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MONTACUTE, FROM THE EAST GARDEN

A B

Fig. 1.—North and West sides

C D

Fig. 2.—South and East sides

THE RUTHWELL CROSS

(From an anonymous drawing made about 1860)

THE RUTHWELL CROSS

BY W. R. LETHABY

TWO very remarkable monuments stand, not far from the Scottish border, within what in the seventh century was the kingdom of Northumbria. These are the tall sculptured crosses at Ruthwell and at Bewcastle. They are much alike, so much so that both may have been wrought by the same sculptor. The Bewcastle cross has a runic inscription which points to its having been erected in the year 670–1. So early a date for these monuments has been objected to by such competent scholars as Mr. Romilly Allen, Miss Margaret Stokes, Dr. Sophus Müller, and others. Recently, Commendatore Rivoira has claimed that, when considered in relation to the general development of sculpture in Italy and the rest of Europe, our crosses cannot have been erected earlier than the twelfth century.* On the contrary, I hold that all the many facts which can be gathered confirm the date which is given by the Bewcastle inscription. In the *Burlington Magazine* for June I briefly set out my view, and I wish here to give a more comprehensive account of the Ruthwell cross, a cast of which at South Kensington I have long studied.

British Crosses

The custom of setting up monumental crosses was especially practised by the Celtic church, and and the tradition lingered long in the "Celtic fringes." Such crosses are still found in great numbers in Scotland, Ireland, the Isle of Man, Wales, Cornwall, and Brittany. Either the custom was brought westward by the first wave of Christianity, or it originated in Britain from a Christianising of the old menhirs. Professor Whitley Stokes cited the Book of Leinster as saying that the people of Ireland worshipped stones before St. Patrick came. At the other end of Christendom, in Armenia, it had been customary, so early as the fourth century, "to erect large standing crosses in taking over a pagan site and consecrating it to Christian use." Such a habit was, it is obvious, appropriate wherever Christianity spread, but there may have been a special development in Britain and Ireland through the taking over of the tradition of worshipping "Long Stones." In any case, crosses were set up here from an early time as symbols of the faith, as memorials, and as boundary stones. Some rude crosses, or stones marked with crosses, still existing in Cornwall and the North, probably date from the fifth century. In Adamnan's "Life of St. Columba," written about A.D. 680, we are told that on the site where a priest had died as he was meeting St. Columba "a cross has been fixed, and another cross stands to-day where Columba paused." Again—"after this the Saint, returning to the monastery, sits down at the place where afterwards a cross, fixed in a mill stone, and standing to this day, is to be seen at the roadside." In the epitaph on Wilfrid given by Bede we are told that he gave gold and purple vestments to his church and the gospels written in gold in a golden case; he also reared high a cross.*

It is interesting to note that some place-names in the North, such as Crosby in Lancashire and Crosthwaite in Cumberland, evidently derive from such standing stones, and it is significant that the English form of the word "cross" is derived through the Irish. On some of the existing Irish crosses the inscriptions name them as *croissa* and *chrossa*.

The Ruthwell cross was broken down in 1642. At this time it stood near the altar in the church. According to a tradition cited in the guide to the church it was brought to the site and *the church was built over it*. This, I think, may actually have been the case. Probably it stood in the chancel in front of the altar. By comparison with the Bewcastle cross, and by the sequence of the runic inscription, it appears that side B (Fig. 1) must have faced the west.

Northumbria

It was at the end of the seventh century, when the kingdom of Northumbria attained its zenith of power, that the crosses of Ruthwell and Bewcastle, as I believe, were set up by members of the royal house. Northumbria at this time in many respects led the civilisation of Europe. Nowhere else was there a scholar like Bede, nowhere a native poet like Caedmon, nowhere else was gathered such a group of great men, nowhere else was there a school of art like that which produced the Lindisfarne Book, the crosses of Bewcastle and Ruthwell, and the beautiful English coins of this period. The abbot, Benedict Biscop, visited Rome five times, and Wilfrid went there four times. Alcfrid, the prince whose name occurs on the Bewcastle cross, planned a visit to Rome, and the people journeyed there "in crowds."

Adamnan dedicated his account of the holy places of Jerusalem to Aldfrid, Alcfrid's younger brother. Alcuin, the scholar called by Charle-

* *Burlington Magazine*, April 1912

* See also account of early crosses given in Stuart's *Sculptured Stones of Scotland*.

magne to Germany to organise its schools, was a Northumbrian. Benedict Biscop brought back many pictures from Rome, and collected a library "noble and most precious," which he directed should not be dispersed after his death. His successor, Acca, also went to Rome, and gathered another library at Hexham. This first outburst of English culture was evidently one of the most remarkable phenomena in our history. As Mr. W. H. Stevenson remarks: "From the small kingdoms founded by the invaders there emerged the great kingdom of Northumbria, once the repository of the learning of Western Europe."

It was just at this time, in the year 669, that a Greek monk, Theodore of Tarsus, arrived in England as its Archbishop; and along with him, as Bede tells us, came Hadrian, "by nation an African, and excellently skilled in both Greek and Latin." Thus England was linked to the culture of the East.

Seventh-Century Art

We fortunately have some works of art, other than the two crosses, which can be dated as belonging to this epoch. The first is St. Cuthbert's coffin, now at Durham, made in 698. This has inscriptions in runes, and also in a semi-Irish style, both very like the lettering on the Ruthwell cross. It has an incised cross of the form of the stone cross (Fig. 3), and, also incised, many figures which are similar in style to those on the cross, except that they are not in relief. One of these figures is of Christ standing in an attitude similar to the Christ of Ruthwell, surrounded by the four symbols of the Evangelists. Several angels are also similar in type, and besides these there are the Apostles and the Virgin and Child. Altogether it is an extraordinary work. (See Canon Greenwell's "Catalogue of Stones at Durham Cathedral.") Secondly, we have the superb Lindisfarne Gospels written between 698 and 721. This book has braided patterns practically identical with some on the Bewcastle cross (Fig. 4), also writing like the inscription on the Ruthwell cross, and figures of the Evangelists with their symbols. (It is believed that the text was based on a volume brought from Naples by the abbot Hadrian.) It is "the most wonderful monument of early Anglo-Irish art that has come down to us." The Acca cross, now at Durham, seems to be well authenticated. It is accepted by Rivoira as the cross set up at Hexham in 740. The simple but refined slabs with incised crosses found at Hartlepool are as early as the middle of the seventh century.

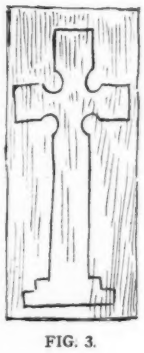

FIG. 3.

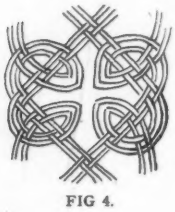

FIG 4.

The Ruthwell cross has no memorial inscription like that of its companion at Bewcastle. Instead it has many more sculptures of the life of Christ, with inscriptions in Latin. On the alternate and narrower sides are meandering stems with leafage, having birds perched in the scrolls (Figs. 1 and 2).

The Dream of the Rood

The sides of the cross bear a runic inscription containing a part of a remarkable old English poem, "The Dream of the Holy Rood," which has been attributed to Caedmon or to Cynewulf. Dr. Henry Bradley, our best authority, calls it "the noblest example of old English religious poetry." It may have been written by Caedmon; it seems to bear the marks of "his daring and original genius." . . . "That the poem belongs to the age of Caedmon is certain" (c. 670). "The poem is Northumbrian, and earlier than the date of Cynewulf" (probably c. 800). On the head of the cross are some runes which Stephens read as "Caedmon me made," but these words Dr. Bradley says are "mere jargon."* Some of the just mentioned runes on the head of the cross are fairly clear still, but as they are on different margins (on the old east face) of the cross there is no certainty of any close connection between the two groups (Fig. 8). The signature of Caedmon must therefore be given up.

In the poem the cross itself speaks: "Us both they basely mocked and handled, I was there with blood all bedabbled. . . . Everything I saw, Sorely was I with sorrows harrowed." The text began on the left (north) side of the front; it becomes unreadable from decay towards the bottom, and resumes on the top of the right side after a break in continuity for which the decayed part is just sufficient to account. Towards the bottom of the right side about the same amount of text must be lost. When perfect there would have been a practically continuous extract from the words "Girded Him then," down to "And laid therein the Lord of Victory." Stephens and some other writers have seen a reflection of old pagan thought in parts of the poem. "In the poet's fancy of the sorrowing tree there seems to be a reminiscence of the myth of Balder, at whose death all the trees wept." (Ruthwell Guide.) This is not necessarily the fact, for in Cynewulf's "Christ" there is a passage to the effect that when the Saviour was crowned with thorns, the dumb creation, the green earth, and

* s. v. Caedmon and Cynewulf in Ency. Brit. and Dict. Nat. Biog.

the heavens above expressed their sorrow.* The root of the thought might be that the "very stones would cry out."

The Bewcastle Cross

The companion Bewcastle cross has a runic inscription which gives the name of Alcfrid, son of King Oswy, and those of the former's wife and her sister and brother. There are several independent readings which practically agree, and I have no doubt whatever that Dr. Bradley is right in his statement that "the historical allusions contained in the Bewcastle inscription assign it to the end of the seventh century." This inscription has been accurately published by Messrs. Calverley and Collingwood ("Crosses in the Diocese of Carlisle"). In this work it is said that the runes for ÆFT ALKFRITHU are "plain, but the words following are a little doubtful." . . . "*Son of Oswiu* is plain." This cross as a matter of fact seems to be the most perfectly documented old monument in England. According to the inscription it was set up "in the first year of King Ecgfrith," that is in 670–1. Now, this date agrees perfectly with the historical facts. Alcfrid is last heard of in 664, and although he was the eldest son of Oswy he did not succeed to the throne when the king died in 670. The question arises, which of the two crosses is the earlier? Many reasons could be given on both sides, but the one which seems to me most conclusive is in favour of the priority of the Ruthwell cross. It is probable that two figures from the larger scheme at Ruthwell might be copied at Bewcastle; but I can hardly think that those two figures, if first used at Bewcastle, would be adopted into the Ruthwell series. Probably there was a very short space of time between the erection of the two crosses.

The Alphabet and Style

I have dealt with the letters of the Latin inscription in the *Burlington Magazine*. They are of a seventh-century form, and parallels are found in the Lindisfarne Book and on Cuthbert's coffin. In these early Northumbrian inscriptions there are some curious coincidences with Coptic. On the Ruthwell Cross *nativitate* is spelt with a *b*. Now, in Coptic inscriptions *b* frequently takes the place of *v*. On Cuthbert's little silver "altar" a mark of separation between the words like a reversed S is used; a similar sign is used on a Coptic tombstone in the British Museum. Where the XP monogram is used on old English stones the P is made more like R; this form is also found in Coptic works. These small coincidences are worth pointing out perhaps in view of what follows.

I have before suggested that many points of style seem to indicate an inspiration from Coptic art. Such an influence is not unlikely at the time when the Archbishop (Theodore) was a Greek, and when it is probable a great number of Christian monks and artists had been driven into the West by the Arab conquest of Egypt. Moreover, we are just beginning to find out how large a share Egypt had in originating and transmitting Christian art motives.

The Cross and the Sculptures

I propose now to describe the sculptures of the Ruthwell cross, and in doing so to bring out indications of its having been wrought in the seventh century, and of its Coptic affinities. Commendatore Rivoira has shown that Italian art will not account for the crosses if they belong to the seventh century, and, from the assumption that Italian art must account for all that is found in the West, he is driven to suggest a date in the twelfth century, just as Romilly Allen and Miss Margaret Stokes, assuming the priority of Celtic art, were likewise compelled to assign a later date than that indicated by the Bewcastle inscription. Miss Stokes suggested the eleventh century.

In general form the Ruthwell cross is like the cross incised in 698 on St. Cuthbert's coffin (Fig. 3). The cross with expanding arms is the characteristic Coptic form; see a small stone cross in the British Museum. The braided ornament on the Bewcastle cross is like the ornament in the Lindisfarne Book in showing cruciform interstices. Fig. 4 is an element found both in the book and on the cross. Braided decoration was a special characteristic of Coptic ornament. The alphabet of the Latin inscription is of an Irish character, like the letters in the Lindisfarne Book and others on St. Cuthbert's coffin. (See illustration in *Burlington Magazine*, June 1912.) The contraction "Ihs" for Jesus seems to have been common about the seventh century. The runes are of an early type, and the poem written in them is said by Dr. Bradley to be in old English of the seventh century. The sculptures are most remarkable, and except on fragments of other somewhat similar crosses there is little to compare them with. The general style, however, apart from relief, is similar to that of the figures incised on St. Cuthbert's coffin, and this ornament should be compared also with the devices of early Saxon coins.

Side A.—This, which I suppose faced the north, has a scroll of foliage. At first sight it seems as if this rose from the bottom of the cross, but there are sufficient indications to show that there was a panel here at the bottom as on the opposite side.

* Morley's "English Writers," II., p. 207.

Side B.—(1)* At the bottom the subject is decayed; slight traces suggest that perhaps it was the Nativity.

FIG. 5

(2) This is the flight into Egypt. The bossy form to the left might be interpreted as a tree, but the inscription, Maria et Jo[seph], suggests rather that it is the head of Joseph, who frequently appears as leading the ass. (See Fig. 5, which is slightly restored.) In the full account given in Stuart's "Sculptured Stones of Scotland" it is recorded that the lump on the left "is said to have been St. Joseph." This subject appears on the Ravenna throne and other Coptic works of art.

(3) This panel contains an incident in the life of the founder of monasticism, St. Anthony, as given in the letters of St. Jerome. It shows how he visited the hermit Paul in the desert, who shared with him the loaf with which he was miraculously fed. This subject interposed amongst those relating to the life of Christ shows a strong monastic interest. It was a favourite subject in Byzantine art.

(4) The subject of Christ standing above beasts is known on four or five Carlovingian ivories, and also in a wall painting of about the fifth or sixth century, found in an Alexandrian catacomb. The inscription accompanying it shows that it represented beasts and dragons worshipping Christ in the desert, and it is drawn from the apocryphal Gospel of the Nativity. The use of these Gospels is a characteristic of Coptic art. It is remarkable that both subjects 3 and 4 refer to incidents in the *desert*, a word which occurs in the inscriptions referring to each of them.

FIG. 6

(5) is St. John the Baptist with the Lamb on a disc. His feet are rather awkwardly rendered, and consequently many descriptions speak of him as treading on two globes; but this is a mistake. The Baptist with the Lamb is represented on the Ravenna throne, a Coptic work.

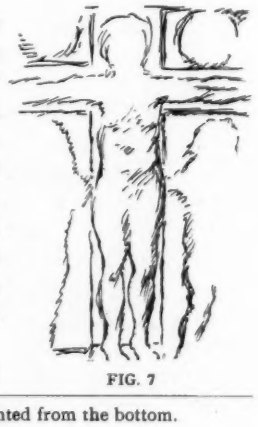

FIG. 7

Side C has a scroll pattern like the other opposite, with a coiled serpent in a panel at the bottom, which is much decayed (see Fig. 6).

Side D (1), at the bottom, has the Crucifixion, now much decayed (see Fig. 7). It is of an early form, and must be the prototype of this subject in Irish books and sculptures. The type is Eastern, and probably originated in Egypt (see Fig. 178 in Lowrie's "Christian Art," and Fig. 87 in Dalton's "Byzantine Art"). (2) is the Annunciation, a beautiful composition of Byzantine style. (3) The Healing of the Blind Man. (4) Christ and Mary Magdalen, with a long inscription from the Vulgate. (5) The Visitation; this is remarkably like Coptic

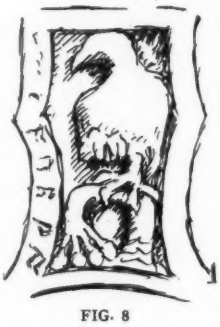

FIG. 8

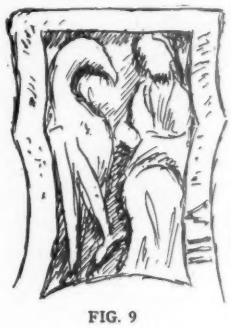

FIG. 9

representations of the same subject. (Compare a roundel of silk embroidery of the sixth or seventh century from Egypt in South Kensington Museum, and Fig. 177 in Lowrie's "Christian Art.")

The Crosshead.—As I have suggested before, there has been some mistake in refixing the top fragment of the cross. A single bird, with traces of a runic inscription around the margin of the

FIG. 10

FIG. 11

stone, should face the back, or east, and come above the archer (Figs. 8, 10). The man with an eagle surrounded by a Latin inscription, of which the letters VM at the end are still visible, should be in front over two semi-figures (Figs. 9, 11). More than a century ago it was noticed that this inscription was part of the words "In principio erat Verbum," the first words of St. John's Gospel, and subsequent writers saw that the man with an eagle must have been the Evangelist with his symbol. (The figures as here reproduced are rather different in size: they should be similar in scale.) I have suggested that the two semi-figures below

* The subjects are counted from the bottom.

were St. Matthew with his angel symbol, and a closer examination has shown that one of the figures holds a book, while the other appears to have had wings and a nimbus. The four extremities of the front of the crosshead must therefore have contained the four evangelists with their symbols, and the opening passages of their Gospels inscribed round about. In the centre of the cross nothing would have been so appropriate as the Lamb, and this subject is found in a similar position on two or three heads of crosses now in the Durham Chapter Library. (See restoration, Figs. 12 and 13.)

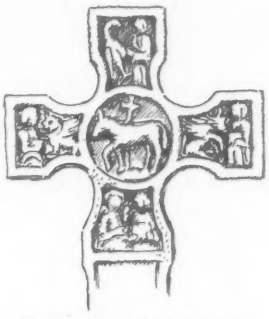

FIG. 12.—RESTORATION OF WEST FRONT

FIG. 13.—RESTORATION OF EAST FRONT

Conclusions

For myself, I am entirely convinced that the crosses at Ruthwell and Bewcastle were wrought in the seventh century, and I consider, further, that when this is fully accepted it must have a great effect on what we have been accustomed to believe about Celtic art. In short, all Christian Celtic art, it seems to me, except for a few points like the trumpet pattern, derives from the Northumbrian school. What has been called early Irish writing of the fine style, so far as I can see, is also Northumbrian in origin. Even the Book of Kells, magnificent as it is, is a mannered derivative of such works as the Lindisfarne Gospels. In it perfection of mechanical handiwork is linked with barbaric figure-work. Starting from the assumed priority of Irish art, that accurate scholar, Dr. J. Anderson, has said that he would put the crosses of Scotland "in the period immediately preceding the twelfth century and not in the period immediately succeeding the sixth." "The latest of these types of monuments is that which bears the Crucifixion, and is decorated with foliageous scrolls." If, however, we begin on the firm ground given by dated works like St. Cuthbert's coffin and the Bewcastle cross, we must realise that Northumbria had in the seventh century a great school of art, fertilised from some external source, probably in the East. Then Irish and Scottish works will have to be related to these.

SOME HOUSES IN ST. ALBANS AND ITS ENVIRONS

ALL towns, like human beings, have a distinct personality; they cannot conceal the antecedents that are writ plainly on their facial aspect. In the case of St. Albans the main feature in the city's honest countenance is the compelling majesty of Paul de Caen's Norman tower, harmonising by its mass the heterogeneous collection of roofs, imparting to the clustering buildings a moiety of its warmth of colour, and announcing its high message by a melodious carillon. What visions of bygone days can be conjured up in an atmosphere so redolent of ancient history! The ineffable charm and sweetness which constitute the character of

ST. PETER'S STREET

GEORGE STREET

the old English country town are mainly attributable to the sound common sense displayed in the sympathetic grouping of the buildings, and also in the respect accorded to the preservation of natural beauties. In no other provincial centre is this quality more apparent than in St. Albans. Gradually, through the centuries, fields with standing trees have been merged with the houses, forming glorious gardens and leafy screens, separating street from street and emblossoming the whole. This is the true policy to be followed in the arrangement of garden cities—no mere desecration of the countryside, no abrupt junction between town and country, but a gradual and hardly perceptible fusion of convention with nature. Recent legislation has led to the exploitation of these natural oases; corduroy roads have been formed, and the speculative builder has been allowed to work his sweet will, with detriment to the amenities of the city. But the object of this short article is to direct attention to the stately manner of domestic architecture which flourished in St. Albans from the late seventeenth to the early eighteenth century, and here shown by a series of photographs.

When Francis Bacon wrote his essay "Of Building" he had in view the building of a palace, and not the erection of small dwellings. His platitudes led him far beyond the province of realities into the dreamland of what might be. It is probable he contrasted his own seat at Gorhambury with the newly erected mansion at Hatfield, and in a spirit of pique wrote: "Houses are built to live in, and not to look on; therefore, let use be preferred before uniformity, except where both may be had." In Bacon's time the neighbouring mansions were Rothampstead, Water End, the old palace at Hatfield, and the Dower House at Nast Hyde. To-day, the ruins of Gorhambury House are enshrined in the same woods which no pressure of distress would induce him to part with, and near by

BLEAK HOUSE, CATHERINE STREET (DATE 1730)

STUART HOUSE IN THE MARKET PLACE

"ROMELAND," ROMELAND HILL (DATE ABOUT 1710)

stands the fine mansion built by Sir Robert Taylor in the middle of the eighteenth century; but the spirit of the environment remains unchanged.

The general character of the brick houses which were built in St. Albans at the close of the seventeenth century and at the beginning of the eighteenth resembles the type built on either side of the Cambridge Road, at Edmonton, Waltham Cross, Hoddesdon, Ware, and Royston. In like manner they reflect the same tradition which inspired the building of the houses in Watford, Hemel Hempstead, Hertford, Hitchin, and Baldock, all of which were the outcome of the school engendered by Sir Christopher Wren.

In the breadth of treatment displayed by the design of the Stuart house in the Market Place (p. 64) is discernible early evidence of the fine style which was subsequently developed. The projecting balcony over the central doorway is one of the earliest of its kind, and the number of the quarries in the heavily sashed windows serve as an index to the period of its erection.

To St. Albans retired Wren's master mason, Edward Strong, on the completion of St. Paul's Cathedral, and here he built as a residence for himself the house now called Ivy House. He died in 1723 at the age of seventy-two, as the rich mural tablet in St. Peter's Church records. Another house of about the same period is "Romeland," which is distinguished by its pedimented feature as well as by the reticent character of the rubbed brick detail. Bleak House, in

BANK HOUSE, FISHPOOL STREET

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BANK HOUSE, FISHPOOL STREET

THE GRANGE, ST. PETER'S STREET

Catherine Street (p. 64), is a fine example of a fair-sized building of the 1730 period; the roof is of the Mansard type, and the appendages give an added distinction to the composition which even the modern addition fails to disturb. The range of charming brick houses next to the Peahen Hotel, of similar date, afford an instance of the value of simple dignity, enhanced by the beauty of the steps and semi-porticoes (see p. 69). In Fish-pool Street, that delightful thoroughfare connecting St. Albans to St. Michaels, there are numerous examples of eighteenth-century architecture. A more picturesque street it would be difficult to imagine; each turn reveals some unsuspected attraction in architectural detail, some fresh grouping in composition. Bank House (p. 65) is situated midway on this street, fronting the Manor House, and forming with the adjoining cottages a delightful picture. This simple house, in its directness of design and old-world setting, is an object-lesson in good taste; the detail of the entrance door is refined, and a rich interest is given to the plain masses of brickwork by the trellis-headed "Venetian" windows at the side.

The village of St. Michaels is, from an artistic standpoint, a miniature St. Albans, replete with square church-tower and characteristic houses. Its greatest charm lies in the fact that it is part of the city and almost imperceptibly connected with it.

Returning to St. Peter's Street, "The Grange" must next be considered; this belongs to a slightly later period than Bleak House, which fact is apparent in the design of the small cornice and

DOORWAY TO THE WHITE HOUSE, ST. PETER'S STREET

shaped modillions; the scale of the end bays running the whole height being the chief attraction. Near "The Grange," on the same side of the road, is a smaller house of the early Georgian era which exhibits some novel sash-windows of the nineteenth century. But the most refined house in the city is No. 40 Holywell Hill (p. 68). This was built in 1785 in the vernacular style practised by the Brothers Adam, Sir Robert Taylor, and Thomas Leverton. The material is warm stock brick with patent stone dressings — probably

DOORWAY, ST. PETER'S STREET

DOORWAY, FISHPOOL STREET

Coades. In this façade is to be seen a reflex of the treatment accorded to the London town house of the late period. Almost adjoining is a charming villa with a veranda and balcony, the low-pitched roof being framed into a pediment; this was built about the year 1810, and it terminates an informal composition composed of a cottage and a lengthy ivy-covered building (see p. 69).

With the commencement of the nineteenth century St. Albans came into greater prominence, thanks to Telford, who remodelled the north-western road for the whole of its 264 miles

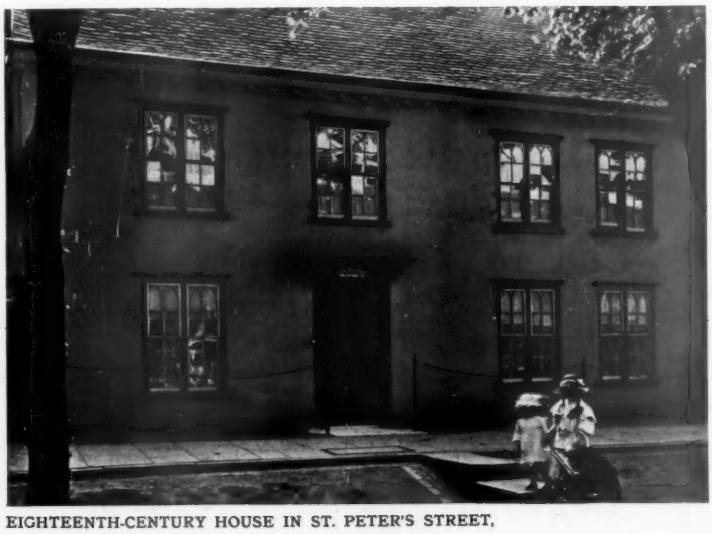
VERANDA ON HOUSES, CROSS KEYS ESTATE (EARLY NINETEENTH CENTURY)

NO. 40 HOLYWELL HILL (ADAM TYPE)

between London and Holyhead. As early as 1794 a direct road (now the London Road) had been formed, from the market place to Barnet, in place of the narrow and tortuous Old London Road which formerly approached the city from the south. It was not, however, until about 1810 that building operations were seriously begun on either side of this road.

In connection with the building development which took place during the first quarter of the last century, mention must be made of the name of George Smith, who designed the Town Hall of St. Albans and other structures. He was born in 1783 at Aldenham, and became a pupil of Robert Furze Brettingham, then in practice at No. 9 Berkeley Square. After spending five years in this office he left in 1802 to become an assistant to James Wyatt, and eventually was called upon to erect the Town Hall and Court House, which he completed in 1829. At this date he designed and erected White House (p. 66), facing St. Peter's Church, the details of which are similar to those he employed for the Corn Exchange in London; recently the finely designed iron balcony railings were removed from the first-floor windows, and thereby the appearance has been somewhat impaired.

The range of detached villas on the Verulam Road, including Ashwell House, Kingsbury Knoll, Headon Clump, etc., show the influence of the same designer. The houses built on the land belonging to the Cross Keys Charity were all designed by Smith, and are admirable instances of his manner. In 1830 he built the interesting composition known as the Flint Houses, which, both as regards planning and architectural character, blend the late eighteenth-century tradition with the fashion of the Regency period. About the year 1836 the coaching era reached its zenith; the mania for railways was only just beginning, and the London and Birmingham Company were meeting with serious opposition to their works. At this period the coach traffic through St. Albans approached something near eighty vehicles each day, besides post-chaises, private travelling



EIGHTEENTH-CENTURY HOUSE IN ST. PETER'S STREET, WITH EARLY NINETEENTH-CENTURY WINDOWS

HOUSES ON CROSS KEYS ESTATE

carriages, and stage wagons. Yet, in spite of the growing prosperity, the boundaries of the town were not increased to any great extent. With the advent of the London and North-Western Railway in 1856, which was followed by the Great Northern enterprise, and later in 1869 by the Midland Railway, what might be termed the modern development started, and its history makes no appeal to the artistic mind.

The average guide-book is a dull and unsympathetic compilation of facts, more or less accurate; it generally points out the obvious features in the local topography, but usually fails to include those of greater interest. To properly grasp the character and human associations of a town, one must be acquainted with the impressions of those who frequented its precincts in the past; and when the thoughts of the intellectually great are recorded, the concrete embodiment of artistic effort gains an additional meaning. Let it not be forgotten, then, that the ancient city of St. Albans has witnessed the progress of many talented men: Francis Bacon journeying to and from London, Shakespeare making his way from Stratford-on-Avon, Edward Strong seeking retirement from his arduous labours at St. Paul's Cathedral, Charles Lamb walking to Mackery End by way of Luton Hoo, Charles Dickens hustling through in a post-chaise, fresh from a provincial election, and recording impressions of place and scene for his future novels, Thomas Leverton Donaldson leaving the Grammar School to become famous as architectural professor at University College, and many other names equally distinguished. A historic and literary interest is wrapt up in all these journeyings, but for the architect especially there remain the houses themselves, of a century or more ago, here represented by a series of photographs specially taken by Mr. C. Lovett Gill.

HOUSES NEXT THE PEAHEN HOTEL ON HOLYWELL HILL

HOUSES ON HOLYWELL HILL

SOME NOTES ON CROSIERS, CROSSES, AND CHALICES

BY EDMUND H. SEDDING, F.R.I.B.A.

CROSIERS

PASTORAL staves or crosiers were perhaps used as supports or crutches during the performance of Divine Service in the Eastern Church at the period when no seats were permitted (Figs. 1 and 2). And we learn that St. Severinus of Cologne, who died A.D. 400, used his staff as a walking stick. Simple supports were also allowed to the laity.*

Mr. Henry Jenner thinks that the use of crosiers originated with the Celts. Without doubt, crosiers formed part of the insignia of the Gallic, Celtic, and Teutonic churches, centuries before they were adopted by the conservative Catholic Church in Rome. The crosier, however, was used symbolically by the Roman Church in early times, as may be seen from the third-century sarcophagus now in the Lateran Museum, in which Christ is represented holding a staff with a curved end.†

Few early shapes of crosiers are available, but there is a sufficient record to know that the Celtic staff terminated with a geometrically curved handle (Fig. 3). Sometimes, too, the early examples ended in a globe or cross, and sometimes in both.

FIG. 1.—COPTIC PASTORAL STAFF

The prototype of the pastoral staff was made of wood. Metal ones are unknown before the ninth century.

In the tube of one of the Celtic examples a wooden stick is encased. (Some of the early rods of Celtic crosiers were undoubtedly used as reliquaries.)

In an early MS., said to be copied from a Spanish one, St. John is represented with a staff surmounted by a carved crook springing from a globe, while another example shows him with a carved "tau"-shaped top.

The ogee-curve form of shepherd's crook does not appear to have been adopted until the beginning of the twelfth century, of which the Cashel example is an illustration.

The treatise of the monk Theophilus shows that in the twelfth century the same artist was expected to model, chase, engrave, emboss, and work in enamel.*

German art was supreme in the eleventh century.

The thirteenth century produced a revolution in French metal design, greater stress being laid upon architectural form (see Fig. 7). At the close of the fourteenth century Paris became a principal centre of workers in gold and silver, although afterwards displaced by Tours. Burgundy and Flanders, which escaped the effect of the French and English wars, ultimately attained artistic supremacy in Northern Europe.

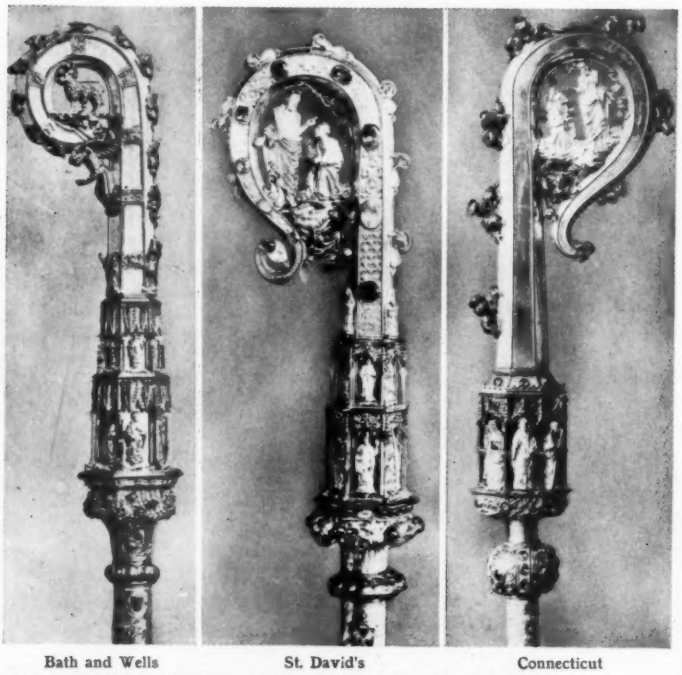
In Italy Byzantine influence predominated with waning effect until the end of the fifteenth century. Then, with the Renaissance, Italy became supreme, the influence extending throughout Europe. Such men as Brunelleschi, Ghiberti, Ghirlandajo, Francia, Luca della Robbia, began their career in the goldsmith's workshop.

From the fifteenth century onwards Nuremberg and Augsburg became famous for their goldsmiths, but their work was mainly secular.

* These were disallowed when kneeling and sitting became general in the Western churches. Standing is still the custom in the Eastern churches.

† "Cambutta," the Irish name for a crooked staff, is found in a ninth-century Milanese (Ambrosian) Pontifical.

* Enamel: coating of glazed or melted glass applied to red-hot metal. Various processes were employed by Celts and Romans.



Bath and Wells St. David's Connecticut

FIG. 6.—THREE PASTORAL STAVES DESIGNED BY J. D. SEDDING

FIG. 5.—CROSIER DESIGNED BY WILLIAM BURGES FOR DR. JENNER, BISHOP OF DUNEDIN, N.Z.

FIG. 2.—ENGLISH TAU-CROSS ELEVENTH CENTURY

FIG. 3.—CROSIER OF CLONMACNOIS

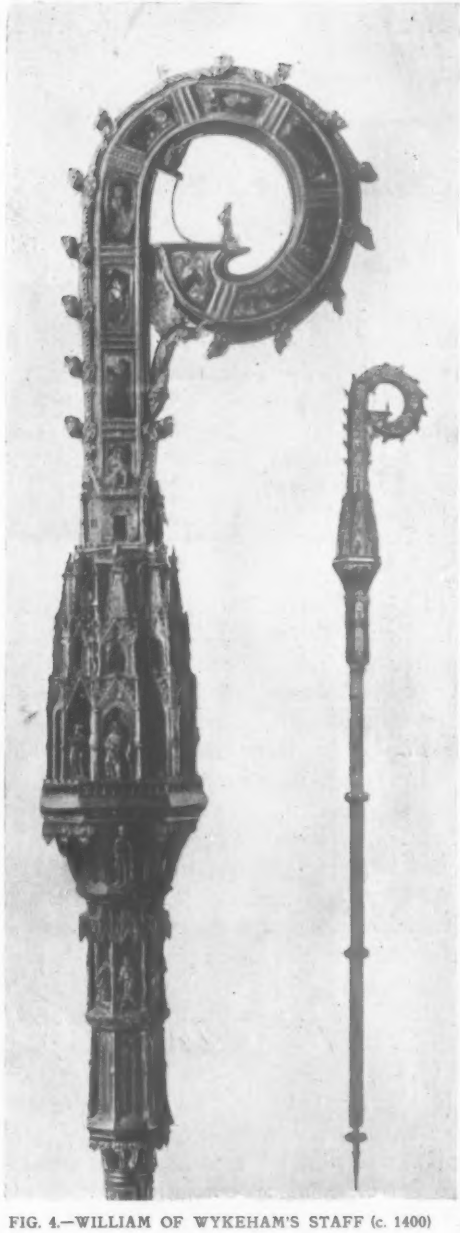


FIG. 4.—WILLIAM OF WYKEHAM'S STAFF (c. 1400)

FIG. 7.—CROSIER MADE BY FRÈRE HUGO, EARLY THIRTEENTH CENTURY

England, which in earlier times had produced metal-work akin to that of Continental design, was in the ninth century affected by the Carlovingian movement, and in the succeeding centuries produced illuminated books of extraordinary beauty. The portable altar of St. Cuthbert, Durham, is covered with embossed silver plates.

The top of a bronze censer found at Evesham, in form representing the Saxon steeple at Sompting, is inscribed with the name of the maker, and is of the tenth century.

Matthew Paris makes mention of a monk in a goldsmith's workshop at St. Albans who there produced notable works of art before 1235.

The gold and silversmith's handicraft flourished in our country throughout the Middle Ages, and is illustrated by the celebrated Wykeham staff, now preserved at New College, Oxford (Fig. 4).

The old artists were in the habit of taking proofs at intervals—a cast, in which lines appear in relief, having first been made, and from this a sulphur mould in which the designs were filled with lamp-black.

Much plate was melted down after the Reformation, when ecclesiastical insignia almost ceased to be made. The Jenner staff, designed by Burges (Fig. 5), was one of the first to be made at the time of the Gothic Revival, while the staves carried out for Bath and Wells, St. David's, and Connecticut (Fig. 6) are other examples that show the advance made in craftsmanship since the Reformation. These latter could not have been produced without reference to the work of the great mediæval craftsmen, for whatever furnishes semblance of an idea from the old furnishes food for thought for the new; but the aims and achievements of both new and old have passed away and have taken their powers and their reward with them.

Mr. George Sedding, who made the Truro staff here illustrated (Fig. 8), gives the following description of his method of working: "The first piece started was the crook. This was made in two halves, a piece being left between the lower portion of the crook and the straight portion so as to keep the parts in position while they were being shaped on steel stakes; this was afterwards cut away, and the two pieces bound together with iron wire and soldered. Then the next section was made, raised on stakes from the flat, at first in the round, and then shaped to a hexagon. Meanwhile the crockets were being modelled on a copper piece similar in section to the silver crook. Plaster moulds were taken, and white metal casts made. These were chased and worked up, and were the patterns from which the

FIG. 8.—DIOCESAN PASTORAL STAFF FOR TRURO, DESIGNED BY E. H. SEDDING. F.R.I.B.A.

FIG. 9.—PLAQUE OF CRUCIFIXION, ATHLONE

FIG. 10.—RUSSIAN ENAMELLED BRASS CROSS

silver crockets were finally cast. Canopy work was treated in the same way, modelled on a copper foundation, cast and chased up in sections. The pattern for the band of ornament just above the canopy was worked in repoussé on a thin sheet of silver, and then a series of casts was made, chased up in their turn and mitred to form the band. The knob of chased work below the canopy was first raised in one piece from the flat sheet, and then bossed out where required with snarling irons, being filled finally with pitch and shaped up with small steel punches from the outside. The figures were modelled and cast in plaster, then in silver, chased up and soldered to their bases, which can be unscrewed, if necessary, when the rest of the figures are fitted in. The settings of the stones were soldered to their respective little panels of ornament, which were in turn attached to the crook. The whole work was then polished and the stones were set.

Crosses

The sign of the cross is found over and over again before and after the life of Christ. In Egypt the sign was symbolical of life; in Roman times it was the sign of death. During the Christian persecution the sign underwent many forms of disguise.

The cross with the figure does not appear in art till the commencement of the fifth century, of which there is an example in ivory in the British Museum.

The archaic Irish plaques show the "Christus" in a tunic ornamented with Celtic patterns (Fig. 9).

In the Latin Church crucifixes were usually sculptured, but in the Eastern Church they were more frequently painted.

The enamelled bronze cover of the "Soiscel Molaise" shrine or reliquary is a beautifully designed specimen of Celtic art made during the early part of the eleventh century (see Fig. 11).

The cross on the cover of the "Stowe Missal" (Fig. 12) is an example of what Celtic craftsmen did during the early part of the eleventh century.

The earliest processional cross known is the Cross of Cong (Fig. 13). It is of twelfth-century

FIG. 11.—THE SOISCEL MOLAISE

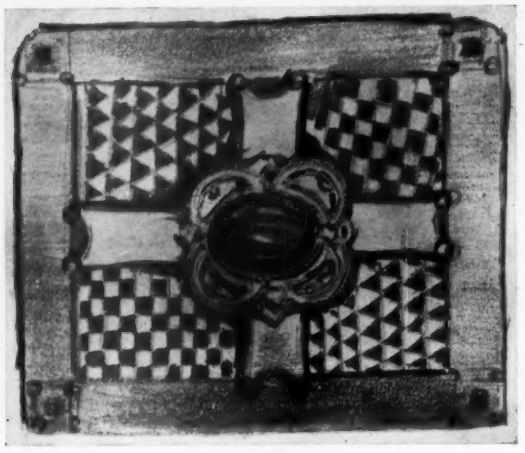


FIG. 12.—COVER OF THE STOWE MISSAL

work, and is of oak, encased with copper plates which are profusely covered with gold and silver enrichments and adorned with crystals. Behind the largest part, which is in the centre, a piece of the true cross is enshrined.

Italian altar and processional crosses of the fourteenth and fifteenth centuries are of wood covered with silver plating and reliefs, ornamented with crystals and enamels.

The true evaluation of detail in metalwork is, I think, nowhere seen to better advantage than on the simple Russian crosses (Fig. 10). In other cases the effect is often marred by excessive detail.

FIG. 13.—THE CROSS OF CONG

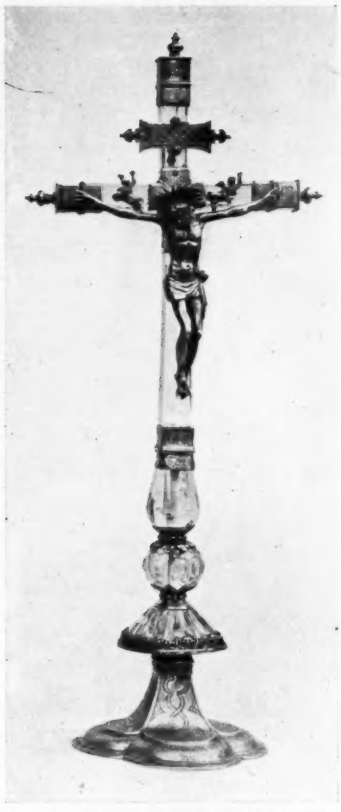


FIG. 14.—ALTAR CROSS OF ROCK CRYSTAL AND SILVER-GILT, SOUTH GERMAN (AUGSBURG HALL-MARK), LATE SIXTEENTH CENTURY

FIG. 15.—AN OLD GLASS VESSEL, PERHAPS A CHALICE

FIG. 16.—FUNERAL CHALICE AND PATEN FROM OLD SARUM, THIRTEENTH CENTURY

Chalices

The earliest chalices known are on the Continent. They consist of three only—the one at Paris of the Justinian period, 508–527; the Tossilo chalice, of eighth-century workmanship; and the chalice of St. Gozlin of Toul, A.D. 922 to 962. The first and third of these have two handles; the Tossilo example is without handles; it is of copper enriched with gold, silver, and niello work of considerable beauty.

The blue glass chalice (Fig. 15) is a typical specimen both in form and material of an early chalice which is pronounced by authorities to be of fifth-century date.

FIG. 18.—ENGLISH CHALICE, THIRTEENTH CENTURY SIENESE CHALICE, FIFTEENTH CENTURY ENGLISH COMMUNION CUP, c. 1570

FIG. 17.—THE ARDAGH CHALICE

The objects which best illustrate the overlap between Pagan and Christian times comprise a few enamelled bronze bells.

The next step was to make chalices of metal, of which kind there is no better specimen than the Ardagh chalice (Fig. 17). This is of bronze, probably dating from the early ninth century, and is Irish work at its best. Later chalices were made of silver, gold, and copper plated.

Chalices with two handles are found till the end of the tenth century, and they do not altogether disappear until two centuries later. The "Trewhiddle" chalice (c. A.D. 900), found near St. Austell, is an early exception without handles.

The ciborium was originally a canopy tabernacle over the altar, but in the thirteenth and fourteenth centuries in particular the reserved sacrament was kept in a vessel of which Fig. 16 is an illustration.

After the Norman Conquest and during the Plantagenet period many beautiful works in metal were imported, but our museums will show that in the metal handicrafts we were not far behind at this period.

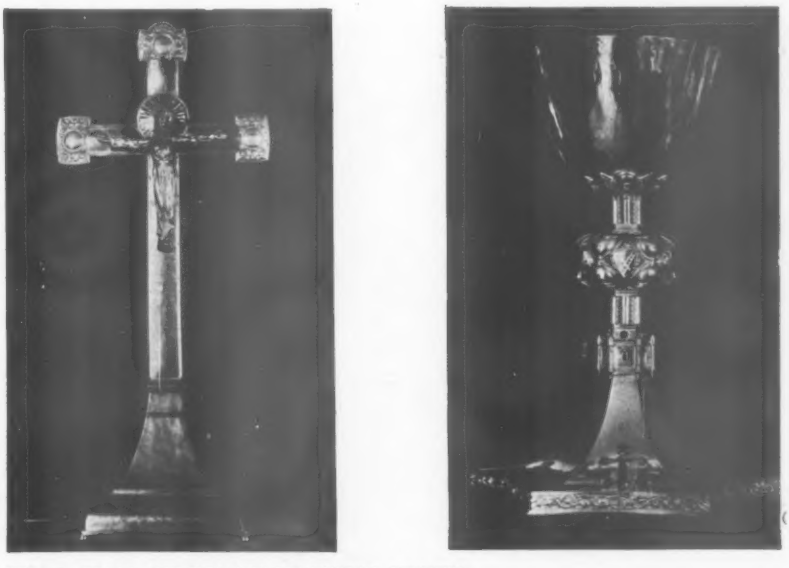


FIG. 19.—CROSS AND CHALICE BY GEORGE SEDDING

DRAWINGS OF SYRACUSE

AT Syracuse the interest of the Greek period is so much greater than that of subsequent or previous times that many people practically ignore the latter altogether; which may give greater vividness and strength to the impressions of the one, but results in a loss of much that is of interest outside of it. Some indication of this is given by the four sketches of the Piazza del Duomo (by a German architect, Herr H. C. C. Wach, of Berlin) which are reproduced on the following pages. These sketches represent, with much artistic quality, a graceful and imposing square, or, more correctly, an irregular oblong *place*, the whole being more or less an enlargement of the street. The surrounding buildings are not of one style representing a single architectural phase, but are of different periods delightfully intermingled. On the eastern side of the piazza are the bishop's palace and the church of Santa Lucia, their heavy masses broken happily with a garden wall, while on the north and south sides small private houses decked out with paint add to the picturesque impression.

The narrow streets of Syracuse, the fronts of the old houses with their balconies and porticos, the peeps into their courtyards, all appeal to the artist who has a taste for architecture. The stylish correctness of the Roman Renaissance applied with professional dullness is replaced by the more Oriental love for rich effect, in form, colour, and embellishment; and thus we get the much-abused Baroque. An Eastern easy way of not taking trouble to be too correct, nor too precise in architectural detail, is united to a natural ability of making the whole pleasant and lively. The average visitor takes very little note of this, as Baedeker's handbook advises him only to travel over the desolated hills surrounding the town, which have been the battle-fields of the Romans, and a half-day is allowed for looking through the rooms of the museum.

Passing from the "porto grande" through a small street (The Maniace) at the side of the church of Santa Lucia, a fine view of the eastern side of the piazza is obtained (Fig. 1), showing the bishop's palace beside the cathedral and the town hall. Coming out on the piazza, one gets the wider view shown in Fig. 2; and from this standpoint especially the rather bold front of the cathedral and the more refined façade of the town hall present an interesting contrast. Turning round, one sees the charming exterior of the church of Santa Lucia (Fig. 4) closing the piazza on its south side.

The cathedral enshrines what was probably the ancient temple of Minerva, since that was used as a landmark by the Greek sailors, or at least the lofty tower behind it upon which stood the brilliant figure of the goddess, and the cathedral is still used for the same purpose by sailors of the present day. Moreover, the twenty Doric columns preserved in the walls, with their archaic caps, show that it was an ancient temple; and its size, which is about 180 ft. by 70 ft.—about the same as that of the temple of Neptune at Paestum—indicates that it was an important one. The building was converted into a church A.D. 640. The church contains the statue of the goddess, which is carried round the town once a year in a great procession, the whole population taking part.

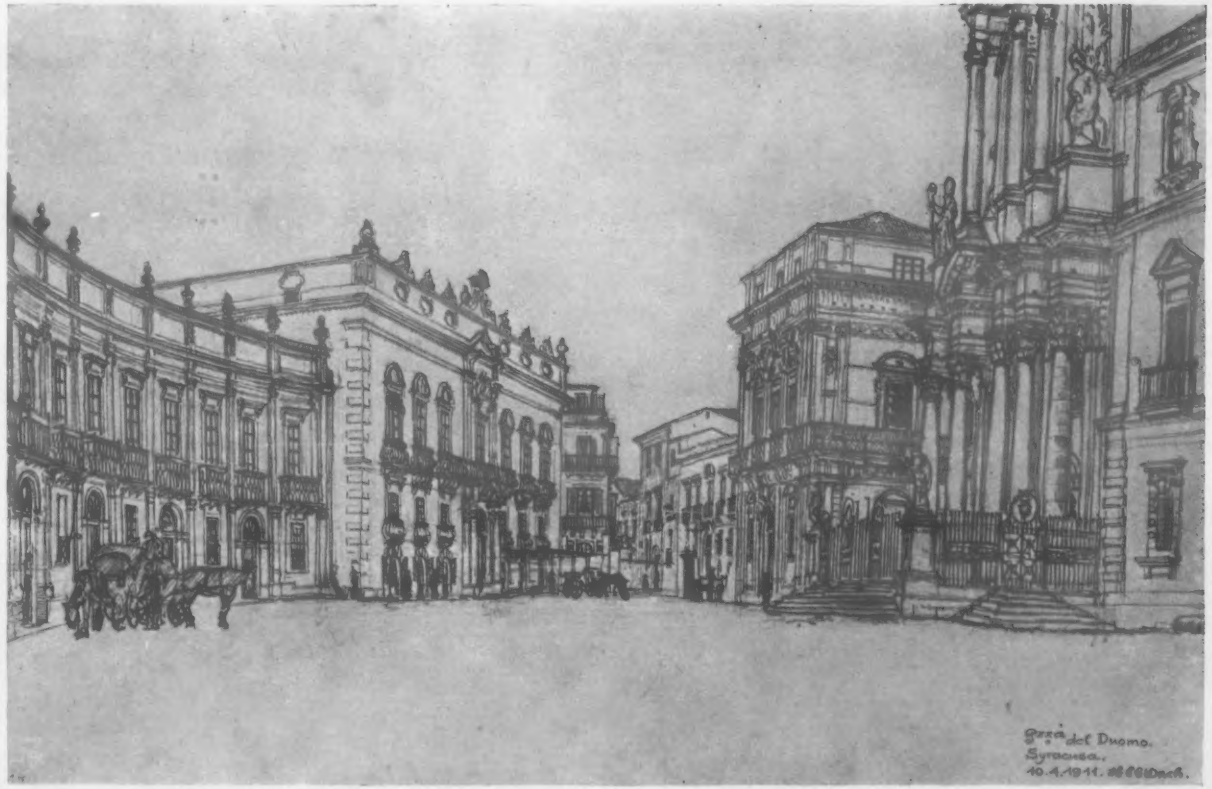
According to Greek tradition Archias the Corinthian was the founder of Syracuse, in the year 734 B.C.; but, as he had to drive out the Siculi first, it is evident that a Siculan town was there already. The Siculi were reduced to the condition of serfs, according to the custom of the Greek republics, whose splendid freedom was built upon the foundation of slave labour.

The exactions and spoliations of Verres offered occasion for Cicero's splendid orations, in which he describes the condition of many parts of Sicily, and among other towns mentions Syracuse, which description shows that great splendour still remained at this time, since he calls it "the largest of Greek and the most beautiful of all cities." But later it suffered many things at the hands of the Greeks of Byzantium and the Saracens, whose taking of the town was marked by especial barbarity. At the present day its trade is unimportant, the inhabitants only number 23,000.

Of its greatest period the finest relic is the Greek theatre, which was the largest structure of its kind, after those of Miletus and Megalopolis. It is nearly 165 yards in diameter. Forty-six tiers of seats may still be traced, but there were probably fourteen or fifteen more. The nine "cunei," or sections, were intersected by a broad and a narrow "præcinctio," or gangway, following the same curve as the seats, and on the broad one are Greek inscriptions recording the names of King Hiero, the Queens Philistis and Nereis, and Zeus Olympius, after whom the different compartments were named. The eleven lower rows were covered with marble, and above the upper rock-cut ones may be seen the holes for the masts which sustained the velarium. This theatre was constructed in the fifth century B.C., and here Dionysius the First (406–367 B.C.) came to see his dramas produced.

1.—SYRACUSE: VIEW LOOKING FROM THE VIA MANIACE INTO THE PIAZZA DEL DUOMO

(From a drawing by H. C. C. Wach)



2.—SYRACUSE: THE NORTH SIDE OF THE PIAZZA DEL DUOMO

(From a drawing by H. C. C. Wach)

3.—SYRACUSE : THE ENTRANCE TO THE DUOMO AND THE TOWN HALL

(From a drawing by H. C. C. Wach)

4.—SYRACUSE : THE CHURCH OF SANTA LUCIA ON THE SOUTH SIDE OF THE PIAZZA DEL DUOMO

(*From a drawing by H. C. C. Wach*)

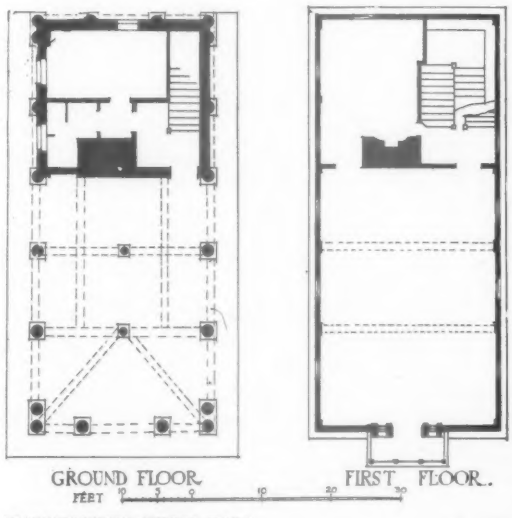
THE PRACTICAL EXEMPLAR OF ARCHITECTURE—LXXII

WALLINGFORD TOWN HALL

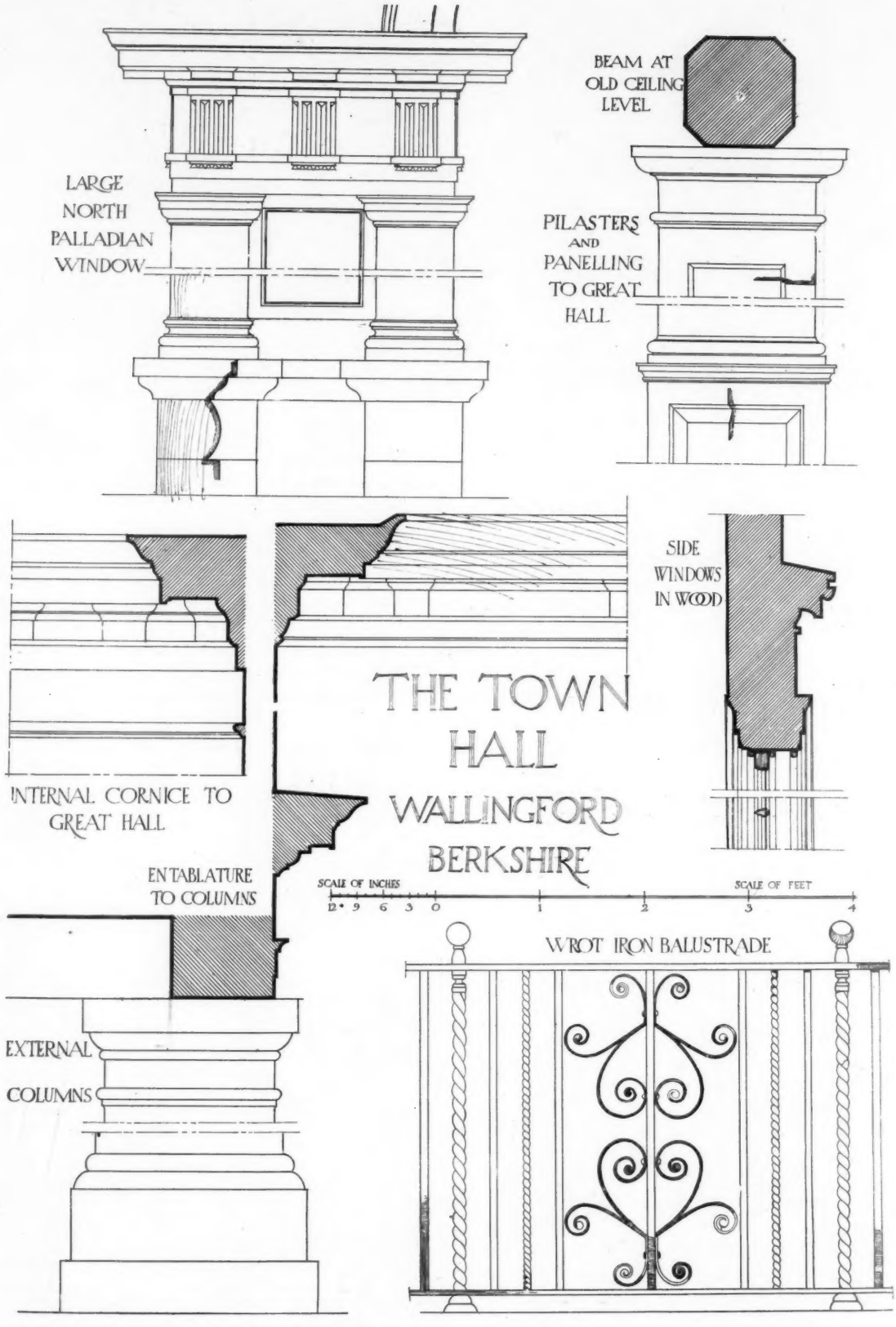
WALLINGFORD Town Hall is a building of a kind that is traditional in many English market towns. It fulfils two functions at the same time: its open loggia, level with the street, serving for the Market Hall, whilst the large room over it is used as the Town Hall. Thus the civic and industrial interests are brought together in one building, which becomes the centre of the corporate existence of the little community, just as other and spiritual interests find their expression in the church. Wallingford Town Hall is not the highest expression of its type—for that we need to go to Abingdon, not far off, where we see the noble building of Kempster's, which, curiously enough, has the appearance of being more fit for metropolitan than urban duties, in which connection we may note that the scholarship of Inigo Jones and the invention of Wren seem for the nonce to have been given to an almost unknown man to let him work a masterpiece. When compared with this, Wallingford Town Hall is comparatively poor, but in its own way it is a pleasant building. Certainly one cannot fail to be struck with its design as a homely solution of an architectural problem. It lacks the finer qualities of the full Renaissance, but it has all the charm of the simple and the unconventional. The pillars which carry the superstructure are somewhat heavy, and although strong above, the usual rules would seem to be required to give an appearance of stability to the building. At Abingdon much greater piers were obtained by making the Order embrace the two storeys. By so doing, the pilasters are sufficiently strong to carry the superstructure without being increased beyond the limit of the rules which define the proportions of pillars.

The upper part of the Wallingford building is as simple as it could well be, the sum being made up of square windows with architraves and little crowning cornices spaced out on the white wall and set almost midway between the entablature of the columns and the eaves cornice; projecting quoins to give an appearance of strength to the corners, and a hipped roof with a few dormers on it. At one end is a pretty balcony, on to which a Palladian window opens. This window is very well designed, both inside and out. The ironwork is extremely interesting, for it is traditional, and a development of mediæval work. Without the coming of Tijou, English ironwork would probably have followed on this line. Some similar ironwork may be seen at Guildford. The large use made of the spiral and the curious scrollwork came from old English work.

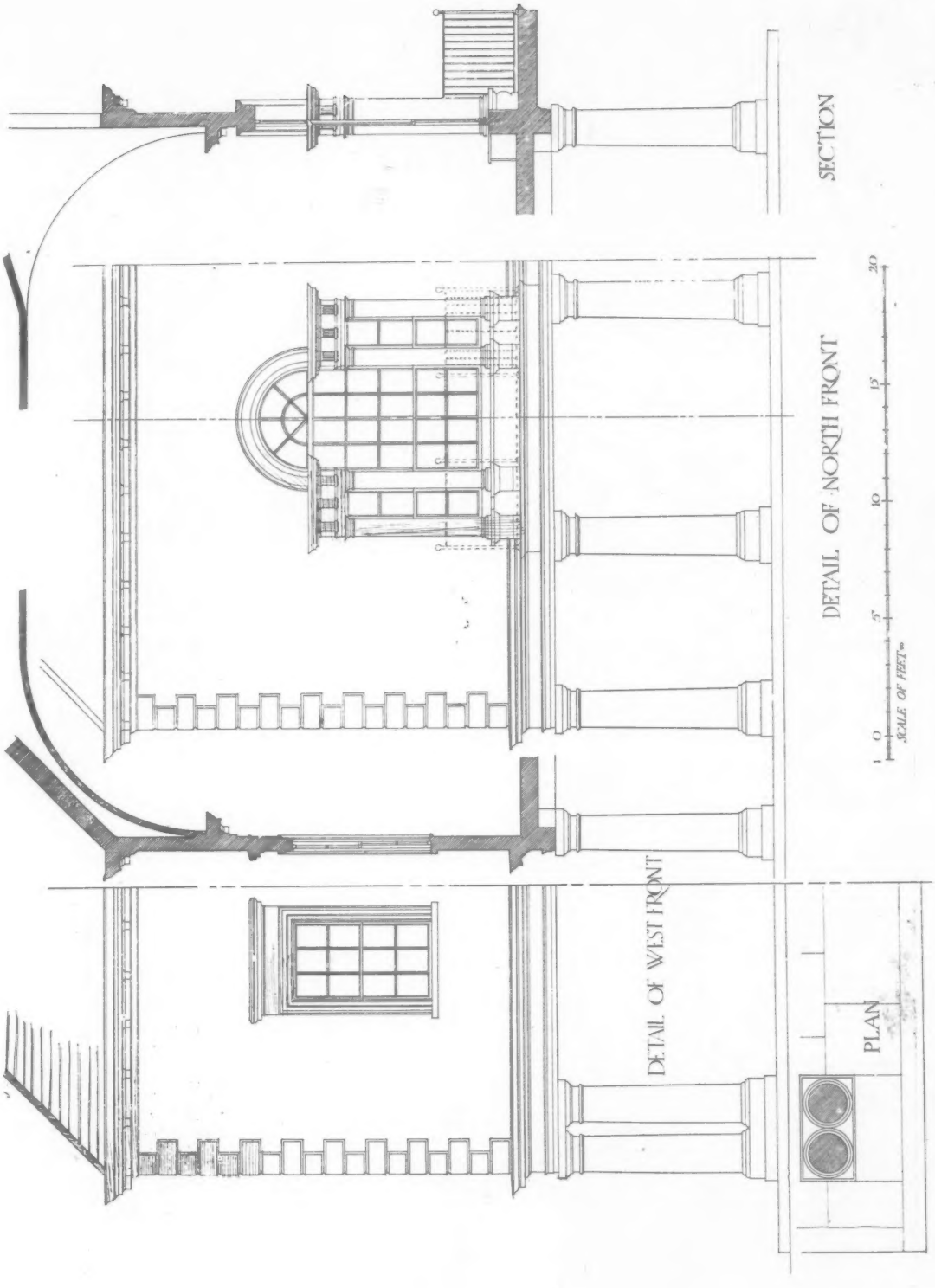
The inside of the hall has much of the unpretentious effect of the outside. Underneath is the ceiling of the Market Hall; the construction of



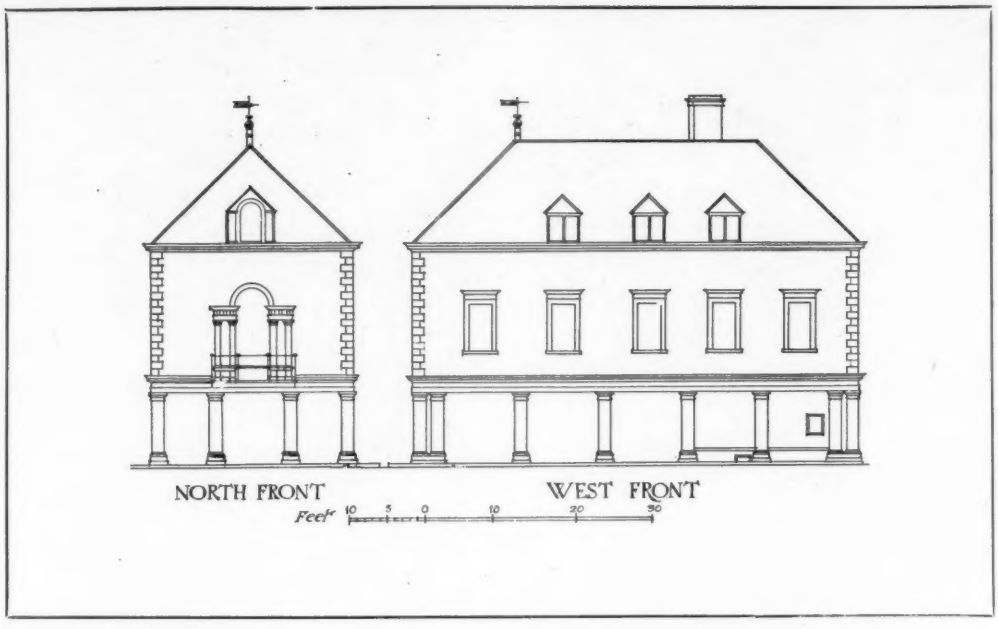
WALLINGFORD TOWN HALL



MEASURED AND DRAWN BY P. ESTCOURT HOLLAND



WALLINGFORD TOWN HALL, BERKS
MEASURED AND DRAWN BY P. ESTCOURT HOLLAND



WALLINGFORD TOWN HALL

the floor is shown in a mediæval way, to wit, in the exposing of the roughly-adzed chamfered beams.

It would almost seem as though two influences had been at work when the building was erected. Above the ground storey the work is fair Renaissance; but below, in the pillars, and in the rather clumsy construction of the floor, the earlier system shows. The builder had much traditional knowledge of building and a little of the new style in architecture. He was able to employ the latter in a straight façade —indeed to most purposes, but when he came across a constructional problem he forsook it all and depended entirely on his mother wit and tradition, and thus we see again the human element which is so interesting in the study of these old buildings. J. M. W. H.

ADDITIONS TO WAVERTREE PARISH CHURCH, LIVERPOOL: THE BAPTISTERY
C. H. REILLY, ARCHITECT

CURRENT ARCHITECTURE

ADDITIONS TO WAVERTREE PARISH CHURCH, LIVERPOOL

THE parish church of Wavertree, Liverpool, which is a good example of late Georgian work (1794), had practically no chancel as originally designed. It was a simple rectangular room with galleries on three sides, and the altar, with three-decker pulpit in front of it, on the fourth. The work recently carried out there, to the design of Professor C. H. Reilly, of Liverpool, has consisted in adding a chancel, removing the side galleries, rebuilding the end gallery, and reseating throughout. The porch under the tower has been turned into a baptistery, and the tower itself, which was in a dangerous condition, has been strengthened with buttresses and grouting. A choir vestry has been built at one side of the tower, and a small morning chapel is one day to balance it on the other side.

In addition to the chancel a new bay has been added to the nave, for the building of which the stone from the old east end was re-used. The rest

ADDITIONS TO WAVERTREE PARISH CHURCH. C. H. REILLY, M.A., A.R.I.B.A., ARCHITECT

Photo: "Architectural Review"

of the new stone is from the Storeton quarries in the Wirral.

From the accompanying illustrations it will be seen that there is a good deal of interesting detail in the interior, the range of columns on either side of the chancel, and the doorways with their vases, being particularly effective. The vases, lectern, and other modelled work are by Miss Ethel Martin, sculptor; the font being by Mr. Phillips, who has executed the carving at Liverpool Cathedral. The general contractors were Messrs. Brown and Backhouse, of Liverpool, who also executed the joinery throughout. The plasterwork (plain and modelled) was carried out by Messrs. G. Henry Johnson & Son, of Liverpool; casements by Messrs. Henry Hope & Sons, Ltd., of Birmingham; heating installation by Messrs. Killick and Cochrane, of Liverpool; electric-light fittings by Messrs. Holophane, Ltd., Liverpool; and flooring by Messrs. British Cork Asphalt, Ltd.

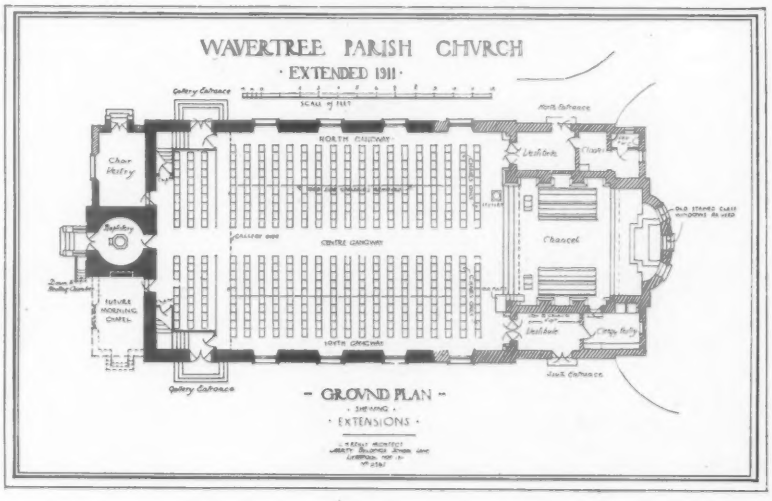


Photo: "Architectural Review"

ADDITIONS TO WAVERTREE PARISH CHURCH, LIVERPOOL: THE NEW CHANCEL
C. H. REILLY, M.A., A.R.I.B.A., ARCHITECT

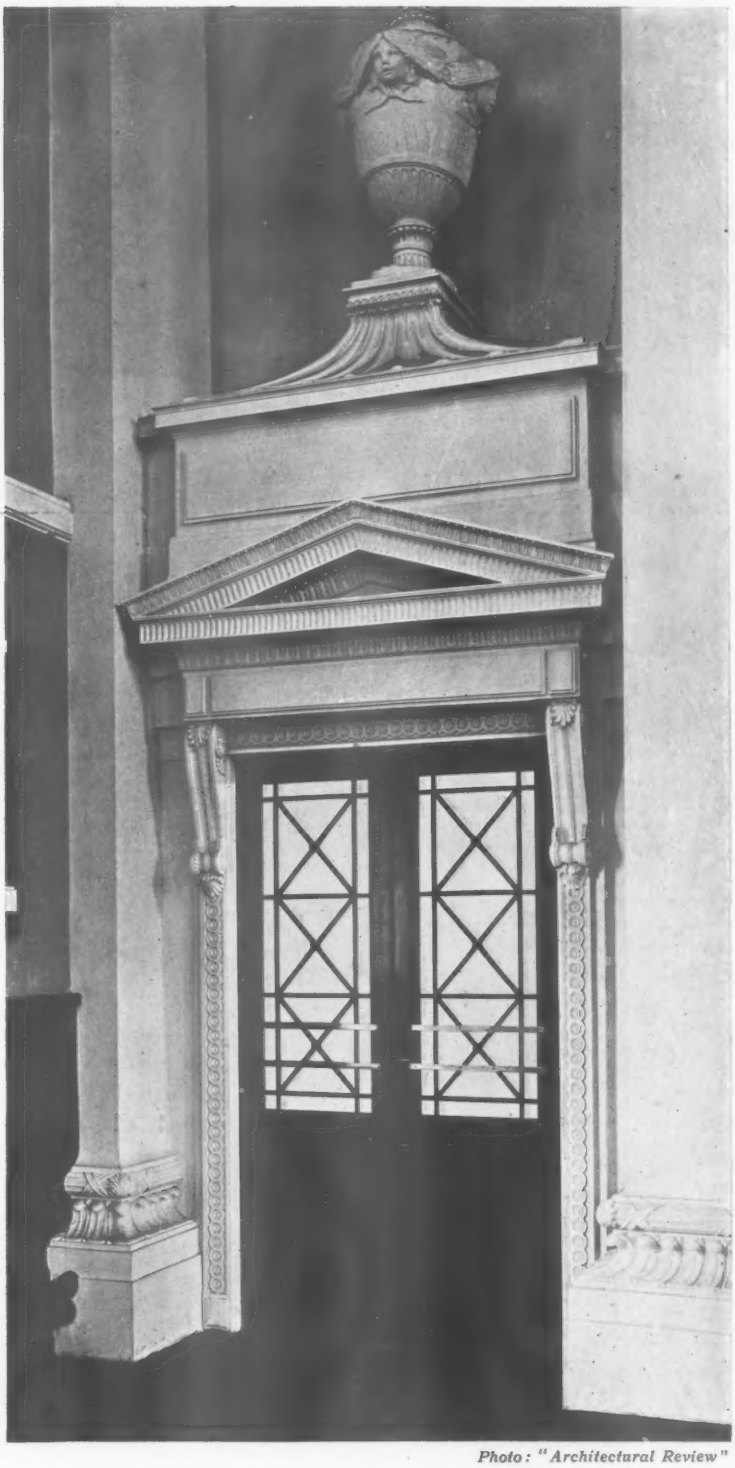
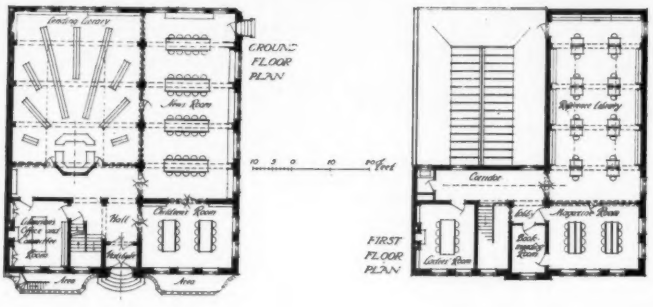


Photo: "Architectural Review"

ADDITIONS TO WAVERTREE PARISH CHURCH, LIVERPOOL:
VESTIBULE DOORWAY
C. H. REILLY, M.A., A.R.I.B.A., ARCHITECT



The Reference Library

PUBLIC LIBRARY, VICTORIA STREET, ST. ALBANS
F. GUILFORD W. DUDLEY, ARCHITECT

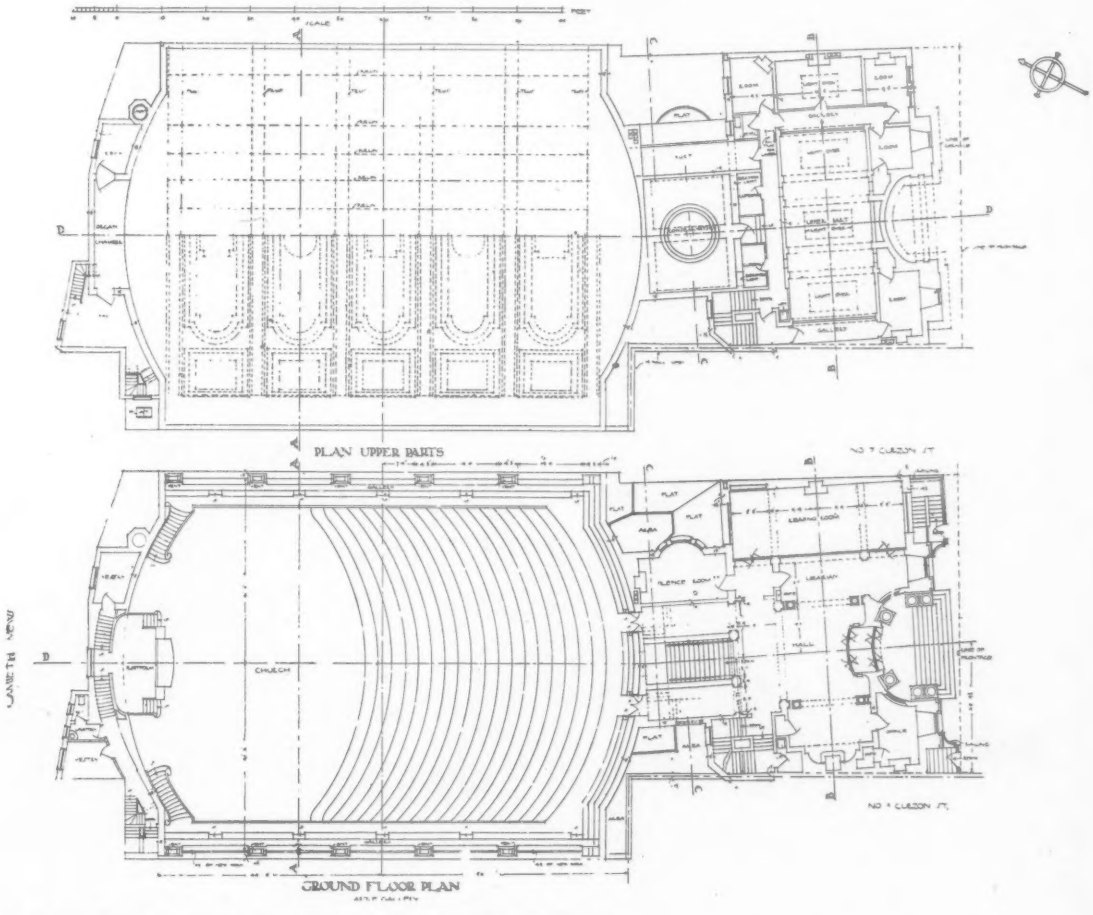
PUBLIC LIBRARY, ST. ALBANS

THIS new library, situated in Victoria Street, has been erected under the superintendence of Mr. F. Guilford W. Dudley, whose design was selected by the assessor (Mr. A. W. S. Cross) in a competition limited to architects practising in St. Albans. It is of Georgian character, carried out in red brick with Corsham Down stone dressings. On the roofs Bangor slates have been used for the back rakes, and green Westmorland slates in diminishing courses for the front rakes, with lead ridges and hips. The plan includes a central entrance and hall, leading to the lending library and news-room, with a children's room at the front entered off the hall. The librarian's office is also conveniently placed on the ground floor. On the first floor are the reference library, magazine room, and ladies' room. In the basement are the heating chamber (approached by an independent exterior stairway), store-room and filing-room, and the necessary lavatory accommodation.

The floors and flats throughout are of fire-resisting construction, with steel trusses for the roof over the reference library—which has a barrel plaster ceiling and is top-lighted—and timber trusses for the front roof. The joinery is of deal, the internal doors, screens, and library fittings being of wainscot. Mr. O. P. Drever, of Kettering, was the general contractor. Messrs. Homan and Rodgers carried out the steel construction and fire-resisting floors; Messrs. Hart, Son, Peard & Co., the ornamental ironwork; Messrs. Mintons the marble floor and wall tiling to the vestibule; Messrs. Mellowes the glazing of the lantern lights; and Messrs. Gibbons the locks and ironmongery. The library fittings, specially designed by the architect, were made by Messrs. Libraco, Ltd. The total cost of the building and fittings was about £5,273.

THIRD CHURCH OF CHRIST SCIENTIST, LONDON

No firm of architects in this country can point to a finer series of civic buildings erected from their designs than Messrs. Lanchester and



THIRD CHURCH OF CHRIST SCIENTIST, CURZON STREET, LONDON, W.
LANCHESTER AND RICKARDS, FF.R.I.B.A., ARCHITECTS

Rickards. One has only to mention the Hull School of Art, the Deptford Town Hall, the Cardiff City Hall and Law Courts, and the Wesleyan Hall at Westminster, in order to recall work of uniformly good quality, while numerous designs which got no further than the competition strainers have borne equal testimony to the high ability of their creators. In Curzon Street, Mayfair, we have still another fine building, the Third Church of Christ Scientist. This bears the same stamp which Messrs. Lanchester and Rickards have made familiar: there is, indeed, such a strong family likeness in all their designs that we are at once able to recognise the office from which they emanate. Every architect has at his disposal a regular means of expression, which is determined by his own choice and ability: he acquires, after trouble and trial, an individual manner, and it is perfectly legitimate for him to apply that manner to every building that comes to his hand, so long as the expression is logical. The work of Messrs. Lanchester and Rickards affords a good illustration. It is similar throughout, but never the same, and is developed out of very careful consideration of planning in the first instance. We see this in the Third Church of Christ Scientist, where an interior giving a feeling of exceptional spaciousness has been produced on a site by no means exceptionally large. The whole space is unobstructed, and the arrangement of the side galleries adds greatly to this end.

Photo: "Architectural Review"

THIRD CHURCH OF CHRIST SCIENTIST, CURZON STREET, LONDON: DETAIL OF STAIRCASE HALL

Galleries generally detract from the size of an interior, but in the present case they do not, more particularly because the floor at the south end of the church is raked to the level of the entrance hall; the entire area being seated with chairs. The building is of reinforced concrete construction, and the interior of the church is spanned by an enriched plaster ceiling having square window-openings on either side, and ventilation grids in the centre. At the north end is a platform raised a few steps above the main floor level, and above it is the organ (at present draped, the case being not yet provided). The acoustics of the building are excellent, this being probably due to the shape of the ceiling, and to the fact that there is a hollow space under the raking portion of the floor.

The exterior is embellished with some admirable leadwork and stone carving, the latter by Mr. H. C. Fehr. The main entrance is dignified in arrangement and treatment. It leads to a large entrance hall, with a reading room to the right and office to the left. At one end a staircase descends to the corridor that leads to the main floor level of the church and to the lower hall, while above, on the first floor, are a smaller hall and numerous offices.

Messrs. Foster and Dicksee were the general contractors. Casements were supplied by Messrs. Henry Hope & Sons; grates by Messrs. Bratt, Colbran and Thomas Elsley, Ltd.; and lifts by Messrs. Waygood & Co. The modelled plasterwork was executed by Messrs. H. H. Martyn & Co. Among other sub-contractors were :—

W. H. Heywood & Co., patent glazing; Shanks & Co. and Davis, Bennett & Co., sanitary fittings; The Acme Flooring and Paving Co., wood-block flooring; Strode & Co. and The Birmingham Guild, Ltd., art metalwork; A. Jones Lock Co, door furniture; J. Whitehead & Sons, marble work, Richard Crittall & Co. heating and ventilating Norman and Beard, organ

THIRD CHURCH OF CHRIST SCIENTIST, CURZON STREET, LONDON, W
LANCHESTER AND RICKARDS, FF.R.I.B.A., ARCHITECTS
(From a drawing by E. A. Rickards)

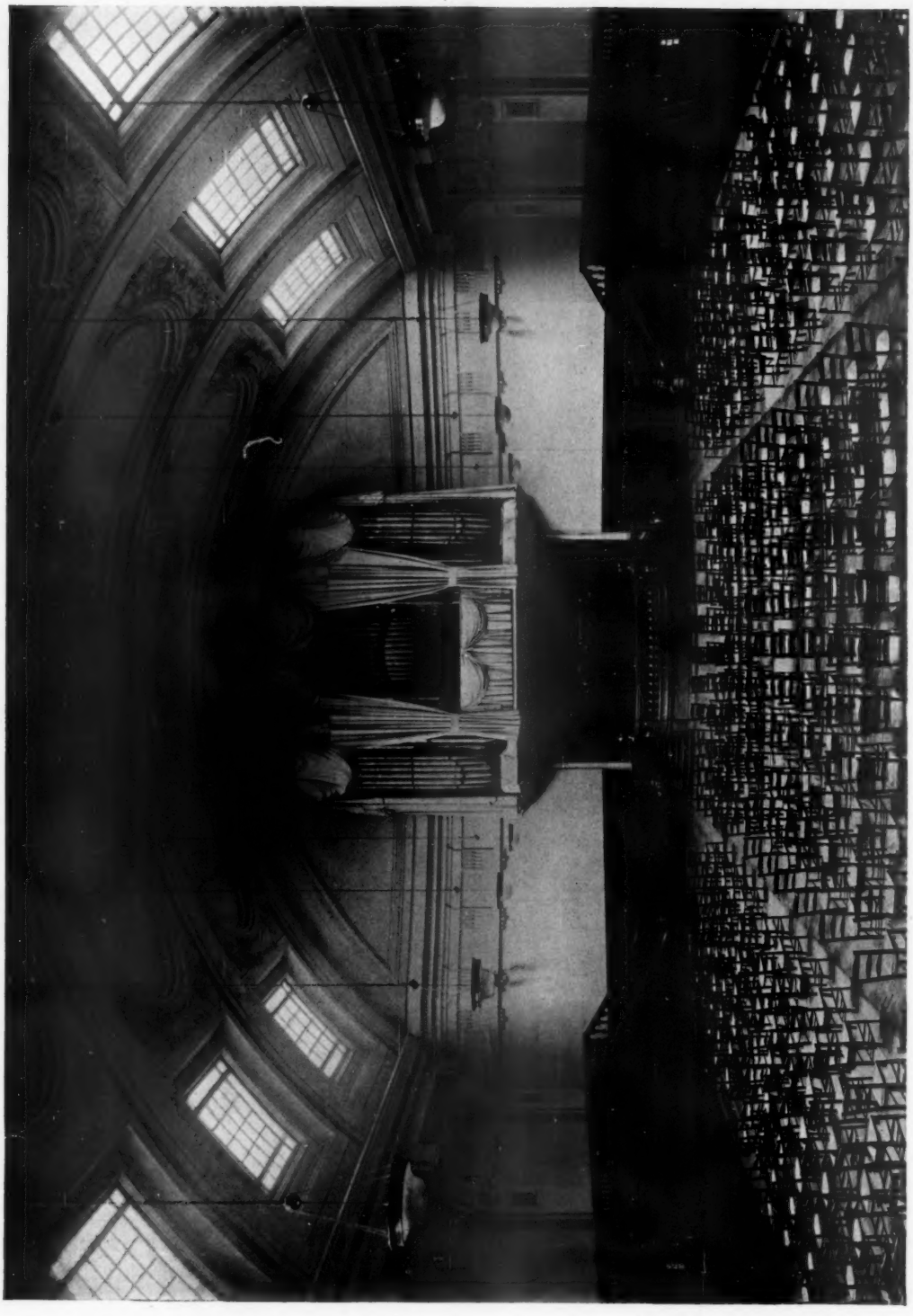


Photo: "Architectural Review"

THIRD CHURCH OF CHRIST SCIENTIST, CURZON STREET, LONDON: GENERAL VIEW OF THE INTERIOR
LANCHESTER AND RICKARDS, FF.R.I.B.A., ARCHITECTS

View in Entrance Hall.

Lower Hall

Photos: "Architectural Review"

Upper Hall

THIRD CHURCH OF CHRIST SCIENTIST, CURZON STREET, LONDON
LANCHESTER AND RICKARDS, FF.R.I.B.A., ARCHITECTS

View in Entrance Hall

Photos: "Architectural Review"

View looking across Church

THIRD CHURCH OF CHRIST SCIENTIST, CURZON STREET, LONDON
LANCHESTER AND RICKARDS, FF.R.I.B.A., ARCHITECTS

THAMES HOUSE, LONDON, E.C.

THIS building, recently completed, has been erected for the Liebig Extract of Meat Co., as their chief office. In preparing his designs the architect, Mr. Stanley Hamp, of Messrs. Collcutt & Hamp, was faced with several difficulties over which he had no possible control, and it is interesting to note the manner in which he has dealt with them. The frontage line, as arranged by the freeholders—the Vintners' Company—was not well conceived for the erection of one complete building; there is an unsatisfactory break in the centre, although the line of the road itself is continuous. This would undoubtedly have been corrected but for the fact that the Vintners' Company had themselves, before letting the site, put in the whole of the foundations, with the external walls for all the substructure below the pavement level—in fact, even a portion of the front wall above the pavement level was constructed. This is seen in the openings that give light and ventilation to the London and South Western goods yard beneath. The existence of these piers determined to a certain extent the spacing of the design above.

In order to obtain the symmetry necessary, two pavilions have been designed at either end of the building, and a central feature has been placed to mask the unfortunate break in the line of frontage. On account of the extreme narrowness of the site between the two end pavilions a series of bay windows has been arranged.

The north end of the site abuts on Upper Thames Street, which is so narrow at this point that the new building has had to be stepped back in order to avoid questions of rights of light to the adjoining properties.

The site itself is of such a nature that three

Photo: E. Dockree

THAMES HOUSE, LONDON, E.C.: ENTRANCE, QUEEN STREET PLACE
STANLEY HAMP, A.R.I.B.A. (COLLCUTT AND HAMP), ARCHITECT

Photo: E. Dockree

THAMES HOUSE, LONDON, E.C.: GENERAL VIEW FROM UPPER THAMES STREET
STANLEY HAMP, A.R.I.B.A. (COLLCUTT AND HAMP), ARCHITECT

Photo: E. Dockree

THAMES HOUSE, LONDON, E.C.: ENTRANCE, QUEEN STREET PLACE
STANLEY HAMP, A.R.I.B.A. (COLLCUTT AND HAMP), ARCHITECT

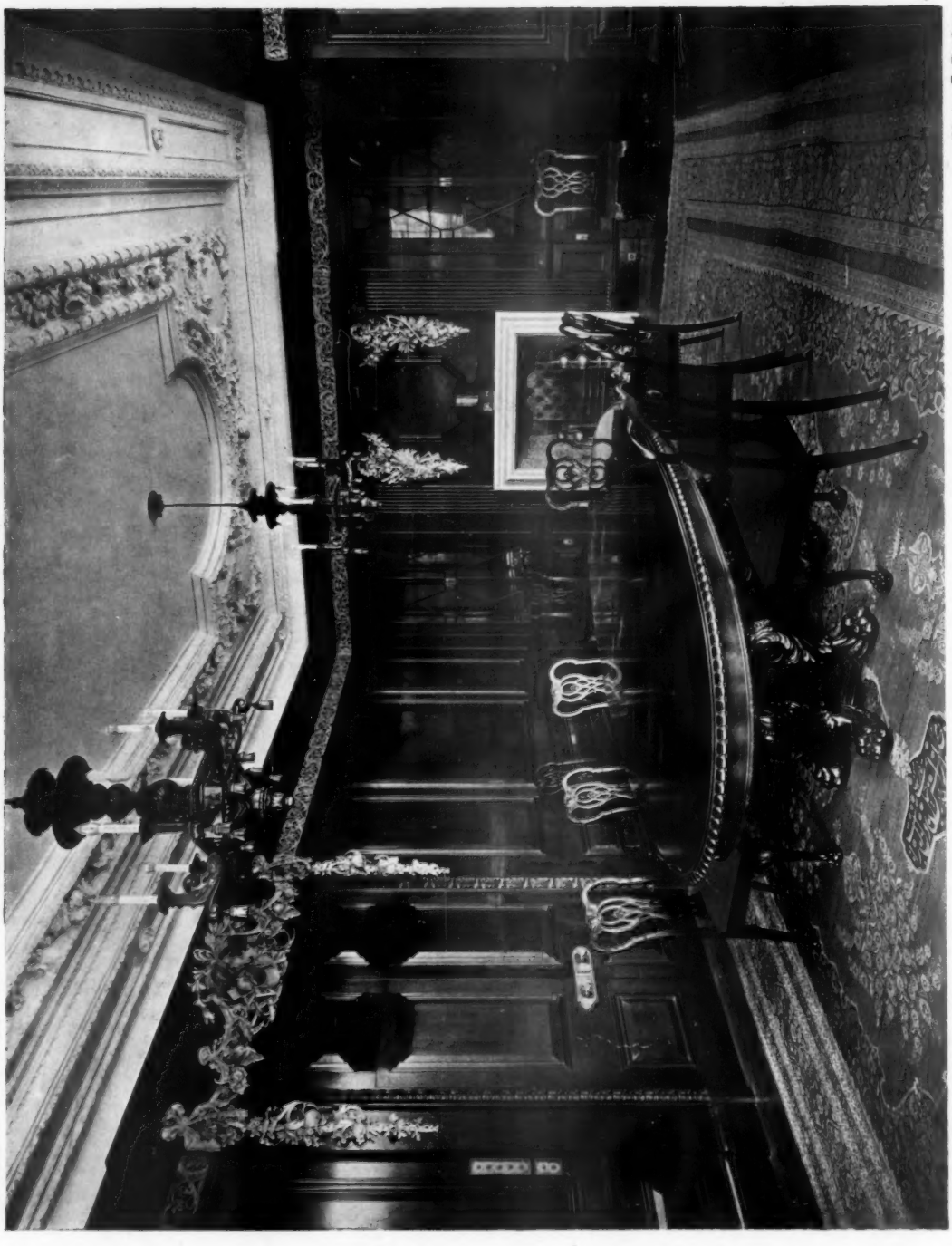
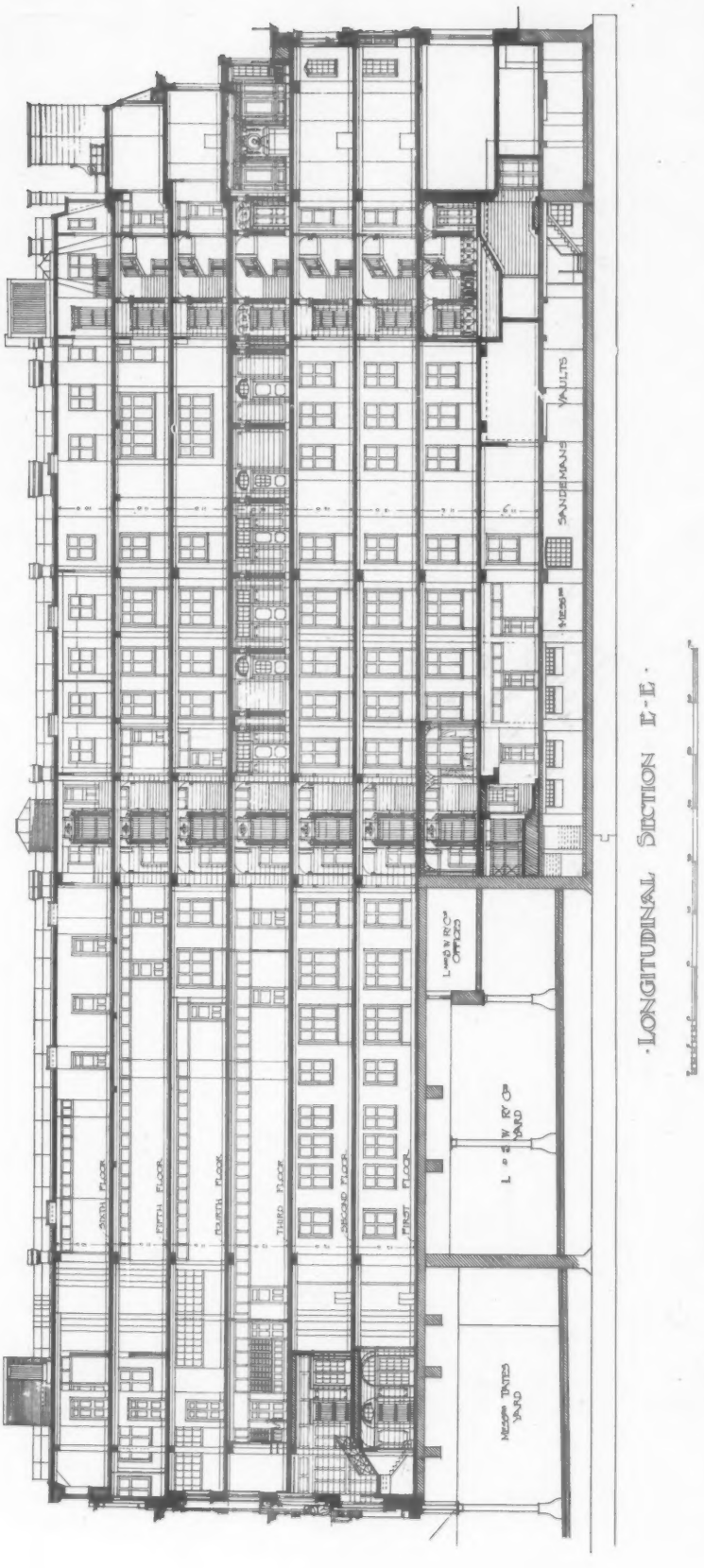


Photo: E. Dockree

THAMES HOUSE, LONDON, E.C.: THE BOARD-ROOM
STANLEY HAMP, A.R.I.B.A. (COLLCUTT AND HAMP), ARCHITECT



·LONGITUDINAL SECTION E-E·

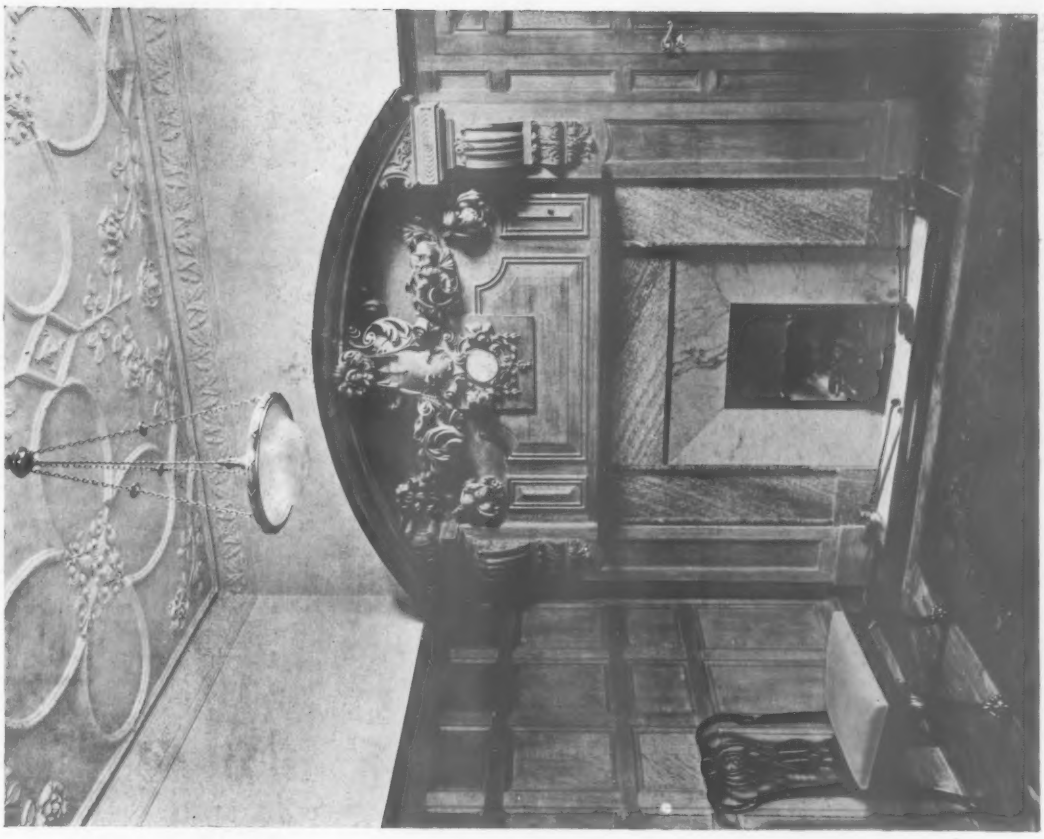
THAMES HOUSE, LONDON, E.C.

Staff Entrance Hall

Photos: E. H. Dockree

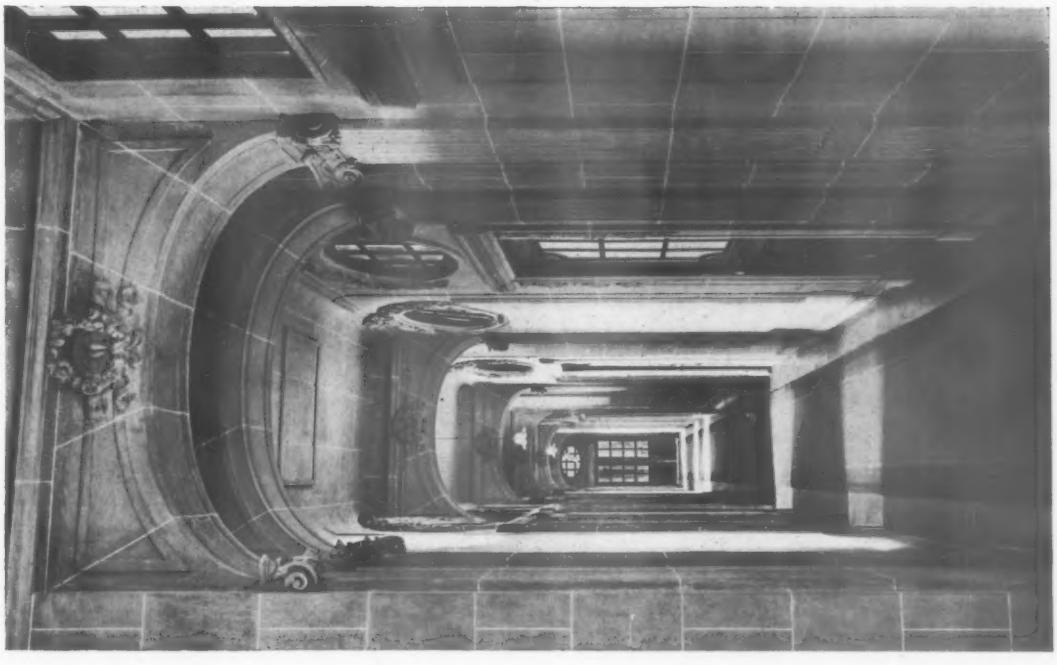
Public Entrance Hall

THAMES HOUSE, LONDON, E.C.
STANLEY HAMP, A.R.I.B.A. (COLLCUTT AND HAMP), ARCHITECT



Photos: E. Dockree

Chimneypiece in Chairman's Room



Principal Corridor to Offices

THAMES HOUSE, LONDON, E.C.
STANLEY HAMP, A.R.I.B.A. (COLLCUTT AND HAMP), ARCHITECT

THAMES HOUSE, LONDON, E.C.: LOWER ENTRANCE HALL

Photo: Thomas Lewis

entrances have been necessary. The street being the actual approach to Southwark Bridge has a steep gradient, which made it difficult for the architect to treat the lines of his elevation satisfactorily; but, by an ingenious arrangement, he has satisfactorily solved the problem.

The façade is constructed of Portland stone with a grey Aberdeen granite base, and the Mansard roof is covered with green Westmorland slates.

The central entrance hall is lined with marble, and the enriched plaster ceiling is treated in a manner that gives dignity and height. The remaining entrances, and also the staircases and principal corridor on the third floor, have been treated simply with "stuc" plaster.

The board-room is panelled with richly-figured Cuba mahogany, with limewood enrichments, the ceiling being of painted ornamental fibrous plaster. The chairman's room, with others, has been panelled in oak.

The telephone system throughout the building is very elaborately schemed, electric clocks being provided in all the offices, and all other modern necessities installed.

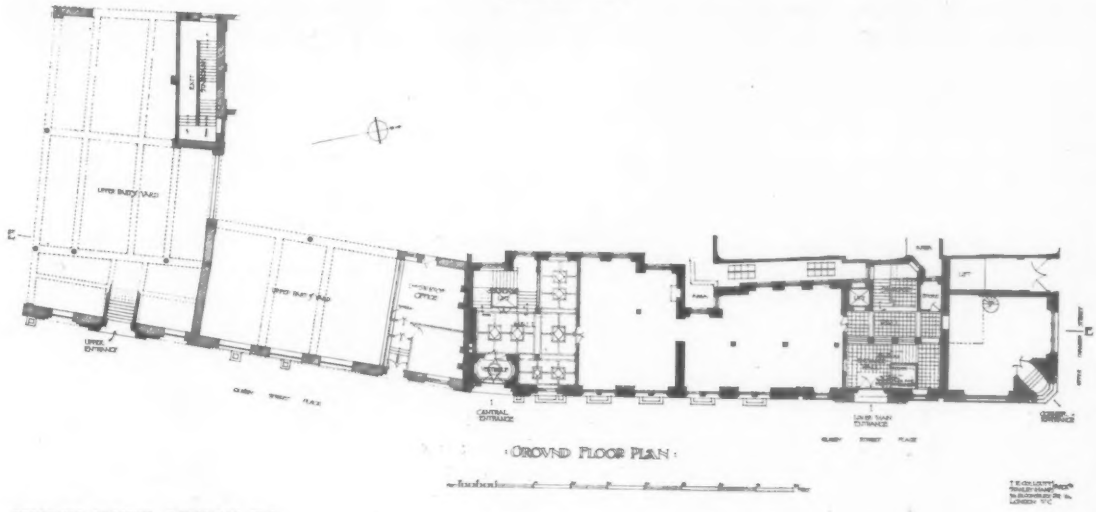
The general contractors were Messrs. George Trollope & Sons and Colls & Sons, Ltd. The French "stuc" and modelled plasterwork was

executed by Messrs. George Jackson & Sons, Ltd., and Mr. G. P. Bankart (who also was responsible for the leadwork); art metalwork by Messrs. H. W. Cashmore & Co.; gates, railings, etc., by Messrs. Bainbridge Reynolds, the Birmingham Guild, the Bromsgrove Guild, Spital & Clark, and Hart, Son, Peard, & Co.; patent wall tiles and partition bricks by Messrs. the Leeds Fireclay Co., Ltd.; patent glazing and leaded lights by Messrs. the British Luxfer Prism Syndicate, Ltd.; lifts by Messrs. the Otis Elevator Co.; electric-light fittings by Messrs. Higgins & Griffiths and Spital & Clark; strong-room doors by Messrs. James Gibbons and Hobbs, Hart & Co.; grates by Thomas Elsley, Ltd.; floor springs by Mr. Robert Adams. The exterior stone-carving was executed by Messrs. H. H. Martyn & Co., J. Garbe, G. D. Macdonald, J. E. Taylerson, and F. Lynn Jenkins; and the wood-carving by Messrs. H. H. Martyn & Co., and Trollope & Colls. Messrs. W. Richardson & Co. supplied special sashes which, while preserving the effect of double-hung wood sashes, are of steel, and reversible; and Messrs. Thomas Faldo & Co., Ltd., executed the asphalt work on the cornices, balconies, pediments, and gutters, and the back of the Mansard roof. Portland stone was supplied by Mr. F. J. Barnes and the general contractors.

LONDON AND SOUTH-WESTERN BANK HEAD OFFICE.

THIS building stands on the site of what was once an important Roman structure which commanded the ferry across the Thames at the bottom of Fish Street Hill. The ground-floor level of the building is 17 ft. above the old Roman pavement, but the foundations are carried down to a depth of about 28 ft. The front elevation is in Portland stone with a polished granite base. The banking hall is lined with marble, and has a teak panelled dado 8 ft. high. The main staircase is of marble throughout, the corridors being lined with marble and the floor laid with marble mosaic. The whole of the ground floor is occupied by the banking hall, the main entrance to which is at the junction of Fenchurch Street, Gracechurch Street, and Lombard Street, with a subsidiary entrance in Gracechurch Street—the latter also forming the entrance to the upper floors of the building. The

Third-floor Plan



GROUND FLOOR PLAN

THAMES HOUSE, LONDON, E.C.

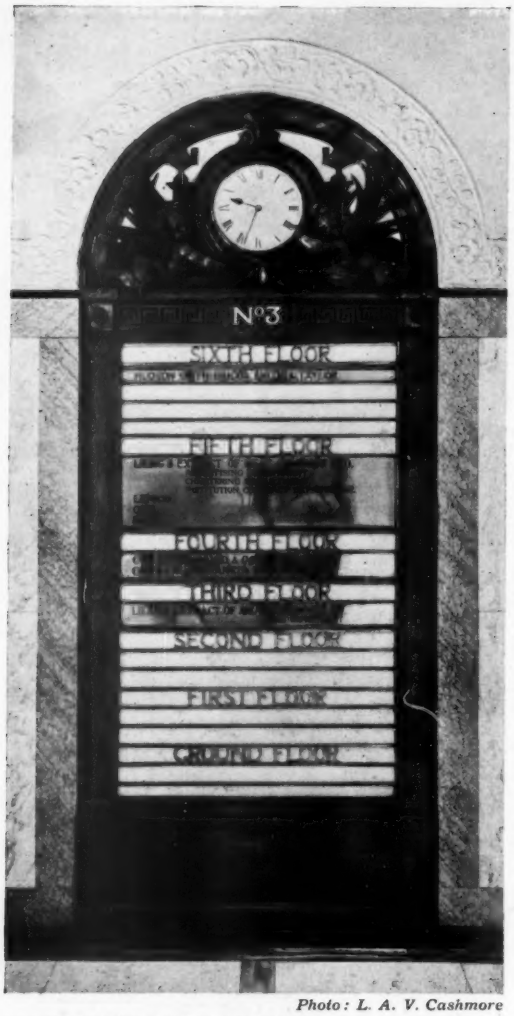


Photo: L. A. V. Cashmore

THAMES HOUSE: NAME INDICATOR IN ENTRANCE HALL

basement and sub-basement contain strong-rooms, store-rooms, cloak-rooms and lavatories, heating apparatus and a pump-room in connection with an artesian well which has been sunk on the site. The first floor comprises the general manager's rooms, conference-rooms, waiting-rooms, trustee department, accountants' branch, loans and inspection, board-room and ante-room, secretary's department, and a large number of private offices; while on the second floor are solicitor's department, inspector's department, and (as also on the third floor) a large number of tenants' offices with ample lavatory accommodation. The fourth floor comprises a large staff dining-room, smoking-room, kitchen and offices, housekeeper's apartments and tenants' offices.

The whole of the rebuilding has been carried out by Messrs. Howell J. Williams, Ltd., from the designs of Mr. Edward Gabriel (Edmeston and Gabriel). The ornamental plasterwork has been executed by Messrs. G. & A. Brown, Ltd.; the scagliola work by Messrs. Bellman, Ivey, & Carter, Ltd.; strong-room doors and safes and strong-room fittings by Messrs. Milner & Co. and Chubb & Sons; stone and wood carving by Messrs. Gilbert Seale & Son; sanitary fittings by Messrs. J. Tylor & Sons, Ltd.; lifts by Messrs. Waygood & Co.; metal shelving by Messrs. W. Richardson & Co.; metal glazing by the British Luxfer Prism Syndicate, Ltd.; ordinary glazing by Messrs. John Hall & Sons; hydrants and fire appliances by Messrs. Merryweather & Sons; grates and mantels by the Albion Iron Co. and Messrs. Thos. Elsley, Ltd.; cooking plant by Messrs. Benham & Sons; banking-hall fittings and screens by Messrs. Hibberd Bros., Ltd.; ceiling lighting fittings in banking hall by Messrs. the General Electric Co., Ltd.

NEW PREMISES FOR THE ROYAL SOCIETY OF MEDICINE

In the descriptive matter accompanying the illustrations of this building which appeared in The Architectural Review for June it should have been mentioned that the electric-light fittings were designed and manufactured by the General Electric Co., Ltd. The scheme of lighting is exceptionally complete, and is perhaps unique, inasmuch as one type of design only is used throughout the building, varying in size with the position and proportion of the rooms and corridors, etc.

THE COMMITTEE FOR THE SURVEY OF THE MEMORIALS OF GREATER LONDON

In last month's issue of The Architectural Review I discussed the question of the preservation of ancient buildings and the conditions which are necessary to secure for such preservation a practical usefulness. But I am conscious of the fact that to many people it is still by no means evident why these buildings should be preserved at all. The advent of the new is so universally regarded as an interesting event, and the disappearance of the old as its inevitable corollary, that an observer of the present day may be puzzled at our efforts to prevent a seemingly natural destruction preceding the birth of novelty. The man with a cultivated historical or æsthetic sense will no doubt make instant exception in the case of the greater of our national monuments—our cathedrals, abbeys, castles; but in regard to the lesser buildings he

NEW HEAD OFFICE OF THE LONDON AND SOUTH-WESTERN BANK, FENCHURCH STREET AND GRACECHURCH STREET, LONDON, E.C.
EDWARD GABRIEL (EDMESTON AND GABRIEL), ARCHITECT

will demand some proof of their superiority over the structures which might take their place.

The plea of sentiment—the poetical prepossession in favour of all that is old as distinct from everything modern—can be variously regarded, in proportion as it discloses a sense of history or of beauty, or a merely fortuitous whim. The fact that the greater monuments do not present a complete picture of the past life of the nation without a considerable number of those more humble in character is a valid argument for the preservation of the latter, and their inherent beauty often supports their appeal with very great effect. But what if they possess a quite insignificant historical value, and at the same time are devoid of any picturesque qualities save such as time has given them? Are we to hold these sacred and never to allow their disappearance? And if this be so, what date shall be fixed to determine the sacrosanct character of the buildings raised in the years preceding it? This last is a very serious point which has already been doubtfully weighed in our Survey councils.

In answer to these questions it may be said at once that there can be no definite rule to bind us, but that each building must be considered on its own merits. It is as impracticable to set up the barrier of A.D. 1800 as the year 1700 or any other date before or after. It is evident that a building, when it is erected, either has or has not some special merit of its own that deserves our notice and consideration. It is equally certain that many buildings, not possessing any outstanding virtue when first raised, acquire a value through the mere passage of time, as either a record of contemporary society, a witness to some historical event, or a feature in town or landscape which has become picturesque in virtue of its situation and the adornments of nature. Most people will admit in theory that one or more of these qualities exist in many cases; but while sheer ignorance of their value, with its attendant insensibility, exists (and to such a degree that their very recognition may often be despaired of), it is necessary to carry on a regular campaign of enlightenment, and to watch the progress of events with unceasing vigilance. It is obviously neither possible nor desirable that every building should be preserved, but it would be quite as deplorable if only a few isolated specimens of the past were allowed a place amid our modern cities. A cramped and merely retrospective view of life is, of course, unnatural and injurious to good citizenship; but a city proud of its traditions and its history, and jealous of all those material evidences of the stages through which it has passed, has a conscious dignity that attracts the whole world. There is room for modern expansion and for new buildings in quarters of their own without tearing out the ancient heart of our towns and villages. The disquieting rumours regarding Cromwell House, Highgate; Eastbury Manor House, Barking; and the Whitgift Hospital, Croydon, remind us how vulnerable these beautiful buildings are in the midst of an unsympathetic age. Why, we could ask, is it necessary to covet the sites of structures of such value, when acres of commonplace bricks and mortar still stand? Even the best works of the later periods do not escape the threat of destruction. How many of the streets lying west of Gray's Inn Road could be better spared than the dignified and charming buildings of the Foundling Hospital, whose fate now hangs in the balance! There are in every town and village certain houses, groups of houses, squares, and public buildings of both early and recent date, which it should be the pride of the inhabitants to preserve for ever; and yet so much are our thoughts engrossed in other things, that scarcely anyone is conscious of the peril, or disturbed by the most ruinous change. The life of a nation is not set back by cherishing its past; it is rather informed and energised for a better use of the future. This is a lesson that is slowly learnt, and, in the learning, how much irremediable mischief proceeds unchecked!

WALTER H. GODFREY.

BOOKS

THE ARCHITECT'S CLIENT

BOOKS on architecture and building are so uniformly solid and sedate that it gives one quite an agreeable shock to come across an author indulging in a little pleasantry, with a spice of merry satire. We desire to express our thanks, therefore, to Mr. Inigo Thomas for his "Keystones of Building." This is a book written with a two-fold object; first to furnish some useful information to that portion of the general public which is likely to entrap the architect, by alluring him to prepare designs for a house; and, secondly, to attempt to save the architect from some of the consequences of his fate in these circumstances. The author, looking back on some twenty years of practice, writes with tender feeling for his professional brethren, and offers many a homily to clients in general. Having the layman reader in view, he describes separately the relative positions of the employer, the architect, the builder, the quantity surveyor, and the clerk of works, the procedure as to preliminary drawings, payments, and the rest of such ordinary business, but he does so in a very delightful way, and when the reader reaches the end of the book

he will, we hope, have a better idea of house-building, and what an architect's work consists in, than ever he had before. The author takes us stage by stage through the trouble involved when an assumed sum of £5,000 is being spent on a country house. The preliminaries, we are told, at length get settled, the contract is let, and work proceeds on the site, always, of course, far too slowly for the client, especially if he is continually present! Correspondence goes on in a regular stream, and as the client's letters are apt to be difficult to read or understand, the architect only hopes that his replies may have some vague reference to what his client has meant to say. Meanwhile the client will experience a shock on noticing the small proportions of the rooms when the walls are a few feet above ground. Being only human, he will begin to hold a very moderate opinion of his architect about this time, and the latter's assurance that the rooms will grow is regarded as a witticism not quite in the best of taste. Later the client will get fidgety about the lighting. The rooms have not grown perceptibly, and now the windows are proving miserably inadequate, even for the limited spaces they are expected to light. As scaffolding rises, and the roof is boarded in, friends remark on this too, and the client gets desperate and orders an extra light to nearly every window in the house. The architect says it will be all right as soon as the walls are plastered and dry, but the client's order is only cancelled in time by further assurance from one of the bricklayers, who bowls for the county team, and has become an oracle in the client's estimation. At this juncture the architect is thought no better of, until events begin to show that he was a true prophet after all. His second prophecy comes true first, for when the staging is down outside, and clean dry plaster covers the walls within, the client may be seen showing friends over the building, and much of the conversation runs on its light and airy appearance. The client has been getting more cheerful of late, and his attitude towards his architect sometimes borders on geniality again. Finally, there is the settlement of accounts, and it is supposed that the work pulls through all right—though the limits of supposition have then been reached, for it is impossible to suppose that the building will meet with the unqualified approval of the client's female relations!

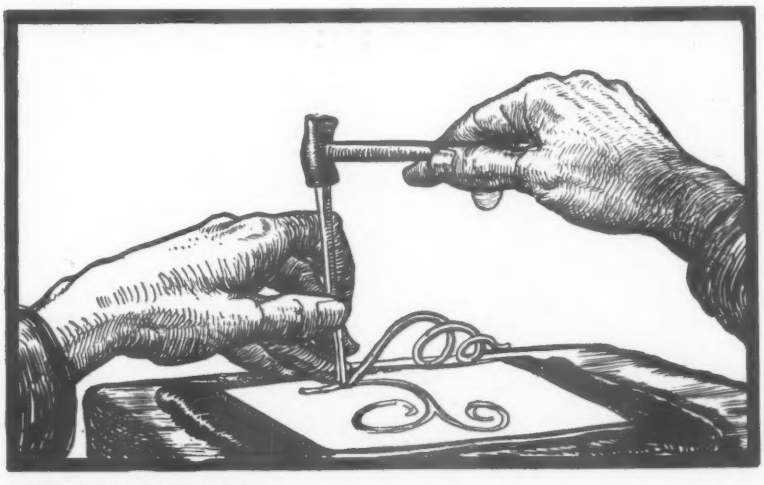
Mr. Inigo Thomas tells us all this very well indeed, and much more as to alterations, additions, extras, and a score of other pleasant matters, the which is best read in the book itself. "Keystones of Building" is intended for the layman, but it will interest the architect just as much. We commend it heartily.

"Keystones of Building." By F. Inigo Thomas. London: John Lane. Price 2s. 6d. net. 8 in. by 5¼ in. 109 pp.

CRAFT IN SILVERWORK AND JEWELLERY

MR. H. WILSON is unquestionably the most brilliant of the craftsmen engaged in the design

DESIGN FOR A PENDANT
BY H. WILSON



METHOD OF INLAYING WIRE
(From "Silverwork and Jewellery," by H. Wilson)

and making of silverwork and jewellery. He is therefore especially well fitted to write a treatise on the subject. Such a book appeared from his pen in 1902, and we now have before us a new and enlarged edition. This contains a considerable amount of fresh matter, consisting chiefly of special chapters on Japanese craft-work. The book forms one of the Artistic Crafts Series of Technical Handbooks, published under the editorship of Professor Lethaby; the aim of which series is to provide trustworthy text-books of workshop

practice in disregard of "vain survivals," and to establish a definite standard of quality in those crafts which are specially associated with design. In the crafts, no less than in architecture, a sound knowledge of materials is essential if their inherent possibilities are to be fully developed by means of design. The absence of this knowledge is responsible in no small measure for many of the blunders that have been, and are still being, made in architecture. Details in stone far better suited to reproduction in metal, and similar ineptitudes, confront us at every turn; and it is as a corrective of this misuse of material that the text-books in question will do much useful service. In mediæval times, when the functions of designer and craftsman were combined in one individual, the danger of going wrong was far more remote than it is at the present day, when it is quite common for a design to be prepared on paper by a man who, through the limitations of his training, cannot be expected to know exactly what the final result will be. Mr. Wilson's book is concerned with design and craftsmanship in the precious metals. It does not profess to give a history of the jeweller's art; rather is it intended as a practical guide to some of the more simple processes of the craft. To the student and the beginner, therefore, it will make its strongest appeal. To blunder after having read it would seem impossible, so fully and carefully has Mr. Wilson described the materials, the tools, and the variety of processes involved in the practice of the craft. The best methods of fashioning all kinds of objects of utility and of ornament, such as candlesticks, spoons, necklaces, brooches, bracelets, pendants, etc., are clearly described, the text being further elucidated by vigorously-drawn diagrams by the author and numerous other illustrations, together with a series of collotype plates. The new and additional matter includes chapters on raising, box-making, engraving, and niello, also Japanese inlay, damascene work, and patinas, this latter information being published by the courtesy of Professor Unno Bisei, of the Tokyo Fine Art College. Mr. Wilson's book is one that must be indispensable to all engaged in craft-work of this kind, no less to the dilettante than to the professional craftsman with a serious interest in his work.

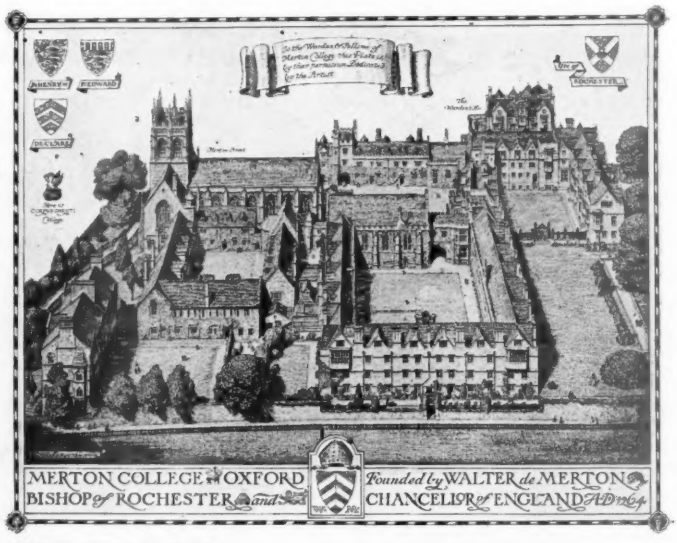
A HAIR ORNAMENT
BY H. WILSON

"Silverwork and Jewellery." By H. Wilson. London: John Hogg, 13 Paternoster Row. Price 6s. 6d. net. pp 496, 7½ in. by 5 in.

THE NEW LOGGAN

MR. E. H. NEW has added another to his admirable series of bird's-eye views of Oxford colleges in the Loggan manner. This time Merton—the earliest of colleges, in the completely constitutional sense, at Oxford or Cambridge—has inspired his pencil. His view is from the south, over the meadows, and the whole college lies squarely before the spectator, the beautiful and simple six-gabled front of the "Fellows' Quad" standing well in the foreground, with the "Mob Quad" and the fine chapel farther back to the left, and Mr. Champneys' new quadrangle and the Warden's House filling the picture to the right. Mr. Butterfield's unfortunately high building occupies inconspicuously the extreme left. Scrolls, coats-of-arms, and emblems supply decorative interest. The whole is well composed, and delightfully drawn, but the shadows are somewhat lacking in richness and depth, and the print is therefore less forcible and telling than some of its precursors; still, as it stands, it is a charming and faithful record of Walter de Merton's College.

"Merton College, Oxford." Drawn by E. H. New: reproduced in photogravure by Emery Walker. 12¾ in. by 16¼ in. Price 21s. net (postage 6d.). Ryman & Co., 38 High Street, Oxford. Fine Art Society, Ltd., 148 New Bond Street, London, W.



DRAWN BY E. H. NEW