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Reims Cathedral : Detail of West Front, showing effect of Bombardment and Fire.

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ONE SHILLING NET.

NO. 216



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Plate I.

REIMS CATHEDRAL: THE WEST FRONT.

November 1914.

REIMS CATHEDRAL.

With Plates I, II, III, IV, V, and VI.

THE destruction of Louvain and other towns in Belgium and France was vandalism enough in this twentieth century of civilisation, but even greater dishonour attaches to the name of that German people whose army has now shattered Reims Cathedral.

Before proceeding to give a description and criticism of the cathedral, we may direct attention to the damage, irreparable damage, it has suffered. Evidence is afforded by the accompanying photographs of the building as it remains to-day, and to this visual proof may be appended the record of a careful investigation of the cathedral made by Mr. Whitney Warren, member of the American Institute of Architects, and partner in the well-known firm of Warren and Wetmore. Mr. Warren, who was provided with special facilities by the French Government, says: "On September 4th, when the Germans first entered Reims, there was a bombardment of the cathedral by their guns, and four shells fell upon it—one on the north transept—but little damage was done. . . . On the 17th two bombs struck it, one on the apse, the other on the north transept. The cathedral was again hit on the next day, the shell falling on the southern flying buttresses and on the roof. The building was fairly riddled with shell during the entire day on September 19th, and about four o'clock the scaffolding surrounding the north tower caught fire. The fire lasted for about an hour, and during that time two further bombs struck the roof, setting it also on fire.

"The fire from the scaffolding descended until it reached the north door of the main façade, which caught rapidly, burned through, and communicated the fire to the straw covering the floor of the cathedral. This caught ablaze from the fire originating in the scaffold, burning through the doors and destroying the fine wooden tambours or vestibules surrounding these doors in the interior, and also calcinating the extraordinary stone sculptures decorating the entire interior of this western wall. These sculptures are peculiar to Reims, being in high full relief and cut out of the stone itself instead of being applied. The damage done to them is irreparable.

"All the wonderful glass in the nave is absolutely gone; that of the apse still exists, though greatly damaged.

"The fire on the outside calcinated the greater part of the façade, the north tower, and the entire clerestorey, with the flying buttresses and the turret crowning each of them. This stone is irretrievably damaged and flakes off when touched. Consequently all decorative *motifs*, wherever the flame touched

them, are lost. The treasury was saved at the commencement of the fire, and the tapestries for which Reims is renowned were fortunately removed before the bombardment. Half the stalls have been destroyed; the organ is intact, and several crucifixes and pictures in the apse are untouched.

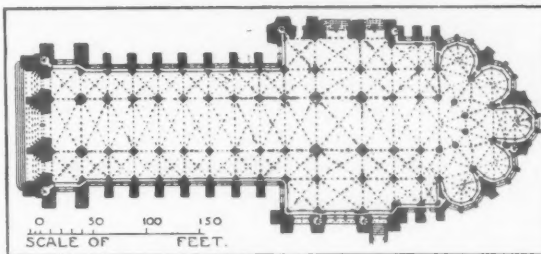
"If anything remains of the monument it is owing to its strong construction. The walls and vaults are of a robustness which can resist even modern engines of destruction, for on September 24th, when the bombardment was resumed, three shells fell upon the cathedral, but the vaults resisted and were not even perforated. Had the cathedral of Amiens received the same punishment, the vaults, owing to the lightness of their construction, would have given way and the flying buttresses would have crushed in the walls. Nothing would have remained but a mass of crumpled stone, with the exception, perhaps, of ruined towers."

M. Henri Jadart, Keeper of the Library and Museum at Reims, says: "Our wonderful monument has not collapsed under the fire of the German shells; the structure stands firmly on its broad foundations, portals, nave, and apse. The flames have consumed the magnificent timbers of the roof that were models of their kind, the leaden roofing, the famous carillon. The upper galleries are still standing. The scaffolding that had been erected around the north tower from the ground up to the Gallery of Kings acted as a furnace. The fire damaged the base of the tower and irreparably destroyed several of the wonderful statues on the portals—St. Remi, St. Thierry, and others, including the effigies of angels. The whole sight is pitiable."

The history of the church goes back to the early years of the Christian era. In the fourth century SS. Sixte and Sinice came to Reims to preach Christianity, and a church was built subsequently by St. Nicaise;

but the Vandals captured the town in 406, and St. Nicaise was murdered on the threshold of the cathedral he had founded. In 1211 a fire destroyed the fabric then existing, the rebuilding of which gave us the cathedral that stands to-day battered and mutilated.

The first stone of the new cathedral was laid in May 1212, by Archbishop Albéric de Humbert. The building was conceived on lines of magnificence, and a great movement was initiated for raising funds for its erection. Albéric gave all the money he could amass, the chapter followed suit and presented its treasury, the clergy appealed for donations in the name of God. Kings of France and great lords in due time offered



WEST FRONT AND PLAN.

impossible, for there is no material on which it can be based.

The great glory of Reims was in its sculpture and its glass. The west front has three portals enriched with an amazing wealth of sculpture, the central portal being devoted to the Blessed Virgin, the north portal to St. Paul, and the south portal to the Last Judgment. Above, in the apices of the gables, are representations of the Crucifixion, the Coronation of the Virgin, and the Judge of the World. Above the central portal is the great rose window, and over this the Gallery of

of prophets and apostles, and is surmounted by a beautiful rose window.

The cathedral has a length internally of 466 ft. and a height of 121 ft. It comprises a nave of eight bays with aisles, transepts with aisles projecting to the depth of a single bay, choir with double aisles, and an apse with deambulatory and radiating chapels. The western towers are 267 ft. in height, and that on the south side contains two great bells, one of which (named "Charlotte," given in 1570 by Cardinal de Lorraine) weighs more than eleven tons.



Photo: Henry W. Bennett, F.R.P.S.

THE CRUCIFIXION, OVER THE NORTH PORTAL OF WEST FRONT.

Kings, where statues of Kings of France, from Clovis to Charles VI, extend across the building. The portals of the western façade are later than those of the north transept, due to the extension of the nave, to which reference has already been made. On the north side there are two portals, the greater devoted to St. Remi, with statues of the principal Bishops of Reims, its tympanum filled by scenes from the Last Judgment (see illustration on page 86), the smaller having among other statues the figure of Christ in benediction, known as *Le Beau Dieu*. The portal to the south transept has figures

Within the cathedral, over the great west portal, the Martyrdom of St. Nicaise is commemorated in sculpture, and the whole west wall has storeyed rows of little statues in niches, sometimes combined with scenes, such as the Massacre of the Innocents.

Besides its beautiful sculpture and glorious thirteenth-century glass, Reims also rejoiced in some wonderful tapestries, which were hung against the aisle walls. Fortunately, they were not in the building at the time of its bombardment, and so have been preserved. Of these tapestries fourteen,

representing the Life of the Virgin, were given by Robert de Lénoucourt in 1530; two, remaining out of six called *Tapisseries du fort roi Clovis*, were given by Cardinal de Lorraine in 1570; others formed part of the splendid *Tapisseries de Perpersack* (a manufacturer of great repute who executed work for the Duke of Mantua) given in 1630 by Archbishop Henri de Lorraine; and others were Gobelin tapestries, executed from designs by Raffaele, given by the French Government in 1848.

The rood screen was destroyed in the eighteenth century, when also the existing stalls took the place of those dating from the late fifteenth century. The organ, by Oudin Hestre, was completed in 1481.

The view of the west front of the cathedral shown on Plate I is of particular interest as a delightful view that no longer exists, the approach to the cathedral by the narrow little street having given way to a setting of "featureless character," which is part of the scheme that has intersected Reims with wide thoroughfares in the manner of the boulevards of Paris. There are many who deplore this.

A very discerning criticism of the cathedral is given by Fergusson, who says: "The proportion, both in width and height, of the side aisles to the central nave, and the absence of side chapels and of any subsequent additions, render the nave one of the most perfect in France. The mode in which the church expands as you approach the choir, and the general arrangement of the eastern part, as shown by the plan, are equally excellent, and are surpassed by no building of the Middle Ages. The piers are perhaps a little heavy, and their capitals want simplicity; the triforium is, if anything, too plain, and at the present day the effect of light in the church is in one respect reversed, inasmuch as the clerestorey retains its painted glass, which in the side aisles has been almost totally destroyed, making the building appear as though lighted from below—an arrangement highly destructive of architectural beauty. Notwithstanding all this, it far surpasses those buildings which preceded it, and is only equalled by Amiens and those completed afterwards. Their superiority, however, arose from the introduction just at the time of their erection of complicated window tracery, enabling the builders to dispense almost wholly with solid walls, and to make their clerestoreys, at least, one blaze of gorgeous colouring. By the improvement in tracery then introduced they were able to dispose the glass in the most beautiful forms, and framed in stone so as to render it, notwithstanding its extent, still an integral part of the whole building.

"What painted glass was to the interior of a French cathedral, sculpture was to the exterior. Almost all the

arrangements of the façade were modified mainly to admit of its display to the greatest possible extent. The three great cavernous porches of the lower part would be ugly and unmeaning in the highest degree without the sculptures that adorn them. The galleries above are mere ranges of niches, as unmeaning without their statues as the great mullioned windows without their 'storeyed panes.' In such lateral porches the architecture is wholly subordinate to the sculpture; and in a perfect cathedral of the thirteenth century the buttresses, pinnacles, even the gargoyles, every 'coign of vantage' tells its tale by some image or representation of some living thing, giving meaning and animation to the whole. The cathedral thus becomes an immense collection of sculptures, containing not only the whole history of the world as then known and understood, but also of an immense number of objects representing the arts and sciences of the Middle Ages. Thus the great cathedrals of Chartres and Reims even now

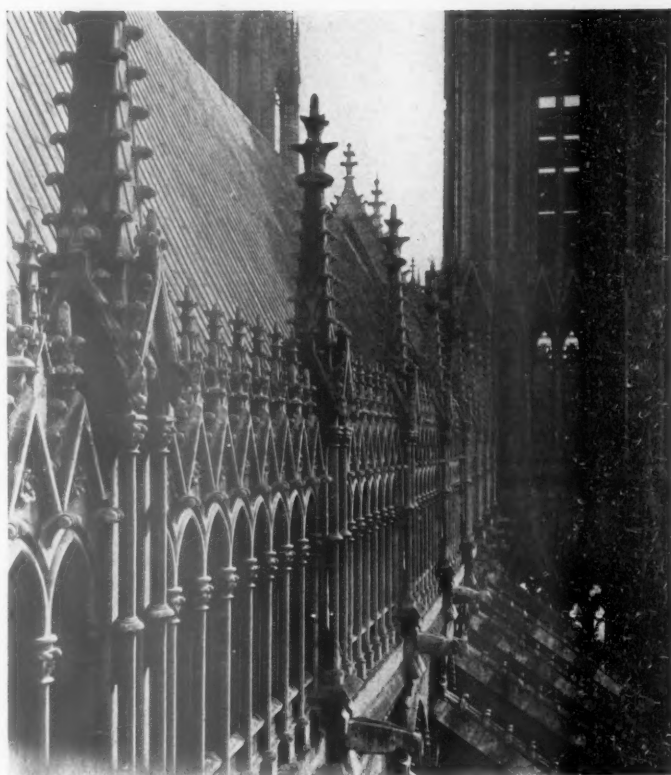


Photo: Ernest Marriage, F.R.P.S.

DETAIL OF SCULPTURE ON NORTH AND CENTRAL PORTALS OF WEST FRONT.

retain some five thousand figures, scattered about or grouped together in various parts, beginning with the history of the creation of the world and all the wondrous incidents of the first chapter of Genesis, and thence continuing the history through the whole of the Old Testament. In these sculptures the story of the redemption of mankind is told as set forth in the New Testament, with a distinctness, and at the same time with an earnestness, almost impossible to surpass. On the other hand ranges of statues of Kings of France and other popular potentates carry on the thread of profane history to the period of the erection of the cathedral itself. In addition to these we have interspersed with them a whole system of moral philosophy, as illustrated by the virtues and the vices, each represented by an appropriate symbol, and the reward or punishment its invariable accompaniment. In other parts are shown all the arts of peace, every process of husbandry in its appropriate season, and each manufacture or handicraft in all its principal forms. Over all these are seen the heavenly hosts, with saints, angels, and archangels. All this is so harmoniously contrived and so beautifully expressed that it becomes a question even now whether the sculpture of these cathedrals does not excel the architecture. In the Middle Ages, when books were rare, and those who could read them rarer still, this sculpture was certainly most valuable as a means of popular education; but, as Victor Hugo expresses it, 'Ceci tuera cela; le livre tuera l'Église.' The printing-press has rendered all this of little value to the present generation, and few, if any, can fully enter into it now; but unless it is felt to at least some extent it is impossible that these wonderful buildings can ever be appreciated. In the Middle Ages the sculpture, the painting, the music of the people were all found in the cathedrals, and there only. Add to this their ceremonies, their sanctity, especially that conferred by the relics of saints and martyrs which they contained—these things made the buildings all in all to those who erected them and to those who worshipped within their hallowed walls."

In connection with the sculpture the following, from Professor Lethaby's "Mediæval Art," is of interest: "Of all sculptured fronts, that of Reims is the triumphant consummation in scale, perfection of execution, and fascination. As to design, it certainly follows that of Amiens. It is held that a concourse of masters from the various French schools gathered here, and the work seems to be the outcome of a furnace of intense creative energy. Here again three vast gabled porches stretch across the front. The tympana over the doors are pierced with rose windows, and the sculptures of the Coronation of the Virgin, and the rest, which usually fill them up, are thrust up into the gables above, where they are surrounded and canopied by a marvel of tabernacle work. Small reliefs fill narrow flanking gables at the extreme ends of the front; and it looks as if, as has been suggested, these had been prepared for the tympana and were pushed aside by a change of plan in favour of piercing them with windows. On the mid-post of the centre porch are the Virgin and Child, probably the most perfect mean between the earlier and later Virgins at Amiens. Along the deep slanting sides of the porch stand statues eight or nine feet high setting forth the story of the Virgin's life. To the right two pairs show the Annunciation and the Visitation; in the latter the figures are strikingly Greek in character. Opposite these is the Presentation in the Temple, Mary with the Child, Simeon, Anna, and Joseph. The Virgin in this and in the Annunciation resembles those at Amiens and Chartres. At the outer angles are Samuel and Saul, whom he anointed king—in reference to the use of this cathedral for coronations. Beyond these, again, on the face of the buttresses, are



CLERESTOREY, NORTH SIDE.



Photos: E. M. Jackson Mason.

TRIFORIUM, WEST END OF NAVE.

particularly romantic statues of Solomon and the Queen of Sheba, who evidently find their place here, as at Amiens and Chartres, on account of the saying of Christ: 'The Queen of the South . . . came from the ends of the earth to hear the wisdom of Solomon; and, behold, a greater than Solomon is here.' The north porch is devoted to local saints. Here the martyred Nicaise, with an advance on Amiens, carries only the crown of his head, instead of the whole head, as do

Virgins. Above the former is a gate with open doors; above the latter the doors are closed."

It will have been noted in Mr. Warren's report on the cathedral as it remains that he speaks of the solidity of the construction. In this connection it may be mentioned that the stones used in the construction of the walls are generally of large, sometimes of enormous, size, and they are laid upon their natural beds. About halfway up the height of the

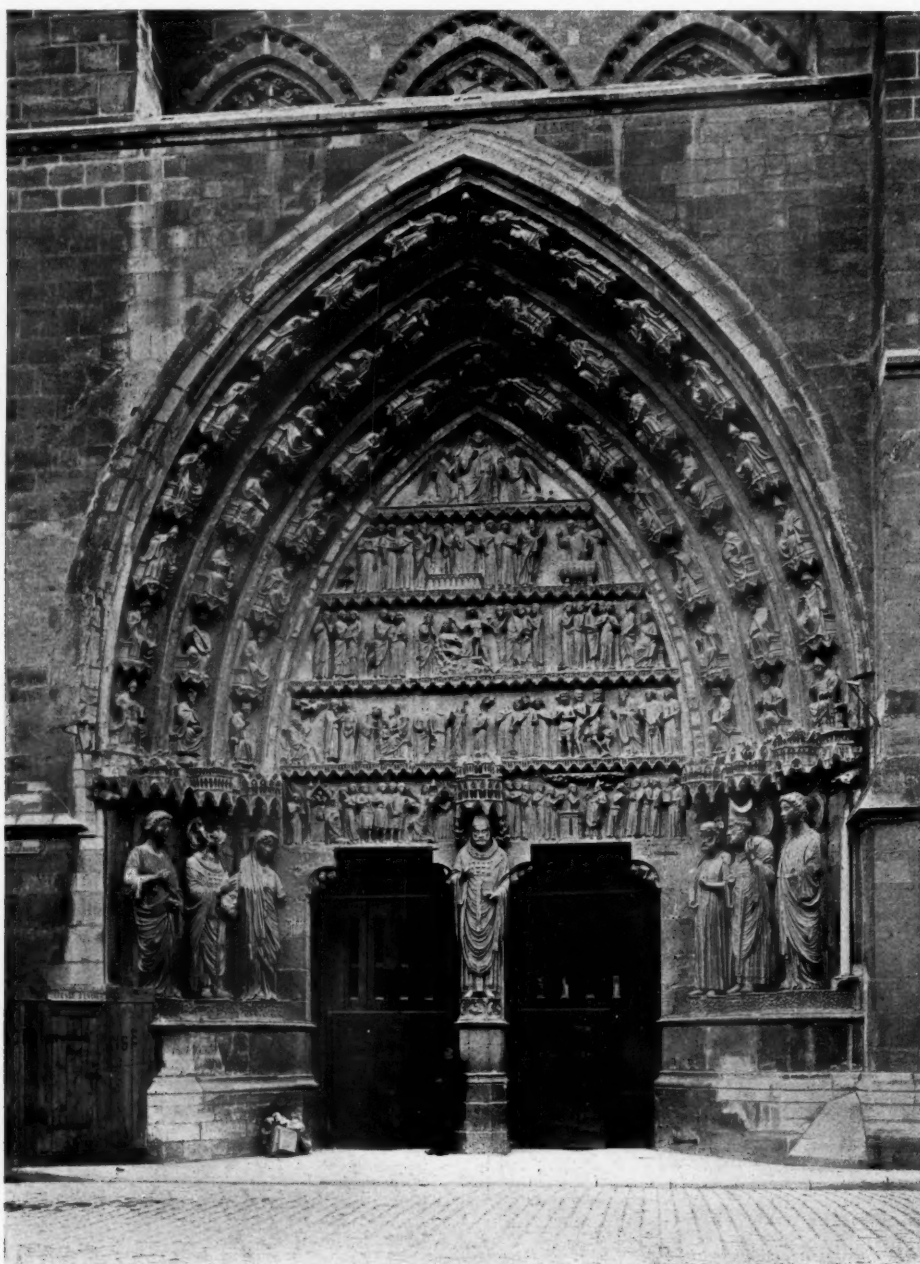


Photo: Ernest Mariage, F.R.P.S.

NORTH TRANSEPT PORTAL.

the local martyrs there. The Bishop's face shows a perfect characterisation of patient suffering; he is led forward by two smiling angels. It is the south door that has the series of types of Christ—Moses, Samuel, and others—which have before been spoken of as like those of Senlis and Chartres. The doorways of the north transept are also fully sculptured, the middle one with the stories of Saints Nicaise and Remi, and the left-hand one with a noble Last Judgment, treated as at Amiens. In the archivolt are small figures of the wise and foolish

building there are blocks about 12 ft. in length and more than 3 ft. thick. The walls of the western towers are 6 ft. 7 in. thick in the lower part. The principal stones were brought from the quarries of Marsilly; they are shelly, and to some extent porous. Upon a great number of them are masons' signs and marks, consisting of heads, circles, triangles, squares, etc., and these are observed both inside and outside the building. They are said to be the guiding marks which the master workmen used in the thirteenth and fourteenth centuries.



Photo: Henry W. Bennett, F.R.P.S.

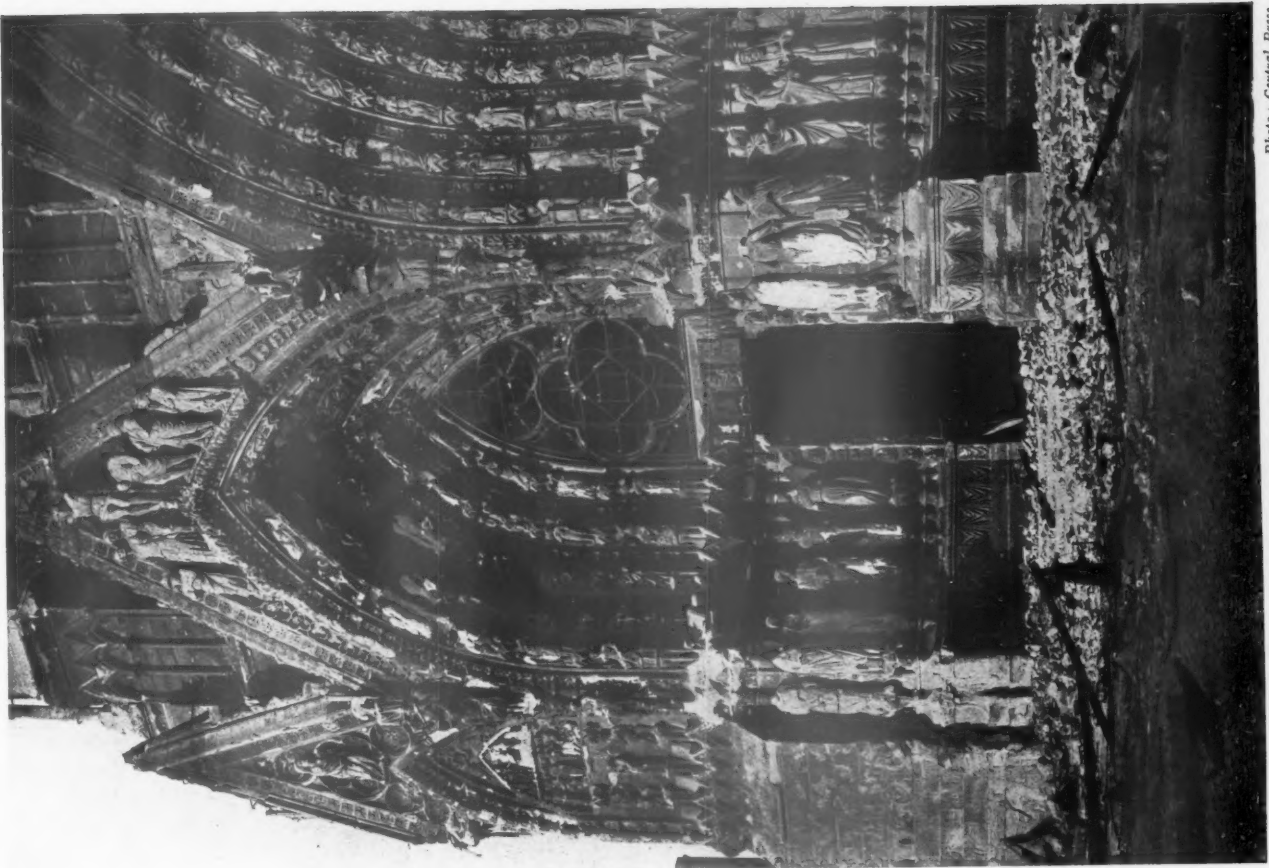
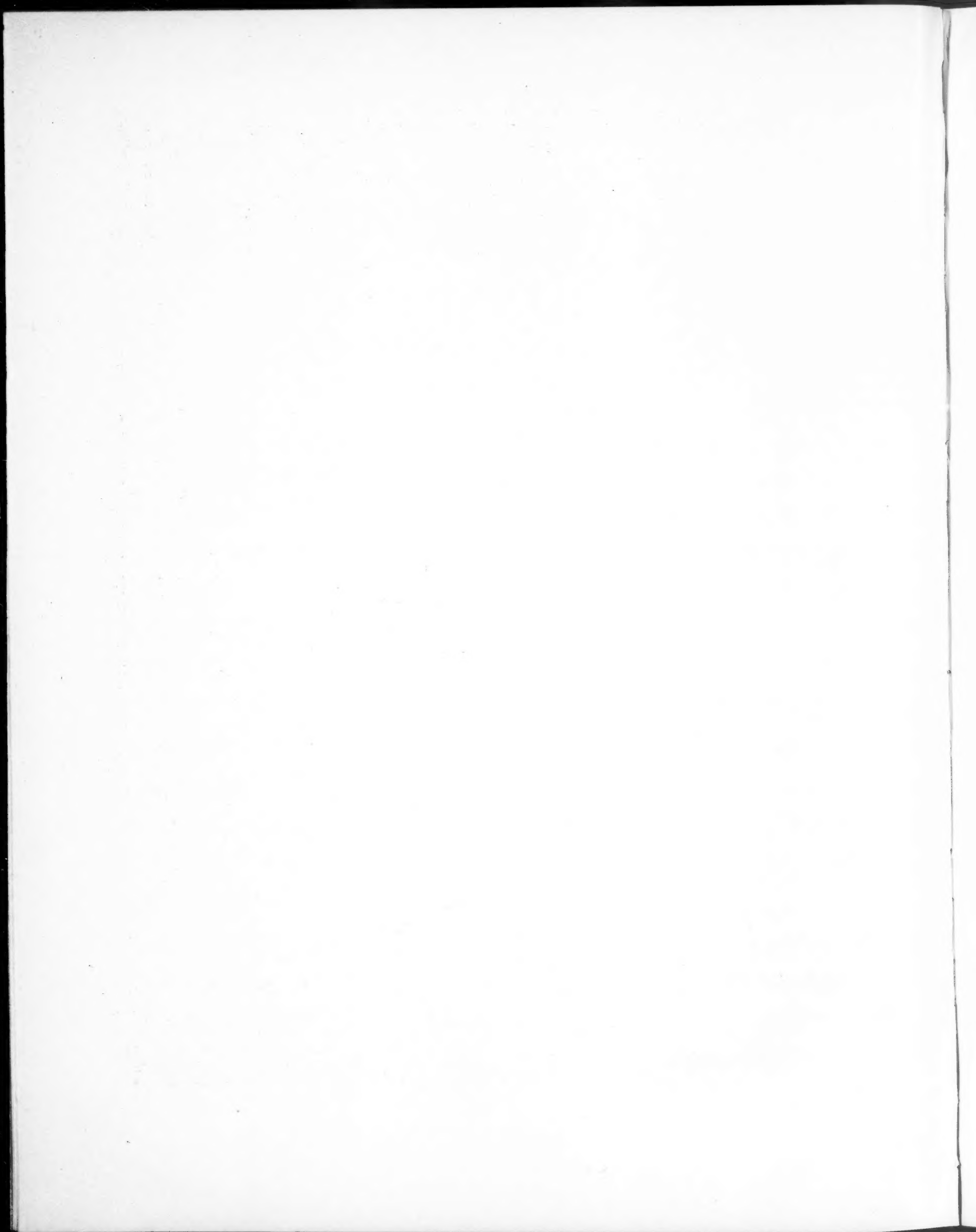


Photo: Central Press.

November 1914.

REIMS CATHEDRAL: PORTALS OF WEST FRONT BEFORE AND AFTER BOMBARDMENT AND FIRE.



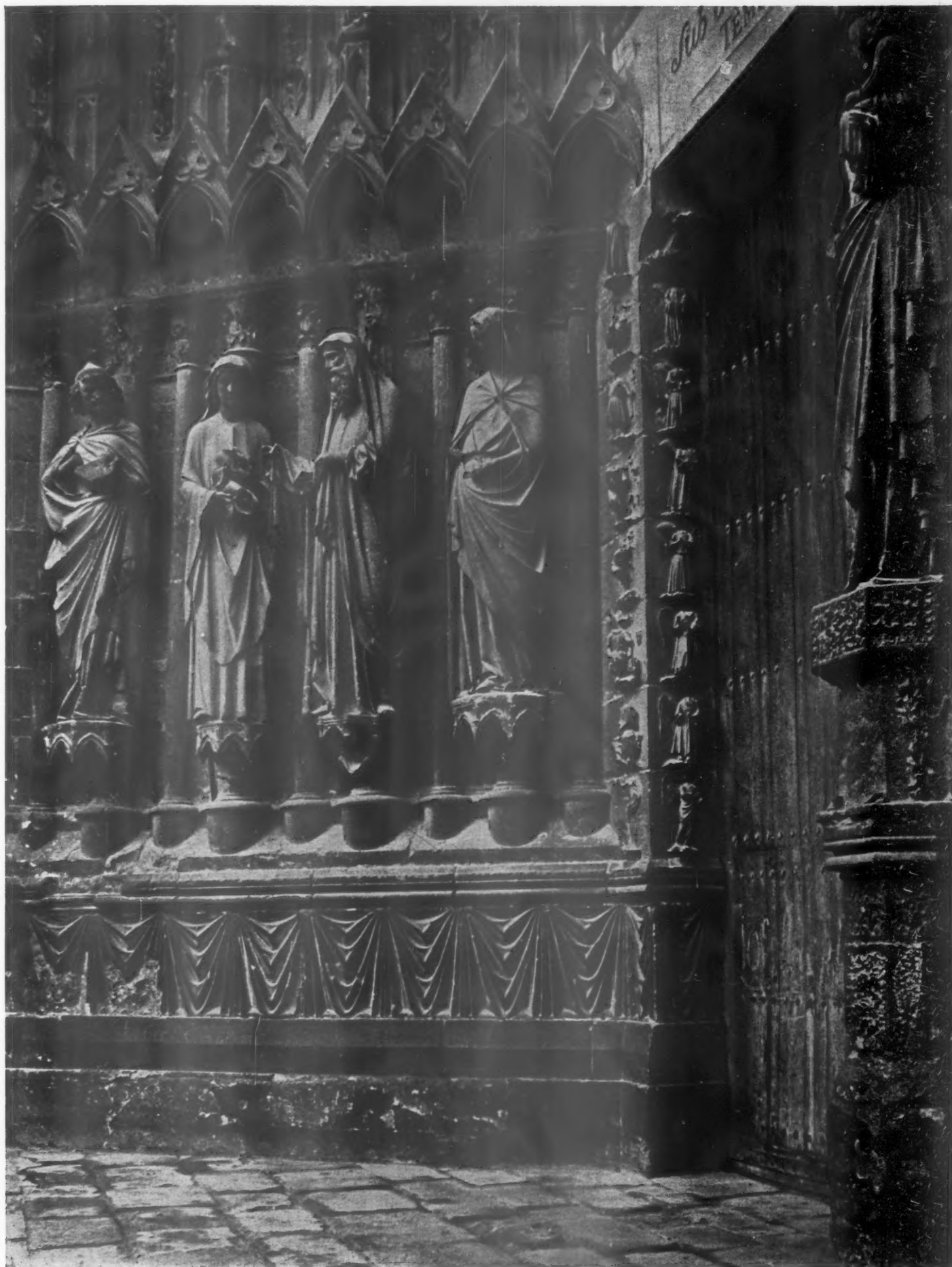


Plate III. November 1914.

Photo: G. A. T. Middleton, A.R.I.B.A.

REIMS CATHEDRAL: DETAIL OF CENTRAL PORTAL, WEST FRONT.

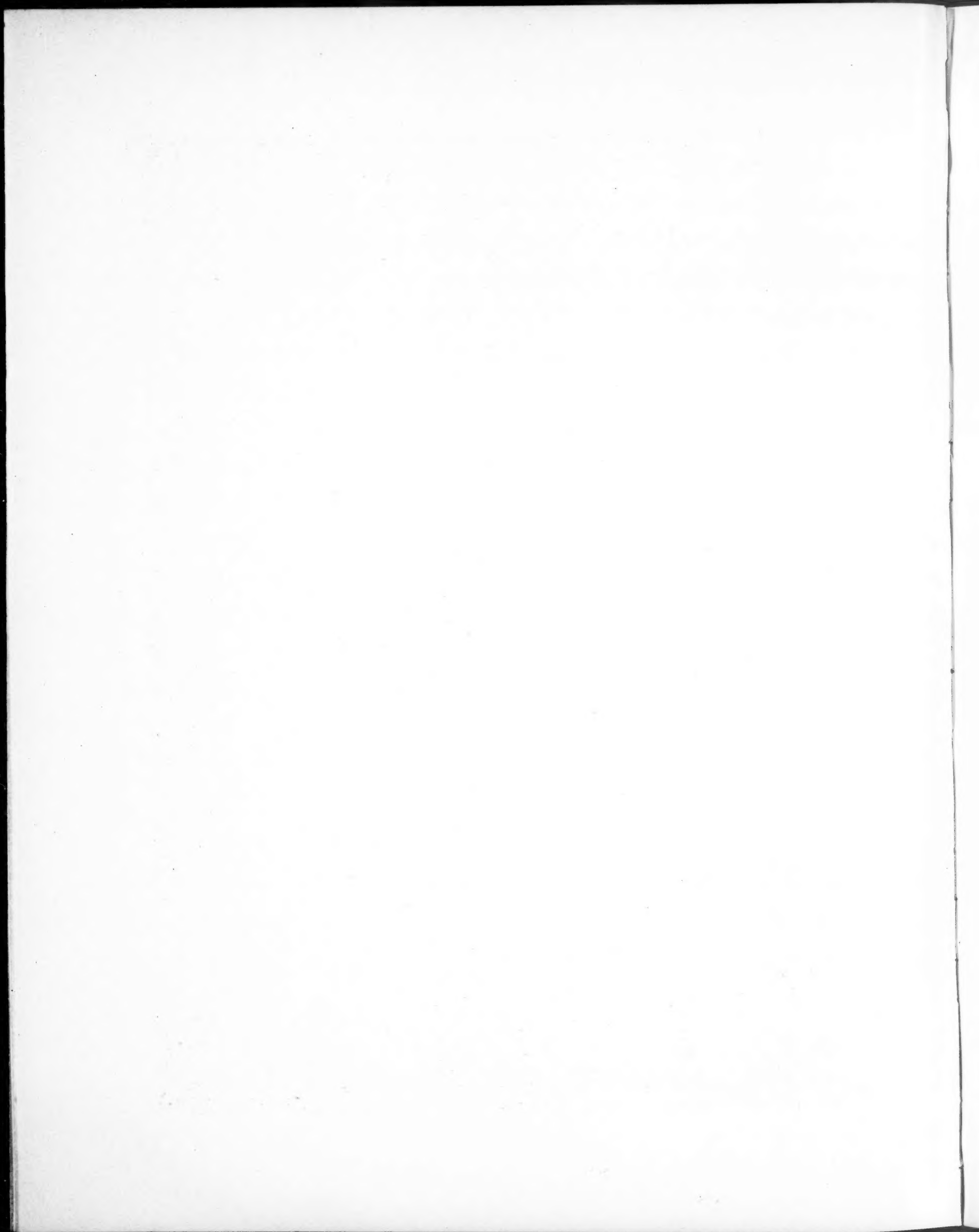
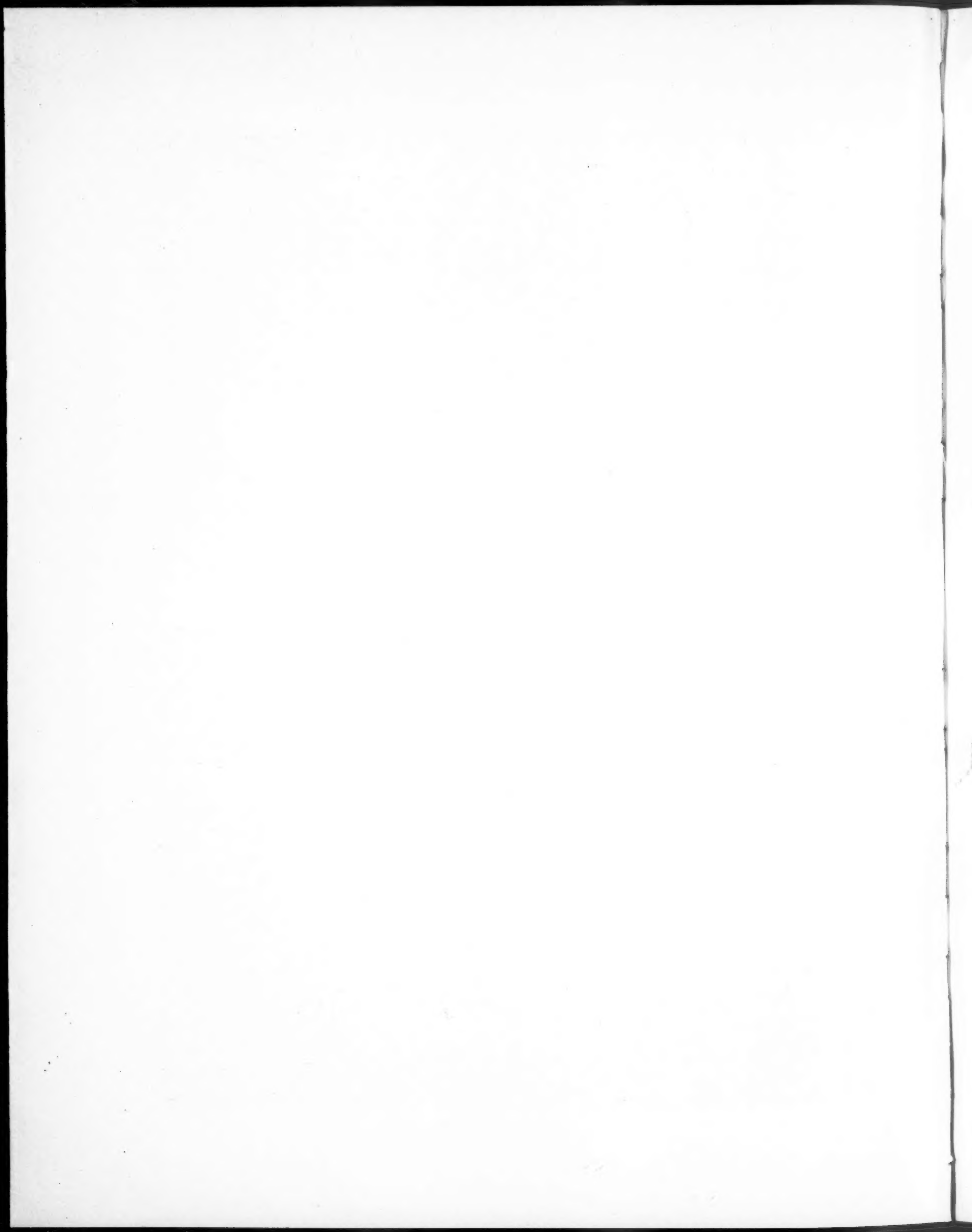




Plate IV. November 1914.

REIMS CATHEDRAL : DETAIL OF NORTH PORTAL, WEST FRONT, SHOWING EFFECT OF BOMBARDMENT AND FIRE.

Photo : Central Press.



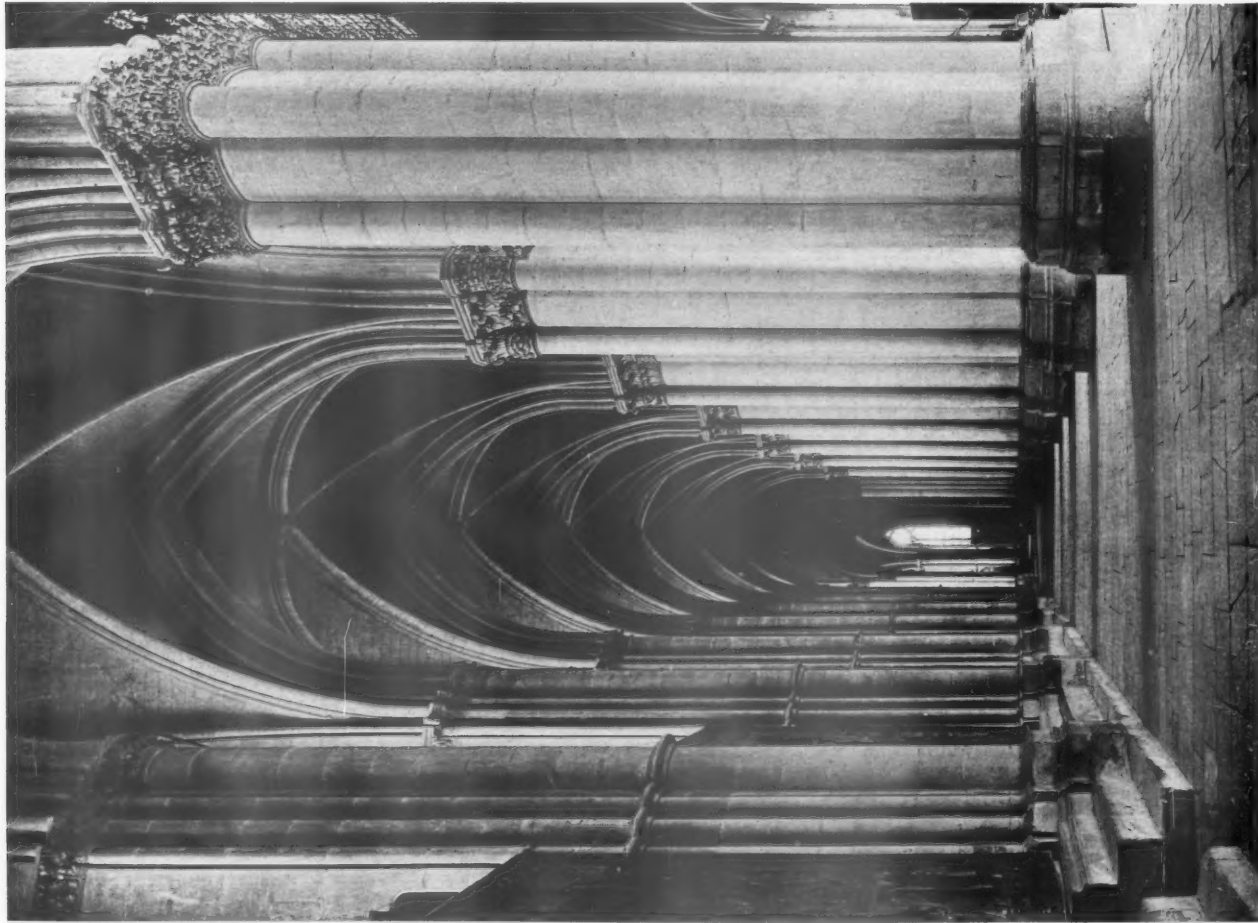


Photo: Henry W. Bennett, F.R.P.S.

North Aisle of Nave.

Plate V.

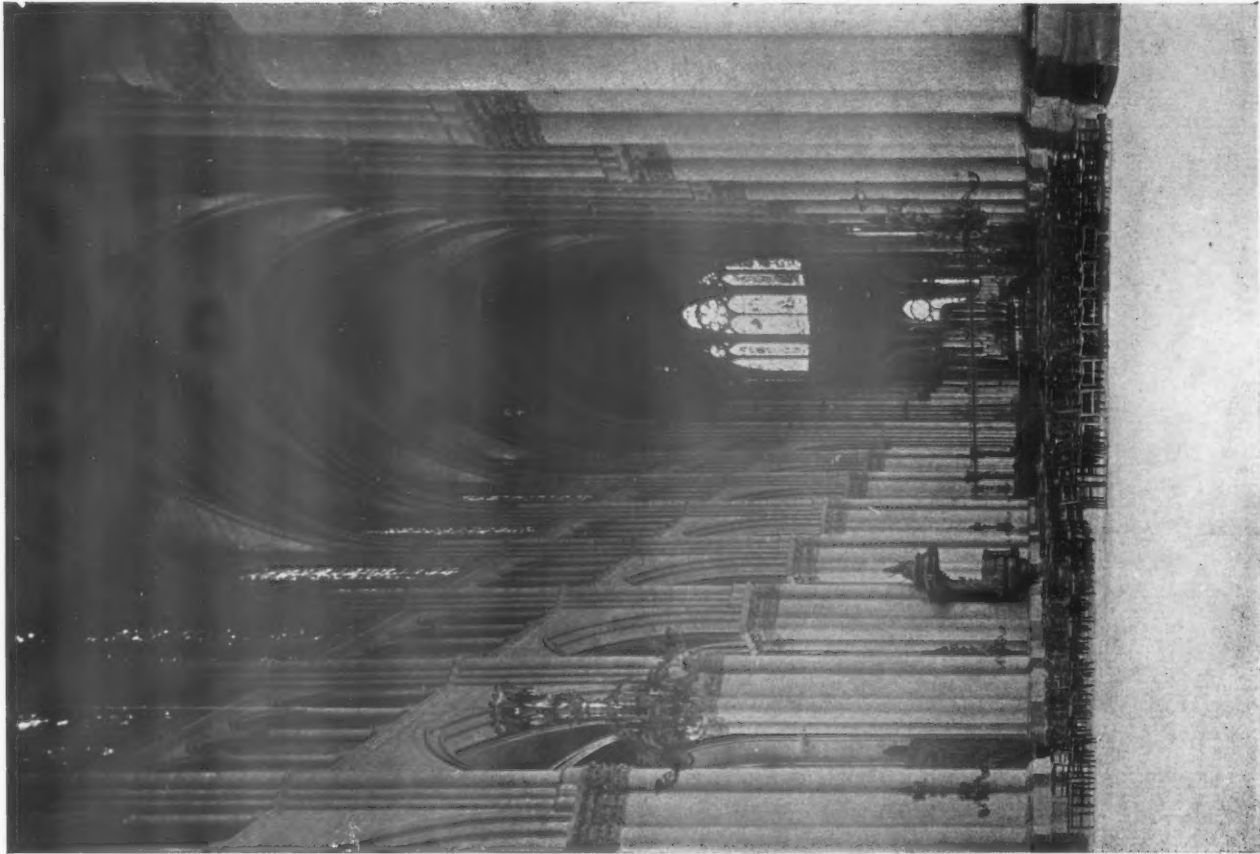


Photo: G. A. T. Middleton, A.R.I.B.A.

The Nave, looking East.

November 1914

REIMS CATHEDRAL.

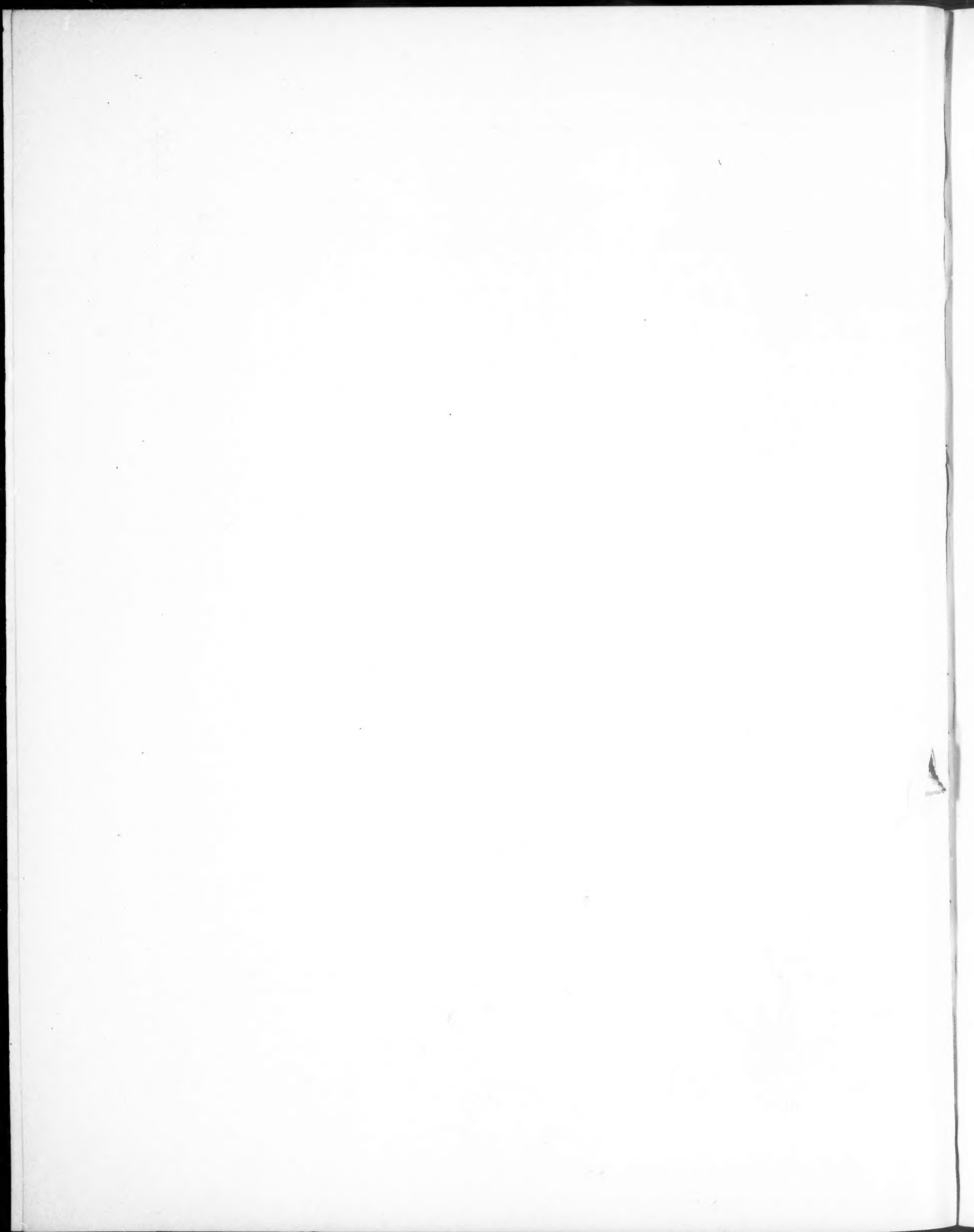


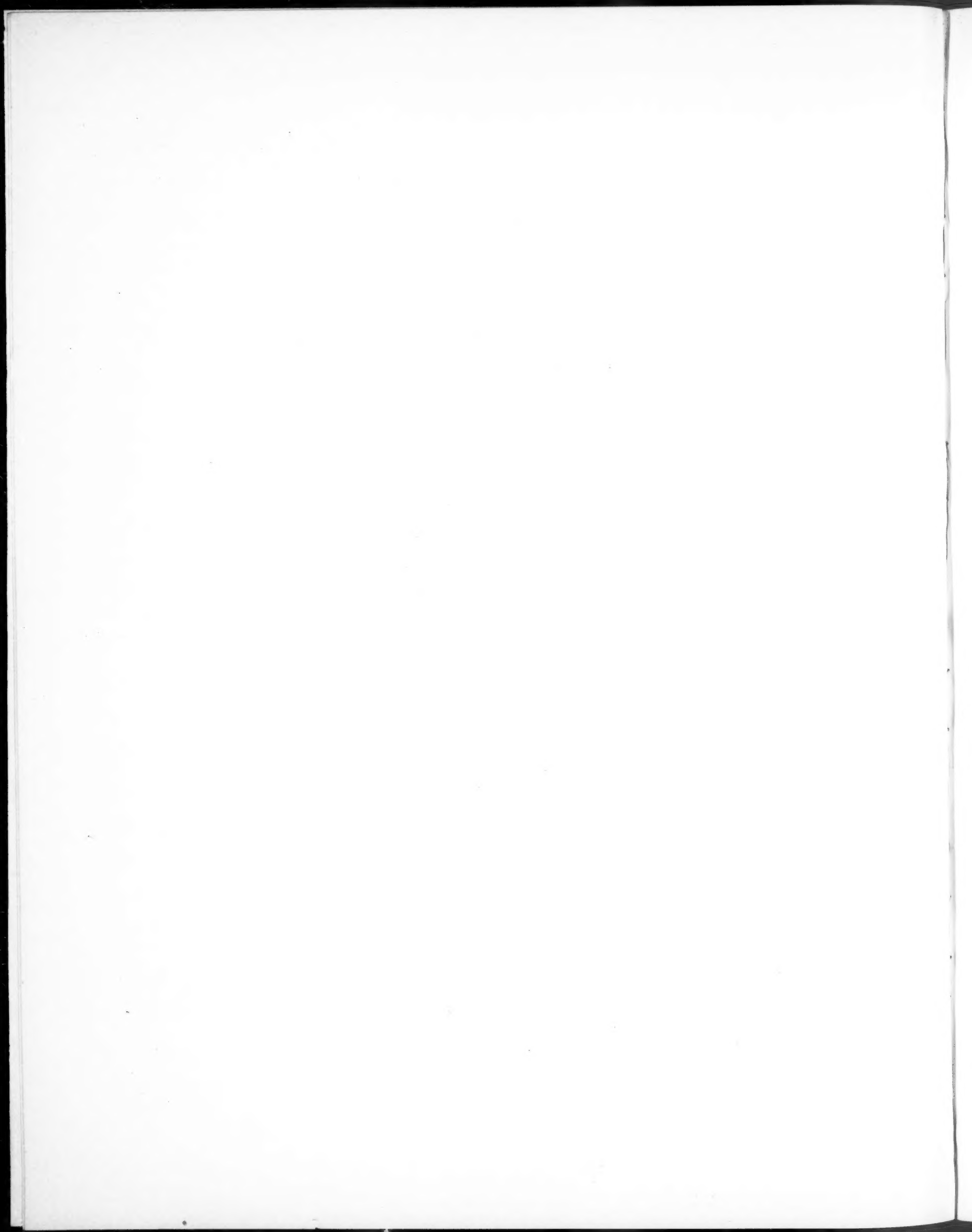


Plate VI. November 1914.

Photo: Central Press.

REIMS CATHEDRAL: VIEW OF WEST END, SHOWING EFFECT OF BOMBARDMENT AND FIRE.

VOL. XXXVI.—O



Professor F. M. Simpson, in his "History of Architectural Development," says: "Of the different cathedrals in France, Reims is probably the best built. Street eulogises the construction as perfect, and says that there is not a crack in the building. This is partly because there has been no tampering with it. The aisle walls have not been cut away to form chapels, as at Laon, Paris, Amiens, etc.,* and the fine aisle windows are still framed, as they should be, by projecting buttresses. The main columns are sturdy but not heavy; the shafts of the triforium (12 in. in diameter) are a trifle stouter

There is very little balancing of upper walls over next to nothing, as is the case at Amiens and Beauvais. At Beauvais false bearings and excessive height brought destruction. At Reims the builders played no pranks."

Sir T. G. Jackson declares that "the loss to art by the destruction of Reims can hardly be conceived. In it French Gothic reached its climax. It had advanced a step beyond Chartres, which has about it still something tentative, and it stopped short of the incipient weakness of Amiens. It was the very crown and flower of French Gothic. The apse and

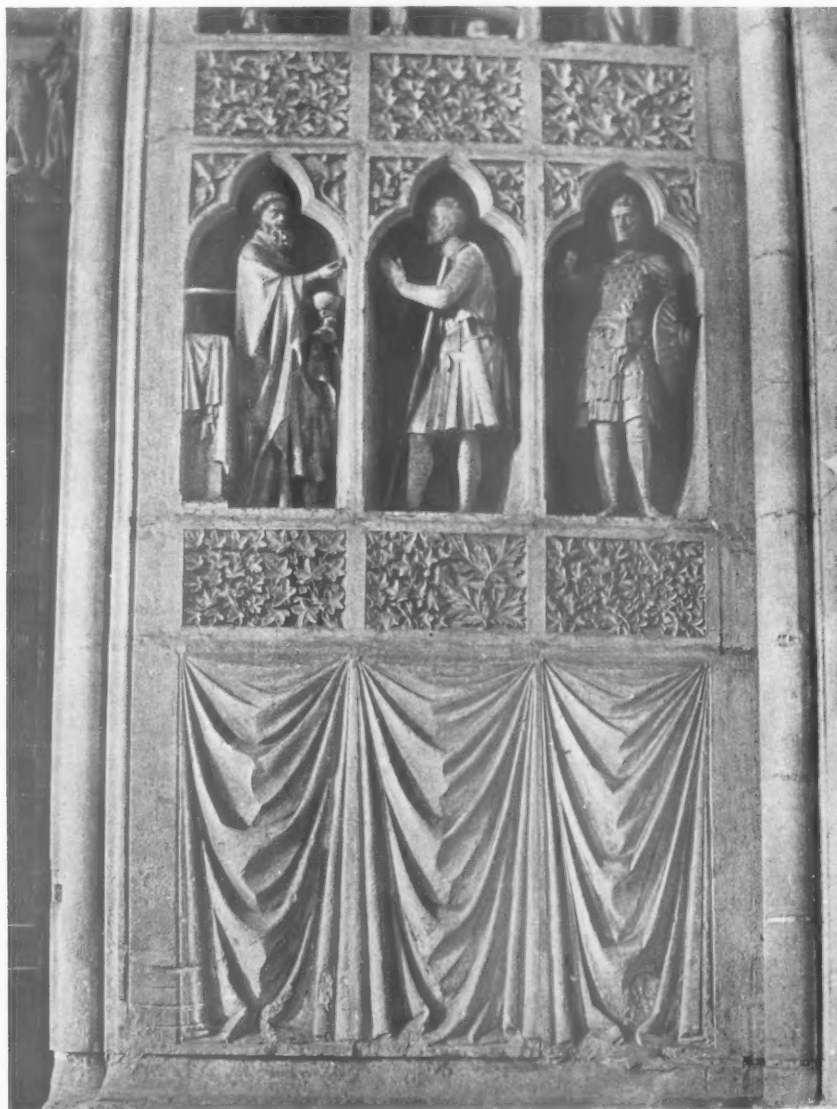


Photo: G. A. T. Middleton.

DETAIL OF SCULPTURE ON WEST WALL OF NAVE.

than in other churches; the buttresses are substantially weighted on top by well-designed canopied niches, each containing a figure; and throughout there is a feeling of well-balanced strength which is often absent from churches of more massive proportions. The walls of the nave are carried high above the vaulting—the space between the tie-beam of the timber roof and the extrados of the vault below is about 10 ft.—and the added weight gives stability. But the main reason why the church has stood so well is the absence of false bearings.

* The old stone seat against the aisle wall still runs round the greater part of the cathedral.

chapels of Jean d'Orbais set the pattern for all that followed, and have never been surpassed. 'This is how we must do the work at Cambrai,' wrote Wilars de Honecort against the sketches he made of them while the walls were rising. The sculptures were unrivalled even by those at Chartres, and were finer than anything at Amiens. The groups of the Annunciation and Salutation in the west portal were comparable to the antique, with an added spirituality wanting in ancient art. The clerestorey was filled with glorious glass of the thirteenth century like that at Chartres, Bourges, and Canterbury. All, or nearly all, this we must have lost irreparably."

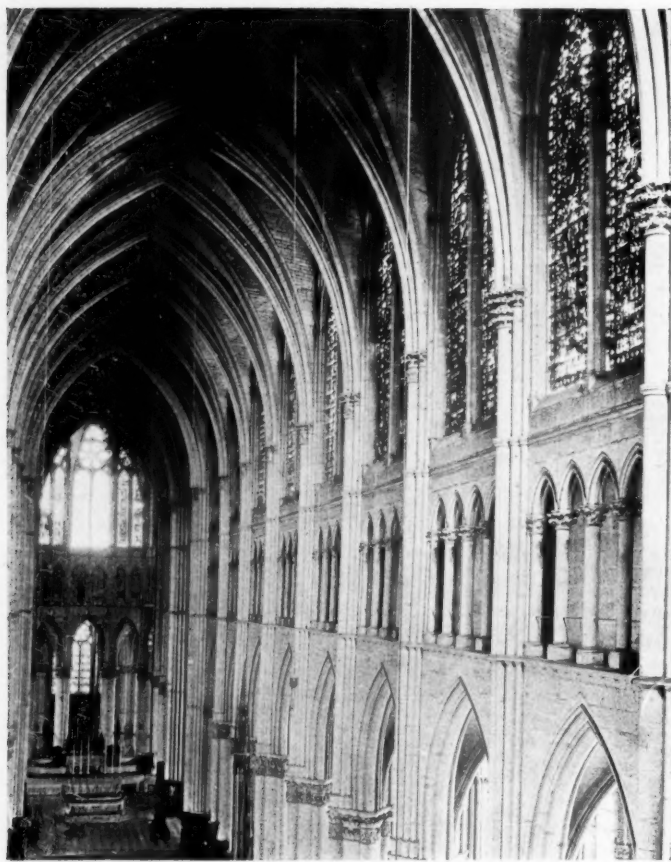


Photo: E. M. Jackson Mason.

NAVE, LOOKING EAST, FROM TRIFORIUM.

Numerous protests have been registered against the vandalism of destroying Reims Cathedral. In this country a strong protest was drawn up by an influential committee in which the signatories claim that they are in no sense a partisan body. "Our contention in this matter is that the splendid monuments of the arts of the Middle Ages which have been destroyed or damaged are the inheritance of the whole world, and that it is the duty of all civilised communities to endeavour to preserve them for the benefit and instruction of posterity. While France and Belgium are individually the poorer from such wanton destruction, the world at large is no less impoverished. On these grounds, therefore, we desire to express our strong indignation and abhorrence at the gratuitous destruction of ancient buildings that has marked the invasion of Belgium and France by the German Army, and we wish to enter a protest in the strongest terms against the continuance of so barbarous and reckless a policy. That it is the result of a policy and not of an accident is shown by the similarity of the fate of Louvain, Malines, Termonde, Senlis, and finally Reims."

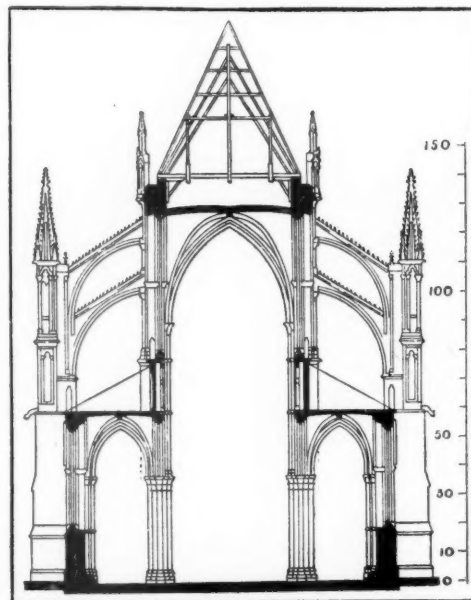
The question as to what could be done in the way of restoring the cathedral is one which has given rise to much speculation, and much doubt.

Mr. Thomas Hardy, who, as is well known, began his career as an ecclesiastical architect, has written a letter on this matter in which, after observing that the majority of people seem to imagine that the demolished parts can be renewed, he says: "Only those who, for professional or other reasons, have studied in close detail the architecture of the thirteenth and fourteenth centuries are aware that to do this in its entirety is impossible. Gothic architecture has been a dead art for the last three hundred years, in spite of the imitations thrown broadcast over the land, and much of what is gone from this fine structure is gone

for ever. The magnificent stained glass of the cathedral will probably be found to have suffered the most. How is that to be renewed? Some of it dated from the thirteenth century, and is inimitable by any handiworkers in the craft nowadays. Its wreck is all the more to be regretted in that, if I remember rightly, many of the windows had already in the past lost their original glass. Then the sculpture and the mouldings and other details. Moreover, their antique history was a part of them, and how can that history be imparted to a renewal? . . ."

Reims, in truth, raises in an acute sense the vexed question of restoration. The idea has even been suggested that the cathedral should be allowed to remain in its present condition as a lasting witness to the vandalism wrought by the German army, but this cannot be regarded with any seriousness. When the war is over, undoubtedly the cathedral will have to be restored, in so far as that is possible at the present day. The stonework of the walls and towers will need to be renewed where it has been calcinated, a new roof will have to be erected in place of the fine old structure that was consumed in the fire that followed upon the bombardment, the stained glass will have to be replaced with the finest that the modern craftsman can produce, and the mutilated sculpture of the portals and other parts of the building will require to be patched up and repaired in the best way possible, and entirely new figures put in place of those which have been utterly destroyed. The problem will not be a new one; a similar state of affairs has had to be faced scores of times before in connection with other buildings—even, in a limited sense, with Reims Cathedral itself, where an extensive scheme of reparation and renovation was undertaken by Viollet-le-Duc at a cost of no less than £80,000, voted by the National Assembly in 1875. But, when the utmost possible has been done, the new work will be only a semblance of the old, the outer husk without the inner spirit, for, as Mr. Thomas Hardy says, what is gone of thirteenth-century craftsmanship is gone for ever. The mediæval artist has no fellow at the present day, and until another race of craftsmen come with another Age of Faith his work cannot truly be replaced.

Heine long ago foretold that the Huns should again traverse the land and hammer to bits the Gothic cathedrals, and the fearful truth of that prophecy is now borne down upon us, as we contemplate the glory that was Reims.



CROSS-SECTION.

(From Professor Simpson's "History of Architectural Development.")

A TOWN HOUSE IN AMSTERDAM.

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

SO accustomed have we become to the modern city, with its busy thoroughfares lined with shops, that Amsterdam must inevitably appear strange to the visitor. There are busy streets and shops enough, it is true; but they cannot be regarded as in any way characteristic of Amsterdam, which is notable chiefly for its ranges of houses fronting on to the canals. These, presenting sober brick façades of four, five, and even six storeys, range on either side along the numerous grachts that circumvent the city, their tall forms reflected in the almost tideless waterway that lies between them. Hence one thinks of Amsterdam rather as a place where men dwell permanently, than as a place where they pass in and out on matters of business, and the impression is heightened when we recall those old pictures of the city by the "Little Masters," who delighted in recording the typical scenes—the view of the gracht with its tree-lined, cobble-paved ways next the water, the brick houses with their fanciful gables, here a group of merchants engaged in barter on the quay, there some buxom housewives gossiping on the steps; and, in the midst of all, the waterway, a picture of quiet animation, with its barges and boats moored next the quayside or passing along under the little bridges, and thence to the Zuider Zee and beyond. Modern commerce has impressed itself on Amsterdam as on every other city, yet there remains so much of the old that the aspect of the grachts carries us back centuries. The house-fronts indeed have come down to the present day very largely intact, for their perishable features have received constant attention on the part of the house-painter, and even the brickwork in some instances has been given a protective skin, so that the houses present much the same appearance as those that are depicted on the old canvases, often the sole alteration being the substitution of plate-glass windows for the far more delightful frames with leaded panes that originally filled the spaces, like those we see in Jan Steen's "Oyster Feast" or Gerard Dou's "Young Housekeeper."

Houses displaying their old character are to be found on many a gracht, but none equal in dignity the ranges that line

the Heerengracht. On this, the principal of all the waterways of Amsterdam, the wealthy of past years built homes for themselves, and the wealthy of to-day now occupy them. These old fronts are punctiliously reserved in appearance. They do not flaunt themselves on the passer-by, and if some are enlivened with sculpture around door and window and pediment, it is all

done in a decorous Dutch manner. These house-fronts, indeed, are inscrutable to a degree, offering no hint of what manner of life passes within. The interiors, when one is fortunate enough to gain access to them, appear, therefore, all the more surprising, for the studied reticence of the exterior finds no counterpart inside, where the craftsman in wood and plaster and metal has given rein to an exuberance that is often astonishing, while delightful pictures are hung on the walls or fill the panels around the rooms, the whole effect being rich and complete.

A striking example is offered by the accompanying illustrations of a house on the Heerengracht which at the present time is in the occupation of a wealthy insurance company—the Hollandsche Societeit van Levensverzekeringen. Being now adapted to business purposes, the rooms have necessarily lost the home-like character they must originally have presented; indeed, it is rarely that one can find a house which has not been largely altered in the course of its occupancy by succeeding generations. But at least in the case of this house on the Heerengracht what one may term the architectural features have been retained intact, and the decorative paintings that embellish the chief apartments—to which reference is made



PLASTERWORK IN STAIRCASE HALL.

later—are of very great interest. In recent years the house has undergone a complete restoration, but the work has been carried out with due respect for the old features, which have not been tampered with more than was absolutely necessary.

The façade differs from the usual Dutch house-front in so far as it is carried out in stone, instead of in the more customary plum-coloured bricks. The main entrance is by a flight of steps leading to what would correspond with the *piano nobile* of an Italian house and the grand apartments of an English one. The doorway has a curved pediment filled with carving, and

the decorative treatment is continued up through the first and second floors, thus constituting the central feature which is so often seen in the large towns of Holland. The first-floor window is flanked by a pair of terminal figures, and above, on either side of the cartouche that is set in the centre of the high balustrade, are two full-length figures, admirably sculptured.

It is, however, the interior of the house which calls for special attention. The chief rooms are on the first floor. No plan of the house as it was originally occupied being available, one has perforce to conjecture the uses to which the several rooms were put.

A bold staircase leads from the ground floor, extending up the whole height of the house. From this, on the first floor, access is gained to two rooms opening into one another, on the left-hand side of the entrance hall, which would seem to have been used originally as a withdrawing-room with ante-room. On the opposite side of the entrance hall is a room which would seem to have been originally the dining-room. As they remain to-day, the latter certainly appears to be the earlier of the two, so far as concerns its decorative features. On reference to Plates VII and IX it will be seen that this is embellished with a regular series of classical landscapes. On one side, facing the two windows that light the apartment, is a large painting by Isaac Moucheron, of a classical temple in the midst of a river or lake, with nymphs and other figures introduced as

accessories, while on either side are panels painted *en grisaille*, each bearing a classical figure on an oval encircled by floral hangings, and surmounted by cupids. On the chimneypiece side of the room are two decorative paintings by J. Andriessen, and by the same artist are two paintings filling the panels correspondingly on the opposite side of the room (in the midst of one of which the entrance door is arranged, as will be seen on reference to the lower illustration on Plate IX).

In connection with these paintings, which are the chief features of the house, the following biographical facts may be noted. Isaac Moucheron, called Ordonnance on account of his cleverness, was born at Antwerp in 1670. In 1694 he visited Rome, and there devoted himself to the special study of its ancient remains, especially those in the vicinity of Tivoli, of which he made numerous studies. After four years' residence in Italy he returned to Holland, where he gained high repute as a decorative artist. At Amsterdam he was chiefly employed on classical paintings for the saloons of great houses, and in the execution of these he was assisted by Nicolas Verkolee, Jakob de Wit, and other artists, who were responsible for the figures in the various scenes. He appears to have emulated the manner of Gaspard Poussin. The classical studies he had made at Rome rendered him a capable artist for the embellishment of rich apartments. He died at Amsterdam in 1744.



PLASTERWORK AND DOORWAYS IN ENTRANCE HALL, FIRST FLOOR.



DETAIL OF MARBLE MANTELPIECE ON FIRST FLOOR.

Of Jurriaan Andriessen few particulars are available, other than that he was born at Amsterdam in 1742, and died there in 1819, but the four paintings in the house which is the subject of this article proclaim him as an artist of much talent, with a knowledge of architecture that enabled him to paint pictures eminently decorative in effect.

The chimneypiece of the dining-room has a small mirror enclosed by carved ornament of typical Dutch character, the scroll, shell, and other *motifs* being all handled with great virility, while the panels supply those horizontal and vertical lines which give the requisite surface relief. The general tone of the decoration is exceedingly harmonious, the woodwork being painted a dull green colour, with gold on the members of the mouldings. If we assume that the paintings are contemporary with the rest, it may be taken that this room dates from about the middle years of the eighteenth century.

The two rooms on the opposite side of the entrance hall, assumed to have been originally the withdrawing-room with ante-room, are of later date in respect of their decorative features, and entirely different in character, the chimneypieces and doorways being French rather than Dutch in feeling and treatment. This is readily explainable when it is recalled that towards the end of the eighteenth century Holland was a dependency of France, and innumerable French craftsmen must have worked throughout the chief cities. The ground, moreover, had already been prepared by Daniel Marot, who, as architect to William III, brought a strong French influence into Dutch work, which in due course gave rise to a new manner of craftsmanship, of which the plasterwork in this house on the Heerengracht offers a striking example.

The two chimneypieces are extremely elegant in their general proportions, and the ornament is of exquisite quality, proclaiming

the hand of a highly-skilled craftsman. The marble carving is especially fine, as may be seen from the illustration above: it is cut with wonderful precision, and the whole of the ornament is exceedingly graceful in effect. The classical head, with the torch, palette, and writing materials, over the top of one of the chimneypieces, is extremely suggestive of Marot's influence, and even more so is the overdoor shown on Plate X, where two boy figures uphold a shield bearing the head of Mercury, with swags around, and a triton and other features introduced to fill the panel.

The withdrawing-room has a large ceiling painting of an allegorical subject by Jakob de Wit. This painting, of which a detail is given on Plate IX, is extremely rich in colour, and a typical example of this artist's work. Jakob de Wit, who was born at Amsterdam in 1695 and died in 1754, was a zealous admirer of Rubens and Van Dyck, and strove to follow their manner. He was principally employed in painting ceilings



DOORWAYS ON SECOND FLOOR.



FAÇADE TO HEERENGRACHT.

and decorative pictures for the embellishment of splendid apartments, his subjects consisting of emblematical or allegorical scenes, which he composed with great ingenuity. He was particularly successful in his representations of children, whom he was fond of introducing into his pictures, generally at their play, and painted in chiaroscuro. The ceiling of this withdrawing-room in the house on the Heerengracht is very characteristic in this respect.

Returning to the staircase hall, one may note the style of the plasterwork and the woodwork. It is obvious that the craftsman here was influenced very largely by French work. We see the forms which were familiar to the Louis XIV and Louis XV periods; and, though in this staircase they have been much coarsened, they are full of vigour, and, as such,

typical of what was being done in Holland during the eighteenth century. A female figure is treated as a central feature on each of the three walls, and below the lantern light is some noteworthy plasterwork representing musicians in a gallery behind a balustrade. This last feature recalls a similar treatment adopted by Hogarth in the painting which he executed for Sir James Thornhill's house in Soho, and the comparison offers some points for speculation. The detail of the plasterwork and woodwork cannot be studied without the feeling arising that the French work from which it derived inspiration has suffered in the process, yet there is a certain pronounced vitality and robustness that compensates in some measure for the lack of refinement. As Mr. Cescinsky says in his work on "Eighteenth-century Furniture": "The decorative arts of France had strongly permeated those of Holland for some years, and it is interesting in many examples to trace how the style known as Louis Quatorze evolved into Louis Quinze by transmutation through the hands of Dutch designers. The C scroll ornament of the later Louis Quatorze, as expounded in Holland, lacked always the French delicacy; and, while to a great extent it gained strength and directness, it is not difficult to detect Dutch influence in the somewhat clumsy rendering of the C scrolls, the palmette, shell, and other well-known features of Louis Quinze."

The remaining floors of the house do not call for any special notice, as the rooms have lost much of their old character; but the principal apartments of the first floor serve to indicate what a Dutch house of the eighteenth century was like. The old simpleness which one saw in the paintings of the immortal Dutch artists had by that time disappeared; something more imposing was thought proper, and the manner in which the craftsman set to work to meet the requirement of his day offers many points of interest.

In the small garden at the rear of the house is the pavilion shown below, where again we see the typical Dutch ornament, in the central feature above the doorway, while the busts in their circular recesses are even more characteristic of the eighteenth century.



PAVILION IN GARDEN.



Plate VII. November 1914.

HOUSE ON HEERENGRACHT, AMSTERDAM: CHIMNEYPiece AND WALL PAINTINGS IN DINING-ROOM.

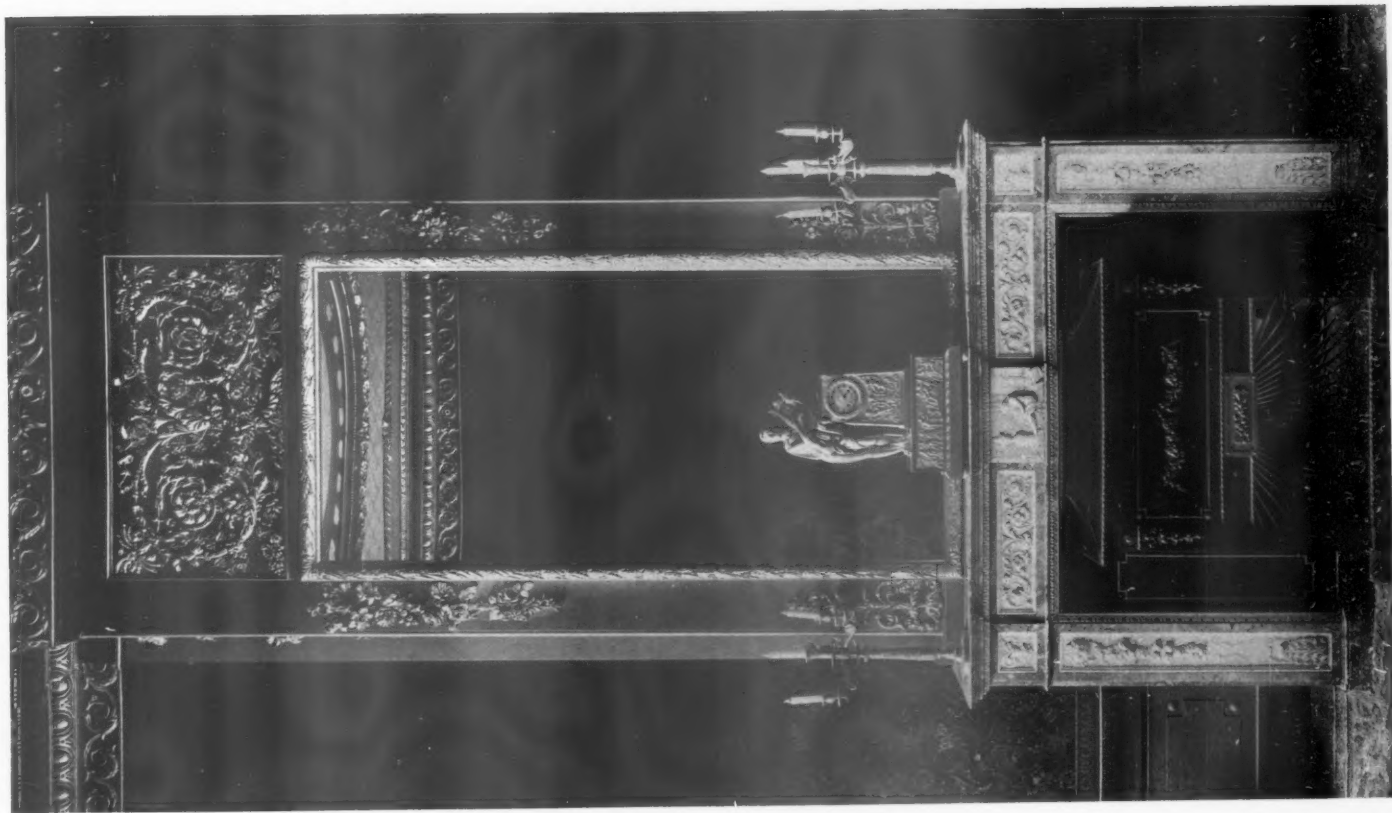
Photo: "Arch. Review."





Plate VIII. November 1914.

HOUSE ON HEERENGRACHT, AMSTERDAM: CHIMNEYPieces IN WITHDRAWING-ROOM AND ANTE-ROOM.



Photos: "Arch. Review."

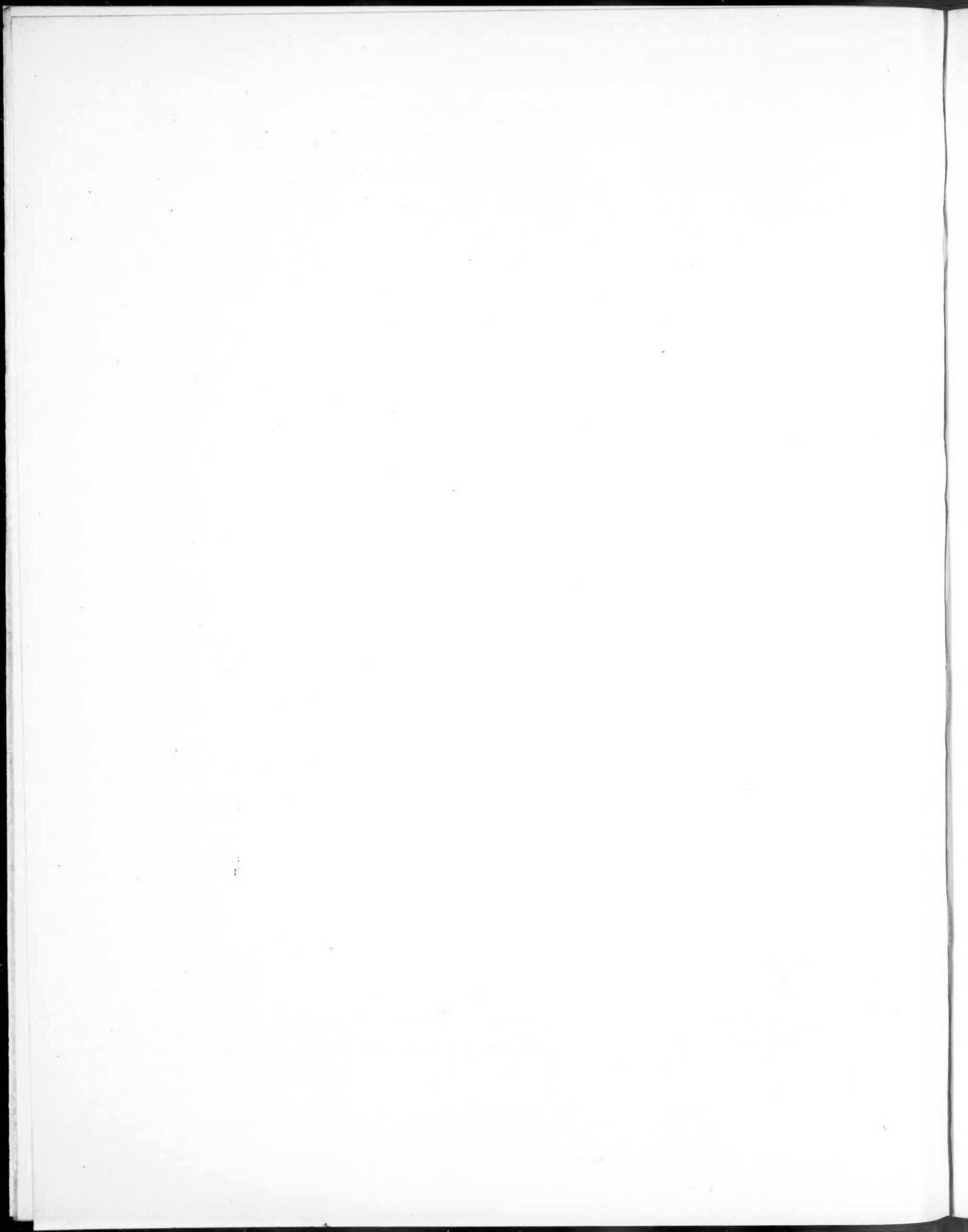




Plate IX. November 1914.

Photos: "Arch. Review."

HOUSE ON HEERENGRACHT, AMSTERDAM: DETAIL OF CEILING PAINTING IN WITHDRAWING-ROOM
AND CORNER OF DINING-ROOM.

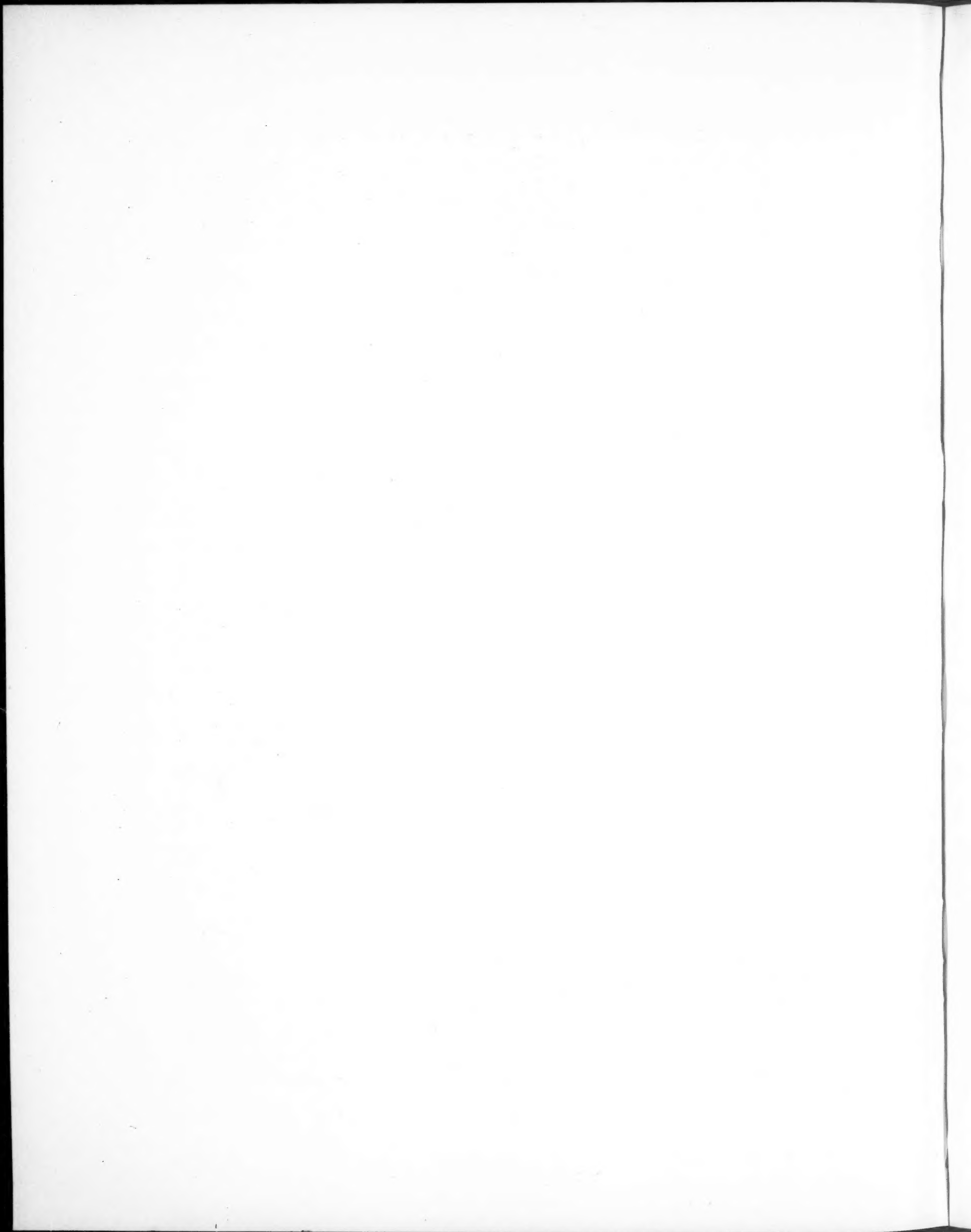




Plate X. November 1914.

Photo: "Arch. Review."

HOUSE ON HEERENGRACHT, AMSTERDAM: DOORWAY IN WITHDRAWING-ROOM.

THE PRACTICAL EXEMPLAR OF ARCHITECTURE.—LXXXIII.

It is surprising what a wealth of diversity there is in the buildings of the eighteenth century that have been too hastily described as dull and uniform; and when the work comes to be studied in detail the fact is increasingly made evident that there is much subtlety in what appears at first sight to be perfectly simple—a fact that has hardly been recognised by many architects who have given us an ill-digested version of "Georgian." English architecture of the eighteenth century is characterised by grace and vigour combined with excellent proportion, while the craftsman's individuality clearly finds expression in the ornament. The doorway from a house near Guy's Hospital, shown by the accompanying illustrations, affords a good example of this. It would appear to be quite a straightforward composition, yet the measured drawings show the need for a careful observation of its several parts. This doorway is very typical of its period—about 1730—and numerous similar doorways may be found up and down the country, but scarcely any two are exactly alike; and though one might turn to many another such example, it would probably be found that each differed from every other in some respect, which goes to prove that individuality was possible even in the midst of a general formality. In the doorway here shown it will be noted that the brackets are exceptionally fine, both in design and in execution, being redolent of that robust character which was a traditional possession of the eighteenth-century craftsman. The broken pediment is a time-honoured

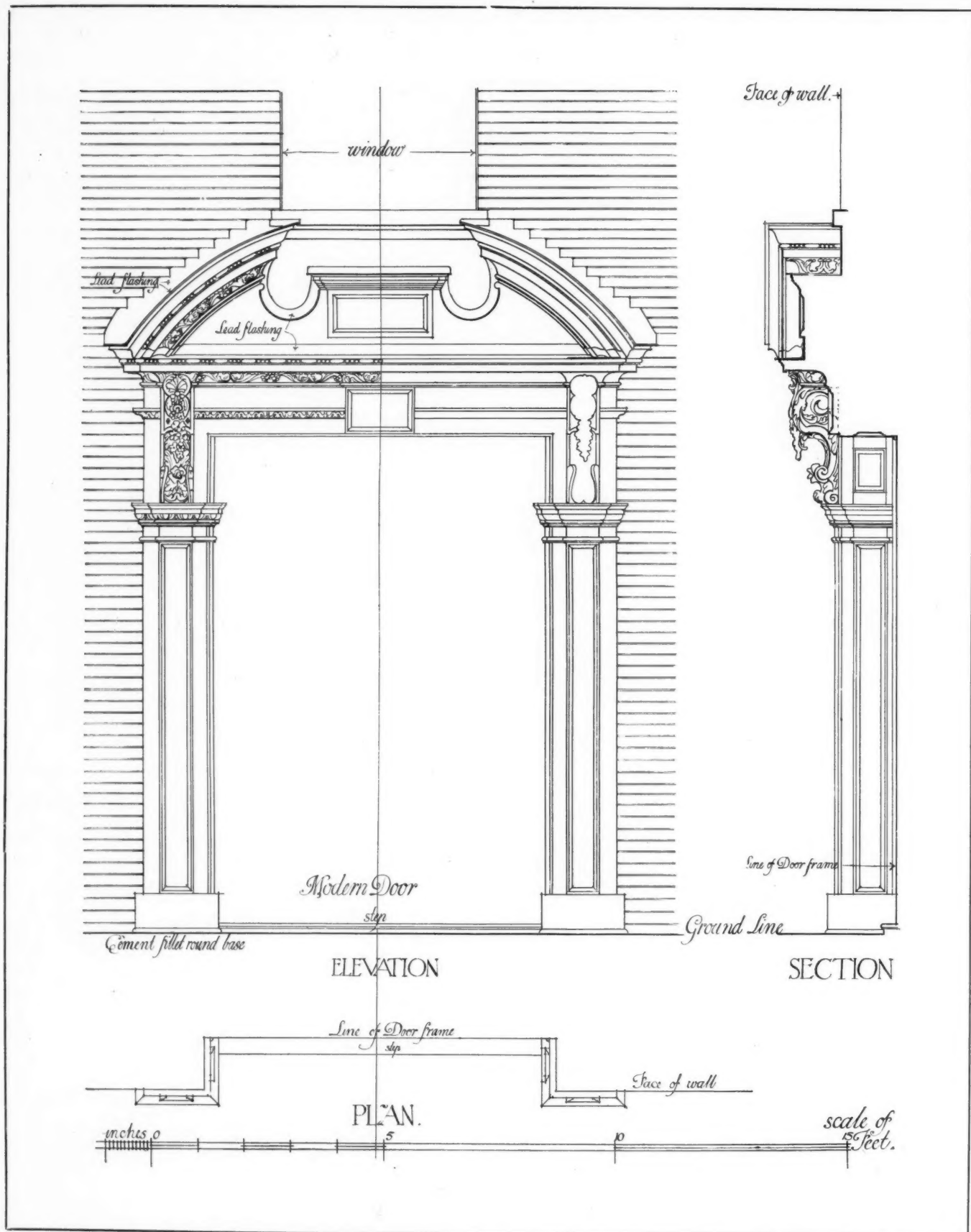
feature, but one which is never quite successful when, as in this case, it comes below a window. It creates an appearance of instability, and there is always the feeling that something is missing from the central pedestal—a bust, perhaps, or a shield; yet, though these were objects often in position originally, much more frequently the pedestal base remained unoccupied, and was probably never intended to receive anything. The door itself in this example is modern. It lacks the quality of old work, but is nevertheless in keeping with the frame which encloses it, its small

panes and bevelled panels being quite appropriate; so that the whole effect of the doorway as it exists is very pleasant—a relic of good old work, with modern work incorporated with it in a manner that does not throw the two into bad contrast.

In connection with this doorway it may be noted that it was quite customary in the seventeenth and eighteenth centuries to paint over oak, this being due no doubt to the ample supply of English timber which was then available. Such a practice would to-day be regarded as reprehensible. Now when it is discovered that the panelling of an old house is of oak, painted, the paint surface is soon removed, in order that we may see the grain of the wood beneath. Yet the practice is not always commendable; in not a few instances it has substituted a dark—almost a sombre—tone for a much lighter and gayer one, and the general appearance of the room has not been enhanced.



DOORWAY NEAR GUY'S HOSPITAL, LONDON, S.E.



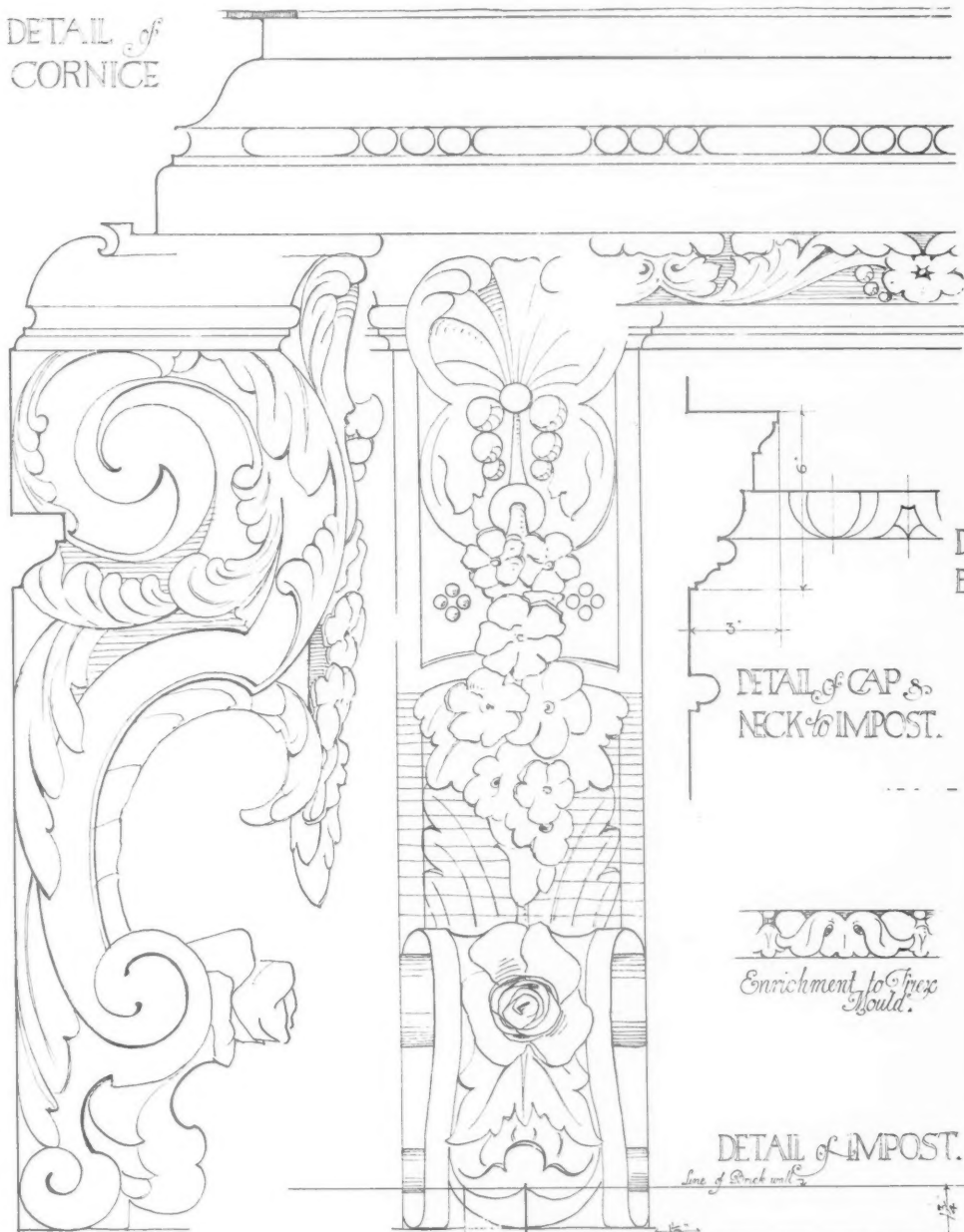
DOORWAY NEAR GUY'S HOSPITAL, LONDON, S.E.

Measured and Drawn by H. A. McQueen.

DETAILS of DOORWAY. *Guy's Hospital.*

Scale of Inches

DETAIL of
CORNICE



DETAIL of BRACKET

Lead flashing

Lead flashing

DETAIL of PAN-
EL in PEDIMENT.

DETAIL of CAP &
NECK to IMPOST.

Enrichment to fix
Mould.

DETAIL of IMPOST.

Line of Brick wall

Line of door frame

8 1/2"
17 1/2"
Proj. of Plinth

TOWN PLANNING OF THE PAST AND OF THE FUTURE.

PROFESSOR S. D. ADSHEAD, M.A., F.R.I.B.A., who occupies the newly-founded Chair of Town Planning in the University of London, delivered a public inaugural lecture on "The Democratic View of Town Planning" at University College on October 15th, in the course of which he gave a brilliant sketch of what town planning had been in the past, and what it might become in the future. The following is a summary of his criticism and argument:—

Town planning, as we should understand the meaning of the term to-day, is both an applied art and an applied science, which in the past has only been consciously recognised in a very partial way. The world has seen many phases and many methods of town planning conceived and practised under a multitudinous variety of circumstances. The Greek colonial chessboard plans, as we find them, say, at Priene or Selinus, were laid out for the specific purpose of distributing a prospective population over a number of conveniently disposed building sites. We are told that in the founding of these colonies parties of colonists were conducted by State officials to a selected spot in the new country, where each was given a numbered square on a gridiron diagram. These allotments were only regarded as leaseholds, the State reserving to itself freehold rights. Obviously the object of town planning with the Greeks consisted in little more than the subdivision of an area into lots convenient for disposal; generally sites for public buildings do not seem to have been provided in the original plan. With temples, however, the case was different: they were usually situated on an acropolis and often outside the confines of the town. It is when we note the site of the agora, the theatre, and the prytch, or council chamber, that we realise that these public buildings were introduced as afterthoughts, irregularly breaking, as they do, into the inelastic regularity of the simple chessboard plan.

Our knowledge of Roman town planning teaches us that practically the same system prevailed here, though architectural splendour was often foreshadowed at the inception of the scheme. In the two main thoroughfares, the *cardo* and *decumanus*, at Timgad in Africa and at Palmyra in Asia Minor, there are the remains of noble colonnades evidently designed at the outset to add grandeur to these important main streets.

With the ancients, as with all primitive peoples, the main, if not the only, objective in the founding of a town seems to have been to provide well-shaped and convenient building plots—sites that could easily be measured and transferred, and which would adapt themselves to the erection of a repetition of similar buildings. This idea of town planning seems to have persisted not only with these early peoples, but right through the mediæval period, and, where modern town-planning principles have not been put into practice, up to the present time. We find examples in towns like Winchelsea, and in others founded by Edward VI, of which there are many in the Garonne valley in the West of France. But even more conspicuous are the plans of American towns, and in Canada this square gridiron system of planning is in practice at the present day. One has only to refer to towns laid out under the auspices of the Canadian Pacific Railway, where we see that the practice of retaining certain freeholds is tantamount to what happened in the ancient world more than two thousand years ago.

Strictly speaking, the planning of Hippodamus, and Dionysius, the architect of Alexander the Great, was the arranging of building sites rather than the planning of a town. So far as can be seen, the direction of lines of communication was

never very seriously considered until the sixteenth century, when in Renaissance Rome the *Corso* was constructed and important centres were connected together by cutting new roads through built-up areas. About the same time we find superimposed upon this idea of providing direct access between important centres a desire for architectural embellishment, which was carried by the Louis in France to such a degree of splendour as to make grandeur of architectural treatment overshadow all other considerations. This was royal town planning, and it produced the vial effect of the *Champs Élysées*, imitated later in Unter den Linden at Berlin. Applied to open spaces, it may be seen to advantage in the Piazzas of Italy, in the Place Stanislaus at Nancy, at Mannheim, at Carlsruhe, and in the squares dedicated to Louis XV at Reims, Rouen, and at Bordeaux.

Following these regal and autocratic systems, we get the ducal efforts of an aristocracy as practised on their ducal estates. We have the best examples here in London, where once more the depth and shape of the building plot is the deciding factor of the plan. Symmetry, formality, and axiality, however, still prevail, and architectural dignity clothing residential streets, circuses, and squares gives a completeness to every such scheme.

And so we have had primitive site planning, we have had the axial approach planning of the Kings of France, and we have had the well-ordered systems of the great eighteenth-century landowners; but nowhere do we find town planning embracing all the democratic ideals that we are endeavouring to realise at the present day.

Modern town planning aims at understanding and satisfying all the varying needs and interests of our complex democratic system. It does not confine its attention merely to the economic sub-division of an area into so many building plots. It does not concentrate entirely upon the provision of a convenient network of streets and open spaces. It does not aim exclusively at providing fine sites and splendid approaches to buildings, nor are its objectives attained when it has provided healthy housing accommodation for the working classes. It aims at accomplishing all these things and more.

To the artist, the poet, the historian, the town planner looks for that inspiration which alone can convert what is merely a senseless aggregation of bricks and mortar into a Paradise of fancy linked with the past and heralding a greater unknown. Much indeed is expected of the town planner, for not only must he look to the convenience of the community, but also be dictator of the arts, leader of fashion in building, and arbiter in matters pertaining to architectural character and style. His calling is indeed a high one, but that this is his vocation is no idle assertion. Even so plain-spoken a document as the Town Planning Act of 1909 empowers him, in areas under consideration, to determine the character of each building that is to be erected thereon. It is an undeniable truth that a city reflects the character of its citizens; but it is equally true, and a much finer thought, that a great city will inspire its inhabitants to noble deeds. Already since town planning and housing have captured the imagination of administrators, hundreds and thousands of the wretched inhabitants of slums, crowded like vermin amidst the dust-heaps of an insensate industrialism, are now transported into healthy and attractive surroundings, have habituated themselves to an ordinary existence, and, like wild flowers planted in a garden, have unhesitatingly submitted themselves to culture, flourishing wonderfully in their new condition.

In what way, then, can a city be made inspiring to its inhabitants? In what way can it be made to excite their

ambitions, lead them to finer achievements, and fire their imagination with the ideals of a nobler life? Only by embodying in its character the noblest associations of the past. To him who reads aright a great city is, indeed, the greatest of all histories; writ on its walls, delineated in its mouldings and ornaments, and felt in its tones and colourings, are the sentiments of nations, as well as the idiosyncrasies of those who individually gave it birth.

The new city must be no mechanical camera outlining in exact profile the sentiment of a jaded Israelite, as we find him wandering in the wilderness during that forty years. Rather must it be a fruitful Palestine, or the Athens of Pericles after the struggle of a Persian war.

Those great civic effects which in less conscious periods were attained by autocratic influence, and which depended so much on the persistence of a style, can to-day only be produced by a willing combination of effort, by schools, and by a consensus of educated opinion directed to a common end. As an educationist, therefore, it is the first duty of the civic designer to gather together and focus artistic effort whenever and wherever directed in the building of a town. Only in great cities can man be humanised.

NEW BOOKS.

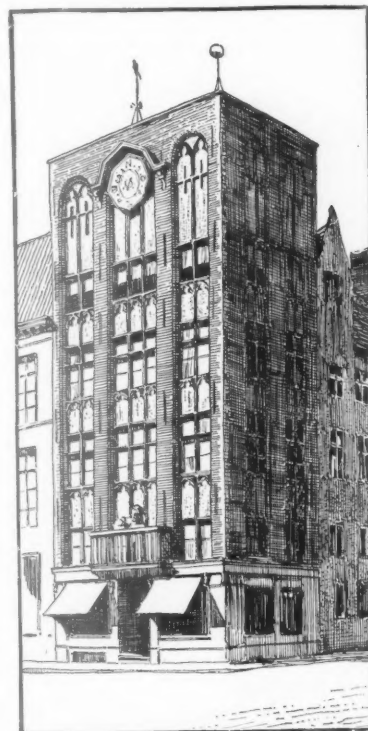
BRUGES.

WITH the Germans in possession of the town, we are on tenter-hooks as to what may be the fate of Bruges, whether destruction any day may not descend upon it and reduce to ruins the fine buildings that have witnessed the passing of so many centuries. Hence Mrs. Stratton's book comes opportunely, and we turn its pages with an anxious, even a melancholy, interest. Bruges is essentially a relic of the past, and, as such, a fascinating treasure-house which we would fain see preserved intact. Its whole history could not be sketched more succinctly than is done in the opening chapter of this book. As the author says:—

"Bruges is essentially a mediæval city; the irregularity of the buildings that line her narrow sinuous streets, the lofty towers that stand out against the sky, and, from whatever quarter seen, group themselves so happily, recall the Middle Ages, the days when Bruges, the capital of West Flanders, was distinguished both as a centre of commerce and as a meeting place of scholars, poets, artists, and men renowned for their rank and valour. In the twelfth, thirteenth, and fourteenth centuries the city flourished greatly; the fifteenth century saw her at the height of her fortunes and witnessed the beginning of her fall. Within her walls the re-birth in art, in letters, and in thought was welcomed; she felt the joy in life that came with it, and took advantage of the wider outlook which was the gift of the Renaissance, although in her architecture she was slow to be influenced by that great movement. Owing to the comparative poverty and unimportance of the city during the seventeenth and eighteenth centuries, her ancient buildings were spared many of the onslaughts which might otherwise have laid her low and filled their place with classic forms borrowed from other climes; and though it may be true that Bruges to-day presents but the shadow of the beauty and splendour which distinguished her in the fifteenth century, there remains enough of the past to enable the imagination—aided by records that still exist—to conjure up a picture of the fair city which gladdened the eyes of Philippe de Commynes and Erasmus, that gave a haven to Edward IV and Charles II of England."

Of the architectural features of Bruges the author gives us a delightful description, not omitting to bring the account up

to date, so that we are not under a misapprehension as to what succeeding alterations and modern restoration have done to many a building. Of the famous belfry, for instance, there is the record that on top of the thirteenth-century tower was piled a tall octagonal lantern, and above that again a flèche 40 ft. in height, which, however, no longer remains, no one having had the hardihood to rebuild what had twice been destroyed by lightning—the last occasion in 1741. Of all



THE HÔTEL BOUCHOUTE, GRAND PLACE, BRUGES.

these and other matters the author keeps us well informed, and gives us, too, an intimate impression of the underlying spirit of Bruges: so that we have read this book with great interest, and would commend it to others who have a love for what was done in Flanders centuries ago.

Mr. Wade's drawings, which illustrate the book, are careful examples of pen-and-ink work, as the accompanying view of the Hôtel Bouchoute, built in 1480, serves to show; they appear, however, somewhat sterile and wiry, and lacking in the feeling of warmth and mellowness which gives such charm to the buildings of Bruges.

The book is well produced, type and binding being alike excellent.

"Bruges: a Record and an Impression." By Mary Stratton. With Illustrations by Charles Wade. London: B. T. Batsford, Ltd., 94 High Holborn. Price 5s. net. 8½ × 6 in.

A NEW EDITION OF GOTCH'S "EARLY RENAISSANCE."

MR. GOTCH possesses the qualities of an architect, an architectural historian, and a facile writer, which happy combination has given us many volumes which are invaluable for reference, and at the same time are eminently readable. In them especially we gain an intimate view of the human side of architecture, especially of the men and women who passed across the stage of Tudor and Elizabethan life. Hence Mr. Gotch's "Early Renaissance" has always been a cherished volume, and that its popularity never wanes is made evident

by this second edition of it. In preparing the new volume a slight reduction in the bulk was considered desirable; accordingly certain illustrations which were not absolutely essential have been omitted, and the text has been correspondingly reduced, so that in the new edition we have a book of a more handy size, yet embodying all the substance of the original. There is a wealth of illustrations, many of them collotype plates of fine quality, and they are all chosen with due regard for the part which each plays in the elucidation of the subject; and as we run through these and turn to the excellent letterpress that accompanies them, we realise what a remarkably cheap volume this is. There are more than 300 pages of text and more than 300 illustrations—the whole produced in Messrs. Batsfords' usual good style. To quote from the publishers' circular, the book takes up the story of English architecture at the close of the Gothic period, in the reign of Henry VII, and carries it on through the sixteenth century to the days of Elizabeth and James I, dealing in general with all the chief buildings which were erected during that time, and in detail with their exterior and interior features—doorways, porches, roofs, panelling, staircases, ceilings, etc., etc. It is a mine of information; a book, too, that can be read over and over again.

"Early Renaissance Architecture in England." By J. Alfred Gotch, F.S.A., F.R.I.B.A. London: B. T. Batsford, Ltd., 94 High Holborn. Price 15s. net. 9 in. by 6 in.

SPECULATION ON THE GREAT RUNIC CROSSES.

It has long been recognised that, in the great Runic crosses of Cumbria, Great Britain possesses two monuments of prime importance in the history of art; and if a volume of the size and importance of the work before us had achieved the final elucidation of the mystery which surrounds their date and origin, the subject was fully worthy of the exhaustive illustration and inquiry which the book includes. The impression, however, left on the mind of the reader at the end of the book is in no sense one of conviction of the soundness of the theories put forth by the author. The dates assigned to these monuments by various authorities have ranged all the way from the seventh to the twelfth centuries, and Dr. Hewison seeks to prove that late in the tenth century is the correct attribution, and that they were reared under the influence of St. Dunstan. The argument is elaborate and involved, but we can hardly say convincing, and there are several points, neglected by the author, which militate against his theory. We are not told, for instance, why no similar work has ever been found in the neighbourhood of Glastonbury or Canterbury, the great centres of St. Dunstan's influence, and the attempt to assign to the great churchman the authorship of the "Dream of the Rood" is built upon the most shadowy premises.

In the critical examination of the sculpture of the two crosses, Dr. Hewison again fails to carry the reader with him when he asserts that the realistic representation of the Crucified cannot be dated, in this country, much before the era he assigns to the crosses; for, even if his contention be true; which we think it is not, the sculpture at Ruthwell is so weathered that to build any theory upon it is a gross straining of the evidence.

The author has established, we think, that little reliance can be placed in the various renderings of the Bewcastle inscription, and that consequently the supposed reference to King Ecgrith is valueless as evidence of date; but the great mass of probability is all in favour of the earlier period (late sixth or early seventh century), which was recently defended

by Sir Henry Howorth. The fact that nothing approaching the excellence of these figure sculptures has been found elsewhere in the country at this period is an argument of equal force against any of the other dates assigned, and more especially against the date chosen by the author himself. It must, however, be admitted that so far no writer on the subject has offered a reasonable explanation of why this relatively high art should have made its appearance in this remote district alone, and whether that art be native or of Eastern origin, as Sir Henry Howorth contends, we can only assign it to the genius of a small body of men who worked and died, and whose art was born and died with them.

"The Runic Roofs of Ruthwell and Bewcastle." By J. K. Hewison, M.A., D.D., etc. J. Smith & Son, Ltd. 1914. Price 20s.

HERMITS AND ANCHORITES.

THIS volume is the latest addition to the excellent series of "Antiquary's Books" published by Methuen & Co., and is in every way worthy of most of its predecessors in the same series. Miss Clay's subject is one which has attracted little attention in archæological literature, but is one nevertheless which makes a large appeal to the imagination. The romantic revival of the last century has made this phase of mediæval life familiar to the general reader; yet, did he want more exact and accurate information than that supplied by the works of Scott and his successors, he would have had far to seek. Miss Clay's book will come as an entirely new light to the average reader, who will probably learn for the first time that hermits and anchorites are not interchangeable terms, and that the two classes followed widely different modes of life. It is extremely gratifying to find that so many visible memorials of these mediæval devotees still remain in this country, and the collection of photographs and prints with which the work is illustrated are an unusually good pictorial record of their characteristics.

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