THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration.

Place de la Concorde: General View from the South Side of the River.

SEPTEMBER 1914

Caxton House. Westminster. London.

VOL. XXXVI ONE SHILLING NET. NO. 214

Plate I September 1914.

THE OUDEZIJDS VOORBURGWAL, AMSTERDAM.

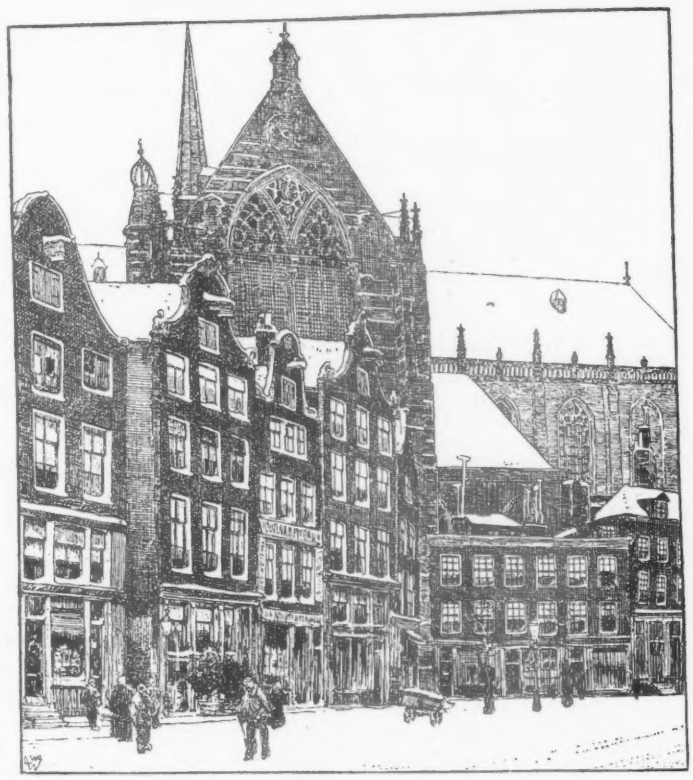
Photo: "Arch. Review."

OLD AMSTERDAM.

With Photographs specially taken for "The Architectural Review," including Plates I and II.

THERE are some cities in connection with which the bare suggestion of the term "modern" seems inappropriate. We have a fixed idea that their glory belongs to the past, and that the fact of men and women still living and working in them cannot have any significant effect on their record. They belong to periods which the history books have made familiar, and the mere notion that modern history has also its claim to be represented seems at first sight almost sacrilegious. But cities are not relics that can be preserved like museum specimens. Humanity has to live afresh, and inevitably will claim space for its own activities, which, whether they be greater or smaller than those of the nation's most cherished attainments, clamour insistently for expression.

The remembrance of the sublime achievements of the ancient Greeks has made us think of Athens, first and foremost, as a precious gem created before the Christian era. But there is a modern Athens as well as an ancient Athens. So, also, there is a modern Rome spread about the city whose immortal renown stands revealed by the labours of archæologists. And similarly one might adduce other ancient cities which have witnessed the rise and growth of the modern spirit. It is true that in certain places, like the towns of Northern Africa, civilisation seems to have marked time, the manner of life being much the same to-day as it was hundreds of years ago—towns where one sees the market place alive with scenes that recall the times of Abraham: but wherever Western progress can gain a hold all these things must necessarily change. Whether the change be for the better or for the worse is no particular matter for present consideration. It is sufficient to note the fact. More often than not, it must be admitted, modern developments have been a poor substitute for the beauty and the interest they have destroyed. Some cities have entirely lost their old character. London, for instance, though it contains buildings and fragments of buildings which go back to Norman and even Saxon days, is essentially modern, and in Paris the old houses have to be sought for in nooks and corners. There are, however, a certain number of cities which do preserve a considerable amount of their ancient character. Amsterdam is among these.



THE NIEUWEZIJDS VOORBURGWAL.

It is difficult to define what shall be included in the terms "old" and "modern," but if we speak of "old" Amsterdam we may fairly be allowed to include the buildings of a period two hundred years and more ago.

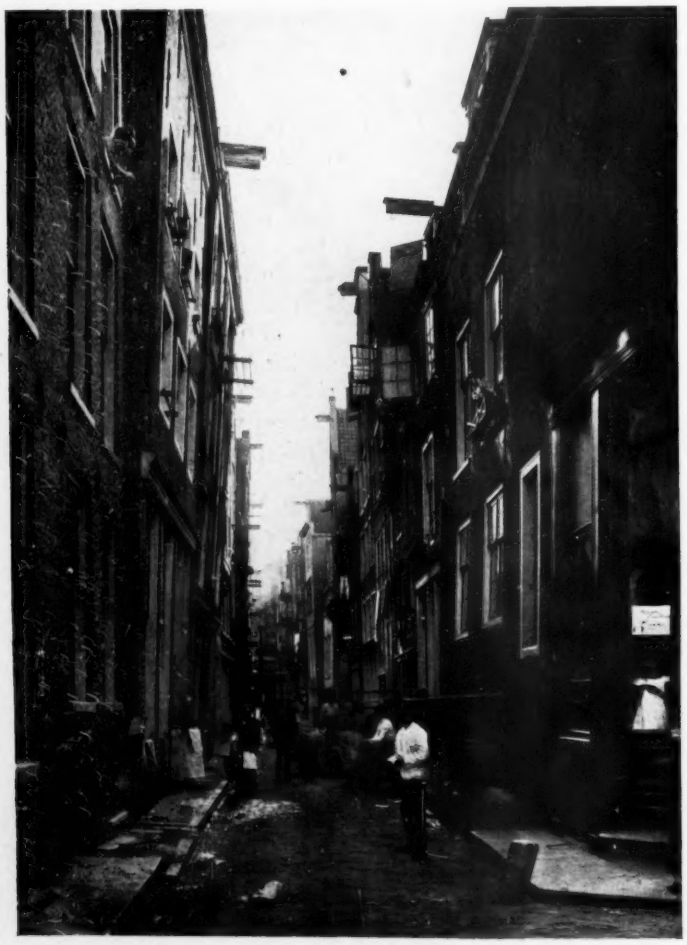
Amsterdam is a city which offers much that is reminiscent of the old life of the Dutch, and even in its modern aspect, with its busy river, its shipping, and its diamond industry, has a certain romantic glamour. Tucked away in a corner of the Zuider Zee, the city is immensely attractive when approached by water, the mass of tall houses, the numberless turrets, towers, and spires shooting up at many points, constituting a striking picture. The approach by railway is quite another matter, for, though one is not confronted by the depressing spectacle of backyards so characteristic of most English towns, the evidences of modern commercialism are too frequent to be pleasant.

In tracing the history and development of Amsterdam we have first to deal with what was but a little fishing village on a salt marsh. Early in the thirteenth century the Lord of Amstel, Gysbrecht II, built a castle here, and constructed also a dam across the river, which twofold undertaking furnishes us with the origin of the city's name. Amsterdam proceeded to grow, and in the following century had claims to some importance; and the development which continued throughout the fifteenth century received due recognition when the Emperor Maximilian I accorded to the city the privilege of using the Imperial Crown as the crest in her armorial bearings. But it was at the end of the sixteenth century, when Antwerp had been ruined by the Spanish war, that the great opportunity came to Amsterdam. All manner of vast commercial activities were now possible to her, and the great developments that took place are well represented by the growth of the city, which was nearly doubled in extent during the last decade of the sixteenth century. Still greater success was to follow, the conclusion of peace in 1609 and the establishment of the Dutch East India Company finding their supreme expression in Amsterdam becoming the greatest mercantile city in Europe. Years of prosperity followed, but the zenith had been reached, and in the eighteenth century a decline became apparent, the war with England in 1780–84 being a large contributory factor. Then came the entire loss of the old high position. By 1806 the Dutch Republic had been dissolved, and Amsterdam became the seat of residence for the brother, Louis, whom Napoleon had set upon the throne of the Netherlands. The trade of the city was entirely destroyed by the Continental blockade, and it was not until the latter half of the nineteenth century that some portion of the former prosperity was revived. Gradually, however, an increased trade was developed, in securing which the construction of the North Sea Canal in 1865–76 played a large part, and to-day we see Amsterdam again a thriving city—a centre of mercantile activity, of banking, of manufacture and industry.

With its base to the River Ij that runs across North Holland, the city is practically semicircular on plan. The River Amstel almost bifurcates it, while a series of main canals extend around in the form of polygonal crescents. These canals, known as grachts, are intersected by smaller canals, making scores of rectangular islands which are crossed by little bridges of stone and brick; the whole plan of the city having thus the appearance of a spider's web. The principal grachts extend around the very centre of the city, known as the Dam. They are the Prinsengracht, the Keizersgracht, the Heerengracht, and the Singel. Originally there was a semicircular fosse around the city, and this was regularly fortified, but the ramparts have been pulled down and replaced by gardens and houses, and only one gateway, the Muiderpoort, remains. The inner canals mark the line of the city walls and moat at different periods, while the outermost canal, the Singelgracht, or girdle canal, marks the boundary of Amsterdam at the end of the seventeenth century.

The Keizersgracht is the finest of all the waterways, being no less than 150 ft. wide, with a broad quay on either side flanked by a range of stately façades. Here, indeed, may be found the best houses in the city, many of them preserving intact the bulk of their old features, though the exigencies of modern life have resulted in certain alterations which detract from the ancient appearance of the houses. In general they exhibit a type of work which became familiar in England under Wren and his successors, the elements of Georgian architecture being all here represented. While referring to this gracht it is interesting to note the following reference in the diary of John Evelyn. Though written at the end of the seventeenth century, it is very true of Amsterdam to-day. He says: "The Keisers Graft, or Emperors Streete, appears a citty in a wood through the goodly ranges of the stately lime-trees planted before each man's doore, and at the margent of that goodly aquæ-duct, or river, so curiously wharfed with clincars (a kind of white sun-bak'd brick), and of which the spacious streetes on either side are paved. This part of Amsterdam is gained upon the maine Sea, supported by piles at an im'ense charge. Prodigious it is to consider the multitude of vessels which continually ride before this Citty, which is certainly the most busie concourse of mortalls now upon the whole earth, and the most addicted to Commerce."

ENTRANCE TO THE BURGERWEESHUIS, OR MUNICIPAL ORPHANAGE, KALVERSTRAAT (DATED 1581).



OUDE NIEUWSTRAAT.

Though it has played such a stirring part in the history of Holland, Amsterdam is strangely different from those other cities, Hoorn, Enkhuizen, Monnikendam, whose streets, once so noisy with the bustle of importance, are now so empty and still. The cosmopolitanism of Europe has embraced Holland; so in the streets of the capital one sees the shops that are familiar in Paris, in London, in Vienna, in Berlin. Much could be written on the modern aspect of Amsterdam, but our present consideration is not with the twentieth century, but with the sixteenth, seventeenth, and eighteenth. Buildings dating from those past years are found all over the city, particularly on the eastern side, in the quarter which is largely occupied by the Jews. Here may be seen the ancient façades of houses depicted on many a Dutch canvas, and redolent of days when merchants lived over their shops, and carried on their barter and exchange on the quays of the canals. It is of course the aspect of these waterways, fronted by houses, that gives to Amsterdam such an individual character. Mr. E. V. Lucas, to whose facile pen we are indebted for so many a delightful volume, gives a most entertaining description of the grachts and of the other characteristic features of the city, in his book "A Wanderer in Holland." The following excerpt may be permitted: "In the main Amsterdam is a city of trade, of hurrying business men, of ceaseless clanging tram-cars and crowded streets; but on the Keizersgracht and the Heerengracht you are always certain to find the old essential Dutch gravity and peace. No tide moves the sullen waters of these canals, which are lined with trees that in spring form before the narrow, dark, discreet houses the most delicate green tracery imaginable; and in summer screen them altogether. These houses are for the

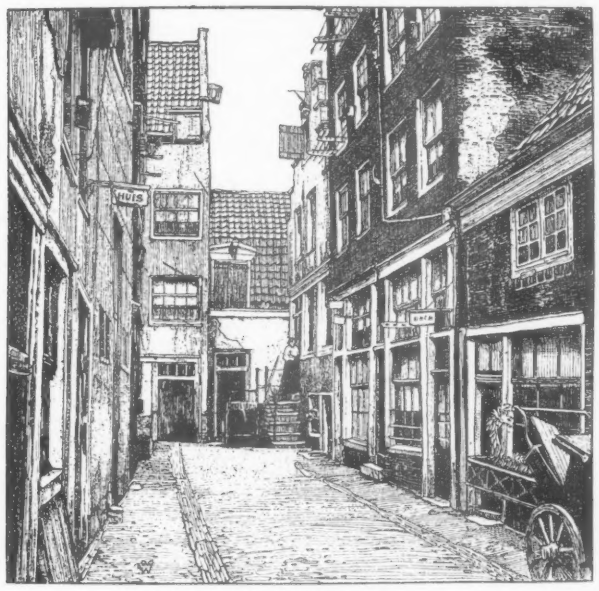
THE STROO MARKT, WITH LATE SEVENTEENTH-CENTURY HOUSES.

Plate II. September 1914.

Photos: "Arch. Review."

THE OUDEZIJDS ACHTERBURGWAL.

A VIEW ON THE SINGEL.

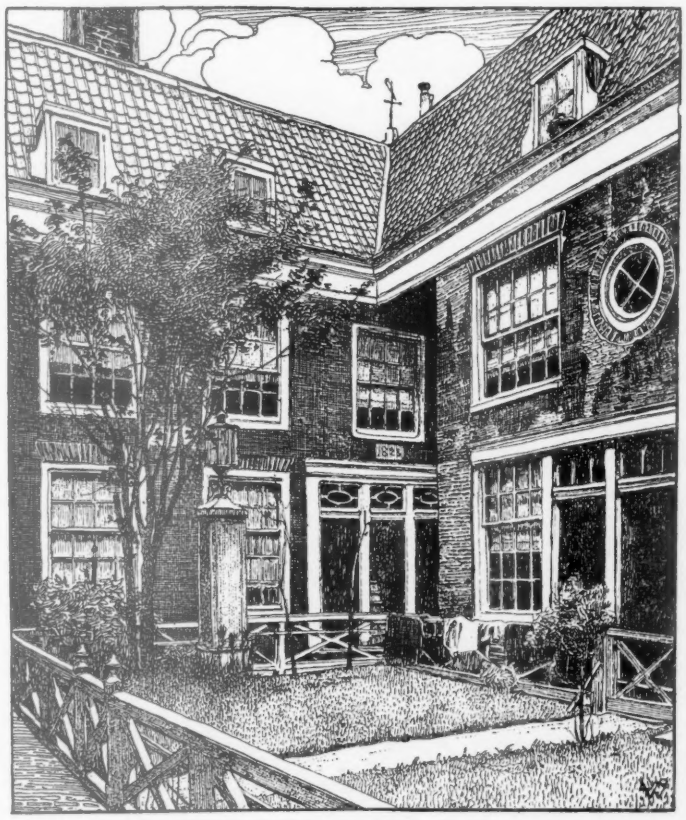


VUILE WEESPAD.

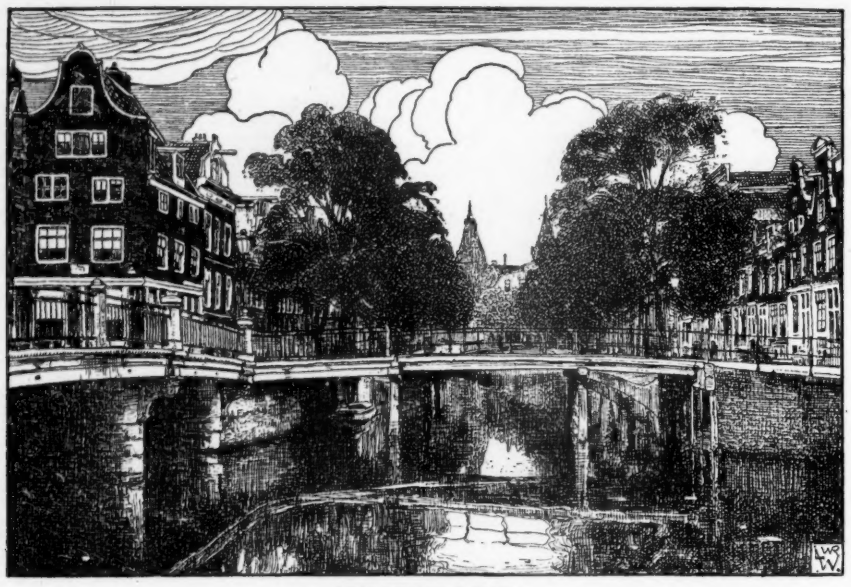
most part black and brown, with white window-frames, and they rise to a great height, culminating in that curious stepped gable (with a crane and a pulley in it) which is, to many eyes, the symbol of the city. I know no houses that so keep their secrets. In every one, I doubt not, is furniture worthy of the exterior, old paintings of Dutch gentlemen and gentlewomen, a landscape or two, a girl with a lute, and a few tavern scenes; old silver windmills; and plate upon plate of serene blue Delft. I have walked and idled in the Keizersgracht at all times of the day, but have never seen any real signs of life. Mats have been banged on its doorsteps by clean Dutch maid-servants armed with wicker beaters; milk has been brought in huge cans of brass and copper shining like the sun; but of its life proper the gracht has given no sign. Its true life is houseridden behind those spotless and very beautiful lace curtains, and there it remains. . . . The absence of any lively traffic on the canals, as in Venice, has this compensation, that the surface is left untroubled the more minutely to mirror the houses and trees, and, at night, the tram-cars on the bridges. The lights of these cars form the most vivid reflections that I can recollect. But the quiet reproduction of the stately black façades is the more beautiful thing. An added dignity and repose are noticeable. I said just now that one desired to learn the secret of the calm life of these ancient grachts. But the secret of the actual houses of fact is nothing compared with the secret of those other houses, more sombre, more mysterious, more reserved, that one sees in the water. To penetrate their impressive doors were an achievement, a distinction, indeed! For the greatest contrast to these black canals, you must seek the Kalverstraat and Warmoes Straat. Kalverstraat, running south from the Dam, is by day filled with shoppers and by night with gossipers. No street in the world can be more consistently busy. . . . Warmoes Straat is famous for its gigantic restaurant—the Krasnapolsky, a palace of bewildering mirrors, and for concert halls and other accessories of the gayer life. . . . But there is still to be mentioned a district of Amsterdam which from the evening of Friday until the evening of Saturday is more populous even than Kalverstraat. This is the Jews' quarter, which has, I should imagine, more parents and children to the square foot than any residential region in Europe. . . . Spinoza was a child in this Ghetto: his birthplace at 41 Waterloo Plein is still shown; and Rembrandt lived at No. 4 Jodenbree Straat for sixteen years. . . ."

In connection with the foregoing it is interesting to turn to the views of the Oudezijds Voorburgwal, reproduced on Plate I, and the Oudezijds Achterburgwal, shown on Plate II, both these being in the very centre of the Jewish quarter. They present perhaps the oldest appearance of any houses in Amsterdam, their general look of rather sordid dilapidation, and the array of washing hanging out from the windows, being in strange contrast to the stolid neatness that is omnipresent throughout Holland.

To-day as we go through Amsterdam we may see many an old house front that has weathered two hundred and fifty



LOOIERS HOFJE.



SPIEGELGRACHT.

years, and if it were not for the foible of a generation that must ever be furbishing and polishing, there might be the most picturesque results everywhere. But this foible is engulfing, and it is on account of it that in Amsterdam, as elsewhere, one is constantly experiencing disappointment. The kind handiwork of Time is ever being obliterated. With distressing regularity the house painter is called in, and when he has finished his quite unnecessary work, we have an immaculate-looking front, with every stain and spot carefully taken off. The façade has an appearance of utter rawness, which might be pardoned if only it were known to be merely temporary. But it would seem to be the chief aim of the Dutch householder to maintain his front at this brand-new pitch, and, as a consequence, the houses that flank the waterways of Holland resemble more often than not a carefully built row of dolls' houses just unpacked and put in place. Amsterdam is fortunate in having received less than the usual attention of this kind; it can muster, indeed, a very large number of houses which have been very little altered, and not overdone at the painters' hands. Of modern alterations undoubtedly the most disastrous to the general appearance of the houses is the substitution of plate glass for the small panes of the original windows. The loss of the sash bars is acutely noticeable, these large black holes in the façade needing some light lines to break them up.

In the quotation from Mr. Lucas's book reference is made to the projecting beams in the gables of the Dutch houses. These exist in almost every case, and provide the means whereby goods and furniture may be drawn up to the topmost storey. They are generally embellished with a good bold moulding at the top, and the gable in which they are set has floral ornament, often with figures, on either side of it. Within the gable is the loft of the house. This originally had wooden doors or shutters, and some of these are still to be seen in the houses of Amsterdam, but more often at the present time a glazed window has taken their place, in accordance with another use for the space below the roof.

In the present article we are particularly concerned with the houses that make up the bulk of Amsterdam. Only the briefest reference therefore to the other old buildings may be given.

The Royal Palace on the Dam is a rather dull classical composition, erected in 1648–55, from designs by Jacob van Kampen. It contains, however, some remarkable apartments, very elaborately embellished, the marble carving by Artus Quellinus being extremely fine.

Of the churches of Amsterdam it may be noted that the Nieuwe Kerk (St. Catherine's), in which the sovereigns of Holland are crowned, dates from 1408, but has been largely restored. It preserves, nevertheless, some remnants of ancient stained glass, and there is also the monument of Admiral de Ruyter (d. 1676) for paramount attention. The Oude Kerk also has some fine old glass. Near it is the Roman Catholic Church of St. Nicholas, which, though a rather mechanical production of the 'eighties, forms a very effective outline from many points, none more pleasing perhaps than the view along the Oudezijds Voorburgwal shown on Plate I.

The other illustrations here shown (the line illustrations are taken from a very interesting little book of views which was published some time ago by the Amsterdam newspaper *Het Nieuws van den Dag*) represent other typical examples of house-building in Amsterdam. They do not call for detailed comment, but throughout them all will be noted the same Dutch character which is so clearly represented in the view of the Stroo Markt (or straw market) on Plate II. The view of Oude Nieuwstraat shown on page 46 is very characteristic of many a street in Amsterdam, where settlement of foundations causes façades to lean at a threatening angle, while the interesting detail of the entrance to the Burgerweeshuis (or Municipal Orphanage), reproduced on the same page, serves to remind one of the many similar charities that abound in Amsterdam.

Interesting, however, as these old houses are individually, it is the general aspect of the grachts that gives such peculiar character to Amsterdam, a city which, in a modern age, still retains intact so much of its heritage from the past.

NIEWEGRACHTJE.

SOME RECENT ENGLISH DOMESTIC ARCHITECTURE.

With Plates III, IV, and V.

IT has been so frequently observed that English domestic architecture occupies a pre-eminent position that one feels sometimes a little disturbed on looking around for evidence; a cynical person might, indeed, bring back most disturbing examples after a visit to some of the garden suburbs. Nevertheless, in taking a survey of domestic architecture in different countries we must at least feel considerable satisfaction in coming to the conclusion that, despite its limitations, English domestic architecture is at a general higher level than any other similar contemporary work. There are the exuberant French châteaux, strange creations in a country that still maintains such a splendid standard of good taste in its public buildings; there is the German *Landhaus*, over which the trail of arts and crafts is plainly evident, mingled with an archaic sentiment that rejoices in crude figures, masks, and other decorative adjuncts; there is the American country house, with its huge pillared porticoes, and its medley of delicate woodwork in conjunction with brick and stonework; there are the Colonial houses in different parts of the Empire. Any of these suffer in comparison with the work that is being done in this country, though one is quite willing to admit not only the excellence of some of the French work—which is not all of the fussy château type—but also brilliant examples of work done in America by such men as Mr. Thomas Hastings, Mr. Wilson Eyre, and, particularly, Mr. Charles Platt. Some of the best American work, indeed, is unexcelled by even the best we can show in this country. Nevertheless, the broad fact remains that the average attainment in the realm of domestic architecture is higher in England than it is anywhere else.

If among contemporary work one endeavours to determine any general underlying influences, it is to be feared that the task will prove fruitless. There are diverse influences of a contradictory character. Some architects, for instance, have gone back whole-heartedly to the English Renaissance, even to Elizabethan and Tudor models, for inspiration; others have sought those delightful houses of the eighteenth century which have come to be somewhat inaccurately known as "Georgian"; while others again have found in the period of the Regency a type of work which commends itself as appropriate.

Among the accompanying illustrations, which are quite miscellaneous in character, and represent no consecutive survey, work of a very varied character will be noted.

The Parsonage Farm at Shipton-under-Wychwood, by Mr. Oswald P. Milne (see illustration below and Plate III), is a typical Cotswold house, built of stone and roofed with grey stone tiles. Some two years ago, when the house was bought by its present owner, it was in a dilapidated state, having been used at one time as a pair of cottages. The windows had been cut about, sash windows inserted in the place of the original casements, and the appearance of the house inside made to resemble a modern villa as far as possible.

THE PARSONAGE FARM, SHIPTON-UNDER-WYCHWOOD, OXON: VIEW SHOWING NEW WING,
Oswald P. Milne, F.R.I.B.A., Architect.

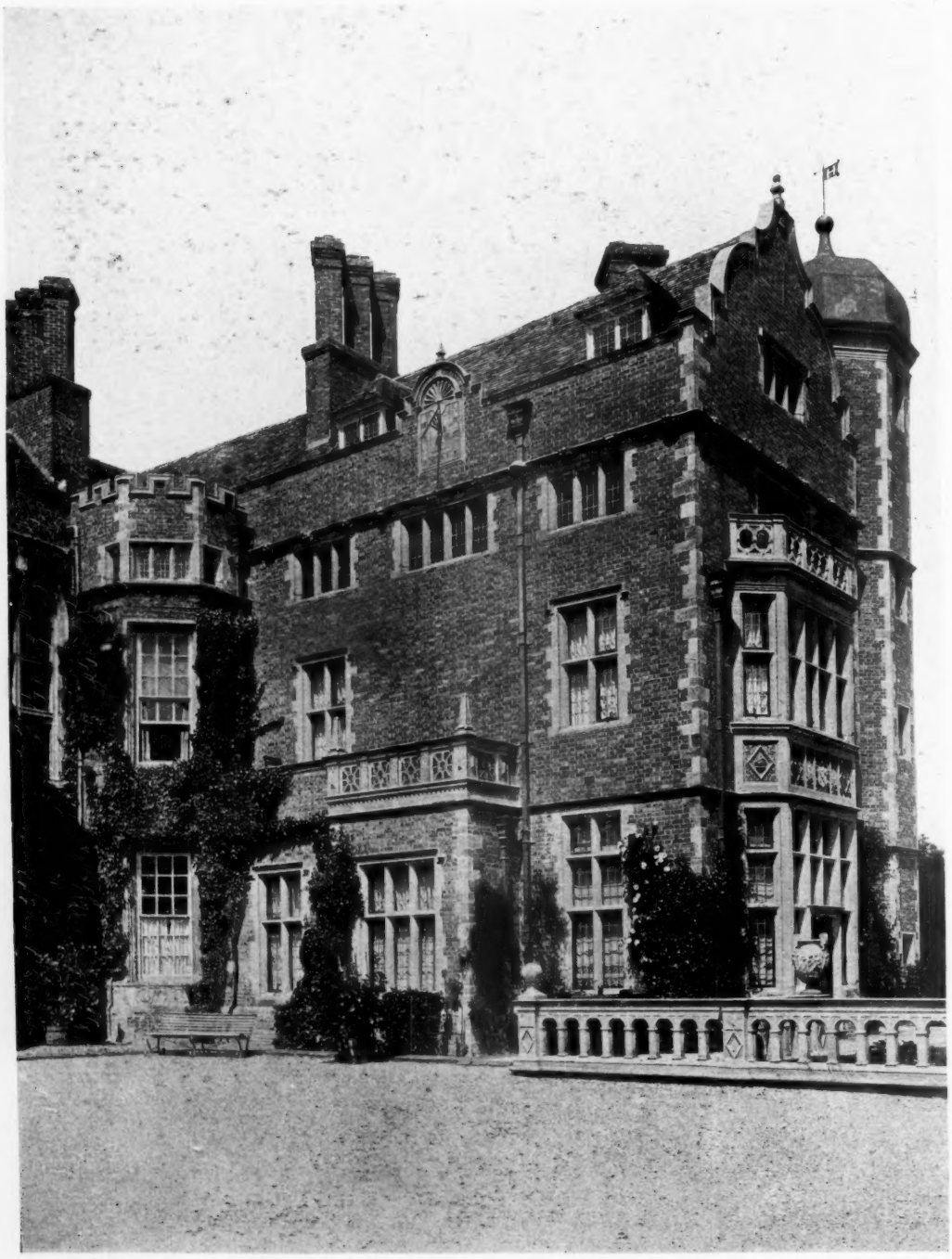
Considerable enlargements were needed, and these had to be effected in a circumscribed area, as the house was surrounded by old outbuildings and abutted on the churchyard at its west end. A new wing was added at the east end, and kitchen premises, etc., were added at the back. The old farm buildings were converted into engine-houses, garage, etc. Features of interest within the house, such as the old fireplaces, were uncovered, and all the windows and doors were given their original appearance. The house is situated on the banks of the River Evenlode, and has lent itself happily to the formation of attractive gardens—laid out under the direction of the architect—wherein use has been made of such old walls and other features as existed.

"Wythes House," Bickley, by Mr. C. H. B. Quennell (illustrated on Plate IV), forms part of the development of an estate which is being carried out by Mr. George W. Hart. The plan reproduced on page 51 shows the accommodation provided on the ground floor. Externally the walls have a red-brick base with Kent stocks above, covered with a very fine rough-cast, with plain banded smooth margins to windows and string-courses; the trellis veranda and shutters being coloured green. The roof is covered with local Kent tiles.

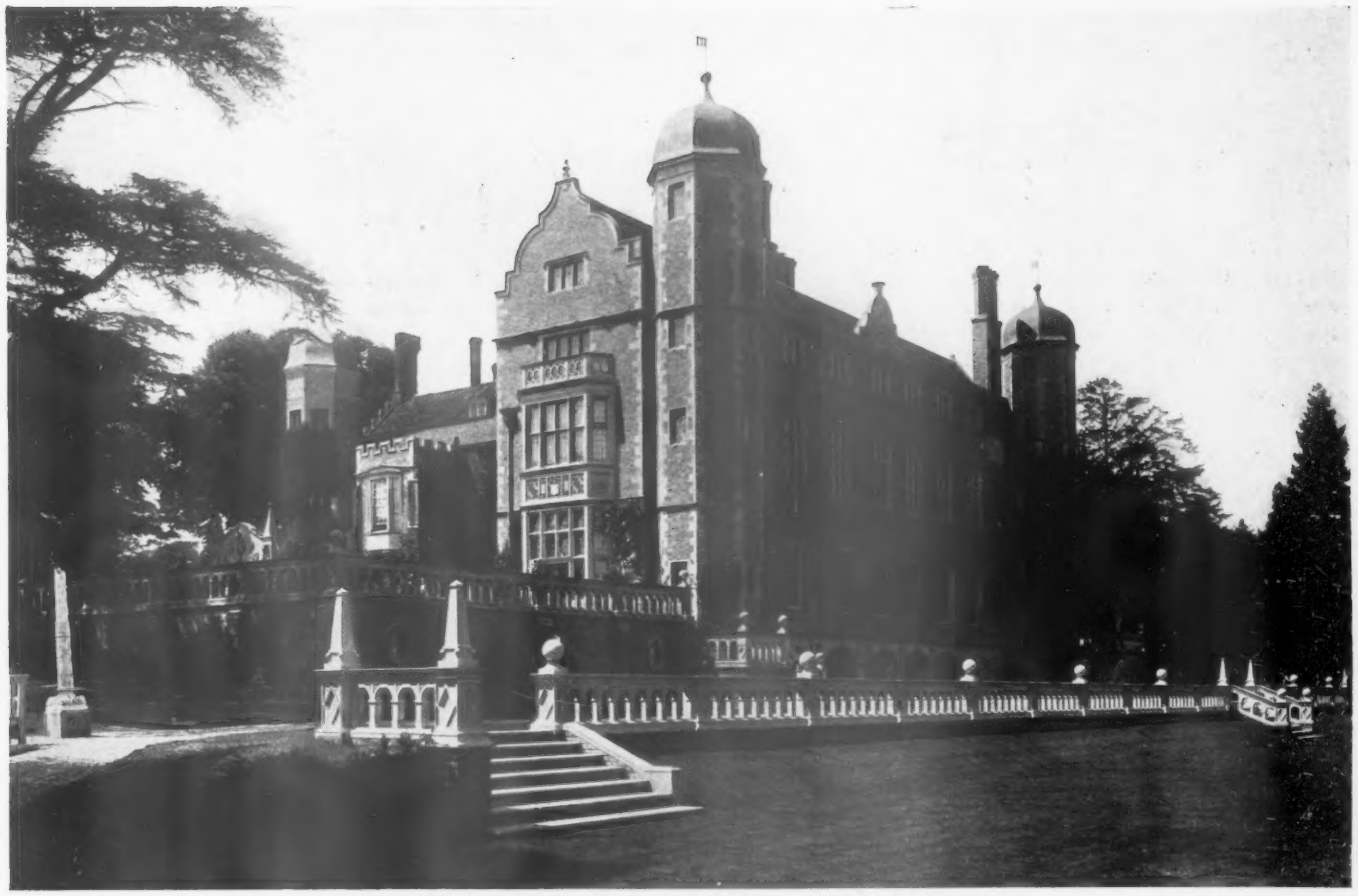
The house in Oxfordshire by Mr. Ashbee (also shown on Plate IV) is built of stock bricks, rough-cast, and roofed with Cotswold stone slates laid in diminishing courses. The site is practically level, and the house is so placed that the sitting-rooms and bedrooms get the maximum amount of sun. To the north and east of the house is a rose garden, sheltered by a yew hedge, while to the south are the lawn and the orchard. A straight stone-flagged path leads from the road to the house, which has been kept as simple as possible in design in order that it may harmonise with the building tradition of the district. The entrance porch and the chimney-stacks are built of Campden Hill stone.

"Dalbeathie," Perthshire (shown on Plate V), stands on the north bank of the Tay, near Dunkeld, amidst beautiful highland country. It was designed for the late Mr. E. E. Briggs, R.I. The walls are brick, cement-harled, and the roofs are covered with grey Caithness slabs. The plans reproduced on page 51 show the accommodation provided.

Madingley Hall (illustrated on this page and on Plate III, opposite) is an ancient house of considerable historical and architectural interest, which had fallen during last century into neglect, in spite of the fact that the late King Edward lived there for the period when, as Prince of Wales, he was at the University of Cambridge. The house and estate were eventually acquired by Colonel Harding, who proceeded with much taste and knowledge to make the house more worthy of its traditions by embellishing it within in a manner suitable to its date. In course of time the reinstatement of part of the north wing, which had been pulled down in order to dig for the minerals beneath it, came under consideration, and it was carried out under the advice of Messrs. Gotch and Saunders in the manner shown in the illustrations. The terraces and steps adjoining the house were erected at the same time; subsequently the long terrace wall with its steps was added, to the great improvement of the general



MADINGLEY HALL: VIEW OF NEW NORTH WING.
Gotch and Saunders, Architects.



MADINGLEY HALL, NEAR CAMBRIDGE: THE NORTH WING.
Gotch and Saunders, Architects.

Plate III. September 1914

THE PARSONAGE FARM, SHIPTON-UNDER-WYCHWOOD, OXON: VIEW SHOWING NEW ADDITIONS.
Oswald P. Milne, F.R.I.B.A., Architect.

"WYTHES HOUSE," BICKLEY, KENT: GARDEN FRONT.
C. H. B. Quennell, F.R.I.B.A., Architect.

Plate IV.

HOUSE IN OXFORDSHIRE: VIEW FROM GARDEN.
C. R. Ashbee, M.A., F.R.I.B.A., Architect.

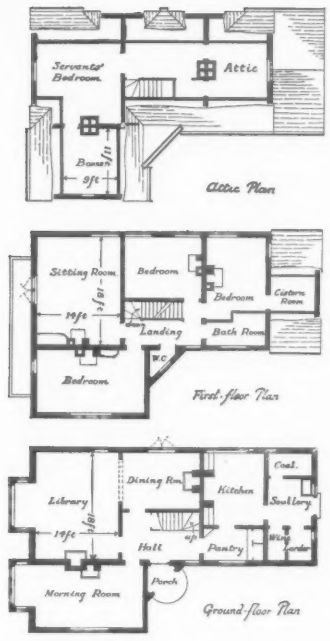
September 1914.

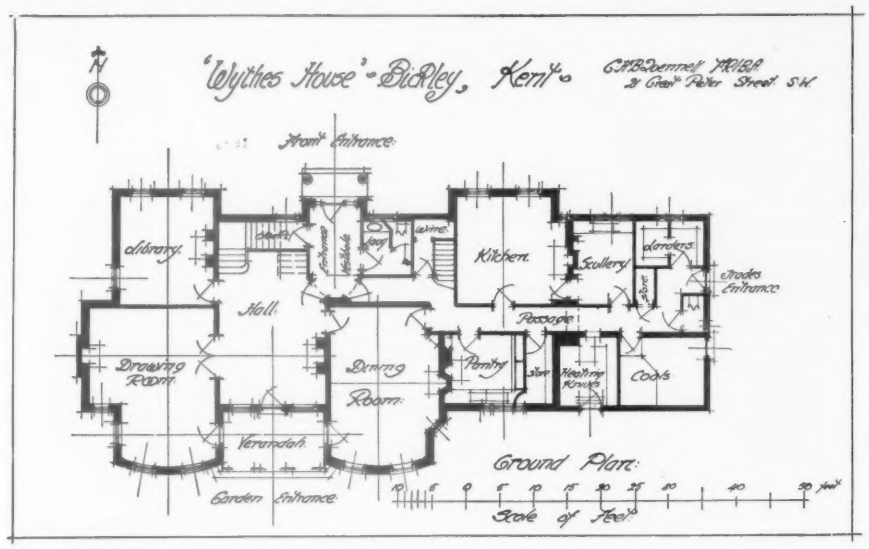
Plate V.

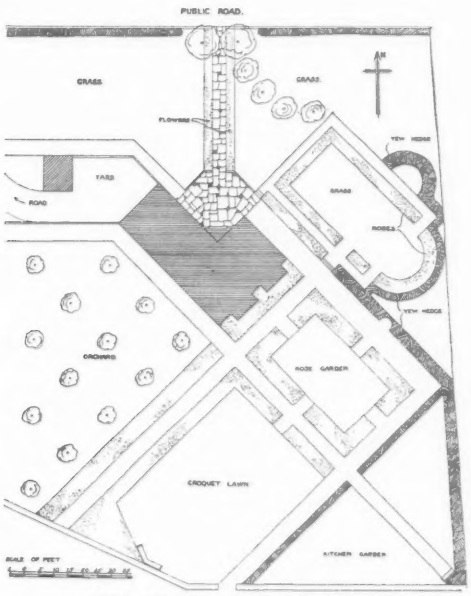
"DALBEATHIE," NEAR DUNKELD, PERTHSHIRE.

Mills and Shepherd, FF.R.I.B.A., Architects.

September 1914.







HOUSE IN OXFORDSHIRE.
C. R. Ashbee, M.A., F.R.I.B.A., Architect.

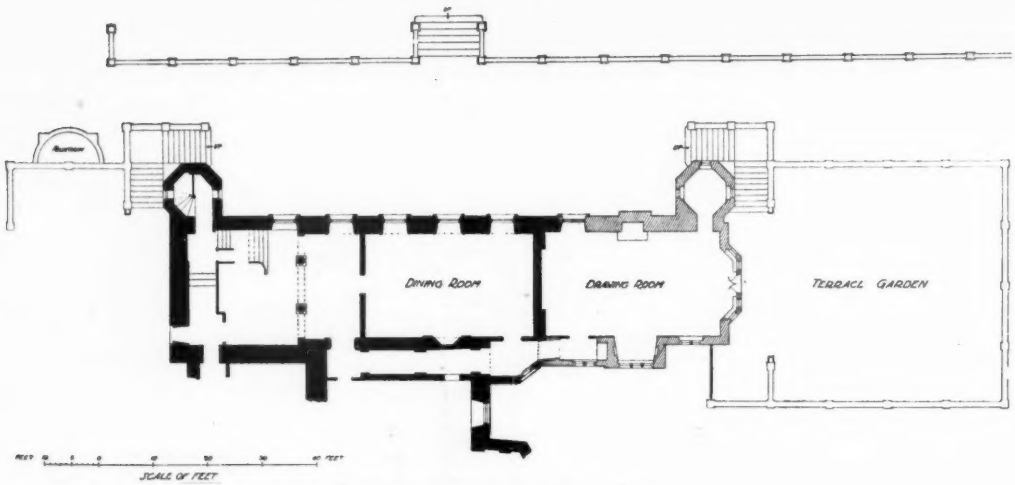
Oswald P. Milne, F.R.I.B.A.

"DALBEATHIE," NEAR DUNKELD.
Mills and Shepherd, FF.R.I.B.A., Architects.

appearance. Much care was bestowed upon the selection of the bricks for the new work, and by choosing them from different yards, and of a variety of colours, a general tone was obtained hardly distinguishable, even at close quarters, from that of the old work. The stonework was also toned down to harmonise it with the old stonework, and the casual observer would not suppose, unless he were told otherwise, that he was looking upon work that was but a year or two old.

consequently to be extended; it overlooks the garden. On the west side there are two floors, the upper one being arranged so that it can be connected at a future date with the first floor of the old house. This latter was built in 1866 in the Gothic style of that period. The new addition (which was carried out by Messrs. Higgs and Hill, Ltd., of Lambeth) did not offer scope for much exterior effect, but it bears the stamp of good taste throughout.

Terrace at East End of North Wing.



Ground-floor Plan of New North Wing.

MADINGLEY HALL.

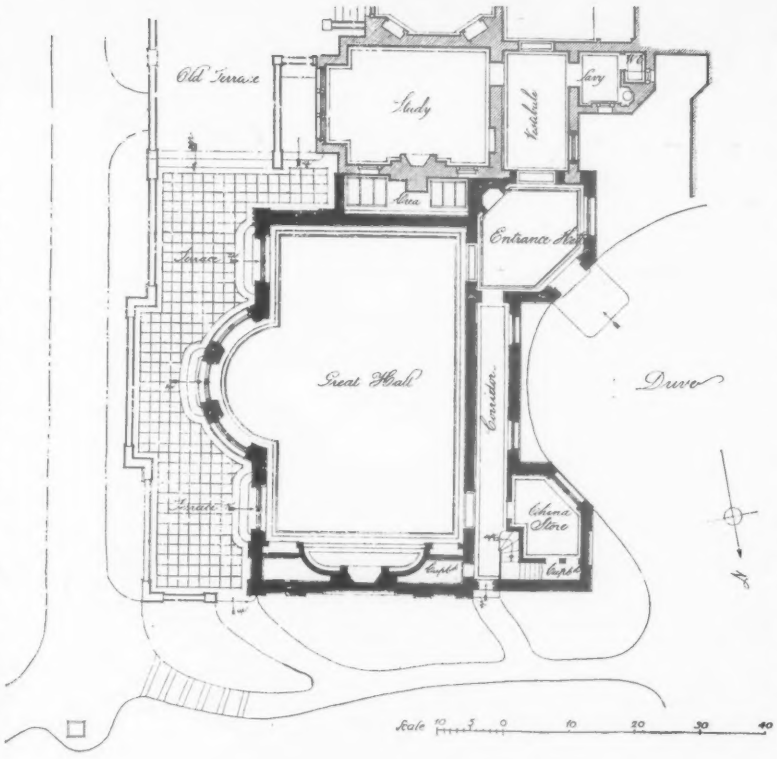
Gotch and Saunders, Architects.

The photograph and plan on opposite page show an addition to Coombe Court, Kingston Hill, which has been carried out for the Right Hon. the Marquis of Ripon, G.C.V.O., from designs by Messrs. Mewès and Davis. The chief feature of the interior is the great hall, which is 20 ft. high, decorated in oak in the style of Louis XV, with a large coved cornice. The hall was planned on this side of the house, and the terrace had

In regard to modern domestic architecture it may be noted that there is a wealth of suggestion in those houses of the early nineteenth century which carry on, in an intimate and delicate manner, the classical taste so brilliantly displayed at the end of the preceding century by Chambers, Paine, and others of the same school. Certain architects of the present day have shown what can be done in this style, and their achievements

ADDITION TO COOMBE COURT, KINGSTON HILL, SURREY.
Mewès and Davis, Architects.

are so successful that one might even hope for a general adoption of the same model. In matters of this kind it is well not to be over-sure of one's own work, in comparison with that of a past period. Such an attitude has been the undoing of many an architect who has attempted to improve on the Georgian model he was following. As has been well said, their greatest fault lay in attempting to improve upon the model, to add a touch of individuality that has done all the mischief. "The want of a sense of good proportion is the prevailing fault. The doorway is too big or too wide, the cornice far too heavy, or the swags too full-blooded; and there are such things as great keystones, sticking out like



abnormal teeth, that destroy the good appearance of the windows; coarse mouldings that make manifest the immature hand; and a giant egg-and-tongue below the row of worried dentils that is positively exasperating. The Georgian house was not perfect—some, indeed, with a liking for Greek or Gothic things might even declare it to be dull—but it was stamped unequivocally with an air of refinement."

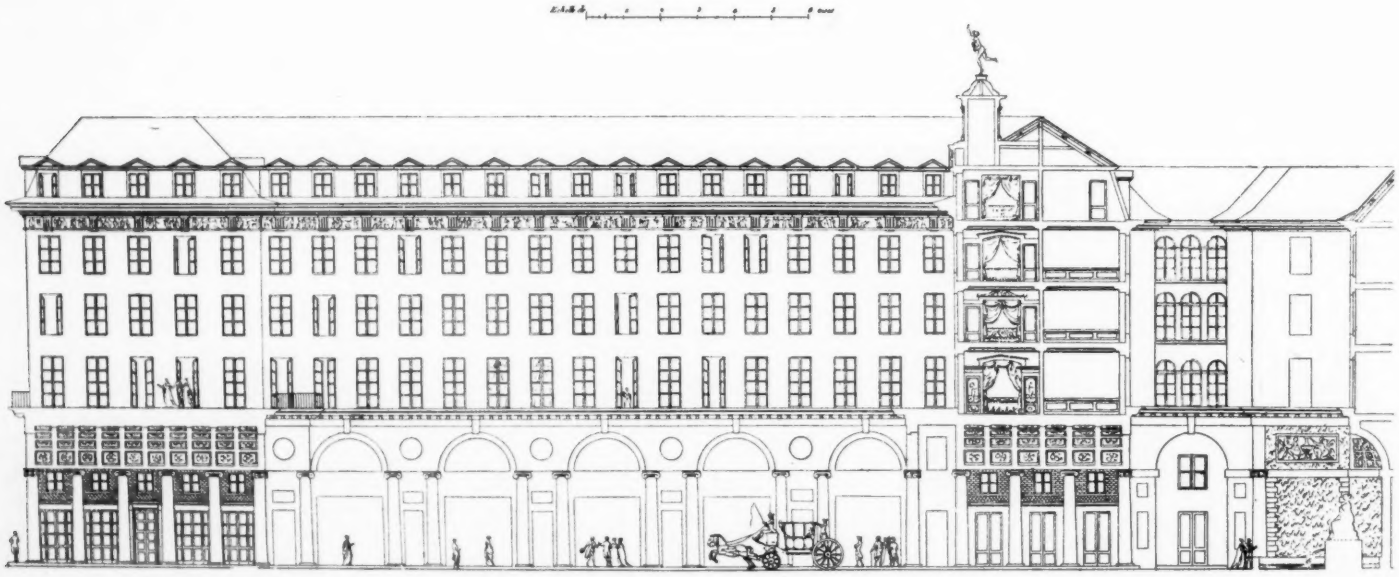
Similarly, in regard to the houses of the early nineteenth century, there is every reason to approach them with due regard for their merit; in fact, such an attitude should be the common one when dealing with any mature style of the past.

JEAN CHARLES KRAFFT, ARCHITECTE-DESSINATEUR.

By A. E. RICHARDSON, F.R.I.B.A.

WE are accustomed to view the political events which took place in France from the outbreak of the Revolution until the period when Louis Philippe became King of the French in 1830 as being harmful to the calm, even tenour of French architectural evolution. But a close study of the enormous activities in artistic circles which distinguished this era of forty years of change dispels such vague ideas, and proves irrevocably that the classical tradition of the eighteenth century was consummated at a much later date than is commonly supposed. To thoroughly appreciate the period which spans the chasm between the regime of autocracy and the rise of self-government—between the patronage accorded to art by a critical aristocracy and the lavish attention given to it by a freed democracy—it is necessary to approach the subject with an unbiased mind. We shall find that this period affords objects of supreme architectural interest, and from the vast improvements in taste and composition which were developed and brought to a triumphant conclusion by a coterie of brilliant French architects, who consistently laboured for the cause they had at heart, the architecture of the epoch affords a singular contrast to that which preceded it and to that which ensued.

The masterpieces of French architecture which embellished the middle period of the eighteenth century, and which found their best expression under the guidance of Antoine, Soufflot, and Gabriel, were works of propaganda; they expressed even in a more direct way than the literature of the time the forces of change then insistently at work, until at last the exponents of the Classic spirit soared high above petty considerations, and no longer regarded the buildings they designed solely as works of beauty, but as appealing with a practical purpose to the age in which they were building. This widespread desire for a nearer approach to the classical ideal fortunately did not immediately result in complete submission to pedantic revivals. In pure architecture the designers of the period *Louis Seize* achieved



MAISON BATAVE, RUE SAINT-DENIS, PARIS.

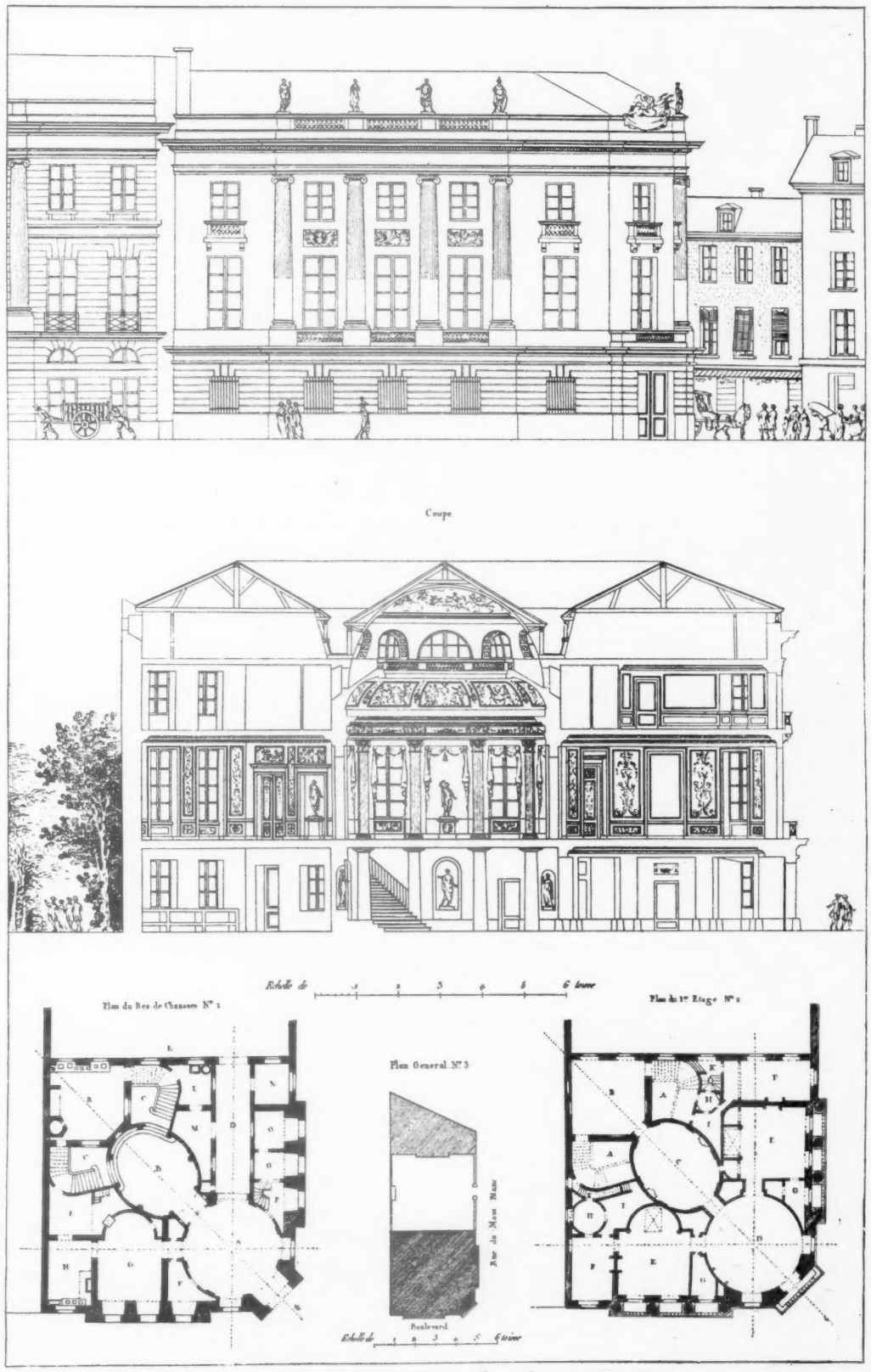
Sobre, Architect.

many triumphs. The tradition was so strongly implanted that no alteration presented itself other than a continuance of the best motifs of the *grand siècle*. The spirit sought for was Classic of a Roman stamp; the composition remained, however, wholly French. Then came the *débâcle* of the Revolution, but the change in architectural taste was imperceptible until the martial exploits of Napoleon gave an added impetus towards a sterner sympathy for the works of Imperial Rome.

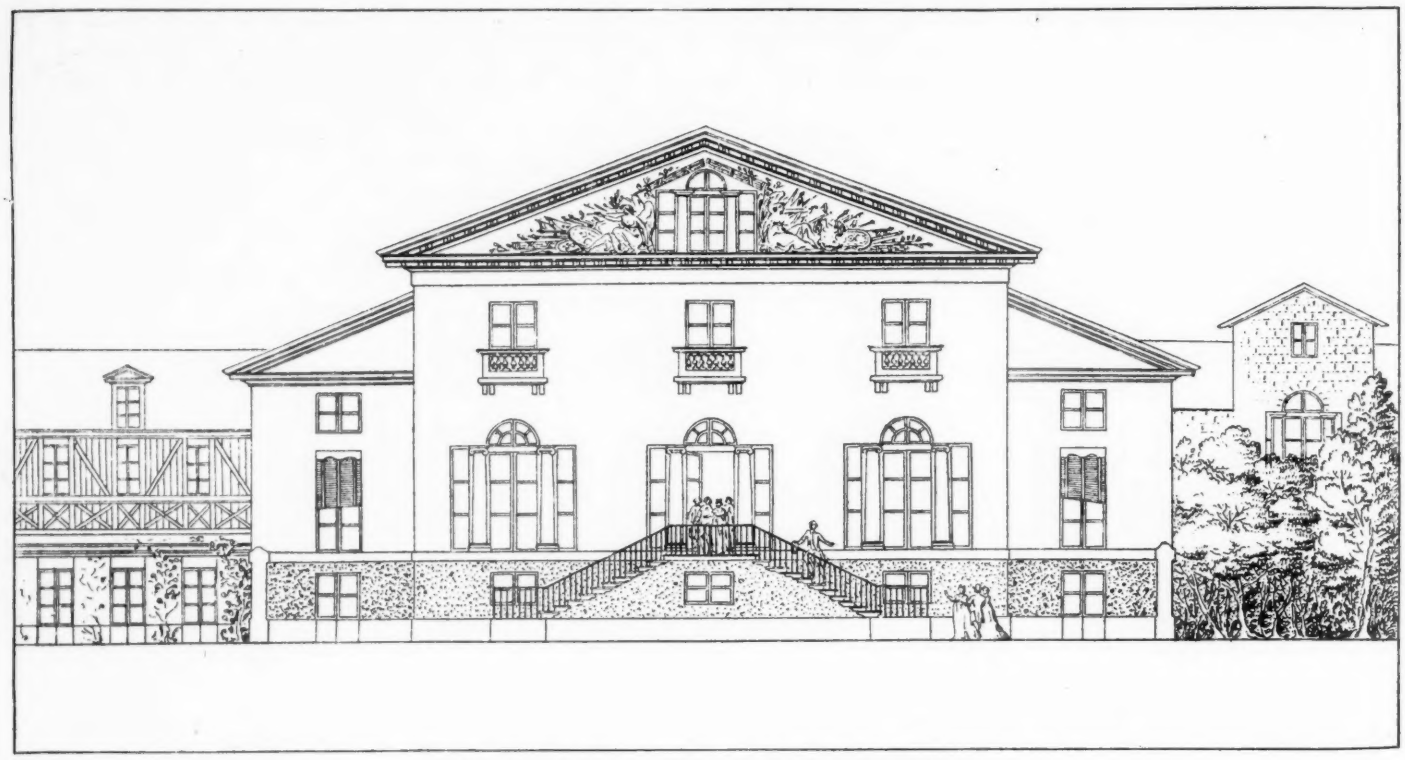
The mantle of Gabriel fell upon the shoulders of Charles Percier, a pupil of the celebrated Peyre the younger, who studied at Rome and became the intimate friend of Fontaine. When these young men returned to France in 1792 they made designs for decorations, and ultimately were the chief exponents of the *style Empire*. The names of the other brilliant architects who formed the legion of Classicists include François Joseph Bellanger, who introduced into France the style of gardening then called on the Continent *à l'Anglaise*, Alexandre Théodore Brongniart, the architect of the Bourse, Gisors, Achille Leclere, a pupil in the celebrated school of Percier et Fontaine; Lecomte, a pupil of Bellanger, and Claude Nicolas Ledoux, whose works are innumerable. Finally we have the name of Jean Nicolas Louis Durand, the son of a shoemaker, who in 1794 was elected Professor at the École Polytechnique, and whose important publication, *Recueil et parallèle des édifices*, 1800, with text by J. G. Legrand, was acclaimed the best architectural text-book in Europe.

If additional proof is required of the scale and magnitude of the public works carried out in Paris and the French provinces during the first quarter of the nineteenth century, it will be found in the superb publication by Gourlier, *Choix d'édifices publics construits ou projetés en France*. Apart from the intrinsic merits of this work, it has the advantage of being a record of a building period of enthralling interest on its own account, and one which called forth comment from Professor Cockerell, who contrasted our own backwardness as a nation in regard to the design of public structures; but this is a subject which alone allows scope for a volume of essays.

After the first quarter of the nineteenth century had passed, French architectural taste was spurred by the endeavours of English and German archæologists in Greece, whose researches had brought to light certain truths which hitherto had not been suspected. In consequence, a new school came into being, among whom Duc, Duban, and Labrouste were prominent as arbiters of design, and for a further period of fifty years the main tradition was augmented, and, despite the fluctuation of present



MAISON MONTMORENCY, CORNER OF RUE DU MONT BLANC, PARIS.
Le Doux, Architect.

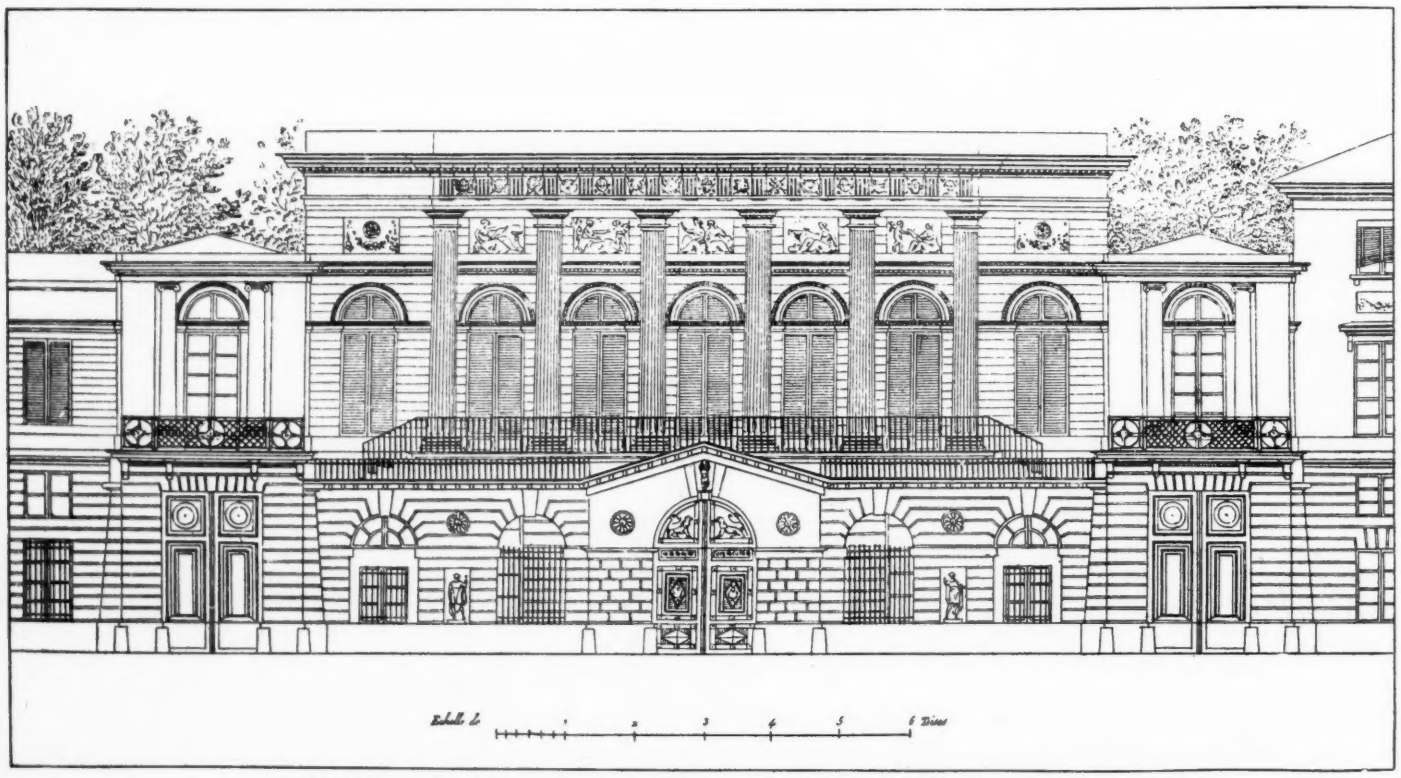


MAISON HOSTEN, RUE SAINT-GEORGES, PARIS.
Le Doux, Architect.

taste, the works of Ginain, Pascal, and Nénot demonstrate the continuity of classical thought and observance of the tradition.

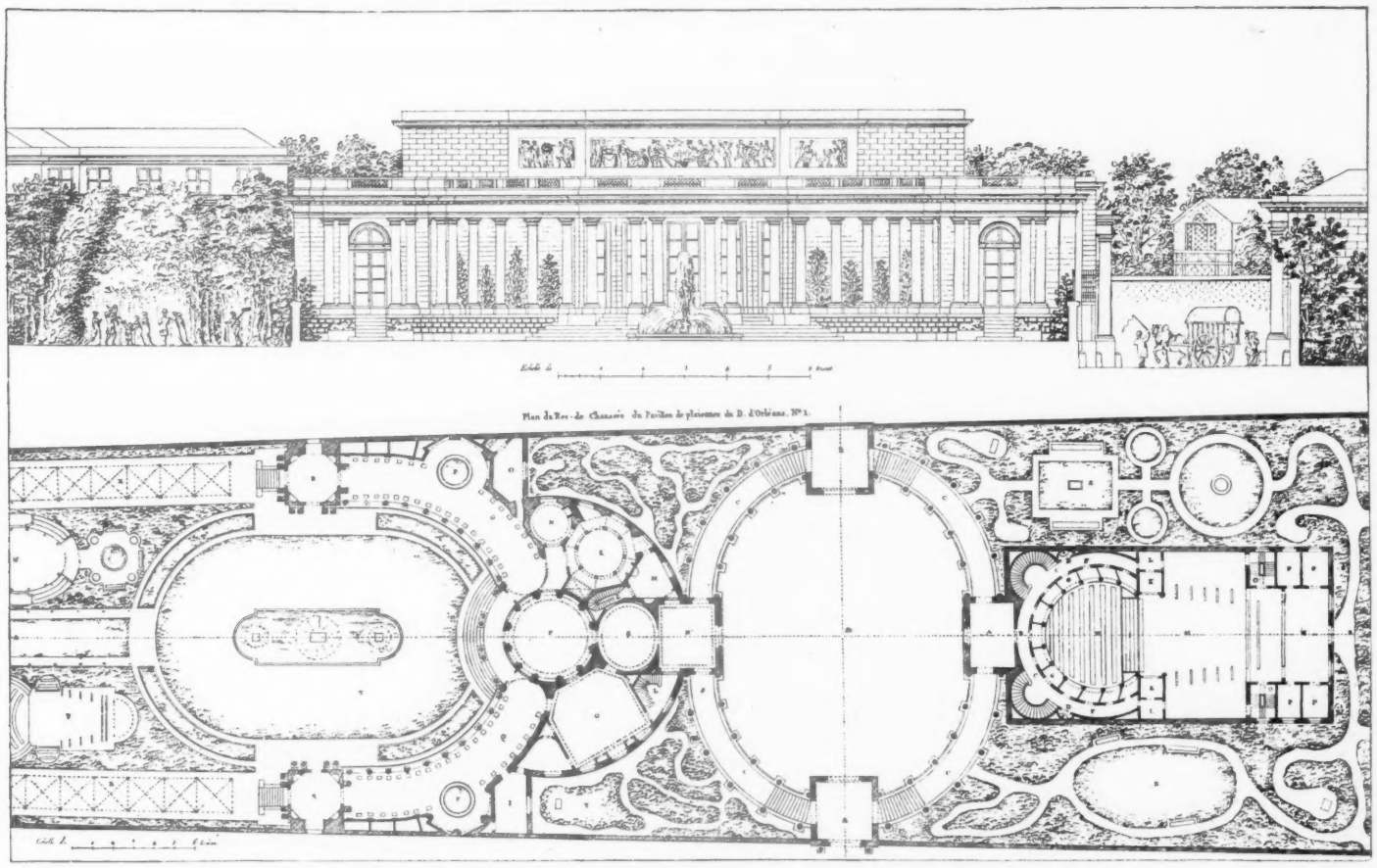
Having outlined the theory which formed the basis of the most brilliant period of the Classic development in a country to which all the world has turned for inspiration, we may proceed to deal with the merits of the publications associated with the name of Jean Charles Krafft.

This celebrated architectural draughtsman was born on June 19th, 1764, at Brunnerfeld in Germany. His early history is somewhat obscure, but after the Revolution he appears to have visited France and settled in Paris, becoming a naturalised Frenchman. He seems to have been carried away with enthusiasm for the magnificent buildings then in progress in the French metropolis, and although his own talents lay in the direction of design, yet beyond a roof at Massaw in Alsace no other of his own works can be traced.



MAISON SAINT-FOIX AND CARENNE, RUE BASSE DU RAMPART, PARIS.
Brognard, Architect.

Durand's masterly exposition of all known architectural compositions was published in 1800, but this dealt with the aspect of monumental architecture. The energies and discernment of Krafft, inspired no doubt by the successes of Durand's volume, caused him to collect data in regard to the numerous villas and town houses newly erected in Paris and its environs. The scope of his studies extended to buildings erected as early as 1780, and included villas from the fashionable suburbs of Passy, Auteuil, Boulogne, Meudon, Saint-Cloud, Versailles, Marly, Saint-Germain, Courbevoie, Choisy, Montmorency, Sarcelles, Épinay, etc. Illustrations from the foregoing places are embodied in, *Plans, etc., des plus belles maisons et hôtels à Paris et dans les environs*, Paris, 1801–2. In 1805 there appeared *L'Art de Charpente*, edited by Krafft, and in 1809 two volumes dealing with *Plans des beaux Jardins de la France*, and in the same year an important volume, *Portes Cochères et Portes d' entrée de Paris*, with fifty plates. This series was continued by Thiolett, who published in 1849 a revised edition, including many later works.



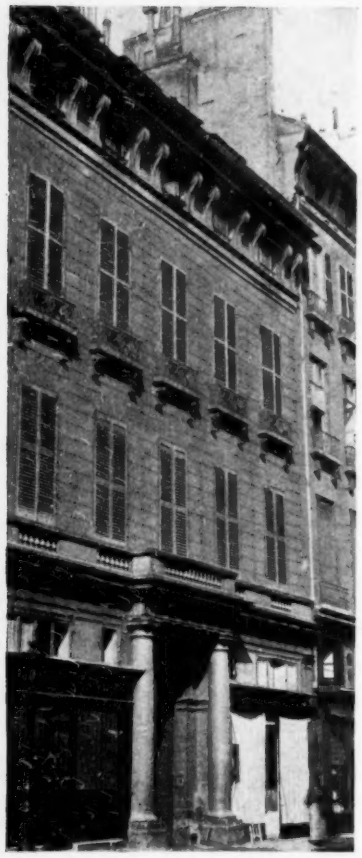
GARDEN PAVILION OF THE DUKE OF ORLEANS, RUE DE PROVENCE, PARIS.
Brongniart, Architect.

Krafft drew the line illustrations in pencil and arranged the series in groups. He worked with Ransonnette the engraver, and for the majority of the plates employed other engravers to assist in publication. The names on the plates, among others, include Boudious, Boulay, Hibon, and Van-Maëlle. Krafft died in Paris in December 1833.

An extract from an advertisement of the period reads: Books sold by the editors—Krafft, Architecte, Rue de Bourgogne No. 1463, Faubourg Saint-Germain; and Ransonnette, Graveur, Rue du Fiquier No. 43, quarter Saint-Paul.

French domestic architecture of the last phase of the eighteenth century was like a beautiful and delicate piece of modelling, to the shaping of which every cultured artist and thinker of the period had contributed. The lessons of the earlier traditions were studied afresh, and the knowledge of composition gleaned therefrom was blended with a more intellectual view of the Classic spirit. A new impulse was at work, however—a positive spirit of research and common sense which enabled the designers to improve on the portentous work of the earlier phases. This gave French domestic architecture a peculiar distinction and elegance which has since been lost. There is discernible in all of the illustrations shown in Krafft's book (some of which are here reproduced) that wonderful critical power which produced realism in French architecture, of logical reasoning and fidelity to sequence common to all architecture that aspires to the Academic. This passion for ordered architecture, beautifully detailed, irresistible in its simplicity, enchanting in its groupings of plan, may be seen in the works of Brongniart and Bellanger, those masters of the late eighteenth century. In their designs we encounter that simple forcefulness in expression and correct character which modern designers almost invariably fail to impart. Expression in the work of the period under discussion was beautified and ennobled by all the known resources of architectural art, while pedantic adherence to Classic porticoes and other obvious forms gave place to a linguistic fluency governed by supreme and critical common sense. There are exotic models to be found in the book, strange essays in the Gothic, Turkish, and Chinese taste, but these foil the polished examples, which modern architects should study. It would not be an exaggeration to say that from this source Nash drew his inspiration for the bulbous temple at Brighton.

Krafft evidently knew that an appreciative audience would

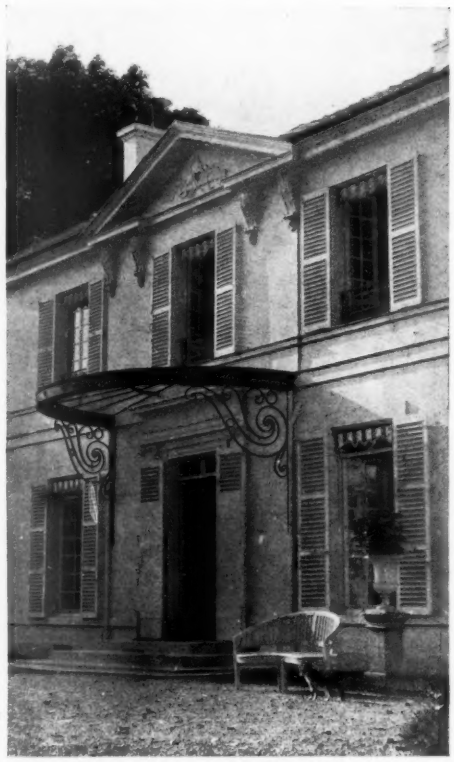


Façade, Rue de Tournon, Paris (1780).

soon be found for such a work as he proposed, and his foresight in printing portions of the text in English, French, and German was soon justified. Copies of the publication were sent to every country, and immediately influenced taste. All the leading English architects, including Nash, Soane, Smirke, Hardwick, and Cockerell, had copies of one or the other of the books. This in a great measure accounts for the architecture of the Regency period, and later for the development of a distinctive style for seaside towns and such suburbs as St. John's Wood, and the suburbs of Bristol, Cheltenham, and Leamington. The reticence and simplicity of the style illustrated by Krafft appealed to English taste, and although the architecture of Regent Street was the outcome of an original mind and unique conditions, there can be no shadow of a doubt that contemporary French architecture offered some part of the inspiration.

One of the most striking of the illustrations of domestic architecture shown by Krafft is the Maison Batave, formerly in the Rue Saint-Denis, built by Sobre, an extensive composition in which simplicity of grouping is the dominant factor (see illustration on page 54). This scheme for suites of chambers and flats is arranged on either side of a courtyard with shops to the street: the date of erection is earlier than the scheme by Percier and Fontaine for the Rue de Rivoli, but there is a quiet and reasonable expression in the arcaded shops, the projecting balcony, enriched frieze, and steep-pitched roof, which is in a measure more convincing than the former example; although the difference in position must be taken into account.

Attention should be given to Bellanger's treatment of ornamental detail. This architect revelled in Classic themes, but his work in this regard never became subservient to stock models. His ornament partakes of the freshness of that designed by Gabriel, while avoiding the ultra-metallic character which is an attribute of the Empire Style.



Detail of House at Marly-le-Roi, near Paris.

The Maison Hosten, built by Le Doux (see page 56), gives a suggestion for a suburban villa of pleasant composition, and the Maison Montmorency, built by the same architect, is an object lesson in the design of town houses (see page 55). The illustration on the preceding page shows the plan and elevation of a garden pavilion for the Duc d'Orléans in the Rue de Provence, by Brongniart, and the lower illustration on page 56 a most interesting house in the Rue Basse du Rampart, by Brognard. The photographs on this page show various buildings in Paris and its neighbourhood which belong to the period illustrated by Krafft.

The object of this brief sketch is not to advocate the study of this particular phase of French architecture above all other periods, but to influence architects to consult the motifs mentioned, and thereby contribute to the improvement of English domestic architecture.

House at Versailles.

The Town Theatre, Versailles.

BUILDINGS SHOWING THE KRAFFT INFLUENCE.

SOME ARCHITECTURAL ETCHINGS.

With Plates VI and VII.

IN recent years there has been a remarkable development of interest in etchings of architectural subjects, as may be judged from the number of such etchings which are exhibited in art dealers' windows. This is due, no doubt, to the increased interest in architecture generally which has been evinced among the educated section of the public, the publication of architectural illustrations going side by side with a study of buildings themselves. It would be incorrect to infer from this state of things, however, that the public are well on the way towards the condition that was so common in the latter part of the eighteenth century, when a knowledge of architecture was a recognised part of a gentleman's education. The upheavals of a century have so upset the even tenor of good taste that many years must yet elapse before anything like the former general standard is attained. But there is no gainsaying the decided improvement which has taken place in recent years, and for that at least we may be thankful.

Etchings of architecture occupy a distinct place in the range of illustrations. They are not expected to show that detailed representation, that accuracy of minutiæ, which is essential to a geometric architectural drawing, yet they fall under a more exacting standard than the etchings of seascape or landscape. It is a debatable point as to when the application of the dictum "suggestion, never depiction," comes to its permissible extreme limit in regard to architectural representation. Among modern exponents Mr. Walcot carries suggestion to its furthest limit, but in his case the paramount underlying endeavour is to convey a sense of the scale of buildings he pourtrays, to typify the spirit that envelops them, rather than to render them in detail as careful studies of brick and stonework. In all these matters, however, it is dangerous to be dogmatic, to

AT SLAUGHDEN.

From the Dry-Point by Leslie Mansfield, A.R.I.B.A.

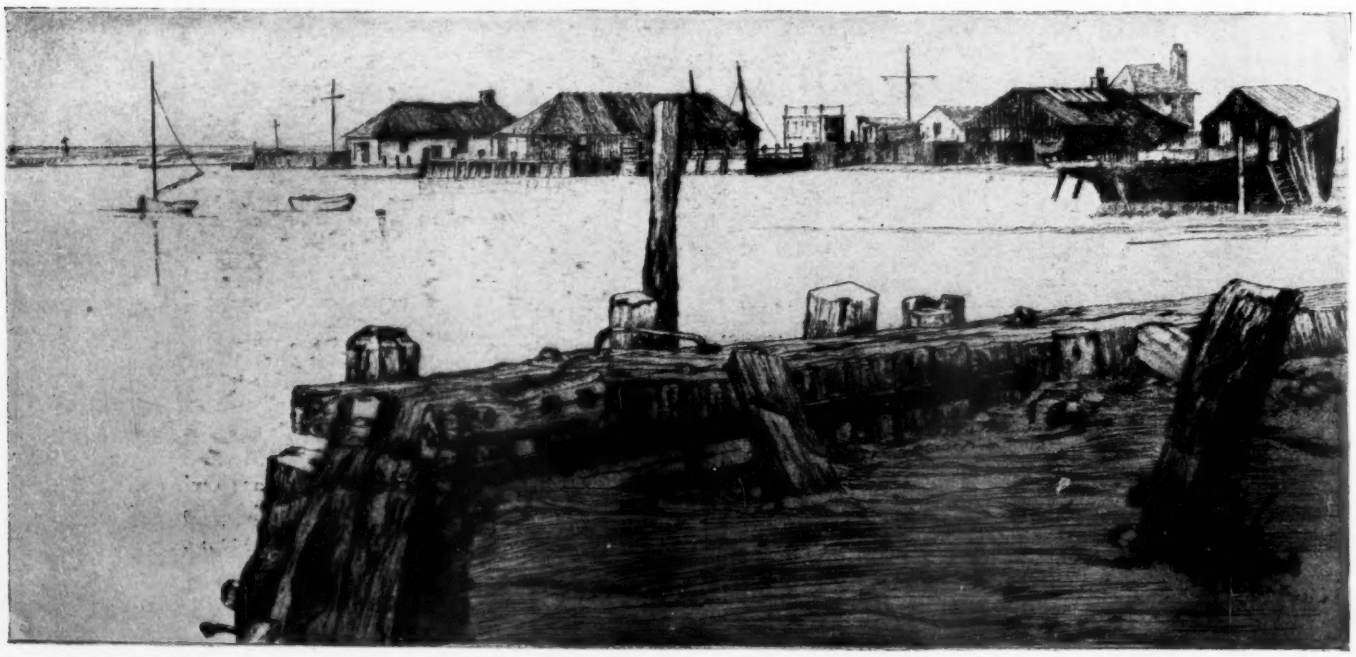
lay down rules and canons. After all, in everything connected with Art it is as easy to bring forward examples to uphold one position as another, and however imposing it may be to stalk forward in the Ruskin manner, with thunderbolts and banners emblazoned with emphatic axioms, there is little certainty that posterity will agree with all such dogmatism. It was no less an artist than Whistler who said that etchings must be limited to small plates, yet artists as great as he, and greater, like Rembrandt in the past and Brangwyn in the present, have worked upon very big plates with complete success. It is this very perversity which makes Art at once so fascinating and so unsatisfactory. Finality is not possible, and only on a very few points is there any consensus of opinion. But this very diversity in Art means vitality, and the signs of dispute are the evidence of life. Thus, at the present time, there are those who claim that the real worth of Post-impressionism, Cubism, and Futurism rests in their disturbance of orthodox methods, which, it is averred, lead to stagnation. To base one's remarks on such grounds, however, is, to say the least, a very precarious undertaking; because, as history shows, it does not at all follow that the mere upsetting of fashion, and the doing of things in defiance of all hitherto accepted principles, has any sort of merit. Etching has had its exponents of a revolutionary kind, but in comparison with the work of the great masters of the past this has been but a temporary excitement without any lasting value.

At the present time there are quite a number of architects who have taken to etching as a relaxation from their professional work, and among them are several men possessing considerable ability. Standing foremost in the group of architectural etchers, however, are Mr. Brangwyn and Mr. Muirhead Bone, neither of them architects, but artists who have devoted special attention to the representation of architecture. The profession therefore cannot claim among its own ranks the highest achievements in contemporary work.

In past issues of THE ARCHITECTURAL REVIEW a number of fine examples of work by Mr. Brangwyn and Mr. Muirhead Bone have been published, and they have no doubt exerted considerable influence on the work of other men. Thus in the dry-point of "The Clearing" reproduced on Plate VI of this isssue we see that the artist has sought inspiration in the gauntness of demolition similar to that which Mr. Muirhead Bone has so brilliantly depicted. Here we have a set of elements incongruous enough in themselves, but rendered as a collective whole in a manner that makes them attractive. (This plate was produced in Craven Street, where a great clearance was effected a short time ago in order to make way for a "Strand Corner House.") Similarly, in the etching reproduced on Plate VII the mystery of great scaffolding supporting masses of brickwork has lent itself to a striking result. Here Mr. Mansfield has caught the very spirit attaching to mighty works of building, seeking thus an artistic result in the domain of pure engineering construction, albeit this is quite an imaginative composition. The other two etchings reproduced are inspired by a different motive. They do not attempt to pourtray the greatness of great things, but merely the pleasant effect of some small things; and they are not to be studied for any affairs they represent, but as compositions rendered by the etcher's needle with considerable ability. They depict scenes at Slaughden, near Aldburgh, Suffolk. In connection with the illustration on the preceding page it may be mentioned that the strange object partly sunk in the foreground is supposed to be an old form of pump which was taken from a Norwegian barque that was wrecked on this coast some considerable time ago: few, indeed, of the present inhabitants of the old fishing village remember the occasion when this strange appliance was deposited in the position it now occupies.

The reproduction of "The Old Quay," below, was made from the second state of the plate. The quay has the reputation of dating from the time of Cromwell. It is a very substantial piece of construction entirely of oak.

In regard to the accompanying illustrations generally it may be noted in conclusion that the original proofs are entirely dry-point, Mr. Mansfield never employing any ground, or acid, from first to last.



"THE OLD QUAY."

From the Dry-Point by Leslie Mansfield, A.R.I.B.A.

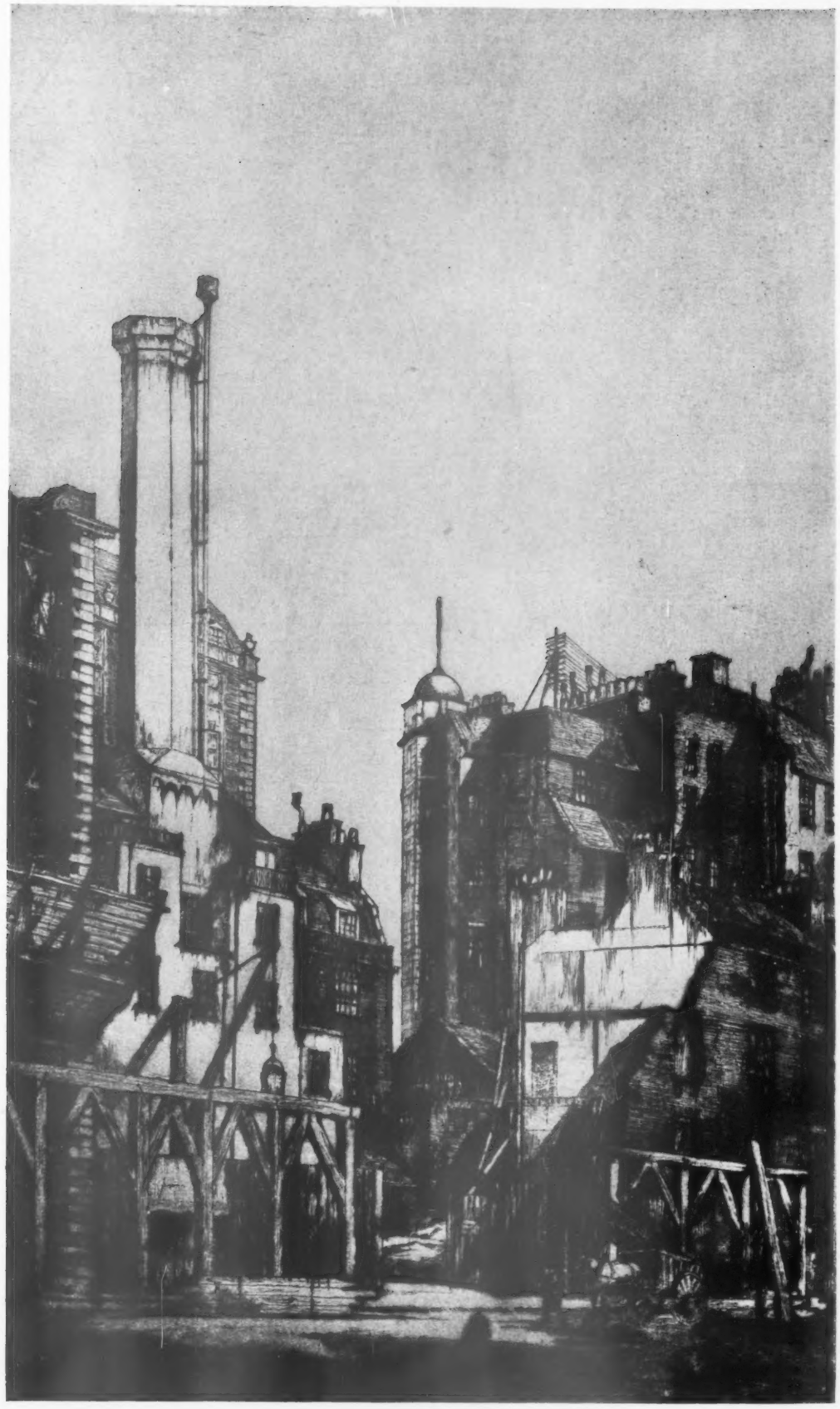


Plate VI. September 1914

"THE CLEARING."

From the Dry Point by Leslie Mansfeld, A.R.I.B.A

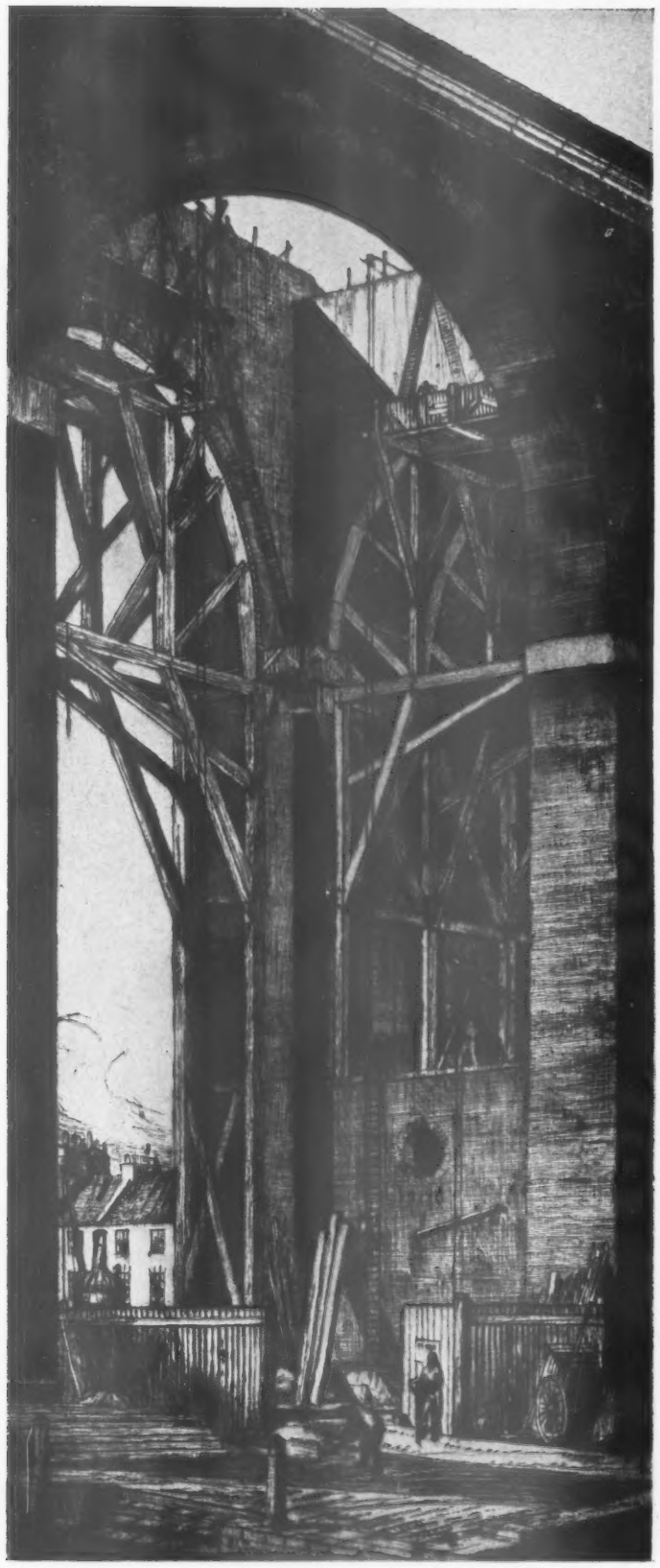


Plate VII. September 1914.

"THE BRIDGE-BUILDERS."

From the Dry-Point by Leslie Mansfield, A.R.I.B.A.

THE PLACE DE LA CONCORDE, PARIS.

By R. RANDAL PHILLIPS.

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

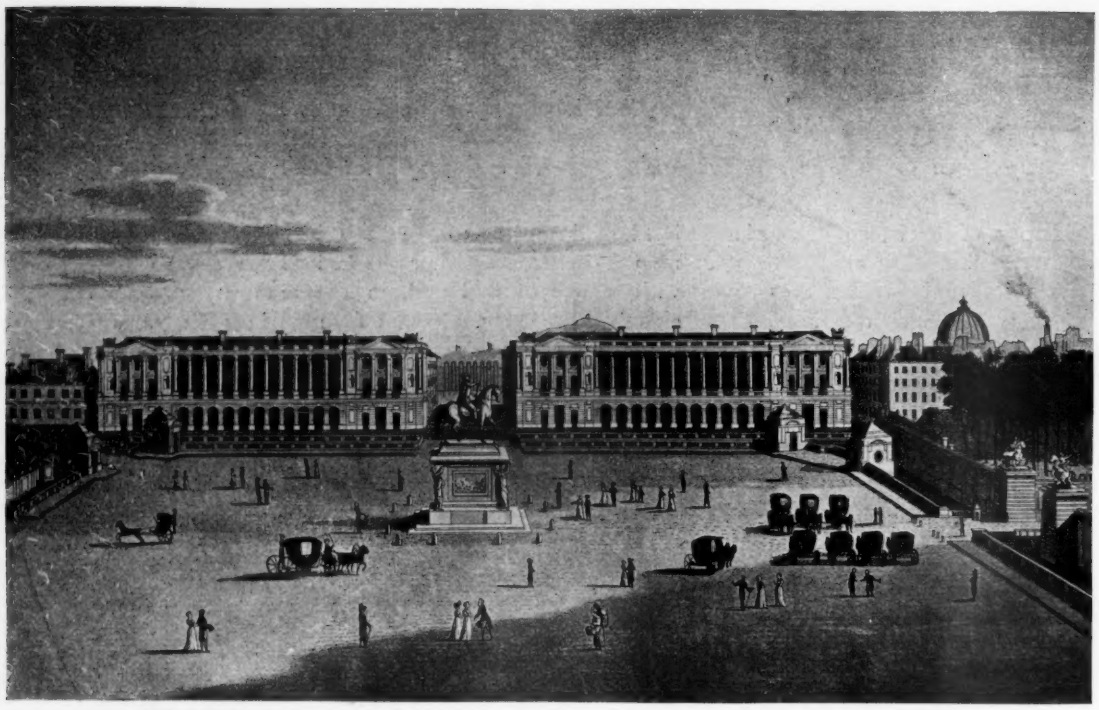
SO poignant has been the history of Paris, so dramatic the many episodes of her career, that a score of places in and about the city come to mind as the scenes of great events. But nowhere have there been such culminations of pomp and circumstance, of fierce combat, revolution, civic exultation, fêtes, as in that great space which is now known as the Place de la Concorde. In point of size alone it claims paramount attention in a city where magnitude characterises all important undertakings. As a piece of civic lay-out this Place, with its length of 400 yds. and its width of 235 yds., is indeed superb. It is a great space enshrining a great conception, and from every point of view its effect is noble—especially from the north side, next the Rue de Rivoli, looking towards the Chambre des Députés, with the dome of the Invalides rising beyond as a magnificent central point; and no less impressive from the south side of the river, looking towards that trilogy of classical architecture composed of Gabriel's two buildings and the Madeleine at the end of the Rue Royale.

GENERAL VIEW FROM THE SOUTH SIDE OF THE RIVER.

The history of the Place de la Concorde is one of engrossing interest. It commences with Louis XV. The king had fallen ill at Metz, and on his return to Paris the City Council were moved with the desire to commemorate the occasion. At their own expense they caused an equestrian statue of the monarch to be made, and Louis XV, appreciating the gracious act, and wishing to be equally felicitous, gave a large piece of ground at the end of the Tuileries gardens as a public space where the statue might be set up. Bouchardon was the sculptor entrusted with the work, which he regarded as his *chef d'œuvre*, but he did not live to see the scheme completed. The statue represented Louis on horseback, in Roman garb and crowned with a wreath of laurel, in the manner so popular in the eighteenth century. It was founded in 1760, but was not set in place until three years later. The statue was mounted on a tall pedestal which had bas-reliefs on its four faces, while at the corners were large female figures, by Pigalle, emblematic of Strength, Wisdom, Justice, and Peace. The relative positions of the figures gave rise to the following lampoon :—

Grotesque monument, infâme piédestal !
Les vertues sont à pied, le vice est à cheval.

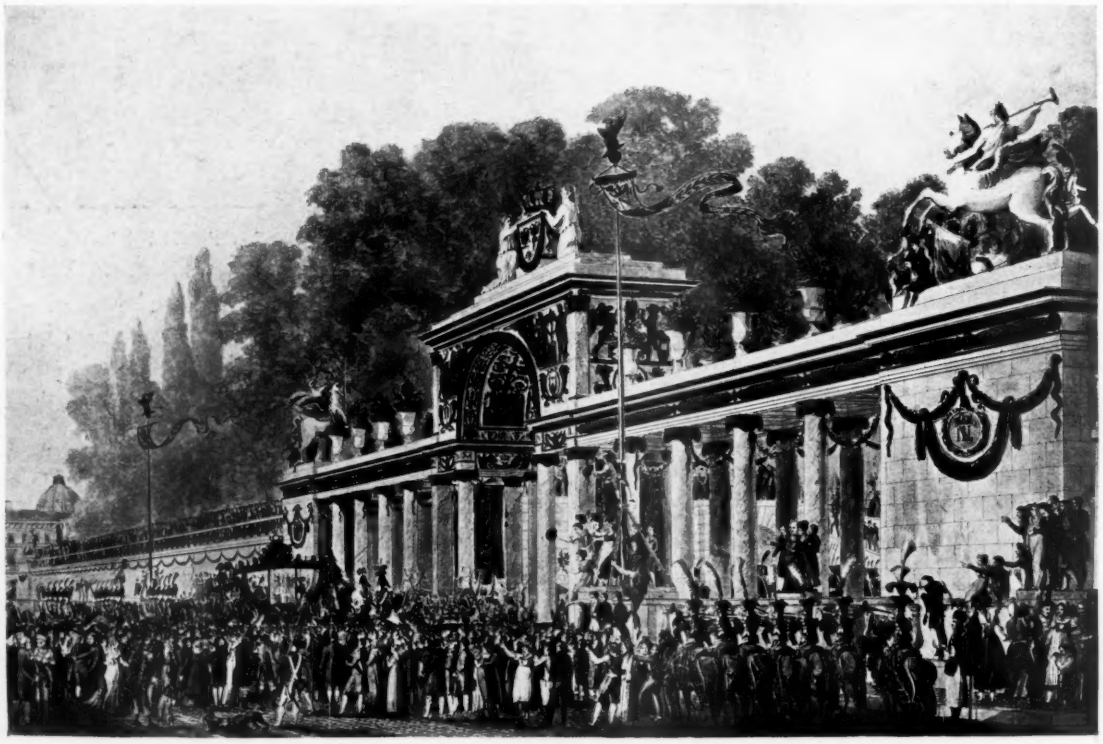
From the first it seems to have been the intention to form a great Place out of the space provided by the king, but considerable delay was experienced in carrying out the work. The statue was in position by 1763, and a start was then made with the features that were to enclose the Place. It was not, however, until 1772, that the work was completed. The illustration on the next page shows the Place as it was in 1789, by which time the two buildings by Gabriel, used as Garde-Meubles, had been erected, as well as the little pavilions, with their conical tops, at the corners of the Place. The illustration is interesting as showing also the deep ditch around the space, and the wall of the Tuileries gardens, with its two sculpture groups on the piers at either side of the entrance, reference to which will be made later. The monument was a central feature at the junction of the roads running north and south, from the Rue Royale to the bridge across the river, and east and west, from the Tuileries gardens to the Cours de la Reine. In the distance



THE PLACE AS IT WAS IN 1789, THEN CALLED THE PLACE LOUIS XV.

will be noticed Montmartre, at that time a secluded hill in the countryside, and at the end of the Rue Royale are seen the columns of the Madeleine, then in process of erection.

The space thus completed was called the Place Louis XV. It has already been noted that the scheme was not finished until 1772. Two years previously the first of many tragic scenes was here witnessed. This was the catastrophe in connection with the fête which was held on May 30th, 1770, to celebrate the marriage of the Dauphin (afterwards Louis XVI) with Marie Antoinette. Versailles had already had its fête, with a great display of fireworks, which, however, were spoiled by rain. Paris wished to eclipse Versailles, and Ruggieri, the Italian pyrotechnist, was given a prodigal hand. The catastrophe occurred while the display was in progress. Some of the rockets accidentally caught fire and exploded others, causing a fearful panic among the huge crowd assembled in the Place. First there was a rush across the space towards the Rue Royale, when numbers of women fainted, fell, and were trampled to death, and this stream of terror-stricken people was met by an incoming stream of others who did not know what had occurred, while a further element of danger was the presence of numerous carriages of aristocratic families drawn up in the thoroughfare next the Garde-Meubles. Exactly how many were killed on this occasion it is difficult to say. Mercier in his "Tableau de Paris" gives the total as more than 2,000, and adds that so great was the crush that many persons for years afterwards bore the marks of objects that had been pressed into them. Alexandre Dumas, in his "Memoirs of a Physician," gives a full account of the event, and, incidentally, his description furnishes an indication of the architectural character which was then considered necessary even for set-pieces of fireworks. He says: "Allegory, which reigned supreme at that period, was coupled with the most graceful architectural style, and the scaffolding represented the ancient Temple of Hymen, which, with the French, rivals in ever-springing youth the Temple of Glory. It was supported by a gigantic colonnade, and surrounded by a parapet, at the angles of which dolphins, open-mouthed, only awaited the signal to spout forth torrents of flames. Facing the dolphins rose, majestically on their urns, the Loire, the Rhone, the Seine, and the Rhine, ready to pour forth blue, white, green, and rose-coloured flames at the moment when the colonnade should be fired. Other parts of the works, which were to be discharged at the same time, were to form gigantic vases of flowers on the



TRIUMPHAL SCREEN AND ARCH ERECTED AT THE ENTRANCE TO THE TUILERIES GARDENS IN 1810.

Plate VIII.

THE PLACE DE LA CONCORDE, PARIS: VIEW LOOKING SOUTH.

September 1914.

Plate IX. September 1914. Photo: "Arch. Review."

THE PLACE DE LA CONCORDE, PARIS: END PAVILION OF MINISTRY OF MARINE.

Gabriel, Architect.

Plate X. September 1914

Photos: "Arch. Review."

Sculpture Group on Pier next Champs Élysées. Coustou, Sculptor.

Rostral Column. Hittorff, Architect.

THE PLACE DE LA CONCORDE, PARIS: DETAILS.

terrace of the Temple of Hymen. Lastly, upon this same structure, destined to support so many things, rose a luminous pyramid, terminated by the terrestrial globe. This globe, after emitting a rumbling noise like distant thunder, was to burst with a crash and to discharge a mass of coloured girandoles. . . . The commencement of the fireworks was magnificent, and in every respect worthy of the high reputation of Ruggieri. The decorations of the temple were progressively lighted up, and soon presented one sheet of flame. The air rang with plaudits, which were succeeded by frantic cheers when the gaping mouths of the dolphins and the urns of the rivers began to spout forth streams of fire, which crossed and intermingled with each other. Suddenly a bright light burst forth. It was a bomb which exploded and set fire to the bastion upon which were placed the *bouquet* and the spare fireworks. A crash, equal to that of a hundred peals of thunder crossing in all directions, bellowed through the Place, and, as if the fire had contained a discharge of grape-shot, it put to rout the nearest spectators. . . The people, at first astonished, then terrified, recoiled with resistless impetus, communicating the same movement to the myriads of spectators in the rear, who, breathless and suffocated, pressed backwards in their turn on those behind them. The scaffolding took fire ; children shrieked ; and the police, thinking to silence the screamers, and to restore order by violence, struck right and left at random. . . The stunning cries, far more terrible than those of the battlefield, the neighing of horses, the frightful noise of wheels grinding now the pavement, now the bodies of the slain, the flames of the scaffolds, the sinister gleaming of swords drawn by some of the infuriated soldiers, and over all this ensanguined chaos the bronze statue, tinged by the ruddy reflections, and seeming to preside over the carnage. . . ."

This was in 1770. Seven years later the Place was the scene of another conflagration, when the multitude of booths erected by mountebanks for the annual fair of St. Ovid caught fire and caused a serious panic.

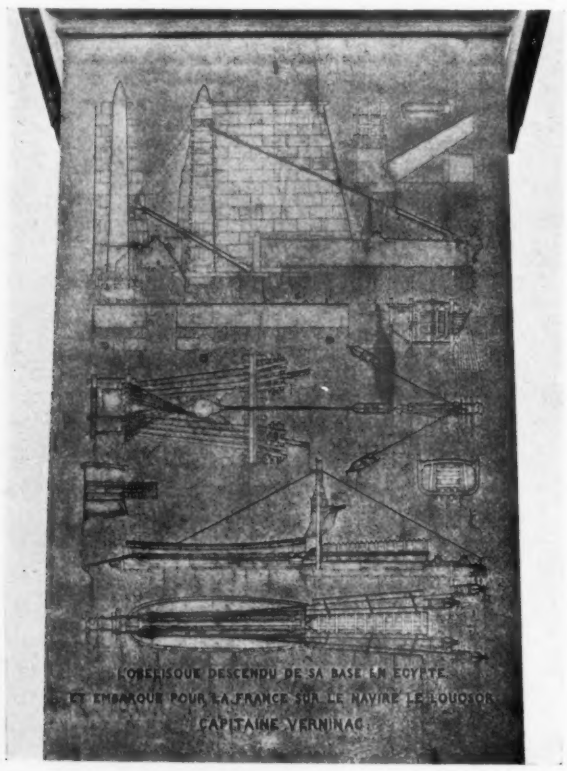
The Revolution furnishes the next series of incidents. It was on August 10th, 1792, that the mob broke into the Tuileries, and began that destruction of all things royal which respected neither art nor humanity. The next day an order was given for the removal of the equestrian statue of Louis XV, which was promptly melted down and converted into pieces of two sous. In its place was set up a figure of the Goddess of Liberty, which, being of terra-cotta, was at once nick-named the "Liberty of Mud." At the same time the title of the square was changed to the Place de la Révolution, and in the midst of it, on January 21st, 1793, was set up that instrument of murder, the guillotine, which, by the time its task was ended, on May 3rd, 1795, had decapitated 2,800 persons—the tragic list commencing with Louis XVI, and including, in 1793, Charlotte Corday (July 17th), Brissot, leader of the Girondists, with twenty-one of his followers (October 2nd), Marie Antoinette (October 16th), Philippe Égalité, the father of Louis Philippe (November 14th); and in 1794, Danton and Desmoulins (April 8th), Madame Elizabeth, sister of Louis XVI (May 12th), Robespierre, Saint-Just, and others of the Committee of Public Safety (July 28th), and seventy members of the Commune who had acted under Robespierre's direction (July 29th). The

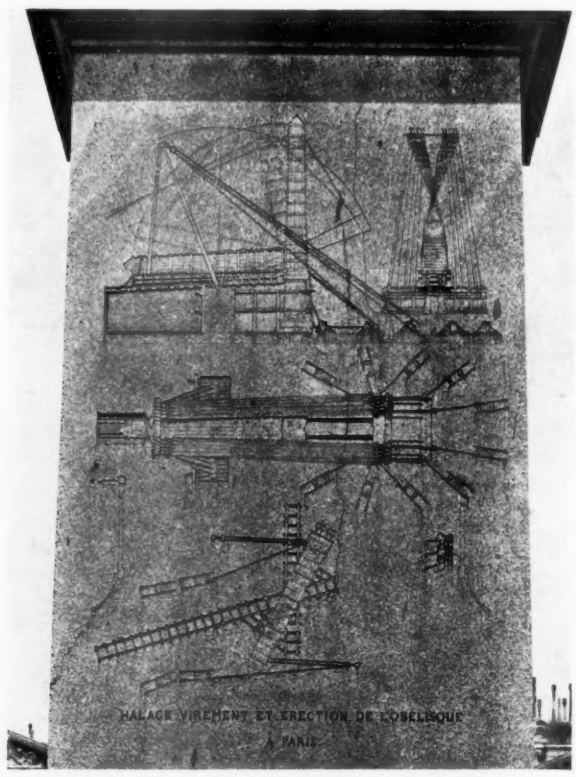
FOUNTAIN ON NORTH SIDE OF THE PLACE, REPRESENTING "THE RIVERS."

exact spot on which the guillotine was erected is that now occupied by the fountain on the south side of the square, despite Chateaubriand's protest that all the water in the world would not suffice to remove the blood-stains that had sullied the Place.

Under the Directory, when the worst period of the Revolution was at an end and the Republic itself was disappearing, the Place again changed its name, becoming now the Place de la Concorde, which title was preserved under the Consulate and the Empire. In connection with the Napoleonic era it is interesting to record that great celebrations were witnessed in the Place on the occasion of the Emperor's marriage with Marie-Louise of Austria in 1810. Percier and Fontaine were charged with the task of adding suitable architectural embellishments, and, as we may see in the magnificent volume that was produced as an official record of the ceremonies (a reproduction from which, from the copy in the Soane Museum, is here given, by courtesy of Mr. Walter L. Spiers, the curator), these were carried out on a scale worthy of the Emperor. The chief feature was a triumphal arch and colonnade erected at the entrance to the Tuileries. On reference to the illustrations on page 62 it will be seen that this piece of scenic architecture was arranged between the two piers on either side of the entrance, on which were, and are to-day, the winged horses of Mercury and Fame, by Coysevox, which balance the two by Coustou on the opposite side of the Place, at the entrance to the Champs Élysées, known as "Les Chevaux de Marly," from the fact of their having originally stood in the gardens of the great Château de Marly. On top of the triumphal arch were two figures, allegorical of Peace and Abundance, placing the Imperial crown on the altar of Hymen; while below, on the faces and sides, and on the soffit, were bas-reliefs and ornaments profusely gilded, as well as paintings allegorical of the union of the armies of Austria and France. A series of vases containing green shrubs

FIGURE OF "NANTES" BY CALHOUET, ON PEDESTAL BY GABRIEL.





INCISED DIAGRAMS ON PEDESTAL, SHOWING MEANS EMPLOYED FOR LOWERING, TRANSPORTING, AND RE-ERECTING THE OBELISK OF LUXOR.

extended along the cornice, and festoons and bands of enrichment served to complete a scheme of much magnificence.

At the Restoration of the Monarchy, the Place resumed again its original title of the Place Louis XV. It was considered, however, that greater honour was due to the king whose life had been forfeited; accordingly, the title was changed to the Place Louis XVI, the bridge across the river, in axial line with its centre, being called the Pont Louis XVI. Further, it was decreed that a monument to the royal victim should be erected in the centre of the Place; but, from one cause and another, this project was never carried out.

With the Revolution of 1830 the title of the Place de la Concorde was readopted, and has so remained to the present day.

It is necessary now, in conclusion, to trace the history of the works which gave to the Place its present familiar features. In 1828, by order of Charles X, the Municipality of Paris were proceeding with the scheme whereby a sum of at least f.2,230,000 (about £90,000) was to be expended on completing the architectural lay-out of the square. Misfortune followed, however, in the form of an epidemic of cholera, with the result that eventually the total expenditure had to be reduced to f.1,500,000 (£60,000).

In 1836 the Obelisk, presented to Louis Philippe by Mohammed Ali, was set up. It came from Upper Egypt, where it had stood as one of a pair in front of the entrance to the Temple of Luxor. It is a granite monolith 76 ft. in height, covered with hieroglyphics which celebrate chiefly the glory of Rameses II, or Sesostris, who reigned 1400 B.C. The operations of lowering this great needle, which weighs 240 tons, transporting it to France, and re-erecting it on the Place were carried out under the direction of M. Lebas, engineer, whose ingenious methods for accomplishing the task are recorded graphically by incised and gilded diagrams on the face of the pedestal, as shown by the illustrations on page 64. M. Lebas gave proof of his confidence in his methods by standing beneath the obelisk while it was being raised!

The other embellishments of the Place include the two large fountains, the eight colossal statues, and the many rostral columns. The fountain on the south side is emblematic of "The Seas," that on the north side of "The Rivers." They are of bronzed iron, and include a very large number of Naiads, Tritons, and other figures, the models for which were executed by the following sculptors — Brion, Débay père, Desboëuf, Elschoëct, Seuchères, Gechter, Hoëgler, Husson, Lano, Merlieux, Moine, and Valois. The eight colossal statues, representing the chief towns of France, are seated on pedestals which would appear to have been designed by Gabriel (see the illustration of the Place as it was in 1789, on page 62). They are by the following sculptors—Lyons and Marseilles by Petitot, Bordeaux and Nantes by Calhouet, Lille and Strasbourg (always draped in mourning) by Pradier, Rouen and Brest by Cortot. The rostral columns, of bronzed iron, were designed by Hittorff.

So was finished the great Place in the centre of Paris, a work of civic lay-out of first-class importance, embellished by Gabriel's magnificent buildings, by fine sculpture groups, and by fountains on a scale in keeping with the vast extent of the enclosed space: a Place which fascinates the eye by its magnificence, and the mind no less with memories of past events that have thrilled the world. Finally, at a time of European war, we may recall that the Place de la Concorde has been thrice occupied by the troops of an enemy—by the Russians and Prussians in 1814, by the English in 1815, and by the Prussians in 1871.

THE ARCHITECTURE OF HUMANISM.

THIS book* is a very solid contribution to æsthetic philosophy. It is, moreover, a book which, on account of the clarity of its exposition and the vigour and grace of its prose style, it is a delight to read. The library of architectural criticism has been enriched by a volume that is not only a work of literature in the true sense, but a powerful polemic, an exposure of all the insidious theories and prejudices that militate against the proper understanding of our art. The form of the treatise requires some explanation; its scope is wider than a cursory glance at the chapter-headings would lead one to expect. Although nominally a defence of the Renaissance, it is, in actuality, far more than this. Renaissance architecture was chosen as the subject of discourse because, in a peculiar measure, it has been made a target of abuse by all those who have shown themselves least capable of comprehending the nature of design. On the title-page there are the words "A Study in the History of Taste." For this phrase there might almost be substituted the inscription "A Study in the History of *Bad* Taste," for that would be an accurate nomenclature. And a highly welcome and illuminating study it is, and one which should result in the expurgation of much that is tedious and irrelevant in contemporary criticism. Mr. Scott's essay, however, is by no means entirely destructive; but, as the need for clearing the ground was so urgent, the definitely constructive portion of it is relegated to the last two chapters, and necessarily suffers somewhat in being confined to such a small space. There is no occasion, though, to lament very much over that, as the author has promised another volume in which he will explain at greater length the principles of design that he conceives to have actuated the Renaissance architects.

The four fallacies which he takes especial pains to confute are the Romantic, the Mechanical, the Ethical, and the Biological. He describes the Romantic movement as an enlargement of the poetic sensibility. "By the stress which it laid on qualities that belong appropriately to literature, and find place in architecture, if at all, then only in a secondary degree, it so falsified the real significance of the art that even at the present time, when the Romantic movement is less conspicuous in the creation of architecture, the fallacies we shall trace to it are still abundantly present in its criticism." He lays stress upon the fact that a species of literary symbolism becomes evident in the attempt to read into architectural forms fixed historical associations. "Some minds find in the work of the mediæval builders the record of a rude and unresting energy; others value it as the evidence of a dreaming piety. Now, it is an 'expression of infinity made imaginable'; next, the embodiment of 'inspired democracy.' It is clear that there is no limit to this kind of writing, and we have only to follow the Romantic criticism through its divers phases to feel convinced of its total lack of any objective significance. Any characteristic, real or imagined, of a mixed set of Northern races, during a period of several hundred years, is discovered at will in these cathedrals of the twelfth and thirteenth centuries."

It would be untrue, however, to say that the Romanticist philosophers did not concern themselves with form at all. They had a certain appreciation of form, provided that it was irregular and shapeless. Picturesque building had this advantage

* "*The Architecture of Humanism: A Study in the History of Taste.*" *By Geoffrey Scott. London: Constable & Co., Ltd. Price 7s. 6d. net.*

in their eyes, that it did not impose upon them the necessity of entering into the conceptions of the artists who created it; it left them free to think their own thoughts, to interpret the forms in front of them in any manner that pleased them. This was at the root of their objection to Renaissance architecture—it is too definite, too insistent upon its own purpose to become the subject of vapid poetical imaginings. Mr. Scott has no patience with this slovenly attitude. "Everything in architecture," he protests, "which can hold and interest the intellect; every delight that is complex and sustained; every subtilty of rhythm and grandeur of conception is built upon formality. Without formality architecture lacks the syntax of its speech. By means of it architecture attains, as music attains, to a like rank with thought. Formality furnishes its own theme, and makes lucid its own argument. 'Formal' architecture is to the 'picturesque' as the whole body of musical art to the lazy hum and vaguely occupying murmur of the summer fields." But he does not wholly condemn the picturesque. There is an extravagance of design, a vigour and variety of shape, which are admirable, and, according to the author of this volume, Baroque architecture supplies this picturesqueness.

The mechanical fallacy is the next to be dealt with. This, in its origin, is less complex than the Romantic; it was only natural that at a time of great industrial expansion and scientific discovery many theorists should have translated into the realm of art standards of value which belong by right to the realm of engineering. Hence it has become customary to hold up for our admiration a species of building in which architectural forms have been determined by engineering necessities. Mr. Scott is at pains to justify the apparent "untruthfulness" of many Renaissance buildings. He might have completed his case by carrying the war into the enemy's camp, for he could point out many elements of similar untruthfulness in Gothic churches; but the author's case is so strong that only a part of it could be stated. The paradox is that the men who in their criticism of architecture were guilty of the most mawkish sentimentality were at the same time debarred from an appreciation of its æsthetic aspect by their habit of attaching undue importance to matters of mere construction. Mr. Scott shows clearly that Ruskin and the Gothic Revivalists, although nominally in revolt against the industrialism of their age, were themselves its profoundest victims.

In discussing the ethical fallacy he traverses well-known ground, but he has many new and suggestive things to say. He preserves a strictly judicial attitude, and refuses to subscribe to the half-truths of the "art-for-art's-sake" school. "In the last resort," he says, "great art will be distinguished from that which is merely æsthetically clever by a nobility that, in its final analysis, is moral. The dignity of architecture is the same dignity that we recognise in character. Thus when we have discovered it æsthetically in architecture, there may arise in the mind its moral echo. But the echo is dependent on the evoking sound; and the sound in this case is the original voice of architecture whose language is Mass, Space, Lines, and Coherence."

Mr. Scott says in his preface that "the history of architecture, robbed of any standard of value, is barren," and he amplifies this dictum in his exposure of "the biological fallacy," which might perhaps be appropriately called the historical fallacy. He rightly protests against those tedious professors of architecture who find conspicuous merit in unimportant, transitional periods, simply because they are "interesting," and provide opportunities for a display of archæological ingenuity; which reminds one of the saying that "Only strong personalities can endure history: the weak are extinguished by it."

In his chapter on humanist values the author develops his theory of design. He lays stress upon the fact that "The spaces, masses, and lines of architecture, as perceived, are appearances. We may infer from them further facts about a building which are not perceived; facts about construction, facts about history or society. But the art of architecture is concerned with their immediate aspect; it is concerned with them as appearances." Profound truth! And how seldom recognised by amateur critics! But given the form as the subject matter of our criticism, what is the nature of its reaction upon ourselves? This is the question Mr. Scott asks, and in his reply he formulates his definition of "the architecture of humanism," which, according to him, is the only true architecture. "The tendency to project the image of our functions into concrete forms is the basis, for architecture of creative design. The tendency to recognise in concrete forms the image of those functions is the true basis, in its turn, of critical appreciation." This attitude is consistently maintained throughout the book. For instance, when dealing with the question of construction he tells us that "our æsthetic reactions are limited by our power to recreate in ourselves, imaginatively, the physical conditions suggested by the form we see: to transcribe its strength or weakness into terms of our own life."

In drawing a distinction between *beauty* and *style* he says that mass, space, and line, when brought into relation with our human functions, are the elements of beauty, but *coherence* is necessary before there can be style. Here the activity of the intellect is made manifest, the intellect which, though it is capable of a logical synthesis, cannot of itself enable us to establish a sympathy between our personalities and brute matter. When once, however, such a connection has been achieved through the instincts by which we are made aware of our bodily states, themselves capable of being expressed in terms of brute matter, then it is possible by the operations of the mind to combine into an artistic unity the elements thus apprehended. The author maintains that "Style, through coherence, subordinates beauty to the pattern of the mind, and so selects what it presents that all, as one sole act of thought, is found intelligible, and every part re-echoes, explains, and reinforces the beauty of the whole."

For Mr. Scott the word "humanism" does not imply any of the philosophical crudities with which it is sometimes associated. His is no illegitimate anthropomorphism, but merely an assertion of the proper status of man in the universe. "Man," he says "is not the centre of the world he lives in, but merely one of her myriad products, more conscious than the rest, and more perplexed. . . . A spectacle surrounds him, sometimes splendid, often morose, uncouth, and formidable. He may cower before it like the savage—study it impartially like the man of science. But a third way is open. He may construct within the world as it is, a pattern of the world as he would have it. This is the way of humanism, in philosophy, in life, and in the arts."

Over the Romanticists and their ilk Mr. Scott has scored a notable victory, which the urbanity of his manner has rendered none the less crushing. Few will be found to deny that the destructive portion of his task has been supremely well done. But "The Architecture of Humanism" also contains an important contribution to constructive criticism, and every reader of the present volume will eagerly look forward to his next, in which the principles of design will be further elucidated by illustrations.

THE SCOTT MEMORIAL.

THE monument which is to be erected in memory of Captain Scott's Antarctic Expedition promises to be a most interesting piece of work. A competition for models was held among six sculptors—Mr. Stirling Lee, Mr. A. G. Walker, Mr. S. Babb, Mr. Albert Hodge, Mr. Derwent Wood, A.R.A., and Mr. Hartwell; the award of the assessor, Sir Thomas Brock, being made in favour of Mr. Albert Hodge. It is a canon of Mr. Hodge's faith that the representation of an abstract ideal by means of ordinary conventional figures is impossible. His memorial, therefore, is largely symbolical in conception, particularly with regard to the important group which crowns and gives chief emphasis to the work.

The memorial, which is square on plan, is built up in a logical progression of stages. At the base four panels, one on each side in semi-relief, illustrate the events of the last tragic journey. These panels, which are the nearest approach to realism that the memorial displays, are taken from the cross which was erected by Scott's companions on Observation Hill. At the base of the pedestal on the front and sides are circular medallions, in which profile portraits of Scott and his companions will be inserted. A continuous band runs around the memorial, and on this is given Scott's last stirring message: "Had I lived I should have had a tale to tell of the hardihood, endurance, and courage of my companions which would have stirred the heart of every Englishman." The crowning group is a fine imaginative composition, and gives the keynote to the whole memorial. It represents Courage, sustained by Patriotism, spurning Fear, Despair, and Death, and being crowned by a winged figure of Immortality.

The architectural detail, unlike that of the majority of sculptors' memorials, is excellent; indeed, the whole composition has a distinct architectural character. This quality is due to the fact that Mr. Hodge was trained as an architect before turning to sculpture. He spent eight years in the office of Mr. William Leiper, R.S.A., and studied also at the Glasgow School of Art, securing the Gold Medal in the National Competition, the Silver Medal in Sculpture, and four bronze medals in architecture.

Mr. Hodge was anxious that his memorial should be placed on a site in the Embankment Gardens, axial with Cleopatra's Needle; and no doubt this would have made a splendid setting, apart from its central and easily accessible position. The site, however, could not be secured, and the monument will now be erected at Greenwich Hospital, midway between Queen Anne's and King Charles's buildings.

THE LATE MR. CHARLES F. MEWÈS.

WITH deep regret architects will have learned of the death of Mr. Charles F. Mewès last month. Mr. Mewès, who was Diplôme par le Gouvernement Français, Arbitre près le Tribunal de Commerce, S.C., Chevalier de la Légion d'Honneur, etc., was senior partner in the firm of Mewès and Davis, architects, 39 Maddox Street, Hanover Square, W. Mr. Mewès also practised in Paris and Cologne, having been in the latter town in partnership with M. Alphonse Bischoff. With Mr. Arthur J. Davis, F.R.I.B.A., he was responsible, among other work, for the following: The Ritz Hotel, Piccadilly; the *Morning Post* Offices, Strand; the Royal Automobile Club, Pall Mall, (Mr. E. Keynes Purchase, F.R.I.B.A., was joint architect for this building); decoration of s.s. "Aquitania"—a very notable work—for the Cunard Steamship Company; decoration of s.s. "Amerika" for the Hamburg-America Line; new theatre and boxing hall for the National Sporting Club, Ltd.; Cavalry Club, Piccadilly (extension); Cunard Steamship Company's offices, Cockspur Street, London, and consulting architect for the company's huge new building at the Pierhead, Liverpool; Carlton Hotel, remodelling and decorating interior; Hyde Park Hotel, internal alterations and decorations; extensive alterations and decorations at several West End mansions and large country houses. He executed the following works from his office in Paris: The Ritz Hotel, Paris; Palais des Congrès, International Exhibition, Paris, 1900; Château de Rochfort; Crédit Foncier, Rue Cambon (in course of erection); house for M. Jules Ferry; house for M. Lucien Guitry; extensions to Grand Magasins du Louvre; block of flats in the Champs Élysées. In Spain, in conjunction with Mr. Landecho, he was responsible for the Ritz Hotel, Madrid, and several other hotels; the Esplanade, San Sebastian; and from his office in Cologne, in partnership with M. Bischoff, the Esplanade Hotel, Hamburg, and several houses; and also the fittings and decoration of several vessels belonging to the Hamburg-America Line, including the "Imperator."

Born at Strasburg on January 30th, 1858, Mr. Mewès entered the École des Beaux-Arts and became a pupil of Pascal in 1878. In 1885 he was the second *logist* chosen to compete for the Prix de Rome, and in the following year received the diploma. In 1892 he was elected a member of the Société des Architectes Français, and two years later was awarded the *grande médaille* of this society for domestic architecture. He designed for the Continent many banks, châteaux, and residences, but in this country he was best known by his association in the design of the Ritz Hotel, the Royal Automobile Club, and the offices of the *Morning Post*.

THE GOVERNMENT HOUSING SCHEME.

A VERY discerning criticism of the Government scheme whereby £4,000,000 will be spent during the next twelve months on the erection of houses for the working classes in urban and rural districts was published in *The Architects' and Builders' Journal* for August 19th. It is pointed out that in so far as the scheme is an emergency measure it will counteract a considerable amount of unemployment which is bound to arise in war time, and on that account alone has been well received. There are, however, some aspects of the matter in regard to which architects especially feel some doubts. The chief of these is, that the money may be handed out to local authorities, all and sundry, and that houses will be built of a type far from satisfactory, and, what is of even greater import, regardless of any general scheme. The work must necessarily be put in hand without delay, and there can be no question of holding inquiries and formulating schemes in the ordinary way. At the same time, two paramount considerations which should be kept in view from the commencement are:—

(1) That there should be some sort of town-planning scheme in every case; and

(2) That the houses should be of a satisfactory type.

With regard to the first of these considerations, it is observed that at a time when so much emphasis has been laid on the necessity for town planning, it would be a disastrous thing if, with the money which the Government will provide, large areas were to be covered with houses in total disregard of the future development of the district. It might easily happen, for

instance, that on the outskirts of a town a new area might be developed in this way, the whole affair being hurriedly carried out, and later it might be found that essential new roadways required for the town were blocked by the very houses thus thoughtlessly built, with the result that either there would be a serious aggravation of the town-planning problem, or the houses might have to be demolished in order to carry out an imperative requirement affecting means of communication.

In regard to the second consideration, the type of house to be built, the most that can be hoped for in the circumstances is that the least objectionable rather than the best possible may be carried out. *The Architects' and Builders' Journal* is of opinion that, in the circumstances, the best method to adopt would be for the Office of Works and the Board of Agriculture to draw up some sheets of model schemes and standard types of houses, which might be sent to local authorities as a guide. It is quite realised that a suggestion for standardisation is one which is open to much criticism, but on the other hand if the Government Departments concerned were to prepare a number of different standard types suited to different parts of the country this would prove a far less evil than the miscellaneous work which, in the absence of any such official direction, would be done by surveyors and other persons without architectural qualifications.

* * *

A Second Atelier.

The Beaux-Arts Committee, taking into consideration the fact that the First Atelier now has its full complement of students, and feeling that the success of the First Atelier will be greatly enhanced and the objects of the committee still further promoted by the affording of opportunities for emulation and competition on similar lines, have decided to take immediate steps for the opening of a Second Atelier in London. The committee are in negotiation for premises, and hope shortly to make some more definite announcement regarding the details of the scheme.

* * *

The Grand Prix de Rome.

This year's Premier Grand Prix de Rome (Académie des Beaux-Arts) has been won by M. Albert Ferran, a pupil of M. Laloux. The Atelier Laloux is still one of the biggest and most successful in Paris, having secured the Premier Grand Prix no fewer than eight times during a period of twenty-four years. The second Grand Prix has been won by M. Albert Bray, a pupil of M. Pascal. The subject for this year's competition was an École Militaire.

* * *

Building Regulations for Elementary Schools.

New building regulations for public elementary schools, to take effect as from September 1st, have been issued by the Board of Education. They are published by Wyman and Sons, Ltd., 29 Bream's Buildings, Fetter Lane, E.C., price 2½*d.*

* * *

A New Manner of Foundation-stone Laying.

The recent visit of the King and Queen to Hull was the occasion for an innovation in building ceremonies, His Majesty, while in the City Hall, having manipulated a gold lever that effected the laying of the foundation-stone of the new sanatorium four miles away. The release of the lever completed an electrical circuit which caused the fusing of the support that held the stone, weighing half a ton, which then dropped into position. In similar manner Her Majesty laid the foundation-stone of the new Girls' Secondary School.