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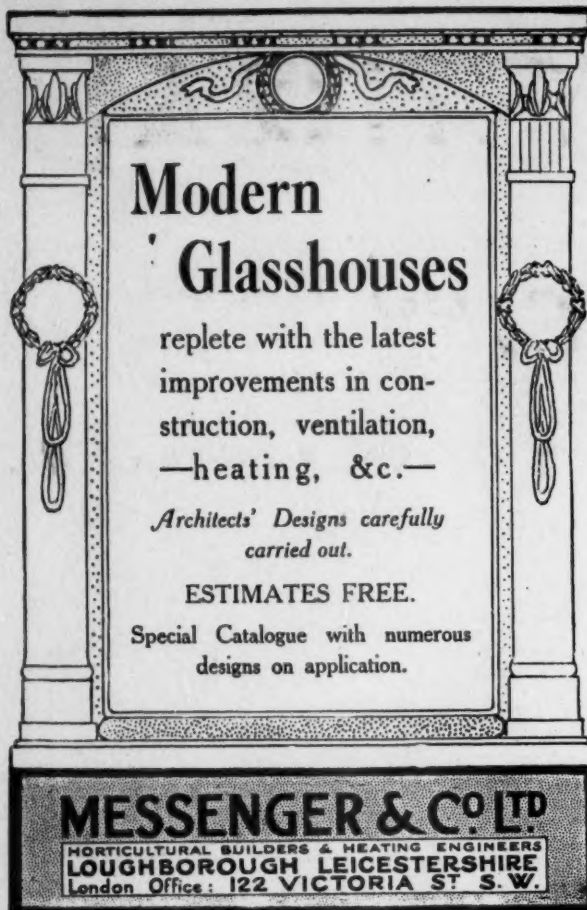
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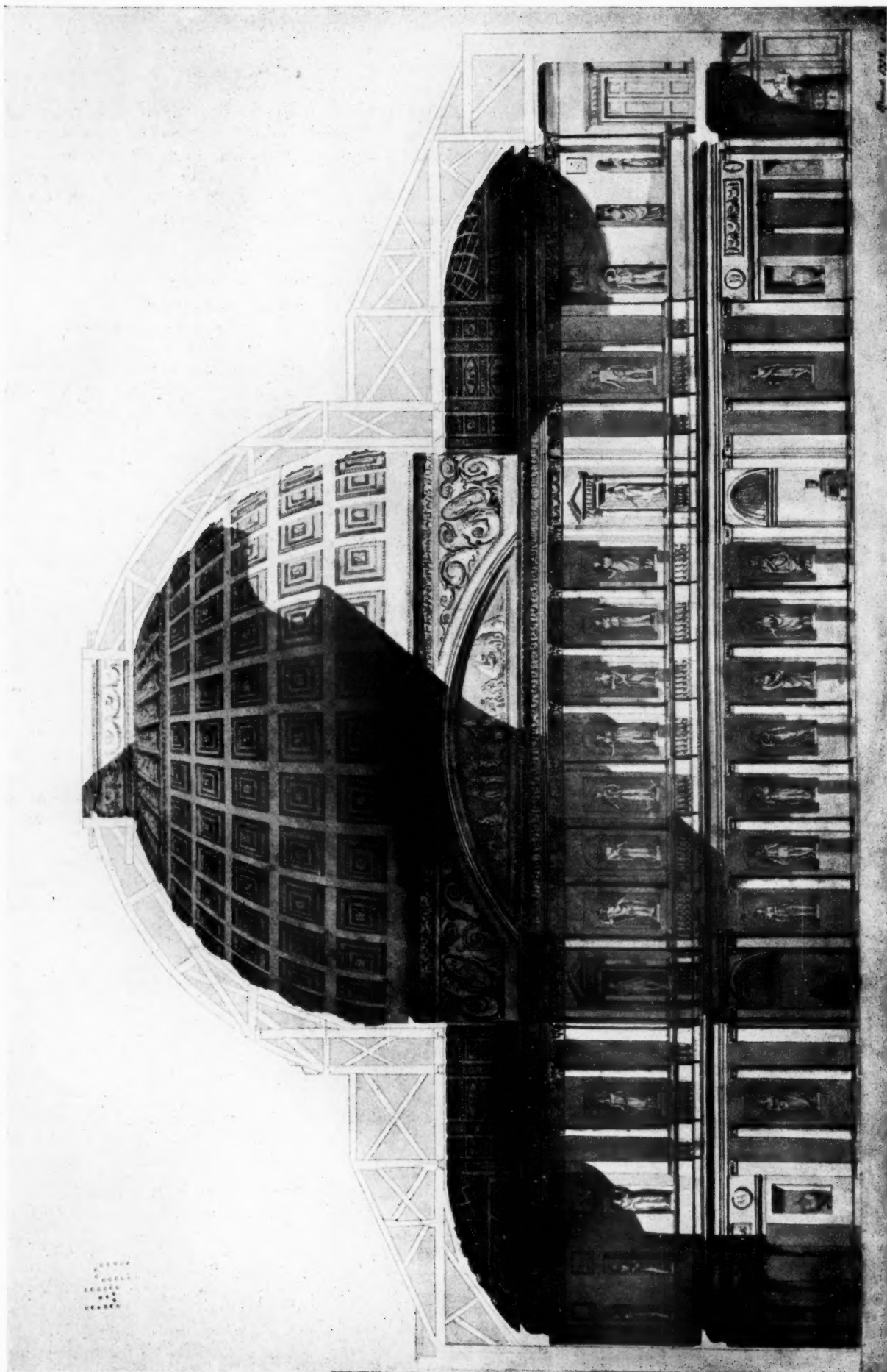


Plate I.

THE PANTHEON IN THE OXFORD ROAD, LONDON: SECTION, NORTH TO SOUTH.
James Wyatt, Architect.

From the original drawing in the Soane Museum.

October 1916.

THE PANTHEON IN THE OXFORD ROAD.

By ARTHUR T. BOLTON, F.S.A., F.R.I.B.A.

IT has never been easy for the discriminating student of architecture to reconcile the great reputation of James Wyatt with his actual achievements. The actor, who bewailed the transitory nature of a stage reputation after death, was consoled by the painter, who reminded him that at any rate he could not be found out. The architect, as a rule, is always in the dock, but the destruction of the Pantheon by fire, on the fatal morning of 16th January 1792, has hitherto left us without any means of judging how far the vogue of James Wyatt was a mere matter of fashion. That is the view which the Captain urged in "Evelina," the famous novel of that day, maintaining that the ladies in particular followed a lead like so many sheep. Miss Fanny Burney, as Evelina, was impressed, however, in a way which implies to the architect some real quality in the Pantheon as a building. "About eight o'clock we went to the Pantheon. I was extremely struck with the beauty of the building, which greatly surpassed whatever I could have expected, or imagined. Yet it has more the appearance of a chapel than a place of diversion: and though I was quite charmed with the magnificence of the room, I felt that I could not be as gay and thoughtless there, as at Ranelagh: for there is something in it which rather inspires awe and solemnity than mirth and pleasure. However, perhaps it may only have this effect upon such a novice as myself."

This appreciation, though appearing in "Evelina" in 1778, when the authoress was twenty-five, would have been written nearer the date of the actual opening of the famous place of resort, which took place on January 27th, 1772, because the celebrated novel had originated in the numerous descriptive letters addressed by the young lady to "Daddy Crisp" during a series of years. It is instructive to compare with this fresh appreciation the account given by the *Gentleman's Magazine* at the time of the opening:—

"Was opened for the first time the much talked-of Pantheon, to a crowded company of between 1,500–2,000 people. Imagination cannot well surpass the elegance and magnificence of the apartments, the boldness of the paintings, of the disposition of the lights, which last are reflected from gilt vases suspended by gilt chains. Besides the splendid ornaments that decorate the Rotunda, or great room, there are a number of statues in niches below the dome, representing most of the heathen gods and goddesses, supposed to be in the ancient

Pantheon of Rome. To these are added three more of white Porphyry, the first two representing the present King and Queen, and the last Britannia. The whole building is composed of a suite of 14 rooms, all of which are adapted to particular uses, and each affording a striking instance of the splendour and profusion of modern times."

Horace Walpole, who had on May 6th, 1770, noted the "Winter Ranelagh erecting in the Oxford Road at the expense of £60,000," wrote on April 26th, 1771, to Sir Horace Mann at Florence: "If we laugh at the French, they stare at us. Our enormous luxury and expense astonishes them. I carried their Ambassador and a Comte de Leir, the other morning, to see the new winter Ranelagh in Oxford Road which is almost finished. It amazed me myself. Imagine Baalbec in all its glory! the pillars are of artificial Giallo Antico. The

ceilings even of the passages are of the most beautiful stuccoes in the best taste of grotesque. The ceilings of the ball-rooms and the panels painted like the Raphael's Loggias in the Vatican. A dome like the Pantheon glazed. It is to cost fifty thousand pounds. Monsieur de Guisnes said to me, 'Ce n'est qu'à Londres qu'on peut faire tout cela.'"

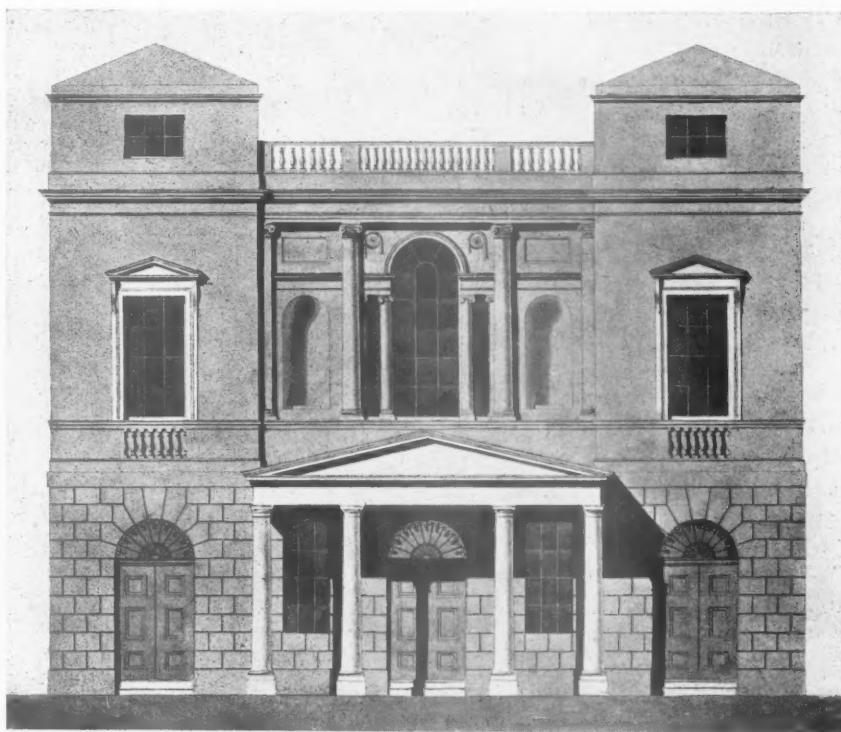
In November of that year Mrs. Delany writes that she hears a great deal of the magnificence and elegance of the Pantheon, which is finishing with all expedition. She adds: "I suppose Almacks and Soho (i.e., Carlisle House, Soho Square) must hide their diminished heads."

Horace Walpole supplies yet a third account in the following year, in a letter addressed to the Rev. W. Mason, on May 9th, 1772: "There has been a masquerade at the Pantheon, which was so glorious a vision that I thought I was in the old Pantheon, or in the Temple of Delphi or of Ephesus, amidst a crowd of various nations, and that formerly

'Panthoides Euphorbus eram,'

and did but recollect what I had seen. All the friezes and niches were edged with lamps of green and purple glass that shed a most heathen light, and the dome was illuminated by a heaven of oiled paper well painted with gods and goddesses. Mr. Wyatt, the architect, has so much taste, that I think he must be descended from Sir Thomas. Even Henry the 8th had so much taste that were he alive he would visit the Pantheon."

There is this to be said for Wyatt, that the impression



ELEVATION.

From the original drawing in the Soane Museum.

produced on a critic like Walpole was unusually lasting. He recurs again to the subject in 1773 apropos of Adam's "Works," the first part of which had just appeared. "In his preface he seems to tax Wyatt with stealing from him, but Wyatt has employed the antique with more judgment, and the Pantheon is still the most beautiful edifice in England."

As Walpole had seen most things in Italy, and was familiar not only with the Pantheon itself but also with many other domed buildings, for which that country is famous, the element of novelty did not bias his judgment, and Wyatt's Rotunda can hardly have been a mere repeat of Dr. Smelfungus's "Cockpit."

The sectional drawing of the interior, preserved by the happy accident that Sir John Soane had a copy made for use as a diagram in his Royal Academy lectures, shows us that Wyatt's Pantheon was based as much upon the Byzantine idea embodied in Sta. Sophia and St. Mark's as upon that of the Roman original. The plan of Wyatt's building, similarly preserved for us, is very skilful, and was evidently designed to lead up to a climax.

So large a part in that generation was played by Ranelagh and the Pantheon, the two rival places of amusement, that it is worth while to return to the subject of the character and use of the latter. Evelina affords us a good glimpse at the company and the proceedings. "There was an exceedingly good concert, but too much talking to hear it well. Indeed I am quite astonished how little music is attended to in silence, for though everybody seems to admire, hardly anybody listens . . . We did not see Lord Orville till we went into the tea-room, which is large, low, and underground, and serves merely as a foil to the apartments above."

The taste of the age, however, was not entirely late Georgian, and the Captain, with inclinations that date back to the Hogarthian idea of amusement, demands: "'I should be glad to be told by some of you, who seem to be knowing in them things, what kind of diversion can be found in such a place as this here, for one who has had long ago, his fill of face hunting?' Everybody laughed but nobody spoke."

Oddly enough Boswell, whom Johnson was to set down hereafter as a "Braughton," seems to have derived the same impression from his visit in March 1772. Johnson took tea with his future biographer at the latter's rooms in Conduit Street, from which they walked together to the adjacent Pantheon in the Oxford Road. "I said there was not half a guinea's pleasure in seeing this place." Johnson: "But, Sir, there is half a guinea's worth of inferiority to other people in not having seen it." Boswell: "I doubt, Sir, whether there are many happy people." Johnson: "Yes, Sir, there are many people here who are watching hundreds and who think hundreds are watching them." The pair seem to have agreed in preferring Ranelagh.

Mrs. Powys's diary-entry of January 28th, 1772, conveys the same social impression, and also a useful critique of the plan. "This week the town was in a vast bustle at the opening of the Pantheon, and Mr. Cadogan was so obliging to send me tickets for the first night. As a fine room I think it grand beyond conception, yet I am not certain Ranelagh struck me not equally at first sight, and as a diversion 'tis a place I think infinitely inferior as there being so many rooms, no communication with the galleries, the staircase inconvenient, all rather contribute to lose the company than show them to advantage."

When Miss Burney, however, met Signora Agujari, the great Italian singer, "she asked us if we had been to the Pantheon, and lifted up her hands and eyes when she heard

we had not, concluding us the highest degree barbarous and Gothic, not to have flown on the wings of half guineas, to see and hear this Wonder of the World. We all were, however, languishing to hear her, though, as it was not perfectly convenient to us to offer her fifty guineas for a song, we were somewhat in fear of requesting one."

Signora Gabrielle, the rival singer, took a house in Golden Square in company with Rauzzini; "he has his drawing room painted after the manner of the Pantheon, with pink and green and finely ornamented." The Italian singers were in fact one of the greatest attractions of the new resort, which seems in that respect to have challenged the Opera. At a later stage in its history the King was considered to be a supporter of the Pantheon, while the Prince of Wales favoured the Opera House in the Haymarket. Masquerades and fêtes were a feature of the Pantheon entertainments. Edward Gibbon records on February 3rd, 1772, that "the Pantheon in point of ennui and magnificence is the wonder of the eighteenth century and the British Empire." He attended the masquerade given by Boodle's Club on May 4th, 1774, and writes: "Last night was the triumph of Boodles. Our masquerade cost 2,000 guineas. A sum might have fertilized a province (I speak in your own style) vanished in a few hours, but not without leaving behind it the fame of the most splendid and elegant fête, that was perhaps ever given in a seat of the arts and opulence. It would be as difficult to describe the magnificence of the scene as it would be easy to record the humour of the night. The one was above, the other below, all relation. I left the Pantheon about five this morning, rose at ten, took a good walk, and returned home to a more rational entertainment of Batt, Sir John Russell, and Lascelles who dined with me."

These masquerades were attended by the King and the nobility, and there was strict supervision of the company admitted. One may well imagine that it was really this introduction of the Venetian ideas of organised fêtes that constituted the novelty and attraction of the Pantheon.

An Irish visitor, the Rev. Thomas Campbell, D.D., who wrote a "Diary of a visit to London in 1775," made the round of these places of amusement, and notes as follows on March 23rd: "I went to Ranelagh where there were few ladies . . . The room beautiful and four times the size of the (Dublin) Rotunda, but Almacks* are by far the finest rooms I have yet seen. The ballroom about 90 by 40, the serpentine wreath round the pillars was prettily painted, and everything finished in the best manner. The tables were laid out in the rooms under this for supper: the display for the dessert was sumptuous, and in short everything in the most elegant style."

"March 27th. I went to the Pantheon in the evening, it is a beautiful room and highly finished with colours of the past resembling porphyry, or Armagh marble rather; but after all the orchestra seemed by no means of a piece and awkwardly disposed; the circular are not so large as the Rotunda, but with the Piazza it holds more, besides the gallery and great tea room below equal to the whole area above, and besides the several rooms off it. There was the Prussian Ambassador, a white-faced, white-haired northern-like man, he had nothing of sensibility in his countenance. Lord Stormont, no very sage looking man, the Duke of Cumberland and Lady Grosvenor met over and over and looked away from each other. Lord Lyttelton, a mean-looking person, but of no mean understanding. Lady Archer painted

* In King Street, behind the houses in Pall Mall; Robert Mylne, architect, about 1765. The Dublin Rotunda, by Ensor, still exists.

like a doll but handsome, her feather nodded like Mambrino's* helmet . . . The singing by the Italian woman, who is handsome and of expressive gesticulation, was beyond anything I could conceive in the compass of a voice. Garrick was there and by no means that well-limbed man I have heard him cried up for but his eye is excellence."

Evidently the style of entertainment did not greatly vary, because in 1779 Horace Walpole attended a fête in the middle of June and writes his account as follows: "The town has wound up the season perfectly in character by a fête at the Pantheon by subscription, Le Texier managed it: but it turned out sadly. The company was first shut in the galleries to look at the supper, then let descend to it. Afterwards they were led into a subterraneous apartment, which was laid with mould and planted with trees, and crammed with nosegays: but the fresh earth, the dead leaves and the effluvia of breaths made such a stench and moisture that they were suffocated: and when they remounted, the legs and wings of the chickens, and remnants of ham (for supper was not removed) poisoned them more."

"A Druid in an arbour distributed verses to the ladies: then the Baccelli and the dancers of the Opera danced: and then danced the company: and then it being morning and the candles burnt out, the windows were opened and the stew-danced assembly were such shocking figures that they fled like ghosts as they looked. I suppose there will be no more balls unless the French land, and then we shall show we do not mind it." The troubles of the American, French, and Spanish wars were

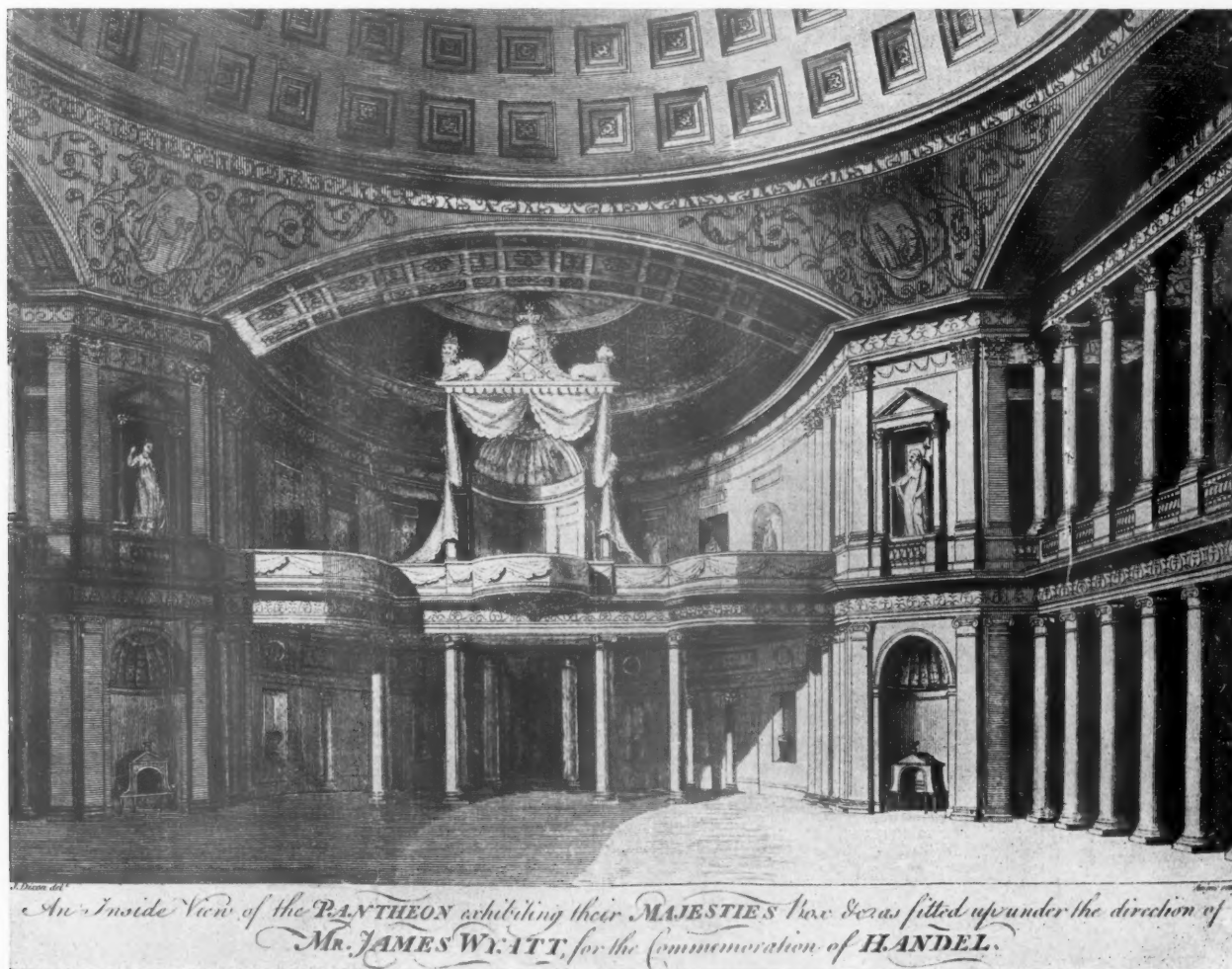
* See "The Castle of Otranto," by Horace Walpole.

then at their height; but, as we have known in our days of war, town and country for long pursued their usual round in England. The Gordon Riots were about to break out, but the spasm was brief, and the Pantheon resumed its successful career.

In the 1783 edition of Ralph's "Critical Observations" is the following account: "Much taste and invention is displayed in the building called the Pantheon. Its exterior has nothing to demand our attention: on the contrary the entrance from Oxford Street may justly be esteemed a deformity in itself, and an encumbrance to the street. But the inside is adorned with all the embellishment that modern luxury can wish for. The principal room is truly magnificent. It is lighted by a central dome of considerable magnitude: the galleries are supported by columns formed of a new discovered composition which rivals the finest marble in colour and hardness. The stated diversions of this place is a concert once a fortnight with a ball after it, to which anyone is admitted who purchases the tickets necessary for the purpose. Masquerades are also occasionally held here, when the building is finely illuminated, and has been allowed to exhibit a more splendid scene of this kind, than is perhaps to be beheld in any other country."

Angelo the younger tells us in his "Reminiscences" (1826) that his father, the famous fencing master, acted as Master of the Ceremonies on more than one occasion, while "this magnificent building then in the zenith of its glory" was "the first great effort of the science of the late James Wyatt."

"Here persons of distinguished rank and reputation regulated the issuing of the admission tickets, and the company



From the "European Magazine," 1784.

was select. The suppers were hot and sumptuous, the wines were choice, and art was chastened by decorum."*

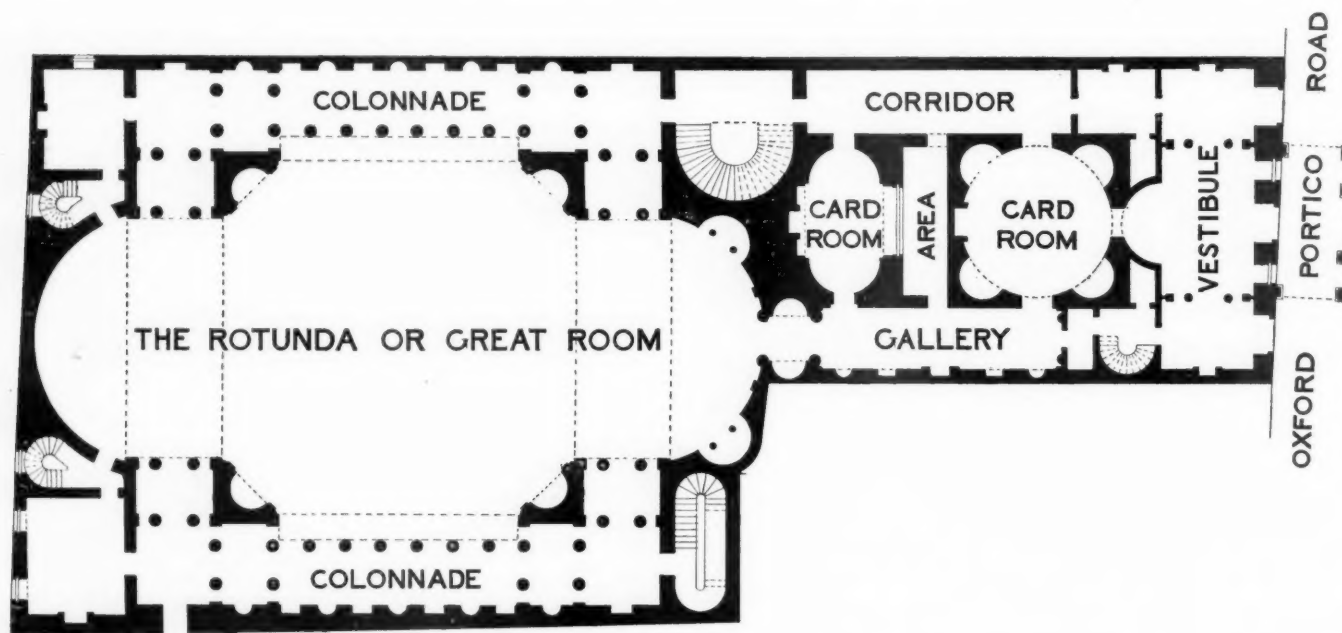
Angelo tells us that the Pantheon suffered from the establishment of Madame Corneilly's Rooms in Soho Square, on the site of the present Italian Church, which began with levity and increased to licence. "Her apartments were crowded and the Pantheon became deserted and obsolete."

In 1784 it appears to have been desirable to somewhat modify the character of the entertainments, and the *European Magazine* in May of that year has the following, accompanied by a print which is here reproduced: "The Pantheon has been the object of universal admiration. It was thought impossible to add to its splendour. However, Mr. Wyatt's creative genius has been at work, and Thursday evening will convince the public how much this gentleman is entitled to their warmest congratulations. The East and West galleries and the passages behind the Ionic colonnade are filled up with benches, and also a gallery over the orchestra for company. In this gallery there is a new organ case, decorated with a transparent portrait of Handel, by Smirke, with boys in the chiaro-scuro holding a wreath of laurel. The orchestra is considerably enlarged and will hold about 250 performers. Over the entrance and directly opposite the

* An attempt to exclude the stage was defeated by Mrs. Baddeley's friends in a scene in which she entered in triumph with an escort of fifty gentlemen with swords, and the managers were compelled to make a humble apology. Mrs. Abingdon then entered as well.

orchestra a gallery is constructed, supported by 6 new Ionic columns, like those of the original building. In the centre gallery is placed His Majesty's box lined with crimson satin and looking-glass and hung with curtains of crimson damask fringed with gold, an elegant view of which is also annexed to this number. The ceiling is elegantly painted in Mr. Wyatt's usual style of ornamental painting. The box is covered with a dome, in each side of which will be placed the royal supporters in gold. Behind His Majesty's box are seats for his attendants. The front of the box is decorated with crimson satin curtains and valances, fringed and laced with gold. The dome will be lighted up with additional lamps. The ticket for the Pantheon represents Handel playing upon the organ and a figure of fame crowning him with laurel, designed by Cipriani, and engraved by Bartolozzi." The directors of this Commemoration of Handel in 1784 were the Earls of Exeter, Sandwich, and Uxbridge, Sir Watkin Wynn, and Sir Richard Jebb.

Apart from the needs of this special and unique occasion, when the King attended and Dr. Burney published an account of the proceedings both here and at the Abbey, the real meaning of the foregoing alterations was that the peculiar vogue of the Pantheon as a place of resort could no longer be maintained, but that it was degenerating into a concert hall, and losing character as assembly rooms. The alterations described must have much diminished its unique architectural character. In fact, when Vincenzo Lunardi (died 1806),



GROUND-FLOOR PLAN.

From a lecture diagram made by Sir John Soane from Wyatt's original plan



Secretary to the Neapolitan Ambassador in London, made his famous balloon ascent on September 22nd, 1784, from the Artillery Ground and descended in Herts, his balloon was secured for exhibition at the Pantheon. Hutton, in his account of his visit to London, saw it suspended under the dome.

In 1789, after the fire at the Opera House, proposals were made to carry on a theatre in the grand salon of the Pantheon with ballet and opera. This attempt was ushered in with great éclat, being visited by their Majesties. All hopes, however, were dashed by the fatal fire of 1792.

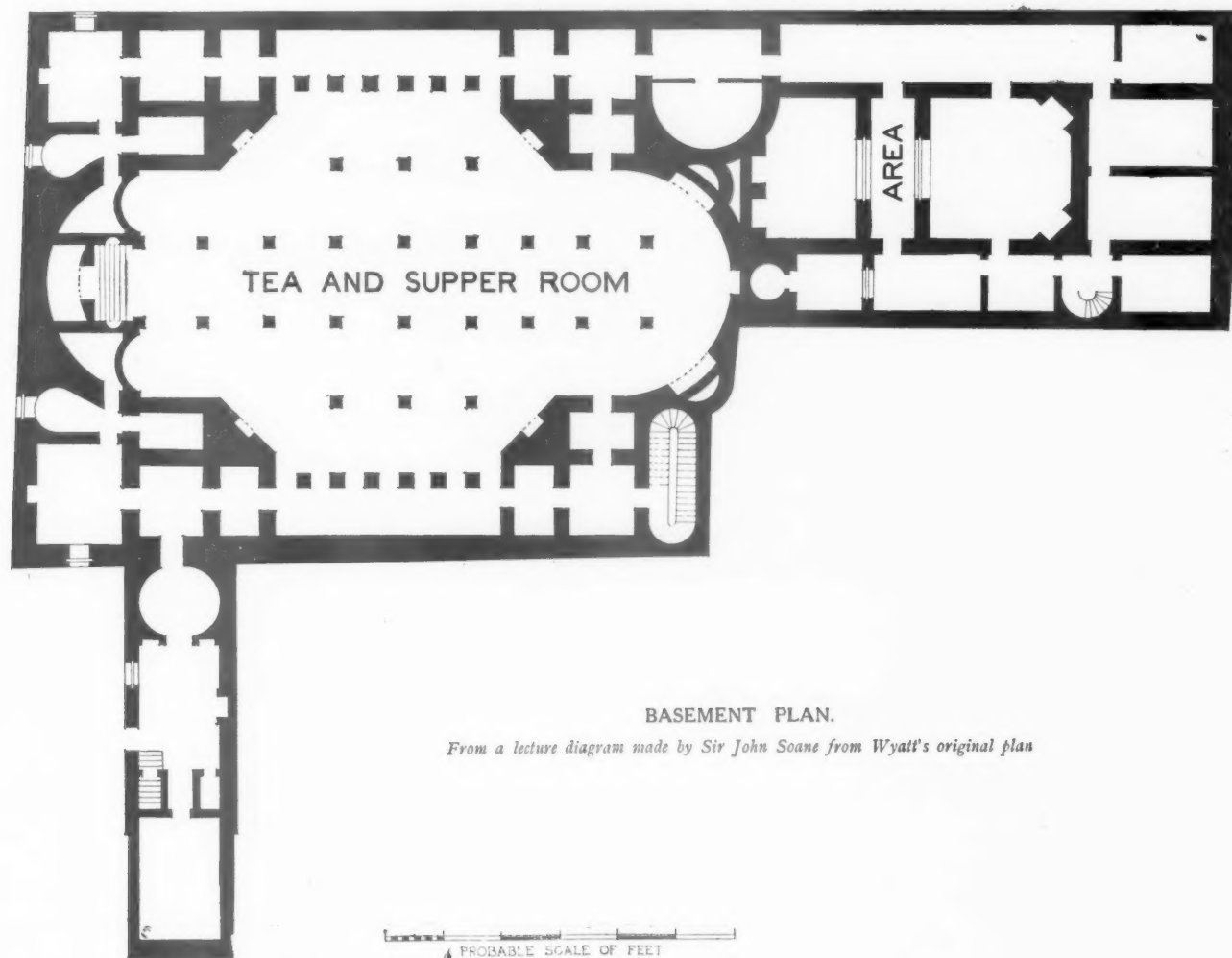
Young Angelo quotes the account written by a friend of the Wyatts who was living in Great Marlborough Street and witnessed the great fire. Mr. and Mrs. Siddons were then living opposite. There was a severe frost, and at 3 a.m. the column of fire seemed to reach the sky. "It was seen by Wyatt and the ingenious Dixon, his clerk, as they came toward London from the West." Angelo says that the timber construction of the main piers greatly contributed to the disaster. "The fire proceeded from north to south, and bursting through the boxes and galleries I distinctly saw this finest of modern temples with scagliola columns and gorgeous embellishments enveloped in flame, which, whirling to the centre of the roof, bursting a passage, exposed the interior of the lofty dome. This vast column of fire, now finding vent, raged with such irresistible violence that the firemen, finding their efforts to save the building vain, thought it prudent to retire. No

language can describe the awful sublimity of the scene. It reminded me even at the moment of the Temple of Pandemonium as represented in Milton's poem, when Satan is arraying his troops on the banks of the fiery lake."

Angelo speaks of a large picture by the late Wm. Hodges, R.A., with figures by Zoffany, painted about 1770, as giving a good idea of the interior of the Pantheon. I believe that this picture no longer exists.

Dr. Burney's verdict on the career of the Pantheon is contained in the fourth volume of his "History of Music" (1789), where, speaking of the sums paid to vocalists of the highest class, he says, on page 504: "And yet, however exorbitant the demand or imprudent the compliance with it may seem, the Managers of the most elegant and superb building, which could have done honour to Greece at its most splendid period of taste and magnificence, have since involved the Proprietors in disgrace and ruin by undertakings they have more frequently had money to pay than to receive, for, notwithstanding so much was disbursed to Agujari, much was likewise cleared, and the dividend was more considerable than it has even been since that memorable aera."

The idea is plausible and ingenious, but the rise and fall of places of entertainment is probably due to a variety of reactions from the body politic, and the greatest successes seem generally due to some manager, possessed of a subtle sense of the inarticulate demands of the age in the regions of recreations and amusements.



BASEMENT PLAN.

From a lecture diagram made by Sir John Soane from Wyatt's original plan

NEW LIGHT ON INIGO JONES.

By W. R. LETHABY.

A FEW years ago a short article of mine on Inigo Jones's work for the Theatre was published in THE ARCHITECTURAL REVIEW.* I now want to put on record a few notes on his position as a painter and on his studies and opinions. Towards the end of the sixteenth century Inigo Jones was sent to Italy by the Earl of Pembroke to study the "arts of design"—that is, painting. Walpole says he went "to study landscape painting, to which his inclination then pointed, and for which that he had a talent, appears by a small piece preserved at Chiswick; the colouring is very indifferent, but the trees freely and masterly imagined." This painting, Mr. Horne tells us, is now at Chatsworth; it must be one of the earliest landscapes by an English painter now existing.

In 1603 a mission was sent to the King of Denmark by his brother-in-law, James I, on his accession to the English Crown, particulars of which are contained in the Duke of Rutland's MSS. at Belvoir Castle.† The party left London on June 27th and embarked on the "Carvill" Lion for Copenhagen, whence they went to Elsinore with a train of fifty wagons. At the end of July they returned to England. On June 28th was entered in the Belvoir accounts a payment to "Henygo Jones a picture maker xli." From the wording it seems as if this large sum might be a grant for expenses rather than the payment for a picture, and it becomes the more probable that the payment was in connection with the Denmark mission when we remember that, according to his own account, as reported by Webb, he had gone from Venice to serve the King of Denmark. The most likely reading of the evidence appears to be that he had come back from Denmark with messages from King Christian to James I, and that he was useful in the preparation of the English mission. The same accounts note a payment—"To Hyldiard for a picture of the King's Majesty iiii." This, of course, was one of the artist's beautiful miniatures, and it was doubtless taken as a present to the King of Denmark.

Two points, however, are quite clear—Inigo Jones had returned from his first Italian journey early in 1603, and at that time he was a professional picture painter; that he had something to do with the mission is made the more likely by the fact that he was employed as a King's messenger to France in 1609.

Another interesting probability emerges in connection with the record of the Danish mission of June 1603. The play of *Hamlet* was first produced in 1602, and published in 1603 "from Shakespear's first draught." A revised version appeared in 1604—"The Tragical History . . . enlarged to almost as much again as it was."‡ It would be a curious coincidence if this play, laid at the Castle of Elsinore, and ending with the coming of ambassadors from England, did not contain a topical allusion to the actual mission of 1603.

When Inigo was in Rome again in 1614 he seems to have been about equally interested in painting and architecture. His sketch-book used at this time, now at Chatsworth, is nearly wholly devoted to a technical study of painting, and contains many excellent studies after Michelangelo, Raphael, and Parmigiano, with details of eyes, noses, mouths, heads,

limbs, bodies, and draperies. One of the studies, "Da un scitzo da Rafaell," is interesting as a record of a drawing which is now almost destroyed. A fragment of it is at Wilton, and it must have been acquired by Inigo at this time. There are many extracts from Lomazzo on the practice of painters. This book is signed:—

"+ Roma
Altro diletto che imparare non trovo
INIGO JONES
1614."

The handwriting is fine in part, but some of it goes to show that the poor scrawled signatures on his Palladio must have been his of an earlier time. The cross before Roma shows, of course, that he was a Catholic.

There are no architectural drawings in the sketch-book. His architectural study seems to have been, in the main, to examine, so far as possible, every building described and illustrated by Palladio. His first objective in Italy was the theatre at Vicenza. Many of the drawings now at Oxford suggest very definitely that he had projected a treatise on architecture. In the sketch-book are some valuable general thoughts on architecture, which may have been notes for an introduction. I do not think that they have ever been printed. The writing is difficult to make out in the facsimile, and I do not guarantee every word, but of the sense there is no doubt. The spelling is modernised, except where the words are in italics. The thought is forcible and clear:—

"Thursday the 19 January 1614. As in design first one studies the parts of the body of man as eyes, noses, mouths, ears, and so of the rest, to be practised in the parts before one commences to put them together to make a whole figure and clothe it, and consequently a whole story with all ornaments—So in Architecture one must study the parts as Loggias, Entrances, Halls, Chambers, Stairs, Doors, Windows, and then adorn them with *Colloms, Cornishes,* Sfondati, Statues, Paintings, Compartimenti, Quadratures, Carlochi, Tearms, Festoni, Armes, Empresi, Masques, Folliami, Vasi, Harpes, Puttini, Serafini, Scrouls, Balustri. . . .* Lion's or eagle's claws converted into *folliami, Sattiros*, Victories or Angels, *Antike* heads in shells, cherubs and heads with wings, heads of beasts, pedestals, cornucopias, baskets of fruits, jewels and agates, medals, draperies, frontispieces broken and composed."

"Friday the 20 January 1614. In all inventions of capricious ornaments one must first design the ground, or the thing plain as it is for the use, and on that vary it and adorn it . . . according to the use and order it is of: as in the *cartouses* I saw of Tarquino Augusto's of Viterbo, and to say true all these composed ornaments the which proceed out of the abundance of designers, and were brought in by Michael Angelo and his followers, in my opinion do not well in solid architecture or in buildings, but in garden loggias, stuccoes, or ornaments of chimney-pieces in the inner parts of houses these compositions are of necessity to be used. For as outwardly every wise man carrieth a gravity in public places, where there is nothing else looked for, yet is inwardly easy and imagining what is free and sometimes

* April 1912.

† Historic MSS. Commission Reports, 1905.

‡ Dictionary of National Biography.

* This form of the word, as brought in from the Italian, still persists in provincial English. Many of these words probably occur here for the first time in English.

licensiously flying out, as Nature herself does oftentimes, extravagantly to delight: a man is sometimes moved to laughter, sometimes to contemplation, sometimes to horror. So in architecture, the outward ornaments ought to be solid, proportionable according to the rules, masculine, and unaffected; whereas, within the limits used by the ancients, to vary and compose the ornamental parts of the house itself and the movables within it is most commendable."

All this seems very modern in diction except for the fine phrase "flying out, as Nature does, extravagantly to delight," which has the Elizabethan swing. The thought and wording is far beyond that of most of our architectural writers before Ruskin. We can all now agree that "one must first design the thing plain as it is for the use and on that adorn it."

Inigo Jones must have continued to practise painting in connection with the many masques he produced at Court. A record of the Painter Stainers Company of London shows that on May 17th, 1635, "Mr. Inigo Jones, the King's Surveyor, was invited to dinner and very lovingly came and dined with the Company."* On an interesting design, published in the *Burlington Magazine* in 1913, is a note written by Inigo himself—"For the painting in oil of the open wall with landscapes in the garden at Oatlands, 1637: to be a land-

scape only and no compartment." This apparently means that landscapes were to be painted in panels, probably by Inigo himself.†

In his architecture practically every detail of his "antique" work is copied from Palladio; the front of the Banqueting Hall is a compilation from only two or three sources. Sir C. Wren in turn founded his style on Inigo Jones's more than is generally understood; the use of sunk-jointed masonry for both storeys of the flank of the cathedral was evidently borrowed from Whitehall,‡ also the decorative carving ranging with the capitals. Amongst Inigo Jones's Oxford drawings is a study for a cathedral with two western towers which Wren must have studied.

* At Dulwich College is another record of Mr. Jones dining out.

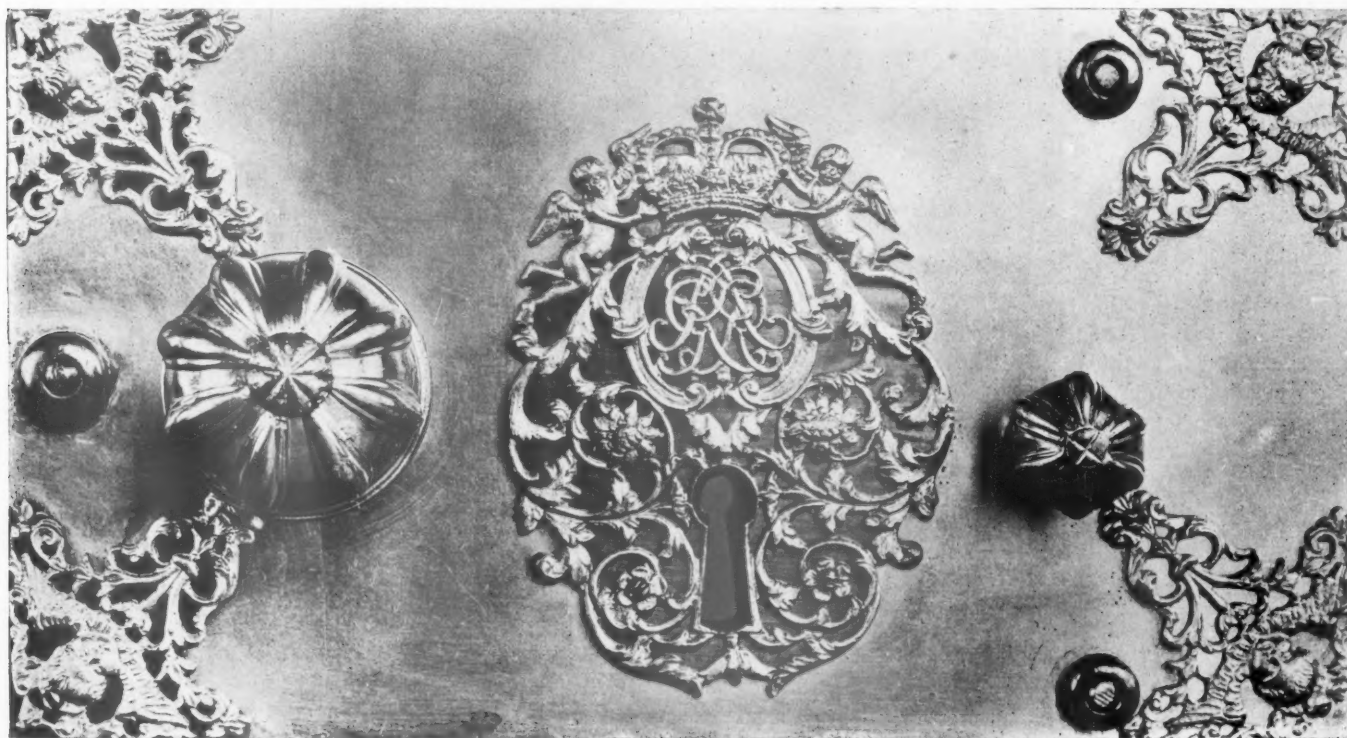
† On the back of this drawing were three reference letters in Greek. I have observed the use of Greek letters on other drawings. Other drawings published at the same time, for a ceiling at Wilton, and for furniture, seem to me more like Webb's work. Indeed, it may be doubted if Jones in 1648-9, a broken old man, could have given more than general advice for Wilton.

‡ In the *Builder* of July 25th, 1913, I endeavoured to show that the pavilion staircases of one of the large designs for the complete palace were founded on the famous central stair of the Palace of Chambord. Jones studied this stair in 1609. A design in which an adaptation of this staircase occurs is more likely to be by Jones than by his follower Webb. Ashburnham House, on the other hand, is wholly Webb's; the site was not obtained until 1600.

RECENT ACQUISITIONS AT THE VICTORIA AND ALBERT MUSEUM.

VAST and comprehensive as its collections are, the Victoria and Albert Museum, South Kensington, is continually making additions, the new exhibits being sometimes acquired by purchase, and sometimes, and more often, by loan or bequest; in connection with which last the fact is worth recording that, while the annual grant for the purchase of objects has, under War conditions, been suspended, the deficiency has been made good by the remarkable number

of important gifts that have been made by public-spirited persons. In this way a fresh interest is always being given to the Museum, which, unlike many of its kind, is meant, to the fullest extent possible, to be reflective of current interests, movements and events. Thus, for example, in the Architectural Court we may now see photographs of Reims and the great buildings of Belgium as they appeared before and after their destruction by the Germans; also casts of the medals



GILT BRASS DOOR-LOCK FROM HAMPTON COURT PALACE.

which the enemy has thought fit to strike in commemoration of what he regards as his own great achievements—medals which, be it noted in passing, display the same coarseness and lack of grace that are characteristic of all modern German art and architecture. Another exhibit which shows that the Museum authorities are alive to topical interests is seen in the admirable Shakespeare Memorial Exhibition which has been open for some months past, and to which reference has already been made in *THE ARCHITECTURAL REVIEW*; while the recent exhibition of the sculpture of Ivan Meštrović and Auguste Rodin proclaims a breadth of outlook and catholicity of taste which will give adequate representation to what is most notable in the art of the present as well as recording the art of the past.

An official review of the principal acquisitions during the past year has just been issued, and in the course of a prefatory note Sir Cecil Smith, the Director of the Museum, emphasises a point which is of special significance at the present time. He says:—

"It cannot be too often recalled that examples of the best productions of industrial art are of vital importance in the education and inspiration of the designer and craftsman, and that skill in design is likely to play a most important part in the keen competition which is expected to arise in trade after the War. The practical monopoly in certain industries which had been established to the detriment of this country through the successful co-operation of chemist and manufacturer is notorious: it is perhaps less well known that of recent years a similar co-ordination of art and manufacture was beginning to produce similarly successful results for them in the sphere of industrial art. Such a movement was long ago initiated in England and has recently been revived with some promise of success. It is evident that the Victoria and Albert Museum, as the principal museum of applied art in Great Britain, with important subsidiary collections for circulation among provincial museums, is vitally concerned in all such matters; and benefactions of works of applied art may consequently be regarded as of special utility at the present moment."

One of the most important gifts during the past year was the collection of works and photographs formed by the late Sir Lawrence Alma Tadema, O.M., R.A., presented to the Museum by a body of subscribers as a memorial to the artist. This library, which has been given a separate position near the entrance to the reading-rooms, was dealt with in an illustrated

article in *THE ARCHITECTURAL REVIEW* for February last, and calls therefore for only passing mention now.

In the Department of Architecture and Sculpture the number of new acquisitions totals ninety-six, though most of these belong to a collection of Japanese netsuke. Among the remainder, the most noteworthy are the little torso of a girl by Henri Gaudier-Brzeska—a sculptor of Polish descent but of French nationality; the bust of Alma Tadema by Onslow Ford; and the noble torso of the hero Strahinić Ban, by Ivan Meštrović, this having been presented by the Serbian Government as a memorial of the exhibition of the artist's work which was held during the summer. Strahinić Ban—Prince Fearnought—was renowned among the Serbian heroes for the beauty of his body, and the torso was made to represent him in the group of heroic marbles designed in connection

with the projected temple of Kosovo: it shows a body sheathed in muscle, with the broad back and tapering waist that have served as a type of lion-like strength to many primitive artists.

In the Department of Ceramics the new acquisitions include a rare dish of Bristol delft ware presented by Mr. J. W. L. Glaisher, F.R.S., the subject of its decoration being "The Taking of Chagre in the West Indies by Admiral Vernon, 1740," and some fine Continental porcelains, presented by Major Dingwall. Among the latter is the commemorative group here illustrated. This was made at the factory of La Courtille, one of the most important hard-paste porcelain factories of Paris towards the end of the eighteenth century. It shows Cupid offering the heart of France to the infant



FRENCH PORCELAIN COMMEMORATING THE BIRTH OF THE DAUPHIN, 1781.

Dauphin, who sits on a pedestal beside his mother, Queen Marie Antoinette, in the presence of Apollo, Minerva, and Hercules; two children at the base supporting a medallion with a bust in relief of Louis XVI, while a third at the back holds an escutcheon with the arms of the Holy Roman Empire. Another noteworthy acquisition is an early sixteenth-century Italian majolica panel, "Christ washing the feet of the Disciples," by "Maestro Iero," of Forlì; this was presented by Mr. Henry J. Pfungst, F.S.A. Of much interest, too, are a statuette of Voltaire modelled by Keeling and made at Etruria under Josiah Wedgwood's direction, and a collection of decorative pottery and tiles made and painted by Mr. William De Morgan at his works at Chelsea and Fulham, presented by the late Mr. Archibald Anderson and selected by him to fit into a scheme of interior decoration carried out by William Morris. The permanent collection of stained glass

has been supplemented in a most valuable manner by a loan of twenty-one examples of English work contributed by Mr. Arthur C. Radford, F.S.A. The majority belong to a type otherwise very scantily represented in the Museum, namely, the domestic armorial glass of the Tudor period. The specimens, which for the most part came originally from Cowick Priory, near Exeter, and the palace of Nonesuch in Surrey, show the essential qualities of the best glass of the time, and rival in beauty of effect the work of the Early Gothic period. They display the blazonry and insignia of Henry VIII and other members of the royal house, and are of special interest as illustrating the passage in motives of decoration from Late Gothic to Early Renaissance art. Other noteworthy pieces comprised in the loan are a thirteenth-century roundel with a figure-subject apparently depicting the building of a church, and believed to have come from a medallion window in Salisbury Cathedral; a panel with portrait head of one of the daughters of Edward IV, from the great "Becket window," set up by that king in the north-west transept of Canterbury Cathedral, which suffered from Puritan iconoclasm; and a seventeenth-century enamelled panel with the arms of Egerton.

The Department of Engraving, Illustration, and Design has acquired a large number of works, these including examples of the best of those excellent lithographic posters that have been such a revelation in the Underground Railways of London; some eighteenth-century Chinese painted wall-papers; a manufacturer's pattern-book of door furniture, etc., of about the date 1820; a series of 179 water-colour copies by E. W. Tristram of mural decorations in Westminster Abbey and various cathedrals and churches in England

dating from the twelfth to the fourteenth centuries; sixty-one drawings and tracings of stained glass, etc., presented by Mr. Stanley H. North; and a drawing of a lamp-post at Chelsea Hospital designed by Wren, presented by Mr. J. Starkie Gardner.

In the Department of Metalwork among the new additions are the following: A beautiful English silver coffee-pot of octagonal form delicately engraved with a monogram within a foliated cartouche and bearing the London hall-mark for 1720—presented by Sir John F. Rotton, K.C., through the National Art Collections Fund; a pulpit gate in wrought iron of Spanish workmanship of about the year 1700 (illustrated below), clearly showing the influence of the great French smiths of the Louis XIV period—presented by Sir George Donaldson; a portion of an English cast-iron fireback of late fifteenth-century workmanship—presented by Mr. Aymer Vallance; a group of Japanese sword-furniture; a very curious Japanese clock made to tell the hours according to the old calendar (before 1872); an eighteenth-century brass mould for casting "rat-tail" spoons; and a Saracenic steel helmet of the sixteenth century, with fine "damascened" pattern in gold wire.

The Department of Woodwork has been fortunate in obtaining, by gift, several interesting examples of English furniture and woodwork, the section which stands most in need of strengthening. Mr. F. L. Lucas presented two Queen Anne cabinets, both veneered with the figured woods which were used at that time with considerable effect. A set of two arm-chairs and ten chairs with oval backs of the Hepplewhite style were given by Mr. Sannyer Atkin; one of these is shown below. Through the Office of Works were obtained two



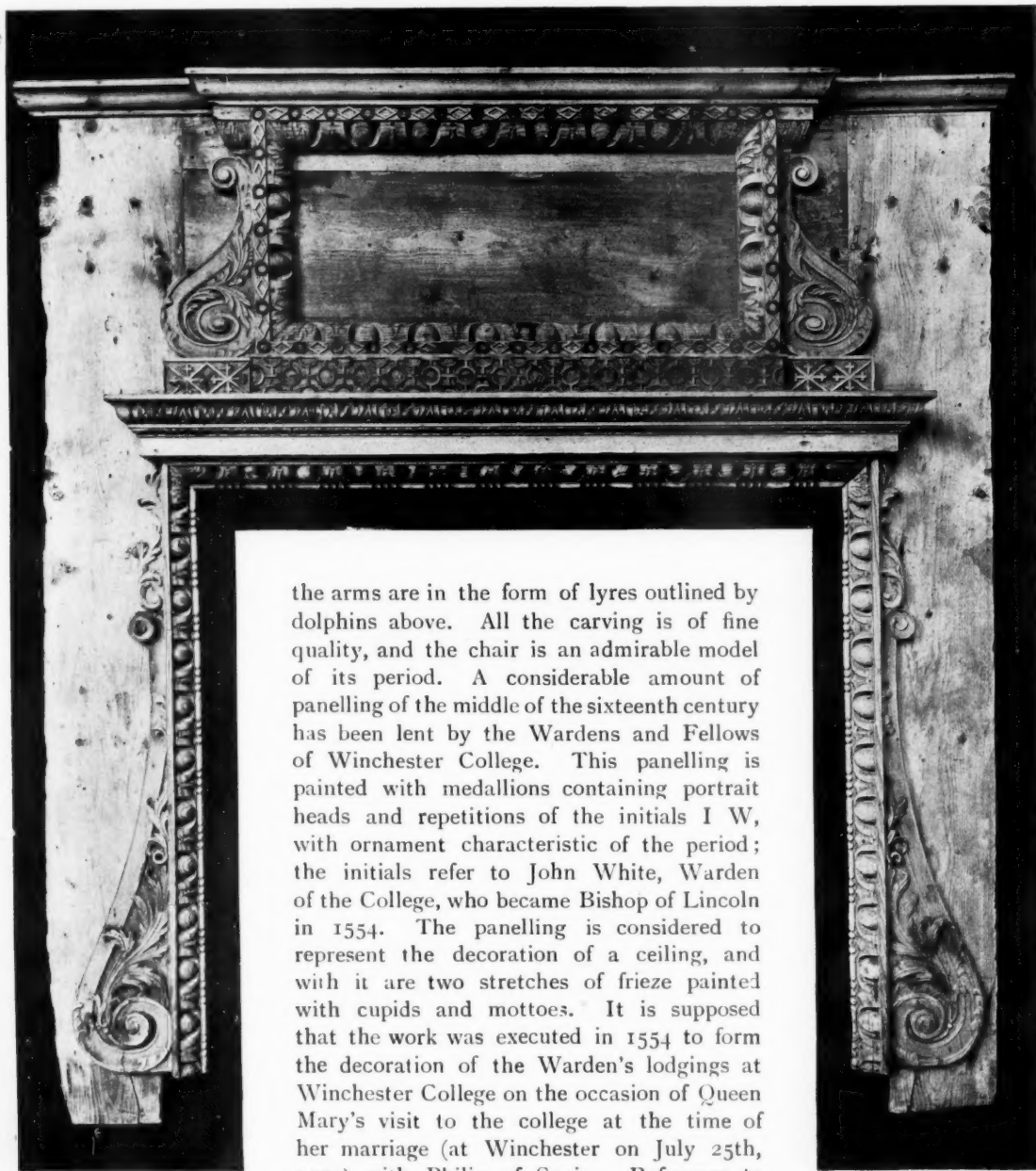
SPANISH PULPIT GATE IN WROUGHT IRON, CIRCA 1700.



ARM-CHAIR WITH OVAL BACK, HEPPLEWHITE STYLE.

excellent pinewood chimneypieces of the first half of the eighteenth century, removed from the Office of the Land Registry in Lincoln's Inn Fields. One is carved with a central panel bearing a festoon of drapery; the other (illustrated on this page) has a low overmantel and is decorated with mouldings and volutes enriched with foliage. The Office of Works also presented the framework of a door and an architrave, in the style of Robert Adam, from Great George Street, Westminster, and a section of the external cornice of Chelsea Hospital,

the design of Sir Christopher Wren; and have also lent four doors from State rooms at Hampton Court Palace and Kensington Palace, the former being fitted with gilt brass locks elaborately ornamented and of masterly finish; they belong to that portion of the Palace which was designed by Wren; one of them is illustrated on page 73. Another new acquisition worthy of special mention is a chair of the late eighteenth century, given by Sir George Donaldson. This chair has a lyre-shaped back, the upper rail terminating in lions' heads;



CHIMNEYPiece FROM
LAND REGISTRY OFFICE.

the arms are in the form of lyres outlined by dolphins above. All the carving is of fine quality, and the chair is an admirable model of its period. A considerable amount of panelling of the middle of the sixteenth century has been lent by the Wardens and Fellows of Winchester College. This panelling is painted with medallions containing portrait heads and repetitions of the initials I W, with ornament characteristic of the period; the initials refer to John White, Warden of the College, who became Bishop of Lincoln in 1554. The panelling is considered to represent the decoration of a ceiling, and with it are two stretches of frieze painted with cupids and mottoes. It is supposed that the work was executed in 1554 to form the decoration of the Warden's lodgings at Winchester College on the occasion of Queen Mary's visit to the college at the time of her marriage (at Winchester on July 25th, 1554) with Philip of Spain. Reference to "the paynted chamber" is found among the records of Winchester College under the date November 18th, 1554.

FIRST HALF OF THE
EIGHTEENTH CENTURY.

The only purchase of the Department of Woodwork during the year was of five pieces of moulded plasterwork of the early seventeenth century removed from the "Volunteer Arms" at Copley, near Halifax. This purchase, agreed upon before the War, was completed on the demolition of the inn in the early part of the year, when the plasterwork was taken down and transferred to the Museum. The building, formerly known as Copley Old Hall, was the ancient home of the Copley branch

of the Savile family; and the plasterwork, which formed the frieze, overmantel, and part of the ceiling of the principal room of the house, bears the arms of Thomas Savile of Copley (b. 1602) and Frances his wife. The design is of an interesting character, and unlike any work of the kind already in the Museum.

We are indebted to the Director of the Museum for the photographs here reproduced.

CLASSIC ARCHITECTURE IN TRIESTE.

IN the near future architects travelling in Italy will not be content to limit their studies of the Renaissance to the famous buildings in the cities of the peninsula, but following in the steps of Robert Adam and Clerisseau they will make their way to the Dalmatian seaports, and armed with pencil and note-book will lay siege to certain architectural masterpieces which, prior to the War, were to the majority of Englishmen practically unknown.

In view of this, it will not be inopportune to discuss the ancient city of Trieste, the Tergeste of the Romans, which, apart from its commanding situation as the heart of the Adriatic, possesses especial architectural interest.

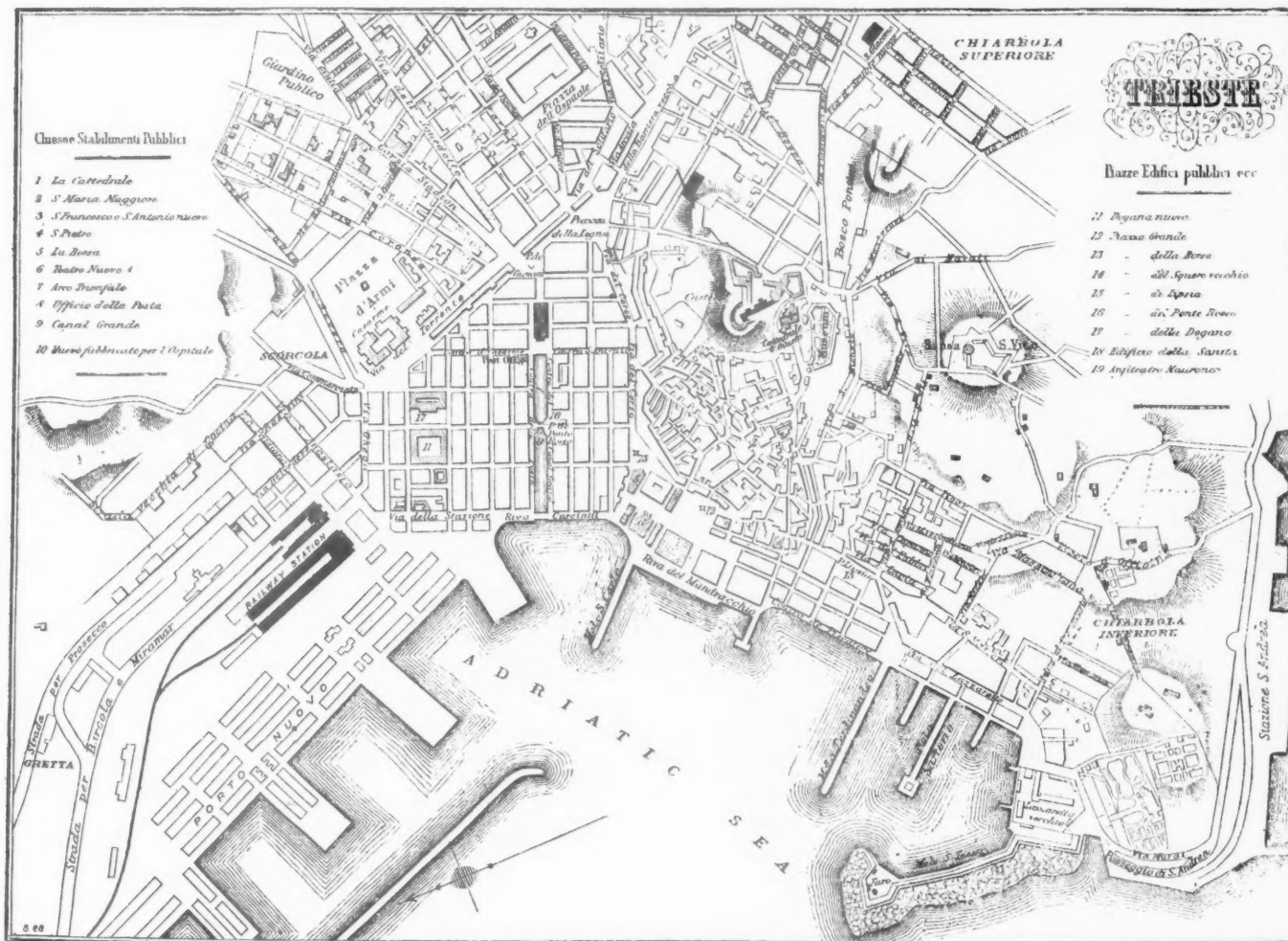
For two thousand years the city has been the bone of contention between rival states. It was a place of some importance long before the Roman conquest in 179 B.C., and was leagued with other seaports on the Istrian shore, whence issued the pirates who plundered the Adriatic. The Romans fortified the neighbouring city of Aquileja to keep the Istrians and other tribes in check, and moving in force from the latter place brought the entire province under their dominion. Trieste was reduced to the status of an ante-mural fortress, a mere outpost of Aquileja. From this subordinate position it rose during the Augustan Age to be the market of the cis-Danubian provinces, and formed the hub of the radius of military roads converging from Italy and the outer lands.

With the transference of the Roman capital to the East, and during the Gothic domination of Italy, the condition of

this maritime port was fair. The devastating hordes of Attila swept clear of its walls, but destroyed Aquileja, spreading ruin in their path. Eventually the Byzantines held the city until 789, when it passed to the Franks, and its ancient form of government was changed for the Baronial system.

Trieste was visited by the Venetians in 1202, while on their way to the conquest of Constantinople, and the inhabitants promised obedience and naval support. With the peace of Turin in 1381, which ended the enmity between the rival republics of Genoa and Venice, the seaport was recognised as independent of Venetian suzerainty; but in the following year the city was yielded in perpetual dominion to the then Ducal House of Austria, for it was thought that with such powerful support there could be no question of its becoming the most important market of the Mediterranean. This procedure roused the enmity of the Venetians, and after many threats a treaty was concluded.

Charles V, who came to the dominion of the Austrian states while King of Spain and Sicily, realised the importance of the place for commerce, and prepared for its improvement ; but other factors intervened, and affairs were maintained on their old course. The Venetians were becoming increasingly jealous, and would gladly have held the city, which they occupied for a short time in 1508. In the early years of the seventeenth century Venice was in undisputed control of the Adriatic, while the Austrians had the burden of rebuilding Trieste, now reduced to a population of three thousand. Under Maria Theresa a plan was formulated and partly realised for forming an Austrian





PALAZZO CASCIOTTI.
Pertsch, Architect.

commercial shore by the union of Trieste, Fiume, Buccari, Segna, and Carlobago.

By the third quarter of the eighteenth century the port became the most prosperous in the Adriatic. But the tide of Napoleon's ambition was destined to alter matters. After the victory of Austerlitz, by the Treaty of Presburg, Venice, Friuli, Istria, and Dalmatia were joined to the kingdom of Italy. Trieste was constituted part of the province of Illyria, and suffered much during the naval blockade. At the Congress of Vienna it was restored to Austrian domination and was absorbed into the kingdom of Illyria; it was allowed, however, to retain its character of a free port.

The nineteenth century witnessed the rise of the city to a position independent of, and quite distinct from, the neighbouring littoral, and it soon became what its natural advantages predetermined—the principal seaport of the Dual Monarchy, with the title of Imperial City.

The possession of Trieste by Italy is more momentous than the sentimental reason of conquest; it means the regaining of a lost jewel to the crown. For despite the many vicissitudes it has suffered, this colony of Tergeste, planted by Vespasian in Istria, is as truly Italian as Spalatro and other towns on the Dalmatian coast.

The harbour is in the form of a gigantic crescent facing north-west. It is bounded on the south-west by the lighthouse mole, and on the north-east by the new Lazaretto, with anchorage for vessels in quarantine. Between these distinguishing landmarks six straight moles jut into the sea at equidistant intervals. The great mole forming the western horn of the crescent was built in the middle of the eighteenth century; but the lighthouse, with its casemated base, belongs to the first half of the nineteenth century. Six years ago the harbour was considerably extended, and many other improvements were effected.

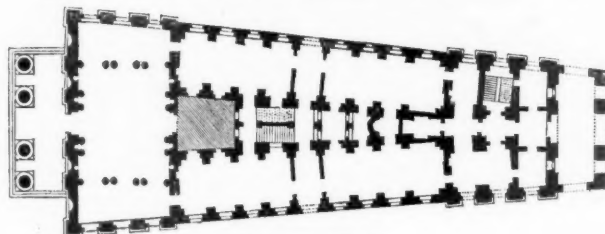
Notwithstanding the architectural excellence of many of the buildings in Trieste, there is singularly scant information concerning them, and a mere catalogue of names conveys to the mind but little idea of their style and character.

We can pass over the fifth-century Basilica of S. Giusto with its Roman fragments built in the walls, the early seventeenth-century church of St. Peter, the ancient cathedral of Santa Maria della Maggiore, the Jesuit Church built by Padre Pozzo, the Protestant and the Greek Churches, to enter upon

a discussion of the works of modern Classic pretensions which were designed during the first half of the last century.

At this juncture, in order fully to appreciate the buildings of the city, it will be as well to consider the manner in which the achievements of French architects during the Napoleonic period reacted on the Italian and Austrian architects a century ago.

In the later expressions of French architecture, especially of the Empire, there is evidence of Italian inspiration, more particularly of the period of the Renaissance before the decline; but in such matters the French are masters of architectural finance, and gave compound interest for the convenient loan, although how this eventually profited the Italians remains to be explained. The changed conditions and the chaotic political events in Italy, consequent on the Napoleonic conquests, brought about an enforced contact with French idealism and modernity. This influence, for more than a quarter of a century after the fall of Napoleon, flashed through every social centre in the peninsula, and proved to be the genesis of Italian unity. When the French host fell upon the helpless provinces of Northern Italy the people were in despair; they had no clear perception of what the future held in store for them, neither could they realise that the ordeal to which the conqueror subjected their fair country would ultimately prove its salvation. The forced contact with France brought about an astonishing and rapid change, for the Italians were raised in a few years from a despicable position to their ancient status, and, partly from fear as well as from thankfulness, they assimilated the benefits that were offered by France. The Napoleonic period of Italian architecture does not imply a break with the



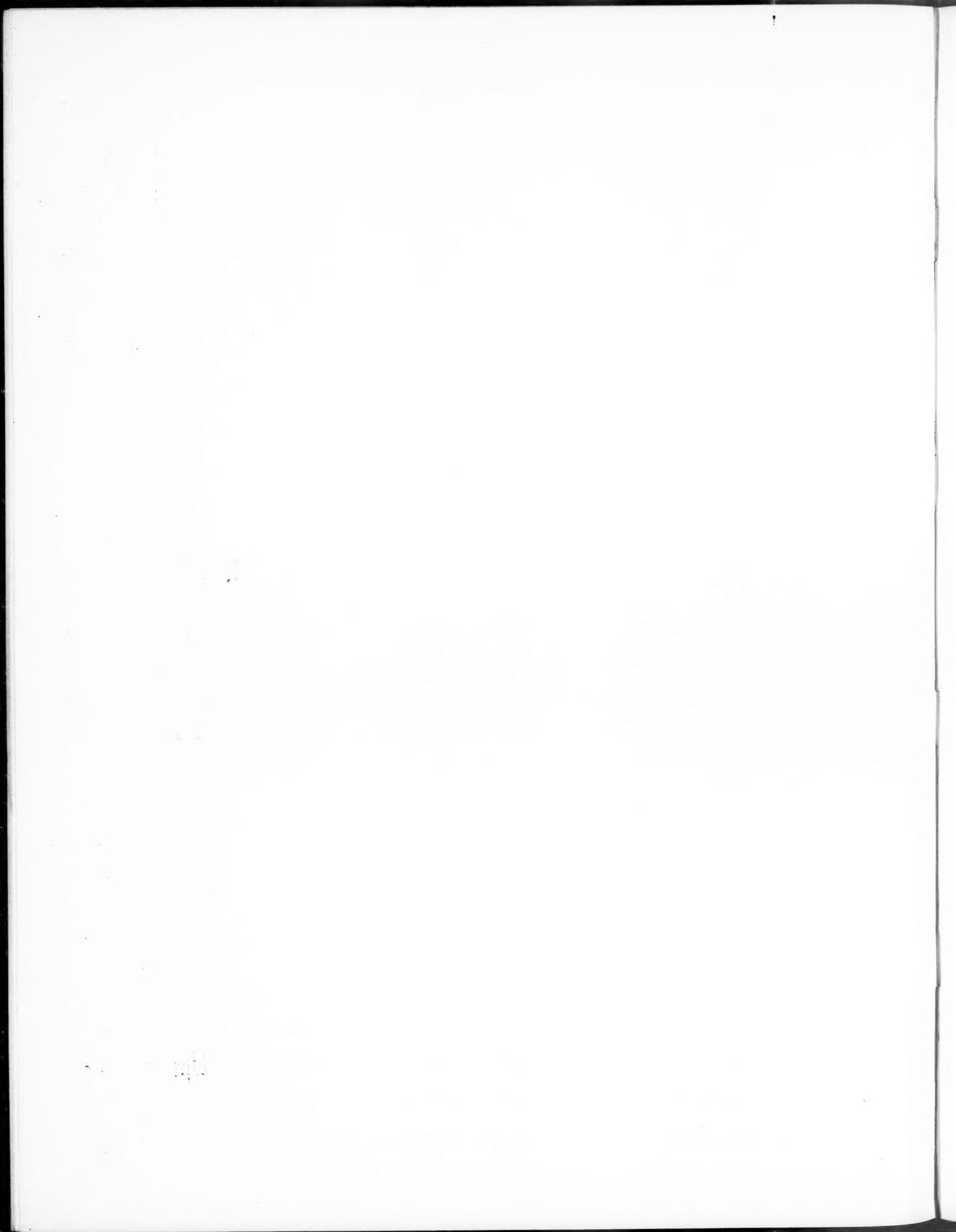
THE BOURSE.
Molari, Architect.



Plate II.

THE GRAND CANAL, TRIESTE, AND THE CHURCH OF SAN ANTONIO (CAVALIERE PIETRO NOBILE, ARCHITECT).

October 1916.



old tradition, which had survived, although faintly, through the seventeenth and eighteenth centuries; on the contrary, it proves how susceptible tradition is, even when neglected, to the impact of fresh theories. Napoleon's true destiny was to inculcate the modern spirit throughout Europe, and this he set out to achieve in the name of his adopted country. The flame of modernity rose in Italy and blazed to intense brilliancy. It survived the intrigues of Napoleon the Little and of the Austrians, who were irresistibly brought under its spell. Fanned by the genius of Mazzini, of Garibaldi, and Victor Emmanuel, Italy surely mounted to the proud position she holds to-day.

Despite the autocratic regime of the Austrians, Trieste is indubitably an Italian city. The population in sympathy and language are Italian, and the buildings under discussion, though in the main the product of Austrian architects, exhibit marked Franco-Italian tendencies.

Chief among the monuments of the Città Teresa, or new town, is the church of San Antonio, designed as a terminal

massing. The vertical lines of the hexastyle Ionic portico, relieved by the square attic, and the flat dome towering over, form a fitting *coup d'œil* to the perspective of the canal and the fastidious repetition of the three-storeyed houses on either side, each ornamented with richly sculptured panels. Nobile's architectural sympathies were chiefly devoted to Italian Classic of the Empire school, but following the wave of fashion for Greek models then spreading through Central Europe, he produced imitations of Athenian buildings; in this connection the Museum of Sculpture, based on the Theseion at Athens, and the Burgthor, a Doric propylæum, both in Vienna, can be cited. Following the success of his church at Trieste, Nobile was commissioned to design the lighthouse on the Mole in the form of a column with a casemated base of elaborate masonry; this he completed in 1833, and with its completion his connection with the seaport ends.

Another celebrated architect who laboured to embellish Trieste was Matthew Pertsch, who built the Palazzo Casciotti, the Casa Panzera, and the front to the Grand Theatre. The



GENERAL VIEW OF THE HARBOUR AND LIGHTHOUSE.

feature to the Grand Canal. This building follows the Pantheon motif adopted for small churches throughout Italy at this time, and in some respects is similar to the Chiesa della Gran Madre di Dio at Milan, which was begun in 1818 by Ferdinand Bonsignore and continued by Charles Félix. There can be no doubt of the influence of Percier and Fontaine's design for the Chapelle Expiatoire in Paris on these designs, for the Napoleonic reaction continued in Northern Italy until as late as the middle of the last century. The Cavaliere Pietro Nobile, at the time Hofbaurath and one of the four directors of the School of Architecture in the Academy of Arts at Vienna, was the architect of the Church of San Antonio, which he began in 1827 and completed three years later. Owing to the limitations of the site, the architect had to be content with a single nave divided into three compartments with coupled columns forming the bays. From the central bay springs the dome: the sacristy is apsidal. Nobile states that he endeavoured in this design to appropriate to Christian worship the models of antiquity. The charm and success of his building is to be found in its simplicity and forceful

Palazzo Casciotti is a revelation of modern composition (see page 78); it stands near the Hôtel de Ville, and was built in 1801 as a town residence for the rich Greek merchant, Demetrio Casciotti. It is decorated with sculpture illustrating the benefits of commerce and navigation. The external treatment of this building is striking; the proportion, scale, and variety of interest being flawless. Here is to be seen no pedantic application of columns and pilasters, no alternation of pediments and architraves disturbed with crossettes, but a direct statement of fact expressed in those terms of rich simplicity which always distinguish the work of a master. The design is closely allied to the historic buildings of the Italian Renaissance; there is even a hint of the Palazzo Madama at Turin, notably in the audacity of the domed observatory rising over the Order storey; but the general composition is entirely modern and the conception superb, and on that account the façade offers suggestions for future application. Pertsch's design for the front to the Grand Theatre belongs to a more prosaic type. The old building, which formerly existed in the Square of St. Peter, having been found insufficiently

commodious for the wants of the increasing population, it was determined at the close of the eighteenth century to erect a new theatre. The architect Tommasine was asked to furnish the design, but the carrying out of it was left to the celebrated Jelva, and the principal façade to Pertsch, in view of his success with the Palazzo Casciotti. The theatre was opened in the spring of 1801.

Another interesting piece of work is the house Pertsch designed for Doctor Panzera. For this the architect had recourse to the models of Peruzzi and Palladio. Here is to be seen the pleasing interlude in street architecture of a semi-circular building, with plenty of wall surface between the columns, acting as a foil to the monotonous fenestration of the adjoining buildings.

Among other buildings erected in Trieste during the Napoleonic period is the Bourse, which, although no longer used as an exchange, still bears the name; it contains the offices of the Chamber of Commerce and Industry. This Exchange was designed by Molari in 1802, and was built with subscriptions raised privately. The accompanying illustrations (page 78) show the magnificent portico, of Roman Doric, and the unusual disposition of the plan necessitated by the converging streets. For thirty-eight years the Bourse was thronged with merchants and those engaged in the shipping interest. But at this period a new site was acquired facing the Grand Theatre, formerly occupied by the Dogana Venetia, or old Custom-house, on which to build the new Tergesteum. Molari was asked to design the building, which he completed in 1842. Here are the reading-rooms of the Austrian Lloyd—offices of the three sections of the same corporation. The interior treatment of the public cross gallery resembles on a large scale the Burlington Arcade in Piccadilly.

No description of the architectural attributes of Trieste would be complete without some mention of the nineteenth-century town mansions, more particularly those built after 1840. These include the Palazzo Revoltella, erected from the designs of Hitzig, an imposing astylar building of three storeys, with the principal apartments at the second-floor level; the Villa



THE GRAND THEATRE.
Pertsch, Architect.

Bottacin, built in 1854 by the architect Signor Bernardi; the Ferdinandiana, by Hitzig; and the Villa Revoltella, by the same author. Two other buildings of interest are the Civil Hospital, completed in 1841 by the architect Corte, and the Poorhouse, built in the year 1846. In addition the city boasts several theatres of unique interest, such as the Armonia, built by Dr. Andrea Scala, and the Mauronea, designed in 1827 by Ferrari, the then city surveyor.

Before finishing the sketch of the chief seaport of Austria-Hungary mention must be made of the Winckelmann Museum, and the monument erected to the great archæologist in the cemetery. "Winckelmann, by contemplation of the ideal works of the ancients, received a sort of inspiration, through which he opened a new sense for the study of art. He is to be regarded as one of those who, in the sphere of art, have known how to initiate a new organ for the human spirit." The son of a poor tradesman, Winckelmann spent many years in Italy, and died in Trieste on June 8th, 1786, having been assassinated and robbed at the Albergo Grand by his servant. His fame and service to art were not allowed to remain unrecognised. In 1830 a Doctor Rosetti accomplished his project to erect a monument to the archæologist's splendid talents, and the present monument was erected near his burial-place. The ground, no longer used as a cemetery, is now a plantation destined to protect the Roman remains found in Trieste from time to time. It thus transpires that Winckelmann, who reached Trieste by chance, rests in the midst of specimens of the monuments he revered in other parts of Italy, and of whose existence in such profusion at this extremity of the Julian Alps and the Adriatic Sea he never dreamed.

As previously mentioned, the majority of the population on this coast are of Italian extraction; Italian is the language commonly used; and the interests of the whole community are Italian. Well may it be Italy's ambition and right, therefore, to bring Trieste within her sway, and thus to dominate both shores of the Adriatic and to rehabilitate the territory once governed from Rome.

A. E. R.



TOMB OF WINCKELMANN.

WELSH HISTORICAL SCULPTURE IN THE CARDIFF CITY HALL.

IN the staircase hall of the City Hall at Cardiff a series of statues of prominent personages in Welsh national history is to be unveiled this month by the present Secretary of State for War, the Right Hon. D. Lloyd George. We are chiefly concerned now with the statues themselves, each of which is here individually illustrated; but we would wish first to make a comment on the general scheme. The staircase hall is one of the most striking features of the Cardiff City Hall. There are two broad flights of stairs leading up from the vestibule on the ground floor to the large landing which forms an ante-hall to the council chamber on the first floor, this ante-hall being embellished with ranges of coupled marble columns and a rich bronze balustrading, and intended originally to have had a fine ceiling painting by Mr. Charles Sims, though this unfortunately has never been carried out. On the walls of the staircase are two large niches, designed to receive sculpture. It was the vacancy of these niches that prompted the scheme we are now dealing with. Sculpture in those positions would have an admirable effect, because the architects of the building, Messrs. Lanchester and Rickards, had carefully placed the niches in positions where the sculpture would be properly lighted by the adjacent windows. If only the promoters of the present scheme had restricted themselves to these niches, or to others that still remain empty elsewhere in the building, all would have been well; but the existence of pedestals between the staircase balustrading seems to have created the idea that these too might equally well receive sculpture; and this idea having taken definite shape, Lord Rhondda (then

Mr. D. A. Thomas) was approached and munificently offered to bear the cost of carrying out the scheme. A competition was held in the Principality for a list of the ten chief figures in Welsh history, and to the selected ten was added later an eleventh name, Boadicea, the British queen. Professor J. Havard Thomas, acting with a committee, was appointed to direct the carrying out of the scheme, and certain sculptors were invited to each undertake a figure, the selected sculptors being, in addition to Professor Havard Thomas himself, Sir W. Goscombe John, Mr. Ernest G. Gillick, Mr. Henry Pegram, Mr. F. W. Pomeroy, Mr. T. J. Clapperton, Mr. L. S. Merrifield, Mr. W. W. Wagstaff, Mr. Henry Poole, Mr. Alfred Turner, and Mr. T. Mewburn Crook.

The architects of the building were not consulted in regard to the scheme, a fact much to be regretted, as we feel sure they would have emphasised that this staircase hall was never intended to receive such a group of sculpture. To place statues on the pedestal blocks of the balustrades, where they are between cross lights, and from some points of view are seen silhouetted against the large windows on either side, is, in our opinion, a mistake, and we cannot imagine that the

effect of the scheme will be other than unsatisfactory. With this foreword we may proceed to deal with the statues themselves, which were exhibited in London a short time ago at the Grafton Galleries.

To Sir W. Goscombe John was allotted "St. David," the patron saint of Wales, who is represented preaching to the multitude at the Synod of Brevi, clothed in a pallium. It is a striking statue of "an eloquent man, full of grace, approved in religion, who has an angel as a friend, a lovable man, graceful in countenance, distinguished in form, upright in stature."

Professor Havard Thomas's sculpture is of Boadicea appealing to the Britons to avenge the wrongs done to her country. With this we deal later.

Mr. Gillick shows us Henry VII as, new crowned, he stood up before his soldiers after victory in battle, giving thanks and a blessing to their arms, his standard-bearer kneeling beside him. This is a soldierly figure, well composed, and full of dignity.

Mr. Pegram's statue is of Llewellyn, the last independent Prince of Wales. He stands with arm upraised in defiance, a dead Welsh soldier on the ground at his right side and a crouching bard on his left.

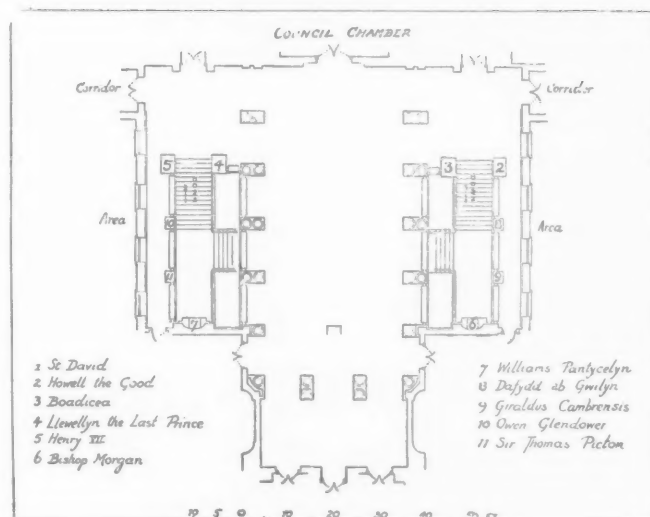
The mild and benevolent King Howell the Good is Mr. Pomeroy's subject. We see him in the act of ratifying the laws, codified by Blegwryd the scribe, who kneels at the King's feet.

Mr. Clapperton's sculpture is of Bishop Morgan, who, engrossed in translation, holds a Greek Bible in the left hand with a manuscript scroll across the open pages, while in his right hand is a quill pen, an inkhorn hanging by a cord from the neck.

Williams Pantycelyn was allotted to Mr. Merrifield, who has fashioned the great hymn-writer in the costume of his period—the eighteenth century. His surcoat is caught by the wind, while his hands are momentarily arrested in recording



THE STAIRCASE HALL.



PLAN.

- 1 St David
- 2 Howell the Good
- 3 Boadicea
- 4 Llewellyn the Last Prince
- 5 Henry VII
- 6 Bishop Morgan
- 7 Williams Pantycelyn
- 8 Dafydd ab Iwan
- 9 Geraldus Cambrensis
- 10 Owen Glendower
- 11 Sir Thomas Pictou



BOADICEA (died A.D. 61).
Professor J. Havard Thomas, R.W.A., Sculptor.

his inspiration; a rowan-tree at his feet signifying, with legendary import, his mountain environment.

Mr. Wagstaff's statue is of Dafydd ab Gwilym, the romantic Welsh poet of the fourteenth century, who is portrayed carrying a harp and about to burst forth into song.

Mr. Poole's sculpture is of Giraldus Cambrensis, the great ecclesiastic who began life as an aristocratic Norman and ended as a Welsh patriot: a man of much learning, and possessing a striking personality.

Another Welsh patriot was Owen Glendower, whose qualities of soldier-statesmanship and spiritual aspiration shine out from Mr. Alfred Turner's statue.

Finally, there is Mr. Mewburn Crook's statue of General Sir Thomas Picton, who was Wellington's chief lieutenant in the Peninsular War and the Waterloo campaign.

The statues are of varying merit. Some of them bear too markedly the impress of the ordinary sculptor's studio manner, but Mr. Merrifield's "Williams Pantycelyn," Mr. Poole's "Giraldus Cambrensis," and Mr. Gillick's "Henry VII" display fine qualities of composition and modelling. Above all, however, stands the magnificent statue of "Boadicea," by Professor Havard Thomas. In connection with this we may note that the history of sculpture, like that of architecture, shows us that departures from immediate precedent are

invariably produced by an original reference to the masterpieces of the past. Most modern work suffers from the lack of any such original reference, and in consequence is characterless. But of sculpture that is moulded on tradition there is a difference between that which exhibits merely a clever application of the technicalities of past styles and that which, by masterly methods of transposition, reincarnates something of the elemental spirit with which all great sculpture is imbued. In Professor Havard Thomas's "Boadicea" this highest of achievements has certainly been attained. Whilst it would be impossible to classify it with works that are clearly a revival of a particular period or style, at the same time it breathes something of the spirit of Greek work, it reflects the charm of Donatello, the spiritual beauty of Blake, and the sincerity of Thorwaldsen. Its appeal is the result of inspired contemplation as well as inspired action. Unlike the elemental sculpture so much in vogue to-day, the simplicity of which is at first sight so striking, but which on more intimate acquaintance proves to be unsatisfying, the fine qualities of the Boadicea group are enhanced with closer attention, and a delightful first impression becomes clearer and more satisfying with contemplation. One wonders to what extent this is due to an absolute perfection of finish seen in every detail, to masterly handling of technicalities, to a consistent display of energy in execution, or to the direct way in which the truth is expressed. It would be impossible to ascribe its success as a human achievement to any one of its fine technical qualities,



WILLIAMS PANTYCELYN (1717-1791).
L. S. Merrifield, Sculptor.



Plate III.

October 1916.

BOADICEA : FRONT VIEW.
Professor J. Havard Thomas, R.W.A., Sculptor.

11



Plate IV.

BOADICEA: BACK VIEW.
Professor J. Havard Thomas, R.W.A., Sculptor.

October 1916

100

but one feels that as a work of art it is cast in the same mould as those exclusive pieces which, by a subtle concentration of effort to the expression of some great human phase of character, are at once appreciated by everyone, and will ever survive. The maternal passion of the queenly Boadicea, so emblematic of elemental and barbaric grandeur, is perfectly sustained. It is seen in the splendid poise of the head, it is felt in the clenched fist, in the outstretched arms, and in the stiffness of the left hand. It is well marked in the modelling of the bosom, where by the simplest means the utmost boldness of effect is obtained. The same feeling permeates the whole figure down to the stiffened ankle and the forward action of the foot with its resolute tread. A marked sense of architectonic composure, always noticeable in the best Greek examples, is obtained by the way in which the arms and hands of the child on the left of the Queen-mother are kept within the containing line, and a wonderful rhythm is set up between the two by a mere sympathy of form, emphasised by the pose of the other sister whose suppliant attitude serves as a contrasting accentuation, giving extraordinary vitality to the whole. There is something pre-Raphaelite and Italian about the innocent beauty of these two children; there is no great effort, either directly observable or otherwise, to mark them as princesses in an earthly realm: they are simply angels in a human throng. Merely as a study of harmonious and contrasting lines the work is a thing of extraordinary beauty, and

as a masterpiece of modern sculpture one feels that it is deserving of the most honourable place. The position assigned to it in the Cardiff City Hall is altogether unworthy of such a work: at the very least it should have been set in the best position in the staircase hall—that which has been assigned to the statue of St. David.

The following short biographical particulars of the subjects of the eleven statues are abstracted from the descriptive catalogue issued in connection with the exhibition at the Grafton Galleries:—

BOADICEA.—Boadicea, or "Boudicca," as she is styled by Tacitus, was the wife of Prasutagus, King of the Emeni, a branch of the Ancient Britons who occupied the district which now forms the counties of Norfolk and Suffolk. Prasutagus, a man of great wealth, died about the year 60, bequeathing his property to the Roman Emperor Nero, jointly with his daughters, hoping by this means to secure his kingdom and family from molestation. These precautions had, however, a contrary effect. The will was made by the Roman officials a pretext for regarding the whole property as spoils of war. Boadicea, the widow queen, was flogged, her two daughters were outraged, and other members of her family were treated as slaves, or deprived of their ancestral property. Roused to desperation by such treatment, the Emeni, under the leadership of their Queen, headed a revolt, in which they were joined by the



ST. DAVID (Sixth Century).
(Unfinished Marble.)
Sir W. Goscombe John, R.A. Sculptor.



HENRY VII (1457-1509).
(Plaster-cast.)
Ernest G. Gillick, Sculptor.



GIRALDUS CAMBRENSIS
(1146-1223).
Henry Poole, R.B.S., Sculptor.

Trinobantes, a people occupying what are now the counties of Essex and Middlesex, in whose midst was the Roman colony of Camulodunum (Colchester). Taking advantage of the absence of Suetonius Paulinus, the Roman Governor, in the island of Mona (Anglesey), the Ececi and their allies broke into open revolt. Camulodunum was taken and destroyed, and the temple of Claudius, which was considered to be in a peculiar degree a monument of the British humiliation, was stormed, and after a siege of two days so completely demolished that its site is undiscoverable at the present day. The devastation quickly spread far and wide, and Londinium and Verulamium soon shared the fate of Camulodunum. The Romans were killed in great numbers, seventy thousand (according to Tacitus) having been put to death, none being spared to be kept or sold as slaves. But Boadicea's triumph was of short duration, for under Suetonius the Romans gained a decisive victory. Eighty thousand Britons were killed, while Boadicea, in despair at the crushing nature of her defeat, poisoned herself.

ST. DAVID.—Dewi, or, as we now know him, St. David, was born in the year 544, and died in the year 601, son of a pagan father and a Christian mother. Come to manhood, Dewi went forth to begin his life for Christ. In Glyn Rhosyn he set up his cross and built his altar, and there is St. David's to-day. Hard work and steadfast prayer were the rule of his settlement. With axe and plough he and his followers cleared and broke the wilderness. With their own hands they built their church and cells. They tended their own flocks and

herds, made their own clothes, prepared their own food, and did everything necessary to the carrying on of a populous settlement. Moreover, they kept learning alive by copying as many books as they could obtain, and especially they multiplied copies of the Scriptures for use in the land. The memory of Dewi never perished through all the horrors and the bloodshed of the savage centuries.

HENRY VII.—It was in August of 1485 that Henry landed in Milford Haven, by the waters of which he was born, to seek safety or death in battle for the Crown. He came to the Field of Bosworth on a Saturday evening, August 20th. It was a strange sight. Across a marsh in front of him Henry could see the army of Richard III, the fiercest fighter that ever wore the Crown of Britain. To his left, on Hanging Hill, he could see the camp of Sir William Stanley Chamberlain, and east of Sir William, about three miles away, was his brother Lord Stanley, leading the men of Lancashire and Cheshire. All the Sunday the four hosts lay within sight of each other; but on the Monday morning Henry could get no promise from either of the Stanleys, and had to begin the battle alone, relying solely on the men he had brought from Wales and the exiles that he had placed in his van. After Henry had held Richard's host till the day was doubtful, the North Welsh, under Sir William Stanley, came in and sealed the victory which fulfilled the old prophecy that a Cymro should be King of England.

GIRALDUS CAMBRENSIS.—Gerald the Welshman was born, probably, in 1147, at Manorbier Castle, in the county of



BISHOP MORGAN (died 1604).
T. J. Clapperton, Sculptor.



KING HOWELL THE GOOD (died 950).
F. W. Pomeroy, A.R.A., Sculptor.



OWEN GLENDOWER (1359-1415).
Alfred Turner, R.B.S., Sculptor.

Pembroke. He died, probably, at Lincoln, about the year 1223. He was perhaps the first conscious Welsh Nationalist.

WILLIAMS PANTYCELYN.—William Williams, of Pantycelyn, though he died on January 11th, 1791, has still a dominant influence on Welsh life and character. In his hymns we hear the authentic tones of the religious revival which transformed and transfigured Wales in the eighteenth century, as we hear the sound of the sea in the shell.

BISHOP MORGAN.—Bishop Morgan's translation of the Bible into Welsh, published in 1588, was a great literary achievement. Morgan lifted Welsh prose to a height it had not known before.

HOWELL THE GOOD—To King Howell the Good, born in the last quarter of the ninth century, was due the unification of Wales not merely under one family, or even one king, but under one law, valid for the whole of Wales.

OWEN GLENDOWER.—It was in September of 1400 that Owen Glendower raised the banner of Welsh independence. His rebellion did not succeed, but he implanted a shining spirit of nationalism in Welsh hearts which has never since been quenched.

SIR THOMAS PICTON.—To remove this name from the annals of the Peninsular War and from the story of Waterloo would be like removing the name of Stonewall Jackson from the story of the American Civil War, or the name of John Nicholson from the records of the Indian Mutiny. Sir Walter Scott says that

Picton was second in command at Waterloo. Sir William Fraser, the great-nephew of General Craufurd, carries the matter a little further, and declares that when Picton's coat was unbuttoned on the field of Waterloo the commission appointing him commander-in-chief, in the event of Wellington being killed or disabled, was found in the breast pocket.

LLEWELLYN THE LAST PRINCE.—Grandson of Llewellyn the Great, the influence of the grandfather brought only tragedy into the life of Llewellyn Olav until the fateful day in March 1246 when the warrior clans of Gwynedd chose him and his brother Owen to be their champions against the threatened yoke of Henry III. Henry's army leaders were ready, however, and his forces marched the length of Wales, driving the two young Princes to retreat to the fastnesses of Snowdon, and in the end they were forced to do homage to Henry and to agree to the Convention of Woodstock, which left them nothing but Gwynedd, west of Conway.

DAFYDD AB GWILYM.—Dafydd ab Gwilym is, and has been for nearly five centuries, the most celebrated of Welsh mediæval poets. Borrow and Cowell have made him known to English readers, Loth and Dobbin to French readers, and five years ago the late Dr. Stern, of Berlin, published his "Dafydd ab Gwilym, ein Walisischer Minnesänger des 14. Jahrhunderts," a systematic and comprehensive treatment of the poet. His art is the love-song in a gorgeous setting of wild nature.



GENERAL SIR THOMAS PICTON
(1758-1815).

T. Mewburn Crook, R.B.S., Sculptor.



LLEWELLYN THE LAST PRINCE OF
WALES (died 1282).

Henry Pegram, A.R.A., Sculptor.



DAFYDD AB GWILYM (Fourteenth
Century).

W. W. Wagstaff, Sculptor.

CURRENT ARCHITECTURE.

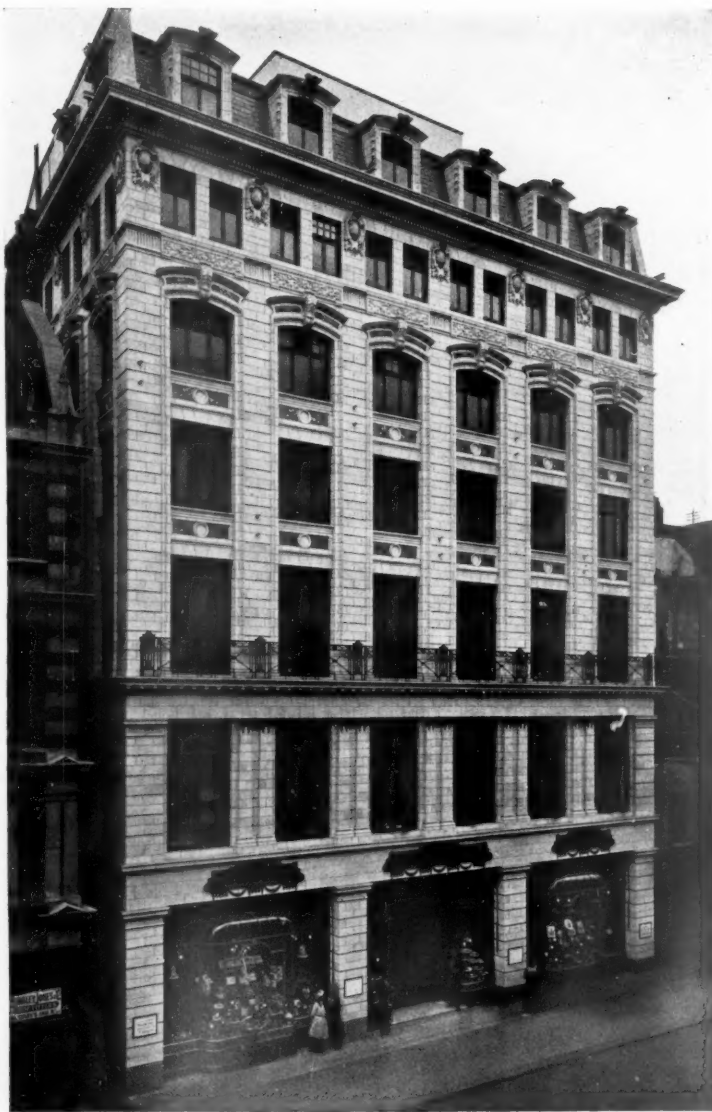
THE MAISON LYONS, OXFORD STREET, LONDON, W.

THE new Maison Lyons stands on an L-shaped site on the north side of Oxford Street, nearly midway between Messrs. Selfridge's and Messrs. Marshall & Snelgrove's premises, and, with frontages of about 60 ft. to Oxford Street and of 150 ft. each to Gees Court on the west side and to Stratford Place Mews on the east, covers an area of nearly 7,000 ft. super. By reason of its position it is exceptionally well lighted, and full advantage has been taken of this in the planning by covering the whole site and dispensing with all internal courts and areas.

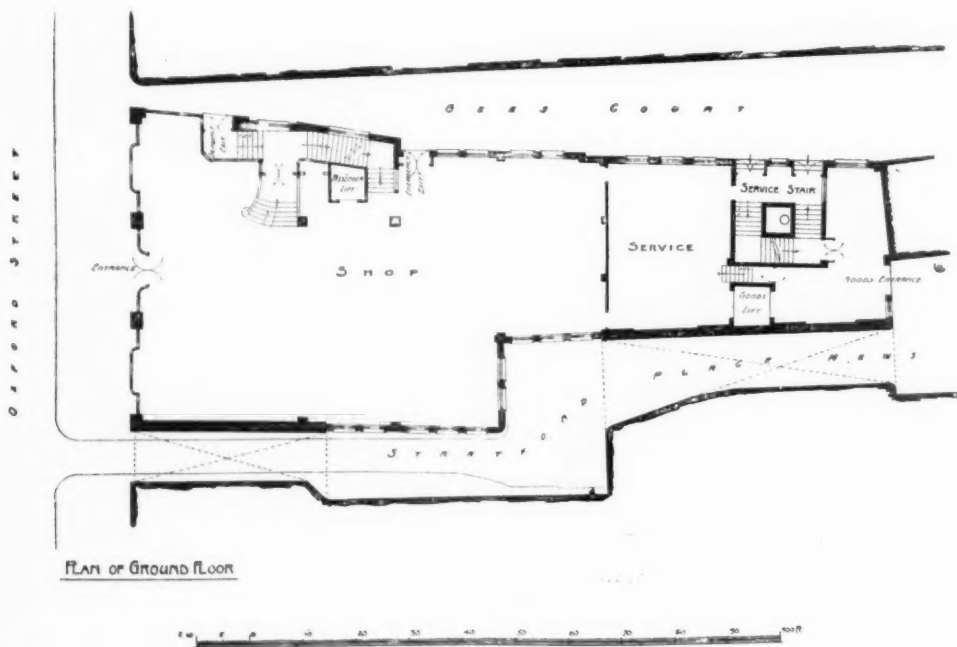
The building, which is of the steel-frame skeleton type, consists of sub-basement, basement, ground floor, and seven storeys over, with two enclosed fire-resisting staircases, one at the southern end for the use of the public, and the other at the northern end for the use of the staff.

The dominating idea in planning the premises was to provide four large rooms for the public—on the basement, ground, first, and second floors—all of the same size, extending the full width of the frontage of 60 ft. to Oxford Street, and to a depth of 90 ft. without any columns or stanchions to obstruct the floor space, so that tables could be placed wherever desired. This has necessitated the use of very heavy stanchions and girders of large span, the loading on the former in some cases approximating 600 tons.

Some difficult problems were encountered in excavating and building the portion below ground, the sub-basement floor being nearly 30 ft. and some of the pier holes more than 35 ft. below pavement level. The building occupies the site of an old river bed, the subsoil being blue London clay. The river itself (the river "Ay") flows about 15 ft. to the eastward of the site, under the houses on the west side of Stratford Place, and is encased in a double-brick culvert; and as it is about 12 ft. above the level of the new sub-basement, great care had to be taken not to disturb it at all. Further, the opposite premises in Gees Court and Stratford Place Mews have only shallow basements, and in certain cases are as near as 4 ft. to the new building. In the circumstances it was decided not to



MAISON LYONS, OXFORD STREET, LONDON, W.
Lewis Solomon & Son, Architects.



underpin the adjoining premises, but to support them and the river by means of brick and concrete retaining walls, reinforced by steel, and designed in such a way that the pressure on these walls is transmitted to the main steel skeleton.

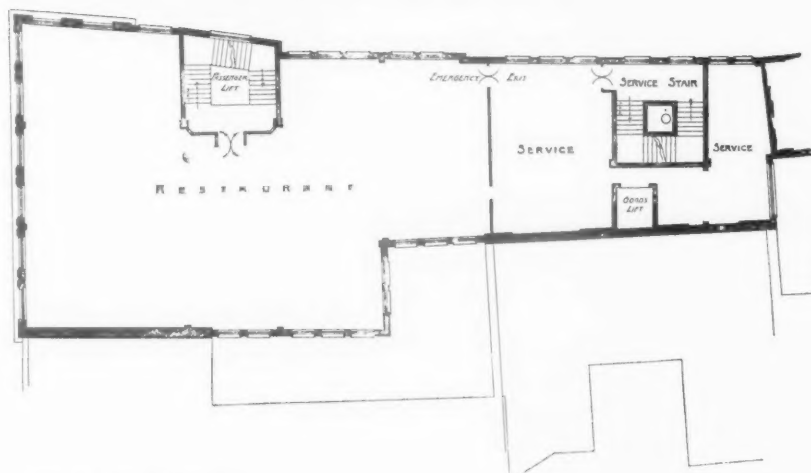
As the sub-basement is considerably below the level of flood-water in the main sewer in Oxford Street, the drainage from this floor is collected in a sump and pumped up to a higher level.

In the sub-basement are situated the boiler-room (containing two large Lancashire boilers) and fuel and other stores, heating and ventilating plant, switch-rooms, beer and wine cellars, and packing-rooms. The kitchens and staff-rooms are on the third and fourth floors, and the floors above are devoted to the manufacture of sweets and pastries for sale on the premises.

The whole of the elevations to Oxford Street, Gees Court, and Stratford Place Mews are faced with Doulton's "Carrara" ware, the style adopted being a free adaptation of French Renaissance. Special provision has been made so that the elevations can be periodically cleaned from travelling cradles with the minimum of trouble.

For the interior a different colour-scheme has been adopted for each of the four public rooms. The basement walls are panelled in crimson silk; the ground floor—which is used solely as a sale shop—is panelled throughout in figured French walnut, which material is also used for the show-cases and shop fittings; the first floor is entirely white; and the second floor has walls of French grey with the relief picked out in white.

The architects for the building were Messrs. Lewis Solomon



PLAN OF FIRST FLOOR

& Son, of London. Messrs. Lyons & Co. acted as their own building contractors, and their engineering department carried out the whole of the arrangements in connection with the heating, lighting, and ventilation of the premises, and the installation of all the service lifts. The steelwork was designed by Messrs. Reade, Jackson & Parry, and supplied and erected by Messrs. Dorman, Long & Co. The whole of the ornamental plaster-

work was carried out by Messrs. George Jackson & Sons; mosaic and marble work by Messrs. Fenning & Co. Sanitary fittings were supplied by Messrs. Shanks & Co., and lifts by Messrs. Waygood-Otis, Ltd. The lift installation includes a fast electric passenger lift, accommodating ten persons, and two electric goods lifts, one to raise 15 cwt., the other to raise 10 cwt.



Ground-floor Shop.

MAISON LYONS, OXFORD STREET, LONDON, W.

Lewis Solomon & Son, Architects.

GERMAN TRENCH ARCHITECTURE.

DURING the past month the Press Bureau has put at the disposal of the Press a most interesting article on German trench architecture, written after the "Great Advance" had revealed the remarkable underground constructions of the enemy. There is no indication as to who was the author, but from the manner of his description we may assume him to be an architect-officer with the Army in France. The article has already appeared in some of the newspapers, but it merits the widest possible publicity, and we therefore take occasion to republish it, with accompanying illustrations, not only as a matter of present interest, but also as a documentary record for future reference.

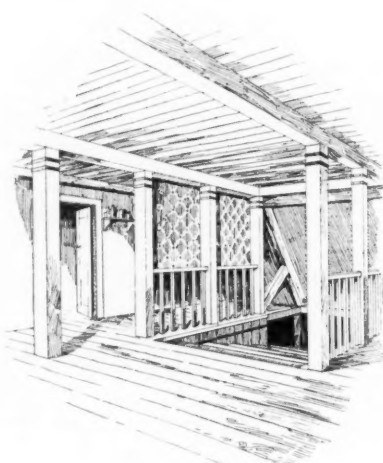
Along many miles of the Western front, as it was till the end of June, you can now do what seems to trench-dwellers almost the utmost reach of impossibility—that is to say, you can stand at your ease in the middle of No Man's Land and look at a German front trench on your right and a French or British front trench on your left. As soon as you do so

that would serve. Most of our dug-outs are just roughly delved holes in the earth with only enough props and rafters to hold the roofs up; their floors are bare ground with a little straw on it; their doors, if they have any, are a few odd pieces of plank with a couple of other pieces nailed across; often the floor is on the trench level, to save burrowing. Lighting is done with candles, mostly bought at the canteen, and if anyone owns an arm-chair or a two-foot-high mirror, it is the jest of the platoon.

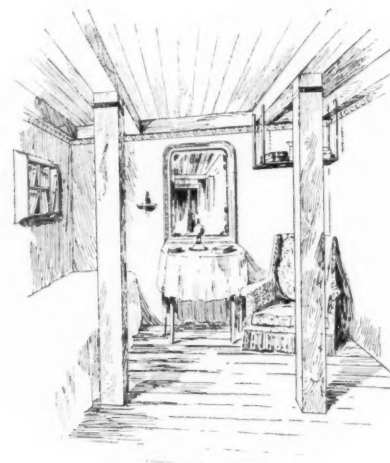
The whole German idea of trench life is different. The German front in the West is like one huge straggling village built of wood and strung out along a road 300 miles long. Of course, the houses are all underground. Still, they are houses, of one or two floors, built to certain official designs, drawn out in section and plan. The main entrance from the trench level is, sometimes at any rate, through a steel door, of a pattern apparently standardised, so that hundreds may come from the factory on one order and missing parts be easily replaced. The profusely timbered doorway is made to



Standardised Steel Door and Scraper.



Timber Staircase.



Officer's Dug-out.

you feel that the outward face of each wears a quite different expression. It is not merely the accident that the Allies' wire is only cut across by neat lanes or gangways at convenient intervals while the German wire lies in a trampled mess on the ground. The difference goes much further. For one thing, the Allies support their barbed wire mainly with wooden stakes; the Germans do it with iron. For another, the Allies' parapet owes much more of its strength to visible sandbags. The Germans build with sandbags too, but not so much nor so openly. Their parapet makes more show of rough clay or chalk, even where a light layer of this covers two or more feet of reinforced concrete placed like a shrapnel helmet on the head of a dug-out or a gun emplacement. And if you now leave your first standpoint and explore the two trenches in turn, and also the support and communication trenches behind each of them, you find that the difference goes, in more than one sense, deeper still. The Allied trench looks, in every way, like the work of men who hoped and meant to move on before long; the German trench looks like the work of men who hoped, or feared, that they would be in it for years. Our trench housing has been much more of a makeshift, a sort of camping out, with some ingenious provisions for shelter and comfort, but not more than the least

their measure. Outside this front door you may find a perforated sheet of metal, to serve for a doormat or scraper. Inside, a flight of from twelve to thirty-six stairs leads down at an easy angle. The treads of the stairs and the descending roof of the staircase are formed of mining frames of stout timber, with double top sills; the walls are of thick planks notched at the top and bottom to fit the frames, and strengthened with iron tie-rods running from top to bottom of the stairs and with thick wooden struts at right angles to these. At the foot of the stairs a tunnelled corridor runs straight forward for anything up to fifty yards, and out of this open rooms and minor passages on each side. In many dug-outs a second staircase, or two staircases, lead to a lower floor, which may be 30 ft. or 40 ft. below the trench level.

All these staircases, passages, and rooms are, in the best specimens, completely lined with wood, and as fully strengthened with it as the entrance staircase already described. In one typical dug-out each section of a platoon had its allotted places for messing and sleeping, its own place for parade in a passage, and its own emergency exit to the trench. In another, used as a dressing station, there are beds for thirty-two patients and a fair-sized operating room. A third, near Mametz, was designed to house a whole company of 300 men,

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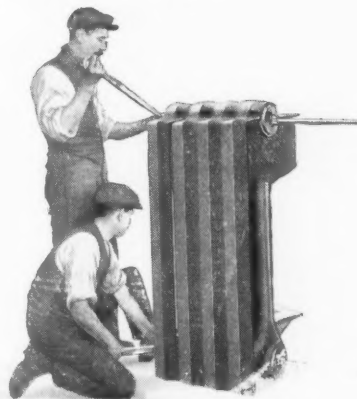
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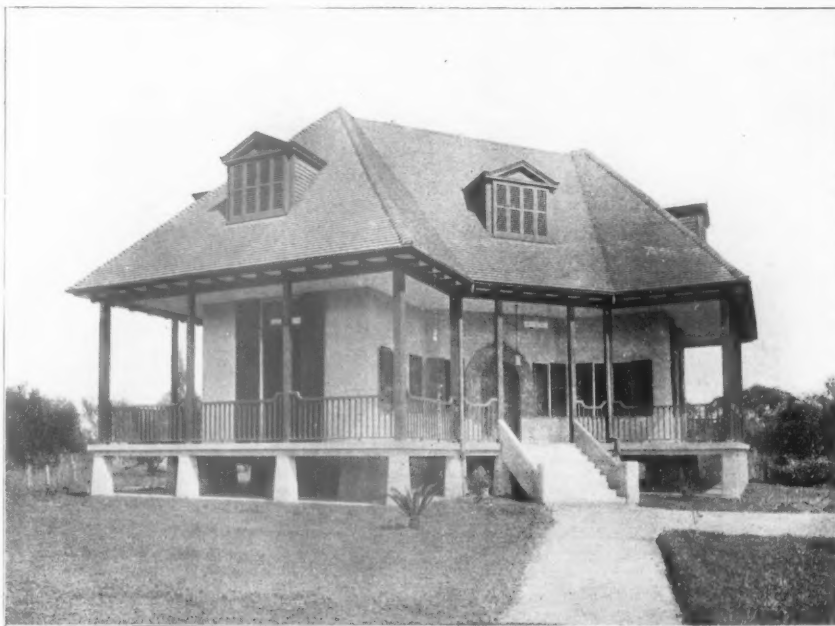
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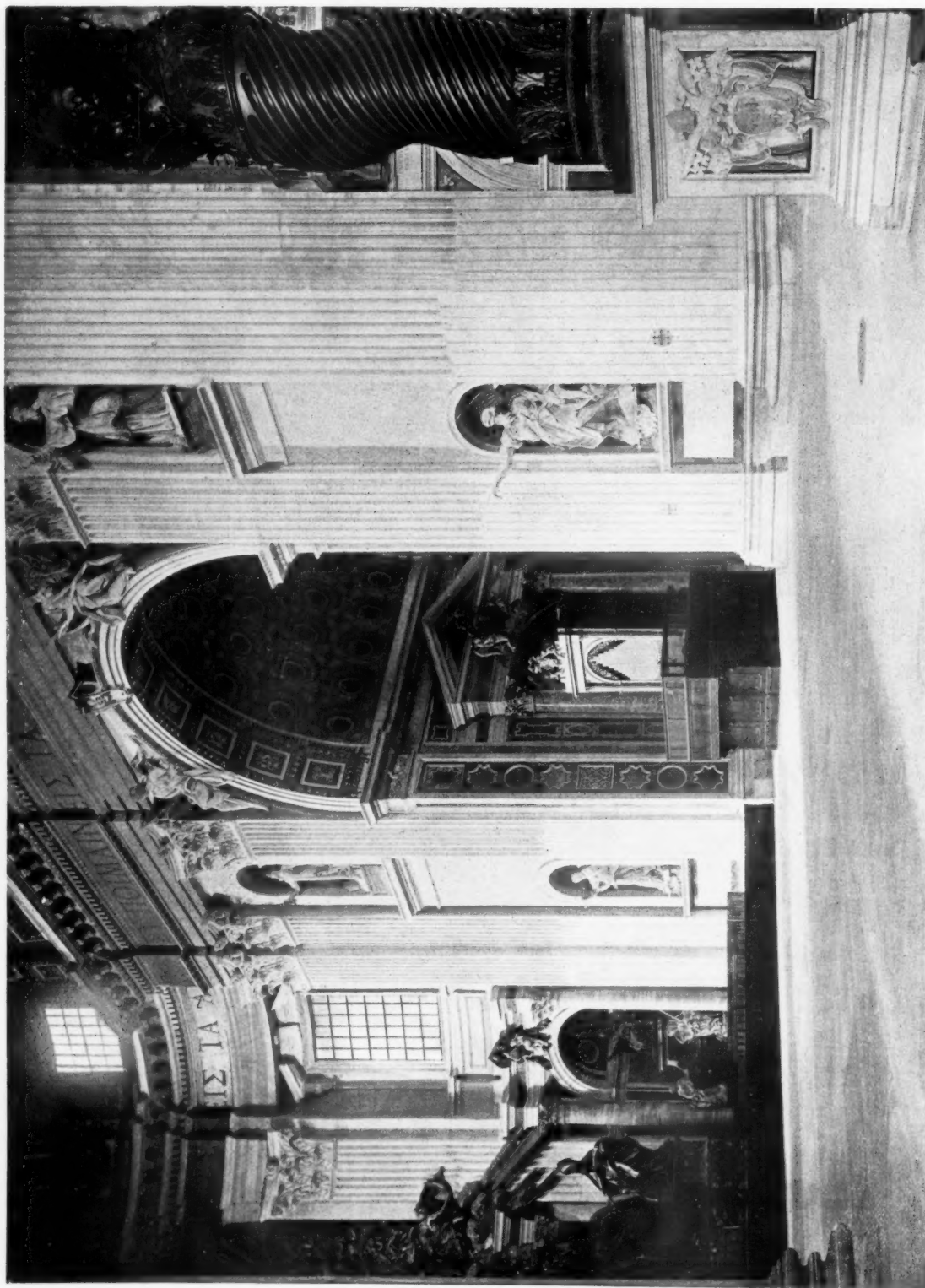
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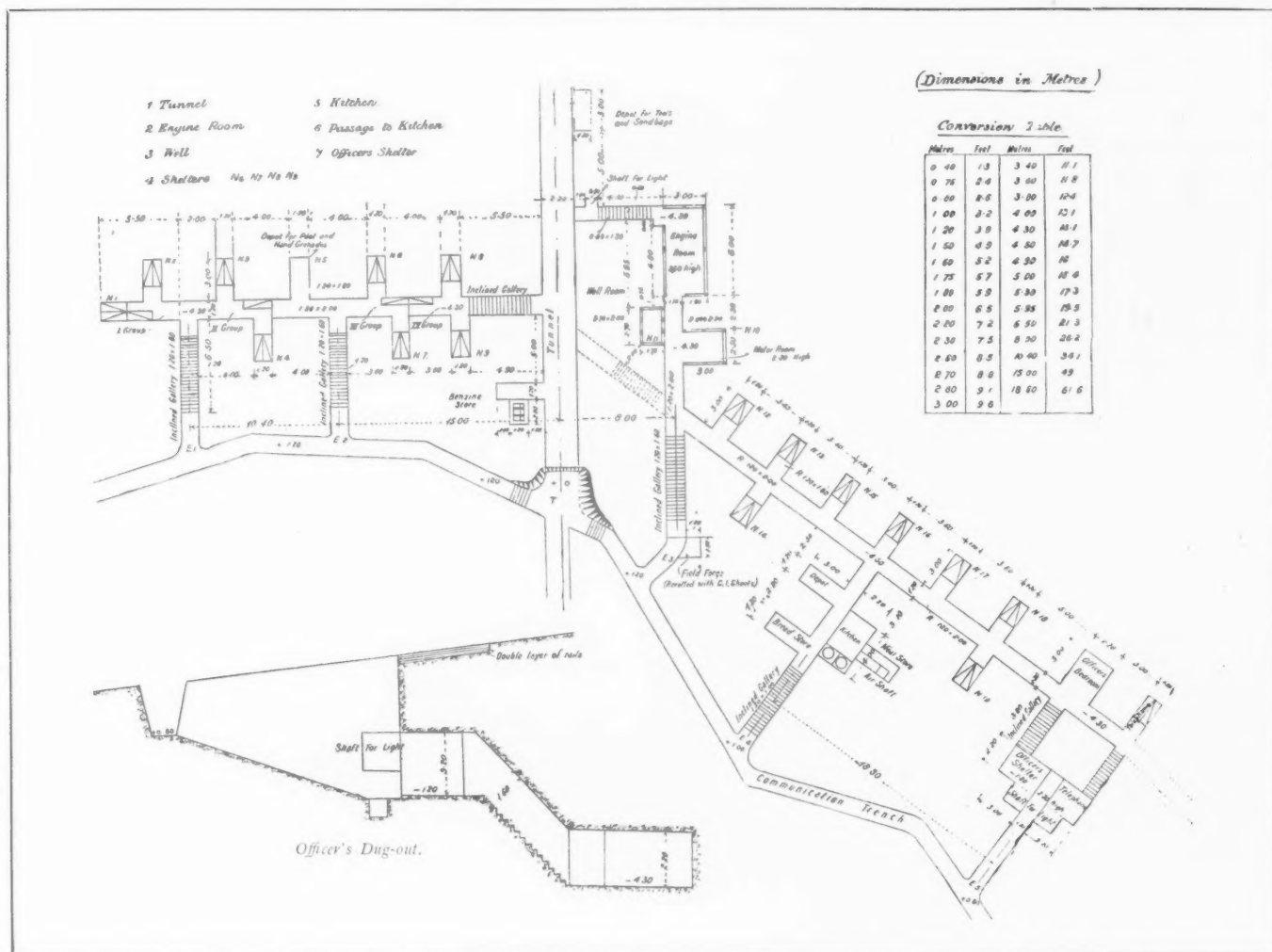
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with the needful kitchens, provision and munition storerooms, a well, a forge riveted with sheets of cast iron, an engine-room, and a motor-room: many of the captured dug-outs were thus lighted by electricity. In the officers' quarters there have been found full-length mirrors, comfortable bedsteads, cushioned armchairs, and some pictures, and one room is lined with glazed "sanitary" wallpaper.

Other German trench works show the same lavish use of labour as the dug-outs. In the old German front trench south of La Boisselle an entrance like that of a dug-out leads to a flight of twenty-four stairs, all well finished. At their foot a landing 3 ft. square opens on its farther side upon a nearly vertical shaft. Descending this by a ladder of thirty-two rungs you find a second landing like the first, opening on a continuation of the shaft. Down this a ladder of sixty rungs brings you to the starting point of an almost straight level tunnel 3 ft. wide and about 5 ft. high, cut for fifty-six paces through pure hard chalk. It ends in a blank wall. If you take its bearings with the compass, return to the parapet, and step fifty paces in the same direction as the tunnel, you find yourself in a huge crater, which had evidently been held, and probably made, by British troops. So that, at the moment of the advance in July, nothing remained, presumably, for the Germans to do but to bring the necessary tons of high explosive to the end of their tunnel and blow the mine under the base of the old crater. Some rungs of the ladders in the shafts are missing or broken, but as a whole the shafts

and the tunnel are remarkable for amplitude and finish. Like an incomplete dug-out near Fricourt, this mine still contains parts of the machinery used for winding up the excavated chalk to the surface.

Nobody who reads this should leap to the conclusion that, simply because German trench work is more elaborate than ours, it is a better means to its end—the winning of the War. No doubt the size and the overhead strength of German dug-outs keep down casualties under bombardment, and sometimes enable the Germans to bring up unsuspected forces to harass our troops in the rear with machine-gun and rifle fire when a charge has carried our men past an uncleared dug-out of the kind. On the other hand, if our advance is made good, every German left in such a dug-out will be either a dead man or a prisoner. No doubt, again, the German dug-outs give more protection from very bad weather than ours. But they also remove men more from the open air, and there is nothing to show that the half-buried German army gains more by relative immunity from rheumatism and bronchitis than it loses in the way of general health and vitality. In England troops have better health in tents than in huts, and better health in huts than in billets. For a man of sound constitution "exposure" often means something unpleasant rather than unhealthy, and it would not be surprising if the close underground villages of the Germans yielded higher figures of general sickness than our own simpler, shallower, and more airy trench shelters.



PLAN OF GERMAN DUG-OUT, NEAR MAMETZ, ACCOMMODATING 300 MEN.

NEW BOOKS.

Two New Books on Building Construction.

TEXT-BOOKS on building construction are almost legion, but most of them have the serious defect that, while describing very excellently the different methods of constructing buildings, they leave out of account what may be called architectural building construction, or if they show examples of representative details—say, of doors or chimneys or windows—these are generally of deplorable design, and, however well they might be constructed, would be wholly undesirable for students to copy. It has been the recognition of the claims of architectural building construction that has prompted Messrs. Jaggard and Drury to prepare a series of three text-books which avoid the customary text-book form of general explanation, and deal instead specifically with certain selected examples that embrace the whole art of building. The first volume is before us. It is intended as an elementary book, showing the design and construction of two simple buildings: a cottage costing about £650, and a small workshop. The details of the construction, foundations and footings, external and internal walls, upper floors, roofs, etc., are dealt with successively, each chapter being illustrated by a series of most admirable drawings—for the most part shown in isometric projection. The student thus gains a very clear idea of the methods and uses of different methods of construction, and has in his mind all the time their particular application to the class of building which he might be first called upon to carry out. The volume thus claims a special position among books of its class. We can thoroughly recommend it. The authors are experienced not only in the practice of architecture, but also in the teaching of architectural principles and the science of building construction. They are thus able to impart the necessary information in the most practical way possible. The succeeding two volumes will deal with more advanced construction, but the essential aim of all is the same, and a very excellent aim it is.

Mr. Innocent's book on building construction is of quite another character. It cannot be said to come into any sort of comparison with the already familiar text-books, because it is rather a sort of human study of building construction, the result of an assiduous search for descriptions in old books and records, combined with a study of existing old types of buildings. The author starts with primitive forms of building, and then goes on to consider various details of house construction. We thus get a most intimate glimpse into the methods of the old English builders, and photographs and drawings admirably supplement the letterpress, though we could wish that they had not been so largely confined to the author's own district—i.e., Sheffield and South Yorks. The book has a special interest as a sort of genealogy of English building construction. By reference to old examples and their modern equivalents the author shows how different timber-frame buildings, walling, roofing, windows, doors, and chimneys have been developed, and his concluding sentence, that "the value of old buildings as works of art does not lie so much in their suitability for reproduction as in their power for inspiration, in the intangible principles which were given expression in the different materials and workmanship, indicates precisely the right attitude which should be adopted in regard to the forms of construction which he has so carefully described.

"*Architectural Building Construction.*" Vol. I. By Walter R. Jaggard, F.R.I.B.A., and Francis E. Drury, F.I.S.E. Cambridge: University Press. 9 in. by 6 in. pp. 303. Price 6s. net.

"*The Development of English Building Construction.*" By C. F. Innocent, A.R.I.B.A. Cambridge: University Press. 9½ in. by 6½ in. pp. 294. Price 10s. 6d. net.

French Churches in the War Zone.

THERE are, unfortunately, quite a number of important cathedrals in the War zone in France. We know well what has been the fate of two of them, namely, Reims and Soissons, and at any time in the near future, as the German lines get pressed back, we may learn of the destruction of other great relics of the architectural past. Hence this little volume has almost a tragic interest just now, when our eyes are concentrated on the Western front. Reims, Noyon, Amiens, Senlis, Laon, Soissons, Beauvais, are all within the zone. They do not embody the complete record of French Romanesque and Gothic architecture, but they are sufficiently comprehensive to enable the author to give an admirable sketch of Gothic development in France, illustrated by photographic plates. The letterpress has none of the character of a guide-book compilation, but is a running, readable commentary, and for that reason we are sure that many people will be glad to have it. It is remarkably cheap, being only half a crown.

"*French Churches in the War Zone: a Sketch in Architectural Evolution.*" By Wilfrid Randolph. London: George Routledge and Sons, Ltd., Broadway House, 68-74 Carter Lane, E.C. 7½ in. by 3 in. pp. 53. Price 2s. 6d. net.

An Annotated Catalogue of Marbles.

THE Sedgwick Museum at Cambridge possesses a very extensive series of specimens of building stones, in the form of polished slabs, 18 in. by 12 in. by 4½ in. square. The present book is primarily a descriptive catalogue of the marbles and other ornamental stones in this particular collection, but actually it is something very much more—it is a *catalogue raisonné* of marbles all over the world, and the author has done his work so well that his volume may be regarded as an independent book of reference on marbles. The different examples are grouped together under the countries from which they are obtained, and each is described not only geologically, but also from the point of view of the person who has a practical interest in marbles. Thus we are told the characteristics of different marbles, and where they have been used. This is a most important feature of the book, because it enables the reader to see for himself how, for instance, different marbles have weathered and what their appearance is like when placed in position. We read that "Hopton-Wood Marble is said to be capable of withstanding the influences of a town atmosphere, and there are examples which seem to bear out this statement; for instance, the exterior of Moot Hall, Wirksworth, erected in 1818, contains some panels of this marble, and the details are still in very good preservation." Similarly, we are told that Red Verona was used decoratively in the Holborn Restaurant, and Galway Black for the staircases of Marlborough House and Kensington Palace. Of the name "Bianco P.," a statuary marble much favoured by sculptors, the author gives the following explanation: "Some authorities assert that it arose from the fact that the marble is somewhat similar in colour to porcelain. Others are of opinion that the letter P. was simply the initial of the Belgian marble-worker who is said to have first developed the use of this variety." Sculptors especially will be interested in this explanation of a point that has often been discussed. The different titles of the marbles are clearly set out, and an excellent index is provided. We very warmly recommend the book.

"*British and Foreign Marbles and other Ornamental Stones.*" By John Watson, Hon. M.A. Cambridge: University Press. 7½ in. by 5½ in. pp. 485. Price 5s. net.

NOTES OF THE MONTH.

The Creed of "Honest" Building.

The gospel that the only hope for our architectural souls is to go back to "honest" building with "honest" materials is attacked in the *Architects' and Builders' Journal* by "Ubique," who says: "There must be no more playing with the trimmings and fripperies of 'periods' and 'styles,' all which are but weariness; and we must eschew 'classical' architecture like the very plague. For these things have been weighed and found wanting. So henceforth there is to be an end to the study of Orders and the manners in which men have used them, for we shall be told that whatever great effects these gave when handled by Greek or Roman, Peruzzi or Palladio, Gabriel or Perrault, Wren or Cockerell, it is for us now only a sort of shirt-front architecture, mere lifeless building up, by rote and rule, of stocked and docketed pieces. Back then to 'honest' building. It must be all sound stuff, and plain—plain especially it must be, according to the new gospel, else we shall surely end in disaster. And, above all, we must not seek after 'beauty' in building; for that will come sweetly and of its own accord when we but handle stone and brick affectionately, and take a pride in leaving the marks of the hammer by which our material is wrought. All of which, the reader will readily agree, goes to make up a fine preaching campaign against the evils of our architectural past. But, alas! when we turn to the examples of this creed we find them exasperating. The god has indeed the feet of clay. This 'honest' creed of building is the negation of all we have striven to learn about architectural composition and graceful form, and leads us to no better work than a sort of architectural slinging of bits together. Thus we come upon a house whose front looks as though a wall of mortar had been built and the 'architect' and his men had flung brickbats and tile and splinters of stone at it till enough had stuck in to make the surface full of 'playfulness' and delight; or it may be a church which is all roof, and a fearsome roof at that, as though fashioned by a Celt who had studied at Old Nuremberg and finished his education under the direction of the Arts and Crafts Society. For my own part, I will have none of it. If there must be insistence on a manner of building, then as regards houses I discard the Garden City favourites *en bloc* and plump for the Late Georgian, and for churches I can wish for no better modern examples than Bodley gave us. And pre-eminently I believe in the architect, properly educated, drawing-board and all, as the only vehicle through which architecture may be expressed in this present self-conscious era. . . . The propagandist of this 'honest' creed of building has a winning manner, but let us not be deluded by his sophistry. Earnest, brilliant, with a way of arresting our attention with clean-cut sentences full of that most perilous stuff—downright common-sense, he has the happiest knack of purveying his creed; but, let there be no mistake, he is the Pied Piper of Architecture, and if we follow to his tune we shall find all the good hopes of two decades of effort swallowed up in his mountain (in referring to which we may be permitted the digression of mentioning that Browning's children went in at Hamelin and came out in Transylvania, and Hamelin is on the Weser, in Prussia, so a Pied Piper should be taboo to us for evermore)."

* * *

£20,000,000 for Housing.

To the deputation representing the Housing and Town-planning Congress which waited on the President of the Local Government Board on September 20th, in order to make the suggestion that the Government should set aside £20,000,000 for the provision of houses that could be let at reasonable

rentals to the working classes, Mr. Long gave a sympathetic reply, but said he would not make any announcement as to any particular sum. He was not sure that twenty millions was even an index of what might be required. If, he said, the Government came to the aid of local authorities, it must be on liberal lines. There should be generous consideration to country districts, because it was vital to the future of the race that there should be provision for as many as possible in those districts, in order to keep occupied on the land as large a population as possible. It was the duty of the nation to provide for the soldiers when they returned, and to see that, with the least possible delay, they had decent home accommodation. At that moment schemes amounting to nearly three millions were before him, but were held up by the War. There were other matters (relating to housing) waiting to be dealt with at the first opportunity. A short time ago, he and the Secretary for Scotland submitted a comprehensive and practical scheme to the Government, and he would lose neither time nor opportunity to press on his colleagues the urgency of the matter. It has been estimated that 400,000 cottages are needed immediately, 120,000 of them in rural districts. It is therefore obvious that the sum mentioned by the deputation would be barely adequate to meet the present pressing need, and it is reassuring to find that Mr. Long recognises this fact.

* * *

Maps as Decoration.

Writing about the "Little Masters" of Holland in *Good Furniture* for August, Mr. William Laurel Harris touches upon the use of maps for interior decoration. He says: "The successes of the Dutch Navy and the tenacious courage of her sailors developed a most extended foreign commerce which influenced and reacted profoundly on all forms of art in the Low Countries. The Oriental rugs and sumptuous hangings that often give such splendid notes of colour in paintings by Vermeer, Terborch, and Pieter de Hooch all indicate the profitable trade Holland's bold mariners carried on with the various centres of Oriental life in the rich far-off countries of tropic and semi-tropic Asia. Take, for example, that wonderful 'Girl Sleeping,' by Johannes Vermeer, representing a young woman who, apparently, is taking a furtive nap, with her right elbow and her left hand resting on the soft yet magnificent folds of an Oriental rug utilised as a table cover. On the wall, in the upper right-hand corner of the picture, one sees a portion of a map, which clearly indicates how keenly these people of the seventeenth century were concerning themselves with geographical research and the study of foreign lands. Maps as decorative features in Dutch interiors seem to have been constantly in use. In 'The Painter in his Studio,' by Vermeer—reproduced in *THE ARCHITECTURAL REVIEW* for June 1914—one sees still more distinctly an ornamental map used as a decorative feature on the very characteristic flat grey wall so commonly met with in Dutch pictures. While the maps of the seventeenth century are not, of course, as accurate as our modern map instruments might have made them, yet they possess a certain decorative character which the modern geographical chart never pretends to have. In the days of the master painters of the Netherlands great ornamentalists were employed to render picturesque and splendid the inscriptions and the coats-of-arms emblazoned on their maps. Possibly, with our increasing interest in foreign lands and distant cities, the day may come when a suitable colour treatment and proper decorative embellishment will create for us beautiful modern maps that may, without shame, become a part of the furnishings of a well-ordered home."

NOTES OF THE MONTH.

Relics of Chester Abbey.

During excavations in demolishing the school of the Cathedral Chambers in Abbey Square, Chester, an interesting discovery has been made. Below the level of the house the workmen came upon a line of corbels, and there have also been found the ancient sandstone walls of what was evidently part of the ancient buildings of the Abbey. There is a semi-circular arch in the south wall, a pointed arch (apparently a blocked-up doorway) in the east wall, and a small window in the west wall. Under the site of the house, which was once the residence of the head master of the King's School, was found (covered by an archway of brick) an additional bay of the ancient crypt; this was the monks' wine cellar, for still to be seen in its cool recesses are the stone shelves on which it is supposed were ranged the stores of wine which the monks kept for their own use or to dispense hospitality to their guests. In the north wall of the house, but above the floor level, there have come to light from their place of concealment, behind a kitchen fireplace, two ancient arched windows, which are now being filled with stones to preserve the line of the archways. They will remain exposed to view.

* * *

Sanitary Fittings for Hospitals.

As with the design of the buildings themselves, so the design of the fittings for hospitals is constantly undergoing revision in order to meet the developments of medical and surgical science. Hence the necessity for securing the most recent types of fittings, especially sanitary fittings. This fact is well recognised by Messrs. Mellows & Co., Ltd., who have recently opened a new showroom at 26 Victoria Street, Westminster, equipped with all manner of hospital sanitary fittings, including

special types of closets, wash-hand basins, surgical lavatory basins, baths, mortuary and post-mortem tables, and sinks—among the last-named being a combined mackintosh sink and drainer in one piece, a combined scalding and bed-pan sink, and improved bed-pan and urine bottle sinks. The fittings are all of the very best quality and finely finished.

* * *

New Moving Stage at the Haymarket Theatre.

A new stage has been provided at the Haymarket Theatre. It has been devised by Mr. Horace Watson, general manager of the theatre, and is described by him as "a moving stage, made in three sections, mainly for the purpose of enabling changes of scenery to be effected with great rapidity." The stage is constructed of oak and teak, and is mounted on hundreds of rollers running in grooves.

* * *

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The latest apparatus for producing "blue-prints" for drawing-offices is a continuous printing machine combined with a mechanical development and drying apparatus. A continuous roll of sensitised paper is fed on to a glass cylinder containing the lamps and supported on endless belts. The cylinder rotates on the belts, and the tracings are fed in between them over the blue paper. The belts are driven by a small motor through a variable speed gear, and prints can be made at a speed up to thirty linear feet per minute. The automatic developing machine is also motor-driven. The roll of exposed paper passes through a water trough, and then through a wringer to remove the surface water, after which it passes on to a hot drum which dries and irons the surface. The prints are then either rolled up automatically if continuous, or stripped from the drum if of small dimensions.

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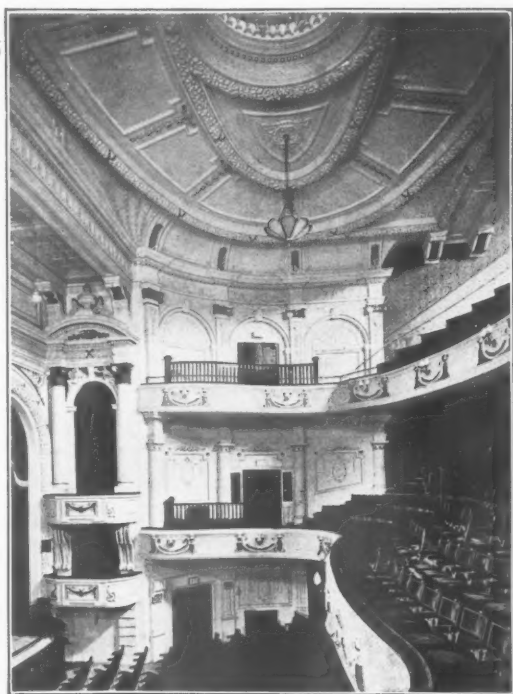
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NOTES OF THE MONTH.

The Australian Commonwealth Parliament Building Competition.

When it was announced a short time ago that the Commonwealth Government intended to proceed with the competition for the Australian Parliament building at Canberra, the Royal Victorian Institute of Architects cabled to the Royal Institute of British Architects saying they were of opinion that the competition ought to be held up until after the War, and requested that the R.I.B.A., in conjunction with the French architectural societies, should express this opinion to the Commonwealth Government. The Competitions Committee of the Institute at once took action, and the French architectural societies expressed their agreement with the views of the Victorian Institute. On September 5th, Mr. Fisher, the High Commissioner for Australia, gave a very courteous and sympathetic hearing to a deputation from the R.I.B.A., consisting of Mr. H. V. Lanchester, chairman, and Mr. Herbert A. Welch, hon. secretary of the Competitions Committee, and Mr. Fisher promptly sent a cablegram to the Commonwealth Government expressing the views outlined above. In reply, the Commonwealth Government said that, after careful consideration of the whole matter, they were of opinion that it was advisable to proceed with the competition, "owing to the fact that after the War the rebuilding of Europe will occupy the attention of British and Continental architects to such an extent that they will not be prepared to compete. Further postponement will only accentuate the difficulty, and meanwhile the large expenditure which has been incurred renders early occupation of the capital very desirable. The work will also provide employment for hundreds of Australians after the War."

A Nurse Cavell Memorial.

A reredos to the memory of Nurse Edith Cavell has been erected at Holy Trinity Church, Norwich, where Miss Cavell was accustomed to worship when residing at Norwich. The reredos represents the Last Supper according to the conception of Leonardo da Vinci, and on the south-eastern wall of the chancel has been erected a brass plate bearing the following inscription: "To the glory of God the Reredos in this Church was subscribed for and erected by some admirers of Edith Cavell, the martyr Nurse, eldest daughter of the Rev. F. and Mrs. Cavell, of Swardston and Norwich, who was shot in Brussels, October 12, 1915. To fittingly perpetuate the memory of one who laid down her life for others and ever to remind us of the power of the Cross of Christ to those who would follow as she did in the Master's train. 'Patriotism is not enough. I must have no hatred or bitterness towards anyone' (from her last words)."

* * *

A Remedy for Damp Walls.

When the interior of a house wall is discoloured by damp, the trouble may possibly spread and cause much expense. Instances are known where the plaster and the woodwork have perished through humidity. A certain house in Leicester was in this condition, but rough-coating with "Pudloed" cement proved an effective remedy, and architect and client have expressed their satisfaction with the result. The makers of "Pudlo" (Messrs. Kerner-Greenwood & Co., of King's Lynn) can instance numerous other cases where a similar cure has been effected, and anyone desiring further particulars should communicate with them.



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