

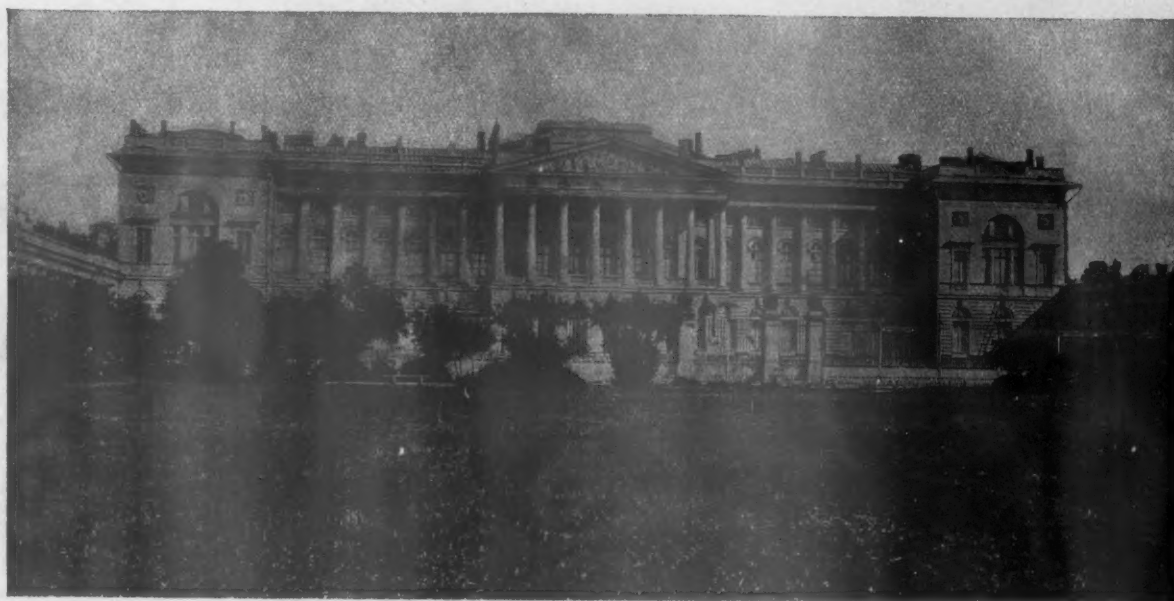
THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration.

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The Alexander III Museum, Petrograd. Carlo Rossi, Architect.

FEBRUARY 1916

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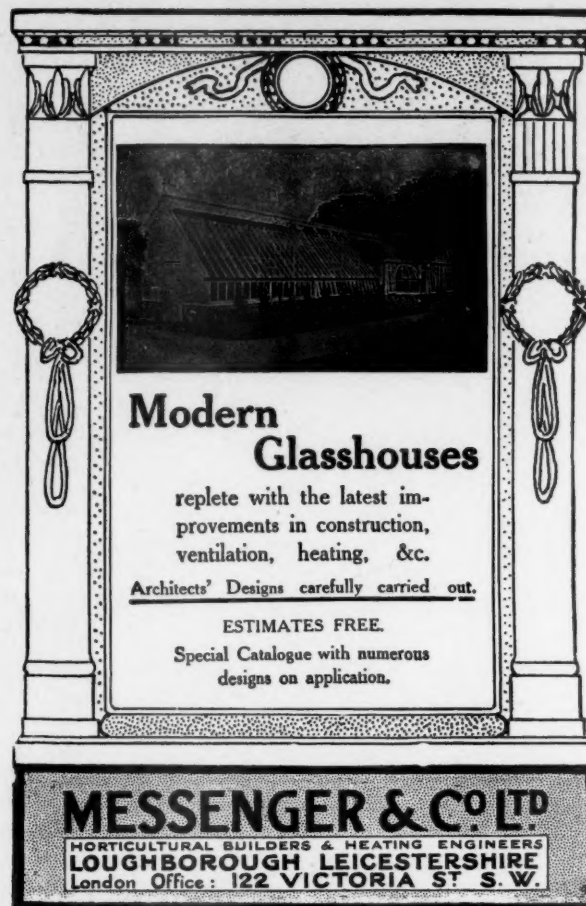
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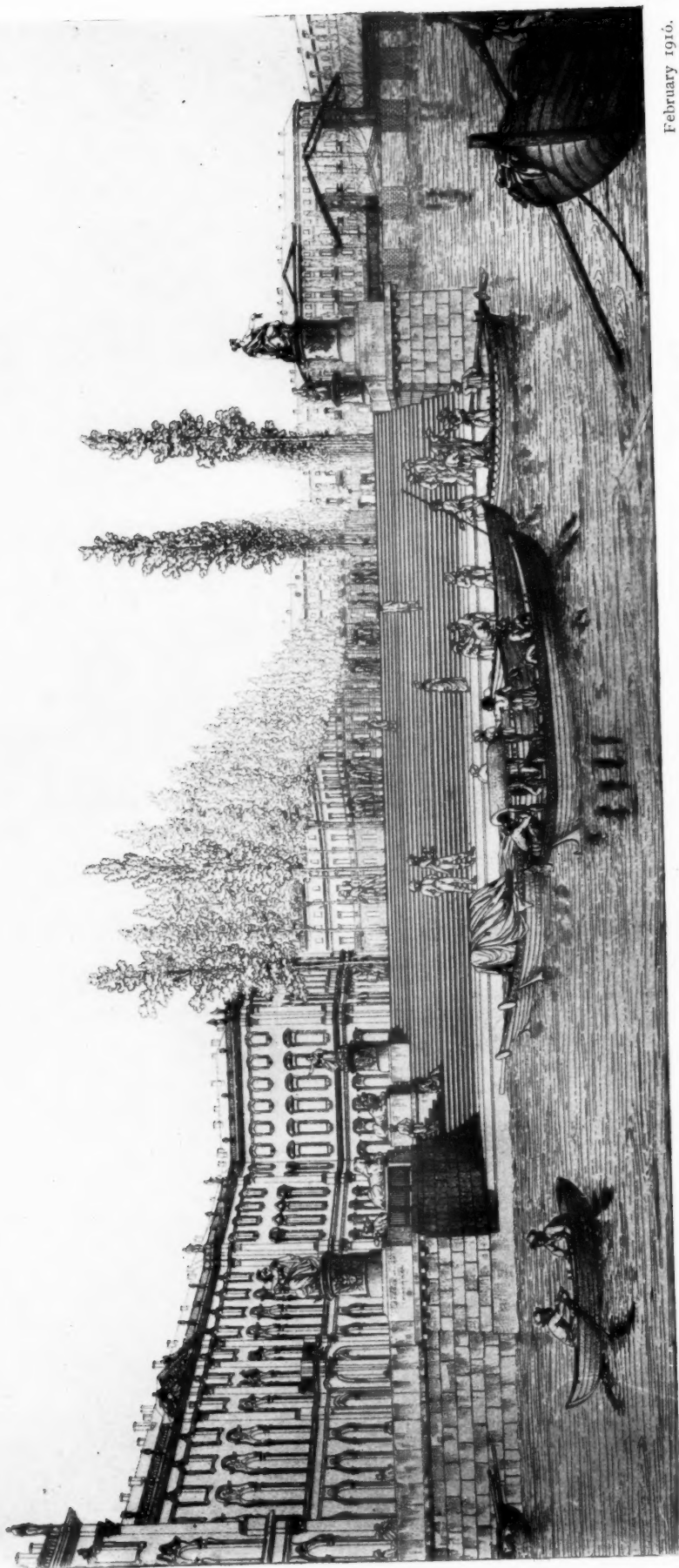


Plate I

DESIGN FOR STAIRS AND PROMENADE ADJACENT TO THE WINTER PALACE, PETROGRAD

By L. Rusca (1810).

February 1910.

CLASSIC ARCHITECTURE IN RUSSIA.—II.

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

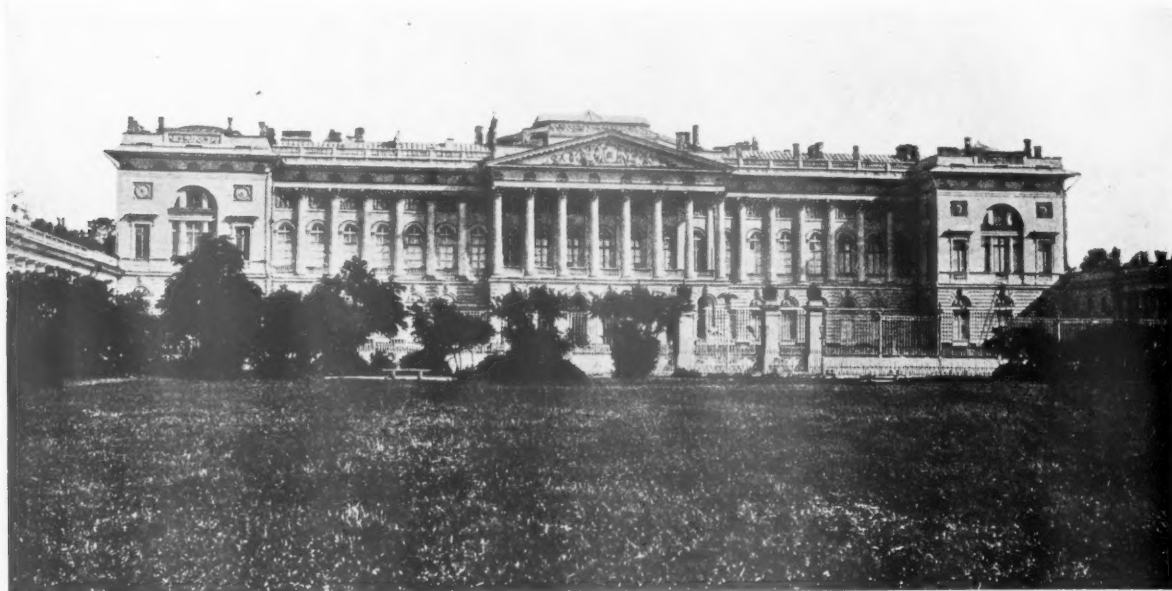
(Continued from p. 99, No. 228.)

IN the preceding article an attempt was made to give a synopsis of the whole period of Classic architecture in Russia, a period marked first by an overwhelming royal encouragement of foreign artists, followed by the rise of a school of Russian exponents who gave their own distinctive interpretation of the Classic spirit; and in this survey the outstanding achievements were dealt with. We have now to consider other buildings of Petrograd, Moscow, and Warsaw, the palaces of the Russian nobility, and certain remarkable designs which were projected, but unfortunately never carried out.

To introduce the subject, we can follow the road into the capital from Strelna which was taken in 1827 by Granville, who

guards from Paris after the campaign of 1812. This arch was carried out from an early design by Quarenghi. The architect had previously made three designs for a war monument of this type, the first being trabeated, and by far the most original, while the other two followed Roman precedent. It is highly probable that Quarenghi had seen illustrations of Chalgrin's first design for the great arch at Paris, for the structure as erected is practically on identical lines. In 1827 the temporary arch was replaced by one of marble, under the direction of Stasoff.

Petrograd entered from this side presents an astonishing *mise-en-scène*, by reason of the number and scale of the public

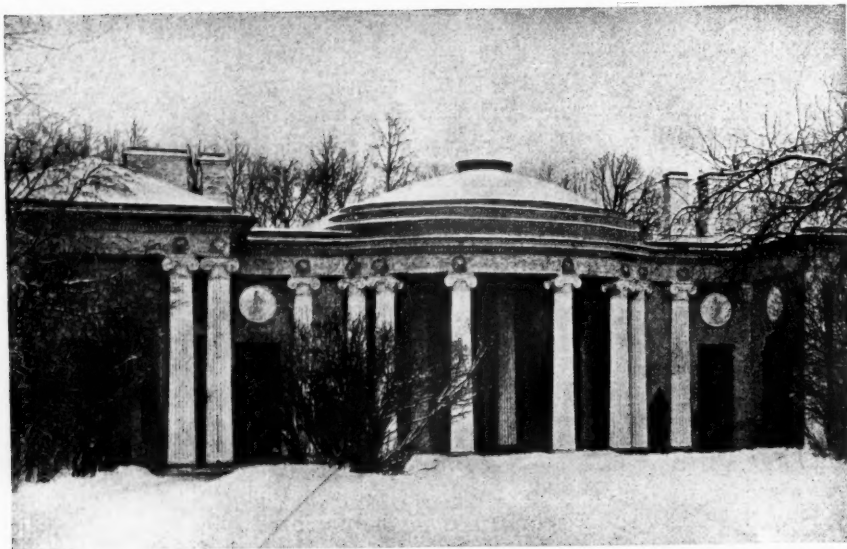


THE ALEXANDER III MUSEUM, PETROGRAD (ORIGINALLY THE PALACE OF THE GRAND DUKE MICHAEL).

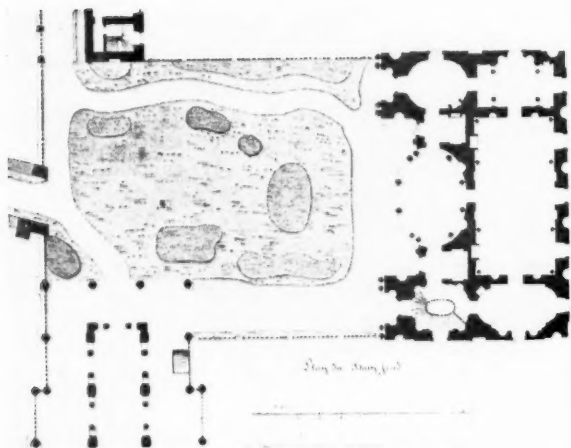
Carlo Rossi, Architect (1819-23).

says: "An uninterrupted line of sumptuous palaces, built in every variety of chaste, fanciful, and imitative architecture, flanks the right side of the road; while on our left, fields, with many clumps of trees and brushwood, separate us from the Gulf. Most of these country residences, belonging to the nobility and gentry of St. Petersburg, have gardens and pleasure grounds in front and around them; and some few a piece of artificial water, or the river, passing through the grounds. Many are large, consisting of two or three storeys; a few have only one storey, and affect the form of an Italian villa. The prevailing colour with which the houses are painted is yellow; the columns, pilasters, and architraves being white, and the roofs of a copperas green. In front of the gardens, and immediately on the border of the road, a lofty post bears, inscribed on a small square board, the name and rank of the proprietor. The magnificent house of Count Stcherevathich, with a church annexed to it, and a small but rich chapel; the villa of Monsieur Naryschkine; the palace of Prince Sherbatow, are among the objects which attract attention." At a point where at length the Imperial residence appeared in view, a triumphal arch was erected to commemorate the return of the Russian

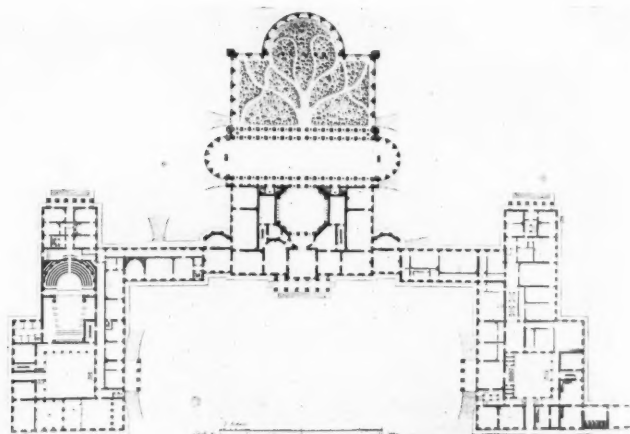
buildings, the simplicity and fastidious academic style (which extends even to structures of minor importance), and the absence of slum property. The citizens of Petrograd have always been proud of their public buildings, and a century ago it was possible for a traveller to buy copies of etchings of architectural plans and elevations of the chief buildings, some eighty in number, for the equivalent of twenty-five shillings. In addition to the conventional scenery of the buildings, the magnificent granite quays of the Neva and the canals must be noted. One of the main quays is four versts in length (more than two miles). At certain intervals are spaced great flights of steps leading to the water, with piers and seats, and in the disposition of the handsome façades fronting the Neva there is an air akin to that of Venice. Felten, the English architect, prepared a design for a quay immediately in front of the equestrian statue of Peter the Great to form a continuation of the design, but unfortunately this was never executed; the original drawings, however, are preserved in the archives of the Ministère de la Cour. In the same collection is a design by Rusca for a stone staircase and embankment in front of the Winter Palace (this is reproduced as Plate I), and the collection of Prince



PAVILION ("CHAMBRES D'AGATE") AT TSARSKO-SELO.
Cameron, Architect (1785).



Pavilion at Tsarsko-selo: Ground Plan.



Taurida Palace: Ground-floor Plan.

Argoutinsky-Dolgoroukoff contains a design by Thon for an embankment and staircase flanked by Theban sphinxes.

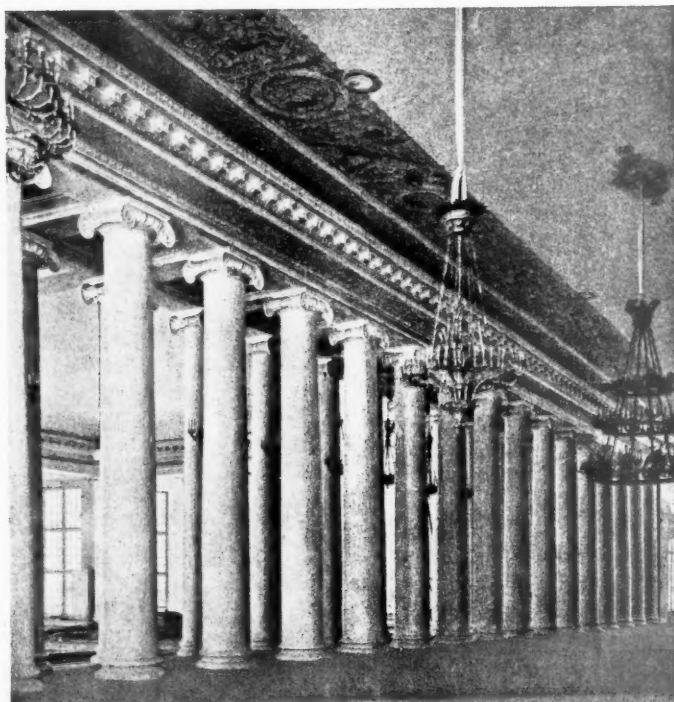
The division between the fashionable quarter and the suburb districts of the working classes is as pronounced in Petrograd as it is in London. The districts in the vicinity of the Admiralty building form the Court portion of the city,* and it is there the finest palaces are to be seen. Starting from the east side of the Admiralty, and pausing to inspect the beauty of this part of the edifice—a composition of three masses—the immense scale of the Winter Palace (Plate II) arrests attention. Rastrelli built the Palace in 1754 for the Empress Elizabeth, the style being an extravagant version of the Baroque. It is said that 80,000 workmen were employed in the construction. Many architects were subsequently engaged to design the interior, among them Quarenghi, whose design for the Hall of the Order of St. George is shown on page 23.

From the Winter Palace eastward stretches a range of fine buildings following the gentle bend of the Neva and forming a crescent of immense size. Here we encounter the great and smaller Ermitage, both connected with each other and with the Palace by covered ways. Vallin de Lamothe was the architect of the Petit Ermitage in 1765, and Felten built the Grand Ermitage.

The Palladian front to the Theatre, and its interior, modelled on the Olympic Theatre of Vicenza by Palladio, together with the

connecting archway between it and the Grand Ermitage, connote the hand of Quarenghi. In the Grand Ermitage the museum constructed by Leo Von Klenze affords a striking example of successful gallery design (see illustration on page 22).

In close proximity to L'Ermitage is the Marble Palace (Plate II), designed by Rinaldi for Catherine the Great in 1785. This structure is remarkable for the sympathy it has with the contemporary buildings of the Louis Seize period in France. All the elevations are of three storeys, including the basement storey, in which there is worked a range of windows giving light to the sub-basement; and a high and somewhat dry parapet masks the attic. The elevation to the Neva is arresting in mass; the rhythmic progression of the Order storey is strengthened at either end by groups of coupled pilasters, but no breaks occur in the entablature; while an arched feature over



TAURIDA PALACE, PETROGRAD: VIEW IN BALLROOM.
Staroff, Architect (1783).

* A plan of this portion of Petrograd was given in the preceding article (see page 88 of THE ARCHITECTURAL REVIEW for November 1915).

the central window, and a balcony applied in the fashion of a clasp, complete the composition, which, for direct simplicity, is to be commended. This building is noteworthy for the richly gilded bronze capitals and other features which are profusely but tastefully introduced. The ground-floor storey is of grey granite, and forms an admirable contrast to the dark marble of the Order storey. Formerly the chief feature of the interior was the marble staircase, but practically the whole of this was swept away in the alterations of 1847.

Another building remarkable for its plan and elevation is the Taurida Palace (now the home of the Duma), which Staroff designed between the years 1780 and 1783. At this period the able Potemkin was in high favour with Catherine the Second, and as a mark of the esteem in which the Empress held his ability she presented him with a new palace. The plan (shown on the opposite page) is vast, yet of great simplicity in arrangement; moreover, the silhouette of the plan is sympathetic to the elevation, and contributes to the success of the latter. On the main axis is placed a square hall, with ample circulation to the lateral apartments; beyond the hall is a rotunda, lit from the windows of a graceful cupola which dominates the whole range of buildings; and opening out of the rotunda is the finest feature of the interior—the ballroom, 280 ft. by 78 ft., entered through a double range of Ionic columns, with a winter garden adjoining.

It was left, however, to Carlo Rossi to produce the most magnificent modern palace in the capital, that of the Grand Duke Michael—now a museum (see illustration on page 19). The choice of site was left by the Emperor Alexander to the architect, who selected a very favourable position within easy reach of the Imperial palaces, the Cathedral, and the public walks. The main front is 364 ft. in length, consisting of three masses, placed between two projecting wings, the whole group being unified by a severe screen of light ironwork, with a central entrance of stone piers and iron gates. Rossi evolved a species of white scagliola for the interior decoration, the beautiful effect

of which was acclaimed by all who saw it. George IV, on hearing a report of its quality, sent for a sample to show to his architect, Nash, who, however, could not be brought to a decision regarding its adaptability to the interior decoration of the new Buckingham Palace, perhaps because he felt he could not judge the merits from a small specimen only of the material. The Palace of the Grand Duke Michael was begun in 1819, and completed ready for occupation in 1823. The total

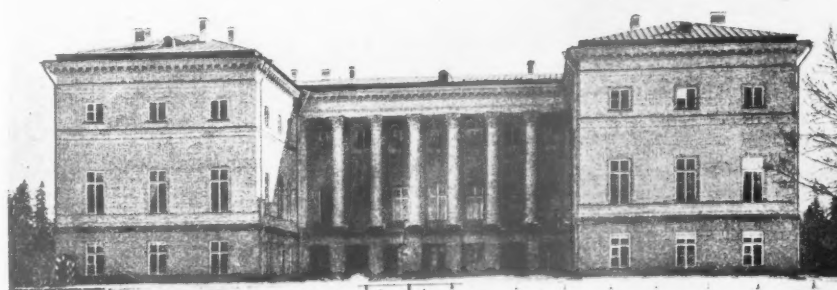
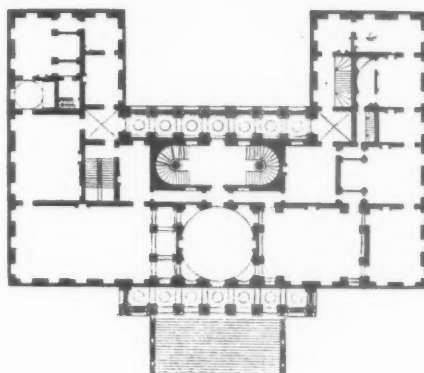
cost is stated to have been twenty millions of roubles (about £3,000,000).

While referring to Rossi's activities in the adornment of the metropolis of Russia, it is opportune to mention the wonderful model of the city, in which every important building was represented, which was made under the architect's direction in 1826, and exhibited in that year in Petrograd. This

model was eventually dispatched to Paris in five large wagons, and was shown there for two years, and finally brought to London. What its ultimate fate was is a matter for conjecture; it would certainly provide an object-lesson for English people to-day.

The Senate House facing the statue of Peter the Great; the Château of St Michael (now the Military School for Engineer Officers), erected by Brenna from a design by Bazhenoff; and the Imperial Academy of Arts, by Vallin de Lamothe, rank high among the buildings of Petrograd. The Academy of Fine Arts is a further example of architectural dignity, notable especially for its grand scale and the beauty of its plan. This building stands on the right bank of the Neva, opposite the English Quay. As will be seen from the illustration on page 24, the plan consists of a rectangle with a circular range of apartments in the centre, and four areas

for lighting purposes at the corners; the circulation is admirably conceived, and the situation of the grand staircase is designed to afford the maximum of architectural effect. The elevation to the river is fastidious in the repetition of its features, which are contrasted and accentuated at the centre by a projecting mass, treated as a great bay carrying a dome; but the main ordonnance of the principal



PALACE OF PETERHOF.

Quarenghi, Architect (1781-89).

storey is continued around this feature, so as to link it to the appendages.

Among the designs which Quarenghi prepared was one for an institution providing accommodation for the education of about four hundred young ladies of noble birth. A feature of the building is the superb saloon with a double colonnade of fluted Ionic columns, and a scheme of decoration of chaste and austere character. The front elevation is enriched by a columnar and pedimented feature attached to the plain appendages by two relief wings of three bays, a contrast in light and shade being given to the composition by the projecting horns at either extremity.

Other buildings in Petrograd with pretensions to archi-

version of the Neapolitan model is not very convincing: it lacks the grace of the original.

Outside Petrograd the palaces of Peterhof, Gatchina, Strelna, and Tsarsko-selo form landmarks of distinction. The Château at Peterhof (shown on the preceding page) was constructed by the indefatigable Quarenghi. Outwardly it resembles the work of Sir Robert Taylor—particularly Gorhambury, near St. Albans. The façade is dignified and restrained, its chief feature being the grand flight of steps and the octastyle portico. Peterhof has been termed the Russian Versailles, and taking into consideration the design of the grounds, the fountains, and other attributes, the comparison does not appear extravagant. Opposite the entrance to



GALLERY OF MODERN SCULPTURE IN THE GRAND HERMITAGE, PETROGRAD.

Leo Von Klenze, Architect.

tectural rank of the first class include a number of regimental hospitals, which may be compared with the fine eighteenth-century building at Plymouth which is devoted to the needs of the Navy.

Of the banks in Petrograd, the Imperial is the finest. This splendid structure, with its attendant screens and quay fronting the Neva, is compelling by reason of the imaginative grouping of its parts, as well as for the beauty of its detail.

Rossi's design for the Alexandrinsky Theatre, an illustration of which is given on page 23, recalls the Theatre of San Carlo at Naples, of which place the architect was a native; but this

the palace a number of wooden houses of one storey, painted to resemble stone, are arranged to form three sides of a square, in which the officers and visitors are lodged. The interior of this charming building contains furniture, vases, tazzas, candelabra, and many other objects in the Empire style. A feature of the interior at first-floor level is the succession of lofty rooms, which are noble in proportion and reticent in architectural display.

The Palace of Tsarsko-selo boasts one of the longest façades in the world, approaching 1,200 ft. in length. Designed by Rastrelli, its style carries on the same feeling as the Baroque



The Winter Palace. Carlo Rastrelli, Architect (1754).



Plate II.

The Marble Palace. Antonio Rinaldi, Architect (1785).

February 1916

BUILDINGS IN PETROGRAD.

70



The Grand Theatre. Cavos, Architect (1854).

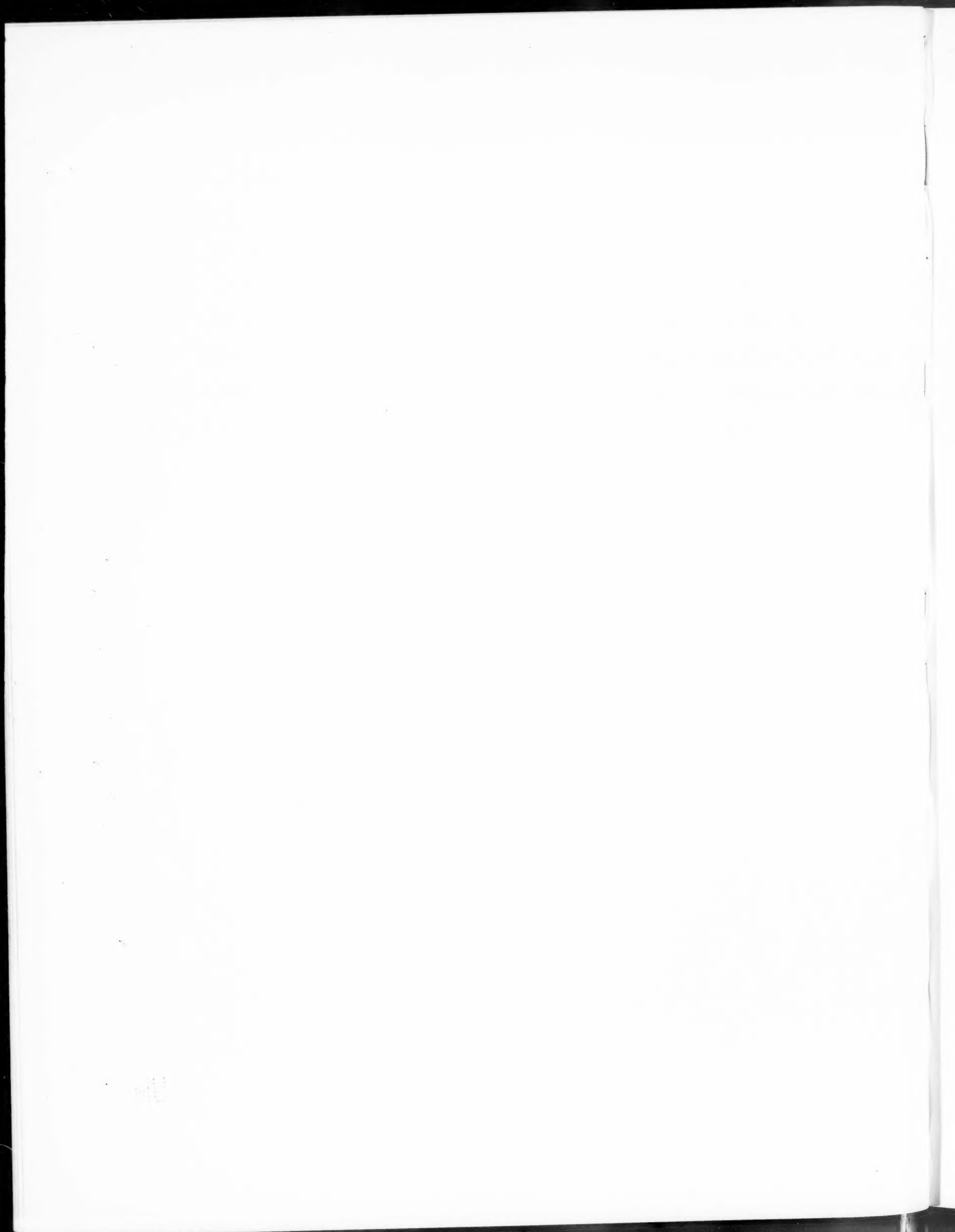


Plate III.

The Roumiantsoff Museum.

February 1916.

BUILDINGS IN MOSCOW.

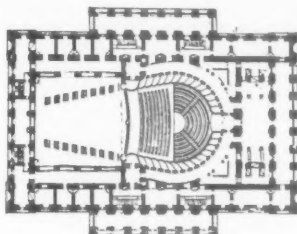


of the Winter Palace. This stupendous residence was built to the order of the Empress Elizabeth to replace a small stone house erected by Catherine I. Originally the front was highly ornamented by meretricious gilding of leaf-gold, but the weather soon played havoc with this tawdry splendour. Rastrelli's work at Tsarsko-selo was considerably damaged by the fire of 1823, but a variety of work by Cameron, Quarenghi, Rossi, and Menelas still exists. Among Cameron's work the blue cabinet of Catherine II and the Chambres d'agate (page 20) must be noted. Cameron distinguished himself at the Imperial Court by introducing a system of decoration founded on the then recent discoveries at Pompeii; and although he originated a pretty style, comparable with the achievement of James Stuart, he by no means dreamt himself into a pedantic Græco-Roman manner, as reference to the Salle Grecque in the Palais de Pavlovsk (illustrated in the preceding article) will show. After his essay in the Greek mode at Pavlovsk, Cameron appears to have gone out of fashion, or at least to have suffered



ALEXANDRINSKY THEATRE, PETROGRAD.

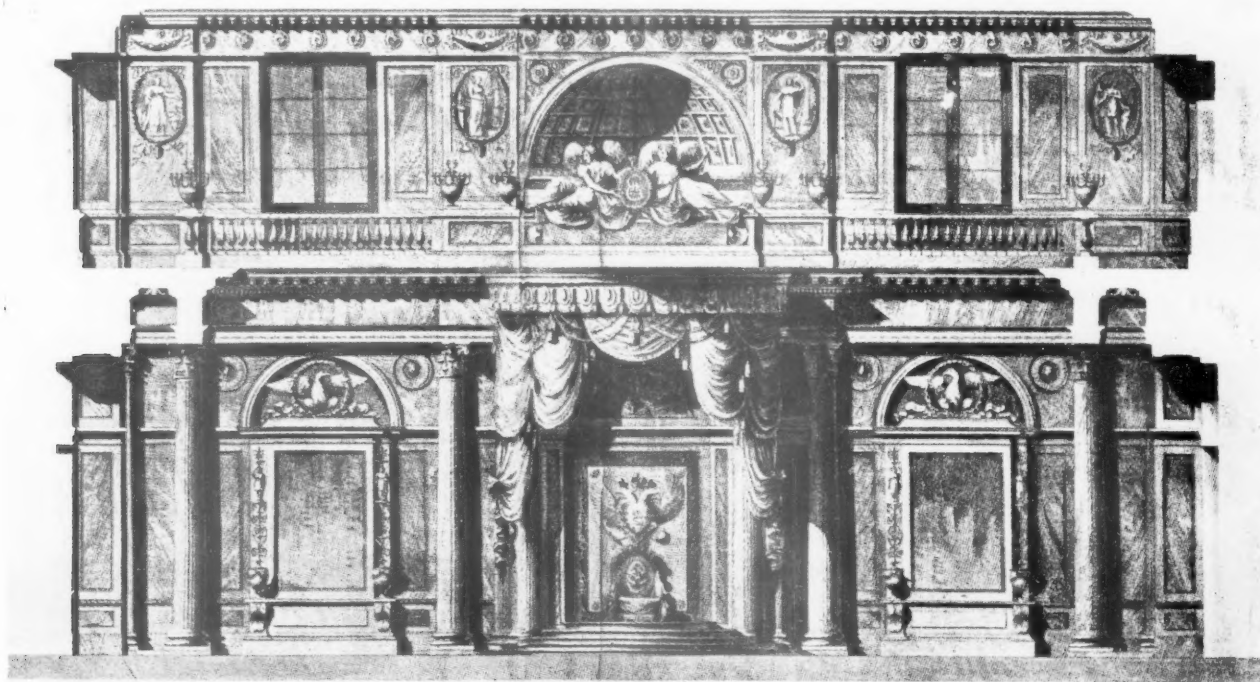
Carlo Rossi, Architect (1827-32).



to this brilliant Scotsman.

Here I reluctantly end my description of Petrograd, the home of the official classes and the Court, in order to make brief reference to Classic architecture in Moscow and Warsaw.

After the fire of 1812 and the evacuation of Moscow by Napoleon, Gilardi of Montagnola was entrusted with the superintendence of the rebuilding, a circumstance countenanced by the fact that he had already erected many large structures within the Empire. As previously explained, Moscow is the religious centre of Russian life. In 1832 the city contained



Главная фасадная Георгиевской Залы в Зимнем дворце.

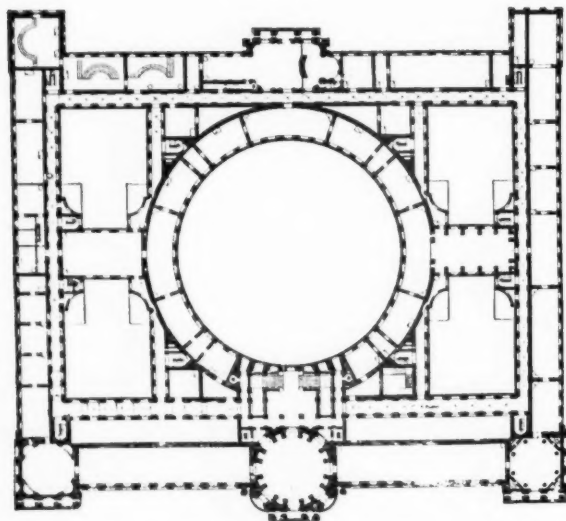
DESIGN FOR THE HALL OF THE ORDER OF ST. GEORGE IN THE WINTER PALACE, PETROGRAD.

By Quarenghi.

287 churches, 5 cathedrals, 37 chapels, and 21 monasteries; in 1871 the number of churches had increased to 390 and the cathedrals to 7. The Palace of the Tsars was built by Rinaldi in 1774 and finished by Camporesi, the two Corinthian fronts being designed by Quarenghi. Many of the public buildings were destroyed in the fire of 1812 and were subsequently rebuilt in Classic taste. Among the latter the most striking is the Paschkoff Palace (now the Roumiantsoff Museum), which, for originality of composition, is of compelling interest (see Plate III). The Grand Theatre (also shown on Plate III) is another splendid building, though in this design, as in Schinkel's for the Opera House in Berlin, the arrangement of two large pediments, one above the other, cannot be regarded as altogether successful. Witburg prepared



Main Entrance.



Ground-floor Plan.

IMPERIAL ACADEMY OF ARTS, PETROGRAD.
Vallin de Lamothe, Architect.

a design for a Classic cathedral at Moscow, but this was not executed, the final design, a Russianised version of the Byzantine mode, having been completed in 1880. There are other buildings too numerous to mention in these pages, many of which are illustrated in Rusca's book of designs.*

The predominant architecture of Moscow more particularly expresses the Russia of the past, and not the mighty empire which now wears the costume of the West.

Warsaw, the ancient Warszawa of the Poles, situated on the Vistula, became in 1831 the capital of Russian Poland. The influence of Italy was felt early here, for the Poles by religion are mainly Catholics. It is recorded that Scamozzi, in 1550, modernised the Zamek or castle of the former dukes. Previous to the incorporation of Poland within the Russian Empire, Warsaw contained 160 palaces of the Polish nobility, all of which were adapted to the needs of Government offices. The old Town Hall, now the Police Office, was burnt in 1863, but repaired to its original lines. It is an interesting structure, although the curved centre is sad in effect. The Lazienki Park and Belvedere Palace and baths, designed by Merlini or Kamsitzer in 1764-80 as a summer residence for Stanislaus II, show a charming variation of the Classic idea: the Roman Theatre in the grounds forms part of the scheme, the lake intervening between the stage and the auditorium. And of the same character as the Lazienki Palace is the magnificent Observatory built in 1820 by P. Aigner, and said to be one of the finest in Europe. The former Palace of Prince Radzivil, now the Palace of the Governor-General, was designed by P. Aigner in 1823: it is a composition of twin masses linked at the centre by a Corinthian colonnade of the same height as the wings.

Of the theatres, the Grand is an amazing example of classical composition in the monumental manner. This scheme embraces two theatres with a range of shops on either side, designed to accord with the main structure; the total effect being one of great impressiveness.

The splendid Exchange building, Roman Doric in style, was also designed by Aigner. The old Ministry of Finance, a Corinthian building, was built in 1822-3 by A. Corazzi, the Ionic wings having been added subsequently by Spilefski.

The more recent buildings of Warsaw reflect the *néo-Grec* tendencies of French architecture of the Second Empire. These structures include the Philharmonic Hall, buildings in Marszalkowska Street, the Municipal Picture Gallery, the Polytechnic Institute, the Municipal Circus (reminiscent of Hittorff's Cirque Napoléon), and the Novosti Theatre.

[Illustrations of the chief buildings of Warsaw cannot, for want of space, be included in this article, but they will be given, with other illustrations of Petrograd, in the next article.]

At Odessa, Riga, Kieff, and other Russian cities, a reflex of the taste of Petrograd is clearly seen. It is satisfactory to note that to-day the leading Russian architects are devoting their attention to the academic phases of the architecture of the eighteenth and nineteenth centuries, of which their country possesses so many rich and varied examples. There the opinion is confirmed that no harking back to Byzantine or mediæval ways of thought will suffice if the arts are to flourish, although in Russia, as in England, there exists a conservative section among the artists who believe that architectural truth can only be recovered from a painful search among the temples of the Dark Ages. The result of such misguided action is apparent in the work of the Victorian revivalists.

* "Recueil des dessins de différens bâtimens construits à Saint-Pétersbourg et dans l'intérieure de l'Empire de Russie par Louis Rusca," 1810.

ARCHITECTS OF THE LATER RENAISSANCE IN ITALY. V—BALDASSARE LONGHENA IN VENICE.

By MARTIN SHAW BRIGGS, A.R.I.B.A.

(Concluded from p. 124, No. 229.)

AT all periods of history the architecture of Venetia has preserved a distinct individuality of its own. When Alessi was at work in Genoa, Tibaldi in Lombardy, and Vignola in Rome, Palladio was designing churches in Venice, palaces in Vicenza, and villas on the rich plain between the two cities. The style of Palladio stands in relation to that of his predecessors in Venice much as does that of the

Longhena is thus the fourth among the seven architects whose lives have been under review in these articles to begin life in the small district round this lake. Moreover his contemporary in Venice, Giuseppe Sardi, also hailed from the same neighbourhood, his birthplace being near Lugano. The Lombard taste, even earlier than the seventeenth century, always leaned to an abundance of colour and ornament, and Lombards played



S. MARIA DELLA SALUTE: INTERIOR.

three masters named above to the work of Peruzzi and Sangallo. But though Palladio should, strictly speaking, form the subject of the fifth of these articles, as representing the Later Renaissance in Venetia, his work has been so often and so thoroughly treated in English that attention may profitably be directed to the architecture of one of his followers.

Baldassare Longhena is generally recognised as a Baroque architect, and came on the scene when the Baroque movement was at its height. Nevertheless he continued Palladio's tradition, developed it on his own lines, and, while he was producing such florid buildings as the Salute or Ospedaletto churches, designed a number of palaces that only offend by their academic dullness. In many respects he resembles his great contemporary Bernini at Rome, though we have no evidence that he practised any art besides architecture.

He was born, according to the most careful modern writer on Venetian history,* at Marosa near Lake Como in 1595.

* Molmenti's *Venice* (English edition, London, 1908); Part 2, "The Decadence," Vol. I. p. 88. Molmenti quotes Cicogna, *Iscr.* III. 403. Gurlitt in his *Geschichte des Barockstiles in Italien* says Longhena was born in Venice in 1604.

a very large part in the furtherance of the Baroque movement in Rome, Genoa, and Venice.

Longhena's father, Melchisedecco by name, was a poor mason or stone-carver, yet contrived to have him apprenticed to Scamozzi, the architect who completed Palladio's church of S. Giorgio Maggiore. This recalls the case of Tibaldi, also a poor mason's son, who became a pupil of the fashionable painter Bagnacavallo in Bologna.

Baldassare Longhena is said to have been "a small man, always dressed in black, and, although a very bold designer, was of a gentle, even timid manner, which prevented him from ever opposing anyone whose opinions differed from his own, and led him as a rule to adopt the views of others."* This modesty was characteristic of many of the seventeenth-century artists in Venice, and is the more remarkable when one considers the prevailing craze for ostentation and display. It is also curiously at variance with the bold lines of their buildings, still more with the suggestive poses of their statues.

* Molmenti, *op. cit.* p. 88.



STAIRCASE IN THE MONASTERY OF S. GIORGIO
MAGGIORE.

He enjoyed a career of great prosperity, became Master Builder to the Republic, and died, at the age of eighty-six, on February 18th, 1681, at his house in the Corte Rotto at San Severo. Such are the meagre but welcome particulars available of his long life.

It is not often the case that an architect's first work is the one by which his name goes down to posterity. Yet we have no authenticated building by Longhena earlier in date than his magnificent church of S. Maria della Salute at Venice, familiarised by many a painting of the Grand Canal. It was commenced in 1631, in the year following a terrible visitation of the Plague, in which 60,000 people—approximately a third of the whole population of the city—are said to have perished. As its name implies, it commemorates the cessation of this pestilence. Venice of the seventeenth century, a pleasure city where all the vagabonds of Europe used to congregate, had a remarkable faculty for shaking off these unpleasant events, and time after time rose in greater glory than ever after some apparently irreparable disaster. So in this instance we have a church which is said to have cost over half a million ducats to build.

Ruskin and other critics have attempted to draw a distinction between the architectural merits of the design and the advantages it derives from its superb situation. But few architects will admit such a distinction. As much credit is due to Longhena for the consummate ability with which he seized a great opportunity for grouping as for his skill in carrying out the smaller architectural details. Ruskin writes of it thus:—

"One of the earliest buildings of the Grotesque Renaissance, rendered impressive by its position, size, and general proportions. These latter are exceedingly good; the grace of the whole building being chiefly dependent on the inequality of size in its cupolas and pretty grouping of the two campaniles behind them. It is to be generally observed that the proportions of buildings have nothing whatever to do with the style or general merits of their architecture. An architect trained in the worst schools and utterly devoid of all meaning or purpose in his work, may yet have such a natural gift of massing and grouping as will render all his structures effective when seen from a distance; such a gift is very general with the late Italian builders, so that many of the most contemptible edifices in the country have good stage effect so long as we do not approach them.

"The Church of the Salute is farther assisted by the beautiful flight of steps in front of it down to the Canal, and its façade was chosen by Turner for the principal object in his well-known view of the Grand Canal.

"The principal faults of the building are the meagre windows in the sides of the cupola and the ridiculous disguise of the buttresses under the form of colossal scrolls; the buttresses themselves being originally a hypocrisy, for the cupola is stated by Lazar to be of timber and therefore needs none."*

In penning these lines Ruskin is as evidently conscious of the attraction of the Salute as he is concerned to explain that, as a building of the "Grotesque" Renaissance, his admiration for it is limited to its function as a picturesque feature in the landscape. But even his consistent attitude towards everything of Renaissance character wavers on this occasion. There is a charm about the Salute that he dare not deny and that he cannot explain away.

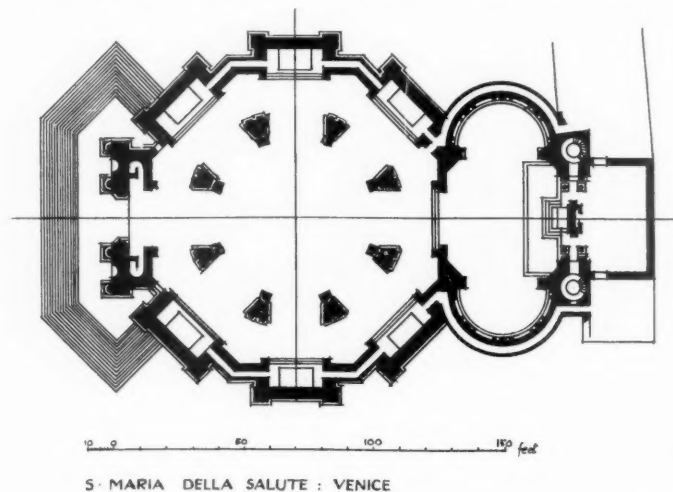
Longhena was presented with a site abounding in possibilities. The curving sweep of the Grand Canal was in itself a dramatic asset, and the proximity of the position to the end of the canal allowed the building to be seen from the lagoon and the Piazzetta. (It must be added at this stage that Benoni's Dogana (1676-82), on the extreme point of the island, gives just the finish that is required without concealing any essential feature of the great church. Longhena first submitted two designs without success, and Sardi, Cominelli, and Benoni were then invited to compete.) But that the grouping of towers and domes is in any way fortuitous, or that it is of controlling importance, is very doubtful. Longhena presumably studied the relation of the two *campanili* and the small dome to the principal dome, and he may even have had in mind the Oriental effect of mosque and minaret that he certainly produced. In this respect he caught a distinctive note in Venetian architecture that echoes a Byzantine model. But Ruskin was surely in error in thinking that the *campanili* or the smaller dome were indispensable to the general grouping. On the contrary, the triumph of the Salute is the principal dome itself, rising amid statues and scrolls from the octagon below, standing securely on its spreading base of marble steps. If these subsidiary towers were removed, the beauty of the group would not be seriously affected.

A much more recent critic,† who takes a diametrically opposite view from Ruskin on most questions, writes of the Salute and of three Baroque buildings in Rome that:—

"They are 'exciting' architecture; they startle the attention; they have the vivid pictorial use of light and

* Ruskin, *The Stones of Venice*. (1906 Edition.) Vol. III, pp. 354-5.

† Geoffrey Scott. *The Architecture of Humanism*. (London, 1914.) p. 87.



S. MARIA DELLA SALUTE : VENICE



Plate IV.

S. MARIA DELLA SALUTE, VENICE.
Baldassare Longhena, Architect.

February 1916

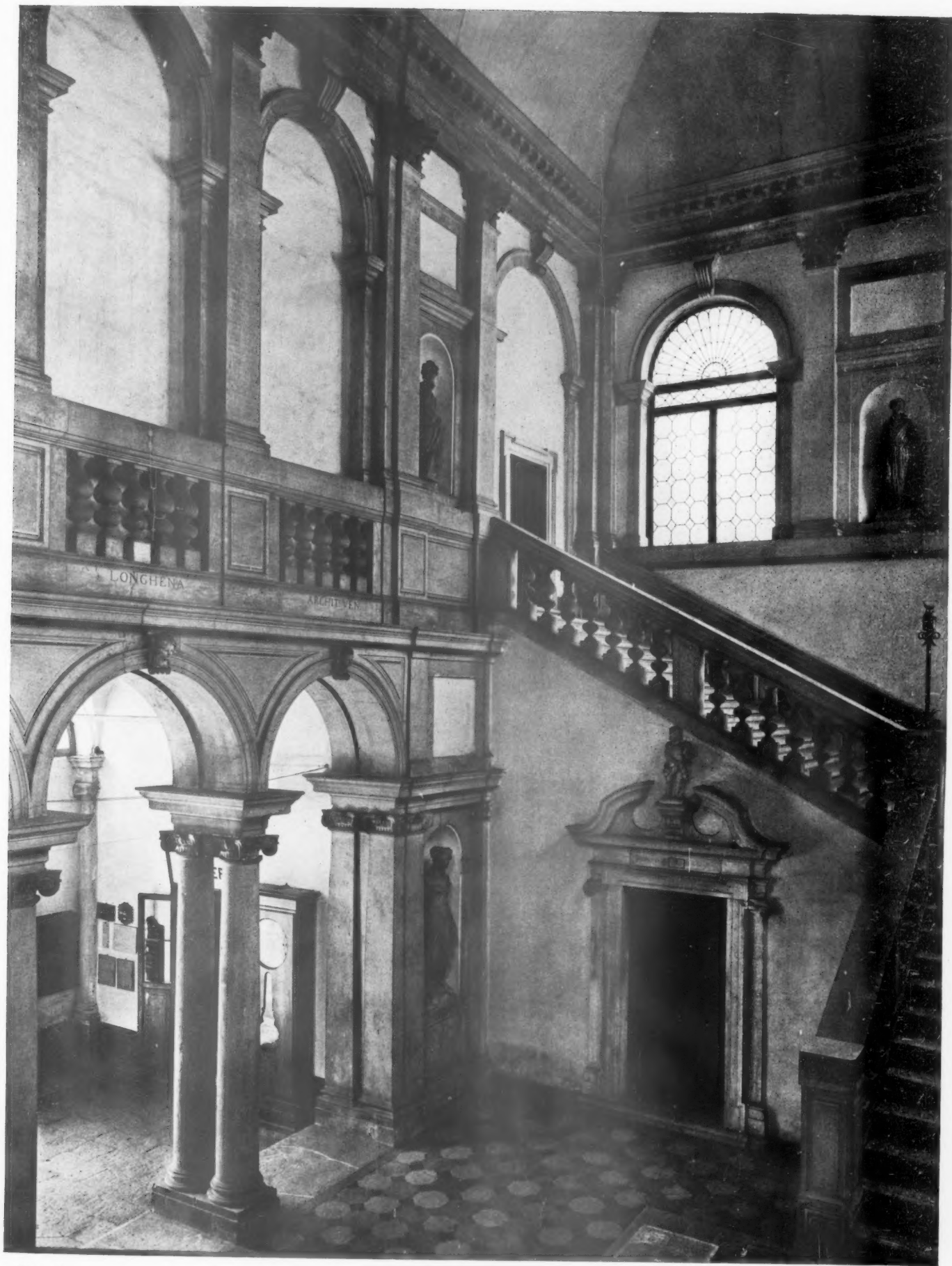


Plate V.

STAIRCASE IN THE MONASTERY OF S. GIORGIO MAGGIORE, VENICE.
Baldassare Longhena, Architect.

February 1916.

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shade; the stimulus of their effect is sharp. In all this they achieve the immediate merit of the picturesque. Yet their last and permanent impression is of a broad serenity; for they have that baroque assurance which even baroque convulsion cannot rob of its repose. They are fit for permanence; for they have that massive finality of thought which, when we live beside them, we do not question, but accept."

In planning the Salute, Longhena was undoubtedly influenced by Palladio's work, but whether he borrowed extensively from other sources is more questionable. The problem of the domed church had exercised Italian architects for many years, but particularly in the half-century preceding the date of the Salute. Vignola, for example, had experimented with elliptical types. The origin of Longhena's design is said * to have been derived from an old book written by a Venetian master in the fifteenth century.

This volume, the *Hypnerotomachia Poliphili* (Dream of Poliphilus), appeared in 1499 from the celebrated press of Aldus Manutius in Venice.† Fra Francesco Colonna (1433-1527), the author, was a monk of S. Giovanni e Paolo who subsequently became a lecturer in Treviso and Padua. He was a man of wide attainments, and had made a special study of

the works of Vitruvius. His book is a curious medley of fancy and art, the main theme being the amorous adventures of one Poliphilus. At one point in the story, the author describes a temple, which is the reputed prototype of the Salute. "*Un sacro tempio per architettonica arte rotundo constructo, et dentro della quadrangolare figura nella acquata area solertemente exacto.*" The book is illustrated by a large number of woodcuts, particularly interesting in view of their very early date, and that numbered 72 represents in plan and section the imaginary temple of Poliphilus' dream. Although it is circular, not octagonal, on plan, there are certainly many points of resemblance, especially in the scroll-buttresses supporting the drum. The whole design is, in fact, curiously advanced for a fifteenth-century artist, and would be more readily expected in a book of Baroque plans. But Longhena may have borrowed from other sources of which we have no knowledge, for in his day architectural copy-books were plentiful enough. It is worthy of note that one of the few woodcuts of this sort in the *Hypnerotomachia* represents an elephant with an obelisk on his back, the palpable ancestor of Bernini's example in Rome.

The dome of the Salute is double, the inner dome being of brick and the outer one of timber framing. This fact disposes of one more of Ruskin's criticisms, as to the necessity for the scroll buttresses.

On six faces of the octagon externally are projecting chapels, the side towards the canal being occupied by the fine entrance portal, and the opposite side being covered by the chancel. The interior of the church is hardly so successful as the

* See Santi. *Ricordo di Fra F. Colonna* (Venice, 1837); also Molmenti, op. cit. Vol. I, p. 67.

† The full title is: *Hypnerotomachia Poliphili, ubi humana omnia non nisi somnium esse docet, atque obiter plurima scitu sane quam digna commemorat.* (Auct. Fr. Colonna. ed. Leon Crasso.) The woodcuts have been reprinted by the Science and Art Department, in 1886 and again in 1893.



S. MARIA DELLA SALUTE, THE DOGANA, AND THE ENTRANCE TO THE GRAND CANAL.

exterior. The entrance to the chancel seems to lack distinction. The balustraded balcony above the main entablature is placed on the edge of the cornice, a position where a light metal railing would have been more suitable. But these are trifling defects in one of the most striking designs of the seventeenth century. The church was fifty-one years in building, and it is stated* that over 1,100,000 piles were used in its foundations.

Longhena's other churches are of less importance. He designed the church of the Scalzi on the Grand Canal in 1646, but the façade is by Giuseppe Sardi. The plan is of Greek-cross form, with chapels in each angle and a long chancel projecting from the eastern arm of the cross. The whole interior is gorgeously but tastelessly decorated with coloured marbles, the prevailing hue being reddish-brown. Gold is also lavishly employed, and the result is far from satisfactory. The high altar, the most florid feature of all, is not, however, Longhena's work. The marble decorations are violently attacked by Ruskin, and in this case, at any rate, he has modern opinion on his side.†

His criticism of Longhena's façade to the small church of the Ospedaletto, a much later work (1674), is very blunt:—

"The most monstrous example of the Grotesque Renaissance which there is in Venice; the sculptures on its façade representing masses of diseased figures and swollen fruit."

* By Martinioni, quoted in Molmenti, *op. cit.* I, p. 67.

† It was the interior of this church, including Tiepolo's painted ceiling, that suffered in the recent Austrian air-raid on Venice.

The façade is divided into two stages with an attic above. The lower stage has quaint pilasters of a type familiar in English Jacobean work, and the upper stage has atlantides. Each stage is crowned by a modillion cornice. The design is certainly unusual and almost eccentric, but has none of the sinuous curves and architectural impossibilities practised by Borromini, Guarini, and Pozzo.

Longhena designed the façade of the small church of S. Giustina (1640), a composition of no special interest, the high altar in S. Francesco della Vigna (1649), and the florid Vendramin Chapel and high altar in S. Pietro di Castello. He also prepared drawings for the interior decoration of S. Tomà (1672).

The heavy façade of S. Salvatore, occasionally ascribed to Longhena, is recognised by most authorities as the work of Sardi.

Outside Venice Longhena remodelled the fine cathedral at Chioggia in 1632 or 1633, after a destructive fire which took place in the earlier year.

Longhena's principal works in connection with churches, in addition to those already named, were the Seminario Patriarcale (1670), the staircase in the monastery of S. Giorgio Maggiore (1640), and several grandiose tombs.

The Seminario Patriarcale adjoins the Salute church, with which it is connected. It is excessively plain, but for that very reason acts as a foil to its great neighbour.

The staircase in the monastery of S. Giorgio Maggiore (Plate V) is one of Longhena's most restrained and successful



PALAZZO REZZONICO.

designs. In some details—the outline of the balusters and the form of the doorheads—the more unconventional aspect of Baroque architecture appears. But the prevailing effect is of classic magnificence, such as marks Bianco's severely simple palace-interiors at Genoa.

Of his tombs in Venetian churches we possess two authenticated examples—the monument to Doge Giovanni Pesaro (1669) in S. Maria de' Frari, and that to Doge Domenico Michiel (1637) in S. Giorgio Maggiore—while the tomb of the Paruta family, in the church of the Spirito Santo, is attributed to him. The first of these, with Tirali's monument in S. Giovanni e Paolo and Bernini's tombs in S. Peter's at Rome, assisted in producing the hostility to Baroque architecture common among Victorian critics, and their attitude is easily explained. For there is a vulgar ostentation, a lack of the devotional feeling proper to the atmosphere of a church, about all these great marble memorials that makes us, in this case at any rate, sympathise entirely with Ruskin.

The doubtful tone of that famous writer in speaking of Longhena's two chief palace-designs, contrasting strangely with his usual dogmatic self-confidence, reminds one of his criticism of the Salute. He says of the Palazzo Rezzonico that it is "less extravagant than usual," of the Palazzo Pesaro that it is "the most powerful and impressive in effect of all the palaces of the Grotesque Renaissance." This grudging recognition inclines one to believe that, although Longhena lived in a period abhorred by Ruskin, the latter felt in Longhena's greater designs the seductive attraction peculiar to all things genuinely Vene-

tian, an attraction to which he, above all men, was keenly susceptible.

Both these two great palaces are a logical development from the designs of Sansovino's Palazzo Cornaro del Ca' Grande. They have that added grandeur and boldness so characteristic of their Baroque date, but the change in more than a century of time is only slight.

The date of the Palazzo Rezzonico, the less florid of the two, is uncertain, but appears to be 1680, according to most authorities, rather than 1650, as given by Anderson.* The upper storey, with a fine cornice, added by Massari some sixty years later, increases the superficial resemblance to the Palazzo Cornaro. The proportions of the three divisions of the façade are, however, very different, and single columns only are used, except at the angles. In each case the façade comprises seven bays of equal width, with small oval windows in a deep frieze beneath the crowning cornice. The building derives an additional historical interest from the residence here of Robert Browning, and contains some celebrated frescoes by Tiepolo.

The Palazzo Pesaro (1679) is said to have cost more than 500,000 ducats and to have taken 31 years to build. It was designed for Leonardo Pesaro, who held the office of Procurator of St. Mark's from 1679 to 1710. Like the Palazzo Rezzonico and Palazzo Cornaro, it occupies a rectangular site, bounded on one side by the Grand Canal and on the two long flanks by smaller canals. The large vestibule

* W. J. Anderson. *The Architecture of the Renaissance in Italy*. (London, 1901.) p. 175.



PALAZZO PESARO.

entered from the Grand Canal gives access to a *cortile*, with one side open to a smaller canal. In the centre of the *cortile* is a well surmounted by a structure in stone. The fine main staircase, with a sloping barrel ceiling, is on the right-hand side of the vestibule as one enters from the Grand Canal, and a subsidiary staircase faces it. The principal rooms are gorgeously decorated, and remain very much in their original condition. The palace is now used as a gallery of modern art. The exterior, altered by Massari in the eighteenth century, very closely resembles the Palazzo Cornaro, and a similar treatment is adopted for the angles of the façade. The façade is higher in proportion to its width than in the Palazzo Rezzonico, and coupled columns are used to avoid the monotonous repetition of equal bays, the bays being seven in number as before. In place of the usual triple portal, only two doorways are used in this case. The diamond rustications of the lowest storey and the florid carving of the attic tend to distract attention from the merits of the design.

Very different from these two examples are Longhena's remaining palaces in Venice. Most of them are illustrated in Carlevari's book of engravings,* which also includes Longhena's designs for the Ospedaletto Church and S. Giustina. Three of them—the Palazzo Vidimano (or Widmann), the Palazzo Giustinian-Lolin, and the Palazzo Battaglia (1668) or Belloni—resemble one another very closely, having almost square façades, the lowest storey rusticated, the upper ones panelled, and a similar arrangement of windows, pilasters, and balconies. None of them are in any way striking or original; in fact they are distinctly dull. The Palazzo da Lezze (1654), on the Rio della Misericordia, has a very long front, but in other respects answers to the same description. In the Palazzo Morosini at S. Cantiano there is less monotony: the absence of rustication and pilasters, the boldness of the twin doorways, and the graceful iron grilles of the windows producing a pleasant change. The Palazzo Zanne on the Rio di S. Agostino is ordinary enough as regards the façade, but has a parterre garden in the rear (illustrated on one of Carlevari's plates), with a Palladian gateway leading to the canal.

Other palaces attributed to Longhena are the Palazzo de' Flangini and the Palazzo Capovilla.

In addition to this long list of stately dwellings in the city itself, Longhena designed at least one of the gay villas dotted all over the district between Venice and the foot of the Alps. In previous articles in *THE ARCHITECTURAL REVIEW*† I have described at some length the *villeggiatura* of the Venetians and the summer villas along the banks of the Brenta. The villa built by Longhena for the Da Lezze family at Roverè, on the Callalta in the Trevigiano, was unfortunately destroyed during the nineteenth century. But with "its ample staircases and loggias, borne on columns, its halls adorned with statues and stuccoes, with its profusion of marbles, its delightful gardens, its fish ponds and pools, its long rows of citron houses and

porticoes"* it must have resembled many others of its kind.

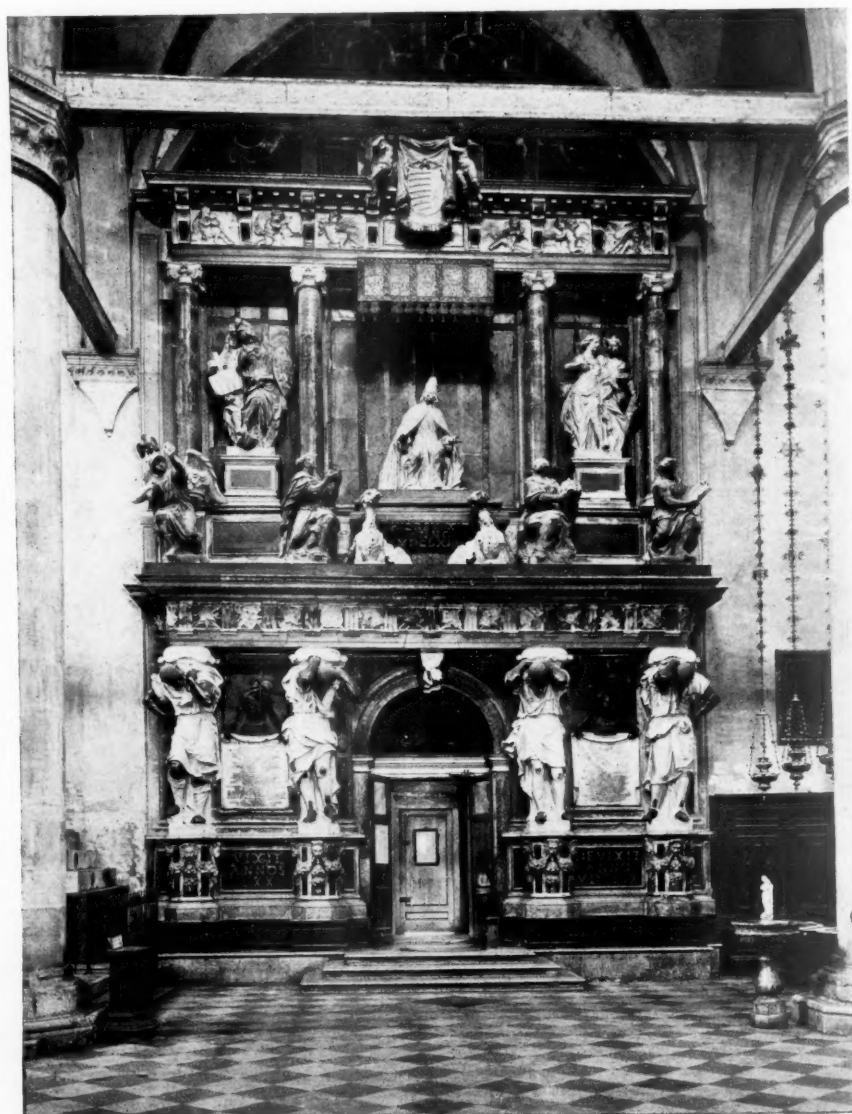
Though a Lombard by birth, Longhena assimilated the Venetian tradition so thoroughly that his long series of buildings on the lagoons now forms an inseparable part of the city's charm, and at the same time connects Baroque architecture of the most fully-developed type with the earlier works of Sansovino and Palladio.

His life and work therefore makes a fitting conclusion for these five studies of an important movement in Italian art. He was nearly a century later in date than Vignola and Palladio, yet the continuity of their tradition is perfectly apparent, and confutes those who would divide architectural history into sharply separated periods.

* Crico. *Lettere sulle B. A. Trevigiane*, p. 313, quoted in Molmenti, *op. cit.*

* * * * *

[The first article in this series, dealing with Vignola, appeared in the issue of *THE ARCHITECTURAL REVIEW* for June 1915; the second, dealing with Alessi, in the issue for August; the third, dealing with Tibaldi and Ricchini, in the issue for October; the fourth, dealing with Lurago and Bianco, in the issue for December.]



MONUMENT TO DOGE GIOVANNI PESARO IN THE CHURCH OF S. MARIA DE' FRARI.

* Luca Carlevari's *Le Fabriche et Vedute di Venetia*. (Venice, 1703.)

† *Some Venetian Villas*, in *THE ARCHITECTURAL REVIEW* for December 1913 and January 1914.

THE RENAISSANCE STEEPLES AND SPIRES OF LONDON.—IV.

By G. E. FRANCIS, A.R.I.B.A.

(Continued from p. 10, No. 230.)

ST. LEONARD'S, SHOREDITCH.

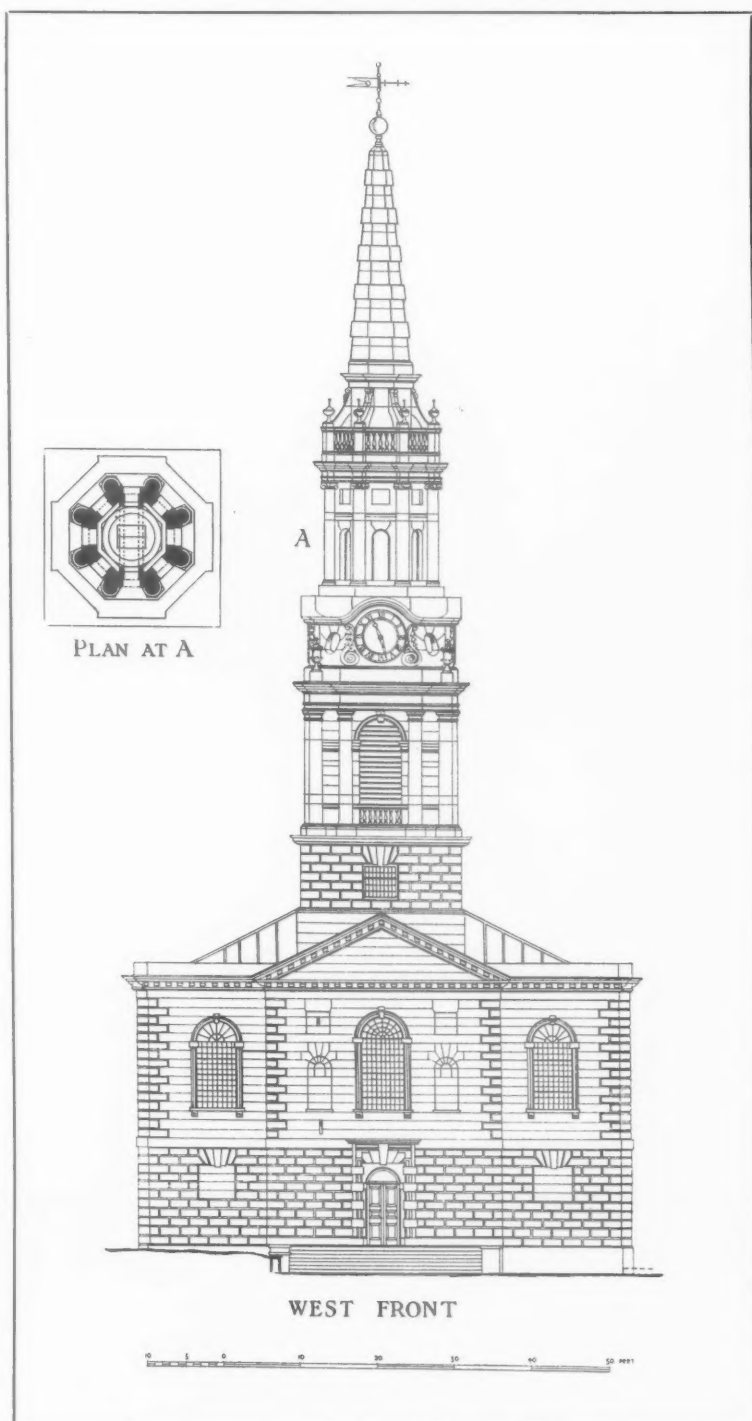
THERE can be no doubt that when designing this spire (by George Dance the Elder, 1736-1740) the Church of St. Mary-le-Bow figured very prominently in the architect's mind. Nearly all the points of variance between the two examples, however, appear to be to the disadvantage of St. Leonard's, the whole composition giving one an impression of uneasiness which it is difficult to define (see Plate VI).

Apart from the position of the spire in relation to the church, with its resultant loss of scale, the repeated breaks made in the clock and belfry stages—with the idea, apparently, of shortening the diagonals and avoiding any unbroken entablatures—are most disquieting. The belfry stage appears too small in relation to the whole, and this becomes increasingly apparent when compared with Bow Church. The huge consoles are out of scale, and do not help one over the abrupt change in outline very successfully, in spite of the aid rendered by the broken entablature of the belfry stage. The peristyle suffers from being octagonal and in the consequent "fewness" of its columns (there being only eight, as compared with twelve at St. Mary-le-Bow), but an additional appearance of strength is given by connecting each column to the stone core by means of buttress walls. The making of this stage octagonal has necessitated breaking the entablature in order to avoid the otherwise severe horizontal lines. The dome over may possess an appearance of strength, but it loses in elegance compared with the consoles used by Wren, which are no doubt constructively just as efficient. In taking a diagonal view of the church one wonders how the stone lantern perched on the dome can support

the spire above, separated as the two are by a thin neck of stone.

This spire does not fill one with any great admiration, bearing as it does such a close resemblance to another, and at the same time displaying such a lack of cohesion between its various parts.

The construction is square up to the belfry stage, near the roof of which heavy corbels are constructed in the angles. From this point the whole construction is circular on plan internally, the several contractions in diameter between the stages being formed by small domes. The first dome takes one to the crown of the consoles, and is finished flat as the floor of the peristyle. The cylindrical core internally is domed over at the top, the crown of the external dome being brought over to the same point by means of a non-concentric curve, and on this stands the stone lantern and terminal. This method of construction is similar to that used by Gibbs, the circle being followed wherever possible both in plan and section.



THE CHURCH OF ST. GILES-IN-THE-FIELDS.

From a Measured Drawing by H. Cecil Newman, reproduced in Vol. V. of the "Survey of London" (London County Council).

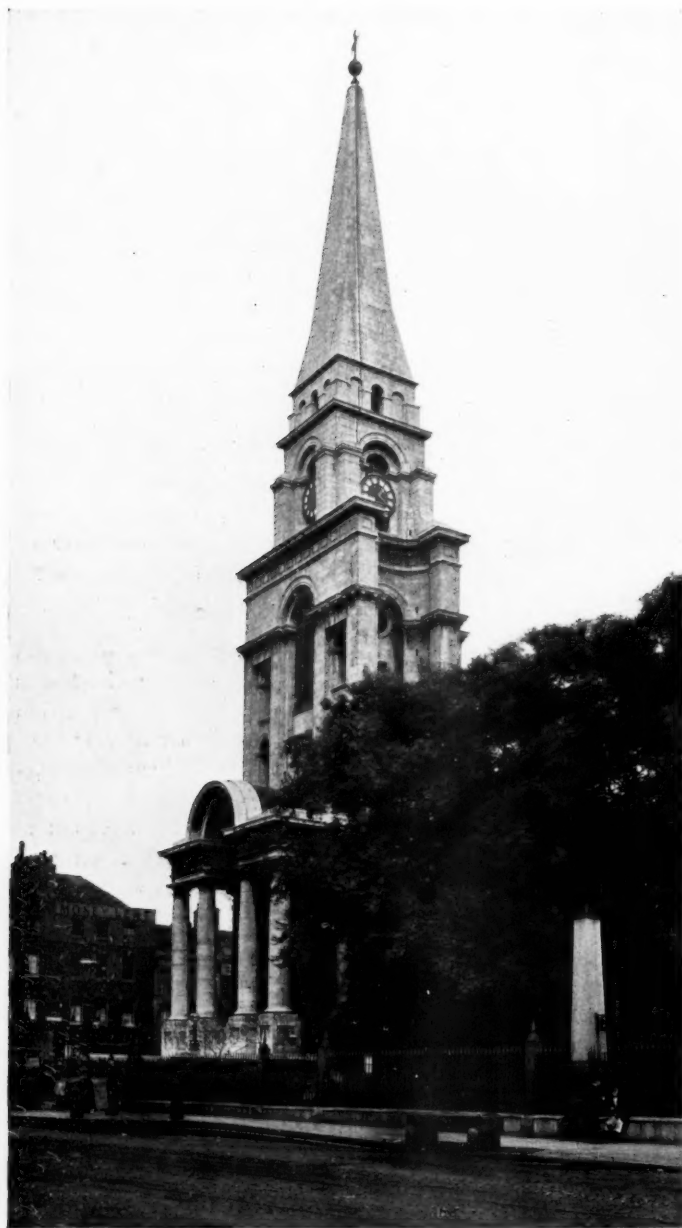
ST. GILES-IN-THE-FIELDS.

When Gibbs designed St. Martin's-in-the-Fields he presented a composition which apparently exerted a strong influence on succeeding architects, who must doubtless have entertained a great admiration for the original work. Such a condition of affairs is unfortunate, for the reason that, adhering so closely to the general proportions and arrangements of the steeple as a whole, the inventive genius or imagination of the later architects was confined to points of detail that had little or no effect on the composition as a whole. In these circumstances it is not surprising that little or no advance has been made on

the original, the only example capable of challenging comparison being St. Giles-in-the-Fields, which is but a short distance from its prototype, and was erected only some ten or twelve years later (1731-1733) from the design of Flitcroft. In St. Giles's the proportions of the various stages one to the other differ slightly from those at St. Martin's, and, in general, such variations are to the detriment of the former. The belfry stage does not appear to be large enough, and is to some extent dwarfed by the octagonal stage, although the balustrade above, with its flanking buttresses, leads the eye well up to the pyramidal finish. Some slight attempt has been made to express the support of the spire from the ground by bringing the base of the tower just a little forward out of the body of the church.

ST. BOTOLPH'S, BISHOPSGATE.

In this steeple, erected from designs by James Gold in 1725-1729, the influence of Wren is seen, in the attempt to carry the lines up from the ground, but architectural features



CHRIST CHURCH, SPITALFIELDS.

Nicholas Hawksmoor, Architect.



ST. BOTOLPH'S, BISHOPSGATE.

James Gold, Architect.

and ornament are used on a much larger scale than Wren was wont to adopt. This latter fact may be accounted for by the sudden termination which is applied to the whole, reminding one strongly of St. George's, Hanover Square: a circular storey with a small cupola supports a gigantic urn, and all is over at a point where Wren began to exercise his power.

The design as a whole is restless; features and ornament are freely distributed in each stage, with the result that one loses sight of the proportionate parts intended by the architect.

CHRIST CHURCH, SPITALFIELDS.

Great originality is rarely successful. Of Hawksmoor's work, however, it can hardly be said that it bears any resemblance to that of other men, and in the case of Christ Church, Spitalfields (1714-1729), he has produced a spire as successful as it is unique. A great attempt has been made to effect a composition using at the same time a portico and a spire. The projecting portico with its four columns on pedestals is a most unusual yet charming feature. The centre intercolumniation is greater than the side ones, and is spanned by a



Plate VI.

St. Giles-in-the-Fields, Bloomsbury.
Henry Flitcroft, Architect (1731-33).



February, 1916

St. Leonard's, Shoreditch.
George Dance the Elder, Architect (1736-40).

LONDON STEEPLES.

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semicircular arch consisting of a cornice moulding only, which is to be seen with the addition of brackets as a part of the entablature over the side intercolumniations.

Although in reality square on plan, the front and back walls of the tower are extended parallel with and to the outer extremities of the portico, and by bringing the spire a little out of the body of the church Hawksmoor has been enabled to express the whole of the spire from base to summit. The walls are carried up thus for about two-thirds of the height of the spire and are connected laterally by sweeps semicircular on plan, the whole stage being terminated with a plain attic and cornice. Unfortunately a good view of the sweeps in the side elevations is impossible, and the full effect is thus lost. The clock storey is brought back to the square on plan externally by four plain buttress curves, while the attic over, containing the small arcading, supports the octagonal steeple with its broaches vanishing into the inclined concave faces.

As an architectural design this spire is magnificent. Devoid of all ornament, it depends entirely upon the dispositions of its planes and proportions of parts, and although approaching in some measure the old Gothic models, it may rank with St. Bride's and St. Mary-le-Bow as one

of the finest and most original spires produced by the Renaissance in England.*

The construction is very simple, and is interesting from the fact that brickwork is largely used; the walls are constructed of brick, and merely faced externally with stone. At the clock storey corbels are formed, bringing the square to the octagon, on which is seated the spire proper, erected entirely in solid stonework.

ST. ANNE'S, SOHO.

Plain and massive as it is in treatment, yet the excellent colour effect of the yellow-grey bricks, the Portland stone, and lead terminal, together with the marked originality and force of treatment, make this spire a really masterly piece of architectural design. (The church was probably erected by Wren about 1680. The spire was rebuilt in its present form by S. P. Cockerell about 1803.)

Firmly planted on the ground, it disregards the church behind; for the materials differ, and no effort has been made to carry through the mouldings of the church on to the tower. It is roughly divided into four parts—the plinth, which is unfortunately of stucco, to represent stone; then the heavy brick base with its sloping buttresses (to which objection might be taken for putting stone over brick, yet the colour scheme is so good that one readily waives this criticism in favour of the satisfaction afforded to the eye); then the cleverly arranged Order stage in Portland stone, the plan of which, although likely to involve one in trouble at the cornice level, is here managed with skill and effect; and then on a circular Portland stone attic course rises the curious lead terminal.

The brick portion of the tower is square on plan. Internally the stone base to the belfry stage is shaped like a dome, probably having slightly radiating joints, while a circular opening is formed in the crown. The four stone angles of the belfry stage rest on the haunches of the dome, and are connected up at the top by an entablature. The succeeding circular attic stage is slightly domical in section, and has radiating joints. The lead terminal is carried on eight vertical posts, springing from two heavy beams which rest on the masonry at the corners of the belfry, level with the caps of the attached columns. The topmost storey, including the clock proper, is a perfect maze of bracing and counter-bracing.

The whole design is most original, affording an excellent example of the effect of sloping or battering faces and recessed planes, at the same time using the materials in a broad and straightforward manner.

(To be continued.)

A correspondent writes: "In the last number of THE ARCHITECTURAL REVIEW there is a repetition of what I believe to be a mistake, though a very common one, in speaking of the church of 'St. Martin's-in-the-Fields.' The expression 'in-the-Fields' does not refer to the position of the church, but is part of the title of the saint—'Saint-Martin-in-the-Fields.' There is a church in Paris dedicated to him—'St. Martin-aux-champs.' He was probably a hermit saint who abode in the fields and not in the town." Our correspondent is wrong, however, in his assumptions. St. Martin, born in the time of Constantine the Great, was a Roman soldier till he was forty years of age, and then (A.D. 371), after some years of seclusion, became Bishop of Tours, and so remained until his death, thirty years later. When built, the church of St. Martin was undoubtedly "in the Fields," as too was St. Giles's.

* Measured drawings of the church were published in THE ARCHITECTURAL REVIEW for January 1914.



ST. ANNE'S, SOHO.

Tower and Steeple by S. P. Cockerell (1803).

THE ALMA TADEMA MEMORIAL LIBRARY.

By GERALD C. HORSLEY, F.R.I.B.A.

BY the presentation to the nation of the library formed by the late Sir L. Alma Tadema, O.M., R.A., a very notable addition has been made to the opportunities for study enjoyed by students of art in this country.

This fine collection of books and photographs has been housed in the National Art Library at the Victoria and Albert Museum, South Kensington. It was formally and graciously handed over to the national care by H.R.H. the Princess Louise, Duchess of Argyll, in November last, on behalf of the subscribers to the Alma Tadema Memorial Fund, which fund was instituted soon after the death of the famous artist by many of his friends and admirers, with the object of estab-

lishing a permanent memorial of him. Many suggestions had been made as to how this object could best be attained; but, happily, the scheme which chiefly commended itself to the committee appointed to deal with the matter was to acquire for the nation the well-known library of books relating to the art of the past, and of the present, which had been formed by the artist himself. This wise decision was at once generously met by the representatives of the family, the artist's two daughters, who, in order to further the completion of the scheme, permitted the sale of the books and photographs to be made at a price which was one-third the estimated value (viz., £1,000, the amount available in the hands of the committee, as against the officially estimated value of £3,000). In addition, the ladies have presented to the nation the admirably-executed marble bust of their father, by the late E. Onslow Ford, R.A.

given a very warm welcome to these varied treasures. They have arranged the books and portfolios in well-designed cases, forming a bay of the Library, in front of which, and presiding as it were over the contents, stands the bust upon the marble base which Alma Tadema himself designed. The whole arrangement is at once both dignified and simple. One feels that the new *locale* for this library, with its harmonious surroundings, would have commended itself to the artist who so loved his books, and who valued them for the information they gave. One is glad to know that they will be cared for always, and that they will be helpful to countless students of art in the future. Probably Sir Lawrence,



THE ALMA TADEMA MEMORIAL LIBRARY, SOUTH KENSINGTON.

It need hardly be said that the Museum authorities have besides wishing for no better home for the volumes, would have desired no better purpose for them, for few were more willing than he was at all times to help and encourage students—his “fellow students,” as he would have called them.

In looking over some of the books (there are about 4,000 of them), it is remarkable how they seem to reflect the character and genius of the man who collected them. They constitute a mine of information, and doubtless they helped him to portray his subjects with that wealth of detail and knowledge for which he was famous the world over. Many of the books are learned works, to the making of which must have gone many laborious days, and he who was tireless in his energy, and a worker always, expressed the same thoroughness in his own work, and the same great industry. A large number of the volumes are of foreign origin, as one might expect. Almost all have to do with ancient art, of Egypt, of Assyria, of Greece, Rome, or Byzantium, but there

SOME CONSIDERATIONS OF GOTHIC ARCHITECTURE.

By H. H. STATHAM, F.R.I.B.A.

HERE we have to consider not only a new book, but, in respect of the main lines of its argument, a new view as to what constitutes the essential quality or soul of Gothic architecture. In the early revival—or, one might say, pre-revival—days, the definition was a very simple one; Gothic architecture meant pointed arches. Then it was perceived that round arches could be found combined with all the qualities of style that usually accompanied the pointed arches, and that a wider definition must be sought, and buttresses were recognised as an equally important element; a recognition which led to a more sound definition of Gothic architecture as being essentially an architecture of balanced and opposed thrusts, in contradistinction to the entirely vertical pressures of Classic architecture. This was a sound and fairly comprehensive analysis, and had the merit of recognising structural fact as the essential basis of style.

Sir Thomas Jackson, in his remarkable and thoughtful treatise,* while he fully emphasises the importance of structural basis (so little understood by the dilettante amateur), wishes to give a wider meaning to the words "Gothic architecture." It cannot, in his view, be included under the boundaries of any precise and formal definition; "it is the expression of a certain temper, sentiment, and spirit, which inspired the whole method of doing things during the Middle Ages, in sculpture and painting as well as in architecture. It cannot be defined by any of its outward features, for they are variable, differing at different times and in different places. . . . To arrive at anything like an exact definition of Gothic, therefore, we must look deeper than to the mere outward phenomena by which we are accustomed to recognise it." It is not a question of vaulting (as some have too hastily affirmed), or where are we to place Westminster Hall, or all our parish churches with their fine timber roofs? It is not, of course, in carved detail, such as crockets and capitals, that the Gothic style consists; a Cistercian abbey church may be the purest Gothic without having a square inch of carved work in it. What Sir Thomas Jackson wishes us to see in Gothic is a general tendency, recognisable in small buildings as well as in the great churches which are the glory of the style, to a treatment based on three general principles: (1) good building; (2) economy of material, and a suitable treatment of the material, so as to make the best of its natural qualities; and (3) that the design should be the æsthetic expression of the construction. And out of these conditions arises the important element of freedom from conventional rules, such as those which governed so much of the work of the Renaissance architects. It was, as he truly remarks, this spirit of freedom from rule, this readiness to meet every new problem in construction and its expression, which accounts for the extraordinarily rapid development of Gothic architecture, through phase after phase, in a comparatively short period: it never stood still, but was always on tiptoe to turn to account every new suggestion in structure and detail.

This view does not quite answer to the phrase "a more exact definition"—it rather does away with exact definition; "a more comprehensive generalisation" would express it better; but it is true for all that. The château of Chambord is, from this point of view, essentially Gothic in character, in spite of the use of some quasi-Classic detail; Mr. Robson's

excellent Board schools, scattered all over London, are essentially Gothic, in spite of the fact that such decorative detail as they show is based on what is called the Queen Anne style. It is, in fact, impossible to give any exact definition of Gothic without leaving out much which must either come under that head or under no head at all. Sir Thomas Jackson criticises (with more respect than it is worth) the view of a wrong-headed American author who has set up a definition of Gothic which can include only the cathedrals of the Ile de France, and fortified his position by sneering at the front of Peterborough as a paltry sham, and giving an illustration of the Early English capital which is a deliberate libel; but our author may not have quite realised the fact that the object of every American writer on Gothic is to belittle everything English and to praise everything French. You may, no doubt, choose, if you like, to limit the definition "Gothic" to the French vaulted compartment; but that is merely a matter of verbiage, leaving on one side an immense field of architectural production which must come under that head or remain historically nameless. Sir Thomas Jackson suggests the broader view that Gothic is a tendency, a spirit in the treatment of architecture, which is a matter of perception rather than of mathematical proof. Perhaps two points might be added in reference to the essential difference between Gothic, in the broad sense, and Classic. One is, the constant tendency, in Renaissance architecture, to design an exterior for its own sake, and to make the interior conform (or not conform) to it; this is implied in his third principle, no doubt, though not expressed in so many words. The other point, which is more important, is the difference in regard to scale, to which one is rather surprised to find no reference made. The Greek and Roman temple is a scale unto itself; the relative proportions of parts are the same, whatever the actual size of the building; a large temple is only a small one magnified; even the entrance door must keep the same proportions. In the Gothic cathedral the scale is the human figure; it is not a parish church magnified; the details are on the same scale; the difference lies in multiplicity, not in magnified scale. The entrance doors are still kept to a scale approximately, at least, in reference to their use as practical entrances merely; the grandeur and dignity demanded by a great cathedral are represented by the great portal arches with their recessed orders of mouldings and sculptures. The actual door is the practical prose of the entrance; the vast cavern of the portal arch is its architectural poetry.

To go through all the points touched upon in so large a book on such a great subject is, of course, impossible within the limits of an article; one can only comment upon some points here and there which offer suggestion for consideration. We observe that the author remarks in one place upon the extraordinary carelessness of the mediæval builders about the adequacy of their foundations: it looks as if, in their enthusiasm for the realisation of their artistic conception in the visible building, they could not wait to consider carefully the state of the ground they were going to put all this load upon; if the ground appeared sufficient to lay the footings on, up must go the building without delay: a light-heartedness on the subject which led to dire misfortune afterwards. The leaning outward of the façade of Peterborough, which was probably only just saved in time, resulted entirely from the inadequacy of the foundations. It seems a great pity, when the business of safeguarding it was undertaken, that the entire front was not photographed and

* "Gothic Architecture in France, England, and Italy." By Sir Thomas Graham Jackson, Bart., R.A., F.S.A., etc. Cambridge University Press. 1915. Two vols. Price £2 12s. 6d. net.

measured, the facing stones numbered, and the whole taken down and rebuilt plumb from the foundations; the expense and trouble would have been formidable, no doubt, but we should have got rid for ever of the unpleasing effect of the lean-out of the front. Both at Peterborough and Chichester the large piers of the crossing consisted merely of an outer skin of coursed masonry, filled in with unbonded rubble; the Chichester tower revenged itself by falling; the Peterborough piers had to be taken down and rebuilt to prevent a similar catastrophe. In view of these facts one feels that the claim of "good building" as a characteristic of Gothic must be taken *cum grano*, rather as expressing what ought to have been than what was always present. Once above the ground, a Gothic cathedral is in

general a triumph of good building, in as far as the economy of material and the carefully contrived opposition of thrusts is concerned; but it may be a question whether the profuse and bold employment of flying buttresses by the French architects is altogether in accordance with the best conditions of architectural expression. There should be a certain element of repose about a great building, and the aspect of the east end of Notre Dame and other cathedrals with apsidal terminations has a little too much the effect of a vast shoring in masonry. It was the passion for great interior height on the part of the French architects which necessitated this system of propping, and in the internal effect of their buildings they certainly scored; but it may be questioned whether such interiors as Lincoln and Exeter have not an equal beauty of their own, though of a different kind, and their exteriors are more pleasing not only from not being so much perturbed

by flying buttresses, but still more from the fact that the less audacious height admitted of that splendid feature, the central tower over the crossing, which the French seldom ventured on, having carried their crossing arches to a height which would have rendered it exceedingly hazardous to weight them with a tower. What may be called the typical English arrangement of two western towers and a central one makes a far more harmonious and balanced composition than the French mountain of roof with only a *flèche* at the crossing.

An important point in regard to the vaulting shafts is touched upon on page 172 (Vol. I), where, in commenting on the church of St. Quentin, the author observes that "a great effect of height is given by the vaulting-shafts which rise from the floor." The subject seems to demand more than a passing

reference to a particular instance of this. The effect of height and verticality is what we look for in a Gothic interior, and no single feature in the interior has more effect in this sense than the continuous vaulting-shaft rising directly from the floor: in fact, the absolute completeness of a vaulted interior requires that the plan of the vault should appear to be determined from the floor-line. It is surprising that the French appear only in a minority of cases to have perceived this; their more frequent habit of basing the vaulting-shaft on the capitals of the main arcade (where it often appears as if crowded on to a base with inadequate projection for it) is much less effective. Still less effective, and less logical, is the method, occurring both in French and English work, of springing the vaulting-shaft from a corbel high

up on the walls, so that the vault then appears to be a separate erection built on to the substructure, whereas the vaulting-shaft carried from the floor renders the vault an integral part of the whole design, as if thought out from the ground level. The effect of this is well shown in Westminster Abbey (which the author considers as having "no rival in Gothic architecture for richness and beauty"), and in the fine illustration (Plate LXXVI) of the Eastern Transept of Durham, where the vault seems to sit so solidly on the group of shafts rising from the floor. In connexion with this subject, however, one may question whether the frequent employment of Purbeck marble shafts as additions to a stone pier, peculiar to English Gothic, is always advantageous in effect. The author, while noting it, expresses no opinion on it. It gives, no doubt, a sparkling and piquant effect to an interior, but it has the effect of rather destroying the solidity of appearance



BEAUVAIS CATHEDRAL.

From "Gothic Architecture in France, England, and Italy," by Sir Thomas Jackson.

of the main piers of an arcade, giving the effect of the shafts being only ornamental and not structural (which is actually the case sometimes). There is no doubt that in some of our English interiors Purbeck shafting is, at all events, very much overdone.

In the comparison between English and French Gothic more importance might have been attached to the superiority, in variety and effectiveness, of English mouldings over French. The French base-mouldings, of which a page of sections is given, are very fine and bold; but in arch-mouldings the English architects are far superior; indeed, they are the only class of mouldings which, bearing in mind that they are for stone and not for marble, and specially expressive of that material, can bear comparison with the excellence and refinement of

Greek mouldings. The English practice of placing hood-moulds over interior arches is certainly a point in favour of English Gothic, in spite of the argument that the hood-mould was originally a weather protection; an arch looks rather headless without it. In noticing the difference between the French and English practice in laying the courses of the web of the vault, which in France are parallel with the centre line of the panel and in England at right angles to it, the author finds in this the reason for the omission of the ridge-rib in French vaulting and its almost universal adoption in English vaulting. In the French vault, usually a simple quadripartite, the courses of the webs meet in parallel lines at the apex, and it is easy to make a neat junction of them; with the English practice the courses would meet at the apex at varying and acute angles which would be very awkward to deal with unless their meeting were masked by the ridge rib; one more instance of the structural origin of what might at first sight be thought to be merely an ornamental feature.

Sir Thomas Jackson seems rather tender-hearted towards the realistic carving of the later Gothic in both countries. Much of this is very beautiful, but it is misplaced in a capital, because it has no structural significance. He finds the stone lobes of the French capitals of the early period wearisome in their constant repetition; there is certainly a good deal of repetition about them; but could anything be better for their expressive purpose? They form an admirable conventional representation of growth, in a manner exactly suitable to stone, and have at the same time an appearance of giving structural support. The carved capitals of Early English architecture give the same kind of expression, it is true, with more freedom and variety of design, and are so far superior; while in the capital from Reims (B, Plate XXIV) the lower leafage is exceedingly weak; and in those illustrated from Noyon and Southwell the carving is merely leafage wrapped round the cap, with no structural motive at all. That at Southwell is exquisite

carving, but it should have been relegated to merely ornamental panels, and not introduced as part of a structural feature.

It is interesting to find in the book an enthusiastic word for Beauvais, which has perhaps been too much regarded as merely an ambitious mistake. "For me," the author says, "Beauvais is many degrees more beautiful than Amiens; for where Amiens is coldly correct Beauvais is lovely." He is speaking of course more especially of the interior; and that impression of the "coldly correct" does somewhat belong to some of the great French interiors. After the exterior richness of St. Ouen and of the front of St. Maclou, for instance, one has almost a revulsion of feeling on seeing the mechanical and almost bald architecture of the interior. But one can hardly agree with Sir Thomas Jackson in regard to the "monotony" of Salisbury, an expression indeed which he immediately modifies by the remark that "it grows on the imagination the better it is known." The fact seems to be that students of Gothic architecture have become so much enamoured of the historic interest attaching to the architecture of various dates to be found in our cathedrals, that they seem rather to forget that, from a purely artistic point of view, these combinations of architecture of different types in one building are a defect. Salisbury is the one English cathedral which, except the rather feeble west front (which fortunately does not affect the main design very much), has been built on one design and in one style throughout, and has moreover a peculiar advantage of situation in the fact of its grand pyramidal composition rising from a broad, level lawn. If it has not the force and grandeur of some English and French cathedrals, it has a perfection all its own; its effect on my own mind when staying at Salisbury once in exceptionally bright July weather I can never forget; as we looked at it one day from the cloister, with the spire going up into the blue sky, it drew from my companion the remark, "Well, architecture is the greatest of the arts!"



HEADS OF MARY AND ELIZABETH FROM "THE SALUTATION," REIMS CATHEDRAL.

From "Gothic Architecture in France, England, and Italy," by Sir Thomas Jackson.

Of the plans of the French cathedrals, of which a good many are given, Reims is the finest, from the grand effect produced by the spacing out of the plan at the choir into five aisles, after the narrower three-aisled nave. Bourges, in spite of its effective section, is a very poor plan by comparison, the same width throughout, and presenting no climax towards the east end. On the whole one must agree with the author that Reims presents (or, alas! did present) the finest example of a Gothic cathedral. There is about the façade of Notre Dame, as he says, something eminently satisfactory; but the prevalence of strongly emphasised horizontal lines, in the arcades which run across the front, is a little at variance with the complete spirit of Gothic architecture, in which we always look for an effect of verticality. In the façade of Reims there is sufficient solidity and breadth of effect without losing the predominance of vertical lines, and for this reason it would perhaps have very well borne the addition of the spire terminations which were probably at one time intended, while one may quite agree with the author that Notre Dame is better as it is, without the spires, the square termination of the towers being quite in keeping with the general lines of the front.

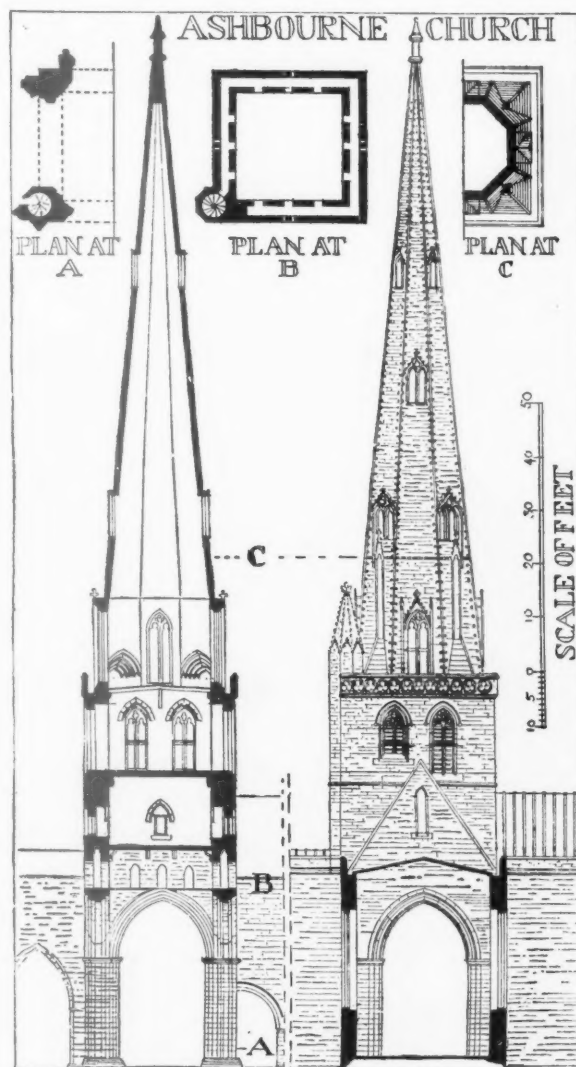
In commenting on his illustration of the earlier spire of Chartres, Sir Thomas Jackson, while remarking that "the whole design is majestic in the extreme," criticises it as being a little indeterminate as to the division between the tower and spire. "In our English spires," as he observes, "there is never this doubt"; nor is there. But (except in the case of a timber spire) is this strongly marked division between the tower and the spire altogether to be commended? It seems a little prosaic and matter-of-fact. There is more of picturesque interest in such a treatment as that at Coutances, where the line of the corbel-table, though it exists, is cut through by the tall windowed turrets at the angles which break up the horizontal line. There is a certain charm in architecture in not being able to see at once how a thing is done—in there being a degree of puzzle for the eye in the composition. In the usual English design of tower and spire we do not find this element of interest; the tower finishes definitely and the spire is a separate erection on the top. The author does full justice to the beauty of the English spires in themselves, however; we reproduce the illustration of Ashbourne spire, the section of which looks a remarkably bold piece of construction; but in spite of the appearance there is no outward thrust from such a spire; the courses are laid horizontally and it is merely dead weight. The small stair-turret at one angle gives a very pleasing variety to the composition. Perhaps no English spire shows a happier and more effective treatment of angle-pinnacles than St. Mary the Virgin, Oxford, the preservation of which from ruin we owe to the author of this book.

A page is devoted to some drawings of various forms of English timber roofs, of which (with the exception of the "tiebeam" example) those lettered C and D are the most structurally satisfactory, the latter especially. No form of timber roof that has been invented is more rich and picturesque in effect than the hammer-beam, but hardly any is more unscientific, as indeed the author practically admits. On a large scale it is bound to drop sooner or later; and the theory that the lower upright, against the wall, brings the pressure lower down on the wall, has proved sometimes to be more theory than fact, and there has been found to be a gap of an inch or so between the timber and the wall.

Mediæval sculpture has been perhaps a little over-praised of late. The Chartres sculpture has certainly been overrated; a good deal of it, though adding much to the rich effect of the

exterior, is really rather carving than sculpture. That at Reims is (or was) superior to it; the two heads which we reproduce from a plate in the book are certainly exceedingly beautiful in expression, and the mediæval sculptors generally managed their drapery very finely; but the figures are often wrong in proportion, and the heads too large. The most remarkable example of mediæval sculpture is no doubt the series of Resurrection figures at the top of the Wells west front. Anyone who has studied these figures at close quarters, from a scaffolding, must see, in spite of their weather-worn state, that they represent a knowledge of the figure not found elsewhere in Northern mediæval sculpture; they were certainly studied from the nude model, and it is a question whether any English sculptor of the period could have produced them, and whether they were not more probably the work of an Italian brought over for the purpose.

It is perhaps almost needless to say that Sir Thomas Jackson does not for a moment accept the absurd theory that such buildings as the mediæval cathedrals of France and England were produced by the common consent of a band of inspired artisans. They were the conception of individual artists; more obviously in England even than in France, for the variety and individuality of the English cathedrals is most remarkable; no two resemble each other in general design and effect; and the



From "Gothic Architecture in England, France, and Italy,"
by Sir Thomas Jackson.

choir of Lincoln, as a Belgian writer has remarked, is equal to Greek work in beauty and refinement of design. The designer may not have had the appellation of "architect," but he no less exercised the function of one. Also it is worth notice that the author has a good word to say for the Gothic Revival. We have found out now that "revivals" are a mistake, but, nevertheless, as Sir Thomas Jackson remarks, the Gothic Revival was the beginning of putting new life and spirit into modern English architecture. It evoked enthusiasm where there had been none before; and even a misdirected enthusiasm is better than dead and contented indifference.

Devoting a good many pages of his second volume to Italian Gothic, the author remarks that "it is the misfortune of Italian Gothic never to be judged fairly on its merits." This is perhaps true; we come to it with the prepossessions founded on our previous acquaintance with and admiration for Northern Gothic, and are disappointed with the want in it of what we have learned to think essential to true Gothic feeling. It was right to call attention to this consideration, which has been too much overlooked; but, for all that, the dissatisfaction with Italian Gothic is not to be lightly got over. There is a great deal of sham in Italian design, and in comparison with Northern Gothic it impresses one as wanting the true effect of "building"; it is more like furniture or casket design on a great scale. Perhaps the most architectural effect to be found in Italian Gothic is the general composition of the church and attendant buildings of Assisi, and the manner in which they are placed on the ground. Venice, of course, has a Gothic, half Oriental in feeling, with a *spirituel* charm of its own. The chapters on Sicily, that strange and almost bewildering field of conflicting elements in architecture, are very interesting, and very useful as a guide through the maze. German Gothic the author omits from his scheme as "negligible," and Spanish for the wholesome reason that he has not himself visited Spain, and will not write about what he has not personally studied on the spot.

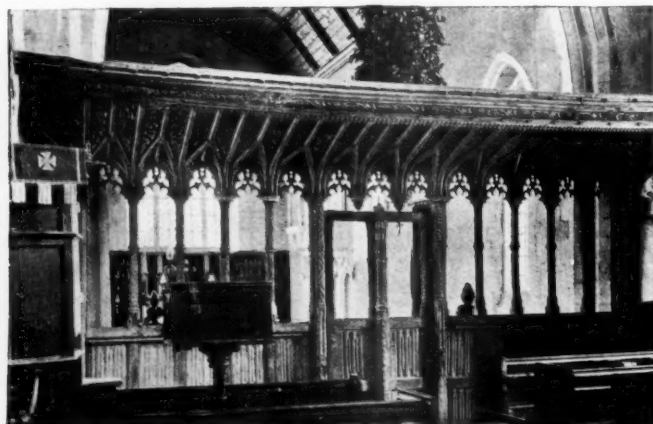
The book forms an admirable treatise on the structural and artistic development of Gothic, with profuse illustrations and a sufficient number of diagrams to explain the main points in vaulting construction and other practical problems. While it cannot fail to interest architects, it is to be hoped that it will find many readers outside the profession; there is nothing in it which should not be intelligible to any well-educated person, and it is the kind of book which has the merit of compelling the reader to think of the meaning of architecture, and of the reasons of things architectural generally.

THE VILLAGE CHURCH.

WILLIAM MORRIS always maintained that the parish church was the museum of the village. There most of the inhabitants had been baptised, married, and, in God's acre, buried. The piety of a rich lord of the manor or squire enriched the church with shrine, stained-glass windows, and a host of other ecclesiastical adornments, as well as the more substantial additions and repairs of the building—a tower, a chancel, a side chapel, or a porch. To bring all this information plainly before the ordinary individual is the object set out by Mr. Ditchfield in his new book on "The Village Church"—a title which is very happily chosen, as it at once strikes a sympathetic chord and tells one the aim of the author. The choice of a good title is largely answerable for the success of a publication, in which connection we may congratulate Mr. Ditchfield, who has a very pleasing fancy in securing attractive titles for his books. But a book with a successful label requires more than this to make its success sure. It must be readable and must contain sound information. "The Village Church" is written with lucidity, and while popular in its treatment of the subject is not "amateurish." The author is well acquainted with the facts he is dealing with, and though he may occasionally indulge in a passing comment of the professional man's attitude—as in his "Introduction," where he says: "We are writing, not for the architectural expert who understands all knowledge," etc.—he shows himself to be better informed about the subject than nine-tenths of architects themselves. It would require indeed a very skilful member of the fraternity to pick holes in his descriptions.

To induce the public as well as the cleric to take an intelligent interest in the local museum is one of the main objects that Mr. Ditchfield had in view in compiling this volume. The ignorance of many educated people about the buildings that they see almost daily is largely due to a want of observation, a quality which is most useful in every branch of life, but which is being dulled by the mechanical spirit of the age. Every reader of Mr. Ditchfield's new book must feel that he ought to take a livelier interest in his own church, and any other that he comes across, vowing that in future he will use his eyes to observe carefully both the outside and the inside of every old church that he encounters in his walk through life. Let him take a copy of "The Village Church" with him as a guide, counsellor, and friend.

"The Village Church." By the Rev. P. H. Ditchfield, M.A., F.S.A.
London: Methuen & Co., Ltd. 7½ in. by 5 in. Price 5s. net.



Charlton-on-Oxmoor.



Handborough.

TWO OXFORDSHIRE CHANCEL SCREENS.

From "The Village Church," by P. H. Ditchfield.

NOTES OF THE MONTH.

The Pagoda at Kew.

The following very interesting particulars of the Pagoda at Kew appeared in a recent issue of the bulletin of the Royal Gardens, Kew: The Pagoda was built in 1761-2 to the design of Sir William Chambers. As originally built, the main roof and the ornamental chains and hoops to the terminal pole were of copper, double gilded. The minor roofs were covered with highly coloured iron plates, and ornamental dragons crouched at the hip terminals of the roofs. The dragons were in wood, and treated with highly coloured enamels. These features existed up to about 1820. But the iron cover-plates of minor roofs and the wood dragons must have perished and been removed soon after, when the roofs were slated. The severely straight line of these roofs—now shorn of dragons and Eastern colour—was much lamented, and in 1845, when “an expensive scaffold had been erected round the Pagoda to paint the wood, etc., point the brickwork, and erect a new terminal,” Sir W. J. Hooker suggested that it was a fitting opportunity to restore the original features of the Pagoda by fixing new “metal or glass” dragons to the angles of the roofs. This was supported by Mr. Decimus Burton, who, however, wished to improve on the original design. He suggested that, in addition to restoring the dragons, the eaves should be curved up at the angles, and the roofs covered with copper, and that both roofs and brickwork should be painted to harmonise better with a Chinese structure. Projecting bells were to be hung at the hip terminals, and chains were to hang from the terminal pole to the eaves of the main roof. But the estimated cost of £3,500 for these alterations made their execution impossible. Sir W. J. Hooker's suggestion to replace the dragons, and so restore the Pagoda to the original design, was estimated to cost £850, and proved also too costly for acceptance. Nothing daunted, he returned to the charge in 1856, renewing his suggestion of 1845 for the restoration of the dragons, etc., but they were again “postponed for another year,” and so the Pagoda remains to this day. On the occasion of executing the periodic painting and repairs at the Pagoda last summer—1915—investigation was made to discover the cause of so much rain coming through the roof and ceiling. The roof generally was found to be covered with copper. It is in excellent condition, and shows no signs of disturbance or repair since its original construction. The pole and its flashing, however, were found to be so defective as to need renewing at once. . . . On taking down the old pole, a pencil note was found on the lower end, under the roof, recording that “this pole was erected by J. Wickens, August 1, 18(?)7.” A knot on the top of the third figure made this date very uncertain. But, fortunately, on uncovering the table round the pole at the roof apex, two more records were found of the same character, with the definite date of 1867. This definitely fixes the date of erection of the pole just taken down. A further interesting discovery was made of a cut-in date of August 20, 1825, on the bed-plate on which the pole stands, and it is fairly certain that a new pole would be erected at the same time as the insertion of the bed-plate. There is evidence, therefore, that the various terminal poles were erected at the following dates: When the Pagoda was new in 1762, and in August 1825, June 1845, August 1867, and the last in September 1915.

* * *

Houses without Fireplaces.

Among the several Russian institutions that have been of late held up to admiration is the system of heating an entire house by means of one fire. “The one stove that heats every room in the house is usually placed at the back of the hall, and

has connecting pipes to all the apartments in the building.” Advocates of the system extol “the comfort of having all rooms properly warmed without separate fires,” and point to the consequent saving of labour and the economy of fuel that must result from having only one fire instead of several. They go even further, and dilate on the advantages of “chimneyless houses”; for under the Russian system no chimneys are required, and Russophile enthusiasts are said to have procured designs for the erection of chimneyless houses in a London suburb, and to be anticipating the time “when a house with a chimney will be considered an antiquated building.” All this is very interesting, but, like the German plan of campaign, it leaves out of count the vital factor of the psychology of nations. All efforts—and they have been many and persistent—to rob the British household of its cheerful open grate have been hitherto defeated, and no better fortune can be anticipated for the Russian system, no matter how incontestable its merits on the score of convenience and economy.

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A Memorial Window.

The illustration below shows the memorial window to the late Captain Hugh Brocklehurst Pilkington (6th Batt. Manchester Regt.) which has been erected in St. Ann's Parish Church, Clifton, near Manchester. The whole window is executed in Prior's glass, and has a very rich and jewelled effect. It was designed and painted by Mr. Gordon M. Forsyth.



MEMORIAL WINDOW TO THE LATE CAPTAIN HUGH BROCKLEHURST PILKINGTON IN ST. ANN'S PARISH CHURCH, CLIFTON, NEAR MANCHESTER, BY GORDON M. FORSYTH.

NOTES OF THE MONTH.

Carpenters' Company Lectures.

The Worshipful Company of Carpenters have arranged for the following ten lectures to be given at their hall, London Wall, on Wednesday evenings from February to April, at 7.45 p.m.: February 2—Mr. Lawrence Weaver on "Memorials and Monuments." February 9—Mr. Arthur Gardner on "Sculptures of Reims Cathedral." February 16—Mr. William Strang on "Some Movements in Modern Art." February 23—Mr. Arthur Keen on "The English Roof." March 1—Mr. D. S. MacColl on "The Work of Alfred Stevens." March 8—Mr. W. Robert Colton on "The Effect of War on Art." March 15—Mr. H. J. L. J. Massé on "Seals." March 22—Mr. H. Hughes-Stanton on "Landscape Painting." March 29—Sir Krishna G. Gupta on "Indian Building, Ancient and Modern." April 5—Mr William Dawson on "British Forestry before and after the War."

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New Quebec Bridge.

Hundreds of men are now at work at Cap Rouge, some seven miles above Quebec City, building the new Quebec Bridge over the St. Lawrence River. The bridge has been under construction for some years, and it is expected that it will be completely ready in 1917. Some idea of the value of the bridge can be gained from the cost of the material. The steel alone will cost something like £2,000,000.

INDEX TO VOL. XXXVIII.

The Index to Vol. XXXVIII. of THE ARCHITECTURAL REVIEW is now ready, and can be obtained free (postage 2d.) on application to the Publisher, 27-29, Tothill Street, Westminster.

War Memorials.

At University College, Gower Street (University of London), a series of six public lectures on War Memorials is being delivered by Professor S. D. Adshead, M.A., F.R.I.B.A. The following is a synopsis of the course: LECTURE I.—The significance of the war memorial in its relation to the national and political outlook. An architectural treatment is necessary to a great conception, and sculpture as making the most direct appeal to human sympathy. Symbolic and realistic methods of expression. The war memorial as an incentive to patriotism and hero worship: Nelson, Napoleon, Garibaldi, Wilhelm I, and Bismarck as War Gods. LECTURE II.—The architectural attributes of war memorials: their origin and traditional use—the pyramid, obelisk, column, and arch. LECTURE III.—The sculptural attributes of war memorials: their origin and traditional use—the decorated monolith, the group, equestrian statue, and single figure. Decorative symbols of war and victory. LECTURE IV.—The war memorial as a great shrine, a Pantheon, a Valhalla. LECTURE V.—The public place, the avenue, the bridge: decorated and dedicated to commemorate a war. LECTURE VI.—The war memorial as a monument on a battlefield, as a mausoleum, or as the tomb of a military hero. The lectures (which are illustrated with lantern slides) are being given on Wednesdays at 5.30 p.m. The first was delivered on January 26, the second on February 2, the third on February 9. The fourth will be delivered on February 16, the fifth on February 23, and the sixth on March 1. Application for tickets, accompanied by a stamped addressed envelope, should be made to the Secretary, University College, Gower Street, London, W.C.

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NOTES OF THE MONTH.

Discoveries at St. Augustine's, Canterbury.

At St. Augustine's Abbey Church, Canterbury, the layer of earth which marked the level of the monks' choir at the suppression was removed some months ago, and further excavations revealed the circular foundations of Abbot Wulfric's work. This consists of a building circular within and octagonal without, for which there is no parallel in England before the Crusades, when there were the circular Templars' churches modelled on the church of the Holy Sepulchre. Within is a circle, surrounded by eight solid masonry foundations, on which stood either pillars or solid piers, and an octagonal exterior, which opened on the east into the original chapel of St. Mary, built by Edbold between 616 and 618, and on the west into the original Abbey Church, which was built a few years earlier by Ethelbert and St. Augustine. The porticus of St. Gregory has been discovered, with the tombs of Laurence, Mellitus, and Justus, the second, third, and fourth archbishops, in a row from east to west against the north wall, just as they were described by Grocelin, a monk of Flanders, over eight hundred years ago.

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Liverpool Cathedral.

The Liverpool Cathedral Committee announce that they have received several substantial donations, from friends who do not desire their names to be published, towards the fund necessary to avoid the loss and deterioration which would ensue on a stoppage of the work. The committee are strictly confining themselves at present to the task of covering in the building against the weather, and doing work which cannot be

postponed without loss. They have not thought it right to make a public appeal for funds at this time, and they are the more grateful to find that the knowledge of the difficulty in which the War has placed the building, when so nearly ready for opening, is evoking the goodwill of old and new donors to their funds, which are still much short of their necessities. The work of building naturally proceeds slowly, as all men suitable for military service have left.

* * *

Regent Street Rebuilding.

In connection with the new building to be erected on the site of East India House, Regent Street, Argyll Place, Kingly Street, and Foubert's Place, the scheme has, by arrangement with His Majesty's Office of Works, acting in accordance with Treasury instructions, been postponed for an indefinite period—possibly until 1920.

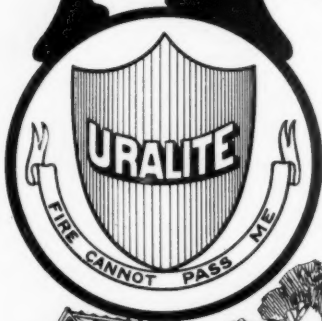
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Old Southwark Bridge.

As a souvenir of his year of office as the chairman of the Bridge House Trust, Mr. G. Gordon Stanham has been presented with an inkstand made of wood and cast-iron from old Southwark Bridge. The base is of wood from one of the piles, and the ink-well of cast iron from one of the piers. Southwark Bridge is now undergoing reconstruction at the cost of a quarter of a million sterling. But for the War a new bridge would have been opened this year. As it is, the most that can be said is that 1917 may see the opening.

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