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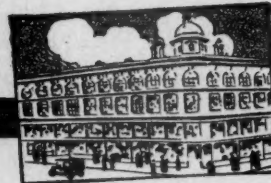
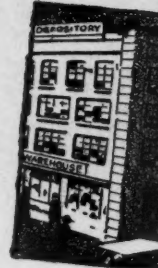
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Plate I.

THE PHOENIX FIRE-ENGINE HOUSE, COCKSPUR STREET, LONDON (NO LONGER EXISTING).

Thomas Leverton, Architect, circa 1790.

From the original Water-colour Drawing by Thomas Malton, 1797.

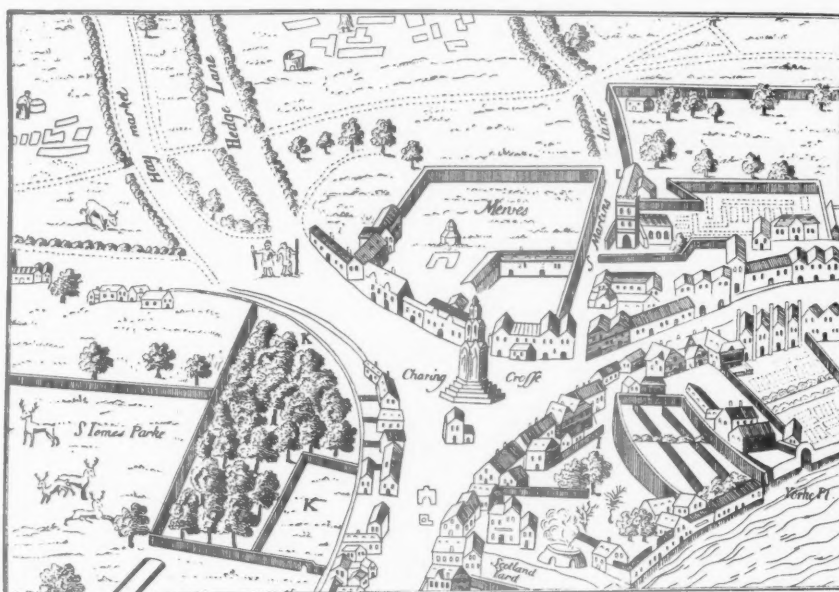
June 1916.

THE KING'S MEWS AT CHARING CROSS.

By ARTHUR STRATTON, F.S.A., F.R.I.B.A.

IN the days when Charing was a rural hamlet beside the Thames, midway between the Royal domain of Westminster and the Temple Bar entrance to the City of London, it was known far and wide for the "King's Meuse" no less than for its beautiful Eleanor Cross. Both have long since been demolished, but the memory of the one survives in the numerous so-called "mews" found wherever stabling for horses was set up in times when the only means of communication was by road, and of the other in the modern ill-placed erection within the railings of the courtyard of Charing Cross Station. The changes brought about in this locality by the opening up of new streets and open spaces, and by the advent of the railway, are very marked. If the Gloucestershire scribe, who published in a collection of

up to it, was as inspiring as that in any capital of Europe, but it was not till too late that its possibilities were fully realised, and now London's one attempt at a national monument in a monumental setting calls forth nothing but ridicule from every travelled connoisseur of the arts. It is safe, however, to say that Trafalgar Square would never have been formed at all had it not been for the fact that the "meuse" had necessitated the preservation of a large open area thereabouts all through the centuries. The medley of streets and buildings that grew up around it gradually transformed the open country shown in the quaintly-drawn map by Ralph Agas, made in the reign of Queen Elizabeth—part of which is here reproduced—into a busy quarter, which was absorbed in course of time into the ever-growing "City of



THE VILLAGE OF CHARING, SHOWING THE ROYAL MEWS CIRCA 1560.

K, Spring Gardens; L, Church of St. Martin-in-the-Fields.

From the Bird's-eye Map by Ralph Agas.

epigrams in 1614 one called "London's Progresse,"* could see it now he would have far more reason than in his day to exclaim:

Why, how now, Babel, whither wilt thou build?
I see old Holborne, Charing-crosse, the Strand
Are going to St. Giles his in the field;
Saint Katernes she shakes Wapping by the hand:
And Hoggesdon will to Hy-gate ere't be long,
London is got a great way from the streame.

That real "improvements" have been effected is beyond doubt, but, as was inevitable, many interesting landmarks had to be sacrificed in the process of carrying them out, while opportunities which offered themselves for magnificent architectural display were allowed to be overlooked and lost, in all probability, for ever.

The site of the King's Mews, on steeply-rising ground with a main thoroughfare from Whitehall running northwards

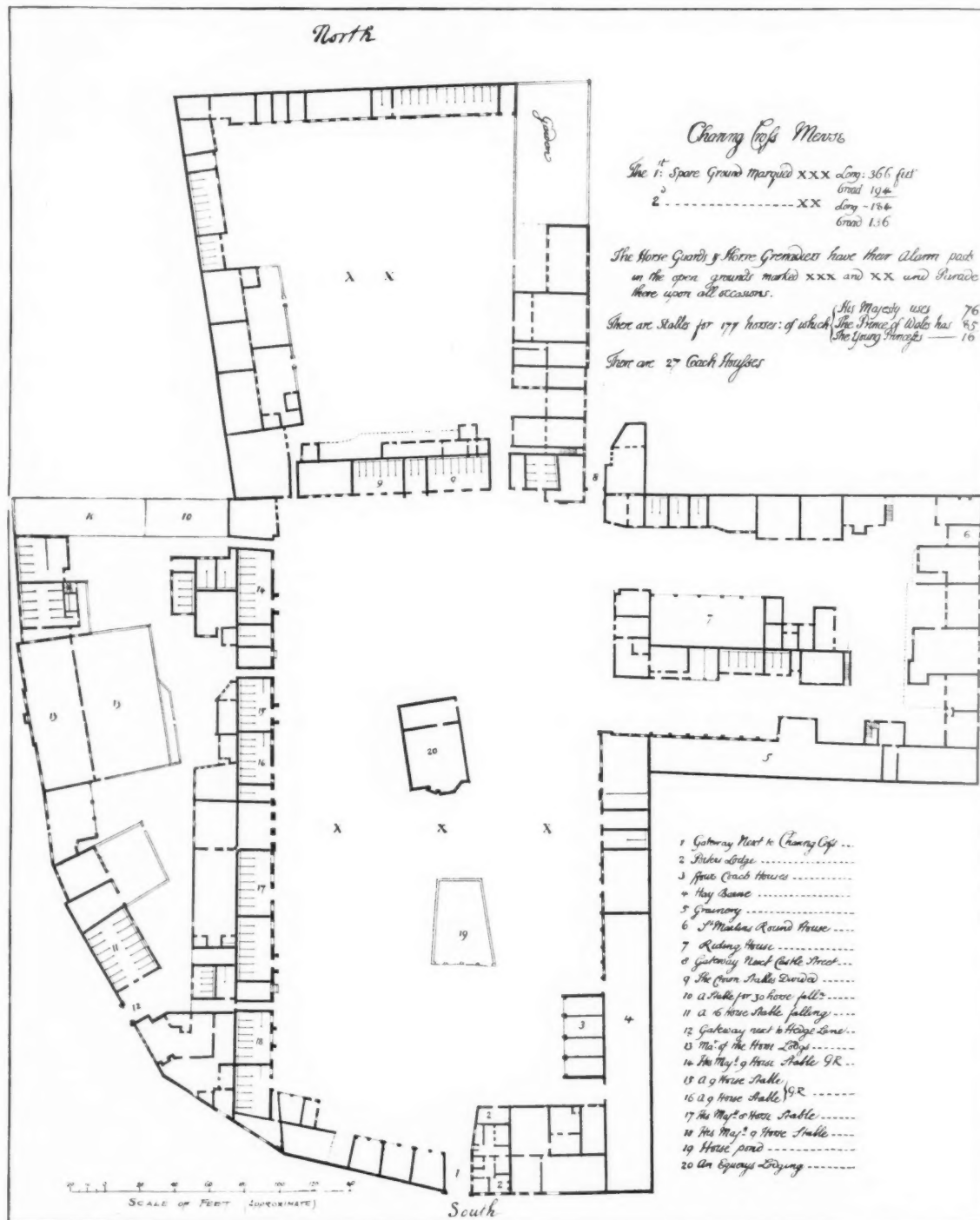
Westminster"; but, through whatever vicissitudes the locality may have passed, the large open space occupied by the "Great Meuse" was always retained, and it is recorded on all subsequent maps down to the present day. As early, at least, as the fourteenth century, the King's hawks and falcons were kept here, and from the cages in which the birds were kept when moulting the establishment was known as a "meuse," a term derived from the French *muer*, to change or moult. Such it continued till the year 1534, when the King's "fair stabling" in Lomesbury, now Bloomsbury, having been burnt, Henry VIII caused the horses and equipages to be transferred to Charing Cross. In mediæval times the Royal Falconer was a very important personage. In the reign of Richard II, the King's favourite, Sir Simon Burley, held the office, but there is little on record of the history of the "meuse" through times when hawking was one of the chief pastimes of the Court and nobility. As soon as fire-arms were procurable, shooting was enjoyed, and the earlier tedious sport dwindled in favour, so that establishments for keeping large

* "Rubbe and a Great Cast." Epigrams by Thomas Freeman, Gent. 1614. The quotation is from Epigram No. 13.

numbers of hawks were no longer required.* According to reliable authorities, "Geoffrey Chaucer, either in the reign of Richard II or in the first year of the subsequent reign, was Clerk of the King's Works and of the Mews at Charing";† but, fortunately for the poet, he was permitted to execute some of his duties by deputy. The retention of the name "meuse" was illogical when the uses of the establishment were changed, and from it has arisen the absurdity of calling any collection of stabling for horses a "mews," while the incongruity is even more apparent in these days when so many old establishments retain that name but have been entirely given up to the accommodation of motor-driven vehicles!

The stable buildings, as enlarged and fitted up for the reception of the King's horses in the time of Henry VIII, were largely rebuilt in the reigns of Edward VI and Mary, and with various modifications from time to time they existed right down to the reign of George IV. Apart from the stables, coach-houses and other necessary buildings, lodgings for some of the numerous officials connected with the Mews were provided, and it is also evident that lodgings were acquired by State officials other than those connected with the Mews, from the entry in Pepys's Diary under the date March 19, 1664-5, "... and so we went to Creed's new lodging in the Mewes and there we found Creed with his parrot on his shoulder ...".‡ Various maps indicate the extensive ranges of non-descript buildings

which for centuries enclosed the three yards. The "Great or Lower Meuse" measured about 366 ft. long and 194 ft. broad, and was approached from Charing Cross; the "Green or Upper Meuse" was 184 ft. long and 136 ft. broad, entered from Castle Street; while the "Back or Dung-hill Meuse," with its approach in Hedge Lane, was smaller than either of these and very irregular in shape, owing to the bend of the enclosing street on the west side. Hedge Lane was still so called in the days of Dr. Johnson, and with the Haymarket and Leicester Fields commemorated the rural character of the neighbourhood, but its name was changed later to Whitcomb Street, and since the formation of Pall Mall East its lower end, where it ran into Cockspur Street, has ceased to exist.



PLAN OF THE MEWS EARLY IN THE EIGHTEENTH CENTURY.

Traced from a hand-drawn plan made about 1730, and adapted for publication by Arthur Stratton.

* See J. Holden Mac-michael in "The Story of Charing Cross." 1906.

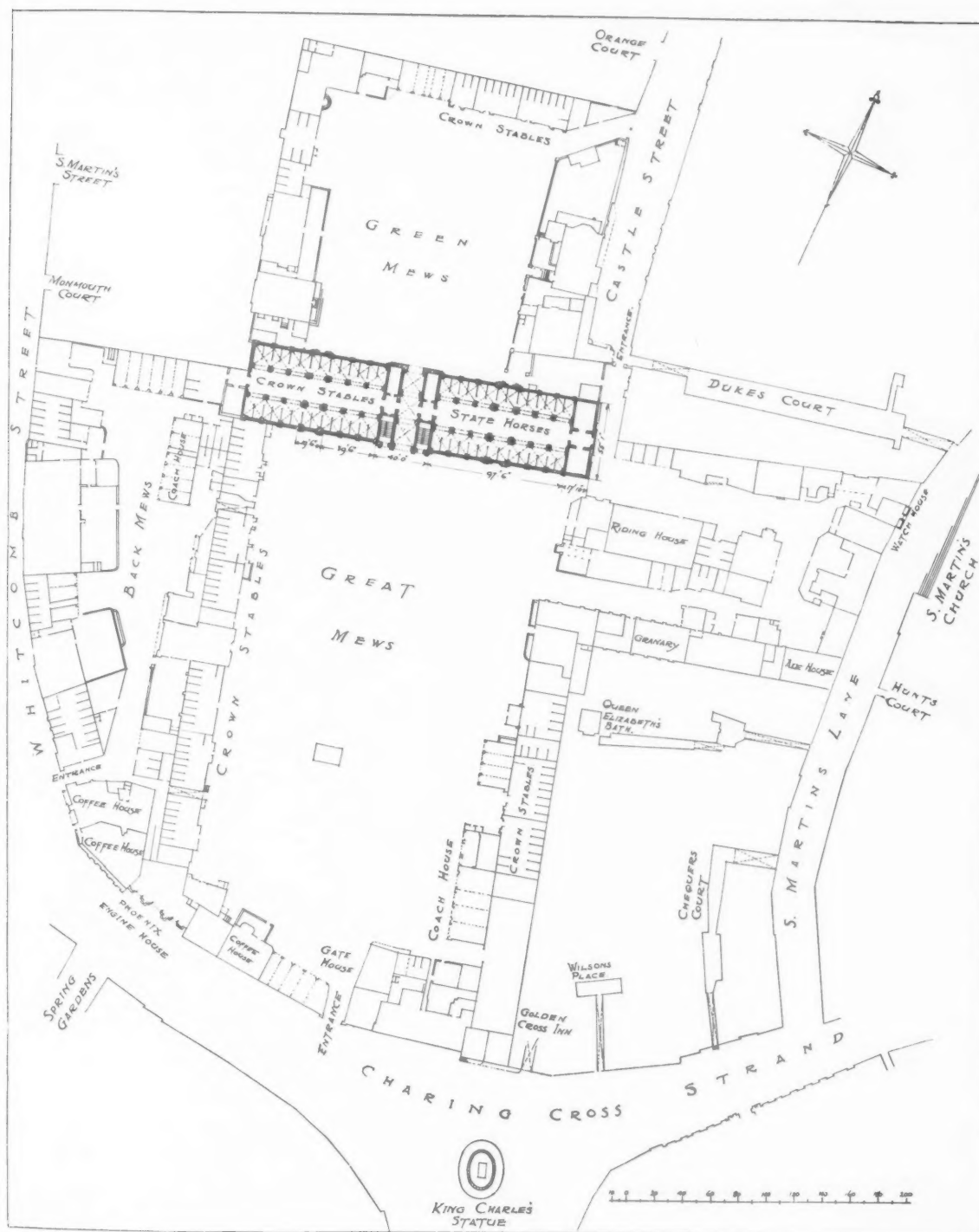
† J. T. Smith. "An Antiquarian Ramble in the Streets of London." Edited by C. Mackay. 1846. Also "The Dictionary of National Biography."

‡ John Creed of Oundle, Northamptonshire, "served King Charles II in divers honorable employments at home and abroad," and died in 1701. "The Diary of Samuel Pepys." Edited with notes by H. B. Wheatley, F.S.A. Vol. I, p. 78, 1897.

From a carefully dimensioned hand-drawn plan in the British Museum, illustrated on the opposite page, the exact disposition of all the buildings around and within the yards as they stood at the beginning of the eighteenth century is recorded: these included a large "riding-house, grainery, and haye-barne," in addition to equerries' lodgings. It is evident that they were an accumulation of mediæval and seventeenth-century buildings of no great architectural value, and that there was no attempt at a grand approach, or, indeed, of anything to proclaim to the outer world the importance of such an extensive royal establishment. Written on this very careful survey is the information that stabling was provided for 177 horses, and that of these 76 were used by His Majesty, 85 by the Prince of Wales, and 16

by the young Princesses; and this information helps to fix the date of the survey early in the reign of George II, probably about the year 1730. There were also coach-houses for 27 coaches, and a horse-pond in the larger or "Great Meuse." From the constant references made to it, the horse-pond was evidently often used in the good old-fashioned way as a "ducking-pond" for pickpockets and other recalcitrant persons; for, although within the precincts of the Mews, there appears to have been a public thoroughfare through this yard. Certain it is that there was always a pond of some sort at the spot shown (reference 19 on the plan), as it would have been a necessary part of the establishment when used for its original purpose, and equally necessary later for watering the horses.

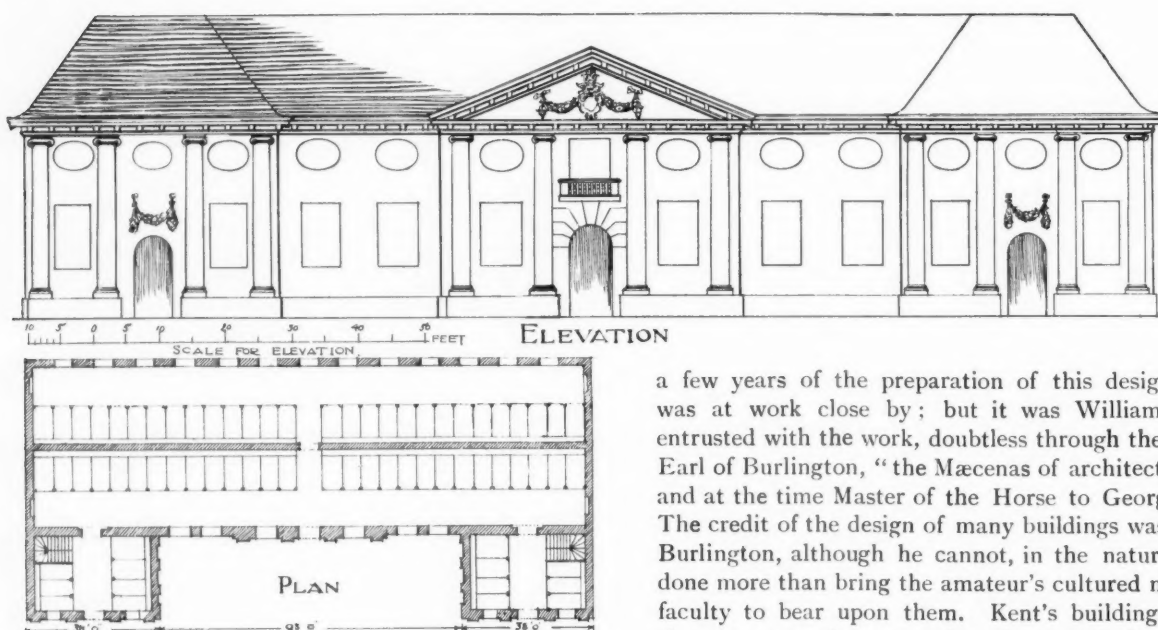
Irregular in its setting-out and deplorable on account of the dilapidated state into which many of the buildings had fallen, early in the eighteenth century attention seems to have been directed to the need for something to be done. The Eleanor Cross had been removed in 1647 and Le Sueur's famed equestrian statue of Charles I set up in its place shortly after the Restoration. The mediæval church of St. Martin-in-the-Fields, too, close by on the east side of the Mews had been pulled down, and its site occupied by the masterpiece which James Gibbs erected after having prepared design after design. This was consecrated on October 20, 1726, but it was hemmed in by poor buildings, so that its stately portico could not be seen to advantage, and the meanness of the whole locality was painfully apparent. At what period the thorough remodelling of the Mews was first taken in hand does not appear to be recorded, but schemes for a dignified stable to accommodate the State horses must have been contemplated even in Wren's time, or the



PLAN OF THE MEWS IN 1796.

Traced from a hand-drawn plan by Thomas Chawner, dated June 15, 1796, and adapted for publication by Arthur Stratton.

THE KING'S MEWS AT CHARING CROSS.

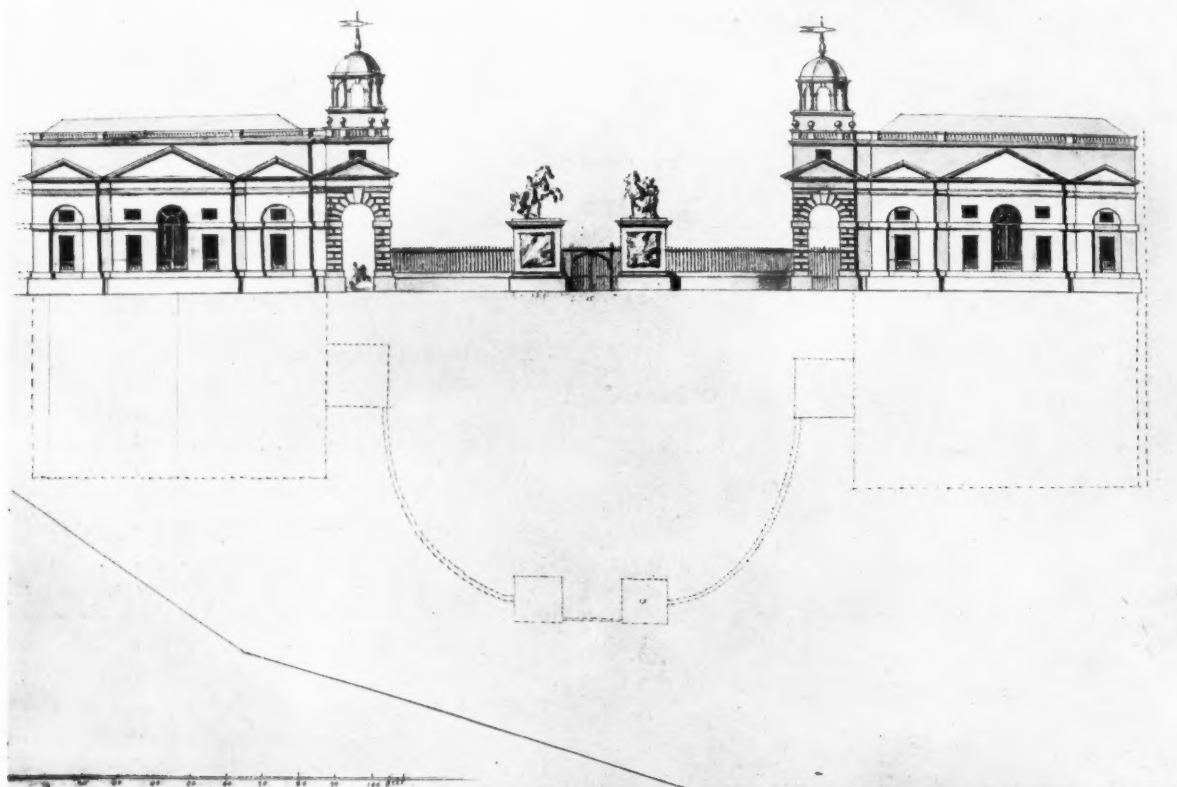


A DESIGN FOR AN EXTENSIVE MEWS, INTENDED PROBABLY FOR CHARING CROSS, MADE ABOUT 1720.

Traced from the original in the British Museum, and adapted for publication by Arthur Stratton.

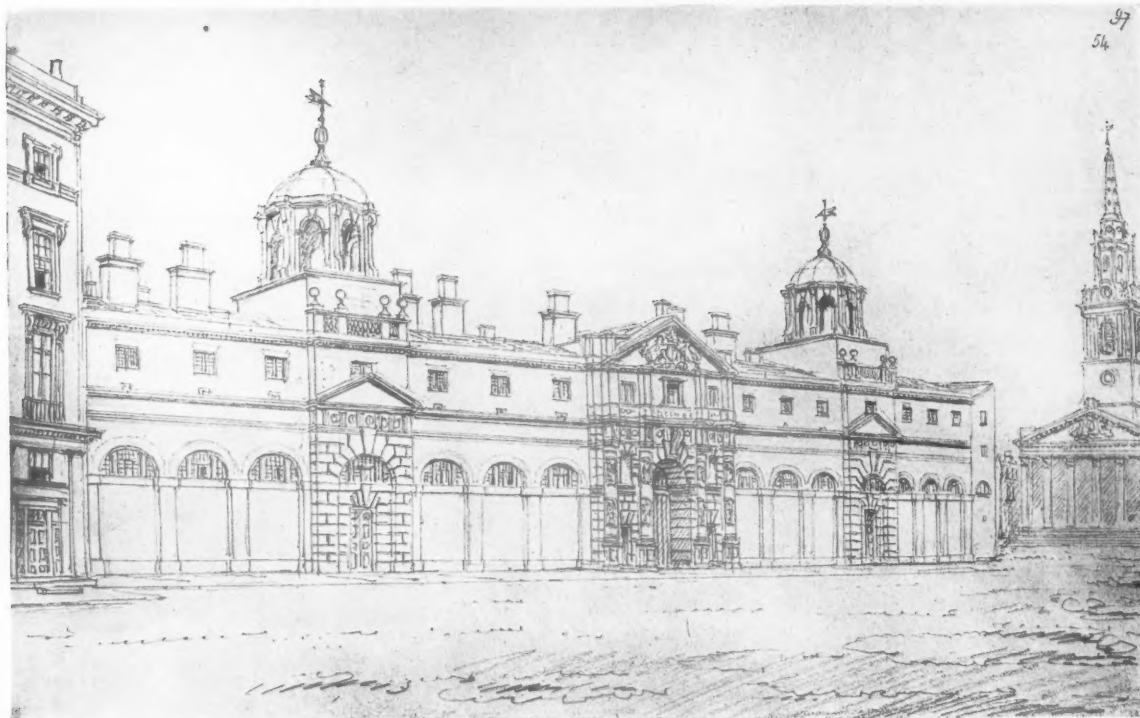
design preserved in the British Museum, and illustrated above, presumably would not have been prepared. Although unmistakably in Wren's manner, there is no reliable evidence that he was the author of this striking design, which, however, was never carried out; and it is here recorded as the work of an unknown hand about the year 1720. When the problem of the rebuilding of the Mews was undertaken within

a few years of the preparation of this design, James Gibbs was at work close by; but it was William Kent who was entrusted with the work, doubtless through the influence of the Earl of Burlington, "the Mæcenas of architecture in England, and at the time Master of the Horse to George the Second." The credit of the design of many buildings was freely given to Burlington, although he cannot, in the nature of things, have done more than bring the amateur's cultured mind and critical faculty to bear upon them. Kent's building was finished by the year 1732, six years after the completion of St. Martin's Church. Every stone of it was cleared away eighty-six years ago, but it is possible to show exactly what it was like both internally and externally, because many careful drawings of it were made before its demolition. On the survey prepared in 1796, reproduced on the preceding page, its plan and position are determined. It was 235 ft. long, exclusive of the annexe at the east end, and 55 ft. deep, and it provided stalls for fifty-six horses. A vaulted archway right through the centre of the building allowed free access between the "Green" or Upper Meuse and the "Great" or Lower Meuse, and two staircases led to the floor above. The façade, an elevation of which is given on



DESIGN BY WILLIAM KENT FOR PROPOSED ENTRANCE TO THE KING'S MEWS.

Reproduced from the original Drawing in the Soane Museum.



SOUTH VIEW OF THE MEWS, 1827.

From a Pencil Sketch by J. Buckler, dated June 12, 1827.

this page, was designed on Palladian principles. Kent was at his best when designing on these lines, and he worked in the same vein some ten years later when engaged on the Horse Guards in Whitehall.

This stable building, with its strong centrepiece and subordinate end features crowned with cupolas, immediately attracted attention, for the author of that interesting but very critical "Review,"* published anonymously in 1734, wrote: "The stables in the Meuse are certainly a very grand and noble

building, but they are in a very singular taste: a mixture of the Rustick and the Gothique together; the middle gate is built after the first, and the tower over the two others in the last. I will not take upon me to determine whether this is a fault or no, or whether any other kind of building would have suited the purpose as well: but this I am sure of, that unless the other wretched buildings are pull'd down, and the corresponding wings are made to answer the bulk already rais'd, unless the area is laid out in the most just and elegant manner, and the whole laid open to the street, it will add a new reflection to our taste, for beginning so many expensive undertakings without finishing one." The misuse of the term "Gothique" in

* James Ralph. "A critical review of the Public Buildings, Statues, and Ornaments in and about London and Westminster." 1734.



ELEVATION OF THE ROYAL STABLES, FACING THE "GREAT MEUSE," AS CARRIED OUT BY WILLIAM KENT CIRCA 1732.

this quotation is curious, but obviously refers to the cupolas which, showing a fretted outline against the sky, must have struck the writer as being so remote from his idea of classic correctness as to warrant the use of this term of opprobrium. He continues: "I wish too that a view open'd from hence to St Martin's Church: I don't know any one of the modern buildings about town which better deserves such an advantage: the portico is at once elegant and august, and the steeple above it ought to be consider'd as one of the most tolerable in town." Thus early was a voice raised in protest against the injustice to Gibbs's masterpiece, but it was close on a century before it was heeded. Writers on London, one after another deplored the fact that such buildings as these two by Gibbs and Kent should be stranded in a wilderness of banalities. One says, with reference to the stable block: "... after viewing this edifice it is impossible not to be offended at the wretched buildings that form the other sides of the square, and which make it look like a common inn-yard."* Another wrote: "... the style of the structure is well adapted to the purpose; the rusticated Doric arch in the centre, and the subordinate ones under the cupolas, are well designed, and have a bold effect. If the other sides of the court were made to correspond, agreeable to the original intention, and a suitable entrance to the whole opened from Charing Cross, these stables would constitute one of the great ornaments in the metropolis."† Nevertheless, all this time they remained hidden away behind "wretched buildings," for only a small part of Kent's scheme had been carried out. The survey of 1796 shows, as a matter of fact, much the same conglomeration of buildings around the three yards as that of 1730. There are the same three entrances—one from Charing Cross, one from Whitcomb Street, as Hedge Lane was then known, and one from Castle Street; but none of them was a dignified approach, or indeed anything better than the entrance to one of the innumerable inn-yards to be found in any country town. Kent prepared at least one appropriate design for a stately entrance from Charing Cross. This is preserved in Sir John Soane's Museum and reproduced on page 122. The claims of such a masterly design as this must have been difficult to resist, recalling as it does, in the treatment of the piers surmounted by prancing horses, those formerly beside the "Abreuvoir," or horse-pond, at the Château de Marly-le-Roi—the combined work of the sculptor Guillaume Coustou and the architect Mansard. But presumably wiser counsels prevailed, and some embryo town-planner foresaw that the site was too valuable as a focal point to be encumbered for all time by stable buildings. Accordingly the project was abandoned, and the coffee-houses, inns, and booksellers' shops were left awhile longer in all their picturesque disarray, as eighteenth-century prints abundantly prove. One enlightened architect, however, proposed that a square of elegant houses should be formed, "which might with great propriety be called King's Square, and a statue of His Majesty be erected in the centre."‡

Immediately to the north of the Mews the status of the neighbourhood was maintained, in spite of the tendency for it to deteriorate by reason of the low associations which inevitably accompanied a huge establishment for the stabling of even royal horses, and late in the seventeenth century at least one town house owned by a nobleman preserved the amenities of a residential quarter. The Duke of Monmouth

is known to have had a house in Hedge Lane, close to the Mews, in 1680,* and the stables adjoining are shown in Ogilby and Morgan's map published in 1677. The School and Library built by Archbishop Tenison, in the foundation of which John Evelyn interested himself in 1684, was also near by, facing the "Green Meuse" in Castle Street, and on the north side of the Mews, lying between St. Martin's Lane, Castle Street, Duke Street, and Heming's Row, was St. Martin's burial ground, given to the parish in 1606 by James I.† Southwards, however, in the area bounded by Charing Cross and St. Martin's Lane, nothing more reputable than "Queen Elizabeth's Bath" can be referred to. This was a little square building of fine brick, probably of fifteenth-century date, which was not removed till early in the nineteenth century.‡ The locality, in fact, was not a very desirable one, and it was the scene of perpetual street brawls, for the "Watch House," or lock-up, opposite the portico of St. Martin's Church, seems to have been more often full than empty. The island on which stood the statue of Charles I was long enclosed within iron railings, and it had become a noted shoeblacks' station. The poet John Gay seized upon this in "Trivia; or, the Art of walking the Streets of London by Day," § when he wrote—

The Goddess plunges swift beneath the flood,
And dashes all around her showers of mud;
The youth strait chose his post; the labour ply'd
Where branching streets from Charing Crosse divide;
His treble voice rebounds along the Meuse,
And White-hall echoes—"Clean your Honour's shoes."

Unfortunate in its surroundings, and doomed from the first because of its position, Kent's royal stable, except for the space of a few years just before its demolition, was never seen to advantage. Nearly all the extant sketches of it, such as those made by Thomas Malton about 1794, and by J. Buckler in 1827, both here reproduced, show the steeple of St. Martin's in the distance, as seen above the squalor of the intervening buildings enclosing the east side of the "Great Meuse." But that it was as impressive internally as externally is certain; the long double arcades with vaulted compartments over the stalls, and central panelled ceiling from which depended well-designed lamps, made up a picture which appealed to more than one artist of repute. (See Plate II.)

It was here that the splendid cream-coloured horses used on State occasions, which George I had brought over from Hanover, were stabled; near by were houses for the coaches, including the magnificent State coach designed by Sir William Chambers. Sumptuous indeed must have been the equipages which constantly emerged from an *entourage* neither mediæval nor modern, and the incongruity of this state of affairs must have been apparent to all. But before long "improvements" at Charing Cross were not only talked of, but were actually put in hand. It was under George IV that "the splendid and useful improvements were effected in the Metropolis which," according to Elmes, "will render the name of George the Fourth as illustrious in the British annals as that of Augustus in those of Rome."|| He it was who, in 1824, caused the Royal stud, gilt coach, and all the residences of officers connected with them to be removed to newly erected buildings adjoining

* Narcissus Luttrell. "A brief Historical Relation of State Affairs from September 1678 to April 1714."

† This was cleared away in 1829.

‡ Drawings of this interesting but doubtless mis-named building are to be found in "Archæologia," Vol. XXV.

§ John Gay. "Poems on Several Occasions." 1720.

|| James Elmes. "Metropolitan Improvements." 1827.

* J. Noorthouck. "A New History of London including Westminster and Southwark." 1773.

† Thomas Malton. "A Picturesque Tour through the Cities of London and Westminster." 1792. Vol. I.

‡ John Gwynn. "London and Westminster Improved." 1766.

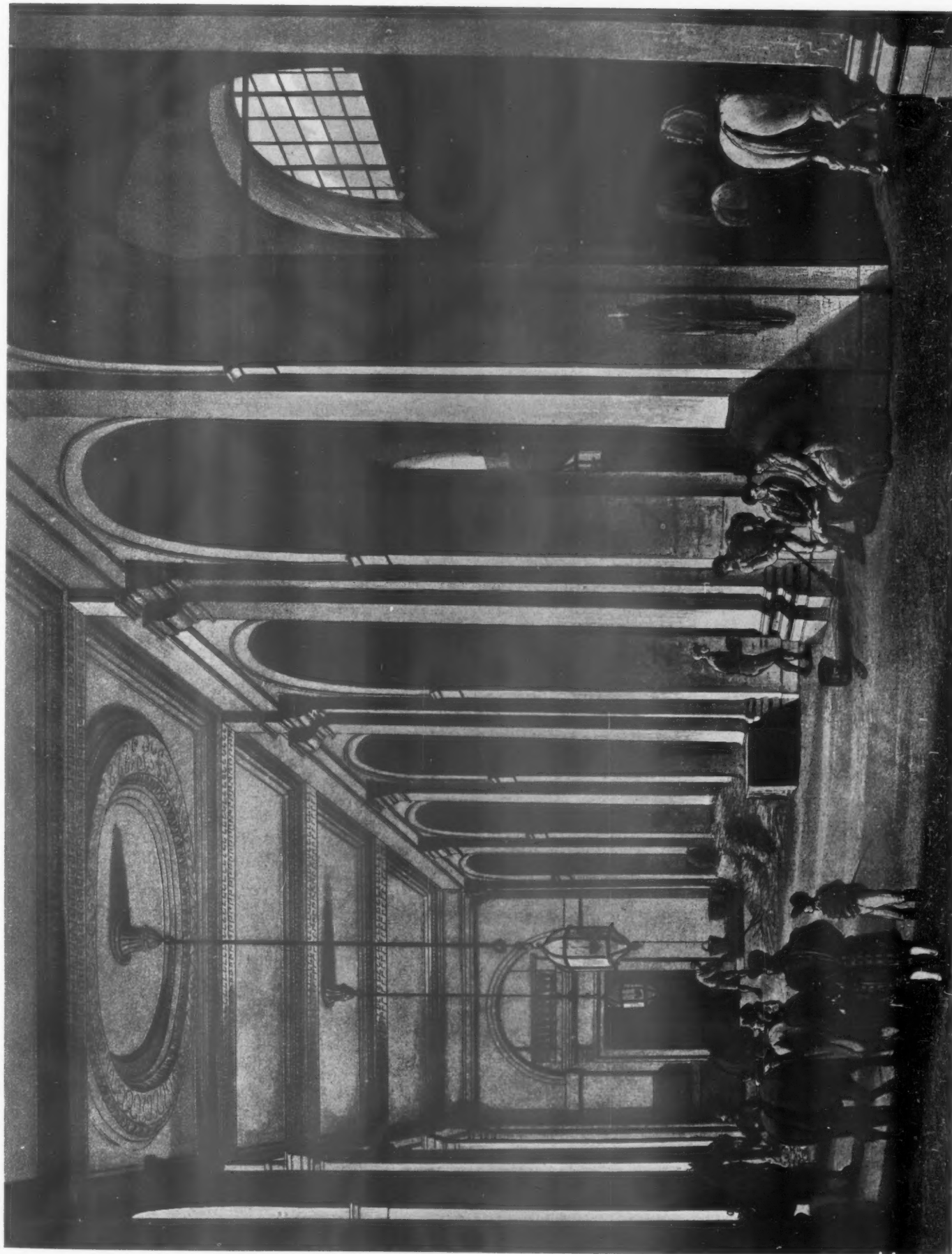


Plate II

INTERIOR OF THE KING'S MEWS AT CHARING CROSS.
From an Aquarelle by Rowlandson and Pugin in Ackermann's "Microcosm of London," 1808.

June 1916.

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EXTERIOR OF THE MEWS, 1794.

From an Aquatint by Thomas Malton.

Buckingham Palace, which still exist as altered by Blore. For a time Cross's celebrated menagerie from Exeter 'Change found a home in the discarded Mews; after that Kent's block was christened a "National Repository," and used for the exhibition of all manner of inventions, manufactures, and science and art objects of general interest; then, for a time, the Public Records were placed there. It was at this period that it was a conspicuous feature in the newly opened up vista from Pall Mall East to St. Martin's Lane, and in the engraving by T. H. Shepherd, reproduced on the next page, it is seen fronting on to the new street. By that time Sir Robert Smirke, R.A., had erected the fine building on the south side of Pall Mall East for the Royal College of Physicians which had migrated from Warwick Lane, in the City,* and its imposing portico figures in the foreground, while that of St. Martin's is seen in the distance.

The voice of 1734, echoed finally by Elmes, had not been raised in vain, but no sooner had it been listened to than it was realised that the problem had only been half solved. Something more drastic needed to be done. When the project to build a new Royal Academy of Arts was being discussed in 1826, the site of the "Great Meuse" narrowly escaped being built upon. A plan "ordered by the House of Commons to be Printed 12 May, 1826" was published, showing a detached Classic building 230 ft. long and 80 ft. wide, standing in the centre of the large open space, central with the proposed National Gallery, but at right angles to it. This would have been flanked on the west side by a statue of George III, and on the east by a statue of George IV, but the whole scheme was

* See THE ARCHITECTURAL REVIEW for April 1916.

abandoned, and when the National Gallery was built the Royal Academy found a home, for a while, within its walls. Eventually, by the year 1830, the whole area was cleared of every trace of the Mews, and the lay-out of Trafalgar Square proceeded with. Kent's building had to be sacrificed in any case, because, apart from its inappropriateness to any use other than that for which it was designed, it was not central with the north and south axis of the projected square. Its site had been wisely selected for the National Gallery, which was building from 1832 to 1838, from the design of William Wilkins, R.A. It is significant, however, that a smaller sum was voted for its erection than for the Royal stables at Windsor, and it was partly built out of the materials saved from the Mews, while, for the sake of economy, the columns from Carlton House were re-used in its portico. The completion of Trafalgar Square seems to have been carried on in a leisurely fashion, for it was not finished till about 1850, although the statue of Nelson on the top of Railton's column had been set up in 1843.

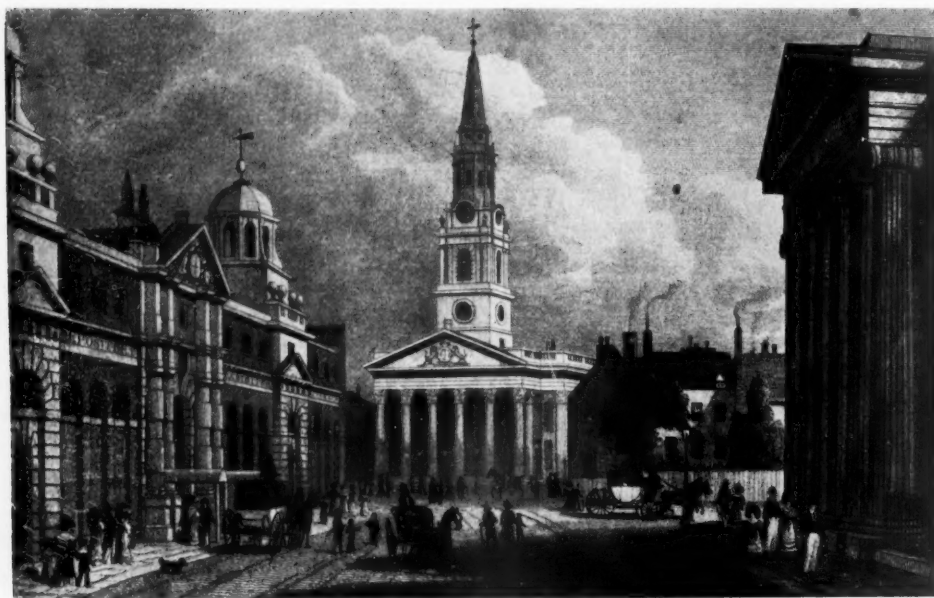
The plan reproduced on the next page, showing Trafalgar Square and the surrounding buildings with the King's Mews superposed, makes clear the positions of the existing buildings in relation to Kent's Royal stable and the three yards. It is interesting to note that the two fountains carry on the traditional use of water hereabouts, for the one practically coincides with the old horsepond, and the other is close to the so-called "Queen Elizabeth's Bath."

In the course of such wholesale clearances as had been effected by 1840, it was inevitable that amongst the débris there should have been some buildings of distinction. Numerous inns, taverns, and booksellers' shops, teeming with associations, disappeared, amongst them the little shop at the "Mewse-gate of Tom Payne, the book-seller, which was known as the



A VIEW OF CHARING CROSS, 1737, SHOWING ENTRANCE TO THE MEWS.

After Sutton Nicholls.



THE "NEW OPENING" TO ST. MARTIN'S CHURCH CIRCA 1825.
With Kent's Royal Stables (then the "National Repository") on the left, and Smirke's Royal College of Physicians on the right.

"Literary Coffee-House" because of its crowd of literary frequenters. At least one lament was penned in verse:

I miss already with a tear
The Mews-gate public house,
Where many a gallant Grenadier
Did lustily carouse.*

But one really fine Classic façade was also swept away. This was the front of the Phoenix Fire-Engine House, the original station of this old-established insurance company founded in 1782. It stood in Cockspur Street, abutting on the south-west angle of the "Great Meuse" (see plan on page 121 for its position). It was designed by Thomas Leverton (1743-1824), the surveyor to the Phoenix Fire Insurance Company, and a gifted architect, who left many evidences of his skill in London. The design, which was bold and eminently expressive of the purpose of the office, is fortunately preserved in the beautiful water-colour drawing by Thomas Malton, reproduced on Plate I.

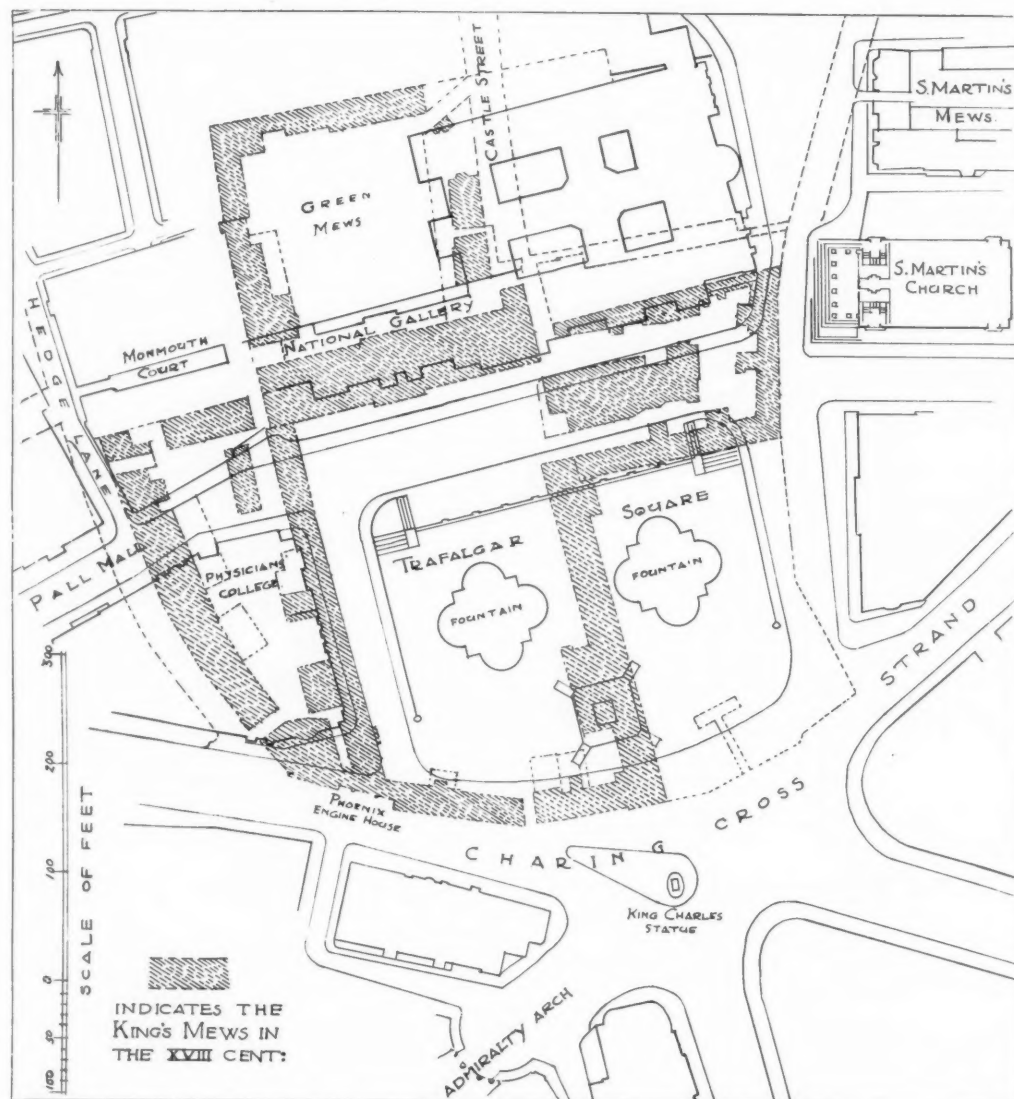
Chantrey said that "to conceive a national monument worthy of this magnificent site is no easy task"; had the most been made of the possibilities offered, it ought to have been the noblest Place in Europe. As it happened, the work was carried out during a period when mechanical perfection was considered to

* From the ballad, "A Lamentation over the 'Golden Cross,' Charing Cross." By Thomas Crofton Croker. 1854.

be of more value than personal expression, and as a result we have in Trafalgar Square a Place which, whilst big in scale and simple in conception, suffers from an adamant hardness of detail much to be deplored.

Many changes have overtaken London in the last hundred years, but nowhere has such a transformation taken place as here. The site of Kent's building has been appropriated by Wilkins, and Barry has produced order where confusion reigned before. An academic standard—unfortunately not of the highest—has been set up, and, save for the perpetuation of old-time names, all traces of the past have disappeared. Only by a powerful effort of the imagination can one now people the locality with the scenes of revelry and pageantry associated with it in the days when the courtyards of the King's Mews stood there.

My thanks are due to Mr. Walter Spiers, F.S.A., for access to original drawings in Sir John Soane's Museum, and for valued assistance.—A. S.



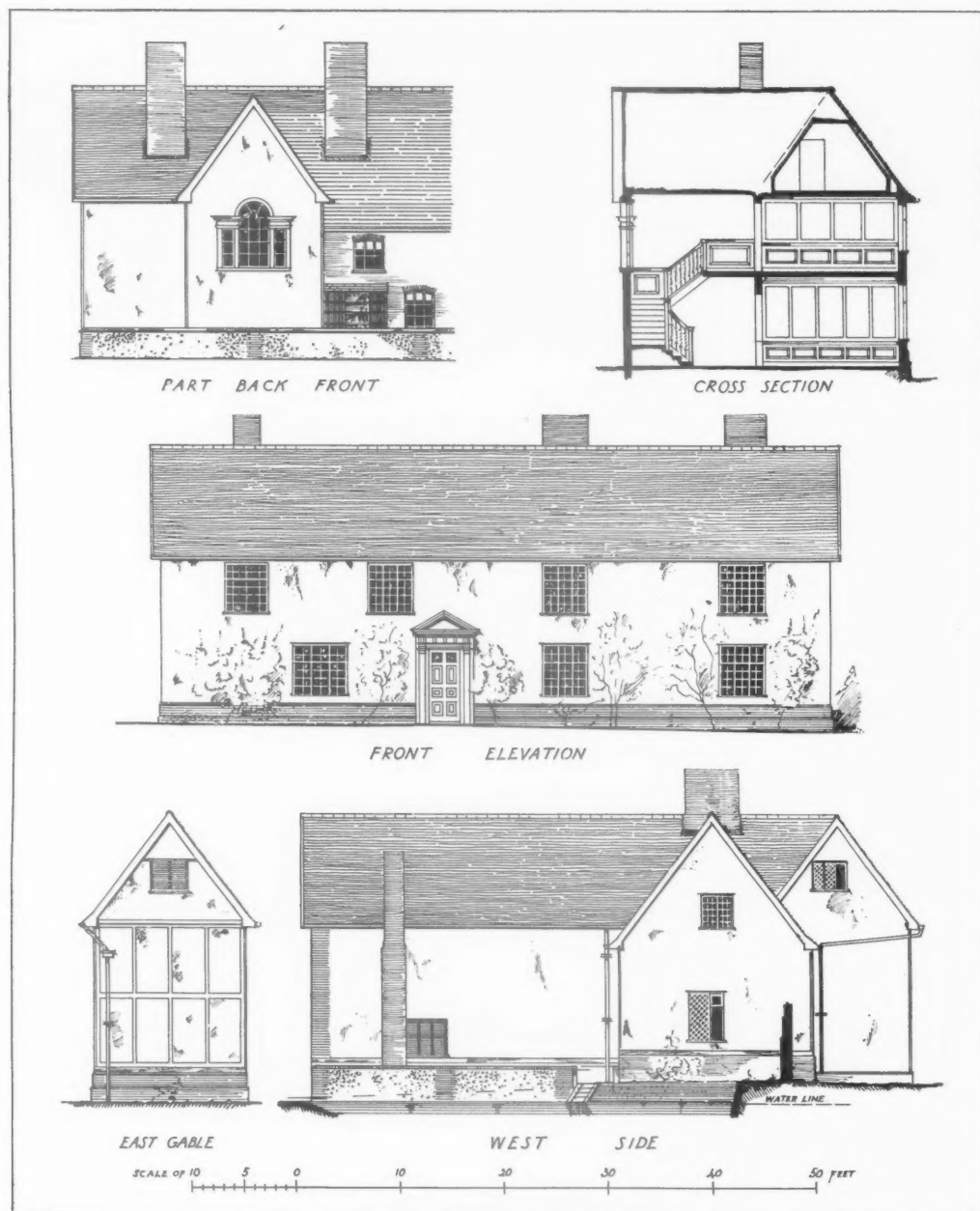
PLAN OF TRAFALGAR SQUARE WITH THE KING'S MEWS SUPERPOSED.

A SEVENTEENTH-CENTURY FARMHOUSE AT BENHALL, SUFFOLK.

By HARRY SIRR, F.R.I.B.A.

FOR the past hundred years Walnut Tree Farmhouse has seen perhaps as few changes in its furniture and internal arrangements as any in the neighbourhood. Not large, it is sufficiently roomy and comfortable for its contented

interesting associations of the house; and, besides, can recall quaint recipes quite seriously advised in a certain Housekeeper's Pocket-book of 1751, one of several old volumes discovered in a cupboard on the chamber floor.



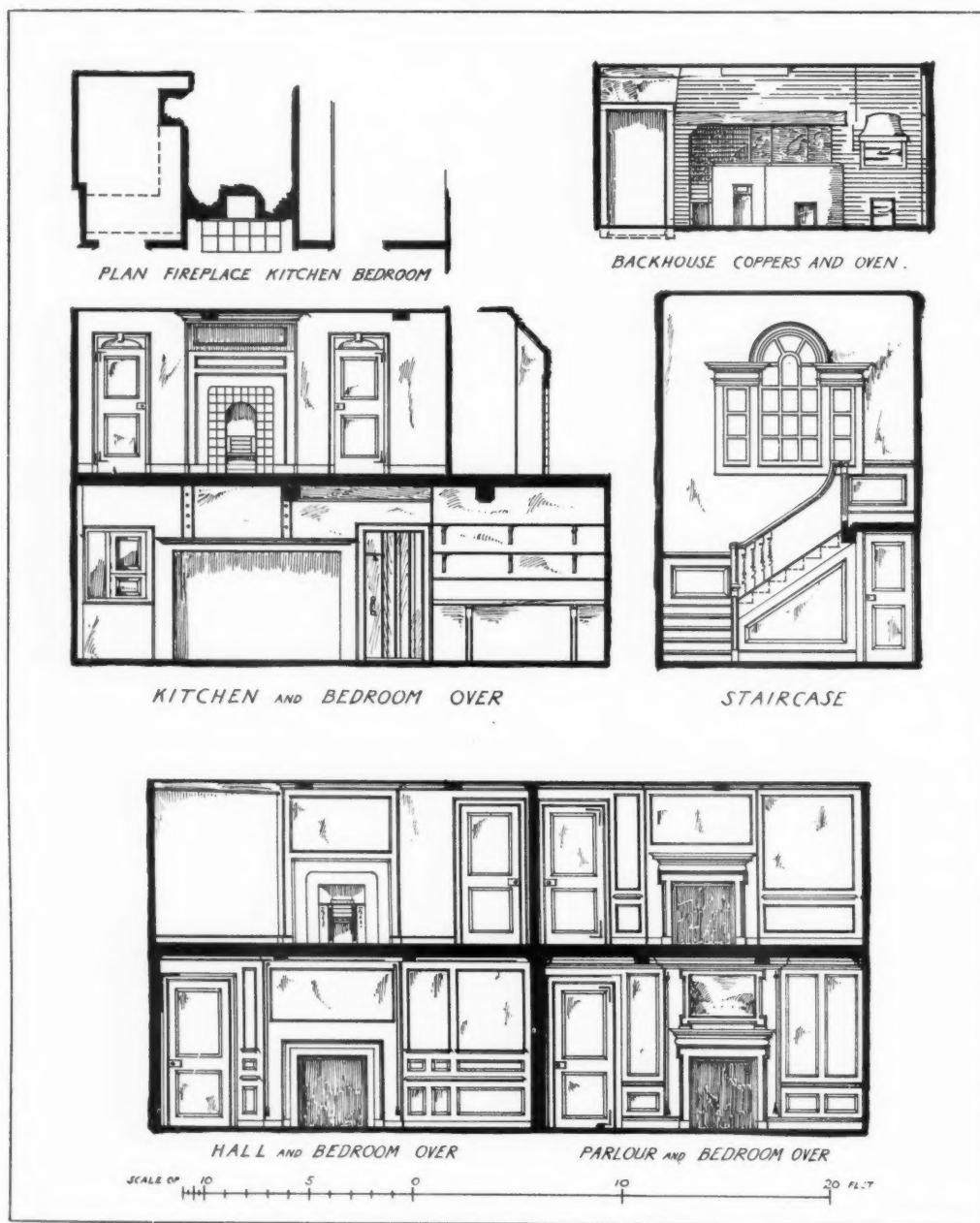
ELEVATIONS AND SECTIONS.

and cultured inhabitants. Around it linger traditions of beautiful gentle lives, kindly hospitality, and solicitude for dependents. Few picture portraits have been handed down, though silhouettes have descended to help or puzzle the curious concerning likenesses of some members of a family who have so long held and tended their pastoral home. The present family resident, Mrs. Anne Toller, has studied

The farm is pleasantly placed and surrounded by the manor lands of Benhall (Benehall, Benhale, Benale, or Benhala), near Saxmundham, the seat of which, called Benhall Lodge, is situated on a gently rising eminence fronting the south-west in the centre of a large and beautifully wooded park. The first manor house was standing in 1538, and it stood until 1638, when a new mansion was built by Sir Edward Duke,

Bart., in character, possibly, not unlike that of the house of Walnut Tree Farm. In 1790 the second house was pulled down by Sir William Rush, who erected, it is said, a fine mansion with a front of white Suffolk brick and Portland-stone dressings, and containing an elegant tea-room with an enriched ceiling ornamented with the twelve signs of the Zodiac. This house afterwards was added to by Admiral Sir Hyde Parker. The present house was erected by Mr. Edward Hollond, and is within six hundred yards of the farmhouse already introduced.

brought white lilies to the pond which is within easy reach, and with reason it has been remarked that never in his day could have been seen the glorious display witnessed in recent years. Two large beeches, an evergreen oak, 'arbutus and other shrubs surround the garden; and an old mulberry and old fig tree, two or three fine Irish yews, Banksian roses, roses of York and Lancaster, the allspice shrub or calycanthus of delicious fragrance, rue, southernwood, lilies of the valley, and other old-world plants, all well on towards their first century,



DETAILS OF INTERIOR.

Amongst the lords and owners whose records have been transmitted with singular care may be instanced the Earls and Dukes of Suffolk, some of the Dukes of Norfolk, and also a succession of baronets who bore the family name of Duke.

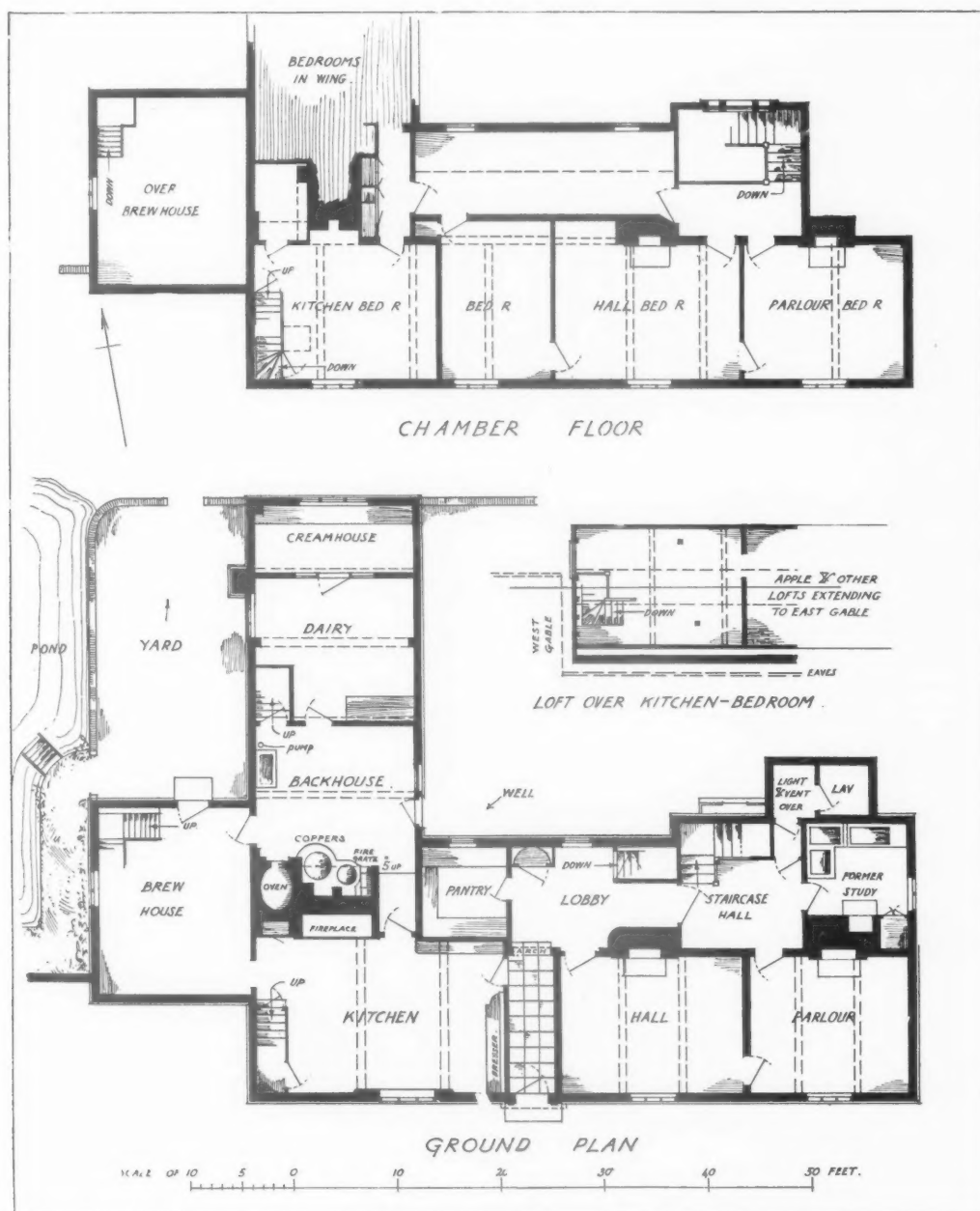
Walnut Tree Farmhouse looks southward, over a small garden, towards meadows where someone in days gone by

testify to the care and judgment with which the garden was stocked and replenished for posterity. Moreover, the front of the house is covered with pomegranate, *Pyrus japonica*, white clematis, and the English rose. The orchard on the east of the house was planted with trees well chosen, prolific bearers in their prime; and now young trees here and there fill gaps when the old at last bow to the inevitable.

One envies not any matter-of-fact person who could lack appreciation of the charm of such a place, the serenity and simplicity of the house and surroundings. But the modern man of experience might reasonably point to an error of judgment of a seventeenth-century builder who made the lower floor generally near the ground level at a time when there were no model by-laws either to guide or worry him.

A real appreciation of the building will be gained by studying it according to the practical methods of an architect, and

recently, paved with square slabs of stone. Conveniently at hand, and opening from the lobby, are the cellar and an ample pantry, also a glass and china cupboard, niche-shaped. The lobby leads to the staircase hall, from which the parlour may be entered, likewise the little study—a room fitted with floor bins, it may be at a date subsequent to the erection of the house. Lavatory accommodation, doubtless later still, is found at the back through a doorway, which dim tradition suggests may have led to a powdering-



PLANS.

an early discovery will be that the planning of the private apartments makes a very comfortable dwelling. A lobby, very cheerfully lighted through a window in the back front, is first reached by a passage after entering. The lobby gives access to the hall, the surviving designation of an apartment—a stranger might call it the dining-room—structurally separated from the entrance; but, like the entrance, until quite

room, once so very necessary, but now long out of date. The newels, string-capping, balusters, and handrail are of walnut, and there is an easy rise by the staircase to the chamber floor, where the best bedrooms are facing south. The bedrooms are still called chambers, and are distinguished by prefixing the name of the room below—e.g., hall-chamber for the room over the hall.

On the other end of the house the offices begin—the kitchen off the entrance, and the back-house, dairy and creamhouse in a long wing at a right angle, while the brewhouse, contiguous both to kitchen and back-house, is under another roof. When it was customary in bygone days and three or four farm hands lived in, their sleeping-place here was on the upper floor of the brewhouse. A set of sleeping-rooms over the long wing (apparently heightened some years ago) is reached by a staircase from the back-house, and from the kitchen another small staircase gives access to the chamber floor.

An alteration was made in 1871 by widening the passage from the main staircase on the chamber floor, probably with the object of giving floor area, so that the passage might occasionally be converted to bedroom use; and Suffolk white bricks were used for the external facing, beginning from the ground.

The building is mainly of timber construction upon a plinth of brickwork, and the external faces are chiefly plastered. Some of the long wing, however, again in recent times, has been faced with white Suffolk bricks, but the old timber construction is visible in the interior on the ground storey. There are two offsets to the plinths of plastered fronts, and the red bricks measure in height 11 in. over four courses. On some elevations the oak sill-piece of the timber framing some seven inches deep is exposed to view on top of the plinth. The plastering on the east gabled end is lined-in in panels covered with a pattern of alternating diagonal "pricking." Probably the plastering of the other elevations has been refaced (there are some indications of this), and prior to this had been treated similarly or with panels finished by "combing."

Much, if not all, of the roof-timbering is of oak. In the lofts over the main house the slopes, collars, and ashlarings are lathed and plastered with stuff full of hair well squeezed between the laths, and generally not exceeding half an inch in thickness. When some lathing was broken away owing to misadventure the plastering fell in a considerable piece, and pliable, not unlike some thick felt fabric, proving the workman's thorough understanding of what plastering really should be. Outside, the roofing-tiles, much darkened by age and weather and partly covered with lichens of vivid green and gamboge hues, show in view a margin of 3 in. They are bedded in mortar on laths of fir; these may not be the original laths, which one would suspect to have been of oak. The chimney-stacks must have become shaky, for they have been rebuilt entirely in white Suffolk bricks. The flat plastered eaves soffit is 10½ in. in projection, and the plain bargeboards at the gables are treated at the feet in a familiar Suffolk manner.

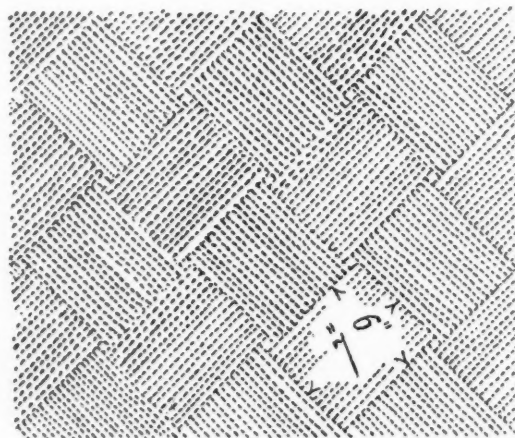
The pedimented entrance doorway is in wood. The mullioned and transomed windows are very simply detailed, effective in appearance and in protecting the interior from weather; the woodwork is light in substance, but sufficiently strong. The frames are almost flush with the face of the outside plaster, and one sill of wood serves each opening. The casements which open are of flat wrought-iron framework, 1¼ in. wide, with nicely formed small scroll-shaped fastenings, good examples of simple smith's work. Half-inch lead comes enclose the glass in panes averaging 8 in. wide by 9 in. high. Other leaded glazing, in the offices chiefly, is of diagonal or diamond pattern.

The hall and parlour and the bedrooms above them are designed interiors with panelled walls (painted white, except the parlour, which is finished a pale green) in the fashion that had almost become established at the time the house was built. A coloured landscape was painted on the panel over the parlour chimney-piece and remains undisturbed. Most of the

doors have angle strap-hinges with arms about 1½ in. wide and 10 in. long, and the plain brass-cased rim-locks, 6¼ in. long by 4 in. high, have 1½ in. by 1½ in. oval brass handles delicately shaped.

To see the deal flooring of the bedrooms is a real pleasure on account both of the "figure" and the very close joints. The boards vary in width (e.g., 5½ in., 6 in., 6½ in., 7½ in., 8 in.), and have mitred margins at the hearths. Concern sometimes finds expression about a summer treatment of fireplaces. The custom of this house was to have spare sets of brass bars which were substituted for the iron bars of the grates after winter: and assuredly these brass bars would have been kept beautifully bright to relieve their black surroundings. The kitchen bedroom is interesting for doorways earlier in character than those of the main house, and the fireplace recessed—incidental to the climb of the kitchen and back-house flues—is quite a feature with old 5 in. white tiles, and only a couple of Dutch blue subject tiles, around the grate, and a hearth in 9 in. squares of good grey marble. The strap-hinges of the doors have more character than others noticed, and are Jacobean in style. Much in the building is reminiscent of Tudor construction; some of the chamfered beams have stops roughly shaped, but generally the beams in the Classic rooms have little beads on the angles. The chief rooms and staircase of simple Classic treatment following orthodox patterns are a little surprise, pleasant to an appreciative stranger, though something of a hint of what is discoverable within might be derived at the entrance doorway.

Though the floors in the lofts have sunk here and there, due probably to overloading, the carpentry is very fair traditional work with beams and timbers of good dimensions showing no signs of weakness in framing. The wind-bracing and common rafters are of rough timber that required little conversion. The joinery is good, appropriate to the scale of the house, and the detail of the Classic rooms—dado-rails, panelings, etc.—is delicate and refined. Light in substance—the mullioned windows have already been noticed—this joinery work has no appearance of weakness. On the other hand, it is noticeable where there are sash-windows the bars are very substantial. It may be interesting to mention that the doors in the kitchen bedroom are only 1 in. and 1¼ in. in thickness respectively. The lightness of the lattice-work, for instance that of the screen and its doorway between the dairy and the creamhouse, is also noticeable. Sufficiently strong 1¼ in. by ¾ in. vertical laths, about 1¼ in. apart, are secured to 3¼ in. by ¾ in. ledges of the gate, which are fixed to 3¼ in. by ¾ in. stiles; the laths finishing flush with the stiles.



"PRICKING" ON EXTERNAL PLASTERING.

ROUBILIAC AND POND.

By HERBERT C. ANDREWS.

AN addition has recently been made to the Shakespeare Exhibition, at the Victoria and Albert Museum, in the form of a tracing of the Chandos portrait, lent by Mr. Randall Davies. This tracing, which bears the inscription "Shakespeare from y^e original picture, A.P.," was executed by Arthur Pond, the eighteenth-century engraver and painter.

The Chandos portrait, which now hangs in the National Portrait Gallery, has been ascribed variously to Richard Burbage the actor, or John Taylor, a contemporary amateur painter. Sir Sidney Lee suggests Jansen or Van Somer as its author, and believes it to have been painted from fanciful descriptions after the poet's death. Inherited by Sir William Davenant from Joseph Taylor, who is said to have been the first impersonator of Hamlet, and perhaps a brother of John Taylor, it was bought after Davenant's death by Betterton the actor. The next owner was Mr. Keck, of the Temple, who gave forty guineas for it at the sale of Betterton's effects, and from him Mr. Nicholl, of Michenden House, Southgate, Middlesex, inherited it. So far it had undergone no restoration, and was still in its original state when Pond saw it in Mr. Nicholl's possession.

Born about the year 1705, Arthur Pond had, after being educated as a youth in London, made a reputation primarily as an etcher and engraver. He was equally skilful in aquatint, or in the chalk and crayon manner; but, refraining from original work, he displayed his art in copying the drawings of the more famous masters, Salvator Rosa, the Pousins, Rembrandt, Raphael, Parmigiano, and Cara-

vaggio. Many years after, Nollekens, who had a boyish recollection of Pond, summed him up as one who "used to christen old drawings for Hudson." This refers to Hudson's famous collection of drawings. Of Hudson himself the story is told that he, although reputed a competent judge and critic, once mistook an etching by Benjamin Wilson for a Rembrandt. Presumably Pond assisted him in identifying anonymous drawings in his collection. In 1734-35 he published his plates under the title of "Imitations of Italian Masters." He also produced a similar work containing twenty-five caricatures after Ghezzi and others. Subsequently he collaborated with

George Knapton in the publication of "The Heads of Illustrious Persons of Great Britain, . . . engraved by Mr. Houbraken and Mr. Vertue. With their lives and characters by Thomas Birch, D.D." The first edition of this work appeared in 1742, but the earliest plate which it contains bears date 1737. As additional plates were prepared a second edition was published from 1743 to 1752. This edition includes the Chandos portrait, engraved by Houbraken in 1747 from the picture "in the possession of John Nicholl of Southgate Esq^r." Thus it appears extremely probable that Pond's tracing was made about the year 1746 in connection with this work, and as a guide for Houbraken's plate.

In the eighteenth century Italy, and particularly Rome, had become the Mecca of all travelers, and especially of artists. Some made a prolonged stay there for the purpose of studying the Old Masters, others paid but the briefest of visits solely to obtain the reputation in



HOUBRAKEN'S ENGRAVING OF THE CHANDOS PORTRAIT OF SHAKESPEARE.

From Birch's "Heads of Illustrious Persons," 1752

polite circles which accrued therefrom. Among the former, Joseph Wilton the sculptor, after three years' study at Paris under Pigalle, went on with Roubiliac to Rome in 1747. Roubiliac's stay appears to have been short, but Wilton made the city his home for four years, and then spent another four years in Florence before returning to England. The friendship thus formed between the two sculptors continued unimpaired until Roubiliac's death. In 1761 we find Wilton exhibiting a bust of Roubiliac at the Society of Artists' exhibition at Spring Gardens, and Roubiliac returned the compliment with the bust of Wilton which is now at the Royal Academy.

The record of Pond's friendship with Roubiliac opens with a similar trip. In 1752 Pond, but newly elected F.R.S. and F.S.A., went with Roubiliac, who had only recently married a lady of considerable wealth, to Rome, in order to make a brief study of Italian art under his guidance. They were accompanied by Hudson the painter, and old master of Sir Joshua Reynolds, who went merely in order to be able to boast that he had been there. While on the road out, when between Mont Cenis and Turin, they encountered Reynolds, who was on his homeward journey after a three years' sojourn at Rome. This visit had a very different effect upon the three companions—Pond the student, Roubiliac the teacher and guide, and Hudson the tripper; for Pond not only exchanged the graver for the brush, but also forsook the classical for contemporary portraiture, as if in despair at ever being able to rival the works of art he saw there; Roubiliac, who had gone not to study but to admire, and who subsequently confessed to Reynolds that all he had achieved appeared "meagre and starved, as if made of nothing but tobacco pipes," in comparison with Bernini's work, was encouraged to greater efforts; while on Hudson it seems to have had no artistic influence whatever.

Within a year after his return from Rome, Roubiliac completed the monument to Admiral Sir Peter Warren in West-

minster Abbey, and then commences the story of Garrick's statue of Shakespeare, recorded in *THE ARCHITECTURAL REVIEW* for May. (One of the sketch models there mentioned was exhibited by Roubiliac at the Society of Artists' exhibition at Spring Gardens in 1761.) For this work Roubiliac may have made use of Pond's tracing of the Chandos portrait, if indeed it were not taken expressly for this purpose; but he certainly had a copy which Reynolds had painted. This copy, included in the sale of his effects on June 11, 1762, fetched, with seven other paintings in one lot, the sum of ten shillings! Old Flaxman, the father of John Flaxman, was the purchaser, and sold it to a stranger in the room for three guineas. Edmond Malone, who subsequently owned it, showed it to Reynolds, who acknowledged that he had painted it for Roubiliac.

After his return from Rome, Pond resided at Great Queen Street, Lincoln's Inn Fields, and made as great a reputation in the painting of portraits as he had achieved previously in engraving; those of Pope, William, Duke of Cumberland, and Peg Woffington being his best efforts. The last-named, which now hangs in the National Portrait Gallery, was finished but a short time before he passed away on September 9, 1758.

Roubiliac, inspired perhaps by his friend's success, essayed his skill in the same line, and produced a portrait in oils of himself, which was exhibited at the Society of Artists' exhibition in 1761; this, which the catalogue describes as his first attempt, was probably also his last, for he died the following year. Walpole records that the portrait was afterwards in the possession of Mr. Smith, of Crown Court, Westminster, having fetched only three shillings and sixpence at the sale of the sculptor's effects.

During his lifetime Pond, in addition to assisting Hudson in identifying drawings by Old Masters, had himself amassed a collection of considerable value, which was sold the following year, and realised over £1,400.

RUINED YPRES.

THE four remarkable official photographs of the ruined Cloth Hall, Belfry, and Cathedral which are reproduced on Plates III and IV carry on one stage further the record of the terrible havoc wrought upon the once smiling town of Ypres. Views in our issue for January 1915 showed what Ypres was like before the Germans came upon it, and what it was like after the first bombardment. The views of its early state of ruin were sad enough to contemplate—the Cloth Hall roofless and broken, the Belfry half demolished, and the Cathedral interior strewn with the debris of fallen vaults and walls; but the views of the final state of ruin, now reproduced, are ten times more rueful, for they show us Ypres, after succeeding months of shot and shell, to be utterly shattered, a pitiful place of gaunt walls and dispiriting heaps of masonry and brickwork. How complete is the ruin of the Cloth Hall, the Belfry, and the streets round about the Grand' Place the photographs on Plate III show, while from those on Plate IV we may see for ourselves what newspaper correspondents have told us—that the fabric of the Cathedral is completely ruined, the beautiful western tower hammered to bits by that god Thor of whom Heine spoke, and the interior piled high with the debris of the fallen structure. Well may be recalled what has already appeared in these pages: "The destruction of Ypres means more to the Belgian people than words can express; it has

inflicted a wound which will smart for many a day. To architects it means that the world is so much the poorer by the loss of many finely-conceived buildings and much excellent craftsmanship. Vandalism in a town so steeped in history could result in nothing less. Inspiring architecture was to be encountered all over Belgium, but Ypres was unique, and the Cloth Hall is no more. Belgium weeps for her devastated cathedrals, her ruined library, her churches and houses numbered by the score, and her Grand' Place at Ypres. The civilised world mourns the relics of her glorious architecture, and there is no consolation.

"Truly Belgium—the cockpit of Europe—is paying dearly in more than lives for her honour; paying with sumptuous buildings which can never be replaced, in spite of the idle boast emanating from Berlin that the German nation will build up greater and more splendid monuments than anything bequeathed by the Middle Ages. At the present time no one can tell how many towns will be reduced to tottering walls and smouldering embers—the ashes of their former splendour—when the flood of war has been turned back. But Louvain, Malines, Termonde, and Ypres are already in ruins, and some of the most precious heritages of the Middle Ages have been shattered by shell-fire and licked by flames kindled in the spirit of destruction."



View looking towards the Grand' Place.



Plate III. June 1916.

The Cloth Hall, Belfry, and St. Martin's Tower.

RUINED YPRES.

Official Photographs

70



View from the North.



View of Interior looking South.

Plate IV. June 1916.

RUINED YPRES: THE CATHEDRAL CHURCH OF ST. MARTIN.

Official Photographs.

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DUBLIN AFTER THE REBELLION.

BY arrangement with the *Irish Builder*, we are able to give a series of views of Dublin as it appeared after the Rebellion of Easter week. Rumour led at first to the impression that half the city had been devastated, but, as may be seen from the plan on this page (where the destroyed portions are indicated by hatching), the actual damage, extensive though it is, was almost entirely confined to the Sackville Street area; outside this district the damage done to houses is slight only.

Many large business premises have been destroyed, but fortunately the loss to the city of buildings of historical and architectural interest is surprisingly small; and this is the more remarkable when we remember that the Custom House, the Bank of Ireland, and Trinity College are all close to the area of acute disturbance.

The building of the greatest interest that has suffered is the General Post Office. The main façades and the portico stand intact, but the interior has been completely gutted. It had only just been remodelled under the direction of Mr. J. Howard Pentland, R.H.A., Principal Surveyor to the Commissioners of Public Works in Ireland. The outer walls of granite appear to be quite sound, but the columns of the portico have been considerably chipped by bullets.

After the Post Office the next most important building destroyed is the Royal Hibernian Academy House in Lower Abbey Street. Here, too, the massive granite front wall still



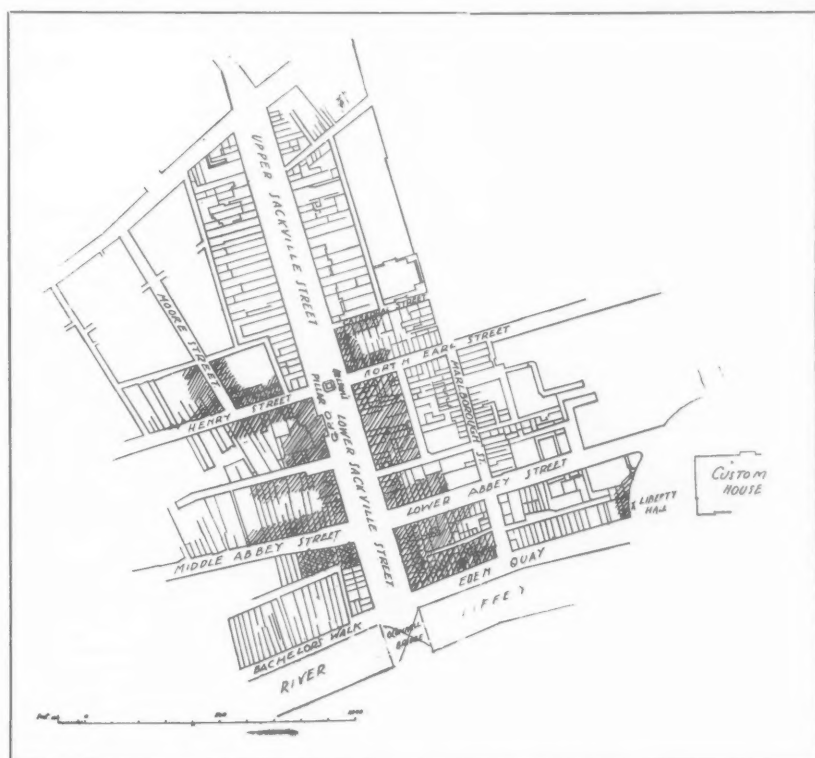
THE GENERAL POST OFFICE AND A PORTION OF THE HÔTEL MÉTROPOLE.

stands; but the valuable collection of casts and portraits, and the pictures in the annual exhibition which was being held at the time (including some paintings by Mr. John Lavery), have all perished. The Academy portraits included one of Francis Johnston, the architect of the Post Office and of the Academy House, the latter building having been both designed and endowed by Johnston. The only things Mr. Joseph Kavanagh, R.H.A., the Resident Keeper of the Academy, was able to save were the two Royal Charters, the president's chain and badge of office, insurance policies, a bank book, and an account book. Everything else was consumed, including Mr. Kavanagh's own art treasures and collections, the library, records, and the series of portraits of Academy presidents, extending back for nearly a century. Among the works of art destroyed were the original models of the keystones of the Custom House, by Smyth, and three valuable enamel miniatures by Boite.

Next to the Royal Hibernian Academy House was a refined building of eighteenth-century date occupied by the *Irish Builder*; this also, with its neighbours, was gutted, as the view on page 136 shows.

The only other structure of any special architectural value which suffered during the Rebellion is the Presbyterian Church in Lower Abbey Street, which possessed a Classic portico of granite, still capable of restoration.

The immediate cause of all the more serious destruction was the fire which broke out and spread from house to house. How it actually originated is not clear, and no evidence is available from the destroyed houses. Three originating causes are possible: (1) The houses may have been set on fire by "hooligans" after looting; (2) the Sinn Féiners may have fired them before evacuating them; (3) the fires may have been started by shell-fire. As to (1), this is a very probable cause, judging from past experience of mobs; (2) is unlikely, as being contrary to self-interest; (3) is possible, but no



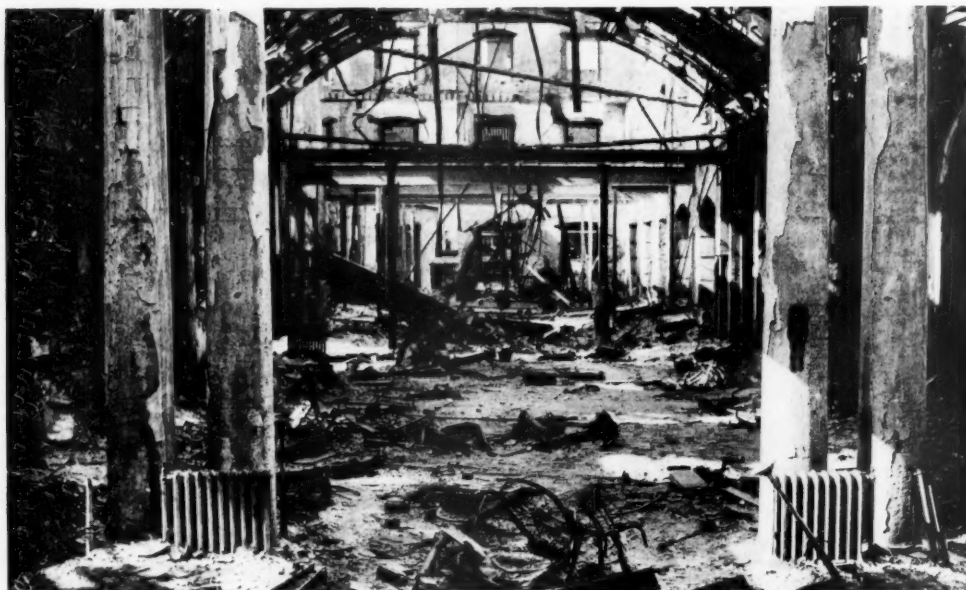
PLAN OF THE AFFECTED AREA.

evidence of it remains. The precise amount of shelling in Sackville Street is not generally known, and there are now no visible traces of shells, such as may be seen at Liberty Hall, the Catholic Club, and the Young Men's Christian Association, where clean cuts were made through the walls. The destruction, therefore, may have been due to a combination of all three causes. One thing alone is clear, namely, that, once fairly started, the fire rapidly spread unchecked from house to house. The vast majority of the houses were old and of very inflammable construction, and most of them went like matchwood, and the few new houses in the affected area do not appear to have possessed anything of the nature of real fire-resisting construction. Not a trace of such is visible. Consequently there is very little to be learnt in the way of a constructional lesson that was not pre-

viously obvious. The older houses apparently went first and most completely; but the newer ones, although a few of the main walls still stand, fared little better. Naked steel beams and stanchions once again displayed their entire inability to withstand fire, and are for the most part bent and twisted. In a few cases they helped to keep up the walls to such an extent as possibly to render them capable of reconstruction, but such cases are few and far between. Old granite-fronted buildings, like the Post Office and Messrs. Mitchell's opposite, fared about as well as any. Only one obvious truth can be deduced—that if anything like modern fire-resisting construction had existed, even here and there, the fire might have been stayed and limited; and had the steelwork been protected by concrete casing many walls would to-day be standing, and whole sections might possibly have been cut off from the fire.

Turning to the replanning and rebuilding which must take place in the future, it is clearly the duty of the authorities concerned to see that the exceptional opportunities offered by the present state of the centre of Dublin are realised in a scheme that shall be worthy of the metropolis of Ireland. Two or three possible improvements in the way of town planning suggest themselves. The narrow congested upper part of North Earl Street should be widened. Some traders may not care to re-establish their businesses, and there will be plenty of room to provide for any displaced by such widening. If Eden Quay were rebuilt on good lines, it would be a very important business place, and in time the line of quays would become what it ought to be in an improved Dublin, namely, a great and noble riverside frontage from the Custom House to the Kingsbridge. The escape of the Custom House and Kingsbridge Station from injury are matters for which we have reason to be thankful. The problem of a site for the much-needed Roman Catholic Cathedral might also be solved, and the suitable planting of the street with trees should also be taken in hand. Last, but not least, there should be a vigorous agitation for the removal of the Nelson Pillar from its present most unsuitable site to a more appropriate position in the Phoenix Park, or to the centre of one of the city squares. As now placed it does irreparable mischief to the trading interests of the city, by cutting off north from south, and isolating Upper Sackville Street and the adjoining areas, as well as constituting a most formidable obstruction to traffic, and spoiling Dublin's finest street.

It is satisfactory to know that the Government intend to give help



GENERAL POST OFFICE: THE "NEW" PUBLIC OFFICE (REMODELLED BY J. HOWARD PENTLAND, R.H.A.) BEFORE AND AFTER THE FIRE.

in the matter. A Bill is now being drawn up (1) to acquire and readjust street frontages immediately; (2) to acquire ground rents and other interests of destroyed property and surrounding property; (3) giving power to borrow and lend money for the reconstruction of premises; and (4) giving power to control the purposes and design of all new property. The last clause, it will be noted, is the chief one from the architectural point of view, and it is to be hoped that, as the State is providing the funds, a coherent, uniform design for Sackville Street will be produced and insisted upon; a design meeting modern shop and office requirements in a proper way, while at the same time securing architectural harmony, style, and character. Commenting on this matter the *Irish Builder* says: "If individuals are permitted, untrammelled, to design separate structures the result will be disastrous. It is to be hoped that influence may be exerted to call together a committee of taste, comprising architects, artists, and business men, to discuss prompt measures and to act as a jury. The new street should be considered *en bloc* from the O'Connell Bridge to the Rotunda. The reparation of the General Post Office is a *sine qua non* as a centre-piece, so to speak. The limitations of party walls, etc., must not be suffered to defeat the objects of a grand scheme. The greater issue should be that of commanding palazzo blocks to a uniform silhouette. The result, need we say, would be worth the trouble, and an object-lesson for architects from all over the world. Dublin has suffered from the baneful results of an excess of English influence; not the models of the masters of the great Renaissance, but the imitation of the cheap current architecture of England, as reflected in the illustrated building papers of the last thirty years, and the efforts of English experimentalists with great names in Ireland in the past. Inherently the Irish ought to be an artistic race, but no one



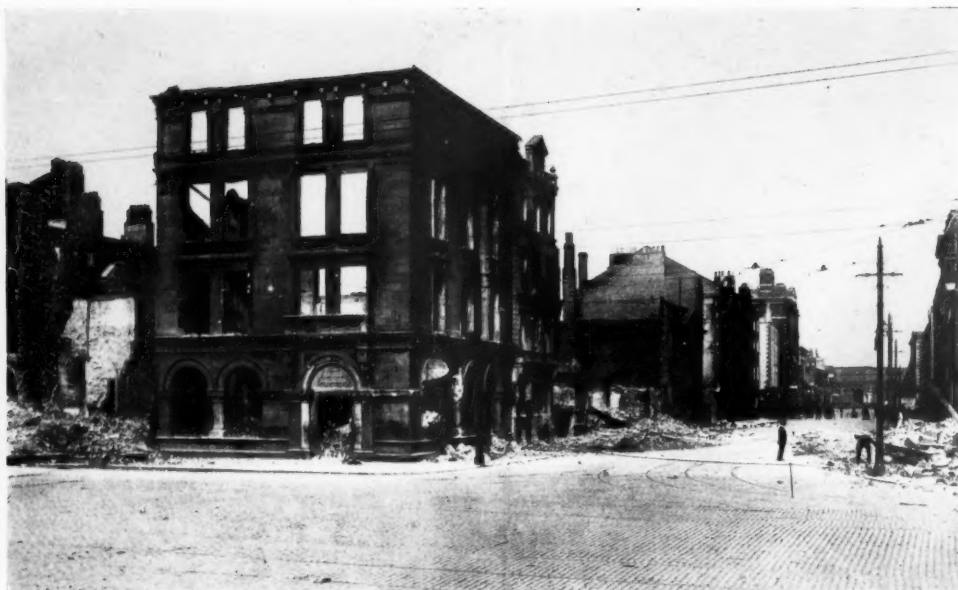
THE MUNSTER AND LEINSTER BANK AND MESSRS. CLERY'S PREMISES, LOWER SACKVILLE STREET, AS SEEN FROM THE BASE OF THE NELSON PILLAR.

can say they are to-day. But with such examples of Classic architecture in Dublin as those of Cassels, Ivory, Cooley, Gandon, Papworth, and Mulvanny, it ought not to be impossible to achieve something worthy of the time and the place."

In connection with this survey of what has been destroyed it is opportune to give some account of the chief building affected—the Post Office. Its design belongs to the Græco-Roman phase of the Neo-Classic, as understood in England at the close of the eighteenth century; Johnston, in fact, transposed the elevation of a well-known London structure for his purpose—namely, the façade of the East India House, which, until 1861, stood in Leadenhall Street. In 1798 Richard Jupp, surveyor to the East India Company, made a design for rebuilding the "House," but after Jupp's death in 1799 Henry Holland, who previously claimed to have originated the Græco-Roman style, prepared a fresh design, which was carried into being in 1800. This façade, with a few trifling alterations, was virtually lifted by Johnston for the General Post Office at Dublin. The Irishman, however, did not labour under the disadvantage of erecting a portico in such a narrow thoroughfare as Leadenhall Street, and he was at liberty to project six Ionic columns, each of 4 ft. 4 in. diameter, over the public way. The architect had a site to deal with 223 ft. in length by 150 ft. in depth, and he proceeded to divide it up into fifteen bays, giving five to the interspacing of the portico. The tympanum of the portico carried the Royal Arms, and on the apex of the pediment stood a figure of Hibernia, resting on her spear and shield; while on the right was Mercury, with his caduceus and purse; and on the left Fidelity, with her finger on her lips and a key in her hand; all these



A VIEW IN UPPER SACKVILLE STREET.



LOWER ABBEY STREET, SHOWING THE REMAINS OF THE HIBERNIAN BANK.

sculptures being the work of John Smyth, A.R.H.A. Over the centre was a belfry, removed in 1881.

On the opposite page a reproduction is given of a drawing, by a Mr. John O'Brien, showing the façade as it appeared about 1820. This is interesting as an architectural document, but it lacks the picturesque surroundings which prevailed in the early nineteenth century, when the General Post Office was not merely the centre for the transaction of the postal business of the country, but the starting place for the mail coaches which left Dublin every night for all parts of Ireland. Lever, and other writers on Irish life, have pictured for us the bright and busy scene, with the gay costumes worn by the fashionable crowd which thronged the street every evening.

On the opposite page is also reproduced Johnston's drawing for the public clock, intended to be placed on the wall face under the portico: a design which has been admirably adapted by Mr. Pentland for the Post Office's new clock.

The Post Office originally had an internal quadrangle with gateways of ingress and egress. The coaches were admitted to this courtyard through an arch from the south, and after taking up their quota of mail bags were dismissed through a corresponding opening to the north. Changes in the internal arrangements were made from time to time, the mail-coach yard becoming more and more contracted; but it was not until 1904 that a comprehensive scheme of reorganisation was undertaken. The work was carried out in sections, and extended over a number of years; it had, indeed, as already mentioned, been only just completed when the Rebellion destroyed everything. The "new" public office is illustrated on page 134. The original interior was absolutely plain.

The following account of the life of Francis Johnston is from the original written by his partner and cousin, the late William Murray, architect, of Dublin:—

"This eminent man was a native of the city of Armagh and was born about the year 1759. His father was a builder in that city, and was much employed by the late Primate Robinson, who became the zealous patron of young Johnston, then about sixteen years of age, and finding him a smart and intelligent young man, became very anxious that he should have an opportunity of improving himself in Dublin, where he sent him about the year 1778 to Mr. Cooley, who was His

Grace's architect. He employed him to superintend the Linen Hall, then in progress of being built; from this employment he passed into the office of Mr. Samuel Sproul, also a practising architect in Dublin, who was employed by the Wide Street Commissioners. Shortly after this period Mr. Cooley died. On his demise, in the year 1784, the Primate immediately appointed Mr. Johnston as his successor, when he was first employed by His Grace to make plans for raising the tower of, and for putting a spire to, the Cathedral of Armagh; but the original foundations being found defective and inadequate to this additional weight, it was in part abandoned and the tower only rebuilt. He was also employed by His Grace in building a family mansion called Rukely Hall, at Marley, in the County Louth.

He was engaged in connection with the Roman Catholic Chapel in Drogheda; also the Corn Market and Market House of the said town, and the tower and spire of St. Peter's Church. He married a Miss Barnes, originally a native of Armagh, about the year 1790, previous to his completion of the Primate's House at Marley. During his residence he made designs for Townley Hall, which he afterwards built for Blaney Balfour, Esquire. He also made a design for, and built, the Observatory at Armagh.

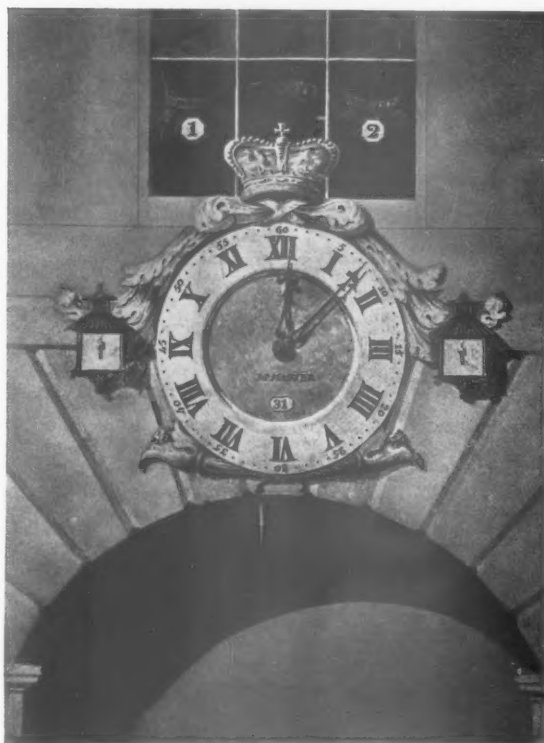
"In the year 1793 he remained in Dublin, where he continued to reside till his death. He was employed by the late



VIEW OF THE OFFICES OF THE "IRISH BUILDER AND ENGINEER" IN LOWER ABBEY STREET.

Showing portion of the Royal Hibernian Academy (on the right).

Colonel Conyngham for the improvement of Slane Castle, the seat of the Marquis of Conyngham; also at Dangan Castle, the seat of Colonel Barrows; Killeen Castle, the seat of the Earl of Fingall; Fort Weston House, the seat of the Reverend Dean Dawson; Ballinagale, Co. Meath, the seat of Mr. Gibbons of the house of Gibbons and Williams, notaries; and Charleville Castle, the seat of the Earl of Charleville. In 1798 he commenced extensive alterations in the Foundling Hospital; also the Royal Hospital, Kilmainham, and in 1806 the improvements of the Hibernian School, Phoenix Park. In 1800 he furnished designs for the erection of St. George's Church, which were approved of, and the building erected and opened for public service in 1814. It is a very good specimen of his taste in Grecian architecture. In the year 1807 he was appointed architect to the Board of Works. He added a portico to the Vice-Regal Lodge, with many other improvements; he also designed and erected the very handsome Gothic chapel in the Lower Castle Yard, which was finished by him in 1814. This very beautiful building is a good example of his taste in this style; he also made designs for finishing St. Andrew's



JOHNSTON'S ORIGINAL SKETCH FOR THE PUBLIC CLOCK UNDER THE PORTICO OF THE POST OFFICE.

Church; the Military Gate at Watling Street; * the General Post Office, Sackville Street, opened in 1818 (the portico is extremely beautiful and imposing); the Richmond Bridewell at Harold's Cross; the Richmond Penitentiary, Grangegorman Lane; the Richmond Lunatic Asylums, and many extensive alterations and additions to the House of Industry, besides many other works of minor consequence. He also made designs for the District Lunatic Asylums, nine of which were afterwards improved and erected by his successor in office as architect to the Board of Works, Mr. William Murray, who became his partner in the year 1819 and continued so until his death, which took place 14th March, 1829. Some time previous to his death this amiable man had erected a substantial monument in St. George's Church Yard to himself and his wife, who survived him."

Like many other notabilities of his day, Johnston had a collection of paintings by Old Masters, including

many pictures of importance, and these indicate to us what an educated and refined society existed in Dublin a century ago.

* Now the Island Bridge entrance to the Royal Hospital.



THE FAÇADE OF THE GENERAL POST OFFICE, DUBLIN, AS IT APPEARED ABOUT 1820.

From a Drawing by John O'Brien.

CURRENT ARCHITECTURE.

MOORGATE HALL, LONDON, E.C.

REBUILDING in the City is a never-ceasing occupation. Prior to the outbreak of the War many important schemes were being evolved, and some have since been carried out, while others have been postponed indefinitely. Among the new buildings is Moorgate Hall, Finsbury Pavement, a large block of office premises distinguished for its fine

scale and general air of architectural dignity; a building, too, noteworthy for its recognition of modern methods of construction successfully expressed; it is, in fact, one of the most satisfactory buildings of its kind erected in the City for many years past.

Moorgate Hall is on the north side of Finsbury Pavement, and was begun in 1913, when a block of brick and cement buildings erected in 1840, occupying a frontage of 220 ft. in length, was demolished.

The scheme for the new building included the reinstating of existing business interests at the ground-floor level, the provision of six open floors over, to be subdivided and let as office suites, a branch office of the London County and Westminster Bank, a sub-Post Office, and a depot for the Aerated Bread Company. The unequal subdivision of the individual frontages at street level necessitated the omission of piers at regular intervals. On this account, and in order to overcome the architectural difficulty of bridging the abnormal spans over the unequal shops, the architects, Messrs. Richardson and Gill, had recourse to a stone girder treatment, which seems to rectify a fault common to many buildings of this type. Another condition which materially affected the treatment of the front elevation was the height specified by the City authorities for the main cornice. Numerous designs were prepared, and it was found that an elevation in which window space was predominant needed a striking silhouette to foil the fenestration. A prominent feature of the design is the setting back of the front wall of the sixth floor on each side of the centre feature, in lieu of the ordinary slated mansard. The building is finished with a flat roof, and the water tanks are placed in a concrete room forming



MAIN ENTRANCE.

Photo: Bedford Lemere & Co.



Plate V. June 1916.

MOORGATE HALL, FINSBURY PAVEMENT, LONDON, E.C.
Richardson and Gill, F.R.I.B.A., Architects.

Photo: Bedford Lemere & Co.

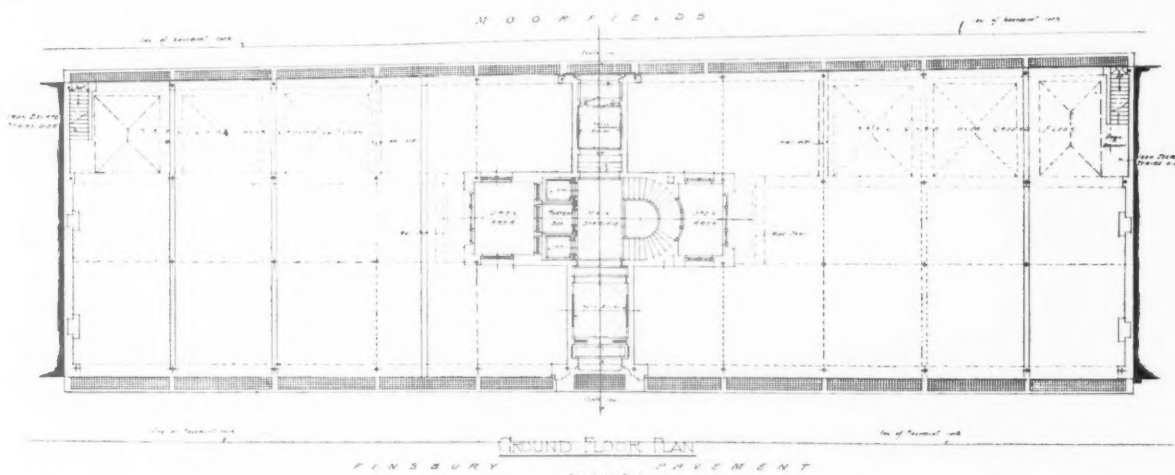
24



View of Upper Storeys and Attic.

part of the attic, the usual appearance of an unsightly skyline being thus avoided. The architects' original design for the back elevation was not carried out, owing to opposition from the adjoining owners, who were able to enforce restrictions as to height, angles for setting back, and materials to be used. An outstanding quality of the planning is the magnificent lighting of the building in every part and on every floor.

The approach to the office floors from Finsbury Pavement and Moorfields is through a spacious marble vestibule, with a semicircular staircase in the centre. Two lifts face the staircase, enclosed in a separate compartment framed in teak with fire-resisting glazing. Lavatory accommodation is provided on the fourth-floor level as well as in the basement, and includes private baths and a toilet saloon. Separate strong-



MOORGATE HALL, FINSBURY PAVEMENT, LONDON, E.C.
Richardson and Gill, F.F.R.I.B.A., Architects.

rooms are arranged in the basement. Among other details of interest, the wrought-iron entrance gates to main entrances, the bronze front to the Bank premises, and the oak shop-fronts, should be noted. The architects endeavoured to control the design of every shop, and insisted on the elimination of framed glass fascias, reserving the stonework over as a suitable ground for bronze lettering. The finish of the staircase walls is in French stuc.

The main construction is carried out as a steel frame under the Building Act of 1909. The staircase is of reinforced concrete, as well as the flat roofing. The main front is of Portland stone, which material also forms part of the structure at the back. The joinery throughout the building is of teak.

Messrs. Chessum & Sons were the general contractors, and they are to be congratulated on the erection of this fine building under the exceptional difficulties of the past two years.

The steelwork was supplied by Messrs. Powers & Deane, Ransomes, Ltd.; wall tiles and mosaic flooring by Messrs. Alfred Whitehead & Co.; metal gates by Messrs. Singer & Co.; casements by Messrs. Williams Gamon & Co.; sanitary fittings by Messrs. Twyfords, Ltd.; glazed bricks by Messrs. Stanley Bros. Messrs. Strobe & Co. were responsible for the heating and ventilating, and Messrs. Waygood-Otis installed the lifts. The stone carving and modelling are by Messrs. E. J. and A. T. Bradford.

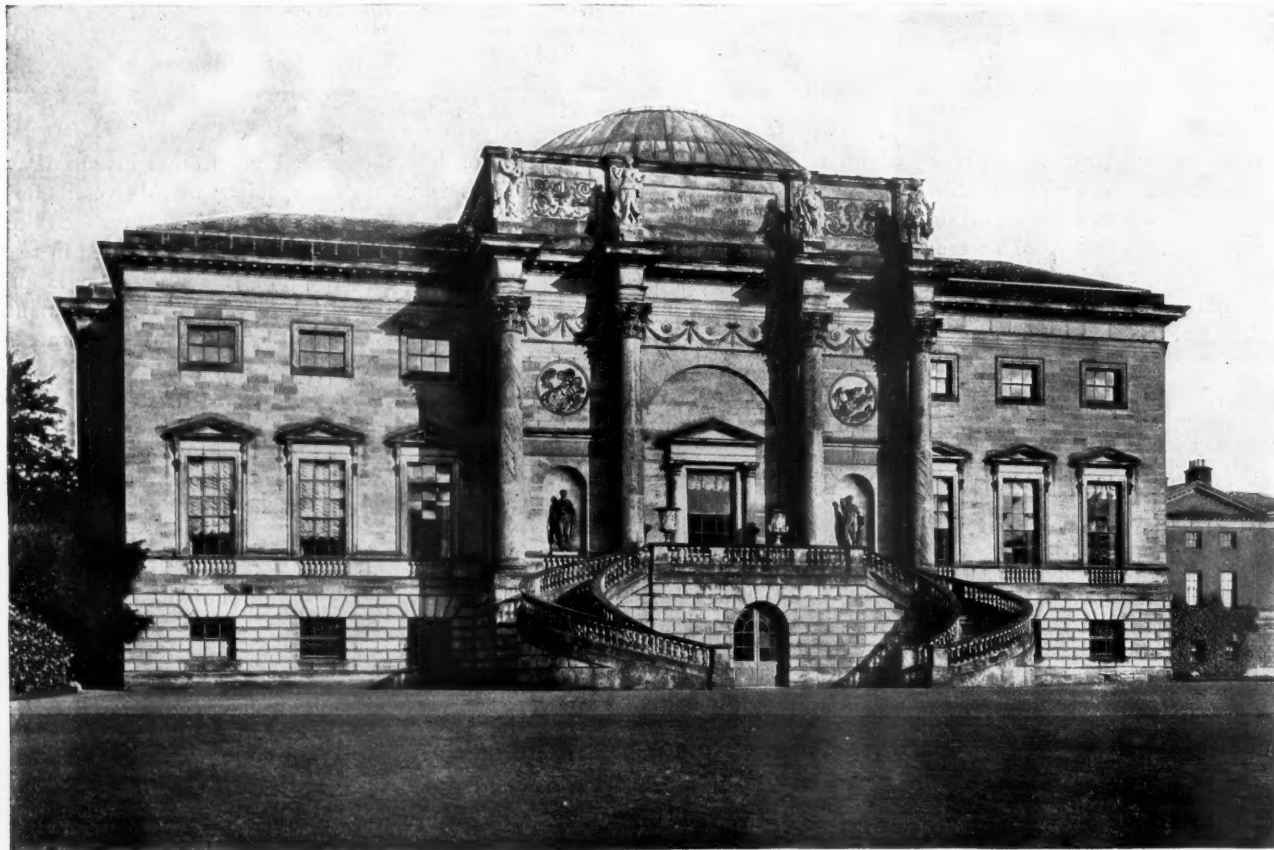
The floors and roof of the building are on the "Mon'lithcrete" system of The Fawcett Construction Co., Ltd. It is remarkable testimony to the excellence of this system that, as reported officially, in the case of a building so constructed which was struck with terrific force by two Zeppelin bombs last autumn the structure withstood the shocks so admirably that not a crack was to be seen in any floor throughout the building.

NEW BOOKS.

THE ADAM STYLE.

SCOTSMEN came south in the eighteenth century, and those most talented and perfectly self-satisfied members of the architectural clan, Robert and James Adam, did what many of their countrymen have since done, i.e., they made a good practice for themselves in London; and it is not a little remarkable that though the influx of Scotsmen into positions of importance in the life of the metropolis brought them, as a race, into general disfavour, Robert Adam, and his brother James after him, enjoyed a wide popularity and patronage. They were *the* architects of their day, and whatever may have been the limitations of their achievement, the style they evolved is exercising even at the present time a considerable influence on English architectural design—in fact, such attention has been directed to the style, and so sumptuously has it been misused since it got into the hands of "the trade," that it has become now almost an affliction. But the insipid repetitions which modern hands have inflicted upon a responsive public should not allow us to lose sight of the many excellent qualities of the original work, to be seen in houses up and down the country.

No architects in the kingdom ever had more publicity than Robert Adam and his brothers. Apart from their personal activities in this direction, the grandiose "Works" kept them well before all possible patrons, and the authors were under no delusions as to their own excellence, as may be gauged from their Preface, where they say: "The novelty and variety of the following designs will, we flatter ourselves, not only excuse,



THE SOUTH FRONT OF KEDLESTON HALL, DERBYSHIRE.

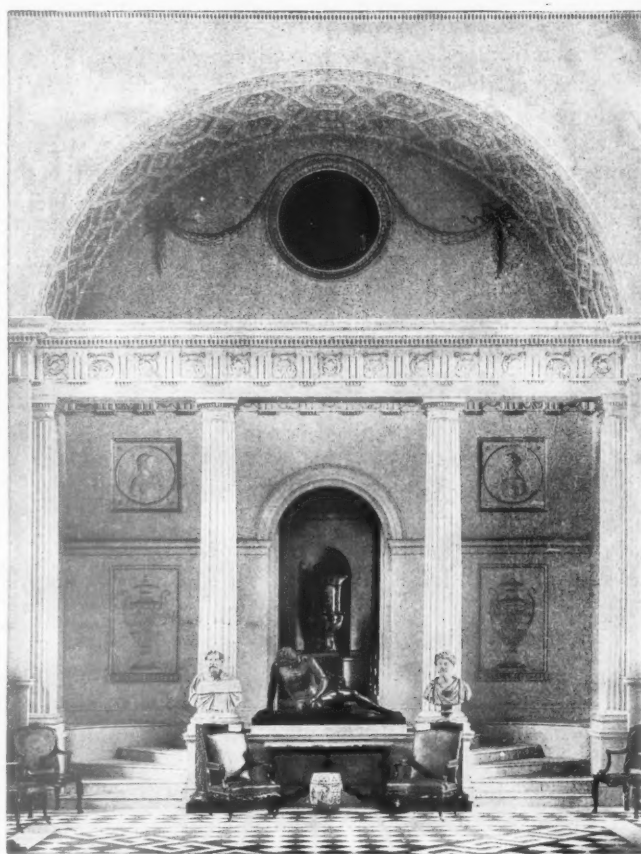
From "Robert Adam and his Brothers."

but justify our conduct in communicating them to the world. We have not trod the path of others, nor derived aid from their labours. In the works which we have had the honour to execute, we have not only met with the approbation of our employers, but even with the imitation of other artists to such a degree as in some measure to have brought about in this country a kind of revolution in the whole system of this useful and elegant art . . . we flatter ourselves we have been able to seize, with some degree of success, the beautiful spirit of antiquity, and to transmute it with novelty and variety through all our numerous works." Conceit, however, is not perhaps one of the seven deadly sins of architecture, and so we pass the ego in order to study the actual works.

The Adam style, during the past twenty years especially, has been most extensively illustrated and described, so that any volume which attempts a general survey is bound to undergo very careful and exacting scrutiny. Mr. Swarbrick offers us such a volume. It is produced in the best possible manner, and is full of reproductions of the most excellent photographs: but we feel that, from an architectural point of view at least, it does not fulfil the expectations which were aroused by the announcement of it. It has, we believe, been in progress of compilation for many years, and the author has devoted a great deal of study alike to the many buildings of the Adam brothers and to the wonderful collection of drawings preserved in the Soane Museum and elsewhere. He puts forward the data of the architects' career very methodically, tells us of their early experiences and of their travels abroad, and supplies particulars of the works they carried out on their return to this country—all of which is good and proper; but we must confess that the pages do not form lively reading, and what we take most exception to is that there is scarcely a line of critical analysis in the whole book. It may be, however, that, looking at the matter purely from the architect's point of view, we are doing some injustice to the author and to the publisher, who doubtless seek the general public, as we may gather from the list of subscribers published at the front of the book, a list wherein comparatively few architects' names appear. Nevertheless, we do consider the lack of critical analysis to be a cardinal defect of the book, for it is of more importance to have a good criticism of a building than to be told the length of the frontage or the precise date when the first stone was laid. We should, too, have liked to see far more plans than there are in the book, more especially as the arrangement of his plans so largely contributed to the effect of Adam's interiors, as Mr. Swarbrick recognises when he says, on p. 271, that "these effects were largely due to the disposition and form of the reception-rooms and other principal apartments."

The book is divided into eleven chapters, the headings to two of which—IX, "The Eve of the American War," and X, "After the Commencement of the American War"—are rather puzzling, because the only reference in the former is the opening paragraph telling us that "the commencement of the American War in 1775 cannot be supposed to have produced any appreciable change in the daily routine of the quiet, peaceful office in Robert Street, Adelphi," while the single reference in Chapter X is that "when the American War commenced, with the Battle of Lexington in 1775, the brothers were occupied in directing the execution of some of the houses in Portland Place, in preparing designs for the Right Hon. George Baillie of Mellerstain, and upon many other schemes"; in view of which very unilluminating references it would have been better to leave the American War out of count altogether.

After coming to the end of the volume we cannot help being left with the impression that it is the illustrations



ENTRANCE HALL, SYON HOUSE, MIDDLESEX.

From "Robert Adam and his Brothers."

that give it its main interest. Certainly this is a very large interest indeed. There are many beautiful plates that will be treasured by all who can appreciate the completeness of Adam decoration, which included everything in a room, from the general design down to the decoration of the smallest details. These interiors remain a very remarkable achievement, none more successful than the drawing-room at Lansdowne House, the library at Kenwood, and the hall, long gallery, library, and State dining-room at Syon House; while of the exteriors there are a score to show that though Robert Adam has been accused of "finicalness," he had a very fine sense of proportion, and no architect in this country ever excelled him in producing an "elegant" design. In this he was a master, and if repetition of his merits has rather tended to make him a sort of architectural saint, we gladly recognise the great talent which he displayed, as in the design of the south front of Kedleston, shown on the preceding page, and the splendid pile of Edinburgh University, with its finely proportioned dome—to give two examples out of many.

The work of Robert Adam and his brothers has, as we have indicated above, already been so extensively dealt with that there is practically no work of importance to show which has not been illustrated in one place or another; but Mr. Swarbrick's book at least brings together a rich mine of illustrations, and if we give expression to a feeling of disappointment in the general treatment of the letterpress, we would not seek in any way to let this minimise our good opinion of the plates, which have been selected with great care and, in themselves, make this a valuable book.

R. R. P.

"Robert Adam and his Brothers: Their Lives, Work, and Influence on English Architecture, Decoration, and Furniture." By John Swarbrick, A.R.I.B.A. London: B. T. Batsford, Ltd., 94 High Holborn, W.C. 11½ in. by 8 in. Price £2 2s. net.

The Double Choir of Glasgow Cathedral.

THE lower church and choir of Glasgow Cathedral presents an archaeological problem which is very difficult of solution. It was in 1886 that Mr. T. L. Watson first propounded his theory regarding the erection of this remarkable structure, and in 1901 he published his book, in which he told the story of the building with much discrimination and with fullness of illustration and detail. In the second edition the author has condensed the narrative a little, omitting some of the illustrations, yet retaining the interest and value attached to the earlier edition, and having the additional advantage that in the form now presented the book will be even more useful to the general reader, while its moderate cost brings it well within reach of most students of architecture. The book is of much value as a literary contribution to the history of mediæval architecture, and as being the outcome of first-hand knowledge. Photographs, plans, sections, and excellent diagrams in colour accompany the text.

From consideration of the analysis of the vaulting of the double choir the author concludes that the building was carried out in five distinct periods, extending from 1220 to 1270, the five periods of vaulting and their approximate dates being—

1. South-west compartment, 1220 ... Lower Church.
2. North and south aisles, 1240 ...
3. Choir aisles, and chapels, 1250 ... Upper Church or Choir.
4. Middle compartment, 1260 ...
5. Eastern aisle and chapels, and transeptal stairs, 1270 ... Lower Church.

In the first period, ribs of pointed section and segmental curvature are used. In the second period all the ribs, excepting the diagonals, are pointed in curvature, the latter being semicircular. The third period witnesses the introduction of ridge-ribs, and the rib-mouldings used are of great richness and beauty. In the fourth period, that of the complex and beautiful middle vault—introducing as it does the use of liernes—there are three distinct classes of rib-mouldings. The date of this vault, as given by the author, is determined beyond question by its general design, the vault being one which could not have been conceived at the period of building the side aisles twenty years earlier. In the fifth period of the vaulting we see the introduction of the intermediate rib or tierceron, and the rib-moulding used in this period is of a distinctly angular section.

Regarding the introduction of the tierceron in English vaulting, it seems more likely that the main object of its employment was to give additional permanent support to the infilling panels, making it possible to use much lighter masonry, rather than "because some additional support for the ridge-rib was needed." The vault in question is a small example of a type designed to cover a large and wide compartment, although, as the author says, "it found its way into those even of the smallest dimensions, where, of course, no constructive necessity for it exists."

Much controversy centres round the only remaining fragment of Bishop Jocelin's church (late twelfth century)—namely, Jocelin's pillar, which is situated at the south-east corner of Bishop Walter's chapel. In spite of all that has been written to the contrary by previous writers, Mr. Watson holds "that the pillar or wall-shaft in question is not *in situ*, and that its present position is inconsistent with any possible plan of an earlier building on the site of the present one." From personal examination of this shaft and the adjoining masonry, the present writer is convinced that the author is correct in his statement. All the jointing in the vicinity

of the pillar, and in the junction of the walls in the south-east angle of this compartment, clearly indicate that these fragments were of temporary use only. Of the bed-joints of the fragment of the east wall, only one coincides with those of the south wall of the compartment, while the stones of the shaft, including its cap and base, are very imperfectly bonded to the east wall.

Perhaps the most interesting chapter of all is that in which the author discusses the working methods of the mediæval masons, and in which he narrates with lucidity and conviction the reasons for the delay in the completion of nearly two-thirds of the lower vaulting. His ingenious argument may be briefly stated. The clerestory walls were probably built from the inside, some of the blocks of stone used being about half a ton in weight. The hoisting appliances were of the windlass type, the blocks having to be brought to a point directly under their final resting-place in the wall above, from which point they could be hoisted vertically.

JAMES S. BOYD.

"The Double Choir of Glasgow Cathedral." By Thomas Lennox Watson, F.R.I.B.A. Glasgow: James Hedderwick and Sons, Ltd. Second edition. Price 5s. net.

English Wall Monuments and Tombs.

MONUMENTS have a special significance just now; for, though it is too soon yet to deal with large national memorials to those who have fallen in the War, the need for small monuments of a private nature is already sadly insistent, and remembering to what a low estate the art of the monumental mason has fallen, we welcome a book like the one which Mr. Batsford now sets before us, showing as it does a series of excellent examples of wall tablets, headstones, and tombs of seventeenth- and eighteenth-century date. At that time the qualities of good architectural design were infused throughout all the crafts, and as a consequence we may find up and down the country, in the simple village church as well as in the large city fabric, scores of tombs and monuments that are a delight to the eye, while on studying their inscriptions we experience a lively interest in the good lettering of Roman character setting forth the virtues or attributes of the departed—inscriptions in themselves as superior to the customary smug selections on the modern tomb as the general design of the old monuments is superior to that of the stock marble patterns that now affright the eye. In compiling this book of plates Mr. Batsford has had especially in view the inclusion only of such examples as offer direct suggestions for modern monuments, and in this way he has given to his book a very practical value. Many of the wall tablets are from the City churches, and among these especially we note the influence of Wren, Gibbs, and architects of a later school. The types of Adam-Coade monuments at Beaconsfield and King's Lynn, shown on plates 9 and 56, are especially pleasing, while as a straightforward example of beautiful lettering in conjunction with an heraldic badge on a slab, nothing better could be conceived than the example from the crypt of St. Paul's shown on plate 52 (dated 1708).

Mr. Walter H. Godfrey has written a very agreeable introduction to the volume, giving a running commentary on all the designs illustrated, and this, added to Mr. Batsford's original manner of selection, makes the series into a coherent whole instead of being just a miscellaneous unrelated collection of plates. Looking at these examples we see how much has been lost in English monumental art, and how much might be recovered by following the good lines of the old work.

"English Mural Monuments and Tombstones." By Herbert Batsford and Walter H. Godfrey. London: B. T. Batsford, Ltd., 94 High Holborn, W.C. 10 in. by 7½ in. 84 plates. Price 12s. 6d. net.



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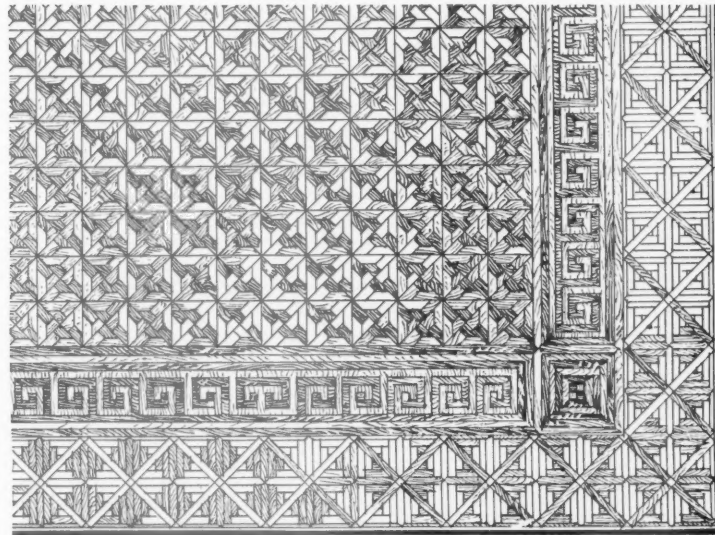
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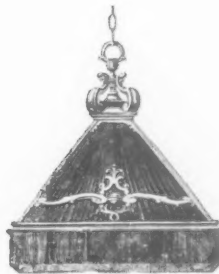


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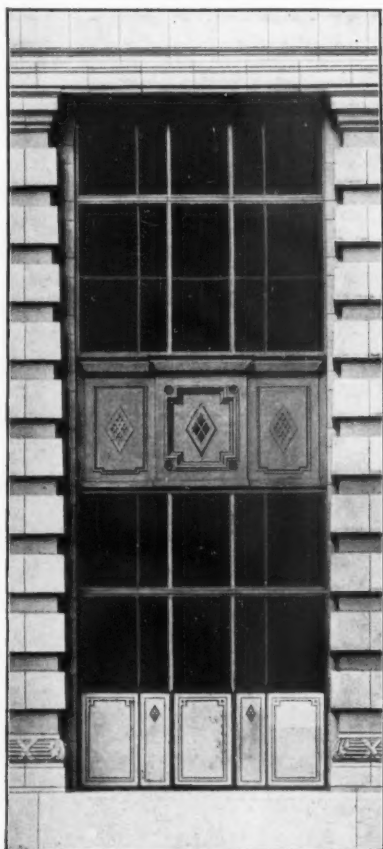
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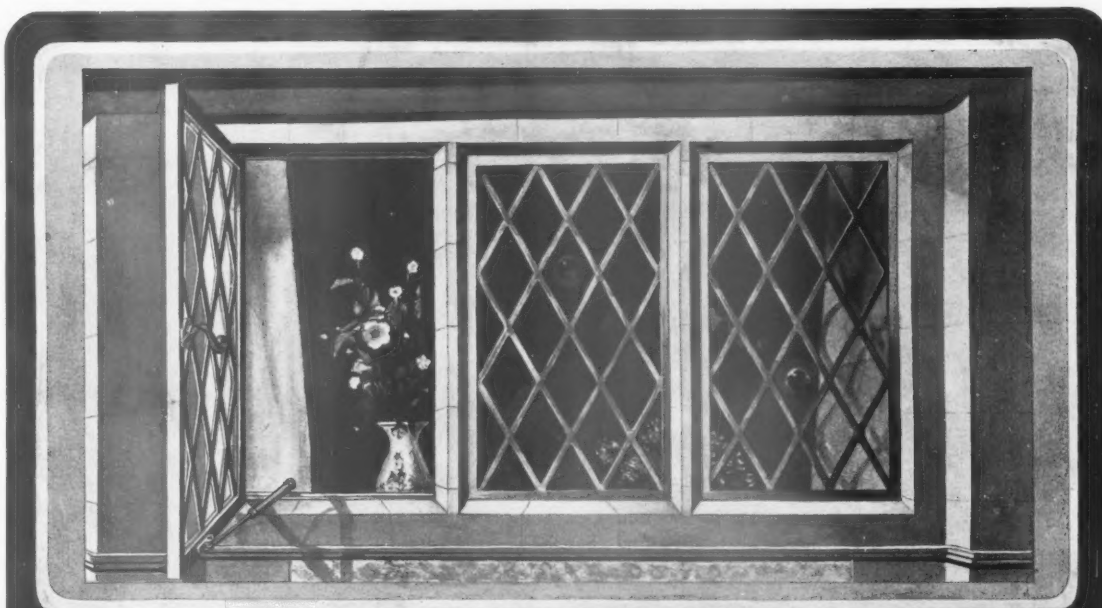
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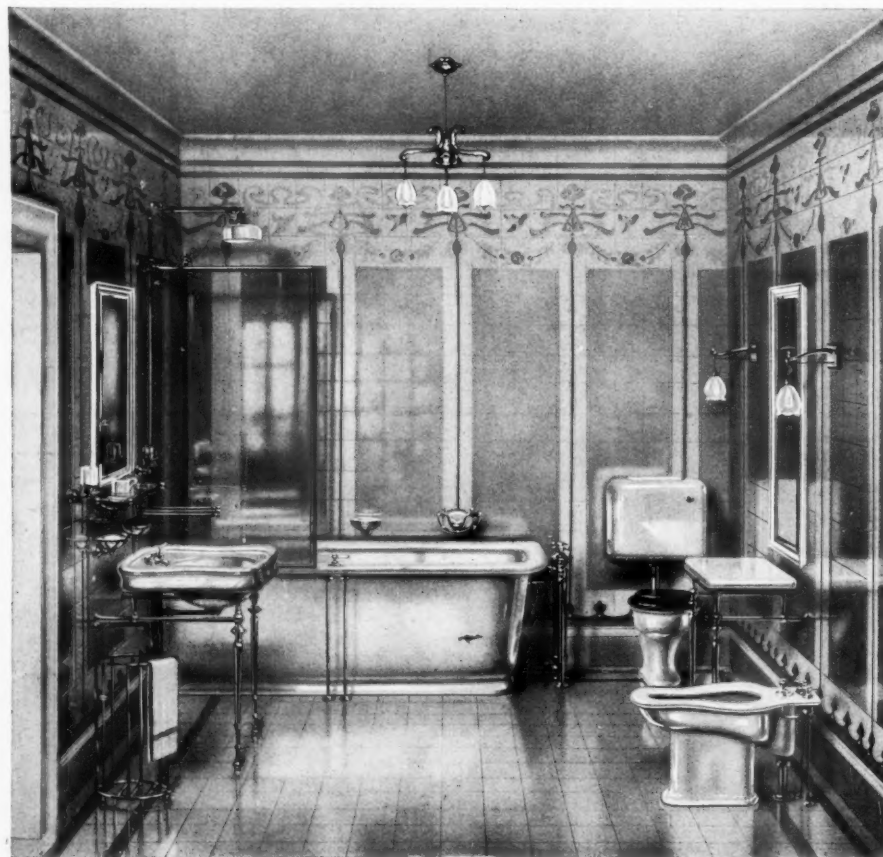
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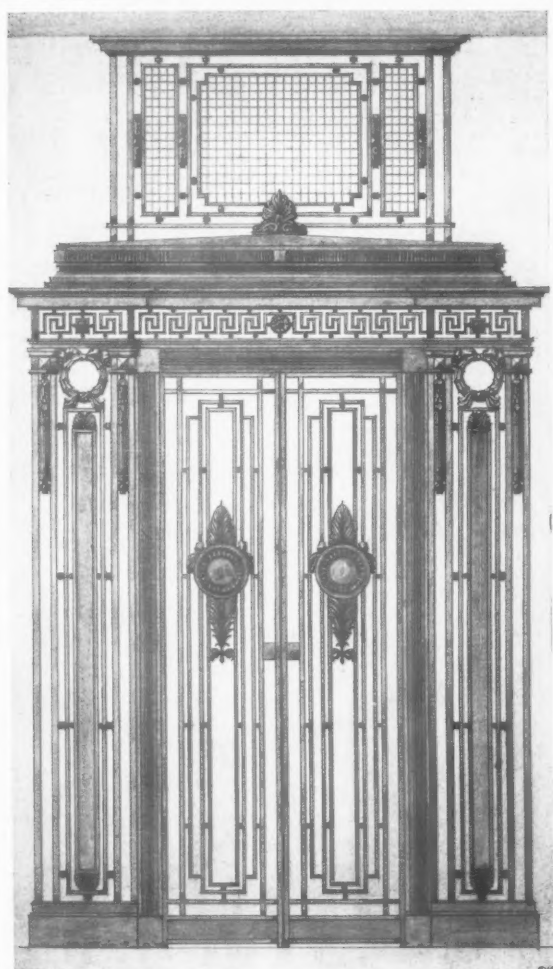
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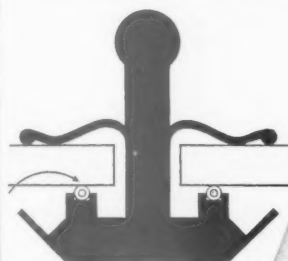
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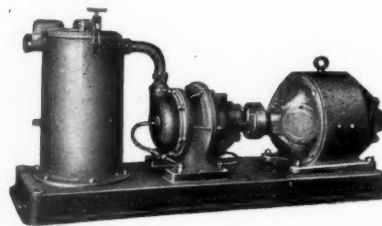
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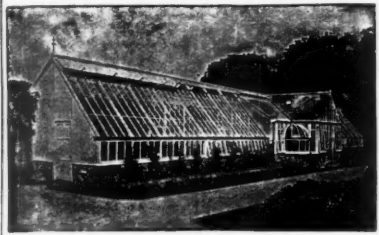
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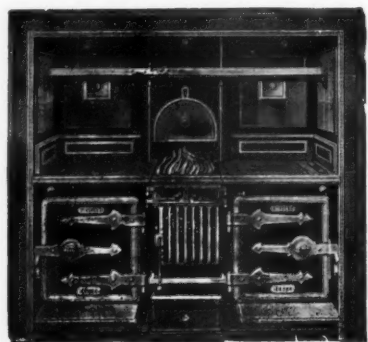
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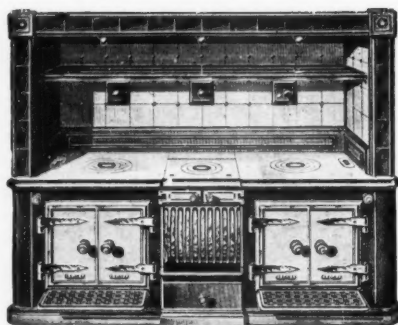
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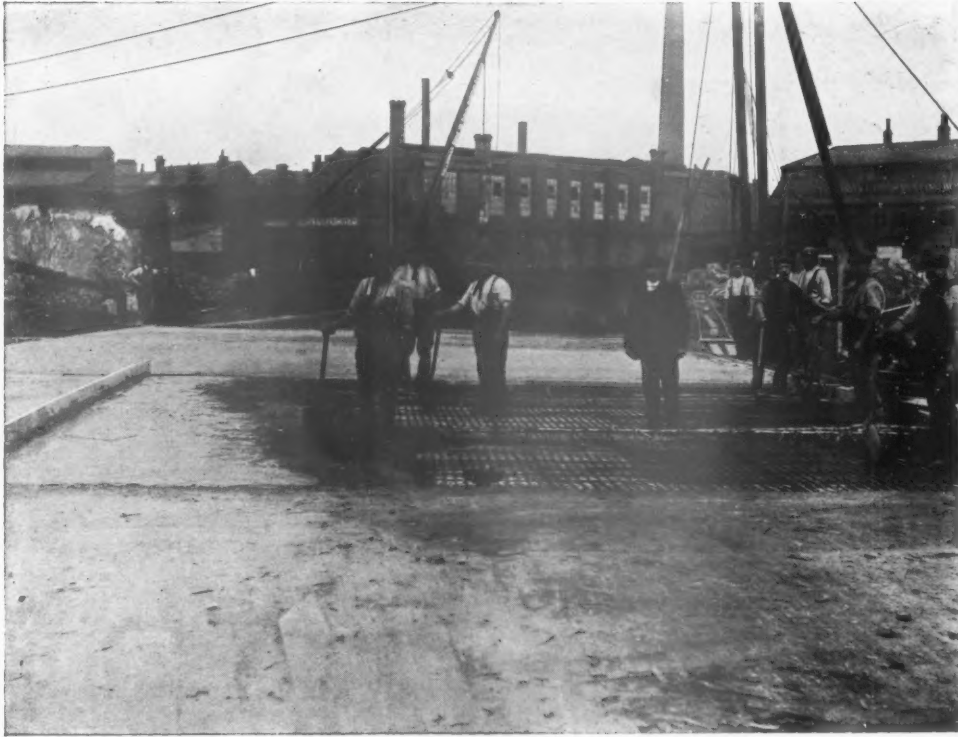
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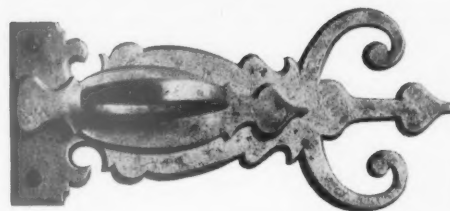
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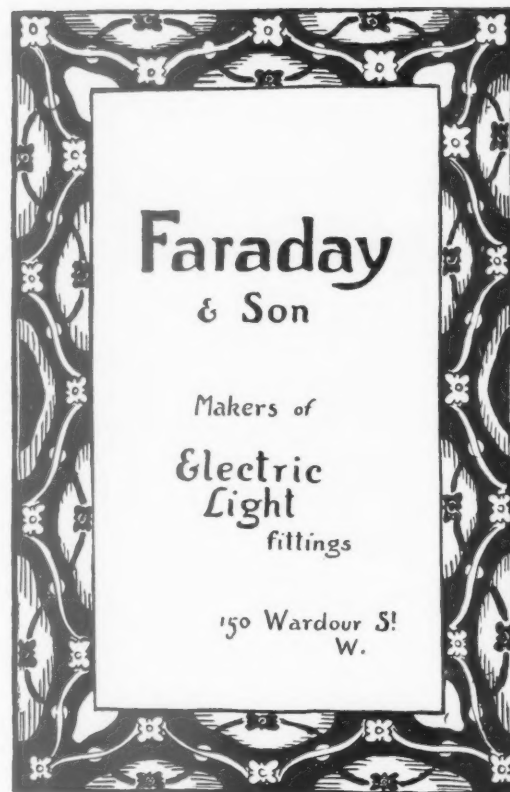
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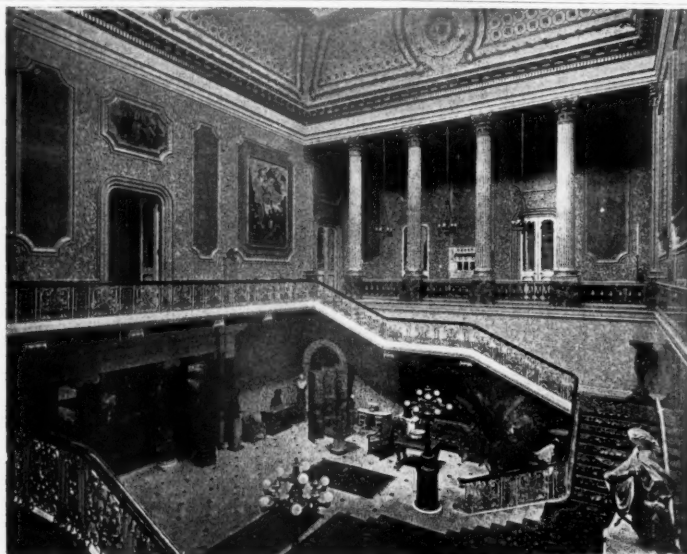
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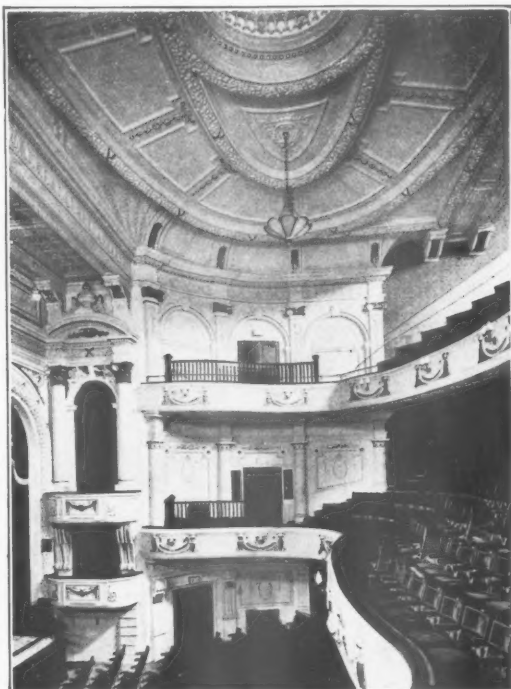
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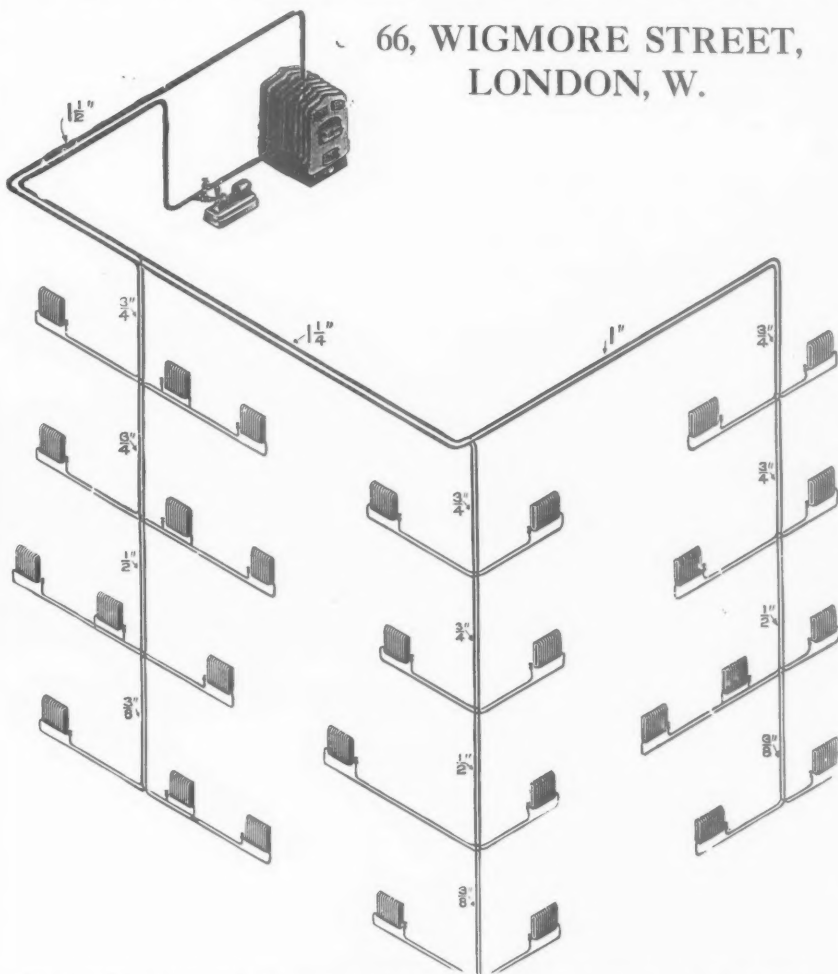
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NOTES OF THE MONTH.

Barry and the Houses of Parliament.

One can hardly look at the Houses of Parliament without feeling that Barry's heart was not in the work. Here was a man who thought in Italian and was compelled to express himself in Gothic. "He chose Perpendicular," we are told by his biographer, "thinking that it would lend itself most easily to the requirements of the building, and to the principle of regularity which he intended to introduce in his design. But, if he could have had a site to his mind, and had been left free to choose his style, there is little doubt that he would have chosen Italian. The example most frequent in his thoughts was Inigo Jones's grand design for the Palace at Whitehall; his own general ideas were manifested in the great design for the New Public Offices, which was the last important work of his life. He actually prepared some sketches and studies for an Italian design, in defiance of the instructions to the competitors. But he felt that, in all the circumstances, Gothic was the style best fitted for the New Palace, and, if Westminster Hall was to be made a feature in the design, the only style possible; and he was consoled for the loss of Italian mainly by the thought of the facility given by Gothic for the erection of towers, the one method by which he thought it possible to redeem from insignificance a great building in which convenience forbade great general height, and for which a low and an unfavourable site had been provided." It is difficult to escape the pathos of it; and it must be admitted that Barry made the best of a bad business; but is it not a flagrant instance of genius misapplied? Barry, it may be recalled, sketched out the original idea of his plan on the back of a letter, while on a visit to one of his friends, and this rough sketch contained the germ of all that followed. Warned by his friends that he was proposing "to clothe a classical design with Gothic details," he nevertheless adhered to his belief "that symmetry and regularity were essential to unity and grandeur; and on this conviction he acted throughout, though sensible at the time that it would meet with opposition, and occasionally disheartened by the increasing strength of the opposition in after years." Pugin and others advocated irregularity, picturesque, and variety—a group of buildings rather than a single one; but Pugin is said to have admitted that "Barry's grand plan was immeasurably superior to any that I could at that time have produced."

* * *

Art and the Public.

The Women's Guild of Arts held an informal conference on May 17th at 6 Queen Square, Bloomsbury. Its general aim was to endeavour to promote a closer understanding between art-workers and writers on art, so that the need for art in modern life might constantly be put before the public, till it gradually became familiar. Miss May Morris, in opening the proceedings, observed that it was impossible to cease caring about the arts in time of warfare. She laid stress on the hopes for the future aroused by the curiously primitive and unselfish sense of citizenship that the War had evoked in this country, and she asked those present to believe that art-workers did not wish to be a coterie, a race apart, but felt themselves to be one with the community, proud of the city, and claiming to have a voice in the ordering of its life. The young talent of England was largely unused because unasked for; we had to arouse the public to the fact of England's possibilities—the true Art of England, inheritance of our great forefathers, not dead but dormant, wealth to be gathered from the soil when we cared enough to do it. Mr. Rothenstein thought that the critics of works of art should deal with their general intention and content, rather than with technical points. He also urged that

artists themselves should be in sympathy with common realities, and more often make use of them in their work. Mr. Laurence Binyon raised the question whether a Ministry of Art (with all its risks) might not be the practical way of bringing about a better understanding of art, both in the people and in the authorities themselves. As things were at present, a Board of Education was not the body to deal with such matters, though of course, in the true grand meaning of education, it should be. The right man as Minister for Art would do more in five years than a century of critics, though they would be invaluable support. Mr. Clutton Brock, in considering the attitude of the newspapers towards art, showed how difficult it might be, owing to the necessarily commercial side of conducting a paper, to get the editors interested in street architecture and all the commoner needs of civilised life, unless the public themselves showed an interest and demanded some such instruction on these matters. He thought that the subject might be opened out by individual effort—people writing to editors and making their desire known. Prof. Lethaby urged that we needed a wider view of art itself, and that writers were disposed to concern themselves too exclusively with picture exhibitions. They should try to stimulate a demand for everyday needs, like pleasant railway-stations, tidy streets, and towns of which we might be proud. He suggested that individualistic criticism had broken down in anarchy, and that what was now needed was a common and easily understood ambition for the common weal, in an attempt to set up a flowing tide in civilisation. Mr. Robert Ross, Mr. D. S. MacColl, Miss Margaret McMillan, Mr. George Clausen, Mr. Bernard Shaw and others took part in the discussion, and in conclusion Miss Morris begged to remind those present that art-workers were not throwing down the gauntlet to art critics, but that they desired that we should all meet more often together to discuss matters of the common weal, and she hoped that the writers might see their way to arrange a return conference, when the subject might be pursued more in detail.

* * *

The Charm of Good Slates.

Twenty-five years ago, when the Renaissance movement that followed the Gothic Revival was in full swing, tiles were the vogue, slates being then regarded as "inartistic," though there were a score of districts in England with glorious old slate roofs to prove the contrary. To-day, however, the possibilities of fine roofing with slates are generally recognised. But everything depends on the slates themselves. There are some varieties, of deadly uniform hue and mechanically dull surface, that would destroy the good appearance of any building. There are also other varieties which are a constant delight to the eye as well as being a most admirable protection against the severest weather. The Delabole slates are of this latter character. They are produced from the Old Delabole Slate Quarries in Cornwall, which have been in continuous work since the sixteenth century. The colour of these slates is for the most part a greenish-grey, which weathers to a beautiful silver-grey tone, added to which the slates possess a delightful texture. Small slates for graduated courses are specially quarried, as well as some beautiful "reds," though these can only be obtained in strictly limited quantities. The Old Delabole Quarries, in addition to slates, supply stone which is peculiarly suitable for garden work—paving, seats, etc. Full particulars are given in an attractive booklet which has been issued from the Quarries (Delabole, Cornwall), and we note at the end of this booklet a long list of important buildings by well-known architects for which Delabole slates have been used.

NOTES OF THE MONTH.

Architectural Association: Officers and Council for 1916-17.

The officers and council of the Architectural Association for the session 1916-17 have been elected as follows:—President, Mr. A. G. R. Mackenzie; vice-presidents, Mr. H. M. Fletcher and Mr. Stanley Hamp; hon. treasurer, Mr. F. Winton Newman; hon. editor *A.A. Journal*, Mr. F. C. Eden; hon. librarian, Mr. V. T. Hodgson; hon. secretary, Mr. Ralph Knott; ordinary members of council, Messrs. H. Austen Hall (past president), Detmar Blow, Alfred Cox, H. Farquharson, E. Stanley Hall, E. Brantwood Maufe, W. G. Newton, W. J. Palmer-Jones, J. Alan Slater, T. Tyrwhitt, and Philip E. Webb.

* * *

A War Year's Work of the British School at Rome.

Dr. Ashby, Director of the British School at Rome, reports that excavation has not been brought to complete cessation by the War, and during the winter of 1914-15 some important discoveries were made. One of them is a very fine staircase connecting the state apartments of the Domus Flavia with the peristyle of the central or residential part of the palace, and Dr. Ashby is moved by this to conjecture that the Flavians, and especially Domitian, created over the whole extent of the Palatine hill "an imperial residence the like of which, though we can now but faintly picture its splendours, the world has probably never seen." He thinks that the brick-faced concrete building to the south of the temple of Castor and Pollux, hitherto considered "to be the temple of the deified founder of the Empire as restored by Domitian," is in all probability a

reconstruction of the entrance halls of this residence. A curious discovery at Ostia is a type of house from which the atrium is lacking, light being obtained from numerous windows opening on to streets or open areas. Such houses are divided into a number of apartments or flats, which are quite independent of each other, and are approached directly from the street by separate flights of stairs! They comprise three or even four floors, and commonly have balconies, and in other ways anticipate many of the features of modern domestic architecture.

* * *

To Encourage Building.

The Warrington Town Council has decided to ask other corporations to join in a request to the Local Government Board to receive a deputation which would urge the need for legislation to cheapen the transfer of land and buildings, so as to encourage the building of houses for the working classes.

* * *

London Development.

Sir Aston Webb, presiding at a meeting of the London Society, pleaded for a supreme authority to direct future development. London, he said, was encircled with town-planning schemes which ignored the arterial roads asked for by the local authorities. They were therefore trying to obtain permission from the Government to appoint somebody—they did not mind who it was—to settle, once for all, the lines of these arterial roads. Exactly the same thing arose in connection with open spaces. All these matters could be taken in hand if they had the proper authority.



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NOTES OF THE MONTH.

The Unsatisfactory Position of Architects in relation to Town Planning.

A chart of the present state of town-planning schemes has been compiled by Mr. J. W. Cockrill, the Borough Engineer of Yarmouth, who asked the local authority in each case whether they had employed any professional assistance other than the council's officials, and whether they had at any time invited a competition for the lay-out of the area or any part of it. The answers show that out of about 150 schemes, covering over 250,000 acres, in five cases outside experts have been called in, and in six cases competitions have been held: this leaves 139 schemes out of 150 prepared by the officials of the council; and it may safely be said that the number of cases in which these officials represent architectural as well as engineering and surveying abilities are very few. One other point may be noted: whereas from the above figures it is evident that town planning at the moment is almost exclusively in the hands of engineering and surveying officials, if a competition is held it is almost invariably won by an architect or landscape architect, though occasionally an architect is working in collaboration with a surveyor or engineer. This would suggest that architects have some contribution which they can bring towards the sum of abilities necessary to produce all-round town planning.

* * *

The Church of St. Botolph Without.

It is worth while to notice that the church of St. Botolph Without—that is, outside one of the gates in the old city wall—has at least two distinctive claims to attention. It is one of the few City churches that were not built by Wren, and its

tower rises at the east end, the lower part forming the chancel. It is of comely exterior—indeed, noble would not be an extravagant word to apply to its western face, and admiration of it is tinged with regret that its architect, James Gold, who built it in 1725-29, has not left us much of his work. The church it superseded survived the Great Fire. In its chancel is a monument to Sir Paul Pindar, whose Jacobean residence in Bishopsgate was long a notable object of architectural interest. St. Botolph Without, Aldersgate, must not be confused with St. Botolph, Aldgate, which was built by George Dance in 1741-44.

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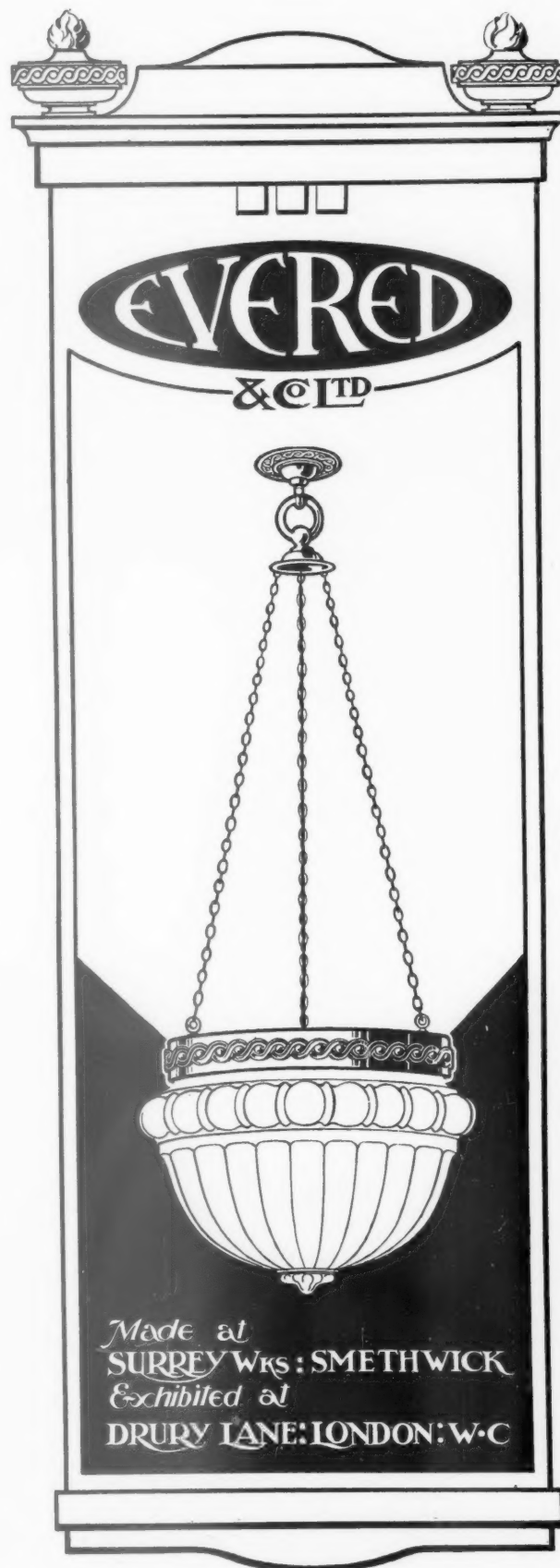
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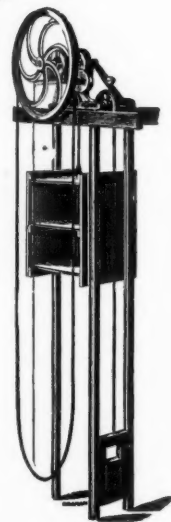
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