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Gilded Trophy, Galerie des Glaces, Versailles

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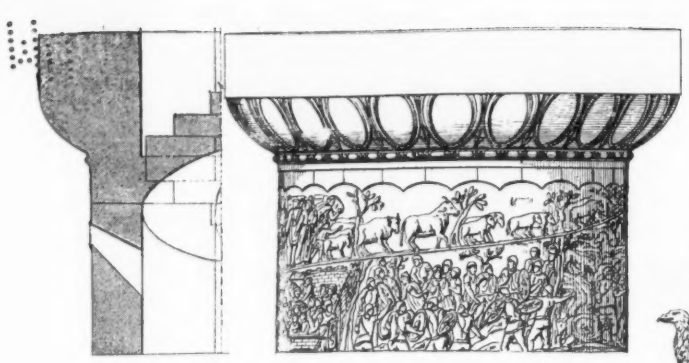
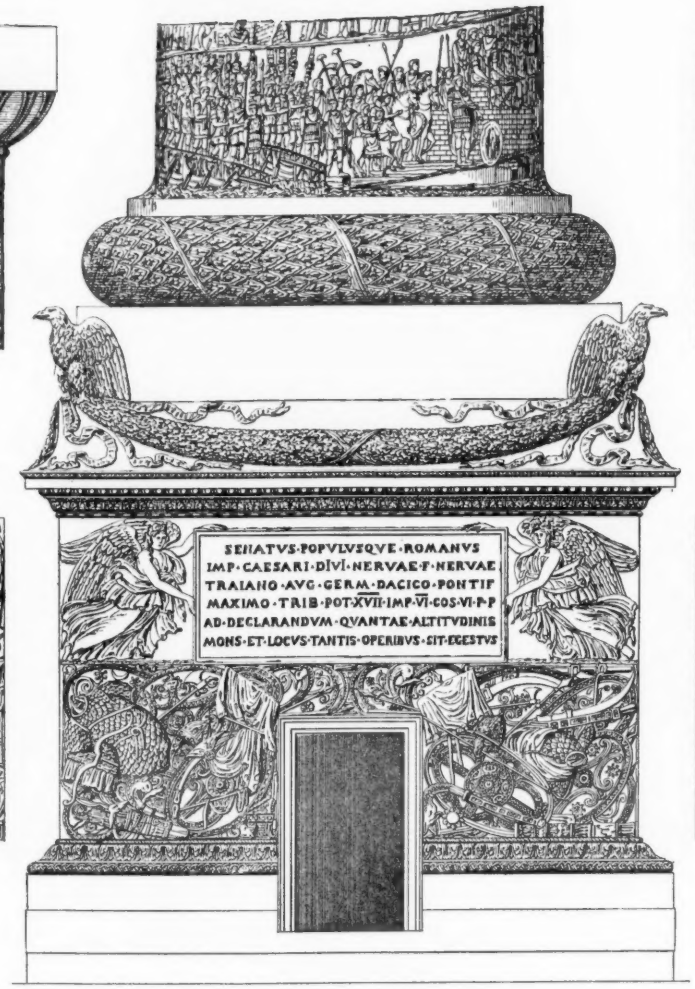
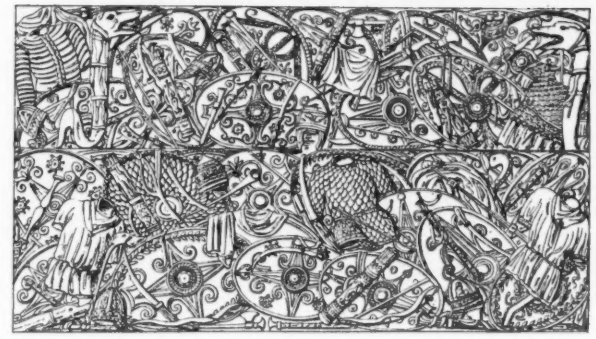
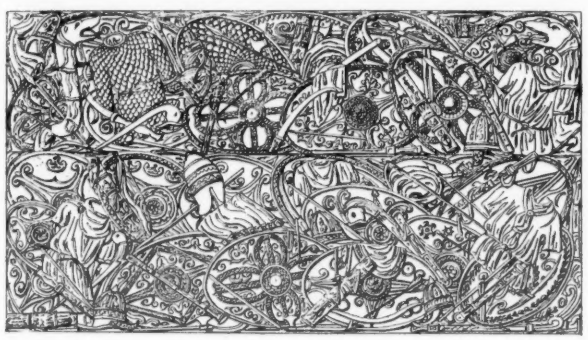
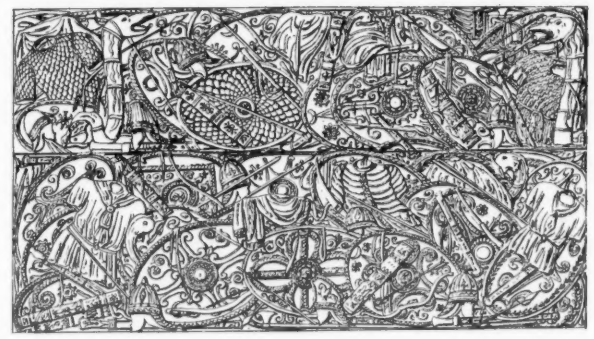
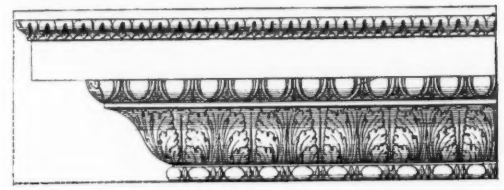










Scala di Metri dei 1 a 50.

Scala dei Piedi Romani antichi

Plate I.

December 1916.

DETAILS OF TRAJAN'S COLUMN, ROME, SHOWING MILITARY TROPHIES.

*From Canina.*

# THE MILITARY TROPHY IN ARCHITECTURAL DECORATION.

THE present article deals specifically with the military trophy as a feature of architectural decoration; but on analysis this branch of the art of design is found to be merely an auxiliary to the gamut of symbolic rendering, and as a clear appreciation of the lesser part is impossible without recourse to an exposition of the whole, it has been deemed advisable to discuss both.

Investigation of the wide range of the classical tradition in Europe proves architectural symbolism to be a distinct branch of design, to the rendering of which architects, sculptors, and engravers of every period have contributed. Once it is possible to view these pleasing conventions in sequence of development, the meaning of the symbol becomes clear: it is freed of its esoteric mystery, and we realise that a species of idiom has been evolved which is now elevated to academic rank. By reason of this, artists and public alike are familiar with traditional enrichments that serve as indices to the purpose of particular buildings: yet it is strange that architectural interest in England from the early seventeenth to the nineteenth century did not result in a proper appreciation of these symbolic values, although it must be conceded to the credit of a few masters that we possess some isolated examples which offer good material for future enterprise.

A ROMAN TROPHY.
*From Piranesi.*

The majority of eighteenth-century architects in England enriched their designs with appropriate sculpture, figures, ciphers, and other devices, and thereby touched on the fringe of a system embracing infinite possibilities; but, for many reasons, the scope of their studies was limited. For comparison, it is necessary to turn to France, where contemporary architecture during four hundred years of evolution shows a gradual and calm analysis of fact, constituting an important attribute of finished design, and one, moreover, typifying the various customs and pursuits of a highly educated race.

To form a just comprehension of the value of the symbol a nicely balanced judgment is required: there must be no confusion with architectural character, to which the symbol is subordinate, neither must the licence permissible with purely decorative ornament be countenanced. The relative value of character and symbolism is the difference between mass and detail; one implies a deep knowledge of the eternal laws of design which bear down all resistance, while the other implies a mere accentuating of effect.

With regard to character, it must be understood, the architect labours under the disadvantage of inability to do more than hint, in the vaguest manner, the purpose of his building; to him the question is one of mass, proportion, and rhythm—evanescent terms capable of many interpretations, but in application calculated to impart dignity or the reverse. Yet the ability to give the right character to a building is a natural power, in some respects akin to the art of portraiture, and on this account the skilful designer will infuse his work with a part of himself; it will express his own views of life and of the subject he has undertaken.

There are two points from which character can be studied: the first connotes a perspective of architectural history; the second, and the more important, centres upon the classification of buildings designed at various periods for specific objects. Character in art is an intangible and abstract quality. It refuses to acknowledge intellectual superiority, yet, when it is most in evidence, encourages it. Character is the hall-mark of style, the recognised product of experience. It quickly becomes currency, is acclaimed as such, and is as rapidly obscured by the advent of new flashes of inspiration. It is a quality demanding a stage to itself. It cannot thrive in an artificial atmosphere; it needs space to throw its influence; hence the highest expression of character in building is associated with great and idealistic movements.

In connection with the use of the symbol and the trophy as adjuncts to predetermined character, appropriateness is the primary consideration, for not only must the symbol itself be sympathetic and ancillary to the mass which it foils, but it must of necessity be indicative of the period it seeks to commemorate and be intimately associated with the purpose of the object so adorned.

All building worthy of the name of architecture is symbolic, but to the lay mind some additional form of argument is requisite, other than mass or proportion, to convey the meaning of its specific purpose. Many architects are content to label their works, generally with a blunt title or inscription and date; some prefer to festoon certain portions of wall surface and outstanding features with conventional vegetation; and others, in a loose manner recalling the misuse of metaphor, blend dissimilar symbolic *motifs* having little reference to the purpose of the building.

Experience in these matters has resulted in the production of a series of symbolic forms which can only be applied to accentuate the purpose and augment the embellishment of particular works of architecture, and these must indubitably be reserved for architecture of civic pretensions. For example, there is a recognised symbol for Courts of Law, another for Parliament Houses and places where representatives of the

people meet; there are particular insignia for palaces and Government offices; and almost all the innumerable buildings devoted to secular use have a claim to some special form of index.

The design of symbols arose in the first place from the grouping of weapons, implements, and instruments in rhythmic progression, in order to memorialise a particular idea or sequence of events. It is possible in this way to symbolise naval and military victories, the pursuit of sport, the arts of architecture, sculpture, painting, and music, or to extend the range to include the mechanical arts. The symbol itself, being an individual product of architectural style, is best studied in relation to monumental buildings; but investigation must not be limited to architecture, for it pervades every known article of utility and almost every phase of recognised decoration.

To enter upon a discussion of the origin of symbolism is to begin a fresh history of civilisation, such as would entail interminable compilation; and as this branch bears upon archæology, its ramifications are best left to the antiquaries who prepare material for the designer. It is essential, however, to touch on architectural evolution, from ancient Egypt to the present day, in order to gain an impression of conditions that formerly prevailed, and from such studies to form new theories of what is best suited for adaptation to the requirements of our own time.

Egyptian architecture is rich in symbolism, but there it is expressed in painting and surface decoration, the mass of the buildings requiring little in addition to convey the religious and official significance of their being. But when we turn to the lands watered by the Euphrates and Tigris, we find in the ornament of Babylon and Assyria a distinct advance; for the pursuits of war and the chase, as well as the peaceful arts, are recorded in the bas-reliefs. The man-headed bulls, corresponding in theory to the man-headed lions, or sphinxes, of Egypt, and conjectured to be portraits of contemporary kings, are outstanding features of the buildings.

Greek ornamentation is essentially symbolic, and, moreover, sympathetic to contemporary architecture, whether of the Heroic Age or of the luxurious period of Pericles. Its manifestations are found on coins, in sculptured friezes, in the Attic helmets decorated with rams' heads, on the cheek-pieces, in the helmet of Athena with its triple crest, and in the vase paintings representing combats. The Greeks had recognised customs for the erection of trophies which were carefully followed. The trophy meant the gaining of a victory, and was accepted as such by the vanquished, and left undisturbed. It was in these times contrary to the principles of the victors to repair such trophies, or to make the supports of any other material than wood. Generally it was the practice of the Greeks to retrieve the shields and spears left by the retreating foe on the field of battle, and to suspend them from the branches and trunks of trees. The Romans, on the other hand, displayed captured armour in their houses, like trophies of the chase; they borrowed the idea of the built trophy from the Greeks, but did not necessarily erect these memorials on the field of battle. In time these tokens of victory found a place in architectural decoration; and although the composition and mode of application varied through the centuries, the system innovated by the Romans remained constant. Roman architecture contains many examples of this peculiar form of embellishment, commemorating great campaigns as well as provincial victories; the custom being seen at its best in the representation of spoils on the triumphal arches and ornaments of the Imperial Age. In the British Museum there is a cast of a relief showing Roman and Dacian armour. The prominent arms are Roman, but the Dragon standard and loose tunic are Dacian. As decorative adjuncts, panels of this description are valuable, but they are not to be accepted as an actual representation of the spoils captured in battle. From such designs, in which objects of warlike character are indiscriminately arranged, it is possible to gain an idea of the variety in design of Roman shields and helmets, spears, standards, fasces, and heads of battering rams, and to appreciate the skill of the designer who was responsible for the composition. The column of Trajan, erected A.D. 114, is the best example of Roman work so embellished (see Plate I). This monument, of Roman Doric, stood in a court beyond the Delphian Basilica. The pedestal is profusely carved with reliefs of contemporary armour and weapons and trophies captured from the Dacians. The sculpture at this point is well executed and with evident care for detail, as it was near the eye; it must be viewed as ordered surface decoration in two divisions adapted for a rectangular plinth, and co-ordinated on the principal face by the inscribed panel with winged supporters. Further decoration is given to the monument by a spiral band of sculptured figures, which ascends in twenty-three revolutions, showing events that took place during Trajan's campaigns against the Dacians.

For an impression of the variety of warlike trophies erected by the Romans, reference must be made to the tapestried etchings of Piranesi, or to the works of his nineteenth-century follower Luigi Canina. There are rostral columns in stone and bronze, isolated trophies crowning arches, decorative panels, both vertical and horizontal, of arms and accoutrements, trophies carved on entablatures and on the square portions of bases to columns. The shields, in some examples, have a boss formed in semblance to the head of Medusa (see illustration on preceding page), in others simple foliation; some are circular, some straight-sided, and yet others with curved sides; and the helmets are of martial splendour. The smaller bronze ornaments made by Pompeian craftsmen show a similar regard to topics of war and conquest. There is, for instance, the bronze table in the Museum at Naples the main feature of which consists of a winged Victory standing on a globe, carrying a staff surmounted by a cuirass. And the mural fresco, the holy marriage of Zeus and Hera, has a column in the background with the thyrsus suspended by ribbons.

From the foregoing it can be concluded that the Romans established the trophy as a feature for the decoration of all buildings and memorials connected with War.

Pursuing our historical survey, we find no evidence of the trophy in Celtic art either in France or Great Britain, neither is it to be found among the works of Byzantium, and rarely only in Romanesque art, from which it was banished by a wave of religious fervour. But with the development of the art of the Middle Ages, shields, helmets and armour, and other knightly trappings, found their place in ornamental decoration. There is a remarkable example of this form of decoration on a tomb in the Stifts Church at Wurtemburg, displaying the arms of Wurtemburg and Savoy; and Queen Eleanor's tomb at Westminster can be cited as an instance where the decorative interest is as purposeful, though in comparison fastidiously simple.

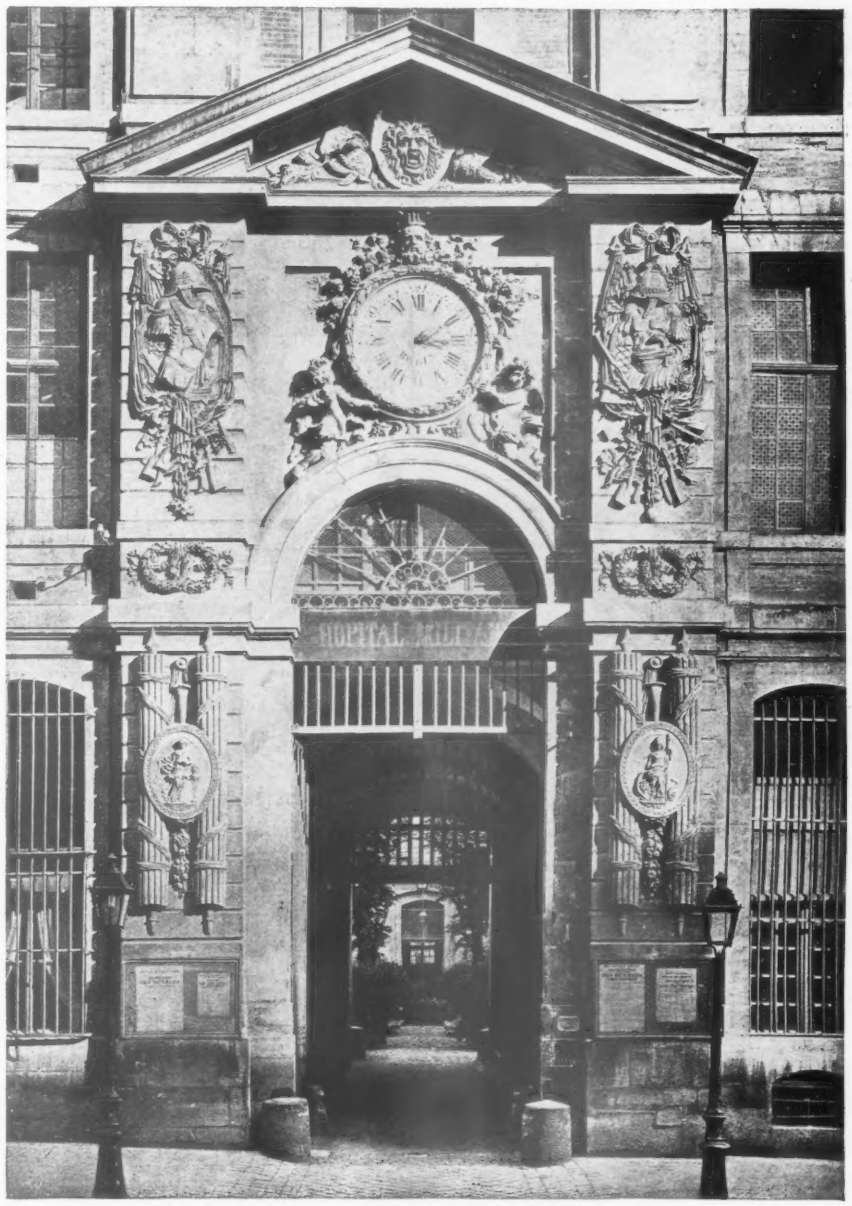
With the return to classical precedent there ensued an adaptation of the old forms of decoration to new requirements, and the War trophy in relation to contemporary struggles was not inappropriate. The shield appears as the central *motif* in the panel decoration of Raphael in the Vatican *loggie*; implements of War decorate the metal dishes of the time, and masks and shields are introduced to ornament the architraves and chambranles of important doorways. Finally, the art reached its

zenith in the gold damascened helmet and body armour of the late sixteenth century. France, however, offers the richest field for studying the military trophy, for no matter what period of her wonderful tradition is taken, some rare combination of inventive skill in this connection is forthcoming. The new influence manifested itself in the reign of Francis I when the châteaux of the Loire were building, and it gradually spread throughout the country; on this account the works of Pierre Lescot, Philibert de l'Orme, Jean Bullant, or the brilliant coterie who followed the pioneers, have a remarkable significance of detail both in design and execution. In the sixteenth century the military trophy was appropriated to the decoration of the panels over fireplaces or to door-heads, as at the Hôtel Lallemand, Bourges, where Roman precedent is accurately followed, or in the metalwork ascribed to Cellini. In Germany the panels of the door to the Otto Heinrich portion of the castle at Heidelberg consist of an arrangement of War trophies which closely follow French work of the time.

But the period when the trophy was fully developed began with the seventeenth century, or a little earlier, under the influence of De Brosse and his pupil Lemercier, and it was continued through the reigns of Louis XIV and XVI down to the epoch of Napoleon.

Louis XIV ascended the throne in 1643, and for seventy years, under the guidance of Mazarin and Colbert, France was the first military power in Europe. Condé's victory at Rocroi, followed by the success at Nördlingen in 1645, resulted in the Treaty of Westphalia, in turn followed by the civil wars of the First and Second Fronde, which taught the King to trust to no power but his own, and justified his motto, *L'État c'est moi*. Under Colbert's ministry the colonies were developed and the navy was improved, both factors being designed to strengthen foreign policy and aiming at the extension of the French frontier to the Rhine. This was brought nearer realisation during the Dutch wars of 1672–78. The policy of aggrandisement at the expense of others caused a European coalition to be formed against Louis. The naval battle of La Hogue, in 1792, curtailed his ambitions and helped to establish England's supremacy on the sea. Finally, during the eleven years war, 1702–13, French military power was curbed by the victories of Marlborough, and peace was ratified by the Treaty of Utrecht, a year before the king's death.

The reign of Louis XIV must be considered the most remarkable in the history of France, and particularly so in regard to the development of the arts. During the early part François Mansart was moulding the vernacular tradition and forming the nucleus of the style which takes its name from this period. Paris became the central European school for artists of every description. At this time French architects were drawing upon the treasures of Rome, and when in 1682 Desgodetz's important work, with many engravings from the hands of Pierre and Jean Lepautre, was published, topical events were translated into terms of stone, according to antique precedent. To this punctilio for Classic models, as a basis for contemporary sculptural decoration, belong the panels and martial trophies that formerly adorned the quay front of the Tuileries, in each of which the central *motif* was a shield, with a crush of trophies above and below. The sculptural decoration of the Hôtel Carnavalet includes the tasteful grouping of war trophies both in the lunette over the main entrance, where they are subordinate to a circular panel with two figures, and in the square panels on either side. It was left to Jean Lepautre, the designer, to engrave nearly 1,500 ornamental subjects, and to his industry the architects of the time were indebted for much of their inspiration in decorative features of this type. Two of this artist's compositions are shown on Plate II. Both indicate, apart from the acknowledgment, "Trophez à l'Antique," that the designer had recourse to prototypes. In one design the weight of the suspended crush is adjusted to a form of cuirass at the centre, with supporting shields, arms, and figures; above is an elliptical shield in true elevation, and below an asymmetrical arrangement of vases and flambeaux, balancing the panel much




PORTE DU GRAND COMMUN, VERSAILLES.
J. H. Mansart, Architect (1682–84).

as a pendulum completes a clock. The other composition is more vivacious. It consists of two parts, an upper part made up of helmet, cuirass, shields, and arms, and a lower part composed of a laurel wreath with balancing standards, the design being unified at the centre by two cupids, one carrying a sword and the other supporting entwined oak-leaves. In the lower part of the wreath is the notice, "Sold by Saml. Sympson at his Print Shop in Catherine Street, Strand, where is sold several Books of the same Master," — sufficient proof that these designs were accessible to English architects of the time.

The sculptured decoration on the attached obelisks flanking the central arch of the Porte St. Denis, by the sculptors Girardon and Michel Anguier, who embellished Blondel and Le Brun's work, is characteristic of the military events then in progress (see illustration on this page). A tree forms the central feature of the composition, a female figure with attendant lion, symbolising France and valour, being placed at the base, while trophies are suspended above in three groups of diminishing importance, conforming to the contracting lines of the obelisk. This piece of decoration is superbly executed and is flawless in the scale of its parts. Such sympathy of attributes in a design of this type is rare, and the point is one commending itself to the notice of modern artists.

Two remarkable examples of the use of the military trophy in interior decoration are illustrated on page 118. The one is a panel from the Galerie des Glaces at Versailles, in which boyish figures support a torso clad in Roman harness, the corners being decorated with shields and weapons, and the centre marked with the fasces on which is placed a plumed helmet. The other is an over-door design at Fontainebleau, of the period of Louis XIII. Here the crush is arranged between the scrolls of a broken pediment, in this manner serving to fuse the severe architectural lines of the doorway with the rich console cornice of the room. The skill of the sculptor has rendered the design successful, although the danger attending such a disposition would be perilously near the banal in the hands of an incompetent. At this period Antoine Coysevox and Le Brun were the chief arbiters of this form of decoration, a distinction they shared with Jean Lepautre.

TROPHY ON PORTE ST. DENIS, PARIS.
Girardon and Michel Anguier, Sculptors.

The Porte du Grand Commun at Versailles, illustrated on the preceding page, is noteworthy for its happy adjustment between architectural and sculptural features. The military trophies are reserved for the piers, the panel over the gateway being relieved with a clock-face supported by putti. Extreme care has been taken to select the right type of trophy for each space; accordingly the piers adjoining the imposts are decorated with fasces and elliptical shields, and above are entwined wreaths, relieving the intermediate pedestal and introducing the crush of suspended trophies over. The gateway is pedimented and the tympanum holds a shield with Medusa head, completing the chain of sculpture. It is worthy of attention that in this design the architectural interest has been reduced to a minimum, without loss of dignity, in order to foil the character of the embellishments; and although for the trophies Classic *motifs* have been sedulously followed, such is the skill and finesse in selection and execution that no stigma of pedantic emulation attaches to this grandiose design.

At this stage it is necessary to take note of the transitional period when the first indications of a taste for increased richness of effect become apparent in the decoration. The Style Louis Quatorze reached its zenith about 1690, when it showed great purity. Then, in the early eighteenth century, came the inevitable swing of the pendulum, with the result that attributes of decoration which had been universally accepted were fused with the conceits of Watteau and Boffrand, and reached their lowest depths under the influence of Meissonier. Thus it is that the best decorative expression of the Style Louis Quinze is to be studied in the plates of designs prepared by Daniel Marot, at a time when the Grand Style was still virile, and before the pernicious influence of the rocaille had been encouraged.

The importance attached to decorative symbolism among French artists of this period was bound to react as a corrective to loose tendencies in other countries. Wren, it is well known, had recourse to France for a

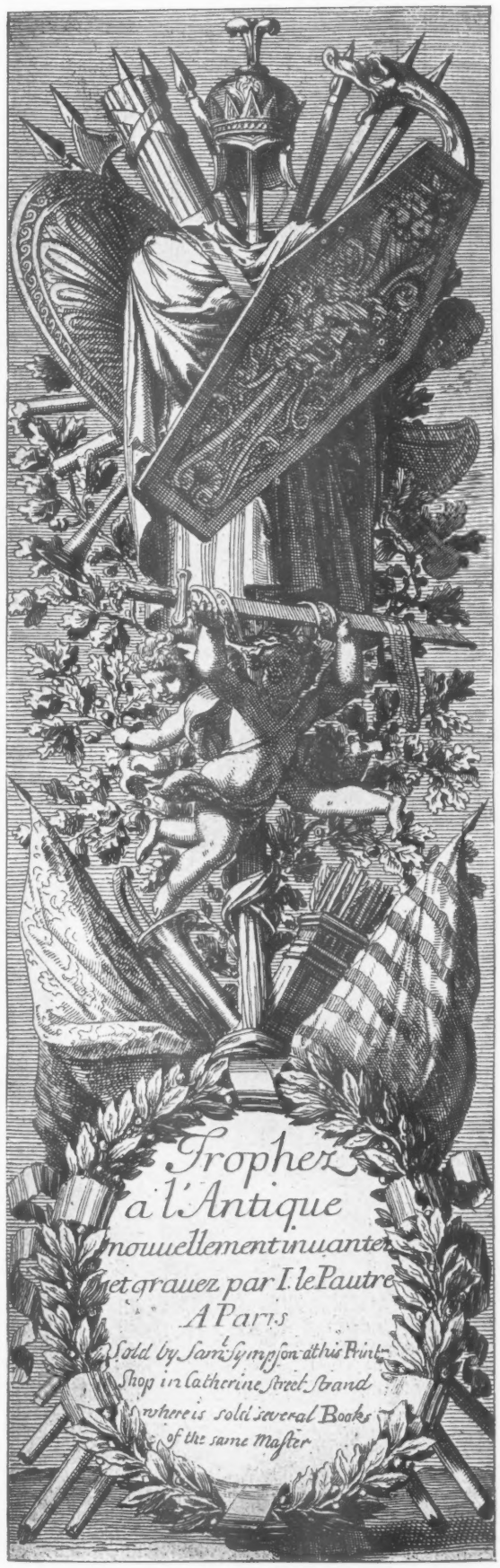


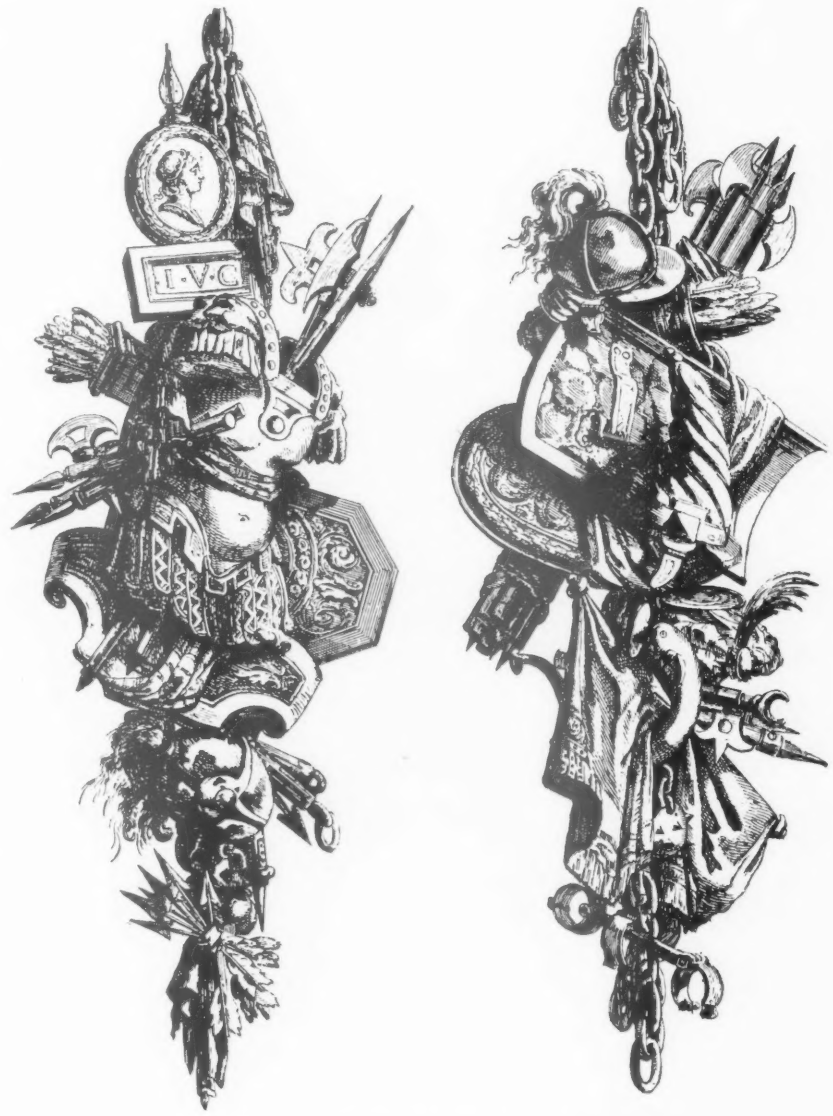

Plate II.

December 1916.

DECORATIVE TROPHIES BY JEAN LEPAUTRE.

good deal of his ornament, but generally the spirit of the decoration he sought to emulate eluded his grasp. At Hampton Court the basement storey is enriched with a series of panels in which martial trophies based on Roman work are the chief attributes, perhaps intended as a compliment to the military genius of William III. Wren began his work at Hampton Court in 1689, but it was not completed until eleven years later. Grinling Gibbons and Cibber were engaged on the carving; and possibly Daniel Marot, who was attached to William as Court architect, advised on the interior decoration, including the chimney-pieces.

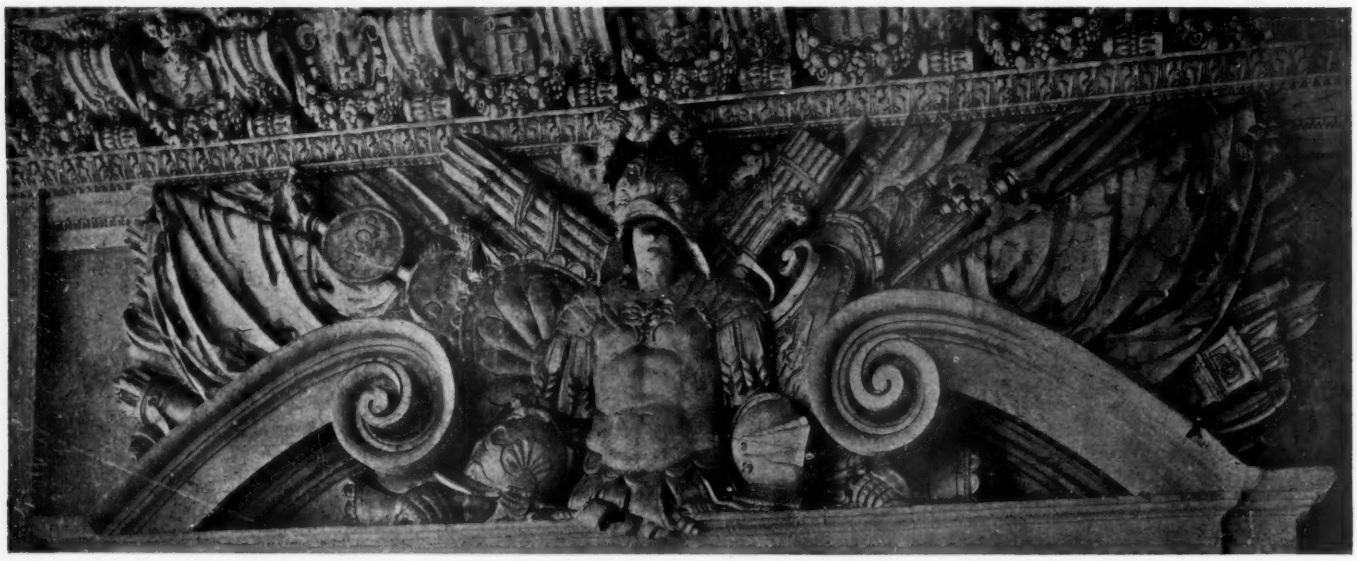
Daniel Marot was forty-five years of age when he left Paris for Holland, upon the revocation of the Edict of Nantes, in 1685. He secured his appointment to William of Orange soon after, and followed the King to England in 1688. From 1690 to 1701 he was engaged on a hundred or more plates of designs, which were published separately, and the folio volume "Recueil d'Architecture et d'Ornements," which was published at Amsterdam in 1712. Marot left England about 1702 and practised in Holland. He died at the Hague in 1713. Previously he had assisted his father, Jean Marot, in engraving the plates for the French translations of Vignola, Palladio, and Scamozzi. Vanbrugh, whose acquaintance with French architecture was broad, had recourse without doubt to the books and drawings issued by the Marots. He was in frequent communication with Tonson the bookseller at Amsterdam on personal matters, and in 1703 wrote for "a Palladio in French with the plans." Vanbrugh's great chance came when he was commissioned to design and superintend Blenheim Palace, which was nothing more nor less than a national war memorial, although intended as a tribute to the genius of Marlborough. In this design there is abundant evidence of the architect's indebtedness to contemporary French detail, and particularly to the designs of Marot (see illustration on page 121).




DESIGNS FOR TROPHIES BY J. C. DELAFOSSE.

Gibbs introduced carved trophies of French character into the principal room at Sudbrook Park, Petersham; and Taylor, who began his career as a sculptor, showed a similar preference in his pediment at the Mansion House, which was entrusted to him by the elder Dance. It was not, however, until the eighteenth century was well past its meridian, with Chambers, Adam, and Gandon in full practice, that the art of the symbol was revived. Here again the Englishmen borrowed from contemporary French art, notably the designs of Neufforge, Gabriel, Antoine, and Delafosse. At Somerset House and the Customs House, Dublin, the symbols are mainly naval, while at Sion House there are some excellent panels devoted to military trophies, all of which are in sympathy with Louis Seize decoration.

In the middle of the eighteenth century a reaction took place in France favouring a style that should abandon the rocaille and return to the severer architectural lines of the Louis XIV period, as a basis on which a rigid Classic style could be erected. Decoration was modelled after the antique Roman manner, for the Greek influence did not commend itself to the French until years of experiment had been given to it in England. Under the direction of Soufflot, Neufforge, Gabriel, and Constant d'Yvri the style was developed to a remarkable extent, and was imitated in Germany and Russia. Charles Delafosse prepared a folio of designs in which he endeavoured to depict not only character but sentiment in architectural attributes. Two of his sketches for military trophies are reproduced on this page. In each of these ingenious compositions rigid symmetry is carefully avoided, the shields and accoutrements being balanced about a centre and suspended by a chain. The crush of *motifs* in these designs tends to over-complexity, but the artist has so skilfully treated them that the contrasting features more than adjust the fault. Another instance of the manner of Delafosse made popular for the treatment of martial symbols is to be found in the placing of a slight crush, generally consisting of a plumed helmet and fasces, on the top of a plain stone block. A more elaborate treatment on these lines has been extensively adopted for use on the exterior of buildings, typical examples being seen on the Ministry of Marine facing the Place de la Concorde, designed by Gabriel in 1761. Previously, in the



OVERDOOR IN THE VESTIBULE, FONTAINEBLEAU. (PERIOD OF LOUIS XIII.)

remodelling of the Palace at Compiègne, Gabriel had found plenty of scope for introducing symbolic decoration, especially in the selection of martial trophies. The segmental pediment over the centre of the entrance screen and the tympanum of the pediment fronting the Court of Honour are representative examples of Louis Seize decoration. Later, in 1781, when the architect built the galleries at the Palais Royal, he introduced trophies of a similar character in the square panels between the capitals to the pilasters. It is somewhat strange that the ext rior of the École Militaire, which Gabriel began in 1752, is rather sparingly treated in this particular, only a slight indication of its purpose being apparent in the carving. Within the building, however, military trophies are used to a far greater extent for decorative purposes.

Proceeding to the style of the Empire, we find decoration carried to Classic formality, for rulers, artists, and people were determined to have a style thoroughly expressive of the events which had brought France to the position of the first military power in Europe. At first, partly owing to English influence, taste had pandered to a consideration of Greek art. Then came General Bonaparte's Egyptian adventure, when Denon accompanied the staff and investigated the mysteries of Egyptian art, afterwards publishing his folio volume and causing a furore for such things among the artists of Paris. For some time Egyptian *motifs* were apparent in the design of chimneypieces, clocks, and bookcases; but this tendency was checked when Percier and Fontaine brought their disciplined Græco-Italian taste into actuality. Finally, when Napoleon, through his military genius, made himself Emperor, and obsession for fresh conquests was foremost in his mind, the artists rose to the occasion, and lost no opportunity to record public approbation of his phenomenal powers. The transition from the Style Louis Seize through the Style Messidor to the finished Empire Style occupied ten years. There was no actual break in the sequence of the traditional vernacular; on the contrary, the exponents were forced to study precedent; thus the term "Empire" is a broad one, and can be applied to the period 1795–1830. Percier and Fontaine, who were introduced to Bonaparte by the celebrated David, long enjoyed the Emperor's patronage, and became the directors of taste, in which they

GILDED TROPHY, GALERIE DES GLACES, VERSAILLES (1680).

were assisted by the brilliant coterie trained in the studio of Peyre. Nearly every building erected during this period bears a military stamp, and the number of N's which Napoleon ordered to be carved on older buildings illustrated his determination to annex all historical monuments to his own name and period. The martial trophies introduced at this time as primary *motifs* to sculptural decoration are innumerable. There is a particularly charming example in the panel to the entrance screen of the Caserne in the Rue de Tournon, another in the pediment of the Villa on the road from Paris, near Malmaison, which was occupied by one of Napoleon's cavalry leaders, and the decoration of the gallery at Compiègne, with actual implements of war, is worthy of study. But no finer illustration of topical events can be instanced than the beautiful tent-room at Malmaison (see Plate III), which was designed in haste by Percier and Fontaine, for a meeting of Napoleon's generals at a council of war. This was fitted up in one of the ground-floor rooms as a temporary decoration, but so charmed the Emperor that it was ordered to be retained. What was without question, however, the finest piece of symbolic design produced at this time was the treatment for Napoleon's throne in the Palace of the Tuileries, the *motif* being a regal canopy, richly plumed, with supporting standards on which were placed the imperial wreaths and eagles.

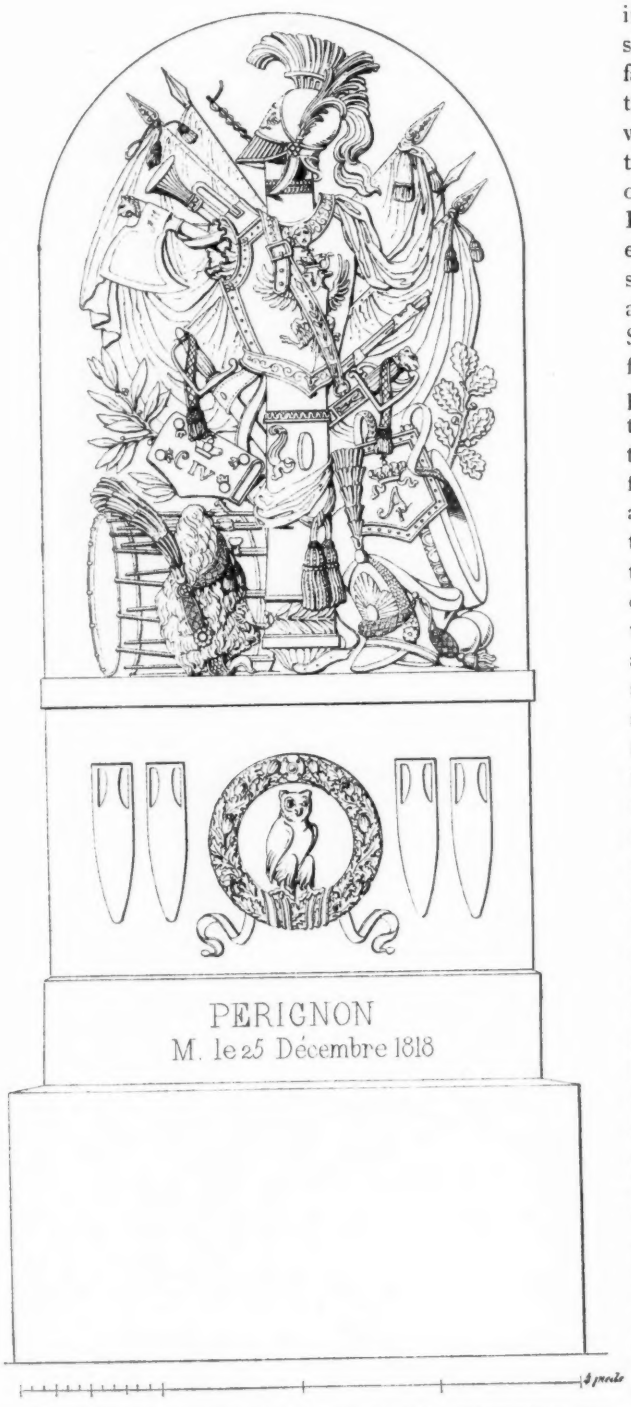
CARVED TROPHY ON CHIMNEYPIECE, SUDBROOK PARK, PETERSHAM.
James Gibbs, Architect.

The designs published by Percier and Fontaine proclaim the veneration that was paid to military affairs by these artists. Helmets, sabretaches, shields, and standards are treated with rare discrimination and much originality. French artistic influence in consequence soon followed the victorious armies through the countries brought under Napoleonic domination. The Italians, Dutch, Prussians, and Russians vied one with the other to produce works of art in emulation of the French, and as late as 1833, when the Triumphal Arch was built at St. Petersburg by Stassoff, the selection and placing of the trophies reveal evidence of a taste modelled on French methods.

Some of Napoleon's generals did not live to see their master finally deposed, and were fortunate to have memorials erected to their valour at a time when the Empire was at its height. The Cemetery of Père Lachaise abounds in such examples. On many tombs it was customary to introduce emblems of War. The accompanying illustration of the monument to Marshal Perignon, who died in 1818, shows how the allegiance to Napoleon's own style continued after the Restoration was accomplished. This is a rich example of sculptural decoration, designed by Goddé. In the panel a cannon forms the central feature, carrying a plumed helmet; a cuirass being buckled to the cannon and regimental standards grouped on either side, while at the base are placed the shakoes of the regiments commanded by the general.

After Napoleon's deposition, all the military trophies and the cipher N's were permitted to remain, and the majority are still in existence. Finally, when the Emperor's remains were brought back to France from St. Helena, the whole length of the Champs Élysées was decorated in the Empire style—such was the respect still latent among the French for his commanding genius.

It is somewhat curious that in England at the time of the Napoleonic wars little attention was given to ensure the correct treatment of war symbols for monuments: taste invariably inclined towards memorial columns and equestrian statues. Harrison built the Wellington Column at Shrewsbury, an essay in severe Greek Doric, and Wyatt was engaged to shape its Roman antithesis, the Duke of York's Column in London, ornament in both cases being religiously eschewed. A portion of Woolwich Arsenal built at the close of the eighteenth century has rich sculptural decoration in the form of trophies over the principal gate. Smirke's obelisk to Wellington at Dublin is almost naked of symbolic decoration, with the exception of a mediocre panel to the pedestal, in which figures predominate. Nash, acting on a suggestion of his patron, George IV, endeavoured to treat Buckingham Palace as a war memorial, and introduced trophies over the Doric screen on either side of the main façade, as well as in the detail of the gates to the Marble Arch, which formed the chief entrance to the outer courtyard. On the other hand, during the war in the Peninsula regimental details and equipment acquired a heightened significance, which can be reviewed among the exhibits at the United Service Museum. The chief factor in the estimation of the public, and perhaps rightly so, was the British Navy; but opinion was too content with the theory of a fleet in being to wish for its achievements to be recorded in terms of stone, although at one time a project was mooted for a column of naval triumph at Greenwich, which was to be a national affair; but it never received the sanction of Parliament, and was subsequently dropped. As a consequence of this continued apathy in Government circles, it was left to the furniture-makers to meet popular desires for some form of symbolism commemorative of Nelson's great victory, and the market was supplied with furniture crudely decorated with immense anchors, mirrors and picture-frames of wood carved to resemble rope, and pieces of silver plate designed like martello towers. Wellington's military career was commemorated after his death in 1852, when the ornate memorial by Alfred Stevens Was erected in St. Paul's. In the base of this monument, below the sarcophagus, emblems of War form the interest, connected with military weapons (see illustration on page 121). The two arches at Hyde Park by Decimus Burton have little decorative reference to the purpose for which they were erected, and the Crimean monument in Pall Mall, although satisfactory in outline, is harsh in decorative values. Of recent years very original departures have been made towards the proper use of symbolic features, notably by Mr. Rickards at the City Hall at Cardiff, and on the Wesleyan Hall at Westminster, an example from the latter being illustrated on page 122.




MONUMENT TO MARSHAL PERIGNON, CEMETERY OF PÈRE LACHAISE, PARIS.

Goddé, Architect. Plantar, Sculptor.

In bringing this article to a close a few notes on the modern

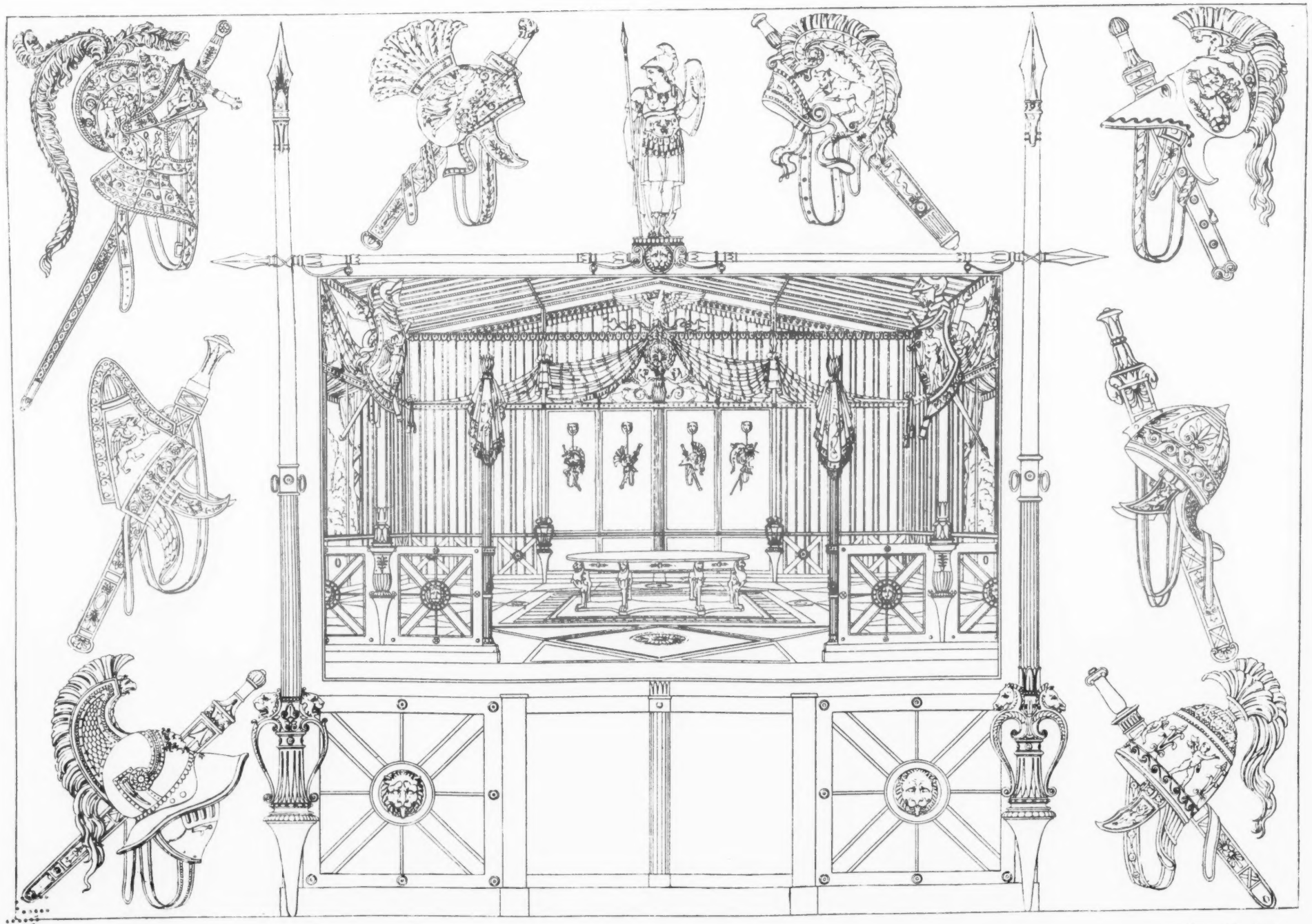


Plate III

December 1916

THE TENT ROOM AT MALMAISON, WITH DETAILS OF ITS TROPHY DECORATIONS

Percier and Fontaine, Architects.


TROPHY (WITH BUST OF MARLBOROUGH) ON THE SOUTH FRONT OF BLENHEIM PALACE.
Sir John Vanbrugh, Architect.

application of military trophies will be appropriate. Designers should bear in mind that before sketching ornament to enrich their buildings, it is necessary to analyse the parts that make up their subject: this in order to secure appropriateness, for the innumerable assemblage of elementary *motifs*, distinguished by the generic term "ornament," must be selected for the express purpose of the object or building which they are intended to embellish. Until this point is appreciated it is not possible to select or place elaborate and complex designs as applied ornamentation. Character, moreover, should be the determining factor. Once the selection is above reproach, the details must be considered and modified times without number to suit the architecture, all the details and modelling being in sympathetic consonance with the object of the building. It will be possible to introduce in such sculptural or painted decoration absolute, relative, or asymmetrical arrangements. The crush should be well balanced, the ornament so displayed that it is suited alike for a close point of view and to be seen at a distance. Different forms can be applied to panels of equal size, but relative scale must be maintained. It should also be kept in view that complexity of interest is but a development of the principle of simplicity, and under certain conditions is just as useful as the richly simple. There are other circumstances which experience indicates for the correct grouping of *motifs* to form a crush, but the same rules of design that apply to architecture are of equal value in the design of such minor attributes as carved and sculptured ornament. The principle is to reduce the interest to three prominent


MONUMENT TO THE DUKE OF WELLINGTON IN ST. PAUL'S CATHEDRAL: DETAIL.
Alfred Stevens, Sculptor.

parts, of which one should dominate, the whole arrangement being subordinate to the vertical or horizontal centre as the case determines. In practice this rule is capable of many interpretations; there are no definite regulations to hamper the design, but the trained eye will immediately detect the weak spot.

When the architect learns to approach his subject with the attitude of a painter, and delights in form like a sculptor, he will be in a better position to essay ornamental features. In time it is to be expected that the whole musical scale of symbolic *motifs* will form part of a student's equipment, and that the right index will be given to buildings, for until this subject is perfectly comprehended a repetition of egregious mistakes cannot be avoided. With regard to the symbols of War, the matter is topical—hence the occasion for this article; but the quest of the designer for the truth knows no limitations.

A. E. R.

A MODERN EXAMPLE: TROPHY ON THE WESLEYAN HALL, WESTMINSTER.

Lanchester and Rickards, Architects.

# ROUEN CATHEDRAL.

By ROBERT CROMIE, A.R.I.B.A.

THE spirit of mediævalism, associated with overhanging storeys, timber gables, and cobbled streets hardly wide enough for a market gardener's barrow, is probably nowhere more vividly evoked than in some of the Gothic back streets of Rouen. Old Rotomagus, that city of Normandy so ancient in its foundation that its origin is lost in Paganism, so battered and besieged that its history can never be completely written, is now, nevertheless, one of the fairest and most prosperous cities of France, a veritable industrial cosmos, where commerce rubs shoulders with an antiquarianism duly mixed with the pious observances found in all Cathedral towns.

Dominating Rouen is the iron spire of her Notre Dame; starkly symbolical of achievement, it belongs to a kingdom which is not of churches; it cohabits with transport bridges and electric cranes, and, in its static majesty, works an ill impression upon the mind. Who would dream that beneath that calculated pinnacle of modernism lie the sacred remains of many centuries, the stones and ashes of the Great Dead? Who would think that in this holy ground tabernacles have been raised, emperors and kings have prayed, princes have been created? What history, silent and irrefutable, can those walls divulge?

Incendiarism, the ravages of time, the havoc of treasuries, the spilling of worshippers' blood, the defiling of sanctuaries—all these things, and many more, have passed and left their scars ineffaceable.

Here, Charlemagne came and took his Easter vows; William clanked his conquering sword up the long nave; Duke Raoul founded a dynasty of crowned heads. Here, also, the eldest sons of dukes were made Chevalier—given the sword, the casque, the gilded spurs, and armed cap-à-pie, sent with the ceremony of kings, the raising of hands, the chaunts, incense, ritual, the purple and fine linen, the blessing of the Archbishop and his kiss of peace, to War! And what wars! Out of butchery arose churches—the Prince has ever made his peace with gold!

Although most of the dukes added to the fabric of the church, they cannot be called the creators of the Cathedral; rather it is to the extraordinary enthusiasm of the Rouennais that we must look for the true reason of the existence of their Notre Dame. Encouraged by their bishops, and stimulated by the personal labours of their clerics, the laymen put their shoulders to the wheel and worked; pulling the very stones from the quarry. Some, "proud of their birth and their richness, accustomed to a soft and voluptuous life, harnessed themselves to the carts," and created the Cathedral; and what a living monument it is to the inspirational power of a public creed! Can we picture the re-erection of a modern church by the free, devotional labour of the people? Can we imagine, say, in connexion with a rebuilding of St. Paul's Cathedral, scenes of such wild enthusiasm, such an ebullition of really sacrificial devotion, as are chronicled of the rebuilding of Rouen Cathedral, when men, in the fine words of M. l'Abbé Loth, voluntarily "cemented with their sweat the innumerable stones as they were laid patiently one upon another, and at night-time, when the works were continued by the light of tapers, chanted symbolical psalms which used to be repeated round the walls of Jerusalem"? Was their religion a mere superstition, this that won them through to such an inspiring result?

Ecclesiastical historians are sometimes carried away by their themes, they are prone to translate into higher planes the subjects of their theses when they are of a kind to merit approval, and the reverse when they are not; but in this case there can be no doubt. The people, not only of Rouen, but of the outlying districts, formed themselves into jealous bands, took vows, and, what is more important, kept them. They were well led, their archbishop was splendid; and, besides, theirs was a glorious object, and it was achieved because of their sheer belief in it.

There is a difference between a personal labour of devotion and a pious benevolence, however generous and wholehearted. Surely this is the gulf which separates the churches of epochs. To a certain extent barbarism may have entered into the fanatics' zeal, but it was a barbarism of faith, and it achieved things—"they pulled the stones from the quarry."

The Renaissance shut the door with a slam on barbarism, just as surely as the culture it nourished closed out the vivifying wind of Gothic that gave us great cathedrals. It was but a little wind in this case, and it started on its journey from Wales so long ago as the third century. It was in A.D. 260 that St. Mellon, "born near Cardiff," came to Normandy at the instigation of Pope Étienne I to further the spread of Christianity. His preaching appears to have been successful, and, according to A. P. M. Gilbert's "Description Historique de la Cathédrale" (1837), he erected a temple on a piece of ground granted to him for this purpose by Precordius, a former pagan whom he had raised from the dead and converted. Dom Pommeraye in his "Histoire de l'Église Cathédrale de Rouen" (1686) says there were two or three cathedral churches built before the existing one, "dont la première fut celle que Saint Mellon établit en la maison où Precordius avoir été ressuscité, qui ne fut vray-semblablement qu'une chapelle suffisant pour contenir les Chrétiens qui soient alors en assez petit nombre." It is, however, generally accepted that Precordius helped St. Mellon to found his first church or oratory in Rouen, probably a thatched wooden basilica, constructed in the wealthy neophyte's house.

Although assisted by the writings of Farin, Pommeraye, St. Gothard, St. Lo, Viollet-le-Duc, and many others, history has not yet succeeded in bringing to light sufficient evidence to trace the consecutive growth of the basilica into the Cathedral; but it would seem that the existing building is on the same site as St. Mellon's, which, "according to the witness of St. Paulin," was entirely reconstructed by St. Vitrice, eighth Archbishop of Rouen, about the year 400. M. l'Abbé Loisel considers this to be the first Cathedral, while M. Gilbert ascribes to Archbishop St. Ouen the restoration and embellishment of "the second basilica," which, in the main, was probably the same as that sacked by the Norman Oscherry in 842. Between that date and the founding of the reconstructed edifice by Maurile (1063), nothing of much importance seems to be known. From time to time primitive remains of apparently Roman character have been dug up when excavations have been made, but insufficient upon which to base anything more definite than theories.

It is unfortunate that little is known of the works of the Norman dukes to whom Rouen was ceded in 911 after the

devastating invasions of 841 and 845. The damage caused by these wars was largely made good by Rollon, Guillaume-longue-Épée, and Richard I. How much is attributable to the former dukes is not known, but Richard is credited with munificent benevolence toward the church, which he "augmented magnificently."

Pommeraye, referring to an ancient manuscript of M. de Pigny treating of the genealogy of the first Norman dukes, says Pigny speaks of Robert, Archbishop of Rouen, as commencing to erect the church, aided by his father Richard I, and afterwards by his brother Richard II. The former, he says, "fit hausser l'église de Rouen, par son fils Robert qui fût Archêveque, la fit achever le choeur en la partie orientale."

The wave of ecclesiastical building brought about by the destruction of the pagan temples subsided in the dread tenth century, but after the millennium Robert commenced alterations and reconstructions, culminating in the Cathedral which was consecrated by Archbishop Maurile in the presence of William the Conqueror. This was the church which, according to Viollet-le-Duc, was "rebuilt for the third time during the course of the eleventh century," and which was "entirely re-erected during the second half of the twelfth century in Norman transitional style."

It is not clear what new work was carried out between 1063 and the great fire of 1200—perhaps only the Tour St. Romain and the transeptal and apsidal chapels.

Le-Duc refers to the thirteenth-century reconstruction thus: "à la suite d'un incendie qui, *probablement*, *endommagea gravement* l'église du XIIth siècle," an opinion which has been criticised by later writers, *vide* M. l'Abbé Loth, who believes that "the frightful fire of 1200 which reduced a great part of the town to cinders, and of which historians have preserved the lachrymose memory, threw to the ground this beautiful edifice, destroyed it from foundation to roof, and did not leave of so much care and effort more than a rough heap of calcined stones." He is quite definite in his statement that the whole church was destroyed, with the exception of the Tour St. Romain. "There can be no doubt as to this matter," he proceeds, "and if Dom Pommeraye and those who appear to have followed him in the history of the Cathedral ignore this event in pretending that the existing Cathedral is the same as that consecrated by Bishop Maurile, it is only necessary to observe that the error was founded upon vague and incomplete traditions. . . . Dom Pommeraye, having no archæological knowledge, could confuse a monument of the thirteenth century with a building of the eleventh, but such mistakes are not possible to-day."

TOMB OF ARCHBISHOP MAURILE.

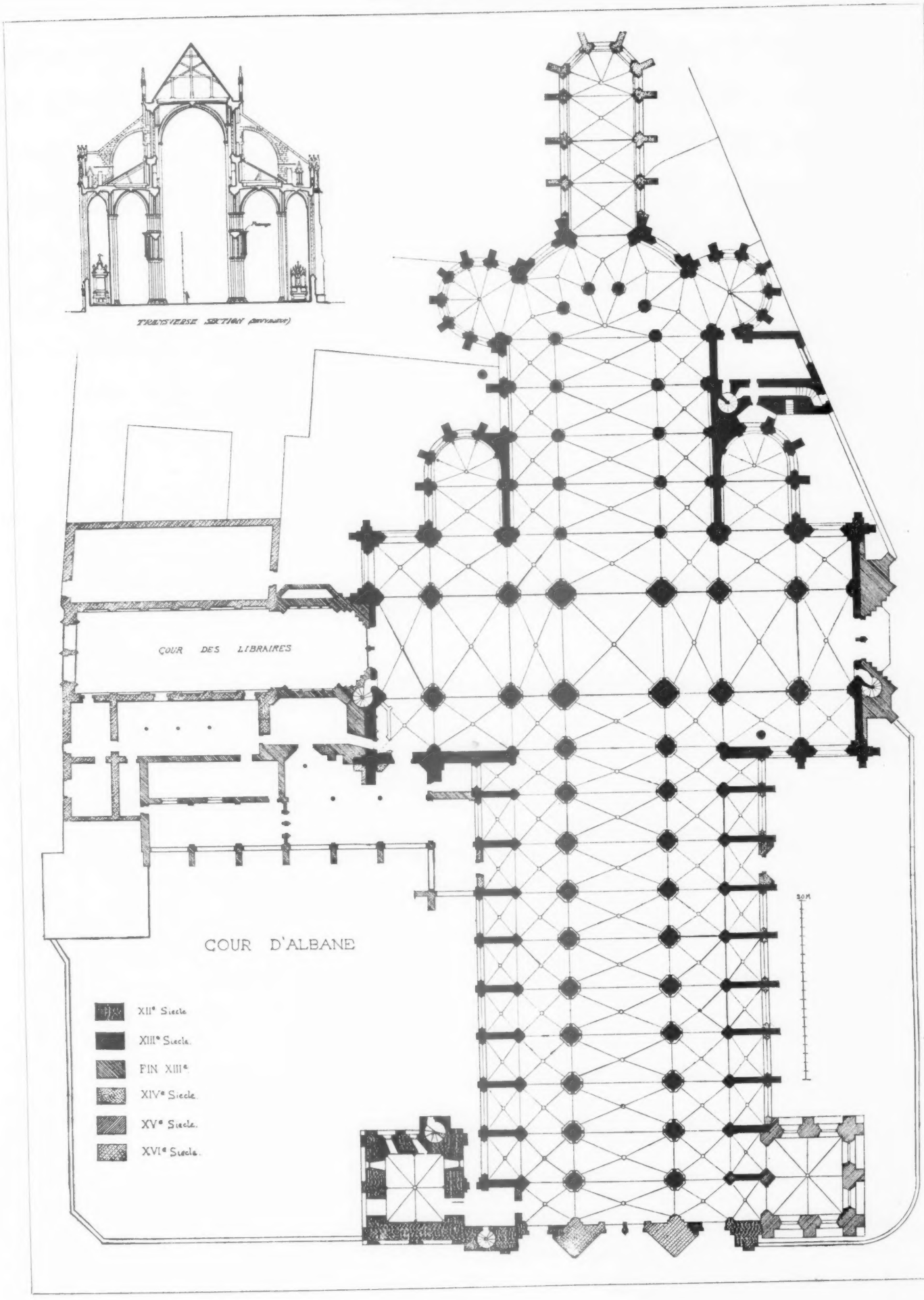
It is extraordinary how the nineteenth-century writers disagree. M. Deville, in his "Tombeaux de la Cathédrale" (1833), says it is known positively that the Cathedral was completely destroyed by the fire of 1200 with the exception of the base of the Tour St. Romain, the position of which, separated from the body of the church, and the solidity and mass of its construction, were able to preserve it from the violence of the fire. The tomb allocated to Archbishop Maurice, however, is rather a stumbling-block; this is situated between the Chapel of St. Pierre and St. Paul and the Chapel of the Virgin, north-east of the choir, and is built in one of the walls. It is in the form of a recess, covered by a semicircular arch springing from stunted twin columns under a slightly projecting pediment; in style it is anterior to the pointed transitional arcading which is applied over it. Deville says: "The historians . . . have not left to us the name of the Archbishop . . . they leave it only to be understood that it (the tomb) covers either the ashes of Maurice, fifty-fourth Archbishop of Rouen, or those of Guillaume de Durefort the sixty-first, who died, the first in 1235, the second in 1330, and were both interred in their Cathedral Church." One of these historians adds: "however, it is likely that this tomb is of a more remote epoch." Deville places its date at 1235, at the same time admitting the obvious lack of cohesion in the treatment of the applied arcade which cuts across the face of the tomb, even obliterating portions of the angels carved on the arch-mould, and of the saints sculptured on its pedestal. Dom Pommeraye, on the other hand, finds this tomb allocated to Maurile in an "ancient MS. de l'église de Rouen." M. Loisel describes it as the tomb of Maurile, and as being manifestly enclosed in the wall "après coup." It is possible that the dormant figure now covering the tomb is not the original, or that it was executed early in the thirteenth century to complete an unfinished monument to the earlier archbishop, or to replace one destroyed by iconoclasts, a conclusion that may reasonably be deduced from (1) the architectural style of the monument, which accords with the date of the death of Maurile; (2) the peculiar treatment of the arcading, obviously so incompatible with the sepulchre itself; and (3) comparative agreement between archæologists as to the date of completion of the whole fabric, i.e. anterior to the death of Maurice.

M. Loisel is doubtful as to the extent of the remains of Maurile's church. He refers to historians of the seventeenth and eighteenth centuries as believing that the actual edifice is that which was consecrated in 1063, and also to the Cathedral having been "reconstructed later," leaving very few apparent vestiges of the venerable church.

From time to time remains have been brought to light which seem to indicate that there was no great difference between the lengths of the present Cathedral and that of the eleventh century; in fact, it appears that the chapels north of the transepts are, if not partly the old walls themselves, at

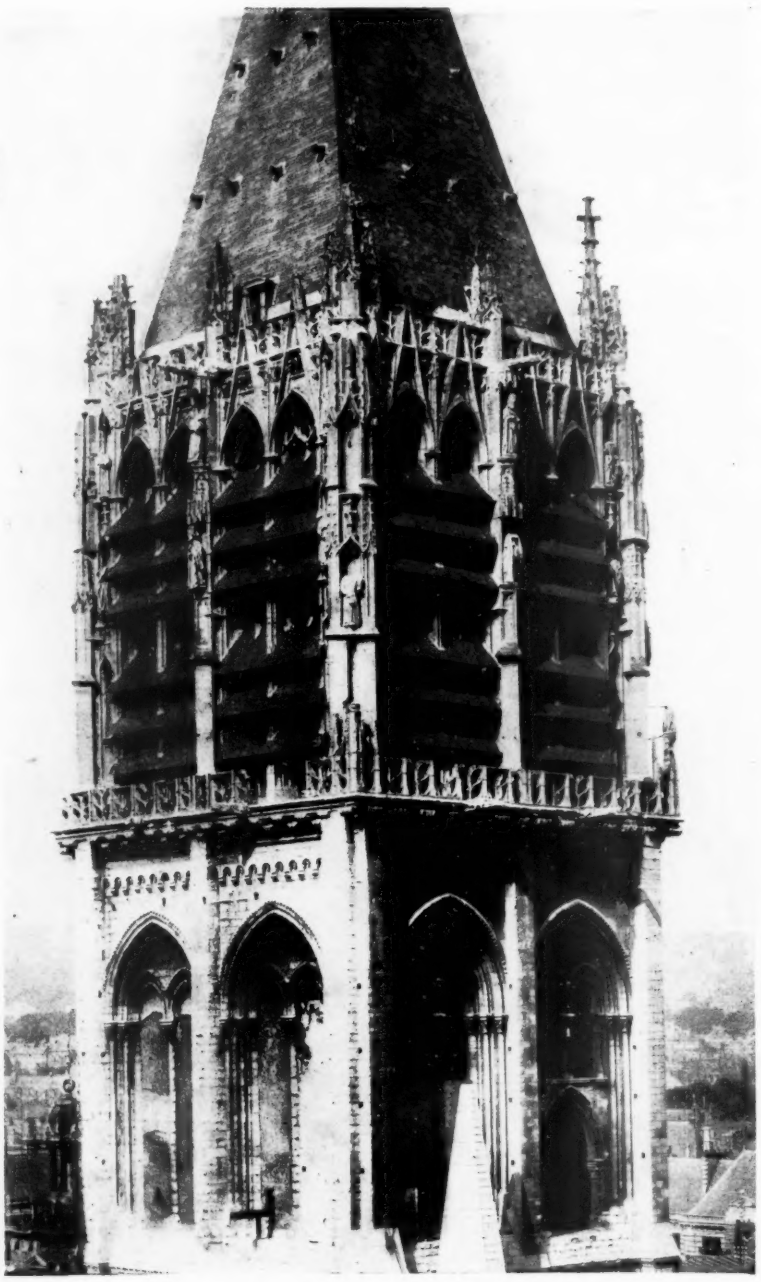
Plate IV. December 1916

ROUEN CATHEDRAL: THE WEST FRONT.


TRANSVERSE SECTION (Elevation)
COUR DES LIBRAIRES
COUR D'ALBANE
XII^e Siecle.
XIII^e Siecle.
FIN XIII^e.
XIV^e Siecle.
XV^e Siecle.
XVI^e Siecle.
30 M

least built to some extent upon them. Documentary evidence is sadly lacking as to the general details of the building, and such remains as have been discovered are lamentably mute. We know nothing as to the height or decoration of the church, nor whether it was roofed or vaulted; though, if it had simply been roofed, it is difficult to account for belief in its total destruction by fire.

Dr. Coutan says, however, in his "Coup d'œil sur la Cathédrale de Rouen," that "the edifice was destroyed by the fire of the year 1200, except the tower, the doors of the façade, and the chapels of the choir and of the transept. Not being able to admit that these parts could remain standing alone, like islets in the bosom of the ocean, I incline at once to the belief that they must have been connected together by some fragments of walling which escaped disaster. One must not forget that a church constructed at the end of the eleventh century was certainly vaulted, and that vaults oppose an efficacious resistance to the action of fire." He, however, limits the vaulting to the choir, and describes Jean d'Andeli, predecessor of Enguerrande, as commencing the repairs at the nave.



TOUR ST. ROMAIN.

It is curious that so many texts refer to destruction of the fabric, or to serious damage to it, without mentioning any works of demolition to prepare for an entirely new Cathedral. As Maurile's church was of very much the same dimensions as its successor, the object of razing the walls to the ground, supposing any were left standing, may seem more obscure than practical; but it is a reasonable explanation. It was a building age, and in this case free labour proved to be as enthusiastic as the faith in which it was produced—in fact, church architecture in France largely owes its development to such events, which brought about opportunities to improve upon and surpass ancestral work.

Nothing in the rebuilding of the Cathedral is more remarkable than the speed with which it seems to have been effected. M. Loisel, in his interesting studies, places the date at about four or five years after the fire, on account of the recorded State entry of Philippe Auguste in 1204, and of an episcopal consecration in 1206; but he does not give too much credence to the accounts of its total destruction by fire, saying: "We have good reason to believe that the texts have amplified the disaster, at least in so far as concerns the Cathedral." Le-Duc places the rebuilding in the first quarter of the thirteenth century, whereas Gilbert says: "I have examined with the most scrupulous attention every part of this vast edifice, and have not perceived any morsel of architecture anterior to the twelfth century . . . . After having proved that the Cathedral . . . presents no vestige of the church built by the first dukes of Normandy, and achieved by the *bienheureux* Maurile in 1063, it remains that this of to-day appears to have been commenced about the year 1100. . . . All that one knows of those remote times is that the works executed *in* this church at the commencement of the thirteenth century after the general fire of the town . . . in 1200 were directed by an architect named Enguerrand, or Ingleramme." As a matter of fact the only incontestable portions of twelfth-century work remaining above ground today are the Tour St. Romain and portions of the western façade.

The Tour St. Romain, flanking the façade on the north, is one of the finest clochers of its period. Originally separated from the main fabric by about five metres, it entirely escaped destruction. Internally it has vaulted ground and first-floor storeys, of beautiful proportions and charming refinement, above which is the belfry void. The precise date at which it was commenced and the purposes for which it was designed are, like most of the Cathedral, problematic; but that it should be considered as earlier than the first quarter of the twelfth century does not seem warranted by its style. Dr. Coutan dates its construction as 1145–1160, with the exception of the existing top storey, which is of the fifteenth century, an assumption sustained by comparison. At Chartres there is a tower the similarity between which and the Tour St. Romain is remarkable, so much so, that M. Saint-Paul sees in it "a striking imitation." This is a popular idea; but it might not have been borne out had the original top storey and

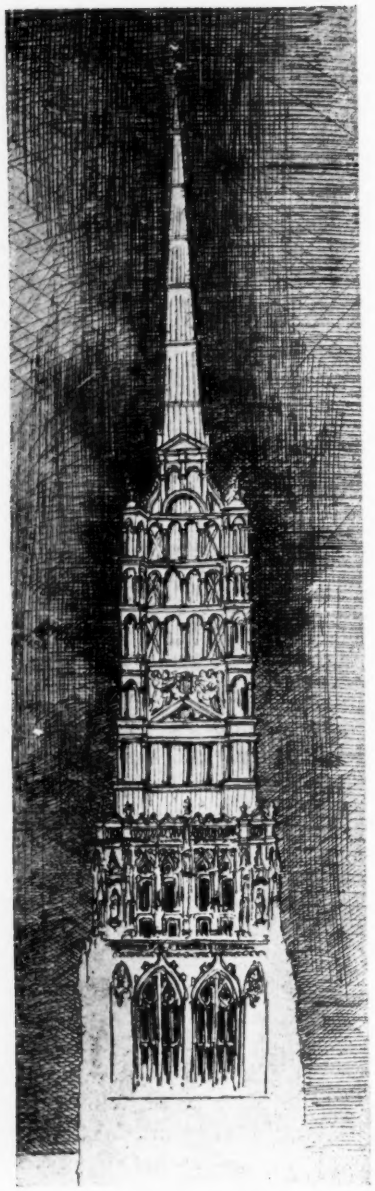
roof remained. In the essay at restoration by J. B. Foucher it is shown as having a pyramidal covering, apparently not based on any other hypothesis than that a pyramid of some kind is an essential finish to a tower and a common method of treatment in Northern France, notably at Chartres and the neighbouring church of St. Georges de Boscherville. Apart from ecclesiastic custom and æsthetic reasons, the employment of a spire serves no useful purpose. That the tower was built away from the church as a safeguard against fire is a reasonable assumption; but many writers hold that it was erected primarily for defensive reasons. A plain spire without a parapet being accredited to this tower seems to contradict, in some measure, the defensive idea generally associated with towers which are not incorporated with the main body of a church. It is, however, a beautiful piece of architecture. Its ground-floor walls are thick, plain, and battering, and admirably suggest defence; and the necessity for defence diminishing as the height increases, its upper storeys are arcaded. The second storey seems to have been added some twenty or thirty years after the base was built, and it is at this level that the tower was connected to the church by an arch. Guillaume Pontifz completed the tower in 1477 in its present form, and its decorative top storey well prepared the way for the rebuilding of the western front by Leroux. Pontifz's "pavilion" roofing was a bold and entirely satisfactory stroke, and it is difficult to conceive any other form that would have so successfully complied with the exigent demands upon the architect's resourcefulness. As to the original roofing, it is more than probable that this was never carried out. (The louvres shown in the photograph reproduced on the opposite page have been placed behind the mullions, which they are masking.)

TOUR DE BEURRE.

In 1485 the southern tower, or Tour de Beurre, was commenced by Pontifz to complete the symmetry of the façade. This was finished by Jacques Leroux (1485–1507), and is, approximately, of similar height to the Tour St. Romain, but of flamboyant character, surmounted by a couronne, a treatment decided upon after most lengthy discussion and largely brought about by the local influence exerted by Alexandre de Berneval's beautiful church of St. Ouen, the central tower of which, while stimulating similar attempts of this kind, makes competition futile. The Archbishop Amboise would have done well had he followed out, not only in its termination, but in its mural design, a treatment more in accordance with the St. Romain, in the spirit of which there is such grandeur of strength and simplicity.

From the point of view of ensemble, neither tower forms part of the cathedral plan—both are of the nature of adjuncts, skilfully welded into a façade which was itself altered in the sixteenth century to improve the combination, and which owes its integral effect to the supreme skill of architects rather than to any logical *raison d'être*.

It is fortunate that the central spire cannot be seen from the west, except in a bird's-eye view. This present spire is the outcome of catastrophes which befell its predecessors. Of the original eleventh-century flèche no trace exists, and beyond that it was of stone "similar to that of the Cathedral of Chartres" and was struck down by lightning in 1117 nothing is known. M. Touchet indicated a stone pyramid in his very feasible restoration of Maurile's church, which does not, however, accord with the MS. of M. Bigot quoted by Pommeraye, describing it as of great height, with galleries and four "tourelles en forme de couronne impériale." This flèche was reconstructed in wood, but was "considerably damaged" in 1200 by the fire, and during the rebuilding the tower forming the base of the present spire was erected. In 1353 the spire was damaged by storm, was repaired in 1354, and again destroyed by fire in 1514, this time entirely. In 1517 a provisional belfry was erected by Cardinal Georges d'Amboise, and in 1544 an entirely new erection was commenced. This was of wood covered with lead, was completed in 1550 by Robert Becquet and Toussant Dubuc, and, like its predecessors, had a chequered history. From 1625 to 1727 it suffered damage by storm and fire, which caused it to incline toward the south-west, a penchant which later became sufficiently considerable to cause anxiety—so much so, that in 1804 the work of reconstructing the interior timber

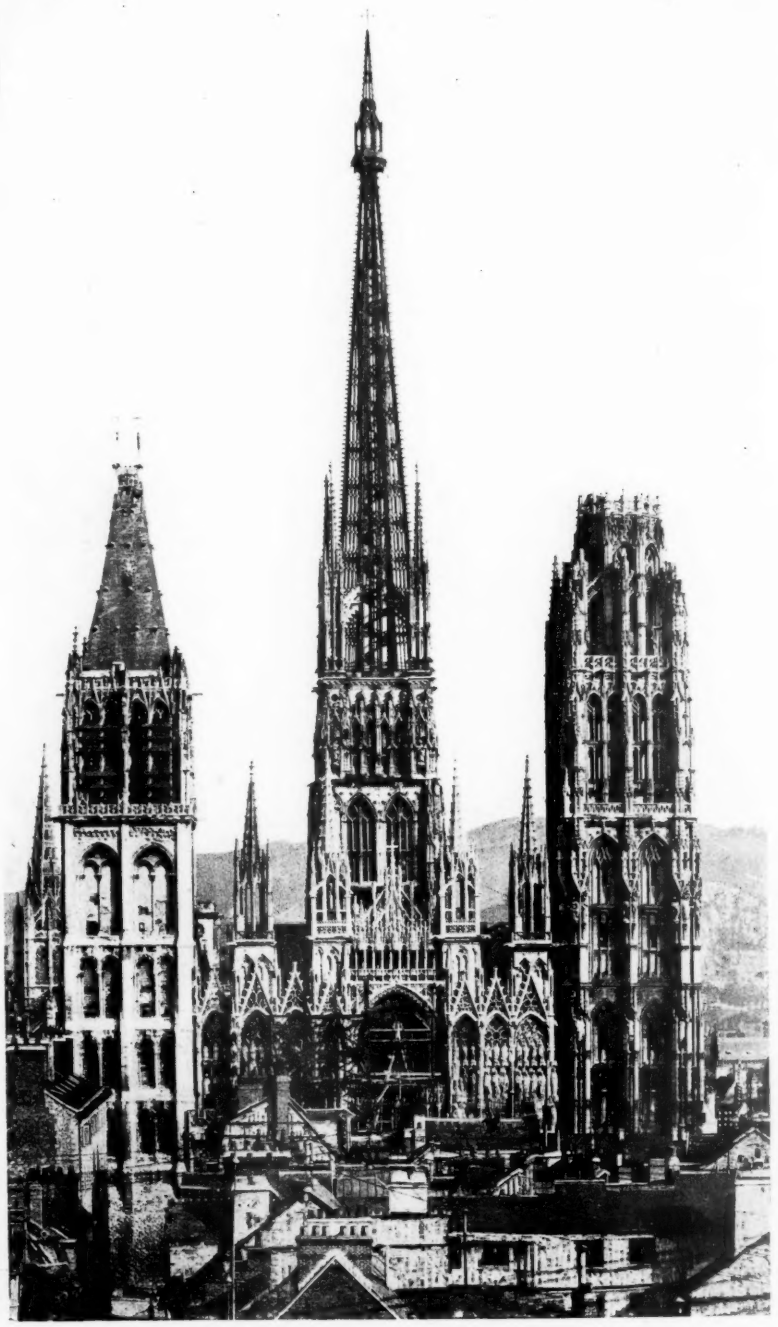


THE FLÈCHE BEFORE THE FIRE OF 1820.
*After Langlois.*

framing was undertaken. Fourteen years after this reconstruction was completed the flèche was once again struck and utterly destroyed. M. Hyacinthe Langlois draws a vivid picture of this sinister event, of which one may suppose him to have been an eye-witness. Traces of the fire which succeeded the lightning are still said to be seen in the central tower, but it is difficult to distinguish between these marks and those of natural decay. At the same time the roofs of the choir and transepts and a part of the nave were burnt, all of which were speedily restored. The transepts and the choir were re-covered with copper—the choir roof at a somewhat flatter pitch than its original. The oversailing course covering the junction between the old choir and the tower is still in existence, about one metre higher than the copper roof, and above this again distinct traces on the tower of another gable line point either to an earlier unchronicled roof or to possible changes at the time of restoration: it would seem as though two ideas had been attempted before the height was finally settled upon. The employment of copper was a wise precaution against further disaster, and it now lends a vivid patch of colouring to the roof; it is a pity that economical considerations prevented the extension of this material to the nave.

These restorations, together with the heightening of the central tower, were carried out by M. Alavoine, an architect of repute, who, famous at this time for his works in connection with the Cathedral at Séez, was appointed to design the new flèche. After studying Salisbury, he presented a scheme which was proceeded with in 1827. Alavoine's study of English spires, however, did not remove his bias toward construction in iron, a material of which he had made use in Séez. In his report to the commission appointed after the fire he somewhat naively said: "The flèche . . . constructed at first in stone, was struck down by lightning; re-erected in wood at two different periods, it twice became the prey of fires; therefore, to reconstruct this flèche in wood will be to prepare for another fire, and supposing that one could guarantee against this, one would not be able to arrest corruption and decomposition of the wood, which heats and loses strength when under lead."

Not even Alavoine's training in architectural logic served to militate sufficiently against the adoption of iron in construction. He had a problem to solve, and strove to find a solution that should be at once effective and durable, without allowing altruism to unduly influence his design—evil design, one is almost tempted to say; there is something so unholy in this Eiffel-tower-like erection. He had, however, a formidable argument in the unsuitability of other materials, his project being warranted by the failure of both wood and stone. Had he not also established precedents at Séez? He could, perhaps, have been forgiven a wish to achieve renown by such a wonderful opportunity, had the opportunity been just a little



THE TWO WESTERN TOWERS AND THE CENTRAL SPIRE.

less wonderful! Alavoine looked into the future, and saw all the cathedrals of France bespired with steel—probably gilded * —and, unfortunately, he translated into reality part, at least, of his vision. He was no slave to mediævalism; to him is owed the treatment of the top of the tower, with its debased cornice. Had his alternative design, in a Renaissance style, been executed, it may have left more honour to his memory, and certainly would have provoked less criticism, both contemporary and post-mortem. It is a thousand pities that the law concerning the degree to which scientific skill may be allowed to cajole one material into assuming the accepted identity of another was not more firmly established in the minds of the clergy and their architects when this stupendous spire was undertaken. The fight put up by Cardinal (II) Georges d'Amboise for the crowning of the Tour de Beurre, and by his predecessors for the roofing of the Tour St. Romain, was refought for this great pinnacle. As so often happens in such cases, the practical method was adopted at the expense of the æsthetic; it was a solution of the difficulty only too worthy of the times. Fearful lest this new flèche should suffer the fate of the old ones, the authorities decided to erect it in a fire-and-thunder-resisting material. Wood and stone were taboo—the former because too inflammable, the latter because too heavy (*sic*). These were the main arguments of the party which won the day—that is, of those who, in this instance, succeeded in putting a full stop to the continuity of the Gothic tradition. It was to be a flèche, at any cost, so beauty was sacrificed to durability.

The mistake is generally acknowledged, both from the practical and æsthetic points of view. It is doubtful whether Alavoine's work will live to attain the age of its forerunner; the base framework has already given way in some places to the incalculable stresses set up in the superstructure, and the replacing of the bolts which are continually flying indicates the necessity for constant supervision and reinstatement. To what lengths can such renovations be carried, and in what degree is the supervision effective? The day will most surely arrive when this erection will either have to be carefully consigned to the melting pot, or else it will be overthrown by one of those acts of Providence which even the pious ringing of bells cannot forfend.

(*To be concluded.*)

* The gilding of the flèche was mooted before the outbreak of the war.

# THE RENAISSANCE STEEPLES AND SPIRES OF LONDON.—VI.

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

(*Concluded from p. 34, No. 237.*)

ALTHOUGH so small, and betraying a general similarity in treatment, such examples as Holy Trinity, St. Marylebone; St. Peter's, Walworth; St. Mary's, Bryanston Square: St. Marylebone, Marylebone Road; and Christ Church, St. Marylebone, are very interesting, showing as they do the great advantages of Roman or Palladian over Greek architecture in steeple design. Circular forms, such as the arch, dome, and consoles, are employed freely both in plan

HOLY TRINITY, MARYLEBONE ROAD.
Sir John Soane, Architect.

ST. MARK'S, KENNINGTON.
Roper, Architect.

CHRIST CHURCH, ST. MARYLEBONE.
Philip Hardwick, Architect.

and elevation, and by using these forms the sameness between the storeys so marked in the steeples of the Greek phase is avoided, and a certain variety and freedom are in some cases obtained.

St. Peter's, Walworth, and Holy Trinity, St. Marylebone, both by Sir John Soane, are typical examples of this architect's work, not merely as regards the similarity in their treatment, but more particularly because of the extraordinary detail which can be seen alike in his executed works and in the drawings of those proposed but not carried out. At Holy Trinity, St. Marylebone, the architect arrived at an attenuation of effect which is both curious and extravagant in taste. Had Soane been content to finish the work as a tower rising above a shallow portico, the result would have been admirable. But this was not to his taste: on the tower he piled a circular tourelle, and strove to soar above this without regard either for connecting features or curtailment of display. The fault in this case is not lack of invention, but a too obvious and self-conscious display, resulting in a freakishness common to all Soane's designs.

In St. Mary's, Bryanston Square (1824, by Sir Robert Smirke), a circular plan has been adopted throughout, and an attempt made to show the base of the steeple. The design suffers from a sameness in treatment, and a general lack of proportion between the storeys.

St. Marylebone, Marylebone Road (1816, by Thomas Hardwick), has something original in the treatment of its steeple, especially in the upper stages. As a whole the design possesses quite a good scale, and is very successful. At Christ Church, St. Marylebone (1825, by Philip Hardwick), the base of the steeple is seen firmly planted on the ground; the upper stages exhibit a freedom of treatment due apparently to the open peristyle, consoles, and dome storey. Both steeples bear family lineaments, for Thomas Hardwick was a pupil of Sir William Chambers, and was attached to the latter's Roman Palladian doctrines. In these designs the steeple is brought gently to earth, and introduced to the body of the church by the bold wings which stand clear of the portico.

St. Mark's, Kennington, by Roper, has a steeple that belongs to the Soanean order of things. It exhibits the extreme attenuation of the steeple to Trinity Church, Marylebone, and has the same display of fussy attributes between the square portion of the tower base and the tourelle over. The design gives the feeling of being manufactured and inarticulate. Moreover, the architect made no attempt to tie the steeple to the body of the church, but was content to pile it above a dull portico.

Turning finally to All Souls, Langham Place, and St. John, Horselydown, we find occasion to observe that to be original in architectural design and successful at the same time is without doubt one of the most difficult achievements. In the sphere of spire design the difficulties, as already pointed out, are varied and numerous. For these reasons it is only to

ST. MARYLEBONE, MARYLEBONE ROAD.
Thomas Hardwick. Architect.

ALL SOULS, LANGHAM PLACE.
John Nash, Architect.

ST. LUKE'S, OLD STREET.
George Dance, Architect.

be expected that in some cases comparative failures should occur, especially when great originality has been attempted. In All Souls, Langham Place, by John Nash, the architect has certainly been distinctly original, but it can hardly be said that he has been equally successful in the matter of design. For this church Nash chose a circular plan for his spire, and bringing his base forward out of the church has encircled it with a colonnade. Carrying his circular tower up through the roof of the portico, it appears above as a stylobate, at the same time acting as a clock storey. On this stylobate is first erected a gigantic stone cone rising to a veritable point, while encircling the base is an open peristyle of columns with entablature and balustrade. There is a lack of cohesion and purpose throughout the design, two of the three features being Classic and practically similar in form, while the other is as near Gothic as it is possible to be.

As regards the spire of St. John, Horselydown, by John James, this is not only unfortunate as a design, but also as regards its position. Rising from within the church and flush with the external wall of the building, the square base at once breaks up the western pediment with dire results. On the top of the belfry stage is a square base or pedestal on which is placed a colossal corruption of an Ionic column. The result is poor, inasmuch as it is obviously intended for an Ionic column, although it has been horribly distorted in an attempt to make it as much like a spire as possible. If, as has been said, Wren was hard pressed when he used a baluster as a finial to the spire of Christ Church, Newgate, how much more so was the architect in this case in using an Ionic column! Nor can we find any more satisfaction in the similarly extravagant termination, a gigantic obelisk, which George Dance selected for his church in Old Street.

It has not been possible to include in these articles the whole gamut of steeples of the later tradition, but a sufficiently wide selection has been given to produce a fair representation. It is a fact not generally known that the last of the series came to be erected about the middle of the nineteenth century, at a time when the fervour for mediæval buildings swayed popular taste.

It has been shown that, despite the vagaries of fashion and the influx of new ideas, the principles of steeple design in the Classic or Renaissance manner continued on the lines initiated by Sir Christopher Wren. The architects of the later period, however, went out of their way to create difficulties, especially when they endeavoured to reconcile the temple theory with Gothic verticality, as evidenced in the design of towers, steeples, and spires. Wren flourished at a time when all the City churches had towers standing at the side of the buildings, and when the fire swept these ancient landmarks away the great architect had the foresight to recognise the advantage of the old system, and in many cases he built his new towers on the old foundations; hence the reasonableness of his designs, and the avoidance of the series of mistakes which began with St. Martin's-in-the-Fields and continued to St. Pancras and other churches.

We must view the later church steeples as part of a continuous sequence, reflecting the religious instincts of Londoners during two centuries, and must, first and foremost, pay tribute to the genius of Wren, who, as a pioneer, demonstrated the remarkable elasticity of Classic forms for a feature so thoroughly insular in conception as a steeple.

ST. JOHN, HORSELYDOWN.
John James, Architect.

# CURRENT ARCHITECTURE.

## ST. MARTIN'S THEATRE, LONDON.

THERE are more than fifty regular theatres in the London area, nearly as many music halls, and an uncounted host of kinema "palaces," which very ample provision of places of entertainment of a theatrical and spectacular nature might be thought to be sufficient both for present needs and for needs to come; but the facts belie that supposition, for with the advent of every new theatre there seems to spring into being a fresh audience. Only two explanations can be offered for this curious state of affairs: either the number of theatres is always insufficient to accommodate the number of people who desire to fill them, or the regular patrons are possessed with such an insatiable thirst for the theatre that they must sip at every new shrine which is opened. The latter would seem to be the more exact of the two explanations.

*Photo: Bedford Lemere & Co.*

ST. MARTIN'S THEATRE, LONDON, W.

W. G. R. Sprague, Architect.

The latest of all the London theatres is the one which has been opened during the past month—the St. Martin's Theatre—and in point of size and treatment it is significant of a change that has been slowly taking place during recent years, inasmuch as this is not a large but a comparatively small theatre, and its interior, instead of revelling in a lavish display of modelled plasterwork tricked out with gold-leaf and paint, has an intimate, almost domestic, character. In general style it is based on what is known as English Georgian, and gives one the impression of being a private theatre provided by some patron of the dramatic arts for the entertainment of his guests. The proscenium and the flanking walls of the auditorium are panelled for their full height in Italian walnut, a range of columns and pilasters on either side, with gilded capitals and bases, carrying a bold entablature, which is continued across the proscenium.

It is a two-tier house, the lower tier forming the dress circle, and the upper tier the family circle and gallery. There is no pit, the whole of the lower floor being treated as a parterre for stalls. Three boxes are provided on each side, framed in between the columns and pilasters, and at the back of the dress circle are two other boxes, one of them being the Royal box, with ante-room and separate entrance. The circle fronts are treated as balustrades, and here, as elsewhere in the theatre, we may note some excellent bracket lights modelled on the robust and pleasing forms of Georgian sconces. The ceiling is treated quite simply with plain plasterwork in strongly-marked panels, but over the centre of the auditorium is a large glass dome, so lighted from above that the whole presents a most agreeable appearance of sunlight. The upholstery throughout is of a soft blue shade, in keeping with the subdued and unobtrusive character of the general design.

The theatre occupies an island site between Charing Cross Road and St. Martin's Lane. Its front is to Litchfield Street. The façade comprises a range of columns standing on a plain base and carrying an entablature and parapet. On the cornice, at the centre, is a large bronzed cartouche with flags grouped around, and on either side of this are vases. Three ranges of windows are included by the Order, the two lower ranges lighting the saloons attached to the two

circles, and the top range lighting the offices. This front is carried out entirely in artificial stone. A marquise covers the whole length of the pavement in front of the main entrances.

The architect of the theatre was Mr. W. G. R. Sprague. The general contractors were Messrs. Lenn Thornton & Co. The steelwork was erected by Messrs. Smith, Walker & Co. Messrs. F. de Jong & Co., Ltd., carried out the whole of the interior decoration of the theatre. Messrs. Hampton & Sons were responsible for the furnishing, including the seating, drop curtain, carpets, and hangings. The glass dome over the auditorium was executed by Messrs. Wotton & Sons. Electric-light fittings were supplied by Messrs. Strode & Co. and Messrs. Peyton & Peyton, Ltd.: and hydrants and fireproof curtain by Messrs. Oldroyd & Son. The heating installation was carried out by Messrs. Strode & Co., and the ventilating system by Messrs. David Rowell & Co., Ltd. The artificial stone front was executed by Messrs. Arrowsmith & Co.

*Photo: Bedford Lemere & Co.*

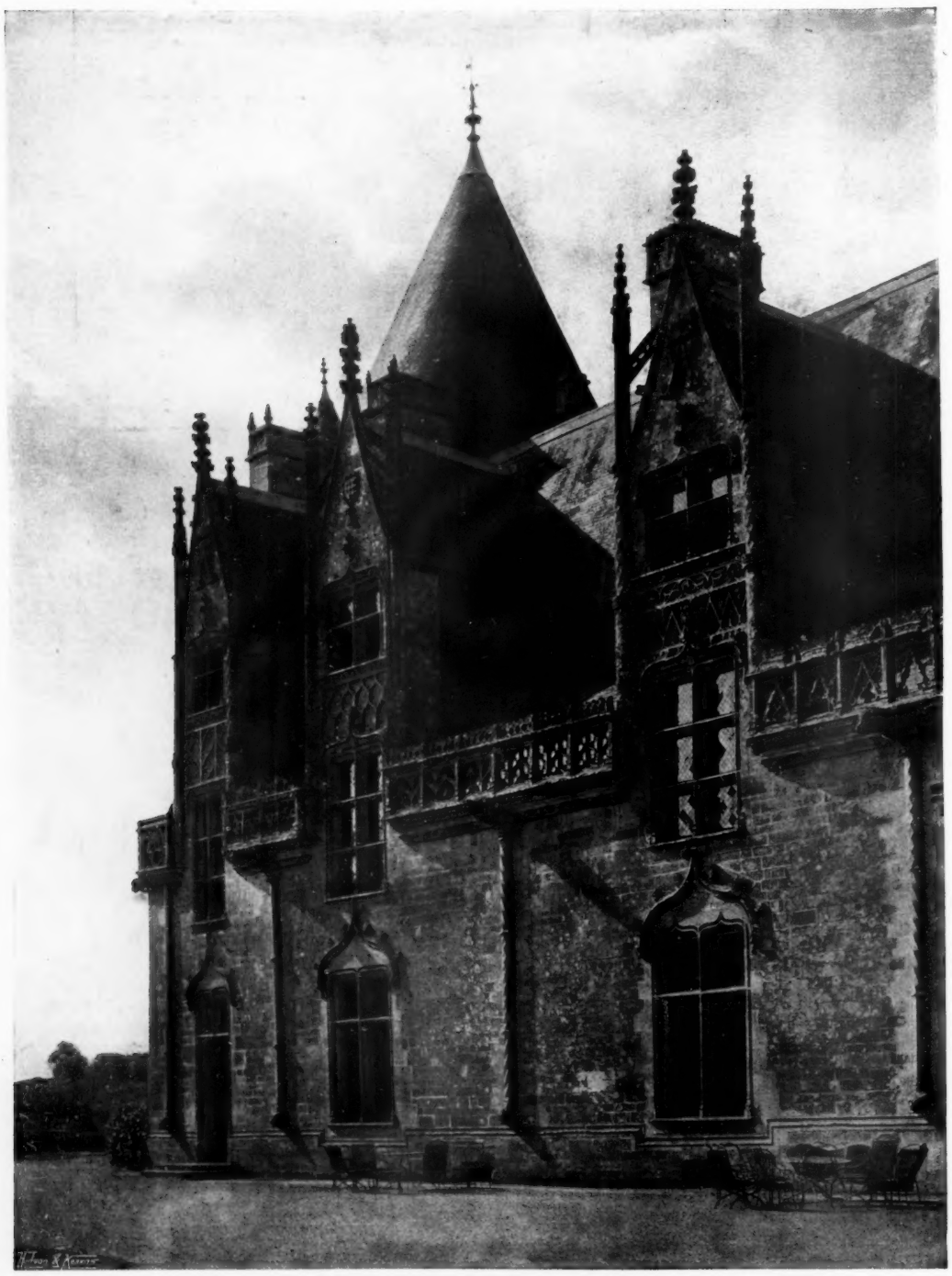
ST. MARTIN'S THEATRE, LONDON, W.
W. G. R. Sprague, Architect.

# NEW BOOKS.

## GREAT HOUSES OF FRANCE.

THE present time is appropriate for the appearance of this sumptuous work bearing the names of Sir Theodore Cook and Mr. W. H. Ward, and in reviewing it one experiences the pleasure of traversing the most fascinating period of the Renaissance in France, namely, from the end of the fifteenth century to the time when Louis XIV acted as his own Minister of Foreign Affairs; though there are inevitable overlappings, and the sequence is partially continued to the days of Napoleon and Talleyrand.

The volume is divided into two parts. At the beginning comes an introduction by Mr. W. H. Ward treating of the architectural attributes of the châteaux, and describing the effects of the Renaissance upon vernacular traditions, besides dealing in an inimitable way with social, political, and religious movements, and the change in the æsthetic outlook. In this introduction drawings by Du Cerceau are shown, and other illustrations amplify the text, enabling the average reader to obtain a concise impression of the freshness and vivacity which are the chief characteristics of the buildings that were erected when the warmth of Italy first thawed the mediæval frigidity of France. Four hundred and twenty pages of text and admirable illustrations follow, in which Sir Theodore Cook deals with the intimate associations of the houses, and describes their outstanding features in detail; and these observations, together with the magnificent photographs taken by Mr. Frederick Evans, make the reader's task both easy and pleasurable. Fifteen pages of careful index and commentary complete the volume; but it is to be regretted that a bibliography was not included, for it is obvious that Sir Theodore Cook has had recourse to many rare volumes and priceless manuscripts.



JOSSELIN: SOUTH-EAST CORNER.
*From "Twenty-five Great Houses of France."*

A story used to be told to children, among whom it was a favourite, of a princess whose fairy godmother presented her with a wonderful book which had the property of depicting in miniature the lives and loves of the people described in its pages and shown in its drawings. As the leaves were caressingly turned, the castles stood out against the landscape, the country folk were discovered at their tasks, knights and fair ladies enacted their parts on the miniature stage, birds sang in the trees, and to the sound of music the people breathed the account of their lives. One day the book was mislaid, and thereafter the princess became disconsolate. This delightful fancy has little in common with the old French fabliaux, with the legend of Abélard and Héloïse, or with that of Aucassin and Nicolette; but it is in some degree associated with the poetry of that time, and Sir Theodore Cook's volume recalls it to mind.

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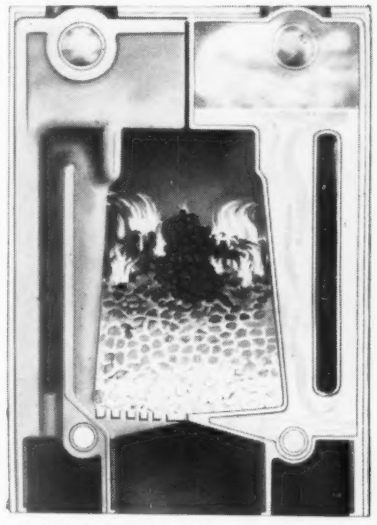

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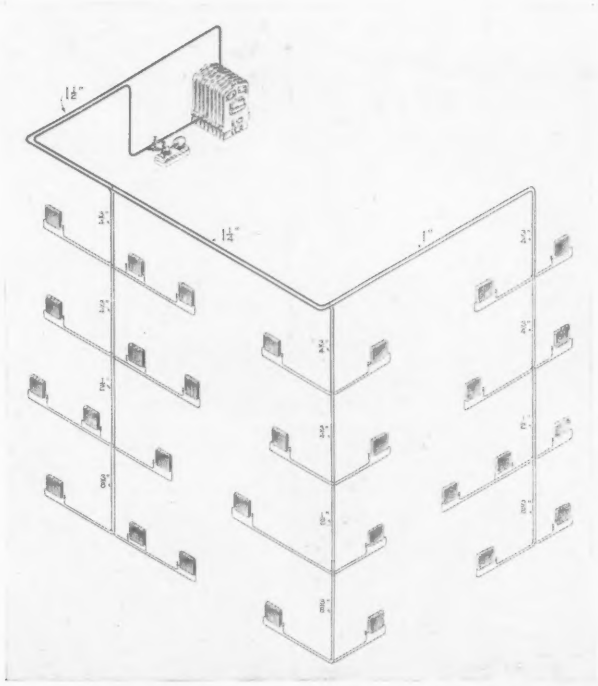


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knights and commoners come out of their boxes like so many marionettes, and dance in unison at the ends of their strings. The builders and the guardians haunt their old places. First there is Mont St. Michel, with the glorious "Merveille" frequented by the devout pilgrims of St. Louis, who were lost in admiration of the pinnacled buttresses and the soaring flèche. Then we view the machicolations and bastions of the castle and fortress of Carcassonne, commanding the road from Toulouse to Narbonne—the scene of desperate attacks about its double ramparts. The Château Gaillard, immortalised by Turner's water-colour, is made to illustrate the "Rivers of France." Then to Pierrefonds, the castle of Louis d'Orléans, raising its majestic head above the plumage of Compiègne: small wonder that Napoleon III entrusted its reparation to Viollet-le-Duc, and paid the greater part of the cost out of his own pocket, though in viewing the result one cannot avoid the impression that this mountain of architecture, like so many historical buildings in France, bears the marks of over-restoration. In the house of Jacques Cœur at Bourges is seen that rare fusion of romantic history and characteristic architectural tradition which was a feature of the age of spirited endeavour. Happy are the citizens of Bourges in their possession of this treasure of art! Loches has been drastically patched, but is still haunted by the spirit of Agnes Sorel. Josselin presents the romantic tendency at its best; further, it reveals the transition then taking place from the fortress to the country house, and its fretted stonework and tall dormers hint of the period, near at hand, when the masons were to indulge in all manner of fanciful details of a quasi-Classic character; though, in the main, it is allied to the age of chivalry. The magnificent castle of Langeais is closely related to mediæval tendencies in the disposition of its parts; here it was that Anne of Brittany kept her magnificent state, and nurtured her revengeful spirit. Montreuil-Bellay is another home of romantic history, but it has been subjected to every sort of vandalism. The castle of Amboise, towering above the Loire and dominating the narrow streets of the town, expresses all that is best in mediæval art before it suffered the species of rejuvenation from beyond the Alps. Leonardo da Vinci sketched the castle and lived at Close Luce, near by; Mary Queen of Scots knew its great towers, its formal garden, and the church of Notre Dame within the ramparts, and the ill-fated lady doubtless carried back such memories to sombre Holyrood. We are now halfway through the volume, and still the figures start up in multitudes; but the setting is changing, for the Italian leaven is at work. It is seen in the carved decoration of the Maison Bourgtheroulde and in the Château of Blois, where the façade of François I and the open staircase with emblems of that monarch in the balustrade show how artists and craftsmen revelled in their new-found freedom. Sir Theodore Cook lingers over the tragedy of the Duc de Guise, but is not enthusiastic over the wing built by Gaston d'Orléans, in which particular many, we think, will differ from him.

Passing on to Chambord we find in his opening description a masterly piece of condensed criticism, having for its theme the fantastic skyline of the château: he goes on to describe the double staircase and the ponderous lantern, and gives a vivid account of the boredom that was experienced by the Royal occupants. Chambord is, without doubt, an architectural fantasy, the product of an adventurous age; yet, notwithstanding certain of its features, particularly the conical roofs and the chimneys, it displays a remarkable grasp of the value of contrasting effects. Of different character is the modest Azay-le-Rideau, which shows a further change from the fortress type to that of a country residence. The Châteaux of Chenonceaux and Le Lude belong to this period. Anet illustrates a further change, for Philibert de l'Orme was in charge, and events were shaping towards a more regular disposition of Classic features; Jean Goujon was to produce his amazing sculpture, and Joachim du Bellay with other Court poets were to sing the

VALENCAY: CHAMBRE DU ROI.
*From "Twenty-five Great Houses of France."*

praises of the architect's creation. Further evidence of the mastery of Philibert de l'Orme and of Jean Bullant's skill are found at Chantilly, together with Daumet's successful reparations and additions. At Valencay, built in 1540 for Jacques d'Etampes, and added to during succeeding centuries, there is much to charm the student of French architecture. Talleyrand lived here for many years, and in his time the exquisite Chambre du Roi was fitted up in the taste of the Empire. Regarding Cheverny, which Henry James called "A glimpse of perfection," Sir Theodore Cook is eloquent, and rightly so. The series ends on a high note, for the subject is Vaux Le Vicomte, with its screens of stone and reticent ironwork, the gardens of Le Nôtre, the pavilions and roofs of Mansart, and the rich interior decorations of Le Brun. Fouquet was unquestionably an unscrupulous Minister, but even the worst charges can be overlooked in one who was a patron of the arts to the extent shown in the lavish splendour of Vaux. Fouquet's fall signalised the rise of Louis XIV, and it is difficult to think kindly of Colbert, who was instrumental in bringing about the downfall of his extravagant and peculatory rival.

Sir Theodore Cook and Mr. W. H. Ward together have conjured up a remarkable picture of the later Middle Ages and the early years of the Renaissance. First there is the impression of the chill of winter in the atmosphere; then the ice is thawed, the mists are dispersed, and the sun is seen bursting through the gloom to quicken the trees to a more luxuriant foliage. We are confronted with the beginning of the history of Modern France. Out come the marionettes of every degree, responsive to the call of the architecture. Louis XII and Anne of Brittany, François the versatile, the weak Henri II and his dominating partner Catherine de' Medici; the trio of weak kings, François II, Charles IX, and Henri III, with the Guises lurking in attendance. Henry of Navarre struts the stage as absolute monarch until Ravaillac's dagger ends his brilliant career and prepares the boards for Louis XIII and the ambitious Richelieu. Finally the play is brought to its climax by the figure of Louis XIV with Mazarin and Colbert, who appear to the accompaniment of melodious orchestration.

Such are the principal figures; but what of the stage managers, the poets, authors, devisers of scenery, stage mechanics, and supers? The mere list of names appals by its magnitude, yet all have a station in the pageant. Leonardo da Vinci at Amboise, and the Italian influence on the banks of the Loire; Rabelais's writings reflecting the struggle between the lessons of the Renaissance and the dogma of the Church; Joachim du Bellay ringing his fairy bells; Margaret of Valois imitating Boccaccio's "Decameron"; Angot's translation of Plutarch; and, in the seventeenth century, the great flood of literature with the plays of Corneille and Molière. How rich and varied is the scenery, the set-pieces on this deep stage, so fortunately arranged for mysterious vistal effect! At the back rise the conical roofs of the transitional period; at the sides are the walls of De Brosse, Philibert de l'Orme, Jean Bullant; and interspersed near the front are the churches of the pure advanced Renaissance, and the works of Jean du Cerceau, Le Muet, and Lemercier; the wings on either side of the proscenium being reserved for the special genius of the elder Mansart. It is not expedient to continue the catalogue, for all are fully described by Sir Theodore Cook. But we cannot bring our review to a close without expressing the hope that this excellent volume will soon be followed by another, in which twenty-five houses of the later periods will be described. If Chambord and Blois, why not Fontainebleau and Compiègne, Malmaison and Bagatelle—for these and many others complete the history of the great French châteaux?

*"Twenty-five Great Houses of France." By Sir Theodore A. Cook, with an Introduction by W. H. Ward, M.A., F.S.A. London: "Country Life" Offices, Tavistock Street, Covent Garden. 16 in. by 11 in. 436 pages, 380 illustrations. Price, £2 2s. net.*

## A Monograph on Morden College.

LONDONERS are indeed fortunate in having, in one of their most delightful suburbs, so fine an example of Wren's work as Morden College unquestionably is. By common consent it is a beautiful building, and, in particular, as Mr. Walter Godfrey remarks in his scholarly introduction to a monograph which so noble a building deserves, "its courtyard is without a rival in its restful proportions and the beauty of its architectural design." The quadrangular plan he traces back to the mediæval builders, by whom it was adopted as a comely and convenient arrangement where people were to be housed together on a communal basis; the monastic cloister had set a most potent example, which was in due time followed by the hospitals and almshouses. "When charitable institutions began to take the form of an endowment to provide the aged as well as the infirm with permanent lodging and maintenance, the grouping of separate dwellings around a quadrangle found favour, an arrangement adopted by the Carthusian order of monks. . . . The quadrangle, with its own gatehouse, was self-contained, and within its four ranges of building included the common rooms, such as chapel, hall and kitchen, for the use of all the inmates. The almshouse being planned on a collegiate or semi-monastic basis, with a master, chaplain and brethren, found such an enclosure exactly suited to its purpose, since it made for protection and shelter, facilitated discipline and control, and promoted friendship and community of interest." At Morden College the quadrangle is about 100 ft. by 80 ft., and around it runs a covered walk beneath the upper rooms, which are supported by a fine colonnade.

Mr. T. Frank Green, who has taken infinite pains in preparing the materials for the monograph, has embellished it with many admirable pen or pencil sketches and measured drawings, which seem to include every detail that is worthy of this attention. These drawings are even more effective than the fine photographic views which occupy the greater number of the fifty pages of plates, and, even more than the photographs, they invest the book with real value to the architect. The building, indeed, has been thoroughly dissected, and it comes through the ordeal with an enhanced claim to respect as an exemplar of architecture richly deserving the handsome quarto volume which the London Survey Committee have devoted to it. The historical portion of the text has been elaborated with a thoroughness that carries on the tradition set up by Whitaker of Craven.

This finely illustrated and exhaustive account of Morden College is, both in subject and treatment, perhaps the most interesting and most valuable of the ten fine monographs that the Committee have produced; and no higher praise could be accorded to it. The other nine, it may be interesting to add, are concerned respectively with Trinity Hospital, Mile End; St. Mary's Church, Stratford-by-Bow; the Old Palace, Bromley-by-Bow; the Great House, Leyton; Brooke House, Hackney; St. Dunstan's Church, Stepney; East Acton Manor House; Sandford Manor, Fulham; and Crosby Place, Bishopsgate.

*"Morden College, Blackheath": being the Tenth Monograph of the London Survey Committee. By T. Frank Green, A.R.I.B.A., P.A.S.I. Issued by the London Survey Committee, 27 Abingdon Street, Westminster. Quarto, price 25s. net. 73 pages, 50 plates.*

# NOTES OF THE MONTH.

### *A Tribute to the late Mr. Phené Spiers.*

Speaking at the opening sessional meeting of the R.I.B.A. last month, when a resolution was passed recording the Institute's high estimate of the late Mr. Phené Spiers's labours for the advancement of architecture, Professor Beresford Pite paid an eloquent tribute. He said: "Mr. Spiers was in a personal relationship to very many members of the profession; at the Royal Academy Schools generations of us knew his personality very well. And even though it may seem strange to say so, in the somewhat remote days when I sat there, Mr. Spiers seemed to belong to a past tradition, that of the old Central European school of architectural thought and culture. The skies have changed, the horizon is altered, and the school which Mr. Spiers then represented is practically again the dominant school of architectural thought. The fact is that Mr. Spiers's scholarship and learning, his taste and abilities as an architect, partook of the permanent rather than of the ephemeral qualities of architectural studentship; and it is to be lamented, I think, that he has left no important public building to commemorate a memory which is certainly a very important and dear one to those who knew him. Of Mr. Spiers's ability as an architect I think those of us who knew him well have no doubt at all. The fact that he was able to preserve a clear judgment through the stormy period of the Gothic Revival, and to maintain his seat in the Royal Academy School when the atmosphere was certainly very strange to his school of thought, is, of course, a testimony to the value of his character. But if I recall to the members of the Institute the remarkable design he submitted in the heyday of the Revival, of the Church of the Sacré Cœur, Montmartre, Paris, in conjunction with Mr. C. J. Phipps, we shall recall a design which would do credit to the most modern school of French thought in our present English period; for the sphere has altered, and the design which Mr. Spiers made, forty years ago now, would be almost fashionable to-day. I think we should also bear testimony to his self-sacrifice. Some few years ago, when a testimonial was presented to him on behalf of his former student friends, he devoted the bulk of it to the founding of that very important collection of architectural drawings at South Kensington known as the Spiers Collection, which will do something to hand down his work. And there is another element of his character, and a somewhat important one—it is, that he was a very influential medium between the profession at home and architects abroad. There was something in Spiers which always attracted the attention of the foreigner, and one has known of foreigners who came to architectural conferences in England for the special purpose of meeting Spiers, just as on a like occasion they came to see Walter Crane. We have lost a very important channel of communication with the profession on the Continent in losing Spiers, and I am sure our colleagues abroad will share the condolence which we are expressing to his relatives. We had hoped that some recognition of his great services to the Royal Academy would have been bestowed upon him. Also we hoped that he would have lived to receive, shortly, some further recognition from this Royal Institute of the great work he did for the profession, both at the Royal Academy and here, through a long generation."

* * *

### *English Church Frescoes.*

An exhibition of copies of English ecclesiastical mural decoration of the twelfth to the sixteenth century has been arranged in a gallery of the Victoria and Albert Museum. These copies, which have been painted in water-colour by Mr. E. W. Tristram during the last nine years, have recently been acquired for the Museum, where it is intended to form an extensive collection of representations of this once-popular branch of our native art. The copies exhibited comprise a set of the Westminster Abbey paintings, including the series from the Judgment which adorned the east wall of the Chapter House, the sedilia 'paintings, and a fragment from a panel of the altar retable now in the Jerusalem Chamber, depicting the Miracle of the Loaves and Fishes. St. Albans is represented in the series of Crucifixions and Madonnas which are painted on the Norman piers in the nave. Three paintings from York were found on fragments of wooden vaulting which had originally belonged to the Chapter House. They include a figure of St. Edmund carrying arrows as a sign of his martyrdom. Part of a painting from Winchester represents the taking of the Saviour's body from the Cross. Many of these mural decorations were executed by painters who travelled about the country for the purpose. Three schools, each with its own style, have been identified—Westminster, Winchester, and St. Albans. The Westminster group is the most fully represented in the collection in its present state. The chapter on English art which these paintings illustrate is still obscure and incomplete, and it is hoped that much may yet be done in the way of further research. Much importance is attached to the co-operation of incumbents who discover traces of old work.

* * *

### *The A.A. Active Service Committee.*

This committee, of which Mrs. Maurice E. Webb is president and (with Mrs. Gervase Bailey) joint hon. secretary, have issued a report which covers a year's work from October 1915 to October 1916. The committee's work consists in sending necessaries and extra comforts to men connected with the architectural and surveying professions who are serving with the colours, and in looking after the wives and dependents of the mechanics who have been recruited from the building trades through the A.A. War Service Bureau. Since October 1915, this work has been carried on without intermission, and 1,471 parcels of comforts and literature have been dispatched to men in France, Flanders, Egypt, Macedonia, India and Mesopotamia, to men in the Royal Navy, and to a naval prisoner at Döberitz. Professional papers which are generously given by the proprietors of the *Architects' and Builders' Journal*, and several other publications, are sent weekly to forty men. Many letters have been received saying how much these are appreciated. Funds have practically come to an end, and unless a prompt and generous response is made to the committee's appeal for subscriptions the work must unfortunately stop. In addition to money, the committee will be grateful for cigarettes, tobacco, shirts, s cks, handkerchiefs, etc. All cheques and parcels should be sent to Mrs. Maurice Webb, 37 Great Smith Street, Westminster, S.W. According to the Government regulations the Active Service Committee is being registered as a War Charity, and the accounts will be submitted to the authorities every three months.

* * *

### *Mr. Muirhead Bone's War Drawings.*

For some months Mr. Muirhead Bone has been engaged as a commissioned officer in the British Army in France making drawings of places and incidents in the War for permanent record in the British Museum. Reproductions of some of these drawings are about to be published (by authority of the War Office) in monthly parts, with appropriate letterpress. Each part will contain facsimiles of more than twenty drawings, and the first will have a preface by General Sir Douglas Haig.

# NOTES OF THE MONTH.

### *Municipal Housing for the Suburbs.*

Sir William Lever holds that municipalities must face the task of offering facilities for the erection of better cottage-houses in suburban districts, the rents of which, together with the cost of transport of the occupiers to and from their daily work, should be less than the rental demanded for inferior houses in the congested districts. He is of opinion that a municipality should acquire suburban land on a large scale, at reasonable prices, and offer it absolutely free for the immediate erection of cottages. To give free land to ensure the proper housing of the people is, he says, only the application of a principle that has been already adopted in giving free education, the millions spent in which are largely wasted owing to the antagonistic and thwarting effects of bad housing. Sir William's is a rather daring proposition, but we should hesitate to declare it unsound. It would give the municipality an opportunity of helping the builder instead of competing against him to its own hurt and to his, and it would be done at no more expense to the ratepayers than what accrues from the ill-advised dabbling in building by which corporations have realised such heavy losses. At any rate, the proposal merits very close attention.

* * *

### *Military Cross for an Architect.*

For conspicuous gallantry in action, the Military Cross has been awarded to 2nd Lieutenant William G. Newton, London Regiment, youngest son of Mr. Ernest Newton, A.R.A. The *London Gazette* says that he "placed a lamp in the open to guide a night assault. Later, although wounded, he rallied the men round him and bombed the enemy with great courage and determination. He set a fine example." Lieutenant Newton is an Associate of the Institute, and before the War was a member of the Literature Standing Committee. On several occasions he contributed to THE ARCHITECTURAL REVIEW, more particularly in connection with some etchings by Mr. Walcot, and the series of details from Oxford Colleges which were published in 1913.

* * *

### *The New Delhi.*

The *Court Circular* announces that Mr. Edwin Lutyens was recently received in audience by the King. Mr. Lutyens is a member of the committee appointed to advise the Government of India regarding the replanning of Delhi as the seat of the supreme Government of India, and he is leaving shortly for India on business connected with the committee's proposals. The cost of the new capital buildings, now in course of construction, is estimated at £2,800,000.

* * *

### *Brighton Memorial to Indian Soldiers.*

The site of the crematorium on the South Downs at Patcham, where the bodies of Hindus and Sikhs who died in the Indian military hospitals at Brighton were burned, has been acquired by the Brighton Corporation from the trustees of the Abergavenny estate for a permanent memorial. It is proposed to erect a small monument in the form of a *chattri*, and the names of the Indian soldiers whose bodies were committed to the flames there will be inscribed upon the building.


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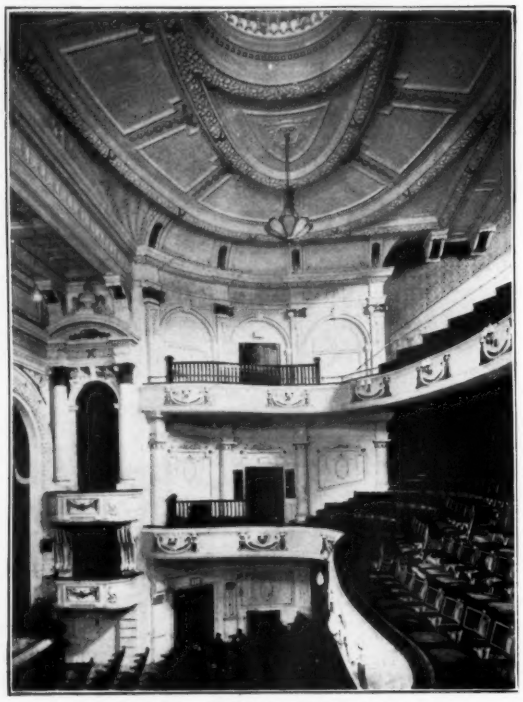

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# NOTES OF THE MONTH.

### *War Memorials.*

An editorial note in the *Nation* puts forward a characteristically courageous suggestion with respect to War memorials: "Every town will wish to set up some memorial for its local heroes after the War. Why should not this memorial take the form, not of some allegorical monument, but of a really bold and carefully considered piece of town planning?" Why it should not is hard to tell. Why it will not is pretty evident from an extremely modest proposal that has been put forward, appropriately enough, in a parish magazine—that the local heroes should be celebrated by attaching memorial cards to a church wall! Extremes meet; and there can be no one outside that particular parish who will prefer the meaner course. Grandiose though the town-planning proposal may seem, it is not utterly impracticable, although it might well be adapted to a slightly different application. It is rather difficult to see the relevancy of a town-planning scheme to the commemoration of local heroes. A memorial to heroes should be less vague and vast, something upon which a single gaze can be concentrated.

* * *

### *Dry Rot in Timber.*

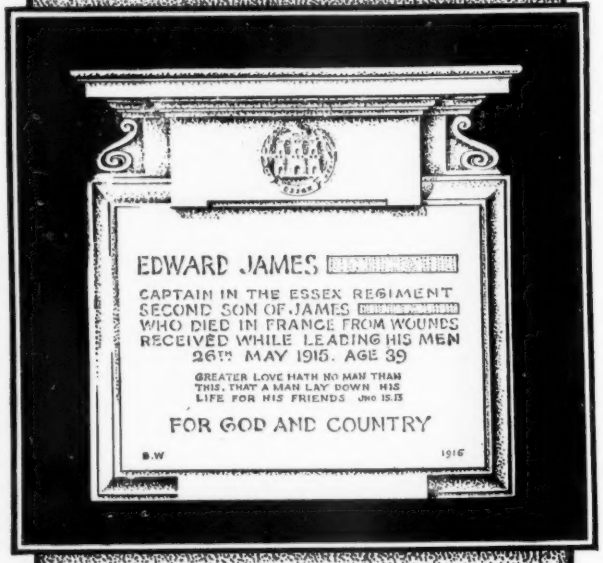
Summing up the question of dry rot, a writer in the *Contract Record* of Toronto says: "The fungi causing destruction in buildings are apparently few in variety, and their habits are controlled chiefly by the supply of moisture and the temperature; it is well worth the cost to heat a building as soon as possible after completion; buy heartwood whenever possible, and subject it to a chemical treatment of sufficient strength to kill any latent fungi that it may contain, and to protect the surface from future attack; also provide good ventilation, and the menace of dry rot will be largely prevented."

* * *

### *Electric Light in Churches.*

Of all public buildings, churches have been the slowest to adopt electric light. This fact is no doubt due in some cases to financial causes, and in others to a certain reluctance on the part of the ecclesiastical authorities to install electric light for fear that the results might not harmonise with the character of the building. This fear is probably more dominant in the case of cathedrals and old churches generally than with new churches, which are usually distinguished by the simplicity of their interiors. In addition, the question may often arise in regard to cutting away and thus causing damage to elaborate stonework—not to speak of the unsightliness of conduits or even of surface wires. These troubles, however, are purely imaginary, and, if sufficient money is available, any difficulties in regard to lighting, fittings, running of wires, etc., can be overcome, and no sign or trace of the runs need be visible. The question of æsthetics is also very much overrated. Churches of all kinds have been lighted for years with gas, and no one can deny that electric light can be made to harmonise much more readily with the surroundings, no matter what the style is, than gas. Other arguments in favour of using electric light in churches are—that the atmosphere is kept cool as compared with gas, and that the air gets less charged with moisture and stuffiness.


MEMORIAL TABLETS & MONUMENTS

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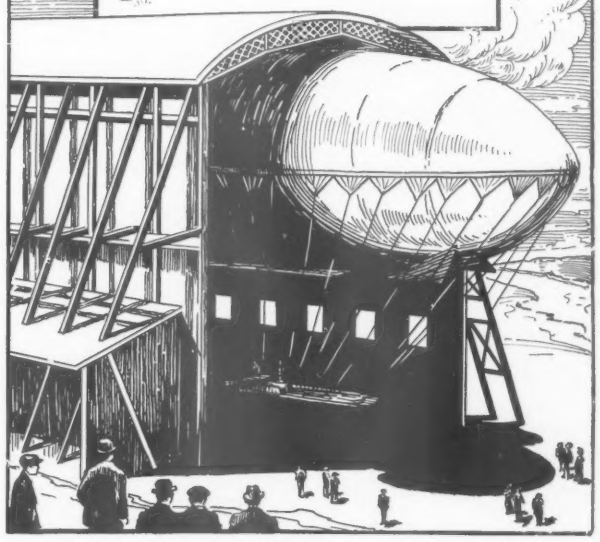

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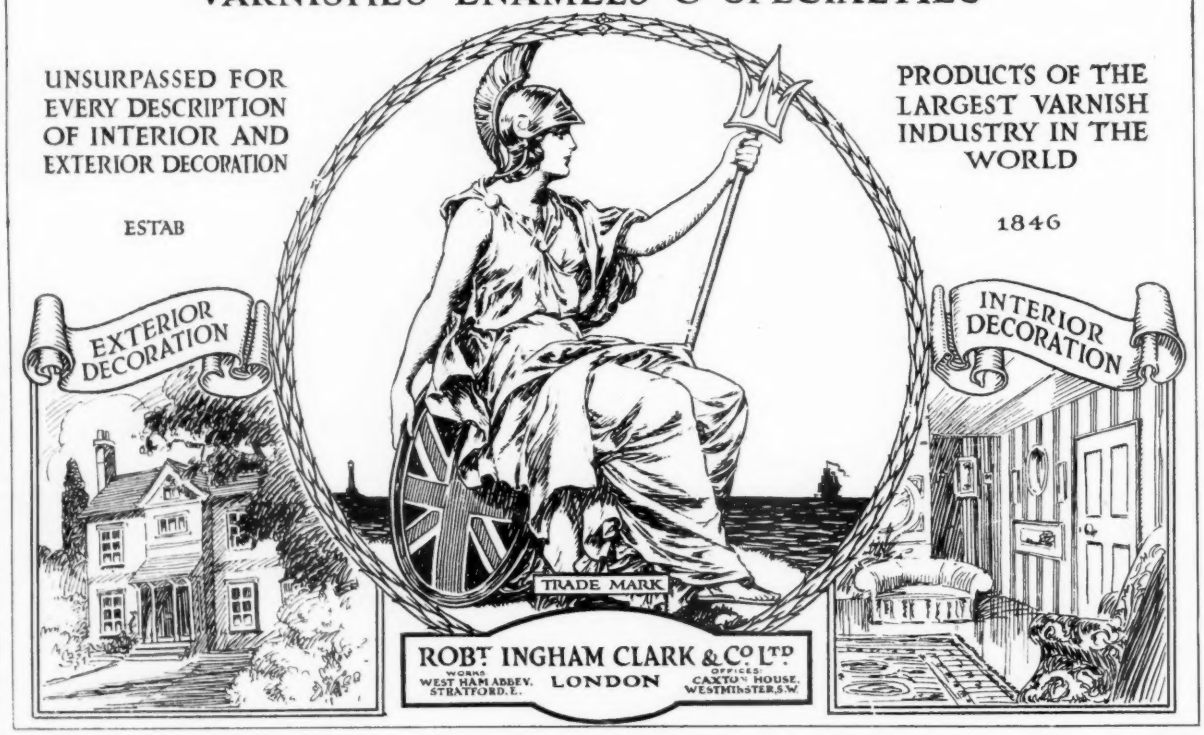


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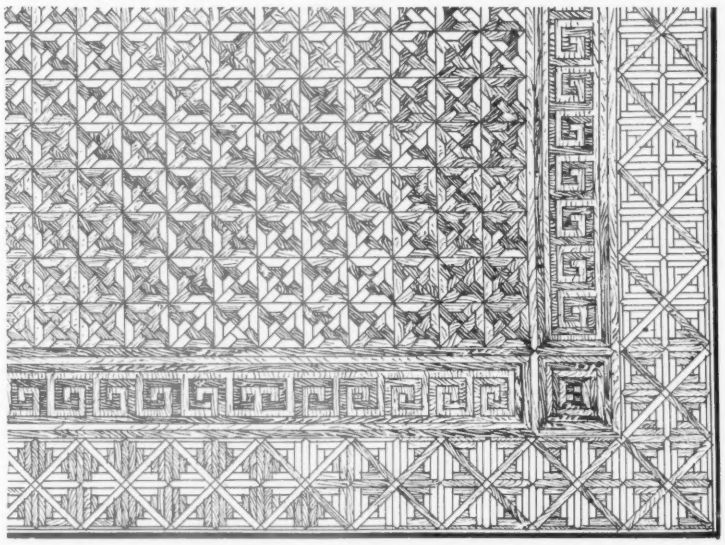

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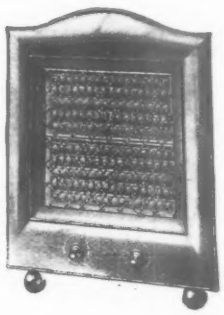

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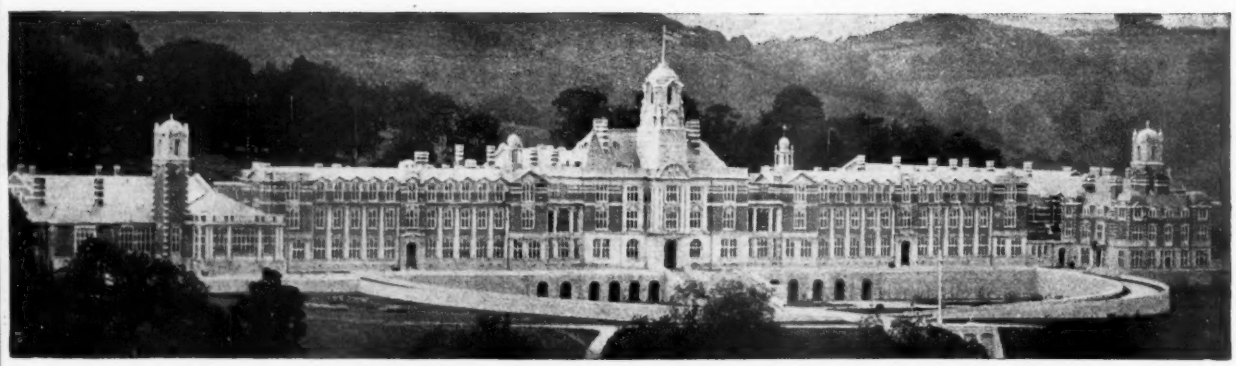

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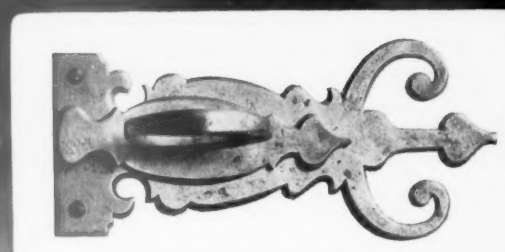

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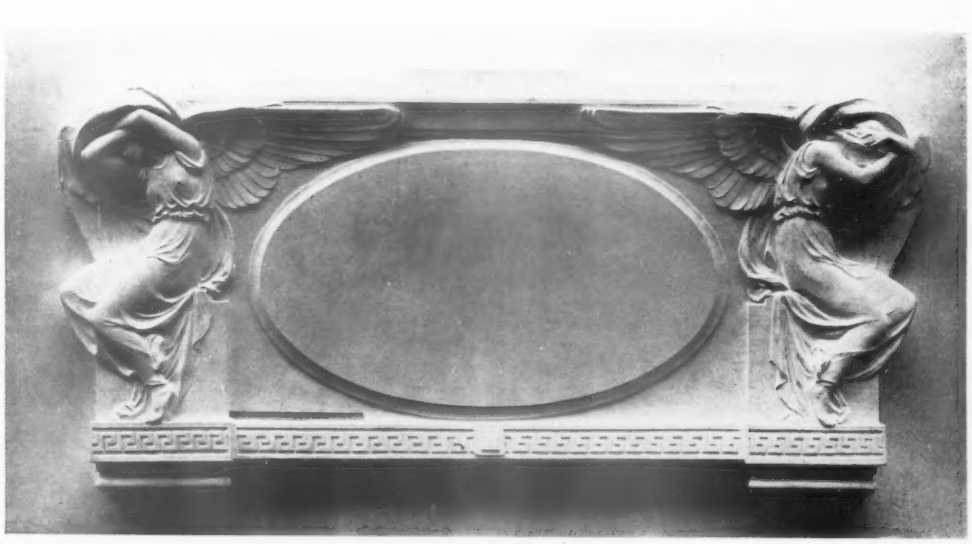

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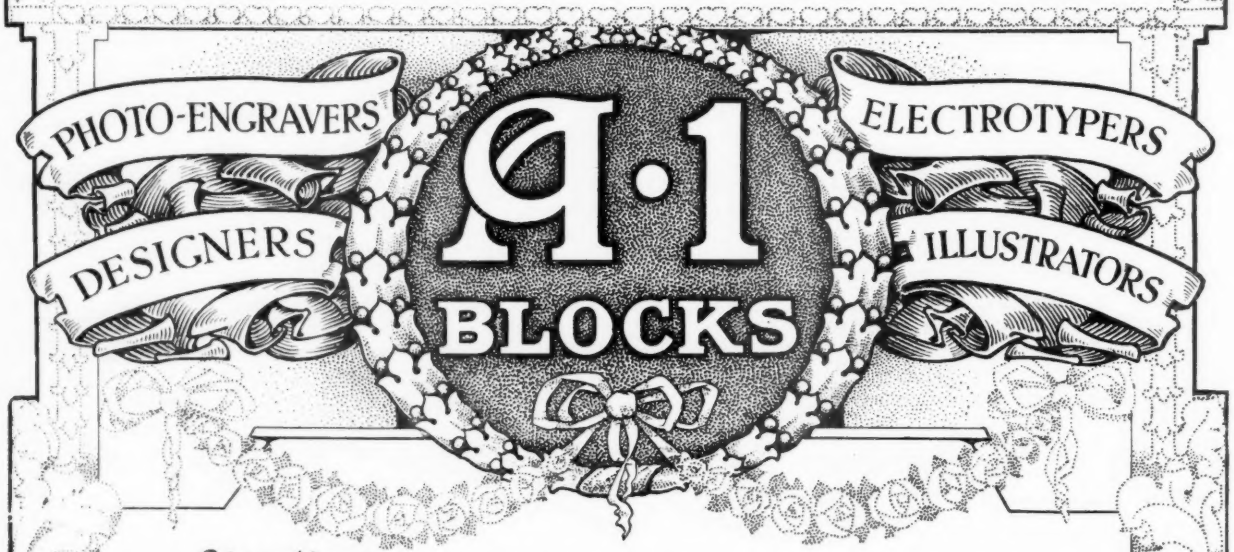


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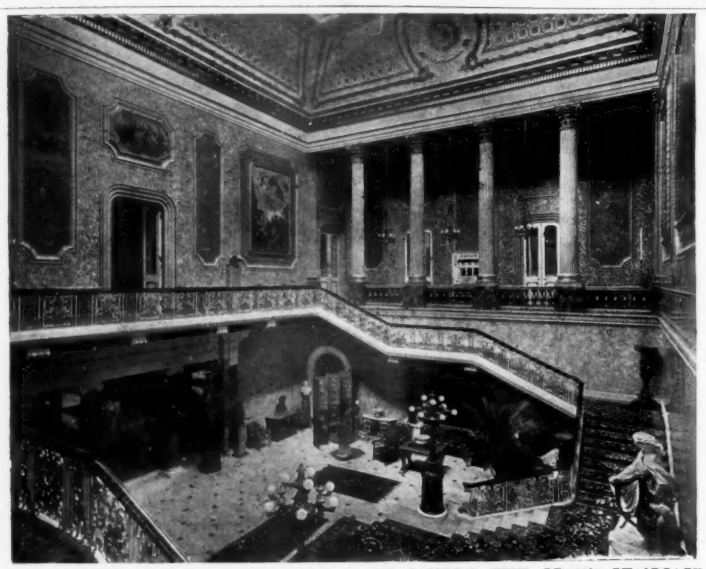

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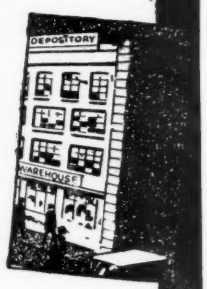


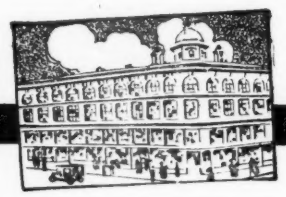

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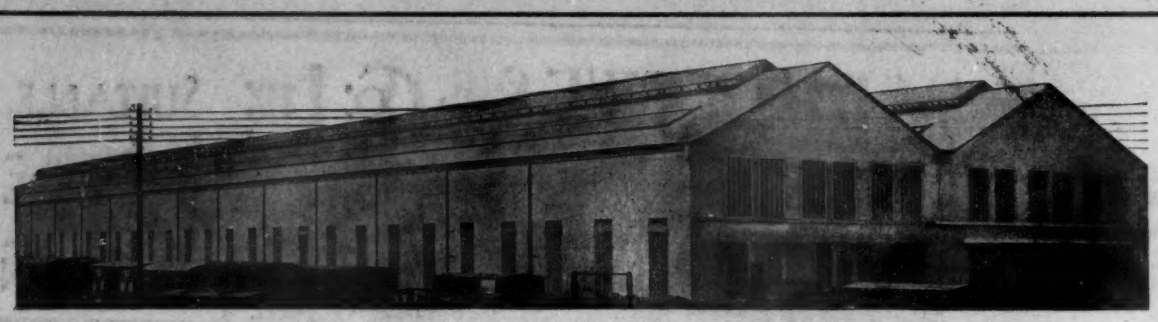

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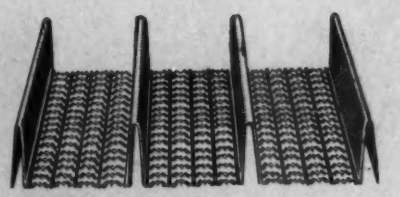

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