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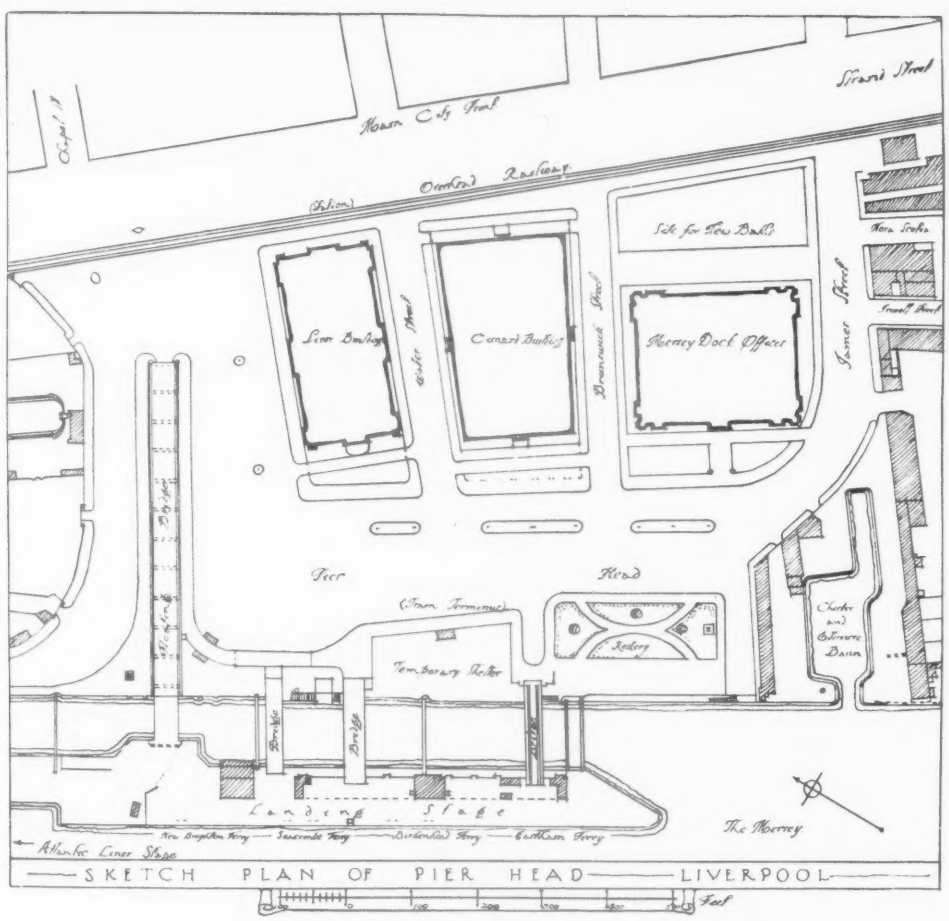
Plate I. May 1917.

THE NEW CUNARD BUILDING, LIVERPOOL.
Willink and Thicknesse, FF.R.I.B.A., Architects.

Photo: Bedford Lemere.

THE NEW CUNARD BUILDING, LIVERPOOL.

DURING the last quarter of a century commercial architecture has received its fullest and finest expression in the United States. There it has enjoyed the most lavish encouragement and availed itself of the most noble opportunities. The explanation of that encouragement, of the provision of those opportunities, cannot reasonably be found in the clients' extravagant passion for quarters of the blocks which make the character of New York and Chicago. Very providentially it has happened that a generation of Paris-trained architects existed to meet much of the demand and materialize it worthily. But that is merely a fortuitous circumstance. The size of the buildings, their costliness, the profusion of materials, would not have been less had no educated artists exploited the occasion. Ugly



architectural achievement for its own sake, nor in a rare perception of æsthetic values. However the American business intelligence may work, it is assuredly not in that manner. On the contrary, its zeal for vast performance in building is a purely financial enthusiasm. It sees therein one of the soundest, most impressive, and most permanent forms of advertisement. Hence those innumerable branch banks, far excelling in magnificence the headquarters of the Bank of England; hence the Woolworth Building, and three-

instead of beautiful results would have been obtained, but still results. For the grand impresario was and is the American commercial man, actuated by commercial motives.

Transatlantic practice has aroused its inevitable echo in England. Both in London and some of the larger provincial cities there is evidence of American influence in the dimensions and design of commercial buildings, evidence that would be more extensive if a greater number of our chief business houses possessed more imagination and if a higher percentage of our

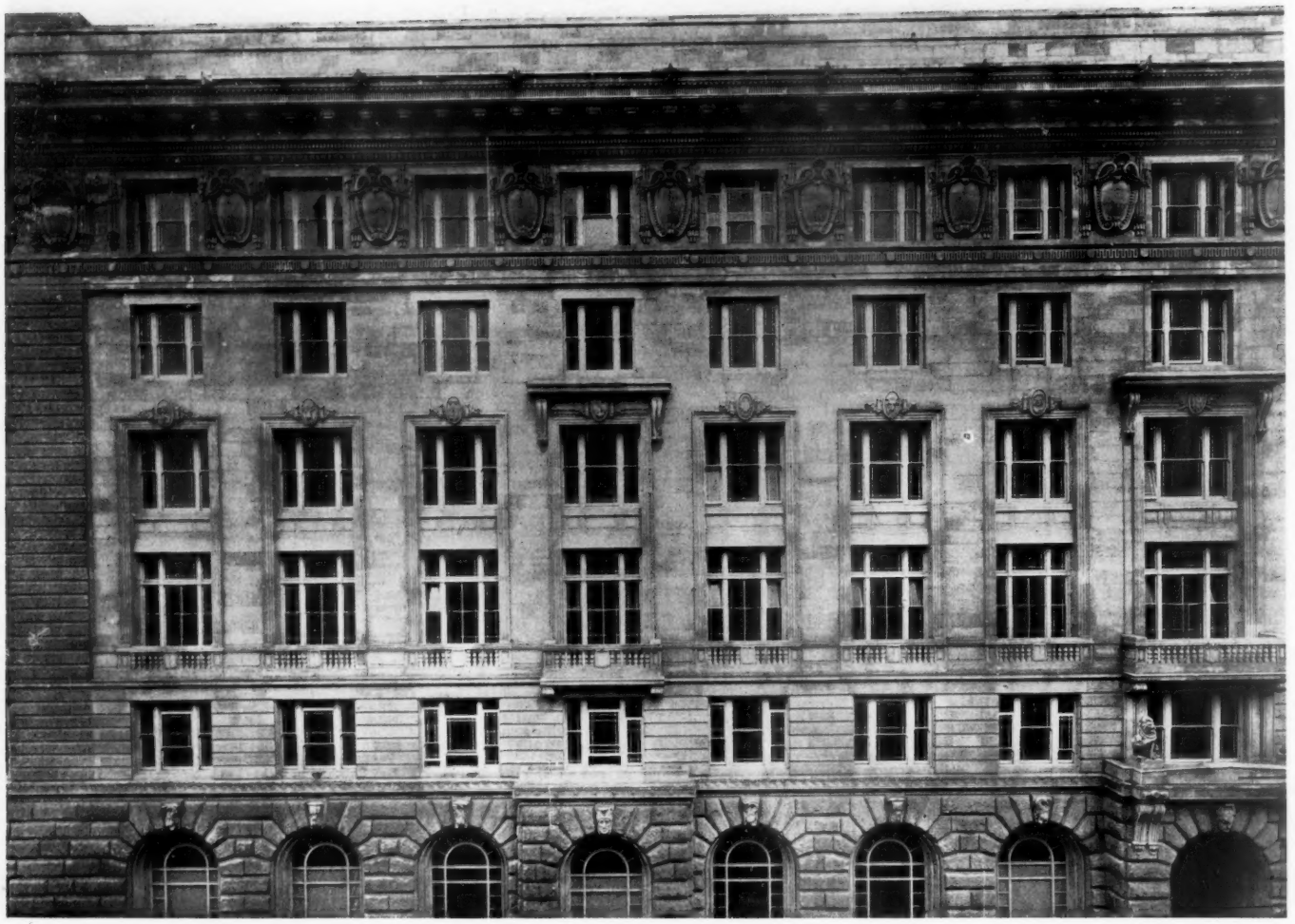


Photo: Bedford Lemere.

DETAIL OF EAST FAÇADE.

profession were endowed with knowledge and ability. It has, however, yet to dawn upon the majority of laymen and practitioners alike that great and decisive compositions are potent in effect, that coherent arrangement has distinction, and scale a demonstrable value; that the embodiment and not the negation of these qualities in a commercial work compels attention, subconsciously inducing confidence and establishing a lasting recollection. From that point of view alone Selfridge's façade in Oxford Street is an infinitely more productive vehicle of advertisement than any number of posters.

An appreciation of real assets has led the Cunard Steamship Company to choose for their new Liverpool offices the most spectacular position in the city—an island site on the river front, overlooking the Landing Stage—and has caused them to erect on that site (approximately 300 ft. by 200 ft.) a building to be known as the Cunard Building, containing accommodation not only for themselves, but also for many other large firms, their tenants: these latter already include the Pacific Steam Navigation Co., Ltd., the United Alkali Co., Ltd., Messrs. Edward Bates and Son, the Anchor Brocklebank Line, and the Booth Steamship Co., Ltd.

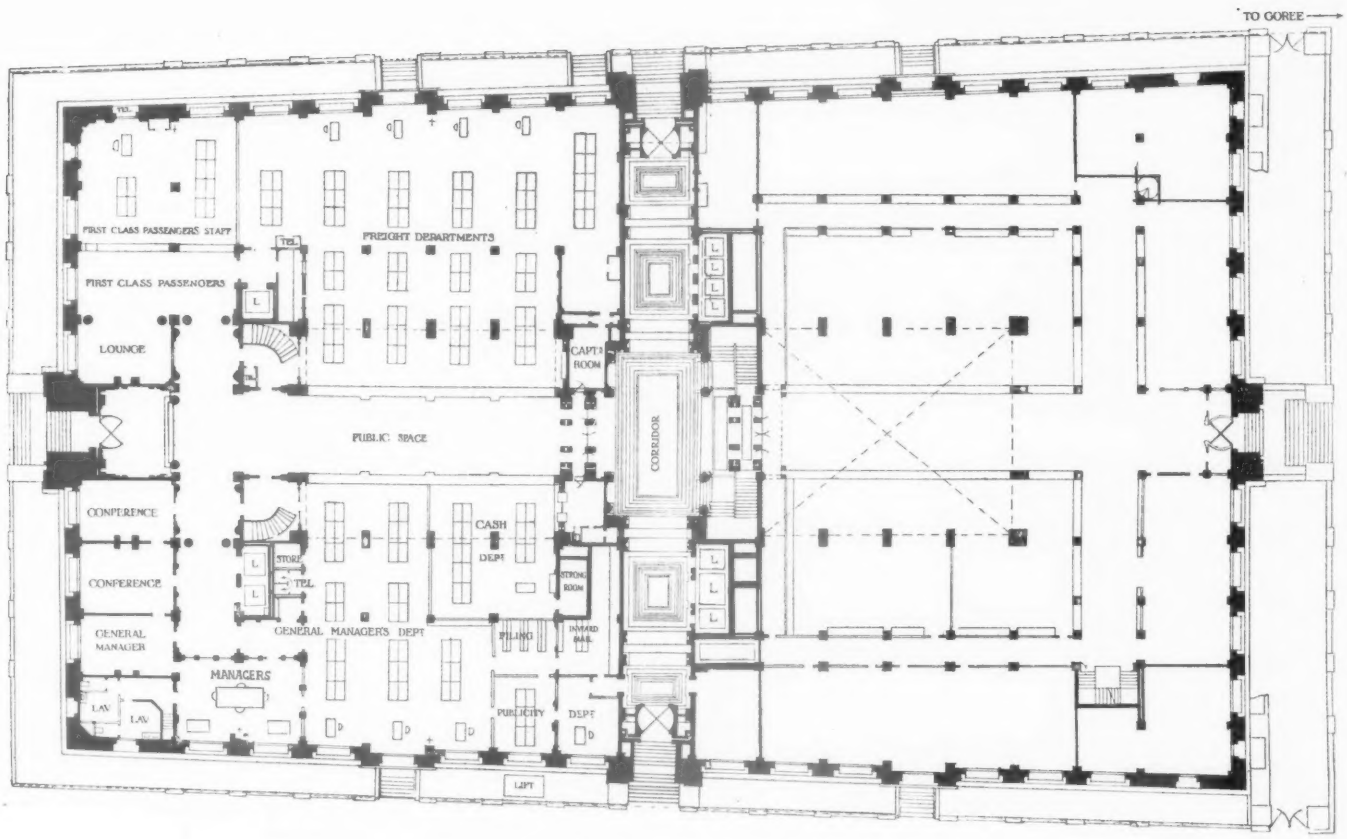
In an earlier proposal it had been suggested that the company should share a building on the site with the Customs Authorities. This scheme was abandoned, as it failed to receive adequate support and did not commend itself to the Directors of the Cunard Line, the future interests of which required a building bearing the company's own name. By a fortunate selection of architects, and by the expenditure of a large sum of money on the fabric, the company have obtained a result which must to an indefinite extent increase their prestige.

Before proceeding to an examination of the work as an artistic achievement, it is advisable first to regard its position and to note the exceptional difficulties which must have confronted the architects, Messrs. Willink and Thicknesse, of Liverpool, with Messrs. Mewès and Davis, of London, in an advisory capacity. A reference to the block plan on the preceding page will show that the Cunard Building is flanked on the south by the offices of the Mersey Docks and Harbour Board, and on the north by those of the Royal Liver Insurance Company. The three structures together occupy the site of the old George's Dock (their foundations resting on or penetrating below the floor of the dock), which was closed and converted into a building area by the continuance across it of Brunswick Street and Water Street. With the consequences which may be observed in the accompanying general view, the Liverpool City Council failed to impose a uniform building line parallel to the river front, and formulated no restrictions as to cornice levels; nor did they make any effort to appoint a competent architectural authority to ensure regular, balanced grouping, harmonious in style, material, and scale. The fruits of this policy could quite certainly have been predicted. First, the

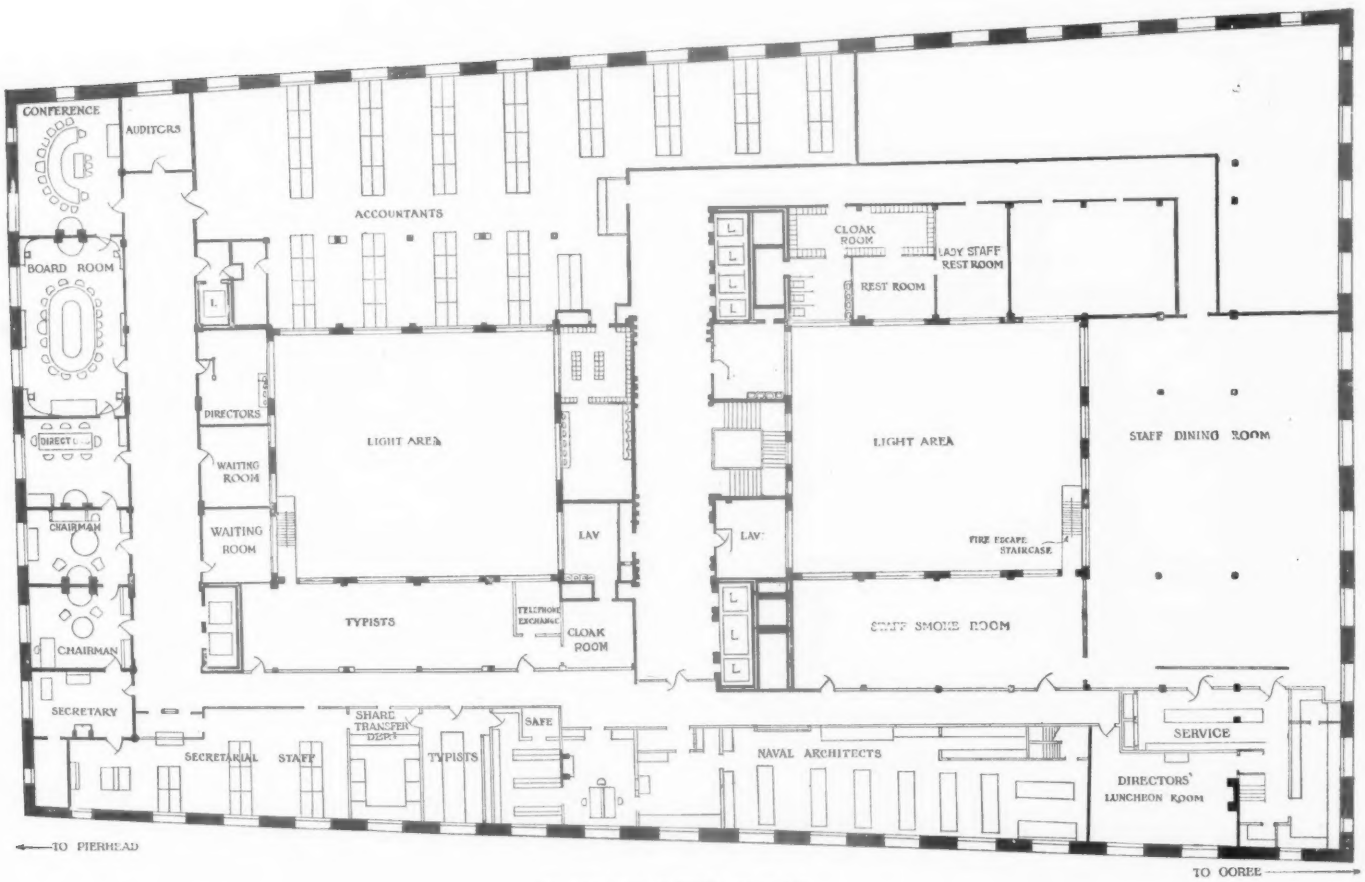
Plate II. May 1917. Photo: Bedford Lemere.

THE NEW CUNARD BUILDING, LIVERPOOL: DETAIL OF MAIN ENTRANCE.

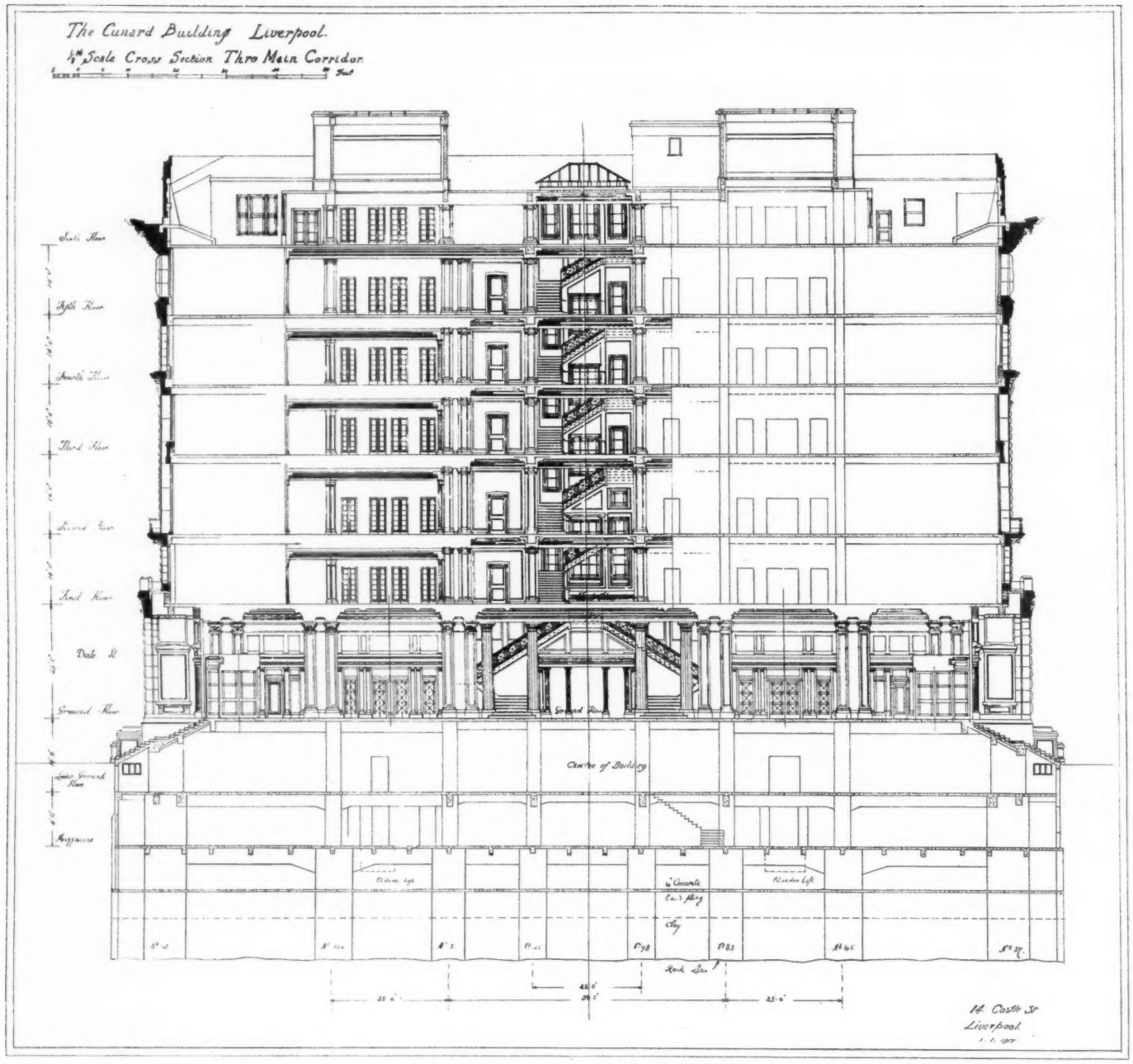
Willink and Thicknesse, FF.R.I.B.A., Architects.



PLAN OF GROUND FLOOR.



PLAN OF FIFTH FLOOR.



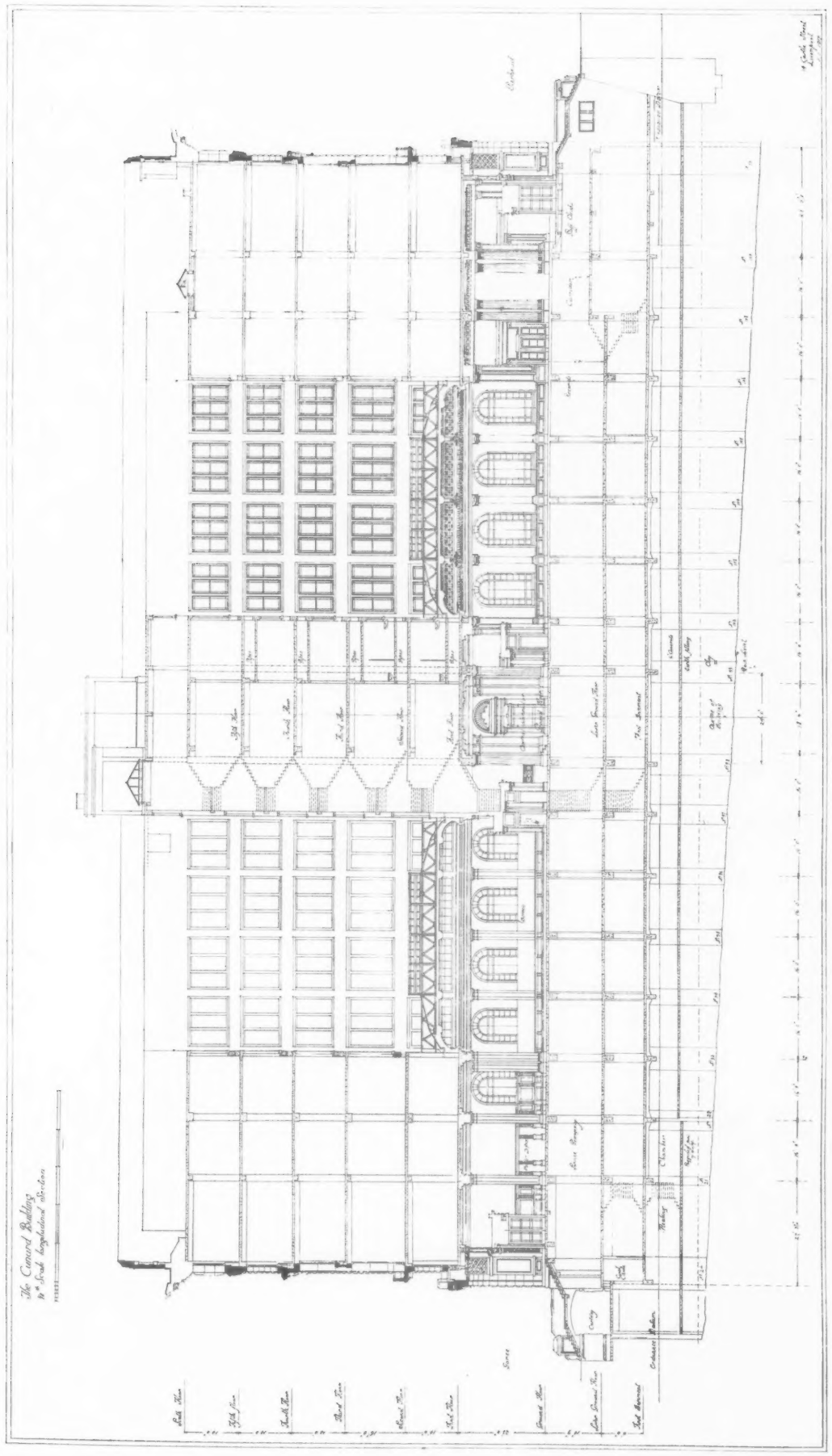
CROSS SECTION THROUGH MAIN CORRIDOR.

Dock Board Building was erected with a central dome and four angle cupolas, a design in the English Free Renaissance manner, broken in the profiles of its plan and elevations. Then followed the Royal Liver Insurance Building at the other end of the George's Dock site. No balancing mass this. In its height, proportion, and astylistic character, a greater contrast could indeed not well be conceived. Even its river façade is not in alignment with that of the Dock Board offices.

It will be realized, then, that the difficulties confronting the architects of the Cunard Building were not ordinary. By no possible means could a triple composition be established, or even a reconciliation of the lateral masses effected. The utmost that might be attempted was to avoid an accentuation of their incongruity, to produce a work at once self-sufficient and yet not insistently so. Only in the matter of the river front alignment was any sort of direct adjustment feasible. There a compromise was made between the planes of the two other buildings. In effect the discrepancy is mitigated, except where regarded from an oblique angle, from which point of view no degree of modulation could render the difference tolerable.

In its main conception, and in the treatment of its elevations, the Cunard structure ignores without affronting its environment. To complex silhouettes, broken planes, and plastic surfaces, it presents the foil of a horizontal rectangular mass, whose dominant lines are maintained without important interruption. It is a solid, more or less Florentine creation, producing its impact on the mind by the resultant of quite simple factors—a broadly distributed wall surface, a rich Italian cornice, a battered and heavily rusticated base.

Though we may lament the impossibility of securing, with the aid of the buildings on either side, a pyramidal arrangement, and though it is true that a large structure of rectangular lines, like the Farnese, is most powerful when it transcends its neighbours in height, yet the block does not lack intensity of effect. As in all architectural works which present a sheer wall crowned by a bold cornice, its force is most sensibly felt at close quarters, and thus experienced is decisive.



LONGITUDINAL SECTION.

A preliminary study for the application to the exterior of a great engaged colonnade and detached portico was rejected by the architects. Without adequate compensation it would have provoked too obvious a conflict of scale with the adjacent buildings. As it is, the difference in scale exists, but it is not too violently stated. An Order would have proclaimed it.

The only projections of plan beyond the external surface planes are formed in the centre of each façade by the axially disposed entrances, and by a slight advancement of the middle bays of the ground-floor arcade, between the lateral doorways and the angles of the building. From the first-floor level the angles are strengthened by the continuance of a wide strip of rustication up to the soffit of the architrave. Above the architrave a fenestrated frieze is emphasized by heavy shields, which on the river front bear the arms of the Allies. The four angle shields are ornamented with the insignia of the Cunard Company, and are supported by eagles. Surmounting the frieze is a strong cornice of the Tuscan palazzo type, its corona marked at intervals by a ship's prow in place of the traditional lion's head; a moulded blocking, slightly raked, holds down the cornice. Portland stone has been used throughout, coarse Roach-bed for the rustication, and Whit-bed for the remainder.

Of the elevations, those to Water Street and Brunswick Street would appear to be the most successful, chiefly on account of the omission of the canopies and balconies to all but three of the vertically-grouped windows. Well conceived though these features are in themselves, it is doubtful whether the space available between them can sustain their continuous introduction in a closely ordered series, as on the front façade. Their comparative elaboration seems to demand the wide distribution which they receive on the side elevations.

At certain points the exterior detail indicates a possibly over-generous latitude in control. Whilst some of the sculptural work is of a realistic rather than a conventional character—in particular is this true of the keystone motives to the arcuate voids—other portions, such as the shields, eagles, and fasces on the main frieze, have not in their execution entirely caught the spirit of the whole, whatever their individual merit may be. But if the "freehand" enrichments are perhaps not always *en rapport* with their larger setting, compensation is provided in the treatment of various architectural elements, amongst them the teak doors and diamond-and-rosette coffering to the entrances, both of which are admirable.

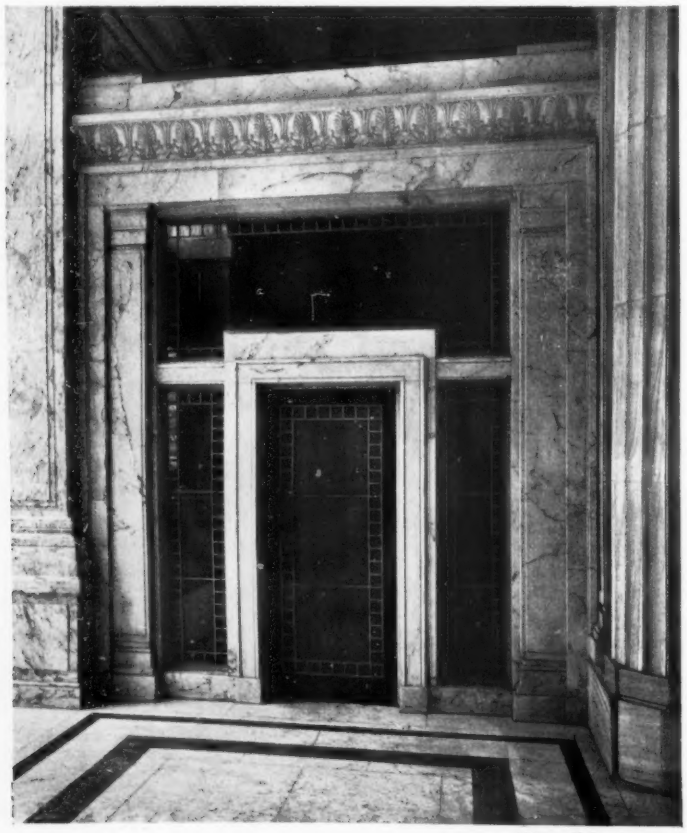


Photo: Bedford Lemere.

ENTRANCE TO GENERAL MANAGER'S DEPARTMENT.

Turning next to an analysis of the interior or sectional design, it is necessary first to give a general description of the construction and planning.

The bottom of the old dock was about 30 ft. below the level of the pavement. Under the accumulated silt of more than a century, it was found to consist of boulder clay. As the whole weight of the structure was to be carried on piers, it was not considered safe to trust to the clay as a foundation. The pier sites were accordingly excavated to depths varying from 4 to 18 ft., at which levels sandstone was reached. Mass concrete was then used to fill the excavations, and was carried up to a height above which no effect of damp on the steel reinforcement might be feared. From that point the whole of the structural skeleton was built of reinforced concrete. The greater part of the work so constructed followed normal lines, but in the case of the cornice, which projects 6 ft. from the wall face, an ingenious system of reinforced concrete cantilevers, struts, and tension members was employed to avoid the use of the huge stones that would otherwise have been required. (This work was carried out on the Kahn System by the Trussed Concrete Steel Company, Ltd.)

For the whole of the flooring a system was adopted by which small reinforced concrete beams run from bearing to bearing, and the interspaces are filled with concrete over a sheet-iron coffer, the latter constituting a removable centreing. For a span of 16 ft. a total thickness of only 8 in. is necessary. Linoleum over cork slabs covers the surface of the floors, which are therefore warm, resilient, and soundless.

In the main, the heating of the building is effected by low-pressure radiators with an accelerated flow. But in the principal offices on the ground floor, ducts for warm, purified air are provided. Where fireplaces are introduced, the smoke is taken through sheet steel branches to vertical steel ducts at certain points. These discharge into horizontal ducts on the roof, and the smoke is finally extracted by electrically-driven fans.

The planning is for the most part simple, direct, and large in its parts. There are four main entrances (with rotary doors), one in the centre of each façade. The transverse and longitudinal axes of the building pass through the entrances. On the transverse axis is established a corridor 20 ft. wide, 22 ft. high, and 200 ft. long, with a central traffic hall. Lifts occupy a portion of one side of the corridor, and a staircase is placed on the same side of the hall. From this hall and corridor all the offices on each floor can be approached. Light wells, approximately 65 ft. by 55 ft. in area, flank the central position. Of the ground floor the Cunard Company occupy the western half, with an entrance from the river front; in the eastern half will be housed the Pacific Steam Navigation Company, having their main entrance at the other end of the long axis. The Cunard Company also occupy two-thirds of the lower ground floor, a section of the basement, and the whole of the fifth floor. As, besides being the owners, they are also the principal occupants of the building, the disposition of their quarters is of chief interest.

Plate III. May 1917. Photo: Bedford Lemere.

THE NEW CUNARD BUILDING, LIVERPOOL: WEST HALL, LOOKING NORTH.

Photo: Bedford Lemere.

ARNI ALTO MARBLE SCREEN AT ENTRANCE TO MAIN OFFICE.

Parallel to the central transverse avenue on the ground floor is a second corridor at the west end, separated from the river-front entrance by a vestibule. One limb of the corridor admits to the general manager's rooms and to the lifts, which are for the exclusive use of the company and give access to the lower ground and fifth floors. The other limb leads to the first-class passengers' department and waiting-room. Staircases descend from the corridor down to the lower floors. A central opening, opposite the vestibule, connects it with the public space of the general office, which may also be approached at the opposite extremity from the central hall. The public office, designed to include the general manager's staff, cash, publicity, and freights departments, extends across the entire width of the building. Its central area receives illumination through a glazed roof from one of the two light wells. Piers support the superstructure. Glass doors are used throughout on the longitudinal axis, so that an uninterrupted vista is obtainable from end to end of the building.

By reason of the height of the ground floor above the street level the lower ground floor is well lighted. The greater part of it—approached by external steps, as well as by the internal staircases and lifts already mentioned—is utilized by the company in providing accommodation for second and third class passengers, the medical offices, general baggage space, dispatch office, stationery, etc., and for staff cloak-rooms and lavatories. More baggage space is also obtained in the basement.

Connected with the ground floor by three passenger lifts, the fifth floor (the windows of which come directly under the cornice) possesses on the river front an important suite served by a broad corridor and comprising board, conference, and directors' rooms, and a portion of the secretarial department. The remainder of this floor is devoted to large accountants' offices, the secretarial staff, naval architect's department, records, women clerks, and the directors' and staff dining-rooms.

On the roof, which is fourteen feet below the top of the attic blocking, are kitchens, larders, a restaurant and private luncheon-rooms for the use of tenants, the keeper's house, and other office accommodation.

Whilst the subdivision follows that indicated above, adjustment to meet special requirements will obtain in the rest of the building occupied by the tenants of the Cunard Company. The first, second, third, and fourth storeys can all be gained by the main staircase and by seven fast lifts (one for large goods); and to each floor the great transverse corridor is common.

As befits the portion most used by the public, this corridor and its central hall on the ground floor form the best proportioned and most dignified element of the whole interior. It excels every other part in consistently maintained scale, and in avoidance of decorative overstatement—one of the most common vices of new academic design. The columns, pilasters, and the wall surface up to the blocking of the subsidiary Order are of

CORNER OF GENERAL OFFICE.

Photos : Bedford Lemere.

SALOON PASSENGER DEPARTMENT.

Plate IV May 1917.

THE NEW CUNARD BUILDING, LIVERPOOL: PUBLIC SPACE IN GENERAL OFFICE.

Willink and Thicknesse, FF.R.I.B.A., Architects.

Photo: Bedford Lemere.

Plate V. May 1917.

Photo: Bedford Lemere.

THE NEW CUNARD BUILDING, LIVERPOOL: MAIN HALL, LOOKING NORTH.

Willink and Thicknesse, FF.R.I.B.A., Architects.

MANAGER'S OFFICE.

BOARD ROOM.

Photos: Bedford Lemere.

Subiaco, a Roman building stone yielding a marble finish. Marbre-stuc has been used for the enrichments, and marble and Hopton Wood stone for the paving of the floor. A pleasant incident is the treatment of the lift interiors. Of mahogany, and, except for their ceilings, unmoulded, their flat, dark surfaces have a most satisfactory appearance.

The Cunard general office, which opens off the traffic-hall, constitutes, by reason of its great extent, the necessary ratio of its height to width, and the number of supports required, a much more complicated subject. Diffuseness is inevitable in the wings, but this has been rendered negligible by the very emphatic definition of the central space. Abundant light is here obtained, since the area is coincident with an upper court. A coved ceiling of glass and plaster-sheathed steel covers the space and rises above the level of the flat coffering on either side. Ionic columns and pilasters, their caps inspired by the Bassæ model, their bases raised on pedestals, carry the entablature which supports the ceiling. The shafts, made of artificial scagliola with a vertical grain, are hollow, and discharge heated air through grilles in the frieze.

Actually bearing the walls of the court or light well, and at other points taking the weight of the upper floors, are solid reinforced concrete piers, sheathed in Arni Alto marble, the same material covering the walls and the fronts of the mahogany-topped counters. A small pseudo-Egyptian Order, also in Arni Alto, frames the screens separating the different departments, and this secondary *motif* is carried across the east entrance to the office, but omitted at the opposite extremity. Covering the floor of the public space is a cork-backed linoleum of broad pattern, in colour a matt blend of green and blue on a grey ground.

Adverse criticism of no more serious a nature than that exercised in regard to the exterior is here possible. The projection of a cap, the modelling of a decoration, might have benefited with re-study—and it might not. But upon the total impression there will be general agreement. It is one of brilliant opulence.

The western corridor repeats many of the forms of the parallel central feature, though it is narrower and, in its details, more Greek. Pentelikon has been used for the columns and Crestola marble for the wall.

Unquestionably the *pièce de résistance* of the fifth floor is the board-room. Its shape, colour, and detail make it the most successful of all the smaller rooms in the building. With elliptical ends, coved plaster ceiling and lunettes, it is like an English translation of a Krafft interior. Russian oak, fumed to a dark brown, covers the walls in large panels; the Doric columns at either end and the door frames are also made of it. Particularly excellent are the consoles and entablature to the latter. In order to bring the shallow reticulation on the ceiling and the moulded borders of the lunettes into tone relation with the rest of the room, parts of the enrichment have been lightly picked out in brown.

The rooms adjoining the board-room, like several of those on the ground floor, are enriched by old Georgian mantelpieces, some of them of most charming character. With that note, exigencies of space impose a conclusion on this very imperfect analysis of a very remarkable work. For the rest, a study of the illustrations may be trusted to reveal its true virtues.

Since the beginning of the War, no more important architectural performance has been carried out in this country. It is a work of the first magnitude, and as such must exercise

DIRECTORS' LUNCHEON-ROOM. *Photo: Bedford Lemere.*

an influence on a proportion of subsequent design. Despite the admitted tendency of the bulk of our practitioners to burlesque what they would emulate, that influence should in the main be beneficial. For, ultimately defined, the power of the building lies in its relative simplicity. It is not dominated by that elephantiasis of architecture, that tortured striving after false originality, *le dernier cri du néo-Grec;* nor does it perpetuate the parochial mannerisms of our Edwardian Renaissance. Rather it is an exposition of the theory, for which McKim was so masterly a protagonist, that a fusion of the Classic traditions offers the best promise of development toward a modern style.

The general contractors for the building were Messrs. W. Cubitt & Co., of London. The contractors and engineers for the reinforced concrete work, including the expensive floors, were The Trussed Concrete Steel Co., Ltd. (under the supervision of Mr. B. L. Hurst, M.Inst.C.E., A.M.I.M.E.), of London. The steelwork was supplied by Messrs. Francis Morton & Co., Ltd., of Liverpool. The whole of the Portland stone and granite was supplied from the quarries of The United Stone Firms, Ltd., of Bristol, and executed by them. The exterior stone-carving was executed by Mr. E. O. Griffiths, of Liverpool, who worked, in important cases, on models prepared by Mr. C. J. Allen, the sculptor. All the plasterwork, both plain and decorative, including that in the Cunard general office, was executed by Messrs. George Jackson & Sons, Ltd., of London. Messrs. J. Whitehead & Sons, of London, executed in a Roman marble the columns, screens, architraves, and walls in the main corridor and staircase. This marble, a very carefully selected material, was introduced into this country by the firm in question, who also executed several of the marble chimneypieces from the architects' designs. Messrs. Bellman, Ivey & Carter, of London, manufactured and fixed the columns and main pilasters in the Public Hall in "Greek Cipollino" Scagliola marble, with polished and enriched Ionic caps in "Bastard" statuary. Messrs. M. B. Bounds & Son, of London, carried out the marble work in the public hall, Arni Alto marble being used throughout. The panelled wall linings, etc., in the main corridors, as well as the paving, were executed in "Biancola" by Messrs. The Art Pavements and Decorations, Ltd., of London, and the lavatory partitions and linings were carried out in "Granitine" by the same firm. The entrance to the building and also the fifth floor were laid with "Rublino" tiling by the Leyland and Birmingham Rubber Co., Ltd. "Korkoid" special flooring, laid on a cement surface, was supplied by Messrs. Rowan and Boden, of Glasgow. Asphalt was supplied by the Trinidad Lake Asphalt Co., of London. The electric light and power installation was carried out under the supervision of the consulting engineers, Messrs. Albion T. Snell and Partners, by Messrs. Higgins & Griffiths, Ltd., of London. The wires are run throughout in heavy gauge screw-steel conduit, and have been carried out on the most modern principles of electrical engineering. The alabaster and bowl fittings supplied by this firm were specially designed to suit the architectural decoration. Electric-light fittings were also made, to the architects' designs, by Messrs. Samuel Heath & Sons, Ltd., of Birmingham. They are all of one pattern, carried out in iron, coloured to match the other ironwork in the building. These fittings have a diameter of 34 in., and carry a large bowl. They are fixed in the great hall, corridors, and vestibules. A similar fitting is also used in the board-room. The plumbing work, hot-water supply, and fittings were carried out by Messrs. W. Griffiths & Sons, of Liverpool. The lift installation was carried out by

LONG GALLERY ON FIFTH FLOOR.

Photo: Bedford Lemere.

Messrs. Waygood-Otis, Ltd., of London; there are sixteen lifts in the building, including three operated by hydraulic power on the direct acting system, two of these lifts being for baggage. All the other lifts are electric, including ten for passengers or passenger-goods service, two for dining-room service, and one for letters. A number of old marble mantelpieces and grates for the principal rooms were supplied by Messrs. C. Pratt & Sons, of London. Other grates were supplied by the Carron Co., of Carron, Stirlingshire. Revolving doors, capable of being folded and rolled to one side, together with the mahogany work to the entrances joining up to them, were supplied by Messrs. T. B. Colman & Sons, of Brighton. A large number of office-pattern hat and coat lockers, finished in stone enamel, in standard green colour, also a number of frictionless ball-race runners for sliding doors and windows, were supplied by Messrs. the Crittall Manufacturing Co., Ltd., of Braintree, Essex. The directory boards throughout the building are on the "Unit" system, and were supplied by the Changeable Sign Co., of London. This system consists of a backboard, with cloth-covered grooves, into which letters of "Ivorine" composition are fixed by means of a spring-grip. In this way any desired change on a board is easily and rapidly effected. Wood casements were supplied by Messrs. J. P. White & Sons, Ltd., of Bedford. Gates, railings, etc., were supplied by Messrs. W. Macfarlane & Co., of Glasgow. Clock-cases were supplied by Messrs. Elkington & Co., Ltd., of Birmingham.

Messrs. Thornely & Furbur, of Liverpool, were the quantity surveyors for the building, and Mr. W. Riding, of Liverpool, was the clerk of works.

Other sub-contractors included: Messrs. Scott, Morton & Co., of Edinburgh; Messrs. R. Crittall & Co., of London; Messrs. Galbraith and Winton, of Glasgow; Messrs. J. Stubbs and Sons, of Liverpool; Messrs. Dyson and Gibbs, Ltd., of Birmingham; Mr. E. A. Clark, of Liverpool; Messrs. Shanks & Co.; Messrs. Musgrave & Co.; Messrs. Best & Lloyd; Mr. James Gibbons, of Wolverhampton; Milner's Safe Company, of Liverpool; Messrs. Waring and Gillow, of London; Messrs. Trollope and Colls; Messrs. Robson and Son; Messrs. British Luxfer Prism Syndicate, Ltd., of London; Messrs. Pearson Bros. and Campbell, of Liverpool.

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A short history of the Cunard Line may appropriately be given. Though its origin goes back to 1840, the effort made to bring it into being belongs to a yet earlier date. In 1812, Bell's "Comet" had shown the world, as Fulton had already done some years before, that it was possible to apply the power of steam to locomotion over water. Coastwise and Channel communication by steam was a *fait accompli*, but for a long voyage there was the difficulty, especially on such an open route as the Atlantic, of the coaling question.

It was under somewhat unpromising conditions, therefore, that Mr. Samuel Cunard, a leading merchant of Halifax, conceived the idea of putting into practical effect the suggestions for an ocean steamship service between England and America. But the capitalistic difficulties were great, and it was not till the year 1838, when the Government became converted to the idea by the voyages of the paddle steamer "Great Western," between Bristol and New York, that his opportunity arose.

In that year the Government issued circulars inviting tenders for a regular fortnightly service by steamships. Halifax, however, was not the best venue for the successful organization of such an enterprise. Accordingly, Mr. Cunard came to London and proceeded thence to Glasgow, where he became acquainted with Mr. Robert Napier, the Clyde shipbuilder and engineer. One introduction led to another, and Mr. Cunard was soon associated with Mr. George Burns and his partner in the coasting trade, Mr. David MacIver. This trio of far-seeing business men soon perfected their plans. The requisite capital of £270,000 was obtained, and they were thus enabled to submit to the Admiralty a proposal for the conveyance of Her Majesty's mails. The tender was accepted, and the contract concluded for a period of seven years.

It is hardly necessary to describe those pioneer vessels of the Cunard fleet—the "Britannia," "Arcadia," "Caledonia," and "Columbia." The "Britannia" (a boat 207 ft. long, 34 ft. 4 in. broad, with a gross tonnage of 1,154 tons and an average speed of 8·5 knots per hour) is probably one of the best known vessels that have flown the British merchant flag. She inaugurated the service of the British and North American Royal Mail Steam Packet Company on 4 July 1840 with a voyage which was eminently successful, demonstrating the fact that both owners and builders had evolved a type of vessel that could be relied upon to cross the Atlantic—not at a great speed it is true, but still with reliable regularity.

It is interesting to note a passage from the report of a Select Committee of the British House of Commons which, in 1853, was appointed to investigate the question of the conduct of ocean mail contracts. "This (Cunard) line of packets," says the report, "has of late years had to contend against serious foreign competition. We find that the vessels employed in the Line are much more powerful, and, of course, more costly, than is required by the terms of the contract, and that, as regards their fitness for war purposes, they are reported by the Committee of Naval and Military Officers as being capable of being made more efficient substitutes for men-of-war than any other vessels under contract for the packet service." In passing, it may be mentioned that this character has been steadily maintained throughout the development of the line. As far back as 1885 it was the Cunarder "Oregon" which first demonstrated the great value of fast armed merchantmen as scouting auxiliaries to a naval fleet engaged in manœuvring tactics under war conditions, while in the present struggle the stupendous transport work which the vessels of the line have performed, the admirable work done by the hospital ships, and the sinking of the "Cap Trafalgar" by the "Carmania," have brought into striking prominence the close inter-relationship of our mercantile and naval fleets.

The history of the Company has been a record of uninterrupted progress. Vessels have shown an enormous increase both in size and speed, particularly within recent years, until we arrive at such mammoths as the "Aquitania," with its length of 902 ft., breadth of 97 ft., gross tonnage of 47,000 tons, indicated horse-power of 60,000, and speed of 23 knots per hour. The more recent history of the Company is familiar to everybody. Such dastardly deeds as the sinking of the "Lusitania," for instance, will never be forgotten.

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

REFERRING to the article, entitled, "St. Peter's, Rome, and a New Scheme," which appeared in our March number, we desire to state that we were indebted for the substance of what there appeared to an article by Mr. J. Sinclair Pooley entitled, "The Proposed Approach to St. Peter's at Rome," which appeared in "The Builder" of 29 September 1916. We regret that, by an oversight, permission to make use of that article was not obtained at the time, and desire to acknowledge our indebtedness to it. We are informed that the credit of this important scheme is due to the American architect, Mr. Eric Gugler, as was stated in a subsequent number of the "Builder."

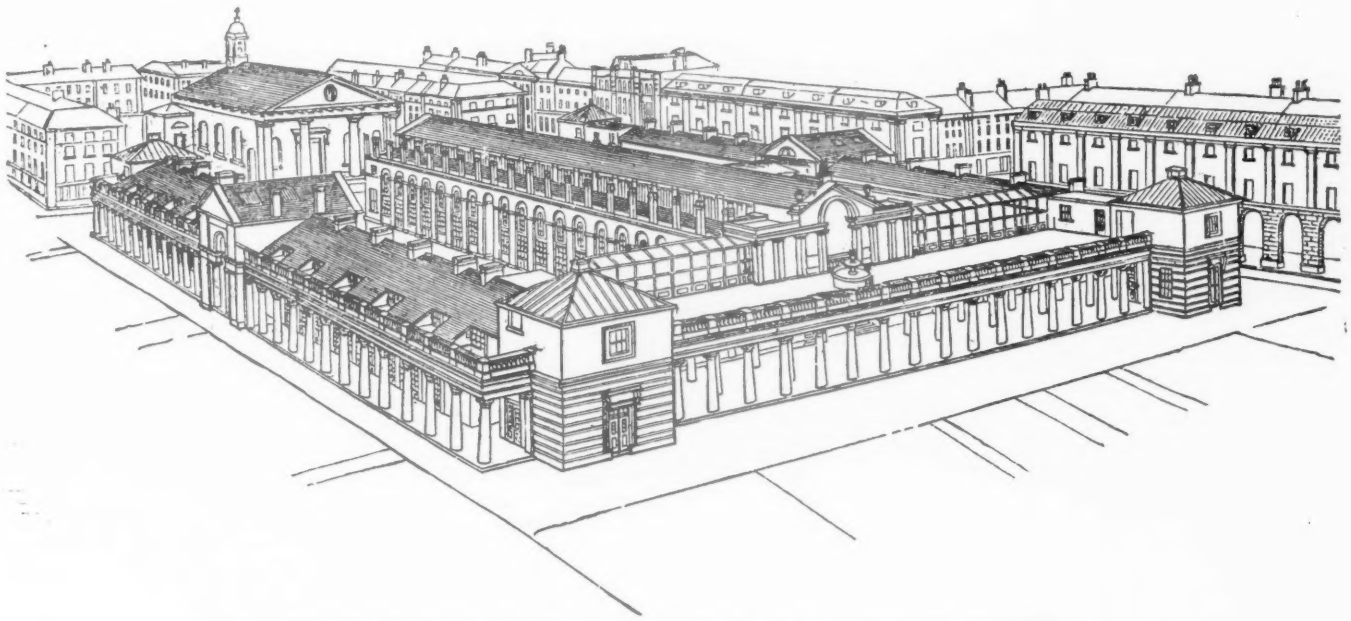
COVENT GARDEN—II. THE MARKET AND THE THEATRE.

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

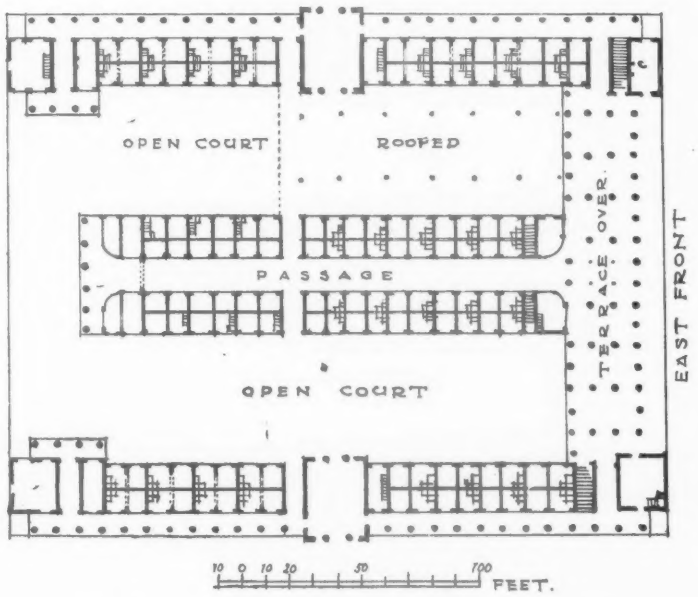
(*Concluded from p. 72, No. 245.*)

THE supremacy of Covent Garden as the wholesale market for vegetables, fruit, and flowers is undisputed, and what was once a quiet, dignified piazza is now a market, noisy and overflowing. Long before the erection of any market buildings of architectural interest, this spacious *Place* had been seized upon as a convenient locality for the distribution of garden produce. Considering that other sites were available, and that the rival claims of other markets could not be ignored, it is somewhat surprising that Covent Garden should have been invaded. But from small beginnings in the second half of the seventeenth century, the market there gradually developed. Strengthened in 1671 by the granting of letters patent to William, Earl of Bedford, it gained in importance by the removal of the Stocks Market in 1737. Eventually all likelihood of its suppression, or even of its failure in competition with Farringdon Market, was placed beyond doubt by the formation of Wellington Street, the erection of Waterloo Bridge, and the abolition in 1829 of the Fleet Market.*

A motley collection of open sheds and ramshackle buildings, mostly running east and west, is shown in many eighteenth-century prints, and an excellent picture of its condition as late as 1812 is preserved in Bluck's fine aquatint, reproduced on Plate VI. About 1766 Gwynn* protested against the unseemly use to which the piazza was being put, and urged that the market should be removed to Durham Yard, then a "ruinous place" which offered certain advantages from its proximity to the river. But his suggestion was disregarded, and within three years the brothers Adam had acquired this site for their Adelphi scheme, thus saving a fine river frontage from being sacrificed to a purely utilitarian purpose. Although the establishment of a market at Covent Garden betokened failure to appreciate the possibilities of the scheme initiated by Inigo Jones and ensured its non-completion, it must be borne in mind that as a residential quarter the status of the neighbourhood would have deteriorated in any case owing to the migration which tended so strongly in a westerly direction all through the eighteenth century. But with all its squalor it was not without fascination for those who took delight in the many aspects of London life, and Charles Lamb, who lived close by in Russell Street, was probably not exaggerating when he wrote of Covent Garden in 1817 as being "dearer to me than any garden of Alcinous."



BIRD'S-EYE VIEW OF FOWLER'S MARKET FROM THE SOUTH-EAST.



SKETCH PLAN OF FOWLER'S MARKET IN 1830.

* See THE ARCHITECTURAL REVIEW for August 1916.

* John Gwynn, "London and Westminster Improved," 1766.

Attracted by the variety of produce displayed there and the human interest of the crowd, he doubtless paid little heed to the chaos of sheds and stalls encumbering the ground; nevertheless, they were a disgrace, and ten years later they were cleared away and a site more than two acres in extent made available for a permanent building.

John, sixth Duke of Bedford, having obtained the sanction of Parliament, called in Charles Fowler, an architect who was familiar with the principles governing the design of public buildings in Continental cities, and it was fortunate that the work should have been entrusted to such capable hands. Fowler came to London from Exeter in 1814 and entered the office of David Laing, the architect of the new Customs House, then in course of erection. As a young man he specialized to some extent in the design of public markets and eventually produced the plan for Covent Garden which was carried out between the years 1828 and 1830. Added to a fine grasp of the essentials of such a plan, he brought to bear a common-sense view of design, and approaching the subject with a knowledge of the accommodation required, he selected the most suitable materials to ensure strength and durability, and composed them in such a manner as to produce the utmost architectural dignity consistent with the uses of the building. Adopting unity of expression as a whole, and symmetry, regularity, and correlation of the parts of that whole, as fundamental principles of design, he drew from precedent what suited his purpose, and from his imagination so much as the novel conditions of the problem demanded. The result was satisfactory, and in its main lines the design is as serviceable to-day as at the time when it was carried out. The plan, of which a sketch is given on page 99, shows a central two-storey block running east and west, with a clear passage-way through it about 16 ft. wide, open to the timber roof, with clerestory lighting, and on each side a range of shops on the ground-floor level for fruit, flowers and herbs. Parallel with this block are outer ranges of shops and offices, thirty-eight on either side, interrupted only by cross passage-ways and terminated by a square pavilion two storeys in height at each end. External colonnades, about eight feet wide, along the outer sides give covered access to these offices, and at the main approach from the east, on the axis of Russell Street, the colonnade is quadrupled with good effect. To withstand rough usage, monoliths of Devonshire granite were used for the unfluted columns, which are 12 ft. high, and hard Yorkshire stone for the outer walls; these materials imparting a sense of solidity very desirable in buildings of this class. Above the eastern colonnade a wide terrace approached by stone staircases gave access to two conservatories, and in the centre of the terrace a fountain in Devonshire marble was set up, as seen in the bird's-eye view here reproduced. This upper part has been much disfigured in modern days, but the emblematic group of "Plenty" at the apex of the east pediment can still be seen above a confusion of glass roofs.

Thackeray's description of Fowler's clever design as "a squat building with a hundred columns and chapel-looking fronts, which always stand knee-deep in baskets, flowers, and scattered vegetables," is more humorous than apt; it could not possibly be mistaken for anything but a market from any point of view, and the same general principles were followed with equal success in his Hungerford Market* and in the Western Market which he built at Exeter in 1836. The chief alteration since Fowler's time consists in the whole of the two inner courts having been spanned with iron and glass roofs in order to provide additional covered space. This need for expansion has exacted heavy tolls, especially eastward of the market. Part of the north-east arcaded block, built by Inigo Jones, was pulled down to make room for the so-called "Floral Hall," which was opened in 1860, but only used for a short time as a flower market; the remaining part north of Russell Street succumbed about 1890. Havoc had been wrought long before on the south side, and the open space there allowed of the erection of other buildings, and in the Jubilee year of Victoria the large brick and stone building, known as the "Jubilee Market," was built. As a *rus in urbe* Covent Garden had no equal, but in the march of progress little respect has been paid to its heritage of fine architecture.

* Demolished in 1862. An appreciation of Charles Fowler read before the R.I.B.A. in 1867 by Prof. Donaldson contains references to his other works.

COVENT GARDEN MARKET FROM THE NORTH-WEST IN 1836.

Plate VI. May 1917.

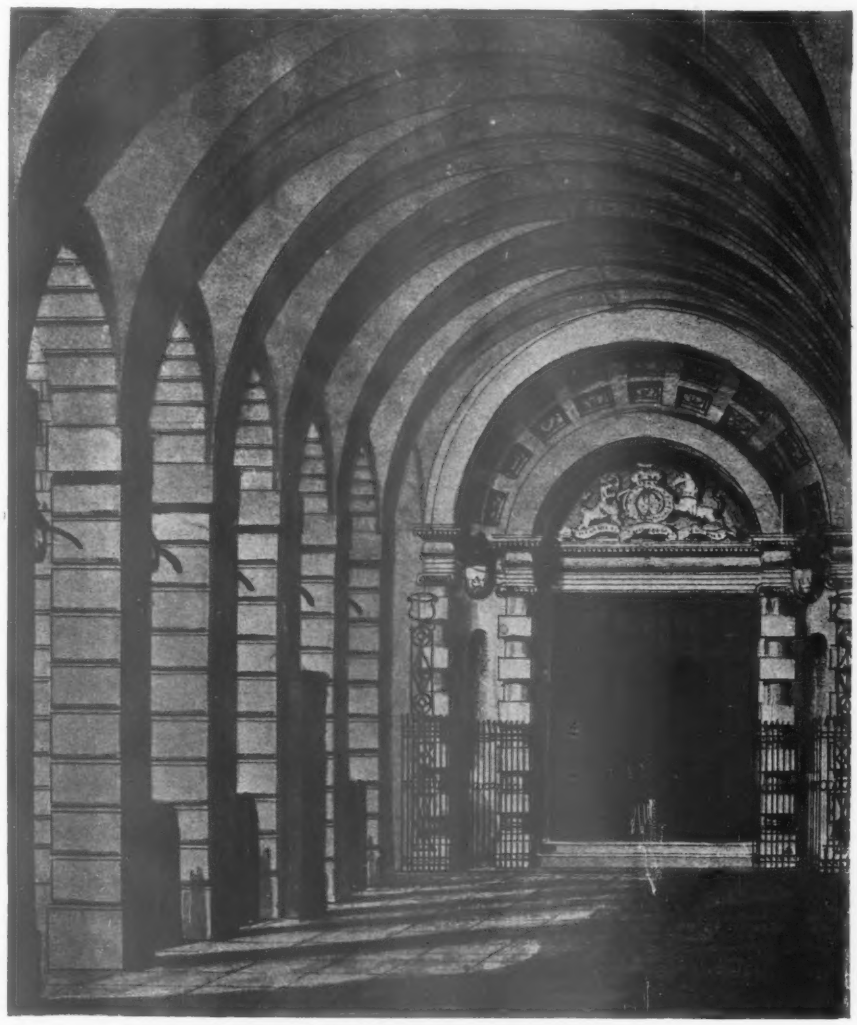
BIRD'S-EYE VIEW OF COVENT GARDEN MARKET IN 1812.

From Bluck's aquatint after Fugin and Rowlandson.

The Theatre.

The reputation of Covent Garden in the world of play-acting rests on a long succession of dramatic and operatic triumphs. Anecdotes relating to the theatres which have succeeded one another here, and to the actors who have played in them, are plentiful enough to fill volumes, and incidentally they record the development of theatrical art through nearly two hundred years of progress. Punch's Theatre in the "Little Piazza," where puppet actors "laid under contribution the mightiest subjects in the history of man," has long been forgotten; but the annals of Covent Garden Theatre are unbroken from the day of John Rich's first performance, in spite of the fact that fire, which seems to have claimed most theatres sooner or later, has been particularly destructive here.

From the original agreement,* executed on December 11th, 1731, between John Rich, of harlequin fame, and the third Duke of Bedford, certain interesting facts are forthcoming as to the building of the first theatre; for instance, it records that the site measured 120 ft. from east to west and 100 ft. from north to south, and that the architect was a certain Mr. Shepherd. On December 7th, 1732, it was opened with a performance of Congreve's "Way of the World," and small as it was it seems to have sufficed for fifty years, and in the brilliance of its repertory and the notoriety of its actors to have challenged Drury Lane hard by. Here David Garrick appeared in 1746, and the beautiful Peg Woffington scored some of her successes from its diminutive stage. An engraving dated 1763 shows the awkward arrangement of boxes at the sides of the stage and the manner of lighting the stage by means of hoops of candles, two on either side, such as were used in booths at a fair. But Garrick brought about certain improvements without which scenic effects were impossible, and in 1782 Henry Holland was called in to remodel the interior. The innovations then introduced led to theatres of much larger dimensions and gave new life to the presentation of the drama; so rapidly, indeed, in those days did new requirements present themselves that Holland, who was busy at Drury Lane, was soon engaged here again, and by 1794 he seems to have practically rebuilt the theatre. It appears, however, that "all the elegance was within," for the site was entirely hemmed in by the surrounding shops and houses. The pit was entered through a long passage from Bow Street, but the entrance to the principal parts of the house was situated in the north-east corner of the walk under the arcades, and a sketch of the "piazza entrance," as it was called, is reproduced on this page. A good idea of the interior of this theatre, which had a pit 40 ft. wide and 38 ft. deep, is given by the illustration on page 102, in which Handel's organ, used



THE "PIAZZA ENTRANCE" TO COVENT GARDEN THEATRE IN 1808.

From Winston's original water-colour drawing in the British Museum.

* Preserved in the British Museum, and quoted in "The Annals of Covent Garden Theatre from 1732 to 1897," by H. S. Wyndham. 1906.

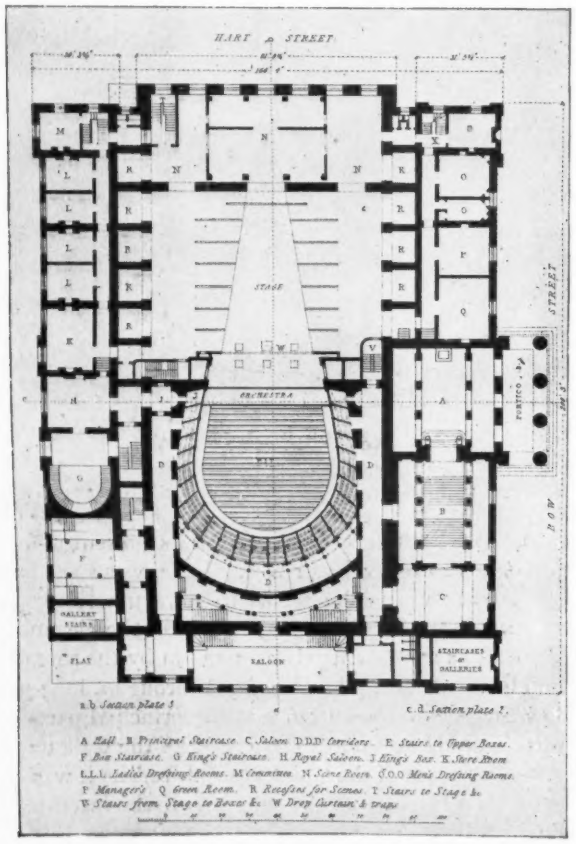
for performances of oratorios, is seen at the back of the stage. It was here that John Philip Kemble carried on, from about 1802, the work of stage reformation begun by Garrick, and with his sister, the illustrious Mrs. Siddons, marked an era in the representation of Shakespearian drama. But on September 20th, 1808, fire destroyed the whole building with its valuable contents, including the organ, with music written by Handel, Arne, and other composers, of which no copies had been made. Kemble, bewailing the loss of his theatre with all that he and his sister possessed—scenery, wardrobe, and library—burst into soliloquy ending with the lament, "Of all this nothing now remains but the arms of England over the entrance of the theatre and the Roman eagle standing solitary in the market-place."

On the last day of the same year the foundation-stone of an entirely new building on an extended site was laid by the Prince of Wales, and the work was carried on with such expedition that the reopening took place on September 8th, 1809. The new theatre, designed by Sir Robert Smirke, R.A. (then Mr. Smirke), was contained within a parallelogram measuring about 210 ft. along Bow Street, by 170 ft., exclusive of the portico. This isolated rectangular site was not an ideal one for a theatre, because the axis of stage and auditorium was necessarily parallel with the principal front, and the additional height required behind the stage for the manipulation of scenery presented difficulties in the disposition of the external masses. Smirke made provision for this in his plan (see below), and succeeded in turning to advantage a requirement which could not be evaded, but one which would have been more easily met had the site permitted the stage to be in the rear of the building. The opportunity for a monumental façade to Bow Street appealed to such an uncompromising exponent of the Greek movement as Smirke, and he disposed the various parts of the plan with such skill as to allow of symmetrical elevations to the two principal streets, while the whole of the

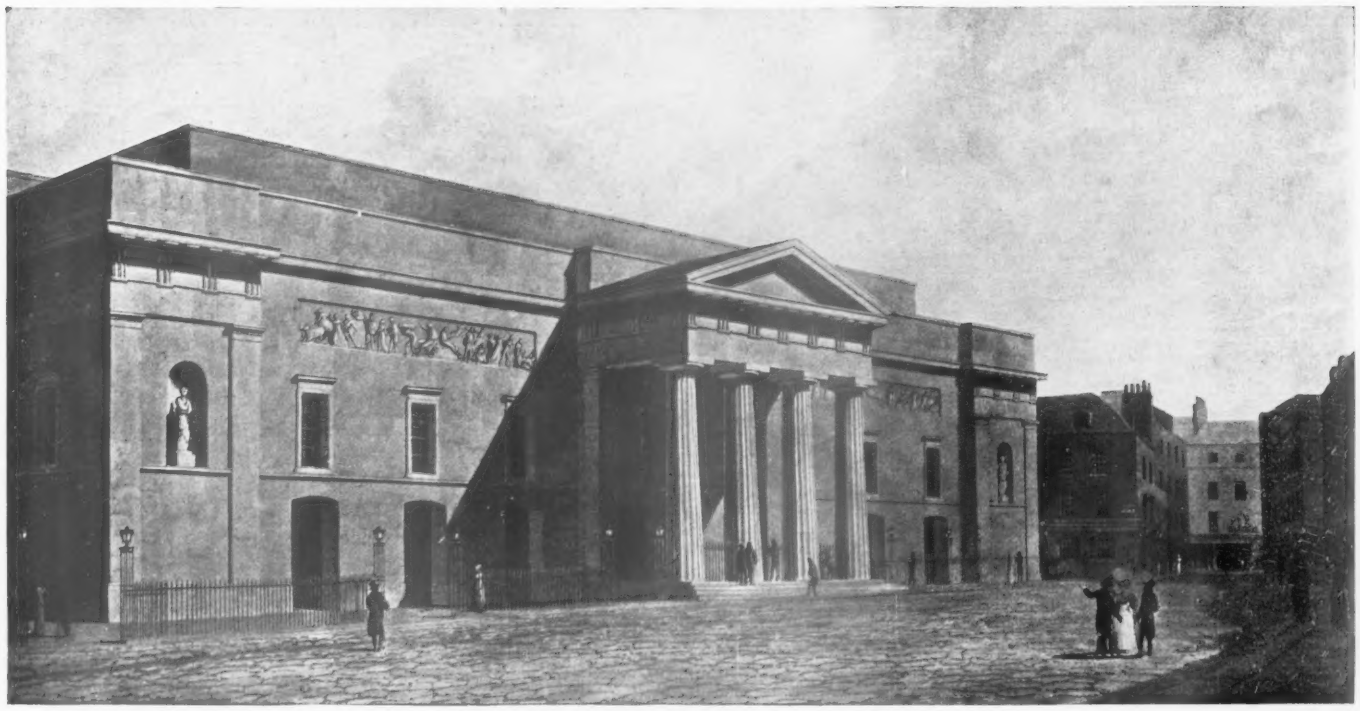
INTERIOR OF THE THEATRE DURING THE PERFORMANCE OF AN ORATORIO. AS REMODELLED BY HENRY HOLLAND, CIRCA 1794.

central part was carried up as an attic, solid at the ends where accommodation was needed, but elsewhere pierced with a succession of wide arched openings. The Doric order of the portico studiously followed a Greek model, and the grouping of this central feature with the end pylons, on which the order was sympathetically introduced, allowed of large expanses of plain walling as a setting for panels filled with bas-reliefs. From views of this building (reproduced on p. 103) it is evident that it was a notable architectural composition; but at the time of its completion it met with some adverse criticism from those who felt that Smirke had concentrated unduly on the design of a Classic frontispiece. Sir John Soane had this building in mind when in one of his Royal Academy lectures he said, "It is no uncommon thing to see one of the fronts enriched with columns, pilasters, and other architectural ornaments, whilst the flanks are left plain as if belonging to other buildings or erected by different persons at different times;" but whatever notice may have been taken in certain quarters of this outspoken view of the work of his brilliant contemporary, the warning note contained in it seems to have been disregarded by Smirke himself, who in later years set up buildings in which there is far greater disparity between the design of the principal front and the other elevations than in this theatre. In the panels north and south of the portico Flaxman's bas-reliefs depicting ancient and modern drama proclaimed the dedication of the building. Ancient drama represented by the three Greek poets Æschylus, Aristophanes, and Menander in the centre of a classic assemblage, amongst which Terpsichore, Euterpe, Polyhymnia, and other muses were distinguishable by their attributes, was in perfect harmony with the Greek spirit pervading the whole design. The central figure in the panel representing modern drama was Shakespeare, the emblems of dramatic poetry lying around him, with groups of mortals and immortals figuring in his plays composed with classic restraint and filling one half of the panel, the other half containing Milton and allegorical compositions which must have been difficult for the passer-by to decipher. The two niches in the pylons also contained figures, that on the south by Rossi representing Tragedy with the mask and dagger, and that on the north Comedy, by Flaxman, with crook on the right shoulder and mask in the left hand, and these figures are still in perfect preservation.

Opening out of the vestibule was the grand staircase which Smirke was fortunate in being able to plan in two broad flights



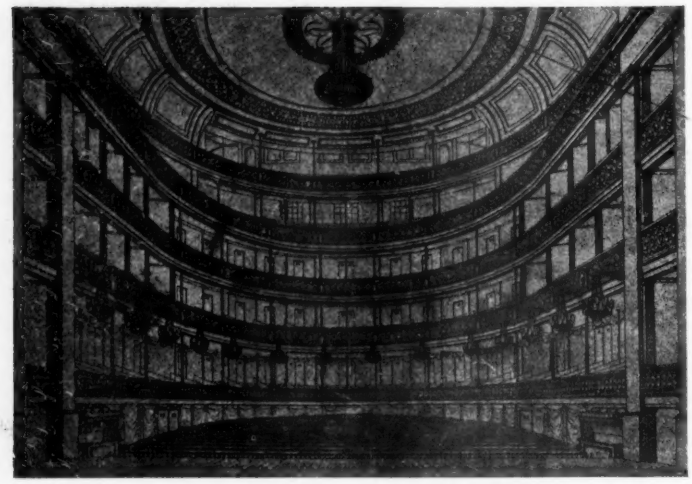
PLAN OF SMIRKE'S THEATRE.



THE BOW STREET FRONT OF COVENT GARDEN THEATRE IN 1809.
Sir Robert Smirke, R.A., Architect. William Daniell, R.A., Engraver.
Reproduced by permission from the print in Messrs. Batsford's Collection.

in the same direction, a dignified arrangement which made it possible to introduce colonnades of Ionic columns in porphyry at the higher level supporting a coffered vault over the central space; hanging lamps contributed to the scenic effect of this stately approach from the vestibule to the saloon on the principal floor, in which marble pilasters and statuary are said to have recalled the decoration of an Italian palazzo. Opinions may have differed as to the suitability of Greek forms to the purposes of a nineteenth-century theatre; but all agreed that in their application Smirke displayed a thorough knowledge of their capabilities combined with considerable constructive skill. The stage was spacious, with a proscenium 42 ft. wide, and there were three tiers of boxes, two galleries, and an extensive pit, the seating accommodation having been about three thousand. An attempt to make up for the heavy loss occasioned by the fire and subsequent rebuilding by raising the price of admission to this theatre on the opening night led to the disastrous O.P. (Old Prices) Riots, which persisted for many weeks, and nearly spelled ruin to the management. The auditorium (illustration on page 104) was decorated with a subdued colour-scheme; but it was not long allowed to remain untouched, for when the theatre was converted into the Italian Opera House in 1847 a drastic remodelling of the interior was carried out by Benedict Albano. The natural life of a theatre is generally a short, though it may be a cheerful one, and once again fire spared nothing. On 6 March, 1856, a heap of ruins marked the scene of so

VIEW OF SMIRKE'S COVENT GARDEN THEATRE FROM THE NORTH-EAST.
From a drawing in the Soane Museum



INTERIOR VIEW OF THE THEATRE FROM THE STAGE.
Sir Robert Smirke, R.A., Architect.

many thrilling events, and bare walls alone remained of Smirke's scholarly contribution to the architecture of Covent Garden.

The fourth and existing theatre, designed by E. M. Barry, R.A., and completed within two years of the disaster, stands upon a portion of the site, the Bow Street frontage having been reduced, and the site extended to the rear so that the axis could be set at right angles to the principal front. This obviated some of the difficulties which had complicated Smirke's problem, and allowed the southern part of the site to be used for the erection of the iron and glass structure known as the "Floral Hall," to which reference has been made in connexion with the market. Although this new theatre covers less ground than its predecessor, Barry produced a plan which gave a stage as well as an auditorium of greater size; but the age in which it was erected did not put the same value on the architectural expression of the building as upon its fulfilment of innumerable practical requirements.* Some of Flaxman's bas-reliefs saved from the debris were built into the new "Italian" front, and the modifications necessary to fit them into the design are to be regretted, but the figures of Melpomene and Thalia suffer only from the dwarfing effect of the niches in which they have been placed. The side elevation along Floral Street is distinguished by its dramatic character, panels of immense size being a feature of the scheme, and in this it is in marked contrast to the principal front with its attenuated portico straddling the *porte-cochère*.

The glamour of all that was best in art and letters in the seventeenth and eighteenth centuries may have faded from Covent Garden, but it can still claim to be considered as a household name where theatrical associations are concerned. No longer, however, is Bow Street frequented by poets and artists, and it requires a vivid imagination to repeople it with the *beaux* of Mrs. Bracegirdle's acquaintance, or to picture the Piazza as it was when Macklin and young Garrick paced daily up and down the vaulted "portico walk" discussing their theories. It has been said that "wherever there is a playhouse the world will go on not amiss," and if this be true Covent Garden throughout its long history has contributed not a little to the general well-being.

I am indebted to Mr. Walter Spiers, F.S.A., for valuable help in the preparation of these articles, and for allowing facilities for the reproduction of drawings in the Soane Museum.—A. S.

* A full account of its construction, with plans, is given in the Paper read before the R.I.B.A. on 6 February 1860 by E. M. Barry, R.A.

MEMORIES OF ELMES AND ST. GEORGE'S HALL.

A RECENT Order by the Board of Education has recalled some interesting memories of Harvey Lonsdale Elmes. The connexion between the two will be fully apprehended by a perusal of the following facts. In the year 1856 Liverpool's feeling of admiration for Elmes's great work and the sentiment aroused by his early death, and the fact that he had not lived to see the completion of his great hall, led to the raising of a fund of £1,400, the income of which was to be devoted to the assistance of his widow during her life and then of his child, and afterwards to the founding of scholarships for architecture and the fine arts. Mrs. Elmes died many years ago, and not long since the trustees received intimation of the death of Mr. Elmes, jun. It therefore fell to them to consider the duty of administering the scholarships. A difficulty arose owing to the fact that in the interval since 1856 each one of the educational bodies mentioned in the deed has more or less changed its form. The Liverpool Royal Institution closed its school over twenty years ago, the Liverpool Mechanics' Institution has become the Liverpool Institute, and is now in close connexion with the Corporation Education Authority, and the Liverpool Collegiate Institution has been divided into two organizations, one of which, known as the Liverpool College, has been moved to Lodge Lane, and the other, known as the Liverpool Collegiate School, remains in Shaw Street, and is also connected with the Corporation authority. After consultation with the Board of Education, a scheme has been drawn up by which the income of the investment is to be applied to scholarships, tenable at the School of Architecture of the Liverpool University, or some institution of higher education approved by the trustees, and open to pupils, boys and girls, who have attended for not less than six terms at the Liverpool College, Liverpool Institute, Liverpool Collegiate School, or the Liverpool City School of Art. The scholarships are to be awarded under the direction of the Council of the University. Concerning St. George's Hall, a newspaper correspondent expresses surprise that its architect should have been so successful in embodying and expressing the Classical spirit without ever having enjoyed the advantages of travel. Without denying for a moment that it is a very great advantage to see in situ the actual work of the monumental builders, one is nevertheless convinced that such "ocular demonstration" is not absolutely essential to a vivid perception—in the mind's eye—of a building of which pictures and plans are available, and of which the dimensions have been accurately ascertained. It is, indeed, an important part of an architect's training that he shall be able to visualize clearly and instantly in three dimensions a building represented on a plane surface. If he have what is called a good visual memory, he can do more than this—not only can he conjure up a more or less vivid vision of any building which has impressed him, but he can—"as imagination bodies forth the forms of things unknown"—see mentally the building he wishes to design—see it, that is, before he attempts to draw it; and unfortunately the delineation always falls considerably short of the dream-design. In this respect temperaments differ greatly. Just as some authors cannot compose without the aid of a pen, so there are doubtless many architects who require pencil and paper as first-aid or stimulus. Designing in this tentative and piecemeal way—objective designing, one may perhaps call it—is probably more common than that which is a more or less imperfect record of a subjective conception. That Elmes had the inner vision strongly inherent there can be as little doubt as that he fed and strengthened it by study of all the accessible documents.

AN EXHIBITION OF ANTIQUE FURNITURE AND TAPESTRY.

AN exhibition of much interest to art lovers has recently been held at the New Gallery, Edinburgh, in aid of the Edenhall Hostel (Kelso) for limbless sailors and soldiers. The exhibits (a loan collection arranged by Sir Robert Lorimer, A.R.S.A., and Mr. John Warrack) represented antique furniture and tapestries and the allied arts, including lace and drawings. In their introductory note to a most attractive catalogue (from which the accompanying illustrations are taken) the compilers enlarge pleasantly and discursively upon the subject of furniture. A few extracts may be given :—

"In selecting the exhibits," they remark, "we have kept in view certain qualities which are found in the best furniture of whatever style. Fitness of design to the end proposed, workmanlike construction, a reticent discretion in the choice and use of ornament, and that natural sense of proportion which refuses to emphasize the accidental and unimportant—these are tests by which good furniture may always be distinguished from bad. But beyond these general principles there are other kindly and human qualities which furniture must have if it is to endear itself to those who use it, and to become a friendly element in their home life. It must be pleasant to touch and handle, it must be made of materials not only beautiful in themselves but appropriate to its form and use, and it must have that fine adaptation of every part to comfortable service which comes from a long course of intelligent refinement of an established tradition. Antique furniture will have, besides all this, the beauty added by time, and that mellow sweetness of texture that tells of gentle usage and careful keeping by many generations. It will reflect, too, something of the character and taste of its original owners and users. They in their time demanded beauty in the familiar objects that ministered to their daily needs, yet it was a modest and inherent beauty, not an assertive and overdressed finery that overstepped the limits of the object's importance. Their homes, we may be sure, had the charms of dignity and harmony and repose, and a beauty that did not rest too much on the richness of elaboration of separate objects. And their furniture tells us something to-day of the human taste and judgment which subordinated everything within limits imposed by their sense of its place and use.

"This, of course, is not to say that our forefathers, though their taste in furniture was on the whole less self-conscious than ours, had no interest in collecting fine specimens of style or workmanship or of rich and rare materials. It is more than two hundred years since it became the mode for the young man of rank and fashion to go on the Grand Tour, under charge of a tutor, in order to complete his education by foreign travel. His wanderings in France and Italy awakened his interest in the arts, and he returned something of a connoisseur. If he had a well-filled purse he probably brought with him pictures, statuary, or furniture to represent the taste and technical skill of some of the countries he had visited, and many a great house owes its choicest treasures to such journeys and the tastes they developed. But pieces of furniture brought home in this way, if they were too ornate to fall in with the general character of the house, were naturally placed in exceptional positions where their individual qualities contributed a sharp-

GENERAL VIEW OF EXHIBITION.

GOTHIC TAPESTRY. "LE SEIGNEUR DANS LE PARC."

ness of note and accent to the whole effect, and, so treated, they justified themselves as special points of artistic interest."

With regard to the Gothic Tapestry—"The Seigneur in the Park" (lent by Mr. William Burrell)—the following particulars are given: It belongs to the golden age of Tapestry, and to the family vaguely described as "Burgundian." This description is often applied to tapestries made in Northern France up to the end of the fifteenth or early sixteenth century. The Dukes of Burgundy were great collectors of tapestry and great encouragers of the craft, Philip the Hardy being one of the earliest and greatest patrons of the Arras weavers. He furnished his princely castles with sets of magnificent hangings, and an inventory made as early as 1420 proves that even at that date quantities of tapestries were being wrought, not only with religious, but also with domestic and romantic subjects. To read this inventory, and realize how much has been destroyed, makes the few examples left to us all the more precious.

The sets of tapestries in this inventory are described as "Chambers," and the following are typical of the subjects described: "Chambers of the Court of Loves, where there are several figures of men and women with scrolls having amorous inscriptions"; "History of youth and sport called Hunting the Stag"; "History of Helcanus who lost his Lady"; "Shepherds and Shepherdesses making Fagots"; "Young Men and Women playing Games."

Up to the year 1477 Arras was the great centre for the making of tapestry, but at this date the town was captured by Louis XI of France, and such restrictions were imposed on it that the industry at once declined and the weavers emigrated. Arras, however, was not the only centre. In the fifteenth century tapestry was produced at Valenciennes, Lille, Ypres, and Bruges, but of all the Flemish towns Tournai was the only one comparable in its importance to Arras.

In the middle of the fifteenth century, Philip the good Duke of Burgundy was a great patron of the tapestry weavers of Tournai, and ordered large quantities of hangings from them, of such varied subjects as "The Passion of our Lord," "The History of Gideon," "Children going to School," "Woodcutters and Common Folk," "The History of Ahasuerus and Esther," and "The Destruction of Troy."

Though the tapestry-weaving was mainly conducted in the centres of the industry, a considerable amount of it seems to have been done by itinerant weavers. When a commission was received for a set of hangings for the decoration of the choir of some great church, or for some princely castle, a contract was formally drawn up. The master tapestry-worker then packed up his looms, which were neither cumbrous nor complicated in construction. He then provided himself with all the materials necessary for carrying out the work, engaged his journeymen and his apprentices, and travelled to the district where his client lived. There they worked under the eyes of the patron until the commission was completed. This done, the weaver returned to his former headquarters, unless he thought that the part of the country to which he had moved would be a better centre for his business.

It is highly probable that "The Seigneur in the Park" belonged to the latter category, that the figures of the Seigneur, his lady, and the children, were in fact portraits—a family group—a precursor of those family pieces that became so popular among the painters of the Low Countries a couple of centuries later. Typical examples are, or were, to be seen in the Gallery at Brussels and the Rijks Museum at Amsterdam, while a fine example by Franz Hals was added a few years ago to the National Gallery, London.

It is interesting to note that in 1476 a tapestry-weaver named John Dolas was carrying on his craft in Edinburgh. He may have been a Fleming who had come over to execute commissions, or the name may correspond to the familiar Scottish name Dallas.

NOTES OF THE MONTH.

Education and Council Schools.

At their last meeting before the Easter recess, the London County Council adopted a report of their Education Committee recommending the abolition of exemptions for children under the age of fourteen, and the establishment, after the War, of compulsory continuation education for young people from fourteen to seventeen. It is evident, therefore, that the Council is substantially in agreement with the recommendations of the Departmental Committee, and is resolved to be in the van of the new movement. It will be, no doubt, among the first of the authorities to build or to modify schools in accordance with the new policy, and it is therefore under a moral obligation that its lead shall be in every way exemplary of excellence rather than of the severe economy foreshadowed in a former recommendation of the Education Committee to cheapen schools to the extent of denuding them of all external embellishment. We are sorry to see that the Council has sanctioned this extreme severity. It has agreed also that "until further orders" (a welcome saving clause) the amended plans and specifications for the proposed "Stowage" school, Greenwich, shall form the authorized standard for school buildings. We are to have an opportunity of seeing "as soon as possible" what the new type of school will look like when built. In the meantime all that need be said is that the higher economy does not discount the value of external appearance, which is itself a most potent and most persistent means of education. Whether that means of education is to be good, bad, or indifferent, is a question that now hangs in the balance, and we very earnestly urge that it must be settled in the interests of amenity rather than in those of a false economy that, in its ultimate issues, is purely wasteful. This is a matter of so much public and professional importance that we think the organized architects would be well advised to take it in hand promptly and vigorously, approaching first the Council, and afterwards, if necessary, the Minister of Education, who, being a practical expert in education, and therefore acquainted with the value of æsthetics, may be confidently expected to sympathize with the architectural view.

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The Sydney Chair of Architecture.

Recording that the Chair of Architecture at the Sydney University has been endowed to the extent of £2,000 annually, our Australian contemporary "Building" comments that this is unique in the way of endowments. Law, Medicine, and the other endowed professions are supported from a general approbation. A special sum has been passed for Architecture. The question has arisen as to the appointment of a professor. A temporary appointment is favoured in some quarters. It is maintained that the field will not be clear for the selection of a suitable professor until the end of the War. The Senate, however, believes that the man must make the position, and he should be there from the outset. The estimated cost of the establishment of a professorial Chair of Architecture is: One professor, £1,100 per annum; one assistant, £250 per annum; apparatus, £650 per annum. Total, £2,000 per year. The course which is being considered by the Senate of the University is: Examination or leaving certificate of high schools in the following subjects: Mathematics (trigonometry, plane), algebra (binomial theorem, geometry), English, French, or German, ancient and modern history, elementary plane and solid geometry, elementary physics, elementary chemistry, elementary freehand and model drawing.

The subjects for the course in architecture should be: First Year.—Architectural drawing, freehand drawing, elements of architecture, elements of design, descriptive geometry, shades and shadows, perspective, physics (light, heat, electricity), inorganic chemistry (quantitative), mathematics, geology, construction.

Second Year.—Architectural design, freehand drawing (antique), water-colour drawing, architectural history, construction, mathematics, petrology.

Third Year.—Freehand drawing (life), architectural history, architectural design, historic ornament, construction (including graphic statics), water-colour, sanitary science, mathematics.

Fourth Year.—Design, freehand (life in colour), water-colour, pen-and-ink rendering, history of sculpture, history of painting, professional practice (including ethics, jurisprudence, and business), special lectures (including town planning).

It is not stated whether or not it is proposed to create a Faculty of Architecture granting degrees; but this, of course, would be a logical and almost an essential development.

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The Cathedral of St. Mary, Edinburgh.

The western spires of this church having been completed, "The Scotsman" takes occasion to give a succinct history of the building. It is now more than forty years ago since the slowly rising pile of St. Mary's Cathedral began to arrest attention in the western part of the city. It owed its origin to a bequest to the Scottish Episcopal Church, as heir and residuary legatee of two sisters, Misses Barbara and Mary Walker of Coates, whose property was valued shortly after the death in 1871 of the latter at nearly a quarter of a million. The fabric as completed has cost altogether about £144,000, of which £13,200 represents the cost of the twin western spires. Their erection has been carried out under the direction of Mr. C. M. Oldrid Scott, architect, Westminster, who has followed closely—except in a few minor details—the original designs of his grandfather, Sir G. Gilbert Scott, R.A. The execution of the work was entrusted to Messrs. E. C. Morgan & Sons, builders, Glasgow. Mr. E. C. Morgan acted as clerk of works for Sir Gilbert Scott all the time (1873–9) that the erection of the main building occupied; he was also the builder of the chapter house. It had been a long-cherished ambition with him that he should have a hand in finishing the fabric in which he rightly took a deep interest. Though almost an octogenarian, he came forward four years ago with a spirited offer to build the spires at what was considered a low contract price; and when his offer was accepted he set about the work with rare enthusiasm in the summer of 1913. Needless to say, the outbreak of the War handicapped him heavily in many ways, and he did not live to see the second spire completed. He died in October last, at the age of eighty-three. The contractors were most fortunate in having a foreman joiner who has twice put up and taken down the lofty and intricate scaffolding required, with consummate skill, and without a single accident occurring from beginning to end. The height of these twin spires is 209 ft., the central spire—at the intersection of the nave, transepts, and chancel—being 67 ft. higher. It may be of interest to compare the dimensions of St. Mary's with those of some of Scotland's more ancient fanes. Its external length is 262 ft., that of St. Giles's, Edinburgh, being 198 ft.; of St. Mungo's, Glasgow, 319 ft.; and of St. Magnus's, Kirkwall, 226 ft. In width, St. Mary's measures 67 ft.; St. Giles's is considerably wider, but St. Mungo's and St. Magnus's are narrower by 4 ft. and 11 ft. respectively. The height of St. Mary's central spire, 276 ft., exceeds that of the spire of Glasgow's old cathedral by 21 ft.

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The Condition of St. Paul's.

Canon Alexander, preaching recently at St. Michael's, Cornhill, on behalf of the Preservation Fund of St. Paul's Cathedral, said that the condition of the fabric had been the cause of very considerable anxiety to the cathedral authorities, and not least so during the last few weeks. The main trouble lay in the great piers, and in parts adjacent to them, in which serious internal fractures had been discovered recently. Experts could not tell either when the slow and delicate work of repair would be completed, or what further difficulties would be encountered. Though it was possible to obtain in Berlin an artistic photograph of St. Paul's in ruins, he had every reason to hope that for many centuries to come the golden cross would continue to send its great appeal over London.

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Interesting Discoveries at Dunfermline Abbey.

Mr. P. Macgregor Chalmers, F.S.A., F.R.I.B.A., has made some interesting discoveries as the result of excavations which have recently been carried through in the floor of the nave of the old Abbey of Dunfermline, with a view to determining the site of the Holy Trinity Church, founded by Malcolm Canmore and his consort, the saintly Margaret. The discoveries which have been made are ("The Dundee Evening Telegraph" reports) of more than local importance. They solve problems which from time immemorial have puzzled ecclesiastical authorities, and they throw light on incidents in the early religious life of the community which ultimately led to the suppression of the simple Culdee Church of Scotland and the establishment of the Church of Rome as the National Church of the country. Mr. Chalmers had a series of excavations carried through in the floor of the Abbey, and there he laid bare the fragments of a building which consisted of a nave, choir, semicircular apse, and tower. The religious houses of the Culdees were of an extremly primitive type, and during the reign of Malcolm and Margaret, in the middle of the eleventh century, several of the structures were extended and made suitable to a more elaborate ritual. The fragments of building now exposed to view at Dunfermline at once convey the impression that the building had been a composite one, and that the architect had linked on the "noble church" of Malcolm and Margaret to the primitive Culdee church of prehistoric times. In the excavation the apse and the Rood Altar have been exposed to view, and recent visitors to Dunfermline have had the opportunity of looking upon the spot which Malcolm and Margaret, more than seven centuries ago, had selected as the royal sepulture of Scotland. By voting £600 to defray the cost of the excavations and other work the Dunfermline Carnegie Trust has placed the people of Dunfermline and all students of ecclesiastical architecture under another debt of gratitude.

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A National War Museum.

Sanction has been given by the War Cabinet to the scheme put forward by Sir A. Mond, M.P., the First Commissioner of Works, of establishing a National War Museum, and a committee has been appointed to carry out the project. The First Commissioner of Works will act as the chairman of this body. The object is to collect and preserve for public inspection objects illustrating the British share in the War.

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The exhibits will comprise examples of the arms and other war materials used by the British naval and military forces, trophies captured from the enemy, souvenirs found on battle-fields, inventions connected with munition making at home. the literature and art of the War (including regimental magazines and trench drawings), maps, the music of the War, placards issued by the Government in connexion with the recruiting, economy, and loan campaigns, medals and decorations, flag-day souvenirs, and autograph letters of some of those who have taken distinguished parts in the War. It is hoped that all persons and public bodies who have objects of national interest connected with the War will communicate with the Secretary, National War Museum, H.M. Office of Works, Storey's Gate, London, S.W., but no article intended for exhibition should be forwarded before the Secretary has been communicated with.

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An Interesting Discovery at Rome.

It seems worth while to call attention here to an interesting example of early decorative painting discovered by Mr. F. G. Newton as a student of the British School at Rome. While making drawings in a house which, judging from the character of its brickwork, is of the period of Septimius Severus, Mr. Newton found, at the back of the house, in a corridor belonging presumably to another and earlier building, some remains of a ceiling-painting of Julio-Claudian style. "The pictures," says Miss Eugenie Strong, in a letter to the Editor of "The Times Literary Supplement," "help to fill one of the many lacunæ in the history of Roman painting, which for the earlier periods has been mainly based on the examples from the Græco-Roman cities of Campania, while examples of later date seemed totally missing." These, and other paintings copied by Mr. Newton in the house at the southern slope of the Palatine Hill, are reproduced in colours in Volume VIII (recently issued) of the Papers of the British School at Rome. From these papers it is evident that the British School is very brilliantly justifying its existence, which, while yet in its infancy, has been prolific in interesting finds.

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Charing Cross Bridge and the "Business" Outlook.

Mr. Laurence Binyon states forcibly and clearly, in "The New Statesman," the case for making London tidy. Parodying a too familiar catch-phrase, he heads his article, "Business for Business' sake." Ridiculing as absurd the notion that what is done with a structure which occupies a conspicuous position on a central reach of the Thames in the heart of London (and which conspicuously defaces the position) is a question which affects nothing but the structure itself, Mr. Binyon shows that it is no less fallacious to maintain that the question is purely financial. These fallacies, he says, imply "an attitude of mind which it is before all things necessary to combat and convert." He contends that the only really practical way of dealing with such matters is the imaginative way, and that it is by fixing our attention on the immediate urgency and the immediate cost, without considering the relation of one building to another or the relation of the needs of to-day to the needs of to-morrow—in other words, by following the supposedly practical methods of the business man—that we make "such a mess" of our great towns.

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"Just picture to yourself the change," Mr. Binyon writes, "the extraordinary difference of impression it would mean for a foreigner arriving in London, as well as for ourselves"—the impression, that is, which would be created if the Burns-Blomfield-Webb scheme for a new Charing Cross Bridge were to materialize—"and you will feel amazed that we have allowed these dirty red tubes and girders in our midst so long. The mere thought of their removal, as one looks at the noble reach of the river, exhilarates and expands the lungs. These things react on the nerves and on the well-being of a man more than he is aware of," and "'Business is Business' can be as inhuman, devastating, and stupid a motto as 'War is War.'" It is sound doctrine, strongly enforced. This narrow pedantry of business has been as cruel in its effects as any other short-sighted and wicked fanaticism, and, like all tyrannies, it reacts upon itself."

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An Exhibition of War Medals and Decorations.

An Exhibition of Models for Commemorative and War Medals and Decorations is being held in the Georgian Hall of Messrs. Waring and Gillow, Oxford Street, London, during this month. Her Majesty the Queen has graciously granted her patronage, and among other patrons are Field-Marshal H.R.H. the Duke of Connaught, Admiral H.S.H. Prince Louis of Battenberg, The Earl Beauchamp, The Earl of Derby, Field-Marshal Viscount French, Admiral Sir John Jellicoe, and General Sir William Robertson. The object of the exhibition is to stimulate public interest in a form of commemorative art which once played an important part in the country, but which has been neglected or fallen out of touch with public interest for many generations. It is hoped that it may not be without influence on the forms which will be adopted to commemorate the achievements of the Allies, and to perpetuate the memory of those who have fallen in this War. With a view to encouraging artists, prizes of some value are offered for the best designs in various branches of art. The interest of the exhibition should be considerably enhanced by a retrospective exhibition which will accompany it, illustrating the art of the medal from the Renaissance to the present time. Besides specimens from the Royal Collection, contributions to this loan exhibition will be drawn from the collection of naval medals belonging to H.S.H. Prince Louis of Battenberg, from the three finest private collections of Renaissance medals in the country, and from the cabinet of historical English medals belonging to Sir Arthur Evans, as well as various collections illustrating the modern development of the art, including many of the pieces issued by the Germans in connexion with the War.

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Old Mantelpieces in a New Building.

As pointed out elsewhere in this issue, a number of old marble mantelpieces and grates have been incorporated in the new Cunard Building, Liverpool. These were supplied by Messrs. C. Pratt & Sons, of Brompton Road, who carry a large stock of mantelpieces of all periods, executed in old marble, stone, carved wood, and wood with compo ornamentation. Contemporary grates are also stocked. Messrs. Pratt & Sons' interesting showrooms are open to inspection at all times.

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Peterborough Cathedral Centenary.

Peterborough has just been celebrating, in a very modest and duly solemn way, the eighth centenary of its cathedral, Abbot John of Sais having laid its foundation-stone in March 1117. It is almost a matter of course that other churches formerly occupied the site, and that they were destroyed by direct assault and by accidental fires; and, like many another building of its age and class, it was so slowly completed as to show distinct traces of the development of style. An interesting feature is the flat ceiling to the nave—a survival which serves as an impressive reminder that vaulting was an achievement of a later day, and that its static principles were mastered after many disastrous failures. Peterborough, indeed, is a relic of the more primitive methods which preceded the magnificence to which Gothic attained in the thirteenth century, and is for that reason more interesting as a "document" of architectural history than many a nobler fane. Its west front, however, has been not inaptly described as "glorious," and its "three gables great and fair" are celebrated in William Morris's "Earthly Paradise." Built as an Abbey, Peterborough Cathedral acquired the latter designation when Henry VIII founded his six new sees. Peterborough, it is rather curious to note, is so short a distance from Ely that the towers of the one cathedral can be seen from those of the other. Peterborough city is in the centre of what is perhaps the most prolific brickmaking industry in the kingdom—when there are no restrictions on building.