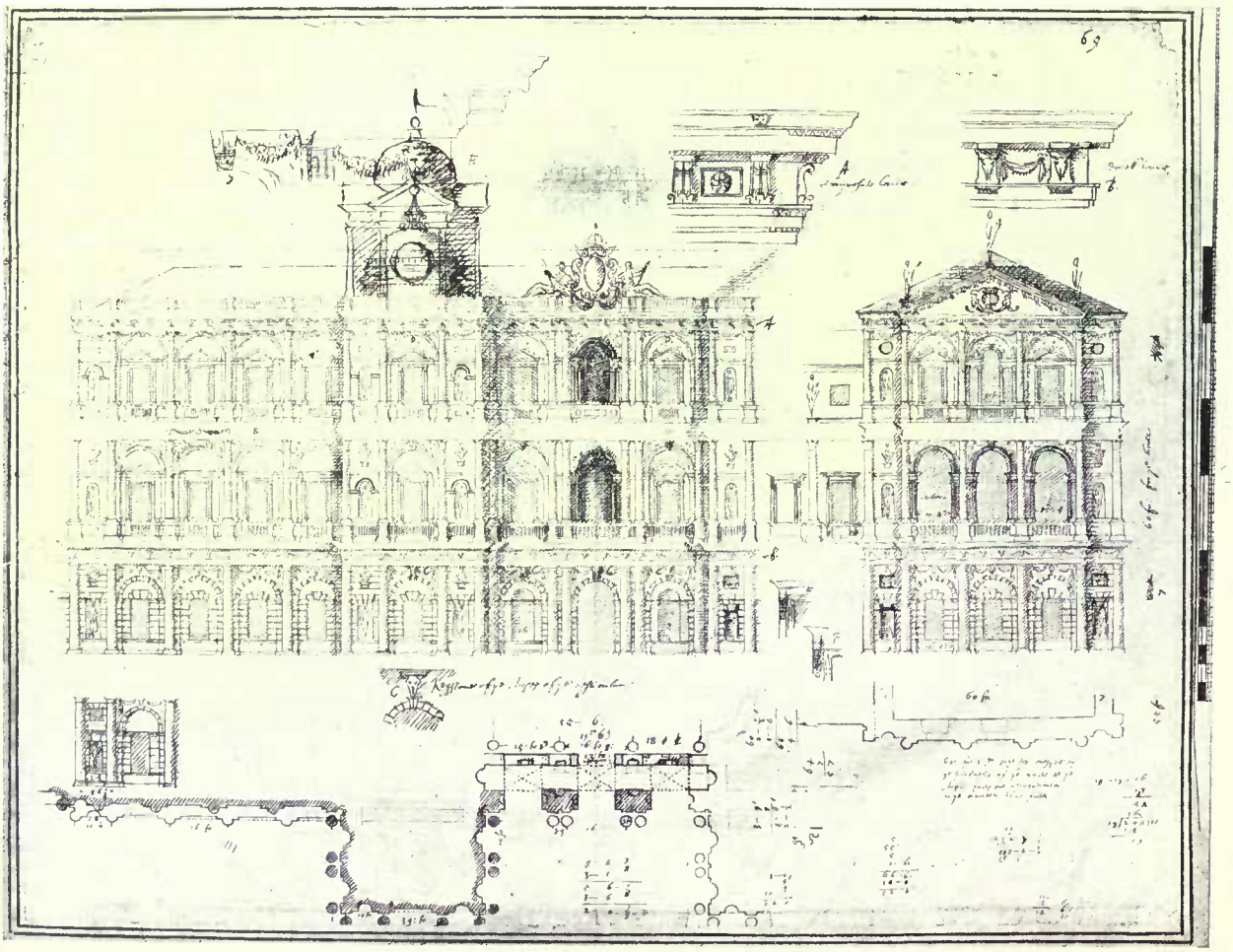


FIG. 25.—SKETCH ELEVATIONS, TO A LARGER SCALE, OF PARTS OF THE FRONT AT THE BOTTOM OF THE PLAN SHOWN BY FIG. 24, BY WEBB
(Chatsworth Collection 69)

Note: For the whole elevation see Fig. 26

on Kent's illustrations) took for granted.

Perhaps it was the consideration of this awkward alignment which led Webb, in his "taken" scheme, to place the whole of his buildings on the park side of the Banqueting House, and also led him to suggest the arrangement shown on the block plan, No. 48 Chatsworth, where the Banqueting House appears on the side of the palace instead of on the front (Fig. 4).

The consideration of the first of the three minor schemes has involved more time and space than was bestowed upon the major schemes, owing to the questions arising out of the block plan; the other two can be dealt with more summarily.

The second of the minor schemes (Chatsworth B) comprises five drawings, all except one rather roughly sketched, of plans, elevations, and studies for the principal staircase. There are two plans, one very sketchy, accompanied by sketchy elevations (Fig. 23); the other rather more carefully worked out, with subsidiary portions further elaborated (Fig. 24). One sheet of elevations (Fig. 25) appears to be the preliminary sketches which are more carefully drawn on the other sheet (Fig. 26). The overall dimensions of the principal plan work out at 926 ft. by 863 ft. 6 in. The studies for the principal stairs are shown in Fig. 27.

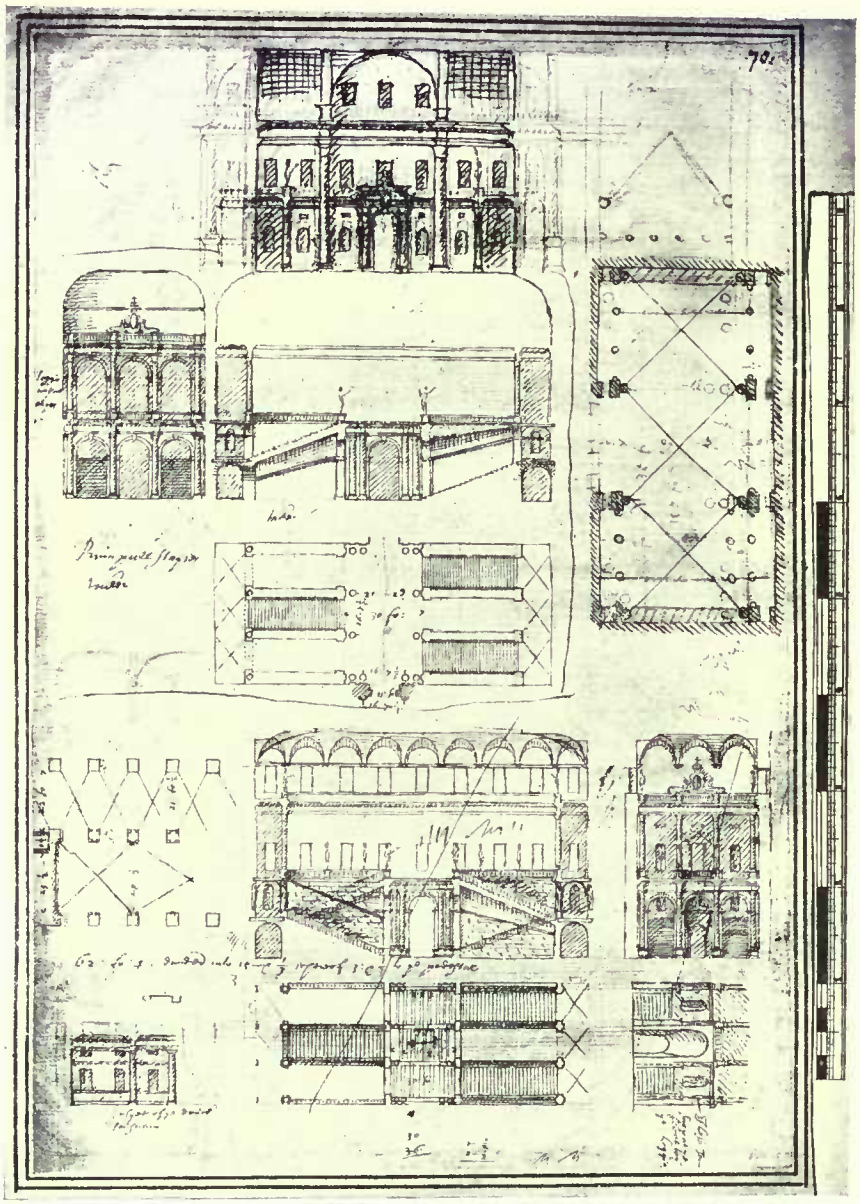


FIG. 27.—STUDY FOR THE "PRINCIPALL STAYRES" SHOWN ON THE PLANS, FIGS. 23 & 24, BY WEBB
(Chatsworth Collection 70)

The third and last set (Chatsworth C) comprises twelve drawings (of which a few are shown in Figs. 28–32), also to be classed as rather rough studies of plans, elevations, and various special features, such as vestibules, loggie, arcades, and so forth. The details of this scheme, although rough, have been more thoroughly worked out than those of any other. The overall dimensions are 1,050 ft. by 928 ft. A noteworthy point about these last two sets is that the Banqueting House cannot be identified on either of them.

The problem offered by the whole mass of drawings is by no means simple; but certain conclusions emerge which I think are sound.

The first is that the large schemes were devised after the Banqueting House had been built; and were nearly all designed to include it.

Another is that the idea of building a palace, which had been abandoned by Charles I, was revived by Charles II.

A third is that the hand of Inigo Jones does not appear in any of the larger schemes. It does appear in the drawings of the Banqueting House, and possibly in one other (Chatsworth No. 67), which shows the Banqueting House as supplemented by a large building with courts.

A fourth is that John Webb developed four out of the seven sets, if not the whole seven.

A fifth is that owing to the similarity of detail in the whole of the drawings, they must all have sprung from the same source of inspiration.

And a sixth is that the two sets at Worcester

College, of which Kent published one, are the most carefully finished and must have been considered of the greatest importance.

It is possible that every person who studies the drawings may have his own theory of their true relationship. Perhaps it is futile to suggest any theory at all, so many are the difficulties which have to be reconciled. But I will venture to suggest one which seems to fit the circumstances with fair accuracy. It is that the two roughly designed schemes, Chatsworth B and C, neither of which definitely shows the Banqueting House, are the preliminary sketches from which the two Worcester College sets were elaborated. The two sets are intimately connected with each other, and it is almost certain that set C is an improved version of set B. On set C appears the circular court. In both sets there is a central square court with smaller courts attached. By clearing away this collection of central courts we get practically the same disposition as we find on the Worcester College plans. The development from the rough idea to the finished is consistent and plausible.

The stages in the development would be these:

1. The plan (Fig. 23), a rough preliminary sketch.
2. The plan (Fig. 24).
3. The plan (Fig. 28) with a circular court. By clearing away the central courts we get
4. The plan (Fig. 6), which was utilised by Kent.

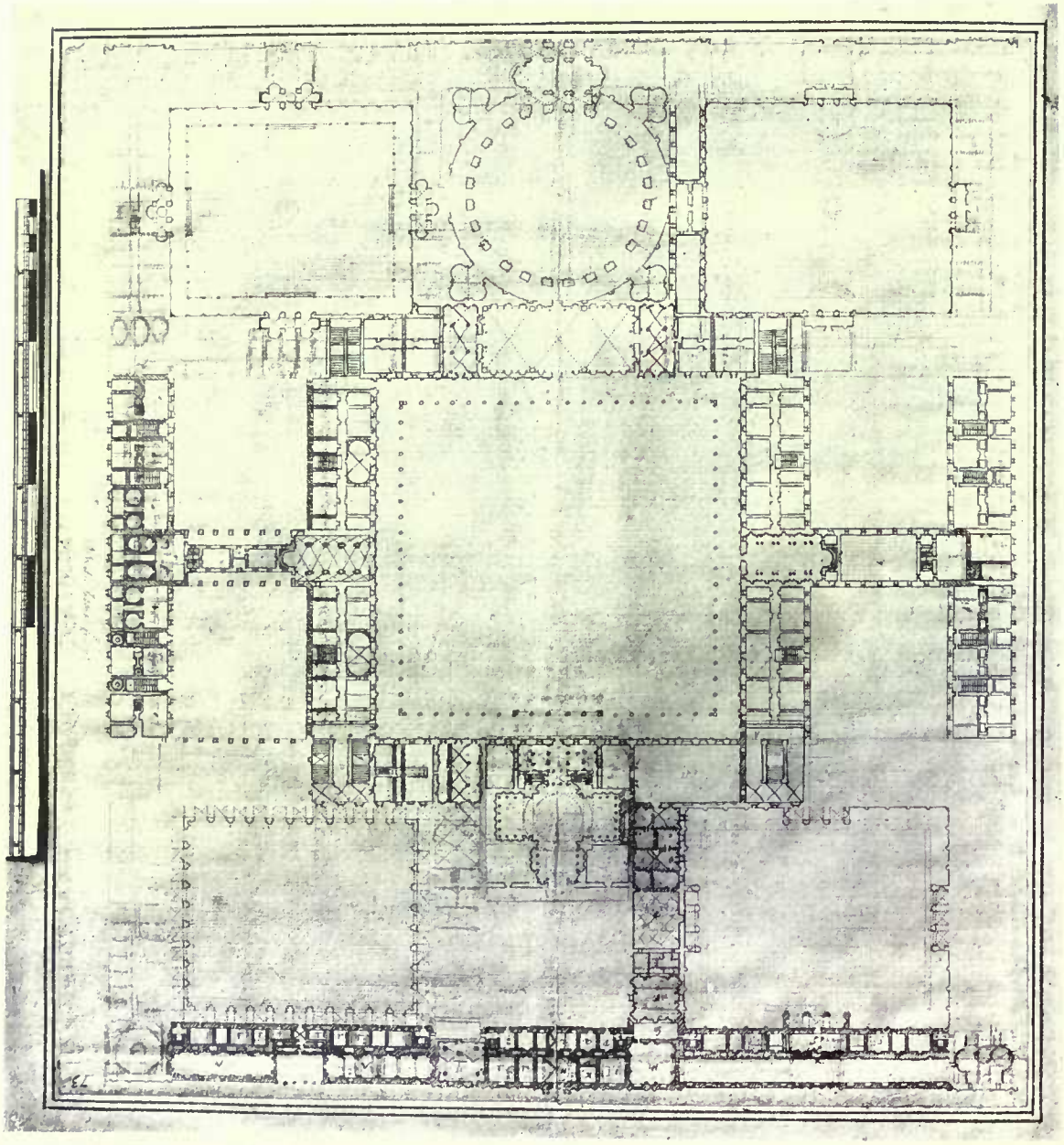


FIG. 28—GROUND-FLOOR PLAN, PARTLY INKED IN, OF CHATSWORTH C. SCHEME, BY WEBB
(*Chatsworth Collection 73*)

Note: This is a further development of the Chatsworth B. scheme. See the introduction of the circular court. The elevation of the bottom front is shown in Fig. 26

The absence of the Banqueting House from the two preliminary sets might be explained by supposing that the first idea was to place the new palace on a site other than that of the old palace, and so not to take the Banqueting House into consideration, but that on second thoughts it was decided to simplify the plan and to include the Banqueting House.

This theory would make Webb and not Jones the main factor in the designs; for the two preliminary sets (Chatsworth B and C) were elaborately worked out by Webb, and the process of elaboration by him can plainly be followed. It is true that Jones may have been at the back of Webb as the controlling spirit, but it is curious that there is not a single drawing by Jones among those for the large schemes, not the trace of even any rough sketch to guide his assistant.

If this theory is correct, we account for four of the seven schemes, two preliminary, and two perfected, namely, the two at Worcester College.

Then there is John Webb's "taken" scheme, which is not only of a size approaching them, but which includes the circular court, and may be regarded as a revised version of them.

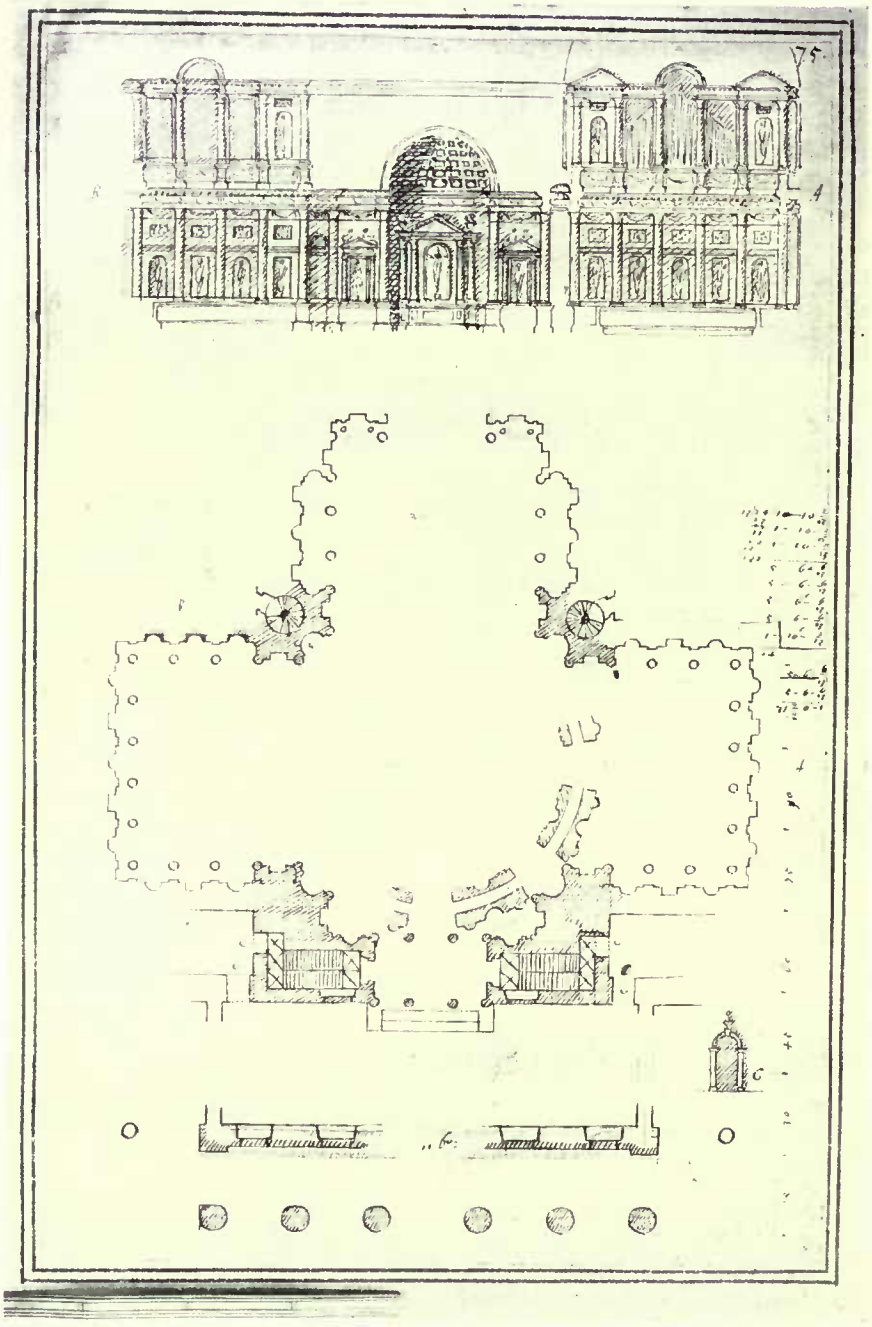


FIG. 29.—PLAN AND SECTION OF THE CHAPEL OR HALL ON THE PLAN SHOWN IN FIG. 28 (ON THE LOWER SIDE OF THE CENTRAL COURT) BY WEBB

(Chatsworth Collection 75)

Then there is the British Museum design (Campbell's) attributed to Inigo Jones by William Emmett, and with the date of 1639 connected with it. This is noticeably smaller in extent and has no circular court.

Lastly there is the other set designed by Webb (Chatsworth A), also smaller in extent, approximating in size to the British Museum set, and roughly resembling it in the disposition of the plan, including the omission of the circular court.

It must be borne in mind that the elevation of Webb's "taken" set merges into the series in his Chatsworth A set, a fact which establishes a close connection between them; and it must also be remembered that the style of these elevations differs in some respects from that of the Worcester College series.

I had got thus far in dealing with the subject when the very interesting and important piece of evidence, already alluded to, came to hand.

Very shortly after the return of Charles II, probably in June 1660, Webb made an application for the position of Surveyor of His Majesty's Works, which had been, or was about to be, given to Mr. John Denham, afterwards Sir John. He submitted a petition, with a brief of his case annexed, which has been cursorily mentioned by one or two biographers of Jones, when casually referring to Webb, who has hitherto shone merely

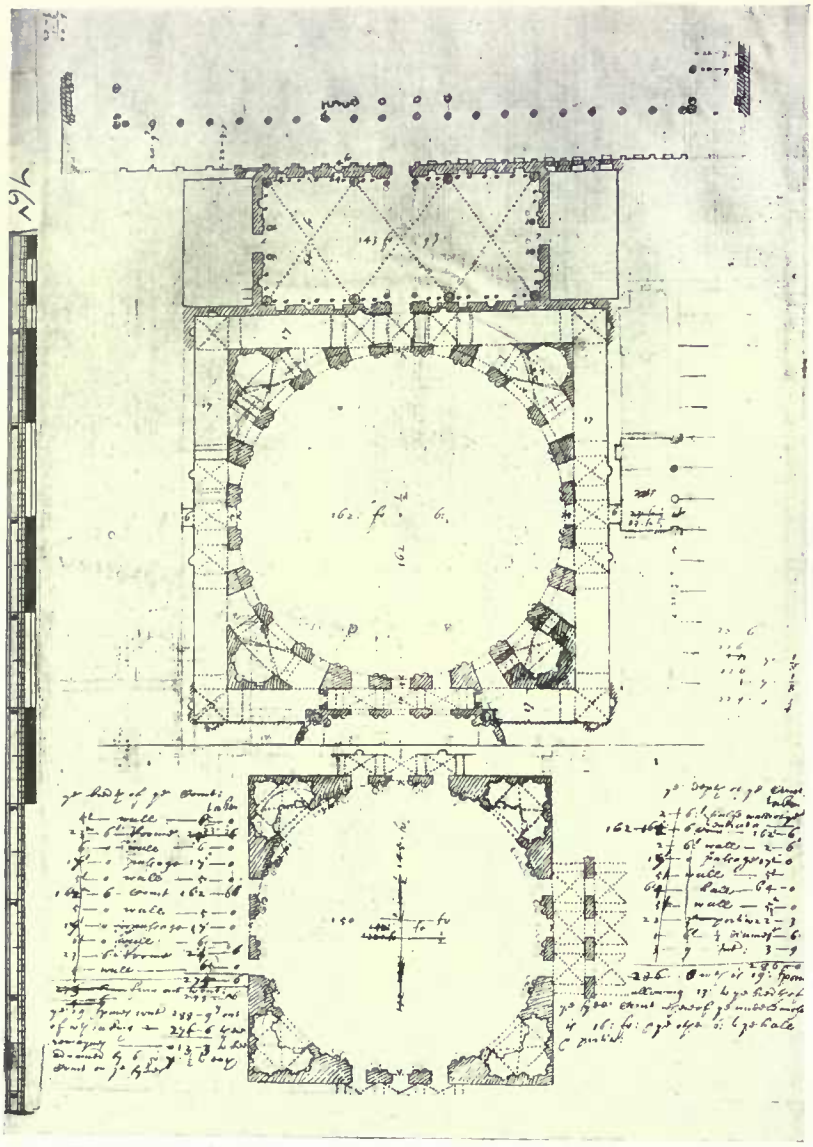


FIG. 30.—TWO STUDIES FOR A CIRCULAR COURT, BY WEBB
(*Chatsworth Collection 76, reverse*)
Note: These apparently are alternatives for the circular court on the plan shown by Fig. 28

by reflection from the glory of his master. A précis of the petition and brief is given in the Calendar of State Papers, but it seemed worth while to get a full transcript of the original documents,* with the result that the brief was found to contain a statement hitherto unnoticed. In the petition itself Webb prays Charles II to "settle upon him the Survayo^{rs} office of yo^{r} Ma^{ties} works, whereunto yo^{r} Royall Father assigned him, and to that end only ordered his Education." He also states that "he was by Mr. Jones, upon his leaving his house at the beginning of the late unhappy warrs appointed his Deputy to execute the said place in his absence." The brief is too long to give in its entirety; the first two paragraphs chiefly affect our present inquiry.

A Briefe of Mr. Webb's case (June 1660 ?). That hee was brought up by his Unckle Mr. Inigo Jones upon his late Majestyes comand in the study of Architecture, as well that wch relates to building as for Masques Trvumphs and the like.

That he was Mr. Jones Deputy and in actuall possession of the office upon his leaving London, and attended his Ma^{tie} in that Capacity at Hampton Courte and in ye Isle of Wight, where he received his Ma^{ties} comand to designe a Pallace for Whitehall, wch he did untill his Ma^{ties} unfortunate calamity caused him to desist.

In view of this statement, supported by the testimony of the drawings, it seems clear that the preparation of the designs for the palace was not undertaken until late in the reign of Charles I, when he was already in the hands of the Parliament; and that it was Webb, acting (in the absence of Inigo Jones) as Deputy-Surveyor of the King's Works, who prepared the whole series.

This is a surprising conclusion to reach. It traverses the opinion universally held since the beginning of the eighteenth century: but that opinion was formed on an inadequate study of the drawings, and it has been repeated ever since without a thorough first-hand investigation of the evidence. It is a conclusion even more surprising than that which resulted from an examination of other drawings of Webb's, namely, that nearly all the designs published by Kent as those of Inigo Jones were in reality Webb's; and that the Charles I block at Greenwich, always ascribed to Jones, was likewise the design of Webb.*

Here we may well leave the matter for the present. If any one desires to pursue it for himself he will before long be able to examine a complete set of Webb's drawings—both his own and those of Inigo Jones—at the Library of the Royal Institute of British Architects, together with an annotated catalogue.

[I have to acknowledge the kindness of the Provost and Fellows of Worcester College, Oxford, for allowing their drawings to be photographed, and also the kindness of the Duke of Devonshire for giving permission for the Chatsworth drawings to be reproduced. I have also to thank Mr. J. P. Maine, librarian at Chatsworth, Mr. Lawrence Binyon of the British Museum, and Mr. Herbert Batsford, for valuable assistance.]

* State Papers, Domestic, Charles II., Vol. 5: 74, 74, 1.

* See the "Journal of the Royal Institute of British Architects": Third series, Vol. xviii, No. 10.

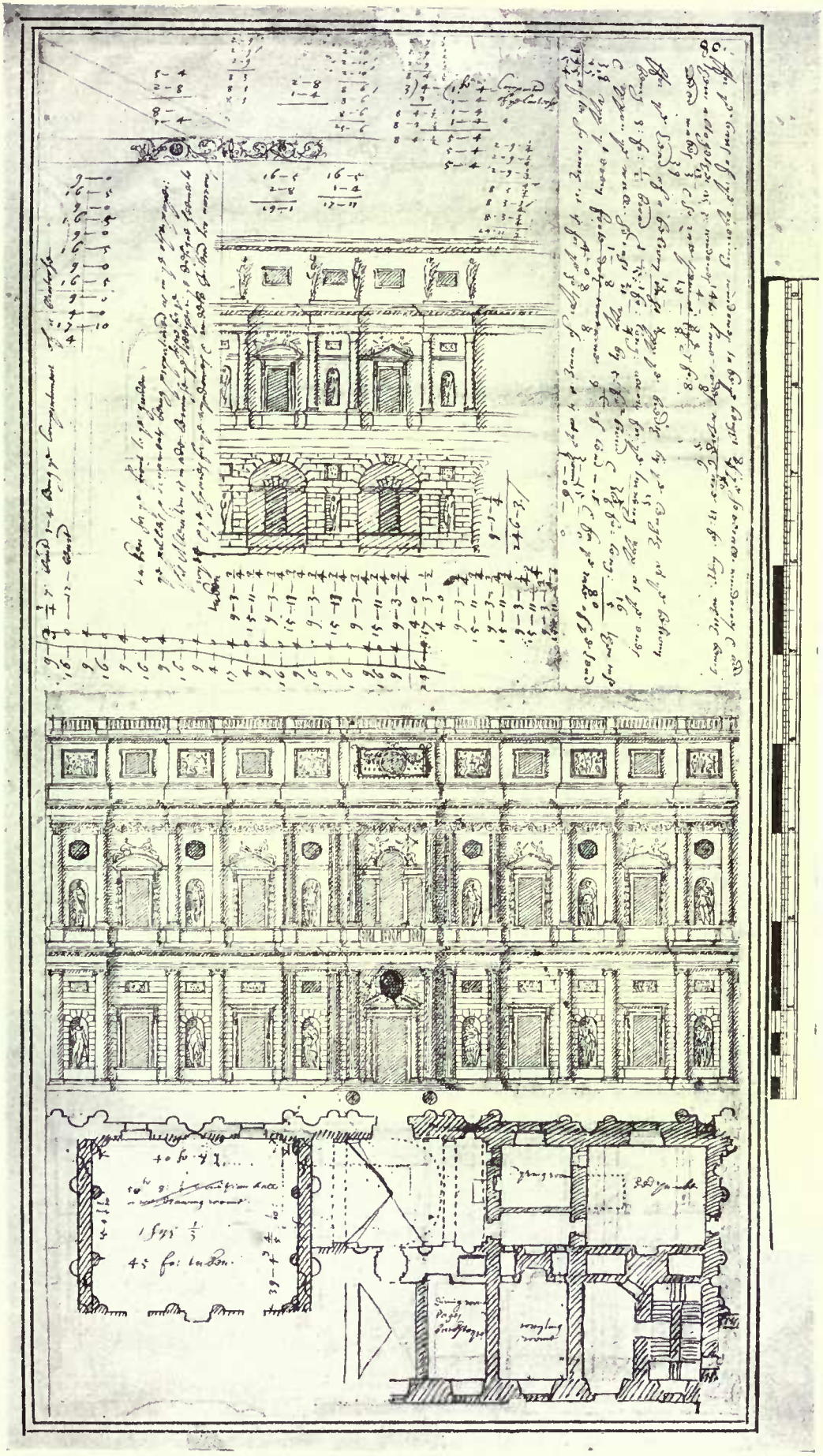


FIG. 31.—STUDIES FOR ALTERNATIVE TREATMENT OF PARTS OF CHATSWORTH C. SCHEME, BY WEBB
(Chatsworth Collection 80)

Note: The lower elevation and plan show an alternative treatment of the centre of the bottom front of the plan shown by Fig. 28. The upper elevation is the carrying out of the note on the upper elevation of Fig. 26. See Catalogue, at end

THE WHITEHALL PALACE DRAWINGS

Catalogue of the Drawings comprised in the Seven Schemes for the Palace

I.—The scheme published by Kent in his "Designs of Inigo Jones," 1727.

1. Ground Plan, to a scale of 30 ft. to the inch. (*Chatsworth*, No. 86.)

2. Upper Plan, to same scale. (*Chatsworth*, No. 87.)

These plans are drawn to a larger scale than those at Worcester College, and the building is larger in dimensions. The overall dimensions are figured on the Upper Plan 1,280 ft. and 956 ft. There is a scale on the Upper Plan. The large court is 800 ft. by 400 ft.: the four corner courts 300 ft. by 200 ft.: the circular court 230 ft. in diameter.

3. Ground Plan, to a scale of 60 ft. to the inch. (*Worcester College, Oxford*, Series II. 1.)

4. Upper Plan, to same scale. (*Worc. Coll.* II. 2.)

5. Second-floor Plan, to same scale. (*Worc. Coll.* II. 3.)

The overall dimensions are 1,160 ft. by 860 ft., which are in about the same proportion as 1,280 by 956. The sizes of the courts are—

The large court 732 ft. by 370 ft. The four corner courts, 280 ft. by 180 ft. The circular court, 220 ft. in diameter. There are seven courts in all.

These plans and those at Chatsworth correspond in all particulars, except in the central lobby on each side of the square court. Kent has followed the Chatsworth plan in this respect.

The square court was to be on the east, or River Front; the circular court on the west, or Park Front. The Banqueting House is the large building with pillars, towards the south end of the east side of the large court. Kent's reproduction, reversed in engraving, shows it at the north end of the same range of buildings.

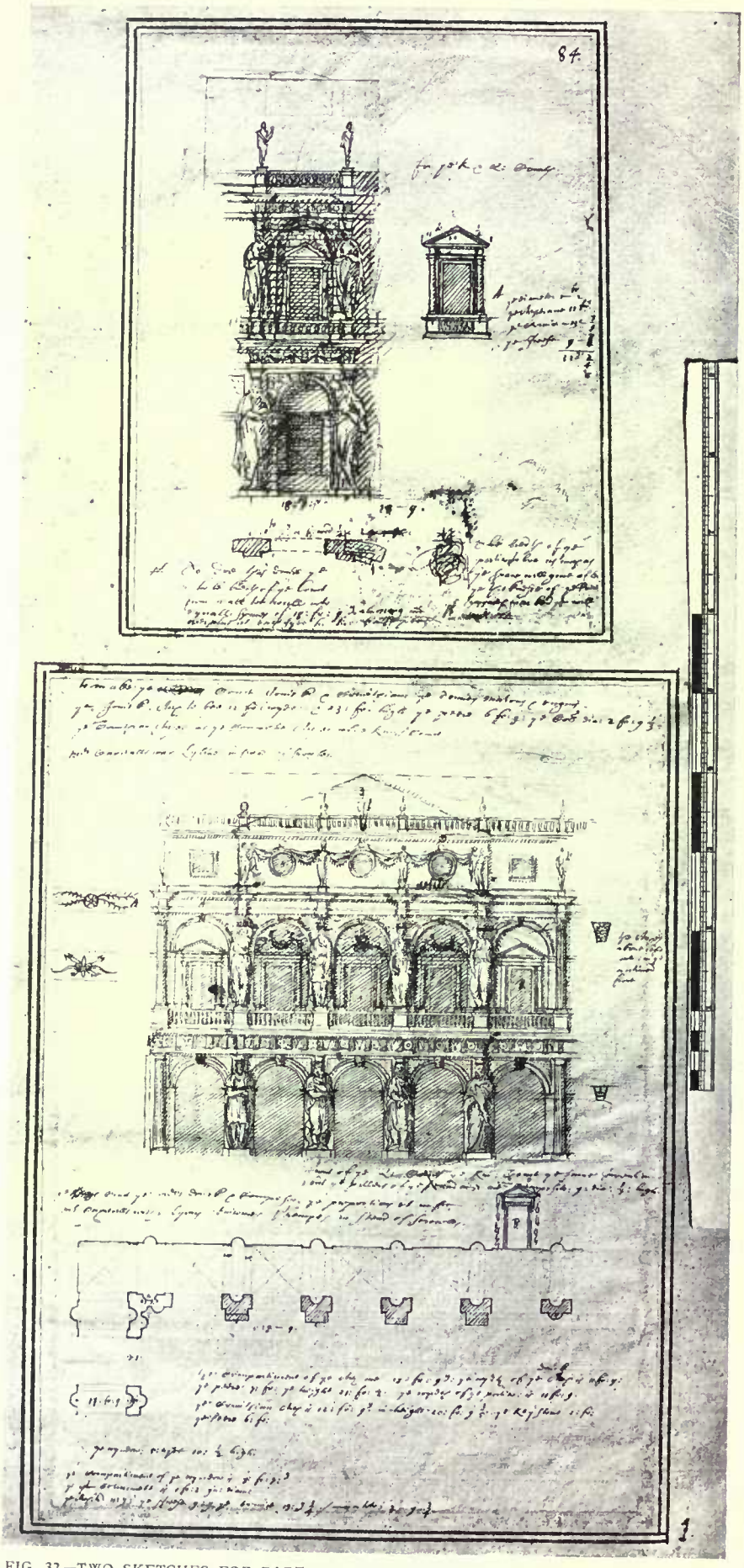


FIG. 32.—TWO SKETCHES FOR PARTS OF THE COURTS, BY WEBB (*Chatsworth Collection 84*)

Note the introduction of the "Persians" to serve as columns

6. West Elevation, Park Front. (*Worc. Coll.* II. 4.)

7. East Elevation, River Front. (*Worc. Coll.* II. 4.)

These two drawings are on one sheet. They agree with the Worcester College plans, not with those at Chatsworth. But the length of the façade scales 875 ft.

There is a small preliminary sketch of half one of these façades among the Chatsworth drawings (No. 80, reverse).

8. Elevation of one of the long fronts, South or North. (*Worc. Coll.* III. 1.)

There are arcades shown on the ground storey at each end of the front. On the ground plan there is an arcade only at one end. The length of the façade is 1,170 ft.

9. Longitudinal Section, showing the Internal Courts. (*Worc. Coll.* III. 1.)

The turrets at the ends of the fronts have been added on small applied pieces of paper. The diameter of the circular court is 220 ft.

10. Transverse Section, through the Circular Court. Looking east. (*Worc. Coll.* II. 5.)

11. Tranverse Section, through the Square Court. Looking west. (*Worc. Coll.* II. 5.)

This shows the Banqueting House to the left, and a corresponding building to the right.

12. Transverse Section, through the Large Court. Looking either east or west. (*Worc. Coll.* II. 6.)

Length of court 720 ft. on centre line, which would give 732 ft. clear length.

13. A Section, the same as 12, but to a larger scale and more neatly drawn. (*Worc. Coll.* III. 2.)

The section is taken through the central archways in the north and south fronts, but the position of the internal wall above the archways does not agree with the plans. Length of court 732 ft. This drawing corresponds in execution with Set II, 1 to 6.

14. A Section, the same as 12, 13, but showing a different treatment of the Central Block. (*Worc. Coll.* III. 3.)

The central block has two projecting towers, similar to those on the external fronts.

The section is taken through the small rooms of the north and south fronts. This drawing has the windows and shadows washed in with grey colour.

15. Detail of (apparently) the ground storey of a corner pavilion on 7. (*Chatsworth*, 82.)

The scale is about 4 ft. 8 in. to one inch. There are some written notes, by Webb, on the back of this drawing. Conf. Kent, vol. i, pl. 11.

16. Detail of central doorway of Central Block on 14. (*Chatsworth*, 83.)

There is no scale shown, but it appears to be to the same scale as 15. Notes in Webb's writing on the back, with the title "Faciata in greate, front of ye insyde of ye first court."

II.—A Design allied to I.

1. Elevation of one of the short sides. The West. (*Worc. Coll.* III. 4.)

This is practically the same as the west elevation of Set I. 6. It is more carefully drawn, in outline only. It scales 870 ft. in length for the main façade.

2. Elevation of the other short side. The East. (*Worc. Coll.* III. 5.)

Corresponds in style of drawing with the last. Total length 860 ft. The front is of two storeys only, with a three-storey pavilion at each end, and a columned dome in the centre.

3. Elevation of one of the longer sides. The South. (*Worc. Coll.* III. 6.)

Corresponds with the last. Total length of façade 990 ft. Half the front is of three storeys 490 ft. long, the other half is of two storeys with a three-storey pavilion at the east end; length, 500 ft.

4. Longitudinal Section. Looking north. (*Worc. Coll.* III. 7.)

Corresponds with the last. Total length 1,000 ft. The lengths of the courts are—the west 350 ft., the middle 265 ft., the east 150 ft.

5. Section through East Courts. Looking east. (*Worc. Coll.* III. 8.)

Corresponds with the last. Total width overall 860 ft. Width of the courts: the north 105 ft., the next 115 ft., the middle (circular) 100 ft. in diam., the other two as the corresponding courts.

6. A variant of the West Elevation, No. 1 of this set. (*Worc. Coll.* III. 9.)

Corresponds with the preceding drawings. Length of façade 860 ft.

7. A variant of the last. (*Worc. Coll.* III. 10.)

There is a pediment in the centre of the façade instead of the two towers. The pediment of the two-storey portion differs from that on No. 6 of this set. Length of façade 860 ft. In this drawing the windows and shadows are washed in with grey.

8. Another variant of the West Elevation.. (*Worc. Col.* III. 11.)

The central block, the pavilions, and the two-storey connecting blocks are all varied from the preceding.

The drawing corresponds in style with the last (No. 7).

The length is 860 ft. The windows of the upper floor of the two-storey portions resemble the corresponding windows of the Chatsworth drawing No. 55.

9. A variant of the Elevation of the Long Side (No. 3 in this set). (*Worc. Coll.* III. 12.)

The drawing corresponds with the two preceding. They are all three cut out and mounted on vellum.

10. Another Section, a variant of No. 5 of this set. (*Worc. Coll.* III. 13).

The drawing is washed with grey, as the preceding three. The courts agree in size with those on No. 5.

11. Another variant of the West Elevation. (*Worc. Coll.* III. 14.)

This drawing is in a style wholly different from the others, and is apparently more modern. The length of the façade is 810 ft.

All the foregoing general drawings appear to be by the same hand (note the same manner of indicating the scale of feet), except the last, No. 11 of Set II. There is no writing on them by which to identify the draughtsman. The two detail drawings (Set I, 15, 16) may be safely attributed to Webb, as his handwriting is on the back of them. All the evidence, such as it is,

points to Webb as the draughtsman throughout. The drawings of Set. I, although carefully finished, are not so neat as the bulk of those in Set II, with the exception of the Section No. 13, which is to a larger scale and is finished in the same neat manner as the main drawings of Set II.

III.—The scheme published by Campbell in "Vitruvius Britannicus," Vol. II, 1720. All these drawings are at the British Museum.

1. Ground Plan: to a scale of 40 ft. to the inch.

   This scales 700 ft. by 575; the shorter side is figured 575, but over the original figures has been written "600 ft. Depth." In disposition the plan differs entirely from that of Set I. The Banqueting House is on an external façade, towards the south end of the west front. The whole building was to lie between the Banqueting House and the river, but the south-east corner would have projected about 150 ft. on to the foreshore.

   The drawing has suffered from damp, which has obliterated the two end pavilions and central block of the west front.

2. The West Front.

   Drawn geometrically as to the centre and in perspective as to the wings. A return wing is shown at each end of the façade: these do not seem to have been contemplated on the plan, but the obliterations prevent absolute certainty on the point. Over the Banqueting House is written in a later hand (probably early in the 18th century, but by whom?), "This part is executed and is now the Chapel at Whitehall having been designed as a Banqueting Room."

3. The South Front: to a scale of 16 ft. to the inch.

   In the later hand is the note, "Whitehall Palace, Elevation toward the South. N.B., this is Jones's original." The drawing scales 623 ft. in length.

4. The East Front: to a scale of 16 ft. to the inch.

   In the later hand is the note, "Whitehall Palace, Elevation toward the East, this is Jones's original." The drawing scales 735 ft.

5. Section from north to south, looking east. Scale, 16 ft. to the inch.

   Note in later hand, "Whitehall Palace, looking East, Jones's original."

The architectural treatment of this scheme differs from that of Sets I and II, but the detail is much the same. The draughtsmanship, especially as to the cross-hatching, looks like Webb's.

There are five other drawings in this set, but they are not "originals."

1. The North Elevation.

   Beneath this drawing, and forming part of it, is the following note: "The Incomparable Architect Inigo Jones, having in ye year 1639 presented these his Designes for ye Building of White Hall to King Charles ye First: which through ye Iniquity of ye Times, could not be put in Execution. It has unfortunately happened yt (as one Evil is often ye Cause of more) that ye North Front of this Designe having been lost—I have to ye best of my Judgment Erected this Front, from ye Original Plan of Mr. Jones, in his Stile, to make ye Designe Compleat. Wm. Emmett of Bromley in ye County of Kent: Ano. 1717."

2. The West Front.

   Note in later hand: "Whitehall Palace, spurious lineal copy of the West Front," also over part of the elevation: "The heights and rangings of these stories are quite unlike the original." The drawing is geometrical throughout; it has no wings, and the basement storey of the Banqueting House is carried along the whole elevation, except to the central block. This alters the relative positions of the windows and cornices. The length of the front scales 716 feet. This is the west elevation utilised by Campbell.

3. The South Front.

   Note in later hand: "Lined copy Whitehall Palace South Front."

4. The East Front.

   Note in later hand: "Whitehall Palace, spurious lineal copy, East Elevation," also various notes calling attention to the discrepancies between the copy and the original.

5. Section.

   Note in later hand: "Whitehall Palace, lineal copy of the Section from North to South looking East." This section agrees with the original, except in regard to the doors in the sections of the cross-buildings.

   These drawings were presented to the British Museum, in July 1848, by Mr. Geo. Wm. Norman, who sent a letter, in presenting them, wherein he states that he believes them to be the original drawings by Inigo Jones for the Palace at Whitehall. "They have belonged to my family for 80 or 90 years, having descended to us through my grandfather's 2nd wife, whose maiden name was and whose mother was heiress to the family of Emmett. The Emmetts resided at Bromley for some time and rented the Rectorial Property under the See of Rochester. Will^m. Emmett was an architect, and his name appears on one of the designs of his own composition with the date 1717. It will be observed that some of the drawings have suffered from damp, but not, I think, so much as to render their restoration a matter of difficulty. They were originally loose, and were mounted by Mr. Domenic Colnaghi about ten years ago."

   Campbell appears to have utilised the "copies" and not the "originals."

IV.—John Webb's "taken" set.

1. Plan of the Principal Floor (*Worc. Coll.* II, 12.)

   The overall dimensions are 1,100 ft. by 800 ft. The latter dimension is written in pencil against the Banqueting House (East) front. The sizes of the courts are:—Large Court, 680 ft. by 340 ft.; Circular Court, 210 ft. in diam.; the four adjacent courts, 150 ft. by 145 ft. There are eight courts, one of which is circular, and four small air-spaces. The drawing is signed, "John Webb Archit."

2. Another (and different) Plan of the Principal Floor. Scale, 40 ft. to the inch. (*Chatsworth*, No. 85.)

   Title in Webb's writing, "Ground Plant for the Pallace of Whitehall for King Charles ye first, taken, John Webb Archit." There is also a note on the Circular Court: "This round Court from out to out of the walls is 300 fo. whereby the back staire will be enlarged more then is here drawne." Also "ye scale 1 yn. ¾ to 50 fo." The dimensions according to the scale are, overall 1,110 ft. by 900 ft.; Large Court, 760 ft. by 370 ft.; Circular Court, 240 ft. in diam.;

four adjacent courts, 162 ft. by 140 ft. There are eight courts, one of which is circular, and four considerable air-spaces. The two plans are alike in general disposition, but the detail of the accommodation differs.

The Banqueting House would be the building towards the left (or south) of the principal (or east) front. It is figured 110 fo. by 55 fo. The palace must have been intended to lie to the west of the Banqueting House, that is, on the Park; there would not have been room for it between the Banqueting House and the river.

3. Elevation of the East Front. Scale, 32 ft. to the inch. (*Chatsworth*, No. 66.)

The drawing is signed, "John Webb Archit." There are also two notes in his handwriting: "M^r I design'd these uprights for the King at ¾ of an inch to tenn feete"; and "Upright for the Pallace of Whitehall for King Charles ye first taken but ye ffront is to bee encreased according to ye ground platt John Webb." The length of the front scales 815 ft., and it tallies with the plan at Worcester College. This elevation practically merges into the series of elevations of Set 5. The treatment of the central and terminal blocks is quite different from that of any of the preceding sets. The ground floor throughout is kept up to the level of the floor of the Banqueting House.

V.—Another Design (Chatsworth A).

1. Ground Plan. Scale about 24 ft. to the inch. (*Chatsworth*, No. 49.)

Notes in Webb's writing in the margin: "Under the King's Guardchamber to make his Mat's. privy kitchen. So under the Queens. In the half story over the Guardchamb. and presence an Apartmt. for ye Kings Lo. Chamb. So over these roomes on ye Q's side. To make a corridore about the hall."
"Over this roome an Armory."
"Over this Gallery a Library."

The wing at the bottom of the plan has been altered on the plan; it has been narrowed, and a flat roof with balustrades has been drawn instead of a series of rooms. The names of the original rooms, however, remain; in the centre is "Entrata" (or entrance; Webb occasionally uses an Italian designation); on either side are rooms for the household—kitchens, butteries, porter, etc. The dimensions of some of the rooms are figured.

The plan shows three courts, one large and two small. The Banqueting House is easily recognisable, in the left part of the internal cross range of buildings. It is balanced by a chapel. The overall dimensions of the palace are about 696 ft. by 564 ft.

2. A neater copy of the Ground Plan. (*Chatsworth*, No. 57.)

No notes nor writing.

3. A Block Plan. (*Chatsworth*, No. 56.)

Showing the relation of the new building to those existing. This plan should be compared with "A survey and ground-plot of the Royal Palace of Whitehall," by John Fisher, 1680, published by G. Vertue. The outline of the old palace is easily recognisable. Holbein's gateway falls just within the left-hand small court. The bottom left-hand corner of the new building falls outside the river boundary of the old palace, and would have projected on to the foreshore.

4. An Elevation of the long side of the Large Court on Chatsworth No. 49 (No. 1 of this set). (*Chatsworth*, No. 58.)

The elevation differs from the plan in the setting out and as to the central block. Length about 410 ft.

5. Another Elevation of the same front; a variant. (*Chatsworth*, No. 59.)

6. Another variant. (*Chatsworth*, No. 60.)

Length about 445 ft.

7. Another variant. (*Chatsworth*, No. 61.)

With towers to the central block. Length about 410 ft.

8. Another variant. (*Chatsworth*, No. 62.)

Also with towers. Length about 460 ft.

9. Another variant. (*Chatsworth*, No. 63.)

Also with towers. Length about 490 ft.

10. Another variant. (*Chatsworth*, No. 64.)

Length about 440 ft.

11. Another variant. (*Chatsworth*, No. 65.)

This shows the same front of the large court, with the Banqueting House and Chapel, but instead of being flanked by sections at either end, it is terminated by the pavilions of the outer (east) front.

The whole of this set may be ascribed to Webb, particularly the plan (No. 1) which bears his writing on it.

VI.—Another Design. (Chatsworth B.)

1. A Ground Plan. (*Chatsworth*, No. 68.)

This plan is rough and only partly inked in. The notes and figures are in Webb's writing. The principal note is: "This court is 232 fo. 2 y ¼ wch comprehends 15 spaces & 3 fo. 1 y ½ advance at one end. Ye body is 202 fo. 2 y ¼ wch comprehends 13 spaces & 3 fo. 1 y ½ advance on each syde." The plan is symmetrical with a square court in the centre, flanked by three courts on two sides, and two courts on the other two, making eleven in all. The overall dimensions appear to be 926 ft. 6 in. by 863 ft. 6 in. There is no room which can be certainly identified as the Banqueting House.

2. Sketch Elevations of portions of the preceding plan. (*Chatsworth*, No. 69.)

The elevations are of the central block and the end pavilion, which are carefully sketched and figured on the plan (No. 1 of this set). Below the elevations are explanatory outline plans. There are also sketches for the cornices and keystones with reference letters to indicate their positions. The draughtsmanship is Webb's, as are also the notes and figures. Compare this drawing with the lower elevation on Worc. Coll. II. 7, which shows the whole façade.

3. Elevation of the Principal Front. (*Worc. Coll.* II. 7.)

The lower drawing applies to this set, as will be seen by comparing it with the last. There is a note in Webb's writing: "To make this part of three continued storyes."

4. Sketches for the "Principall Stayres" of the plan. No. 1 of this set. (*Chatsworth*, No. 70.)

The drawing, writing, and figures are Webb's.

5. Rough Sketch Plan and Elevations preliminary to the others of this set. (*Chatsworth*, No. 71.)

The drawing and writing are Webb's.

VII.—Another Design. (*Chatsworth C*).

1. Ground Plan. (*Chatsworth*, No. 73.)

This appears to be a development of the plans of Set VI. It has eleven courts, one of which is circular. It is unfinished, being only partly inked in, but is more thoroughly worked out than the plans in Set VI. There is no room which can be identified as the Banqueting House, unless it be that marked B: but this is doubtful, as the B is one of a series of reference letters. The overall dimensions work out as 1,050 ft. by 928 ft.; the shorter side of this plan being of practically the same length as the longer side of the plan in Set VI. The upper elevation of Worc. Coll. II. 7, agrees with the shorter side of this plan (see No. 3, Set VI).

2. Two Plans of portions of the last, to a larger scale. (*Chatsworth*, No. 74.)

One is of the central court, with variations from the general plan. The other is of part of the central court on the east front, opposite to that which adjoins the round court.

3. Elevation of one of the Shorter Fronts. (*Worc. Coll.* II. 7).

The upper drawing applies to this set. Note in Webb's writing: "To cast these spaces + into arches and make a portico below towards ye garden" (see No. 11 below).

4. Plan and Section of the Chapel or Hall in the centre of the side of the Great Central Court, opposite to the Round Court. (*Chatsworth*, No. 75.)

5. Plan and Sections of the Vestibule leading from outside into the Round Court. (*Chatsworth*, No. 76.)

Drawing and calculations by Webb. Also two sketches for the arches of the round court. These indicate the "Persians," which serve as columns. Note by Webb: "The lower order of ye round court."

6. Two Plans of a round court. (*Chatsworth*, No. 76, *reverse*.)

Apparently alternatives for the round court on the general plan. Drawing and calculations by Webb.

7. Sketches for Vestibules on the general plan (No. 1 of this set). (*Chatsworth*, No. 77.)

One set of sketches refers to the vestibule on No. 4 of this set; the other to the vestibule between the round court and the square central court. There is also a small sketch plan for the chapel. All by Webb.

8. Plans and Elevations of Loggia on either side of the round court. (*Chatsworth*, No. 78.)

Notes in Webb's writing: "Loggia di sopra appresso Corte rotundo. Questa Loggia e in solaro." "Front of ye quadrangular Court." "This invention to serve for ye lower story all with round frontispices." "Loggia below next to ye round Court."

9. Sketch Elevations of portions of the plan (No. 1 of this set). (*Chatsworth*, No. 79.)

The upper drawing appears to be of the loggia on the outside front opposite to that next the round court. The lower seems to be one of the corner pavilions. Drawing and figures by Webb.

10. Unfinished Elevation of a portion of the plan. (*Chatsworth*, No. 79, *reverse*.)

This is the same as the lower drawing on No. 11 of this set. Calculations by Webb.

11. Two Sketch Elevations. (*Chatsworth*, No. 80.)

The lower one, with plan, is an alternative for the centre of the outside front of the plan, No. 1 of this set, opposite to that adjoining the round court; compare the plan No. 2 of this set. The upper elevation appears to be the carrying out of the note on the elevation No. 3 of this set (Worc. Coll. II. 7). There is a note in Webb's writing against it: "Taken for ye front to ye garden, ye pillars and ornaments being proportioned as in ye other paper. This alteration is made because ye space for ye neeches in ye designe seemes to wyde and ye spaces for ye wyndowes & middle Intend too narrow."

12. Two Sketch Elevations for parts of the courts. (*Chatsworth*, No. 84.)

The upper sketch is entitled, in Webb's writing, "for ye K and Q courts." There are other notes as to proportion, etc., in his writing. The lower sketch may be for a corner of the central court.

The three isolated drawings.

1. A Sketch Block Plan of a different scheme. (*Chatsworth*, No. 48.)

This shows an entirely fresh disposition of the buildings. The Banqueting House is on a side façade. The main entrance faces Charing Cross, with a vast open space in front of it. Flights of steps lead from this square up to the road which to the east is "The Strande," and to the west "way to St. James's." Beyond the road is the "Mews," which occupies the site of the present Trafalgar Square. West of the palace is the "Parke," east are the "Gardens," and south the "Privy Garden." No account is taken of the old thoroughfare from Charing Cross to Westminster. The overall dimensions are worked out as 832 ft. by 634 ft. 6 in., being multiples of certain "spaces," some of which are 16 ft. 8⅓ in., others 16 ft. The drawing is dated "Oct. 17, 1661." There is a sketch elevation for the entrance gateway, with an outline plan of a flanking tower below, which is of the same type as those on Chatsworth No. 68 (Set VI. 1). The drawing, writing, and figures are Webb's. The date indicates that the idea of a large palace was alive in 1661.

2. A Section through part of another design. (*Chatsworth*, No. 67.)

This must be part of a design for the Whitehall Palace, inasmuch as the end of the Banqueting House is shown (on the right of the drawing); but it does not fit in with any of the plans, nor does its architectural style agree with any of the other designs. It is inclined to be late Jacobean in character, especially in the large dormers, turrets, and arcade. The section of the cross building shows a throne, or chair of state, with a large piece of tapestry hung behind it, on which are indicated the royal arms. The drawing is freely sketched, and is possibly the work of Inigo Jones.

This is the only drawing in the whole series which shows any chimneys, although there must have been scores of them.

3. Half the façade of a court. (*Worc. Coll.* III, 15*b*.)

Entitled on the back, in Webb's writing, "The great court opposite to ye Banquetting House." This does not agree with any of the plans, and may indicate yet another design, but more probably it is connected with Set II, although it cannot be worked in with any certainty. The half façade scales 333 ft. The drawing is by Webb.

CURRENT ARCHITECTURE

NEW PREMISES FOR THE ROYAL SOCIETY OF MEDICINE

THE new building for the Royal Society of Medicine which has been erected at the corner of Henrietta Street and Wimpole Street, W., presents a main façade which is finer than any other in London designed by Messrs. John Belcher, R.A., and J. J. Joass, F.R.I.B.A. It is simple in its parts, but there is a straightforward vigour about it which holds the attention, and it possesses a dignity eminently in keeping with the institution housed within its walls.

The building was opened by the King and Queen on May 21st.

The interior is very unpretentious, there being only one room with any special claims. This is the Fellows' library on the first floor, extending the whole length of the building on the Henrietta Street side, with a large bay window overlooking Wimpole Street. It is an admirable room, both as regards its architectural effect and its practical arrangement. The length is 110 ft., the width 28 ft., and the height 19 ft. The shelving extends from floor to ceiling, and the lighting is excellent for the numerous tables. A novelty is the arrangement of lighting the table lamps by making contact through the leg of the table—a method devised by the secretary of the Society,



Photo: "Architectural Review"

NEW PREMISES FOR THE ROYAL SOCIETY OF MEDICINE, HENRIETTA STREET, LONDON, W.
JOHN BELCHER, R.A., AND J. J. JOASS, F.R.I.B.A., ARCHITECTS

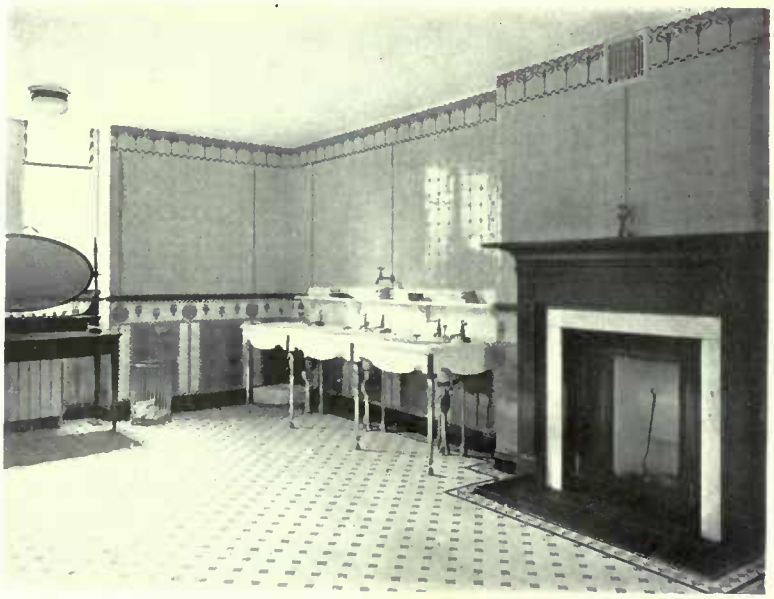


The Council Chamber.

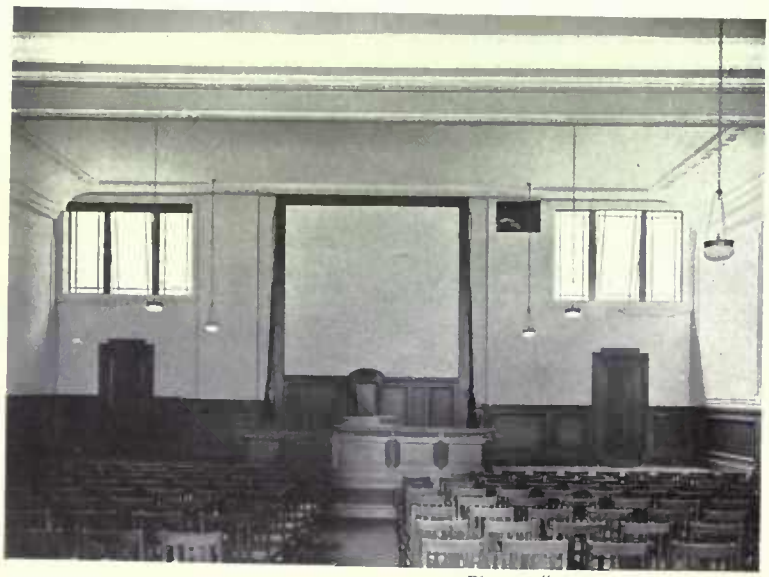
Mr. J. Y. W. MacAlister. This library has 100,000 volumes, and is believed to be the finest collection of medical books in the Empire. The woodwork is oak (as elsewhere throughout the building), and the floor is covered with Turkey carpets with parquet border. Adjoining the library are distribution and study rooms, and on the same floor is the Fellows' private lavatory —one of the best of its kind we have seen, with tiled walls, Leyland rubber flooring, and most up-to-date fittings.

The next largest room in the building is the Dr. Robert Barnes Hall, entered to the right of the entrance hall. This is intended for general meetings. It has a raking floor seated with chairs for three or four hundred people, and at one end is a raised platform with desk, behind which is fitted a lantern screen. A similar hall, but smaller, is provided to the left of the entrance hall, the remainder of the space on this floor being occupied by cloak and staff rooms, and by rooms for the examination of cases. The entrance hall, as will be seen from the plan, is L-shaped, and at its further end is embellished with an eighteenth-century marble mantelpiece bearing an Empire clock and pedestals, the gift of the President of the Society—Sir Henry Morris, Bart.

On the second floor are the council chamber, committee-room, Fellows' tea-room and smoking-room; and on the third floor are the Marcus Beck laboratory, the lady Fellows' room, and secretarial offices; while in the basement are stack-rooms, lavatories, cloak-rooms, kitchen, and porter's room. Over the chimneypiece in the council chamber is a medallion by John Bacon, R.A., representing Æneas escaping from burning Troy, carrying his father, the blind Anchises. For this medallion Bacon was awarded the gold medal of the Royal Academy in the year of its foundation, 1768. It was purchased by Sir William Chambers, and was placed by him over the dining-room mantelpiece of the house he was at that time building for himself at 53 Berners Street. The house afterwards became the home of the Royal



Fellows' Lavatory.



Photos: "Architectural Review"

The Dr. Robert Barnes Hall.

NEW PREMISES FOR THE ROYAL SOCIETY OF MEDICINE, HENRIETTA STREET, LONDON, W.



Photo: "Architectural Review"

NEW PREMISES FOR THE ROYAL SOCIETY OF MEDICINE, HENRIETTA STREET, LONDON, W.
DETAIL OF FAÇADE
JOHN BELCHER, R.A., AND J. J. JOASS, F.R.I.B.A., ARCHITECTS

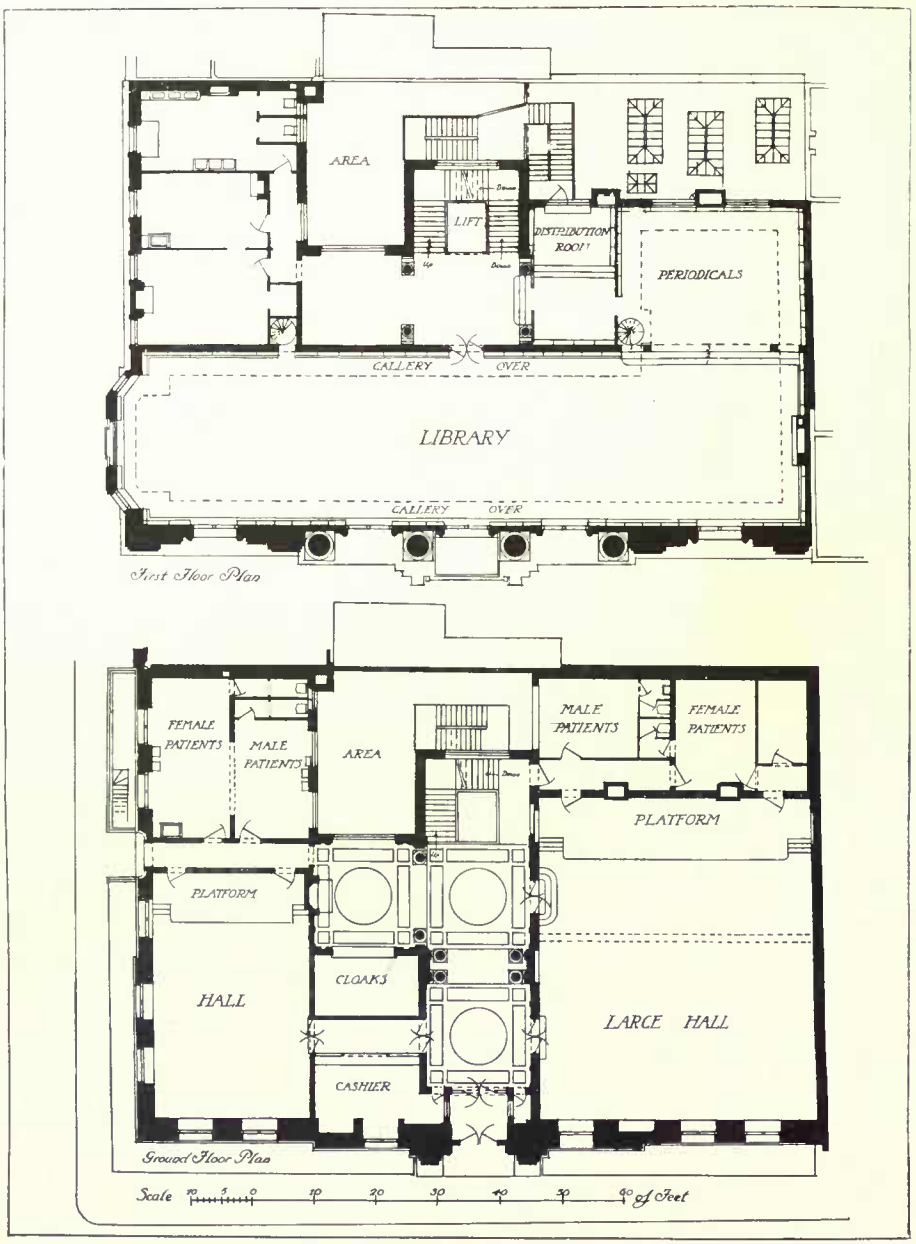
Medical and Chirurgical Society (the former title of the Royal Society of Medicine). The medallion was removed, together with the mantelpiece, in 1889 by Mr. MacAlister and placed in the Society's new house at 20 Hanover Square: and thence to its present position.

The façade of the building is carried out in Portland stone, the stone carving having been executed by Mr. A. Broadbent and Mr. Crosland McClure. The floors are of hollow block and reinforced concrete construction, carried out by Messrs. The Fram Steel and Fireproof Construction Co., Ltd. The finishings generally are of oak, and the staircase and landings of Hopton Wood stone.

The general contractors were Messrs. G. Godson & Sons, who also carried out the panelling and the sanitary work. The sanitary fittings were supplied by Messrs. John Bolding & Sons, Ltd., the oak bookcases and tables in the library by Messrs. John P. White & Sons, Ltd., the lift enclosure by Messrs. Caston & Co., Ltd., waterproofing by Messrs. Ceresit, Ltd., rubber tiling in Fellows' lavatory by Messrs. Leyland & Birmingham Rubber Co., Ltd., and electric wiring, bells, and telephones by Messrs. The Electric Light Insurance and Maintenance Co., Ltd.—the electrical installation being of a special character to conform with medical requirements.

Among other sub-contractors were the following:—

Stone, Nine Elms Stone Masonry Works, Ltd.; steelwork, Drew-Bear, Perks & Co.; partitions and "Ferro-Glass" pavement lights, J. A. King & Co.; casements, Crittall Manufacturing Co., Ltd.; grates, Well Fire Co.; door furniture, Carter & Aynsley, Ltd.; gates, etc., W. T. Allen & Co.; lifts, Smith, Major & Stevens; heating and ventilation, J. Boyd & Sons; metal shelving for books, W. Lucy & Co.



NEW PREMISES FOR THE ROYAL SOCIETY OF MEDICINE, HENRIETTA STREET, LONDON, W.
GROUND- AND FIRST-FLOOR PLANS



Photo: "Architectural Review"

NEW PREMISES FOR THE ROYAL SOCIETY OF MEDICINE, HENRIETTA STREET, LONDON, W.
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JOHN BELCHER, R.A., AND J. J. JOASS, F.R.I.B.A., ARCHITECTS



View in Entrance Hall



Photos: "Architectural Review"

First-floor Landing and Entrance to Fellows' Library

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THE NEW BRITISH SCHOOL AT ROME

IT has long been a reproach to us as a nation that whilst America, Germany, and France spend between them £22,000 a year encouraging artistic and classical studies in Rome, Britain provides an income of £1,100 for her only representative institution, which is entirely given up to historical and archæological studies, and does not touch art at all. All this is now to be changed, for the new British School at Rome will shortly be established by Royal Charter, and students of the three arts will have opportunities, such as have not been vouchsafed before, to let Rome fill them with the fires of emulation. The circumstances which led to the founding of the new School may be said to be fortuitous. The municipal authorities of Rome in the spring of 1910 offered to Sir Rennell Rodd, our Ambassador, the site of the British pavilion at the Rome Exhibition, for the purpose of a British institution of national interest. At the same time the Commissioners of the Exhibition of 1851, wishing to inaugurate art scholarships tenable in Rome, approached the London Committee of the already existing School at Rome in order to secure facilities in the way of guidance and supervision for their scholars. It was then that the Committee, with whom Sir Rennell Rodd had communicated, made known to the Commissioners the offer of the site in Rome. An opportunity was thus presented to them of rendering a great service to the art education of their country. They offered to buy the building erected upon the site, if the latter were made over to them, and to adapt the building to the purposes of the new institution. When this plan was formulated the site was made over to three nominees of the Crown: Prince Arthur of Connaught, President of the Royal Commission; Lord Esher, Chairman of the Executive; and Sir Rennell Rodd. And shortly afterwards Colonel Charlton Humphreys generously presented the pavilion to the Commissioners, for the purposes of the new School. The proposed scheme was welcomed by the Royal Academy, the Royal Institute of British Architects, and the Royal Society of British Sculptors, from whose members a committee was chosen to meet the representatives of the Commissioners and of the Managing Committee of the British School at Rome for the purpose of drawing up a constitution.

The government of the new School will be in the hands of a council, an executive, and four faculties—of Architecture, of Sculpture, of Painting, and of Archæology. Experts and eminent artists in these branches will compose the faculties, whilst the council and executive will number among their members, besides those more directly interested in the purely artistic and archæological side of the work, distinguished laymen who will be able to render good service in the conduct of the general affairs of the School. A first list of the members has already been published, and this, from its catholicity, promises well for the success of the undertaking.

The School will provide a centre in Rome where advanced students of art and letters may continue the studies in which they have been engaged in this country. For students of archæology and history such a centre already existed in the old British School at Rome. But the opportunities are widened, and the union of the twin forces—art and letters—is not the least important feature of the new scheme. It is not intended, nor is it desirable, that the School should be in any sense a teaching institution. Its aim will be to afford some measure of guidance and supervision to students during their residence in Rome. A hostel seems therefore to be a necessary part of the scheme; it is anticipated that the studio, library, and other working accommodation of the building will suffice for as many students of art and archæology as are likely to make use of it.

Three scholarships will be awarded annually by the Commissioners, in architecture, sculpture, and decorative painting, which will be tenable for two or three years. There will be therefore always in residence six to nine scholars of the Commissioners. But in addition to this the School will be able to accommodate students holding scholarships from the Royal Academy, the Royal Institute of British Architects, and other similar bodies, as well as independent students of art and archæology.

Building operations will soon be commenced for converting the Exhibition Pavilion, which it will be remembered was erected from the designs of Mr. E. L. Lutyens (it is an adaptation of the upper storey of the west front of St. Paul's Cathedral, and is situated on the western slope of the Borghese Gardens), into working quarters for the students.* Funds for the maintenance of this building have already been promised, but the erection of the hostel must wait until some public-spirited benefactors see their way to endow it, and thus put the top stone to what bids fair to be a memorable edifice. The scheme is one of far-reaching importance. It will place us on a par in some respects with those nations to whom art is almost a part of civic life. Architecture will certainly benefit. And in the future we may look to show a monumental architecture as splendid as our domestic. The foundation of the new British

* The main façade will be rebuilt in permanent materials, the wings being moved out till the front extends 250 ft. Working accommodation will at once be available.



The wings are to be moved outwards until the façade extends 250 ft.

THE BRITISH PAVILION AT THE ROME EXHIBITION, 1911, WHICH IS TO BE REBUILT IN PERMANENT MATERIALS FOR THE BRITISH SCHOOL AT ROME. E. L. LUTYENS, F.R.I.B.A., ARCHITECT

School comes at an opportune moment, when architecture is trying to bridge the gulf of a barren century in order to link on to one which had at least a tradition.

Sculpture in this country has at present much to grumble at. It is always miserably represented at all exhibitions, and the public do not take that interest in it which it deserves. Yet things are better than they were thirty years ago. Sculpture has got more into touch with architecture, begins to realise its exigencies, sees opportunities of expression, whilst giving grace to the orderliness of the Mistress Art. And the spirit is not less alive in the domain of pure sculpture. Yet it has much to do. Decorative painting, too, judging from some recent trials, is misunderstood. The trend of modern painting is in the direction of realism, the realisation of exact values of the facts of nature. Decorative painting has always been a convention. To fit into an architectural scheme it must always be so. No place to study it is better than Rome, with its Stanze di Raffaello and its mighty Sistine Chapel ceiling by Michelangelo.

The foundation of the new British School at Rome seems to us to be one of profound importance to the arts. It should tend to unify them, to teach them a mutual understanding of one another. It should help to form a tradition, without which no art can live. And for the fortunate students who are chosen to reside and study at Rome, what golden opportunity to fill these fresh years with an enthusiasm that should last them all their lives!

British students are indeed to be congratulated on the happy consummation which sends them to Rome. That the Exhibition of 1851 should be instrumental in this is at least curious. To the donors who made it possible, as well as to those who have engineered the scheme, the thanks of all lovers of art are due. Lord Esher in particular has worked hard to join the various interests, and the success which is bound to attend the new British School at Rome will be his sufficient reward. J. M. W. HALLEY.

"ROME UNDER THE RENAISSANCE POPES"

WITH reference to the review of *Rome au temps de Jules II et de Léon X* which appeared in our issue for April, the author, M. Rodocanachi, writes to say that an index was certainly issued with the book, and therefore our reviewer's criticism, that the usefulness of the work was seriously impaired by the absence of an index, is incorrect. In reply we would say that no index was included in the review copy of the book which we received, and we can only assume that this copy must have been, in this respect, an imperfect one.

MIDLAND ADELPHI HOTEL, LIVERPOOL

WITH reference to the descriptive particulars of this hotel which appeared in our issue for May, we are asked by Messrs. H. H. Martyn & Co, Ltd., of Cheltenham, to state that they executed and supplied the models for the decorative plasterwork in the principal rooms of the hotel.

Messrs. the General Electric Co., Ltd., of 67 Queen Victoria Street, E.C., call our attention to the fact that among the list of sub-contractors published at the end of the article their name was not included as having supplied the bulk of the electric-light fittings. We would point out, however, that elsewhere in the article mention was made of the fact that this firm had supplied electric-light fittings, which were all designed by the architect, Mr. R. Frank Atkinson, F.R.I.B.A.

JAMES OF GREENWICH AND THE "GHOST" OF SIR CHRISTOPHER WREN

It is curious that the epitaph of John James of Eversley, discovered by the Rev. P. H. Ditchfield, has not been noted before, as it tends to strengthen an identification with John James of Greenwich that has been made before and rejected. It is even more curious that Mr. Ditchfield, in his article on "The 'Ghost' of Sir Christopher Wren" in THE ARCHITECTURAL REVIEW for May, should know nothing of either John James in this connection. Of John James of Eversley Parish we share his ignorance; but of John James of Greenwich a great deal is known, and it is to the latter that all the architectural facts of the epitaph refer.

According to the biography of James in the "Dictionary of National Biography," "One John James, master of the Holy Ghost School at Basingstoke, Hampshire (29 July 1673), and vicar of Basingstoke (1697–1717), and rector of Stratfield Turgis from 1717 till his death on 20 Feb. 1732–3, had a son also John James, who has been identified with the architect, apparently in error."

He is so identified in Woodward's "History of Hampshire" (1869), where there are references to John James, Vicar of Basingstoke (who took his M.A. degree in 1672), and John James, Rector of Turgis, who "was father to the architect of the same name, who built Cannons, and was architect to Greenwich Hospital, the fifty new churches of which the prospect cheered Sir Roger de Coverley, St. Paul's, Westminster Abbey, etc. In 1724 he built Warbrook, in Eversley Parish. Old John James died May 15th, 1746, aged seventy-four."

The John James who can really claim this intimate association with Wren also died in 1746. In the "Dictionary of National Biography" he is stated to have been the son of Thomas and Eleanor James, printers, of whom Thomas was "something the better known for being husband to that she-state-politician, Mrs. Eleanor James."

The biography above cited gives us a very full account of the work of James. He succeeded Hawksmoor as clerk of works at Greenwich Hospital in 1705. "He held the post till his death, and thus worked under Wren, Vanbrugh, Campbell, and Ripley. He became master-carpenter at St. Paul's Cathedral on 30 April 1711, and in 1716 [seven years before Wren's death] assistant surveyor. At the time of his death he appears to have been surveyor. On 6 Jan. 1716, on the resignation of James Gibbs, he was chosen surveyor of the fifty new London churches, in conjunction with Hawksmoor. From 22 Jan. 1725 he was surveyor of Westminster Abbey. He was master of the Carpenters' Company in 1734. He is said to have succeeded Hawksmoor as principal surveyor of his Majesty's works in April 1735."

His publications need not concern us here, but his name appears in conjunction with Wren's in his drawing of the "North-West Prospect of Westminster Abbey with the spire as designed by Sir Christopher Wren" which was engraved for Maitland's "London" (1736). His works include St. George's, Hanover Square (1712–24), the parish church at Twickenham, which he rebuilt, and Sir Gregory Page's house on Blackheath (demolished in 1789). He also rebuilt the Manor House at Twickenham (now Orleans House) for the Hon. James Johnstone (1710), carried out alteration to Caius College Chapel, Cambridge, was responsible for the first additions to the old East India House in Leadenhall Street, and added the belfry storey of St. Margaret's, Westminster. The church of St. Alphage, Greenwich, has also been attributed to James; but, though the steeple is by him, the church is more probably the work of Hawksmoor. It is not quite clear what he did at Cannons, Edgware. This summary will show at least that John James, architect, stands in little need of being rescued from obscurity, and the inscription on the tablet in Eversley Church has nothing in it so disconcerting to architectural traditions as Mr. Ditchfield seems to find.

Although Mr. Ditchfield concludes his article with a careful transcript of the inscription, in his text he misquotes the essential part, making it appear that James is described as "architect *of* the churches of St. Paul, London," etc., whereas the tablet distinctly says he was "architect *to*" these buildings. But for that conclusive preposition it might be necessary to point out the great divergence between official titles in successive periods, and to examine the seeming anomaly underlying Wren's appointment as "Surveyor-General" and James's office as "architect." We might remark that this anomaly is still present in the positions held by members of the profession to-day as architects to famous buildings, except that these positions are now quite compatible with unshaken reputations of the great names in architure. The epitaph in question is thus perhaps most interesting as an early instance of the use of the title "architect," where we might have expected to find "surveyor," though it must not be forgotten that we have no date for the erection of the tablet. In view of the fact that there is a question of the identity of two names we are indebted to Mr. Ditchfield for his discovery; and while we have sufficiently routed the "ghost" story itself, the matter requires some further investigation.

MAX JUDGE.

THE COMMITTEE FOR THE SURVEY OF THE MEMORIALS OF GREATER LONDON

THE strength of any movement which has for its object the education of public opinion depends very much upon the unity of aim of those who direct and participate in it: and although it may grow in the number of its adherents, yet it has within it some seeds of weakness if its supporters are actuated by widely different motives. No one will deny that the efforts directed towards the preservation of ancient buildings, landmarks, and places of historical interest are receiving far greater notice and support at the present time than they have had for many years past: but there is still a danger that these efforts will not effect all that they might do, unless their aim is better understood and more seriously considered by the community at large. The English people, serious as they are in matters of business and of sport, are noted more for their practical and intuitive wisdom in politics (or present-day history) than for their appreciation of the historical past, and they leave these "antiquarian" matters quite cheerfully to the men of letters and the speculators in philosophy, in whose doings they profess themselves but little concerned. The majority of men and women can only be moved from this indifference by an appeal—not so much to their sentiment as to their sentimentality, and a grossly inaccurate and utterly unhistorical appeal on behalf of an ivy-clad ruin is unfortunately more likely to avail than a more accurate description of its real value and significance.

If it were possible to find anyone with a moderate faith in our modern educational systems, he might expect in the tourist or in the visitor to our ancient monuments some preference for their actual story and some resentment at the fictions that are systematically thrust upon him by so-called guides and interpreters. One would think that the average man could equip himself with the small amount of elementary knowledge of architecture and the various types of buildings necessary to enable him to distinguish their chief points of interest. But, unfortunately, it is not so. Even the educated man is not ashamed to confess his ignorance of a subject that takes rank as one of the most important parts of history, and he is indifferent to both fact and error, so long as he receives a passing diversion from the questionable tales of the—to him—mysterious age that has preceded his own.

The result of this indifference is an unnatural divorce between writers of imagination and those who compile trustworthy records of our historical monuments. The readers of the former are ignorant of the latter, or are quite incapable of making any use of their writings, while those who are acquainted with the latter are naturally impatient of the false impressions produced by the former. The average topographical book is generally discursive and ill-informed, while the more accurate treatises are so much concerned with technical details that they often miss the historical application which a little more human interest would impart to the narrative. And thus the old errors are repeated again and again in the books that reach the reading public.

The remedy for this lies very much in the hands of societies such as our own Survey Committee, who seek to arouse an intelligent interest in the memorials of the past, and at the same time to collect authentic records regarding them. The hackneyed statement that "truth is stranger than fiction" can only be appreciated when we invest the historical fact with its human meaning, and when we discover all that underlies and surrounds it. The ability to do this grows with knowledge, and the play of the imagination is fostered by a deeper acquaintance with each period—its buildings, places, and people. It is this wholesome study of the past which should be encouraged—a study which does not blind us to the present, but which opens up the story of our own land and puts events in their proper perspective.

The story of London, even to those who are moderately interested in it, represents a disconnected and unreal narrative largely adorned with fables. Yet with a little knowledge, how transformed one's whole conception can become. Every building remaining from the past centuries tells a plain tale of the citizens who built it and of those ideals of life which it so lucidly represents. The history even of every street is indicated, and may be recognised, either by its name, by some witness in brick and stone, or perhaps by no other sign than its direction or shape, which links it with years that are gone. So, as we learn more of London's history, we gain more respect for it; we treat it less lightly; our feelings are moved as we pass and repass the well-known ways. And who shall say how profound is the influence of a fully-developed historical sense, could it only be acquired by all who participate in the active and pressing business of to-day? Topographical detail is but a means to an end—it is an important means towards the realisation of our own position in the history of our nation and towards the acquisition of that sense of proportion which can give wisdom and sanity to our own actions and enterprises.

WALTER H. GODFREY.