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Tower of Comares, Fortress of the Alhambra, Spain.

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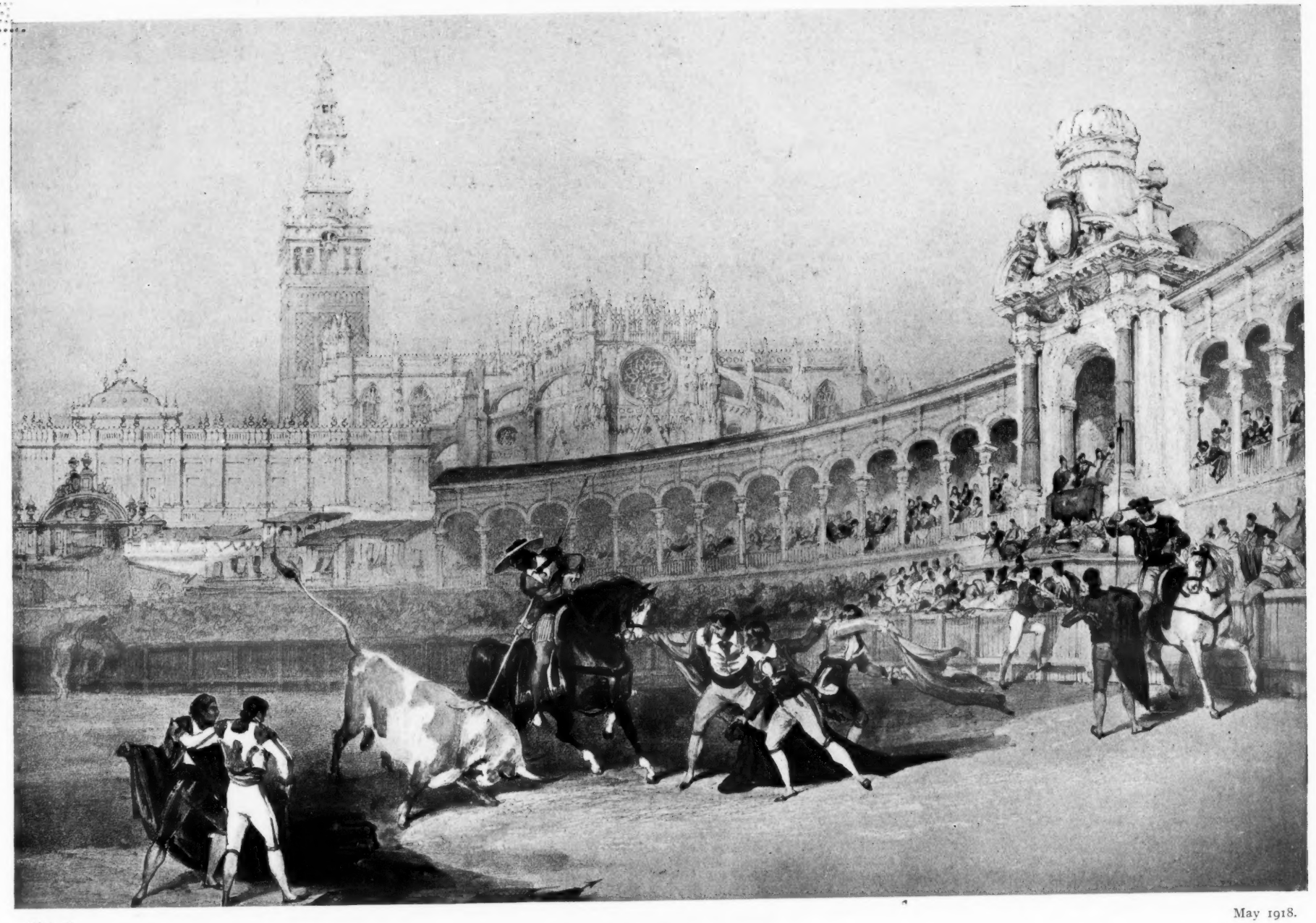


Plate I. May 1918.

THE BULL RING, SEVILLE.

Ayaso and Capra, Architects.

From the Lithograph by David Roberts, R.A.

DAVID ROBERTS'S SPANISH DRAWINGS.

By ALBERT F. CALVERT.

ALTHOUGH Spain has never developed a style of her own in architecture, many of the architectural wonders of the world have been produced in the Peninsula. If the fact in itself seems curious, the explanation of it may be described as even more incredible; for while Spain is the most conservative country in Europe and the Spaniards out-Orient the Orient in their contempt for hurry, their architects have never found time to invent an original national art. As each successive wave of foreign influence swept over the kingdom, as Roman, Goth, Arab, Carolingian, Florentine, Lombard, and Burgundian followed on each other's heels, the Spaniards assimilated and leisurely essayed to transform the passing styles into something that should be characteristically Spanish; but before the effort had materialized, the original was succeeded by a new model, and the opportunity was lost. They were too intent on adopting and acclimatizing the specimens they derived from the outer world to invent a form of their own. Given the necessary time, Spain would have invented an individual style in architecture—in the restricted sense which invention can possess in art—but historical circumstances have always made the country tributary to the pursuing flow of foreign influence, and the Spaniard, a constant transformer, has never reached a style which is purely original.

Fig. 1.—HIGH ALTAR, SEVILLE CATHEDRAL.

But if Spain is lacking in a national school of architecture, she is rich beyond most nations in the possession of imposing specimens of the art; and if they are not characteristic of Spain, they are generally graved with the personality of the province to which they belong. The Moorish architecture of the Alhambra of Granada, the Mosque at Cordova, and the Alcazar of Seville, are as characteristic of Andalusia as are the Gothic Cathedrals of Leon and Burgos; yet the Moorish Alcazar and the Gothic cathedral are town-mates of Castilian Toledo, and what has a Gothic cathedral to do in the Andalusian town of Xeres de la Frontera? It would be more correct to say that the architectural monuments of Spain are more representative of a period of the kingdom's history or of the temperament of a monarch than of the province in which they are found. In the series of lithographs by David Roberts, R.A., that are here reproduced, Gothic and Moorish architecture is represented, and in each case the most beautiful specimens of the styles they illustrate have been selected.

It may be noted in passing that David Roberts (1796–1864) was born at Stockbridge, Edinburgh. At an early age he manifested a great love for art; but his father, a shoemaker, wished him to follow the same trade. Nevertheless, he was apprenticed for seven years to a painter and house-decorator; and during this time he employed his evenings in the earnest study of art. For the next few years his time was divided between work as a house-painter and as a scene-painter, and he even appeared occasionally on the boards as an actor in pantomimes. In 1820 he formed the acquaintance of Clarkson Stanfield, then painting at the Pantheon, Edinburgh, by whose advice and example he greatly profited, and at whose suggestion he began his career as an exhibitor, sending three pictures in 1822 to the "Exhibition of Works by Living Artists" held in Edinburgh. In the same year he removed to London, where he worked for the Coburg Theatre, and was afterwards employed, along with Stanfield, at Drury Lane. In 1824 he exhibited at the British Institution a view of Dryburgh Abbey, and sent two works to the first exhibition of the Society of British Artists, which he had joined, and of which he was elected president in 1831. In the same autumn he visited Normandy, and the works which were the result of this excursion began to lay the foundation of the artist's reputation—one of them, a view of Rouen Cathedral, being sold for eighty guineas. By his scenes for an opera entitled "The Seraglio," executed two years later, he won much contemporary praise, and these, along with the scenery for a pantomime dealing with the naval victory of Navarino, and two panoramas executed jointly by him and Stanfield, were among his last work for the theatres. In 1829 he exhibited his imposing subject, "The Departure of the Israelites from Egypt," a commission from Lord Northwick, in which the style of the painter first becomes clearly apparent; and three years afterwards he travelled in Spain, and passed over to

Tangiers, returning at the end of 1833 with a supply of effective sketches, which were speedily elaborated into attractive and popular paintings. His "Interior of Seville Cathedral" was exhibited in the British Institution in 1834, and sold for £300; and he executed a fine series of Spanish illustrations for the "Landscape Annual" of 1836, a publication to which he contributed for four years; while in 1837 a selection of his "Picturesque Sketches in Spain" was produced by lithography, many of the subjects being carefully retouched on the stone by the artist's own hand. (Some of these are reproduced herewith.)

In 1838 Roberts made a long tour in the East, sailing up the Nile, visiting Luxor and Karnak, and afterwards making his way to the Holy Land. He thus accumulated a vast collection of sketches of a class of scenery which had hitherto been hardly touched by British artists, and which appealed to the public with all the charm of novelty. The next ten years of his life were mainly spent in elaborating these materials. Many Eastern subjects were painted, and an extensive series of drawings was lithographed by Louis Haghe in the superb work, "Sketches in the Holy Land and Syria," 1842–49. In 1851, and again in 1853, Roberts visited Italy, painting the "Ducal Palace, Venice," bought by Lord Londesborough, the "Interior of the Basilica of St. Peter's, Rome, Christmas Day, 1853," and "Rome from the Convent of St. Onofrio," presented to the Royal Scottish Academy. His last volume of illustrations, "Italy: Classical, Historical, and Picturesque," was published in 1859. He also executed, by command of the Queen, a picture of "The Opening of the Great Exhibition of 1851"—a laborious and rather an uncongenial task. In 1839 he was elected an Associate, and in 1841 a full member of the Royal Academy; and in 1858 he was presented with the freedom of the city of Edinburgh. The last years of his life were occupied with a series of views of London from the Thames. He had executed six of these, and was at work upon a picture of St. Paul's Cathedral, when, on 25 November 1864, he was seized with an attack of apoplexy and expired the same evening.

"The quality of Roberts's work," says the writer of an article in the "Encyclopædia Britannica," from which the foregoing extracts are taken, "is exceedingly equal and uniform during his whole career. The architecture, which is so prominent a feature in his paintings, is introduced with great picturesqueness and an easy command of its salient points, but with little care for the minutiæ of detail. His art was conventional, essentially scenic and spectacular in character, showing effective composition and an unerring instinct for broad general effect, but destitute of that close adherence to nature, that delicacy and truth of tone and colour, which are becoming increasingly characteristic of the productions of the English school. Something of the scene-painter appears in all his works, and his certainty and speed of execution were undoubtedly founded upon his early practice for the stage."

Fig. 2.—TOWER OF THE GIRALDA, SEVILLE.

The Cathedral of Seville, which has its foundations in the ruins of the Mosque of Yakub, is the perfected expression of a resolve, made in 1401 by the Dean and Chapter of the city, that they would build a church "so great that those who come after us may think us mad to have attempted it." In or about 1520 the third largest sacred edifice in the world was practically completed, and its high altar was found to be worthy of the great fane in which it is enshrined. There is no country in which the high altars of the cathedrals excel those of Spain in the gorgeous combination they present of wealth and proportion and polished art, in the richness and profusion of the materials of which they are constructed, the delicacy and beauty of the decorations, and the value of the treasures that are lavished on the material symbolization of the country's national piety. The retablo of the high altar in Seville Cathedral (Fig. 1) is the quintessence of late Gothic sculpture. Crowned by a gilt crucifix and statues of Our Lady and St. John, it is a work of the most extraordinary delicacy and elaboration. The centre displays the superb ark set with rich capitals and embracing the entire tabernacle, while silver effigies of saints guard the grand custodia for the Host. Each of the forty-five compartments into which the retablo is divided depicts a subject from the Scriptures or from the lives of the saints, carved, painted, or gilded with the rarest skill. Begun in 1479 by the Fleming, Dancart, this wonderful triumph of the carver's art was completed by Spanish artists in 1526.

The remarkable Tower of the Giralda (Fig. 2), which forms part of the Cathedral of Seville, is among the three or four most remarkable towers in the world. It is more to Seville than is Giotto's campanile to Florence; it rivals in fame the campanile of St. Mark's. Unlike similar edifices in Egypt and Syria, the minarets built by the Western Moslems are distinguished for their strength and massiveness rather than for slender elegance. The Giralda is regarded as one of the strongest buildings in the world, and its decoration, as a whole, is harmonious and

Plate II. May 1918.

BRIDGE OF TOLEDO ON THE MANZANARES, MADRID.

From the Lithograph by David Roberts, R.A.

beautiful. The Moorish tower, erected by Al Geber, a celebrated mathematician and architect who lived towards the close of the twelfth century, only reaches to a height of seventy metres, the remaining twenty-five metres being of Christian workmanship. Before this addition was made, the tower appears to have been crowned, like most West African minarets, by a small pinnacle or turret. This supported four balls of gilded copper, and was so large that the gates of Seville had to be widened for their entry into the city. According to a Mohammedan writer of the period, the iron bar which supported the balls weighed about ten hundredweight, and as the accuracy of his facts and figures was confirmed in 1395, when the balls, which were thrown to the ground by the earthquake, were weighed and measured, we may credit his further statement that the whole was cast by a Sicilian Arab named Abu Leyth at a cost of £50,000 sterling. The remarkably graceful superstructure was added in 1568, and despite its Doric and Ionic columns and Renaissance style it does not mar the beauty and harmony of the monument. The whole fabric is surmounted by a bronze statue of Faith, executed by Bartolome Morel, which stands fourteen feet high and weighs twenty-five hundredweight, yet so delicate is the workmanship that it turns with every breath of wind—hence the name applied to the tower, the word Giralda being derived from *que gira*, "which turns."

Seville is the alma mater of the bull-fight; and although the bull ring in Madrid (Plate I), built by the local architects, Señores Rodriguez Ayaso and Alvarez Capra, in the Hispano-Moresque style at a cost of £80,000, will seat 3,000 more people, the Plaza de Toros, with its accommodation for 12,000 persons, boasts the finest *toreros*, the finest animals, and the finest situation in Spain. It is built partly of wood and partly of stone. Viewed on a week-day, the vast interior, vividly recalling the structural plan of a Roman circus, is strangely impressive, but seen on a Fiesta de Toros, when its tier upon tier of seats are packed with their full complement of laughing, gesticulating, fan-flirting Andalusians in their brilliant holiday garments, it forms a spectacle that is never eradicated from the memory. From one side of the amphitheatre one obtains an imposing view of the Giralda. As the afternoon advances, when the rays of the setting sun gild the Moorish tower, and, later, leave it clear cut against the pearly twilight, the effect is beautiful in the extreme. This Plaza of Seville is under the superintendence of the Maestranza of the city, an equestrian society of the highest rank, which was formed in 1526 to encourage tournaments and revive the decaying spirit of chivalry. To-day the members of the Maestranza confine their services to chivalry to the paying of their subscriptions and the wearing of scarlet uniforms.

Madrid boasts no more than two important bridges and a like number of gates, but only one of each of these is of any artistic interest. The Puerta de Toledo, which leads to the bridge of Toledo (Plate II), was erected by Ferdinand VII on his return from Valençay, and is entirely destitute of architectural merit; but the Puente de Toledo, which was completed in 1732 and is profusely decorated in the rococo style, gives a touch of the picturesque to the muddy flow of the Manzanares. The bridge is 128 yards long by 12 yards wide, and is supported on nine arches which are remarkable for their elegance and simplicity, but the centre of the

Fig. 3.—GATE OF ALCALÁ, MADRID.

Sabatiori, Architect.

structure is made hideous by the statues of San Isidro and his wife. The Alcalá Gateway (Fig. 3) is the only fine triumphal arch in Madrid. It was designed by Sabatiori, and was erected at the command of that enlightened sovereign Charles III to commemorate his entrance into the city, which owes to his reformative zeal the Customs House, the Prado Gallery, General Hospital, Observatory, the Botanical Gardens, Natural History Library, and many other of its public buildings and institutions. The walls of the Puerta de Alcalá have been pulled down, and the gate, which is 72 ft. high and consists of five arches, has been left surrounded by gardens and large houses. But the gateway possesses a special attractiveness to travellers who arrive in the capital from the dreary, monotonous plains by which it is surrounded, and who behold for the first time through this massive entrance the lordly city with its groupings of towers and spires, which was once a fortified outpost of Toledo almost buried in its surrounding forests.

The historic Capilla Real of the Cathedral of Granada is entered by a late Gothic doorway, through a portal elaborately wrought with emblems of heraldic pride and religious humility. In this plain, bright, and airy chapel, between the chancel (which is railed off by a magnificent grille of gilt ironwork, wrought by Maestro Bartholomé in 1522) and the altar, are the superb tombs of Ferdinand and Isabella (Fig. 4); while in the vault below lie the bodies of the two great sovereigns in the heart of the city they recovered for Christendom. The recumbent effigies of the Reyes Católicos are full of expression and majesty. Both wear their crowns, and Ferdinand is in complete armour. Figures are seated at the angles of the superb sepulchres of Carrara marble, and the sides are sculptured with medallions and escutcheons and the figures of angels and saints. The figures of Juana, the unhappy daughter of Ferdinand and Isabella, and of Philip I, her handsome, worthless consort, whose tombs are also here, are less lifelike, and the general decoration is beautiful but more florid. On each side of the altar kneel carved effigies of the king and queen, and the representations of their faces are believed to be actual and exact likenesses. Behind Ferdinand is the victorious banner of Castile, and beneath them, in singular painted carvings, is portrayed the story of the conquest of the Moor, to which they devoted their lives. These reliefs, which have been attributed to Felipe Vigarny, and are of great antiquarian interest, represent the surrender of Granada, and the subsequent baptism of the infidels. In the former, both the sovereigns are shown in the company of the great Cardinal Mendoza, receiving the keys from Boabdil, and in the latter the reluctantly converted Moors form so numerous a company that the rite of baptism is being administered to them by means of a syringe.

Fig. 4. TOMBS OF FERDINAND AND ISABELLA AND OF PHILIP I AND HIS QUEEN, GRANADA.

Of the twenty-six towers which once defended the palace-fortress of the Alhambra, eighteen may still be counted, and of these the most interesting is, perhaps, the Tower of Comares (Plate III). This square, massive *torre*, with its crenellated summit, not only commands a vista over the luxuriant plain and flashing waters of the crystal Darro to the distant peaks of the snowclad Sierras—a prospect that moved Charles V to exclaim: "Ill-fated the man who lost all this"—but it contains an apartment, the Sala de los Embajadores, which of all the halls of the Red Castle is probably the one that has undergone the least change since the days of the Moorish occupation. This Hall of the Ambassadors, which has always constituted the official part of the royal residence, occupies the whole of the interior of the tower, which has a superficial area of 37 sq. ft., and is 75 ft. high to the centre of the dome. This dome of larch-wood has been compared to the faceted surface of an elaborately cut diamond, and the ornamentation of the apartment, the largest in the Alhambra, is the richest that the palace contains. As the inscription indicates, the royal throne stood on one side of the state reception-room, and here the last great assembly of the Moors was held to consider the demand made to Boabdil for the surrender of Granada.

The River Darro used to be known as "The Salutary Bath of Sheep," and its waters that keep the soil of Granada in a state of ceaseless cultivation are still noted for their healing qualities in regard to cattle. The banks of the river form one of the oldest quarters of the city, and one that is rich in Moorish structures and picturesque views (Plate III). The buildings are but the remnants of the princely mansions and innumerable gay villas which were once surrounded by the richly cultivated gardens of the Moors. On the left bank lies the Church of Santa Anna, a Renaissance building erected about 1541 on the site of the Mosque of Almanzora. Its plateresque portal and wooden roof are beautiful pieces of work, and the tower, with its round-arched windows, its azulejos, and its projecting corbel-borne roof, resembles a Moorish minaret. Fronting the river also is a handsome residence, built in 1539, which was the mansion of Hernando de Zafra, the statesman who was employed as secretary by Ferdinand and Isabella. The lower stage of the portal contains the square entrance set between Doric columns, the second bears the escutcheons of the family (one showing the Tower of Comares), and above this is a balcony between pilasters, carved in delicate relief.

(To be concluded.)

Tower of Comares, Fortress of the Alhambra.

Buildings on the River Darro.

Plate III

May 1918.

TWO SPANISH STUDIES.

From the Lithographs by David Roberts, R.A

THE WONDER OF BABYLON.

. . . . Babylon,
Learned and wise, hath perished utterly,
Nor leaves her speech one word to aid the sigh
That would lament her.—*Wordsworth.*

"HER career was equally short and splendid; and although she has thus perished from the face of the earth, her ruins are still classic, indeed sacred, ground. The traveller visits, with no common emotion, those shapeless heaps, the scene of so many great and solemn events. In this plain, according to tradition, the primitive families of our race first found a resting-place. Here Nebuchadnezzar boasted of the glories of his city, and was punished for his pride. To these deserted halls were brought the captives of Judæa. In them Daniel, undazzled by the glories around him, remained steadfast to his faith, rose to be a governor amongst his rulers, and prophesied the downfall of the kingdom. There was held Belshazzar's feast, and was seen the writing upon the wall. Between those crumbling mounds Cyrus entered the neglected gates. Those massive ruins cover the spot where Alexander died." Thus wrote the late Sir Henry Austen Layard of the great and ancient city of Babylon, of whose former pride and glory nothing now remains but a collection of rubbish heaps—a tumbled débris of slag, bricks, and broken pottery. Here are the desolation and ruin foretold in the melancholy words of the prophet Isaiah: "It shall never be inhabited, neither shall it be dwelt in from generation to generation: neither shall the Arabian pitch tent there. But wild beasts of the desert shall lie there; and their houses shall be full of doleful creatures; and owls shall dwell there, and satyrs shall dance there. And the wild beasts of the islands shall cry in their desolate houses." To this sad complexion have come all the great civilizations of history.

The date of the foundation of Babylon has never been exactly determined; but first mention of the city, so far as research has yet disclosed, is made on a tablet of 3800 B.C. Little is known of its history, however, until about 2250, when it became the capital of Babylonia and the holy city of Western Asia. With the rise of the Assyrian empire began a struggle for supremacy that ended in the virtual defeat of the Babylonians and the absorption of their kingdom with that of Assyria, which had now become the dominant power of the East. During this period of strife Babylon was repeatedly despoiled by hostile invaders. Sennacherib, after the defeat of Susub (690), confesses that he "pulled down, dug up, and burned with fire the town and the palaces, root and branch, destroyed the fortress and the double wall, the temples of the gods and the towers of brick, and threw the rubbish into the Araxes"—the river of Babylon. It is doubtless because of this thoroughly comprehensive destruction that few remains have been discovered on the site of Babylon of buildings belonging to an earlier period than that of Esar-haddon and Nebuchadnezzar.

With the decline of the first Assyrian empire, Babylon resolved to regain her independence. She combined forces with Media and Persia, and about the year 606 the allied armies of Cyaxares and Nabopolassar (father of Nebuchadnezzar) marched on Nineveh, capital of the Eastern world, and captured and destroyed it.

Having recovered her freedom, Babylon, under Nebuchadnezzar, who reigned from 604 to 561, rapidly attained the eminence that had belonged to her deposed rival. The bounds of the city were widely extended and buildings of extraordinary size and magnificence were erected. It was the great metropolis that now arose which was described by the Greek writers; and its vast ruins have astonished travellers through all the intervening ages. Babylonia's armies now conquered Syria and Palestine, and invaded Egypt. Babylonian commerce, too, spread far and wide, from the east to the west, and there grew up, in the words of Ezekiel, "a land of traffic and a city of merchants." But the pride of Babylon was soon to be humbled. Her former allies united against her; and barely half a century after the fall of Nineveh "Belshazzar the king of the Chaldeans was slain, and Darius the Median took the kingdom." *

Darius (in 330) was in turn defeated by Alexander the Great, who took possession of Babylon, and made it the capital of his great empire. Thence onwards the story of the city is one of gradual but certain decline—a process greatly assisted by the foundation, by Seleucus (322), of the new capital city of Seleucia on the banks of the Tigris (upon the site of which Bagdad was afterwards erected). By the time of Augustus (27) Babylon was deserted except for a small number of Jews who still lingered among the ruins. In the fifth century, the great canals connecting with the Euphrates having become choked up through long neglect, Babylon had degenerated into a desolate marsh. Fifty years later the river is said to have changed its course, leaving only a small channel to mark its ancient bed. Thus was the prophecy of Isaiah fulfilled: "I will make it a possession for the bittern, and pools of water." Jeremiah exclaims: "How is Babylon become an astonishment among the nations! The sea is come up upon Babylon: she is covered with the multitudes of the waves thereof."

The exact extent of Babylon has never been determined. Ancient writers give definite (though conflicting) dimensions, none of which, however, can be made to agree satisfactorily with the existing remains. "Some," says Sir Henry Layard in his work "Nineveh and Babylon," "have traced the lines of the streets, and the divisions between the inhabited quarters of ancient Babylon. They believe them to correspond with the descriptions of ancient authors, who declare that the city was divided into a number of equal squares by parallel thoroughfares. But no traces have been discovered of that great wall of earth rising, according to Herodotus, to the height of two hundred royal cubits (about 335 ft.), and no less than fifty cubits (about 85 ft.) broad; nor of the ditch that encompassed it. The mounds seem to be scattered without order, and to be gradually lost in the vast plain to the eastward. But southward, for a distance of nearly three miles, there is almost an uninterrupted line of mounds, the ruins of vast edifices, collected together as in the heart of a great city. They are enclosed by earthen ramparts, the remains of a line of walls which . . . . stretch inland about two miles and a half from the present bed of the Euphrates, and then, turning nearly at right angles, are continued to the eastern bank of the river."

The writer concludes that the area enclosed within this continuous rampart (forming with the Euphrates a large

* Daniel v. 30, 31

triangular space) could not have contained the whole of that mighty city, whose magnificence and extent were the wonder of the ancient world. The walls of Babylon, according to Herodotus, measured 120 stadia (about fifteen miles) on each side, and formed a perfect square of 480 stadia (or nearly sixty miles). Several later writers have repeated his statement. Strabo and Diodorus Siculus have, however, reduced the circuit of the city to 385 and 360 stadia (about forty-eight and forty-five miles respectively); and such, according to Clitarchus, were its dimensions when it yielded to Alexander.

It is suggested by Sir Henry Layard that Babylon was built on the same general plan as Nineveh. More than one fortified enclosure, formed by lofty walls and towers, and containing the royal palaces and the temples with their numerous dependent buildings, courtyards, and gardens, rose in different quarters of the city. They were so built and guarded as to be able to resist an enemy and withstand a protracted siege. Around them were the common dwellings of the people, with their palm groves, their orchards, and their small plots of land. Herodotus records that the walls were pierced by one hundred gates, all of brass, with brazen lintels and posts; and that throughout their length a series of 250 towers were irregularly disposed. The lengths of wall in between were used for chariot races, and it is said that their width was sufficient to allow a four-horse chariot to turn around. Two other walls ran alongside the banks of the Euphrates and its accompanying quays, and each is reputed to have contained twenty-five gates, which corresponded with the number of streets into which they led. A movable drawbridge, 30 ft. broad, and supported on stone piers, crossed the river and connected the two parts of the city together. Of this bridge no trace has ever been discovered. At either end of it stood a palace, that of Nebuchadnezzar on the eastern side having been the more magnificent of the two. (This, presumably, is the great structure shown in Mr. Walcot's etching.) This palace has been identified with the vast mound of ruins known in modern times as the Kasr. Within its confines were the famous Hanging Gardens, which stood on the highest of a series of immense arches, each 75 ft. high. Principal among the other great ruins, of course, are the Birs Nimroud (the Tower of Babel of early travellers) and the Amran, the palace of the early kings.

The temple of Birs Nimroud, according to Professor Rawlinson, was a pyramid of seven square stages, the lowest measuring 272 ft. square, and having its four corners corresponding exactly with the four cardinal points. A winding ascent led to the summit, and each of the seven stages thus formed was ornamented with one of the planetary colours, the azure tint of the sixth, the sphere of Mercury, being produced by the vitrification of the bricks after the work had been completed. The temple remained (like the Biblical Tower of Babel) unfinished for many years, but it was finally completed by Nebuchadnezzar.

The complete state of melancholy ruin to which Babylon has fallen is explained by the nature of the materials of which even her finest buildings were constructed. Chaldæa, or Lower Mesopotamia, is an alluvial country situated a considerable distance from the hills. The deposits formed by the Tigris and Euphrates consist of a rich mud or clay, which is readily convertible into bricks. Stone, which could only be obtained from a distance, was used in comparatively moderate quantities, and principally for such details as detached figures and architectural ornaments. Sun-dried bricks were used for the core of the walls, and kiln-dried, the more costly variety, for facings. "The Babylonians," says the inevitable Sir Henry Layard, "were content to avail themselves of the building materials which they found on the spot. With the tenacious mud of their alluvial plains, mixed with chopped straw, they made bricks, whilst bitumen and other substances collected from the immediate neighbourhood furnished them with an excellent cement. A knowledge of the art of manufacturing glaze and colours enabled them to cover their bricks with a rich enamel, thereby rendering them equally ornamental for the exterior and interior of their edifices. The walls of their palaces and temples were also coated, as we learn from several passages in the Bible, with mortar and plaster, which, judging from their cement, must have been of very fine quality."

The palaces and temples of Babylon were erected, like those of Nineveh, on lofty platforms of brickwork; and the most notable feature of their external design was the receding story, which gave opportunities for dramatic and imposing compositions. In the heyday of Babylonian prosperity, these stupendous buildings rising from the level plain tier upon tier, and glowing with rich and varied colours, must have presented a spectacle of extraordinary beauty and impressiveness.

The amount of labour involved in the erection of these vast structures must have been enormous. Doubtless it was supplied principally by captives, of whom there was always a considerable number available in the city. Some idea of the swarms of men that must have been at work is gained from the statement of Nebuchadnezzar, in one of his inscriptions, that the Imgur-Bel (the inner wall) was completed in fifteen days.

The ruin of the defences of the city was apparently brought about during the reigns of Darius and Xerxes, when Babylon was subjected to a series of destructive sieges. The temples, as a result of the monotheistic rule of Persia, next disappeared. Alexander, who found the great temple of Bel a shapeless ruin, endeavoured to restore the city to something of its former glory. He employed large numbers of men on the work, and succeeded in getting considerable quantities of débris cleared away; but with his death the reconstructive effort lost its momentum, and Babylon continued unchecked on her career of decay. The city degenerated into a vast quarry, and from its crumbled heaps were obtained the materials required for the building of other cities—notably, Seleucia, then Ctesiphon, Al Modain, Bagdad, Kuja, Kerbelah, Hillah (the modern town near Babylon), and others. The wonder is that, in spite of all these spoliations, so many *disjecta membra* of Babylonia's capital city should still exist on the site.

Mr. Walcot, without attempting exact archæological restoration, has given us a fine imaginative conception of ancient Babylon.* We see the low-lying plain with its motley assemblages of humble dwellings set amid palm and cypress trees, the great public highway running to the foot of wide flights of steps which, flanked by enormous winged bulls, lead up to the towering battered walls of the palace, these rising sheer from their great platform and piling higher and higher in diminishing stages. In the middle distance we catch a view of the wide Euphrates, spanned by its bridge—here shrunk by distance and the vast scale of the city to an insignificant strip—while, beyond, the western part of the city merges into the distant plain, vague, minute, and indistinct. Some such wonder-city as this must have been that ancient Babylon which excited the amazement of those early travellers through Western Asia.

* This etching, which is reproduced by courtesy of Mr. H. C. Dickins, of 26 Regent Street, London, to whom the copyright belongs, was recently on view at an exhibition of Mr Walcot's work at the galleries of Messrs. James Connell and Sons, Old Bond Street.

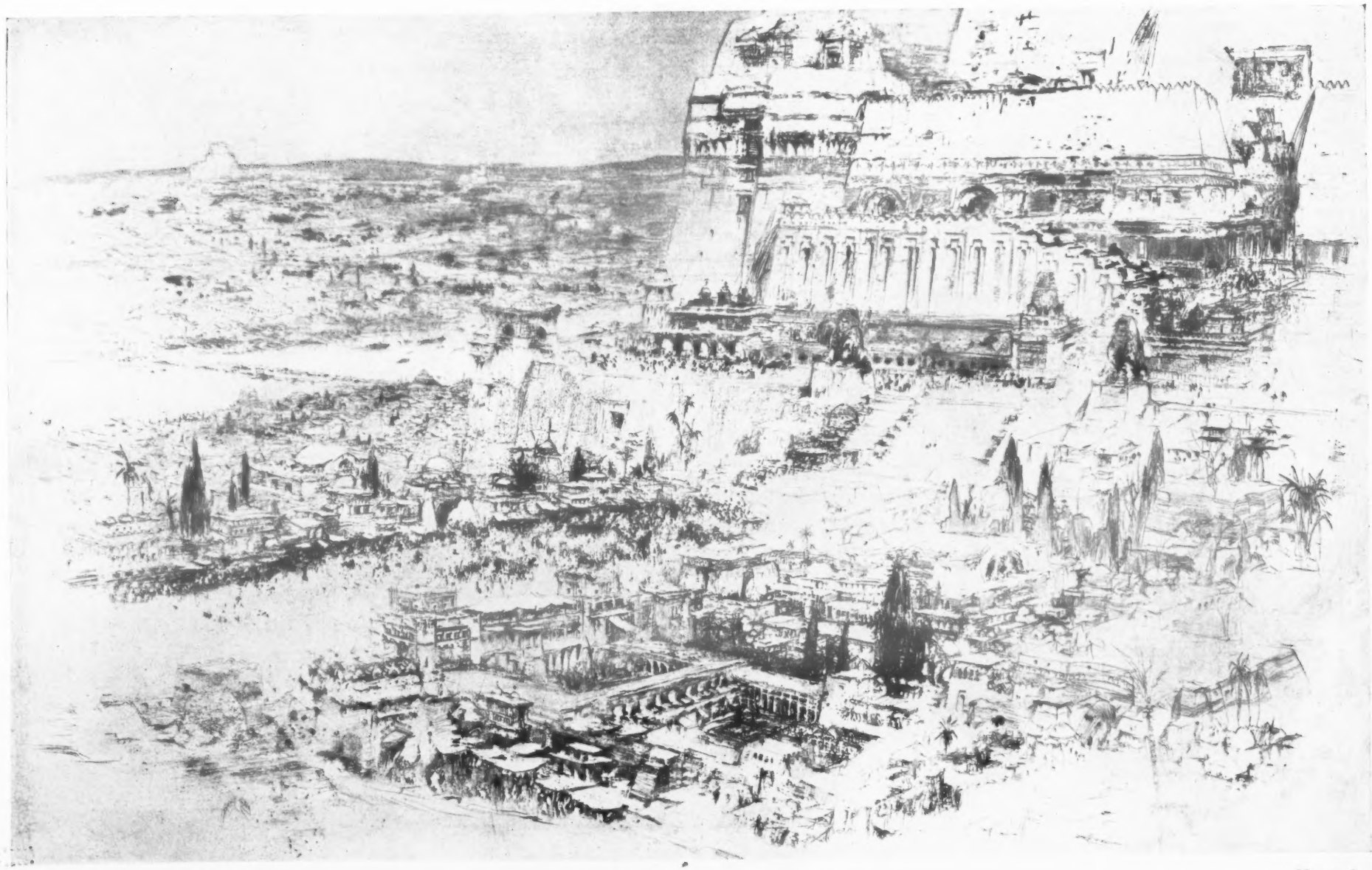


Plate IV. May 1918.

BABYLON.

From the Etching by William Walcot.

PHŒNIX BUILDINGS, BIRMINGHAM.

IN the development of modern commercial architecture we in this country for a long time lagged lamentably behind most other nations, particularly the United States of America. It is pre-eminently in America that, within the past quarter of a century, commercial architecture has found fullest and finest expression. The citizens of that great republic were quick to realize the real though possibly indirect commercial value of fine buildings; while we, blind to all except "practical" and material interests, and intent only upon getting an immediate and palpable return for our money, adhered to the bad old policy, inherited from the early years of nineteenth-century industrial development, of "making anything do." Hence we had an enormous amount of leeway to make up when once we were started on the right course; and it was only in the years immediately preceding the War that we had really begun visibly to shake off that indifference to architectural amenity which long had made us an object of wondering bewilderment to more enlightened and enterprising communities.

Although, unfortunately, it cannot yet be said that there is a general understanding of the commercial value of good architecture (to put it on no higher a level), it must be noted that a number of important firms and corporations have set an excellent example. Many, by employing the services of good architects, and thus setting a standard, have materially assisted in bringing about an improvement in the architecture of commercial buildings. In this category must be included the Phœnix Assurance Company, whose new Birmingham offices, designed by Messrs. Ewen Harper, Brother & Co., of Birmingham, are shown in the accompanying illustrations. The

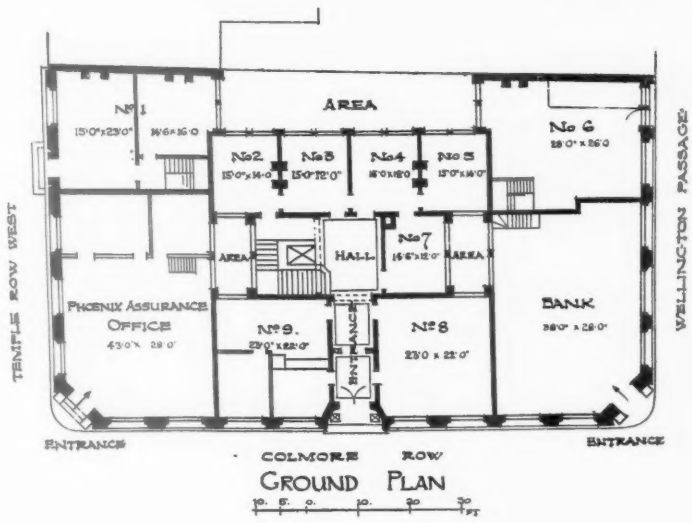


Photo: Thomas Lewis

PHŒNIX BUILDINGS, COLMORE ROW, BIRMINGHAM.
Ewen Harper, Brother & Co., Architects.

Photo: Thomas Lewis.

ENTRANCE TO PHŒNIX OFFICE.

Company does not occupy the entire building, portions of it being available for separate letting.

The interior fittings of the Phœnix general offices are executed in polished Cuba mahogany of fine texture, carried out in sympathy with the architectural treatment of the building. The wall panelling is about 12 ft. high, finished at the top with a string-course having Greek key pattern enrichment. A white marble block frieze fills the space to the ceiling. The panels of the mahogany framing are finely quartered in the grain. They alternate with pilaster panels, with richly carved wreaths and tablets. The entrance revolving door is of patent two-way type, and instead of the circular casing being divided into four parts by the revolving screen it is in two parts only, thus giving a great advantage in space over the usual four-way door for people passing through, and at the same time excluding the draught. An interesting feature is the pneumatic check arrangement, by which the revolving part comes gradually to rest after being used, without swinging round to the embarrassment of anyone following. The door is 6 ft. in diameter, and in case of panic it can be thrown open at a moment's notice, leaving a clear exit, without moving levers, bolts, or any other mechanism. The counter is enriched with carved work on the front. Desks and furniture are of the low table type, with wide tops. All the foregoing interior fittings were made by Samuel Elliott and Sons (Reading), Ltd.

The building is heated throughout by means of a low-pressure hot-water system, supplied by Henry Hope and Sons, Ltd., of Birmingham. The water is heated in a boiler (fixed in the basement) of the latest and most efficient type, and from this small mains and branches are run to serve about 140 radiators placed in various rooms. An electrically driven pump is provided to accelerate the circulation of hot water in the mornings and in very cold weather, so that no large pipes are required. The radiators are of the perfectly plain pattern, and all can be regulated by gun-metal valves.

The linoleum used in covering the floors is of Scotch manufacture, and was supplied and fitted by Newbury's Limited, of Birmingham. It was fixed to the floors (which are of concrete) with bitumastic composition, involving highly skilled workmanship in order to preserve a perfect surface and seam. To comply with the lighting restrictions, Newbury's Limited supplied and fitted dark green blinds and casement curtains, which harmonize admirably with the exterior scheme.

Harris & Sheldon, Ltd., of Birmingham, fitted up the offices of the Union of London and Smiths Bank, Ltd., which are also accommodated in the building. An electric lift was supplied by Waygood-Otis, Ltd., of London, and rubber paving was executed by the Leyland and Birmingham Rubber Co., Ltd., of Leyland, near Preston.

The general contractors were William Sapcote and Sons, of Birmingham. Other sub-contractors additional to those mentioned above were as follows:—Dyson & Gibbs, Ltd., King's Heath, Birmingham (steel casements); Whitfield's Safe and Door Co., Birmingham (strong-room doors); Hart, Son, Peard & Co., Ltd., Birmingham (grilles and outside staircase); The Porcelain Tile Co., Stoke-on-Trent (floor and glazed wall tiling); Fenning & Co., Ltd., London (marble paving); H. B. Sale, Ltd., Birmingham (name plates); Elkington & Co., Ltd., Birmingham (bronze phœnix).

Photo. Thomas Lewis.

VIEW IN GENERAL OFFICE.

Entrance to Main Building.

View in Fire Department.

Photos: Thomas Lewis.

PHŒNIX BUILDINGS, COLMORE ROW, BIRMINGHAM.

Ewen Harper, Brother & Co., Architects.

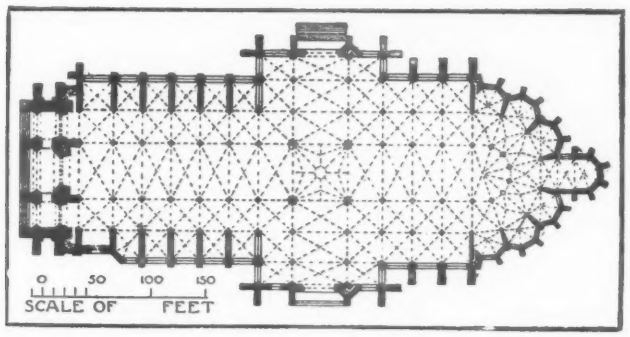
THE ORDEAL OF AMIENS CATHEDRAL.

IT may be accounted among the soul-deadening effects of the War that the threatened destruction of the cathedral at Amiens has been received with outward stoic calm. More intimate occasions for grief are so terribly prevalent that any ostentation of mourning for merely material damage or destruction would seem somewhat of a mockery. Yet, even amidst a very welter of woe, one cannot read unmoved that one of the noblest works of man is in peril of destruction—has been, indeed, already hit, and may be doomed to suffer the fate of Reims. Between the two cathedrals there is much æsthetic and historic parity; and moreover there can be no doubt that in building Amiens the design of Reims was closely followed. Reims was begun in May 1211, Amiens in 1220. At Reims, Jean d'Orbais, to whom the initial conception is due, continued to work until 1231, Jean le Loup completing the choir and designing, about 1240, the façade of the north transept. Towards 1255, Gaucher de Reims began the west portals; and Bernard de Soissons, who built the five west bays of the nave and the great west rose window, was succeeded by Robert de Coucy (died 1311), to whom are attributed the towers and the upper parts of the west front.

Amiens was built not less rapidly. Mr. W. R. Lethaby, in his book on "Mediæval Art," records how "the old cathedral of Amiens was burnt in 1218, and its reconstruction on a vast scale was at once undertaken. Owing to local circumstances, and contrary to usual practice, the west end was begun first. This west end was pushed forward with great rapidity, and was completed, together with the sculptures, before 1230. By 1236 the nave was opened for worship, and by 1243 the west towers had received their bells. The eastern work was then carried on with equal energy. The central upper window of the east end is dated 1269, and the cathedral was substantially completed when, on the 16th of May 1269, the body of St. Firmin was translated into his new shrine." Robert de Luzarches, its first architect, built but little beyond the lower parts of the nave and transepts; the nave being, as already noted in the citation from Professor Lethaby, the earliest built part of the church. Both cathedrals are dedicated to Notre Dame, both derive perceptibly from their namesake of Paris, and both share with that church, and with the cathedrals of Bourges, Chartres, Soissons, Le Mans, Auxerre, Troyes, and Beauvais, the interest inherent in buildings that best illustrate a notable period—that from 1190 to 1250—of architectural evolution. It was then that Gothic found itself by emerging from experiment to maturity; and there are those who have not hesitated to say that in

AMIENS CATHEDRAL FROM THE SOUTH-WEST.

VIEW FROM THE SOUTH-EAST.

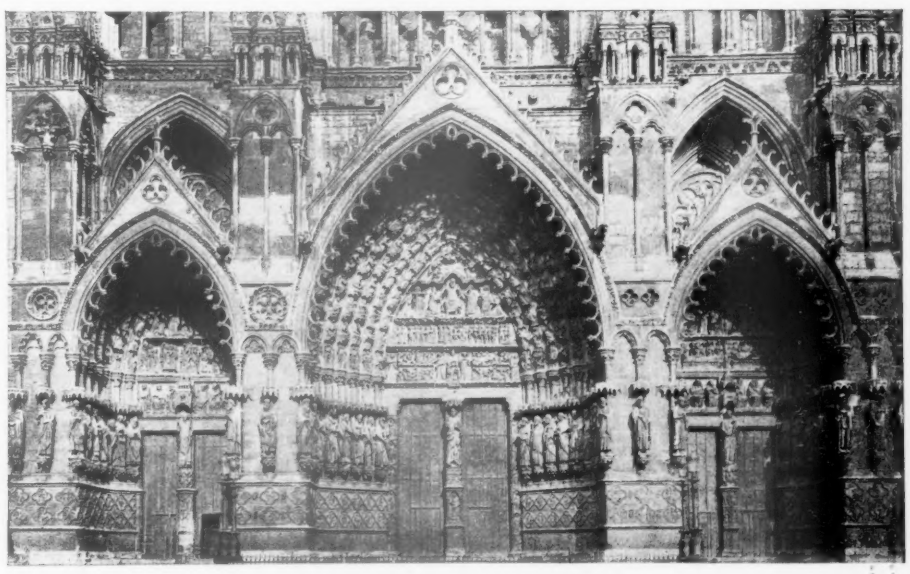


Amiens the style reached its apogee, although some would accord this honour to Reims. Compared with either, our own Salisbury, which preceded them by a year or two, is primitive. It was not until the thirteenth century, however, that Thomas and Regnault de Cormont put in their fine work at Amiens (Thomas built the choir about 1250); and the building was not completed until the fourteenth century, when the chapels were added to the nave. Much later than that is the central spire, which was raised in 1529, taking the place of a wooden one (put up in 1240) which was destroyed by lightning. This spire is 422 ft. high—22 ft. higher than that of Salisbury; but the loftiness of the roof (about 140 ft.) whence it springs robs it of the full effect that contrast, rather than competition, would have given it.

It is generally agreed that the west front of Amiens is not equal in beauty to that of Reims, to which it is similar in type but not in detail. It combines, not altogether happily, the salient features of Laon and Notre Dame de Paris. To break the façade into two stories was to sacrifice much in unity and dignity. It is unfortunate, too, that the two towers (fourteenth-century as regards the upper portion) are of unequal height. They are both taller than the western towers of York, but lose much of the effect of height because of the rose windows and galleries that, connecting them, deprive them of the character of independent towers, and may almost be said to fuse them into a sham heightening of the façade.

It is the popular view that the three high and deeply recessed portals of Amiens are surpassed by those of Reims for richness in decorative effect; but, personally, we should prefer the less dazzling design, the more noble simplicity of Amiens, to the rather overwhelming sumptuousness of the Reims doorways. It has been frequently observed that the builders of French cathedrals were disposed to be over-emphatic on portals, which in England are nearly always kept in modest subordination to the rest of the façade; and Wells is often chosen to illustrate the comparison, either because its west-front doors are particularly humble, or because the façade as a whole is beautifully composed, perfectly proportioned in its parts, and altogether peerless of its kind. Yet Professor Freeman, who was nothing if not dogmatic, had the whim to denounce it. He wrote: "It is doubtless the finest display of sculpture in England; but it is thoroughly bad as a piece of architecture. I am always glad when I get round the corner, and can rest my eye on the massive and simple majesty of the nave and transepts. The west front is bad because it is a sham—because it is not the real ending of the nave and aisles, but a mere mask, devised in order to gain greater room for the display of statues. . . . It is a sin against the first law of architectural design, the law that enrichment should be sought in ornamenting the construction, not in building up anything for the sake of effect." He calls the doors and windows mouseholes. But we venture to think that this is one of the many instances in which Freeman's vehement mind leads him into excess; and the Wells front and "mouseholes" have been very ably defended.

Both at Reims and at Amiens, there is, outside and inside, a lavish abundance of statuary: that at Amiens distinctly good; that at Reims masterly beyond praise. At Amiens the central door shelters a very beautiful statue of Christ in the act of blessing, and is thence known as the Porche du Beau



PORCHES ON WEST FRONT.

Dieu d'Amiens. There are also statues of the twelve apostles ("Christ and his apostles twelve," as Chaucer says), and a bas-relief has the Last Judgment for its subject, the Virgin and St. John pleading with Christ. Over the right-hand porch we get the "Death and Assumption of the Virgin," while the carvings over the left-hand porch show the legend of Firmin, the patron saint of the city, who suffered martyrdom A.D. 301. Above the portal, and immediately below the beautiful rose window, there is a long line of statues of French kings—probably excellent portraits as well as good sculpture. At Amiens, however, the sculpture as a whole does not approach the excellence of that at Reims. Vices and virtues are carved within quatrefoils on the bases of the deep slanting jambs: and on the door-posts are figured the Wise and the Foolish Virgins. Angels, saints, and worthies fill the tympana; on the north door there are fine carvings of the signs of the zodiac and the labours of the months, which, unrivalled in Europe, have earned for the cathedral the name of "the Parthenon of Gothic art." It is a commonplace of the subject that whereas with the Greeks sculpture was an addition—"an harmonious adjustment," someone has called it—in Gothic buildings it is integral, organic, a part of the building; and this point could not be more aptly illustrated than it is at Reims and (perhaps more especially) at Amiens. Yet Gothic sculpture was not, as some enthusiasts would have us believe, spontaneous and unpremeditated, springing from the fancy or the inspiration of the mason as he worked. Quite the contrary. It was most carefully planned and schemed by the architect in consultation with the most learned scholars available, and mere decorative effect was subordinated to fidelity to Christian doctrine, religious tradition, moral and ethical elevation.

At Amiens, the arches of the nave are supported, not by pillars, but by statues in niches, and where the English eye looks for the customary mouldings there are rows of statuettes

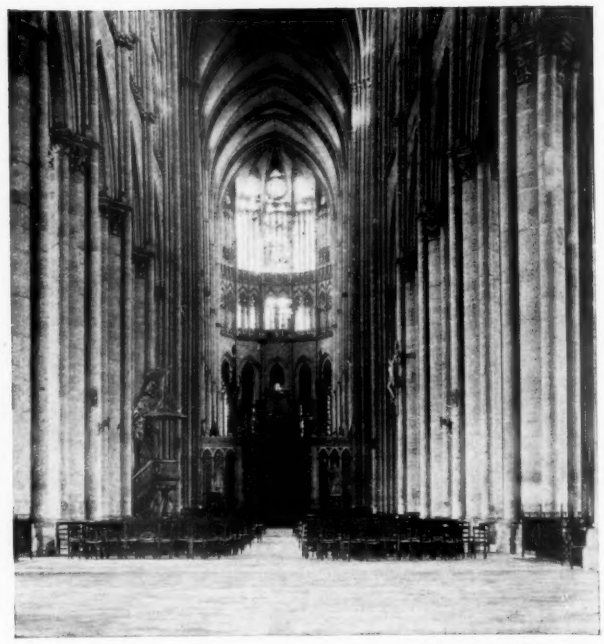
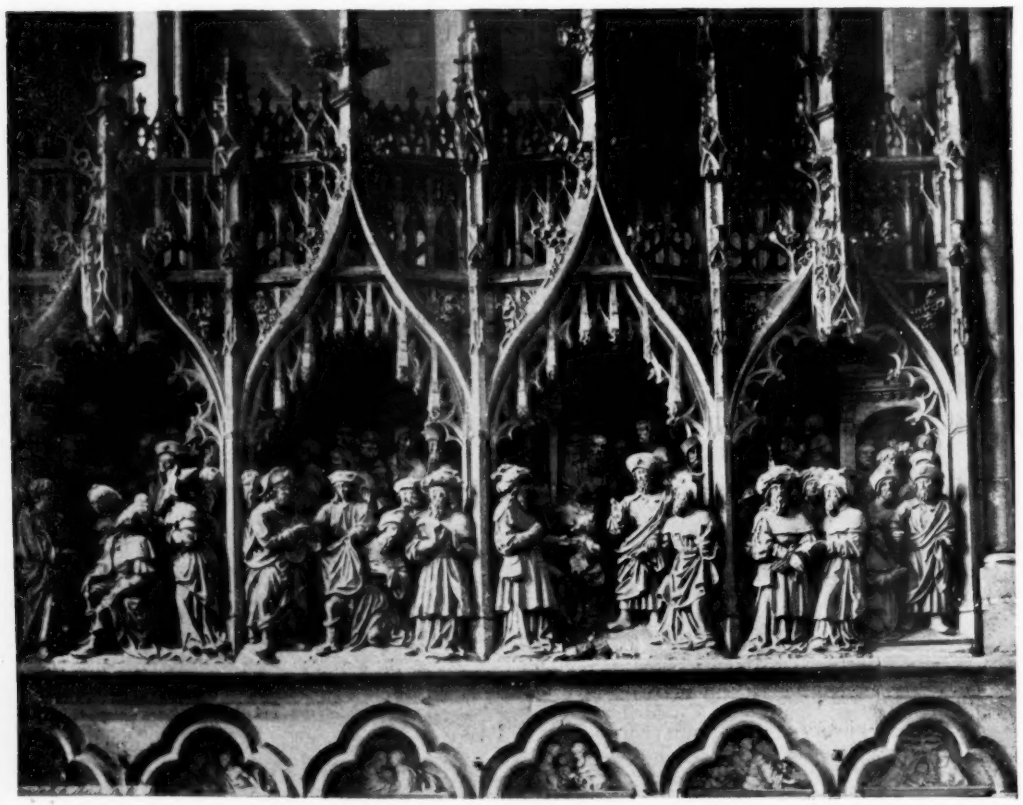


Photo: Miss Jackson Mason.

THE NAVE, LOOKING EAST.

—an arrangement that is much more common in France than in this country. On entering, the visitor is at once conscious of the great spaciousness of the cathedral, which is, indeed, the third largest in Europe, only St. Peter's at Rome and the cathedral at Cologne exceeding its size. Its length is 469 ft., and it covers an area of 8,000 square mètres. Its internal height of a hundred and forty feet or more is rather inconvenient for observation of the fine vaulting. Another quality in the interior that immediately strikes a stranger is that it is uncommonly well lighted; the triforium being pierced with windows. Chartres, Reims, and Amiens might almost have been built from a common plan. At Amiens there is a three-aisled nave, a short transept with aisles, and a five-aisled choir with radiating chapels. The nave has six bays, like Chartres, instead of nine as at Reims. Its piers are somewhat stilted, raising the arches and the aisle vaulting to an unusual height. Each pier comprises a central round column with four engaged shafts. The apse is probably the first in which finality of form for that feature was reached—that is to say, previous essays fell short of its perfection, and departures from this model would almost certainly imply deterioration. In earlier buildings, as at Notre Dame, the apse was circular; here it is polygonal. Its elegant groined roof rests on compressed lancet arches. There is no finer carving in Europe, it is commonly held, than that of the woodwork of



DETAIL OF CARVED CANOPIES AND STATUARY.

The Pulpit.

View in South Aisle, looking West.

Plate V.

INTERIOR VIEWS OF AMIENS CATHEDRAL.

May 1918.

the 110 stalls. Arnoult Boullin, Alex Huet, and Jean Turpin cut the varied and delicate plant tendrils and foliage, or the figured "Life of the Virgin" and other sacred subjects, and the work was restored in the late 'sixties and early 'seventies of last century with all the scholarly care and skill that a Viollet-le-Duc could devote to a congenial task for which no man was better equipped. In the choir, the secondary clerestory under the main windows is adjusted to them by forming a series of ridged roofs at right angles to the nave. This arrangement secures æsthetic effect at some sacrifice of soundness of construction; for the valleys which have been formed to carry off the rainwater at the buttresses set up a rather serious danger from imperfect discharge.

Statues of Faith, Hope, and Charity support the magnificent pulpit. It was set up in the eighteenth century, Dupuis of Amiens being the sculptor, and the work cost 36,000 livres. An oblong font of the eleventh century has supports made in the thirteenth. Three rose windows, each 100 ft. in circumference, are adorned with meticulously elaborate tracery, and filled with richly coloured glass—in England we have nothing to compare with them. A low stone screen separating the choir from its aisles encloses a series of sculptures in high relief. These were made in the fifteenth century, and include the acts and death of John the Baptist, a portion of whose head is piously believed to be enshrined in the side chapel dedicated to him. Just inside the central porch two rather fine tombs attract attention. That on the left commemorates Evrard de Fouilly, the bishop who laid the first stone of the church; that on the right, Bishop Geoffroy d'Eu, who was skilled in medicine as well as learned in theology.

One's general impression of the interior supports the claim that it is "the standard of Gothic perfection," and even so cautious and so cool-headed a critic as Professor Lethaby agrees that "this largest of French churches ranks also among the most perfect." And here we cannot resist a further quotation from Professor Lethaby, in which he expresses with fine aptness the reasons for venerating a great and noble cathedral, and for wishing to cherish and preserve it. They lie much deeper than mere sentimentality. For, as Professor Lethaby says, "as to these noble buildings, the half of their glories and wonder cannot be told. They are more than buildings, more than art; something intangible was built into them with their stones and burnt into their glass. The work of a man, a man may understand; but these are the work of ages, of nations." In the interior of Amiens, as well as elsewhere, Professor Goodyear found much support for his theory of refinement on optical effects. From the ground to the main arches the piers are perpendicular, but from the capitals to the springing of the vaults there is a deviation, making the nave 28 in. wider at the top. This must surely have been a calculated effect, whether or not such refinements were based, as some enthusiasts declare, on geometrical studies about which the mediæval guilds were sworn to secrecy.

From the triforium gallery there was to be seen a magnificent view of the valley of the Somme. In the city the river breaks into eleven streams, which turned the many mills for which the city was famous when it was the centre of France's cotton industry. Dominating the city as most French cathedrals do, Amiens must have afforded a tempting mark for the gun practice of the enemy, and that it will suffer less injury than its noble sister of Reims is almost beyond hope; for, at the moment of writing, Amiens is at the very centre of the most tremendous conflict on record.

Moreover, the Germans, who shelled Reims without any military object that was apparent to anybody but themselves, are not likely to show a more tender regard for Amiens. An American gentleman, Mr. Barr Ferree, has published a book in which he gives a diary of the persistent bombardment of Reims, which, as he says, "is an event that has particularly excited the indignation of the civilized world. The sacrifice has seemed so wanton and so unnecessary that the souls of those who have not known the great church by personal observation have cried out in indignation against the outrage, while to those who have known it, its long-continued passion has aroused the feeling of an intense personal loss. No other episode of the Great War has accomplished such complete destruction of so great a work of art. Its blackened walls and broken statues are the most formidable indictment the Germans have yet raised against themselves"—he means, of course, æsthetically; for their inhumanity is still worse. Reims underwent three years' agony. In 1914 the cathedral was hit directly and deliberately with a score or more of bombs and shells, and in September of that year an incendiary bomb set fire to the scaffolding that had been erected for the repair of the tower, and the fire spread so rapidly that the great roof, with its magnificent internal woodwork of the fifteenth century, was wholly consumed; and in 1915 and 1917 the ruins were deliberately bombarded. The full extent of the damage to Reims has not been officially recorded; nor do we yet know how far Amiens has suffered. Reuter's special correspondent with the French Army wrote, however, on 20 April, that on the same date he had wandered through the ruined streets of Reims, and found the heart of the city a mere labyrinth of shattered walls and burnt-out dwellings. Although the town is now as complete a ruin as Ypres or Babylon, the cathedral is much as it was six months ago, since when it has only been hit by shell splinters, and there is every reason to hope that it will be preserved. In the end, he says, the cathedral and the equestrian statue of Joan of Arc in front of it "will in all likelihood be all that remains of ancient Reims." It is almost too much to hope that the city of Amiens will escape more lightly.

It will be recalled that Amiens fell into the hands of the Prussians during the war of 1870, when, it would seem, "frightfulness" had not been developed into a system. As every schoolboy knows, the city has figured prominently in history—is, indeed, well-nigh prehistoric; for it is the ancient Samarobriva, capital of the Ambiani, from whom it gets its name. It was at a congress at Amiens in 1264 that Louis annulled the Provisions of Oxford, and thus incensed afresh the English barons, who promptly reasserted themselves at the Battle of Lewes. Amiens comes into English history again on 28 March 1802, when the "Peace of Amiens" was signed, to the great rejoicing of the French, who had substantial reasons for being more than satisfied with it. By it France retained the Austrian Netherlands, Dutch Flanders, the course of the Scheldt, and part of Dutch Brabant, Maestricht, Venloo, and other fortresses of importance, besides the German territories on the left bank of the Rhine, Avignon, Savoy, Geneva, Nice. Peter the Hermit was born at Amiens about 1050—if not in the city, somewhere in the diocese. He is worth mentioning, if only because, in originating the Crusades, he was the unwitting cause of the subsequent importation of Eastern influence into Western architecture: and Gothic architecture came into being, as Viollet-le-Duc has said, as the result of a gradual evolution out of the Romanesque; while French sculpture, it has been said, was at first Byzantine in its ideals. Some of the early carvings at Amiens have been thought to show this influence; but one should beware of reading it into them.

SOME MEMORIAL MEDALLIONS AND MEDALS.

MR. E. CARTER PRESTON is demonstrably one of the most highly accomplished of modern artists working in the field of numismatic art. It may without any sort of exaggeration be said that he has imparted to this form of art, which, within recent years, had fallen lamentably from its early high estate, a new vigour and a further lease of useful life. To a scholarly knowledge of the antique, Mr. Preston brings a rare degree of skill in design and modelling; and the result is that his work, while always revealing the guiding influence of historical precedent, is invariably imbued with a spirit that is essentially of our own time. Hence it is never, on the one hand, wholly academic, nor, on the other, merely modern. Antique prototype and modern technique are blended into an harmonious and completely satisfying whole.

Mr. Preston has won considerable success in this sphere of art. His designs for the Battle of Jutland medal (illustrated in the issue for September 1917) will be remembered by all readers of THE ARCHITECTURAL REVIEW; while, as recorded last month, he has gained further distinction recently by winning the national competition for a memorial plaque to be presented to the next-of-kin of those who have lost their lives in the War. On this page a reproduction is given of his alternative design for the plaque, which may be usefully compared with the winning design, illustrated last month. The emblems in the field represent the Air Service (propeller), Land Service (rifle), and Naval Service (anchor off Dreadnought), the pendant being composed of the Shamrock, the Rose, and the Thistle. The actual plaque is $4\frac{3}{4}$ in. in diameter. With regard to the other examples of Mr. Preston's work illustrated in this issue, the following notes are of interest:—

ALTERNATIVE DESIGN FOR NATIONAL MEMORIAL PLAQUE.
By E. Carter Preston.

"RIVER CLYDE" MEMORIAL MEDALLION TO THE V BEACH LANDING, GALLIPOLI, 25 APRIL 1915.

This medallion, cast in bronze, was presented by a Liverpool shipowner, through the Imperial Merchant Service Guild, in proud memory of heroic deeds performed in a Liverpool ship, to the men who landed from the S.S. "River Clyde," and who were afterwards awarded the V.C.

Obverse.—The landing of troops from the S.S. "River Clyde" by means of a bridge of boats between the ship and the shore. Cape Helles in the distance. (Mr. H. Tyson Smith is associated with Mr. Preston in this design.)

Reverse.—Represents England symbolized by the Lion, Australia by the Kangaroo, New Zealand by the Apteryx, and France by the Gallic Cock, arranged in medallions which are tied together by Tudor Roses, and set out in the form of the Cross of St. George; the badges of the regiments which landed from the "River Clyde" furnish the ends of the Cross, and the badge of the Royal Navy is the centre; the whole surrounded by the names of the men who were awarded the V.C. at the V Beach Landing from the "River Clyde." (This design is wholly the work of Mr. Preston.)

"RIVER CLYDE" MEMORIAL MEDALLION TO THE V BEACH LANDING AT GALLIPOLI, 25 APRIL 1915.
Designed by E. Carter Preston and H. Tyson Smith.

Medal to Commemorate the Triumph of Civilization over Barbarism.

Medal to Commemorate the Alliance between England and France.

Memorial Medal to be awarded by the Institute of Bankers for Proficiency in Spanish.

DESIGNS FOR COMMEMORATIVE AND MEMORIAL MEDALS.

By E. Carter Preston.

MEDAL TO COMMEMORATE THE ALLIANCE BETWEEN ENGLAND AND FRANCE.

Obverse.—Britannia with trident in hand and shield by side clasping France by the hand, the Olive branch growing across the field and binding the figures together.

Reverse.—British Lion standing in amity by a pedestal on which is perched the Gallic Cock; the rising sun, to the left, suggesting the dawn of the new alliance.

MEDAL TO COMMEMORATE THE TRIUMPH OF CIVILIZATION OVER BARBARISM.

Obverse.—Perseus slaying the Gorgon, from whose blood springs Pegasus, the symbol of Imagination.

Reverse. — Civilization triumphant with winged brow standing on a pedestal flanked by Sphinxes with outspread wings, suggesting the progress of Reason from the Night of Time.

MEMORIAL MEDAL TO BE AWARDED BY THE INSTITUTE OF BANKERS FOR PROFICIENCY IN SPANISH.

Obverse.—Hermes, the God of Commerce and Tongues, mounted on a Spanish bull, placing a laurel wreath on a Tripod, the attribute of Hermes. In the exergue, the Spanish arms between two English roses.

Reverse.—Memorial inscription to Captain Edward Coursolles Jones, surrounded by Maple wreath suspended over a Beaver (Canadian emblems). The Gazelles placed by the name are the badge of the regiment in which he was serving when he fell. Medal to be struck in silver.

NEW BOOKS.

CHEMISTRY AND THE BUILDING INDUSTRY.

To the unscientific person, whose name is legion, chemistry is an esoteric mystery, recognized chiefly by its inexplicable phenomena of fizzing and banging. At Oxford it is comprehended under the elegant term "Stinks." There have been many endeavours to dispel all this ignorance, indifference, and contempt. Faraday, Herschel, Huxley, Tyndall, and many other writers on such subjects as "The Chemistry of a Common Candle," or "of Familiar Objects," and so forth, have usually found that popularization is by no means profitless; and there can be no question that the subject, when deftly handled, has considerable fascination for the inquiring mind.

At a moment when educational values are being re-estimated, and when it is realized more intensely than ever before that educational subjects must stand or fall by the test of practical utility, explanations of what science has done, of what use it is, are becoming rather numerous, and should fulfil an important mission in preparing the soil for future planting and sowing. It is before all things necessary to convince the common mind that science has for it not a remote but an immediate interest—is, as the cant phrase has it, "worth while." This seems to be the aim of the little book which Messrs. Pilcher and Butler-Jones have added to Messrs. Constable's "The Engineer" series. They show, in broad outline, but quite definitely, the most important applications of science to industry. Each of their nineteen chapters deals with a separate department, and each may be regarded as a remarkable feat of compression, the authors having mastered the difficult art of conveying a great deal of information in very few words. They tell us not only what has been done, but wherever possible who did it, and when and where, in succinct passages of which this is a fair sample, taken at random: "The method of water-softening by the addition of lime was established by Dr. Thomas Clark, Professor of Chemistry at Aberdeen University from 1833-39, and its importance in every industry involving the use of boilers or requiring the use of soft water must have been and still is inestimable." There is a chapter on mortar and cement, in which it is recorded that "in the case of hydraulic mortars and cements the knowledge of their structure and action was indefinite until 1887, when the researches of Le Chatelier were published, though a fairly systematic investigation of the nature of hydraulic mortar, or rather of the hydraulic limestones employed in its manufacture, was made about the year 1756 by Smeaton, whilst searching for the most suitable binding material for the foundations of the Eddystone lighthouse, which he had been commissioned to rebuild. He consulted his friend Cookworthy, a chemist, who instructed him in the analysis of limestones, and he found that clay was an essential constituent of an hydraulic limestone, the poor lime obtained on burning it being far superior to fat lime for making mortar intended to withstand exposure to water." Cement is dismissed rather summarily, and while the supreme importance of chemical science in perfecting the manufacture is duly indicated, names and dates are omitted, with the single exception occurring in the statement that "Roman cement was first made by James Parker in 1796, by heating argillaceous limestone containing, already mixed, the two necessary ingredients." It is added that "the manufacture of Portland cement was founded on attempts to imitate Roman cement, using a mixture of lime and clay instead of the argillaceous limestone." Surely the experiments of Aspdin and Pasley and Johnson should have been mentioned, even if it was thought prudent not to provoke jealousy by introducing the names of more modern improvers. But the book, as a whole, is excellent in its clear exposition of what chemistry has done and is doing for the manufactures. For the busy man of science it is a very handy summary of achievements, and for the layman a revelation of the relation of science to practical life, and these interests are very dexterously combined without the one prejudicing the other.

"What Industry Owes to Chemical Science." By Richard B. Pilcher, Registrar and Secretary of the Institute of Chemistry of Great Britain and Ireland, and Frank Butler Jones, B.A. (Cantab.), A.I.C. With an Introduction by Sir George Beilby, LL.D., F.R.S. London: Constable and Company, Ltd., 10 Orange Street, Leicester Square, W.C. Price 3s. net.

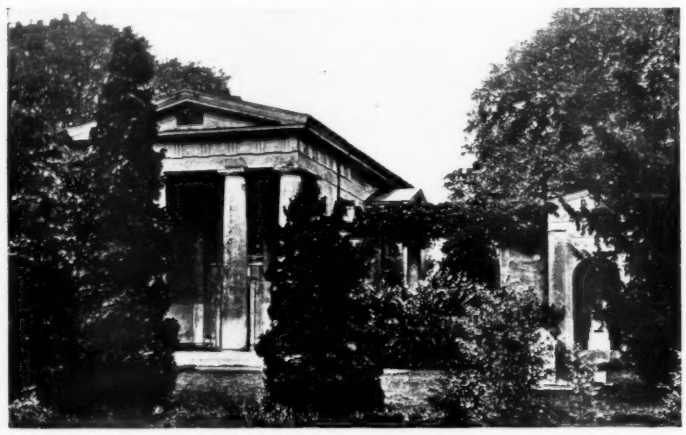
"THE EMPIRE MUNICIPAL DIRECTORY."

MESSRS. THE SANITARY PUBLISHING CO., LTD., 8 Breams Buildings, London, E.C., have issued, price 5s. net, the thirty-sixth annual issue of this useful publication, which comprises a directory to municipalities and their officials, not only in the United Kingdom, but in the British colonies and dependencies; a diary; specially contributed articles of practical interest to municipal engineers; useful tabular and other memoranda relating to municipal work; and lists of the new Government Departments and Acts of Parliament affecting the interests that fall within its scope. The information given is skilfully digested and conveniently arranged.

NICHOLAS REVETT.

THERE is one spot in Mid-Hertfordshire that is assuredly haunted by Apollo, the protector of flocks and cattle. Its situation, five miles north of Verulamium, is akin to that of the Grove of Daphne, the famous pleasure garden a similar distance south of Antioch in Syria. In this English grove of oaks, elms, and beeches is a Christian temple with colonnaded wings and balancing cenotaphs, modelled by Nicholas Revett, in Grecian gusto, at the command of Sir Lionel Lyde, a hundred and forty years since. I have made many excursions to this enchanted place, sometimes by way of Hatfield and over the Palladian bridge that Paine built at Brocket Hall, and at others through Sundridge and Wheathampstead; either route is through classic country, and always the subject of my anxious speculation affects me differently. I have made architect friends take this journey in winter and summer: it is an experience they never forget, for it means more than the ordinary pleasure jaunt, and each visit reopens the splendid page of the late eighteenth century, forcing one to think that time has stood still.

The little village of Ayot St. Lawrence boasts a comfortable inn, the "Three Horse Shoes," which is the centre of interest in a cluster of creeper-covered cottages. On the opposite site, set back a fair distance from the road, is the ruined fifteenth-century church which in 1777 provoked the contempt of Sir Lionel Lyde and brought him into conflict with the Bishop of Lincoln. It appears that the Baronet had little sympathy with the request of the churchwardens "that urgent repairs were necessary to preserve the fabric"; the responsibility was his, but he ignored all appeals and proceeded with the demolition of what he regarded to be a ruinous structure. Down came the Bishop with holy wrath and pious indignation; bell, book, and candle were a little out of date, or these would have been employed, and excommunication could not be pronounced against a wealthy lawyer with a town house in Bedford Square. The Bishop insisted that the old church should be repaired forthwith. It was a just demand, but, unfortunately, none were skilled in the art of reparation, and the owner resolutely set his face against the idea. Eventually, by threats and persuasion from the ecclesiastic, it was agreed that a new church should be built, as far removed from the act of vandalism as good taste demanded.



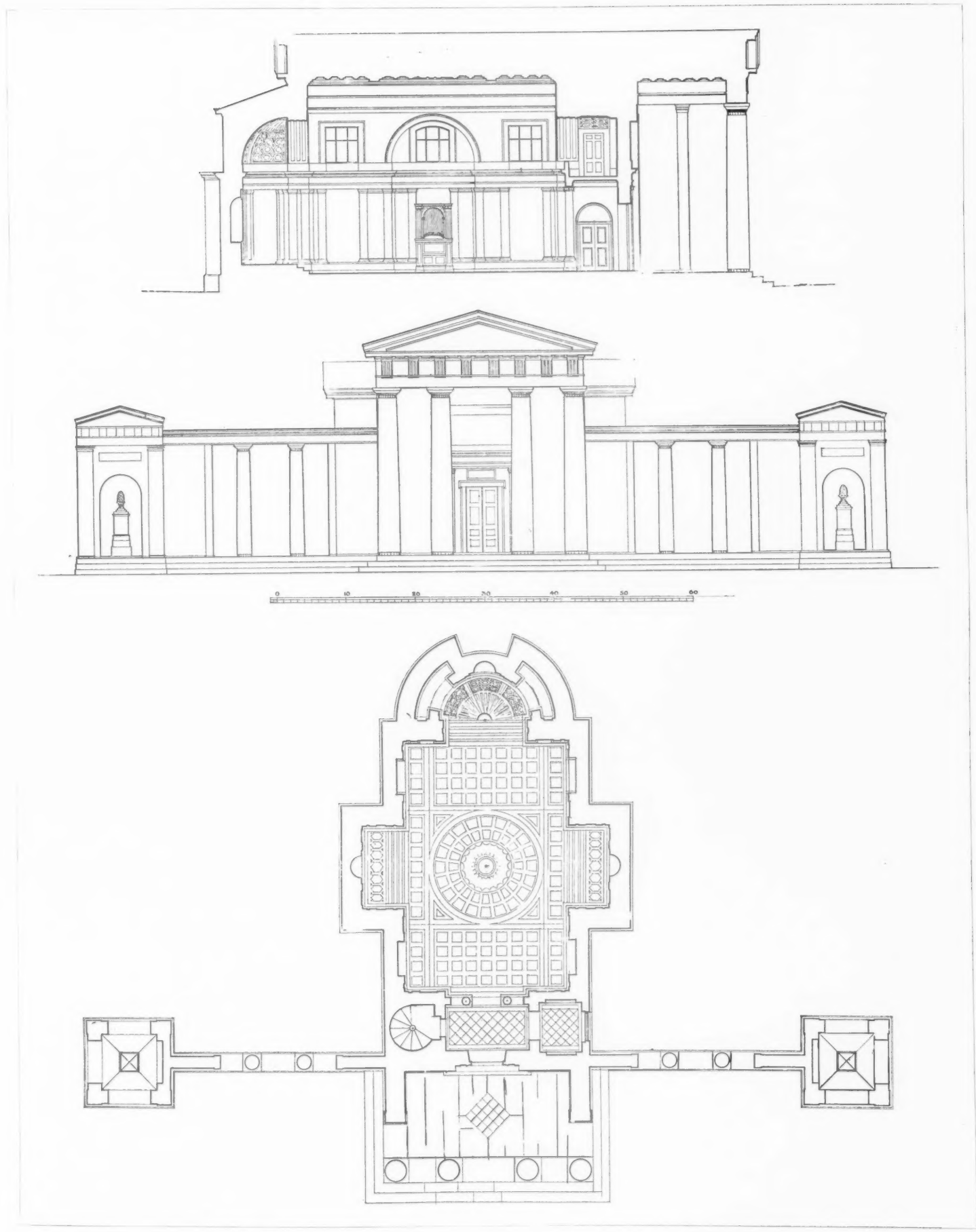
NICHOLAS REVETT'S CLASSIC TEMPLE AT AYOT ST. LAWRENCE, HERTS.

Sir Lionel Lyde met Nicholas Revett in London, perhaps through the agency of his friends on the Committee of the Dilettanti Society, and the works were started in 1778, and completed a year later to the satisfaction of all concerned. Much as the old church is regretted, the new offers many compensations; it is practically the first complete ecclesiastical building to be erected in accordance with the Greek phase of the tradition, and on this account it is a prominent landmark in the subsequent development of this particular phase of national architecture. I never visit this spot without thinking of the partnership of Stuart and Revett in the making of measured drawings for the first volume of the "Antiquities of Athens," for the building is eloquent of the intellectual taste of the period.

The name of Athenian Stuart is well known; that of Revett is more obscure, but he was an artist and scholar of no mean repute, and his labours contributed very largely to the excellent work of the Dilettanti Society. Nicholas Revett, or Rivett as he is called in the minutes of the Society and in the pages of Wood's edition of the "Antiquities of Athens," was born in 1721 at Brandeston Hall, near Framlingham, the seat of his father, John Revett, and he received a classical education. James Stuart, who was the son of a Scotch mariner, had very little education, and was almost self-instructed. When twenty-nine years of age he started to make his way on foot through Holland and Paris to Italy to study painting, and arriving at Rome he lived there for seven years, finally meeting Revett and Pars, when the voyage to Greece was discussed, with momentous results for all concerned.

Revett's start on his career as an architect was made under more auspicious circumstances; he was just of age when by a curious coincidence he left England for Rome in 1742, to follow James Stuart and take up the study of painting under the Cavaliere Benefiale. The proposal for the tour to Greece appears to have come from Revett, who, in April 1748, had accompanied Brattingham, Stuart, and young Gavin Hamilton in an expedition to Naples. At the close of this year these young enthusiasts drew up the outlines of the scheme called "Proposals for publishing an accurate description of the Antiquities of Athens, etc."

After many delays, both at Venice and Pola, the two in January 1751 succeeded in getting a ship from Venice for Greece, and travelling by Zante, Corinth, Megara, and Salamis, arrived at the Piræus on 17 March, and at Athens the next day. Their explorations were continued for some time, but owing to trouble with the Turks they were obliged to return to England in 1755. In the meantime a Frenchman, Le Roy, had heard of their work, and moved by a desire to further the interests of France and forestall the Englishmen, he left Rome for Athens in 1753. An account of his researches was published in 1759, and an English translation appeared with illustrations under the direction of Robert Sayer in the same year, but they are inadequate by comparison with the masterly



CLASSIC TEMPLE AT AYOT ST. LAWRENCE, HERTS: PLAN, ELEVATION, AND SECTION

Nicholas Revett, Architect.

production of Stuart and Revett. When the English architects returned to London they were at once made members of the Society of Dilettanti, to which they had been elected at Venice four years previously, and they immediately set to work to adjust their notes, sketches, and drawings for the purpose of the projected publication.

In 1762 the authors had the gratification of issuing the first volume of "The Antiquities of Athens, measured and delineated by James Stuart, F.R.S. and F.S.A., and Nicholas Revett, painters and architects." On 23 January 1763 it was decreed by the Dilettanti, "That the thanks of the Society be returned to Messrs. Stuart and Revett for their attention in presenting them with their Book of the Antiquities so magnificently and elegantly bound."

Before the publication of this book Stuart had been active in telling all and sundry of the wonders it contained, with the result that Hogarth was tempted to indulge in a mild form of satire at the expense of the didactic Scotsman and his partner. This is the famous caricature of "The Five Orders of Perriwigs," which was published in 1761. Hogarth styled this engraving "The Five Orders of Perriwigs as they were worn at the late Coronation, measured Architecturally, with a further statement that 'Least the Beauty of these capitals should chiefly depend, as usual, on the delicacy of the engraving, the Author hath etched them with his own hand.'" The success of the publication placed Stuart in the first rank of the architects of his time, with the appellation "Athenian Stuart." Lord Anson secured him the appointment of Surveyor to Greenwich Hospital, and he settled down to practise his Greek theories.

The spirit of exploration was, however, still hot within the brain of Revett, who, together with Chandler and Pars, left England again in 1764 to work in the Troad and Ionia, and finally to complete the researches at Athens. They eventually returned to England in 1766, and the "Ionian Antiquities" was ready for publication three years later.

In 1777 a dispute appears to have arisen between Stuart and his quondam partner Revett, regarding the continuation of the "Antiquities of Athens." Stuart had purchased all Revett's rights in this book, and applied to the Dilettanti for the use of the drawings. The Society eventually decided in favour of Stuart, with the sum of £200 as compensation to Revett. This second volume, however, made slow progress, and was still incomplete when Stuart's death occurred in 1788. Six years later Stuart's executors published a third volume under the editorship of Reveley, the architect. In 1814 a fourth volume was published by John Taylor and edited by Joseph Woods. This contains the biographies of Stuart and Revett, an engraved portrait of the latter, and numerous extracts from the notes of both architects. In 1830 a supplementary volume to the "Antiquities of Athens," intended to form a fifth volume to the work, was published under the title "The Antiquities of Athens and other places in Greece, Sicily, etc. Supplementary to the Antiquities of Athens, by James Stuart and Nicholas Revett, delineated and illustrated by C. R. Cockerell, W. Kinnaird, T. L. Donaldson, W. Jenkins, and W. Railton." The drawings made by Nicholas Revett in 1764, when he revisited Greece and Ionia with Chandler and Pars, were published in the "Antiquities of Ionia"; they are now preserved in the print-room of the British Museum.

After Revett's return to England in 1766, his first architectural work appears to have been the projecting portico on the east front and extensive internal decorations to "Standlinch," in Wiltshire, which he carried out for James Dawkins. The house, by James Wood, is engraved in the edition of "Vitruvius Britannicus" by Wolfe and Gandon. In 1778 he was engaged by Sir Lionel Lyde to design and superintend the church at Ayot St. Lawrence; one of the altars in the cenotaphs at the end of the wings records his labours in Greece. Later on, in 1791, he was commissioned by Lord de Despencer to build the east and west porticoes at High Wycombe, and to design the temples in the grounds. These works are the sum total of his architectural practice, for he was more of a savant than an architect in the ordinary meaning of the term. Revett long survived Stuart, and died at the advanced age of eighty-four, on 3 June 1804; he was buried in the family vault in Brandeston Churchyard. His books were put up to auction in the same month, and it is possible that Sir John Soane acquired some of them, for a catalogue of the sale is in the Soane Collection. It is also on record that his copies of Chandler, "Travels in Asia Minor" and "Travels in Greece," with the original manuscript and notes of his own making, were bought by George Saunders, who presented them to the British Museum; they were republished with notes at Oxford in 1825.

The tremendous impulse which was given to Classic architecture in this country towards the latter part of the eighteenth century is, of course, largely due to the labours of Stuart and Revett, who disseminated a correct perception of the Classic orders, which enabled later architects to produce works of much greater purity and refinement than had ever before been known. Without the knowledge which now became widely available as a result of their careful and painstaking researches, there can be no doubt that the fine achievements of the later Classic Revival period must have been delayed.

Ayot St. Lawrence with its groves and Classic temple offers an aspect of the attitude of the men who made the later years of the eighteenth century a period of intellectual refinement. The architects knew only one style, which they endeavoured with consistency to develop to meet the conditions of their day. In this they were encouraged by travelled patrons. Thus it came about that a temple was built on the high lands of Hertfordshire above the cornfields of this once fine agricultural country. Taste has changed repeatedly during the last century; pernicious influences have been at work: stained glass and unseemly colouring has been introduced into the interior of Revett's work; externally the mouldings have decayed and the ivy has been allowed to spread its sinuous tentacles and obscure the colonnades. In front of this beautiful building fir-trees have been planted to mar its noble proportions, and the green space about it is encumbered with monuments from the yard of the mason who produces them.

Few take an interest in the building, partly because of its remote situation, but mainly—strange though it seem—on account of the fact that popular superstition abhors what is supposed to be a pagan structure. The rough-and-tumble between the Bishop and the Baronet is still spoken of in terms of derision, and folk stand in a reproving attitude before the remains of the ruined Gothic church. Yet the setting of the Classic temple fulfils all the canons of taste; the building is appropriate both climatically and in conception; even the iron hurdles and gate at the side are as they were when Revett left them. The spirit of the place may not be intrinsically Christian, but it makes a direct appeal to the senses and the understanding. Ayot St. Lawrence with the work of Nicholas Revett should be the rendezvous of all who revere the charming pastoral scenery of Hertfordshire.

A. E. R.

THE CASE AGAINST ROMAN ARCHITECTURE.

By ARTHUR KINGSLEY PORTER.

IT is entirely orthodox to admire Roman architecture. Of all historic styles, it presents the closest analogies with the architecture of the nineteenth century in America. It is the style upon which our modern architectural education is based. It is also, of all historic styles, evidently the least illustrative, the most material. Something over a decade ago I came to the rather impulsive conclusion that the thoughtless admiration and imitation of the Roman style was producing a deleterious effect upon contemporary American art. In writing my "Mediæval Architecture" I felt it almost a duty to do what I could to call attention to the prosaic character of Roman architecture.

The years that have passed since I wrote "Mediæval Architecture" have brought changes in my point of view. Further study has proved to me that the deficiencies of contemporary art cannot altogether be laid at the door of Rome. Inspired by the same models, Palladio produced an architecture highly intellectual, and McIntyre an art infinitely refined. Very poor indeed has been much of the architecture imitated from the most exalted models of Greece and of the Middle Ages. The conclusion seems to be forced that for the production of good architecture it matters little *what* one copies, but it matters very vitally *how*.

As for Roman architecture itself, I have come to know it much better since the days when my first book was written. At that time my lips had barely touched the golden cup of Italian beauty. Since, the opportunity has come to linger long in Rome; to draw and photograph among the ruins of the Agro, to poetize with Carducci on the Aventine or in the Baths of Caracalla. Often as I have stood in the august presence of the Roman Forum, it has never been without emotion. I have studied, with a feeling almost of home-sickness, the engravings of the eighteenth century, stimulating my imagination to conceive of the city enhanced by the solitude and silence the modern age so discordantly breaks.

Yet I cannot with intellectual integrity say that my feelings toward Roman architecture have essentially changed in these twelve years. Visions of the magic of Rome, the cypresses of Tivoli, the sweeping lines of the Campagna, the snow-capped encircling mountains, the glorious colour of the weathered brickwork, haunt my memory; yet I still see, as I did a decade ago, in Roman architecture emptiness, pomposity, vulgarity.

But very little of ancient Rome has come down to us intact. The charm which invests the Baths of Caracalla or the ruins of the Palatine to-day was assuredly never dreamed of by the builders. The picturesque masses, the colours, are the work of time—the most clever of artists. To conceive of these Roman buildings as they were, we must have recourse to archæology and modern restorations on paper. But do these imaginary reconstructions give an accurate idea of the æsthetic effect of the architecture as it really was? May we not have missed some touch which possibly redeemed the lack of refinement? Imagine that all the scores of Wagner's Nibelungen Trilogy had been lost, and that some inferior musician should try to rewrite the work on the basis merely of the plot and a few snatches of melody. The result might easily be as meretricious as the restoration of Roman ruins. How can we prove that something like this may not have happened in the case of Rome? When we contrast the actual beauty of the ruins of the Forum with the monotony of the paper restorations, when we note in the latter the lack of balance in the mass, and the excessive symmetry in the details, how can we be certain that the ancient buildings may not have possessed some secret of beauty, some use of colour or of asymmetry unknown to modern archæologists, but which redeemed a design that, only because of our lack of knowledge, seems lifeless and banal?

Future investigations may possibly show that Roman architecture was not as dull as it now appears. I fear, however, that this is exceedingly unlikely. The frescoes of Pompeii quickly dispel any illusion that the Romans possessed a sense for colour. An abundance of Roman architectural detail has come down to us in good condition; and this, with very rare exceptions, is not such as to lead us to suppose that the Romans possessed sensitive æsthetic perceptions in architectural art.

There is a curious parallelism between the art, the literature, and the life of Imperial Rome. I experience the same sensation of inexpressible weariness in studying Roman architecture and in reading of Roman banquets, as, to cite one example among many, in the "Satyricon" of Petronius. What a bore these feasts, this endless over-eating and over-drinking must have been! How useless the magnificence, the throngs of slaves, the expert cooks able to prepare pork so that the entire company mistook it for duck! As Mr. Clapp renders Palazzeschi:

> With luxury's glamour
> the table is spread.
> Exuberant flowers,
> gold vases and silver . . .
> The dishes before them
> change hurriedly ever;
> soups steaming and purées
> delicious and patés
> most tasty by thousands . . .
> From gardens forbidden
> herbs skilfully seasoned,
> woodcock and pheasant
> pass by in the dishes
> of these the unhappy;
> most tender of green things
> and sweetmeats the rarest,
> incredible sweetmeats,
> fruits red as a ruby,
> wines too of all colours . . .

It would obviously be untrue to maintain that all Roman architecture lacks artistic vitality. Probably no generality is ever strictly true. The stucco reliefs of certain tombs on the Via Latina were modelled by a man or men who felt beauty, and who were singularly successful in transmitting that impression by a few powerful strokes on the wet plaster. Occasionally, in the carved ornament, as in the arch at Saint-Remi, a real artist showed what life could be given to a traditional motive. Such flashes, however, only deepen the general impression of perfunctoriness in Roman work. Notwithstanding the variety of type, the skill in planning and engineering, the varied materials, the colossal scale (perhaps even because of this), the art as a whole is joyless, like a painful task performed more or less conscientiously, without enthusiasm. One feels intuitively that the builders cared little for the selfish Cæsars in whose honour they erected triumphal

arches and palaces; that they cared little for the populace, to shelter whom they built unending colonnades on the streets and forums; and, least of all, for the temples to strange, cold gods. The yoke of the taskmaster lies heavy upon their arm, as it lies upon the arm of the worker in a modern factory.

It is by this token, perhaps, that the failure of Roman architecture is most clearly proved. For the essence of all great art is joy: the joy of grandeur, the joy of poetry, the joy of gloom, the joy of tears perhaps, but always joy. The genius imbues the object of his art with a spark of this divine joy, so that it may awaken in others the same, or a kindred emotion. Many may feel such emotion without the ability to express it; many may have the ability for expression without feeling the joy to communicate. Such will endeavour in vain to simulate or force an emotion which is not genuine. They may succeed in deluding even the keenest critics for a while, but the eternal difference of value abides unchanged, unchangeable. If there be not joy in creation, all is in vain.

There remains, it is true, a deep mystery in Roman architecture. If we grant that it is lacking in the spirit of joyousness, and that joy is the essence of great art, how are we to explain the admiration, the adulation, that for centuries has been heaped upon the Roman style? It is necessary, first of all, to concede that it is no new thing for artists, and even for critics, to mistake a crow for a swan. The vogue of the eclectic painters, whose art is so closely akin to that of ancient Rome, lasted until yesterday. Perhaps we have already touched upon the inner essence of the matter in discussing the relative values of original and copy, and the necessary inferiority of the latter. Roman art is a copy, a free copy with variations, but still a copy. For long centuries the original remained unknown. It was unsuspected that Roman architecture was a copy. Men praised it for a beauty it possessed only at second hand. Winckelmann set the modern world upon the track of discovering the original. When Greek architecture had once been brought to light, the inferiority of the Roman replica became manifest. It was at once clear to architects, critics, and public alike (at least in America) that the spirit of joy, of enthusiasm, of poetry, was present in Greek work, and that Roman architecture possessed these qualities only by reflection. There ensued the Greek revival. However, a little knowledge proved a dangerous thing; modern architecture imitated from the imperfectly comprehended Greek was seen to be less successful than that inspired by the more tangible Roman style. Hence the profession sought to reinstate the sadly shattered idol on her paper throne.

Furthermore, in accounting for the popularity of Roman architecture, we must constantly bear in mind that the art exists only in imagination. Each person has had to reconstruct his own visual image of the appearance of the buildings. Former centuries did not possess our prosaic archæological information. Inspired by the beauty of ruins, a Piranesi might imagine Roman art fired with an originality, a joyousness, which the Romans never knew. Many architects, notably our own Thomas Jefferson, have done precisely this. Thus the shade of Rome was shrouded with a phantom glory.

From what has been said, I think it will be evident that I must continue to differ from Professor Hamlin on the question of Roman art. What I felt instinctively, intuitively, as a boy, has been confirmed by the most careful study and thought of which I am capable. I believe, and I believe deeply, in Greek, Romanesque, and Gothic. I believe in the Italian Quattrocento, and the American Colonial, even in the Barocco, if you will; but I refuse to bow down before the Goddess Rome.—*Extracts fr m an article in "The Architectural Record."*

THE ROYAL ACADEMY AND WAR MEMORIALS.

THE following announcement is issued by the Royal Academy of Arts:—

In response to requests for advice from various quarters the Council of the Royal Academy have appointed a Committee to consider War Memorials, and the following suggestions are offered by this Committee to those who are considering such memorials.

1. Designs should be obtained either by calling in a competent artist, or by competition; and, in the event of a competition being held, whether open or limited, a professional artist should be employed as assessor, who should be consulted as to the site and the conditions of the competition.

2. The site of the memorial, especially if in the open, is of vital importance. Any odd place will not do, and advice should be taken as to the suitability of the site before designs are obtained. In large towns, for instance, a memorial should not be so placed as to obstruct traffic; on the other hand, it should occupy a position sufficiently conspicuous to be worthy of its object; and the value or disadvantage of existing buildings as a background should be considered in deciding its position.

3. Where the memorial is to take the form of sculpture or architecture the question of material should be determined (*a*) by the amount of money available, e.g., for bronze, marble, stone, or wood; (*b*) by local considerations where these exist, If, for example, there is a suitable and durable local stone, this should be used in preference to stone imported from a distance; and if such stone is used due account must be taken of its qualities in the design.

4. In smaller towns or villages the setting of the memorial, the approaches to it, and its immediate surroundings should be carefully considered, and the cost of laying out the site, when necessary, should be included in the scheme. The effect of a memorial is often entirely destroyed by the want of a careful laying out of the site.

5. Where memorials are proposed for the interior of churches or public buildings, whether in sculpture, architecture, stained glass, mural paintings, votive pictures, tapestry, rolls of honour, or wall tablets, careful regard should be paid to the scale and character of the architecture of the building and to any adjacent monument.

6. The lettering of all inscriptions should be carefully studied, and should be legible. A bold Roman type, or the Italian lettering of the sixteenth century based on it, is the type most suitable.

7. In all memorials simplicity, scale, and proportion should be aimed at rather than profusion of detail or excessive costliness of material. It is the imaginative and intellectual quality of the work that gives it its final value.

The Committee would be willing to give further advice in particular cases if called upon to do so. Inquiries should be addressed to the Secretary, Royal Academy, Piccadilly, London, W. 1.

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