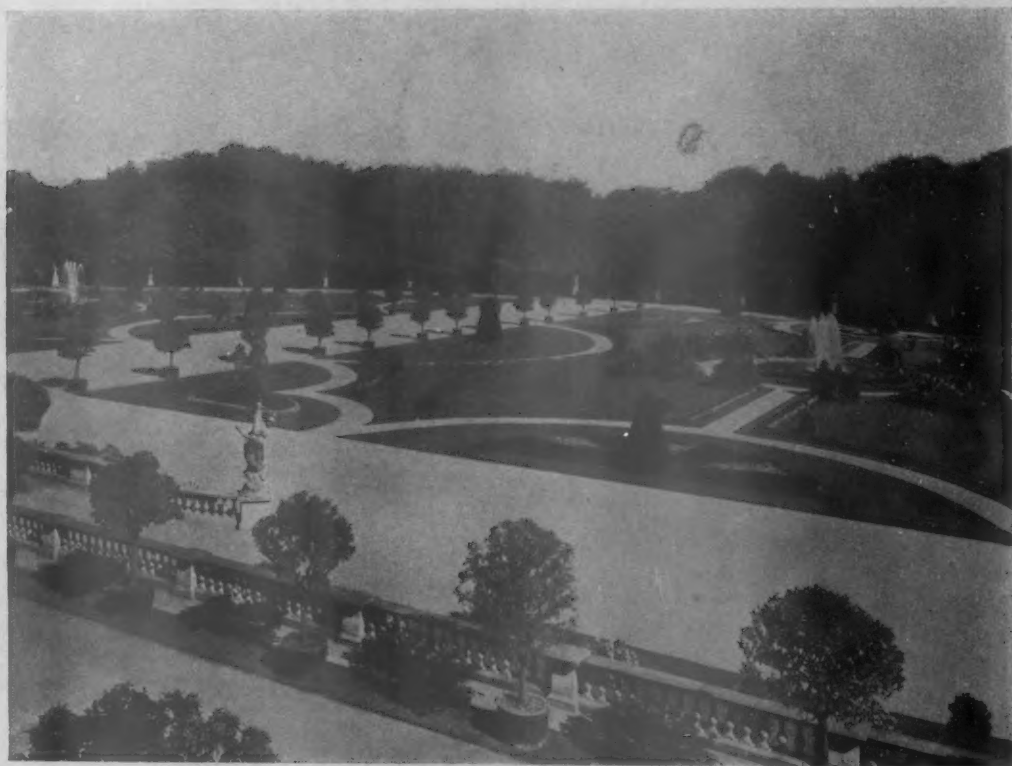


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A Magazine of Architecture & Decoration.



Semi-circular Parterre in Front of New Palace, Potsdam.

AUGUST 1914

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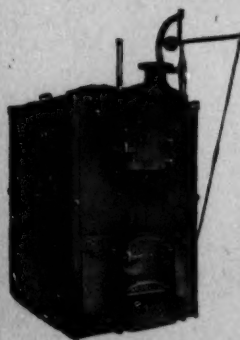
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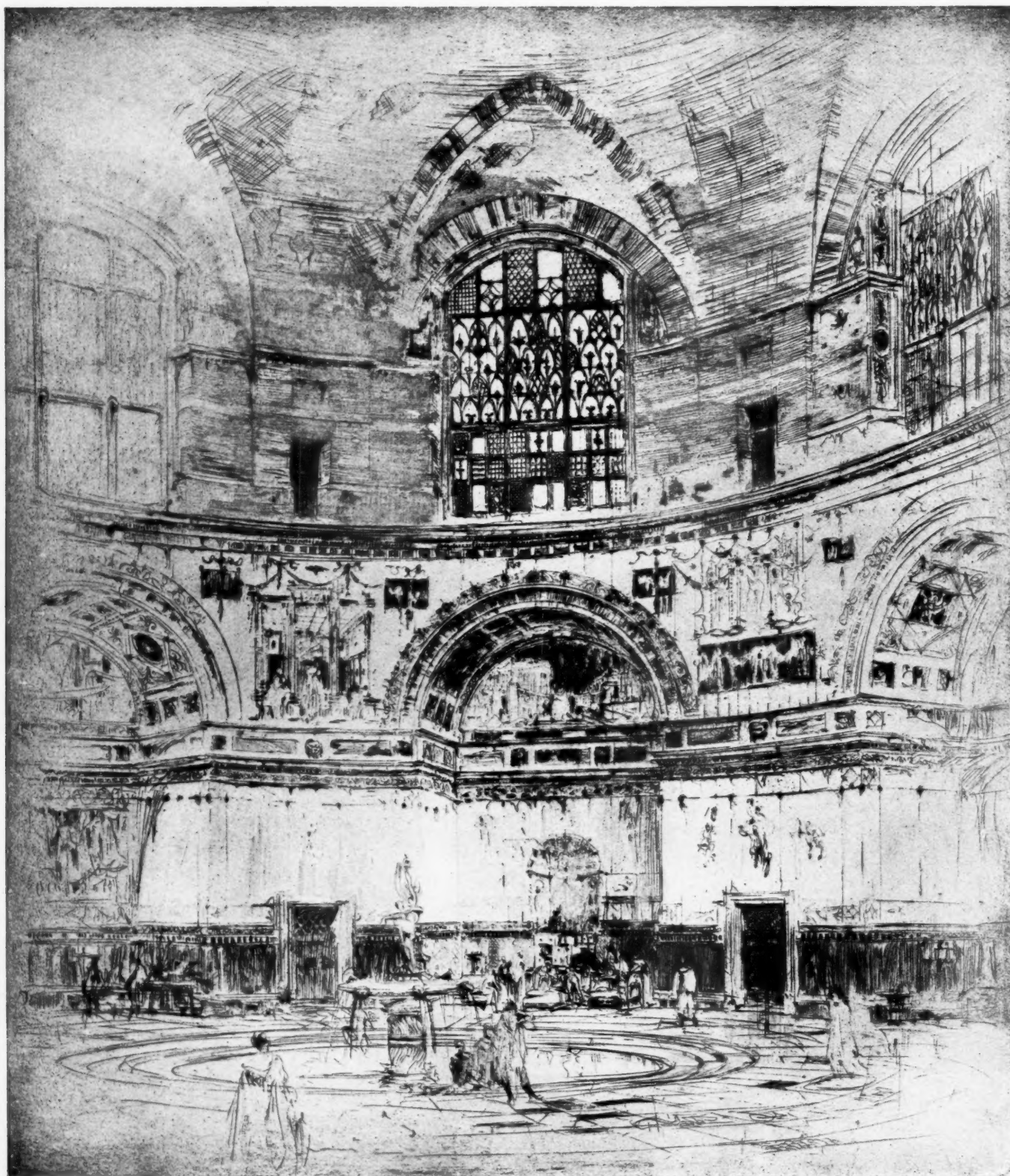


Plate I.

August 1914

A RESTORATION OF THE BATHS OF CARACALLA: THE CALDARIUM.

From the Etching of William Walcot

THE BATHS OF CARACALLA: A RESTORATION BY WILLIAM WALCOT.

By W. G. NEWTON, M.A.

IF we were asked to sum up our idea of the Roman Empire pictorially, perhaps the four things which would most readily jump to our mind would be aqueducts, baths, amphitheatres, and roads—those straight, paved roads that led from Rome, like the filaments of a great web, to all quarters of the Empire, so that the legionary marching out of the Flaminian Gate knew that he might go east, or north, or west, to Cadiz, Cologne, or the Bosphorus shore, and still be linked by all its numbered milestones to the Imperial city: without the roads the Empire would never have been. The aqueducts, too, whose long ruined ridges give a special character to the desolation of the Campagna, are a type of the undaunted purpose of an Imperial race, making the greatest of cities out of a marshy hollow among the hills.

The roads made the Empire; aqueducts made the cities. And when the cities were made, their centres of life were the amphitheatres and the baths. For the baths, the *Thermae* of the Imperial cities, were no mere bathing establishments. They seem rather to have been what the agora was to the Greek, what the bazaar is to the Oriental. For the Southern nations of Europe—and it is not always easy to remember that the Romans were a Southern nation, now that we have made ourselves so familiar with them that we English their names, with our Horace, Pompey, Vergil; and have dressed our own great men so often in the toga of monumental sculpture that by a curious inversion we are come to think of the Romans themselves as whiskered and British, John Bulls of an earlier day; nevertheless the Roman, as a South European, was in essence a loungeur upon boulevards, eager to meet his fellow citizen and discuss the news from Syria, the fashionable religious cult, or the latest scandal in the Imperial household. Those who plan our newest suburbs earnestly contrive civic centres; but an Englishman is frankly ill at ease in a civic centre. He does not know what to do with it. It will end by being a cricket-ground if it does not fare worse and become the site for a monument or a bandstand. Not so your Southerner. Think of the piazzas of Italian towns, the arcaded streets of Spain, the cafés of Provence, crowded with the black coats of leisured citizens, and echoing with their quick chatter. And so doubtless it was in Imperial Rome and all the cities of the Empire; so it had been in Greece. It was the great Xerxes, was it not, who spoke with such contempt of the Greeks as a nation who spent their days conversing in the market-place. And the *Thermae* of the Roman Empire were her "market-places," where gossip was bartered for gossip, and poet and athlete, philosopher and man-about-town, met on a ground of common citizenship.

The *Thermae* or Baths in this extended sense seem to have been a product of the Empire. Baths the Romans perhaps always had. We read somewhere of Scipio rebuking the luxury of anything more elaborate than his own meagre bathing establishment. These small affairs have been unearthed at Pompeii, and it is such that Vitruvius describes; and no doubt there were hundreds in Imperial Rome. But these were no more than places of washing and bodily refreshment, and were hardly even the parents of the *Thermae*. Those I have likened in part to the Oriental bazaar, and it is plausible to suggest that they are a symptom of that orientalising of the Empire which is noticeable after Nero. Before that date we do not seem to hear of them. It is true that M. Agrippa in the time

of Augustus rebuilt some baths with considerable magnificence. But how much he did is obscure; and the Pantheon is generally ascribed to Hadrian. The first great *Thermae* are those of Titus and Domitian, the sons of that Vespasian who came from the Eastern command to the Imperial throne, and whose legions used to salute the sunrise "as the custom is in Syria." And no doubt these Eastern legions brought in other Oriental ways with them. Perhaps it was from the East that Rome learnt to perfect the great concrete vaults and domes which were wanted to cover the vast halls of the new *Thermae*.

Titus—Caracalla—Diocletian: It is perhaps curious that these three emperors should have been chosen by time to have their names linked for ever with the most characteristic of Roman buildings. Titus, "the darling of the human race," did not reign long enough to grow out of that affectionate nickname. Diocletian, after some years of skilful statesmanship, retired to grow cabbages on the Adriatic coast. Caracalla was perhaps of the three the most typically a Roman emperor. Left by his father Severus in joint possession of the throne with his brother Geta, he had the latter assassinated in his mother's arms, put twenty thousand of his friends to death, and then within a year left Rome for ever, to tour the Empire and make each province in turn the scene of his rapine and cruelty, and to be finally murdered by his bodyguard on a pilgrimage to the Temple of the Moon at Carrhae. And here, under the dome of the Caldarium of the *Thermae* he had built, with its marble walls and floors so finely indicated by the sweep of Mr. Walcot's etching needle, we may imagine the gossips gathered round the scent fountains and languidly wondering whether the man who arranged his murder will be the next emperor of Rome.

Mr. Walcot has indeed achieved a new thing in his etchings of Roman monuments. Piranesi was the first artist of distinction to consider the monuments of the past a subject worthy of his skill. But what he delights in is the picturesque silhouette of ruin and decay—the shored Arch of Titus, or the weed-grown shadows of the Colosseum. After him come those Englishmen of the eighteenth century—Wood and Wilkins and a hundred others—whose method was, almost without variation, to give a general sketch of the building as standing at the time—those sepia drawings which are so familiar, with their bowed olive tree, earnest draughtsman, and in the background the mounted guard with his rifle slung across his back—and for their restorations fine engravings of plan, elevation, and detail. These were succeeded by the more picturesque methods of Cockerell and others of our own century, where the temples smoke with incense, and inhabitants in the most correct costumes supplicate in the foreground. There is a little too much of the special occasion about these drawings. We feel that even the most absorbed of the figures is but acting a part and conscious of our critical regard.

But with Mr. Walcot's drawings this is not the case. Here against the broad sweep of wall and floor the figures are a just and delicate flutter of detail, and no more. It is impressionist archæology, and valuable as going to the heart of the matter. It seems irrelevant to ask whether the detail of the ornament is such as research has ascribed to the Caldarium of the Baths of Caracalla when we feel so surely that the spirit of the drawing is the spirit of the past—that crude and spacious magnificence which is one aspect of the Roman Empire.

SUMMER PALACES AND THEIR GARDENS: POTSDAM.—II.

By PATRICK ABERCROMBIE, M.A.

With Photographs specially obtained for "The Architectural Review," including Plates II, III, and IV.

(Continued from p. 4, No. 212.)

IT must be evident to the most casual visitor to the park of Sans-Souci that it possesses two main points of interest—the original Sans-Souci and the New Palace—the axial lines of which intersect at the Great Fountain. Instead, accordingly, of a single inevitable entrance, one has the choice of two, the main Portal (so-called) opposite the Obelisk on the axis of the New Palace, and the Green Railing, a gate on the central vista of Sans-Souci; and it is odds that one chooses the latter, and fortunately, as by this way an exquisite piece of formal gardening opens immediately before the eye; whereas by the main gate one must walk more than a mile along the chief avenue (so narrow is it in proportion to its length) before the New Palace can be seen. The reason for this less interesting approach to the larger palace is obvious: it is an afterthought, Sans-Souci the original.

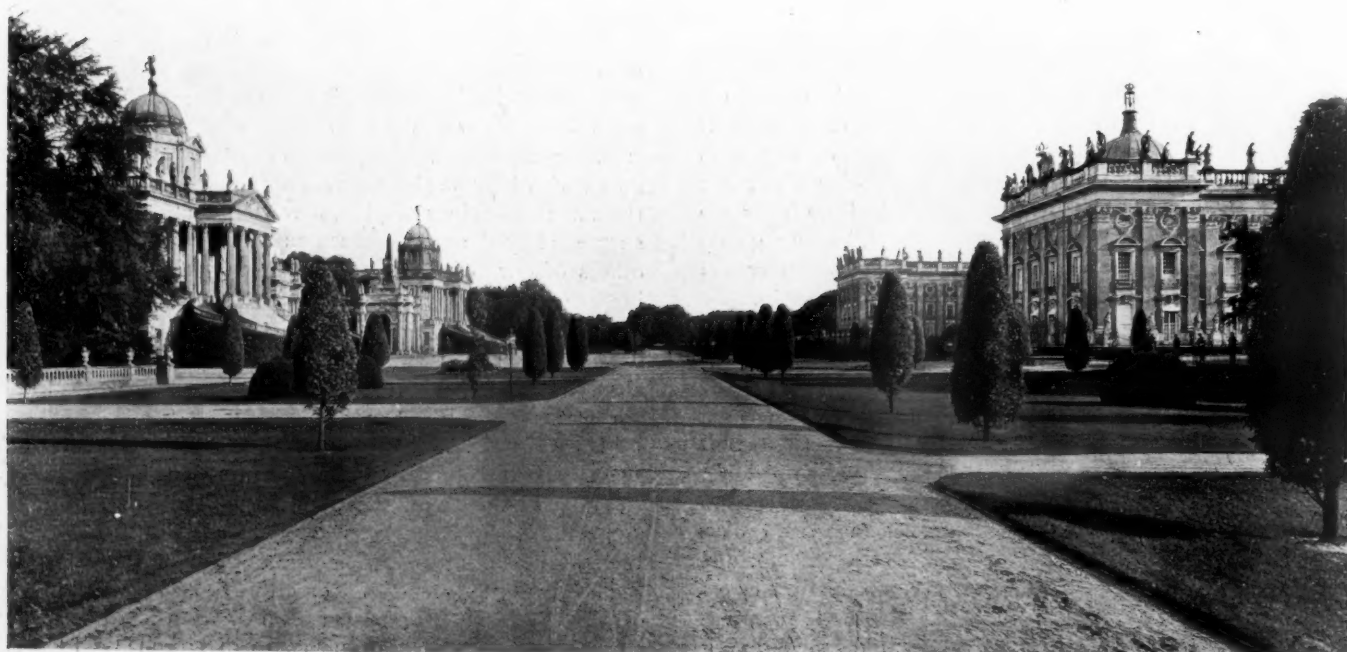
In the retrospect of Potsdam one cannot help continually comparing these two summer palaces, and always to the disadvantage of the larger and later. It is perhaps unfair, but Sans-Souci, which is seen first, is one of the choice things of this world, impossible to think about without a tremor, impossible to write of without rhapsodising. It is an anti-climax to walk thence to the New Palace, which suffers at the time and in the mind's eye, accordingly.

As regards situation, there can be no possible question; we are here on a cold physical fact: Sans-Souci is deliciously placed on the top of a little hill; you climb up steps to it (not too many) connecting six terraces; you walk through the palace and see that the ground falls away beyond the circular colonnade at the back; a feeling of freshness (there must always be a breeze on this hilltop) and of intellectual clarity (the logic of the planning is so direct) pervades the place. A young and

vigorous king chose the site, and built the house as a retreat from his kingship. On the other hand, the New Palace is set upon a flat and sandy plain; it has no prospect; but assurance is stamped on its face, a little full, and flushed with mundane success. A victorious soldier built it, and its object was largely political.

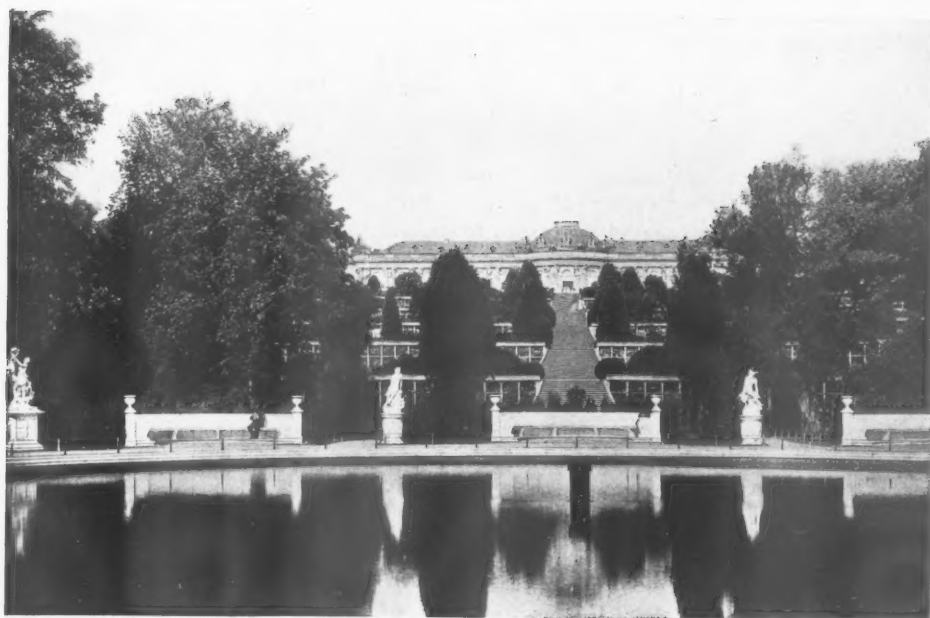
Sans-Souci may be taken then, and critically considered, as a single conception, complete in itself. Entering by the Green Railing, the first thing you meet is an unfortunate modern blot—a reduced copy of Rauch's equestrian statue of Frederick the Great. A white marble figure on horseback is singularly out of place in this garden: one could have tolerated, indeed, an effigy of one of Frederick's chargers, the dapple-grey Cæsar for example, who was allowed in old age to wander about the park at will. Beyond this lapse in taste, which Frederick would have resented, is the Great Fountain set about with marble seats and admirable statues. In front rise the steps, each flight swelling out and each terrace slightly bowed: pleasantly Baroque in feeling is this playing with curves, recalling that ivory queen of staircases, the Spanish steps of Rome. On the top lies the one-storey dwelling-house, its cornice borne by fantastic caryatides, the oval dining-saloon, the pivot of its life, obvious at its centre. Behind the house, a thought pretentious, perhaps, is a circular double colonnade, broken in the midst to show through clearly the ruins on a neighbouring hill, ruins enclosing the reservoir that feeds the great fountain.

The house is flanked by smaller buildings—one of them a picture gallery—each having its vista, parallel to the main one, terminating on lesser fountains. But here is shown a delicate taste in gardening. These lesser vistas are not terraced like



THE NEW PALACE FACED BY THE "COMMUNS."

Photo: Dr. Osthaus.



SANS-SOUCI: VIEW LOOKING UP STAIRWAY.

the central one; they rise in grassy slopes, naturalistic, picturesque, in Spring bright with daffodils and crocuses. This symmetrical grouping of informalities on either side of a set piece produces a delightful interplay of contrasted effects, and shows how little antagonism there is between the two methods of garden design, if properly handled. It is doubtful who designed the house itself. Frederick sketched its plan, as may be seen in his library to-day. Knobelsdorff laid the foundation-stone in 1745, while the King was away at the siege of Neisse, and the colonnade at the back has his serious touch upon it; but this Rococo bungalow is too gay for him, nor can the suborned Dutchman have had so light a style. There must have been something prophetic about its designing, prophetic of the great Frenchman that was to be its guest; or, more prosaically, one may perhaps trace in it the influence of those cultured Frenchmen, such as the Marquis D'Argens, with whom Frederick had always associated. Gardens and house, inside and out, betray none of the errors of taste which could have compromised any architect's reputation. But whoever was truly responsible for the architecture, there can be little doubt but that the garden is Knobelsdorff's; the same sure hand, less stiff in landscape design than in architecture, that laid out the Thiergarten at Berlin planned this garden. Nothing here is on too large or too imposing a scale. The house—"an elegant commodious little country box, quite of modest pretensions," as Carlyle has called it: the setting—ample, but free from the inhuman splendour of the French palaces or the terrific climbs of the Italian gardens, which appear to be designed for an age of stronger legs than ours. The place retains that quality which most quickly evaporates from the creations of royalty and wealth—intimate comfort. The vertical walls of terraces are covered with fruit trees—a homely idea, and a house one storey in height

can hardly enclose a retinue of flunkies. It speaks highly for the strength of Frederick the Great's personality that, though a king, he was able to combine this simplicity with elegance.

Great as is the architectural and gardening charm of Sans-Souci, its attraction is even greater by reason of those adventitious sentimentalities which the purist critic rigorously excludes from his appraisal. But when sentimental associations include such names as Frederick and Voltaire, the purest critic is inclined to fuddle his stream; for the best qualities of a whole century are summed up in this little garden palace, and nowhere can they be more vividly recalled. Returned from the second Silesian war, Frederick, during the ten years of peace which followed, set himself to collect round him here the choicest minds of the age; and if his solid work at this period was law reform for Prussia,

the life of his real desire was intellectual converse at Sans-Souci. Unlike his father, who was a mere military martinet with unlimited appetite for pipe-clay and the goose-step, Frederick fought because he had to; he was the first soldier of his age, so he won his campaigns; but just as in his youth he had enraged his father because he thought of other things besides reviews and manœuvres, so later he dropped soldiering the moment he could, and surrounded himself with friends without distinction of nationality. It was the age of cosmopolitanism, when an Irishman was French ambassador at Berlin and a Scotsman was Prussian ambassador at Paris; and Frederick's chief ambition was to attach to his circle at Potsdam the Frenchman who afterwards inspired the Revolution! There is therefore nothing nationally Prussian about Sans-Souci, and visiting it to-day one feels that European



THE CIRCULAR COLONNADE AT THE BACK OF SANS-SOUCI.



THE BELVEDERE.

life, in spite of all increased facilities for travel, has, during the century and a half since it was built, become narrower and more separated off into provincial communities.

On May Day, 1749, the house-warming of Sans-Souci took place, and by the end of the month Frederick was sleeping there, Voltaire not yet having arrived. Already in the year before a name for it had by chance been found; watching the building of the tomb he had designed for himself near where the statue of Flora now stands, Frederick had remarked to his friend D'Argens, "*Quand je serai là, je serai sans souci*"; so, what was meant for the tomb became applied to the house, as though this latter might presently give him a foretaste of the quietness he sought.

By 1750 Voltaire had come. We can imagine how entirely sympathetic to his temperament this place was—no outlandish North-German barbarism here, as might have been expected. At those supper parties with the King, in the oval dining-room, the windows open to the terrace—some of the finest talk in the world must have

taken place round that table, talk only eclipsed at the Mermaid Tavern. "A radiant Friedrich flashing out to right and left, till all kindles into coruscation round him; and it is such a blaze of spiritual sheet-lightnings—wonderful to think of; Voltaire especially electric. Never, or seldom, were seen such suppers; such a life for a Supreme Man of Letters, so fitted with the place due to him."

Voltaire's own room in the west wing is still impregnated with his wit. Decorated with freakish Rococo in plasterwork in monochrome, it has applied on top of this ordinary enrichment the most fantastic coloured modelling, monkeys squatting on rakish festoons, parakeets perching in the treillage, and storks straddling across the panels; truly not an apartment to win the approval of a Knobelsdorff. Frederick's own rooms are much more sober and sane, equally typical of him; the library panelled in cedarwood is particularly charming. But in the whole place, whether the sentiments suggested are fantastic, elegant, studious, or convivial, there is one constant quality of a negative character—an entire absence of femininity. So far as we know, no lady, queen or otherwise, took any part in the life there; it is essentially masculine in every particular, though of an age that wore ruffles and silk stockings.

Everyone is acquainted with the melancholy fact that this close association of the two giants of their age did not last three years; was not in fact untroubled during this short time, to explode at length most disastrously to both. After the Voltaire episode, the memoirs of Sans-Souci are almost blank until the Seven Years' War was completed, and an older Frederick took to living here more and more, his friends dying off one by one, until a profound solitude and quietness descended on the surroundings. There are many stories of this period, mythical and otherwise, perhaps the most pertinent to the comprehending of the place being that of an individual staying at Potsdam who strolled one evening unquestioned through the park to the little Sans-Souci, as it was then called, to distinguish it from the New Palace; of an inquisitive turn, he is not content with observing the outside of the small and silent house; he peeps inside, the doors ajar, and sees a valet fast



THE "COMMUNS" OR RETINUE'S QUARTERS.

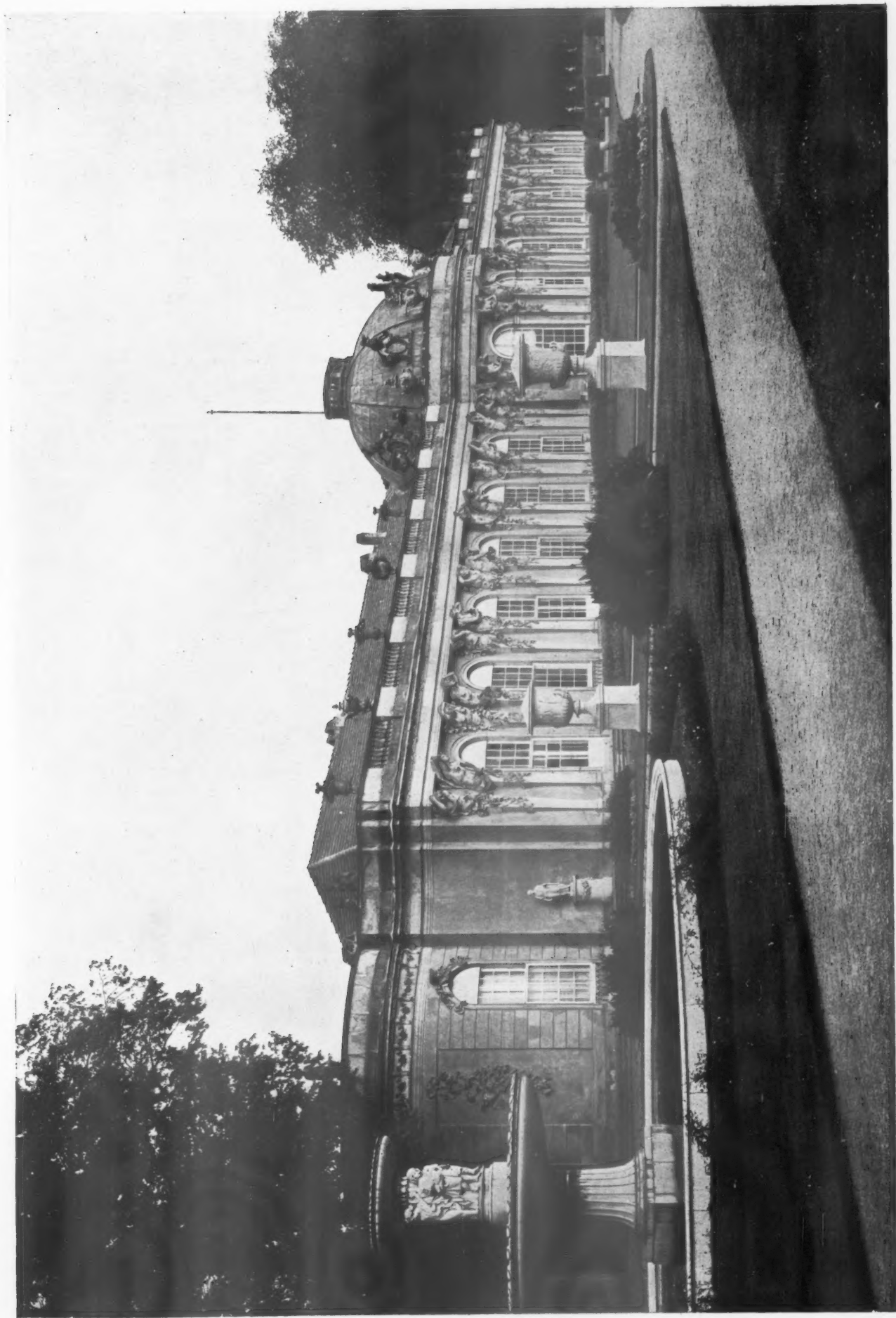
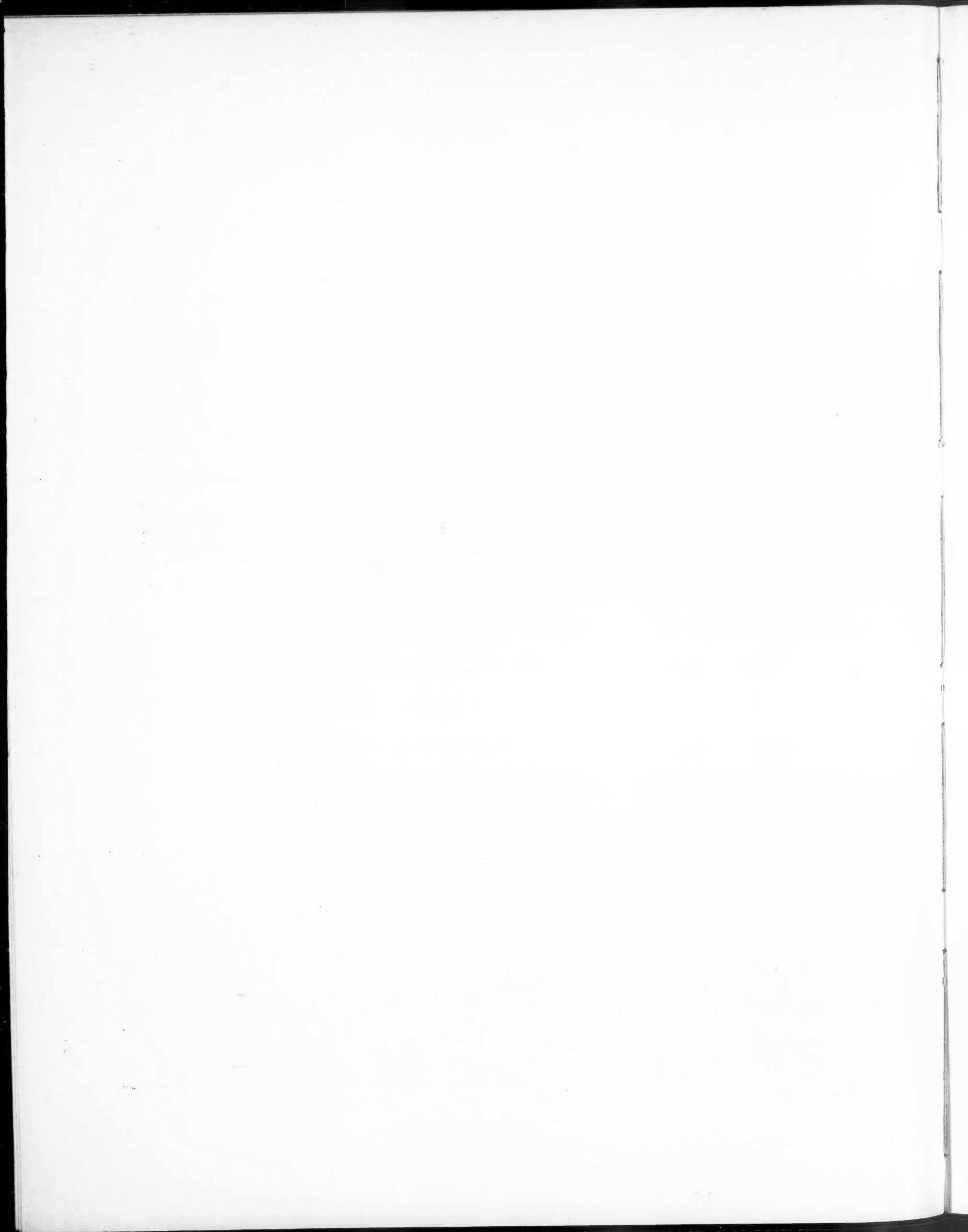


Plate II.

SANS-SOUCI: THE TOPMOST TERRACE AND THE ONE-STOREY GARDEN PALACE.

August 1914.





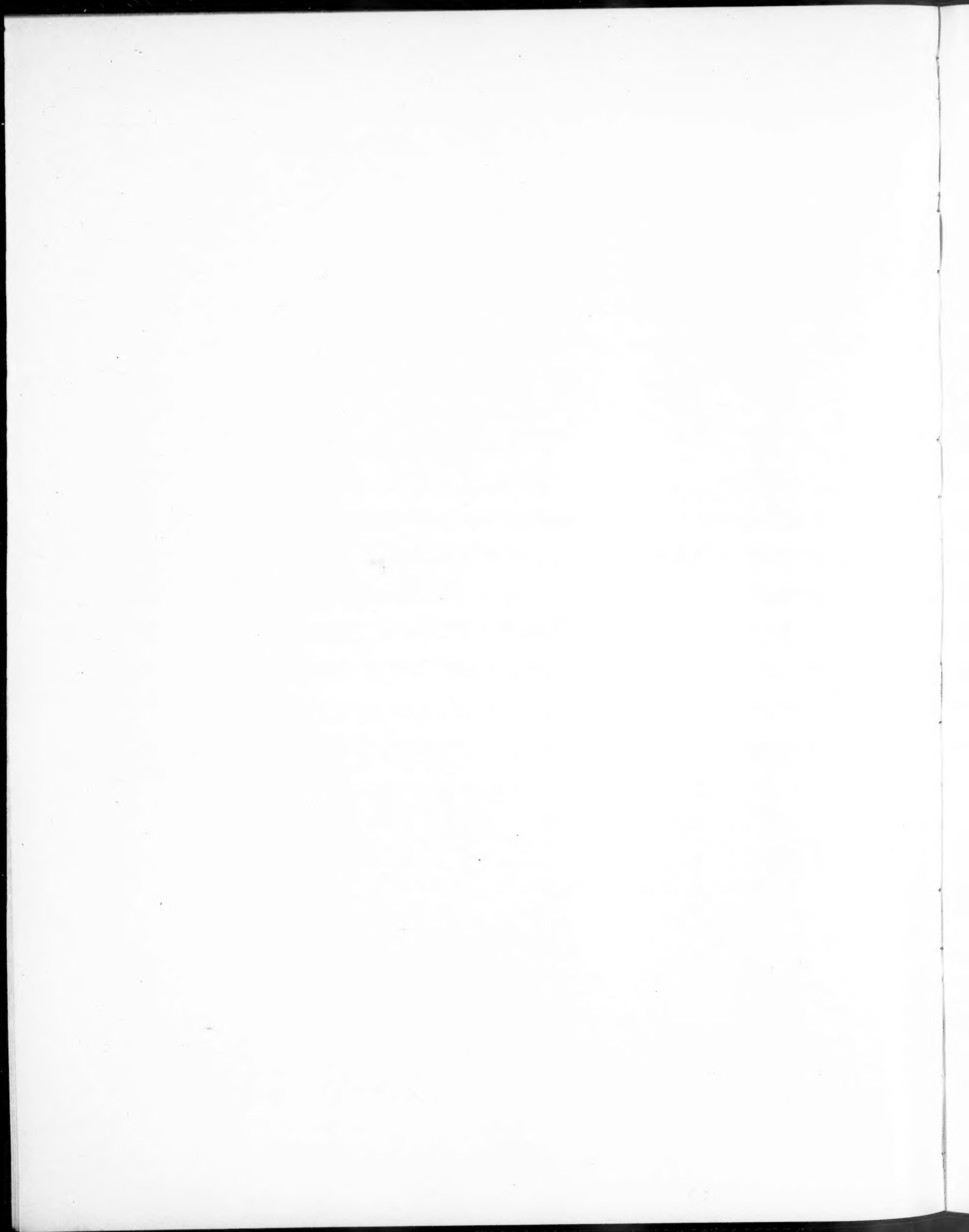
East Front.



Plate III.

South-east Angle with One-storey Wing.
THE NEW PALACE, POTSDAM.
J. G. Büding, Architect.

August 1914.



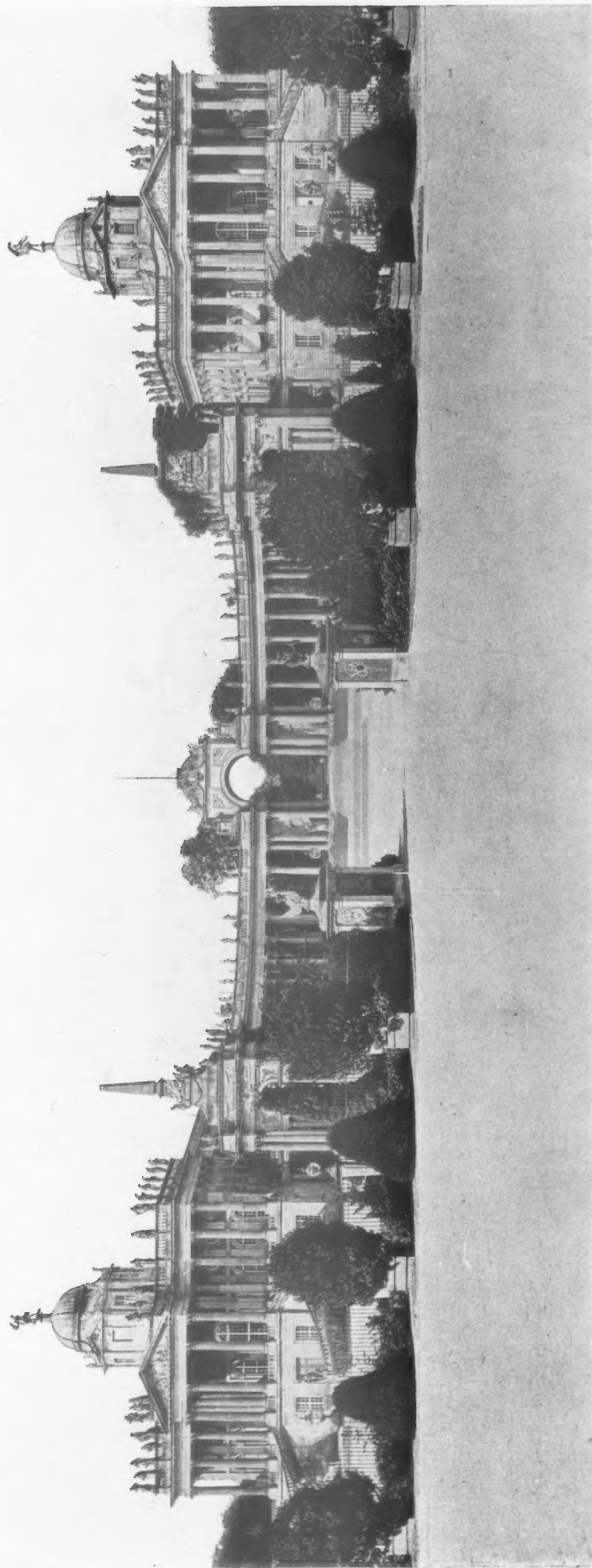
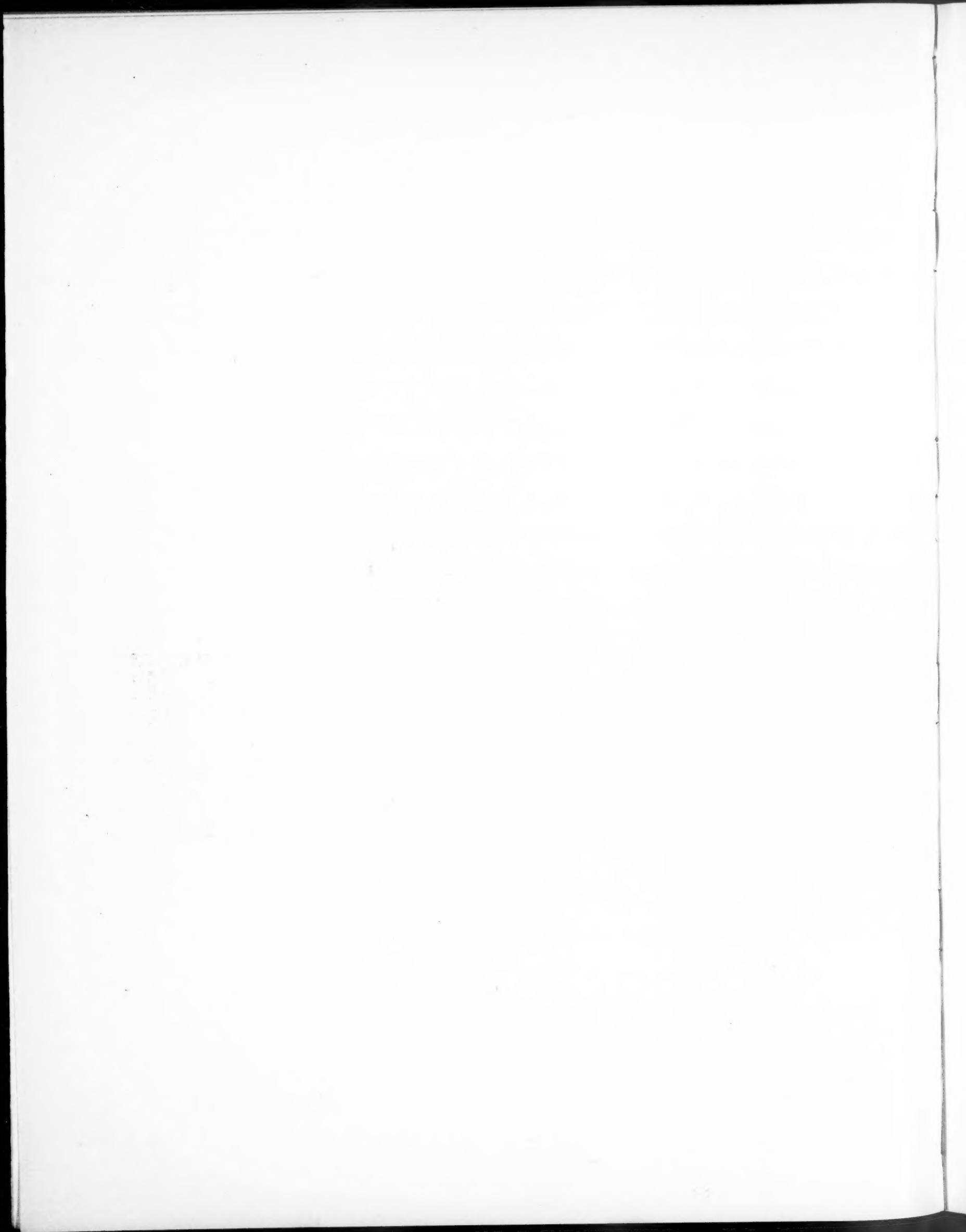


Plate IV. August 1914.

Photo: Dr. Osthaus (Deutsches Museum für Kunst in Handel und Gewerbe, Hagen).

THE "COMMUNS" OR RETINUE'S QUARTERS: VIEW FROM WEST CENTRAL PORTAL OF NEW PALACE.
Karl von Gontard, Architect.



asleep in an ante-chamber, and beyond the King, also asleep, on an iron camp bedstead. This is the true spirit of a summer palace, though the camp bedstead amid such elegance savours of affectation.

From Sans-Souci you proceed to the New Palace, either after descending the terraces, along the Hauptweg or Main Alley to approach the Palace in the front; or else keeping to the ridge, passing the windmill, the Orangery, the Chinese Dragon-house, and the Belvedere. This last is a mediocre work by Unger, at the end of a long grass walk; from here you look down on the New Palace, which presents the somewhat foolish appearance of an army of nudish roof-statues, issuing from enclosing boskage. At first glance it appears an inconsistency in Frederick that he should have proceeded with this huge unnecessary palace, costing a cool half million sterling, when he was saving and pinching at every turn to

or the vigour of Viennese Baroque; perhaps Frederick wished to avoid any implication of borrowing from these arch-enemies of his. Nor was Knobelsdorff alive to make a final effort for Prussian art; so recourse was had to Dutch models, and red brick appears for the first time.

The dome is of an extraordinary outline, something like that on the Warrant Design prepared for St. Paul's, as a joke, by Sir Christopher Wren. The three nude ladies carrying the Prussian crown on their heads were reputed to be the three whom Frederick had conquered in the late war: Maria Theresa, Czarina Katherine, and La Pompadour; each turns the back to her own country. The humour is quite in the King's vein; if they had been mere nymphs, why should not they have faced outwards?

In front of the Palace is a large semicircular parterre, encircled by forest trees. Just within the boskage on either



THE PICTURE GALLERY, ON ONE SIDE OF SANS-SOUCI.

restore the agricultural prosperity of Prussia, going so far as to lend his war-horses to necessitous farmers for their ploughing. But the Palace had an immediate and a more remote object: firstly, to give employment to the artisan classes of Berlin, and secondly, to show the outer world that he was not wholly impoverished. It was not finished till 1770.

Looking at this, the largest of the Potsdam palaces, and architecturally the poorest, one cannot help feeling that military success had blunted the King's critical faculties. Designed by J. G. Büding, of Hamburg, it is in the Hampton Court manner, but executed with infinitely coarser detail. Nothing could well be worse than the colossal cherubs' heads to the oval windows, and the sculptured key-blocks to the whole centre wing are equally bombastic. The building is moreover plentifully adorned with indifferent sandstone figures. There is no suggestion here of the elegance of French Rococo,

side of the main alley are the Antique Temple and the Shrine of Friendship, this latter dedicated to his beloved sister, Wilhelmina, Margravine of Bayreuth.

On the far side, facing the west front of the New Palace, there is an architectural surprise. The quarters for the Royal retinue, the so-called "Communs," instead of being a quiet unobtrusive adjunct of the residence, are an astonishing agglomeration of emphatic self-assertions. Absurdly grandiloquent, this group has all the appearance of one of those students' projects—a composition of architectural forms regardless of practical requirements—that one never sees nor expects to see carried out; here, however, for once inexplicably realised. There is every feature that one could wish for—horseshoe staircases, Corinthian pediments and porticoes, semi-circular colonnades, obelisks and triumphal arch, all in complete symmetry. It is difficult to say what these buildings

might be taken for, but certainly there is one thing they would never be suspected of being—servants' quarters; it is a riot of sheer architecture, divorced from all relation to mundane affairs. A German writer professes to see English influence in the high rusticated basement, the Order embracing the two storeys, and the lofty drum to the cupolas; but he is probably nearer the mark in recognising the French feeling in the working out of the masses and the spirited strength of the detailing. Clearly there is nothing Dutch here, and one can hardly realise that the quarters are contemporaneous with the palace across the drive. Actually, though much more emphatic by reason of their grouping and vigour, the "Communs" are considerably smaller in scale than the Palace, whose Corinthian pilasters include all three storeys. Needless to say, they are not by the same architect; Karl von Gontard, the author of the "Communs," born in Mannheim, was trained with the younger Blondel in Paris, with whom he travelled in Italy and Greece. He is best known by the two domed towers which he prefixed to the French and New Churches (insignificant little boxes) in the Gendarmenmarkt at Berlin. These two domes, much more successful designs than the "Communs" blocks, form with Schinkel's subsequently added Schauspielhaus the first architectural group in the city. His position in the architectural progress of Prussia is of the utmost importance. The entire absence of Baroque, Dutch, and other loose forms in the "Communs" may be remarked. This, it is true, is negative virtue; but in the Marble Palace, which he began two years after Frederick's death, he showed himself to be the national leader of the Neo-Classic movement.

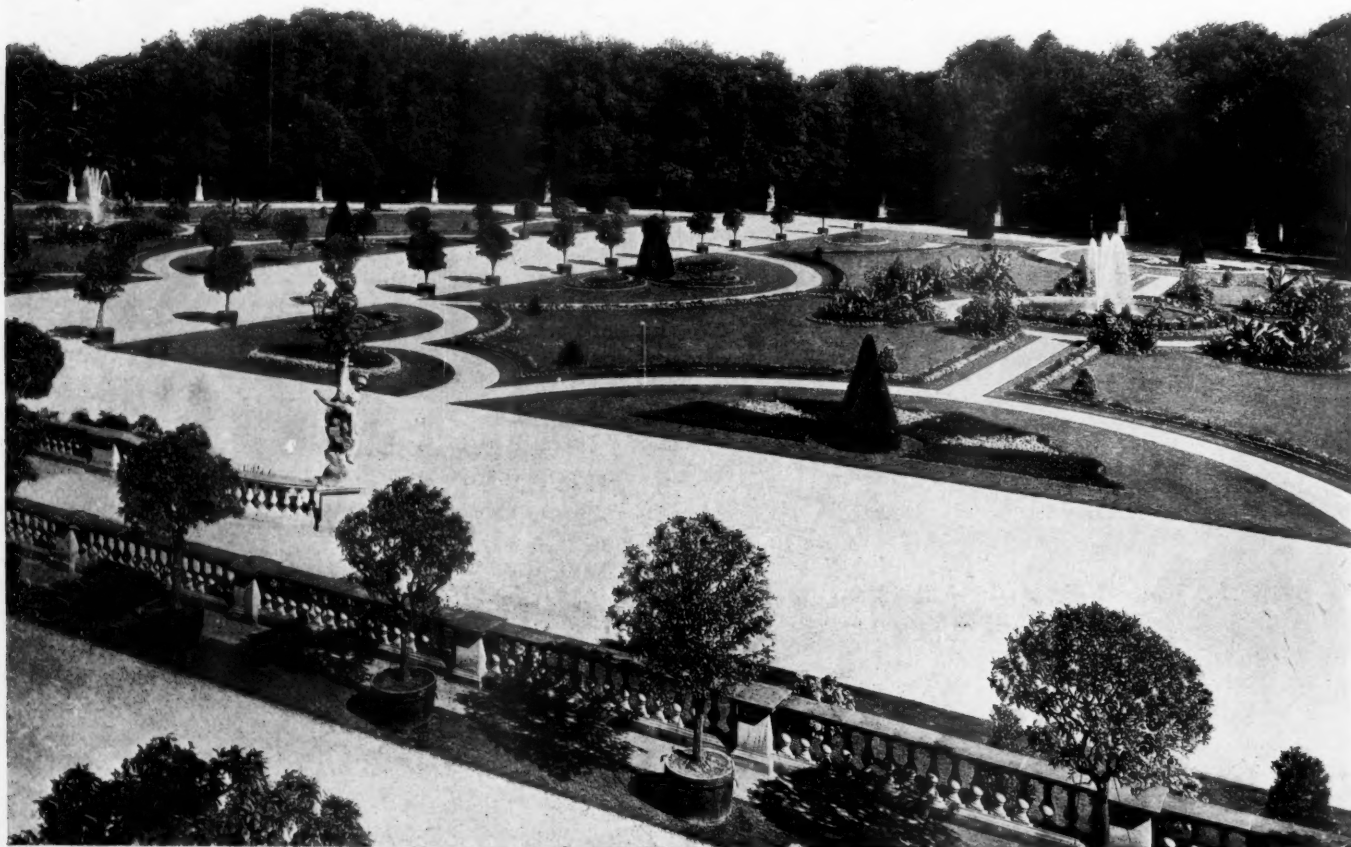
Frederick never much cared to live at this grandiose summer palace, which was completed synchronously with the Repairing

of Prussia. The Town Palace and Sans-Souci formed his natural Potsdam residences; this third was really unnecessary. His successor died there, and after that it gradually sank into a somewhat neglected repose. A traveller about this time describes it as looking like a "Beau, old and weather-beaten, with his cocked-hat not in the fresh condition, all his gold laces tarnished." And indeed it has more the air of an anachronism than anything else at Potsdam; it was probably seen at its best in this deserted state, gaining the sort of dignity which even Beau Nash would have possessed had he prolonged his existence till to-day. A revival of its use was made by the Emperor Frederick, who also died here, and the present Emperor has thoroughly restored it, added candelabra to the terrace, and restocked the gardens.

When all is said, even though the main building be coarse and the "Communs" made up of the commonplaces of architectural verbiage, one can obtain some astonishing effects out of the combined mass. The cupola of the Palace, seen through the triumphal arch against a blue sky, is an unforgettable set-piece; charming also, looking from the opposite direction, is the green ride with its quadruple row of trees, that leads the eye out of the park into the unexplored expanse of the country beyond.

So was completed the Potsdam of Frederick the Great: the chief palaces were built, the park laid out. It remained for his successors to fill in the details that add so much to its interest and variety: small gardens, separate villas, and lesser buildings. The first of these post-Frederick works shows that a new architectural era had begun, even as the Revolution which was almost ablaze at Frederick's deathbed was the opening of the modern world.

(To be concluded.)



SEMI-CIRCULAR PARTERRE IN FRONT OF NEW PALACE.

WEST COUNTRY COTTAGES.

By ERNEST C. PULBROOK.

With Plates V, VI, and VII.

IT is difficult to imagine the English countryside without the picturesque cottages which harmonise so delightfully with their surroundings, thanks to the fact that the old village builders who erected them obtained their material from the immediate neighbourhood. Time weathered them, wild flowers grew up their walls, creepers climbed their chimneys and hung over their gables, so that as they grew old they seemed part and parcel of the ground on which they were built. But these old cottages belong to another age, when building by-laws did not restrict the use of materials and sanitary science was in its infancy; so, although a modern brick wall may not be more weather-proof than one of boarding or cob, the old dwellings are everywhere being replaced by the new. Therefore we must enjoy our old cottages while they are still left to us, and make haste to record them in drawing and photograph, for every day they are being pulled down or altered to suit modern requirements. Thatch is being replaced by tiles and slates; leaded windows are being ousted in favour of cheap wooden frames; and out-houses are being patched and roofed with sheets of corrugated iron. This is being done in the remotest hamlets as well as near the towns, and the beauty of many a West Country cottage is being spoilt in such fashion.

And where are there more picturesque cottages than in the three Western counties of Somerset, Devon, and Cornwall?—although, for beauty alone, the Duchy is a long way behind many other districts of England. But surely in no other counties do the cottages seem so much a part of the soil on which they stand as in Devon and Somerset. Clumsy and irregularly built they may be, with ends that are round rather than square, with walls that lean at all angles and do not seem to be of uniform thickness for the full height, and with thatch that appears to have been thrown on almost thoughtlessly; but the slope of the hill rises behind them, the hedges touch their walls—which are sometimes as red as the road that passes their doors—and their thresholds are often part of the rock on which they stand.

It may have been said that they consist merely of three mud walls and a hedge; but we know that, given a good cob wall and a good covering, cottages may be made to last for generations. And a cob cottage is very cosy and weather-proof, warm in winter, cool in summer, and much less pervious to the wind than modern brick, as all know who have lived in one in an exposed position. Cob and stone usually form

the walls of the West Country cottage, according to the district, although the two may be seen almost side by side. Cob is found mostly in West Somerset, East Devon, and in parts of South Devon, and stone cottages in the South Hams, North Devon, and Cornwall; but this is too sweeping a definition applied closely, as materials are not strictly confined to districts.

Cob walls are usually 18 in. to 24 in. thick, built on a foundation of cobble stones roughly mortared, although frequently they are built directly on the rock, which is levelled for the purpose. Applied in layers, with a mixture of straw, the material is trodden or beaten down hard; and it takes

some time to build a good wall, as this must dry thoroughly. Masonry may be built in around the doors and windows, and sometimes at the corners; but the corners of most West Country cottages would be a trial to the lover of right angles, for they are round rather than square, and sometimes intentionally rounded.

As a general rule the cob is faced with plaster, and coloured or whitewashed, although it not infrequently happens that, if one wall is close to a hedge, it is left unplastered. A tarred footing is added to keep down the damp. The outside walls are colour-washed every year, and their bases receive a fresh coating of tar. In exposed places on the coast the side which gets the weather is often tarred all over.

The stone cottages are just as picturesque as these of cob, and perhaps more diverse, for they may be found as crazy-looking as those of cob or

as well built as a modern house. The stone used varies with the locality. Sometimes the walls consist of stones of all sizes, loosely set in mortar or clay; in other places the stones are smaller, more or less squared, and set close together; and in cottages which have been repaired there are patches of brick, and the window and door frames are placed in a brick setting. Where slaty stone is found the walls are built of longish flat stones, and the roof is of the same material. In Cornwall one finds stone of all sorts used, from great blocks to thin slabs. But the walls are often no more perpendicular than cob walls, and at the doors and ends the lines are seldom straight; this is especially the case in Cornish fishing villages, where the cottages often seem to be part of the rock itself. At Polperro, for example, one cottage in a corner looks as though it had been hewn out of the solid rock. But whether of stone or of cob they are always washed in white or colour, and usually have the



CORNISH FISHERMEN'S HOUSES, POLPERRO.



COTTAGE AT ALLERFORD, WEST SOMERSET.

bottoms of the wall tarred. In West Somerset and East Devon and along the Exe estuary the walls are frequently washed with ochre, while pink is a favourite colour in other parts, a lightish blue being very occasionally seen.

The windows are usually small, with many panes of glass, and there is generally a porch of some sort to the door, made simply perhaps of slabs of slate set in the wall at right angles, though there are sloping porches of tile, slate, or thatch, and sometimes the door is well within a deep porch of stone with slate seats on either side. In Cornwall flights of steps lead up to the door, with the entrance to the fish cellar beneath. The windows may have little pent-house roofs over them, and on the upper floors the eaves of thatch overhang them deeply; or perhaps there are dormer or half-dormer windows in the roof, the thatch billowing over them in graceful curves. Not infrequently the outside walls are strengthened with wide and deep buttresses, which diminish towards the top and are sometimes in a line with the chimneys on the ridge.

As often as not the chimneys are on the outside wall. Wide and deep, they are carried well above the eaves, and in place of chimney-pots there may be two slates inclined towards one another, or a flat stone resting on little piers at the four corners of the chimney. In West Somerset high rounded chimneys are found, and in most places drips of slate may be seen where the chimney pierces the thatch. The chimneys gradually decrease in size as they ascend, and each sloping shoulder is covered with tiles or slates, which add to the picturesque effect. Nearly every projection is covered in this way, many cottages being a succession of little ridges and shoulders.

At one time thatch was almost universal in the West Country, except in the slate districts or where the local stone lent itself to splitting; but the art of thatching seems to be dying out, and, although a newly-thatched roof is a common sight, slates often take its place when repairs are required, while on occasion one may see a cottage partly roofed with slate and partly with thatch. The picturesque cottage that stands beside the pack-horse bridge at Allerford, in Somerset, was roofed with thatch not so long ago, but within recent years tiles have been substituted. Often the thatch does not cover the roof from end to end, the extreme edges being of slate. To those accustomed to the neat thatching to be seen in many counties, the roofs of the West Country cottages may seem untidy, especially in Devon, where they are often

of a rough-and-ready description; but it would not be easy to find more beautiful examples of thatched cottages than some of those in Somerset, especially at Selworthy.

At one time rye was grown to a considerable extent in Devon. This was used for thatching, as can often be seen when the roofs of very old cottages are uncovered. It used to be the practice to add a fresh layer of thatch every time repairs were done, and on this account sometimes a roof is found to be four or five feet thick. Frequently in Somerset, but less often in Devon, the end of the ridge is cocked out, and this may be seen over dormers. Where the roofs are of the local slate they are usually flatter in pitch, unless originally thatched; such roofs soon become covered with lichen and little ferns, and with the lapse of time often fall into curves. Here and there the walls of the upper storey are hung with slates, but this is more commonly seen in the larger houses than in the cottages.

It is the setting that adds so much to the West Country cottage. There is generally a little garden in front; and, even if the cottage is in a village street on the road, homely plants grow or creepers find roothold in a foot or so of soil close to the wall. Ferns and stonecrop and pennywort grow out of crannies, fuchsias climb the walls like creepers, or form a hedge, and giant geraniums flourish in sheltered spots. Often the walls are a mass of crimson valerian, which may even be seen growing on the roof, and roses are ever present. Maybe a rill runs down one side of the road, so that the cottages are approached by little bridges of stone slabs, or a short pathway of the same bluish stone leads to the threshold; while steps of the same stone form the approach to the doors.

One might mention the low and usually comfortable little rooms, and the old open hearth, which is still comparatively common; the old utensils still in use; the flower-filled windows; and the hundred and one things that go to make a cottage interior. A plea for thatch has recently been registered, and, whether it meets with any response or not, it is to be hoped that the use of corrugated iron for the patching of roofs, and the erection of cottages built like a box with windows, will be discouraged, and that the old style adapted to modern requirements will be followed when new dwellings are being planned.



COTTAGES AT ERMINGTON, SOUTH DEVON.



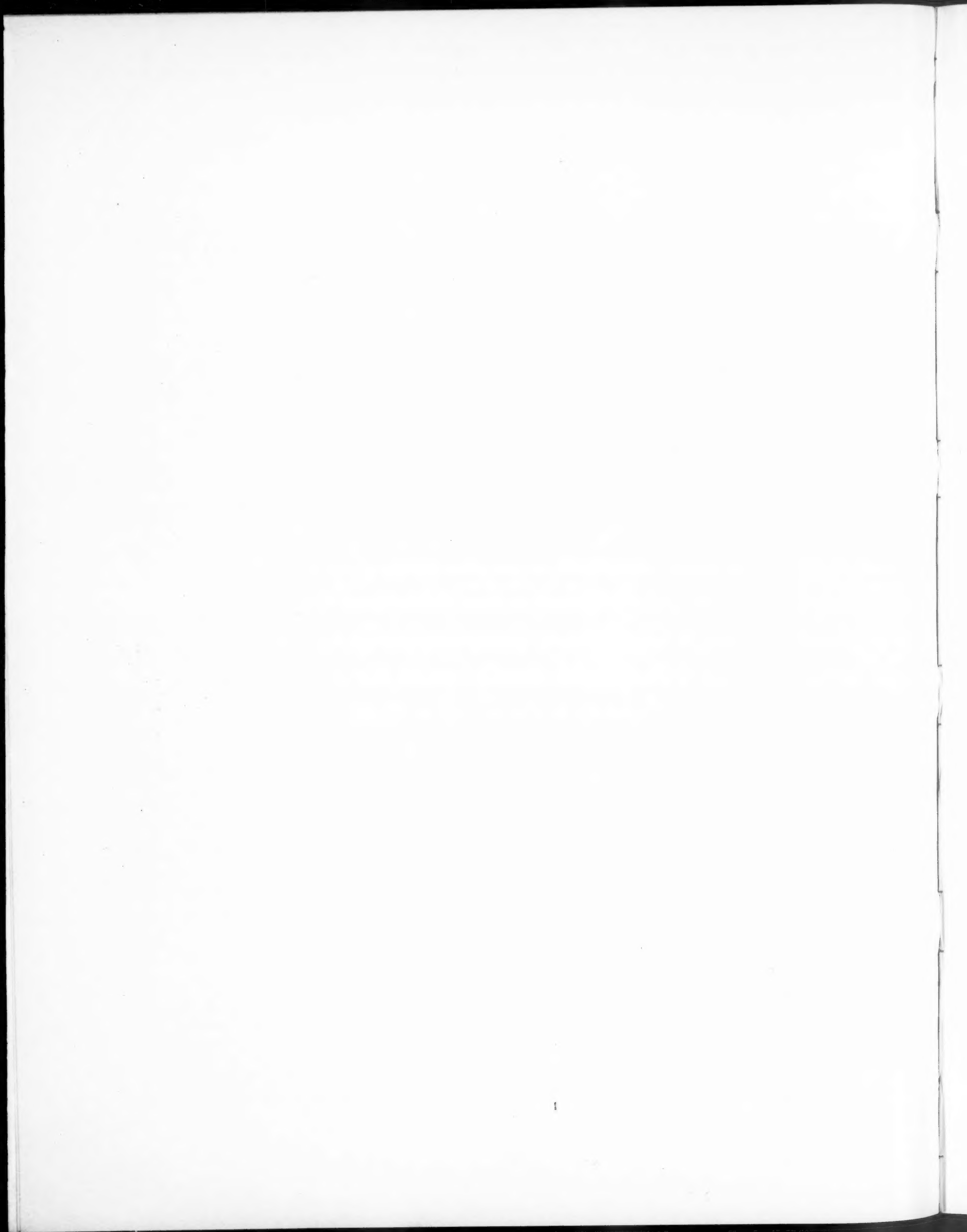
FISHERMEN'S COTTAGES AT HALLSANDS, SOUTH DEVON.



Plate V. August 1914.

STONE COTTAGES AT YEALMPTON, SOUTH DEVON.

Photos: Ernest C. Pulbrook.





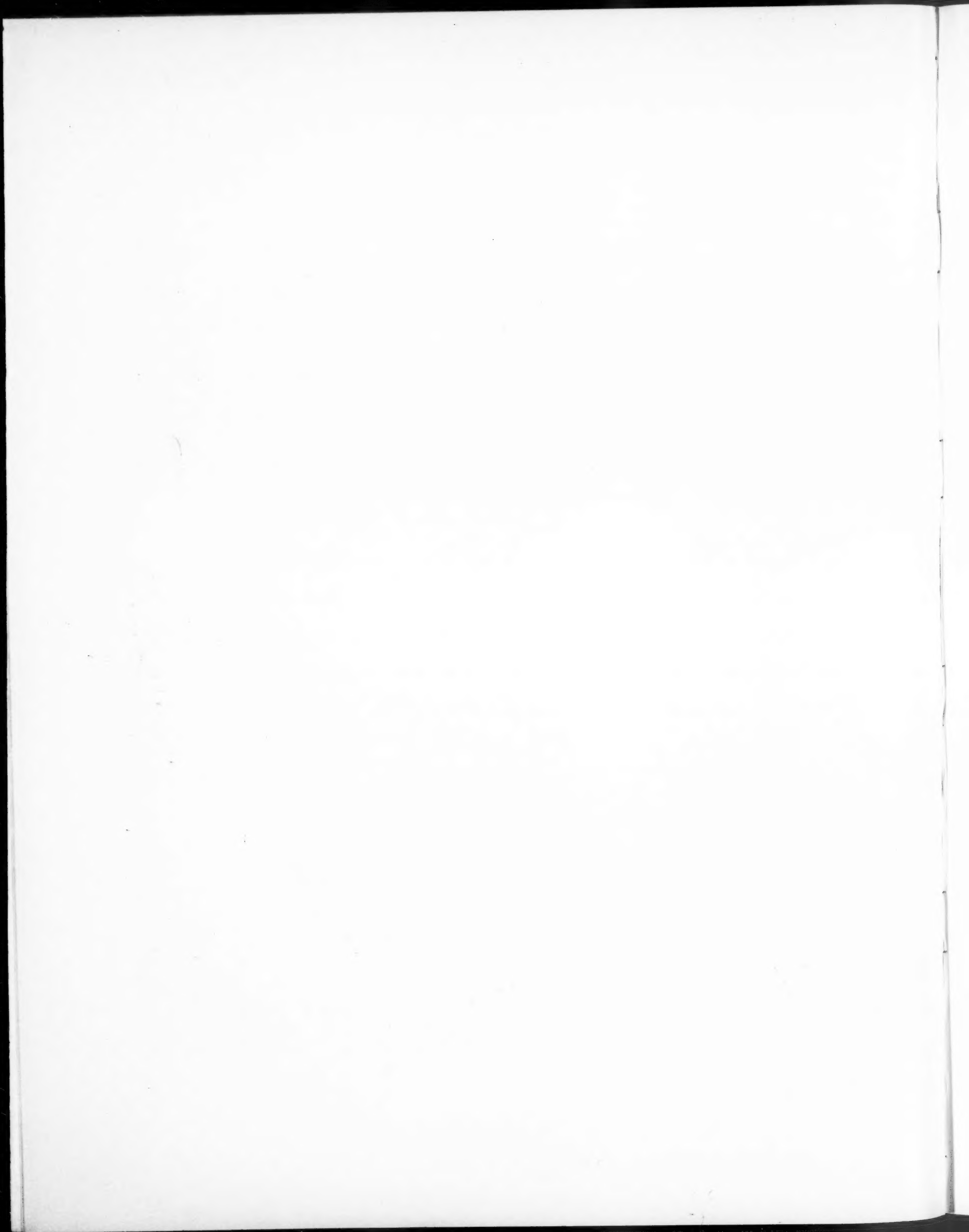
FISHERMEN'S COTTAGES, NEWTON FERRERS, SOUTH DEVON.



Plate VI. August 1914.

COTTAGE AT ST. KEYNE, CORNWALL.

Photos: Ernest C. Pulbrook.





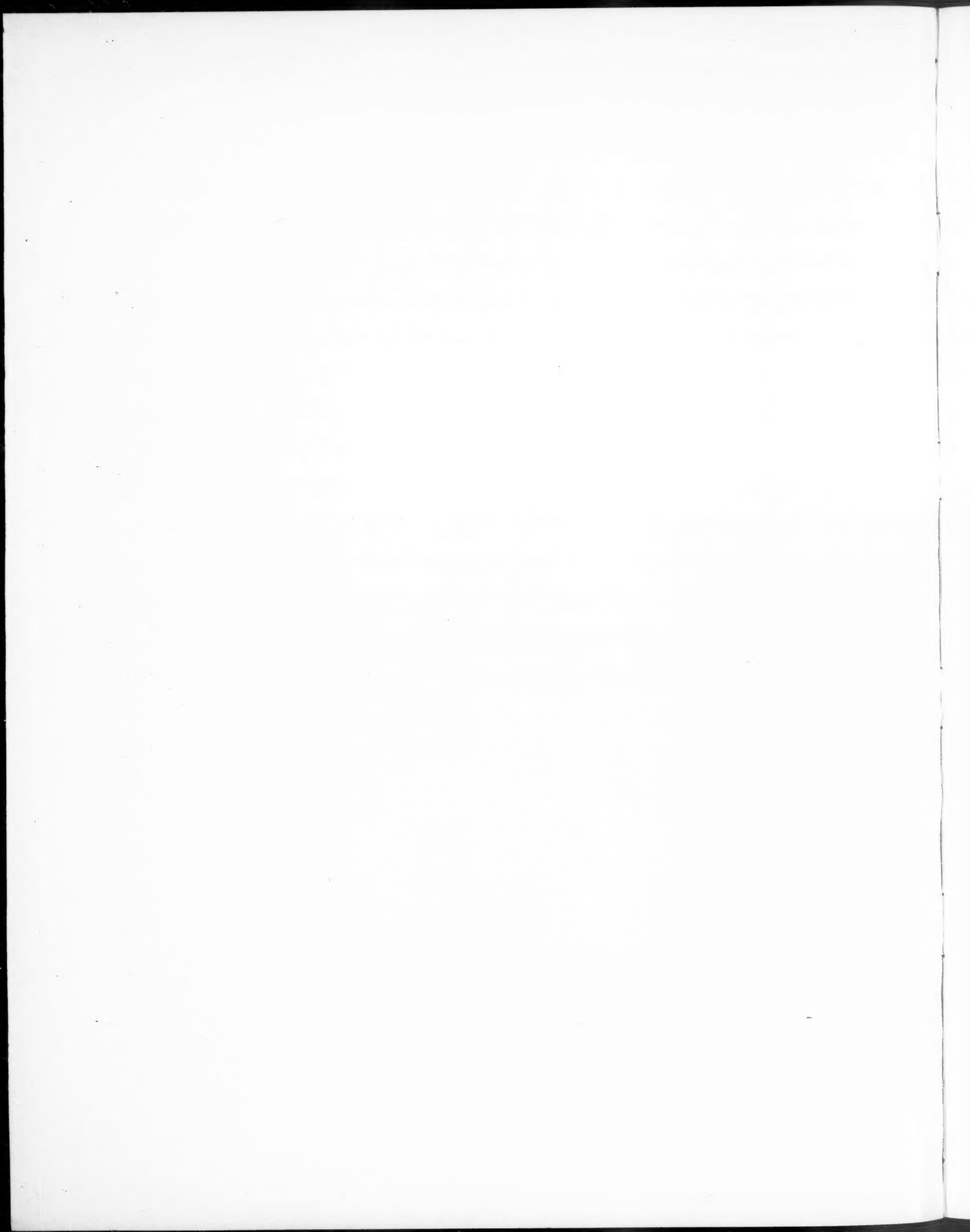
GROUP OF COTTAGES AT EAST QUANTOCKSHEAD, WEST SOMERSET.



Plate VII. August 1914.

Photos: Ernest C. Pulbrook.

COTTAGE AT WEAR GIFFARD, BIDEFORD, NEAR NORTH DEVON.



ARCHITECTURAL BRONZE AND IRON WORK IN CANADA.

By A. CYRIL MARCHANT.

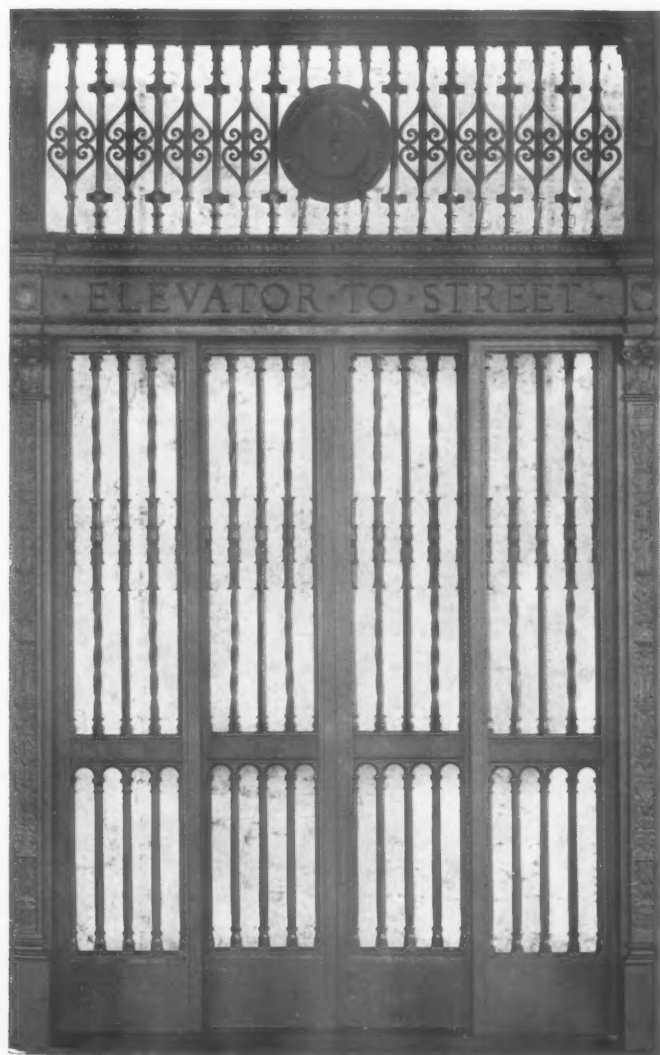
With Photographs specially obtained for "The Architectural Review," including Plates VIII, IX, X, and XI.

ARCHITECTURAL and building construction in Canada follows American methods more closely than those customary in England, and nowhere is this more clearly indicated than in the application of architectural bronze and iron work to the large municipal, commercial, and bank buildings.

One of the most important branches of this development is stair-work. It is the practice to leave the stair wells open at each floor, and the stairs are usually hung from the structural steelwork with iron straps. The wall and face strings are made either of cast iron or steel, and the face strings are usually moulded, and often enriched. The risers are cast with panels, and the treads may be of marble, cement, cast iron, checkered steel, or any other material. Very often, when the effect of bronze is required, but expense debars the use of this metal, the exposed parts of iron are filed and cleaned and then electroplated with a heavy coat of bronze; this gives an exceedingly good result for inside work, although with cast iron a great amount of extra labour is involved in filing and chasing before plating. The stair in the Ryrie Store, Toronto, illustrated on the next page, is finished in this manner, and can hardly be detected from the genuine metal.

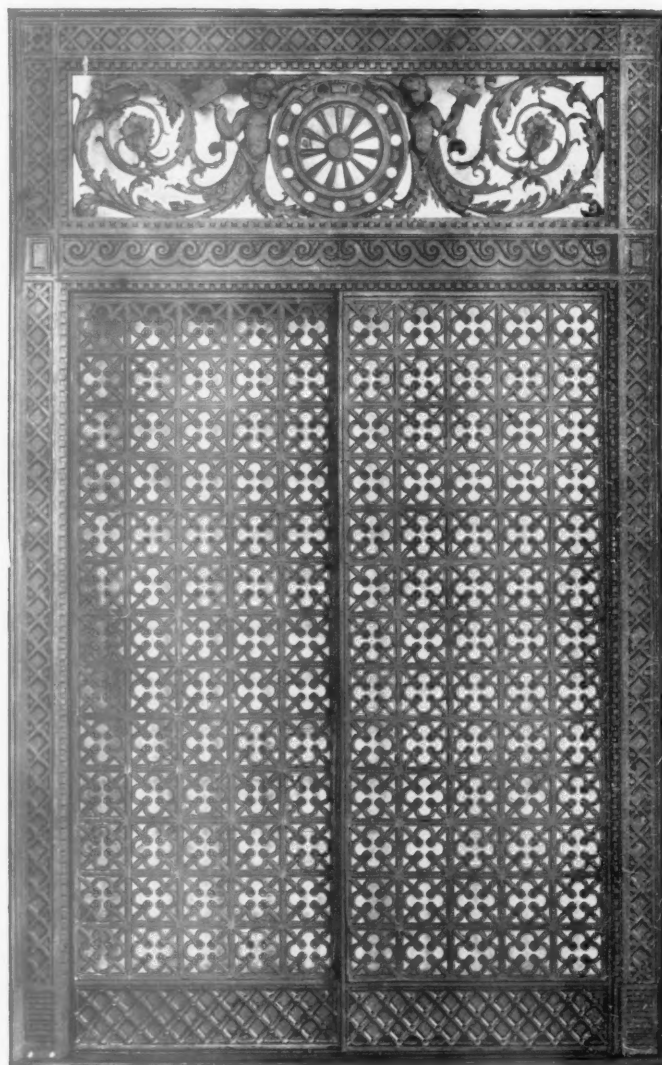
Elevator enclosures are another big item, especially in high office buildings. At one time these used to be of open grille design, but in modern buildings any open design has a back of wired glass, for fire-resisting purposes, and on the typical floors of an office building the front is often made up of steel casement section filled with wired glass. The grille at the Windsor Station, Montreal, illustrated below, is an interesting example of an elaborate design worked out in cast iron, savouring of the Spanish Renaissance in its detail. The photograph shows the grille as erected at the works; as fixed, all the panels have wired glass in metal frames behind, which can be removed for cleaning. The enclosure at the Bank of Montreal, Winnipeg (see Plate XI), is an extremely refined design, having ornament of Greek character in the transom, and a guilloche border to the panels. It is of cast bronze. Another noteworthy recent example is in the Transportation Building, Montreal (see illustration below), where the cast-iron enclosures show what fine work can be fashioned in the baser metal.

Doors are hung on ball-bearing tracks and hangers, and are guided at the bottom by a metal bar which runs in a groove in



CAST-IRON ELEVATOR ENCLOSURE, WINDSOR STATION, MONTREAL.

Barott and Blackadder, Architects.



CAST-IRON ELEVATOR ENCLOSURE, TRANSPORTATION BUILDING, MONTREAL.

Carrère, Hastings and Bird, Architects.



BRONZE ENTRANCE GATES, ROYAL BANK, WINNIPEG.

Carrère, Hastings and Bird, Architects.



ENTRANCE DOOR FRAME (IN CAST IRON) WITH TERRA-COTTA SURROUND, UNION BANK, TORONTO.

Darling and Pearson, Architects.



CAST-IRON WINDOW FRAME, C.P.R. HOTEL, VANCOUVER.

Painter and Swales, Architects.

the cast sill. They are also equipped with rubber bumpers to eliminate jar as much as possible.

It may here be mentioned that in all bronze work, wherever practicable, extruded sections are used in preference to cast work. The mouldings are straight and true, and clean-cut; the metal is only about $\frac{1}{8}$ in. thick, and no filing or chasing is required, thus saving labour. The enrichments, of course, are cast work, applied to the extruded sections; this gives a much better result than if the work were all cast.

Counter railings and tellers' cages form a very important item in the interior decoration of the banking-rooms. They are often entirely of metal. The interior view of the Bank of Montreal at Winnipeg (see Plate IX) shows an interesting example of a modern banking-room designed on severe Classic lines. A detail view of the bronze counter railings, reproduced on Plate X, is worthy of careful study. Another example illustrated on the same Plate is that in the Bank of Commerce at Winnipeg; it shows the typical low railing which is often used between the high fronts of the tellers' cages. The Royal Bank at Toronto offers another example of similar metalwork, while the

interior of the Toronto General Trust Building (see page 33) offers an example of a cast-bronze front on a curved counter which was designed specially for the architect by the writer.

Entrances naturally afford a good opportunity for the use of metal. A few examples are shown among the accompanying illustrations. The bronze grille entrance for the Royal Bank at Winnipeg (see illustration above) is a striking piece of work, its appearance of solidity being very appropriate to a bank building. The bronze entrance doors to the Bank of Commerce

and the Merchants Bank, both in Vancouver, with their simple granite work around, give again, as will be seen from the photographs on page 33, that air of dignity and solidity which is so desirable in connection with large banking and commercial premises. The entrance to the Union Bank at Toronto (see illustration above), which is in cast iron, is shown more for the interesting terra-cotta work around the doorway; the illustration is also of interest as showing the type of lamp-standard in general use at Toronto.

Windows are another feature that call for the extensive adoption of metalwork. Cast iron and bronze frames are very generally used. An example



STAIR (BRONZED IRON) IN RYRIE STORE, TORONTO.

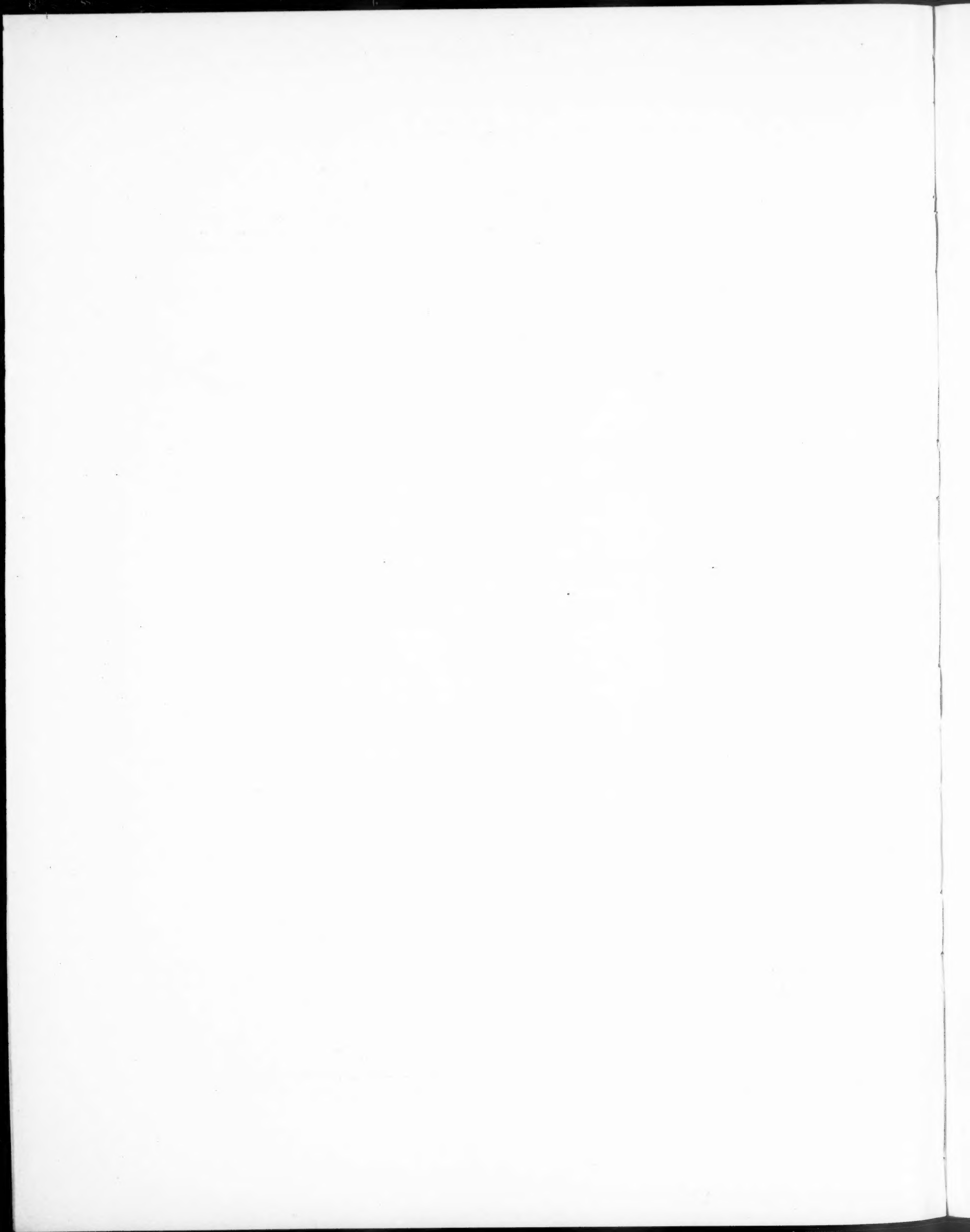
Burke, Horwood & White, Architects.



Plate VIII.

BANK OF TORONTO: VIEW IN HEAD OFFICE SHOWING BRONZE CEILING LIGHT, BALUSTRADE, COUNTER RAILING, ETC.
Carrère, Hastings and Bird, Architects.

August 1914.



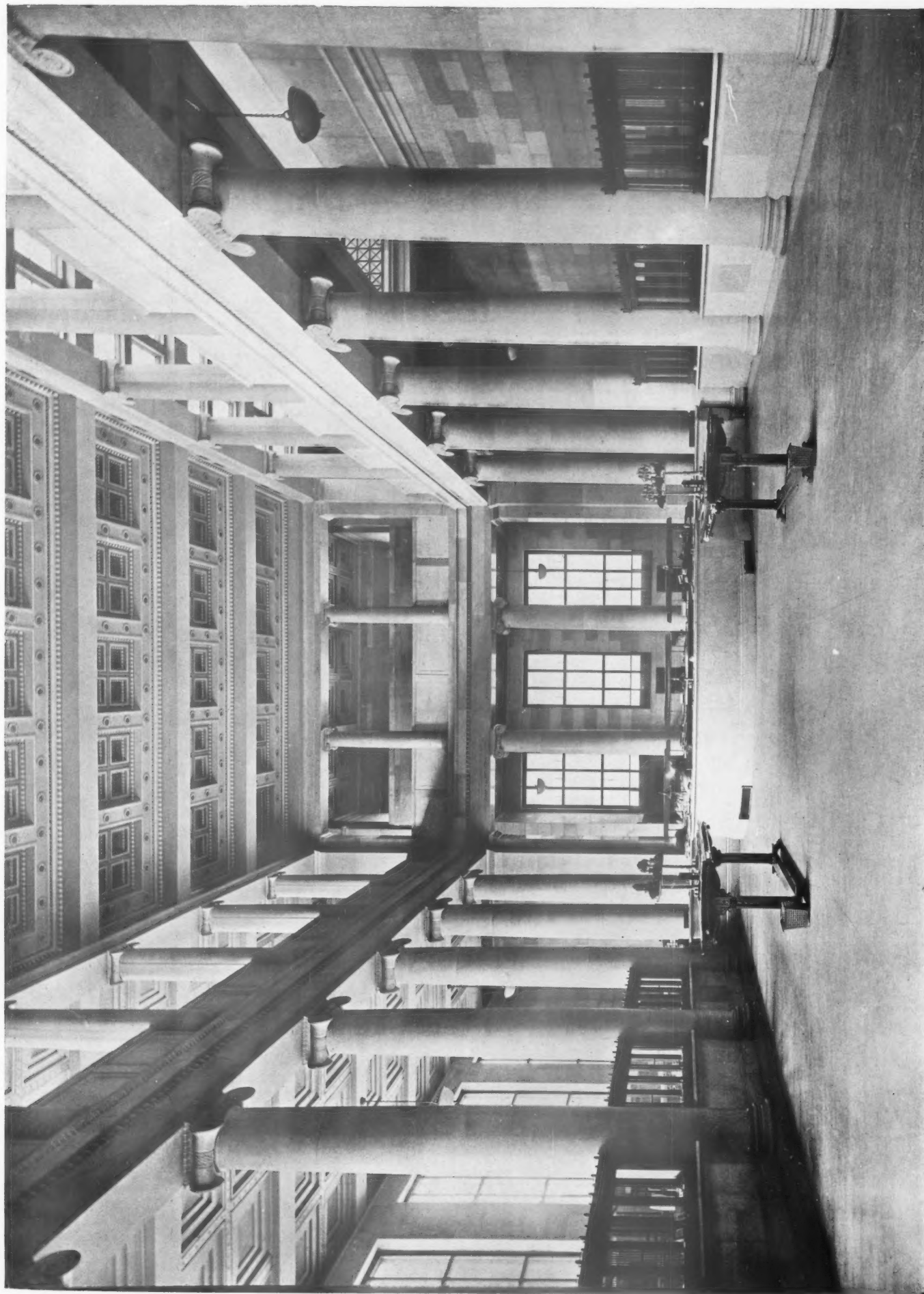
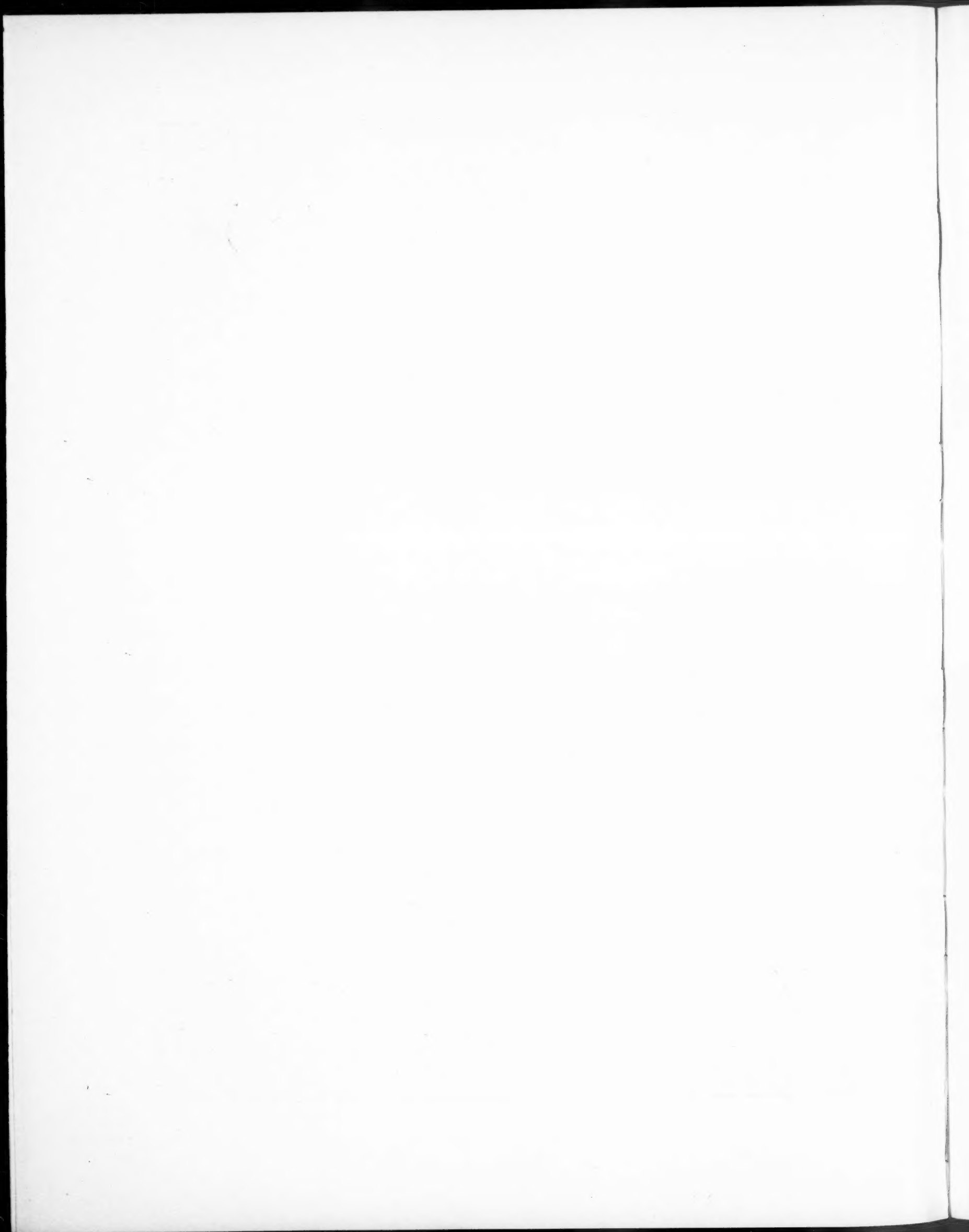
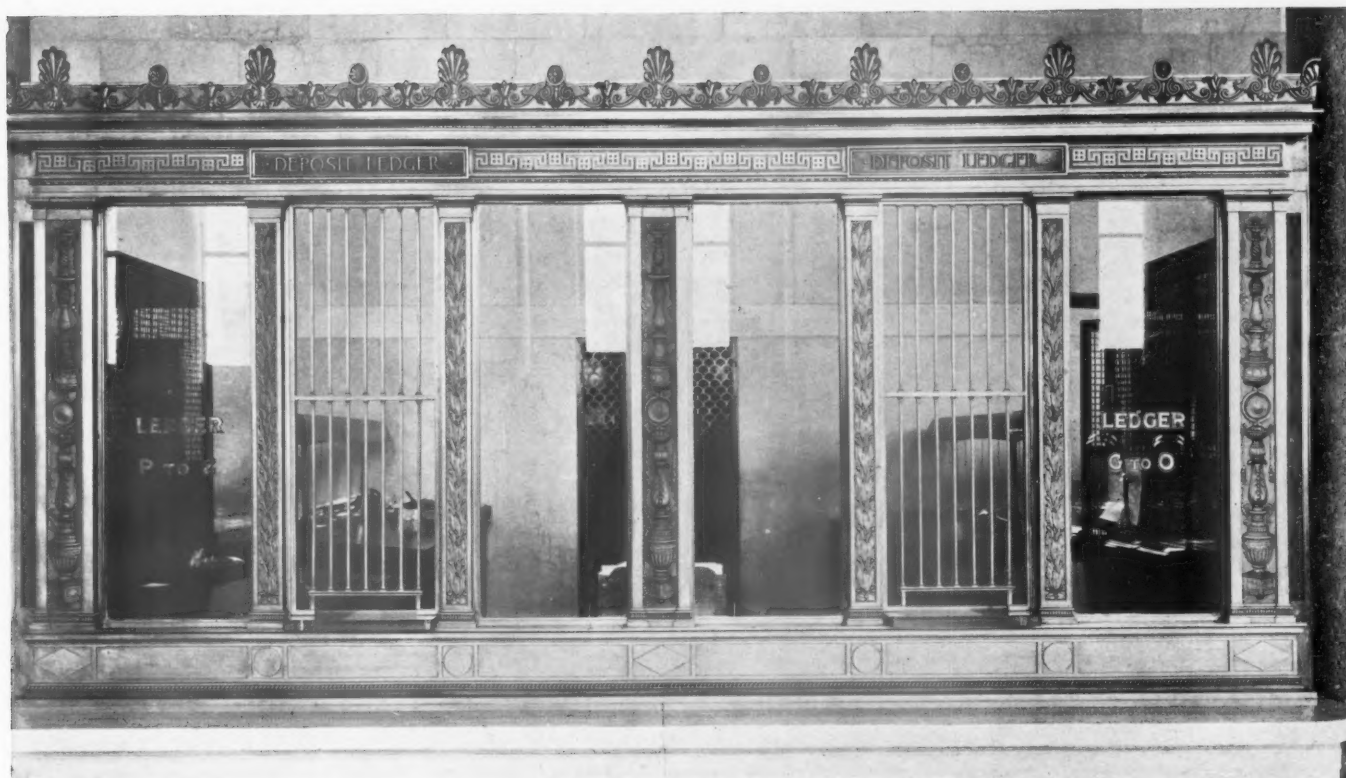


Plate IX

BANK OF MONTREAL, WINNIPEG.
McKim, Mead and White, Architects

August 1914.





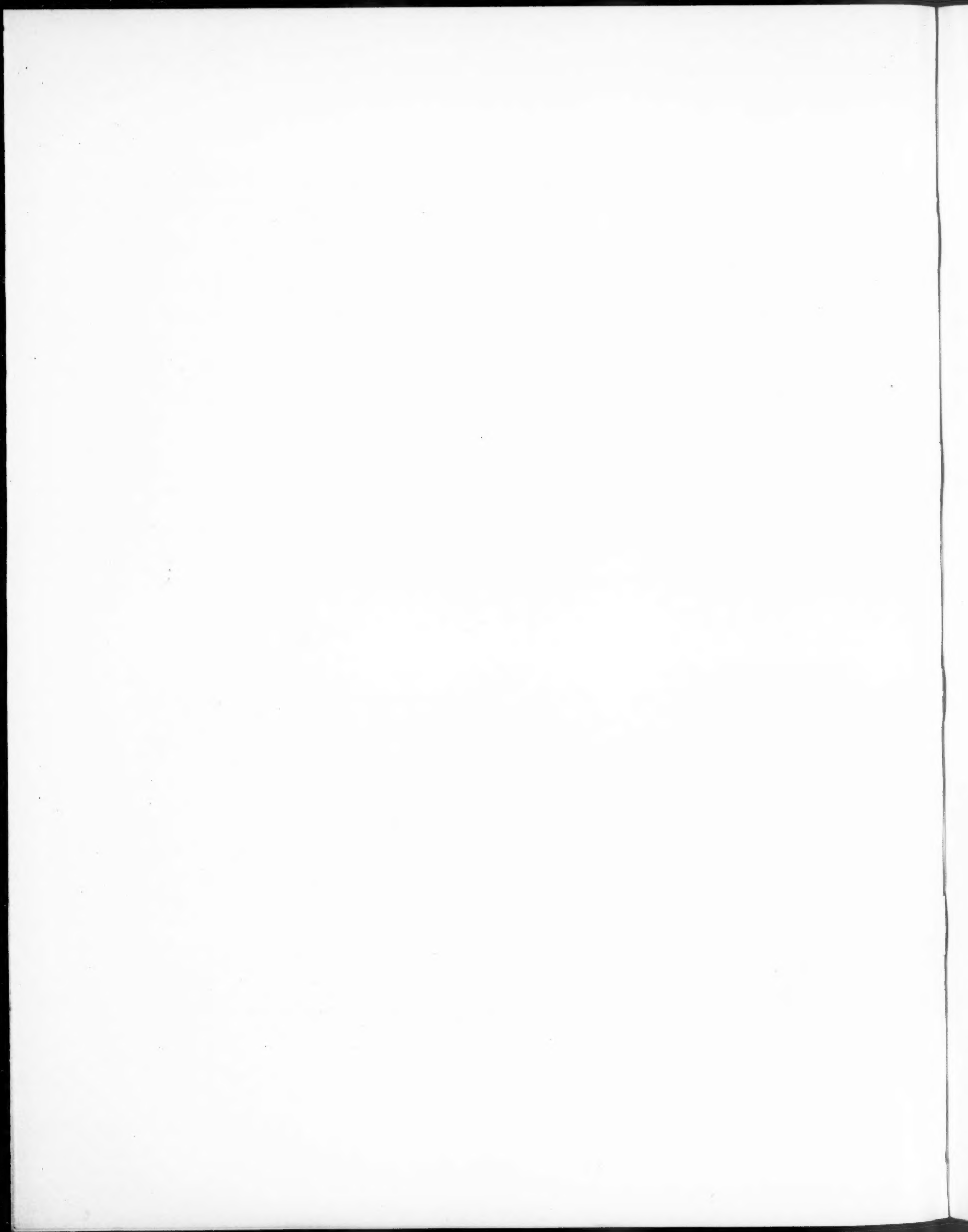
DETAIL OF COUNTER SCREEN, BANK OF MONTREAL, WINNIPEG.
McKim, Mead and White, Architects.



Plate X.

COUNTER RAILING, BANK OF COMMERCE, WINNIPEG.
Darling and Pearson, Architects.

August 1914



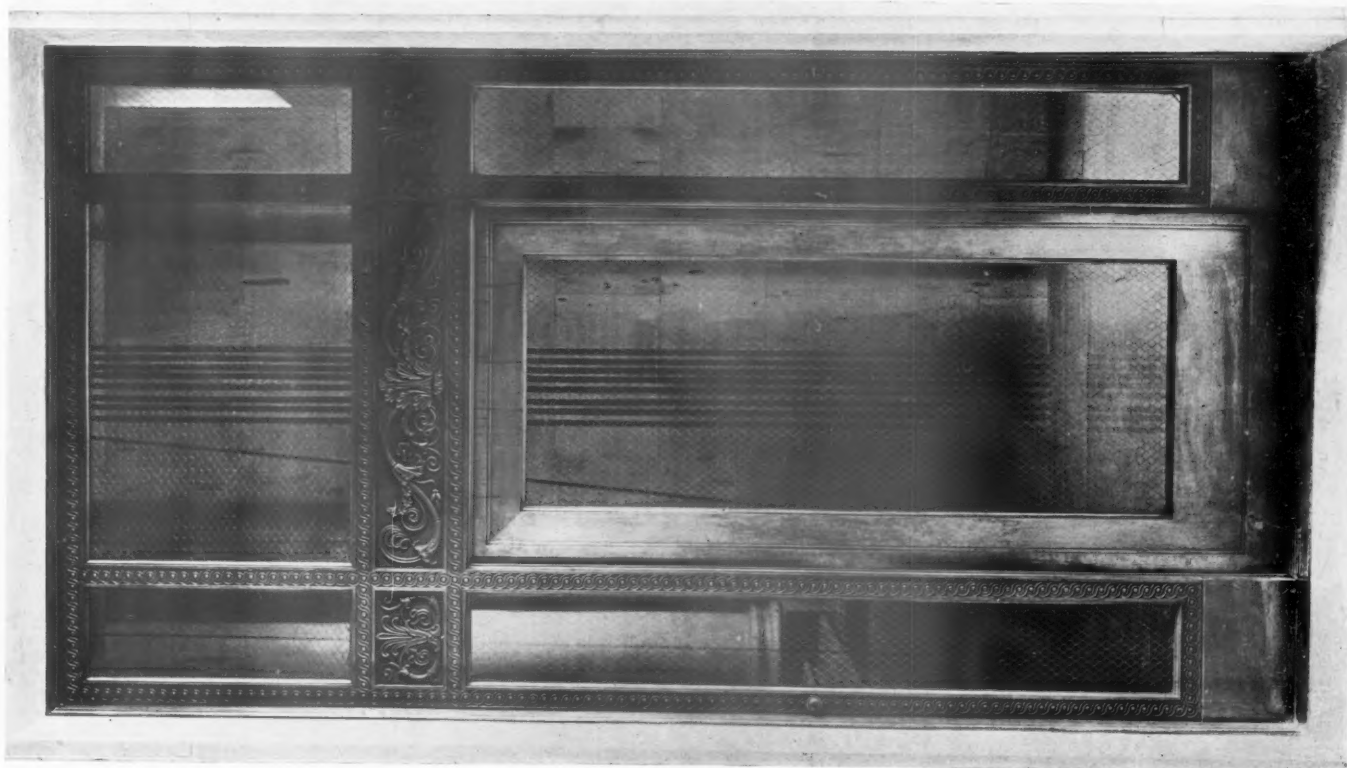
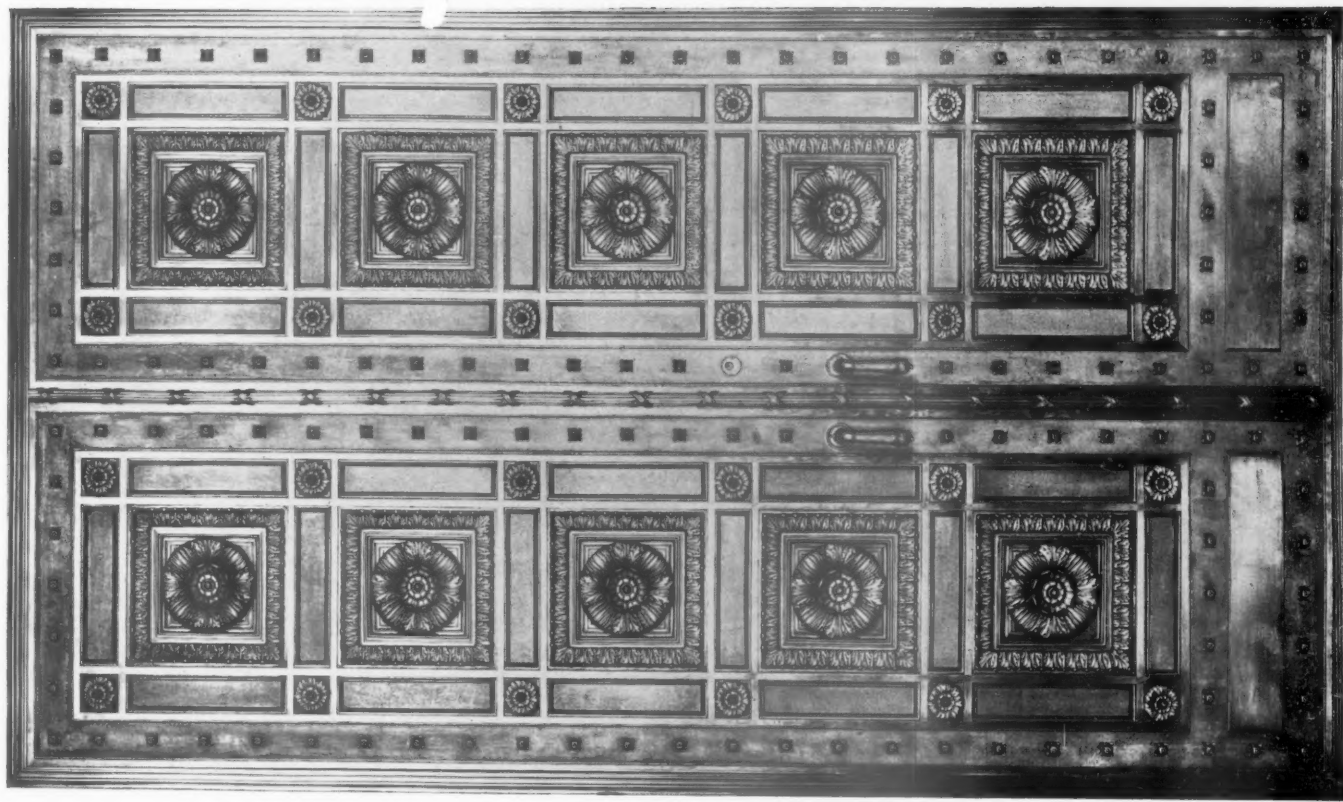


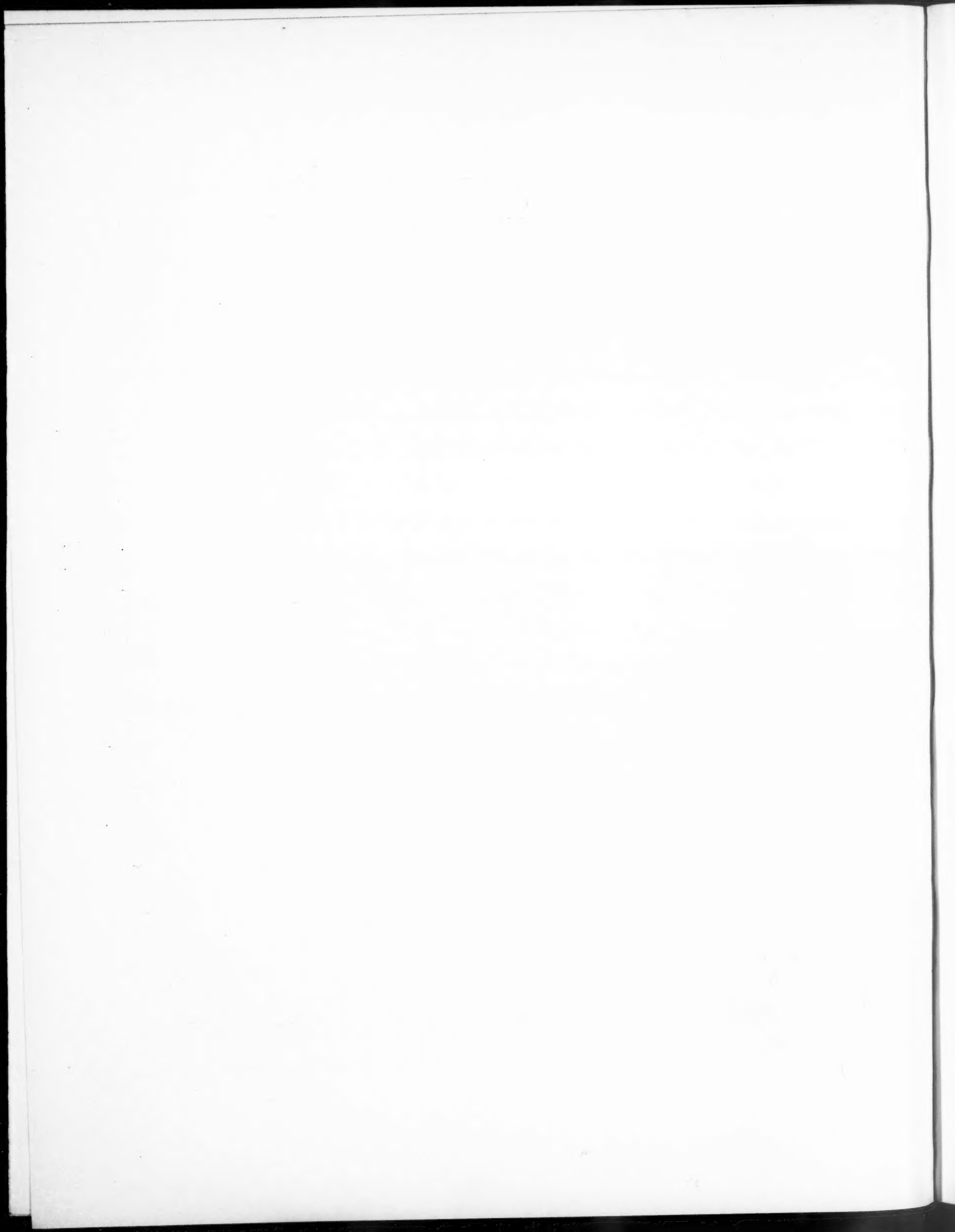
Plate XI.

BRONZE ELEVATOR ENCLOSURE, BANK OF MONTREAL, WINNIPEG.
McKim, Mead and White, Architects.



August 1914.

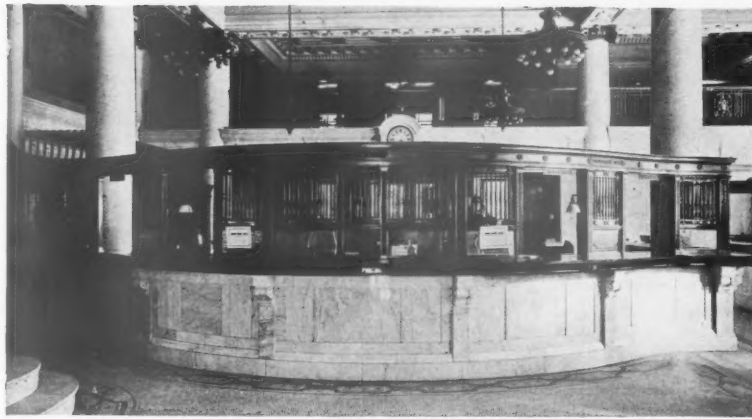
BRONZE INTERIOR DOORS, ROYAL BANK, WINNIPEG.
Carrère, Hastings and Bird, Architects.



from the Canadian Pacific Railway Hotel at Vancouver is here illustrated; it shows the fascias used at the floor levels.

One of the most interesting and probably the largest piece of genuine bronze work in Canada is the ceiling light over the banking space of the Bank of Toronto (see Plate VIII). This is 60 ft. in length by 45 ft. in width, of lace-like character, and practically self-supporting, though attached to the roof principals (which are out of sight): the illustration also shows the mezzanine balustrade, counter railing, entrances, etc., which are all in bronze. This bank is regarded as one of the finest buildings in the country; no expense was spared in its erection and embellishment, materials and workmanship alike being the very best obtainable.

The fixing of metal and glass canopies or marquees in front of important buildings is a common practice in Canada, and affords a further opportunity for the employment of bronze



BRONZE COUNTER RAILING, GENERAL TRUST BUILDING, TORONTO.
G. M. Miller, Architect.

and iron work, while balconies, clock frames, and many other details call for the wide adoption of high-class metalwork for all classes of buildings.

The accompanying illustrations, though by no means a comprehensive series, are considered to be of interest individually, and they serve to indicate what fine work is being done in Canada at the present time in all the large cities from coast to coast. (In connection with these illus-

trations the writer desires to express his indebtedness to The Architectural Bronze and Iron Works of Toronto—an offshoot of the Canadian Allis-Chalmers Company—which has carried out work in most of the large buildings erected in Canada during the past ten years, prior to which date the number of buildings requiring high-class ornamental metalwork was so limited that this came almost entirely from the United States.)

From the foregoing it will be realised that Canada is making great strides, and has an encouraging architectural outlook.



BRONZE ENTRANCE DOORS, MERCHANTS BANK, VANCOUVER.

Somervell and Putnam, Architects.



BRONZE ENTRANCE DOORS, BANK OF COMMERCE, VANCOUVER.

Darling and Pearson, Architects.

THE ARCHITECTURAL DESIGNS OF LEONARDO DA VINCI.—II.

(Concluded from p. 8, No. 212.)

THE architectural drawings of Leonardo da Vinci are few in number, but they cover a very wide range. In the July issue of this REVIEW an account was given of his schemes for churches planned on the lines of a Greek Cross, which, for the most part, resolved themselves into studies in the design of domes. Several of his churches of Latin Cross plan are of special interest, as they show the intense practicality of his mind. In Leonardo the artist and the scientist seem ever to have been struggling with one another. He will begin to design cities and streets, and after a few sketches he will tire of the æsthetic aspect and turn his attention to utilitarian problems of the regulation of traffic, the supply of water, or sanitary arrangements. If one seeks to find some æsthetic significance in his series of domes, one is disappointed, and is obliged reluctantly to come to the conclusion that we are here dealing with ingenious essays in construction—attempts to roof over large spaces without employing intermediate supports. The churches which will presently be criticised afford another example of this tendency, for while at first his interest seems to be really architectural, even historical, gradually he becomes so absorbed in the question of acoustics that he altogether loses sight of his original purpose; after doing about ten sketches he ceases to occupy his mind with ecclesiastical architecture, and directs his activities to the creation of lecture halls and theatres. It is noticeable that when once he has isolated the practical aspect of his buildings, and has conceived of them as fulfilling a single obvious purpose, he displays an amazing faculty for design.

Some of the Latin Cross plans represent an adaptation of churches which were already in existence in Leonardo's day. In one sketch there is a plan of San Spirito at Florence, a basilica built after the design of Brunellesco; Leonardo has added the indication of a portico in front, either his own invention, or else the reproduction of a drawing which is now lost. In another is a plan of a church evidently suggested by that of San Sepolcro at Milan, but a slight modification has been introduced, for the choir is placed in the centre. Of this building its author says that "it is inhabited below and above; the way up is by the campaniles, and in going up one has to use the platform, where the drums of the four domes are, and this platform has a parapet in front, and none of these domes communicate with the church, for they are quite separate." The church shown on page 8 of the last issue formed the model of the domed part of several others, which, according to Dr. Richter, is a development of San Lorenzo at Milan. There is sufficient resemblance between these sketches and the building actually executed to suggest a direct connection between them. Leonardo accompanied Francesco di Giorgio when the latter was consulted in June 1490 as to this church; the fact that the only word accompanying the plan is "sagrestia" seems to confirm the supposition, for the sacristies were added only in 1492, i.e. four years after the beginning of the cathedral, which at that time was probably still unfinished.

The problem as to what kind of church might answer the requirements of acoustics seems to have engaged Leonardo's very particular attention. The designation of "teatro" given to some of these sketches clearly shows which plan seemed to him most favourable for hearing the preacher's voice. In his search for the ideal lecture hall he was led farther and farther away from the traditional type of church, and to neglect altogether the ceremonial aspect of a Christian service. The semi-

circular theatre with rising seats seemed to him the simplest solution of the question; and he employs this motif in a variety of forms. At first it was a subordinate feature and did not interfere with the shape of the plan. In one case he designed a rectangular edifice divided into three naves with an apse on either side, terminated with such an arrangement; the pulpit being in the centre. Leonardo has written on the left side of the sketch "teatro da predicare" (theatre for preaching). The next step was to have several semicircles. There is a drawing which shows a domed church having four theatres occupying the apses and facing the choir. The latter is situated in the central square between the four pillars of the dome. Leonardo appended the note "teatri per uldire masse" (rows of seats to hear Mass). The plan does not represent a perfect arrangement, for the object of interest is not the centre of any of the semicircles, and a large part of the audience would find it difficult to give close attention to what was going on. Weary of these unsatisfactory experiments, in which it was necessary to create buildings that had multifarious and inconsistent functions to perform (for the same structure cannot be equally well fitted for the ceremonies connected with the celebration of Mass and the purposes of a lecture hall), he decided to concentrate upon one function only, and attempted to design the ideal auditorium. He produced the most extraordinary scheme that was ever conceived, the acme of simplicity and logicity; and yet one cannot imagine it being carried into execution! The interior of the fabric is a portion of a sphere, the centre of which is the summit of a column destined to serve as a preacher's pulpit. Presumably there is a winding staircase in the column. As seen in a vertical section the sphere is cut off top and bottom at a distance of about two-thirds of a radius from its centre. Every member of the audience is equidistant from the preacher. To secure this end, half the seats are obliged to *overhang those immediately beneath them*, and are placed, as it were, in small tunnels running round the inside surface of the dome. A low wall, which is also part of the dome, protects those occupying the upper seats from falling into the pit. The building looks as if it would have had to be built in reinforced concrete. In this instance Leonardo does not seem to have concerned himself with construction, but assumed the existence of a material capable of enduring every kind of stress. Externally the building is of great interest. It is shaped like a plain sugar-loaf, except that it is crowned with a flat dome resting upon a low drum. The conical surface is punctuated at intervals with flights of steps converging towards the top. The cone does not run straight into the ground, but rests upon a vertical plinth, which gives an appearance of solidity to the whole structure. In this plinth or basement there are doors leading into the theatre.

No one who glanced at this amazing design would suppose that it represented a theatre for preaching. Such a simple pyramidal structure, supremely monumental in its character, has a sepulchral aspect, and does not in the least suggest habitability. In fact, it is very probable that Leonardo's famous scheme for a mausoleum was really, so far as its external shape is concerned, a modification of this theatre. (The sketch in question is of a character not suitable for reproduction, so is not included among the accompanying illustrations.)

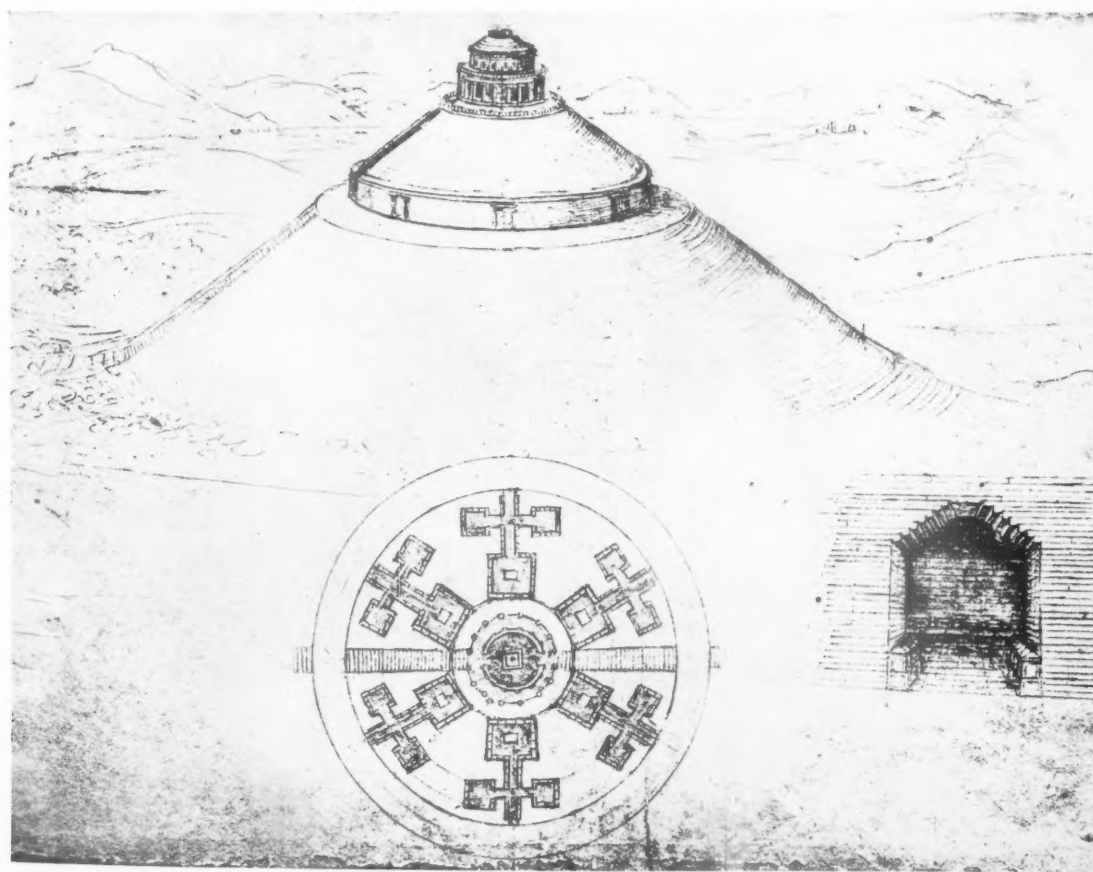
The mausoleum (illustrated on the opposite page) is one of the most ambitious architectural schemes that have ever been produced. In the midst of a hilly landscape rises an artificial

mountain in the form of a gigantic cone, covered by an imposing temple. At two-thirds of its height a terrace is cut out, with six doorways forming entrances to galleries, each leading to three sepulchral halls so constructed as to contain about five hundred funereal urns disposed in the customary Antique style. From two opposite sides steps ascend to the terrace in a single flight, and beyond it to the temple above. A large circular opening, like that in the Pantheon, is in the dome, above what may be the altar, or perhaps the central monument on a level with the terrace. Granite alone would be adequate to the dimensions here given to the keystone, as the thickness of the layers can hardly be considered to be less than a foot. In taking this as the basis of calculation for the dimensions of the whole, the width of the chamber would be about 25 ft., but judging from the number of urns it contains (there is no reason to suppose that the urns were larger than usual) it would seem to be no more than about 8 ft. or 10 ft. The roof is constructed on the principle of superimposed horizontal layers projecting one beyond the other, and each furnished with a sort of heel, which seems to be undercut so as to give the appearance of a beam from within. The construction of the vaults resembles those in the galleries of some Etruscan tumuli—for instance, the Regulini Galiassi tomb at Cervetri (recently discovered)—and also that of the chamber and passages of the pyramid of Cheops and of the Treasury of Atrius at Mycenae. Dr. Richter is at pains to investigate the sources of Leonardo's inspiration. He says that it would be difficult to decide whether any monument of the past had suggested the idea of his mausoleum. There are in Algiers two monuments commonly called "Le Madracen" and "Le tombeau de la Chrétienne" which somewhat resemble this design. They are known to have served as mausolea of the kings of Mauretania. Pomponius Mela, the geographer of the time of the Emperor Claudius, describes them

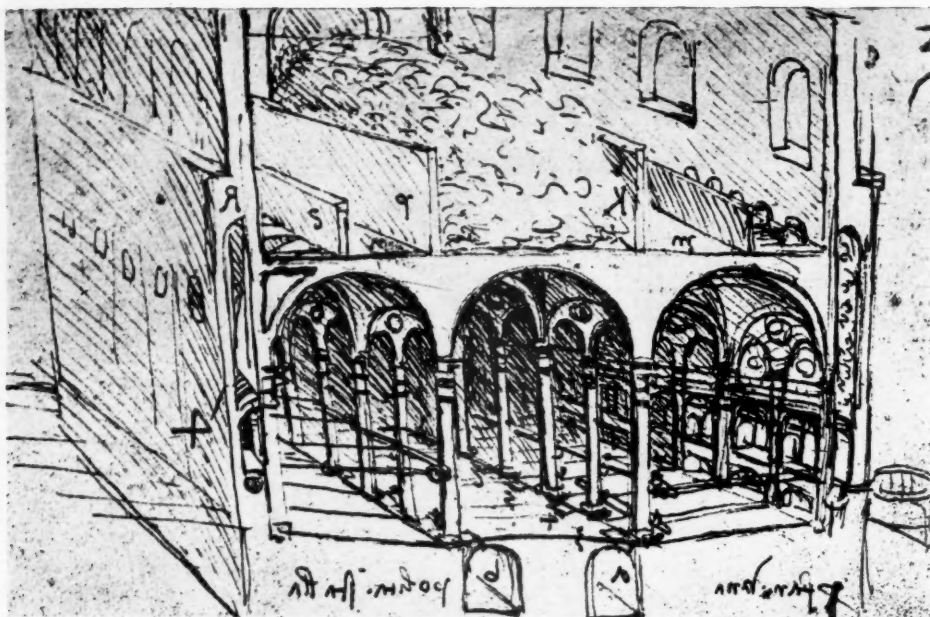
as having been "*Monumentum commune regiae gentis.*" The Herodium, near Bethlehem in Palestine, was, according to the latest researches, constructed on a very similar plan. Leonardo in his note-books reveals the fact that he had travelled extensively in Africa and the Holy Land, but it appears to the present writer that there is no reason to deprive him of the credit of having conceived an original design of rare power and beauty. It has already been suggested that the similarity between the mausoleum and the exterior view of the lecture theatre is so striking that one is entitled to assume that to a certain extent at least the former was founded upon the example of the latter; and nobody would venture to dispute the originality of the spherical auditorium.

Another imaginative scheme of Leonardo's was for a great temple. According to his own description, "Twelve flights of steps lead up to the temple, which is eight hundred braccia in circumference and built on an octagonal plan. At the eight corners are eight large plinths, one braccia and a half high and three wide and six long at the bottom, with an angle in the middle; on these are eight great pillars, standing on the plinths as a foundation and twenty-four braccia high. At the same height and within the temple at the same level and all round the centre of the temple at a distance of twenty-four braccia farther on are pillars corresponding to the eight pillars in the angles, and columns corresponding to those placed in the spaces. These rise to the same height as the former ones, and over these the continuous architrave returns towards the outer row of pillars and columns." In this building the main conception is similar to that of the mausoleum. In both cases there is a large structure, round in form, placed upon an immense foundation.

It is obvious that Leonardo considered a great plinth or podium to be an essential part of all important buildings, and the Battistero of Florence offended him so much in this respect that he evolved a project for lifting it up bodily and setting it upon a basement. Among the very few details Vasari gives as to the architectural studies of Leonardo, we read: "And among these models and designs there was one by way of which he showed several times to many ingenious citizens who then governed Florence his readiness to lift up without ruining it the Church of San Giovanni in Florence (the Battistero opposite the Duomo) in order to place under it a basement with steps; he supported his assertions with reasons so persuasive that while he spoke the undertaking seemed feasible, although every one of his hearers, when he had departed, could see for himself the impossibility of so vast an undertaking."



DESIGN FOR A MAUSOLEUM.



DESIGN FOR A STABLE.

There are two sketches extant which possibly have a bearing upon this bold enterprise—a plan and elevation. The former represents a circular or polygonal edifice surrounded by semi-circular arches in an oblique position. These may be taken for the foundation of the steps of the new platform; in the perspective the same edifice forming a polygon is shown as lifted up and resting on a circle of inverted arches which rest on another circle of arches in the ordinary position, but so placed that its inverted arches above rest on the spandrels of the lower range. What seems to confirm the supposition that the lifting of the building is here in question is the indication of engines for winding up, such as jacks, and a rack or wheel. As the lifting apparatus represented on this space does not seem particularly applicable to an undertaking of such magnitude, it may perhaps be only a first sketch for the engines to be used. It must be confessed, however, that Leonardo was apt to underrate the mechanical difficulties with which his projects were beset, and some of his remarks remind one just a little of Baron Münchhausen, who relates with much show of plausibility how, being in sore straits to escape from a certain place beset with bandits, he manufactured a pair of wings and flew twenty-six miles.

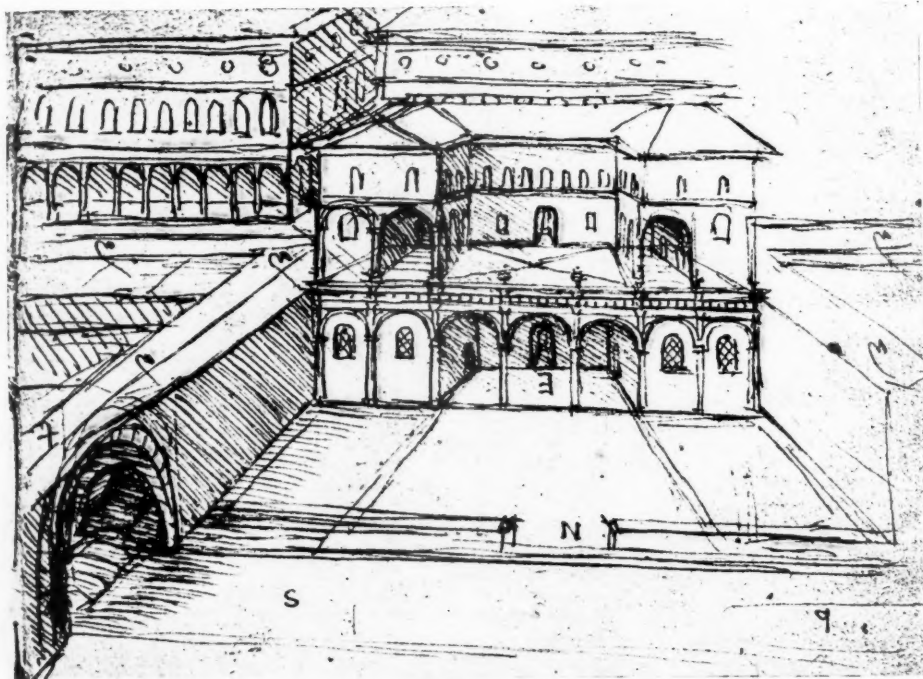
It was characteristic of Leonardo that there was scarcely any type of structure, however utilitarian in character, which he did not consider worthy of his attention. The design for a stable, shown in the above illustration, is of especial interest. He appends a note: "The manner in which one must arrange a stable. You must first divide its width in three parts, its depth matters not; and let these three divisions be equal, and six braccia broad for each part and ten high, and the middle part shall be for the use of the stable-masters, the two side ones for the horses, each of which must be six braccia in width and six in length, and half a braccio higher at the head than behind. Let the manger be at two braccia

from the ground, to the bottom of the rack three braccia and the top of it four braccia. Now in order to attain what I promise, i.e., to make this place, contrary to the general custom, clean and neat, as to the upper part of the stable, i.e., where the hay is, that part must have at its outer end a window six braccia high and six broad, through which by simple means the hay is brought up to the loft. As to giving the horses water, the troughs must be of stone, and above them cisterns of water. The mangers may be opened as boxes are uncovered, by raising the lids." Here follow elaborate instructions concerning the creation of a machine for raising hay to the loft; the funnels are narrow at the top and wide over the manger, in order that the hay should not choke them. Leonardo also gave directions about the servants' quarters, which were on the third floor.

Under the stable, channel-gutters for carrying away refuse are shown. The arcades or groined vaults give a most lordly air to this stable.

Only a few of Leonardo's drawings refer to the architecture of palaces, and there is little evidence upon which to form an opinion as to what style he would have adopted for such buildings. In one sketch there is a small portion of a façade of a palace in two storeys, somewhat resembling Alberti's Pallazzo Rucellai. This may be compared with Bramante's painted front of Casa Silvestri, and with a painting by Montorfano in San Pietro at Milan (the third chapel on the left-hand side), and also with Bramante's palaces in Rome. The pilasters with arabesques, the rustica between them, and the figures over the window, may be painted or in sgraffito. The original is drawn in red chalk.

The illustration below shows a very charming design for a ducal mansion. Simplicity of structure is combined



DESIGN FOR A DUCAL RESIDENCE.



DESIGN FOR A CASTLE.

with lightness and grace. It may be remarked, however, that the row of seven arches on the ground storey does not take cognisance of the fact that the three central ones are not part of a wall surface but the boundary of an open court. It would have been better if the columns each side of the opening had been doubled, or accentuated in some other way, and this would have had the additional advantage of bringing the ground storey into relation with the second and third, for at present there is nothing to show that the latter take the form of two wings. But notwithstanding these blemishes the building has the appearance of a delightful habitation, and seems admirably designed for a hot climate.

Another sketch shows a modification of this scheme, not quite so satisfactory. Here the loggia is also in the middle of the first storey, but it is roofed over by an attic with a pediment. The details, drawn to a larger scale, seem to indicate an arrangement of coupled columns against the wall of the first storey.

While considering palaces, Leonardo adopted his usual practice of devoting much study to utilitarian matters. He says: "The palace of a prince must have a piazza in front of it. Houses intended for dancing, or any kind of jumping, or any other movements with a multitude of people, must make provision for such entertainment on the ground floor, for I have already witnessed the destruction of some causing death to many persons, and above all let every wall, be it ever so thin, rest on the ground or on arches with a good foundation. Let the mezzanines of the dwellings be divided by walls made of very thin bricks and without wood on account of fire. In the courtyard the walls must be half the height of its width; that is, if the court be forty braccia, the house must be twenty high as regards the wall of the said courtyard, and this courtyard must be half as wide as the whole front. The ties of oak must be enclosed in the walls in order to be protected from fire. The plinth must be as broad as the thickness of the wall against which the plinth is built."

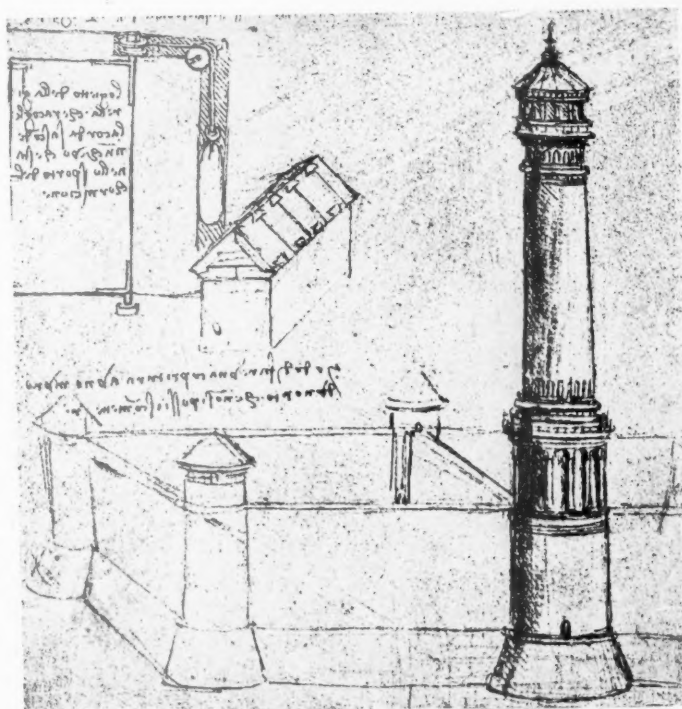
The design of castles did not give Leonardo very much scope for his talents. He took the four-turreted type of mediæval stronghold, and finding that this plan was both rational and simple he made no attempt to develop it, but proceeded, instead, to elaborate the towers at the corners. Here, as in his schemes for churches of the Greek Cross plan,

he seemed to have been occupied with experiments in dome design rather than with an attempt to create buildings fitted to perform a definite function. His castles become so decorative that they lose their character as fortifications and become residences. A few stones from a catapult would make short work of his elegant towers, galleries, and arcades.

Among the sketches of Leonardo a certain number of instances of architectural detail are to be found. Like other great masters of his period he studied the proportion of such detail. As every organic being in nature has its law of construction and growth, these masters endeavoured, each in his own way, to discover and prove a law of proportion in architecture. As a typical example of his treatment of such questions, it may be of interest to quote a short paragraph concerning a capital: "The capital must be formed in this way: Divide its thickness at the top into eight, and at the foot make it three-sevenths, and let it be five-sevenths high, and you will have a square. The horns of the abacus of the capital have to project beyond the greatest width of the bell two-sevenths, i.e., sevenths of the top of the bell, so one-seventh falls to the projection of each horn. The truncated part of the horns must be as broad as it is high. I leave the rest, i.e. the ornament, to the taste of the sculptors."

This last sentence shows that Leonardo was more concerned with proportion than niceties of modelling. Throughout these sketches he displays a contempt for all the smaller aspects of architecture, and is concerned to portray certain compositions as quickly and realistically as possible without for a moment directing attention to his own draughtsmanship.

But one cannot look at the note-books without experiencing a feeling of disappointment that, while the promise of achievement was so great, so little remains which can be recognised as a definite contribution to the theory of architectural design. If only it had been possible for Leonardo to relax his interest in the mechanical element of building, and to concentrate his attention upon its æsthetic aspects, the pictures of "The Last Supper" and "Mona Lisa" would not have been his chief title to fame. It is not always recognised, however, that in the character of Leonardo there was something of the dilettante.



DESIGN FOR A CASTLE.

TWO DUTCH LUTHERAN CHURCHES.

By R. RANDAL PHILLIPS.

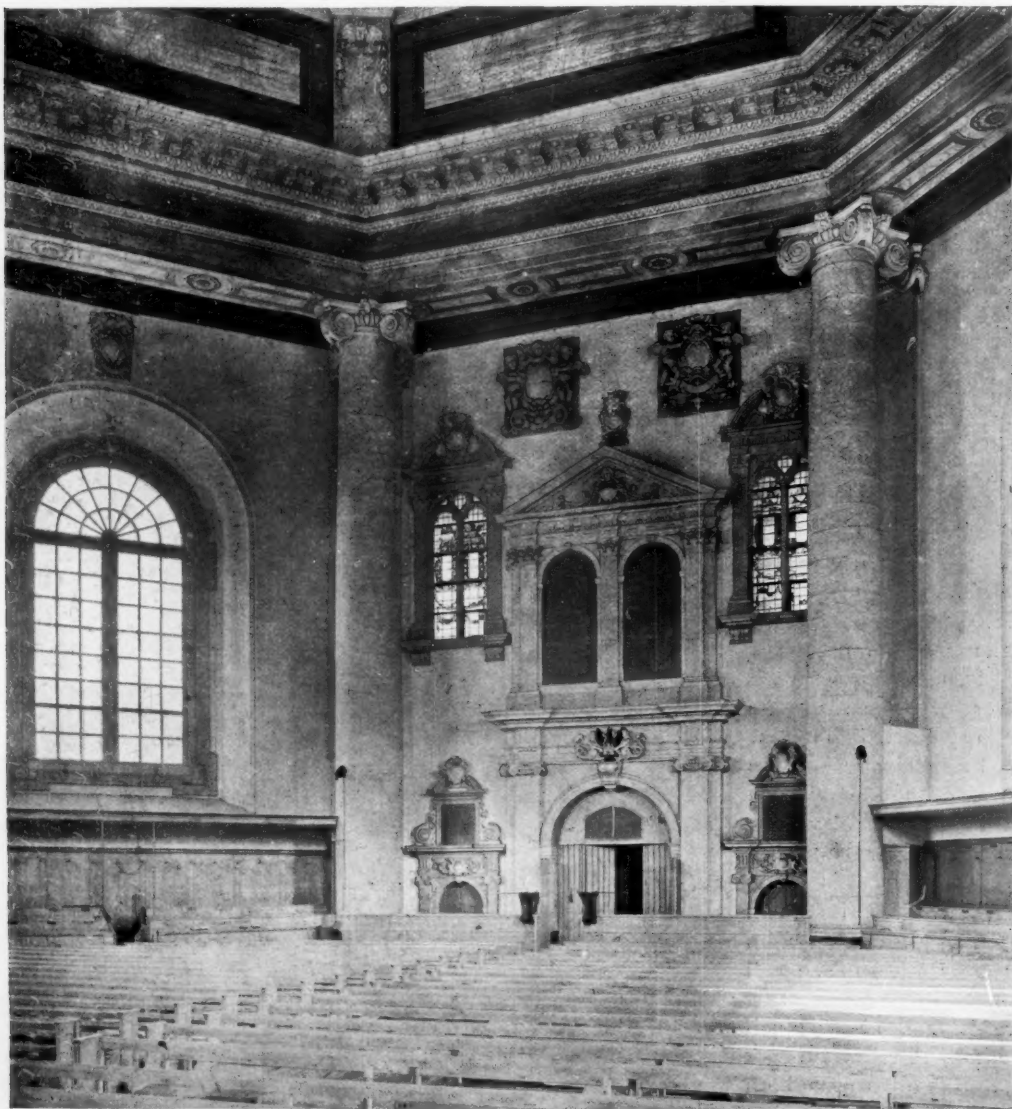
With Photographs specially taken for "The Architectural Review," including Plates XII, XIII, and XIV.

CONSIDERING what the Dutch suffered at the hands of the Spaniards, it is only natural that there should have been a revulsion from everything associated with the latter, forms of religion more than all else; hence the tenets of the Reformation, which had found a warm welcome on the soil of Holland, were taken up with engrossing ardour after the Dutch had finally thrown off the Spanish yoke. Then, all that stood in the way of reform was swept aside with almost savage zeal, and the same Lutheran spirit, tempered and rendered prosaic, has continued to the present day. We in England know well how mediæval churches were handled in the eighteenth century, when a dull smugness had settled upon the Church, and we are equally familiar with the fervour of the Revival of the following century, which meant remaking the old, the crumbling, and losing every particle of interest in the process. A similar record, commenced earlier than our own and not embracing a mediæval revival, may be found in Holland; with the result that we are confronted by splendid old fabrics so mauled and whitewashed, so disfigured by con-

cretions of later years, that they stand to-day a pitiful sight—their altars covered up, their choirs and naves dissociated, their floors bespattered with pews in total disregard of the architectural lines of the interior. The Groote Kerk at Dordrecht, for example, is a mournful relic of what must once have been a magnificent church. We gaze up at its Gothic tower, to find it plastered with incongruous Renaissance additions, enclosing a large clock; through a Rococo brass screen we peer at the bleak and unhonoured altar, at the choir, discarded and empty, and we turn round to see the nave filled with pews ranged like a lazy crowd towards the pulpit, while sheer barrenness is the sole effect permitted to the arcades and the walls. So, too, the interior of the Groote Kerk at Haarlem gives one the impression of past glory. One must not then go into the Gothic churches of Holland expecting to find mediæval work preserved unscathed.

The Dutch are mainly a Protestant nation, though it is as well to remember that there are one-and-three-quarter millions of Catholics in the country, and for a characteristic example of Dutch Reformed architecture it is necessary to seek out a Lutheran church. Two notable examples are shown by the accompanying illustrations—the Oost Kerk at Middelburg and the Nieuwe Kerk at Amsterdam—the one an octagon, the other a round church. In point of date, a hundred and seventy years lies between them, the Oost Kerk having been erected in 1656 and the Nieuwe Kerk in 1826.

Turning first to the Oost Kerk at Middelburg, what immediately strikes one is its resemblance to the work of Wren. We think of Pembroke College Chapel at Cambridge, the Sheldonian Theatre at Oxford, and many a City church: there are the familiar windows with their projections at the corners and at the springing, there is the same broad treatment of pilasters, there is the same bold cornice, and the form of the dome and lantern is very much in the manner of Wren; while the fat swags and the cherubs' heads help to complete the illusion. It is only when we recall the date of this church—"Anno 1656" appears on the small doorways on either side of the main entrance—that we see that it is Wren's work which is in the Dutch style, and not the Dutch work in Wren's. So far as we know, there is but one journey abroad that Wren



OOST KERK, MIDDELBURG: VIEW LOOKING ACROSS TOWARDS MAIN ENTRANCE.

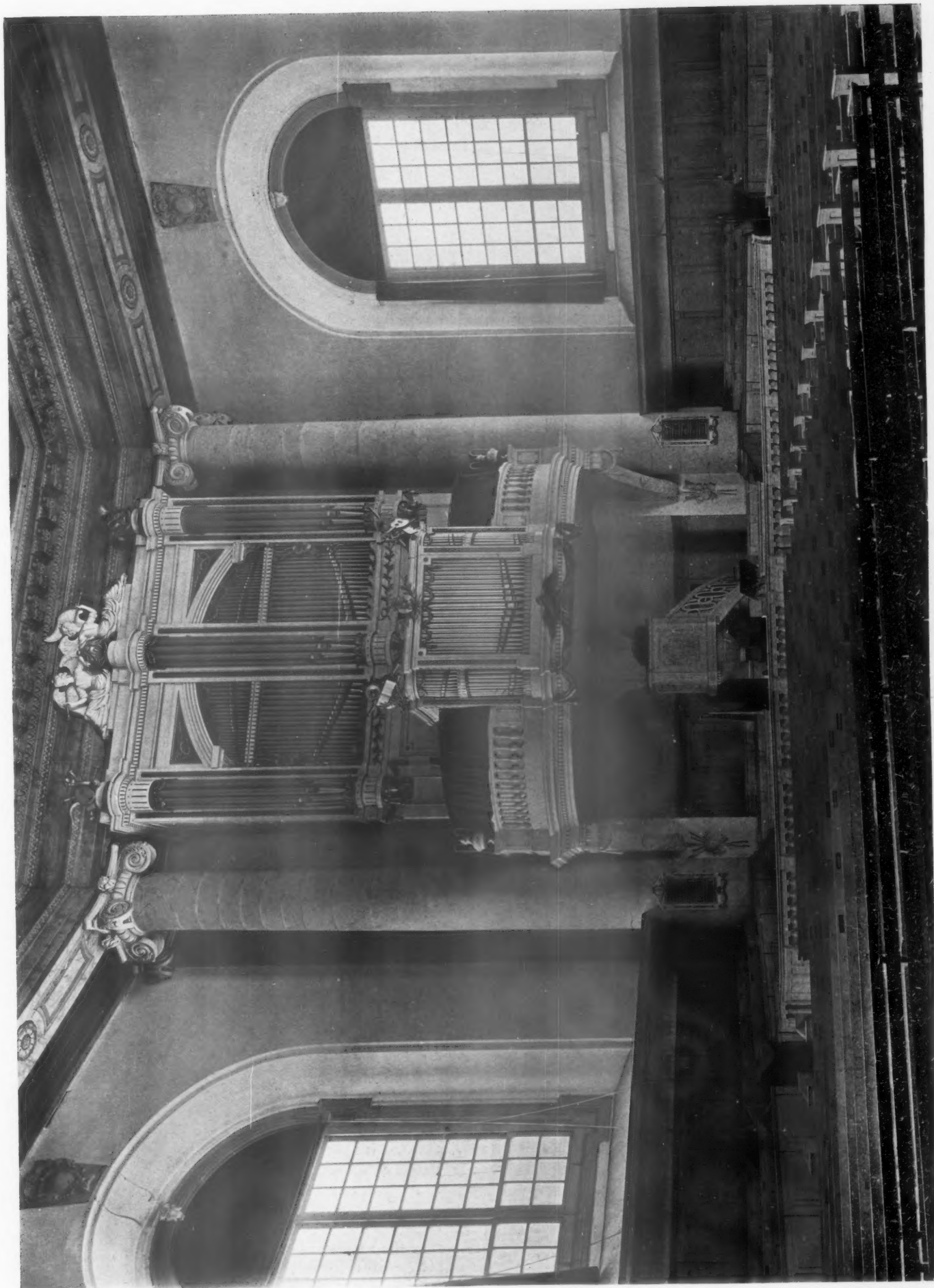
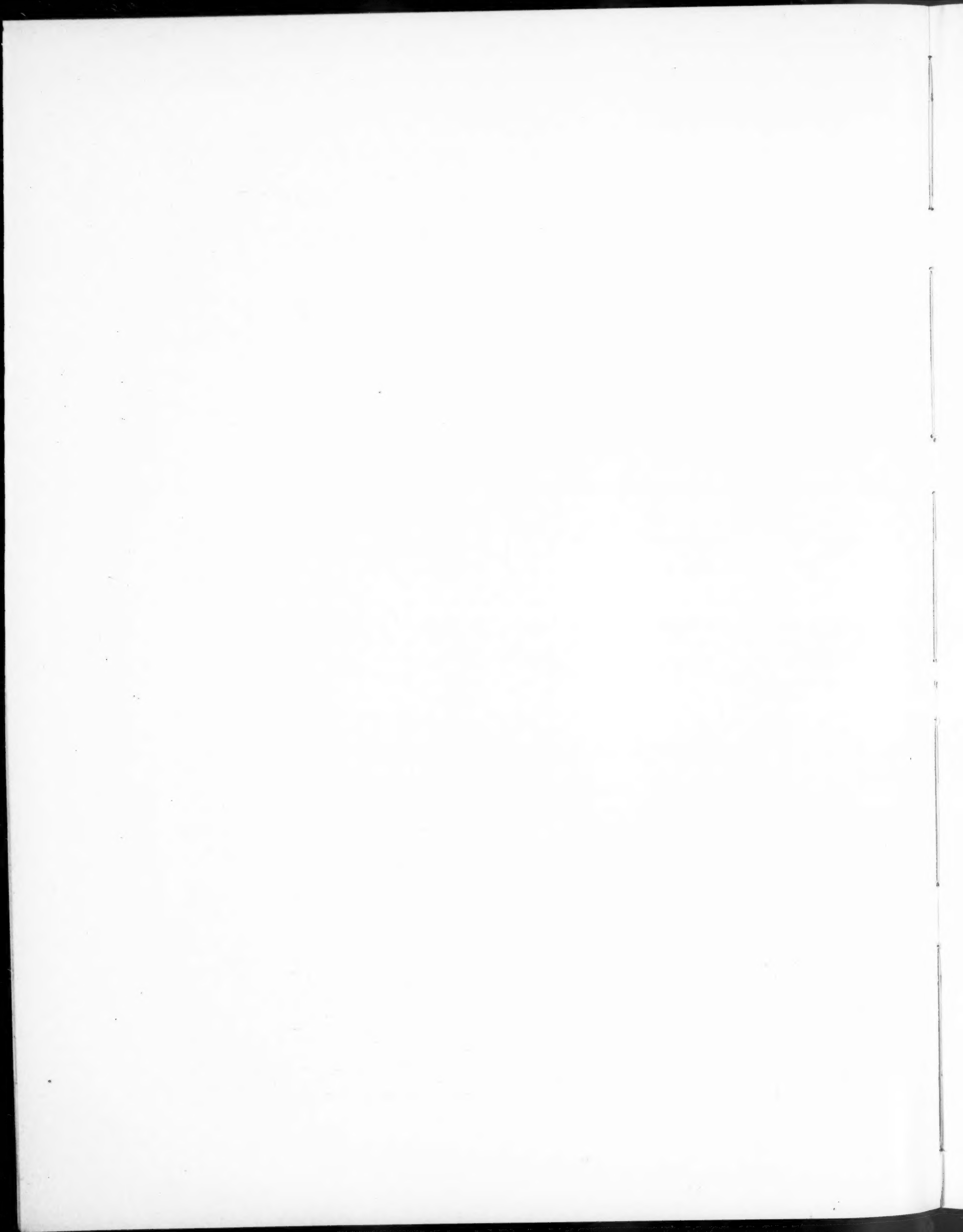


Plate XII. August 1914.

OOST KERK, MIDDELBURG: VIEW LOOKING ACROSS TOWARDS ORGAN.

Photo: "Arch. Review."



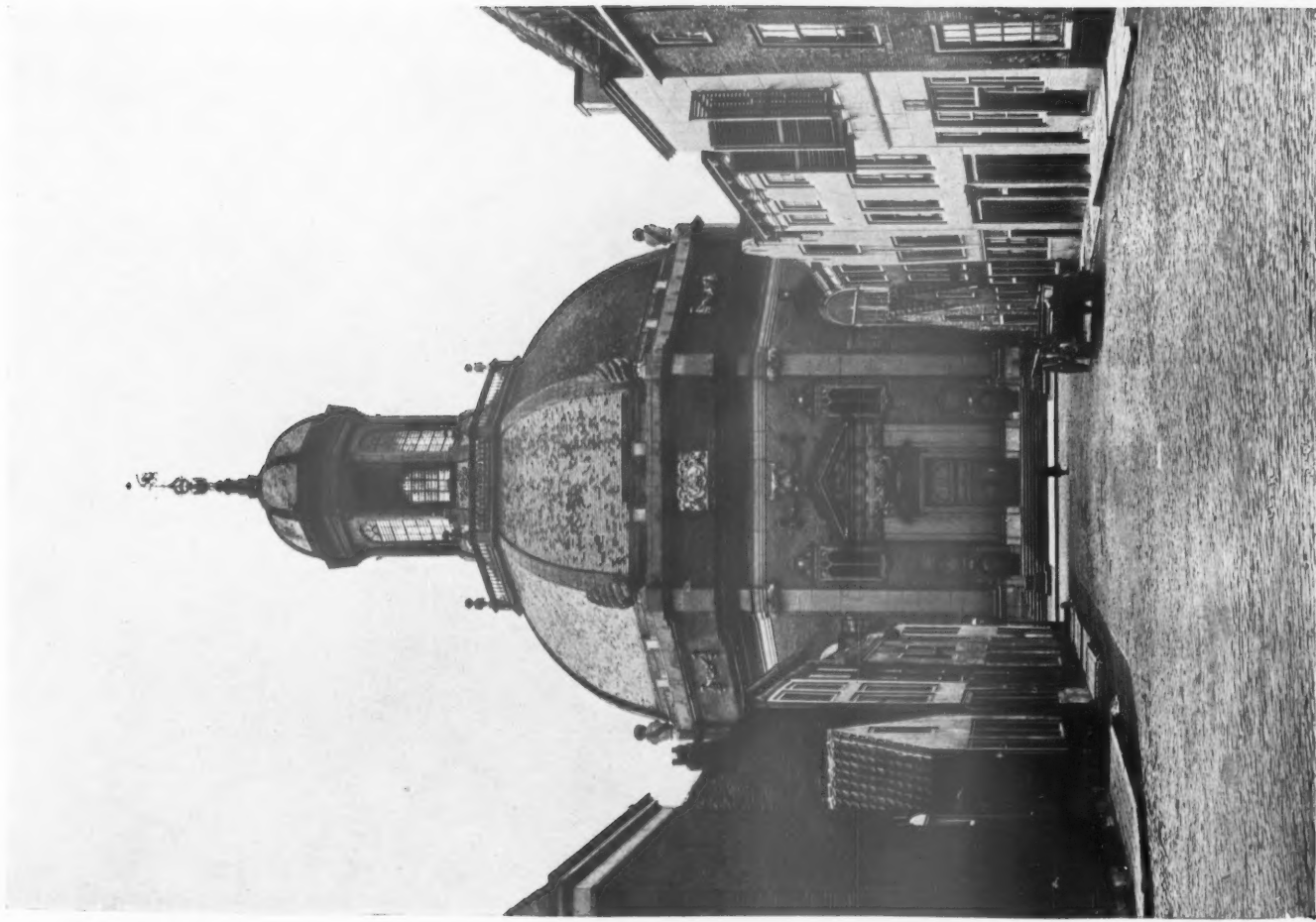


Plate XIII August 1914.

OOST KERK, MIDDELBURG.



Photos: "Arch. Review."

NIEUWE KERK, AMSTERDAM.

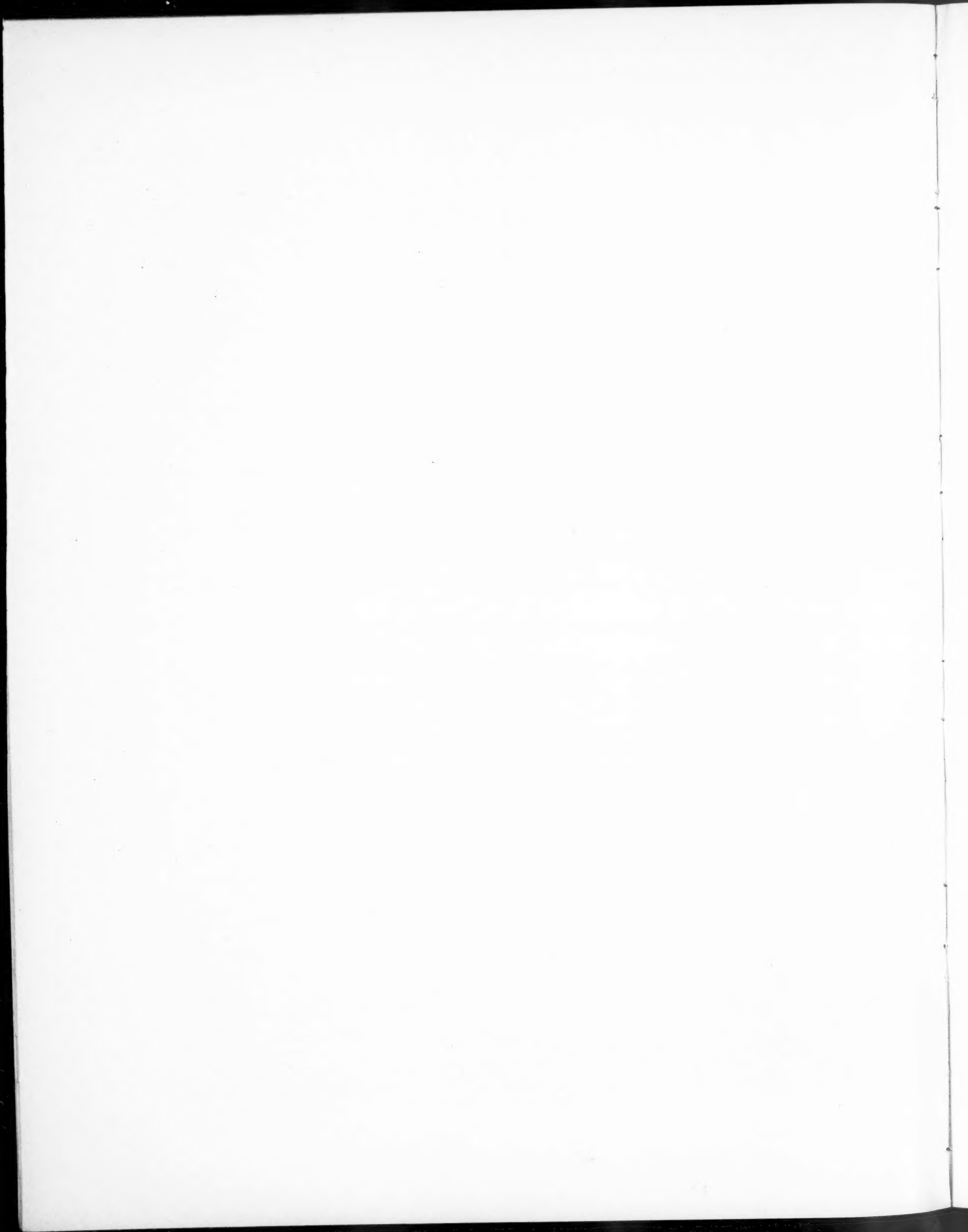


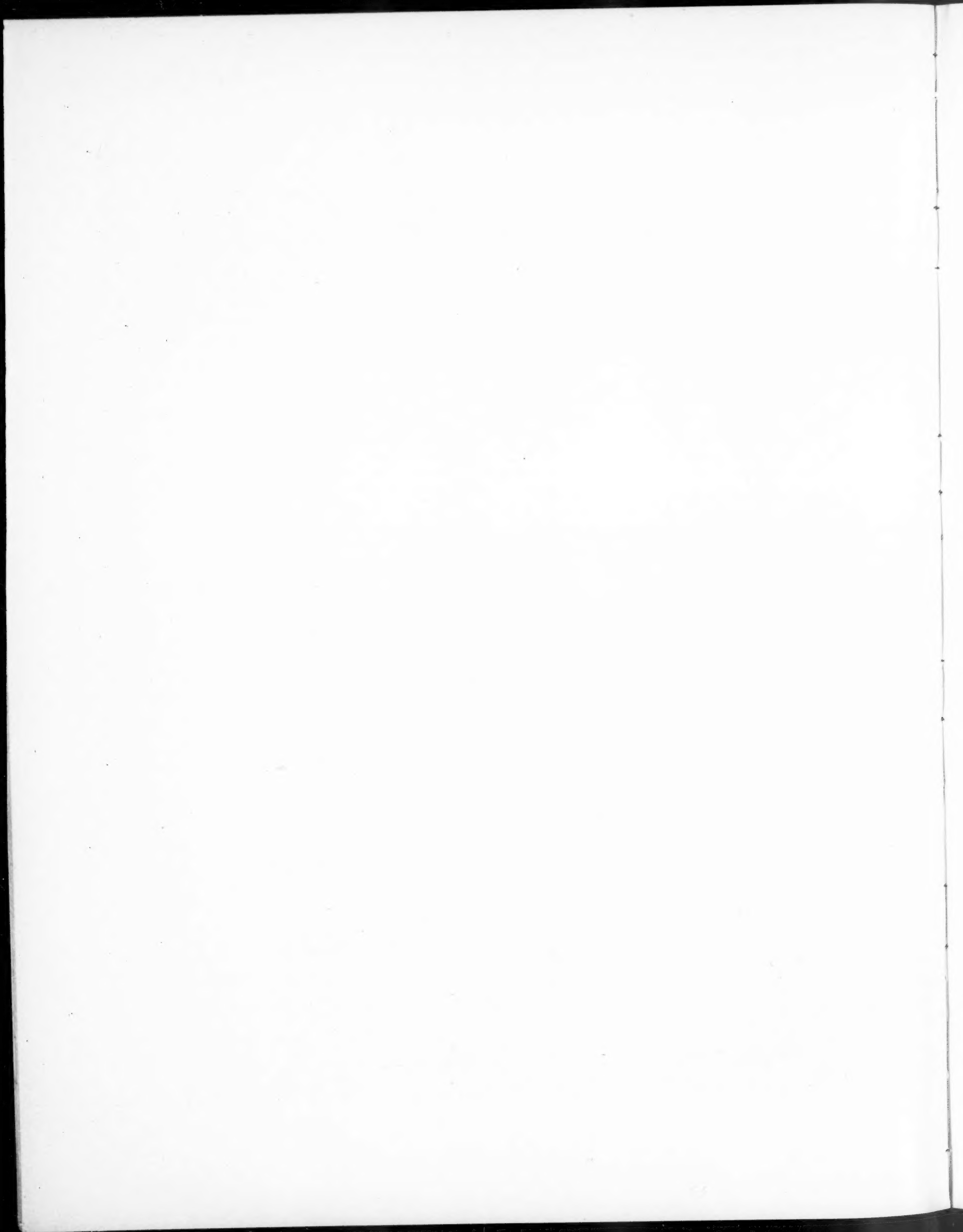


Plate XIV. August 1914.



NIEUWE KERK, AMSTERDAM.

Photos: "Arch. Review."



made, the six months' stay in Paris; but he was in close touch with the Court of William the Third, and there is every probability that he derived a great deal of inspiration through that source; and when it is borne in mind that Grinling Gibbons was a Dutchman, the resemblance between the carved ornament on Wren's buildings and on contemporary work in Holland—such as this church at Middelburg—is clearly explainable.

The exterior of the Oost Kerk has rather a Brobdingnagian appearance. It is too squat; it looks as though it had been partly buried, or else that the lantern had been fashioned, by mistake, too big. Within the church, however, this sense of disproportion disappears. The woodwork, it may be mentioned, is extensively painted to resemble marble (as Wren did in the Sheldonian Theatre), the pulpit and the organ being included in this treatment. The organ was erected in 1779, and shows the later French influence, the gilt musical trophies and terminals, and the two stalwart angels blowing trumpets on top of the central group of pipes, being quite gay in comparison with the plain sober treatment of the rest. Conspicuously absent indeed in this church is the "dim religious" feeling;



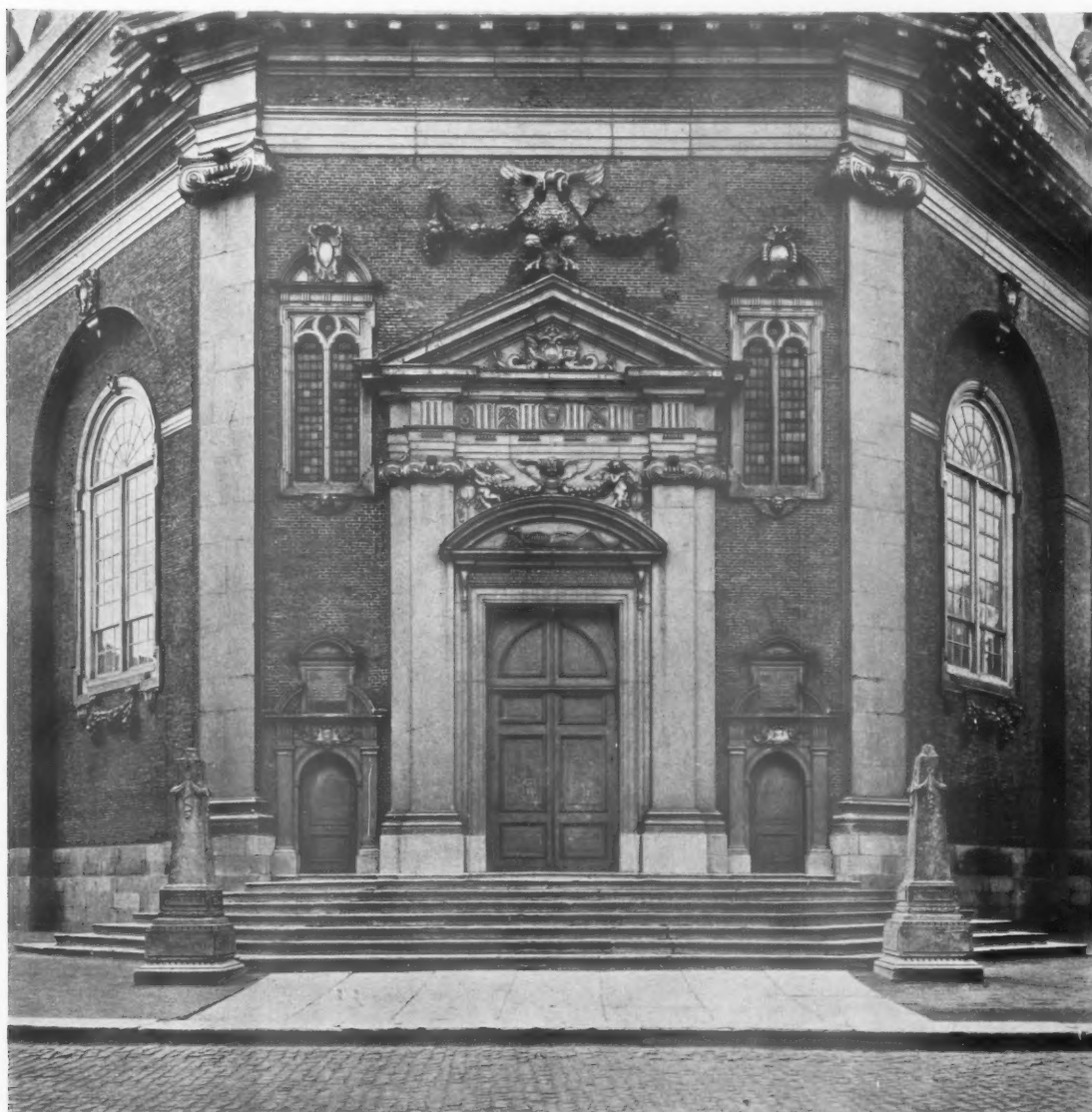
OOST KERK, MIDDELBURG: CARVED STONE SWAG BELOW WINDOW.

the Lutheran service has no call for it, and the architect—who he was I have not been able to discover—has been fully alive to the fact, the primary needs being plenty of seating accommodation within sight and sound of the preacher and the reader from the Bible. All suggestion of mystery or ritual is taboo: the church is a meeting-house, and quite mundane: here religion can be taken comfortably, the men keeping their

hats on, and an abundance of little wooden footwarmers helping to make the worshipper thoroughly cosy.

The *koster*, or vergers, had no qualms about keeping his hat on while the accompanying photographs were being taken, nor did he refrain from smoking two cigars in the meantime, and having a lively word for the little dog that accompanied him; a free and easy attitude regarding the sanctity of church buildings which was even more astonishingly shown when, on Easter Sunday at Delft, at the conclusion of service, I saw the great doors of the Nieuwe Kerk thrown open, and amid the congregation emerging I espied the men walking hatted down the aisles, with the ubiquitous cigar already well alight!

The carver who executed the swags and other ornament on the exterior of the church had a curious fancy, in some places expressed almost playfully, as in the festoon of shells hung from fishes' mouths



OOST KERK, MIDDELBURG: MAIN ENTRANCE.



OOST KERK, MIDDELBURG: SILVER FONT.

below one of the large windows (see preceding page), in other places assuming a macabre character, as in festoons of such fearsome things as skulls and bones and hour-glasses, or, again, in the forlorn skeleton that fills the curved tympanum of the main entrance doorway.

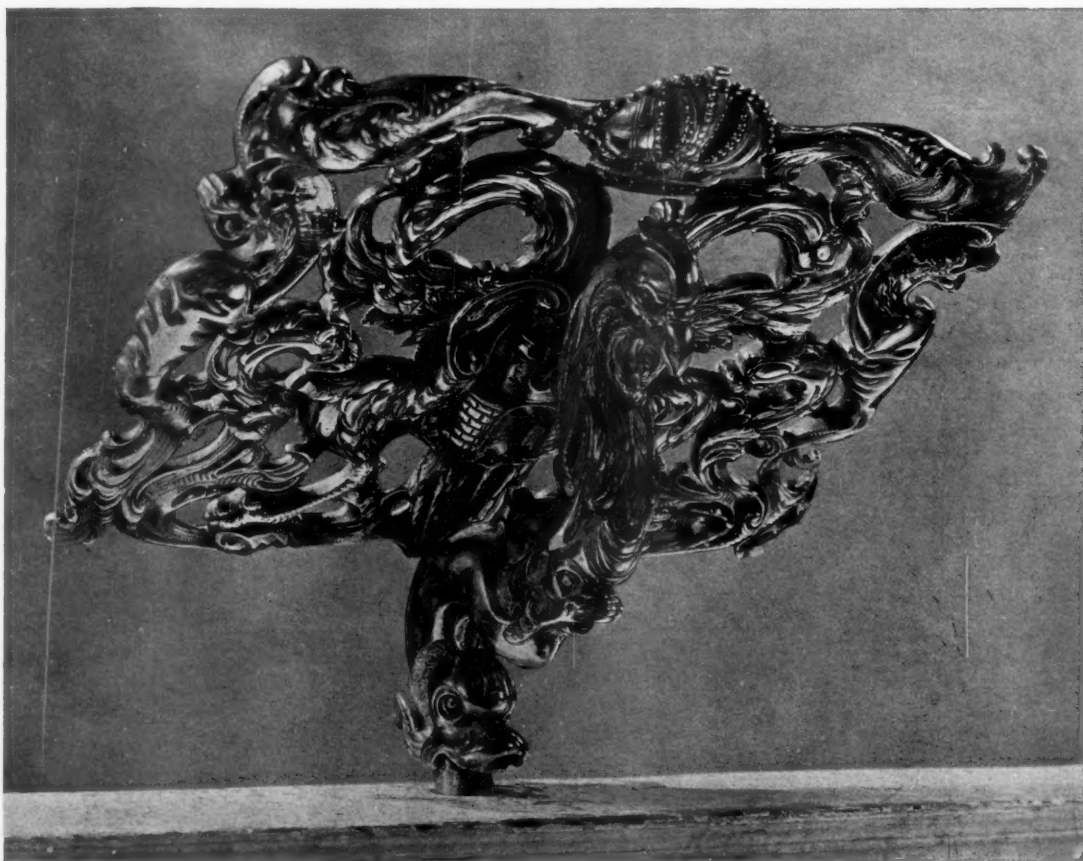
Two most interesting details of the interior are the brass lectern and the little silver font, both of which have sockets that fit into the wooden rail that runs across the church in front of the pulpit. The former has the crowned eagle and the castle—presumably the arms of Middelburg—as central motive, and is a fine piece of craftsmanship; the font is also well fashioned, but rather ragged in outline: it is inscribed with the date 1797.

The other church here illustrated, the Nieuwe Kerk at Amsterdam, be-

longs to the first quarter of the nineteenth century, having been erected on the site of a former Lutheran church which was destroyed by fire. Its exterior is rendered noteworthy by reason of the suave outline of the copper-covered dome, set upon a fine drum-wall, and crowned by a well-proportioned cupola. The interior is finished entirely in white plaster. A range of stately columns having Ionic capitals extends all around, tall windows occupying the space between some of them, while on the side opposite the organ (which is dated 1830) two tiers of galleries are arranged; the entablature including a deep frieze bearing a scriptural quotation in Dutch, in good Roman letters, which latter, however, being in shallow relief and white like the ground, are only faintly discernible. Over the cornice runs a light balustrade, perfectly plain and very graceful in effect, and above rises the coffered dome, a crowning feature of great dignity.

This church is not so full of interest as the Oost Kerk at Middelburg, but merits attention as a building displaying considerable architectural merit, both within and without. It is built at one end of the Heeren Gracht—the chief of the series of waterways that extend in concentric rings around the centre of Amsterdam—and, though rather shut in by other buildings, forms a conspicuous object from many points of view, the line of its dome being especially pleasing. A model of the dome, to a large scale, may be seen in the Rijks Museum.

The general character of the interior shows at once the change from the typical Dutch work. Here we have another example of that classical fashion which was so widespread in the first quarter of the nineteenth century, though in this case infused with the local tradition to some degree, as the balusters serve to indicate; while the organ case, still later in feeling, presages the architectural debacle that was soon to follow.



OOST KERK, MIDDELBURG: BRASS READING DESK.

OLD ENGLISH ALMSHOUSES—I.

By SIDNEY HEATH.

THE custom of erecting special houses for the reception of the sick, infirm, old, and needy is nearly as old as the introduction of Christianity, and this quite apart from the hospitals and poor-houses of the Jews and other Eastern nations. There is an abundance of evidence to show that the earliest almshouses were instituted by the Church, and those in attendance on the inmates were drawn almost exclusively from monastic and conventual houses. The rules of conduct drawn up for the regulation of hospitals were essentially monastic in character, and the special office of "Eleemosynarius," or Almoner, which at first was given to one who distributed alms, became in due course the title of the Warden or Master. The *hospitium* of the monastery was the forerunner of the detached and quasi-monastic almshouse, and in early days the hospital was a guest-house, an infirmary, and a religious house under one roof. In later days, when these retreats were erected mainly for the poor and the aged, they were given various appellations, as "Maison Dieu," "Bede-House," "God's House," as well as the more general designations of "Hospital" and "Almshouse," between which two last there is a slight distinction, for whereas the Almshouse usually consists of a set of buildings quite independent of each other, the Hospital is entered by a common gateway, and possesses one or more rooms common to the little community. The two systems, which may be termed the "collegiate" and the "cottage" systems, may be seen side by side at the famous episcopal foundation of St. Cross, near Winchester, where we have the "collegiate" system in the hospital founded by de Blois, and the "cottage" arrangement in the "Almshouses of Noble Poverty," a later benefaction of Cardinal Beaufort. Although these two charities have now been amalgamated

for administrative purposes, they are quite separate foundations. Almshouses and hospitals were always provided with chapels, and the two forms of charity were developed synchronously.

In addition to houses founded for pilgrims, the poor, and the aged, we find that the earliest institutions were mostly for the relief of lepers. The sites of some of these old houses are indicated by the word "spital" (hospital), as Elsing Spittle, Spitalfields, and Spitalgate; while another commemorative place-name is Burton Lazars (Burton of the Lepers), in Leicestershire. Contemporary representations of lepers may be seen on the hospital seals of Sherburn (Durham), Lincoln, and of the lazar-house that once stood in Mile End. The known existence of leper-houses, like St. Nicholas Hospital at Harbledown, founded at least ten years before the first Crusade, makes it clear that, however much they may have spread the disease over Europe, the Crusaders did not introduce it into this country, as is sometimes stated.

So late as the reign of Edward VI large numbers of lepers were still in England, and in Ed. 6, c. 3, directions are given for carrying the poor to the places where they were born, "provided always that all leprous and poor bed-ridden creatures may, at their liberty, remain and continue in such houses, appointed for lepers, as they now be in."

Occasionally one finds the term "hospital" given to a charitable institution that was mainly educational in its purpose, as Heriot's Hospital, Edinburgh; Christ's Hospital, London (now removed to West Horsham); and the beautiful Chetham Hospital at Manchester. Similarly the term "college" was sometimes used, as Cure's College at Southwark, Sackville College, Bromley College, and Morden College.



SACKVILLE COLLEGE, EAST GRINSTEAD.

"The Bede-House" was essentially a house of prayer, and only incidentally an almshouse. The word "bede" means "prayer": thus the bede-house was a "house of prayer," as the bede-men were "men of prayer." The name became transferred to the small globular bodies used for "telling beads," or counting prayers.

Although the architect will quickly realise that the majority of these foundations were planned and built as almshouses, we

There is no doubt that both the exteriors and the interiors of these old houses are of great suggestive value as regards the grouping of parts and general planning, while all of them are interesting examples of their various architectural periods.

An examination of the plans of the sixteenth- and seventeenth-century foundations shows that the component parts of nearly all of them consist of an audit room, a suite of living-rooms for the warden, an infirmary for the sick, a set of living-rooms



THE BEDE HOUSE, LYDDINGTON.

have many interesting examples of buildings erected for quite different purposes being adapted for the housing of the poor. This was particularly the case after the Reformation had swept away the monastic infirmaries, which had been the mainstay of the poor in times of poverty and distress.

It was at this time that Thomas Sutton became possessed of the old home of the Carthusians (Charterhouse), which he re-endowed as Sutton's Hospital. St. Peter's Hospital, Bristol; Leicester's Hospital, Warwick; and the Bede-House, Lyddington, are a few examples of that benevolence which began to show itself, both in the great city companies and in private individuals, under the settled government of the Tudors and the great encouragement they gave to trade.

for the inmates, and a chapel. In early types the chapel adjoins the hall, from which it is separated by nothing more substantial than an open screen, an arrangement taken in its entirety from the old monastic infirmary. The idea of this plan was to allow the infirm and bed-ridden inmates to hear the recital of the Church services while lying in their cubicles, placed on each side of the hall, the whole being contained under one roof. This plan is found with existing hospitals at Chichester, Higham Ferrers, Stamford, Wells, and Glastonbury. The best remaining example is that at Chichester, where the hospital was built and endowed *circa* 1229 for the maintenance of a warden, chaplain, and thirteen poor persons. The hall is divided from the chapel by a good Decorated screen



THE BEDE HOUSE, LYDDINGTON.

with later additions, and is of four bays, with a fine timber roof extending in a single span over the whole building. The hall was originally divided into a species of nave and aisles by the wooden pillars that supported the roof, but in 1860 the aisles were fitted with small cabins or cubicles for the inmates. The chapel is almost entirely of the Geometric-Decorated period, and all the woodwork is of the same date. The piscina is canopied, with trefoil-headed tracery in the arch, and over the sedilia is some very beautiful cusped tracery. The stalls and misericords are also worth noting.

Another form of building is that in which the dwelling-rooms are under one roof, but the chapel, although contiguous to them, is a separate building, as was the case with St. John's Hospital, Northampton. After a long period of neglect this building was acquired by the Roman Catholics, for whom it was consecrated by Cardinal Manning. Another variety of plan, and one very suitable for large foundations, is that in which the chapel is connected with the main wings by an ambulatory or cloister. Of this type we have many examples, including the famous Hospital of St. Cross at Winchester. Others, equally good but smaller, are at Ewelme, Oxfordshire, and Cobham, Kent; and with them may be grouped, for the purposes of classification, the quadrangular buildings at Croydon (Whitgift), Warwick (Leicester's), Bray (Jesus), and Rothwell (Jesus), among many others. The Hospital of St. Cross, and the much threatened Whitgift Charity at Croydon, are well-known buildings that call for no detailed description here. The Rothwell almshouse is not so well known. It was founded in 1591 by Owen Ragdale, a schoolmaster, and the buildings enclose a small quadrangular court, entered by a picturesque little gateway. In addition to free lodging, keep, and clothing, each inmate has a small garden, an adjoining orchard being the common property of the brethren. An additional benefit is a



GATEWAY: ABBOT BEERE'S ALMSHOUSE, GLASTONBURY.

sum of ten shillings a week for each inmate. In return for these gifts the old schoolmaster asked that those who enjoyed them would "have a special care and regard that his tomb in Rothwell Church, and the epitaphs, superscriptions, walls, pavements, and other things therewith annexed, should be kept whole, safe, bright, and clean." Rothwell, it may be observed, is near Kettering, in Northamptonshire.

At the old hospitals at Sherburn, Durham (originally a leper-house), and at Greatham in the same county, the chapel is not connected in any way with the main buildings, an arrangement found also at the ancient leper-house of St. Bartholomew at Sandwich, where the little Early English chapel stands isolated in the middle of a public square, the various tenements of the almsfolk being placed around it. This chapel was well restored by Sir Gilbert Scott, who thought highly of it.

Jesus Hospital at Bray was founded in 1609 by William Goddard, and the institution is controlled by the Company of Fishmongers, pursuant to the will of the founder. The view of the building from the quadrangle formed the basis for the background of Fred Walker's picture, "The Harbour of Refuge," now in the Tate Gallery.

Sackville College, East Grinstead, is a singularly beautiful example of a quadrangular almshouse (see illustration on p. 41). It was built in 1619 with money bequeathed by the second Earl of Dorset. The buildings were somewhat extensively restored by Butterfield, who, however, retained most of the old Jacobean work. The principal features are the hall and the chapel. The hall is now occupied by the warden, but it was originally set aside for the lodging of members of the founder's family. The restored chapel has retained portions of the old woodwork, and an ambry fitted with an old oak door. The kitchen contains a good collection of ancient fire-dogs, said to have come from the neighbouring mansion of Buckhurst.

Appertaining to the quadrangular type of almshouse, but, owing to the narrowness of its courtyard, in a class by itself, is



GATEWAY: JESUS HOSPITAL, ROTHWELL.

the remarkable little building of Ford's Hospital, Coventry, a town which has another interesting piece of building in the Bablake Hospital, founded by Thomas Bond in 1509, and connected, through a later benefaction, with the Bablake School for Boys, founded in the reign of Elizabeth.

The little chapels attached to hospitals and almshouses are worthy of more attention at the hands of the ecclesiologist than they have yet received. As they were generally spared during the Reformation and other periods of unrest, many of them are extremely rich in pre-Reformation fittings and furniture, while the old stone altars may be seen in the chapels attached to hospitals at Ripon, Stamford, Greatham, Glastonbury, and Salisbury.

A variety of the quadrangular plan, with the fourth side either left open, or shut off by a wall, is found in almshouses at Temple Balsall, Lyford, and Heytesbury, among others.

The finest entrance gateways are at St. Cross and St. John's Hospitals, Winchester; Jesus Hospital, Rothwell; St. John's Hospital, Canterbury; and Abbot Beere's almshouse at Glastonbury. This last was founded in 1512 by Richard Beere, last abbot but one of Glastonbury. The gateway is a massive piece of building, exhibiting above the doorway arch a deeply-carved panel displaying a Tudor rose and a cap encircled by a crown. The heraldic animals supporting the charge have become much defaced (see illustration on preceding page).

Of what may be termed "converted" almshouses, i.e., those built originally for other uses, we have several interesting examples, including the quite unrestored building at Lyddington, in Rutland (see page 42). This was originally a palace of the Bishops of Lincoln, the present buildings having been erected by Bishop John Russell in 1480-96. In 1602 it was converted into Jesus Hospital, for the reception of a warden, twelve poor men, and two poor women. The original great hall is intact, with a fine oak-panelled ceiling, a deep oriel, and a large open fireplace. The ceiling has a deep cornice with a richly-moulded tracery in oak, while portions of the old glass in the windows display various episcopal arms, crests, and badges. Below the hall are the remains of the old kitchen, buttery, and other domestic offices. On the north side is a delightful cloistered walk, the lean-to roof of which is supported on massive uprights of oak, while the mouldings of the windows and doorways are remarkably well preserved.

Another interesting example of a converted almshouse is St. Peter's Hospital at Bristol (illustrated on p. 161 of *THE ARCHITECTURAL REVIEW* for September 1911). This was originally a private mansion, erected about the close of the twelfth century, and largely rebuilt in 1612 by Robert Aldworth, a wealthy merchant. A portion of the churchyard front may well be part of the original house. After Aldworth's death the building was in the occupation of various families, and when Evelyn visited it he found it in use as a sugar-house. In 1696 it was a mint, but two years later the coining of money out of London was prohibited as being an infringement of the King's prerogative. On ceasing to be a mint the building

passed to its present owners, then known as the Corporation of the Poor, when the beautiful Jacobean room fitted up by Aldworth was used by the Guardians for their Board Room, since which time it has been used continuously for that purpose. The very elaborate chimneypiece in the room is a curious mixture of late Gothic and Jacobean ornament, the upper portion no doubt added on to the older Gothic base during the Jacobean renovation.

(To be concluded.)

NORMAN SHAW MEMORIAL.

UNDER the ægis of an influential committee, a medallion to the late Mr. Norman Shaw has been placed on the Embankment façade of New Scotland Yard, immediately below the central balcony at third-floor level. A portrait head of Mr. Shaw, to the scale of a 10 ft. figure, occupies the centre, and an oak wreath surrounds it, enclosing the inscription: "Richard Norman Shaw, Architect, 1831-1912." The medallion was designed by Professor W. R. Lethaby, and modelled by Mr. Hamo Thornycroft, R.A. It was unveiled on July 13th by the Earl of Plymouth, who said that Norman Shaw not only had the genius of invention, the instinct for true proportion, and the feeling of dignity in architecture, but there was something more easily felt than described in his work, and that was the refinement which it never lost, however simple and however plain the design might be. It showed the broad and cultivated mind directing the hand of the artist. He thought the London County Council were wise and fortunate in obtaining the assistance of Mr. Norman Shaw during the latter years of his life as their adviser in the work they were doing.



NORMAN SHAW MEMORIAL ON NEW SCOTLAND YARD.
Designed by Professor W. R. Lethaby. Modelled by Hamo Thornycroft, R.A.

THE ARCHITECTURAL REVIEW.

MR. BENSON ON CHURCH RESTORATION.

MR. A. C. BENSON, President of Magdalene College, Cambridge, read a most delightful paper on "The Beauty of Age" at the recent meeting of the Society for the Protection of Ancient Buildings, when an appeal was made for funds to put the Society in a better financial position and so enable it to carry on its work to greater advantage. (The committee reported that at the end of the present year there would be a deficit of nearly £100.)

In the course of this paper Mr. Benson lingered on the Cotswold country and the great changes that had been wrought since he first discovered it on a bicycle tour thirty years ago. Sad things might now be said of the Cotswold villages, and the saddest of them all was the condition of the churches. "It is almost impossible to find an unrestored church; and it is also nearly impossible to find a church which has not been restored out of all interest and beauty. It is hardly perhaps fair to say that; for the fine Cotswold stone is fortunately not a stone which moulders or decays. It gets harder from exposure, puts on its rich colour, and the carving is often as sharp and clear as when it was first made. Thus the exteriors have suffered comparatively little; but the interiors have been scraped, cleansed, furbished up, renovated—pews, woodwork, galleries have vanished in favour of neat deal Gothic seats; mean and commonplace reredoses have been inserted; many monuments have been removed, and frightful glass has been inserted. I remember ten years ago in one of the finest of the Cotswold churches falling in with the vicar, an excellent man abounding in energy and ecclesiastical bonhomie, who took me round his church with irrepressible pride. In the tower were piled up the pieces of a grand late seventeenth-century reredos. A broken pediment, columns, great oak panels, gilded urns, the ineffable Name in a glory. I do not suppose it could have been put up for less than a thousand pounds. I asked what it was. 'The old reredos,' he said cheerfully, 'a hideous thing! The moment I set foot in the church, when I was appointed, I said to myself, "Well, *you* have got to go!" Of course the people didn't like it—they said they were fond of it—but I used a little diplomacy, and went to work gradually; and now we have got something a little more in accordance with Christian feeling and Church tradition—and I am just waiting to sell it all to a dealer.'

"I looked at the east end. There was a poor flat alabaster reredos, with three compartments crowded with tasteless figures, and little blobs of bright-coloured crystals inserted, looking like jellies at a garden-party. The connection of such an object with art was easy enough to define, because it had none. The connection of it with Christianity was still more obscure. It was just a specimen of the hybrid taste of vapid designers, sentimental, pietistic. Instead of arousing emotion and interest, it left one drearily wondering out of what tame and smug mood it could have originated; it was a mere combination of forms imperfectly recollected, and of materials wholly misunderstood.

"The worst part of it all is that this sort of restoration has its roots in a perfectly virtuous and active desire to make the Church an efficient institution, and to render it as spick-and-span and clean, as comfortable and bright, as a well-ordered middle-class parlour. Brightness is a word in whose name the worst artistic crimes have been committed. All solemnity and venerable decay and remoteness have to be obliterated in favour of efficiency and smartness. In church after church it is the same; the object being, if possible, to obscure and remove every portion of the interior surface upon which the eyes of

past generations have rested. I did indeed enter one church where the hamlet was too poor and the vicar too old to collect money; and there was every quality present that one would desire—a real tradition, not a fatuous reaction, every century being really represented by an infinite variety of accretion; and in one place, best of all, I found a practically disused church, a noble cruciform pile, too far from the village for practical purposes, with all its old surfaces and weather stains, its wood-work leaning at many pleasant angles, its flooring patched and uneven, a real and vital growth, from end to end. But it is heart-rending to think of all the exquisite beauty which has been sacrificed in the last fifty years by men of vigour and determination, who have every virtue but that of connoisseurship. Of course it may be said that the mediæval builders were ruthless demolishers. They undoubtedly did prefer a clean new stone building to an old and mouldering one. There are plenty of churches, like Ely and Lincoln, where what must have been splendid Norman work was swept away for Decorated or Perpendicular constructions. But then the old builders had an idea; they were going forwards; their art was in process of developing with a light-hearted eagerness. What is so deplorable about modern restoration is that it is all a submissive harking back to an arbitrary period of Church art. It is not a departure, it is a tame virtuosity, desiring, if possible, to reconstruct a vanished atmosphere, without any real knowledge of what that atmosphere actually was. . . .

"And then what is still more detestable is the callous neglect of all the later developments, the assumption that classical forms are essentially Pagan, the horrible narrow-mindedness which regards the Almighty as being in favour of fourteenth-century effects, and helplessly unable to guide or affect the taste of seventeenth-century decorators. I believe myself that this sort of purism is a real sign of vital decadence, because it means a deep-seated absence of historical and artistic sympathy. I believe with all my heart in a beauty of strict form; and my own natural taste is for great spaces, simple outlines, large ashlar, and an economical concentration of decoration upon choir and altar. But I believe also in the immense interest and charm of development and accretion—what Ruskin calls Association. I like to see and to preserve the best that people could do, whether it is a gaudy Jacobean tomb crowded with obelisks and emblems, and a stiff-ruffed figure in veined alabaster, or even a wigged divine clasping a marble book, among lachrymose cherubs and cinerary urns. Those who ordered and those who designed such things thought them beautiful; and nothing which has ever engaged the affections and devotions of human hearts can ever wholly lose its charm."

THE BRITISH MUSEUM EXTENSION.

MR. ADRIAN BERRINGTON, writing in reference to the criticism of the new north façade to the British Museum which appeared in THE ARCHITECTURAL REVIEW for June, says:—"In your criticism you find, justly, that this front is really a back, and might more logically have been treated as such. You go on to say that the architect apparently had to attempt the impossible and make his long façade the termination of a narrow vista. But which was given to start with as a condition of the problem—the long façade or the narrow vista, the design or the site? Surely the site. Is not the long façade, therefore, however fine in itself, wrong in this place? Did not the architect, that is to say, attempt and carry through, not the impossible, but a transgression of the canons which govern design?"

NOTES OF THE MONTH.

British School at Rome Awards.

The Royal Commissioners for the Exhibition of 1851 have awarded the Rome Scholarship in Architecture, 1914, to Mr. Philip Dalton Hepworth, and the Royal Institute of British Architects have awarded the Jarvis Studentship to Mr. Ernest Cormier. (The Rome Scholarship is of the value of £200 per annum, and is tenable for three years at the British School at Rome. It is open to students of British nationality under thirty years of age. The Jarvis Studentship, which is awarded on the result of the final competition for the Rome Scholarship, is offered to the Student or Associate of the Institute who is placed next in order of merit to the winner of the Rome Scholarship. The Studentship is of the annual value of £200, tenable at the British School at Rome for two years.) The Rome Scholarship in Decorative Painting has been awarded to Mr. John Miles Bourne Benson, aged twenty-five, who studied at Dulwich College and the Slade School. This scholarship is also of the value of £200 per annum, tenable at the British School at Rome for three years. The subject selected was "The Judgment of Paris," to be executed in oil or tempera on a 7 ft. by 5 ft. panel.

The Last of the Old Strand.

In "The Architects' and Builders' Journal" for July 15th an interesting photograph of the oldest buildings in the Strand was published. These are the two houses numbered 414 and 415, which are about to be demolished to make way for new offices for the New Zealand Government, of which Messrs. Crickmay and Sons are the architects. They stand next to the Adelphi Theatre and immediately opposite the now vacant site of the Tivoli Music Hall. The exact date of their erection is uncertain, but there can be no doubt that they belong to the latter part of the seventeenth century. The

houses are constructed mainly of wood and plaster, and they are thickly covered with paint; the cornice, indeed, is clogged with it; but even now the vigour of the detail is plainly apparent. The consoles under the cornice are excellent examples of Stuart craftsmanship, and it is to be hoped that these at least may be saved.

Georgian Relics.

At Messrs. Knight, Frank & Rutley's sale of early Georgian fittings in the old residences in Argyll Place last month, by order of the Westminster City Council, the carved panelling to walls on the first floor of No. 6 realised 54 guineas; a massive chimneypiece of white marble inlaid with Irish green, 41 guineas; a similar lot, 40 guineas; a carved wood mantelpiece with marble slips and iron grate in No. 7, Argyll Place, £50; three six-panelled doors with carved mouldings and Georgian door heads, £53; a white marble mantelpiece with carved frieze and caryatid jambs, £168; a white marble mantelpiece with carved frieze inlaid with green marble with open grate, 70 guineas; five six-panelled doors with carved egg-and-tongue mouldings and architraves and three overdoors, 43 guineas; five panelled shutter linings with carved mouldings and architraves, £27.

Some Interesting Georgian Details.

From some fine old Georgian houses in Argyll Place, London, Messrs. Pratt & Sons, of Brompton Road, S.W., have secured many excellent examples of marble and wood mantelpieces, an interesting specimen of the early Georgian period, in white statuary marble, being shown in Messrs. Pratt's advertisement in this issue. Messrs. Pratt & Sons have also secured choice examples of carved wood mantelpieces, and the panelling from the rooms, which is of the same period. These are now on view at the showrooms, and inspection is cordially invited.

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