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Plate I. March 1917.

FROM INIGO JONES'S SKETCH-BOOK, 1614.

INIGO JONES'S SKETCH-BOOK.

By J. ALFRED GOTCH, F.S.A., F.R.I.B.A.

ANY personal relic of a great man is of interest; but a sketch-book with notes and sketches by the man's own hand, made for his own use and intended for his own eye, reveals the man himself, at least in one of his phases, as nothing else could.

Much has been written about Inigo Jones from second- or third-hand knowledge. During the last few years it has become apparent that much of what has been written is inaccurate and misleading, and it will help towards a true appreciation of the man and his work to learn something about him from first-hand knowledge.

His sketch-book has been known for many years to such as are interested in the subject, but the results of a careful scrutiny have not hitherto been published. It is preserved at Chatsworth, and so long ago as 1832 a lithographed facsimile was produced by G. E. Madeley, 3 Wellington Street, Strand, of which 100 copies were printed. One of these copies is the foundation of these notes. The inherent difficulty of deciphering Jones's handwriting has not been lessened by the process of lithography, and when the peculiarities of the spelling are added to the difficulties of his version of the script of the period, it is not surprising that inquirers have been deterred from deciphering his notes.

Inigo Jones paid two visits to Italy, the first about the year 1600, of which very little is known. The second visit was in 1613 and 1614, when, it should be remembered, he was forty years of age. His sketch-book relates to the second of these visits. On the fly-leaf at the beginning of the book is written in a free, firm hand the title here reproduced. The motto in Italian, which may be translated as "I find no other delight than to learn," is an excellent one. Let us see what he sets himself to learn as shown by his sketch-book.

TITLE PAGE.

He starts with the date, "Tusdai the 21 January 1614," and his first heading is "The Manner Of Drapery all antica." He then notes the effect of drapery as handled in the antique, as thus: "The foulds comm ether from summ high plaace, of (or) from a gathering, or girdell." "Foulds must be bigger in the middell, then at each end, lyke muscles." Then follow other notes as to the disposition of folds in drapery, and notes as to the garments worn by consuls, senators, gods, common Roman soldiers, and emperors. Among them is this poetic touch, "from the paaps ye sweet foulds goo somtimes as a starr his rays." There are eight pages of these notes on Drapery, followed by a drawing of a man in armour with a mantle hanging from his shoulders. Then come two pages of drawings—studies of folds in a tunic and in sleeves—with a note in which reference is made to "St. Paul's preching of Rafaell in Stampa"—that is, in a print. The advice is given to be sure to make the shape of the folds well for the spaces, "and not too many for that cloyes the eye and in that Rosso was taxed by Vazary." Had Vasari lived in the present day, how many draughtsmen might he have "taxed" on the same score! With a final note "For Drapery," in which, among other things, he emphasizes the necessity of knowing well the shape of the garment which produces the folds, he quits the subject.

He then takes up the subject "of heare" (hair), which he illustrates by many studies of heads adorned with thick hair and flowing beards. Among them are also "heades looking downwardes" and otherwise foreshortened, both male and female. Among the notes relating to these studies he makes an interesting reference to a frieze of children in distemper, on board, at Whitehall by Polidor (Polidoro Caldara da Caravaggio), from which we gather that James I must have possessed an important work by that master. With regard to heads looking downwards, he makes the excellent observation that they "must be learned from the life and heads in relievo."

These studies are succeeded by others of old men, to show the muscles of the cheeks; and there are two quasi-anatomical drawings with the principal muscles enumerated and identified by letters of reference.

All these sketches are admirably drawn, the modelling being skilfully indicated both in the faces and the hair. Every line has its mission. The handling is free and spontaneous, and reveals Jones as a first-rate draughtsman, worthy of the estimate expressed by John Webb in his "Vindication of Stone-heng Restored": "Mr. Jones was generally learned, eminent for Architecture, a great Geometrician, and in designing with his Pen (as Sir Anthony Vandike used to say) not to be equaled by whatever great Masters in his Time, for Boldness, Softness, Sweetness, and Sureness of his Touches."

Jones then leaves the subject of drawing for a time, and presents us with some nine pages of antiquarian notes about Rome, under the heading "20 Fevria, of the Antiquites of Roome." The statements are succinct and matter-of-fact, as for instance:—

"The Sirquite (circuit) of Roome now is 16 myles counting Borgo and Trastavere."

"Waies: Ther wear 29 principall wais but the most celebrated wear 3." He then enumerates ten of the twenty-nine, stating their extent as thus: "Altosemita began at Monte Cavallo and went to ye Porta de St. Agnesse."

"Brigges: 8 Briges wear on the Tiber. Sublicio you see the Ruins of neear the Aventin Mounte. The Triomfale or Vatticano was neear ye Hospital of St. Spirito and ye ruins are yt (yet) seen in ye views," and so on.

He then briefly mentions the hills, waters, sinks or sewers, "aquidots," and the Sette Sale. Of the "Thearmi or Baths" he says the ruins were yet to be seen of the Allessandrini and Neroniany, the Agrippinæ, Antoninii, and Aureliani, the Constantinæ, Domnitianæ, and Tittianæ. Then follow the theatres and amphitheatres, of which latter he says: "Thear ar standinge but 2 and thos half Ruined. On is the Collosso

built by Vespasian and Dedicated by Titus. at the dedication of which thear wear kylled 50000 beasts of divers kynds the out side is of Travertine and yt contained 85000 Pearsons. The other was of Stattillius and of Bricke and not very great and was whear ye monestary is of Sta Croce in Jeruselē and ye ruins ar yt seene." There is no description of the architectural treatment, there are no reflections or criticisms, but merely such facts as might have been prepared in a local guide-book for the use of the ordinary visitor.

The antiquarian notes end with those on "Fori or Piazi," in which he enumerates eleven out of the "17 Principal Piazas in Roome." He does little beyond identify the sites, but of the "Foro di Neerva" he says "the ruins of this wear Pulled down whilst I was in roome and only to have the marbell." A temple of Minerva, which stood in the Forum of Nerva, was in fact taken down by Paul V, the guide-book tells us, in order to obtain marble for the decoration of the Fontana Paolina on the Janiculus. Of the other Fori, Jones says, "thear Remaine nothing but thear Naames."

These notes record nothing but bald facts, but they throw a little light on the state of antiquarian affairs in the year 1614.

The sketch-book then reverts to vigorous studies of heads and limbs, joints of bones, figures and drapery. It gives an extract from "Lomatzo li : 6 fo : 290. Of the proportion of children," illustrated by some delightful sketches (see Plate II). Then follow further heads, studies of arms, feet, and hands grasping either books or drapery. Then comes an interval of many blank pages, after which the studies are resumed, and comprise a half figure holding a covered cup, further heads, three nude male figures from a sketch by Raphael, and studies of lips, noses, and eyes.

All these studies, particularly those of the heads, appear to be drawn from pictures, prints, or reliefs. The sources are often indicated, as "Dell Polidor in dissegnio" (from a picture), "da un relevo," "Polidor fregi grandi," "Memmoria della madonna dell Parmesani in Stampa," which may be taken to mean "a reminiscence of Parmegiano's Madonna from a print." Other masters are mentioned: "Baccio," better known as Fra Bartolomeo, "Rafaell," "An. Schavon," otherwise Andrea Schiavone, and "Mihil Angelo." The last-named is mentioned in connexion with some very spirited sketches of six of the minor figures in his great picture of the "Last Judgment" in the Sistine Chapel.

These are the last of the drawings in the sketch-book (save one, presently to be mentioned). The whole series is solely concerned with the human figure, and there is not a single stroke having any connexion with architecture. On the face of it they would be taken for the work of a student of painting, a conclusion which would be fortified by finding the sketches from the "Last Judgment" followed by a page and a half of directions as to "Colloring" (colouring) taken from "Lomatzo Li. 6 fo. 301." Lomazzo, it will be remembered, was a painter of Milan, who became blind and wrote two works on painting and architecture.

But architecture is not wholly ignored, for the two pages next after the last extract from Lomazzo are devoted to reflections on that subject, and are worth transcribing at length.

"Thursday ye 19 January 1614. As in dessigne first on sttudies the parts of the boddy of man as Eyes noses mouths Eares and so of the rest to bee practicke in the parts sepperat ear (ere) on comm to put them toggethear to muak a hoole figgur and cloath yt and consequently a hoole storry with all ye ornaments, So in Architecture on must studdy the parts as loges Entranses Haales chambers staires doures windowes, and then adorrne them with colloms cornishes ffondati stattues paintings compartiments quadraturs Cartochi tearmi festoni armes Emprors maskquati folianni, vasi, harpes Puttini . . . strats, scroules baccinents (bacinetti) balustri Risalti. lions or eagls . . . converted in to follianni, sattires . . . victories or angels, antick heads in shells, cherubins heads with wings. heades of beests Pedistals, Cornucopias, baskets of fruites, trofies, juels and agates, medalio draperies, frontispices Broken and Composed."

The writing of these lines across the page has tended to leave the horizontal and to rise more and more towards the right; so there follows—"Noate. I must ever remember to cure the deffect of wrighting and drawinge awaye upwards to ye right hande and rather sinn in the contrary." The other page on architecture runs thus:

"Friday ye 20 January 1614. In all invencion of Expresious ornaments on must first designe ye Ground or ye thing plaine as it is for youse, and on that vary it, addorne yt, Compose yt with decorum according to the youse and ye order it is of: as in the Cartouses I sawe of Tarquinius Ligustri of Vitterbo.
and to saie trew all thes composed ornaments the wch proceed out of ye aboundance of dessigne and were brought in by Michill Angell and his followers, in my oppignion do not well in sollid Architectuer and ye fasciati of houses, but in garden loggis stucco or ornaments of chimmes toppes or the inner parts of houses thos compositiones ar of necessity to be youseđ. For as outwardly every wyse man carrieth a graviti in Publick Places, whear ther is nothing els looked for, yt inwardly hath his immagination fired and sumtimes licenciously flying out, as nature hirself doeth often tymes stravagantly, to dellight, amase us sumtimes moufe us to laughter, sumtimes to contemplation and horror. So in architectuer ye outward ornaments oft (ought) to be sollid, proporsionable according to the rulles, masculine and unaffected. Whearas within the Cameras youseđ by the ansients the varried and Composed ornaments both of the house yt sealf and the movables within yt ar most commendable."

This is all that Jones says about architecture, except that in the latest subject of all upon which he touches—"of Charriots and Poops of anticke shipes"—he observes that the ornament of such things is sometimes in imitation of the ornaments used in architecture. This he exemplifies by a sketch of the poop of a ship, freely drawn it is true, but not with quite the same mastery as he displays in connexion with the human figure.

With this end the contents of the little book; but before quitting the subject a few words may well be said about the dates written here and there. Those in the earlier pages, Tusdai the 21 January 1614, Monday ye 24 February, Sonday ye 22 Junii, are all according to the new style, which was in use at Rome, and had been since 1582. Those on the later pages, whereon the architectural reflections are written, namely, Thursday ye 19 January 1614, and Friday ye 20 January 1614, are according to the old style, which was still in vogue in England, and they actually indicate January 1615, when Jones had already returned to London and left far behind him the masterpieces of Italy.

It may seem odd that a great architect's sketch-book should contain no sketch of architecture; but gather together all the drawings known to have come from Jones's pen, and nine-tenths of them will be found to have nothing to do with architecture. He could draw architectural subjects with facility; but, to judge him by his work, he drew the human figure with delight.

Plate II. March 1917.

FROM INIGO JONES'S SKETCH-BOOK, 1614.

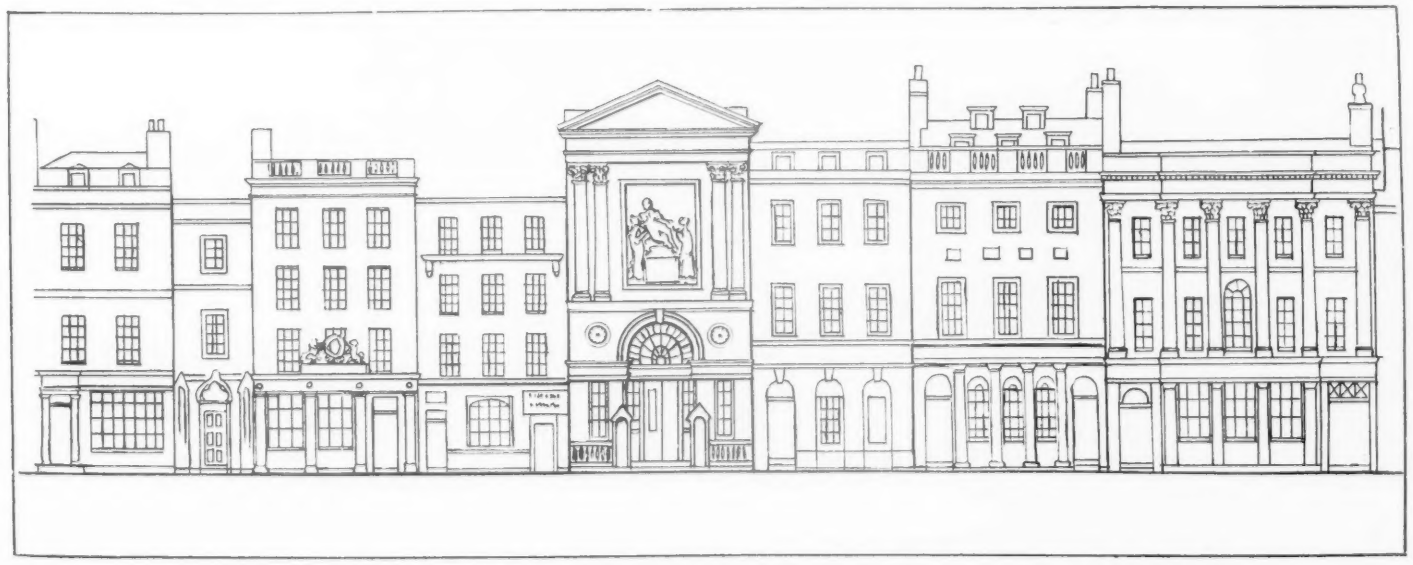
BOYDELL'S SHAKESPEARE GALLERY IN PALL MALL.

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

EIGHTEENTH-CENTURY England cannot lay claim to having valued the works of Shakespeare at their true worth: men lived contentedly in an atmosphere of "common sense," and scholars were inclined to magnify every irregularity they could discover rather than to let themselves be carried away by whole-hearted homage to anything not moulded according to their own preconceived ideas. The Romantic Revival was still some way off, for eighteenth-century Rationalism was essentially opposed to Romance. Even Coleridge, from whom probably came the first serious attempt in this country to grasp the all-embracing and all-satisfying qualities of Shakespeare's works, had not learned by the last years of the century to see them in the light in which he viewed them in later years: he had not been awakened to a true understanding of the great precursor of the Romantic school. The *littérateurs* handled Shakespeare warily, but the stage acclaimed him more openly: an age of great actors and poor playwrights seized upon the possibilities offered for dramatic presentation in many of the plays. Garrick, it is true, exploited them, for he was attracted more by the scope they offered for his own dramatic powers than by any real appreciation of them as literary masterpieces; but he, more than anyone, brought about a furore amongst playgoers, and created a Shakespearian atmosphere which manifested itself in more directions than one. The whole tendency of the late eighteenth century was towards a romantic sensibility in the arts and a more human interpretation of them. Artists were beginning to feel themselves less and less restricted to portraiture and to themes drawn from the enchanting pages of classical mythology, and were looking farther afield to the beauties of Nature around them, and sought inspiration from scenes in daily life no less than from characters drawn from history and the drama. There was a broadening out of the realms seemly for the artist to disport in, and deviations from the beaten track were welcomed by British painters and engravers. But the patron was indispensable to any measure of success. Without the encouragement and practical assistance that the patron could give, many an eighteenth-century artist would never have been rescued from oblivion. As the century advanced, patronage by the nobility gave way to a system of patronage of less exalted type, but none the less indispensable. Alderman John Boydell, who brought forward many artists and did much to encourage British art in the latter half of the century, was of the merchant-prince order of patron. His achievement was considerable, but in the end he suffered, as many another, from the blight of chilling apathy meted out to him by an ungrateful people. His name finds an honoured place in the annals of British art, primarily on account of the immense service he rendered to engravers of the native school, and secondarily because of the ambitious project which he carried out in Pall Mall.

SCULPTURED PANEL BY THOMAS BANKS, R.A., FROM THE FAÇADE OF THE SHAKESPEARE GALLERY, NOW AT STRATFORD-ON-AVON.

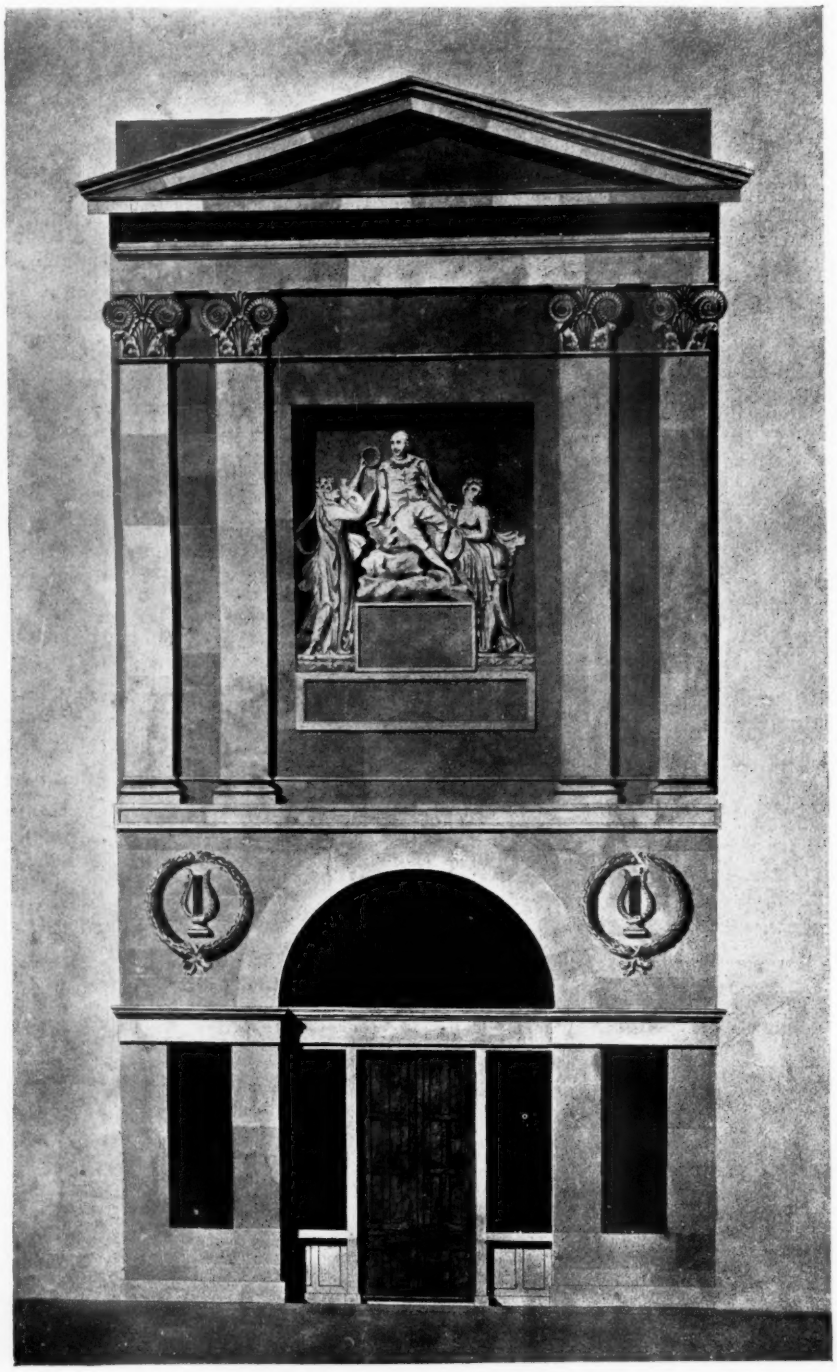
John Boydell was born on January 19th, 1719, at Dorrington Hall, near Woore, in Shropshire, and, coming to



THE SHAKESPEARE GALLERY AND ADJOINING HOUSES ON THE NORTH SIDE OF PALL MALL.

Traced from a pencil drawing in the British Museum dated 1796.

London when about twenty years of age, apprenticed himself to W. H. Toms, the engraver. Prints by English engravers were scarce before this time, whereas the triumphs of the French school of line-engraving had long been pouring into this country. It was not that the art was unknown here, for foreign artists from one source and another had left their mark on all the arts in this country from the time of Elizabeth onward; but it was not till the eighteenth century was well advanced that a definite British school was formed. Amongst the pioneers such a man as William Woollett stands out, not only for his excellent portraiture, but also for his translations of landscape paintings by the painters of his time. Boydell was himself no mean artist, and a widespread acceptance welcomed the appearance of the "Bridge Book" from originals by his own hand. He followed this in 1751 by a larger series of views of England and Wales, and this, too, was well received. It was, in fact, largely from the proceeds of these ventures that he was enabled to take up the rôle of patron and to commission plates from numerous engravers whose skill he recognized. Boydell's genius, and the reputation which was to succeed him, lay not so much in his powers of delineation as in his capacity to perceive genius in others. He quickly appreciated the worth of that immortal group of artists—mezzotinters of the first order—to which such names as Richard Earlom, James McArdell, Valentine Green, and John Raphael Smith belong. He published Earlom's "Liber Veritatis," after originals by Claude, and many of the masterpieces by the hands of these artists bear the name of his publication. So great was the impetus he gave to British engravers that their fame spread not only in this country but amongst foreign collectors, and the flood of Continental prints into England slackened appreciably. His part in building up an English school of engraving was a leading one. Prosperity smiled on his enterprise and, as a result of his influence, the engraver's art in this country reached a higher level than it had ever before attained; all his efforts were directed to that end, and led him on to the fulfilment of his great ambition—the founding of a Shakespeare Gallery of British art and the publication of a monumental edition of Shakespeare's works, to be illustrated by engravings after the pictures in his gallery. The pictorial representation of Shakespearian scenes and characters opened up a wide and unexplored field. It was about 1786 that the project began to materialize, and it is to Boydell's credit that he should have been so much ahead of his time that he felt justified in taking these measures to direct public attention towards a fuller appreciation of Shakespeare than the trend of opinion amongst critics was inclined at that time to allow. Approaching the foremost painters of the day—Sir Joshua Reynolds, Romney, and West amongst them—he commissioned them to paint Shakespearian pictures, and set about building a gallery in which to exhibit them. The site chosen was on the north side of Pall Mall, at one time occupied by the Almack Club, and the erection of a new façade was entrusted to George Dance, R.A., then at the height of his fame. Dance steered clear of such sentimental shams as Horace Walpole had perpetrated earlier in the century, and made no futile attempt to create an artificial Elizabethan atmosphere. Shakespeare happened to live at a time when the arts in England were in the crucible, but the truths underlying his work are for all time. Dance, who could not be bound by considerations of local tradition or passing fashion, worked in a Classic strain. There was thus more in common between the building and its contents than might have been apparent to the uninitiated, even though a sculptured panel had not proclaimed at a glance to the passer-by that it was in some way associated with the name of the immortal bard. The sculptured panel, representing "The



FAÇADE OF THE GALLERY.
George Dance, R.A., the younger, Architect.
From a drawing in the Soane Museum.

Apotheosis of Shakespeare" by Thomas Banks, R.A., occupied the centre of the façade: the poet is seen between the dramatic muse and the genius of painting, the composition being conceived with poetic imagination and carried out with classic restraint.*

The façade itself was simple in its main lines, but very distinguished. The architect, having provided a setting for the sculptured panel, concentrated interest, as far as architectural detail was concerned, in the design of the capitals to the pilasters of his "Order." These capitals were rather remarkable, inasmuch as they were a departure from accepted models. Various attempts have been made from time to time to produce new "Orders of Architecture" capable of vying with those of antiquity, and they have been, for the most part, failures. Dance did something more than make an experiment when he evolved an Ionic pilaster capital with large volutes suggestive of the ammonite — one of the most perfect spiral forms to be found in the whole realm of nature: he achieved a success. Other architects were not slow to recognize this, and plagiarized his idea: Nash, for instance, availing himself of this model in his rebuilding of Lower Regent Street. Sir John Soane, who was scathing on the subject of "hybrid designs for new Orders," said of this design in his Royal Academy lectures that "it was so well conceived in all its parts, and so truly in the grand style of Antiquity, that it is impossible for any man with the least spark of knowledge of architecture, or with any love for the art, not to feel highly gratified with this production of successful genius."†

DETAIL OF THE ORDER.
George Dance, R.A., the younger, Architect.
From a drawing in the Soane Museum.

In 1789 the scheme had so far advanced that thirty-four of the commissioned pictures were on exhibition in the building, but the number was added to rapidly during the next three years, for in 1791 there were sixty-five, and by 1802 there was a total of one hundred and seventy exhibits, inclusive of two or three pieces of sculpture. During these years the Shakespeare Gallery was one of the landmarks of literary and artistic life in London, and it was realized that private enterprise had made possible such a collection of works of art accompanied by so fine an architectural display. But the recognition was not on a sufficiently generous scale to reimburse Boydell to the extent of the handsome commissions he had handed to so many artists. He succeeded in publishing his illustrated folio edition of Shakespeare's works in 1802; but when troubles in France caused intercourse with the other side of the Channel to be cut off, his business as a print-seller was seriously crippled, and he was no longer able to meet his liabilities. His intention to bequeath the gallery and its contents to the nation was frustrated, and at an advanced age he was obliged to seek and eventually obtain sanction from Parliament to dispose of everything by lottery. This was in 1804, and from the sale of the enormous number of twenty-two thousand tickets* his debts were paid in full; but he died shortly before the lottery was drawn. The fortunate holder of the winning ticket—Mr. Tassie, of Leicester Square—entrusted to Mr. Christie the sale of the building and the whole collection by public auction, without reserve, in May 1805. The sale catalogue refers in grandiloquent language to the "proud display of National Talent" to be dispersed, and with the last fall of the hammer ended a project inspired by high motives and probably the most advantageous to British artists that had

* This panel has been removed to Stratford-on-Avon, and has been set up in the form of a monument with inscription in the garden of New Place, as seen in the illustration on page 49.

† Sir John Soane's Academy Lecture III. MS. in the Soane Museum.

* "The Projector," March 1805

ever been embarked upon.* The Gallery was appropriately acquired by the British Institution, founded in 1805, for "the encouragement and reward of the talents of British Artists." Under the auspices of the Society it opened its doors in January 1806, and continued as a picture gallery for some years, but was eventually demolished in 1868.

On the monument set up to the memory of Boydell in 1820 in the church of St. Olave Jewry,† where he was interred, tribute is paid to this extraordinary man who, in spite of his other activities, rose in 1790 to the position of London's chief magistrate.* It is there recorded how his skill as an engraver and his acumen as a print-seller "enabled him to afford unexampled encouragement to the English school of historic painting, and to form that splendid collection of British Art, the Shakespeare Gallery."

[I am indebted to Mr. Walter Spiers, F.S.A., for access to the drawings in the Soane Museum.—A. S.]

* The pictures realized 5,837 guineas, and the premises 4,400 guineas.

† The church of St. Olave Jewry was pulled down in 1888, and its parish united with that of St. Margaret Lothbury, whither the monument was removed to its present position at the west end of the church.

* Boydell was elected Alderman in 1782, served as Sheriff in 1785, and was chosen as Lord Mayor of London in 1790.

RURAL ARCHITECTURE IN FRANCE.

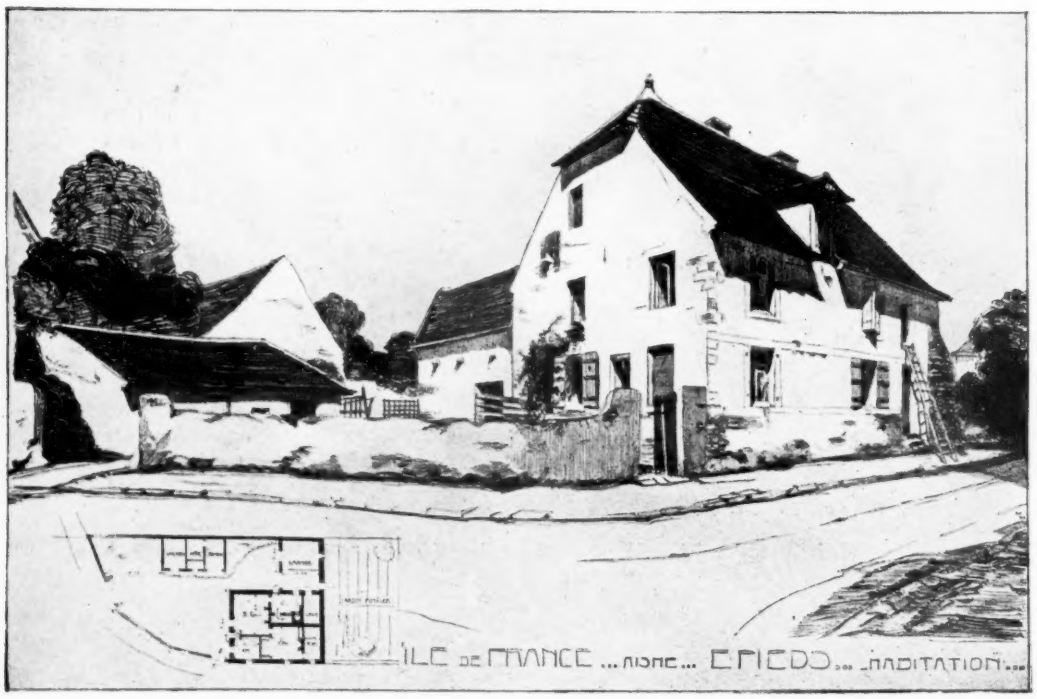
By H. BARTLE COX, A.R.I.B.A.

AN exhibition has just been held in Paris which offered a new interest to French architects in particular, and to the French public in general. The exhibition was organized by La Société des Architectes Diplomés par le Gouvernement, under the patronage of the Under-Secretary of State for Fine Arts.

After the War there will be great building activity in France, extending through many provinces, from the North Sea to the Vosges; and keeping this in view many well-informed people have remarked the strange fact that although numerous books in the French language deal very thoroughly with monumental architecture in nearly every part of the world, yet there does not exist any complete documentation of rural architecture in the different districts of France.

Last summer certain artists, architects, and statesmen sustained a severe shock as the result of an exhibition entitled "La Cité Reconstituée," which gave them a foretaste of what might happen in the way of building in the invaded provinces. Fortunately, however, M. Paul Léon, Director of Historical Monuments, had had the timely inspiration to instruct M. André Ventre, one of the architects of that administration, to make inquiries into the various methods of construction adopted in the different provinces, from Flanders to Alsace, and it was the interesting series of documents collected by M. Ventre that formed the nucleus of the exhibition that bore the title of "L'Architecture Régionale dans les provinces envahies."

The exhibition included about 600 drawings, photographs, engravings and paintings, etc., of rural architecture; classified in districts as follows: (1) Flanders, Artois, and Picardy; (2) Valois and Ile-de-France; (3) Champagne; (4) Lorraine and the Vosges; (5) Alsace. The accompanying illustrations indicate the character of the exhibits.

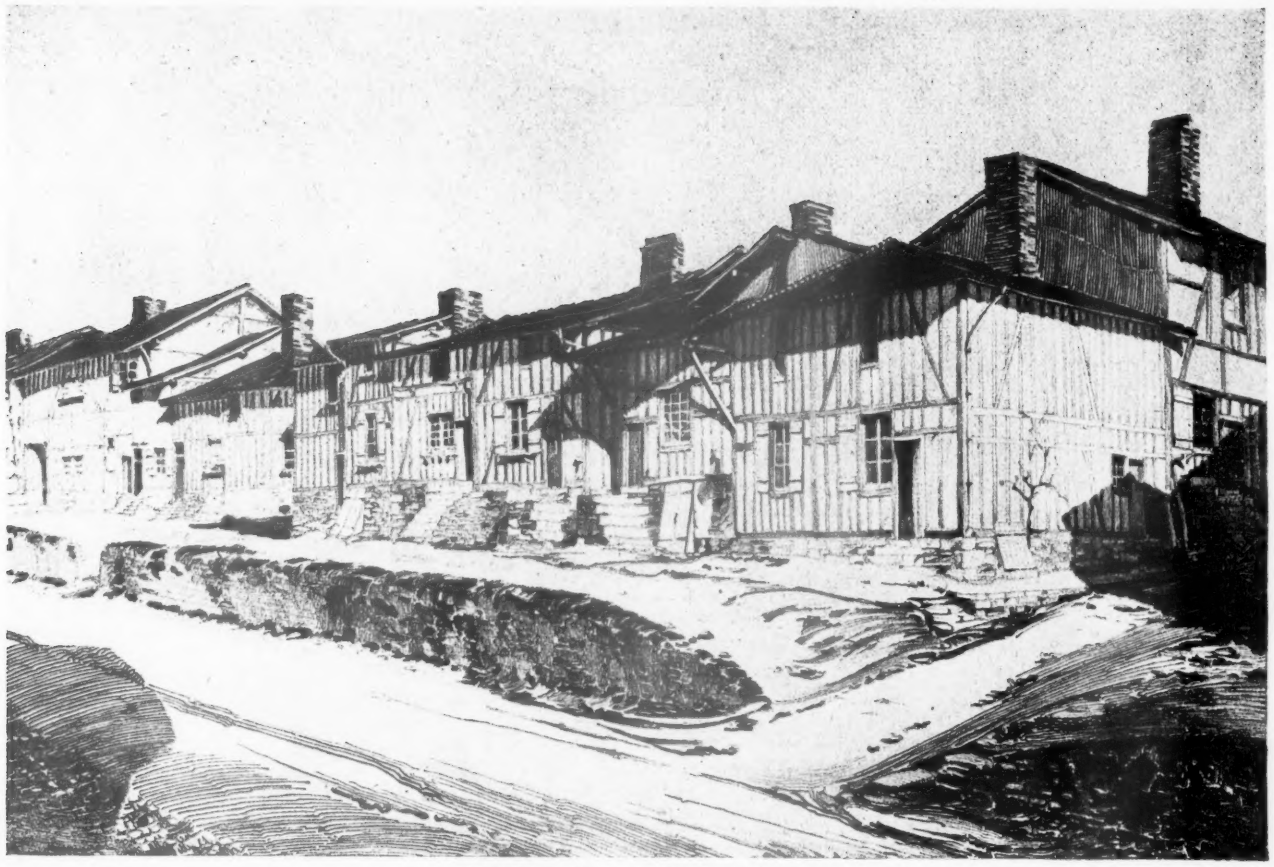


A ROADSIDE HOUSE AT ÉPIEDS (AISNE).

The aim of the promoters is to direct general attention to the fact that every province has a certain charm of its own which ought to be preserved.

An effort is being made to popularize the poetry of the provinces through the medium of the press, and articles have appeared in most of the leading French newspapers, including "Le Temps" and "L'Illustration."

If the movement be successful, adequate legislation will follow, but so far no official steps have been taken. Certain projects, however, are in view. The Government, we are told, strongly supports the idea, and the organizers of the exhibition have obtained, amongst others, the patronage of M. Raymond Poincaré, President of the Republic; M. Malvy, Minister of the Interior; and M. Dalimier, Under-Secretary of State for Public Instruction and Fine Arts.



The Village Street of Cheminon (Marne).

Farm Courtyard at Rancourt (Meuse).

RURAL ARCHITECTURE IN FRANCE.

From drawings by André Ventre.

THE OLD MILL, VERDUN.
From a painting by A. Renaudin.

One project on foot is to hold, during the War, a competition for which the Government will be asked to give prizes and to grant permissions, of a certain number of days, to architects at the Front who would desire to compete; the object of the competition being to determine a kind of typical architecture for each district. It is suggested that the designs should take the form of models, so that they could be easily understood by rural folk, the prize models to be sent to the various *mairies* to serve as examples to follow in any rebuildings that may be required.

It is thought that as the Government will probably be giving financial aid for rebuilding in the devastated areas, they will be able to enforce some form of legislation that will preserve as far as possible the distinctive character of the architecture in each district.

Most of the articles on the village architecture of the provinces that have appeared in the French newspapers are sentimental in tone, and lack a philosophic foundation. Nobody asks for the preservation of the charabia* of the Auvergnats, yet doubtless it is not without some local colour. *Autres temps, autres mœurs.* Different circumstances make different styles even in the same places, and the range of men's minds increases with the march of civilization.

* The dialect of the Auvergnats, and synonymous with unintelligent speech.

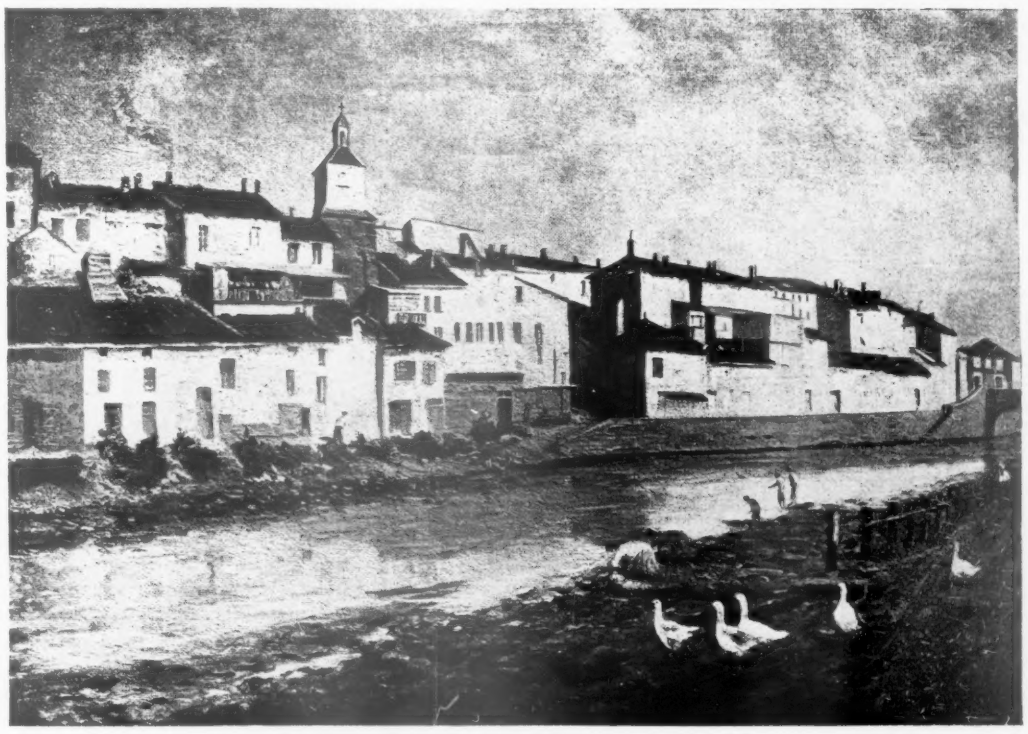
"La Cité Reconstituée" and "L'Architecture Régionale" are two ideas which may or may not coincide, but it is certain that there is no possible combination between "L'Architecture Régionale" and "L'Architecture Moderne."

The promoters of these exhibitions, however, are to be congratulated upon bringing together, under great difficulties, data which cannot fail to be of use to the public.

If the Société des Architectes do nothing more than impress upon the Government the necessity of legislating in some way so as to ensure that sound advice shall be followed in the rebuildings of rural France, they will have rendered a great service to the State.

The practical and æsthetic sides of the problem will certainly be more intricate than any of us are at present able to appreciate, and only the future will prove how far these efforts are for the common weal.

The architecture of to-morrow, as every other branch of human activity, whether pertaining to the village or the town, will not only be "régionale" but also national—nay, even international: in short, Modern. All that need now concern us is that it be carried out with the greatest care and foresight. "La Cité Reconstituée" may be said to have represented the practical side, "L'Architecture Régionale" the æsthetic side.

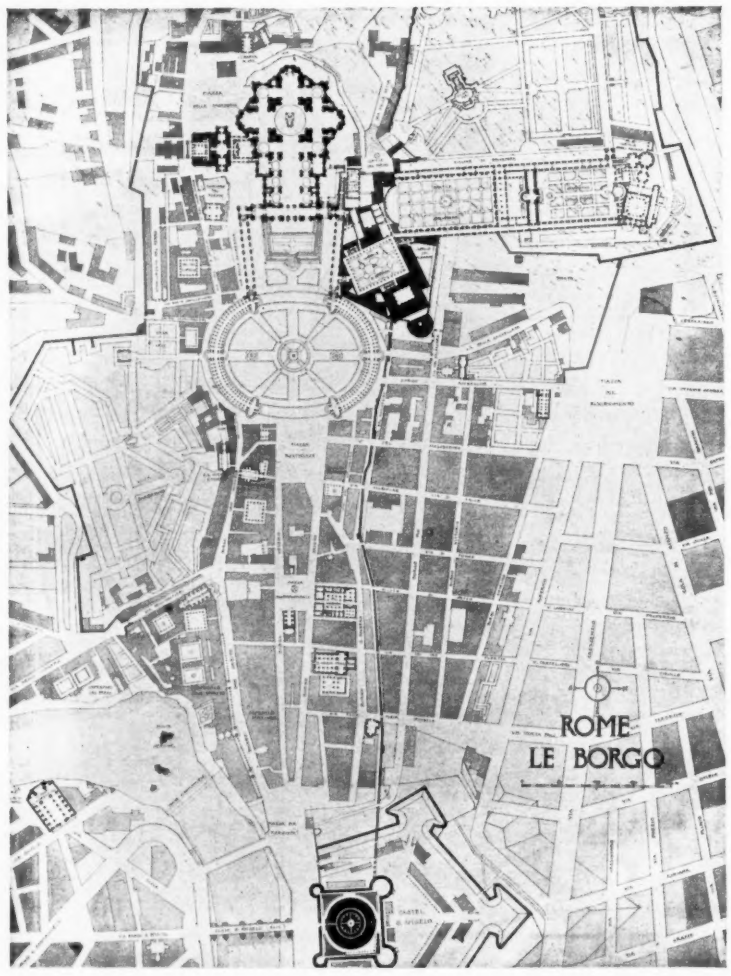


THE VILLAGE OF VARENNES-EN-ARGONNE.
From a painting by A. Jeanmougin.

ST. PETER'S, ROME, AND A NEW SCHEME.

ST. PETER'S, ROME, grand as it is in general conception, has, from a spectacular point of view, the deficiencies of all domed buildings in a city. Within, the presence of a great dome is quite unrealized until the spectator is almost beneath it; while from without, when facing the main façade, the length of the nave, owing to perspective, causes the dome to lose much of its significance: indeed, from a standpoint in the Piazza Rusticucci, the huge dome is half hidden, and the two smaller domes in front are completely shut out from view. This defect would not be quite so apparent if Bramante's original plan for the building—a Greek cross—had been adhered to; but between 1605 and 1612 Carlo Maderna lengthened the nave and gave to the plan the form of a Latin cross, with the consequent result of still further obscuring the dome.

At the present time it is impossible to appreciate the fine proportions of St. Peter's dome from any comparatively close point of view. The best standpoint is in the Piazza Rusticucci; but one cannot get far enough back because of the buildings which extend the whole length of the Borgo Vecchio and the Borgo Nuovo as far as the Piazza pia Plebiscito. If these buildings were removed a magnificent axial vista of the cathedral would be opened up, and the dome would assume a proper proportion in relation to the rest of the structure.



PLAN OF ST. PETER'S AND ITS SURROUNDINGS.

From Gromort's "Grandes Compositions Exécutées."

The idea of removing these "islands" of houses is by no means new. Proposals with regard to demolishing the first block have been made at different times by Bernini and Borromini, Carlo Fontana, Cosimo Morelli, and ultimately by the Napoleonic Government in Rome in 1811. Nothing was actually done, however, until 1881, when the work of demolition was taken up, only to be abandoned on account of financial considerations.

After the lapse of many years a proposalh as again been put forward—not only for the demolition of all buildings on the island sites as far as the Piazza pia Plebiscito (thus giving a clear view of St. Peter's from the Tiber), but also for the development of a fairly ambitious scheme of replanning and reconstruction in contiguous areas.

With regard to the area which is concerned directly with St Peter's, it is proposed to create, at the crossing formed by the new Vittorio Emanuele Bridge and the Corso Vittorio Emanuele with the approach road to be opened up, a large circular piazza with a memorial in the centre. The general idea of the scheme may be imagined from the accompanying plan, on which, it should be pointed out, the Vittorio Emanuele Bridge is only indicated by dotted lines. If the lines of the bridge are produced, it will be found that they intersect with the suggested new axial roadway at a point close to the short piece of roadway which connects the Borgo Vecchio and the Borgo Nuovo. It is here, of course, that the circular piazza is proposed to be formed.

Needless to say, the scheme has met with a good deal of opposition, more especially as it involves the demolition of a number of old and historical buildings. Those which would be affected include, it is stated, the house in which Raphael died, the small church of San Giacomo, and the remains of a palace designed by San Gallo. Other interesting buildings, not actually included in the island sites, but affected by the general scheme of replanning, would also have to be pulled down. It is maintained that these could all be set up again elsewhere; but that they would thus lose much of their historical value and interest is certain, and this fact has been made much of by those who oppose the scheme. If it were carried out it would undoubtedly effect a very fine improvement; but it seems likely that conservative opinion will be too strong to allow the destruction of fine old buildings, however much the view of St. Peter's may be thereby improved.

In any case, however, the scheme is one of considerable interest, and it provides us with the opportunity of publishing the accompanying very fine photograph (taken from an aeroplane) of St. Peter's and its immediate surroundings.

Plate IV. March 1917.

BIRD'S-EYE VIEW OF ST. PETER'S, ROME.

RECENT ENGLISH DOMESTIC ARCHITECTURE.

IT is a commonplace of history that architecture is more or less a true reflection of the life and manners and spirit of its time. And if this is true especially of the mediæval builders, who left us such a noble heritage in their ecclesiastical structures, it is equally true of those men who confined their attention to domestic work. We in this country are a homely people, delighting in the quiet intimacy of family life; and it is not surprising therefore that within modern times a quite disproportionate number of architects should have specialized in house design. This perhaps accounts for our success in domestic architecture and our comparative failure in monumental design.

It was really with the secularization of Gothic in the Tudor period that the ideal of the home came into being; and in the great Tudor mansions which we still possess may be found a vivid record of the pageantry of those times. Later, in the Elizabethan houses, we again find history materialized. About those magnificent mansions there is still a lingering echo of Raleigh and Drake and the other bold sea-kings—a fine suggestion of great deeds and spacious days. From the smaller town houses of the same period we derive something more than an impression of the well-to-do sixteenth-century merchant. We picture him carrying on his business on the ground floor and living with his wife and family in the rooms above, which hang precariously over the street in projecting stages. Later, again, in the extravagance of Carolian domestic work, we may find a clear reflection of the contemporary manners so flagrantly revealed in the comedies of Congreve, Wycherley, and other dramatists of the Restoration. The Queen Anne and Early Georgian periods also have their tale to tell —a tale of ease and elegance and fine living. At a still later date in the eighteenth century there is to be seen in the architecture of houses a truly remarkable reflex of the life of the times. Those streets and squares and crescents of Bath seem to have been specially designed as a setting for the wit of Sheridan. And so the domestic tradition is carried on well into the nineteenth century, at the opening of which the Regency duly marks its course with stucco adaptations of Greece and Rome. But with the advent of the great mechanical and industrial period our domestic tradition is abruptly broken. People become so absorbed in material things that they lose all sense of art. The mechanic takes the place of the craftsman, and the factory system springs into being. Men amass considerable fortunes in record time; and, having built an horrific nightmare in the semblance of a house, retire to well-earned rest amid an orgy of horse-hair furniture, fleur-de-lis wall-paper, chenille table-cloths, and a life-like selection of wax flowers and fruit under glass cases.

This was the state of affairs when Norman Shaw, Philip Webb, Eden Nesfield, George Devey, and a few others appeared upon the scene in the 'sixties and 'seventies and began their pioneer work of regeneration. The value of what they did in

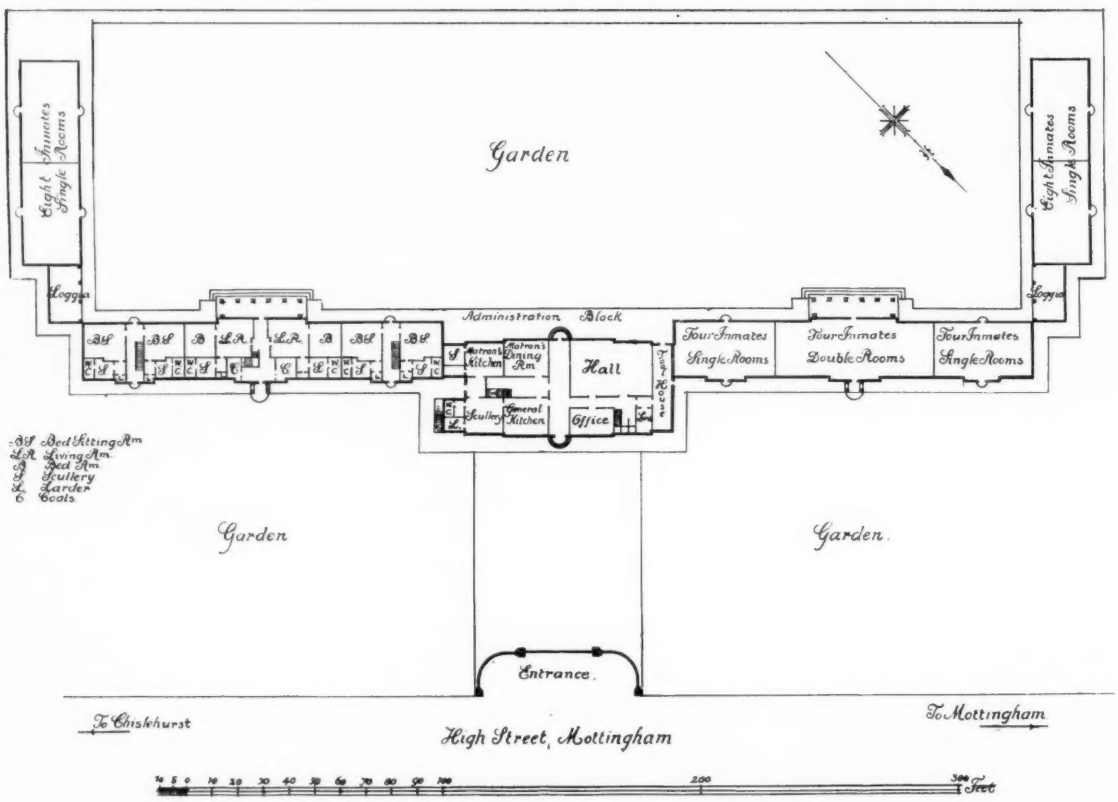
IRONMONGERS' ALMSHOUSES, MOTTINGHAM, KENT: VIEW LOOKING THROUGH ENTRANCE GATES.

George Hubbard, F.S.A., F.R.I.B.A., Architect.

the way of remodelling public taste cannot of course be overrated. But even to-day, with regard to these later Victorians, there is still a feeling abroad very much akin to hero-worship. The work which they produced in what we like to call "Queen Anne" or "Free Classic" was undoubtedly a tremendous advance on most of what had gone before for a period of some thirty or forty years. But it never approached anywhere near the excellence of the eighteenth-century work upon which it was based. We are now far enough away from it all to be able to form a sound judgment as to its architectural merit, and, looking back over the time which has intervened, we may say that much of this pioneer work, greatly as it has been lauded, is really very indifferent. Everybody who is acquainted with the finer domestic work of later days must candidly admit the tremendous strides we have made since Shaw and his compeers began their work. This criticism is not intended to discredit the service rendered by the regenerators of English architecture. That would be not only unjust, but ungrateful. Without Shaw, Nesfield, and the others, progress must have been long delayed, and architecture would not be standing where it is to-day. These architects of the Domestic Renaissance were fortunate in being associated, so far as interior decoration and furnishing were concerned, with a man like William Morris, for it is clear that without the revival in craftsmanship, which ran almost parallel with the revival in architecture, much that was attempted could never have been achieved.

Since those epoch-marking days, which now seem to have faded into remote history, much has happened, though it may be said that, roughly speaking, we have remained more or less faithful to our traditional styles of domestic architecture. That this should have been the case is really very remarkable; for if ever architects have been tempted to forget the past and plunge wildly into the hopeless labyrinths of the unknown it is during the past two or three decades. That they have largely resisted the temptation says much for the stedfastness of the British temperament. There arose a clamour for a new style of architecture and decoration. "Get away from what has gone before, and evolve something really fresh and individual," was the cry. And certain people made the attempt, with disastrous results. Now, as we know, *Art Nouveau* is as dead as the dodo, and the mourners are few. We should be thankful that this riotous manner of design never obtained the hold in England that it did on the Continent. In all fairness it must be admitted that the work of its saner exponents possessed a certain refinement of form and contour; but these qualities were altogether lacking in the productions of the extremists, who delighted to revel in weird curves and horrid bulges, with complete indifference to the laws of form and construction.

Ironmongers Almshouses
Sir Robert Geffery's Trust



But although we managed to avoid the Continental excesses of *Art Nouveau* we have come perilously near to disaster in our own particular way. We have sounded every note in the gamut of house design and decoration, and the result very often has been nerve-racking discord. Occasionally, to preserve the musical simile, a musician more skilled than others has blended his discords into a semblance of harmony. But where one has succeeded dozens have failed. We have tried every possible combination of building and decorative materials. There has been a constant striving after effect. In one comparatively small house of the country-cottage type we have seen a medley of brickwork, diaper work, rough-cast, stonework, vertical tiling, and half timber, the whole crowned by a

Administration Block : Front View.

Plate V. Administration Block : Rear View. March 1917.

IRONMONGERS' ALMSHOUSES, MOTTINGHAM, KENT.

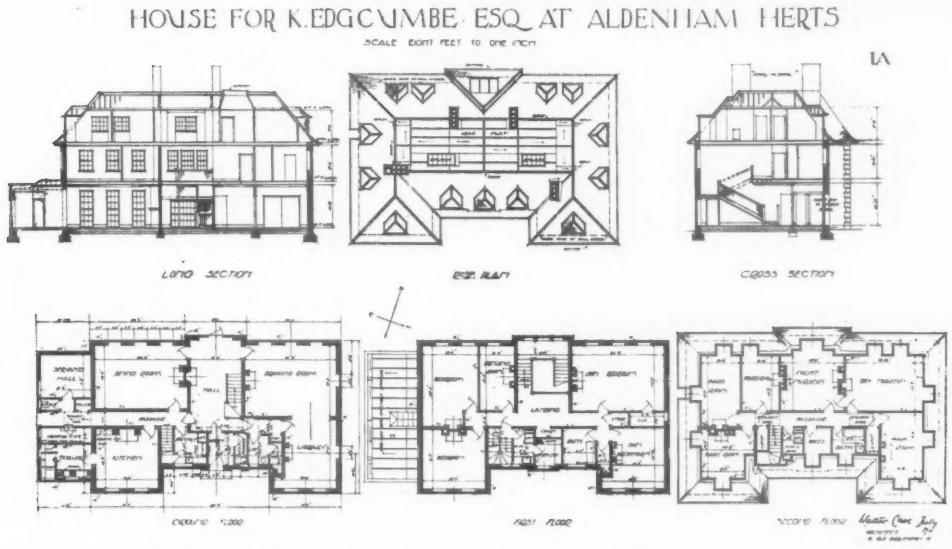
George Hubbard, F.S.A., F.R.I.B.A., Architect.

Garden Front.

Plate VI. March 1917. Entrance Front. Photos: Cyril Ellis.

ALDENHAM GRANGE, ALDENHAM, HERTS.

Walter Cave, F.R.I.B.A., Architect.



preposterous hip-roof with other smaller pieces of roof striking in at odd angles and different levels. Such a conception reveals a mental obliquity. The excuse or justification for it is that it achieves a picturesqueness of grouping and provides the additional interest of "texture." Would that both were spared!

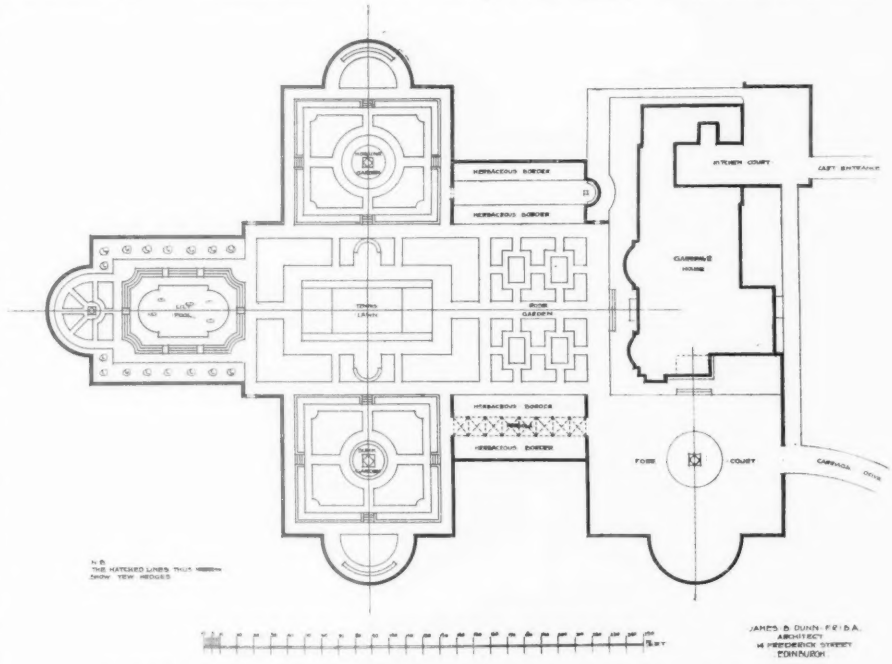
The country-cottage or farmhouse type, it must be admitted, has been very much overdone. An eminent architect once said there appeared to be a prevalent idea that, to design a house of any size whatsoever, it was only necessary to take the country cottage and blow it out! And there is really some ground for this conception. We can call to mind quite large houses masquerading as labourers' cottages, with thatched roofs and rain-water butts complete.

Another point that arises—one, indeed, which has been argued at considerable length many times before—is that these pseudo-cottage houses are often quite unsuited to the sort of people who have to live in them. That characteristic feature of the farmhouse, the ingle fireplace, which, to look natural, must be left with the rough bricks exposed to view, is scarcely the sort of thing which the modern business man wants to sit down and look at when he comes home in the evening, after a hard day's work at the office. Yet this rustic feature is frequently to be found. Pewter mugs and candlesticks adorn the mantelpiece, while bellows and warming-pans complete the picture. Anachronisms of this sort are no doubt amusing for a time; but they become very wearisome. The same criticism applies to the other distinctive features of the pseudo-rustic house. Living-rooms are left with the ceiling-joists exposed, and the mark of the adze is emphasized lest it should be overlooked. Doors also are very primitive pieces of work, consisting of plain boards nailed on to battens, imparting what is no doubt considered a desirable barn-like appearance. But, happily, there are signs that the cult of false rusticity has had its day.

The type of work in which we have made the most welcome progress is that to which, for want of a better term, we have applied the generic description of "Georgian." While on the one hand there has been much frank copyism, and on the other a good deal of unfortunate "originality," we yet have to admit that many serious attempts have been made to avoid both pitfalls.

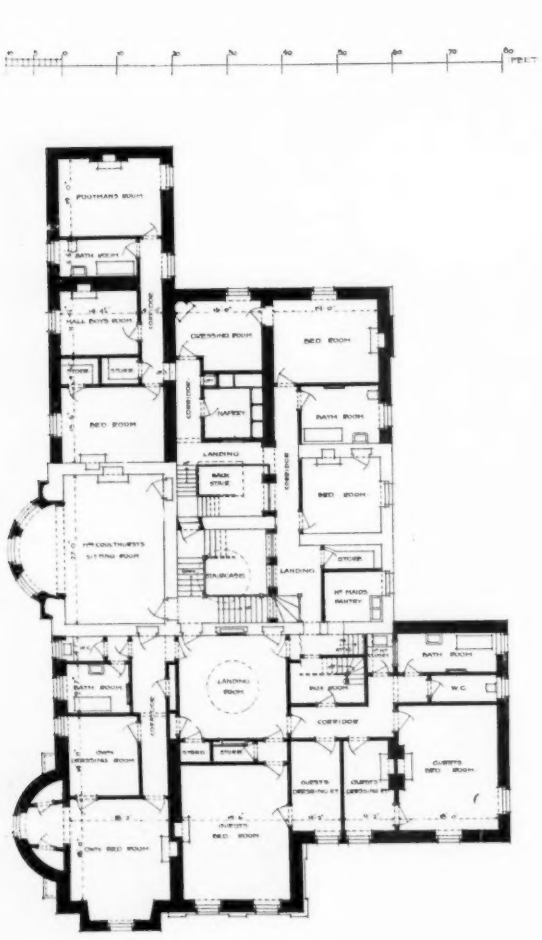
Our younger school of architects in particular have shown us that it is quite possible to work in the traditional spirit without mere plagiarism, and at the same time to achieve a fresh and satisfactory result. In one sense we have witnessed something of a revolt against the obsession of design. There was a strong predisposition not so very long ago to concentrate upon detail, to the neglect of the larger considerations of proportion and mass. Thus, while all sorts of d corative trifles were receiving minute, even microscopic, attention, the house in its broad and general aspects was left to take care of itself. The result was petty and niggling work. The inevitable reaction has set in; and like all reactions it threatens to go to a directly opposite extreme. To aim at good proportion and breadth of effect is no doubt the primary object; but to stop there with the idea that all is well is quite a mistaken policy. Large unadorned blanks of wall surface have their place in monumental design, but something more is required in domestic work. We do not want to go back to that kind of simplicity which is mere dullness. Not only is this sort of thing bad for the people who have to spend their lives in such houses, but it is bad also for architects, who are wilfully curtailing their powers of design. The middle course, which strikes between the two extremes, is the true one, and the one to be followed.

But to carry on the eighteenth-century tradition is by no means so easy as it may seem. To design in the vernacular style demands, in addition to ripe scholarship, a fine sense of proportion and of the general fitness of things. That these qualities are by no means common is evidenced by the detail of much modern work. Carved swags are often too large and lumpy; mouldings to panelling and friezes are too coarse; the egg-and-tongue and bead-and-roll become fat and heavy and unduly obtrusive, and so forth. Likewise it requires a nice discrimination to select appropriate motifs for interior decoration. We have long since ceased to quibble over the

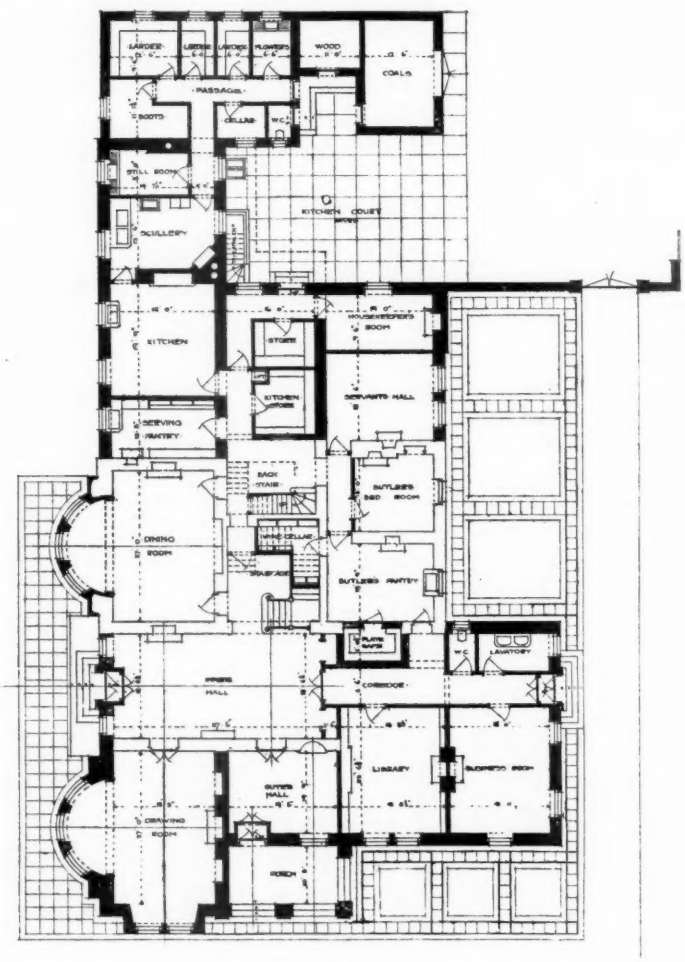


GARGRAVE HOUSE, YORKS: PLAN OF HOUSE AND GARDENS.

View from the South-east.



PLAN OF FIRST FLOOR



PLAN OF GROUND FLOOR

GARGRAVE HOUSE, YORKSHIRE.

James B. Dunn, F.R.I.B.A., Architect.

apparent incongruity of using essentially external features for internal decoration. The Renaissance introduced the custom, which has been ratified and upheld by successive generations of architects. But the practice is often carried to an absurd extreme.

It is a far cry from the early days of the Domestic Renaissance. We have travelled a long way, and still continue to make very considerable progress. One of the main contributory causes, apart from the advance in architectural education, is the more sympathetic understanding which has been arrived at between architecture and the allied arts and crafts. Decorative plasterwork has come into its own again. Wood panelling, owing to modern methods of production, is (speaking in a pre-War sense) obtainable at quite moderate prices, and enjoys a considerable vogue. The craft of furniture and cabinet-making also has seen a great revival. Upon the models which have come down to us from Chippendale, Sheraton, and Hepplewhite an individual manner of furniture-making has been built up. Thus we are able to witness improvement all round.

If the future of domestic architecture were dependent upon well-trained architects alone, we might safely assume that all would be well. Unfortunately, however, this is not the case. The client we have always with us. Doubtless he will continue to exercise his influence in the same way as he has done in the past. Architects are often blamed for much that they are only indirectly responsible for. If the client demands a decorative scheme in a variety of different styles, the architect, after due protest and argument, must perforce comply or else refuse the commission; and since most architects are not in a position to take up an independent attitude, it follows that we must be prepared to accept something short of perfection.

But, apart from this aspect of the question, domestic architecture of the future is threatened just now with another danger. We are in the middle of the greatest War of all time, and everybody is directly or indirectly affected by it. The most striking characteristic of the struggle is that it is largely mechanical. Everything is dominated by machinery. In a sense we are in a very similar condition to that which brought about the downfall of art in the early part of last century. Is history to repeat itself? We have seen how modern War, so far from impoverishing a nation, actually enriches a very large section of the community. At the end of the War hundreds of thousands of people will be infinitely more wealthy than they were at the beginning. They will want to invest their money to the best advantage, and no doubt a large proportion of it will go in building. What is to

GARGRAVE HOUSE, YORKS: DRAWING-ROOM.
James B. Dunn, F.R.I.B.A., Architect.

happen? What kind of architecture will they favour, bearing in mind their predisposition to applied mechanics? Only the future can show. G. J. H.

The following are some notes on the accompanying illustrations of recent domestic work:—

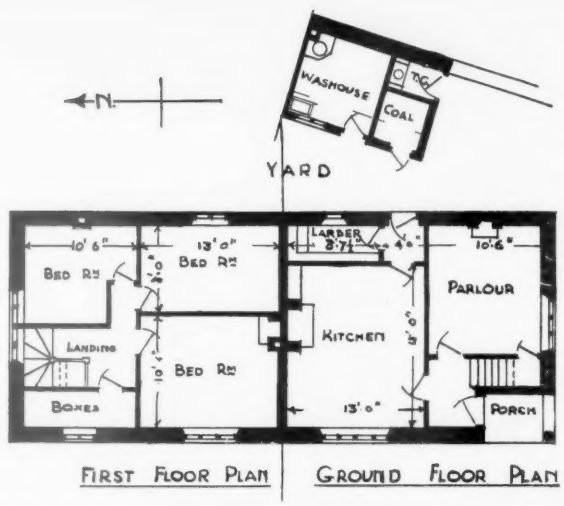
IRONMONGERS' ALMSHOUSES, MOTTINGHAM.—Under the will of Sir Robert Geffery, who died in 1703, the Worshipful Company of Ironmongers were made trustees for the fulfilment of a provision "to purchase a convenient piece of ground in or near the City of London, whereon to erect and build an almshouse for so many poor people as the moneys arising by the residuary part of my estate after the rate of £6 per annum each person, and 15/- apiece yearly for gowns, may extend or amount unto." In the year 1712 the Ironmongers' Company, in fulfilment of this trust, bought a site in Kingsland Road, and in the following year erected the almshouses. In 1911 these almshouses were sold to the London County Council, who have now converted them into a museum for the exhibition of furniture. With the proceeds thus obtained by the sale of the old almshouses, the Ironmongers' Company purchased a site of about fourteen acres at Mottingham, Kent, and have there erected, to the design of Mr. George Hubbard, F.S.A., F.R.I.B.A., the buildings here illustrated. The new almshouses accommodate forty old people, the administration block providing rooms for the matron and nurses, a large general kitchen, offices, and a hall. In style the new buildings follow the "Queen Anne" manner, which was the vogue when Sir Robert Geffery died. Small bricks, 2¼ in. thick, and of the most varied colours, have been used for the walling, and hand-made rough-faced tiles for the roofs. The brickwork has been built in mortar with wide flush joints, no cement pointing having been adopted. In the gable of the administration block

GARGRAVE HOUSE, YORKS: INNER HALL AND MAIN STAIRCASE.
James B. Dunn, F.R.I.B.A., Architect.

on the north-east side the arms of the Ironmongers' Conpany have been inserted. In the stone niche on the south-west side is the old lead figure of Sir Robert Geffery, which was cast in 1723, and represents the founder of the almshouses in his official robes as Lord Mayor of London in the year 1686. Perhaps the most striking feature of the new work are the wrought-iron gates at the main entrance (illustrated on p. 55). These are a fine example of modern skill in metalwork. The gates were executed by Messrs. Powell & Webb, of Birmingham. Messrs. John Daymond & Son, of London, S.W., executed the carving of the niche and other stonework, and Messrs. G. & A. Brown, of Hammersmith, supplied the wooden porches. The general contractor was Mr. W. Nash, of Deptford.

ALDENHAM GRANGE, ALDENHAM.—This house, built for Mr. K. Edgcumbe from designs by Mr. Walter Cave, F.R.I.B.A., is a sturdy example of modern English Renaissance carried out in good brickwork. It is the sort of house which, when toned by exposure, merges pleasantly into the landscape, and, by its warmth, has the attraction of a real country "home." The plans on page 57 show the accommodation. It will be seen that the ground floor is taken up chiefly by a large hall, dining-room, drawing-room, and library, while above, on the first floor, are three bedrooms, two dressing-rooms, bathroom, etc., and on the second floor night and day nurseries, workroom, and maids' rooms.

GARGRAVE HOUSE, YORKSHIRE.—This house was recently completed for Mr. J. W. Coulthurst. It was first intended to alter and enlarge the existing mansion, but subsequently it was decided to build a new house about one hundred yards away: the plans originally prepared were used with minor alterations. Mr. James B. Dunn, F.R.I.B.A., of Edinburgh, was the architect. The house is built of rubble faced with Yorkshire ragstone built in snecked rubble fashion, the hewn work being from Blackpasture Quarry, Northumberland. The roof is slated with large full-size whitemoss slates from the Caithness Pavement Quarries. The ornamental doorways are of British oak, grey in tone. The plan on page 57 shows the house in relation to the extensive formal garden which has been carried out to the design of the architect. Within the house, decorative plasterwork and carved woodwork have been lavishly used, producing an effect of sumptuousness—as may be seen from the photographs of the drawing-room and the inner hall and staircase which are here reproduced. The decorative work is of Renaissance character throughout, and possesses the subdued richness attaching to that style. The finishings of the drawing-room and the library were executed by Messrs. Scott Morton & Co., of Edinburgh, the rest of the interior work having been carried out to the architect's drawings by Messrs. John Taylor & Son, of Edinburgh. Mr. Leonard Grandison, of Peebles, executed the decorative plasterwork: Messrs. Allan & Sons, the marblework and tiles; Messrs. Gray & Sons, of Edinburgh, the grates and marble surrounds; Messrs. Bryden and Sons, of Edinburgh, the be ls, lifts, blinds, etc. Messrs. G. N. Haden & Sons, of Trowbridge, Manchester, and London, were responsible for the heating installation, and Messrs. Cole & Co., of Edinburgh, for the electric installation.



LABOURERS' COTTAGES, APETHORPE, NORTHANTS.
Traylen & Son, Architects.

LABOURERS' COTTAGES, APETHORPE.—There are two pairs of these cottages, built from designs by Messrs. Traylen & Son, of Stamford. The walls are of local stone (mostly from old work demolished) and the roofs are thatched in the local manner. To each cottage there is a large garden.

THE PRACTICAL EXEMPLAR OF ARCHITECTURE.—XCIII.

St. James's Church, Hampstead Road, London, N.W.

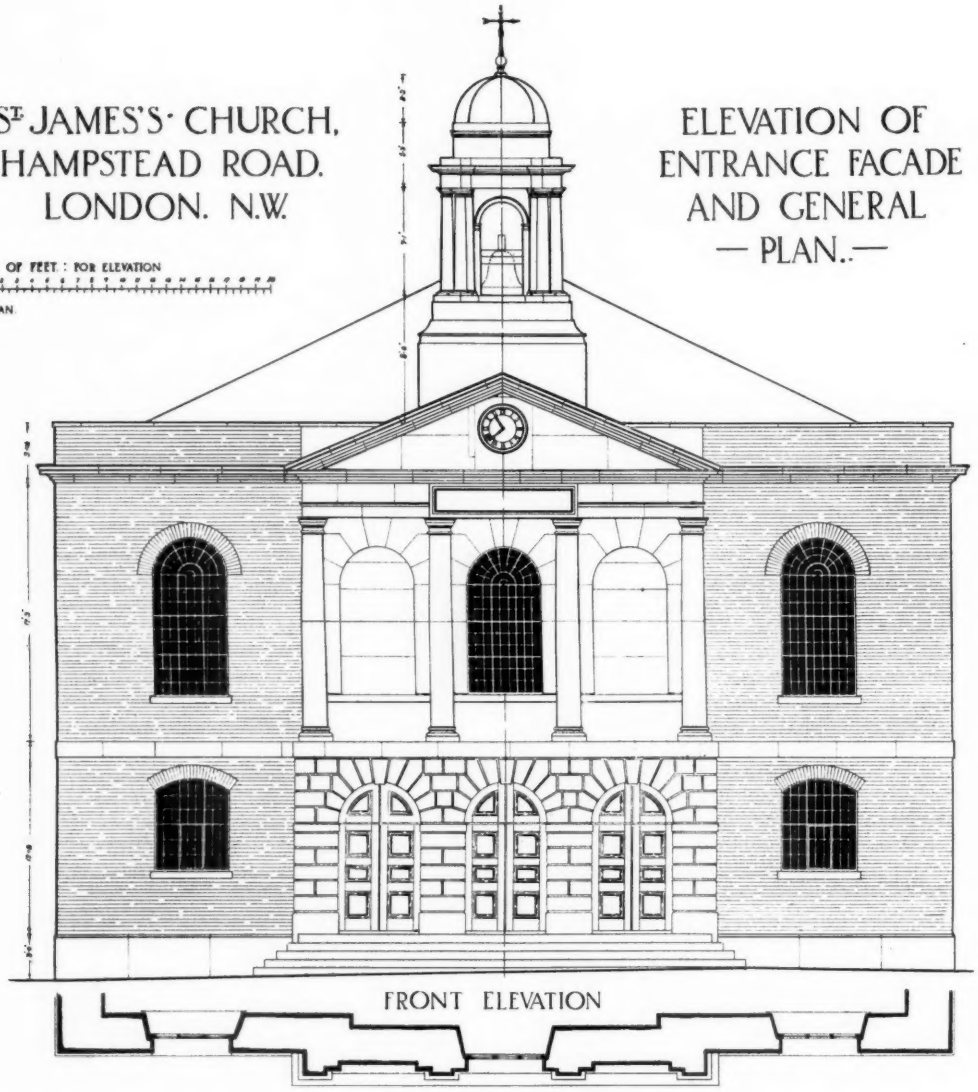
THIS building was erected in 1792 as a chapel-of-ease to St. James's, Westminster. It is a very characteristic work of Thomas Hardwick, who, if not a brilliant architect, observed a Palladian rectitude which gives to his buildings a dignified scholarly appearance. The elevation comprises a central

ST JAMES'S CHURCH, HAMPSTEAD ROAD. LONDON. N.W.

SCALE OF FEET : FOR ELEVATION

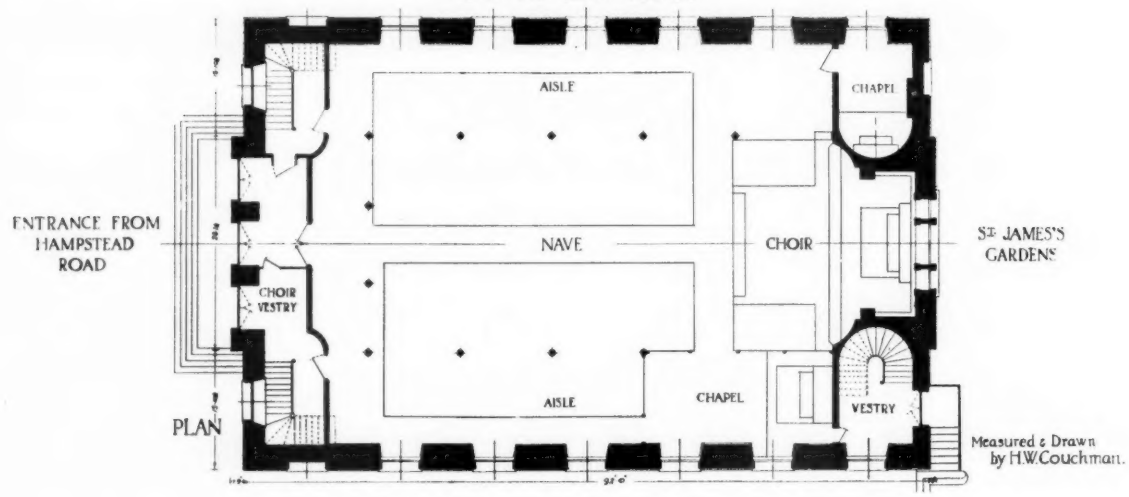
FOR PLAN

ELEVATION OF ENTRANCE FACADE AND GENERAL — PLAN.. —



FRONT ELEVATION

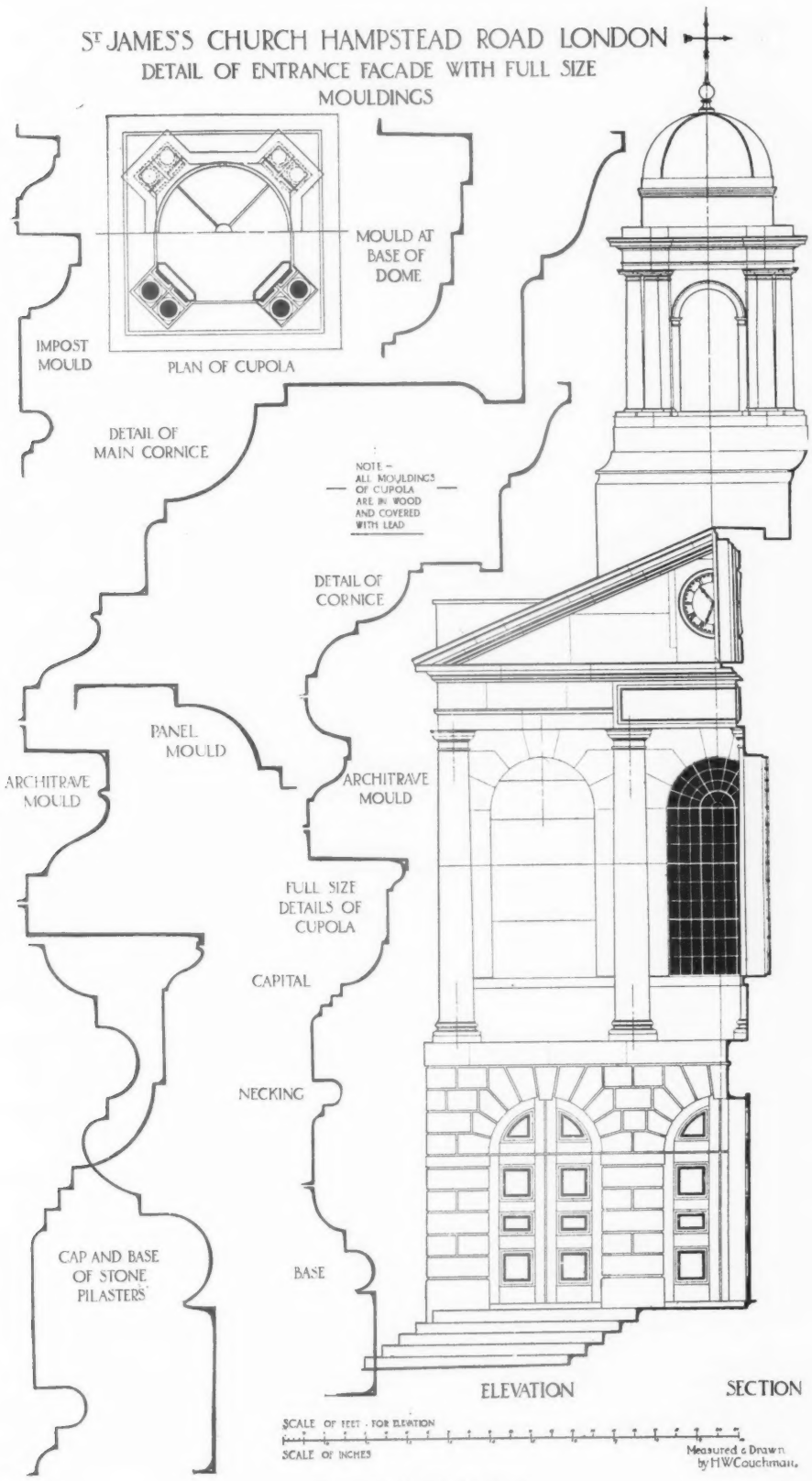
PLAN AT FIRST FLOOR



PLAN

Measured & Drawn by H.W.Couchman.

Thomas Hardwick, Architect.

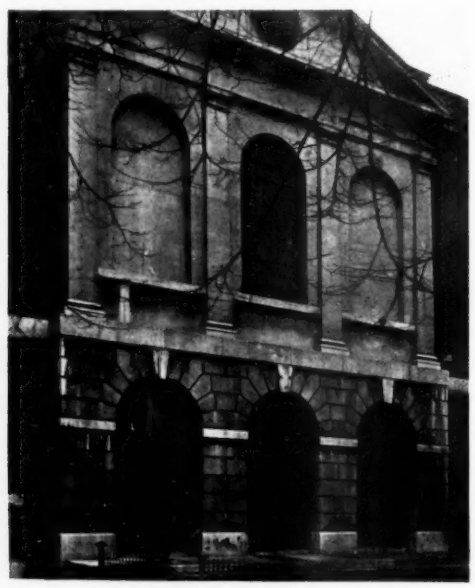


Thomas Hardwick, Architect.

feature carried out in stone, with brick for the walling on either side. The central feature has a rusticated base pierced by three openings (two of which lead into the entrance vestibule and the third into the choir vestry), above which is the Order storey, carrying a pediment, and being surmounted by a wooden cupola. The Order storey is made up of four pilasters,

The Cupola.

between the centre two of which the west window of the church is placed, the wall space to right and left, between the other pilasters, being relieved by large sunk panels with rounded heads. The plan of the church is of the simplest possible character, consisting of a rectangular nave with one central aisle and two side aisles, and a shallow choir and sanctuary.



Detail of Façade.

In the cemetery attached to the church several notabilities lie buried, chief among them being George Morland, the painter, and his wife; John Hoppner, the portrait painter; Lord George Gordon, of 1780 riots fame; and James Christie, founder of the well-known firm of picture auctioneers.

The measured drawings reproduced on the two preceding pages are by Mr. H. W. Couchman.

NEW BOOKS.

An Architect's Holiday in Umbria.

To get the utmost interest from a holiday, especially a holiday in Italy, a man must needs be an architect or a painter. When he happens to be both, it is incumbent on him of his charity to share these advantages with his less fortunate fellows. Sir T. G. Jackson's visits to Umbria yielded him treasures of memory which, one can well imagine, he felt bound to communicate. It is Mr. Arnold Bennett, we think, who holds that the only excuse for authorship is that the writer, having taken observation, whether subjectively or objectively—whether of thoughts inside himself or of things external to him—should be "bursting with the news." Sir Thomas's impulse to authorship we should adjudge less violent, although it cannot have been much less effectual, seeing how many and how interesting are the books which he has produced as the mere addenda to a distinguished career as an architect.

His "Holiday in Umbria" is a thoroughly enjoyable volume, because it faithfully reflects the pleasure which sweetened the toils of travel and lightened the labour of setting down the account of it. Architects will like it all the better for its easy and agreeable style, for its holiday freedom from professional pedantry. Naturally the observations on architecture are abundant, but they are made in holiday mood, and are such as the laity may understand without undue wrinkling of the brow. Its interest is largely historical and literary. The author is charmed with the idea that the Duchy of Urbino was not only the birthplace of Raffaele and Bramante, but also the home of the most brilliant and most humane Court of Italy, if not of Europe; for, "unlike most Italian princes, who have left behind them a record of treachery and cruelty, the rulers of Urbino deserved and enjoyed the respect and love of their subjects." To illustrate this urbanity, he gives an abstract of Castiglione's "Cortegiano," than which little known work "there is perhaps no other book that brings the reader so intimately into touch with the living men and women of four hundred years ago," when there was "graceful and refined society" at the Court of Guidobaldi.

A visit to Fano, where was once a basilica built by Vitruvius, who describes it in his fifth book, moves Sir Thomas to make an amusing quotation from Viollet-le-Duc, who sub-acidly declares that "half a century ago Vitruvius would not have obtained for his design any mention at the École des Beaux-Arts. What do I say? He would have been excluded from the competition!—sent down to the lowest form to learn Roman architecture from Vignola or Palladio. Not put a complete entablature on the columns! Surmount their capitals with wood lintels and with timber framing resting on pads! Back the columns with pilasters! What heresy!"

At Pesaro the Ducal Palace, the churches, and the Villa Imperiale, were scanned with the architect's eye; Ancona provoked a fine sketch which, printed in colour, is used as a frontispiece to the volume; and it gave occasion also for an interesting account of Giorgio Orsini, who, about the middle of the fifteenth century, built an interesting group of buildings there. We may not follow the author to Urbino, to which he devotes two extremely interesting chapters. But the book is wholly delightful; and this verdict includes its general get-up and most of its illustrations.

"A Holiday in Umbria." With an Account of Urbino and the Cortegiano of Castiglione. By Sir Thomas Graham Jackson, Bt., R.A., F.S.A. London: John Murray, Albemarle Street, W. Price 10*s.* 6*d. net.* 9 *in. by* 7 *in. pp.* 206.

THE CARE OF ANCIENT MONUMENTS.*

By C. R. PEERS.

Chief Inspector of Ancient Monuments and Historic Buildings to H.M. Office of Works and Public Buildings.

AN ancient monument, speaking generally, has three precious qualities: its history, its beauty, and its educational value. In attempting to prolong its existence we must not obscure or destroy these qualities. If something must be sacrificed to preserve the rest, the distinctions between essentials and non-essentials must be clearly defined, or perhaps it would be more accurate to say that the relative importance of parts which are all by the nature of the case important must be apprehended.

The monuments under the charge of the Department of Ancient Monuments and Historic Buildings range from earthworks and megalithic monuments to seventeenth-century houses, and demand an equally wide range of treatment. They present in infinite variety examples of the ills to which antiquity is subject; but their dilapidation, when not due to intentional damage, may be said to arise from two main sources, damp and structural weakness — the accumulated shortcomings of Nature and Man.

Few people are insensible to the attractions of age in a building, which by no means consist only in the surface colour and texture which nothing but time can give. To those who can read it, an old building offers a more intimate and authentic record of its makers than almost any other relic of past times. Matters of common use, the small details of life, everyday occurrences which no one, then or now, considered or considers worthy of record, survive for us there, and from such small human things we may often gain a truer historical sense and understanding of our own position in the world's development than from all the written records of statecraft, war, and commerce.

We are accustomed to hear comparisons drawn between the work of former ages and our own, not to our own advantage. This is by no means always fair. There has been good and bad building in all ages, and in the course of nature more of the bad buildings have perished than of the good, and, in consequence, the achievement of any period which has left an appreciable number of works is liable to be judged on too favourable a ground. The Romans were great engineers, and the mortar of such of their buildings as survive in Great Britain cannot be improved on, and hardly equalled, at the present day. But in the fifteen centuries which have passed since they left Britain all the inferior Roman buildings have perished, and even in those that are left there is certainly no uniform standard of merit.

The walls of the Roman town of Caerwent, on the Welsh border, are faced with levelled and bedded masonry which was built one course at a time on both faces of the wall, and set in hard and well-mixed mortar. The core of the wall, between the facing stones, was then put in; it consisted of dry stones of irregular shapes set roughly on edge. A bed of coarse mortar was laid over the dry stones, bringing the surface to the level of the top of the facing courses, but not filling all the voids in the core. Then another line of facing course was built, and so on. The mortar in which the facings are set is much better than that of the core, and quite weather-proof. But the core, except for its great thickness, is not strong enough to resist a failure of foundations, and if once exposed to the weather will let in the wet and soon become disintegrated.

At Cardiff the process of building was similar, but in several ways better. Two to four facing courses were built at a time; the space between them was then filled with pebbles and odd stones, and the whole consolidated by pouring in a liquid grout, which filled up all the voids and made a thoroughly strong construction.

At Richborough, in Kent, the wall core is a concrete, mixed and thrown in between the facing courses and levelled up. The walls are solid throughout and of such strength that the cutting of holes ten feet and more in width right through the thickness of the wall from side to side has in no way weakened the masonry above.

The Roman tradition of building with two faces and a core was continued in the Middle Ages, but often with none of the care and thoroughness necessary for its success. In the eleventh century, at any rate, the core in many instances was little more than earth and building rubbish packed in between wrought stone faces, these latter in small stones with shallow beds. Such walls would stand no great weight, and, having no natural strength, were also particularly sensitive to any foundation movement or lateral stress.

In a small building, where stresses are neither great nor complex, a weather-proof wall face protecting a weak core will often serve well enough for the time, but the ruin or reconstruction of many of our mediæval buildings has followed the adoption of such a principle. Walls were pointed in tolerable lime mortar, but built in nothing but clay, and as long as the pointing was able to keep the weather out they were able to do the work for which they had been designed. But if, through any settlement or stress, a fracture developed, the masonry had no power of resistance, but fell away and became fit for nothing but pulling down, for lack of sound walling to which to bond a repair. It will easily be seen that it is almost impossible to strengthen such a wall so as to prolong its existence appreciably, without destroying its character, considering that its character is the very source of its weakness.

So much for the evil arising from the degradation of a tradition; but the dangers inherent in an imperfect scheme of construction, incidental to the growth of a style, are equally difficult to deal with. An overloaded arch or pier, an ill-calculated thrust, seem to demand for their complete cure so much substitution of new work for old, or such disfiguring ties and supports, that the balance of gain over loss to an ancient building draws perilously near to nothing.

A third evil, for which at present no adequate remedy has been found, is the decay of stone. This is a particularly important matter, as the loss of the surface of an ancient building, though not necessarily affecting its stability, is

* Abstracted from a Paper read before the Concrete Institute on January 25th, 1917.

disastrous for its history and appearance. The causes of stone decay are various, but damp is an almost constant factor. By its agency acids which attack the structure of a stone are carried into its pores, and while a dry surface remains perfect, a ledge on which water can stand, a moulding from which it can hang, or a face down which it commonly runs, will all begin to decay. The cementing material of the stone is attacked, and its particles become loose and fall away; and the evil, once started, is progressive and not to be stopped, as has been often attempted, by the application of a weather-proof solution to the surface.

A series of experiments, having for their object the discovery of a really effective treatment, has been in progress for some time at Edinburgh, instituted by the Commissioners of Works; but though certain phenomena have been definitely established, it cannot be said that any general principle of treatment has yet been laid down. The difficulty lies not so much in getting a preservative solution to sink into the stone as in preventing it being drawn out to the surface again in the process of crystallization and evaporation. When (if ever) this problem is successfully overcome, one of the greatest of the difficulties under which we now labour will have been completely removed.

Mr. Peers here proceeded to give a detailed account of some typical examples of the repair of ancient buildings, carried out during the last five or six years, dealing first with a pre-historic monument, the lower broch of Glenelg, Inverness-shire, and afterwards with Richmond Castle, Yorkshire, St. Botolph's Priory, Colchester, and Jedburgh Abbey. Speaking of the last, he said:—

An important piece of work which was fortunately well advanced when the War broke out is the repair of Jedburgh Abbey Church. The danger here, and it was very considerable, arose from the building of the twelfth-century tower in the "core and facing" construction to which I have already referred. The tower has undergone many alterations, its south side and the greater part of its east and west walls having been rebuilt in the fifteenth century, while the upper stages belong to the early years of the sixteenth century. Though of no great height, the added masonry is massive and heavy, and was at one time more so before the fall of the pointed stone-barrel vault which covered in the upper stage. The northern crossing arch with the north-east and north-west piers, and the masonry for some feet above the crown of the arch, being part of the original work, have failed under the weight of the later masonry, and have only been preserved to our time by the blocking of the arch as high as its springing with a solid stone wall. The old wall-core is of very poor quality, a mass of unbedded rubble in weak lime mortar, and the crushing weight of the tower has come on the stone facings, which are only a few inches on bed, and, as is so often the case with old masonry, taper inwards from their squared outer faces. The crushing was evident over the whole north side of the tower, with a definite tendency to a settlement north-westward. The cause of the failure was clearly the weakness of the core; if it had been able to do the work of carrying the superstructure—a work which, it must in justice be added, it was never intended to do—the shallow facing stones would have served their purpose very well. The alternatives were to take down and rebuild the tower with stronger material, or to replace the old core with something better. There could be no doubt as to which was the appropriate treatment, when tested by the rule that the greatest possible amount of old work must be preserved, and the process adopted was to remove the old core piecemeal from the foundations upwards and replace it with solid concrete. This was naturally a risky and difficult work, but the scheme devised by Mr. Baines, the architect in charge of Ancient Monuments, was carried through successfully, and the new concrete core has been carried up to meet the fifteenth-century masonry above.

Before anything could be done it was, of course, necessary to shore up the tower, the north, east, and west arches being centred, and the north wall, which, as already said, was in the most unstable condition, steadied by shores from the north transept walls. A system of dead shores, strutted or braced together to secure entire rigidity, carried the needling by which the weight of the upper parts of the tower was borne during the process of re-coring. The north-east and north-west angles of the tower were held up by a triangular needling of rolled steel joists carried on the dead shores. The joists were set in threes, two sides of the triangle, those going at right angles through the walls measuring 15 in. by 6 in., while the third side, composed of joists 24 in. by 7½ in., went diagonally through the angle of the tower.

The process of re-coring was as follows:—A small section of facing stones at the base of one pier was carefully removed to a height and width just sufficient to allow access to the core within, and for greater security against possible movement of the face, screwjacks were inserted and tightened up to steel plates on the underside of the stones at the top of the opening and on the upper face of the stones at the base of the opening. With the core the danger of a fall of material was naturally to be feared directly any part of it had been hollowed out and removed. Steel plates 4 in. wide and ¼ in. thick were therefore provided, with one pointed end which could be driven into the wall core and temporarily supported at the outer end, being tightened up with folding wedges as required. A start being made on one face of the pier, the core was removed over about half its area, in heights of a few feet at a time, and replaced by concrete, which was put down in layers, so planned and stepped that each additional layer should be overlapped and bonded to subsequent layers, avoiding any danger of a straight joint in the new filling of the piers. Steel rods were also used to tie the blocks together, being embedded in the concrete as it was laid in. The old core was removed up to the backs of the ashlar facing, the joints of which were thoroughly cleaned out and tamped in cement mortar at the same time. One side of the pier having been treated in this way, the other side was then taken in hand from below upwards, each piece of new core being filled in carefully to the line of that already in place, and the ashlar facing reset as the work went upwards. So the work was carried up into the haunches of the crossing arches, where the remains of the twelfth-century triforium passage were found built up in the heart of the wall. The fifteenth-century builders had filled them in for strength, and it was reluctantly decided that it was unsafe to open them out again; they were therefore built up solidly in concrete. During the carrying out of this work an elaborate system of telltales and levels was in use, so that the slightest movement of the tower could have been kept under observation; but only on one occasion, when a particularly violent storm of wind occurred, was any movement noticed, and the whole operation, it is hoped, may be said to have been carried through successfully. It will now be possible to free the tower from the unsightly blocking walls which have long hidden its northern side, and from the wooden shoring which for a good many years has so much injured the effect of this beautiful church.

NOTES OF THE MONTH.

Photographs at the Academy : an Innovation.

By a special regulation, photographs of architectural work will be admissible for this year's Academy. "The size of the photographs must be not less than 12 in. by 8 in; they should be framed in slight wood frames with or without mounts, which may be tinted. The buildings shown must have been erected within the last ten years. More than one photograph of the same building may be included in one frame. Photographs of architectural sculpture will also be admitted under similar conditions." Commenting on this innovation, which the Council of the Academy ought to have countenanced years ago, "The Architects' and Builders' Journal" says: "Its effect must be to give specific character to a section of the exhibition that has languished because its object has been misunderstood by the general public, and seems indeed to have been curiously misconceived, or but dimly discerned, by the majority of the hanging committee. Certainly it should have been always perfectly obvious that the primary object of an architectural section was not the making of pictures, but the representation of architecture. . . . Skill in painting or drawing does not necessarily coincide with meritorious architectural design, and it follows that while probably much good work has been rejected for feebleness in the delineation, much possessing but little architectural merit has been accepted on its sheer pictorial value. . . . Many excellent architects have neither the time nor the inclination to achieve Academy standard in graphic illustration of the buildings which are, after all, the architect's true medium of expression. That this admission of the camera will greatly discourage draughtsmanship we do not believe, for the artistic *projet* has a distinctive value that is clearly recognized and cannot be superseded. Why, however, is the extraordinary size of 12 in. by 8 in. prescribed? It is a strange hybrid. The nearest commercial or standard sizes are 12 in. by 10 in. and 10 in. by 8 in.—the latter more popular in America than in this country. We would suggest, also, the admission of the popular whole-plate—8½ in. by 6½ in.; but at least the dimensions should be those to which British photographic plates are usually made, and we are at a loss to understand why an 'off' size should be specified."

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The Lost Opportunity in Dublin.

So numerous have been the reports on the rebuilding of the Sackville Street area of Dublin, which was destroyed in the Irish Rebellion of last Easter, that it is difficult to discover exactly what has been decided upon. But in the review of the past year in a recent issue of the "Irish Builder" we find a very succinct account of the different stages and of the present position, and as the matter is of general interest we take the liberty of abstracting the following particulars:—"General opinion seems to concede that the destruction of Sackville Street was inevitable in the circumstances. Another section inclines to the view that the same ends might have been secured by less drastic measures. Be that as it may, the results remained, and afforded a magnificent opportunity for creating, perhaps, the noblest street in Europe; but how badly the opportunity was lost it is needless to repeat. The Lord Mayor and the community were enthusiastically in favour of a reconstruction in the 'grand manner,' but the property owners and those who control such matters had so little enthusiasm, were so concerned in narrow interests, and failed so completely to rise to the great and noble traditions of eighteenth-century Dublin, that Government and the Corporation took the lower line, and so the greatest and most wonderful architectural opportunity of a century was lost. The citizens, as a whole, were splendidly ready for a lead, but those whose natural function was to lead, failed to understand either their responsibility or the occasion, and displayed Dublin, a great and ancient metropolis, possessing architectural traditions hardly second to any other city in Europe, in the guise of a petty provincial town, lacking the spirit of civic enterprise. It is true, a Bill has been secured by agreement between the Corporation and the property owners, but it is so hedged with restrictions that it cannot be expected to result in a good scheme. The most that can be expected is that it may save us from the worst effects of an entirely uncontrolled scheme: from a nightmare of colour, for example. The Bill, being passed, may be expected, from the material standpoint, to provide a considerable amount of employment for architects, builders, surveyors, and workers. It is much needed, indeed. Architects, engineers, and surveyors have had a bad time since the War began, whilst the distress in Dublin amongst the working classes is particularly severe this winter. The amount of work to be done in the destroyed area is so considerable that it may be looked to to afford employment for some time to come."

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A Notable Exhibition of Furniture.

The War having temporarily claimed the London residences of the Duke of Buccleuch, the Duke of Devonshire, and the Duke of Westminster, the valuable collections of furniture which they contained have been deposited by their owners on loan in the Victoria and Albert Museum, and the public is thereby indebted to them for a highly important and interesting exhibition. The principal collection is that lent by the Duke of Buccleuch from Montagu House. It consists, for the most part, of French furniture belonging to the period of Louis XIV to Louis XVI, and includes a remarkable series of Boulle examples, pieces signed by Carlin and Joseph, chairs and screens covered with Beauvais and Gobelins tapestry, and many other valuable specimens. The collection lent by the Duke of Devonshire from Devonshire House consists almost entirely of furniture designed by William Kent, the architect of that house when it was rebuilt in 1734, after a fire in the preceding year. It includes about twenty typical examples of Kent's work, and thus will afford to students a unique opportunity of studying the characteristic style of this important artist. Among the pieces lent by the Duke of Westminster from Grosvenor House, the most striking are a pair of Boulle armoires, similar to the well-known examples in the Wallace Collection and at Windsor Castle. The exhibition has been arranged in the Loan Court on the ground floor of the Museum.

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The late Mr. March Phillipps.

Architects will have noted, with real regret, the death of Mr. March Phillipps; for though many were unable to accept his point of view in regard to architecture, all were ready to acknowledge his brilliant literary gifts and personal charm of manner. He wrote in a most delightful style, and with such persuasion that it might be said of him that no one since the time of Ruskin so completely captured public interest in the art of building. The columns of the "Morning Post" were his chief vehicle of expression, and much of what he wrote there and in the "Quarterly Review" was gathered into more permanent form in his books on "The Works of Man" and "Form and Colour."

NOTES OF THE MONTH.

Architects and National Service.

On February 21st Mr. Neville Chamberlain, Director-General of National Service, received a deputation of architects, including Mr. Ernest Newton, Sir Aston Webb, Sir John Burnet, Sir Ernest George, Mr. Reginald Blomfield, Mr. Paul Waterhouse, Mr. H. V. Lanchester and Mr. E. Guy Dawber, representing the R.I.B.A.; Mr. John B. Gass (Manchester), Mr. W. A. Harvey (Birmingham), Mr. A. B. Burleigh (York), Mr. A. F. Watson (Sheffield), Mr. Lennox Robertson (Cardiff) and Mr. T. Forbes Maclennan (Edinburgh), representing Allied Societies; Mr. A. G. R. Mackenzie, representing the Architectural Association; Mr. Edwin J. Sadgrove and Mr. A. Alban H. Scott, representing the Society of Architects; Mr. Basil Champneys, Mr. W. H. Cowlishaw, and Mr. F. J. Wills, representing unattached architects; and Mr. H. M. Fletcher and Mr. Percy Tubbs. Mr. Ernest Newton, in introducing the deputation, said their knowledge and experience had, unfortunately, not been made use of as it might have been, though it would have saved delay, mistakes, and much waste of money, and their object in now coming was to indicate the services which architects believed they could render to the State. Mr. Reginald Blomfield, Mr. John Gass, and Sir Aston Webb then spoke, after which Mr. Neville Chamberlain replied, promising that the case presented should receive careful consideration.

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Verdun and its Cathedral.

"When I was in Arras last September, the Hôtel de Ville was in ruins, and the demolition of the cathedral had been completed. The impression seems to be general that a similar state of devastation exists in Verdun. As a matter of fact, Verdun is over three miles away from Fort Douaumont, the nearest point held (at the time of my visit) by the enemy. The two towers of the cathedral still stand. From an architectural viewpoint they could have been more easily spared than the beautiful Gothic tower of the Hôtel de Ville at Arras. Verdun is only partially destroyed. Many of its houses are intact, with the walls marred only by the fragments of broken shells exploding in the streets. But its civil population has entirely disappeared, and only men in uniform are seen within the gates. On either side of the Rue de Ru, leading from the citadel to the centre of the town, the houses are merely hollow and deserted. They are chipped with shell-holes, the shutters awry, the tiles on the roofs are broken, and the chimneys lean over the street at perilous angles. But the houses are not in ruins. Many of them could be rehabilitated without much effort. It is incredible that the cathedral of Verdun is so little damaged. Perched on its hilltop, it dominates the city and the silvery thread of the river below. For miles about the rolling country it stands out as a landmark. Though by night and day shells whistle by it, destined for the supply-trains on the roads that feed the Verdun sector, its outlines are intact. The railing that surmounts the tower on the right, as seen from the courtyard of the Bishop's Palace, has been partly blown away, and the façade is plentifully splintered with flying shell fragments. It would almost seem as though the Germans deliberately intended to spare the cathedral."—From "My Two Visits to Verdun," by Walter Hale, in "Harper's Magazine" for February.

NOTES OF THE MONTH.

A Belated Architectural Competition.

Eight months is certainly a long time to wait for the results of a competition, and the Royal Institute of the Architects of Ireland cannot be convicted of raw haste in protesting against this delay, which they say has occurred with respect to the competition for the new University buildings of the National University of Ireland. Possibly, as in the case of the Dublin replanning competition, the mild reminder will have the necessary effect. Conceivably the University authorities, harassed by the War, the Rebellion, and such-like fardels, may have forgotten all about such an inconsiderable trifle as an architectural competition for University buildings; but the architects who took part in it must retain a lively recollection of the hard work it entailed, and of the hopes and fears it excited. As a matter of mental and emotional quietism, they would willingly forget these pangs, but—the human mind being what it is—they would prefer certainty of failure rather than uncertainty as to success. Why they should be so long denied this satisfaction of the mind is hard to understand. Let us hope that the intervention of the Irish Institute will have the desired effect in ending the suspense.

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The Royal Gold Medallist.

This year the Council of the Royal Institute of British Architects have nominated M. Nenot for the Royal Gold Medal. The selection is a most happy one, for it not only makes acknowledgment of the high merit of a most accomplished architect, but also pays a graceful compliment to our gallant Allies. M. Nenot's work at the Sorbonne stamps him as a worthy modern exponent of the best French traditions, and many other buildings designed by him bear equal testimony to his scholarly refinement.

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War and Westminster Cathedral.

Progress with the scheme of the gradual decoration of the interior of Westminster Cathedral has been interrupted by the War. This recalls the fact that when the marbles for the monoliths supporting the vault of the north and south aisles, obtained at great trouble and cost from ancient quarries at Thessaly, were being brought down to the coast, they were captured by the Turks in the Greco-Turkish War of 1894 and held for some time. Thus, once again, the work of completing the interior of the cathedral has been delayed by War.

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Dissolution of Partnership.

The partnership hitherto existing between Mr. Charles J. Blomfield, F.R.I.B.A., and his brother, Mr. A. C. Blomfield, F.R.I.B.A., has been dissolved as from the end of last year, and the firm of "Sir Arthur Blomfield and Sons" thus comes to an end. Mr. Charles J. Blomfield now practises on his own account from 125 Park Road, N.W.
