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A Magazine of Architecture & Decoration.



The Ruins of Termonde.

DECEMBER 1914

27-29, Tothill St., Westminster. London. S. W.

VOL. XXXVI

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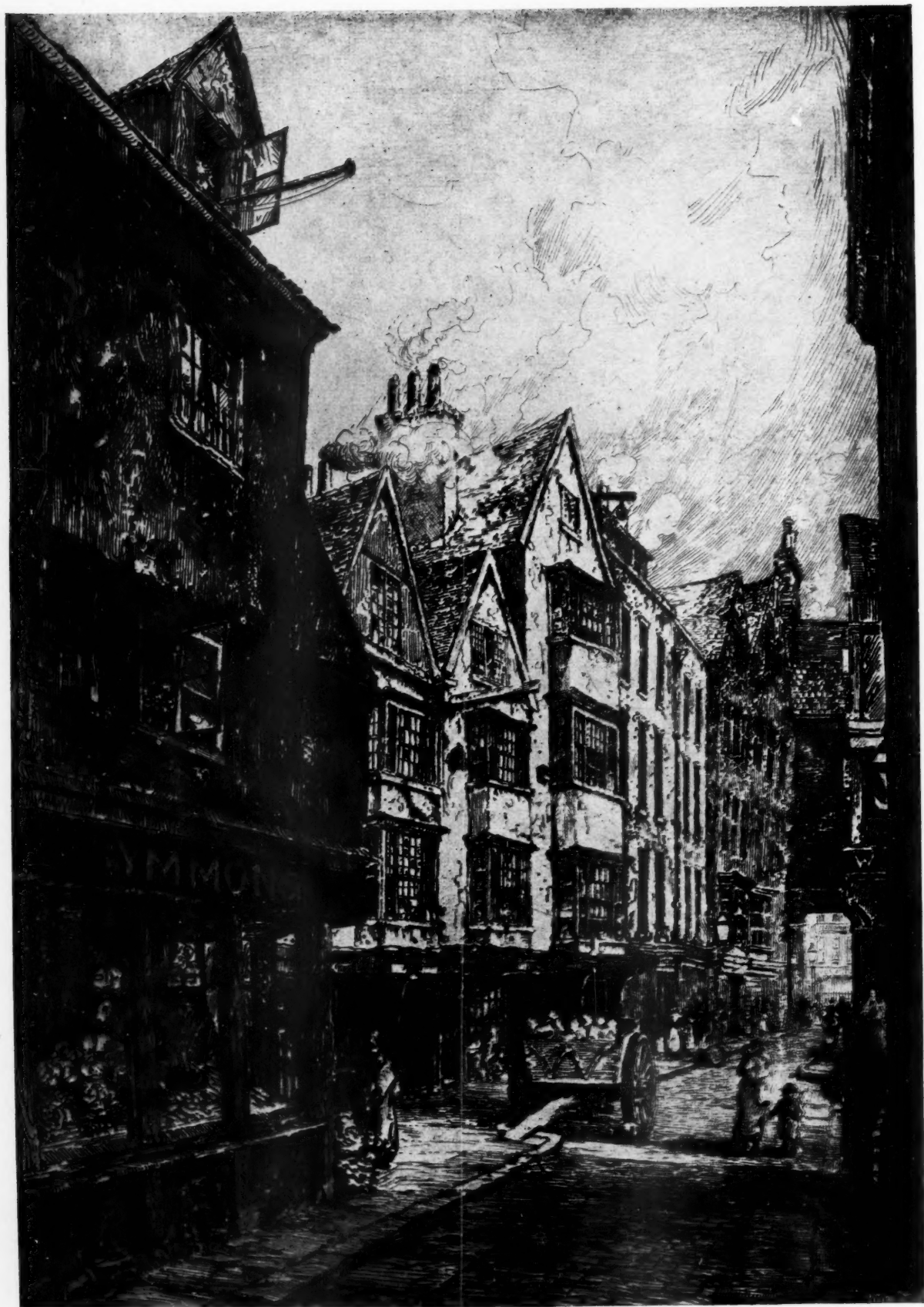


Plate I. December 1914.

Copyright: Arthur Cadbury Jones, Ltd.

CLOTH FAIR, LONDON.

From the Etching by W. Monk, R.E., one of a series in the monograph on "St. Bartholomew the Great."

THE PASSING OF CLOTH FAIR.

By PERCY W. LOVELL, B.A., A.R.I.B.A.

With Plates I, II, and III.

NOW that the area of old houses to the north of the Church of St. Bartholomew the Great, Smithfield, known generally as Cloth Fair, is being demolished by order of the City Corporation to make way for a street improvement scheme, it is well to present some record of this link with the London of the past.

The history of Cloth Fair is indissolubly bound up with that of the Priory Church of St. Bartholomew the Great, and its name perpetuates the ancient Bartholomew Fair held in the precincts of the Priory, which for long formed one of the most important annual markets for woollen and similar manufactured commodities in the country. We may turn for the earliest origin of the fair to the life of Rahere, jester

value, the merchants paying, besides various tolls, stallage or rent for ground on which their stalls were set up, "piccage" for the liberty of picking holes for erecting props, and also a simple toll on all things sold. The grant, which included the right to the tolls both inside and outside the precincts of the Priory, was made by Henry I in the following words: ". . . the privilege of a fair, to be kept yearly at Bartholomewtide for three days, viz., the eve, the day, and the day after." In the re-grant made in 1133 we read: ". . . I grant also my firm peace to all persons coming to and returning from the fair which is wont to be celebrated in that place at the feast of St. Bartholomew, and I forbid any of the royal servants to send to implead any of their persons, them in the



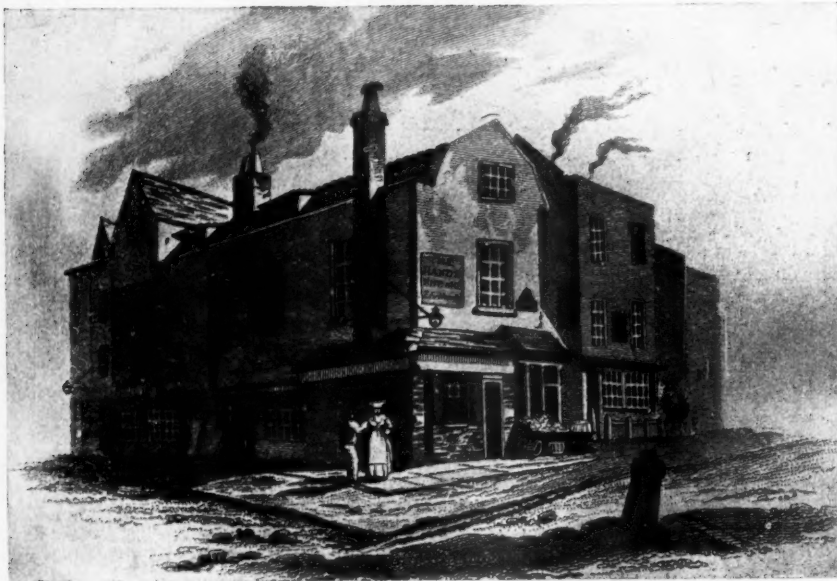
BARTHOLOMEW FAIR.

From Ackermann's "Microcosm of London," 1808.

to the Court of Henry I, compiled by a canon of the foundation, and now in the British Museum. Rahere displayed considerable foresight when he asked the king for a site in Smithfield on which to build his House of Austin Canons, for not only had there been a large horse fair held from time immemorial in that place every Friday, but Smithfield (or, as Fitz-Stephen picturesquely calls it, Smooth field) was one of the chief places of recreation for the apprentices of the City. It is not uncommon to find the grant of a fair in connection with a great religious establishment, nor is it difficult to explain the reason, since many of these foundations were in out-of-the-way places, and on the occasions of great pilgrimages, the resources of the neighbourhood being totally insufficient for the support of so great an assemblage, merchants and others set up stalls and booths for the sale of the various necessities of life. In the case of the Fair of St. Bartholomew the grant obtained from the Crown was one of considerable

plea, or without the consent of the comers on those days, to wit the eve of the feast, the feast itself, and the day following"; and in a later grant, "forbidding the servants of the king to exact tolls either without the city or within it, whether in the passages of roads or bridges, but let all proceeds that arise according to the usage of fairs belong to the canons of the aforesaid church."

Stow, in giving his account of the grant, speaks of the fair "to the which the clothiers of England and drapers of London repaired and had their standings within the churchyard of the Priory, closed in with walls and gates, locked every night and watched for safety of men's goods and wares. A court of piepowders was daily during the fair holden for debts and contracts." Thus Stow refers to the Court of Piepowder, held by the proprietors, who were liable to see that everything was sold according to just weight. The court had jurisdiction only in commercial questions within the boundaries of the fair, and



THE "HAND AND SHEARS" (PIEPOWDER COURT), CLOTH FAIR.

From Wilkinson's "Londina Illustrata," 1825.

could only sit at fair time and take cognisance of things happening in that fair. For instance, it could only try a thief who had committed robbery in the fair, and then only if he were caught actually within the precincts. It can readily be imagined that Bartholomew Fair rapidly became an important national event, since it was the metropolitan cloth fair in a country which largely depended on wool for her wealth, and it long remained the chief fair of the kind.

In spite of the proximity of the fair, the City had no right to any share of the tolls until about the year 1445, though the rapid increase in its importance led the citizens to apply for a share on several occasions. Members of the Merchant Taylors Company, however, attended to test the measures of the clothiers and drapers. One other custom that deserves mention was the Disputation on all classes of subjects held on the days of the fair by the young scholars of the foundation and others. These disputations, Stow tells us,* were continued right on until the Dis-

* As for the meeting of the schoolmasters on festival days, at festival churches, and the disputing of their scholars logically, whereof I have before spoken, the same has long been discontinued; but the arguing of schoolboys about the principles of grammar hath been continued even till our time, for I myself in my youth have yearly seen on the eve of St. Bartholomew the Apostle the scholars of divers grammar schools repair unto the churchyard of St. Bartholomew, the priory in Smithfield, where upon a bank boarded under a tree some one scholar hath stepped up, and there hath opposed and answered till he were by some better scholar overcome and put down; and then the overcomer taking the place did like as the first; and in the end the best opposers and answerers had rewards.

solution of the Monasteries by Henry VIII, from which point commences the history of Cloth Fair as we know it.

Its later history has been recently described in a paper read before the Society of Antiquaries by Mr. E. A. Webb, F.S.A., Churchwarden of St. Bartholomew's the Great, which, together with the earlier "Memorials of Bartholomew Fair" by Henry Morley, furnishes us with many interesting particulars. Henry VIII granted the monastery and the fair to Richard Rich, Knight Chancellor of the Augmentations, for the sum of £1,064 11s. 3d. The property included "The capital messuage and Mansion House" of the dissolved Priory and that close of the same called "Great St. Bartholomew," also "all those our messuages and buildings called le fermery, le dorter, le frater, les cloysters, les galleries, le hall, le kitchen, le buttry, le pantry, le alde kitchen, le woode house, le garner, and le prior's stable situate within the close aforesaid as they appertained to the Old Monastery . . ." It also mentions "All that our fair and markets commonly named and called Bartholomew's Fair

holden and to be holden for the three days . . . also all our court of Piepowders." After mentioning the boundaries of the land the grant concludes: "We do grant to the said Richard Rich, Knt., and to the present and future inhabitants



From Rocque's Plan of London, 1754.

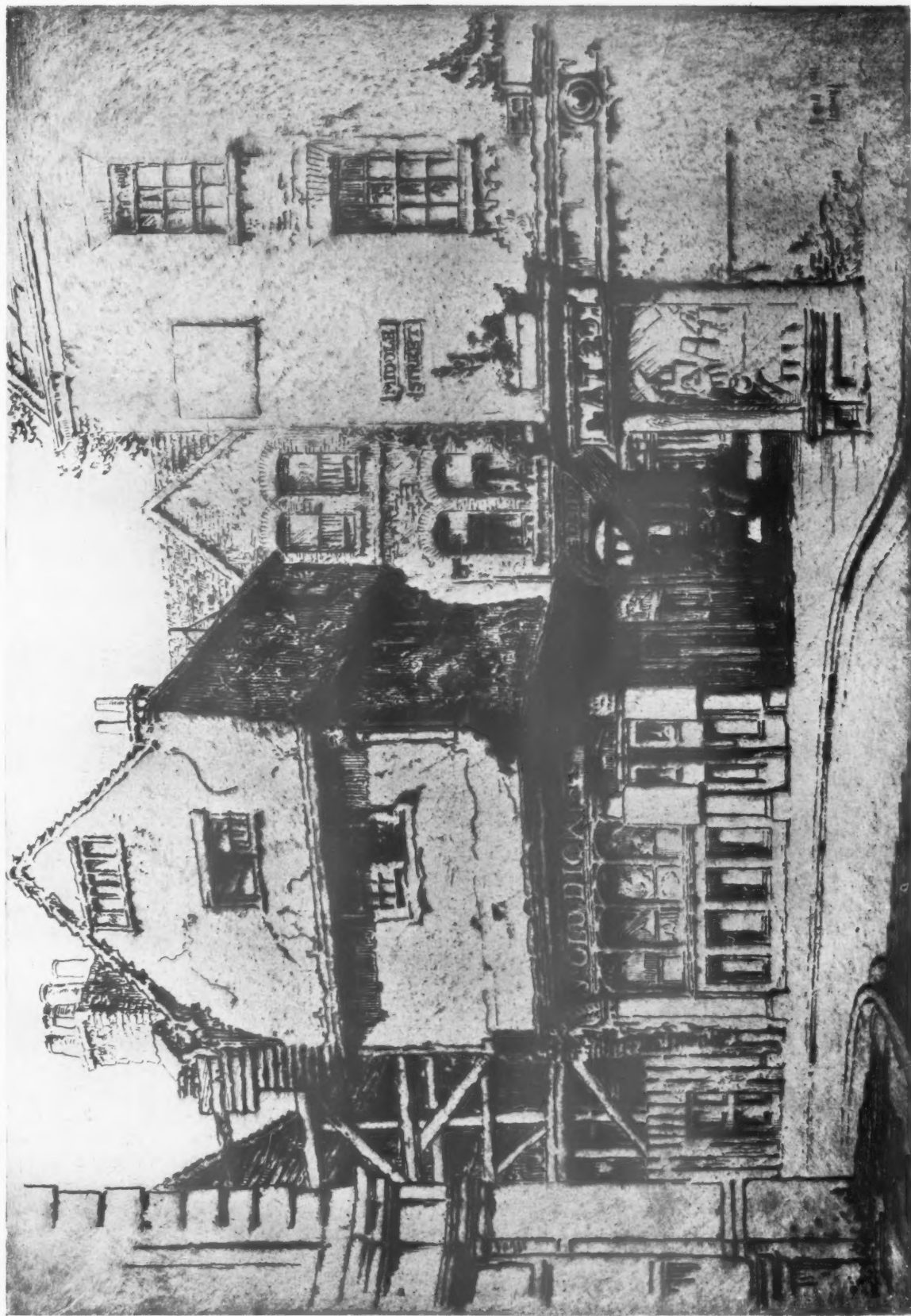


Plate II.

"YE OLD DICK WHITTINGTON," CLOTH FAIR, LONDON.

From the Etching by W. Monk, R.E.

Note: A drawing of 1850 by T. H. Shepherd shows this building as a hairdresser's shop, and an earlier drawing in the Grace Collection at the British Museum shows it as a butcher's shop; hence the title of "Ye Old Dick Whittington" is a popular misnomer.

December 1914.

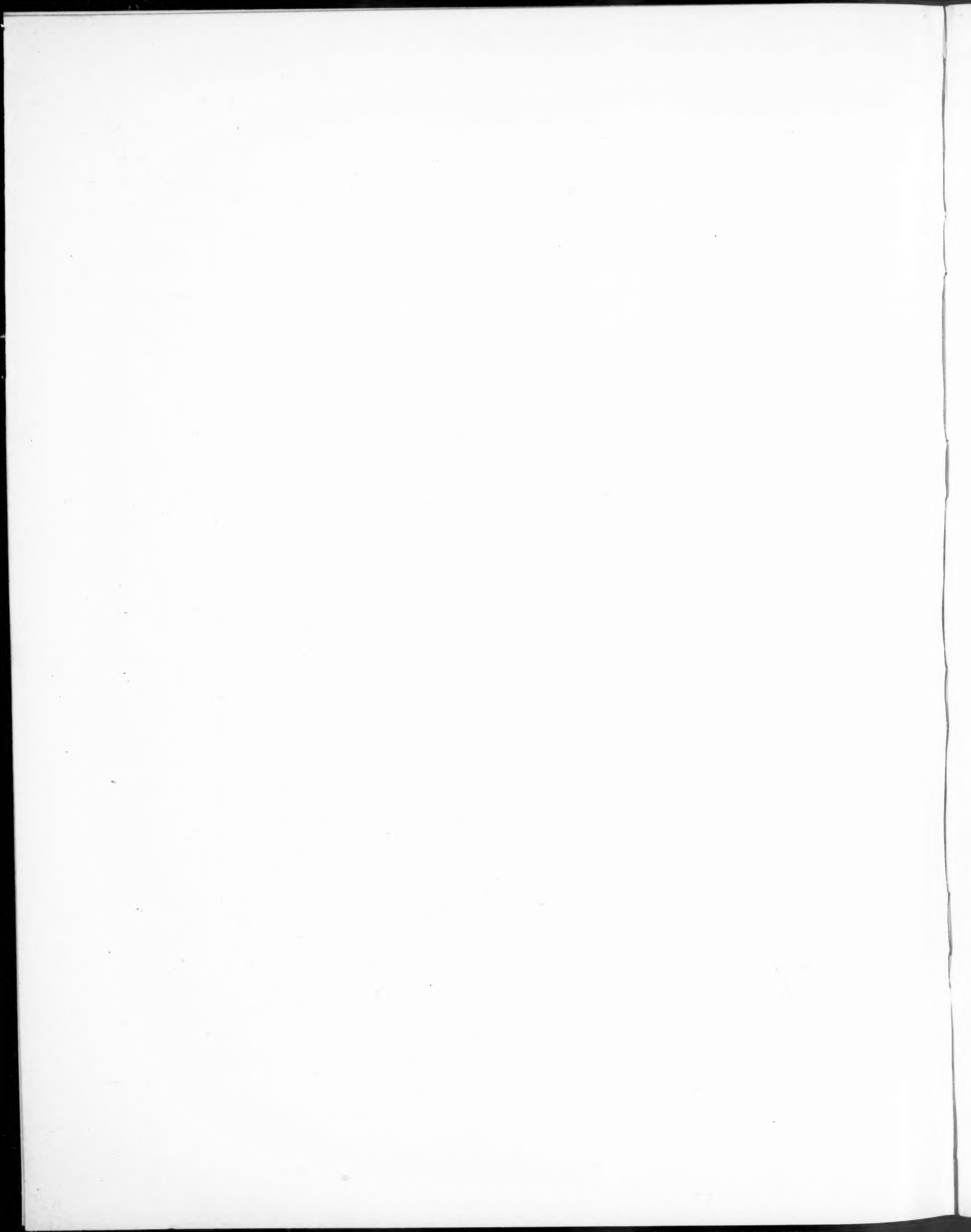
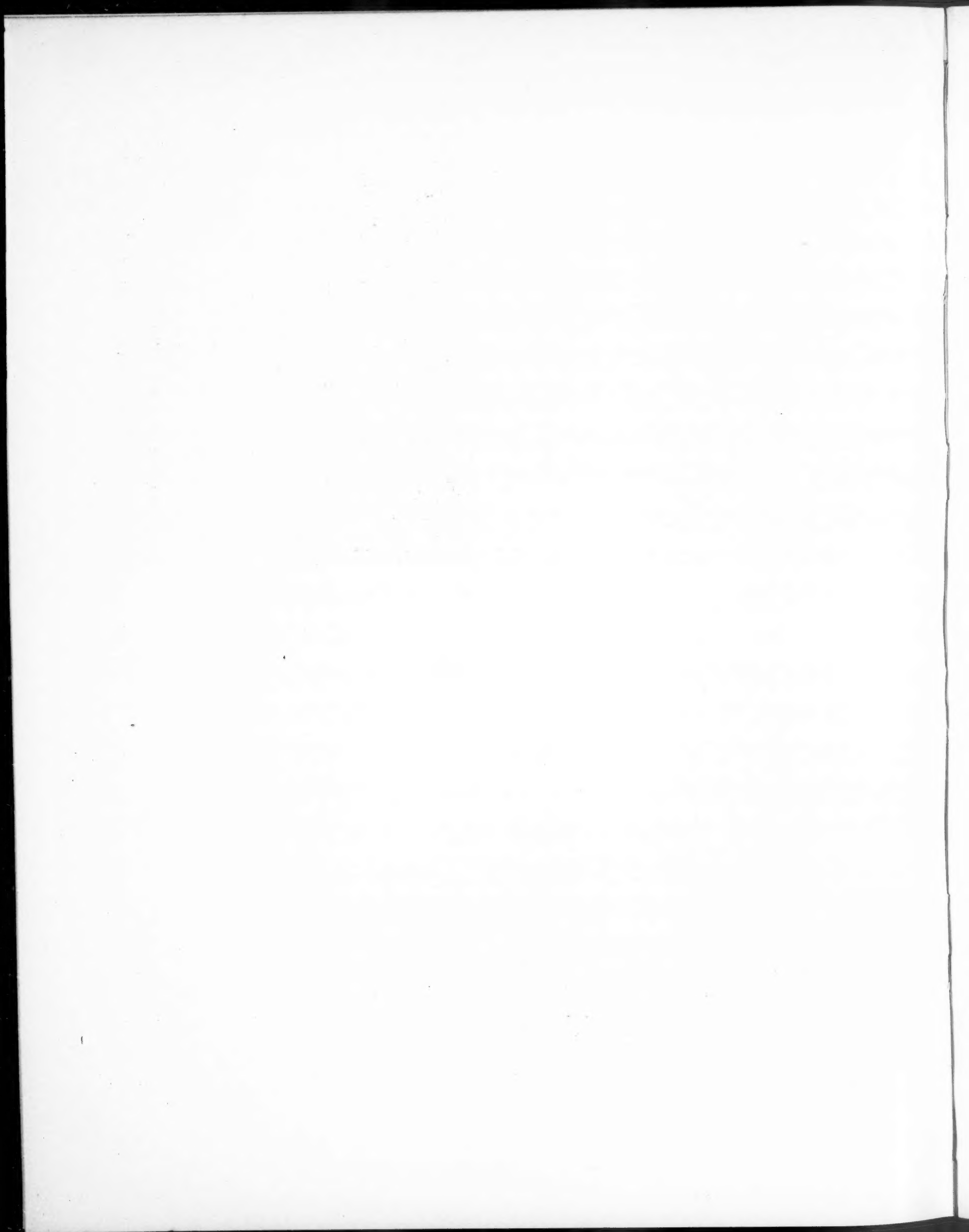




Plate III. December 1914.

Photo: London County Council.

OLD HOUSES AT WEST END OF CLOTH FAIR, LONDON (NOW DEMOLISHED).



within the great close that part of the said church of the said late monastery or priory which remains raised and built to be a parish church for ever . . . distinct and separate from other parishes."

Mr. Webb is of opinion that the north transept of the church served as the parish chapel, and that it was approached directly from the street that we call Cloth Fair. He points out that the transept was probably longer than at present, and that in that case would have terminated the road. This idea is supported by the fact that Cloth Fair diverges to the north of this particular point, and that, within, the transept was entirely isolated from the monastic choir, save for a small arched doorway for access. The grant from Henry VIII, from which we have quoted above, appears to refer to this, where it says, "Not only a great part of the church of the same late monastery or priory, but also a certain chapel, commonly called 'le parish chapell,' annexed to the same church, wherein the said parish and inhabitants used to have, receive, and hear divine service, and to have such by the said curate to them administered, has now been utterly taken away thence." It may be remarked that as the above grant of lands was made before the erection of the existing houses, the chapel or transept referred to could only have formed the termination of the street of booths set up by the merchants, the lines of which seem to have been followed when the houses came to be erected.

Concerning these latter buildings, we learn from Stow that "Notwithstanding all proclamations of the Prince, also the Act of Parliament, in place of booths within this churchyard (only let out at Fair time and closed up all the year after) be many large houses built and the North Wall towards the Long Lane taken down, a number of tenements are there erected for such as will give great rents." The Act referred to was probably that which attempted to stop the rapid increase of buildings on



Photo: London County Council.

BACK VIEW OF NOS. 20, 21, AND 22, CLOTH FAIR.



Photo: London County Council.

REAR VIEW OF HOUSES NEXT CHURCHYARD OF ST. BARTHOLOMEW THE GREAT.

the outskirts of the City. It is evident, therefore, that the Rich family soon started to turn the ground to profitable uses, the actual buildings and narrow streets being erected by Henry Rich, who afterwards became first Earl of Holland, the younger son of the first Earl of Warwick. He married Isabel Cope, daughter of Sir William Cope, who had built Cope Castle at Kensington, and, on being created Earl of Holland, renamed it Holland House. His father had settled the Bartholomew property on him on his marriage in 1612, and in 1636 we find that in a letter to the Earl of Middlesex, then resident in the parish, Thomas Gondrey refers to the poor of the parish as a "Commodity the parish hath gotten by the Earl of Holland's building." Some of the clauses quoted by Mr. Webb from the leases granted by the Earl of Holland in 1656 of the houses in Cloth Fair are of considerable interest. One clause reserves the shop portion of the house for a space of seven days every year during the fair, that is to say, on St. Bartholomew's Day and three days before and three days after, to be let by Lord Holland as a booth in the fair; further, the tenant was not to have more than one family in the house without the consent of the rector and churchwardens. Speaking again of the bounds of the parish as mentioned in the grant, Mr. Webb says the bounds of the present parish of St. Bartholomew the Great were the bounds of the Priory, and probably indicate the exact site granted for it to Rahere. It may be recalled that the Priory Close was entered by at least three gates, of which one was the present Cloth Fair gate, known as the west gate of the Fair of St. Bartholomew, where the Lord Mayor of London annually proclaimed Bartholomew's Fair.

The later history of Cloth Fair is uneventful, but it was long before it fell upon its latter evil days. In the time of Elizabeth it was certainly no unfashionable ground, since a Chancellor of the Exchequer resided there, and one William



Photo: London County Council.

"YE OLD DICK WHITTINGTON," CLOTH FAIR.

Pennant, a goldsmith, made a fortune by his trade within its precincts.

In 1593 the fair, as a result of small dealers and holiday-makers, was for the first time suspended, owing to the plague. The proclamation, however, does not prohibit, but only limits trading, and runs "for the vent of woollen cloths . . . and linen cloth to be sold in gross and not retail; the same shall be brought into the close yard of St. Bartholomew's . . . the same market to continue but 3 days."

In 1609 the Drapers questioned the rights of search exercised by the Merchant Taylors, but judgment was given for the Taylors.

In 1614 Smithfield was paved for the first time, but we read that even then people still entered the fair on one side through lanes but little built upon. Many references can be traced in contemporary records. In 1641 we find "Bartholomew's Fair commences on August 24th. . . . Cloth Fair is then in great request, and well do the alehouses there."

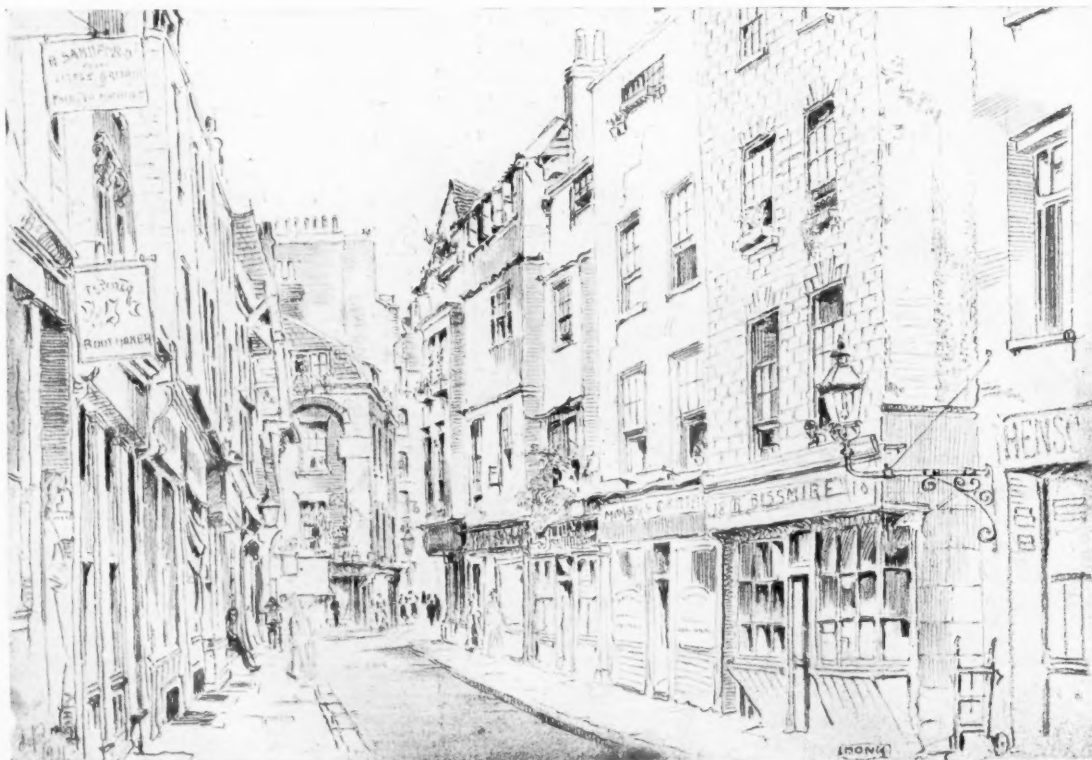
At the time of the Great Plague the fair ceased for a period of two years, being resumed the year after the Great Fire. The streets were

saved from destruction owing to the conflagration ceasing at Pye Corner.

After 1673 the City was jointly lord of the fair with the Earl of Warwick. By 1701 the fair was presented as a nuisance to the grand jury of London, but it lingered on for many years. The purchase of the old Priory rights in the fair by the City from Lord Kensington in 1830 marks the beginning of the end, though it was not actually proclaimed for the last time until 1855.

The name Cloth Fair attaches to more than the mere street, which marked the original line of booths from Smithfield to the north transept of the church. On the north side was Saunder's Green, between the narrow courts now called Sun Court and New Court. The continuation of Cloth Fair itself on the north side was called Long Tiled House Row, and on the south side Newman's Row. Middle Street was called Kershaw's Row on the north side and Court House Row on the south, because here was the "Hand and Shears" public-house (see page 100) in which the Court of Piepowder was held. The old Court House was in Long Tiled House Row. The present Newbury Street was called Kentish Row on the north and Rugman's Row on the south, where we may presume that men who sold woollen rugs at the fair exhibited their wares. Here once more is illustrated the marvellous conservatism of language; for, when all else has gone, the names of the streets and place still persist and challenge the power of time to obliterate the memory of the past.

The accompanying photographs of the old houses in Cloth Fair (for which we are indebted to Mr. W. E. Riley, F.R.I.B.A., Superintending Architect to the London County Council) and Mr. Monk's etchings will show more conclusively than any pen description the loss which the City is suffering. For some years London has witnessed the destruction of many picturesque relics of her past, but in the case of the houses in Cloth Fair one hoped these might be preserved for the sake of their close association with the life of the City. The opportunity, however, has now gone beyond recall.



VIEW IN CLOTH FAIR, LOOKING EAST.

From a Pencil Drawing by W. Monk, R.E.

TERMONDE AS I REMEMBER IT.

By JOHN A. RANDOLPH.

With Plate IV.

MY first visit to Termonde was made from Ghent about 1884; and so much was I impressed with the quiet, unpretentious, rather old-fashioned little town—its beautiful approach from the station and through the fortifications into the main street, the quaint irregularity of the route to the Grand' Place (or, rather, *Petite Place*, as it was the smallest in Belgium) and through the Place to the old Church of Notre Dame, and the fascinating little chime up aloft on the slender Gothic tower of the Town Hall—that I made many subsequent visits to the town.

On the occasion of my first visit the tune that floated down from the old tower of the Town Hall was the "Blue Danube" waltz, and surely nobody who once heard it on those bells could ever forget the delightful, high-pitched, silver-tone jangle. Many times did I hear the "Blue Danube" there before it was changed for the next set of airs, after Holy Week, when church bells are silent from Maundy Thursday to Holy Saturday. (That is, I believe, the rule adopted in Belgium wherever carillons exist.) And each time after my first visit, till the first subsequent change of airs, I went specially to hear that "Blue Danube" rendering, and to gaze on the beautiful building whence the music proceeded. On most of my visits to Belgium, which have been fairly numerous since 1887, especially of late years, I have planned my route and time-table so as to get in a few hours at Termonde, for a visit to the Grand' Place, and to hear the chimes again. But latterly it has been difficult to make out the airs, so wild and so weird have they been, with little theme in them, apparently, and evidently of a classical, or even an operatic, character. Never were they so pleasing and so graceful as in their "Blue Danube" days. But to proceed to some consideration of the town itself.

In spite of a general lack of really architectural fronts, there was a certain homeliness and individuality about the houses in the main thoroughfare and the two Squares, and in the wide street between the Grand' Place and Notre Dame a few big houses, with occasional shop-fronts of a more "serious" type than ours in England, were to be discovered. Doubtless in

the course of the last two centuries, and especially during the last fifty years, the town lost certain of its ancient features, but clearly there was never any wealth of architectural design like that in Bruges or Ghent or Malines. Termonde was just

a quiet, homely place, where the inhabitants went about their affairs in their own simple way, with a regular weekly market on the Squares, and the typical band—military or Harmonic Society's—from time to time on the Grand' Place, and the usual Belgian style of pleasure-taking at Kermesse time. The authorities were not bitten with the craze for turning the town into a miniature Brussels, nor did the people desire this. They had attractions enough in the town itself for themselves, and also for chance visitors from various parts of the country, not to mention those from abroad.

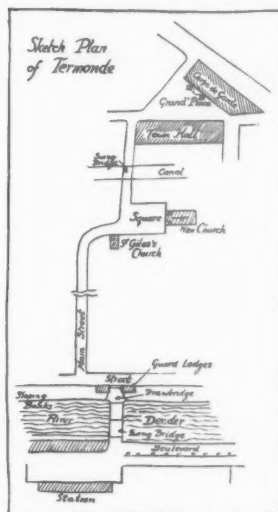
Apart from its interesting approach from the station, I found the place much more attractive than most of the small towns or large villages in Belgium, and it certainly possessed an individuality and dignity which other small Belgian towns did not possess; so that, after extensive travel in Belgium in search of historical old buildings and picturesque domestic architecture, my preference is strengthened, apart from Bruges, for the Termonde of the 'eighties. It is now largely a ruin, but in due time it will rise again from its debris and ashes, though the new Town Hall and

its chimes will not possess the attraction and fascination of the old, however closely copied they may be.

Appended is a rough sketch-plan of the main route from the station to the church, drawn from memory, but sufficiently accurate for the present purpose. On leaving the station one faced immediately a pleasant row of cafés, with chalet-like fronts and large open doors invitingly revealing marble-topped tables, sanded floors, and counters backed with all kinds and shapes and colours of glass-ware and liqueur bottles. After passing a few unpretentious shops, one turned to the left, leaving a rampart-like road on the right, with huge trees along it and on the high sloping banks that masked the town. Two small bridges were passed over before reaching those banks, which are washed by the sluggish River Dender. Then



CHURCH OF NOTRE DAME.



one came upon a Renaissance stone gateway providing barrack accommodation for the guard on either side. Passing through this and turning to the left, one arrived, after a few paces, at the main street of Termonde—rather a narrow street, with houses mainly plaster-fronted, and having clumsy wooden cornices, and windows and doors in various styles. After about five minutes' walk one arrived at a bend in the street, leading to a fairly large Square, where the simple Gothic tower of St. Giles's Church stood, backed by a Renaissance brick church. Latterly a huge, flaming, red-brick Gothic church, with ungainly twin towers crowned by high roofs, marred the view as one entered the Square, being in grotesque disproportion with everything around, and the crude colouring blatantly discordant with the old grey tower of St. Giles's Church and the houses round about. This church was in every way removed from anything like local style or colouring, and I devoutly hope that it will not arise in the same style from its ruins.

Still following the main direction to the Grand' Place, one reached a narrow swing-bridge, with wrought-iron ends to the railings, and so on to what appeared to be the end of the thoroughfare, as another narrow street crossed it at right angles, blocking the view; but on turning sharply to the right an agreeable surprise was in store for the visitor. Here one came upon the Grand' Place, passing beside the Town Hall, and being confronted by the ancient "Corps de Garde," in recent years known as the Museum, a simple Gothic building of two storeys, with a slender octagonal corner turret and a Renaissance portico flanked by winding stone staircases having wrought-iron handrails.

The Town Hall had, on the right-hand side, two twin low-stepped gables—modern, and stiff, Gothic—with niches for



HÔTEL DE VILLE.

statues between the four windows over the ground-floor openings, and, on the left-hand side, a beautiful old Renaissance gable, crowned by a tiny pediment; while from the centre rose the slender Gothic tower and spire, having an opening half-way up, where the silvery-toned bells were hung.

Proceeding out of the Place alongside the "Corps de Garde," one entered a wide modern street, gradually leading to the open country; and on the right, at a distance of a couple of hundred yards, was found the lofty Church of Notre Dame. The south transept abutted on the street, and there was the unusual feature of a lofty octagonal central tower having a high roof, in recent years altered to a gigantic spire, wholly out of proportion to the building. Until two years ago the parapet of the tower was of unpierced panels, but since then a thin Gothic pierced one had replaced it, with tiny pinnacles at the angles, and tracery had been put into the windows of the church where lacking. The interior was simple and well proportioned, and, all things considered, little spoiled during the process of renovation: but there was no salient feature of architectural interest, though, as in most Belgian churches of any importance, it possessed one or two "Old Masters."

As a result of the German assault on the town, the Church of St. Giles has had its vaulting smashed in, the Town Hall is in ruins, the bells littering the ground, and Notre Dame is damaged to some extent. The Museum is stated to have been saved, but a photograph of the Grand' Place corner shows that the turret at least has disappeared. The Renaissance gable of the Town Hall that faced the Grand' Place was mischievously demolished a few years ago, and a crude copy, on a larger scale, of the other two gables was made, but with one wide gable instead of two small ones.



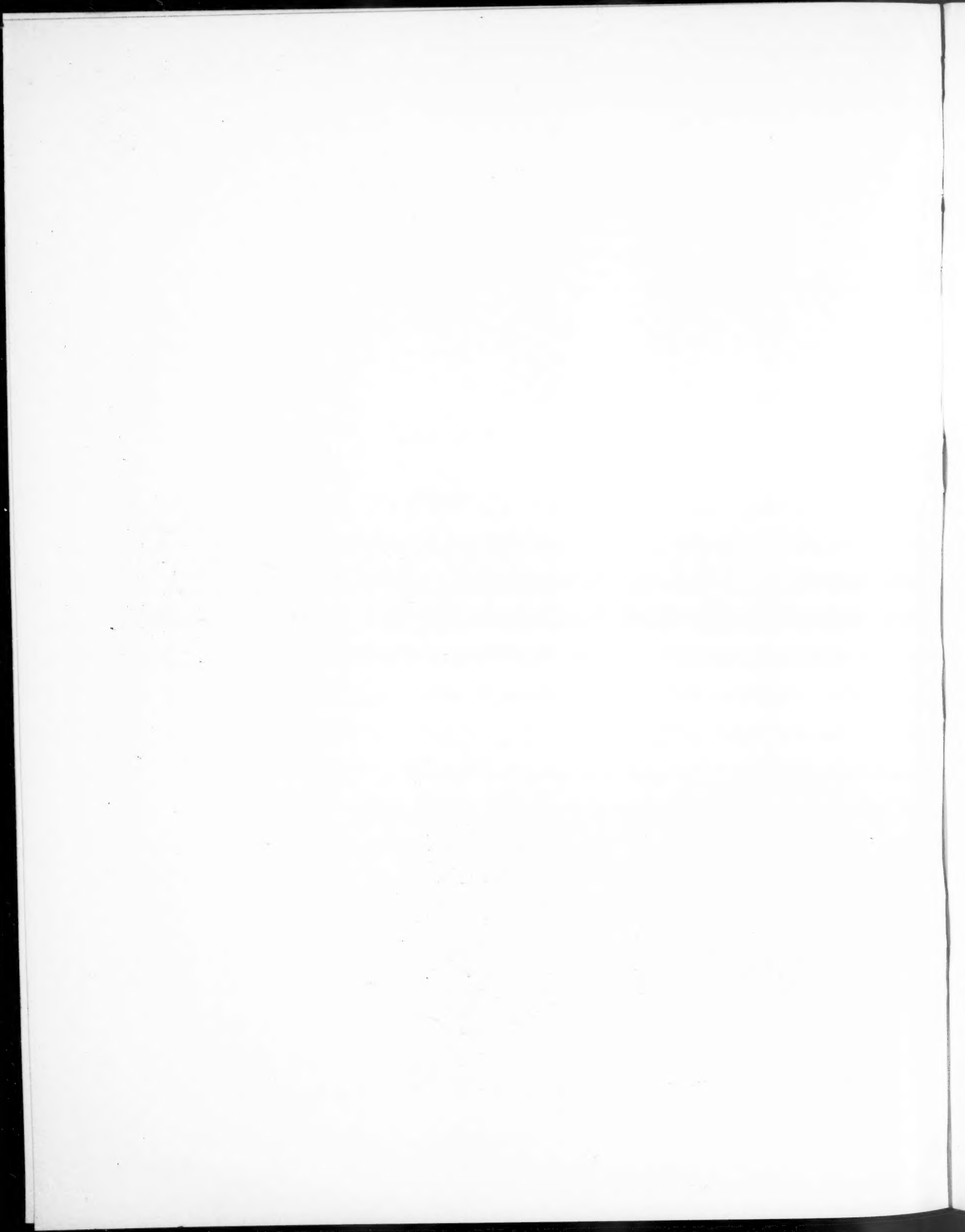
CORPS DE GARDE.



Plate IV. Decsmbcr 1914.

THE RUINS OF TERMONDE.

Photo: Newspaper Illustrations, Ltd.



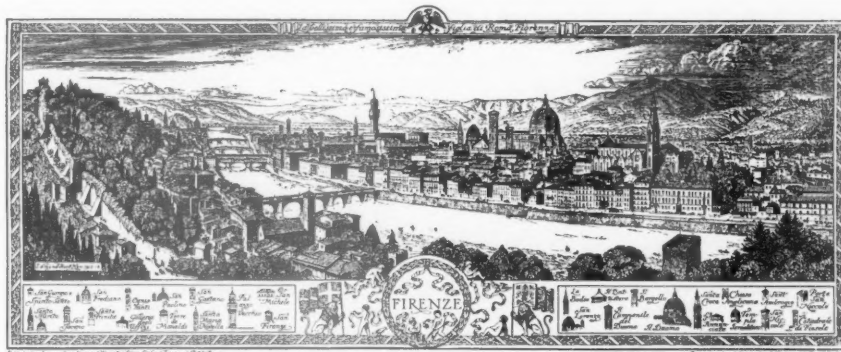
The Museum's portico, steps, and railings vanished after 1887, but before my subsequent visit. It is such "restorations" by architects eager to improve on old buildings that are the bane of Belgium, and it is to be hoped that the Commission Royale des Monuments will set its face against such unnecessary vandalism in future in respect of all buildings of importance—at least such as shall remain after the hordes of William II are swept out of the country.

Of the actual condition of Termonde to-day we have an admirable record by Mr. J. H. Whitehouse, M.P., who, having paid a special visit to the place, says: "Termonde, a few weeks ago, was a beautiful town of about 16,000 inhabitants; a town in which the dignity of its buildings harmonised with the natural beauty of its situation; a town which contained some buildings of surpassing interest. I found it entirely destroyed.

I went through street after street, square after square, and I found that every house was entirely destroyed with all its contents. It was not the result of a bombardment; it was systematic destruction. In each house a separate bomb had been placed, which had blown up the interior and had set fire to the contents. All that remained in every case were portions of the outer walls still constantly falling, and inside the cinders of the contents. Not a shred of furniture or of anything else remained. Sometimes my passage was barred by the fallen houses. This sight continued in street after street throughout the entire extent of what had been a considerable town. It had an indescribable influence upon the observer, which no printed description or even pictorial record could give. This influence was increased by the utter silence of the city, broken only by the sound of the guns."

OXFORD AND FLORENCE.

To his admirable series of "bird's-eye" views of Oxford colleges, Mr. E. H. New has now added the extremely picturesque group of Trinity, with its old buildings, its gardens, and its gates, and Sir Thomas Jackson's entrance quad. This is a fitting addition to the happily growing list. Exeter and Christ Church we understand will soon follow, and we hope that Mr. New will not only illustrate all the Oxford colleges, but will also be commissioned to deal similarly with those of Cambridge. As a city of towers and spires, with one dominant dome, and set on flat ground partly surrounded by hills, Oxford has been frequently said to resemble Florence, on a much reduced scale. Mr. New has perhaps been influenced by that suggestion

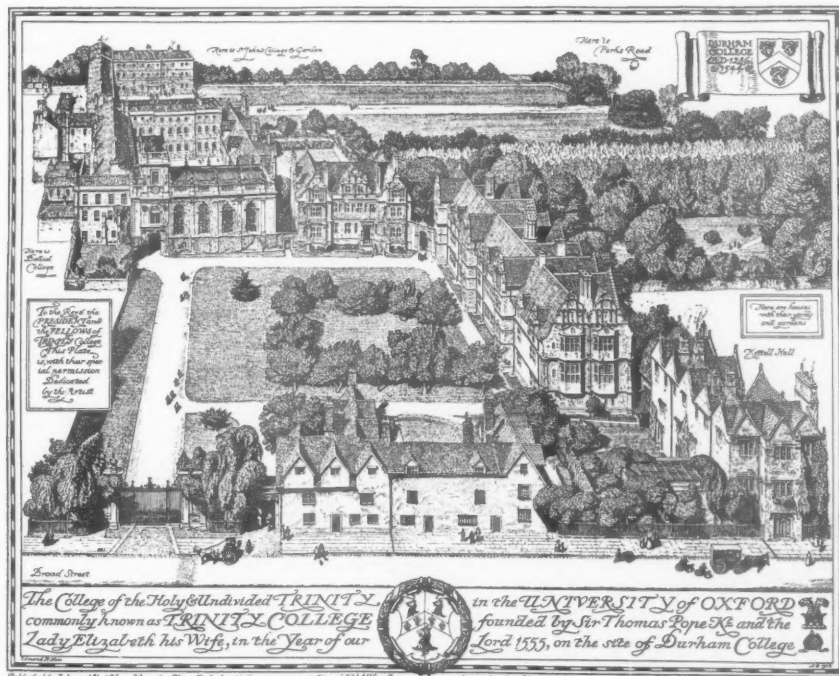


Drawn by E. H. New.

in selecting Florence for the latest of his city views, and has shown in this his wonted patient skill and draughtsmanship.

With this large and exacting subject, moreover, he has succeeded in combining breadth of effect and an appropriate lamination with his invariable faithfulness of detail. He has wisely chosen to illustrate the splendid view from the moderate heights below San Miniato looking northward across the Arno, a view in which the beautiful town composes so admirably, and he has achieved a high degree of decorative effect without sacrifice of reality.

EDWARD WARREN.



Drawn by E. H. New.

[The Oxford print measures 16 in. by 13 in. and is reproduced in photogravure by Mr. Emery Walker; it is published by Mr. New, from 17 Worcester Place, Oxford, with the co-operation of Mr. E. W. Allfrey. Other prints in this series include New College, Brasenose College, Magdalen College, Wadham College, Balliol College, Merton College, and a bird's-eye view of The Towers of Oxford. The Florence print measures 21½ in. by 8½ in., and is reproduced in collotype by the University Press, Oxford.]

JACQUES IGNACE HITTORFF.

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

With Plates V, VI, and VII.

THE Classic School in France at the close of the first quarter of the nineteenth century—of which the most important members were Charles Percier, Jean Louis Duc, Félix Duban, Henri Labrousse, and Léon Vaudoyer—was expressive of a period of transition. In the main it received inspiration from the supremely beautiful masterpieces of the eighteenth century; it was adventurous for Greek discovery, yet alive with a new spirit, the influence of which is still manifest.

Prominent among the architects of this period was Jacques Ignace Hittorff, who, though born at Cologne on August 20th, 1792, is rightly regarded as a French architect, he having been naturalised as a Frenchman and having carried out all his chief work in Paris.

Hittorff, it is chronicled, started his architectural career by learning the use of the mason's tools. At the age of eighteen he travelled to Paris to study under the able direction of the celebrated Belanger, who was then engaged in building some of the most notable houses in the capital; ultimately, when the Bourbons returned to France in 1814, Belanger was confirmed in his appointment of architect of the public fêtes and ceremonies, which he had previously filled, and he took this opportunity of nominating his young pupil as his assistant inspector, having for his colleague M. Lecoq. This public appointment was an important factor in the future professional life of Hittorff, for it promised constant employment by the civic authorities in connection with public ceremonials, in the municipal buildings and embellishment of the open spaces of the French metropolis, and in the erection of places of amusement and recreation.

Hittorff's friendship with Lecoq was a lasting one. Conjointly they superintended the funeral pomp and burial of the Prince de Condé, of the Duc de Berri, and of

Louis XVIII; as also the festivities at the marriage of the Duc de Berri, the baptism of the Duc de Bordeaux, and at Reims the coronation of Charles X. Among other works they reconstructed the interior of the Salle Favart, and in 1829 in eight months rebuilt the Théâtre de l'Ambigu-Comique (see Plate VII). The latter building was designed for an awkward site between two thoroughfares, Contre allée du Boulevard St. Martin and the Rue de Bondy; and, in addition, the *projet* included a range of shops. Notwithstanding the adverse conditions of the problem, which necessitated an asymmetrical plan, the architects evolved a graceful and pleasing design, and one, moreover, which in the delicate treatment of the interior offers suggestions for similar work to-day; although one regrets that the beautiful horseshoe type of plan is no longer of practical value.

In the year 1820 Hittorff began his travels. He visited England, a part of the north of Germany, the south of France, Italy, and Sicily. He was attended in Sicily by his pupil Herr Zanth, and another friend, Herr Stier: they made a joint collection of drawings of ancient and modern buildings. In 1826 were published the results of this journey, *Architecture Moderne de la Sicile*, followed by *Architecture Antique de la Sicile*. The work on the ancient architecture of Sicily was the first volume of an intended series; it was executed with extreme precision. The restorations of the temples of Segesta and of Selinus were drawn to a large scale with that artistic distinctness characteristic of all the phases of the French school; a further volume contained the complete restoration of the Greek temple in all its minutest parts. Hittorff's predilection for Classic study, his perfect taste, and impressionable susceptibility led him to search for the principles which guided the Greek and Roman artists in their designs. How he applied this antiquarian knowledge will be discussed later.



CHURCH OF ST. VINCENT DE PAUL, PARIS.
Hittorff and Le Père, Architects.

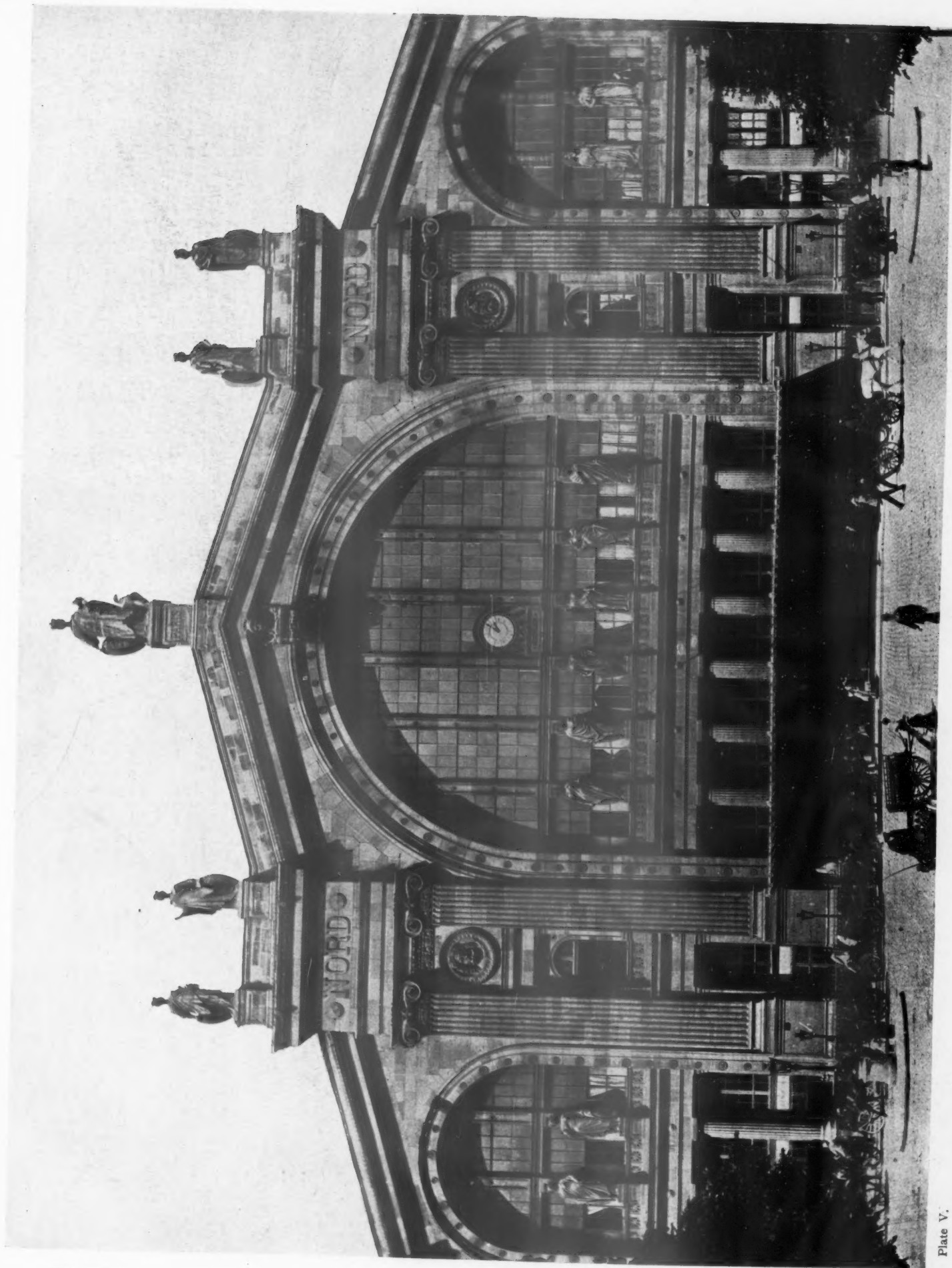
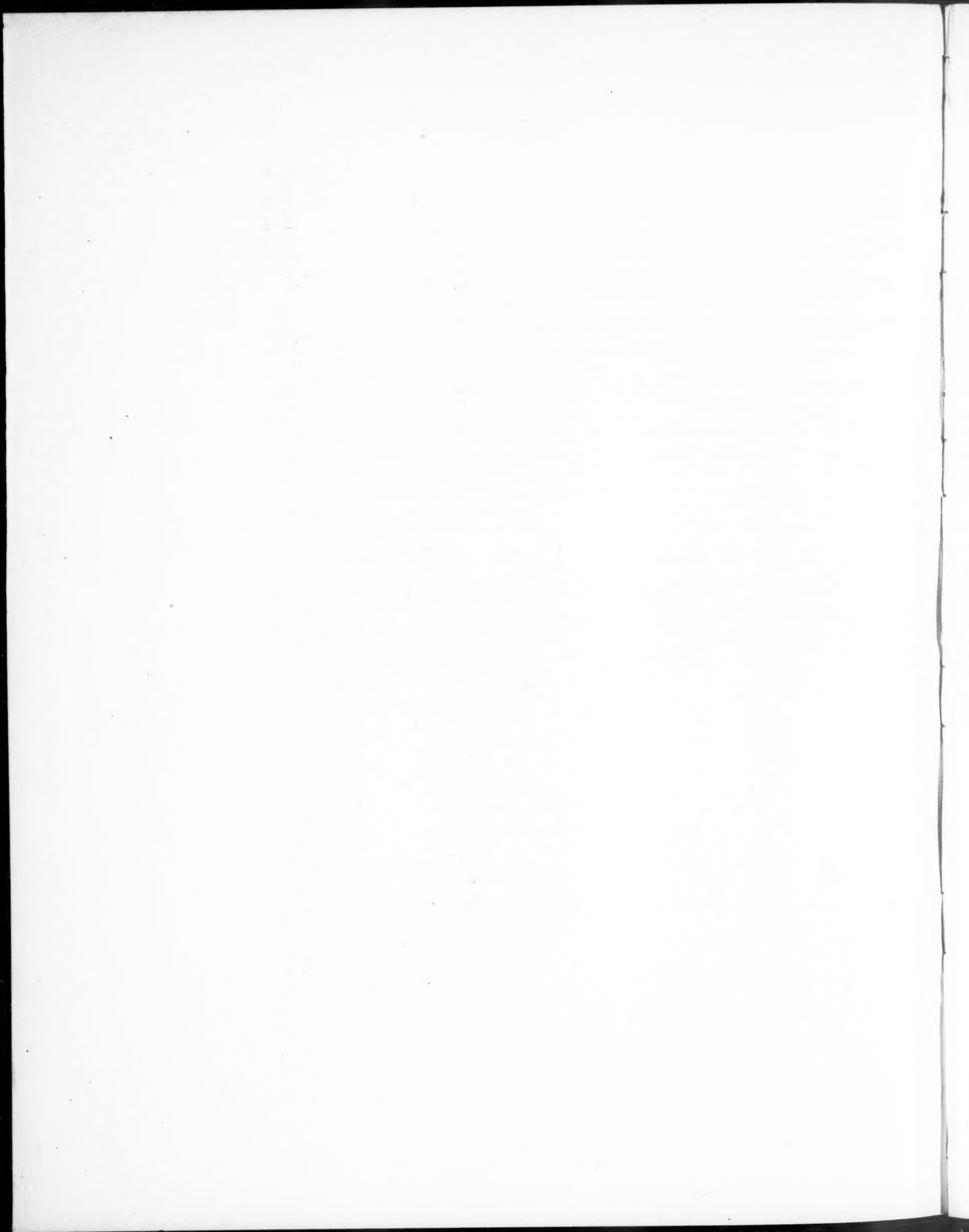


Plate V.

GARE DU NORD, PARIS: CENTRE PORTION OF MAIN FAÇADE,
J. I. Hittorff, Architect.

December 1914.



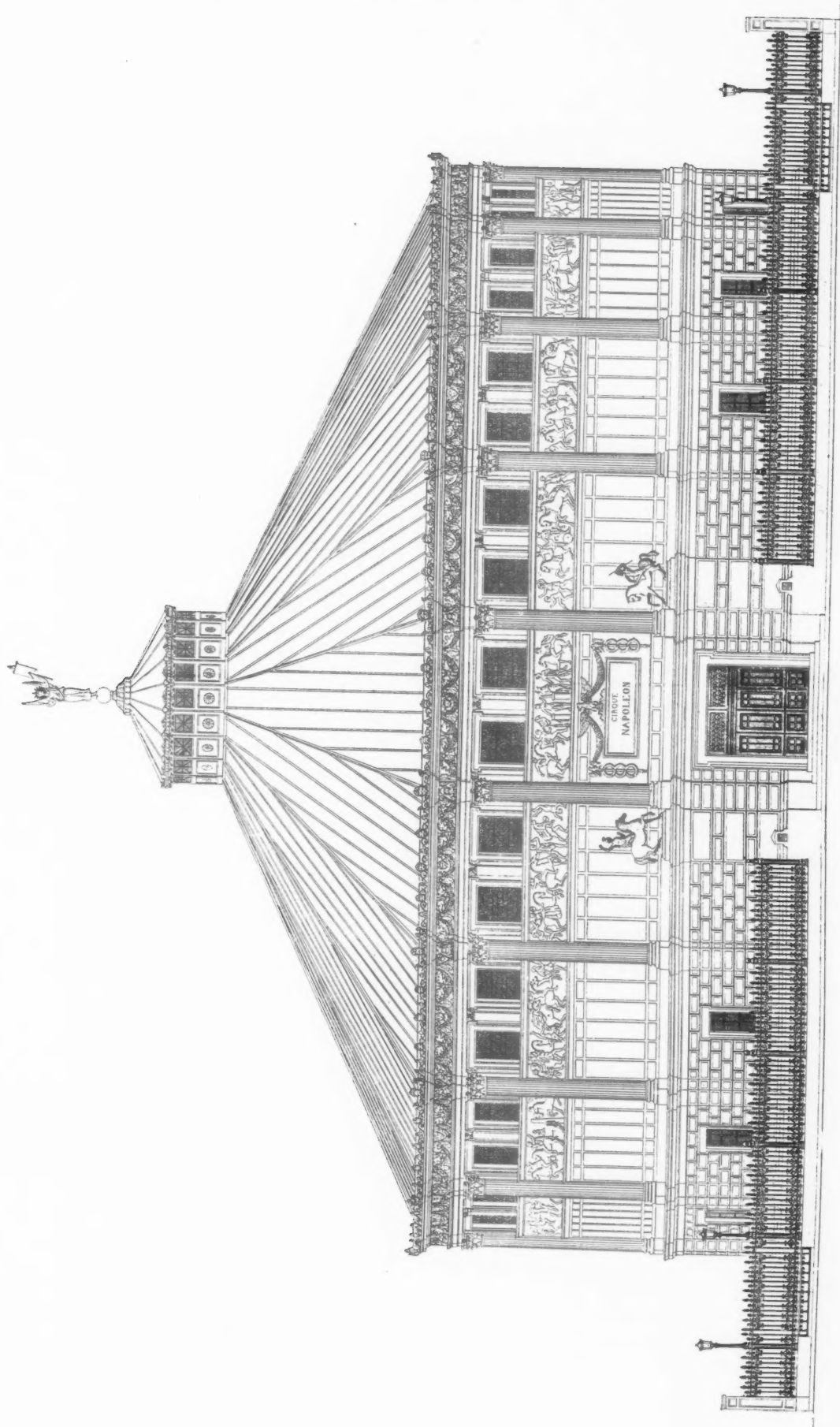
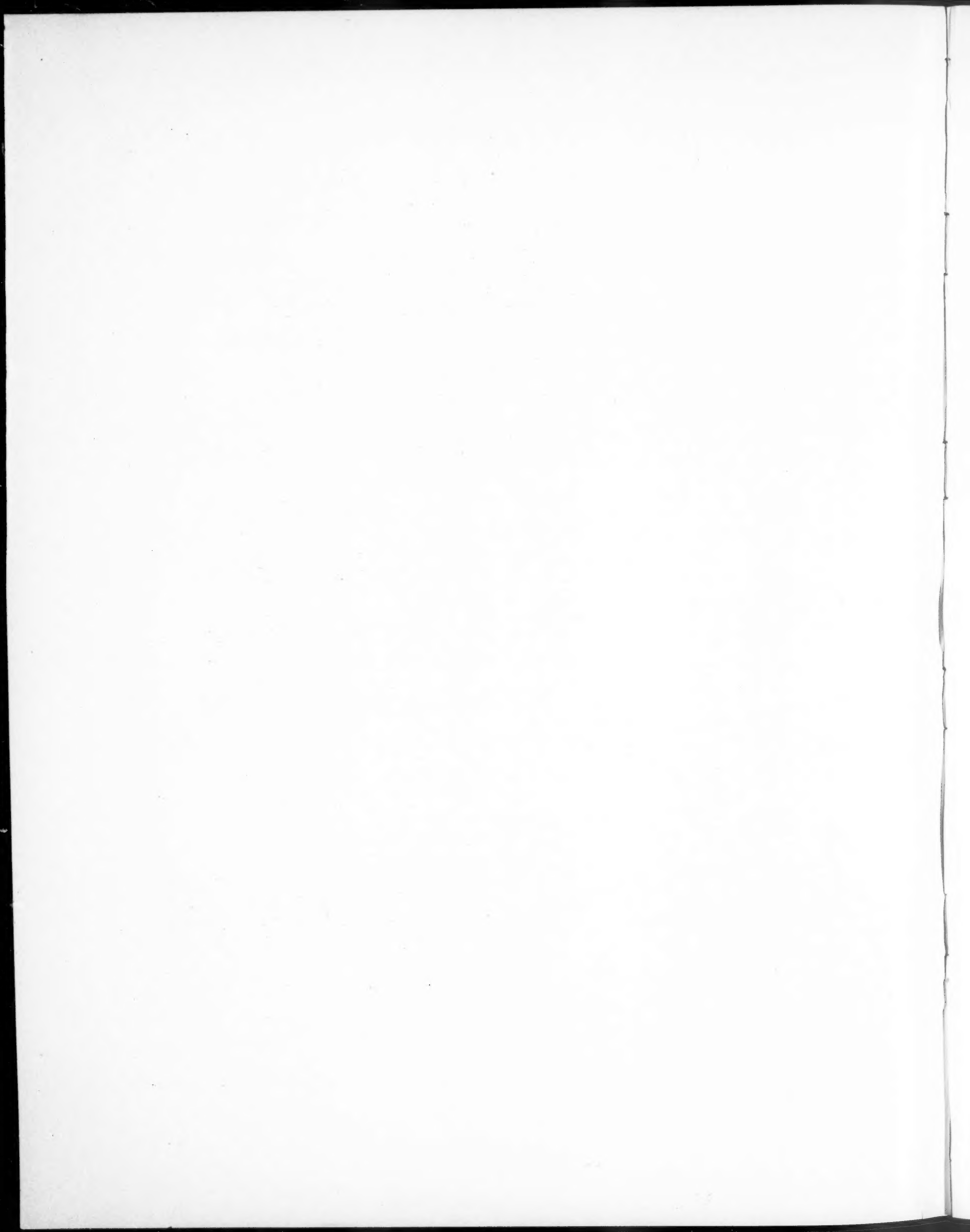


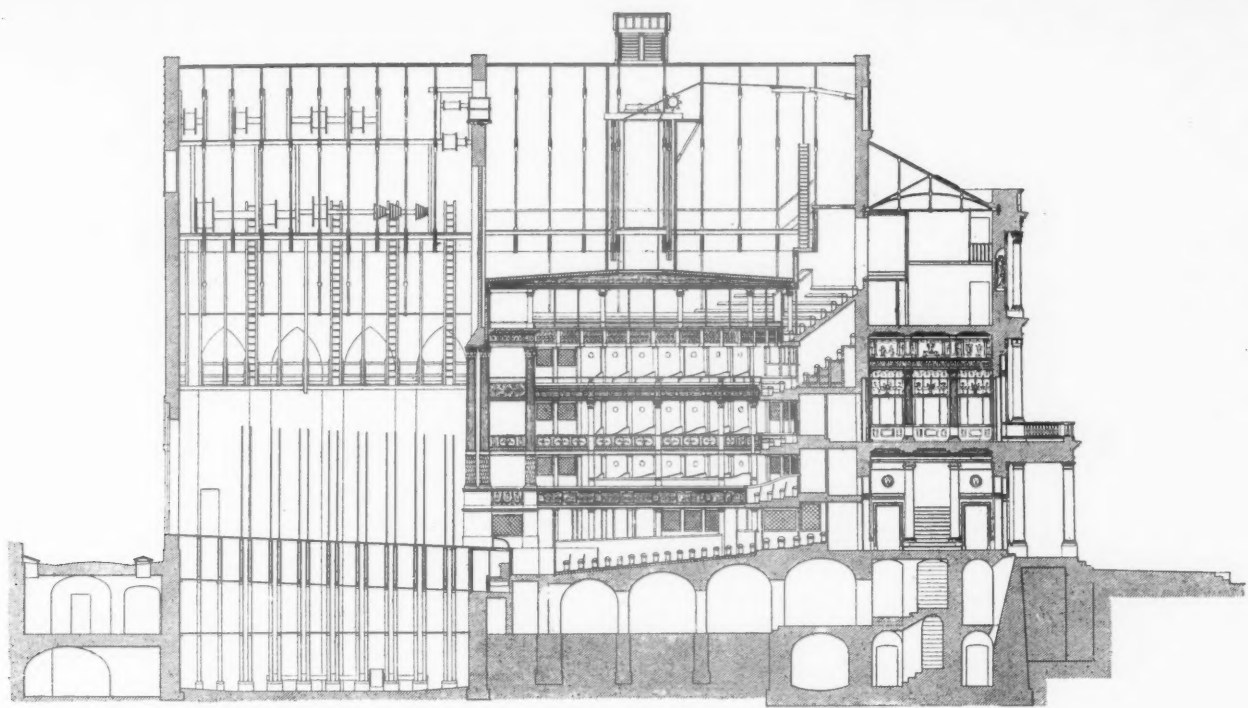
Plate VI.

Échelle de 10 mètres

CIRQUE NAPOLEON, BOULEVARD DES FILLES DU CALVAIRE, PARIS.
J. I. Hittorf, Architect.

December 1914.





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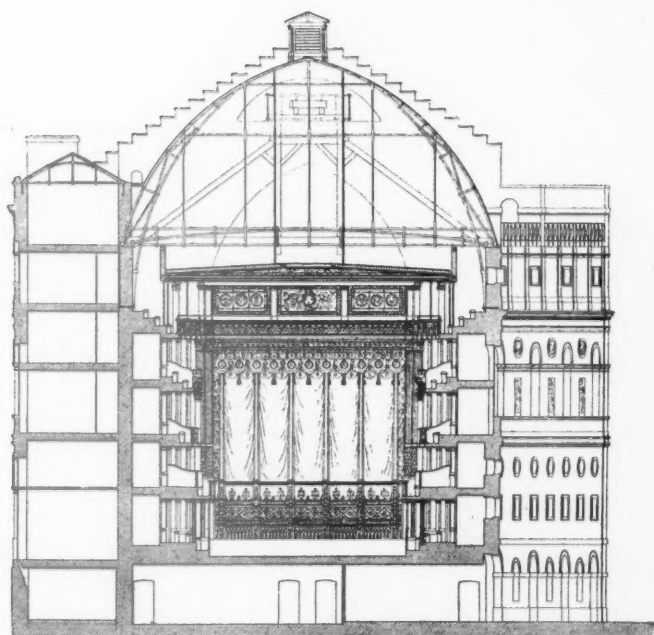
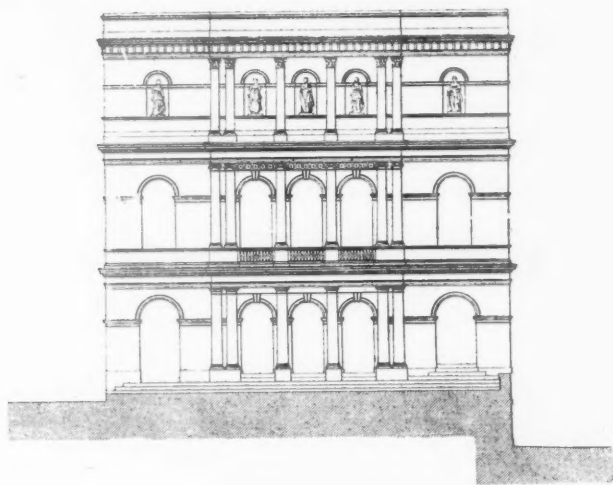
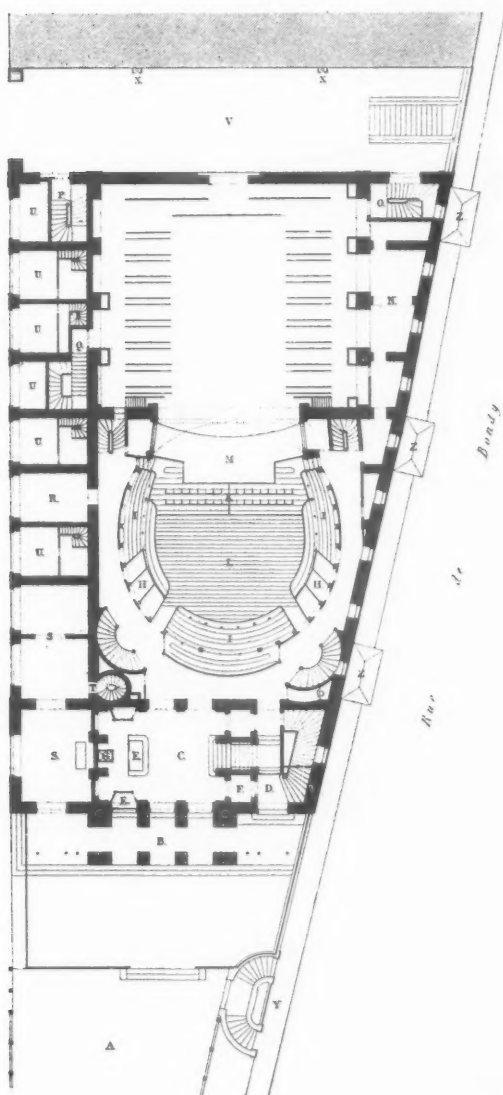
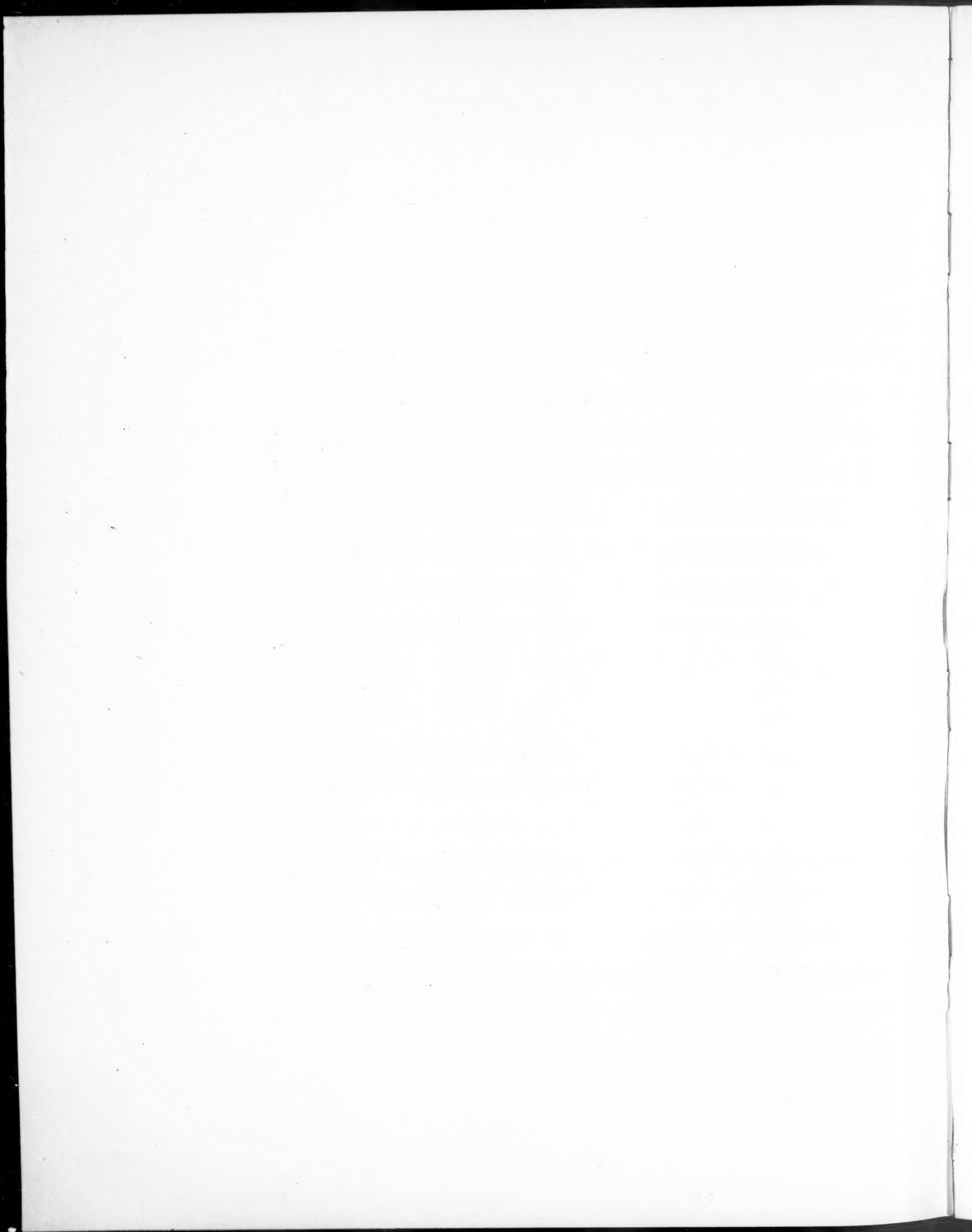


Plate VII

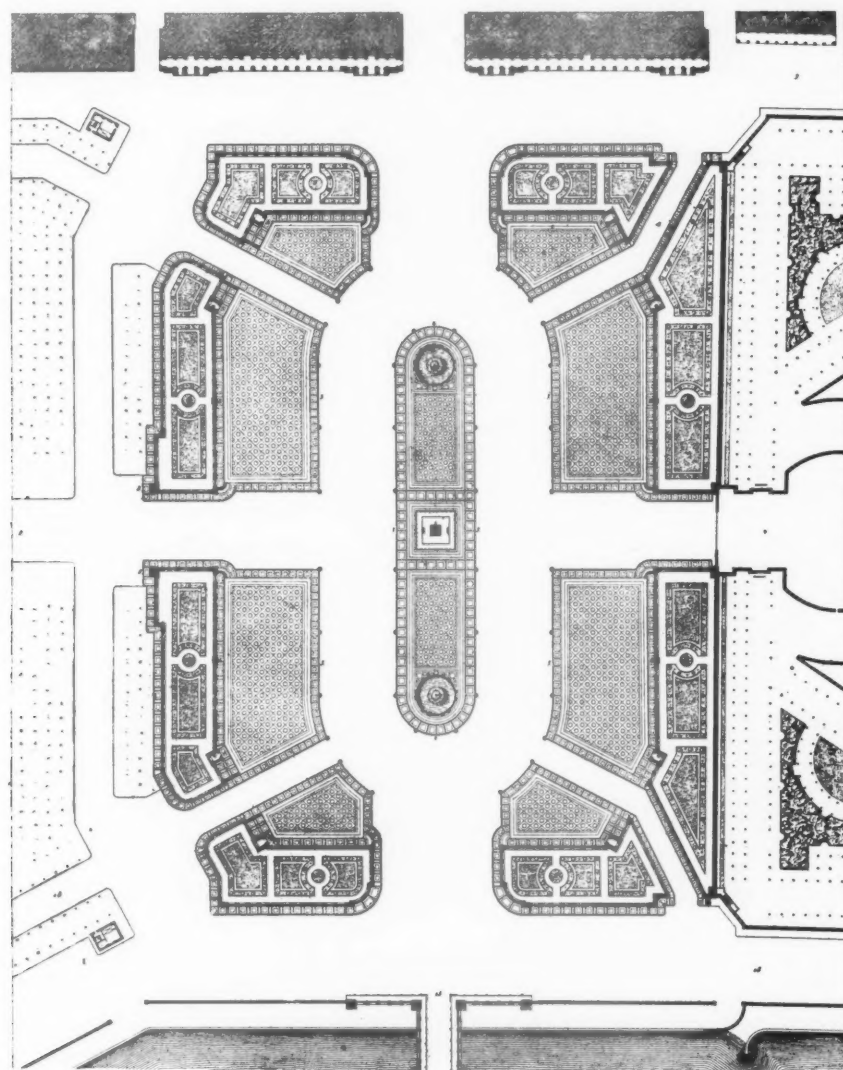
THÉÂTRE DE L'AMBIGU-COMIQUE, PARIS: PLAN, ELEVATION, AND SECTIONS.
Hittorff and Lecointe, Architects.

December 1914.



It is a matter of common knowledge that the publication of Stuart and Revett's "Antiquities of Athens" did more to influence appreciative study of Greek architecture than any other cause. Yet the full influence of this remarkable work was not felt in England and France until sixty years after its publication. In 1832 Hittorff published with M. Olivier, the celebrated architectural engraver, a French edition of the English work on the "Inedited Antiquities of Attica," in order to complete the series of translations of the English works which up to that period had appeared as Stuart's "Athens," and the previous volumes on the antiquities in Asia

completed in 1840. From the successful execution of this work other commissions in the Champs Élysées rapidly followed, such as the erection of fountains, restaurants, cafés chantants, and other ornamental buildings. The most important was the Grand Cirque Olympique, completed in 1839. But by far the largest work and most successful of this class was carried out in 1851—the "Cirque Napoléon" on the Boulevard des Filles du Calvaire, the erection of which only took nine months. The sculptural decorations are the work of Pradier and Duvet, the paintings being by M. Berrias. In this design Hittorff introduced a novel system of timber construction for the roof,



HITTORFF'S PLAN FOR THE LAY-OUT OF THE PLACE DE LA CONCORDE, PARIS.

Minor. This translation was dedicated by Hittorff to his old master and friend M. Percier.

Perhaps one of the earliest designs executed by Hittorff is one of civic importance, the lay-out and furnishing of the Place de la Concorde in 1838 (see plan above). The exquisite taste displayed in the detail of the metalwork, the composition of the fountains on either side of the re-erected obelisk of Luxor, and the subordination of every feature to the grand masses of Gabriel's dual buildings prove how thoroughly the architect understood the difficult problem.

In the same year, 1838, Hittorff was approached by a M. Langlois to build a circular Panorama in the Champs Élysées, equal in diameter to the Pantheon at Rome. The structure was

which is expressed in the distribution of the columns and piers, both internal and external, which are treated as buttresses—a legitimate instance of the use of a semi-insulated decorative pillar. The extreme simplicity and straightforward character of this building is such as to demand study from all designers; the architectural scheme is sympathetic internally and externally; it is fresh and vivacious in style, while conforming to the academic in every respect. On reference to the detail of the façade, on the next page, the care displayed in the relation of part to part and the appropriate sculptured ornament will be clearly realised: only a scholar of the first rank could have transposed a theme of antique interest with such consideration for modern life.

In the erection of the famous basilica Church of St. Vincent de Paul, near the Gare du Nord (see page 106), Hittorff was associated with the accomplished Le Père, his father-in-law. It is not known with any certainty to whom the conception of this great work was due, but, the death of Le Père occurring during the progress of the works, the completion was transferred wholly to Hittorff: it is known that the latter architect's enthusiasm for the basilica type was deep-rooted.

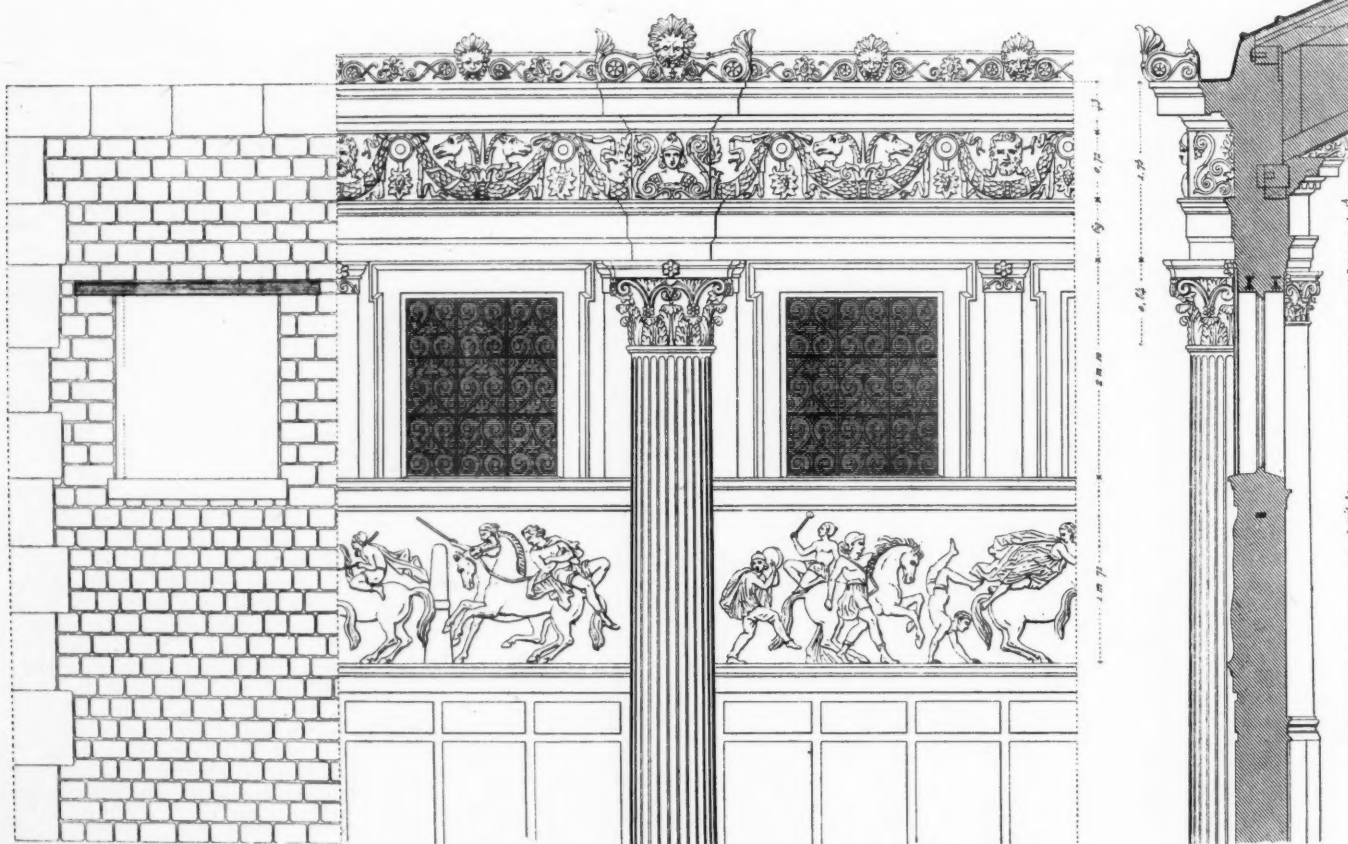
In addition to various smaller buildings Hittorff was entrusted with the erection of several mairies: the one in the Place du Panthéon, with a fine staircase, is perhaps the most notable. Hittorff is also credited with the design of the circular range of buildings surrounding the place of the Arc de l'Étoile, from which radiate various boulevards to different parts of Paris and the suburbs, and in numerous quarters of the city there is evidence of his skill and taste.

A fitting monument to his memory is the last great work of this cultured artist, the Gare du Nord, the finest architectural railway station in the world. Donaldson, who knew Hittorff intimately, said: "The last great work of our friend, and one which is colossal in effect, is the terminus at Paris of the Great Northern Railway of France. This propylon, as it were, of the Egyptian and Greek type, consists of three circular-headed archways of the Ionic order and tetrastyle treatment, each crowned with a pediment and graduating in size, and with intervening Doric colonnades, the whole consisting of purely Greek detail and enriched with sculpture of the highest class. I must own that, impressed as I was when I first saw it, I felt staggered by the audacity with which all the usual canons of art were disregarded in the general composition, and yet producing on the mind a most imposing and, it may be said, solemn effect. I have stood at periods before it to study the elements of the design, and how the like impression could be produced by any more severe treatment, but in vain; and I

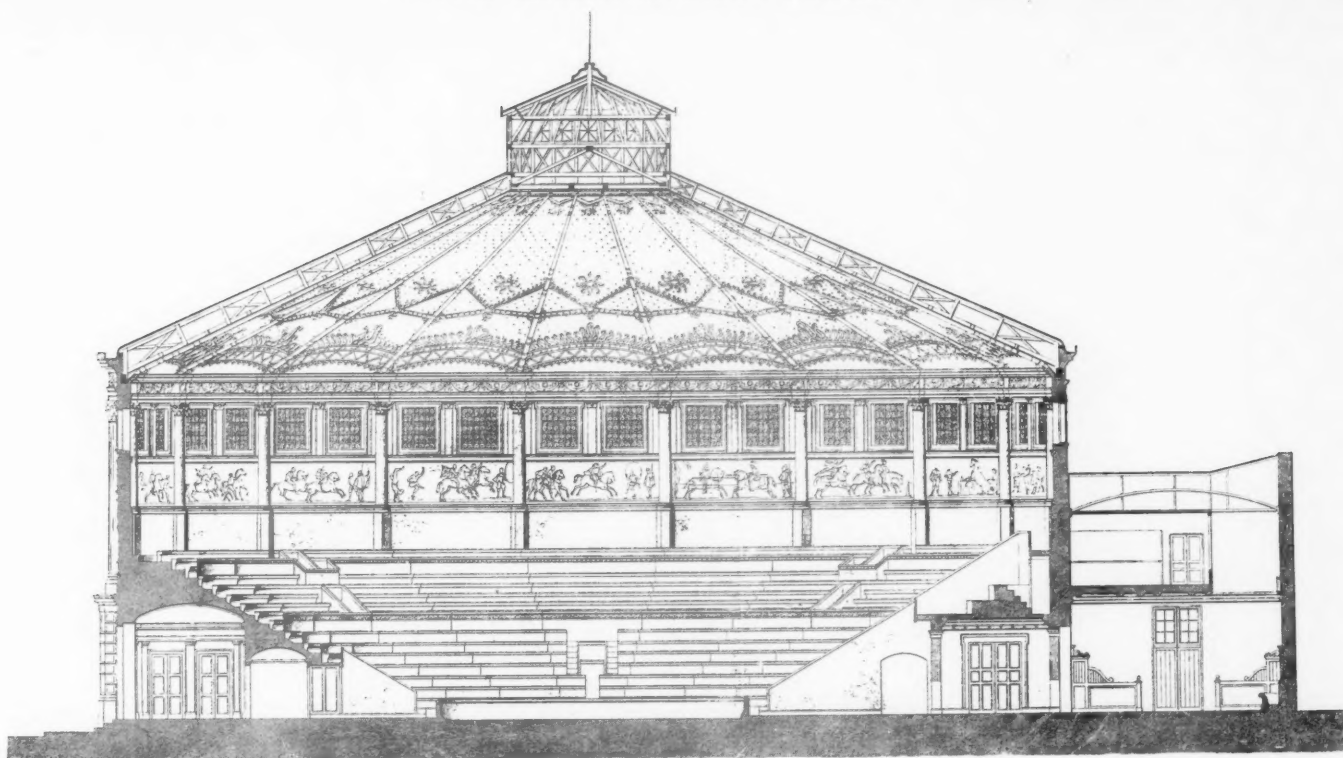
could not but render homage to the genius of the architect who, by a most capricious mastery of his subject, could successfully render himself independent of the ordinary conventionalisms of his art. This is a most striking instance of the different treatment with which such stations are handled in France and England: with them it is to be a monumental object, to impress the stranger with the imperial greatness of the capital of France, and to develop a taste for all the resources of architecture and the sister arts; with us it too often results in a huge magazine or shed, or an enormous refuge of a colossal hotel to receive the weary traveller."

Such was the eminent Donaldson's eulogy of the building which is familiar to almost every English architect. Unfortunately his words were not taken seriously, otherwise London would have been spared certain terminals which shall be nameless.

It is with some temerity that I venture to add a further analysis of this splendid structure. When the development of railways was receiving serious consideration in the early 'forties the conditions determined that a continuous watershed roof, over two or more platforms, offered the best means of roofing terminal stations. A portion of the original iron and glass roof in this manner, by Hardwick, is still in existence at Euston. Modern practice shows a return to this method. At the Gare du Nord Hittorff spanned 518 ft. in three moves, a superb achievement for those days; the lofty iron columns and other ironwork of the interior were executed at Glasgow from the architect's drawings. The simplicity of the scheme of spanning in turn influenced the treatment of the main façade to the Place de Roubaix, and brought about that disregard for the usual canons of art which astonished while compelling the admiration of Professor Donaldson. The problem solved by Hittorff was to screen the train shed on three sides with masonry, and to maintain a sense of solidity and dignity worthy



CIRQUE NAPOLÉON: DETAIL OF MAIN FAÇADE.



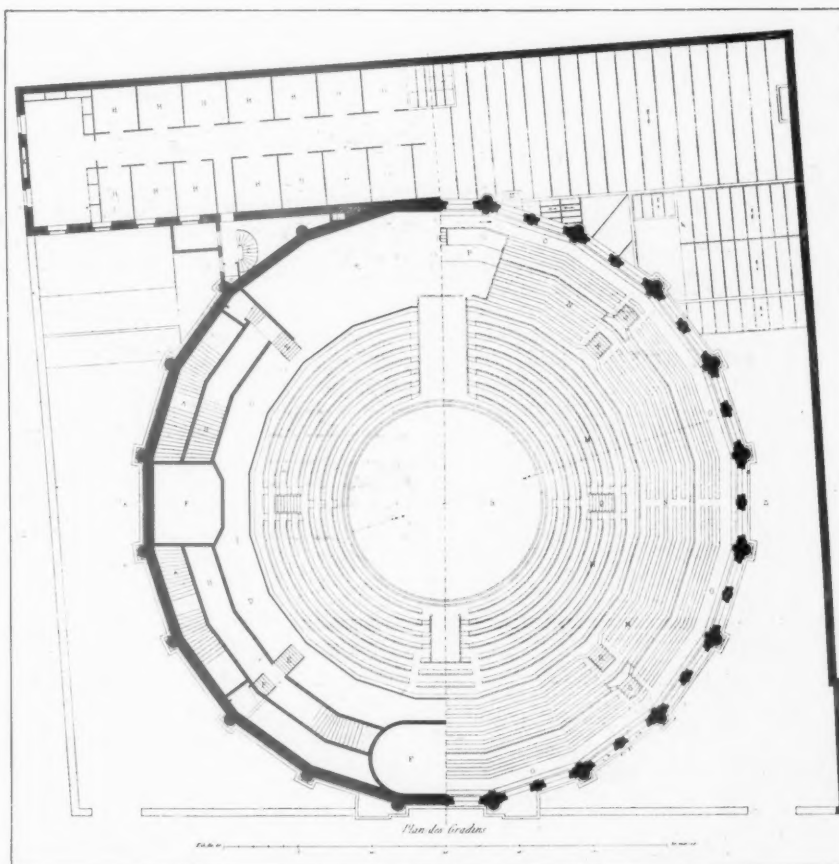
CIRQUE NAPOLÉON: CROSS-SECTION.

of the importance of railway enterprise. At the same time the architect had to impart to the structure some vague hint of its purpose, and that without having recourse to obvious symbols. The finished building contains the clue to the architect's reasoning; the practical conditions of the problem received the greatest attention; the plan and the circulation of traffic were judged to a nicety; the disposition of the pavilions, of the administrative offices and the tracks, being schemed in conjunction with the engineers. The architect's reverence for the monuments of antiquity was subordinated to a main idea consistently simple.

In his conjectural restorations of the Greek Temples of Segesta and of Selinus, Hittorff had seen the possibilities of superimposing the Greek Doric order; this motif was one he held in special regard, and he used it as an interpenetrating screen subordinate to an Ionic order of immense scale. At the Gare du Nord the reticent silhouette of the main façade first arrests the eye, which in turn is directed to the great arcuations; but it is left to the interpenetrating screen to fulfil its functions and render the design homogeneous. I have heard it said that Classic architecture of this type is lifeless, that the endless repetition of columns and entablature fails to impress, that the detail is always the same, that reinforced concrete possesses greater possibilities. Yet from a close study of comparatively modern Classic structures I have drawn constant pleasure. I have seen beautiful combinations of parts and variations of detail which the works of antiquity never hinted at, and I have learnt that the adoption of well-tried forms is a necessary part of a designer's equipment.

Hittorff was one of the greatest French architects of the last century; he was an artist, an

author, and an antiquary: a man possessing the rare ability of handling classical architecture in a manner which imbued it with new life and added charm.



CIRQUE NAPOLÉON: PLAN.

Left-hand side:—A, B, C, Stairs; D, Passage; FF, Vestibules; HH, Artists' Rooms.
Right-hand side:—M, N, O, S, Seat Tiers; P, Orchestra; Q, R, S, Exits.

ENGLISH EIGHTEENTH-CENTURY METALWORK.

With Plates VIII, IX, and X.

It is only within the last decade or so that the artistic merits of the eighteenth century have received anything like the recognition they deserve. This, no doubt, may be attributed to the fact that the Gothic Revival was the centre of attention during the nineteenth century, and according to the views then prevalent a stigma was sure to attach to anything produced in Georgian days, which were commonly regarded as belonging to a period when the craftsman had been ousted,

ironwork, that after Tijou had brought his beautiful craft from France in the latter part of the seventeenth century, his genius inspiring a regular school of craftsmen working in his style, the advent of James Gibbs and other architects in the following century sounded the death-knell of the true craft of smith-work. It was thought a heinous offence for an architect to consider for a moment the designing of anything that was not strictly architectural; but in due course we have come to



ENGLISH EIGHTEENTH-CENTURY BALUSTRADES.

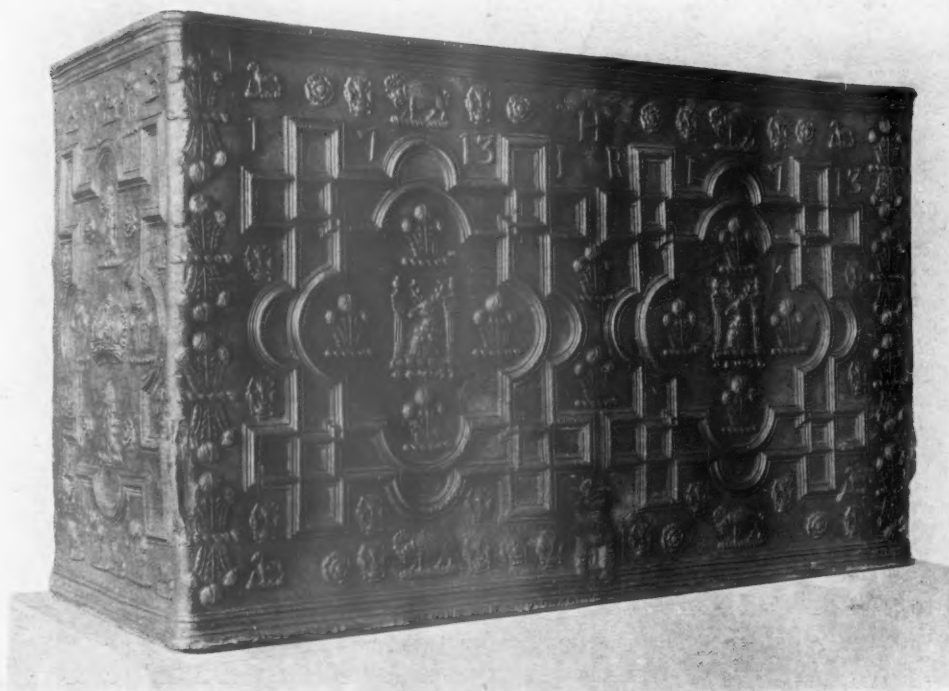
and his place had been taken by the architect in practice, or by the dilettante who liked to amuse himself with architecture as one of the polite interests of an English gentleman. This myth, for it is nothing else, has in latter days been largely dispelled. Viewing things in a more tolerant frame of mind, and not being intent on making out a case against the architect in his relation to the craftsman, we are ready now to consider the work on its own merits, and the eagerness with which specimens of eighteenth-century craftsmanship are sought up and down the country is proof that a very different opinion obtains to-day compared with what was current fifty years ago. We have become accustomed to be told, in regard to

recognise, from the eighteenth century especially, that the architect above all persons has the right to determine what kind of work shall be fashioned for the equipment, the furnishing, and the embellishment of the buildings designed by him.

When, for instance, we consider such a case as that of Robert Adam, or Sir William Chambers, who not only designed large houses in town and country, but also set out the general scheme and the detail of the plasterwork, the carved enrichments, the furniture, and the decorative metalwork, it becomes evident that the practice was capable of producing admirable results, and under conditions that exist to-day no better method could be followed.

It is to be regretted that architects at the present time do not give greater attention to the decoration and furnishing of houses, for thereby they would be able to secure a completeness which is often absent, unless perchance some specialist firm with an intimate knowledge of decoration, and controlling a staff of skilled craftsmen, are called in to consult with the architect, or are commissioned subsequently to complete the decorative scheme.

That the English craftsman of the eighteenth century was not annulled by the advent of the architect is clear from a study of the innumerable examples that are to be found. The accompanying illustrations—all taken from exhibits at the Victoria and Albert Museum, South Kensington—are well worthy of consideration in this connection. They represent the craft of the smith, the leadworker, the founder, the metal-chaser, and the locksmith; and, though it is not pretended that these illustrations are in any way comprehensive, or chronologically complete, they serve the present purpose, which is to emphasise the fact that English eighteenth-century craftsmanship was of high excellence.

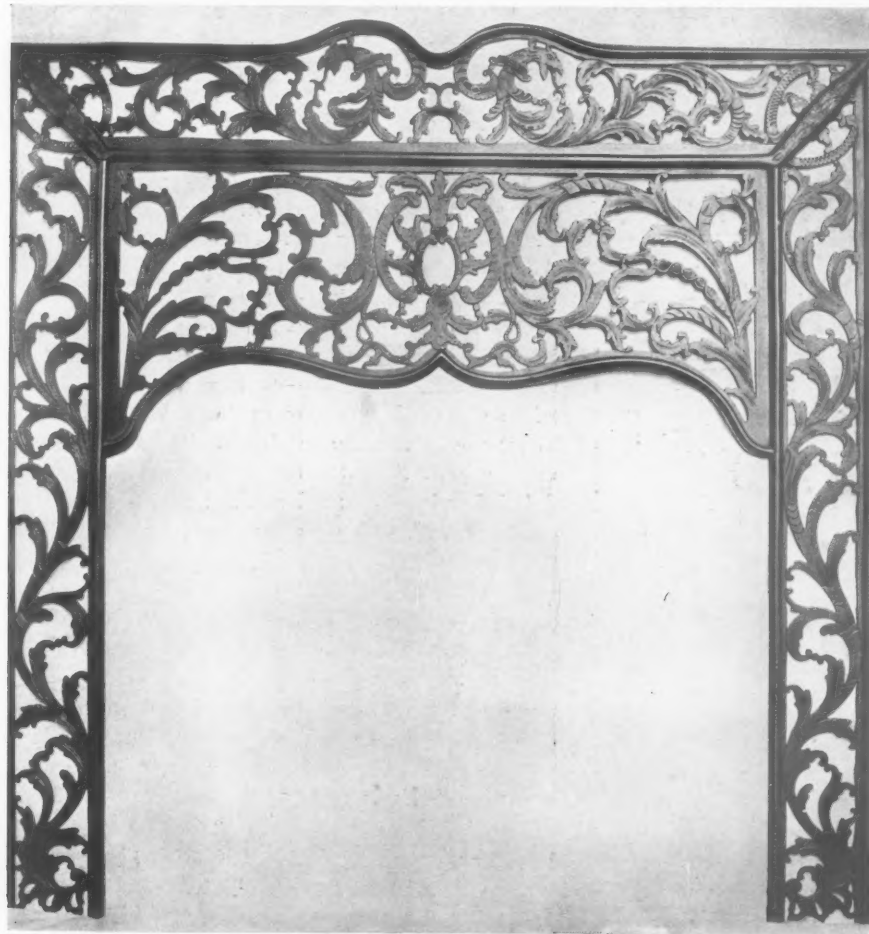


LEAD CISTERN DATED 1713.

In point of date the earliest among the accompanying illustrations would seem to be the chimney-crane shown on Plate IX. This is obviously a piece of work in which the smith has been left to fashion the details more or less in a tradi-

tional manner, though it is possible that an architect supplied a preliminary sketch. This crane recalls the day, now past, when kitchen chimneys were on a very roomy scale, and a host of instruments were ready to hand for the various purposes of cooking. A goodly joint could be roasted in front of the fire from this crane, and the means of its adjustment are no less interesting than the decorative detail. The crane was mounted on a pair of trunnions, top and bottom, and so could be pulled in or out as desired. The arm to which the chain and hook are attached was held under the studs, and could be raised or lowered so as to get the meat cooked in front of the brightest part of the fire, or—equally adaptable to another purpose—the pot suspended at the right height above the grate. This crane belongs presumably to the early years of the eighteenth century. From about the same time, or a little later, the wrought-iron balustrades shown on the opposite page would seem to date. These are redolent of the spirit of Tignon, yet they observe a regular disposition that is in accordance with the architectural setting out of ironwork.

The lead cistern shown above is dated 1713; it is a delightful piece of craftsmanship, and no less interesting is the cast-iron fire-back illustrated on page 113. This latter is very French in feeling. It would perhaps be dangerous to give a date to it, but one might hazard that it belongs to the second half of the eighteenth century, when French influence was so much in the ascendant.



PIERCED STEEL GRATE-FRONT.



CAST-LEAD FANLIGHT FROM HAREWOOD HOUSE, HANOVER SQUARE, LONDON.

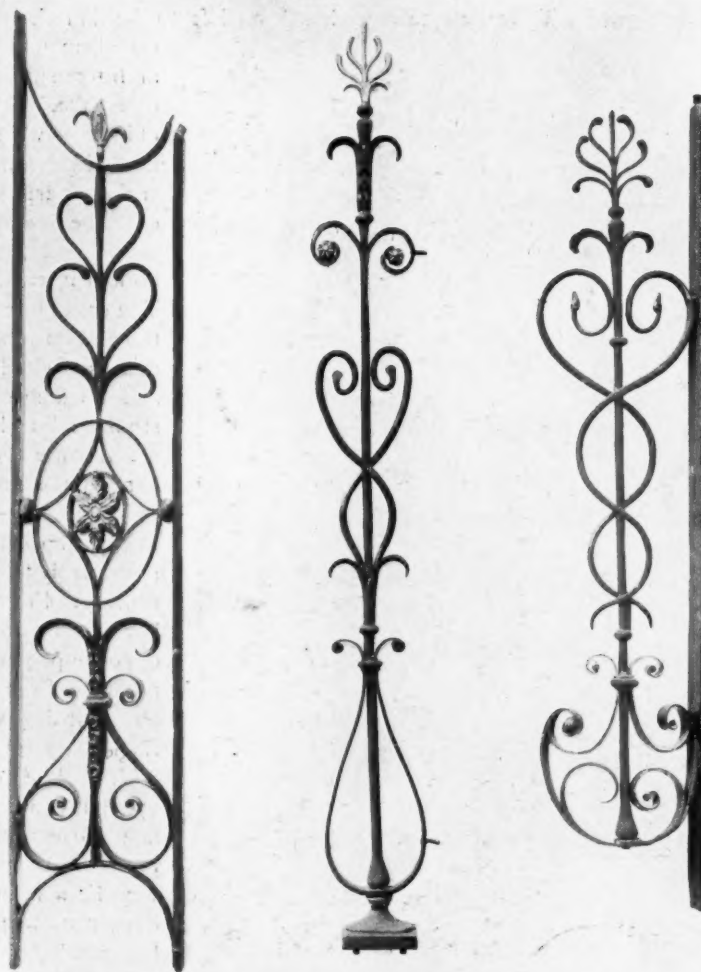
The beautiful keys shown on Plate X are a study in the art of fine craftsmanship as applied to utilitarian objects. These are obviously keys for some special occasion—presentation keys, or what not—and as such they afford models which might well be followed at the present day, when the old custom of making a special key for opening functions is still followed. And while referring to these keys we may note how sadly we have fallen away from the former standard. One has only to compare, for example, an ordinary modern door-key with the same sort of key produced in the eighteenth century; the old key is made more shapely in every way, especially in the head; the parts were hand-beaten in good proportion, whereas to-day no such attention is given to the matter, and when we come to consider such an avowedly modern shape as the Yale key the need of artistic craftsmanship becomes insistent.

The dog-grate illustrated on Plate IX, and the grate-front on page 111, exhibit the hand of the skilled craftsman in working

steel. The dog-grate, in the details of its enrichment, is especially characteristic of Robert Adam, and, if not actually

carried out from his design, is essentially in the manner which he made so successful. The front has incised ornament carefully executed, and a similar good finish is noticeable in the pierced work that forms the band at the bottom of the grate, while the legs and the terminal knobs are of extremely pleasant form. In the grate-front illustrated on page 111 a freer play is noticeable. It would seem to be earlier in date—perhaps about 1750. The pierced work exhibits Dutch influence in its design, or rather one should say French influence, received after transmutation in Holland.

The cast-lead boundary plate shown on page 113 is delightfully bold in design, and one could wish that municipal authorities produced such work to-day. The boundary plate belonged to the Ward of Cripplegate Without. It might serve as an admirable model for many an indication plate to-day, the scrolls being particularly



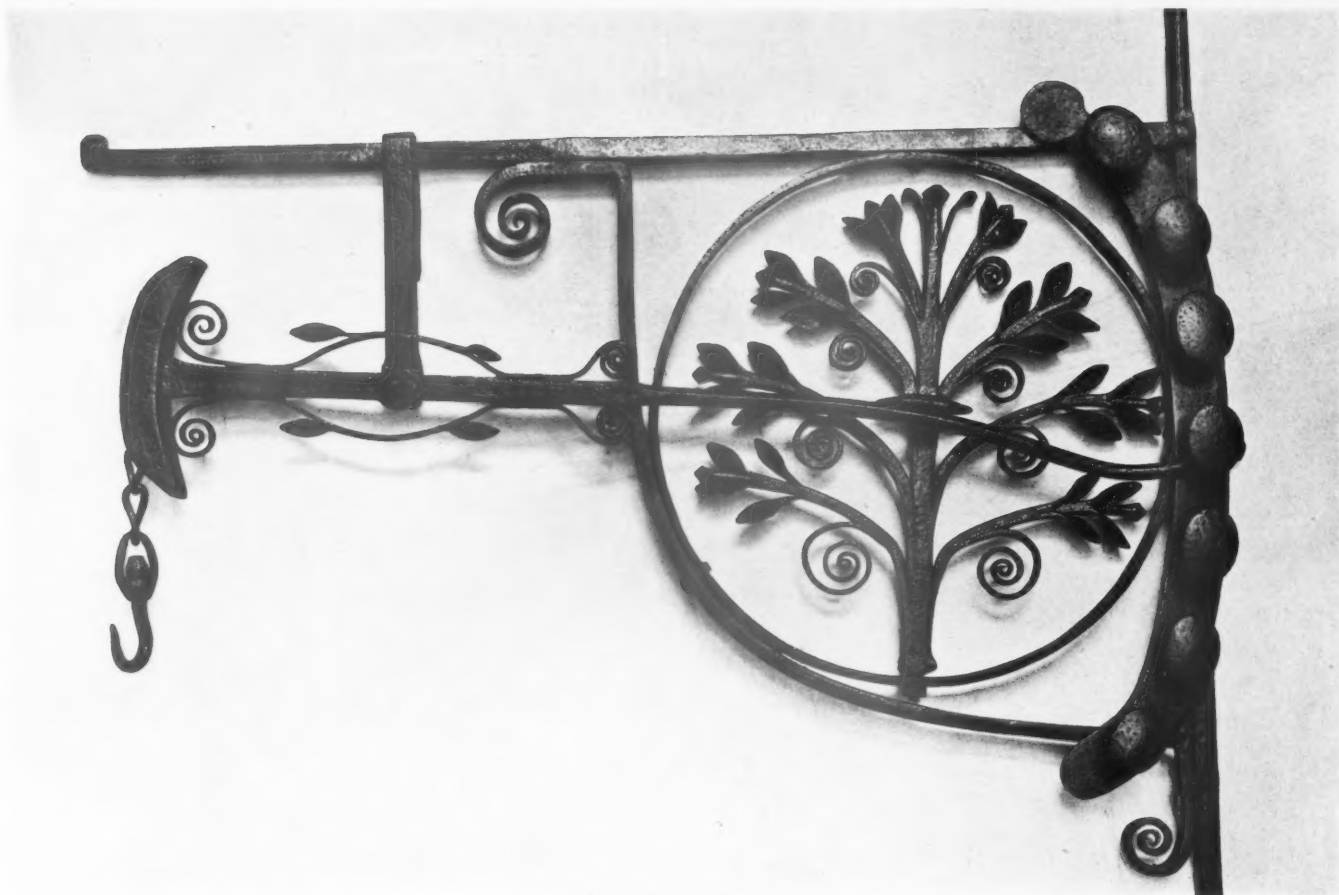
WROUGHT-IRON BALUSTERS WITH CAST-LEAD ENRICHMENTS.



Plate VIII.

FANLIGHT OF WROUGHT IRON, COPPER, AND BRASS, DESIGNED BY ROBERT ADAM FOR THE HALL OF THE
WORSHIPFUL COMPANY OF DRAPERS, LONDON.

December 1914.



Wrought-iron Chimney-crane.

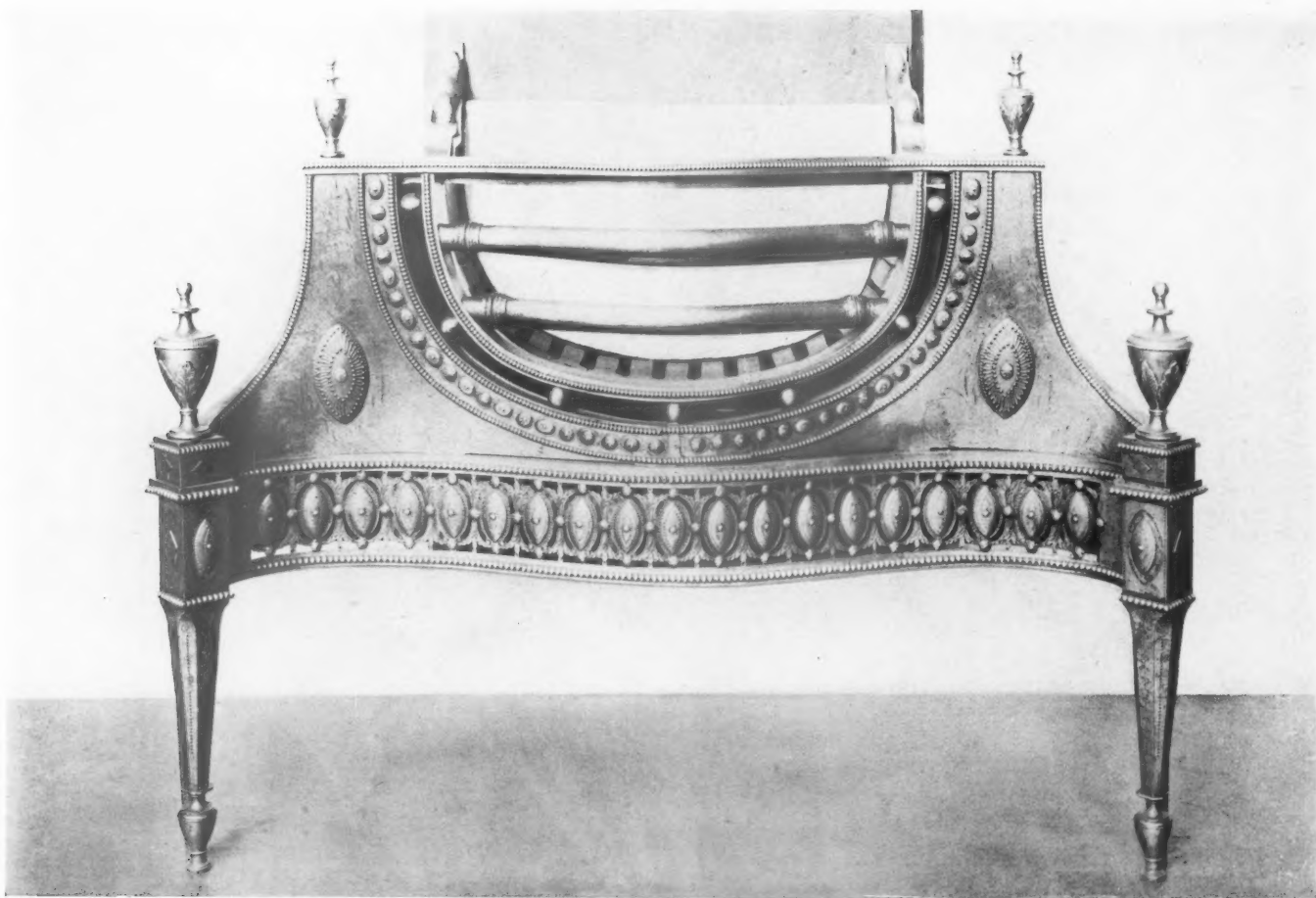
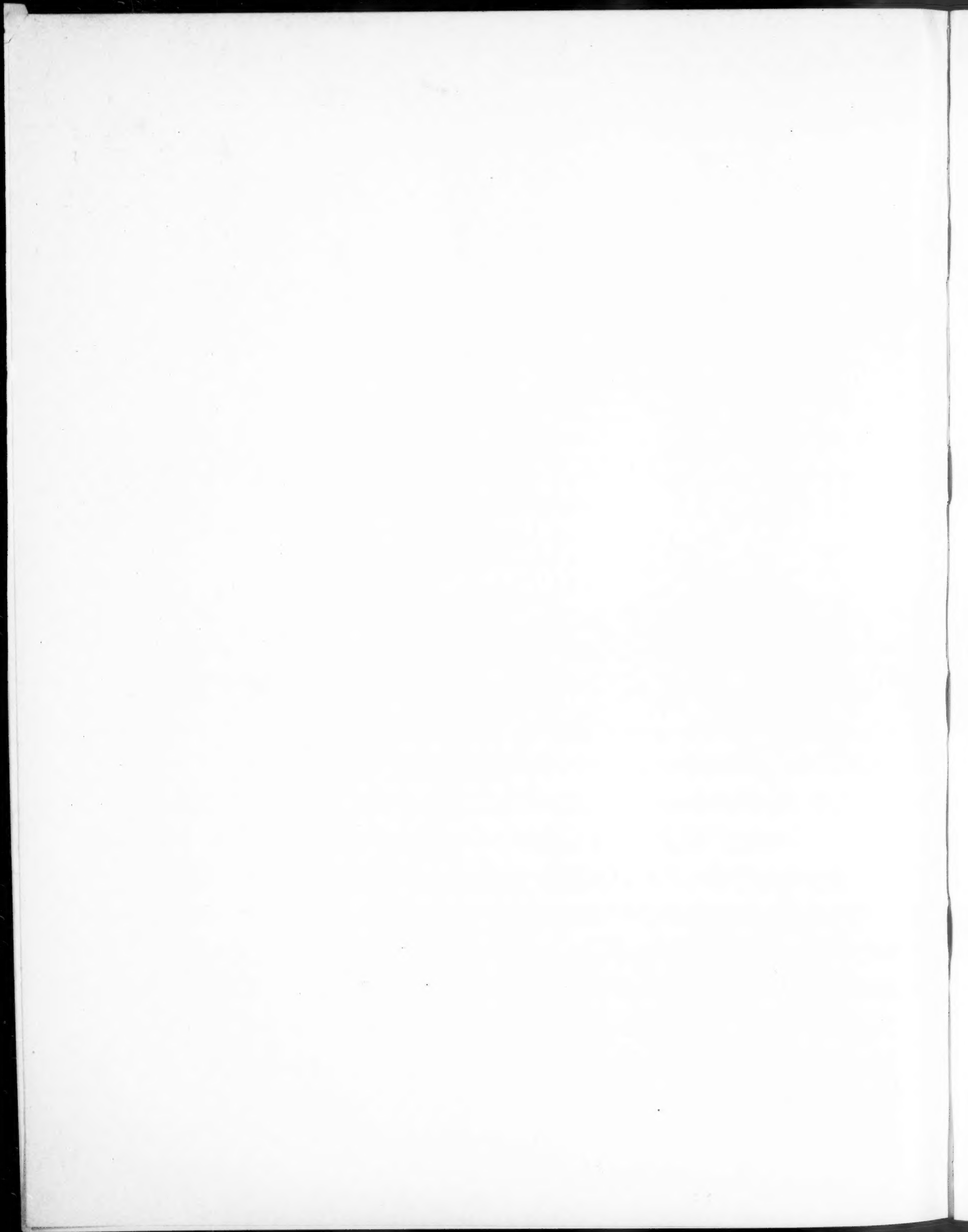


Plate IX.

Steel Dog-grate.

December 1914.

ENGLISH EIGHTEENTH-CENTURY METALWORK IN THE VICTORIA AND ALBERT MUSEUM, SOUTH KENSINGTON, LONDON.



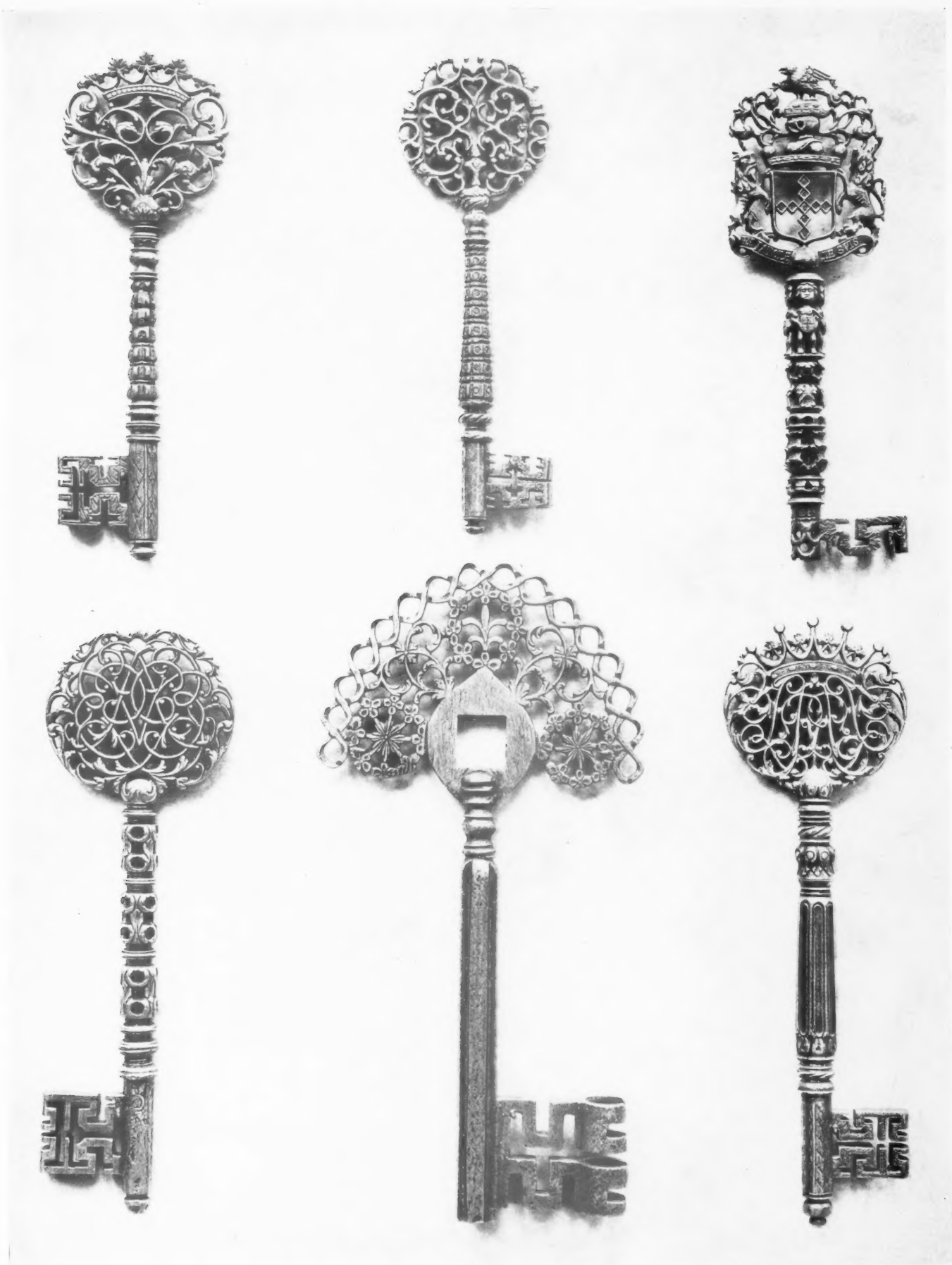


Plate X.

December 1914.

ENGLISH EIGHTEENTH-CENTURY KEYS, FROM THE COLLECTION IN THE VICTORIA AND ALBERT MUSEUM, SOUTH KENSINGTON, LONDON.





CAST-IRON FIREBACK.

vigorous and sweet in outline, and in good proportion to the spaces they enclose.

The other illustrations—the fanlight of wrought iron, copper, and brass designed by Robert Adam for the Hall of the Worshipful Company of Drapers (Plate VIII), the cast-lead fanlight from a house in Hanover Square, and the wrought-iron and lead balusters on page 112—declare emphatically the hand of the architect. Yet who would say that these are not all delightful pieces of craftsmanship? And the fact that they were carried out during the second half of the eighteenth century should make it plain that the stigma which formerly attached to Georgian days was wholly unwarranted, and was only part of the prejudice against everything architectural that did not happen to be Gothic.

We are here concerned only with the craftsmanship that is part of the decorative equipment of houses, but on extending the survey to include those multitudinous separate objects which serve their part in the furnishing of rooms, or the appointments of tables, equal merit will be discerned. Thus, if we consider examples of old Sheffield plate, essentially products in the design of which the architect had a substantial share, it will be seen how elegant are the forms, and how fine is the workmanship. And all this belongs to an era which has been described as dull and lifeless. The truth is, that if only we will leave out of count moral precepts and social doctrines, which have no relation to refinement of form, good taste, adaptability to purpose, and skill in craftsmanship, we shall not fail to recognise the artistic worth of what was produced in England during the eighteenth century.

In matters of art, however, one can never expect anything but diversity of opinion. Some may like to have a somewhat roughly fashioned spoon, disproportionate in stem to bowl, rather

than a highly finished and extremely shapely one—visualising a sort of craft distinction between the workman and the aristocrat—just as some prefer a kitchen dresser and a Windsor chair to a Georgian sideboard and a Sheraton settee. It is entirely a matter of outlook. Thus, Mr. Walter Crane, representing the Arts and Crafts Exhibition Society, observes that “in decorative art, which, after the oppressive quasi-classicism of the Second Empire, renewed its youth by a return to the methods of mediæval art and craftsmanship, we have seen a revival of decadent and later French Renaissance taste, and a tendency to hark back to seventeenth- and eighteenth-century types generally in architectural decoration and furniture. . . .” Here at once one might raise a point in reply, for by many it is felt that English architects and craftsmen certainly did not renew their youth from the fountain of mediæval art, that the taste of the later Renaissance in France was admirable, and that the harking back to the seventeenth and especially to the eighteenth century is much to be commended, inasmuch as it leads to the picking up of that thread of tradition which was dropped by Sir William Chambers, and has never yet been recovered.



CAST-LEAD BOUNDARY PLATE OF THE WARD OF CRIPPLEGATE WITHOUT.

OLD ENGLISH ALMSHOUSES.—II.

By SIDNEY HEATH.

(Concluded from p. 44, No. 213.)

ARCHITECTURALLY considered, the sixteenth and seventeenth centuries were those in which the material structures of these foundations reached their highest development, and many of the finest pieces of building we have date from that time, when the wool trade of England was at the height of its prosperity, and numbers of wealthy wool merchants built churches and endowed almshouses. By that time also the Trade Guilds and City Companies had become powerful and wealthy, as is plainly indicated by their many charitable institutions in or near the City of London.

Some of these foundations are for men only, some for women only, while a few accommodate the poor of both sexes. Occasionally we find a hospital founded for a special class of inmate, as at Blackheath, where the well-known Morden College was founded by Sir John Morden for "decayed merchants." At Hereford, Sir Thomas Coningsby founded a hospital, the master of which was, according to the original stipulations, always to bear the name of Coningsby.



HUNGERFORD ALMSHOUSES, CORSHAM.

Morden College was built in 1695 from designs by Sir Christopher Wren. It is a large quadrangular building, with a chapel in the centre of the east side of the quadrangle. Above the main doorway are the beautiful carved figures of Sir John and Lady Morden, and among the few relics preserved in the building is the banner used at the obsequies of the founder. This is one of the wealthiest charities in the country, and provides a home and £110 a year for decayed merchants over fifty years of age, in addition to one hundred out-pensions of £80 a year and six pensions of £30 a year for the widows of decayed merchants.

Heriot's Hospital, Edinburgh (see page 116), although mainly a scholastic foundation, is interesting as the work of Inigo Jones, though it was erected under the supervision of William Aytoune, one of the leading masons of that day. Heriot was the son of a goldsmith in Edinburgh, and upon the accession of James VI to the English throne he followed the Court to London. He provided the jewels for Prince Charles (afterwards Charles I) when he went to the Court of Spain. These jewels were never paid for by James; but when Charles came to the throne the debt to Heriot was allowed to his trustees in part of their purchase-money of the barony of Broughton, then Crown lands in the neighbourhood of Edinburgh. These lands form part of the endowments of the hospital, the revenue of which is about £10,000 per annum. Heriot died in 1624, and after the payment of bequests to all his relatives and friends he left the remainder of his fortune in trust to the magistrates of Edinburgh, to found and endow a hospital for the maintenance, relief, and bringing up of poor fatherless boys, the sons of freemen of the town of Edinburgh. The plan is quadrangular, and at each angle of the courtyard is a sturdy tower. A small effigy of the founder is placed within a recess on the north side of the court. The building is very rich in Renaissance ornament and detail, and the various rooms have retained a large amount of the original wood-carvings with which they were embellished by the munificence of the princely Heriot.

The fine bede-house at Higham Ferrers, Northants, was founded in 1425 by Henry Chichele, Archbishop of Canterbury, and the founder of All Souls College, Oxford. The bede-house forms a parallelogram, and measures internally 65 ft. 8 in. by 23 ft. 10½ in. The western part was originally divided into sleeping cabins for the inmates, as at St. Mary's Hospital, Chichester. The west front consists of a large five-light window and a doorway beneath it (see page 115). Internally the hall has a fine oak roof, the trusses of which spring from large oak corbels. The arch between hall and chapel is four-centred, with an embattled capital at the springing. The south side of the hall has a large original fireplace. Two entries in the Lincoln registers relating to the wardenship of the hospital in 1258 and 1265 indicate the existence of an earlier foundation,

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HALL'S ALMSHOUSES, BRADFORD-ON-AVON.



CHRIST'S HOSPITAL, ABINGDON.

which, no doubt, formed the basis for Chichele's building. The bede-house and the large estates surrounding it are the property of Earl Fitzwilliam.

Christ's Hospital at Abingdon is one of three old almshouses that surround the churchyard of St. Helen's Church. It was originally associated with the Guild of the Holy Cross until, after the Reformation, it was re-endowed by Edward VI and Sir John Mason, whose contemporary portraits hang in the panelled hall beneath the lantern. Its most distinctive features are the long range of wooden cloisters, and the tall lantern, with a gilded vane, that rises from the centre of the roof. Within the cloister are a number of old oak benches. Among the treasures preserved in the building is a curious old volume written by Master Francis Little in 1627. It bears the title, "A Monument of Christian Munificence, wherein the Honourable memorie of the chief benefactors both of the ould Fraternitie of the Holy Crosse and the new foundation of the Hospital of Christ in Abingdon, in the Countie of Berks is registered, and immortalized to God's glorie and to their everlasting praise and for the inviting of posteritie to ye imitation of their charitable bountie."

Hall's Almshouses at Bradford-on-Avon were founded in 1700 by John Hall, one of whose ancestors, another John,

built the well-known Jacobean mansion of Kingston House near by. The almshouses are built of stone, and above the two centrally-grouped doorways is a Renaissance panel bearing the *three battleaxes* of the Hall family, and the motto "*Deo et Pauperibus.*" One chimney-shaft exhibits the letter H, surmounted by a coronet, for Hall; the second shaft an M, also with a coronet, for Manvers, the earl of that name being a lineal descendant of the founder as well as the present administrator of the charity. The situation of the building, at the junction of two main roads, enables it to be seen in its entirety, as no part of the structure is hidden from view.

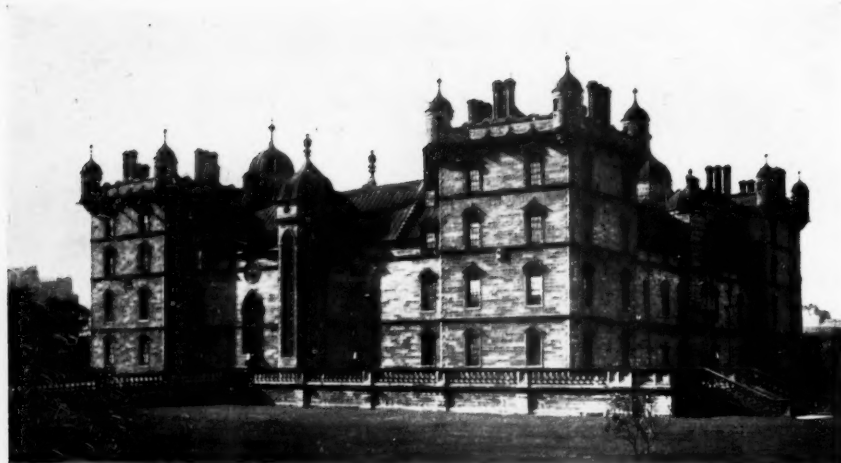
The singularly picturesque almshouses at Corsham, Wiltshire (see page 114), were founded and endowed in 1668 by Margaret, the widow of Sir Edward Hungerford, for a master and six aged poor women. A free school was at one time attached to the foundation, but this part of the charity has fallen into abeyance. Both the north and the south fronts exhibit tablets, on which we read:—

This free School and Almshouse was founded and endowed by Margaret Lady Hungerford, relict of Sir Edward Hungerford, Kt : of the Honourable Order of the Bath, daughter and co-heire of William Halliday, Alderman of London, and Susan his wife, daughter of Sir Henry Row, knight, and Alderman and Lord Mayor of London.

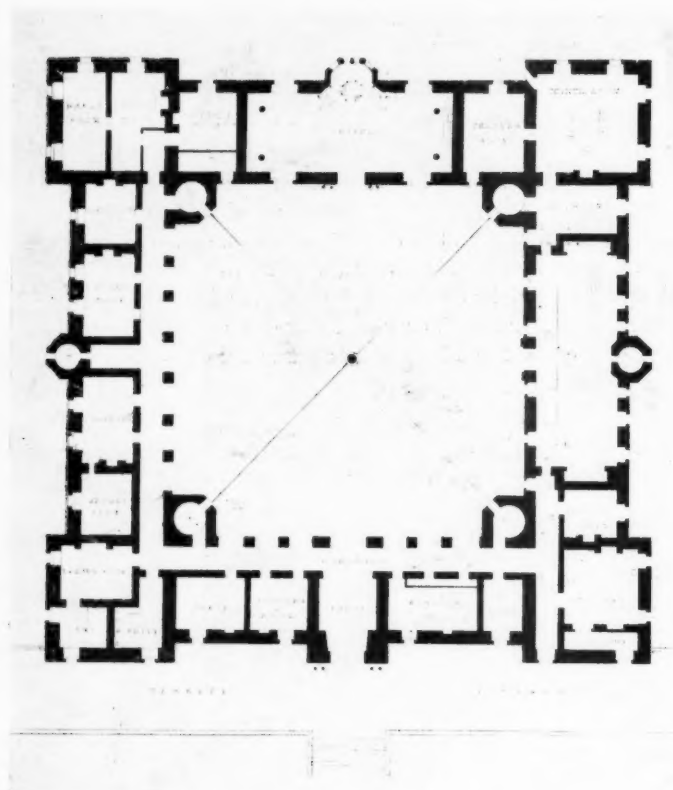
The building was commenced in 1668 and completed in 1672, and except for the insertion of a few eighteenth-century windows, and the addition of one or two chimney-stacks, the whole of the structure is as originally built. The attached chapel has retained its old Jacobean pulpit, stalls, screen, and gallery. Through failure of issue male the once vast estates of the Hungerfords passed, by marriage, to the



ARCHBISHOP CHICHELE'S ALMSHOUSE, HIGHAM FERRERS, NORTHANTS.



HERIOT'S HOSPITAL, EDINBURGH.



PLAN OF HERIOT'S HOSPITAL, EDINBURGH.

family of the Earl of Radnor, the present governor of the almshouses.

Few of our old towns can show so many almshouses of ancient foundation as Barnstaple. The greater number have been rebuilt or restored many times since they were first erected, but those founded in 1627 by John Penrose, Mayor of Barnstaple, have escaped any serious alteration. They are quadrangular in plan, with a sort of wooden-roofed cloister, the roof supported on stumpy granite columns, attached to one of which is a very ancient almsbox that still receives the charitable contributions of the townsfolk. The entrance is placed in the centre, the covered way terminating on one side with the Council Chamber, and on the other side with the chapel. The buildings comprise twenty dwellings, with accommodation for two inmates in each. In the chapel is a fine portrait of John Penrose, by Jansen.

Very interesting and appropriate are the texts and mottoes found on almshouses, those most commonly met with being

"Fear God and Honour the King," and "God's Providence is my inheritance." On a picturesque almshouse at Tiverton we read :—

John Waldron, merchant, and Richoard his wife
Builded this house in tyme of their lyfe,
At such tyme as the walls were fourtyne foote hye
He departed this world, even the eightynthe of Julye.
A.D. 1579.

At Dorchester a pleasing little Jacobean almshouse bears the simple inscription of "Napper's Mite," while on another at Bromham, Wiltshire, we read :—

I was hungrie and yee gave mee meate. I was thirstie and yee gave mee drinke. I was naked and yee clothed mee. I was harbarles and yee gave mee lodging. cum	yee blesed of my father inherit the kingdom prepared for you. mat 25, anno chri 1612 et anno reg iac regis magn brittan 10.
--	---

On the Merchant Adventurers' Almshouses at Bristol, a quadrangular block of buildings opened in 1699, is the following inscription :—

Freed from all storms, the tempest, and the rage
Of billows, here secure we spend our age :
Our weather-beaten vessels here repair,
And, from the generous merchants and their care,
Find harbour here ; no more we put to sea
Until we launch into Eternity.

But lest our Widows, whom we leave behind,
Should want relief, they, too, a shelter find :
Thus all our anxious cares and sorrows cease,
Whilst our kind guardians turn our toil to ease ;
May they be with an endless Sabbath blest,
Who have afforded unto us this rest.

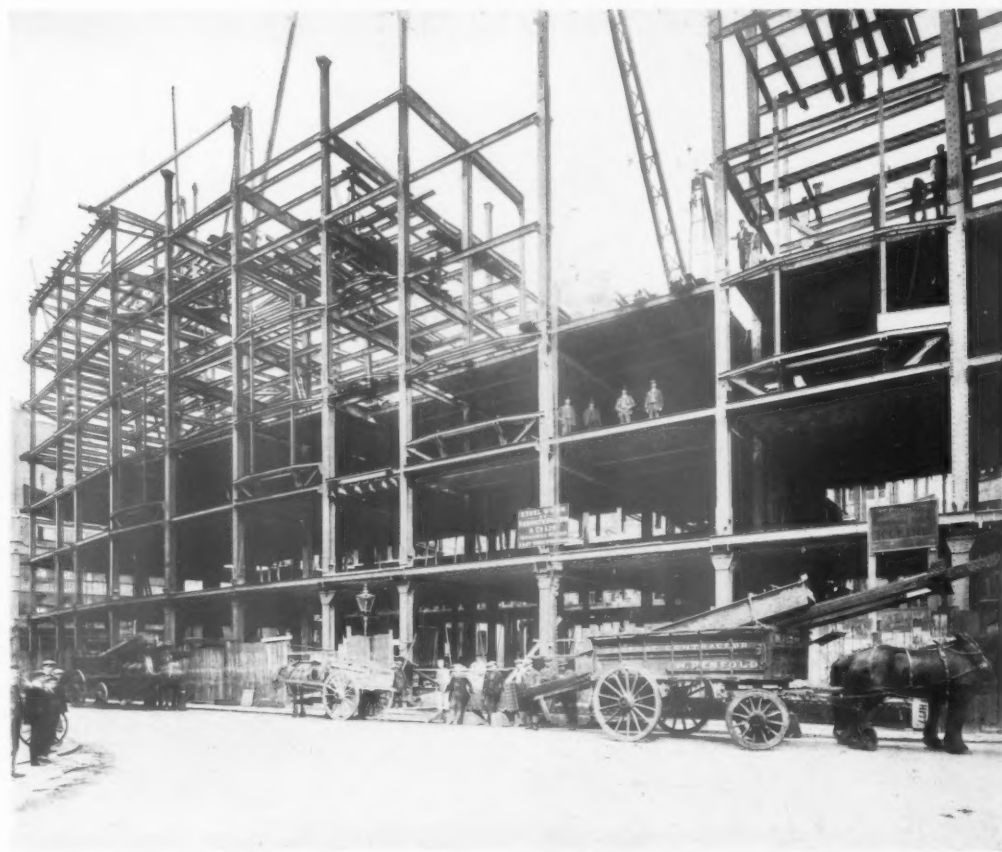
The almshouses and hospitals that have been illustrated and briefly described in this and the preceding article (THE ARCHITECTURAL REVIEW, August 1914) have been selected as typical examples of the truly immense number of similar buildings scattered up and down the country, and many of which are still being used for the charitable purposes for which they were erected and endowed. No groups of buildings are, in their way, more charming, and none surely are more impregnated with human associations. They are asylums of peace and rest, and standing monuments to the memory of the devout men and women who founded them.



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THE ARCHITECTURAL REVIEW.

THE FUTURE OF REGENT STREET.

THE general resumption of building work in London having made plainer than it was before the giant new hotel for Messrs. Lyons, which is being rapidly pushed on to completion at the back of the County Fire Office, gives occasion to "Ubique" in the *Architects' and Builders' Journal* to consider what is likely to be the future of Regent Street. He says: "I cannot myself find much delight in Norman Shaw's commencement of a new grandiose Quadrant in place of Nash's quiet stucco scheme, but there is at least a studied propriety in every part of it. Seen right opposite, it is a sturdy enough piece of work. It is only when we go a little way up the street and look back that we realise how its skyline is hopelessly spoiled by the back of the main block of the Piccadilly Hotel that rises behind it. And I cannot see how this is ever to be corrected. The back of the Piccadilly Hotel could only be blotted out from the Quadrant by buildings higher still than Norman Shaw's, which is already too high in relation to the width of the street. So that instead of being the sunny thoroughfare which Nash left it, Regent Street would take on the cañon-like aspect of Victoria Street. What eventually will be done with the thoroughfare it is impossible to say at present. There was, it will be remembered, a select architectural committee who formulated a scheme for the future development of Regent Street, but it seems doubtful whether the Commissioners of Woods and Forests, who are the ground landlords, will ever carry out their proposals, in view of the rebuildings that have already been carried out, and others that are even now proceeding. For my own part, I have given up all hope for Regent Street. The Commissioners started on their work too late. It was only after the shopkeepers had begun to play havoc with the aspect of what was once the finest thoroughfare in London, and a public protest had followed, that the official department stepped in. Everyone knew that Regent Street would, inevitably, be rebuilt, and, accordingly, a proper scheme for the whole thoroughfare ought to have been formulated before individual firms began the mischief which has resulted in the obliteration of the good work Nash did, and the erection, in its place, of some of the most commonplace buildings. A million and a half was spent on the building of Regent Street, and the result warranted the expenditure. Many thousands are now being spent on rebuilding it in patches, and the result is unsatisfactory to the last degree."

NEW UNIVERSITY BUILDINGS AT OXFORD.

DURING the past year a number of important additions and alterations have been carried out in connection with University buildings at Oxford. At the School of Forestry additional laboratories and rooms have been added, completing the quadrangle on the north side, Messrs. N. W. and G. A. Harrison being the architects. At Merton College the four angle pinnacles to the tower were found to be in a dangerous condition and have been restored in Clipsham stone. At Manchester College a new hall is in the course of erection. In Wadham College library the floor was discovered to be in a decayed condition, and a new floor has been constructed, under the direction of Sir T. G. Jackson, R.A. The large columns, capitals, cornice, balustrade, and vases of the Radcliffe Camera have been restored in Clipsham stone, and the lower part of the building has been dressed with preservation solution. At Christ Church Cathedral the restoration is progressing, and, with the exception of the south aisle, is nearing completion. The work

completed during the past twelve months includes the tower and spire, choir, and the south transept. Mr. W. D. Caröe is the architect in charge of the work. At Queen's College the stonework of part of the Queen's Lane front and the east end of the chapel has been restored in Clipsham stone. The large north window of the Library has been restored and re-leaded. The basement under the north wing of the back quad. has been altered and fitted up with bookcases for the library. New buildings have been erected at the School of Rural Economy, providing two large working laboratories and two large lecture-rooms, with numerous other departmental rooms. The architects were Messrs. N. W. and G. A. Harrison, of Oxford. The Engineering Laboratory has been constructed on an open site at the junction of Banbury Road and Parks Road, from designs by Mr. W. C. Marshall. The Chemical Laboratory has been in the course of erection for the past twelve months, the architect being Mr. Paul Waterhouse, M.A., F.R.I.B.A. This building is in the University Park, fronting South Parks Road. At present only part of the scheme is carried out.

REPETITION IN ARCHITECTURE.

WRITING in the *Brickbuilder* of Boston, U.S.A., on the architectural inspiration derived by one country from another, Mr. Louis La Beume says that in New York almost every Italian palazzo of importance, from the massive rusticated semi-fortress type of the Riccardi with its heavily barred windows, the stronghold of the Medici, to the light and fantastic Gothic and late Renaissance fabrics that front the Grand Canal, may be seen in duplicate. Buccaneers of the business world boast possession of faithful reproductions of the châteaux and castles of royalty, Marie Antoinette's Petit Trianon may be found literally scattered over the country, and Chenonceau, once the cause of so much bitterness between the neglected Catherine de Medicis and the pampered Diane de Poitiers, now stands on Riverside Drive. The examples might be multiplied *ad infinitum* of these architectural snares for archæologists to ponder in future years.

As a matter of fact, continues the writer, this catholicity of taste is not strictly confined to American cities, but of all peoples the French seem least open to criticism in this respect. From the hour when France first began to feel the influence of the Renaissance, French architects have been alert to develop and freely use classic forms bequeathed to them, with the result that the social and political history of France may be clearly traced in her architectural monuments, one epoch succeeding another in natural sequence, and each bearing the distinct imprint of its time. Realising that conditions change with the change of customs and the introduction of new materials and methods of construction, the French architect seeks to meet these new conditions fairly. The charge that all the changes have been rung is being continually disproved in France, buildings being erected every year which are modern in their very essence and as original in their way as the Parthenon was in its way.

The province and the aim of the architect of to-day should be to take the conditions as he finds them and create an architecture to fit them; not to distort and cramp them to fit the architecture of another day. Where new problems present themselves, as in some of our commercial work, no precedent existing, we are forced to this procedure, with the result that some critics see in this sort of work about the only thing they can commend.

NOTES OF THE MONTH.

A London Calendar.

For twelve years past the "Calendarium Londinense" has been issued by Mr. W. Monk, R.E., each year being embellished with an etching of some architectural feature of the metropolis. The issue for 1915, a small illustration of which is here given, shows the Victoria Memorial and Sir Aston Webb's new front to Buckingham Palace. It is very decorative in effect, and the lettering, while being quite clear and readable, is not too insistent—a fault in many calendars. The calendar is admirably printed in brown ink on a stout hand-made paper measuring $15\frac{1}{2}$ in. by $11\frac{1}{2}$ in. Copies, price 2s. 6d., can be obtained either direct from Mr. Monk, at 72 New Bond Street, London, W., or can be ordered through any print- or bookseller.



For Belgian Artists.

An exhibition of Belgian pictures for the benefit of Belgian artists is now open at the McLean Gallery, Haymarket. It has been organised under the patronage of Cardinal Bourne, Count de Lalaing (Belgian Minister), Sir E. J. Poynter, Sir Charles Holroyd, and Sir A. G. Temple. Over one hundred works representing Belgian landscapes and types of parts of

the country now devastated by the Germans are shown, consisting of oil paintings, water-colours, etchings, engravings, and drawings, all of which were secretly conveyed through the German lines, and brought to England from Brussels by two Belgians, Messrs. A. Du Plessy and R. Damman. This exhibition affords the British public an opportunity of expressing their sympathy with Belgian artists. The admission is 1s.

* * *

M. Rodin and his Sculptures.

Mr. John Lavery, A.R.A., has presented to the Victoria and Albert Museum the portrait of M. Auguste Rodin which he painted last year. The gift is intended to reciprocate the sentiments which inspired Rodin in giving his series of sculptures to the nation. It has been placed for exhibition on a screen beside the Rodin sculpture in the West Hall.

* * *

The late Mr. Joseph Hill.

Mr. Joseph Hill, of the well-known firm of London builders, Messrs. Higgs and Hill, Ltd., died on November 17. Mr. Hill was the son of William Matthew Hill, to whose business he succeeded with his brother, Thomas Rowland Hill, and who together traded for several years as Hill and Sons at Charlton Works, Islington. In 1874 they joined the son of Mr. William Higgs, of Crown Works, South Lambeth Road, and for three years the style of the firm was "Hill, Higgs and Hill," but in 1877 the late Mr. Thomas Rowland Hill retired from business, and the firm has since traded under the style of "Higgs and Hill," two of Mr. Joseph Hill's sons being directors of the company.

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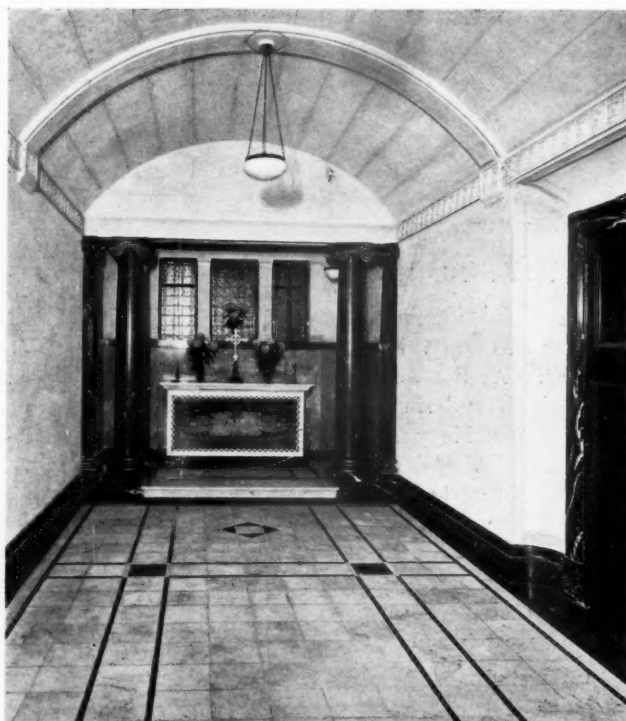
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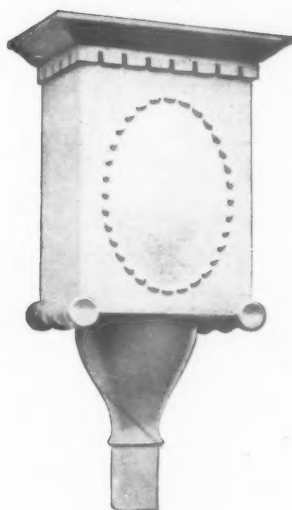
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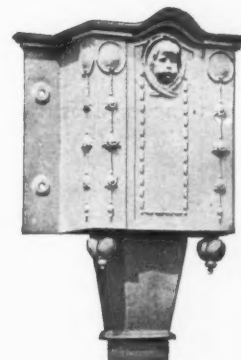
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NOTES OF THE MONTH.

The late Mr. Stockdale Harrison.

Mr. Stockdale Harrison, sen., F.R.I.B.A., of Leicester, died last month, in his sixty-ninth year. Mr. Harrison was articled to the late Mr. James Bird. He had been practising as an architect in Leicester for more than forty years. In conjunction with his sons he designed the De Montfort Hall, the Westcotes Free Library, the Vestry Street Baths, the church at South Wigston, and the Church of St. Stephen, North Evington. But the chief building with which his name is associated is the Usher Hall at Edinburgh, carried out in conjunction with Mr. Howard H. Thomson. Mr. Harrison was of a retiring disposition, and took no part in public life, but he was at one time president of the Leicester Society of Architects. He was greatly respected by the whole of the members of the profession, and his genial and kindly nature endeared him to a large circle of friends.

* * *

Relief for Professional Classes.

An influential council, on which all the professional societies are represented—the R.I.B.A., the Society of Architects, the A.A., and the Surveyors' Institution among them—has been formed to deal with cases of distress among members of the professional classes arising out of the war. The intention is to assist by advice and indirect help rather than by donations of money, and to this end six separate committees have been formed, whose work will be to negotiate with educational authorities, and to make arrangements for the continuance of children's education, to arrange for training for those professions

where openings are known to exist either at home or in the Dominions, to arrange for temporary employment, etc. This is a work which deserves whole-hearted support, and we would draw special attention to it. Subscriptions towards the fund that is being raised should be sent to The Professional Classes War Relief Council, Kingsway House, Kingsway, London, W.C.

* * *

The A.A. Collection of Lantern Slides.

By direction of the Council of the R.I.B.A. some 900 lantern slides, representing many years' accumulations of illustrations of papers read before the Institute, have been handed over as a loan to the Architectural Association. Previously the A.A. collection numbered upwards of 6,000 slides, all catalogued and classified, and available to its members and other people for hire at a small charge. The recent additions bring the number up to 7,000, and the A.A. has agreed that the whole collection shall be available for loan to members of the R.I.B.A., without charge, on application to the Council.

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18th November, 1914.

[19081]



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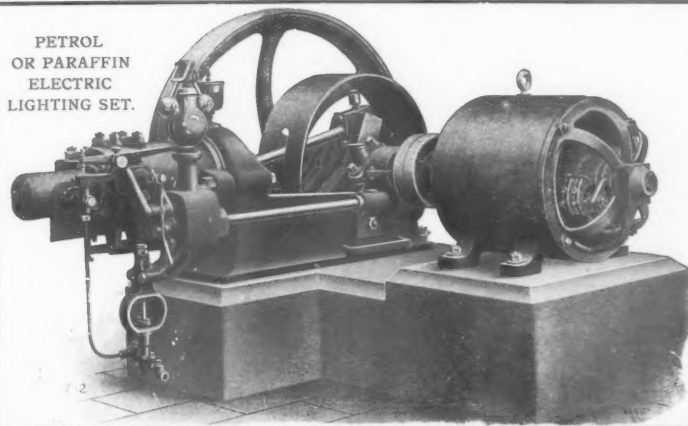
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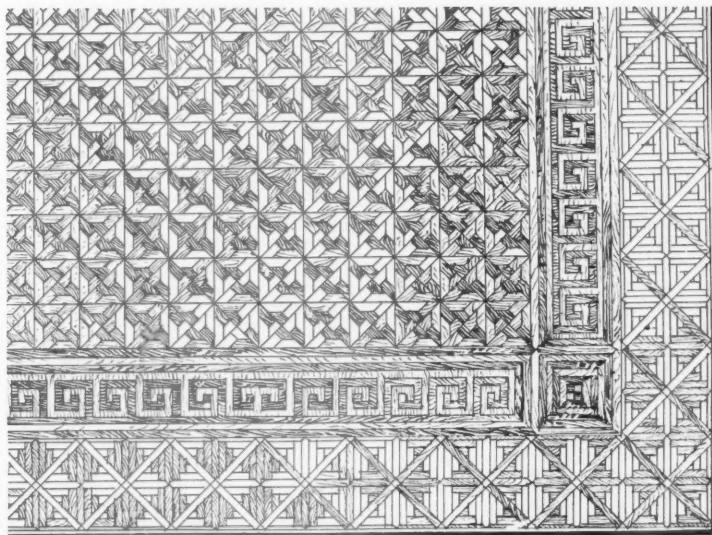
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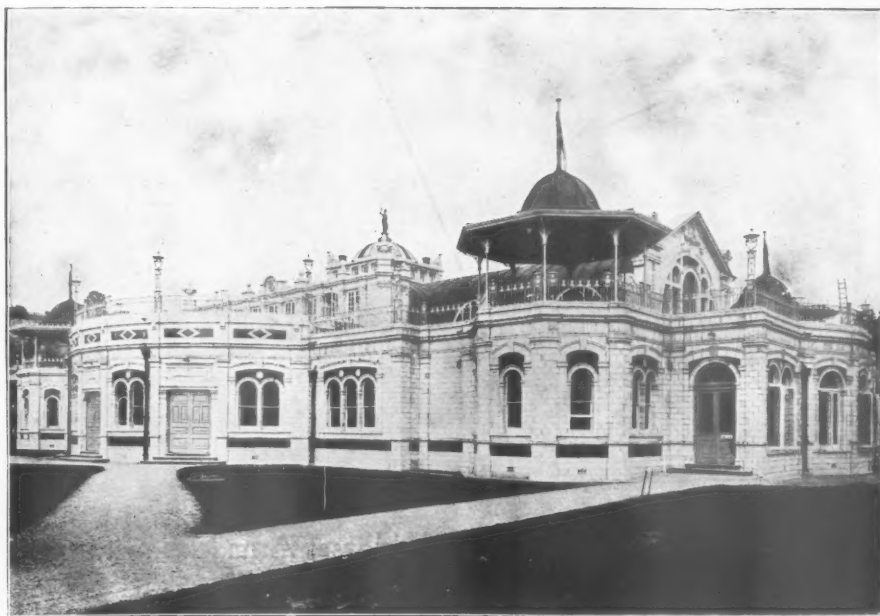
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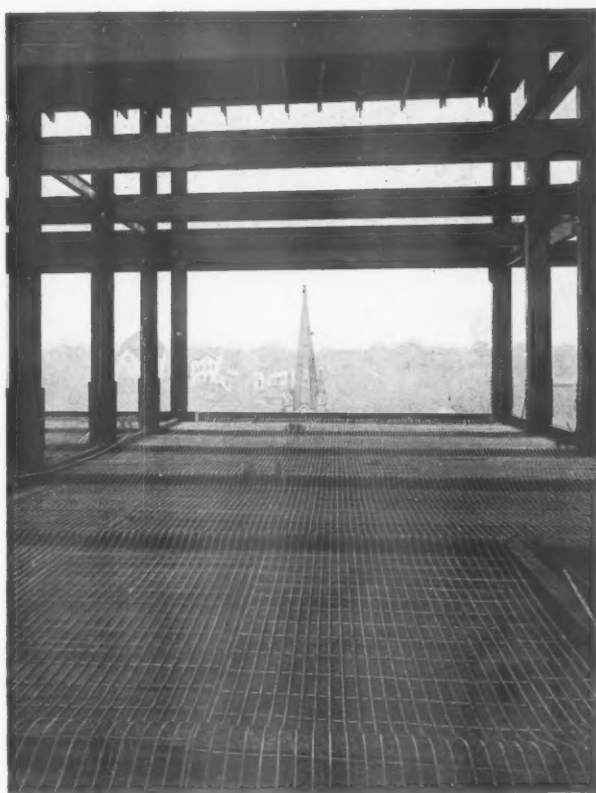
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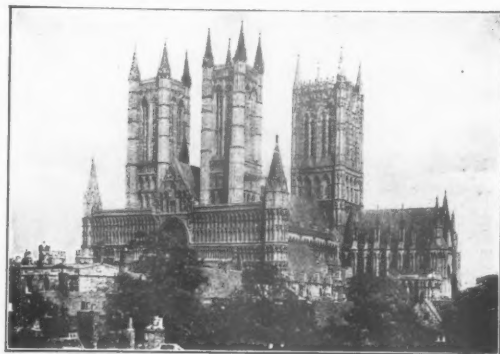
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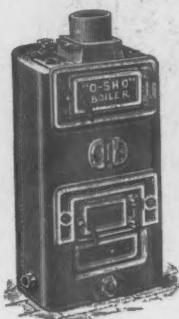
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