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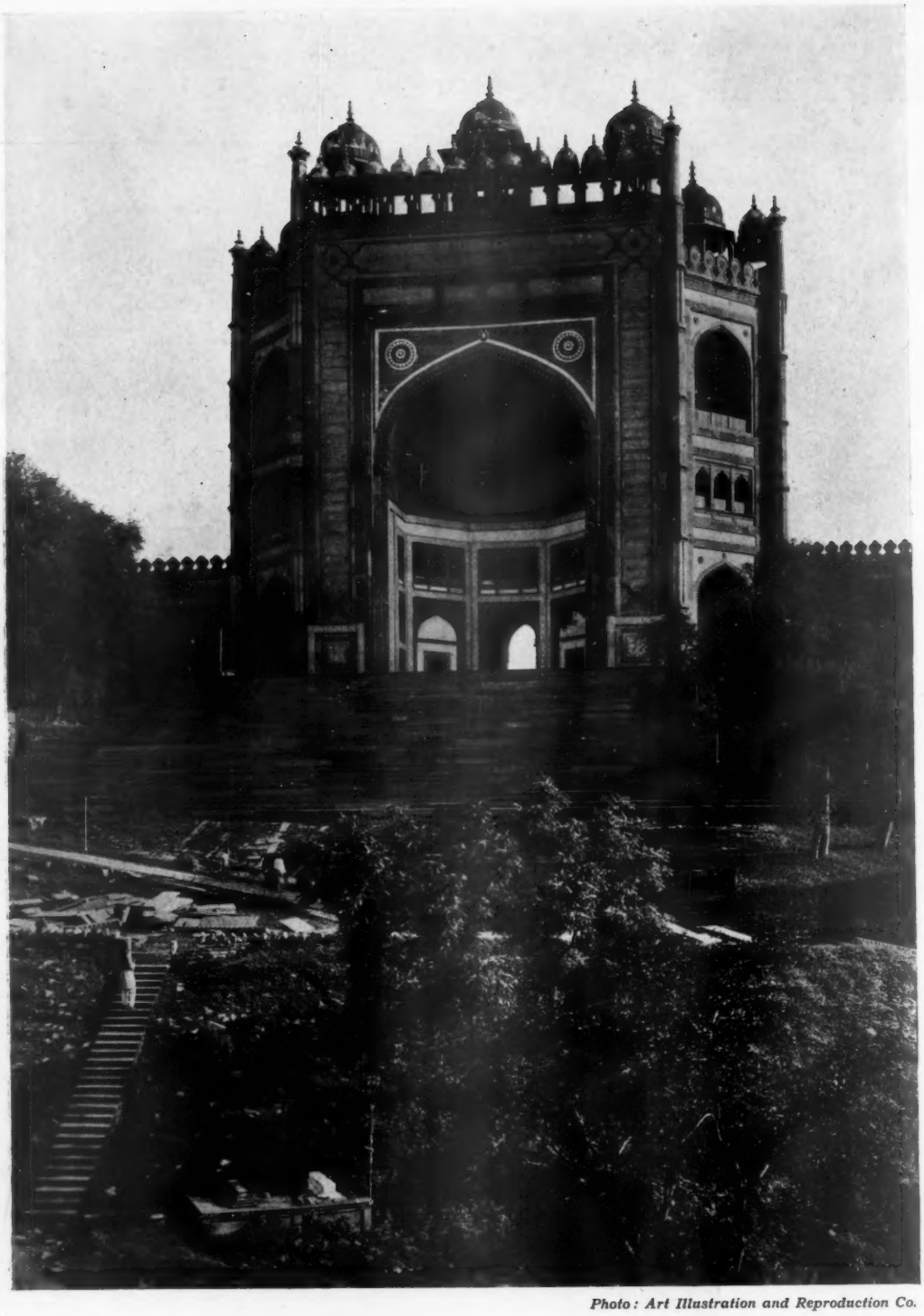
"HÉRAUT D'ARMES": LAMP STANDARD ON MAIN STAIRCASE, HÔTEL DE VILLE, PARIS. BY M. FREMIET



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THE GATE OF VICTORY, FATEHPUR-SIKRI

DELHI AND STYLE

THE battle of the styles, which raged so fiercely during the middle years of the last century, has been revived in connection with Delhi. A correspondence on the subject has taken place in the columns of the *Times*, to which Lord Curzon, Mr. Herbert Baker, and Mr. T. G. Jackson have contributed. To the opinions already expressed we are now able to add those of Professor Beresford Pite and Mr. R. Weir Schultz, whose views, given in response to our request, are published below. We also publish the substance of a paper by Mr. Havell, as embodying opinions directly opposed to those of Mr. Baker and Lord Curzon—both of whom favour a treatment based on English Renaissance of the time of Wren.

BY PROFESSOR BERESFORD PITE, F.R.I.B.A.

THE authority of Parliament obtruded itself into the realm of art with more justification when it had to determine a question which should never have arisen, as to the architectural style of its own Palace, than it has ever attained since. We can excuse the decision then arrived at, that the Houses of Parliament were to be rebuilt in a distinctively English type of architecture, principally because of the accident of success which has attended the grouping of Gothic pinnacles, towers, and spirelets upon the large symmetry of Sir Charles Barry's Classic plan; but the mistake was an initial one, in spite of the particular reason that the occupant of a palace should have the deciding word as to its appearance.

That decision has a ludicrous aspect now that we perceive how the prescribed English types of the Tudor or Elizabethan styles really express in the former case some results of the peculiarly stringent effects of the plague of the Black Death of the fourteenth century upon the race of craftsmen on whom depended the evolution of Gothic art in England, and in the other case only the belated ignorance of the Italian Renaissance reflected from the mirrors of the Low Countries in our debased Elizabethan manner of building and decoration.

But each day has its own light, and the illumination of the earlier art era of the nineteenth century was very partial. Its perceptions of architecture were superficial, apart from the practice of the Classic method which Sir William Chambers had done so much to fossilise, and it felt, truly enough, that the arguments which were pressed so eagerly for the adoption of a Greek style, as such, could with equal weight and greater cogency be applied to enforcement of an English style, and that the phases most peculiarly English were those especially suitable for the palace of the historic Mother of Parliaments.

The warfare of taste which ensued and raged most hotly about the period of the Great Exhibition of 1851, between the Gothic and Classic protagonists, is a true phase in the national life history of the Victorian period. Its patriotic pre-suppositions illustrated at Westminster, the canons of its artistic criticism marshalled by Ruskin, its moral assumptions dictated by Pugin, its ecclesiastical sanctions illustrated by the Oxford Movement, are each and all characteristic of an era of vigorous thought and active artistic expression. The stimulus of battle was in the air, architects and patrons alike were in terrific earnest, the world stood aside and smiled. But the warriors were in grim earnest, and every new building of any importance furnished a field of victory or defeat for one of the rival schools and its champion designer and apologist.

Is not this battle of the styles yet over? Its echoes have ceased to have any reverberation in the ears of the newer generation. Only those bred in architecture as an ancestral profession recognise it as the originating force in the backwash of fluid eclecticism which now colours the central pages of the illustrated architectural journals, wherein the modern designer daily breathes and moves. But it raged fiercely enough when Lord Palmerston firmly declined to listen to us, and with a statesman's instinct for official dignity made Sir Gilbert Scott abjure his convictions and accept the bitter but inevitable draught of Classic architecture, or make an architect's martyr memorial of himself for the exhortation of all future enthusiasts for truth and beauty.

The Home Office block in Whitehall—stupidly still incomplete—and St. Pancras Hotel illustrate the struggles and triumph of the architect's spirit; but is not the conclusion patent that the politician was right on the whole, and that, artistry apart, the nation is better served by the representative official pomp of the current Classic than it would have been by the more imaginative and romantic humour of the Gothic Revival? That the victory for Classic architecture has not been gained upon artistic grounds may very truly be urged, and the result discussed fairly enough by comparison of the two buildings in question. The dice were loaded, officialism rather than merit decided the issue, but, on the whole, the confession can be made now without much ado that the official view was right and that the architects were wrong.

In the ensuing half-century much has happened.

DELHI AND STYLE

The official world now and again gives evidence of weakness in its positive views upon architecture. There has been none such as Palmerston since to represent effectively popular Philistinism in high places (Mr. Ayrton was an ephemeral portent without credit), and there has also been a somewhat distressing lack of a convinced enthusiasm in architects which might lead and compel that popular opinion which Government ultimately represents. No statesman to-day says expressly *this* is the official style, and the new Delhi must be built thereby, and no architect leads the elect to deny the proposition by eloquent appeals to history, patriotism, or morals.

The two parties, the Government or official and the artistic, are no longer in opposite entrenchments; both have entered into relations of some mutual respect and reliance; the architect is listened to with inquiring patience, though with reserved judgment, and abundant concessions to feeling and sentiment have been made in many official efforts to do the right thing for the nation.

This architectural peace without conviction throws a considerable responsibility upon the discussion of the question—which if things were as they should be ought not to arise—as to the architecture of the new capital city of the British Empire in India. Without emphatic conclusions no premises are possible, nor can foundations be laid upon which the development of the architecture of a great city can proceed. We must know what we want, and how to attain it before we begin. Experiment with untried factors should be out of the question. Enthusiasm of spirit is necessary to great imaginings, and for such visions there is a clear demand in the conception of a new Delhi.

An enthusiasm for Gothic architecture as a phase of artistic expression has passed away, though it has left us with a deeper sympathy for the motive and cause of craftsmanship. The attainment of a consistent development of ornamental method in varying materials is known to be the fruit not only of soil and sunshine but of temperament and traditions, which we moderns can but imperfectly understand. We have attained to all the superficial accidence of Gothic art only to recognise that its spirit is as incapable of reproduction by the modern building craftsman of to-day as the mediæval chivalry of the knight errant is by a professional politician. In the arts and crafts more nearly related to those called "fine" the individual counts differently and more effectively; but in the more extensive building crafts the practical conditions of which not only govern the design but the construction of great buildings, the re-creation of the atmosphere under which the handicrafts developed themselves without "professional" inspiration is frankly unattainable.

The evolution of the modern plan is *toto cælo* apart from the mediæval, and building work is exclusively a commercial operation. We cannot conscientiously look upon our Gothic art of to-day in any other light than the men of the Cinque Cento regarded the Roman art which they admired, studied, and re-used with their own impress, and under their then modern conditions of the Renaissance.

Is such a treatment of Indian native architecture in any of its remarkable and wonderfully diverse phases possible, and, if possible, is it desirable?

If the British Government could cleanse itself of architectural responsibility and hand over the whole problem, both of the design and structure of the city, to a completely organised, vital, and sufficiently equipped school of native craftsmen, men of the Middle Ages, as we understand, infused with architectural energy, and of a capacity able to adapt itself to the expansiveness of British requirements for the new day of Indian life, then the question could be discussed, for it would then at least be on the platform of possibility. To assist and maintain this as a practicable art policy may be possible, though it is difficult to foresee the evidence that might be produced to support it when the opinions of many well entitled to judge, like Lord Curzon and Sir George Birdwood, appear to give pause to its discussion.

The advisability or propriety of employing an Indian style of a particular and more or less local school for a new city instinct with modern purpose and meaning—which, to the eye of the historian, must always be the representative embodiment of the British Empire, and which essentially must be a construction, both in laws and materials, as perfect as scientific progress can make it—is a larger question that appears to decide itself without difficulty. To be true, that is consistently honest and direct in its plan, the city cannot either be the product of Indian tradition or of European study of historic local monuments; the occasion, the site, the work to be done, are all British; the whole is undertaken by us for India. The intention can inspire the best intellectual enthusiasm of an English architect, scarcely that of a protagonist of native traditions alone. The artistic expression which must follow upon the purpose of the plan, and the constructive principles employed to give it existence in building, cannot be other than that of the progressive architecture of all modern States. The wide world answers to a universal artistic note, not out of sympathy with any true art expression of the past, but alive and conscious of its own tradition and educative influence. Gathered up into the normal and current classical method of civilisation, it has cognizance of Greek and Roman art, architecturally

more Oriental than Occidental in climatic relation, of Gothic and Renaissance motive, and is a representation of all modern appreciation and power in decorative sculpture and painting. All this cannot be put aside without an affectation which is blind to reality, and which, though characteristic of some small phases of domestic and ecclesiastical art, has never influenced any nation for more than a generation, nor any Government, and, least of all, would be a possible or dignified course to-day at Delhi.

That we are not as well equipped as some continental nations, with a school of governmental architecture, is unfortunately true; but the provision of such an opportunity as the present for developing and exercising the architectural power of the race is sufficient reason for pursuing with ardour the partially neglected path. The only alternative is the entire abandonment of the task; for English architects to attempt to be Indian will be as disastrous to all as it will be for Indian craftsmen to attempt elastic Classical design.

The decision of the British Government to erect a new capital at Delhi means British architecture, or the perpetration of a hypocritical fallacy in permanent material.

BY R. WEIR SCHULTZ, F.R.I.B.A.

IT seems a pity that the bogey of "style" should be drawn across the site of the new Indian capital. The issue is surely simple enough. There is a modern problem or series of problems to be solved. Let them be solved in a straightforward modern way to meet modern requirements and modern ideals, if indeed there be any ideals in this heterodox utilitarian age. We are too prone to hark back and imitate types which were evolved in entirely different circumstances. Surely there has been enough lifeless repetition of past styles, and it is high time to get to the root of things again.

Are there not enough real conditions to be considered and satisfied, and should not these fix the types? Because, after all, there will have to be many types, each building expressing its purpose clearly and truthfully.

Conditions of planning—convenient and dignified arrangement.

Conditions of construction—new methods to be considered in conjunction with traditional; for is there not still some living tradition of building in the East?

Conditions of material—how far it may be possible to use local material, how far it may be desirable to import; the selection of material for appearance—even for show—for permanency; for economy in upkeep; for economy also in construction—because, after all, the reasonable economies will have to be considered.

Conditions of labour affecting material and construction, for if native workmen are to be employed it seems desirable to ascertain what tradition still obtains and to consider how far this can be utilised to the best advantage.

Conditions of climate, of temperature, light, air, ventilation, health, etc., etc.

It is thus obvious that there are enough necessary conditions to be satisfied, and from these should be developed naturally, under able hands, buildings that would be essentially modern in their character, showing interest and individuality and eschewing fads; buildings that need not be rigidly severe and plain, but have embellishment suited to their character; and while, having no real continuity in architectural method at the present day, we must perforce draw at least some of our inspiration from a study of the masterpieces of the past, this need not involve a rigid copying of features which were thought out under other conditions and have served their day and purpose, whether they be taken from the architecture of Greece, Rome, Byzantium, Western Europe, or even the great monuments of India itself.

BY E. B. HAVELL*

Late Superintendent of the Calcutta School of Art.

VERY rarely since the sixteenth century, when Akbar laid the foundations of Fatehpur-Sîkrî and of the modern city of Agra, has there been any city-building project of so much interest and importance, not only for India, but for the whole Western world, as the building of the new capital for the Government of India at Delhi.

The India Office has not yet seen fit to publish the Report of the Committee appointed to advise on the site and planning of the new Delhi; but the *Pall Mall Gazette*, which seems to possess official confidence in this matter, printed, some months ago, a very full summary of it, from which it appears that the Committee have not only made recommendations upon the laying out of the city, but argue at length the question of style, and, if the special correspondent of the *Pall Mall Gazette* may be believed, the Committee recommend that the principal buildings shall be in the style of the Italian Renaissance, and have supported this recommendation by setting up and knocking down a long row of archæological ninepins, leaving the practical architectural issues quite untouched.

* Summary of a paper read before the East India Association on October 21st, 1912.

DELHI AND STYLE

First we are told that the Renaissance style is to be preferred on economical grounds. It is declared to be not practical nor judicious to build in an Indian manner, because it is so expensive. The Committee looked at Shah Jahân's buildings and saw that they would be expensive to build. But when extravagant people are building, every architectural style becomes expensive—the Renaissance has no especial claims for consideration on economical grounds, especially when marble is recommended as the material. Economy in building is not so much a question of style as of the judicious artistic use of the local materials which the architect has at his disposal.

Shah Jahân's buildings no doubt entailed the most lavish expenditure, and some of those of his father, Jahângîr, also. But no one in his senses would seriously propose to take the buildings of Shah Jahân and Jahângîr as models for public offices of the present day. Akbar, one of the greatest statesmen the world has known, had as fine an architectural taste as Shah Jahân, and was not a spendthrift. Akbar's palaces were of sandstone; the economical palace of the British Viceroy will be of marble. None of Akbar's buildings at Fatehpur-Sîkrî and in Agra Fort are unreasonably costly. They are of a serious and dignified style which any competent European architect in sympathy with Indian craftsmen could adapt to modern purposes. Take, for example, Jôdh Bâî's palace at Fatehpur-Sîkrî, a very noble building, not at all extravagant in style or material. Let the Public Works experts measure up this building, and work out in exact detail the cost of constructing it at the present day by the descendants of the Indian craftsmen who built it. Then estimate the cost of a building of similar size and quantities built of white marble in the Renaissance style according to Mr. Lutyens's specifications, remembering that in the last important Renaissance building put up by the Government in Calcutta the Indian craftsmen who copied the architect's Renaissance patterns were paid eight times the normal wages of first-rate Indian carvers, who are better architectural sculptors than can be found anywhere in Europe at the present day. Put to the credit side of the Indian account the value to India of a great impetus to Indian art and craft, and debit to the Renaissance building account the injury which the process will inflict upon India—the moral, intellectual, and material damages. Then if the Renaissance building proves to be cheaper, the Committee will be justified in their argument; but if the Indian building proves to be far less costly, as it surely will, let us hear no more pernicious nonsense about the extravagance of reviving Indian architecture in India.

The next argument is that the Mogul style would be ill-adapted to the comforts and conveniences of modern civilisation. This might be very true if it were proposed that the Mogul style, or any particular building in that style, should be copied or reproduced archæologically. Were not Greek temples and Italian palaces, which are the models of our modern so-called Renaissance architecture, equally ill-adapted to the comforts and conveniences of modern civilisation? It is the business of the modern architect to adapt these archæological fashions to modern purposes, and if there are still alive in India descendants of the very men who built Fatehpur-Sîkrî, Agra, and Delhi, practising a living tradition which has flourished for 2,000 years, and produced some of the finest architecture the world has known, surely it should be not only the obvious duty of official architects in India, but their greatest privilege and joy, to associate themselves with these men as fellow artists and craftsmen.

Mr. Herbert Baker, in a recent article in the *Times*, written in support of the Delhi experts, argues archæologically that all that is most practical for modern purposes in Indian architecture is what Fergusson calls "Indo-Saracenic," and therefore is as much foreign to India as the Renaissance. That is the usual attitude of Western critics towards Indian art—they take out what they think good in it, label it with a Western name, and then condemn the rest as worthless. Surely it is time that British architects and artists, like the French and German, began to take the trouble to study Indian art seriously for themselves, instead of accepting as gospel all that archæologists have written about it, and satisfying themselves with what they see of it at Bloomsbury and South Kensington.

There is a very excellent rule that Indian civilians and other European officers in India have to make themselves acquainted with the vernacular languages, so that they may understand and make themselves understood by the Indian people with whom they come in contact. Why, then, should architects and artists who are sent out to India in the service of the State be absolved from learning the art-language of the country? Oh, we are told that the new Delhi is to be the centre of a Western, not an Oriental rule, and that if European professional architects attempted to learn the Indian architectural language they would speak it so badly that British prestige would suffer, their professional reputation would be ruined, and Anglo-Indians would be shocked at seeing the debased Indian style which would result from the attempt.

But the new Delhi is not for Europeans only. More than two-thirds of the people who will

occupy the Government buildings at Delhi will be Indians. The Indian taxpayer will pay the cost of them; Indian craftsmen will build them. A Renaissance building built by Indian craftsmen cannot be otherwise than debased, yet it is not at all necessary that an Indian style should be debased by Indian craftsmen. In any case, Anglo-Indian administrators have put up with so much debased European architecture in India already that it might be gratifying to our national pride to prove that Indian craftsmen can debase their own architecture as much as we have done ours. If His Majesty's Ministers in Whitehall can live in debased Renaissance buildings without loss of self-respect, I do not think British prestige in India would suffer, nor Anglo-Indian æsthetic susceptibilities be hurt, by building public offices in Delhi in a style which might be compared unfavourably with the masterpieces of the Mogul period.

It would, moreover, be unjust to some of the very talented self-taught architects who have attempted to understand Indian architecture, and to adapt it to modern departmental requirements, to describe their work as a failure. We may compare it with the best work of the Mogul architects, and say that it is lacking in many respects. A professional eye may detect in it faults which are inherent in the best amateur work. But what modern Renaissance buildings by our best professionals can challenge comparison with the works of Peruzzi, Michelangelo, or Sir Christopher Wren? And if the Jaipur Museum, or the High Court of Madras, cannot compare with the masterpieces of the Moguls, it lies with the professional architects to show that they can Orientalise their art better than the amateurs. The amateur architect may have sometimes embarrassed the Financial Department by not being able to cut his coat according to the departmental cloth; but the most extravagant Government building in modern India is not one of those in an Indian or quasi-Indian style, but the Military Secretariat Offices in Calcutta, built in Renaissance style under Lord Curzon's direction. This latter building affords a very good illustration of the process of carrying out Renaissance designs in Indian buildings. Yet we are still told that Renaissance is the only suitable style for Delhi. In this connection I would quote what Professor Lethaby (whom Mr. Herbert Baker accepts as "the best of all authorities") says regarding Renaissance architecture in Europe: "It must, I think, be admitted by those who have in part understood the great primary styles, Greek or Gothic, that the Renaissance is the style of boredom. However beautiful single works may be, it tends to be blind, puffy, and big-wiggy. Louis Quatorze might have said of the art of his Court, as he did of the State: 'It is myself.' Its highest inspiration was good taste; it was architect's architecture. Splendid works were wrought, even in the age of its gloomy maturity, by Peruzzi, Michelangelo, and Wren, but as a whole it seems to be the art of an age of Indigestion. There are things in Nature—a dewy morning, a snowy peak, a clear stream—which are ever and again more wonderful than we had remembered. A true work of art always has something of this surprising freshness; but the Renaissance, as a whole, lacked the spirit of life. Gothic art witnesses to a nation in training, hunters, craftsmen, athletes; the Renaissance is the art of scholars, courtiers, and the connoisseurship of middlemen." The architects of the new Delhi may be able to equal or surpass the highest achievements of the Renaissance, but a style with such characteristics can never provide the most adequate expression of the genius of British rule in India. The big-wiggy official who suffers from indigestion need not be embodied in the stones of the new Delhi—we have enough of him in the flesh everywhere!

What alternative is there to the proposals of the official experts? I think the case should be clear enough to anyone who knows India artistically. The Government of India having, for the last fifty years, neglected to take stock of its artistic and economic resources, finds itself totally unprepared for the present unique opportunity of using them. The India Office provides it with expert advisers who elect to follow Macaulay's lead and vote for British art and British trade, a result which will no doubt be considered eminently satisfactory from the British point of view. But now let the Indian case be presented in an equally expert way, and from both an economic and artistic point of view. I have already suggested a practical method of obtaining reliable data as to the cost of building in an Indian style. We want, also, reliable data as to the artistic capacity of modern Indian master-builders. To seek to obtain this by a competition arranged only for European architects is an absurdity. Last year, at the instance of the India Society, the Archæological Survey of India began to take stock of the work of living Indian master-builders. I have not been able to ascertain how far this inquiry has gone, but obviously for practical architectural purposes it should be conducted by expert architects rather than by archæological experts. Let the Government of India, in the coming cold season, instruct one or two architects, preferably with Indian experience, to continue this inquiry, using the materials already collected. Let the rulers of Native States be invited to join in fulfilling the King-Emperor's desire that the

new Delhi shall be worthy of the old one. And in six months' time there would be available ample artistic material, representative of the living building-craft of India, for the European architects to consider.

A new Delhi built in this way, with the whole-hearted co-operation of the Indian Princes and the Indian people, would be a more worthy capital of the Empire than any British one-man show, however admirable that might be in its own way. It would prove that Indian and British Imperial interests are not antagonistic, but really and truly identical. The new city would create no bitter feelings, but recall the happiest associations of the older ones, and appeal to the imagination of India as a symbol of British justice and honour.

THE WOODEN DOORS OF SANTA SABINA

BY J. TAVENOR-PERRY

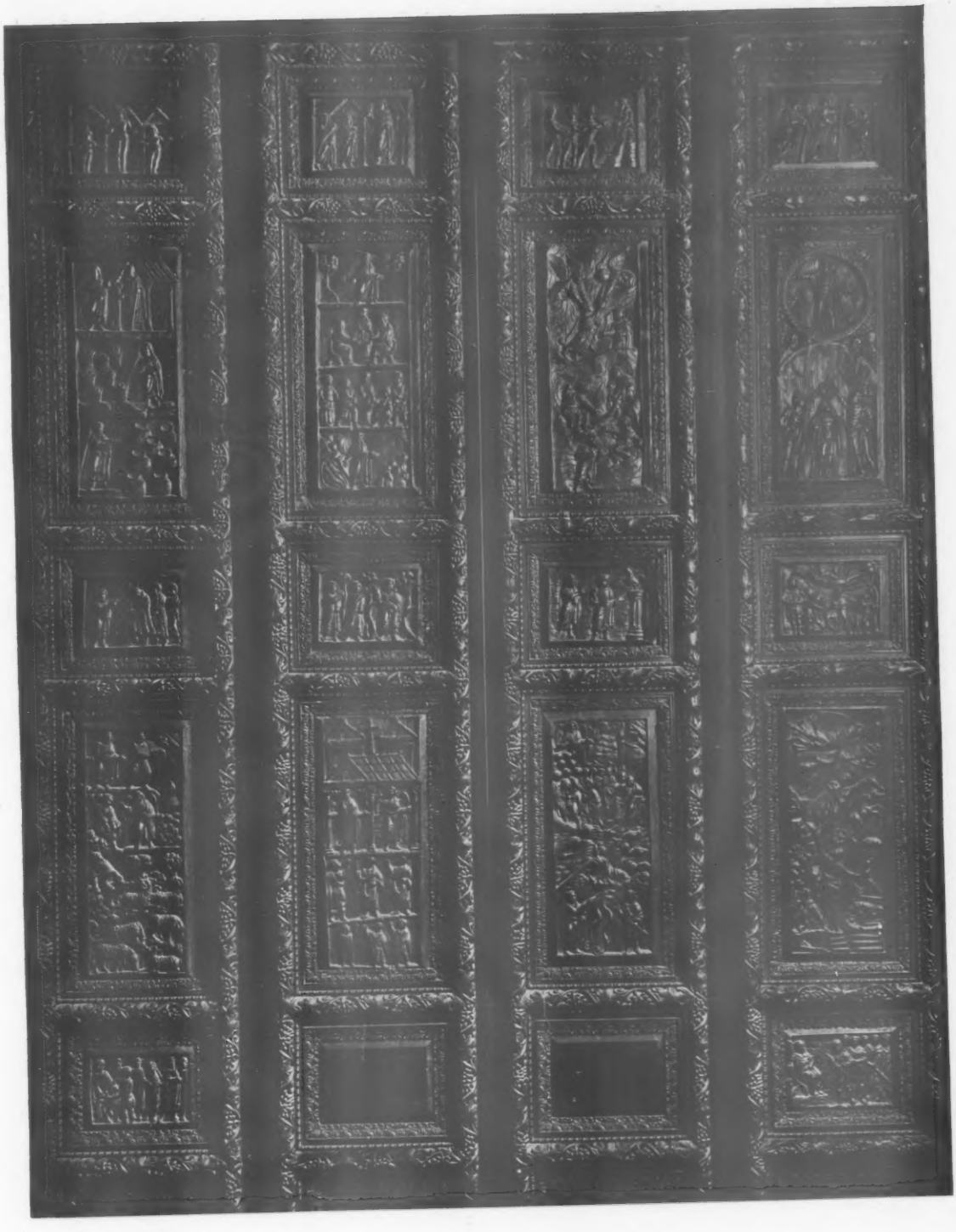
THE basilican church of Santa Sabina on the Aventine is one of the most ancient in Rome; and although its beginning dates back to within a century of the foundation of the more venerable basilicas of St. Peter, St. John Lateran, and St. Paul, yet its history is perfectly well authenticated, and it retains considerable features of its original structure. It was commenced during the pontificate of Celestine I, and completed within eight years under his successor Sixtus III, the founder of Sta. Maria Maggiore. The erection was begun at the cost of Peter of Illyria in the year 425, on the site, according to tradition, of the paternal house of Sabina, a widow lady of Umbria, who, with her maid-servant Seraphia, suffered in the persecutions under Hadrian; and the church when built was placed under the joint patronage of these two saints, Seraphia and Sabina, although the name of the former has now been entirely lost sight of. The house abutted on an ancient street leading down from the crest of the hill to the river banks, near the Porta Trigemina in the Servian Wall, and the new church was set across this street and closed it up.

The building as first erected was a three-aisled church with an apse arranged in the usual basilican manner, and a vaulted narthex; any atrium which may have been originally provided having been superseded by the present beautiful cloister. Much of the material used in the construction, including the twenty-four Corinthian columns of fluted Hymettian marble which carry the arcades of the aisles, was taken from the great temple of Juno Regina, which stood near the centre of the Aventine, and a little to the east of Sabina's house.

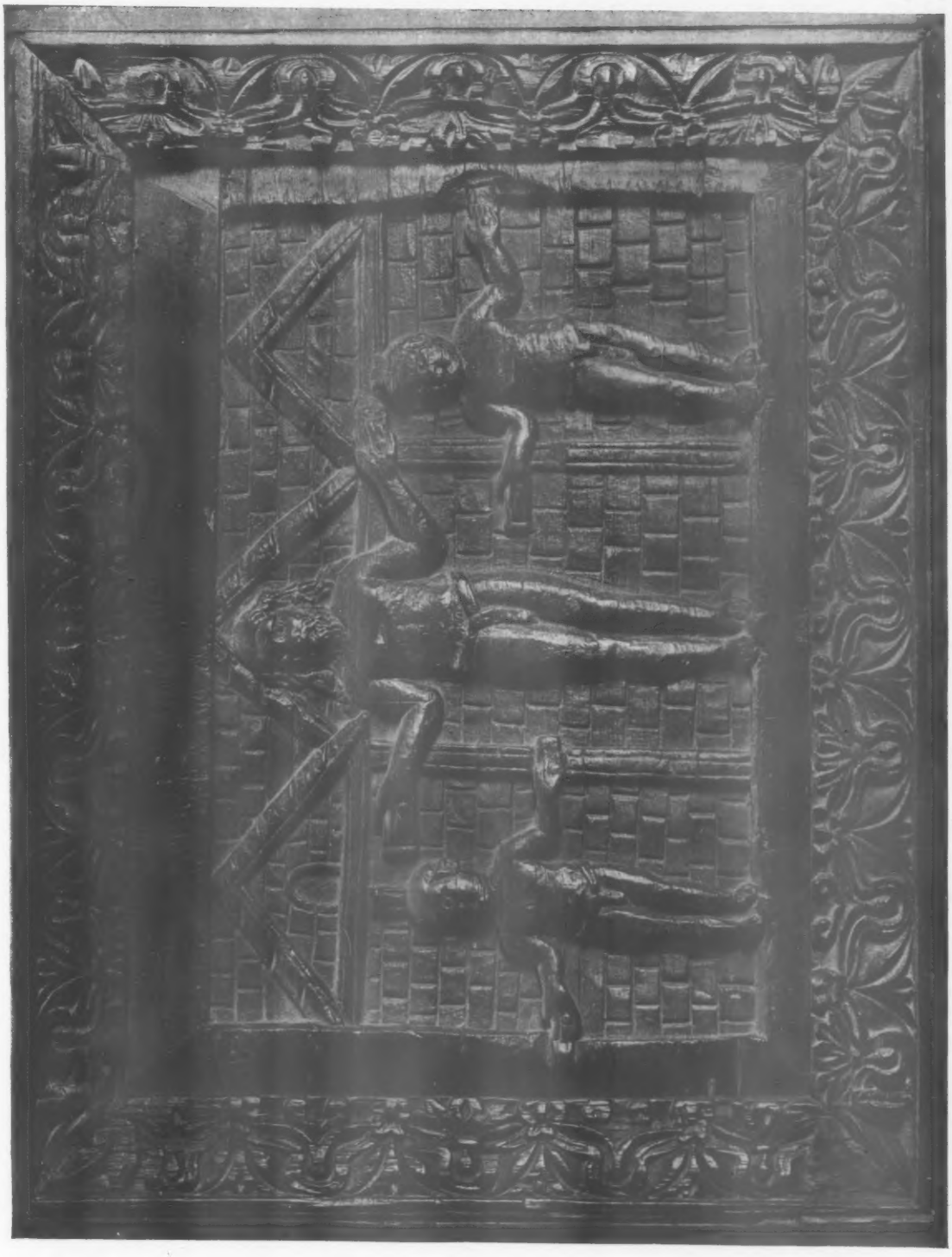
The alterations and accretions of fifteen centuries, although they have by no means effaced the original structure, have been of a very large and sweeping character. Between 795 and 827, under Popes Leo III and Gregory II, there was an extensive renovation and partial rebuilding; but the most important works during the mediæval period occurred at the commencement of the thirteenth century. The Savelli family had for long owned a palace near Sta. Sabina, and Honorius III, the first Pope of that family, in 1222 gave the church to St. Dominic for his new order, and presented with it a portion of his grounds for the erection of a convent. Honorius IV, however, another member of the house of Savelli, whose beautiful tomb, removed from old St. Peter's, is to be seen in Ara Coeli, resumed possession of the convent, converting it into a dwelling for himself, and surrounding it with walls and towers; and huge remains of this fortress, in the style of building known as *saracinesco*, still remain. Of the alterations which were made at this time portions may be seen at the south-west end of the church about the entrance, and in the cloisters already mentioned.

The church was again restored in 1238 and 1441, and modernised by Sixtus V, who in 1587 did a vast amount of destruction to the mosaics, and removed the ancient ambones. The fine campanile of Sta. Sabina, which was as lofty as that of the neighbouring church of St. Alessio, was destroyed by carelessly cutting through the lower walls to form a new staircase to the narthex; and the columns of verd' antico which formed part of the lateral porch were removed, and now adorn the Museo Chiaramonti in the Vatican.

But, in spite of these frequent and considerable restorations, two important features of the original fifth-century church still remain fairly complete: the pietra-dura decorations in red and green porphyry along the sides of the nave over the arcades, and the wooden doors here illustrated. These doors form the principal entrance to the church, and are enclosed within the narthex, now surrounded by the conventual buildings, having the vaults supported by eight spirally-fluted marble columns, and the walls lined with interesting early Christian inscriptions. The jambs of



THE WOODEN DOORS OF SANTA SABINA, ROME (FIFTH CENTURY)



DETAIL OF ONE OF THE CARVED PANELS: THE CRUCIFIXION

the doorway are formed of marble richly carved, and appear to belong to the period of the restorations under Honorius III.

The doors are, perhaps, the most ancient wooden ones remaining still in use, as the few panels left of the venerable cypress doors of San Ambrogio at Milan, even if they belonged to the original ones which legend says were closed by St. Ambrose against Theodosius, would be but a few years older; whilst the ancient vine-wood doors of the cathedral of Ravenna are now only represented by a few fragments. The doors of Sta. Sabina are of cypress wood, and framed up in a number of small panels of different sizes, recalling rather the mode adopted in the bronze doors of the Curia, now in the Lateran, which were cast in the time of Domitian in the first century, than the proportion and arrangement of the panels of the twelfth and thirteenth centuries, the period to which D'Agincourt and Messrs. Crowe and Cavalcaselle would assign them. With the exception of these authors, the majority of the critics have come to the conclusion that the doors are the original work of the fifth century, although, possibly repaired during the restorations of the fabric under Leo III and Gregory II. Undoubtedly there have been other repairs from time to time during the fifteen centuries which have elapsed since they were made, particularly to the framework and borders. In 1836, under the superintendence of a commission appointed by Gregory XIV, they underwent another restoration, when the eight large and ten small panels were placed in their present position; and as the doors were blown open by the explosion of a powder-magazine in 1891, some other slight repairs had to be undertaken.

Kondakoff carefully examined the doors, particularly with regard to the internal evidence they afforded in favour of the early date which is now usually acknowledged to belong to them, and he came to the conclusion that that alone was sufficient to establish it. One point on which he based his conviction was what he terms the dualism in the representation of Christ, considering it to be a characteristic of the fifth century, when the tendency was to substitute portraits having an historic basis for the idealism of the earlier ages. Thus in these doors the former of these types, the coarser and bearded one, appears in the terrestrial scenes in the life of Christ, as in the miracles, while the second and more refined appears in the Christ of the Apocalyptic vision. A further argument in favour of the fifth-century origin of the doors lies in the fact that the saints, such as Peter and Paul, are shown un-nimbed. At that date, and well into the next century, the nimbus was used as a symbol of power and dignity; and we see among the mosaics of San Vitali at Ravenna the nimbus displayed round the heads of the Emperor Justinian and the Empress Theodora, who were living when the mosaics were set up, much as the Maharanas of Maiwar and other Indian chiefs would use it to-day in their official portraits.

The evidence which the figure subjects of the panels affords of the early date of the doors is supported by the character of the enriched mouldings of the surrounding framework. Although much of this may have become dilapidated and decayed, as the part of the door most exposed to injury and wear, sufficient of the original work remains to show that the design has never been interfered with: and in the Classic feeling evinced in the beadings and the delicate twinings of the vine-stalks with the leaves and grapes in the enclosing moulding we see the same character of work, but perhaps more refined, as that in the nearly contemporary sculpture on the ivory episcopal chair of St. Maximian at Ravenna.

As already stated, the present arrangement of the panels may be due to the restoration of 1836; but it seems scarcely likely that the sequence of the eight largest ones has been altered. Venturi, Kondakoff, and others have described, with more or less agreement, the different subjects represented, which perhaps may be read thus:—The four large panels on the left leaf of the doors are divided up into groups of figures and subjects by horizontal lines; and taking these panels from left to right we find the top one to be in three parts, each with one of Christ's miracles: (1) curing the blind man at Bethsaida; (2) the seven loaves and two small fishes, and (3) the water turned into wine at Cana. The next panel is in four parts: (1) the blasted fig-tree; (2) the supper at Emmaus; (3) Abraham entertaining the three men, Abraham standing to the left with a spoon and Sarah to the right with a knife, and (4) Moses striking the rock and water gushing out. Of the two lower panels the first is devoted to Moses and shows him, at the top, descending from the mountain with the law, in the centre the burning bush and Moses taking off his shoes, and below, Moses keeping the sheep of his father-in-law, Jethro. The fourth panel is of extreme interest and shows the angel Gabriel appearing to Zacharias in the Temple, with figures below for the multitude praying without. The special interest of the panel is in the representation it gives of the façade of a church, to express the Temple, with the two towers in the form of the brick Roman campanile rising behind. Rivoira, who asserts that the Roman campanili belong to a late date, rejects the evidence that this panel affords to the contrary; and while admitting

the early date of the Sta. Sabina doors, says that these particular towers show no preparation for bells.

The four great panels on the right-hand leaf are evidently the work of another sculptor, and perhaps display more refinement and imagination in dealing with the groups of figures. Each panel contains but one subject, the first representing the Ascension, with surrounding angels above and the disciples below gazing upward. In the next is an Apocalyptic vision of Christ, who appears as a young unbearded man, with right hand extended, and holding a scroll in the left. The head is here distinguished by the nimbus of authority, and on either side is the Alpha and Omega—all enclosed within a circular aureole, in the outer angles of which are the evangelistic symbols. Below this, and under an arch, are three figures of St. Peter and St. Paul and a female between them who may be the Blessed Virgin, and over her head the two apostles hold a sort of diadem, while above them are the sun and moon in low relief. The third panel shows the overwhelming of Pharaoh in the Red Sea, and a small scene below of Moses turning the rods into serpents. The fourth panel contains the Translation of Elijah; and this has been, in the opinion of Kondakoff, retouched if not entirely renewed.

The ten small panels, taking them across the doors from left to right, show in the top row: (1) the Crucifixion, of which a detail photograph is reproduced on page 249; (2) the Annunciation; (3) the Adoration of the Magi, and (4) the Transfiguration, with the figures of Christ, Moses, and Elias, nimbed, and each in a tabernacle. The second row has: (1) Christ in the house of the Centurion; (2) Christ appearing to the women in the garden; (3) Peter's denial; and (4) the vision of Habakkuk. The two in the bottom row are: the cross borne by Simon of Cyrene, and Christ before Caiaphas.

Such is the imagery of the doors of Santa Sabina which was presented daily to the eyes of Bishop Bernward during his residence on the Aventine in the first year of our millennium. It is impossible to resist the idea that the great bronze doors of Hildesheim, Gnesen, and Novogorod owe something to this association.

AN 1832 TOWN-PLANNING SCHEME FOR WESTMINSTER

BY BROOK KITCHIN, F.R.I.B.A.

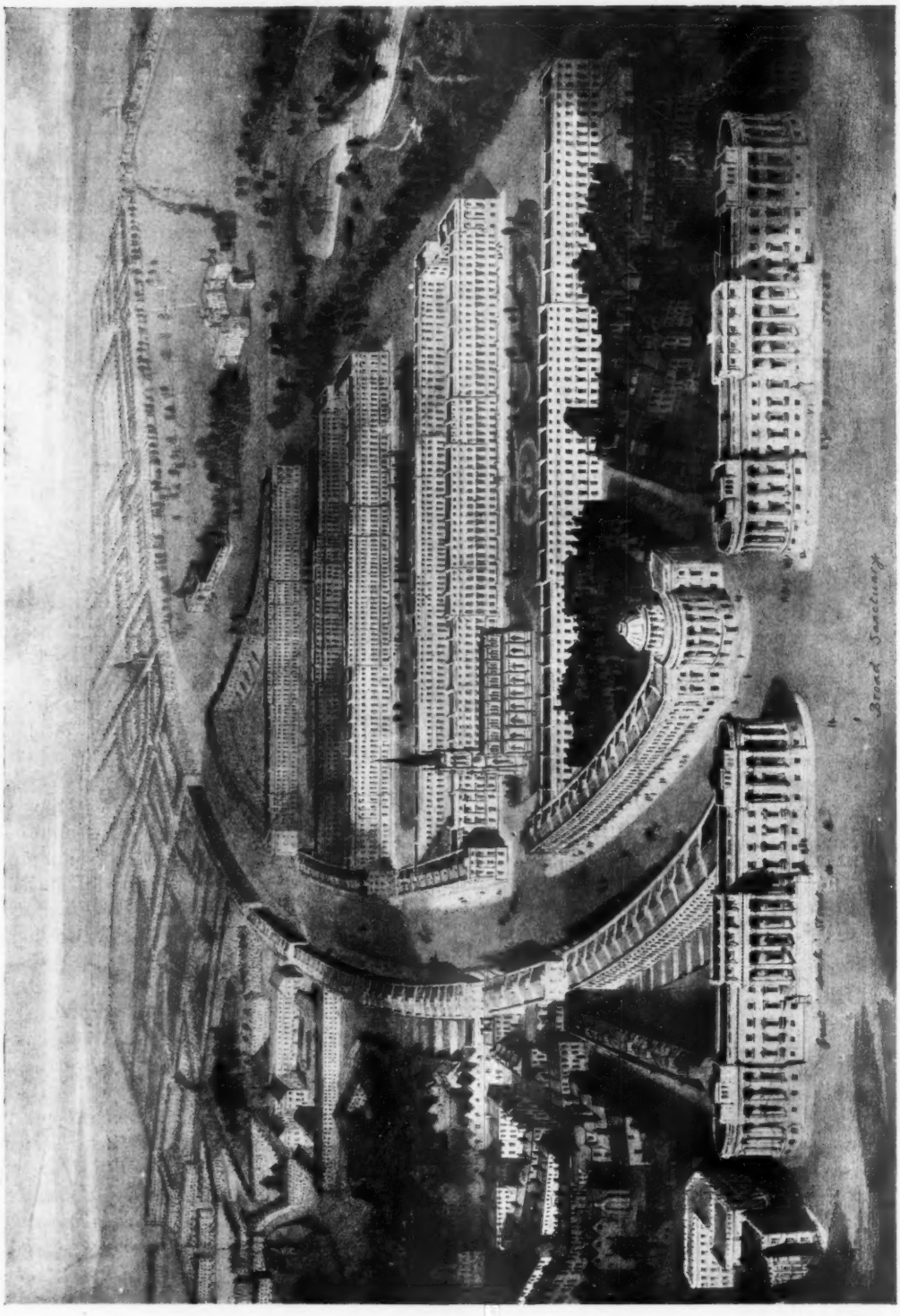
IT is not commonly known that the Victoria Street (Westminster) of to-day is merely a small modified section of an important town-planning scheme which more or less covered the whole area between the south side of St. James's Park and what is now Victoria Street, which street was intended to be carried from the Broad Sanctuary to "the Chelsea Road" (Buckingham Palace Road), and thence round the back of Buckingham Palace Gardens on the site of Grosvenor Place to Hyde Park Corner.

Though from a modern town-planning point of view open to many criticisms, and though it is, or rather was, lacking in architectural merit, the scheme embodied a distinctly magnificent and ambitious conception, and, if carried out in its entirety, would have given us an area of fine "garden" streets or "squares" with vistas from Victoria Street into St. James's Park, instead of the network of dull mean streets which exists to-day.

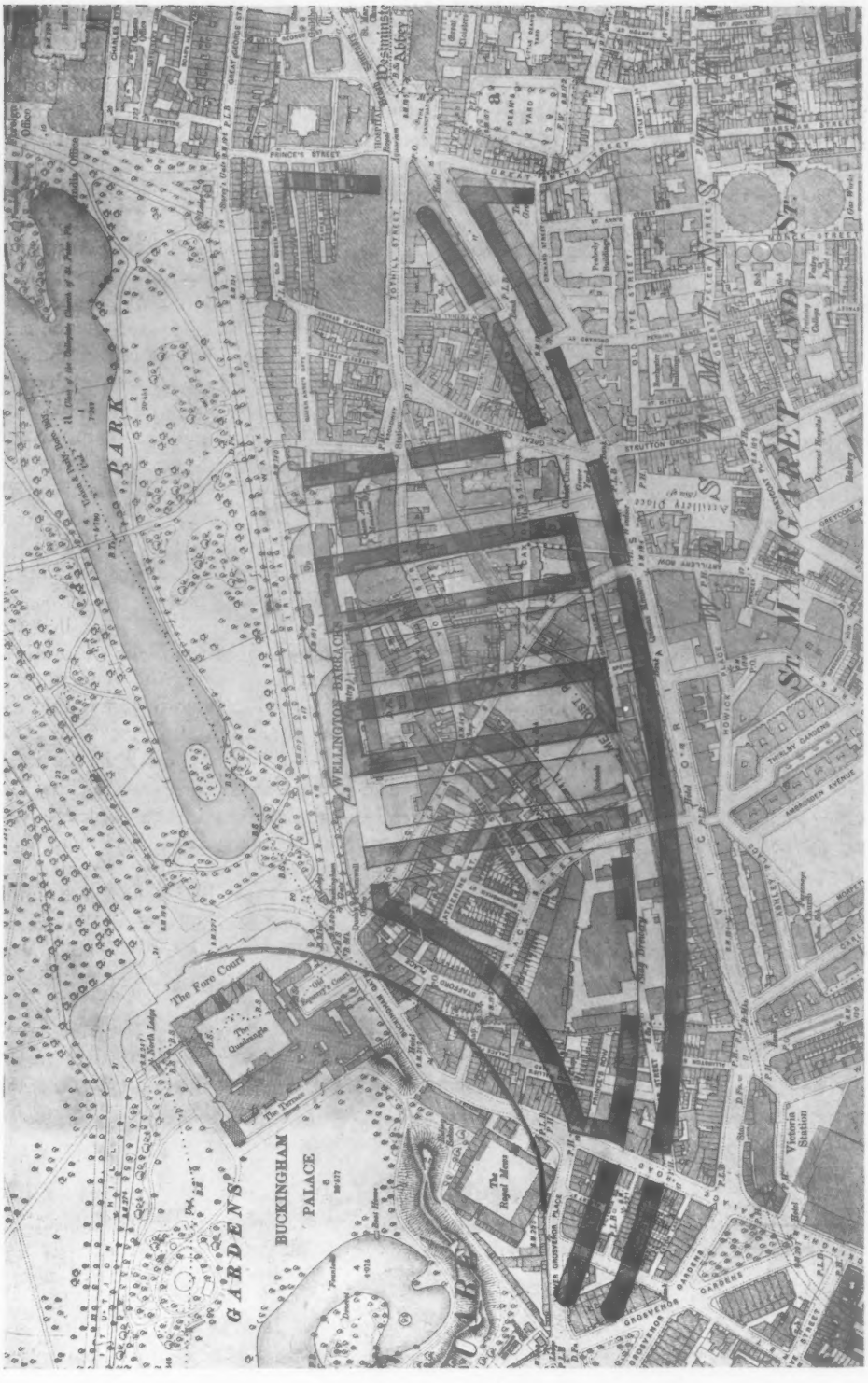
The main principles of the scheme, as will be seen by reference to the accompanying plan, were to carry a street 90 ft. wide from Broad Sanctuary to Lower Grosvenor Place, and to form three "squares," each 900 ft. long by 240 ft. wide, reaching from Victoria Street to St. James's Park, flanked on either side by residential buildings. The scheme was devised by Mr. Rigby Wason, M.P., who was Chairman of the Select Committee appointed in 1832 "to inquire into the most economical and eligible mode of improving the approaches to the Houses of Parliament and to the Courts of Law, and also of improving the immediate neighbourhood of Buckingham Palace."

The findings of the committee, which were highly favourable, incidentally throw a lurid light on the sanitary condition of Westminster at that time. "Upon this subject your committee request the most serious consideration of the House and of the Government, to a Report made on the 6th of December last, . . . which leaves no doubt of the deplorable state of this part of the metropolis, with regard to the want of any effectual sewerage, and the dreadful results which must inevitably occur from the pestilential and unwholesome state of the atmosphere in that neighbourhood."

In a report dealing at some length with the insanitary condition of the area, the chairman states that in York Street and a part of St. James's Street, through which the direct way from West-



BIRDS-EYE VIEW OF PROJECTED SCHEME FOR WESTMINSTER



PORTION OF ORDNANCE SURVEY SHOWING 1832 SCHEME IN RELATION TO VICTORIA STREET

minster Abbey to Buckingham Palace lies, "there is no common sewer; the privies are therefore disgorged into cesspools which receive also the refuse water of the houses, and the mixture is thence pumped or carried into the street; occasionally this refuse water collects for a length of time in small drains or wells which also communicate, more or less, with the cesspools, becoming very offensive and the subject of general complaint. . .

"In Rochester Row, &c. . . the stagnant ditches appear to be the universal receptacles, and from these, in favourable states of atmosphere, there can be little doubt but that miasms of the most deleterious nature issue; . . . the fluids which soak out of and through large dung heaps, where horses and cows are kept, the scite (*sic*) of which happens to be low, either stagnate on the surrounding surface, or are carried out in soils to be added to the other noisome contents of the open street gutters; unmixed soil, in fact, has been observed stagnating in ruinous and badly constructed drains, open for many feet together, to be at length absorbed by the surrounding earth, or to find its way into the adjacent cellars."

How little importance was attached to the architectural aspect of this imposing scheme is indicated by the evidence of Mr. William Bardwell, the architect who prepared the plan and drawing, which consists of six questions:—

"75. You are an architect and surveyor?—Yes.

"76. Have you examined carefully the ground from Westminster Abbey to the Chelsea Road?—I have, the ground and buildings.

"77. Have you examined the whole of the ground, and the condition of the buildings on the proposed line of street, from Westminster Abbey to the Chelsea Road?—I have.

"78. Have you made an estimate of the probable cost of effecting this improvement, including the price of the land and the compensation to the tenants?—I have.

"79. What is the calculation? What does it amount to?—£122,500.

"80. Are you of opinion that the cost of effecting this street could not possibly exceed £150,000?—Decidedly; I am of opinion that it would not exceed £150,000."

The width proposed for the new street was 90 ft. This width was ultimately reduced in the portion that was carried out to between 75 ft. and 80 ft., a width which undoubtedly was, and has proved itself to be, too narrow. The Commissioners were, in fact, advised to make the street 120 ft. wide. Mr. Thomas Cubitt (no doubt a member of the well-known firm) gave evidence before the Committee, and stated, in reference to the value of ground rents: "I should think myself it would be of much more value if the street was wide. If it was my land and I was going to operate upon it as a speculation, I should give 120 ft." Incidentally Mr. Cubitt valued the market price of the land, if the scheme were carried out as designed, at £3 to £4 per foot.

The termination at the Westminster end of the new street does not appear to have contemplated anything in the way of a view or vista of the abbey, and the opportunity of a really effective treatment of Broad Sanctuary was lost then and lost for ever. The hopeless and improper chaos of architecture around Broad Sanctuary, though locally redeemed by the removal of the Aquarium, is still a distressing blot on London's civic architecture. The long barrack-like lines of the suggested buildings (intended as residences for members of Parliament, etc.) between Victoria Street and St. James's Park, relieved by a highly Gothic church, would, if carried out, as no doubt they would have been, in the Victoria Street style of architecture, have been stiff and uninteresting, and the absence of any communication between the "squares" and St. James's Park, except for pedestrians, would have been an inconvenient defect.

But the scheme was doomed to failure, except so far as Victoria Street of to-day is concerned, and this can by no means be called a success. This failure was due to the resolution of the Government to construct the Wellington Barracks in the Birdcage Walk, notwithstanding the urgent appeal of the Committee: "Your Committee having been informed that it is the intention of the Government to propose to The House the erection of Barracks in the Birdcage Walk, consider it to be their duty to state to The House their deliberate opinion, that if such intention be persisted in, it will be impossible to improve the Neighbourhood of Buckingham Palace without a much greater expenditure of Public Money than is contemplated in the Plan now under the consideration of Your Committee.

"Your Committee have less reluctance in expressing this opinion, as it appears to them that it would be very easy to find a situation for the Barracks in every respect as advantageous as the one proposed in the Birdcage Walk."

But the decision of the Government was final, and as there were probably no persons or bodies sufficiently interested at that time in the development of London to defend the scheme, the chance of effecting a fine improvement at a comparatively small cost was, for no apparently adequate reason, thrown away, and the fine opportunity which this scheme afforded of bringing St. James's Park into close touch with Victoria Street was irretrievably lost by the erection of the barracks, which, as the Committee state, might perfectly well have been situated somewhere else.

SOME SARACENIC DOORWAYS

BY WILLIAM HARVEY

LESS familiar to us than dome or minaret, the doorway of a Saracenic building is generally quite as characteristic a feature of the style, and would compel our admiration for its own particular merit had the other two more popular features never been developed.

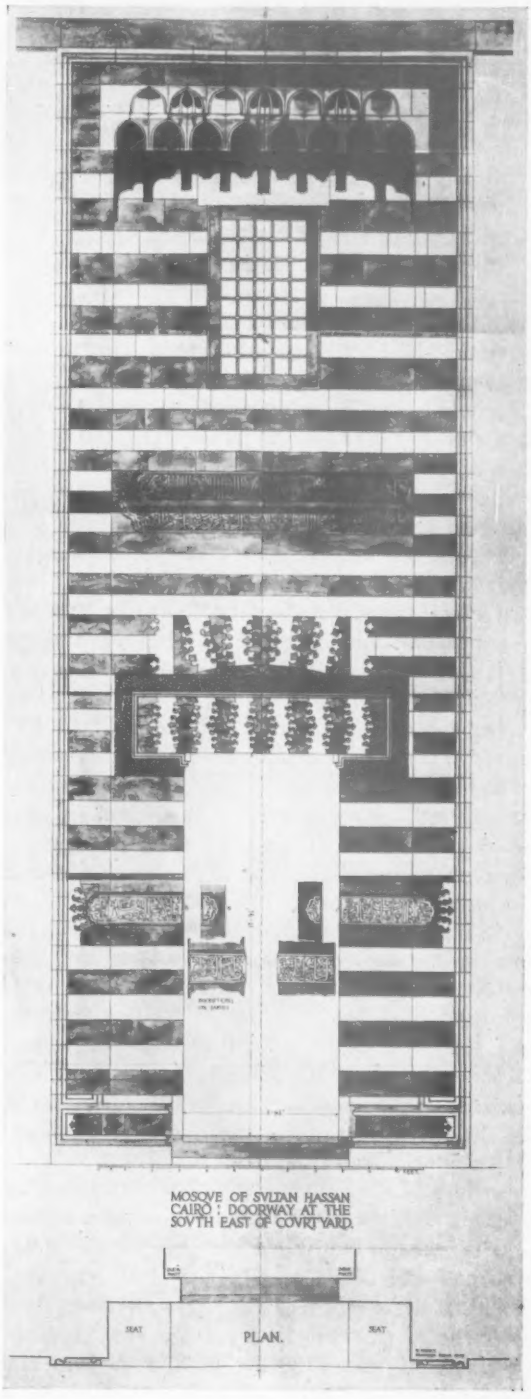
Among the gigantic portals of the great mosques of Persia and India, or the minor doorways of dwelling-houses in the nearer East, numberless examples could be discovered possessing grandeur or grace, and many that combine both these qualities with a simple directness of construction that makes the Saracenic building art unique among the styles of architecture.

According to drawings illustrating a lecture of the late Professor Aitchison, the mosque of Shah Abbas Ispahan contains three portals opening from its internal courtyard, each of 45 ft. span and approximately 70 ft. in height, and one still larger of 58 ft. span rising to the astonishing height of 95 ft. to the soffit of its pointed semi-dome. The portals are enclosed in square frames of wall rising above the general level of buildings surrounding the court, the sky-line being severely straight and rectangular in contrast with the majestic sweep of arch and vault below. Neither columns, entablatures, mouldings, nor buttresses, nor voussoirs have any part in the external show of these great architectural creations; the flat surfaces of the upright walls and hollow barrel vaults and semi-domes spring clean-cut from pavement to parapet, the architect's splendid thought being even more fittingly expressed in the severely logical proportions than in the profusion of appropriate colour covering the simple constructional forms so well adapted to its application.

In each case the door opening, though of ample dimensions, is far smaller than the niche in which it stands, the sense of scale being still further heightened by the introduction of small subordinate doors and recesses.

A great dome, over 160 ft. high, stands behind the largest portal, but can play only a secondary part in the total effect of the composition as seen from the courtyard, the great niche in front screening it from many points of view.

Entirely dissimilar in plan and detail, the entrance to the mosque of Sultan Hassan, Cairo, is scarcely less gigantic in proportion, rising 90 ft. from the pavement to the top of its niche. Surrounding the opening is a great block of solid masonry about 90 ft. wide and more than 100 ft. high, finished at the top with a huge cornice of stalactite work, and an embattled cresting as high as a man. A recess, rectangular in plan, rather more than 30 ft. broad, penetrates into the massive block, and is roofed with a stilted, slightly pointed semidome ornamented with vertical flutings and



MOSQVE OF SVLTAN HASSAN CAIRO: DOORWAY AT THE SOVTH EAST OF COVRTYARD.

supported by twelve out-corbelled courses of stalactite work which reduce the span at the base of the niche to exactly one-half of the span of the recess below. Beneath the lowest course of stalactites, a band of Arabic inscription forms a decorative border around the top of the three sides of the recess, and below in the back wall, in a panel of dark and light masonry in alternate courses, is the entrance door itself, about 20 ft. high and 12 ft. wide, opening into a domed vestibule from a platform reached by a flight of steps from the street. Above the door opening is a window about 5 ft. in height, set in a recessed panel crowned with stalactites of approximately half the scale of those beneath the niche, and providing for the spectator a measure of the vast dimensions of the surrounding niche and the mass of solid stone out of which it is hollowed.

Imposing as are the dimensions, the impression of gigantic size and strength is due more to design than to brute bulk of material; every detail of the structure aids in creating an effect of solemn though gracious dignity. The device of raising the threshold upon a platform 10 ft. above the street is obviously calculated to display the great altitude of the building, and the minute detail of its arabesque borders adds delicacy without detracting from the majestic effect.

Within the interior courtyard of the mosque, and standing in pairs one on either side of the two lateral transepts, are four doorways enclosed in panels of black and white marble framed about with a simple moulding. These panels of masonry are approximately 40 ft. high, their width being rather more than one-third of the height. Designed about A.D. 1360, before the culminating period of Saracenic art in Egypt, several of the ornamental details are less refined than in later doorways, the two courses of stalactite work at the top seeming almost clumsy in comparison with the wonderful beauty of other examples.

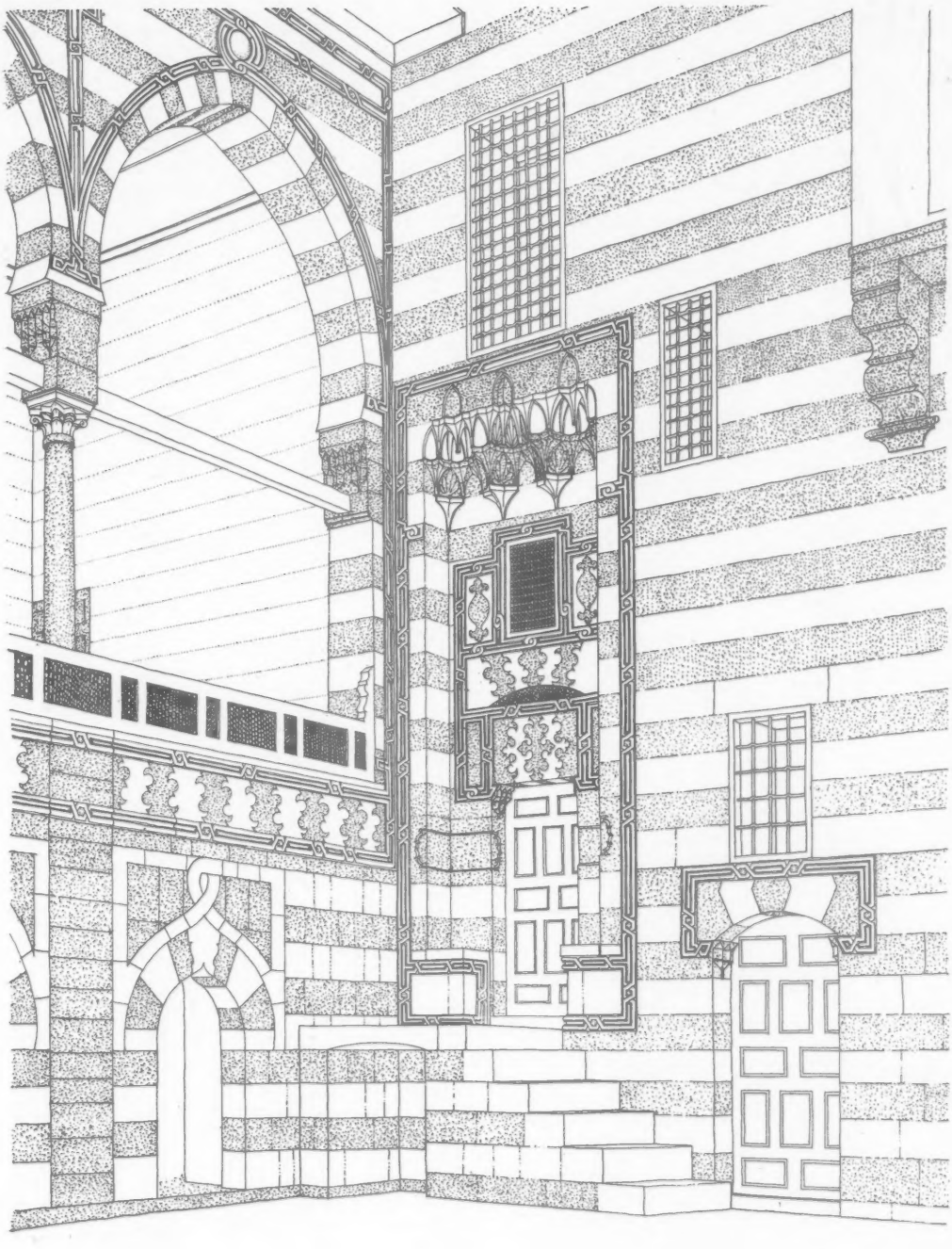
An interesting feature of these doorways is the use in the design of definite proportions and a unit of measurement. A measure of one-third of the width of door opening steps into the height of it just seven times; into the depth of the lintel once, and twice into the depth of the lintel together with two bands of mosaic ornament above and below. The average depth of the cambered relieving arch is one of these third parts, as is the net width of the Arabic inscription above, and the measure is repeated in the distance from the top of the window to the under side of the lower course of stalactite work.

The traditional use of the curiously interwoven arch stones and beautiful mosaic inlay may be observed in many works of the mature and decadent periods, but these early examples have rarely been surpassed for intricacy and precision of workmanship. These minute details gain in interest from the fact that the wall of which they form part towers up 100 ft. with scarcely a break; the architect having taken advantage of the clear air to display in one composition gigantic strength of mass and gem-like daintiness of ornament without the least discord of proportion.

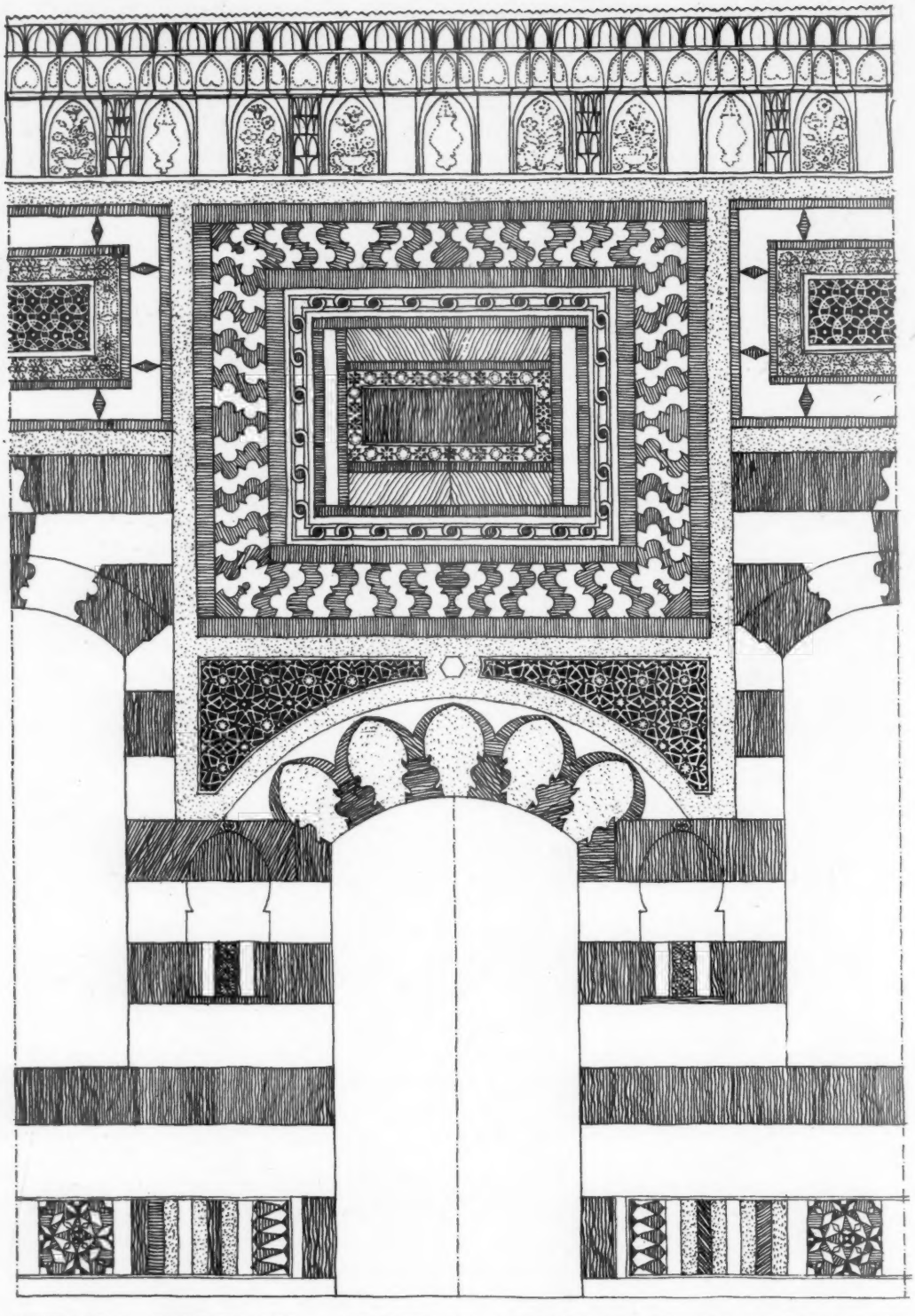
In the courtyard of a private house the grandeur appropriate to a large public building is not necessarily suitable nor to be expected, yet doorways in these less conspicuous positions are frequently dainty and charming. One such courtyard in a house in the Hoche Kadam (an alley midway between the Bâb Ezuwêla and the University Mosque, El Azhar) contains a number of doorways of different sizes, none without interest.

From the street access to the courtyard is gained through a dark vaulted passage beneath some of the principal rooms of the house, which are arranged on the first floor over a low storey of servants' quarters and store-rooms opening on to the court. The main doorway of the house itself adjoins one corner of the courtyard and is approached by a flight of six stone steps leading up to a landing projecting in front of the threshold. The door itself only measures some 7 ft. by 3 ft., but is surrounded by an ornamental border of nearly three times these dimensions, the width and height being to one another exactly in the proportion of 3 to 7. Within the border and surrounding the door a recess about 1 ft. deep and 6 ft. wide gives an appearance of solidity that might have been lacking in a composition consisting mainly of surface decoration, and allows of the introduction of the usual courses of stalactite work to finish gracefully the upper part of the feature.

As the design is much later in date than the Mosque of Sultan Hassan it is interesting to find that here the third part of the total width has been used as a measure, and the proportion of 3 to 7 applies to both the door opening and the whole decorative feature surrounding it. Consideration of similarity of dimension is evident in several details. The rectangular frame of moulding containing the lower lintel is of almost identical size with that surrounding the little window above, the small side of each rectangle measuring one-third of the total width; the same dimension being repeated in the depth of the lower lintel together with its two borders, the height of the side panels by the window, and the height of any three regular courses of masonry. The dimensions are in no case quite accurate, for that would be contrary to the happy-go-lucky system that governs the art of the Near East



MAIN & SUBORDINATE DOORWAYS IN COURTYARD HOUSE IN THE HOCHE KADAM CAIRO W.H. 1908.



INTERNAL DOORWAY · HOUSE OF ABDALLAH PACHA DAMASCUS.

DRAWN BY WILLIAM HARVEY

and gives to it much of its life and charm; they are, however, too nearly alike to be accidental.

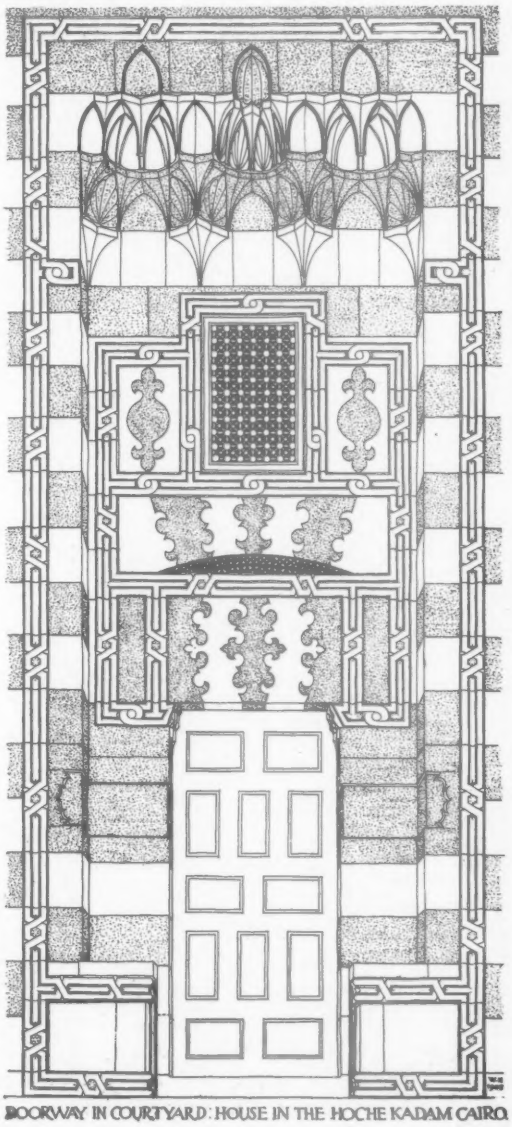
In place of the simple moulding surrounding the doorway in the Sultan Hassan courtyard, the Hoche Kadam example has borders composed of a hollow moulding with a torus and fillets on both sides; the two round mouldings are bent and brought across the hollow at intervals around little circular or hexagonal knobs, and are then continued on as before. A small segmental panel of quaint geometrical mosaic above the first lintel introduces a touch of daintiness and brilliancy to the colour scheme, which plays an important part in the effect, the variegated masonry being carried even into the courses of stalactite work, emphasising the beauty of their constructive form by directing attention to the curves formed by the combinations of several brackets and niches.

Doorways in Damascus, although designed on lines similar to those of Cairo, differ from them in their much narrower proportion, and often, as in the Persian mosque, rise high above the parapet of the adjoining walls.

Several mosques in the Sûk-es-Sinânîyeh possess these elevated door-heads with the stalactite ceiling, commencing only one or two courses below the wall top, the coping being carried up to enclose a square of wall surface surrounding the niche.

In the example illustrated this upper part has the form of an exact square, whose side is equal to half the height of the building, while the door recess below has been given for width just one quarter of the total height to the top of the square door head, the coping moulding being left out of count in both cases. The door recess, about 8 ft. wide, has the proportion of 2 to 5 for width and height up to the level of the wall top, where the courses of stalactites begin, and about 2 to 7 to the apex of the slightly hollowed semi-dome. The example seems to be based upon the proportions of a series of square shapes added together, and if a unit of measurement has been employed in the design it cannot easily be detected. As in Cairo, colour plays an important part in the building, but the parti-coloured masonry lacks the relief given by the delicate mosaics about the lintels in the Cairene examples. The rather coarse and rounded strapwork inlay at the top ingeniously fills the space about the niche, and looks indeed much better in reality than in a drawing; but it is altogether wanting in structural meaning, and shows itself for what it is, a mere surface decoration rather overbold in scale. On the other hand, the voussoirs of the circular windows give a great deal of interest to the building and conform to two general rules of the style: to express the necessity of upholding the structure against the force of gravity (by means of the undulating outlines of the stones, which rigidly interlock together), and at the same time to give additional piquancy to a colour scheme by the introduction at intervals of more elaborate coloured shapes to redeem and justify the monotony of the merely horizontal courses.

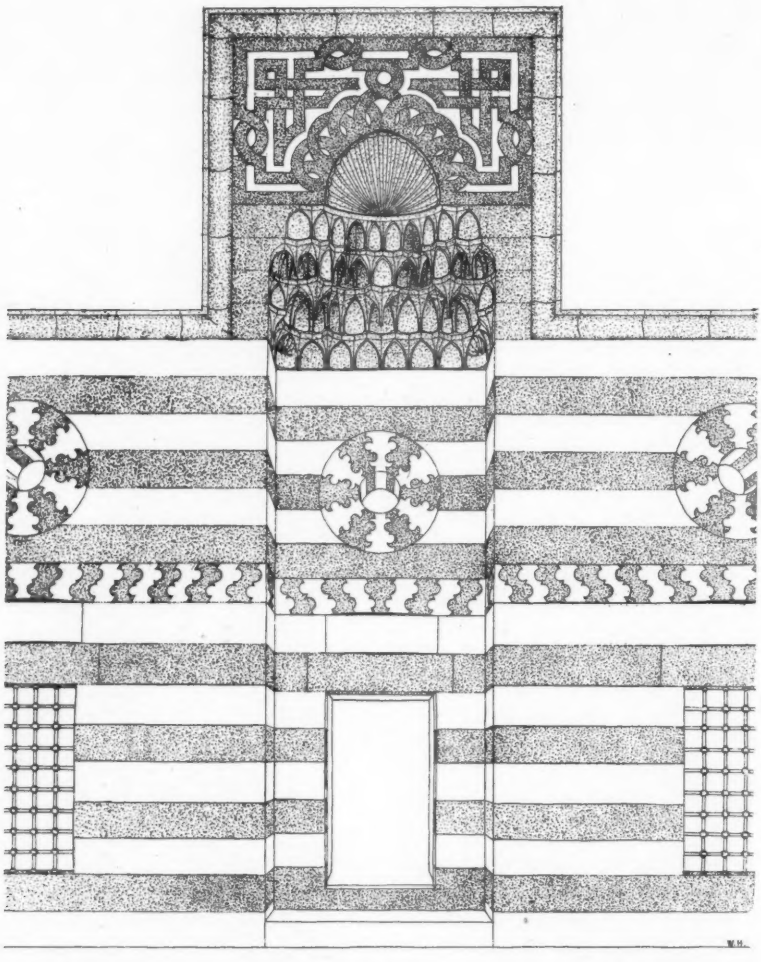
Damascus is, of course, proverbially the home of all that is luxurious and delightful, and the interiors of some of its mansions are in fact very charming. Buildings of only one or two storeys surround ample courtyards paved with fine marbles and shaded by fruit trees. Fresh water in plenty gurgles into marble cisterns, and looks deliciously refreshing in the strong sunlight, there being a world of difference between the effect of water as an architectural accessory in a land where it is generally difficult to find, and here



DOORWAY IN COURTYARD: HOUSE IN THE HOCHE KADAM CAIRO.

where wet pavements and leaden skies so frequently prevail.

The architecture is generally very simple in its masses and outlines—cool white-plastered walls and flat roofs with high parapets, all designed in a straightforward cubical style, with an occasional slightly horseshoe arch to contrast the straight lines and flat surfaces. Where any decoration is attempted it almost invariably consists of applied colour in stained glass in gem-like geometrical patterns, marble sheeting, or intricate arabesques in gilding and primary tints covering the upper parts of the walls and the ceilings, with their many parallel beams. Internal doorways are kept small as a general rule, and do not rise in a big mansion above the level of the marble plating, which is treated in a manner similar to that appropriate to an exterior, though perhaps rather more capriciously than would pass muster in solid stone. Frequently, however, the marble slabs have quite a substantial thickness, their edges forming the whole depth of the door and window reveals, a matter of 4 in. or 6 in. Panels of delicate inlay of mother-o'-pearl and bright-coloured stone placed above the doors give additional distinction, and, in a more domestic fashion, reproduce the ornamental work of the great external portals.



DOORWAY OF A MOSQUE IN THE SÛK-ES-SINÂNÎYEH DAMASCUS FROM PHOTOS TAKEN DEC.08

THE WESLEYAN HALL

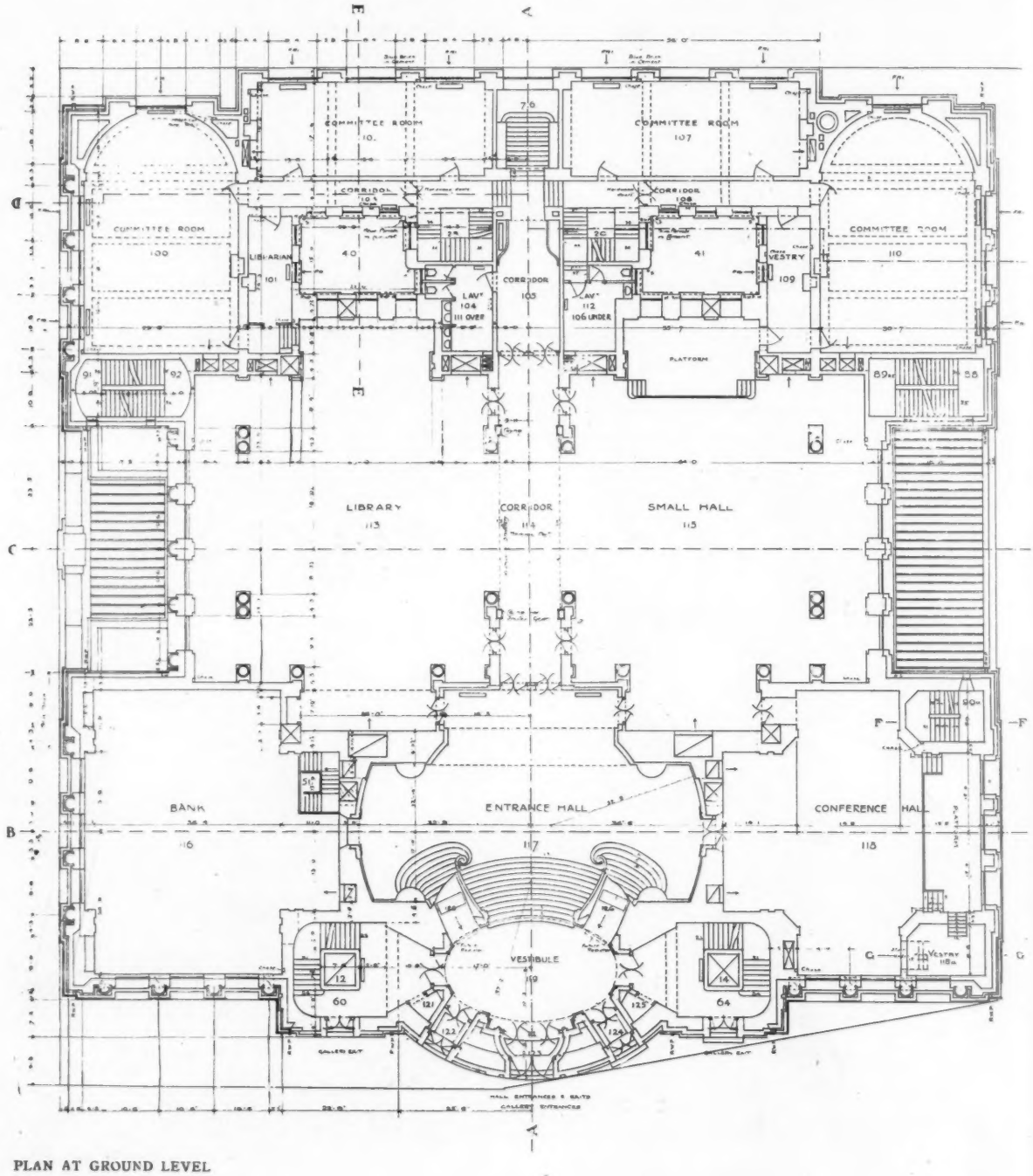
THE Wesleyan Hall is undoubtedly one of the most notable buildings which have been erected in London for many years past. It displays marked individuality of treatment, and, as such, has been the subject of a great deal of criticism. Much of this criticism has been very ill-informed, quite irrelevant, and altogether unappreciative of great qualities of design both without and within the building. For our own part, we must regard the Wesleyan Hall as a great achievement, and one that fully maintains the virile character that distinguishes the work of Messrs. Lanchester and Rickards. In particular, we would record our admiration of the monumental grouping of its parts, the great dignity of its total effect, the arrangement of its plan, and the fine sculpture which embellishes its main façades. At the same time, with regard to the last-named, we would express the opinion that the motifs adopted are not those which one would suppose to be typical of Wesleyanism. The axes and fasces, which are prominent details, might, with more appropriateness, have been placed on a law court, while the Roman body-armour, the flags and implements of war, would have a more fitting application to a military academy than to the religious body for whom this building has been erected. It has been explained that the heads of the Lion and the Ox, the Eagle and the Angel, are symbolical of the four evangelists, and that the military accoutrements stand for the Armour of Faith; and, further, that the crown and lamp are symbolical of the Crown of Righteousness and the Lamp of Truth; while the large gilt finial in the form of tongues of fire which surmounts the great dome is symbolical, it has been suggested, of the Shekinah of the Old Dispensation and the Pentecost of the New. All this, however, seems to us to be more a studied explanation than a governing principle. But quite apart from the question as to whether the motifs are appropriate to the building or not, there can be no doubt that the work, as sculpture, is magnificent—quite the finest we have seen on a modern building for a long time. So, too, are the lead-work embellishments to the dome.

The general effect of the exterior is, of course, greatly marred by the incomplete state of the principal front, due to the claims as to rights of light and air put forward by the Westminster Hospital opposite, which, for the present, has prevented the erection of the two towers—sentinels to the great dome—shown on the architects' original drawings. (The design was selected in competition in 1905.) The remainder of the building, however, is quite finished, with the exception of the lamps

Photo: "Architectural Review"

THE WESLEYAN HALL, WESTMINSTER: VESTIBULE

on either side of the main entrance and the statue of John Wesley on the pedestal arranged for it between the two corner pavilions in Tothill Street. The London City and Midland Bank occupy the ground floor of one of these pavilions, and their occupancy has resulted in the bank's title being set on the shields which, one would have thought, had been reserved for the honoured names of great Wesleyans; while the letting of the main hall for general meetings and concerts, and the allocation of further parts of the building as offices for business firms, emphasises still more the unfortunate attempt to combine religious endeavour with secular profit. And this fact makes the motifs of the sculpture the more inappropriate, though the fault must be laid entirely at the door of the promoters of the undertaking. (The Twentieth Century Fund was inaugurated in Wesley's Chapel in 1898, and reached the total of £1,075,727, including £16,000 from the missionary churches abroad. From this fund the trustees received £242,206. The Aquarium site was purchased for

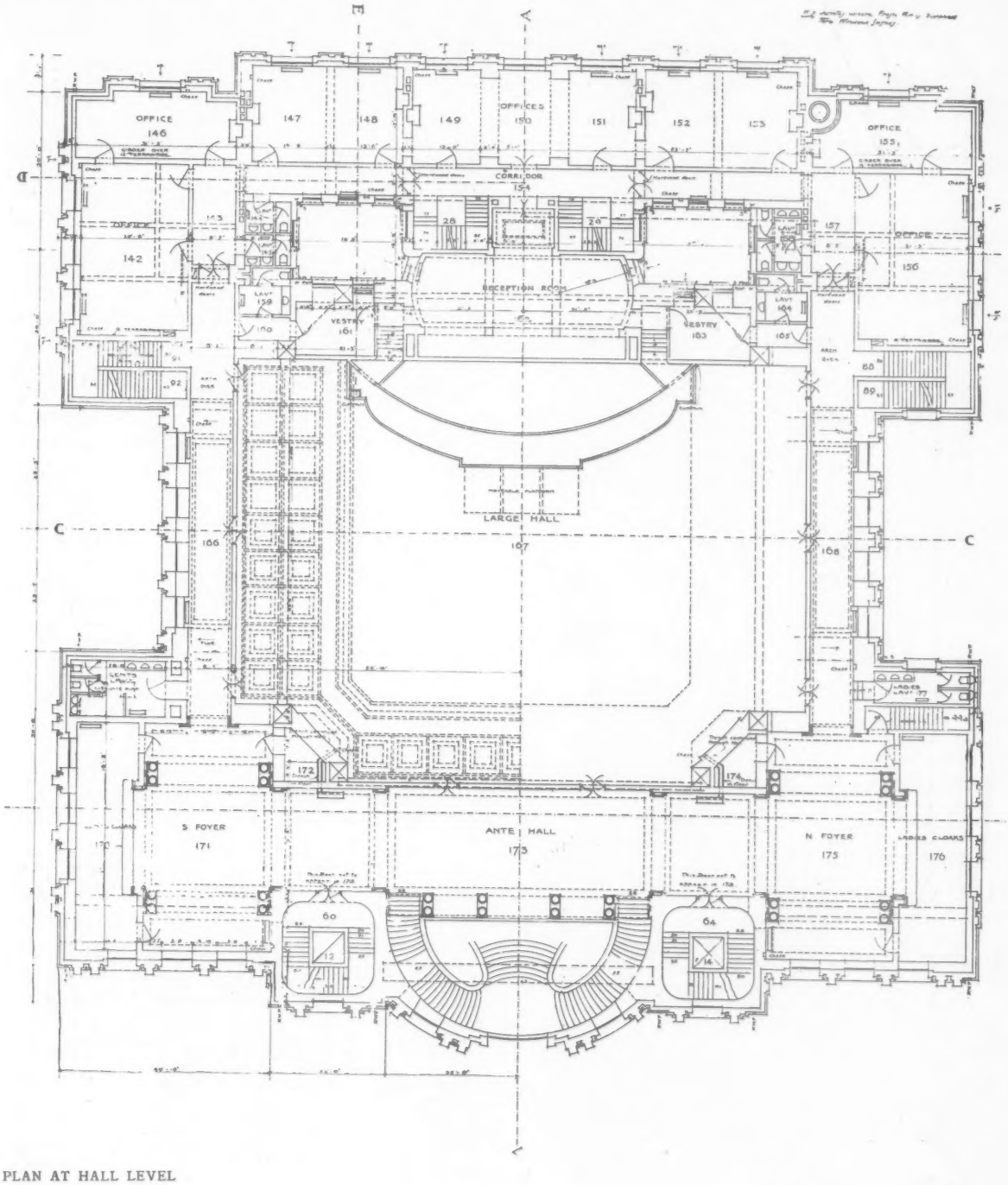


PLAN AT GROUND LEVEL

£340,000—£200,000 being recouped by the sale of the portion not required—and the contract sum for the new building, including architects' fees, but exclusive of furnishing and the cost of the organs in the large and small halls, amounted to £155,710.)

The dome that crowns the building is a new landmark in Westminster and rises nobly from the rectangular masses below. The purist may object that it is a pure piece of theatricalism, being no other than a shell—a steel frame, boarded, and covered with lead; the true dome being the inner one, of reinforced concrete, covering the main hall. But a satisfactory effect both inside and out could not be secured by a single construction, and it has consequently been found imperative here, as in great examples of the past, to adopt a dual form.

The inner dome is 80 ft. in diameter, and is the largest of its kind in this country; while the outer dome is 90 ft. in diameter, and ranks third among



PLAN AT HALL LEVEL

those in England, being surpassed only by the dome of St. Paul's and the dome over the reading room of the British Museum. From street-level to the top of the finial is a height of 212 ft.

The building stands on a concrete raft, partly reinforced, and embodies brick, stone, steel, and reinforced concrete construction. The external walls are built of bricks in cement, faced with Portland stone, and are of unusual strength.

Within the building the two principal features are the large hall and the grand staircase leading up to it. The former measures 112 ft. by 80 ft. with a height of 70 ft. to the centre of its splendidly coffered and enriched ceiling, but the galleries which are cantilevered out on three sides reduce the sense of space, so that the hall seems smaller than it really is. Seating accommodation is provided for 2,500. The acoustics appear to be excellent, and the organ, which is placed above the platform, has a very rich tone.

The grand staircase is partly contained in the semi-circular projection in the centre of the main front. From the large entrance hall it rises in curved flights on either side to a broad landing, from which the ascent is continued by one great central flight divided by a handrail. The staircase then divides again, turning and rising in symmetrical curves to the level of the ante-hall, from which access is gained to the main hall and to foyers on either side. The conception of the staircase is a fine one, and the balustrade of iron and bronze adds a rich finish to the architectural lines.

Photo: Printing Craft, Ltd.

LEAD VASE ON DOME

The general contractors for the building were Messrs. Dove Bros., Ltd., of Islington.

The main structural steelwork, including the steel framework of the dome, was constructed and erected by Messrs. A. D. Dawnay & Sons, Ltd., of Battersea.

The reinforced concrete, which has been employed in foundations, floors, beams, etc., and for the inner dome, is on the Kahn system, and was carried out by Messrs. The Trussed Concrete Steel Co., Ltd., of Westminster.

Messrs. H. H. Martyn & Co., Ltd., of Cheltenham, have been responsible for special woodwork —panelling, etc.—in the building, and Messrs. J. Whitehead & Sons, of London, S.E., for the marble-work to the grand staircase and ante-hall.

Messrs. W. Nicholson & Son, Ltd., of Leeds, executed the bank fittings for that portion of the building occupied by the London City and Midland Bank.

The stone carving was executed by Mr. Henry Poole from the architects' drawings, and Mr. Poole also modelled the lead trophies on the dome, which were cast by Messrs. J. W. Singer & Sons, of Frome. Messrs. Singer also cast the lead vases and other leadwork on the dome (which was modelled by Mr. H. C. Fehr from the architects' designs) and executed the balustrade to the grand staircase and the large bronze electroliers in the main hall.

The electric light and power installation was carried out by Messrs. Strode & Co., of London, N.W., who also executed bronze electroliers and brackets in the foyers, grand staircase, small hall, library, and other parts of the building.

Fire-resisting partitions were erected by Messrs. Homan & Rodgers, patent glazing by Messrs. W. H. Heywood & Co., and cooking plant by Messrs. R. Crittall & Co. Stoves, grates, etc., were supplied by Messrs. Bratt, Colbran & Co., and sanitary fittings by Messrs. Shanks & Co., Messrs. Tylor & Sons, and Messrs. Davis & Bennett. Dampcourses and asphalt work were carried out by Messrs. Wm. Salter Edwards & Co., of London, W.

Among other contractors were the following :—

Wall tiles, Pilkington Tile and Pottery Co.; casements and lead rainwater heads, Wenham & Waters, Ltd.; mosaic flooring, Diespeker & Co., Ltd.; door furniture, A. Jones Lock Co., James Gibbons, and Lockerbie & Wilkinson; gates, &c., Bostwick Gate Co. and S. W. Francis & Co.; lifts, Wadsworth & Sons; heating and ventilation, Ashwell & Nesbit, Ltd.; organs, Wm. Hill & Son and Speechly & Sons; lightning conductors, Anderson & Co.; seating, C. Pratt & Sons and Brew & Fountain.

Photo: Printing Craft, Ltd.

THE WESLEYAN HALL, WESTMINSTER
LANCHESTER AND RICKARDS, FF.R.I.B.A., ARCHITECTS

WESLEYAN METHODIST HALL
WESTMINSTER

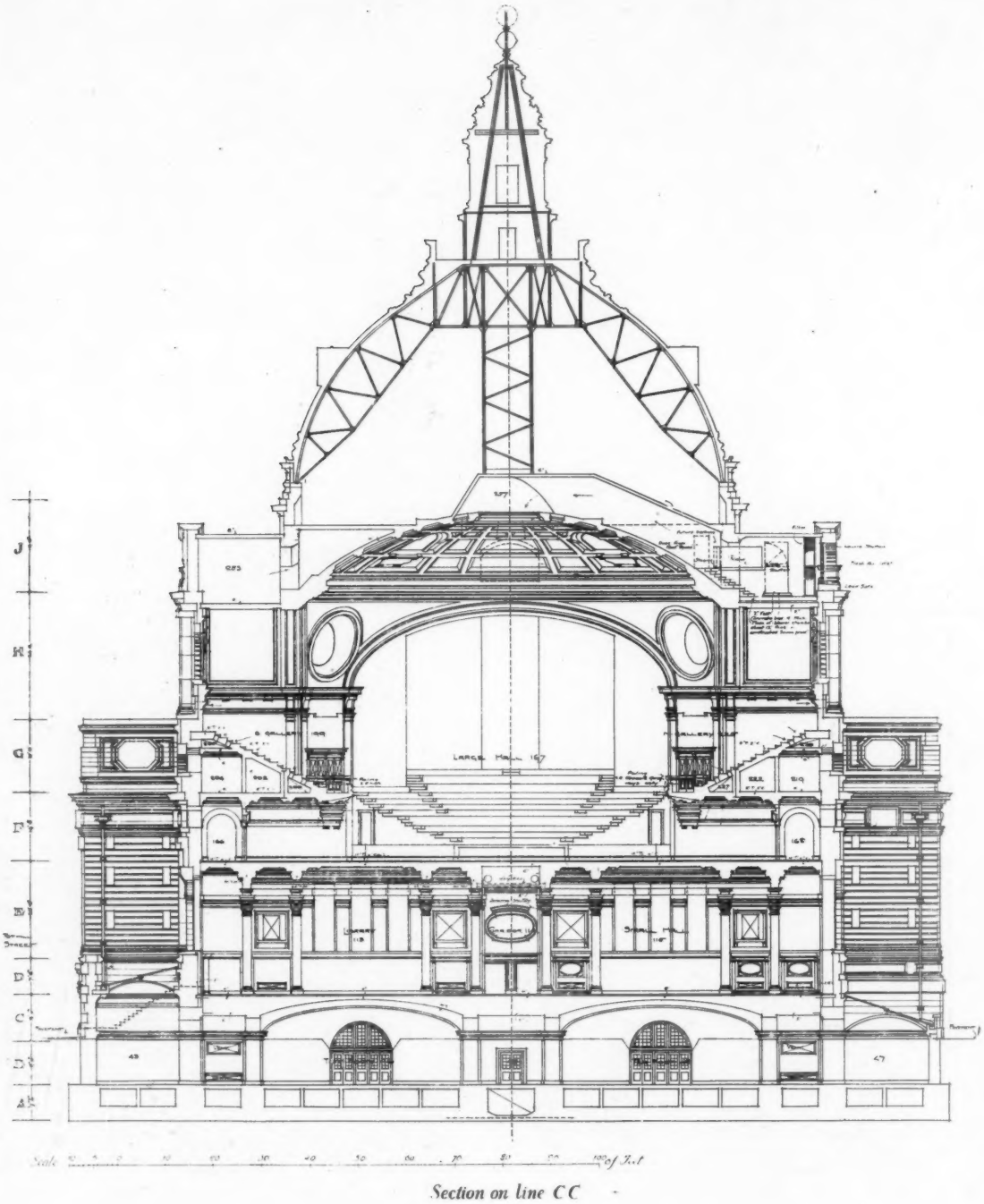


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Photo: "Architectural Review"

VIEW OF DOME FROM THE WEST (REAR ELEVATION)

WESLEYAN HALL WESTMINSTER

Details of Dome

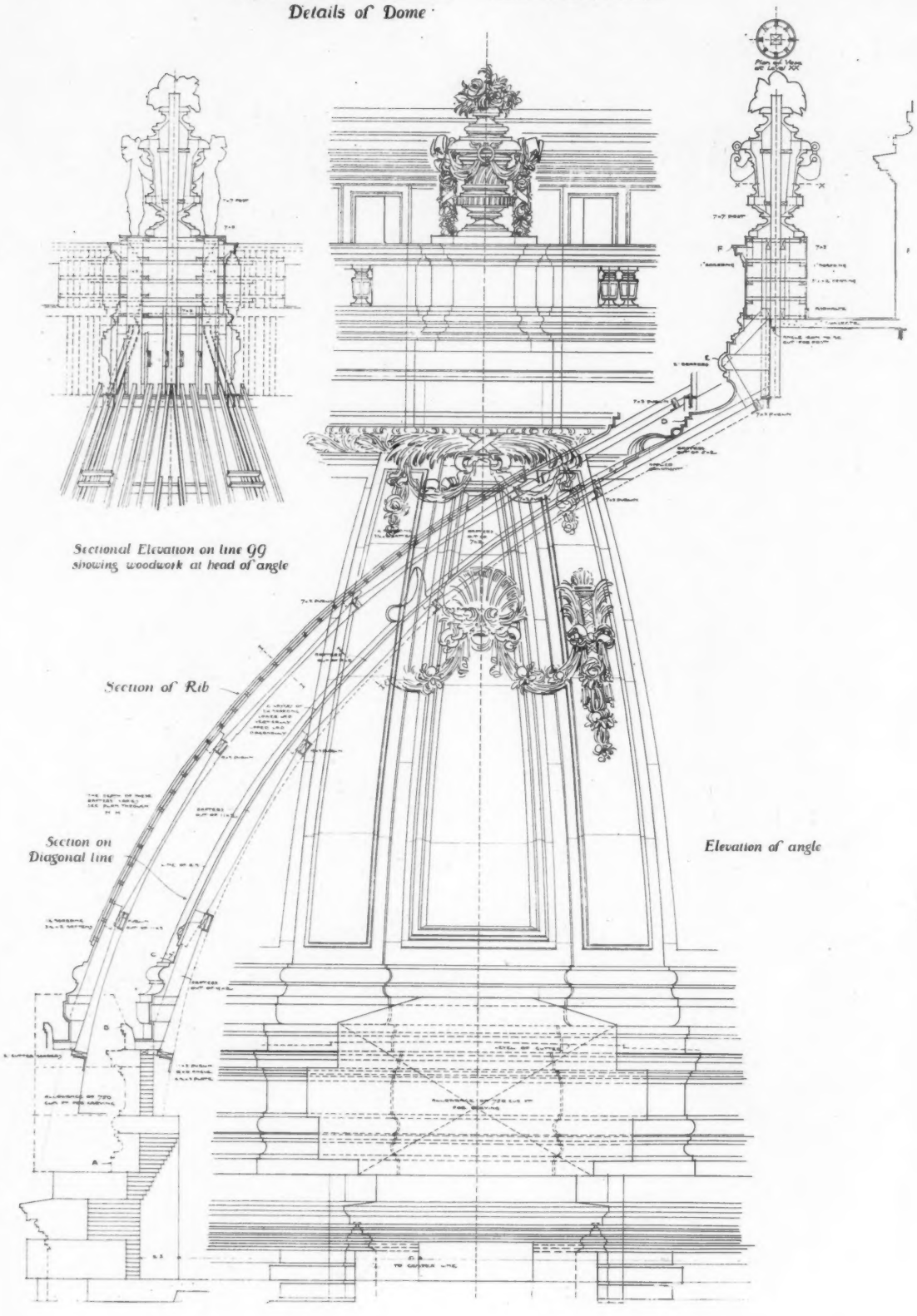
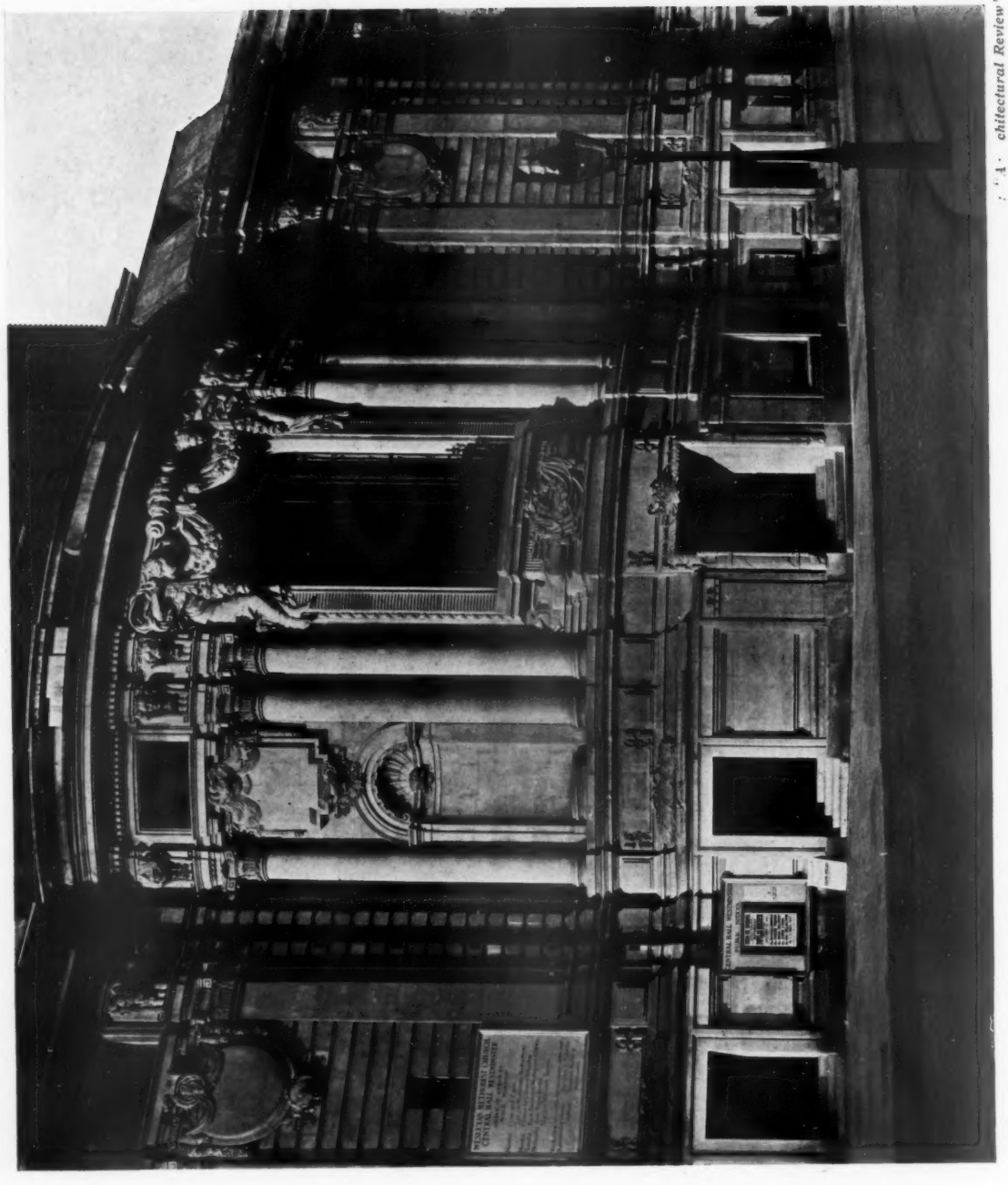


Photo: Printing Craft, Ltd.

DETAIL OF MAIN FAÇADE, PRINCES STREET



DETAIL OF CENTRE PORTION OF MAIN FAÇADE

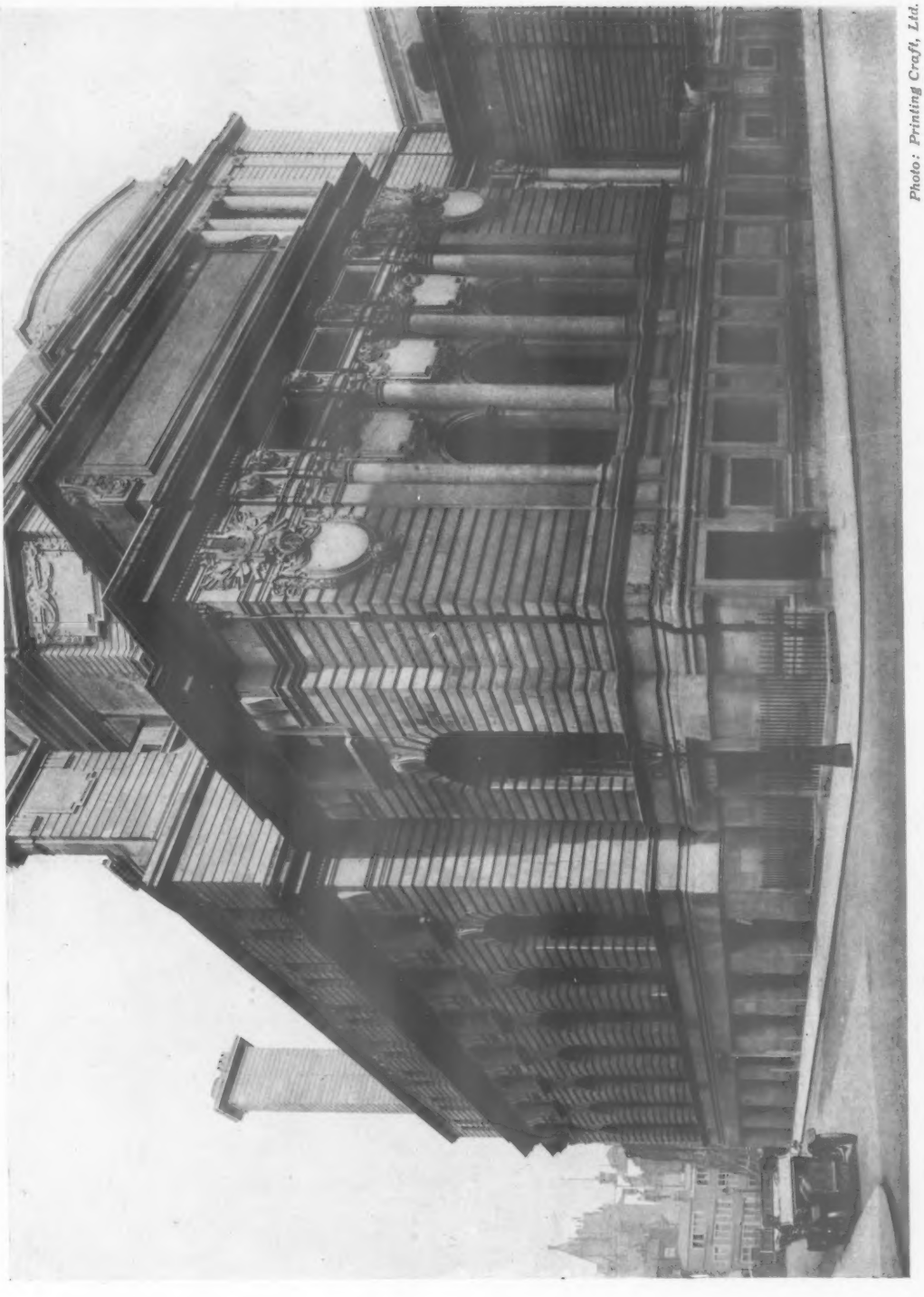


Photo: Printing Craft, Ltd.

REAR ELEVATION AND CORNER WING IN TOTHILL STREET

Photo: Printing Craft, Ltd.

VIEW LOOKING EAST, ALONG TOTHILL STREET

Telephoto: "Architectural Review"

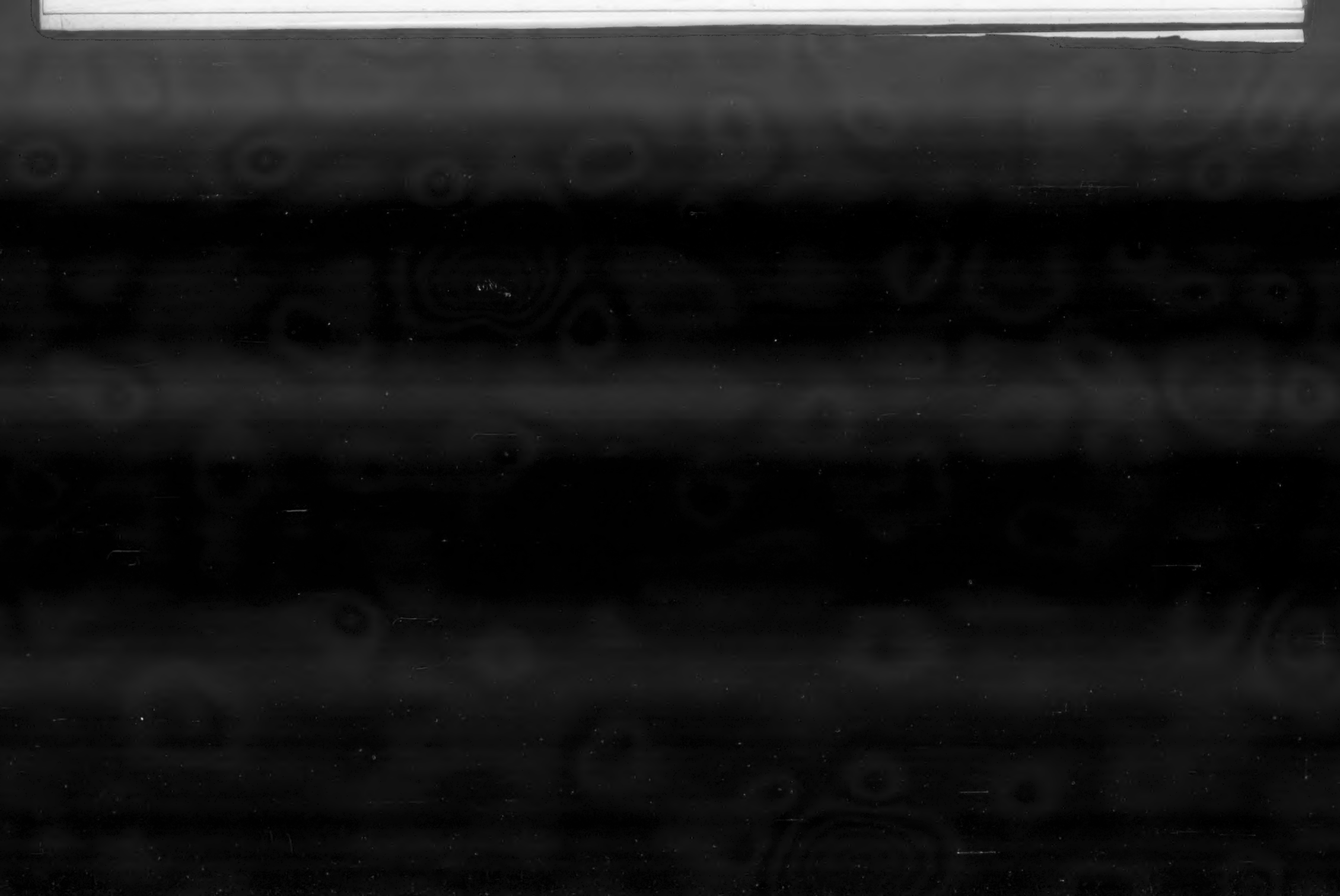
DETAIL OF LEADWORK ON DOME AND CARVED PANEL

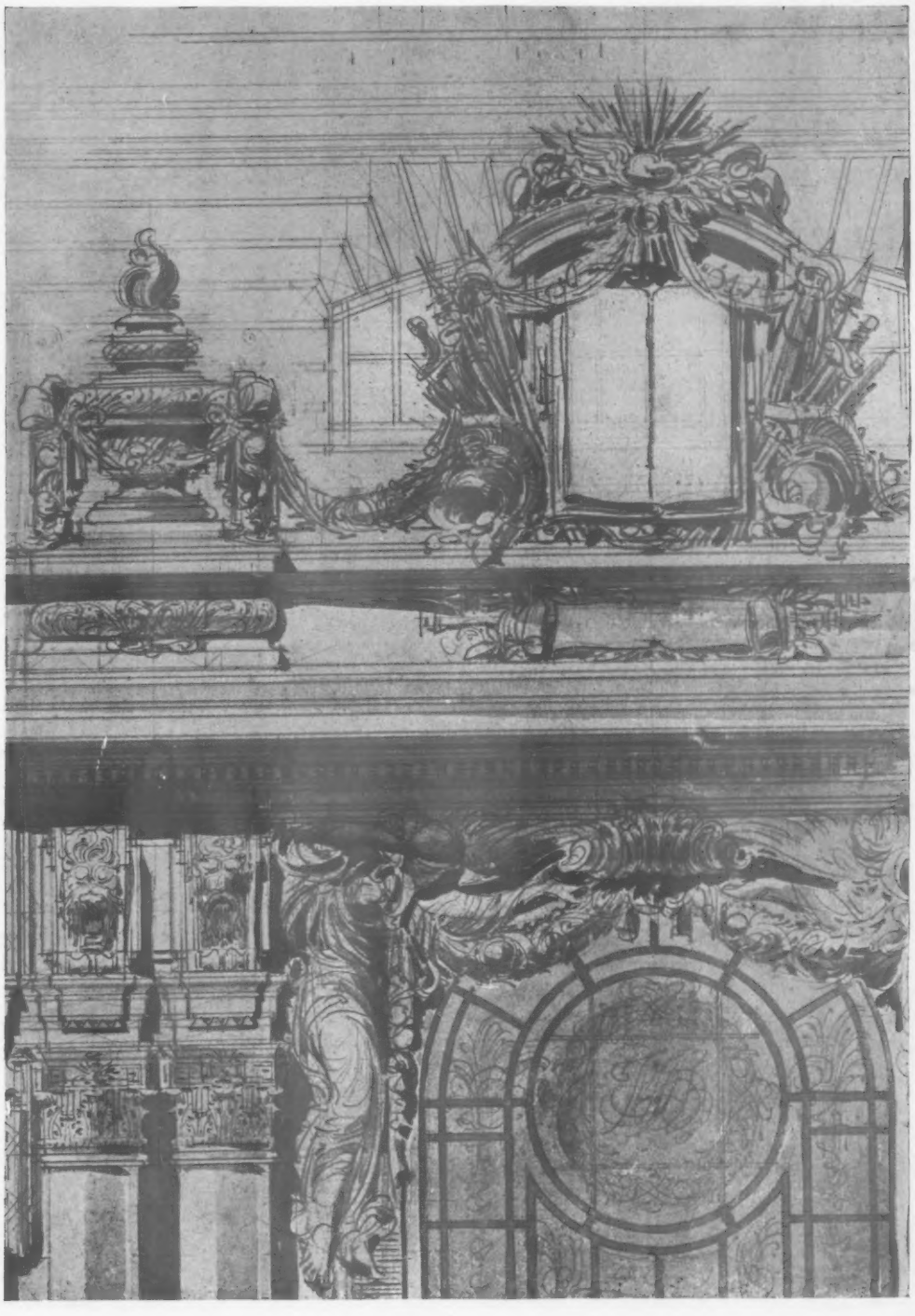
Telephoto: "Architectural Review"

DETAIL OF SCULPTURE ON TOTHILL STREET FAÇADE

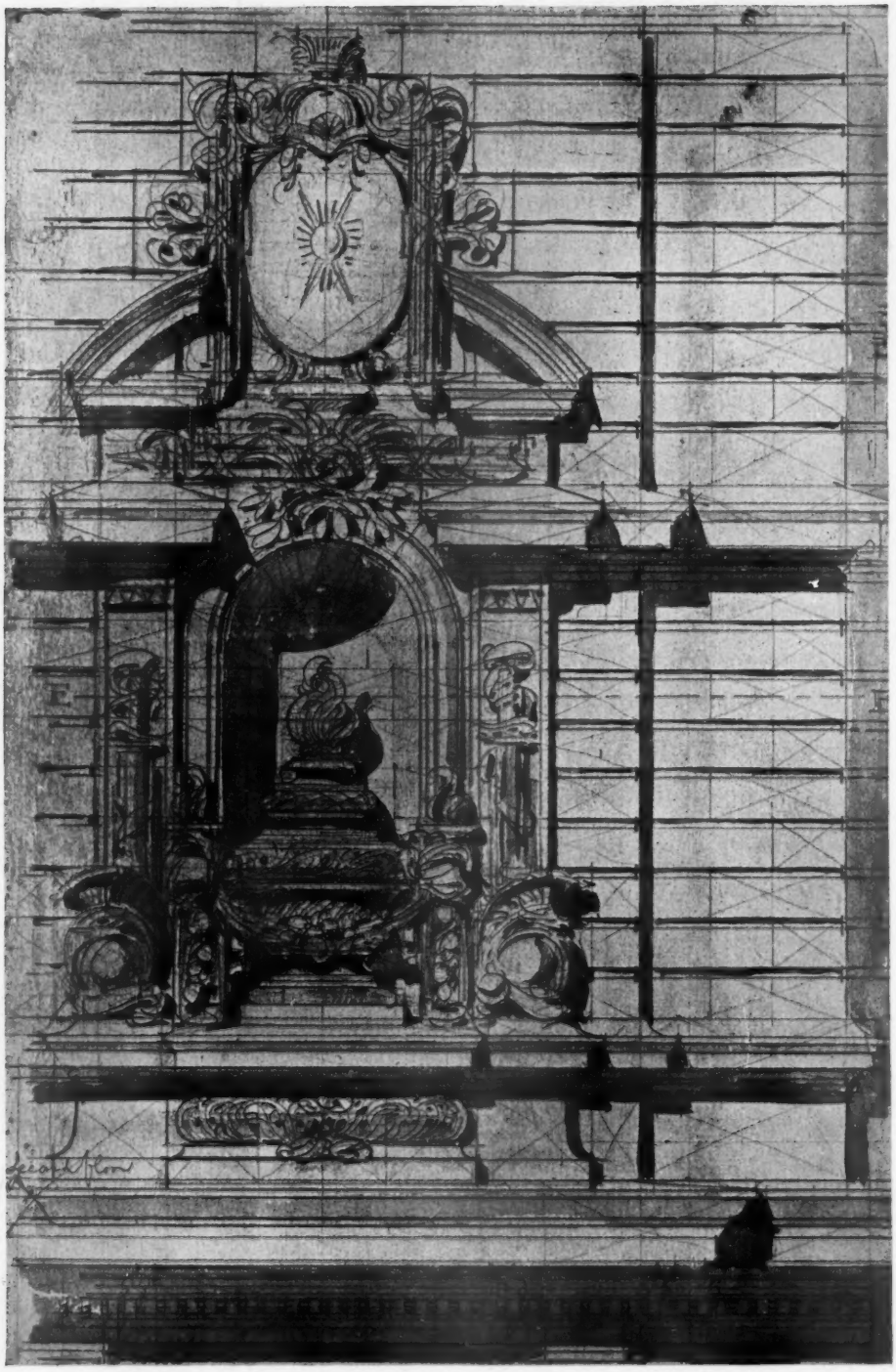
THE WESLEYAN HALL, WESTMINSTER: DETAIL OF SCULPTURE ON MAIN FRONT
LANCHESTER AND RICKARDS, FF.R.I.B.A., ARCHITECTS

Telephoto: "Architectural Review"





DETAIL OF ARCHITECTS' DRAWING FOR
SCULPTURE ON MAIN FRONT



DETAIL OF ARCHITECTS' DRAWING FOR
SCULPTURE AT BASE OF TOWER

Photo: "Architectural Review"

DOORWAY IN MAIN HALL

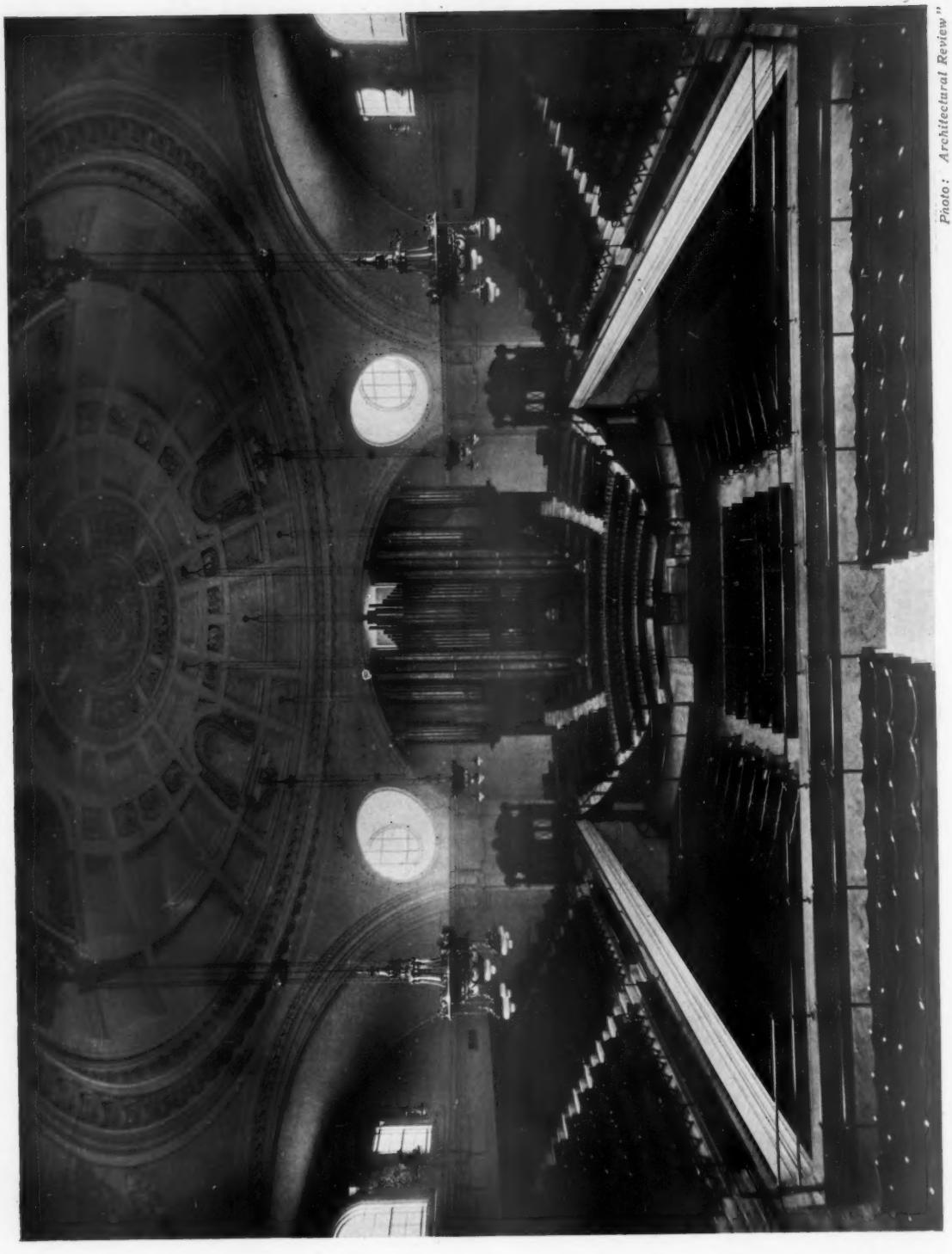


Photo: "Architectural Review"

GENERAL VIEW OF MAIN HALL

Photo: L. A. V. Cashmore

DETAIL OF CEILING TO MAIN HALL

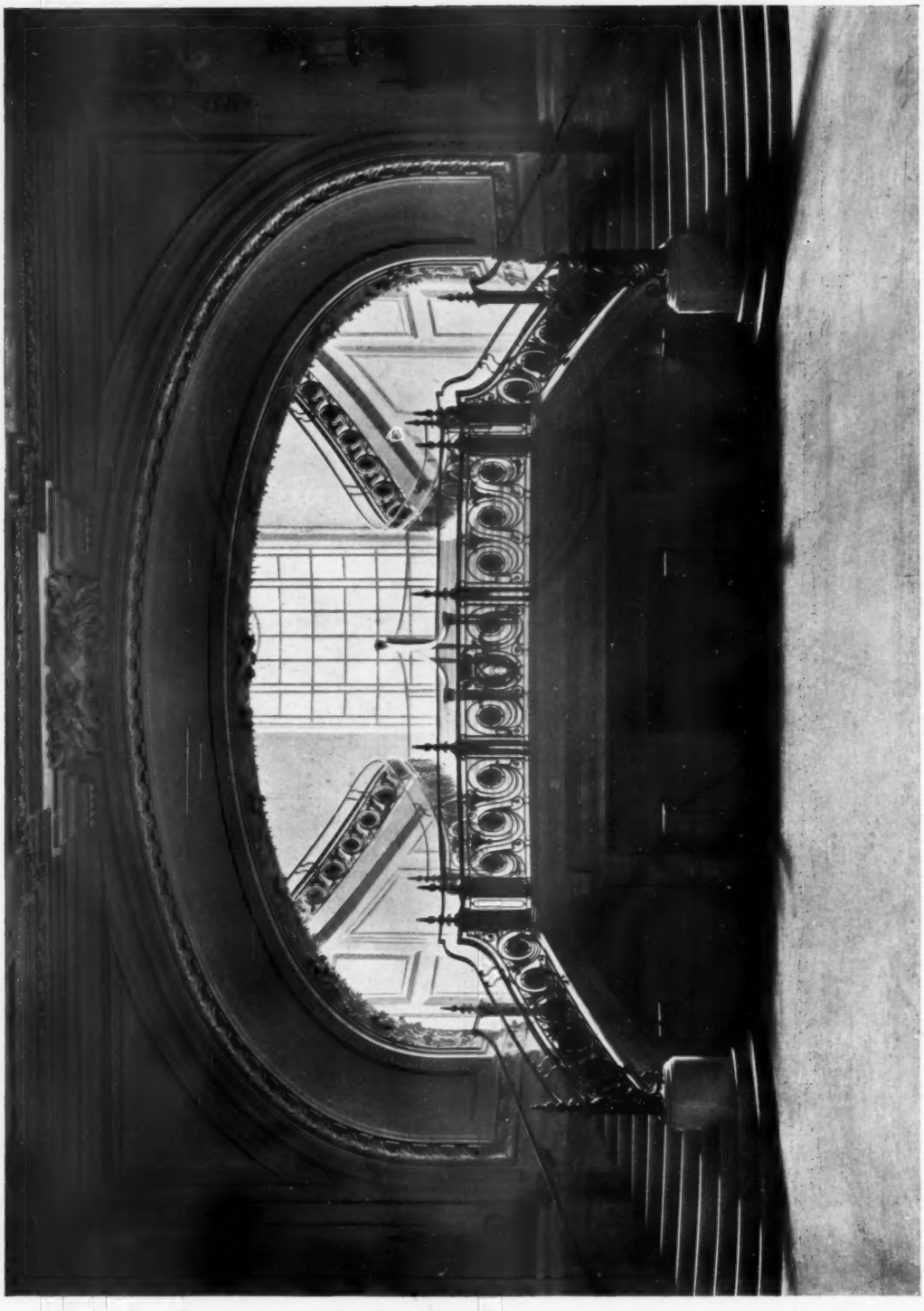


Photo: "Architectural Review."

GENERAL VIEW OF GRAND STAIRCASE

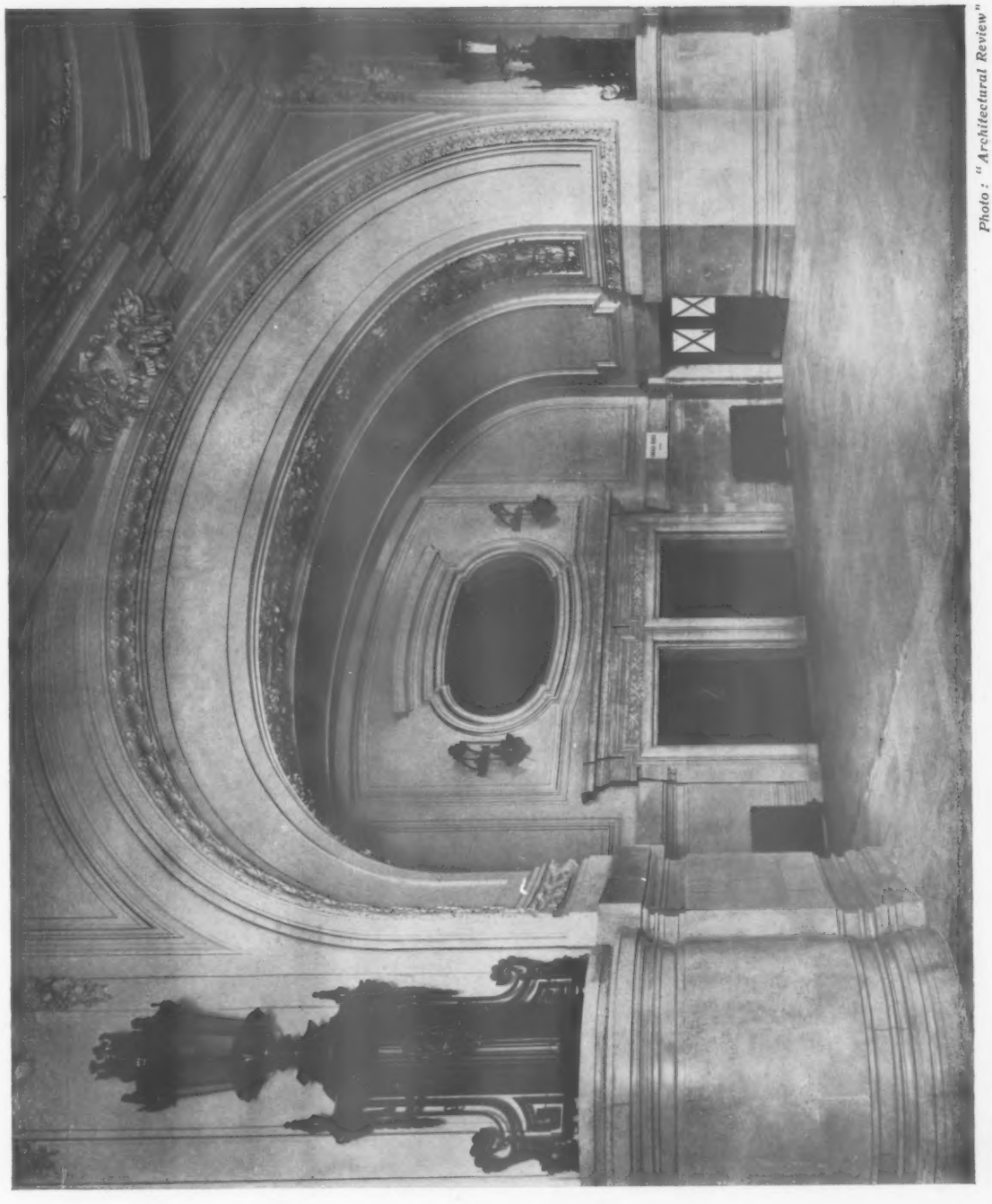


Photo: "Architectural Review"

THE ENTRANCE HALL

Photo: "Architectural Review"

THE GRAND STAIRCASE: VIEW LOOKING ACROSS

Photo: Printing Craft, Ltd.

VIEW IN ANTE-HALL, AT THE TOP OF GRAND STAIRCASE

Photo: Printing Craft, Ltd.

THE LIBRARY, FIRST FLOOR

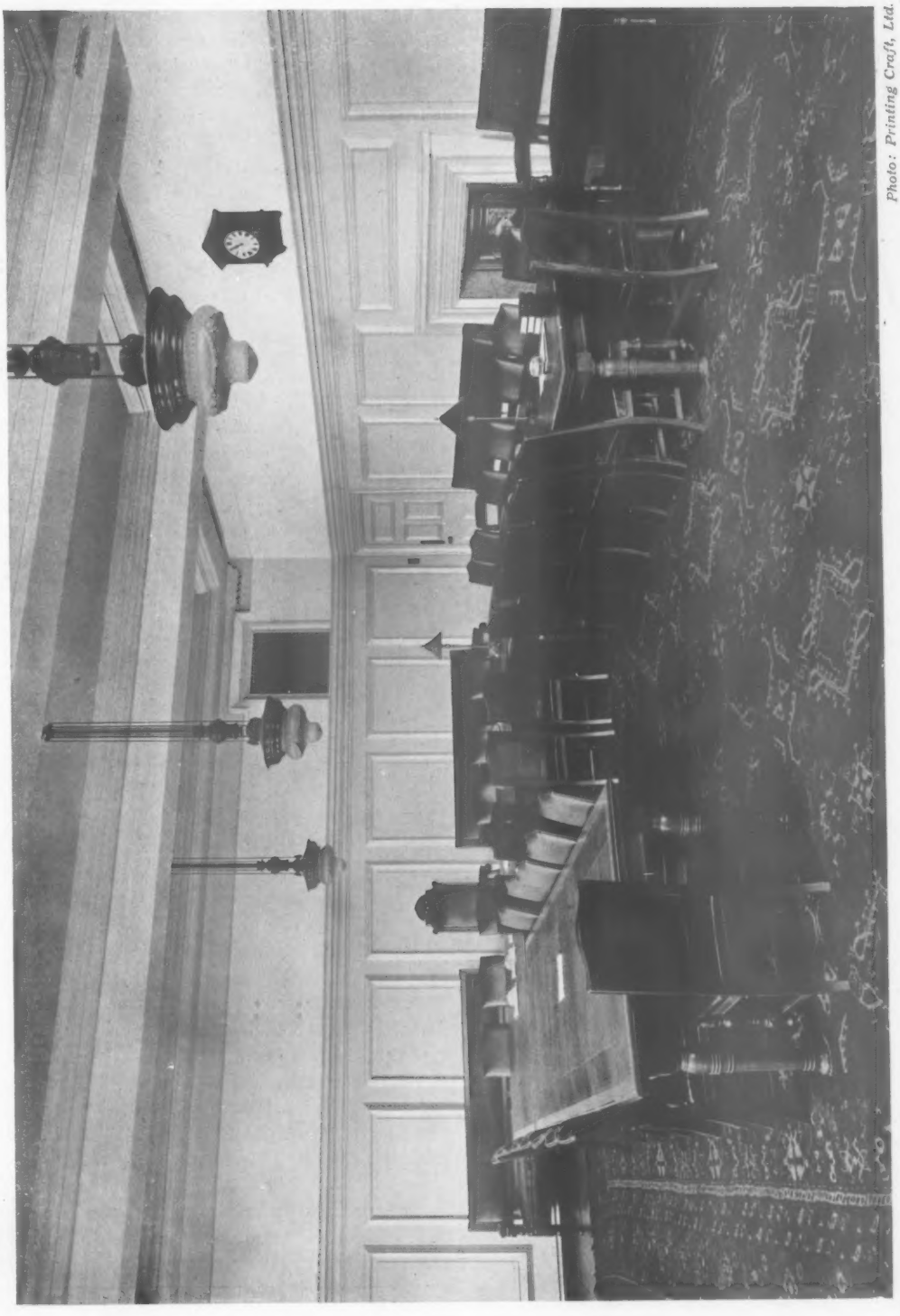


Photo: Printing Craft, Ltd.

COMMITTEE-ROOM, GROUND FLOOR

INTERIOR DECORATION, 1660-1715

BY M. JOURDAIN. (*Continued from p. 215, No. 191*)

THE most noticeable change that the half-century witnessed was in the height of the rooms, which reached its greatest extravagance under Vanbrugh; whereas, in 1662, shortly after the Restoration, extreme height was deprecated by Balthazar Gerbier in a "Brief Discourse Concerning the Chief Principles of Magnificent Building," as detracting from the effect of the assembled company and of the tapestry hangings. It is said that Charles II complained of the lowness of the rooms of his Winchester palace, of which Wren was the architect, and which was not completed at the time of the King's death. Wren, a small man, said, "I think and it please Your Majesty these are high enough." Charles squatted down to Wren's height, and creeping about said, "Ay, Sir Christopher, I think they are high enough!"

The disadvantage of these excessively high rooms, and the insufficient means of warming them, is commented on by Lady Wentworth, who speaks of the rooms in her lodgings in London as being so large and so high "if the fyer be never soe great one syde freesis while the other burns."* But Vanbrugh's client, the Earl of Manchester, appears to have been extremely anxious that the rooms at Kimbolton should be high; and Vanbrugh, writing to him in 1708, says: "I think your lordship need not fear the new upper rooms being too low; they'll be full as high as your own bedchamber is, and that's enough in conscience."† The Queen's state bedchamber at Hampton Court, of which the ceiling was painted in 1715, is 30ft. high, while at Easton Neston, built by Hawksmoor, a pupil of Vanbrugh, about 1702–1713, the rooms are noticeably high, some of the bedrooms being 20 ft. in height. The height of the halls in the houses of Vanbrugh and his school is a distinguishing feature of this style; and there is also to be noticed a great reduction or reserve in the use of ornament when comparison is made between this and the earlier decorated manner in vogue in the reign of Charles II.

The appreciation of brightness and colour was expressed in both furniture and decoration, in the variety of woods used in wainscot, in the quantities of portraits fresh in colour, and in the still fuller colouring of the painted ceilings of Verrio and his followers; in the rich velvets, damasks, and tapestries that hung on the walls, in the decorative use of china and delft, the coloured marble surrounds of the chimneypieces.

The importance of marble is shown by the experiments of Wren, who early in his career invented a pavement "harder, fairer, and cheaper than marble," and a method of staining marble red. Marble was used for window seats, chimneys, and pavements. English marbles, especially the red Plymouth and Derbyshire varieties, were in request.

At Chatsworth Celia Fiennes notices "All the marble in ye windows, chimneys and pavements is all marble dug out of the hill above the house, both black, white, rance and curiously veined and polished so fine as any I ever saw which came from beyond sea." Marble window seats have been found inconvenient, and marble flooring was only suitable for halls. In living rooms the distinctively French parquetry was usual when magnificence was desired. The apartments of Monseigneur at Versailles were floored with "parquet of inlaid wood (marquetage), and enriched with various ornaments, such as, amongst others, the monograms of Monseigneur and Madame la Dauphine."* Evelyn expressly tells us that parquetry was first introduced by the Queen Mother, Henrietta Maria, at her palace of Somerset House, "the like whereof I directed to be made in a bedchamber at Berkeley House. The French call it 'Parquetage,' a kind of *segmentatum opus*."†

That this was a widespread fashion in great houses is proved by its mention in Celia Fiennes's useful and entertaining diary of her travels through England. At Nottingham Castle, in the presence chamber "The floore of the roome was inlay'd wth Cyphers and the Corronet." Evelyn, again, who had a hand in introducing it, speaks of some of the rooms of the Duke of Norfolk's "new Palace at Weybridge" (since destroyed) as "richly parqueted with cedar, yew, cypress, etc."‡

Actual survivals are uncommon. Perhaps the most perfect is a little room known as the Duchess of Norfolk's boudoir at Drayton in Northamptonshire, which leads out of the long gallery. The floor is parqueted with a charming design in formal patterns, interspersed with birds, in various coloured woods. Another example is to be seen in the Queen's closet at Ham House. Here in several places the inlaid woods take the form of the Duchess of Lauderdale's coronet and initials. Such delicate work was often protected by a leather

* Letter of Lady Wentworth, Jan. 2, 1711, Wentworth Papers.

† "Court and Society in the Reign of Anne," the Duke of Manchester.

* "Description Sommaire de Versailles," Félibien (1703). As early as 1640 marquetage was used for the floors of the Queen's cabinet at the Luxembourg (Malingres, "Antiquités de Paris," 1640).

† "An Account of Architects and Architecture."

‡ August 23, 1678.

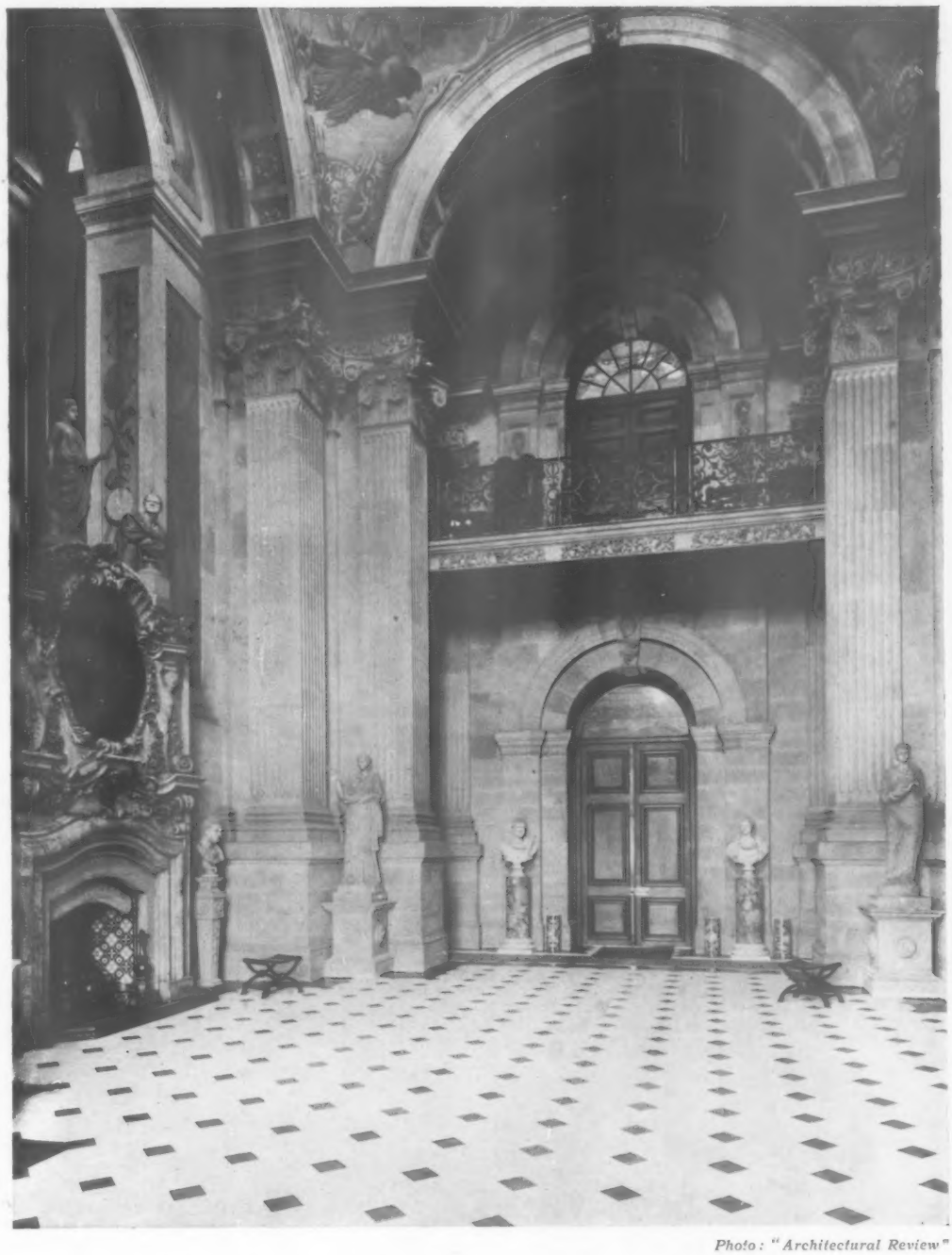


Photo: "Architectural Review"

THE HALL, CASTLE HOWARD, YORKSHIRE: VIEW FROM ENTRANCE
BY VANBRUGH

Photo: W. H. Bustin

THE DINING-ROOM AT HOLME LACY

carpet, as we see by the Ham House inventory of 1679.*

Among French decorations the use of looking-glass in panels, as in the great *salle des glaces* at Versailles, does not seem to have made much headway in England, perhaps owing to its expense. Celia Fiennes, however, observes such a treatment at Chippenham Hall, built by Lord Orford, where she writes of "four pannels of glass in Length and 3 in breadth set together in ye wanscote ye same was in another drawing room wch was for my Lord. The dining roome had this Looking glass on ye top peers between the three windows; it was from ye top to ye bottom 2 pannells in breadth, and 7 in length, so it shews one from top to toe."

The influence of Chinese art began effectively to penetrate to England towards the close of the seventeenth century, and seriously affected the style and fashions during the eighteenth century. The vogue of any craze is generally in direct proportion to its novelty, and it is difficult to realise to-day the delight with which the world turned towards this new art—a delight divorced from any serious study or differentiation between India, China, and Japan. Evelyn becomes enthusiastic at any reference to any article of Eastern origin, which he describes indifferently as Indian, Chinese, or Japanese, with the nonchalance of his day. For instance, he describes the house of a Kentish neighbour as "a cabinet of all elegance, especially Indian, in the Hall contrivances of Japanese screens instead of wainscott, the landskip on the screen represents the manner of living and country of the Chinese." The attraction, to a world accustomed to the regularity of Classic architecture, the pronounced symmetry of the style of Louis XIV, was its absence of symmetry, as Sir William Temple explains: — "Whoever observes the work upon the best Indian gowns, or the painting upon the best screens or purcellans, will find their beauty is all of this kind (that is) without order."

The large importation of lacquer furniture and the contemporary though restricted use of lacquer screens as wall coverings was one of its expressions; another was the collection and display of china. Of this passing fancy there are few survivals. Celia Fiennes speaks of a small room at Burleigh House, and at Chatsworth, wainscoted with "Japan"; these, like a similar room at Hampton Court, are no longer in existence, but there are rooms at Oulton Park in Cheshire, Burton Agnes in Yorkshire, and Drayton in Northamptonshire, which retain their lacquer panels. There is a tradition that when the old Oulton Park was destroyed by fire, the panels, its most valued contents, were saved by hurling them into the moat. These "Japan" panels are enumerated in an inventory of John Egerton (who died in 1731).

The collection of china and delft dates from the Revolution, and is attributed by Defoe to the personal taste of Queen Mary, who, as he writes, "brought in the custom or humour, as I may call it, of furnishing houses with china ware which increased to a strange degree afterwards, piling their China upon the tops of Cabinets, scrutores, and every chimney-piece to the top of the ceilings, and even setting up shelves for their china ware, till it became a grievance in the Expense of it; and even injurious to their Families and Estates." At Hampton Court she had a delft-ware closet and at Ham House and Dyrham are small rooms with china closets. This taste for china is only interesting to-day from its effect on the furniture and decoration of rooms from the last decade of the seventeenth century. In the early years of the succeeding century recesses or alcoves with shelves for its display began to be contrived.

* "Ham House." Mrs. C. Roundell.

"SOME HOUSES AT ST. ALBANS"

COMMENTING on the article which appeared under this title in THE ARCHITECTURAL REVIEW for August, Mr. Percival C. Blow, A.R.I.B.A., says:—

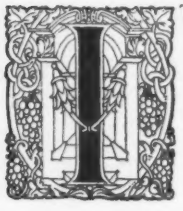
"I notice you describe a house in St. Peter's Street (which happens to be owned by my mother) as an eighteenth-century house. This, I think, is incorrect. I believe the house to be much earlier, as some of the rooms have oak floors with the adze marks on the boards. My own opinion is that the house dates back to somewhere about the end of the seventeenth century, though most of the windows have been unfortunately replaced by new ones."

In reply to the above, the writer of the article says:—

"First I should like to observe that the eighteenth century covers a very extensive period—far more than the mere term implies. The 'Classic' spirit of the native Renaissance began with the school of Sir Christopher Wren and extended to about the first quarter of the nineteenth century. Therefore, an early eighteenth-century house could be so described whether it belonged to the 'Carolian' or the 'Anne' period. The old sash bars in this instance have been replaced by some extremely interesting early nineteenth-century double windows, with trellis-pointed heads similar to the light form of glazing initiated by Thomas Chippendale, and continued by Sheraton. Although we may regret the removal of the original windows, the new ones certainly harmonise very beautifully with the other portions of the

house. It is somewhat surprising that the so-called Gothic trellis-headed window should not be embodied in modern work; but so many architects fail to appreciate anything fanciful or different from the stereotyped variety."

THE PRACTICAL EXEMPLAR OF ARCHITECTURE—LXXV



T is difficult to decide why Sir William Chambers is always rated below his merit. His great ability is slighted because of its academic bias. It is imputed to him as a fault that his style is more correct than Wren's, that it is pedantic and lifeless. Robert Adam, equally a scholar, enjoys a much greater reputation than Chambers; yet we are quite convinced that the latter was the better architect of the two. Certainly Adam, at his best, never conceived a building equal to Somerset House. Lying along the Thames, its ordered rhythm, punctuated by strong contrasts of light and shade, with a certain comely fitness for its river site, gives a sense of complete satisfaction.

We seem to lack a just criterion for the criticism of modern architecture; and so we continually hark back to perfect academic examples, forgetting the exigencies of modern practice. But if we compare Somerset House with modern buildings like the National Gallery and the British Museum, we need scarcely pause to decide on which the eye chooses to linger. Chambers's building is one of the finest monuments in London. It is not, however, his only legacy to the Mistress Art; for, like so many of the eighteenth-century architects, he composed a book on Civil Architecture. It could not be otherwise than academic; but how useful at all times has been the sane scholarly character on which it is based! It saved eighteenth-century architecture from the chaos which the Romantic revival made in garden design. It took the place of tradition with the builders, and caused them to build fair and with a kind of decency. "Civil Architecture," in spite of its brief dismissal of Greek architecture (for Chambers had little knowledge of the latter), is a good book, and one which the older generation of men appreciated at its proper value.

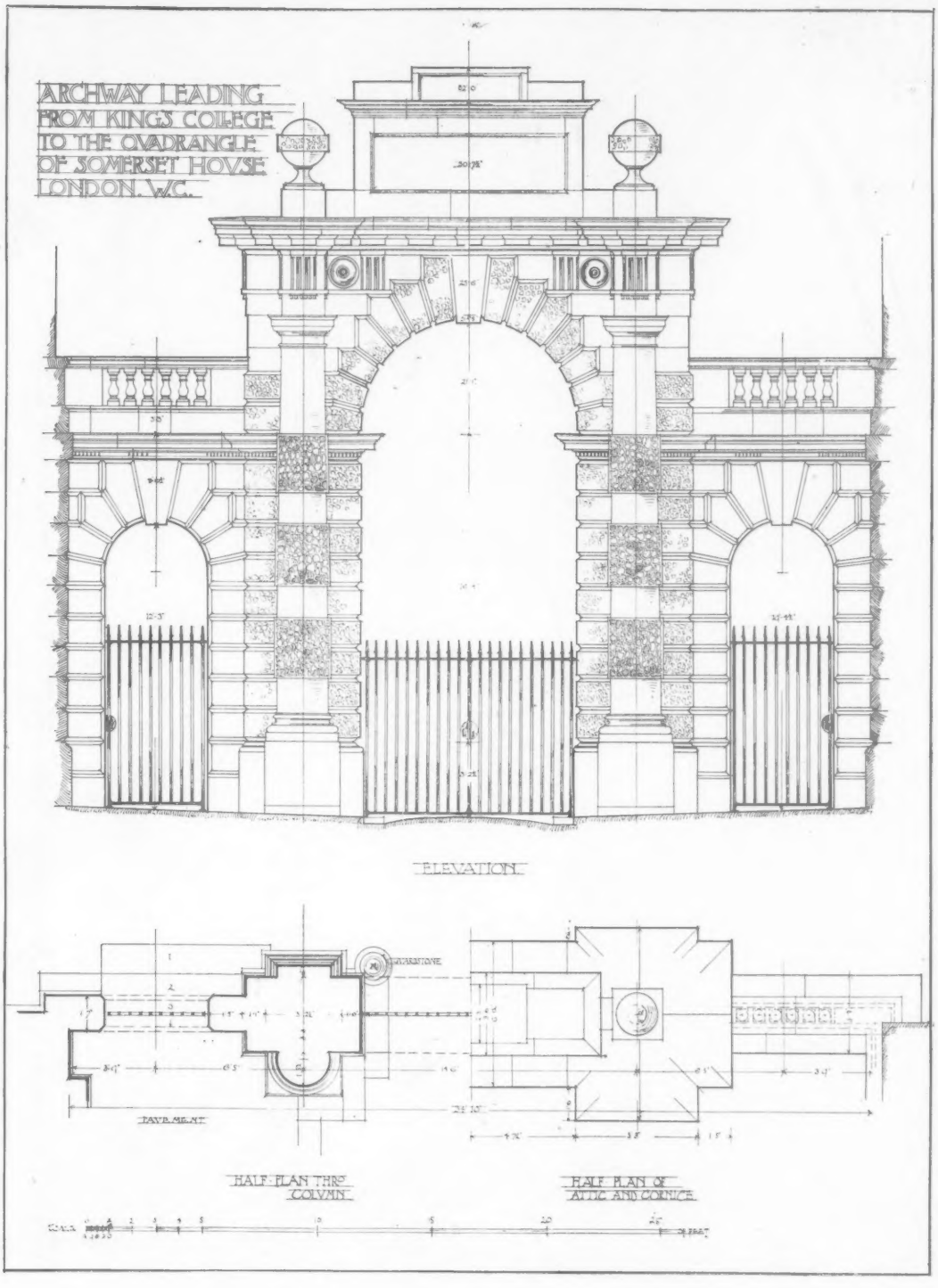
Unlike Reynolds, who in his "Discourses" preached one thing and in his work practised a brilliant different, Chambers was consistent, and his work is in entire unity with his writings. No architect was better able to combine exact scholarship with the quiet grace of invention.

His book, besides the more usual contents of such works—data and drawings concerning the Orders—contains many of his designs for garden villas, casinos, and the like. But his most lasting claim to be remembered lies stretched by the side of the Thames on one of the finest sites in the world. And although Somerset House was built in the eighteenth century, it contains much to instruct us in our practice to-day. A small portion of the building is here reproduced from a part more hidden away than the main fronts; but it is beautifully designed and detailed, and a fit subject for this series.

J. M. W. H.

[In "Renaissance Architecture in England," Professor Reginald Blomfield gives an interesting account of the difficult task that confronted Chambers in the design of Somerset House. Part of the old royal palace was pulled down in 1775, and the new building was begun in 1776. It was practically finished at the date of Chambers's death, though his scheme was never carried out in its entirety. Chambers had only a narrow frontage to the Strand in advance of his main area, though on the south side he had a magnificent frontage to the river. Moreover, provision had to be made for sets of offices for various Government departments on a scale hitherto never attempted in England. These problems he solved with consummate success.

Chambers's idea was to increase the width of his façade by building on the east and west sides of his main quadrangle detached rows of private houses running north and south, uniform in style with Somerset House, and connected with it on the south side by great archways opening on the terrace. Only the western part of the scheme was completed. Though the eastern arch was built, the buildings beyond it were left unfinished; and the river façade terminates at the south-east angle in a lame and discreditable corner. As Professor Blomfield points out, Chambers took immense pains with his detail. He had models prepared for his Ionic, Composite, and Corinthian capitals from the choicest antiques in Rome; he was most careful in his selection of workmen, and most precise in his instructions. All that pains and intelligence could do, Chambers did at Somerset House; he had the best materials, and employed the most skilful sculptors. He evidently had an honest horror of careless and ignorant workmanship, whether on the part of the architect or of the builder. In his treatise he says: "The most masterly disposition incorrectly executed can only be considered as a sketch in painting, or as an excellent piece of music miserably murdered by village fiddles."]



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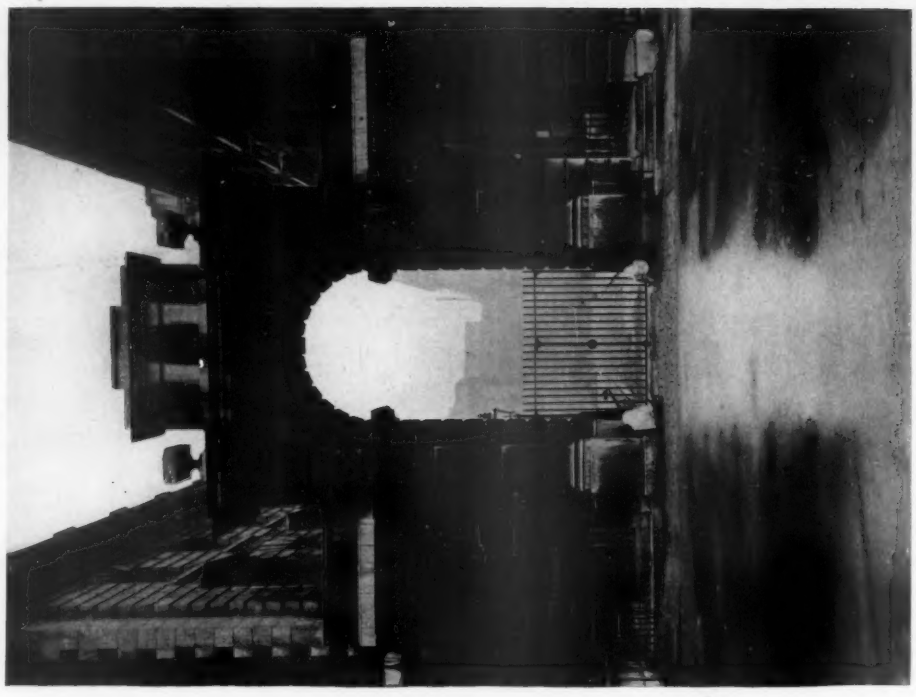
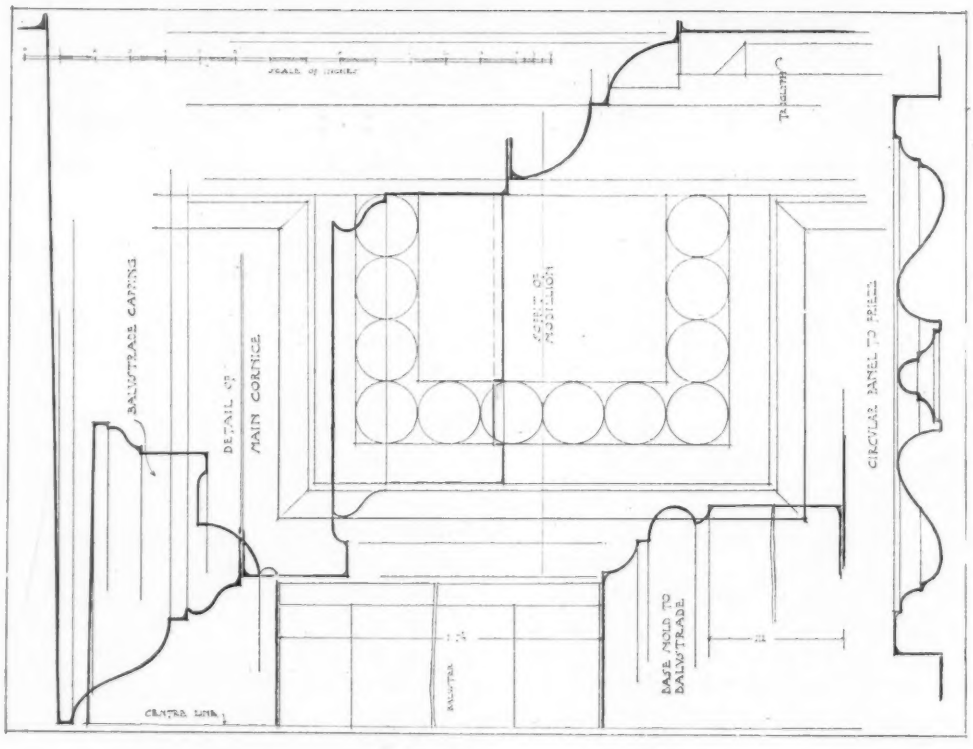
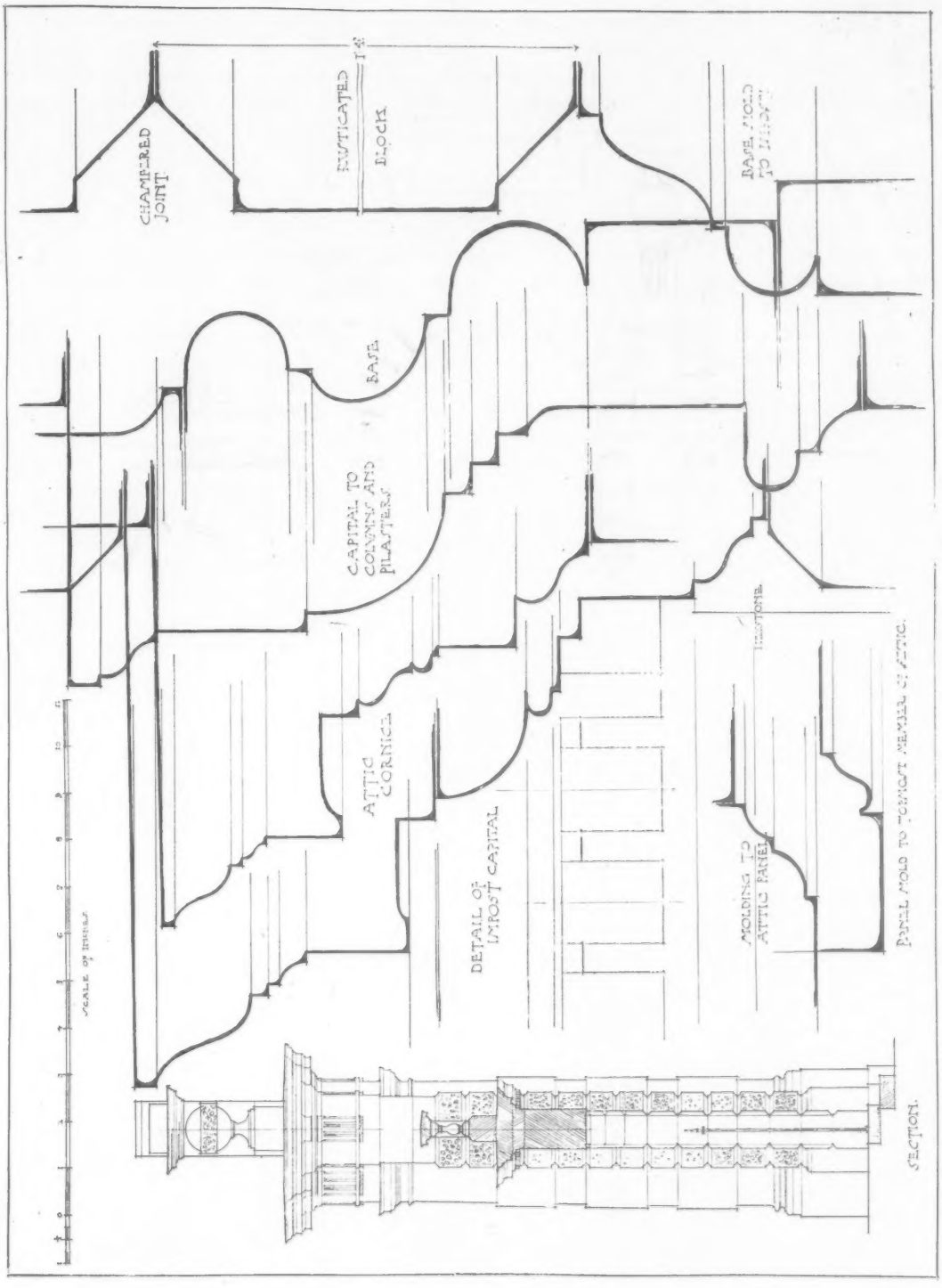


Photo: "Architectural Review"

ARCHWAY LEADING FROM KING'S COLLEGE TO THE QUADRANGLE OF SOMERSET HOUSE, LONDON. SIR WILLIAM CHAMBERS, ARCHITECT



Measured and Drawn by Charles Frederick Butt



Measured and Drawn by Charles Frederick Butt

ARCHWAY LEADING FROM KING'S COLLEGE TO THE QUADRANGLE OF SOMERSET HOUSE, LONDON

THE COMMITTEE FOR THE SURVEY OF THE MEMORIALS OF GREATER LONDON

THE principle of selection in nature is perhaps one of the most curious of the many methods by which the quality of variation is maintained in the world. And even in things inanimate it is strange to contemplate the chance decrees by which certain things survive where so many are destroyed. We who walk in the paths of the antiquary and the historian regard with a loving glance the survivals of a past age, and it is not without a keen sense of regret that we realise how many other buildings have decayed, monuments vanished, and even whole localities been deprived of all the beauty that was once their glory and their pride. A street, a square, a group of houses, each has its own peculiar atmosphere, which in a few months of rebuilding and rearrangement completely disappears. And when some sketch of a local artist, or some engraving that has made a bid for a brief popularity, is unearthed which shows us what once has stood where now is nothing but unchastened modernity, we are at a loss to account for the complete disappearance of all that little world of appearances that looked so permanent and so contemptuous of time. These reflections passed through my mind on seeing an interesting collection of photographs of old Chelsea—photographs taken more than thirty years ago, before the riverside village became completely absorbed in the rapid development of modern London. Between Church Street and Beaufort Street there is a stretch of the river embankment that has lost every trace of its former buildings, save the row of Victorian houses called Lombard Terrace. These few houses are scarcely picturesque, but even with their yellow stock bricks and uncompromising parapet they are able to combine the fugitive interest of web-filled fanlights, balconies of anthemion ironwork, and the curved shop-front that not so very long ago was famous as "The Good Intent." The little café whose sign is now much missed on Cheyne Walk did not indeed require that last resort of the apologist—to be credited with good intentions; and I used sometimes to think that here was a possible successor to the beloved Don Saltero who used to gather together the Chelsea celebrities for the purpose of refreshing their wits and their bodies. But "The Good Intent" has fled to the King's Road, and Lombard Terrace is doomed to follow its old neighbours to the realms of the unseen and the forgotten.

It was just at the western end of Lombard Terrace that there formerly existed the historic building called Arch House, which extended southwards to the river, and derived its name from the archway which led to the curious thoroughfare named Lombard Street and Duke Street. As far west as Arch House the houses on Cheyne Walk had all a clear prospect across the river; but from Arch House to the entrance to the old timber Battersea Bridge was this busy little neighbourhood of Lombard Street and Duke Street, with its taverns, shops, and boating-sheds on the south side as well as northwards, where Danvers Street entered it and became thereby free of its fellowship. Here was a centre of life, a haunt of men whose life was connected with the river, and amidst the huddled roofs and irregular piles of brick or timber work there was maintained a link between the nineteenth and the far-away sixteenth century, for the same little street is seen on the ancient plan of Sir Robert Cecil preserved in the library at Hatfield. This has been the familiar subject of many etchers, notably of Whistler, who seems not unfairly to have regarded it as the heart of Chelsea; and the photographs already referred to, many of which can be seen at the Chelsea Library, bring its charm and interest very clearly before even the poorest imagination. But now the place thereof knows it no more; the embankment swept the old houses away, the narrow street was merged into the broad roadway of Cheyne Walk, and no passer-by would suspect that he walked over the grave of the very heart of our old-time village.

WALTER H. GODFREY.