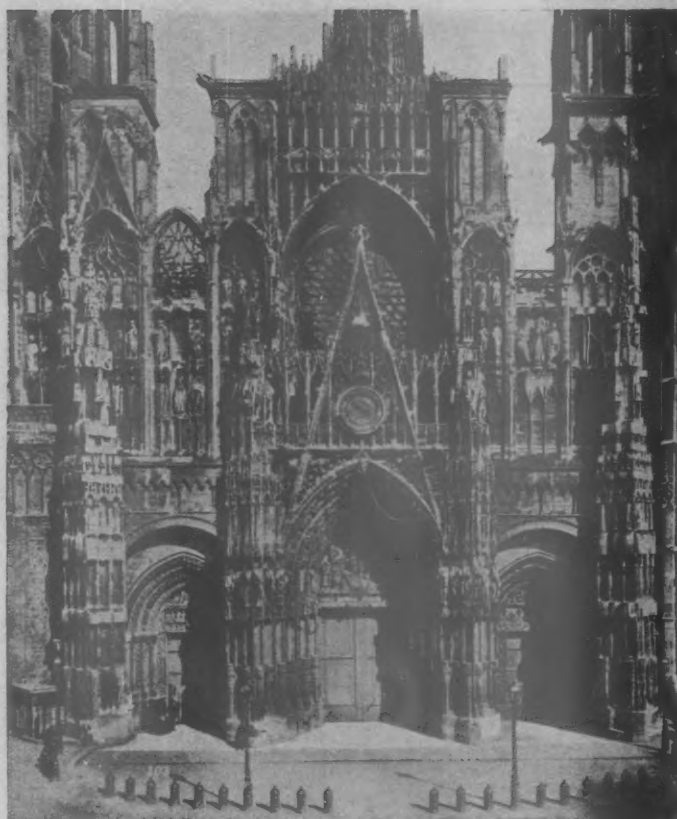


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Rouen Cathedral : West Front

JANUARY 1917

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Plate I.

A COURT OF JUSTICE.
(After the Basilica of Constantine at Rome.)
From the etching by William Walcot.

January 1917.

THE SPIRIT OF ROME AND OUR MODERN PROBLEM IN ARCHITECTURE.

By W. R. LETHABY.

THE accompanying reproductions of Mr. Walcot's fine etchings of Roman architecture are intended to evoke in our minds some appreciation of a great epoch. The etchings seek rather to express the spirit of antique civic art than to be essays in exact archæology. All of us who have seen the ruins of Rome, and have some book knowledge about them, will feel how admirably the Roman imperial ideal in art is here pictured for our eyes. The illustrations represent the interior of the Flavian amphitheatre, a portion of the Forum, and a great vaulted chamber in the Basilica of Constantine, all in Rome; also the interior of a theatre of Hellenistic type; and another illustration suggests the kindred splendours of Egypt. These plates tell their own story in a way which calls for no added verbal explanation; but they have specially interested me as illustrating ancient ideas of civilization, and a spirit in architecture.

The Great Forum in Rome is a whole valley filled up with important public buildings. At the city end it is overlooked by the Capitol, and the farther end is almost blocked by the immense, island-like bulk of the Coliseum; on the right side is the hill on which are the imperial palaces, and on the left are great baths. In the area of this splendid civic centre were basilicas, temples, triumphal arches, and public statues. This, indeed, was a worthy heart of an empire.

The ellipse of the Coliseum is about 625 feet by 525 feet, and the exterior wall rises nearly 160 feet. The space beneath the banks of seats shown in Mr. Walcot's etching is occupied by a wonderfully ingenious and complicated series of storeys, concrete-vaulted passages and stairs giving access to different tiers of the interior. Three of these storeys open with arches to the exterior, and above them is a deep attic, say 50 feet high. The exterior is built of fine masonry in large blocks set without mortar. Next to the great Pyramids, the Coliseum must have swallowed more stone than any other structure ever reared by man: the Pyramids were the tombs of Pharaohs; the Coliseum was built for Roman holidays. At least the Roman rulers did give the people bread and circuses.

The Basilica of Constantine is also in the Great Forum, about half-way down on the left. It is remarkable as the largest single room ever built on a simple oblong plan; its central "nave" is nearly 300 feet long, including its apse, and no less than 82 feet wide. This central space was covered by a truly colossal concrete vault, groined in three bays, and about 115 feet high. On either side is an "aisle" made up of three "halls" connected together by openings through the transverse buttressing masses. These "halls," 55 feet wide, are vaulted transversely and thus form a perfect abutment against the main span. It is these "halls" which are shown in the etching reproduced as Plate I; the vaulting has deep octagonal coffers; the great vault was still more elaborate, having a series of cross-shaped compartments separating the main octagons, the intermediate spaces being filled with subsidiary panels. A similar design occurs in mosaics on the vault of Sta. Costanza built by Constantine, and although the Basilica of Constantine was begun by his predecessor, the central vault must, I think, have been his and "Christian." These vaults were completed by fine plasterwork. The side vaults are completed above externally by level terrace roofs, from which strong buttress ramps slant

towards the clerestory; the central roof was also solid, having flat-pitched slopes following the internal vaulting. The lower parts of the walls on the interior were plated with marble, and portions of a superb floor of marble and of red and green porphyry still exist. The outside walls were plastered, as were also those of the Pantheon and of the Baths. Altogether, the Basilica of Constantine is probably the noblest hall ever erected; in size and general disposition of parts it is so much like Sta. Sophia in Constantinople that I think it must have been studied by the designer of that splendid church.

Roman architecture had much in common with all fine schools of building art, as largeness and clearness of planning and soundness of construction. Further, it often attained a frankness of expression which only the greatest schools share with it, and the solutions reached in the great Baths, in the Coliseum, and above all in the Pantheon, are for the most part entirely intelligible and scientific.

After the mystical eloquence by which we have so long been dosed to sleep, it is delightful to read what a real critic of architecture like M. Guadet demonstrates of these buildings, especially of the Pantheon—that they are noble because of the strict rationality of their disposition and construction.

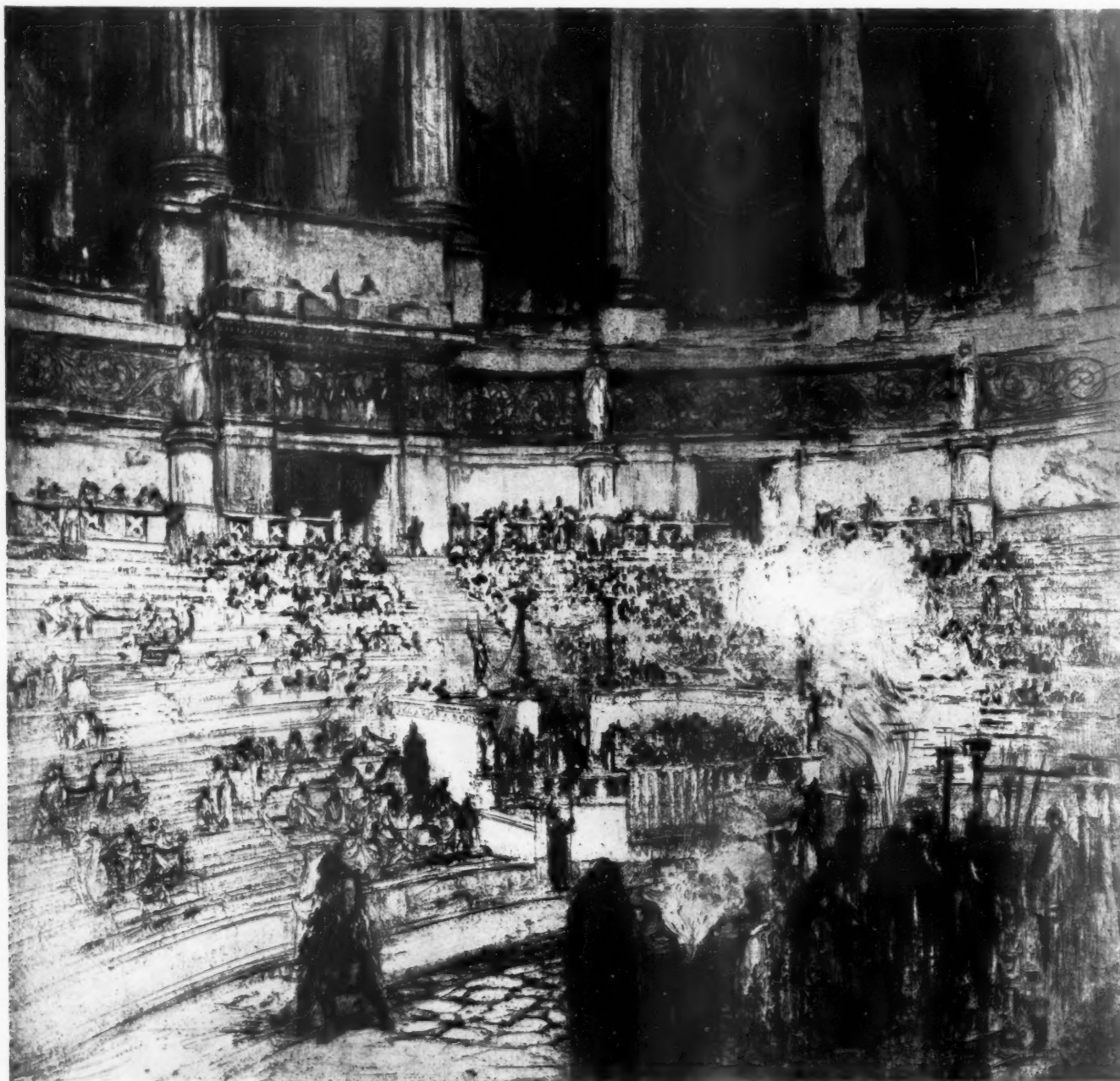
The older historians misled us as to the development of building in Rome into a view that was neither true nor just. It was believed that there had been an advanced native Latin and Etruscan art of building which boldly and openly used the arch, and that later Roman architects sought to disguise this arched construction under entablatures and columns clumsily imitated from Greek architecture. But, in truth, the historical development of Roman building was just the reverse of this. In the Hellenic colonies of Italy full and perfect Greek architecture had been practised from about the sixth century B.C., and the ruins of many buildings comparable to the Parthenon still exist. All over the peninsula from this time to about the first century B.C. the buildings, so far as they were not barbaric, were Greek in character. Between what the older scholars regarded as the typical architectures of Greece and of Rome came, in fact, a great intermediate transitional "style" which was worked out in the eastern parts of Alexander's empire rather than in Rome—in Alexandria, the new capital, in Ephesus and other opulent cities of Asia Minor and Syria, and even in Pompeii. In this forcing and freeing time of Hellenistic art practically every detail which we are apt to consider "Roman" was produced and then perfected to a point that was never accomplished in Rome itself. Arches and domes of stone and brick were largely used in structures; new types of planning were developed; the "Roman" forms of Doric, Corinthian, and Composite capitals were produced; and new methods of decoration were practised. These decorative processes were often of the nature of a surface vesture to rough brick walls and vaults; plane surfaces were plated over with thin sheets of precious marbles, while the vaults were covered with vitreous mosaics and delicate reliefs in plasterwork; the plainer plastered surfaces being brilliantly painted. Rome brought in the vaults and arches at first timidly under "trabeated" lines.

During the whole of the time, however, the masters were working towards free arched construction, such as is found in the vast Baths of Caracalla; then this structural art, free

and frank, passed imperceptibly into Byzantine building, in which the old pillar-and-beam architecture was entirely merged into the architecture of domical roofing sustained by wall masses. Greek temple architecture, when it had once been perfected by the religious impulse of the ancient world, was regarded with awe as sacred and perfect; and so after a time it became an ill-understood mystery. It was the task of the Hellenistic and Roman masters to bring back architecture from these theories to a new life in building once more.

This is very much the same problem which modern minds have to solve: to remove "architecture" from being a bogey mystery, which adepts write about as experts in table-turning might on their art, into just modern building—frank, sound, and joyous. The special spirit of Rome was for herself, and not for all time; but the lesson for us is that Rome had a spirit which was not only expressed in worthy units of building, but in splendid organic groups. She was great in her own spirit, in her own time and way. The greatest of our needs in

modern architecture is this of the Spirit; indeed, we have hardly heard that there is a national spirit in art and all the things of civilization. I mean this in the most practical way, and remembering my own training, such as it was. Architecture I used to think was an individual thing, or, at most, it was something which concerned only a particular client and a particular architect. It required genius; we thought much of genius—too much—and of common sense too little. The idea of public spirit, of city unity, of reasonable service in the cause of civilization, never entered my head. In some such idea, however, might be found, I think, a steadying force which would correct the architectural anarchy of our streets, and it should form a basis for an understandable theory of criticism. We, as members of the public, have rights in the streets, and it is these common rights the critics should try to preserve. We want an agreed centre for our volatile opinions to gather round, and I suggest that it may to some extent be found in the idea of public spirit and civic service. From this point of view I



A TRAGEDY BY SOPHOCLES (PERFORMED BEFORE THE EMPEROR HADRIAN),

From the etching by William Walcot.

would define Architecture as properly being a developing structural art, concerned in the main with the better ordering of city life, and the stimulating of civic spirit. Architecture is really not abstract lines and curves and surfaces: it is the builded evidence of spirit and life and pride.

Some approach to agreement as an admitted basis for criticism, other than that of expressing mere vague and contradictory opinions with great confidence, would at once do something towards setting up a development in building "style." Nor can I think that there would be any difficulty in arriving at agreement on many points as the basis for our civil architecture, and I should like to see the Royal Institute of British Architects attempt the functions of a true Academy in trying to bring about some expressed agreement on points which are obviously in the public interest. Such points are fitness for function, soundness of structure, economy, the need for good lighting, and suitable access for repairs and cleaning. Proper types of roofing, skylights, and

shop-fronts need to be considered in a fine common-sense way, as well as general questions as to whether comparative flatness or brokenness is better for street fronts, and whether dark or light colour tone is to be preferred in gloomy cities. If we could rename the art of building into Archistructure it might clear our minds. We need an appreciation of successful attempts on these positive lines, and a criticism which sees more in architecture than taste or scholarship. If anyone tells me that such commonplaces are understood already, and need no discussion or agreement, I invite him to walk up Edgware Road or along Oxford Street and look at the facts; or at the street in which he lives, or at mine, and at the nearest railway stations. We need a common interest in our streets and railway stations, even in our lamp-posts, to be aroused. We must be brought into closer contact with engineers, who must be told how poor and slovenly most of their work is, and we must develop a fitting treatment for concrete structures.



ANTONY IN EGYPT (VISITING THE TEMPLE OF ISIS).

From the etching by William Walcot.

I should like to extend all these headings of leading notions, but cannot do so now. On the point of economy I may, however, add some few words. Economy, it seems to me, is not merely a negative thing, the saving of cost by any means, the lowering of standard into poverty and squalor, producing an architecture of temporary shanties like that of our underground railway stations. It is rather a positive virtue in all the arts of civilization and life. The ideal of economy is to obtain full value for the outlay of power, counted either as labour or money; it implies the science of effort, and reverence for all workmanship.

Economy, then, is a large, leading idea which might be held to embody—when “rightly understood”—nearly all we want in architecture; it is another aspect of the central reality. The great Roman monuments were economical in that they were worthy, substantial, and lasting. As soon as our modern buildings are completed, or before, the annual charge for repairs begins; but most of the Roman buildings look as if they had never become invalidated so as to require this costly outlay of continuous nursing. We have to devise better roofs than the ordinary jumble of gutters and hips and valleys and ridge tiles and thin slating, we have to solve the chimney question and the chimney-pot question and the parapet question; also the cement-pointing question and the floor-board question and the plaster-ceiling question. These make up the body of architecture more than all our superstitions about Classic and Romantic and Renaissance, and about Orders and proportion, and styles and manners. If we would have a true architecture we must substitute understandable modern ideas like economy, soundness, efficiency, for all this twaddle about the appearances which, after all the talk, do not appear in our streets. Pericles, in his noble address to the Athenians, said: “I have given you beauty with cheapness”—a phrase which has been boggled at by the word-learned, whose idea, I suppose, being that art is extravagance, cannot see that cheapness with beauty—that is, economy—would be just the Greek ideal of the highest art, notwithstanding that the colossal statue of Athene was made of ivory and gold with diamond-set eyes.

Lighting, again, would furnish ground for much new experiment. Do we realize how we waste electric light in our churches, even in the summer? Our rooms and offices are mostly too dark.

There is a passage in a work by the late Dr. Emile Reich on this subject of the interdependence of national spirit and national production which is all the more interesting as it is evidence of the German mind on the matter. After speaking of the “high-strung” temper and vitality of the populations of the small cities of Greece, he says: “The Pericleian age has always been considered the hey-day not only of Athenian but of all history. The unparalleled buildings which rose by the influence of Pericles on and near the Acropolis of Athens, covered with sculptures by the master hand of Pheidias and his great pupils, rendered Athens the most beautiful city of all ages. Together with the artistic we note the intellectual exuberance, a humanity and urbanity of every one Athenian citizen, such as has since only been feebly imitated by the Italians of the Renaissance and by the modern French. . . . Add to the unique splendour of their intellect their wit, their military glory, their power of commerce, and it is impossible not to bow before the citizens of a small commonwealth who united in them all the qualities for which a score of modern European nations are severally famous. As the Parthenon towers over all products of human ingenuity, so does Athens over all politics known to human history.” The conception here expressed of there having been throughout historical development particular periods of “high-strung

concentration is, I think, distinctly valuable. Our task is to bring about the concentration of mind, and the works will follow.

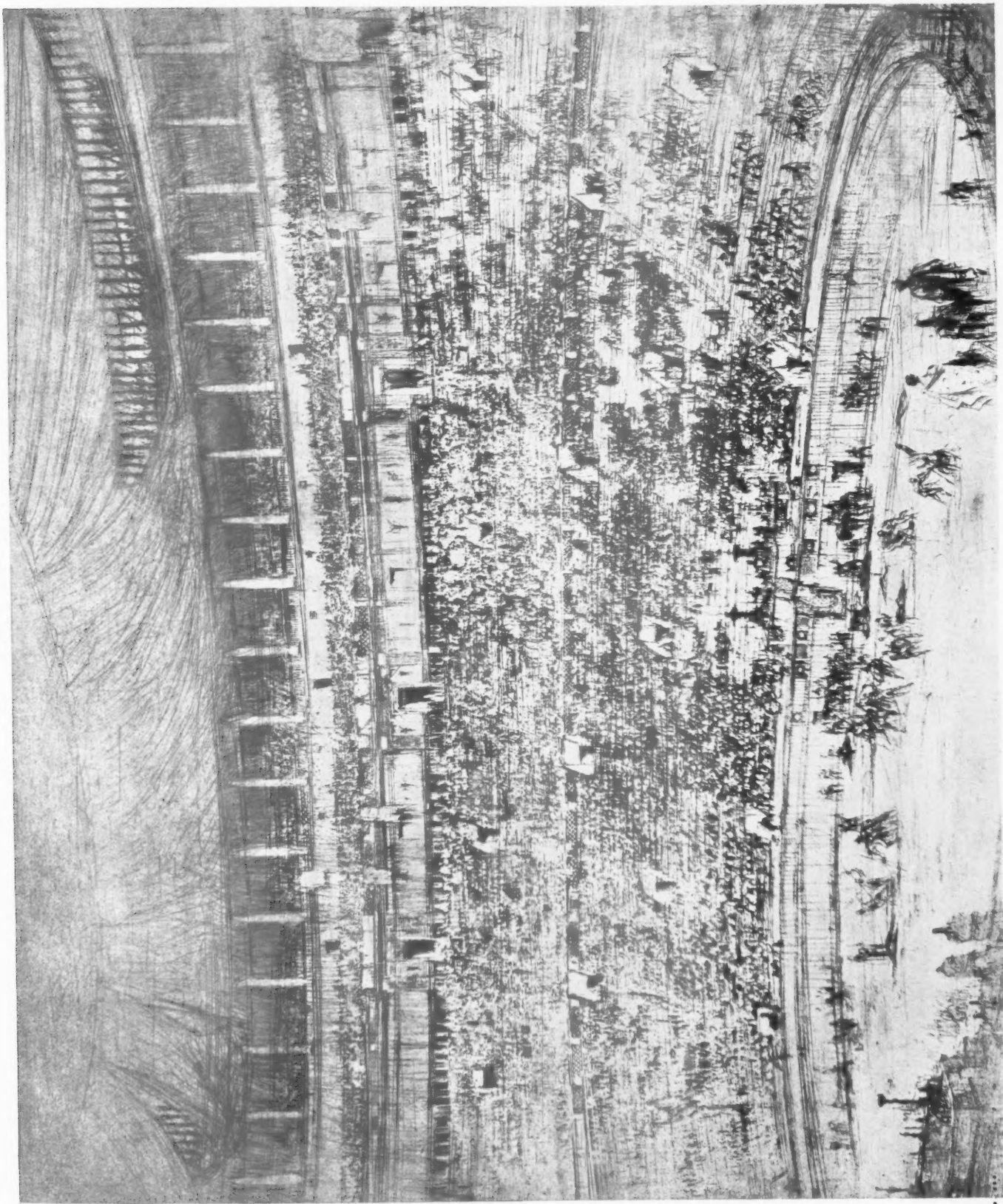
We have lived under an anarchy of opinions, and have hardly yet risen to the idea that to produce finely we must first get some approach to a common mind which shall be set in that direction—a national and civic psychology which shall be interested in inducing a high tide in civilization, in art, learning, and life. If we would build up a noble civilization, we have to find and follow after a spirit, a spirit which shall truly express us, as Roman architecture expressed the Romans. When we have the concentrated mind it will find the proper form for all things.

We are too easily contented, it seems to me, by the few better things picked out and illustrated in the architectural press; we take them as characteristic samples, whereas really they are not so, as a 'bus ride along Holborn or the Strand will demonstrate to the most optimistic person. Such centres as Ludgate Circus and the junction of Tottenham Court Road with Oxford Street are really more dreadful than anybody can suppose possible without special inspection.

It appears to me that we have to aim at better production everywhere. For centuries our education has been directed to cultivate appreciation of literature, and art, and music, rather than to production, and this is one of the many reasons why we are always looking backward, and the stream of living art is failing us. We must aim at doing great new things rather than at knowing words about ancient things. Our criticism, so far as there is any, is directed to the same end of enjoyment, not to growth. Under this tradition, for instance, Music has come to be a matter of special performances before knowing ones, not a great and necessary inspiration for a whole people. Similarly, Art, under the influence of the critics of the daily press and the dealers, has been narrowed to mean little more than exhibitions of oil-paintings, which we pay a shilling to see, as if it were a five-legged cat. Properly speaking, Art is at least the half of civilization, and without it life must dry up. The people must at least hear the rumour of beauty and joy. I wonder if with all my repetition I make myself clear? I mean that architecture is essentially a public art which represents the public spirit of its time, and that we need it.

More than once I have quoted a passage from Wren, given in “Parentalia,” where he speaks of the public need, and even of the political need, for city pride and dignified architecture. In a letter about a proposed new bridge at St. John's College, Cambridge, dated 31 March 1697, he refers again to this public aspect of architecture. “Nothing is more acceptable to me than to promote, what in me lies, any Public Ornament and more especially in the Universities where I find something of a Public Spirit to be yet alive.” The idea that architecture was of public value and that the architect was performing a social service was constantly with him, and this is part of the secret of the greatness of his “style”—he built for London, for England, for Eternity. When things begin again, teaching must be refounded on something deeper than the jargon of the ateliers and thin theories of criticism. It must be founded on a sense of public need which is to be satisfied by public spirit.

To repeat once more, our needs at the present time are:—To see building as it is in the streets, with our own eyes unobscured by the cloud of words; to realize that architecture should be a practical and developing structural art; to attempt to form some nucleus of opinion as an agreed basis for reasonable teaching and criticism—through the Institute, if possible, or by means of some group or journal.



January 1917.

A PERFORMANCE AT THE COLISEUM, ROME.
From the etching by William W'alcot.

From the etching by William Walcot.

Plate II.

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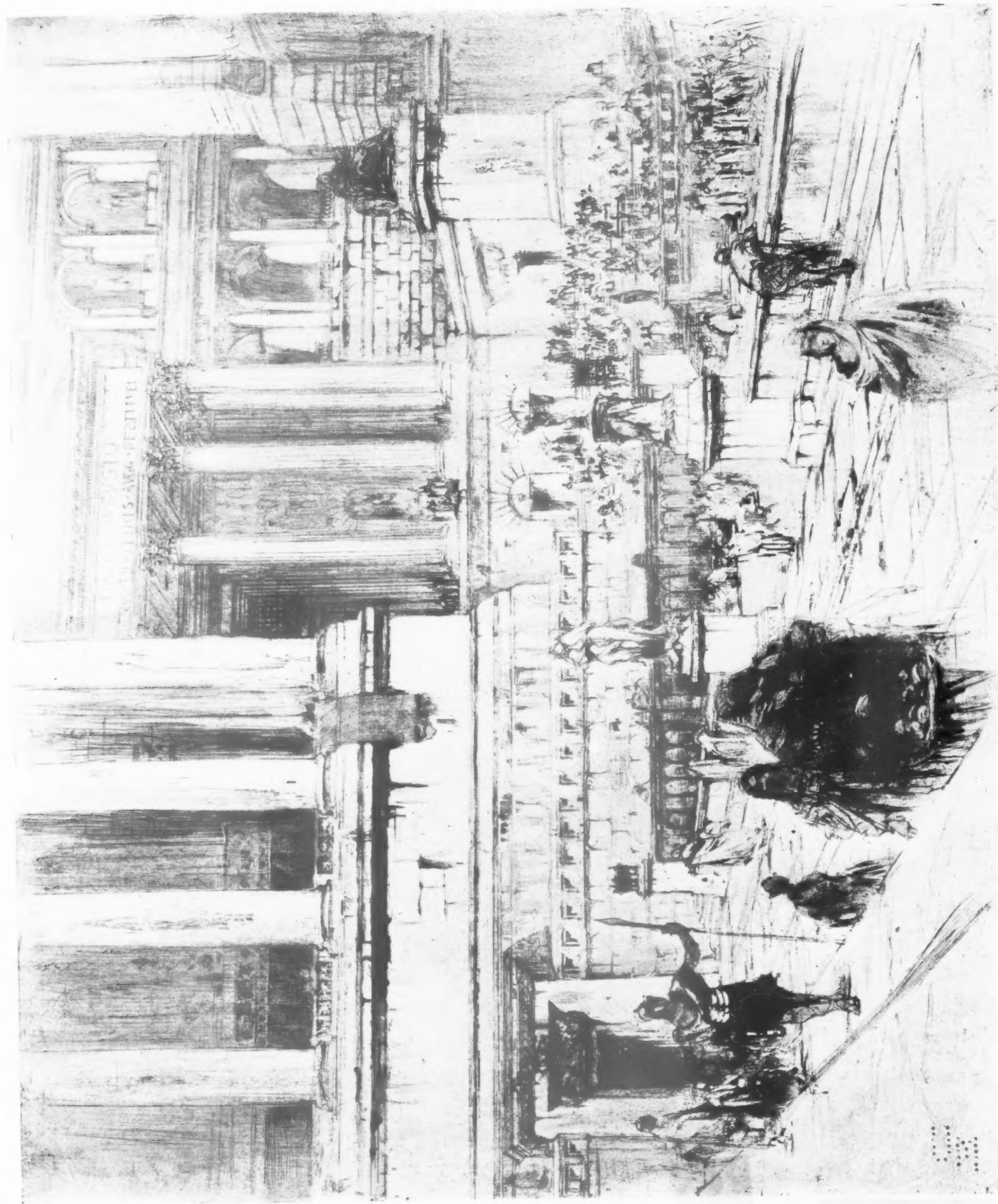


Plate III.

THE FORUM.
(After the Forum at Rome.)
From the etching by William Walcot.

January 1917.



ROUEN CATHEDRAL—II.

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

(Concluded from p. 129, No. 241.)

ROUEN is one of the few French cathedrals whose western towers lie outside the main body of its plan, that on the south being erected later than and so as to balance the northern tower. This disposition gives the front an overall dimension of 58 metres, which makes comparison with other French cathedrals interesting when their respective lengths are taken into account. While the total length of Rouen is 136 metres, that of Chartres is 130, with a façade of 50; Bourges 118 with 55; Amiens 143 with 40; Paris 130 with 46; Reims 140 with 41. The façade of each of the foregoing comprises the towers, which are terminal developments of the aisles, rather than features constructed outside them. Of the nine famous cathedrals forming a ring round Paris, that of Rouen is unique in this special planning of its western end, a development which originated in the desire of archbishops to make their church sufficiently imposing to compare favourably with its contemporaries, so keen was the rivalry between the churches of Northern France during the building era reacting from the Norman invasion. If the natural development of French Gothic architecture finds itself culminated in the twin towers of the later cathedrals, then, perhaps, the only justification for the Tour de Beurre is the wonderful opportunity that the genius of Leroux did not allow him to miss. Logically, the true Gothic front is of the Reims or Paris type, but that this form was inapplicable to Rouen was, happily, recognized at the time when the Tour de Beurre was caused to be erected, and by Georges d'Amboise when he commissioned Jacques Leroux to design a new portal. The existing dimensions of the nave and aisles and the presence of the Tour St. Romain were at once the means of preventing a "Reims" type, while bringing about a façade capable of ranking with its famous compeers, whose magnificence was the outcome of normal growth, and did not have to be created upon exiguous plans.

The pleasure of reading the history of this church is enhanced by the love that was bestowed upon it; and if it

suffered from mistakes, these were due to those errors of conception so liable to arise when too great a solicitude is felt for a cause, rather than to any lack of appreciation or mere niggardliness. The innate nobleness of mediæval art was apt to suffer from a want of ability on the part of its exponents to translate

the sublimity of their sentiments into architectural fact. They endeavoured to enrich, rather than to ennoble. This, perhaps, accounts for the difference that exists between Romanesque and Gothic—the sentient and the sentimental.

There is so much that is essentially false in this building, that its beauty tends to become superficial rather than intrinsic; one cannot gaze upon its elevations without being attracted by the calm serenity of the Tour St. Romain, which almost seems to look with disdain upon the intricacy and movement with which it is surrounded. Like St. Paul's, this Cathedral is admired until one becomes aware of its faults; after which it is still admired, but on account of the cleverness with which they are handled. The Tour de Beurre can be forgiven its somewhat promiscuous birth, because it helped to make possible the screen cloaking the twelfth-century elevation, which itself is the most illogical and most gorgeous part of the Cathedral.

Jacques Leroux, retiring in favour of his nephew Roullant, left him to carry out the design they had prepared together. After many alterations this was eventually completed about 1530, subsequently undergoing mutilations at the

hands of Calvinists in the sixteenth century, and afterwards restorations, which are still being carried out by M. Émile Auvray. Of a richness really indescribable, Leroux's work is unspoiled by the sixteenth-century innovations, neither does his felicitous grasp of line for one moment falter. His superb proportions and subjugation of detail to general design, and the manner in which ornament and sculpture are embodied into the scheme, excite the greatest admiration and delight. Perhaps the cleverest part of this work is the treatment of the rose window, usually so unfortunate a feature. Undoubtedly its weakest part is the lack of support for the four minarets—



PORTAIL ST. ÉTIENNE.

Leroux's struggle with these is apparent—their irregular size and position in relation to the doorways making a successful homogeneity impossible. An attempt was made by Alavoine in 1827 to improve their artistic stability by the addition of two buttresses similar to those flanking the central door, these being placed north and south of the aisles (see illustration below). These buttresses remained for some time in an unfinished state, and were eventually removed some five years ago; the result is not entirely satisfactory. Something is obviously required to assist the turrets and to complete the flanks of Leroux's work.

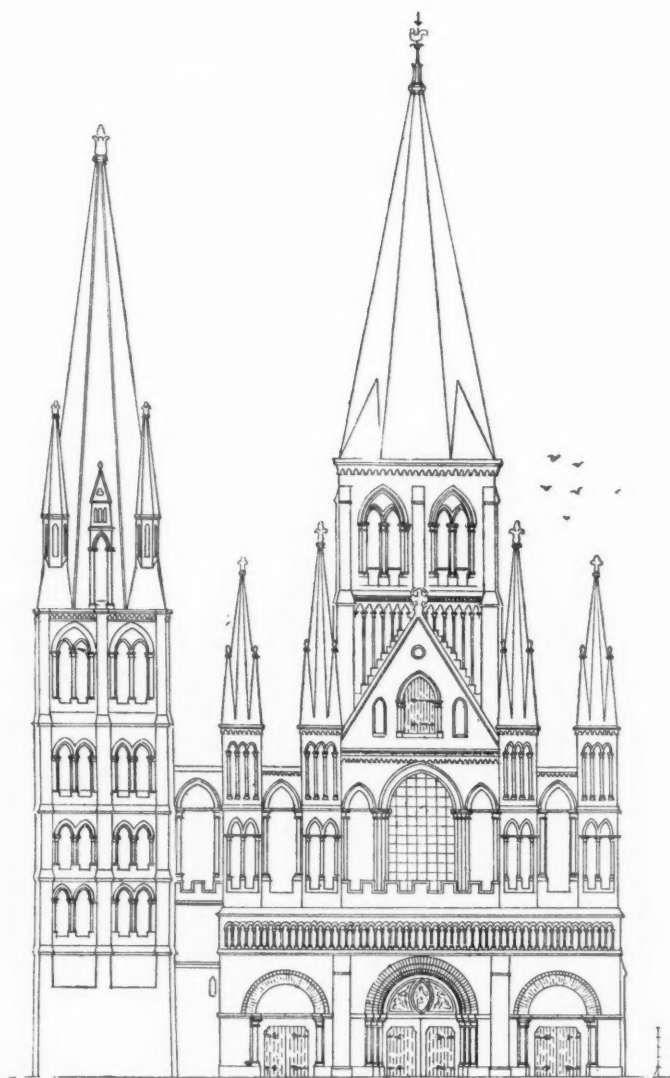
The treatment of all the principal doors is that of a square-headed opening under a recessed, pointed arch, the tympanum in each case being filled in with elaborate bas-reliefs illustrating Biblical scenes, and the three largest doors being divided by a mullion ornamented with sculpture. It is to be hoped that the mullion which divided the central doorway, which has been removed for processional purposes, will be replaced.

The two western aisle doors have flat architraves of square section enriched with scroll ornamentation reminiscent of Roman work—somewhat similar to the western processional doorway of Ely Cathedral. These doorways (one of which is illustrated on the preceding page) were possibly the work of Abbot Simeon of Ely, originally a monk of Rouen.

The Portail des Libraires and the Portail de la Calende (shown on pages 8 and 9), respectively north and south of the transepts, were commenced in 1280, but not completed until 1488. The former owes its name to the bookshops which used to lead up to it. The origin of the name La Calende is less obvious, but this door is also called La Porte des Navires, this being derived from the days when it was possible to bring boats alongside, before the river was confined to its proper bed. Pommeraye says it is a popular legend that the cost of building this doorway was defrayed by moneys confiscated from a corn



VIEW OF WEST FRONT, SHOWING END BUTTRESSES ADDED BY ALAVOINE.



RECONSTRUCTION OF WEST FRONT AS IT APPEARED IN THE MID-TWELFTH CENTURY.

After J. B. Foucher.

merchant who sold at false measure, and was hanged in the Place de la Calende; but there is no mention of this in the registers, nor was this a public place at that time. Colour is lent to this story, however, by the Old Testament bas-reliefs on the door jambs, such as Joseph and his brethren and similar incidents. Pommeraye also describes the flat-topped towers flanking each doorway as being in an unfinished state, and considers that "they ought to be crowned by four beautiful spires which, without doubt, would have augmented the magnificence of these two doorways, and given much grace to that spire in the middle which they would have accompanied with symmetry."

In general design the doorways with their surrounding façades are similar, both being very rich examples of the best period of French Gothic. The two rose windows were constructed by André Berneval in 1439, and if there is a fault in these elevations it is, perhaps, the semicircular arching over the rose windows. This treatment but ill accords with the ogival style, which is so dependent upon the pointed arch that any divergence from that principle appears to be something of an anomaly to a twentieth-century critic. But to the medieval mind architecture was not a rigid translation into stone of empirical laws: it was rather the ductile ability of material to adopt any desired form, resulting in architecture by reason of

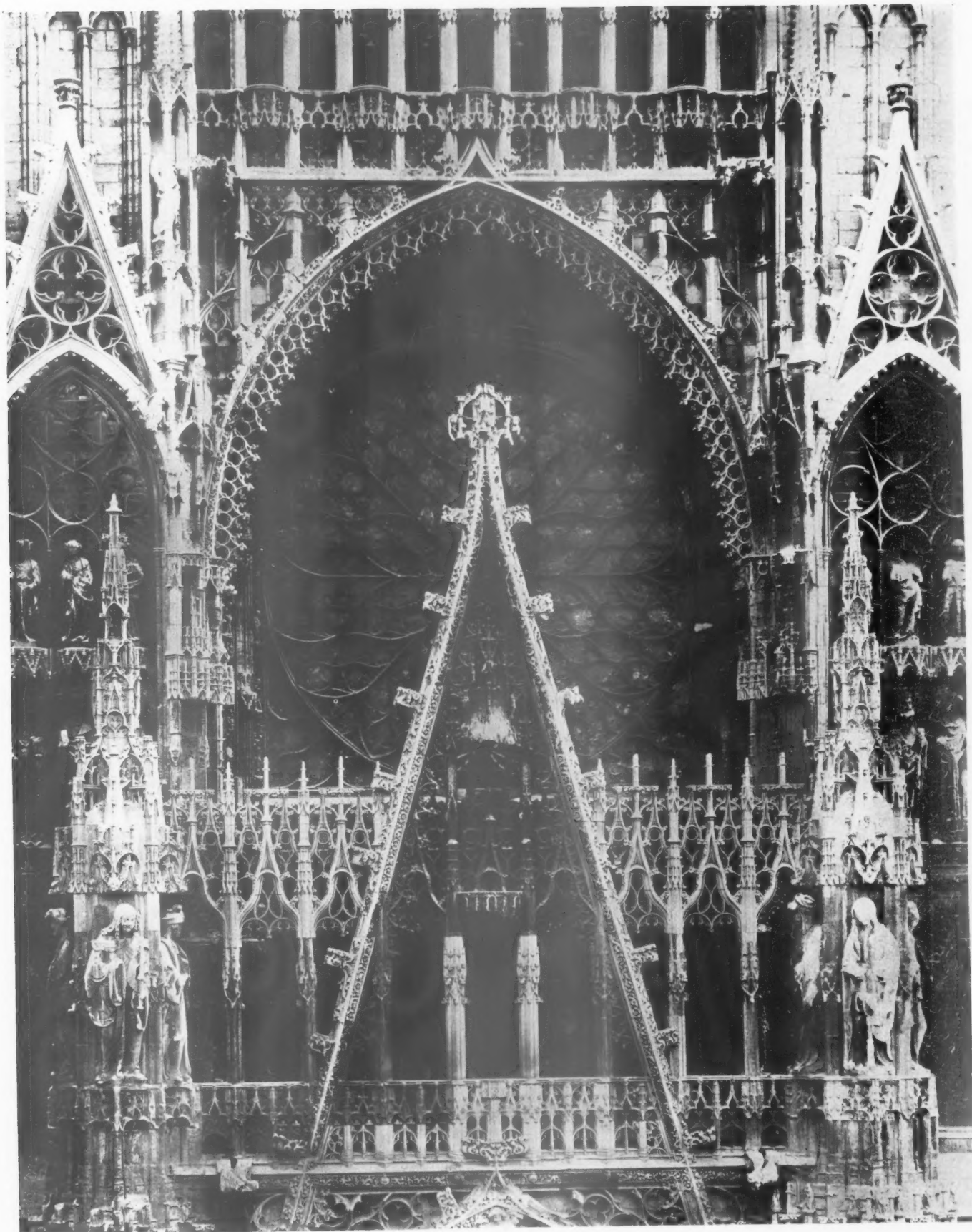
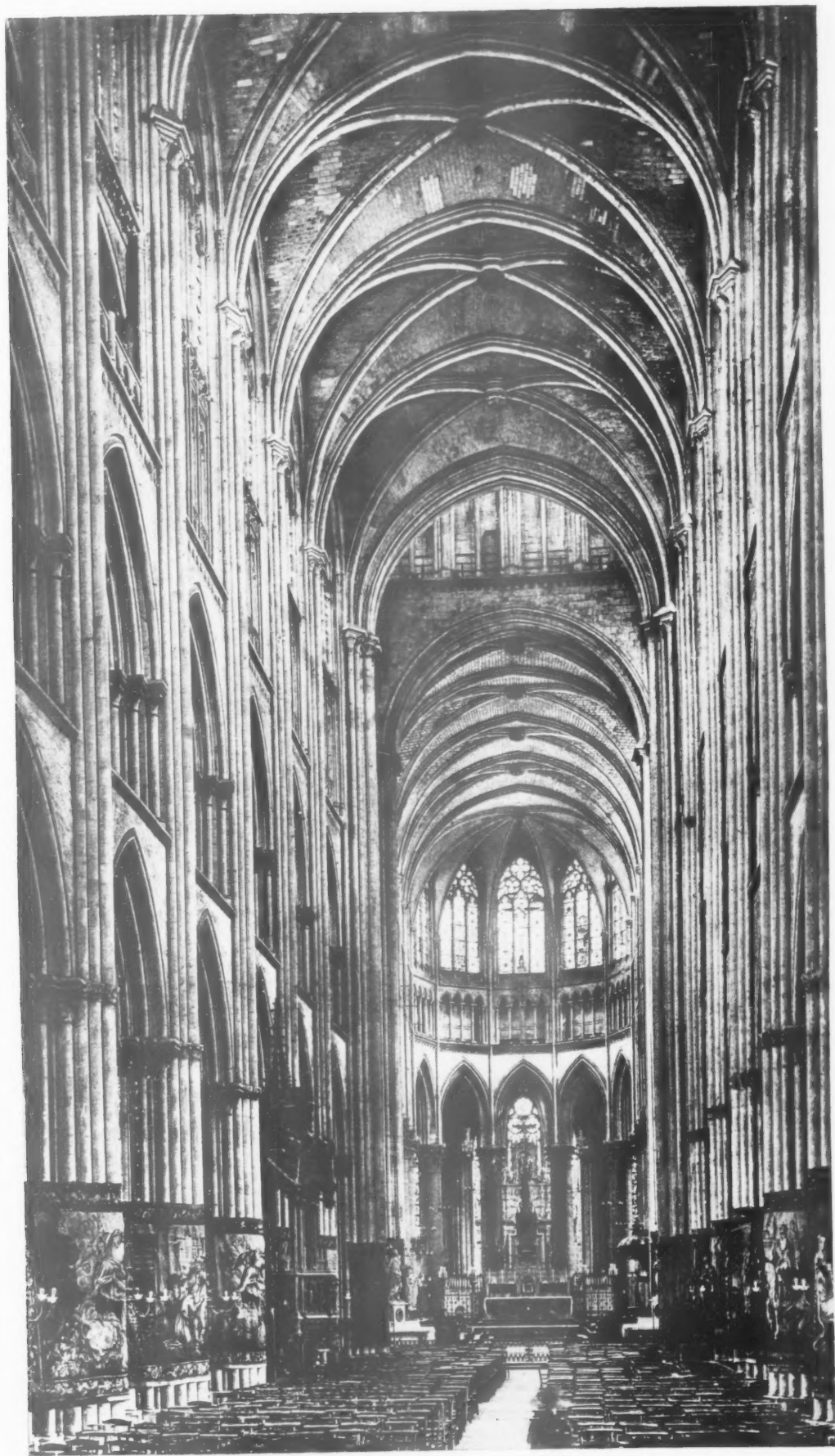


Plate IV.

ROUEN CATHEDRAL: DETAIL OF WEST FRONT.

January 1917.

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ROUEN CATHEDRAL: INTERIOR, LOOKING EAST.

the builders' skilful use of acquired knowledge. The mediæval builder knew no other code than the use of his handicraft for the achievement of a set purpose, and it is from his ready acquisition and original interpretation of every development in design that his genius springs. It was only natural that, free from undue restrictions of technique, he should, from time to time, relapse into disused but familiar methods, and his ability to resurrect a round arch when required, thus adapting old data to new theses, allowed him a latitude in the use of all the resources at his command from which a mere 'stylist' is debarred. From this freedom the vault was evolved, and all that glory of architecture so generally known as "Gothic." In this instance Berneval broke no laws—he merely achieved his object with something less than the genius of a Leroux.

Internally, the cathedral is characterized by the simplicity and gracefulness of its lines, its verticality, and the fine proportions of its planning. Although it cannot compare in its dimensions with other French cathedrals, the general effect is one of charm and repose. There is no bewildering riot of detail to trick the eye, neither is the mind oppressed by intricate construction. All is perfectly calm. It is a church, and smoothly and serenely one becomes aware that it is a great church. Its vaults leap frankly from the slenderest of shafts, which grow from the nave with hardly a break. The crossing of the

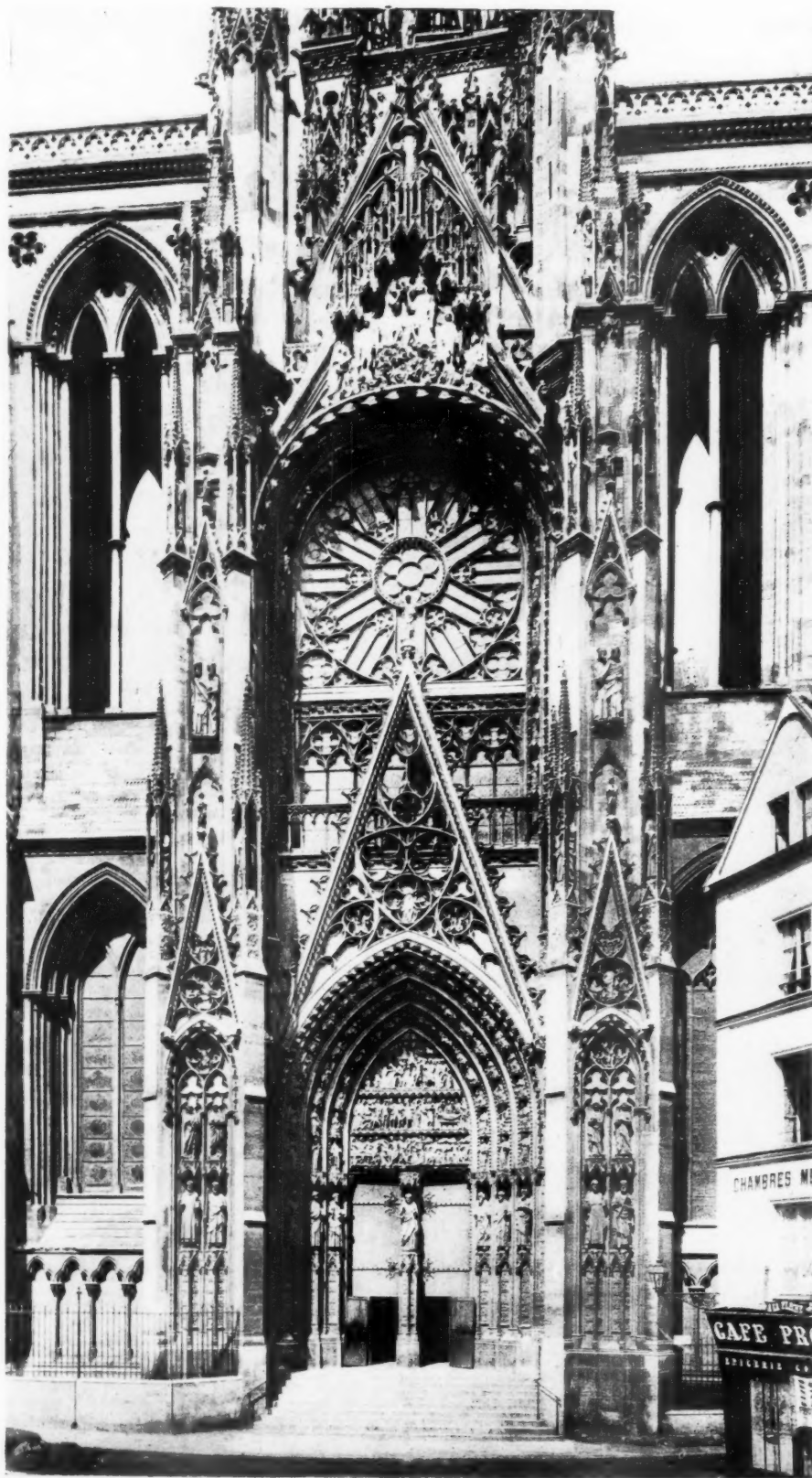
transepts is crowned by a vaulted lantern tower, the added height of which tends to emphasize the comparative narrowness of the nave. Looking in from the street through the great western doors one can see the high altar at the end of the choir, illuminated by tapers even by day, when "waves of sunlight" mingle with their light and glitter entrancingly among the golden ornaments and broderies. The choir

is enclosed by a perambulatory of fourteen plian circular columns whose modest caps are linked by lancet arches, the spaces between the columns being filled in with grilles.

The nave is flanked by single aisles, a noticeable feature of which is the passage corbelled out over the nave piers, a peculiar treatment calling, architecturally, for little admiration. The general disposition of the planning is harmonious and very pleasing, though it may be remarked that there is but little resemblance between its general effect and that of an English cathedral.

Although there are some fine windows, there is no array of painted glass, all the original vitraux having been destroyed in the catastrophe of 1200; the oldest existing glass dates from 1220.

The cathedral is chiefly decorated by its side chapels, with their altars, paintings and relics, by the seventeenth-century Beauvais tapestries which once surrounded the nave piers, but which were secretly stowed away on the German invasion, and by monumental tombs. Of the tombs, the most



PORTAIL DE LA CALENDE.

striking is that of the Cardinals of Amboise (see next page). It is of sixteenth-century Renaissance style, the kneeling figure motif being expressed to perfection with much dignity and repose. The monument is mounted upon an elaborate base with six seated figures niched between pilasters, and is surmounted by a heavily-sculptured canopy. Although not entirely free from Gothic influence, Roulland Leroux exhibits in this design his surpassing skill and originality. It is a superb monument and well worthy of its place in the Chapel of the Virgin.

Opposite the Cardinals' tomb is that of Louis de Brézé, Seneschal and Governor of Normandy, which is remarkable for its fine equestrian centrepiece between caryatides.

The ashes of Raoul, or Rollon, the first duke, Guillaume Longe Epée, and Richard I, are covered by recumbent figures, which, however, do not date back farther than the year 1200.

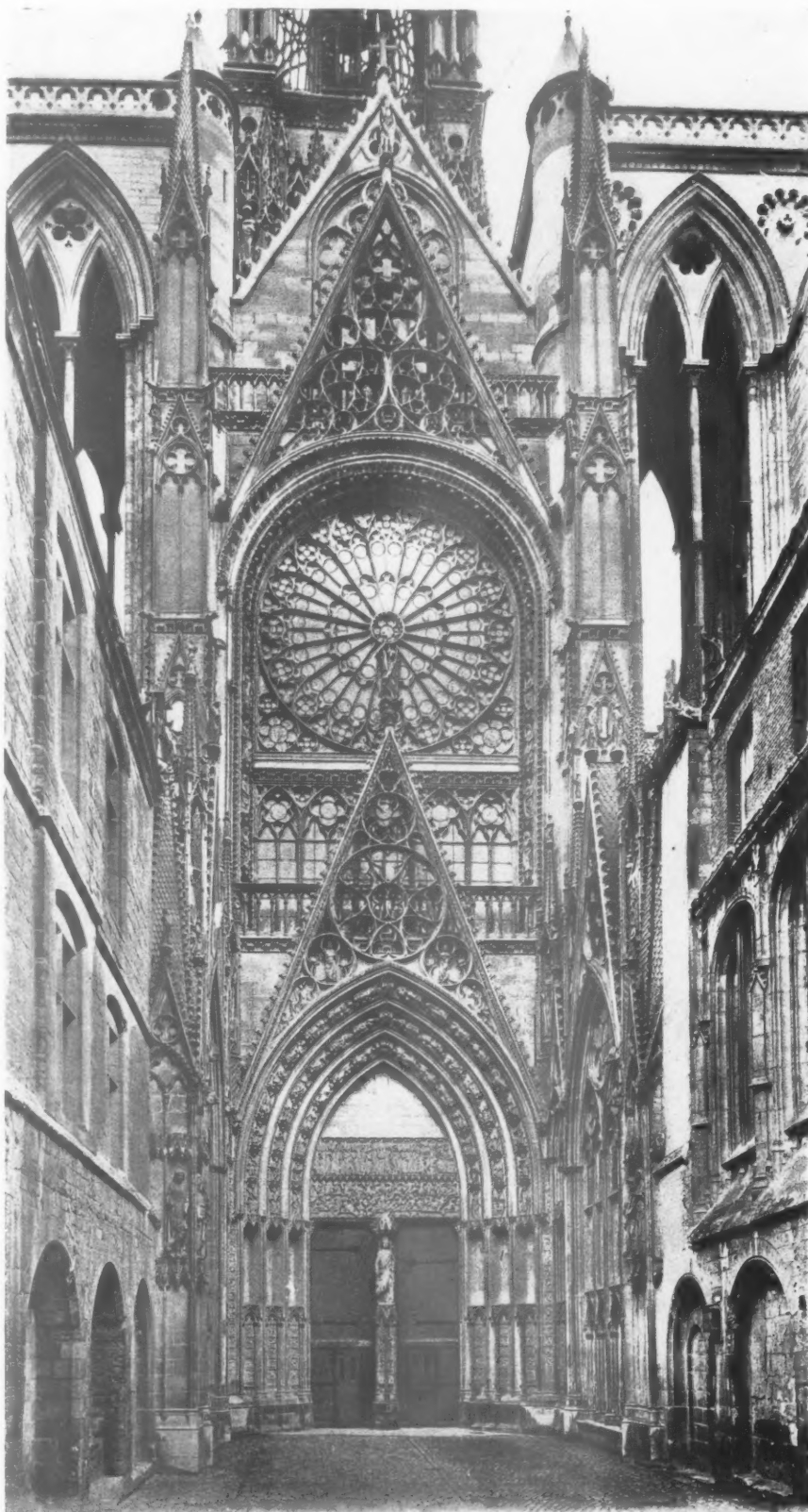
There is neither crypt nor cloister, although of the latter there are some portions in the north-west angle of the Cathedral known as the Cour d'Albane. Curiously enough, there is no evidence to prove that this cloister was ever completed; for some unknown reason the project was stopped—probably on account of wars.

Although somewhat obscured by modern buildings, the Cour d'Albane seems to offer itself as a suitable site for the monument proposed to be erected to Jeanne d'Arc in commemoration of the salvation of Rouen from the devastation

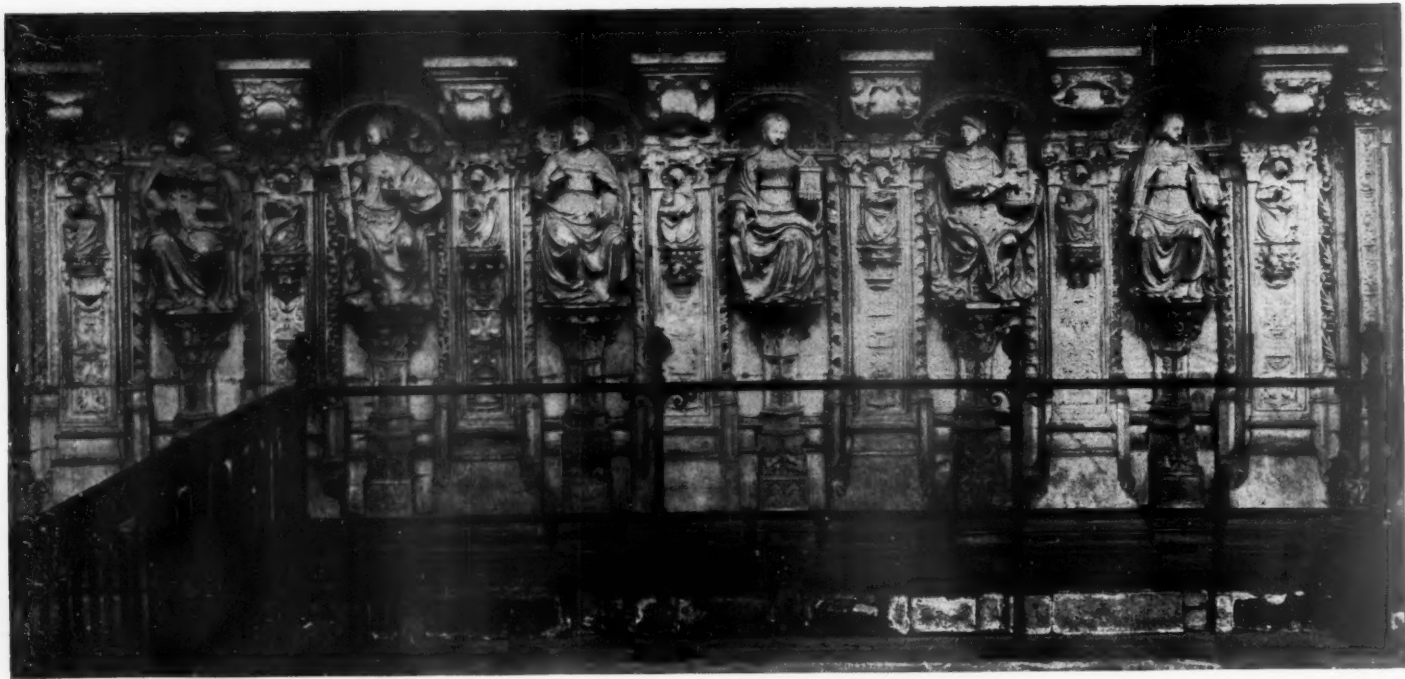
meted out to other cities. This would be a happy opportunity for British co-operation, and in this peaceful square, overshadowed by the Tour St. Romain, evocative of sentiments which would not be out of keeping with the spirit of such a monument, there would be something of the undeniable sanctity of War. That the Cathedral buildings will escape destruction is devoutly to be hoped, although it is not,

perhaps, for us to lament the ordinance of things that destroy and subvert; that we do so is because the natural sentiment is stronger than the will to perceive, and we cannot regard the ancient buildings without a pang at their decay, or without pain at their mutilation.

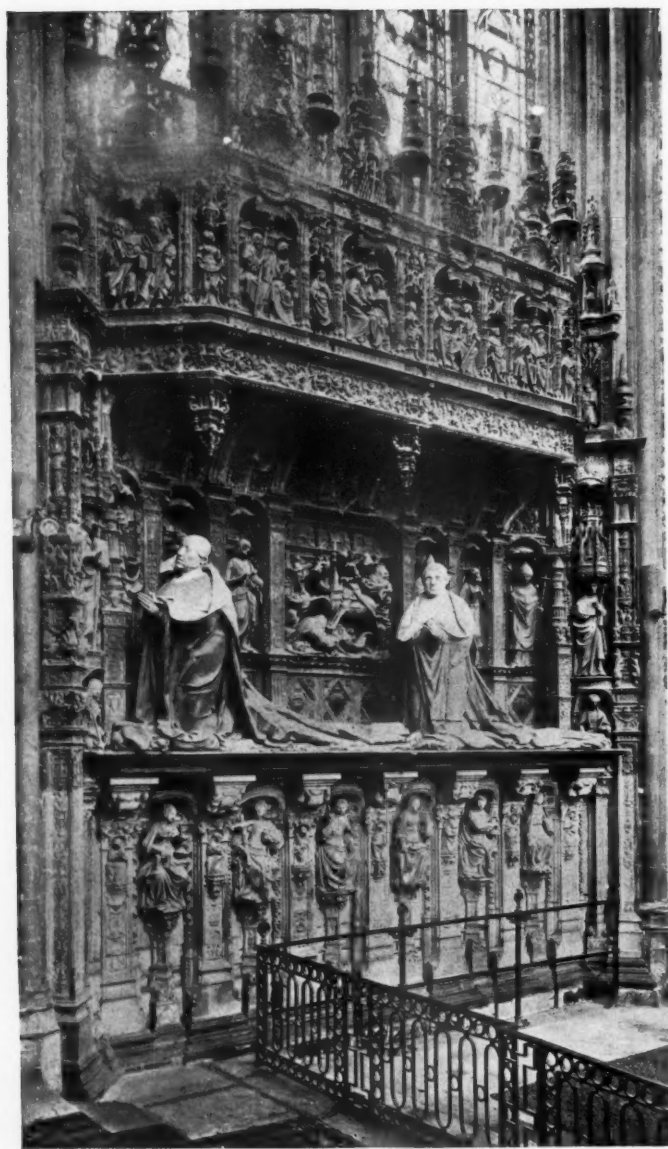
It is difficult to conceive to what extent the holocaust of old monuments can serve the ends of the present war. Military reasons do not exist for the purely sacrilegious ravagings of invaded countries. Other than the moral effect that sufficient brutality has on all warring nations, what gain can be derived from the battering of Reims, the bombing of St. Mark's, of St. Apollinaire? Nevertheless, that Reims should have its roofs blown off, its wonderful walls damaged, is, in a true sense, just as much the effect of time as the perishing and corruption of its mouldings, the silent fretting away of its ornaments. Inasmuch as the brutality it is suffering is, and always will be, exponent of the methods of to-day, so will its architecture articulate but one more page in the history of the world.



PORTAIL DES LIBRAIRES,



DETAIL OF TOMB OF THE CARDINALS OF AMBOISE.



TOMB OF THE CARDINALS OF AMBOISE.



TOMB OF THE DUC DE BRÉZÉ.

THE ADELPHI, 1768-1772.

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

The Muse shall deal awhile in bricks and lime,
Surpass the bold Adelphi in design.

Mason's Heroic Epistle to Sir Wm Chambers, May 1773.

“WHAT are the Adelphi Buildings? Warehouses laced down the seams, like a soldier's trull in a regimental old coat.” Horace Walpole was apt to be the victim of his own smartness, and great has been the mischief of his two-edged tongue. It was not given to him as a critic to dive below the surface and appreciate the intention of the artist that he had at first divined in Robert Adam. This acute jibe at the Adelphi has had its share in the undoing of the Adam masterwork, for in the reconstruction of 1872 dullness has endeavoured to obliterate the epigram by a smear of superfluous enrichment. Many a student of architecture has been puzzled by the reputation of the Adelphi, seen, as it has been since 1872, in its present disfigured condition. The drawings now published show how the character of the design has been destroyed, not only by the monstrous pediment then thrust upon the centre, but also by the upset of that balance of ornament and plain surface which was Robert Adam's artistic intention. An architect with a great sense of what artists call “planes,” no one better understood than Adam the requisite degree of relief and projection. The flat treatment he adopted in his handling of street architecture was a notable contribution to the building up of those characteristics which have since become vernacular in London. This first attempt by the Adams at the combination of street houses in a great terrace has a directness and simplicity which are painfully lacking in the prodigious evasions of the problem by Nash* and his associates in the next century.

Of the many pleasant backwaters of town life, there are few more attractive to the lover of eighteenth-century London than the Adelphi. It is close enough for its peace to contrast with the impetus of that “full tide of human existence at Charing Cross,” which Johnson has so deeply felt and graphically defined. The inspiration which that lover of human life found on its terrace walk, where he conversed with Boswell, after dining with Beauclerk or the Garricks, is still there for those who feel all that is implied in an outlook ranging over such striking juxtapositions of the life of work and pleasure in London.

The site of the buildings now known as “the Adelphi” appears to have been of considerable importance from a very early period. Originally sloping ground, rising from the river to an altitude of nearly 40 ft. at the level of the Strand, the favourable position had attracted several of the nobility to build mansions and to form gardens extending down to the river, with water-gates for convenient access. The opposite side of the river, then unbuilt upon, afforded an unobstructed and agreeable prospect. Even in the last half of the eighteenth century, Mr. Coutts, whose house was on the Strand frontage, made special arrangements with the Adams to preserve the view from his back windows overlooking the river.

The first instance of any permanent use of this slope is stated in Hughson's “London” to have been the erection of a large mansion by Anthony De Bec, Bishop of Durham, in the reign of Edward I (1272-1307). It was built as a town

* The manner of the man has been admirably sketched by Bulwer Lytton. Elmes, senior, gives us a glimpse of his architectural ideas, to whom he remarked apropos of capitals: “An Ionic is an Ionic, and he did not care which one his draughtsmen used.”

residence for himself and his successors, and was called “Durham Place on the Strand.” Stow, however, states that Durham House was erected by Thomas de Hatfield, Bishop of Durham, who, appointed in 1345, occupied the See for about thirty-five years. Pennant says “the house was rebuilt by Hatfield and owes its original foundation to Anthony De Bec in the reign of Edward the First.” The probability, therefore, would appear to be that the buildings were commenced by De Bec and continued or enlarged by Hatfield. If Hughson's statement is to be relied on, the short period between the earliest date of Edward's reign (1272) and Hatfield's accession to the See of Durham in 1345, only seventy-three years, would lead to this conclusion, as it is hardly probable that De Bec's building would have required a complete renewal within that period.

No special mention of Durham House occurs again until the time of Henry VIII, when in the twenty-sixth year of his reign (about 1535) Tunstal, then Bishop of Durham, was induced by the King to exchange the apparently extensive mansion, known as “Durham House,” for another building belonging to the King in Thames Street and known as “Cold Harborborough.” Durham House was converted by Henry VIII into a Royal Palace, where in 1540 he gave a splendid tournament in honour of his Queen, Anne of Cleves, the festival continuing for six days.

Edward VI (1547-53) bestowed Durham House, or Durham Place as it was then called, upon his sister Elizabeth as a residence during her life. Previously to this event, however, the Lord High Admiral Seymour, in the reign of Edward VI, caused a mint to be established in part of the buildings under the direction of Sir William Sharrington. About this time John Dudley, Earl of Northumberland, was residing at Durham Place, and it was here that, in 1553, according to Holinshed, he caused to be solemnized three marriages, one of which was that of Lord Dudley, his fourth son, to Lady Jane Grey, and thence the Earl took them to the Tower to be invested with the Royal dignity.

Queen Mary re-granted the Palace in reversion to the See of Durham. Subsequently it was occupied by Sir Walter Raleigh, to whom it had been assigned by Queen Elizabeth. After the death of the Queen Sir Walter was obliged to surrender it to Toby Mathew, then Bishop of Durham, who was subsequently created Archbishop of York. In Aubrey's “Letters” Raleigh's occupation of the house is recorded—“Durham House was a noble Palace . . . I well remember Raleigh's study, which was on a little turret that looked into and over the Thames, and had the prospect which is perhaps as pleasant as any in the world.”

In the reign of Charles I (1640) the mansion known as Durham Place had become ruinous, and was transferred by the See of Durham to Philip, Earl of Pembroke and Montgomery, for the annual sum of two hundred pounds. Earl Pembroke's son caused the old buildings to be pulled down and in their place erected several tenements. A few years later these erections becoming ruinous and unprofitable, the whole site remained for a time in abeyance.

In Strype's edition of Stow's “London” it is stated that the buildings comprising Durham House were in 1720 the inheritance of Sir Thomas Mompesson, of Bathampton, in the county of Wilts. Durham House, or Durham Place, appears, however, never to have been wholly alienated from the See of

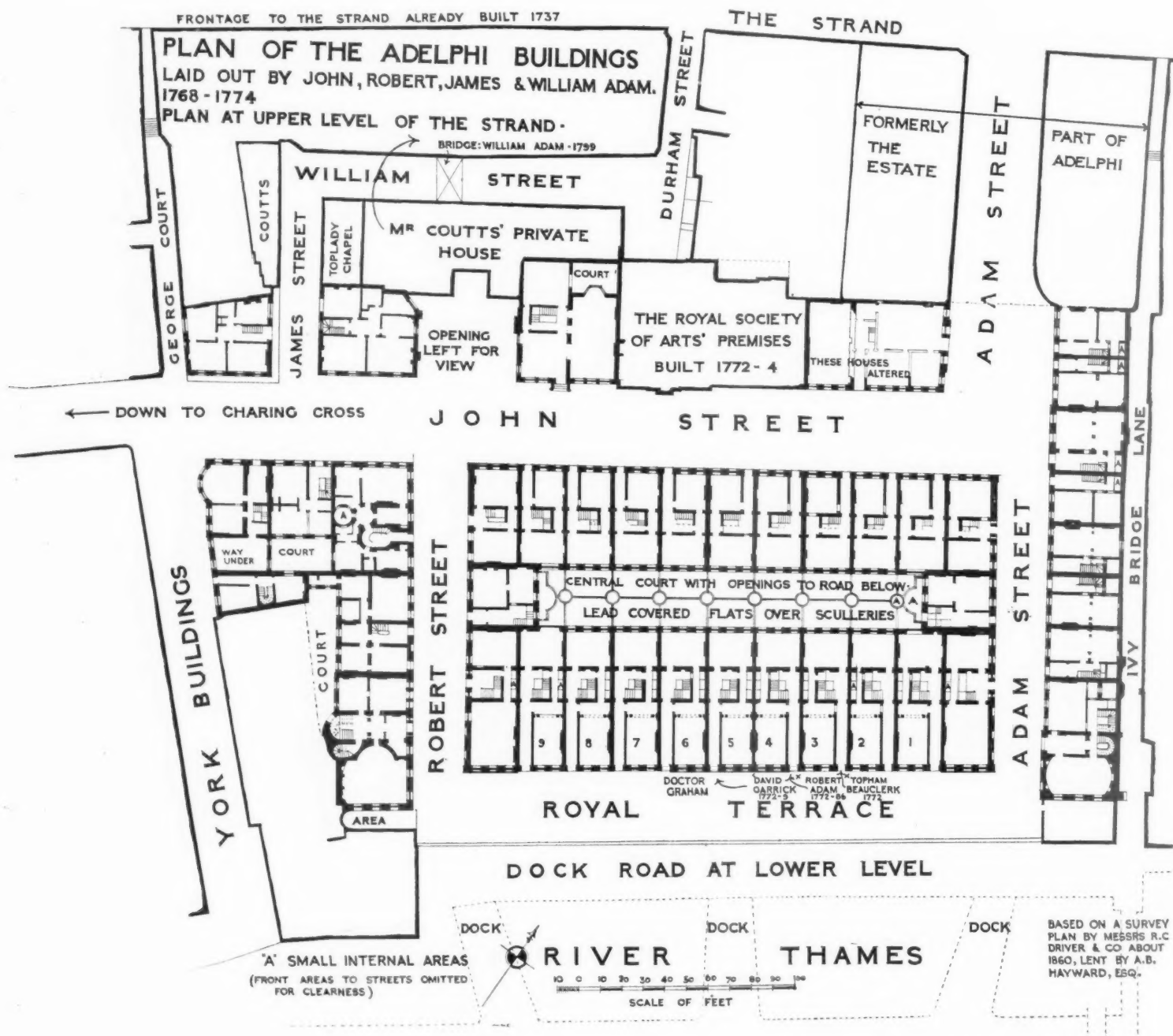
Durham, as subsequent to its possession by the Earl of Pembroke and his son the payment of £200 was continued as before.

The Adams' lease for ninety-nine years was obtained from the Duke of St. Albans from Lady Day, 1768, at the yearly ground rent of £1,200. The agreement was signed 23 June 1769, more than a year after the works had begun. As the Duke of St. Albans was confined for debt at Brussels in January 1770, the consideration received for this lease can have been of little benefit to him.

The Brothers cleared away all the old buildings from the site and raised their monument in the Adelphi. The magnitude of the undertaking, and the enormous cost involved, arising from the foundations and vaults requisite to sustain the buildings and streets at the level of the Strand, together with the subsequent difficulty of finding tenants to pay adequate rents for the houses, vaults, and wharves, caused the financial wreckage of their speculative scheme.

At the period when the Adam Brothers obtained possession of the site, the river boundary was an irregular line. It had a trend eastwards, starting from a point close to Inigo Jones's water-gate at the southern end of Buckingham Street, and as the tide of the river overflowed the space northwards it formed a small bay having a shallow mud bottom. This was very offensive at low water, and was a cause of complaints from the adjoining owners. In order to provide a remedy for this evil and to improve the estate, the Adams obtained an Act of Parliament (12 Geo. III. Cap. 34, 1771) authorizing them to fill in and retain this portion of the river, thus creating a new boundary. This new line was to be parallel with the frontage of their intended buildings for a width of 80 ft. southwards, measured from the greatest projection of the original boundary. Sanction was also obtained to erect buildings of a given height on the land thus reclaimed from the river, if the undertakers so desired.

From an old print it appears that the Adams at first con-



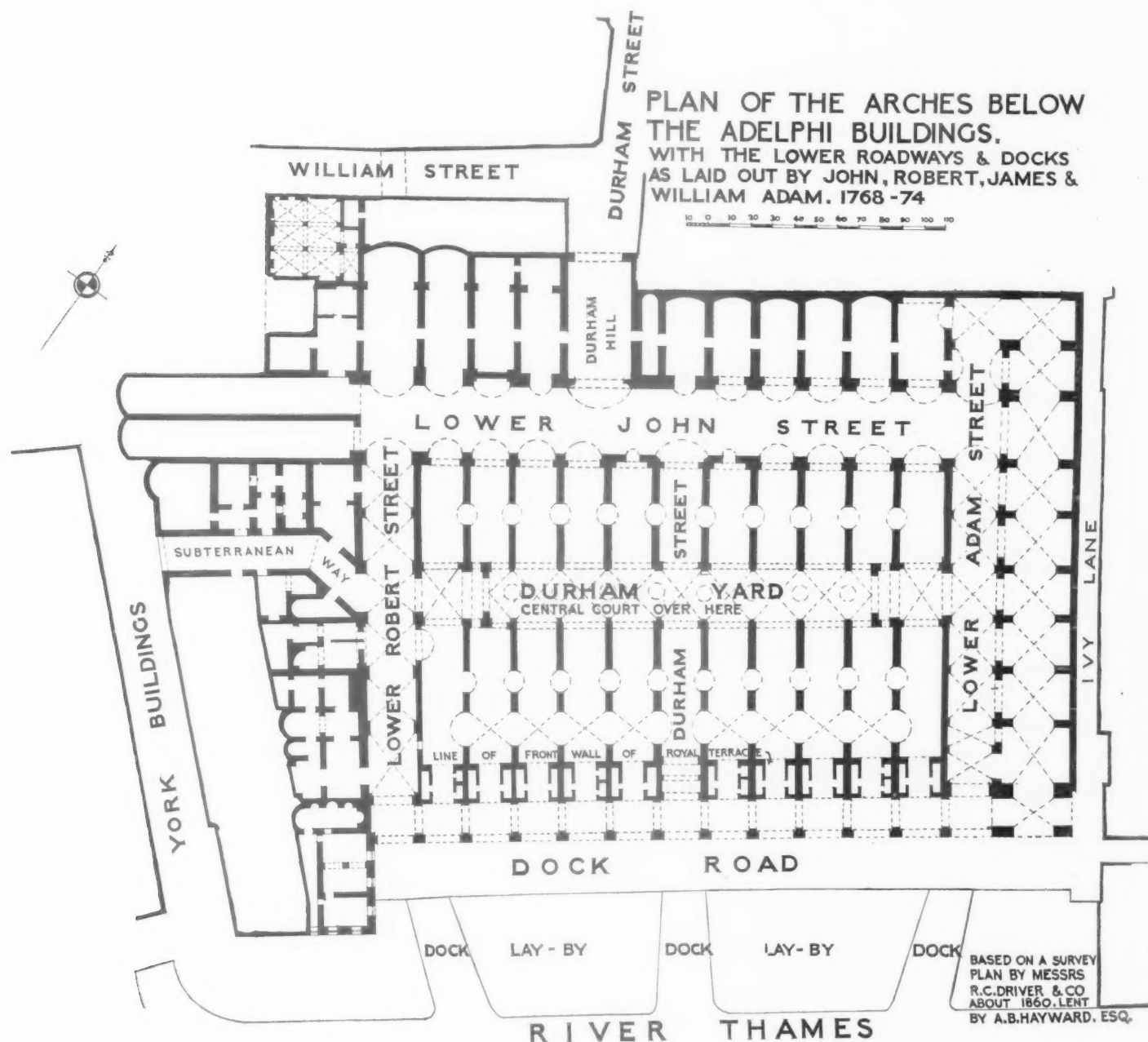
templated the formation of an extensive platform or wharf, with an open arcade along the space thus obtained. This proposal they subsequently abandoned—retaining only the arcade—in favour of a roadway, draw-docks with warehouses, and other buildings. These constructions, however, were frequently in after years inundated by the Thames; it was, in fact, one of the great misfortunes that dogged the scheme from the start, that the base level was fixed too low in the first instance by some two feet. Whether this had anything to do with the refusal of the Government to hire the vaults is not known. The Adams had expected that the Ordnance Department would occupy the space available for their stores, and the anticipated rental for all this costly underspace must have been essential to the financial success of their project.

But it seems extremely probable that the whole scheme was impetuously undertaken. It had been Robert Adam's dream to erect a great building, worthy of Roman times, and herein he certainly engaged in a work with which the builders of the under-

works of the Palatine Hill would have warmly sympathized. The idea was, of course, premature. With modern resources it could have been done with ease, because the basements, thanks to steel and concrete, electric lighting, and other gifts of modern science, could have been fully and profitably utilized.

Once engaged in their impossible task, however, the Adams wasted nothing, and the economy and resource displayed in the Adelphi buildings are truly remarkable. The drawings here presented will, for the first time, enable the student to really understand the nature of the Adam scheme, and to note the ingenuity of the planning, in which modern light areas, among other features, are here, perhaps for the first time, timidly introduced. It says a great deal for the skill of the Adams as planners that these buildings, after nearly a century and a half, are still in demand, and are always occupied. A good many of the houses are used as offices, but there are still many residents.

Naturally a novel enterprise of this kind in London met with much opposition. Fierce attacks were made on the



Brothers, who were accused of stealing land from the river, regardless of the fact that it had been useless and offensive while overflowed by the tides of the Thames. The whole slope of the hill was in fact a derelict site. The City was driven into opposing the necessary Act of Parliament, and at this crisis only Robert Adam's influential friends could probably have saved the Adelphi scheme from an immediate shipwreck. Possibly it might have been better for Robert Adam, personally, if the project had collapsed at the outset, but London would have lost an interesting object-lesson of an enterprise whose daring has made the Adams and the Adelphi into household words.

The persons mentioned as interested in the petition for the Act of Parliament were: John, Robert, James, and William Adam and James Paine, all architects; Dorothy Monk and Clementina Pawson, widows; and William Kitchiner, coal merchant. They were "willing to make the improvement and execute the embankment at their own cost."

Four Scotchmen of the name of Adam,
Who keep their coaches and their madams,
Quoth John, in sulky mood, to Thomas,
Have stole the very river from us.*

The City's petition to the King against the Act is given in the "Gentleman's Magazine" for 1771. It objects to the Act as transferring to private persons rights which belonged to the City. It disclaims compensation, but demands possession of the river-bed and the right to defend it. There was a protest in the House of Lords signed Wycomb, King, Tankerville.

A lucid and sensible letter in the "Morning Advertiser" of May 1771 points out the factious nature of the opposition, as by custom private persons could own wharves up to low-water mark: for instance, a Bill obtained by the City themselves for the Embankment at Blackfriars, which vested the ground so obtained from the river in the proprietors of the adjoining houses and wharves.

The urgent haste of the Adams, in beginning operations before the lease was signed, besides landing themselves in this muddle over the river reclamation while the building was already well on its way up, must all through have told heavily against them.

How well advanced the operations must have been in that year is shown by Fanny Burney's diary, which records on 30 April 1772: "We went yesterday to make a round of visits, and drank tea at Lady Dalston's, who is a very good sort of woman, and a very old acquaintance of both my father and mother. I shall take notice of only two of the houses we stopt at. And first we were so happy as to be let in at Mr. Garrick's, and saw his new house in the Adelphi buildings, a sweet situation. The house is large and most elegantly fitted up. Mrs. Garrick received us with a politeness and sweetness of manners inseparable from her. I explained to Mr. Garrick why no reply had been sent to his card of invitation. I told him my father said it required no answer as he had given it one himself by saying at the bottom that no excuse would be taken."†

The ceiling in the drawing-room of Garrick's house was painted by Angelica Kauffmann's second husband, Antonio Zucchi, R.A.

Under date 25 Feb. 1773, a year later, Miss Burney's diary records one of the effects of the financial embarrassment which the Adelphi scheme was causing to the enterprising brothers:

* Foundling Hospital for Wit.

† Robert Adam was living in the Adelphi, 1772-86. Garrick left Southampton Street for the Adelphi evidently in 1772, not 1773, as sometimes stated.

"Mr. Adam and his brother, two gentlemen who my sister and myself formerly met with at Captain Debieg's, had this day exposed to public sale a large and valuable collection of busts, statues, bas-reliefs, pictures, etc., which they purchased many years since in Italy. These gentlemen, with another of their brothers, have, since our acquaintance with Mrs. Debieg has dropt, built the Adelphi, so called from the three brothers being engaged in it. The undertaking was, I believe, too great for them, and they have suffered much in their fortunes. I cannot but wonder that so noble and elegant a plan should fail of encouragement. I went yesterday morning with my sister to the view of these things. I could not but greatly pity the collector, who is, I fear, obliged to part with them. As I have neither knowledge or judgment in these matters I venture no further opinion but that to me the sight was a great regale. We saw many of our old friends in the Scotch party."

It was a three days' sale, with 218 lots; but the greater part seems to have been bought in, and figured eventually in the sales of Robert Adam's collections and effects at Christie's in 1818 and 1821.

A letter without date or address from Mrs. Montagu to David Garrick says: "I have heard of your generous and noble behaviour to the Adams," which may refer to some facilities given to the brothers at this crisis.

Miss Burney's entry in her diary is a good deal more sympathetic than Walpole's brutal wish "that the Constellation of the Adelphi might be rayée from the terrestrial globe, together with their bubble lottery."

In September 1773, in writing to the Rev. Mason, Walpole notices the lottery: "I give up my idea of casts and any thought that implies an opinion of real curiosity or taste in the present age. The nymphs holding necklaces on the outside of the bridge for Sion in Adam's first number (of the Works) is a specimen of our production in architecture, as the preface is of modesty and diffidence. The lottery for the Adelphi Buildings will I suspect be an example of rather more address. What patronage of the arts in Parliament, to vote the City's land to those brothers and then sanctify the sale of the houses by a bubble!" This alludes to the Act 13 Geo. III, Cap. 75, 1773,* obtained by the Adams to release themselves from the financial straits into which their too daring scheme had plunged them.

The total value of the lottery was £218,500, divided into 4,370 tickets at £50 each, of which 108 were prizes. The tickets were sold at Adam's office in Robert Street. The houses on the estate were to be divided amongst the prize-holders.

A rare pamphlet, published by the Adams on 18 January 1774, concedes that the enterprise was too great for their private fortunes, and states that, having engaged in the work more from an enthusiasm for their own art than from a view of profit, being eager to point out a way of public utility, they would be perfectly satisfied if they should only draw from the lottery the money they had laid out.

The double tier of basement offices, which is a characteristic feature of the planning of the terrace, is referred to as an uncommon convenience for the servants of the family. This contrivance will be noted on the sections here given, and it will be seen that it has the advantage of securing a lofty kitchen. In the pamphlet it is also mentioned as a feature

* An Act enabling John, Robert, James, and William Adam to dispose of several houses and buildings in the parishes of St. Martin's-in-the-Fields and St. Mary-le-Bow in the County of Middlesex, and other their effects by way of exchange in such manner as may be just for the benefit of themselves and creditors. "Other effects" were pictures and drawings by Teniers, Paul Veronese, and Guercino, and several statues. There had been previous lotteries for building Westminster Bridge and for the erection of the British Museum.

THE ADELPHI BUILDINGS
BROTHERS ADAM, ARCHITECTS, 1768-1774.
ELEVATION OF ROYAL TERRACE.

SCALE OF FEET



OUTLINE DIMENSIONS ON PLAN.

that water is laid on from the top to the bottom of each house and that a water tower has been erected as a precaution against fire.

Of the area of the Adelphi estate the houses only represented 78,400, the roadways, terraces, and areas 45,400, and the foreground 19,200, out of a total area of 143,000 superficial feet.

The "Gentleman's Magazine" records on Thursday, 3 March 1774: "Adelphi lottery began drawing at the great room formerly Jonathan's Coffee House in Exchange Alley when No. 3599 was drawn a blank, but being the first drawn ticket is entitled to £5,000."

Mr. Wheatley's pamphlet, "The Adelphi and its Site," quotes the various ingenious advertisements that were issued to create a public interest in the sale of tickets for this lottery. The property was both mortgaged and unfinished at the time.

The following letter from David Garrick to the notorious Wilkes,* not dated, but no doubt of 1773, as it is headed "Adelphi, Thursday night, Christmas week," shows that the architects aimed at the prestige of drawing the lottery at the Guildhall:—

DEAR SIR,

As I flatter myself that you have some regard for me, I will show mine for you: and not take your friendship unawares, lest you indulge it (which, *entre nous*, you are likely enough to do) at the expense of your patriotism. My friends and neighbours the Adams have solicited me to desire your interest with the Lord Mayor, that they may be permitted to draw their lottery in Guildhall. Had my cold permitted me to leave house, I should have asked the favour in person, but for the reasons above it is much better that I petition this way. Pray let me have a line from you, if agreeable, which I may show to my neighbours.

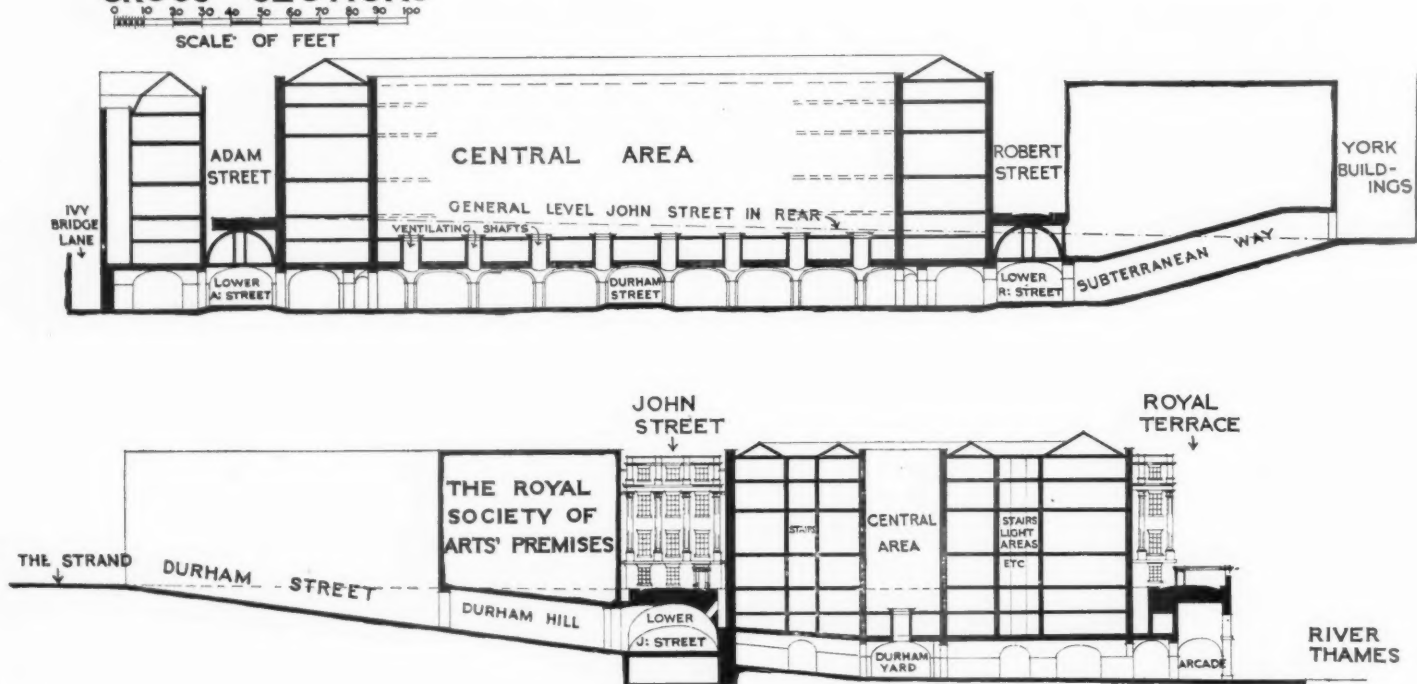
I am much yours,

but Miss Wilkes's much more,

DAVID GARRICK.

* Almon. "Memoirs and Letters of John Wilkes," Vol. IV, 134.

THE ADELPHI BUILDINGS. THE BROTHERS ADAM ARCHITECTS. 1768-74. CROSS SECTIONS



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When times and persons are fully considered, both the good nature and the diplomatic gift of the writer of this letter, however unsuccessful in its object, demand recognition.

David Garrick seems to have been the first to buy and occupy a house—antecedent in fact to the sale by lottery, as we have just seen. He appears to have been on very good terms with the Adams, for, writing to them as "his dear Adelphi," he solicits the north-east corner house of Adam Street for his friend Andrew Beckett (1749-1843), bookseller in the Strand, son of Thomas, the Pall Mall bookseller, author of "Shakespeare Himself Again"—"Pray my dear and very good friends think a little of this matter, and if you can make us happy by suiting all our conveniences, we shall make his shop, as old Jack Tonson's was formerly, the rendezvous of the first people in England. I have a little selfishness in this request. I never go to a coffee-house, seldom to taverns, and should constantly (if this action takes place) be at Becketts at one at noon and six at night." This was No. 73 Strand, at the north-east corner of Adam Street; the premises were destroyed by fire on 28 June 1822, but were rebuilt to the original design.

Garrick was a lover of old folios, and Johnson's habit of breaking their backs and flinging them on the floor after he had, in Boswell's phrase, "torn the heart out of them," was a fly in the ointment of their age-long friendship. To Garrick, Robert Adam was "the first of men."

David Garrick died in the back first-floor room of his Adelphi house at 8 a.m. on 20 January 1779. His funeral procession on Monday, 1 February, started from the house, which was draped in black, and reached almost to the Abbey. His widow continued to reside there till her death, which took place on 16 October 1822, when her age was 100. Born in Vienna, she had been a dancer, and her marriage with Garrick proved an ideal union, for she and her husband were inseparable for thirty years. Her maiden name was Eva Maria Violetta, and the marriage took place in June

1749. Horace Walpole in 1755 writes: "I like her exceedingly, her behaviour is all sense, and all sweetness too."

Boswell and Johnson were at Mrs. Garrick's first dinner party, after her loss, on Friday, 10 April 1781. Miss More, Mrs. Boscawen, Miss Carter, Sir Joshua Reynolds, and Dr. Burney were the other guests. Boswell tells us: "He and I walked away together: we stopped a little while by the rails of the Adelphi, looking on the Thames, and I said to him, with some emotion, that I was thinking of two friends we had lost who once lived in the buildings behind us—Beauclerk and Garrick. 'Ay, Sir,' said he, tenderly, 'and two such friends as cannot be supplied.'" Topham Beauclerk had married on 12 March 1768 Lady Diana Spencer, eldest daughter of the second Duke of Marlborough, who had two days previously been divorced from Lord St. John and Bolingbroke. Beauclerk died at Great Russell Street in March 1780, when his fine library was sold. He was a man of many interests, and Adam designed an oval screen wall or enclosure for his observatory building at Highgate. Boswell visited him there, but his meagre description does not enable us to determine whether Adam's design was carried out or not. Boszy disclaims elsewhere all descriptive powers of objects other than persons and matters of "mind," as Johnson phrased it.

Writing to James Caulfeild, Earl of Charlemont (1729–1799), from Muswell on 18 July 1774, Beauclerk says: "There is nothing new but Goldsmith's 'Retaliation,' which you have certainly seen. Pray tell Lady Charlemont from me, that I desire she may keep you from politics, as they do children from sweetmeats, that make them sick."

He threatens him in November of that year that if he does not return from Ireland, "The Club" shall be brought over on a visit, when "Johnson shall spoil your books, Goldsmith pull your flowers, and Boswell shall talk to you." A truly formidable threat. The singular charm of the man whose

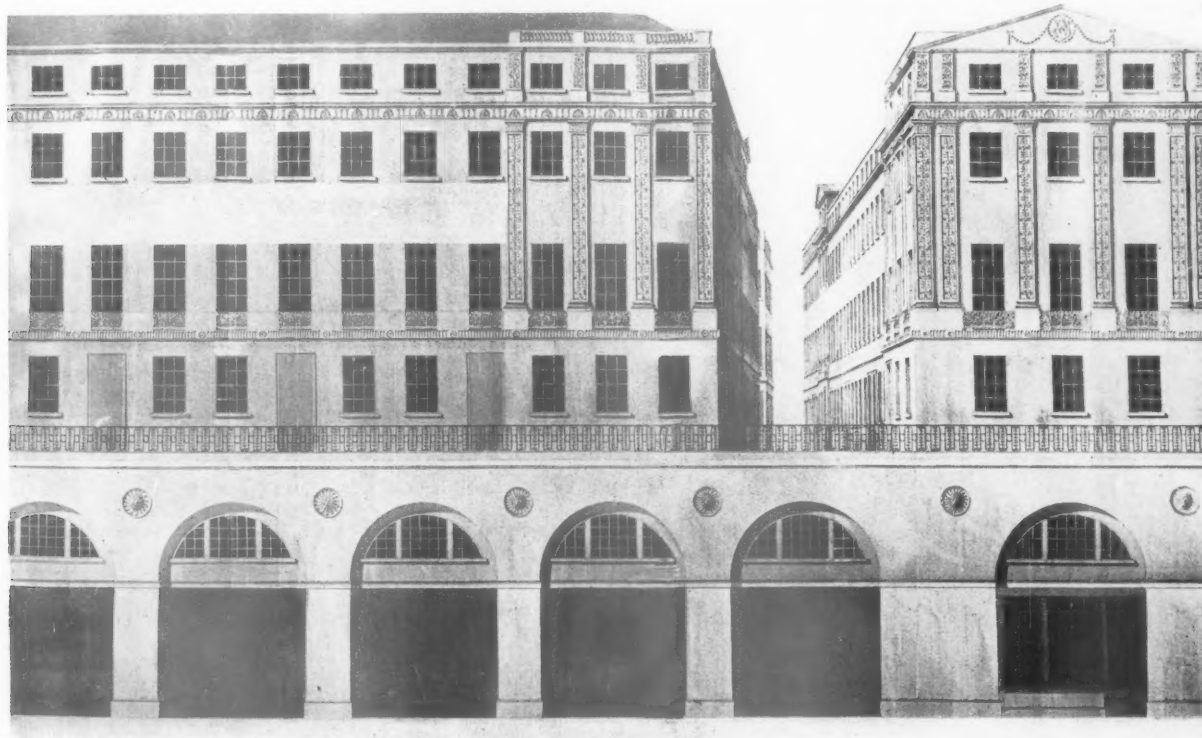
talents Johnson truly envied is reflected in a few graceful letters that alone remain to illustrate Beauclerk's personality.

Horace Walpole records a visit to another notable tenant in a letter dated 23 August 1780: "In the evening I went to Dr. Graham's. It is the most impudent puppet-show of imposition I ever saw, and the mountebank himself the dullest of his profession, except that he makes the spectators pay a crown apiece. We were eighteen. A young officer of the Guards affected humour, and tired me still more. A woman, invisible, warbled to clarionets on the stairs. The decorations are pretty and odd, and the apothecary, who comes up a trap-door, for no purpose, since he might as well come upstairs, is a novelty. The electrical experiments are nothing at all singular, and a poor air-pump that only bursts a bladder pieces out the farce. The Doctor is like Jenkinson in person, and as flimsy as a puppet. I hope his brother, whom Mrs. Macaulay* married, is not such a wooden thing on wires." This was the Temple of Health established in one of the three centre houses of the Royal Terrace, the other two being occupied by David Garrick and Robert Adam. James Graham (1745–1794), a quack Scotch doctor,† was son of a saddler in Edinburgh. The invisible warbler was perhaps Emma Lyon, afterwards the notorious Lady Hamilton. Her first appearance was as assistant to Graham in 1780, when she was twenty.‡ Graham, after travelling as an oculist and aurist in America, came to Bath in 1775. After a visit to the Continent he arrived at the Adelphi in 1779, and is said to have expended £10,000 on his house and apparatus. The entrance was decorated with the crutches of cured patients. Stained-glass and incense gave character to his

* Mrs. M. enjoyed temporary fame as a writer of history.

† Angelo in his "Reminiscences" (1826) gives an account of Graham, and mentions Dominecetti (1767), "the Stewing doctor," in Cheyne Row, Chelsea, and Dr. Bossy in Covent Garden, as rival quack practitioners.

‡ Angelo denies this, claiming to have known her at the early time when she was with Mrs. Sheridan.



DETAIL OF THE ADELPHI TERRACE.

From an Adam drawing in the Soane Museum.

interiors. There was an Apollo room with a magnificent temple dedicated to Health. Huge footmen at the doors gave away handbills:—

Temple of Health, Adelphi.
To their Excellencies the Foreign Ambassadors,
To the Nobility, Gentry, and Persons of
Learning and Taste.
This evening exactly at eight o'clock,
The Celestial Brilliancy of the
Medico-Electrical Apparatus in all the
Apartments of the Temple,
Will be exhibited by Dr. Graham himself.
Admission by night 5/-, in the day 2/6.

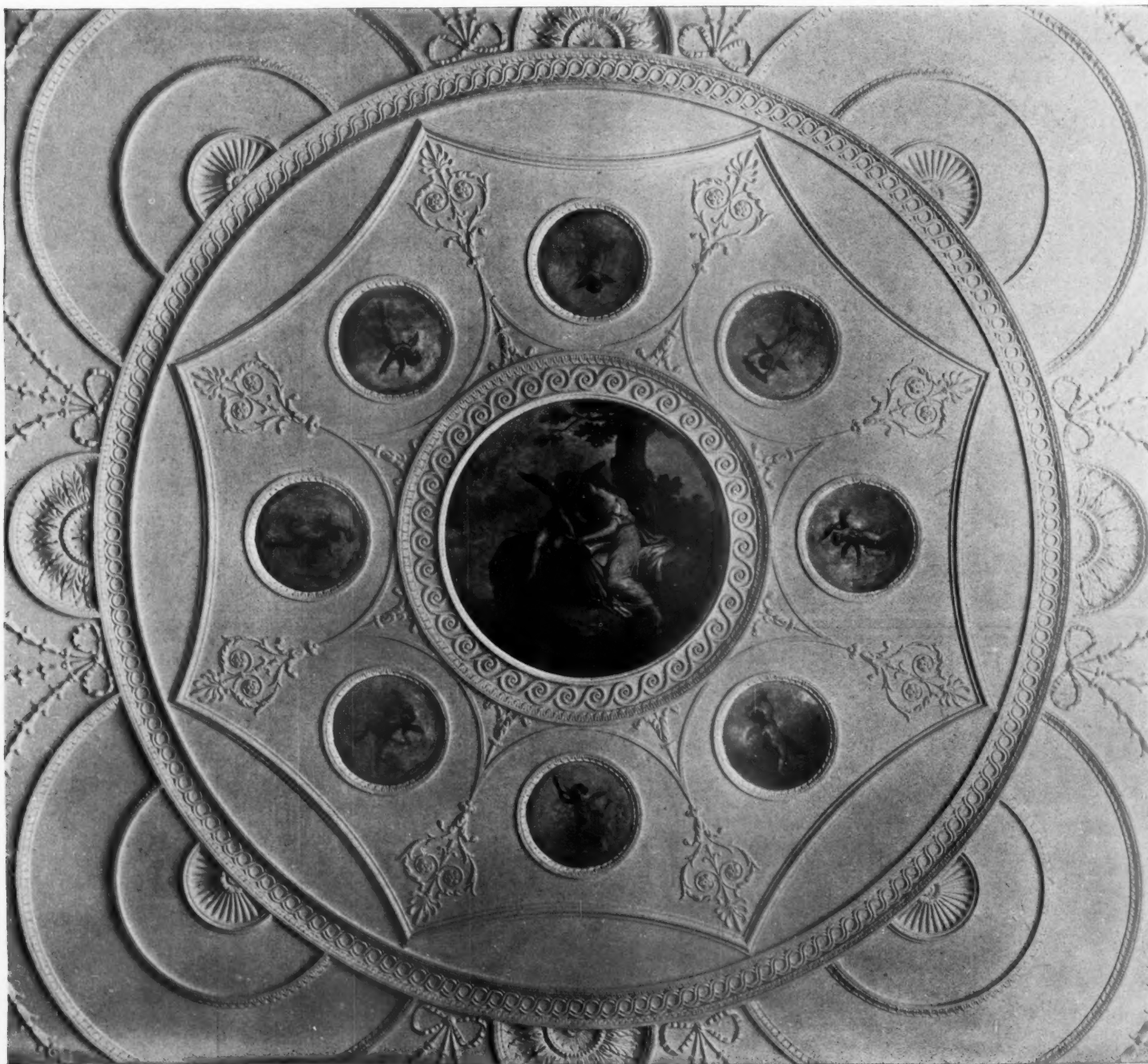
The Celestial Bed figured at £100 per night, the Magnoelectric at £50, the Elixir of Light £100, and the Earth Bath at £1 1s.

A skit on these proceedings amused London at the Haymarket Theatre, entitled "The Genius of Nonsense," where John

Bannister, in the part of the Emperor of Quacks, mimicked Graham, with a caricature of his satin sofa with the glass legs, and of the two porters with their long, tawdry great-coats and immense gold-laced cocked-hats. With this the actor combined a copy of the doctor's sliding walk and bobbing bows.

Graham left the Adelphi in May 1781, moving to Schomberg House in Pall Mall, where Gainsborough was a famous resident. He was sold up in 1782, and eventually died in confinement as a lunatic, in Edinburgh, in 1794. Southey, who saw him, has described him as a half-knave, half-enthusiast.

An amusing encounter between Graham and the young Reynolds, sons of a well-known solicitor who was agent for Lord Chatham in the country and for Wilkes in town, is recorded in the life and times of Frederick Reynolds, published in 1826. The Reynolds family had moved westwards from Salisbury Square, Fleet Street, to a house in John Street in the then unfinished Adelphi. Frederick, born in 1764, the



DETAIL OF DRAWING-ROOM CEILING, NO. 3 ADELPHI TERRACE.

youngest of four boys, was sent to Westminster, and returning home to the Adelphi for the holidays at the end of 1771 records: "With the Adelphi I was delighted. The Thames, the wherries and the boating were all novelties to me. Day after day I ran over the unfinished buildings, in John Street, incapable of fatigue, deeming myself a man of business and bustle: now stopping with the workmen to chop wood and my fingers, and then running to chatter in the technical terms of carpentry to Terence the foreman, who answered all my foolish enquiries with incessant good humour. I was scarcely ever so happy as in his company." Recording that Terence was foreman to the Adams who built the Adelphi, he tells us that his father's house was opposite to the back of those of Garrick and Graham. Enjoying a gratis view of the doctor's performance the young Reynolds enlivened the proceedings after the manner of boys with paper pellets, drawing from the irate medico the following letter of protest:—

"His spectators were compelled to the positive detriment of their systems to close the windows on the hottest days, lest a paper pellet with a pin in its end be conveyed to the eye. Beware or you shall hear more from a

TERRACE OBSERVER."

The youthful tormentors' smart reply to their victims was:—

"DEAR DOCTOR,

'Tis not true that our pellets are charged with a pin,

But supposing they are, pray where is the sin?

Grant we put out your eye. Well, you put it in.

Yours,

A JOHN STREET OBSERVER."

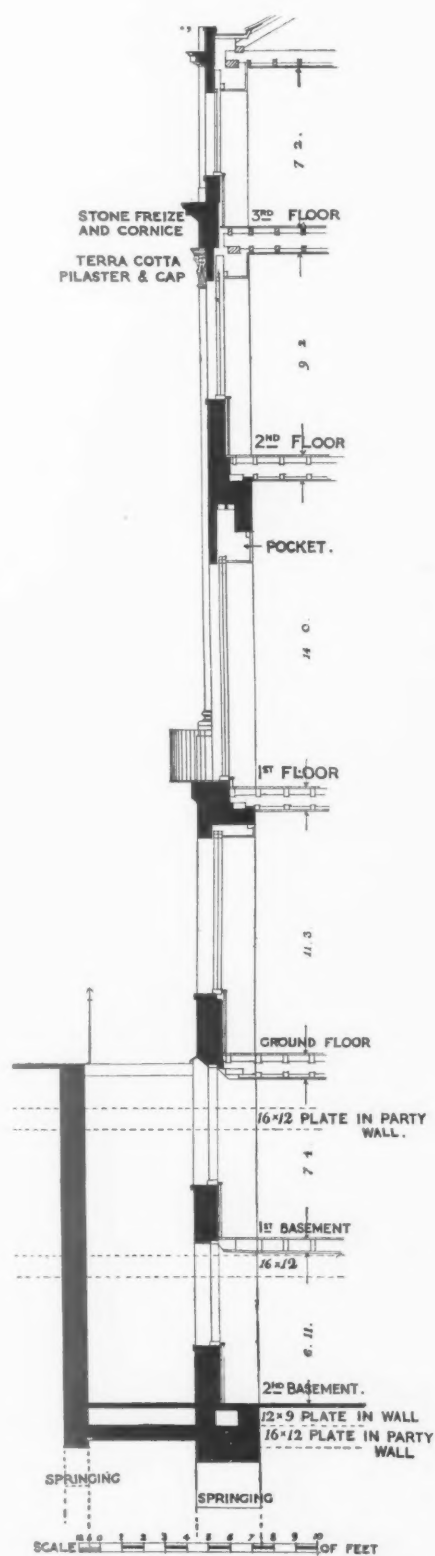
The Reynolds continued to reside in John Street until 1782, when, by the neglect of his legal practice, and through the failure of Sayre the banker, the father had to fly to Spain. Frederick eventually became a writer of comedies successful in their day, and his memoirs, published in 1826, are dedicated to George IV, who, as Prince of Wales, was patron of his first comedy.

The well-known building of the Royal Society of Arts was erected for them by the Adams in 1772-4.

Of the so-called Toplady Chapel, which it is so often asserted that Adam erected for the popular divine, it may be said that whatever ideas Toplady had of erecting a chapel in the Adelphi he is said to have abandoned them for a lease of a chapel still existing, though half pulled down, in Orange Street at the back of the National Gallery. His early death put an end to any further step. It seems probable that the idea of erecting a church on the estate was entertained by the Adams, as, besides the Toplady drawings, there is a half-completed set of drawings for "A Church in Durham Yard," in the Soane Collection. The façade designed for this is an Adam version of a temple façade as rich as a Roman triumphal arch. The chapel actually built in the Adelphi was for an independent body of Dissenters, but later it was absorbed into Coutts's Bank. The bank grew and expanded over this part of the Adelphi site, and the last survivor of the brothers, William Adam, erected the existing bridge across William Street, by Act of Parliament, as late as 1799. This is almost the only work to be definitely assigned to William, who is regarded as having been the financial manager of the Adam enterprises.

"The Adelphi New Tavern and Coffee House," at the corner of John and Adam Street, was known as Osborne's, and then became the Adelphi Hotel. The tavern was opened in October 1777, "being completely fitted up in the most elegant and convenient manner for the entertainment of noblemen and gentlemen." Edward Gibbon writes from there to his great

friend Lord Sheffield on 8 August 1787, announcing his arrival from Lausanne with part of the immortal "Decline and Fall," then ready to be published. Isaac D'Israeli, author of the "Curiosities of Literature," stayed there on his return



Arthur T. Bolton, F.S.A.: Copyright Reserved

SECTION THROUGH FRONT WALL OF ADELPHI TERRACE.

From a survey made October 1872 prior to alterations by Messrs. Scurry & Wright.

in 1802 after his wedding tour, but had left before the birth of Benjamin, afterwards Lord Beaconsfield.

Of other celebrities associated with the Adelphi we may note that Thomas Hill (1760-1840), the original of Paul Pry, resided on the second floor of No. 1 James Street; Thomas Hood (the poet) had chambers at No. 2 Robert Street; and Thomas Rowlandson (the caricaturist) found lodgings in a garret on the estate. Dickens, who in early life was driven to haunt the Adelphi arches, conducts Pickwick's friend Wardle and his family to Osborne's Hotel, and sends off Micawber to the Colonies from the tumbledown "Fox under the Hill" public-house at the foot of Ivy Lane; while, among moderns, Thomas Hardy, O.M. (born 1840), was at No. 8 in the Terrace from 1863 till 1867, when working at architecture under Sir Arthur Blomfield.

(To be concluded.)

AN ESTIMATE OF GERMAN ARCHITECTURE.

WE have received the following from Mr. H. S. Goodhart-Rendel (now serving with the Forces):—

"The most interesting account of German War Memorials in THE ARCHITECTURAL REVIEW for November tempts me as a text for one or two reflections upon German architecture. It used to be the fashion to think the late Romanesque churches of Cologne and the Rhine very fine things, and Blore not only copied German Classic work in his (rather fine) façade to Buckingham Palace—now no more—but also built some cheap churches a long way after this Romanesque model, with the general approval of contemporary critics. Now taste has changed—and, as I believe, improved—and Fergusson's eulogies of Schwartz-Rheindorf, St. Gereon, and the rest, rouse no echoes. I do not think that the verdict of to-day will be favourable to the German Romanesque achievement.

"Now, what about German mediæval doings? Cologne has might, but little right; a third rhyme is height, and a lofty church is bound to be impressive. If Milan is German, then there is sheer gain for the Teutonic cause. I often wonder if the inside of that marvellous cathedral is not the *chef d'œuvre* of the Middle Ages. But is it German? It is much more Italian than critics generally will admit, and I think the outside alone can be given to the Boche, and that only in parts. Ulm, Freiburg, and others of the type, they may have and welcome; for all that is good in these is plainly Latin, and that is not very much. The chief contributions to the Gothic styles made by Germans were, I think—(i) the traceried spire; (ii) the complication of geometric traceries; (iii) the development of interpenetrating mouldings; (iv) the introduction of forms in vaulting that prejudice the security of the structure; (v) the exaggeration of the quality of height in minor features; (vi) the invention of the hock-bottle outline in steeples (i.e., the suppression of the natural division between tower and spire); and (vii) the infinite repetition of cast ornaments in brickwork. All these contributions we can do without.

"Of the Renaissance in Germany it is delicate work to speak in England. Our precious Elizabethan ornament is pure German, even as its immediate prototype in the Low Countries was pure German. I think that we can do without that, too, though to many people it has a sentimental charm. Anyhow, ours is as good—or as bad—as theirs.

"Fischer and his school correspond, I suppose, with Wren and his school. Neither have any great interest outside their own country.

"The Viennese Baroque is really pleasing in so far as it approaches the style of Bernini and Castellamonte. Un-

doubtedly the combination of a riot of curved forms with a steep angular roof was invented by the Austrians in forms different from that of the French school, and it was an invention of value.

"Neither Klenze nor Schinkel in later days was as great as their Latinized brother Hittorff—about as much a German, this last, as the great Gluck in music. The Schinkel school showed much original thought, but their designs are terribly tight—Wilkins, not Cockerell. I have never seen as good a German Classic building outside Paris as the Gare du Nord. The really free Classic of Garnier and Cockerell, Germans never achieved.

"In modern times I find Bruno Schmitz a little better than does your critic. The Coblenz monument seems to me a great though a repellent work. Hoffman of Berlin is, or was, really a first-rate man—probably the first German architect of sound taste since the dull old Herr Stutz (the Gilbert Scott of their Gothic Revival), and besides this a genius. The Behrensens and Wagners, once lauded in the pages of the "Studio," do not count more than the New Art specialists of our own yester-year; probably they did some good. Neither of the mechanical "new movements" in Germany and England had the vigour and resource of the French Art Nouveau school, which last has left a permanent impress on modern architecture.

"Well, now, what does all this amount to? That the Germans have originated nothing good; but that they have a remarkable energy in developing good things into bad. In every one of the phases that I have mentioned they were working away from a foreign model of merit into something new, national, and unpleasing. Such things as broken curves, cumbersome proportions, exaggerated ornaments, they seem to regard not with indifference but with covetousness. Suddenly they are commanded to eschew foreign models and to develop the bad that is in them into something more subtly and nationally bad. And it comes out not worse, but better! If the progress witnessed by the appearance of the Coblenz monument twenty-four years after the Königs Platz column had been maintained they might, if they had existed for another century, have held their heads up with the artists of the rest of the world. This, pray God, is not to be essayed by them. Their design must learn gentler manners to fit a broken and chastened people. The energy of development spoken of already, if harnessed to the service of art-loving nations, may prove just the sort of slave-labour that is needed to revitalize modern art. For this we may hope."

To this brilliant and incisive estimate of the German achievement in architecture we would add but one comment—which is, to disavow utterly that there is anything good in such a really dreadful thing as the War monument of modern Germany, as illustrated in its most abhorrent degree by the memorial at Leipzig. Admittedly this "mastodon of masonry" is arresting by reason of its crushing sense of power, just as one's attention might be arrested by some uncouth human monster, but such a quality in an architectural conception is the most elemental and most barbarous; and in this connexion we cannot but repeat the main point in our article on German War Memorials—that Germany, severed since 1870 from the purifying influence of France, has become an outcast in matters where Art is concerned. Left to her own resources and her own monstrous creed that strength—brutal strength, if need be—is the sublimest quality of life, she has evolved a distinctly modern type of architecture, a crude, affrighting architecture, in which we look in vain for those refinements which have characterized the best work of the great ages of mankind.

A NEW TOWN PLAN FOR DUBLIN.

THE Marquess of Aberdeen, when Lord Lieutenant of Ireland, instituted a competition for a new plan for Dublin, concerned more especially with the rehousing of tenement dwellers on the outskirts of the city. The assessors appointed to adjudicate the competition were a Scotsman (Professor Geddes, of Edinburgh), an Irishman (Mr. C. J. MacCarthy, City Architect of Dublin), and an American (Dr. John Nolen, landscape architect, of Cambridge, Mass.), and after a long interval their award was eventually announced in August last; the first prize (£500) being allocated to the design by Professor Patrick Abercrombie, of the Department of Civic Design in the University of Liverpool, and Messrs. Sydney A. and Arthur J. Kelly, surveyors, of Liverpool. Since the date of the competition the Irish Rebellion has intervened, and the destruction in the Sackville Street area which was wrought by that unhappy outbreak has shifted attention from the outskirts to the centre of the city, where a large rebuilding scheme must be carried out. It is of much interest, therefore, to study the accompanying illustration showing the inner area of the premiated competition design, and in connexion with it may be given the following extracts from the architect's report.

"Dublin to-day presents a similar spectacle to Paris prior to the operations of Napoleon III and Haussmann; it is a city of magnificent possibilities containing features of the first order, but loosely correlated and often marred by the juxtaposition of incongruities and squalor. As at Paris, central areas which should be of first-rate commercial importance are occupied by slums, and streets of noble architectural dignity are tenement-ridden. But, more fortunate than Paris, Dublin is to be remodelled during a period of greater town-planning enlightenment, when architectural effect and traffic conveniences are not alone regarded as the chief essentials. Hygienic housing and adequate park provision, those two aspects neglected by Haussmann, are now given their proper place, and these four elements will compose a city that is worthy to be the capital of a modern country.

"The two salient features, other than immediate requirements, of the town plan as proposed, are a new city centre for the street net and an extensive scheme for reclamation of flats from Dublin Bay. With reference to the former, the Nelson pillar in Sackville Street is in the plan no longer the hub of the tram system; it indeed falls outside the utilitarian traffic web and drops into its right place as a monumental Avenue de



l'Opéra. The new centre on the north bank near the Four Courts and on the south near Christchurch determines itself naturally as the objective, at present thwarted, of the greater number of radial roads. The centre of the road system is also the centre of the railway system. The general effect of this rearrangement and focusing of communications will be to restore to the north bank an equal importance with the south. One might recommend that, as at Paris, the south bank contains the legislature and seats of learning, the Dublin that is capital of Ireland, so the north bank is to develop as the prosperous business and commercial town; it has also the new Roman Catholic cathedral and the group of cultural buildings at the top of Sackville Street to leaven its pursuit of money-making. . . .

"The treatment of the Liffey and its quays is one that requires a clear understanding of the commercial situation before attempting to deal with it; the conclusion arrived at is that above the Customs House it is not primarily a commercial stream. The general scheme of water carriage for Dublin consists of a navigable river for ocean-going vessels as far as the Customs House, with a north and south canal extending from this section to carry on the barge traffic inland, each being furnished with a subsidiary basin towards the western end of the town for the distributing of water-borne goods, for consumption in the town itself; these canal-basins should serve the two-fold object of distributing coal, which is brought in from the sea, and peat, which comes from inland. No system could be devised better than this already in existence, which only needs slight improvement at the distribution basins and docks.

"This arrangement being recognized, it is useless and undesirable to make schemes for the better commercialization, by means of lower level quays, of the banks of the Liffey above the Customs House. They should be treated frankly decoratively.

"A thorough study has been made of the existing radial roads, which, it may be remarked, are far above the average of other towns of similar size and whose chief defect is the lack of an objective at the centre; every effort has been made to concentrate their termini on a central place in order that a simple tram and traffic system may result. . . .

"It will be noted that Sackville Street is no longer the focus of the tram system, which has been transferred to a more suitable position; a single service alone is now taken down it; at the same time it is fully supplied by no fewer than five routes, which traverse it. Capel Street is entirely freed of trams, as its narrowness and the fact that it forms the connecting link between City Hall and cathedral renders it desirable to be freed from this type of traffic."

The report makes a recommendation for the erection of a power citadel, where the raw material of energy which enters the harbour would be converted into motive force for the industrial activities of the whole community. "This is the only reasonable and modern way of dealing with the power problem. Why pay for carting the coal inland and distributing it to every factory when one single operation can convert it near where it enters the city? Again, though many chimneys create a dismal effect, there is a grandeur about a single gigantic shaft with its plume of smoke curling from the brazier-shaped summit. The building adumbrated in the study is confessedly of huge size, the tower being 600 ft. high, and accommodation provided for ranges of workshops and machinery plant. Architecturally its effect at the entrance of the harbour and as the centre point of the reclaimed Dublin Bay would be magnificent."

THE CLIENT, THE ARCHITECT, AND THE HOUSE.

IN unearthing the first architectural journal ever published in this country, "The Architectural Magazine," which J.C. Loudon issued from 1834 to 1838, "Ubique," in "The Architects' and Builders' Journal," shows by some interesting extracts how many deficiencies which we are apt to regard as peculiar to our own times are really nothing but persistent survivals from the past. The client's complaint about the cost of his house is a case in point. A writer in "The Architectural Magazine" cites the "disgraceful practice" of some architects in deceiving their employers in making "very pretty and attractive drawings, and reporting that the expense of carrying these into execution will be about half or two-thirds of what it actually turns out to be." But the writer has a remedy. He says: "To overcome this evil I would advise the parties intending to build to contract with the architect for his commission as well as with the builder for his work. This might be done in the following manner: If the architect reports that the building will amount to £2,000, his commission should be fixed at £100; and if the work exceed five per cent. beyond his report, it should be arranged that there should be a deduction from his commission of five per cent. on the excess of the amount beyond the original estimate. Thus, if the original estimate were £2,000, and the actual cost £2,500, the commission of the architect, instead of being £125, as it would be by the present custom, would be only £75." This, says "Ubique," is not put forward as commendable to-day, but the very latest of all practices—necessarily an American practice—has a family likeness to it. "The idea is primarily to protect the client, but the architect and the builder are equally concerned in it. It works out thuswise: The architect and the builder, instead of being separate, and sometimes mutually suspicious (so that a policeman, in the person of clerk of works, needs to be appointed by the architect to look after his own and his client's interests), become one indivisible, a harmonious pair. The client arrives and wants to spend £2,000, and no more, on a house. The architect interviews him, gets to know precisely what sort of a house he wants, and in due course prepares a design. Next the builder is introduced upon the scene, and an exact estimate is worked out. The client is shown the design and told that his house will cost not more than £2,000. He approves the design—not verbally, but in writing, and at different stages he is required to approve everything else in writing. The house is built and the architect takes 5 per cent. of the total and the builder 10 per cent. on the cost of materials and labour. If £2,000 is exceeded, so much the worse for the architect and the builder, who are supposed to know their business and to be able beforehand to estimate exactly. If, however, there is a saving of £100, the client pockets this balance, while the architect and the builder receive their 5 and 10 per cent. respectively on £1,900. In brief, payment is at an agreed rate of commission on expenditure with a fixed maximum for the client. The architect and the builder have no interest in exceeding the cost, for the simple reason that they will not get paid for the extra, while the client knows definitely beforehand that his house is going to cost him not more than £2,000; provided, of course—and this is one of two very important provisos—that he does not give signed instructions for any alterations or additions, and also that nothing occurs during the carrying out of the work which involves extra cost through no possible fault on the part of either the architect or the builder: such as the discovery, while the foundations were being dug, of a wholly unsuspected stratum of mud. I have

not seen an actual specimen of these new conditions of contract, but it is obvious that in certain contingencies they must protect the architect and the builder; otherwise it is all plain sailing. The client has his house for £2,000 and lives happily ever afterwards, and the architect and the builder each receive what they expected to receive, and enjoy the contentment of conscience expressed in the maxim, that 'virtue hath its own reward.'

NEW BOOKS.

Mr. Muirhead Bone's War Drawings.

EACH of the great nations at war has sent the artist to the Front. In our own case the artist selected is Mr. Muirhead Bone, who for many months has been engaged in making a series of drawings on the Western Front for permanent record in the British Museum. The War Office have made arrangements for the publication of these drawings in ten monthly parts, each part containing twenty drawings. The first part, dated December 1916, is now before us, but before referring to it in detail we should like to make a few prefatory remarks on the general character of Mr. Muirhead Bone's art. Long ago this found representation in *THE ARCHITECTURAL REVIEW* in the form of a series of London drawings. Mr. Bone discovered an artistic charm in subjects which were not generally supposed to possess any artistic charm—gantries, scaffoldings, excavations, demolitions—in which respect Mr. Bone, like Mr. Joseph Pennell also, is an essentially modern artist. At the same time he has a keen sympathy with the past, and thus is able to interpret the spirit of an old-world village with the same felicity as he shows us the mechanical activities of the present. In point of technique he is superb, and he possesses the ability to draw architecture with architectural precision, while avoiding all sense of harshness. His place is in the very forefront of artists of our own time, and it is a national good-fortune that his services have been secured by the War Office for recording in the form of fine drawings his impressions of events and effects in France and Flanders.

The drawings in the first part of "The Western Front" are by no means purely architectural, but record the daily life of our Army in action and at rest—our men disembarking from a transport or passing, wounded, into a base station; guns in hospital; the night picket; Red Cross barges on the Somme; the "tank" grimly alive. "It is hoped that Mr. Muirhead Bone's drawings will give a new insight into the spirit in which the battle of freedom is being fought. An artist does not merely draw ruined churches and houses, guards and lorries, doctors and wounded men. It is for him to make us see something more than we do, even when we see all these with our own eyes—to make visible by his art the staunchness and patience, the faithful absorption in the next duty, the humour and human decency and good nature—all the strains of character and emotion that go to make up the temper of Britain at War."

Mr. Muirhead Bone has accomplished his task with brilliance, and every one who can appreciate a record presented with consummate artistry will be sure to make a point of securing all the parts of this fine work. The drawings are splendidly produced; the publishers are indeed to be congratulated on the technical excellence of the illustrations. Field-Marshal Haig himself has written a preface, and there are short, suggestive notes facing each drawing. The drawings themselves are to be exhibited in a London gallery this month

on behalf of the British Red Cross Fund, to which fund also the proceeds from "The Western Front" will go.

"The Western Front." Drawings by Muirhead Bone. Published by authority of the War Office from the offices of "Country Life," Ltd., 20 Tavistock Street, Covent Garden, W.C. Price 2s. net each part. 12½ in. by 9½ in.

Records of Belgium.

UNTIL the Germans are driven out of Belgium, the ultimate fate of historic buildings in that ravaged land cannot be determined; but we know enough of what has already happened to mourn over the wanton destruction of heritages of the past which can never be replaced, and there arises within us a fear that what now remains unscathed may yet suffer the fiery blast of War, leaving ruin and desolation where for centuries some fine old building had stood. It is the existence of these feelings that gives such melancholy interest to the Belgium that was, as envisaged in the halls of its civic guilds, its towering churches, its pleasant little groups of houses in town or village. Several publications since the War have connoted the existence of such sentiments, and to the list must now be added two more—Mr. Harrison Townsend's beautiful book, and a new portfolio embodying, on a smaller scale, the photographic plates in Van Ysendyck's great volumes and Sluyterman's interiors of Old Belgium.

Mr. Harrison Townsend's volume is illustrated from the lithographs and water-colours which were produced by Samuel Prout, Thomas Shotter Boys, Clarkson Stanfield, John Coney, and other artists of the nineteenth century who worked at a time when the Continental tour was being popularized and people were ready to pay a few guineas for an artist's record of the lands they had just visited. None of these drawings are of the highest merit, but they undoubtedly have an alluring pictorial value, and the many reproductions of them in the volume before us, especially those in colour—which are quite delightful—possess a peculiar charm and interest at the present time. The volume covers some portions of France as well as Belgium—Arras, Abbeville, Amiens, Rouen, finding representation as well as Antwerp, Bruges, Ghent, Louvain, Namur, and other Belgian towns. In all, there are fifty plates, each accompanied by a short description, in which the essential facts are recorded in a most readable manner, and some enlightening comparative criticism is added to enliven the whole. The plates are most admirably produced, and the printing of the letterpress in fine large type, with head-lines and initials in red, makes the book immediately captivating to the eye, and lastingly agreeable after one has studied it closely.

In "La Belgique Monumentale" the interest is all in the hundred plates, which include the most noteworthy buildings in Belgium, among them being many that were totally destroyed by the Germans when they overran the country. The plates are well produced and show both exterior and interior work, civic, ecclesiastical, and domestic. The works from which they have been selected are beyond the purse of many, and it is with the idea of bringing their most valuable contents within the reach of the average purchaser that this new portfolio has been issued.

"Beautiful Buildings in France and Belgium": reproductions in colour and monochrome from rare old prints and drawings by and after Prout, Boys, Coney, W. Callow, David Roberts, C. Wild, and others, with descriptive notes by C. Harrison Townsend, F.R.I.B.A. London: T. Fisher Unwin, Ltd., Adelphi Terrace. 10 in. by 7½ in. Price 15s. 6d. net. 210 pages, 50 plates.

"La Belgique Monumentale." The Hague: Martinus Nijhoff. 13 in. by 10 in. 100 plates in collotype. Price 15 guilders (about 25s.).

Port Sunlight.

PORT SUNLIGHT has always the interest of having been the first attempt in this country to provide a village of pleasant homes for the workers engaged in a large manufacturing concern, and to Sir William Lever belongs the credit for taking the initiative in this direction, setting an example which has been followed by others. No one who has been to Port Sunlight or to Bournville can fail to be impressed with the contrast between these places and the conglomeration of dispiriting houses which industrialism has brought, blindly, into existence in all parts of the kingdom, and if there is one fact arising out of the present War which is plain, it is that the old conditions will have to be entirely altered in the future, for the workers will insist upon a decent system of housing in association with the factories and workshops in which they spend the best part of their lives. At Port Sunlight, of course, exceptional conditions prevailed, and we cannot expect to see counterparts of it, on the same scale, springing up in every industrial centre, in many of which the work is much more grimy and unattractive than is the work of soap-making or cocoa manufacture; but all the indications point to a new state of conditions being enforced in respect of housing, and it is in view of that fact that we may turn profitably to the present book, wherein Mr. Raffles Davison, by description and illustration, gives us an excellent impression of Sir William Lever's model village. The book is illustrated by a large number of sketches by the author, as well as by photographs of representative houses. A few plans are also included, and among the plates are two bird's-eye views showing the general lay-out of Port Sunlight.

"Port Sunlight: A Record of its Artistic and Pictorial Aspect." By T. Raffles Davison, Hon. A.R.L.B.A. London: B. T. Batsford, Ltd., 94 High Holborn, 10 in. by 7½ in. Price 5s. net. 36 pages, 33 plates, with numerous text illustrations.

Photographic Surveys.

It is only within recent years that the value of the photographic survey has been properly appreciated, and even now but a fraction has been done of what might be done. In a few counties, such as Middlesex, Surrey, Norfolk, Warwickshire, Worcestershire, photographic surveys have been brought into being by private enthusiasm, but these only cover a small part of our country. The Royal Commission on Historical Monuments has its task in hand, of course, but the labour of many years has resulted so far in the publication of two volumes dealing with portions of a single county, and at this rate of progress in the national survey most of the present generation will be dead before the Royal Commission gets half-way through its work. In the meantime it is imperative that others should follow the lead of that excellent Committee for the Survey of the Memorials of Greater London which has had constant representation in past issues of this REVIEW. It would be splendid if in every county a systematic photographic survey were undertaken, not only as a matter of interest to people of the present day, but also as a record for those who follow us; for not a year passes without the sweeping away of some old building of architectural interest, and in nine cases out of ten there is no permanent record of it. What, for instance, would we not give for a series of photographs of Nonsuch—assuming photography had been known in Great Harry's time? Our counties are not bristling with Nonsuches, but each and all contain buildings of local and national interest, and we can only hope that the advent of this book will prompt

others to take up the good work that is waiting to be done. The authors give detailed particulars of all that has been already accomplished, and supply the fullest possible information, with numerous illustrations, concerning the different ways in which survey photographs may be taken, collated, indexed, and kept for immediate reference. It is the only book of its kind, and therefore has all the claims of a pioneer work.

"The Camera as Historian." By H. D. Gower, L. Stanley Jast, and W. W. Topley. London: Sampson Low, Marston & Co., Ltd, 100 Southwick Street, S.E. Price 6s. net. 8 in. by 5½ in. 260 pages, 74 illustrations.

Byzantine Art in Greece.

"In the Classic land of Greece, replete with the memorials of the days of its glorious youth, whatever relics there be left of its Middle Age possess a peculiar attraction for the thoughtful traveller. It may be the curious juxtaposition of pagan and Christian, of Classic and medieval, which causes this fascination—as when one sees painted upon the inner walls of the Parthenon a group of haloed saints, the faint and well-nigh vanished frescoes which recall the days when the Temple of Athene became the Church of the Mother of God—or as when one finds built into the walls of the Small Cathedral of Athens a slab whereon is carved a pair of wrestlers, and a temple frieze depicting pagan festivals. It may be simply that the mediæval is unlooked for and almost unexpected in a land which we have been accustomed to think of too exclusively in connexion with classical themes." Hence the interest attaching to the church of Kaisariani in Attica, a typical specimen of the Byzantine style of architecture which flourished in Greece in the tenth, or possibly the eleventh, century. The chief features of the churches of this period were, externally, a cupola resting on a polygonal drum, and, internally, a Greek cross plan enclosed within a square fabric, richly frescoed, with barrel vaulting carried down on to four columns in the centre of the space. In the booklet before us the author gives a detailed account of the general character of Byzantine church architecture in Greece, and of the church of Kaisariani in particular, and as an off-shoot from the customary type of architectural history it possesses a fresh interest.

"The Church of Kaisariani in Attica: its History, Architecture, and Mural Paintings." By the Rev. J. Arnott Hamilton, M.A. Aberdeen: W. Jolly & Sons. Price 1s. 11½ in. by 9 in. 28 pages, 5 illustrations.

The Portrait Studio.

THIS is only a sixpenny booklet, but it contains the essential particulars for planning and fitting up a studio for photographic portraiture, and every architect who has occasion to design such a studio should not fail to get it. The different types of studio are discussed in detail—ridge-roof, lean-to, single slant, vertical light, and top light—and then follow practical notes on the control of lighting by means of blinds and curtains, reflectors, etc., with succeeding notes on lenses, and a bibliography of books on the studio. We have not space to deal with many of the interesting points that are raised, more particularly in regard to lighting, but we cannot bring the briefest notice to a close without a very warm recommendation of the invaluable information which this booklet imparts.

"The Portrait Studio." By "Practicus." London: Henry Greenwood & Co., Ltd., 24 Wellington Street, Strand, W.C. Price 6d. net. 7 in. by 5 in. 40 pages.

NOTES OF THE MONTH.

An Eighteenth-century Village of Standard Cottages.

In the latest issue of the "Town Planning Review," Professor Adshead has a most interesting article on Milton Abbas, in Dorsetshire, where, dating from 1790, we have an example of the use of a standard cottage repeated thirty times down a village street. The circumstances of the erection of this village of standard cottages are explained by the fact that in 1786 the first Earl of Dorchester deported bodily the entire village population from their ancient habitations which clustered around the adjacent Abbey, erecting there instead the present ducal domain. "The cottages are semi-detached sensible square buildings with casement windows and a central door. In evident anticipation of the modern party-wall difficulty, the unknown author of the design has provided an entrance for each cottage from a common inner lobby, behind which are two separate stairs starting from the back. The front rooms enter directly from this lobby, and the back rooms, which adjoin the front rooms, are also entered from a back lobby, off which are the stairs. The cottages have no front gardens, but, like those at Winchelsea, have for the most part merely a 12-inch unpaved border providing a green fringe at either side of the door. But much of the charm and success of the village lies in the setting. The village street, winding as it does up a valley, naturally offers every advantage that curved perspective can derive from repetition. This effect, however, could not have been achieved without considerable skill in the plotting of each block. The width between the façades is 80 ft., this leaving a grass margin on either side of the 20-foot roadway, and as there is no conscious effort to preserve a neat border, we get what is most important—the village character. There has been planted behind each pair a horse-chestnut tree, which, contrasted with the cream stucco cottages, produces the richest effect. But in order that this village of standard cottages shall not be merely a series of similar cottages which without any further interest must necessarily be monotonous, however interesting each separate unit might be, there has been placed at a well-chosen position on the curve of the road a characteristic little church, and opposite a block of almshouses for the very poor."

* * *

Professional Bodies and the Government.

In the course of his recent presidential address to the Royal Institute of British Architects Mr. Ernest Newton pointed out that we have at the present moment completely organized societies, institutes, and associations of architects, engineers, and of scientific men of all kinds, but they are all isolated links with nothing to bind them into a chain. If, instead of this isolation, all these societies were linked together as part of a State organization ready for use in a case of emergency, the Government would have ready to hand the whole machinery of these organizations, and could put their hands on the men they wanted and get all the information they required in a few hours. "Suppose that this organization had been in existence when War broke out. Representatives of all these bodies would have been summoned. The Institute would have been entrusted with work proper to architects. Engineers would have been allocated their work, chemists theirs, and all without waste, overlapping, or confusion, because the machinery was already in working order. The amount of help that the civil organizations could give to the Government is incalculable; I cannot, of course, speak for other bodies, nor do I know to what extent their organization was made use of, but so far as the Institute is concerned, I can say that we were ready directly the War broke out, and that not only then, but more than once

later the whole of our machinery was placed at the disposal of the Government, and I have no hesitation in saying that had we been made use of many delays and mistakes would have been avoided and much expense saved. . . . Although we properly regret that so little use has been made of us as an organized body, and are inclined to blame the authorities for their short-sightedness, we must remember that because of the lack of touch which I have before referred to, we were strangers to the Government, and, after all, governments are like individuals, and have a dread of the unknown. It is always so much easier to go along the well-known tracks. We all have our favourite builders, to whom we like to entrust our work, and view a strange contractor with disquiet until he, in his turn, has proved his worth. It was then natural, perhaps, though regrettable, that when the emergency arose the unknown path was avoided. It must be part of our work in the future to forge the connecting link, so that if ever again a like emergency should arise we should find ourselves called upon and ready to place our skill and experience at the service of the State."

* * *

For King and Country.

Young architects are winning high distinction in the field of honour. Two outstanding instances were recorded last month. One was that of 2nd Lieut. W.G. Newton, A.R.I.B.A. (youngest son of Mr. Ernest Newton, A.R.A.), who has been awarded the Military Cross for conspicuous gallantry in action—"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." The other case was that of Lieut. Hugh Bowman, architect, of Leeds. Lieut. Bowman "led his men with great courage and determination. Later, he assisted in repulsing enemy counter-attacks, and himself led several daring bombing attacks. He set a fine example." So the parallelism between the cases is a matter of deeds as well as of words and antecedents. But the words do not stale with repetition, since they are warranted by such glorious deeds. Second-Lieut. Newton, however, was severely wounded (we are glad to learn that he is making a good recovery), whereas Lieut. Bowman, although he has seen much severe fighting in Gallipoli and in France, has happily escaped injury.

* * *

The Canberra Competition.

In compliance with the requests made to them by the English, French, and Australian architectural societies, the Australian Government have decided to postpone "until a more favourable period" the competition for architectural designs for the new Parliament House at Canberra. So "All's well that ends well." It had been feared that, for some inscrutable reason, the Federal Parliament would go on with the competition in spite of the threatened resignation of at least one of the assessors, in spite of the unanimous advice of the chief architectural organizations, and in spite of the War, which is, of course, the fundamental cause of the objection; but common sense has prevailed, the architects who are in the field fighting for the Empire will not be callously passed over in favour of non-combatants and neutrals, and, if there is any virtue in "poetic justice," Australia will get, by patient waiting, a far better building than in all likelihood would have been obtainable by allowing the competition to proceed under present conditions.

NOTES OF THE MONTH.

The War—and After.

In his recent presidential address to the Northern Architectural Association, entitled, "The Cataclysm—and After," Captain R. Burns Dick, R.G.A., F.R.I.B.A., spoke of the effect of the War on the national outlook. He said: "Think what is taking place just now with us. . . . A whole nation has shaken itself free from the peaceful pursuits and traditions of centuries. . . . Can this wonderful thing that is happening leave things where they were? Can you take millions of men and women—the whole nation, in fact—and such a nation, nay, a world-scattered Empire—from the narrow daily round from which few can escape under ordinary conditions; train them to a new existence, where unsuspected traits of character reveal themselves; lead them into foreign countries, which they for the most part would never have known, there to come in contact with peoples of different ways and thoughts not inferior to their own, there to see new cities and new modes of life, that cannot fail to have some message for them; there in fierce contest to defend the right to develop in the way they think best for themselves—I say, can you do this with the people, those who will one day dictate the policy of our civic life and mould the external appearances of our towns and cities, and expect them to remain unchanged, uninfluenced by the tremendous experiences through which they have passed as never before in our history? It is unthinkable. Remember, it is the whole manhood of the nation, not one class, but every social stratum and grade of which the nation consists, a whole nation's intelligence that is under treatment. It is not even confined to the manhood of the nation; women as never before are playing an heroic part in spheres that hitherto they have

not entered, and their influence cannot fail to be very marked in the work of the future. It is so tremendous and overwhelming a thing that is upon us that few have any conception of what it portends. . . ."

* * *

Ducal Mansions as Military Hospitals.

The Duke of Westminster has offered Eaton Hall to the nation as a military hospital for officers for the duration of the War, and the offer has been accepted. The War Office is taking over the hall and the stables, but not the extensive gardens. Provision will be made for 250 beds. Grosvenor House, London, it is stated, is also to become a military hospital. Eaton Hall is a modern building, the fourth that has been erected on the site. It was designed by the late Mr. Alfred Waterhouse, R.A., and was erected in 1867 and succeeding years. The seventeenth-century gates and iron railings surrounding the courtyard remain. Rising above the great building is a clock tower, 175 ft. in height, with twenty-eight bells. Grosvenor House, the Duke of Westminster's town residence, dates from about a century ago, but has been much altered. The picture gallery, which contains the famous Rubens paintings, has been built out from the west of the house. The open stone screen on the Upper Grosvenor Street frontage was added in 1842. This is, perhaps, the most familiar to the public of all the great London mansions, owing to the many occasions on which it has been lent for philanthropic and other gatherings. Among its priceless collection of pictures are Gainsborough's "Blue Boy" and Sir Joshua Reynolds's "Mrs. Siddons."

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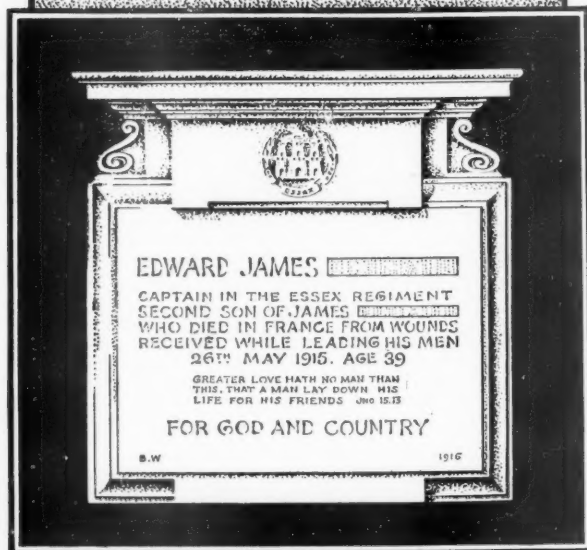
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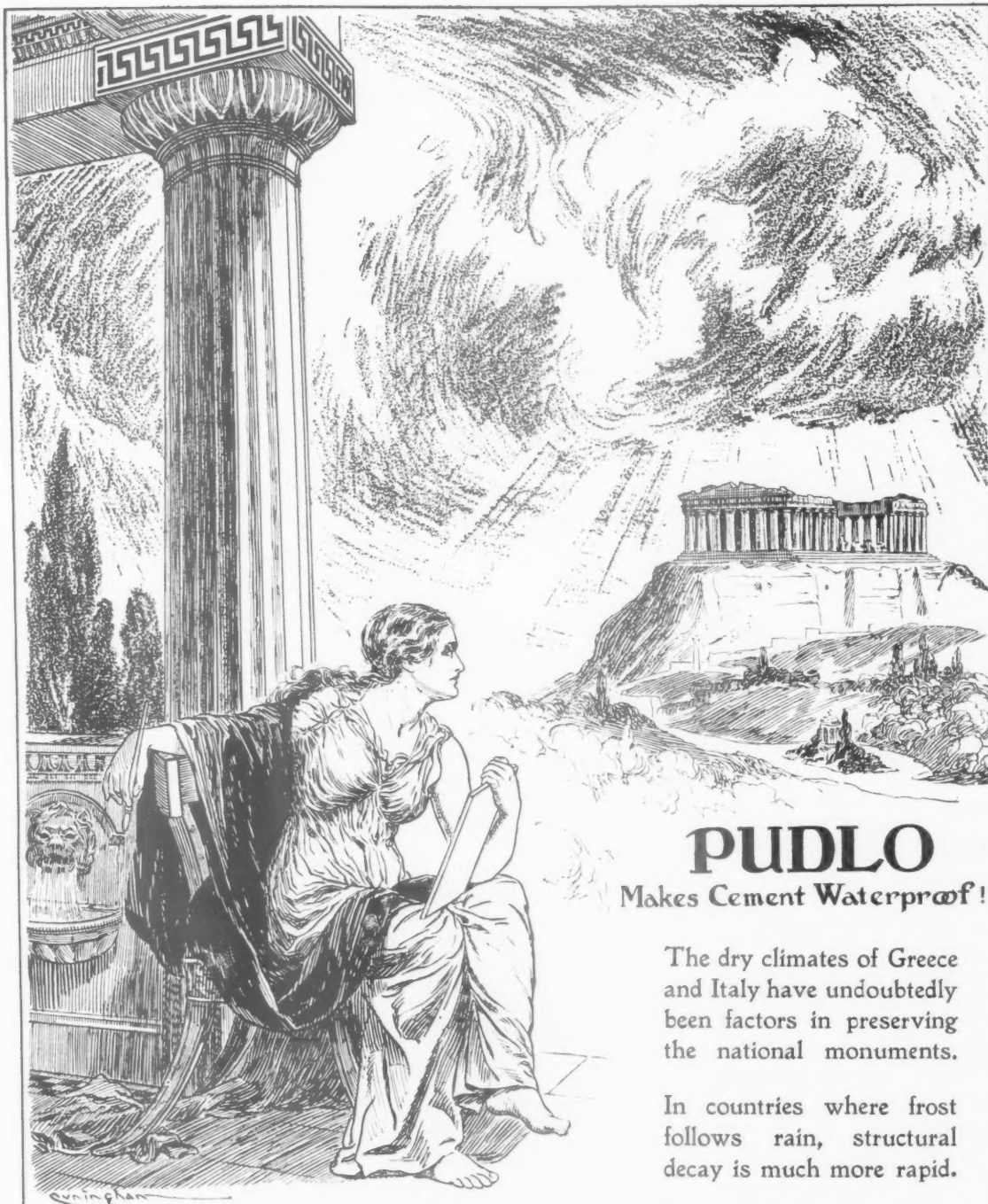
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NOTES OF THE MONTH.

"A Thousand and One Uses for Gas."

The current issue of "A Thousand and One Uses for Gas," the monthly publication issued to the business world by the British Commercial Gas Association, of 47 Victoria Street, Westminster, S.W., is the third number in a series dealing with the problems attaching to factory lighting in all its phases. The present issue chiefly discusses the prevention of glare by the use of properly shaded and distributed incandescent gas lights. It is pointed out that the Home Office Committee on Factory and Workshop Lighting made special mention of high-pressure gas systems as a means of protection from glare, which they consider one of the defects in illumination most detrimental to the health and efficiency of the worker, and therefore to the rate and quality of the output.

* * *

Australia in the Strand.

The Australian Commonwealth offices in London are being transferred from the present address at 72 Victoria Street to Australia House, in the Strand, of which Messrs. A. Marshall Mackenzie and Son are the architects. Owing to delays caused by the War, the internal fittings of the new building will not be completed throughout for some time, but the fourth, fifth, and sixth floors are now ready for occupation. As the lease of the Victoria Street premises has nearly run out, the High Commissioner has decided to take possession of the upper part of the building pending the completion of the lower part. The new offices have involved a total expenditure of about three-quarters of a million sterling, more than half of which is represented by

the cost of the freehold, which was purchased from the London County Council for £379,000.

* * *

A Tudor Roof.

The old Tudor hammer-beam roof of the hall of the Royal Female Orphan Asylum at Beddington, near Croydon, has been restored under the superintendence of Mr. E. H. Bouchier, F.R.I.B.A., the honorary architect. The decayed parts of the oak have been cut out and the principal supports reinforced by steel, at a cost of about £800.

* * *

The New Government "Public Houses."

The new restaurant built on the premises of the "Greyhound" Tavern, Enfield Lock, has been provided by the Central Control Board (Liquor Traffic) to meet the needs of the workers in the Royal Small Arms Factory, and has accommodation for 350 persons. The contractors were Messrs. Patman and Fotheringham, Ltd., who are now carrying out a similar establishment at the "Royal Small Arms" Hotel.

* * *

St. Paul's Bridge.

The Corporation of London, under the powers contained in the St. Paul's Bridge Act, 1913, have acquired the freehold of the important premises, No. 27 St. Paul's Churchyard, now occupied by Messrs. Burt & Co. and Messrs. Stafford Northcote & Co. The property forms part of the London estate of the Duke of Marlborough, the price paid being just under £30,000.

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