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THE CHURCH OF ST. MARY-LE-STRAND.

After a Drypoint Etching by Francis Dodd.



Plate I. January 1921.

The church of St. Mary-le-Strand, which, like all the work that James Gibbs designed, is distinguished for its beautiful proportions, is notable also for its graceful steeple and its handsome Ionic portico. It was built in 1714, near the site of an earlier church removed to make room for Somerset House. At this church the parents of Charles Dickens were married in 1809.

No. 3 The Terrace, Richmond Hill.

By Nathaniel Lloyd, O.B.E.

HERE may be views equalling that from Richmond Hill, but it is difficult to imagine there can be any which excel it. The house which is the subject of this article commands that view from one of the best positions upon the hill, and its charm is enhanced by the fact that one looks over the broad expanse of river and plain far below through an opening between trees growing on the opposite side of the road, the stems, boughs, and foliage of which form an effective frame to the picture. There is good authority for believing that No. 3 The Terrace was built for Christopher Blanchard, a maker of

playing-cards, who lived there during the last quarter of the eighteenth century. It is said that King George III, while walking upon The Terrace, asked to whom the house belonged. "To your Majesty's Card-maker," was the reply. "Blanchard?" said the King; "why, all his cards must have turned up trumps." *

When Christopher Blanchard died he left the house to his daughter Ann, wife of William Richardson, son of Sir William Richardson, Bart., who occupied Doughty House next door. Subsequently the house was occupied by Mrs. Fitzherbert, who first became acquainted with the Prince of Wales (afterwards George IV) when living there.†

Dr. Felkin, who died in 1851, and who was much interested in local history, wrote that the architect of No. 3 provided a position upon the fascia of Mr. Blanchard's porch in which he might place his arms, the pip of a spade to represent the Ace of Spades. It is difficult to guess to what Dr. Felkin referred unless he

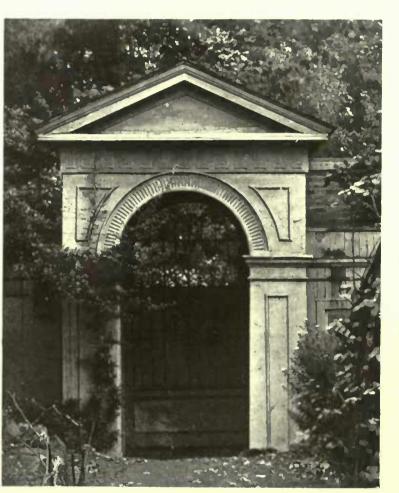
regarded the face of the keystone over the entrance doorway as providing a suitable field for an heraldic achievement.

In May 1768 Christopher Blanchard bought this and some adjacent property of the Lord of the Manor, and was admitted in the Manor Roll as a copyholder, but there does not appear to be any contemporary record as to who was the architect of the house. The Victoria County History says it "was built by one of the brothers Adam in the time of George III, and is one of the finest examples of their work," but no authority is given for this statement. The house has also been attributed to Sir William Chambers. Mr. Charles Ellis, wine merchant, who lived in Richmond 1822–92, spoke of No. 3 The Terrace as having been occupied by Dr. Grant 1845–53, and of the "pretty architectural elevation from a design of Sir Charles

" Memoirs of Letitia Matilda Hawkins," 1824.

† "Memoirs of Mrs. Fitzherbert," by the Hon. Charles Langdale, 1866.

Barry before he became famous." This attribution to Sir Charles Barry was made by Mr. Ellis in 1902, and was apparently only Mr. Ellis's recollection of what he had heard many years before. There does not appear to be any other reason for supposing Sir Charles Barry to have been the architect; indeed, the house and its details definitely contradict that view. We have, however, other evidence of the date of building. In 1766 Christopher Blanchard took up his residence in the building which occupied the site of the present house. In 1767, the rate-book states, the house was rebuilding and no



GARDEN PAVILION.

rates were paid. In 1768 rates were paid, but returned with the note "house being built." In 1769 Blanchard was living in the house, and rates were paid, the rental value being fixed at £21. Sir Charles Barry was not born until 1795, twenty-six years after the date when the house was completed, so it is doubly impossible that he could have designed it. Whether the house was designed by one of the brothers Adam or by Sir Wm. Chambers, or by one or other of the very competent architects of their school, is difficult to decide. The general treatment is that employed by architects during the last half of the eighteenth century; and while the details inside possess distinct individuality, there is nothing to mark it definitely as the work of either Adam or Chambers, or of any of their contemporaries. There is a certain likeness between the details of the frieze in the long gallery at Syon House and the ornament of the frieze of the ground

floor of No. 3 The Terrace; although the work in the long gallery is in the Corinthian Order. In the soffit of the cornice of the library at Kedleston there is certainly the same treatment of alternating groups of guttæ and lozenges as we find in the dining-room cornice of No. 3 The Terrace, but these are ordinary details of the Doric Order, and prove nothing. The decorations of the long gallery at Syon House and those of the library at Kedleston are undoubtedly by Robert Adam; on the other hand, there is much in the character of the design of the decorations of The Terrace house which savours of Chambers's "handwriting," In the absence, therefore, of further direct evidence, the authorship of The Terrace house must be left an open question.

No. 3 The Terrace is built in yellow stocks with deep red

^{*} For this and other local information 1 have to thank Mr. Albert A. Barkas, the Librarian and Secretary of Richmond Public Library.

dressings at the quoins; the front projects some 2 in. beyond the wall face of the house on the left. The ground floor, built in rusticated ashlar, breaks forward and carries the base of the Ionic Orders of the first-floor windows. The rusticated treatment of the ground floor, with projecting quoins over door and window, and the semicircular heads, produce an effect of solidity and strength. The adoption of the Ionic Order (base, columns, and entablature, with triangular pediments) constitutes a fragment of evidence against Robert Adam's being the architect, for he did not favour the use of this Order outside buildings. In a letter written to Lord

Cames on 31 March 1763* Adam says: "The Ionic Order ought only to be used in gay and slight buildings, as the meagreness of its capital never fills the eye sufficiently on the outside of a mass of solid architecture. I always thought this Order destined for inside of houses and temples." The second-floor windows have stone architraves with slight croisettes. To the casual observer these windows appear square, but they are actually slightly greater in height than width. Had they been designed absolutely square (which might have passed on

* The extract is taken from Mr. John Swarbrick's "Work of Robert Adam and his Brothers," p. 148.



No. 3 THE TERRACE, RICHMOND HILL, SURREY: THE LIBRARY.

a drawing-board) they would certainly have appeared greater in width than height when so high above the eye. It may appear unnecessary to draw attention to such a commonplace in designing, but it is sometimes overlooked even by experienced architects, and I recently saw windows put up which afterwards had to be taken out and altered owing to the unpleasant effect produced by neglect of this point. As a matter of fact, even when the effect of a square opening or panel is to be obtained on a level with the eye—as, for example, in a panel door—the vertical dimension of each rectangle may be slightly greater than its width.

Attention may be drawn to the severity of the plain band beneath the pediment. The front elevation suffers greatly outside. Photographs of the iron railings speak for themselves. The stone base upon which these stand is ramped at the angles for variety, but it is difficult to guess why the bases carrying the railings on each side of the doorway should slope downwards towards the building. This is not accidental, but done intentionally. The upper panel of the doorway above the lock-rail is filled with wrought ironwork, as also is the lunette. Passing through the house (the only access to the narrow garden behind), one finds oneself in one of those long, narrow terrace-house gardens with which the Londoner is so familiar No doubt the garden of this terrace house would be as insignificant and uninteresting as similar gardens are, had not the architect determined to avoid this, and he has done so



MANTELPIECE IN THE LIBRARY.

from plate-glass windows having been inserted in place of the original sash windows furnished with their substantial wooden glazing bars, such as were in use at the period in which the house was built. No doubt the large sheets of plate glass were inserted with the intention of obtaining a better view of the landscape to which reference has been made; but this gain would be more imaginary than real, for in practice one goes to a window to enjoy the view, and it is very seldom one looks at this from the centre of a room. The insertion of windows divided into panes and having glazing bars would not, therefore, cause any material inconvenience, and would greatly improve the appearance of this delightful house when seen from

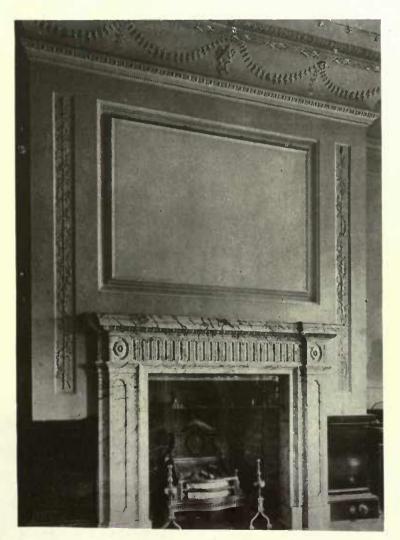
successfully by erecting a painted wooden pavilion at the foot of the garden in the form of an arched opening with entablature and triangular pediments. There is a seat at the back of the opening, and at each side are small chambers; the whole effect is dignified and satisfactory.

The staircase balustrade is in wrought ironwork with a moulded wood handrail ramped at each landing, as also is the capping of the plain dado. It would be interesting to know its history. The general design of the ironwork is that of a period forty years earlier than the house, but the execution of details is much later. The moulding of the handrail, also, is not in accordance with eighteenth-century practice. The



DINING-ROOM CEILING.

door-cases on the landings have triangular broken pediments and enriched mouldings. The six-panel doors are wide and handsome, the panels being raised and fielded. The staircase and landing walls are decorated with mouldings and ornament, and at intervals there are elliptic plaques bearing heads in relief; the whole effect is most dignified. To the left of the entrance doorway is the library, a long room, one end of which is lighted by the two round-headed windows seen from the front. The linings and architraves of these windows are charming; the linings below the springing of the arch are fitted with boxing shutters. The architrave is ramped 6 in, above the dado capping, double ramped below the springing, and



CHIMNEYPIECE IN THE DINING-ROOM.



CHIMNEYPIECE IN THE DRAWING-ROOM.

with still greater emphasis where it rises to the cornice. The spaces so formed are filled with enrichments. The other mouldings of architrave and panels are also enriched. The light door-architrave of the doorway into the room is rounded at the upper angles; the door itself is wide, and divided into six panels by applied mouldings with good effect. The enrichments of these mouldings and those of the dado are clogged by many coats of paint. The white statuary marble lintel and jambs form the architrave. The marble has toned down with time to a good ivory tint, and the woodwork of the mantelpiece is painted the same colour. The walls have recently been coloured a pale Wedgwood-blue distemper. The woodwork is painted the same colour as the mantelpiece. The ceiling is decorated in an elaborate design, elliptic in form; the frieze is coved, and the angles of the room are rounded. The lunettes of the cornice and the pateræ of the soffite are all pierced. The dining-room has a mantelpiece of white and grey marble. The frieze is coved, and here, again, is the same pierced work as in the cornice. The ornament of the ceiling has a centrepiece in the form of an acanthus-leaf catherine-wheel; from this radiate eight stems of flowering reeds with which are interwoven scroll foliage reminding one of wrought-iron leafwork.

On the first-floor front is the drawing-room, which has a handsome mantelpiece in white statuary and Siena marble. The enriched mouldings of the dado base and capping are original, but the applied mouldings forming the panels here, and those on the walls, appear to have been introduced at a later date. The central pattern of the ceiling consists of a large octagon enclosing a typical Adam-period ornament. The frieze is not coved as in the other two rooms described, but is enriched, and the cornice is also pierced.



Plate II.

January 1921.

Current Architecture:

Nos. 43 to 53 Moorgate Street, London, E.C.

Richardson and Gill, FF.R.I.B.A., Architects.

ORTHWARD from the junction of Princes Street and Lothbury, London, E.C., runs Moorgate Street, a furlong or so of most intensive commercialism. Times and manners have greatly changed—not wholly for the bettersince the day when the Moor Gate really led to the great marsh or moor which was drained away in the early part of the sixteenth century, having become by that time profoundly insanitary. Then the Moor Fields became the great London

centre for sports and pastimes, sometimes barbarously rude, such as you shall find faithfully described by the immortal Strutt, and more particularly the manly exercise of archery had there full scope, every ablebodied man below the age of sixty being under obligation to cultivate his skill at hitting the mark. It was hereabouts, off Chiswell Street, that the Honourable Artillery Company had its parade-ground, "Artillery" meaning at first such primitive weapons as the vew bow and cloth-yard shaft.

But nowadays the functions of Moorfields and of Moorgate are mainly civil and almost wholly commercial. Beginning near the Bank of England, ending at London Wall, and keeping parallel with Coleman Street all the way, how could Moorgate Street be otherwise than per-

DETAIL OF CENTRAL PORTION OF FACADE.

petually busy to an almost painful degree? Naturally, Mammon and Merchandise are the twin deities to whom incense is ceaselessly offered in Moorgate Street, which is neither a welter of pure cambism, like Lothbury and Copthall Avenue, nor, like Coleman Street, the abode of such as traffic in commodities rather than in cash and credit accompts. Moorgate Street, however, is of gloriously "varied occupations"—stockbrokers jostling mining and marine engineers; insurance agents hobnobbing with accountants; tailors and hatters, confectioners and solicitors, auctioneers and architects, slate and quarry companies, life assurance and building societies, with several other professions and avocations, pursuits and trades, that, taken all together, make up a collection of activities which, while exhibiting a wholesome amount of

diversity, are yet homogeneous enough to give the street a certain fairly well-defined character of its own.

This unity in diversity no wise architect will deliberately endeavour to express. He will depend on his more material data, which, rightly handled, will express character enough. In the case of Nos. 43 to 53 Moorgate Street, the architects were rather strictly controlled by prescription of a very material sort. The setting-out of the entire façade was deter-

mined by the fact that 20 ft. of the building is owned by a different freeholder from the owner of the rest of Further, there were, it need hardly be said, difficulties with respect to light and air. In City buildings, light and air problems, whether in their physical or in their legal guise, are nearly always encountered, and in the present instance they were among the controlling

Another accident of the situation was the occurrence, about midway of the building, of a public thoroughfare or rightof-way passage, for which, of course, provision had to be made. Certainly this case is by no means exceptional, and the manner in which it is commonly treated is nearly always detrimental to the appearance of the building. Seen from a distance, a court or alley running under a building has the effect

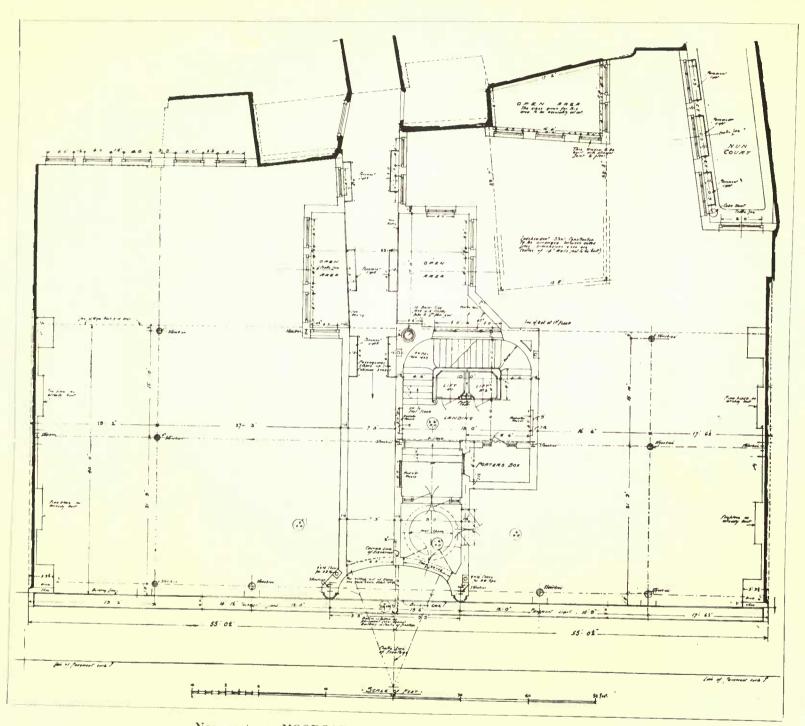
of a black blot on the frontage, and hence a blemish on the design. At closer quarters it is an ugly rectangular gap. In many instances such a passage-way has not only in itself a sinister look, but its appearance has a ruinous effect on the appearance of the building it pierces. Sometimes, as with many of the entrances to wynds and closes in Scottish cities, the passage is eerily suggestive of dark deeds done in the "old, unhappy, far-off days" (but more especially in the nights), before Sir Robert Peel created the police force, and when the watch was usually more ancient and decrepit, and more flagrantly inefficient in every way, than Dogberry and Verges. In its old age such a court acquires much the same sort of spurious respectability as an antiquated man-abouttown who has so far lived-down an unsavoury past as to be

regarded as an interesting and innocuous survival from more truculent and less scrupulous times.

At 43 to 53 Moorgate Street a look of picturesque wickedness for the passage-way would have been an anachronism. Its presence as a rectangular space under a modern building would have been architecturally wicked *per se*, but otherwise its youth would have been a guarantee of its being innocent to insipidity. For the credit of the building it would have disfigured, the architects have sought to relieve the passage of

Portland stone forms the frontage. At the level of the first floor increased window area is provided to counteract any tendency to deprivation of light by the buildings on the opposite side of the street. In planning street architecture one must always reckon on the possibilities of opposition from the opposite owners.

It will be seen from the section through an end bay (page 10) that the fifth and sixth floors are set back 6 ft. or so, with what object it is hardly necessary to state; the



Nos. 43 to 53 MOORGATE STREET: GROUND-FLOOR PLAN.

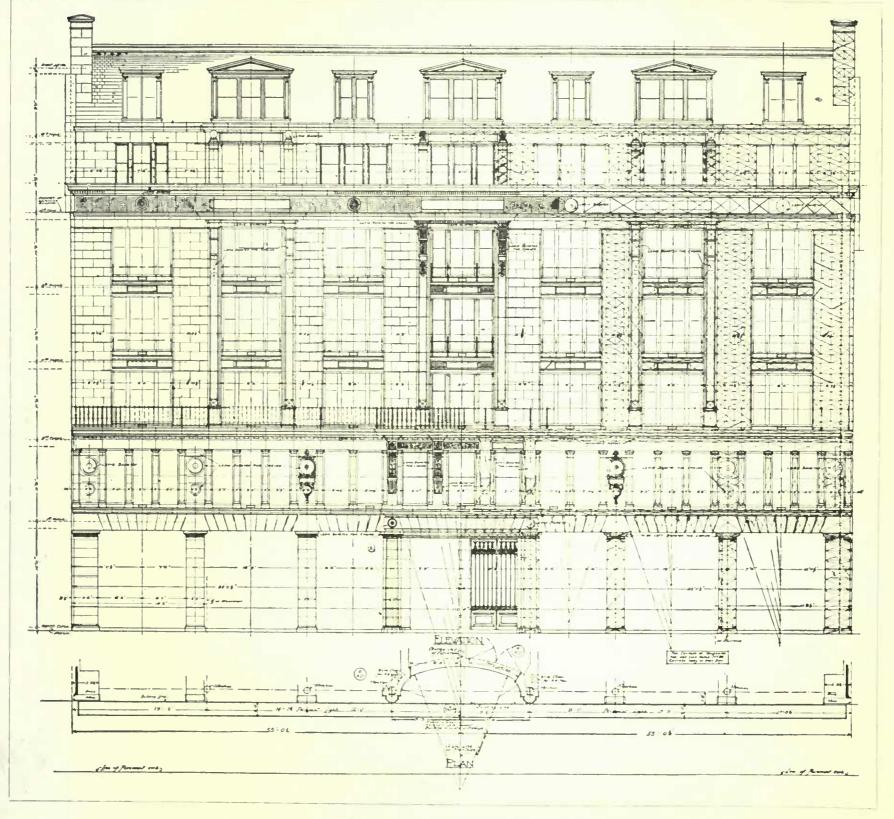
either character. They got rid of the blot-and-gap effect by a rather ingenious expedient, not entirely novel, perhaps, but sufficiently rare to be worth noting. Instead of giving the passage-way the usual rectangular opening, flush with the datum line, they set back the entrance to the offices, and combined it in a segmental curve with the entrance to the passage-way. This arrangement gets rid of the blot-and-gap effect of the rectangular opening by admitting enough light to obviate the customary tunnel-mouth effect.

owners opposite were tenacious of their rights of light, and their requirements had to be met. Such cases are only too common, with the result that whereas ancient houses on opposite sides of a street had overhanging top stories, coming so close together that they nearly touched, thus shutting out all but a narrow slit of sky, nowadays the condition is exactly reversed: the top stories do not project, but recede, and happy is the architect who is undeterred by rights-of-light claims from making full use of his site area, for few there be who can get on

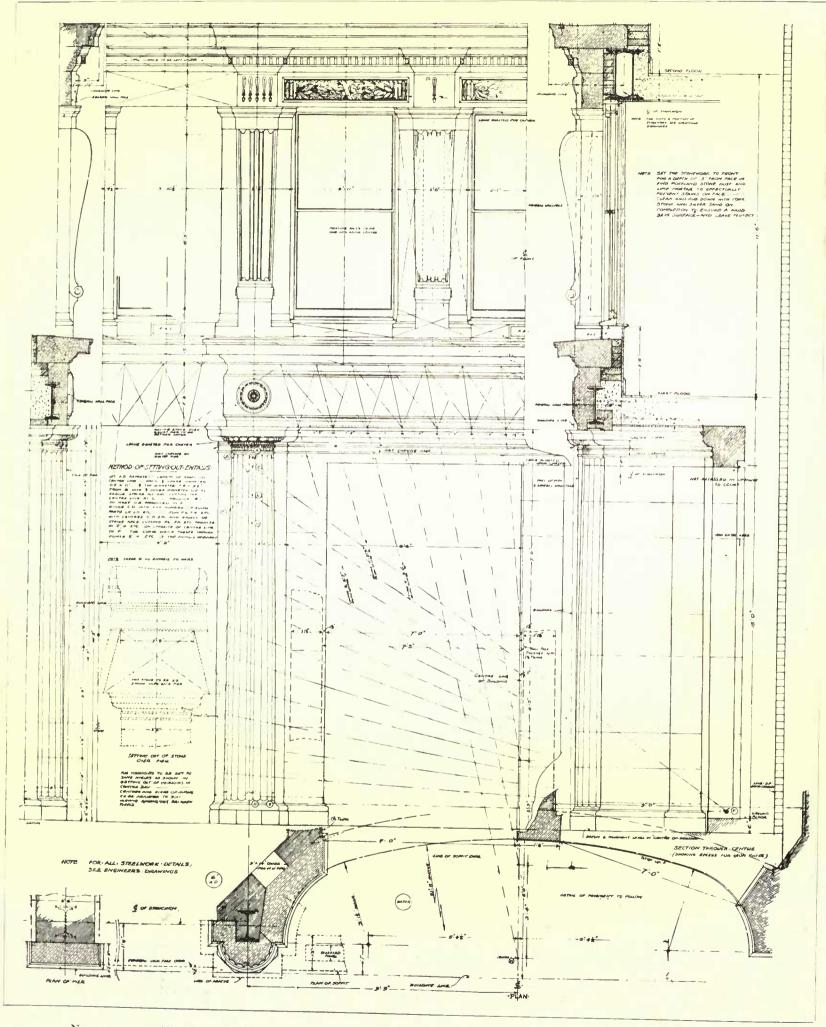
CURRENT ARCHITECTURE.



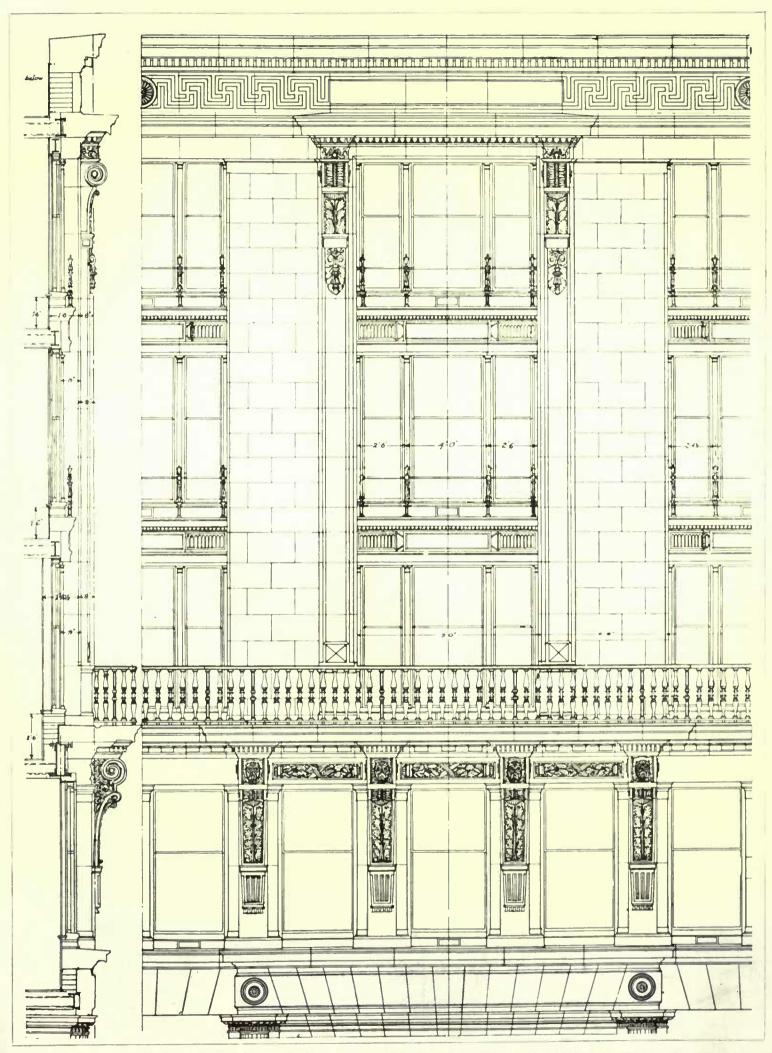
Plate III. January 192
Nos. 43 To 53 MOORGATE STREET, LONDON, E.C.: FAÇADE.
Richardson and Gill, FF.R.I.B.A., Architects.



Nos. 43 to 53 MOORGATE STREET, LONDON, E.C.: ELEVATION.
Richardson and Gill, FF.R.I.B.A., Architects.



Nos. 43 TO 53 MOORGATE STREET, LONDON E.C.: DETAIL OF LOWER CENTRE PORTION OF FRONT.



Nos. 43 to 53 MOORGATE STREET, LONDON, E.C.: DETAIL OF UPPER CENTRE PORTION OF FRONT.

with the work without let or hindrance, and without fear of any sort of "set-back" from adjacent owners.

In the present instance the difficulty as to rights of light was speedily and amicably settled, the claim being entirely just. Nevertheless, it is notorious that elsewhere and by other persons the law as to rights of light and air has been often scandalously abused: it needs drastic revision. Building in the City, in fact, cannot be undertaken without a more or less intense feeling of anxiety about "ancient lights." It is scandalous that the penalties for infringement have been occasionally so heavy that, rather than run the risk of incurring them, the owners of business premises have refrained from much-needed extensions. Laws that so obviously act in restraint of trade, and that to this material vice add that of moral obliquity in putting a premium on malevolence, jealousy, perversity, and greed, cry aloud for immediate and thorough reform. So oppressive are they that in some districts the owners have met together in conference on the subject, and have come to an agreement to contract themselves out of them to renounce prescriptive rights of light and air. Such an agreement shows an enormous advance in common sense and good feeling. In the absence of some such assurance, a building owner often refrains from reconstruction because of the harassing uncertainties as to how much he can get out of his site, and how much a "smart" or grasping neighbour will try to get out of him. For such a wicked state of things a remedy should have been forthcoming many years ago, and surely cannot be much longer delayed.

In these Moorgate Street premises a leading feature of the planning has been the provision of large open spaces that are well lighted, and can be divided to meet the varying requirements of different tenants. In the basement and top floors, besides the usual lavatory accommodation for each sex, a bath is added to the compartments allotted to principals.

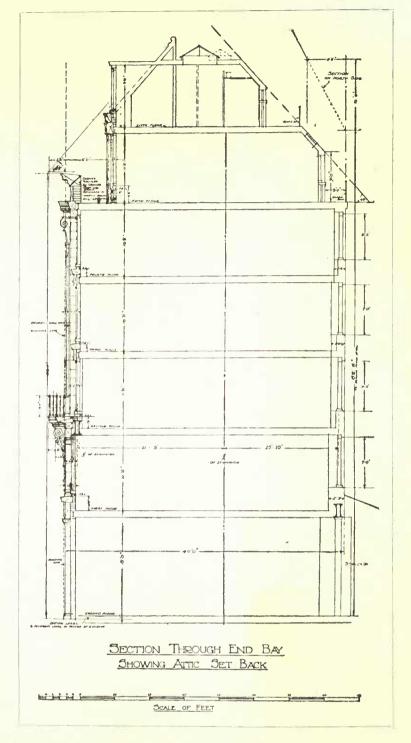
A sub-basement under the centre of the building contains the heating and hot-water supply apparatus. This installation, which has been designed by Mr. Adrian Collins, and carried out by the builders, comprises three horizontal tubular boilers. It has been found in practice that three boilers "run light" are more efficient than two taking a heavy load. A further advantage of the additional boiler is that in case of a breakdown the boilers can continue the work. The "manifold" into which the pipes are connected has its circulation stimulated by a pump that need be run only for a short time early in the day. A noteworthy detail of economy is the provision of storage for 150 tons of coke—a winter's supply, which can be obtained in summer at minimum contract prices.

Ventilation has been provided at the back of each radiator in the building, an extract flue being taken up the building from each office space. This arrangement ensures a change of air without opening the windows.

It has been estimated that minor ailments cause twenty-five per cent. of the average office staff to be absent during several days of each year. If this percentage can be reduced to (say) ten, the advantage in improved health and higher efficiency will be even more considerable than these figures show. Hence the care bestowed on these details is justified materially as well as morally. Needless suffering and unnecessary waste of health and efficiency are prevented by the exercise of care and forethought in planning the installation.

Although the building is comparatively small, two highspeed passenger lifts have been installed, so that one or the other will be immediately available for use without waiting until the lift can travel from top floor to bottom, or vice versa.

The steps to the main staircase are of marble, and up to the first floor the walls are lined with similar material. A striking feature of the back elevation is the staircase window, which is



60 ft. high and 10 ft. wide, and, its surface being kept entirely free from the customary obstruction by the staircase, the window transmits the maximum of daylight—a most important provision for a City office. At every 6 ft. of its height, the window is fitted with iron casements so arranged—being pivot-hung top and bottom—that the outside can be easily cleaned from within at various levels of the staircase. At each level of the main staircase a small recess accommodates the heating and the hot-water mains, as well as a small sink with hot and cold water taps for the use of the tenants and the office cleaners. Throughout the building all the woodwork, except that to the windows, is teak.

The general contractors were Messrs. W. H. Lorden & Son, Ltd.

Other contracts: Stone-carving, Mr. P. G. Bentham; asphalt, Messrs. Thomas Faldo & Co.; stone (generally), Messrs. The Bath and Portland Stone Firms, Ltd.; steelwork, Mcssrs. Drew, Bear, Perks & Co., Ltd.; tiles, Messrs. W. B. Simpson and Sons; flooring (Terrazzo), Brookes, Ltd.; stone and walls (marble), Charles Walker & Co.; lifts, Messrs. Waygood-Otis, Ltd.; electric wiring, Messrs. Pinching and Walton; heating and ventilating installations, designed by Adrian Collins and carried out by Messrs. W. H. Lorden and Son.

English Furniture:

New Acquisitions at the Victoria and Albert Museum.

By Oliver Brackett.

In England, between the middle of the nineteenth century and the present day, public opinion on the subject of furniture has undergone many changes. About 1850, or shortly afterwards, dates the birth of an educational revival in the arts, which was due in no small degree to the influence of the Great Exhibition. In furniture, as in other arts, this movement showed itself in a strong preference for the works of the Italian Renaissance. Side by side with this Italian fashion there existed a marked taste for the furniture of the

French school of the sixteenth century. French furniture of the eighteenth century was also highly valued at this date. During all this time, however, English furniture was neglected. The strange verdict of fashion decided it to be without merit or interest as compared with the work of foreign nations. The owners of town and country houses more often than not preferred to fill their rooms with furniture of Continental origin or with English work of the Victorian period, rather than with the seventeenth and eighteenth century pieces which they had inherited. The latter were considered good enough only to be given away, broken up, or condemned to the garrets.

But towards the end of the century the reaction came. It was discovered that the furniture of England was the proper and natural setting for an English home; that, after all, it was more interesting than the contemporary work of foreign nations; and from the point of view of technique was as good as, if not better than, the Italian, French, and Spanish work which for years had been supplanting the furniture of the country. The despised English furniture was then brought back to the light of day imbued with a new interest. Italian and other furniture (with the exception of French examples of the periods of Louis XV and Louis XVI) began to decline in market value, in proportion as the English rose, until the high prices of the present day were reached.

The South Kensington

Museum (now the Victoria and Albert Museum), founded about the middle of the nineteenth century as a training ground for students of art in connexion with improvement of design in manufacture, was essentially influenced by the trend of taste referred to above—in fact, in the beginning probably pointed the way which the public followed. In furniture, Italian works were at first collected with energy and enthusiasm, since Italian art was regarded as the source to which later styles owed their origin. In a similar spirit many technically fine

examples of the French Renaissance were acquired. Of English furniture, however, but little was thought worthy of purchase. Its technical merits were overlooked as much as its importance as an index to the study of the domestic history of England.

Of late years, however, the policy has been pursued of making the English furniture in the museum more worthy of the position which it is entitled to occupy. During the war, progress in carrying out this work was temporarily retarded, although important gifts, such as that of a number of pieces of furniture from Boughton House, Northamptonshire, presented by the Duke of Buccleuch, did much to carry on the work. Since the war a number of good pieces have been acquiredpieces chosen, moreover, to fill gaps in the collections. The specimens here illustrated are selected from acquisitions made during 1919 and 1920. Of these the first in date is the solid armchair here shown, of panelled oak, bearing the date 1574, and the initials E1W, traditionally supposed to refer to John Winchcombe, alias Smallwood, grandson of John Winchcombe, popularly known as "Jack of Newbury," a man of wealth and position, described as "the most considerable clothier England ever beheld."

Another chair of much interest was given to the museum in 1919 by Sir George Donaldson. This is a walnut chair of the time of Charles II, reputed to have belonged to Nell Gwyn (page 12). It is a typical chair of the period,



ARMCHAIR. Dated 1574.

with cane back and seat and carved framework; but the carving is of distinguished design and fine technique, and has unusual qualities in the fact that, intermingled with the ornament, are representations of cherubs placing a crown on a woman's head, and on the arms are crouching lions executed in high

relief and almost Gothic in character. The attribution of ownership to Nell Gwyn is legendary, but possible. At all events the chair can be put down to her period, unlike some of the bedsteads in country houses which are said to have belonged to Oueen Elizabeth, and in many cases were made at any date up to the time of Chippendale. Cherubs crowning a woman may also have some symbolical reference to the Cocknev actress who rose to royal favour. Although not so extravagant as the Duchess of Portsmouth, her ambitious French rival, Nell Gwyn seems to have cultivated decided and original ideas on the subject of furniture and decoration. In her house in Pall Mall there was said to be a room covered with mirrors on all the walls and ceiling, a fashion suggestive rather of the habits of Venice than of those of England. And her silver bedstead possessing in form of ornaments a head of Charles II, and Jacob Hall dancing on the tight-rope, must have been an unusual and fantastic composition.

The cabinet (Plate IV), purchased also in 1919, fitted inside with drawers surrounding a central cupboard, and decorated on all the surfaces with designs of birds amid tulips, carnations, and other flowers, in various woods and ivory, is a

typical piece of furniture of about the time of Charles II. After the Restoration in England the revolution in furniture was as complete as it was in architecture. The old traditions handed down from the time of Henry VIII to Charles I were dead. New types of furniture and new methods of decoration

—marquetry, lacquer, and so on—were brought into fashion from the Continent. The extravagance of the Court was reflected to some extent among the middle classes; and although in country districts the older forms and traditions lingered for some time, the new foreign fashions were soon filtered among



WALNUT CHAIR OF CHARLES II PERIOD.

Said to have belonged to Nell Gwyn.

Anne, is an example of the adoption in England of a purely foreign method of decoration. This cabinet, in the form of a miniature bureau, is fitted with drawers and pigeonholes, and painted, inside and outside, with floral designs in various colours on a yellow ground. Both the socalled lacquer decoration and the character of the designs are of Chinese origin. Among the imported fashions of the Restoration, lacquer work held a conspicuous place. Red, black, blue, green, and vellow were used as grounds for the display of designs in which Chinese compositions figured. In some instances panels were sent to China to be lacquered, and on their return were made up into furniture in England: in other cases the work was carried out in this country, but in purely English examples it would be more accurate, as a rule, to describe the method of decoration as painting rather than lacquering. All types of furniture, clockcases, cabinets, bureaus, and so on, were decorated by this process, but perhaps pieces with a yellow ground are the most difficult to obtain.

the people, gradually

receiving the stamp of

the national character.

The lacquered writing-

cabinet (page 13), of

about the time of Oucen

Among recent purchases should be noted the side-table of carved walnut with marble top (page 13), belonging to about the date 1740. This table is a characteristic example of the furniture of the Early Georgian period, although it would have been more usual at this date to find the work carried out in mahogany rather than

ENGLISH FURNITURE.



Plate IV.

January 1921

MARQUETRY CABINET.

Period of Charles 11.



WRITING CABINET.

Painted in colours on yellow ground

in walnut. The carving is executed with skill and refinement, and the realistic eagles' claws which form the legs are full of life and energy.

All the pieces of furniture referred to above have been chosen to fill gaps in the collection of English furniture in the museum.

The ideal method of exhibition is to display the furniture in rooms of the period, so that a proper sense of proportion and a general conception of effect can be obtained. As far as circumstances permit, this policy is carried out in the woodwork galleries of the museum.



WALNUT SIDE TABLE WITH MARBLE TOP.

About 1740.

English Wall-papers.

By M. Jourdain.

LOCK-PRINTED papers with small repeating patterns are not infrequently found lining the insides of caskets, chests, and drawers, and these were probably used to

some degree as wall-hangings.

The use of painted paper as a finish to plastered walls goes back, in the case of the interesting remains of paper on the beams and joists under the plaster ceiling of the ground-floor rooms of Christ's College, Cambridge, to the early years of the sixteenth century. The design, which is in black on white paper, was printed from a wood block about sixteen inches by eleven, and consists of a large conventional pine throwing out small foliations, and charged in the centre with small ornament, such as we see in contemporary Italian cut velvets (page 15).

Two early papers were found on the walls of an old Kentish house, Borden Hall, which resemble the designs for printed textiles. The earliest, probably dating from the second half of the sixteenth century, has a simple scrolling design on a red ground; the leaves, stem, tendrils, and stars are printed in black, while the flowers are filled in with bright blue. A second paper, about a century later, has a scrolling design with a strong black outline having formal leaves and flowers rudely painted in vermilion. The ground is hatched with horizontal

It is not until the seventeenth century, however, that we have record of the specific inventions of flock papers or a substitute for cut velvets and damasks with which it was then fashionable to hang the walls. The first English record is that dated 1 May 1634. The letters patent were for a process described as "affixing wool, silk, and other materials, of divers colours, upon cloth, silk, leather, and other substances, with oil, size, and other cements, to make useful for hangings." Paper as a ground is not specifically mentioned, but it is obvious that it is an easy step to substitute a paper ground for the textiles mentioned,

These flock-papers, which, to judge by existing examples, were copied from contemporary cut velvets, were printed from blocks, and the pattern was treated with size and afterwards sprinkled with flock, a finely chopped and dyed wool which adhered to the adhesive surface, thus giving a passable imitation of velvet pile. In the Manor-house of Saltfleet in Lincolnshire an old flock-paper exists above the dado on two sides of a room. The ground is a soft cream or faded salmon colour, the design in chocolate-coloured flock. It is hung in oblong pieces, each repeat being about twenty inches by eighteen. and nailed to the walls with small tacks. There is a remarkable series of flock-papers on the walls of Christchurch or Withepole House, at Ipswich, dating from the sale of the house in 1732 to Zachary Fonnercau, a wealthy French refugee. It seems probable, according to Mr. Corder, that the alcove room and the room over it were after-thoughts in design of Christchurch House, and so the armorial bearings of the Fonnercaus are carved in an arch over the bed, and they are not shown on the map prepared in 1735, when the family first purchased the estate.

In one of the state bedrooms there is a particularly fine design, consisting of a large floral ornament of the pine type, occupying the full width of the paper and forming the vertical

J. S. Corder, "Christchurch or Withepole House," Ipswich, 1893, p. 22.

stem, which throws out large serrated leaves that, like the pine, are charged with small ornament. The pattern is in crimson flock, somewhat faded, on an ivory ground. Another bedroom is hung with a fine pattern flock-paper of more elaborate design (page 16). In the drawing-room the design consists of a spiral ascending stem, throwing out leaves and flowers, caught together by garlands of smaller flowers. The pattern is of dark red flock, the ground pale green, and there is a minute subsidiary patterning on the ground. Early flockpapers were, as late as 1844,2 to be seen on the walls of Hampton Court, and though these were mostly painted over in distemper, the pattern could then still be traced. It is said by Pyne that the walls of the King's great drawing-room at Kensington Palace were hung with velvet flock-paper, "with an effect that soon led to the adoption of so cheap and elegant a manufacture in preference to the original material from which it was copied." 3 The "Postman" of 1702 advertises a large variety of papers imitating "real Tapestry," flowered damasks, marble, and "a curious sort of flock-work in imitation of Caffaws"; but the manufacture of paper-hangings was a slow and by no means cheap process in the early years of the eighteenth century, and such papers were not generally adopted until the middle years of the century, when Isaac Ware records their growing favour until "the hand of art is banished from a part of the house in which it used to display itself very happily."

The earliest instance of this use in the houses of the rich, as a serious rival to other hangings, appears in a letter of Lady Hartford in 1741. She has been bespeaking a paper ceiling for a room, and adds that the "perfection to which the manufacture of that commodity is arrived at in the last few years is surprising; the master of the warehouse told me that he is to make some paper at the price of twelve or thirteen shillings a yard." 5 From this time onward there is accumulated evidence of the improved quality of English paper-hangings, which were finding their way into the houses of the well-to-do. In the "Covent Garden Journal" of 1752 we are told that our paper-hangings are "scarcely distinguishable from the finest silk," and that there is scarcely a modern house which has not one or more rooms lined with this furniture.6

Gray seems to think it possible to find tapestry for sale "in the country where people will disdain tapestry because they hear that paper is all the fashion." The even seem to have, in the preparation of flock-papers, outdistanced France, for a French engraver advertises in 1754 that he had discovered the secret of the English manufacture; while in the following year Aubert, another engraver, claims for his own flock-papers (papiers veloutés) that they are "aussi beaux et aussi parfait que ceux d'Angleterre." 8 Rouquet, writing in 1760 of the state of the arts in England, also describes the growing vogue for hanging both sitting-rooms and bedrooms with flock-paper imitating Utrecht velvet, but lighter and gayer in effect, as

² "The Builder" (1844), Vol. II, p. 526.

⁸ Pyne's "Royal Residences" (1817)

[&]quot;Complete Body of Architecture. 5 "Hartford and Pomíret Correspondence."

 ⁶ 27 June 1752.
 ⁷ "Letters," ed. Tovey, Vol. II, p. 100.

^{8 &}quot;Annonces, affiches et avis," 10 juillet 1754, and 9 juillet 1755.

^{9 &}quot;Etat des arts en Angleterre" (1760), p. 151.

provided that twen-

ty pieces of the

paper were bought.4

The representation

of carved stonework

was naturally ren-

dered in mono-

chrome, but papers

imitating tiles, mar-

ble, or contempo-

rary silk and dam-

asks or chintzes,

were not to be re-

Walpole speaks of

"the room where

we always live" at

Strawberry Hill as

hung with a blue

and white paper in

stripes adorned with

festoons, and a cool

little hall hung with

paper to imitate

these printed pa-

pers no attempt was

made, as in the

flock-papers, to re-

produce texture, but

the general design

for contemporary

textiles was follow-

ed. The colouring

was bright and de-

fined, the outline

heavy and con-

spicuous, as we see

it in the specimens

of the factory of

Jackson of Battersea. John Baptist

Jackson, whose

pamphlet the "In-

vention of Engrav-

ing and Printing in

Chiaroscuro" brings

him into promin-

ence in the progress

of paper-staining,

was a very capable

wood-engraver,

Dutch tiles.

stricted.

Horace

though such papers were unfamiliar to his French readers. Blue and crimson seem to have been the favourite colours for flock wall-papers, to judge by references to them in contemporary letters: Mrs. Delany uses, in 1750, a "pearl-colour caffoy paper," with a damask-like pattern, upon which pictures looked extremely well, and in 1755 hangs her dining-room with a blue mohair caffoy paper. In 1758 her closet is hung

with a small patterned crimson paper that looked like velvet. Gray purchased in 1761 a blue mohair flockpaper at the extravagant price of a shilling a yard, but it was "so handsome and looked so warm I could not resist it. The pattern is small, and will look like cut velvet."

Wall-papers were not limited to the imitation of velvets and damasks, for Blue Paper the Warehouse in Aldermanbury 2 had a selection of papers imitating embossed work, marble, and coloured wainscot, which were bordered with suitable panels and mouldings.

The revived Gothic called for hangings in harmony with that style, and Horace Walpole and Gray exerted themselves to procure suitable papers for Strawberry Hill and for the houses of their friends. In 1753 Walpolespeaks of a little parlour hung with stonecoloured Gothic paper, while the walls of the hall were painted in perspective to represent Gothic fretwork. Such perspectives

a painter may represent on the walls of a room, but not a designer of Paper, where what is represented on one breadth must be exactly repeated on another, both in the light and shade," and the result is "more like a goose pie than a Cathedral," ³ It appears from his "Letters" that these Gothic papers were always in monochrome, and that the manufacturers were willing to make a stamp from any effective Gothic ornament sent to them



FACSIMILE OF AN EARLY WALL-PAPER, c. 1509. Found in the Master's Lodge, Christ's College, Cambridge.

were to the more critical mind of Gray a mechanical repetition of Gothic detail, and he has to admit that he never yet saw any Gothic papers to his fancy, for "the great beauty of all Gothic designs is the variety of the perspectives they occasion. This

who at Venice had been seized with the idea of colourprinting, and "dreamed of a perfect process for colour-printing engravings before that perfection was obtained by means

^{8 &}quot; Letters," ed. Tovey, Vol. 11, p. 224 5.

^{4 &}quot;Letters," Vol. II, p. 258.

⁶ He was born in London in 1701, and died in an asylum in Scotland in 1780.

¹ "Letters," ed. Tovey, Vol. II, p. 245. ² "Postman," December 10/12, 1702.



FLOCK WALL-PAPER AT CHRISTCHURCH HOUSE, IPSWICH. c. 1735.

which had eluded even the most imaginative and best engravers of the last three centuries. The application of colour-printing on paper-hangings of "taste, duration, and elegance" is treated of in part of his pamphlet, and he claims for himself the invention of printing from wood-blocks in ten positive tints, with the use of oil-colours to secure permanency. He had printed some crude "chiaroscuros" at Venice in 1742, which Walpole describes as infamous and "barbarous bas-reliefs." A fragment of one of Jackson's papers from Doddington Hall, Lincolnshire, shows his opaque colouring and heavy outline. The ground is a bright blue, and the design consists of medallions of romantic ruins and gallant scenes, enclosed in frames which are represented with a large ring for suspension, as if these medallions were actually hung upon the paper ground (page 17).

The brothers Eckhard are said to have improved the design of wall-papers in the factory they set up in Chelsea in 1786 on the premises of the manufactory of Chelsea porcelain. The paper was for the most part, according to Lysons, stamped, and some of the pieces were "very highly finished by hand." A Mr. Sherringham, "the Wedgwood of paper-stainers," also set up a business in 1786 in Great Marlborough Street, where he employed artists such as Fuseli as designers, but the more elaborate papers from the nineteenth century onwards were produced in France. Until the end of the eighteenth century—that is, until Louis Robert invented a machine for producing sheets of paper of indefinite length—wall-papers when hung

were a mosaic of small squares of hand-made paper, in which the joints were conspicuous. It was not until 1803 that Robert was able to find sufficient capital to make a practical application of his invention, which was re-imported into France eleven years later. From this time onwards we have wall-papers following large frescoes and paintings, landscape views, and scenes from romances and mythology. In the coloured paperhangings of the early nineteenth century colour-printing by blocks was elaborated, and the landscape and figure-subjects of the Empire period, in France especially, are triumphs of ingenuity. The salle à manger at Amiens, according to a note in 1816, was ornamented with a paper, very common in inns, representing the principal buildings at Paris; and although the room is about forty feet long, there is no repetition of pattern. Another room had the representation of a chase, and the third was adorned with the history of Cupid and Psyche. The execution was not so good as in a painting, but all the parts were expressed with a considerable degree of truth and accuracy, the groups were well defined, the light was well managed. In some contemporary English papers one hundred and fifty blocks were used-subject papers, not so frequently made in England as in France, and few traces of them remain. At Hill Hall, in Essex, a paper made for the 1851 Exhibition remains in one of the bedrooms, which, though theatrical in

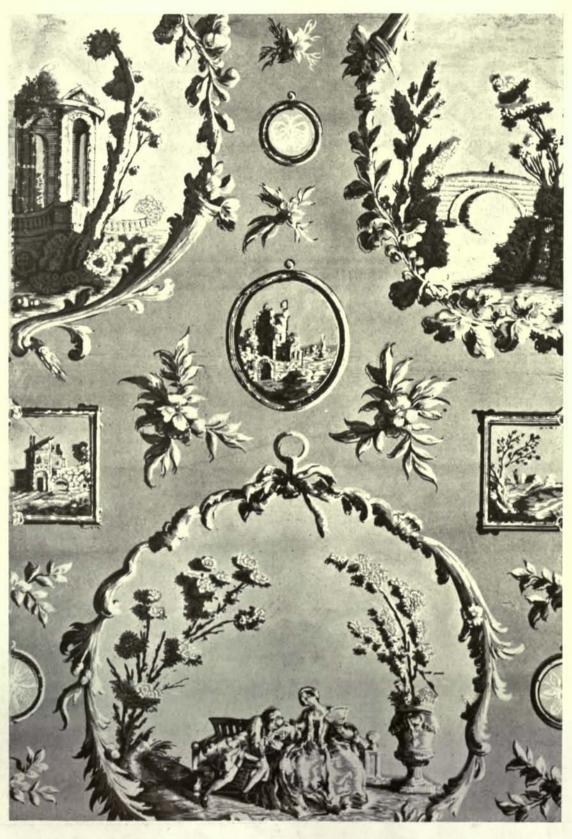


FLOCK PAPER AT CHRISTCHURCH HOUSE, IPSWICH. c. 1735.

design and crude in colouring, is interesting as a rare survival of the Victorian age.

At Eltham Lodge, Kent, the walls of the staircase hall are treated with an architectural scheme in paper-hangings, with circular-headed arcades and Corinthian columns supporting a cornice. Within these arcades are landscapes with figures representing scenes from some romance. In the small anteroom on the south side of the house is a paper also of early Victorian date.

Paper-hangings were sometimes mounted on canvas and linen and stretched on battens; but Mrs. Delany, writing in 1750, found that, when lined with canvas, paper shrinks at the edges, and she recommends pasting it on the bare walls, as is the practice to-day. The junction of dado, and cornice, and door and window architraves was covered by carved and gilt wood mouldings, designs for which are furnished by Chippendale in the "Director." An elaborated Vitruvian scroll was frequently used, and also borders in the form of leaves.



WALL-PAPER FROM DODDINGTON HALL, LINCOLNSHIRE.

Printed by J. B. Jackson.

The Practical Exemplar of Architecture:

Town Hall, Amersham, Bucks.

THE Town Hall, sometimes known as the Market House, at the London end of Amersham, a plain and modest brick building, "said to be the handsomest in the country," was built by Sir William Drake in 1682, as is recorded by two stone tablets bearing this date and his cipher. The date of restoration (1911) is recorded on a third tablet. It was described, when the Royal Commission saw it, as needing general repair, the tiles of the roof having slipped from the ridge, leaving holes which exposed the timbers to the weather. The lower story, which is open on two sides, has arcades of semicircular-headed arches, having keystones of stone and a stone string; but in the upper story, built of blue and red bricks, the quoins are cemented; the roof is hipped, and has an octagonal lantern of wood painted white, with a lead finial and vane for its bell and clock. On the east and west face

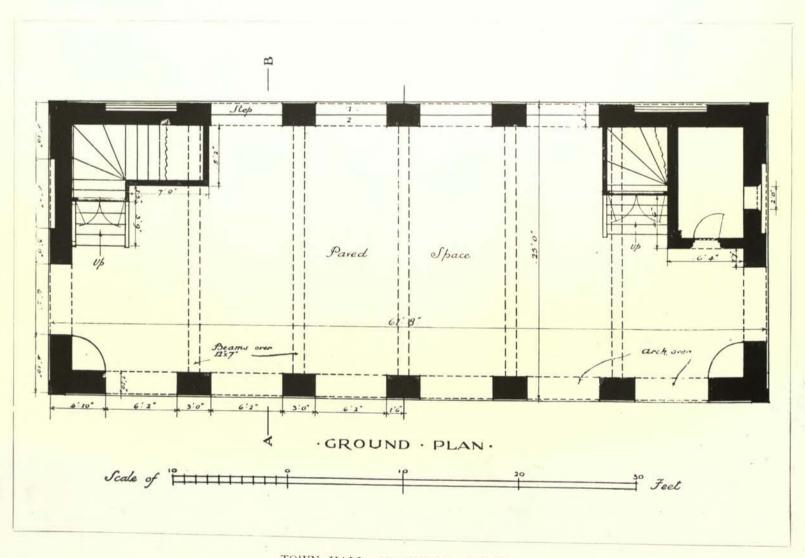
1 Cooke's Topographical Survey of Great Britain—Buckinghams'aire.

the two window-openings are blocked; a modillion cornice runs round the building. Between the casement windows on the south side is a cartouche enclosing the arms of Drake, impaling Montague.

The building is an instance of the advantage of varying the uniform surface of brick-walling, either by moulded brick enrichments or by the texture-giving admixture of blue headers with red stretchers.

It will be noticed that the stones at the springing of the arches are, at the corners, carried round so as to meet the quoin stones, and have been slightly "lifted" so as to fall into the same course. It must be supposed that "lifting" was not designed, but rather necessitated by some slight lack of foresight on the part of the architect.

The almshouses and the late eighteenth-century house of Shardeloes, in Amersham, also owe their erection to the Drake family, and the church is enriched with their monuments.



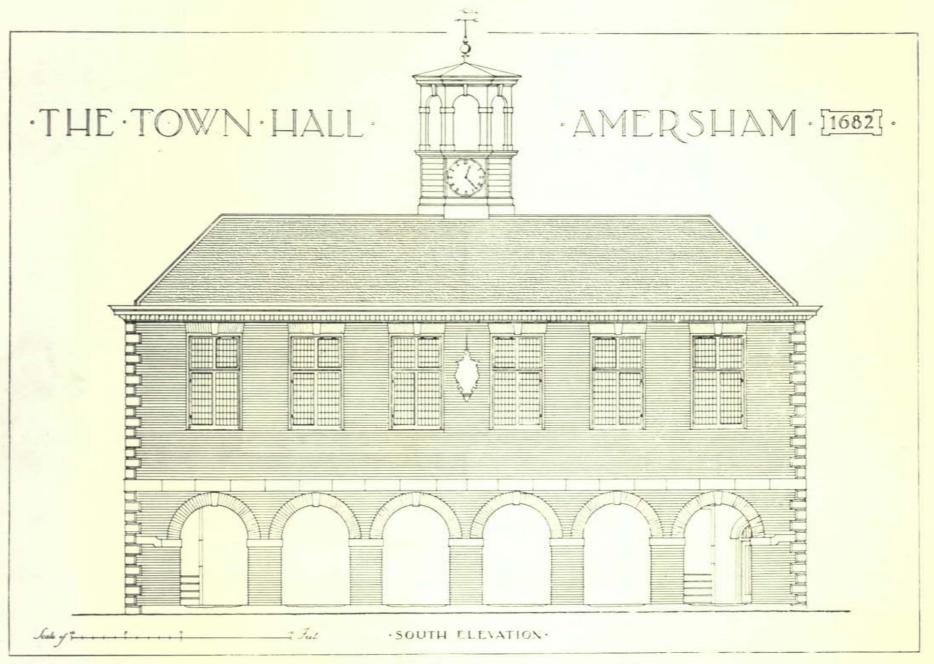


Plate V.

January 1921.

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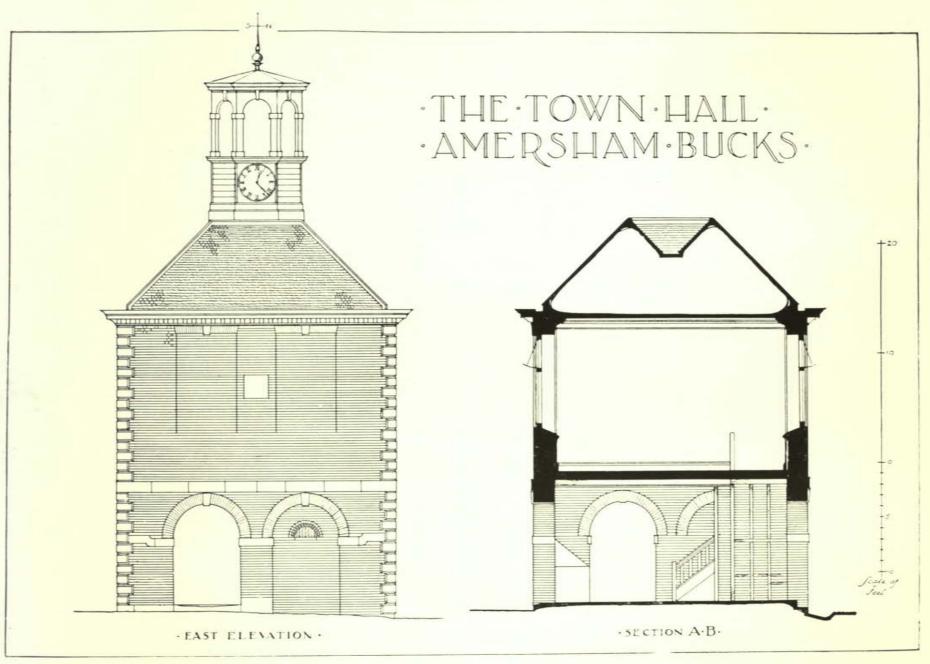


Plate VI

January 1921.

THE PRACTICAL EXEMPLAR OF ARCHITECTURE.



TOWN HALL, AMERSHAM, BUCKS: VIEW FROM SOUTH-WEST.

Mary Gillick, Sculptor.

Her Commemorative and Portrait Medals.

By Walter H. Godfrey, F.S.A.

Illustrated by Photographs specially taken for THE ARCHITECTURAL REVIEW.

In the heavenly house of many mansions which man in his nearest approach to divine mood has raised for the worship of beauty—that is to say, in the Palace of Art—is one fair chamber so cunningly devised that the sunlight as it enters the windows has an added sweetness, and the shadows of the evening breathe out a tenderness exceeding their wont. In this chamber presides a peerless artist known to his times as Pisanello—Vittore Pisano of Verona—who in the first half of the fifteenth century designed the wonderful medals that have made him and his age famous. Since Pheidias carved that

gallant procession of Athenian youth around the frieze of the Parthenon, and his brother artists traced exquisite scenes on countless examples of vase and stele, the art of modelling in low relief has been a joy to mankind. The severe restriction which the curtailment of the third dimension imposes on the artist seems to make for a curious refinement, and when there is added to this the voluntary diminution of the surface to the miniature dimensions of a coin or a medal, the operation becomes even more delicate, and the handling requires to be even more luminous and severe. Hence the medal becomes par excellence a precious work of art, for it seems to suggest some rare distillation of charm, some gentle precipitate of the essential elements of beauty.

Coins, medals, and seals (if we may associate the lastnamed with the first two)

form a fascinating study, since they include examples of the earliest works of art, and have accompanied man through all his chequered career, up the heights and down the steeps of civilization. They are succinct compendiums of history, valuable documents in brief, intimate in their communicativeness, long-lived in their substance, not likely to be destroyed, but easily hid, and therefore acquiring a mischievous and gay habit of discovering themselves in and out of season for the benefit of posterity.

The historical value of coins and medals has long been fully recognized, and their artistic merit has been appraised by many skilful judges and collectors. But the commemorative and portrait medal has suffered—as indeed how should it not suffer, so delicate a medium?—in days when every art has been imprisoned beneath a century's materialistic rubbish, or has been liberated only in a disfigured and maimed condition. In its early and glorious career the medal has reflected in its strangely intimate way the life and custom of classic, mediæval, and modern times; but in these latter days it has had its full share of the decline which has especially befallen the plastic arts.

Many are they who have essayed to climb the stair to Pisanello's magic chamber, but few have ascended the first few steps or have proved worthy to stand in his outer courtyard.

What are the qualifications needed to attain distinction in this curious art? It is perhaps easier to suggest the disqualifications. Within the tiny circumference of the medal there is a task to be essayed only by those who possess a serene spirit, clear thought, and a large view. Pettiness is a definite bar to success, the aim after prettiness a fateful expedient and a hopeless refuge from failure. Cheap symbolism shows its

insincerity as in a mirror, bad craftsmanship is accentuated as under a powerful lens. And the medal, more perhaps even than architecture, exhibits the shortcomings of the present age—indefiniteness of thought, absence of conviction, idle sentiment, immature art. Yet the age deserves a finer record. There are noble men and women in our midst, great deeds have been done, lofty impulses have stirred us, titanic events have taken place, and in the nature of things Art should once more ascend her throne, and should speak not less eloquently through the medallist than through her other high priests.

It is doubtful whether the true significance of any form of art can be put usefully in words. These things are self-expressing, they are articulate by their own methods and in their own medium, and forbid translation into the terms

of a sister art—that of letters. But we of the pen may express our pleasure in the artist's work that wins to the goal, and we may in clumsy fashion even describe some of the effects which it has upon us. We may also enter the lists against popular misconceptions, and deprecate the tendencies of contemporary taste which may stifle the flame of real inspiration.

Mrs. Gillick's medals, I venture to think, speak with a directness and simplicity which need no exposition. That she handles the problem of the medal with real mastery is evident, and although it is a poor compliment to point out how far she leaves the commercial world behind, yet it does bring out the measure of her success if we compare her work with what commonly does duty as a commemorative token in bronze and silver. Her medals never appear to be consciously archaistic; they are fresh and modern in the best sense, but they are free from the taint that attaches itself fatefully to the products of an age in which the world has become one vast industrial workshop. Her vision is fixed on a serener atmosphere than that illumined by the fitful lights of our manufactories and art laboratories.



Rt. Hon. F. G. Kellaway, M.P.

Miss Ida A. R. Wylie. Miss Clare Tyas.



Reverse

Obverse.

their wonderful human quality. If one has a passion for

studying the features of men, women, and children, a love for

the myriad diversities of outline and modelling, which are charged with expression and with the story of each life-

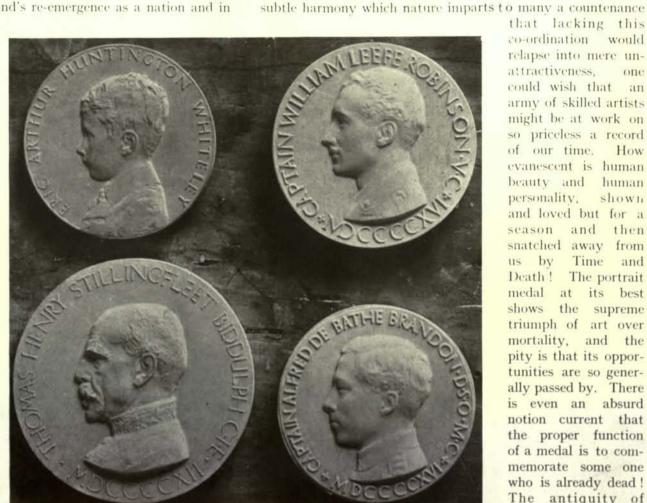
whether on the threshold of its career or eloquent of its

varied past experiences; if, moreover, one has an eye for the

KOSCIUSZKO MEDAL.

It is a measure of the darkness into which we have fallen, and which even the world conflagration has not yet dispelled, that there has been no general issue of fine medals to celebrate all the gallant achievements of a victorious army. Mrs. Gillick indeed has shown the way with medals that record the great exploits in the air against the Zeppelin invaders, and one struck in honour of Poland's re-emergence as a nation and in

honour of her national But besides hero: the public function of the medal it plays a rôle of extraordinary interest when employed in raising portraiture to its highest level, and Mrs. Gillick's portrait medals here shown are a revelation of the possibilities of this branch of the art. The painter is compelled to introduce his own scheme of lighting into his picture, and is therefore forced to represent surroundings, back-grounds, and a suggestion of actual atmosphere to complete his presentation. But the head modelled in relief can dispense with these artificial aids; the features, isolated as in the mental picture which we hold of our friend, are shown with a clear-cut definition which brings out all



Eric A. H. Whiteley. T. H. S. Biddulph.

Capt. W. Leefe Robinson, V.C. Capt. A. de B. Brandon, D.S.O., M.C.

that lacking this co-ordination would relapse into mere unattractiveness. could wish that an army of skilled artists might be at work on so priceless a record of our time. How evanescent is human beauty and human personality. shown and loved but for a season and then snatched away from us by Time Death! The portrait medal at its best shows the supreme triumph of art over mortality, and the pity is that its opportunities are so generally passed by. There is even an absurd notion current that the proper function of a medal is to commemorate some one who is already dead! The antiquity of medals has perhaps something to do with the dissemination of so fatal an idea. Portraiture capable of so extraordinary a perfection should be executed in the prime of life, and the delight of a portrait medallion should be far removed from all taint of obsequies and every thought of the tomb.

Two of the medals illustrated (page 21) commemorate the heroic deeds of our airmen who fought and destroyed the German airships that invaded London. Captain Alfred de Bathe Brandon, D.S.O., M.C., now major in the Royal Air Force, will be remembered as having brought down the Zeppelin in the Thames estuary, and also the one that fell in Essex when the whole crew was captured. Captain William Leefe Robinson, who so tragically succumbed after his return as prisoner of war from Germany, won the first V.C. for service in England by destroying the Zeppelin which fell at Cuffley. Another beautiful medal struck in connexion with the Great War is that issued by the Poles, with a portrait of their national hero Kosciuszko, and an eagle about to spread its wings, typifying the restoration of Polish nationality. The medal commemorates the centenary of Kosciuszko's death in 1817, and is an apt and memorable record of a great historical moment (page 21).

The portraits of the Rt. Hon. F. G. Kellaway, a member of the present Government (page 20); T. H. S. Biddulph, C.I.E., late Accountant-General, India (paga 21); and John Russell, the educationist of King Alfred School, Hampstead, are fine examples of Mrs. Gillick's work, and records that will be valued hereafter. Two portraits of ladies, one of Miss Ida Wylie, the novelist, and the other (uninscribed) of Miss Clare Tyas (page 20), are delightful in their almost Hellenic simplicity; while the head of Eric Arthur Huntingdon Whiteley, the son of the Member of Parliament for Ashton-under-Lyne, shows childhood—an engaging subject in any medium—without constraint (page 21).

One could wish that Mrs. Gillick could add to her portrait gallery indefinitely. We want more work of this quality, for public taste is in the end responsive to the best when the best



John Russell.

is forthcoming. We are as children, basing our judgment largely on our actual sense-impressions, and so long as commercial art holds the field people will not rise above it. Mrs. Gillick is an artist whose sincerity of purpose and clarity of judgment give distinction to her quiet powers, and our admiration is mingled with the gratitude which all should feel towards those who produce works of unexampled beauty for our delectation.

Pioneers of London Development:

I.—John Gwynn.

By E. Beresford Chancellor.

OWN-PLANNING is one of the urgent problems of the day, and the architect is as much concerned in the reconstruction of streets and the development of open spaces, as in the erection of great buildings and the adorument of stately façades. Before the incomparable Sir Christopher Wren died, in 1723, another great town-planner had been born who, as he was not an outstanding, although some of his work shows him to have been a quite adequate, architect, is hardly known by the man in the street, and whose schemes for the better development of London have been well-nigh forgotten.

And yet John Gwynn, whom I here indicate, was so far beyond his time in his conceptions of what London should be, that there has hardly been an improvement carried out since (within the boundaries of the City as he knew it) that cannot be traced to his initiative, if not to his actual suggestion. He had indeed "the prophetic eye of taste"; his conceptions were bold, sometimes even daring; and he took the plan of London—the narrow-streeted, inadequately housed, somewhat squalid, albeit picturesque, especially in retrospect—London of the

eighteenth century; and, with a large gesture, he swept away much of its shortcomings, he planned whole streets and splendid buildings, and he dreamed a dream in which something of the London as we know it to-day arose as a beautiful exhalation from his inventive brain.

Before saying anything of the actual scheme of Gwynn's great vision of a reconstructed city, it will be interesting, perhaps, to set down some of the facts of his life and achievement. He was a native of Shrewsbury, but in what year he was born is not known, although, as he appears to have been already recognized as a writer on art, and a draughtsman, in London, so early as 1734, his birth took place probably some time in Queen Anne's reign. He does not appear to have received any specific education as an architect; in fact, we find him, so late as 1760, described as being "late of another profession," although what that profession was is not clear. He may have been an engineer's draughtsman, for his first publication seems to have been "Wren's Plan for Rebuilding London," in which he was assisted, as he was in other things, by his friend Samuel Wale, the water-colour painter, who was

one of the original Royal Academicians. I may here mention that Gwynn published several anonymous works, including "The Art of Architecture," in imitation of Horace's "Ars Poetica"; some "Essays on Design"; a treatise on the "Qualifications of a Surveyor"; "Thoughts on the Coronation of George III," in which he received help from another friend, Dr. Johnson; and a rather surprising poem entitled "Rupert to Maria," which carries us far from the drawing-board and compasses.

An anecdote of Gwynn's earlier life has survived. It is said that once when taking measurements of the dome of St. Paul's he slipped and fell, and would have been dashed to pieces had he not been miraculously caught by a stone projection, on which he hung until rescued from his perilous position. This probably occurred in 1758, in which year he published a plan of the Cathedral. Three years earlier he had <mark>been offered the post of instructor in architecture to the</mark> Prince of Wales (afterwards George III), an appointment which he refused, and which was thereupon given to Chambers, then just returned from Italy. The fact that he could afford to decline such an offer, and also that, in the same year, he was a member of the committee for instituting the Royal Academy, point to Gwynn's being in a well-known and independent position. He is known to have exhibited works at the exhibitions of the Society of Arts in the Strand in 1760, and is also found represented seven years later at their rooms in Beaufort Buildings. Among his contributions were a design for Blackfriars Bridge, a section of St. Paul's, and a proposed completion of the east end of that structure. He had earlier, 1759, competed for the design of Blackfriars Bridge, his plan being one of the three presented to the committee for crecting it. As is known, Mylne received the commission. His scheme provided for elliptical arches, that of Gwynn for semicircular ones, and although Johnson gave the weight of his authority in favour of his friend's design, in various articles in the daily press, the former proved successful. Gwynn, however, was destined to succeed in works of this character, although not in London, for when a bridge was required at Shrewsbury he received the commission for designing it. He was also responsible for one at Atcham, near Shrewsbury, as well as for that at Worcester. The last was completed in 1780, and as a token of satisfaction with the architect he was presented with the freedom of the City of Worcester three years later. But he was destined to be connected with a better-known bridge. He had, in 1771, been made surveyor to the then newly formed Board of Commissioners of the Oxford Paving Act, and in the following year he designed, and superintended the erection of, Magdalen Bridge, which may be regarded as his most notable achievement. The general Workhouse and the new Market, 1774, in Oxford, were also his work; but it is the beautiful bridge, which seems to borrow something of distinction from the glorious Magdalen Tower, that will stand as his finest completed memorial.

I say completed, for it is really on Gwynn's more academic output that his fame rests most surely. That output is comprised in a volume he published in 1766, under the title of "London and Westminster Improved," to which he prefixed "A Discourse on Publick Magnificence," and which is illustrated by plans exhibiting his far-reaching and prophetic reforms in the outlines of the city. Dr. Johnson penned the dedication to George III; but, beyond that not particularly notable piece of adulation, the work appears to have been wholly the production of John Gwynn. The letterpress is illustrated by four maps, and these show at a glance the architect's ideas on the new planning of London, which he had so much at heart. The first of these plans embraces the western portion of London from Temple Bar to Kensington

Palace, and from Paddington to Tothill Fields. In this portion of the city Gwynn puts forward suggestions for drastic changes; but we need not stay to discuss the merits or otherwise of his scheme for an immense royal palace in the very middle of Hyde Park, surrounded by a circular road a mile in length, or his suggestion for another royal abode (he was probably thinking of the Heir Apparent) which would have faced St. James's Street, occupying, indeed, practically the whole west side of that thoroughfare and having the Green Park as its gardens. It is rather with such proposed improvements as the Embankment, and the rebuilding of the many dilapidated structures that once disgraced this side of the river, as they still do the other; with a similar embankment on the south bank (one long since formed under Bazalgette's direction, the other so much desired by many of us); with an entrance into the Mall from Charing Cross; with the widening of the Strand and the sweeping away of the rookeries that congregated on its north side; and with many another suggested change which Time has at last brought about much on the lines laid down by the well-nigh forgotten town-planner a century and a half ago, that Gwynn's name will be remembered.

A quite casual glance over these plans will show, without my insisting on them here, what vast improvements were dreamed of by Gwynn. Tothill Fields are to-day not laid out in the symmetrical fashion he indicated, but the streets that cross and recross this once derelict area often run much on his proposed lines, although his suggestion of a large thoroughfare from the Abbey westward would have afforded a better distant view of that edifice than can be gained from Victoria Street. He did not foresee such a splendid scheme as that of Kingsway and Aldwych, but he arranged for three converging streets to run into a semicircular open space at the north end of a proposed bridge—St. George's Bridge he called it—which is now Waterloo Bridge. His scheme embraced the enlargement of many of the old squares, and the formation of innumerable streets; and Trafalgar Square—which owes its existence to Barry in 1841—was to have been dealt with differently, but would then, as now, have provided for a vista to St. Martin's, which in those days was hidden away behind a collocation of small and insignificant buildings.

In the east Gwynn's suggested reconstructions were equally drastic and far-reaching. Moorfields and Finsbury are shown as capable of much-needed improvements. Bethlehem Hospital was to go, as it subsequently went, and Moorgate Street to-day runs much as he suggested, although his scheme went further and, swallowing up Prince's Street, gave a magnificent vista from the Mansion House. He adumbrated also much of the work done at the Bank by Taylor and Soane; while he projected a magnificently wide continuation, almost in a straight line, of Cannon Street to the north side of Tower Hill, as well as a new Custom House immediately to the south of St. Dunstan's-in-the-East, and four large blocks of buildings flanking it, with arcades on their southern sides.

If Gwynn did not suggest anything comparable with the Regent Street, with its gracious curve, that was to come at the wand of Nash, and if many of his suggestions were rather too much in the Haussmann manner to appeal to us to-day, there is no doubt that, taken by and large, his projects were often splendid, often adequate, more often necessary; and this has been found when, at a later date and at a much advanced cost, they have been carried out by the best of all goads—necessity.

It is interesting to note that Gwynn at one time lived in St. Martin's Lane next door to his crony Wale, in a house designed for him by James Paine. Towards the end of his life, however, he migrated to Worcester, where he died in 1786; and in the graveyard of St. Oswald's Hospital in that city. whose bridge he built and whose freeman he was, he lies buried,

Architecture and Decoration.

From Adam to Soane.

THERE is a link between Robert Adam and the Royal Society of Arts, for it was he who undertook to house the Society. In John Street, near the great Adelphi Terrace, the brothers were building to be "worthy of comparison with the *vestigia Romanorum*." The façade of the late

eighteenth-century house in John Street shows no change since it was built, but with changing conditions the Society has changed its aims. The first impression on reading its long record is surprise at the miscellaneous character of its early activities; it took at first agriculture into its province, encouraged the planting of osiers for basket-making, and the use of machines for sweeping instead of climbing boys, as well as encouraging by rewards "tl.e politer arts." The constitution of the Society was purely democratic, and the names of the Adelphi-Robert, James, and William Adam, Charles Burney the author of the "History of Music," the elder George Dance, Sir William Chambers, Cipriani, Thomas Chippendale, the statuary Sir Henry Cheere, Henry Cavendish the philosopher, and Caslon the type-founder-were all on the roll of members. Broadly considered, the Society, which is an instance of the elasticity and initiative of a voluntary association untrammelled by the restrictions of a department of state, has been able in the past

to carry out not a little of its large programme—the fostering of art and commerce. A later and valued development are lectures such as the Cantor, which have been delivered regularly from 1864 down to the present day.

The close survey of architectural history covers the period from the accession of the third George to the reign of Victoria; roughly over three-quarters of a century, or from the date of Adam's return from his tour in 1758 to the death of Soanc.

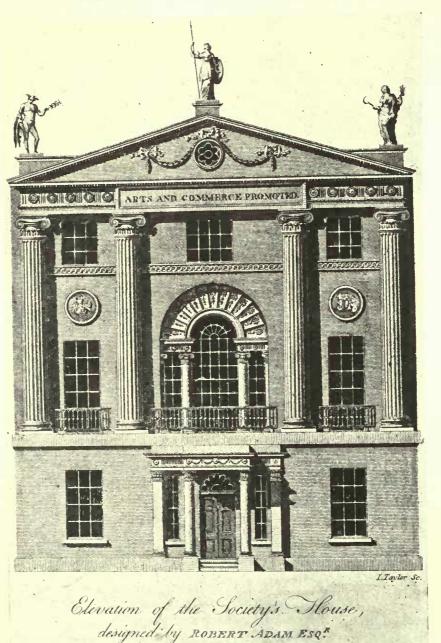
1 "Cantor Lectures on The Architecture and Decoration of Robert Adam and Sir John Soane, R.A. (1758-1837)." By Arthur Bolton, F.S.A., F.R.I.B.A. Delivered before the Royal Society of Arts, May 3rd, 10th, and 17th, 1920. London, 1920. Price 2s. 6d.

It is a revolutionary period. At the outset the Palladian tradition, as interpreted during the early and middle years of the eighteenth century, was in the ascendant, while at the close Barry was transforming the scene by his introduction of Astylar Italian. The work of the reign of the first two Georges,

which had been a consistent and homogeneous whole, was revolutionized by the original and brilliant innovation of Robert Adam, who, it is clear, considered himself a man with a mission, breaking away from the academic track. A decade after the accession of George III he had succeeded in stamping himself upon the age. The later development of his art was overclouded by the American and other wars, and his death in 1792 was at once followed by the long-drawn Revolutionary struggle. When peace came at last, Adam's name was forgotten, or remembered only in the absurd prejudice against the Adelphi as speculative builders.

It has been the work of the present generation to cut away the obscuring jungle of prejudice and detraction that has grown up about Robert Adam's achievement. Horace Walpole first set the fashion among his friends of contrasting with Adam's freedom the imaginary "chasteness" of James Wyatt, and the formidable antagonism of Sir William Chambers counted for something; in our own day we have the

vigorously expressed opinions of Fergusson and Professor Blomfield. Robert Adam, says the earlier writer, by his work on Spalato, "acquired a repute for a knowledge of classical art which his buildings by no means justified. When they (the brothers) did use classical orders or ornaments, they were of the thinnest and most tawdry class." Adam was not, according to such critics, playing the game according to the rules. Professor Blomfield admits that Adam understood selection in ornament, "that is to say, he knew where to place his ornament, and at his best, where to stay his hand; but in so far as he introduced any innovation in detail, it was wholly for the bad." His fame suffered from the reaction of Greek





SYON HOUSE: THE HALL.

and Gothic revivals during the half-century after his death; and, later, he was considered too exclusively as a master of ornament, until, outside the circle of specialists, he became the man of "composition" within doors and stucco without. The reversal of this verdict is due to Mr. Arthur Bolton's insight and patient scholarship, and the first two lectures give, in summary form, the main substance of his conclusions. He is the first to emphasize Adam's wide sympathies. Adam's idea of "movement" is in effect a recognition of the pictorial qualities of the Italian baroque, which was a revolt against rigid over-systematization of the Orders, and the analysis of his library proves that he had collected a choice selection of books on the subject, and this appreciation for the qualities of the later Roman school is no doubt the reason of his appreciation of an architect with whom at first sight he appears to have so little in common, Vanbrugh. The freedom with which Adam treated the Orders was due to his conviction that the architect who had any degree of mastery can, and should, vary

the received proportions and features of the Orders, and thus "free himself from the hampering effect of deep entablatures, composed of the full architrave, frieze, and cornice, as strictly regulated by the height of the pilaster and column." 2 His contribution, broadly speaking, was a restatement of the principle that in any treatment of the surface of a building, "the value of the relative planes may be a primary consideration." In sum, Adam is the antithesis of Gibbs, whose merit, according to Walpole, was fidelity to rule, his defect a want of grace. Mr. Bolton disposes of the absurd contention that Adam's style was formed and conditioned by his study of Diocletian's Palace at Spalato. The value of this detailed study lay in its confirming his view of the essential difference between the temple and domestic architecture of the Greeks and Romans; and anyone who compares the plates of Adam's Spalato with Adam's own work will soon discover how baseless is the derivation of his style from late Roman work.

Adam is looked upon as peculiarly fortunate in his early success. He had, it is true, soon after his return from his tour, a large practice, but no single opportunity—if we except the new University of Edinburgh at the close of his life—for monumental building; but this did at last afford him an opening for displaying his powers of designing in a style of broad simplicity, surprising to those who have considered him as a designer of ornament.

The merits of Adam's planning, generally recognized even by his critics, are not touched upon here by Mr. Bolton,³ who, however, points out one curious feature in his otherwise complete equipment as designer. He seems never to have thought out the relation of buildings and their site. It is true that in his day all reasonable tradition of architectural gardendesign had disappeared, and an Adam

liouse presents the appearance of a block of masonry fallen at haphazard upon some spot in the rolling English landscape. Some of Adam's interior decoration followed traditional lines; he was required to provide niches for statuary, copies of the Roman school which were eagerly collected by patrons such as Lord Shelburne and the Duke of Northumberland, and at Syon House there are statues in niches on either side of the dining-room chimneypiece and statues on pedestals in the hall. But it is worth while to consider what was "the almost total change" which he claimed to have introduced. He would have nothing to do with the vast pictorial compositions of the decadent Italian school that obliterated the architectural features of the room, but restricts the painter to small medallions, luncttes, and rectangular panels, indicated in Adam's detail sketches, subordinated to the scheme of his ceiling design, and avoiding the complexities of crowded canvases. It was the scale of these inset panels that suggested to Sir

² Ibid., page 8.

⁸ This will be dealt with in Mr. Bolton's forthcoming work on Robert Adam.

William Chambers the amusing simile of a dessert "upon the plates of which are dished out indifferent copies of bad antiques." In the drawing-room at Syon House the pointed octagons and circles of the great ceiling are certainly dazzling to the eye, and may have been in Chambers's mind. The interior in Adam's full manner after 1770 is in direct contrast to the earlier Georgian, and there is a new complex use of colour on walls and ceiling. The earlier schemes for the walls had consisted of one colour, often white or olive, with gilt enrichments, but Adam made use of two or three bright pure colours, such as pink, green, and blue, extending these to the ceiling and the carpet. Mr. Bolton is in favour of what he calls Adam's most original contribution to colour effect, his Etruscan decoration, a scheme based on the blacks and terra-cottas of Greek black and red vases, but developed by the addition of other earth colours. Horace Walpole, after seeing the Etruscan room at Osterley, talks of the drop from the magnificence of the other apartments to "a potter's field." "The simplicity of the scheme," writes Mr. Bolton, "startles him; he does not understand this reliance on the earliest principles of decoration, those by which a few of the simplest colours are disposed in direct contrast of line." So few and so fragmentary are the remains of Adam's Etruscan interiors that it is impossible to assess fairly this contribution of his. Mr. Bolton, as curator of the Soane Museum, has had exceptional opportunities of studying Adam's work, tracing an idea from the roughest pencil indication to the last highly finished and tinted office drawings, and has been able to dispose of the legend that Adam was dependent on Italian designers for his rich ornamental detail. Adam had a special gift of pattern-making, a free and delicate fancy which led him, in the idle

period at his office during the French, American, and Spanish wars, to make a number of fantastic landscape compositions, and the Italian and English artists who worked for him, such as Richardson and Pergolesi, were his tools.

The third lecture takes up the history of architecture after the great barrier of the Napoleonic war in the form of a personal study of Sir John Soane, a designer of profoundly original but uncertain quality, whose first love of Adam and Wyatt work was modified by the new spirit, and the deep impression made on him by the Doric of Pæstum and Sicily. Soane lacked grace and, perhaps, clear conviction; he is, as Mr. Bolton well says, "a pioneer, pointing towards something which, perhaps, is incapable of being realized, and at the same time hampered himself by difficulties of expression never completely mastered." Like Adam, he has not been fairly treated by the critics, and has been said to have affected an "originality of form and decoration which, not being based on any well-understood constructive principle or any recognized form of beauty, has led to no result, and to us now appears

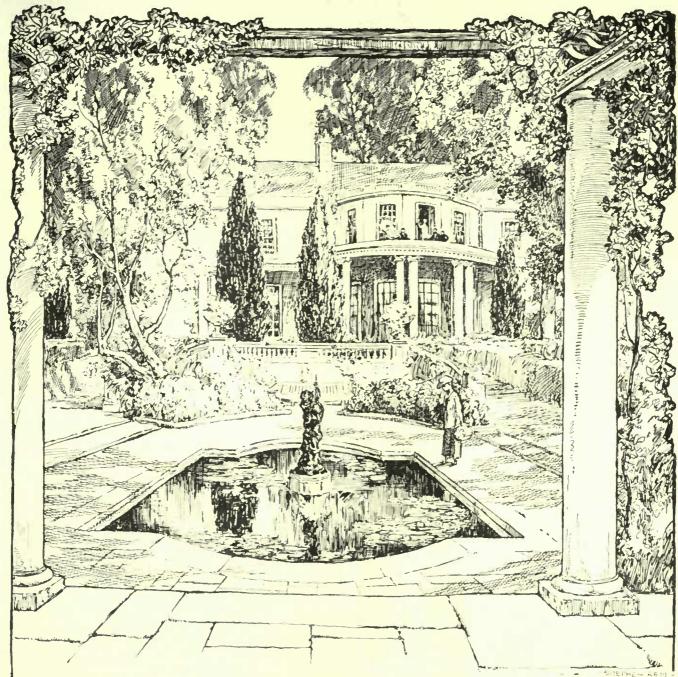


SYON HOUSE: THE ASCENT FROM THE HALL TO THE ANTE-ROOM.

Robert Adam, Architect, 1762.

little less than ridiculous." In the Bank of England, to which Soane was appointed architect, his innovating introduction of Greek ideas and Greek details was manifested from 1794 onwards, and the hostility of the old guard of the traditional or conservative school, Sir William Chambers and Sir Robert Taylor, burned intensely. The replacement of Taylor's work at the old Bank by Soane's novel construction was especially bitter to the older architect. What we have of Soane is fragmentary, a torso instead of a full length as to achievement, fcr the shadow of the Revolutionary fell across his development. Had Soane's new House of Lords design, approved of in 1794-6, "proceeded, as in times of peace it certainly would have done, Soane should, by the test of the execution of his ideas on an adequate scale, have risen to a much higher rank as an architect." Much, too, of Soane's domestic work has been destroyed; Butterton, an interesting design, remains on paper. His buildings are crippled by smallness of scale and means, and are inadequate to the real grandeur of the design. He had not, it is clear, Adam's gift of reasonable house design.





Descring by Stephen Kend, KF

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Chronicle and Comment.

Salient Features of the Month's Architectural News.

The Building Trades Parliament.

The tautologically named Industrial Council for the Building Industry has now qualified for its short title of Builders' Parliament by co-opting half a dozen members from each of the great architectural organizations—the R.I.B.A. and the Society of Architects.

Wren and Reinforcement.

In his presidential address to the Concrete Institute, Mr. E. Fiander Etchells recalled the interesting fact that in the construction of St. Paul's Cathedral Sir Christopher Wren had made use of embedded chains, which on a recent examination were found to be in good condition. But reinforcement of sorts was as old as the early civilizations of Mexico and Peru.

Lieut. Alick Horsnell's Drawings.

An exhibition of more than a hundred drawings by the late Alick G. Horsnell, held at the rooms of the Architectural Association in Bedford Square, showed conclusively that by the death of this young architect, who was killed in action in 1916 at the age of 34, a draughtsman rich in promise was lost to us. He was not only brilliant, but versatile.

Memorial Chapel for Ely Cathedral.

At a meeting held recently at Cambridge it was resolved to proceed with the County of Cambridge and Isle of Ely Joint War Memorial. This will take the form of a chapel in Ely Cathedral, and the Dean and Chapter have given one of the bays of the eastern side of the north transept for the purpose. The designing and carrying out of this work has been entrusted to Mr. Guy Dawber, F.S.A., and the work will be commenced as soon as possible.

Art and the Child.

Mr. Eric Gill, whose work as a sculptor is well known, has declared in an address at an exhibition of children's art at Kensington that our duty is to be as little children in matters of art. We do not agree. It is the last thing we should try to be. We should most sincerely endeavour to become grown-up, and to express ourselves as grown-ups, and to have really grown-up tastes. We cannot "put back the Universe," and the only stage we should reach would be second childhood—a condition common enough at the present time.

Canadian War Memorials.

The Dominion Government has decided to hold a competition for the design of the Canadian Memorials that are to be erected on the battlefields of France. The assessors will be Mr. Frank Darling, F.R.I.B.A., representing the Royal Architectural Institute of Canada; M. Paul P. Crét, who is nominated by the Société Centrale des Architectes Français to represent the profession in France; and Professor C. H. Reilly, F.R.I.B.A., of Liverpool, who has been appointed to represent the R.I.B.A. by the President, Mr. John W. Simpson. The assessors will assemble in Canada in the spring to arrange the details of the competition.

A College Magazine.

The "Architectural Revue," which has been produced by "a few Gay Souls" at "The Bartlett Bottega, Gower Street," affords exhilarating evidence of the brilliancy and buoyancy of the student-architects—or some of them—of University College. Its "prose and worse," and most of its pictures, are quite up to the average level of college productions of this class. Two volumes have been produced—not published, the text being typewritten, and the drawings holographs. The humour, extravagant though some of it is, never, even in its wildest moments, oversteps the bounds of good taste.

The Lost Housing Bill.

The Minister of Health's latest Bill failed to pass through the Lords, not, maybe, because there was anything radically wrong in the Bill or its drafting, but perhaps because it was resented by the Lords that it should be thrust upon them at the last moment—as it was. This "torpedoing" proves a serious thing for the Ministry, for in it was the new legislation necessary for extending the time of the subsidy, and many private builders were looking to it for help during the following months. They have, however, been reassured by Dr. Addison that, though it is not possible to do anything this session, those concerned, and about whose bona fides there is no doubt, will not be allowed to suffer loss.

The King Charles Statue.

The First Commissioner of Works, asked in the House of Commons whether he would consult with the police and road authorities as to the removal of the King Charles statue at Charing Cross to a site where it would be less obstructive to the traffic, answered very decidedly in the negative. Removal, he said, would involve very serious risk to the pedestal, which was reputedly the work of Grinling Gibbons. He said nothing to reveal the solicitude which doubtless was in his mind with respect to the statue, which Hubert le Sœur modelled about 1633; but he could have strengthened this plea by describing the injuries it has already suffered from removals.

Rebuilding Louvain University.

Many, many years of patient labour must pass before Reims, Louvain, Ypres, and Arras can ever take on the semblance of their former beauty, yet there is comfort in the thought that a start has been made by the selection of Mr. Whitney Warren, a prominent United States architect, to take charge of the rebuilding of the University of Louvain, destroyed by the German guns during the early days of the war. It is not yet known whether Mr. Warren's task is to be the designing of an entirely new building, or the careful reconstruction of the old, but that will no doubt soon appear. The library was originally the old Cloth Hall of the City, and was appropriated to scholastic uses on the transfer of the University from Malines in 1679. Two hundred thousand volumes are said to have been housed there at the time of its destruction, and though many friendly universities and private collectors are helping to recompose it by the gift of many of their treasures, it is well-nigh impossible to hope that its like will ever again be seen.



From an original by Francis Dodd

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St. Paul's Bridge.

The question of St. Paul's Bridge has been very keenly discussed during the past few weeks. There is some prospect of the work's being put in hand immediately as an antidote to Recommendations to change the site have unemployment. therefore been beside the mark, more especially since Sir Reginald Blomfield, in an interview granted to a representative of the "Observer," has admitted that while the site favoured by architects—that in which the line of the bridge would give a direct vista of the dome—is in some respects desirable, the scheme that has been actually adopted, in which the axial line will run east of St. Paul's and straight through to the Angel at Islington, has the greater practical utility. To postpone the building of the St. Paul's Bridge and contribute what it would cost (now something like four millions sterling) to a pool to be devoted to the regeneration of Charing Cross, is a magnificent idea, involving, however, rather an overdraught on altruism. Yet it has been seriously put forward by several newspaper correspondents.

Housing and Smoke Abatement.

In the House of Lords Lord Newton asked what steps had been taken by the Minister of Health to ensure consideration being given to the recommendations contained in the interim report of the Departmental Committee on Smoke and Noxious Vapours Abatement by local authorities or other bodies or persons carrying out housing schemes with the assistance of a Government subsidy. He urged that in view of the large number of houses being constructed throughout the country, largely by means of subsidies from the Government, it was only natural that the Government should have the power to

enforce the restrictions in question; yet practically no attention had been paid to the recommendations of the Committee of which he was chairman. Viscount Sandhurst, in reply, said that before the issue of the interim report of the Committee, on I June, the attention of the housing authorities was called to the unsatisfactory nature of coal heating and to the advantage of securing heating by other means in order to abate the smoke nuisance. The Housing Commissioners had been instructed to ensure that in new schemes coal fires should be reduced to a minimum and gas-cookers and fires installed That was practically in accordance with the scheme contained in the report of Lord Newton's Departmental Committee. Arrangements had been made for the erection of sample houses at Acton, in which methods of heating which would avoid smoke would be installed. Further, schemes were being carried out for the installation of central hot-water supplies in 2,700 houses at Manchester, and 700 at Salford. In addition, instructions had been given to all the Housing Commissioners to bear in mind the recommendations of Lord Newton's Committee's report, and a special memorandum had been, or would be, shortly issued to local authorities bearing directly on the report.

Mr. Woodward Speaks Out.

At the sixty-eighth annual dinner of the Builders' Benevolent Institution, which was held in the Hotel Victoria, Mr. William Woodward remarked on the absurdity of a surgeon being called in to carry on a building business. He also expressed indignation at the embargo on so-called "luxury building." A little more plain speaking on these subjects would act as a wholesome tonic—a simile which Dr. Addison should be the first to admire.

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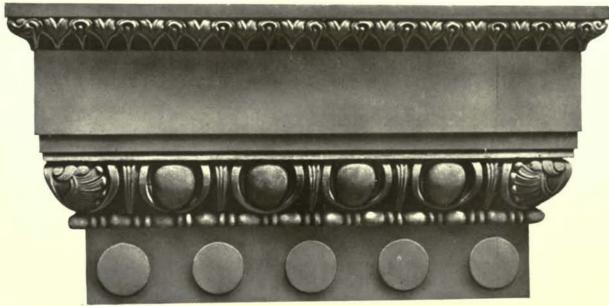
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THE ARCHITECTURAL REVIEW.

British School at Rome.

In a speech delivered on 14 December in the rooms of the Society of Antiquaries, at a meeting of subscribers to the funds of the British School at Rome, Mr. Asquith threw off the epigram that the practical contribution of the School to classical scholarship proved almost that here the spade was mightier than the pen. At the same time he suggested that greater publicity should be given to the admirable papers recording the work of the School.

The Parthenon Frieze.

Professor Lethaby, in "Some Centenary Reflections on the British Museum" in "The Athenæum," a little while ago, points out that all is not known about the works exhibited, and that even from the scientific aspect the most studied works, like the Parthenon frieze, still allow of fresh discoveries. For instance, there has recently been put into place a small fragment which explains the attitude of the lovely Aphrodite of the eastern frieze. Her left foot rested on its toes in such a way as to throw the knee up on which Eros leaned. Again, Professor Lethaby observes that one of the horses in the frieze has a trace of a painted circle in its eye, which is enough to show that the eyes were painted, and suggests that several parts and details otherwise incomplete must have been indicated in painting. A striking instance of this is the sceptre held by Zeus: a short middle length is carved, the bottom third must have been attached in bronze, while the upper third was painted. This is proved, contends Professor Lethaby, by comparison with the corresponding figure on the right of the centre—Athene, who held a long spear slanting at a similar angle to the long sceptre of Zens. These strong, symmetrically opposed lines, so / . . . \, would have been of

great importance in the composition. As scholars are aware, a delicate female foot has for long been attached to the male body of the citizen farthest to the left from the group of gods. The fall of the drapery and the line of the shin of the neighbouring figure are further proofs that this fragment is not in place. The writer suggests that the fragment really contains parts of the figures 2 and 3, and remarks that it looks, indeed, as if it would fit over the slanting broken edge of 2. If this should ever in the future prove so, it would allow of a more perfect "restoration" of 3, incidentally correcting Carrey's drawing. The figure turned to the front and looked back, so that the right foot must have been in the position of that on the fragment.

Co-operation for Quality.

Co-operation to keep up quality is not a novel adventure; but nowadays it seldom takes the form of a trading concern. Art-craft guilds, with quality as the principal aim, are familiar enough, and some of these—usually the most healthy and most stable of them--are run on trading lines. They are kept fit and strong and clear from fads by the knowledge that they must either pay their way or cease to exist. The art-craft guild system is a healthy mode of conducting business and of encouraging art, and there are several flourishing firms, with which every architect is acquainted, which are conducted on guild principles without adopting the guild title. While, however, combinations of art metal-workers are not rare, a combination of the makers of metal-work that is made for use rather than for adornment seems to be a new application of a familiar idea. Such an association has been formed, with the professed objects of setting up a standard of quality and of standardizing design—two confessedly desirable objects.

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THE FOUNTAIN, ST. BARTHOLOMEW'S HOSPITAL.

After a Drawing by Hanslip I-letcher.



Plate I.

The courtyard in which this fountain stands is surrounded by a group of building; designed by James Gibbs. Hardwick designed the fountain, which, in Plate III in the Review for March 1920, is shown in its properly subordinate relation to the buildings.

Roe Green Garden Hamlet.

Sir Frank Baines, C.B.E., M.V.O., Architect.

T is little short of marvellous that war-time exigencies produced exemplary houses for workers. It might so easily have been very much otherwise. Let us for a moment recall the situation. Our "contemptible little army," small as

it was, could not be adequately supplied with the munitions of war, and as the army grew apace the difficulty grew with it. How grandly the need was met almost as soon as its extent was realized—how Britain, as the Prime Minister said, "did as much in four years as Germany had done in forty"is on the records as the most tremendous outburst of national energy ever known. Every man who could be spared from service in Navy or Army, every boy in his teens, every woman who was not wanted for work of almost or quite equal urgency and national importance — persons of all classes volunteered or were "conscripted" (to use a villainous word hastily invented to serve an emergency) to work in munition factories.

These factories were filled to repletion with workers, and were in many, if not in most, instances supplemented by temporary buildings, and the additional accommodation in the factories created the necessity for housing the mixed crowds employed in them. In all

great distance from Woolwich Arsenal—villages, hamlets, townships, garden suburbs, were created.

It is not at all remarkable that they should have come into being. What is really noteworthy is the liberality with which they were con-

ceived, designed, and

executed. The Gov-

ernment might have

stood excused if they

had met the exigen-

cies of the occasion by

running up-at Elt-

ham, for instance-a

village of temporary

huts, dubiously wea-

therproof, and wholly

unadorned; but the

Government acted on

wiser advice, and thus

incurred the cheap

charge of building not

wisely but too well,

At Eltham oak wood-

work was used, not of

choice, but of neces-

sity, because inferior

timber was more suit-

able for munition car-

pentry and joinery,

and could not be

spared for housing. In

some circumstances

lead is more precious

than gold, deal more

valuable than oak, and

thus (and not from wanton extravagance,

as the allegation went)

it came about that at

Eltham and elsewhere

some of the dwellings

for munition-workers

have beautifully fig-

ured oak for their

woodwork—a seeming

extravagance that in

reality was unavoid-

least of the inmates it

was not incongruous.

For some at

THE GARDEN CLOSE.

parts of the kingdom it was necessary to provide shelter for munition workers. At first there was a great resort to hutments, but when it was seen that the war was going to be an affair of years rather than of months, the question of housing the workers, without whose efforts we could not win the war, was tackled with exemplary courage, and handled with a fine regard for amenity. Within reach of the chief munition-making centres—as at Eltham, which is no

Among the munition workers were ladies of education and refinement, who daintily adorned the neat rooms that the architect had designed, and whose sacrifice of personal comfort was thereby considerably mitigated.

Well built, substantial, architectural in design, the houses built by the Government are, generally speaking, exemplary in every particular. They set up a new and superior standard in working-class dwellings—a standard that, alas! is too high

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GOLDSMITH LANE, NEAR ITS JUNCTION WITH ROE LANE.

to be generally followed. That fact, however, is by no means damnatory. It is quite the reverse. When Government or a municipality builds, it is ethically bound to set a good example; and while the economist may shake his head, saying that so costly a model cannot be followed, there is, nevertheless, an absolute certainty that it will be followed, at however respectful a distance. For very shame's sake the housing authority, or the builders' guild or league, dare not ignore so dominant an influence—indeed, cannot escape such pervasive examples.

Whether or not the Government is, on general principles, justified in building at all, is a contentious issue that cannot be fittingly discussed on the present occasion. Our object here and now, as always in this Review, is to show an example of building and planning that, of unquestionable excellence in itself, shall serve also as a sound precedent of its class and kind, for the encouragement not only of architect, builder, and craftsman.

but also of the client. One excellent purpose that has been frequently served by illustrated descriptions of "model villages" is that they attract from a distance—often from abroad—visitors who have in contemplation similar schemes, and who derive from the illustrations a desire to visit the actual scene. No doubt the accompanying illustrations of Roe Green Garden Hamlet will fulfil this extremely useful purpose.

J. F. McR.

This little garden hamlet, which sprang into existence during the closing year of the war, is perhaps the last of its kind in which the unhappy economics in material and construction resulting from inflated prices are not apparent, though, as prices go at the moment, the cost of the work would be considered absurdly cheap in comparison with present housing schemes having similar accommodation.

The hamlet is situated within a radius of eight miles from Charing Cross, and, although so short a distance from the heart of London, is set in the midst of a delightfully rural district. Turning off the somewhat dreary line of the Edgware Road, and mounting a slight hill, one is immediately arrested by a complete change in the aspect of the scene. Here it is possible to believe that London is many miles away, so unsophisticated is the rustic scenery. A few scattered cottages, and then the varied roofs of the hamlet peeping out through rows of magnificent oaks—such is the approach to Roe Green. It is hard to realize that the Edgware Road, with its great aircraft works, is only 600 yards away. But it is to this industry that we owe the village, which was built for the Aircraft Manufacturing Company to house their workpeople, who otherwise would have found it well-nigh impossible to obtain shelter, much less a home,

within reasonable distance of the works, which, though hidden from the hamlet, are actually within the compass of quite a short walk through a pleasant field-path.

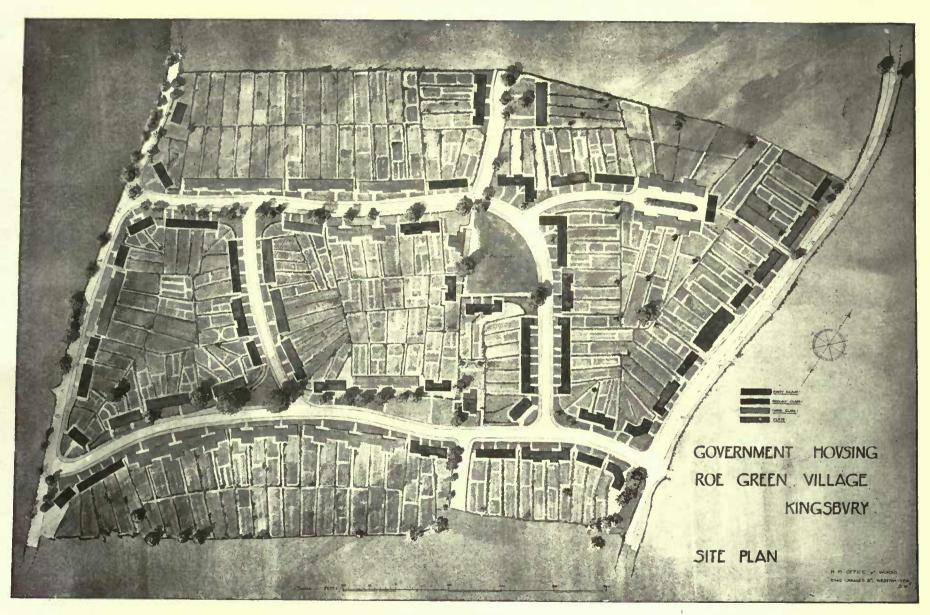
The estate covers rather more than 23 acres, and the site being virtually a level one, it was not necessary for the architect to consider contours in laying out the roads. Consequently, he has taken the opportunity to plan these on the lines of the hedgerows which divided the meadows, and thus to retain the noble trees with which they were interspersed. Only one tree was sacrificed as a result of the lay-out, though several were condemned because of their decayed condition. The site lies between two ancient country lanes, and on one of these the old quick-set hedge has been retained, and forms the boundary between the roadway and the front gardens of the houses. The combined length of the roads is about 1,150 yards. Their width varies from 30 ft. to 25 ft., according to the estimated amount of traffic to which they will be subjected; and provision



BACKS OF HOUSES IN GOLDSMITH LANE.



THE JUNCTION OF STAG LANE AND GOLDSMITH LANE, WITH THE CO-OPERATIVE STORE IN THE DISTANCE.



ROE GREEN GARDEN HAMLET: LAY-OUT PLAN.

has been made for the widening of the principal road to 40 ft., should this at any time be found necessary. Apart from quadrants at the angles, kerbing has been omitted, and the pathways are bordered with grass.

The open spaces account for 2 roods 30 poles of the site. The most important of these spaces is a village green not far from the centre of the estate. The principal road, connecting the two old lanes already mentioned, and known as Goldsmith Lane, in commemoration of the author of the "Deserted Village," whom it delighted in his day, curves away slightly from the line of ancient trees, thus affording a considerable increase in the width of the grass fronting the houses.

The gardens vary somewhat in size, but may be taken to average about 2,100 superficial feet, exclusive of the space in

The three types of houses may be conveniently distinguished here as types A, B, and C. Type A houses, of which there are 57, consist, on the ground floor, of a living-room with a floor area of 168 ft., a parlour of 112 $\frac{1}{2}$ ft., and a scullery; and three bedrooms with areas of 176 $\frac{3}{4}$ ft., 99 ft., and 66 $\frac{1}{2}$ ft. respectively, together with a bathroom with hot and cold water laid on, and the usual offices on the first floor.

There are 53 Type B houses, which are somewhat similar to those of Type A, except that a bedroom is omitted. The floor areas vary somewhat from Type A, those of Type B being: Dining-room 162½ ft.; parlour 104 ft.; and the two bedrooms 168 ft. and 118 ft. respectively.

Type C houses, of which there are 40, comprise, on the ground floor, a living-room with 186 ft. floor space, and a



THE CHAUFFEUR'S COTTAGE.

front of the houses. Each garden is provided with an appletree, clothes-prop, and chopping-block.

There are 150 houses, besides 100 self-contained flats in two-storied buildings which externally are indistinguishable from the houses. In addition, there are two blocks of shops, a co-operative store, an overseer's house, and a chauffeur's cottage. The 150 houses are of three distinctive types, and the flats are of two types. The average cubic content per house is 11,000 ft. No attempt has been made to segregate the several types; particular types have been placed in the most suitable positions on the site as laid out in accordance with the dictates of the natural features which it was so desirable to retain.

scullery and the usual offices; while on the first floor are three bedrooms having areas of 139 ft., 994 ft., and 651 ft. respectively.

There are two types of flats, one adapted for a north and the other for a south aspect. The ground-floor flats have front entrances independent of those leading to the passage in which is situated the staircase by which the first-floor flats are approached. All flats have front and back doors. The accommodation consists of living-room, scullery with bath, and three bedrooms, with the usual offices. The respective floor areas of the rooms in each type are as follows: living-room 183 ft. and 170½ ft.; first bedroom 136½ ft. and 132¼ ft.; and second bedroom 123½ ft. and 120¾ ft. A trap-door gives



ANOTHER VIEW OF GOLDSMITH LANE, NEAR ITS JUNCTION WITH BACON LANE.

access to the roof-space. Staircases are, as far as possible, in one straight flight. All the dwellings are supplied with a gas-cooker; and where no hot-water system is installed, hot-water heaters are provided. The upper part of each dresser is fitted with glazed doors. At least one bedroom in each dwelling is furnished with a good-sized wardrobe cupboard. Very few rooms on the estate have a north aspect only, and where this was unavoidable oriel windows catch the morning and evening rays of the sun.

In designing the houses no attempt has been made to produce an artificial "old-world" appearance. The quiet exteriors, the harmonious nature of the various materials, and the beauty of the surrounding country, combine to produce, in a straightforward manner, a very charming effect, the satisfactory impression conveyed being entirely the result of proportion, colour, and workmanship.

The brickwork walling of the houses is of two types—solid or hollow. In the former case they are stuccoed, and in the latter sand-faced bricks have been used for facing. The colour of the brick-facings and the method of pointing produce a very pleasing effect. The stuccoed surfaces are treated in several ways. In a few cases tile or slate hanging has taken the place of plaster on the solid external walls, the slates or tiles being fixed to the joints of the brickwork laid on edge without resorting to lathing. In one or two blocks weather-boarding has been introduced in the upper part of gables. Chimney-stacks form an interesting feature. In designing these it has evidently been felt that too much may be sacrificed in reducing them to the minimum girth and height dictated by considerations of atmospheric volume and draught.

The roofs, which are all of high pitch, are in some instances tiled, in others slated. Sand-faced plain tiles have been employed, but for different roofs the colour has been varied, some roofs being of a rich plum-red. Most of the slates are Delaboles, though Precelly and "Burlington" slates have also been used; and on one or two blocks old Westmorland slates taken off the roof of Westminster Hall have been re-hung, affording a delightful variation from the modern slates.

With respect to the materials of construction, perhaps the most interesting feature is the use, for the upper floors, of fireresisting materials instead of timber. For this purpose hollow terra-cotta blocks, reinforced with steel tapes, are employed, the upper surface being covered with jointless flooring similar to that seen in Underground Railway carriages, a material which is of less chilling effect than the ordinary cement rendering. Scarcity of timber was partly the reason for employing this form of construction, but it was also found to be cheaper, and, incidentally, it has the advantage of being vermin-proof. All the ground floors are of solid construction, and all roofs are boarded up to the ceiling level where this is above the eaves. The partitions are either of $4\frac{1}{2}$ in. brickwork, or 2 in. cokebreeze blocks, and the skirtings are run in cement. The joinery work presented considerable obstacles, owing to the difficulty of obtaining the right sort of timber, and, when it was obtained, the wherewithal to cover it satisfactorily; for, at the time of erecting the houses, paint could only be used sparingly, since the materials of which it is composed were in imperative demand for direct war-work. The standardization of the joinery, however, and the application of "Solignum" externally, solved the problem economically.

All the casement windows are of one pattern, but they are of two heights, the different sizes of the windows being obtained by multiplying the standard unit. Doors are also standardized, as to both design and size, so that each type can be repeated in each house. The practical and æsthetic disadvantages that

ROE GREEN GARDEN HAMLET.



Plate II. February 1921.

ROE GREEN GARDEN HAMLET: OVERSEER'S HOUSE AND BLOCK OF COTTAGES.

have been urged against standardization are, in this instance at any rate, entirely absent.

In view of the many difficulties that at the present time beset housing, it seems worth while to consider some of the economies that were effected on this estate without the least detriment to its permanent character. The elimination of footway kerbs, for which grass borders were substituted, has been already noticed. To this mode of constructing footpaths it has been sometimes objected that the grass is soon worn out because persons prefer to walk on it rather than on the gravel; but when grass borders occur in country villages it has not been found necessary to warn the inhabitants to keep off the grass. After all, a village street is not a public park; if it were it would lose half its charm. Another economy that has been effected is the elimination of fences in front of the houses. At present the space between the paths leading to the front and back of the houses consists of green plots, but eventually they will probably be bedded out with flowers. In a rural district fencing is quite unnecessary: some American garden towns derive most of their charm from this unimpeded view of front gardens from the roadway. Back roadways have also been omitted. These, again, are not required when the blocks each consist of not more than four houses, which is the prevailing number here. A back road implies many disadvantages. To mention but one, it often becomes a receptacle for garden rubbish

Quick-growing hedges have been formed between the back gardens. A multitude of wooden fences on a comparatively small area looks very unsightly; and although hedge-planting is not much, if at all, cheaper than the inexpensive forms of paling, maintenance—apart from cutting, which every tenant can undertake—is entirely eliminated. At the time of writing the difference in price between lead and iron is by no means

so great as it was when the houses on this estate were being built, nor is lead unprocurable. A very considerable saving, however, resulted from the substitution of iron for lead in the water service. Excepting only the main supply, this substitution was general. Also asphalt was used instead of lead for flats, cement fillets round chimney-stacks took the place of lead flashings, and several smaller items by which saving was effected might be enumerated.

The architect was Sir Frank Baines, C.B.E., M.V.O., at that time Principal Architect to H.M. Office of Works, and now Director of Works; the general contractors being Messrs. Holloway Bros.

Before the war very few employees were housed or expected to be housed in dwellings possessing the advantages to which they may yet have abundant opportunities for becoming accustomed. For instance, it would be interesting to learn what percentage of four-roomed or five-roomed pre-war houses were provided with a hot-water system, or even a bathroom with a lavatory basin. But Labour is being so educated as to look upon such requirements as necessities, and although this section of the community does not at present demand architectural amenity, it is well to prepare for a future which is probably not very far distant. In Roe Green, Architecture appears as the handmaid of Nature, and both the instructor and the servant of man, and it is hoped that the standard there set will not in other instances be lowered either through panic or perversity. E. M. HICK.

Other contracts were:—Roads, paths, and sewers. Messrs. Wimpey & Co., drain pipes, Messrs. Knowles & Co., Eletton bricks, London Brick Company, tiling and slating, Messrs. Roberts, Adlard & Co.; floors, Messrs. King & Co.; plastering, Messrs. Rome & Co.; distemper "Duresco" (Silicate Paint Co.; Solignum, "Messrs. Major & Co., of Hull; stoves and ranges, Cty Iron Co.; baths, Cochrane & Co.; saintary fittings, Leeds Fireclay Co. (Oates and Green) Sanitary Department. The Office of Works obtained the ballast from pits at Taplow and Frampton, and the facing bricks from the Daneshill Co.



THE CO-OPERATIVE STORE, WHICH HAS A HALL FOR MEETINGS AND RECREATION OVER.



VEALL'S MAP OF BOSTON.

The Charm of the Country Town.

V.—Boston, Lincolnshire.

By A. E. Richardson, F.R.I.B.A.

To visit Boston is like returning to a past age, for the traveller can be modern or antique at will. If he make the journey by road so much the better; the illusion will be the more complete. First the remoteness of the place from London will impress him, despite the fact that ancient authority states the distance to be not more than one hundred and six-

above the interminable dykes, keeping ecclesiastical watch and ward upon steeple and leaning tower.

Time was when Boston was the second seaport in the realm. Even as John Cotton knew it, it was no mean place, and it then meant much to the silenced Nonconformists exiled under their leader to begin life afresh in New England. Boston,



BOSTON STUMP.

From a Drawing by Hanslip Fletcher.

teen miles three furlongs from the place where Hicks Hall formerly stood.

From Highgate to Boston the road traverses six fair counties on which are spread hamlets, villages, and towns of charm. In its length the North Road takes St. Neots, Buckden, and Stilton. The traveller chances upon the land once covered by Whittlesea Mere; he pauses to admire the west front of the cathedral at Peterborough, whence he journeys by flat ways through Spalding, Pinchbeck, and Kirton, till he sees the tall tower of St. Botolph's Church rising ghost-like

U.S.A., is to-day a city with innumerable churches, with remarkable houses built in Colonial times, with streets laid out on regular lines; little except the name recalls the mother-town in England. Comparison will not suffice. The original Boston is as somnolent as any of the Cinque Ports. There is nothing of the bourgeois mercantile prosperity that formerly graced eighteenth-century Spalding. In some parts its houses are as closely packed near the Witham as are those of Chatham near the Medway. In other parts open spaces rival the scale of the Continental place. Sufficient it is that the plan of Boston

has remained virtually unchanged for a century, and for all purposes the map prepared by Veall affords reliable information, except, of course, that it shows neither the new docks nor the still more modern housing developments (see page 34).

The road from London enters the town along the west bank of the river, and arrives at the market-place by means of an iron bridge built nearly on the site of the mediæval bridge that survived continual patching for many centuries, and at last had to go. The eastern section of the town fronts upon South Place (at one period the quarter of the merchants), the market-place, and, beyond Straight Bargate, the sheeppens. Nearly parallel to the river, cutting the road to Fishtoft, runs the famous "Maud Foster Drain."

Almost every visitor to Boston begins by comparing the place to Dutch towns of similar size, a resemblance, almost an illusion, heightened to an extraordinary degree by the adjacent waterways, the windmills, and the neat brick houses. It is

derived its name from St. Botolph of Anglo-Saxon stock, who founded a monastery on the site of the town in the middle of the seventh century, near the present church. Dr. Stukeley opined that the Romans built a fort near the entrance of the Witham. Other facts known with certainty are that late in the thirteenth century the town was swept by fire, and a few years later suffered from flood. At this period merchants of the Hanseatic League had a house in the town, and soon afterwards it became a staple port for wool, leather, metal, and other commodities.

From the fifteenth century affairs worsened; at best it was a difficult port to approach, hence the decline of its commercial prosperity, the lessening of its customs revenues, so that at the time when the country was torn by civil dissension, and Oliver Cromwell lodged at the "Three Tuns" on the night prior to the fight at Winceby, it was already "a decayed and ruined port."



A SHOP IN THE MARKET-PLACE.

true that Dutch engineers were called upon in the seventeenth century to advise on the dykes and drains. It is also true that intercourse with the Lowlands during mediæval times brought about certain local customs; but the fact remains indisputable that Boston is pre-eminently English, and in former times it was a centre of the first importance.

During the week Boston, but for its Wednesday market, is uncommonly quiet; but on Saturday disciples of old Izaak Walton flock in from Leeds, Sheffield, Halifax, and from even farther north, to enjoy the vista of the Witham; carriers' carts amble heavily laden from "New York," Coningsby, Swineshead, Gosberton, and Fishtoft. Then, too, the docks seem less active, judging from the number of seafarers who are ashore at a loose end.

There is a charm peculiarly antiquarian in the stones and bricks of Boston. It has long been the happy hunting-ground of antiquaries, from the renowned Dr. Stukeley to the keeper of the Antiquarian Coffee House, Mr. Charles Little, who took a pride in all things old and curious. We read that the place

Boston at the zenith of its prosperity must have presented a fair picture of English town life. The tower of St. Botolph's had but recently been completed on the earlier foundation, and was the pride of the people and the wonder and admiration of the merchant from abroad. The stone warehouses in Spain Lane were in full repair, the oaken doors were in position, the windows glazed, and the goods ready for shipment. Ships of bluff build, with single mast and one square sail, rocked in the harbour. Fronting the market-place were the houses of timber, and in the distance could be seen the post windmills and a few hovels inhabited by "fen slodgers."

Boston in those days enjoyed great distinction, for the townspeople had the privilege of sending deputies to three grand councils held at Westminster, and were called upon to supply ships and men for the wars with France. Later came the building of Tattersall Castle (twelve miles away), which, together with the Perpendicular church, represents the last spasm of mediæval splendour. Then there is to be noted the Hussey tower, called "Benyngton Tower" in 1569.

Mediæval Boston continued to serve as a town during the seventeenth century, when its fortunes were at a very low ebb, little new building being attempted. To this period belongs the odd house at Wormgate, with the shaped gable-end. At the close of the seventeenth century there was a slight revival of mercantile interest due to Dutch competition, for in 1673 a present of a tierce of wine each was made to the Earl of Lindsey and Sir Robert Carre, for their procuring "The William," a dogger of eight guns, commanded by Captain Smith, for the protection of the trade of the port.

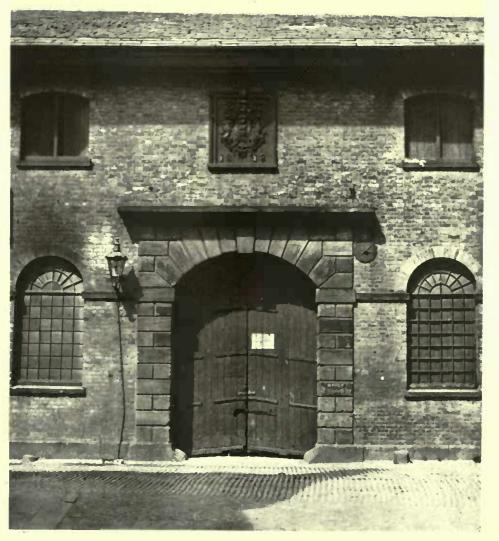
From the foregoing picture of Boston and its development

during four centuries can be deduced the theory that the earliest commercial prosperity of the seaport was due to its position geographically. In the Middle Ages English trade went to the Continent, nearly all the mercantile interest centring upon Holland, Flanders, and France. If the map of the East Coast is studied it will be found that no other place (London always excepted) afforded such facilities as a centre for receiving and exporting goods as this Lincolnshire town. Boston could take goods sent down from Lincoln by boat, and if from Lincoln, also from Leicester and Nottingham, Boston, in a word, became the natural East Coast seaport for the Midland counties. Various circumstances, however, were in the making for altering the proud consequence of the town; for the navigator was busy discovering the New World and the passage to India.

Henceforward the western ports were to come into prominence, while the eastern outlet suffered a corresponding declension. In the eighteenth century, when the trade that once nourished Boston was divided by Lynn, Yarmouth, and Harwich to the south, and by Hull, Whitby, and Newcastle to the north, the change made itself felt very rapidly.

Reverting from the decay of mercantile interest to the first indication of trade revival, we find its reflection in the generous design of Fydell House in South Square (page 42). It is evident from the design of this house that Anne's victories by land and sea had caused some revival of fortune to a Bostonian. Fydell House adjoins the Guildhall. Its original owner evidently determined to express his status in a very liberal manner. Indeed, it is not possible to look at this

house, with its splendid treillage of iron screening the courtyard, without imagining the original occupant to have been at least an alderman of the town, and one with enough common sense to invite Bell of Lynn to come over and superintend the erection thereof. As it happens, the man who built Fydell House was six times mayor of his native town, hence the importance of good building. William Fydell first occupied the mayoral chair in 1697. Six or seven years later he embarked upon the expense of the mansion in South Square, which continued to house his descendants for many years, and to provide many other mayors of the same name for Boston.



BOND WAREHOUSE, SOUTH STREET. (Formerly the Pilot's House.)

In South Square the restraint and dignity of the buildings complete the mise en scène. In the distance the square chimneystacks of Ingelow House terminate the vista. At the centre rises the five-storied warehouse now occupied by Messrs, Johnson & Son, and at at the back of this house, fronting the River Witham, stands the prepossessing facade of Holden House, which, of the 1730 period, at one time formed a merchant's town house. Knowing how keenly the people of the eighteenth century studied their house - fronts, from the painting of the window - frames and sash-bars to the right type of doorknocker, it becomes easier to understand that the owner deserves some share of the credit for the extremely refined semielliptical Doric porch of wood which marks the centre. Long he pondered on the monotony of the windows, until one day the local

carpenter-architect was consulted, and the defect made good in a manner calculated to cause envy to the merchant's friends at Spalding. Of recent years Holden House has been allowed to fall into disrepair, and it now awaits the kindly hand of some architect determined to save it from utter decay (page 40).

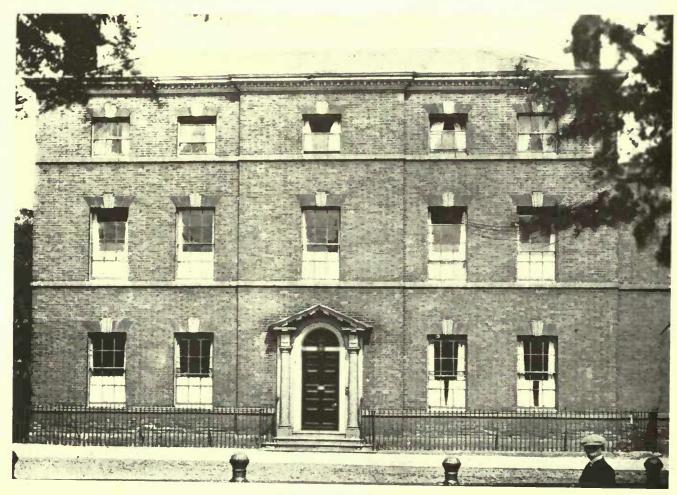
On the north side of South Square stands another neat brick box, whose chief merits exist in the delicacy of the architectural detail, no less than in the admirable proportioning of the windows. This front belongs to the period of 1795, when the local designers had had time to digest the Adam manner and to translate Spalding taste into terms of local observance. This house shows how the earlier tradition was blended with the newer teaching without abrupt change.

Of a different type is the stern-looking house, probably the

house of another mayor, that stands on the west side of South Square. The projecting cornice imparts an Italianate look to the excellently proportioned windows. The house appears to quizz its neighbours, and to understand its own impeccable dignity. The porch to this house (see illustration, page 39) indicates the Greek tendencies of the designer; nevertheless, it is not to be despised. The segmental tympanum spanning the columns composes very happily with the semi-circular arch below; the fault is not in the attributes of the porch, but in the crass ignorance of those who cleared the sash bars from the ground-floor windows in their craze for plate glass.

And so the visitor makes his way between the houses of old Boston, peering down narrow courts and alleyways, stopping to admire the delicacy of a fanlight, the position of a wrought-iron lamp-bracket, the reticence of the late period

understand that during the mayoralty of Charles Amcotts evidently the tiller was held by a strict and uncompromising Palladian.. In the High Street, near its centre, stand the remains of one of the most important mid-eighteenth-century mansions of Boston, practically one of the last to be built before the town entered upon its second period of decline. Like many other fair houses, the craze for plate glass descended upon this fine front, and in consequence it suffered the usual spoliation. This house (see illustration, page 41) belongs to the 1740 period. We cannot help admiring the ingenuity of the designer to determine that his enrichments in the pediment should be seen to the fullest advantage from the narrow street. The owner evidenced great pride in this house. Did it not proclaim his own importance? Was not he, too, a great merchant of Boston? And, besides, there was always the possibility of some member of the peerage visiting Boston to admire his bow window, and to



CONWAY HOUSE, BARGATE.

houses, the sprinkling of stucco, the touch of Coade, and the fashioning of an iron vase to the standard of a railing. If he be of a broad humour he will not disdain the proportioning of the Pilot House, despite its tendency to lean into the river and the restraint of iron ties. He may perchance have a corner in his heart for the Piranesian dourness, if the expression be allowed, exhibited in the rustication of the entrance, no less than in the carved tablet over, which in addition to the arms of Boston bears the date (ominous indeed) 1818 (page 37).

The architectural interest of Boston is not inexhaustible. A town of some twenty thousand inhabitants cannot be expected to rival London in the richness of its Georgian relics. There remains, however, the High Street, with its sprinkling of neat brickwork, its small chapels, bluff bay windows, and merchants' houses of the first rank. We have to pause in front of the Corporation Buildings, built in 1772, to

go into ecstasies over the noble proportions of the doorway, no less than the richness of the decoration on the plum-coloured brick.

This fine mansion—now, alas! fallen upon evil days—has for its neighbours some cottages of unique character. Three-storied cottages are of such rare occurrence that they deserve a monograph on their own account.

These five cottages grouped under one roof are, perhaps, the first indications of old Boston that greet the traveller by road from London. A study of the design reveals many facts that are not obvious at first sight; for instance, the grouping and diminution of the windows, the unique treatment of the pilasters, and the solidity of the design in its general aspect. There is no fussiness here, no attempt at pretty effect or architects' devilry: a plain statement of facts combined with what amounts to arrogant insolence. Almost any man could

occupy one of the cottages if he felt inclined, and boast of his possession.

At the close of the eighteenth century Boston had not regained any of its ancient prosperity; it was still a very un-get-at-able place even by sea. There was no regular mail coach from the town to London until 1807. Prior to that date the mails had to be sent on horseback to Stilton, seven miles beyond Peterborough, in order to reach the coaches on the North Road. There came about, however, a demand for small houses, principally from retired officers, no less than from farmers and small gentry who desired town quarters. To this period can be dated Witham Gate and the congeries of streets leading from Straight Bargate to Witham Green. Many of these small houses were occupied by persons who let lodgings, for the traffic by barge from Lincoln and towns like Sleaford. Horncastle, and Spilsby continued to be heavy as late as the year 1830, and it must not be forgotten that the passenger barge was looked upon as a public boon in these parts, in spite of the attraction of improved stage coaches, and, later, the coming of the railway. One is especially attracted to the houses in Witham Gate, perhaps because they recall the brickwork of Pentonville and the semi-genteel suburbs of Georgian London, but mainly by reason of the charming detail of the visible parts—that is to say, the architectural features designed to attract.

Some idea of the excellence of the detail of the late period, 1798–1815, can be gathered from the windows of the Barge Inn, near Witham Green (see illustration opposite).

From the standpoint of pure architecture Conway House, in Bargate, is without question beyond compeer. The date of



PORCH TO HOUSE ON WEST SIDE OF SOUTH SQUARE, 1802.



BARGE INN, WITHAM GREEN, BOSTON.

its erection is 1790, the period when there was little to choose between the best-featured English house and the best-freach one of similar size. Conway House is worthy of its setting; it is in no danger of decay or demolition, and it is doubtful whether a better house can be produced from across the Atlantic (see illustration, page 38).

The front of Conway House, no less than its appendages. relies for its character on the disposition of the windows. It is an extremely towny house. The plain treatment of the front is relieved by nice touches, such as the keystone and the stringcourses. One does not descend to commonplaces and remark the cornice to be too small or the doorway to be too wide; such remarks sayour of comparisons, and on that account are impertinent. Conway House was designed at a time when the nice adjustment of detail to mass received full consideration. If a few more houses built of orange brick and stamped with the assay mark of style were to be built in these prosaic days, the voice of the critic would be stilled. And where did the good people of Boston shop? We have seen where they lived and dined. In mediæval times, and later, the market-place was the chief shopping centre; but shopping in the open became a misance, with the result that various local enactments were made to restrict the residents from becoming temporary shop-keepers, and demanding the removal of goods exposed for sale in the open or against walls, other than in the open market. There are a few shops or traces of shops of Mayor Fydell's time now extant in the goodly town of Boston. We can turn with delight to the early nineteenth century shop in the market-place,



HOLDEN HOUSE, SOUTH SQUARE, BOSTON.

(illustrated on page 36), and appreciate the skill of the long-forgotten joiner who had the craft of sticking wood together to last for centuries. Away with all gimerack abominations, when such delightful examples of exquisite taste still do duty. Battered by wind and weather, scorched by the sun, warped by climatic changes, injured and destroyed until the very skirtings drop off through sheer neglect, such gems of shop design as the one shown stand to reprove the ambitions of latter-day tradesmen.

It is not my intention to close this article on a mournful note, but to add yet another to the innumerable protests I have written, asking—nay, praying, that such affairs should receive attention from the hands of those gifted with understanding. May the good fathers of St. Botolph's Town awake to the value of the treasures within their midst! Then they will be entitled to appreciate the arms of the Corporation, which are: Sable, three ducal coronets in pale, or. Crest—On a woolpack, a ram couchant, or, Supporters—Two mermaids proper, ducally crowned, or.

A. E. R.

St. Botolph, from whom, of course, Boston (Botolph's Town) takes its name, was the patron-saint of sailors, and figures in the Saxon Chronicle as having founded at Icanhoe in 654 a monastery which was destroyed by the Danes in

870. That after the Norman Conquest Boston became a place of considerable commercial importance is evident from the records (in 1204) of the *quinzième* tax on the ports of England, Boston, with £780 to its credit, ranking second to London, whose assessment amounted to £836.

It was this prosperity which induced the incursion (mentioned above) of the Hanseatic and other foreign merchants, who, however, were driven out by the irate natives, who "did not like their underhanded ways," preferring to keep in their own hands the trade in wool, pelts, leather, and lead for which the town had been made a "staple" by an Act of 27th Edward III. The architectural interest of such purely commercial details is perfectly obvious. Commercial prosperity, or the reverse, is always reflected in a town's buildings, public or

private; Fydell House, as we have already suggested, being a notable case in point.

The parish church of St. Botolph, of which Mr. Hanslip Fletcher gives us an admirable pencil sketch on page 35, was founded in 1309, and it is pleasant to record that the cost of its restoration in 1857 was defrayed by citizens of Boston in the State of Massachusetts, in memory of their historical derivation of their own city from the much less important town in the Old Country.



WITHAM PLACE, BOSTON.

As everyone knows, except the adolescent foreigner, St. Botolph's, Boston, is "one of the largest churches without aisles, being 290 ft. by 98 ft. within the walls," and "the tower, 290 ft. in height, resembles that of Antwerp Cathedral, and is crowned by a beautiful octagonal lantern, forming a landmark seen forty miles off"—weather permitting; the "low visibility" commonly prevalent in these islands too often blurring the landscape and blotting out the landmarks; and this obscuration of "Boston Stump" was at one time a rather serious matter for mariners riding the North Sea.

The free grammar school, which was founded in 1554 by Queen Mary, is under the control of the Corporation, who in

1826 bethought them to build "a convenient house for the master" of the school, which had been built in 1567.

Roman remains have been frequently discovered, and, according to Dr. Stukeley, the Romans built a fort and plied a ferry over the River Witham at a short distance from the town. The Witham divides the town into two wards—the east and the west, which in 1807 were connected by a one-arched bridge built by Rennie and costing the Corporation £22,000, a large sum for so small a bridge in those days of cheap labour

Agriculture and fishing stand high among the flourishing industries that have enabled the burgesses of Boston to amass wealth and to spend some of it on building with decorous respectability. By the drainage of the fens surrounding the town, a tract of rich land nearly seventy thousand acres in extent was reclaimed for cultivation, producing large quantities of grain, and providing fat pastures for sheep and oxen which became renowned for size and quality. Further, "shrimps of superior quality, soles, and herrings, are taken in great profusion, and in 1772 the corporation erected a large fish-market."

Linking the old Boston with the new, Nathaniel Hawthorne visited England

in the 'sixties, and gave his fellow-countrymen these impressions of the English town: "In mid-afternoon we beheld the tall tower of St. Botolph's Church (three hundred feet high, the same elevation as the tallest tower of Lincoln Cathedral) looming in the distance. At about half-past four we reached Boston (which name has been shortened, in the course of ages, by the quick and slovenly English pronunciation, from Botolph's Town) and were taken by a cab to the 'Peacock,' in the market-place. . . .

"In my first ramble about the town, chance led me to the riverside, at that quarter where the port is situated. . . . I

could not but contrast it with the mighty and populous activity of our own Boston, which was once the feeble infant of this old English town—the latter perhaps almost stationary ever since that day, as if the birth of such an offspring had taken away its own principle of growth. I thought of Long Wharf and Faneuil Hall, and Washington Street and the Great Elm and the State House, and exulted lustily: but yet began to feel at home in this good old town for its very name's sake, as I never had before felt in England."

He visited the ancient chapel "in the right-hand aisle of the church." At the time of Hawthorne's visit the chapel was in process of restoration, "and was to be dedicated to old

John Cotton, whom these English people consider as the founder of our American Boston."

He described the interior of St. Botolph's as "very fine and satisfactory, as stately almost as a cathedral," and he noted that it had been repaired "in a chaste and noble style." He adds, "When we came away, the tower of St. Botolph's looked benignantly down; and I fancied that it was bidding me farewell, as it did Mr. Cotton two or three hundred years ago, and telling me to describe its venerable height and the town beneath it to the people of the American city. who are partly akin, if not to the living inhabitants of old Boston, yet to some of the dust that lies in its churchyard."

It would not be at all surprising to learn that more Americans than English persons had made pilgrimage to old Boston, nor that some plutocratic transatlantic American cousin had made a handsome offer for the famous Stump!

Hawthorne seems inclined to trace the influence of the old Boston on the new as being specially evident in the tortuous streets. "Its [the English Boston's] crooked streets," he writes, "and narrow lanes reminded me much of Hanover Street, Anne

Street, and other portions of our American Boston. It is not unreasonable to suppose that the local habits and recollections of the first settlers may have had some influence on the physical character of the streets and houses in the New England metropolis; at any rate, here is a similar intricacy of bewildering lanes and a number of old peaked and projecting-storied dwellings such as I used to see there in my boyish days. It is singular what a home feeling and sense of kindred I derived from this hereditary connexion and fancied resemblance between the old town and its well-grown daughter."



HOUSE IN HIGH STREET, BOSTON.

It is delightful to think that the present article on the English Boston may find many an appreciative reader in America. It may be added that it is to an American writer, Mary Caroline Crawford, that we owe these interesting citations from Hawthorne. They are given in her fascinating book on "St. Botolph's Town," in Massachusetts.

Mrs. Crawford's account of the beginnings of the American Boston (which had been called first Shawmut, and then Trimontaine, and got its name of Boston in 1630) shows it, in spite of the tortuous streets mentioned by Hawthorne, to have been the scene of a very early attempt at what nowadays would be termed town-planning. She cites Edwin L. Bynner as writing: "The first houses were necessarily of the rudest description, and they seem to have been scattered hither and thither according to individual need or fancy," but to this assertion she opposes the statement that "our forefathers made brave efforts to compel a shipshape city." In 1635 it was ordered: "That from this day there shall noe house at all be built in this

toral man, unlike the game-hunting cave-dwellers, enjoyed the advantage of a choice of site for his skin tent. When civilization had advanced as far as wattle-and-daub domestic work, questions of frontage, and no doubt of rights of light and air, became incipient, and were probably determined with bludgeons and flint implements, which was, perhaps, a more humane way of settlement than that which prevails among the primitive litigants of to-day who are so delightfully satirized in Mr. H. S. Salt's "Seventy Years Among Savages," inclusion in which book of a chapter on selfish and untidy building would greatly strengthen its author's contention that we have not yet emerged from barbarism.

Comparing Boston, Lincolnshire, with Boston, Massachusetts, one finds a certain similarity in the manufactures and in the exports. Boston, U.S.A., is the principal wool market in the States; and, as we have seen, the English Boston does a considerable trade in the same commodity, and in related products such as leather. In the former, canals con-



FYDELL HOUSE, SOUTH SQUARE, BOSTON.

towne neere unto any of the streetes or laynes therein but with the advise and consent of the overseers . . . for the more comely and commodious ordering of them." It is added that at a subsequent meeting in the same month one John Gallop was summarily ordered to improve the alignment of the "payles at his yard's end." Here was an early essay towards "tidiness" that will delight Professor Lethaby, and fortify him in his ceaseless efforts to promote it.

Mrs. Crawford has no confidence, however, that the order was obeyed. The spirit of the early settlers she imagines to be similar to that of the squatters at Marblehead, "who are said to have remarked, each to the other, 'I'm agoin' to set here; you can set where you're a mind to.'" Our author is probably correct in the assumption that "apparently just that had happened in the old St. Boltolph's Town; and not improbably that was what also happened in the new." The town-planning idea and self-assertive antagonism to it have surely grown up side by side all through the ages, ever since nomadic and pas-

verge; in the latter, railways. By way of repartee to our antique and revered Boston "Stump," our American cousins can (and do) boast of their renowned Trinity Church, which was built at a cost of 800,000 dollars (no rightly constituted American would forgive us for omitting this detail), and is described as "the masterpiece" of H. H. Richardson, one of the founders of the fine modern American school of architecture, who built it in 1877, basing his design on the Romanesque of the South of France. It contains pictured windows by William Morris and Burne-Jones. It has, of course, many other fine buildings, but none that are architecturally as interesting as this. There is, for instance, the noble mother church of the Christian Scientists, which was opened in 1906, and cost £400,000 to build. Then it has extremely fine libraries, and an extensive array of institutional buildings, and its three-milelong shallow subway for electric trams has been copied in London. It seems, therefore, that our Boston is to its American namesake as the acorn is to the oak.

Current Architecture:

Modern Bank Premises.

F. H. Shann, Licentiate R.I.B.A., Architect.

Someone has said that the practice of banking is "as old as civilization, if not as old as sin." Banking was at first a side-show, not a distinct profession. Wealthy dealers in precious metals were entrusted with the safeguarding of money or jewellery which the owners did not care to keep in their houses, fearing robbery and murder. At first the mer-

chant thus trusted would charge the owner for the accommodation of his valuables, a practice that survives to this day with "safe-deposits," and, in a different way, in the business of pawnbroking.

'Jingling Geordie," in Scott's "Fortunes of Nigel," is an outstanding instance of the wealthy merchant performing some of the functions of the money-lender and the banker. He was, of course, George Heriot, from whom James the First found it very convenient to borrow large sums of money, and whose name is perpetuated in the Heriot charities in Edinburgh.

In the seventeenth century banking was practised by gold-smiths in London, who are believed to have imported the idea from Holland; but it is to be noted that banking of sorts was transacted by moneylenders in Florence as early as the thirteenth century, or even earlier. The money-

LLOYDS BANK LIMITED

LLOYDS BANK, LIMITED, OLD STREET.

changers whose tables were overturned in the Temple it is, perhaps, hardly polite to mention as exemplifying the antiquity of the banker's calling; but there need be no diffidence in citing the encyclopædists to the effect that banking appears to have reached a high state of development in ancient Greece and Rome; for though these classical bankers are reputed to have charged usurious rates of interest, the explanation clears them of the accusation of rapacity. In those days the law gave no security for the payment of debts, and, consequently, the bankers had to set up high rates of interest

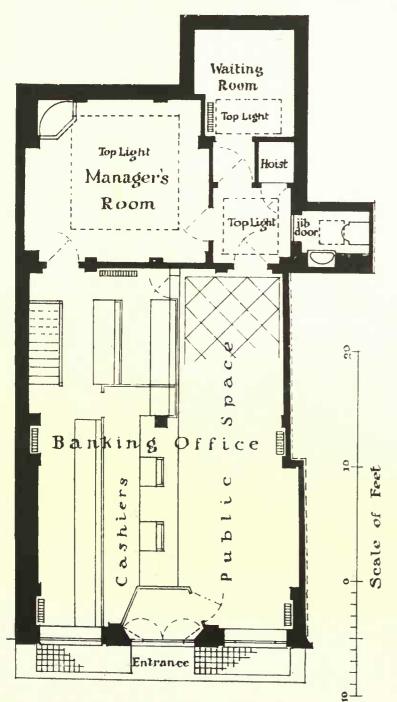
to indemnify them against frequent heavy losses. Whether the early bankers of Greece and Rome followed their calling in specially designed bank buildings is a speculative inquiry which may some day be answered by the pundits of the British School at Rome, or the learned and industrious uncoverers of the secrets of ancient Greece.

> It is more likely. however, that the specially built bank building is quite a modern innovation. In many instances the bank, even to-day, is housed in an ancient palace or mansion, modified to meet its new function. A notorious example is the Bank of France, which was formerly a private palace called the Hôtel de Toulouse. Its splendid Golden Gallery, designed by François Mansart, is magnificently decorated in Louis Quatorze fashion. doubt this sumptuousness has been the source of inspiration for the magnificently decorated and lavishly equipped banks in the chief cities of America. where the banking hall is often very decorative, lofty, and spacious, and richly adorned with painting. sculpture, and beautiful metal-work. In some instances important mural paintings have been introduced, as in the Bank of Pittsburg, Pennsylvania.

The first bank was probably a hole in the ground; later it became a box, a wooden chest, when the power of human violence was measured by the strength of a man's arm.

The safe-keeping of treasure has been an evolution, and the stimulating causes have been the foes of treasure and the necessity to outwit them, and the complex design and the mechanical ingenuity of the modern strong-room are silent testimony to the high development of those powers of violence which, through past generations, man has learned to wield in the effort to attain his ends,

The Bank of England was not founded till 1694, and though firms of goldsmiths like Child, Martin & Hoare had started banking businesses somewhat before that, it is clear that there was little opportunity, such as exists to-day, for private individuals to entrust their treasures to the safe-keeping of big institutions. Every wealthy trader of the seventeenth century had his own strong wooden box on his premises, kept in a strongly bricked chamber. In "A Tale of Two Cities" Dickens drew a picture of the conditions of the time: "Your money at Tellson's Bank came out of, or went into, wormy old wooden drawers, particles of which flew up your nose and down your throat when they were opened and shut . . . Your plate was stored away among the neighbouring cesspools, and evil communications corrupted its good polish in a day or two. Your deeds got into extemporized strong-rooms made of kitchens and sculleries, and your lighter boxes of family papers went upstairs into a Barmecide room that always had a great dining-table in it, and never had a dinner." Gradually, however, an improvement began to be observed in the methods employed to secure safety—iron coffers took the place of the



LLOYDS BANK, LIMITED, 39 OLD BOND STREET: GROUND-FLOOR PLAN,

old oak box, and these in turn gave way to cast-iron chests, but a blow from a sledge-hammer was sufficient to break them open. In 1858 Mr, Samuel Chatwood set himself to accomplish what no other had attempted to do, and this was to build a safe which rightly could be claimed to be *safe*, for such a thing was then quite unknown. To-day it is required that banks shall be proof not only against burglars, but against fire, flood, and earthquake.

In Britain Soane's very sober Bank of England building is no doubt the parent of many dull and undecorated bank buildings; yet, when all is said, when it is acknowledged that the painter and the sculptor are not overburdened with commissions from banking corporations, it can still be claimed that in many a town throughout the kingdom the bank buildings set a notable example in dignity and decorum, if not in decoration. Even when they have not been specially designed as banks, but have been adapted—not, it is true, from stately palaces and mansions, but, in many instances, from a row of poor buildings in a squalid district—they are almost without exception invested with architectural qualities.

Both types of bank building, the "converted," and the specially built, or, to borrow a handy workshop phrase, the purpose-made" structure, are represented by one or other of the illustrations here shown. To take the older building first that at 97 Old Street, London, E.C.—it will be seen from the illustration (page 43) that the front bears some slight traces of mid-eighteenth-century origin. It is believed to have been built as a manor-house, but latterly it had served as the Old Street Police Station. It contains some interesting pinepanelled rooms, in which the old paint was stripped from the woodwork, which was then re-coated. An interesting old carved staircase has been re-used, and some of the old chimneypieces have been restored, the best of them, however, having been removed. The enriched plaster ceiling to the first-floor room strikes exactly the right note for a modern bank, and would have been equally appropriate to the old manor-house, if not to the police-station. The original first-floor front of pine wood, forming a Corinthian Order, had disappeared, probably when the manor-house became a police-station. The sturdy timbers that frame the front have not been disturbed, but modern iron sashes by Gardiners of Bristol have been inserted in the window-openings.

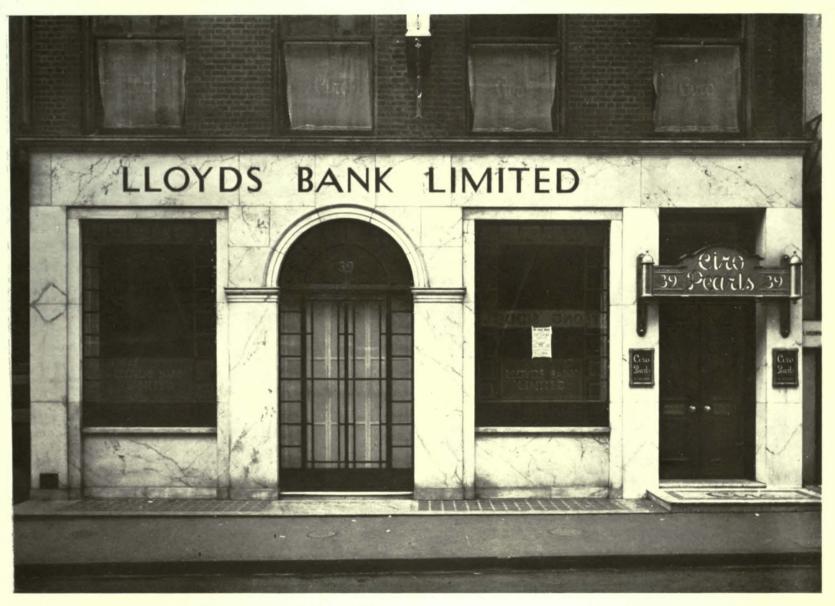
Mr. T. Sobey, 34 Lamb's Conduit Street, W.C., was the general contractor for the Old Street premises, and other contractors were:—

Marble-work by Mr. George Fenning, 63 Lambeth Palace Road; heating, stoves, and grates by Messrs. O'Brien, Thomas & Co., 17 Upper Thames Street, E.C.; electric lighting by Messrs. Tyler and Freeman, 40 Chancery Lane, E.C.

Of Lloyds' new branch bank at 39 Old Bond Street, of which the ground-floor frontage is illustrated on page 45, no description is necessary, the photograph revealing sufficiently the most interesting features of a well-proportioned, simple, and dignified frontage. In the interior, joinery is the special feature. Cuban mahogany was chosen for its figure. The design of the woodwork fittings is rather severe, so as not to detract from the effect of the figured mahogany panels.

The general contractors were Messrs. Trollope and Colls.

O her contracts—Marble front and floor by Art Pavements and Decorations, Ltd., London N.W.; steel sashes, the Crittall Manufacturing Co., Braintree; heating (including domestic hot water) by Messrs. Colley, Meikle & Co.; electric lighting by Messrs. Belshaw & Co.; locks and furniture by Messrs. W. & R. Leggott, Ltd.; hoist by Mr. George Johnson; all of London.



LLOYDS BANK, LIMITED, 39 OLD BOND STREET, W.

English Furniture:

Exhibits at the Burlington Fine Arts Club.

By M. Jourdain.

THE collection of furniture shown at the Burlington Fine Arts Club is described as of the period of Chippendale. It would be difficult to find a more satisfactory term for the mid-Georgian examples which are harmoniously arranged together, though furniture "of the English rococo period" would cover the case but for some few early pieces. The collection includes, however, furniture made before Chippen-

dale started independent work as a cabinetmaker, and excludes the remarkable inlaid furniture which he executed under Adam's design and guidance for great houses such as Harewood and Nostell. While none of the specimens of furniture exhibited is later than 1765, when the rococo taste had passed its zenith, and none earlier than 1725, the strength of the exhibition lies in pieces of the full rococo of the middle years of the eighteenth century, a style deriving, it is true, from France, but retaining an English accent and vigour, and capable of impressing a competent French observer, such as André Rouquet, who wrote that in England "tout ce qui regarde le mcuble est extrêmement achevé. Les Anglais ont une adresse et une activité très remarquable dans tout ce qu'on appelle main d'œuvre.'

MAHOGANY WARDROBE OR CLOTHES PRESS.

Chippendale was, of course, only one of many cabinet-makers working at this period, but he seems to have been considered the most eminent among them, and the trade, according to J. T. Smith, "made constant reference to his folio on household furniture." It is extraordinary how few actual pieces show any similarity of detail with the plates of the "Director." The mahogany library table at Coombe Abbey, however, closely follows the design in the "Director," Plate LXXXIII, and the remarkable mahogany wardrobe in Colonel Mulliner's collection also has its parallel there. It is described in the text as "a cloathes press with different doors. The under part is in shape, with

carved ornaments for the feet, which go up the corners." The press follows the left-hand version of the design which appears in the 1754 edition of the "Director," Plate civ. The detail (page 47) does justice to the exceptionally bold and massive leaf-and-scroll ornament of the angles, plinth, and feet of the lower bombe portion, which has the suppleness and freedom of handling of the finest French chased brass of the

Regency. In this lower portion are two small drawers and one long drawer; the upper portion opens by two doors, which are panelled with mouldings, and have carved leaves at the top corners. The angles are splayed and carved with drops of flowers. Where all the collected pieces are important, some of the specimens deserve special consideration. Among these is the mahogany card-table from Penshurst, in which the front legs are headed with a lion's mask and carved with a long acanthus leaf and little tufts of hair on the hocks, while the back legs are carved with acanthus. The corners of the table have shallow oval receptacles for candles, and deeper oval dishes for coins or counters, which break into the very fine petit point cover. In a serpentine-fronted card-table, lent by Mr. Henry Hirsch, dating from about 1760, the top is covered

with velvet, and the back legs, like the Penshurst table, draw out, together with a hinged section of the frame, which is then completed. The edge of the top is moulded and enriched and the frame richly carved. Two interesting writing-chairs are exhibited; the earlier, lent by Mr. Henry Hirsch, is of walnut, with shaped seat, supported by four cabriole claw-and-ball legs, of which the centre leg, of more elaborate design, has claws of ivory. The semicircular back has openwork splats and flat carved arms. The second chair, of mahcgany, dating from 1745 (lent by Colonel Mulliner), has a circular seat-frame with moulded edge, cabriole front legs carved on the



Plate III.

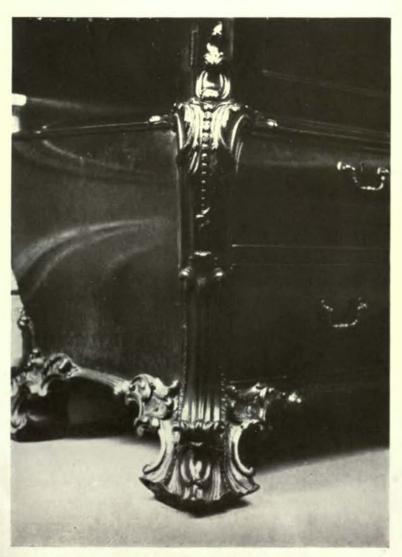
February 1921

MAHOGANY UPHOLSTERED CHAIR.

The covering of the back and seat are of rare Fulham tapestry.

knees, and brackets and fantastically shaped splat, which, with the top-rail and arm-supports, is carved with low-relief ornament. In the mahogany upholstered chair, on the right of the fireplace, lent by Colonel Mulliner, the framework is the most vigorous expression of the English rococo; the front rail centres in a satyr's head; the short legs, which are carved on the shoulder, finish in claw-and-ball feet. The coverings of back and seat are of rare Fulham tapestry; on the former is a parrot pecking fruit, and on the latter a landscape, each framed in a deep border of flowers. When the effects of the Fulham factory, which specialized in screens, chair-seats, and carpets, were sold in 1755, after only a quarter of a century's activity, chairs similar to this are recorded; one is described as "a superb state chair, the back with a parrot eating fruit, and the seat a landskip," and another as "a large mahogany French chair, the back with a parrot eating fruit, the seat a landskip of the beautiful Goblins work." This chair was for many years in one of the committee-rooms of the old House of Lords, and, fortunately, escaped when the building was destroyed by fire. A pair of armchairs, similar to illustrations in the "Director," are also covered with tapestry from the same atelier, illustrating scenes from Æsop's Fables upon a cream background within a border of fruit and flowers. The legs, of cabriole form, finish in turn-over scroll feet.

Though plain and patterned velvets from Northern Italy were also used for covering chairs and settees, the examples in this collection are upholstered in the output of the Soho and Fulham tapestries, and in needlework. Of the latter, the mahogany settee exhibited by Colonel Mulliner is interesting as a novel experiment in copying the bold design of a Genoese



DETAIL OF AN ANGLE MAHOGANY CLOTHES PRESS.



CANDELABRA IN ORMOLU.

velvet in shades of red, green, orange, and other colours upon a cream ground. The gros-point needlework is even worked on strips of canvas of the same width (viz., 19 in.) as the narrow velvets of the period. The settee itself, which is carved on the front rail with the Vitruvian scroll, and has cabriole shell-ornamented legs terminating in claw-and-ball feet, dates from about 1725; but the design of the velvet is of a type met with in the late seventeenth century. The gros-point covering of the settee, lent by Mr. Leopold Hirsch, with its bright blue ground and floral groups, framed by trailing vine-sprays and bunches of grapes, is probably of South Italian workmanship, and, though effective, cannot be compared with the soberer English needlework.

The panel of the mahogany pole-screen from the same collection also encloses a piece of Fulham tapestry, in which a golden pheasant is represented by the plinth of a fluted column. The mahogany rent-table, lent by Lord Lascelles, is of a type met with now and then in country houses. The leather-covered top is circular, the square pedestal has the angles faced with acanthus-carved trusses, and the four panelled doors are enriched with egg-and-tongue mouldings, with a rosette in each corner of the indented angles. The circular top revolves so that each of the lettered drawers it contains may be brought within reach of the landlord who sits to receive his rent; and the central well in the table-top can only be opened by a spring within one of these drawers.

Mahogany (which became so universally fashionable in the middle years of the eighteenth century that Warton exclaims, "Odious, upon a walnut plank to dine!") was at this time used for massive effects. But the wood also lent itself to the most delicate though durable construction.

Among the few specimens of mahogany furniture depending for its interest on elegance of structure rather than carving should be noticed the tripod table with six-lobed top, surrounded by a fretwork gallery, and supported by a triangular pedestal, resting on three legs in the form of double scrolls carved with acanthus, and a candlestand or a scroll tripod, in which each foot ends in a whorl. The stem is of the cluster column type, collared in the centre, and having an acanthus-leaf capital supporting scrolls which are attached to the hexagonal top.

The mastery of the rococo carvers of gilt wood is shown in Sir John Ward's mirror over the chimneypiece, and in the four wall-lights, or girandoles, lent by Lord Leverhulme, in which the design is built up of architectural ruins, foliage, and rustic figures. The spaces between the scrolls are backed with looking-glass, and four branches for candles asymmetrically disposed. These wall-lights are inspired by French models, as may be seen by the treatment of the fountain and its architectural surroundings, but the boldness and depth of projection is English. A girandole of similar type is illustrated in the "Director," and described as "a piece of ruins, intermixed with various ornaments." At the time the first edition of the "Director" appeared, the Chinese and Gothic motifs were advocated, but the exhibition has been wisely limited to more vigorous and unmixed English treatment of rococo ornament.

An exception has been made in the case of a mahogany settee, lent by Colonel Mulliner, of which the design of the back is composed of three chair-backs with openwork splats, and the straight front legs, tapered and carved with leaf and tracery ornament, are connected with the back legs by moulded stretchers. This is described as "in the Gothic taste," and the openwork splats are based on Gothic window tracery, but so subtly curved, modified, and outlined by short C-scrolls that all rigidity is subdued.

While the furniture shows no signs of the classic change which spread in England after the accession of George III, the mounted Derbyshire fluorspar vases and bowls witness to this change and to the taste of Matthew Boulton, the first and most complete manufacturer in England in metal, who first brought English decorative metal-work into rivalry with French. His agent was sent on a mission to procure from Venice and Rome specimens of metal-work and designs useful for various ornaments and vases. In 1767 he writes that he would be glad to supply all Europe "in all things that they have occasion for gold, silver, copper, plated, gilt, pinchbeck, steel, platina, tortoiseshell." "The superb and elegant Produce of Messrs. Boulton and Fothergill's ormolu manufactory at Soho" is mentioned in a catalogue of a sale at Christic's in 1771, and his ormolu was, according to the "English Gazette," "highly esteemed all over Europe." The candelabra, vases, and pastille-burners were designed as part of the garniture de cheminée, in which the French had specialized during the eighteenth century.

1 1728 -1800.



MAHOGANY CARD-TABLE.

¹ Plate CLXXVIII (ed. 1762).

Collecting Old Stained Glass.

By Maurice Drake.

A STRONG evidence of an improvement in popular taste as regards stained glass is the growth of the collecting habit. The increasing demand for mediaval cinquecento glass—for any glass prior, say, to the beginning of the eighteenth century—has had a most extraordinary effect on prices. Flemish sixteenth and seventeenth century medal-

A FARLY TYPICAL FLEMISH MEDALLION.

Usual size about 7 in, to 9 in, diameter. Sacred subjects are common. This rather badly cracked example shows the Via Dolorosa.

lions, bought for a few shillings twenty years ago, are now worth their weight in gold. This figurative expression for once is literally true. A ten-inch circle of such glass weighs about nine ounces, and even with gold at five pounds per ounce, £45 is cheap for a reasonably good medallion. Swiss miniatures are even more expensive, and English heraldry reaches extraordinary prices. It is almost needless to say that greatly enhanced prices have produced a noble crop of forgeries.

It is not only the rich collector who buys small panes of glass. The man of moderate means wants them, too, and if he cannot get antiques will buy modern copies in their place. The point is that they must be small—such things as may be hung in the windows of a modern dwelling-house, so as to give a room a spot of luminous colour without interfering with light or outlook. Since the war these are often mere jumbles, made up of bright fragments of coloured glass brought from French battle-fields, of no antiquity, valueless in themselves, but interesting to their owner, small in size, and of gay colour. A surprising number of such little medallions, old or new, are hung in modern windows, replacing the "domestic stained-glass" rubbish of thirty years ago. Sometimes they are complete things-a shield, perhaps, or a head, or something of that kind —and sometimes mere bright patchworks. The point is that they give to a room what nothing but stained glass can give—a spot of *luminous* colour. Nothing else can do that The brightest enamels in the world can only reflect colour: glass transmits it. And being small they do not prevent people looking out of window. The public taste in this matter is ahead of that of either architect or glass-painter. People like coloured glass, but they insist—and rightly—that windows are meant to look through.

For decorative effect modern copies are as good—or nearly as good—as genuine antiques. Further, they cost less, if bought as modern; but as a good deal of modern glass masquerades as old, a few notes on evidences of antiquity may not be out of place.

The Flemish medallions already mentioned, circles containing allegorical or scriptural subjects painted on white glass in brown shading colour and yellow stain, should be submitted to an expert glass-painter. Forgeries of such medallions generally present few evidences that can be recognized from a written description. They contain very little colour, and it is generally his colouring which gives the forger away. Yellow stain sometimes betrays him. Lay the doubtful medallion face down upon a table, preferably on a dark surface; if the vellow stain then looks opaque, like over-poached volk of egg, the glass is probably modern. Blue enamel often tells tales, too. It has a way of flaking off the glass in the course of time, and the forger copies this by flaking it himself before firing, rubbing it off the glass in patches with his finger or a stick before it goes to the kiln. Where blue cnamel has flaked off, look closely at the white patches it has left. If they are smooth the glass is spurious; when old enamels flake they pull the



"POACHED EGG" STAIN.

The fifteenth-century diamond-shaped quarry is from Crosby Hall.

Monogram stained yellow, but scarcely perceptible on a dark background. The oval is a modern copy of a seventeenth-century sundial. Yellow stain, especially round winged hour-glass. Opaque, and like the overdone yolk of a poached egg.

surface of the glass off with them, leaving it rough, almost like coarsely ground glass, with tiny cracks and pits all over it.

Then, again, the "flash," or coated surface, always present in ruby glass, is sometimes removed to allow of tiny passages of white too small to be framed in lead lines. This process is as old as the fourteenth century, and the old method of doing it was by grinding off the ruby "flash" with emery powder, or some such hard substance. But the modern painter uses hydrofluoric acid. Close examination of the glass will show at once whether the abraded portions are scratched or washed off. If the latter they are modern, almost for certain.

No one yet knows exactly when the acid method first came into use. It has been ascribed to Scheele, who was born in 1745, or thereabouts; but the writer has a pane of glass treated with acid which dates from the year of Scheele's birth, and he has seen another fragment, dated 1632, which had every appearance of being genuine. But such cases are so rare that for all practical purposes they may be disregarded, and "acided" glass safely described as modern.

But scratches on glass, though generally an evidence of age on "flashed" classes—ruby always, and sometimes, though

rarely, blue and greenare a danger signal elsewhere. With time the surface of glass becomes corroded; a dull film, or patina, sometimes iridescent, spreads over it. Forgers sometimes scratch or grind their surfaces to copy this, and in ninetynine cases out of a hundred a surface scratched all over means a "dud" to quote the terse speech of the antique dealer. So does a purposeless film of brown "matt"—shading pigment-all over the back of the glass. No painter prior to the nineteenth century ever wasted colour in that way. A reddish tone in the outline or shading colour is fishy, too: mediæval pigments are dark brown, almost black, and even as late as the year 1800 red outlines

are rare. Possibly the red oxide of iron in the pigment darkens with age.

Corrosion, already alluded to, is an almost certain evidence of age. From a mere patina, or film, only microscopically rough, the glass rots in course of centuries into little holes which grow constantly larger, breaking into each other until in some fourteenth-century glass the surface has rotted entirely away.

A certain evidence of age, forgers have endeavoured to copy it in dozens of different ways, all so far unsuccessful. A primitive method is to use "sanded" glass, a variety of sheet glass flattened when soft on a plate thinly sprinkled with sand. The grains of sand produce dimples on the surface of the glass, which sometimes at first sight do look a little like corroded holes; but they are readily recognizable on close examination, and can only deceive the veriest amateur. Another trick is to spatter the glass with brown paint from a stiff brush, and another to pour hydrofluoric acid over it. Left a while, the

acid develops little clusters of crystals, which later hold dirt, and look at first glance rather like tiny patches of corrosion. But both these methods leave the spots raised from the surface, whereas corrosion spots are always slightly concave, even where they have not developed into actual holes. The Swiss and German forgers, painstaking folk, have even gone so far as to drill holes in the glass, and this requires a microscope for detection. Under a fairly strong lens the rotary scratches of the drill are very different from the irregular rotted hollows of true corrosion, but when well done the difference is indistinguishable by the naked eye. In any case perceptible corroded holes will rarely be found later than the beginning of the sixteenth century, and then probably only in Swiss glass. Flaking blue enamels, "acided" rubies, "poached-egg" stain, and rust-red outlines are the danger signals most easily recognizable by the beginner.

M. D.

In his "History of English Glass-Painting" Mr. Drake gives further detailed instructions for detecting forgeries. He says:

Suspect bad or careless work at once, especially in the matter of inscriptions. Cinquecento lettering is invariably executed with care, and in many cases is a thing of real beauty, whilst modern copies are nearly always slovenly in the extreme. Remember that the sixteenth century was a period of great technical skill. But the forger is generally hurried: lettering by hand is a slow business, and he cannot spare the time to reproduce the delicate exactness of the genuine inscriptions, so that his lettering rarely bears comparison with that of the panels he essays to copy. As to the forgeries of Flemish subject medallions in matt and stain,

they are produced in enormous quantities, and of all



CORROSION.

Early fourteenth-century glass; Corrosion holes deep, but few and far between.
 Fifteenth-century glass; Sma'l but numerous holes following lines of texture of glass.
 Later fourteenth century; Corrosion holes large and numerous, almost destroying surface of glass.
 Early fourteenth century; Condensation rot inside window. Outlines protecting surface of glass.

forgeries are the most difficult to detect.

Sometimes the forger betrays himself by an excessive use of shading colour. Bad or undecided drawing is another test: genuine old medallions frequently display stiff or awkward draughtsmanship, but it is never loose or slovenly—at least, not before the middle of the seventeenth century. As a general rule avoid glass purporting to be of the sixteenth or sevententh century which shows too obviously what are regarded as evidences of age. Corrosion holes cannot be forged except with great difficulty, and so are almost certain proof of antiquity in glass.

The camera is often a valuable aid in detecting modern material in panels purporting to be of antique glass throughout. Its evidences vary, so that no absolute rules can be laid down for the guidance of the collector, though in the majority of cases the modern panes betray themselves by photographing lighter than the old glass surrounding them. Sometimes exactly the reverse occurs.]

Selected Examples of Interior Decoration-I.



Plate IV.

February 1921.

SIDE OF A PANELLED ROOM WITH CARVED ENRICHMENTS.

From Butterwick House, Queen's Road, Hammersmith. Now in the London County Council's Geffrye Museum, Kingsland Road, London, E. 2.

Measured and Drawn by Christopher J. Woodbridge.

[See also Plate V.]

50 %.

Selected Examples of Interior Decoration-II.

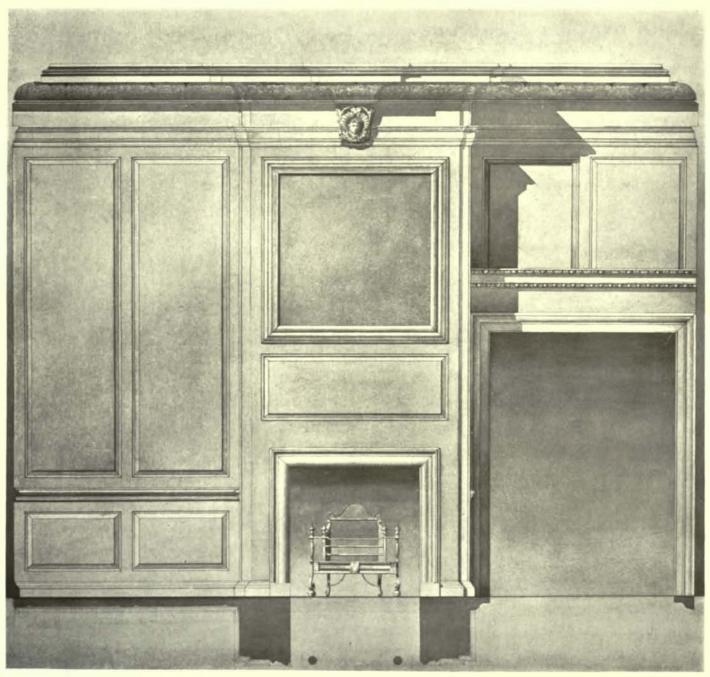


Plate V.

February 1921.

SIDE OF A PANELLED ROOM WITH CARVED ENRICHMENTS.

From Butterwick House, Queen's Road, Hammersmith. Now in the London County Council's Geffrye Museum, Kingsland Roads London, E. 2.

Measured and Drawn by Christopher J. Woodbridge.
[See also Plate IV.]

The Practical Exemplar of Architecture:

Nos. 6 and 7 Old Palace Yard, Westminster.

Save Westminster Hall and the Abbey, there is nothing in or about Old Palace Yard, Westminster, to testify to its antiquity. Chaucer's house, next to the White Rose Tavern, which abutted on the Lady Chapel of the Abbey, was cleared away to make a site for the Chapel of Henry VII. Some eighty years ago, fire swept away many ancient buildings that had been put up in the Yard in the days of Edward the Confessor, some of them, it has been supposed, even earlier; and clearances for the building of Barry's Houses of Parliament removed the last vestiges of many venerable ruins; but Sir Walter Besant notes that under the modern houses in this district the ground is covered with the old cellars, yaults, and crypts, which it

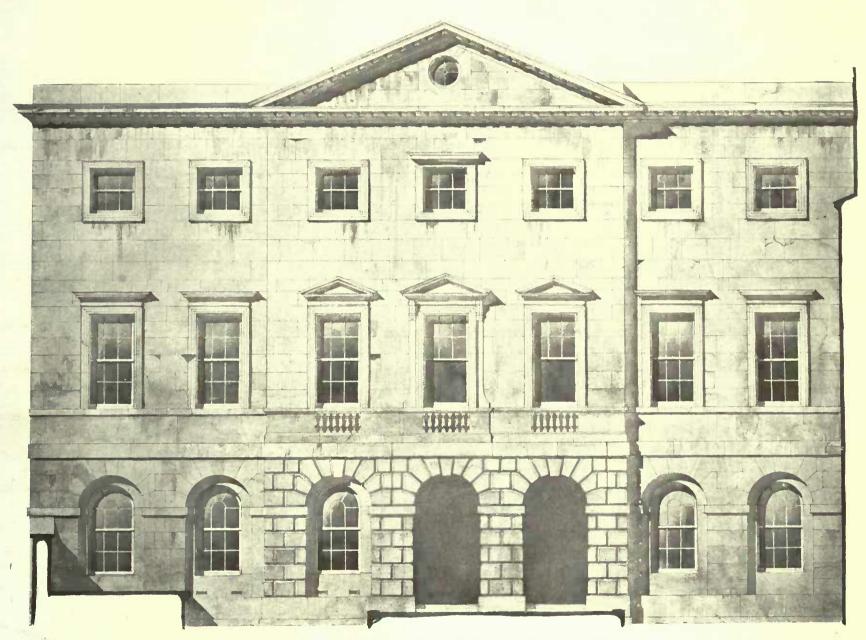
was found safer and cheaper to fill with cement than to break up and carry away.

The fine old Palladian house here illustrated is at the bottom of Old Palace Yard, and is in the occupation of one of the countless Government Departments that had to be suddenly housed when the war broke out. Neither its date nor its architect is certainly known, but it is a neat piece of classicism in the Kent manner, and is apparently mideighteenth-century work—probably by the elder Vardy, who was a pupil and very faithful disciple of Kent's. It is trim, timid, and correct, and of quite excellent proportions. Unfortunately, the obscuring effect of the ugly building that jostles it is worse in actuality than the illustrations show.



Nos. 6 and 7 OLD PALACE YARD, WESTMINSTER.

Reproduced by courtesy of Sir Frank Baines, C.B.E., M.V.O., H.M. Office of Works.



Nos. 6 AND 7 OLD PALACE YARD, WESTMINSTER.

Drawn by C. Terry Pledge.

Publications.

Eighteenth-Century London.

Books about the eighteenth century will never cease to be written. That may be said with the utmost confidence. Were it not so, we should have been disposed to regard Mr. E. Beresford Chancellor's "The XVIIIth Century in London" as the last of an illustrious line. Its air of finality arises from the thoroughness with which the author seems to have exhausted the content of that most entertaining of all the centuries. He has a lighter touch than many of his precursors in this very fertile field, and his dexterous method of presentation enables him to lead us through paths of pleasantness where other writers had assumed or suggested hypnotically an unrelieved dreary waste. Why the interest in the eighteenth century must remain per unially keen, provided justice is done to the inspiring theme, is not hard to guess. Unfailing fascination is inherent in a century that definitely marked the change from the older civilization to the newer. It registered the distinction between the age of Elizabeth and the age of Anne, between "Marlowe's mighty line" and the mineing couplets of Pope. It was the age of elegance and "Puffing Billy," the factory chimney, and other horrent monsters, had not polluted its atmosphere, which, indeed, was sufficiently tainted otherwise.

There was, for instance, the reek of unparalleled political corruption, and there were the no less offensive exhalations of the Grub Street pamphleteers, the Bow Street runners, the bullying duellists, gamesters, Mohocks, Fleet parsons, footpads, high-Toby men, the fop, the beau, the demi-rep, and other interesting freaks, scamps, and scallawags. Naturally, the author has something to say about these gentry, but he does not ask us to associate with them closely, but only to peep at them from behind the curtains of an upper-story window. He is vastly more interested in those aspects of the social life of the period that are less violently shocking.

In successive chapters he deals with the social life of the period street topography; pleasure resorts; clubs, coffeehouses, and taverns; great houses and public buildings; the churches; the arts in the eighteenth century; architectural relics of the period. At the end of his chapter on the social life of the period, he makes the following deductions: "Every period has its essential characteristic. That of the eighteenth century is, I think, contrast. In the daily life of the London of the time you get it. Show and ostentation in the dress of the great is in marked antithesis to that of the lower classes, just as in its houses the rooms of state were of regal proportions and splendour, and the more domestic apartments, even those used by the great and wealthy, often of so exiguous a character as would, nowadays, be regarded with astonishment by a generation accustomed to those sanitary conditions which, with all their relative lack of beauty and picturesqueness in outward things, the last century and this have brought in their train." That social contrast was much more obvious then than it is now is perfectly obvious; but the fact hardly justifies Mr. Chancellor's regarding it as the essential characteristic of the age. Elegance, decoration, or dandyism, would have better expressed the spirit of those exquisitely modish times.

There are not many instances, however, in which

Mr. Chancellor's dictum can be challenged. He deals mainly with concrete facts, and he does it with the definess of a skilful topographer whose knowledge of eighteenth-century London is penetrating and comprehensive. He is intensely interested in streets and buildings, in decoration and furniture, art and artists, crafts and craftsmanship. About all these things and persons he has much agreeable gossip and many a diverting anecdote.

The only melancholy passages in the book are those lamenting the wholesale destruction of eighteenth-century houses. Thus: "The construction of Victoria Street, of Kingsway and Aldwych, the Charing Cross Road and Shaftesbury Avenue; the enlargement of Piccadilly Circus; the rebuilding of the lower portion of Regent Street, and, indeed, the original formation of Regent Street by Nash out of the earlier Swallow Street; the filling of St. James's Street with business premises, and of Pall Mall with clubs all these circumstances have helped to bring about not only an obliteration of the earlier appearance of Western London, but have also as the author notes a little farther on in his book done as much for the City itself." Fleet Street, as he shows, has few relics of the period; but for these we share to the full the author's veneration, and we are under a particular obligation to him for the care with which he has explored all quarters of London in search of eighteenth-century remains. So thorough is his survey that it even includes the Sessions House at Clerkenwell, which, as he could not have known when writing about it, has been deprived of its functions, and therefore appears to be in some danger of demolition.

Mr. Chancellor pays due tribute to Wren: "It is, however, Wren who really represents the London of a past day, as it survives in the east amidst alien surroundings. It is his churches which meet one at every turn, it is their delicate steeples which break the skyline as one views the City from the Surrey shore; it is to them as landmarks that one looks down from the top of the Monument, itself one of his outstanding memorials. His hand is evident on all sides, and even the Tower is encompassed, so to speak, by his achievement, and its great central portion still exhibits the stonework which he added to its windows and battlements. Indeed, all the central portion of London that was destroyed by the Great Fire is essentially due to him." Surely, but the reminder is not intended for architects or topographers, but for the laity. It is an outstanding merit of the book that it has an irresistible charm for all, whether lay or professional. In fact, we cannot recall any book about the eighteenth century which makes so alluring an appeal to such a diversity of tastes. Mr. Beresford Chancellor writes not merely as a graceful and skilful stylist, but as one who, having completely saturated himself with his subject, is thoroughly in love with it. Being no philanderer, but an authentic lover, he infects the reader with his holy passion.

The book is beautifully produced, and its illustrations are, for the most part, of serious and absorbing interest. The cover and the title-page are of a rare beauty that is racy of the subject and the century.

[&]quot;The xviith Century in London." An Account of its Social Life and Arts. By E. Beresford Chancellor, M.A., F.R.Hist.Soc. London: II. T. Batsford, Ltd., 94 High Holborn. Price 35s. not.

Some Brangwyn Bookplates.

Mr. Eden Phillpotts, who contributes a delightful foreword to a volume of "Bookplates by Frank Brangwyn, R.A.," reminds us that while we were still in bondage to the Heralds' College for our bookplates, other nations had begun to see the humanity implicit in ex-libris. From uncouth heraldic beasts of terrifying ugliness we went to the extreme of mere prettiness. From both tyrannies Mr. Brangwyn's broad and imaginative treatment sets us free. His book contains sixtynine examples, and sixty-eight of them are masterly. They show a variety of media, but most of them are cut on wood by Mr. Brangwyn's own hand. This is as it should be; for it is impossible not to yield assent to Mr. E. Hesketh Hubbard's contention, in his prefatory technical note, that "type is a form of rilievo-engraving," and that "for this reason the most sympathetic medium for bookplates is also a rilievo process-wood-engraving," because "the free quality of an etched line is not of the same family as a page of printed type, and a bookplate is as integral a part of a book as its title-page": which theory, as Mr. Hubbard does not fail to perceive, would involve a specially designed bookplate for each volume, which "is not practical politics." Therefore "the artist compromises. His problem becomes one of designing a plate to harmonize with the founts most frequently

used in book-production." Mr. Brangwyn has in effect caught the spirit of the printed book. His designs are always powerful, never pretty, but invariably interesting. A peculiarity of his work, seen even in these book-plate designs, is that the image commonly seems to be shaping itself as if evolved out of a nebular chaos, but always it has strength and grace, and often is supreme in those qualities. All admirers of our most virile artist will be glad to possess and to treasure this beautiful volume of eminently characteristic designs.

Bookplates by Frank Brangwyn, R.A. London: Morland Press. Price (2 25.

Publications Received.

"Hurst's Architectural Surveyor's Han Ibook," A handbook of formule, tables, and memoranda for architectural surveyors' draug'itsmen. By John Thomas Hurst. 16th Edition. Price 10s. 6d. net. E. & F. N Spon, Ltd., 57 Haymarket, S.W.1.

"Jesus College, Cambridge, in Black and White." By E. Channing Matthews. W. P. Spalding, 43 Sidney Street, Cambridge.

"The Book of Bungalows." By R. Randal Phillips. 8s. 6d. net "Country Life," Ltd., 30 Tavisto. & Street, Covent Garden, London, W.C.2.

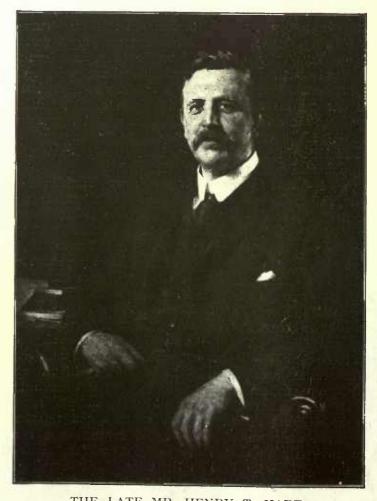
Any of these publications may be inspected in the Reading Room, Technical Journals, Ltd., 27-29 Tothill Street, Westminster.

Chronicle and Comment.

Salient Features of the Month's Architectural News.

Death of Mr. Henry T. Hare.

By the death, in January, of Mr. Henry Thomas Hare, Past-President of the R.I.B.A., the profession has lost one of its best respected members while he was still in the prime of life. As President of the Institute during 1917-19, he won the highest esteem for the sagacity and tact with which he tided over an exceedingly difficult period. As an architect he won the confidence of large numbers of clients, and quite early in his career he was entrusted with the design of the Town Hall at Oxford. Other municipal buildings that stand to his credit in a very real sense are those at Stafford and Henley. Collegiate buildings that increased his reputation in design are Westminster College at Cambridge and the University College of North Wales at Bangor. In London his most familiar work is the United Kingdom Provident Institution in the Strand. His domestic work is simple, sound, and solid. His chief praise, however, is his early devotion to the study of the housing requirements of public libraries, and his entire success in evolving a type of building that is excellent within and without, in the plan as in the design. He said, at the presentation to the Institute of his portrait by Sir William Llewellyn, that, having been a member of the Council for a quarter of a century and a regular attendant at its meetings, he regarded the Institute as his second home. His genial presence and his shrewdness in counsel will be sadly missed, especially at a time when his large experience and his magnetic personality would have been of incalculable value in promoting the statesmanlike solution of the various difficult problems with which the Profession is now at close grips. The late Mr. E. A. Rickards and he were closely associated in the military duties for which they both volunteered; and in both the seeds of consumption were developed by the hardships they so cheerfully endured.



THE LATE MR. HENRY T. HARE.

From the Portrait by Sir W. Llewellyn, R.A. Reproduced by courtesy of the R.I.B.A.





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Grants to Private Builders.

The House of Lords having rejected the Ministry of Health (Miscellaneous Provisions) Bill, the Government must seek legislative sanction for subsidies to builders completing houses after 13 December 1920, and it is proposed to extend by twelve months the period during which the subsidy can be earned.

The Threatened City Churches.

What has become of the recommendation to the Bishop to demolish nineteen of our City churches? There was great talk about it a short six months ago, and the papers were filled with paragraphs of protests and angry resolutions passed by old City companies and bodies of good citizens. Maybe the recommendation has been withdrawn until some more favourable time, or perhaps has been altogether dropped.

R.I.B.A. Prizes and Studentships.

The R.I.B.A. awards of prizes and studentships for 1920–21 were announced on 17 January as follows: Measured Drawings, Medal and £50, J. H. Odom, A.R.I.B.A., Sheffield; Hon. Mention, Cecil Leckenby, York. Godwin Bursary and Wimperis Bequest: Silver Medal and £130, Charles B. Pearson, F.R.I.B.A., Lancaster. Tite Prize: Certificate and £100, Gordon Holt, London, N.W.; Hon. Mention, A. Gilchrist Paton, Glasgow. The Essay Prize and the Grissell Prize for Design and Construction were not awarded, and for the Owen Jones Studentship there were no entrants.

Building Guild Housing.

The resignation by Mr. Stephen Easten of his post as Director of Production in the Housing Department of the Ministry of Health has drawn attention to certain anomalies of the Guild system of building. The Guilds, Mr. Easten shows, are accorded a very unfair preference over the professional contractor. "The Guild contract," he says, "guarantees the workers a five-per-cent. profit. No matter if their estimated cost be doubled in working, there is no penalty. If they estimate £r,000 and build for that, they get a profit of £50, but if they save £200, say, on this estimate, they only receive £40 profit. If the house costs £1,500, they make £75." Mr. Easten naturally refused to be a party to such ridiculous finance, and his clear and copious explanation of the reasons for his withdrawal has opened the eyes of the public to the iniquity of the Guild system and to the feebleness and fatuity of the Housing Department's policy.

State Interference in Building.

Nearly the most damaging indictment of the Government's adventures in housing is that set forth in a letter which Mr. P. E. Roberts, of Worcester College, Oxford, has published in "The Times." He thus caustically summarizes the situation: When the shortage of houses became acute, "there were two possible courses of action. One was to allow economic courses free play to develop their recuperative power; the other was to manipulate and neutralize those forces by State action." The second or wrong course having been adopted, the result has been to tide over (or seem to tide over) the initial difficulties at the cost of stereotyping and intensifying the main evil. Hence the present muddle. Unfortunately, the Government is so deeply sunk in the mire that the means of extrication are not obvious.

Walcot Etchings at Tothill Street.

The exhibition of Walcot etchings at 29 Tothill Street, which has hitherto been reserved for architects and their friends, will, after 15 February, be thrown open to the general public for the remaining weeks of its duration. There are many art lovers and classical scholars for whom the Roman compositions have a peculiar fascination as the work of a master of his craft and as inspired reconstructions of the glories of a long-forgotten day. These will welcome the opportunity of making closer acquaintance with the work of William Walcot, and to all such a very cordial invitation is extended.

An Atelier Competition.

In 1919 the Society of Architects established a "Victory Scholarship" to commemorate the services of members in the war, and to honour those who fell. For this scholarship the competition was conducted on the Atelier system, and the prizes have been awarded as follows: Competition A (design for a porcelain factory), Mr. Trenwith Wills, A.R.I.B.A., who received his architectural education at the Liverpool University School of Architecture, the Royal Academy Schools, and the atelier of Mr. Fernand Billerey. Competition B (design for a lecture amphitheatre), Mr. F. P. M. Woodhouse, A.R.I.B.A., who was trained at the Architectural Association Day Schools and in the office of Mr. Robert Atkinson, F.R.I.B.A.

Decoration and Unemployment.

Under this heading an eminent firm of building contractors issue a humane plea for the unemployed painters who might now be usefully and economically engaged on work that is being held up until the spring season. Much of this work, the contractors declare, could be done equally well now to the advantage of all concerned, for labour and materials are certain to be dearer when the demand for both greatly exceeds the supply, as it invariably does during the "spring-cleaning" season. The firm in question invite architects to use their influence with clients to remove a prejudice that acts very cruelly on the workers, causes much vexatious delay in getting work executed, and considerably increases its cost.

Paris and London.

In relating his experience of the Paris traffic, a writer in "The Athenæum" repudiates the assertion that "they order these things better in France," and finds pleasure at home in the thought that the shapelessness of London is compensated for by the security from injury one feels in its narrow streets. "In our immense and kindly city of London there are no wide avenues, no carefully designed meeting-places of roads. If roads do happen to meet, they impinge in a casual and unpretentious fashion." The Paris of to-day is, indeed, a spectacular city built for great striking effects. Long vistas lead the eye away and away, and awake in the mind desires for the distant, the difficult to achieve. How different it is from London, where everything conceals itself, where no statement is made without reservations! St. Paul's has scarcely space to breathe, the new Westminster Cathedral is totally suffocated, and nobody has any idea what it looks like from outside, A railway runs practically through Southwark Cathedral. Almost all our principal streets are narrow and tortuous, and have the further merit of leading nowhere in particular-but we are free from the enormous acreages of peril, those deadly stretches of no man's land, whereon no human being can hope to stand upright and live in the murderous rush of the



From an original by Francis Dodd.

The Commercial Aspect of Craftsmanship

Many executives of to-day talk strongly of the inefficiency of men they have to employ; the craftsmen firms have less difficulty in such respects.

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six thousand taxis of Paris. The writer compares the City of Light to a theatre or monumental palace, yet asks wisely, who would care to live in such when one might dwell in an unpretentious house? In Paris, too, the passion for the spectacular has sometimes carried the designers of the city beyond the bounds of common sense. No one but a monomaniac for vistas would have conceived the plan of making the Gothic-cum-Rococo-Oriental Trocadero peep through the straddling legs of the Eiffel Tower, down the whole length of the Champ de Mars, at the stately eighteenth-century Ecole Militaire.

Lansdowne House.

A newspaper rumour that Mr. H. Gordon Selfridge had purchased Lansdowne House with the intention of using it as his private residence was promptly contradicted. It is rather a pity that the rumour was not frue, for Mr. Selfridge is an art-lover, and would have been an admirable custodian of the collections for which the fine old house had become famous. Of the work of Reynolds, Gainsborough, Romney, and Lawrence there were excellent specimens, and the antique sculptures are even more precious heirlooms than the pictures. Nothing is more unlikely, however, than that the Lansdowne family would care to part with their rich inheritance of art treasures, in which category the house itself must be included, for it was built (about 1763) by Robert Adam.

Organized Art.

An article in the "Morning Post," followed by interviews with established artists of various kinds, has opened up a discussion on the state of the arts and of artists in England to-day. It would seem, in one artist's opinion, that the day

of small isolated groups and societies is over, and that we must move towards a form of organization more in line with the needs of the times. All the small societies, it is prophesied, will die of lack of funds, and the only thing which can do for us what the Salon d'Automne did for so long for the French is an organization centralizing the independent groups outside the Royal Academy. It is pointed out that such a federation would keep costs down by eliminating the office expenses of so many "groups," to say nothing of galleries and the advertising of exhibitions. It all looks eminently feasible on paper, but the question is, Who would consent to federate? Members of the different clubs are often rather clannish, and one might as well expect the Royal Academy to open its doors to all forms of art. Nevertheless, union is strength.

Handicraft in the Elementary Schools.

At the conference of Educational Associations held at University College, Gower Street, at the beginning of January, one of the speakers drew this lurid picture of the present state of art-teaching in the elementary schools: "Unhappy boys and girls came in their Sunday best, each with a brown paper parcel, in which there was always a pipe, an inlaid tray, a mat for ironing, scissors, a tidy, and a sort of thing which they called a soap-dish. They were all the same sort, made in the same way, to the same pattern, and with the same finish. The wretched teachers in London had to carry on this wretched work and make these wretched boys do those wretched things all their wretched days. A system of training which might be the salvation of our education system had become one of the blackest blots upon that system." Reform in this matter should no longer be delayed, lest latent talent in the elementary schools remain undeveloped.

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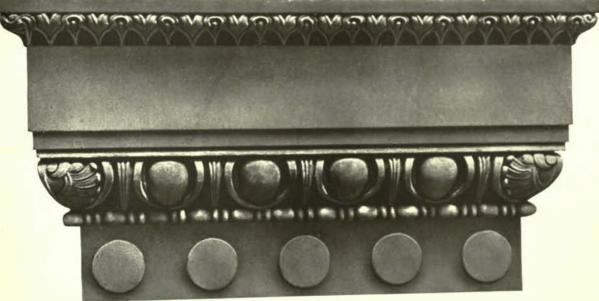
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CATALOGUES & TRADE NOTICES. "Doriclite."

The General Electric Co., Ltd., Queen Victoria Street, London, E.C. 4, bring to notice their "Doriclite" Pendants, the object of them being to make possible semi-indirect lighting in lofty premises or where a white ceiling is not available. This is effected by the introduction of an upper reflector constructed of similar material to the translucent bowl, the two being arranged relatively to each other, the size of the reflector in relation to the bowl having been determined by scientific tests carried out with the view of ascertaining the proportions necessary for the attainment of maximum efficiency. The "Doriclite" units are made of "Equiluxo" (the "glass without glare"), an onyx-like translucent medium of uniform density which transmits a perfectly diffused, agreeable light, and is of ornamental appearance.

The British Commercial Gas Association.

In the current issue of the British Commercial Gas Association's magazine entitled, "A Thousand and One Uses for Gas," a most interesting account is given of the modern heattreatment methods adopted in the large shipyards around San Francisco and Oakland. During the rush of shipbuilding in the last months of the war, the time record of shipbuilding was reduced by one half by this Company, and large hulls left the ways only one month after the keels were laid. These remarkable results were due in no small degree to the efficient use of town's gas. Every one of the thousands of rivets which

held the iron plates of the ships together was heated by gas. Gas was also used in the shaping of every plate and beam. The magazine is profusely illustrated with photographs of the shipyards and shops, and should undoubtedly be read by every one interested in the construction of ships or in the manufacture of constructional ironwork. Among the subjects dealt with are rivet-making and heating and the bending of angle iron. Copies (price 6d. each post free) may be obtained from the Secretary of the British Commercial Gas Association, 47 Victoria Street, Westminster, S.W. I.

The Chatwood Safe Co., Ltd.

A sumptuously produced brochure, "The Modern Burglar, and the Story of Treasure," has been sent to us by the Chatwood Safe Co., Ltd., who dedicate it "to bankers, controllers of firms, and all those having in their keeping gold, silver, precious stones, securities, or records of vital kind"—possessions which the lust of thieves, appetite of fire, or destruction by violence may cause to be lost or ruined. In nearly fifty pages the complete evolution of banking is given—from the time when the first dog buried the first bone in a hole in the ground to the present day when, with a modern Chatwood in one's building, one's treasures are "safe as the Bank of England." There are illustrations of ancient keys, and the double-bitted Chatwood Safe Key, of which it is impossible to take a wax impression, and burglars are dealt with from the magpie to the user of that most formidable implement, the oxy-acetylene blowpipe. It is a most readable book, and one to give comfort to every millionaire, banker, and goldsmith, and bring dismay to the heart of the modern cracksman.

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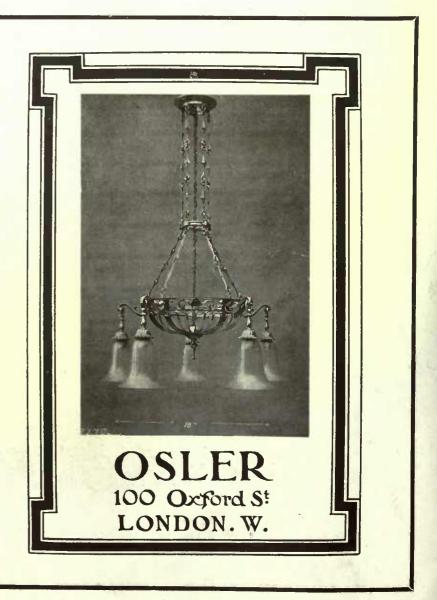
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NEW PANEL IN THE PARLIAMENT BUILDING, WINNIPEG, MANITOBA

Painted by Frank Brangwyn, R.A.



Plate I.

March 1921.

The subject of this semicircular canvas, which is to be placed in a lunette over the main doorway in the central hall of the Parliament Building at Winnipeg, Manitoba, is "Canada's War Record." In it the artist has deftly mingled romance, allegory, and reality. A group of soldiers occupy a shot-shorn wood, amidst which are seen fragments of a ruined church. Some are wounded, some are at work. A huge gun is there, contrasting strongly with the flowers that spring from the blood-soaked ground. The central group, in which a wounded man is being supported by comrades, typifies the horrors of war; and in the background stands the Holy Mother, holding in her arms the Prince of Peace.

Mr. Brangwyn's New Panel.

POR the new Parliament Building at Winnipeg, the capital of Manitoba, Mr. Frank Brangwyn, R.A., has just completed an important mural decoration. It will add distinction to a fine building. The Capitol is classical in style, with happy inspirations from the local traditions welded by the architect into the general scheme. There are, for example, at the foot of the grand stairway two great statues of bison,

of the old Cloth Hall at Ypres was its wealth of decoration. The Renaissance palaces are famed as much for their wonderful paintings as for the splendour of their architecture. Time was when the architect worked in close association with painter and with sculptor—a glorious trinity of the arts. The fact that this old tradition is being at last revived augurs well for the future of art in its most interesting phases.



VIEW SHOWING POSITION OF PANEL IN THE NEW PARLIAMENT BUILDING AT WINNIPEG, CANADA.

linking to-day's changed scene with the long-past times when these noble beasts ranged at will over the wide Manitoban prairies. The building is regarded in America as one of the best of recent years. The architect (Mr. Frank Simon) is to be congratulated both upon his stately conception and his use of mural decoration in the great hall. Mural decoration is an art with magnificent traditions. But, those traditions notwith-standing, few of the great public buildings of to-day have been adequately enriched by the artist's brush. One of the glories

Mr. Brangwyn's panel is in tempera, and is of imposing proportions. The canvas is more than 22 ft. long, and nearly 15 ft. high at the top of the curve. Semicircular in shape, it is to be placed in a lunette over the main doorway in the central hall. The subject of the panel is "Canada's War Record"—a subject so wide and so many-sided that to include every phase of it in a single decoration is obviously impossible. There is only one way to solve a problem of this kind, and that is to treat the subject as an allegory. This the artist has done,



STUDY FOR FIGURE IN PANEL.

and the success of the scheme is evident from a glance at the accompanying illustration (see Plate I). The hall is built of a warm grey stone, and therefore Mr. Brangwyn has given to his decoration a beautiful tone of airy gold and blue.

As one gazes at the work the first impression derived from it is that of a pleasing pattern like a delicately rich carpet. This effect is intentional. Mr. Brangwyn realizes that a mural decoration should have this quality. It is obviously of architectural importance. A blurred, indistinct mass of colour is the first phase of the picture that reaches the eye. The distance, the perspective, the height of the canvas from the gazer, all contribute to this, and it is why any mural decoration should have a colour harmony that tones with the interior in

which it is placed, yet a colour-harmony with a distinctive note. The decoration is a part of the architectural scheme, and not apart from it. Hence the care with which Mr. Brangwyn has deftly woven into a splendid pattern all the many and varied details of an inspiring picture. That it was no easy task goes without saying. That it has been finely accomplished is evident.

The work is an excellent example of romantic realism. Mr. Brangwyn is always a realist in the best sense of the word. But he is, too, a romanticist. Though this may seem a contradiction in terms, it is in fact the truth. The realist sees things as they are. The romanticist sees them as they ought to be. Mr. Brangwyn paints things as they are, but he suggests at the same time what they might be. He sees the ideal behind the real. He links up vision with verity. The real and the romantic are often only two sides of the same shield, two facets of the one truth, and to present them both in one work is the highest expression art can reach. Mr. Brangwyn's feet are on the solid earth, but his gaze is on the stars.

In the panel a group of "Tommies" is settled in a ruined wood and amid the pitiful wreckage of a church. There is here none of the pomp and circumstance of war. Its glamour and its glory are absent—for both are false. The realism is there in the wounded men, the great guns, the stark trees, the shattered masonry. The romanticism is there, too, in the flowers that spring from the blood-soaked earth and in the Madonna and Child who, in the midst of desolation, symbolize the world's hope, both the life that now is and the life that is to come. It is a romanticism that yet retains its hold on reality, and that is, after all, true to life as we know it.

The panel is cut by the bare shell-stripped tree trunks in a way that adds vital strength to its decorative value. The group of "Tommies" gives to it a fine processional feeling that has also its essential artistic purpose. There are a cohesion, a sense of movement in this picture, which inspire it with the very breath of life, all the spirit and the strength of action. All the details are so natural, so fitting, even so inevitable, that the illusion of reality is complete, while the art which produced it is cleverly concealed. There is nothing obvious about this composition, nothing baldly stated, nothing unduly obtruded. The guns, the ruins, the men's limbs, even the spades and the "bully-beef"

tins, have all definite decorative as well as symbolical functions.

The main note is to be found in the centre, where, told in simple, intensely human fashion, is the ugly truth about war—not a glorification of it, but a condemnation, heroic in its restraint, but compelling in its power. From the blood-soaked ground over which these figures pass spring flowers, the emblem of ever-returning life, the message of hope in the midst of horror. On a solitary pillar, left standing amid the ruins, is a coloured image of Mary and the Christ Child—the Prince of Peace. That is the last word of this allegory—and the best. It is the spiritual essence of it all—the final triumph of eternal peace.

CROSSLEY DAVIES.



STUDY FOR FIGURES IN PANEL



Plate II.

STUDY FOR FIGURES IN PANEL IN THE NEW PARLIAMENT BUILDING AT WINNIPEG, CANADA.



Plate III.

STUDY FOR FIGURES IN PANEL IN THE NEW PARLIAMENT BUILDING AT WINNIPEG, CANADA.

The Geffrye Museum, Shoreditch.

To preserve old buildings from unmerited destruction, and at the same time to make them justify their existence by their performance of some useful function, is to supply a neat retort to the awkward question so often raised when the continued existence of an old building is in debate, "Why cumbereth it the ground?"

Certainly old buildings, like old nests, are frequently forsaken for other reasons than those of structural decay. Neither Devonshire House nor Lansdowne House is worn out. Why their owners have left them is none of our business, but in neither instance was it because the fabric was tumbling about their ears. It has been suggested that both these noble old houses could be justifiably preserved by endowing them with some duty beneficial to the public. Such buildings might enter upon new and most useful careers if they were adapted as art galleries, libraries, museums, and even as concert halls where

the structure is strong enough to stand the strain.

Precedents are not wanting. Lancaster House, St. James's, is now the London Museum. The Ranger's Lodge at Greenwich, where celebrities-General Viscount Wolselev the last of the illustrious line—have dined and slept and entertained, is now a refreshment house where the "rollicking bun" may be consumed by the commonalty. Avery Hill, the sometime residence of Colonel North, "the Nitrate King," was perhaps hardly worth preserving, but the London County Council have converted it into a training college for schoolmistresses. In Lee, the former home of the Barings-a fairly respectable specimen of late Georgian work—is being used to house a branch of the Lewisham free public libraries, the grounds being laid out as a small public park.

An instance that is even more noteworthy than any of the adaptations mentioned above is the conversion of the old Ironmongers' Almshouses in the Kingsland Road, Shoreditch, into the Geffrye Museum. This museum is situated in a pleasant garden on the east side of Kingsland Road, a short distance north of Shoreditch It consists of a Church. series of two-story buildings formed into groups round three sides of the garden. They are constructed of brick with red dressings, and

have tiled roofs, above a well-proportioned wooden cornice. As will be seen from the illustrations, the design is simple and well balanced, affording an excellent example of this type of domestic architecture of the early eighteenth century. (See page 58 and Plate IV.)

It is recorded that Sir Robert Geffrye was a Master of the Ironmongers' Company in 1666, and again in 1685. He became Lord Mayor of London in 1686, and died in 1703, bequeathing the residue of his estate for the erection of almshouses.

In the early years of the eighteenth century Shoreditch was a noted centre for almshouses. At least sixteen were built by various charities, but most of them have now disappeared. The Ironmongers' Company, as Trustees, in 1712 purchased for £200 the site in Kingsland Road, and erected thereon the almshouses with a chapel and a residence for a

minister; a further piece of land being bought in 1716 for a burying-ground at a cost of £20. The cost of the buildings was £4,000, and, until the property was sold, they were occupied by forty-two pensioners and their families.

In 1908 the Ironmongers' Company proposed to sell the property and to use the proceeds for erecting other almshouses in the country, and an offer of £23,500 by the Peabody Trustees was accepted, the intention being to demolish the existing buildings and erect artisans' dwellings on the site. Against this proposal strong objections were raised in the Press, and in 1910 the London County Council, acting in conjunction with the Shoreditch Borough Council, purchased from the Peabody Trustees the complete property for £23,000, of which £2,000 had been raised by private subscription.

The gardens were thrown open as a public park, and the Council decided to retain the buildings, using them as a furniture museum-a peculiarly fitting function for them. seeing that Shoreditch is a very busy centre of the furniture-making industry. By making internal alterations, chiefly consisting of the removal of the first floor and some of the division walls, a series of galleries have been secured, but in no respect has the external portion of



DEAL DOOR-FRAME AND FANLIGHT.

(Eighteenth Century.)

The property of Lord Fisher.

the buildings been altered. The buildings were opened to the public in 1914, under the title of the Geffrye Museum.

From the chapel, which forms the central feature of the whole scheme, only a few fittings and the mural monuments have been removed, the chief one being a monument to the founder, Sir Robert Geffrye, and his wife. It was inscribed as follows:—

In the Chancell is interred ye body of Sir Robert Geffrye Knt and alderman. Some time since Lord Mayor of this City of London. President of ye Hospitals of Bridewell and Bethlem, an excellent Magistrate and of exemplary Charity, Virtue, and Goodness who departed this life the 26th day of February 1703 in the 91st year of his age and also the body of Dame Percilla his wife, daughter of Luke Cropley, Esq., who deceased ye 26 October 1676 in the 43rd year of her age.

A brass plate also stated :—

This monument was removed from St. Diones Back Church, Lime Street, when that Church was taken down under Act of Parliament. The remains of Sir Robert and Lady Geffrye were also brought from St. Diones, and were reinterred in the burying ground attached to these almshouses on the 8 July 1878. Hall Rokely Price, Ma ter.

In a niche over the entrance door of the chapel (see Plate IV) there is a lead statue of Sir Robert Geffrye, which is a replica of the original removed by the Ironmongers' Company, and re-erected upon the Company's new almshouses at Motting-

ham, near Eltham, Kent, which were designed by Mr. George Hubbard, F.S.A., F.R.I.B.A., who has lent the museum several objects of interest, such as an Adam grate, and certain oak carvings from Winchester College Chapel.

Not the least important of the many objects of interest in the museum are the panelled rooms, which have been preserved by the London County Council during the demolition of property in London. Among them may be noted a deal-panelled room removed from Bradmore House, Hammersmith, which was pulled down in 1913. This finely proportioned room, dating about 1705, is of carved pine with fluted Corinthian pilasters to the windows and doorways, and with coved cornice enriched with bold carving in low relief.

Bradmore House was in its origin a portion or offshoot of a large mansion known as Butterwick House. The earliest reference we have to the former is in 1739, when Elizabeth Turnor and Frances Bradshaw sold to Elijah Impey "all that capitall messuage tenement or farmhouse now or heretofore commonly called the Great House, being antiently the Manor House of Butterix alias Butterwicke, woth the appurtenances and all courts, grounds . . . orchards, gardens, walks, trees and appurtenances, and all new erections or buildings to the said messuage or tenement belonging." These additions had probably been made by Henry Ferne (the father of Elizabeth and Frances), who had purchased the house in 1700, and are referred to in the following note by Lysons: "Mr. Ferne was connected with Mrs. Oldfield the actress and built 3 hansome apartments in a spot of ground next the Old Hall and communicating with it, with a stone staircase leading from those apartments to the garden, and fronted them with curious brickwork. The connection between him and Mrs. O. being broke off, he went no further in the building." Mr. Impey, who made the purchases, added the rooms which now make the house next adjoining to the Old House to the north.



GEFFRYE MUSEUM: GENERAL VIEW, LOOKING NORTH.



Plate IV. March 1921.

Front of Chapel which is at the centre of the buildings which, formerly the Ironmonzers' Almshouses, are now used as the Geffrye Museum.

The leaden figure of the founder is a replica of the original, which was removed to the new almshouses at Mottingham, Kent.



OAK STAIRCASE FROM THE CHURCH OF ST. AUGUSTINE AND ST. FAITH.

Sir Christopher Wren, Architect, 1683.

There seems no reason to doubt in the main the above explanation of how Bradmore House ("the house next adjoining . . . to the north") came into being, although it is probable that the new buildings took the place of some portion of the older Butterwick. It seems probable that Impey divided the house somewhat early in his period of residence, but no leases of the northern portion have been discovered to confirm this, and the history of both houses is a blank until the year 1822, when the executors of Sir Elijah Impey disposed of the two separately.

In 1913 Bradmore House, which had previously been itself subdivided into two houses, was demolished by the London General Omnibus Company, who proposed to erect a garage on the site. At that time no noteworthy part of the ancient house existed beyond the fine wing referred to by Lysons, and built about 1700, the eastern front of which presented a beautiful composition in brickwork. This front was of two stories, the centre portion being flanked by two stone pilasters, with composite capitals, the full height of the building, and crowned by a fine entablature of brick with stone pedestals, balustrading, and vases over all. The windows and door-openings had semicircular heads, surrounded by a raised band of brick, while the central window on the first floor was enclosed by simple Doric pilasters which reached the main frieze, triglyphs appearing in this part of the frieze, and one each over the composite capitals. On each side of the central building there was a wing slightly recessed, with windows similarly treated. In the wings the architrave and frieze were omitted, the main cornice being

carried across at a lower level and ramped down from the centre. A stone angle pilaster of Doric detail, with its own section of entablature, finished each angle of the building, and the cornice was returned along the sides of the house. Over the angle was a stone pedestal and vase, while the wings were surmounted by a wrought-iron balustrade that followed the ramp of the cornice.

There was a larger room in this house, measuring 30 ft. by 20 ft. by 17 ft. 6 in. high, which the London County Council acquired, and when the London General Omnibus Company pulled the building down preparatory to erecting their new garage, a difficulty arose as to the best way of disposing of the panelled room. It is very pleasant to record that the London General Omnibus Company were public-spirited enough to agree to re-erect the old garden front of Bradmore House so that it should in future face towards Great Queen Street, and in return the Council agreed to let them have the use of the panelling refitted into a room reconstructed exactly like the old, the company agreeing to the further stipulation that this room should be open for inspection by the public on the first Monday of every month between the hours of 10 and 12 noon.

A peculiarly piquant exhibit is a panelled room in mahogany, which was once the library of Alfred Stevens at Haverstock Hill. Stevens left the work incomplete at the time of his death. It is interesting, not only as a unique example of the work of this artist, but as showing the various stages towards completion of the carving.

The room, as erected at the museum, is approximately

21 ft. long and 14 ft. wide, the height of the principal cornice being 8 ft. from the ground. The principal features of the room are the entrance doorway (10 ft.) on the west side, with carved pilasters and frieze, and three-panelled folding doors surmounted by a heavy moulded and carved cornice with circular head, the chimneypiece of Sicilian marble opposite the entrance, an elaborate sideboard on the north wall, and the window and large cupboards on the south side of the room. The intermediate wall spaces are occupied by bookcases with cupboards beneath and pieces of panelling.

The sideboard on the north wall is undoubtedly the out-

Stevens's "magnum opus" was the Wellington monument, which first stood in the Consistory Court of St. Paul's, but was later removed by Sir Frederick Leighton to its original position under one of the great arches of the cathedral. Apart from this his time was mostly devoted to the conception and execution of decorative designs. From a number of uncompleted works may be mentioned a scheme of decoration for the Reading Room of the British Museum, and designs for the decorations of the Houses of Parliament. Another fine example of his artistry may be found in Dorchester House, Park Lanc, including painting on panels and on ceiling, ornamental metal-



MARBLE CHIMNEYPIECE FROM 59 AND 60 LINCOLN'S INN FIELDS. c. 1751.

standing feature of the room. Unfortunately two important sections had been stolen before the room came into the possession of the Council. Photographs, however, had previously been obtained from which may be gathered full details of the work as originally executed.

It should also be mentioned that recent additions to the Geffrye Museum include a reproduction in porcelain of one of the famous lions designed by Stevens for the railings in front of the British Museum, which were removed to the interior of the museum some years ago.

As is not unusual with men of outstanding genius, Stevens's merits appear to have remained almost unappreciated during his lifetime, and even now his greatness is not fully realized.

work, and, in particular, a magnificent mantelpiece in the dining-room, supported by caryatids in a crouching attitude, modelled with great largeness of style.

Several interesting mantelpieces are in the museum, including one of the Adam period. It is from a house in Upper Marylebone Street, and it is remarkable for a rather unusual item of decoration—thin plates of pewter, stamped in relief, being let into the head to form an Adam-like ornament.

There is also a fine marble mantelpiece with detached Ionic columns of Sienna marble. The central panel illustrates in vigorous style the fable of the "Bear and the Bee-hives." It is believed to have been designed by Isaac Ware, and was fitted in 59 Lincoln's Inn Fields in 1752, being removed during

the progress of the Holborn-to-Strand Improvement. Another finely carved deal mantelpiece, which was removed from 56 Lincoln's Inn Fields, has on the frieze Bacchic wands with entwining vines and ribbons carved in the most delicate manner. The original grate of one of the rooms in the old almshouses lends additional interest to this exhibit. (See illustrations, pages 60 and 61.)

A few interesting doorcases are in the museum. One of them, a pedimented deal doorcase (c. 1768), from No. 5 Great George Street, was presented by H.M. Office of Works. A well-executed six-panelled door and frame, with semicircular twisted balusters and fluted newels, with panelled wall dado. (See illustration, page 59.)

The Committee of the London County Council responsible for the management of the museum rely to a great extent on loans from private sources; indeed, it is necessary that the exhibits should be changed from time to time in order to create a sustained interest in the museum.

No attempt has been made in this article to give a complete catalogue of the contents of the museum. Even its minor exhibits—its little bits of Sheraton, Hepplewhite, and Chippendale, its collection of door-knockers, for instance, and its



WOODEN CHIMNEYPIECE (EIGHTEENTH CENTURY) FROM 56 LINCOLN'S INN FIELDS.

fanlight over, having cast-lead ribs, was lent by Lord Fisher, and is a good example of late eighteenth-century work.

There are also two notable examples of old staircases. One, interesting chiefly for its associations, was removed from Boswell's House in Great Queen Street when the United Grand Lodge of Freemasons pulled the building down for the enlargement of their premises. It dates from about the middle of the seventeenth century; the frieze and string has carved bands of laurel leaves and berries, alternating with oak leaves, acorns, and oak apples. The balusters have floriated capitals and vase-shaped bases. Another fine staircase is one that was removed in 1914 from the Church of St. Augustine and St. Faith, Watling Street (erected by Wren in 1683). It has

examples of early woodwork, such as the very interesting Flemish window-shutters, and the English newels and balusters—are of considerable architectural interest, and one comes away from the museum greatly heartened by so much tangible evidence that the London County Council has, after all, its spiritual side, and that in its architect (Mr. G. Topham Forrest) and in Mr. C. J. T. Dadd (who has lent an early eighteenth-century cottage interior, with coved-head china cupboard and sliding tray) they have scholarly and enthusiastic adjutants.

[The illustrations to this article are reproduced from photographs courteously lent for the occasion by the London County Council.]

George Cuitt, Etcher of Architecture.

By Frank L. Emanuel.

EORGE CUITT is one of those artists with whose fame time has dealt unfairly. Few of our generation, even among architects and artists, have ever heard of him, much less considered him as being, at his best, worthy to rank with the finest etchers of our land. Yet I believe him to be

Thus he avoided the mechanical-looking means Piranesi so frequently employed in covering his vast expanses of metal, and had poetry within himself which was conveyed through his needle to his prints. Moreover, unlike others, he managed to throw off the classicism which is one of the features of the



PART OF THE CLOISTERS, CHESTER CATHEDRAL, 1811.

entitled to that praise. He was born at Richmond, Yorkshire, in 1779. His father, although professedly a painter of portraits and figures, seems to have excelled in landscapes.

George Cuitt was an ardent student and admirer of Piranesi, a fact that is evident from Cuitt's plates. Piranesi, as a giant with a splendid imagination, loved the amplitude of the largest plates. Cuitt, like most of those inspired by the Italian, worked on a far smaller scale, and much less prolifically, and, unlike many of his fellows, eventually struck out for himself, and improved on the master in certain respects.

Italian's work, and imbued his English work with a truly English atmosphere.

Somewhere about 1810 Cuitt migrated from Yorkshire and settled at Chester, where he gave lessons in drawing, and etched and published several sets of etchings of the old city. Some of these prints are superb. Richness of "colour," ambience of atmosphere, and a keen eye for what for want of a better term must be called picturesqueness, are notable in such plates as his comprehensive little view of the city with its ancient bridge, entitled "Chester Castle," with its finely





TWO VIEWS OF BRIDGE STREET, CHESTER.

Drawn by George Cuitt.

drawn boats in the foreground. The deep tones in this plate, which was executed in 1815, are accomplished, as in many others of the series, without any cross-hatching of lines. Other Chester plates which collectors should seek and prize are the splendid "West Entrance, Chester Castle"; "Part of the Cloisters, Chester Cathedral"; "Lamb Row, Chester"; and "Old Houses in Bridge Street," wherein the fine groups of figures proclaim Cuitt as something more than a first-class topographical artist (See page 63.)

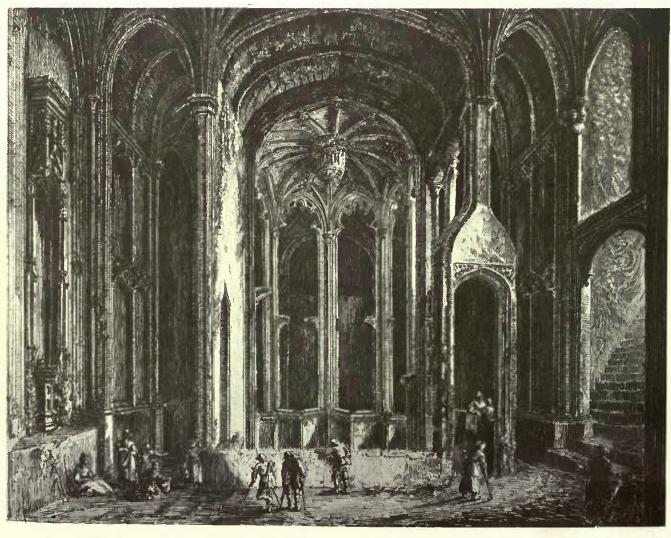
Exceptionally fine works done in Wales are "The Gateway at Denbigh Castle"; the "Eagle Tower, Carnaryon"; and three from Conway, viz.: "Porch in the Fascine of the Tower"; "Oriel in the Queen's Tower"; and the "Great Hall." In these and in others our interest in his valuable records of architecture quite fail to blind us to the intense beauty of his rendering of tree-forms and foliage, wherein again one feels that he surpasses Piranesi; witness, for instance, his little plate of the "Water Mill, Chester," 1814. Here and there he introduces, with considerable ability, pigs and other rustic animals. After a five years' stay in Cheshire he returned to his native county, and worked at a series of large plates of local monuments, later published as "24 Etchings of Selected Works of Abbeys in Yorkshire, drawn and etched by George Cuitt, 1834." Of these the Fountains Abbey, a sumptuous plate bathed in luminous sunshine, and the Kirkstall, are among the finest. In 1848 all his etchings were published in a collected form under the title "Wanderings and Pencillings amongst Ruins of Olden Times." Cuitt died in 1854.

He was an illustration of the interesting fact that, for some hundreds of years past, each succeeding generation has produced in England half a score or so of really first-rate topographical draughtsmen. By the latter term I do not mean a mere matter-of-fact recorder of elevations, but an artist who has delighted in representing architectural subjects in just as masterly a way as others have represented genre, portraits, the sea, and what not.

Though, as already hinted, the number of such artists in each generation has been comparatively very small, yet the thin chain has been strong and has remained almost unbroken.

Offhand one may call to mind, as a mere skeleton list, Aggas and Hollar, Scott, Malton, S. Prout, and J. D. Harding, and the indefatigable, but not very artistic, Hosmer Shepherd. Then in our own day Herbert Railton, Philip Norman, Tidmarsh, Joseph Pennell, T. R. Way, Muirhead Bone, Dodd, Edmund New, Hanslip Fletcher, Hampton, and many others, for nowadays there are numbers of first-rate draughtsmen, etchers, and lithographers who delight in depicting architecture, not merely in a general or superficial manner, but in such a way as will hereafter be of historical as well as pictorial value, and of real service to succeeding generations of students of architecture.

The disfavour into which in certain authoritative quarters it has for some years persistently been sought to cast modern etchings of architectural subjects, now shows signs of disappearing under the weight of its own absurdity and narrow-mindedness, and the attempt to depreciate the merits of the beautiful productions of those who are following in the footsteps of Cuitt simply because the subject of them was architectural has been foiled.



ST. WINIFRED'S WELL, HOLYWELL.

Drawn by George Cuitt.

Architecture in Japan-I.

By W. G. Blaikie Murdoch.

THERE is no country, not even Greece, not even Italy, that has associated herself so widely and closely with her artistic achievement as Japan.

The mention of Athens, or of Florence, evokes memories of a great many exploits, irrespective of architecture, sculpture, or painting. But to hear the name of Japan is to think almost instantly, if not exclusively, of her great artists; and since these, like all great artists, cast a glamour over whatsoever things they depicted, the traveller to the Celestial Empire is inclined to believe that, on reaching there, he will step straight out of the world of prose into an enchanted realm. Instead, on emerging from the main railway-station at Tokio, there is

she mainly employed wood. And if she built more beautifully with that unpretentious medium than any other land built, if, too, her supremacy herein is a notably interesting laurel, the inevitable outcome of her protracted bias for timber is that in the annals of her temples and cities there is endless word of destruction by fire. Old houses, then, are rare in Japan; and it is improbable that the group of Shinto shrines at Ise, not far from the huge seaport of Kobe, do really date from the eve of the Christian era, at which time they were founded. But there is little reason to suppose that these structures, commonly pointed to by Japanese antiquarians as the oldest relics of their country's architecture, are other in



NARA, TODAIJI.

found a wilderness of shapeless atrocities, the hasty output of speculative builders who have learnt their trade in the United States. And, walking among these buildings, if such they may be called, there will often rise to the lips the angry question, whether the Japanese have passed from disregard of the beautiful into positive contempt for it. But this very fact that Old Japan is dying creates the deeper love for all that is fine in the country's bygone architecture, and renders passionate the desire to make a record of her work in the art, nothing even approximate to the adequate having as yet been written about it,.

The great age of everything in the Far East is proverbial in the West. Yet, living in the oldest parts of a Japanese town, there is not felt more than the slightest suggestion of antiquity. For it must be remembered that, although Japan made her castles with stone till recently, for all other buildings

guise than they were originally, the reconstruction of a place of worship having been, as a rule, until the seventeenth century, an endeavour towards exact duplication of the predecessor.

Each of these shrines is a mere oblong cottage of one story, the entrance in the middle of the longer wall, the roof V-shaped, while the four rafters joining the eaves-edges project considerably beyond the apexes of the roof, thus decorating each apex with a sort of St. Andrew's cross; and along the ridge of the roof are laid horizontally seven short thick logs, their points looking from a distance rather like a row of cannon-mouths. It is likely that these devices had a purely utilitarian origin, the horizontal logs being conceived with a view to giving the roof stability by weight, the edge-rafters allowed to project so that they might be bound together in the manner of tentpoles. Nevertheless, it would seem that the early Japanese came to regard both these things as having some esoteric

significance, for they became elements of Shinto architecture exclusively—its sole exclusive clements; while its sole prerogative among independent decorative adjuncts are sculptured foxes, and that commonly very simple arch called torii. Not that by any means all Shinto buildings have these idiosyncrasies, which, however, are never found at Buddhist nor at secular edifices.

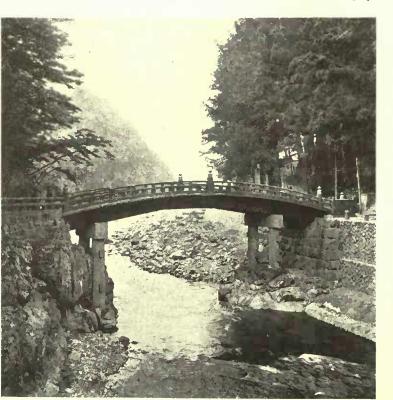
Like most religions evolved by primitive man, Shinto has a series of deities, associated with different forces in nature; for examples, Amaterasu the Sun-Goddess, and Inari the Patron of the Harvest, the latter being the god whose shrine it is customary to decorate by placing sculptured foxes near the entrance. But Shinto also teaches men that their ancestors, and the illustrious dead in general, have power to help those still in the world, faith in which idea was observed, by the early Buddhist missionaries in Japan, to be what chiefly hampered acceptance of their doctrine of soul-transmigration. In their ardour they elected to try concession, boldly teaching that the transmigration does not begin till a century after death. It was early in the sixth century A.D. that this dawning

of the Light of Asia took place, some of the missionaries responsible being Korean, some Siamese. When in 552 the King of Kudara (in Korea) sent to the Japanese Court a copy of the Buddhist scriptures, along with numerous graven images of Buddhist deities, the Mikado Kimmei grew interested in the beautiful Indian creed. Conversion to it was shortly professed by Kimmei's daughter - in - law, Suiko, and also by her son, afterwards the Emperor Yomei. None of these influential people, it appears, knew a religious fervour quite like that of Yomei's eldest son, Shotoku, who, a sculptor of considerable talent, and a gifted writer, fought against the party seeking to uphold Shinto by the sword; while subsequently he ruled Japan as regent, dying without acquiring the crown. The dream

of his life was to see in his land a temple truly worthy of Buddha's teaching; and, cager that his opinions concerning the actual construction of the edifice should be of practical value, he personally served an apprenticeship in various handicrafts. He also brought numerous artificers from Korea, many from China; and the temple which he built and called Horiuji, seven miles from the town of Nara, reflects nothing if not Chinese influence, 587 being the year in which Shotoku had the satisfaction of finishing his great undertaking.

The usual Japanese word for a Shinto temple or shrine is jinsha, and there are various terms in the language for a Buddhist place of worship, the suffix ji signifying a large establishment of that sort, with rectories and the like quite near, if not literally juxtaposed. At Horiuji a square is formed by the junction (by a covered way) of certain of these minor buildings, the kondo, or main hall of devotions, being in the centre of this square, which also enclosed the pagoda, the first erected in Japan. It is five-roofed, 25 ft. in circumference at base, 112 ft. in height; the kondo is oblong, 46 ft. by 35 ft., in

height 58 ft., having a double roof with a bronze bell hung from each of the eight eaves-points, the upper roof a V, slightly curved inwards, and light comes from rectangular side-windows fairly near the ground, all with vertical bars in licu of glass. The square has but one entrance, which is in fact a doubleroofed house, with a gateway in the middle of it, on the front of which house are two niches, each with a more than life-sized statue of a fierce-looking warrior, their purport being simply to guard the hieratic precincts. The outer sides of all the buildings are partly of whitish plaster, partly of wood, painted brilliant red, the roofs everywhere of tiles nearly black; and on the inner walls of the kondo there are frescoes whose theme is naturally Buddhist deities, the predominating colours being red, black, and white, that harmony loved by Rubens and Watteau. Many portions are infinitely beautiful, the regrettable thing being that, as a mass of diverse objects has been gathered into the centre of the kondo, it is impossible to take up a view-point giving an opportunity of judging the decorative value of the pictures as a whole. No precisely analogous works seem to exist in Japan, although, as will appear later,



MIHASHI (THE SACRED BRIDGE), NIKKO.

other forms of interior mural painting came to have much favour there. Yet Shotoku, in familiarizing his compatriots with Chinese ways of building, exerted on his country's architecture an influence never since paralleled. The contours and general arrangement of Horiuji quickly became the orthodox mode with Buddhist architects, whose departures from that mode were at no period more than slight. The Shinto builders, too, erelong commenced to use sometimes the double roof, while occasionthey built pagodas beside their shrines. The style honoured by Shotoku affected greatly also the formulation of that long employed for castles, and of that of dwelling-houses.

In remote times there was no fixed capital in Japan, the seat of government being

changed whenever a new monarch ascended the throne. But, the idea dawning that a permanent home for the royal house would be an institution adding much to the prestige of the realm, Nara was selected in 709. Whilst builders were making a palace there, no vestige of their labours being left to-day, there was heard much murmuring against Buddhism; for at this time a famine was followed by a pestilence, and people widely believed these visitations to be inflicted by avenging Shinto deities affronted by the growth of the Indian creed. However, the renowned prelate Gujogi came forward with the doctrine that Buddha was a reincarnation of Amaterasu. The Shintoists were conciliated by this second concession, and as the then Emperor, Shomu, was a devout Buddhist, he celebrated the triumph by building Todaiji, at Nara, containing that colossal bronze Buddha which has been described often by travellers as the finest sculpture in the Orient.

It was contemporaneously with these events that the Fujiwara family began to grow powerful at Court, so

powerful that they were presently enabled to stipulate that none save daughters of their house should be chosen as brides for the Mikado. With a view, it would seem, to emphasizing their prestige and wealth by rivalling Todaiji, the Fujiwara shortly built the neighbouring Kofukuji. Each of these places is fully half as big again as Horiuji, and, at both, the kondo is rather more oblong than is the case at Shotoku's temple. But, though the latter slight change was followed thenceforth by most hieratic architects, the actual increase in dimensions was not copied in the majority of the innumerable temples which were now built owing to the example thus set by the Crown and the chief baronial house. Moreover, since Gujogi's clever move was supplemented by the gradual adoption into the Buddhist Pantheon of various Shinto deities besides the Sun-Goddess, and since this made it possible to profess at once the Indian and the primitive Japanese faiths, many of those barons richly endowing Buddhist temples gave funds also for Shinto shrines. It was the Kofukuji founders themselves, for instance, who built the fine Kasugajiusha at Nara, which town was deemed in 789 unsuitable for a centre of rule, the imperial court being therefore transferred to

frequently achieving what seems "an house not made with hands," one which might have risen by a wizard's spell, be the scene a rugged headland in the sea, the shores of a lake, or a wild valley. But the idea long prevailed that a forest was the ideal spot for a sacred edifice, tending as it did, more than any other environment, to convey the desired feeling of calm. And when such was the choice, how exquisitely the red sides harmonize with the adjacent greens!—for it early became common to make the walls entirely of bright red, not just partly as at Horiuji. Or, should the temple be Shinto, and have a torii, what rare beauty lies in the contrast between its almost severe lines and the graceful curves of the boughs! How strange, too, that so plain an archway as the torii, just what primitive artists would naturally conceive, should yet be so inherently lovely a thing!

Apart from the glowing red of the walls, apart from the same red occasionally given to torii, colour played a notably important rôle in ecclesiastical architecture in Japan, if not a more important rôle there than in any other country, motley hues being used, times without number, to make finer the intrinsically fine standard shape. At no time did there cease



ENTRANCE TO TEMPLE, UYENO PARK, TOKYO.

Kyoto, where it remained till the Revolution of 1868, when Yedo became the capital, being on that occasion re-named Tokio. But, like its Nara predecessor, the old royal palace at Kyoto is no longer standing, the present home for royalty in the town dating only from 1856.

Considering that Japan can offer no biographical details about many of her first sculptors, it is hardly surprising, though greatly deplorable, to find that scarcely any of her architects are even remembered by name. They were regarded simply as artisans, which attitude must not be hastily blamed, however, remembering the comparative sameness of the temples these men built. But, the more of these temples seen, the keener the passion to see still others, for indeed they appear infinitely various. Japanese writers tell that, formerly, when it was decided to give a place of worship to a district, endless thought was bestowed, not so much on fashioning a building which would be in perfect harmony with a given site, but on finding a site which would be in perfect harmony with a building. The architects were decorators of landscape,

to be favour for a roof like Horiuji's, staying almost pure black; but it early grew common to employ tiles of a gentle grey, some species remaining that shade, some acquiring very quickly a bright green patina of singular charm. There likewise came into vogue soon a window called the suiko, the name commemorating that queen who has been mentioned as an early convert to Buddhism, which window is of sugar-loaf form, its two upper sides a series of curves and points; and frequently these variegated edges were painted a deep black, thus relieving the red of the walls and emphasizing the shapeliness of the suiko, a row of such being a specially favoured decoration for the ambulatory joining buildings, which structure is often in itself a graceful thing, having a slight upward curve. Gold carvings were occasionally affixed to temple doors, perhaps lacquered black so as to make a flawless repoussoir, eaves likewise nearly always having gold carvings, set in a ground of swarthy metal called shakudo, composed chiefly of copper. Now and then the architect would give large temple gateways two huge defending warriors, as at

Horiuji, and these were always of wood, glittering with diverse shades.

A marked trait of Japanese hieratic architecture is the naturalistic character of the glyptic ornamentation, the comparative absence from it of conventionalized themes. Truth, it is clear, was the prime aim of the carvers of birds and of flowers on and around eaves, life the prime object of the sculptors of the defending warriors. Though the old Japanese masters had never seen the lion, merely deriving their idea of him from China, a grand vivacity is nearly always salient in their renderings of that animal. They would put a lion in plaster right above each of the two foremost points of the roof; they would carve lions at the points of numerous rafters projecting above the door; they would place not far from this a pair of stone lions, their object, irrespective of decoration, being just that of the warrior-statues. In many cases these lions form the nobler an ornament because posed, not on mere formal plinths, but on rugged masses of rock; while possibly the sculptor would have some little cubs, making them seem to be clambering up the rock towards the lion. The passion for the seemingly quite natural was further expressed in the great oblong slabs of stone set on end in the garden, these stones being polished only where they were to receive Chinese hieroglyphs, incised or in relief. But still finer garden ornaments than these are the holy-water troughs of bronze or



TEMPLE LAMP.



WOODEN MASKS BY UNKEL. (Left—Dzen; Right—Aku.)

stone, richly carved with writhing dragons; and even grander independent decorations, vying with, if not surpassing, the torii, are the massive standard lanterns, bronze or stone, sometimes as much as 12 ft. high, clustering near the temple portals.

The first hundred years after the transference of the Court to Kyoto were a time when the love of art, in all its branches. was signally prominent with the noblesse in Japan. The eighth and ninth centuries, in fact, are sometimes regarded as the golden age of Japanese poetry, the famous poems of that era being all written by courtiers and the like; but nothing remains to show what manner of dwelling-houses resulted from this refinement. Meanwhile a domineering character and capacity had been gradually acquired by the Buddhist priesthood, tending to fill their monasteries with ornaments, while in the opening ten-hundreds the Fujiwara rose from power almost to omnipotence in the country. As a natural consequence of these happenings, architects were presently called on to formulate a mode for the building of baronial strongholds, some vestiges being extant yet of Morioka Castle, which, erected early in the cleventh century, and situated in the north-east of the South Island, was the seat of the chief of the Nambu clan. The rivalry among the barons flared into fierce civil war in the middle of the twelfth century, at the close of which period, however, there came on the scene a man strong enough to quell the storm temporarily, Yoritomo. In reward for his services thus, he was given by the Emperor the title of Shogun, and empowered to act as a sort of viceroy, from which status he quickly stepped into being the real ruler of the land. Hereafter the Crown was always virtually powerless, although those who wore it were regarded as divine, and until the institution in 1869 of representative government in Japan administration lay with the Shogunate, which office was hereditary in various noble houses in succession. Yoritomo chose Kamakura for his centre of rule, so that shortly there was much building of shrines and temples in that town, the first Shogun himself giving funds for the erection of a great jinsha, sacred to Hachiman, the god of war; and feudalism becoming at this time firmly established, castles began erelong to multiply; but too many are now in a sadly ruined state, nor does there seem to be a single one standing which presents still exactly

the guise it had in those early years of the initial Shogunate. Nevertheless, a superb relic of mid-fourteenth century architecture is Himeji, the nobleman who built it being Akamitsu Sadanori, which castle is not far from Kobe. Near that town are two other fine fortresses, Okayama and Fukuyama, the former having belonged to the Masahiro family, the latter to the Aböe, while in 1456 Tokio Castle was completed. It was built by Ota Dokwan, but passed soon from the possession of his descendants, and is to-day the home of the Mikado.

Architecture is the most volatile of the arts. Drama and music vary, of course, in proportion with the skill of those who perform, in ratio also with the capacities of the setting in the one case, of the instruments in the other. But the fine building, now seen when noon makes the contours sharp, the colours brilliant, now when twilight gives mystery, again when sunset adds a note of pensiveness, or a storm creates a background of wildness—here is a thing of infinitely changing appeal. Japanese castles are notably trenchant in reminding of this, for most of them are prominent on eminences, such sites having inevitably been chosen, since defensibility was the prime desideratum with the architects. The best work of these men, if not the summit of Japan's artistic exhibits, is outstanding among the few of those exploits in which she reached an epic splendour; it is surely nobler than anything in the whole of Chinese architecture, not excepting the sublime Imperial Mausoleum at Mukden.

Japanese castle-designers were even less inclined to originality than their ecclesiastical confreres were, the former being content through the entire period of their activity to trade virtually in a single style. Or, if they made any great departures from it, these are no longer to be seen, and certainly those fortresses which are ruined do not suggest that they were different from the existing. Just as was frequently the way in Occidental lands, in Japan a castle consists of a group of buildings, one a good deal larger and stronger than the rest -a keep, in fine while usually there are several outpost houses. The central buildings are always raised on a stone base, about 20 ft. high, its outward slope tending to make it look doubly massive and strong. Generally there surrounds these edifices, at a distance everywhere, say, of a quarter of a mile from them, a fortification precisely like that base; and in such cases the outposts are perched on corners of the fortifying girdle. Keeps are usually some 90 ft. in height, including their bases; they invariably have several roofs, the top a V with the inward curve as at temples; a roof like this crowns all the rest of the houses; and though the sides of Okayama are painted black, those of all the other castles are plastered white.

Its chief building three-roofed, not more than 65 ft. high

including the base, Tokio Castle has suffered repeatedly from fire, yet, if not still by far the most beautiful piece of fortressdesigning in the whole of Japan, this castle remains one of the world's supreme feats in the creation of a series of pictures, each with architecture as the dominating interest in it. Although they have been gradually encroached on by the growth of the Japanese capital, the precincts of the now royal castle are larger than any analogous domain, their circumference five or six miles. And, walking completely round, the gaze rests always on lovely colour, the white of the walls harmonizing finely with the grey of the bases, the much darker grey of the tiled roofs, and the green of the bronze dolphins; for a sculpture of that sort decorates each of the ridge-pole extremities of all the buildings, outlying as well as central. A further happy note is the brown of the huge wooden gates, one indenting the fortification beside nearly every outpost, which brown is repeated in the wooden bridges, each only a few feet above the moat, each a gentle upward curve, each with its taffrail adorned with little bronze points. Sometimes it is hard to say which is more beautiful, the bridge or the outpost to which it leads; nor will it ever be known, presumably, just how much of the magic of the entire scene is due to nature, how much to art. True that the castle records tell, definitely, that the pine-trees spaced with such faultless eurhythmy were planted with decorative intention. But was it the architect himself who suggested this hill, that valley? And did human talent, or the strength of water, fashion the often graceful, sinuous lines of the moat, one reach definable rather as a wild lake? Everywhere the moat has embankments sloping outwards, a duplicate of the fortifications and bases far above; ever and again this embankment juts forward, a headland of sharp angle; and it was an inspired thought which caused these capes to be made to trimmed stones, practically identical in size, so as to contrast with the other stones, which are rough and of varying dimensions. At one part the embankment stands out in the form of a great square, crowned by a gate much larger than any of the other gates, this part being one of the very finest pictures in the series. A further signally rare passage is that where willows are mingled with the pines, the gentler guise of things at this point seeming literally to demand the slight change in dress. Deeply memorable, too, is that place where the moat runs far into the lands, like a Scottish loch or a Norwegian fiord. For the sides of this narrow frith are high, and almost sheer, if not actually the summit of the castle grounds; and a tworoofed house is poised, adroitly, on the very crest of the steep incline to the black water. Here, indeed, is the architecture of a fairy-tale.

(To be concluded.)



JAPANESE WOOD-CARVING: THREE MONKEYS ("NEITHER SEE, HEAR, NOR SPEAK ANY EVIL.")

The Formal Garden and Garden Temples.

By M. Jourdain.

SIR WILLIAM TEMPLE was of opinion that the chances were twenty to one that an irregular garden would be a failure, and he was fully justified in his prediction. The formal garden held its own during the early eighteenth century, even under literary attacks in which Pope and Addison—both masters of an artificial elegance in their own walk of Letters—condemned the formal school. Addison led

the attack in the "Spectator," 1 and Pope followed suit in the "Guardian" with a clever catalogue of the worst absurdities of "verdant sculpture." It is probable that people were tiring of topiary work, as a result of the great nurserygardeners carrying this branch of their business to excess. The literary attack was rather directed upon "verdant sculpture" than upon formal gardening proper, and its natural result was the abandonment of topiary work by Bridgeman, who succeeded Wise as gardener to George I. It is important, however, as the beginning of the question-begging use of the words "formal" and "natural" in relation to design. It is natural to be haphazard; to be natural is to be virtuous, ran the claim of the new school; formal design is thought-out and constraining; nor was there anything more "ridiculous and forbidding," according to Batty Langley, than a garden which is regular. 2 Horace Walpole also writes that in Kip's views we have

TEMPLE OF AEOLUS, KEW GARDENS.

"the same tiring and returning uniformity." Every house was approached by two or three gardens, consisting, perhaps, of a gravel walk and two grass plots or borders of flowers. "Each rises above the other by two or three steps, and as many walks and terrasses; so many iron gates, that we recollect those ancient romances in which every entrance was guarded by nymphs or dragons. At Lady Orford's, at Piddletown, in Dorsetshire, there was, when my brother married, a double enclosure of thirteen gardens, each, I suppose, not a

1 No. 414, 25 June 1712.

hundred yards square, with an enfilade of correspondent gates, and before you arrived at these you passed a narrow gut between two terrasses that rose above your head, and which were crowned by a line of pyramidal yews." "The measured walk," he says elsewhere in his "Essay," "the quincunx, the étoile, imposed their unsatisfying sceneries on our royal and noble gardens. Trees were headed, and their sides pared

away; many French groves seem green chests set upon poles." He assumes, what it was the business of the newschool to prove, that symmetry was "unsatisfying" and uniformity tiring. the well-known gardeners of the time Bridgeman, according to Walpole, was far more chaste than London and Wise. "He enlarged his plans, disdained to make every division tally to its opposite, and though he still adhered much to strait walks with high clipt hedges, they were only his great lines, the rest he diversified by wildernesses, and with loose groves of oak, though still within surrounding hedges . . . As his reformation gained footing, he ventured further, and in the Royal garden at Richmond, dared to introduce cultivated fields and even morsels of a forest appearance. But this was not until other innovations had broke loose, too, from rigid symmetry." The gardens Bridgeman began to lay out at Stowe were still formal in conception;

and Kent expresses a reaction from French formality to the classic landscape and convention rather than to the purely "natural." This picture-making element in Kent's work has not been sufficiently realized, and one or two of his contemporaries claimed him as the apostle of Nature; Sir Thomas Robinson, for example, writes to his friend Lord Carlisle that the characteristic of Kent's work is that "one would imagine art had no part in the finishing." Kent and the group of architects about Lord Burlington were amateurs of Italian art and architecture; and among the favourite subjects of the pictures they bought were ruins—classic ruins overgrown with

² Batty Langley, "New Principles of Gardening." 1728.

cypress trees and ivy—the memory of the scenery of some impoverished or neglected North Italian villa. Kent was something of a painter as well as an architect, and he set himself to people the great gardens of Stowe and the lesser garden of Rousham with classic temples, and to "chasten" the Oxfordshire and Buckinghamshire landscape into some semblance of Italian scenes. Other landscape gardeners followed Kent, and the cascade at Bowood was designed by Mr. Hamilton, of Pain's Hill, who took a picture of Poussin's for his model.¹

Far from being natural, Kent's schemes involved a considerable amount of alteration of the levels; at Chiswick the ground was dug out by him and rearranged into terraces and hills, each crowned by a temple. Instead of formal avenues, narrow alleys and vistas were cut through the wooded slopes, and perspective and contrast of light and shade, which Walpole notices as Kent's great principles, were freely used. His gardens at Esher and Claremont have vanished, but from a description we can gather that "recesses" were cut into a wood hanging down a slope, as at Rousham. Stowe, which was looked upon as the ideal of perfection by the enlightened of the eighteenth century, was a collection of temples, obelisks, monuments; and its gardens, as Bridgeman and Kent left them, as an ideal setting for this garden architecture, not a piece of wild nature.

The temples which were so obviously uninhabitable and useless ² bring out very clearly the passion of the eighteenth-century architects for fine building, and the reproduction of authentic remains of Roman architecture they had visited on the wander years in Italy. In Dr. Pococke's trave's through England in the middle years of the century most of the gardens he visits have been "improved." At Werrington, lying on rising ground on either side of the River Axe, Sir William (Morrice) "began a temple of the Sun, which appears in a wood; to the right there is a very fine terrace, winding round the hill, and above it, opposite the house, a triumphal arch . . . beyond is a model of what is called the tomb of the Horatio near Albano." 1 "In the province that they call a garden" at Stowe, in Horace Walpole's phrase, there are a vast number of buildings, grottoes, arches, rotundas, and columns designed by Vanbrugh, Kent, and others, artificial ruins and a Palladian bridge. The new visionary personages to whom many of these monuments were dedicated, the memories of the architects who designed them, add an interest to the charming scenes "that are so enriched with fanes and temples that the real prospects are little less than visionary themselves." The little temple of Bacchus overlooking the lake, the Rotunda, and the two Boycott Pavilions were designed by Vanbrugh, but the majority of the other erections of Lord Cobham are from the hand of Kent.

Of these the circular temple of Ancient Virtue, with a peristyle of the Ionic Order, a temple of Venus, reflected in the lake at the southern end of the gardens, are as Kent left them; but the interior decorations of the temple of Concord, like its name, date from the peace with France in 1763. The temple, which is a reproduction of the Maison Carrée at Nîmes, makes an imposing garden-building, with its front pediment filled with an allegorical alto-rilievo by Scheemakers, representing the four quarters of the world bringing gifts to Britannia. The Ladies' temple, also originally Kent's, was more drastically

² Letter, July 1770, to George Montagu (Ed. Toynbee), Vol. VII,



TEMPLE OF BELLONA, KEW GARDENS.

¹ Britton, "Beauties of Wiltshire," p. 221.

² They were, of course, occasionally used as shelters for picnics and alfresco entertainments.

¹ "Travels through England," London, 1888, Vol. 1, p. 133.



KING WILLIAM'S TEMPLE, KEW GARDENS.

altered about 1773,1 and again in 1789, to commemorate King George's sudden recovery, until within doors it is a compliment to Queen Charlotte, and is known as the Queen's building.

Stowe, which is larger than Kew Gardens by more than one hundred acres, is easily first in the number and interest of its garden buildings. The impression on reading the eighteenthcentury guides to its monuments is at first of overcrowding, and to one foreign visitor, Count Frederick Keilmansegge, they did appear excessive. "The small and large buildings," he writes, 'exist in such numbers that you come across a resting-place at every ten paces. The original object of such buildings was naturally to supply seats: I am inclined to think they ought not to be so overcrowded as to destroy all inclination to enter them." 2 After Stowe, Stourhead is modest with its total of three temples. The Pantheon, set on the border of the lake against a background of thick woods, contains a large rotunda lighted from the cupola, and having statues in the niches round the walls. When Dr. Pococke saw the grounds in 1754, the Pantheon—then known as the temple of Hercules—was still unfinished, and a colossal statue of Hercules, by Rysbrack, was to be placed in the niche opposite the entrance.³ The temple of Apollo on the other side of the lake is an imitation of the temple of the Sun at Baalbec. The gardens are in great part due to the second possessor of Stourhead, Mr. Henry Hoare, who, according to the antiquary Sir Richard Colt Hoare, "had

the good taste, and I may add the good sense, not to call in the assistance of the landscape gardener." At Hagley there is an interesting early exercise by Athenian Stuart in Greek Doric, designed by him about 1758, when Lord Lyttelton speaks of him as about to crown "one of his little hills with a true Attic building, a Portico of six pillars, which will make a fine effect in my new house."

Many of the lighter erections among garden buildings have disappeared, and even the more solid structures which have not received due measure of repair show signs of decay. Many were swept away, too, by the landscape school, and Repton is said to have renewed the eightcenth-century temples in the grounds of West Wycombe Park on the ground that the layout exhibited minute and trifling decorations of vases, temples, and statues.'

But there is no doubt that at moments at Stowe, at Stourhead, and elsewhere, the flattish English landscape is successfully touched into Italian effects resembling Claude's landscapes and the beauties of Tivoli and Albano. In the view through the archway erected at Stowe in honour of Princess Amelia, Walpole sees "a tall landscape framed by the arch, and comprehending more beauties of light and shade and buildings than any picture of Albano I ever saw." 2 The region they diversified with such skilful reproductions of and exercises in architecture became to the dilettanti in garden design classic ground, and filled for them with the classic association.

¹ The Corinthian portico is an addition after Kent's time,

² "Diary of a Journey to England," 1761-2 (translated). London, 1902.

p. 92.
8 "Travels through England," Vol. II, p. 43.

 ^{1 &}quot;Modern Wiltshire," Vol. I, p. 63.
 2 "Letter to George Montagu," 7 July 1770. "Letters of Walpole" (ed. Toynbee), Vol. VII (1904), p. 393.

Masterpieces of Great Architects.

II.-St. Lawrence Jewry. Sir Christopher Wren, Architect.

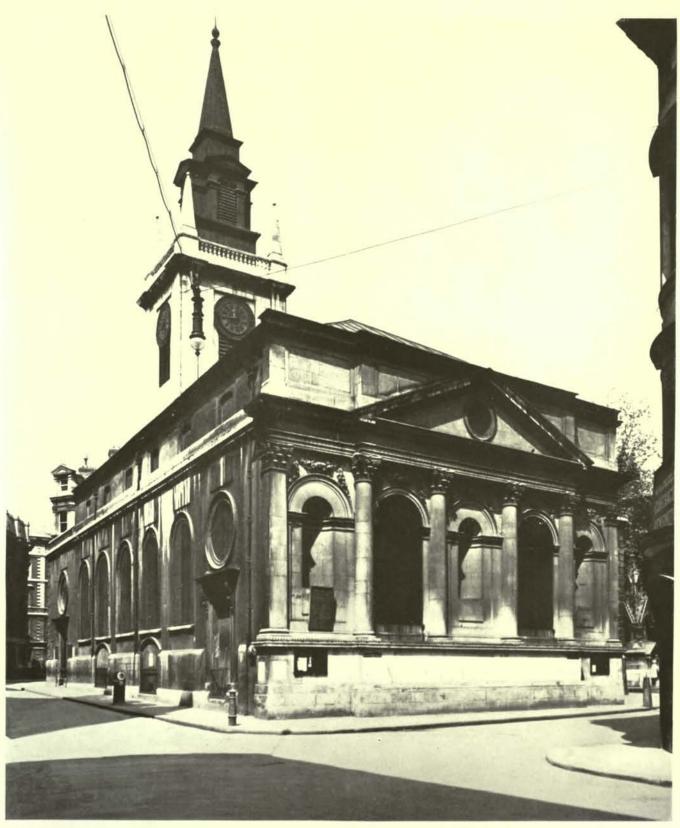


Plate V.

March 1921.

Most of the City churches are hemmed in on three sides; St. Lawrence Jewry has three sides free, and the east end, facing the Guildhall approach, is (for Wren) of unusually ornate design. The church is one of Wren's earliest, he having rebuilt it during 1671–1680. There is but one aisle: it is on the north side, and is marked off from the nave by Corinthian columns. The vestry, a small panelled room with moulded ceiling, is an excellent Wren interior.

The Practical Exemplar of Architecture.

The Drake Almshouses at Amersham.

HE town of Amersham, of which the greater part lies on either side of a broad thoroughfare, has on each flank interesting groups of low red-brick houses of the seventeenth and eighteenth century, and gabled half-timbered houses of an earlier date. It is remarkably free from modern buildings, and might pass to-day for a picture of a pocket borough.

The almshouses in the High Street were given to the town by Sir William Drake of Shardeloes, who died in 1609. Through a brick archway, which has been restored, a flagged path crosses a small cobbled court, having low gabled buildings on three sides. The gables of the wings, which face the High Street, are interesting from their effective simple enrichments of moulded brick, each showing a recessed round-headed arch, with pilasters on either side supporting an entablature. Within the court the central block has an archway passage, and above a gable on which the tablet recording Sir William Drake's gift is conspicuous, with the Drake arms in a cartouche within the broken pediment. The year of the foundation, 1657, is given (not as in Lepscomb, 1617), and Sir William records that these almshouses were built to the glory of God and for the relief of six poor widows well reputed in this parish "whom

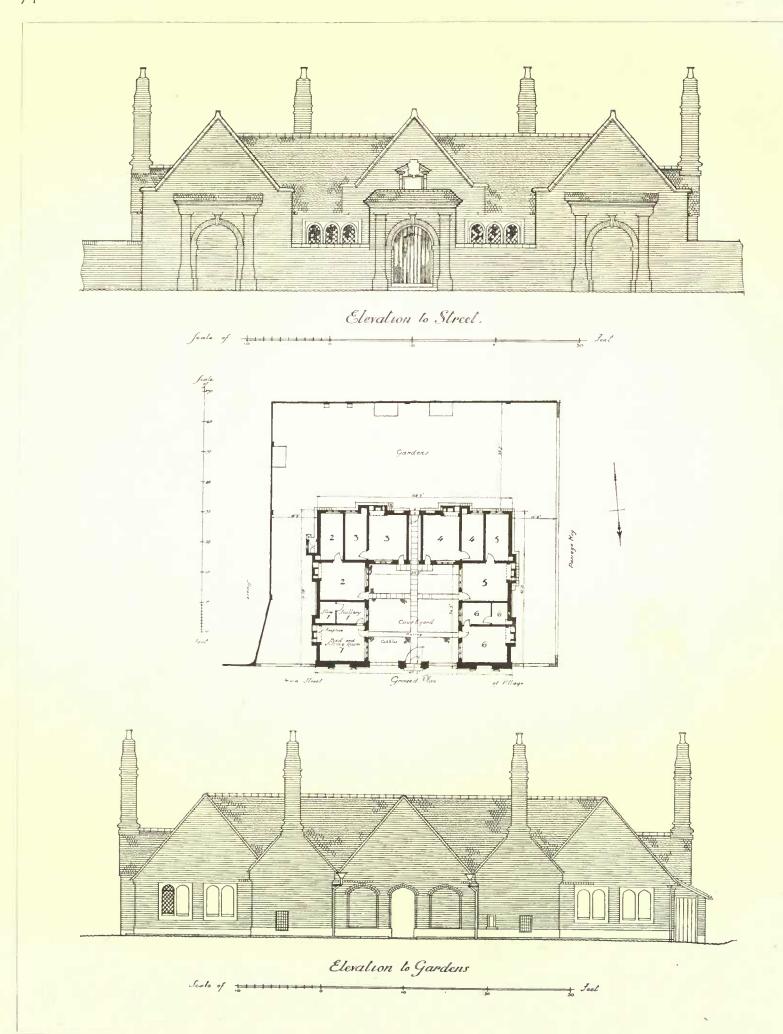
he has provided with all conveniences and a very good allowance." A brick stringcourse is carried round the building under the eaves and across the gable.

The dwellings are six in number, each consisting of two small rooms, lit by three-light mullioned windows. The dressings of these and of the prescribed doorways are of plaster.

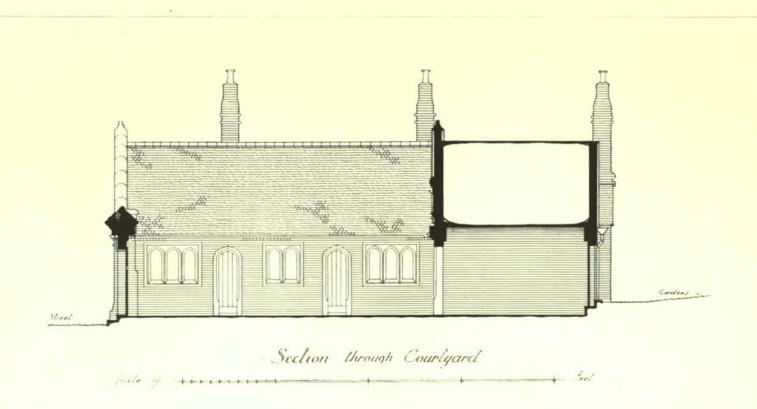
On the outer face of the south elevation is a blocked recess on either side of the arched passage-way. The projecting chimney-stacks on this and on the east and west wings are a noticeable feature. They are interesting survivals of a taste, now almost extinct, that regarded chimneys as offering suitable opportunities for decoration. Nowadays there is a strong tendency to regard them as strictly utilitarian objects, a view that, while agreeably modified in designing the best houses, too commonly prevails in the course of ordinary practice. Certainly they had at one time become rather too conspicuously ornamental, but that was but a poor reason for flying to the other extreme, dwarfing this feature as if the architect were ashamed of it. The chimney-stacks at the Drake Almshouses strike the happy mean, being neither unduly prominent or fanciful, nor yet made small and insignificant.

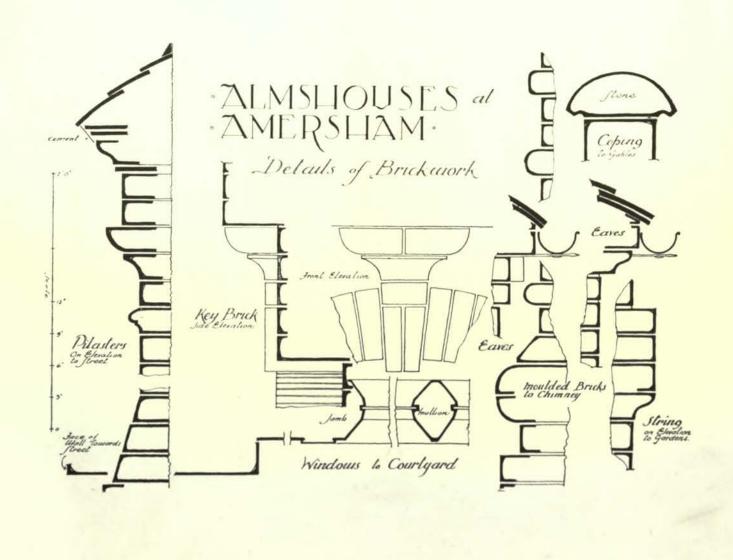


THE DRAKE ALMSHOUSES, AMERSHAM (1657).



THE DRAKE ALMSHOUSES AT AMERSHAM.





THE DRAKE ALMSHOUSES AT AMERSHAM.

Pioneers of London Development.

II.—John Nash.

By E. Beresford Chancellor, M.A.

In contradistinction with Gwynne, who was principally a theoretical architect, John Nash was an essentially practical one. Gwynne showed how London might be developed: Nash helped to develop it; and if the former is to be remembered by his suggestions for embankments and enlarged thoroughfares, the latter's name will be for ever kept alive by the Regent Street he actually completed, and the stucco with which he overlaid so much of the red-brick city he found ready to his hand. Nash's dates (1752–1835) are significant in the history of his architectural development. He was too

early to come entirely under the Grecian influence which made itself felt during the youthful years of the nineteenth century—the period when the man-about-town was called a Corinthian, when the lady of easy ethics was known as a Cyprian; when Fuseli went about shouting that "The Greeks were gods." On the other hand, he was rather too late to come under that earlier Classic influence which had been spread abroad by the Society of Dilettanti, and which the young man fresh from his Grand Tour did his best to promulgate and develop. Yet Nash's output had a sort of Classic air, and if not by any means faultless, it enjoyed a vogue, and to some extent remained an influence -chiefly, I am inclined to think, because it coincided with a changed and enlarged outlook on life in general. Massiveness was in the air; and although Nash's achievement looks, to-day, insignificant beside the more splendid erections that are gradually transforming the city, at the

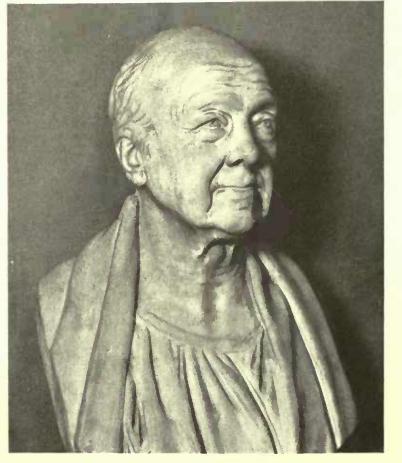
time he evolved them they appeared, in comparison with the red-brick buildings of an older London, the last word in architectural innovation.

Nash was born either in Cardigan or London—the point is disputed—in the year 1752. What we know of his technical training is confined to the fact that he was, for a time, a pupil of Sir Robert Taylor. He appears to have inherited property in Carmarthenshire, and he subsequently retired to Wales, apparently to live a life of leisured ease. It seems probable that he would never have been known, at least architecturally, had not his fellow-pupil S. P. Cockerell induced him to emerge from his retirement and apply himself seriously to the profession. This was in 1793, and as he very soon began to enjoy a large practice in the Principality, it would seem that before

this retirement he had been known favourably as an architect. At first his energies were directed locally, and he was responsible for the erection of a number of large country houses, among them being Bulstrode, Luscombe, Sundridge, and Childwall Hall; in fact, he soon became the fashionable architect, and before long attracted the attention of the Prince Regent, who by bestowing his favour on him made him naturally still more popular.

In 1793, which it is significant to remember was the year in which Nash emerged from his Welsh fastnesses, the Treasury

offered a premium of £1,000 for plans for the development of certain land in Marylebone, known then as Marylebone Park. It was not, however, till 1811 that the Crown reentered into possession of this property, when an Act of Parliament was obtained for forming on it a public park and the building of a number of houses. This was the genesis of Regent's Park, the whole of which was the outcome of Nash's designs, and was his first effort towards the reconstruction and improvement of London. It was an entirely new development, and as such created a large residential guarter of houses in a style, both in size and appearance, not hitherto seen in the metropolis. Nash's next achievement was, however, even more effective, for in the planning of Regent Street he was the first to lay out a thoroughfare, not running east and west as others had done, but north and south, thus opening ap communication by means of a magnificent street in place of the devious ways, in



JOHN NASH.

From the bust by Behnes, dated 1838, now in the possession of the R.I.B.A

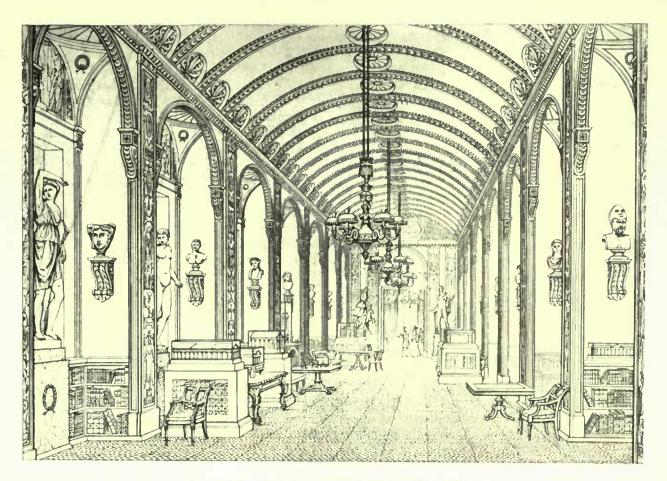
the same direction, followed by Swallow Street and other relatively insignificant thoroughfares. The Act for the formation of Regent Street was obtained in 1813, and the whole work was completed some seven years later. Nash's scheme was to run the street direct from Carlton House, which occupied the site of the Duke of York's Column and of some of the houses in Carlton House Terrace, northwards. But a difficulty arose over Foley House, which stood in the way, at the south end of Portland Place, and in consequence it was necessary to arrange for the curve at this point as it now exists. Here Nash erected the church of All Souls, Langham Place, the foundation stone of which was laid in 1822, the edifice being consecrated just two years later. Its circular portico, nearly surrounding the circular tower, gave rise at the time to much

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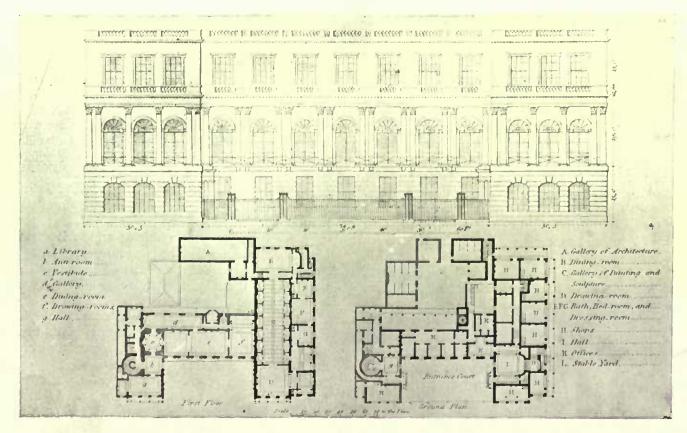
Plate VI.

No. 29 DOVER STREET, W. John Nash, Architect.

March 1921.



GALLERY OF THE HOUSE OF JOHN NASH.



THE HOUSES OF JOHN NASH AND JOHN EDWARDS, LOWER REGENT STREET

criticism; the building being irreverently likened to a candle-extinguisher. On the whole, however, it was not a bad innovation, and its unaccustomed shape somehow seems appropriate to its particular position. It may be of interest to note that the church cost just on £16,000, and certain alterations accounted for a further outlay of some £1,700.

But it is the lower part of Regent Street that stands for Nash's finest achievement, although to-day much of its symmetry has been lost by later additions and reconstructions. Its sweep is extraordinarily effective even to us, used as we have long been to it. When it was first completed, with its famous quadrant—removed in 1848—it must have seemed as magnificent as contemporary criticism painted it; and must have appeared then, as it does even now, one of the finest and most original innovations in the street architecture of London. In conjunction, so to say, with the great Regent Street improvement, may be mentioned the houses of Carlton House Terrace, the east portion of which Nash designed, after Carlton House itself had been demolished. These large mansions are the best examples of his domestic architecture in London, and with the shops of Regent Street form the high-water mark of his achievement.

It was while living at 29 Dover Street that Nash was engaged on the designing of Regent's Park and Regent Street, but after their completion he removed to a large house which he had erected for himself in Lower Regent Street, a building which was subsequently known as the Gallery of Illustration, and which, recently a club, is now used as commercial offices. He was thus closely in touch with his most enduring monument, and it might have been said of him, as it was of Wren, Si suum monumentum quaeris, circumspice. The rebuilding of this area is not, however, the only example of Nash's work which remains in London. He designed Buckingham Palace for George IV. This rather ponderous production was not finished till William IV had ascended the throne. But the new King did not like it, and never took up his residence there. Since its architect's day it has had various transformations; for instance, originally it possessed an open forecourt in front of which stood the Marble Arch, also designed by Nash. In course of time, however, Blore was commissioned to add the east front, when the arch was removed to its present position. Recently, as we all know, the great reconstruction in connexion with the Victoria Memorial has resulted in an entirely new front superseding that of Blore, and so Nash's earlier design has been more or less obliterated, although on the garden-front much of his original work may still be seen.

As may be supposed in the case of a man who enjoyed in a marked degree the favour of his Sovereign and the patronage of a large and wealthy class, Nash was a man of many commissions, although his chief works, already enumerated, kept him too busy to attend, at least for many years, to lesser undertakings. There are, however, certain buildings in London which emanated from him, in addition to his output in Regent Street (where, by the by, the Argyll Rooms, burnt down in 1830, formed part of his scheme), and the development of Marylebone Park. One of these was the Opera House in the Haymarket, which had originally been erected by Novosielski, but which Nash so greatly altered in 1816-18, adding the colonnade in 1820, as to make it practically his own work. This has, of course, since been entirely rebuilt, so that it is only in the memory of some of us, and in pictures, that we can reconstruct it in the mind's eye. In the same way the Haymarket Theatre was built by him (it was opened in July 1821), but it was reconstructed in 1879, and so can only be regarded as partially coming from his hand. Two years after

the opening of the Haymarket, Nash produced the Gallery of the Society of British Artists, in Suffolk Street, and three years later the United Service Club. In this case, also, reconstruction and remodelling (by Decimus Burton, in 1858–9) have materially altered the original design.

But although Nash's architectural work keeps his name alive in London and elsewhere, his efforts in another direction —that of landscape gardening—are apt to be forgotten; and yet the Londoner has to his hand an example of the latter form of activity-namely, in St. James's Park, the ornamental portion of which was due to him. Much of what he did here was, by the nature of it, merely temporary, such as the bridge, surmounted by the Chinese pagoda (due to the then still surviving influence of Chambers, who introduced the fashion for those Eastern embellishments during the earlier years of the reign of George III, and to whom may be traced the pagoda at Kew, and the Oriental style in which Chippendale, for a period, clothed his delicate handiwork), which was erected in connexion with the great firework display given when the Allied Sovereigns visited London in 1814, but which was taken down eleven years later.

The patronage which, as before pointed out, George IV bestowed on Nash, proved somewhat of a double-edged sword, inasmuch as it cut both ways. During the life of the monarch it made the architect fashionable, and gave him certain specific work such as that at the Pavilion at Brighton, that terrible example of tasteless ingenuity; after George IV's death, however, the very influence which had helped the architect brought him many enemies, and during the short remainder of his life he would appear to have practically withdrawn from active participation in his profession. He had erected East Cowes Castle for himself, and thither he retired, and there died, in 1835, at the age of eighty-three. During his long and active career Nash may be said to have, in some senses, revolutionized architecture in London, inasmuch as, according to the well-known lines,

He found us all brick
And he left us all stucco;

but he can hardly be said to have been a great architect. He possessed many of the attributes of one, but he lacked the greatest of all—originality. There is a sameness about his achievements which, if it shows a certain talent for the relatively grandiose, expresses plainly enough his limitations. At the same time he remains one of those who, in an uncertain period of art, did more than most men to improve the appearance of the metropolis, and to give it that dignified air which has gradually taken the place of its former picturesqueness. As we have seen, most of his output has been gradually superseded; but the sweep of Regent Street will always, one hopes, remain as a tangible proof of his ability and skill in superroad-planning.

Among his pupils was Pugin; and it is curious to think that it was the master who never departed from the more or less Classic convention who advised the pupil to embark on the study of that Gothic with which his name is indissolubly associated.

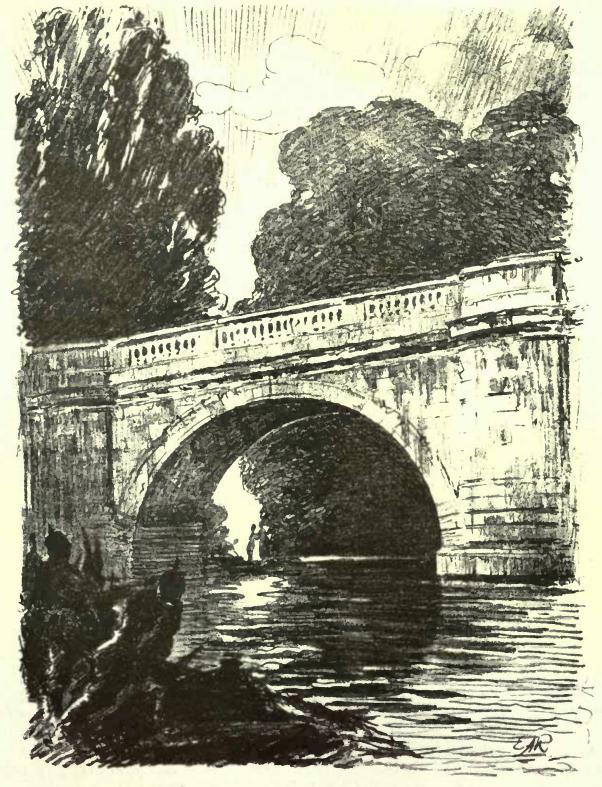
In the Crace Collection are a number of plans showing Nash's suggestions for various improvements in the outlines of London. Lawrence painted his portrait which now hangs in Jesus College, Oxford, and a bust of him is in the possession of the Royal Institute of British Architects, of which he may, after all, be fairly said to have been one of the more outstanding members. [For permission to photograph the bust (see page 76) we are indebted to the courtesy of the R.I.B.A.]

Publications.

E. A. Rickards: A Master of Expression.

Work like that of Rickards—not that there is work like it—sets one thinking, and keeps one thinking, about the nature of means of expression. And the more one contemplates this subject the more is one struck by the amazing difference which exists between language and the other vehicles of the imagination. A speaker, a writer, or a poet, is distinguished, it is true,

from his rivals not in his thought only, but in his methods of speech. So far he resembles his brethren of the pencil and brush. But how strangely do the variations of speech differ from the variations of the graphic expression! The traits which mark the characteristics of different performers in language seem quite aloof in degree, in kind, in very nature,



REPRODUCTION OF A LITHOGRAPH BY E. A. RICKARDS.

(From "The Art of E. A. Rickards,")

from those parallel idiosyncrasies which give personality to the producers of drawings. If my point is not understood, I think I can make it clear by reference to Rickards, for it is the work of this late artist which puts the idea into my mind.

Let me approach this subject from the other end. We are all familiar with the obvious fact that the draughtsmanship and the palette of the painter are the counterpart of the language which is the corresponding vehicle of literary thought. We are also in these latter days equally familiar with the practices of those advanced schools of painting which make their challenge by emphasizing the means of expression—paint and line—and developing them into directions where they either become, so to speak, independent of the representation of subject, or are only attached to the subject by a kind of symbolism remote from that direct imitation which is the basis (though not the end) of the simpler and older schools of painting. With this development we have here no actual concern; it is an exercise in expression with which the art of a man of the Rickards type has no real connexion. But I mention it because it does serve to illustrate my point—that pigment and line, or both, can be played with or played upon by the artist in manners which find no counterpart in the craft of language.

Apart from certain violent experiments, of which I am aware, but with which I need not trouble myself or my readers, language both as grammar and syntax remains, in the best works, normal. However rare, however strange, the artist's thought and even his expressions may be, his speech is the traditional vernacular. A word-artist may, it is true, make his language wholly personal, frankly and idiomatically characteristic of himself; but he does this, as a rule, along the lines of accepted syntax, good grammar, and recognizable dictionary words. With the draughtsman or the painter this need not be so. The reason for this is, of course, perfectly simple. It lies in the observation that language is a highly artificial medium, a medium of symbols laboriously built up and so functioned that only by close association with good diction of the past can it make its appeal. And the rule applies however unwonted, however fresh, however bizarre or fantastic. that appeal may be. The obliquest thought of Browning, the thinnest knife-edge of a Meredithian hint, is couched in impeccable English.

But the draughtsman—I use this word rather than artist for choice—has a freer life, a bolder method. At least he *can* have it, or some men can. And Rickards was one of those men. His medium is not one of mental symbolism in which every touch of pencil and brush is loaded with secular (I mean age-long) association. He can do violence to it with impunity. He dashes direct to the eye of the beholder, and from the beholder's eye direct to the beholder's brain.

That is the secret of the Rickards method. His thought bursts through the medium. He flings his speech on to the paper, and cares nothing for its grammar. This is all to the good. He, as I said before, has no thought of letting his language outrun his theme or obscure it. His expression gleams with a bold impatience. You can see the hurry of his thought. Time after time as you turn over the pages of this astonishing book you realize the breathlessness of the enterprise. Rickards seems to say, "For Heaven's sake let me tell my tale before I lose it myself." "Here is the thought," he seems to shout, "let me be quick as thought in the recording of it."

It is for this reason that most of us will prefer the pen or monotone work to the water-colours. The water-colours, it is true, have about them also a delightful impressionism. That impressionism may place on the paper a scene which has about it the impressionist element of momentariness, but there is at least in these sketches in colour a certain calm which is a characteristic opposed to the swift energy of the other work. They are studies in *allegro*, it may be; but the others are in *prestissimo furioso*.

It may seem ridiculous to speak of the method rather than the imagination of the artist's career and work, but the two go so closely together that one cannot dissociate them. No mind that did not teem with fantastic thought could have sought expression in such vivid handiwork. Through it all is the effortless effort to seize and pin to paper the whirling visions of a tireless and spontaneous brain. That very breaking down of the instrumentality of utterance is due to the force of the inspiration. It is like a blast of sound that bursts a trumpet.

Rickards could draw other things than architecture. His caricatures show this. They exhibit the best element in caricature—a rapid seizing of the essential, and the neglect of the unnecessary. Chance might have made him a caricaturist and nothing else. But what a crown for architecture that he should have used this same power—for it is exactly the same—in seizing and portraying the slender, tender vitality of the greatest of arts! The same eye and same hand that could pick out and display the whimsical side of the life forces in humanity turned itself to the even more subtle task of holding to view those half-perceptible, and more than half-elusive, essences which make the spirit of a building.

And this he did not only for the building already designed or already built, but for the building whose very birth was at the tip of his pencil.

I have been speaking, I see, fancifully. How otherwise? Rickards's brain was fancy almost disembodied. Almost, I say; not quite, for the magic wand that could fling the thin veil of visibility on to those fleeting sprites of the imagination was the pen of E. A. Rickards.

I have written thus far without consulting the interesting biographies which preface the book (of which one is by Mr. Arnold Bennett), and I now turn to them half expecting to find that the story which Rickards's drawing has always told to me is given the lie by fact. But a sentence or two in the appreciation written by his friend and co-worker Mr. Lanchester happily confirms the tale. That his ultimate production was sometimes slow is no disproval. It was, it seems, retarded by his own fine critical taste, in that effort after effort was often ruthlessly suppressed. But if time was spent in such suppressions it is clear that each attempt, including the final one, was, as his published work implies, a shock, an impulse.

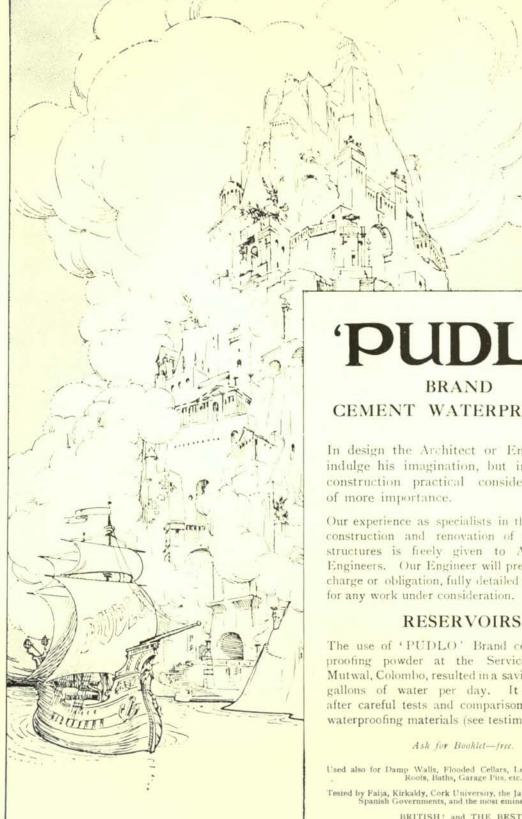
PAUL WATERHOUSE.

"The Art of E. A. Rickards." A Collection of his Architectural Drawings, Paintings, and Sketches, with a Personal Sketch by Mr. Arnold Bennett, an Appreciation by Mr. H. V. Lanchester, and Technical Notes by Mr. Amor Fenn. London: Technical Journals Ltd., 27-29 Tothill Street, Westminster, S.W.1. New York: The George H. Doran Company. Price £3 3s. net.

Publications Received.

- "Domestic Fuel Consumption." By A. H. Barker, B.A., B.Sc. Price 14s. net. Constable & Co., Ltd., 10 Orange Street, Leicester Square, London.
- "Handbook of Building Construction." Data for Architects, Designing and Constructing Engineers, and Contractors. Compiled by forty-six specialists and Edited by George A. Hool, S.B., Nathan C. Johnson, M.M.E. Price £3. McGraw-Hill Publishing Co., Ltd.
- "A Book of Dovecotes." By Arthur O. Cooke. Price 6s. net. Published by T. N. Foulis, London.

Any of these publications may be inspected in the Reading Room, Technical Journals, Ltd., 27-29 Tothill Street, Westminster.



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Chronicle and Comment.

Salient Features of the Month's Architectural News.

We have pleasure in announcing that the Editorship of this REVIEW has been undertaken jointly by Mr. Ernest Newton, R.A., and his son Mr. W. G. Newton, M.A.

Educational Propaganda.

Architects realize very fully the supreme value of an educated clientèle and the great importance of fuller appreciation (on the part of the general public) of the work and the art of the architect. So great and so obvious, indeed, are the advantages of obtaining an enlightened public, that it is clearly worth while to make a strong systematic effort to educate and enlighten them. Such an effort, we note, is being made by Messrs. Archibald D. Dawnay & Sons, Ltd., who, in a double-page advertisement which appears in this month's REVIEW, make a preliminary announcement of a very remarkable scheme by which, we gather, they intend to convey, month by month, with the necessary illustrations, such information on the work and the art of the architect as may serve to arouse the sympathetic and appreciative interest of the building public. From the advertisement it will be seen that the co-operation of architects in this campaign of enlightenment is most cordially invited, and Messrs. Dawnay are to be congratulated on the inception of so enterprising and public-spirited a scheme.

Sir W. B. Richmond.

Sir William Blake Richmond, R.A., whose father, Mr. George Richmond, R.A., had christened him in memory of William Blake, died on 14 February at the age of seventy-eight. Among architects he will be best remembered for his zeal for smoke abatement and for his fine series of sketches done in Greece and Rome. His one great artistic mistake was his unsuitable decoration of St. Paul's Cathedral with glass mosaics.

New Pictures at the National Gallery.

Three new pictures are now on view at the National Gallery. The largest is a full-length portrait of the Third Marquis of Hamilton by Daniel Mytens, presented by Mr. Colin Agnew and Mr. C. Romer Williams, and hung in Room XXV. In Room XIX will be found a small panel, lately acquired, representing "Lot and his Daughters" It is a Dutch work dating from about 1510. In the vestibule hangs the "Virgin and Child," by Fra Filippo Lippi, recently on view at the Burlington Fine Arts Club, and since presented to the nation by Lord Brownlow.

Rome School Painting Scholarship.

Old fashions in art often recur. For a considerable time Scriptural subjects were taboo. Now they seem to have come into favour again. At any rate, it is with a painting of "The Deluge" that Miss Winifred Knights has gained the scholarship of the British School at Rome. Moreover, it is very unconventional in style, a writer in the "Observer" saying of it that, "based on the study of the Primitives, flat in treatment, angular in design, strongly expressive of rushing movement, it has nothing whatever in common with the customary R.A. gold medal pictures." If the painter was strong enough to flout convention, and yet to win the scholarship, there must be in her picture merits which far outweigh flatness and angularity.

Sir Robert Lorimer, A.R.S.A.

A few months ago Sir Robert Lorimer's achievements as an architect who is also an artist were recognized by his election to an Associateship of the Royal Academy. Burlington House was thus slightly ahead of the Royal Scottish Academy in bestowing this honour on the architect of that exquisite gem, the Chapel of the Knights of the Thistle, which Sir Robert added to the fine old Cathedral of St. Giles in Edinburgh. He has designed several fine mansions in the Scottish Baronial style, and has restored several old castles; but it is his learned and beautiful work on church interiors that has brought him most fame—that of an architect profoundly and minutely versed in all the architectural arts and crafts.

Industrial Art.

Mr. W. Rothenstein, President of the Royal College of Art, spoke to the members of the Royal Society of Arts last month on possibilities for the improvement of industrial art. He held that we are not making use of the human material as we should. The considerable number of young men and women who desire to serve the community by their creative gifts had not the chance given to what were called practical people. The temptation on the part of craftsmen to become teachers was greater every day. On the subject of the public taste Mr. Rothenstein referred to the growth of curiosity shops in every capital of Europe as pointing to the fact that large numbers of people were not getting from other sources what their taste required. "We artists," he said, "hold that the public taste is infinitely greater than most manufacturers and distributors appear to believe. Our first battle is to be fought on that ground, and until that point is settled no vague idealism is going to help us." It is to be hoped that under Mr. Rothenstein's régime the Royal College will succeed in obtaining the confidence of manufacturers.

The "Mayflower's" Timbers.

The discovery by Dr. Rendel Harris of what he believes to be the "Mayflower's" timbers in an old barn at Jordans, Buckinghamshire, was bound to lead to covetous thoughts in America. No one, however, has been able to persuade the Quaker owners of the barn to part with the building, but members of the Pacific Highway Association have succeeded in begging a piece of the wood to be placed in the front of the Peace Portal which is being erected on the Canada-United States boundary as a memorial of the hundred years of peace. The presentation of the relic was made last month.

The Builders' Parliament.

The Building Trades Joint Industrial Council, which was well-nigh dissolved last year, met again last month in London. The business in hand went through much more smoothly than at the October meeting, but the resignation from the Parliament of its Scottish members was a trouble which had to be talked about and faced. It was decided that a deputation should go to Scotland in an attempt to obtain reconciliation, but the Scottish members give as their reason that conditions in the North differ from those in the South, and that as they are represented at the Parliament by only a minority, they are often called upon to agree to proposals adverse to themselves. The next meeting of the Council will be held in Edinburgh, and maybe that has been arranged with a view to reconciliation and a fuller hearing and discussing of Scotland's case.



From an original by Francis Dodd.

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The Royal Gold Medallist.

On almost every occasion in making the yearly recommendation of a recipient for the Royal Gold Medal, the R.I.B.A chooses infallibly the right man for the award, which is the greatest non-competitive purely architectural honour that can be bestowed. Even the layman will appreciate and applaud the choice this year of Sir Edwin Landseer Lutyens, whose name is familiar all the world over as that of the designer of the Whitehall Cenotaph. Of the great part he is playing in the constructive work for the New Delhi, the general public (except that infinitesimal section of them who have seen his designs at recent exhibitions of the Royal Academy) know little or nothing; nor are they aware of the many mansions, and other important buildings, that, a decade or more ago, had gained for him the admiration of the entire architectural Profession. He has the good fortune to be nominated at a comparatively early age and while in full strength and activity for the medal that is usually awarded as the crown to a distinguished career that is virtually ended. Sir Edwin (who, by the way, was awarded years ago a French and an Italian medal for exhibition pavilions), being still in the prime of life, may therefore be said to have received the medal while still in mid-career of the Profession he adorns.

Tapestry Comes Into Its Own.

For the magnificent exhibition of textiles in the Victoria and Albert Museum we are mainly indebted to the French Government. The scheme for a retrospective exhibition was initiated during the war, and since the advent of peace French and British Committees have been appointed, and a collection of tapestries, carpets, and woven and embroidered fabrics has now been received from the French Government. These form the nucleus of the exhibition. Never before, in England at least, has there been such a display of the beautiful art of tapestry, an art which in this country we have made several heroic efforts to revive. The north court of the museum has been transformed into a Salon d'Honneur under the supervision of M. Dumonthier, Administrator of the Mobilier National, by means of a remarkable series of Gobelins tapestries and Savonnerie carpets from the collection under his charge. A series of brocades and embroidered fabrics from the same source, chiefly of the Napoleonic period, is shown in the large cases in the central hall of the museum. Other valuable loans from wellknown French collections occupy the south court. Loans obtained in England occupy a much smaller space, but efforts have not been spared to make them worthy of the remarkable collection sent from France. H.M. the King has lent a Flemish tapestry panel of the sixteenth century; a set of tapestries, the subjects after Boucher, with furniture en suite, has been lent by the Duke of Portland; and there are other important loans.

TRADE AND CRAFT. Carpets of the Orient.

Messrs. Harrods, Ltd., send a book of Oriental carpets dedicated "To that happy company of men and women who, diligent in life's affairs, cherish still within the sanctuary of their souls an altar for the hallowing of Beauty." Specimen rugs from Kermanshah, Kuba, Shirvan, Bokhara, Sehua,

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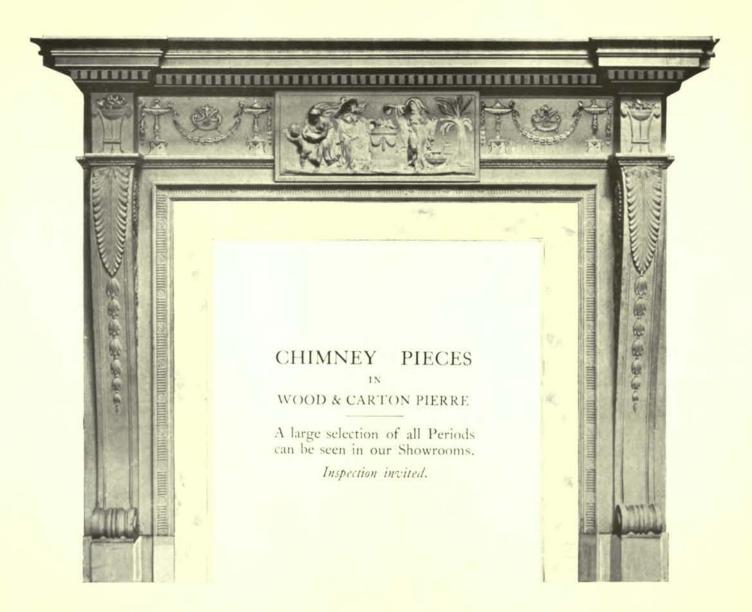
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Kashan, Sarouk, and Tabriz are illustrated, with a fifteenthcentury example from Ispahan-in the design of which is to be found the wonderful Ispahan blue, the secret of which had been lost for centuries—and a sixteenth-century carpet from Isaphan in which the colour is still mellow and full, although the pile has been worn by countless footfalls. It is not every man who will pay seven thousand pounds for a rug, nor every man who would refuse a score of thousands for his purchase, nor every man who, looking on the rug, would tell you that the sight of it afforded him twenty thousand pounds' worth of sheer satisfaction; yet the Messrs. Harrods say they have stood with this man, and his sincerity did not admit of question. There seems hope for art even to-day.

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The design illustrated is of a fixture in cast bronze, finished semi-indirect fitting, hexagonal in shape, with satin-finished bent glass, panelled bowl, and satin-finished oblong glass

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ENTRANCE TO CHRIST CHURCH, ONFORD,

From a Water colour Painting by W. Walcon.



Plate I.

April 1921

The Cathedrel Church of Christ. Oxford, fulfils a double function. It is both the Chapel of Christ Church College and the chief church of the Diocese of Oxford. It occupies the site of a religious house of Sayon times; but the present College was projected by Wolsey in 1525 and founded by Henry VIII in 1532. The portion of the galeway ("The Faire Gate") of which Mr. Walcot has given so delicately sympathetic a rendering is the work of Wolsey, whose statue is over it; but Wren designed the bell-tower above it.

Architecture in Japan-II.

By W. G. Blaikie Murdoch.

THE first great period of castle-building in Japan witnessed a marked increase of dissimilarity in theological opinion among the priests, the consequent multiplication of sects proving a new stimulus to the building of temples. In 1236 was founded Tofukuji near Kyoto, at which instead of being detached the kondo is part of the square; and, with remarkably fine effect, the centre of that kondo's V-roof has been levelled so as to indent there a small square upper story, the four ridges of its roof culminating in a flower-like bronze point. Then, early in the fourteenth century, were built Myoshiuji and Daitokuji, these also being near Kyoto, and rather larger than most of the previous temples; while inside the chief half of worship in each there is something of a sentiment of mystery, its creation the more commendable, since a paucity of that precious element is too often a salient weakness in Japanese hieratic interiors.

The laity do not actually enter at small shrines, merely offering their prayers from the road outside, while both these small places and the large vary considerably in arrangement. But in general a kondo the size of Horiuji's, or bigger, be it Shinto or Buddhist, and whatever the sect of the latter it belongs to, is divided into two parts by a railing parallel with the longer walls, the part on which the entrance gives being of course for the worshippers, that beyond for the priests during a service, and light is controllable by blinds. The walls of the front section are occasionally lung with paintings in black wooden frames, a common subject being portraits of the founders of the temple, and there are two main ways of constructing the back section. At some places it is the shape of a capital E, with its inner point broadened, the altar standing at this point, and being in considerably brighter light than the alcoves flanking it, possibly so dim that the sculptures of deities ranged in them can scarcely be distinguished. But, more frequently, this E-shape is exactly reversed, the altar standing in a recess in the middle of the back, light there being much darker instead of brighter than elsewhere. Usually there are lanterns hanging above the dividing railing. Usually in the back section there are standard lamps, wooden, or of sculptured bronze or shakudo or brass, near which are gongs and drums used in ritual. In many cases embroideries of the richest order hang about the altar, in the centre of which there is commonly at a Buddhist temple a sculpture of a god, at a Shinto a circular mirror, tradition maintaining that a thing of that sort was given by Amaterasu to the Japanese Royal House. The altar itself, always wooden, may be carved and gilded, or lacquered black with gold embellishments; and on the narrow tables arranged in front of it in the form of a stairway, there is a profuse array of candlesticks, trays, incenseburners, chalices, and tall vases upholding sprays of artificial flowers. In almost every temple, if not in all, a few of the things are deeply beautiful. But, again almost invariably, the gathering, as a whole, has a bizarre look: the items fail to constitute a decorative unit—they tend by their very multiplicity and diversity to evoke, not a calm, but a bewildered, fretful feeling. And it is this lack of simplicity, rather than the comparative smallness of the buildings, which underlies the want of mystery—a weakness which is curious, considering that much of Japan's finest secular art has made her name a synonym, nearly, for a grandly simple style of workmanship.

In Japan the mid-sixteenth century was a stirring time, witnessing dynamic actions destined to affect materially the

country's art, and the two great figures of this time were Nobunaga and Hideyoshi. The former, himself of gentle birth, desired passionately to bring about the total suppression of rivalry among the barons, and to form a consolidated Japan from the chaos; while Hideyoshi, conversely, was born of humble parents, and worked for a while as a sandal-carrier. Yet within a few years he rose to be the chief general of Nobunaga, into whose project he had entered enthusiastically; and Nobunaga's death occurring soon after, rule was torn from the Ashikaga, and Hideyoshi became, in 1585, practically suzerain of Japan. There was built in the early years of his sway the stately Hongwanji, which, to-day the dominating edifice in Kyoto, is a good deal larger than any previous ecclesiastical structures, its kondo 80 ft. in height, 100 ft. in length, the sect owning the temple having acquired the site through Hidevoshi's personal favour. Conceivably it was not just piety on his part, nor yet his genuine care for art, which prompted this act; presumably he realized, like other selfmade rulers, that some fine architectural achievements for which he was directly or indirectly responsible would vastly enhance his fame. And causing to be reconstructed on a big scale the Shinto shrine of Kitano, near Kyoto, he also built Osaka Castle, which erelong suffered badly from a siege, tradition claiming, however, that this was far the most imposing fortress Japan ever had, although the number of castles had been quickly augmented in the later Ashikaga years. Hideyoshi likewise erected, as home for himself, the Momoyama Palace near Kyoto, which is no longer standing, its reputed gorgeousness being in some measure attested, nevertheless, by the rich painting on the several extant sliding doors of paper which gave access from room to room. It is not known when exactly such partitions first came into use, but the years immediately succeeding the completion of Momoyama saw many painters of the highest fame give themselves almost exclusively to the decoration of these sliding doors, and it was in wealthy tradespeople that such art found its especial patrons. In Old Japan, it must be remembered, stringent laws inhibited a man, whatever his gifts, from rising from the clearly defined social grade into which he was born; and Hideyoshi's meteorlike career having been a challenge to this system, the mercantile class acquired a new pride, a new desire to have homes fine as those of the noblesse.

Iyeyasu, who came into power in 1598, built for himself at Kyoto the castle of Nijo Rikyu, its roofs green, its dolphins gold, some few of its lines singularly delicate and graceful; and he gave orders for the reconstruction of Kiyomizu-dera, which temple had been founded in the reign of the Emperor Shomu. A curious problem confronted the architect entrusted with this task, for he was asked to perch a fair-sized edifice on the very face of a steep mountain overlooking Kyoto, the device he employed being a platform of huge upright and horizontal beams, which platform is, say, three times the height of the temple it supports. And if, as regards elevation, Kiyomizudera is among the most strikingly picturesque of all Japan's places of worship, so, too, its interior is one which might well have been copied often. For the kondo is notably free from adornment inside, rather darker also than is customary, whence there is found here, at last, a true suggestion of religious aspiration. Convinced as she was that Iyeyasu was the greatest ruler she had ever had, Japan decided, on his death in 1616, to erect to his memory a superb shripe. Japan herself believes that her tribute to her great statesman is the crown of her



MANDARADO HALL, TAIMADERA TEMPLE, YAMATO. TWELFTH CENTURY.

architectural exploits, and certainly she gave every effort to make it such. A long debate about a site having resulted in the choice of a spot in the mountains around Nikko, a gigantic band of artisans was formed; and during the twelve years in which they were engaged on the magnum opus they were subject to a positively martial discipline, death the punishment of quarrellers. A sum equivalent to £2,000,000 was spent ere the completion in 1636 of the memorial, and thereupon a vast concourse of priests enacted a consecration ceremony. There is a group of buildings spread over several acres, these buildings including a pagoda, and all have deep black roofs and red sides, while the shrine itself is single-roofed, in length 47 ft., in width 36 ft., in height 45 ft., and to reach it necessitates passing through two gateways. The outer of the pair is sometimes called the Gate of Everlasting Tarrying, in reference to the hypnotic spell its beauty is supposed to exert; but the inner. called the Chinese Gate is much finer, the actual doors here being partly pure white, whereas in the former they are lacquered black. Nowhere in the world, probably, is there architecture quite so glittering, so elaborate as this mausoleum, gateways and buildings alike being a veritable debauch of colours and sculpture; for scarcely a fragment has been left plain which might be richly carved, and every carving glows with the brightest diverse hues, gold being employed with the last coneeivable prodigality. Many days, if not weeks, are needful really to see these decorations, many of which are infinitely beautiful in themselves, nor would it be just to say that they are not unified. But there is about the mausoleum, as a whole, a suggestion, if only a suggestion, of the ostentatious; it is too surprising, lacking in repose; it has a certain look of transitoriness which is foreign to the finest architecture, and perhaps the best to be said for it is that, had it been made for some ephemeral end, for instance an international exposition, then truly it would have been a wonderful masterpiece a thing fulfilling, in most exquisite fashion, the purpose for which it was conceived and wrought.

It was seldom that Iyeyasu lived at Nijo Rikyu, his and the other Tokugawa rulers' home being Tokio Castle; for it was at Tokio that they conducted rule, and the town is full of souvenirs of them. In Veno Park there is the Toshogu shrine, commemorating Iyeyasu himself; in Shiba Park famous edifices in memory of his son and grandson, Hivetada and Iyemitsu; all these buildings having splendour for chief trait, as too has the Ivemitsu shrine at Nikko, close to the mausoleum of Iyeyasu. Notwithstanding the firmness with which he had ruled, his immediate successors thought it essential to watch the doings of barons likely to be ambitious. And, with the cunning motive of flattering, yet impoverishing, a group of such people, the Shogunate asked them to build, as the seaport of Nagoya, that imposing castle whose keep, with gold dolphins, is considerably over 100 ft. high. The early Tokugawa also thought it necessary to continue fiercely the persecution of Christiaus; and, passing a law that every house must possess a Buddhist image, every male be on the roll of a Buddhist temple, they supported these measures by giving lavish encouragement to the erection or reconstruction of places for worship according to either of Japan's two old creeds. The gateway of Zojoji, the temples of Benten and Sochi-iu, Hongwanji and Honji, Asakusa Kwannon and Kanda Myojin—these are only a few of the interesting ecclesiastical edifices in Tokio erected at the outset of the Tokugawa period.

The grand Zojoji gateway is twin-roofed, one of the largest hieratic gateways in that style. But in the seventeenth century there was a growth of bias for making the kondo single-roofed, which mode was chosen when rebuilding the old temple of Asakusa Kwannon. The kondo, here some 80 ft. high, over 100 ft. long, is, like the Zojoji gateway, in red and black, being probably much the largest temple bearing those colours. And it shows, certainly, that they may be used to as beautiful purpose in a big building as in a small, although it might be supposed that, in a big, they would have a glaring look, their complete triumph in the present instance being the more remarkable since there are only a few little trees on the site to strike an ameliorating note. There are paintings on the wooden ceiling of the Asakusa Kwannon, decoration of which sort quickly acquired much vogue, contemporaneously with this temple's rebuilding; being seldom, if ever, employed with good result, however. But at Hongwanji, fully as large a place as



YOMEI-MIN (GATE), IYEYASU TEMPLE, NIKKO, JAPAN.

the Kwannon, the interior is not only very plain, but exceptionally fine, the air of gravity and of stateliness being due partly to the massive square pillars of wood upholding the roof. This again is single, drooping far in front of the doors, its foremost edge being supported by further square pillars of wood, sheathed in bronze at the ground, and the sheaths are ennobled with reliefs of lions. Such pillars near the entrance were considerably favoured by the Tokugawa architects, who largely inclined, besides, to eschew the old inward curve in the roof, and to make it a far narrower angle than usual heretofore, Honji being particularly impressive, from a distance, because its top has this sharp peaked shape. These architects also liked to enliven the single roof by a curved rise in the centre of the fore edge, just above which rise they would sometimes put a blind storm-window, both these devices being introduced with great success at Kanda-Myojin. And at Sochi-in the ground plan is square, the four ridges of the roof culminating in a bronze globe, which manner came to have much countenance for smaller places of worship in the seventeenth century. Sochi-in, and the Benten temple, almost side by side, are charmingly posed on an islet in Shinobazu Lake, access to them being gained by a curved stone bridge, closely resembling the wooden bridges at Tokio Castle. Building such things with stone increased markedly in Tokugawa times, the curved bridge indeed being among the most engaging and individual, if among the simplest, of Japan's architectural ideas. And, coevally, sculptors working for architects evinced a keen affection for Persian designs, carving of that sort being notably prominent on the great standard lamps. Nor were these ever better loved than in those early 1600's, a mass of the superb decorations being ranged near the Shiba Park shrines, a positive forest of them encircling the Toshogu, its native beauty glorified also by a proximate pagoda, and by a pair of splendid torii in grey stone.

Some Japanese historians declare that, during the sway of the earlier Tokugawa, Tokio became for a space the largest

city in the world; and, be that as it may, the town certainly grew at wonderful speed at this time. Ever since being made the capital, Kyoto had been the acknowledged centre of intellectual activities; but now Tokio began to usurp that position, a law being passed, too, that all feudal lords must spend a part of the year in the town, whither they were followed by swarms of samurai. A fine architectural relic of Tokio's growth as an intellectual centre is the Seido or Hall of the Sages. A fine survival of the old feudal régime is the mansion of the Mayeda family. Owing partly, no doubt, to the persecution of the Christians, the seventeenth and eighteenth centuries were an era of much philosophic speculation and writing in Japan; and the Seido, which was founded in 1690, was intended for the expounding to young men of the great Chinese teachers, Confucius in particular. Placed high on the steep bank of a river, this institution consists of two identical oblong houses, each having at either of its ridge-pole extremities a colossal dragon in bronze, the two houses formed into a square by ambulatories, the sides everywhere black, the roofs all green. On account of the slope of the site, when looking from the opposite side of the river the front building alone is seen in entirety, a long stone balustrade before it, a stone stairway winding downwards thence; while the crest of the back building forms an ideal background, the shapeliness of its dragons the more emphatic since these are shown against the sky. The whole picture thus made has something of an air of gravity, finely in accord with the purport of the Seido; while the Mayeda mansion in turn owes much of its charm to its garden, with twisted pine-trees, miniature rocky mountains, and goldfish pond. There is an oblong single-storied house, scarcely more than half as big again as the Horinji kondo, this house having two much smaller ones attached, while its door is in a porch with round top; and the walls are everywhere of dark brown wood. Grey tiles cover the sloping roofs, that of the largest house having the inward curve, and its eaves meet in a carving. This must sound a somewhat humble place for a powerful baron



BUDDHA (WOOD), KAMSKINA YOKOMYOGI TEMPLE.
ABOUT SIXTEENTH CENTURY.

to live in; but supposing that the extant edifice was formerly part of a group—and that assumption is supported by the great size of the gateway, rather less than half a mile from the house—it must on the other hand be borne in mind that the Tokugawa rulers passed law after law against luxuriousness, despite their own taste for splendid buildings.

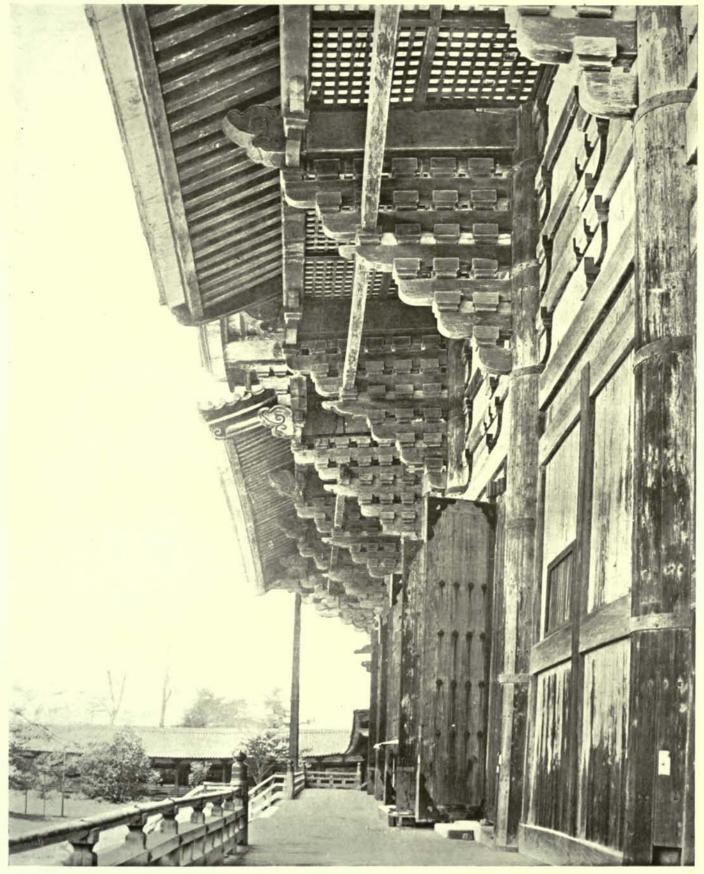
It will be observed that the Mayeda mansion differs little from the older of the two buildings at Yoshimitsu's house, Kinkagu. It was the usual type for the dwellings of people with a fair degree of affluence, the congruity of the style being amply justified by its beauty. The ground plan would be now rectangular, now E-shaped, now square, and in the latter case there might be a tiny garden enclosed. In a house of that sort there would be a veranda inside, roof-edges above verandas, whether inside or out, being invariably supported by plain square wooden shafts. Similar shafts commonly uphold the roof at corners, being prominent there when windows are drawn aside, for these usually slide up to the corner from each side of it. Occasionally there would be an increase in height, accompanied by a twin-roof, such houses generally having balconies; and as often as not the slopes of the roof would be without the inward curve, architects also showing idiosyncrasy in the choice of position for the porch, which some liked to make practically a small wing. Nevertheless, till quite lately, it was really but on rare occasions that houses much bigger than the Mayeda were built, these being usually restaurants. And since it was long customary to adorn the roof-points of such places with dolphins, as at castles, restaurants help in numerous instances to give a mass of buildings a



KAMAKURA AT THE TEMPLE OF KEUCHADI 300 YEARS AGO. THE STATUE OF DARUMA (WOOD.)

fascinating skyline. Even to-day, the old manner of building goes forward actively in all Japanese towns; and still, too, miles and miles of Tokio are a charming symphony in brown and grey, with here and there a tiny house roofed with white stones from the sea-shore. And brown and grey dominate villages too, some of the cottages having thatched roofs, some being just the town houses on a smaller scale.

A salient beauty of the Japanese house, a beauty moreover of an exceptionally refined sort, lies in the insistence on the straight line and the angle. For, apart from the square shafts already mentioned, the big windows of translucent paper are invariably divided into equal-sized sections, oblong or square, by a trellis work of laths, each hardly thicker than a pencil. As yet glass is used only sparingly; as yet doors are nearly always of the sliding kind, never having handles, merely indentations big enough to give finger-grip, which indentations are lined with metal, a relief of birds or flowers on it usually. But there is little favour to-day for painting the doors with genre scenes or landscapes, as in Hideyoshi's time; and many are duplicates of the windows. Some of opaque paper have a quiet floral pattern, while a specially favoured door is one of rough grey paper, flecked as though by accident with tiny patches of gold. In consonance with their affection for these apparent inadvertencies, Japanese architects are fond of introducing rafters, or upright beams, from which the bark has not been taken; they like ventilators made to look as if a knot had been removed from wood, or the shape of a pear or fan, these ventilators being commonly crossed by a network of untrimmed birch twigs; and sometimes builders will give the



SIDE VIEW OF THE GREAT DAIBUTSUDEN, TODAIJI TEMPLE, NARA. COMPLETED IN 1708.

end of a room a tank, to be enlivened by goldfish and a miniature rockery. Floors are always covered with yellow matting, ceilings generally with brown planks, walls with a cold tint; and there is little waning of the old idea that a room should contain only one picture, hung in the recess. As a rule, the furniture is merely some oblong boxes of brown wood, with black metal fixings, these boxes piled one on top of another so as to make a chest-of-drawers, and having a look of grand severity.

Japan has been called a country small in great things,

great in small. And if her castle-building vitiates amply the first part of that criticism, the splendid justice of the second is felt again and again when marking certain adjuncts to domestic architecture. Many Japanese houses are decorated outside with lanterns of iron or wood, and the architects who designed these, or the craftsmen commissioned by those architects, brought to the task largely an infallible connoisseurship, the beauty achieved being often of a fantastic kind. But in her garden entrances Japan shows still more her brilliant genius for doing small things well, Tokio having still, besides the



PANEL ON THE WALL OF THE SHOGUN'S STATE ROOM.

Mayeda gateway, one which dates from early Tokugawa years. It is an oblong wooden structure, double swinging doors of wood in the centre, the whole having a curved roof of grey tiles; while the woodwork is everywhere lacquered deep black, relieved by metal fixings of the brightest green. The Mayeda is quite different, for here there are two wooden lodges, each with a gracefully curved grey roof, as too has the swinging wooden door between them, which is much higher than they, the woodwork being everywhere bright red, the metal fixings deep green. These two gateways are really among the architectural gems of Tokio, the Mayeda being some 20 ft. high at centre, the black and green about that height all along, and except at eastles domestic entrances nearly as big as that are very rare. But countless of the smaller gateways are akin to one or other of the foregoing in shape, while a fine and popular gate has a skeleton of two square upright beams, with a beam of like thickness laid horizontally, so as to form a cross at each top corner; and yet another striking entrance has sideposts of tree-trunks, left in nearly their natural state. In fine, there are four main styles, architects having nevertheless shown an ingenuity of the first order in conceiving variations on these four; a pretty device, of which they are particularly fond, being to give each gate-post as foundation a big rough boulder. And since versatility has been evinced likewise in devising beautiful palings of bamboo, birch, or pine, the lanterns also being infinitely diverse, a Japanese street is full of interesting surprises, in spite of the comparative similarity of the houses themselves.

The typical house of Old Japan is doomed: it may be built to-morrow, it will not be built the day after. Giving poor shade in the fierce heat of summer, it is bitterly cold in



THE YASHA (A BUDDHIST DEITY) FROM THE THIRD SHOGUN'S THIRD GATE, NIKKO.

winter; and the now quickly growing wealth of the Japanese, together with their increasing acquaintance with foreign comforts, will result before long in the Celestial Empire having none save Westernized dwellings. It must not be thought that the new edifices are without exception bad; wherein Japan is so culpable being in her apparent contempt for her old buildings, her carelessness in relation to their surroundings. With her ardour to be Occidental, she seems intent on mutilating all that savours of her long period of exclusive policy: she seems determined that people in future should know of the full excellence of her bygone architecture only from photographs of yesterday, or prints of the day before. Hiroshige, it must be remembered, loved deeply many of these fine buildings which were new in his time; he repeatedly figured Asakusa Kwannon and the Zojoji gateway, the Toshogu shrine, and the two enchanting little temples on the islet in Shinobazu Lake. Its pensive shores are still one of the loveliest parts of Tokio, whose Government, however, destitute even of respect for the great Ukiyoë master, has lately allowed the maining of the scene by an indenominate erection which makes it possible to reach the islet from the side opposite that with the old curved bridge. - A few minutes, no doubt, may be saved to the hurried man of business by thus crossing the water instead of walking round it; but, be there herein excuse for the desecration, there is no excuse for the haste with which Buddhist places of worship are razed. Of course vast towns must crop up, of course it is impossible to turn back the clock, idle to mourn because the roses fade. But we, the artists, do not harry the men of affairs. Why should they insult the things which we worship? Why shovel their refuse about the temples of "the old, compassionate gods"?

ARCHITECTURE IN JAPAN.



Plate II. April 1921.
THE PAGODA, HORIUJI (ASUKA PERIOD).

Current Architecture:

St. Cuthbert's Church, Copnor, Portsmouth.

E. Stanley Hall, M.A., F.R.I.B.A., Architect.

ST. CUTHBERT'S is one of the new Portsmouth churches which, just before the outbreak of the Great War, were being built to keep pace with the growth of that city. The Manor of Copnor dates back to Domesday Book, where it is recorded that it was held by Robert the son of Gerold, and

and that the excavated soil was actually made into bricks for the structure, reads almost like a fairy tale. Knowledge of this resource was, of course, one of the chief reasons for adopting a brick design; and, apart from the instructions that the church was to seat 800 people and to cost about £10,500, the architect



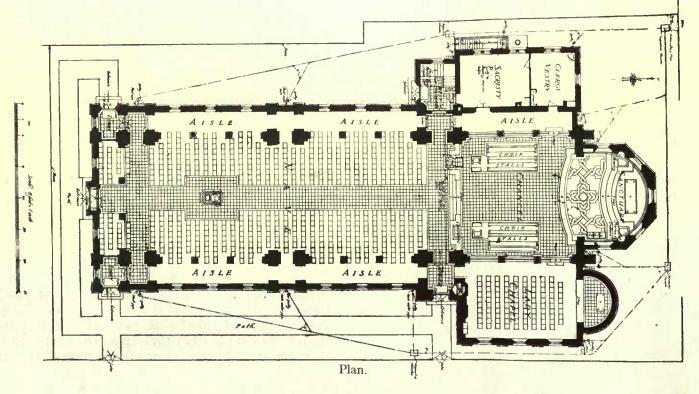
ST. CUTHBERT'S CHURCH, COPNOR, PORTSMOUTH: THE SOUTH FRONT.

was assessed at three hides. The present church is a daughter church of St. James's, Milton, which was itself rebuilt only a few years earlier from the designs of Mr. J. A. Scott. The building of St. Cuthbert's Church was made possible by the generous gift, by Sir Heath Harrison, Bart., to the Bishop's Portsmouth Churches Fund, of nearly the whole cost.

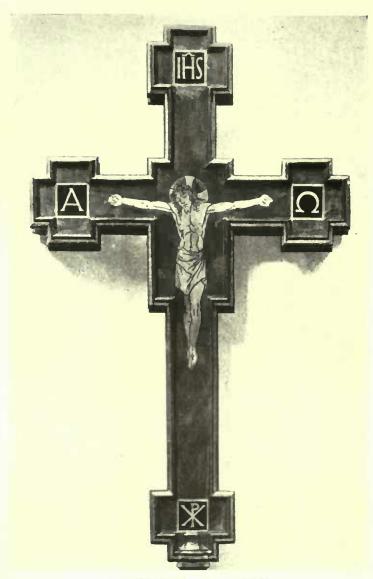
Considering the chronic shortage of bricks, the statement that all the bricks required were burnt on the adjoining field, was given a free hand. The foundation stone was laid on 9 May 1914 by Mr. (now Sir) Heath Harrison. Its progress was checked first by the building trades strike and then by the outbreak of the war; but the consequent difficulties were all overcome by the enthusiasm and the resource of the contractor (Mr. S. Salter, of Southsea), the foreman (Mr. D. P. Philps), and the clerk of works (Mr. George Ward, and, on his death, Mr. A. Turner, jnr.), so that sixteen months later the church



Interior, looking East.



ST. CUTHBERT'S CHURCH, COPNOR.



PROCESSIONAL CROSS.

was ready for consecration, which took place on a October 1915, at the hands of the Bishop of Winchester.

Internally, the church is divided into three great bays, each covered with a dome, wide coupled arches of brick separating them. The aisles across the west end are passage-ways only: the seating is all in the nave—as, indeed, it should be in a church for congregational worship.

The font stands in the centre of the western bay. It was the gift of the children of the Rev. Edgar Silver and his wife in memory of their parents, who lived for many years in Portsmouth. It is of Pentelic marble, and was carved (from the architect's design) in the workshops of Mr. Laurence A. Turner.

The eastern bay forms the chancel, some day to be duly marked off from the nave by a rood screen of walnut and from the Lady Chapel and the north chancel aisle by metal grilles. Ultimately a marble pulpit and lectern will supersede those now used temporarily.

The sanctuary is apsidal, and it is here that all the enrichment of the building is concentrated. The floor is paved with marble mosaic; and the panelling is of English walnut only very slightly oiled, with pictures in Powell's "opus sectile" of the great bishops of Winchester—Birinus, Swithun, William of Wykeham, Waynflete, Fox, and Andrewes. The panelling was the gift of Sir Heath Harrison in memory of his brother Frederick, who died of exposure due to his devoted services in patrolling the East Coast during the first winter of the war.

The sanctuary chairs are copies of Queen Mary's chair at Winchester. The lamp is of early Flemish Renaissance workmanship. The altar cross and candlesticks, the processional cross, and various other gifts to the church, were made from

the designs of the architect. Ultimately the semi-dome of the apse is to be decorated with mosaic.

South of the chancel is the Lady Chapel, which seats 100; and on the north side are the vestries—two on the ground floor, with a large parish room over.

The tower over the south porch is 88 ft. high—insufficiency of funds, alas! prevented its being taken higher. It is intended to accommodate no more than one or two bells. A peal of eight "carillons" has been installed. From the tower access is obtained to all parts of the roof.

Externally, the plan of the church is clearly marked. Heavy arched buttresses take the thrust of the arches which span the nave. The domes of the nave do not appear. They are constructed of plaster and expanded metal on a light steel framework, and are covered externally with a roof of large Italian tiles. The bricks are relieved with bands of Roman tiles, and the varied colour of the bricks gives the walls much interest.

The length of the church internally is 173 ft., and the width is 54 ft. The height of the crown of the domes is 51 ft. 6 in.

The contractors were: Steelwork, Redpath Brown & Co., Laurence Pountney Hill; roof tiling, Roberts, Adlard & Co., London, S.E.; lightning conductors, Dixon and Corbett and R. S. Newell & Co., London, W.C.; steel casements, Wainwright and Waring, Ltd., London, S.W.; wood-block flooring, Acme Flooring Co., London, N.E.; glass mosaic paving, Rust's Vitreons Co., London, S.W.; marble mosaic paving, Art Pavements and Decorations, Ltd., London, N.W.; marble plinth, Jenkins and Sons, Torquay; choir stalls, S. Salter, Torquay; electric light fittings, Birmingham Guild, London, W.; sanctuary chairs, Thomas & Co., Winchester; Lady Chapel plaster ceiling, Laurence A. Turner, London, W.C.; peal of bells, Church and Carillon Bell Co., London, W.; font, panelling, and candlesticks, Laurence A. Turner; sanctuary panels, James Powell and Sons, London, E.C.; altar frontal, Sisters of Bethany, London, W.C.; chairs, West and Collier, Henley-on-Thames; organ, Sweetland Organ Building Co., Ltd., Bath; asphalting, Thomas Faldo Co., Ltd., London, W.C.



ST. CUTHBERT'S CHURCH, PORTSMOUTH: SANCTUARY FROM ORGAN LOFT.

Late Georgian Decoration (1760-1820).

By M. Jourdain.

THE long reign of George III falls into two well-marked divisions on either side of the barrier of the French war. The personal influence of the King whose reign is taken as the bounds of this Late Georgian period counted, of course, for nothing. In a queer copy of verse in which the old sculptor Roubiliac welcomes the young King, he hopes for a patron:

Il ne faut qu'un Mécène Ponr revoir le siècle d'Auguste;

but in this reign there was not one royal patron, but there were many private patrons. In this reign "steam was to be

peace; and English wealth was, by the Continental standard, fabulous. Voltaire, in a letter to Lord Chesterfield written about 1772, expressed his belief that Indian wealth had so corrupted England that she had now entered upon her period of decadence.

It was only, therefore, in the first period that unimpeded foreign travel on the Continent was possible to the well-to-do Englishman. There is scarce a citizen of large fortune, it was said, but could take a flying view of France, Italy, and Germany in a summer's excursion.¹ The small landed class that enjoyed the monopoly of political power consisted, down to the



CHIMNEYPIECE IN No. 17 ST. STEPHEN'S GREEN, DUBLIN.

invented, Kings to be beheaded, deposed, restored; Napoleon to be but an episode and George III to be alive through all these varied changes, to accompany his people through all these revolutions of thought, government, and society, to survive out of the old world into ours."

The earlier half of the reign, from the peace of Paris until Pitt's declaration of war in 1793, was passed in a calm, during which the industrial revolution matured, and vast national wealth was heaped up from the great textile, iron, and mining industries.

In the second period following the French Revolution, England was locked in a struggle which could never have been carried to its end without the amassed wealth of the years of French Revolution, of men who were accustomed to draw pleasure and profit from Italian galleries and French salons, who studied the "capital" works of art and architecture outside England in their most plastic years, and liked to surround themselves with fine fragments of sculpture from Rome, with Venetian pictures that recalled the liveliest hours of the Grand Tour, or with the scattered treasures of a foreign library or collection of medals and gems.

It was generally recognized that the foreign tour was a training in the arts and the art of living. "Some young men of distinction are found to travel through Europe," writes Goldsmith, "with no other interest than that of understanding and collecting pictures, studying seals, and describing statues."

¹ The Seven Years' War came to an end in 1763.

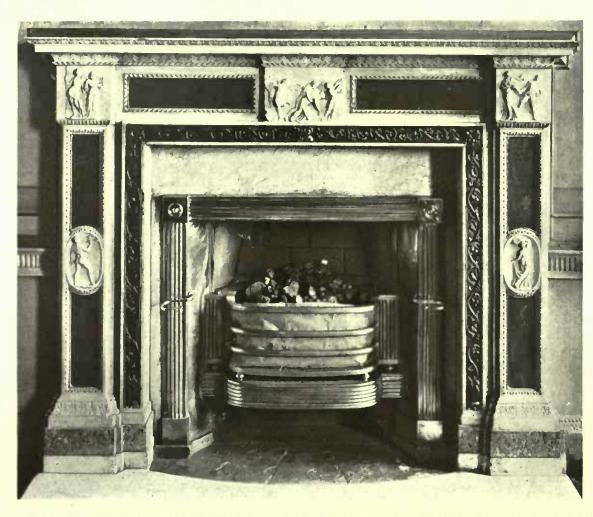
^{11772. &}quot;Letters concerning the Present State of England."

Such an education was restricted to one class. "Nothing can be more proper for a man of quality, capacity, and fortune, yet surely nothing can be more improper where these things are wanting," writes Lady Pomfret; but it is felt that the essential qualification for the tour was "quality" and fortune.

"Perhaps at no time (it has been said), since the days when Isabella consoled herself for the calamities of her friends and relatives with the thought of the little Greek statues that were brought by these calamities into the market, has there been a class so keenly interested in the acquisition of beautiful workmanship, for the sake of acquisition rather than for the sake of the renown in acquiring it." Many houses had their sculpture or picture gallery. Though the eighteenth-century admiration for the seventeenth-century art of Bologna is not intelligible to our taste to-day, the collectors of the reign of George HI were not the slaves of a single school; for Dutch, Flemish, and

excavation and research is especially memorable, this taste for classical antiquities was encouraged. "The foundation of the Dilettanti Society brought together all the rich young travellers of British birth in a kind of healthy competition towards one single goal. Under the spur of this competition, purses were opened freely, and with the help of English gold the soil of Rome and the Campagna yielded up its long-buried treasures." To the Society belonged for a long period the chief, and in some instances the sole, credit of initiating and supporting undertakings by which the remains of classical antiquity in Greece and the Levant were explored, surveyed, and published. In France, in spite of the zeal of a Caylus or a Cochon, little share was taken in the work of research until after the Revolution.

During the late seventeenth and early eighteenth century, the Arundel and Pembroke collections stood alone in England.



CHIMNEYPIECE IN FRONT DRAWING-ROOM, No. 52 ST. STEPHEN'S GREEN, DUBLIN.

French pictures were also all shipped to these shores, until the nation became, as we see in turning over Waagen's patient record, a very treasure-house of masterpieces. The importance of such amassed and accessible wealth in setting the standard of accomplishment in architecture and decoration, of a *clientèle* of critical patrons, can only be truly estimated by those who compare them with the country gentlemen of the early eighteenth century, as described by Fielding, and with a later generation when this cosmopolitan education was a thing of the past.

In a small private society of gentlemen which for more than a century and a half exercised a considerable influence in the fine arts,² and whose enterprise in the field of classical "A few excellent copies of the antique in bronze or plaster were admitted as single embellishments of the palaces of our nobility, but the more frequent ornaments of libraries and saloons were busts by modern sculptors." Dallaway, apropos of the rarity of classical sculpture in England, tells a story of "a gentleman of one of the Western counties" who had bought two capital antique statues in marble at Rome; had brought them to England and placed them in his garden. His son and successor was not a virtuoso, and had married a city lady addicted to fashionable improvements. She directed these ill-fated marbles to be painted, in order, as she observed, "that they might look like lead." In the middle years of the eighteenth century, William Kent and the younger Matthew

Letter to Lady Hertford. 1740.

² J. and B. Hammond, "The Village Labourer."

¹ Cust and Colvin, "History of the Society of the Dilettanti," 1914.

² "Anecdotes of the Arts in England," London, 1800, pp. 269-70.

Brettingham were commissioned to procure antique statuary for Holkham, and Sir Robert Walpole had collected several busts and heads by means of Brettingham for his house of Houghton; but until the latter part of the century such collections were exceptional. The rapid growth of collections of statuary can be estimated by the Dilettanti Society's publication in 1808 of the "Select Specimens of Ancient Sculpture preserved in the Several Collections of Great Britain," which illustrates besides Mr. Payne Knight's and Mr. Townley's well-known treasures, specimens from the galleries of Lord Lansdowne, Lord Egremont, Mr. Hope of Deepdene, the Earl of Yarborough, and the Earl of Cork.

It should be set down to the credit of the travelled Englishman of this period that these collections were often freely lent for reproduction. "No circumstance," writes Dallaway, "has tended so much to improve the national style of design and painting as the introduction of so many genuine antiques or correct copies of them." Over five hundred owners of gens were laid under contribution by Tassie in forming his great series of reproductions, and several collections were open to Josiah Wedgwood.

The first attempt to make a collection of casts from the antique for the use of the public dates from 1758, when the Duke of Richmond, returning from the usual tour in Italy, opened to the public his paintings, sculptures, and casts, gathered in a gallery in the garden of his house at Whitehall, as a gratuitous school of drawing.

Charles Townley,¹ the head of an ancient Lancashire family, who had for so many years his headquarters at Rome that he became an "Englishman Italianate," brought with him, on his return to London in 1772, a vast collection, and in his town house in Park Street (now Queen Anne's Gate) he exhibited "his stores of Greek and Roman art with an arrangement classically correct and with accompaniments so admirably selected that the interior of a Roman villa might be suspected in our metropolis.² "Zoffany, in his picture of him, represents him in an inner hall lighted by a skylight, seated amidst a welter of statues, surrounded with marble figures, sepulchral tablets, cinerary urns, sarcophagi, bas-reliefs, columns, winged creatures, busts, and the like, spoils he had gathered in Rome when the contents of Hadrian's Villa were dispersed.

To Sir William Hamilton,³ a member of the Dilettanti, who was for thirty years Minister Plenipotentiary at the Court of Naples, the nation owes a great part of its collection of Greek and Roman antiquities. He used his considerable influence to interest the Court of Naples in the Pompeian discoveries of which he published an account; and was one of the first Englishmen who collected and appreciated Greek vases, which he valued chiefly as good models for the art of the day. Hamilton generously circulated the proof plates of his collection engraved by d'Hancarville,⁴ which were drawn upon as a source for Wedgwood's Etruscan vases ⁵ and for the Etruscan style in which Robert Adam experimented. His first collection was bought by special vote by the nation in 1772,⁶ and so great was the demand for Wedgwood's imitations that it was said that their sale amounted in two years to no

less than the sum paid for the originals. Hamilton continued collecting, and Goethe in 1787 ¹ found his vaults at Naples full of busts, torsos, vases, and bronzes. As much of this second collection as was rescued from shipwreck passed into the collection of Thomas Hope of Deepdene.

Among travelled collectors of the last years of the eighteenth or early nineteenth century may be mentioned Richard Payne Knight, the "arbiter of fashionable virtu," who joined the Dilettanti Society in 1781 and collected chiefly bronzes, coins, and gems; Sir Richard Worsley, British Resident at Venice, who explored Greece and the islands and the coast of Asia Minor in 1785–6, and found a large and valuable collection, which he brought safely home; the Wiltshire antiquary Sir Richard Colt Hoare, Mr. Morritt of Rokeby, and Thomas Hope of Deepdene.

Another group of persons who shared the taste for classical antiquity was the colony of English artists and connoisseurs who made Rome, the centre of the trade in real and manufactured antiques, their headquarters. Among these were Jenkins the banker and Gavin Hamilton² the painter, who is remembered chiefly for his remarkable excavations in Italy, and who helped to form the Lausdowne collection, which he wrote to Lord Shelburne he "meant to make famous throughout the world." Jenkins the banker was also an enthusiast, and supplied foreign visitors with intaglios and cameos made by his own people that he "kept in a part of the ruins of the Coliseum fitted up for them to work in slyly by themselves."

The activities of these Georgian gentlemen have been indicated because it may be said that they made and conditioned the art: Georgian Art "exhibits the splendour of a class: what it conceals is the life of a nation." The whole of the art is pervaded by an extraordinary and unusual finish and refinement. It is restrained, cultured, and well-bred, like the Georgian Dilettanti. "It inclines to a certain coldness and arrogance of expression, its very perfection of taste lending it a certain exclusiveness as of a thing aloof from common appreciation, and of too delicate an order to be understood by the vulgar." It is, in short, in all respects aristocratic, and to deal with its subject-matter from this standpoint constitutes its note in style.

It was by men of such informed taste—virtuosi, artists, and architects—that the classic reaction was fostered. The descriptions published by the Accademia Ercolanese ⁵ of the buried city in 1757, a few years after excavations began on the site of Pompeii; the new interest in Greek architecture and antiquities dating from Le Roy and "Athenian" Stuart's publications, the personal influence of writings of Winckelmann and the engravings of Piranesi, all combined to effect a revolution in taste. The changes were earlier and more widely spread in France; and Grimm, writing in 1763, speaks of it as already accomplished. "For several years," he writes, "people sought after antique ornaments and forms, and taste has profited thereby; and this vogue is so widespread that everything

^{1 &}quot;Anecdotes," 1800, p. 244.

² Dallaway writes of Townley that his "superior judgement in the art may be said to have been inherited from his immediate maternal ancestor, the great Earl of Arundel, who was the founder of Virtu in England," "Ancedotes," p. 364, note.

^{8 1730-1803,}

⁴ "Antiquités Etrusques, Grecques, et Romaines, tirées du cabinet de M. Hamilton." Naples, 1766-67.

⁵ Wedgwood, writing in 1769, says that he is "preparing to paint the vases after Mr. Hamilton's book." Letters to Bentley (1762-72), p. 279.

⁶ His collection at the beginning of 1772 included 730 vases, 175 terracottas, 150 gems, and more than 6,000 coins.

^{1 &}quot;Italienische Reise," 27 May 1787.

² 1723-98. He began in 1769 with his well-known excavation of Hadrian's Villa below Tivoli; in 1771 he found many statues while excavating in the Via Appia. In 1775 he found some good marbles at Castel di Guido. In 1792 he made a good finish to his labours by an excavation in the territory of the ancient Gabii.

³ To William, second Earl of Shelburne, afterwards first Marquis of Lansdowne. See Lord E. Fitzmaurice, reprint of Letters, Devizes, 1879.

^{4 &}quot;Contemporary Review," August 1911.

⁵ Herculaneum was first exeavated in 1771, and excavations were renewed in 1738, and continued until 1766. In the discovery of the Villa dei Papiri in 1753 the climax was reached and a "vast number of antique bronze utensils that were found furnished a glimpse of the wealth of beautiful form with which the handicrafts adorned the whole life of an ancient city." The excavations were abandoned in 1766, and Pompeii, accidentally discovered in 1748, took its place in interest.



Plate III. April 1921.

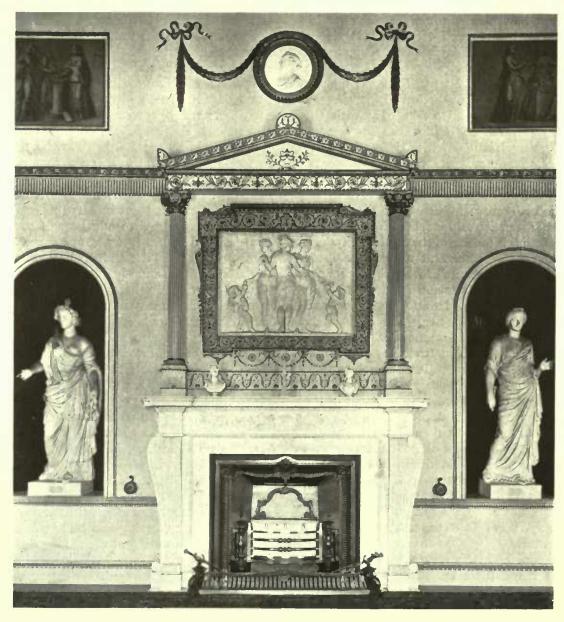
THE HALL, SYON HOUSE.

2

is made à la grecque.¹ The interior and exterior decoration of buildings, furniture, stuffs, jewellery of all kinds, is à la grecque in Paris." That a Greek revival was introduced immediately is not, of course, the case. In 1762 architects had little to guide them but Le Roy and the first volume of Stuart and Revett's "Antiquities." It has been said that on the appearance of this volume "there was a great sensation among the admirers of the fine arts. It grew into an almost mania for Greek architecture," and the "Grecian gusto," as it was called, was fashionable among the Dilettanti Society. But against this must be set the fact that the Greek revival was

really negligible quantity of their output. Stuart, a painter ¹ as well as an architect, seems to have been lacking in originality and designing power. The prime mover in the architecture and decoration of the second half of the eighteenth century was not Athenian Stuart, but Robert Adam.

It is possible to point to certain elements, such as Italian fifteenth-century decorative painting, the vast archæological repertory furnished by Piranesi, who (as he tells us) attempts to show "what use an able architect may make of the ancient monuments by properly adapting them to our manners and customs," as conditioning the decorative work of Robert Adam.



DINING-ROOM, SYON HOUSE

delayed for a generation after the appearance of the first volume of the "Antiquities of Athens"; and that though Stuart may correctly reproduce the anthemium and fret of the Greeks, the characteristic decoration of rooms by Stuart, such as the end boudoir and bedroom at Spencer House, is of the coloured Italian arabesque type. It is impossible to reconcile the statement that Stuart and Revett found themselves "elevated to the position of fashionable architects in a new but sadly inadequate application of the classical style to domestic use "" with the

These influences are slight; and what overweighs them is Adam's personal vigour and rich fertility of design; which is as evident in the Indian-ink drawings, in the Soane Museum, of castles perched on craggy cliffs in a rich and romantic scenery, as in the volumes of drawings for interior decoration, plate, and furniture in that collection. Adam, who takes full credit to himself for having purified ornamental detail and having "brought about a kind of revolution in this useful and elegant art," set his mark upon decoration from the accession of George III until his own death in 1782 on the eve of the French war. From

¹ He is said to have begun his career by painting fans for Goupy, the

celebrated fan-painter. He was appointed painter to the Dilettanti Society.

^{1 &}quot;Correspondance Littéraire," Paris, 1829, t. iii, p. 244.

² Cust and Colvin, "History of the Dilettanti Society," 1914.

⁸ Mulvaney, "Life of Gandon," p. 197.

about 1772 his style was generally adopted by younger men such as James Wyatt ¹ and the younger George Dance, ² and the elder Palladians such as Carr of York (with the exception of Sir William Chambers), and it is now a matter of some considerable difficulty to distinguish between the work of Adam and that of his imitators.

Chambers, an exceedingly learned architect and a fine and facile draughtsman and decorative designer, might have been expected to form a school. He took immense pains with his details. "He had models made for his Ionic, Composite, and Corinthian capitals, from the choicest antiquities in Rome;" 3 he "introduced a more graceful outline, an easy flowering foliage and an elegant imitation of such flowers and plants and other objects as were best adapted to the purpose of architectural ornament." This introduction of the natural forms of leaves and flowers is shown in his designs for ceilings. But his time was much occupied by designing triumphal arches and casinos, and the great work of his life, Somerset House; and his output of domestic work was relatively small. In ornamental design his sympathies were entirely with the Palladians, whose ornament could not be mistaken for filigrane toy-work"; and he was certainly embittered by the overwhelming preference for Adam ornament. Of the completeness of the revolution in taste we have the witness of Sir John Soane, who in a lecture to the students of the Royal Academy describes the routing of the rococo ornamentation "by the Messrs. Adams," to whom we were particularly indebted for "breaking the talismanic charm which this fashion of the day had imposed, and for the introduction from the ancient works of a light, fanciful style of decoration better suited for private buildings and the elegance of a modern refinement. This taste soon became general; everything was Adamitic, buildings and furniture of every description." This style was deliberately adopted by Adam as being truer to the interior design of Greek and Roman houses than the Palladian tradition, still intent to ring the changes upon the remains of Temple architecture. He therefore "exploded the tabernacle frame and the compartment ceiling, as being too heavy and bold to admit of the gay and elegant," and developed a style in which mouldings were smaller and slighter and the painted and low-relief stucco ornament was drawn from the rich mine of Italian Renaissance grotesques, which were themselves derived from Roman fresco painters. The diary of James Adam, who left England for Italy in 1760, shows him intent upon copying such decorations in villas as would prove useful on his return. In the Villa Petraio, at Florence, he admires "a considerable collection of porcelain and plates, with grotesque ornaments, infinitely pretty, and well worth copying at my return." At the Villa Castello also he notes that "there are many of the rooms painted in the grotesque taste with spirit and invention. Also the ceilings of several of the rooms are done in imitation of treillage work, with vines twisting round then, which does vastly well in the country. Here and there are ornaments also in the grotesque style, worth more perfect attention at another

7 "Library of Fine Arts," Vol. II, 9, 10 (1831).

time." At the Palazzo Vecchio, "the apartments of this palace are full of grotesque ornaments, but of a kind superior to any I ever saw, which made me form the project of employing a young painter to copy most of them for me during my absence." Throughout their practice, the Adam brothers kept in close touch with Italy, and kept, as Wedgwood tells us, modellers at Rome "employed in copying bas-reliefs and other things for them."

With the death of Robert Adam in 1792, and the opening of the twenty years' war with France in 1793, marking the close of a great period, the old cosmopolitan atmosphere among the English patrons of art came to an abrupt end. From this moment dates our real severance from the Continent, and with it the rise of an aristocracy as insular as any of their fellow Hitherto, foreign travel had been scarcely countrymen. interrupted. During the Seven Years' War, people travelled to Italy by the Rhine and Germany, avoiding France; but the moment the Peace of Paris was signed, they hastened to France again. But the conditions of the late eighteenth and early nineteenth century hemmed England in on a peculiar and unparalleled solitude. When Lord Holland travelled in Spain during the Peninsular War, he was looked upon with suspicion and resentment by his contemporaries.

The twenty years of war and high taxation fell heavily upon the labourer, but the landed aristocracy prospered. There were miscellaneous taxes on servants, carriages, riding-horses, and so on, estimated to affect about 7,000,000 householders, and designed expressly as luxury taxes. These were trebled at one stroke by Pitt, and in some cases the smaller gentry felt these taxes seriously, as we may see by the remaining blocked-up windows that recall the window-tax.² The pressure of certain war taxes was no doubt heavy; but to set against this, landlords' rents had in some cases increased fivefold between 1790 and 1812, and even the large farmers had adopted a new style of life, keeping liveried servants and drinking wine like their landlords. The late years of the century were not empty of buildings, and some of the most splendid mansions rose during the distress of the continental war.

Sir John Soane, a pupil of the elder George Dance, whose early allegiance was given to Robert Adam rather than to Sir William Chambers, is an interesting figure bridging the transitional period. He began to practise in 1780, and may be said to have substituted for Adam decoration "a linear and surface treatment which is peculiarly his own. His master, Dance, was an experimentalist, as is shown by his Ammonite order; and Soane, having a limited grasp of the origin and slow stages of the evolution of the standard classic detail, thought that fresh and direct importation of motifs from natural objects was possible," 3 In the existing examples of Soane decoration such as Pitshanger Manor and the Soane Museum, Lincoln's Inn Fields, the detail is rigidly classic, spaced or arranged in Soane's highly individual manner. A noticeable feature of decoration under Soane and during the early years of the nineteenth century—decoration which is also characteristic of the Empire style in France—is the complete exclusion of external architectural forms, such as columns and entablatures, as decorative adjuncts. The latest classic manner was introduced into England by Thomas Hope, who was a personal friend of Percier, the French architect who with Fontaine had given a definite form to the French Empire.

³ "Description of the House and Museum of Sir John Soane," edited by Arthur T. Bolton (10th Edition), 1920, p. 7.

¹ 1746-1813. Wyatt came to London about 1766; from 1772 may be dated his popularity in his profession.

² 1742-1825.

⁸ R. Blomfield, "A Short History of Renaissance Architecture," p. 205.

⁴ Memoir of Sir W. Chambers in the "Decorative Part of Civil Architecture," Ed. W. H. Leeds (ed. 1862), p. 9.

[&]quot;That stile, though somewhat heavy, was great, calculated to strike at the instant, and although the ornaments were neither so varied nor so numerous as now, they had a more powerful effect . . . they were easily perceptible without a microscope, and could not be mistaken for filigrane toy-work!" ("Decorative Part of Civil Architecture.")

^{6&}quot;A collective term made use of by English artists to express the whole dressing of a door or window, niche or chimney, when the dressing consists of columns or pilasters, with an entablature and pediment over them."

^{1 &}quot;Letters to Bentley."

² "We have this morning," writes Madame D'Arblay to her sister, "decided upon parting with four of our new windows—a great abatement of agrémens to ourselves and of ornament to our appearance, and a still greater sacrifice to *l'amour propre* of my architect."

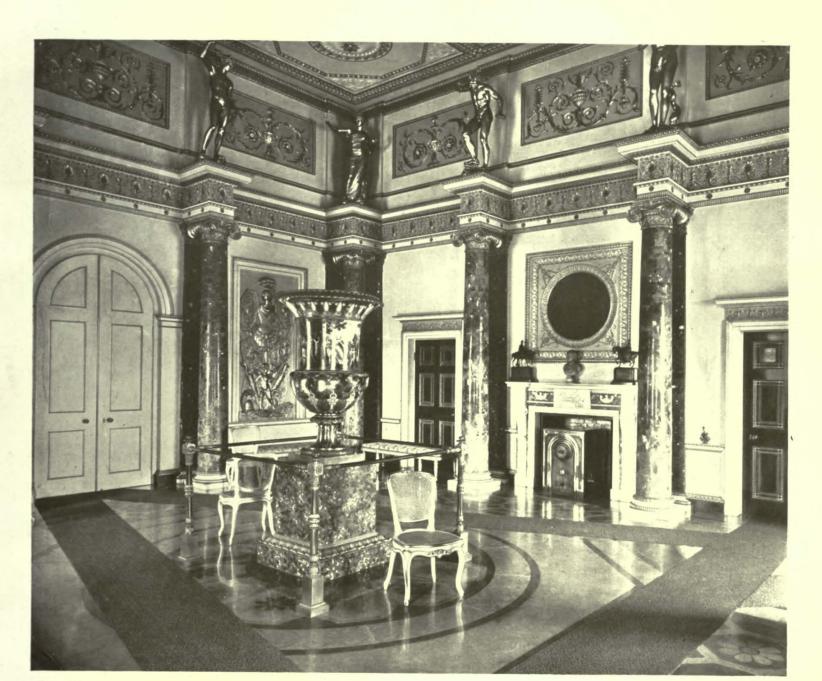


Plate IV.

April 1921,

THE ANTE-ROOM, SYON HOUSE.

Thomas Hope's artistic education was unusually prolonged. After spending eight years in studying and sketching architectural remains in Egypt, Greece, Sicily, Turkey, Syria, Spain, and other countries, he settled in England in 1796, when Holland was under French occupation. The scope and scale of his wander-years divided him sharply from the hitherto Italian-trained architects. He seems by personal predilection to have sympathized with the rigidity of the Empire style. "I scarcely was able to hold a pencil," he tells us, "when instead of flowers, landscapes, and all other familiar objects, I already began

An amateur himself, Hope does not appear to have pushed his principles as a decorator except by his publication of "Household Furniture," and there are very few surviving examples of this last classic manner, as compared with the Empire style in France. The weakness of Hope's style is that it is closely derived from French originals; and if the French architects reduced too scrupulously all evidence of life to a frozen calm, Hope's designs are even more lifeless, and are even more inspired by archæological fantasy. It had no future, it linked itself with no results, and "in that style the architects of



THE DINING-ROOM, CROOME COURT.

dealing in those straight lines which seem so little attractive to the greatest number." In his "Household Furniture and Decoration," which was issued in 1807, he made most of the drawings; and the work, which was not well received (Hope was ridiculed by the reviewers as "a very respectable and decorous gentleman" who "wrote with some endeavour about house furniture and decoration"), had an immediate effect.

¹ Hope, who belonged to a rich family of Amsterdam merchants, was born about 1770. He died in 1831,

Napoleon built the monument and wrote the epitaph of Renaissance art."

It is, in France as in England, a style of structural simplicity and ideal severity in ornament. In the close and patient study of classic detail, the last resources of classic architecture seemed at length to have been exhausted; and the Empire style did, in point of fact, mark the dissolution of Renaissance architecture

¹ G. Scott, "The Architecture of Humanism," 1914, p. 49.

Stained Glass for Private Houses.

By Maurice Drake.

THE root cause of the present unpopularity of stained glass for domestic purposes is obvious enough. For over a hundred years glass-painter and architect, bent on ornament, have united in ignoring the essential quality of glass—its transparency—and people have sickened of their darkened windows. Dwellers in houses want, very wisely, to look out of window occasionally, and they can't see through stained glass. Again and again one finds modern buildings, well enough in design, not ill-proportioned, and suitably decorated, ruined by wretched windows filled with opaque glass overloaded with painted ornament. The unspoken argument seems to be that as the fifteenth-century produced the best stained glass, and that as fifteenth-century glass can't be seen through, therefore modern stained glass must needs be opaque too.

If only people would study the story of their handicrafts! Fifteenth-century glass certainly was richly painted all over, but it wasn't altogether the painting which made it opaque. It was semi-opaque before the painter touched it. The glass-maker of the period couldn't produce uniformly transparent glass. True, here and there one finds a fairly clear fragment of pre-Reformation glass, but at the best its surface is always wavy, producing considerable distortion when looked through, and for the most part its texture is very rough indeed, irregular, full of streaks and "reams" and bubbles and "ambetti" crystals. No one could ever see a view through stuff like that. Painting added little or nothing to its opacity, so men very wisely painted their windows and made them beautiful. They still admitted light, but were intended to be looked at, not through.

See what happened to secular stained-glass design the moment the glass-blower achieved really transparent sheets of glass. Early in the sixteenth century that transparent material revolutionized domestic window-design all over Europe. Subjects, heraldry, all painted features whatsoever, shrank at once to some sort of central medallion, leaving the greater area of the windows clear leaded panes. People could at last see through their windows, and meant making the most of it. Stained glass was fine gay stuff, and they had no mind to drop it entirely, but it must be kept in its place. They wouldn't allow it to interfere with the outlook from their windows now that they could buy clear glass. Let the windows for the most part be transparent, and limit the opaque stained glass to central features, a circular medallion or so, or perhaps a narrow border round the lights. For the rest, clear glass and the view.

The circular medallions already in fashion in Flanders were the very things for these central features. In brown matt and yellow stain upon white glass, they were painted with all manner of subjects, often treated with great delicacy, and always interesting in detail. Thousands of them were exported to England, our native painters not being inclined to such painstaking work. For their part they preferred heraldry, which was full of bright colour, and was always of interest at least to the owner of the windows. English glass-painters did whole series of these shields in exactly the manner they had painted them during the preceding century for bases and tracery openings of church windows; but now they were no longer on backgrounds of painted quarries, as at Ockwells and elsewhere, but were surrounded by the new clear glass. In



FLEMISH MEDALLION. SIXTEENTH CENTURY.

From the Grosvenor Thomas Collection.

France and Holland both heraldry and the little "grisaille" subject panes were used for centres; but the Dutch, loth to relinquish painted backgrounds altogether, often let slender twists and twirls of delicately painted foliage in soft brown run out over the clear background panes. Little enamelled naturalistic features, snails and butterflies, and poll-parrots perched on painted nails apparently stuck into the window-jambs, provided desirable spots of colour. But always the whole thing was delicate, so as never to obstruct the treasured view.

The Swiss and South Germans, painstaking lovers of glass, beat all the other painters. Instead of taking a single feature of their windows, as did the English glaziers with their shields, or contenting themselves with brown and yellow stained subjects, like the Flemish, they, with prodigious cunning of hand, shrank their whole windows to coloured miniatures, 13 in. high or thereabouts. These little gems contain all the details of windows 6 ft. high. Figures under their canopies, heraldry, inscriptions, all are there, like a big stained-glass window seen through the wrong end of a telescope. The painters worked with a needle-point, achieving marvellous results. The writer has seen the Story of Samson: the hero slaving the Philistines, drinking from the fountain jetting from the ass's jawbone, carrying off the gates of Gaza, and sending the fiery foxes into the corn, the four incidents in a landscape fully coloured in enamels on a single pane of glass 5 in. in diameter! Samson and the foxes, the most distant incident, could be covered with a sixpence, and yet individual cornstalks were rendered by the needle:

The younger Holbein was a pioneer of the movement. His Virgin at Lucerne, dated 1517, is less than 18 in. high. A

hundred lesser masters followed him, and for two and a half centuries went on producing wonderful stuff. Working on such a tiny scale they were bothered by the thickness of the lead lines, and they invented enamels, brilliant as "flashed" glass, which stand to-day when English eighteenth-century enamels have rotted utterly away. They abraded rubies and other flashed glasses with the emery wheel so that portions of their work look more like transparent cameos than stained glass. It was their deftness with this same wheel which led them in the end to disaster. They got so fond of it that finally—about 1750—the wheel ousted the brush, and the stained-glass panels gave way to panes of glass cut by the wheel alone.

But the whole story of Swiss miniature glass, as of Flemish medallions, and of the Dutch domestic school, starts on that date when the glass-makers first produced transparent glass in sheets.

At first these clear backgrounds were of the plainest glazing, squares or lozenges, but the glazier soon did better than that. More or less intricate geometrical patterns took their place, adding to the beauty of the windows, but never interfering with the desired outlook. One Giddes, early in the seventeenth century, found it worth his while to publish a book of these patterns. His "Booke of Sundrie Draughtes" contains a number of ingenious designs intended for glaziers, though he tries to extend his public by announcing that they are "not impertinent for Gardeners" and others, as well.



DUTCH PANEL WITH STAPLE MARKS ON SHIELD; CREST AND MANTLING EXTENDING OVER CLEAR GLASS OF BACKGROUND, SEVENTEENTH CENTURY.

From the Grosvenor Thomas Collection,



SWISS SUBJECT PANEL UNDER CANOPY, WITH TWO COATS OF ARMS AND INSCRIPTION. SEVENTEENTH CENTURY.

From the Grosvenor Thomas Collection,

At Hardwicke Hall is a further effort at originality. The leaded panes are not all in the same flat plane, the lights being bent in and out at the lead lines till the glazing looks like the stamped wax foundations for honeycombs supplied to beekeepers. But this is an unusual and unfortunate striving after effect, and I know of no instance of its repetition. It was wrong for the same reason that most modern glass is wrong: it obstructed the view.

Let it be said at once that sash windows are no place for stained glass or leaded glazing. Large sheets of glass, liable to smash in a swinging casement, have no doubt had much to do with the evolution of the sliding window sash, and with such glass it should be glazed. If colour is wanted in such windows hang small medallions of good stained glass against them. Sometimes an inoffensive treatment can be devised by an additional internal sash-bar or frame near the centre. The essential thing is to leave most of the window in plain white glass. Anything more hideously unsuitable than leaded glazing in such windows can scarcely be imagined. Clear lead glazing is bad enough, but when it comes to modern "domestic stained glass"—birds in circles, figured rolled glass, "muranese," "rolled cathedral," "roundels"—is it any wonder sane people with instincts for what is good are getting tired of it?

Casement windows are another matter, and little lights above transoms invite painted glass. Ornament and clear glass are not incompatible, and delicate ornament may spread over a large proportion of the glass without impairing its transparency, as the Dutch proved in the seventeenth century.

But the essential merit of modern glass is that it can be seen through, and much bad work would be avoided if architects and glass-painters would only bear the fact in mind.

The Craftsman's Part in the Classic Revival.

By Arthur Keen, F.R.I.B.A.

HE part played by the craftsman as distinct from the architect in the growth of the English Classic revival is almost instinctively felt, but has not been adequately acknowledged. We are accustomed to hear that with the advent of the Renaissance the workman became a mere tool in the hands of the architect, that he lost his individuality, and that the traditions which had resulted in the developments of mediæval art ceased to exist. To a certain extent this is true: yet is it not the case that while architects like Inigo Jones and Wren introduced Italian architecture into this country, the real English Classic Revival—which is as distinct and characteristic

as that of France or Italy was developed by our own English builders, who adopted the new elements of design, adapted them to English conditions and materials, and gave them a new expression?

It is well known that already before the time of Inigo Jones there were in England many builders possessing a good working knowledge of Classic detail; Mr. Avray Tipping's book on Grinling Gibbons makes this clear, and Mr. Halley's researches into the history of the building of St. Paul's show what manner of men were the carpenters, masons, and metal-workers who acted under Wren, and what extraordinary capacity they possessed; and in the buildings themselves of the sixteenth and seventeenth centuries we have abundant evidence of a gradual and

continuous development as the forms and principles of the new style became known and understood.

The accompanying illustrations of Cromwell House, Highgate (1614), and a row of houses at Newington Green, Islington (1658), show extremely well the transition that was in progress during the first half of the seventeenth century from the crude and awkward productions of the Elizabethan and Jacobean times to the sweetness and refinement of the Queen Anne and Georgian buildings that give to the old suburbs of London, to most of our provincial towns, and particularly to our cathedral cities, their peculiar charm and interest.

These qualities in the later work arise out of the right instincts of the workman and the unerring sense of scale and proportion that come with traditional training and the handling of material. The vernacular work of the Stuart period is full of evidence of the skill and resource with which the craftsman of the time used and adapted the new style; the admirable way in which the accepted steep roof of England is made to harmonize with the firm horizontal lines of Classic architecture and the coves or wide soffits of boldly overhanging eaves are translated into Classic detail; the perfect manner in which gables are made subservient to the Classic entablature, and yet fully acknowledged as essential features, and even treated with some elaboration of detail; the ease with which the leadwork of rainwater heads, crestings, gutters, and finials and so forth passed into agreement with Classic forms in scrolls and mouldings, and the flèche or turret of Tudor times became a Classic lantern; the beauty of the wooden bay windows and doorways; the change in the decorative treatment of half-timber work, while still retaining the old construction; the beautiful treatment of fronts of buildings, in which stone rustications and

architraves are suggested but not copied in the soft lines of plaster decoration: these all show that the art of the craftsman was vital and operative. In every trade the change is seen—grilles transformed into the graceful panels of Georgian gates and railings; gravestones and wall tablets, chimnevpieces, panelling, modelled ceilings, all remaining essentially English, and at the same time becoming as perfectly Classic as the Continen-

The work of the bricklayer calls for very special notice, as he exhibited wonderful skill in handling the bold cornices, straight window heads, pilasters, rustications, plinths, chimney-heads, and other details, making them meet the limitations imposed by the materials of his trade.

Time has added the tone

tal examples.

Photo . A. E. Bouser OLD HOUSES AT NEWINGTON GREEN, ISLINGTON.

and texture that broaden and refine the whole, but the original purpose and perception of the workman are fully apparent. The mouldings, built up of small parts, give just the values that stone cornices of correct section present; the difficulties created by bricks of equal thickness are overcome by ingenious bevels, by the insertion of tiles or by slight projections that offer thin lines of shadow, profiles being exaggerated or reduced to compensate for the sizes imposed by the dimensions of a brick. With the introduction of cut and rubbed close-jointed brickwork the subtlety and refinement of the work becomes quite extraordinary, complex detail being handled with perfect confidence.

In plasterwork, again, the personality of the craftsman displayed itself in an astonishing way. None can study Wren's work, especially in the London churches, without feeling that the plasterer must have been given a very free hand, and that he showed the finest possible perception of scale and texture as accessories to architecture; he had a large share in the general success of the buildings upon which he worked, and was fully worthy of the reliance that was placed in him. The importance

of plasterwork as an element in English Classic architecture is very great, and here again the tradition is unbroken throughout the sixteenth, seventeenth, and eighteenth centuries; in fact the traditions of the building trades continued right into the early part of the nineteenth century, as may be seen from the refined work in suburban terraces and well-proportioned country houses. Certainly in the Stuart period these traditions were

support in the columns of "The Times," where a series of special articles proclaimed the advent of yet another Renaissance, and tentatively discussed ways and means of aiding it. Architects are fully aware of the comprehensive and far-reaching significance of this new movement, and several leading members of the Profession, including Sir Reginald Blomfield, R.A., and Mr. John W. Simpson,



Photo: H. W. Fincham

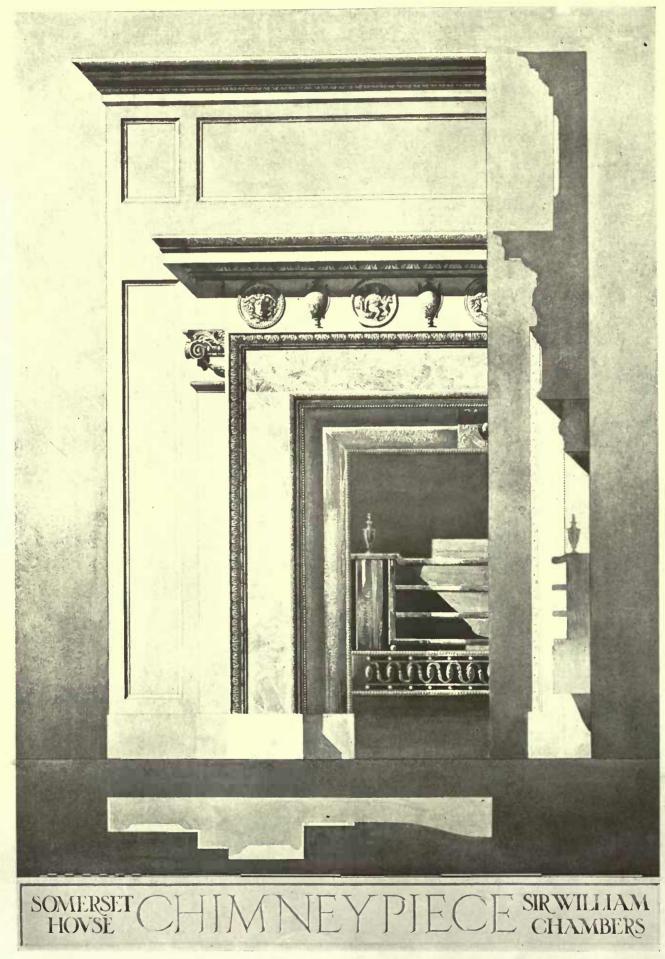
CROMWELL HOUSE, HIGHGATE HILL.

an effective force that gave vitality and character to the Classic Revival, making it truly national instead of being merely exotic.

[Whilst Mr. Keen's article was being passed for press, a movement having for its object an awakening of the public to a greater sense of beauty and a higher appreciation of the value of the arts and crafts, was receiving powerful P.R.I.B.A., have expressed their sympathy. As art applied to objects of utility is an avowed aim of the promoters of the movement, enthusiasm for good craftsmanship is naturally included, and in the result we may yet see a resumption of that jealous pride in workmanship of whose products Mr. Keen gives such alluring instances.]

The Practical Exemplar of Architecture:

Chimneypiece in the Registrar-General's Office, Somerset House.



DETAIL OF CARVED WOOD AND MARBLE CHIMNEYPIECE, SOMERSET HOUSE, LONDON.

Measured and Drawn by Christopher J. Woodbridge.

PRACTICAL EXEMPLAR OF ARCHITECTURE.



Plate V.

HALF CAPITAL FROM FIREPLACE IN REGISTRAR-GENERAL'S OFFICE, SOMERSET HOUSE.

Measured and Drawn by Christopher J. Woodbridge.



Plate VI. April 1921

"Shardeloes," a house about a mile from the town where Robert Adam was engaged in 1759-1761, is an interesting example of his early work on his return to England. Lipscomb speaks of it in the language of his time as "a neat modern building." It is a two-storied balustraded house of stone set down in rolling and rising ground among woods. The south-east and south-west fronts are very low on their lines and have the ends of each façade emphasized by an arched recess in which is set a pedimented window, and on the north-east side is a Corinthian portico. As Lipscomb says, it "forms a very striking object from the road; and without claiming the epithet of magnificence, is justly entitled to be considered a very handsome and appropriate abode for one of the higher classes of the English gentry. The house is more remarkable interiorly for convenience, spaciousness, and comfort than for its decorations."

Pioneers of London Development.

III.—Sir John Soane.

By E. Beresford Chancellor, M.A.

CIR JOHN SOANE, or Soan, for so the name was first spelt, occupies a rather curious place among British architects. He was not a great designer, but he was a remarkable man; what he has left does not compare, either in importance or bulk, in any way with what other contemporary architects achieved, and yet his name is remembered where many of theirs are forgotten. The fact is that if not endowed with architectural genius (and no one will, I think, venture to say he was so endowed) he possessed the great quality of personality perhaps, taking it by and large, the greatest attribute which a man can possess and it is by this somewhat rare and elusive gift that he comes down to us, rather wonderingly, one must suppose, among the ranks of men far greater than himself. His character consisted of contradictions; just as the Museum he left to his countrymen consists of things of the greatest importance mixed up with trifles of the most commonplace description. In fact, this collection stands, to some extent, as a fitting commentary on the aims of the man who formed it with such sedulous and loving care. Indeed, so identified with Soane is the collection of miscellaneous objects he left to the nation, that the latter certainly claims a word—and shall have it here,

This Museum is but dimly known to the Londoner. Rather curiously situated mainly amongst lawyers' offices, it is apt to clude the ordinary sightseer; but to those who penetrate Lincoln's Inn Fields (and the lover of architecture ought to be one of these, for there are to be seen some of the most interesting domestic architectural remains in London work by Inigo Jones and Capt. Wynne (Newcastle House), and Ware and Soane and Barry) the Soane Museum should certainly be



CARICATURE FROM "THE MACLISE PORTRAIT GALLERY."

an objective. In that small house on the north side, with its wondrous contrivances for economizing space, may be seen such treasures as the famous Egyptian Sarcophagus; some of Hogarth's most important works. The "Election" Series and the "Rake's Progress"; one of Turner's great canvases, and one of Watteau's etherealized Cytherean scenes, together with no fewer than fifty folio volumes of the Adams' designs, as well as a mass of subsidiary objects, many of little importance, but all tending to show the acquisitive, if not very critical, mind of their one-time possessor. Beyond this the house remains essentially as it was in Soane's time—nothing has been added, nothing taken away. There are the tables at which he sat, there the beautiful Chippendale chairs in which he rested; there are the pictures and busts he delighted to look upon, and the books which he collected and read. The whole, therefore, has a significance beyond what it gains by its really important objects, because it not only shows us a cultured man's surroundings (practically untouched and unaltered) as they were in a past century, but because, too, it serves as a commentary on the mind of the omnivorous collector who gathered together those things which became his loved penates. and which he left in their entirety to, we must confess, a rather disregardful posterity.

There is no doubt that, although not a pre-eminent architect. Soane was in many respects a remarkable man. His beginnings were humble enough, and he raised himself to a dominating position in the artistic world of his day. Circumstance helped him, but he took every advantage of circumstance, and the force of his character enabled him to surmount initial difficulties which might have proved fatal to the rise of a less determined man.

Soane was the son of a bricklayer, and was born at Reading in 1753. It happened that when he was a youth one of his sisters was employed as a servant in the household of George Dance the architect; and it is probable that it was in consequence of this that the brother was first taken into Dance's office as errand-boy. How it happened that Soane was eventually received as a pupil is not clear; but the fact is established, and it was there that he first learnt the rudiments of architecture. We next find him working in the office of Henry Holland. In the meantime he had entered the Academy Schools (1771), and five years later, such progress had he made, that he obtained the gold medal, and was awarded a travelling studentship in 1777. This important step seems to have been achieved through the instrumentality of the then all-powerful Sir William Chambers, who was greatly impressed by the design for a Triumphal Bridge with which Soane had secured the coveted medal. Before leaving England he had prepared a volume of designs for publication, and these appeared, in due course, when he was on the Continent. They are of the most mediocre description, and it was certainly lucky for him that he had obtained the medal and studentship before they appeared, as otherwise Chambers and the Academy authorities might have hesitated to bestow their laurels on one who was shown, by these drawings, to be quite unworthy of either. Soane himself, in after years, was fully alive to the injury likely to accrue to his name by their dissemination, and he did all in his power to buy up and destroy them. But lucky circumstance always went hand in hand with his determination to make a name for himself. A further proof of this occurred while he was in Italy. Among the influential Englishmen he



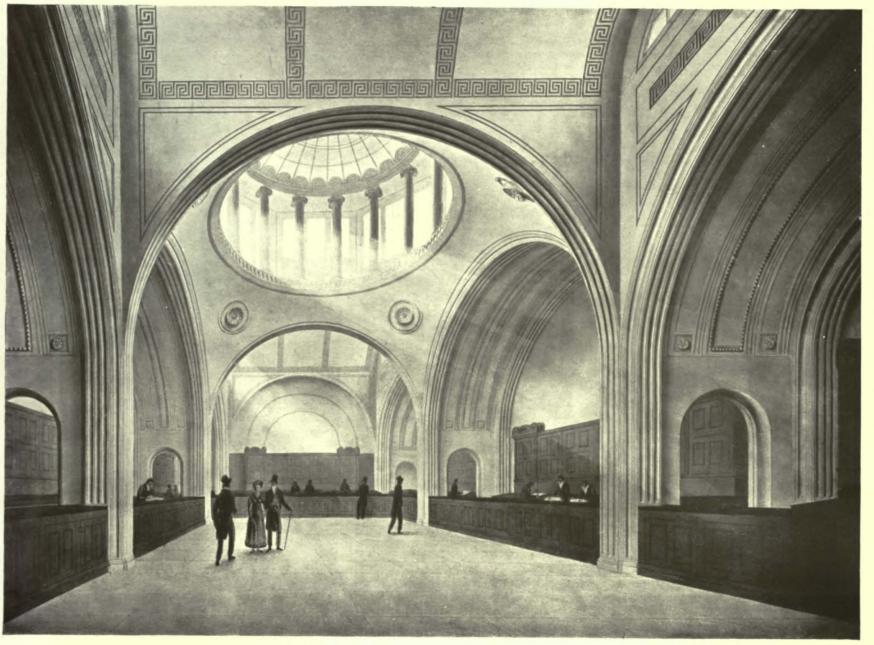
CONSOLS OFFICE, BANK OF ENGLAND. Sir John Soane, Architect.

came across there was Thomas Pitt, afterwards Lord Camelford. Pitt seems to have been no less impressed by the young man's character and achievement than had been Chambers, and as a result of his influence and recommendation Soane was appointed Architect to the Bank of England. It is, indeed, on work connected with the bank that his fame as an architect chiefly rests. Another appointment which Soane obtained was that of Clerk of the Works at St. James's Palace, to be followed by that of Architect to the Office of Woods and Forests, and Surveyor of Chelsea Hospital—all posts not only of importance, but also of a satisfactorily lucrative character. All these highly advantageous prizes in the architectural lottery came to Soane by those lucky chances in which some men with only quite mediocre attainments compass the successes of life.

That Soane was a busy and diligent worker no one, knowing anything of his career, will deny; but, as has been said of him, "he had ideas, but no idea; no large sense of unity and completeness, or of structural consistency"; and that summing up of his merits which was current at the commencement of this century, though it sounds futile and ridiculous to us, is perhaps a just one, namely, that the great claim to originality of Sir John Soane consisted in his having been the first to adopt, and to disseminate, that particular form of architectural confectionery known as "Tivoli-Corinthian." There is in this judgment, however, a certain one-sidedness which is not quite fair to its subject. Soane was, after all, often in the main a successful architect; where he so often failed, however, was not in want of a certain originality, sometimes an even striking power of invention, but in vitiating what was good in his output, by tolerating solecisms of the most pronounced character. His lack of self-criticism in his work was as obvious as his want of selection in his Museum. Unfortunately he had rather an obstinate temperament, which ill-brooked any contravention of his will, and may easily have militated against his benefiting by, much less seeking, outside criticism which, had he attended to it, might have saved him many a glaring error and many a feeble invention.

His character is well illustrated by an incident which occurred in connexion with his tenure of the post of Professor of Architecture to the Royal Academy. He resented a certain resolution, passed in 1810, to the effect that "no comments or criticism on the opinions and productions of living artists in this country should be introduced into any of the lectures delivered in the Royal Academy." None of the Royal Academicians appears to have raised any objection to this resolution (which was supported by cogent reasons) except Soane, who set up a curiously cantankerous and difficile opposition to the suggestion, and as a result refrained from lecturing during the year. His conduct was pronounced to be "highly improper and disrespectful," and it was a question whether he should or should not be deprived of his Professorship. However, this extreme measure was not enforced, and for a time he resumed his lectures. Two years later we find him still taking up a militant attitude, and then only a thinly disguised threat by the Council, that they should feel themselves compelled to declare his office vacant, seems to have brought him to a sense of propriety, and he discontinued his tiresome opposition, in which he appears to have been in a minority of one. Obstinacy was, indeed, one of his characteristics; and, as is not unusual, nothing would cure it but force majeure. It unfortunately exhibited itself in his private life; for having had a violent quarrel with his son, who is said to have committed some offence against the vanity of the elder man, he never forgave him, and not only willed away all his property from him, but even, it is said, refused a baronetcy, lest by accepting one he would have indirectly benefited his heir.

Soane died in 1837, and the latter part of his life seems to



BANK OF ENGLAND: STOCK OFFICE.
Sir John Soane, Architect.

have been passed in adding to the treasures which, by his will, he left to the nation. Whether he would have done this had he not quarrelled with his son is a question, and therefore one cannot look even upon that legacy as wholly disinterested. He once offered £1,000 for the acquisition of Sir Thomas Lawrence's collection of old drawings for the Royal Academy, for which he was duly thanked; and on the national authorities not finding it expedient to purchase the famous Egyptian

sarcophagus, he came forward and bought it for £2,000. As this now forms part of the nation's possessions, by virtue of his bequest, this may also be set down to his credit. But looking at his life-history, there do not seem to be many very lovable features in it; just as, in his architectural records, there are not many notable successes. Soane was an excellent example of the self-made man, with all a self-made man's dogmatism, arrogance, and obstinacy.



SCALA REGIA, HOUSE OF LORDS.
Sir John Soane, Architect.

Publications.

Eighteenth-Century Ceilings.

Nowadays the interest of architects and the public inclines towards a study of the arts as they were practised in Europe and America during the second half of the eighteenth century. This highly interesting reprint of "A Book of Ceilings in the Stile of the Antique Grotesque, Composed, Designed, and Etched by George Richardson," focuses attention on the aims of those artists who, at that date, considered delicacy of ornament, geometrical patterning, Attic grace, and fecundity of invention to represent the tidal mark of achievement in the polite arts. To-day we know better than to attempt a slavish reproduction of the "Antique Grotesque"; for after a century of experiment the picture presented by the eighteenth century is becoming plain.

Little is known of the early life of George Richardson beyond the fact that before he was thirty years of age he obtained a reward offered by the Society of Arts for a design. This triumph came after a three years' tour in France and Italy, which, if Dossie is to be believed, began in 1760. Examination of the art catalogues of the period proves Richardson to have exhibited both at the Society of Artists of Great Britain and at the Royal Academy. His work evidently included the design of carpets and ceilings. The Greek ceiling at Kedleston is attributed to his free fancy, as is the design of the church at Stapleford in Leicestershire, which it is supposed he prepared

for the Earl of Harborough in 1783.

In the early part of the year 1773 George Richardson was residing at 95 Great Titchfield Street, Cavendish Square, from which address he edited the book of which the reprint is now under review. His letter "To the Public," which opens his argument for the published designs, proves him to have been an assistant, probably with Bonomi, in the office of the Adam brothers; for he states, "Having had many Advantages in the Study of Architecture, both at Home and Abroad, under these eminent Masters, Messrs. Adam of the Adelphi, for whom I am employed in drawing and designing upwards of eighteen years: I now propose, with the utmost Deference and Respect, to offer to the Public, and submit to its Judgement, a Collection of Ceilings which I have some Reason to hope will meet with their Approbation. As many of the principal Nobility and Persons of Distinction, and the most eminent Architects both in Town and Country, have already patronized them and warmly recommended the Publication, being persuaded, from the stile in which they are composed, that they cannot fail of a favourable Reception."

The foregoing prefatory remarks shed much light on the so-called "Adam Manner," which in reality was shared and exploited by many architects, builders, and craftsmen of the day, whose names have passed into oblivion, but whose works remain, often in remote parts of the kingdom. Taste for the antique on strictly classical lines was developed on the literary side long before the architects threw off their reverence for strict Palladianism; for example, the publication of Spence's "Polymetis" did much to direct such men as Taylor, Robinson, and others towards the goal ultimately achieved by the trio from Scotland. Otherwise how is it possible to explain the interior decorations of the Governor's Room at the Bank of England by Sir Robert Taylor, which have a flavour that is distinctly Adamesque, or to account for the delightful ceilings in Bedford Square, in any other way than by the fact that

Leverton employed Bonomi to design them? It is interesting to record that on occasion Flaxman and Nollekens, as well as Carlini, did not disdain the modelling of bas-reliefs. We should also like to know more of such plaster-workers as the firms of Clayton and Coney, evidently of Edinburgh, and more also of the Messrs. Rose, who executed the trophies and the ceiling ornaments for the coved ceiling in the Grecian Hall at Kedleston; but such side issues demand especial research.

To revert to the career of George Richardson: We find he devoted practically his whole life to the publication of books for the benefit of his fellow-designers. He published "Statues, Bas-Reliefs, Drawings, and Pictures in Italy and Flanders,' "Iconology, or a Collection of Emblematical Figures" (1779), "A new Collection of Chimney-Pieces" (1781), "Five Orders of Architecture and Observations on the Antiquities at Rome, Pola, and South of France" (1760-63). In Richardson's folio volume, "New Designs in Architecture," published in 1792, there is a curious advertisement stating the author's terms for teaching architecture—a distinctly novel departure for the eighteenth century. Other publications organized by Richardson include "New Designs of Vases, Tripods, etc." (1793), "Capitals of Columns and Friezes from the Antique" (1793), "Original Designs for Country Scats or Villas" (1795). By far the most important of Richardson's works was the publication of "The New Vitruvius Britannicus" (1802-8), a work illustrating the country houses and public buildings erected during the last quarter of the eighteenth century, valuable for its authoritative drawings and letterpress. Many of Richardson's designs for ceilings can be consulted among the archives in the Soane Museum.

The plates illustrated in the original volume and included in the reprinted edition comprise illustrations of the ceilings for the mansion of Lord de Montalt in Dublin; designs for furnishing the semi-domes of the Society of Artists' exhibition room in London; designs for the embellishment of rooms in various mansions, and drawings of the coved ceiling (previously mentioned) for the Grecian Hall at Kedleston. All the designs for ceilings have a geometric basis. They have been set out with care and respect for symmetry. Most have the faults of being too minute in detail. The aim of the architects of this period was to exaggerate the scale of even the smallest room: hence their predilection for minute detail.

As a contrast to the foregoing, it is interesting to compare a ceiling by Adam with one designed by Chambers. The former reduced the architectural features to effeminate terms, while the latter endeavoured to fit his embellishment to the scale of human requirements. Holland, the self-named originator of the "Græco-Roman Style," in reality a mélange of Palladian and Greek forms culled from Stuart and Revett, produced the finest interiors of the late eighteenth century, as can be instanced in the library at Woburn Abbey and at Southill, not to forget the vestibule of Dover House and the hall of Carlton House. The delicacies of the Adam manner will continue to be observed for many years, but we must not expect to see a return to a strict observance of such effeminacies. The reprint of Richardson's book is interesting for comparison and useful as a guide-book to certain phases of decorative treatment.

"A Book of Ceilings." By George Richardson, F.S.A. Forty-eight plates. London: MDCCLXXIV. Reprint by William Helburn, Inc. Sole English rights: Technical Journals, Ltd., 27-29 Tothill Street, Westminster, S.W.1. £4 net.

Chronicle and Comment.

Salient Features of the Month's Architectural News.

A Correction.

By a slip of the pen we described the marble work in the Old Street Branch of Lloyds Bank (illustrated in the February issue of the architectural review) as being by Mr. George Fenning. This work was carried out by Messrs. Fenning & Co., Ltd., of Hammersmith.

Gothic Architecture.

Professor Dearmer's lantern lectures on "Gothic Architecture" will commence on Wednesday, 4 May, at 5.30 p.m., at King's College, Strand. Owing to the large numbers who have attended, the course is being moved into the Great Hall of the College. It is open free to the public and will continue into June.

Borrow and an Old Vicarage.

It is stated that a former vicarage at Llangollen is to be converted into a café by a Lancashire firm of charabanc proprietors. It was at this old vicarage, we are reminded, that George Borrow "was entertained during his memorable visit to 'Wild Wales,'" the then vicar being the father of the present Archbishop of Wales.

Architecture and Commerce.

Mr. H. Gordon Selfridge's excellent speech at the Architectural Association dinner put fresh courage into those who have plenary faith in good architecture as "good business," and his words carried the greater weight from the knowledge of his hearers that he has practised what he preaches, his fine building in Oxford Street having set a new standard for commercial architecture in England.

Sale of Etchings.

A sale of etchings at Sotheby's on 9 March included several that were the property of the late Rev. Stopford Brooke. "Piccadilly Circus at Night in War Time, 1915," by Muirhead Bonc, was sold for £98, while a portfolio of thirty-two etchings by John Crome, the founder of the Norwich school of painting, brought no more than £25 10s., and a "Nocturne" by Whistler was knocked down for £27.

Correction.

Last month, in recording the distinction recently bestowed upon Sir Robert Lorimer by the Royal Scottish Academy, we inadvertently referred to the new honour as an Associateship. Sir Robert, however, was elected an Associate nearly twenty years ago. There should have been a much shorter interval between the Associateship and the full Membership to which he has been too recently elected.

The Art of the Theatre.

The University of Liverpool is a spirited institution. The vigour and enterprise of its School of Architecture are familiar enough. The whole policy of the university seems to be infused with the same leaven. We now learn that it has appointed Mr. H. Granville Barker to a public lectureship in the Art of the Theatre. There are certain points on which he and Professor Reilly will no doubt be glad to exchange ideas, to the advantage of the arts they respectively represent.

The Building Trades Exhibition.

Readers of the architectural review who will be visiting the Building Trades Exhibition at Olympia are invited to visit the Technical Journals Stand, E 87, where all books and periodicals published by the House will be on view. The various volumes dealing with the Art of Architecture have an interest for art-lovers both inside and outside the profession, and it is unnecessary to enlarge upon the practical value of technical books and working drawings.

The Holy House of Loreto.

Fortunately the damage done by the fire at the Holy House of Loreto, near Ancona, is less considerable than was at first reported. An image of the Virgin has been totally destroyed, and the altar on which it stood has suffered severely, but the walls of the Holy House have not been injured. At Ancona, it will be recalled. Trajan's Roman arch stands on the Mole; and near the ruins of a Temple of Venus there is a Byzantine cathedral of the eleventh century.

The Queen at Oxford.

Our reproduction in colours of Mr. William Walcot's fine water-colour sketch of the entrance to Christ Church, Oxford (see frontispiece to the present issue), serves to commemorate the visit of Her Majesty the Queen to the University on 10 March to receive the degree of D.C.L. Architects will note with peculiar pleasure that among the gifts accepted by Her Majesty on this occasion was a vellum-bound copy of Sir Thomas Jackson's "History of the University Church of St. Mary"—quite an appropriate old-world function.

Westminster Abbey Ornaments.

Plate and vestments in the possession of the Dean and Chapter of Westminster Abbey were exhibited for the first time on record to illustrate a lecture given last March by the Rev. Jocelyn Perkins (sacrist and minor canon) on "The Ornaments of Westminster Abbey." Strängely enough, the lecturer said, the oldest piece of plate in the Abbey was one of the most recent presents—a piece of Elizabethan plate that probably had belonged to an Oxford College or church. The first inventory of the Abbey's treasures was made in 1388.



Drawing by Stephen Reid, R.F.

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Dynamic Symmetry.

Mr. Jay Hambidge's paper on "Dynamic Symmetry in Ancient Architecture," read before the Royal Institute on I March, was followed with great interest. Mr. Hambidge has ascertained his data and elaborated his theory with great industry, and it may be said of his conclusions as it was predicted of Praed's parson's sermons—that "All who understand admire, And some who do not understand them." Whether they are well founded or baseless is really of minor importance compared with the undoubted fact that they stimulate both general and special interest in early architecture.

The "Garden City" of Düsseldorf.

Düsseldorf, which was occupied by the Allied troops immediately after the indemnity offered by the Germans had been rejected, has been described by a newspaper writer as "a mixture of an industrial centre with a garden city in which art enjoys an honoured place." Besides its extensive steel and iron trade, the town is a notable centre of textile manufactures. From 1805 to 1815 it was in the hands of the French, to whose genius, Heine would have it, the town in which he passed his childhood owed all its grace and all that is sound in its regard for art.

Sale of Empire Furniture.

At Vienna, beginning on 8 March, a sale was held of Empire furniture and Napoleonic relics. The collection, which was made by the late Count John Palffy, includes a beautiful writing-desk which had been presented to Napoleon by the City of Paris. A Viennese banker, Herr Reitzes, bought it for £6,500. Empire armchairs went for £25 apiece, whereas, according to the Vienna correspondent of "The Times," "four early Victorian suites fetched the ridiculously high price of 100,000,000 kroners (£50,000) for the four." Adam chairs were included in the sale.

Westminster Hall Roof.

A recent visit of members of the R.I.B.A. to the work in progress at Westminster Hall brought out once again some interesting particulars as to the renovation of the roof. It will be remembered that the timbers of the fine old roof—a master-piece of ancient carpentry—have been eaten hollow by the small grub known as *Xestobium tesselatum*. Sir Frank Baines has devised an ingenious means of preserving the outward appearance of the roof, the timbers concealing a steel structure which carries the weight, which the woodwork had become quite inadequate to support.

A Renatus Harris Organ.

The historic organ of St. Sepulchre, Newgate, built in 1670 by Renatus Harris, shortly after the Fire, has now completely broken down, and to put it into a thorough state of repair and carry out other necessary renovations to the church a sum of £5,000 is required. The vicar and churchwardens appeal to the parish and to citizens of London generally to help them to find the money, and the appeal should meet with immediate and generous response, not only for the historical interest of the instrument and the renown of its maker, but because its silence is a deprivation to hundreds of workers to whom it used to be played during their dinner-time.

London's Housing Scheme.

At the meeting of the London County Council held on 15 March, the Housing Committee reported that the Ministry of Health "would not agree at present to expenditure being incurred on any works, or on preparing for any works," other than those required for the Ilford section of the Dagenham estate. The Council seemed disposed to accept the Minister's view. It would seem that they are rather afraid of the consequences of their own fit of megalomania. Finding now that it is easier to conceive grandiose schemes than to carry them through, they must regard the Minister of Health as a deus ex machina appearing in the very nick of time to save them from the consequences of their one resolve to spend heroically.

Sir Frederick Wedmore.

As an art critic, Sir Frederick Wedmore, who has died at the age of seventy-six, was equally remarkable for his sincerity and his geniality, two estimable qualities that are commonly, but quite erroneously, held to be incompatible. Another popular superstition which his career contradicts is that an art critic never creates, but can only snarl at the creations of others. Sir Frederick did much creative work—poems, novels, short stories, essays—and he never snarled. For thirty years he was chief art critic of "The Standard." He had lectured and had given readings in the chief English cities and at Harvard and Baltimore, and had written much on French art. He was knighted in 1912, in which year he published his "Memories," a book of social and literary reminiscences.

Mr. Edmund H. Sedding.

A notable church designer and ecclesiologist passed away on 21 February in the person of Mr. Edmund H. Sedding, F.R.I.B.A. He was a skilful draughtsman, and a doughty prize-winner, gaining in 1884 the R.A. medal for measured work, in the following year the R.I.B.A. medal for measured drawings, in 1886 the English Travelling Studentship for design at the R.A., and in 1887 a special Pugin Medal for sketches. Four of his measured drawings are hung on the walls of the Black-and-White Room at the South Kensington Museum. He designed many fine churches in Devon and Cornwall, and effected many restorations. He designed also the cathedral of Dunedin, New Zealand. He had been articled to Mr. John D. Sedding, on whose death, in 1891, he began practice in Plymouth.

Blomfield's "French Architecture."

Sir Reginald Blomfield, R.A., completes in the two volumes which Messrs. Bell will publish this month, under the title of "A History of French Architecture from the Death of Mazarin till the Death of Louis XV," the account of French classical architecture of the old regime, upon which he commenced work over twenty years ago. No comprehensive and authoritative account of this period has yet appeared, although it has had more influence on quite modern architecture than the Italian Renaissance itself. Sir Reginald's researches have led him to question, in detail, certain established reputations, notably that of Jules Hardouin Mansart, the architect of Versailles, upon whom he makes some unfavourable criticisms. His volumes are fully illustrated with reproductions of contemporary engravings and his own drawings, and will be published at four guineas net.



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A New Art Movement.

One has grown weary and suspicious of new art movements, but the latest mintage in this kind rings true and bears the authentic stamp. It has been conceived in the minds of men of eminent standing in the arts, and it has the powerful support of "The Times," which has devoted to it a series of articles dealing with the need for art in everyday life—beautiful buildings, beauty in the shapes, proportions, and colours of the common objects of utility, such as lamp-posts, letter-boxes, railings, posters, flashlight advertisements, and so forth. A campaign of art is to be undertaken, and no doubt a committee of taste will eventually be formed. It should make incessant war against the physical ugliness which is not so entirely separable from moral and spiritual perversity as some would have us believe. In fact, there seems more reason in the contention that physical and moral obliquity differ only in their incidence.

Handicrafts Revival.

Considerable impetus to the handicrafts and the minor arts has resulted from conditions arising out of the war. Thus one of the declared objects of a Surrey Handicrafts Exhibition, which was held at the Croydon Public Hall from 8 to 12 March, was "to assist disabled ex-Service men's handicraft organizations." Another was "to further the scheme of the Surrey Garden Village Trust, Limited, which proposes to acquire 533 acres of open land at Addington for division into small holdings." In all this it is refreshing to note an implied revival of interest in handicrafts that in too many instances had been allowed to lapse when "home industries" were swept away by

the factory system. Some of them certainly deserve restoration, and were not really in competition with machine manufacture, and of certain of these the revival seems imminent now that attention is being directed to them by exhibitions similar to that held at Croydon.

Competitive Bust-making.

It is a besetting vice of the present age that every issue is submitted to the ballot. Not even art is free from this crucial and excruciating test. Pictures have been voted on at various English galleries. Nine busts were sent in by sculptors to be voted upon at a labour exchange in Paris. Jean Jaurès was the victim of this contest: but one sculptor made him look more like Victor Hugo, another like M. Barthou, and a third like Alexandre Varenne, the Socialist Deputy. This democratic method of selection is strictly logical. It is the principle on which Jaurès himself was chosen. Why should it not be applied to his mere bust? Because he was flesh and blood and had tones to his voice, whereas his busts, being cold and dumb, give but scant guidance and less stimulus to the elector, whose competence to make a wise choice in art is as yet uncertified. Those nine busts, all of the same man, placed together must have had a most confusing effect on the beholder. Sometimes when two or more portraits, each by a different artist, happen to be exhibited at the same time in the same gallery, one cannot fail to be struck with their unlikeness to each other, and therefore inferentially their want of fidelity to the model; but nine of them! Their inevitable divergencies must surely exaggerate the "personal equation" of the artist to a degree that is positively shocking. It is wonderful that nine sculptors could be found willing to risk so deadly an ordeal.

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THE ARCHITECTURAL REVIEW.

Paris Street Dangers.

Traffic management in the streets of Paris has never been ideally efficient. It is doubtful whether a device that has just been adopted there will be of much use to prevent accidents to persons crossing the streets. Theoretically the device is attractive. If you wish to cross the Boulevard Madeleine, or that of the Capucines, you engage the attention of a policeman, who, if he likes the look of you, will conduct you along a broad bright red strip that has been painted between the opposite sides of the thoroughfare. You cannot miss this strip; it is six feet broad. Even motor drivers are expected to see it, and to slow down as they approach it. They had better do that, as they are to be severely punished if they run anyone down where this red signal shows. But with so much traffic, vehicular and pedestrian, continually passing over it, the bright-red paint will have to be frequently renewed to fulfil the functions assigned to it, and this will involve a considerable addition to the expense of road maintenance. That this very bright idea will justify the expense we take leave to doubt.

The Maintenance of Old Buildings.

It is stated that the Office of Works is being overwhelmed with offers of historic buildings, the owners desiring to rid themselves of the responsibility of maintenance. Private ownership of a national monument was an anomalous position. Parliament, therefore, found it very reasonable to assume the guardianship of such treasures, and, while forbidding the private owner to destroy or neglect them, offered to relieve him of the expense of maintaining them. Now, it is stated,

so numerous are the offers to transfer historical buildings to the State that to accept them all would outrun the available public funds. Thence arises a suggestion that the disbursements on such buildings might be to some extent recovered by making a small charge for admission to them, or for permission to view them at close quarters. It is to be feared, however, that the yield from this source would be insignificant. In fact, in most of the instances in which such a charge is already levied, the amount realized is hardly sufficient to cover the expenses of collection. Some other solution of the problem must be sought.

The British School at the National Gallery.

Several additions have been made lately to the collections at Trafalgar Square. The most important of them is Constable's famous picture of "Salisbury Cathedral from the Meadows" (The Rainbow), painted in 1831 and well known to the public through the large mezzotint by David Lucas. The painting, which has rarely been seen in public, has been deposited on loan for a short time by Lord Ashton of Hyde, and is hung in Room xxii, between "The Cornfield" and "The Cenotaph." In the same room has been placed an oil study of trees, probably painted about 1809, in Duncombe Park, Yorkshire, by John Sell Cotman. The picture was purchased recently from Walker's Gallery out of the Mackerell Fund. Crome's "Windmill" will shortly be leaving Room xxiv for Norwich, where it will form part of the Crome Centenary Exhibition. Lastly, in Room xxv there will be found two of the series of pictures painted by Joseph Highmore to illustrate Richardson's "Pamela."

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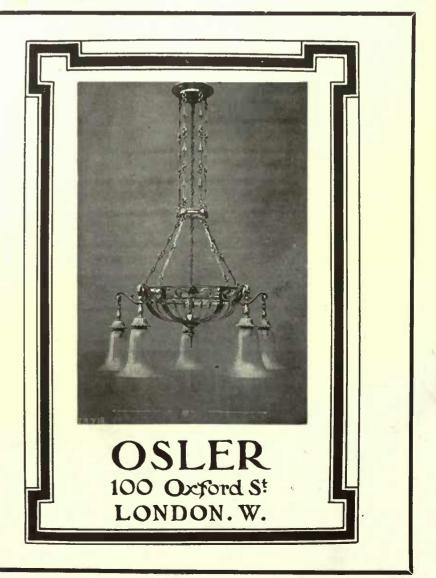
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MUSEO DI SANTA MARIA DEL FIORE, FLORENCE,

From a Water colour Drawing by H. Wales



Plate I. May 1921.

Standing opposite the choir of the Cathedral at Florence (La Cattedrale di Santa Maria del Fiore is the Cathedral Museum, containing many works of art that the Cathedral could not conveniently house. Among these are ancient and modern designs for the Cathedral tacade, and models for the dome, including Brunelleschi's model for the lantern. In Mr. Walcot's admirable water-colour drawing the architectural character of the building and the emotional effect it arouses, are very subtly and sympathetically expressed.

La Chapelle Expiatoire, Square Louis XVI, Paris.

Percier and Fontaine, Architects.

PERCIER and Fontaine are known to architects and artists of the present day chiefly by reason of their decorative schemes and designs for furniture, work of this nature occupying a large amount of their time, particularly during the early part of their career. As the successes and power of the Emperor Napoleon increased, Percier and Fontaine—who were to become, largely through the Emperor's appreciation, the best known and foremost artists of the day—were entrusted with more and more ambitious architectural schemes, many of which, however, were never completed.

The Expiatory Chapel shows an originality of conception and design that is unique. Though in the composition the elements are few and simple, the monument is full of new and interesting features.

Previous to the erection of this monument the work of Percier and Fontaine had always been largely determined in its character by being carried out under the Napoleonic régime, with its strong military spirit and love of pageantry. This is faithfully expressed in the Arc du Carrousel. The Emperor's defeat and banishment in 1814, and the re-establishment of the monarchy under Louis XVIII, led also to a change in social sentiment. The ambitious schemes of the Empire, and, consequently, the specific style and type of architecture and decoration it demanded, were then superseded.

The first thought of the new Court was to establish the dignity of the succession, which led Louis XVIII to instigate a search for the bodies of Louis XVI and Marie Antoinette, that they might be given a more fitting interment in the royal sepulchre at Saint-Denis. After their execution in the Place Louis XV- or Révolution—(now Place de la Concorde), the bodies of Louis XVI, Marie Antoinette, and their supporters, were, along with soldiers of the Swiss Guard, thrown into a common grave in the Cemetery of the Madeleine, which was reopened for this purpose, being large, and conveniently situated. The old cemetery, in shape a narrow rectangle, extended almost due north and south from the site of the present Gare Saint-Lazare to the Rue Saint-Honoré. A small chapel, La Madeleine, was situated near its southern boundary. For twenty-one years, throughout the period of the Empire, the bodies were allowed to remain here undisturbed, until in 1814 the search for them was undertaken. The excavations during this search caused the formation of a large mound of earth, near the west end of which the bodies of the king and queen were discovered. Louis XVIII, to consecrate the place of burial, to mark the exact spot where the bodies had rested, and to provide a memorial to Louis XVI, Marie Antoinette, and their supporters, desired to erect a commemorative monument and an expiatory chapel.

To Percier and Fontaine, still occupying their "modest entresol" in the Louvre, was given the task of designing and constructing the monument. The programme they were called upon to satisfy was, for them, an entirely new one. They were obliged not only to employ new motives, but to design a monument that should possess special attributes, a distinct and unmistakable character, far removed in spirit from the work they customarily executed. That they were able to achieve this in a distinguished manner the monument in the Square Louis XVI bears witness. As influencing the architects in the massing and composition of their scheme, it is interesting to observe the important parts played by the mound that had been created on the site, and by the situation of the exact spot where the bodies of Louis XVI and Marie Antoinette were found.

In Normand's "Monumens Funéraires" and elsewhere, the design is attributed entirely to Fontaine. In the opinion of the writer this is rather unjust to Percier. The lifelong friendship of Percier and Fontaine, begun in their early days in the studio of the architect Peyre le Jeune, was founded upon a diversity rather than a similarity of character; even in their collaboration they complemented each other by the combination of contrary faculties. Feeble in health, timid and gentle, by nature a dreamer, Percier was more fitted for and much preferred work of a sedentary nature. Fontaine, on the contrary, was robust and energetic, endowed with a practical spirit and restless activity, and took most pleasure in controlling and directing actual work. Percier it was who created, Fontaine who realized. In the latter part of 1814, after Napoleon's exile, Percier, who had become much feebler in health, retired from active practice, having acquired a modest

Percier's retirement at this time is probably the reason why Fontaine is generally credited with the authorship of the design. An important building such as the Expiatory Chapel, however, would necessarily demand considerable preliminary study in its designing; and as its construction was begun early in 1815, Percier and Fontaine, it is reasonable to suppose, would have collaborated at least in its conception. Fontaine, of course, was solely responsible during the actual construction of the monument.

These facts give additional interest to the Expiatory Chapel. It is thus not only the largest complete work by Percier and Fontaine still existing, but represents also their last effort in collaboration.

The first stone of the monument was laid on 21 January 1815 by the Comte d'Artois, brother of the king, and his two sons, the Duc de Berry and the Duc d'Angoulême. The construction occupied more than ten years; its cost, nearly three million francs, was contributed from the private purse of Louis XVIII. For some time after the dedication, in 1826, services were held in the chapel, but they have long since been discontinued, the building to-day being maintained by the State as a commemorative monument only.

The Expiatory Chapel and its present setting are shown by the drawings and photographs given, from a study of which the striking originality of the composition will be apparent. Drawings, however, cannot give an adequate idea of the many remarkable effects obtained by the composition, which can only be realized in the monument itself. The plan of the building represents faithfully the monument as designed by Percier and Fontaine, but the site has undergone considerable changes since their time. Although the old cemetery had almost disappeared and been built over by 1840, the great "projets" of Baron Haussmann, which were so to alter the plan of Paris, had not yet been undertaken. The monument was formerly flanked on its longer sides by rows of cypresstrees, which ran between the Rue d'Anjou and the Rue Madeleine (now Rue Pasquier). A short avenue, on the continuation of the main axis of the plan, led from the Rue Madeleine to the Rue de l'Arcade, permitting a more complete view of the composition than is now possible. Further changes occurred in the aspect of the site when the Boulevard Haussmann was constructed. The monument has thus obtained its present and, at first glance, apparently ill-considered placing, which, however, detracts but little from its effectiveness.

The plan shows the monument isolated from the public garden by paved paths on the north and south; the rear



VIEW IN THE DOMED VESTIBULE.

elevation, to the west, abuts on the Rue d'Anjou. In front an open space extends from the entrance façade to the Rue Pasquier, so that the original effect of the composition can still, in a measure, be appreciated.

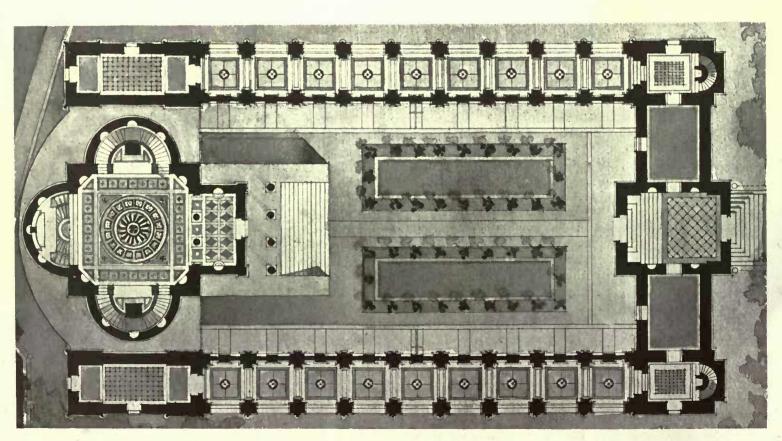
Mounting a short flight of steps, a rectangular entrance vestibule is entered. This vestibule is entirely in stone, the floor being paved with black and white marble tiles. The lighting is sufficiently accomplished through the glazing in the two main doors. To right and left are intermediate rooms, giving access to small anterooms opening into galleries or arcades. These galleries form the sides of the monument, and terminate at their western ends in pavilions, originally used as vestry and sacristy, placed on the transverse axis of the chapel. Along the inner walls of the galleries are cenotaphs erected to the memory of the victims of the Revolution, whose remains are buried under the interior garden. The paving is in marble, laid to a simple pattern, the vaulting and piers being of stone.

From the entrance vestibule steps lead up to the enclosed consecrated garden, to form which the mound already mentioned was retained, and thus utilized in a truly ingenious manner. It is, in fact, by the retention and employment of this mound as an element in the composition that the unique qualities of the monument have been achieved.

The garden itself is quite simply treated, its grass lawns being relieved by herbaceous borders and rose-trees, which furnish colour and interest. The north and south sides of the garden are enclosed by the upper part of the arcaded galleries.

The Expiatory Chapel is raised above the garden, and thus given dominance in the architectural composition. Placed upon a podium, reached by a flight of twelve steps, it is entered through a small portico. In plan the chapel takes the form of a Greek cross, three of the arms being rotundas with semi-domes, the fourth arm forming a rectangular entrance porch. Placed in the rotunda facing the entrance is the altar; in the other two, the north and south, are portrait statuary groups of Louis XVI and Marie Antoinette respectively.

Beneath the chapel is a small crypt, at normal ground level, reached by two staircases which descend behind the statuary



LA CHAPELLE EXPIATOIRE: PLAN.

groups in the two rotundas. Access to the pavilions is also obtained from these staircases. The crypt consists of one chamber placed underneath the west rotunda of the chapel, the general disposition of its walls being analogous to those above. The curved wall of the crypt is interrupted to form a small bay, in which is placed a marble altar in the form of an antique sarcophagus, this being placed exactly over the spot where the bodies of Louis XVI and Marie Antoinette were discovered.

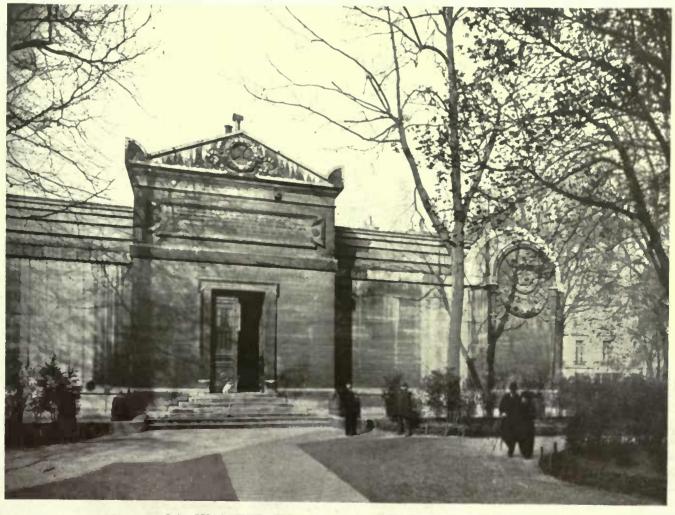
The entrance façade of the monument, facing the open space, is simple, dignified, and impressive. Three projecting features are joined by a smooth unbroken wall surface, devoid of ornament. The central feature, indicating the vestibule, contains the only opening, the entrance doorway, and is given further emphasis by a pedimented roof, decorated on its four faces with wreaths. Between the head of the door and the pediment is a panel, containing the dedicatory inscription: "Le roi Louis XVIII a élevé ce monument pour consacrer le lieu où les dépouilles mortelles du roi Louis XVII et de la reine Marie-Antoinette, transférées le XXI janvier MDCCCXV dans la sépulture royale de St. Denis, ont reposé pendant XXI ans. Il a été achevé la deuxième année du règne du roi Charles X, l'an de grâce MDCCCXXVI."

The two end features of this façade are representations of headstones, appropriately and eleverly introduced as decorative motives, here and on other elevations. Character, so consistently maintained and preserved throughout the monument, in composition and detail, is here at once apparent. The most casual glance at this front is sufficient to convey the impression that the building is a funeral monument, and that it could be nothing else.

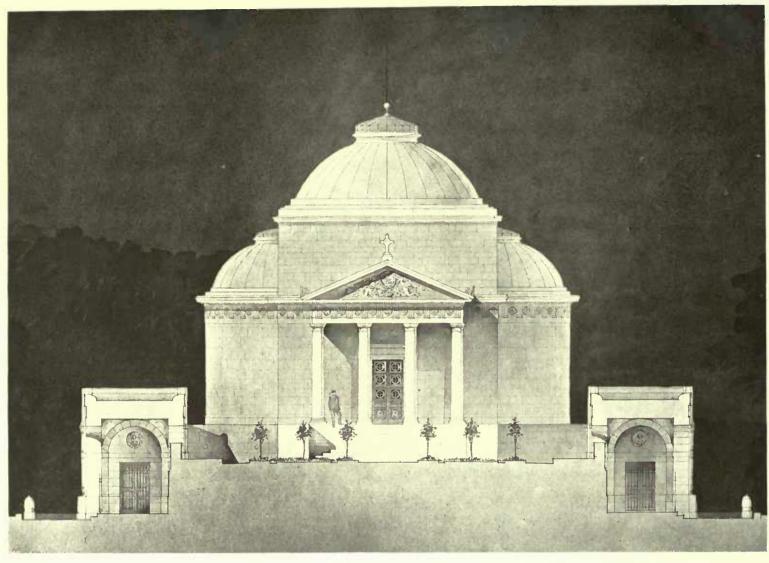
The entrance façade and the two side galleries are erected at normal ground level, and kept comparatively low in height,



LA CHAPELLE EXPLATOIRE: EAST ELEVATION.



LA CHAPELLE EXPIATOIRE: WEST ELEVATION.



LA CHAPELLE EXPIATOIRE: EAST ELEVATION.

though of adequate scale, in order that above them may rise the Expiatory Chapel, the principal feature in the composition.

The side elevations each present an arcade of nine arches terminating in pavilions, those at the eastern end also forming part of the entrance façade. The pavilions to the west, below the chapel, are relieved and decorated by a repetition of the headstone motive, and are connected to each other by the curved podium wall, which is here carried down to normal ground-level, effectively completing the composition.

The treatment of the arcades is highly original, the triangular string or pediment being most effective in giving interest and variation. The section drawings show how ingeniously the arches and pediments have been designed to compose equally well on the two elevations of the areade—on the exterior to the square, on the interior to the raised garden. The decorative ornament—on the curved string of the headstone motives and in the various wreaths and garlands—is somewhat naturalistic in type, but the elements are regularly spaced and symmetrically arranged. The natural forms represented are oak leaves and acorns, cypress twigs, poppy leaves and heads, etc., the symbolic intent of which is to indicate that the monument not only perpetuates the memory of royalty, but also of victims of the Revolution of all classes. Another symbolic motive, a winged hour-glass, decorates the apex of each pediment, the same ornament also forming part of the wreath decorations in other parts of the monument, and the enrichment in the frieze of the chapel.

The flambeaux, or processional torches, introduced here and on other façades, further contribute to the expression of character. They also serve the practical purpose of masking the rainwater pipes leading from the roofs, the outlets being bronze dolphin-heads. Most noticeable throughout the monument is the fact that no detail, however small, has been overlooked or neglected. The utmost care has been taken to ensure that nothing should offend or detract from the noble impression that the monument was desired to produce.

The inner arches of the galleries are closed up to the springing line by the retaining wall of the garden. In the centre of each bay thus formed is the cenotaph, the top of which also serves as headstone for the flat graves ranged along the sides of the interior garden.

The varying levels of the ground, with the relative positions of the units in the architectural composition, are illustrated by the section drawings. The cross section shows the elevation of the chapel, which is very simple. A peristyle of four Doric columns is surmounted by a pediment, in the tympanum of which is high-relief sculpture, representing two kneeling angels, a wreath enclosing the Christian symbolic monogram, and, underneath, the insignia of royalty. This little portico, remarkable for the severity and purity of its lines, acquires additional value by contrast with the plain smooth surfaces behind it. The present lead covering of the dome and semi-domes is, unfortunately, none too pleasing. That a more suitable architectural finish was intended is shown by old drawings of the monument, in which a well-designed "scale-pattern" covering is indicated.

The interior of the chapel, lighted only from the domes, has even to-day, without the aid of the former movable furnishings and ornaments, a richness of effect that is remarkable. The floor paving is entirely in marble, the design being accen-

LA CHAPELLE EXPIATOIRE PARIS.

Percier and Fontaine, Architects.

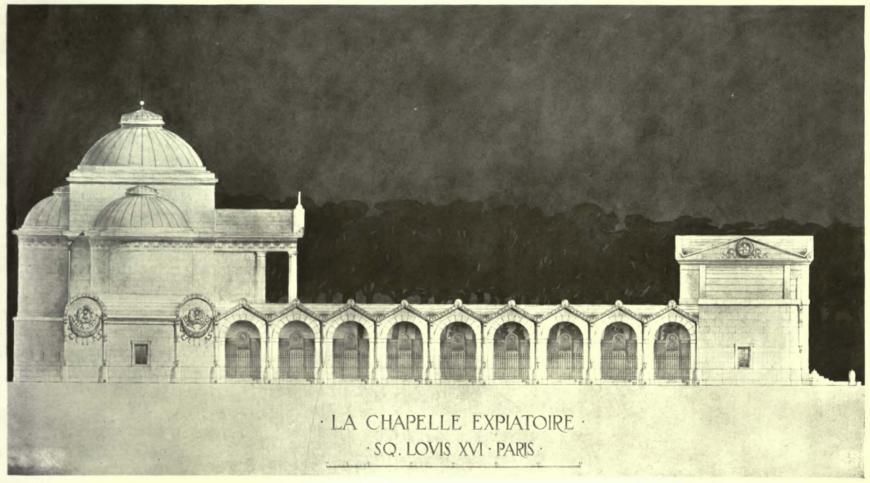


Plate II. May 1921.

Percier and Fontaine's Chapelle Explatoire, which was begun early in 1815 is, in its way, as interesting a survivat of that remarkable parmership as the more conspicuous Arc de Triomphe de la Place du Carrousel. Simplicity that is redeemed from Doric severity by the sparse introduction of modest ornament, naturalistic in form and of symbolic intent, stamps the monument with a character that is peculiarly French. A rather daringly original departure from convention is the use of the triangular string or semi-pediment that invests with interest and gives unity to the arcading.

LA CHAPELLE EXPIATOIRE, PARIS

Percier and Fontaine, Architects.

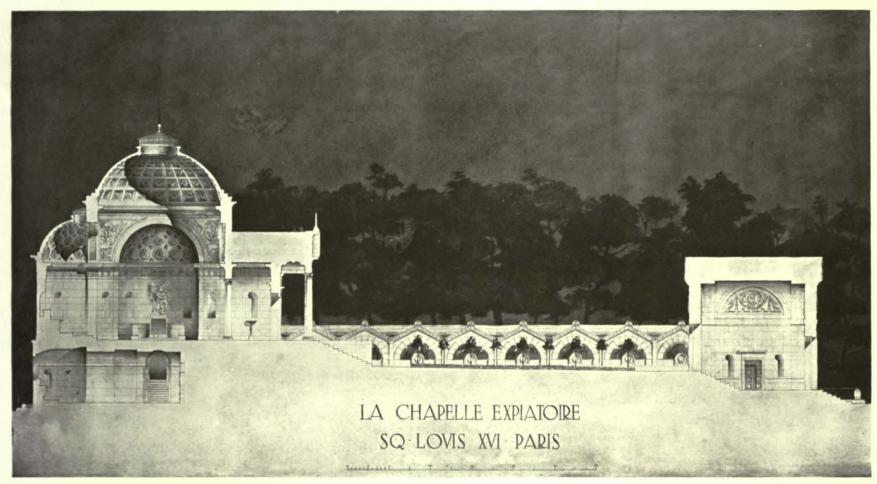
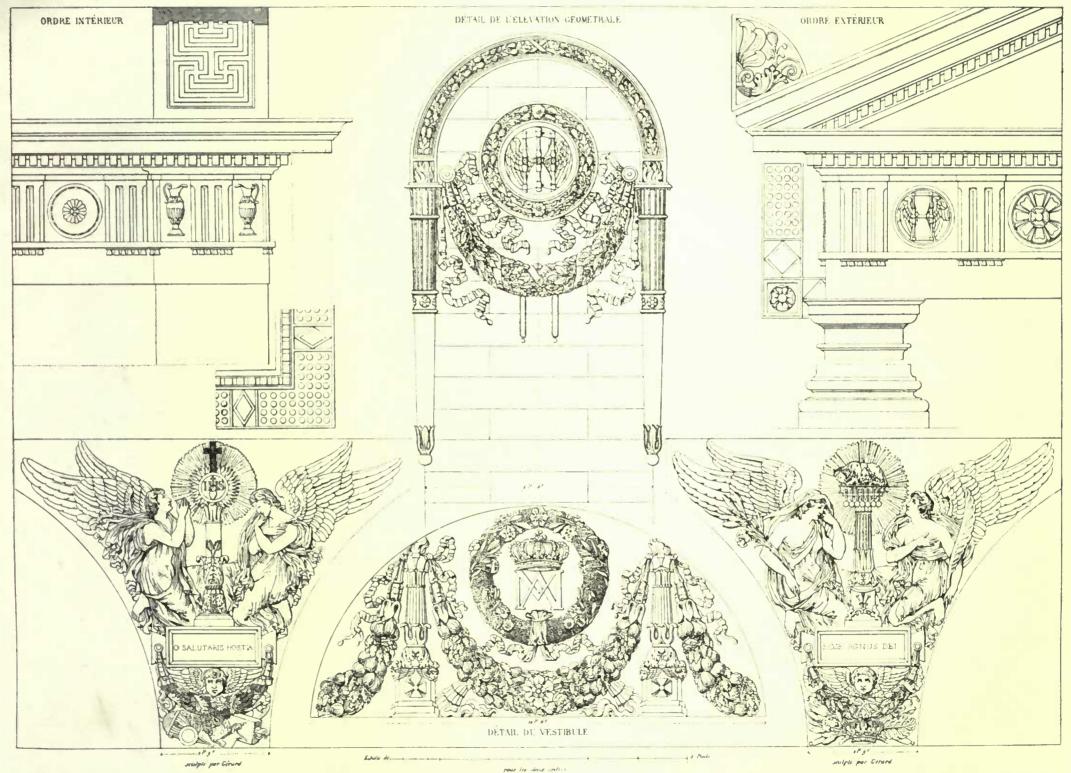


Plate III. May 1921.

In this sectional view the rich coffering of the domes and semi-domes is very clearly indicated. That of the domes is seen to be rectangular, while that of the semi-domes is alternately octagonal and diamend-shaped; and the coffering is further enriched with rosettes of leaves of acanthus and olive. The sculptured reliefs in the four pendentives, and the carring in the tympanum above the entrance porch are the excellent work of Gerard. Opposite bays are respectively occupied by statues of Louis XVI and of Marie Antoinette, each supported by the figure of an angel.

LA CHAPELLE EXPLATOIRE, PARIS

Percier and Fontaine, Architects.





LA CHAPELLE EXPLATOIRE: WEST ELEVATION.

tuated by employing various marbles of subdued colour-tones, The walls and domes are in limestone, of a pleasant buff colour, with fine grey jointing. The Doric Order is again used for the entablature and columns, inspired with the new life and interest Percier and Fontaine's work always shows. The mouldings and details (here, as in every part of the monument) are exquisitely designed and executed. Refinement and congruence are apparent everywhere, in every accessory, even down to door-handles and ventilator grilles. The metopes of the entablature are enriched with graceful urns and medallions of varying design. The domes, in contrast to the severity and plainness of the walls, are richly decorated—the main dome by rectangular, the semi-domes by octagonal and diamond coffering. The coffering is further enriched by rosettes of acanthus and olive leaves. The rims of the lunettes are decorated with garlands, the soffits of the arches with a fret, all typically "Empire," finely detailed.

The sculptured reliefs filling the four pendentives, and the processional relief in the tympanum above the entrance porch, were executed by Gérard. Unity in the composition of the pendentive reliefs is achieved with skill, homogeneity being preserved, though the detailed treatment of each is different. The reliefs are of a high standard of excellence, particularly the processional relief, its arrangement in the segmental panel being especially noteworthy. This relief represents the translation of the remains of Louis XVI and Marie Antoinette from the site of the Expiatory Chapel to the abbey of Saint-Denis; both of these buildings are indicated in the background.

The niches in the walls of the chapel, etc., formerly con-

tained gilded bronze candelabra, used for lighting the interior at night. These candelabra were executed by Delafontaine from Fontaine's designs, and possessed the same high artistic merit as other metalwork existing in the chapel. Their form was derived from Roman types, the source of much of Percier and Fontaine's inspiration.

The altar is of white marble, with applied ornament and enrichment of gilded bronze. The credences near the altar, and the "bénitiers" in the entrance porch, have white marble bowls, with enrichment and supports of gilded bronze. The bronze poor-boxes, on the walls of the entrance porch, are another instance of the architects' "solicitude for the smallest detail," the design, enrichment, and lettering giving simple objects such as these an unusual interest. The metalwork throughout the monument is, indeed, of the utmost excellence, and makes an important contribution to the total effect. In the crypt it forms the chief feature of interest-in the silver casket and enrichment on the black marble sarcophagus, and in the bronze and iron gates in the corridors. It is typical of the best work of the "ciseleur" during the Empire, which showed a technique and knowledge unapproachable by present-day craftsmen.

The marble statuary groups in the chapel—of Louis XVI, by Bosio, and of Marie Antoinette, by Cortot—remain to be mentioned. These are the least satisfactory features of the monument, with the spirit of which they are not thoroughly in accord, being restless and too naturalistic in design, though technically very competent.

The sculptured decoration in the monument generally was the work of Plantar. E. R. F. COLE.

The Cause of Decay in Ancient Stained Glass.

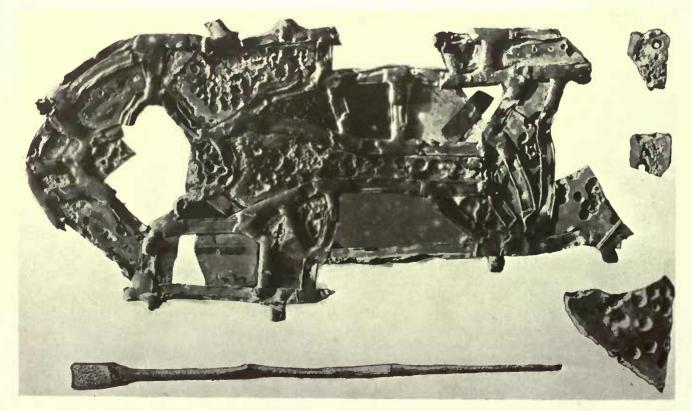
By John A. Knowles.

HAT glass frequently shows signs of decay has been remarked for at least two thousand years. The Romans complained that foreign glass "threw out a light growth of saltpetre," and throughout the mediæval period ecclesiastical authorities were aware that ancient windows in their churches were subject to decay. Windows on the south side were always more subject to corrosion than those on the north, and the mischief was attributed to the moonbeams, so that, when new windows were projected, the authorities frequently had a clause inserted in the contract which guaranteed that the glass to be used was not subject to lunar influence! In the agreement, for example, drawn up in 1647 between Joseph Darnes the glass-painter and the Dean and Chapter of the Cathedral of Auch, it was stipulated that the glass should not be "crinkled nor spotted nor liable to injury from the moon." Palissy the potter, who in early life had been a glass-painter, wrote: "You find in the churches of Poitiers and Brittany an infinite number of panes of glass which are incised outside by the injury of time, and the glass-makers say it is the moon that has done this, but they will pardon me- it is the damp and rain which have melted part of the salt of the glass." In April 1829 a paper on glass was read at the Royal Society of Arts, and in the subsequent discussion the subject of corrosion cropped up (as generally happens after every lecture on glass-painting), when "some very curious specimens of glass corroded or decomposed by long exposure to the air, being part of a window in the church of St. Neot in Cornwall,' were exhibited by Mr. Hedgeland, the glass-painter by whom the windows were at that time being restored. In 1879 the late Dr. James Fowler published an exhaustive treatise "On the Process of Decay in Glass," while a great French writer, chemist, and glass manufacturer, M. Leon Appert, made a further and most valuable contr bution to the literature of the

subject when, in 1896, he published his "Note sur les Verres des Vitraux Anciens." The first investigator, however, to put the whole question of the decay of glass upon a thoroughly scientific basis was Noël Heaton, who, after most thorough analyses of glass from York Minster, Sandiacre, Dale Abbey, and elsewhere, gave the conclusions he had come to in two lectures delivered before the Society of Arts in 1907 and 1910. It will therefore be seen that the subject has been by no means neglected, nor is there any lack of literature dealing with it.

Our modern factory chimneys, belching forth thick smoke, have been blamed for much decay of glass, but it is doubtful whether they have altogether earned their evil reputation, especially in view of the evidence of Palissy that decay occurred in the pure air of delightful old Brittany and long before our modern manufacturing era. Moreover, additional evidence that the corrosion of glass cannot be due to the smoke from modern factories is provided by the fact that—as at York Minster, for example—houses were frequently built close against the walls of cathedrals and right under the windows, such as one sees to-day on the Continent, the chimneys of which would be emitting smoke all day long and within a few feet of the glass. Charles I, on his visit to York in 1633, was so much annoyed at the "disgrace to that goodly fabrick" which the sight of these "meane tenements" presented, that he sent a letter to the Dean and Chapter to have them pulled down.

According to Noël Heaton, the most frequent cause of glass-decay is bad glass-making. The mediæval glass-makers, especially during the fourteenth century, were accustomed to use an excess of lime and magnesia—in some cases as much as a quarter of the whole bulk instead of about thirteen per cent as at present, whilst the quantity of silica or sand, the main constituent of glass, frequently fell as low as 46 per cent, as against 70 per cent, in normal glass. At the same time, through



PART OF A PANEL OF GLASS (c. 1325) SHOWING PITTING IN VARIOUS STAGES.

The two small pieces on the right have holes right through the sheet. The piece held together with gummed paper shows even corrosion on both sides until the glass has become as thin as paper. At the bottom is an iron bar rusted through in the centre, and showing original size at end, where it has been protected by the stonework. The thickened parts of the bar are places where it was protected by the lead ties. The leadwork is comparatively modern.





TRACERY HEAD OF AN EARLY THIRTEENTH-CENTURY GRISABLE WINDOW SHOWING HARDLY ANY SIGNS OF DECAY.

The leadwork is original, and the outside lead is formed of two leads together containing a wooden twenty.

neglect to purify the alkali, deleterious substances such as phosphoric acid were allowed to creep in. Corrosion was the inevitable result, either from the rain without, or from the condensation of the air on the inner surface, dissolving the alkali in the glass and leaving the silica behind. In this case the whole of the surface of the glass is eaten away, frequently leaving it as thin as a visiting card. Or the glass may begin to corrode internally. An excess of the alkaline earths, lime and magnesia, causes a tendency to devitrification—that is, the glass loses its glassy nature and crystallizes out as salts do from a solution. A little round crack appears, semicircular in section, caused by the internal strains set up in the glass. Eventually this little basin-shaped piece of glass drops out, leaving a pithole. This enlarges, and joins up with others to form crater systems, which eventually cover the whole surface of the glass (see illustration, page 110). Sometimes these pits are so deep as to penetrate through the whole substance of the sheet. making a hole right through the glass. The form of decay in which the glass is evenly eaten away occurs frequently on both sides of the glass, but generally on the inner.

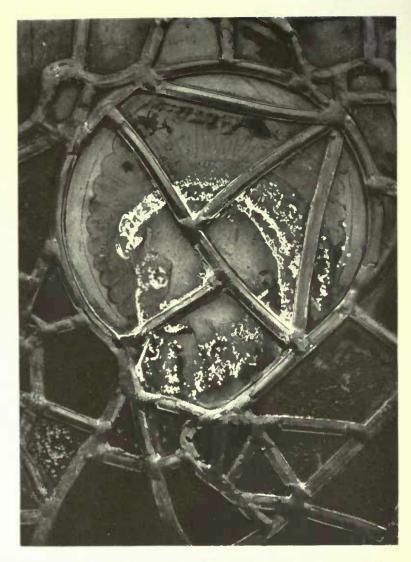
Pitting is almost invariably on the outside. The reason for this is probably as follows: It has been established that pitting is due to internal strain. This can rarely be uniform throughout the whole substance of the sheet. The temperature on the outer surface will generally be higher than on the inner. Externally there is the warm sunlit outer air (for the greater part of the time, at any rate), as opposed to the cool and frequently chilly and damp atmosphere of the interior; and before the introduction of artificial heating into churches these conditions would be more often the rule than the exception. This pitting of the surface is not due to age. Very ancient glass may be almost entirely free from it, whilst some which is of quite modern manufacture may already be in a hopeless condition of decay. [Vide an example, quoted by Mr. Harry Powell, of the decay of modern glass at Oxford. Society of Arts Journal, Vol. LV, No. 2834, page 481, 15 March 1907.]

The early thirteenth-century panel (see illustration given above) shows hardly a trace of corrosion or pitting, and is prac-

tically as sound in every way (including the leadwork, which is original) as it was on the day it was done; whilst the specimen shown on page 111, which is a hundred years or more later, is in as bad a condition as it can be. Sometimes pitting begins almost as soon as the glass leaves the glass-maker's hands. The author has in his possession several examples of common modern glassware which are already in an advanced stage of decay. Three of these, viz., a glass-painter's muller, a common pressed glass-stopper, and a machine-blown medicine bottle, are rather instructive. The bottle was given to him some vears ago by the manager of a glassworks where he was having a series of experiments made in order to test some ancient recipes for coloured glasses. This bottle was part of a large consignment intended for a firm of chemists in Bangkok, Straits Settlements. Whilst the glass was being founded a breakdown of the furnace occurred, and the metal became chilled. It was subsequently re-heated and worked off. The bottles were packed in crates filled with straw which had stood in the glass-house yard and got wet, and on arrival in Bangkok they were found to be in an advanced stage of decay. We read of a remarkably similar instance in the correspondence in 1668 between John Greene, a London glass-dealer, and Alessio Morelli, glass-manufacturer of Venice. Sloane MS. 857, printed in Hartshorne's "Old English Glasses," page 441.] The London firm wrote to the manufacturers: "As to the chest No. 5 it was almost quite spoijled it had Receveid much wett which had rotted the glasses, and wee suggest it was wett before it was shipt for the Master of the ship and all his Men doe Afirme that it did receive noe wett sense it came in to their Custodij." In a later order for drinking-glasses the same firm wrote complaining that in the last consignment "some of the Chests had Taken watter which does staijne and rott the Glasses, and wee could not see how theij could take wett after theij wear shipt . . . soe that we supose that your servants let the chests stand out in the raigne after theij wear packt."

The various ways in which corrosion in painted windows manifests itself are very curious, and have not as yet been entirely accounted for. Sometimes conditions which favour immunity from decay in one case, act in precisely the opposite





A HEAD SHOWING PITTING ON THE ONE SIDE CORRESPONDING TO PAINTING ON THE OTHER, YELLOW STAIN ON NIMBUS PROTECTING THE GLASS FROM CORROSION.

In order to show the corrosion better in the photograph the head was dusted over with powdered whiting so as to fill the pitholes, before the photograph was taken; and in order to make the resemblance the more striking the head was turned round so as to face in the same direction in each case

direction in another. Generally, the enamel traced lines and shading painted on the inner side of the glass protect from decay the parts to which they have been applied, whilst the unpainted parts of the glass corrode evenly away, leaving the pattern standing up in relief like the "image" on a printer's In other cases the shading on the inside causes zinco block. pitting to form on the outside which corresponds exactly in form and extent to the degree in which the enamel has been thickly or thinly applied on the other (see illustration above). The yellow stain which is applied always to the back of the glass invariably protects it from corrosion. During the discussion which followed a paper at the Society of Arts by the present writer some years ago [" The Technique of Glass Painting in Mediæval and Renaissance Times," Society of Arts Journal, Vol. LXII, No. 3208, 15 May 1914 Mr. Heaton expressed the opinion that the protective action of the enamel was due to the lead contained in the flux, which entered into combination with the glass and reduced the excess of alkaline earth which is the cause of the glass pitting. It is also possible that much of the decay of ancient glass is caused by the way in which the glass was fired in the kiln. Nowadays the glass is laid on trays formed of asbestos sheets or some similar material, and fired one tray at a time in an open gaskiln very similar to the ordinary domestic broiler used for frying. But formerly it was not so; the glass was embedded in ashes or whiting in a pan, alternate layers of glass and whiting being filled in one upon another till the pan was full. It was

then heated for eight to twelve hours till it became red-hot, and was then allowed to cool for a similar period. Now, it is a well-known fact that if glass be embedded in gypsum or some similar material and exposed to a red heat for some hours it devitrifies or turns crystalline; and if the heat is continued long enough the glass is converted into an opaque white material resembling porcelain. What is known as Réaumur's porcelain, after the inventor of this process, is in fact nothing more than glass which has been thus treated. The painted parts of the glass would not be subjected to this treatment, being protected by the enamel from the action of the whiting during the process of firing. The more perfect the glass was as a material, and the more correctly balanced one against another were its various constituents, the better able would it be to withstand the tendency to devitrify in the kiln, and eventually to resist the ravages of time. This explains why some glass is preserved almost intact, whilst other glass is corroded entirely away. It is a well-known fact amongst glass-makers that the best way to deal with glass with which any fault is found in the melt, is to ladle it into water; thereby breaking it up into a fine state of division, and afterwards to re-found it. This procedure, especially if it is repeated several times, ensures perfect mixture and homogeneity in the metal, and there can be but little doubt that glass which has withstood the ravages of time for the greatest number of years is that in the manufacture of which this process of ladling has been most thoroughly and conscientiously performed.

Ancient Baptismal Fonts.

By Ulric Daubeny.



NORMAN FONT, WITH REPRESENTATION OF THE GOOD SHEPHERD, AND EARLY ENGLISH OCTAGONAL FONT.

ORMAN FONTS may be classified under three distinctive forms: tub-shaped (where there is no external difference between base and bowl), goblet-shaped (where the bowl rests upon a smaller shaft), and a design which provides several smaller shafts, generally at the angles, to support the bowl. These forms, in age, usually, but not invariably, follow the sequence in which they are here given. A more detailed classification might take into consideration the shape of the bowl, which may be rectangular, cylindrical, truncated-conical, hemispherical, octagonal, or some hybrid

variation of these. Again, the interior of the bowl may be either round or square—is usually the former—but as a simple means of identification the actual shape of a font counts for little; because although, as a rule, the earlier Norman and Saxon fonts were decidedly tub-shaped, this form continued to be used throughout the subsequent architectural periods.

To recognize Norman fonts at a glance it is necessary to be familiar with the highly distinctive mouldings which were popular during this period, the most usual of those appearing on fonts being the chevron or zig-zag, the four-rayed star, the cable or rope, round arches singly or interlaced, plaited or basket pattern, the scallop, the pellet, the pyramidal or nailhead. In certain districts, notably in Devon, a form of circular geometric ornament is particularly characteristic, while other Norman fonts are remarkable for the pictorial variety of their carving, which includes many New Testament subjects, apostles and saints, legendary miracles, signs of the Zodiac, men depicted in warlike and domestic pursuits, all kinds of animals and mythical monsters, the palm-leaf, acanthus and other classical enrichment. On the other hand, many Norman fonts were absolutely plain, the shapes of these being cylindrical, truncated-conical, and in the later period octagonal.

With the dawn of the thirteenth century came the dawn of the so-called Gothic architecture, the first expressions of which go by the name Early English, in contradistinction to Norman, which was a growth of what, in Europe, is generally known as Romanesque.

Fonts of the thirteenth century and later, although often ornamented with carvings of saints, of the Twelve Apostles, of



TUB-SHAPED DECORATED FONT, WITH FIGURES OF SAINTS.



FONT (A.D. 1337) AT ST. MARY MAGDALENE CHURCH, OXFORD.



EARLY PERPENDICULAR.

Crushed beneath are loathsome monsters symbolic of the vices.

the Baptism of Christ, the Crucifixion, and other religious subjects, scarcely ever exhibit such purely secular details as occurred in Norman design and are found in details other than fonts during all the later periods. Sometimes they are square or round, but the octagonal form is almost universal.

In many instances Early English fonts are without ornament of any kind, rendering it sometimes difficult to distinguish them from Norman work. It is, however, helpful to remember that fonts of the earlier period are usually the smaller. Where there is ornamentation thirteenth-century work is easy to distinguish, the more characteristic enrichments being the trefoiled pointed arch, stiff-leaved foliage (usually tri-lobed) showing the stalks, the dog-tooth ornament elaborated from the Norman nail-head, cylindrical shafts supported on rounded and deeply hollowed base mouldings with inverted bell-shaped capitals, these shafts often having narrow projecting vertical strips, known as fillets.

The fourteenth century ushered in the style of architecture known as Decorated, which, although in its richer phases very elaborate, in other instances appeared plain in the extreme. Decorated, like Early English, fonts are rare, in comparison with the number of Norman and Perpendicular survivals. In shape they are usually octagonal or hexagonal, with a well-marked distinction between the bowl and pedestal, though in this respect no very strict rule can be applied. A round, tub-shaped Late Decorated font, with figures of saints covered by arches which are characteristically cusped (the inside ornament) and crocketed (the external enrichment), is shown in one of the illustrations on p. 113, another showing tracery, an ornament suggested by the contemporary window, also the use of heraldic shields, to become more



LATER PERPENDICULAR.

The pedestal shows almost as much decoration as the bowl.

general during the succeeding period. Other typical Decorated ornaments were the ball-flower and the modelling of natural foliage, as distinct from the familiar stiff-leaved Early English foliations.

Although the Perpendicular style is conveniently attributed to the fifteenth and early sixteenth centuries, in reality it had become established by about the year 1375, though, of course, this earlier work was very different from the comparatively debased forms known as Tudor.

Perpendicular fonts are almost invariably octagonal. In the majority of instances the decoration consists of panelling, more or less severe, and often in the form of quatrefoils enclosed in squares, as shown in the upper enrichment of the bowl shown above on the right. The pedestal, it is seen, has had lavished upon it almost an equal amount of decoration with the bowl: it is usually panelled and buttressed, and the bowl is frequently supported by angel figures. Shields with armorial bearings appear, and the carved foliage is decidedly angular, a highly distinctive form being the Perpendicular leaf, with three angular lobes and a stem, the whole design approximately occupying a square. In Tudor times the Double Rose frequently appears.

Although there may be a few good examples of later date, Gothic architecture ceased to exist as a living art after the Dissolution in 1539. Post-Reformation fonts, more often than not, are of mediocre pseudo-classic or debased design. Sometimes they were dated, especially during the years immediately following the Restoration of the Monarchy, and, of course, none of these later fonts were fitted with fixed covers, consequently no evidences of such fitting are to be seen upon their rims.

The Palace of the Popes at Avignon.

By George Frederic Lees.

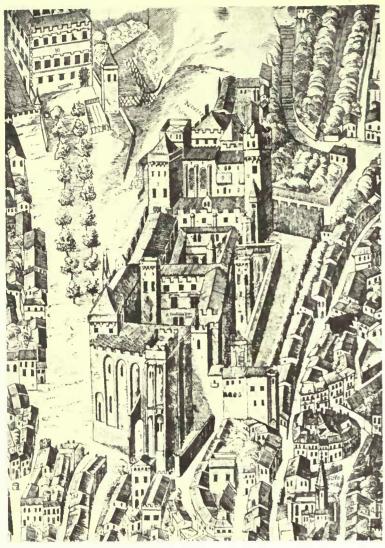
O be able to appreciate to the fullest extent the remarkable transformation which the Palace of the Popes at Avignon has undergone during the past sixteen years one must have known it as it was in the days of its bondage. On the occasion of my first visit, eighteen years ago, to Rabelais' ville sonante—the glorious dead-leaf coloured town of innumerable belfries and clanging bells which for a period extending over the lifetime of nine Popes dared to rival Rome —the greater portion of the grand old pile was still in the hands of the military authorities, who had used it as a barracks since 1822, and on all sides were evidences of the most deplorable vandalism. The Audience Chamber and the Pontifical Chapel, which the architect of Clement VI completed in 1347 and 1351, and which are rightly considered to be the finest rooms in the whole palace, had been supplied with additional floors in order to convert them into huge dormi-

tories for the soldiers. Rooms that were considered to be too extensive for military purposes had been divided into sections by means of partitions; ancient narrow winding staircases had been walled up and replaced by modern ones; in the courtyard, above the entrance, a charming fourteenth-century window had been removed to make room for a clock dial; and on the second landing of the grand staircase the sculptured doorway leading into the Pontifical Chapel had been entirely hidden behind a mass of masonry. No matter where one sought for beauties of architecture or ornamentation, it was only too evident that needless mutilation had gone hand in hand with perhaps necessary but regrettable changes. In the Chapels of St. John and St. Martial a number of the heads of saints had even been cut from the frescoes; the depredation, it was said, of a Corsican officer, who was suspected of having disposed of them to art collectors. As to the other paintings



PALACE OF THE POPES, AVIGNON: THE ENTRANCE.

The tiara of Clement VI still remains above the gateway, which is six metres high by three metres in width. The two turrets originally placed by Clement over the entrance disappeared in 1770.



PALACE OF THE POPES, AVIGNON: A SEVENTEENTH-CENTURY BIRD'S-EYE VIEW.

(From a Map dated 1618)

with which the walls of certain apartments were decorated, according to ancient records they were apparently non-existent, unless—happy thought!—they were, perchance, masked, and thus protected, by the thick coating of whitewash with which the interior walls of "the most beautiful and the strongest house in the world," as the Prince of Chroniclers, Proissart, called the palace, were covered on every side.

To the lover of ancient architecture, defaced by the ravages of time and man, but not wholly robbed of its pristine beauty and grandeur, there is no task so full of interest as restoration, provided it is undertaken by skilled architects working in conjunction with historians and archæologists of recognized authority. The Palace of the Popes has been fortunate in having attracted such a combination of collaborators, who, after years of patient work, devoted to the removal of parasitic constructions, the replacing of shattered masonry, the renovation of damaged sculpture, and the bringing to light of frescoes which were indeed hidden beneath those layers of whitewash or plaster, the accumulation of more than eighty years, have at last brought back this imposing mass of machicolated towers and walls to a very near approximation to the state in which it was when Benedict XII and Clement VI held a Court there that for pomp and majesty was without equal during the whole of the fourteenth century. It is true that this, the most important work of restoration yet undertaken in France, dates back to the days of a single master of his art, Viollet-le-Duc, who combined in himself all the qualities necessary for the successful accomplishment of his task, as the great architect's plans and drawings, preserved by the Commission des Monuments Historiques in Paris, prove. But those first attempts to restore the beauties of the past were stopped by the war of 1870; and though they were continued in 1884, under the direction of M. Henri Réveil, the great historian of Provençal architecture and Architect-in-Chief to the Commission, assisted by M. Valentin, Architect to the Monuments Historiques of the Department of Vaucluse, it was not until about the middle of 1905, when the new barracks at Avignon were completed, and the last soldier had left the Palace, that the most important part of the work could be begun. M. Réveil having died in 1900, the work of restoration came under the superintendence of that exceedingly able Architect-in-Chief, M. Henri Nodet, who, with M. Valentin as his chief collaborator, surrounded himself with a number of very capable fellow-workers, including M. Louis Ypermann, a well-known artist, and MM. Henri Souvet, Gilles, Audenard, Bedoiseau, and Lescure, all of them specialists in the branches of building they represent. There could have been no more appropriate time for the carrying out of the projected work, for, as M. André Hallays does well to point out in the introduction to Robert André-Michel's posthumous and recently published work on Avignon and the frescoes of the palace, it was not until the beginning of the twentieth century that historians and artists began to make a deep study of the Avignon of the Popes. Placing no further reliance on legends and vague conjectures, which so often did duty for history in the days of Stendhal and Prosper Mérimée-whose works must still be read, however, for the sake of other qualities than strict historical and archæological accuracy—this band of



PALACE OF THE POPES, AVIGNON: GOTHIC GALLERY WITH SEVENTEEN POINTED ARCHES.

This gallery is situated above the former apartments of the Papal Chamberlain. The original level of the floor was being restored when this photograph was taken.



PALACE OF THE POPES, AVIGNON: WESTERN FACADE, FACING COURTYARD,

On the left the large window at which the Popes appeared to bless the faithful is being restored.

scientific workers went to ancient documents to form their picture of the past. Whilst Père Ehrle was delving in the Vatican archives, M. Duhanel was searching among the records of the Department of Vaucluse. M. Labande was also busy throwing light on the ecclesiastical architecture of the Comtat. Faucon had published the results of his early researches, unfortunately interrupted by death. Around Dr. Pausier, who undertook a great work on the streets of Avignon during the Middle Ages, there was formed a group of enthusiastic historians and archæologists, including Dr. Colombe and M. Girard, whose contributions to the history of the Palace of the Popes were invaluable to the architect. Finally, Robert André-Michel (to whose memory a commemorative tablet has been placed at the entrance to the Palace of the Popes) 1 had begun, and had already published, fragments of that work on the Palace of the Popes which, if the war had not cut short the life of this brilliant young historian, would probably have been the standard history.

These and other searchers naturally contributed to the successful accomplishment of the work undertaken by M. Henri Nodet and his fellow-workers, who, unlike the members of the old school of architects and restorers, left nothing to the imagination, their methods being strictly scientific, on all fours with those of the scholar and archæologist. And thus, as they slowly but surely carried out their task, the old Palace of the Popes began to throw off the pauper's garments

in which it had been clothed for centuries, and once more to appear, as when I visited it for a second time, in 1910, in the fine habiliments of the Papal Court. Once more the Audience Chamber and the Pontifical Chapel, rid of the additions made by the military authorities, assumed that lofty grandeur which the architect of Clement VI gave them. The entrance to the chape!—a Gothic archway with two low doors and a massive central pillar, which were evidently added to support the earlier and more beautiful archway, which, owing to an error of construction, threatened to fall, as was proved by clearly visible cracks—was revealed to the light of day. staircases were removed, and ancient winding ones, hidden in the thickness of the walls, took their place. Modern openings in the walls were filled up, and light once more entered the interior of the palace through elegantly carved windows. A certain large window at which the Popes used to appear to bless the faithful rapidly assumed its primitive appearance. Broken gargoyle and missing bell-turret were one by one replaced, and, as though by magic, the layers of whitewash or plaster were removed by M. Ypermann and his assistants from the walls to reveal what historians had long suspected was there: a number of fourteenth- or fifteenth-century frescoes of considerable interest.

These frescoes are in one of the four rooms which, one above the other, form the Tour de la Garde-Robe, which was built in 1342-3 by Jean de Loubière to form an annex to the private apartments of Clement VI for the storing of the Pope's linen, articles of clothing, and furniture. The pictures represent hunting, fishing, fruit-gathering, and other scenes of rural life, the principal fresco being on the northern wall: a fishing

¹ "A la Mémoire de Robert André-Michel, Archiviste-Paléographe, ancien membre de l'École Française de Rome. Le Palais des Papes fit l'objet de ses plus importants travaux. Agé de 30 ans, it tomba glorieusement devant l'ennemi, le 13 Octobre 1914."

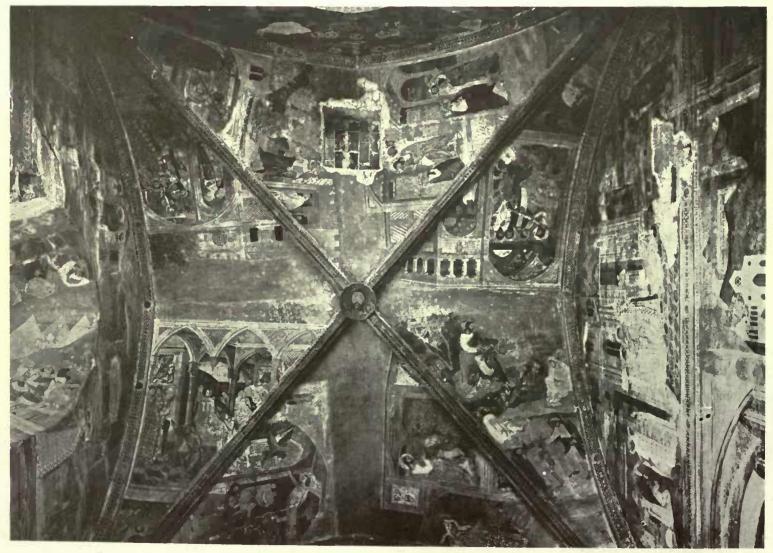
scene with four figures, a swan, and a background of verdure. The ceiling, as well as the walls, is covered with paintings, and all of these works must at one time have been of exquisite beauty. Unfortunately, owing to the various graffiti and mottoes which were added during the sixteenth century, the damage due to the thick layer of plaster which so long covered the works, and the difficulties of restoration, these frescoes have considerably suffered. Nevertheless, "the individualism of the physiognomies, the technical precision of the gestures and of the costumes, the realism and naturalism" in the quadruple fishing scene, make it "one of the most curious the Middle Ages have handed down to us." The date of the execution of these paintings has given rise to difference of opinion. To the mind of the very able young historian Robert André-Michel there was no doubt: the painter who controlled and directed the production of all these frescoes was no other than Matteo Giovanetti of Viterbo; and it must be admitted that he brings forward excellent evidence in support of his contention.

Matteo of Viterbo was the author of the twenty large figures of the Prophets which ornament two segments of the beautiful vaulted roof of the Audience Chamber. All these are admirably preserved, and were long considered, such is the skill with which they are drawn and coloured, to be worthy of the brush of either Giotto or Memmi. It is not probable that the entire roof was once covered with similar works; but the walls of this fine hall, where the Supreme Court of the Roman Church dealt out justice, may have been entirely

1 Robert André-Michel.

decorated with paintings, since traces can here and there still be detected. This Italian painter and his assistants were likewise the authors of the frescoes and painted ceiling in the Chapel of St. Martial, the great apostle of Limousin of the third century, who, owing to several Popes and Cardinals being natives of that old French province, was held in particular veneration at the Court of Avignon. The vaulted roof (here illustrated) is divided into four segments, and is a mass of charming paintings on a dark blue ground: landscapes, buildings, and figures, with the head of Christ on the keystone. The subjects are so numerous that the artist lettered them from A to H, as follows: A. The Call of St. Martial; B. The Laying on of Hands; C. St. Martial's Mission in Gaul; D. The Ordination of St. Martial; E. The Casting out of a Devil at Tulle; F. The Curing of a Sick Person in the same town; G. The Abolition of Idolatry at Agen: a curious scene in a Gothic building; H. St. Martial sent by God to Limoges.

Other frescoes than these, multitudinous beauties and curiosities of architecture other than those I have been able to mention in this brief account of the latter-day history of the Palace of the Popes, will be found by the visitor who makes his pilgrimage to the valley of the Rhône. Let me engage him, in conclusion, not to omit to linger awhile in that exquisitely vaulted little Gothic gallery with seventeen delicately pointed arches, situated above the former apartments of the Papal Chamberlain, and there evoke, as can so easily be done, the great personages, with the atmosphere and colour of the Middle Ages, who played their part in one of the most remarkable episodes in the history of the Roman Church.



PALACE OF THE POPES AT AVIGNON: THE PAINTED CEILING IN THE CHAPEL OF ST. MARTIAL, THE WORK OF MATTEO VITERBO.



Mr. E. H. New's Drawings.

The New Loggan Series. Photo-prints by Emery Walker.

R. NEW, whose industrious draughtsmanship fully justifies the title of New Loggan, has, during the last two years, added four prints to his well-known Oxford series of college views, and has further produced a very notable and historically valuable print of the City and Port of London.

The last is a *magnum opus* and of a high order of interest. As an instance of patient artistry and faithful presentation of facts, it is a notable achievement; and it presents, in a decorative and formalized manner, many of the facts and attributes of the London of to-day which will so soon become quaint, curious, and old-fashioned.

There are, perhaps, a thought too many and too solid smoke-puffs, especially in the left-hand sheet of the panorama.

It is, however, London, inevitably and conspicuously, and conveys the sense of the old waterside sea-dependent seventeenth- and eighteenth-century capital, which, with all its beauties and oddnesses and queer provincialities, still bravely holds its own on the Middlesex shore.

Of the Oxford College series, Oricl comes first, and is presented by the usual New Loggan bird's-eye view, with its main front in the first plane. In this instance it is the modern front, on the High Street, which is thus presented, and Mr. New seems intentionally to have softened this down to a general conformity with the weather-worn buildings in its rear, with

the result of some loss of crispness and of the suggestion of receding planes. The view gives, however, a picturesque presentment of the three quadrangles of Oriel and St. Mary's Hall, and conveys very fully that singular effect of crowded snugness, in which the seventeenth-century note predominates, that marks this homely and most lovable college group.

We regret the semicircular bulges in the border, which we think decoratively regrettable and unnecessary, and which will make it the more difficult to frame this print, as members of the college and others may like to do.

The view of University most pleasantly and thoroughly expresses the character and disposition of this most interesting college, which, while it is more homogeneous and compact than most of the Oxford colleges, has contrived to preserve within its walls so liberal an allowance of grassed quadrangle and of garden with fine trees, that in spite of its situation on the southern side of mid-High Street, it remains a most charming little *rus in urbe*, generously affording to the passer-by, through its twin gateways, glimpses, delightful on a hot and dusty day, of its cool green lawns and grey buildings.

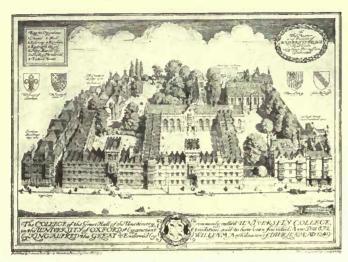
St. Edmund Hall, on its modest site under the shadow of Queen's, and pressed against the southern side of the churchyard of St. Peter in the East, has not offered, with its narrow little quad and bluff little entrance front, a very



ORIEL COLLEGE, OXFORD.



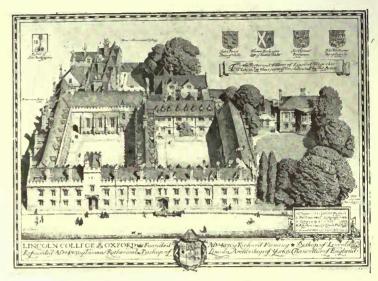
ST. EDMUND HALL, OXFORD.



UNIVERSITY COLLEGE, OXFORD.

promising subject for a bird's-eye view; but Mr. New has made the best, and a quite attractive best, of it, and has naturally taken the very picturesque seventeenth-century library as his chief *point de mire*. This, the last of the independent halls at Oxford, could not have been omitted, and "Teddy" Hall has been most pleasantly and comfortably included in this very interesting series.

Mr. New's view of "Lincoln" is altogether successful, and expresses in a bright, crisp manner, more nearly akin, perhaps, to that of the old Loggan than to that of most of the other



LINCOLN COLLEGE, OXFORD.

drawings of his series, the sober charm of proportion, the quiet detail, and the unpretentious dignity of this admirable little group.

This is the latest publication of the Oxford prints, but does not, we hope, terminate the series, as there still remain six or seven colleges as yet unrepresented.

Of Mr. Emery Walker's reproductive work, to give it high praise, it is only necessary to say that, in the prints under notice, it is quite up to his usual form.

EDWARD WARREN.

Letchworth Hall, Hertfordshire.

Alterations by Aylwin O. Cave, F.R.I.B.A., in association with J. Leonard Williams, F.R.I.B.A.



VIEW OF ORIGINAL ENTRANCE.

This was originally the old Manor House, and apparently dates mainly from the Jacobean period. It has suffered in the past from much alteration on the instalment plan, but there is a good deal of the original carcassing left and a few of the fitments, such as the screen at the buttery end of the old hall, two fireplaces, and some original windows. The old hall was presumably formerly panelled.

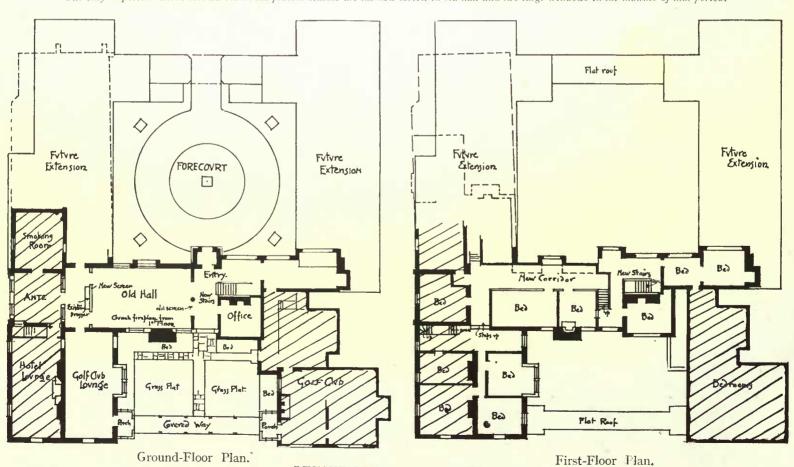


LETCHWORTH HALL, HERTS: OLD FIREPLACE.



LETCHWORTH HALL, HERTS: NEW SCREEN.

The only important works carried out in the present scheme are the new screen in old hall and two large windows in the manner of that period.



LETCHWORTH HALL, HERTS.

The building is now used as an hotel and golf house, and the necessary accommodation suggested the throwing out of return wings of a different style to form a frame for the old work, which would then give an impression on entering the courtyard. The general former and late additions are shown on the plans roughly hatched, and the original work by blacked walls.

Pioneers of London Development.

IV.-Sir Charles Barry.

By E. Beresford Chancellor.

ARRY has this in common with Wren and Chambers: that his name is indissolubly associated with one of the great buildings of London, for the Houses of Parliament stand as the summit of his achievement no less than St. Paul's and Somerset House stand as the masterpieces of the earlier men. There is no gainsaying the greatness and comprehensive character of this vast pile of Gothic work. In extent and elaboration of detail it far surpasses anything else in the metropolis; while as the home of the Mother of Parliaments, and the place whence the Empire may be said to carry on its business, it possesses a significance which raises it to something more than a remarkable architectural achievement, and strikes the imagination as its outlines do the outward eye. There are those—and they were many at the time of its erection—who would have preferred a Classic setting; but when its origin is remembered, and its proximity to the Abbey is considered, it will be pretty generally conceded that no more appropriate style could have been adopted than that which recalls not the days of Greece and Rome, but those of the infant years of our own historic past.

In addition to this splendid monument of his genius, Barry has left in London several other important works, as well as many notable undertakings outside the metropolis; but the main purpose of this article is to speak of his schemes (which, however, never emerged beyond the academic stage) for the reconstruction and improvement of certain parts of London itself.

Charles Barry was the fourth son of Walter Edward Barry, and was born—appropriately enough, as it turned out—in Bridge Street, Westminster, on 23 May 1795. His father was a stationer of great respectability and some wealth, but he does not seem to have given Charles much education except what could be derived from several not very adequate private schools. However, the boy showed an early and a rather remarkable taste for drawing, and at the age of fifteen he was articled to Messrs. Middleton and Bailey, architects, of Paradise Row, Lambeth. While there he sent various drawings to the Royal Academy, the first of which was exhibited when he was but seventeen. Beyond the architectural training derived from Messrs. Middleton and Bailey, Barry was practically a self-educated man, a fact to be remembered in a consideration of his subsequent career. Perhaps it was as well, for the result was that all his energies, all his originality of thought, and his intense application, were devoted to one object—architecture. On his father's death he inherited a certain not very large sum of money, and with this he determined to travel, and he left England for that purpose in the June of 1817. His wanderings embraced France, Italy, Greece, Turkey, Egypt, and Syria; and he benefited by the companionship of Sir Charles Eastlake, Mr. Kinnaird, Sir Thomas Wyse, and Mr. J. L. Wolfe, among others. His mind, always an eclectic one, was notably enlarged by the varied architectural styles which he studied during his travels, and he returned to England in 1820 with his energies still further kindled, and a sense of power derived from knowledge which developed his mind both in criticism and ideas.

Settling in London, Barry set up as an architect in Ely Place, and after a period of some struggle and difficulty he was



commissioned to design two churches, one at Prestwich and the other at Campfield, Manchester; he having already made certain designs for the alteration of Stoke Newington Church, which, however, were never carried out, his first London work being the reconstruction and enlargement of St. Martin Outwich. After this he seems to have entered on an unchecked career of success. In 1824 he designed the Royal Institution of Fine Arts at Manchester, in which the influence of Greece is mainly observable. This style was also present in the design he made for the Town Hall at Birmingham, which was not carried out; but after this he practically confined himself to the Italian and Gothic with which his name is identified.

In 1825-6 he was responsible for three London churches, those of Holloway, Cloudesley Square, and Ball's Pond, and during the following three or four years he was engaged on various reconstructions, notably at Petworth Church, Brunswick Chapel Brighton, and elsewhere. What, however, first brought Barry into prominence was the erection, in 1829, of the Travellers' Club, the garden front of which was acknowledged to be both original and beautiful. It was asserted that the street front was a mere copy of the Villa Pandolfini, but a comparison between the two will be sufficient to dispel the idea. The Travellers' was the first step in that Italian manner which Barry followed up in 1837 with the Reform Club, perhaps his most notable achievement in this direction; with Bridgewater House, which was designed ten years later; with the additions at Trentham; and with the construction of the Town Hall at Halifax, which was the last building in this style from his hand. Of his reconstructions in the same mode may be mentioned those at Walton House; Highelere; Duncombe Park; Harewood House; Cliveden; and Shrublands Park. Another important

work dating from this period was the refacing and alteration of the Government Buildings in Whitehall, which remains one of his outstanding London productions. Of his least successful works, the laying out of Trafalgar Square must be noted. But it must be remembered that in this he was materially hampered by a variety of considerations which might have militated against any architect; and so the result, unsatisfactory as it is in many respects, must not be ruthlessly laid at Barry's door.

Although the architect had been hitherto engaged almost incessantly on Italian designs, he had by no means neglected the mediæval style. Gothic was becoming daily better understood and more popular, and Barry's essentially eclectic mind was not slow to follow where Pugin had become a pioneer; and although Barry always maintained, against the ultra-Gothicists,

the red glare in the sky that told of the burning down of the old Houses of Parliament. How he watched that tremendous conflagration; how he entered the competition for the rebuilding; how, on 29 February 1836, the award of the Commissioners was found to have favoured his designs, need only be thus briefly noted. Nor is it necessary to detail the troubles the architect was to endure from jealousy, adverse criticism, and departmental parsimony. Suffice it to say that the Commissioners, on their own showing, made the selection on the grounds of "consideration of the beauty and grandeur of the general design, its practicability, the skill shown in the various arrangements of the building, and the accommodation afforded; the attention paid to the instructions delivered, as well as the equal distribution of light and air through every part of the structure." A period of six years was fixed for the completion



THE REFORM CLUB, PALL MALL, LONDON.

the intrinsic beauty and peculiar appropriateness of the Italian style for certain classes of buildings (as his biographer states), yet he viewed the Gothic Revival with the greatest sympathy, and was destined to create in London one of its most outstanding monuments. Among his lesser Gothic works may be mentioned the Grammar School at Birmingham (1833); additions and reconstructions at Dulwich College; University College, Oxford; the erection of Hurstpierpoint Church; extensive alterations and additions to Canford Manor and to Garthorpe Hall; while much of the rebuilding of Dunrobin Castle took place under his superintendence, although the plans he originally submitted were not carried out.

It was on the night of 16 October 1834 that occurred the event which was destined to give Barry his great opportunity. He was returning from Brighton when he saw, from the coach,

of the vast edifice. The first stone was laid privately by the architect's wife, on 27 April 1840, and in February 1847 the Peers first used their portion of the building, the whole of which may be regarded as being practically completed in 1852, when Queen Victoria made her first public entrance by the Royal Approach. The vexatious delays, the unreasoning attacks made on the architect, the narrowness of outlook exhibited by those in authority, might have killed Barry, as they have on other occasions killed other architects, had he been made of less stern stuff; but he survived to receive a recompense which is now bestowed on a successful mayor or an enterprising contractor, with a monetary payment which would relatively hardly satisfy a railway-man, after labour which that railway-man would regard as sheer slavery.

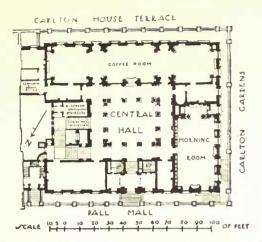
Among a variety of designs which Barry executed but which



THE TRAVELLERS' CLUB, PALL MALL, LONDON.

Barry was a comparatively young man when he designed the Travellers' in 1830, yet there is no sign of immaturity in his work. The front to Pall Mall is a masterpiece of quiet and forceful composition, the treatment of the first-floor windows being particularly successful.

never came to fruition, including suggested alterations (to take those in London only) to the National Gallery, the Royal Academy, Northumberland House, the Horse Guards, those for certain metropolitan improvements stand out prominently not only because of their essential excellence, but also because, in some of them, he was, like Gwynn and Smirke before him, a pioneer in suggesting what was subsequently undertaken. His biographer speaks of his always being on the watch for schemes



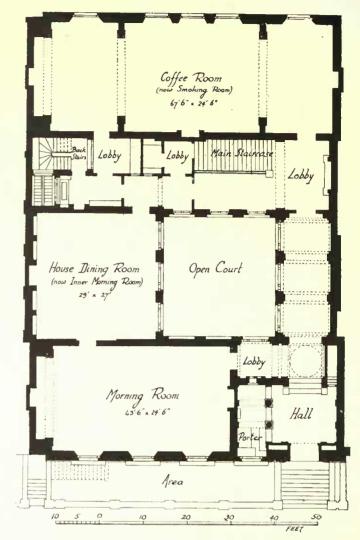
THE REFORM CLUB: GROUND-FLOOR PLAN.

The Reform Club shows more clearly perhaps than do any of Barry's other buildings that wonderful balance which he maintained between practical requirements and artistic expression. The plan has a directness and simplicity of treatment which it would be difficult to improve upon, particularly with regard to the axiality of the corridors and entrances to the various apartments. Great attention has been paid throughout to symmetry of arrangement, and the balance of parts is no less observable in the smaller than in the larger apartments.

which might benefit London. "Comparing it with Continental capitals, and especially with Paris, he, of course, felt painfully the contrast of what might be with what is, and sighed over the waste of resources, and the neglect of grand opportunities for architectural display." But he happened on a period when what was wrongly regarded as economy was rampant, when art was struggling against the adverse influences of ignorance and a rigid utilitarianism. It thus happened that he was as one crying in the wilderness, and opportunities of re-creating the Metropolis were allowed to slip by unheeded, with a lack of foresight which was appalling.

Barry once prepared a plan by which he would have created, at a far less cost than was the case in after years, much of what has since come to pass. If we examine his plan we shall see that he proposed an embankment running much on the lines of that subsequently constructed by Bazalgette; he also suggested a new bridge at Westminster where the present one runs, as well as certain additions to the Houses of Parliament which would have enclosed the existing New Palace Yard. The scheme also included alternative bridges at Charing Cross, one with an approach to Trafalgar Square, through a portion of Whitehall Place, debouching just to the west of Northumberland House (which he did not suggest pulling down); the other rather to the east, with a roadway running through the present Charing Cross Station, and entering the Strand opposite St. Martin's Church. In the space facing the river, between these streets, was to be a vast hotel, while the Adelphi was to be extended by buildings running down one side of the latter thoroughfare, and, at right angles, along the embankment, leaving an open space in the centre over which Adelphi Terrace looks. Along the embankment between Westminster Bridge and Charing Cross Bridge what is called "Whitehall Public Terrace Promenade" is provided for.

The Mall was to be reconstructed much on its present lines, with a "Triumphal Gate" somewhat farther west than



THE TRAVELLERS' CLUB: BARRY'S ORIGINAL PLAN.

the Admiralty Arch now is, and approach to the Strand was suggested with certain necessary reconstructions of buildings in Cockspur Street. Along the east side of St. James's Park a wide thoroughfare was to link up this roadway with Great George Street, and the Government Buildings were to be massed here in one vast structure with an immense Central Hall (always a favourite scheme of Barry's) in the centre, with a grand entrance into Whitehall and a subsidiary one on to the proposed thoroughfare to its west. The Admiralty was to be extended much as it has since been, and the whole linked up with the Horse Guards, so as to form a homogeneous mass of buildings dedicated to the Government of the country. In addition to these vast and in many respects excellent suggestions, Barry added a scheme for the fronting of the south side of the river with an embankment by which the present dilapidated and dreary outlook would have been done away, and along which splendid buildings would have risen, and given to London what it has never had, and so badly needs —two sides to its river.

These suggestions, as well as many more of the same character, never emerged from their chrysalis stage. They were the fruits of Sir Charles Barry's leisure, and were worked out at 32 Great George Street, to which he had moved from Foley Place (he had left Ely Place in 1827) in 1841; and here and at Clapham Common he spent the last years of his life. He died suddenly on 12 May 1860, and was buried in Westminster Abbey. Foley made the statue of him which is in the Houses of Parliament; but here, of all places, Barry needs no memorial, for the great building will perpetuate his memory as St. Paul's perpetuates the memory of the greatest of his predecessors in the glorious art of which he was so conspicuous a master.

Studies in Street Architecture.



Plate V.

May 1921.

PALL MALL, FROM THE WEST.

From a Copperplate Engraving by Francis Dodd

In this drawing the intention (and the achievement) are pictorial rather than purely topographical; the artist having ventured to modify subjectively the composition of the foreground. On the left, behind the Crimea Memorial, he has introduced a building whose lines shall conform with those of the United Service Club seen opposite

16



RIVER FRONTS AT GREENWICH.

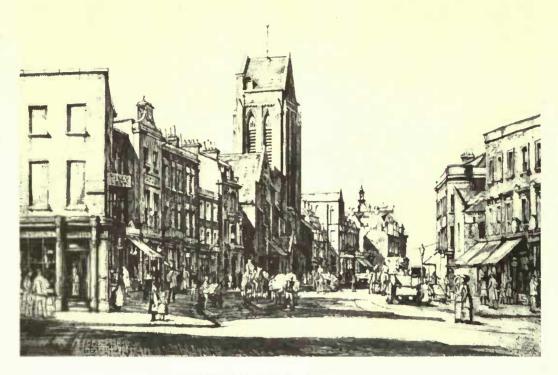


Plate VI.

May 1921.



CHURCH OF ST. GEORGE THE MARTYR, SOUTHWARK, S.E.



KENNINGTON LANE, LONDON S.E.



HILL STREET, PECKHAM, LONDON, S.E.



BELVEDERE ROAD, LAMBETH, S.E.



NEW INN, STRAND, W.C.



THE MONUMENT AND FISH STREET HILL, LONDON, E.C.

Publications.

A New Philosophy of Art.

N the loose paper cover which protects the binding of this book ("The Things which are Seen," by A. Trystan Edwards) the publisher states that the work "may almost be described as revolutionary." There was no need for that qualifying "almost." The philosophy of art which Mr. Edwards propounds is, in the most literal and accurate sense, revolutionary. For the majority of those people who are accustomed to call themselves artists it simply turns their world upside down. And it performs this feat, not in a brutal or mountebank fashion, but deliberately and politely.

What the author sets out to do is to formulate an intellectual theory of the visual arts, and he carries that intention through to its conclusion in the most complete and dispassionate manner. His book is divided into three parts. In the first he establishes a hierarchy of the visual arts. Their names no less than the order of precedence he gives to them are not likely to be anticipated by many readers, for some of these arts have not previously found a place in æsthetic philosophy. The Cultivation of Human Beauty, Manners, Dress, and Architecture he maintains to be the major visual arts, and the order in which they are here stated to be the order of their relative importance. To them he adds Painting and Sculpture as "minor arts."

It will be obvious that in the first place everything depends upon the definition of the word "art." In a language so loose as our own the term is commonly applied to things essentially unlike in character. People speak of the art of domestic management, of swimming, of dialectic, and, again, of the art of architecture or of etching. Yet in the nature of the two groups of subjects there is a fundamental disparity. In the case of the former group "art" is employed to denote simply the exercise of some special kind of skill: in the latter it signifies an activity involving mental processes and having aims that do not come within the scope of the former group at all.

Mr. Edwards brings into one category the Cultivation of Human Beauty, Manners, Dress, Architecture, and—as subordinate auxiliaries—Painting and Sculpture, by giving to "art" a very broad meaning. "The purpose of art," he says, "is to enable spirit to declare itself in terms of matter," and throughout the book art is treated as the formal expression of spirit in matter.

By spirit is meant vitality. As vitality is manifest only in a portion of the visible world, "the things which are seen" are divided by the author into three classes—animate nature, inanimate nature, and works of art. The phenomena comprised within the last category he holds to combine attributes of the two preceding classes. The material of which works of art are composed is inanimate, but they are endowed with the formal characteristics of animate nature. "Thus spirit is not confined to the members of the animal and vegetable kingdoms: it also exists, though in a lesser degree, in everything which evinces the qualities of design." Design is defined as the endowment of the inanimate "with some of the qualities which an intellectual analysis has proved to be the distinguishing marks of the animate." In this philosophy, in short, nature and art are so related that the latter is virtually an extension of the former.

The relative positions which Mr. Edwards assigns to his four major and two minor arts are determined by the extent to which he holds that they contribute to the general advance-

ment of the human race. Ultimate social value is the test he applies to them. First, personal beauty must be sought—an æsthetic ideal which includes the ethical—and after that, beauty in the environment of the race. The supreme artist is, from this point of view, therefore he who labours to develop and perfect the human species. Architects, painters, and sculptors are to provide the fitting background for the activities of humanity, and so to "stimulate men's love of beauty that they will cease to tolerate ugliness, and especially preventable ugliness, in human beings." But, whilst architecture is regarded as having an obvious claim to be considered one of the indispensable major arts, because it is "expressed in terms of reality," painting and sculpture are relegated to the rank of minor assistant arts, since they are imitative and present "only reflections of that reality"

We are told by the author that the work now published originated in the idea of an illustrated essay on architectural form, and that it expanded from that idea. The second part of the book contains, then, the nucleus of the whole. It is devoted to a consideration of Form and Subject in art, and is profusely illustrated by very clear diagrams, many of them architectural. In it beauty is maintained to be the result of obedience to certain definite laws of number, punctuation, and inflexion. These laws are explicitly stated, and their application plainly shown by means of sketches. The principles of design here enunciated are, it is claimed, derived from nature: they are applicable to art because art is to be conceived as an apprexe of nature.

The third and last section of the book deals with the relation of the artist to society in its collective and individual aspects. Eight selected types are taken as representing society individually—the Statesman, Engineer, Mathematician, Psychologist, Biologist, Historian, Moralist, and Metaphysician—and the theoretic relationship of each to the artist is analysed in as many chapters. All of them are interesting, but two will be read with peculiar pleasure—the one devoted to "The Artist and the Psychologist," and the other to "The Artist and the Metaphysician." The first of these is largely ironic, and sustains an attitude of sub-acid courtesy that is very amusing. The second expresses just what ninety-nine out of every hundred people really "feel" about metaphysics.

Mr. Edwards has written a book that is remarkable for many reasons. It is extremely honest and audacious; it is coherent in its structure, and packed with the results of thought: and it is distinguished by a direct and lucid style. These qualities are not often found to exist simultaneously in a philosophic work. They are to be discovered least frequently of all in treatises which attempt to deal with the theory of art. Honesty and courage in this sphere seem so rarely to be united with the staying-power necessary to build up a consistent doctrine, whilst the capacity to establish a reasoned case and to express it simply and clearly is one that is apparently conferred with great reluctance upon those who write on æsthetics. This being so, Mr. Edwards's performance is all the more impressive. He states his argument dogmatically, but is prepared to abide by the consequences. Throughout he appeals to the judgment of the intellect. Whatever that judgment may be on particular points, it cannot but acknowledge the extraordinary interest and freshness, the complete and dignified character, of the contribution which Mr. Edwards makes to

In these days of indifferent publishing the fact that "The

THE ARCHITECTURAL REVIEW.

Things which are Seen" has been produced with evident care calls for some comment. Pleasant type, good spacing, and a well-designed page are now occasions for notice. Both publisher and author are to be congratulated on the appearance of this book in a form so entirely worthy of its content.

LIONEL B. BUDDEN.

"The Things which are Seen." By A. Trystan Edwards. London: Philip Allan & Co. 18s net ..

CORRESPONDENCE.

To the Editor of THE ARCHITECTURAL REVIEW

Dear Sir.

The article on "Nash" in your March number contains what is said to be a well-known couplet in regard to his introduction of stucco into London as follows :-

> He found us all brick, And he left us all stucco.

If there are, as one would suppose, other two lines leading up to those quoted, it would be interesting to know what was the word to which "stucco" is rhymed?

My recollection of the lines (there may be others that I know not of) best, or should be best, known is as follows —

> Augustus of Rome was for building renowned. For of marble he left what of brick he had found. But is not our Nash too a very great master? He found us all brick and he leaves us all plaster.

> > Yours very truly,

26 East Castle Street. Oxford Circus, W. 1.

ROBERT P. OGLESEY.

PRIZES FOR MEASURED DRAWINGS.

The Proprietors of the Architectural review offer a prize of Ten Guineas for the best measured drawings, or set of drawings, suitable for publication in THE ARCHITECTURAL REVIEW under the title of Selected Examples of Architecture.

These should be of some building or monument, or of any interior or exterior detail of architectural interest, ancient or modern.

Drawings should be on not more than three sheets of Imperial-sized paper, and must reach the office of the Archi-TECTURAL REVIEW not later than 30 September this year. This date has been fixed with an eye to allowing students some period of summer vacation for the measuring and plotting of the subject fixed upon.

Competitors may use their own discretion as to the scale used for plotting. If a whole building is taken, one-eighth or one-sixteenth inch scale would perhaps be advisable, and for details one-half inch scale. A snapshot or other photograph should be sent with the drawings.

In judging the drawings the Editors will consider the character and interest of the architectural subject chosen, as well as the quality of the draughtsmanship.

The Proprietors of the Architectural review reserve the right to use any drawing submitted in this competition, and for any drawing so used they will pay 30s.

The Editors reserve the right to withhold the prize in the event of the drawings submitted being of insufficient merit, and it is a condition of entry into this competition that their decision must be in every instance accepted as final.

Chronicle and Comment.

Salient Features of the Month's Architectural News.

Royalty and Architectural Art.

When, on 19 April, the King and Queen, accompanied by Princess Mary, the Duke of York, and Prince Henry, visited the Building Exhibition at Olympia, the Royal Party honoured the Technical Journals stand with attention, and Her Majesty the Queen was graciously pleased to purchase a copy of "Architectural Water-colours and Etchings," by William Walcot.

St. Lazare Abolished.

The old prison for females, St. Lazare, in the Faubourg St. Denis, Paris, is being demolished. Before it suffered the degradation implied in this description, St. Lazare was part of the noble manor occupied by the religious order founded by St. Vincent de Paul, who died there.

Billingsgate in the Scales.

A Departmental Committee on the Wholesale Food Markets of London having recommended the establishment of a new fish market on a site elsewhere than at Billingsgate, the London fish trade are almost unanimous in objecting to any scheme that would deprive them of their old and favoured market. It is admitted that extensions are necessary, but it is strongly suggested that these should take the form of additions to the present market. It has been further urged that Custom House Quay should be taken in as an extension to the market, but this proposal gives one furiously to think. The majority report was signed by eight members, and as six of the committee dissented from the proposal to choose another site Billingsgate is likely to get a fresh lease of life.

British Museum Appointments.

The Principal Trustees of the British Museum have appointed Mr. C. Tate Regan, F.R.S., to be keeper of zoology; Mr. G. F. Herbert Smith, D.Sc., to be assistant secretary at the Natural History Museum; and Mr. Robert L. Hobson and Mr. Reginald A. Smith to be deputy-keepers in the departments of British and mediæval antiquities.

French Art in the Rhine Country.

M. Tirard, High Commissioner of the French Republic, is arranging, with the consent of General Degoutte, commanding the troops of occupation in the Rhine country, a comprehensive manifestation of French art. French museums have been laid under contribution, and very many French artists, as well as private collectors, are co-operating enthusiastically. The idea is to impress the Germans with France's achievements in the domain of art: a civilizing influence.

Anonymous Art.

We are threatened with an art exhibition at which the names of the artists will not be revealed until the show is nearly over. The idea is to evade the magic of personality—to bring the public and the critics to see these pictures with eyes unjaded "by the accumulated memories of many shows, by the battalion of artists' surnames, the nomenclature of schools."
It is a futile notion. An experienced critic is not at all likely to be baffled by the mere absence of names. The authorship of familiar work is as plain to him as the handwriting on the wall. For him the painter signs his work—not with a name, but with a method that is as peculiar to him as his finger-prints.





From an original by Francis Dodd.

Why Contracts are placed without Competitive Tenders

It is notorious that two statisticians can arrive at different conclusions from the same set of figures.

In the same way two Contractors of similar status, working from the same designs, quantities, and specification, can vary in their estimates.

But results when measured in the satisfaction of the Architect and Building Owner depend upon other things than figures.

Designs and specifications to the Contractor must mean more than the bases for calculations. In his eyes they must be symbols of a final result—and estimates must permit of that result.

It is very doubtful whether mechanical adherence to specification and designs will satisfy the Architect to-day.

He requires from the Contractor entrusted with his work the enthusiasm in craftsmanship which will give the finest accomplishment.

Masterpieces cannot be judged on a figure basis. They are the creation of craftsmanship, technical knowledge, and loyal service. The Builder as the executant factor in construction needs to catch a glimpse of the conception inspiring the Architect.

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P.G.

A Buddhist Fresco.

Sotheby's have sold, for £1,000, a fresco which was brought away, a hundred years ago, by General James Williams, from one of the rock temples of Ajanta. Measuring 16 in. by 3 in., it depicts one of the incarnations of Buddha.

Famous Pictures Stolen.

According to a message from Weimar, cabled on II April, burglars broke into the so-called Grand Museum there on Sunday night and stole a Rembrandt, a Gerard ter Borch, a Netscher, and a Tischbein. The value of the stolen pictures amounts to some millions of marks.

Duchy of Cornwall Sites.

A portion (more than four and a half acres) of the Duchy of Cornwall estate at Kennington has been sold to the Navy, Army, and Air Force Institutes, who propose to erect their their central depots. A number of working-class dwellings are to be provided. This ought to be another great step towards the reformation of a South London district that is sadly in need of improvement, and is so advantageously situated that it might easily become one of the finest of London's commercial quarters.

Building Processes "Filmed."

An attractive feature of the Building Trades Exhibition at Olympia (12 to 26 April) was a selection of "moving pictures" shown free to the public. These films, specially prepared by the Architectural Association, illustrated various building processes, including brick-making, fibrous-plaster making, reinforced concrete construction, and woodworking. Another film represented "Portland Stone from Quarry to Building," the building instanced being the Australian Commonwealth premises in the Strand. This use of the cinematograph may be advantageously extended: it is a very agreeable means of imparting a mild form of architectural education to a public that is greatly in need of it.

Old English Furniture Sales.

Many clearances of fine old interiors are now being made, and the effects are being eagerly bought. From the house at Woodberry Down of the late Mr. C. F. Marriner, who was a noted collector, objects of much interest have been offered for sale. They included a William and Mary marqueteric chest of drawers, mahogany wardrobes, black oak sideboards and cabinets, many old bracket-clocks, as well as silver, engravings, and paintings. Chippendale chairs and a Sheraton wardrobe were among the objects put up for sale at Highfield, Newark, by the executors of Mrs. Quibell. Collections of old English furniture have also been offered at Belsize Park Station, and at Monks Orchard, Croydon.

Architectural Conferences in Provinces.

Formerly architectural conferences were regularly held in provincial centres, and the Council of the Royal Institute of British Architects has decided to revive the practice. The Royal Institute is the central body to which all the provincial associations are affiliated. The first of the conferences will be held in Liverpool on 23, 24, and 25 June. The Liverpool Architectural Society have kindly offered to act as hosts, and to make the necessary arrangements. The great object of these conferences is to bring provincial members into closer touch with their fellow members in London, and a large attendance is expected. A detailed programme will be issued later.

A Muirhead Bone-MacColl Exhibition,

Two artists of distinction—Mr. Muirhead Bone and Mr. D. S. MacColl—have joined forces in holding an interesting exhibition of their drawings (at Colnaghi's, in New Bond Street). Many of these drawings incorporate architectural features, and Mr. MacColl has impressive pictures of "Rye from the Building Yard," of Tewkesbury Abbey, and of Notre Dame. It would almost appear, from the austerity of some of Mr. MacColl's work, that this great but severe critic is almost afraid of incurring his own judgments. Mr. Muirhead Bone's wonderful mastery of technique was never more remarkably manifest than at this show, where also Mr. MacColl had on view some beautiful bookbindings, executed by Miss E. M. MacColl.

Mr. Marcus Stone, R.A.

Mr. Marcus Stone, who had long been suffering from ill-health, and who had reached the age of eighty-one, died at Kensington on 24 March. He was the second son of Frank Stone, A.R.A., who was a friend of the Dickens coterie. The youth, on the sudden death of his father, in 1859, was greatly helped by the novelist, who chose him to illustrate "Our Mutual Friend" and "Great Expectations," and thus gave him popularity which never forsook him. He chose popular themes, such as "The First Love-letter," "A Sailor's Sweetheart," and other appeals that go straight to "the great heart of the British public." His atelier was one of the several "art houses" in the fashion set by Lord Leighton, and followed by Mr. Alma Tadema and some others of the fortunate few.

Mr. William Strang, R.A.

Mr. William Strang, R.A., who died suddenly on 12 April at Bournemouth, at the age of sixty-two, was elected A.R.A. in 1906, and it was only last March that he was elected R.A. (engraver), simultaneously with Sir John Lavery. A pupil of Legros, his work was imaginative yet austere. Born at Dumbarton, he had lived and worked in London since 1875. As an art critic has said: "There were, indeed, two separate sides to his artistic nature, the realistic and the imaginative, and his life was spent in an incessant, and sometimes successful, effort to fuse them." Of late years he had devoted himself almost exclusively to painting, especially portraiture, and his recent portrait of Lord Fisher, remarkable for its unrelenting realism, was characteristic of the painter's conception of portraiture.

A Méryon Acquisition.

This being the centenary year of the birth of Charles Méryon, the British Museum authorities may be the more warmly congratulated on their acquisition of a singularly fine and very rare example of his work. It is the finest of the three etchings made by Méryon at Bourges, and is an undesignated "first state"-a trial proof printed on the green paper for which Méryon had so strong a partiality. Méryon, the son of an English physician and a French dancer, was, like Whistler, of insignificant physique, and, unlike that model of self-satisfaction, took rather a morbid view of the fact—leaving the French Navy, it is said, because he thought that all its officers should be of heroic height and proportions. His "Le Stryge" —a picture of a horrible vampire brooding over Paris—was a premonition of the madness—or, rather, a further proof of it that ultimately led to his early death in a lunatic asylum, where, refusing all food, he became an early martyr to hungerstrike mania



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Jean Paul Laurens.

The "peasant genius of the Meridian," Jean Paul Laurens, has died at the age of eighty-three, having been born at the village of Forquevaux, in the Haute Garonne, in 1838, the son of a humble tiller of the soil. His "Excommunication of Robert the Pious," completed in 1875, is now in the Luxembourg, and his "Austrian Staff before the Body of Marceau" secured him the Prix de Salon. In the jargon of the studios, he was a consummate "master of values." Our Royal Academy elected him an honorary member in 1909.

Victoria and Albert Museum Acquisitions.

The Victoria and Albert Museum rapidly grows richer in treasures. Among recent acquisitions are: A beautiful alabaster image of St. Christopher carrying the child Christ (fifteenth century, and a characteristic example of English mediæval work); a French sixteenth-century marble statuette of Amphitrite, perhaps by Germain Pilon—the best example of French sculpture of this period that the museum possesses; an early fourteenth-century ivory crucifix; two lead portrait busts of the first half of the eighteenth century, and possibly by Roubiliac, whose art in this kind seems an incentive to the young British sculptors of to-day; and a number of other acquisitions. The department of woodwork has been enriched by the purchase of an English oak table of the first half of the seventeenth century, and an Elizabethan walnut sideboard, carved and inlaid, English of the late sixteenth century, of its kind about as good as anything to be found anywhere, its bulbous columns being typical of the fine cabinet-work of the period. The Gothic woodwork of the museum is undergoing rearrangement after the war.

TRADE AND CRAFT.

G. E. C.'s New Home.

The buildings in Kingsway are nearing completion, and the General Electric Company, Ltd., have moved into their new premises, Magnet House, which was designed by Mr. Frank Atkinson. The showrooms of the company will for the present remain at 67 Queen Victoria Street, E.C. 4

Tredegars Ltd.

At the recent inaugural dinner given at the Florence Restaurant by the directors of Tredegars Ltd., when members of the staff were invited to meet the newly appointed chairman and governing director—Mr. Norman E. Bartlett—Mr. Alex. Maclean, M.A., V.P.R.B.A. (a director of the company) occupied the chair. Among the numerous guests present, in addition to Mr. Norman Bartlett, were Sir Herbert Bartlett, Bart., Mr. Dudley Bartlett, and several representatives of the professional and lay press.

In the course of his remarks Mr. Maclean, having mentioned that Her Majesty the Queen had paid several visits to the company's showrooms in Brook Street, spoke of the pride with which he personally welcomed Mr. Bartlett's appointment, and also referred in appreciative terms to the devotion to duty shown by every member of the staff.

Mr. Norman Bartlett, in expressing his obligations to those present, recalled the early history of the company, and mentioned that even in the Victoria Street days the work executed by them always possessed distinction. It was upon this foundation, he felt sure, that Tredegars' present reputation had been built, and he was confident that every one connected with the firm would help him to maintain it, by personal effort, at the highest possible level.



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Waygood-Otis War Relief Fund.

An interesting meeting has just been held at the works of Messrs. Waygood-Otis, Ltd., Falmouth Road, London, to wind up the affairs of a fund which was started in the early days of the war to provide assistance for employees and their families who might suffer in connexion with the war.

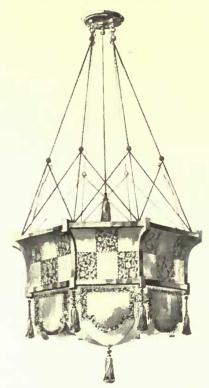
The money was raised by collections in the offices and works, and reached the total sum of £1,014, which, with interest on investments, allowed of a distribution of £1,097 13s. This money was expended in giving assistance to men who were wounded, and to the widows and orphans of those who fell in the war. The expenses of administration amounted to only £2 1s. 4l. for postage, the whole of the work having been done voluntarily by the committee who carried out this very successful enterprise.

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green in colour, with panels of various plain and coloured silks. Suspended from the lower part of the framework are eight banners to harmonize, with tassels between. The bowl



in the centre is of white silk relieved with lightly figured designs, thus allowing the maximum amount of diffused light to be thrown in a downward direction. The whole fixture is three feet in diameter, and is suspended by coloured silk ropes.

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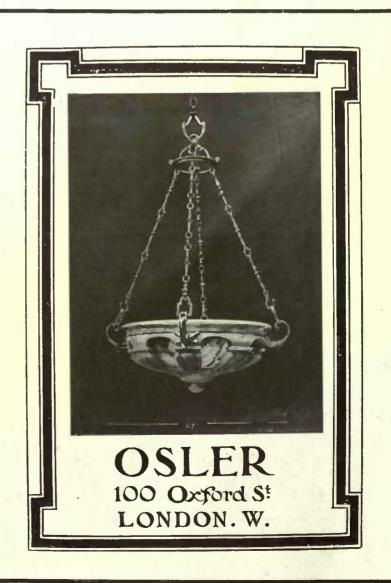
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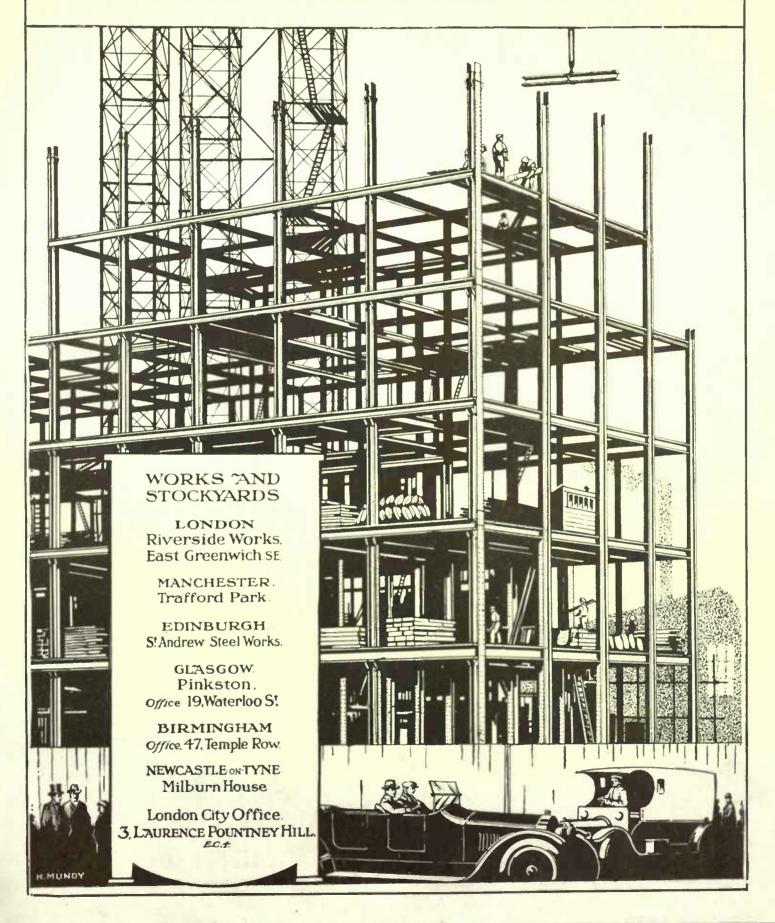
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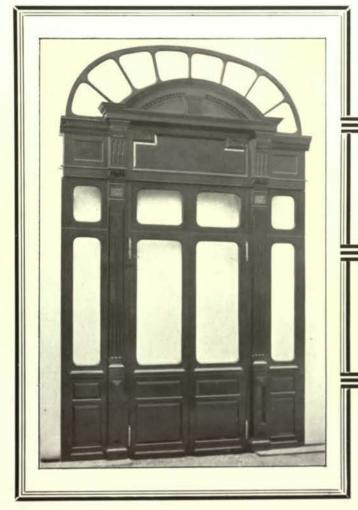
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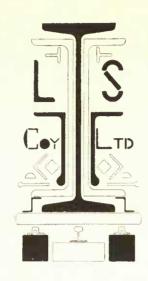
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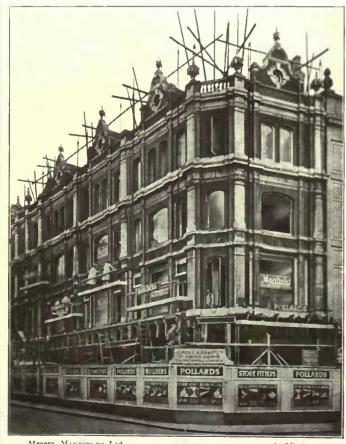
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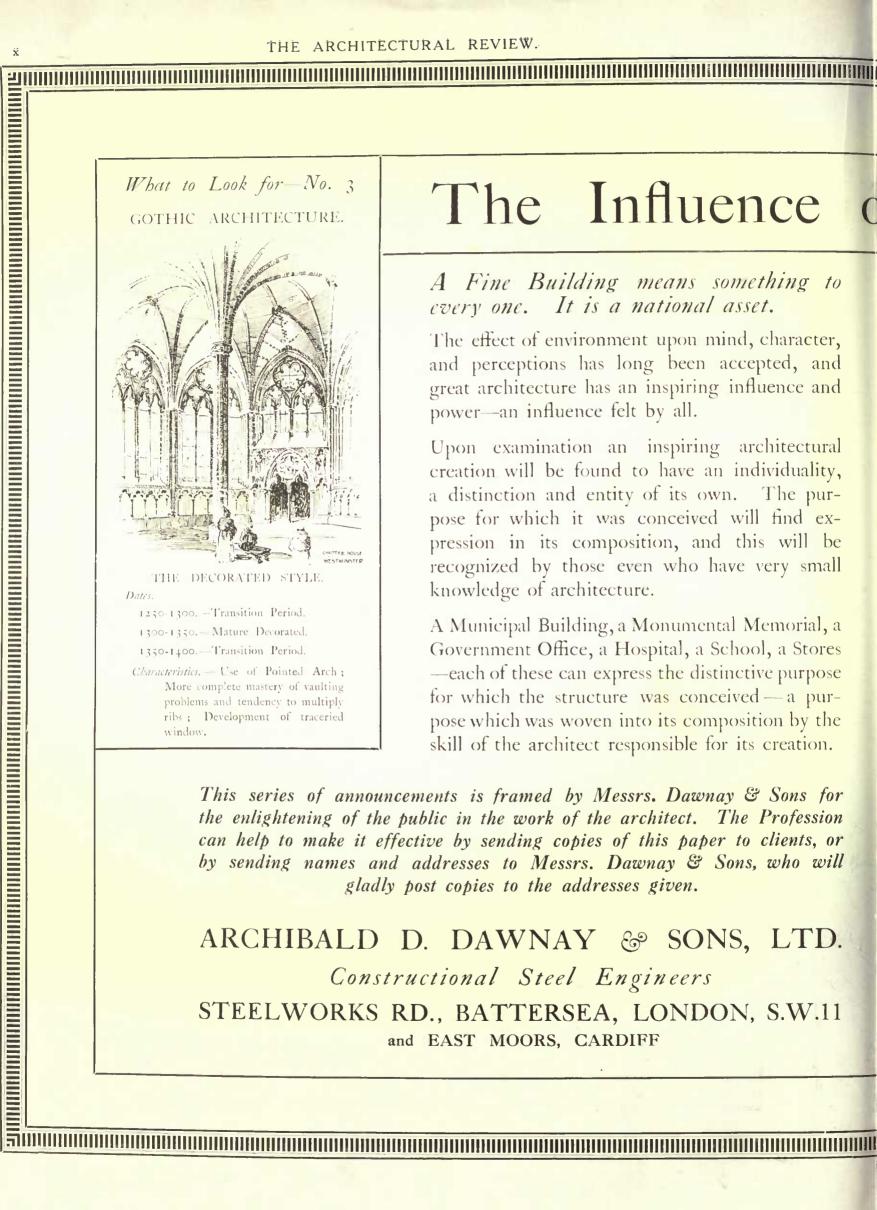
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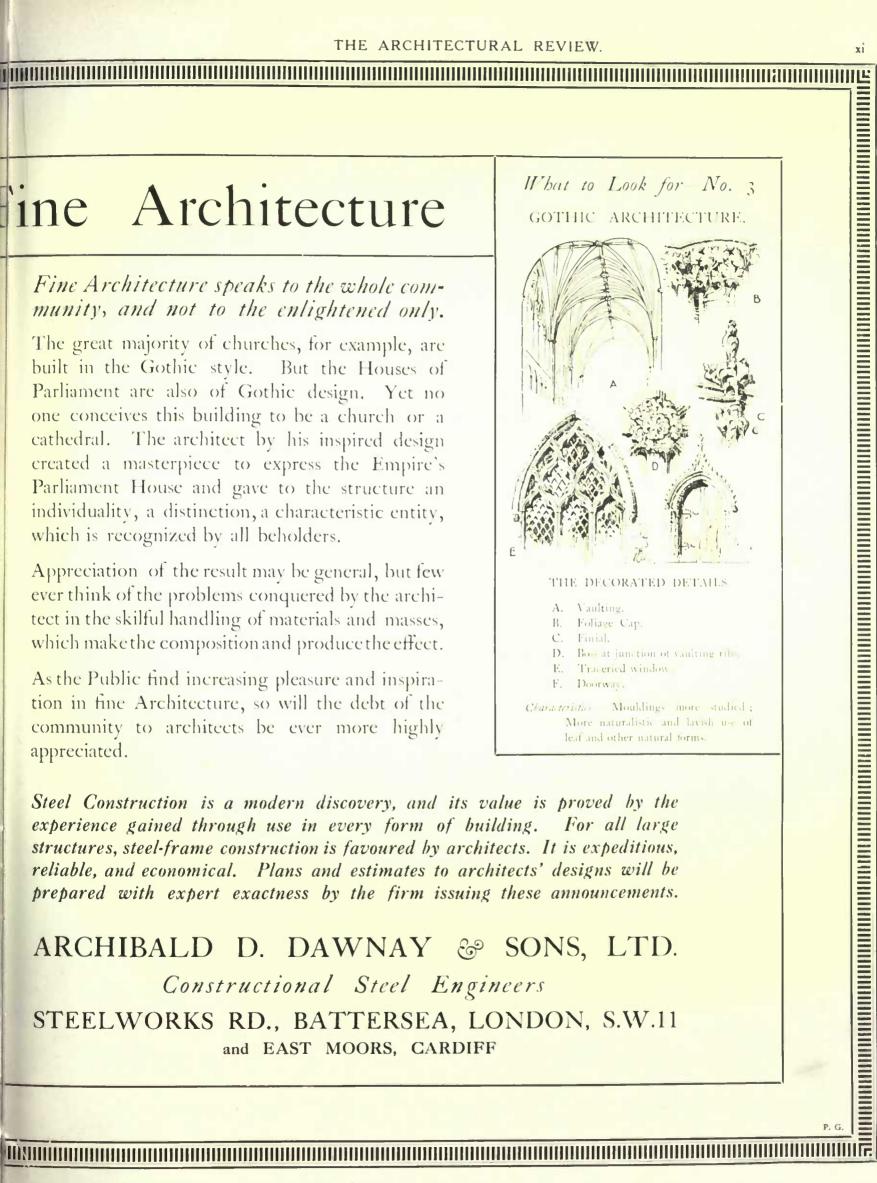
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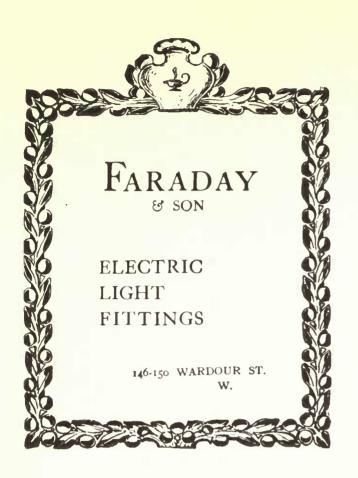
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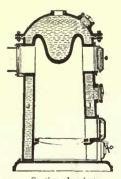
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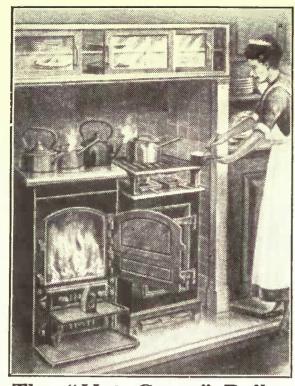
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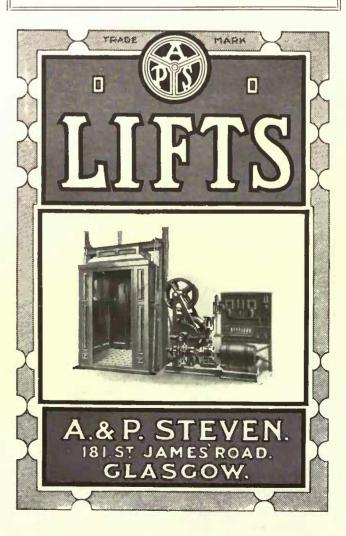
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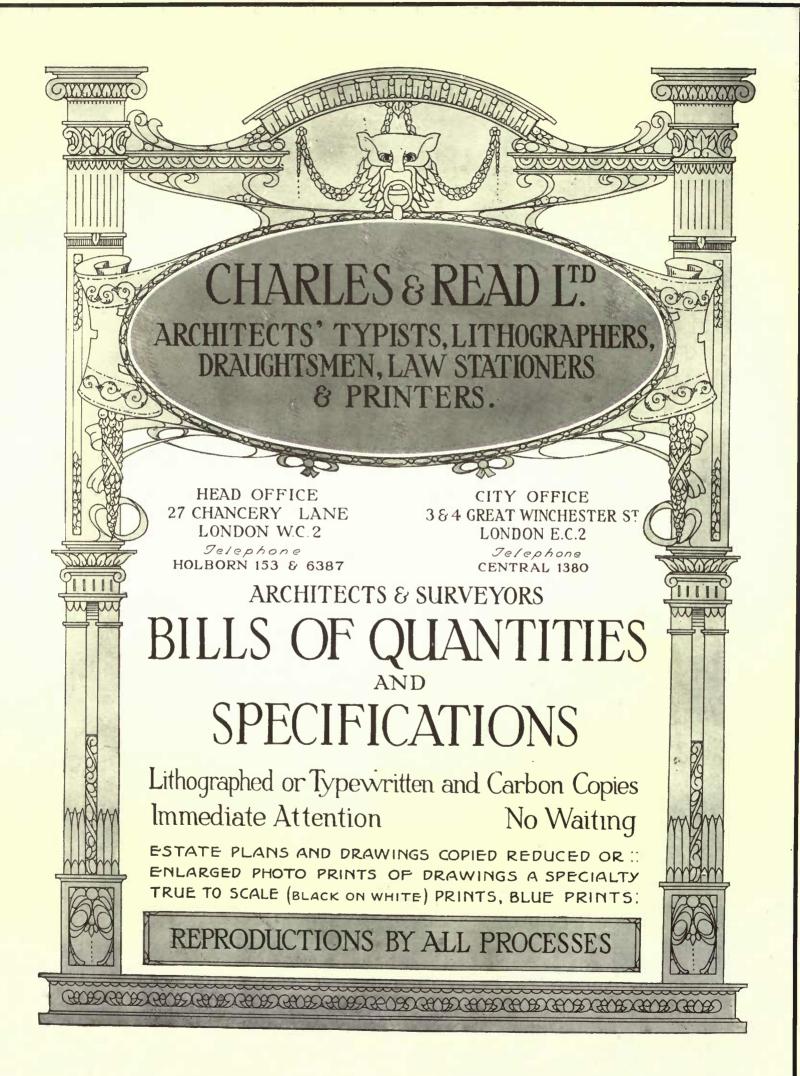
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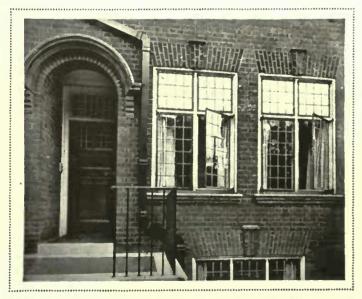
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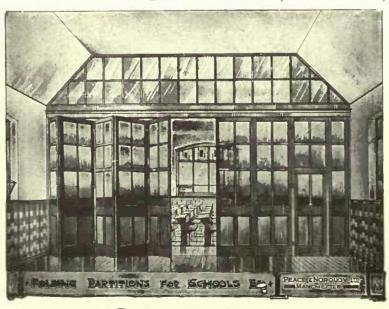
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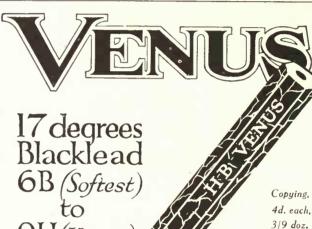
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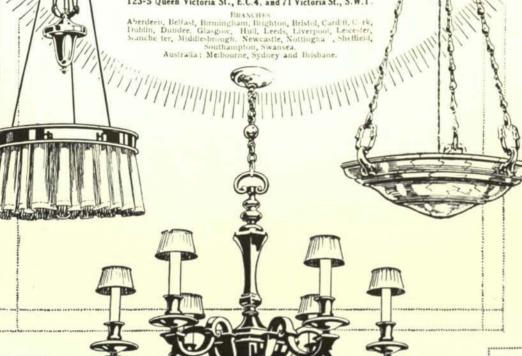
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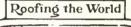
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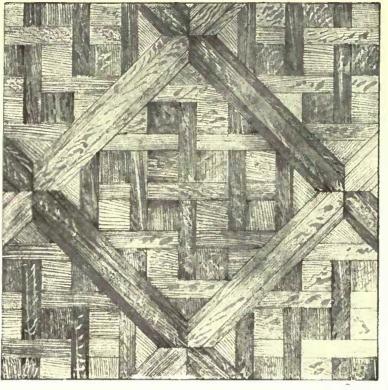
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MURAL DECORATIONS AT HIGH ROYD, YORKSHIRE.

By George Clausen, R.A.

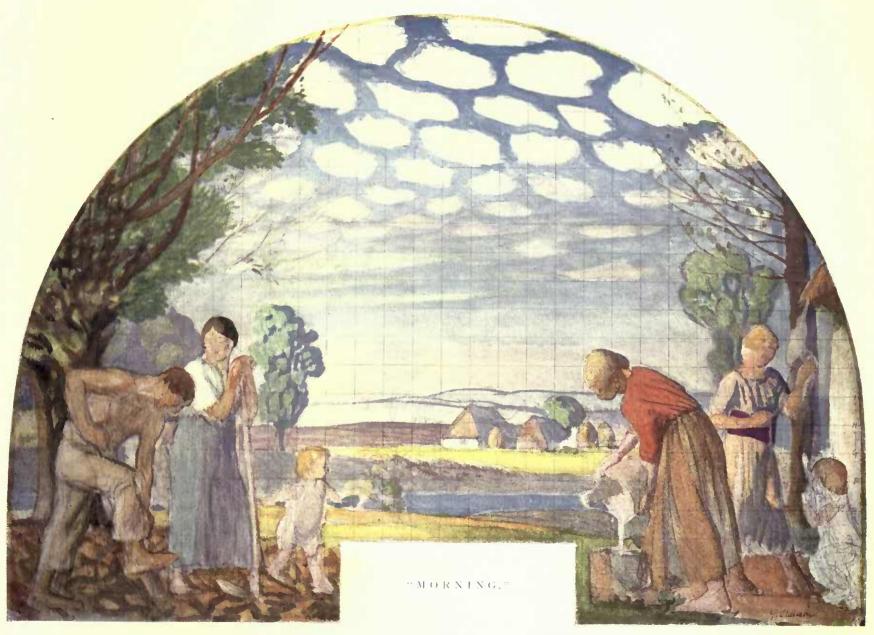


Plate 1.

June 1921.

Mr. Clausen's Decorations at High Royd.

R. GEORGE MOORE, writing of Chavannes more than twenty years ago, said that "Mural decoration in his eyes is not merely a picture let into a wall, nor is it necessarily mural decoration even if it be painted on the wall itself: it is mural decoration if it forms part of the wall—if it be, if I may so express myself, a variant of the stonework."

Since this was written much art has been produced, and many and varied are the forms which it has taken; but a very small part has gone to mural decoration, a proportion which is disappointing when the output of the last quarter of a century is viewed as a whole. It is therefore all the more encouraging, to those who believe that of all forms of painting this is the oldest and most noble, to find an artist of the reputation and experience of Mr. George Clausen undertaking a commission such as Mr. Norton provided when he asked him to decorate the entrance hall at his house at Honley, near Huddersfield. This house was originally a plain and rather uninteresting specimen of a stone-built Yorkshire residence, but the alterations and additions which Mr. Sellars carried out for Mr. Norton completely changed the character of the house, and the interior is now one of the most interesting and attractive in the West Riding. The entrance hall for which the decorations were painted is square in shape, rather high for its width, with an intersecting vault in plaster for the ceiling. and a window of simple shape high up on the west side. There is a pleasant flood of light from this window, and the design of the hall is truly architectural in character. The floor is of black and green marble, the doors are of a rich mahogany, with architraves of dark green marble, and the ceiling is white.

The artist has very wisely harmonized his decorations with the colours of the room. In viewing the hall he came to the conclusion that in order to give space to the room the subjects should be of the nature of landscapes with figures, and that the figures should be of life size. The horizon line is kept level throughout in all the panels, and the figures in the panel facing the window are seated in order to bring their heads as nearly as possible on a level with the other figures.

The colour-scheme has been delightfully carried out by the use of white, brown, and brownish-red in the draperies, with large spaces of clear blue throughout the skies; and the strong note of red and black in each panel gives a pleasant contrast. The panel facing the south, entitled "Morning," is painted in cool blues and greens, and shows the labourer with his wife and child on one side of the picture, two women with a seated

child on the other side. The whole subject is conceived and carried out in a simple, noble style, which suggests the beauty of a primitive life of natural toil and domesticity. The panel on the opposite wall, which represents "Evening," is painted throughout in warmer colours, but shows the same arrangement as regards the figures, which are again placed at the sides. The landscape in this panel is perhaps the most beautiful of the series, showing a group of trees silhouetted against the evening sky, filling the space in a most decorative fashion.

The panel facing the window represents the "Golden Age," with the figures centrally placed, and is painted in an effect of full sunlight, as are the panels which represent "Harvest" on either side of the window. It is not possible to give an illustration of them, as, owing to the difficulty of working against the light, no satisfactory photograph could be obtained. The skilful manner in which the figures are placed, giving an alternation of groups and open spaces, is much to be admired, and the horizon has been so treated that the owner of the house was greatly struck with the effect which the decorations produced of increasing the apparent size of the hall.

The lightness of the tones and the absence of heavy shadows result in the pictures taking their place as integral with the wall surface, and the effect affords a fine example of what an artist of Mr. Clausen's sympathy and understanding can accomplish in adapting his art to a prescriptive environment—this is to say, to decorative purpose.

The artist's early training at South Kensington, when he intended to be a designer, no doubt revealed in bin a strong feeling for decoration which has been evident in his development as a painter of easel pictures, and Mr. Norton is to be congratulated on his happy idea of giving the artist a suitable opportunity of carrying out a complete work of this kind.

The paintings were made in wax medium on canvas, and the stretchers screwed to the walls; but, although they were not actually painted on the walls direct, the artist never for a moment lost sight of the architectural intention and setting.

In a country having such a humid climate as England it is doubtful whether a better method can be adopted with safety, for the decorations which the Pre-Raphaelite Brotherhood carried out at the Oxford Union exemplify the danger of the "direct" method of mural painting; while the frescoes in the New Palace of Westminster point a similar moral.

L. G. P.

MR. CLAUSEN'S DECORATIONS AT HIGH ROYD.



"THE GOLDEN AGE."



Plate II.

MR. CLAUSEN'S DECORATIONS AT HIGH ROYD.





"MORNING."

"THE GOLDEN AGE."



DETAIL OF "MORNING,"



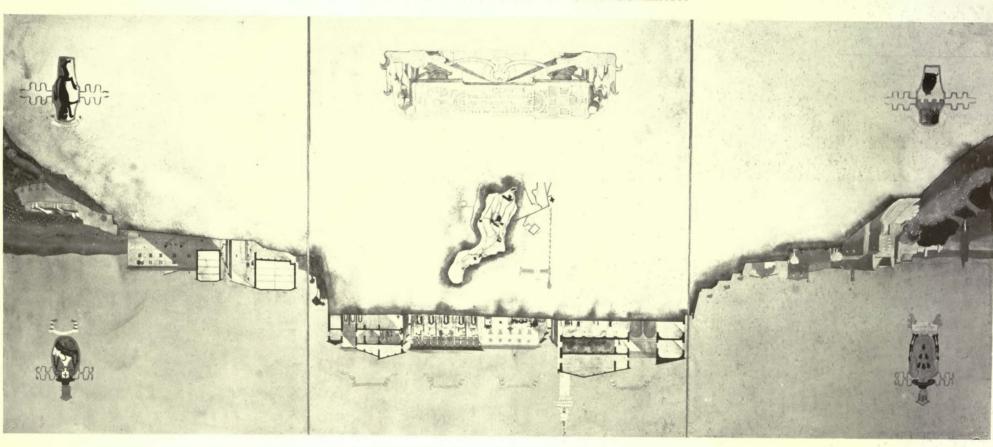
DETAIL OF "MORNING."



DETAIL OF "EVENING,"



DETAIL OF "EVENING."



MOZITEPULCIAZO: A SECTIOZ THROUGH THE TOWK.

Montepulciano, a Tuscan Hill-town.

'HE slow train has emptied at Siena, and now jogs along in the gathering dusk among the South Tuscan hills. A few Italians are aboard, but her most important passengers are four coatless Englishmen, cramped from the long journey, who leap out at whitewashed wayside stations to buy a bottle of wine and mineral water, or, if the train waits longer, to do Muller's exercises on the platform, while the natives sympathize. The four are, to give them their Italian names, Uberto, the fervid apostle, an eater of green figs from his youth up; Il Pettorino, who smiles at all men, and reads the Book of Daniel between-whiles; Arturino, a prize student, who has never been before in the land; and Il Podellino, the rude chronicler of these days. A rude chronicler indeed; but he sings of noble things of vinevards, and oxen, and the hill-towns of Tuscany. And first let him tell you hew they rode into Montepulciane under the stars.

From the station to the town is half an hour's ride in a motor-car, in a roaring motor-car without a silencer. In the distance, hung like a low constellation in the sky, tremble the lights of the town. Sometimes we lose them as we wind by hills and trees. In a half-way village we stop to tinker with the headlights. Above us is a yellow-washed cottage slashed with dark shadows under the electric light. In a background of warm gloom sits a silent gathering of Tuscan villagers, playing a game of bowls. On we go, thundering and swaying in the soft night air—up, ever up. A dusty peasant steps out of the road as we rush by. We can no longer see the distant lights. We pass a steep wall by the roadside, and trees, another wall, and more trees, and then, with our engine roaring, turn

a sudden corner and see before us a sheer cliff, it seems, with an archway in it, and through the archway a clean-paved street, like a lit ravine between two high walls of houses, a group of figures, a lion on a column, and we are come to the end of our journey. Clean bedrooms, a promise from our windows of a great view at sunrise, and we are soon fast asleep.

I awake at seven. The rising sun has painted an orange patch on my bedroom wall. A few flies rouse themselves and settle confidentially on my forehead or arm. Someone has opened a shutter aloft, and Uberto is calling me to look at the view. I see below my window a line of chestnut-trees shading the high road (where a wagon drawn by two white oxen with red-tasselled noses is slowly moving along the dusky highway barred with the gold of the sunrise); beyond them a hill crowned with a farm and a stone-pine; and beyond again line after line of low ridges, defined by the mists which lie in long white lines in their valleys, up to the horizontal shore of Lake Trasimene, ten miles away; the lake his like the mist in the valleys, and beyond it are the ridges of the Apennines.

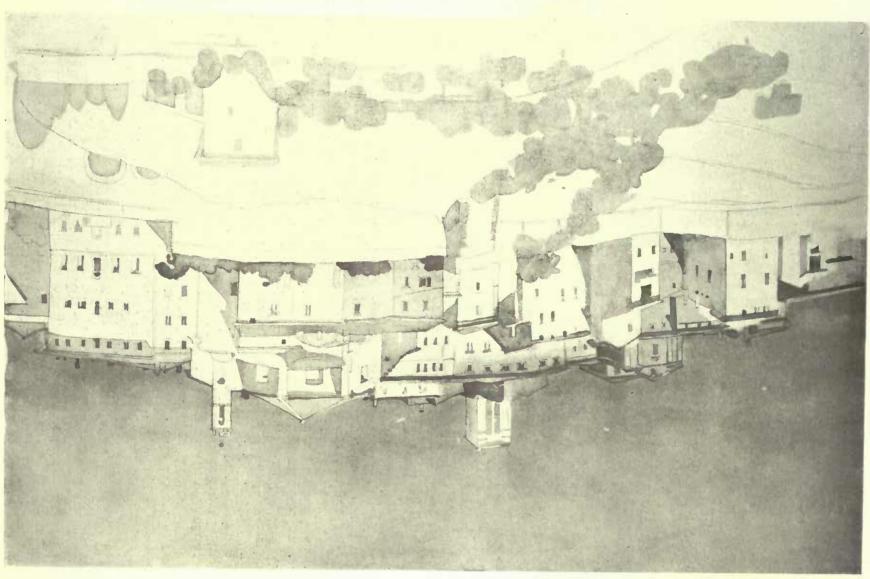
But you are impatient to see the town. Yet impatience is out of place. If you come with us you must moderate your pace, as we do, to that of the shamble-footed oxen. So we shall move quietly together about the streets. Yet you mustn't think of them as streets with pavements and traffic. They are just paved walks, winding like a stream-bed between the high cliffs of the houses. They are too steep for carts, except for a scarlet ox-wagon loaded with the vintage, or a jingling team of mules. Everywhere is the rustle of feet, but no sound of wheels.



A TRACE OF PERUZZI.



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S. BIAGIO.

Palazzi rise sheer from the pavement; Vignola has lent a hand, and old Sangallo, who settled down here to farm and live a life of ordered ease. Between the palaces little shops hang a rope of onions in an archway, or withdraw their stock of old books or cotton-goods or soap and brushes more discreetly behind glass. There is no flaunting here of trade, no crying up of wares. The seller must be sought, and if you can't speak a word of his language II Pettorino will smile at him, and gently look about and take what he wants, and pay what seems to be pleasing, and raise his hat and go.

There is no great street. The main way lies, a narrow lane, below the high centre of the town, and avoids, like a poor relation, the neighbourhood of all the greatness which once, no doubt, thronged the central piazza, now the haunt of children or a slow black priest. For Montepulciano was a fortress city, its long ridge rising to the high central square, surrounded by palaces, from whose back windows it is a hundred feet drop to the paved road below, and that road, too, a score of steps above the narrow lane which is now the main street of the town. The feasting and the music and the songs by moonlight, the fierce quarrels and barricades and fires, the glory of cardinals, and the brave array of captains and podestas-all are memories. The mossy cobbled stones are vacant in the sunshine; the palazzi are tenements; the loggias are bricked up. A fierce red-headed man, who shaves on Mondays, alone maintains the majesty of official life at this deserted centre of the town, and stamps the passports of rash voyagers, and lectures them on their lack of manners and their avarice in coal supplies. And so we stroll at the pace of the milkwhite oxen through the streets and alleys of the town, and smile our way into palaces or churches, and see the horizon stretched like a sea between dark walls by the wayside, or pass through the gates, and go at an even pace under the cypresses to where S. Biagio, honey-coloured from four centuries of sunshine, dreams in the sun. Lizards flutter in the grass, the grapes hang in lines about the little fields, and someone sings in the valley.

S. Biagio stands in the middle of a level grassy lawn below the town. Here is a hamlet of two houses, and the arcaded front of the home Sangallo built for himself when he took to farming and a country life. Before it. rising out of the grass, is a stone well-head where the bambini gambol, and their beautiful sister. Philomela, with admirable grace, hauls up the copper water-pots. Maurice Hewlett calls the church a frigid exercise in formalism. We fell in love with it, from the stone beggars' seat which runs round its base, to the copper dome, painted by sun and rain to the colour of a dusky grape. It is built up in great courses of a stone which stains yellow in the weather, a stone which seems half limestone and half volcanic, with sharp quartzy arrises and holes and flaws in its hardness. It is no material for a fine tool; it must be handled in a big way, and let who will criticize the mouldings. The entablature of the Doric Order is nine feet high and more. It is no jewel, but a stern and powerful piece of work.

The level lawn is blazing under the noonday sun. Push open the swinging padded door and come in. At first it seems all a cool gloom after the glow outside, and silent, but for the unremitting hum of a hive of bees somewhere in the dome. Slowly the eye adjusts itself to study the simple Greek-cross plan, the plain warm stone walls and plastered barrel-vaults. There are only eight small windows. The light is a suffused glow, thrown up from the faded red floor, and filling the whole building with a shadowless warmth. Every third hour a finger of sunshine is thrust through one narrow window, and rests for a moment on cornice or column. And lest this should be too much, the southern window is filled with coloured glass. In one corner a fixed ladder runs up to the entablature thirty



S. BIAGIO: INTERIOR.

feet above our heads. We climb up to handle the mouldings, and later draw them out full-size, lying on our bellies on the floor of the church. Two dark-cloaked figures come in and pray quietly. The paper rustles, and the bees are busy in the dome. It is singularly pleasant the way this church lies alone. The other many churches of the town are built on streets or squares, and all day their doors open to let in market-women and tavern-keepers and school-children. Incense rises, bells ring, and people bow themselves, or gossip, as they feel inclined. But here no one comes. You are alone with the great walls and the empty benches. And outside only Fausto and his brother are rolling on the grass.

One of the great charms of travelling in the countryside of Italy is that you are among a courteous people. Farmers don't shout at you as you walk in their fields, or vergers shuffle in and tell you to get permission from the dean. I suppose it is partly that Tuscan peasant life is so ancient. Secure in their little hill-towns, they might watch their corn and vineyards harried by invaders; but their peasant life was soon resumed, and son followed father behind the plough or ox-wagon as he had done before Rome was thought of; and it might be the same plough that Virgil described, and the same wagon with its yoked oxen and painted scarlet sides. And to move among this people is to feel very near the primal things of this earth: the barefoot children are dusty like lizards, the young men burned and broad-faced like fauns. This courtesy is a natural and grave sense of fellowship between man and man.

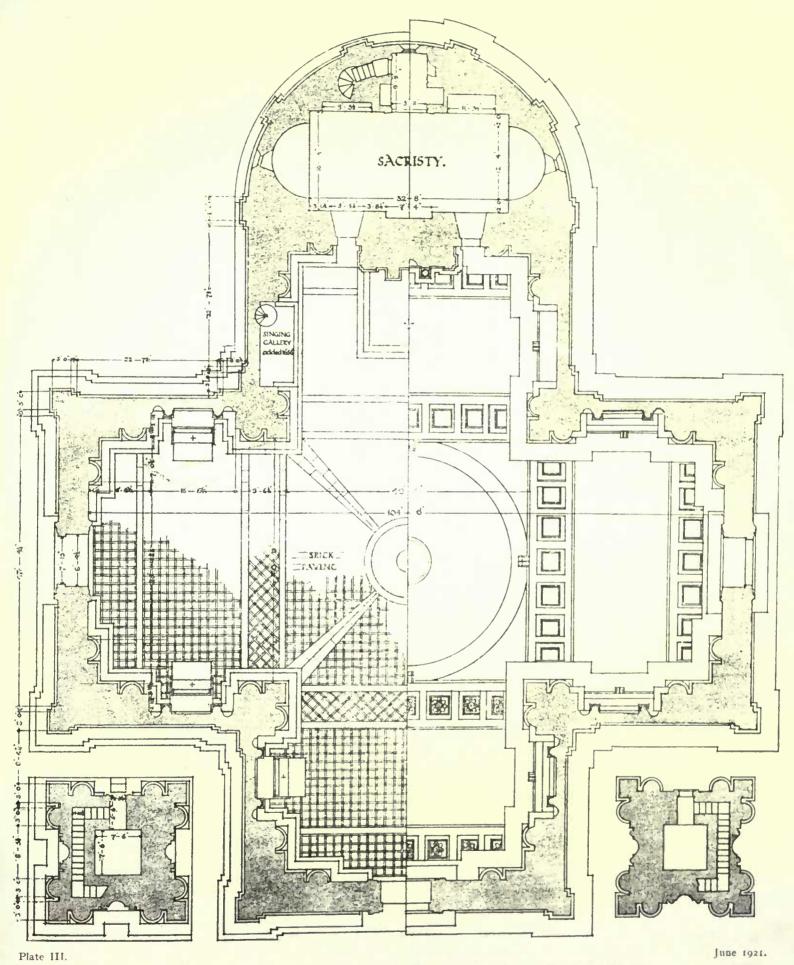
In other lands, if you loiter in a farmyard at dusk, the farmer will sharply ask your business; or if you are walking over his field, and come to a hedge, he will at least be glad you are stopped. But the Tuscan will show you a weak place to get through it, or smile to guide you to the road in the dusk, as

one glad to help a kinsman on a business he has in hand. And withal he practises his courtesy with a charm and a sense of fitness and stateliness which invest it with a rare quality of its own, as in the little tale of the man pressing grapes. He had in the sunshine of his vineyard seven brimming tubs of fruit, and he was plunging a peeled stake into one to break the fruit for the vat. And the stake was blood-red from the juice. And as I passed, walking on the dusty path, he stopped this work, and said a word of welcome. I, too. stopped, but the only Italian word I knew was "Prego." "Will you do me the honour to accept a few?" the other asked. And from the filled vessels he chose four great bunches of blue grapes, all powdered grey with their bloom, and loaded me so that my hands were embarrassed with them, and single grapes rolled in the dust. And then, with a smile and a stately gesture, the vinesman raised his hat and bade me good day, and set to once more with his blood-red stake in the tub. And I walked on under the light shadow of the vines like a thicf devouring his spoil.

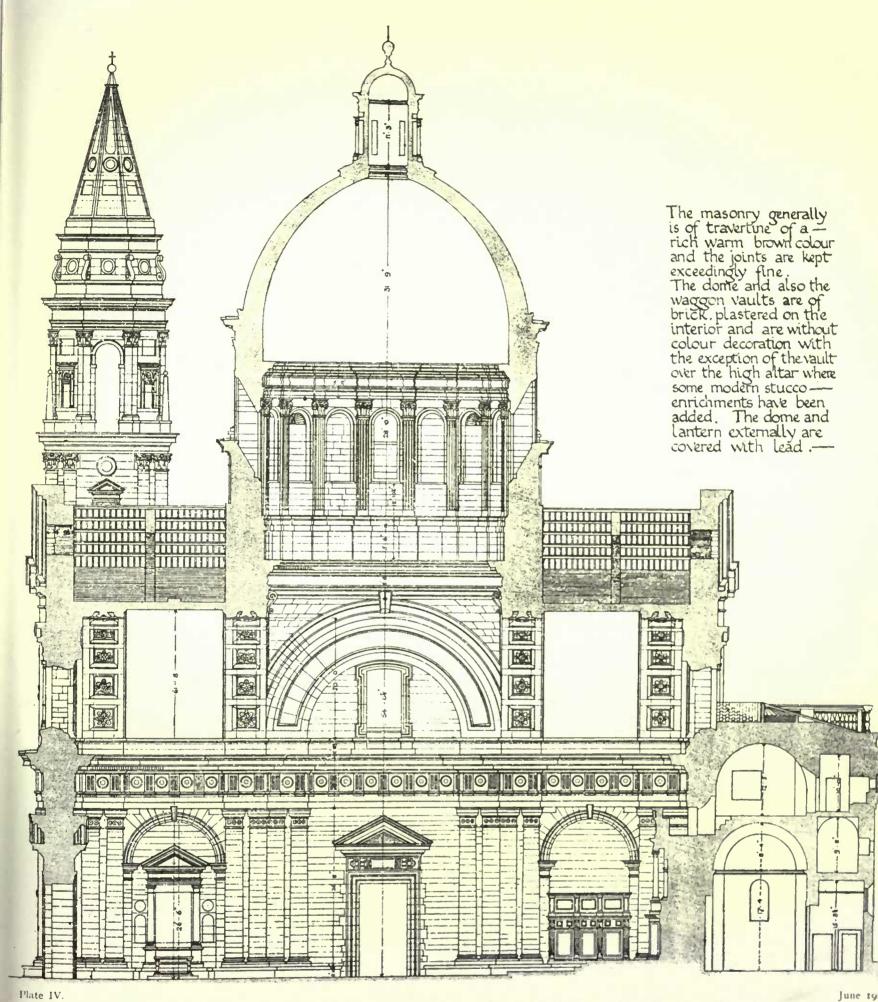
And always above the tumbled countryside, with its vines and olives and hedged lanes and little farms, rises the town on its hill, sheer on the north and only less sheer on the other three sides. So we will climb the steep paved streets again, where the palazzi seem anchored to the hill, and sit on the shady terrace that looks towards Lake Trasimene and the Apennines while Pettorino plays the flat-chested piano, and Fragiolina, the cat that was born a coward, hovers timidly by the railings. And to-morrow, if the milk comes in time for breakfast, we will get Socrates Morellini to drive us in his one-horsed carriage to Pienza, eight miles away.

Pienza is a small place, one third the size of Montepulciano. It grew in three short years, when one of its children

MONTEPULCIANO, A TUSCAN HILL-TOWN



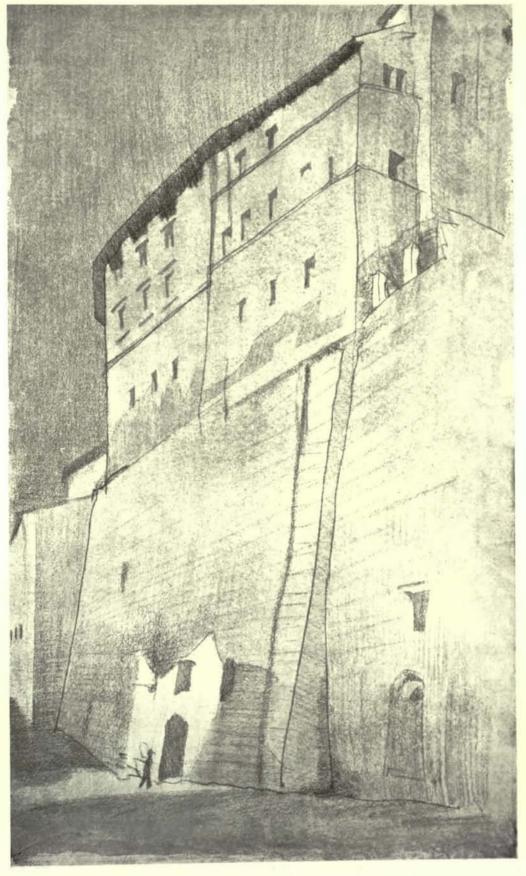
PLAN OF CHURCH OF THE MADONNA DI SAN BIAGIO, MONTEPULCIANO.



SECTION OF CHURCH OF THE MADONNA DI SAN BIAGIO, MONTEPULCIANO.

Reproduced by permission from the Architectural Association's Sketch Book 2009.

Measured and Drawn by Ernest W. Wray.



BELOW THE CENTRAL PIAZZA.

was elected Pope Pius II, about 1460, and Rossellino built for him a great palace (Palazzo Piccolomini), a church, a bishop's house, a house for canons, and a Municipio, all round the one small paved square, with its well-head, its deep shadows, and its barefoot children. The palace, based on a great stone step, shows a flat pilastered front to the town, once gay with tapestry floating at the windows, and horses and lackeys waiting at the doors. Now a shaded empty cortile opens on to the piazza, and through another arched opening gives on to the blazing sunshine of a garden-colonnade and a formal garden, hung to the edge of the hill, with a southern view over sun-baked olive-yards and vineyards to the blue of distant mountains. Near by is the museum, a treasure-house of cinquecento goldsmith's work and needlework, and coloured manuscripts. Here in the corridor hang the tapestries which used to float at Piccolomini's windows, tapestries now faded by many summers.

But we mustn't linger, as the sun is going down, and we have a long walk before us. So out on to the soft and dusty road, the sun at our backs, and the country bathed in its light. We sit by the roadside to sketch a square brick eastle on a hill. The sun goes down, and a bell sounds from the

Florence. Vignola and Sangallo waste no time over finishings. Each grim and lumpy palace is but a stone, it would seem, in the fortress which is the whole town. Only here and there, in the intimacy of an internal cortile, are the mouldings light and refined, as in the Contucci Palace, which we ascribe to Peruzzi. Without the sunshine it would all be a little grim perhaps. I think grimness was what they aimed at. But it needs the clash of arms and blaze of courtyard fires to key it all into harmony.

Of course, all about Italy it is hard enough to dress the places in the gorgeous livery of the Renaissance. We must have about us our liveliest imagination to drape the dead windows with their blazoned hangings, see monkeys and parrots and laughing boys swarm in the vacant loggias, while the knight in inlaid armour clatters across the cobbles, and the celibate cardinal gives a banquet for the marriage of his daughter. "By and by there came a cart full of confections, in which show his Highness displayed his wit and pomp; for he stood on the cart, and with a spade scattered the confections to all who would have them, lavishly and with all bravery, so that men spoke much of this thing throughout Italy, and most of all of the lavish magnificence His Highness displayed." So



SANGALLO'S COUNTRY HOUSE,

castle tower, calling its teams and labourers to supper and bed. We walk on, no word spoken. A young moon hangs low on our right hand. The warm, dry air is full of the sound of a thousand cicalas, ringing their airy bells. Someone here and there has lit a fire, which flashes and dies among the bushes, and sends a smell of burning wood abroad. The sky is full of stars, and the air has still the flavour of twelve hours of sunshine, of warmed earth and bay-trees.

After an hour, our feet paddling silently on the dusty road, we see on our left the hill of Montepulciano, lit and twinkling; and so at last we come home, up the steep, straight cypress hill by the Campo Santo, the young moon throwing faint shadows, and into the lit streets, the houses like cliffs on either hand, the people sitting at their doors and glancing with a smile at our milk-white dusty boots. We are back in our fortresstown.

It is a fortress-town, not only in its history, from those early days when Lars Porsena moved there to avoid the mosquitoes of Clusium, but also in its character and detail. In a town where the base-moulding of one side of a palace may be eighty feet in the air on the other, a town of brick and quartzy flawed limestone, you will not expect or want the delicacy of

writes Matarazzo. And all this vivid, childish, hot-house life is hard to recall. The ghosts are about the streets, but their memory is not sad. They were gay enough, and, even when they lived, a little unreal. Nine thousand men could fight all day in Perugia, and, as the chronicler tells us, "though much blood was shed, not so many men died. For in the assault I think not more than twenty men were killed."

In the great antiquity of Italian life, and its unhurried sameness, the Renaissance, with all its battles and artists and pageantry, seems but a fugitive thing, a laughter-loving interlude; and its ghost no more than a shrivelled butterfly swinging in the winter air.

There are many ways of travelling. Some in three weeks will see half Italy, no doubt, and bring home a memory of feverish departures and never-ending museum corridors. We chose the more tranquil part, and, lingering at ease about the streets and vineyards of this Tuscan hill-town, have perhaps brought home a little of the dry fragrance of days that are past, an echo here and there of old music, a sense of the beauty and ancientness of Italian life, where man is but for a day, but the things he makes and the thoughts he thinks are a possession for all time.

W. G. N.

ST PETER'S, ROME,

Plate V.



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Piate VI.

June 1921.

The Interior of a Racing Yacht.

I F the general public ever give a thought to the interior of a racing yacht they imagine that therein everything is sacrificed to speed. They suppose, if not an absolutely bare interior, one that is rigidly restricted to bare necessities, and from which, therefore, comfortable equipment and merely decorative effects are alike excluded. This is a perfectly rational conception, but actual practice is less austere. Yachtsmen are well aware, of course, that many racing boats are very comfortably equipped; but, nevertheless, the attention given to fitting and decoration in Mrs. Workman's swift and successful yacht "Nyria" surprises those who are privileged to inspect it. Messrs. Hepworth and Wornum, the architects who, with the co-operation of the owner, designed the refitting and decoration of the "Nyria," have obtained all the comfort, with much more than the average achievement in beauty, of a cruising boat of large tonnage; and the "Nyria's" racing record proves that these amenities have been secured without sacrifice of racing qualities. There were, of course, certain special modifications to observe.

A modern liner is furnished and decorated in much the same way as an inland botel or private dwelling; but in a racing yacht the avoidance of weight is all-important. Obviously, therefore, very little use can be made of mouldings or carving. Texture and colour are the designer's chief or only resource. Beauty, however, resides plenteously in figured woods, inlaid panelling, handsome patterns and colours

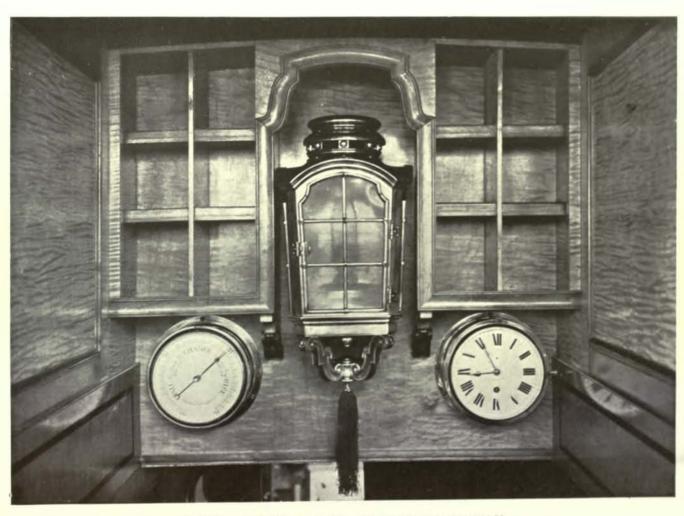
in the fabrics chosen as hangings. The "Nyria" hangings are rich and varied old Chinese silks.

At sea the colour-values differ considerably from those that prevail on land. The reflection of light from the water allows vivid colours to be contrasted and made subservient to a general colour-scheme. Much of the success in the decoration of the "Nyria" is due to the adroit use made of this fact.

Another special condition refers to the panelling, in which peculiar care is needed to avoid the creaking and groaning that otherwise would occur in a non-rigid boat. In the "Nyria" silence has been obtained by designing the woodwork in separate vertical sections, each section well packed with cloth or ribbon velvet, and avoiding long horizontal lengths where stresses may come. The adoption of curved lines throughout gives an appearance of lightness and fluency to the decoration, and avoids lines that would show discordantly against the curved and sloping ceiling.

The "Nyria" was originally built by Messrs. Camper and Nicholson as a racing cutter, but she was subsequently rerigged as a cruising yawl. After she was purchased by Mrs. Workman, the original builders re-rigged and reinstated her, while the decorations we are describing were also effected.

In the companion-way, which was originally constructed of mahogany, the woodwork is now lacquered black, with bands and other features of harewood inlaid with ebony. Harewood, which was chosen for this service on account of



YACHT "NYRIA": LAMP TO COMPANION-WAY.

its very beautiful grain, is really sycamore stained to a soft grey. The staircase handrails are carved with rope ornament, and silvered. The seats are covered with light blue leather, and the curtains are of dark blue silk. The floor is covered with an ornamental black-and-white rubber mat, and the doors are of harewood inlaid with ebony, with cherry-red pleated silk behind the glazing.

Lighting is provided by two nautilus shells, suspended close to the ceiling, in each of which is concealed an electric bulb. The bronze lantern over the staircase was specially designed, and is finished in silver. The pigeon-holes on each side hold the racing flags.

The saloon is entirely panelled in harewood inlaid with ebony, with wax-polish finish and a toned ceiling. The skylight is screened by a brightly bordered and tasselled silk velum. A mouse-grey carpet covers the floor, and fades away quietly into the panelling.

The saloon is arranged symmetrically. It is entered by a door in the centre of the after-end. Opposite this is the fire-place, of bright steel with white marble surrounds. This is flanked on each side by slender pedestals, holding Chinese miniature trees of jade and soap-stone. Over the fireplace is a shaped mirror with a border of deep-blue bevelled glass, fixed with small cut-glass stars. This mirror, the shape of which imitates that of the port-hole recesses, is on each side of the entrance door.

On the left of the fireplace is a mirrored door opening to the steward's room, balanced on the right by a similar door forming part of the panelling. A sideboard and writing-table fill the corners at the fore-end of the saloon, and settees occupy the other two corners.

The port-hole recesses are curtained in deep Chinese blue silk, and the glazed cupboards on each side are provided with mandarin pink silk curtains. The settees are covered with

brilliant yellow velvet from the Palace at Pekin, delicately patterned with coloured flowers and light green strap-work. The tablecloths and portières are of the same Chinese blue as the port-hole curtains.

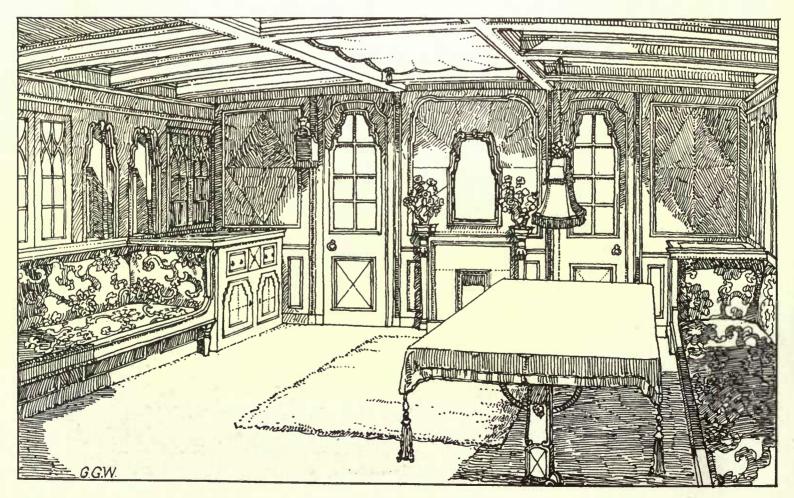
Artificial lighting is chiefly provided by a silk pendant over the dining-table. This is covered with brilliant orange silk bordered with deep blue. A pink basket with white and silver flowers crowns it, and a long mauve and orange fringe hangs round the bottom.

On each side amidships is a white-painted cabin, its lines picked out with cord ornament painted green and gold and gold and blue. The berth openings are curtained with Chinese blue and green shot silk, with a scarlet and gold fringe, silk pendent tassels from old Chinese lanterns being attached. The bright pink lining to the curtains reflects a noticeable rosy glow into the berth recesses, and forms a fine setting to the beautiful silk bedspreads, made with many-coloured old Chinese silks.

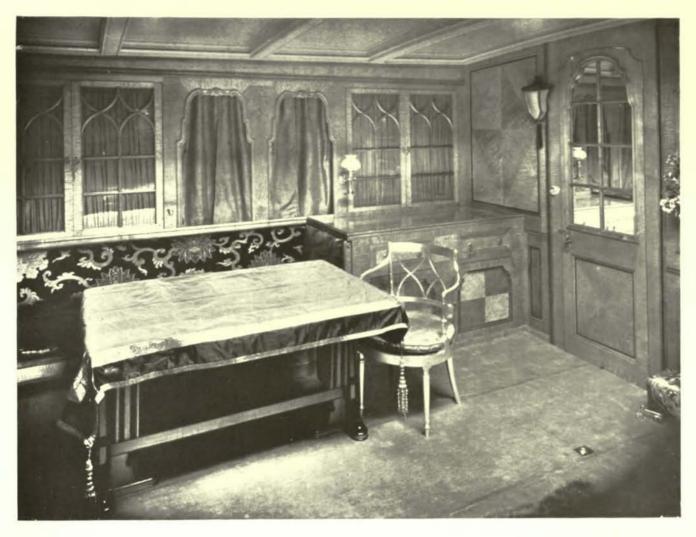
The floors of these cabins are covered with light emeraldgreen carpets, with a small leopard skin thrown over, and the wall lanterns which light the cabin are of peach-coloured silk, with cherry-red pleated tops, with embroidered flowers and long red silk tassels hanging from below. All the drawerhandles are brightly painted with flowers.

The after or owner's cabin and small cabin adjoining are panelled in satinwood. Here, again, brilliant Chinese silks present a riot of colours which, nevertheless, blend harmoniously.

The larger cabin, upon which much ingenuity has been expended, derives its delicious charm from its golden-grained satinwood, its great white bearskin rug, its brilliant green embroidered curtains to its berth recesses, and its richly worked bedspreads. The cushions along each berth are of deep-brown silk, and a delicately lacquered mirror, with a little blue glass

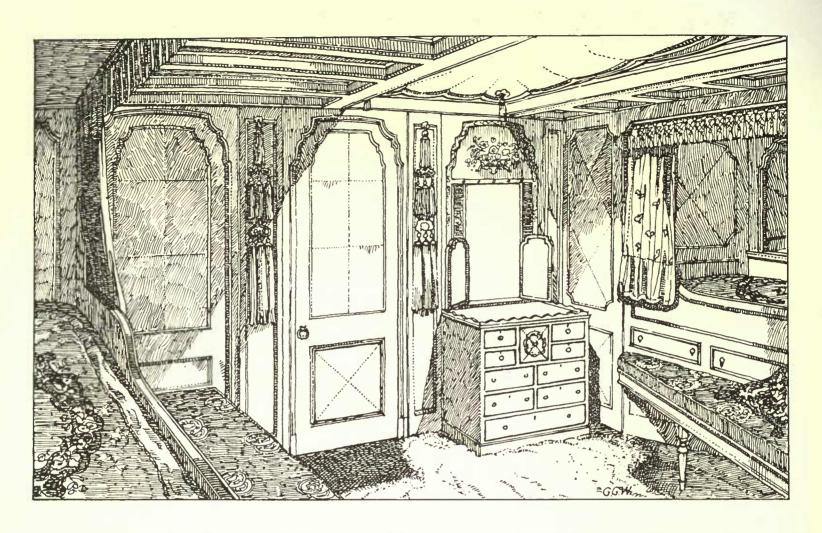


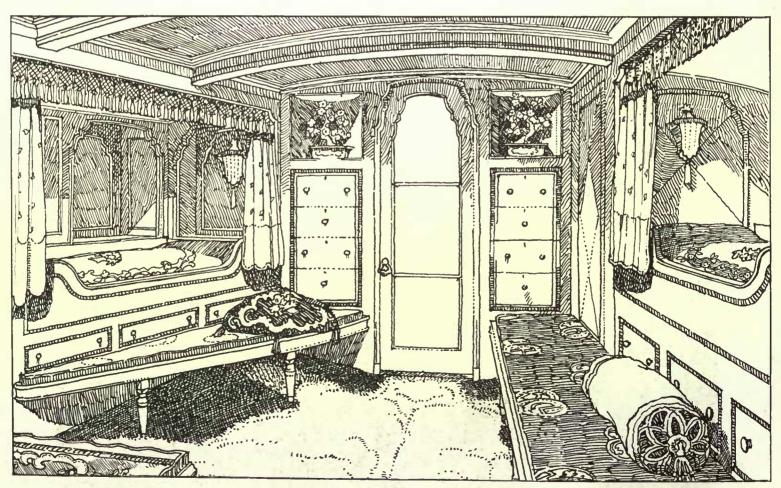
YACHT "NYRIA": SALOON.





YACHT "NYRIA": SALOON.





YACHT "NYRIA": OWNER'S CABIN.





YACHT "NYRIA": OWNER'S CABIN.



YACHT "NYRIA": SALOON FIREPLACE.

introduced, surmounts the dressing-table. At the after-end is a mirrored door, flanked by two tiers of drawers and recesses, in each of which is a jade miniature tree.

A silk velum, brightly bordered, screens the skylight, and the wall lanterns over the beds are of the same design as in the other cabins. A nautilus shell holding an electric bulb provides light for the dressing-table.

The other satinwood cabin is chiefly decorated in pink silk and cream brocade richly embroidered, and has a lacquered Chinese mirror over the dressing-table. A leopard skin covers the floor. The satinwood in these cabins is decorated by ebony inlay and a little hand-painted ornament.

Unless it be objected that not even a superfluous coat of varnish is a permissible addition to the weight of a racing vacht, it cannot be said that there is anything superfluous among the fittings and decorations of the "Nyria." A pound or two avoirdupois more or less does not materially affect the issue of a yacht race any more than it does that of a boat race or a sculling contest, or even a horse race. The point is not to overdo it; and it would seem that a clipper like "Nyria" could afford to be a trifle handicapped in weight to the very best of her opponents, the obvious fact being, however, that such triffing additional weight as her furniture and decorations impose on her is entirely negligible. It would be that, one could imagine, even if a vacht were considered merely as a racing-machine pure and simple. Clearly, however, a yacht of the "Nyria" type is intended primarily as a very pleasant place to cruise in. If, also, she have a turn of speed that enables her to outdistance most rivals in a casual race or so, that is "a separate ecstasy." It should not prevent the boat's being made cosily habitable, nor produce it so fine-drawn as to fare ill if "Rolled to starboard, rolled to larboard, when the surge was seething free, Where the wallowing monster spouted his foam-fountains in the sea."

Who shall say that reforms were not initiated by that inveterate land-lubber Dr. Samuel Johnson when he thus made his moan: "A ship is worse than a gaol. There is in a gaol better air, better company, better conveniency of every kind; and a ship has the additional disadvantage of being in

danger." This comes of being born in a landlocked county, and of rolling along Fleet Street all his days like a barge in a big backwash. Little wonder that in his dictionary he could find no better definition for "Yacht" than "A small ship for carrying passengers"; which is no improvement on Bailey's, "A small Ship or Pleasure-Boat." More to our purpose is the modern lexicographer who writes of "A light and elegantly fitted-up vessel, used either for pleasure or racing, or as a vessel of state, and propelled by sails or steam." Modern he is, but hardly modern enough. His next edition should say something about electricity and petrol, if he must be comprehensive, although racing vachtsmen will not be grateful to him for the reference. Another dictionary maker has this definition: "A vessel larger than a rowboat, used either for private pleasure, or as a vessel of state to convey distinguished persons from one place to another; a vessel used only for private or official trips, racing, etc. The name is sometimes erroneously applied to public vessels engaged in tourist or pleasure traffic." This would seem to be more flattering than accurate, ranking the yacht among the aristocracy because of its uses rather than by virtue of its lines and its size. It is to be surmised that a yacht is almost as difficult to define as to handle; but "a light and elegantly fitted-up vessel, used either for pleasure or racing, or as a vessel of state," is grateful and comforting. It fits "Nyria" pretty closely.

We have seen how she is fitted and decorated. An article in the same issue of the "Yachting Monthly" (October 1920) from which this description has been, with the permission of its author, mainly derived, states that "Nyria" is built of teak on steel frames, and she ranks in the highest class at Lloyd's. "Besides having a splendid racing record," "Nyria," we are told, "never failed as a cruiser and a home. In all weathers she was dry and comfortable; the exquisite fittings below decks never suffered in the slightest degree." These be words of encouragement for other yacht-owners who harbour any doubts as to the wisdom of decorating the interior asthetically. The above-given description and the accompanying illustrations will serve an excellent purpose in showing not only that it has been done, but how to do it.



LAMP TO SALOON.

Current Architecture:

Messrs. W. Vernon & Sons' Offices, Cunard Building, Liverpool.

THE offices of Messrs. W. Vernon & Sons, Ltd., comprise the eastern half of the second floor of the Cunard Building, Liverpool, and have just been completed to the designs of Messrs. Willink & Thicknesse, Liverpool.

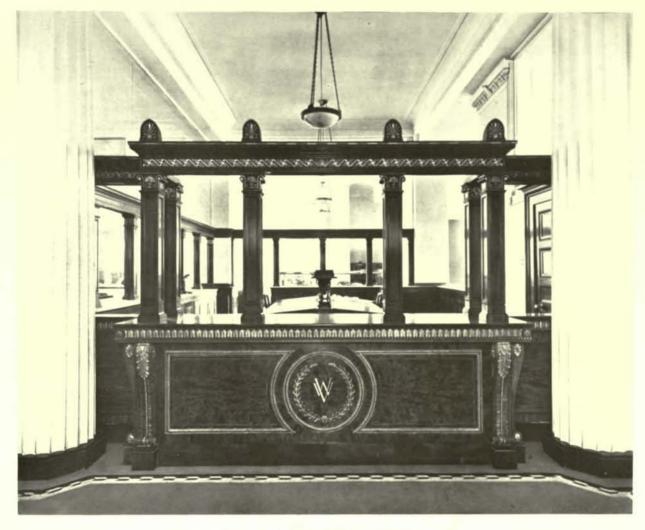
As the accompanying plan shows, they consist of central corridor, eight feet wide, with the board-room and a suite of private offices for the heads of the firm on the right-

hand side, and on the left are divisions for the principal departments—wheat, delivery, cash, etc. At either end of the main corridor is a small rectangular hall, that nearest the entrance containing the commissionaire's table, while at the further end the hall gives access to the sales and other departments. The height of this floor (sixteen feet floor to ceiling) has admitted of the introduction of an Order, casing the concrete piers.



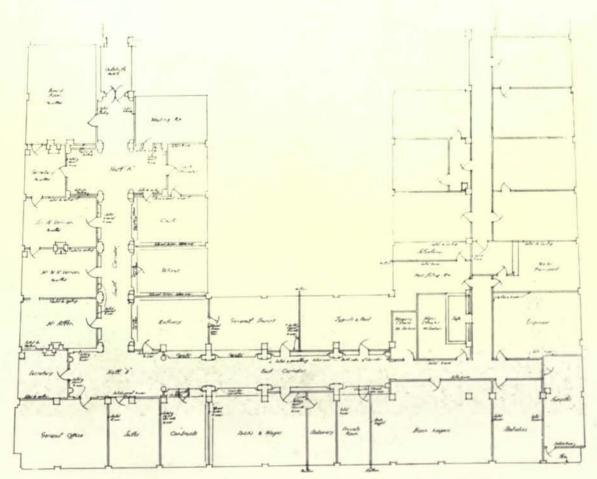
THE LONG CORRIDOR.

This corridor from the main entrance has fluted Doric columns standing on black marble bases. The floor is covered with grey Rublino with decorated border. The walls and columns are painted a warm stone colour and the ceiling white.



ONE OF THE COUNTERS.

The counters are polished mahogany with currelment in carton-pierre, gilded and toned down to an outique toush.



OFFICES IN CUNARD BUILDING, LIVERPOOL: PLAN.



MANTELPIECE OF PAVONAZZO MARBLE IN THE BOARD-ROOM.



OFFICES IN CUNARD BUILDING, LIVERPOOL: THE BOARD-ROOM.

This room is panelled in unpolished walnut with an enriched ceiling in fibrous plaster, painted in various colours, the general tone of the ground being a pale green contrasting with the warm colouring of the woodwork.

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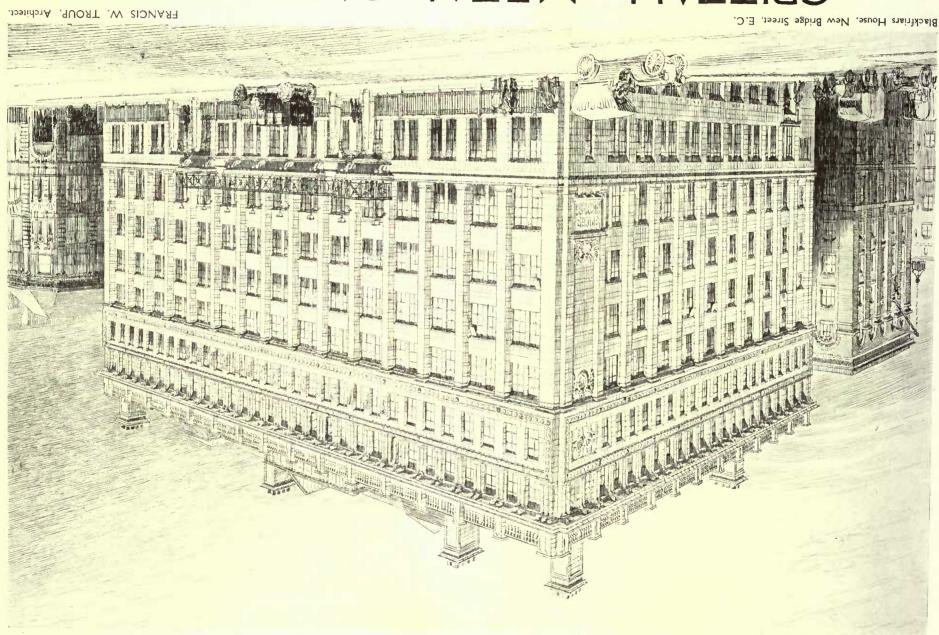
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PUBLICATION.

Authentic Mouldings.

This well-produced portfolio of plates, which comprises a selection of wood mouldings from the best examples, is published by Messrs. Samuel Elliott & Sons (Reading), Ltd., as a catalogue. The drawings, which are carefully prepared, show full-size contours of cornices, friezes, architraves, dadoes, skirtings, and panel mouldings, and are in the majority of cases measured from specimens in South Kensington and other museums, and old buildings such as Knole House and the Petit Trianon. (The latter name has, we notice, been inadvertently mis-spelt on Plate 29.) There are additional plates containing examples from Abraham Swan's "Designs in Architecture," "Architecture" by the Brothers Adam, and other standard works.

The discrimination shown in the selection of the examples is a noteworthy feature of the compilation, which is prefaced by a foreword by Mr. H. Austen Hall, F.R.L.B.A., who expresses the view that acquaintance with the best work of the past is vital to all who design or work in wood. The collection will, without doubt, prove of no small value to architects, builders, and craftsmen alike, since it sets up very high comparative standards to which they can refer at any time.

Representative examples from the Elizabethan, Jacobean, Georgian, Adam, and Louis Seize periods are included in the series, while eight out of the thirty plates are devoted to the work of Wren's time.

"Authenic Mouldings." Registered Designs, Series No. 12 Reading: Samuel Flliott & Sons (Reading), 1td., Price 108-5d.

PRIZES FOR MEASURED DRAWINGS.

The Proprietors of the Architectural review offer a prize of Ten Guineas for the best measured drawings, or set of drawings, suitable for publication in the Architectural Review under the title of Selected Examples of Architecture.

These should be of some building or monument, or of any interior or exterior detail of architectural interest, ancient or modern.

Drawings should be on not more than three sheets of Imperial-sized paper, and must reach the office of the Architectural review not later than 30 September this year. This date has been fixed with an eye to allowing students some period of summer vacation for the measuring and plotting of the subject fixed upon.

Competitors may use their own discretion as to the scale used for plotting. If a whole building is taken, one-eighth or one-sixteenth inch scale would perhaps be advisable, and for details one-half inch scale. A snapshot or other photograph should be sent with the drawings.

In judging the drawings the Editors will consider the character and interest of the architectural subject chosen, as well as the quality of the draughtsmanship.

The Proprietors of the Architectural review reserve the right to use any drawing submitted in this competition, and for any drawing so used they will pay 30s.

The Editors reserve the right to withhold the prize in the event of the drawings submitted being of insufficient merit, and it is a condition of entry into this competition that their decision must be in every instance accepted as final.

Chronicle and Comment.

Salient Features of the Month's Architectural News.

Centenary of the "Manchester Guardian."

On 3 May a banquet was held at the Midland Hotel, Manchester, to celebrate the centenary of the "Manchester Guardian" (which was founded on 5 May 1821), and the jubilee of the tenure of office of Mr. C. P. Scott as its Editor. These celebrations are sufficiently remarkable to be chronicled here because the "Manchester Guardian" is honourably distinguished among its contemporaries for the attention paid to art and letters, by no means excluding architecture.

Unity and Registration.

On Thursday, 12 May, at a meeting of the Royal Institute of British Architects, it was unanimously agreed, after full discussion, to accept the principle of "Incorporation" as the basis for unification of the Profession, as outlined in paragraph 4 of Scheme A of the report presented by the Sub-Committee. It was recommended by the Sub-Committee that all architects who are qualified for membership shall in future be incorporated in one organization, namely, the R.I.B.A. as at present constituted; and that, thereafter, the Institute shall give twelve months' notice of its intention to present to Parliament a Registration Bill prohibiting persons whose names are not on the register from practising under the style of "Architect"; save as they may be affected by the foregoing proposals, the constitution of existing architectural societies or

organizations shall remain as heretofore. The alternative scheme, designated Scheme B, or "Federation," and not adopted at the meeting, provided for the admission of qualified architects to any existing architectural society, and for the government of all the societies by a Federated Council. To guard against the obvious danger arising from varying standards of qualification for admission, it would have been necessary to revise and standardize their constitution. The Sub-Committee believes that the new Dental Bill will form a valuable precedent when preparing the registration for architects: it makes careful provision against inflicting hardship on any persons actually engaged in the profession. On the whole, the Sub-Committee's report deals in a broad and statesmanlike manner with an exceedingly difficult subject.

Retirement of Sir Hercules Read.

It has been announced that Sir Hercules Read, keeper of the department of British and Mediæval Antiquities and Ethnography at the British Museum, is retiring in July, when he will have completed forty years' service. Sir Hercules Read succeeded Sir Wollaston Franks, to whom he was introduced forty-seven years ago by Mr. Drury Fortnum, whose collection is now in the Ashmolean Museum at Oxford. Sir Hercules Read's connexion with the British Museum will not end with his retirement, since, as President of the Society of Antiquaries, he is ex officio a trustee of the Museum.

Glass-scratching at the National Gallery.

What might be called the popular craze for glass-scratching has reached the National Gallery, where the glass of six pictures has been found defaced. In five cases, however, the damage was so slight as to be almost imperceptible. The pictures affected are Van Dyck's portrait of King Charles I, Frith's "Derby Day," "The Raising of Lazarus," by Sebastian del Piombo, paintings by Murillo and Paolo Uccello, and one other Italian work. The defacement is not serious enough to make it necessary to change the glass.

New President of the Auctioneers' Institute.

At a meeting, held on 13 May at No. 34 Russell Square, London, of the Council of the Auctioneers' and Estate Agents' Institute of the United Kingdom, Mr. Ernest James Bigwood, senior partner of Messrs. Edwards, Son, and Bigwood, of Birmingham, was elected president for the ensuing year. He succeeds Mr. J. Seagram Richardson, of Messrs. Debenham, Tewson, and Chinnocks. Mr. Bigwood, who takes an active interest in local government, and is a magistrate for Worcestershire, was elected a Fellow of the Auctioneers' Institute in 1902, and of the Surveyors' Institute in 1911.

Victoria and Albert Museum.

A selection from the etched work of William Strang, R.A., whose sudden death occurred at Bournemouth on 12 April, has been arranged in Room 132 of the Victoria and Albert Museum. One of Professor Legros's devoted pupils at the Slade School, soon after that celebrated master was installed there forty-eight years ago, Strang retained even in his later work evidences of the inspiration he then received. His output was a very large one. The etchings exhibited cannot cover the full range, but deal with the period of his activities from the early 'eighties until 1914. Further examples can also be seen in the Students' Room of the Department of Engraving, Illustration, and Design.

Painted Furniture.

An enterprise of considerable interest was inaugurated in May at 2 Carlton Street, Regent Street, where Lady Henry Bentinck and Mr. J. Borie opened a sale of the painted furniture made in the Canal Workshop, Harrow Road. It is claimed that the handicraft of the Canal Workshop is of the highest order, and as every piece is an individual creation it is necessarily more costly than machine-produced work, but nevertheless the prices are quite moderate. Colour is sparingly used on most of the examples shown, but where this is desired for decorative effects it can be employed in many new and beautiful shades and combinations.

"Arts Allied to Architecture."

An exhibition of settings, costume designs, and posters representative of the modern stage that was held at the Architectural Association's headquarters, 34–35 Bedford Square, W.C. I, and remained open until 27 May, was one of a series of monthly exhibitions of arts allied to architecture, of which the next will be metalwork. There was a series of costume drawings by a first-year student, Mr. M. H. Musgrave, some of which were done when he was fifteen. The later ones are a little reminiscent of Aubrey Beardsley. Another pupil, Mr. Brodie, had a Grand Guignol poster of a man with a green face. There were a number of little model stages with scenery by well-known artists. Messrs. Grossmith and Laurillard lent two scenes from "The Naughty Princess," designed by Eric Howard. The costumes designed by G. K. Benda, splendid in their

colour-scheme, if somewhat difficult to place as regards period, were (according to a "Times" critic) the most remarkable designs shown. The simple scenery of "The Beggar's Opera," designed by Lovat Fraser, was shown in the scene where Captain Macheath's wives first forgather. Another Lovat Fraser design was a royal blue bedroom, in which was a canopy bed with a green curtain and a rose cover, the lady of the room wearing a yellow gown.

An Exhibition of Cottage Furniture.

A really practical exhibition was opened in Manchester towards the middle of May. It owed its usefulness to the benign influence of the spirit of co-operation. The success of the exhibition is to be attributed to the combined efforts of the Manchester branch of the Design and Industries Association, the Women's Advisory Committee on Housing, the Corporation Housing Committee, and the City Art Gallery Committee. The exhibition, which was to be open for a month from 12 May, showed a cottage interior decorated and furnished in accordance with ideas which the Design and Industries Association desires to encourage; and it is reported that "the articles on view are of good design, of serviceable make, bright and cheerful in appearance, simple in construction, and good value for the money. Every article is priced, and it has been a definite object of the Association to furnish the cottage with only such articles as can be obtained by any purchaser in Manchester." To know what an article is going to cost, and where it can be bought, are certainly most important points, but hitherto they have been too much ignored by nontrading associations, who, being shy of any appearance of trade advertising, withhold items of information that are absolutely vital to the issue.

"Art in Industry."

A preliminary report is issued by the Industrial Art Committee appointed by the Federation of British Industries, in which they express the view that "the Federation could hardly undertake a more useful work than that of assisting the industries of the country to improve the artistic design of their products." They have come to the conclusion that the way to improvement lies through closer co-operation between the industries of the country and the art schools. The committee state further that "with the increase of culture and education, both at home and abroad, the demand for artistic goods is gradually increasing, while, owing to the rise of working costs in this country, and the growth of competition in the cheaper lines of production amongst foreign countries, which have been hitherto the consumers of our products, there is a tendency to force our own productions continually on to high-quality goods. At the same time, competition is every year becoming more definitely international, and many of our competitors abroad have, during recent years, very greatly improved their own standards of design. The principal obstacle which confronts British manufacturers in attempts to improve artistic design is the difficulty of finding designers who have both the necessary artistic qualifications and the practical capacity to apply their ideas." This tallies with what the wallpaper manufacturers, for instance, have often told us—that beautiful designs in plenty are forthcoming, but do not meet technical conditions. Professor Rothenstein, Principal of the Royal College of Art, consulted by the Federation on these points, suggested that (I) arrangements should be made to take students from the Royal College into industrial works and drawing offices on a system of improvership; and that (2) a lectureship for industrial design as applied to manufactures should be founded at the College, the lectureship to be





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The Ministry of Health, in their Manual on Unfit Houses, state: "Dampness of walls and floors due to moisture rising from the ground owing to the absence of a damp-proof course or of subsoil drainage, or coming through from ground bonked against the walls, must be regarded as serious."

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supplemented by the appointment of a demonstrator who should be an expert in the industrial application of design. It is understood that a scheme embracing or modifying these and other ideas is under arrangement.

Current Architecture.

The following is a list of contractors employed on the work of the new offices in the Cunard Building, Liverpool, for Messrs. W. Vernon & Sons, which is illustrated on pages 152 to 154 of this issue: Woodwork, Messrs. Waring & Gillow; plain plasterwork, Messrs. J. Tanner & Son, Liverpool; fibrous plasterwork, Messrs. G. Jackson & Sons; electric wiring, Messrs. J. Hunter & Co.; electric-light fittings, Messrs. Birmingham Guild, Ltd.; floor covering (Rublino), Messrs. Leyland & Birmingham Rubber Company; commissionaire's grille and name plates, Messrs. James Gibbons, Ltd.; boardroom mantelpiece, Messrs. J. Stubbs & Sons; antique mantelpieces, Messrs. C. Pratt & Sons; grates, Messrs. E. A. Clark, Ltd.

St. Martin's Tower, Lincoln.

In 1877 the church of St. Martin, Lincoln, had fallen into decay, and was pulled down. Its tower was then preserved as a concession to sentiment. A few months ago subscriptions were invited towards the cost of repairing it, but it would seem that sentiment had evaporated, for the necessary funds could not be raised, and it has been decided that the tower, having become dangerous, must be demolished. It would seem that enthusiasm for a mere fragment, such as St. Martin's Tower, is hard to maintain; and this lesson should be taken to heart by those who imagine that to leave standing a tower or two would be ample solace for the loss of the threatened London churches. The derelict tower in Upper Thames Street is a melancholy example to the contrary.

Washington and Lincoln Statues.

No visible progress is being made with the erection of the Lincoln statue in Parliament Square, the excuse, or explanation, being the difficulty of getting the stone for the pedestal. More fortunate, no doubt, will be the three bronze replicas of Houdon's fine bust of George Washington which have been assigned respectively to Liverpool Town Hall, to Sulgrave Manor (the old home of the Washington family), and to St. Paul's Cathedral, between the tombs of Wellington and Nelson. It appears that Houdon had persuaded Washington, at the age of sixty-one, to submit to the taking of a life-mask, and that it is from the matrix of this life-mask that Mr. Frank Ordway Partridge, the American sculptor, has made the three bronze casts which have been presented to England by the State of Virginia.

"The Curse of Coal Smoke."

In a letter to "The Times" of 18 May, Mr. Ernest Newton writes: "It is depressing to think that from sheer apathy, and because it is nobody's business, we shall go back to the old conditions directly coal is again available. The Coal Smoke Abatement Society has done much, but there are limits to the power of any unofficial organization, and it would seem that, as the suppression of coal smoke so much concerns the health of the community, the Ministry of Health is the natural authority to deal with it. It is ludicrous," he adds, "to allow ourselves to be paralysed by the difficulties. If New York can abolish the curse of coal smoke, London can. Besides being an advantage to the public health, the saving in repairs and renewals would be represented by millions, and the everlasting cleaning and domestic drudgery would be reduced to the vanishing point."

Ex-Service Men as Builders.

Full details of the Government scheme for the employment of ex-Service men in the building trade, which has been adopted by the National Federation of Building Trades Employers, have been forwarded to housing authorities by the Ministry of Health, together with a circular asking for their co-operation in giving effect to it. The scheme is intended to apply mainly to young ex-Service men, say under thirty years of age, who have been for some time out of employment, and have no regular occupation to which they can return when the present industrial depression is over. In addition, it is to apply to any ex-Service man now employed as a builder's labourer. It is designed to provide training in the crafts which require augmentation, the present deficiency being confined mainly to bricklayers, plasterers, slaters, and tilers. The total number of men to be admitted is 50,000.

A Good Word for the Griffin.

M. Gabriel Mourey, the eminent French art critic and "Conservateur des Palais Nationaux," who has been lecturing in London and at Cambridge, made a remarkable confession to a "Times" interviewer. M. Mourey exclaimed that there was one piece of sculpture in London he liked much, not as a great work, but because it was so well proportioned, so admirably in harmony with its surroundings. This was nothing more nor less than our maligned Dragon at Temple Bar. The interviewer said: "M. Mourey, you are the first man I have ever heard say a good word for that monument. Samuel Butler, of 'Erewhon,' does, indeed, praise it in one of his books, and he may have been in earnest. But you and he are in a minority." "I should be delighted," he smiled, "to be there with Samuel Butler." Samuel Butler's satire was delicate, elusive; and the French are of an unapproachable politeness, is it not?

The R.A. Exhibition and Another.

"Few and good" seems to have been the policy of the hanging committee for this year's Royal Academy Exhibition. Nothing is "skied," for only the eye-line is occupied. Naturally there is much bitterness among the rejected, whom the new policy hits very hard. Among them, it is said, is one who had exhibited regularly for fifteen years. Without question, so drastic a change operates harshly on those who find their pictures or their sculpture thus discounted; but while extending to them full sympathy, it can hardly be denied that the policy of exclusiveness makes both for a higher standard of attainment and for the greater comfort of the visitors, who no longer have to crane their necks and strain their eyes to look up at pictures that were not thought worth a nearer view Sculpture, on the other hand, has been allowed to overflow its former limits, while Architecture has been allowed to fill the wall-space usually accorded it. Taking the show as a whole, one must coincide with the cousensus that, while presenting no features of prominently outstanding merit, the average excellence is greater than usual. Yet while, throughout, there is an abundance of technical skill, there is still to be deplored an almost total absence of imagination and fancy, poetry and fine feeling; but these are qualities that elude the schools. With respect to the multitudinous rejections, it is easy to suppose that in many, if not in most, instances the difficulty has arisen from want of space rather than from want of merit. In this belief the Corporation of the City of London have made the necessary arrangements for holding in the Guildhall Art Gallery an exhibition of the pictures of wellknown British painters who for years past have exhibited at the Royal Academy, but for whom no accommodation is



The Craftsman's Part

The following paragraphs are quoted from an article written by Arthur Keen, Esq., F.R.I.B.A., entitled "The Craftsman's Part in the Classic Revival," which appeared in the April Number of the Architectural review:—

- "The part played by the craftsman as distinct from the architect in the growth of the English Classic revival is almost instinctively felt, but has not been adequately acknowledged. . . ."
- "Mr. Halley's researches into the history of the building of St. Paul's show what manner of men were the carpenters, masons, and metal-workers who acted under Wren, and what extraordinary capacity they possessed. "
- "The work of the bricklayer calls for very special notice, as he exhibited wonderful skill in handling the bold cornices, straight window-heads, pilasters, rustication, plinths, chimney-heads, and other details, making them meet the limitations imposed by the materials of his trade. . . ."
- "In plasterwork, again, the personality of the eraftsman displayed itself in an astonishing way. . . ."

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available this year. It is, for more reasons than one, worth while to mention that the Corporation and the Academy have in no way come into rivalry in this matter. On this point there has been documentary assurance, arising from a very amicable interchange of correspondence. In order to make sure that no possibility of conflict might be engendered between the two bodies, a letter was sent to Sir Aston Webb, the President of the Academy, stating that the proposition was in no way in the nature of criticism of any section of the academic body, but solely the expression of a desire to assist those painters of established reputation who have to rely in a great measure on the public display of their works. To this the following reply was received from Sir Aston: "Dear Sir Alfred Temple,—I am obliged for your courteous letter of the 9th inst., which I had the opportunity of laying before my council last night. I am to assure the Corporation of London, in reference to the proposed exhibition at the Guildhall Art Gallery, that the Royal Academy would in no way regard it in the nature of criticism of any section of the academic body, but rather welcome it, as an excellent opportunity for the public display of the works of those painters of established reputation who are not this year represented in the Exhibition of the Royal Academy." At the Guildhall about 250 pictures could be accommodated.

Mr. A. C. Conrade's Water-colours.

The highly successful exhibition, at the Architectural Reading Room, 29 Tothill Street, of architectural etchings by Mr. William Walcot has been succeeded by a display of a choice collection of Mr. Alfred C. Conrade's water-colour paintings of architectural subjects. There is no lack of variety. The artist casts his nets far and wide, and shows himself a

true citizen of the world, equally at home in Rome or Athens, Venice or Florence or Milan, Granada or Madrid, Oxford or Westminster. His interiors, as well as his façades, show his love of broad effects and of nobility of form. His nave of Milan Cathedral, and his Henry the Seventh's Chapel, reveal his acute sensitiveness to the subtle but vital differences imparted even to similar shapes by national temperament and by the atmospheric effect of environment, North differing from South "as moonlight unto sunlight, or as water unto wine." This exhibition is open free between 10 a.m. and 4.30 p.m. to all art-lovers.

The British School in Egypt.

Mr. W. M. Flinders Petric, in a letter to "The Times" of 13 May, thus reports progress on the work of the British School in Egypt: "The work of the School of Archæology," he says, "has been carried on actively by a party of nine workers during the past winter. The main site has been the Cemetery of Herakleopolis, the capital of the ninth and tenth dynasties. of which age very little was yet known. Though the ground had been searched by several explorers before, yet the systematic working has given much larger and more valuable results. Of the second and sixth dynasties many fine objects were found in unopened tombs. The ninth dynasty has provided a great amount of material, of domestic figures, and a series of hundreds of forms of pottery. Some fine work of the eighteenth dynasty was found, and remains of a tomb of the powerful viziers of the nineteenth. The robbery of boxes on the Egyptian railway last year-for which any compensation is refused-makes it undesirable to publish details until the exhibition is ready, during July, at University College, Gower

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The Fulham Moat.

The Society for the Preservation of Ancient Buildings will receive much support in its protest against the threatened filling of the Fulham Palace moat. The light-hearted way in which these decisions are come to is disquieting. One is reminded of the story of the vicar who found the repairs of the chancel too much of a burden, and so to get rid of the onerous responsibility had the chancel pulled down. No doubt there is much to be said from the bishop's side. We all admire moats, especially if they surround some one else's castle. Possibly if we lived surrounded by water of more than doubtful cleanliness our reverence for antiquity would be somewhat strained. But there is a middle course which has been followed in many similar cases, and which we hope may commend itself to Dr. Ingram, namely, draining the moat, and either turfing it or cultivating it. In this way the objections from the point of view of health are met, and the ancient earthwork is preserved. To make it a dump for builders' rubbish shows some lack of imagination, and will shock many who make no claim to be antiquarians.

Calder Abbey for Sale.

This ancient Norman Abbey, which has a history of nearly eight centuries, is included in the Calder Abbey estate at Beckermet, Cumberland, which is to be submitted at auction on 2 July at Carlisle. Comprising rather more than 1,600 acres, the property will be offered as a whole or in fourteen lots. There are several farms, and a mansion house containing four or five reception-rooms and thirteen bedrooms. Near the house lie the remains of the abbey, which was founded in

1134 by Randolph de Meschines for monks of the Cistercian order. It was affiliated to the abbey of Furness, an abbot and twelve monks from the parent monastery settling on the banks of the Calder in the reign of Henry I.

"The Key to Nineteenth-century Art."

At the Institut Français, Cromwell Gardens, M. Gabriel Mourey, Keeper of the National Collections, has delivered a series of ten lectures on "French Painting in the Nineteenth Century." In his opening lecture, which dealt chiefly with the painter Louis David, M. Mourey gave what he considered to be the key to the art of the period. Love, he said—love of nature, love of truth, and love of freedom-is the significant feature of the French art of that time, and the cause of its universal acceptance. These works will live because of their intense humanity; for art is, above all things, human. Louis David (1748–1825), he claimed, rescued French painting from the stagnation of its mannerisms and sentimentality, and was the first master to introduce his pupils to the living model. In him were combined the fanatical enthusiast for classical antiquity to whom we owe his "Sabine Women," and the bold and candid observer of nature who has left us the portraits of the "Seriziats," "Pius VII," and the "Three Women of Ghent." As a painter of contemporary history he recorded with fine realism the civic ardours of the Revolution and the slightly theatrical heroics of the First Empire.

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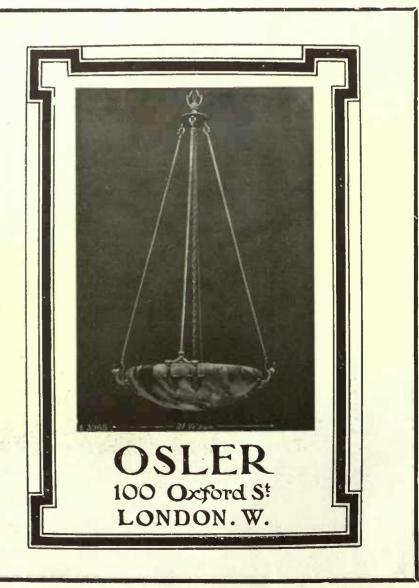
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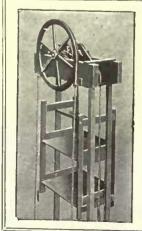
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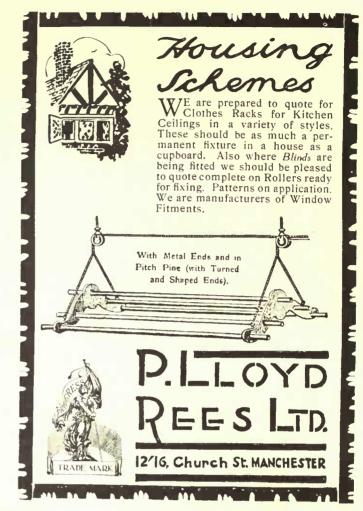
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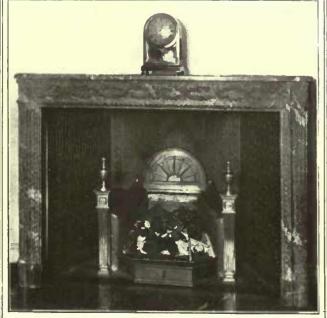
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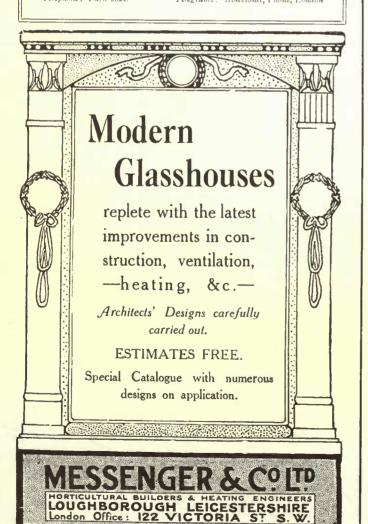


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